PROBLEM OF THE ARRANGEMENT FOR TWO PIANOS OF

SEDLAK BY JINDR. JINDRICH AND PRELUDE,

OP. 34, NO. 5, BY DIMITRI

SHOSTAKOVICH

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PROBLEM OF THE ARRANGEMENT FOR TWO PIANOS OF SEDLAK BY JINDR. JINDRICH AND PRELUDE, OP. 34, NO. 5, BY DIMITRI SHOSTAKOVICH

THESIS

Presented to the Graduate Council of the North Texas State Teachers College in Partial Fulfillment of the Requirements

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By

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CHAPTER I

ORGANIZATION IN THE DEVELOPMENT OF THE STUDY

This study was prompted by the writer's interest and experience in the field of two-piano performance. At the beginning of this writer's two-piano work the available material was scarce, and much of it was inadequate in quality from the standpoint of both composition and arrangement.

It seems strange that this particular form of chamber music, so delightful to play and so enjoyable to listen to, did not completely take popular fancy until the twentieth century. During the past ten years,however, teachers are realizing the benefits derived from training students in two-piano playing. There is no doubt in the writer's opinion that two-piano concerts will henceforth always be in demand.

CHAPTER II

TWO-PIANO PLAYING OF THE EIGHTEENTH AND NINETEENTH CENTURIES

In the eighteenth century the Mozarts (Wolfgang and his sister, Maria Anna) were well known for their two-piano playing and toured Europe three times together in their early years. At the demand of Emperor Joseph II, Mozart and Clementi improvised on some sonatas by Paisiello at two pianos. Clementi often played two-piano music with his brilliant pupil, John Field.

Another famous team was that of Mendelssohn and his teacher, Ignatz Moscheles. In perusing Recent Music and Musicians by Ignatz Moscheles,[1] the writer noted that their performance of The Departure of the Troubadours (variations by Moscheles, Giulioni and Mayseder, Vienna; Spinna; Czerny's arrangement for two pianofortes and pianoforte duet), and particularly Hommage a Handel, brought great acclaim from audiences.

Brahms often played with Clara Schumann and Carl Tausig.[2] No listing of programs was to be found in the John N. Burk biography, Clara Schumann. However, mention

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[1] Ignatz Moscheles, Recent Music and Musicians as Described in the Diaries and Correspondence of Ignatz Moscheles.

[2] Fischer Edition News, IX (October-December, 1933), 1.

was made of two interesting piano ensemble performances: first, that of March and Polonaise by Kalkbreuner performed by six pianists: Kalkbreuner and Chopin, the leads, while Mendelssohn, Ferdinand Hiller, Adabert Sowinski (Polish teacher and virtuoso), and Irish George Alexander Osborne took the other parts; and second, Bach's D minor Concerto for Three Pianos played by Mendelssohn, Moscheles, and Clara Schumann. The only work mentioned for two pianos was Grand Duo in C major, Op. 140, by Franz Schubert, which was performed by Clara Schumann and Johannes Brahms.

The outstanding exponents of two-piano music in the nineteenth century were the Thern Brothers, sons of a professor of music at the Budapest Conservatory. They made extensive tours in Germany, Belgium, France, Holland, and England. There have been performances by such artists as Hans von Bulow and Eugene d'Albert, Rose and Ottilie Sutro, Sergei Rachmaninoff and Alexander Siloti, Harold Bauer and Ossip Gabrilowitsch, Myra Hess and Irene Scharer, but none of these players has specialized in the field as have the Thern brothers and the Sutro sisters.[3]

These are the earliest records of two-piano playing; however, ensemble singing and playing began with the socialization of our civilization. The first step in the history of musical development can be traced to the

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[3] Ibid; Preston Ware Orem, "About Pieces for Two Pianos," The Etude, LVI (September, 1938), 565-566.

primitive fragments of time and rhythm. Only after barbaric tribes became European nations do we find that primitive fragments of music have been organized into principles of order and reason.[4]

The folk song is the first art form originating with voices rather than instruments.[5] Its rhythm was affected by words; the melodies were conceived without harmony. The songs were not written, and the music was passed from person to person without notation or recorded authorship.

The development of this communal singing was found also in ensemble playing. At this time of history, entertainment was to be found in the home and small community gatherings. Later certain families, such as that of Bach, were known as musical families, just as other families or family groups were recognized as artisans of other trades.

In ensemble playing the term "duet" (or the French duo) is used to denote "a composition for two performers, singers or players, with or without accompaniment, in which the interest of the writing is divided as equally as possible."[6] In pianoforte music the term is used in two ways: first, for music a quatre mains (i. e., for two performers at one piano); and, second, for one performer

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[4]The International Cyclopedia of Music and Musicians.

[5]Ibid.

[6]"Duet," Grove's Dictionary of Music and Musicians, II.

each at two pianos.[7]

In England the usage of duo is sometimes distinguished from "duet" by applying the former term to a composition for two voices or instruments of different kinds and the latter to such a composition for two voices or instruments of the same kind.[8]

It seems probable that the first original work for two claviers is in the great collection of Elizabethan music, The Fitzwilliam Virginal Book (found on page 202 of the printed edition, Vol. I, edited by J. A. Fuller Maitland and W. Barclay Squire) by Giles Farnaby. This quaint little sixteenth-century duo for two virginals consists of two sets of only four measures each, each of them being repeated.[9]

Other outstanding compositions written for two pianos during the seventeenth, eighteenth, and nineteenth centuries are as follows:

Francois Couperin (1668-1773): Allemande a deux clavecins.

Johann Sebastian Bach (1685-1750): Three concertos for two claviers and orchestra, two concertos for three claviers, and one concerto for four

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[7] Ibid.

[8] Dictionary of Musical Terms, edited by Theodore Baker.

[9] Fischer Edition News, IX (October-December, 1933), 1; Grove's Dictionary of Music and Musicians, V, 547.

claviers. Bach-Gesselschaft edition.

Wilhelm Friedemann Bach (1710-1784): Two sonatas (concertos) for two claviers: Sonata in D was lost; Sonata in F major: Jahrgang 43, Lieferung 1, Bach-Gesselschaft; Steingraber edition 148.

Carl Philipp Emanuel Bach (1714-1788): Two Concertos for Two Claviers in E flat and F major: Steingraber edition 2145 (1740 F); 2144 (1788 E flat).

Johann Christian Bach (1735-1782): Sonata for Two Claviers. Steingraber edition 2260 and Schott 04, 865-866.

Muzio Clementi (1752-1832): Duo for Two Pianos, Op. 19.

Wolfgang Mozart (1756-1791): one Concerto for Two Claviers in E flat, K. 365. Concerto in D major, K. 175. Concerto in F major, K. 242. Fugue for Two Claviers, K. 426.

Frederic Chopin (1810-1849): Rondo in C, Op. 73. Published posthumously.

Robert Schumann (1810-1856): Andante and Variations, Op. 46.

Franz Liszt (1811-1886): Variations de Concert on March in I Puritani (Herameron). Schubert Op. 126. Beethoven's Ninth Symphony. Schott Op. 127.

Johannes Brahms (1833-1897): Variations on a Theme of Schumann in E flat, Op. 23. Sonata in F minor

for Two Pianos (Based on the Quintet for Pianoforte and Strings), Op. 34. Variations on a Theme by Haydn, Op. 56b.

C. Saint Saens (1835-1921): Variations on a Theme by Beethoven, Op. 35. Caprice Arabe, Op. 96. Scherzo, Op. 87. His own transcriptions of Carnival of Animals and Danse Macabre.

Emmanuel Chabrier (1841-1894): Espana.

Edvard Hagerup Grieg (1843-1907): Romance and Variations for Two Pianofortes, Op. 51. Grieg added a second piano part to Mozart's Sonatas Nos. 3, 4, 5, and 18.

Guiseppe Martucci (1856-1909): Variations for Two Pianofortes. Fantasia for Two Pianofortes, Op. 32.

Edward Schutt (1856- ----): Variations, Op. 9.

Christian Sinding (1856- ----): Variations in E flat, Op. 2.

Anton S. Arensky (1861-1906): Silhouettes, Op. 23. Suite, Op. 15.

Sergei Rachmaninoff (1873-1944): Suite, Op. 5. Suite, Op. 17.

Igor Stravinsky (1882- ----): Concerto for Two Pianofortes (1935).

CHAPTER III

FIELD OF TWO-PIANO PERFORMANCE

All duo-pianists have one ultimate goal, that of making their performance sound like the playing of one artist. If this complete unison of playing can be achieved, the music which results is then greater than that of one performer; for two-piano work can approach orchestral values of sonority and color.

The important theme of a composition alternates between the pianos, as it does with different instruments of an orchestra. The changes in tone coloring and technical resources are doubled with two pianos. However, there is no conductor for duo-pianists, and, as a consequence, there are many problems of ensemble to be conquered before success is achieved.

Two violinists can play well together for the mechanics of attack aid precision and the technical formation of the down bow and up bow can be followed with the eye. Two singers often stand close enough to listen to each other's tone coloring acutely. Watching for a pianistic technical attack and gauging tone coloring on a split second is impossible in two-piano playing. Any breaks, unevenness, or separate attacks are immediately heard by an

audience. A mechanical rubato or ritardando ruins the art of the performance. No mechanical aids or signs for precision can be given, for the partners sit too far apart.

In the development of a team, both pianists should know each other well. Personal congeniality is of utmost importance, as well as the desire on each one's part to succeed as duo-pianists. There can be no personal ambition for success; there must be only ambition for the success of the team.

Then come the hours, days, and years of drudgery. A few rehearsals for duo-pianists will not guarantee mastery. They must constantly practice together, scales, sixths, octaves, trills, arpeggios and technical exercises in rhythm. Practice alone is also important, for then difficult passages can be made precise and fluid, and individual ideas concerning interpretation may be acquired.

All tempi, analysis, pedalling, and interpretation must be decided upon by both pianists. This brings assurance that thematic voices will remain in place and that there will be a unity of sonority and volume.

So often a pianist thinks he has played a phrase in a certain manner, and to his chagrin will be told by another pianist that he has heard himself incorrectly. The listening ear must be doubly aware in two-piano playing, not only for one pianist but for his partner also.

Every piano is different in tone and action; concert

halls vary in size and acoustics. The number of people in an audience will affect the resonance of tone. These situations must be met for the first time at each different performance; and regardless of the planned performance, adjustments must be made immediately. Thus the acute listening ear must be always alert in order to cope with these contingencies. The use of a recording machine is invaluable in checking the accuracy of the listening ear and the validity of interpretation.

John Thompson, composer, teacher, and lecturer, wrote the following concerning two-piano performance:

> All laws of ensemble playing such as quartets, quintets, orchestra or band must be observed in two-piano work: that is, each performer must submerge his own individuality to the point where it blends with the other. Even in style of playing each should try to imitate the other -- a difficult chore. Perhaps this is the reason why two-piano playing on the part of two really great artists is not as acceptable as that of two artists whose style and individuality is not so marked.
>
> Interpretation should be reached by agreement. If a difference of opinion exists, a compromise of some sort must be worked out. Or better yet -- one is the conductor and the other follows the lead. This arrangement can be alternated so that each has a chance of self-expression. That is, one leads in this piece and the other in that. Of course this is subject to exception. But the big point to remember is that the performance must not be that of <u>two soloists</u> playing together.
>
> This "give and take" attitude is part of the fun of two-piano playing, especially where a figure is tossed back and forth between two pianos as is often the case. Where one carries the theme or <u>motif</u> the other accompanies just as one would accompany a vocalist or violinist.
>
> Since both instruments are pianos, more attention than ever is necessary in the matter of

> variation of tonal quality through various touches. The general idea is to imitate the different instruments of the orchestra as much as possible, otherwise two pianos will be just twice as noisy as one.[1]

Pierre Luboshutz and Genia Nemenoff think that there should be spiritual sympathy in a piano team.[2] Josef Lhevinne writes that duo-pianists must think and feel in common.[3] This writer is convinced that two different personalities will bring a greater emotional range into their performance. It is also this writer's opinion that mental telepathy between partners is more necessary than spiritual sympathy. No person gives a perfect performance, and if each partner is able to send and receive a mental message, their performance is better. Often a slip of memory can be covered by this knowledge. Only by this method can a partner become aware of the physical and mental attitude (variable without intent) of his partner which definitely affects any playing.

During the twentieth century there have been many two-piano teams. Among the most famous are Guy Maier and Lee Pattison, Harold Bauer and Ossip Gabrilowitsch, Josef and Rosina Lhevinne, Ethel Bartlett and Rae Robertson, Leonard Shure and Karl Ulrich Schnabel, Vitya Vronsky and Victor Babin, Silvio and Isabel Scionti, Heinz and Robert

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[1]John Thompson, letter to the writer.

[2]Pierre Luboshutz and Genia Nemenoff, "The Art of Piano Ensemble," The Etude, LIX (January, 1941), 5.

[3]Josef and Rosina Lhevinne, "Four Hands That Play as Two," The Etude, LI (December, 1933), 809.

Scholtz, Malcom and Godden, Jose and Amparo Iturbi, Rudolph Gruen and Frances Hall, Pierre Luboshutz and Genia Nemenoff, Whittemore and Lowe, Robert and Gaby Casadesus, Jacques Fray and Mario Braggiotti, and Mr. and Mrs. Boyd Ringo.

It has been this writer's privilege to hear the fine concerts of Guy Maier and Lee Pattison, Josef and Rosina Lhevinne, Ethel Bartlett and Rae Robertson, Vitya Vronsky and Victor Babin, and Jacques Fray and Mario Braggiotti.

It was apparent to the listener that Maier had superior technique and Pattison possessed the emotional range. Rosina Lhevinne's playing too often sounded like an accompaniment. Ethel Bartlett and Rae Robertson both lacked the variations of tonal quality so necessary for expressive interpretation. Vitya Vronsky's pearly French technique and Victor Babin's German technique are still too individualistic.

Fray and Braggiotti, in this writer's opinion, surpass all the above mentioned teams in beauty of performance. They achieve a complete technical unity with an equally complete artistic freedom. Their balance, rhythm, tone coloring, change of thematic voices from one to the other, sonority, volume and pedalling are phenominal. The listener with closed eyes cannot possibly distinguish the boundaries of the two separate performances. Only by watching can the listener discern the change of balance; and this, of course, is the true test for excellent two-piano playing.

CHAPTER IV

THE *SEDLAK* BY JINDR. JINDRICH

Each composer of a different era is faced with different problems. Their works reflect the ever-growing difference of the combined problems of harmonic, melodic, contrapuntal, and rhythmic content.

For that reason this writer has chosen two compositions to arrange for two pianos which are completely different in harmonic and melodic content, rhythmic patterns, and forms. In order to represent the first art form of music the writer has chosen the *Sedlak* by Jindr. Jindrich, a folk dance, as the first composition to be arranged.[1]

The folk tune had four stages of development: first, the savage yell; second, the repetition of pattern or phrase showing a feeling for design; third, a balance of phrases; and fourth, the organization of tunes into repeated phrases with contrasting phrase and a repetition of the principal phrase creating design, balance, and climax -- three indispensable ingredients of art form in music.[2]

The *Sedlak* is a Czechoslovakian folk tune. The national structure of Czechoslovakia is composed of many

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[1] *The International Cyclopedia of Music and Musicians.*

[2] *Ibid.*

heterogeneous elements and cannot possibly produce a uniform type of folk music. The country is filled with Russians, Germans, Slovakians, and Czechs who live in the heart of the state. Each people keeps its own folk-lore; and this complexity of Czechoslovakia is a reservoir of various customs and traditions to be found nowhere else in Europe.[3] Their music is full of distinct forms and rhythms.

Jindr. Jindrich has collected and recorded more Czechoslovakian folk music than any other present-day composer.[4] He was born in Klenc on March 5, 1876. He was a pupil of Vit Novak in composition, and was influenced by his style. Jindrich is a schoolmaster in Domazlici (Bohemia). He has written mostly vocal compositions with a touch of sentimentality, among them Chodisches Liederbuch; also folk song cycles for chorus, an opera, Das Taubschein; for piano, Characteristic Variations and other pieces of lesser importance, in all about eighty works.[5]

The instrumentation of ancient Czechoslovakian folk music consisted of the drum, zither, trombone and the leier. During the following centuries the violin, bagpipe, clarinet, and oboe were used.[6]

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[3]Ibid.

[4]Personal opinion of George Kelver, friend of Jindrich.

[5]Hugo Riemann, Musiklexikon; Dictionary of Modern Music and Musicians, edited by J. M. Dent and Sons.

[6]The International Cyclopedia of Music and Musicians.

In form the Sedlak consists of fourteen sections, each section generally being four measures repeated. In two instances the four-measure phrases are extended to six. The final cadential section is extended by three measures.

The harmony, in keeping with the general character, is largely tonic and dominant; there are, however, many passing notes and appoggiaturas in the inner voices which tend to enrich the harmony and almost approach an analysis as seventh or ninth harmonies.

The Sedlak is a furiant fluctuating through the characteristic metrical transfer between $\frac{6}{8}$ and $\frac{3}{4}$. In this instance Jindrich has eliminated the change in time signature and written the entire composition in $\frac{3}{4}$; but the fluctuation between two and three beats is clearly present.

According to George Kelver, a friend of Jindr. Jindrich, the instrumentation was simple and of thin texture; consequently this writer has tried to retain the original concept of the composer in the following arrangement for two pianos, presented on the following pages.

In section I the melody has been doubled an octave higher for Piano I and the original melody retained at the same pitch for Piano II. For both Piano I and Piano II the bass of the solo version has been doubled in places and the remaining harmonies distributed between the two pianos. This method was used to preserve good balance, since the piano has a heavier and thicker tone than the

violin or the clarinet, the instruments which would have been used in this section.

In section II, Piano I, the upper parts of the solo have been doubled an octave higher, and the syncopated effect of the bass has been reinforced. Piano II has retained the original score. In section III the same bass treatment has been retained and the two upper voices have been divided between the two pianos. To lend interest, the pianos have alternated parts at the beginning of section III. Sections II and III have been treated in this manner in order to bring out the drone bagpipe effect without making the result thick and cumbersome.

Section IV has been divided between the two pianos at the original pitch, and a single note rhythmic bass added to each part to preserve balance for performance on two keyboards. In the bass of Piano II a pianistic device (crossing of the left hand over the right to take single notes in the treble) has been used by the arranger in imitation of the pizzicato effect of the strings which might have been used in an instrumental version.

