PROKOFIEV'S PIANO SONATA NO. 2, OP. 14: A TRANSCRIPTION PROJECT AND PERFORMANCE GUIDE FOR SAXOPHONE AND PIANO TRIO

by

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(Under the Direction of Connie Frigo)

ABSTRACT

This research project provides a transcription of Sergei Prokofiev's (1891–1953) Piano Sonata No. 2 in D Minor, Op. 14 for alto saxophone, violin, cello, and piano. This transcription is a significant contribution to the chamber repertoire for saxophone, especially as it grants access to Prokofiev's music where little access was available before. The paper explores my transcription choices contextualized by the relevant historical background of Prokofiev's life and compositional approach in addition to insights offered by the members of the Luminus Piano Trio for whom the transcription was made.

Additionally, the project includes a performer's guide for saxophonists performing chamber music with string players, both in general and more specific to this ensemble and this transcription. Topics of balance, blend, tone color, vibrato, and articulation are covered in addition to considering the original performance medium of this sonata and its implication on interpretation.

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DEDICATION

To my first saxophone teacher, Peggy Jane (O'Neal) Young.

ACKNOWLEDGEMENTS

Connie Frigo's guidance has transformed my playing and teaching. I am so grateful to her for fostering my creativity and professionalism. The audition requirement of playing a vocal transcription for her studio at UGA produced the first original transcription I ever played on a solo recital: a song by Prokofiev. I owe so much of the musician I am today to my former teachers and mentors Wade Irvin, Lawrence Gwozdz, and Kimberly Woolly.

This project only found its way thanks to the Luminus Piano Trio. I am grateful to Jon Rumney, Erik Anderson, and Dianna Anderson for their openness, enthusiasm, and collaboration on and off the stage. I'd like to thank Erik Anderson and David Rolandson for weekend mornings at the coffee shop that kept me working when I needed it the most.

My biggest fans and most dedicated supporters are my parents, Ray and Tracie. I want to thank them for their support of my pursuit of music from the moment I showed interest and every step of the way since.

None of this would have been possible without the love, unending patience, and encouragement from my wife, Lauren Young. Thank you for letting me move you to North Dakota.

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INTRODUCTION

This research project provides a transcription of Sergei Prokofiev's (1891–1953) Piano Sonata No. 2 in D Minor, Op. 14 for alto saxophone, violin, cello, and piano. This transcription is a significant contribution to the chamber repertoire for saxophone, especially as it grants saxophonists ready access to Prokofiev's music where currently very few original works, arrangements, or transcriptions exist. The paper explores my transcription choices which were informed by four aspects: 1) formal and textural analysis, 2) the composer's composition and transcription processes, 3) rehearsal experimentation, and 4) my own musical intuition. The transcription process and performance suggestions are contextualized by the relevant historical background of Prokofiev's life and compositional approach in addition to insights offered by the members of the Luminus Piano Trio for whom the transcription was made.

Additionally, the project includes a performer's guide for saxophonists performing chamber music with string players, both in general and more specific to this ensemble and this transcription. Topics of balance, blend, tone color, vibrato, and articulation are covered in addition to considering the original performance medium of this sonata and its implication on interpretation. There are some helpful definitions of terminology, some fundamental exercises related to volume and tone color exploration, and specific examples from the transcription for application, informed in part by an interview with the Luminus Piano Trio. This resource will be especially valuable for saxophonists who rarely work with string players but wish to do so more frequently.

This project accomplishes several goals: 1) it makes Prokofiev's music more accessible in a chamber setting, especially for saxophonists; 2) it guides saxophonists in rehearsing and performing more effectively with string players in a chamber setting; 3) it acts as a model for the transcription process for those interested in taking on similar projects; and 4) it promotes exposure to diverse approaches in interpretation and listening through collaboration with musicians in non-standard or *ad hoc* ensembles.

CHAPTER 1

JUSTIFICATION

Instrumentation: Saxophone with Piano Trio

I transcribed Prokofiev's Piano Sonata No. 2 so that I could perform it with the Luminus Piano Trio: violinist Jon Rumney, cellist Erik Anderson, and pianist Dianna Anderson. The original impetus for collaborating with the Luminus Piano Trio was circumstantial. They are my colleagues at Minot State University, a small institution in rural North Dakota, and few other musicians are near enough with whom to regularly collaborate. I am fortunate both in that they happen to be world-class musicians and in that they invited me to perform and teach with them. Having now performed several times with the combination of piano trio and saxophone, I find it to be an effective, dynamic, and engaging instrumentation. It also provides a challenging and growth-encouraging setting for those saxophonists who primarily perform chamber music as part of either a saxophone quartet or a reed quintet.[1] My experience is not unique: few university saxophone professors have the luxury of performing from the standard chamber repertoire for saxophone quartet or the quickly growing reed quintet with their institutional colleagues, as colleges and universities in the United States do not typically employ enough saxophonists to form a standard quartet. The more likely scenario of a faculty that includes the required instrumentation for a reed quintet is still quite rare, requiring a full complement of reed faculty and an additional clarinetist. For these reasons, one of the major goals of this project is to

[1] A reed quintet is the now-standard combination of oboe, clarinet, saxophone, bass clarinet, and bassoon established first by Dutch reed quintet Calefax in 1985.

provide repertoire for this novel instrumentation and encourage collaborative performances with this and similarly circumstantial ensembles.

Searching for existing repertoire for saxophone and piano trio bore little fruit. I referenced Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire* which lists fourteen works that to varying degrees qualify as original works for saxophone and piano trio. Some were originally conceived as clarinet or oboe and piano trio and were later adapted by the composer. Next, I searched catalogs of numerous music publishers and online retailers, starting with companies who boast the largest catalogs. Hal Leonard,[2] Sheet Music Plus,[3] and Boosey & Hawkes,[4] each make such a claim on their websites. I surveyed the publishers of music in my personal sheet music library which yielded such names as Alfred Music, Bärenreiter-Verlag, Carl Fischer Music, Edition Peters, Éditions Alphonse Leduc, Éditions Billaudot, Editions Henry Lemoine, G. Henle Verlag, G. Schirmer Inc., International Music Co., Kalmus, Keiser Southern Music, Schott Music, Shawnee Press, Theodore Presser, Tierolff Muzikcentre, and Universal Edition. I also checked the online music retailers that I use most frequently, Groth Music and J.W. Pepper. Because living composers frequently publish and distribute their own works, I also did keyword searches on Youtube and Google, which helped me find one piece that I wasn't able to locate by other means. While it is impossible to conduct a completely exhaustive search, especially because of self-published or unpublished works, my thorough search demonstrates the scarcity of available works.

Some notable works that turned up include: Quartets Nos. 1 and 2 (1934, 1946) by Karl Heinrich David, *Partita*, Op. 100 (1988) by Juan Orrego-Salas, *Quartet for an Outdoor Festival* (1989) by Robert Aldridge, *Burlesque* (2008) by Claude Baker, and *Recurring Dreams* (2017) by

[2] https://www.halleonard.com/aboutUs.jsp
[3] https://www.sheetmusicplus.com/
[4] https://www.boosey.com/aboutus/

Roshanne Etezady. Additionally, Gavin Bryars composed a solo work for clarinet with piano accompaniment titled *Allegrasco* in 1983 (though the solo part may be performed on soprano saxophone instead), which he later set as a version that added violin and cello. However, since it wasn't originally conceived of for four players, I don't consider this an original work for the instrumentation. Additionally, according to Londiex's *Guide*, Henri Pousseur composed a work titled *Suite de coeur et de pique* (1990) for clarinet (or saxophone) and piano trio. However, according to henripousseur.net, only two of the movements may substitute the saxophone for the clarinet, and in each of these movements only one or two members of the quartet play.[5] Arrangements and transcriptions I was able to find for saxophone and piano trio are even more limited. There are two pop arrangements – Queen's "Bohemian Rhapsody" and Stevie Wonder's "For Once in My Life" – by Cat Ledgerwood and a Christmas Medley by Gary Lanier, each located through Sheet Music Plus.

The opportunities for saxophonists to collaborate with string players in a chamber setting are far outnumbered by similar collaborative opportunities with other saxophonists or other wind instrumentalists due in large part to the prevalence of the established bodies of repertoire for saxophone quartet and reed quintet. The same can be said for string players whose established body of chamber repertoire begins over a century earlier than saxophone repertoire and is more diverse in instrumentation (string trios, string quartets, piano trios, piano quartets, etc.). When we saxophonists collaborate with string players, we have the chance to learn from lineages of pedagogy that likely go back several more generations than our own because of the youth of our instrument. It's possible to play works by Beethoven with string players who could trace their teachers back to the time of those works' premiers. Or in the case of this transcription, you might play with pianists who have studied Prokofiev going back three or four generations of teachers.

[5] https://henripousseur.net/catalog.php?record=199003

The experience of this collaboration has been invaluable for my own playing, both in technique and in my sensibilities as a chamber musician. My colleagues share the sentiment that performing in this non-standard combination has pushed the technical and musical envelope for them as well. Specific insights from both Luminus's and my experiences are shared in Chapters 4 and 5 respectively.

Selecting Sergei Prokofiev's Piano Sonata No. 2, Op. 14

This particular sonata is so effectively adapted for a larger ensemble because of the clarity of the polyphony, which is inherent in much of Prokofiev's piano output due to the nature of his compositional process. In his dissertation titled "Prokofiev's Piano Transcriptions: A Comparative Study of His Transcribing Techniques," Di Zhu comments, "Having no knowledge of instrumentation and orchestration at that time, his early operas and symphonies were written in piano scores only... This became a habit: he almost always composed in front of the piano, wrote the piano score first for orchestral music, and orchestrated them later."[6] So Prokofiev's composition process is inextricably linked to the piano regardless of eventual performance medium. There is a closer examination of Prokofiev's works that underwent this process in Chapter 2: Historical Background. I believe this correlation produced works for piano that lend themselves easily to orchestration.

Due to the youth of the saxophone[7] relative to other orchestral, band, and keyboard instruments, its body of repertoire features original works by very few of the most widely recognizable composers of the Western canon. For example, whereas the flute, oboe, clarinet, and bassoon each boast a concerto by Mozart (1756–1791), the saxophone was not yet invented

[6] Di Zhu, "Prokofiev's Piano Transcriptions: A Comparative Study of His Transcribing Techniques" (DMA diss., University of Cincinnati, 2006), 10, accessed February 23, 2020, ProQuest Dissertations & Theses Global, 10.
[7] Adolphe Sax filed the patent for the saxophone in 1846.

in Mozart's lifetime. Even among composers born after the saxophone's invention, few of those contributing works for the saxophone are the most widely recognizable names. And while the saxophone repertoire boasts its own works of high quality, the lack of access to most of the Western canon composers that other instrumentalists enjoy acts in some ways as a barrier to common understanding. Kathryn Etheridge, speaking of arranging and transcribing, comments on the benefits of access in general:

> For musicians, the act of arranging or transcribing music helps to bring the performer closer to a particular composition or style; this applies to the student performer, as well, in that performing transcriptions provides access to music and styles that may not be available in their original forms to that student's particular performing force (instrumental or vocal).[8]

One of those composers I want greater access to is Sergei Prokofiev. Part of the selection criteria for this sonata is personal taste. Prokofiev's music is some of my favorite, which is why I feel passionate about sharing it with audiences and, through this transcription, fellow performers.

In his 1975 dissertation, "The Saxophone: A Study of Its Use in Symphonic and Operatic Literature," Edwin Fridorich provides an exhaustive list of the saxophone's inclusion in orchestras from 1844–1969.[9] According to Fridorich, Prokofiev belongs to a short list of only 17 people who composed three or more orchestral and/or operatic works utilizing the saxophone prior to 1969. While Prokofiev composed notable chamber music, his chamber output is minimal

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[8] Kathryn Diane Etheridge, "Classical Saxophone Transcriptions: Role and Reception" (master's thesis, Florida State University, 2008), accessed July 15, 2020, ProQuest Dissertations & Theses Global.
[9] Edwin Fridorich, "The Saxophone: A Study of Its Use in Symphonic and Operatic Literature" (EdD diss., Columbia University, 1975), accessed March 13, 2020, ProQuest Dissertations & Theses Global.

compared to other media in his oeuvre. He composed three original sonatas for solo instrument and piano[10] and later adapted the flute sonata as a second violin sonata. There is a bassoon quartet (one of his transcriptions from piano, discussed in Chapter 2), two string quartets, a quintet and sextet (both of non-standard combinations)[11], and three short works for solo string and piano. Finally, there is a sonata for two violins without piano and a sonata for solo violin or multiple violins in unison.[12] That totals 14 works, just a few more than the 11 concertos he composed, not to mention symphonies, songs, operas, and works for piano. Just as I searched for works sharing the instrumentation of my transcription, I also sought arrangements and transcriptions of Prokofiev's works that include the saxophone. In addition to the sources searched for saxophone and piano trio repertoire mentioned earlier in the chapter, I also referenced publishers who have other Prokofiev works in their catalogs. Checking the publishers listed on the International Music Score Library Project (IMSLP) pages for Prokofiev's works, I found a lot of overlap with my source list, but notably added Muzgiz, formerly P. Jurgenson.[13] The results I found are currently limited to arrangements of the saxophone solo moments from his orchestral and film scores in contest solo anthologies and duet, trio, and quartet books aimed at young students; a transcription for saxophone and piano of eight of the *Visions Fugitives*, Op 22; and several transcriptions of the Sonata in D Major, Op. 94 for flute. I have provided links to the most prominent of these in the bibliography. This project begins to address the limited access to Prokofiev's music in a chamber setting by adding one new major work for saxophonists to study and perform.

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[10] One each for violin, flute, and cello.
[11] Quintet Op. 39 for oboe, clarinet, violin, viola and double bass; Overture on Hebrew Themes, Op. 34bis for clarinet, string quartet, and piano.
[12] Dorothea Redepenning, "Prokofiev, Sergey," Grove Music Online, 2001, accessed January 15, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022402.
[13] P. Jurgenson was Prokofiev's first publisher, publishing his works from about 1909 until 1916 according to Redepenning.

CHAPTER 2

HISTORICAL BACKGROUND

Sergei Prokofiev (1891–1953): A Brief Biographical Overview

According to Prokofiev's biographer Israel Nestyev, Prokofiev's output can be divided into roughly three periods, excluding his juvenalia.[14] Beginning with his Op. 1, his Russian period lasted from 1909–1917. From then, he went abroad to the United States and later Europe, casting his foreign period from 1918–1935. Finally, his return to the Soviet Union marks the start of his aptly named Soviet period from 1936 until the end of his life in 1953. This brief overview will cover his early life, formal education, and the Russian period, during which the Piano Sonata No. 2, Op. 14 was composed.

Sergei Prokofiev was born in 1891 in the village of Sontsovka of present day Ukraine. He was an only child who enjoyed a comfortable upbringing at the estate of Sontsovka which his father Sergei Alexeyevich managed. Dorothea Redepenning, author of Oxford Music Online's article on Prokofiev, points to his relationship with his childhood peers as shaping his self-image: "His playmates were the [estate] employees' children, who addressed him by the formal 'you', while he used the familiar pronoun to them. This contributed to giving him a sense, from an early age, of being privileged, indeed invulnerable and immune to criticism."[15] This would later manifest in his relationships with his composition teachers.

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[14]Israel Nestyev, *Prokofiev*, trans. Florence Jonas (Stanford, CA: Stanford University Press, 1960), 454.
[15] Dorothea Redepenning, "Prokofiev, Sergey," Grove Music Online, 2001, accessed January 15, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022402.

Through piano lessons with his mother Maria, his musical aptitude was discovered and fostered as early as four years old. At home he encountered works of the First Viennese School and other masters, while trips to the opera in Moscow and St. Petersburg exposed him to stage works by Gounod, Dargomyzhsky, and Rubinstein. He maintained a steady output of composition from the very beginning of his music study, including a three-act opera at age 10. All of this would have been composed at the piano. Between 1902–1903 he took up study with Reinhold Glière, igniting a particularly robust period of composition. It was then, at 12 years old, that Prokofiev encountered Alexander Glazunov who convinced his parents to allow him to study at the St. Petersburg Conservatory where Glazunov was a professor. Shortly after, in 1904 he passed the entrance examination and began his formal education.

Prokofiev was at the St. Petersburg Conservatory from 1904–1914, completing his studies in composition in 1909 and going on to pass examinations in conducting and piano in 1914. In addition to Glazunov, Nikolai Rimsky-Korsakov and Anatoly Lyadov were among his composition teachers. Referring specifically to Prokofiev as a composer, Redepenning notes, "It seems his years at the conservatory left no lasting mark on him, but merely reinforced a process of development that had begun early and was progressing steadily all the time, hardly affected by his studies."[16] Boris Berman frames a similar sentiment from a slightly different perspective: "The instruction in the conservatory did not challenge Prokofiev's conservative tastes, which had been cultivated by his mother and Glière. His compositions during these first student years… did not show any interest in experimenting with a more radical musical language."[17] His embrace of modern elements in his compositional language was cultivated through his association with the "Evenings of Contemporary Music," a concert-organizing musical society led by advocates of

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[16]Redepenning.

[17] Boris Berman, *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer* (New Haven, CT: Yale University Press, 2008), Kindle edition.

new music in St. Petersburg. First attending in 1908, Prokofiev performed and encountered works by Debussy, Ravel, and Schoenberg, premiered works of his own, and heard new works by fellow composer-performers including Igor Stravinsky and Modest Mussorgsky.[18] Several of his early works were presented here including Four Etudes, Op. 2 and the pieces from Opp. 3 and 4.[19] He premiered Piano Sonata No. 2, Op. 14 (1912) in Moscow in 1914. This Sonata along with Piano Concerto No. 2, Op. 16 and Piano Sonata No. 4, Op. 29 were dedicated to his close friend Maximilian Schmidthof who died by suicide in 1913.

Shortly following the 1917 Bolshevik Revolution, Prokofiev made the decision to emigrate to the United States, knowing that "the revolution and the incipient civil war would leave him no room for artistic development."[20] He arrived in New York by September of 1918, concluding the Russian Period. Other notable works from the Russian Period include *Scythian Suite*, Piano Concertos Nos. 1 and 2, and "The Ugly Duckling." The first four piano sonatas are also from this period. Piano Sonata No. 1, Op. 1 is a reworking of a sonata from his youth and Piano Sonatas No. 3, Op. 28 and No. 4, Op. 29 are based on sketches from his youth. This makes the Piano Sonata No. 2, Op. 14 the only sonata from this period based on material originating after the completion of his composition studies.

Prokofiev's Compositional Process and His Own Transcriptions

As mentioned in the biographical overview, Prokofiev composed at the piano starting from a very early age, including works intended for larger media, for example his early opera, *The Giant* (1901). He maintained this trend throughout his creative life, transcribing his own

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[18] A.L. Porfiryeva, "Evenings of Contemporary Music, musical society" *Saint Petersburg Encyclopedia*, accessed January 29, 2022, http://www.encspb.ru/object/2804033806?lc=en#.
[19] Berman.
[20] Redepenning.

works from piano to larger ensembles and vice versa. In fact, according to Di Zhu, "more than half of his orchestral works and one third of his piano works are transcriptions."[21] This supports my observation that Prokofiev's piano writing very often lends itself easily to transcription. A great deal of his output is conceived of in a way that maintains its identity regardless of medium, owed in large part to the contrapuntal nature and often stratified voicing of his music. Di Zhu's dissertation explores the works transcribed *for* the piano from other instrumentations. I will share some illustrative examples from three works transcribed *from* piano works to larger media: "Humoresque Scherzo," "The Ugly Duckling," and "Andante" from Piano Sonata No. 4.

"Humoresque Scherzo," Op. 12bis

The "Humoresque Scherzo" for four bassoons is a transcription of No. 9 "Humoresque Scherzo" from Ten Pieces for piano, Op. 12. The transcription was made in 1915, two years after the completion of the Ten Pieces (1906–1913).[22] The original piece for piano maintains a clear four-voice texture throughout the movement. The other pieces feature varying degrees of this type of texture, with the "Scherzo" being the clearest example, followed closely by No. 4 "Mazurka." Figures 2.1 and 2.2 model the four-voice texture with excerpts from Nos. 9 and 4 respectively.

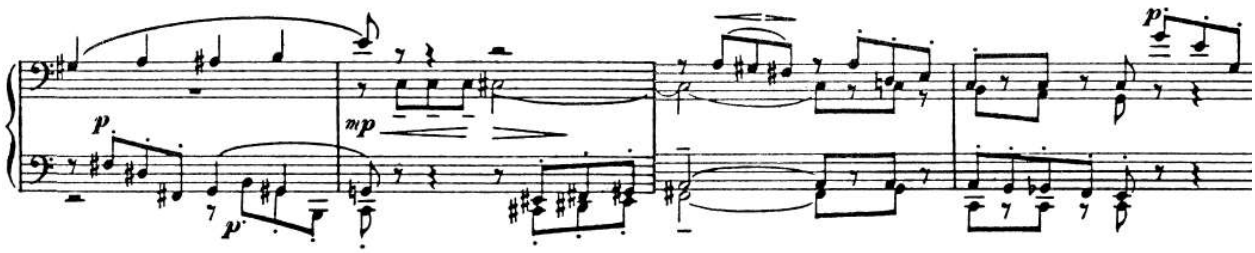

Figure 2.1: Ten Pieces, Op. 12 No. 9 mm. 11–14

[21] Di Zhu, 8.
[22] Redepenning.

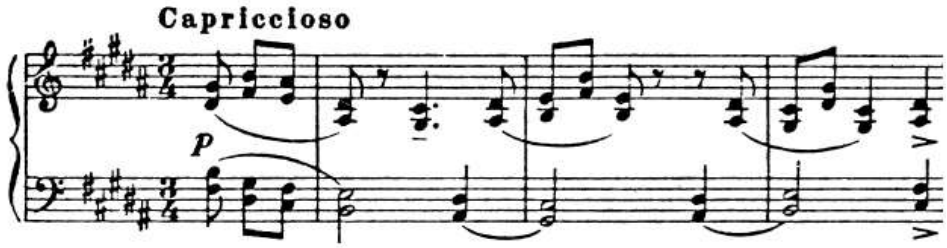

Figure 2.2: Ten Pieces, Op. 12 No. 4 mm. 1–3

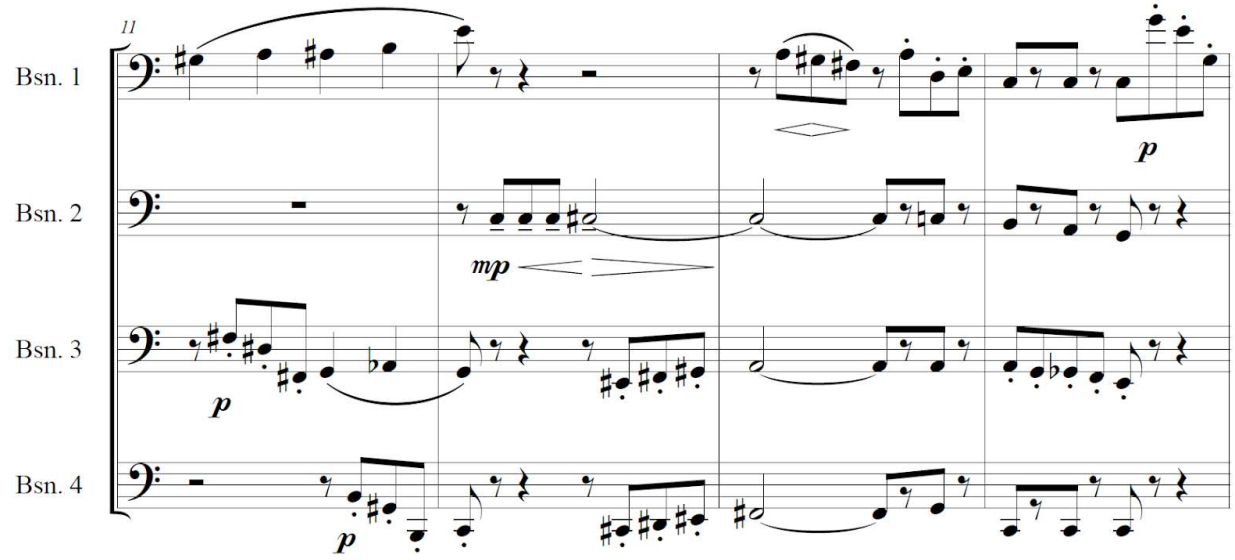

Figure 2.3: “Humoresque Scherzo,” Op. 12bis mm. 11–14

Prokofiev transcribes the piece with great fidelity, down to the dynamics and articulations, with only an added accent for the bassoons on the final chord to differentiate the two versions. Figure 2.3 above shows the exact reproduction of notes, rhythms, and expressive markings in the quartet version. The only other differences are navigational; the quartet version includes rehearsal numbers and double bar lines that are unnecessary in the solo piano version.

"The Ugly Duckling," Op. 18

"The Ugly Duckling," Op. 18 was first composed for voice and piano in 1914. Almost two decades later, Prokofiev transcribed the accompaniment in a new version for voice and orchestra that premiered in 1932.[23] The two versions share an opus number, despite some modest differences, unlike the "Humoresque Scherzo," which receives the "bis" designation or the more heavily revised works which later in his life were given completely new opus numbers (e.g. Symphony No. 4, Op. 47 [1929–30] and Op. 112 [1947]). I will share one example from "The Ugly Duckling" which demonstrates five differences between the two versions.

In mm. 5–8, Prokofiev utilizes the following differences to create a more dense and busy texture: 1) the Violin II and Viola parts have sustained tremolo chords, 2) the Violin I parts (divided into two staves playing in harmony) are given one eighth note per beat preceded by two-grace-note groupings, 3) the quarter notes preceded by three-grace-note groupings which most closely resemble the original piano part appear in the clarinet parts, now in harmony rather than as a single line, 4) the harp plays six grace notes per beat rather than three, and 5) the bassline is doubled in pizzicato cello and bass clarinet. The pitches of each added element or harmonization are chosen from the chords spelled by each grace note grouping in the original piano part. This excerpt is shown in both the piano and orchestral versions in Figures 2.4 and 2.5 below for comparison.

[23]Harlow Robinson, *Sergei Prokofiev: A Biography* (1987; reis., Boston: Northeastern University Press, 2002), 267.

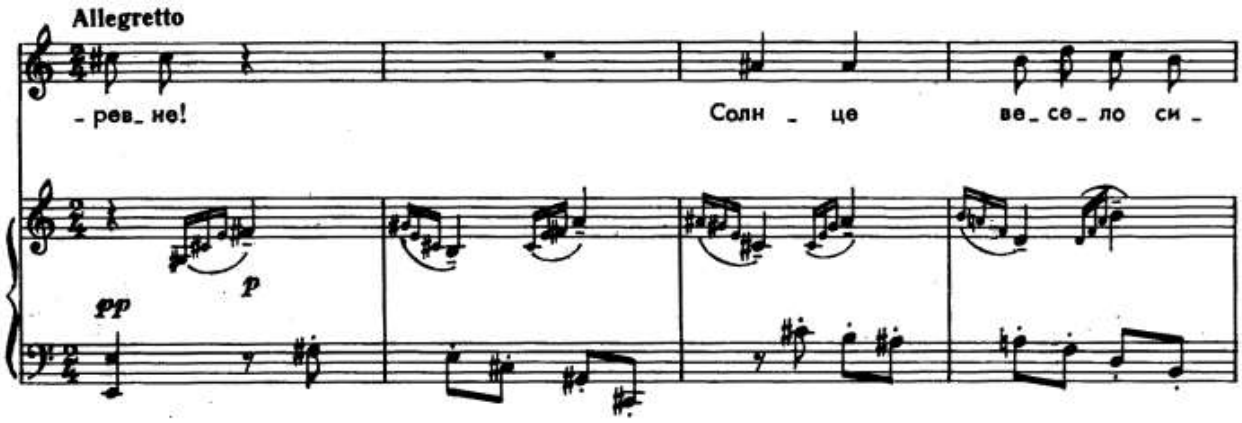

Figure 2.4: “The Ugly Duckling,” (version for voice and piano) mm. 5–8

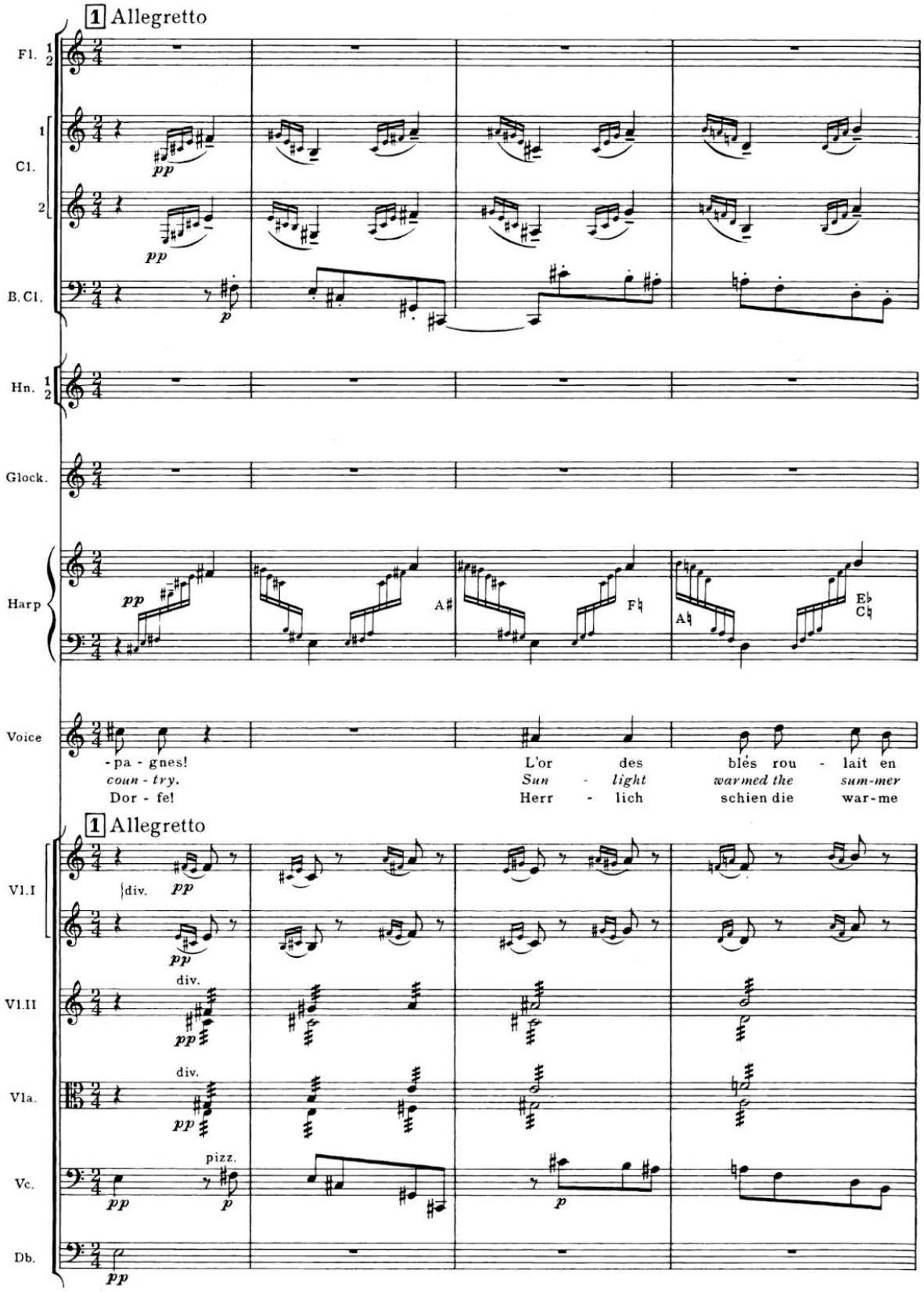

Figure 2.5: “The Ugly Duckling,” (version for voice and orchestra) mm. 5–8

"Andante" from Piano Sonata No. 4, Op. 29bis

The last piece to consider shares a similar timeline to the previous example. The Piano Sonata No. 4, Op. 29 was completed in 1917, and Prokofiev set the second movement, "Andante assai," for orchestra in 1934.[24] Interestingly, because the fourth sonata is based on recycled material from his youth, "Andante assai" finds its origins in a symphonic setting: a symphony in E Minor (1908).[25] This symphony was the first time Prokofiev had heard his "own music played by an orchestra."[26] But, he recalls: "My symphony was poorly orchestrated and the general impression was rather blurred."[27] The "Andante assai" did have redeeming qualities, however, and was the only movement of the early symphony to survive. Nestyev says of the whole fourth sonata, "He carefully polished the harmony and piano texture (particularly in the second movement)."[28] So while this movement finds its origins in symphonic writing, it undergoes two revision processes before finally returning to a symphonic setting.

Here, as in "The Ugly Duckling," Prokofiev seizes the opportunity to inject timbral variety through the use of instrument-specific techniques. There are instances of tremolo bowing, ricochet bowing, pizzicato, *sul ponticello*, and both string and brass mutes.[29] Despite and perhaps because of all the additional colors, the strength of Prokofiev's contrapuntal writing is enhanced by this orchestration. While the counterpoint is effective on the piano, the clarity is enhanced when the interweaving melodic lines are given their own colors, especially because the trills and fast figurations create such a busy texture. A fine example of this is mm. 46–48, (Figure 2.6

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[24] Redepenning.
[25] Robinson, 59.
[26] Sergei Prokofiev, *Sergei Prokofiev: Autobiography, Articles, Reminiscences*, ed. S. Shlifstein, trans. Rose Prokofieva (Honolulu: University Press of the Pacific, 2000), 26.
[27] Prokofiev, 27.
[28] Nesyev, 154.
[29] Tremolo bowing: mm. 11, 43-44, 49, 50, etc. Ricochet bowing: mm. 13-15, 19-21, 25-32, etc. Pizzicato: mm. 1-10, 13-15, 70, etc. Sul ponticello: mm. 36-37, 82, and 85-87. String mutes: mm. 25-32, 54-61, 73-80, etc. Brass mutes: mm. 10, 54-56, and 87.

below) where four independent layers of activity are occurring: 1) there are sustained notes in the bass, 2) there are eighth-note arpeggiations sequencing up by diatonic steps in the alto, 3) there is a soaring melody in the soprano, and 4) a countermelody answers the soprano melody in the tenor (including two trills).

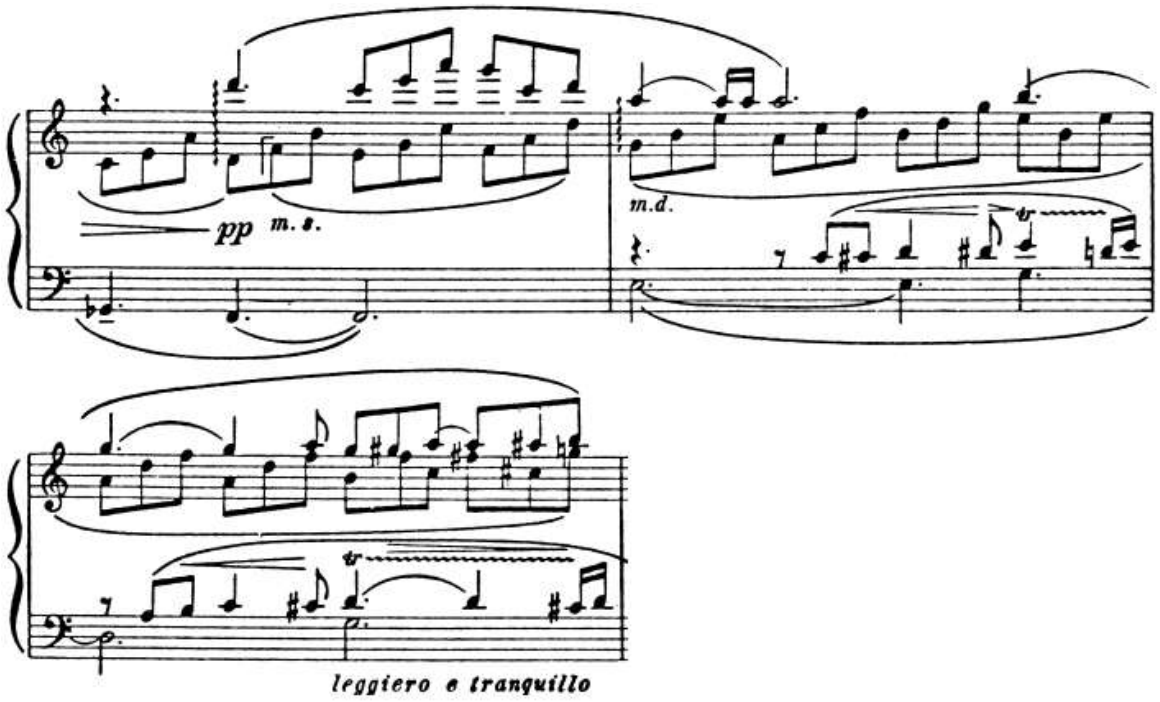

Figure 2.6: Piano Sonata No. 4, Op. 29, II. Andante assai, mm. 46–48

In the orchestrated version (Figure 2.7 below), each layer is given its own timbre: 1) the bass is heard in the basses and with slight variation in the cellos; 2) the alto is heard in the clarinet and in inversion in the bass clarinet, all while the violas have dotted quarter notes sustaining the first pitch of each arpeggiation; 3) the soprano melody is heard in the solo flute; and 4) the tenor's countermelody is broken into two halves with the first half heard in the violins (m. 47) and the second half heard in the solo English horn (m. 48). Even with the additions mentioned in the alto and bass layers, the clarity is still greater in the orchestrated version than in the piano version, due to the timbral differences in each layer.

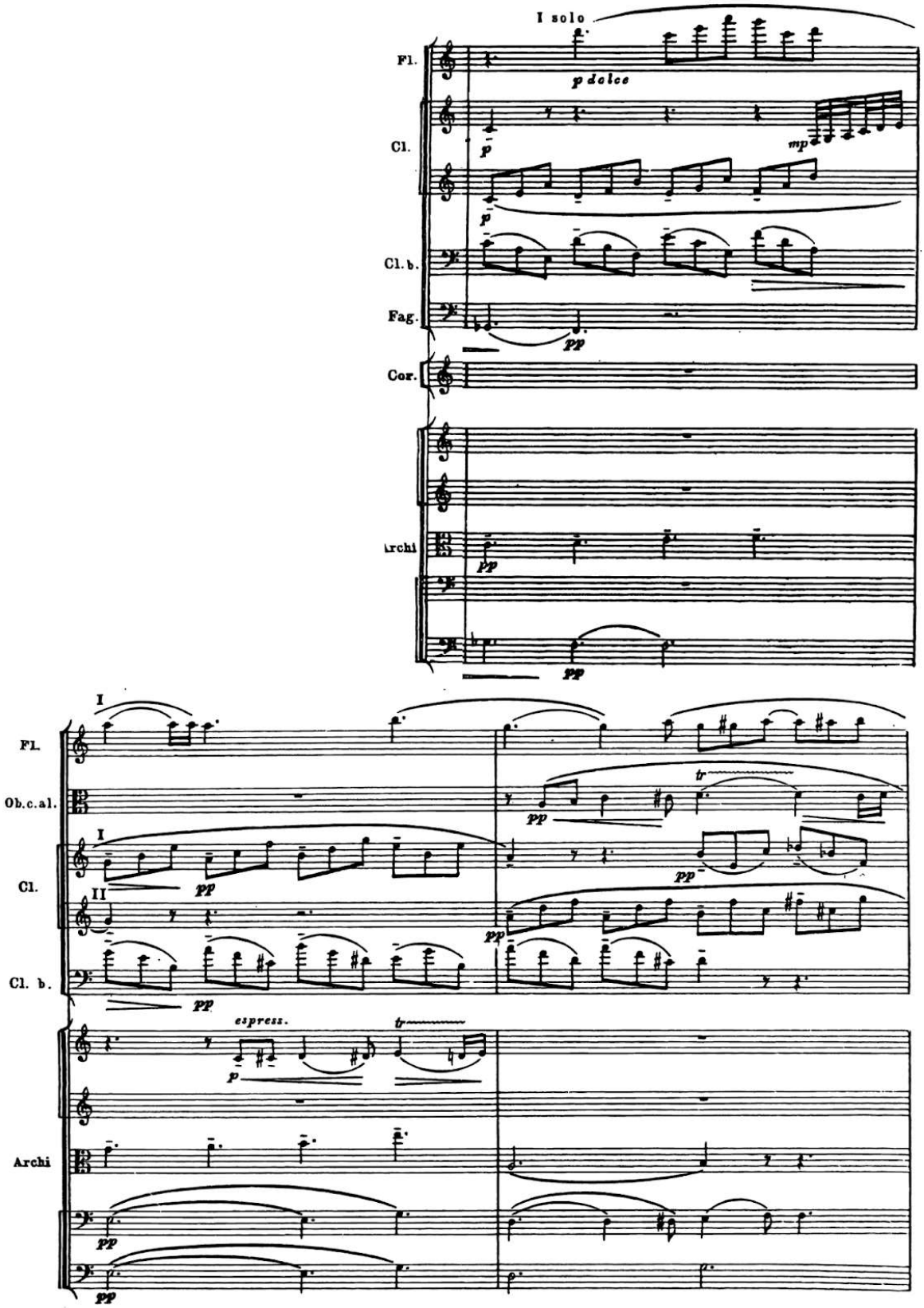

Figure 2.7: “Andante” from Piano Sonata No. 4, Op. 29bis, mm. 46–48

Conclusion

These examples demonstrate a few concepts. First, the degree to which Prokofiev alters his music from medium to medium increases with the potential of the ensemble. Given a small ensemble of homogenous voices, as in the "Humoresque Scherzo," he makes virtually no alterations. The works adapted to orchestra, however, invite more variation through the orchestration choices themselves, but also through instrument-specific techniques like pizzicato, mutes, etc. Second, the examples show the clarity of Prokofiev's piano counterpoint and the ease with which it may be adapted to larger media. It is so clear, in fact, that it leaves room for harmonization and variation within individual layers in his orchestrations without a loss of clarity.

The lesson I aimed to apply to my transcription through these observations fell somewhere between the extremes of the examples in this section. I am working with a small chamber group, yet I have several timbres and timbral effects available among the four instruments. For these reasons, I aim for high fidelity in notes, rhythms, and markings, as seen in the bassoon quartet, but feel free to incorporate timbral effects like pizzicato and string harmonics. Further thoughts on the degree to which I make editorial changes appear near the end of Chapter 4.

CHAPTER 3

TRANSCRIPTION PROCESS AND CONSIDERATIONS

In this chapter, I discuss my transcription process, examining specific examples and detailing some of the considerations that went into my choices. I have classified these choices into three concise categories: 1) scoring, 2) alterations made to the original score, and 3) varied presentations of repeated material. Insights gained through the examination of Prokofiev's own transcriptions, discussed in part in Chapter 2, guided many of these choices. The types of decisions discussed here may serve as a model for those interested in taking on similar projects.

While alteration is inherent in adapting music for another medium, wherein the product is something other than the original, I aim to stay as faithful as possible to the original in my adaptation. I have practiced and discussed transcription and arrangement for years, and at certain times have seen the two terms used interchangeably while at other times have seen the two defined differently, though inconsistently. It is helpful to clarify my understanding of the two terms and why I classify my own process as transcription. I define **transcription** as a faithful reproduction of a work for a medium other than the one in which it originally appeared. This is akin to orchestration, which Kennan and Grantham define as, "the actual process of scoring music for orchestra,"[30] though admittedly I am operating with a considerably smaller ensemble. In my view, **arrangement** is more liberal, allowing for alterations to form, harmony, or any number of musical elements an arranger may wish to explore.

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[30] Kent Kennan and Donald Grantham, *The Technique of Orchestration*, 3rd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1983), 2.

A helpful analog, and perhaps why I orient the two terms in this way, is their use in the jazz idiom. You might transcribe an improvised solo to study it, in which case your aim is to faithfully record what was played. Alternatively, many charts for big band are arrangements of jazz standards, but they might feature drastically different styles, tempos, formal sections, etc. from the original version, or even feature newly composed material in the form of countermelodies, introductions, and solo background figures.

Though I make decisions about which instruments play which notes, add timbral information through things like pizzicato and sustain, and in rare cases shift material to a different register, I preserve the form and harmony, and leave intact as many of the original markings as possible: I transcribe. I had a lively discussion around the exercise of editorial license with my colleagues for whom the transcription was made, which is visited in Chapter 4.

Overview of the Sonata

Before exploring the choices themselves, a brief overview of the character of each movement will facilitate the discussion on those choices which again are classified into the three categories of scoring, alterations, and varied presentations. Figure 3.1 below shows the overall form and formal sections of each movement with measure numbers for reference. Referencing the original piano score will be useful throughout the overview. At the time of writing, it is available at imslp.org.

Movement	Form	Formal Sections	Measure Numbers	Total Measures
I. Allegro, ma non troppo	Sonata-allegro	-	1-313	313
		Exposition	**1-102**	**102**
		-First Theme	1-31	31
		-Transition	32-63	32
		-Second Theme	64-84	21
		-Closing Theme	85-102	18
		Development	**103-204**	**102**
		Recapitulation	**205-294**	**90**
		-First Theme	205-222	18
		-Transition	223-254	32
		-Second Theme	255-275	21
		-Closing Theme	276-294	19
		Coda	**295-313**	**19**
II. Scherzo. Allegro marcato	Scherzo-Trio (Ternary)	-	1-83	83
		A	1-26	26
		B	27-57	31
		A	58-83	26
III. Andante	Modified binary with repeat	-	1-60	60
		A	1-22	22
		B	23-30	8
		A'	31-52	22
		B'	53-60	8
IV. Vivace	Sonata-allegro	-	1-353	353
		Introduction	**1-17**	**17**
		Exposition	**18-133**	**116**
		-First Theme	18-34	17
		-Transition	35-50	16
		-Second Theme	51-133	83
		Development	**134-242**	**109**
		-Retransition	226-242	17
		Recapitulation	**243-337**	**95**
		-First Theme	243-258	16
		-Transition	259-274	16
		-Second Theme	275-337	63
		Coda	338-353	16

Figure 3.1: Formal overview of Piano Sonata No 2, Op. 14

Movement I. Allegro, ma non troppo

The first movement is in sonata-allegro form. The first theme is brooding yet energetic, interrupted by a rhythmically and harmonically dissonant episode after only eight bars. The interruption lasts 11 measures, stagnating on a single chord and dissipating in both tempo and dynamic before a brief pause. After the pause the initial first theme material resumes, now extended by four bars following its climax, concluding the first theme. The transition introduces a mechanical music-box-like theme with fantastical shifts in harmony.[31] The transition is one bar longer than the first theme area and, without the 11-bar interjection of the latter, more uniform in character. The transition ends with a diminuendo and ritardando which make for a less abrupt shift to the second theme area.

