

A New Piano Reduction of the
Piazzolla *Las Cuatro Estaciones Porteñas*

For Violin and String orchestra

by

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ABSTRACT

Argentine composer Astor Piazzolla started to receive greater recognition throughout the world after his death in 1992, leading to the growing popularity of his compositions. An excellent example of this is *Las Cuatro Estaciones Porteñas* composed by Piazzolla for his tango ensemble in the late 1960s and later arranged by Russian violinist Leonid Desyatnikov for violin soloist with string orchestra. As this arrangement has grown in popularity, it has become among the many extraordinary pieces that talented violinists play for recitals, concerto competitions and even final jury exams in many musical institutions. However, as of now, many musicians have faced a challenge because there is no published piano reduction for them to use. This project aims to create an orchestral reduction of the string orchestra parts that can benefit both collaborative pianists and violinists. This reduction will create timbres and textures similar to the original orchestration in an arrangement that is idiomatic for the instrument, and worthwhile to rehearse and perform as a collaborative pianist. While the appendix features the new reduction in its entirety, this paper aims at discussing and explaining the most important editing choices in different aspects when arranging the reduction, rather than examining each choice measure by measure throughout the composition. In this way, the technique demonstrated in this document can be employed in other reductions, and will hopefully provide inspiration for collaborative pianists to create new reductions for other works.

DEDICATION

To my parents and entire family members

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CHAPTER I

INTRODUCTION

Playing orchestral reductions is one of the essential tasks of every collaborative pianist's life. As we approach orchestral reductions, our goal is to reproduce the sounds of an entire orchestra, and many advanced techniques are required in order to achieve the greatest success. We as collaborative pianists are expected to be talented arrangers as a result.

On many occasions, especially in competitions and recitals during their studies, instrumentalists and vocalists collaborate with pianists rather than a full orchestra on orchestrated material. Consequently, having or creating an effective piano reduction is crucial to the success of our partners. However, many of the piano reductions that have been published have multiple issues, such as unreachable chords, incomplete phrases, wrong articulations, or the elimination of important musical materials. This creates extra work for collaborative pianists when learning new orchestra reductions and can be very distracting for our colleagues when they ultimately perform with the orchestra. Therefore, having a well-written piano reduction can be crucial, as it will save much of the collaborative pianists' time by creating the sounds closest to the composer's original intentions, therefore providing our colleagues with accurate information in the future.

While fixing an existing reduction is a staple of every collaborative pianist's technique and daily work, creating a new piano reduction from an orchestral piece without any existing published one is a challenge, as nothing can be reviewed as a reference. However, even though the process can be a challenge, there are positive aspects when creating it, such as directly using the original score without distractions

from other problematic reductions. Creating a new reduction from the original full score consists of many different steps, but perhaps the most crucial is the first one: listening to notable recordings while consulting the full score. Though it sounds simple and obvious, it requires paying much attention to the articulation, phrasing, and sound quality created by different instruments, as this is the principal rule of making editorial choices. While other arrangers may have held different opinions and goals in the past, most modern reductions have the same intent: create a playable version for the piano that sounds as close to the original orchestration as possible, without the need for any further modification in the future.

Las Cuatro Estaciones Porteñas by Astor Piazzolla/Leonid Desyatnikov is an exceptional violin concerto that has become quite popular. However, with no existing piano reduction at the time of this document, many violinists struggle to find pianists to create a piano reduction from the full orchestral score for them to perform. This situation has become an obstacle for violinists who are eager to perform this piece with pianists. As a result, creating a piano reduction of *Las Cuatro Estaciones Porteñas* is needed.

The purpose of this research project is to create a well-written piano reduction of *Las Cuatro Estaciones Porteñas* by Astor Piazzolla. After initial chapters featuring biographies of the composer, arranger and the historical background of the piece, subsequent chapters will feature each of the four seasons, with detailed examples and discussions of the specific choices made when creating this piano reduction. This piano reduction will benefit both professional and student violinists, creating more opportunities for them to perform this work in recitals, competitions, and pedagogical situations when having a full orchestra is not possible.

CHAPTER II

COMPOSER'S BIOGRAPHY

Argentine composer Astor Piazzolla was born on March 11th, 1921, in an ocean city south of Buenos Aires called Mar del Plata. Although he was born in Argentina, he was raised and spent most of his childhood in New York City. When Piazzolla was young, his father, Vicente Piazzolla, a barber, heard from his friends that life could be better in New York than in Argentina.¹ After multiple times traveling by boat to examine the prospects, he decided to take his family to emigrate to Greenwich Village, populated by gangsters and hard-working immigrants.² In early childhood, Piazzolla quickly learned to take care of himself because of his parents' heavy workload. However, at the same time, due to the violent environment in which he lived, in a poor neighborhood full of clashes between gangster gangs, he became a fighter and troublemaker, which influenced his music.³

At the age of eight, Piazzolla's father bought him a bandoneón⁴, a prominent instrument of tango music,⁵ and desperately hoped that Piazzolla would become a famous tango musician.⁶ At first, Piazzolla was not highly engaged in learning this instrument; instead, he preferred spending time playing baseball and boxing. In spite of receiving many musical lessons, everything fell through because of his roguish attitude, which

¹ Maria Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (Oxford: Oxford University Press, 2000), 5.

² Natalio Gorin, *Astor Piazzolla: a Memoir* (Portland, Or.: Amadeus Press, 2001), 13.

³ *Ibid.*, 30.

⁴ A German concertina-like instrument which may have been invented as early as 1835 and closely associated with the tango.

⁵ Gabriela Mauriño, "A New Body for a New Tango: The Ergonomics of Bandoneon Performance in Astor Piazzolla's Music," *The Galpin Society Journal* 62 (April 2009): pp. 263-264.

⁶ Azzi and Collier, 8.

stemmed from his exposure to a nefarious neighborhood⁷. Fortunately, his focus on music improved during his nine-month visit to Mar del Plata in 1930, where he took lessons with competent bandoneonists. In addition, with his first memorable musical experience at the Cotton Club, listening to Duke Ellington in Harlem, those experiences built up his interest in jazz music and influenced his compositions.⁸

After returning from Mar del Plata, his family moved to Little Italy in lower Manhattan, where a Hungarian pianist named Bela Wilda was his next-door neighbor. By listening to his playing of Bach, Piazzolla started change how he felt about the importance of music and baseball or boxing, and decided to study music seriously. In the biography of Piazzolla by Azzi and Collier, they described this encounter:

The Piazzollas' next-door neighbor on East 9th Street was Bela Wilda, a Hungarian pianist and pupil of Sergei Rachmaninoff. Astor was mesmerized by the sound of Wilda's piano as he practiced, and he began staying at home simply to listen. He became obsessed by Wilda's playing of Bach ("I fell in love with Bach, I went crazy," he would say later) and quickly decided he want to study with Wilda. Vicente finally gave in. Wilda have no knowledge of the bandoneón but could arrange piano pieces for the instrument. More important, he introduce Astor to classical music, which soon seemed as alluring as jazz ... Astor was regard him as his "first great master" ... it was only with Wilda that he really learned to read music.⁹

The Piazzolla family returned to Argentina when Piazzolla turned sixteen in 1937. At first, Piazzolla was unmotivated about music and uncertain about his future, and witnessed his parents drown with worry. Piazzolla's ambition reawakened when he discovered Elvino Vardaro's sextet, one of the outstanding ensembles of the day on the radio. Piazzolla admired Vardaro's violin playing and his unique tango interpretations,

⁷ Gorin, 31-32.

⁸ Azzi and Collier, 10-12.

⁹ Ibid., 13-14.

and this led him to become a member of Piazzolla's *Orquesta de Cuerdas*¹⁰ and violinist of his first quintet later on. During this one-year living in Mar del Plata, Piazzolla joined many local tango bands as a bandoneónist, which built the foundation of his future career as a professional tango musician.

At the age of seventeen in 1938, taking advice from Miguel Caló¹¹, Piazzolla moved to Buenos Aires seeking work as a musician.¹² Unfortunately, as a classically trained musician with only tango experience, he did not earn many opportunities. However, luckily enough, with a year of dues-paying, his dream of being a member of the Anibal Troilo¹³ orchestra (widely praised as the best golden age *orquestas típicas*¹⁴) finally came true. With an impressive audition, Piazzolla won the job in an emergency performance to replace their ill bandoneónist, and was invited to stay as a regular musician afterward. In addition, he also became an arranger for the Troilo orchestra. Years later, having earned enough from the Troilo orchestra, Piazzolla started to have lessons with the famed Argentine composer Alberto Ginastera. Under the instruction of Ginastera, Piazzolla strengthened his compositional skills of orchestration, counterpoint, and harmony. Although extremely busy with studying and performing simultaneously, it is no doubt that this period constituted one of the turning points in Piazzolla's career.

Piazzolla's relationship with Troilo was steady until Troilo realized that Piazzolla's arrangements were becoming less appealing to his fellow musicians and audiences because of their complexities and challenges for the musicians. Instead, Troilo

¹⁰ String Orchestra in Spanish.

¹¹ Argentine tango bandoneonist, composer, and the leader of the Orchestra Miguel Caló.

¹² Gorin, 41.

¹³ Argentine tango musician.

¹⁴ A Latin American term for a band which plays popular music.

desired music that was more accessible and danceable. He even shouted to Piazzolla: "You are turning my band into a symphony orchestra!"¹⁵ On the other hand, Piazzolla also felt that since their musicals idea did not match, staying in the Troilo orchestra might limit his career development. With this as the deciding factor, Piazzolla decided to leave his orchestra and join the orchestra led by Francisco Fiorentino.

Initially, the time in Fiorentino's ensemble was pleasant and productive. Fiorentino was indeed flexible and respectful of Piazzolla's innovative arrangements. Between 1945 and 1946, the band recorded many songs and instrumental tangos for Odeon label, which was a huge success.¹⁶ Nevertheless, Piazzolla's personality and his expectations for the band made him feel that the partnership with Fiorentino would not be permanent; he decided to amicably end this partnership and form his orchestra in June 1946. Although some of his fellow musicians joined Piazzolla's orchestra later on to support him, surprisingly, his band still dissolved in mid-1949.¹⁷

Despite some frustrations in the previous few years, his success did not stop. After he wrapped up his band, he started to compose film and classical music for a living. During his lessons with Ginastera, Piazzolla dived into studying the scores of Stravinsky, Bartók, and Ravel, which fostered his skill as a composer of serious music. In 1953, at Ginastera's recommendation, Piazzolla entered a competition with his new three-movement symphonic work *Buenos Aires*, Op.15. In accordance with expectation from Ginastera, the result came back for him as the winner of the Fabiem Sevitzy Prize,

¹⁵ Azzi and Collier, 34.

¹⁶ Ibid., 36.

¹⁷ Ibid., 41-42.

including a cash prize and a one-year French government scholarship to study with the legendary composition teacher Nadia Boulanger in Paris.

During the first few lessons with Nadia Boulanger, Piazzolla decided to hide his identity as a tango musician to avoid disrespectful and uncomfortable feelings. Almost all of Boulanger's students were leading composers worldwide, such as Aaron Copland and Leonard Bernstein. However, surprising his expectations, he received this feedback: "This music is well-written, but it lacks feeling,"¹⁸ which emphatically discouraged and disheartened him. Boulanger did not provide this feedback to dissuade him from his compositional career; instead, she helped him. After a thoughtful conversation in which he demonstrated his tango compositions, she complimented him firmly: "This is Piazzolla, and never leave it."¹⁹ Since then, Piazzolla always said proudly: "Nadia helps me find myself" when he recalled his memory of Paris.²⁰

Having concluded a rewarding and inspiring educational journey in Paris, Piazzolla returned to Argentina in 1955 and immediately formed his Octeto Buenos Aires, intending to modernize the tango genre. Piazzolla's Octeto instrumentation was similar to the traditional *orquestas típicas* but included an electric guitar for the first time in a tango ensemble. Although they played tangos, the musical setting was considerably more like chamber music. Azzi and Collier have described this unique sound in their Piazzolla biography:

For the first time, Piazzolla treated all his musicians as solo instrumentalists. He allowed the electric guitar a high degree of improvisation, something totally unknown in previous tango music. The piano's free-flowing role, the counterpoint achieved with the strings, the percussive effects created by the strings and electric

¹⁸ Ibid., 51.

¹⁹ Ibid.

²⁰ Ibid.

guitar, and the neatly calculated dissonances, gave the ensemble a revolutionary sound...²¹

Despite the fact that Piazzolla's new setting of tango music, which he later called *nuevo tango*,²² received much support and appreciation from younger generations and many jazz enthusiasts, no one had treated tango music like this before; the tango was mainly for dancing audiences, not to sit, listen and appreciate. With the majority of audiences in Argentina insisting that the tango be danceable, Piazzolla Octeto faced inactivity for more than six months and ultimately disbanded due to financial difficulties in 1958.

Following his father's footsteps and hoping that American audiences would be more receptive than Argentinians to his *nuevo tango*, he once again relocated to New York City with his family in 1958. Despite making some television appearances, radio engagements, and touring with local musicians, his professional success did not last long due to the general musical taste of Americans at that time. Hearing of his father's death and wondering about his future and career, Piazzolla's family returned to Argentina for good. Fortunately, Argentina's politics and culture dramatically changed while he was absent and music that had not originated from Argentina has steadily gained ground over traditional tango music. Piazzolla established his first quintet, the Quinteto Tango Nuevo, which was the best group to express his approach to tango. With those facts and Piazzolla's own effort, he finally received recognition for his *nuevo tango*. For Piazzolla,

²¹ Ibid., 59.

²² A fusion of tango, jazz, and classical music.

the 1960s were his best years as a composer, as he later mentioned: "The 1960s were the nicest years Buenos Aires ever had."²³

In the later years of Piazzolla's life, he was busy traveling the world as a soloist as well as occasionally with his Quinteto; meanwhile, he continued composing music, including symphonic pieces and chamber music, something he had not touched since he studied with Boulanger. With his reputation secured through his performing and composing, he was finally considered one of the most influential figures in Argentina. Unfortunately, as his career reached the climax, he suffered some health issues which ultimately led to an unexpected, tragic end. Severely ill, he was forced to stay in the hospital for almost two years until he lost consciousness and died due to cerebral hemorrhage on July 4th, 1992, in Buenos Aires.

