

A New Piano Reduction of the  
Glazunov Concerto for Violin and Orchestra

in A minor Op. 82

by

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## ABSTRACT

Every collaborative pianist encounters unrealistic and unsuccessful piano reductions of orchestral and operatic compositions on a regular basis. In some cases, the reductions were realized by the composers themselves, and therefore may contain all the notes from the full score, but might not be realistic piano reductions. Other times, the reductions may have been made by an editor who might arrange the piano part according to their own physical abilities, experience, or taste, but might ignore essential elements of the original orchestration. Alexander Glazunov's Concerto for Violin and Orchestra, Op. 82 is frequently performed by students and professional violinists alike. The existing piano reduction of the concerto was written by the composer himself. However, the reduction has various issues that make performing this composition challenging for pianists. The main purpose of this paper is not the simplification of the existing reduction, but the creation of a new reduction that is more pianistic and approachable, yet more true to Glazunov's dynamic and expressive orchestration. The first chapter of this project is an introduction to and comparison of currently available editions. An overview of the composer's biography and the historical background of the composition comprise the second chapter. Chapters three, four and five are dedicated to each respective movement of the concerto, with explanations and details about certain editorial decisions. The appendix features a new piano reduction of Glazunov's Violin Concerto in its entirety.

## DEDICATION

To my parents

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## CHAPTER I

### INTRODUCTION

A professional collaborative pianist is expected to have multiple skills in addition to advanced piano playing. One such skill is playing orchestral reductions, an important part of every collaborator's career. One might deal with the reductions of an opera, choral composition or instrumental concerto. Many instrumentalists play and perform concerti throughout their lives. So we, as collaborative pianists, are challenged to be not only professional pianists, but also conductors and arrangers.

A large number of concerto reductions were realized in a way that can terrify a collaborative pianist, especially an inexperienced one. The piano scores might have unreachable chords, unpianistic and unrealistic passages, inaccurate articulation markings, extra notes or even some missing ones, just to name a few common problems. The pianist's mission is to eliminate those kinds of inaccuracies and fix them. This will result in a piano reduction that should sound like the orchestral version as much as possible, because an instrumentalist might play the concerto with an orchestra in the future. A substantial difference between the piano reduction and the composer's original orchestration can be very distracting for the concerto soloist, and it is therefore crucial for the collaborative pianist to present the reduction in a way that most closely resembles the composer's original score.

Revising and editing the piano reduction of an orchestral piece might include different stages, and many times can continually be a work in progress. However,

listening to notable recordings and studying the full score are the basic yet crucial steps on the way to the perfect piano reduction. While different pianists might still have different opinions on various editorial decisions, it is important to have a reduction that is more idiomatic for the piano and is revised with sensitivity to the composer and the original orchestral score. Listening to recordings will help pianists hear the different articulations and sound qualities that are featured by the different groups of instruments, and studying the full score is crucial for eliminating the possible mistakes or inaccuracies that were mentioned earlier.

The piano reduction of the Concerto for Violin and Orchestra, Op.82 by Alexander Glazunov is a good example of a composition that was not realized successfully in the piano reduction. The reduction has challenging and unpianistic tutti sections, large and unreachable chords, inaccuracies with respect to textures, articulations, and orchestral colors, to name a few. Reading or learning this concerto for the first time can be overwhelming for experienced and inexperienced collaborative pianists alike, and often leads to sloppy performances by the pianists.

The purpose of this paper is to revise and correct the issues of the existing piano reduction of Glazunov's Violin Concerto. While the appendix will feature a new reduction that is revised in its entirety, this paper will primarily focus on discussing the major changes in the reduction, rather than explaining minor ones that recur throughout the composition.

## EDITIONS

In preparation for this paper, several different editions were consulted and compared. Full scores of this concerto have been published by M.P. Belaieff, Edition Eulenburg Ltd., Muzyka, Edwin F. Kalmus &CO., Inc and Musikproduktion Höflich München(later renamed MPH).

As for the piano reductions, there are editions from M.P. Belaieff, State Music Publishers, International Music Company (later renamed IMC). The International Music Company edition is used most frequently among pianists because it is the most accessible and affordable. It is important to note that all the editions of the piano reductions are reprints of the first and original edition by M.P. Belaieff (1905) with plate number 2603.

Both IMC and State Music Publishers editions are available in printed version. The printed version of M.P.Belaieff's edition was not located. However, its scanned copy is available in the public domain on [www.imslp.org](http://www.imslp.org).

The State Music Publisher edition is identical to the M.P. Belaieff edition. However, the IMC edition has some minor discrepancies compared with the other two editions. Since SMP and Belaieff editions were found to be identical, the original Belaieff edition will be used as the basis for this paper.

## CHAPTER II

### COMPOSER'S BIOGRAPHY

Russian composer Aleksandr Glazunov was born on July 29th, 1865 to the family of a Saint Petersburg publisher. His mother, Elena Pavlovna Glazunova, was a promising pianist and the first important musical influence on composer. Elena Pavlovna did not stop playing the piano after she got married, and she remained a dedicated musician. In the 1870s, she started taking piano lessons with Balakirev and music theory lessons with Rimsky-Korsakov at the Saint Petersburg Conservatory. Elena Pavlovna was a promising student, but her performance anxiety prevented her to become a concert pianist. She liked playing chamber music and their house was always full of music.<sup>1</sup>

In early childhood, Glazunov demonstrated perfect pitch and an impressive musical memory. His mother always tried to nurture his talent. Balakirev recommended taking composition lessons with Rimsky-Korsakov, and that encounter grew into a great friendship between Glazunov and Rimsky-Korsakov, despite the age difference.<sup>2</sup>

Glazunov's first success came at the age of sixteen with the premiere of his First Symphony, with Balakirev as conductor. Immediately, critics and the older and more experienced composers predicted a big future for the young "symphonist."<sup>3</sup> Noted publisher and arts patron Mitrofan Belaieff noticed young Glazunov and soon, Glazunov

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<sup>1</sup> Andrei Kryukov, *Aleksandr Konstantinovich Glazunov*, (Moscow: Muzyka, 1984), 7-8.

<sup>2</sup> Viktor Belyaev, *Aleksandr Konstantinovich Glazunov. Materialy k ego biografii* [Aleksandr Konstantinovich Glazunov. Material for his biography], (Petersburg: State Philharmonia, 1922), 29.

<sup>3</sup> Kryukov, 19

became part of the so-called “Belaieff circle,” along with Lyadov, Rimsky-Korsakov and other prominent composers. This “circle” was considered a bridge between the Russian national school and the West.<sup>4</sup>

In the 1880s, Glazunov took multiple trips to Europe where he had a chance to meet Liszt and conduct his Second Symphony at the World Exhibition in Paris. After Borodin’s death in 1887, Glazunov revised and completed the overture and the third act of Borodin’s *Prince Igor* and Third Symphony.<sup>5</sup>

The 1890s and early 1900s are considered to be Glazunov’s most creative years. In the 1890s he completed three symphonies and his notorious ballet *Raymonda*. In 1899, he became the head of the Saint Petersburg Conservatory, a position he held on and off for almost thirty years. He was known as a very dedicated director and pedagogue who always tried to improve the curriculum and students’ experience at the conservatory. Glazunov worked for no fee, donating his salary to the conservatory, as well as constantly trying to find donors and patrons for the poor and talented students.<sup>6</sup> He was the perfect example of Rimsky-Korsakov’s expression, “a professor is student’s friend, parent, nanny and even server...”<sup>7</sup>

In the early 1900s, Glazunov experienced international acclaim by receiving honorary Doctorate diplomas from Oxford and Cambridge. His most successful

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<sup>4</sup> Boris Schwarz, "Glazunov, Aleksandr Konstantinovich," *Grove Music Online*, accessed 12 March, 2019, <http://www.oxfordmusiconline.com>.

<sup>5</sup> Ibid.

<sup>6</sup> Kryukov, 91.

<sup>7</sup> Ibid., 89. This and all future quotes from this source are translated by the author

compositions from this period are the Violin Concerto Op. 82 and his Eighth Symphony. He remained culturally active during World War I, the 1917 Revolution and the years of Russian Civil War, conducting and organizing concerts for the Russian Red army.<sup>8</sup>

After Glazunov's conducting tours from 1929-31, he decided to live in Paris because of his declining health. He died there on March 21, 1936.

### HISTORY OF THE COMPOSITION

Alexander Glazunov completed his Violin Concerto in the summer of 1904, incorporating ideas and themes from as early as 1902. He wrote in June 1904 to his "dear Maestro," Rimsky-Korsakov, that he is thinking about the concerto every day, but the work was progressing slowly, and he has not quite gathered the thoughts in his head. One month later, on July 3rd, in another letter to his former teacher, Glazunov wrote:

The concerto for the violin is progressing. It brings me a lot of anguish: sometimes it seems that the music is lousy, and there is nothing to play for the violin, sometimes I somehow console myself...<sup>9</sup>

On July 13, Glazunov wrote that he "finished the draft of the concerto" and now he had to "figure out the details of the violin texture."<sup>10</sup>

The concerto was premiered on February 19, 1905 in Saint Petersburg with the dedicatee, Leopold Auer, who was also the first editor of the violin part. The premiere

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<sup>8</sup> Schwarz.

<sup>9</sup> Aleksandr Glazunov, *Pis'ma, stat'i, vospominaniya: izbrannoe* [Letters, articles, memories: selected,] (Moscow: State Music Publisher, 1958), 255. This and all future quotes from this source are translated by the author.