In section V Piano I has taken the original bass and counter melody, and Piano II has been given the remaining parts. This arranger thought more prominence should be given the lovely melody originally in the tenor, and therefore gave the counter melody more emphasis.

In sections VI and VII the double melodic line and

the bass have been divided between Piano I and Piano II, in order to keep the texture correspondingly thin as it is in the original solo version. This division of parts permitted the building of a forte without destroying the thin texture.

In section VIII the double melodic line has been retained in Piano I, and the broken chord figure of the bass has been slightly elaborated upon in Piano II, thereby retaining the light staccato character of this section.

Sections IX and X have been divided between the two pianos at the original pitch in order to be able to retain both speed and a low dynamic level. Section XI has been treated in this same manner except that a single note bass has been added to Piano II. This added bass intensified the increasing dynamics leading up to the climax.

In section XII the upper parts have been doubled and the bass enlarged for both pianos in order to greatly heighten the climactic effect.

The tenor melody has been given more importance in section XIII, assigning it to Piano I, along with the remaining parts of the bass of the original solo. The upper parts were used for Piano II. This was done because, in the arranger's opinion, the tenor melody was worthy of greater emphasis.

In section XIV much use of doubling of all parts has been made for Pianos I and II in order to build the volume

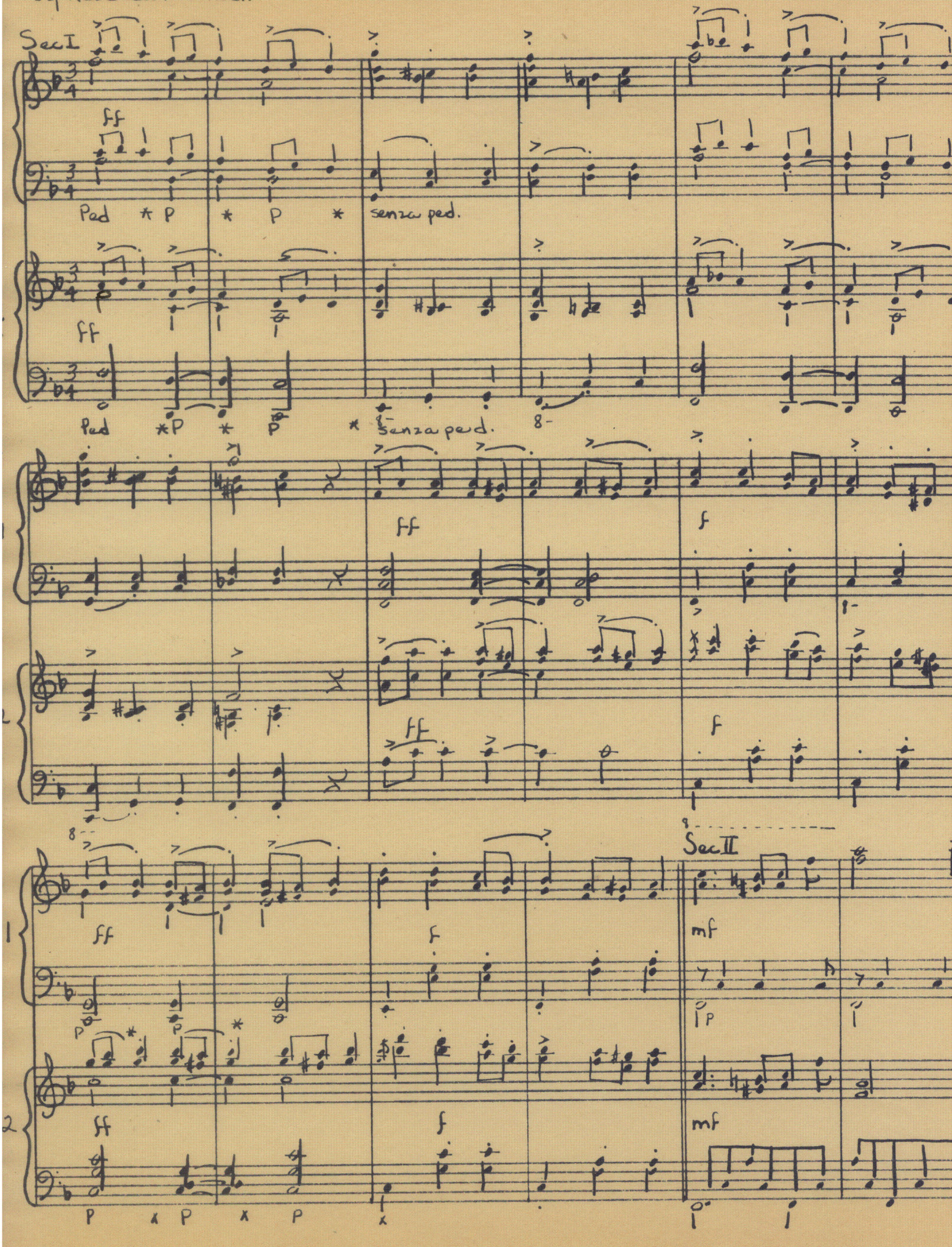
and intensity of the furiant climax.

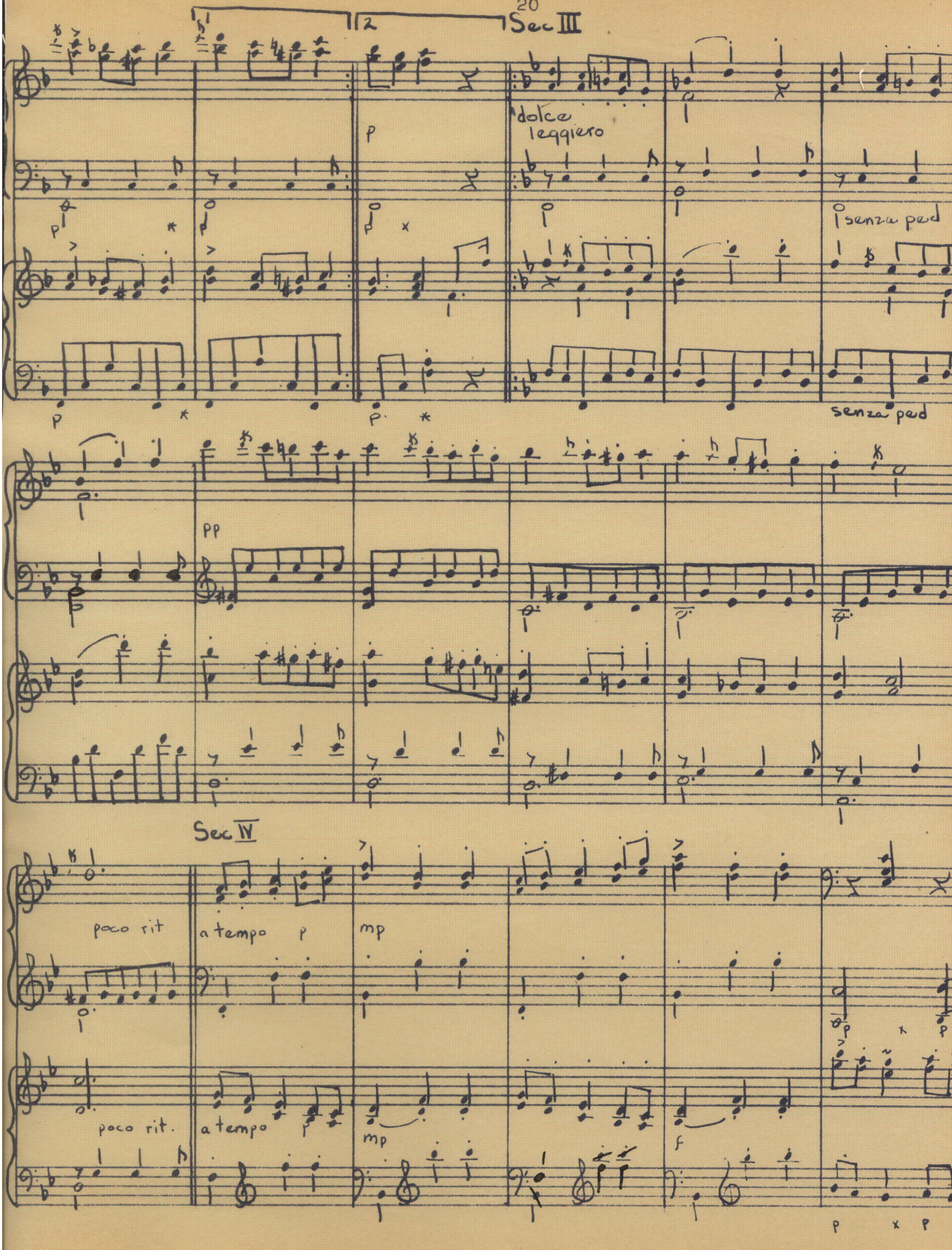
Since good two-piano arrangements do not give more importance to either of the pianos, the arranger has constantly alternated the predominant theme between Pianos I and II.

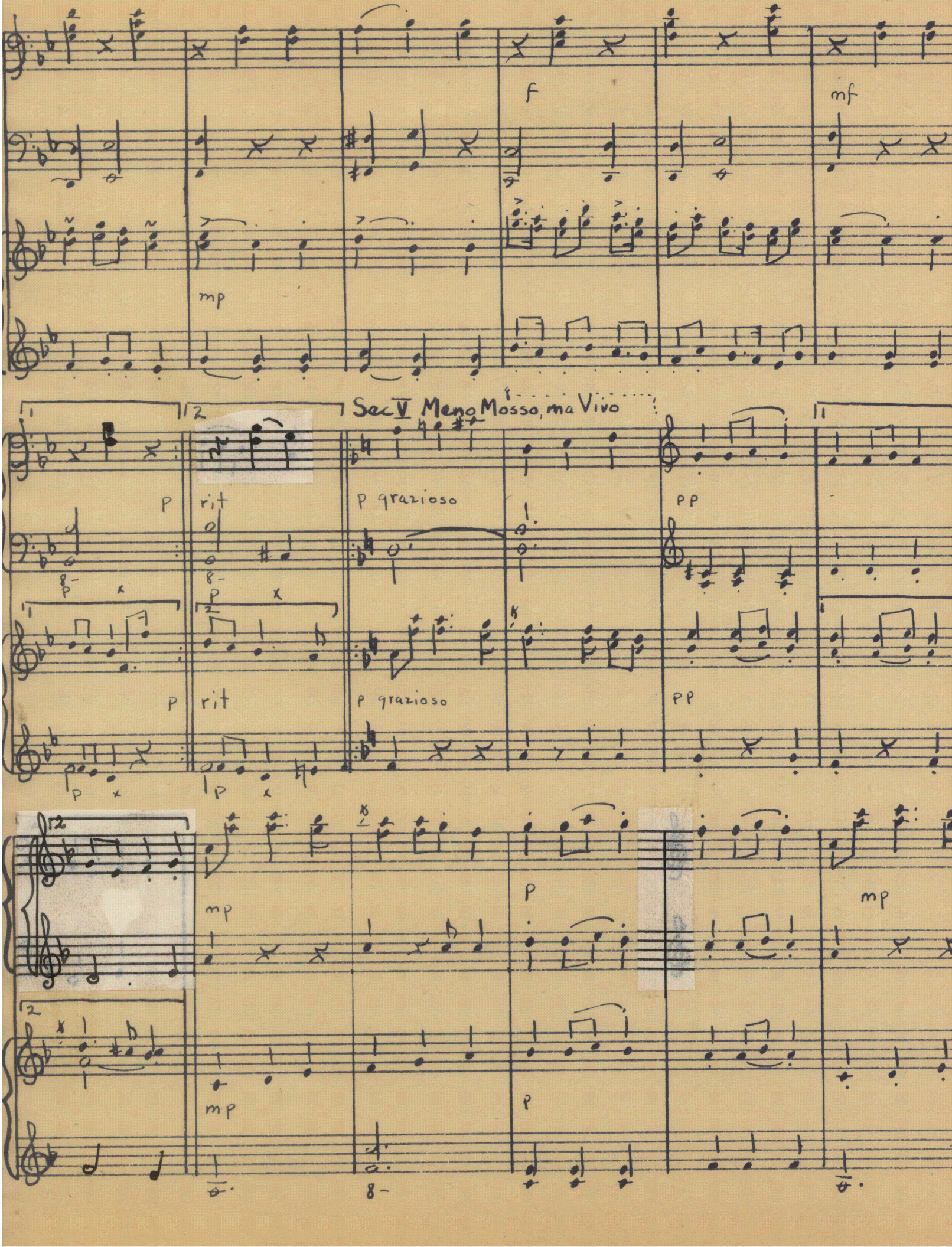
arr for two pianos
by Rebecca Entriken

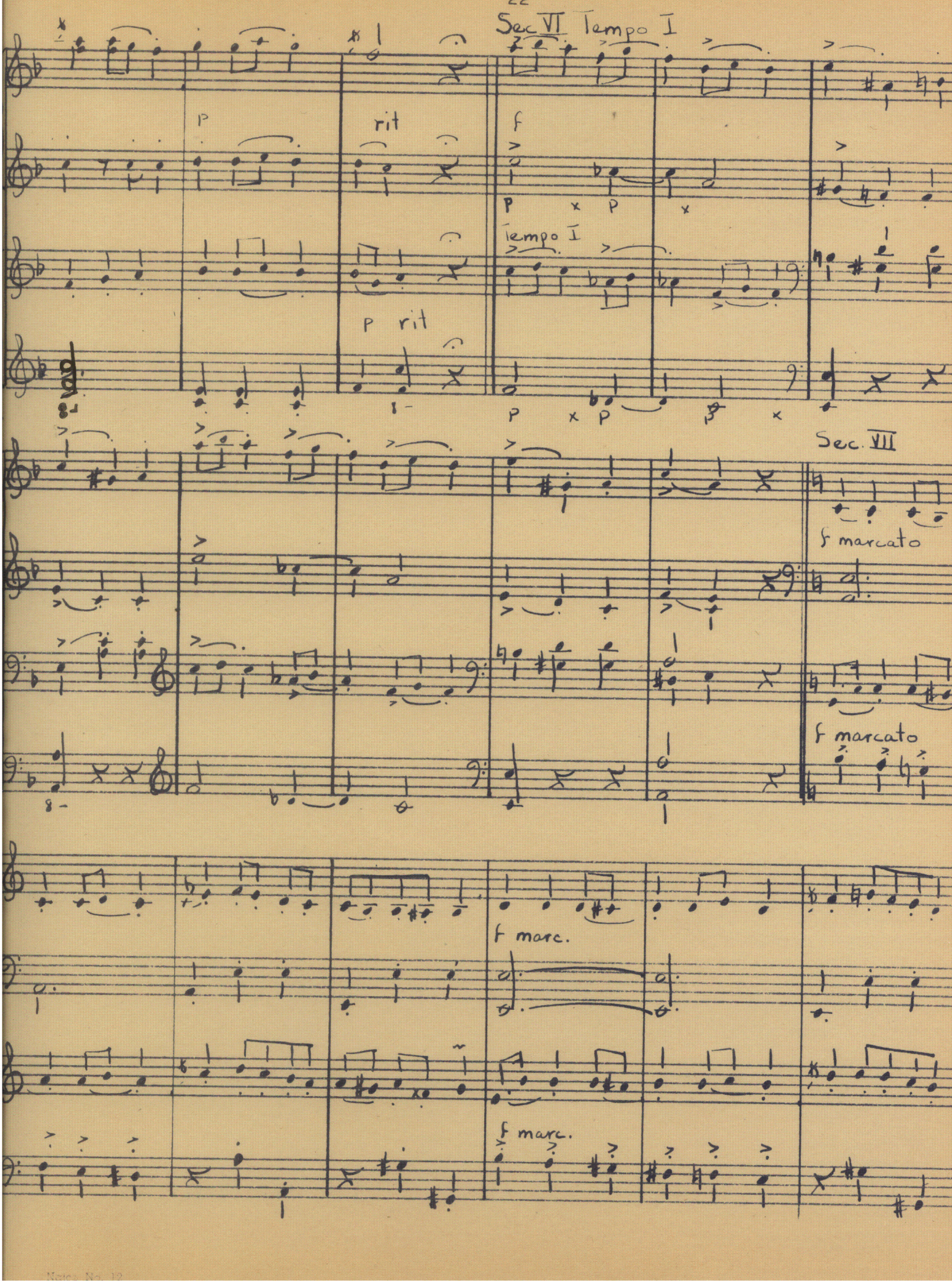
SEDLAK 19

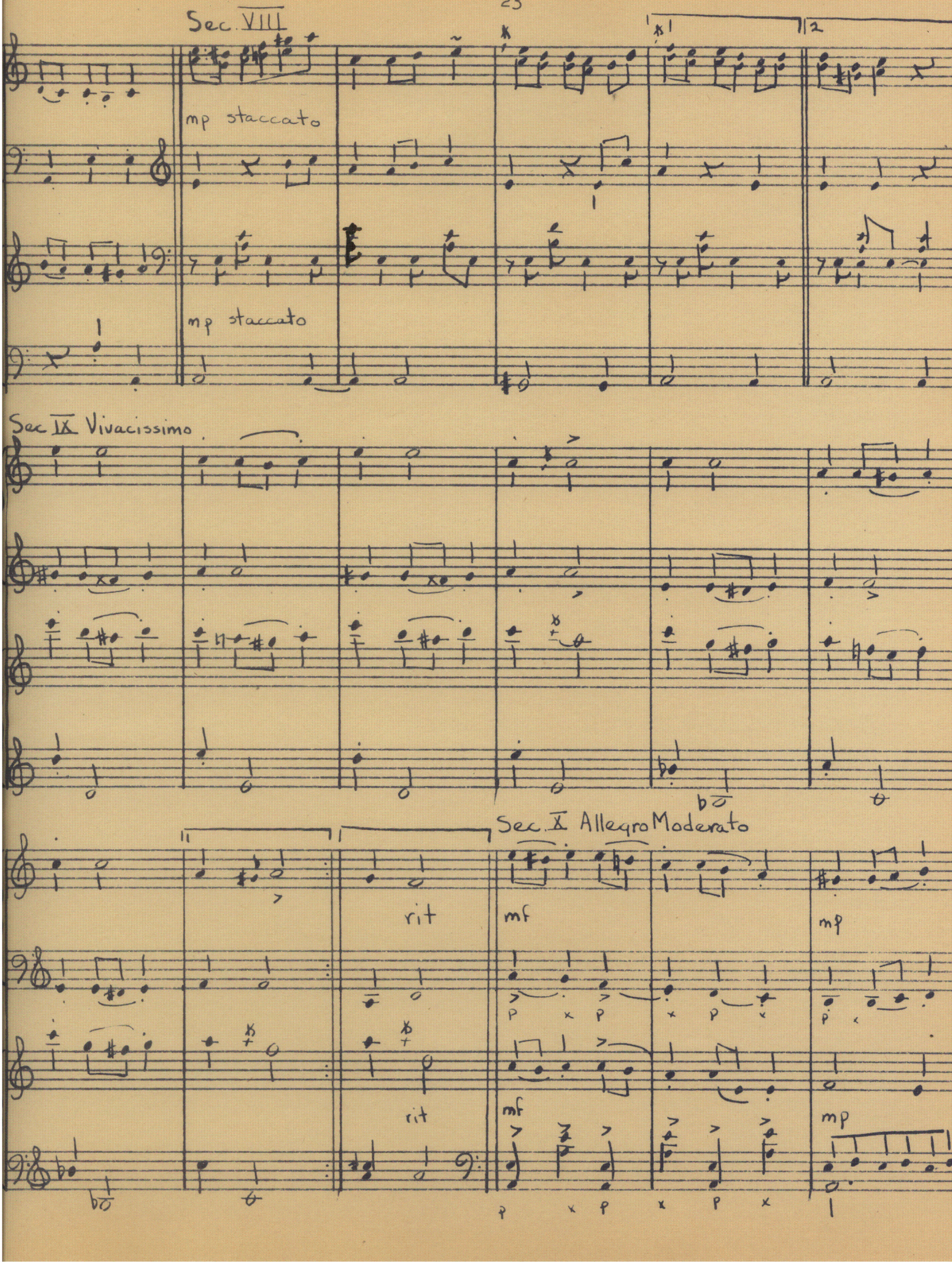
by Jindrich Jindrich




1
2
Sec III
dolce
leggiero
senza ped
senza ped
pp
Sec IV
poco rit
a tempo
mp
poco rit.
a tempo
mp
f