²³ Azzi and Collier, 78.

ARRANGER'S BIOGRAPHY

Leonid Desyatnikov was born on October 16th, 1955, in Kharkov, the second-largest city in northeast Ukraine. At the age of eighteen, Desyatnikov moved to what was then called Leningrad, now known as, St. Petersburg. He majored in composition and instrumentation under Boris Arapov²⁴ and Boris Tishchenko²⁵ at the N. A. Rimsky-Korsakov Saint Petersburg State Conservatory, then known as the Leningrad Conservatory. Desyatnikov first earned his reputation as a film composer, but soon after his controversial opera, *The Children of Rosenthal* premiered in Moscow, and he was treated as a multi-style composer. As one of the most esteemed composers of his generation, Desyatnikov represented a rare instance of a contemporary composer who had all his works performed in his mid-forties.²⁶

In 1979, Desyatnikov became a member of the St. Petersburg Union of Composers,²⁷ an organization formerly known as Union of Soviet Composers that many notable composers belong to, such as Dmitri Shostakovich.²⁸ Although his compositions primarily focused on the techniques of 19th-century Romanticism, a style full of emotion and complexity, the use of simple and pure Baroque techniques were also his specialty. In her article of his music, Olga Manulkina commented: “Desyatnikov’s works were – or

²⁴ Soviet and Russian composer who receive People's Artist of the Russian Soviet Federative Socialist Republic, an honorary title granted to Soviet Union artists in 1976.

²⁵ Russian and Soviet composer and pianist who also became a faculty at Leningrad Conservatory from 1965.

²⁶ Olga Manulkina, “The Rite of Beauty: An Introduction to the Music of Leonid Desyatnikov,” *Tempo* 220 (April 2002): pp. 20.

²⁷ Department of the Union of Composers of the Russian Federation.

²⁸ Olga Manulkina, “Desyatnikov, Leonid Arkad'yevich,” *Oxford Music Online*, January 20, 2001.

seem to be – shockingly simple, but subsequently they appeared to be subtle and structurally complex.”²⁹

Desyatnikov frequently used intriguing titles, often incorporating titles from other published compositions and combining them with cultural artifacts. Examples such as *Dichterliebe und Leben* a combination of Schumann’s song cycles *Dichterliebe* and *Frauenliebe und leben*, or *The Rite of Winter 1949*, a reference to Stravinsky’s *The Rite of Spring*, demonstrate this trait. Moreover, various artful tricks such as borrowing music, or incorporating quotes and multi-styles can be found in his music.³⁰ Without a doubt, these techniques are evident in his arrangement of *Las cuatro estaciones porteñas* by Astor Piazzolla.

Desyatnikov has worked with many prominent figures, but his time with violinist Gidon Kremer³¹ counts as one of the highlights of his life. Starting in 1996, he collaborated with Kremer as a composer, and worked closely with him in arranging and recording many of Piazzolla’s compositions. During that time, Kremer initiated a project of re-orchestrating Piazzolla’s suite *Las cuatro estaciones porteñas* and combining it with Vivaldi’s *Four Seasons*. With the help of Desyatnikov, Kremer released the recording *Eight Seasons* in 2000, a year after Desyatnikov finished the reorchestration. Continuing with Gidon Kremer’s *Eight Seasons* idea, in 2000 Desyatnikov composed *Russian Seasons*, which was structurally similar to his arrangement of Piazzolla’s

²⁹ Olga Manulkina, “The Rite of Beauty: An Introduction to the Music of Leonid Desyatnikov,” *Tempo* 220 (April 2002): pp. 21.

³⁰ Ibid.

³¹ Latvian classical violinist and founder of Kremerata Baltica, a chamber orchestra to foster outstanding young musicians from the three Baltic States.

Las cuatro estaciones porteñas and showcased perhaps the best of his writing among other compositions.³²

³² Olga Manulkina, "The Rite of Beauty: An Introduction to the Music of Leonid Desyatnikov," *Tempo* 220 (April 2002): pp. 22.

HISTORICAL BACKGROUND

Las Cuatro Estaciones Porteñas is a suite that was composed between 1965-1970 by an Astor Piazzolla. It consists of four tangos composed in Piazzolla's *nuevo tangos* style, which combined the traditional tango with elements from Classical and Jazz styles, including counterpoint and electric guitar.³³ Initially, the pieces were not conceived to be a suite; instead, they were treated as different compositions and performed separately. In August 1965, Piazzolla was commissioned to compose *Verano porteño* as part of the incidental music for the play *Melenita de oro* by Alberto Rodríguez Muñoz.³⁴ A few years later, Piazzolla decided to continue composing an additional three pieces based on the remaining seasons and grouped them into a suite. The title of each piece contained the term *porteñas* ("people of the port") - a term used to represent inhabitants of Buenos Aires.³⁵

The suite, at first, was written for bandoneón, electric guitar, violin, piano, and bass;³⁶ in other words, the same instrumentation of Quinteno Nuevo Tango, which was the group created by Piazzolla to represent his music and transmit his musical vision. Piazzolla had used this instrumentation for most of his compositions since the 1960s, but he did make some modifications later on. Piazzolla once mentioned:

The quintet has two lives. One is born in the 1960s; the other, with a completely lineup, in 1978. The first communicated a music at times aggressive, at times

³³ Wayanne Watson, "Mashup Strategies In *Las Cuatro Estaciones Porteñas*: A Model for Connecting Compositional Technique to Musical Interpretation," *Music Theory Spectrum* 41, no. 1 (January 17, 2019): 21.

³⁴ Maria Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (Oxford: Oxford University Press, 2000), 90.

³⁵ David J. Keeling et al., "Buenos Aires," *Encyclopedia Britannica* (Encyclopedia Britannica, inc., November 10, 2020), <https://www.britannica.com/place/Buenos-Aires>.

³⁶ MLNF1986, "Astor Piazzolla - *Las Cuatro Estaciones Porteñas* (Compilado)," YouTube, October 23, 2012, https://www.youtube.com/watch?v=x6Jv_JrJIY.

melodic. The second one offer something better prepared, perhaps more intellectual.³⁷

The suite was completed in 1970, and on May 19th that year, Piazzolla's quintet recorded a live concert performing the entire suite to celebrate his quintet's ten-year anniversary. This suite was intended to be a respectful nod to Vivaldi and one of his best-known compositions: *Le Quattro Stagioni*. Although there is no direct quotation of Vivaldi in Piazzolla's original suite, Vivaldian traces can be heard in the music, most noticeable in "Invierno porteño."³⁸

As most of Piazzolla's compositions were written for his quintet or other tango ensembles, many have been arranged by close colleagues for various chamber music ensembles using instruments of the Western classical tradition, allowing greater performance opportunities for these works by classically-trained musicians. *Las Cuatro Estaciones Porteñas*, for instance, exists in several published versions, the most prominent being for piano trio (piano, violin and cello) and violin solo with string orchestra arranged by Leonid Desyatnikov.

José Bragato, Argentine cellist, composer and Piazzolla's long-time colleague, arranged *Las Cuatro Estaciones Porteñas* for piano trio in the 1990s; while the exact date is unknown, these were first published around 2015. The structure of the piano trio version is identical to the original quintet version but with some reduction in length. As the bandoneón was Piazzolla's own instrument and therefore the most prominent instrument in most of Piazzolla's compositions, the bandoneón and violin take the leading role in the original suite. With the different instrumentation, José Bragato equally

³⁷ Natalio Gorin, *Astor Piazzolla: a Memoir* (Portland, Or.: Amadeus Press, 2001), 51.

³⁸ Azzi and Collier, 117.

distributed the melody into the violin, cello, and occasionally the right hand of the piano part. Bragato would then use the piano's left hand and occasionally the cello's longer notes to replicate the double bass, and to strengthen the harmonic foundation of the original electric guitar parts.

As was mentioned previously, in the late 1990s, Leonid Desyatnikov was commissioned by Gidon Kremer to reconfigure the suite into a concerto version for solo violin and string orchestra. The impetus for this was an idea for a recording project: *Eight seasons* by Kremer and his ensemble the Kremerata, combining pieces composed by Piazzolla and Vivaldi, which both used *Four Seasons* as the title. Desyatnikov incorporated quotations from Vivaldi's *Quattro Stagioni* into his arrangement, which did not exist in Piazzolla's original. However, with the geographic fact that the seasons in the southern hemisphere of Argentina are the opposite of Vivaldi's northern hemisphere, Desyatnikov ingeniously quoted the opposite seasons in his arrangement, as we can see Vivaldi's *L'inverno (Winter)* in his arrangement of Piazzolla's *Verano (Summer) porteño*.³⁹

Indisputably, Desyatnikov's arrangement built a bridge between two figures: Piazzolla and Vivaldi, and created a dialogue between them. Kremer praised the arrangement by saying:

It is Desyatnikov's achievement to make Piazzolla speak directly to Vivaldi, and in such a way also Vivaldi to Piazzolla, because using certain quotations of Vivaldi in the context of the score helps to build bridges between these two different geniuses, two different cycles, two different worlds, making them a unit,

³⁹ Wayanne Watson, "Mashup Strategies In Las Cuatro Estaciones Porteñas: A Model for Connecting Compositional Technique to Musical Interpretation," *Music Theory Spectrum* 41, no. 1 (January 17, 2019): 21-22.

a unity, giving them full exposure of the vitality, not just on its own but in the dialogue, making this dialogue possible.⁴⁰

In conclusion, many different versions of *Las Cuatro Estaciones Porteñas* can be found, whether published or not, such as piano trio, guitar and piano duo, string quartet, and the solo violin with string orchestra. Most of those can be performed without further modification; however, the solo violin with string orchestra version is not always possible to perform. Although a published orchestral score and parts for this concerto arrangement are available, there is no piano reduction of that arrangement – hence the need for this research paper. Before this document, we as collaborative pianists have created a version for our violin colleagues by playing mostly from the piano trio score, and occasionally adding from the full score those parts that are missing or different, which is not ideal. Therefore, the fully new piano reduction is needed for the reasons cited above.

⁴⁰ Kremer Gidon and Baltica Kremerata, “Eight Seasons,” Nonesuch Records, February 11, 2000, <https://www.nonesuch.com/albums/eight-seasons>.

CHAPTER III

INTRODUCTION TO CREATING THE REDUCTION

As mentioned in the introduction, while many principles are useful to consider when creating the piano reduction, the primary goal is maintaining the orchestral sounds while reducing the part in such a way that it is realistic to perform on the piano. Several common ideas will be discussed and addressed throughout the following four chapters of this piano reduction. However, it will be easier for the reader to review those examples that are repeatedly reinforced in the next four chapters if these common ideas are mentioned in advance.

In this concerto *Las Cuatro Estaciones Porteñas*, the orchestration is only for string orchestra instead of a full orchestra, which typically includes woodwind and brass instruments. Therefore, marking the instrumentation in the piano reduction and creating different sound qualities between strings, woodwinds, and brass instruments are not necessary in this piano reduction. However, since this is a string orchestra concerto, the markings of *arco* (bowed sounds) and *pizz* (pizzicato sounds) in the piano reduction, and the ability to imitate those different textures, becomes more crucial. Furthermore, string glissando passages can be seen throughout all four movements. While such passages are rare in other concerti, of often removed because they are just a special sound effect compared to other essential materials, they are an essential part of Desyantikov's arrangement. With the simplicity of instrumentation in this specific concerto, the variety created with the *pizz* and *arco* alternation and those glissando effects yield wonderful and creative sounds which should be featured.

Repeating chordal passages are one of the most common orchestral textures that need modification in a piano reduction. It can be seen quite often in orchestra music, as it is very easy and effective for string instruments to repeat notes with the bow, but it is often not practical to play on the piano, especially in a fast tempo. Even if the tempo is moderate and repeating chords are possible on the piano, playing many repeated chords can create loud and heavy sounds instead of the lighter texture that the orchestral strings can create. Many techniques can solve this issue, but one of the best solutions used in many examples in the next four chapters is to divide the chords and alternate the parts within the same hand.

In many cases, harmonic or accompaniment parts may need to move an octave higher or lower to accommodate a principal melodic part. When creating a piano reduction, it is best for the orchestral melody to stay in the same register as the full score, since it usually is what the soloist is listening for, and is most audible to the audience. However, it is highly possible to have other accompaniment parts sitting in the same register as this melodic part. No issue will occur when the orchestra plays the piece, as different forces from the different locations within the orchestra are playing these parts simultaneously, but it will not be the case if played on the piano by one person. It is quite different to maintain consistent voicing of a melodic line if it is clashing in the same register as the accompaniment parts. Failure to clarify this voicing can create confusion for the soloist when rehearsing with the piano, and should be avoided. As a result, moving non-melodic parts into different registers can be seen as a solution in the examples in the next few chapters.

When creating a piano reduction, one thing that also needs to be modified is something simple for strings, woodwinds, and brass, but impossible to play on the piano: crescendo on a long, sustained note. Strings, woodwinds and brass performers can easily create this effect by either increasing bow speed or blowing more air. However, as piano is a percussion instrument, the sound begins to decay once the notes are struck, and it is impossible to achieve a crescendo on a long note. Therefore, in order to better imitate the sound of an orchestra in these cases, creative solutions and extra notations will be needed, as will be shown in the following chapters.

Finally, in concerto textures the soloist is occasionally doubled exactly by one of the orchestral parts; In this work, the first violin section doubles the solo violin for several important passages. When possible, it is always best to include all orchestral parts in the piano reduction, but it is not always the case. When creating a piano reduction, if it is necessary to eliminate something to make it playable, the doubling part will often be the best to remove, as it is heard already in the solo part. In this work, it can actually lead to cases when the piano reduction may look different, even though the two sections are identical in the full score. In the following chapters, there will be some examples to support this idea.