Though the arrival of the second theme area is less abrupt than the interruptive episode of the first theme area, the music is still rich in contrasts. Notably, the meter changes from duple to triple. In Young-Ho Ahn's dissertation, "A Performer's Analysis of Sonata No. 1 in C Major, Op. 1, by Johannes Brahms and Sonata No. 2 in D Minor, Op. 14, by Sergei Prokofiev," they describe the second theme in this way:

> The second theme melody could be considered the most beautiful melody in this sonata. It is very tender and somewhat emotional in mood. The scale used to construct this melody is the phrygian mode. The Neapolitan harmony which supports this theme creates an exotic melodic color.[32]

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[31] Every four bars for 16 measures the pitch material (Lydian♭3) is shifted down by whole step for four shifts in total.

[32] Young Ho Ahn, "A Performer's Analysis of Sonata No. 1 in C Major, Op. 1, by Johannes Brahms and Sonata No. 2 in D Minor, Op. 14, by Sergei Prokofiev" (DMA diss., Southwestern Baptist Theological Seminary, 2000), 111-2, accessed February 23, 2020, ProQuest Dissertations & Theses Global.

Yun-Young Hwang, in their dissertation, “Prokofiev Piano Sonatas No.2, No.5, and No.8: Comparison and Performance Strategies,” also notes that this passage “is accompanied by arpeggio figures similar to those in Chopin's Nocturnes, but rarely found in Prokofiev’s other pieces.”[33] The closing segment of the second theme contains its own share of characteristic contrast. The flowing elegance of the previous melody is halted and stuttered by bold chords which cannot be bothered to agree on the strong beat.

The Development opens with a simplified rehashing of the second theme material. The next segment is marked with *scherzando* and introduces a number of hemiolas which impose duple over the triple meter. Interspersed among these are interjections of the climax motive from m. 7, adapted into the triple meter.[34] Melodically, the section is characterized by embellished octave leaps which either sequence down by step or remain stagnant. What follows is the longest passage of the first movement that feels consistent in direction and character. Through a skillful layering of what had until this point seemed like disparate elements, Prokofiev creates a 78-measure rise and fall from mm. 127–204 which crests in m. 187. This section is full of suspense and tension as though at any moment the tenuous alliance that holds together all of the thematic elements could break and allow the music to fall apart. The Recapitulation and Coda are similar in nature to the Exposition, rapidly shifting among varied characters.

Movement II. Scherzo. Allegro marcato

The second movement consists of two theme areas arranged in a ternary form. The first features a somewhat mischievous but mechanically repetitive melody accompanied by a

[33] Yun-Young Hwang, "Prokofiev Piano Sonatas No.2, No.5, and No.8: Comparison and Performance Strategies" (DMA diss., The Ohio State University, 2002), 38, accessed February 23, 2020, ProQuest Dissertations & Theses Global.

[34] The metric interplay here is fascinating. The written meter is now triple, while the hemiolas suggest duple. Yet when he calls back to material that first appeared in duple, he adapts it by adding a beat and using it to anchor the written meter.

perpetuum mobile eighth-note line. A highly disjunct compound melody generates some dialogue in the middle of the section through some registral displacement and rhythmic variation on the original motive, discussed later in this chapter. The B section channels the rhythmic insistence of the eighth-note accompaniment line into a similarly persistent rhythmic ostinato made up of two eighth notes and a quarter note which is repeated almost unceasingly throughout the section.

Movement III. Andante

The third movement contains a range of deep emotion. It is made up of three independent voices each relegated, at least in the beginning, to a fairly limited stratum. Ahn provides a concise description of the third movement:

> The main melody is perhaps the most serious and profound among Prokofiev's piano sonatas. It is somewhat declamatory in style, gradually proceeding from quiet meditation to almost tragic pathos. It is supported by an intricate pattern of figurations.[35]

It is precisely the declamatory style that leads to my overall approach in orchestrating the movement, which is discussed in more detail later in the chapter.

Movement IV. Vivace

The fourth movement, like the first, is in sonata-allegro form. The two theme areas present the competing ideas of a gallop and a march. There are notable parallels one can draw between this movement and both the first and second movements. In the recapitulation, thematic

[35] Ahn, 120.

elements from throughout the movement are combined, evocative of a similar approach to the development of the first movement. The method of combination, however, recalls the disjunct dialogue created in the A section of the second movement. Additionally, there is blatant cyclicism, wherein the second theme area from the first movement[36] is quoted in full for 12 measures at the start of the fourth movement's development section.

The remainder of the chapter looks at specific cases from the transcription which cover the three categories of transcription choices: 1) scoring; 2) alterations made to the original score; and 3) varied presentations of repeated material. The examples presented in each section are representative and not exhaustive.

Scoring

The scoring category has four subcategories: 1) tuttis, 2) doubling select piano voices, 3) replacing select piano voices, and 4) piano solos. In general, the subcategories work along two continua and the points at which they overlap: 1) the greater or lesser involvement of the pianist and 2) the greater or lesser involvement of the other ensemble members. These subcategories are further defined in their respective subsections.

Tuttis

The first scoring subcategory deals with passages that warrant a tutti texture. I define the **tutti** sections as those in which the piano part appears exactly the same as the original piano score with each of the other instrumental parts doubling one or more voices from the piano part. These examples are generally homophonic and tend towards higher or rising dynamics. On the surface, these examples may seem obvious or uninteresting. Indeed, the examples of the later

[36] Technically, it is the simplified restatement found in the development of the first movement.

sections require more consideration and present more varied results. The tutti passages are made special by their scarcity.[37] There are very few uses of the tutti texture in the inner movements; none in the third movement and only the final four measures of the second. Likewise, the fourth movement has very sparing uses of tutti which are found at the very beginning and end of the movement. The first movement features seven uses of tutti texture, and all seven instances use the same motivic material, some of which will be discussed below.

The first appearance of the first movement's tutti motive is in m. 7, shown in Figures 3.2 and 3.3 below. Three independent voices begin the movement, each with its own register and rhythmic character, but all of these voices converge to a nearly homophonic eighth-note rhythm in m. 7. The rhythm is almost unison, but the last dyad in the upper staff is displaced by one sixteenth note. This brief yet powerful tutti measure crescendos to an impactful *forte* chord on the downbeat of m. 8. The transcription choice here is a clear one. The strings and saxophone are already each doubling one of the three voices that eventually converge into the tutti. Naturally, those doubled lines converge as well, resulting in an ensemble tutti.

[37] The scarcity of tutti-sounding passages is largely what drew me to this piece for transcription. Nearly every measure of the sonata is full of stratified polyphony.

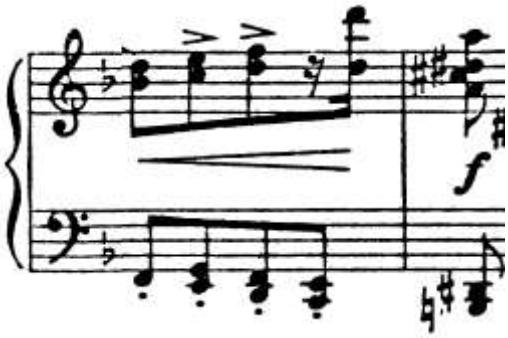

Figure 3.2: Mvt. I, m. 7–8, original piano score

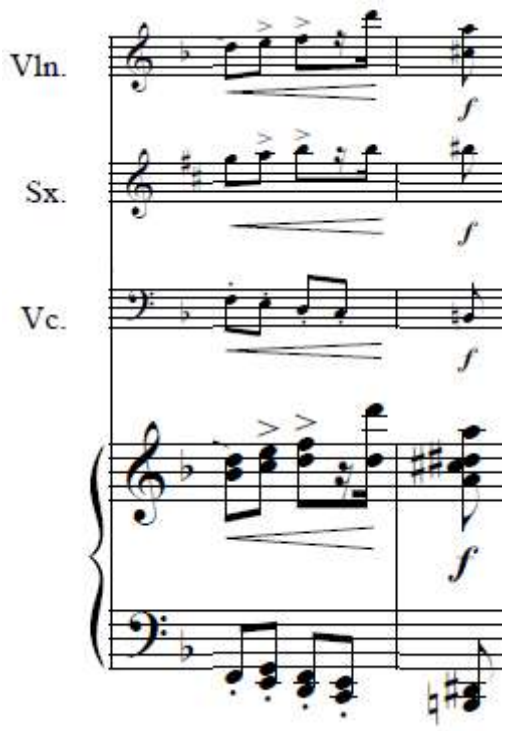

Figure 3.3: Mvt. I, m. 7–8, transcription

The next appearance of the motive comes at m. 26, preceded by the same material as was the first appearance. This time, however, the peak of the motive is prolonged through the next four measures. In the prolongation, just as in the final beat of m. 7, the rhythm is mostly unison, but in mm. 27–30 the upper and lower systems divide to create a composite eighth-note rhythm, each one taking a successive upbeat and downbeat in each bar. And, as the approaching material is the same, the approach in transcribing remains the same. Separate voices converge and are voiced according to the part they played in the preceding material. There are five more appearances of the initial one-bar motive throughout the movement[38], one of which features the prolongation (and a repetition of the prolongation) of mm. 27–30. Each appearance is approached similarly, with only slight variation dependent on context.

[38] Measures 117, 123, 212-219, 305, and 312.

Doubling Select Piano Voices

The next scoring subcategory is the doubling of one or more voices from the piano part in the other instruments. Unlike the tutti passages, examples from this subcategory are generally more polyphonic than homophonic, and the resulting independence of the lines creates the illusion of sections within the ensemble. The outer movements are both filled with numerous examples of this device, but I will focus the discussion on three examples from the fourth movement.

In mm. 18–34 in the fourth movement, the violinist plays the melody of the first theme. For most of this section they play the melody alone, replacing the piano voice. However, in m. 30 the pianist joins to reinforce the violinist's melody until m. 34. This reinforcement is needed because in the piano score the melody ascends to a dizzying register which a violinist might have difficulty achieving with much finesse for this chamber setting. Rather than have the violinist attempt to reach the peak (A7 in mm. 33 and 34) of the original melody, I dropped their melody an octave at m. 30. Because the pianist joins an octave above the violin line, the doubling then serves to preserve the original octave in the piano part while maintaining the continuity of the violin line as the primary melodic voice of this section. Figure 3.4 below shows the point at which the pianist enters to reinforce the violinist's melody.

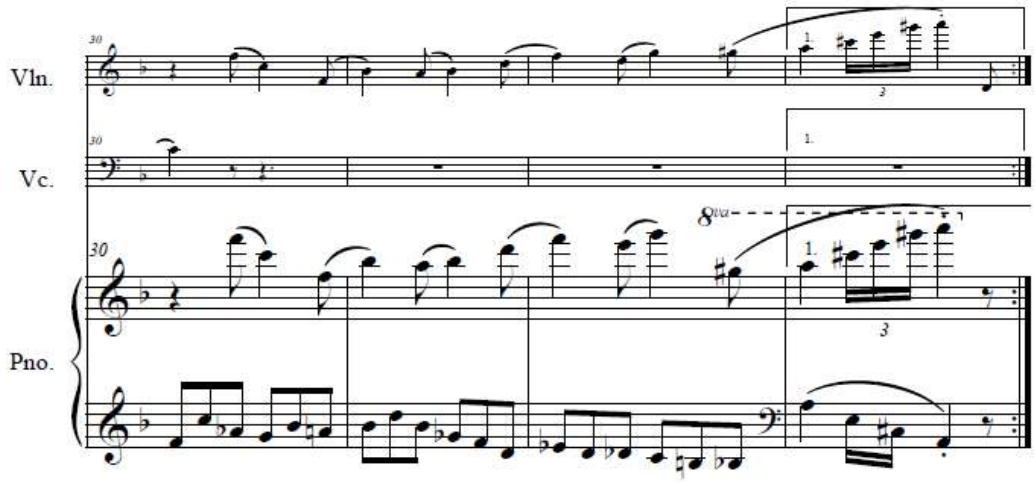

Figure 3.4: Mvt. IV, mm. 30–33, transcription

The next voice doubling example appears just as the first theme gives way to the transition in m. 35. The transition is characterized by a galloping compound rhythm. A blocked chordal melodic line is punctuated on the first, third, fourth, and sixth eighth notes of the measure, while a repeating drone note is articulated in the leftover spaces of the second and fifth eighth notes. For this texture, I decided to add weight where Prokofiev wanted weight, and leave it out where he left it out. For that reason, I added the saxophonist and cellist during the chordal melody, leaving the pianist alone to fill in the spaces on the repeating drone note. Figure 3.5 below shows the opening of this section, mm. 35–38. This persists for the first eight-bar phrase of the transition (mm. 35–42), whereafter the violinist takes over for the saxophonist for the second eight-bar phrase. There is an upward register shift when the second phrase begins, but little else is changed. Throughout these two phrases, the saxophonist or violinist doubles the highest note of the piano chord while the cellist doubles the middle note. I prioritized voice leading over any consideration for which chord member to emphasize as the chords appear in various inversions. The choice of the top two voices was helped by Prokofiev's omission of the bottom voice for one beat at the start of every four-bar subphrase (mm. 35, 39, 43, and 47).

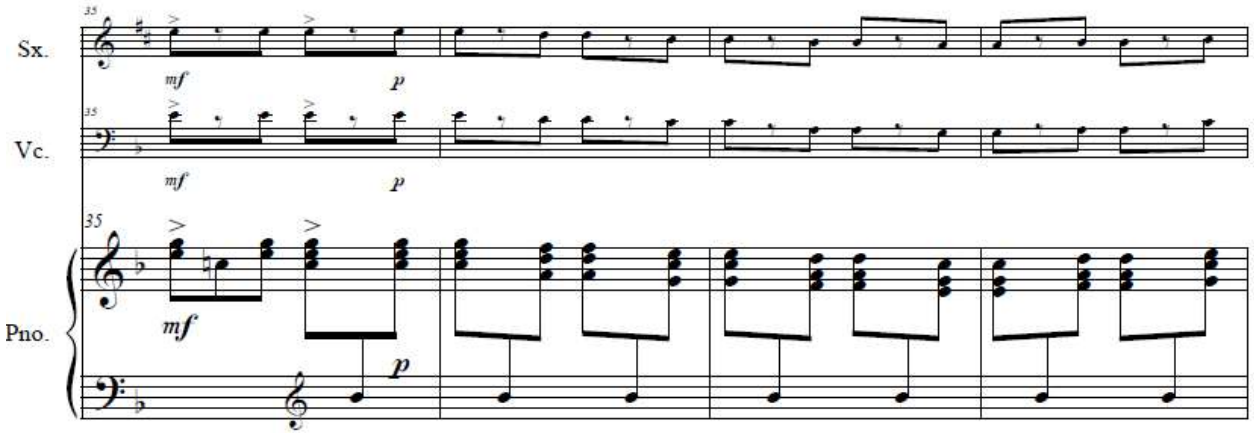

Figure 3.5: Mvt. IV, mm. 35–38, transcription

The gallop material from this example returns several times throughout the second theme area, development, recapitulation, and coda and is treated in a similar fashion with each return. One special case that warrants a closer look is in mm. 106–113, where again an alteration in texture by Prokofiev affords an opportunity to include a slightly different approach. Figure 3.6 below shows a few crucial differences in rhythm in the original piano score from the first presentation of the material. The gallop rhythm is now contained fully in the upper staff, while in the lower staff Prokofiev has added a simple beat division bassline. Because of this, the pianist's left hand is no longer contributing the inner pedal voice as before. This, coupled with new register leaps means the inner pedal voice is left out entirely for six of these eight measures.

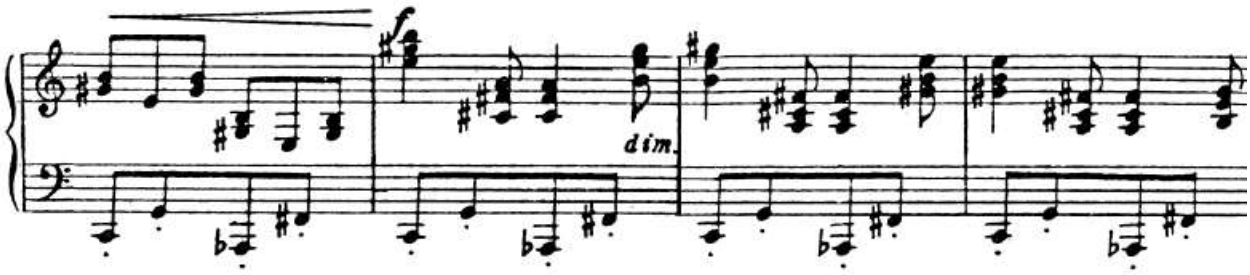

Figure 3.6: Mvt. IV, mm. 106–109, original piano score

Turning now to Figure 3.7 below, notice that my approach to the gallop rhythm is similar; at most, the non-pianists reinforce two voices from the chordal melody, but the contributing members change from beat to beat. The register alternates semi-regularly between high and low. The high chords are supported in the violin and saxophone parts, taking the high and low notes respectively, while the low chords are supported in the saxophone and cello parts, again taking the high and low notes respectively. This results in the saxophone alternating between the lower note in the higher chords to the higher note in the lower chords. Meanwhile, the alternation of low and high string voices adds a timbral component to the compound voicing of the melody. This technique is a callback to my treatment of much of the second movement, albeit with a slight difference. For most of the second movement the piano part omits the melodic voices. The next section deals with that very difference.

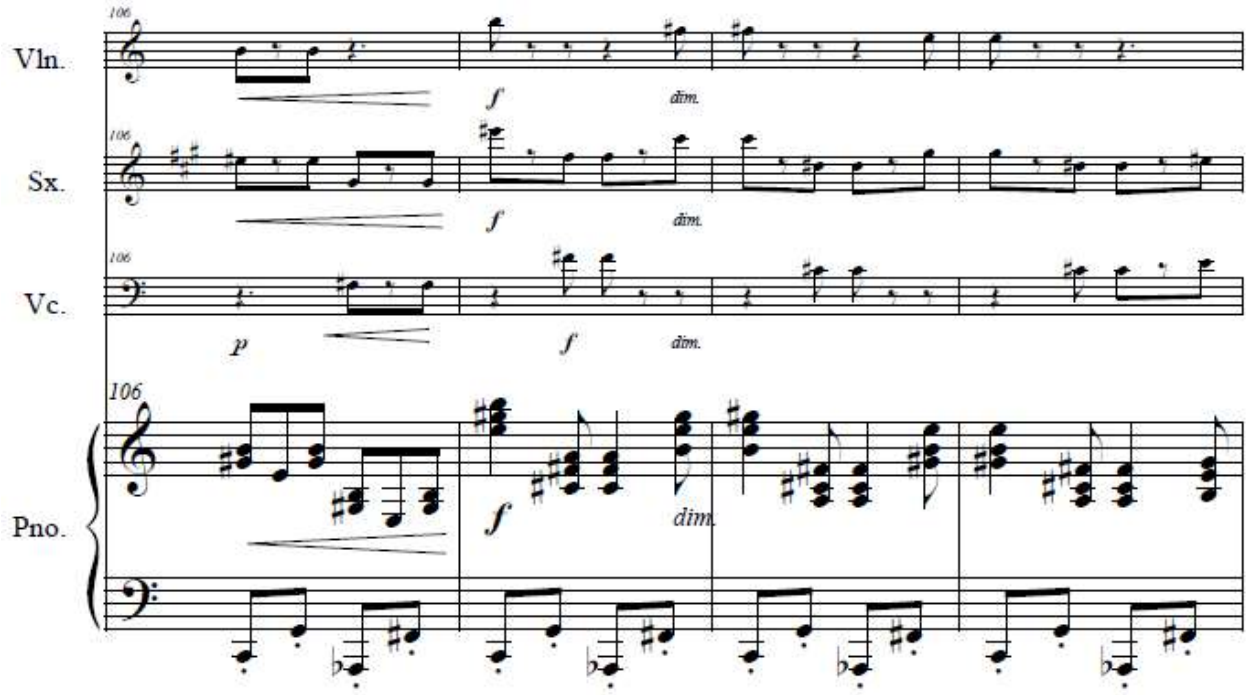

Figure 3.7: Mvt. IV, mm. 106–109, transcription

Replacing Select Piano Voices

The third scoring subcategory is the replacement of some or all of the piano voices with other instruments. In this subcategory, notes are removed from the piano completely rather than being doubled by a new instrument.

The first excerpt is one of the clearest examples of a passage influenced by the textural implications mentioned above. In mm. 143–186 of the first movement, Prokofiev utilizes four clearly-stratified voices (one of which is harmonized in dyads) which were easily divided among the four instruments used for this transcription.[39] Though tightly voiced, the three strata in the upper staff are rhythmically independent both from one another and from the bass voice. The rhythmic strata include: 1) a sustained melody; 2) a syncopated (first simply and later more complexly) alto voice, harmonized in dyads; 3) a heavy quarter-note counter melody; and 4) an eighth-note based bassline. Figures 3.8, 3.9, 3.10, and 3.11 below show two four-measure excerpts from both the original piano score and from my transcription. The transcription choices are discussed below the Figures.

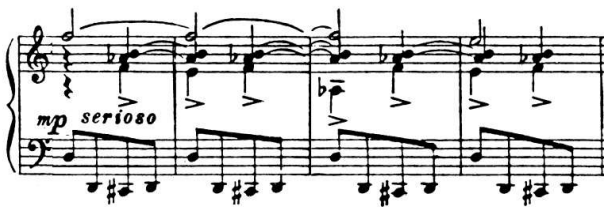

Figure 3.8: Mvt. I, mm. 143–146, original piano score

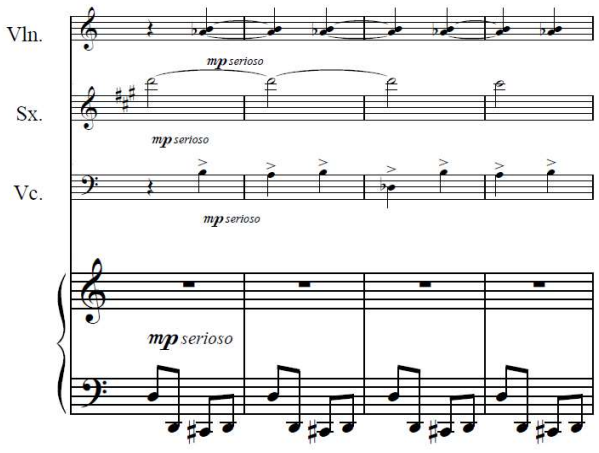

Figure 3.9: Mvt. I, mm. 143–146, transcription

[39] In fact, the potential I heard in this passage when I first encountered the sonata was the initial spark that encouraged me to pursue this piece for transcription.

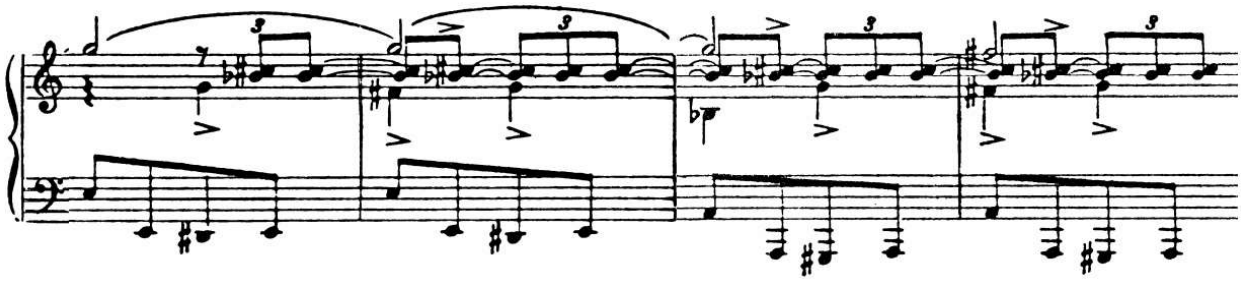

Figure 3.10: Mvt. I, mm. 159–162, original piano score

Figure 3.11: Mvt. I, mm. 159–162, transcription

The melody, which is given to the saxophone, is derived from the second theme. More accurately, it is taken from the first developmental treatment of the second theme at the very start of the development section (mm. 104–107) with its altered third measure. It has been augmented from its original form in addition to lengthening the first note of each (original) measure. The result of these two alterations is that each measure of the original melody now fits across a four-bar hypermeasure.

The combination of counter melody, heard in the cello part, and harmonic (and later rhythmic) dissonance, heard in the violin part, is a call back from the interruptive episode within the first theme area (mm. 8–19). In m. 159 the violinist progresses to the easily-identifiable rhythmic motive from mm. 8–19 after beginning the section (m. 143) with a simplified two-beat syncopation.

The bassline, the only remaining voice and the only one left to the pianist, is the familiar octave/lower neighbor motive which was first introduced at the transition (m. 32) and appears frequently in diminution throughout the movement. Here it appears at its original eighth-note speed but three octaves lower.

Each of the four voices is able to dig into powerful, comfortable registers, while the spread of the registration allows each player, but particularly the saxophonist, a degree of sonic freedom without fear of overpowering the others. The ensemble performs an effective 45-measure build-up which concludes with the climax of the development section.

Next, one of my favorite examples from this subcategory comes from the second movement, which exhibits piano voice replacement throughout the entire movement. I enjoy the way the variety of timbres enhances the effect of chaotic dialogue. In fact, in only six measures of this movement do I leave the piano part fully intact (mm. 61–62 and 81–84). In general, the melodic elements of the Scherzo are given to the string players and saxophonist, while the mechanical eighth-note accompaniment remains in the piano. The bassline is at various times in the piano part, the cello part, or both. I'll focus attention on just one four-bar phrase for examination.

In mm. 13–16 Prokofiev provides an embellished repeat of the previous four measures, now in E major rather than G major. The melody of mm. 9–12 is centered around fifth-root

motion of the tonic and dominant chords in G, all in the characteristic eighth note-quarter note rhythm established in m. 1. His embellishments in mm. 13–16 are both rhythmic and melodic. The lower voice adds two additional eighth notes to its lead-in to the quarter note, while the upper voice at various times changes its eighth note by backing it up a half beat (mm. 14 and 16), changing it to a sixteenth-note triplet flourish (m. 13) or changing it to a three-note march rhythm (m. 15). The melodic changes include adding chord members (mm. 13–15, given to the cellist), filling in stepwise motion (m. 13, by the violinist), changing the fifth-root motion to leading tone-root motion (mm. 14 and 16, found in the violin and saxophone parts respectively), and modifying the melodic interval to a harmonic dyad (m. 15, split between the violin and saxophone parts). See Figures 3.12 and 3.13 below.

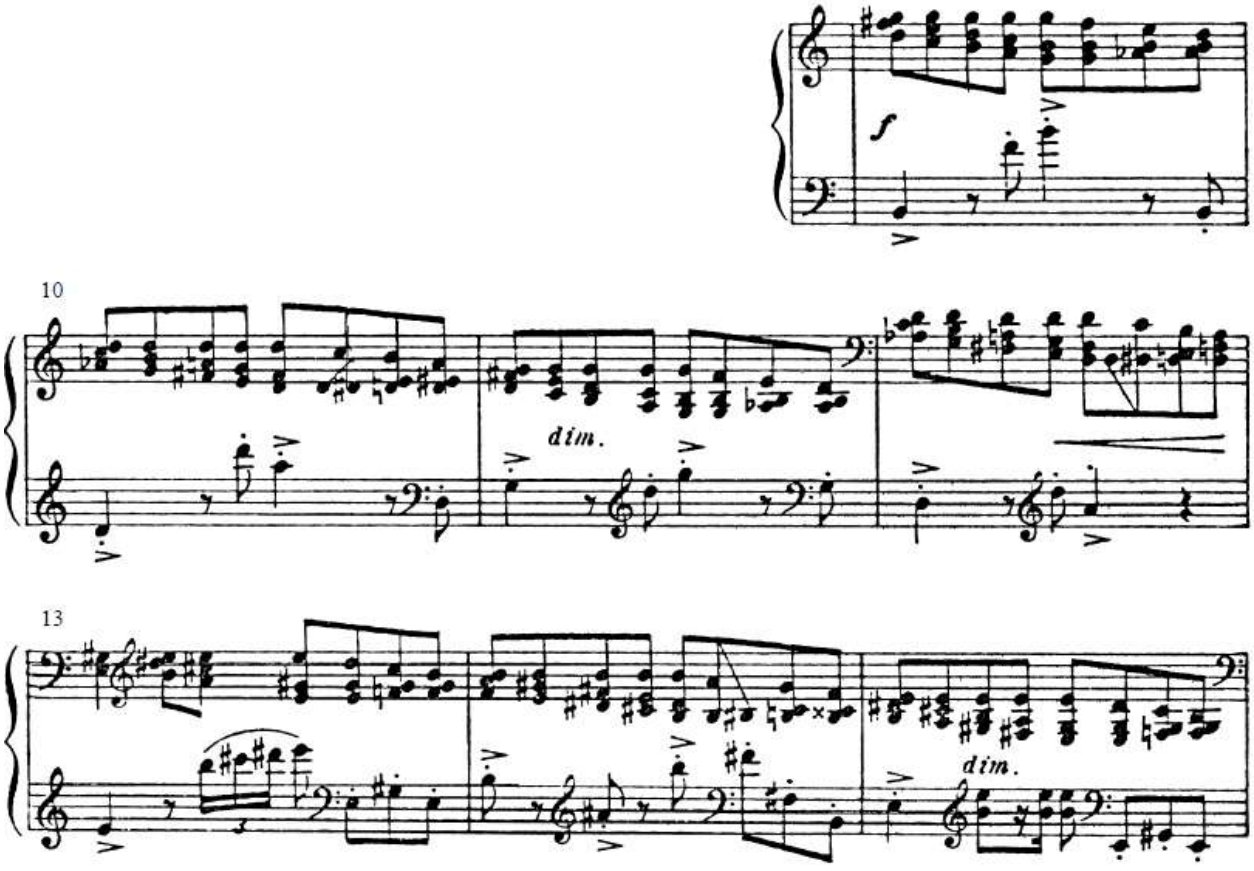

Figure 3.12: Mvt. II, mm. 9–15, original piano score

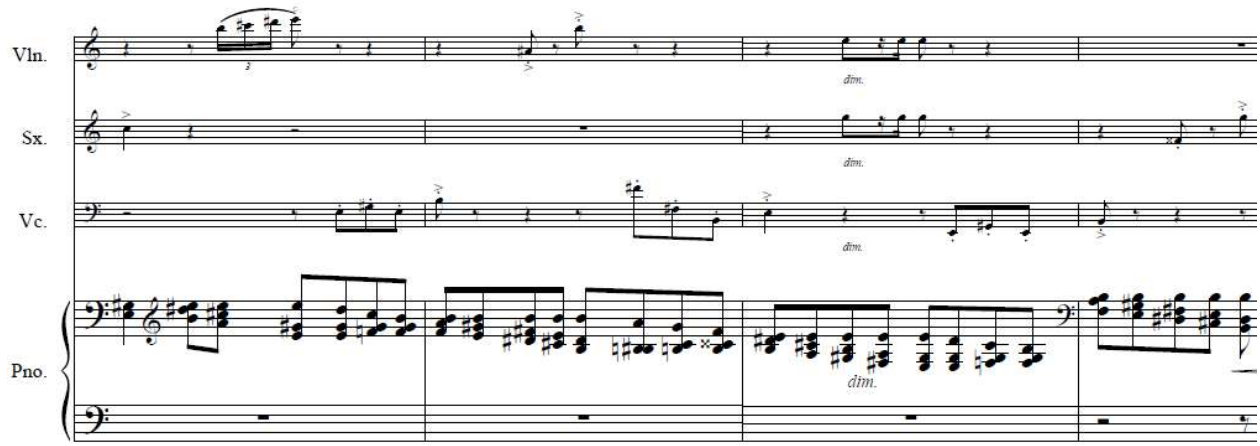

Figure 3.13: Mvt. II, mm. 13–16, transcription

In the original piano score the upper staff only contains the mechanical eighth-note accompaniment material, while the lower staff handles both the high and low voices of the compound melody. The division of the compound melody is visually clear on the page because the clef changes with each motivic fragment. In live performance, the division is also visually obvious in the performer because the left hand crosses back and forth around the accompaniment line of the right hand to perform each melodic voice. It was easy, then, to assign the low parts of the melody to the cellist and the high parts to either the violinist or the saxophonist, or as in m. 15, to both. The passing of these motivic fragments among the three non-piano voices adds timbral contrast to the frantically compound melody.

Another example in this subcategory comes from the third movement. The A section (mm. 1–22) features three strata, each introduced clearly at two-measure intervals from the beginning: 1) a plodding eighth-note bassline with chordal support; 2) an inner eighth-note ostinato which at its introduction seems likely to be the primary melodic voice; and, replacing the second voice in primacy, 3) the long-suffering melody composed mostly of quarter notes or longer note values and which builds from melancholy to anger before dissipating for the last

quarter of its span. Though the first two voices share a consistent eighth-note rhythm, their individual registrations, dynamic shapes, and introductions keep them clearly independent.

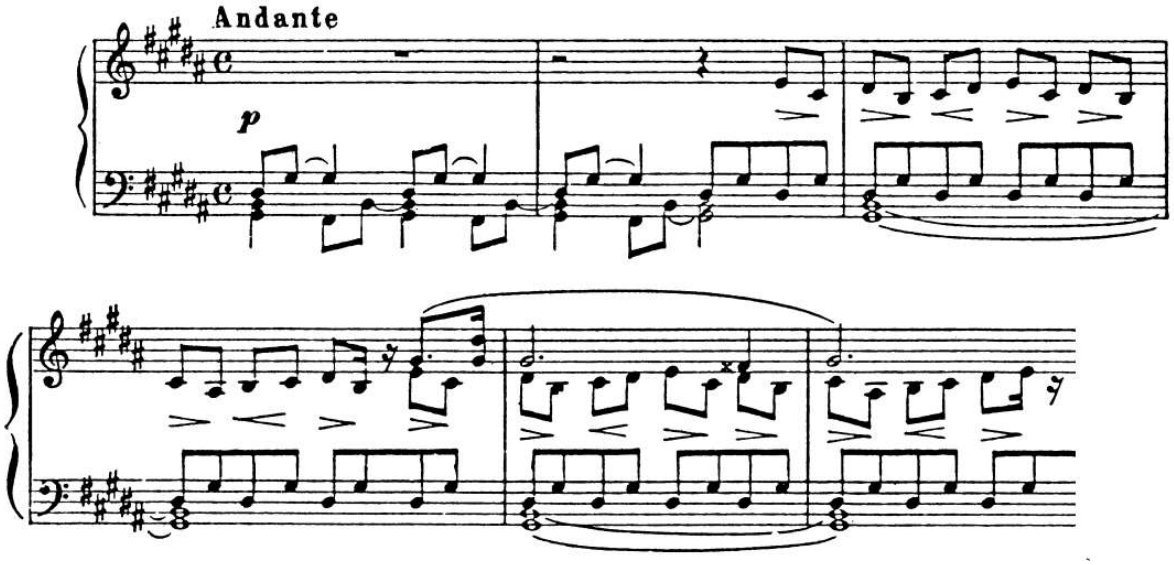

Figure 3.14: Mvt. III, mm. 1–6, original piano score

For the transcription, I conceive of the third movement as a solemn movement fit for solo voices; in the A and A' sections the melodic voice from the piano part is replaced with a soloist from among the other ensemble members. The pianist takes only the bassline/chordal layer, while the cellist gets a short-lived, shining moment in its tenor register, sounding the inner voice which enters at the end of m. 2. These are soon overtaken by the melody which enters with an anacrusis to m. 5. The violinist takes the melody first (mm. 5–22), capturing the mournful qualities needed for the first phrase with the timbre of it's mid-low register. When it ascends to a passionate peak in mm. 17–18, the strength of register and the reinforcement provided by the double stops compliment the transformed melodic character.

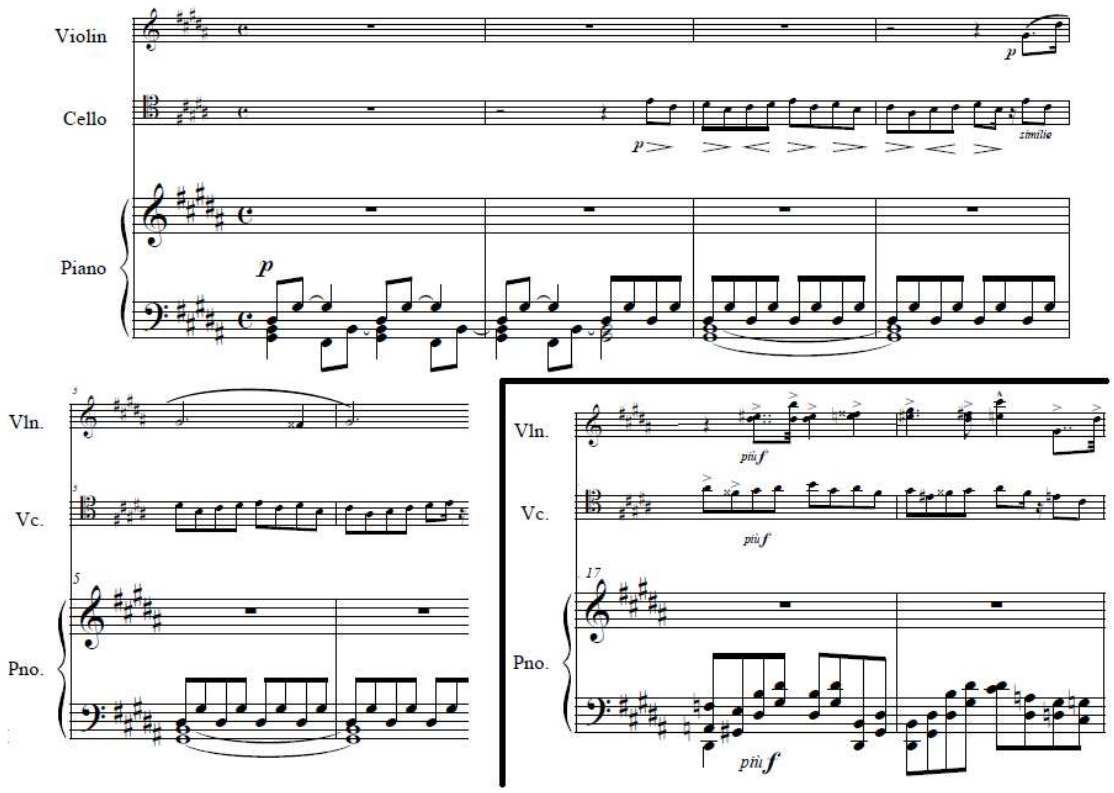

Figure 3.15: Mvt. III: mm. 1–6 and 17–18, transcription

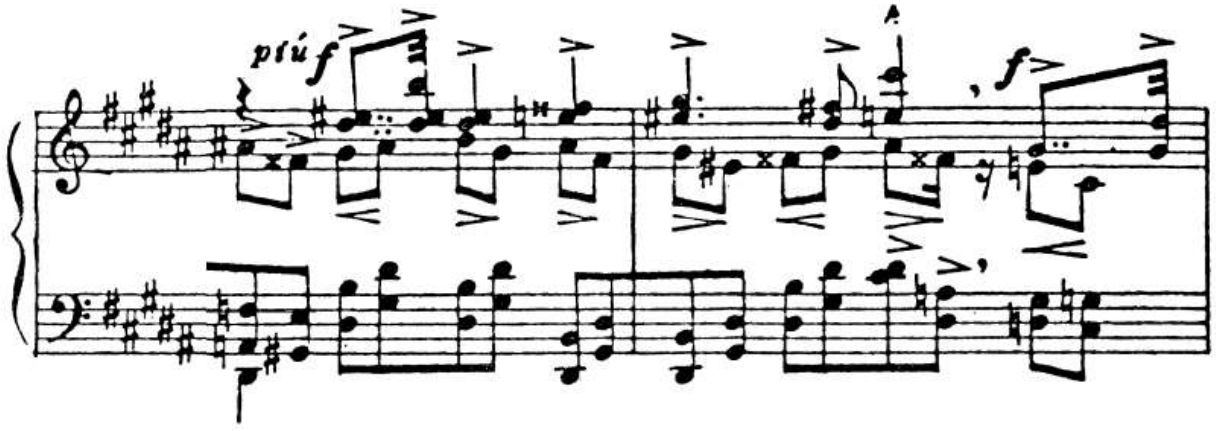

Figure 3.16: Mvt. III, mm. 17–18, original piano score

Later, the saxophonist is featured with the same melody in the A' section (mm. 35–52). In mm. 47–48, the pianist briefly reinforces the saxophonist in order to achieve the homophonic addition beneath the melody. This moment of reinforcement also serves to add power and weight to the height of the crescendo, differentiating this second climax from the initial one played by the violinist.[40] In the following section, I will examine the B section and Coda of the third movement wherein the piano finally gets its star moment.

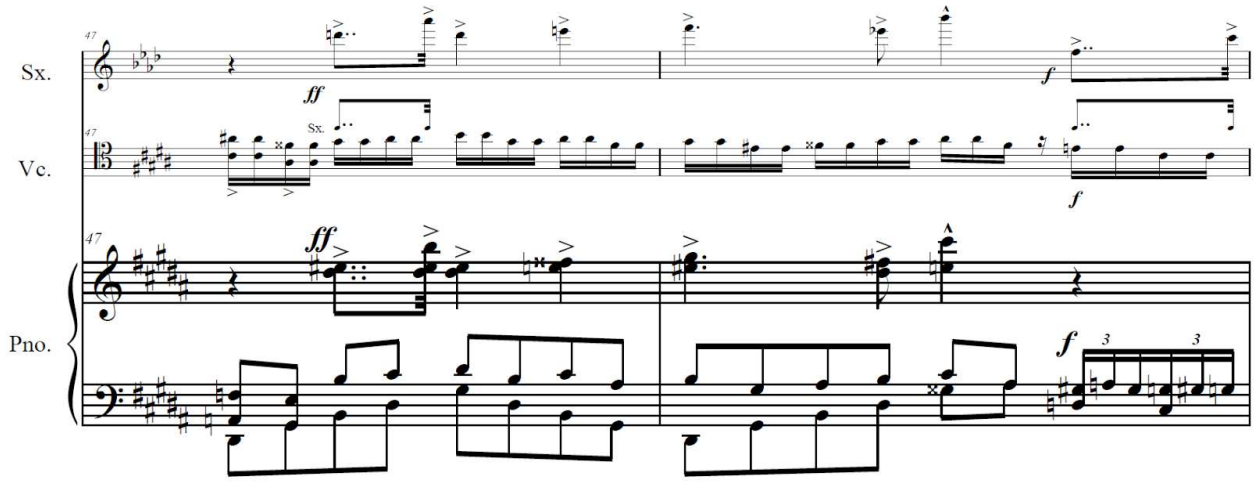

Figure 3.17: Mvt. III, mm. 47–48, transcription

Piano Solos

The final scoring subcategory under consideration features moments where the pianist performs a solo. In these sections, usually brief, the pianist plays portions of the sonata as originally intended while the other musicians rest. Most examples from this subcategory occur scattered throughout the first and fourth movements, usually in places where the voices doubled or stolen by the other instruments come to a natural end, leaving the piano alone to begin or end a phrase or section. They are about three measures long on average in the outer movements. The

[40] This is a clear example of reorchestrating repeated material, a technique discussed later in this chapter.

inner movements are special cases at opposite ends of a spectrum. The second movement contains no piano solo moments. In fact, the only point at which the piano has no voices omitted is in the quasi-tutti of the final four measures. In the third movement, as discussed in the previous section, each of the A sections replaces the melodic voice from the piano part with a soloist from among the other ensemble members. However, the B section and the Coda based on material from the B section, are left solely to the pianist. Figure 3.18 below shows the moment which in the transcription the piano takes over as a solo voice on the fourth beat of m. 22.

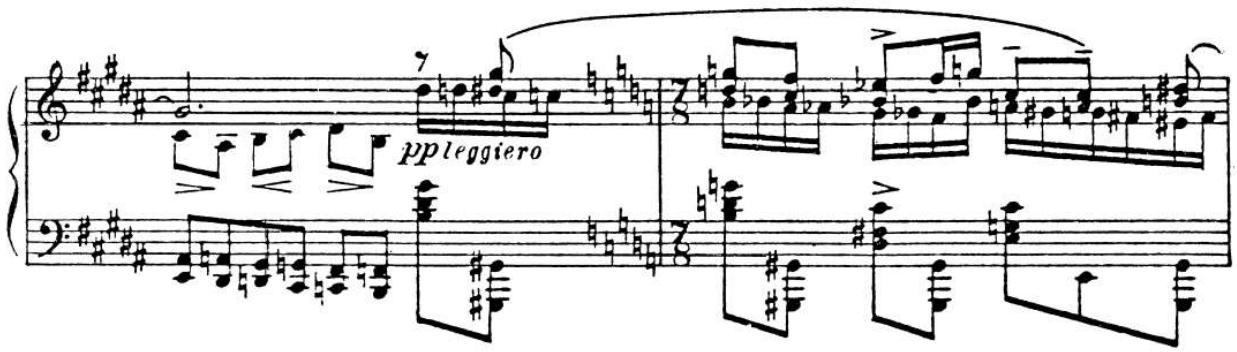

Figure 3.18: Mvt. III, mm. 22–23, original piano score

The B section begins (m. 23) with the sudden, but subtle shift of each of the strata up by an octave or more, seen in Figure 3.18 above. Simultaneously, the rhythmic nature of each voice changes, adding contrast to this middle section. The melody now moves freely in eighth notes, with the occasional pair of sixteenth notes. The inner ostinato/countermelody has doubled to sixteenth notes and is an almost entirely chromatic descent. The bass/chordal accompaniment has split into a compound line with the two parts separated at times by as much as a twelfth. To my ears, the resulting B section leaves behind the sadness and passion of the A section for a dream-like contemplative state. In the finesse of this transition, I lose track of the three layers and begin to experience the voices working in tandem as a whole. Listening carefully, and with

my now greater familiarity with the piece, all three layers are still clearly present, but that shift in attention from my early experiences with the piece is what I aimed to capture by allowing the pianist to reclaim the original presentation.