<sup>10</sup> *Ibid.*, 257.

occurred at the eighth symphonic meeting of the Russian Musical Society with Glazunov conducting.<sup>11</sup>

The first performance had mixed reviews from the critics. Some of them adored the idea of the through-composed piece but many were not impressed after the official premiere of the concerto. Perhaps one of the reasons was that the concerto was not the virtuosic embodiment of this genre in the regular understanding.<sup>12</sup> The composer described the structure of the concerto in the letter to Rimsky-Korsakov:

...This is the form of the piece; Allegro molto Moderato- the statement of the themes and the closing part; transition to the Andante (in Db major); small development part, the shortened restatement of the themes and cadenza (sort of a three-part fugato for solo violin); and finally, a finale in the form of a compressed rondo.<sup>13</sup>

From Glazunov's letters it is clear that he liked composing by improvising at the piano, during his walks, or when suffering from insomnia. First, he would come up with the main themes or melodies and then add harmony.<sup>14</sup> It is clear in this case that he wrote the Violin Concerto at the piano. The existent piano reduction of the Violin Concerto was written by the composer himself. In a letter to Rimsky-Korsakov dated from July 1904, he indicated that he finished the concerto but was waiting for an appointment with Auer, after which he would start orchestrating the concerto.<sup>15</sup>

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<sup>11</sup> Oleg Miltsev, *“Skripkoviy koncert O. Glazunova: do problemi vikonavs’kogo analizu”* [Violin Concerto of A. Glazunov: to the problem of the performing analysis] (MM thesis, Lviv National Music Academy Named After M. Lisenka, 2016), 23.

<sup>12</sup> Miltsev, 22.

<sup>13</sup> Glazunov, 255.

<sup>14</sup> Glazunov, 457.

<sup>15</sup> Glazunov, 258

Even though the premiere of the concerto was not considered successful, the composition eventually joined the repertoire for many violinists. While it cannot be compared with the fame of works such as the Tchaikovsky Violin Concerto, Glazunov's Concerto definitely had its admirers, and continues to be programmed today.

Nowadays, it is in demand mainly by young violinists in undergraduate programs or advanced high schoolers. It goes without saying that not everyone at this level has an opportunity to perform it with an orchestra. So most of the violinists play it in lessons, recitals, and juries with piano; therefore, it would be useful and practical for collaborative pianists to have a piano reduction that is more pianistic and as true to the orchestration as possible.

## CHAPTER III

### FIRST PART

The structure of the concerto is the object of much discussion. Clearly, the concerto is not divided into movements in a traditional way: instead, Glazunov created a through-composed composition with contrasting sections that are similar to a traditional three-movement form. In this paper, the concerto is going to be divided into three parts: first part (Moderato, until rehearsal number 10); second part (Andante, from rehearsal number 10 to 31); third part (Allegro, from rehearsal number 31 to the end of the concerto). The thematic material in the second and third parts is based on the main theme from the first part.

The main purpose of the next three chapters will be explaining the major challenges and issues of the existent piano reduction, and offering solutions that address those challenges. While each bar of the reduction was carefully considered during this process, and an entirely new piano reduction with full revisions and indications of orchestral instruments will be included as Appendix A, not every bar will be discussed in detail in the following chapters. The techniques demonstrated in these major revisions were used throughout the process of revising the entire reduction.

As was mentioned earlier in the paper, the piano reductions from different publishers are based on the original edition by Belaieff. This existent piano reduction will be named Edition A, the new piano reduction will be named Edition B, and the full score named FS.

The concerto starts with repeated chords played by winds and pizzicato in cello and double bass parts. Typically, the arrangers of different orchestral works tend to omit the bass part that doubles cello, especially, if it is pizzicati. Edition A is a good example of this issue: there is an octave in the left hand in m.1 (example 2), but only a single note from m. 5 to 87, even though the double bass plays throughout these measures.

The image shows a musical score for measures 1 through 8 of a concerto. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The parts include:

- 2 Clarinetti:** Play repeated chords in measures 1-4, then move to a melodic line in measure 5.
- 2 Fagotti:** Play repeated chords in measures 1-4, then move to a melodic line in measure 5.
- Corni in F 1, 2:** Play a single note in measure 1, then rest.
- Corni in F 3, 4:** Play a single note in measure 1, then rest.
- Violino solo:** Rest in measure 1, then play a melodic line starting in measure 2, marked 'dolce espressivo'.
- Violini I & II:** Play pizzicato chords in measures 1-4, then move to arco playing in measure 5.
- Violeni:** Play pizzicato chords in measures 1-4, then move to arco playing in measure 5.
- Violoncelli & Contrabassi:** Play pizzicato chords in measures 1-4, then move to arco playing in measure 5.

Dynamics include *p*, *p̃*, and *p̄*. Performance instructions include 'pizz.' and 'arco'.

Example 1, FS, measures 1-8

1 2 3

*dolce espressivo*

*p*

pizz.

4 5 6

7 8

*p*

*p*

Example 2, Edition A, measure 1-8

The tempo is only Moderato, so the added octaves in the left hand will not be challenging. Instead, the pizzicato will sound more full and similar to how it sounds in orchestra. Throughout the concerto, if there is a cello and double bass pizzicato, the lower note will be added whenever it is possible.

Moderato ♩ = 92

*dolce espressivo*

*p*

*p*

Example 3, Edition B, mm. 1-8

In m. 14, oboe and bassoon have the same melody, but bassoon is one octave lower.

14

Fl.

Ob.

Cl. (B)

Fag.

Cor.

V-no solo

Archi

*p*

*p*

Example 4, FS, measure 14

In Edition A, the bassoon line is omitted. It is a common issue in piano reductions when some parts have to be eliminated because they will overlap with other parts. In this passage the melody in the bassoon part overlaps with triplets in the clarinet part.



Example 5, Edition A, measure 14

In Edition B, the right hand has the melodic line of the oboe and bassoon parts. The melody in the bassoon part is more important than the clarinet triplets, so Edition B will include it and omit the overlapping notes in the clarinet part that have a purely accompanimental character



Example 6, Edition B, measure 14

In the Animato section in measure 20 from Edition A, the left hand texture changes and becomes inconsistent. From the beginning of m. 18 to m. 21, the left hand is

supposed to imitate the pizzicato and staccato notes in the lower strings, oboe and bassoon parts.

18                      19                      20                      21

**2** *animato* ♩ = 112

Fl. *mf*

Ob. *mp*

Cl. (B) *mp*

Fag. *mf*

Cor.

V-no solo *f*

Ossia. *f* etc.

Archi *mf* *mp* arco

Example 7, FS, measures 18-21

The following excerpt is from Edition A, m.20

Example 8, Edition A, measure 20

Instead, in m.20, the left hand (LH) plays a broken chord in order to keep the same pitches. But in reality, the texture has become inconsistent and it does not represent what is in the full orchestral score. These large chords might not be accessible for many pianists, and the usual ways of handling such chords by breaking or rolling will not sound orchestral. By re-voicing the chords and moving the upper-note lower, it is possible to have the same harmony and a consistent texture. The solution to this issue is below:

Example 9, Edition B, measure 20

In the following excerpt, marked dolce espressivo, the lower strings are holding a note for two measures while woodwinds are harmonizing with the half note chords and violins have the main melodic material.

The musical score is for measures 56, 57, and 58, in 4/4 time. The key signature has one flat (B-flat). The instruments and their parts are as follows:

- Cl. (B):** Measures 56 and 57 have whole notes with dynamics *p* and *cresc.* respectively. Measure 58 has a melodic line.
- Fag.:** Measures 56 and 57 have whole notes with dynamics *mf* and *cresc.* respectively. Measure 58 has a whole note.
- Cor.:** Measure 56 has a half note. Measure 57 is silent. Measure 58 has a half note with dynamic *p*.
- V-no solo:** Measure 56 has a melodic line with dynamic *mf*. Measure 57 has a melodic line with dynamic *cresc.*. Measure 58 has a melodic line.
- Archi:** The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabasso.
  - Violin I:** Measure 56 has a half note with dynamic *p*. Measure 57 has a half note with dynamic *p cresc.*. Measure 58 has a half note with dynamic *espr.*
  - Violin II:** Measure 56 has a half note with dynamic *p*. Measure 57 has a half note with dynamic *p cresc.*. Measure 58 has a half note with dynamic *cresc.*
  - Viola:** Measure 56 has a half note with dynamic *p*. Measure 57 has a half note with dynamic *p cresc.*. Measure 58 has a half note with dynamic *cresc.*
  - Violoncello:** Measure 56 has a half note with dynamic *p*. Measure 57 has a half note with dynamic *p cresc.*. Measure 58 has a half note with dynamic *cresc.*
  - Contrabasso:** Measure 56 has a half note with dynamic *p*. Measure 57 has a half note with dynamic *p cresc.*. Measure 58 has a half note with dynamic *cresc.*

Example 10, FS, measures 56-58

Example 11, Edition A, measure 56-58

In order to maintain a lyrical and sustained texture, the sostenuto pedal can help to prolong the lower C while focusing on the melody and legato articulation. In Edition A (example 11), measure 58 has a rolled interval in the right hand because the middle voice features violin 2 and clarinet 2, and the arranger of the reduction chose to preserve the register of the melody in the middle voice. For the sake of the continuous legato, and to eliminate the non-orchestral sound of the roll, a solution was found by moving E in the middle voice one octave higher.

