A New Piano Reduction of the Sibelius Violin Concerto with Commentary

by

Sehee Lee

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Graduate Supervisory Committee:

Andrew Campbell, Chair
Rodney Rogers
Russell Ryan
David Britton
Thomas Landschoot

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ABSTRACT

Playing an orchestral reduction is not always the most joyous of times for pianists. As pianists, we have to express a reduced idea of all the instruments and orchestral textures that are in the full score. However, in many cases, there are often omissions, errors or discrepancies in the existing published reductions. These reductions are made by a variety of people: editors, conductors, pianists, but rarely by the composer, and often do not reflect the composer's true intentions. While many reductions are technically playable, including the reduction of the Sibelius Violin Concerto that will form the basis of this paper, the arrangement of the orchestration can be obscured or inaccurate to the point where the violin soloist may not be receiving the best representation of the actual orchestration. A piano reduction should as closely as possible represent the original intention of the composer, both for the sake of the audience and the performers. The pianist should be able to provide the proper support and orchestration of any reduction for the instrumentalist or vocalist so that the same performance style and technique can be used while performing with either a piano reduction or a full orchestra. This research document contains a detailed examination of the various orchestral reductions of the Sibelius Violin Concerto, culminating in a new version by the author. In this discussion, the author will present a basic understanding of how to orchestrate at the piano through an in-depth explanation of piano skill and technique, practice techniques such as listening to a recorded version of the full orchestration while playing the piano, and ways to study and revise an existing piano reduction. The current published reductions of the
Sibelius Violin Concerto contain many errors and discrepancies and will be contrasted with the author's own reduction, available for comparison and study in the appendix. This new revised reduction will clearly show the orchestral instruments represented throughout the score, demonstrate new techniques for various orchestral textures, and will yield a playable product that more closely represents the composer's original intentions.
DEDICATION

To my beautiful and sweet daughter,

Geun-Ah

Who has always been my greatest strength.
ACKNOWLEDGMENTS

First and foremost, I would like to show my greatest gratitude to my mentor, teacher, and guide, Dr. Andrew Campbell. Through all my hardships and challenges as a collaborative pianist, Dr. Campbell has been my biggest supporter, always providing solutions with the kindest and warmest approach. I would also like to take this time to thank my committee members, Mr. David Britton, Mr. Russell Ryan, Dr. Rodney Rogers, and Mr. Thomas Landshoot. The past few years spent under your guidance has truly been a huge learning process, and I could not have found success without your continued encouragement and support.

To my parents, I extend my love and gratitude for your endless love and support in all my endeavors. All my successes in life are a reflection of my parents’ unconditional love for me. And finally, I would like to express my deepest appreciation for JeeYeon Kim, who assisted me with the Finale program, and Joseph Y. Kim, my editor and friend, for being so generous and patient with the development of this project. I could not have done it without you.
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Chapter 1

INTRODUCTION

This paper provides a revised version of the piano reduction of the Sibelius Violin Concerto in order to demonstrate the various techniques of a proper piano reduction. As a collaborative pianist, there are many opportunities to perform orchestral reductions for recitals, juries or other performances. When preparing for a performance, it is essential to have access to the full orchestral score and a recording of the music. In most cases, the orchestral reduction is not made by the composer but by a colleague or music editor who may or may not be a pianist, or even a performing musician! In some cases, it was too expensive to hire a pianist to make these reductions, and the accuracy of the reductions did not seem to be an important goal for the publisher. Very often these reductions are filled with inaccuracies, vague or non-existent instrumentations, or passages that are awkward, misleading, or impossible to play. A study of the full score is crucial to understanding the composer’s true intentions.

In the case that a full score cannot be obtained, it is important to listen to the recording as carefully as possible, so as not to misinterpret the music. Piano reductions are not, by any means, perfect. Subtle discrepancies may be found throughout a piano reduction, and as a pianist, it is our duty to recognize the mistakes in the music and correct them for the sake of our partners, the audience, and the composer. The goal of listening to a recording is not to copy the specific interpretation, but to understand and appreciate the orchestration. The first step in preparing a reduction is to notice the instrumentation on the full score and mark
it on the piano reduction. Orchestral reductions come in all forms: some have no instrumentation marked, some have limited and incomplete instrumentation, and some have misleading or even incorrect instrumentation. It is also important to mark the way the instruments would be played, such as staccato, pizzicato, or muted, to name a few. In order to effectively understand the full score, one must also have a basic knowledge of the transpositions of the various instruments, such as horn or clarinet, and an ability to read different clefs, such as alto and tenor. In addition, one must understand the volume and tone color of the various instruments in order to effectively reproduce them on the piano. A solo trombone can produce as much sound as an entire string section. A basic understanding of the technique and characteristics of each instrument should also be possessed. A pianist should also take on the role of an editor, noticing any discrepancies in the music of the reduction. As an example, one common misrepresentation occurs with rolled chords or grace notes. Many times, the orchestration will indicate a span of notes that cannot be reached with two hands on the keyboard. A common solution used by many arrangers to this problem is the use of rolled chords or left hand grace notes within the reduction, which can distort or change the rhythm or the passage.