The transition into the Coda works almost identically to the transition into the B section with the exception of register. Despite the A' section ending in the same register, the Coda begins an octave higher than does the B section.

Alterations

This section offers examples of the second category of transcription choices: alterations made to the original piano score. In this category are three subcategories: 1) octave transpositions and doublings, 2) string techniques, and 3) sustain.

Octave Transpositions and Doublings

The first alteration subcategory deals with octave transpositions and/or doublings. There is only one short example of music that appears displaced from its original octave without also being doubled in its original octave. Toward the end of the fourth movement (mm. 343–344, shown in Figure 3.19 below), the violin part ignores the *8va* designation present in the original piano score (Figure 3.20 below). Similar to mm. 33–34 mentioned earlier in the chapter,[41] I preferred not to have the violinist ascend quite so high in this chamber setting. Rather than have the pianist step in to reinforce for only three beats and break the independence of the line, I omitted the pianist and kept the violin part in the range shown in the example.

[41] Chapter 3, Scoring: Doubling Select Piano Voices; ppg. 30-31.

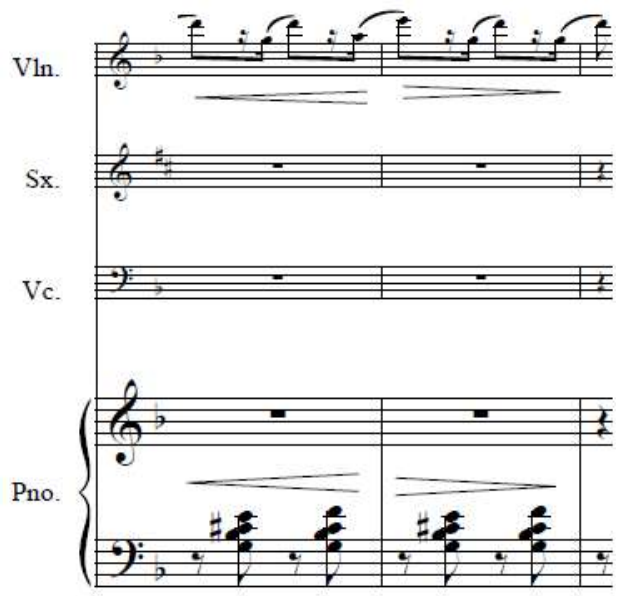

Figure 3.19: Mvt. IV, mm. 343–345, transcription

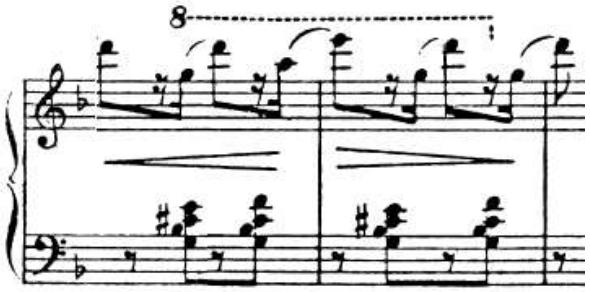

Figure 3.20: Mvt. IV, mm. 343–345, original piano score

Octave doublings are most frequently found when the cellist doubles the bassline in passages where the pianist sounds below the range of the cello. There are also a few examples where the violinist or saxophonist doubles a line from the piano part an octave below the original. There are a handful of examples of this usage[42] in the outer movements, one 9-bar passage in the second movement, and no examples in the third movement.

[42] I: mm. 7 (cello), 26-28 (cello), and 32-44 (saxophone). II: mm. 17-26 (cello). IV: mm. 6-8 (violin and saxophone), 26-28 (saxophone), 30-34 (violin), 35-50 (all), and 146-161 (all).

String Techniques

The next alteration category is the use of string techniques. Idiomatic techniques like pizzicato, multiple stops, and harmonics are used to realize the full potential of adding violin and cello parts to the piano sonata. The three representative examples in this category come from the first movement, though each of the four movements utilizes at least two of the three mentioned techniques. First, in mm. 8–19, shown in part in Figure 3.21 below, the violinist enhances the dissonance of this interruptive passage by rhythmically sawing the double-stopped whole step between C-sharp and D-sharp in the violin's gruff low register. Later, during the transition (mm. 32–45, shown in part in Figure 3.22 below) the cellist is employed to enhance the ethereal fantasy quality of the passage by using stopped harmonics to play the rising quarter-note countermelody in its original octave. Finally, in the second phrase of the Development (mm. 109–112, shown in Figure 3.33 below) the violinist doubles the rolled chords found on the second beat of each measure. Just like the pianist, the violinist rolls its triple-stopped chord, though the violin part is revoiced, dropping the middle voice an octave for comfortably stacked sixths. Additionally, the violinist plays pizzicato, adding a harp-like accompaniment to the already dream-like second theme melody.

Figure 3.21: Mvt. I, mm. 8–11, transcription

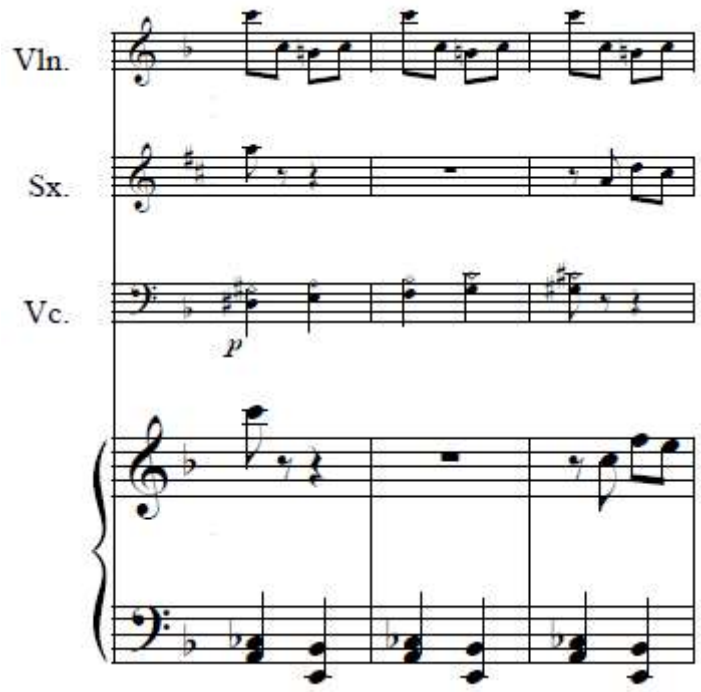

Figure 3.22: Mvt. I, mm. 36–38, transcription

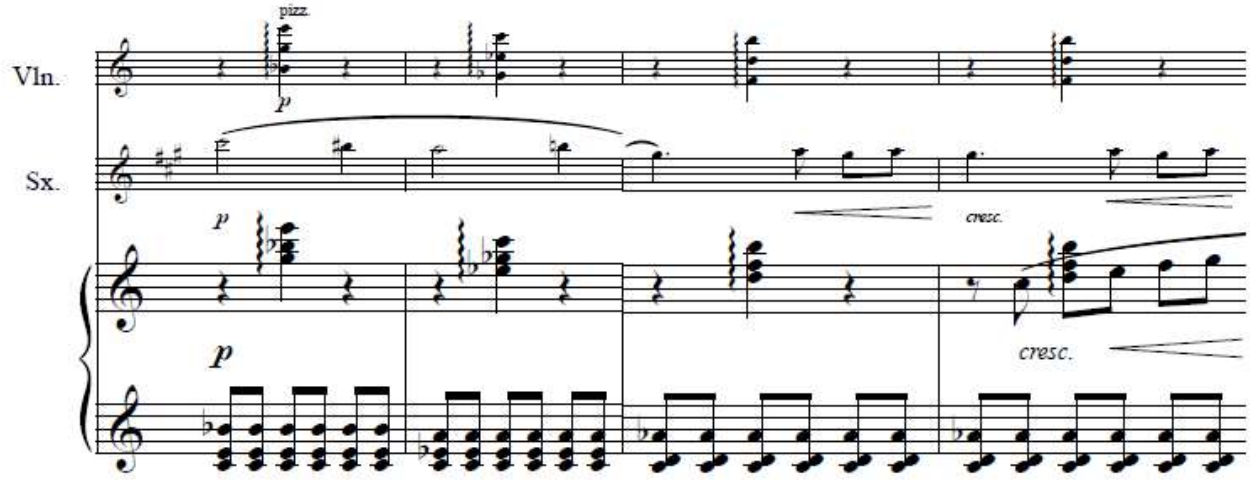

Figure 3.23: Mvt. I, mm. 109–112, transcription

Sustain

Finally, an obvious alteration to consider is the use of sustain. All three instruments added to this ensemble are capable of sustain, and Prokofiev provides plenty of melodies longing for a

sostenuto treatment. The significant examples are of course the most extreme uses of sustain; examples where a held note on the strings or saxophone produce a noticeably different textural outcome than the natural decay of the piano. One of the best examples of this occurs in the final build of the first movement's Development. From mm. 143–187, shown in part in Figure 3.24 below, the saxophonist plays the altered second theme melody, sustaining for long stretches of the passage without rest. While some breaths are likely necessary, the long phrase shape is obvious; what had been four-bar subphrases have been expanded to 16-bar subphrases through augmentation. Add to that the fact that the entire passage is a gradual, 45-measure build, and it is easy to see how the saxophonist, with their sustain capability, will be able to treat this melody with more obvious forward direction. Of course, it's possible that such an alteration would crowd out the other voices in the passage, but thanks to Prokofiev's orchestral layering of voices, those voices retain their clarity.

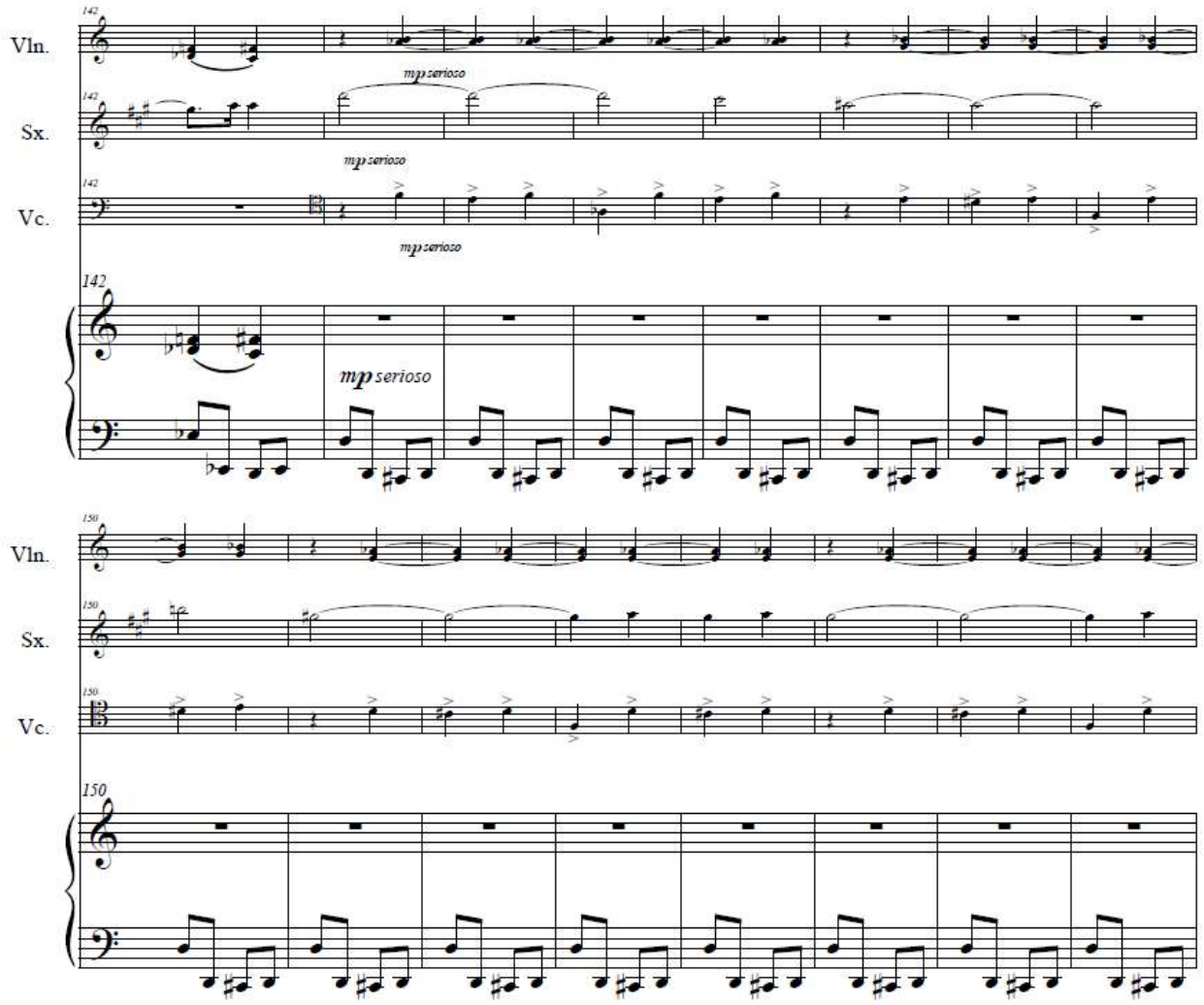

Figure 3.24: Mvt. I, mm. 142–157, transcription

The other melodic example that captures my imagination with its potential for the use of sustain is the A section melody from the third movement. The opening two measures of the melody feature six beats of sustained G-sharp, interrupted for only one beat by a lower neighbor tone. At such a slow tempo[43] this long opening contains a wealth of shaping opportunities for both the violinist (mm. 5–6) and the saxophonist (mm. 35–36). Even the three doubly dotted eighth notes that appear towards the end of the section, once again considering the slow tempo,

[43] Surveying a handful of commercial recordings, a range of tempos between 38-50 BPM seems common.

provide room for directed sustain, enhancing the drama of the moment. Figure 3.25 below shows the violin excerpt (mm. 5–6).

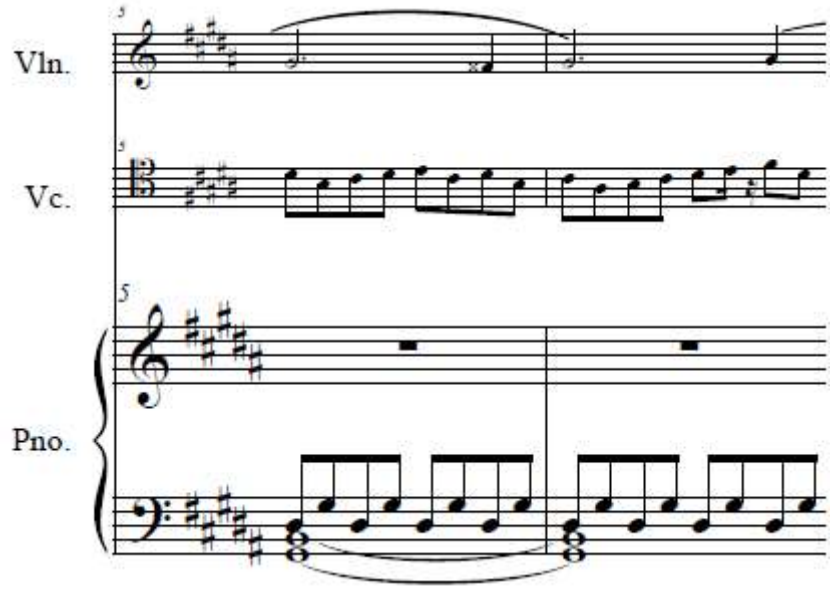

Figure 3.25: Mvt. III, mm. 5–6, transcription

The Reorchestration of Repeated or Returning Material

The final of the three categories of transcription choices is the reorchestration of repeated or returning material. The motivation to orchestrate subsequent appearances of material differently than I did in the first presentation of the same material is twofold. The first motivator is simply variety; I have four instruments to choose from whereas Prokofiev had only one, so I have the tools to inject variation when material recurs. The second is the way Prokofiev himself treats repeated material. Despite having only one instrument, or perhaps because of this, he adds his own variety to repeated material with fair regularity. I will share four illustrative examples: two from the first movement and one each from movements 2 and 4.

A prime example of this is the recapitulation of the first movement. Prokofiev varies the return to the first theme in two substantial ways: 1) the rhythm of the arpeggiated

accompaniment has changed from triplet eighth notes to sixteenth notes and 2) the material from the upper and lower staves have swapped registers. The arpeggiation has shifted up an octave, now the highest voice, and the melody and countermelody together have moved down an octave. The bassline (the first note of each measure in what had been the triplet eighth notes) has been separated from the arpeggiated figure, and this new fourth voice sounds down an octave as stand-alone eighths at the start of each measure. See Figures 3.26 and 3.27 below for a comparison of mm. 1–4 and mm. 205–208 in the original piano score.

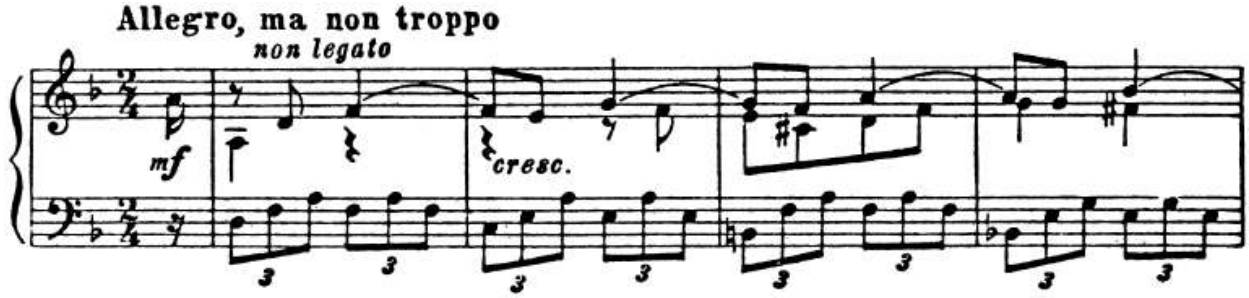

Figure 3.26: Mvt. I, mm. 1–4, original piano score

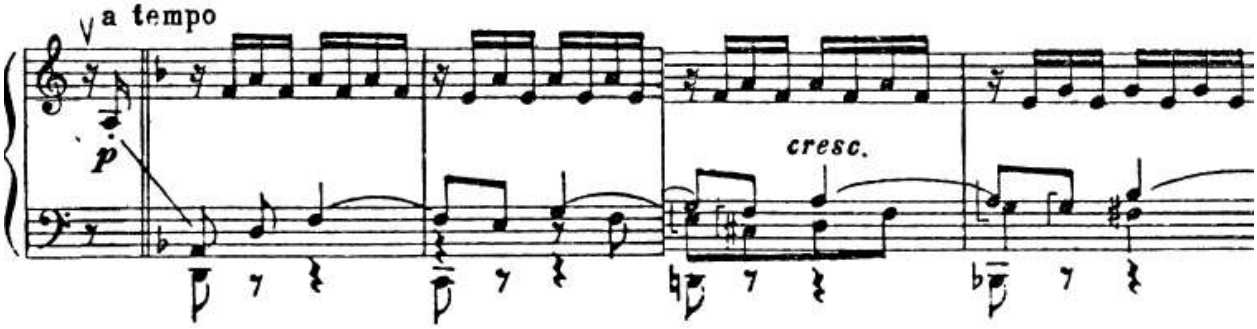

Figure 3.27: Mvt. I, mm. 205–208, original piano score

When we hear this material first, it is the opening of the sonata. There are clearly three voices present, so the choice seems simple and obvious. I have the piano play its original part and I double each of its three voices with one of the three new instruments; a clear introduction to the sound of the new ensemble. The registers are divided rather mundanely, so that the highest

and lowest sounding instruments double the highest and lowest sounding notes, even though the tight scoring doesn't require that in this instance. Figure 3.28 below shows the first four measures of the transcription. At the Recapitulation, I have the rare opportunity to grant the cellist a melody in the baritone register. Not wanting to cover the cello sound, I leave out the saxophonist and violinist completely, allowing the pianist to handle the other three voices. Figure 3.29 below shows mm. 205–208 of the transcription.

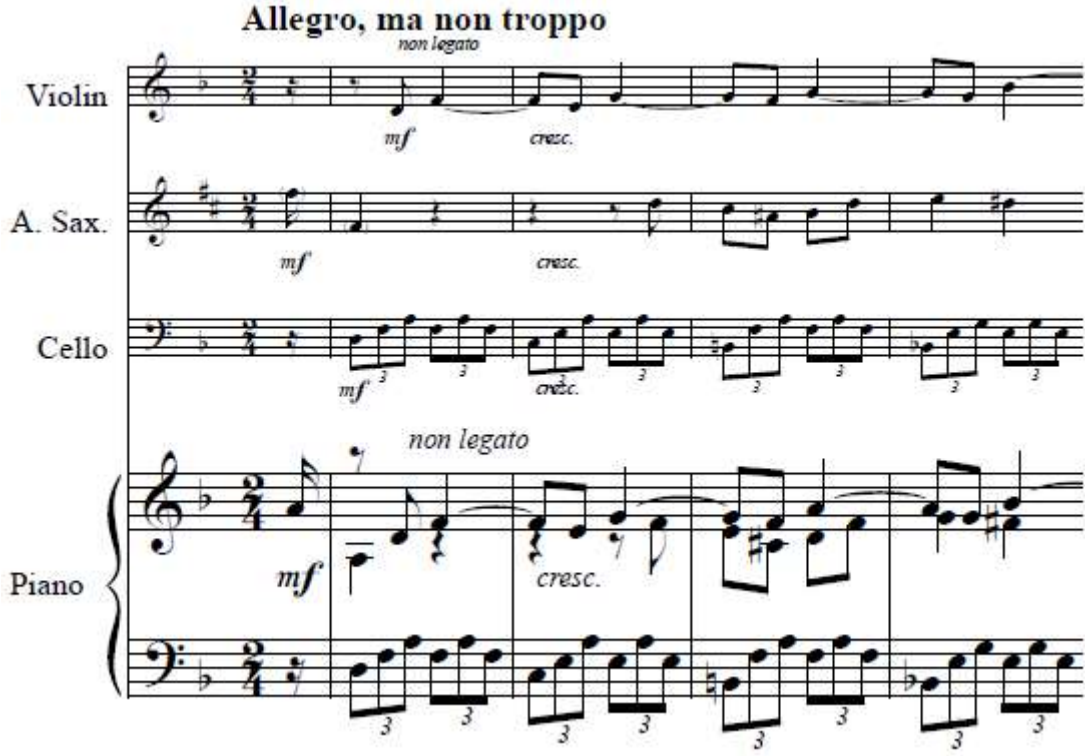

Figure 3.28: Mvt. I, mm. 1–4, transcription

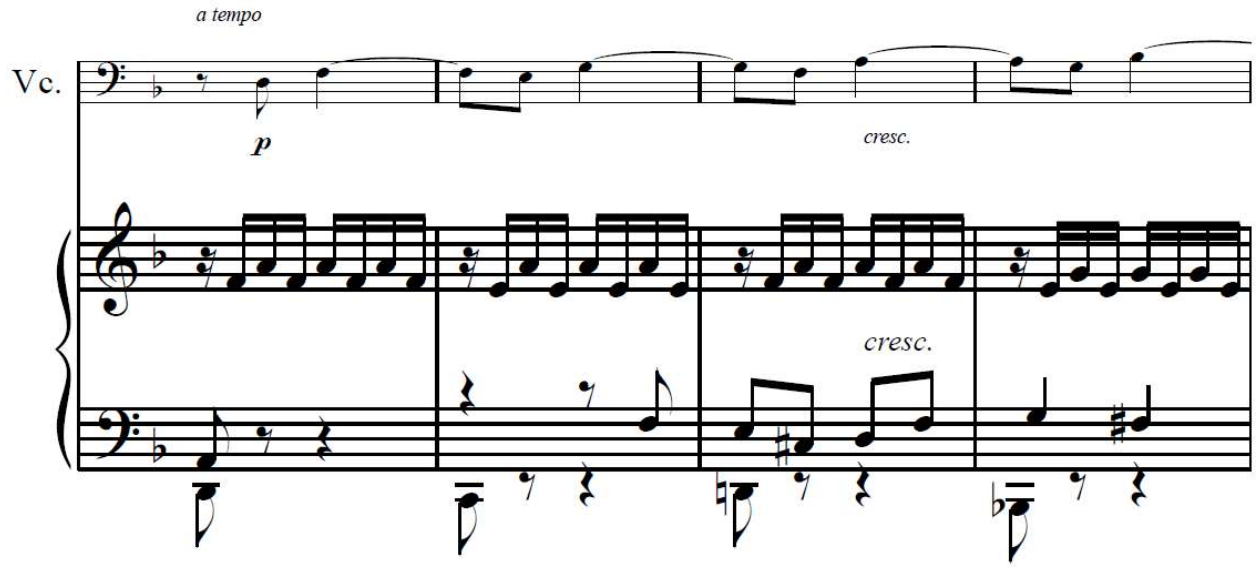

Figure 3.29: Mvt. I, mm. 205–208, transcription

The next example is a final return of the same material, this time in the Coda. The Coda begins in m. 295, yet the reprise of the opening material doesn't begin until m. 299. Measures 295–298 are a lead-in composed of material from the lower system of m. 1 (equivalent to m. 299), but reverse-engineered so that the bassline begins two half-steps higher, now descending from E through E-flat before reaching D in m. 299. In this four-measure lead-in, the harmonic rhythm of one chord per bar which is used both at mm. 1–6 and mm. 299–304, is augmented so that the two new half-steps added to the bassline get two measures each. With this prolonged introduction of the bass voice, the addition of the melody in m. 299 takes more of the listener's attention than it did in m. 1 because it is now joining an in-progress bassline rather than being introduced simultaneously with that bassline. Whereas in mm. 1–2 the listener's attention is split between two voices[44] at once (or more likely, taking in the rhythmically dissonant composite), by m. 299, we have entrained to the bassline for four measures and are ready to hear the melodic voice as acting contrapuntally to it. Though mm. 1 and 299 are virtually identical (only the

[44] The third voice of the countermelody enters in m. 3.

downbeat quarter note is missing in the latter), through the differences in context we experience them quite differently.

The four-measure lead-in is played by the cellist alone, reprising the material they had originally doubled back in m. 1. Likewise, the violinist and saxophonist each reprise their parts from mm. 1–8. The only difference is that now they are no longer doubling the pianist, they have replaced them entirely. The opening is like the audience is joining a conversation among friends already in progress; a group in which they only know the pianist. The coda is the chance for me as the orchestrator to say, "how rude of me, I haven't introduced my friends the cellist, the violinist, and the saxophonist." Figure 3.30 below shows mm. 299–302 of the transcription.

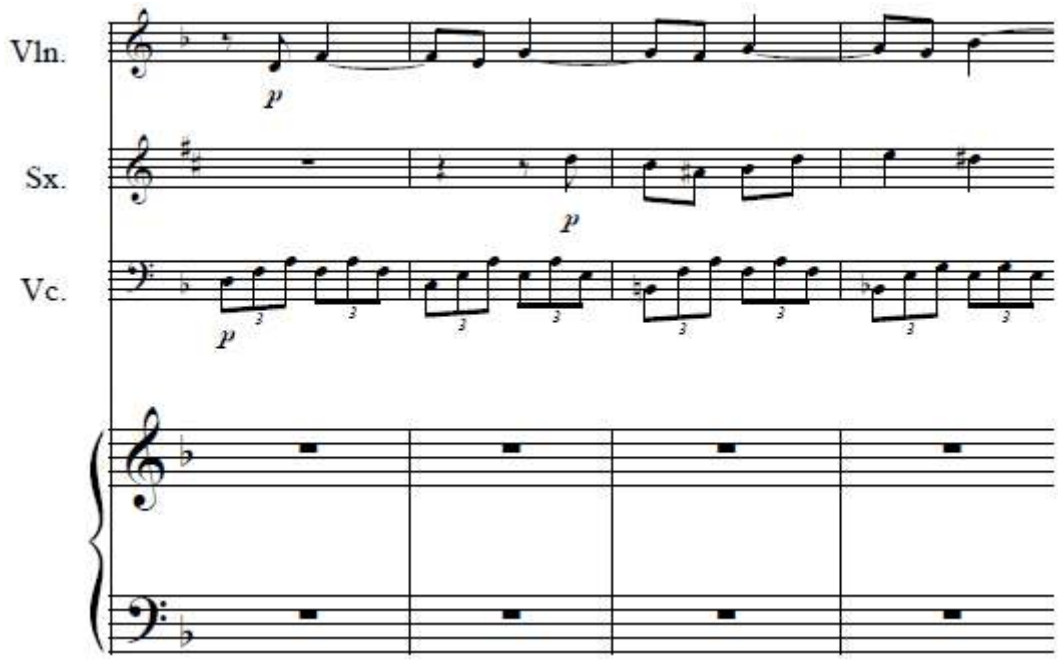

Figure 3.30: Mvt. I, mm. 299–302, transcription

The third example of reorchestrating repeated material comes from the second movement. In the B section, the short melody is repeated three times, modulating each time. Due to the extended harmonic language Prokofiev uses, it's hard to define the "key" of each

statement, but we can track the motion of the modulations by the central pitch of each. The first statement is centered around D, the second around D-flat (later enharmonically realized as C-sharp), and the third around A. Rather than reorchestrate for each repetition, I wait until the third statement to change up my approach. This happens for two reasons: 1) the greater distance (in pitch-class space) of the modulation between the second and third statements and 2) the larger registral spread that Prokofiev introduces. The bass is heard down a third and the octave eighth-note ostinato splits alternating statements into two octaves, presented up a sixth on beat four of each measure and presented down a third on beat two of each measure. Figures 3.31 and 3.32 below the following paragraph compare the beginnings of the first statement (mm. 31–32) and the third statement (mm. 48–49).

For the first two statements (mm. 31–39 and 40–47) the cellist plays the bassline unaided by the pianist, while the pianist plays the remaining parts, namely the octave eighth-note ostinato and the harmonized quarter note melody on beats one and three. The violinist reinforces the piano melody with pizzicato quarter notes, using double stops where possible. In the third statement (mm. 48–55), I showcase the change in the octave eighth-note ostinato by alternating between the pianist and violinist: the former plays the high octave on beat four of each measure while the latter plays the lower octave on beat two of each measure. The bassline is taken over by the pianist as it descends below the range of the cello. The saxophonist takes the melodic quarter notes, harmonized by the cellist now freed of the responsibility of the bassline.

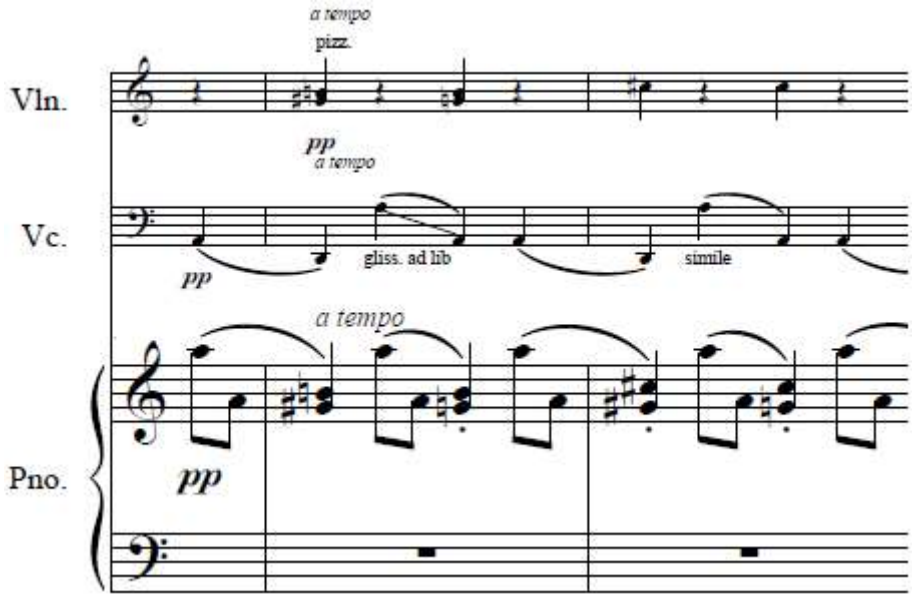

Figure 3.31: Mvt. II, mm. 31–32, transcription

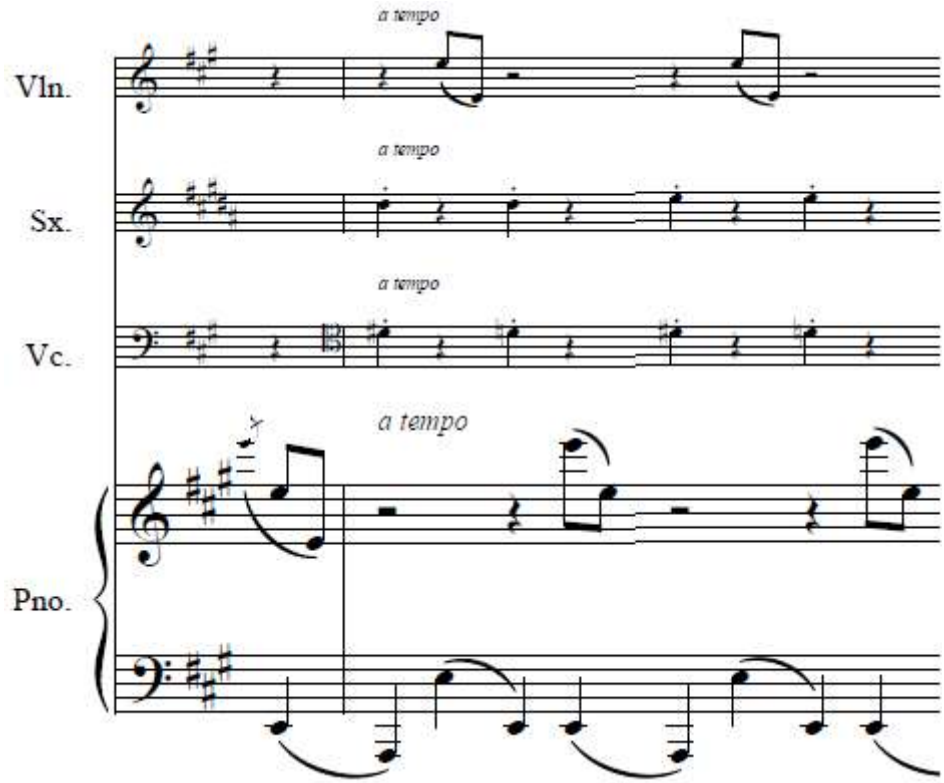

Figure 3.32: Mvt. II, mm. 48–49, transcription

The last example of reorchestration comes from the fourth movement. During the second statement of the second theme (mm. 82–95, shown in part in Figure 3.33 below) the violinist and saxophonist play a sustained, melodic antecedent motive twice, answered first by the cellist in descending staccato eighth notes and then by the pianist with a quarter-note chord repeated in four ascending octaves. Amidst both sustained melodic motives, the pianist interjects with unassuming slurred eighth-note pairs outlining a C major chord. The violinist and saxophonist proceed with the melodic voice and harmonization in an upward-meandering staccato eighth-note line, interrupted for one bar by the bassline which briefly crosses into their register. The violinist and saxophonist then finish the phrase with two more bars of their eighth-note line.

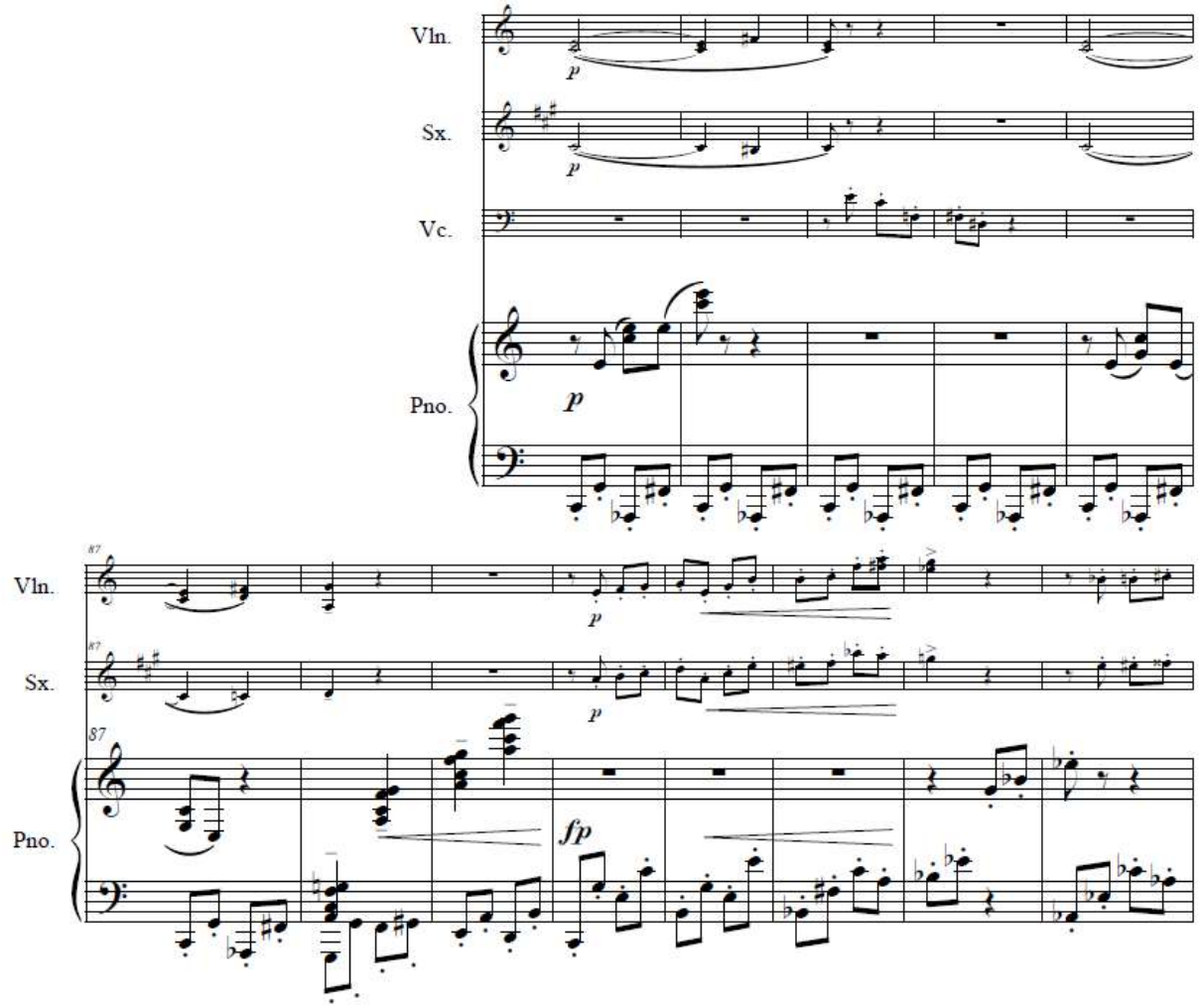

Figure 3.33: Mvt. IV, mm. 82–94, transcription

When this phrase returns in the recapitulation (mm. 306–319, shown in part in Figure 3.34 below the following paragraph) the bassline, the sustained motive, and the placement of interjections and answers remains the same. However, the material of the interjections and answers is substituted with material from the first theme area. The first theme melody is rhythmically adjusted to fit the simple meter as opposed to its original compound meter. The gallop motive, characteristic of the transition but first introduced in mm. 26–28, retains its compound division, appearing here in triplets. And finally, the sixteenth note interjection from m. 29 reprises its interaction with the second theme material.[45]

Because the first-theme melody originally appeared in the violin part, I started with the decision that the violinist should reprise that role. It begins, however, below the violin's range, so the first two-bar statement is covered by the cellist. Because the violinist has abandoned the sustain motive, I hand that part to the pianist. In the latter half of the phrase, the upward-meandering staccato eighth-note line begins, again, out of the range of the violin, so the scoring shifts down to the saxophone and cello parts. The eighth notes are simplified to quarter notes after a bar, leaving rhythmic room for a countermelodic statement of the gallop motive scored well above the saxophone and cello parts. The sixteenth note interjection provides enough interruption to cover the shift in scoring back up again to the violin and saxophone parts for the last two bars.

[45] This motive gets its first association with the second theme area when they are paired in the Development, mm. 190-203.

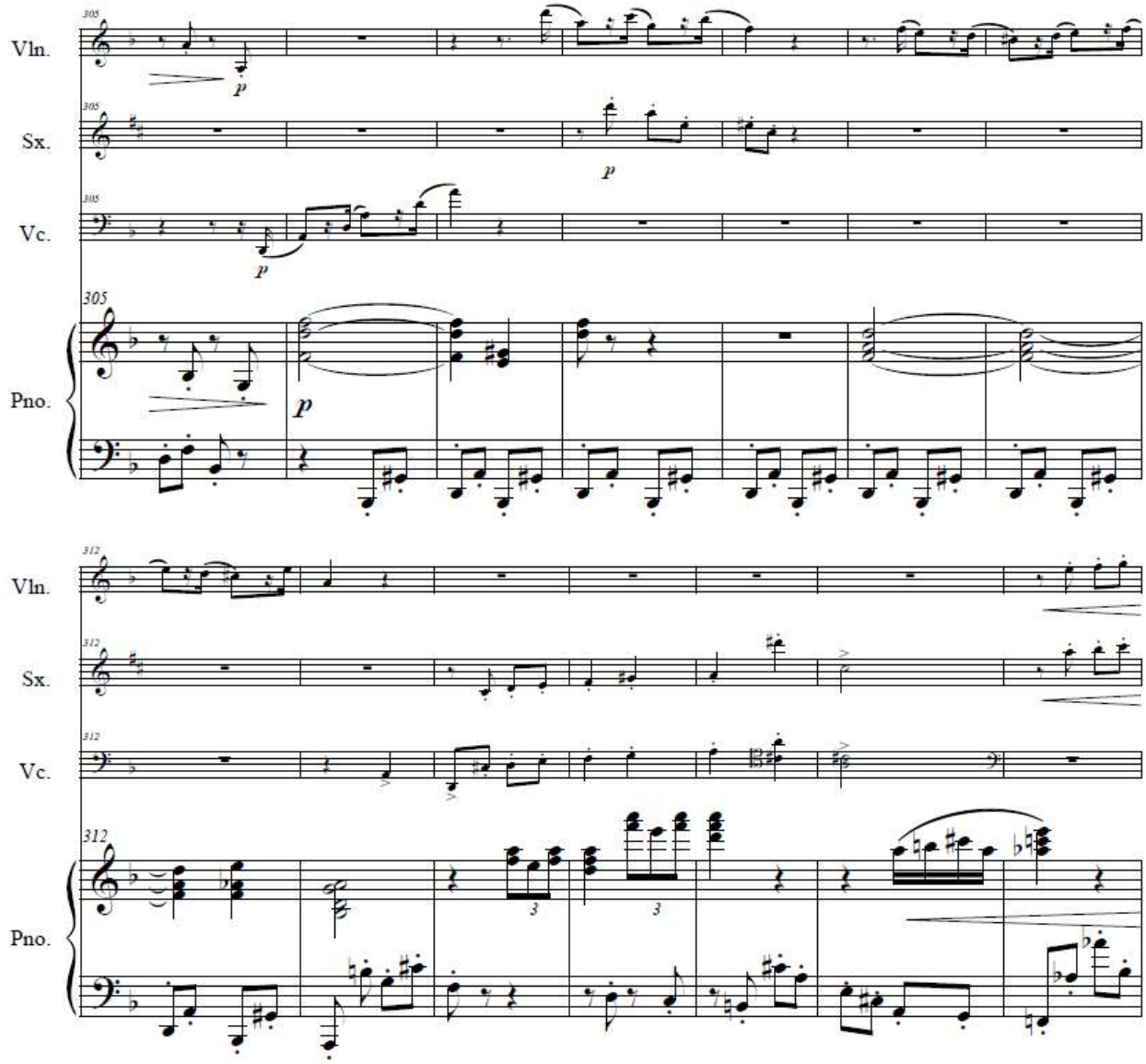

Figure 3.34: Mvt. IV, mm. 305–318, transcription

Conclusion

In his guide to Prokofiev's piano sonatas, Boris Berman underscores the variety contained in this work, even among Prokofiev's other sonatas.. He writes:

> Compared with the conservatively homogeneous music of the First Sonata, the Second astonishes with its huge variety, even incongruity, of styles, presented in a paradoxical, carnival atmosphere. In fact, this work pushes the limits of contrasts more than any other Prokofiev sonata. It covers a huge emotional range: from Romantic lyricism to aggressive brutality, from Schumannesque soaring to a parody of the cabaret or of musical automatons.[46]

With this transcription, my aim is to capture and enhance that variety through the orchestration. My first and strongest guide is my mind's ear where I imagine and test possibilities. This is supported by a working knowledge of the instruments I transcribe for; familiarity with the timbral library of each instrument. Finally, I confirm through the score that my imaginings are grounded in feasibility. In this way, it is a lot like good music theory analysis: listen first and confirm what you hear with what you see in the score.

I hope that the examples laid out in this chapter will serve as a model of the type of critical thinking that may improve one's own transcription projects. Sometimes the transcription process is quick and intuitive. At other times it can feel like solving a puzzle and is all the more satisfying for having solved it. The quickest way to improve is to transcribe or arrange music for peers and invite them to play. From the first rehearsal or reading session you immediately get feedback on what works well and what doesn't. Listen carefully, imagine the possibilities, confirm your choices with the score, and test your choices by rehearsing the product.