f
mf
mp
Sec V Meno Mosso, ma Vivo
p
rit
p grazioso
pp
mp
p
mp
mp
p


Sec VI Tempo I
p
rit
f
p x p x
Tempo I
p rit
p x p x
Sec. VII
f marcato
f marcato
f marc.
f marc.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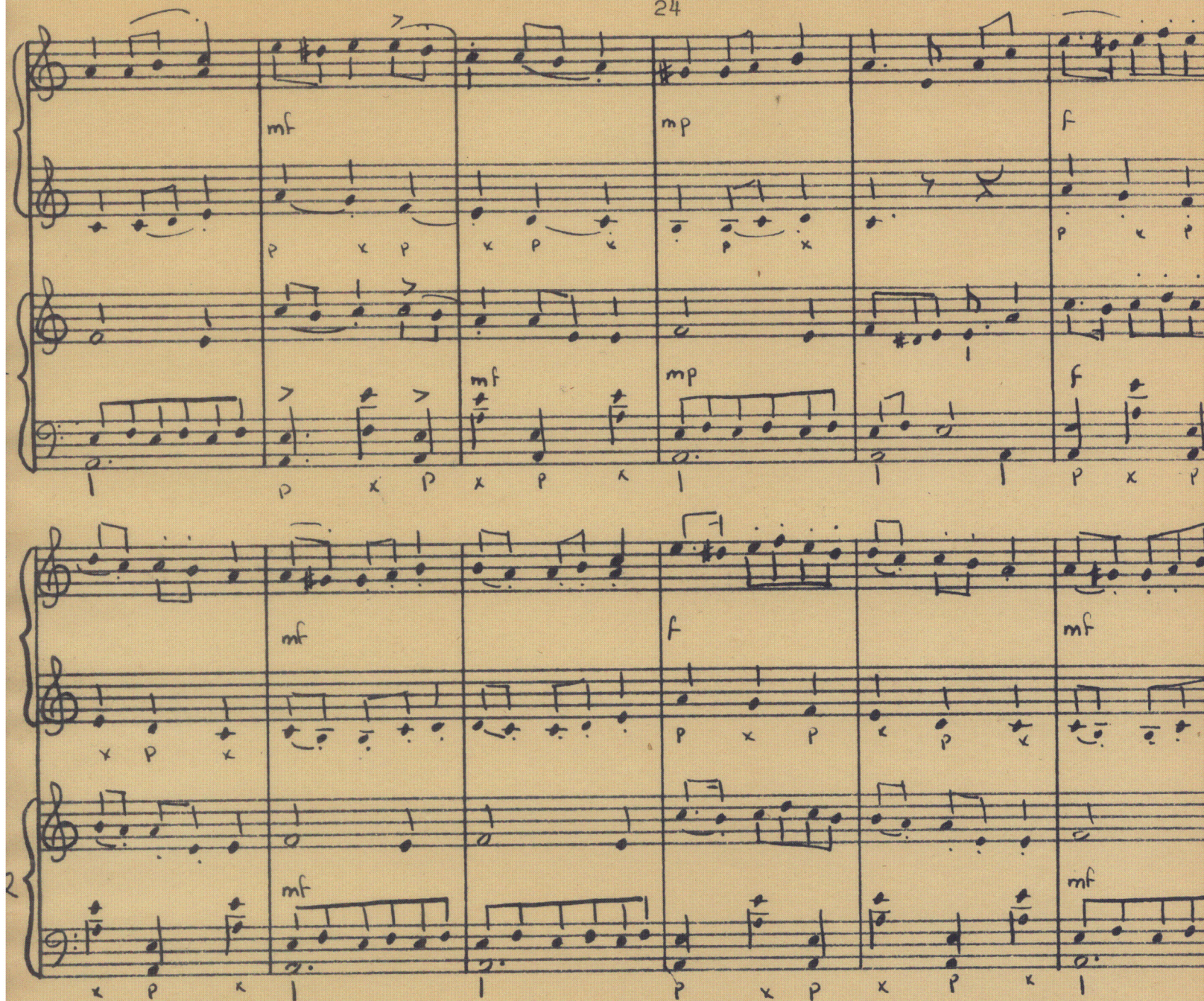
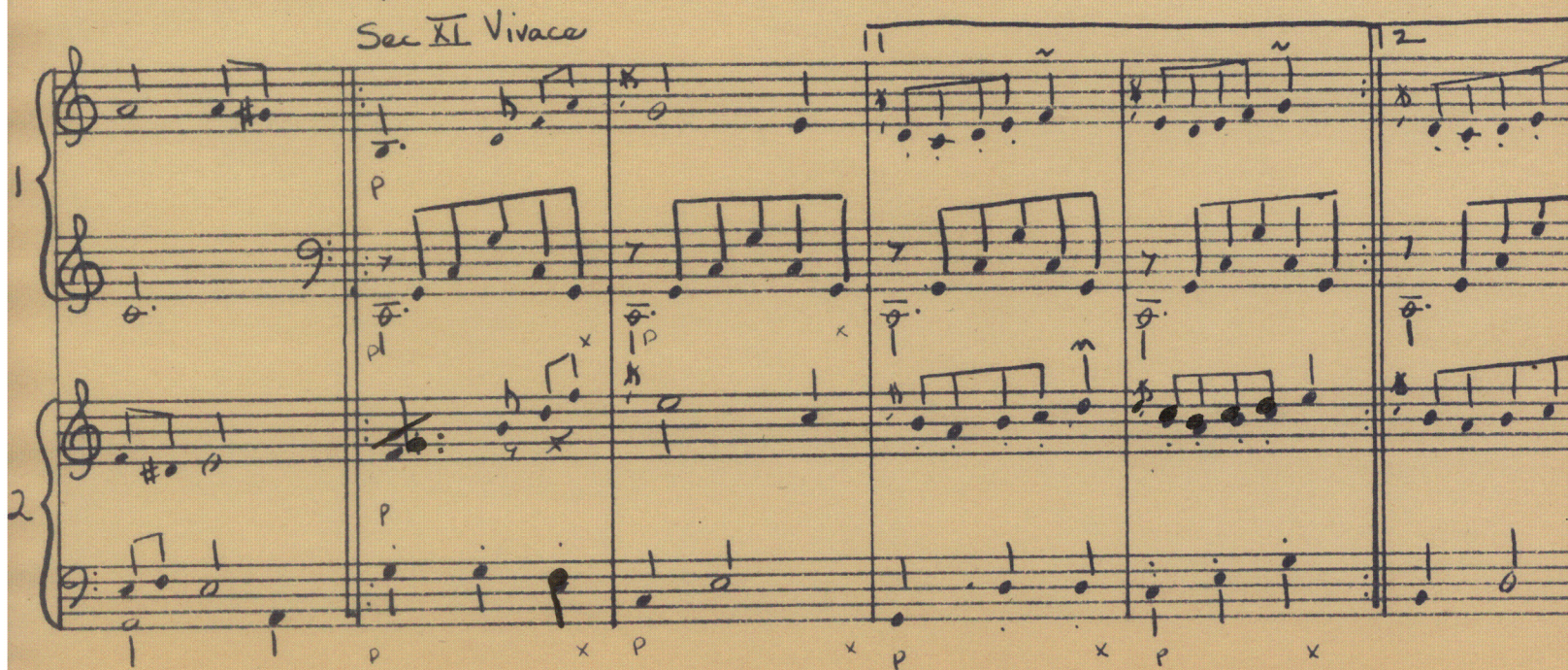
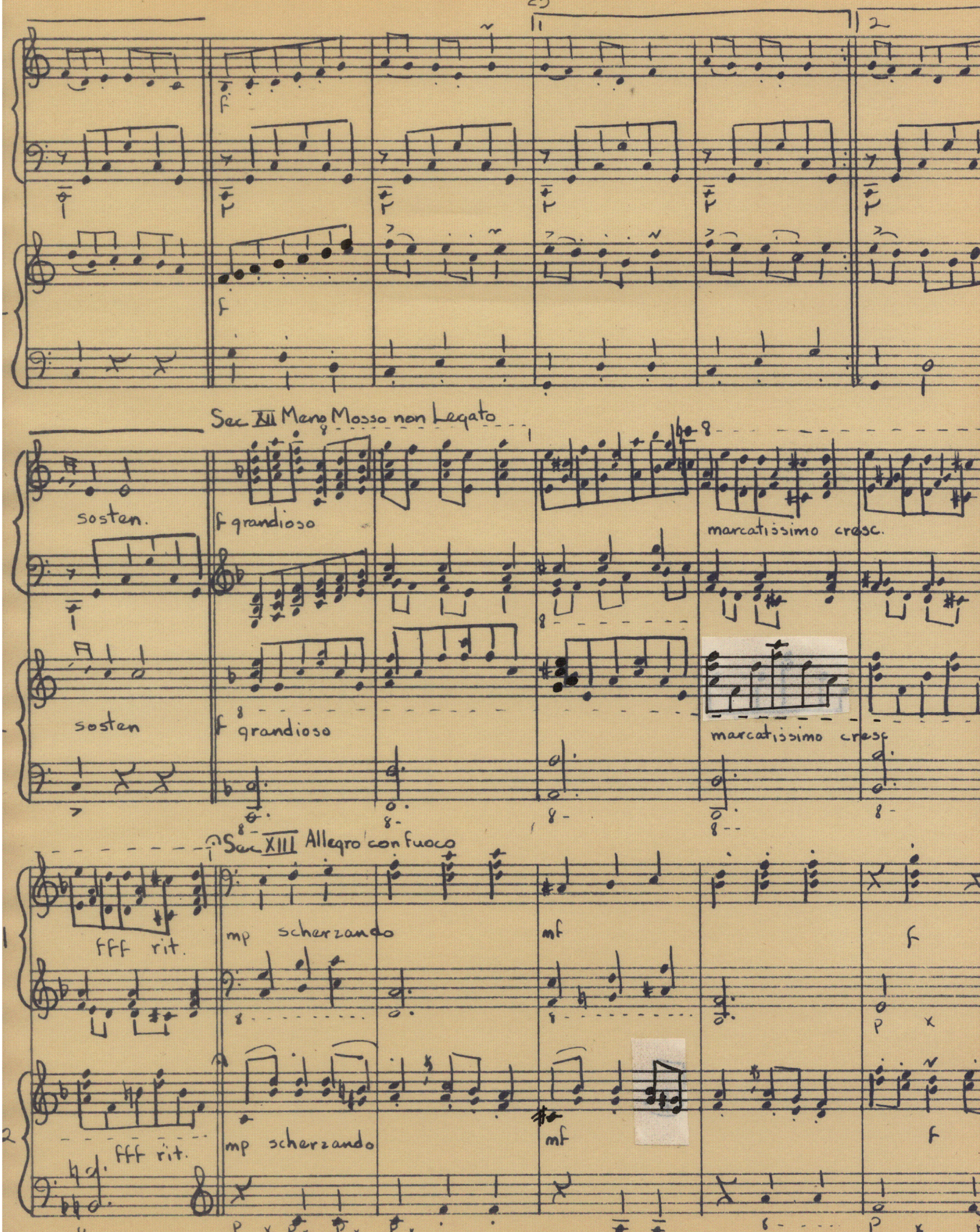
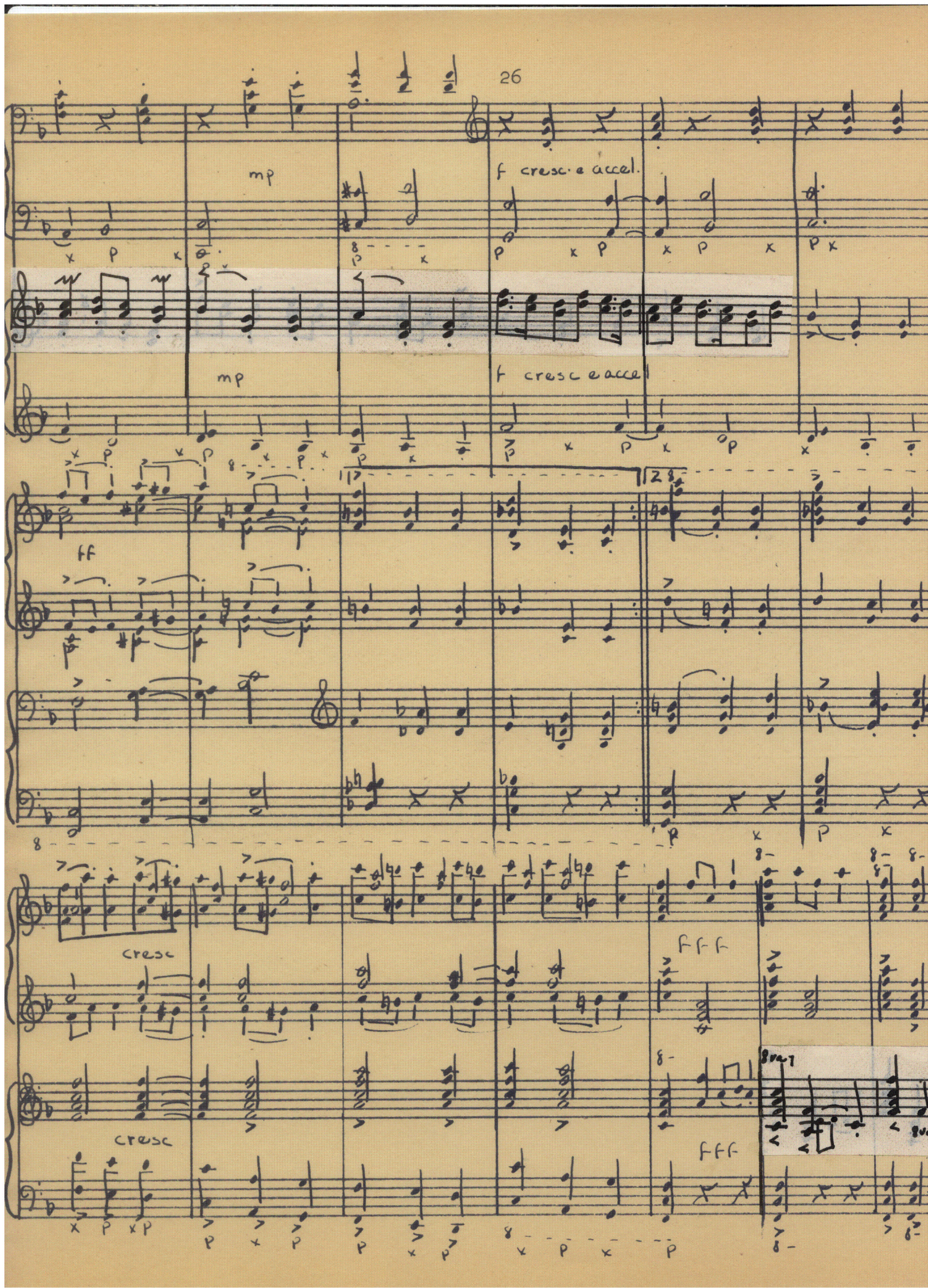
mp staccato
Sec IX Vivacissimo
Sec X Allegro Moderato
rit
rit
mf
mf
mp
mp



Sec XI Vivace




Sec XII Meno Mosso non Legato
sosten.
f grandioso
marcatissimo cresc.
sosten
f grandioso
marcatissimo cresc
Sec XIII Allegro con fuoco
fff rit.
mp scherzando
mf
f
fff rit.
mp scherzando
mf
f


mp
f cresc. e accel.
mp
f cresc e accel
ff
cresc
fff
cresc
fff

CHAPTER V

PRELUDE, OP. 34, NO. 5, BY DIMITRI SHOSTAKOVICH

Dimitri Shostakovich was born in St. Petersburg, Russia, September 16, 1906. He studied at the St. Petersburg Conservatory from 1919 to 1925. His teachers were Nikolaiev (Piano), Steinberg and Galzounoff (Composition). Among his earlier works in which the influence of Glazounoff and other Russians is discernible, were a piano trio, a Prelude, and a Scherzo for string octet.

He composed his first Symphony, Op. 10, in 1925, A Dedication to October and A May Day Symphony in 1927-1928, and an opera, The Nose, in 1928-1929, The Limpid Brook in 1935, a fourth Symphony, a fifth Symphony, Op. 47, and also the ballets, The Golden Age, The Bolt, and Don Quixote.

The Soviet musical world is concerned with the moral and social rather than the purely aesthetic aspects of music, and wishes musical works to be of immediate and practical value from the point of view of Soviet influence and culture. Shostakovich is one of the many Soviet composers who, being fully conscious of the problems facing them, seek to solve them by deliberate calculation.[1]

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[1] Grove's Dictionary of Music and Musicians, Supplementary Volume; Rupert Hughes, The Biographical Dictionary of Musicians.