In the following excerpts, an example of the grace note and rolled chord is provided. The first is the orchestra score followed by an example of a reduction of Dvorak’s violin concerto.
The following excerpt comes from the first movement of Dvorak’s violin concerto in A minor, Opus 53, measures 182-185:

Example 1: First movement of Dvorak’s violin concerto in A minor, Opus 53, measures 182-185.
The following comes from the first movement of the International Edition of Dvorak’s violin concerto in A minor, Opus 53, measures 182-183:

On the downbeat of measure 182, the left hand portrays a rolled chord, while in the next measure, there appears to be a grace note on the downbeat. Instead, the chord should be rearranged or re-voiced in order for rhythmic consistency to remain in the piano reduction. The pianist should certainly do their best to play each chord with as much resemblance to the original score as possible, but when the pianist reaches a point of discomfort, the music becomes unplayable and misrepresented. These types of circumstances should be avoided by making notes on how a chord or sound should be played. To better represent the orchestral sonorities on the piano, one must carefully consider how best to imitate each instrument.
Strings

String sounds in general have less articulation and a warmer and richer sonority than the piano, as a result of the bowing and vibrato implemented by the string section. To produce this sound, the pianist’s finger should be placed broadly and relaxed on the keys. A common use of the string section is when the composer calls for an unmeasured tremolo, in which there is no pitch alternation within each section, but rather the sounding of one pitch repeatedly with short and fast alternation of the bow. However, a piano tremolo is usually presented in the reduction by alternating different keys, often in a chord or octave, rather than striking the key repeatedly because it is uncomfortable and unpleasant for the pianist. This alternation of pitches and the rhythmic interplay does not actually occur in the orchestra, and the pianist must take care not to give the tremolo the distinct sound of a chordal or octave alternation that can be found in original piano literature by composers such as Beethoven.

The following excerpt comes from the Henle Edition of Beethoven’s Piano sonata Op.31 No.1, first movement, measures 226-229:

The following excerpt comes from the first movement of Schumann’s cello concerto in A minor Op.129, which shows a string tremolo in measures 94-96:

Example 4: First movement of Schumann’s cello concerto in A minor Op.129, which shows a string tremolo in measures 94-96.
The following excerpt comes from the first movement of the International Edition of Schumann’s cello concerto, measures 94-95:


The alternation that seems apparent in the reduction must be totally obscured by the pianist by initially striking all the notes of the chord together and hiding the rhythmic alternation of the tremolo by using pedal and a lighter, vague touch. When demonstrating pizzicato, the pianist should use a lazier staccato and extremely slight pedal after the initial attack. This will produce the best representation of a string pizzicato, keeping in mind that a string pizzicato naturally has some resonance in the initial strike.

Woodwinds

The most accurate way of imitating a woodwind sound is by quickly striking the keys using the fingertips instead of flat fingers, which imitates the
sound and clarity of articulation that is used with woodwind instruments. To make the right sounds, the fingers must be moving quickly. The woodwinds often play solo lines, rather than in large group like the strings, so individual rubato and a soloists’ ego should be kept in mind when imitating a woodwind sound on the piano. When playing the flute part, the characteristic is light and bright with projection. The oboe has a sharper sound than the flute with more projection. The bassoon is similar to the oboe because they share the double reed, but the projection of the bassoon is lessened by it is lower range. The clarinet has a warmer and richer sound, much like the strings, and the pianist should use the pedal to indicate this richness, but with slightly more articulation than the strings. Although woodwind writing can use softer dynamics, their sound projects very well because of the characteristic of the instruments. One must take this into consideration and prominently feature the woodwind section in the piano reduction, especially when they carry the melody, because many editors will represent as much of the strings as possible before considering the woodwinds, and at times obscure or leave out entirely important WW solos.

Brass

The brass requires a clear articulation, just like the woodwinds, but with much more warmth in the sound. A flat finger is used to play the keys, causing the sound to be richer and with more depth. Martin Katzin describes his interpretation in this manner: “I imagine a dash or tenuto on each note, particularly in melodic playing, and I allow the pedal to assist me with the
sustaining of each sound”¹ One must be careful when using finger legato so as not to imitate a string instrument. The articulation must be clear so that the brass line can be best represented.

Percussion

The main role of timpani in an orchestra is to produce a low tremolo or large percussive sound using mallets. And although timpani does have pitch, it is not our role to make any pitch distinguishable in our playing. Because a tremolo on timpani is the repetition of one note, it would be incredibly difficult to imitate a similar sound on the keyboard. To remedy this, a pianist should alternate notes in octaves, first by playing the full octave, adding some pedal, and making sure that pitches cannot be distinguished.

Chapter 2

FIRST MOVEMENT

While it is not possible to describe each and every discrepancy between the original orchestrations with each edition, I will devote much of my discussion to the major challenges and mistakes that are found in the five reductions that were available to purchase. Four of the five reductions, Schlesinger, Muzyka, Kalmus, and Robert Lienau Musikverlag, contain exactly the same content, and do not have any information about the editors or arrangers. The international edition is the only one that contains information about the editors or arrangers.