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[46] Boris Berman, *Prokofiev's Piano Sonatas: A Guide for the Listener and the Performer* (New Haven, CT: Yale University Press, 2008), Kindle edition.

CHAPTER 4

AN INTERVIEW WITH THE MEMBERS OF LUMINUS

I interviewed the members of the Luminus Piano Trio to get their perspective on the entire process of collaborating with me both as saxophonist and as transcriber. The members of Luminus are violinist Jon Rumney, cellist Erik Anderson, and pianist Dianna Anderson. We gathered at the home of Erik and Dianna for a reading session to refresh our memories of rehearsing and performing the transcription in June 2019. Afterwards, I led a recorded conversation which I transcribed in part. The conversation frequently included playing our instruments as part of the discussion. The quotes that appear in this chapter are from that recorded conversation. I asked about the challenges and delights they found with each. The string players rather enjoyed my use of pizzicato and stopped harmonics, even suggesting a few places where open harmonics were useful. Some changes were made to the transcription, particularly in the string parts. Additionally, we had a lively discussion about editing and/or editorializing, depending on the side of the (friendly) argument. Ultimately, the last discussion resulted in the fingering and bowing suggestions which are included in a performance edition of the score and parts.

Challenges Presented

From the Perspective of the String Players

When asked about the challenging aspects of the transcription, all of the answers were technical, though I did leave room in my question for answers outside of technique. The string

players each mentioned large pianistic leaps which require position shifts, frequently with little prep time. Jon, the violinist, pointed to the main theme of the fourth movement in particular. “It jumps all over the place,” he said. “It’s like a ballerina doing a little pirouette on a dime… It’s a tarantella kind of virtuosic thing.” I asked whether it was too unidiomatic for the violin to be worth the trouble, but he assured me it was not. Dianna, the pianist, suggested he might compare it to Prokofiev’s other works, and Jon offered the Violin Sonata No. 2, playing and singing a bit to demonstrate some similarities. Interestingly, the second sonata is adapted from the sonata for flute; another example where the writing wasn’t originally for violin. Figures 4.1 and 4.2 below show the striking similarities Jon demonstrated between this transcription (Mvt. IV, mm. 21–22) and the Violin Sonata No. 2 (Mvt. IV, m. 136).

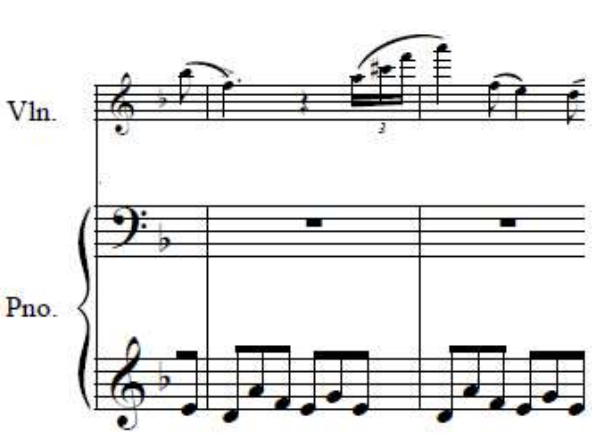

Figure 4.1: Mvt. IV, mm. 21–22, transcription

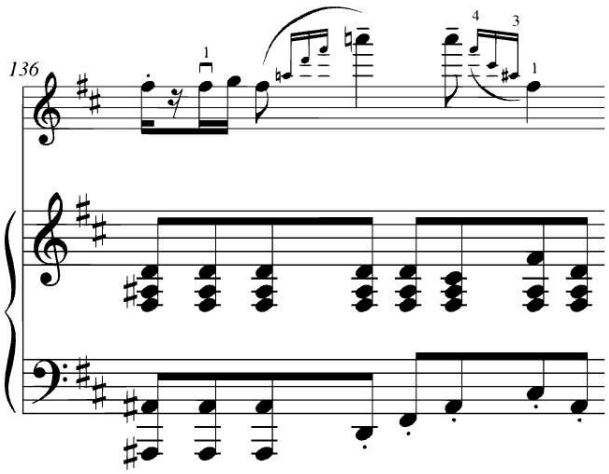

Figure 4.2: Violin Sonata No. 2, Op. 94bis, Mvt. IV, m. 136

From the Perspective of the Pianist

Dianna, who has not performed the original solo piano sonata, said that the greatest challenges she perceived in the transcription concerned texture. Going between playing the full texture of what Prokofiev wrote for the solo pianist to playing only part of it while other musicians take over the other parts presents not only a conceptual challenge, but also a technical

one. “If you’re playing the full texture you do certain technical things… It feels really different.” We also discussed the differences between preparing the original solo version versus this transcribed version and again the answer dealt almost entirely with texture and its technical implications. In passages where parts are omitted and given to others, the technique is sometimes changed but not always. Dianna says:

> There are lots of places where you would be compromised in your ability to play a smooth line because it all has to be with your thumb because the other parts of your hand are doing other things. So in that case, the pedal comes into play a lot more, or hand redistributions. There’s tricks that you use to make things sound smooth and continuous that don’t come into play with the arrangement because the texture in the piano part has been thinned out. So I made some different decisions with hand distribution and the pedalling… There are some places where if it’s just the left hand part I simply play it with the left hand because the gesture seems more authentic in that way. And then other places where if it’s just the left hand part but maybe it's playing two voices or three voices that I’ve allowed the right hand to be part of that, because it's easier and why not?

A final consideration that had not occurred to me was the impact that learning this version might have on Dianna learning the original solo piano sonata in the future. This came to light when I asked about the technical challenges of the second movement and which approach she took in handling that. “Thinking ahead to maybe playing the sonata I did not want to program myself to play that with two hands and then have to learn it with one hand.”

Insights Offered by Luminus

Articulation

The members of Luminus also mentioned some challenges that playing with a saxophonist presents, though several were offered with the caveat that they were not specific to saxophone; these challenges are present with many collaborative combinations. Articulation came up in a few different contexts. Jon (violin) expressed that his first instinct for an articulation length that he may be able to use together with Erik (cello) may not always be appropriate or possible with a saxophonist. Using extremely short articulations as an example, Jon said "If it's just impossible or just so difficult idiomatically for you then of course… we're going to have a collective way of achieving the character." More generally, the whole group referred to articulation when I asked what things go unsaid in a Luminus rehearsal that need more explicit conversation when others are invited to join them. Jon and Erik have a long history (since 2004) of playing together as chamber musicians and as principals in the Minot Symphony Orchestra, and have developed a lot of shorthand and non-verbal communication when it comes to bowings and articulations.

Balance

Another challenge is balance. This is mostly a result of the differing sonic capabilities between string instruments and the saxophone. The former may play much quieter with less effort while the latter may play much louder. Obviously, there is significant overlap, but when we're all playing together the sound floor and ceiling must be somewhat compressed. Erik brought up something I hadn't considered about the way the presence of the saxophone affects the relationship between the cello and the piano. "The balance problems that arise are between

my lower notes and Dianna's left hand or Dianna's textural things and mine. And oftentimes I [Erik] am too loud… The problem with string instruments is we attract melodic attention to ourselves immediately and Dianna is a percussion instrument, so you always have to be careful that you're not making a melody out of something that isn't. One of the curious things is I'm pitted against trying to not bring things out [which might] cover Dianna and trying to not be inaudible compared to you [Charlie]. Because you need support." Dianna, however, offers that in this transcription she doesn't perceive that same conflict between the cello and piano parts, except for the third movement where their parts are in a similar register and each have an independent, yet ultimately accompanimental role. I speculate that some of that view is owed to Erik handling that narrow dynamic space quite artfully. She goes on to say that she "felt like the arrangement worked really well. It was sparse enough; it wasn't like all four instruments all playing all the time and doubling a lot, but doubling where it seemed to make sense."

Changes or Additions Suggested by the Collaborators

The discussion with Luminus resulted in a handful of minor changes to the transcription, almost exclusively in the way string techniques are employed. Some double stops were inverted from thirds to sixths[47] due to a misconception I held for years that thirds were no more difficult than sixths. Erik commented that implementing this change in the second movement "would go from one of the weirdest things I've had to do to sight readable." Other double stops in the violin part, most frequently octaves, were eliminated due to their demanding context.[48] In all of those instances except for one (Mvt. I, m. 123) harmonics were added in the violin part as the preferred technique and timbre for achieving the highest note of the passage. Dianna offered some insight

[47] II: mm. 51-54. IV: m. 316.
[48] I: m. 27, m. 123, m. 212. IV: m. 296, m. 319.

into the inherent differences in piano and violin scoring, in particular with octaves: “You can think about the piano providing punch – the front of the articulation – and the violin providing the sustaining quality any time they’re able to use full bow and good sound vibrato, which is going to be diminished by having double stops.” Jon was also excited to mention that there are some “happy accidents” where he is allowed to play harmonics due to the key. The violinist (m. 13) and cellist (m. 25) each get this chance in the second movement. Drawing from Erik’s experience, glissandi were introduced in the cello part in both the first and second movements.[49] It began almost tongue-in-cheek, but grew on us and is backed up by Prokofiev’s use of glissando in other works, for instance the Cello Sonata, Op. 119, Mvt. III.

Finally, with respect to resulting changes, there was an involved discussion of the first two notes of the Sonata which left me partially dissatisfied with all of the options. In my original version, the sixteenth-note pickup and the proceeding downbeat quarter note are doubled in the saxophone part. The saxophonist then rests for nearly two bars before reentering with the countermelody. To some in the ensemble, the gap is too large and the presence of the saxophone color on the first two notes seems disconnected from the later entrance of the countermelody. I am sometimes convinced of this issue, but still feel unresolved. After trying four different configurations of the first note in rehearsal, two options seem the most convincing: 1) my original version and 2) the omission of the first two notes in the saxophone part. When the opening material is restated only a few bars later (m. 20) however, the two measure gap is filled in with the motivically related octave C-sharps, connecting the two ideas. This altered restatement shapes my hearing of those motives as inextricably linked. The battle between the lack of context in the opening and my own foreknowledge leave me somewhat at a loss as to a

[49] I: mm. 89, 94, 280, and 285. II:

solution. Ultimately, I will leave the saxophone's first two notes in parenthesis and let other performers decide for themselves.

Editorial License

Some of the longest discussed points dealt with editorializing, which ultimately boiled down to a disagreement over the role of transcriber. My aim as transcriber is to create scores and parts which are as faithful as possible to the source material. There are some obvious exceptions, primarily dealing with the string techniques mentioned previously. In general, I strive not to change pitches, note values, articulations, expressive markings, or (unless necessary) octaves. The easiest editorial concession I was able to make was to include suggested fingerings for the string players. As this first and foremost facilitates producing the notes in their context, I was happy to add these without comment. Just as with markings like pizzicato and harmonics, fingering suggestions are plain to anyone that they didn't originate in the original piano score.

Whereas composers may make alterations when giving the same material to different instruments,[50] I choose to present the composer's work in its original form, allowing performers to interpret any necessary differences for themselves. In one instance, we spent nearly ten minutes of the interview discussing a single measure in the third movement where we were having a small issue aligning rhythmically. Erik took the position that the rubato that Jon and I were using would be easier to accommodate if his part was marked differently. Some of his offered solutions included adding an articulation mark (tenuto or accent) or text instruction to his part. These were nonstarters for me. One suggestion he made that I have considered is adding a

[50] A clear example comes from Prokofiev's "Classical" Symphony. In the second movement, the melody presented in the first violin and flute (mm. 13-16) appears with subtle differences in either part. Some staccato eighth notes in the flute part appear as sixteenth notes followed by sixteenth rests in the violin. Additionally, some slurs last one note longer in the violin than in the flute.

rhythmic cue to the cello part. I think this comes down to a question of preparation; Erik wants to make the transcription as accessible as possible, whereas my original mindset was to let the performers do their own homework. I agree with his sentiment that it is in my interest to make it as inviting to potential new performers as possible.

Other times, we didn't come to a full agreement. Bowings were among the least resolved issues. Through a good deal of discussion and experimentation, Erik and Jon added a lot of bowing information to make the transcription sound like we wanted it. Erik suggested that I add the bowings into the string parts without comment, as in his view this was part of the transcribing process. He made the valid point that a piano score would never be marked in a way that came close to string bowings. In contrast, I aim to provide something like an "urtext" edition simply transposed for the performer's instruments. And, while we never came to full agreement on that point, I did concede that preparation for string players approaching this transcription would be greatly reduced with the benefit of Jon and Erik's markings. I have included them in an alternate performance edition of the transcription with a forward discussing the source of the bowings. While I expect most people to prefer the edited parts, I also want them to be armed with the knowledge of the original, and to feel empowered to make different choices than we did.

At another point, Erik hoped I would mark a trill differently in the fourth movement, adding a bow change or some other mark to define the end of the trill. He urged me to "take control of the kind of downbeat you want," to which I responded that I don't want the control. I want the control of that downbeat in the hands of each interpreter of this transcription. Dianna posits that "by not putting controlling markings in there, you're actually giving yourself a lot more authority. Because the moment a person as an interpreter says, 'Oh, well Prokofiev didn't write that; what does this arranger know better than Prokofiev?' And then, pretty soon they're

not doing anything that you're asking for." Bringing the discussion back around to bowings, Jon adds that he has considerable reservations about buying performance editions, but depending on who the intended performers are, the bowings might be critical to performing it with any degree of success.

Conclusion

Working with Luminus as chamber collaborators and as transcription consultants has been invaluable to my work on this project and beyond. They approached the collaboration with great enthusiasm from the very start, before it was anywhere near the scope it finds as part of this research project. Their insights into rehearsing and performing chamber music have left a lasting mark on my own playing and teaching. Their input on the strengths and challenges of their instruments and strategies for producing engaging performances has helped this transcription find its final form. They challenge my thinking and encourage my creativity.

CHAPTER 5

A PERFORMANCE GUIDE FOR SAXOPHONISTS

In this chapter I will offer advice to saxophonists performing chamber music with string players, both in general and more specific to this ensemble and this transcription. I will cover topics of balance, blend, and articulation in addition to considering the original performance medium of this sonata and its implication on interpretation. There are some helpful definitions of terminology, some fundamental exercises related to volume and tone color exploration, and specific examples from the transcription for application.

Balance and Blend

The most obvious obstacles to overcome in this combination of instruments in a chamber setting concern balance and blend. To aid in the discussion of these concepts, I will provide definitions for some of the terms that I will use throughout:

- **Balance** is the relative volume of all the instruments playing at any given time.
- **Blend** is the apparent (lack of) presence of individual voices in the whole.

Other terms which affect the two above include:

- **Volume** is the objective amount of sound, measured in dB.
- **Projection** is the *apparent* volume level at which a particular voice is playing, especially relative to the group as a whole.
- **Presence** is an aspect of projection that is affected by the overtones present in the sound.

Balance and blend are affected to varying degrees by projection which is in turn affected by volume and presence. Balance isn't always achieved by objectively equal volume from each voice; rather it can depend on scoring and taste. The more blended the ensemble, the more individual voices give way to a total sonority that is different than the sum of its parts. Mixed instrumentation ensembles have more timbral differences to overcome when seeking a blended sound than would a chamber ensemble of homogenous voices. The results for the mixed ensemble, however, are endlessly more varied, especially when you account for all the possible degrees to which a mixed ensemble might purposefully blend more or less.[51] Sometimes an issue with balance can be misinterpreted as an issue with blend, and vice versa.

Considered from the performer's perspective, projection might be experienced as the *ease* with which their voice is heard among the group. The more an individual voice is projecting, the louder it will sound in the balance. But while projection is a perceived volume, it is a function of both volume *and* presence, the latter of which has a great effect on blend. A saxophone tone rich with high overtones (sometimes referred to as bright or brilliant) has a higher presence, resulting in a sound that is easier to project or cut through the ensemble texture. Conversely, a tone with subdued overtones can blend more easily. Just as balance and blend are sometimes confused for one another, an issue with presence might be misinterpreted as an issue with volume, and vice versa. Understanding the distinction between balance and blend and how they are affected by projection, as well as understanding the distinction between presence and volume all go a long way to achieving a desirable ensemble sound.

[51] Obviously, homogenous ensembles might also purposefully blend more or less, but the variety of those results is the key in this comparison.

Volume: Saxophones vs. Strings

String players can play with more ease and control with very low volume as compared to saxophonists, especially in the extreme registers of the saxophone. Saxophonists can play with more absolute volume than strings. On its face, this difference narrows the overall volume range of the ensemble; with the string players needing to play louder and the saxophonist softer. However, the context matters greatly, and at any point you must consider how many and which members of the ensemble are playing and the texture and registral distribution of their parts. Individuals might find themselves exploring volumes above or below the center of the ensemble's venn diagram of dynamic possibility if the desired balance requires it. In general, though, I as a saxophonist do spend a lot of time in this ensemble playing with less projection and presence than I might in a solo or chamber wind context. Likewise, my string colleagues tell me they have to play louder in general than they do as a part of a piano trio.

Tone Color, Vibrato, and Volume

With respect to blend, it is imperative to experiment with your tone color. The presence of high overtones in the sound can drastically influence the perceived projection over the ensemble. By taking out or reducing the presence of high overtones, the saxophone sound becomes more transparent and more easily blends with the strings. Hence, volume need not be the only parameter we have at our disposal to adjust. Players who incorporate overtone production into their practice will already have experience with the oral cavity variations needed to affect tone color. As an exploration, I recommend producing different vowel shapes with your voice (away from the instrument), especially exploring very fine degrees between vowels like *ee* (as in "see") and *ah* (as in "spa"). When these oral cavity shapes are imitated while blowing

through the saxophone (without engaging the voice), variations in color should result. Begin with as wide a spectrum between vowel shapes (and resultant tone colors) as you are able, later narrowing the scope to fall within parameters that appeal to your taste *and* maintain the proper airspeed for response. It's important to note that if you don't have a lot of experience altering tone color, you may be unconvinced by some of the colors produced in the practice room, but I encourage you to try them in the rehearsal setting before passing final judgment. One's palette for tone can develop with time and exposure. Additionally, a tone color that is unconvincing when alone may be just the thing that results in the blend the group is looking for in certain passages. Remember to utilize your collaborators' ears when experimenting with tone color in the rehearsal. Distance from the source (your toneholes), rehearsal/performance venue, and musical context make all the difference.

The use and intensity (amplitude and/or frequency) of vibrato draws individual attention to your sound, thereby lessening the blend. This can be an especially useful way to bring a melodic line to the fore without needing to use a lot of volume. Conversely, lessening the intensity of or completely removing the vibrato can encourage blend, much like lessening presence. Rather than treating vibrato with a fixed intensity, saxophonists should consider its use as carefully as they would articulations or dynamics. This is particularly important in the context of balancing and blending with string players, but I recommend this consideration for solo playing as well.

As mentioned above, this instrumental combination will require the saxophonist to play softly. To aid in the discussion of playing softly, consider these important distinctions between air speed, volume of air, and breath support. **Air speed** is how fast the air is moving when it encounters the reed, regardless of how much air is moving at that particular speed. This is related

to, but distinct from the volumetric flow rate, which I will refer to more simply as the volume of air. The **volume of air** is the amount of air moving in total. The authors of the OpenStax College Physics book offer this useful illustration: “Think about the flow rate of a river. The greater the velocity of the water, the greater the flow rate of the river. But flow rate also depends on the size of the river. A rapid mountain stream carries far less water than the Amazon River in Brazil, for example.”[52] Likewise, we may have a fast air speed with both greater and lesser volumes of air. Finally, **breath support** is succinctly defined by Bret Pimentel on his woodwind blog: “Breath support is the engagement of the abdominal muscles (including the sides and lower back) during exhalation.”[53]

As a general rule, fast air and consistent breath support are always necessary. Frequently, I hear students trying to control soft volume (sound) levels incorrectly. They might be lessening breath support or constricting either the reed (with the jaw) or the air (with the larynx/throat). They might also be using a low tongue position which allows the air to move more slowly, especially at low volumes of air. Air speed is determined by the volume of air divided by the area of space it travels through. Smaller area equals faster air. The point at which we can affect that space with the least tension and most nuance is at the tongue, which is why saxophonists use a relatively high tongue position (voicing). These pitfalls–slow air, inconsistent breath support, and constricted reed–each result in a less responsive sound. Low response means a high threshold for sound, undesirably raising the dynamic floor.

Debra Richtmeyer’s “Ideal Oral Cavity,” outlined in her book *The Richtmeyer Method for Saxophone Mastery,* provides a clear explanation for the position of both the tongue and the

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[52] Paul Peter Urone, et al., “Flow Rate and Its Relation to Velocity,” in *College Physics,* OpenStax CNX, July 11, 2021, accessed January 12, 2022, https://phys.libretexts.org/@go/page/1571.
[53] Bret Pimentel, "Breath Support," *Bret Pimentel, Woodwinds* (blog), October 12, 2008, accessed January 12, 2022, https://bretpimentel.com/breath-support/.

throat. The height of the tongue that I refer to in the previous paragraph is achieved, in her terminology, by a combination of the correct "downward slope of the tongue" and the proper positioning of "the sides of the back of the tongue." The correct position for each of these aspects are discovered with her "yaw" exercise:

- Say "yaw-yaw-yaw" (rhymes with "jaw") out loud, while moving the jaw up and down in coordination with the tongue movement.
- Begin each "yaw" with the sides of the tongue touching the upper molars.[54]

Once the correct tongue position is found, we can proceed to finding a comfortable, low volume. An excellent exploration of low volume playing is to find the response threshold of your instrument by slowly increasing the amount of air until the exact moment sound is produced. Even when you are moving as little air as possible, your goal is to make it move as *fast* as possible by the position of the tongue. Remember not to constrict either the reed (with the jaw) or the air (with the larynx/throat). When the response threshold is found, the next goal is to sustain that absolute softest sound. In this case, it's better to err on the side of no sound or partial sound rather than playing well above the threshold and trying to work down to it. Exploring that space just at and around the threshold of sound is only possible when the aspects above (throat, tongue, embouchure) are in the proper positions. This will give you the feeling necessary to play softly with the ease that will be required to play with string players in a chamber setting.

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[54]Debra Richtmeyer and Connie Frigo, *The Richtmeyer Method for Saxophone Mastery, Volume 1: Unlocking Artistry Through Fundamentals & Pedagogy* (Malvern, PA: Theodore Presser Company, 2021), 44.

Examples from the Score

Let us examine a few examples from the score which illustrate the considerations mentioned thus far. The opening eight measures of the first movement are representative of a challenge in balance (shown in part in Figure 5.1 below). All ensemble members are playing, with the string players and saxophonist each doubling one of the three voices present in the piano part. Because of the obvious independence of the lines, a highly blended sound isn't necessary. Rather, balance is the key here. I tend to use a fairly brilliant and focused sound with quite a low volume–lower than I would previously have thought for *mezzo forte*. The primary consideration for balance here is the close registral proximity of each of the voices. For the first four measures, they tend to stay within an octave of total distance (considering the upper parts of the arpeggiated bassline). When competing for space in the same or similar registers, the saxophone will need to temper its volume.

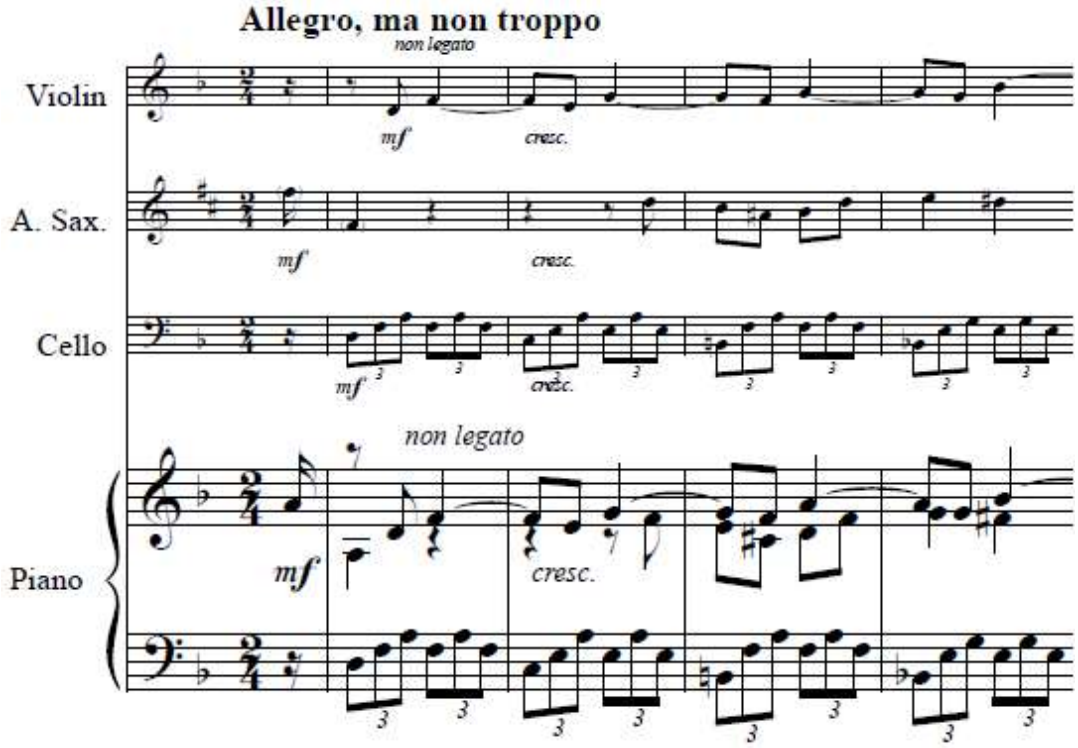

Figure 5.1: Mvt. I, mm. 1–4, transcription

Contrast this section with mm. 143–187 later in the movement which has many surface similarities (seen in part in Figure 5.2 below). Each voice has obvious independence, only now they aren't doubling the piano part; the pianist contributes a fourth independent voice. Here, though, the four voices are widely distributed, often spanning over four octaves. What's more, the non-saxophone voices are playing in registers that either project well (cello) or can easily be dug into for power (violin and piano). The unique rhythmic identity of each voice is a final contributing factor to the conclusion that dynamic and expressive freedom won't jeopardize the balance. For all these reasons, I was encouraged by my colleagues to play more fully and with soloistic vibrato without fear of covering other members of the ensemble.

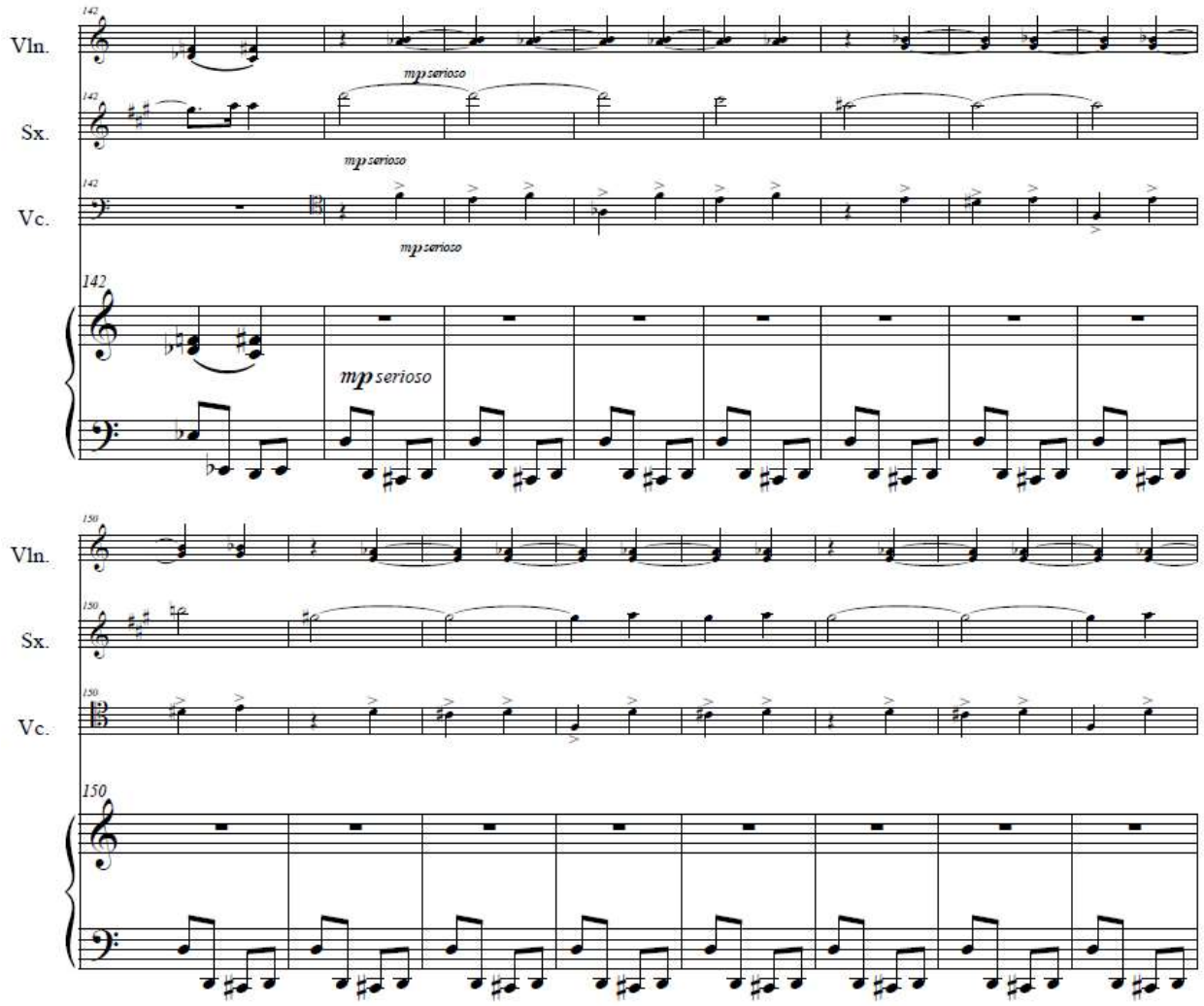

Figure 5.2: Mvt. I, mm. 142–157, transcription

Another important example of balance consideration begins at m. 103 in the first movement. When the saxophonist enters in m. 105, it joins by doubling the pianist for the first four notes, then remains as a quiet inner voice while the piano part diverges and ascends melodically. Shortly after though, in m. 109, the saxophonist takes over melodic prominence before returning to its inner voice status in m. 112. Here, the balance doesn't need to change much from subphrase to subphrase (mm. 103–105 to mm. 106–108 to mm. 109–111) as the overall dynamic remains piano. Instead, the saxophonist should use some combination of

brightening (increasing presence) and intensifying vibrato to bring itself melodic attention in m. 109, while remaining quite soft. See Figure 5.3 below.

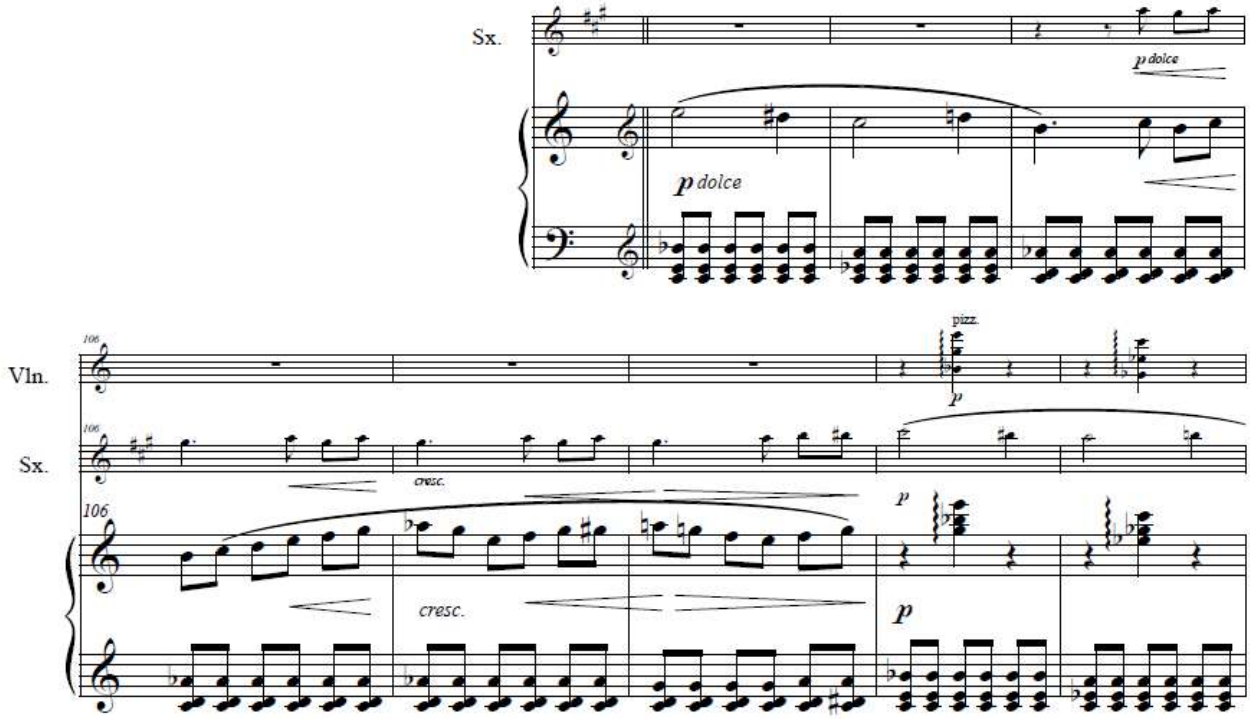

Figure 5.3: Mvt. I, mm. 103–110, transcription

The saxophone solo in the third movement (mm. 35–52) is set in a way that allows soloistic use of color and volume throughout. From the very softest, most delicate playing, to the fullest and most intense, the full range of expression is manageably accommodated by the cellist and pianist. The cellist will have to play exceedingly loud for the height of this passage, but it is possible and worth it!

There aren't a tremendous number of passages in this transcription that feature homophonic texture. And those moments, usually the tutti moments, are generally loud, emphatic, and brief. The best examples of passages that require a great deal of blend come in the fourth movement. The gallop motive, which returns throughout the movement, first appears in

mm. 35–42 (see Figure 5.4 below). In this section and those like it, the saxophonist, pianist, and at least one string instrumentalist (here the cellist) work to blend in this homophonic texture. Later, the saxophonist works in harmony with the string voices, either in sustained melodic fragments (mm. 59–61 with the violinist, Figure 5.5 below) or in staccato ascents (mm. 67–70 with the cellist, Figure 5.6 below). Each of these passages will require some tone color experimentation in order to best match the string players. Articulation, which is discussed in the next section, will also play a role in matching sound.

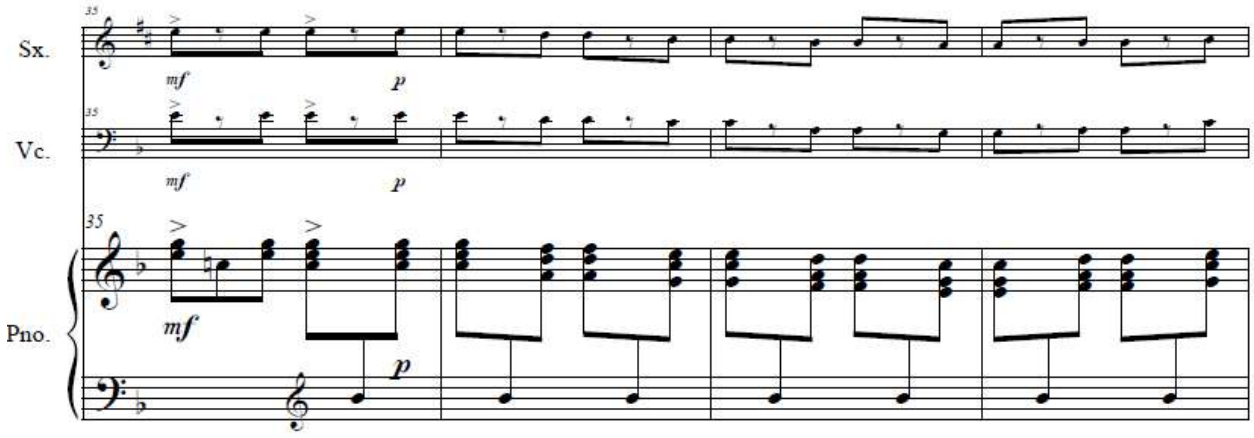

Figure 5.4: Mvt. IV, mm. 35–38, transcription

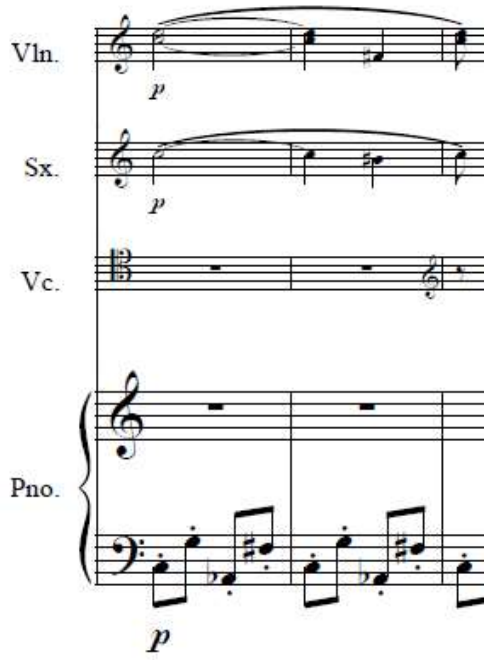

Figure 5.5: Mvt. IV, mm. 59–61, transcription

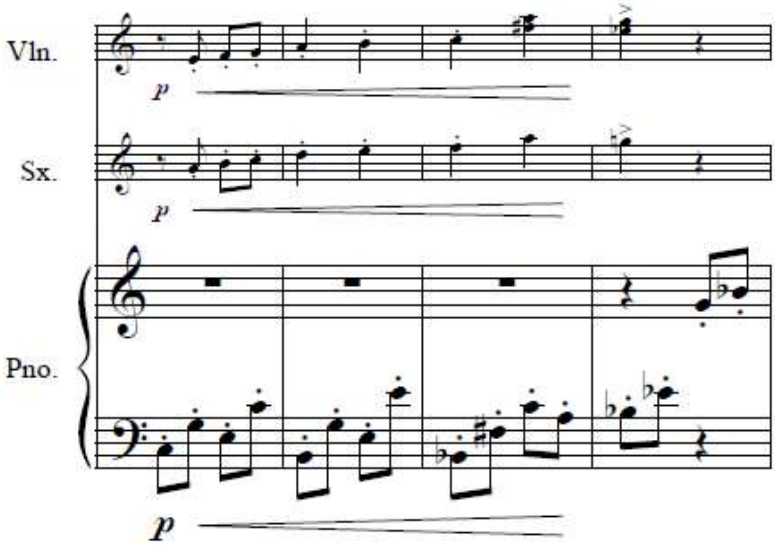

Figure 5.6: Mvt. IV, mm. 67–70, transcription

Trust in Your Colleagues

Ultimately, the best tools at your disposal when it comes to balance and blend are the ears of your collaborators. Develop mutual trust with the people with whom you play by speaking honestly yet considerately about the needs of the ensemble. Be open about the challenges this instrumentation presents up front. Tell the string players they will have to play louder than they normally do, while assuring them that you, the saxophonist, are tempering your dynamic output as well. Everyone needs to adjust their expectations for dynamic levels and timbre. Don't be afraid to ask for more support from the string players or pianist, and try not to take it personally when they ask if it's possible to play any softer. Remember the distinctions between balance and blend, and between presence and volume so that rehearsals don't devolve into frustration when pursuing the wrong solution.

Articulation

As mentioned by Jon Rumney (violin) in the interview, articulation was felt as one of the aspects requiring the most attention in order to unify our playing as a chamber ensemble. At opposite ends of the spectrum, you have the shortness possible on string instruments and the sustain possible on a saxophone. String players can play incredibly short with far less effort and more consistent response, tone, and intonation than can saxophonists. Conversely, saxophonists can sustain uninterrupted for long stretches of time (especially those capable of circular breathing), whereas string players will have to change bow direction after only a short while. The latter of these two ends of the spectrum seems far less consequential in practice, especially with Prokofiev's compositional style and the sonata's original piano medium. Therefore, short notes tend to be the most frequently in need of consideration.

Separated Notes

The entire second movement is an exercise in articulation and note-length matching. Staccato and accented eighth notes and quarter notes abound. In the first twelve measures, the motive of a staccato eighth note followed by an accented quarter note on a strong beat occurs 15 times among the individual parts. Coming to an agreement on the approach to that motive early on will set the style for much of the movement. Jon's (violin) original approach was shorter than I could feasibly achieve with consistency in all volumes and registers, so we lengthened a bit, especially the quarter notes. Because each eighth note is followed immediately by a quarter note, I was able to use one air stream across the two notes, tongue stopping the first and leaving the end of the second more open. When I tried tongue stopping both notes to meet Jon's shorter note length, we were all unhappy with the way it choked the resonance in the saxophone sound.

Connected Notes

In addition to playing extremely short with great precision, another strength of string instrumentalists is the nuance they can achieve within longer successive articulated notes. The basic articulation approach is *détaché*. But as this short passage from Grove Music Online would indicate, there is a world of variety contained therein:

> The term *détaché* simply means 'separated' and it can be applied to any notes not linked by a slur. Baillot's comprehensive survey of *détaché* strokes subdivided them into muted *détaché* (such as the *grand détaché* and *martelé*) where stopping the bow on the string deadens the vibrations and thus creates a 'muted' accent, elastic *détaché* which covered off-the-string strokes, and dragged *détaché* (*détaché traîné*) where smooth bow changes leave no audible gap between each note.[55]

One of the fascinating things about getting to collaborate with string players is being immersed in their articulation world. A lot of matching on non-staccato notes was done without discussion through careful listening while simply rehearsing the parts together. An articulation style I found myself using frequently is what I might describe as a "brushy portato." A combination of less-present sound, connected air through successive notes, and a light articulation with a relaxed tongue tip produces a sound that blends well and still gives some definition to the start of each note. A prime example where I used this style is at mm. 32–47 in the first movement, shown in Figure 5.7 below. The pianist and violinist are providing harmonic motion and atmosphere, and the cellist is contributing an ethereal quality through the use of harmonics. The saxophone part

[55] Werner Bachmann, et al., "Bow," *Grove Music Online*, 2001, accessed January 15, 2022, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003753.

doubles the piano part, so it is simply adding color. That is what makes the unobtrusive “brushy portato” so effective in this passage.

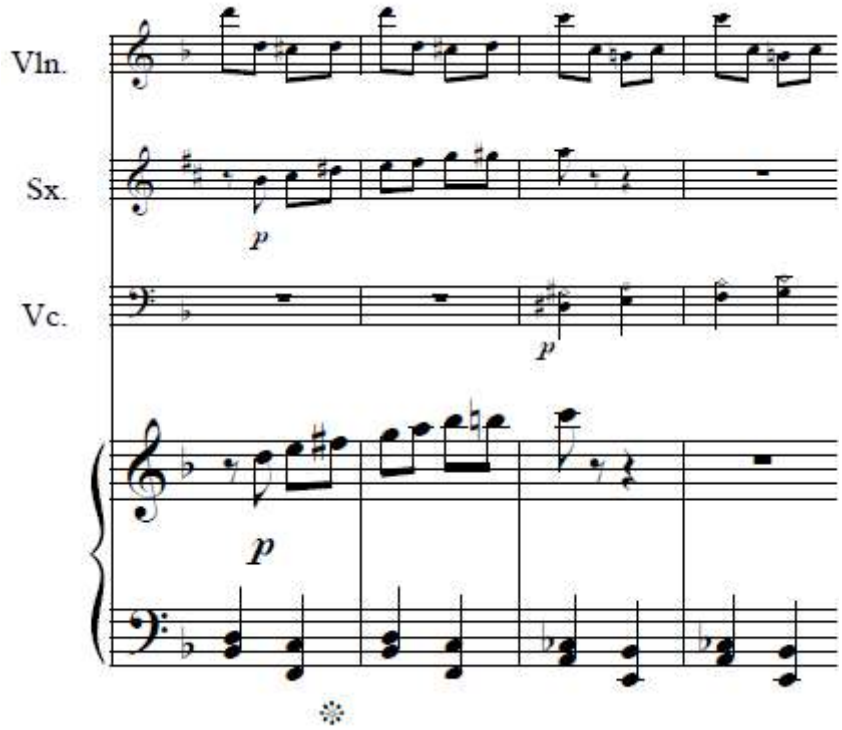

Figure 5.7: Mvt. I, mm. 34–37, transcription

Interpretation as Adaptation

A final area for consideration in this performance guide is interpretation. As teaching the entire art of musical interpretation is outside the scope of this project, I will focus specifically on the interpretation of articulation markings originally intended to be performed on the piano. This focus aligns with my thoughts on editorializing which are covered in Chapter 5. In short, my transcription reproduces the original piano articulations as faithfully as possible in the new parts, leaving the interpretation of those original markings to each performing ensemble. As a result, the aural product of this transcription will vary from ensemble to ensemble based on the interpretive choices they make. The interpretation, in part, produces the adaptation.

When approaching a given articulation marking, consider the context, register, dynamic, and other factors such as pedaling. Given all these considerations, ask the following questions: What sound would a pianist produce with that articulation? Which fingers are being used? (Thumbs and pinkies may produce different weights.) Where are the hands just before or just after the note in question? (Large leaps across the keyboard might affect timing or note length.) When in doubt, remember that you are rehearsing with a pianist, so just ask them to play it. Once you have an aural model, you're much more likely to find success reproducing it than by guessing. I encourage the entire ensemble to experiment with articulation matching. You may find that each performer in the ensemble uses a slightly different default approach, even with passages featuring unmarked notes (notes without a specific articulation marking). And while some articulation considerations were already mentioned in the previous section of this chapter, here, I am referring specifically to everyone matching the pianist.