This writer has chosen Prelude, Op. 34, No. 5, by Shostakovich as the second composition to be arranged for two pianos. The Prelude, Op. 34, No. 5, is a direct contrast to the Sedlak as to melodic and harmonic content, and form.

A prelude has been defined as any piece of music played before any other piece or before any play or ceremony.[2] Some preludes are written in song form or at least have some regularity of phrases and cadences; however, Prelude, Op. 34, No. 5, has no regularity of tonality or cadences.

Since the tonality of this prelude varies from measure to measure, the harmonic analysis is as follows:

Measure 1 -- D major.

Measure 2 -- E flat major.

Measure 3 -- Atonal.

Measure 4 -- D minor (I_6 - V_4^6), D major.

Measure 5 -- C major, G major.

Measure 6 -- E minor, C minor.

Measures 7-8 -- C major.

Measure 9 -- A major (V).

Measure 10 -- B major, C major.

Measure 11 -- A minor, G major.

Measure 12 -- C major.

Measure 13 -- C major.

Measure 14 -- E flat major.

---

[2] Oxford Companion to Music.

Measure 15 -- A major.

Measure 16 -- C minor (Melodic).

Measure 17 -- B flat minor (Melodic).

Measure 18 -- E minor, G minor, D minor, F sharp minor.

Measures 19-20 -- B flat minor.

Measure 21 -- D major.

The melody is made up of continuous sixteenth notes either in scale passages or broken chords.

In Arrangement (a) the melody has been doubled an octave lower for Piano I, while the original single-note bass has been developed to full chords and octaves (according to the harmonic analysis) for Piano II. In measures 19-21 of Piano II a counter melody in contrary motion has been added to create more brilliance. For those ardent admirers of Shostakovich Arrangement (a) should be pleasing, since the brilliant and typical harmonies have been intensified.

Because of the tempo and brevity of the composition, the arranger thought it inadvisable to employ any exchange of parts between the two pianos in any arrangement of this prelude.

In Arrangement (b), Piano I, the original melody has been moved an octave higher, while a counter bass has been written for the left hand. In Piano II a melody a third higher than the original has been given the right hand, while the left hand has taken the original bass in octaves.

In measures 19-21 the same device is used as in Arrangement (a). In the arranger's opinion Arrangement (b) with its consecutive sixths and counter melodies loses the characteristics of Shostakovich. It borders on the romantic, but may please those listeners whose ears are not tempered to the dissonances of Shostakovich.

In Arrangement (c), Piano I, the original melody has been raised an octave in the right hand and lowered an octave in the left hand. In Piano II a melody a third higher than the original melody has been given to the right hand. The part for the left hand has been enlarged from single notes to full chords and octaves; the contrary passage of measures 19-21 used in Arrangements (a) and (b) has been retained. Arrangement (c) with the melody doubled two octaves apart has added brilliance without thickening. The addition of a melody in sixths has tempered the hollowness and starkness so that the listener has more feeling of tonality, transient as it is. This is further strengthened by the complete harmonies added in the bass of Piano II. In consequence the arranger thinks Arrangement (c) is better, more logical, and more closely follows the original concept of Shostakovich.

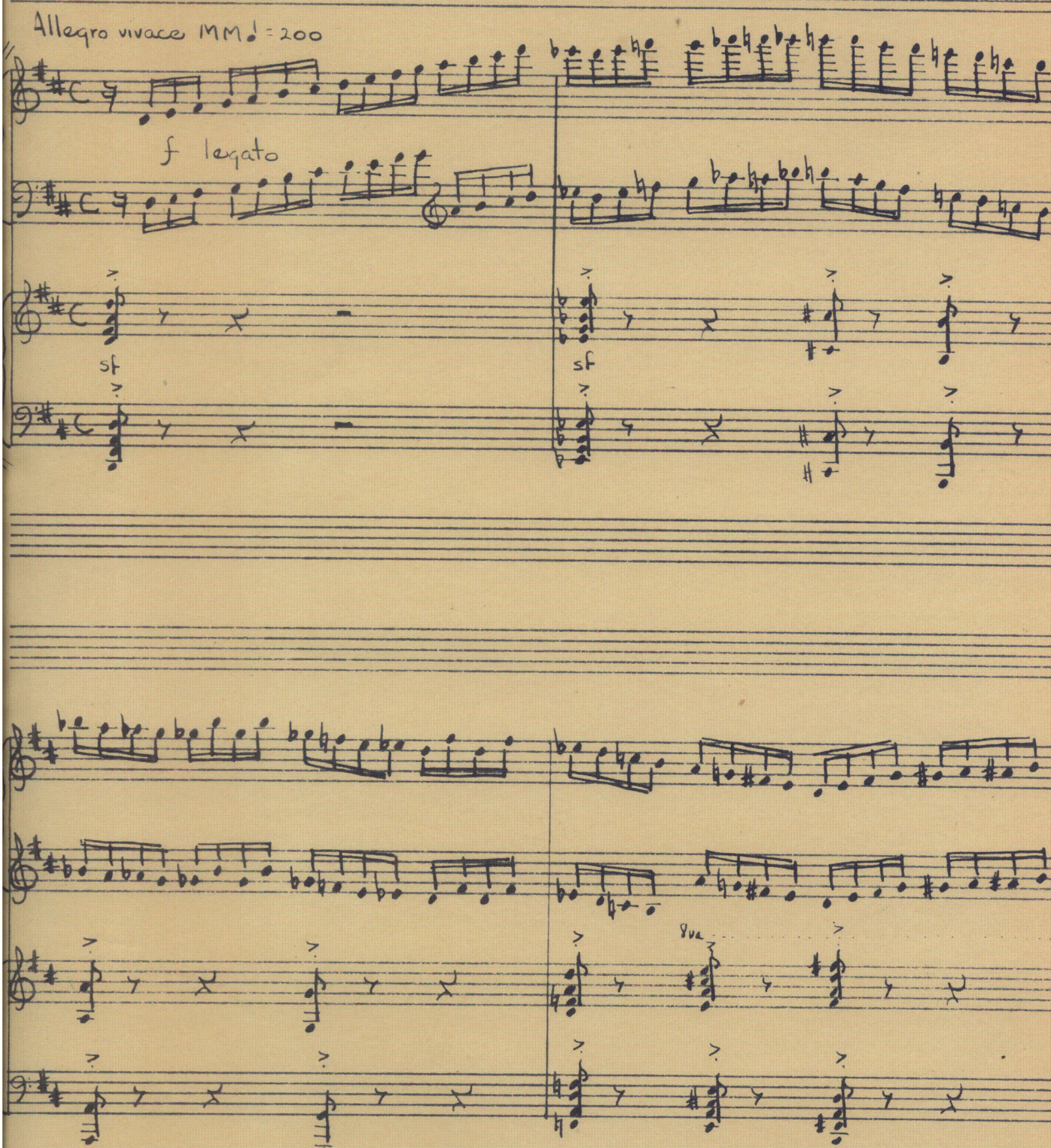
Arr. A

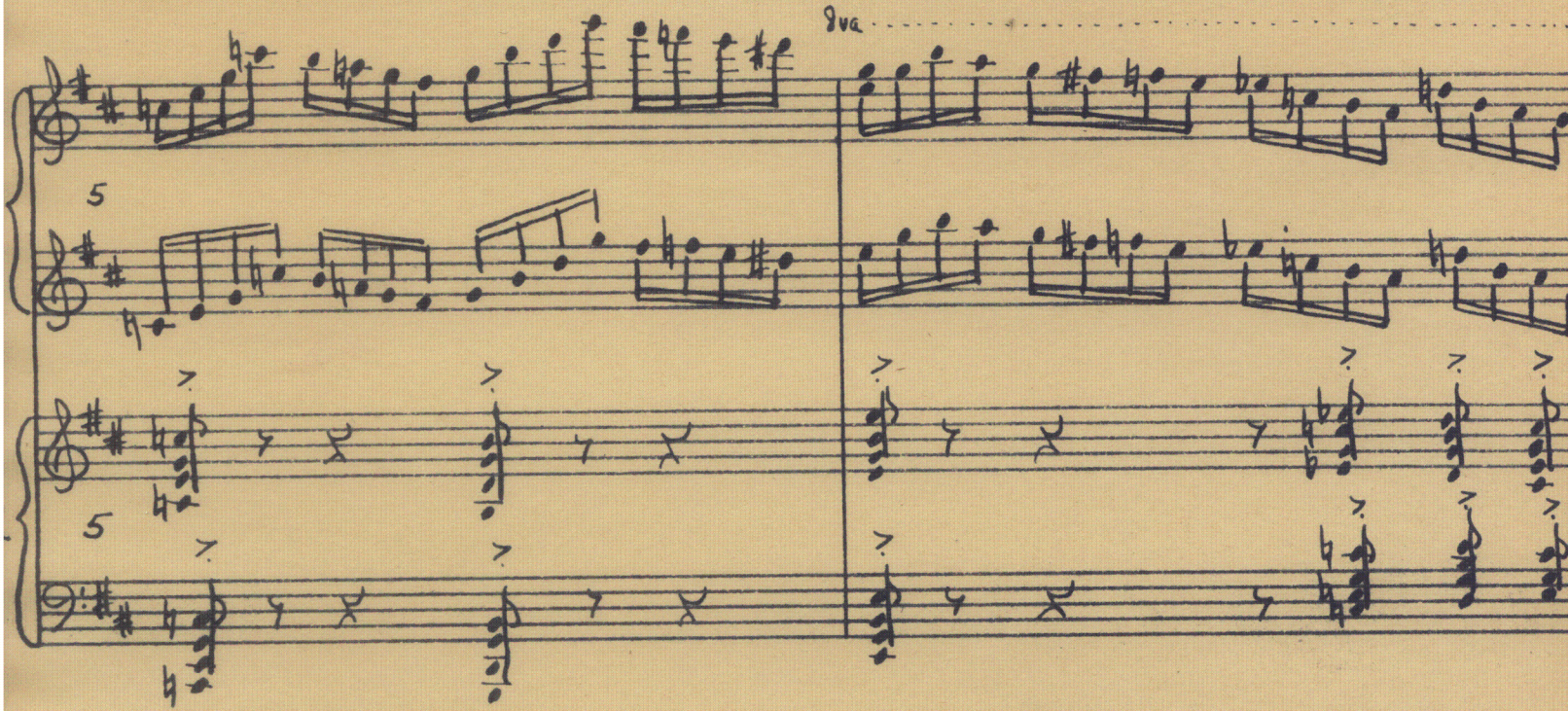
Prelude, op. 34 no. 5

31

Dmitri Shostakovitch
arr by Rebecca Entriken

Allegro vivace MM♩ = 200

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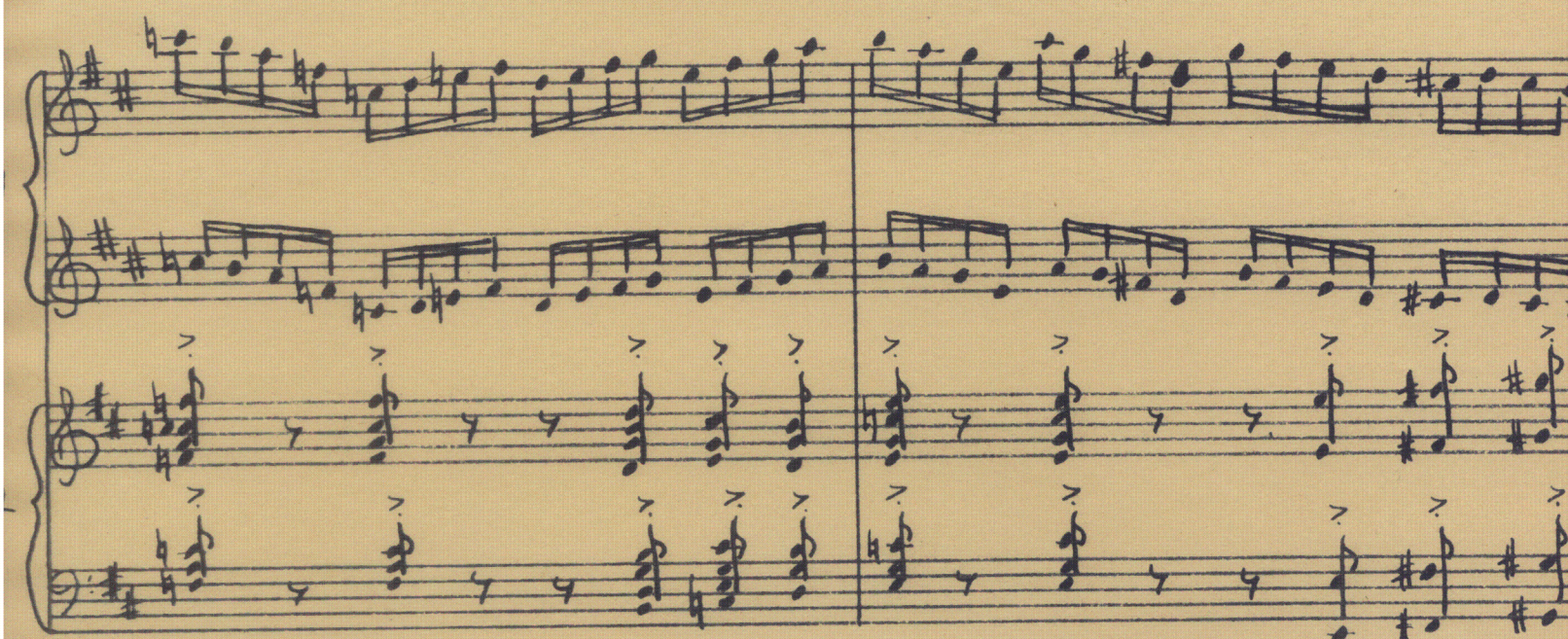