Example 12, Edition B, measures 56-58

The first orchestral tutti is from m. 70 to m.79. Tutti sections in concerto reductions are frequently the most challenging and unpianistic, as all the different orchestral sections are playing simultaneously, and a pianist is therefore in charge of bringing to life many different textures, colors and articulations. It is important to note first that the tempo of this tutti is marked Tempo I which is much slower than the previous section. The following excerpts come from the FS and Edition A.

70 71 72

**8** Tempo I

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds and brass, and the bottom staves are for strings and percussion. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into three measures: 70, 71, and 72. A rehearsal mark '8' is placed above measure 70, with the tempo marking 'Tempo I' below it. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide harmonic support. The strings are marked with *f* (forte) and *mf* in measure 70, *mf* and *dim.* in measure 71, and *p* and *pp* in measure 72. The woodwinds also show dynamic changes, with *mf* and *dim.* in measure 71, and *p* in measure 72. The brass parts are mostly rests, with some activity in measure 72. The percussion includes timpani and a triangle, with the triangle marked *pp* in measure 72. The archi part includes a pizzicato section in measure 70 and an arco section in measure 72.

73

74

75

**calando**

The musical score consists of six staves for measures 73, 74, and 75. The instruments and their parts are as follows:

- Fl. (Flute):** Measure 73 has a whole rest. Measures 74 and 75 have whole rests.
- Cl. (B) (Clarinet in B):** Measure 73 starts with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. Measure 74 has a whole rest. Measure 75 has a whole rest.
- Fag. (Bassoon):** Measure 73 starts with a *dim.* marking. Measure 74 has a *pp* (pianissimo) marking. Measure 75 starts with a first finger (*1*) marking and a *p* dynamic.
- Cor. (Cor Anglais):** Measures 73 and 74 have whole rests. Measure 75 has a *p* dynamic.
- Timp. (Timpani):** Measure 73 has a trill (*(tr)*) and a *dim.* marking. Measures 74 and 75 have whole rests.
- Archi (Strings):** The string section is divided into Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.).
  - Vn. (Violins):** Measure 73 starts with a *p* dynamic and a *dim.* marking. Measure 74 has a *pp* marking. Measure 75 has a *calando* marking.
  - Vla. (Violas):** Measure 73 starts with a *dim.* marking. Measure 74 has a *pp* marking. Measure 75 has a *pizz.* (pizzicato) marking and a *p* dynamic.
  - Vcl. (Cellos):** Measure 73 starts with a *div.* (divisi) marking and a *dim.* marking. Measure 74 has a *pp* marking. Measure 75 has a *pizz.* marking and a *p* dynamic.
  - Cb. (Double Basses):** Measure 73 has a *dim.* marking. Measure 74 has a *mp* (mezzo-piano) marking. Measure 75 has a *pizz.* marking and a *p* dynamic.

76 77 78 79 *rall.*

The musical score consists of five systems of staves:

- Flute (Fl.):** Measure 78 has a first ending bracket over a quarter note G4. Dynamic *mp*.
- Clarinet (Cl. (B)):** Measures 78-79 have a first ending bracket over a quarter note G4. Dynamics *p* and *mp*.
- Bassoon (Fag.):** Measure 76 has a second ending bracket over a quarter note G2. Dynamics *p*, *mf*, and *f*.
- Cor Anglais (Cor.):** Measures 76-77 have a first ending bracket over a quarter note G4. Dynamic *mf*.
- Archi (Archi):**
  - Violin I: Dynamics *p*, *mp*, *f*. Includes *rall.* in measure 79.
  - Violin II: Dynamics *p*, *mp*, *f*.
  - Viola: Dynamics *p espr.*, *mf*, *mp*, *f*. Includes *unis.* and *div.* markings.
  - Cello: Dynamics *p espr.*, *mf*, *mp*, *f*. Includes *div. arco* and *unis.* markings.
  - Double Bass: Dynamics *p*, *mf*, *mp*, *f*. Includes *arco* and *unis.* markings.

Example 13, FS, measures 70-79

70 71

*mf* *dim.*

72 73

*p* *dim.*

74 75

*calando* *p*

76 77 78 79

*espress.* *mf* *f*

Example 14, Edition A, measures 70-79

At first sight, this tutti looks quite challenging and even unplayable in some measures because the composer attempted to fit in as many orchestral parts as possible. In measure 70-73, the right hand (RH) is supposed to play the canon with the sixteenth notes and chromatic material with eight notes. The articulation of these two parts is different, with the eight notes slurred and the sixteenth notes mostly staccato.

From m. 70-73, the left hand has a long whole note F and chromatic material in the middle voice. Since the harmony is chromatic, there is no way that F can be carried on for 4 bars. The sostenuto pedal can help to prolong note F (in French horn, cello and double bass parts) while changing the damper pedal with the chromatic material.

The solution to the complex right hand is to eliminate the chromatic eighth notes in measures 70, 71 and beats three and four of m. 72. After listening to the recording of this tutti with the full score, it was obvious that the sixteenth note passages that are being passed in canon are more audible and therefore attract more attention from the audience. The eighth notes in left hand, in mm. 70 and 71, should be marked with the dots to imitate pizzicati in viola part. The middle voice of the right hand in m.73 can be moved to the left hand so right hand can be in charge of playing the sixteenth note passages. The grace note on beat three in m. 74 is absent in the full score: therefore, the A in the right hand should be played as an octave. The downbeat of m. 75 is a rolled chord in right hand which does not correspond with the full score, as there is no harp in this section. By putting F into the LH this inaccuracy can be avoided. Finally, m. 79 of Edition A is missing the rallentando marking at the end of the bar, while IMC's edition has "rit" instead of rallentando.

Below is the excerpt from Edition B which incorporates all these corrections.

70 71

Tempo I <Moderato>

mf dim.

72 73

p dim.

74 75 calando 76

p espress.

77 78 79

mf p f

Example 15, Edition B, measures 70-79

The following example is m. 82 from the FS which is from the transitional section between the first and second part of the concerto:

82

The musical score for measure 82 is presented in a multi-staff format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests.
- Fl.**: Flute, plays a half note chord (F4, A4, C5) marked *p*.
- Ob.**: Oboe, plays a half note chord (F4, A4, C5) marked *p*.
- Cl.(B)**: Clarinet in B-flat, plays a half note chord (F4, A4, C5) marked *p*.
- Fag.**: Bassoon, plays a half note chord (F4, A4, C5) marked *p*.
- Cor.**: Cor Anglais, rests.
- Tr-be (B)**: Trumpet in B-flat, rests.
- Tr-ni**: Trombone, rests.
- Timp.**: Timpani, rests.
- Arpa**: Harp, plays a half note chord (F4, A4, C5) marked *p*.
- V-no solo**: Violin solo, plays a half note chord (F4, A4, C5) marked *p*.
- Archi**: Strings, play a half note chord (F4, A4, C5) marked *p*. The Violin I part includes a *div* (divisi) marking and a *dim* (diminuendo) marking.

Example 16, FS, measure 82

The following example of m.82 is from Edition A.

82

8<sup>va</sup>

*p*

*p*

Example 17, Edition A, measure 82

The chord in RH on the second beat is marked rolled and the LH chord is solid. In the full score, it is opposite where RH chord is in woodwind's part and LH chord is played by the harp. In the example below this inaccuracy is corrected.

82

8<sup>va</sup>

*p*

*p*

Example 18, Edition B, measure 83

## CHAPTER IV

### SECOND PART

The transition in m. 80 to Db Major leads directly to the Andante second part. While the main melodic material is based on the principal theme from the first part, a device used by Glazunov to link these sections in his through-composed structure, this manifestation of the theme has a lyrical and more optimistic character.

In the second part, many corrections will be made in the realization of the harp part. Edition A has sacrificed some of the harp's passages and chords, which results in a less accurate representation of this unique and poetic orchestral texture. Examples from the FS will be compared with Edition A to demonstrate this difference.

86 87  
Andante  $\text{♩} = 56$

Fag.  $\text{♩} = 56$

Arpa  $\text{♩} = 56$

V-no solo  $\text{♩} = 56$   
sul G  
dolce espr.

Archi  $\text{♩} = 56$

div in 3  $\text{♩} = 56$

The musical score shows measures 86 and 87 in 5/4 time, marked Andante with a tempo of 56. The key signature is three flats (B-flat major). The instruments shown are Fagotto (Fag.), Arpa (Harp), Violino solo (V-no solo), and Archi (Strings). The harp part features chords in measures 86 and 87. The violin solo part has a melodic line in measure 86, marked 'sul G' and 'dolce espr.'. The string parts include a 'div in 3' section in measure 86.

Example 19, FS, measure 86-87

While the solo violin plays a beautiful and expressive melody, the orchestra plays chords as an accompaniment. In Edition A (example 20), the chords are marked as solid. However, from the example above, it is clear that harp plays the chords as well. Rolling of harp chords is left up to the discretion of the harpist and conductor, and some pianists might argue that not all the chords in the harp part are supposed to be rolled. However, tradition usually dictates that in delicate passages such as this, the harpist will usually roll chords to enhance the poetry of the passage, and several recordings consulted attest to this performance practice. In fact, Martin Katz writes in his book “The Complete Collaborator” that harpists tend to often roll chords and octaves even it is not indicated in the score.<sup>16</sup>

86                      87

Andante ♩ = 56

*dolce espr.*

sul G

*p*

Example 20, Edition A, measures 86-87

Edition B will have the rolled chords in the RH to reflect this performance practice and yield a more accurate imitation of the harp.