However, you may not always decide that an exact imitation of the piano is warranted or even a good idea. Three of the four instruments used for the transcription are, after all, not pianos, and they each bring their own timbres, strengths, and weaknesses. At times, embracing the differences betweens these instruments yields the more interesting or satisfying result. For instance sustain, which is discussed at length in Chapter 3, drastically changes the effect of certain passages. Additionally, single-note crescendos and sforzando pianos (with piano sustain) on a single note or chord are shapes unavailable to the pianist. In the following circumstances, you will need to consider whether to imitate the piano or to embrace the inherent differences. These examples are meant to be representative of the critical thinking required and not exhaustive.

Doubled Parts vs. Replaced Parts

First, we will compare excerpts where a performer doubles the piano part against excerpts where they replace the piano part. The saxophone part exhibits both of these in close proximity towards the very end of the second movement. In mm. 77–78, the saxophonist and violinist play the eighth note-quarter note motive discussed in the articulation section earlier in the chapter.[56] While here they play independently of the pianist, shortly after, in mm. 81–82, they double the pianist's driving eighth-note run. These excerpts appear below in Figures 5.8 and 5.9. In the first instance they have the freedom to explore a spectrum of possibilities, which may include imitating the piano but doesn't require it. In the latter instance they should match the pianist's style, as the pianist has established it from the beginning of the movement, and plays this type of figuration in every measure of both the A and A' sections.

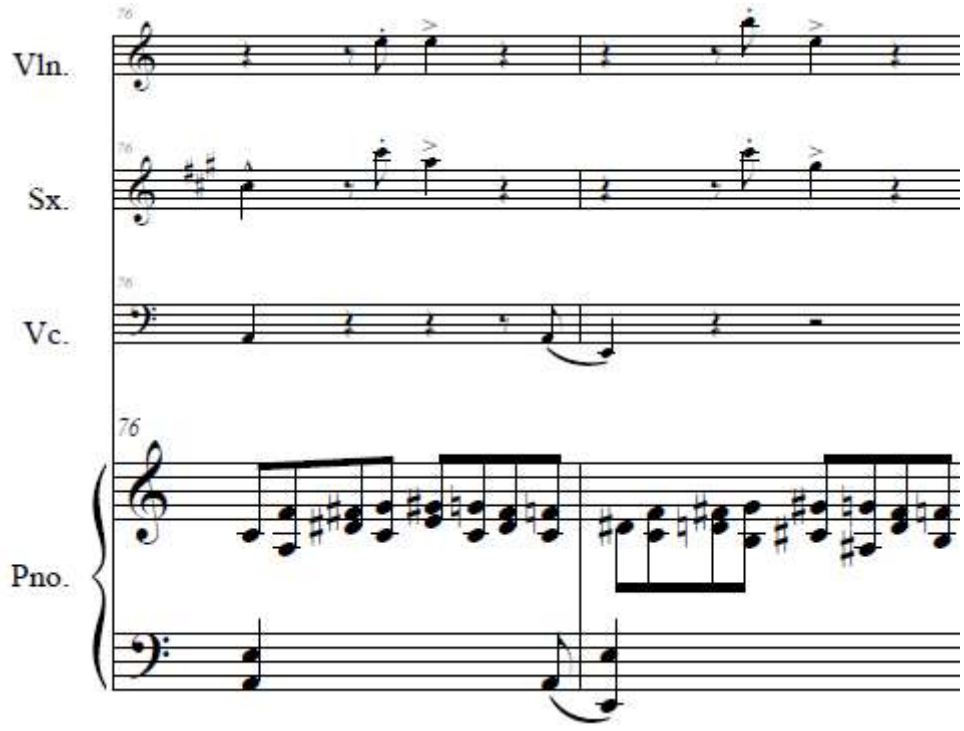

Figure 5.8: Mvt. II, mm. 77–78, transcription

[56] Pg. 81.

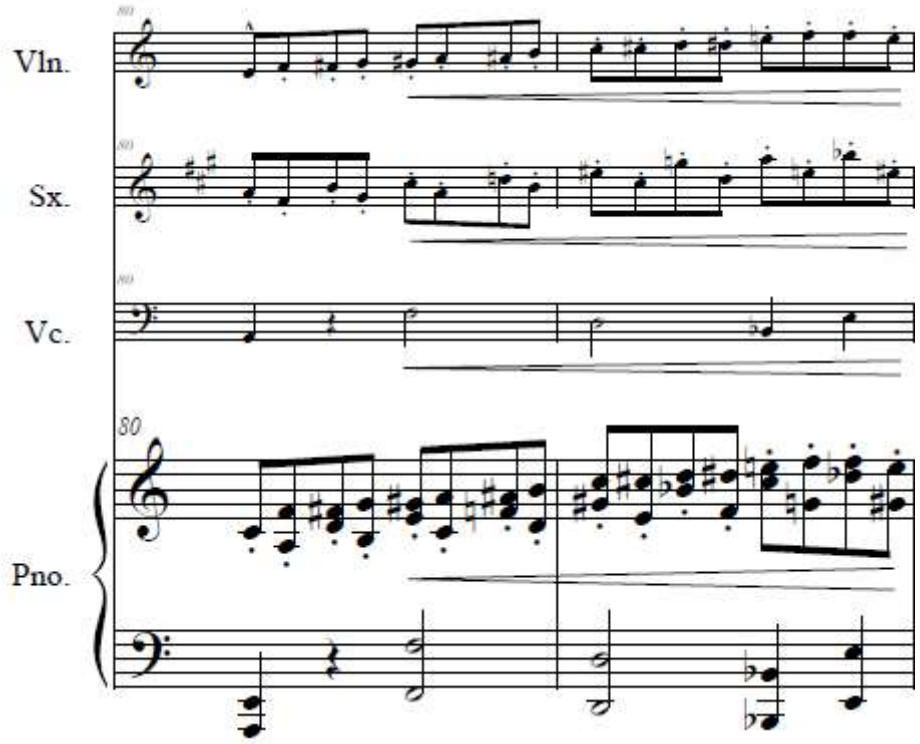

Figure 5.9: Mvt. II, mm. 81–82, transcription

The fourth movement presents similar challenges to the cellist. In mm. 125–132, shown in Figure 5.10 below, the cello part is written in harmony with the extremely low piano part, together playing individual eighth notes separated by rests. The goal here should be to match, creating a truly homophonic texture, though the extreme range of the piano will require consideration in order to achieve this. Shortly after, in mm. 162–165, shown in Figure 5.11 below, the violin and cello parts are similarly written in harmony, but independent of the piano part. As before, this independence grants the freedom to explore note lengths and/or shapes that might differ from the pianist's potential choice. Jon and Erik's aggressive approach to this motive is one of my favorite moments of our performances. They use a heavy bow pressure on the strings for some grit in the sound and play off the string for clear separation.

Figure 5.10: Mvt. IV, mm. 125–132, transcription

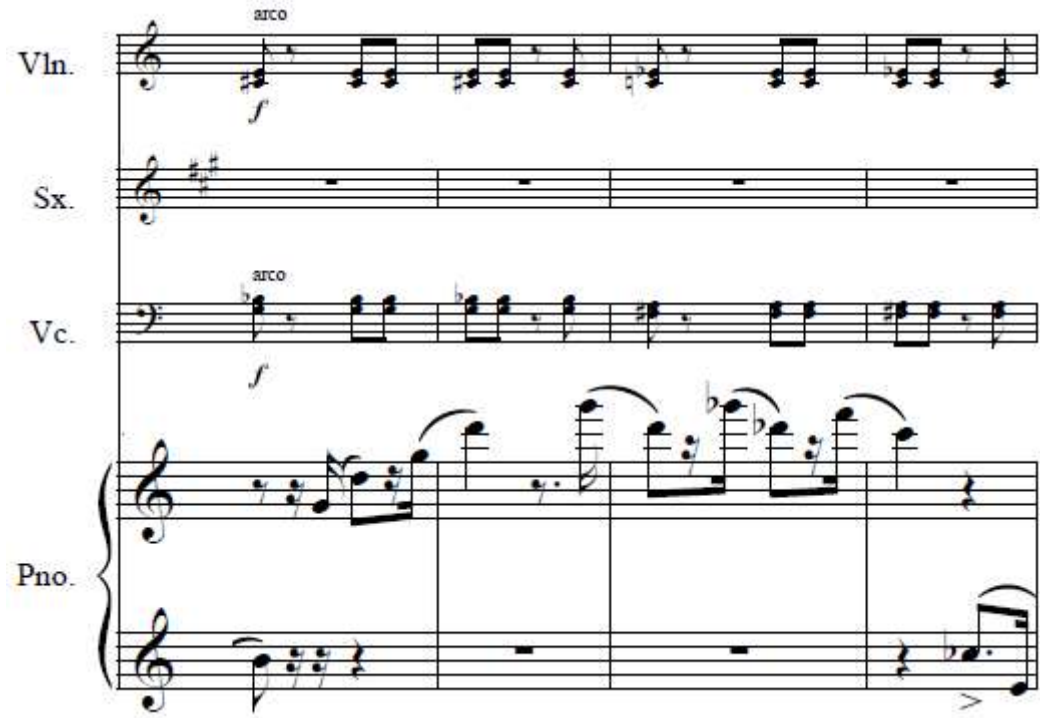

Figure 5.11: Mvt. IV, mm. 162–165, transcription

Motivic Imitation

While the previous section compared doubled parts to independent parts, the following examples will show an important middle ground. At various times, different players imitate one

another's musical motives, so while they aren't playing the same thing at the same time, they do reference one another. For instance, in the first movement the pianist initiates a melody of half notes and quarter notes (mm. 103–106), echoed six bars later by the saxophone (mm. 109–112). These are each shown in Figures 5.12 and 5.13 below. The pianist and saxophonist should come to some agreement over the style, and because the pianist states the melody first, it's reasonable for the saxophonist to defer. The saxophonist should listen for any unintentional crescendos on the half notes, which won't sound pianistic and will create an awkward blossoming of sound in each note.

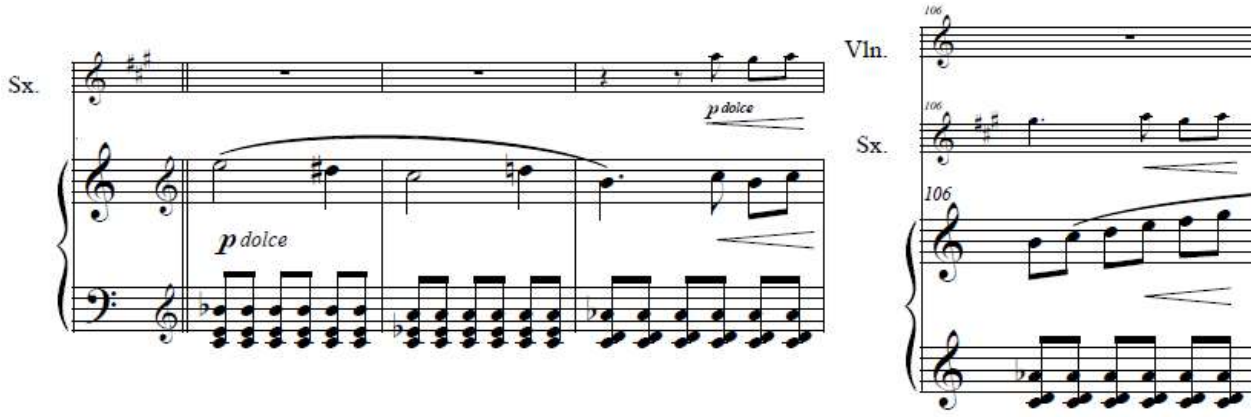

Figure 5.12: Mvt. I, mm. 103–106, transcription

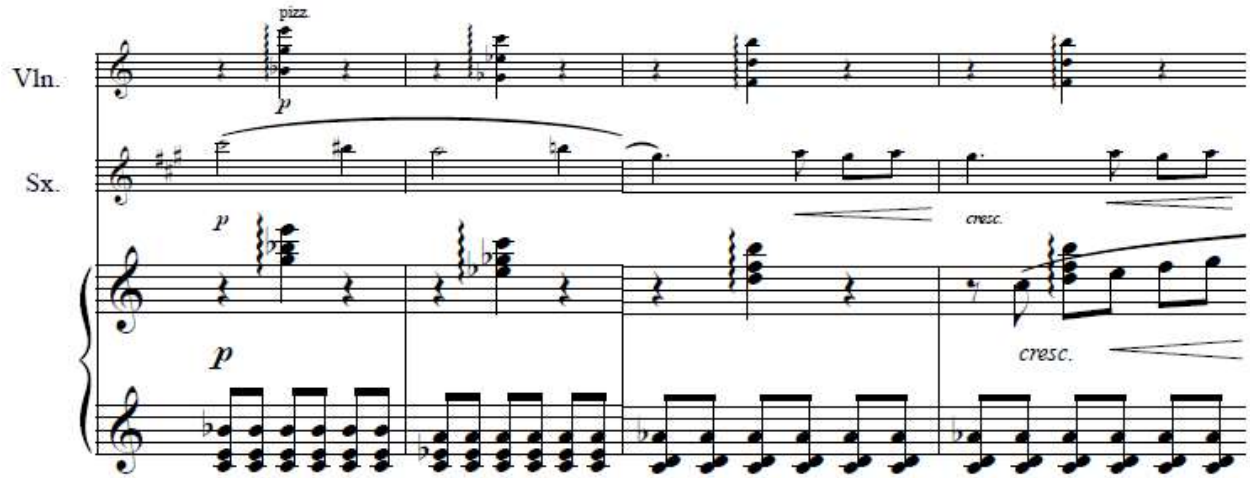

Figure 5.13 Mvt. I, mm. 109–112, transcription

The violinist must make a similar consideration in the second movement during the four-bar introduction to the B section (mm. 27–30, shown in part in Figure 5.14 below). Here, the pianist and violinist rapidly exchange statements of an octave eighth-note, quarter-note motive. The shaping of the three notes must be carefully considered due to the registers involved; because the motive features an octave leap and the call and response are played an octave apart, the total span of the conversation is at least three octaves. Add to that the alternating timbres of the two voices, and it is easy for the call and response to sound unintentionally disjointed.

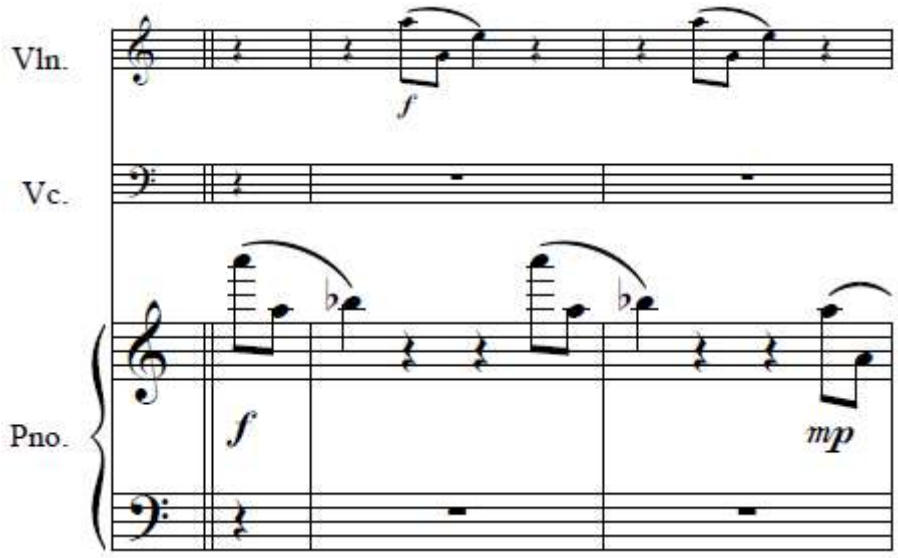

Figure 5.14: Mvt. II, mm. 27–28, transcription

Conclusion

In many ways, playing chamber music with string players is not that different from playing chamber music with other wind players. In both cases, you will be concerned with intonation, balance, blend, aligning the ensemble pulse and rhythm, matching style and articulation, and so on. The differences come down to degrees. The balance and blend will need to be handled with more care, as our comfortable dynamic ranges are further removed to start.

Aligning pulse and rhythm may feel slightly different just because we hold our instruments in a different orientation and produce sound by a different mechanism. Articulation and style matching must now account not only for stylistic preference and lineage, but also strengths and weaknesses inherent to each instrument. Add to all that, the fact that the saxophonist and string players are also sharing the responsibility of interpreting music originally for piano, and it does present a challenge. However, this guide should aid you in your preparation of this and similar works.

CHAPTER 6

CONCLUSION

With this project, I set out with several goals. I wanted to provide greater access to Prokofiev's music, especially to saxophonists and particularly in the chamber setting. I wanted to encourage saxophonists to branch out from the standard saxophone quartet in their chamber music collaborations. I wanted to empower people to make their own transcriptions for the musicians in their own circles. I wanted to promote exposure to diverse approaches in interpretation and listening through collaboration with musicians in non-standard or *ad hoc* ensembles. This project accomplishes each of these goals.

While transcribing has been a long time passion of mine, and will continue to be perhaps the largest part of my creative output, some other areas of research have come up while completing this project that have piqued my interest. After working on the brief analyses of Prokofiev's transcriptions for orchestra from his own piano works in support of my own transcription, it seems as though there is unexplored research territory. While Di Zhu's dissertation compares Prokofiev's transcriptions for piano from his other works, an analysis of his transcriptions in the other direction seems to be missing from existing research. I believe there is plenty there to explore, either for myself or another researcher.

The transcription itself is the most concrete contribution of the project and one I hope many will seek out and perform. The Piano Sonata No. 2, Op. 14 is a landmark work in the piano repertoire and is as rewarding to audiences and performers as it is challenging. It serves the twofold purpose of granting access to Prokofiev's music in a chamber setting and encouraging

saxophonists to explore the combination of saxophone with piano trio. The performance guide serves a larger function than just performing this transcription; it highlights important considerations in any chamber setting, with specific insights into playing chamber music with string players. The explanations of transcription choices model the critical thinking and listening necessary to create a successful transcription, supported with specific examples that demonstrate respect for the original work. Following this model, readers should feel empowered to tackle their own transcriptions of music they love, yet to which they might not otherwise have access. The interview with the Luminus Trio provides an honest, refreshing look into rehearsal conversations where colleagues who respect one another need not always agree to come together and shape a musical product that each is proud of. Though we simultaneously faced the challenges presented by the novel combination of instruments, and those presented by interpreting a transcription, the challenges were not discouraging. In fact, working through and overcoming those challenges enriched each of our understandings of music and collaboration.

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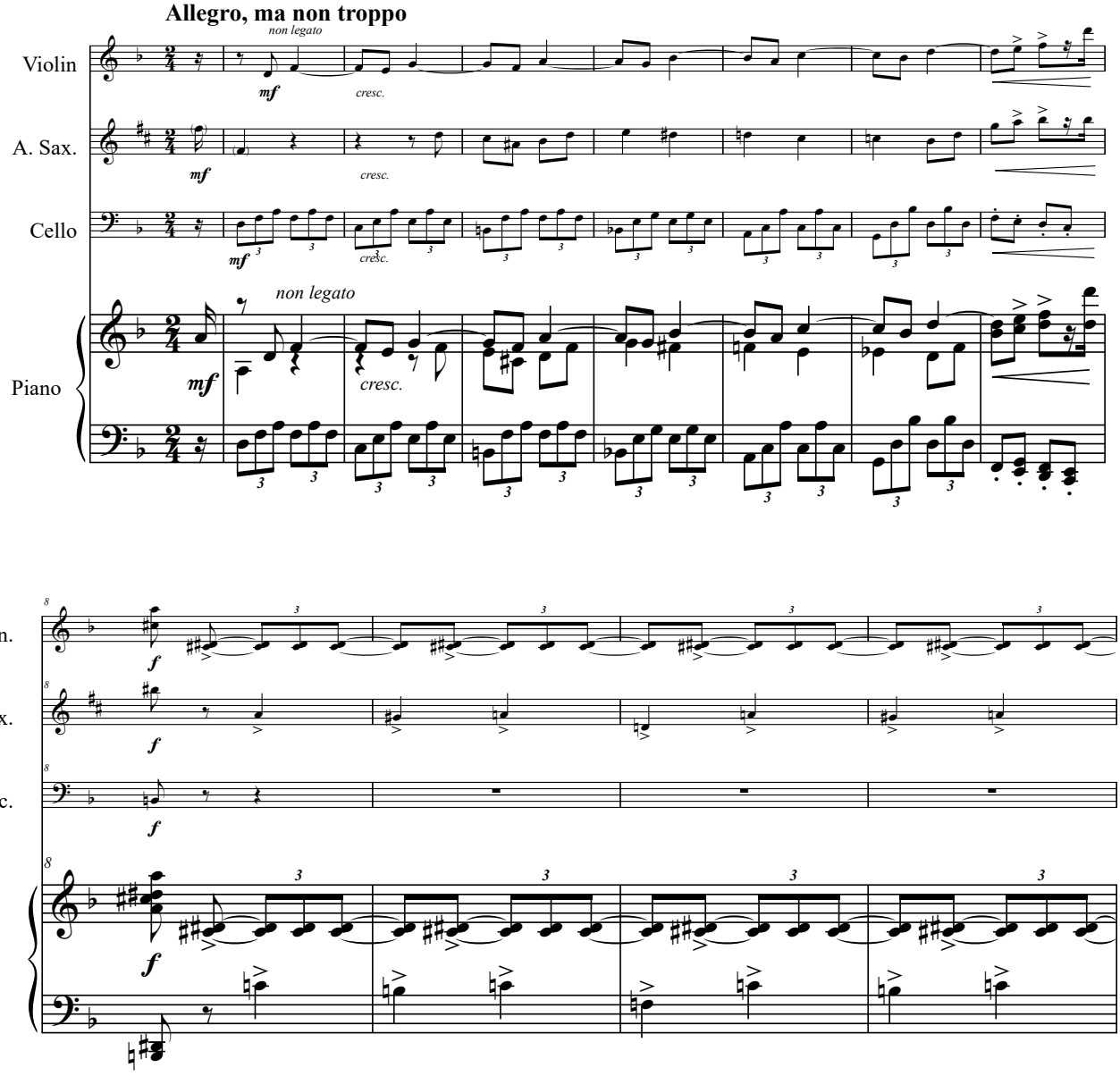
Piano Sonata No. 2, Op. 14

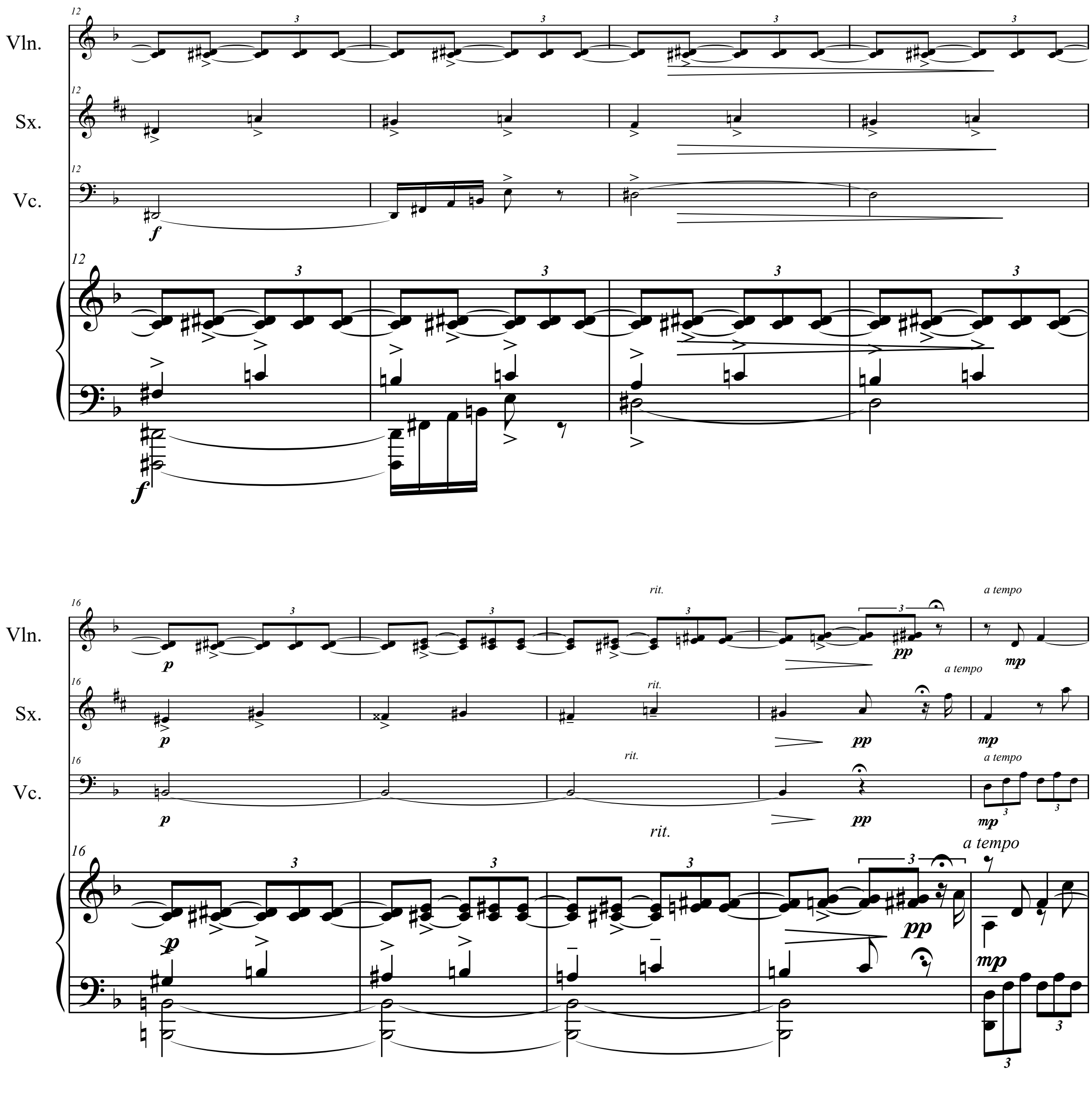
Score

I

Sergei Prokofiev
arr. Charles Young

Allegro, ma non troppo

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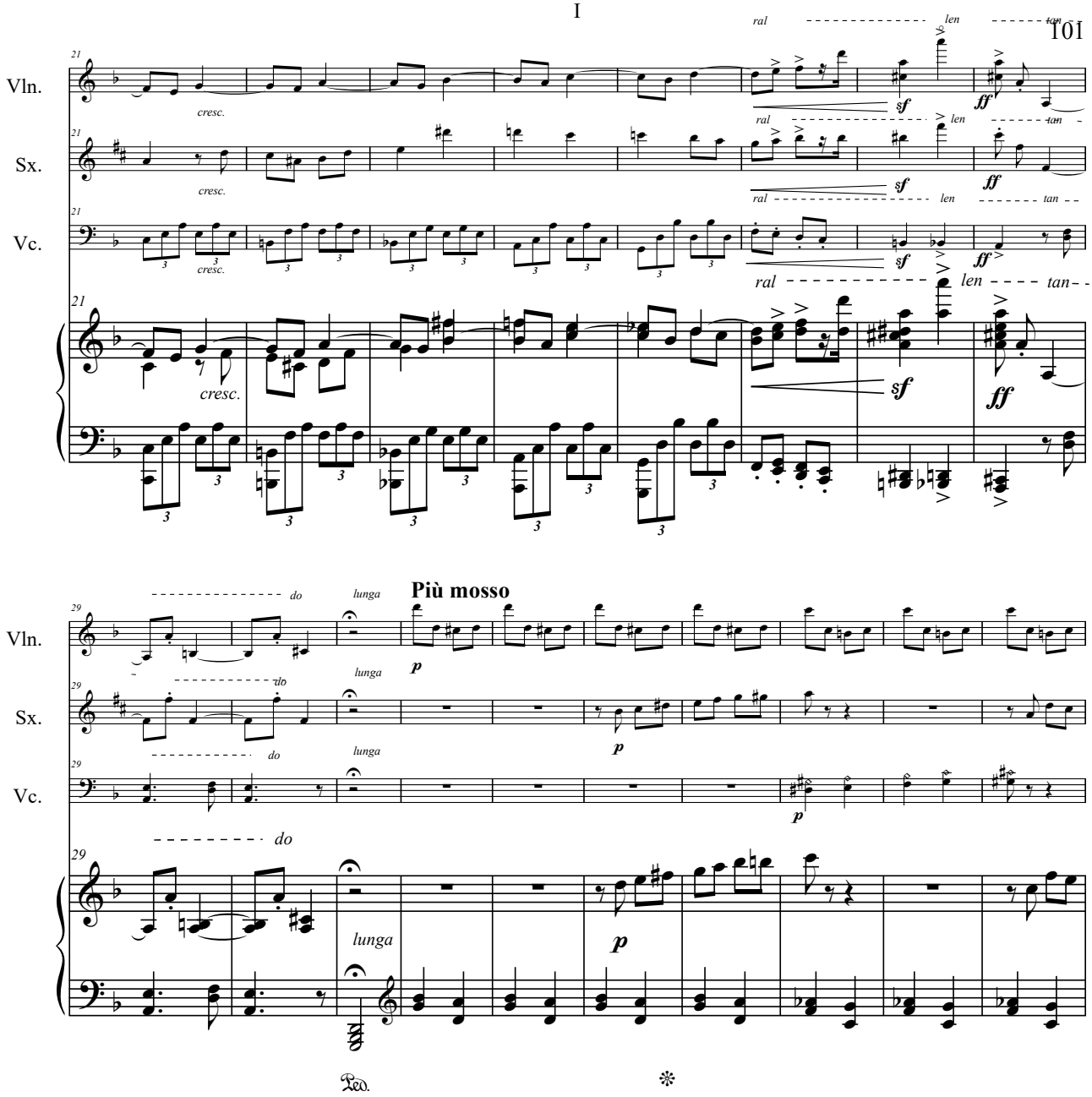
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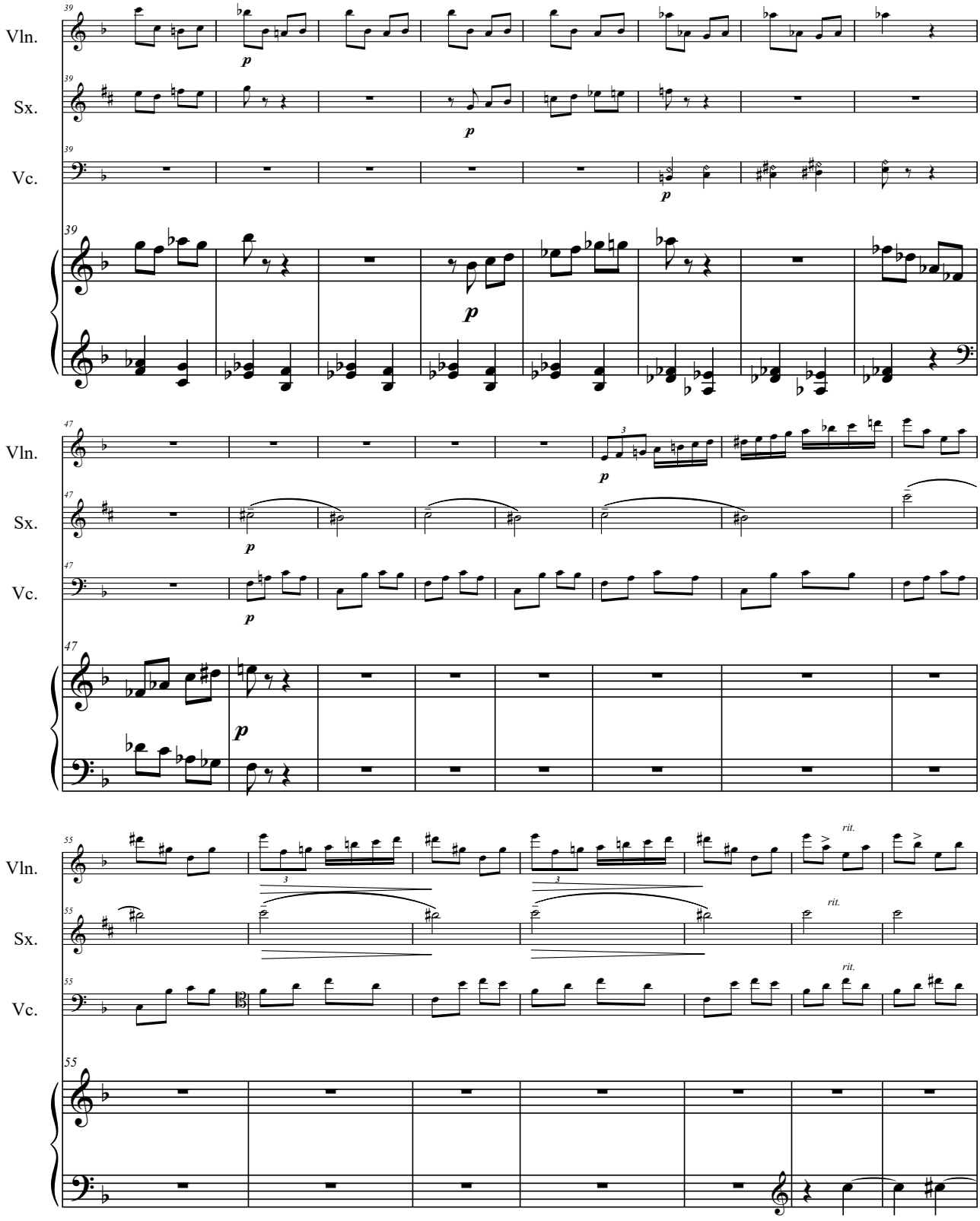
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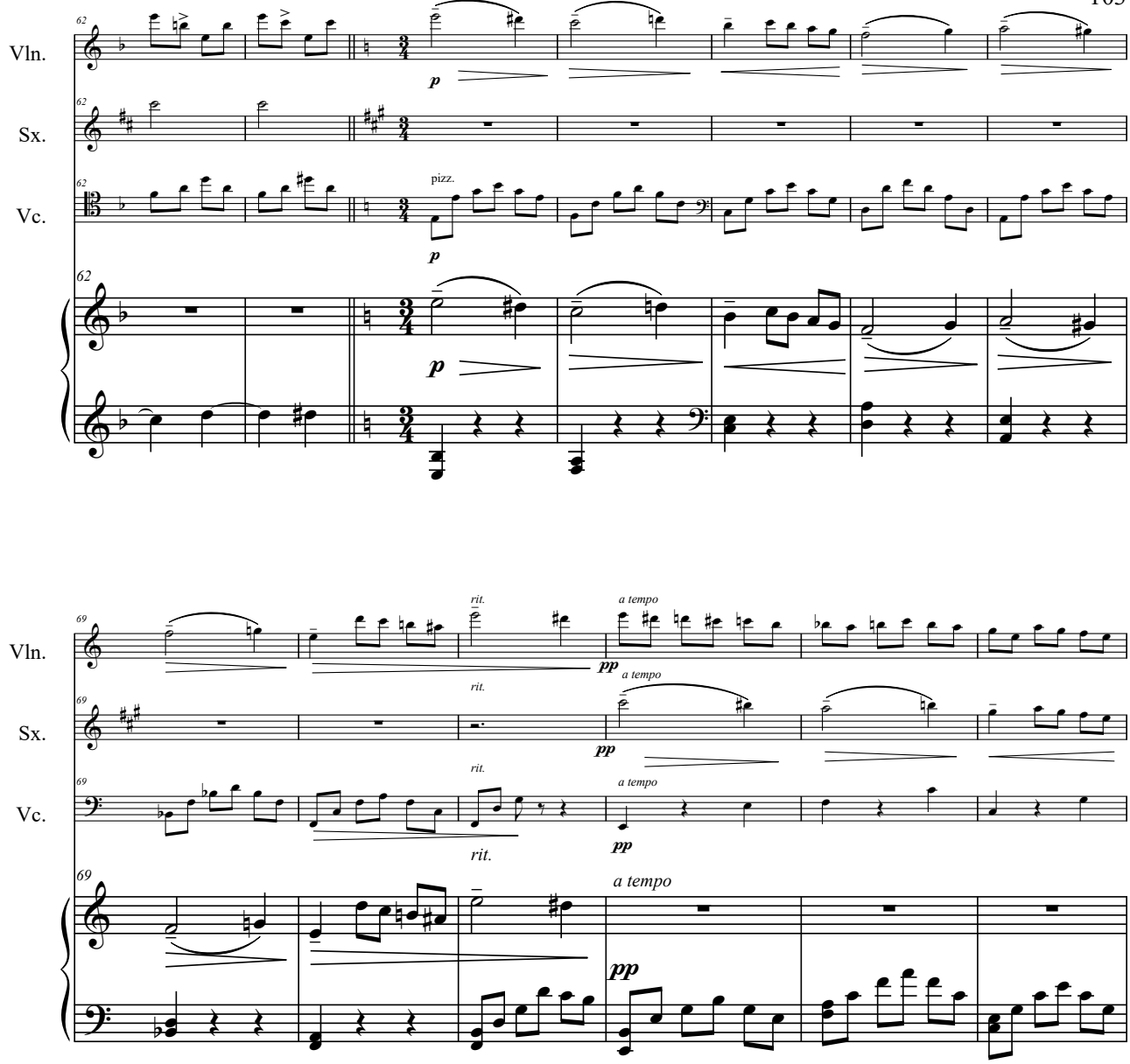