The ideas mentioned above are the fairly common when creating a piano reduction from the majority of concerti, including *Las Cuatro Estaciones Porteñas*. However, due to the unique nature of the material and the creativity of the composer and arranger, a few textures that are not common can also be seen in this particular violin concerto. The following forty-eight examples throughout the next four chapters will

demonstrate the comparisons between the full score and the newly composed piano reduction for those ideas.

Another interesting feature that needs to be addressed is the order of movements for this concerto. In examining various performances, the most common order begins with *Verano* (Summer), since that was composed first in 1965, then continues in calendar order of *Otoño*, *Invierno*, and *Primavera*. When Piazzolla premiered this in a live recorded performance in 1970, he used the order of Winter, Summer, Autumn, Spring. Piazzolla did not specify the order after he completed the work, and indeed all the movements can be performed separately or grouped as a suite according to the wishes of the soloist and orchestra. Therefore, various orders can be seen in different formats of the performance which include the piano trio version and the Kremer recording. This paper will use the order based on the full score published by Alfred music: *Otoño* (Autumn), *Invierno* (Winter), *Primavera* (Spring), and *Verano* (Summer).

CHAPTER IV

OTOÑO PORTEÑO

On the majority of occasions, the structure of a violin concerto is divided into multiple movements, and each movement has a different tempo and character. Yet, some exceptions can be observed: *Las Cuatro Estaciones Porteñas* is one of these. Instead of three separate movements for all four concerti, which is the model in Vivaldi's original *Quattro Stagione*, Desyatnikov retained the three distinct sections in each of Piazzolla's *Estaciones*, maintaining his original structure.

In the next four chapters, the examples from the full score will be mark as FS, and on the other hand, the newly composed piano reduction will be named as PR.

Otoño porteño begins with the full string orchestra playing short, energetic arco chords on the first and third beats, but in the soft dynamic of pp. This is contrasted with double bass divisi on beat two and fours, performing an unpitched note using the technique of col legno⁴¹ (Example 1) Creating an exact replica of this sound on the piano could be possible with special tools or prepared piano techniques. However, considering the many occasions that pianists would play the reduction during competitions or recitals, collaborative pianists would either not be allowed to use tools or would not have permission for preparing the piano; an alternate way to create this specific sound is needed in this case.

The sound quality of a double bassist playing col legno is quiet but noticeable, and that can be replaced by playing a note in the piano lower register of the piano with an

⁴¹ An instruction for bowed string instruments only to strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings.

accent but in soft dynamic. One of the suggestions will be playing a note that is already in the harmony. From the full score of Example 1, A is used throughout these measures in the first double bass section. Therefore, using an A one octave lower than the chords on the first and third beats will be one of the solutions.

The image shows a musical score for four measures. The tempo is marked as quarter note = 112. The dynamics are marked as *pp*. The Violino principale part has a 's.p. quasi guiro' instruction and 'x' marks above the notes. The Contrabassi part has 'col legno' and 'ord.' markings.

Example 1, FS, measure 1-4⁴²

However, since there are many ways to address this issue, the “x” will still be used in the piano reduction which can be seen in example 2 below. One of the suggested ways to perform this passage is using LH to hit the side of the piano to create percussive

⁴² Astor Piazzolla and Leonid A Desyatnikov, *Las Cuatro Estaciones Porteñas* (Van Nuys, CA: Alfred Music Publishing Co., Inc., 2011). “This and all subsequent examples of the full score come from this source”

sounds which is similar to what bass section is playing because the tempo of this passage is moderate.

The image shows a musical score for Violin and Piano, measures 1-4. The Violin part is in treble clef, common time (C), and is marked *pp* (pianissimo) and *s.p. quasi guiro* (sordina piano quasi guiro). The tempo is indicated as 112. The Piano part is in grand staff (treble and bass clefs), common time (C), and is marked *pp* and *col legno* (col legno). The score consists of four measures, each containing a series of repeated notes in the violin and chords in the piano.

Example 2, PR, measure 1-4

In example 3 (measures 9 and 11) the upper strings play repeating notes in the 16th note value. As a bowed string instrument, it is simple to play these passages steadily without adding an accent, as the bow can move back and forth quite rapidly. But on the other hand, for the piano, it is almost impossible to create a similar sound by playing exactly as written at this tempo without creating tensions physically. For even talented pianists, repeated chords at this fast tempo are simply not practical. Martin Katz has noted a similar idea in his book about making a decision when playing reductions:

“Comfort and practicality must be part of all our decisions.”⁴³

⁴³ Martin Katz, *The Complete Collaborator, The Pianist as Partner*, (Oxford: University Press, 2009), 135.

V-no principale
 9 9 10 11
 div. *mp sempre*
 V-ni I
ff
 div.
 V-ni II
ff
 div.
 V-le
ff
 Vc.
 Cb.
 1. >
 (*p sempre*)

Example 3, FS, measure 9-11

The suggested solution, which can be seen in the example 4 below, is splitting the chord into two parts, alternating it, and adding damper pedal for the whole beat to create a similar sound quality similar to the original. This is a time-honored technique for such passages in the piano reductions.

Example 4, PR, measure 9-11

In many concerti, large tutti sections can be a challenge for collaborative pianists, since there is often no perfect solution to accommodate numerous individual orchestral parts by one person with ten fingers. In example 5 (measures 21 to 24), the first violin section has a melodic component while Piazzolla's distinctive tango rhythm (3+3+2), which he claimed was influenced by the Jewish wedding music he heard as a child,⁴⁴ is in the double bass part as a Bartok pizzacatto. The rest of the orchestra features repeated 8th notes divided into 12 distinct parts, accenting the 3+3+2 of the bass which would be impossible for one pianist. However, on closer observation, several parts are doubling with other parts, but in a different register.

⁴⁴ Maria Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (Oxford: Oxford University Press, 2000), 6.

V-no principale
 V-ni I
 V-ni II
 div. in 4
 V-le
 div. in 4
 Vc.
 div. in 4
 Cb.

21 21 22 23 24
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff
 ff

Example 5, FS, measure 21-24

Therefore, taking these factors into consideration, the best solution is to leave the melody in its original register in the right hand, fill in the repeated notes as chords both above and below this melody, and using octaves in the LH to enhance the syncopated rhythm. This can be seen in the example 6 below.

The image displays a musical score for measures 21-24 of Example 6, PR. The score is written for a first violin (Vln.) and piano (Pno.).

Measures 21-23:

- Vln.:** Measures 21, 22, and 23. The melody is syncopated, starting with a quarter rest followed by eighth notes. It features accents and a dynamic marking of *ff* at the beginning of measure 21.
- Pno.:** Measures 21, 22, and 23. The right hand plays chords with accents, and the left hand plays octaves with accents. The word "arco" is written below the bass staff in measure 21.

Measure 24:

- Vln.:** Measure 24. The melody continues with a syncopated rhythm and an accent.
- Pno.:** Measure 24. The right hand plays chords with accents, and the left hand plays octaves with accents.

Example 6, PR, measure 21-24

In the tempo primo section, from measure 54 to 57 of example 7, the first violin section doubles the soloist part. Doubling passages can be found in many concerti, and composers use them for many reasons, such as thickening the texture or enhancing the

color. In this passage, the second violin, viola, and cello sections have harmonic and rhythmic implications in their chords, which are important as well and should also be included in the piano reduction, along with the crucial walking bass line in the basses.

The image shows a musical score for measures 54-57, marked "Tempo I". The score is arranged in six staves, each with a different instrument part:

- V-no principale:** Violin solo part, marked *f*. It features a complex, rhythmic melody with many sixteenth notes and slurs.
- V-ni I div. in 2:** First Violin part, marked *f* and *arco*. It plays a similar rhythmic pattern to the solo violin.
- V-ni II:** Second Violin part, marked *f* and *unis. arco*. It plays a simpler, more harmonic line.
- V-le:** Viola part, marked *f* and *unis.*. It provides harmonic support with chords.
- V.c.:** Violoncello part, marked *f*. It also provides harmonic support with chords.
- Cb.:** Contrabasso part, marked *(unis.)*. It plays a walking bass line.

Measures 54, 55, 56, and 57 are clearly marked at the top of the score. The key signature has one sharp (F#), and the time signature is 4/4.

Example 7, FS, measure 54-57

In order to create the texture closest to the orchestra in the piano reduction, while creating a passage that is physically possible for pianists to play, eliminating the doubling passages and keeping the other parts in the piano reduction will be a smart move.

(Example 8)

Tempo I

The image displays a musical score for two systems, measures 54-55 and 56-57. Each system consists of a Violin (Vln.) staff and a Piano (Pno.) grand staff. The Violin part is marked with a forte (*f*) dynamic and features a descending arpeggiated melody with accents and slurs. The Piano part provides harmonic support with chords in the right hand and a walking bass line in the left hand, also marked with a forte (*f*) dynamic. Measure numbers 54, 55, 56, and 57 are clearly indicated at the beginning of their respective measures.

Example 8, PR, measure 54-57

In the following excerpt, both the first and second violin sections are divisi, and yet play the same chords in a descending arpeggio. The viola section has the same melody as the solo but two octaves lower, while cello section has a countermelody, and the double bass section has the walking bass in pizzicato, similar to what we hear in jazz music.

The image shows a musical score for measures 62 through 65. The score is arranged in a system with seven staves. The parts are labeled as follows:

- V-no principale:** Violin solo part, starting with a trill in measure 62.
- V-ni I div.:** First violin part, playing a rhythmic pattern of eighth notes.
- V-ni II div.:** Second violin part, playing a rhythmic pattern of eighth notes.
- V-le:** Viola part, playing a rhythmic pattern of eighth notes.
- Vc.:** Cello part, playing a walking bass line.
- Cb. div.:** Double bass part, playing a walking bass line with a *pizz.* (pizzicato) marking.

The measures are numbered 62, 63, 64, and 65 at the top of the score. The key signature has one sharp (F#), and the time signature is 3/4.

Example 9, FS, measure 62-65

Although it seems complicated and not practical to include everything into piano reduction, it turns out that all parts except the double bass section can be wholly included in the RH of piano part, and the LH focuses on the important walking bass part. In the piano reduction that can be seen as example 10 below, the cello and viola sections will line up with the first note of every three-notes pattern that played by the divisi violins.

The image displays a musical score for measures 62 through 65. The top system covers measures 62, 63, and 64, while the bottom system covers measure 65. The Violin (Vln.) part is written in a single staff, and the Piano (Pno.) part is written in two staves (treble and bass clefs). In measures 62-64, the Vln. part features a wavy line above the notes, indicating a glissando effect. The Pno. part includes a 'pizz.' marking in measure 62. The key signature has one flat (B-flat), and the time signature is 7/8.

Example 10, PR, measure 62-65

As mentioned earlier, many extended string techniques are used in this piece. In example 11, both violins play something similar to the piano's glissando. As can be seen in both violin sections of the full score, G is noted on the fourth beat of measure 101 and 103. However, it is actually a quick slide up to whatever sfz note each musician wishes. Therefore, the best solution to present this effect could be using a tool such as a chisel to scrape the strings inside the piano.

100 101 102 103

Tempo I

V-no principale

V-ni I

V-ni II

V.le

V.c.

Cb.

Example 11, FS, measure 100-103

However, with limited access to such tools during many performances, as well as the speed of this passage, playing a glissando on the piano's white keys will be the next-best solution for this passage. (Example 12)

99 100 101 102

Tempo I

Vln.

Pno.

Example 12, PR, measure 99-102

CHAPTER V

INVIERNO PORTEÑO

Compared with the other movements, the orchestration in *Invierno Porteño* is more straightforward. Most of the parts in the orchestra accompany the soloist by playing long notes or repeating figures to emphasize the Piazzolla's distinctive rhythm, with only a few occasions featuring solo melodies. With the simplicity in the orchestra part, nearly the entire full score can be included in the piano reduction without modification.

However, when playing on the piano, several passages still cannot precisely imitate the sounds created by the orchestra. Therefore, some adjustments or additions are required when arranging the piano reduction. This chapter will focus on discussing those passages and provide suggestions in the examples as follows.

In example 13 (measure 35 to 38) the principal cello has a solo melody that is in dialogue with the solo violin, while the rest of the strings provide the harmonic foundation and bass line. In spite of different sound qualities produced by different string instruments, the melody in the solo cello part will be audible in the orchestra, even if the accompanying parts in the upper strings are in the same or higher register. However, the case will be different if playing on the piano because it will not be easy to distinguish when both are in the same register. In order to have both parts clearly heard, to separate the primary melody and the accompanying part into different registers may be the educated decision.

35 35 36 37 38 **subito, allegro**

V-no principale

V-ni I *sub. f*

V-ni II *sub. f*

V-le *sub. f*

Vc. solo *sub. f*

Vc. div. altri *sub. f*

Cb. div. pizz. *sub. f*

Example 13, FS, measure 35-38

Continuing with the idea mentioned above, moving the less important parts into a different register while keeping the primary melodic part in its original register can create greater separate between these parts, and therefore the closest sound of to the original orchestration. Using example 13 as the reference for this idea, moving the harmonic support of the violin parts down one octave will be the suggested solution. (Example 14)

The image displays a musical score for measures 35-38. The top system covers measures 35, 36, and 37. The Violin (Vln.) part consists of eighth-note patterns. The Piano (Pno.) part features chords and a 'pizz.' (pizzicato) marking. The bottom system covers measure 38, marked 'subito, allegro' and 'tutti', with a 'sub. f' (subitissimo forte) dynamic marking. The Piano part in measure 38 has a more complex, rhythmic accompaniment.

Example 14, PR, measure 35-38

Another issue that needs to be considered when creating a piano reduction is dealing with something strings can do naturally but which is impossible for the piano. Using example 15 for discussion, strings can easily sustain a long note or even crescendo on it. In measures 81 and 83, Desyatnikov marks crescendo on all the sustained string parts. As a string player, increasing bow speed or speeding up the vibrato can create crescendo easily. Sadly, for the piano as a percussion instrument, it is impossible to crescendo on a sustained note.

The image shows a musical score for Example 15, FS, measures 35-38. The score is divided into two systems. The first system covers measures 79-82, and the second system covers measures 83-84. The instruments are V-no principale, V-ni I, V-ni II, V-le, Vc., and Cb. The tempo is 'meno mosso'. Dynamics include 'mp' and 'poco'.