The piano part for the International edition was edited and arranged by Alexandre Gretchaninoff (1864-1956), a Russian romantic composer who “composed an immense number of works in a wide gamut of standard forms—operas, oratorios, cantatas, symphonies, chamber works, piano pieces, songs, choruses, and church music.”  

Gretchaninoff studied first at the Moscow Conservatory, but eventually moved to the St. Petersburg Conservatory in hopes that he might study with Rimsky-Korsakov. He was a prolific choral composer who was famous for utilizing the polyphonic effects that of Russian folk music. Gretchanoniff was also a pianist and “spent nine years at the conservatory studying piano with Nicholas D. Kashkin, who along with Nicholas Rubinstein

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was co-founder of the conservatory. He received instruction in form and fugue from Taneyev and Arensky.\footnote{Bradley A. Holmes, Missa Oecumenica and the Roman Catholic Masses of Alexandre T. Grechaninov, (AZ: Arizona State University, 1990), 25.} After moving to America, Gretchaninoff continued as a patriarch of Russian music.

In this document the International edition will be referred to as Edition A, all other editions will be referred to as Edition B and my reduction will be referred to as Edition C. International is the most standard edition because it is the most purchased and played edition.

In addition to discussing the various errors and misleading arrangements within these editions, I will also discuss the different techniques that are applied in an orchestral reduction including strings, brass, timpani, and woodwinds and how the pianist will convey each instrument in his or her playing.

In the beginning of the first movement, the first and second violins quietly make their entrance with their muted sounds. Because it is so quiet, it’s difficult to determine when the sound begins. The interlocking figures in the divisi strings, use of the mute and long bowings cause the rhythm and pulse to be indistinguishable until the crescendo in bar 16.
The following excerpt comes from the orchestra score, measures 1-5:

Example 6: Orchestra Score, measures 1-5.

The following excerpt comes from Edition A, measures 1-5:

Example 7: Edition A, measures 1-5.

The first mistake is found in the downbeat of the first measure, where an accent and staccato is seen over the first beat. This accented note contradicts the original
score’s intent by creating a distinct starting note, when it should be a vague or hidden entrance.

The following excerpt comes from Edition B, measures 1-5:

Example 8: Edition B, measures 1-5.

This reduction is appropriate in many ways. However, it is evidenced in the first few measures that the alternations between high and low notes have been reversed as compared to the original score. Because the human ear naturally hears the higher pitches, it would have been appropriate to reverse the alternating notes by starting the patterns with the higher notes as opposed to the way it was written in the example above. The starting chord indicating all the harmonies is missing in this reduction.
The following excerpt is a representation of what it would look like if the piano reduction was to play every single note as it appears on the orchestra score:

Example 9: Orchestra score as written for piano.

While it accurately represents the actual notes of the orchestra, it does not represent the texture of the alternating muted strings. It will be difficult to show any soft dynamics, and all the notes will be repeated, making it unplayable. My solution for this is to show the alternating notes, starting with the higher pitches. However, the first note will include the entire chord with no accent or staccato, giving the complete harmonies and “hiding” the fact that we are not including every note of the chord on each eighth note.
The following excerpt comes from Edition C, measures 1-5:

Example 10: Edition C, measures 1-5.

To best represent the strings, the entrance of my piano reduction will start at a soft dynamic, using a lot of pedal to express a gradually increasing movement in the music.

Up until measure 28, the ostinato should remain consistent in its rhythmic patterns, showing some dynamic changes.
The following excerpt comes from the orchestra score, measures 11-22:

Example 11: Orchestra score, measures 11-22.

The following excerpt comes from Edition A, measures 10-15:

The following excerpt comes from Edition B, measures 10-15:


As seen in both examples in measure 11, the ostinato changes when the clarinet line is introduced. Rather than changing the pattern, my reduction will show that the ostinato remains consistent while still showing the clarinet line. To show the clarinet line clearly, it is important for the right hand to take over the alternating pattern as smoothly as possible; it should not be noticeable when the right hand takes over the alternating pattern. And although the clarinet line may be marked with a p dynamic, the line should be clearly heard.
The following excerpt comes from Edition C, measures 10-15:

Example 14: Edition C, measures 10-15

In measure 33, the timpani tremolo is introduced. Because it is impossible for the piano to express the timpani roll on one pitch, the only solution is to alternate in octaves. With the use of a generous amount of pedal, the tremolo should be expressed with as much subtlety as possible, keeping the fingers close to the edge of the keys. When expressing a tremolo, the octave should be played on the downbeat first, followed by the alternating of notes. As in measure 33, the octave should be played first before continuing with the tremolo. By placing the pedal down, alternating notes cannot be distinguished.
The following excerpt comes from Edition C, measures 33-35:


The tremolo is originally sustained until the 3rd beat of m. 42 with an accent on the downbeat of measure 33. The following excerpt comes from the orchestra score, measures 33-41:

Example 16: Orchestra score, measures 33-41.
The following excerpt comes from Edition A, measures 37-41:


The mistake is found in measure 39 where a trill appears on the Eb when it should not. In the original score, there is no trill and the timpani roll remains consistent.