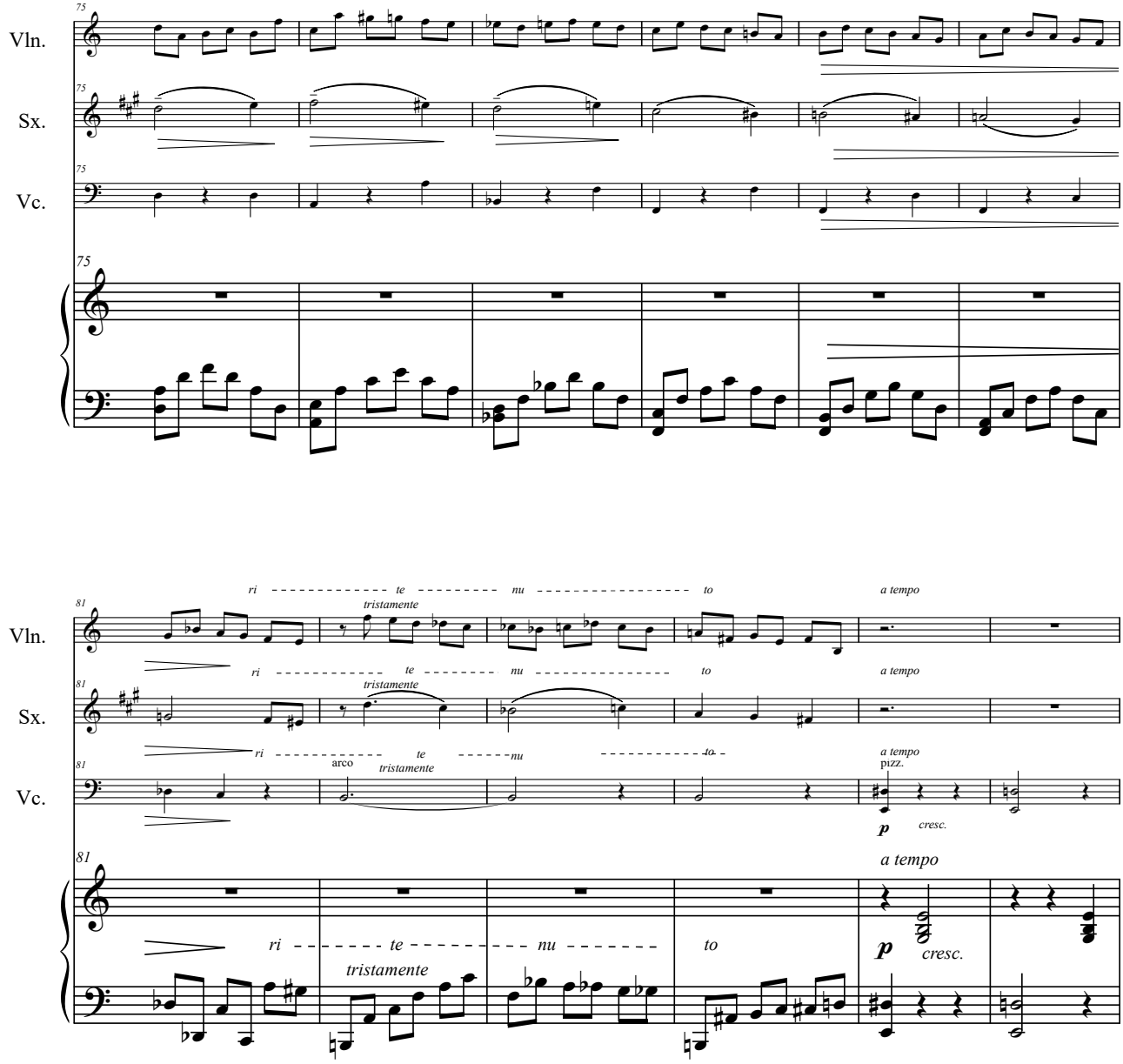
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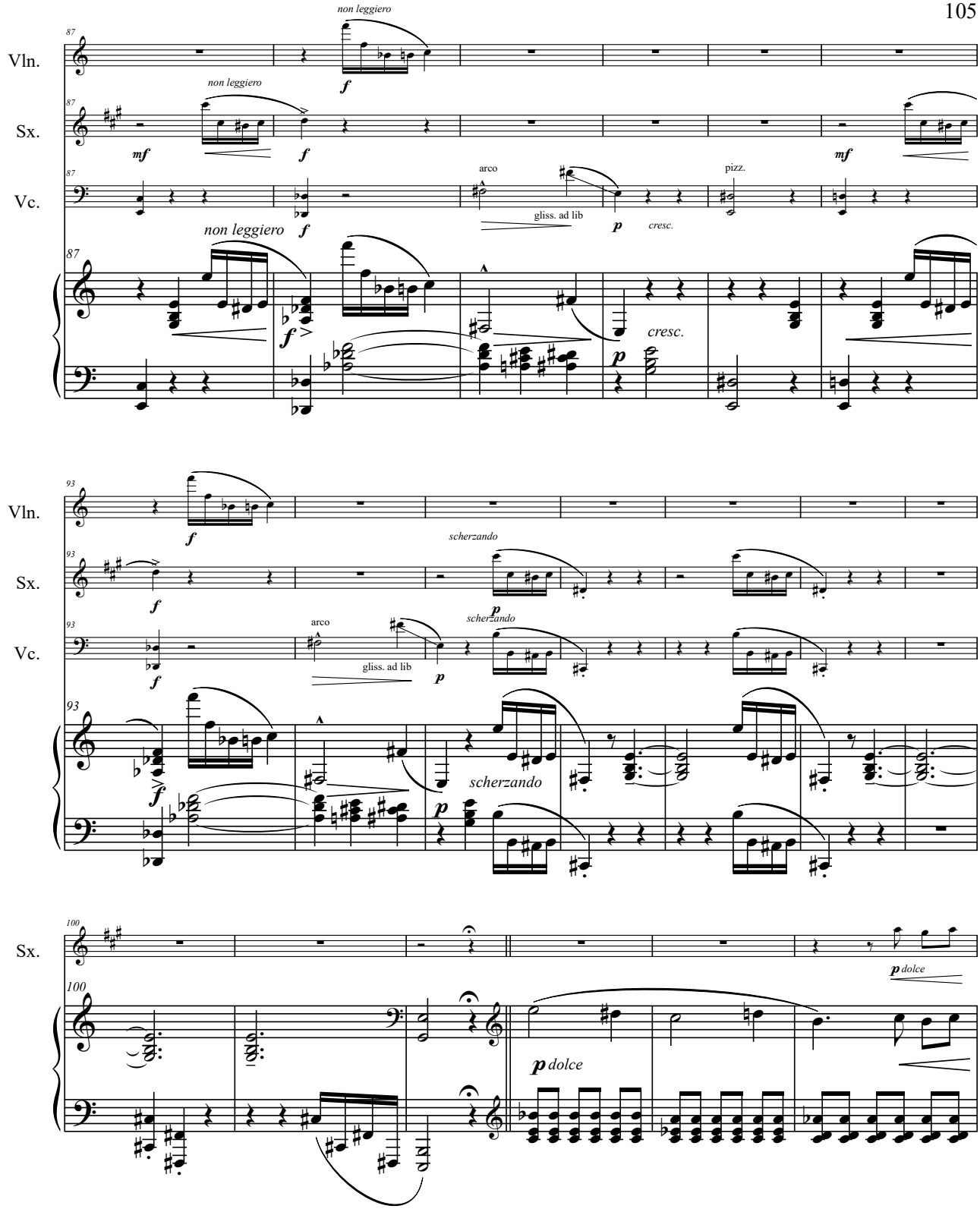
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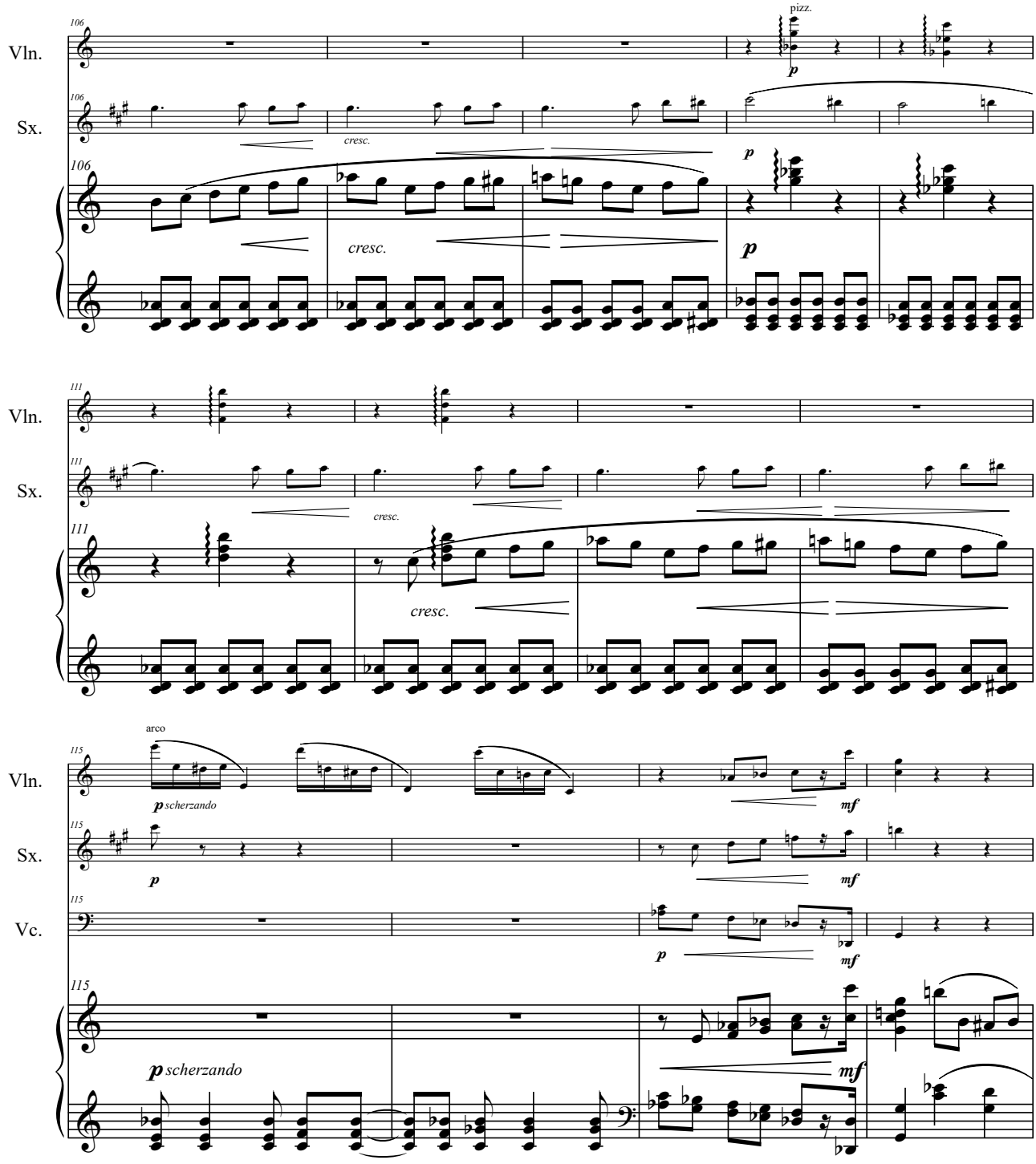
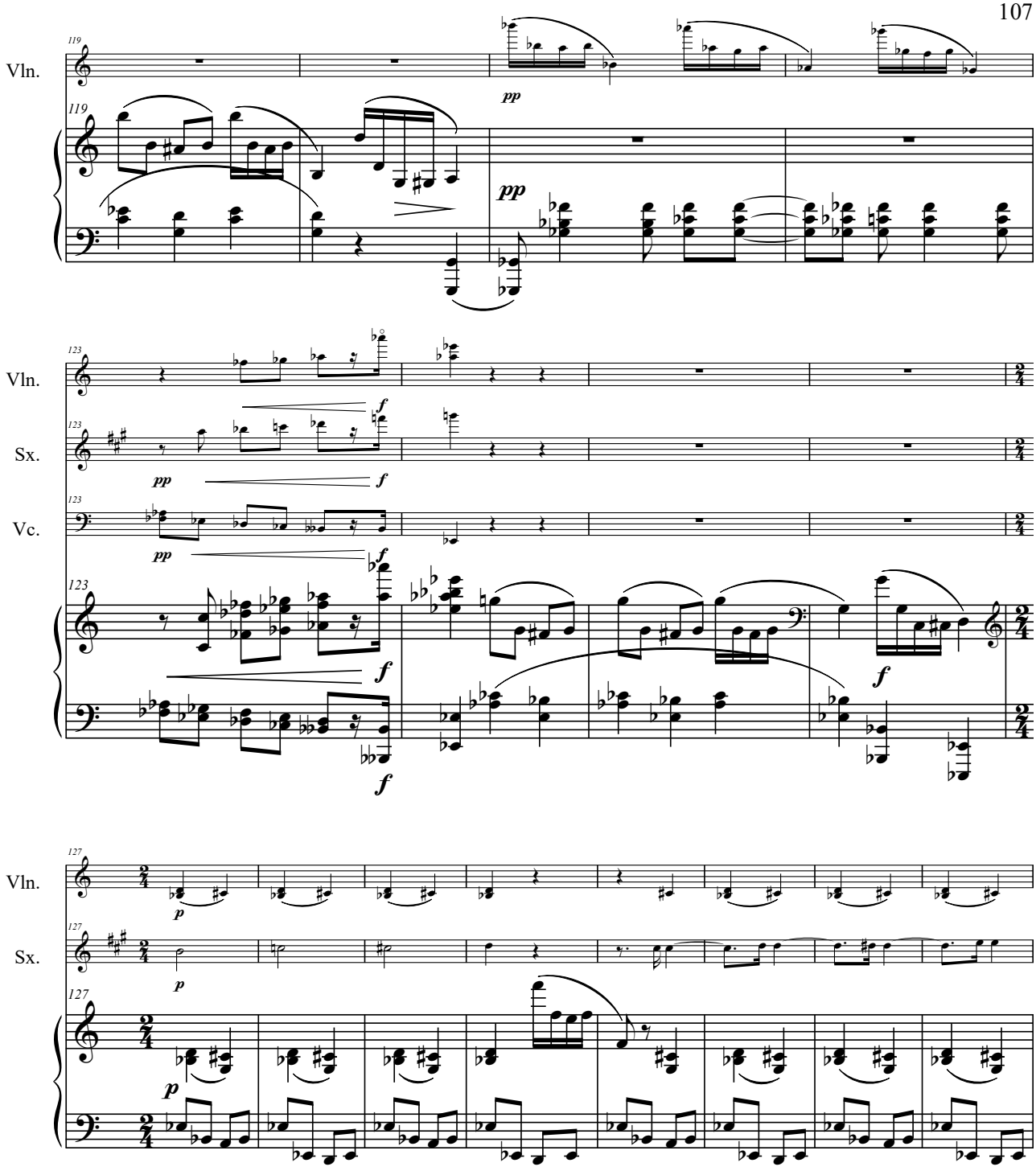
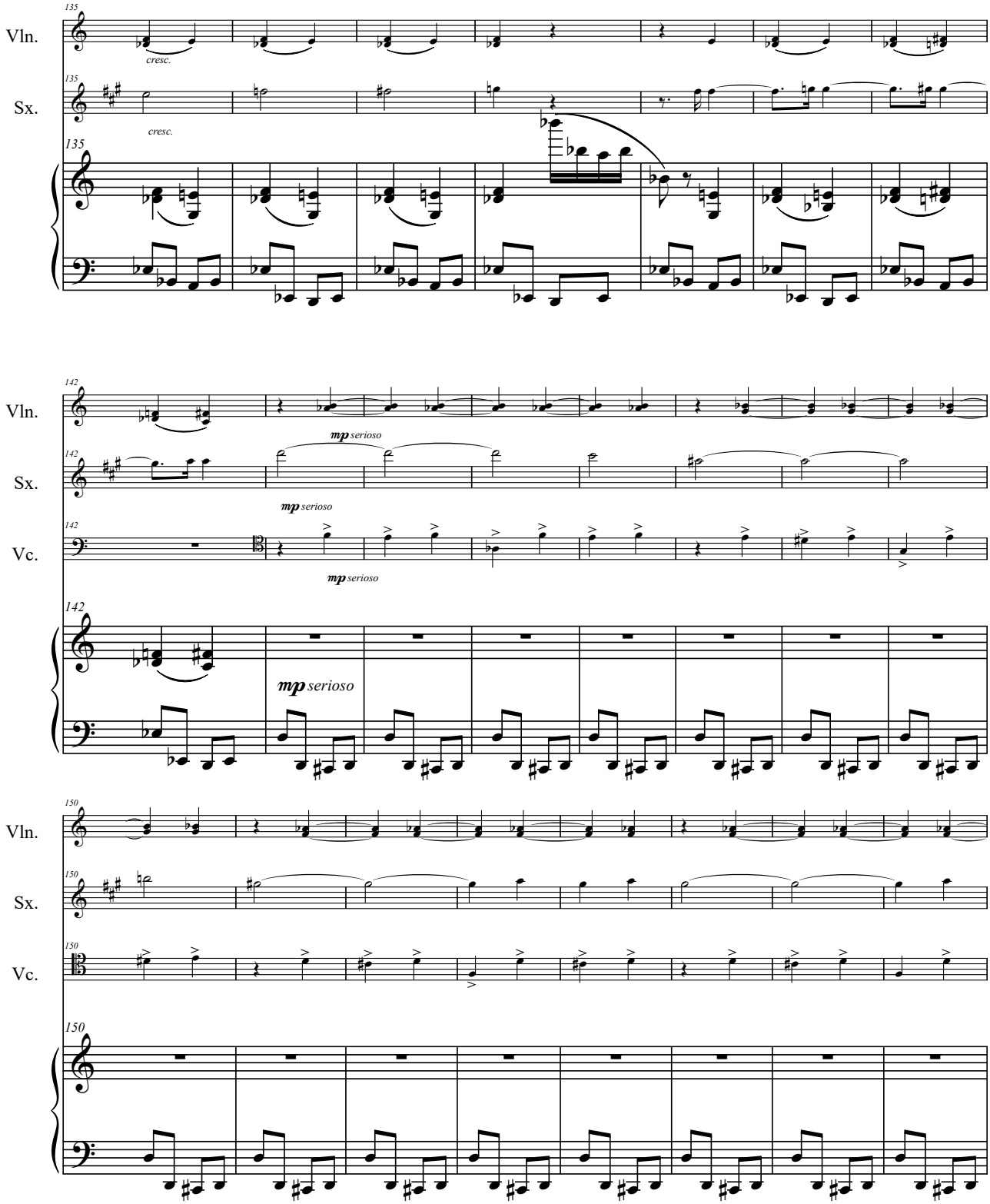
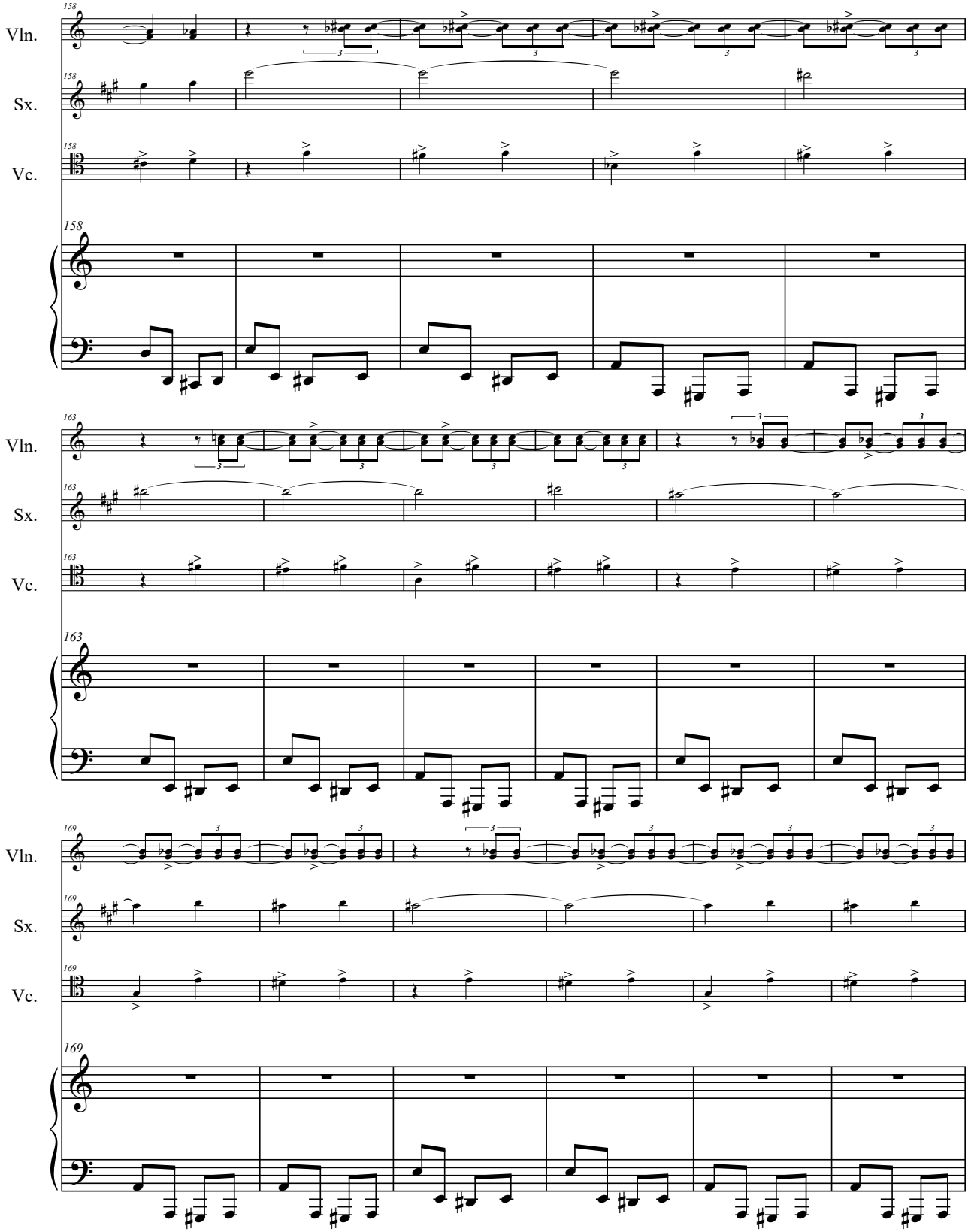
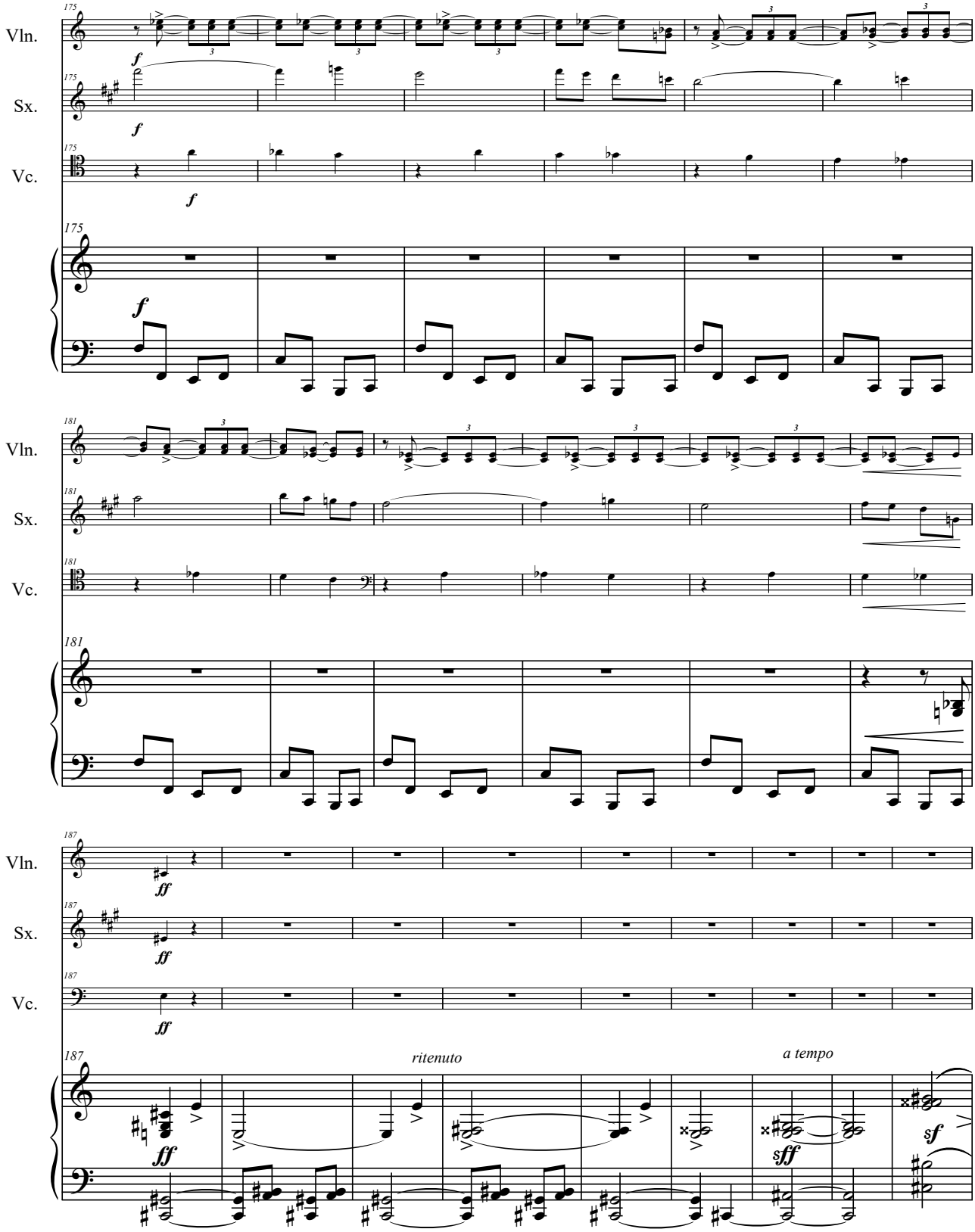
100
p dolce

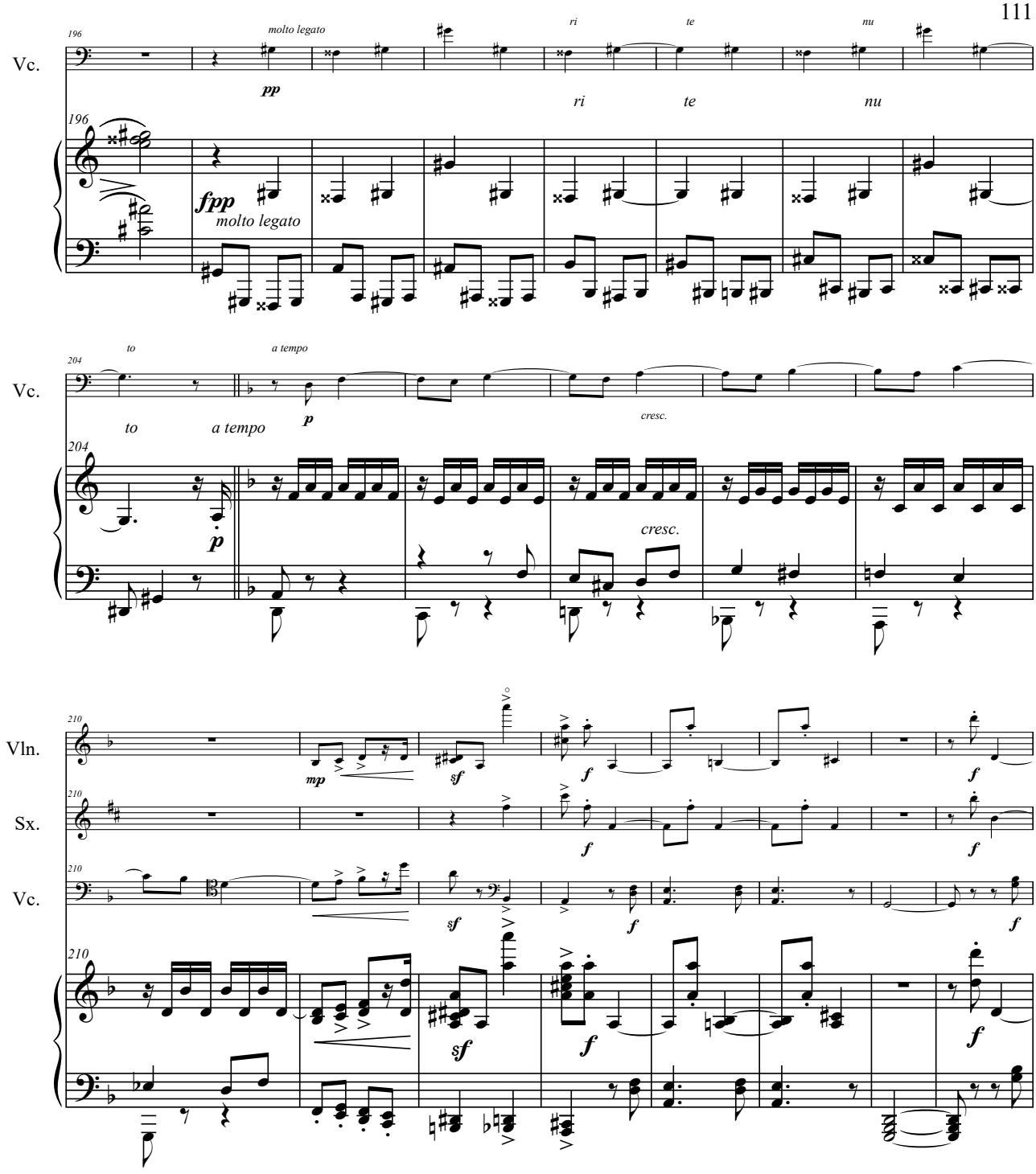

Vln.
Sx.
106
pizz.
p
cresc.
p
cresc.
p
111
cresc.
cresc.
arco
115
p scherzando
p
mf
p
mf
p
mf
p scherzando
mf


Vln.
119
pp
pp
Vln.
123
f
Sx.
123
pp
f
Vc.
123
pp
f
123
f
f
f
Vln.
127
p
Sx.
127
p
127
p

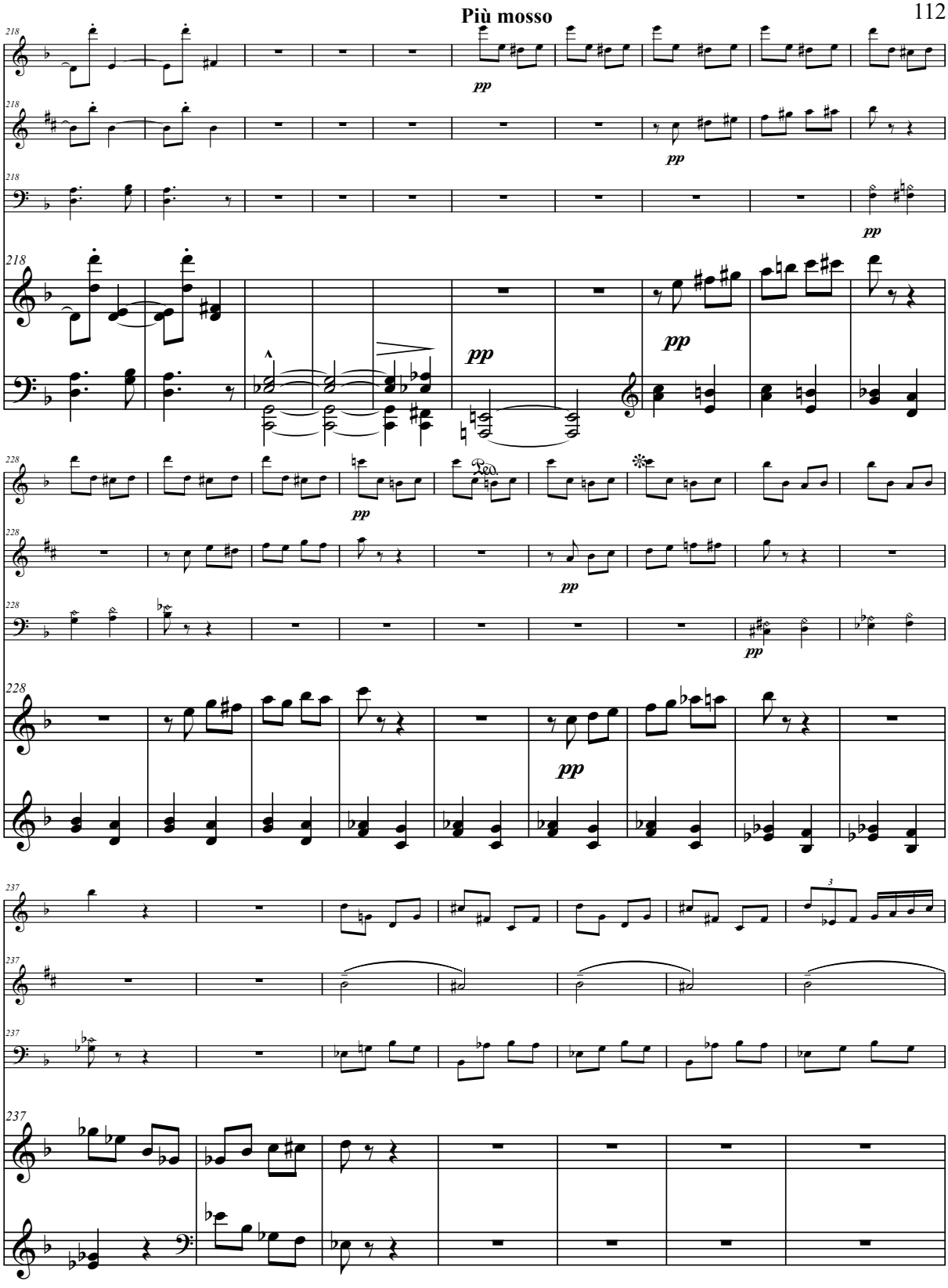

135
Vln.
cresc.
135
Sx.
cresc.
135
142
Vln.
mp serioso
142
Sx.
mp serioso
142
Vc.
mp serioso
142
mp serioso
150
Vln.
150
Sx.
150
Vc.
150

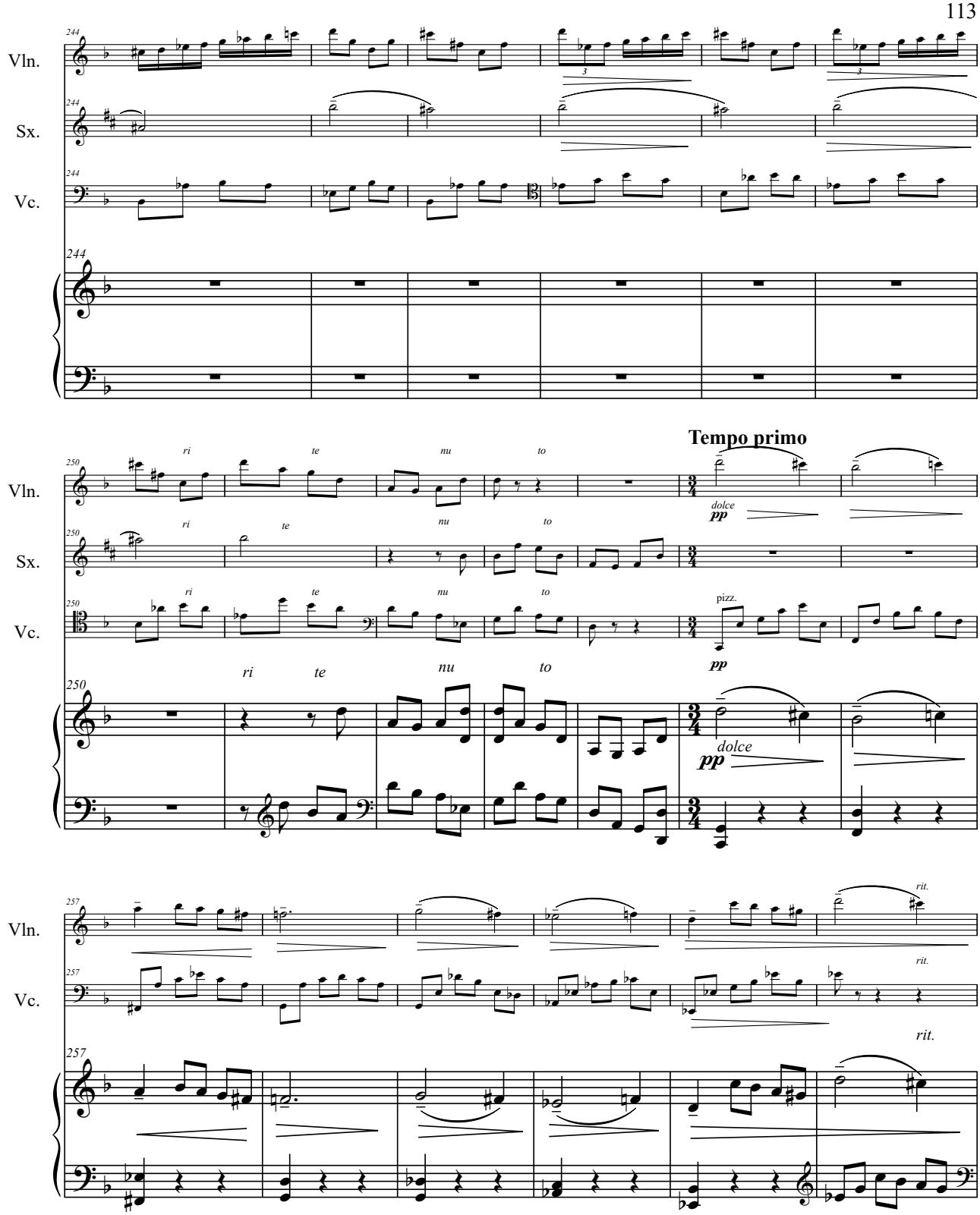

158
Vln.
Sx.
Vc.
158
163
Vln.
Sx.
Vc.
163
169
Vln.
Sx.
Vc.
169

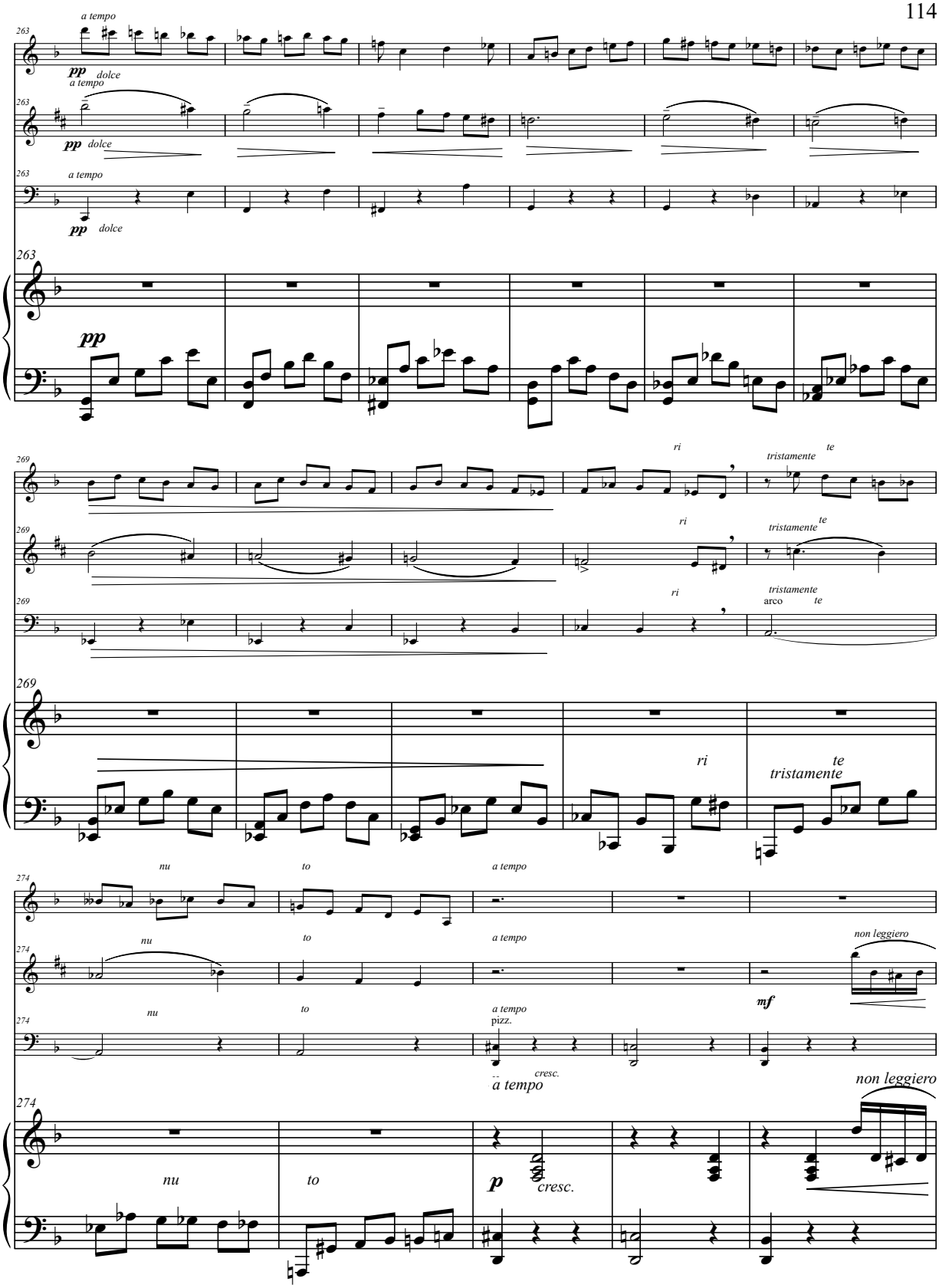

Vln.
Sx.
Vc.
175
f
181
187
ff
ritenuto
a tempo
sff
sf

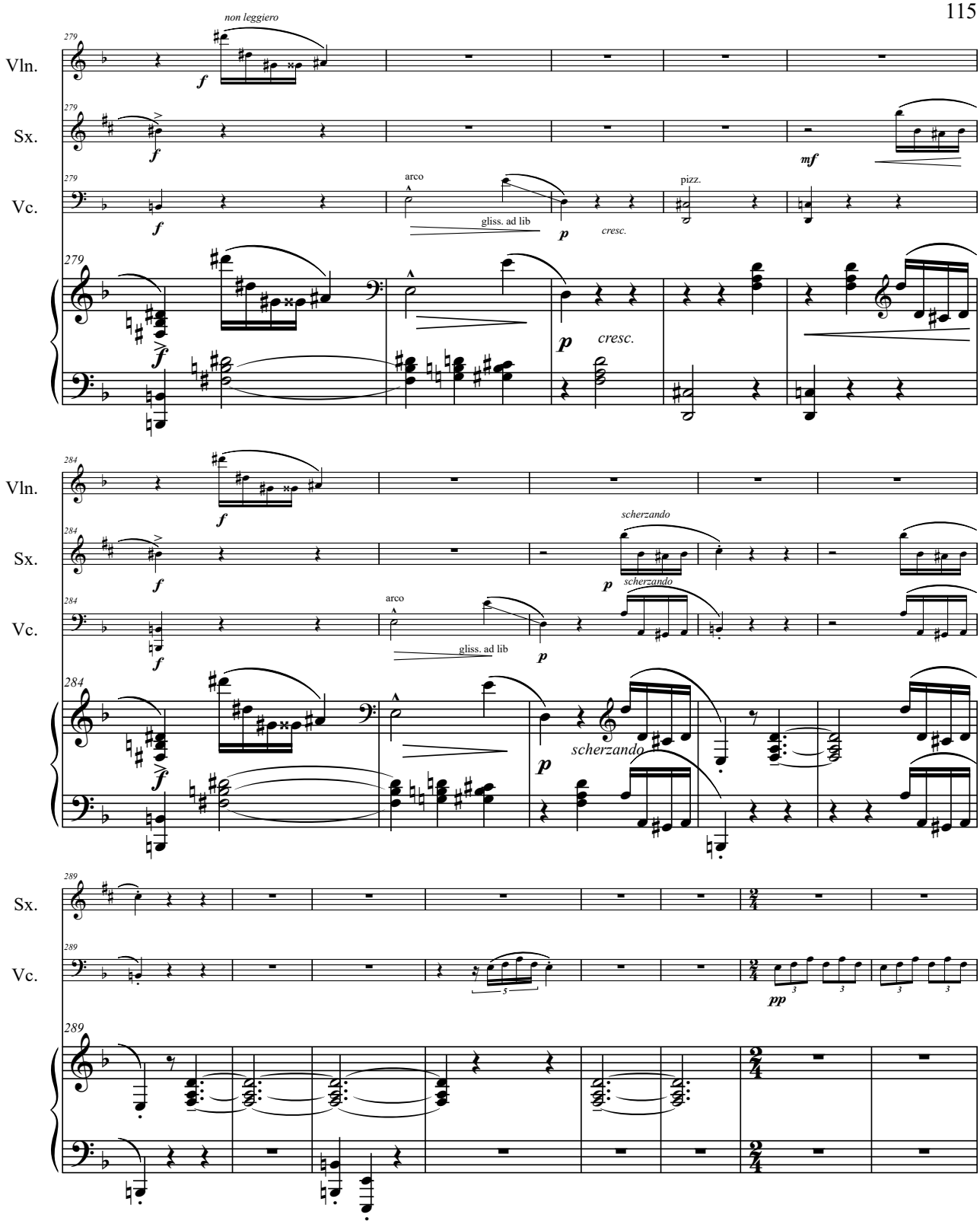

196
molto legato
ri
te
nu
Vc.
pp
ri
te
nu
196
fpp
molto legato
204
to
a tempo
Vc.
p
to
a tempo
cresc.
204
p
cresc.
210
Vln.
mp
sf
f
f
210
Sx.
f
f
210
Vc.
sf
f
f
210
sf
f
f

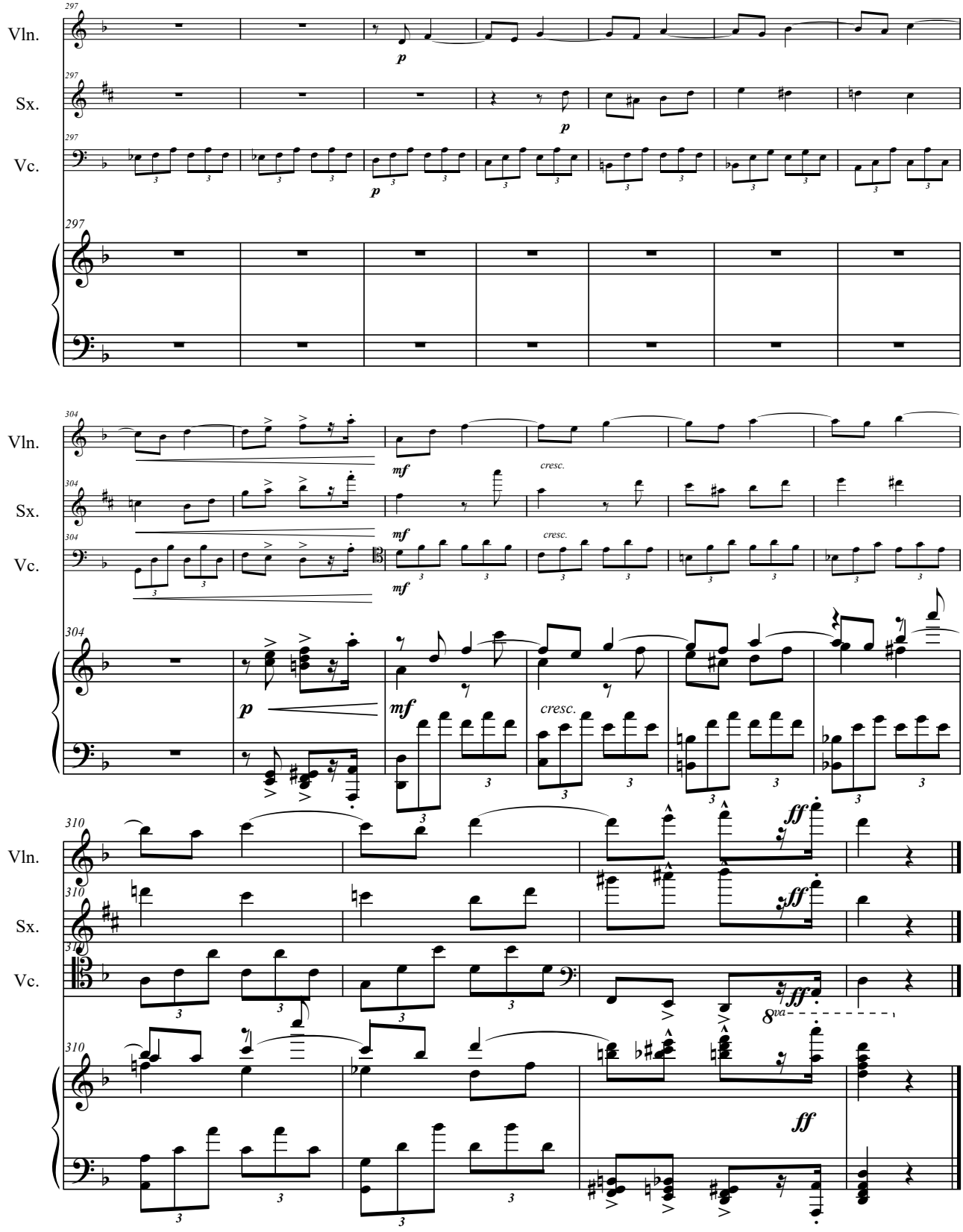
Più mosso




Vln.
Sx.
Vc.
244
ri te nu to
Tempo primo
250
dolce
pp
pizz.
257
rit.