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<sup>16</sup>Martin Katz, *The Complete Collaborator, The Pianist as Partner*, (Oxford: University Press, 2009), 178.

86

87

**A** Andante ♩ = 56

*dolce espr.*

sul G

The musical score consists of three staves. The top staff is a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It contains a melodic line starting on G4 in measure 86, moving to A4 in measure 87. The middle and bottom staves are part of a grand staff (bass and tenor clefs) with the same key signature and time signature. The piano accompaniment is marked *p* (piano). In measure 86, the bass line has a whole note chord of G2-B2-D3, and the tenor line has a whole note chord of G2-B2-D3. In measure 87, the bass line has a whole note chord of G2-B2-D3, and the tenor line has a whole note chord of G2-B2-D3.

Example 21, Edition B, measures 86-87

In m.112 of the FS there is a melody in the three flutes: however, in edition A (example 23), the 3<sup>rd</sup> flute part is omitted. It is a logical decision because the higher notes of flute 1 and 2 are more important and will be more audible.

112

The image displays a musical score for measure 112, featuring multiple instrumental parts. The score is written in 3/4 time with a key signature of two sharps (F# and C#). The parts include:

- Flute:** Melody starting on G4, moving to A4, B4, and C5. Dynamics: *mf*.
- Fl. (Flute 1 solo):** Melody starting on G4, moving to A4, B4, and C5. Dynamics: *mf*.
- Ob. (Oboe):** Rest, then a note on G4. Dynamics: *pp*.
- Cl.(B) (Clarinet B):** Rest, then a note on G3. Dynamics: *mf*.
- Cl.(A) (Clarinet A):** Melody starting on G3, moving to A3, B3, and C4. Dynamics: *mf*.
- Fag. (Bassoon):** Melody starting on G2, moving to A2, B2, and C3. Dynamics: *mf*.
- Cor. (Cor):** Rest, then a note on G4. Dynamics: *mf*.
- Tr-be (B) (Trumpet B):** Rest.
- Tr-ni (Trombone):** Rest.
- Arpa (Arpa):** Melody starting on G3, moving to A3, B3, and C4. Dynamics: *mf*.
- V-no solo (Violin solo):** Melody starting on G4, moving to A4, B4, and C5. Dynamics: *f*.
- Archi (Archi):** Rest, then a note on G3. Dynamics: *mf*.

Example 22, FS, measure 112

112

The image shows a musical score for measure 112. It is in 3/4 time and has a key signature of two sharps (F# and C#). The score is divided into three staves. The top staff is a single treble clef staff with a dynamic marking of *f*. The middle and bottom staves form a grand staff with a dynamic marking of *mf*. The middle staff is a treble clef staff, and the bottom staff is a bass clef staff. The music features a melodic line in the top staff and an arpeggiated accompaniment in the grand staff. A grace note is present in the bass clef staff on the downbeat.

Example 23, Edition A, measure 112

In Edition B, I chose to also incorporate flute 3 into the RH. It does not add any technical difficulty and is a more accurate representation of the full score. It is important to note that the C# on the second beat overlaps with the C# of the 2<sup>nd</sup> Clarinet, but the pedal and quick release of the C# in the RH will solve this issue. Edition A also has a grace note in LH on the downbeat. The low E is from double bass, but in this case it is impossible to incorporate it since the LH should continue to play Clarinet 2 arpeggio. In Edition B, the grace note in the LH is eliminated. Below is the example from Edition B with the added corrections.

112

Andante ♩ = 56

Example 24, Edition B, measure 112

The example below demonstrates a mistake in m. 112 that is from the IMC edition one of the few differences between Edition A and the IMC edition. The A in the RH on the second part of the first beat is written incorrectly as an F#. The example below demonstrates this mistake: all pianists who use this edition should correct the note A to reflect the true orchestration.

112

Andante ♩ = 56

Example 25, IMC edition, measure 112

As it was mentioned before, Edition A often omits some of the harp passages that are in the full score. Those passages are crucial because they help to enhance the lyrical character and create the special orchestral sonority for this Andante movement.

The following example comes from the full score:

The image shows a page of a musical score for measures 116, 117, and 118. The score is in 3/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'agitato'. The instruments and parts shown are:

- Fl. (Flute): Rests in all three measures.
- Cl.(A) (Clarinet in A): Plays a melodic line starting in measure 116, with a dynamic marking of *p*.
- Fag. (Bassoon): Rests in all three measures.
- Cor. (Horn): Plays a melodic line starting in measure 117.
- Tr-be (B) (Trumpet in B): Rests in all three measures.
- Tr-ni (Trombone): Rests in all three measures.
- Arpa (Harp): Plays a rhythmic accompaniment throughout the three measures.
- V-no solo (Violin solo): Plays a melodic line starting in measure 117.
- Archi (Archi - Strings): Plays a melodic line starting in measure 117, with dynamic markings of *pp*.

Example 26, FS, measures 116-118

Beginning in m. 116, the harp features the arpeggio-like sextuplet passages while clarinets have triplet passages on the same harmony. The harp passages give direction to the phrasing and create a harmonic crescendo by rising in m. 118.

The following example is from Edition A:

Example 27, Edition A, measures 116-118

In Edition A, the sextuplets (m. 116 and 118) are omitted. Instead, m. 116 and m. 118 only contain the clarinet triplets. In Edition B, the harp sextuplets are now incorporated.

Example 28, Edition B, measures 116-118

A similar issue is in mm. 139 and 140, as the important harp part is absent in Edition A.<sup>17</sup>

The image shows a musical score for measures 139 and 140. The score is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The harp part is in the left hand, and the bassoon part is in the right hand. In measure 139, the harp part consists of a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The bassoon part consists of a quarter note (G4) followed by a quarter note (A4). In measure 140, the harp part consists of a quarter note (G4) followed by a quarter note (A4). The bassoon part consists of a quarter note (G4) followed by a quarter note (A4). The harp part is marked *piu p* and the bassoon part is marked *p*.

Example 29, Edition A, measures 139-140

The bassoon part in eight notes is inaudible against the triplets in the harp part. Moreover, the rhythmic figure of three against two in the same hand in this particular case is quite awkward for pianists, and it does not serve well for the melodic line and phrasing. Edition B will contain the missing harp part in the LH but will not include the bassoon part. This is a common technique in orchestral reductions: prioritizing an audible and important line above an inaudible one in order to best preserve the orchestral textures and phrasing.

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<sup>17</sup> For the sake of comparison, the full score of this measure is available on [www.imslp.org](http://www.imslp.org)

139 140

*piu p*

*p*

Example 30, Edition B, measures 139-140

The next excerpt will demonstrate an occasional problem: when a piano reduction contains passages that do not even exist in the full score. That is why a collaborative pianist should always have access to the full score. Below are the excerpts from the FS and Edition A.

122 123 124

Fl *mf*

Fag *mf*

Cor *mf*

Arpa

V-no solo *mf* *mf* *mf* *dim.* *p*

Archi *mf* *mf* *mf* *dim.* *p* *unis.*

*arco* *dim.* *div.* *dim.* *pizz.*

Example 31, FS, measures 122-124



122 123

124

Example 33, Edition B, measures 122-124

In measures 182-183, the Bb in the bass is the main issue in this spot. It is held by the bass, celli and bassoons on beat 1 of m. 182, and then joined by the timpani tremolo in m. 183.

182 183

Fl. 1, II *f* *p sub.*

Ob. *f* *p sub.*

Cl. (A) *f* *p sub.*

Fag. *f* *p sub.*

Cor. *f* *p sub.*

Tr-be (B) *f*

Tr-ni

Timp. *f* *tr* *pp*

V-no solo *ff*

Archi *f* *p sub.*

pesante arco

Ossia

Example 34, FS, measures 182-183

In Edition A, the timpani tremolo is absent on the downbeat of m.182 as the editor prioritized the chord.

182

183

The musical score for measures 182-183, Example 35, Edition A, is presented in three staves. The top staff, in treble clef, shows a melodic line with triplets and accents, marked *ff*. The middle staff, in treble clef, is marked *pesante* and *f*. The bottom staff, in bass clef, is marked *p sub.* and *tremolo*. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes various musical notations such as triplets, accents, and dynamic markings.

Example 35, Edition A, measures 182-183

Obviously, holding Bb with the damper pedal is not possible in these circumstances, as it would blur the distinct harmonies in the RH. Edition B will suggest using the sostenuto pedal for the continuous Bb. As demonstrated in FS (example 34), the tremolo starts on the downbeat of m. 183. In Edition B the tremolo in m. 183 will start as a solid Bb octave immediately after the downbeat, rather than on beat 2 as in Edition A. This allows one to play this dramatic chord in the LH on the downbeat and start the tremolo almost immediately after the beginning of the measure, which is a compromise more truthful to the orchestral score. The same solutions will be applied in mm. 183-185. The example below will demonstrate the applied corrections:

182

183

Example 36, Edition B, measures 182-183

In m. 186-188 of the FS (example37), the bass has pizzicato quarter note and cello has half-note on the top. In Edition A (example 38), the lower strings parts are represented by the grace notes in the LH. This is a common orchestral technique (cello legato and bass staccato/pizzicato) as well as a common way to represent this technique in piano reductions by adding a grace note.