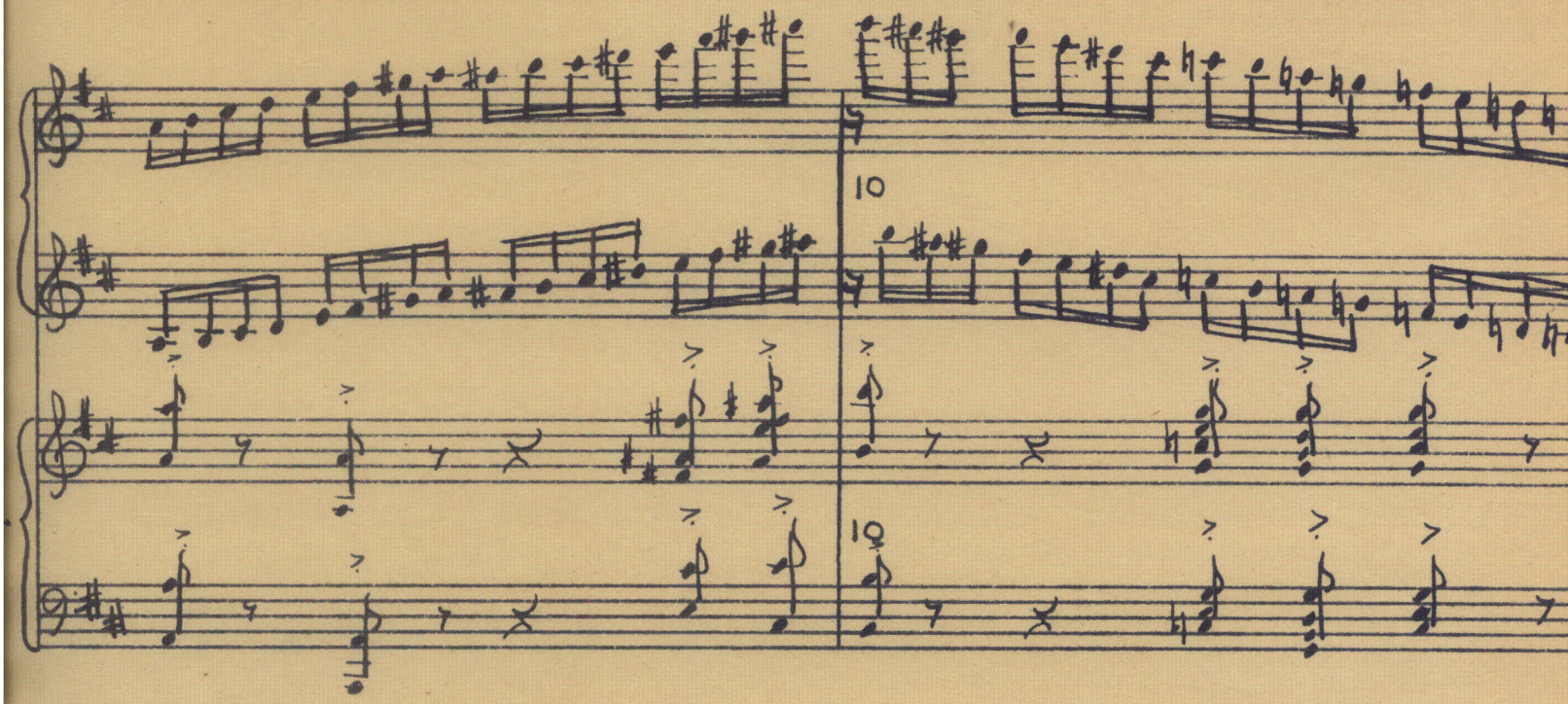
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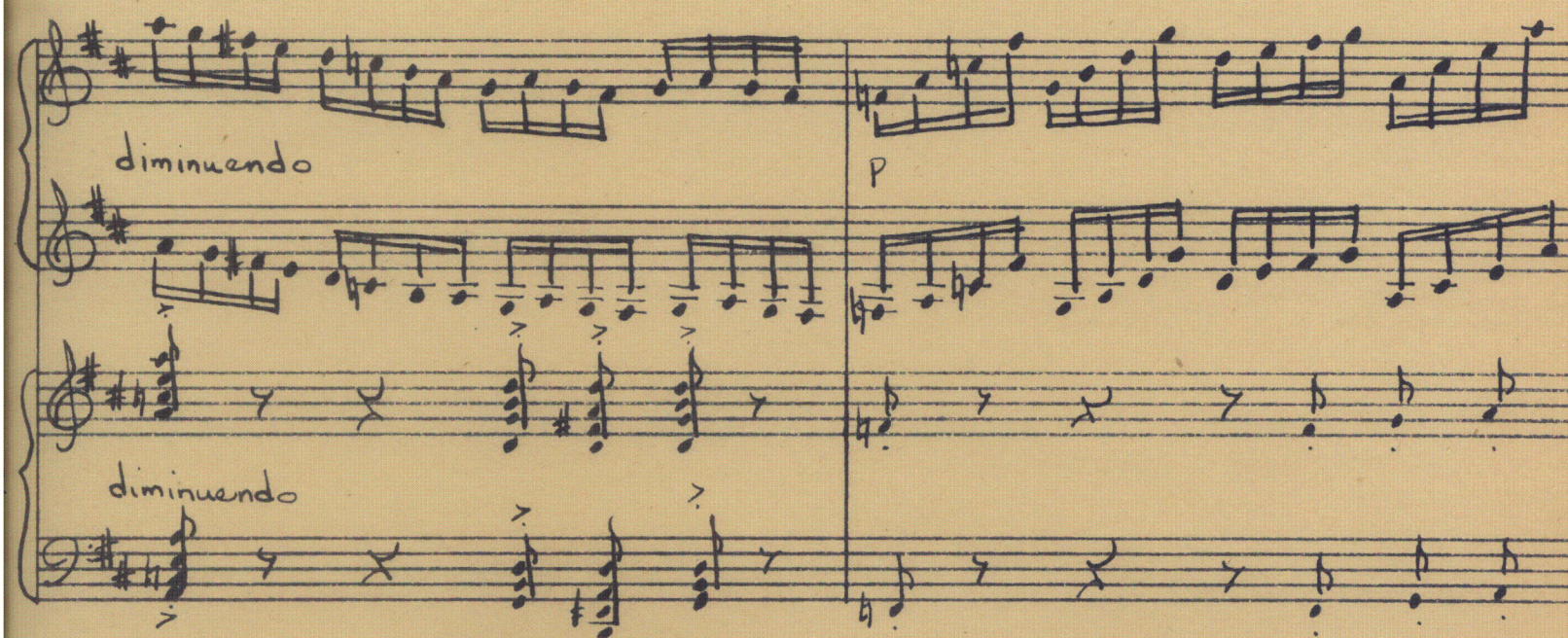
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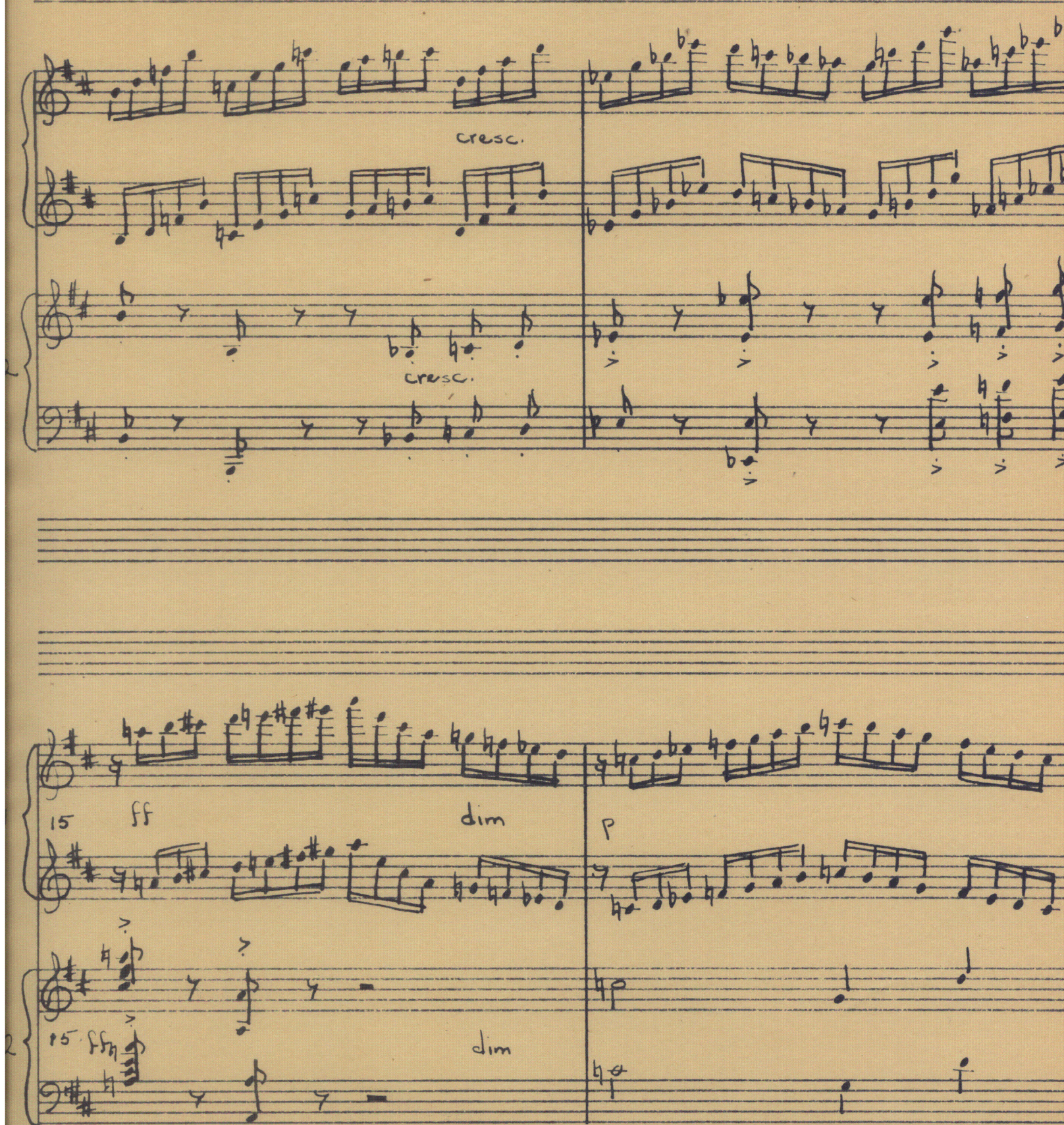
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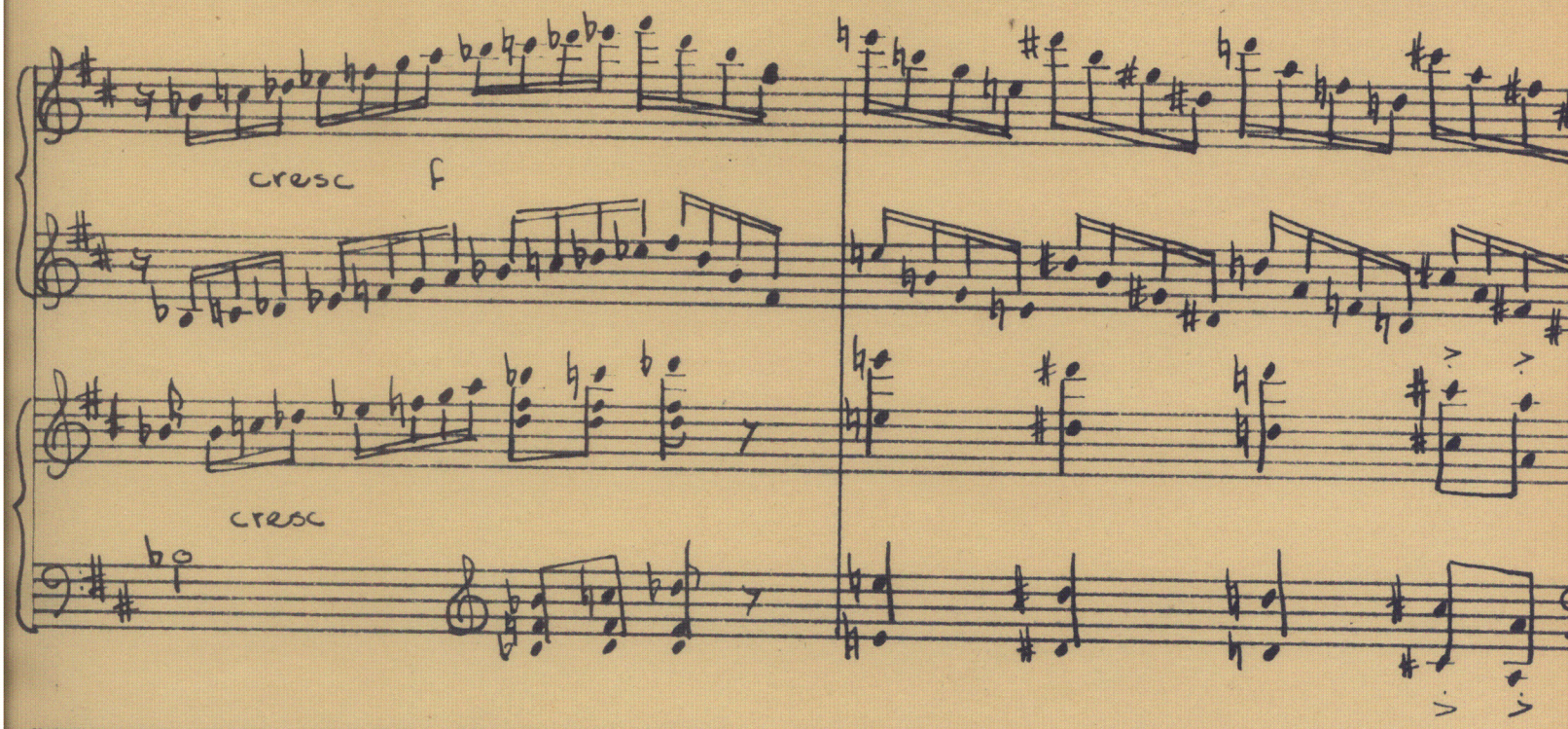
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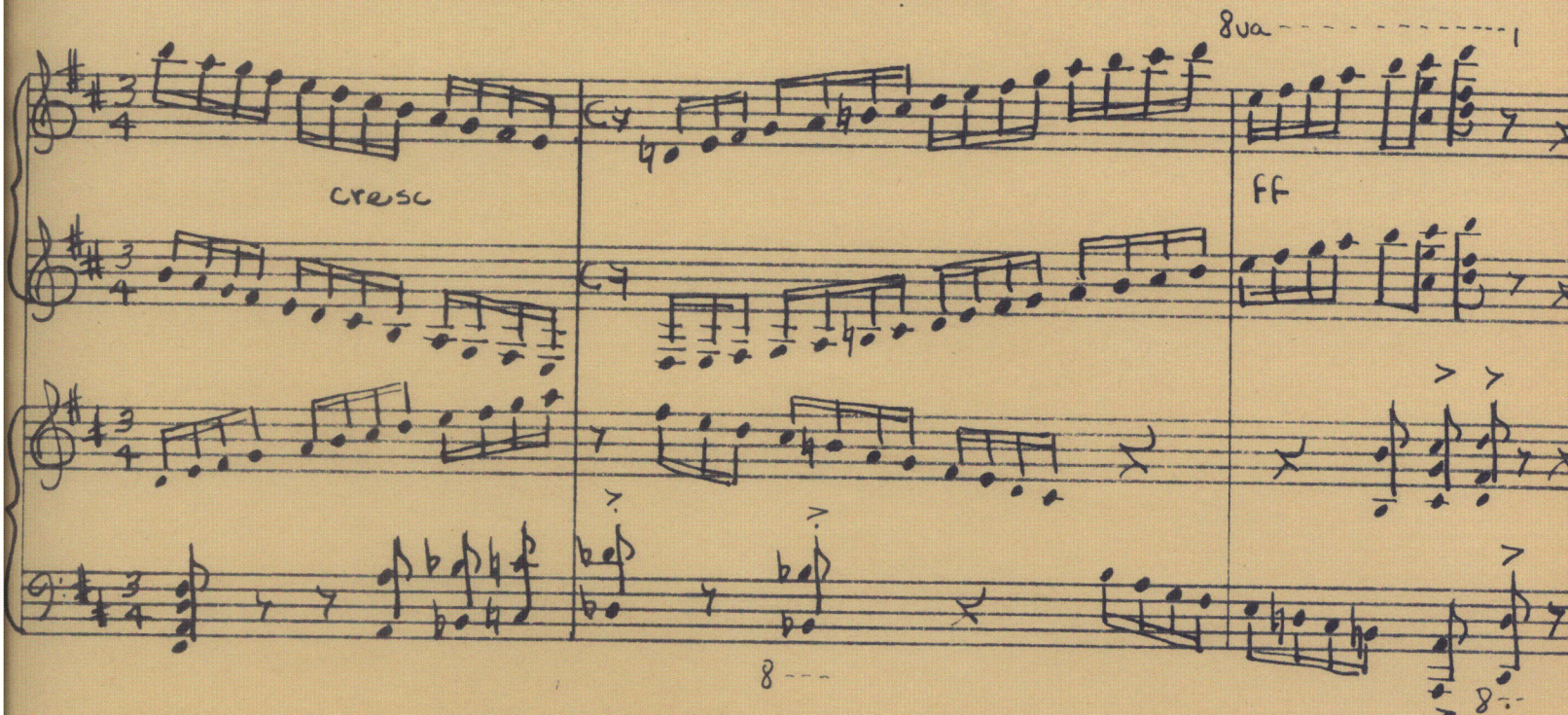
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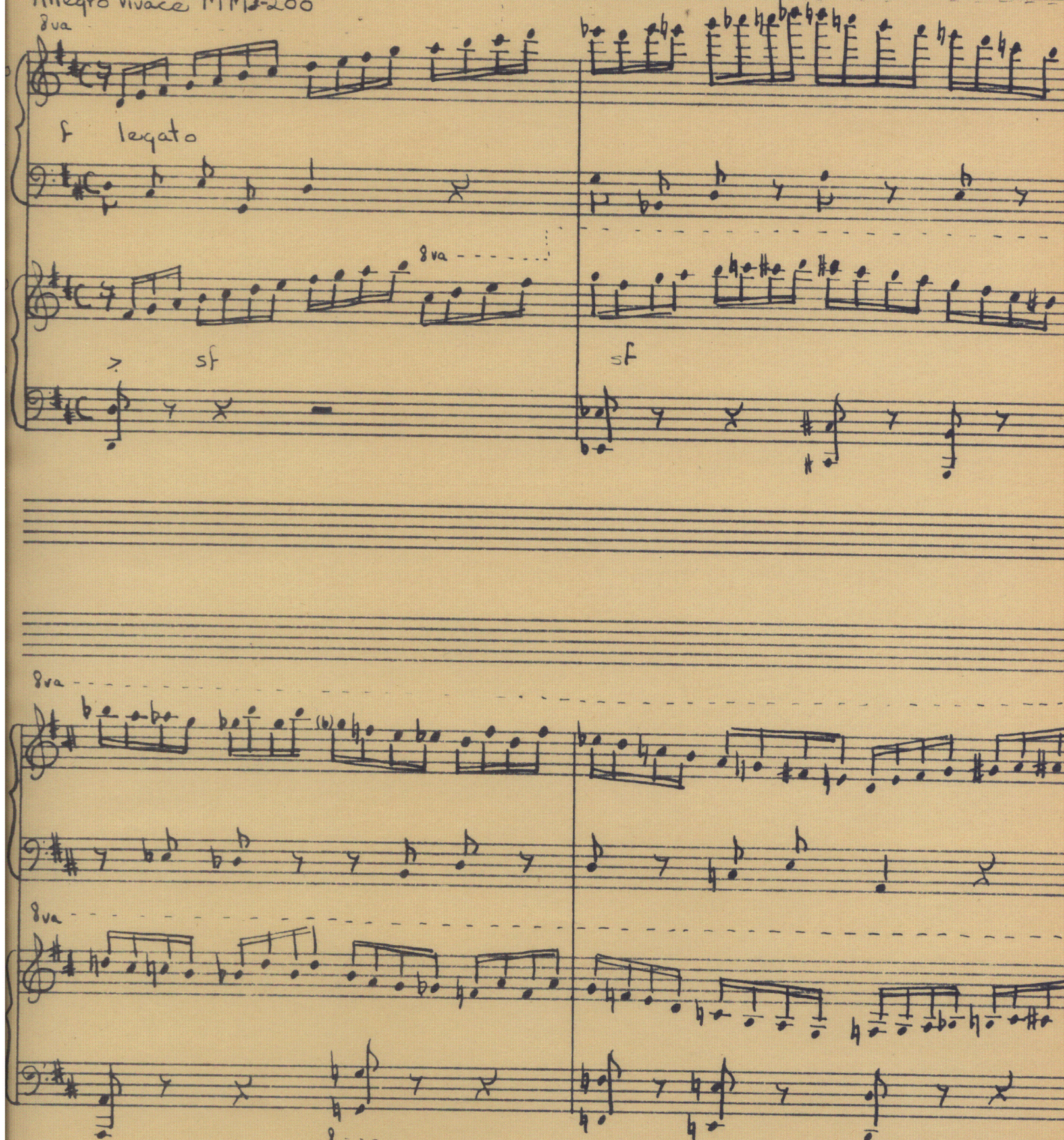
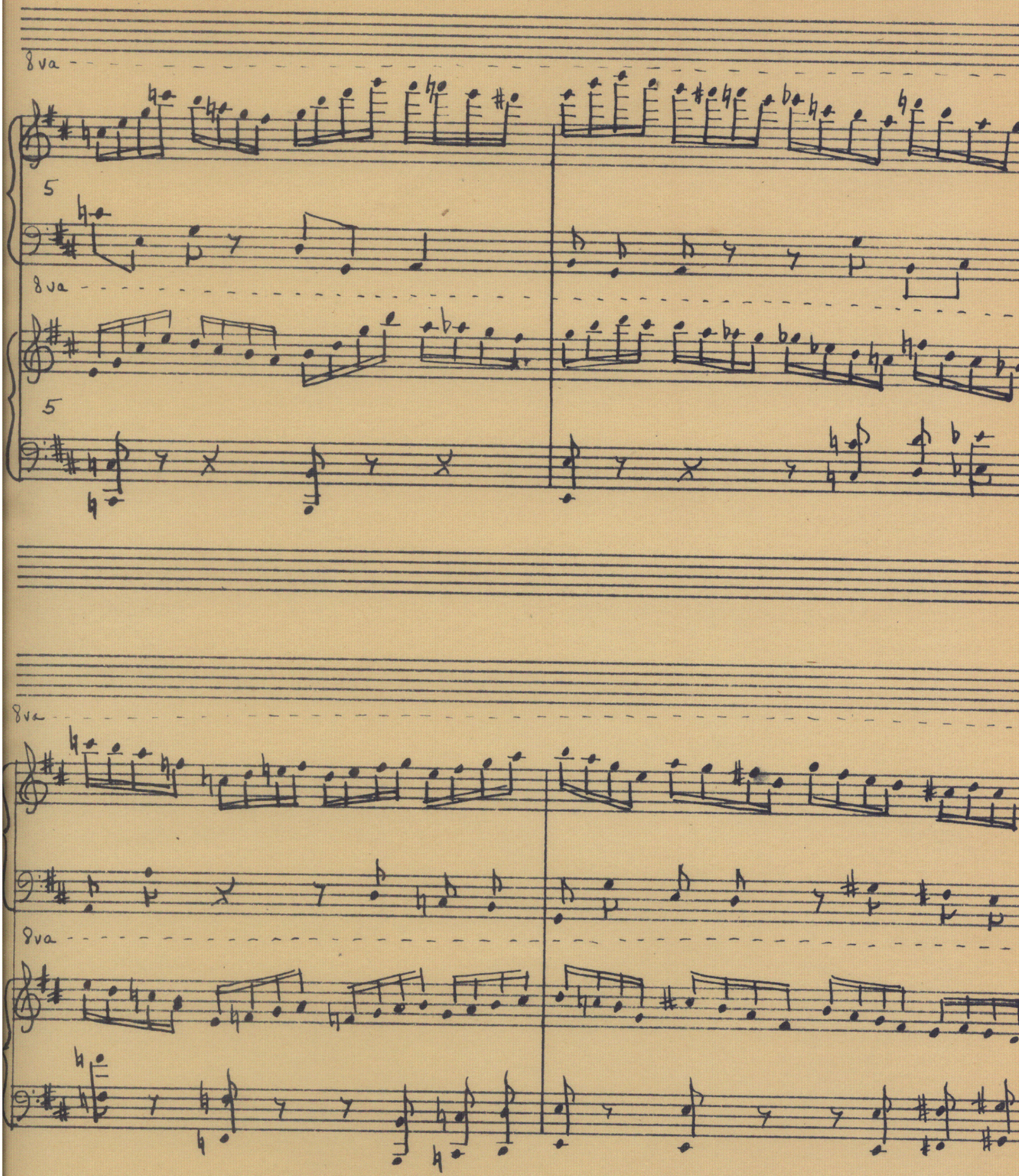
Arr. B