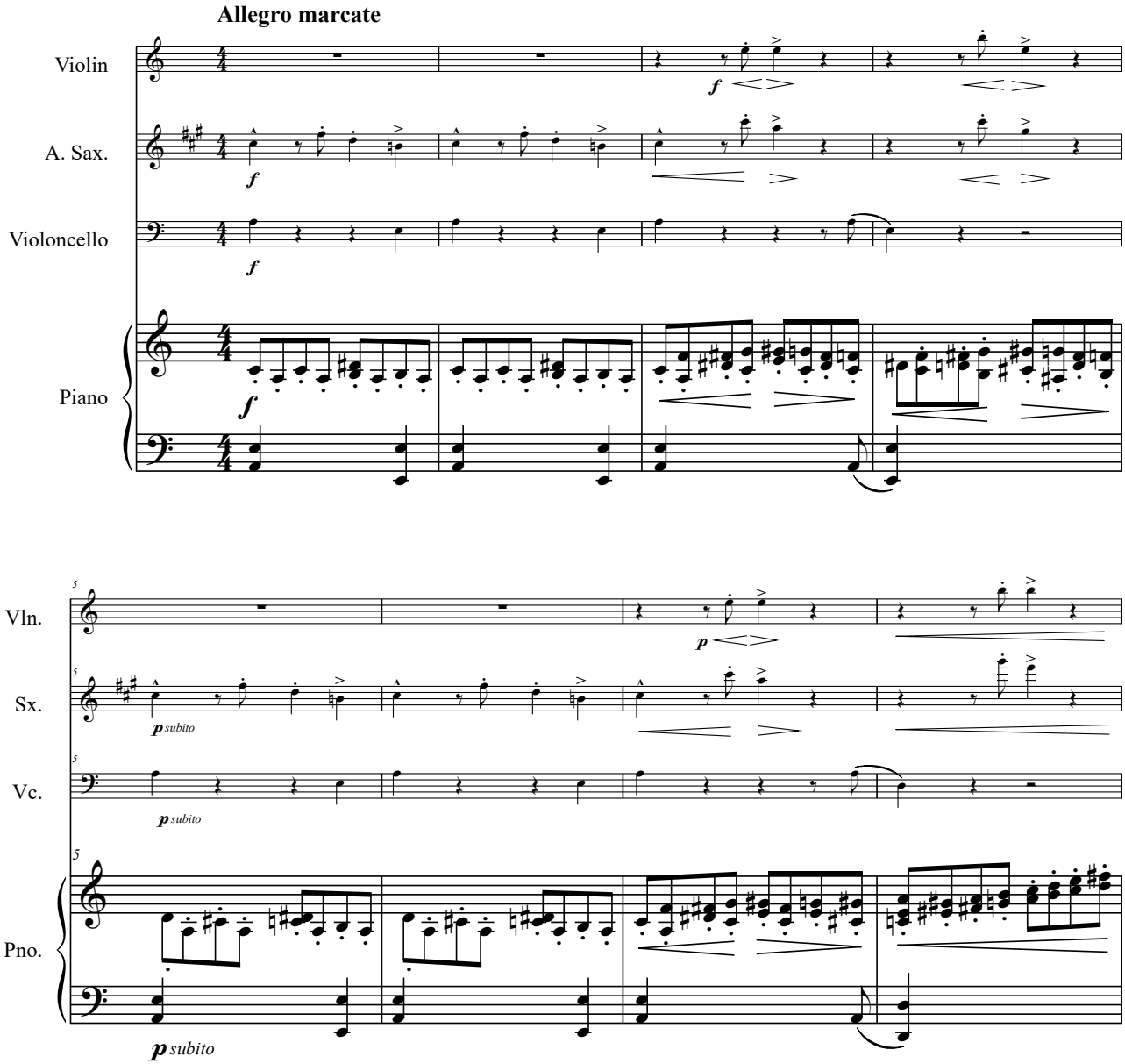

Vln.
Sx.
Vc.
263
a tempo
pp dolce
pp
269
ri
tristamente
te
arco
274
nu
to
a tempo
pizz.
cresc.
non leggiero
mf
p

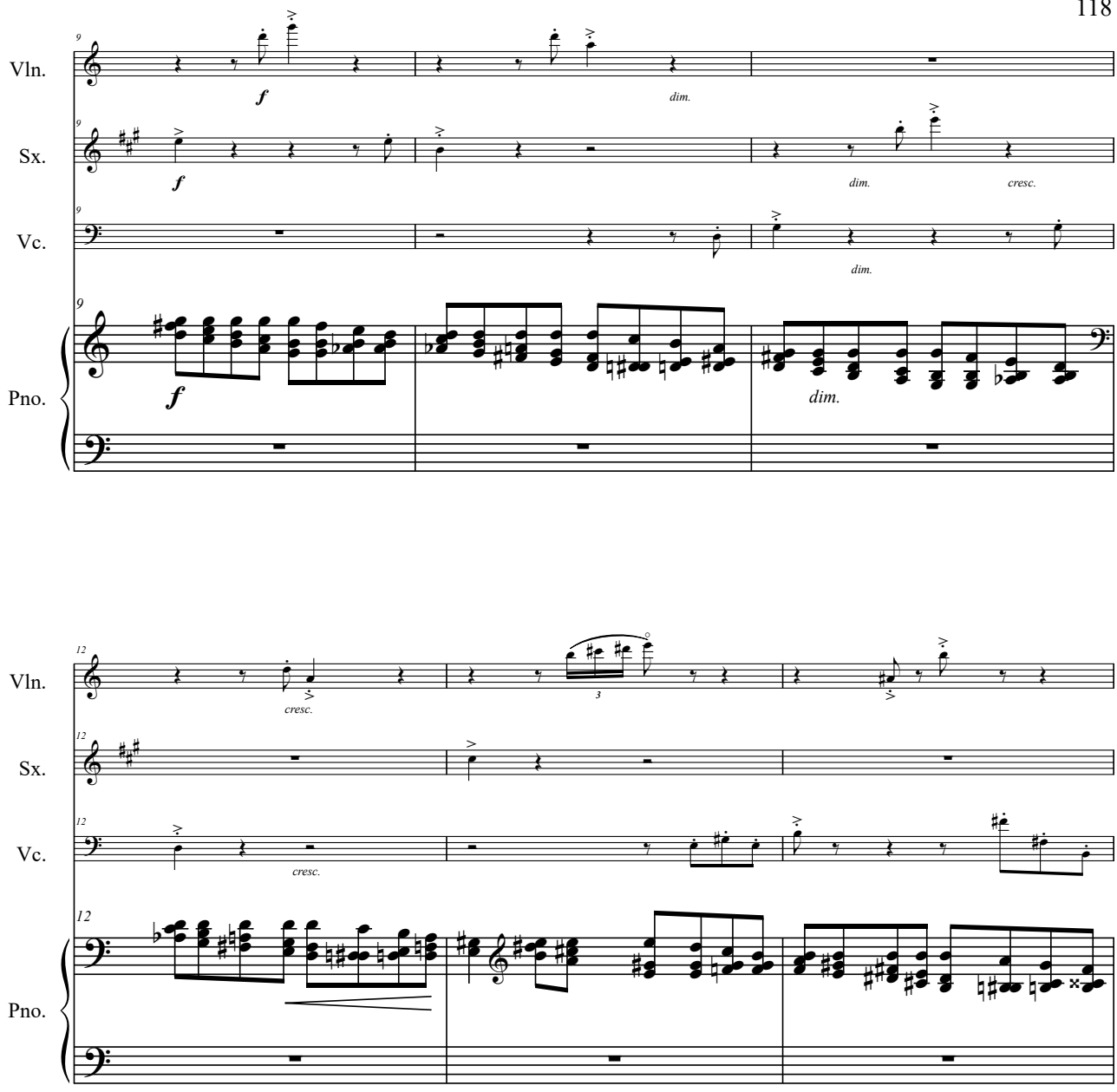

non leggiero
Vln.
Sx.
Vc.
arco
gliss. ad lib
pizz.
cresc.
scherzando
284
289

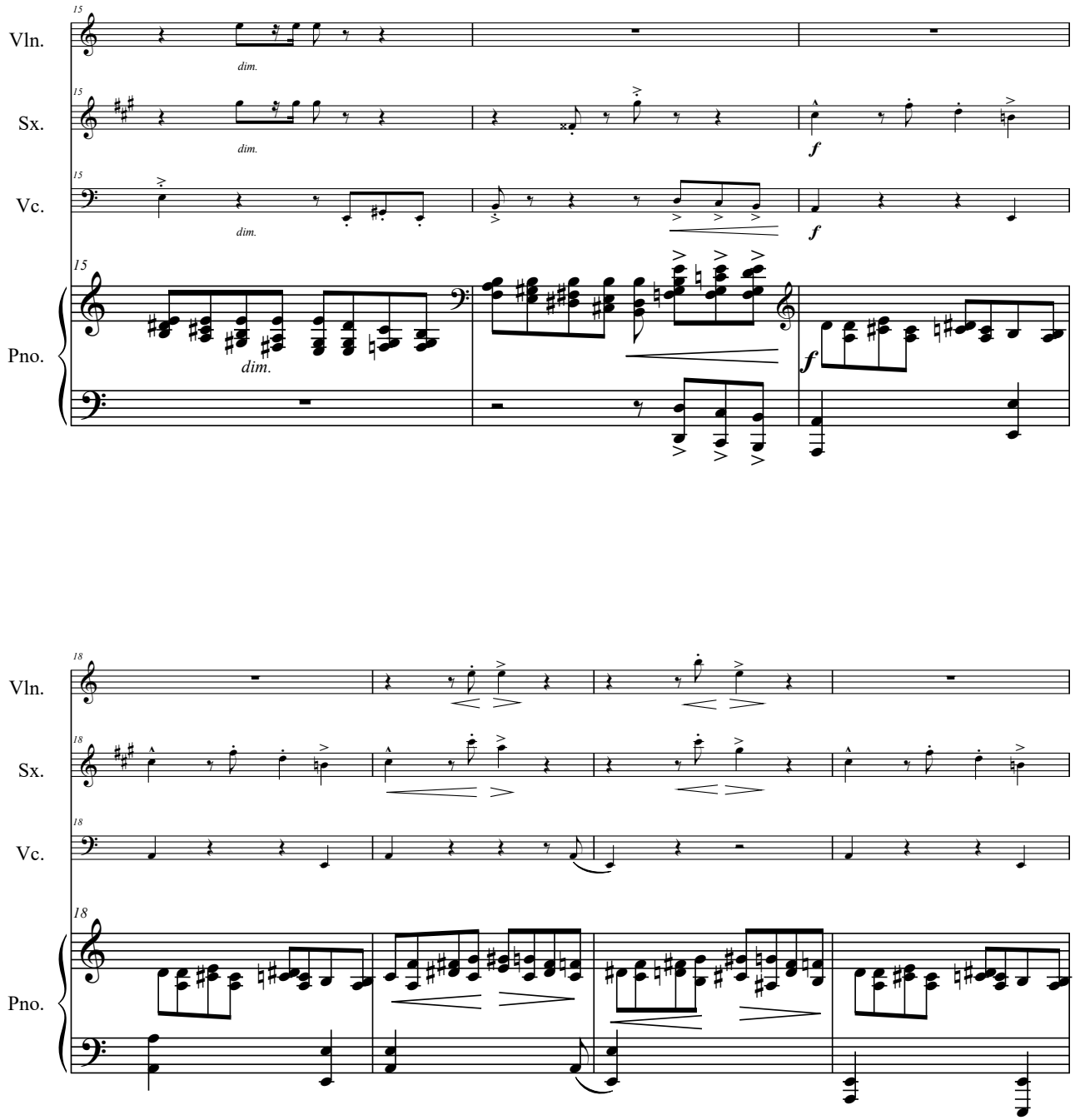

297
Vln.
Sx.
Vc.
p
304
mf
cresc.
310
ff
8va

II. Scherzo

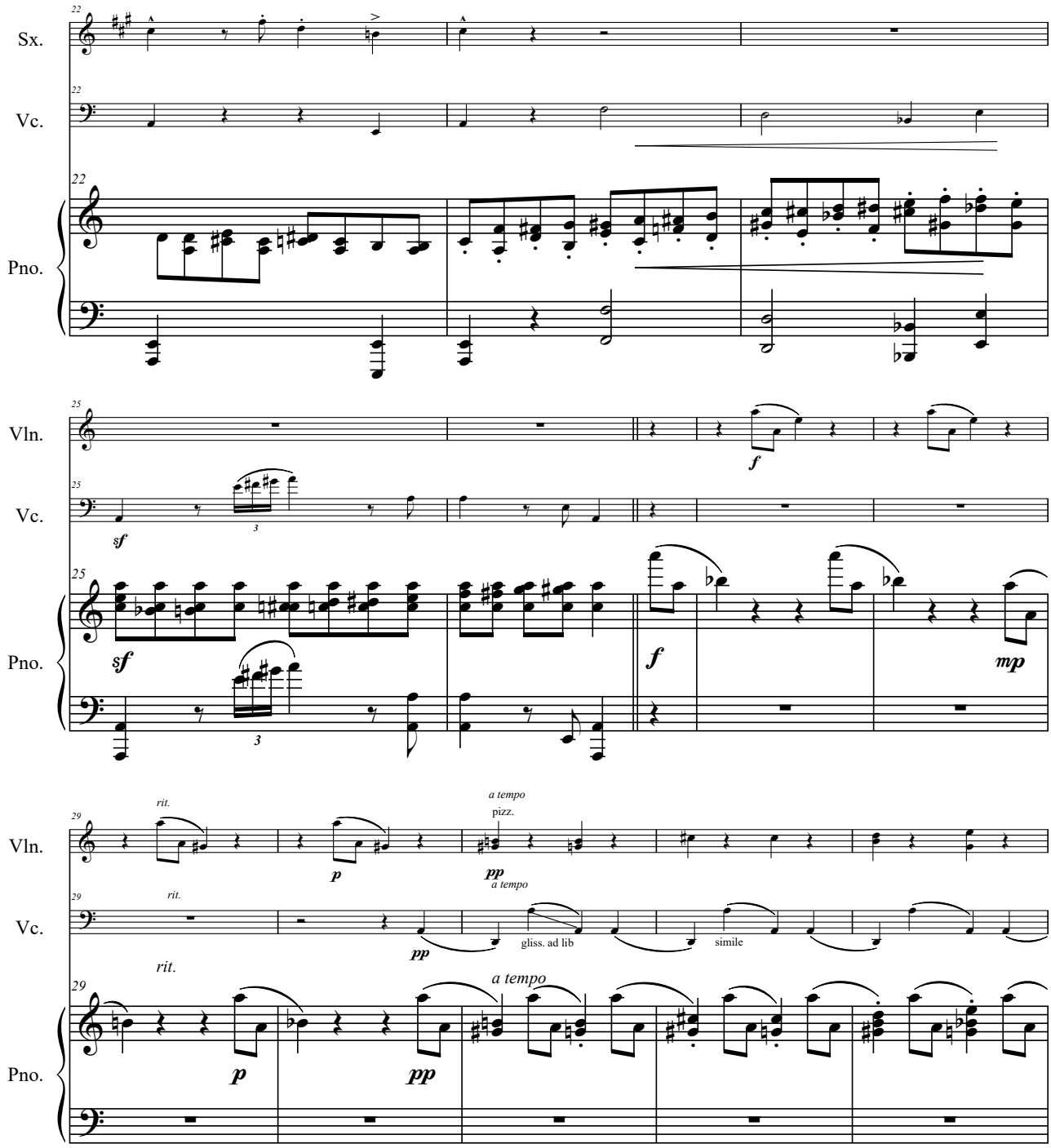
Score

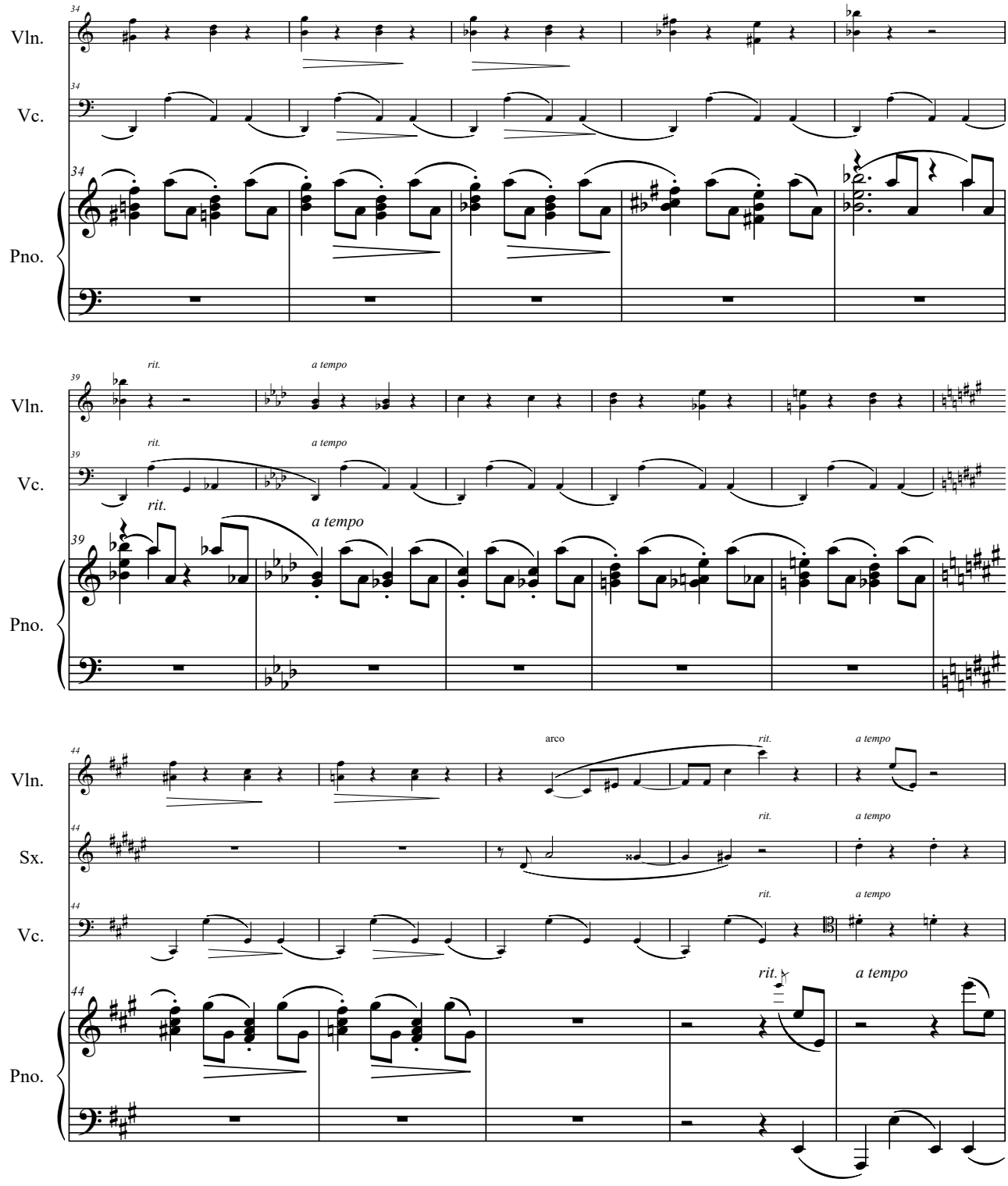


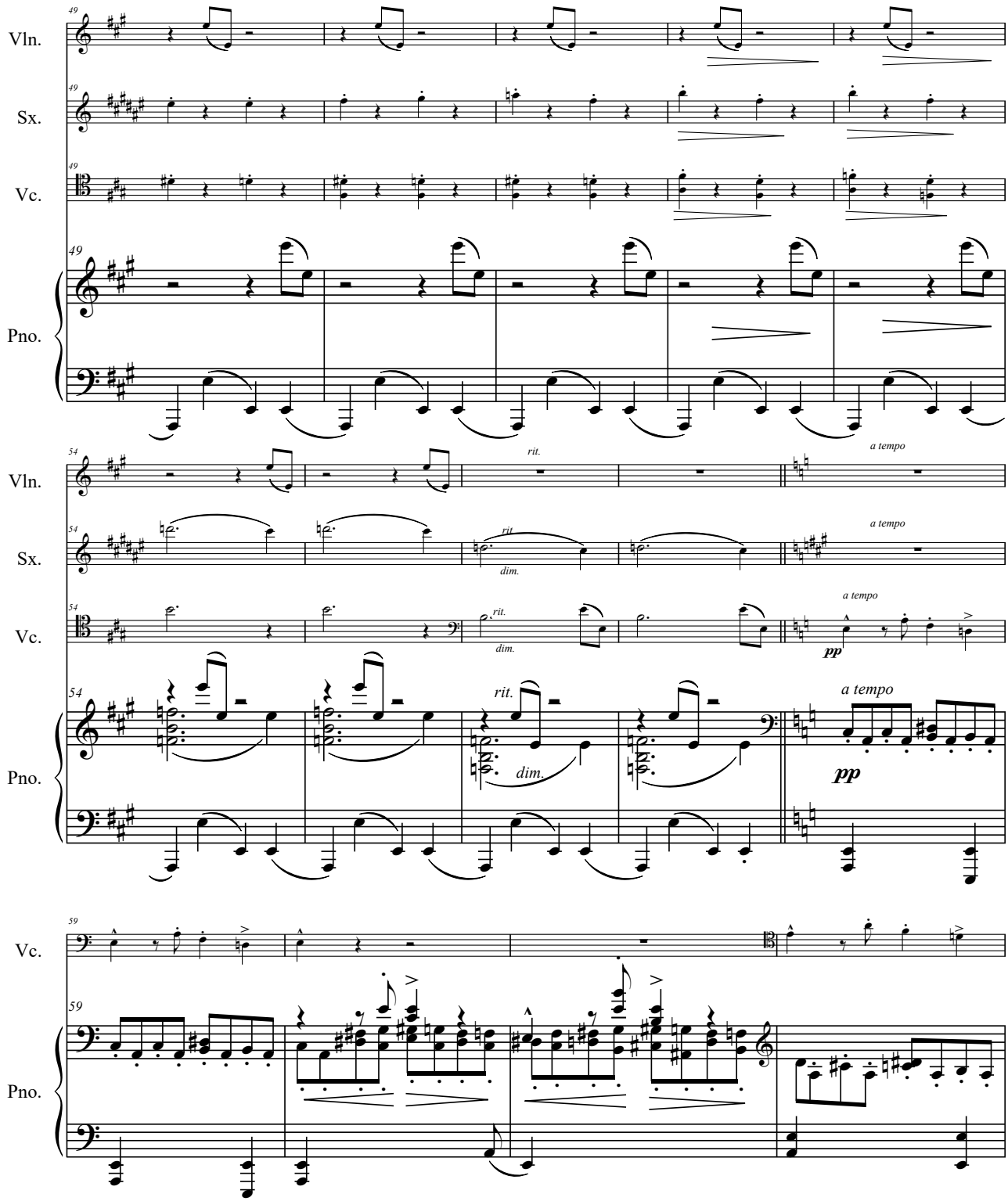

9
Vln.
f
dim.
9
Sx.
f
dim.
cresc.
9
Vc.
dim.
9
Pno.
f
dim.
12
Vln.
cresc.
3
12
Sx.
12
Vc.
cresc.
12
Pno.

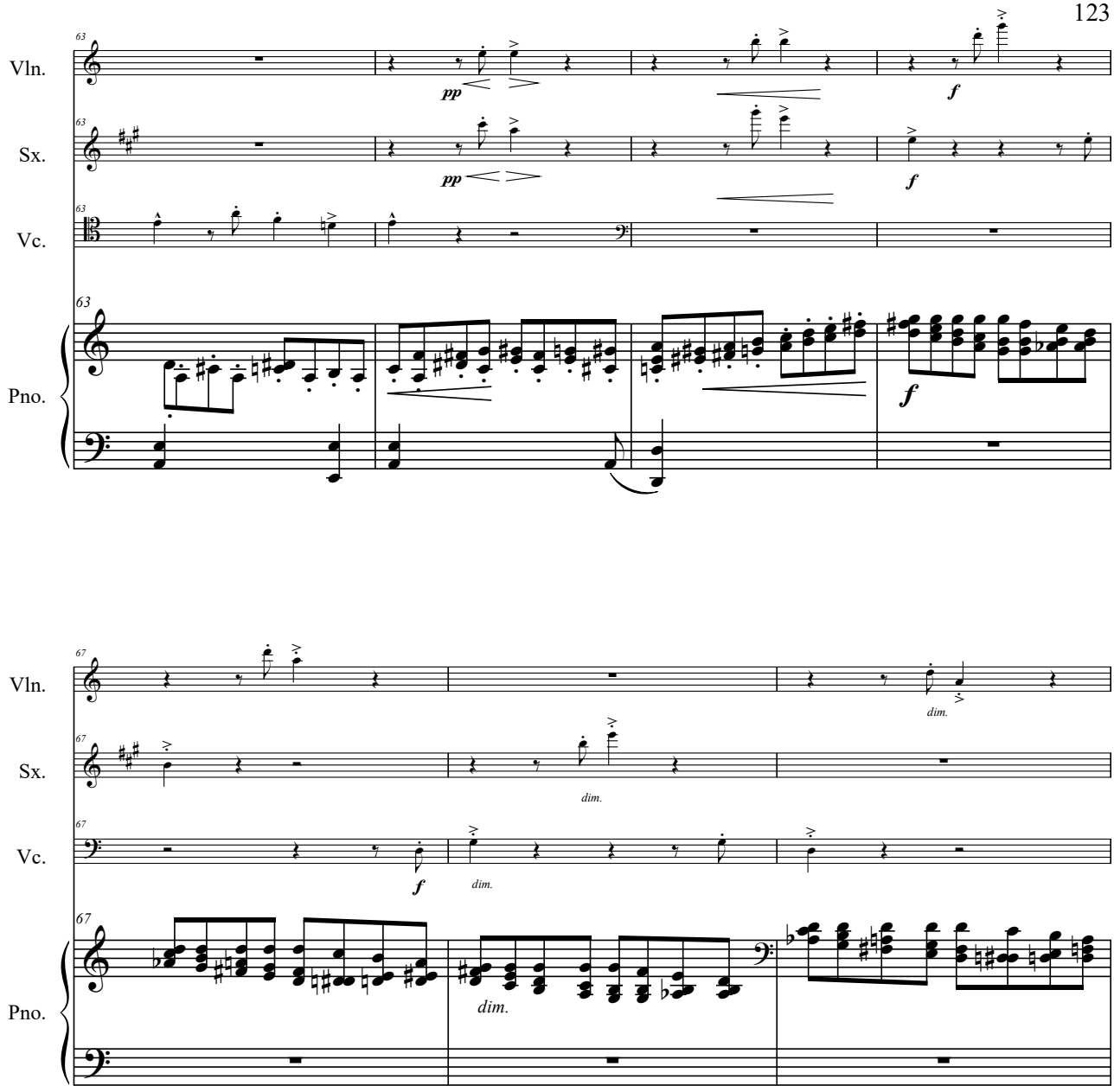

15
Vln.
dim.
15
Sx.
dim.
f
15
Vc.
dim.
f
15
Pno.
dim.
f

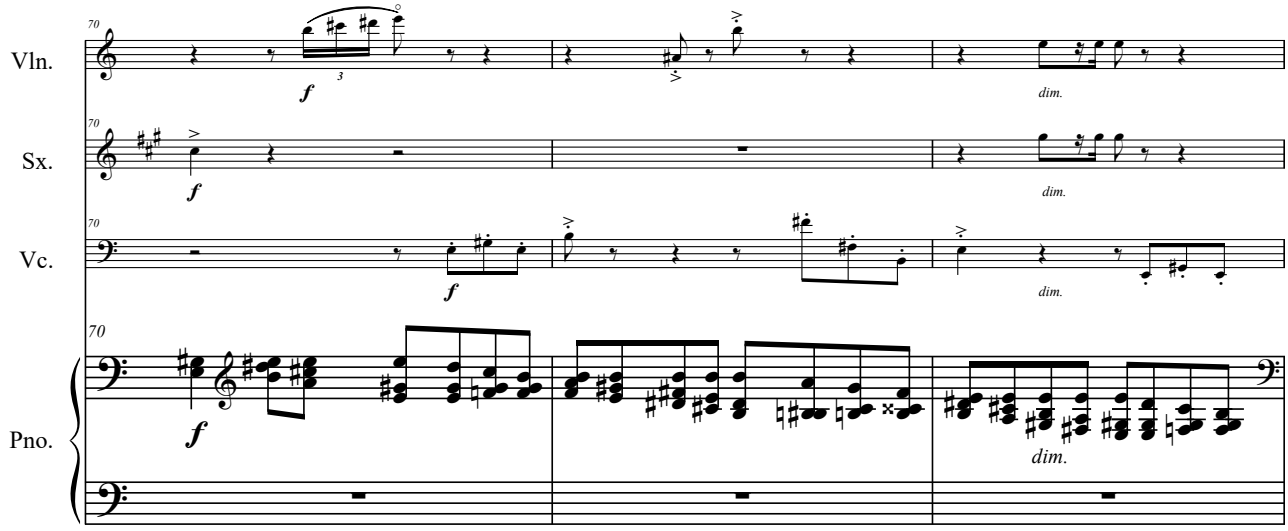
18
Vln.
18
Sx.
18
Vc.
18
Pno.

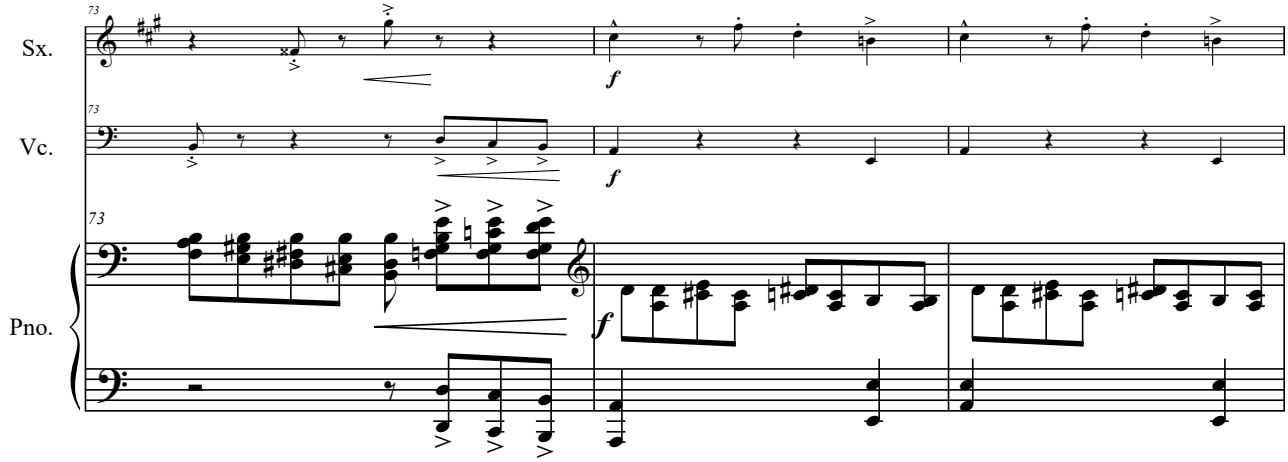

Sx.
Vc.
Pno.
22
Vln.
25
sf
f
mp
rit.
a tempo
pizz.
p
pp
gliss. ad lib
simile
29

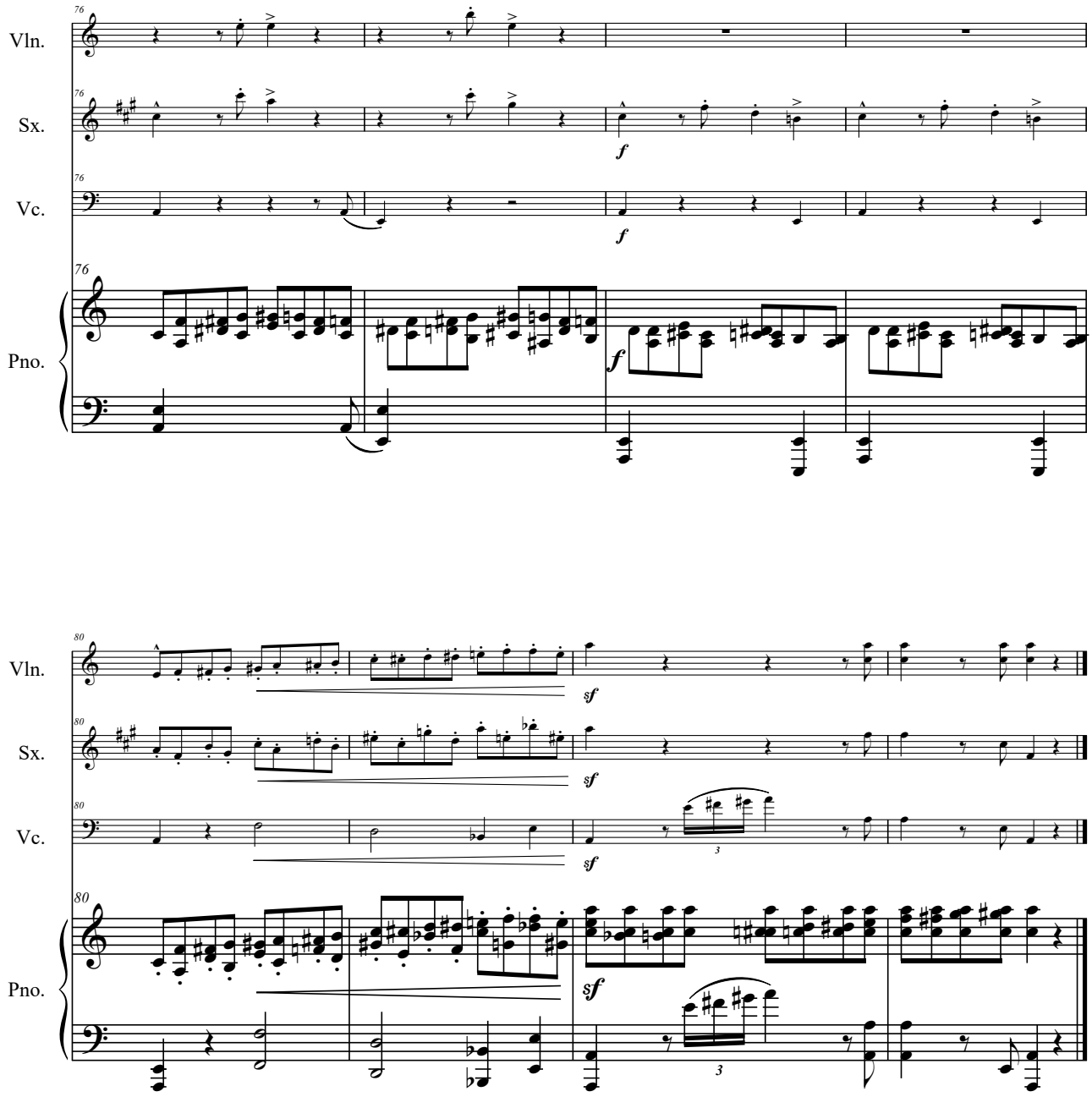

Vln.
Vc.
Pno.
34
rit.
a tempo
39
arco
Sx.
44

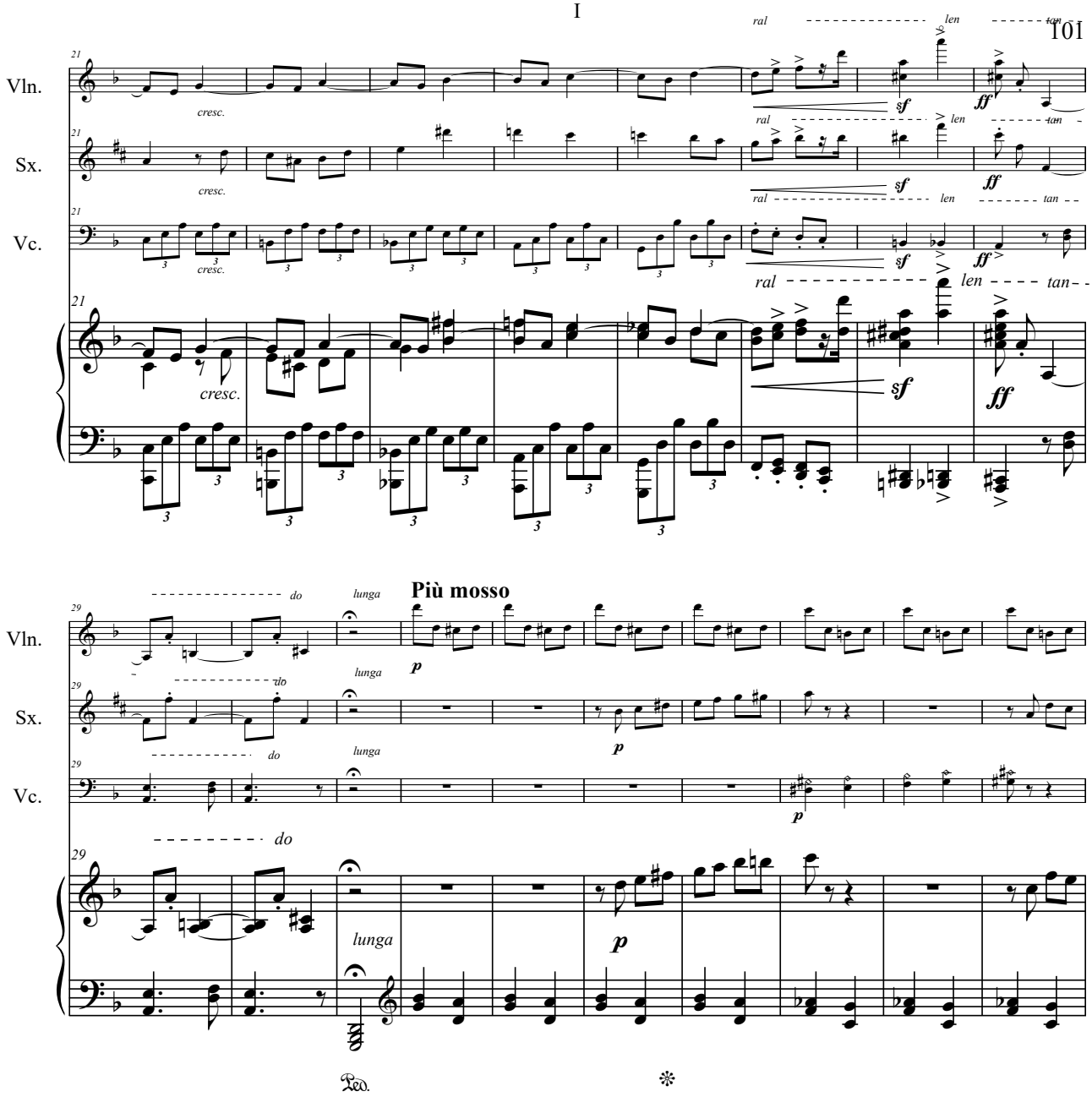

Vln.
Sx.
Vc.
Pno.
49
54
59
rit.
dim.
a tempo
pp


63
Vln.
Sx.
Vc.
Pno.
pp
f
67
dim.


Vln.
Sx.
Vc.
Pno.
70
f
dim.

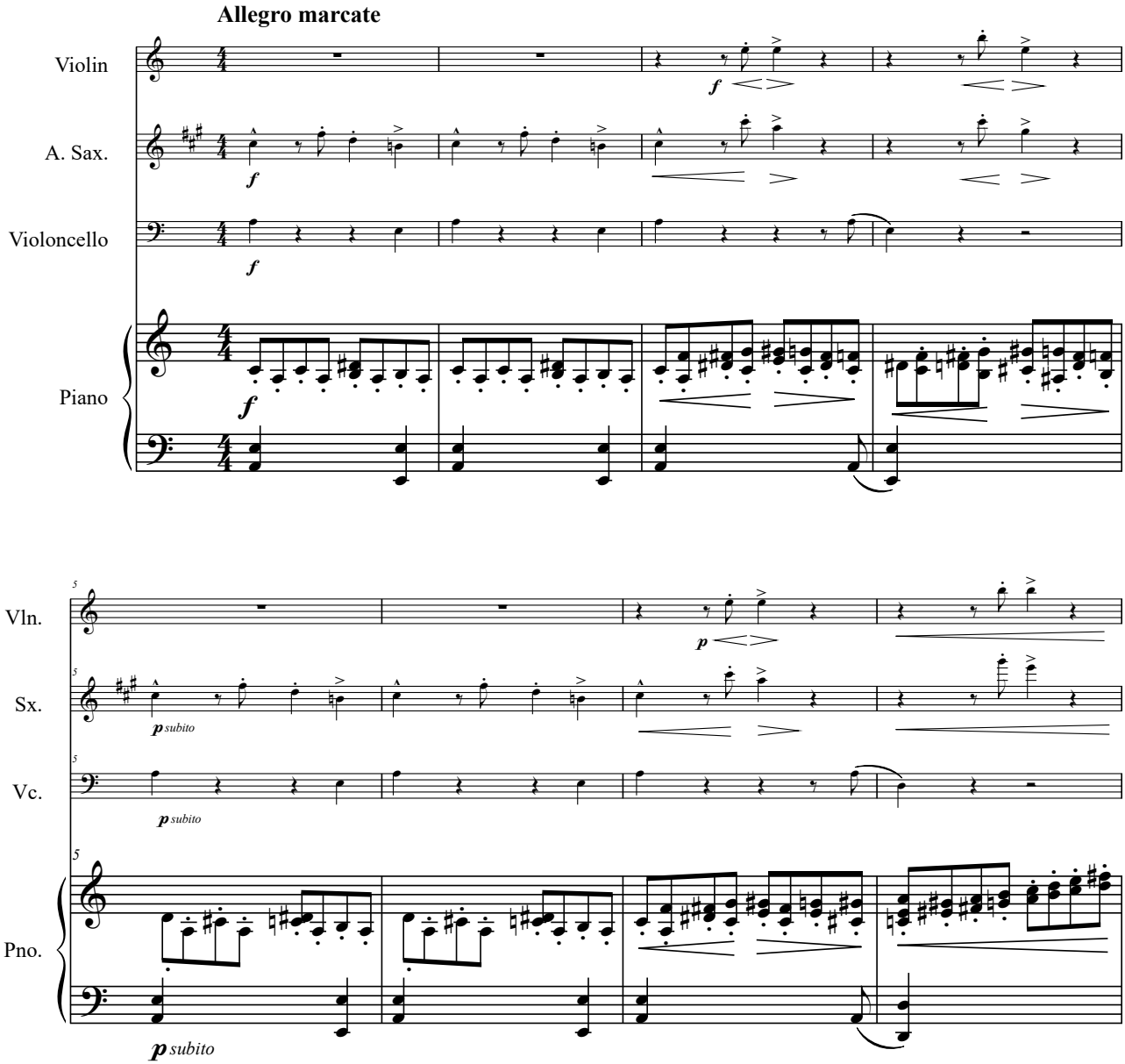

Sx.
Vc.
Pno.
73
f
dim.

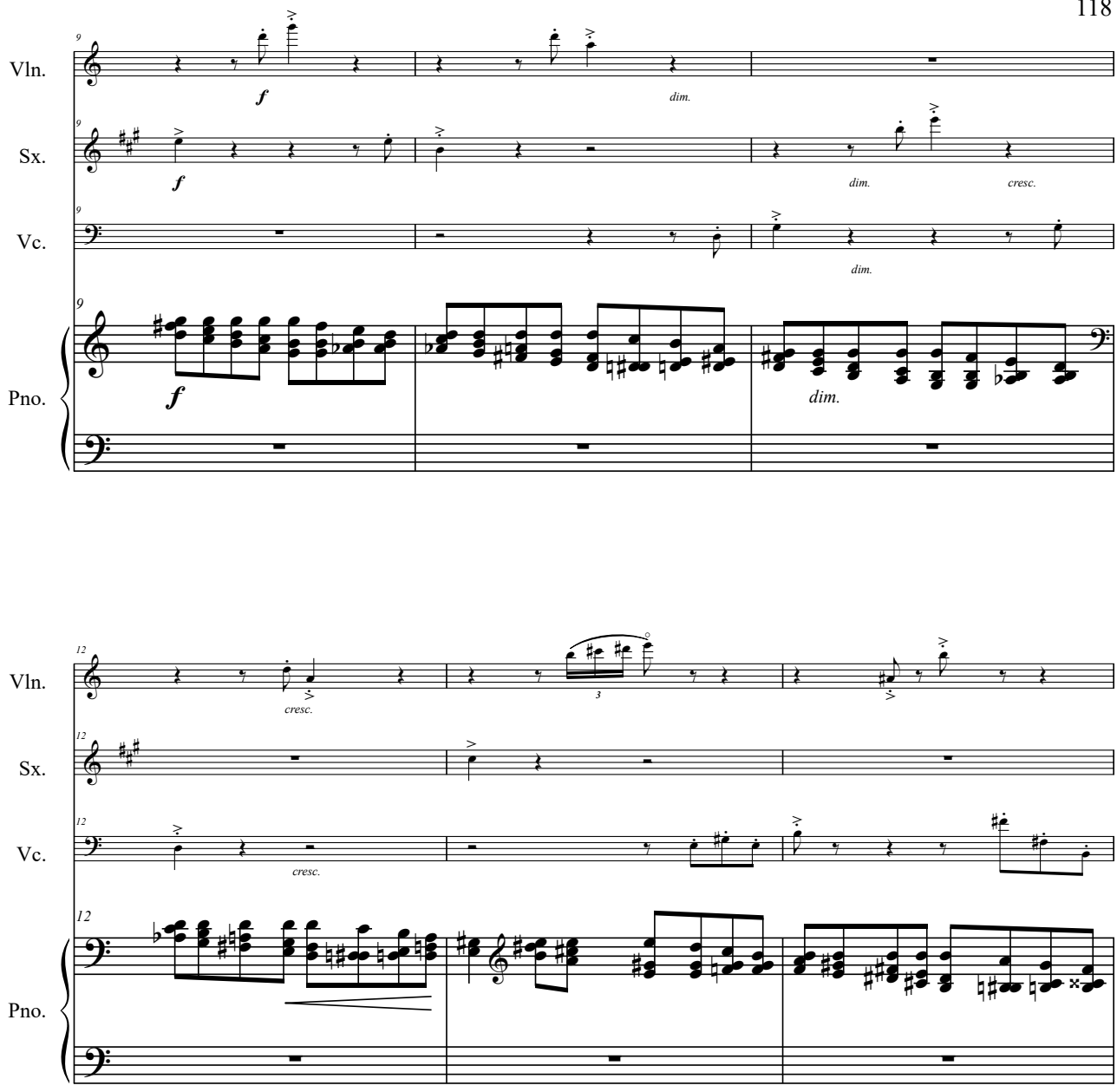

Vln.
Sx.
Vc.
Pno.
76
f
80
sf
3

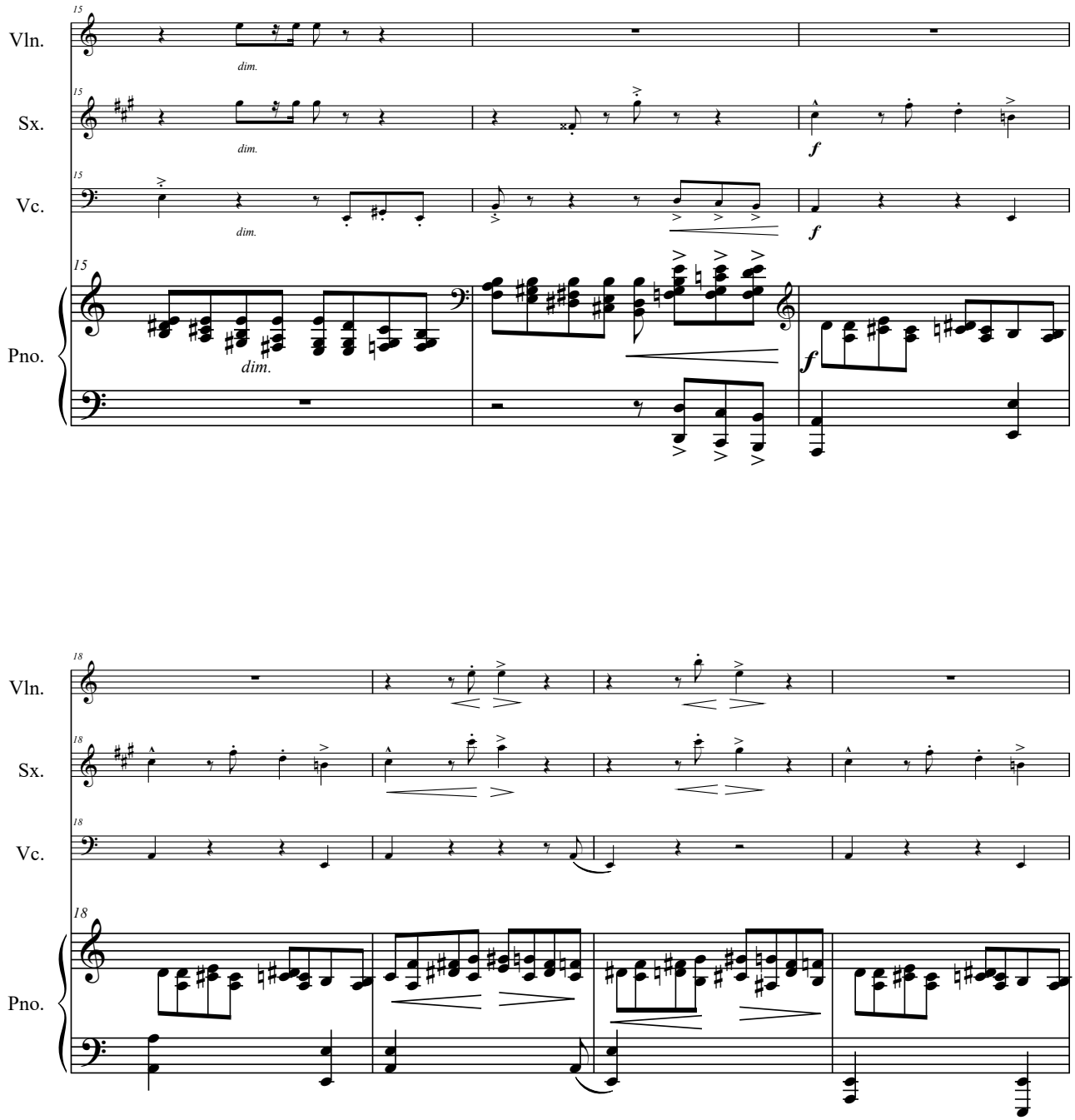

Vln.
Sx.
Vc.
21
cresc.
ral
len
tan
sf
ff
Più mosso
29
do
lunga
p
Ped.