Measure 79: V-no principale has a melodic line with a triplet. V-ni I and V-ni II have rhythmic patterns. V-le, Vc., and Cb. have harmonic support.

Measure 80: The tempo is marked 'meno mosso'. Dynamics are 'mp' for V-no principale and 'poco' for the strings.

Measure 81: Dynamics are 'mp' for V-no principale and 'poco' for the strings.

Measure 82: Dynamics are 'mp' for V-no principale and 'poco' for the strings.

Measure 83: V-no principale has a melodic line. V-ni I, V-ni II, V-le, Vc., and Cb. have harmonic support.

Measure 84: V-no principale has a melodic line. V-ni I, V-ni II, V-le, Vc., and Cb. have harmonic support.

Example 15, FS, measure 35-38

After trying many different options, it turns out that adding a tremolo in the LH will be the best solution to this situation. By using the tremolo, however, the goal is to increase the richness and volume (just like strings doing crescendo) instead of hearing each individual note repeating which is not the case in the orchestra. In his book "The

Complete Collaborator" Martin Katz writes that a tremolo's function is to provide excitement inside the material; it is never important on its own.⁴⁵ Following the guideline, in example 16 (measures 83 and 84), first strike every chord entirely in the dynamic accordingly, then slowly and quietly alternate two notes to create the similar sound effect to the strings' crescendo.

The musical score for Example 16, PR, measures 79-84, is presented in two systems. The first system includes measures 79, 80, and 81. The Violin (Vln.) part begins in measure 79 with a melodic line that includes a triplet. In measure 80, the tempo is marked 'meno mosso' and the dynamic is 'mp'. In measure 81, the dynamic is 'p'. The Piano (Pno.) part in the first system consists of chords in the right hand and a simple bass line in the left hand. The second system includes measures 82, 83, and 84. The Violin part continues with melodic lines, including a triplet in measure 82. The Piano part in the second system features a tremolo effect in measures 83 and 84, where two notes are alternated slowly and quietly, creating a sound effect similar to the strings' crescendo.

Example 16, PR, measure 79-84

⁴⁵ Martin Katz, *The Complete Collaborator, The Pianist as Partner*, (Oxford: University Press, 2009), 167.

As it was mentioned in the previous chapter, repeating notes in the strings are frequently seen in orchestra music. It is easy for string players to do it but not always the case for pianists. Different factors, such as tempo, can result in different solutions when arranging orchestra reduction.

In the following excerpt, example 17, the viola section has repeating 16th notes throughout the example, while cello and double bass sections have the same notes but in the simpler 8th notes version. At the same time, the first and second violin sections have a melody in canon that Desyatnikov quoted from Vivaldi's "*Léstate*."⁴⁶

The image shows a musical score excerpt for measures 88, 89, and 90. The score is arranged in six staves, labeled on the left as V-no principale, V-ni I, V-ni II, V-le, Vc., and Cb. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The V-no principale staff has a melodic line with a dynamic marking of *ff*. The V-ni I and V-ni II staves have a melodic line with a dynamic marking of *f*. The V-le, Vc., and Cb. staves have a rhythmic pattern of repeating notes with a dynamic marking of *f*. The V-le staff has a 16th-note pattern, while the Vc. and Cb. staves have an 8th-note pattern. The V-ni I and V-ni II staves have a melodic line in canon. The V-no principale staff has a melodic line in canon. The V-le, Vc., and Cb. staves have a rhythmic pattern of repeating notes. The V-ni I and V-ni II staves have a melodic line in canon. The V-no principale staff has a melodic line in canon.

⁴⁶ Wayne Watson, "Mashup Strategies In Las Cuatro Estaciones Porteñas: A Model for Connecting Compositional Technique to Musical Interpretation," *Music Theory Spectrum* 41, no. 1 (January 17, 2019): 30-31.

The image displays a musical score for measures 88-95, arranged in two systems. The instruments are V-no principale, V-ni I, V-ni II, V-le, Vc., and Cb. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score features a complex texture with fast repeating notes in the strings and a melodic line in the violin.

Measure 91: V-no principale has a melodic line starting with a half note G4, followed by eighth notes. V-ni I and V-ni II play fast repeating eighth notes. V-le plays a fast repeating eighth-note pattern. Vc. and Cb. play a steady eighth-note accompaniment.

Measure 92: Similar texture to measure 91, with the V-no principale continuing its melodic line.

Measure 93: The V-no principale has a long note with a slur, followed by a half note. The strings continue their fast repeating patterns.

Measure 94: The V-no principale has a long note with a slur, followed by a half note. The strings continue their fast repeating patterns.

Measure 95: The V-no principale has a long note with a slur, followed by a half note. The strings continue their fast repeating patterns.

Example 17, FS, measure 88-95

When putting the melody of both violin parts as written into piano reduction, it sounds louder and busier than the original orchestra, owing to the piano's structure. When playing fast repeating notes on the piano, we need to use a fair amount of energy to make sure the hammer hits the piano strings evenly; therefore, it can create piercing sounds. In addition, with the tempo that most violinists use when playing this passage, it

is less possible to play every note in the viola part. Moreover, the 4/4 meter in the traditional tango 3+3+2 pattern in the lower strings part is the most vigorous of this passage, and it is what solo violin with listen for when playing with the orchestra. Compared with the solid foundation of rhythm in the lower strings part, the 16th notes scales in the upper strings part is less important, even though it is the quote from the Vivaldi.

Consequently, instead of keeping all parts of this complex passage in the piano reduction, leaving out the viola part but keeping the lower strings parts for balance and tempo issues is the suggested way to approach.

The image displays a musical score for Violin (Vln.) and Piano (Pno.) across four measures, numbered 88 to 91. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Violin part (top staff) features a melodic line with a dynamic marking of *ff* (fortissimo). It includes a long note in measure 88, a slur over measures 88 and 89, and a final note in measure 89. The Piano part (bottom staff) consists of a right-hand part with a dynamic marking of *f* (forte) and a left-hand part with a 3+3+2 rhythmic pattern. The right hand plays a series of sixteenth-note scales, while the left hand plays chords with accents. The score is divided into two systems: the first system covers measures 88 and 89, and the second system covers measures 90 and 91.

The image shows a musical score for Example 18, PR, measures 88-95. The score is in B-flat major and 4/4 time. It features three staves: Violin (Vln.), Piano (Pno.), and Piano (Pno.). The Violin part has two measures, 92 and 93, with a long melodic line. The Piano part has two measures, 94 and 95, with a complex accompaniment. The Piano part includes many chords and a descending line in the right hand.

Example 18, PR, measure 88-95

Chamber music textures are sometimes employed by composers in concerti, where only one musician per part plays the passage. The following excerpt, example 19, is one such passage. Although the first violin's descending line is the main melody, all the other solo parts are equally important, especially the viola's distinctive countermelody. In this circumstance, it will be best to include all of these solo lines in the piano reduction, but in most case, this is not possible. Luckily, with just a few modifications, every part can be included in the piano reduction.

117 118 119 120

rit. **Tempo I**

V-no principale
V-ni I
V-ni II
V-le
Vc.
Cb. div.

sfp *sfp* *sfp* *sfp* *sfp*

pp *pp* *pp* *pp* *pp* *pp*

arco *p* arco *p*

solo *pp* solo *pp* solo *pp* solo *pp*

sola *pp* sola *pp*

pizz. *pp*

121 122

V-no principale
V-ni I
V-ni II
V-le
Vc.
Cb. div.

solo *pp* solo *pp*

solo *pp* solo *pp*

sola *pp* sola *pp*

solo *pp* solo *pp*

arco *pp*

Example 19, FS, measure 117-122

When creating a piano reduction, one technique that is crucial to follow: keep the outer voices in their original range, and move the inner harmonic parts when needed. The reason for that is that outer voices are more audible in both the orchestra and the piano versions. By doing so, the piano reduction will sound closer to the original orchestra, which is one of the goals to accomplish.

Continue with the idea discussed above, from measure 119 to 122, leaving the first violin, viola and double bass in the same register as full score in the piano reduction is the first step. Since the second violin and the viola have many same notes, moving the second violin part an octave lower will be the only solution to include every part into piano reduction. The solution will show as example 20 below.

The image displays a musical score for measures 119-122. The top system shows measures 119, 120, and 121. The Violin (Vln.) part is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with rests and a dynamic marking of *pp*. The Piano (Pno.) part is in a grand staff (treble and bass clefs). It includes a *pp* dynamic marking, a *solo* marking in the right hand, and a *pizz.* (pizzicato) marking in the left hand. Measure 122 shows a *trill* in the Violin part and an *arco* (arco) marking in the Piano part. The score concludes with three dots (...).

Example 20, PR, measure 119-122

In example 19 and example 21, Desyatnikov's decided not to use a key signature; instead, he used accidental for the rest of the piece, starting from measure 119, even though this closing section is clearly in E-flat major. Although the actual reason for doing this is unknown, it is not unusual to see this in published works. However, as a courtesy to pianists, the key signature will be used in the piano reduction, which can be reviewed in the appendix. This modification is an editorial decision that can save pianists' time while learning and make it more playable.

125 126 127

V-no principale

125 V

127 pizz. *sub.f*

V-ni I

solo

tutti pizz. *sub.f*

V-ni II

solo

tutti pizz. *sub.f*

V-le

sola

tutti *sub.f*

Vc.

solo

tutti pizz. *sub.f*

Cb. div.

pizz. *sub.f*

pizz. *sub.f*

128 129 130

V-no principale

128

V-ni I

V-ni II

V-le

Vc.

Cb. div.

arco *p*

Example 21, FS, measure 125-130

Another interested point that can be seen from example 21 above: starting from measure 126 until 130, Desyatnikov smartly quotes the melody from the slow movement of *L'inverno* by Vivaldi, completing the rest of the movement in that style.⁴⁷ Although the passages are not exactly same, but it is another way to prove the close relationship between the two pieces. (Example 22)

1 Largo 2 3

f

LA PIOGGIA

Pizz.

f

f

pp

p

p

p

Example 22, Vivaldi: *L'inverno* II. Largo, measure 1-3

⁴⁷ Wayanne Watson, "Mashup Strategies In Las Cuatro Estaciones Porteñas: A Model for Connecting Compositional Technique to Musical Interpretation," *Music Theory Spectrum* 41, no. 1 (January 17, 2019): 20-22.

CHAPTER VI
PRIMAVERA PORTEÑO

We occasionally may see an orchestra accompaniment part in sections of concerti that are identical, but not the soloist parts. When creating the piano reduction, the relationship between orchestra accompaniment and soloist parts is one of the many factors that need to be considered. Therefore, the piano reduction in those sections may look different, even though the orchestra part is identical in the full score. Further discussion and examples will be included in this chapter.

At the beginning of this movement, the concertmaster has the melody and is accompanied by the principal second violin, creating a particular sound effect called "s.p. quasi guiro⁴⁸," imitating an instrument that tango composers commonly used. Starting from measure 9 until 23, the principal viola joins and is in duet with the concertmaster, while the principal cello and the principal second violin alternate to produce this unique sound effect. The four principal strings solely play the entire section until the tutti entrance starting from measure 24.

As an arranger, the goal is to include every part and detail into the piano reduction, but it is not always possible. As a result, in the process of arranging piano reduction, picking the most important parts and eliminating those parts that will not greatly affect the sound will be the way to approach.

⁴⁸ s.p. is sul ponticello, and the guiro is a percussive instrument commonly used in a tango ensemble.

1 **Allegro** solo *mf*

2

3 solo s.p. quasi guiro *mp*

4

5

6

7

8

9 *mp* sola *mf*

10 solo s.p. quasi guiro *mp*

Example 23, FS, measure 1-10

For that reason, since only the concertmaster and the principal second violin are playing in the first eight bars, adding the "s.p. quasi guiro" passage in the left hand so that the pianist can create the percussion sound by either hitting the side of the piano or music rack is possible. However, starting from measure 9 until 23, the duet between concertmaster and principal viola are more important; eliminating the percussive effects and keeping only the duet will be the solution. (Example 24)

Example 24, PR, measure 1-10

In some cases, it will also be necessary to move parts to a different register for many reasons. In example 25, measures 21 and 22, the viola's melody occasionally overlaps with the violin. It will not be an issue when the orchestra performs it because the two instruments' sound is easily recognized, and they are separated by the geography of the orchestra. However, since both parts are played on the piano in the piano reduction, it will not be easy to distinguish two melody lines if they are overlapping.

The image shows a musical score for measures 17 through 22. The score is arranged in a system with six staves: V-no principale, V-ni I, V-ni II, V-le, Vc., and Cb. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 17 starts with a forte (*f*) dynamic. The V-no principale part has a melodic line with accents. The V-ni I part has a rhythmic pattern of eighth notes. The V-ni II part has rests followed by sixteenth-note patterns. The V-le part has a melodic line with accents. The Vc. part has a rhythmic pattern of eighth notes. The Cb. part has a rhythmic pattern of eighth notes with the instruction "solo col legno" and a mezzo-forte (*mf*) dynamic. Measures 18, 19, and 20 continue the patterns. Measure 21 starts with a mezzo-forte (*mf*) dynamic. Measure 22 continues the patterns.

Example 25, FS, measure 17-22

Consequently, both the concertmaster and principal viola will stay in their original octaves from measure 9 until measure 21, then the viola will move one octave lower. The adjustment can be seen in the piano reduction as example 26. By doing so, the solo

violinist can still clearly hear the two melodic lines, which can be expected when playing with the orchestra.

The image displays a musical score for Violin (Vln.) and Piano (Pno.) across six systems, covering measures 17 through 22. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The Violin part is in a single staff, while the Piano part is in a grand staff (treble and bass clefs). Measure 17 begins with a forte (*f*) dynamic marking. The Violin part features a melodic line with slurs and accents, while the Piano part provides a complex accompaniment with many slurs and accents. Measure 18 shows a continuation of the Violin line with a slur and an accent, and the Piano part with a change in texture. Measure 19 continues the Violin line with a slur and an accent, and the Piano part with a change in texture. Measure 20 shows the Violin line with a slur and an accent, and the Piano part with a change in texture. Measure 21 shows the Violin line with a slur and an accent, and the Piano part with a change in texture. Measure 22 shows the Violin line with a slur and an accent, and the Piano part with a change in texture.