Prelude, op. 34 no. 5

Dmitri Shostakovitch
arr. Rebecca Entriken

Allegro Vivace MM♩=200

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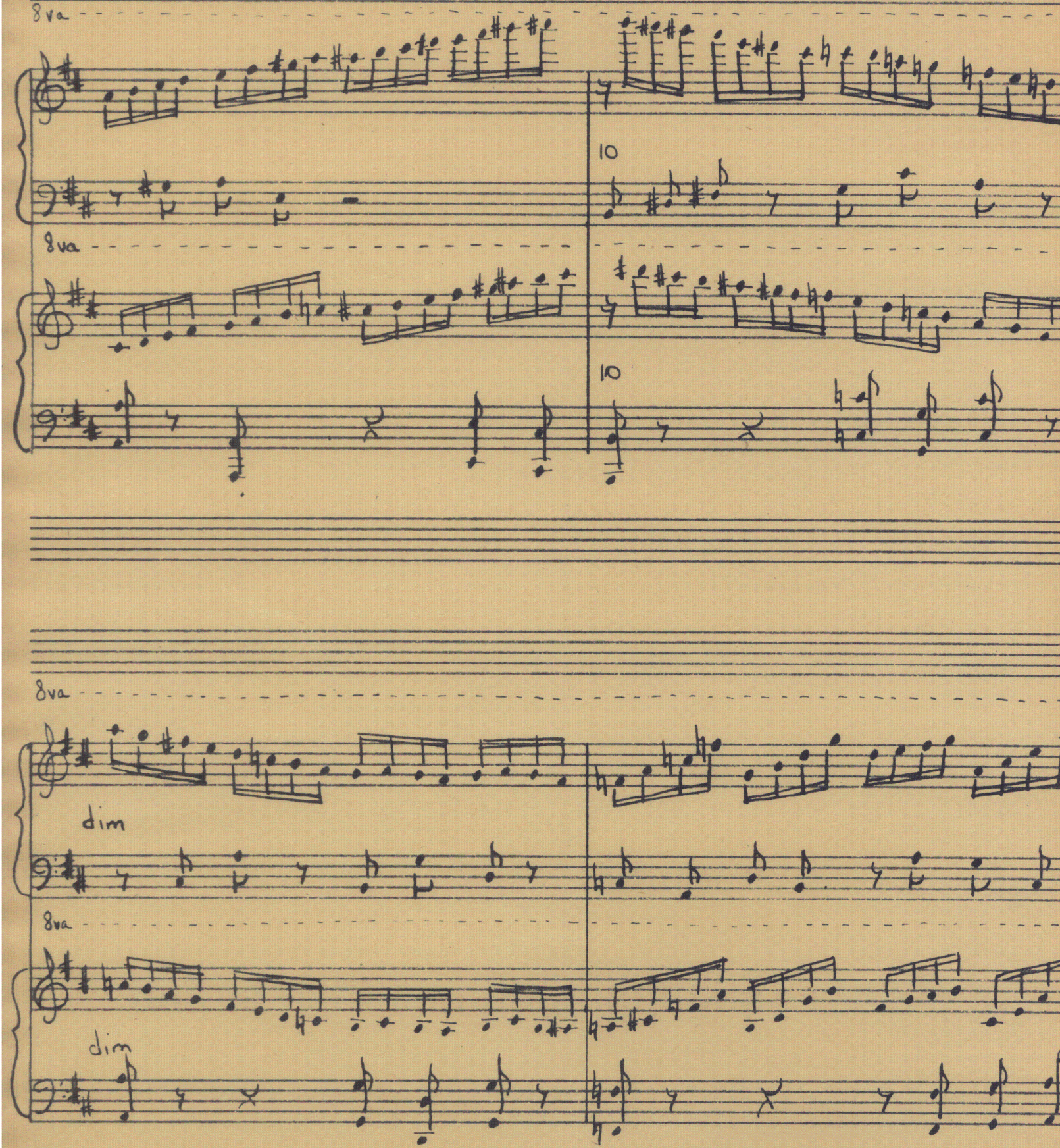
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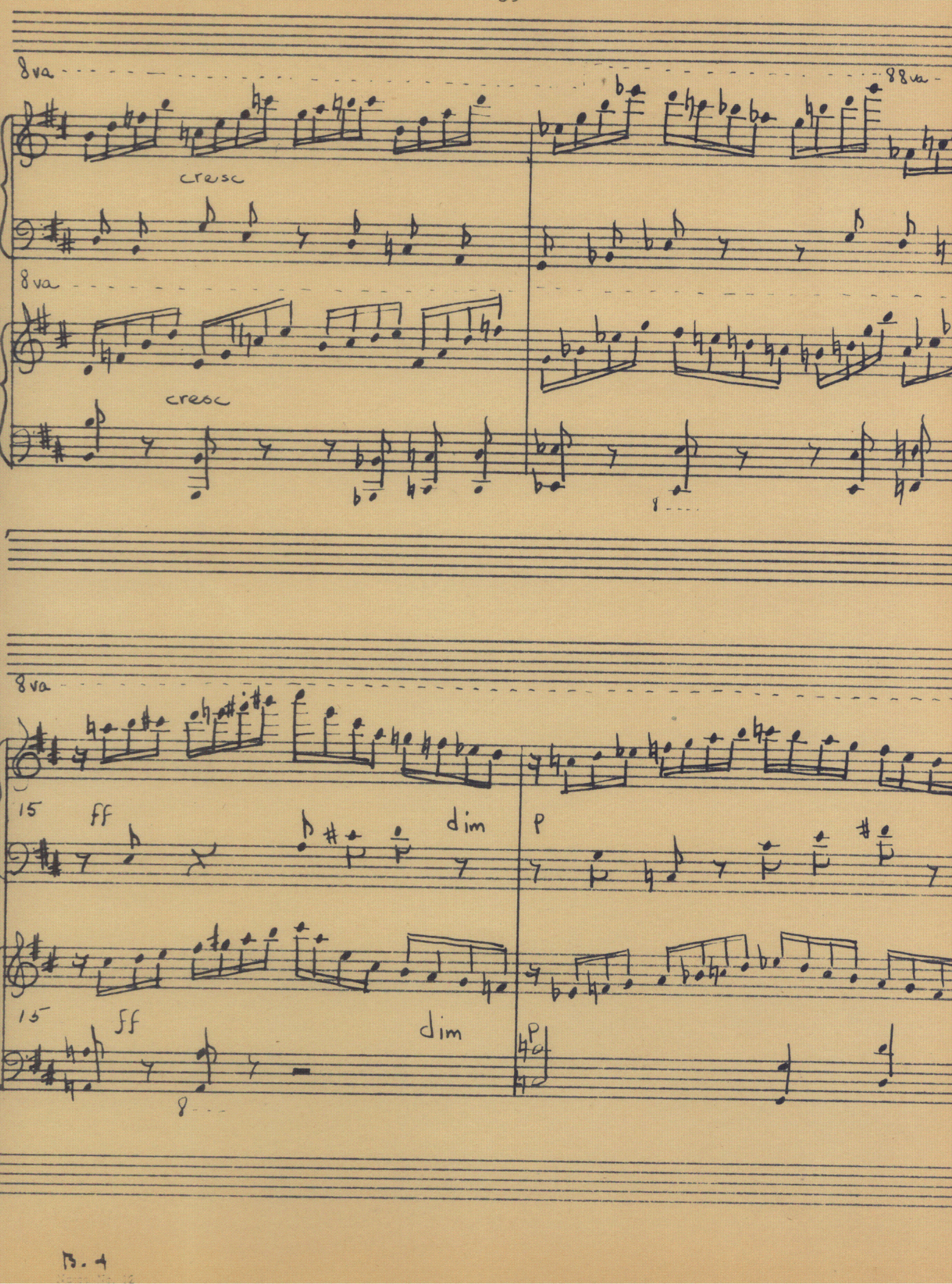

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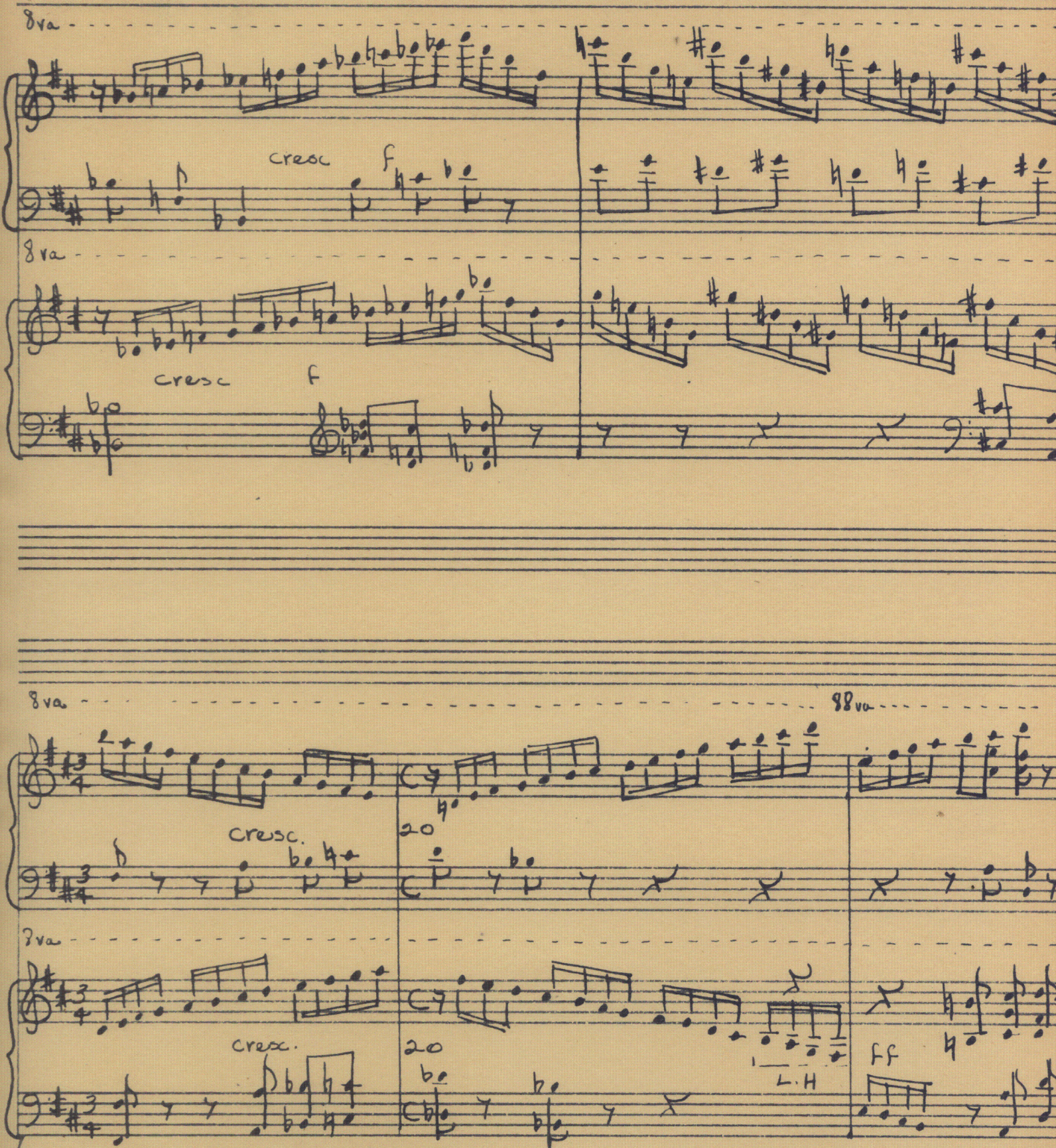
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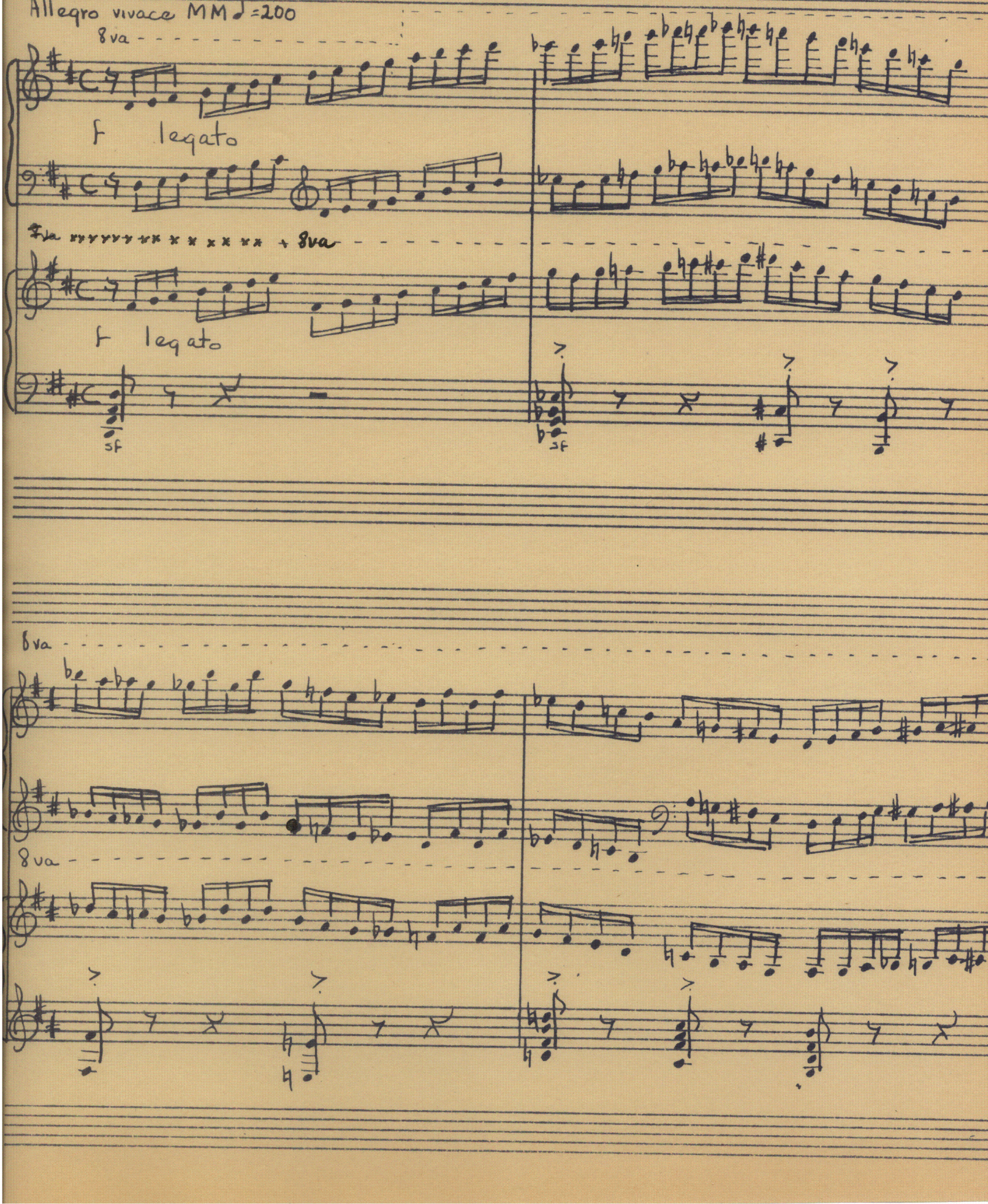
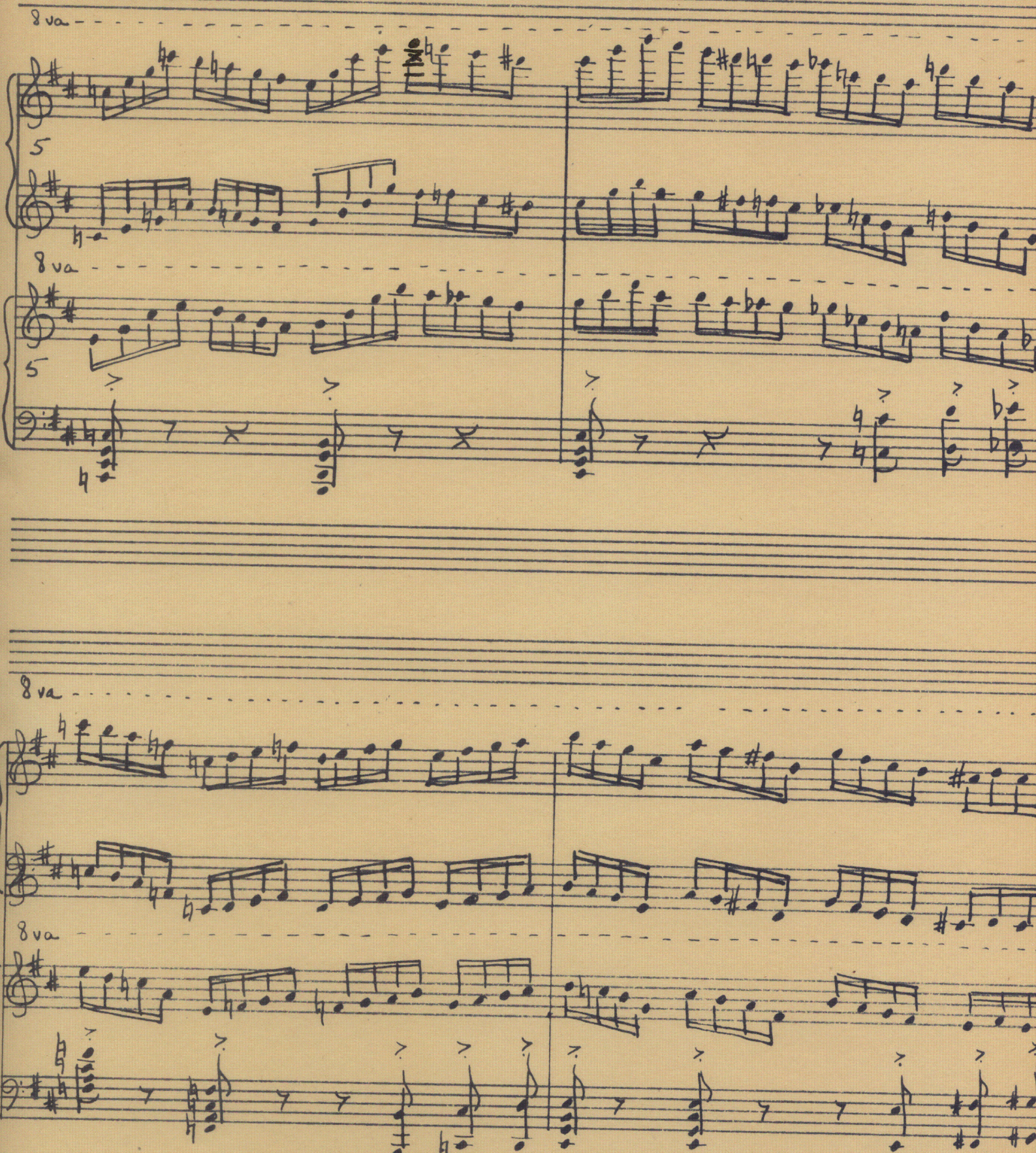
Arr. C