Example 37, FS, measures 186-188

186 187 188

Example 38, Edition A, measures 186-188

In Edition B, the grace notes will be notated as octaves, but the lower A will be staccato quarter note as it is written in the full score. That way, it is clear to the pianist that there are two different kinds of articulation occurring simultaneously.

186 187 188

Example 39, Edition B, measures 186-188

The following excerpt is one of the most challenging ones in the second part of the concerto. In the orchestra, the melodic part in sixteenth notes is given to the flute

section. The strings provide the accompaniment with the off-beats groups of short sixteenth notes marked saltando. Often, pianists are terrified by this excerpt since the tempo is faster than before and the harmony changes quite rapidly. In addition, the flute solo in the RH is not pianistic and challenging technically. Below are the examples of this passage from the FS and Edition A.

The musical score is arranged in systems for measures 193, 194, and 195. The instruments and their parts are as follows:

- Flute (Fl.):** Solo in the right hand with rapid sixteenth-note passages. Dynamics include *p*, *mf*, and *p*. Fingerings (I) and breath marks (z) are indicated.
- Clarinet (Cl. A):** Rests in all three measures.
- Bassoon (Fag.):** Rests in measure 193, then plays a short phrase in measure 194 with dynamics *mp* and *p*. Includes fingering (I).
- Cor Anglais (Cor.):** Plays a short phrase in measure 193 with dynamics *p* and *mp*. Includes fingering (I, II).
- Violin solo (V-no solo):** Rapid sixteenth-note passages. Dynamics include *p* and *mp*. Includes fingering (I, II).
- Strings (Archi):** Accompaniment with off-beat groups of short sixteenth notes. Dynamics include *p saltando*, *mp*, and *p pizz.*. Includes markings for *segue*, *arco*, *pizz.*, and *div.*

196

197

The image shows a musical score for measures 193-197, labeled as Example 40. The score is arranged in two systems, with measures 196 and 197 indicated at the top. The instruments included are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin (Vln.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part features a melodic line with slurs and accents, marked with *mp* and *p*. The Clarinet part has a few notes in measure 196. The Bassoon part has a few notes in measure 196. The Horn part has a few notes in measure 197, marked with *I, II*. The Violin part has a melodic line with slurs and accents. The Violin I and II parts have a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a few notes in measure 196, marked with *mp*. The Contrabass part has a few notes in measure 196. The score is written in a key signature of two flats and a common time signature.

Example 40, measures 193-197

Example 41, Edition A, measures 193-197

LH in Edition A does not reflect what is originally written in the FS. The piano reduction is not only inaccurate, but also makes this excerpt even more challenging for pianists. Instead of solid triads in the string sections, the LH writing breaks the triads into the pattern of two sixteenth notes plus one. As a result, the triads do not provide the full

harmony since not all three notes are played simultaneously, and this LH texture is extremely difficult to coordinate with the RH flute solo.

If the piano reduction had the repeated triads that are in the FS, it would look similar to the example below. Considering the fast tempo and the challenging passages in the RH, while this version quite true to the score, repeated chords at this tempo would be nearly impossible to coordinate with the complex flute solo.

The image shows a musical score for measures 193 through 197. It is written in 4/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system covers measures 193 and 194. The second system covers measures 195 and 196. The third system covers measure 197. Each system consists of three staves: a top staff for the right hand (flute solo), a middle staff for the right hand (piano accompaniment), and a bottom staff for the left hand (piano accompaniment). The right hand part is highly melodic and complex, featuring many slurs and ties. The piano accompaniment consists of repeated chords and arpeggiated figures. The left hand part features a steady, rhythmic accompaniment of chords. The dynamic marking *p* (piano) is present in the first system.

Example 42

Edition B will keep the short articulation and the triads on the off-beats, but the chords will be single eighth notes without the repetitions. Rhythmic integrity of the passage overall will not be sacrificed, as the RH has constant sixteenth notes. This solution allows one to be more truthful to the concerto's full score while making it playable.

The musical score for Example 43, Edition B, measures 193-197, is presented in five systems. Each system consists of a treble clef staff and a grand staff (treble and bass clefs). The music is marked 'p' (piano). Measure numbers 195, 196, and 197 are indicated. The right hand features a constant sixteenth-note accompaniment, while the left hand has chords on off-beats.

Example 43, Edition B, measures 193-197

The last excerpt from the second part will be concerning large chords and intervals. In mm. 228-229 of the FS, large chords come from the woodwind section:

The musical score is for measures 228 and 229 of a piece in 4/4 time. The woodwind section (Flutes, Oboe, Clarinet in A, Bassoon) plays a melodic line with large intervals, marked *mf*. The strings (Violins, Violas, Cellos, Double Basses) play a rhythmic pattern of eighth notes, marked *mf*. The solo violin (V-no solo) plays a melodic line, marked *f*. The score includes dynamic markings (*mf*, *f*), articulation (*pizz.*), and performance instructions (*riten.*, *rit. poco*). The woodwind section has a *riten.* marking above the staff in measure 229. The strings have a *pizz.* marking above the staff in measure 229. The solo violin has a *rit. poco* marking above the staff in measure 229.

Example 44, FS, measures 228-229

In mm. 228-229 of Edition A (Example 45), RH has the upper wind parts while the LH presents descending chromatic tenths from the bassoon and clarinet parts.

228 229 rit. poco

*f* *mf*

Example 45, Edition A, measures 228-229

Since the interval of tenth might not be accessible for many pianists, including the author of this paper, the new edition has more accessible chords for the smaller hands. In the case of pianists with larger hands, the lower note can be moved one octave down.

228 229 rit. poco

*f* *mf*

Example 46, Edition B, measures 228-229

## CHAPTER V

### THIRD PART

The third part of the concerto starts in measure 284. The structure of the finale has rondo elements where the high-spirited and vivacious refrain alternates with charming and lighter episodes.<sup>18</sup>

The initial tempo of the finale is *Allegro, ma poco sostenuto e pesante* which does not seem fast at first. But as the finale progresses, the tempo becomes more animated. By m. 436, the tempo increases to *Più animato, vivo* with the suggested metronome marking of 138 to the quarter as opposed to 84 to the quarter at the beginning of the movement. By m. 484, the tempo reaches its peak with the marking *sempre più animando*.

The changes that are made in the new edition were made with the consideration of these fast tempi, and the technical and pianistic issues that are compounded by such tempi.

In the following example of the FS (example 47), the trumpets are accompanied by the low strings, bassoon and timpani roll.

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<sup>18</sup> Calum MacDonald, *Violin Concerto in A minor, Op. 82*, *Hyperion Records*, Accessed 12 February, 2019, <https://www.hyperion-records.co.uk>

Example 47, FS, measures 291-295. The score shows five measures of music. The Flute (Fag.) part has a melodic line starting in measure 292. The Cor. and Tr.(A) parts have sustained chords. The Timp. part has a sustained chord with a tremolo effect. The V-no solo part has a single note in measure 291. The V-c. and C-b. parts have a melodic line starting in measure 292.

Example 47, FS, measures 291-295

In Edition A, the timpani part is obscured starting from the second half of m. 292 by placing it in the middle voice between the cello and bass parts in the LH, creating and extremely awkward section for the LH.

Example 48, Edition A, measures 291-295. The score shows two staves. The top staff is a single treble clef staff with a single note in measure 291. The bottom staff is a grand staff (treble and bass clefs) with a complex melodic line starting in measure 292.

Example 48, Edition A, measures 291-295

In Edition B, with the help of the sostenuto pedal from m. 291, the E in timpani part can be prolonged, and the middle voice in the LH which represented this pedal point

of E can be eliminated. As a result, the LH becomes more pianistic and playable while the reduction has a more accurate realization of the full score.

291                      292                      293                      294                      295

Example 49, Edition B, measures 291-295

The following example from the FS, features the piccolo part that has octave leaps between two As in m. 304 and then between G# and E in m. 306 while the solo violin plays harmonics. In reality, since these two instruments are competing in the same range, the alteration between the notes and change of the articulations are not audible in piccolo part from the audience point. At this fast tempo, it is not possible to demonstrate the articulation changes with the repeated notes on the piano, nor realistic to play this passage as realized in Edition A.

The image shows a musical score for measures 304, 305, and 306. The score is written for several instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.(A)), Trumpet (Tr-lo), Arpa (Arpa), Violin solo (V-no solo), and Archi (Archi). The key signature is two sharps (F# and C#) and the time signature is 8/8. The Piccolo part is marked 'solo' and 'p' (piano). The Flute part is marked 'p'. The Oboe part has a first finger marking '1' and is marked 'p'. The Clarinet part has a first finger marking '1' and is marked 'p'. The Trumpet part is marked 'pp' (pianissimo). The Arpa part has a first finger marking '1' and is marked 'p'. The Violin solo part is marked 'solo' and 'p'. The Archi part is marked 'p'. The score shows the following notes for the Piccolo part: m. 304: A4, A5, A4, A5, A4, A5, A4, A5; m. 305: A4, A5, A4, A5, A4, A5, A4, A5; m. 306: G#4, G#5, E4, E5, G#4, G#5, E4, E5.