The following excerpt shows the Orchestra Score, measure 42-46:

Example 18: Orchestra Score, measures 42-46
In m. 45 and 47, the downbeat starts with the timpani, but the two editions below are missing this.

The following excerpt comes from Edition A, measures 44-47:


The following excerpt comes from Edition B, measures 44-47:

The following excerpt comes from Edition C, measures 44-47:


My reduction will include the accented D on the downbeat indicating the start of the timpani roll. By using the sostenuto pedal, the D can be held so that the staccato sound may be made. The double bass is pizzicato in measures 45 and 47 in the left hand, but my reduction will also include staccato marks so that the pianist can immediately notice the pizzicato sound. In edition A, this is expressed as an eighth note and eighth rest, or not at all in all other editions.
The following excerpt comes from the orchestra score measures 53-55:

Example 22: Orchestra score, measures 53-55.

In m. 53, the tremolo will begin with the octave played on the downbeat, followed by the alternating notes.

The following excerpt comes from Edition C, measures 53-54:

The tutti in m. 127 features an alternating measured tremolo in viola and celli with a *forte* pizzicato in the bass. The bass pizzicato is consistently presented in this way with its whole note value, and the sound should be expressed clearly.

The following is an excerpt from the orchestra score measure 127-134:

Example 24: Orchestra score, measures 127-134.
The following excerpt comes from Edition A, measures 127-132.


There is a grace note that does not exist in the original score, which causes the rhythm to change in the first measure. The grace note exists because the editor was attempting to play every note that appears in the full orchestral score. This change in rhythm takes away from the composer’s original intention in arriving at the culmination of the opening section, which is a dramatic and rhythmic tutti. The alternating rhythm is missing in the first beat of the first measure.
The following excerpt comes from Edition B, measures 127-132:


In the orchestra score, the viola and cello should be playing a Bb and F alternating, but in measure 127, the pattern being played is in octaves. This edition is also unclear about the whole note Bb. In the full score as was mentioned previously, the B-flat is played by sustained winds and pizzicato bass, but in this reduction it is impossible to determine this mixture of textures and articulations.

The following excerpt comes from Edition C, measures 127-132:

I have marked the pizzicato on the whole note and eliminated the grace note to begin with an accurate alternation.

The following excerpt comes from the Orchestra score, measures 144-146:

Example 28: Orchestra score, measures 144-146

The repeated eighth note figures are being played by strings.
The following excerpt shows what the piano part would look like if it imitated the original score exactly:

Example 29: Orchestra score as written for piano.

The following excerpt comes from Edition A, measures 145-147:

The following excerpt comes from Edition B, measures 145-147:


Because of the repeated octaves, it is unplayable. Therefore, the notes should be alternating. However, as seen in both editions, the left hand starts the alternating; but in fact, the right hand with the higher pitches should start the alternating pattern because of the natural human tendency to hear the higher pitches first. This will also help the pianist to play the following measure with ease, because there will be an eighth rest for the right hand to jump up to the downbeat of the next measure. The same is seen in measure 154.
The following excerpt comes from Edition C, measures 145-148:


The following excerpt comes from the orchestra score, measures 228-234:

Example 33: Orchestra score, measures 228-234
In measure 233, the loudest moment of the first movement is seen.

The following excerpt comes from Edition A, measures 233-234:


This excerpt shows the missing downbeat of the 4th beat, which consists of the brass, and the timpani entering after the 4th beat, creating a large crescendo. If this is missing in the piano reduction, the only thing that will be heard is the bassoon, strings, and clarinet. This will not be an accurate representation of the composer’s original intent because the timpani and brass are so much louder than the moving notes. This is another example of how arrangers favor the strings over all other instruments.
The following excerpt comes from Edition B, measures 233-234:

![Music notation]


This interpretation is absolutely incorrect. The downbeat on the 4th beat is missing, and the alternation of notes in the bassoon and clarinet line is far from the original sound.

The following excerpt comes from Edition C, measures 233-234:

![Music notation]

I have added a tremolo in the left hand to express the crescendo and continued sound of the brass and timpani. Although the clarinet and bassoon have the moving notes, it is difficult to clearly hear them over the growing sound of the brass and timpani. My solution is to tremolo the dominant chord in the left hand as a sustained wind sound without missing the downbeat of the 4\textsuperscript{th} beat. In the right hand, the melody of the clarinet and bassoon is played.

The following excerpt comes from the orchestra score, measures 271-276:

Example 37: Orchestra score, measures 271-276.

In measure 271, there is a violin tremolo. As in the previous example, the notes should be played on the downbeat followed by the alternating pitches.

As was previously discussed, before expressing a tremolo or alternating notes, the chord should be played on the downbeat. There is also a bassoon solo, which requires a slightly louder volume, even though the orchestral score expresses a mp because the solo should have a more prominent voice among all other instruments.
The following excerpt comes from Edition C, measures 269-271:


Sibelus employs an exact recapitulation of much of the material of the expositing, beginning in bars 304-320. In the original score, the same music and the same instrumentation is used. However, in edition A, there are several discrepancies which can lead the pianist (and violinist) to think that Sibelius has reorchestrated this recapitulation. The tremolo is found an octave higher in the recap in measure 304 when it should be represented the same exact way. There is no reason for anything to be different in the recapitulation. And in this particular edition, the recap does not show a trill as they had previously displayed incorrectly.
The following excerpt comes from edition A, measures 304-311:

The following excerpt comes from the orchestra score measures 347-356:

Example 40: Orchestra score, measures 347-356.