Example 26, PR, measure 17-22

As mentioned in the previous chapter, extra markings or notations may need to be added to the piano reduction to better imitate the sound for those techniques that can only be performed by strings. Crescendos on long, sustained notes are frequently used by composers in orchestral music, but of course are impossible on the piano. In the following example, the upper strings play a few chords to support the violin soloist in measures 24 and 25. In order to increase the volume and intensity, Desyatnikov adds crescendo marking to all three parts. Many different methods can be used as a string player to create this crescendo, but only limited choices can be applied to the piano.

The musical score for measures 24 and 25 is presented in a standard orchestral layout. The top staff is for the Violino principale (V-no principale), which plays a melodic line with a tremolo effect and a crescendo line. The Violini I (V-ni I) and Violini II (V-ni II) parts play sustained chords with a piano (p) dynamic and a crescendo line. The Viola (V-le) part also plays a sustained chord with a piano (p) dynamic and a crescendo line. The Violoncello (Vc.) and Contrabasso (Cb.) parts enter in measure 25 with a forte (ff) dynamic and a crescendo line. The tempo marking changes from 'poco ritenuto' to 'a tempo' at the start of measure 25.

Example 27, FS, measure 24-25

Tremolo is a special effect that can steadily increase and decrease in volume, which is one option for the piano. However, the use of the tremolo to create a crescendo

need to be quite subtle, as the tremolo does not actually exist in the orchestral version. As a result, keeping the first violin section as written in RH, while moving the second violin and the viola sections in LH, and adding a tremolo marking will be the best scenario. The reason for adding tremolo in the LH is because it creates a more muffled sound but still increases the intensity, rather than hearing each individual note due to the brighter sound quality if added it in the RH. The result for the passage will be shown in example 28 below.

24

V

Vln.

25

poco ritenuto

a Tempo

Pno.

24

p

tutti

ff

Example 28, PR, measure 24-25

As was mentioned previously, some sections of a piano reduction may look different, even though in the full score they are identical. The reasons may vary, and one of them will be demonstrated in the following examples. In examples 29 and 33 of the full score, the orchestra parts of measures 26 to 29 and 102 to 105 are identical. However, the soloist part is different in these two passages.

In example 29 below, the first violin section has the main melody, which is doubling the soloist part. The second violin, viola, and cello have the fundamental rhythm of tango music, while the double bass has walking bass figures.

The image shows a musical score for measures 26 through 29. The score is arranged in six staves, labeled on the left as V.no principale, V-ni I, V-ni II, V-le, Vc., and Cb. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. Measures 26, 27, 28, and 29 are indicated above the staves. The V.no principale and V-ni I parts play a melodic line starting on G4, moving to A4, B4, and then a series of eighth notes. The V-ni II, V-le, and Vc. parts play a rhythmic pattern of eighth notes, while the Cb. part plays a walking bass line with quarter notes and eighth notes. The dynamic marking *ff* is present in the first two staves.

Example 29, FS, measure 26-29

In most cases, when all parts cannot be included in the piano reduction, the orchestral part doubling the solo part will be eliminated to keep other substantial parts intact. This idea has been used in some piano prominent reductions: *Poème* for violin and orchestra composed by Ernest Chausson is one good examples. In example 30 of the full score from *Poème*, the principal flute, oboe and clarinet have the same melody as the violin soloist part, but at the same time, the trumpet and both the violin sections have important materials as well.

295

296

297

Score for measures 295-297. The score includes parts for:

- Flutes (Fl.):** I, II
- Oboes (Ob.):** I, II
- Clarinets (Cl.):** I, II
- Bassoons (Fg.):** I, II
- Cor Anglais (Cor.)**
- Trumpets (Tr.):** I, II
- Trombones (Tpt.):** I, II, III
- Drum Major (c. Tuba)**
- Timpani (Temp.)**
- Musical Solo (Mus. Solo)**
- Violins (Vl.):** I, II
- Viola (Vla.)**
- Violoncello (Vcl.)**
- Double Bass (Cb.)**

Key features of the score include:

- Measures 295-296: Woodwinds and strings play melodic lines with trills and slurs. Dynamics include *mf*.
- Measure 297: A prominent **Mus. Solo** in the woodwinds, featuring a complex melodic line with trills and slurs. Dynamics include *mf* and *tr.*
- Brass instruments (Trumpets, Trombones, and Cor) play sustained chords and melodic fragments.
- Strings provide harmonic support with sustained notes and rhythmic patterns.

298 299 300

The image shows a page of a musical score for Example 30, Chausson's *Poème*, measures 295-300. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet I (Cl. I.), Bassoon I (Fg. I.), Horn I (I.), Horn II (II.), Trumpet I (Tr. I.), Trumpet II (II.), Trombone I (Tr.b. I.), Trombone II (II.), Trombone III (III.), Timpani (Timp.), Violin Solo (Vi. Solo.), Violin I (Vi. I.), Violin II (Vi. II.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is in 3/4 time and features complex rhythmic patterns and melodic lines. The score is divided into three measures, with measure numbers 298, 299, and 300 indicated at the top. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Example 30, Chausson: *Poème*, measure 295-300

Therefore, in the published piano reduction, the arranger decided to eliminate those doubling parts in order to keep other, more important materials. By doing this, it will sound closer to the original format.

The image shows a piano reduction of a musical score for measures 295-300 of Chausson's *Poème*. The score is written for piano and consists of two systems of three staves each (treble, middle, and bass clefs). Measure numbers 295, 296, 297, 298, 299, and 300 are indicated above the staves. The music features complex textures with many notes, including triplets and sixteenth-note passages. Performance markings include *m.g.* (mezzo-giochiato), *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). The key signature is one sharp (F#) and the time signature is 3/4.

Example 31, Chausson: *Poème*, measure 295-300

After reviewing the example from the *Poème*, the same technique will be also applied here. On account of the importance of the middle three parts in this passage, eliminating the first violin part but including the entire three parts and alternating the repeating note into the piano reduction will be the solution. It can be seen in example 32 below.

26 27 28

Vln. *ff*

26 *tutti*

Pno.

29

Vln.

29

Pno.

Example 32, PR, measure 26-29

Moving ahead to the identical section in the recapitulation of the piece, example 33 shows that the orchestral part is precisely the same as example 29. However, the piano reduction needs to be adjusted slightly because the solo part is different. In most situations, when the orchestral part stays the same in multiple parts within the piece, the piano reduction should be the same as well, but exceptions sometimes exist, as it does in this case.

102 103 104

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

105

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

Example 33, FS, measure 102-105

While the first violin section in example 30 doubles the violin solo melody, that is not the case in the recapitulation. In example 33, the soloist no longer plays the melody,

but a separate virtuosic improvisation. Therefore, the theme in the first violin section will be the primary part that needs to stay in the piano reduction. Moreover, since the melody needs to stay and will be the only thing in the RH, all other parts will need to move to LH. For this reason, the repeating notes on the fourth beat of measure 102 to 104 from the second violin, viola and cello sections will need to be simplified and occasionally eliminated in order to make it practical to play on the piano. By doing this, instead of eliminating the three middle parts entirely, the rhythmic element will still stay in the piano reduction which will create the closest sound to the original. The suggested modification of this passage will show below as example 34.

The image displays a musical score for Violin (Vln.) and Piano (Pno.) across four measures (101-104). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Violin part (top staff) features a melodic line with various articulations such as accents and slurs. The Piano part (bottom staff) is divided into right-hand (RH) and left-hand (LH) staves. The RH part includes dynamic markings like *ff* and *pizz.* (pizzicato). The LH part provides a rhythmic accompaniment with repeated notes and chords. Measure 102 shows a significant change in dynamics and articulation in both parts.

Example 34, PR, measure 101-105

The following example features a complex orchestral passage divided into seven distinct parts. Making the right decisions as to which part should be included will be crucial, since it is not possible to include everything. Based on one guideline of creating piano reductions, the melody and the bass parts will need to be included, and those are the first violin and the double bass in this case. As demonstrated in example 35, both the first and the second violin sections are *divisi*, with canonic imitation between the two parts. At the same time, the viola and the cello sections play chords to support the melody in the violin sections.

62 63 64 65

Lento

V-no principale *p* arco punta d'arco

V-ni I div. *pp* arco punta d'arco

V-ni I *pp* arco punta d'arco

V-ni II div. *pp* arco punta d'arco

V-le *pp* div. arco

Vc. *pp* div. arco

Cb. *pp* 1. >

Example 35, FS, measure 62-65

As one can see from the example above, the second violin section has the inverted melody of the first violin section. Although it would be wonderful to be able to include both original and inverted melody into the reduction, it is not possible in this specific example because of the unreachable interval for pianists between those two parts. As a result, keeping either the first violin part or the second violin part will be the next best solution. As mentioned earlier, the first violin section has the melody throughout this section, and in general is the more prominent part in the orchestra. In addition, the second violin part functions as an inverted echo to the first violin section; removing the second

violin parts will be the only option. In example 36 below, the first violin section will be in the RH of the piano with the viola section and lower string sections in the LH of the piano in the piano reduction. Although this solution looks complex, it will be workable because the tempo here is fairly slow.

61 62 63

Vln. *ritenuto* *Lento*
p

Pno. *pp*
arco
arco
pizz.

64 65

Vln.

Pno.

Example 36, PR, measure 61-65

The last excerpt of this movement is yet another example of repeated notes, which has been seen throughout other movements as well. Many repeating note passages in

orchestral music are solely for increasing the intensity and creating excitement to the music, and the following example is one of them. In example 37, the first violin section has the primary melody, and the cello and the double bass play the D pedal note in syncopation rhythm. However, the second violin and the viola sections play the repeating chords in another syncopated rhythm to fill in the eighth rest of the lower string parts in a type of rhythmic counterpoint.

The image shows a musical score for measures 116, 117, and 118. The score is arranged in six staves from top to bottom: V-no principale, V-ni I, V-ni II, V-le, Vc., and Cb. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 116 shows the first violin (V-ni I) with a melodic line starting on a half note, followed by eighth notes. The second violin (V-ni II) and viola (V-le) play a rhythmic accompaniment of eighth notes with a 'div.' (divisi) marking. The cello (Vc.) and double bass (Cb.) play a syncopated rhythm with a 'sub.p' (subito piano) marking. Measure 117 continues the first violin melody and the rhythmic accompaniment. Measure 118 concludes the passage with a 'sub.p' marking. The V-no principale part has some rests and a few notes in measure 116.

Example 37, FS, measure 116-118

Because the first violin section is the most significant part among the others, it will be included in the RH of the piano reduction. In addition, it is an extremely angular, awkward and virtuosic melody, and it is impossible to put anything else in RH especially in this fast tempo. Since putting the other four other sections as written in the LH is not

practical nor accessible for most pianists, the solution will be alternating the chords and filling up the beats by adding the low D on the eighth rest of the middle two parts. The arrangement can be seen in example 38 below.

The musical score for Example 38, PR, measures 116-118, is presented in two systems. The first system covers measures 116 and 117, and the second system covers measure 118. The score is in 3/4 time and B-flat major. The Violin (Vln.) part is written in a single staff, and the Piano (Pno.) part is written in two staves (treble and bass clefs). The Vln. part consists of chords with accents (>) and rests. The Pno. part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes, including accents (>) and a 'sub. p' marking in measure 118.

Example 38, PR, measure 116-118

CHAPTER VII

VERANO PORTEÑO

When creating piano reductions, two different philosophies can be seen when approaching complex orchestral passages. One is to acknowledge that certain passages would not be possible to play on the piano for any pianists, even those with advanced technique. Such solutions should obviously be avoided. The other philosophy is a practical consideration, in keeping with Martin Katz's ideas about "comfort and practicality." Certain passages in a reduction might be possible by investing an unlimited amount of time to practice, but the reality for the busy collaborative pianists is what we do not have an unlimited time to practice certain passages. There might be a more practical solution that works just as well, and would be more realistic for the working collaborative pianists. Seeking to create these solutions is the key to any successful reduction.

As mentioned previously, repeating note passages can be seen in the string parts of orchestral music very often. As a string player, it is very simple and practical to play repeating notes because of the structure of the instruments; with the light weight of the bow, string players can easily to move the bow back and forth and only use very little amount of bow to play the repeating note passages. However, this is not always the case when playing on the piano, as repeating notes can be quite difficult or impossible, depending on the speed of the passage. Therefore, repeating note passages often need to be modified when creating a piano reduction.

25 26 27 28

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

f

p

pp

div.

pp

div.

p

dim.

dim.

dim.

dim.

p

p

p

p

29 30 31

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

p

pp

p

Example 39, FS, measure 25-31

In the example above (measure 25 to 27), the upper strings have repeating notes in syncopation rhythm, and those repeating notes are perhaps playable on the piano because the tempo is moderate. Nevertheless, playing exactly as written on the piano will create a much thicker sound than the original when playing by the orchestra. In the example 40 below, the repeating notes stay exactly as written in the piano reduction. It is one of the options and doable but not ideal.

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 25, 26, and 27. The Violin part is written in a single staff with a treble clef. It features a syncopated rhythm of eighth notes with accents. The Piano part is written in two staves (treble and bass clefs) with a grand staff bracket. It features a complex texture of chords and single notes, also with accents. A dynamic marking of *f* (forte) is placed between the staves in measure 26. A *dim.* (diminuendo) marking is placed above the piano part in measure 27.

Example 40, PR, measure 25-27

However, since the viola and the first violin section play the same note but just in a different octave, making both violin sections on the first 16th note of the group and the viola section on the second 16th note will be the better way to play this passage. Doing this will create a lighter sound, similar to the original, while the rhythm stays unchanged. (Example 41)

The image shows a musical score for Violin and Piano. The Violin part (Vln.) is in the treble clef, starting with a forte (*f*) dynamic. The Piano part (Pno.) is in grand staff, with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The score shows a repeating rhythmic pattern in the piano left hand and a melodic line in the violin.