Prelude, op. 34 no. 5

41

Dmitri Shostakovitch
arr. by Rebecca Entriken

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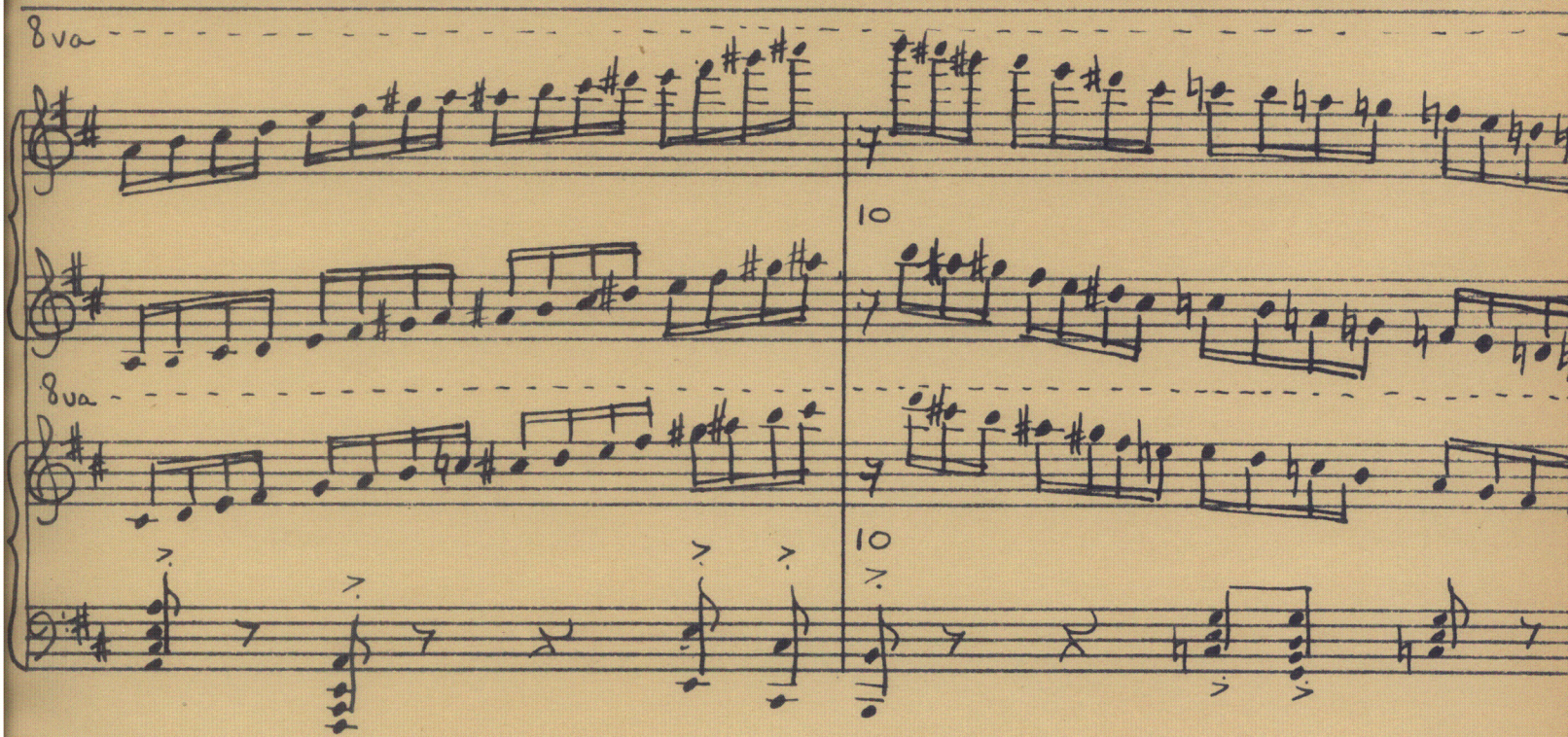
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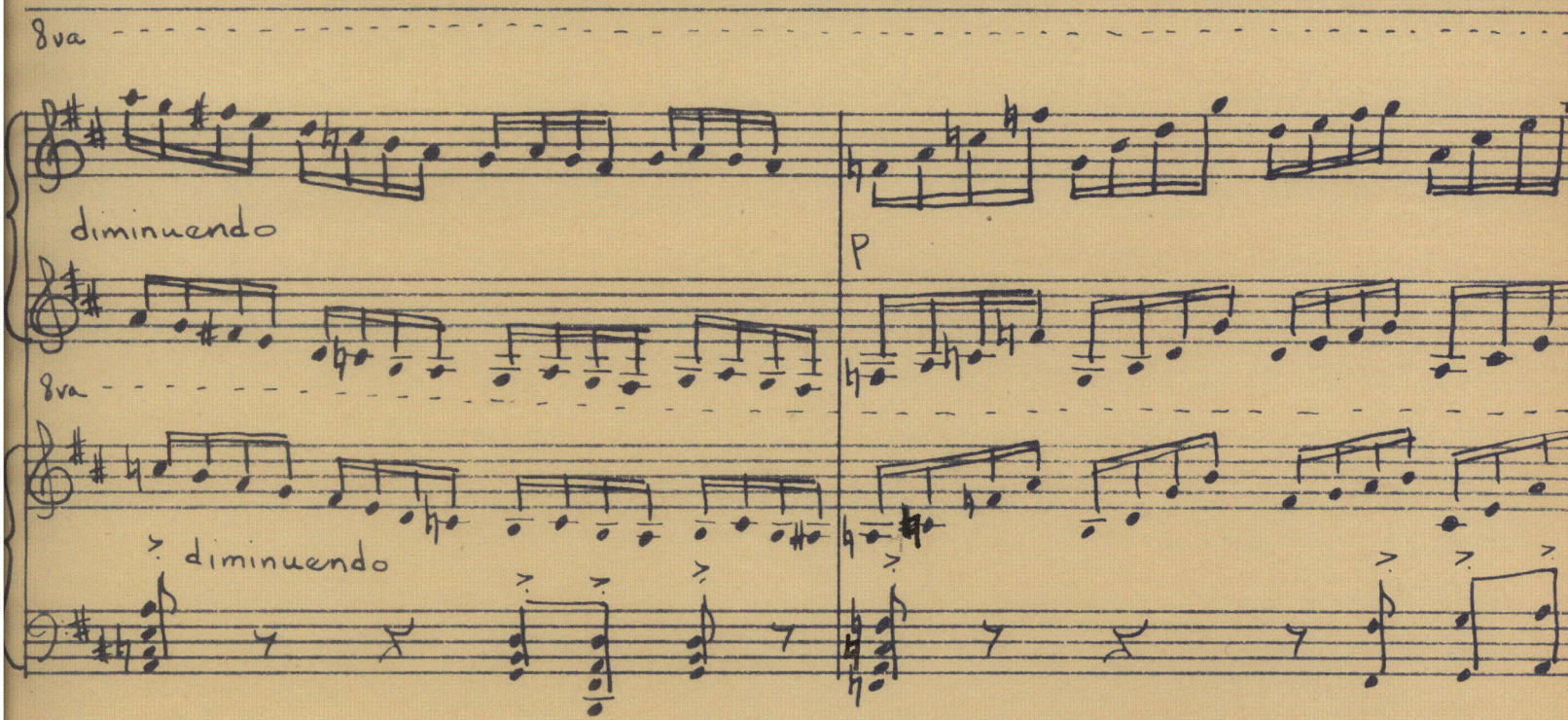
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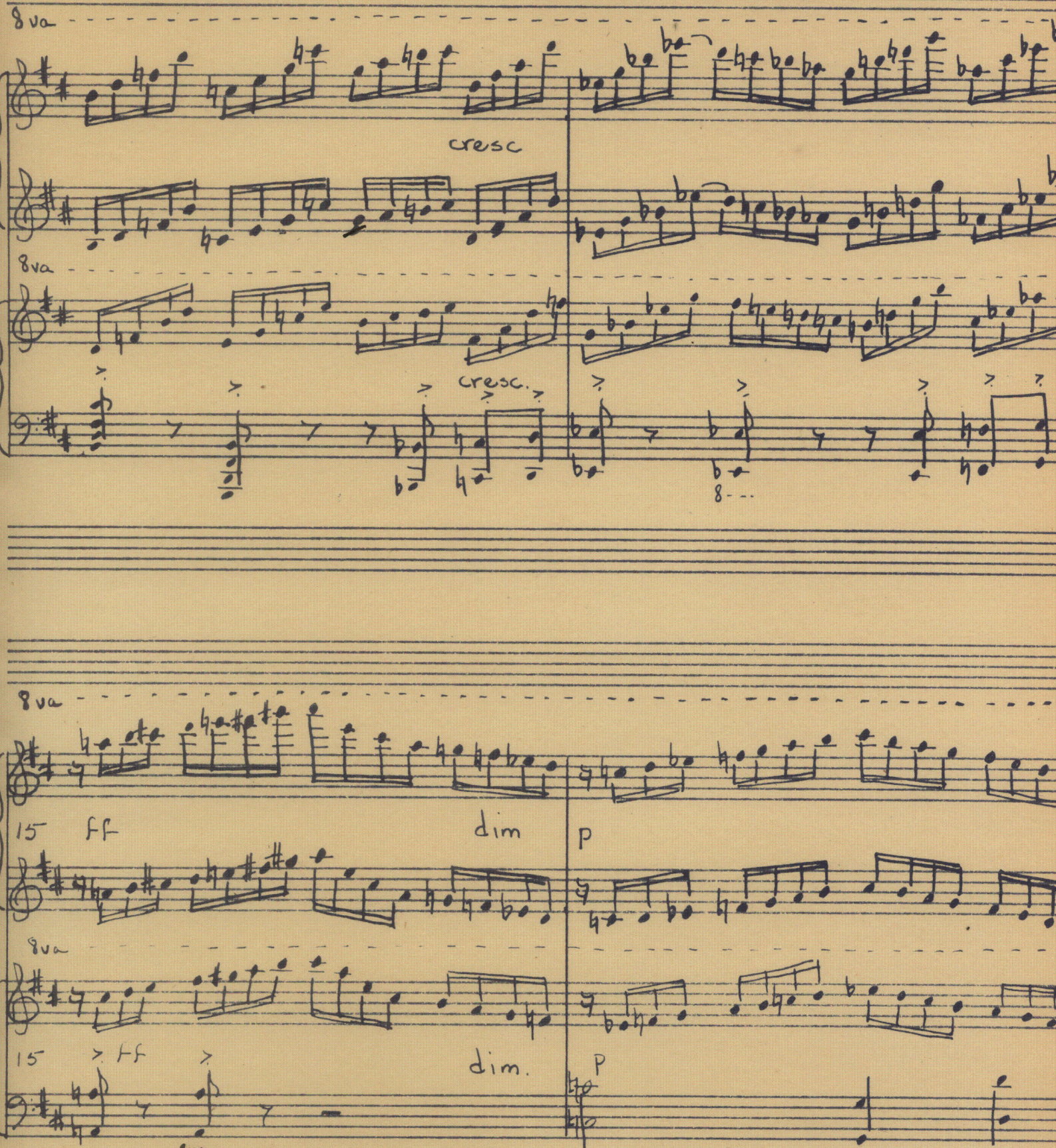
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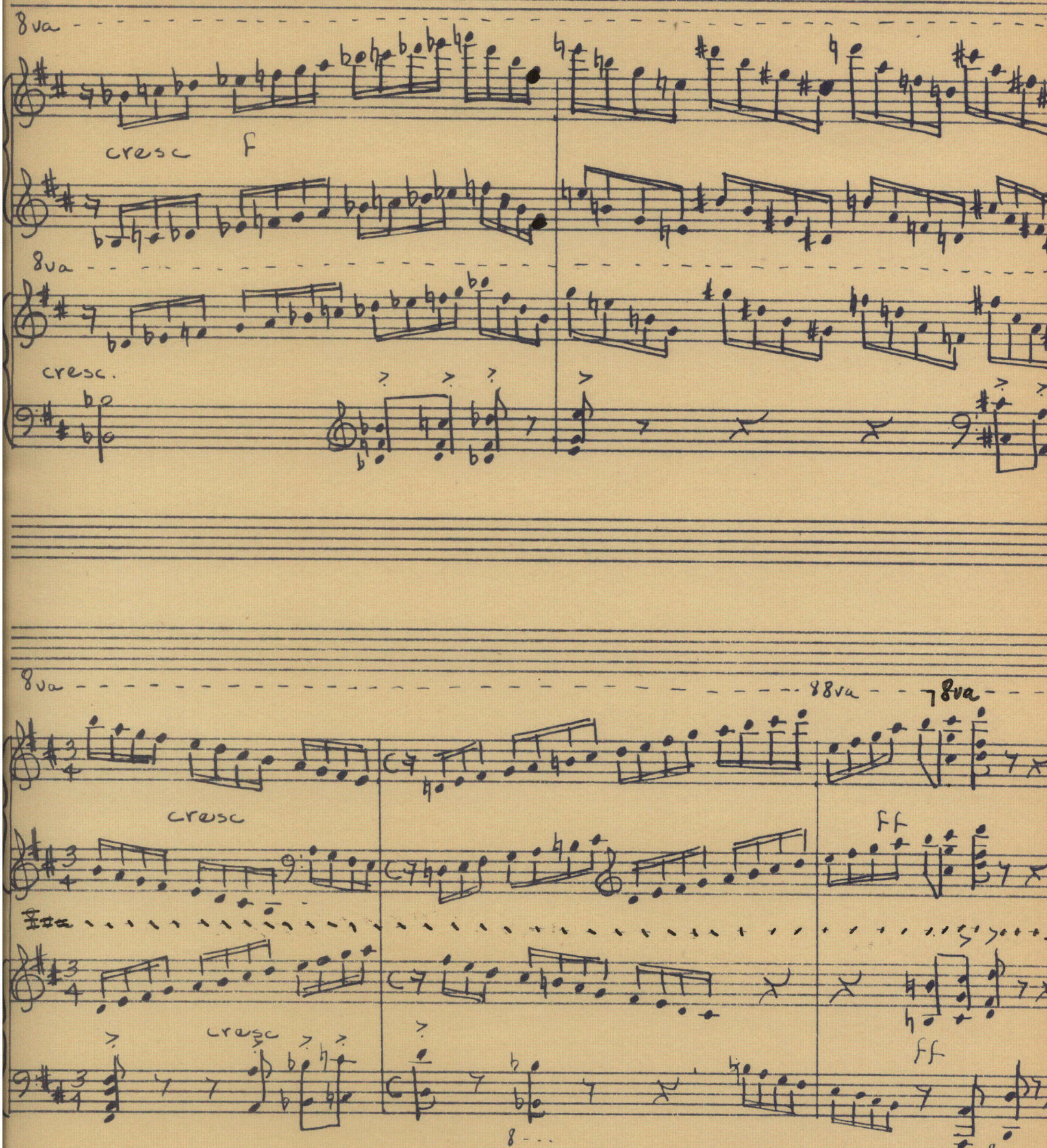
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Personal Opinion