In the orchestra score, the woodwind plays the melody, the strings double with tremolo.
The following excerpt comes from Edition A, m. 347-350:


The downbeat is expressed with an eighth note. But in reality, it should be as quick as a sixteenth so that the hands can quickly move to the tremolo, thereby avoiding any rhythmic changes in the music. The huge arrival needs the bass, and the tremolo begins later without any rhythmic impulse.

The following excerpt comes from Edition B, measures 347-348:

The alternating notes are missing after the downbeat and the arpeggios found on the third beat do not exist in the original score.

The following excerpt comes from Edition C, measures 347-349:


Therefore, the downbeat should be quick so as not to change any rhythms.
The following excerpt comes from the orchestra score, measures 483-490:

Example 44: Orchestra score, measures 483-490.

The winds sustain from measure 485 while the strings express staccato in a canon-like figure.
The following excerpt comes from Edition C, measures 477-487:


In measure 485, the downbeat of the left hand shows the continuing sound of the wind instruments. The sustain pedal can be used in measure 477 when the tremolo is being played. This way, the sound can be sustained continuously while still playing the staccato in the upper notes. The sustained winds and the articulated strings creates a tremendous excitement which brings this movement to a vibrant close.
Chapter 3

SECONND MOVEMENT

The following excerpt comes from the orchestra score, measures 1-4:

Example 46: Orchestra score, measures 1-4.

The first measure and a half shows the clarinet line connecting to the oboe line in the second half of the second measure to the third measure where the flute enters in. At the pick up to measure four, the clarinet reenters.

The following excerpt comes from Edition A, measures 1-3:

The following excerpt comes from Edition B, measures 1-3:


In both Editions A & B, there appears to be no marking or information regarding which instruments are being expressed. Edition A is only missing the classification of instruments, but Edition B is missing the dynamic markings as well as the tenuto markings in the first two measures. If the pianist knows which instruments are being expressed, the pianist can attempt to produce the proper sounds and representations. When this information is provided, the pianist is able to make the correct interpretations and expressions.
The following excerpt comes from Edition C, measures 1-3:


On the third beat of measure 4, four horns hold the Bb chord and the timpani provides a Bb timpani roll.

The following excerpt comes from Edition A, measures 4-5:

Example 50: Edition A, measures 4-5.

In Edition A, the timpani roll is apparent but the horns are missing. Also, in the orchestral score, the timpani roll continues to the end of measure 5 before the
eighth rest. But in Edition A, the tremolo ends at the end of bar 4, indicating an abrupt change to the bassoon.

The following excerpt comes from Edition B, measures 4-5:

Example 51: Edition B, measures 4-5.

In this excerpt, it is apparent that the horns are represented, but not the timpani roll, leaving out the tremolo all together.
The following excerpt comes from Edition C, measures 4-5:

Example 52: Edition C, measures 4-5.

On beat three of measure 4, the Bb chord will be played with pedal, and the tremolo will gradually enter indicating the timpani roll. In the right hand, the horn part has been added on the third beat of measure four by adding the Bb and F. This resolves any missing chords. Although it is possible to play the timpani roll without moving an octave lower in measure 5, doing so can avoid the crossing of hands.
The following excerpt comes from the orchestra score, measures 13-16:

Example 53: Orchestra score, measures 13-16.

In measure 13, the viola and cello are showing pizzicato, while the four horns are syncopated.

The following excerpt comes from Edition A, measures 13-14:


In place of the pizzicato, this edition shows staccato markings. It also appears that the final chord expressed by the horns has jumped down to the bass clef, rather than staying consistently on treble clef as shown in the orchestra score.
The following excerpt comes from Edition B, measures 13-14.


The above shows how the pizzicato is completely missing without so much as a staccato mark. The horns are well represented, but the way the left hand is written makes the playing difficult for the pianist because the music is requiring the left hand to play both the pizzicato and the chords for the horn.

The following excerpt comes from Edition C, measures 13-14:

In my reduction, I have revoiced the horns so that pizzicato can be expressed in the left hand, while the chords are played in the right. Pizzicato markings will be added along with a suggestion for slight pedal to add some resonance. In the left hand, the bassoon is shown by the down beat dotted half note. Because it would be difficult to hold the key down while playing the ascending line, I have added the sustain pedal to maintain the sound of the bassoon. In the case that there is no sustain pedal, the note will be held as long as possible while still showing the diminuendo.
The following excerpt comes from the orchestra score, measures 30-32:

Example 57: Orchestra score, measures 30-32.

The violins and winds play the tune while the viola and cello arpeggiate.
The following excerpt comes from Edition A, measures 30-31:


In the first two beats, the arpeggios are missing in the left hand. In the third beat on the right hand, the articulation is incorrect.