Example 50, FS, measures 304-306

The example from Edition A demonstrates the realization of this passage:

The musical score for Example 51, Edition A, measures 304-306, is presented in three systems. Each system corresponds to a measure. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system (measure 304) shows a treble clef with a melody starting on a quarter rest, followed by eighth notes. The piano accompaniment consists of a right hand (RH) playing a continuous sixteenth-note pattern and a left hand (LH) playing a sparse accompaniment of quarter notes and rests. The second system (measure 305) continues the melodic and accompaniment patterns. The third system (measure 306) concludes the passage with a final melodic phrase and accompaniment. A dynamic marking of *p* (piano) is present in the piano part of the first system.

Example 51, Edition A, measures 304-306

As demonstrated in the example from Edition B (example 52), the RH plays a similar pattern of the sixteenth notes where the pitches alternate between a higher and lower one. This compromise allows the pianist to imitate the lightness of the piccolo without any technical restraints. The same solution is applied to the mm. 312-314.

The musical score for Example 52, Edition B, measures 304-306, is presented in three systems, identical in structure to Example 51. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system (measure 304) shows a treble clef with a melody starting on a quarter rest, followed by eighth notes. The piano accompaniment consists of a right hand (RH) playing a continuous sixteenth-note pattern and a left hand (LH) playing a sparse accompaniment of quarter notes and rests. The second system (measure 305) continues the melodic and accompaniment patterns. The third system (measure 306) concludes the passage with a final melodic phrase and accompaniment. A dynamic marking of *p* (piano) is present in the piano part of the first system.

Example 52, Edition B, measures 304-306

Example 53 of the FS (mm. 315-323) features the orchestral interlude based on the main theme:

315 316 317 318 319

Picc.

Fl.

Ob.

Cl.(A)

Fag.

Cor.

Tr-be (A)

Tr-bi

Timp.

Tr-b

Arpa

V-no solo

Archi

arco

div.

unis.

320 321 322 323

The image shows a musical score for measures 315-323, Example 53, FS. The score is divided into two systems. The first system (measures 315-320) features a piano with a complex rhythmic pattern in the right hand and a steady bass line. The second system (measures 321-323) continues the piano part with a 'p' dynamic marking and includes a 'div.' (divisi) instruction for the strings in measure 322. The strings play a rhythmic pattern in the right hand and a steady bass line in the left hand. The piano part has a 'p' dynamic marking in measure 323.

Example 53, FS, measures 315-323

The refrain that starts in m. 316 of Edition A is the one that can be intimidating for many pianists. It reflects the writing in the full score quite accurately but it cannot be considered idiomatic writing for the piano. The melodic material is played by the flute, clarinet, oboe, violins and violas. This hunting motive is expected to sound light and virtuosic, but it is fairly easy to sound stiff and clumsy because of the large chords in RH from the example below.

The musical score consists of two systems of staves. The first system covers measures 315 to 319. Measure 315 shows a melodic line in the upper staff and a bass line in the lower staff. Measures 316-319 feature a complex texture with large chords in the right hand and a bass line. The second system covers measures 320 to 323. Measure 320 is mostly empty in the upper staff. Measures 321-323 continue the complex texture with large chords in the right hand and a bass line. A dynamic marking of *p* is present in measure 323.

Example 54, Edition A, measures 315-323

It will be more efficient if the lower note in the chords is eliminated since it doubles in the upper voice. As a result, the RH will play the triads and sixths instead of the large octave chords. It will allow the pianists to play it more accurately and not sacrifice the lightness and virtuosity of the passage. The solution to this passage is demonstrated in the example below. The same principle is applied in m. 358-365.

315                      316                      317                      318                      319

320                      321                      322                      323

Example 55, Edition B, measures 315-323

The following example comes from the FS:

381      382      383      384      385      386      387      388      389

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (A) (Cl.(A)), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.), Trumpet (A) (Tr-be (A)), and Trombone (Tr-ni). The third system includes Trumpet (B) (Tr-bo) and Piano (A) (Apa). The fourth system includes Violin Solo (V-no solo) and Strings (Archi). The score contains various musical notations such as trills (tr), accents (acc), and dynamic markings (f, mf, p, p<). The Flute part features a trill in measure 389. The Clarinet (A) part has a 'canab.' marking in measure 386. The Violin Solo part includes 'arco' and 'pizz.' markings. The strings play a rhythmic accompaniment throughout.

Example 56, FS, measures 381-389

In Example 57 from Edition A the LH has octaves that are from the cello and bass parts. The RH is in charge of much of the remaining orchestral texture, including large chords and trills.

381 382 383 384

385 386 387 388

389

Example 57, Edition A, measures 381-389

At this point, the tempo is faster than at the beginning of the movement, so the combination of the complex RH and the octave jumps in the LH makes this passage un pianistic and extremely challenging.

In Edition B, some of the lower notes in octaves will be eliminated. It will allow the pianist to focus on the complexity of the RH while playing accurately low strings and bassoon parts in the LH. Starting from m. 386, the lower strings are playing pizzicato, which will be indicated in the reduction, and the eliminate of a few low notes will be hardly noticeable. Below is the excerpt from Edition B with all the proposed changes.

381                      382                      383                      384                      385

386                      387                      388                      389

Example 58, Edition B, measures 381-389

The following excerpts are from FS and Edition A:

430 431 432 433

sempre animando

*p* *mf* *p* *p* *p* *p* *p*

II

sempre animando

Archi

*p* *p* *p*

Detailed description: This is a page of a musical score for measures 430-433. The score is written for a full orchestra and includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), Bassoon (Fag.), Cor Anglais (Cor.), Arpa (Arpa), Violino solo (V-no solo), and Archi (Archi). The music is in 6/8 time and features a variety of dynamics including piano (*p*), mezzo-forte (*mf*), and piano (*p*). The tempo marking 'sempre animando' is present. The score shows intricate melodic lines for the woodwinds and strings, with the harp providing a rhythmic accompaniment. The woodwinds and strings play in unison or in close harmony, while the harp has a more independent, rhythmic role.

434

435

The image shows a page of a musical score for measures 434 and 435. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Piccolo (Picc.), Flute II (Fl.), Oboe I (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. In measure 434, the Flute II and Oboe I parts have a fermata over the first measure. The Clarinet part has a fermata over the first measure. The Bassoon part has a fermata over the first measure. The Horns part has a fermata over the first measure. The Harp part has a fermata over the first measure. The Violins I part has a fermata over the first measure. The Violins II part has a fermata over the first measure. The Viola part has a fermata over the first measure. The Violoncello part has a fermata over the first measure. The Contrabass part has a fermata over the first measure. In measure 435, the Flute II part has a dynamic marking of *p*. The Clarinet part has a dynamic marking of *p*. The Bassoon part has a dynamic marking of *p*. The Horns part has a dynamic marking of *p*. The Harp part has a dynamic marking of *p*. The Violins I part has a dynamic marking of *p*. The Violins II part has a dynamic marking of *p*. The Viola part has a dynamic marking of *p*. The Violoncello part has a dynamic marking of *p*. The Contrabass part has a dynamic marking of *p*.

Example 59, FS, measures 430-435

The image displays a musical score for measures 430 through 435. The score is written in 6/8 time and consists of two systems. The first system covers measures 430, 431, and 432. The second system covers measures 433, 434, and 435. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature has one sharp (F#) and the time signature is 6/8. The piano part features a consistent rhythmic pattern of eighth notes in the left hand and quarter notes in the right hand. The vocal line contains melodic phrases with various note values and rests. Measure 432 shows a vocal line with a dotted quarter note followed by an eighth note, and a piano part with a dotted quarter note followed by an eighth note. Measure 433 shows a vocal line with a dotted quarter note followed by an eighth note, and a piano part with a dotted quarter note followed by an eighth note. Measure 434 shows a vocal line with a dotted quarter note followed by an eighth note, and a piano part with a dotted quarter note followed by an eighth note. Measure 435 shows a vocal line with a dotted quarter note followed by an eighth note, and a piano part with a dotted quarter note followed by an eighth note.

Example 60, Edition A, measures 430-435

The sixteenth notes in LH in mm. 430-431 represent the harp part. Even though the harmony remains the same, the pitches are not exactly as in the full score. The patterns had to be changed because the harp texture would overlap with the melodic material in the RH. I totally agree with this decision of the composer: however, from m. 432-435, the LH has only eight notes. If we compare those measures with the FS in example 59, only the viola section has eight notes in this range, while the flute and oboe have the melody. The pitches in the LH are completely different compared with the FS. The dotted quarter notes in clarinet, bassoon and horn parts are more important and

substantial and audible than the eight notes in the viola section. Example 61 will demonstrate the new version of this passage from mm. 432-435.

432                      433                      434                      435

*sempre animando*

The musical score consists of three staves. The top staff is for Violin I, the middle for Violin II, and the bottom for Viola. The key signature has one sharp (F#) and the time signature is 6/8. The tempo/mood marking is *sempre animando*. Measures 432-435 are shown. Measure 432: Violin I has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Violin II has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5. Viola has a half note chord of G4 and A4. Measure 433: Violin I has a quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Violin II has a quarter note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Viola has a half note chord of G4 and A4. Measure 434: Violin I has a quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Violin II has a quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Viola has a half note chord of G4 and A4. Measure 435: Violin I has a quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5. Violin II has a quarter note F#4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5. Viola has a half note chord of G4 and A4.