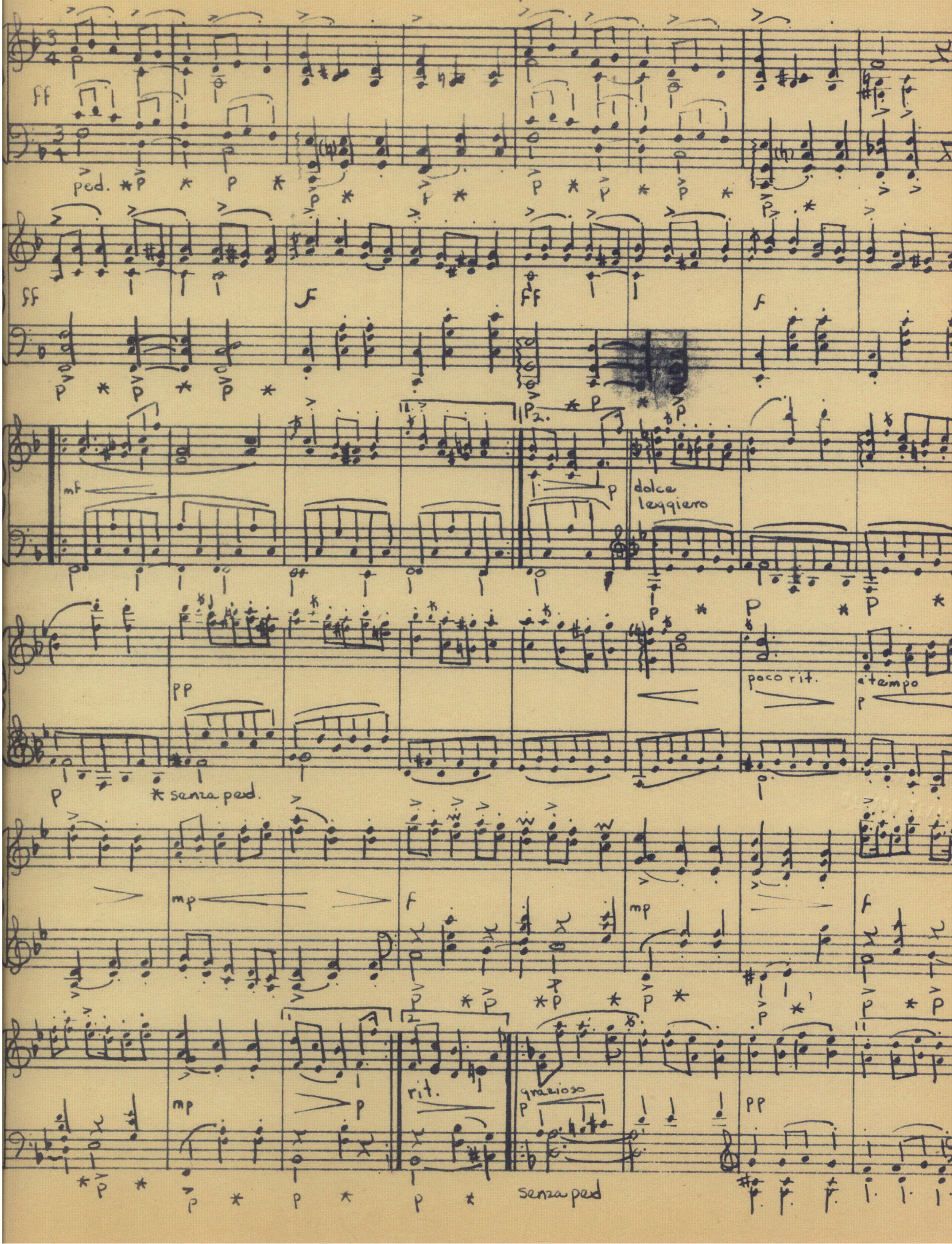
Kelver, George, B. M., Sul Ross State Teachers College, Alpine, Texas.

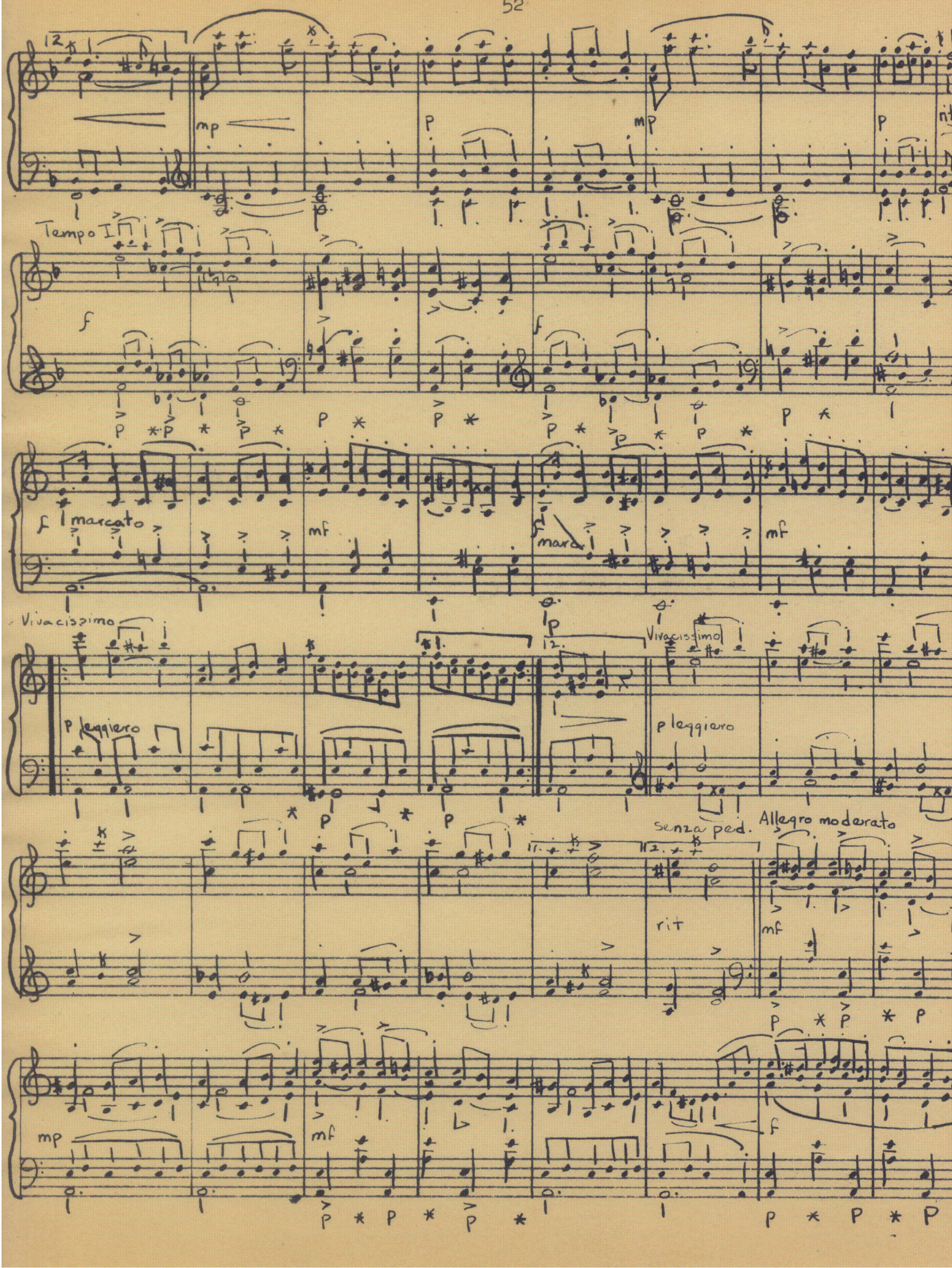
APPENDIX

Sedlak

Allegro con fuoco

by Jindřich Jindřich

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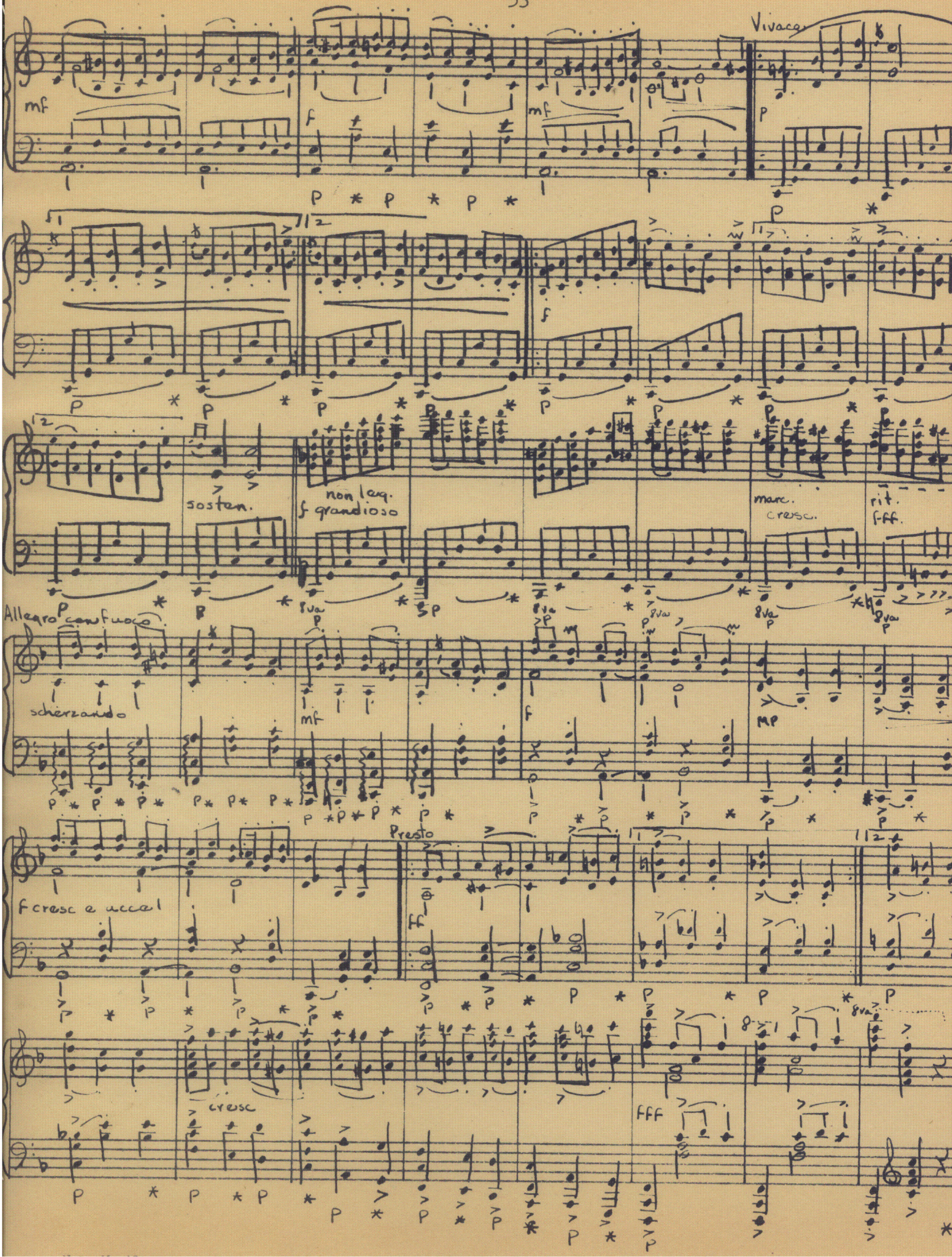
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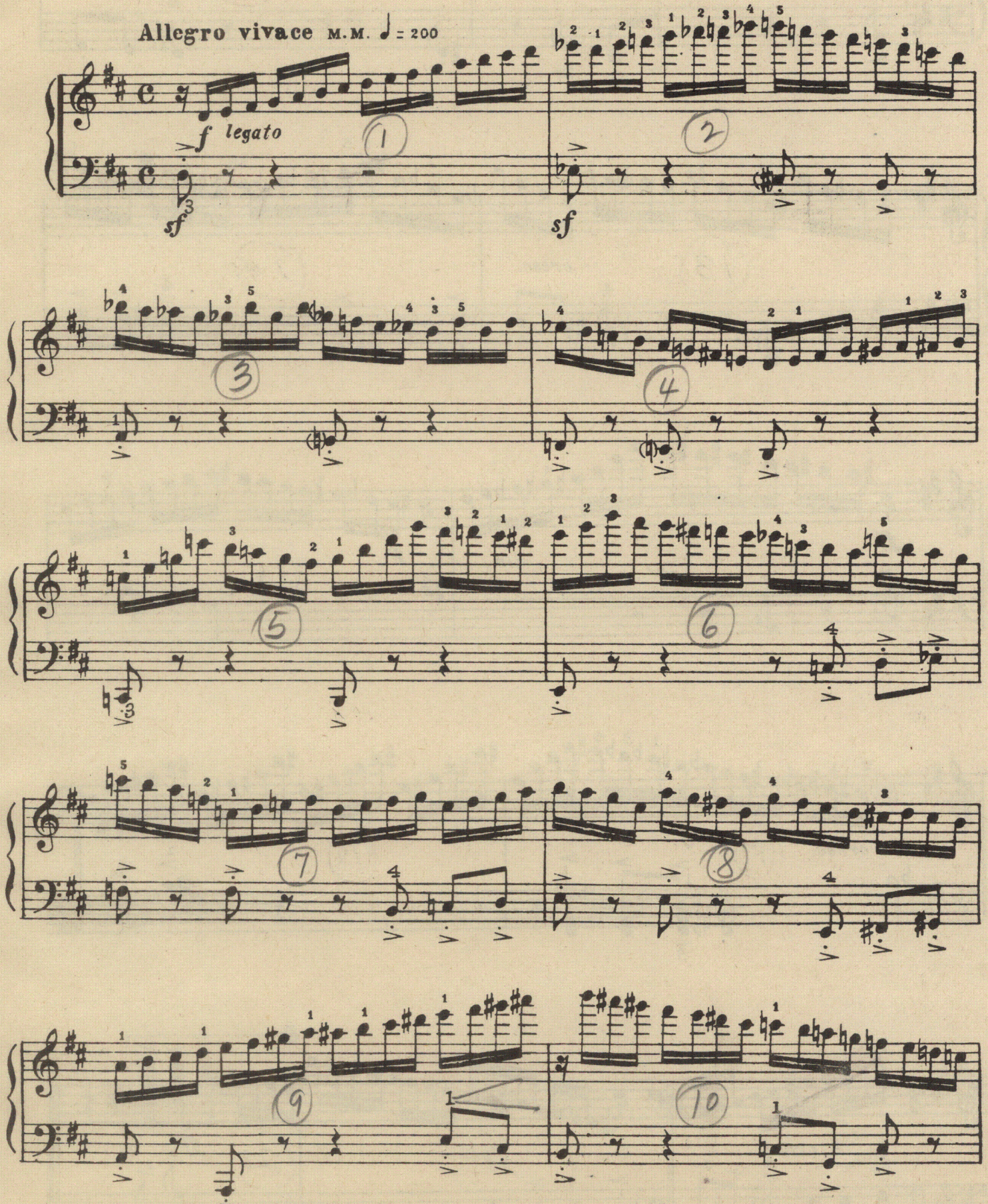
PRELUDE No. 5

(D major)

Edited with special annotations by
VIVIAN RIVKIN

By
DMITRI SHOSTAKOVICH



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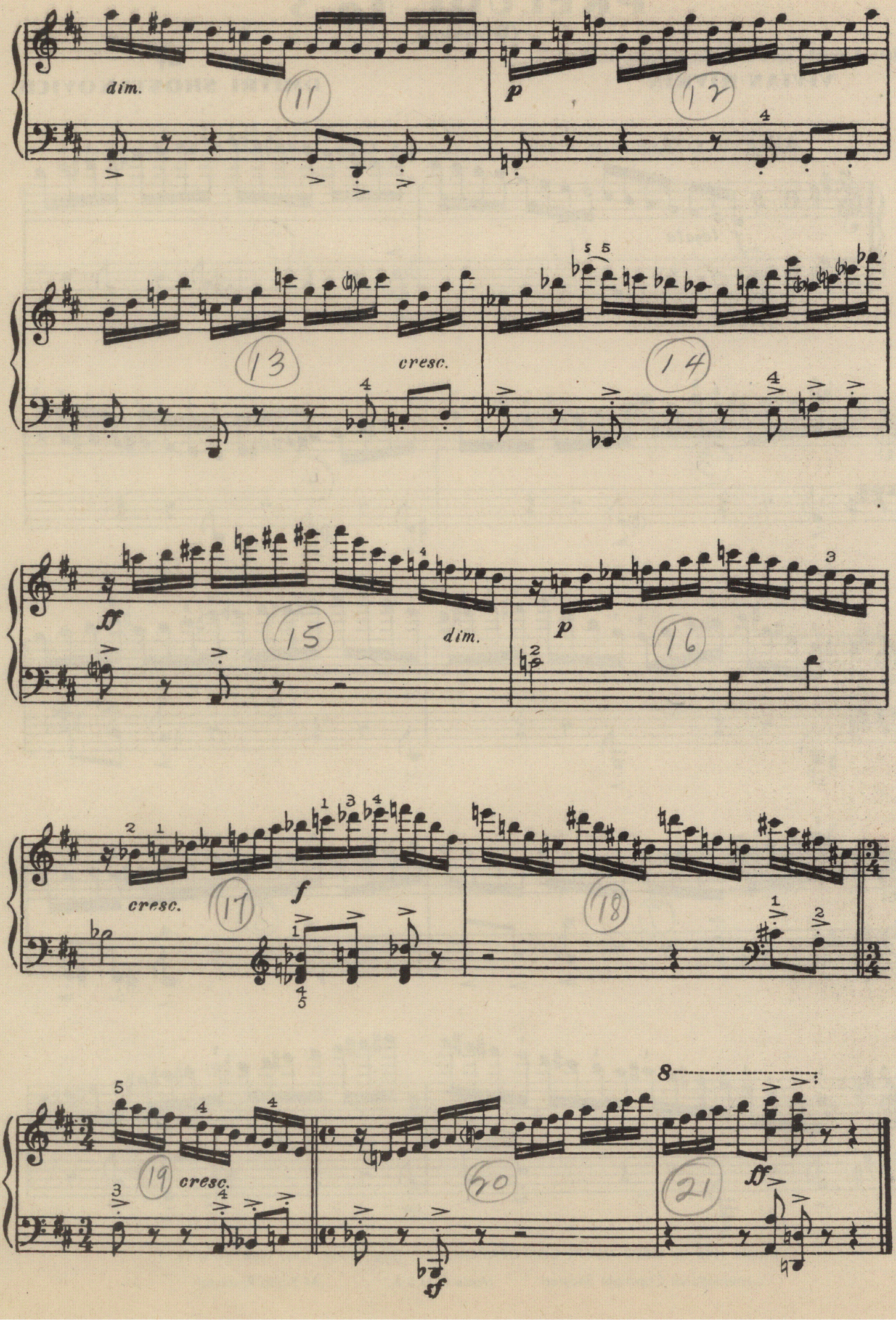
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