The following excerpt comes from Edition B, measures 30-31:


The arpeggio in the first two beats of the left hand is also missing. The articulation in the right hand, as well as the tenuto marking and slurs are also missing.
The following excerpt comes from Edition C, measures 30-31:


While horns are sustaining, all strings are playing. Therefore, there will be mention of an abbreviation for strings to indicate using pedal, playing with flat fingers and using the arm weight to produce the best representation of strings.

The following excerpt comes from the orchestra score, measures 38-40:

Example 61: Orchestra score, measures 38-40.
The violin and viola are playing the melody with tremolo while the woodwinds sustain the notes of the melody. The right hand should express the flute and clarinet sound as the violin and viola doubles with tremolo, and the cello and bass double the bassoon with tremolo. The strings’ dynamic is set to *ppp*, creating a soft atmospheric sound.

The following excerpt comes from Edition A, measures 38-39:

![Example 62: Edition A, measures 38-39.](image)

The problem with this edition is that the tremolo exists in the right hand with sustained chords in the left when in fact we hear the opposite.
The following excerpt comes from Edition B, measures 38-39:


This edition shows the tremolo in the left hand with the sustained chords in the right. The dynamic should not be \textit{mf}. In the orchestra score, there is no mention of a \textit{mf} dynamic.

The following excerpt comes from Edition C, measures 38-39:

My solution is that the chords should be played first, followed by a soft tremolo.

The notes of each dyad in the left hand should be struck simultaneously before the tremolo. In Edition C, it was not notated this way to avoid a messy and cluttered notation. The explanation has been added at the bottom of the score.

The following excerpt comes from the orchestra score, measures 41-45:

Example 65: Orchestra score, measures 41-45.

In this example, the timpani demonstrates a tremolo along with the wind instruments.
The following excerpt comes from Edition A, measures 42-44:


With the addition of a grace note, the rhythm is changed. Grace notes are not evident in the orchestral score. Also, the tremolo in the first two beats of the left hand does not exist in the original score, and should therefore be eliminated. In measure 44, there is another grace note that does not exist in the orchestral score. Also, in measure 42, there is a missing accidental: F natural in the last eighth note.
The following excerpt comes from Edition B, measures 42-44:


Similar to Edition A, there is a grace note on the downbeat of measure 42 that should not be there. The timpani roll is also missing in this edition. In measure 44, four grace notes for each beat has been added when it does not even exist in the orchestral score.

The following excerpt comes from Edition C, measures 42-44:

Example 68: Edition C, measures 42-44.

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My solution is that, even without the grace note, by the use of the pedal, a similar sound can be produced. And in measure 44, I have added the tenuto mark which exists on the orchestra score for cello and bass.

The following excerpt comes from the orchestra score, measures 49-50:

Example 69: Orchestra score, measures 49-50.

The flute, in octaves, show a descend to the downbeat of the third beat. The violin and viola continue the descending line in octaves with pizzicato for the remainder of the bar. Meanwhile, the clarinet and bassoon carry the melody over the rest of the instruments.
The following excerpt comes from Edition A, measures 49-50:


The pianist is unable to determine which instrument and what articulation (pizzicato) is necessary for this measure. As well, this edition is missing the tune of the clarinet and bassoon on the second beat of measure 50.

The following excerpt comes from Edition B, measures 49-50:

In this example, articulation is missing and the pianist is unable to determine the instrument that is being represented. Furthermore, this edition includes pedal in this measure, obscuring the articulation and staccato markings.

The following excerpt comes from Edition C, measures 49-50:


I have added the flute and pizzicato marks. The chords for the horns have been revoiced to maintain a more consistent sound. A dash is marked to show the movement of the melody from the right hand to the left hand.
The following excerpt comes from the orchestra score, measures 53-57:

Example 73: Orchestra score, measures 53-57.

The score conveys a dotted quarter and eighth note in the first two beats of the measure by the strings and wind instruments.
The following excerpt comes from Edition A, measures 55-56:


The editor has marked the first two beats as a septuplet followed by a tremolo that does not exist in the orchestral score. On the downbeat of the next measure, the editor has added a grace note yet again where one does not belong.

The following excerpt comes from Edition B, measures 55-56:

The editor of this example created an arpeggio in the first two beats of the measure, adding grace notes all throughout the following measure (56). It appears that the arpeggio was created mostly to create a sustained sound. However, with the application of the pedal, the same effect may be created.

The following excerpt comes from Edition C, measures 55-56:


As written in the orchestral score, a pedal can be used to present the same sound without adding arpeggios, septuplets, or tremolos.
The following excerpt comes from the orchestra score, measures 62-69:

Example 77: Orchestra score, measures 62-69.

There is a sixteenth rest at the end of measure 65.