Example 61, Edition B, measures 432-435

The following example demonstrates the passage from the FS mm. 436-443

followed by the example of its realization in Edition A:

436                      437                      438                      439

The musical score is arranged in a system with multiple staves. The instruments and their parts are as follows:

- Fl (Flute):** Melodic line with slurs and ties.
- Ob (Oboe):** Melodic line starting with a *p* dynamic.
- Cl.(A) (Clarinet in A):** Harmonic accompaniment.
- Fag. (Bassoon):** Harmonic accompaniment starting with a *p* dynamic.
- Cor. (Cor Anglais):** Harmonic accompaniment starting with a *p* dynamic.
- Timp. (Timpani):** Rhythmic accompaniment starting with a *p* dynamic.
- Arpa (Arpeggiator):** Rhythmic accompaniment.
- V-no solo (Violino solo):** Melodic line starting with a *mf* dynamic.
- Archi (Archi):** Multiple staves for strings, including *pizz* (pizzicato) and *unis.* (unison) markings.

440

441

442

443

The image shows a page of a musical score for measures 440 through 443. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Timp.), Harp (Hp.), Violin (Vln. I and II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score features a variety of musical notations, including slurs, accents, and dynamic markings. The word 'cresc.' (crescendo) is used frequently across all parts, indicating a gradual increase in volume. A fortissimo 'f' marking is present in the Bassoon part at the end of measure 443. The overall texture is dense and rhythmic, with many notes beamed together.

Example 62, FS, measures 436-443

436                      437                      438                      439

*Piu animato, vivo* (♩ = 138)

440                      441                      442                      443

Example 63, Edition A, measures 436-443

The parallel thirds and occasional fourths in the RH make the passage unrealistic to play. The double thirds and fourths are from the flute section. The tempo is quite fast and a pianist does not have the opportunity to use rubato to deal with the technical difficulty of the passage because the solo violin also has eight notes. For two separate flute players who have no other responsibilities in this section, it is not an issue- but it is extremely unidiomatic writing for the piano.

In Edition B, I suggest omitting all the double thirds that occur after the first and fourth eighth notes by keeping the melodic upper notes and eliminating harmonic lower notes of the thirds. The rhythmic intensity still remains the same, and the harmony is not changed at all. By eliminating some double thirds, one not only saves hours of practice time, but also gets a chance to be technically accurate while imitating the light texture of

flute and pizzicato of the strings in the LH. The passage is still virtuosic and a challenge, but a realistic one that an advanced pianist can master with great skill and style.

436                      437                      438                      439                      440

*Piu animato, vivo* (♩ = 138)

The musical score consists of two systems. The first system covers measures 436 to 440. The flute part (top staff) plays a melodic line with slurs and accents, starting at *mf* and ending with a *cresc.* marking. The piano accompaniment (middle and bottom staves) features a complex rhythmic pattern with slurs and accents, starting at *p* and ending with a *cresc.* marking. The second system covers measures 441 to 443. The flute part continues with slurs and accents. The piano accompaniment continues with slurs and accents, ending with a *f* marking.

Example 64, Edition B, measures 436-443

In mm. 444-447 of the FS, both woodwind and string sections share the melodic material over the long note in the horn part:

444            445    446    447

The musical score for measures 444-447 of the FS is presented in a standard orchestral layout. The woodwind section (Fl., Ob., Cl. (A), Fag.) and string section (V-mo solo, Archi) play melodic lines. The horn section (Cor., Tr-be (A), Tr-tn) plays long notes. The percussion section (Timp., Tr-do, P-iti) provides rhythmic support. Dynamics include *f*, *mf*, and *p*.

Example 65, FS, measures 444-447

In Edition A, the excerpt above looks almost identical to the full score. The long E in the LH represents the horn part while the melodic material divided and played by both hands on the top of that.

444 445 446 447

Example 66, Edition A, measures 444-447

The chords in both hands are identical. However, that is what makes this passage unplayable, to say nothing of the quick repetition of common tones on the piano, something easy for orchestral instruments but extremely difficult on the piano. Even though it is supposed to sound vivacious and triumphant, the chords in both hands may potentially sound heavy and clumsy instead.

Edition B provides two solutions for improving the realization of this passage. First, the E in the horn part can be held on the sostenuto pedal. Second, the lower notes in the LH chords will be eliminated since they are doubled one octave higher in the RH.

Example 67, Edition B, measures 444-447

The next example is another case when incorporating all the notes from the full score into the piano reduction is not the best decision. The following example is from the FS, mm. 478-479.

478                      479

The musical score consists of ten staves. The top two staves (Flute and Oboe) are mostly silent. The Clarinet in A and Bassoon parts play a melodic line with many slurs and accents, starting with a *mf* dynamic. The Bassoon part has a *mf* dynamic. The Cor Anglais part has a *p* dynamic. The Trumpet in low C part has a *mf* dynamic. The Violin solo part has a *mf* dynamic. The Violin I and II parts have a *mp* dynamic. The Viola part is silent. The Violin solo part has a *pizz.* marking.

Example 68, FS, measures 478-479

The flute and clarinet sections have the melody one octave apart. In Edition A, those parts are in the RH (example 69). The jumps and parallel octaves, and all the notes from the full score, make these two measures unreasonably challenging.

478

479

480

Example 69, Edition A, measures 478-480

Edition B will eliminate the pizzicato of the strings section in the LH. The lower notes of the octaves that are part of the melodic line, and therefore more important than pizzicato, will be in the LH.

478

479

480

Example 70, Edition B, measures 478-480

## CHAPTER VI

### CONCLUSION

Playing a piano reduction of a piece that was originally written for the orchestra has its advantages and disadvantages. On one hand, there is a substantial possibility that parts of the reduction are going to be problematic, and a pianist will have to dedicate some time to correct and rearrange them. On the other hand, it is fortunate that there is certain freedom for pianists to adjust and change these piano reductions.

Some of the reductions that work for one pianist might not be comfortable for another one, because different pianists have different technical abilities, hand sizes, and different perspectives on certain orchestrations. In each case, every pianist should use the full score and trustworthy recordings to make the right decisions that will be respectful of the composer's original intentions.

The more one plays piano reductions and refers to the full orchestra scores, the easier it becomes to see and eliminate common issues and pitfalls. Some of them are rolled chords instead of pizzicato chords, unnecessary doubled notes, grace notes instead of solid intervals and passages that substantially different from the full score.

The original piano reduction that was made by Alexander Glazunov himself had some common and uncommon mistakes. The main goal of creating a new piano reduction of this concerto was to make it more accessible in the good sense of the word. The passages that terrify pianists became more idiomatic and playable. Every change was made after careful consideration of the full score and notable recordings.

Often, piano reductions that were arranged by the composers have too many notes, and look as if the composer transferred all the orchestral parts into the piano

reduction. Among many such examples, the Clarinet Concerto by Copland demonstrates this problem. But the ultimate goal of a collaborative pianist is not to play all the notes in a reduction, but to successfully make the reductions creative, inventive and true to the composer's ideas represented in the full score. On some occasions, rather than reducing overly complex reductions, pianists should include melodic passages or textures that were omitted.

Renown collaborative pianist and pedagogue Martin Katz lists in his book *The Complete Collaborator* several conditions that can be the indicators to change passages piano reductions:

- something is risky or downright impossible technically
- something is playable but does not capture the orchestral truth
- something is playable and sounds acceptable, but there is a better solution
- something is playable and sounds orchestral, but does not warrant my estimate of the many hours of practice required to master and guarantee it<sup>19</sup>

These conditions perfectly sum up the work that has been done on rewriting the piano reduction of Glazunov's Violin Concerto in A minor, Op. 82.

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<sup>19</sup> Katz, 190.

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APPENDIX A

CONCERTO FOR VIOLIN AND ORCHESTRA IN A MINOR, OPUS 82

ALEKSANDR GLAZUNOV

To LEOPOLD AUER  
**CONCERTO**

in A minor, Opus 82  
for Violin and Piano

Reduction by Olga Kim

Alexander Glazunov  
(1865-1936)

Moderato ♩ = 92

Violin

Piano

Cl&Bsn

*dolce espressivo*

*pizz.*

4

7

10

1

*p*

*p*

*p*

*cresc.*

Str

Ob

Hn.

3 3 3

13 *f*

*Bsn & Ob* *mf espr.*

**2** Animato  $\text{♩} = 112$

16 *f* *Ossia* *Cl & Fl* *mf*

*Str & WW*

19 *usw.*

22 *calando* *rit.* **3** *a tempo* *f*

*Str* *pp* *rit.*

25

WW *mf* *p* *mf* *p* *mf*

29

Str. *mf* WW *pp* Hn. *mf* Pizz

34

a piacere *dim.* **4** a tempo <Moderato> *dolce tranquillo*

Str. Vn.

39

Vla. *mf*

43 *animando* *rall.* **5** *a tempo*

mp mf p

47 *animando* *cresc.*

Vla Cl Str *cresc.* *espr.*

51 *calando* *f* *dim.*

Str *f* *dim.*

55 *rit.* **6** *dolce espressivo* *cresc.* *8<sup>vo</sup>*

Vn *mp* *cresc.* *8<sup>vo</sup>*

59 *animando*

*p cresc.*

*mf pp cresc.*

7 **7** *Piu mosso* <♩ = 120>

*f*

*p sf*

*p sf*

64

*ff dim.*

67

*p cresc.*

*8va*

*WW & Str*

*p cresc.*

*Timp*

69 **8** Tempo I <Moderato>

*f*

*8<sup>va</sup>* *Picc.*

*f*

*mf*

*Vla Pizz.*

71

*Vn* *dim.*

*ww*

*p*

73

*dim.*

*RH*

*Db* *C*

75

*calando*

*p*

*espressivo*

*mf* *p*

*Pizz.* *Arco*

9 Tranquillo ♩ = 76

79

*f* *pp* *Cl* *Fl*

81

*p* *p* *Hp* *S.P.*

10 Andante ♩ = 56  
dolce espr.  
sul G

83

*rit.* *p* *Hp*

87

Hp & Str

Bsn Vla

93

11

espress.

pp

ci

99

cresc.