Example 41, PR, measure 25-27

Using the same example 39 (measures 28 to 31), the second violins and the violas have a repeating chordal pattern while the first violins have the primary theme in conversation with the soloist. Due to the fact that all three parts are in the same treble register, moving the accompanying rhythmic figure (the second violin and viola) an octave lower to the piano left hand, while keeping the first violin part in the original octave for the piano reduction will be the first step. Another advantage is that the cello and bass notes are also included in this lower octave repeated chord.

However, because the low register on the piano creates a heavier and louder sound quality, the repeating note pattern will need to be modified, even if it is doable on the piano. As it can be seen, the entire repeating note passage is in the piano dynamic, and it is impossible to play everything but still maintain this softer dynamic. Consequently, as shown in example 42 below, the best solution for this passage will be to alternate the notes of the chord originally played by the second violin and viola.

28 29

Vln.

p >

28

Pno.

pp

p

30 31

Vln.

p

30

Pno.

pp

p

Example 42, PR, measure 28-31

In the following excerpt, in measures 38 and 40 of example 43, the upper string parts have trills in the second half of both measures, but on several different notes – F, E, C, B trilling up to G, F and D, C. As there seems to be no harmonic relationship between these notes, the sound effect it creates is more important than the notes themselves.

The image displays a musical score for measures 38 through 41. The score is arranged in six staves, labeled on the left as V-no principale, V-ni I, V-ni II, V-le, Vc., and Cb. Measure numbers 38, 39, 40, and 41 are positioned above their respective columns. The V-no principale staff features a melodic line with a tremolo in measure 38 and 41. The V-ni I staff has markings for 'div.' (divisi) and 'unis.' (unison) in measures 38 and 41. The V-ni II and V-le staves show complex rhythmic patterns with tremolos. The Vc. and Cb. staves provide a harmonic foundation with sustained notes and some rhythmic movement.

Example 43, FS, measure 38-41

There are several ways to approach this problem when reducing this passage for piano, as a four-note trill in the right hand is not possible; creating a trembling sound effect will be the right direction to proceed. After examining different options, combining those four notes from all three parts and adding the tremolo will create the closest sounds to the orchestra. In the same passage, since the first violin section is doubling the soloist for the entire passage and it is not practical to play everything, removing the first violin section but keeping the other two upper string sections on measures 39 and 41 is a good solution, as can be seen in example 44 below.

The image shows a musical score for Violin (Vln.) and Piano (Pno.) covering measures 38 to 41. The Violin part is written in a single staff with a treble clef, showing a melodic line with accents and hairpins. The Piano part is written in two staves (treble and bass clefs), showing a complex texture with arpeggiated chords in the right hand and block chords in the left hand.

Example 44, PR, measure 38-41

In some cases, an editor will remove passages that they decide are not playable on the piano at their own discretion; however, many can actually be modified and therefore retained in the piano reduction. Despite the fact that the modified passage may not sound exactly as it does in the original full score, if an important passage was removed in the piano reduction, the soloist might be confused when playing with the orchestra. One of the goals of creating a good piano reduction is keeping everything as close as the original orchestration as possible.

In example 45 of the full score below, strings alternate harmonic arpeggios with longer held chords. The harmonic arpeggios are rapid but without coordinating across the section, and therefore provide a transparent, dreamy sound quality. At first glance, it seems impossible to include the harmonic arpeggio in the piano reduction because it is not possible for pianists to play harmonics. However, after trying multiple ways on the piano to imitate the sounds of strings playing harmonics, it is indeed possible to play the passage, and is equally important as other parts. Without the arpeggios in the piano

reduction, the sound of this passage will be tedious since the sound of long notes will be decaying once the hammer hit the strings and the walking bass will be the only part to be heard. As a result, the passage should be included.

80 81 82

Lento

V-no principale

pp

suoni reali sul A rapido

V-ni I

unis. quasi f pp div.

V-ni II

unis. pp quasi f pp div.

V-le

pp

Vc.

unis. pp unis. pizz.

Cb.

pp

83

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

Example 45, FS, measure 80-83

In creating the piano reduction, the suggestion for this passage is to put the cello section and walking bass in the left hand, and the upper string sections in the right hand. In example 46 shown below, an extra music staff will be used for the harmonic arpeggio passage that was originally played by the strings. While it may be impossible to precisely imitate the sound of strings playing the harmonic on the piano, the passages can be improvised in the same key center as the string parts and can freely create the chordal atmosphere that the original orchestration yields.

80 **Lento** 81

Vln. *pp*

Pno. *pp* *quasi f* *pp*

82 83

Vln.

Pno. *quasi f* *pp*

pizz.

Example 46, PR, measure 80-83

While it is an unwritten rule that the outer parts of the melody and bass line are best kept in the piano reduction when parts need to be reduced for multiple reasons, exceptions have existed, and example 47 will be one of the issues.

It is not practical to play everything as written on the piano for measures 130 and 132 because of the tempo most violinists take. Accuracy and creating the softer dynamic are the critical issues for this passage, and there is need for it to be modified. While the

left hand can play the important bass part as written, the right hand cannot play all of the string parts due to the extensive jumping required at this fast tempo. In addition, the second violin section has a higher pitch than the first violin section on the second 8th note, and this is more audible when played by the orchestra.

The image shows a musical score for measures 129-132. The score is arranged in six staves, labeled on the left as V-no principale, V-ni I, V-ni II, V-la, Vc., and Cb. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. Measure numbers 129, 130, 131, and 132 are indicated above the staves. The V-no principale part starts in measure 129 with a *sub.p* marking. The V-ni I and V-ni II parts have *sub.p* markings in measure 129 and *unis.* markings in measure 130. The V-la part has a *sub.p* marking in measure 129 and a *unis.* marking in measure 130. The Vc. part has a *sub.p* marking in measure 129 and a *unis.* marking in measure 130. The Cb. part has a *p* marking in measure 129 and a *1.* marking above the first note in measure 129. The score shows various musical notations including notes, rests, and dynamic markings.

Example 47, FS, measure 129-132

To avoid confusing the soloist between the rehearsal with piano and playing with an orchestra, the solution will be keeping both violin sections in the piano reduction. However, the interval between the viola and both violin sections on all downbeats in measures 130 and 132 creates a unique color, making this orchestra accompaniment special. As a result, the solution is to leave all upper string sections for the downbeats and just the second violin section on every offbeat in measures 130 and 132. Example 48

demonstrates this solution, which is both practical, and playable at the tempo and dynamic of this passage, and yields the best result.

The image displays a musical score for Violin (Vln.) and Piano (Pno.) covering measures 129 to 132. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 129, 130, and 131. The second system contains measure 132. The Violin part (top staff) features a melodic line with slurs and accents. The Piano part (bottom staff) consists of a rhythmic accompaniment with chords and single notes. A 'subito p' (suddenly piano) dynamic marking is present at the beginning of measure 129. Measure numbers 129, 130, 131, and 132 are indicated above their respective measures.

Example 48, PR, measure 129-132

CHAPTER VIII

CONCLUSION

As a collaborative pianist, expertise in playing different formats of music is part of our lives and an indispensable skill; this includes playing piano reductions of pieces originally written for orchestra. Unlike songs or sonatas, for which pianists can just read from the score when playing, piano reductions require extra work before learning it. Playing the piano reduction can be fun and has both advantages and disadvantages during the learning process. Pianists need to use their imagination when imitating the orchestral sounds and do homework to revise the impossible passages from the editor; on the other hand, freedom exists for pianists to choose what to play or not.

Las Cuatro Estaciones Porteñas by Astor Piazzolla is undoubtedly an amazing violin concerto and should be played more often. However, it becomes a stumbling block for many violinists eager to play this piece with because there is (as of this writing) no existing piano reduction. Few pianists are willing to read from the piano trio version and add the missing parts from the full score when playing. Luckily, with the publisher's approval, the situation may change with the completion of this document.

The primary goal when creating this piano reduction was to maintain the orchestral sounds while arranging the part in a way that is realistic to perform on the piano. Many passages that were technically risky for pianists, but naturally easy for strings, were modified. In addition, idiomatic passages that were easy to perform but did not capture the orchestral truth were altered.

In creating this piano reduction, many issues mentioned above, such as repeating note passages or crescendo on long sustained notes, can be seen throughout all four

pieces. Besides those technical issues, moving parts to a different register or eliminating doubled parts to capture the orchestral truth can also occasionally be noticed. All of what is mentioned above will be modified and presented more realistically in the piano reduction, which can be seen wholly in the complete piano reduction in the appendix. Additionally, all the techniques discussed and demonstrated in this paper will be a good resource for pianists to use as a reference for other works that either have poorly executed reductions, or no existing reduction.

To sum up, this new piano reduction will hopefully inspire pianists to create piano reductions of orchestral works which have yet to be realized. Furthermore, this is only a starting point; as with all reductions, future modifications still may be necessary because of numerous reasons, such as differences in hand size, technical expertise, comfort level, or simple differences of opinion as to which parts are most important in the orchestra. However, the existence of this piano reduction will undoubtedly create more chances for professional and student violinists to perform *Las Cuatro Estaciones Porteñas* when it is not possible to have a string orchestra.

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APPENDIX A

APPROVAL LETTER FROM ALFRED PUBLISHING

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APPENDIX B

REDUCTION OF PIAZZOLA LAS CUATRO ESTACIONE

Score

OTOÑO PORTEÑO

ASTOR PIAZZOLLA

String Orchestra by LEONID DESYATNIKOV

Piano Reduction by NEILSON CHEN

$\text{♩} = 112$
s.p. quasi guiro

Violin *pp*

Piano *pp*
col legno

1

Vln. *pp*

Pno. *p* pizz. *mf* arco *p* *mf*

2

Vln. *mf*

Pno. *ff* pizz. *p*

OTOÑO PORTEÑO

The image displays a musical score for a piece titled "OTOÑO PORTEÑO". It consists of three systems of music, each featuring a Violin (Vln.) part and a Piano (Pno.) part. The Vln. parts are written in treble clef, and the Pno. parts are in grand staff (treble and bass clefs). The first system starts at measure 12. The Vln. part has a triplet of eighth notes marked with a '3' in a box. The Pno. part has a dynamic marking of *mp* and the instruction "arco". The second system starts at measure 15. The Pno. part has dynamic markings of *ff*, *p*, *mp*, *ff*, *pizz.*, and *p*. The third system starts at measure 18. The Pno. part has dynamic markings of *ff* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

OTOÑO PORTEÑO

4

Vln. *ff*

Pno.

21

arco

24

Vln. *adagio*

Pno.

27

Vln. *adagio* *p*

Pno. *p* *f* Cadenza rubato

OTOÑO PORTEÑO

5

Pno.

32

Pno.

34

Pno.

6

36

ritenuto **Lento** ♩ = 69

Pno.

p

pizz. *pp*

OTOÑO PORTEÑO

Pno.

Measures 40-41 of the piano score. The right hand features a melodic line with a triplet of eighth notes in measure 41. The left hand provides a harmonic accompaniment with sustained chords.

Pno.

Measures 42-43 of the piano score. The right hand contains a triplet of eighth notes in measure 42 and another triplet in measure 43. The left hand has a steady bass line with sustained notes.

Pno.

Measures 44-45 of the piano score. Measure 44 shows a melodic phrase in the right hand with accents. Measure 45 features a change in time signature from 2/4 to 3/4.

Vln.

7

8^{va}

pp *sempre*

Pno.

Measures 46-47 of the score. The violin part (measures 46-47) includes a dynamic marking of *pp* and a *sempre* instruction. The piano part (measures 46-47) continues with a melodic line in the right hand and a bass line in the left hand.

OTOÑO PORTEÑO

(8^{va})

49 Vln.

Pno.

52 Vln.

Pno.

Allegro ♩ = 112

arco

f

Tempo I

8 Vln.

Pno.

54

OTOÑO PORTEÑO

Vln. 56

Pno. 56

Detailed description: This system contains measures 56, 57, and 58. The Violin part (Vln.) features a melodic line with eighth-note patterns, slurs, and accents. The Piano part (Pno.) consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

Vln. 59

Pno. 59

sf

Detailed description: This system contains measures 59, 60, and 61. The Violin part continues with eighth-note patterns and slurs. The Piano part includes a dynamic marking of *sf* (sforzando) in measure 60. The piano accompaniment features chords in the treble and eighth notes in the bass.

Vln. 9

Pno. 62

pizz.

Detailed description: This system contains measures 62, 63, and 64. The Violin part (Vln.) includes a trill (tr) in measure 62. The Piano part (Pno.) features a *pizz.* (pizzicato) marking in measure 62. The piano accompaniment consists of chords in the treble and eighth notes in the bass.

OTOÑO PORTEÑO

65 *ritenuto poco a poco*
Vln. **10** *col legno* *dim.*

Pno.

68 **11** *Cadenza*
Vln. *rubato*
ord. *f*

Pno. *pp*

71 Vln. *3*

74 Vln. *3* *5* *6* *7* *8va-*

76 Vln.

OTOÑO PORTEÑO

77 Vln. *pizz.*

78 Vln. *con trillo*, *gliss. adagio*

80 Vln. *mf*, *ritenuto*, *ritenuto ancora*

12 Vln. *p*

83 Pno. *pp*, *pizz.*

85 Vln. *3*

85 Pno.

Detailed description: The score is for 'OTOÑO PORTEÑO'. It consists of Violin (Vln.) and Piano (Pno.) parts. The Vln. part starts at measure 77 with a *pizz.* marking. Measure 78 includes *con trillo* and *gliss. adagio* markings. Measure 80 features *mf*, *ritenuto*, and *ritenuto ancora* markings. A section starting at measure 12 (boxed) has a *p* dynamic. The Pno. part starts at measure 83 with *pp* and *pizz.* markings. Measure 85 includes a triplet (*3*) in the Vln. part. The score is written in a key with one flat and common time.

OTOÑO PORTEÑO

88

Vln.

Pno.

rit.