The following excerpt comes from Edition A, measures 65-69:


The sixteenth rest is completely missing. In measure 66, because the double bass is no longer present, the lowest note should be raised one octave higher. Also, in
the final chord, there should not be a D present in the chord. The following excerpt comes from Edition B, measures 65-69:


There is an unnecessary grace note in the beginning of the measure. As well, the sixteenth rest is missing at the end of the bar. In measure 68, the first beat in the left hand is too low; it should be an octave higher. There is also a dynamic marking of mfp, but this does not exist in the orchestral score. In reality, it should be ppp. And in the last chord, there is an unnecessary D within the chord, and the lowest note should be raised up one octave.
The following excerpt comes from Edition C, measures 65-69:


The rest mark is present, and the last four measures will show that strings are present, indicating softer playing. The D has been eliminated on the final chord of the orchestra, allowing the D in the solo violin to bring the moment to a peaceful conclusion.
Chapter 4

THIRD MOVEMENT

The following excerpt comes from the orchestra score, measures 1-6:

Example 81: Orchestra score, measures 1-6.

There is a similarity of the interlocking rhythm of constant 16\textsuperscript{th} notes to the opening of the first movement’s interlocking notes.

The following excerpt comes from Edition A, measures 1-5:

Example 82: Edition A, measures 1-5.

What we are hearing here compared to the sound of the orchestra is a misrepresentation of what is actually occurring in the orchestral score. The pitches
should be the same notes, repeated without leaps, but this edition shows notes jumping up and down across the staff.

The following excerpt comes from Edition B, measures 1-5:

Example 83: Edition B, measures 1-5.

This example shows notes jumping up and down with too much discrepancy between high and low, which is inconsistent with the orchestral score.

The following excerpt is an example of a possible reduction, measures 1-5:

Example 84: Possible reduction, measures 1-5.
If I were to reduce as written, the repetition of notes would appear and sound inconsistent to the orchestral score. This would be unplayable, and the original rhythm would be missing.

The following excerpt comes from Edition C, measures 1-5:

Though the timpani will be eliminated, I have chosen to represent the parts that are heard the most, which are the lower strings. The timpani was eliminated because of the dynamic differences from the lower strings. The timpani can barely be heard over the forte of the strings. The fingers will play the alternating notes, using fingers three, two and one.
The following excerpt comes from the orchestra score, measures 17-25:

Example 86: Orchestra score, measures 17-25.

In measure 21, the three low strings are playing.
The following excerpt comes from Edition A, measures 21-22:


The dynamic should show pp, and instead of playing both the left and right hands together, the left hand is unnecessarily offset by a sixteenth rest.

The following excerpt comes from Edition B, measures 21-22:


This edition shows similar differences, including the offset of the left hand, only tied to the next note. The dynamic should be pp, and there is an unnecessary accent on the downbeat of the right hand.
The following excerpt comes from Edition C, measures 21-22:


When there is an opportunity to take what is written from an orchestra score and apply it directly to a reduction, it should be done as accurately as possible. This is a great example of creating the best, most accurate representation of an original orchestra score, and there is no real technical difficulty in playing this excerpt exactly as written, which the previous editions imply through their oversimplification.
The following excerpt comes from the orchestra score, measures 26-29:

Example 90: Orchestra score, measures 26-29.

In measure 29, the same ostinato is carried through from measure 23-43.

The following excerpt comes from Edition A, measures 28-29:

This edition does not show the ostinato in its original form. Instead, the left and right hands alternate in a manner that does not accurately represent the pattern in the orchestra score.

The following excerpt comes from Edition B, measures 28-29:


This edition takes away from the accuracy of the orchestra score by adding a tremolo to the left hand. The lowest note should also be an octave higher.
The following excerpt comes from Edition C, measures 28-29:


In my edition, the reduction has been written the same as the orchestra score, without the tampering of any notes or rhythms. Again, there is no difficulty in the way it is played on the piano.

The following comes from Edition A, measures 38-39:

As mentioned before, this edition shows the use of grace notes in areas where they should not be applied. The addition of grace notes changes the rhythm of the music.

The following excerpt comes from Edition C, measures 38-39:


My solution is to eliminate the grace notes from the left hand.
The following excerpt comes from the orchestra score, measures 44-51:

Example 96: Orchestra score, measures 44-51.
The following comes from Edition A, measures 44-45:


At the end of measure 44, there appears to be a quarter rest. In the orchestra score, there is activity in the fourth beat which leads into the following measure that is missing in this edition. At the pick-up of measure 45 of Edition A, the highest note, D, should be eliminated so as not to take away from the prominence of the clarinet and horns that is evident in the orchestra score.
The following excerpt comes from Edition B, measures 44-45:


The downbeat of measure 44 is too low, and should be raised one octave. At the pick-up of measure 45, the highest note is a D, and should be eliminated for the same reason mentioned for Edition A.

The following excerpt comes from Edition C, measures 44-45:


I have eliminated the D note.
The following excerpt comes from Edition A, measures 72-73:


This edition does not mention that the instrument being played is a bassoon. Also, there should not be a crescendo mark in this measure. On the downbeat of the next measure, the resolution is missing in the bassoon melody.
The following excerpt comes from Edition B, measures 72-73:


The lowest note should be raised an octave higher, the dynamic mark should be \textit{pp}, and the crescendo mark should not exist. On the downbeat of the left hand, rather than sustaining the octave of the bassoon, the tremolo would make for an easier sustaining sound. And as in Edition A, the resolution of the bassoon melody is missing on the downbeat of measure 73.
The following excerpt comes from Edition C, measures 72-73:


The following excerpt comes from the orchestra score, m. 76-81:

Example 103: Orchestra score, measures 76-81.
The cello takes over the ascending pattern that the bassoon had previously carried and the timpani roll ceases.