Hr

cresc.

Hp

102

passionato

f

mf

mf

p

Pizz

Pizz

Pizz

12

105

*dolce*

*Hp&Cl*

*Cl*

*mf*

*p*

*Pizz*

110

*cresc.*

*f*

*cresc.*

*mf*

*Fl*

*Ob*

*Bsn*

13 agitato

114

*piu p*

*Str*

*Hn*

*p*

*6*

*6*

118

3 6 6 3

*Vn & Ob*

121

14

*f* 3 3 3 3

*f* 3

*mf* *ww*

*Str*

123

*dim.*

*dim.*

125 *calando*

*p*

127 *a tempo*

15 *tr*

*mf*

*p*

*fff*

*Hp*

131

*p*

*mp*

*pp*

136

*cresc.* *f*

*Fl*

*mf Cl 3*

*cresc.*

139

*piu p*

*p*

*Hp*

142

*p* *mf*

*pp* *p*

144 **17** *mf* *dim.*

147 *pp* *pizz.* *p* *ww* *p* *p*

152 **18** *Tempo I*

156 *Ob & Fl* *p* *Str*

160 **19**

*riten.* *a tempo* *Vn. & Fl.*

*mf* *p*

164

*riten. poco*

*mf* *p*

168 **20** *Piu animato.* ♩ = 112

*p* *Pizz* *a tempo* *p* *Pizz*

171

*Hn* *p*

183

*ff*

Ossia

*p sub.*

*f*

tremolo

Timp

23

passionato

185

*mf*

*ff*

*p sub.*

tremolo

Cl

Pizz

188

Cl

Vla & Bsn

*mf*

8va

190 a piacere

*f*

*mf (a tempo)*

*Bsn* *Cl* *Vn*

192 24

*mf* *p*

*p* *mf*

*Fl* *Str*

194

*Bsn*

196

198

200 **25** animato  
cresc. *f*

203  
cresc. *mf* *Fn & Cl*

206 *rallentando*  
*mp* *Bsn* *C*

209

*Hn*

*Vn & Ob*

*mf*

*mf*

213 **26** [Tempo I (Moderato)]  
sul G

*dolce tranquillo*

*tranquillo*

*Fl*

*pp*

*Str*

216

*Vn*

*mf*

*mf*

219 *animando* *sempre sul G* *rit.* **27** *a tempo*

*animando* *rallent.* *a tempo*  
*mf* *pp*

222 *sul D*

*f* *p*

224 *animando* *sul G* *cresc.*

*animando* *sul G* *cresc.*  
*Bsn* *Vn* *cresc. poco*

227 rit. poco

*f* *mf* *mf*

230 28

*a tempo*

*mf* *f* *p*

233 a piacere

*Cadenza* *mf* *p* *mf*

*Cadenza* *Cadenza*

237 *p* *mf* *mf*

241 *p*

244 *f* *dim.* *p* *ten.*

247 *f* *p* *pizz.* *arco* *piu sostenuto*

252

257 *p*

260

262

263 *6*

264

265

266 *dim.*

267 **29** animando

*p* *cresc.* *f*

*p* *Hn* *mf*

270 *Db & C*

*dim.* *p* *cresc.*

*pp* *p*

**30**

275 *f* *dim.* *mp*

*mf* *pp* *p*

279 *cresc.* *f* *dim.*

*mf*

282 *p* *cresc.* *8<sup>va</sup>* **31** Allegro ♩ = 84

*f* *Tr* *3* *Timp*

285 *mf* *marcato*

*LH* *p*

**32**

*f* *Pizz* *Db, C & Bsn*

297 *p* **33** *Pizz*

*p* *Pizz*

302

*Picc*  
*p*

305

34

309

313

35

*f*  
*tutti*

317

323

36

*p*

*Hn*

2

*Pizz*

328

37 a tempo

*p* *cresc.*

2

*mp*

*Vn*

*p* *cresc.*

*Arco*

334

*f* *mf* *p*

*mf* *mp* *pp* *p espr.* *c*

Quasi allegretto

38

Musical score for measures 340-344. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#). Measure 340 starts with a treble staff containing sixteenth-note chords and a grand staff with a simple accompaniment. A dynamic marking of *f* is placed under the treble staff in measure 342. A dynamic marking of *mf* is placed under the grand staff in measure 344.

Musical score for measures 345-347. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps. Measure 345 continues the treble staff's sixteenth-note chords and the grand staff's accompaniment. A dynamic marking of *mf* is placed under the grand staff in measure 347.

poco animato

39

Musical score for measures 348-350. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps. Measure 348 starts with a treble staff containing sixteenth-note chords and a grand staff with a simple accompaniment. Dynamic markings of *f* are placed under the treble staff in measures 348 and 350. The grand staff includes markings for *Hn* (Horn) and *WW&Str* (Woodwinds and Strings) with dynamic markings of *mf* and *p*.

Musical score for measures 351-354. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps. Measure 351 starts with a treble staff containing sixteenth-note chords and a grand staff with a simple accompaniment. A dynamic marking of *f* is placed under the treble staff in measure 353. The grand staff includes markings for *mf* in measures 351, 352, and 353, and a marking for *WW* (Woodwinds) in measure 354.

355 40 Allegro

mf f ff

Cl tr tr

f

359

V

365 41

f V tr V

mf p Vn Pizz mf

c

371 42

tr p

p p

Vla & Vn

376

380

43

385

*Pizz*

390

44

394 *tremolo*  
*f*  
*WW&Str*  
*F&Bells*  
*Hn*  
*f*

399 **45**  
*p*  
*8w*  
*WW*  
*p*

404 *mf*  
*Hn*  
*mf*  
*tr*

408 **46**  
*cresc.*  
*ff*  
*ff*  
*f*  
*sul G*  
*f Tpt*  
*mf*  
*ww*

412

*Db & C*

418

**47** animando poco a poco

*cresc.* *mf*

*Vn*

*Hp*

423

*p dolce*

*p*

*Ob*

*Hp*

426 48

*mf*

*Ob & Fl*

429 *sempre animando*

*p*

*Fl & Picc 8va*

*Ob & Fl*

433 49 *Piu animato, vivo* (♩ = 138)

*mf*

*Vn*

*Pizz*

*p*

438

*cresc.*

*cresc.*

*f*

444

50

*ff*

*S.P.*

*S.P.*

450

51 <quasi guitarra>

*pizz.*

*f*

8<sup>va</sup>  
*Fl & Picc.*

*pp*

456 52

(8)

*f* *pp*

462

(8)

*f* *pp* *f*

468 53

arco sul G *détaché (ossia spiccato)*

*f pesante* *mf*

Trmb

*mf* *p*

C & Bsn

475 **54** *8va*

*Cl*  
*mf*  
*Cl & Fl*

481 **55** *sempre animando*

*p* *cresc.*  
*p Bsn & Ob*

486

*f* *p* *cresc.* *mf*  
*Hn* *f* *p* *mf* *p*  
*Bsn* 3 3

493

493-498

*p* *cresc.* *f*

*p* *cresc.* *mf*

3 3

Detailed description: This system contains measures 493 through 498. The upper staff features a melodic line with a crescendo from *p* to *f*. The lower staff has a piano accompaniment with triplets in measures 493 and 494, and a crescendo from *p* to *mf* through measures 495-498.

499

499-504

*p* *mf* *p*

Detailed description: This system contains measures 499 through 504. The upper staff has a melodic line with some rests. The lower staff features a piano accompaniment with a dynamic range from *p* to *mf* and back to *p*.

505

505-510

*cresc.* *p*

Detailed description: This system contains measures 505 through 510. The upper staff has a melodic line with a crescendo. The lower staff has a piano accompaniment with a dynamic range from *p* to *cresc.*

510 **57**

*f* *ff* *mf* *8va*

Ossia usw.

516

Ossia usw.

522 **58**

*f* *mf* *p*

528

*f*

*f*

sempre animando

534

59

*mf*

*ff*

*mf*

*f*

541

60

*dim.*

*p*

*dim.*

*p*

*Pizz*

61

548

*cresc.* *f*

*cresc.* *mf*

62

555

*p*

*p*

562

*cresc.* *f*

*cresc.* *f*

*Hn*

8<sup>va</sup>

569 **63**

*mf*

*f* *p* *f* *p*

577 **64**

*ff*

Ossia

*f*

583

Ossia

*cresc.* *ff*

## APPENDIX B

### LIST OF ABBREVIATIONS IN THE REDUCTION

## LIST OF ABBREVIATIONS IN THE REDUCTION

Bsn- Bassoon

C- Cello

Cl- Clarinet

Db- Double bass

Fl- Flute

Hn- Horn

Hp- Harp

Ob- Oboe

Picc- Piccolo

Pizz- Pizzicato

S.P.- Sostenuto pedal

Str- Strings

Timp- Timpani

Tpt- Trumpet

Vla- Viola

Vn- Violin

WW- Woodwinds