13

a Tempo

Vln.

Pno.

sul D

8va

etc.

94

Vln.

Pno.

arco

OTOÑO PORTEÑO

96

Vln. *accel.*

Pno. *arco*

14 **Tempo I**

Vln. *f*

Pno. *p* *gliss.* *gliss.*

103

Vln. *mp cresc.*

Pno. *mp cresc.* *gliss.* *gliss.*

OTOÑO PORTEÑO

15

Vln. *f*

Pno. *f*

110

Vln. *ff*

Pno. *ff* pizz. *ff* arco

113

Vln.

Pno.

OTOÑO PORTEÑO

17

Vln.

Pno.

116

Vln.

Pno.

118

Vln.

Pno.

120

18

OTOÑO PORTEÑO

The musical score is divided into three systems, each with a Violin (Vln.) and Piano (Pno.) part.

- System 1 (Measures 123-135):** The Violin part features a melodic line with frequent triplets. The Piano part provides harmonic support with chords and a steady bass line.
- System 2 (Measures 126-135):** The Violin part continues with a similar melodic style. The Piano part maintains its accompaniment.
- System 3 (Measures 128-135):** The Violin part concludes with a melodic phrase. The Piano part ends with a final chord. A box containing the number '19' is placed above the first measure of this system. The instruction *s.p. quasi guiro* is written above the Violin staff.

INVIERNO PORTEÑO

ASTOR PIAZZOLLA
String Orchestra by LEONID DESYATNIKOV
Piano Reduction by NEILSON CHEN

Andante moderato

Piano

p

pizz.

5

Pno.

arco

1 **più mosso, poco accel.**

Vln.

p

Pno.

INVIERNO PORTEÑO

Vln. ¹³

Pno. ¹³

Vln. ² **Cadenza rubato**

Pno. ¹⁶

Vln. ¹⁹ **accel. poco a poco**

Vln. ²²

INVIERNO PORTEÑO

24

Vln. *sfp* *ritenuto*

Pno. *pp* solo

3

Vln. **Tempo I** *p*

Pno. solo *p* tutti

31

Vln.

Pno.

INVIERNO PORTEÑO

4

Vln.

Pno.

35 solo

pizz.

38 subito, allegro

5

tutti

sub. f

sfp

f

41

Vln.

Pno.

41

sfp

f

gliss.

pizz.

INVIERNO PORTEÑO

6

Vln.

f

Pno.

43

sva

45

Vln.

sva

Pno.

45

47

Vln.

Pno.

47

INVIERNO PORTEÑO

Vln. ⁴⁹

Pno. ⁴⁹

Violin part, measures 49-50: Treble clef, quarter notes, eighth notes, and sixteenth notes. Piano part, measures 49-50: Treble clef with chords and accents, bass clef with chords.

Vln. ⁷

Pno. ⁵¹

Violin part, measures 51-52: Treble clef, quarter notes with flats and sharps. Piano part, measures 51-52: Treble clef with long notes and accents, bass clef with chords. Dynamics: *dim.*

Vln. ⁵³ *ritenuto* ⁸ *Tempo I*

Pno. ⁵³

Violin part, measures 53-55: Treble clef, quarter notes, eighth notes, and sixteenth notes. Piano part, measures 53-55: Treble clef with long notes, bass clef with chords. Dynamics: *quasi eco*, *p*, *pp*.

INVIERNO PORTEÑO

57

Vln.

Pno.

61

Vln.

Pno.

9

pp

pp

65

Vln.

Pno.

pp

pp

pp

INVIERNO PORTEÑO

68

Vln.

Pno.

f

arco

10

Vln.

Pno.

f

Tempo primo ma risoluto

3

75

Vln.

Pno.

3

5

5

INVIERNO PORTEÑO

11

Vln. *meno mosso*
mp

Pno. *p*

Vln. *3*

Pno.

Vln. *più mosso, con energico*
p cresc.

Pno. *p*

INVIERNO PORTEÑO

12

Vln. *ff*

Pno. *f*

88

90

Vln.

Pno.

92

Vln.

Pno.

INVIERNO PORTEÑO

94

Vln.

Pno.

13

più mosso

Vln.

Pno.

99

Vln.

Pno.

dim. poco a poco

INVIERNO PORTEÑO

102

Vln. *sub. ff* *rit. molto*

Pno. *sub. ff*

14 *Lento rubato* *Tempo I*

Vln. *mp* *f* *mf* *f* *mp*

Pno. *p* *pizz.*

15

Vln.

Pno. *pp* *p* *pp* *solo*

INVIERNO PORTEÑO

16 *più mosso*

Vln.

Pno. *tutti*
pp *dolce*

116 *rit.*

Vln.

Pno. *sub. f* *sfp*
arco

17 *Tempo I*

Vln. *pp*

Pno. *solo* *pp* *solo*
pizz.

INVIERNO PORTEÑO

122 *tr* **18** *V*

Vln.

Pno. *pp* *arco* *pizz.*

125 *V*

Vln.

Pno. *arco*

19 *pizz.* *sub. f*

Vln.

Pno. *pizz.* *sub. f*

127 *pizz.*

Pno.

Detailed description: This musical score is for the piece 'Invierno Porteño'. It features a Violin (Vln.) and Piano (Pno.) arrangement. The score is divided into three systems. The first system covers measures 122 to 124. Measure 122 starts with a trill (tr) and a box containing the number 18. The violin part has a fermata over the first measure. The piano part has a piano (pp) dynamic and includes 'arco' and 'pizz.' markings. The second system covers measures 125 to 126. Measure 125 has a 'V' marking. The piano part includes an 'arco' marking. The third system covers measures 127 to 128. Measure 127 has a box containing the number 19 and a 'pizz.' marking. The violin part has a 'sub. f' dynamic. The piano part has a 'pizz.' marking and a 'sub. f' dynamic. The key signature is B-flat major (two flats), and the time signature is 4/4.

INVIERNO PORTEÑO


129

Vln. 

Pno. 

arco *p*

20

Pno. 

solo *p*

semplice

pizz.

21

Vln. 

arco *pp*

Pno. 

135 solo pizz. *pp*

solo

138

Vln. 

Pno. 

Score

PRIMAVERA PORTEÑO

ASTOR PIAZZOLLA

String Orchestra by LEONID DESYATNIKOV

Piano Reduction by NEILSON CHEN

The image displays a piano score for the piece "Primavera Porteño" by Astor Piazzolla. The score is presented in five systems, each with a grand staff (treble and bass clefs). The first system is labeled "Piano" and includes the tempo marking "Allegro" and the dynamic marking "solo mf". The subsequent systems are labeled "Pno.". The score begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first system shows a melodic line in the right hand with slurs and accents, and a bass line with rhythmic patterns. The second system continues the melodic development. The third system starts at measure 8 and includes a first ending bracket labeled "1". The fourth system starts at measure 11 and features more complex rhythmic patterns. The fifth system starts at measure 14 and concludes with a dense texture in both hands. The score is marked with various dynamics such as *mf* and *mp*, and includes performance instructions like slurs and accents.

PRIMAVERA PORTEÑO

The image displays a musical score for 'Primavera Porteño', consisting of three systems of music. Each system includes a Violin (Vln.) part and a Piano (Pno.) part. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The first system starts at measure 2, marked with a box containing the number '2' and a dynamic marking of *f*. The second system begins at measure 17. The third system begins at measure 21 and includes the instruction *tutti* in both staves. The score features various musical notations such as slurs, accents, and dynamic markings.

PRIMAVERA PORTEÑO

24 Vln. *V* *poco ritenuto* *a Tempo*

Pno. *p* *tutti* *ff*

3 Vln. *ff*

Pno. 26 *tutti*

29 Vln.

Pno. 29

PRIMAVERA PORTEÑO

Vln. 32 4
meno f

Pno. 32
meno f pizz.

Vln. 35

Pno. 35

Vln. 38 5
ff

Pno. 38
ff

PRIMAVERA PORTEÑO

41

Vln.

Pno.

sub. p

6

Vln.

mp

Pno.

sf

pizz.

45

Vln.

Pno.

pizz.

PRIMAVERA PORTEÑO

The image displays a musical score for the piece "Primavera Porteño". It is organized into three systems, each with a Violin (Vln.) part on the top staff and a Piano (Pno.) part on the bottom staff. The key signature is B-flat major (two flats), and the time signature is 3/4.

System 1 (Measures 48-50):
The Violin part begins at measure 48 with a melodic line. The Piano part provides accompaniment with chords and moving lines in both hands.

System 2 (Measures 51-53):
At measure 51, the Violin part is marked *pizz.* (pizzicato) and *p* (piano). The Piano part is marked *p* and *arco* (arco). A box containing the number "7" is placed above the first measure of this system.

System 3 (Measures 54-56):
At measure 54, the Violin part is marked *f* (forte) and *arco sul pont.* (arco sul ponticello). The Piano part continues with accompaniment, featuring triplets in the right hand and sustained chords in the left hand.

PRIMAVERA PORTEÑO

57

Vln. *f* ord.

Pno. *f* *p* pizz.

61

Vln. *ritenuto* **8** *Lento* *p*

Pno. arco *pp* arco pizz.

64

Vln. *cresc.*

Pno. *cresc.*

PRIMAVERA PORTEÑO

Vln. ⁶⁷

Pno.

Violin part (measures 67-70): Treble clef, key signature of three flats. Measure 67 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 68 has a half note D5, quarter notes E5, and F5. Measure 69 has a half note G5, quarter notes A5, and B5. Measure 70 has a half note C6, quarter notes B5, A5, and G5.

Piano part (measures 67-70): Treble and bass clefs, key signature of three flats. Measure 67 has a half note chord of G4, B4, and D5 in the right hand, and a half note chord of G3, B2, and D3 in the left hand. Measure 68 has a half note chord of A4, C5, and E5 in the right hand, and a half note chord of A2, C3, and E3 in the left hand. Measure 69 has a half note chord of B4, D5, and F5 in the right hand, and a half note chord of B2, D3, and F3 in the left hand. Measure 70 has a half note chord of C5, E5, and G5 in the right hand, and a half note chord of C3, E3, and G3 in the left hand.

Vln. ⁹

Pno.

Violin part (measures 70-74): Treble clef, key signature of three flats. Measure 70 has a half note G4, quarter notes A4, B4, and C5. Measure 71 has a half note D5, quarter notes E5, and F5. Measure 72 has a half note G5, quarter notes A5, and B5. Measure 73 has a half note C6, quarter notes B5, A5, and G5. Measure 74 has a half note G5, quarter notes F5, E5, and D5.

Piano part (measures 70-74): Treble and bass clefs, key signature of three flats. Measure 70 has a half note chord of G4, B4, and D5 in the right hand, and a half note chord of G3, B2, and D3 in the left hand. Measure 71 has a half note chord of A4, C5, and E5 in the right hand, and a half note chord of A2, C3, and E3 in the left hand. Measure 72 has a half note chord of B4, D5, and F5 in the right hand, and a half note chord of B2, D3, and F3 in the left hand. Measure 73 has a half note chord of C5, E5, and G5 in the right hand, and a half note chord of C3, E3, and G3 in the left hand. Measure 74 has a half note chord of D5, F5, and A5 in the right hand, and a half note chord of D3, F3, and A3 in the left hand.

pp

pizz.

arco

Vln. ⁷⁴

Pno.

Violin part (measures 74-77): Treble clef, key signature of three flats. Measure 74 has a half note G4, quarter notes A4, B4, and C5. Measure 75 has a half note D5, quarter notes E5, and F5. Measure 76 has a half note G5, quarter notes A5, and B5. Measure 77 has a half note C6, quarter notes B5, A5, and G5.

Piano part (measures 74-77): Treble and bass clefs, key signature of three flats. Measure 74 has a half note chord of G4, B4, and D5 in the right hand, and a half note chord of G3, B2, and D3 in the left hand. Measure 75 has a half note chord of A4, C5, and E5 in the right hand, and a half note chord of A2, C3, and E3 in the left hand. Measure 76 has a half note chord of B4, D5, and F5 in the right hand, and a half note chord of B2, D3, and F3 in the left hand. Measure 77 has a half note chord of C5, E5, and G5 in the right hand, and a half note chord of C3, E3, and G3 in the left hand.

pizz.

p

PRIMAVERA PORTEÑO

10

Vln. *mp*

Pno. *p* pizz. arco pizz. arco pizz. arco

81

Vln. 5 *cresc.*

Pno. pizz. arco *cresc.* pizz. arco pizz. arco

84

Vln. *f* 3 3 3 3 3 3

Pno. *f*

PRIMAVERA PORTEÑO

11

Vln.

Pno.

85

86

p

3

Vln.

Pno.

89

ritenuto

12

p

Vln.

Pno.

Allegro

12

92

f

gliss.

f

PRIMAVERA PORTEÑO

96

Vln.

Pno.

gliss.

98

Vln.

Pno.

gliss.

101

Vln.

Pno.

13

ff

pizz.

PRIMAVERA PORTEÑO

Vln. 103

Pno. 103

This system contains measures 103 and 104. The Violin part (Vln.) is written in a single staff with a treble clef and a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including accents and slurs. The Piano part (Pno.) is written in grand staff (treble and bass clefs). The right hand plays a melody with slurs and accents, while the left hand provides harmonic support with chords and moving lines.

Vln. 105

Pno. 105

This system contains measures 105 and 106. The Violin part continues the melodic line with similar rhythmic patterns and articulation. The Piano part maintains its accompaniment, with the right hand showing more complex phrasing and the left hand providing a steady bass line.

Vln. 107

Pno. 107

This system contains measures 107 and 108. The Violin part concludes the phrase with a final note. The Piano part continues with its accompaniment, ending with a final chord in the right hand and a sustained bass line in the left hand.