The following excerpt comes from Edition A, measures 80-81:


The editor does not make note of the fact that cello has taken over the ascending pattern, and the tremolo should not continue into this measure. The downbeat of the left hand in measure 81 is missing.
The following excerpt comes from Edition B, measures 80-81:


On the downbeat of the second beat, the note should be an octave lower, and on
the second beat of the hemiola in the next measure, the note of the downbeat
should be an octave higher. The dynamic mark should also be \( mp \), not \( mf \). The
way it is written may also feel somewhat uncomfortable for the player as the left
hand must cross over the right to reach the upper notes.
The following excerpt comes from Edition C, measures 80-81:


My solution is to correct the dynamic marks, add pizzicato and dynamic marks, and note the instrument (Vlc). As written, the left hand notes have been correctly notated.
The following excerpt comes from the orchestra score, measures 82-93:

Example 107: Orchestra score, measures 82-93.

The strings’ ascending tremolo continues from measure 87.
The following excerpt comes from Edition A, measures 87-89:


Measure 87 shows the best solution for a playable representation of the orchestra score. However, in measure 88, the left hand only shows chords, but by breaking them up, the rhythmic pattern will be shown. Instead of a p dynamic, it should actually be set at pp.
The following excerpt comes from Edition B, measures 87-89:


The arpeggio may be somewhat similar, but it is not the best representation of the orchestra score. The following measure is also a good representation of the full score, but the dynamic should be $pp$. The poco crescendo should be applying only to the violin part. Instead, the piano should show $sempre~pp$. 
The following excerpt comes from Edition C, measures 87-89:


By adding another note on each downbeat, more of the harmonies may be heard.
The following excerpt comes from the orchestra score, measures 94-101:

Example 111: Orchestra score, measures 94-101.

The viola and cello show a tremolo from measure 96.

The following excerpt comes from Edition A, measures 96-99:

At the downbeat of the chord, the right hand is missing the D. The ostinato, which makes the best representation of the orchestra score, should not change at measure 98, but continue as shown in the original score.

The following is an excerpt from Edition B, measures 96-99:


Similarly, the D is missing on the downbeat of the chord in the right hand. The figure of the tremolo shown in the left hand is not the ideal sound.

The following excerpt comes from Edition C, measures 96-99:

The ostinato in the left hand is consistent throughout. In the right hand, the instruments that are represented are marked: oboe, clarinet, and bassoon.

The following excerpt comes from the orchestra score, measures 259-268:
Example 115: Orchestra score, measures 259-268.

All string instruments show a tremolo with hairpin dynamics, with winds sustaining.
The following excerpt comes from Edition A, measures 261-268:


The editor has added yet another unnecessary grace note. In measure 265, there is another grace note which has been notated as an octave, placed too low. In measures 266 and 268, the left hand should be raised an octave higher, as written in the orchestra score.
The editor has written the parts in a way that causes the pianist to cross hands when playing. This may be an uncomfortable position for the hands to represent the original score. The editor has also added grace notes, in measures 265-268. The chords should also be raised an octave higher.
The following excerpt comes from Edition C, measures 261-268:


The entire chord should be played first, followed by a tremolo, using hairpin dynamics to the end of measure 264. The last chords are played as written, with \( \text{foz} \).

Although it may appear simple, it is the best representation of the original score’s intent.
Chapter 5

CONCLUSION

A pianist is often faced with the challenges of having to read, interpret, and perform a reduction of a piece of music originally for orchestra that lacks the integrity and accuracy of a composer’s original intent. In many cases this reduction is not written or approved by the composer and, in the most unfortunate cases, has been created by an uncredited editor who may or may not even be a pianist. Unfortunately, even with several existing editions, it is often difficult to come across a reduction that is accurate, playable, and true to the composer’s original intention. A pianist should not be quick to trust any reductions that have been prepared by anyone other than the original composer. However, a reduction by the composer can also have its own problems – one need only look at the unplayable reduction of the Copland clarinet concerto by Copland himself to see such an example. It is, in fact, our duty as pianists to provide the performer, audience, and composer with the most accurate representation of the original orchestration.

When a reduction is made, a number of crucial factors must be considered. There exists a great responsibility for the editor to provide a truthful and meaningful representation of the music that is being reduced. The key to a successful reduction is having a copy of the original score to call upon for reference. The process of reducing an orchestral score for piano may be demanding at times, but the benefits are boundless. By learning how to imitate the specific sound of an instrument and transferring it from the full score over to the
keys, the pianist acquires the wisdom and experience for future occasions when another reduction reveals a false representation. Once a pianist is comfortable with recognizing the procedures of creating a reduction, the process may become an enjoyable experience, and the end result benefits everyone from the performers to the audience.
REFERENCES

Books and Dissertations:


Music Scores:


APPENDIX A

VIOLIN CONCERTO IN D MINOR, OPUS 47

JEAN SIBELIUS
* The dyad in the left hand should be stuck simultaneously before the tremolo begins.