PRIMAVERA PORTEÑO

The image displays a musical score for the piece "Primavera Porteño". It is organized into three systems, each containing a Violin (Vln.) part and a Piano (Pno.) part. The key signature is one flat (B-flat), and the time signature is 4/4. Measure numbers 109, 112, and 114 are indicated at the beginning of each system. A box containing the number "14" is placed above the first measure of the first system. The Violin part in the first system features a melodic line with slurs and accents, followed by a dense sixteenth-note texture. The Piano part provides harmonic support with chords and moving bass lines, including an "arco" marking in the first measure. The second system continues the Violin's sixteenth-note pattern while the Piano part uses block chords and rhythmic patterns. The third system maintains the Violin's texture, with the Piano part featuring a more active bass line with slurs and accents.

PRIMAVERA PORTEÑO

15

Vln.

Pno.

118

Vln.

16

Pno.

mp

sub. p

sf

pizz.

120

Vln.

Pno.

pizz.

PRIMAVERA PORTEÑO

123

Vln.

Pno.

126

Vln.

Pno.

17

ff

ff marcatisimo

129

Vln.

Pno.

PRIMAVERA PORTEÑO

132 18

Vln.

Pno.

135

Vln.

Pno.

137

Vln.

Pno.

PRIMAVERA PORTEÑO

139

Vln.

Pno.

Detailed description: This system covers measures 139 to 141. The Violin part (Vln.) is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The time signature changes from 3/4 to 2/4 and then to common time (C). The Piano part (Pno.) is written in two staves (treble and bass clefs) with a key signature of two flats. It provides harmonic support with chords and single notes, including accents and slurs. The time signature changes from 3/4 to 2/4 and then to common time (C).

142

Vln.

Pno.

19

Detailed description: This system covers measures 142 and 143. The Violin part (Vln.) continues with a melodic line in a treble clef, key signature of two flats. It includes a measure with a circled number '19' above it. The time signature changes from 3/4 to 2/4 and then to 3/4. The Piano part (Pno.) is in two staves, key signature of two flats. It features chords and single notes with accents and slurs. The time signature changes from 3/4 to 2/4 and then to 3/4.

144

Vln.

Pno.

Detailed description: This system covers measures 144 and 145. The Violin part (Vln.) is in a treble clef, key signature of two flats, with a melodic line. The time signature changes from 2/4 to common time (C) and then to 3/4. The Piano part (Pno.) is in two staves, key signature of two flats, with chords and single notes. The time signature changes from 2/4 to common time (C) and then to 3/4.

PRIMAVERA PORTEÑO

146

Vln.

Pno.

148

Vln.

Pno.

150

Vln.

Pno.

dim.

dim.

*

PRIMAVERA PORTEÑO

If the cycle is performed whole and the succession is the same, though without Vivaldi, then the following termination variant is possible:

The image displays two systems of musical notation for Violin (Vln.) and Piano (Pno.). The first system is marked with an asterisk (*). The Vln. part begins with a whole note chord marked with an asterisk, which is sustained across the first two measures. The Pno. part features a complex rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand plays a steady eighth-note accompaniment. The second system shows the continuation of the Vln. part with a sustained whole note chord. The Pno. part concludes with a final chord in the right hand and a sustained eighth-note accompaniment in the left hand, ending with a double bar line.

Score

VERANO PORTEÑO

ASTOR PIAZZOLLA

String Orchestra by LEONID DESYATNIKOV

Piano Reduction by NEILSON CHEN

Allegro ♩ = 120

The score is divided into three systems. The first system shows the Piano part in common time (C), starting with a piano (*p*) dynamic. The second system introduces the Violin (Vln.) part, which begins with a first ending bracket labeled '1'. The Piano part continues with alternating *pizz.* and *arco* markings. The third system continues the Violin and Piano parts, with the Violin part ending in a 3/4 time signature and the Piano part alternating *pizz.* and *arco* markings.

VERANO PORTEÑO

2

Vln. *cresc.*

Pno. *p cresc.*
arco

13

15

Vln. *sub. pp*

Pno. *p*

17

Vln.

Pno.

Detailed description: This page of a musical score for 'Verano Porteño' features three systems of music. Each system consists of a Violin (Vln.) part and a Piano (Pno.) part. The first system starts at measure 2, with the violin playing a rhythmic eighth-note pattern and the piano providing harmonic support with chords and a bass line. The second system begins at measure 13, where the violin part becomes more melodic and includes a 'sub. pp' (subito pianissimo) dynamic marking. The piano accompaniment continues with a steady eighth-note bass line. The third system starts at measure 17, showing further development of the violin's melodic line and the piano's accompaniment. The score includes various musical notations such as dynamics (crescendo, piano, fortissimo), articulation (accents), and phrasing slurs.

VERANO PORTEÑO

3

Vln.

Pno.

19

22

Vln.

Pno.

22

25

Vln.

Pno.

25

cresc. poco a poco

f

dim.

VERANO PORTEÑO

4

Vln. *p*

Pno. *pp*

28

30

Vln. *p*

Pno. *pp*

30

32

Vln. *sub. f*

Pno. *pp*

32

p

sub. f

Detailed description: This musical score is for the piece 'Verano Porteño'. It consists of three systems, each for a Violin (Vln.) and Piano (Pno.). The first system covers measures 28-29. The second system covers measures 30-31. The third system covers measures 32-33. The Violin part features a melodic line with accents and slurs, starting with a piano (*p*) dynamic and reaching a *sub. f* (sub-fortissimo) dynamic by measure 32. The Piano part provides a harmonic accompaniment with chords and moving lines in both hands, starting with a pianissimo (*pp*) dynamic and also reaching a *sub. f* dynamic by measure 32. Measure numbers 4, 28, 30, and 32 are indicated at the beginning of their respective systems.

VERANO PORTEÑO

The musical score is divided into three systems, each with a Violin (Vln.) and Piano (Pno.) part. The first system starts at measure 35, marked with a circled '5'. The Violin part begins with a whole rest, followed by a series of notes with accents and a wavy hairpin. The Piano part features a rhythmic accompaniment with chords and single notes. The second system starts at measure 38, with the Violin part continuing its melodic line and the Piano part providing harmonic support. The third system starts at measure 42, marked with a circled '6'. The Violin part concludes with a rapid sixteenth-note passage, while the Piano part ends with a final chord and rests.

VERANO PORTEÑO

The image displays a musical score for the piece "Verano Porteño". It is organized into three systems, each with a Violin (Vln.) part on the top staff and a Piano (Pno.) part on the bottom staff. The first system covers measures 45 to 47, with a measure number '7' in a box above the final measure. The violin part features a continuous eighth-note pattern, while the piano part has rests followed by chords in the final measure. The second system covers measures 48 to 50, with a measure number '8' in a box above the final measure. The violin part has rests followed by a forte (*f*) eighth-note pattern. The piano part continues with chords and accompaniment. The third system covers measures 51 to 52, with the violin part playing eighth notes and the piano part having rests.

VERANO PORTEÑO

9

Vln. *ritenuto poco a poco*

Pno. *pp*

10

Vln. *Lento rubato*
pp

Pno. *pp*
pizz.

57

Vln.

Pno.

VERANO PORTEÑO

59 *gliss.*

Vln.

Pno.

61 *cresc.*

Vln.

Pno.

63 *sub. pp*

Vln.

Pno.

11

sub. pp
espress.

Detailed description: This page of a musical score for 'Verano Porteño' features three systems of music for Violin (Vln.) and Piano (Pno.).
- The first system (measures 59-60) shows the Violin part with a glissando (gliss.) and a triplet of eighth notes. The Piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand.
- The second system (measures 61-62) includes a crescendo (cresc.) marking in both parts.
- The third system (measures 63-64) features a 'sub. pp' (sub-pianissimo) dynamic marking. A rehearsal mark '11' is placed above the Violin staff. The Piano part is marked 'sub. pp' and 'espress.' (espressivo).
- The score uses treble clefs for the Violin and grand staves for the Piano. The key signature has one flat (B-flat).

VERANO PORTEÑO

The image displays a musical score for the piece "Verano Porteño". It is organized into three systems, each containing a Violin (Vln.) part and a Piano (Pno.) part. The first system starts at measure 65. The Violin part features a melodic line with a five-fingered scale-like passage. The Piano part provides harmonic support with chords and moving lines in both hands. The second system begins at measure 67, where the Violin part includes a triplet. The Piano part continues with its accompaniment. The third system starts at measure 69, with the Violin part showing a triplet and a long note. The Piano part concludes with sustained chords. The score includes various musical notations such as slurs, accents, and fingerings.

VERANO PORTEÑO

71 *accel.* 12 *Mosso*

Vln. Pno. arco

Detailed description: This system covers measures 71 and 72. The violin part begins at measure 71 with a half note G4, followed by quarter notes F#4, E4, and D4. A hairpin indicates acceleration. At measure 72, the tempo changes to 'Mosso' and the violin plays a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano part starts at measure 71 with a half note chord of G4 and B4, followed by a half note chord of F#4 and A4. At measure 72, the piano part features a rhythmic accompaniment of eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The word 'arco' is written below the piano part.

73

Vln. Pno.

Detailed description: This system covers measures 73 and 74. The violin part continues with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano part continues with eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The piano part has a fermata over the first two notes of measure 74.

75

Vln. Pno.

Detailed description: This system covers measures 75 and 76. The violin part begins at measure 75 with a triplet of eighth notes: G4, A4, B4. This is followed by a sixteenth-note pattern: C5, B4, A4, G4, F#4, E4, D4. At measure 76, the violin part features two triplets of eighth notes: G4, A4, B4 and C5, B4, A4. The piano part continues with eighth notes: G4, F#4, E4, D4, C4, B3, A3, G3. The piano part has a fermata over the first two notes of measure 76.

VERANO PORTEÑO

77 **ritenuto**

Vln.

Pno.

13 **Lento**

pp

quasi f *pp*

80

pizz.

Vln.

Pno.

82

quasi f *pp*

82

Vln.

Pno.

VERANO PORTEÑO

14

Vln.

Pno.

84

quasi f

pp

86

Vln.

Pno.

86

quasi f

pp

88

Vln.

Pno.

88

VERANO PORTEÑO

15 **accel. poco a poco**

Vln. *cresc. poco a poco*

Pno. *cresc. poco a poco*
arco

8^{va}

93 **Allegro**
f

Pno. *f*

16

Vln.

Pno. pizz. arco

17

VERANO PORTEÑO

Vln. *8^{va}*

Pno.

pizz. arco arco *simile*

99

Detailed description: This system covers measures 99 to 101. The Violin part (Vln.) is in the 8^{va} register, playing a melodic line with accents and slurs. The Piano part (Pno.) features a complex texture with chords and arpeggios. The bass line starts with pizzicato (pizz.) and transitions to arco (arco) for the remainder of the system. The word *simile* is written above the bass line in measure 101.

Vln. *(8^{va})*

Pno.

102

Detailed description: This system covers measures 102 to 104. The Violin part (Vln.) continues the melodic line in the 8^{va} register. The Piano part (Pno.) maintains the complex chordal and arpeggiated texture. Measure numbers 102, 103, and 104 are indicated at the beginning of their respective staves.

Vln. *(8^{va})*

Pno.

105

Detailed description: This system covers measures 105 to 107. The Violin part (Vln.) continues the melodic line in the 8^{va} register. The Piano part (Pno.) continues with the complex chordal and arpeggiated texture. Measure numbers 105, 106, and 107 are indicated at the beginning of their respective staves.

VERANO PORTEÑO

18 ^(8^{va})

Vln.

Pno.

ff

19

Vln.

Pno.

ff

114

Vln.

Pno.

VERANO PORTEÑO

The musical score is divided into three systems, each with a Violin (Vln.) part on a single staff and a Piano (Pno.) part on a grand staff (treble and bass clefs).

- System 1 (Measures 118-120):** The Violin part begins at measure 118 with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A box containing the number '20' is placed above the staff. The Piano part also starts at measure 118. The first measure of the piano part includes the instruction 'pizz.' (pizzicato). The second measure of the piano part includes the instruction 'arco' (arco) and the dynamic marking 'mp' (mezzo-piano).
- System 2 (Measures 121-124):** The Violin part starts at measure 121 with a dynamic marking of 'p' (piano). The Piano part continues with complex rhythmic patterns and articulation marks.
- System 3 (Measures 125-128):** The Violin part starts at measure 125. The Piano part continues with similar rhythmic and melodic motifs.

VERANO PORTEÑO

Vln. 127

Pno. 127

Detailed description: This system contains measures 127 and 128. The violin part (Vln.) begins with a half note G4, followed by eighth notes A4, B4, and C5, then eighth notes B4, A4, and G4. The piano part (Pno.) features a rhythmic accompaniment of eighth notes in the bass clef and chords in the treble clef. The key signature has two flats (Bb, Eb).

Vln. 21

subito p

Pno. 129

subito p

Detailed description: This system contains measures 129, 130, and 131. The violin part (Vln.) starts with a box containing the number '21'. It features a melodic line with eighth notes and slurs, marked *subito p*. The piano part (Pno.) has a dense texture with chords and eighth notes in both hands, also marked *subito p*. The key signature has two flats.

Vln. 132

Pno. 132

Detailed description: This system contains measures 132, 133, and 134. The violin part (Vln.) continues with eighth notes and slurs, marked *subito p*. The piano part (Pno.) maintains the rhythmic accompaniment with chords and eighth notes in both hands. The key signature has two flats.

VERANO PORTEÑO

135

Vln.

Pno.

22

Vln.

Pno.

pizz.

141

Vln.

Pno.

VERANO PORTEÑO

144

Vln. *ff*

23

Pno. *ff* arco

147

Vln.

Pno.

150

Vln.

Pno.

VERANO PORTEÑO

The image displays three systems of musical notation for the piece "Verano Porteño". Each system consists of a Violin (Vln.) part and a Piano (Pno.) part. The Vln. part is written in a single staff, while the Pno. part is written in two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system starts at measure 24, the second at measure 153, and the third at measure 158. The Vln. part features a melodic line with eighth and sixteenth notes, often with slurs and accents. The Pno. part provides a harmonic accompaniment with chords and moving lines in both hands, including some triplet-like patterns in the right hand. The overall style is characteristic of Argentine tango music.

VERANO PORTEÑO

25

Vln.

Pno.

164

Vln.

Pno.

poco rit.

167

Vln.

Pno.

a Tempo

ff

dim. al niente