II. Scherzo

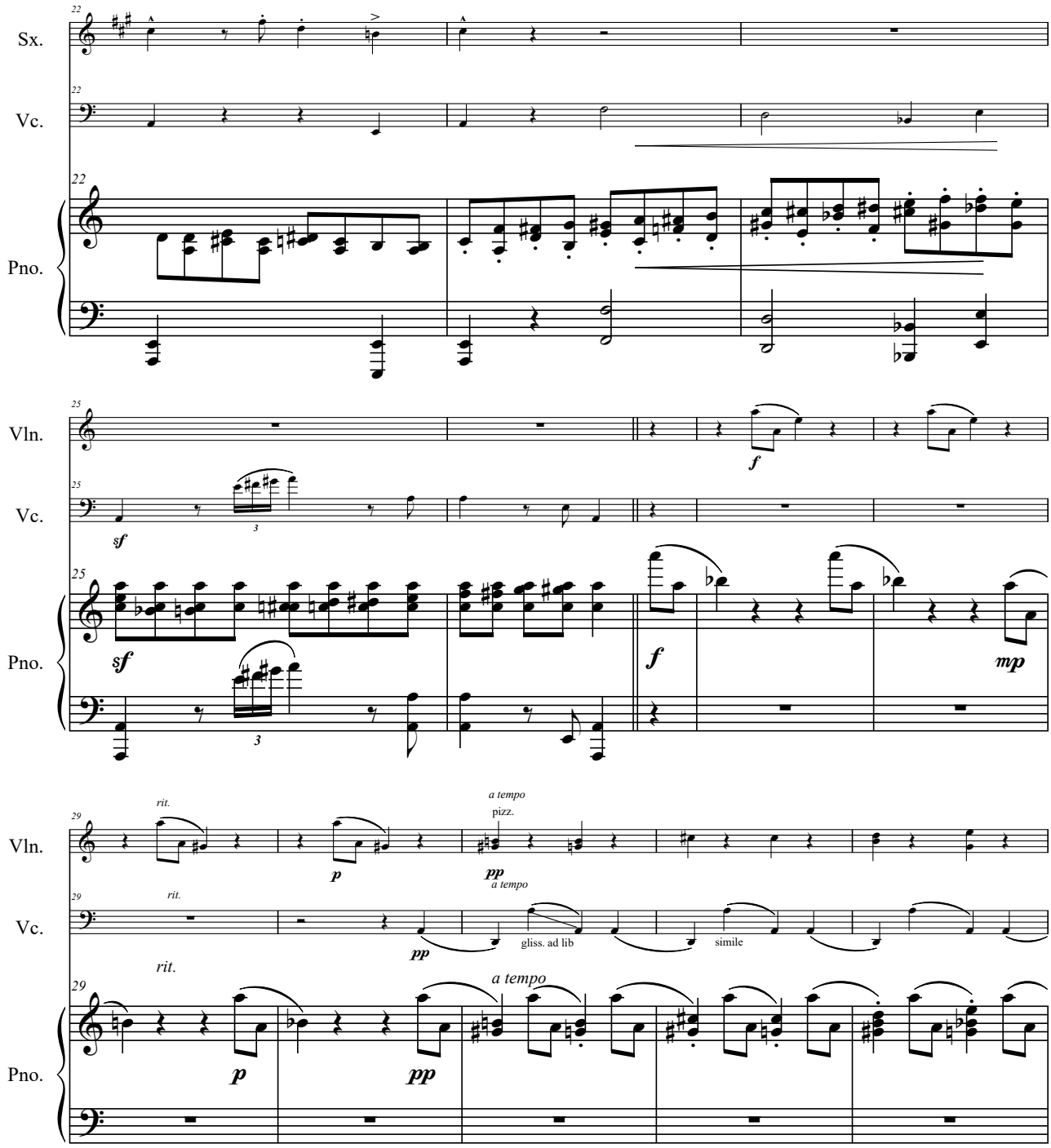
Score

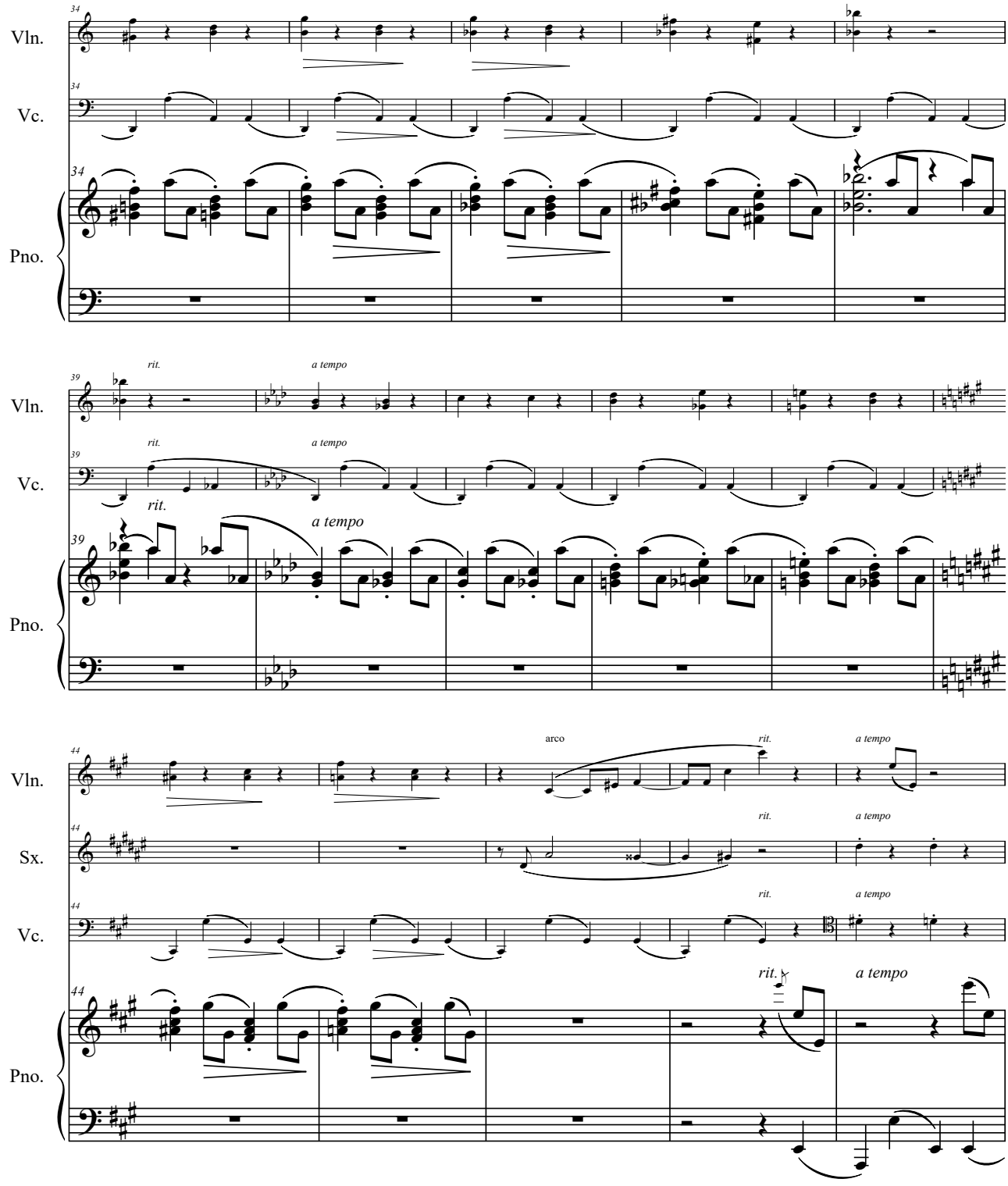


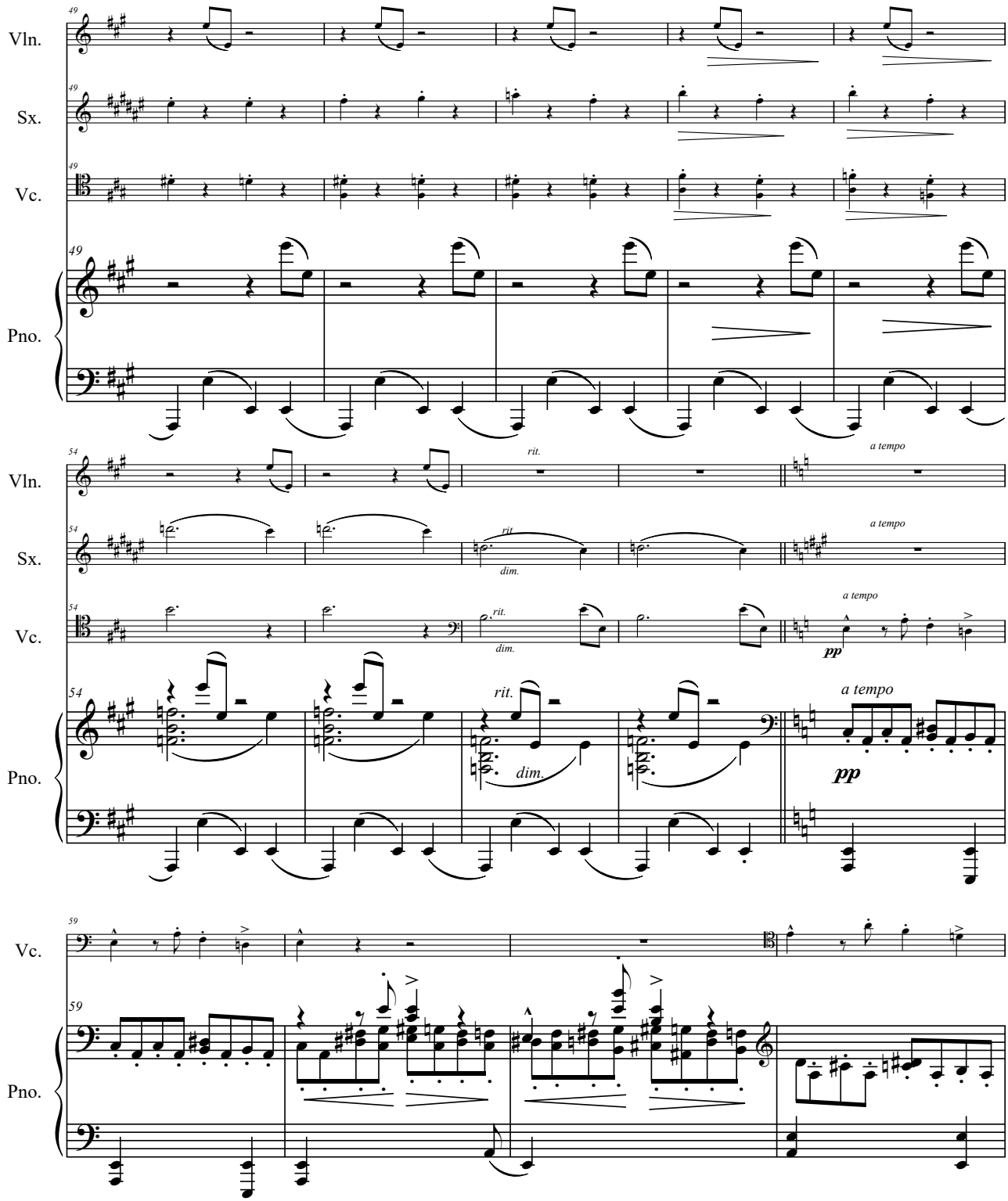

9
Vln.
f
dim.
9
Sx.
f
dim.
cresc.
9
Vc.
dim.
9
Pno.
f
dim.
12
Vln.
cresc.
3
12
Sx.
12
Vc.
cresc.
12
Pno.

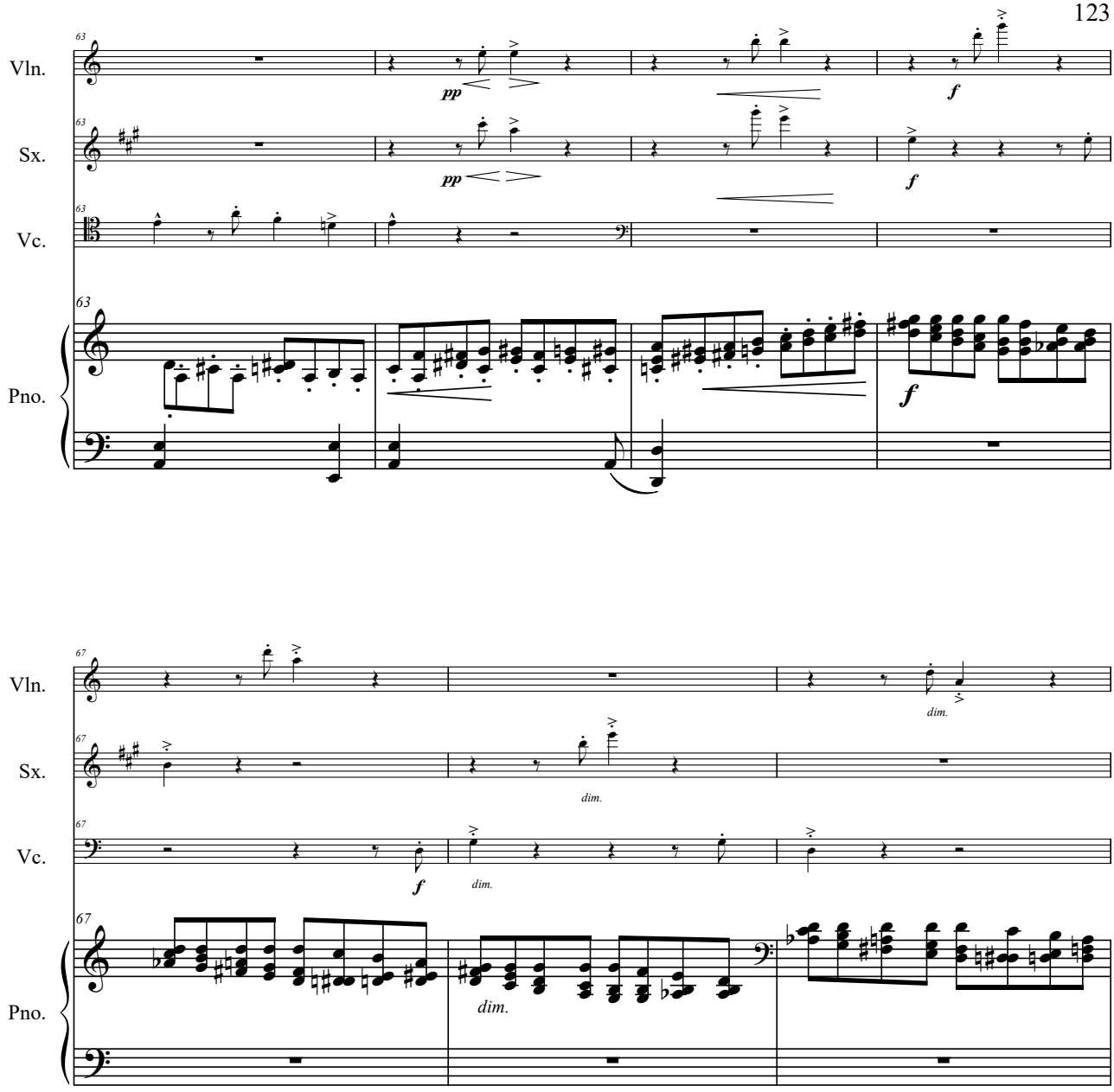

15
Vln.
dim.
15
Sx.
dim.
f
15
Vc.
dim.
f
15
Pno.
dim.
f

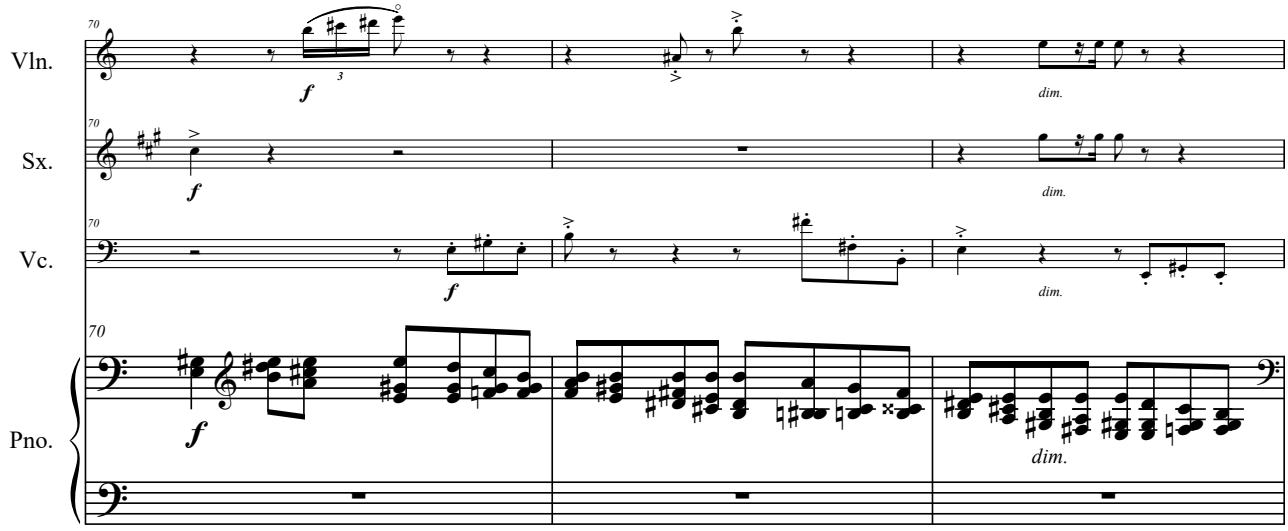
18
Vln.
18
Sx.
18
Vc.
18
Pno.

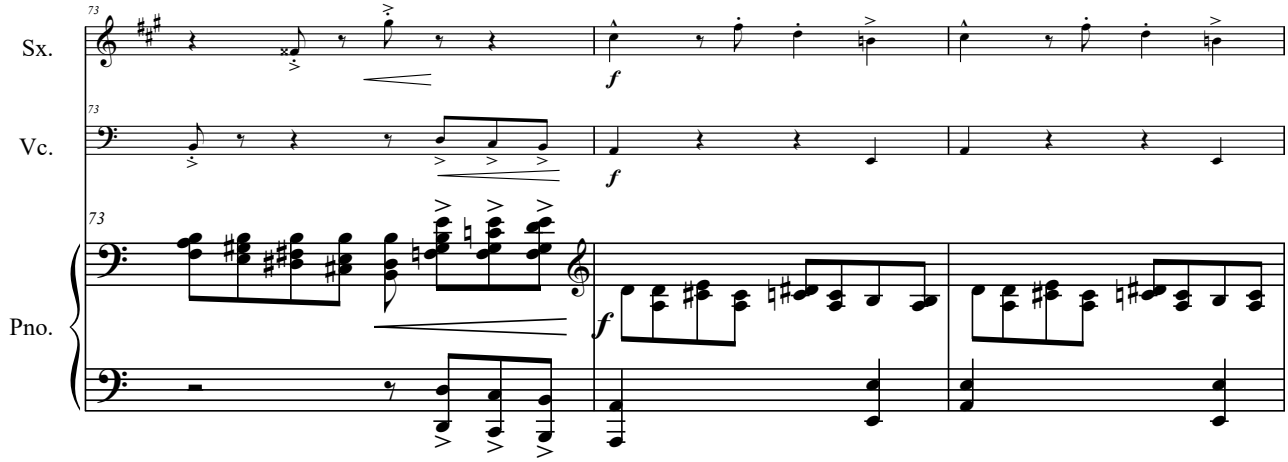

Sx.
Vc.
Pno.
22
Vln.
25
sf
f
mp
rit.
a tempo
pizz.
p
pp
gliss. ad lib
simile
29

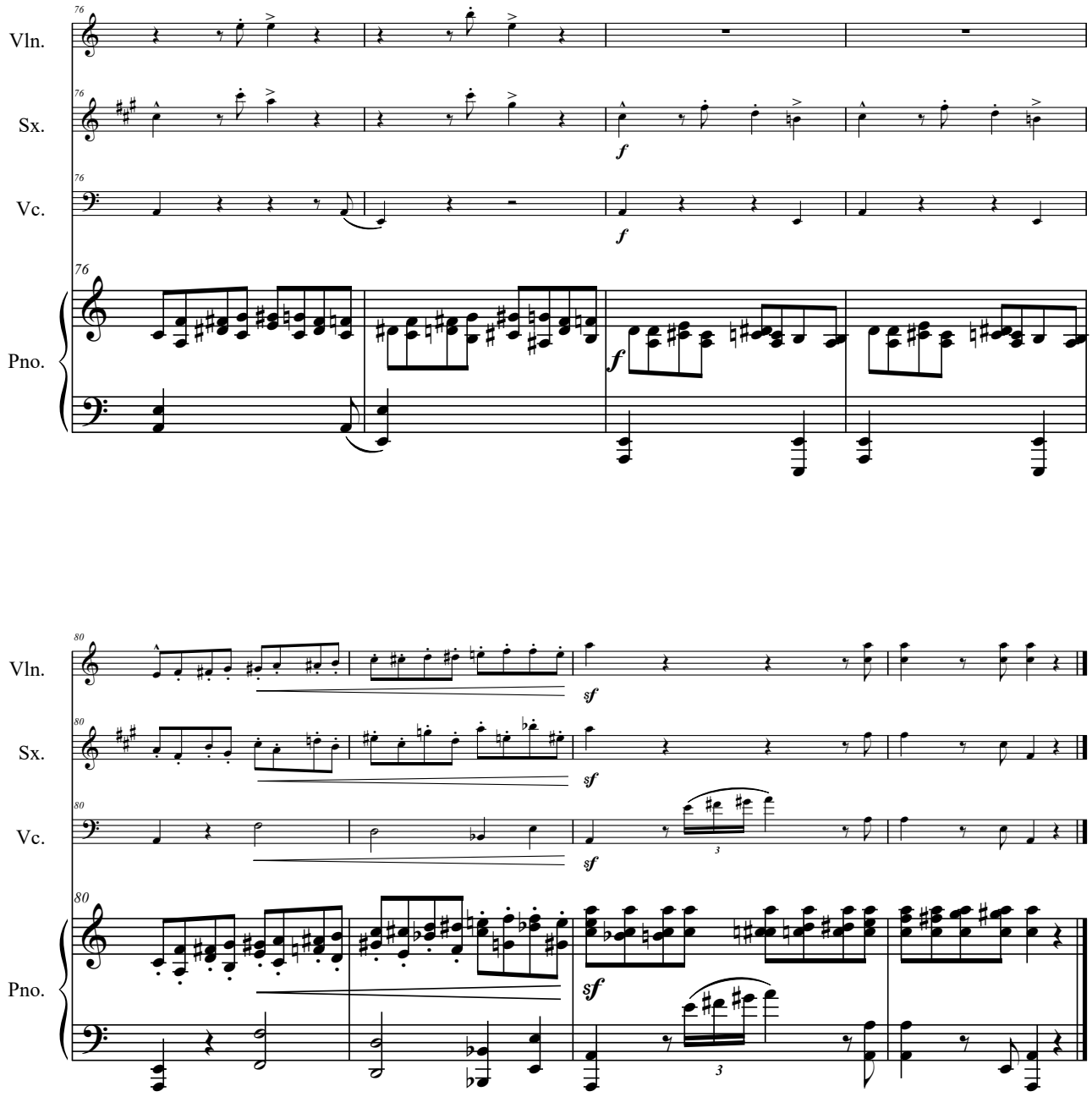

Vln.
Vc.
Pno.
34
rit.
a tempo
39
arco
Sx.
44


Vln.
Sx.
Vc.
Pno.
49
54
59
rit.
dim.
a tempo
pp


63
Vln.
Sx.
Vc.
Pno.
pp
f
67
dim.


Vln.
Sx.
Vc.
Pno.
70
f
dim.

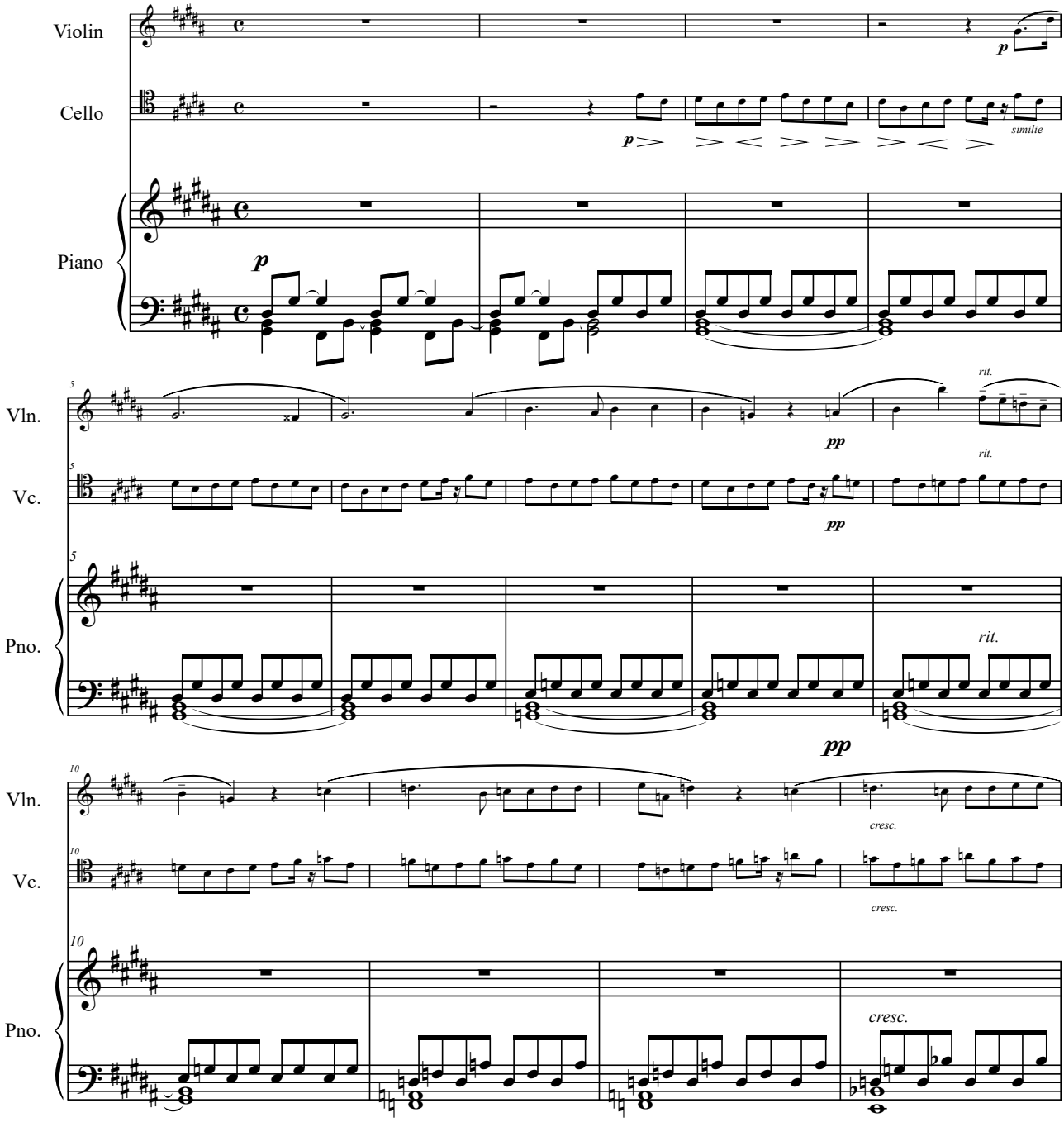

Sx.
Vc.
Pno.
73
f
dim.

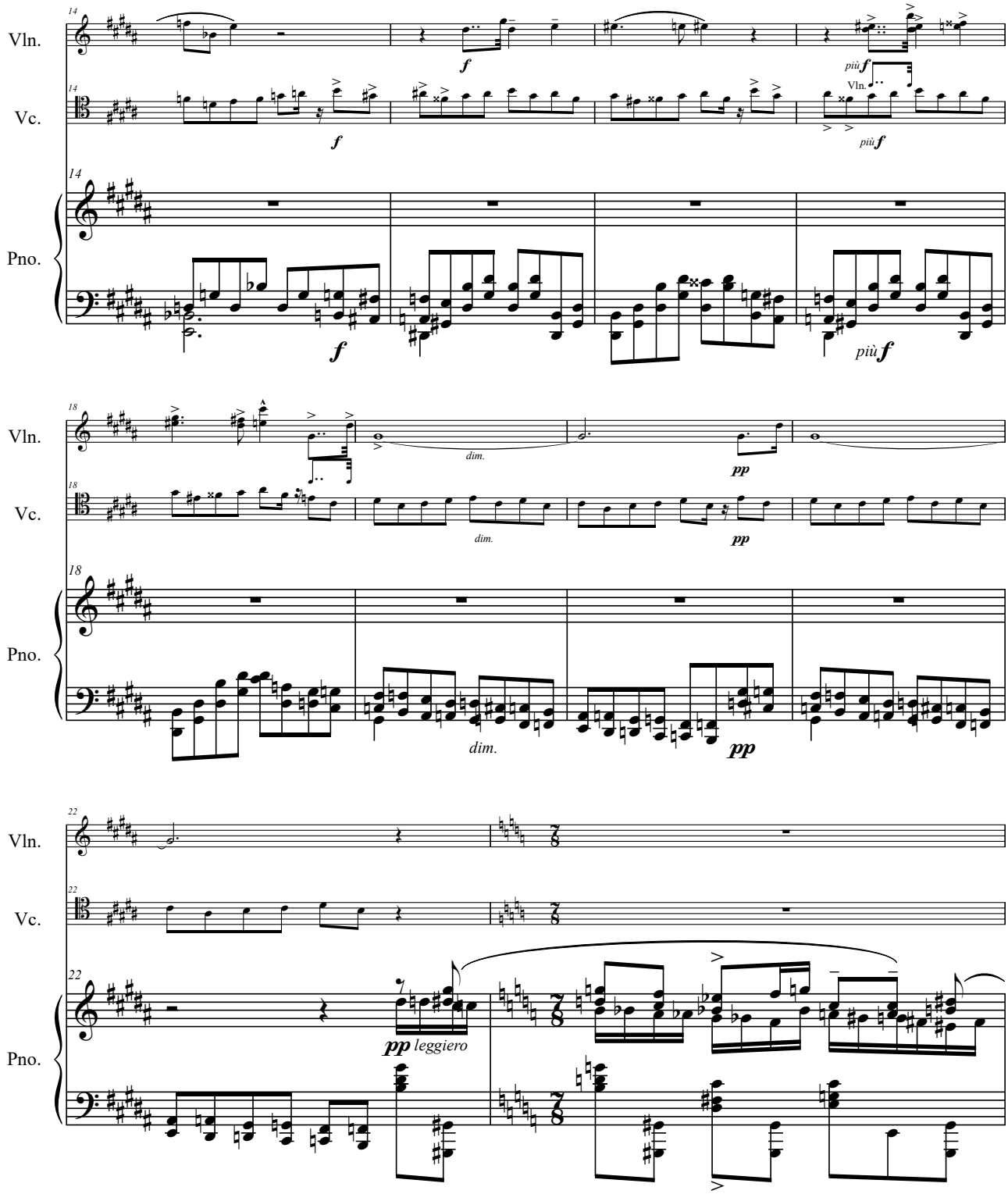

Vln.
Sx.
Vc.
Pno.
76
f
80
sf
3

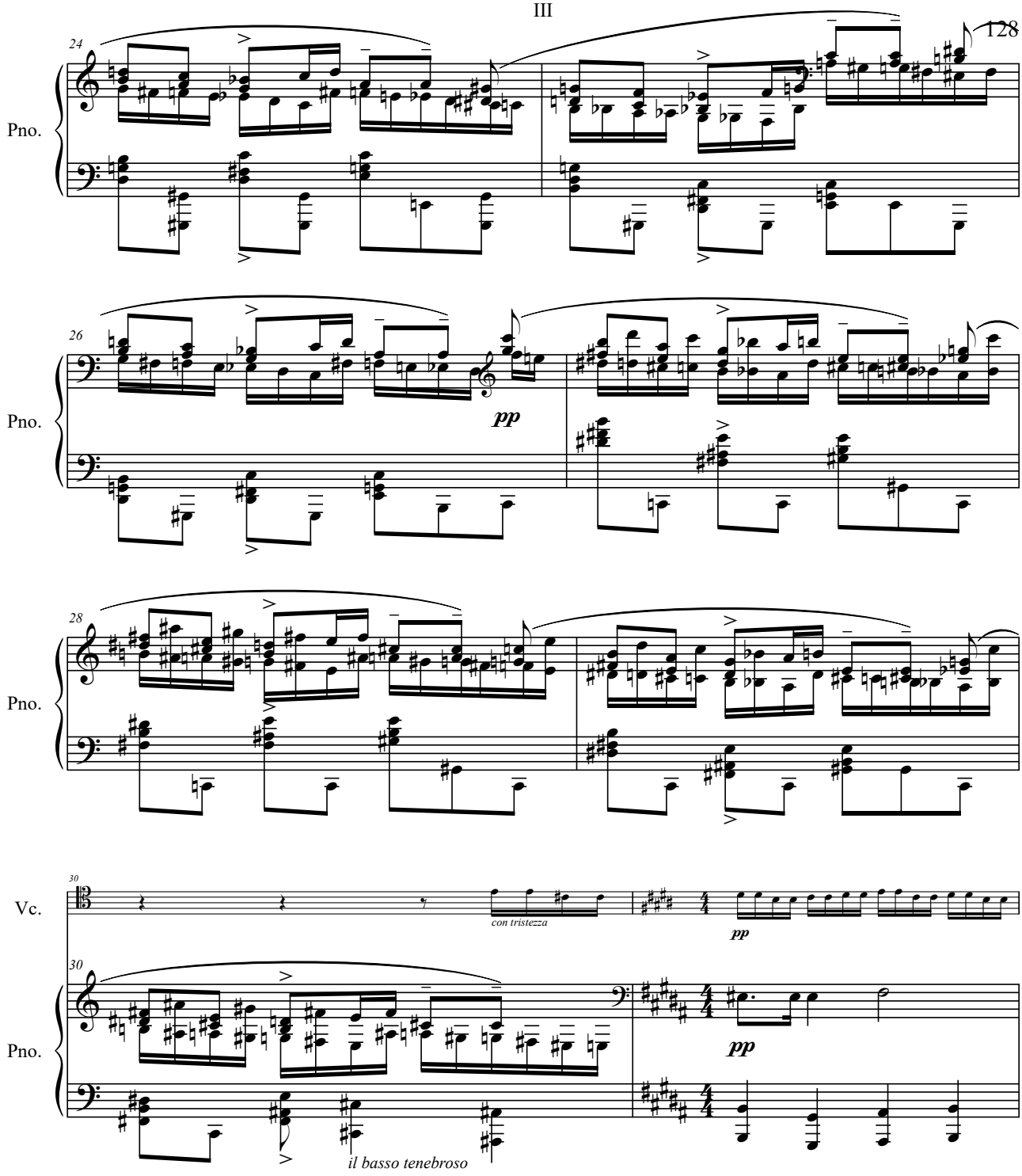
III

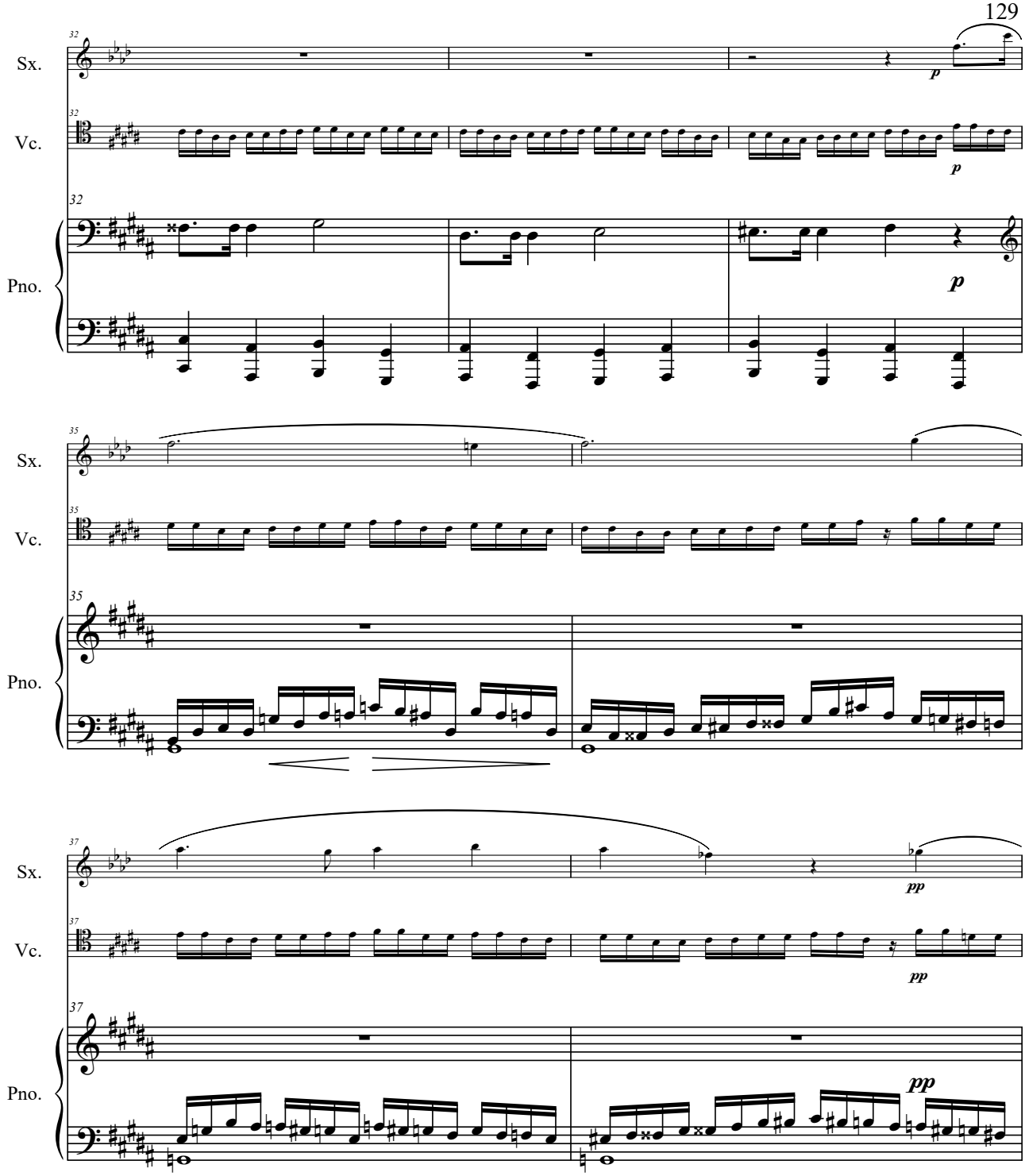
Score

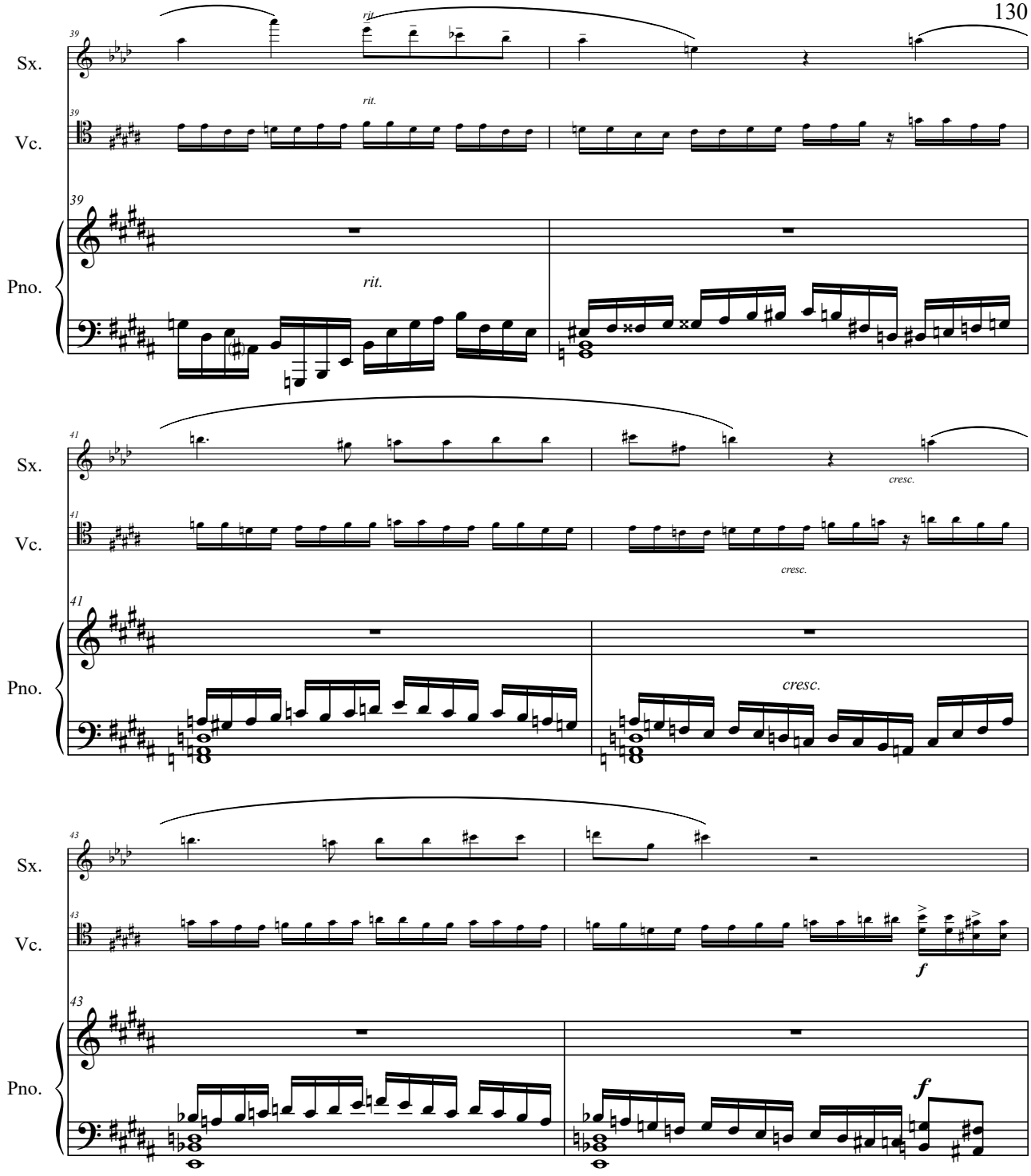
Andante

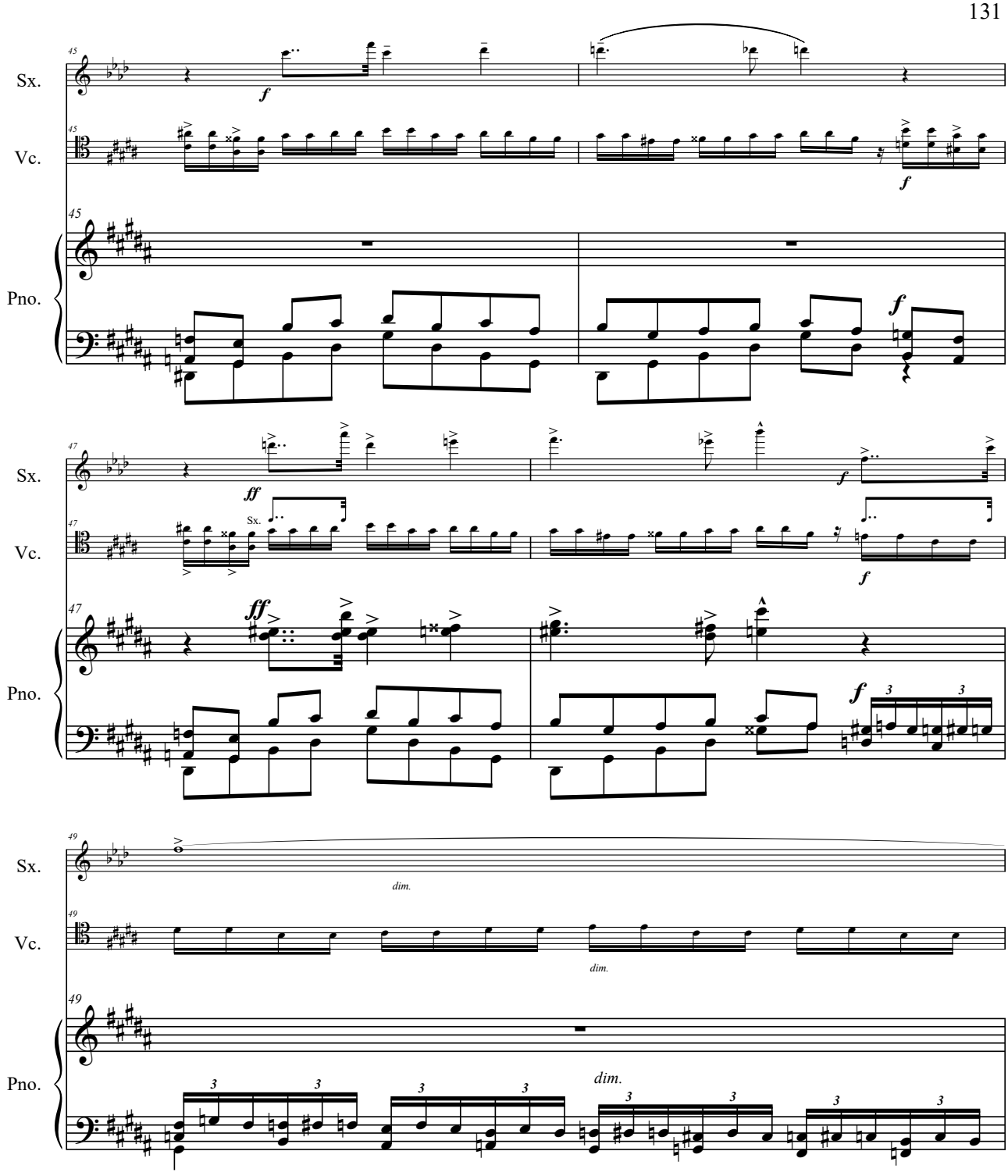


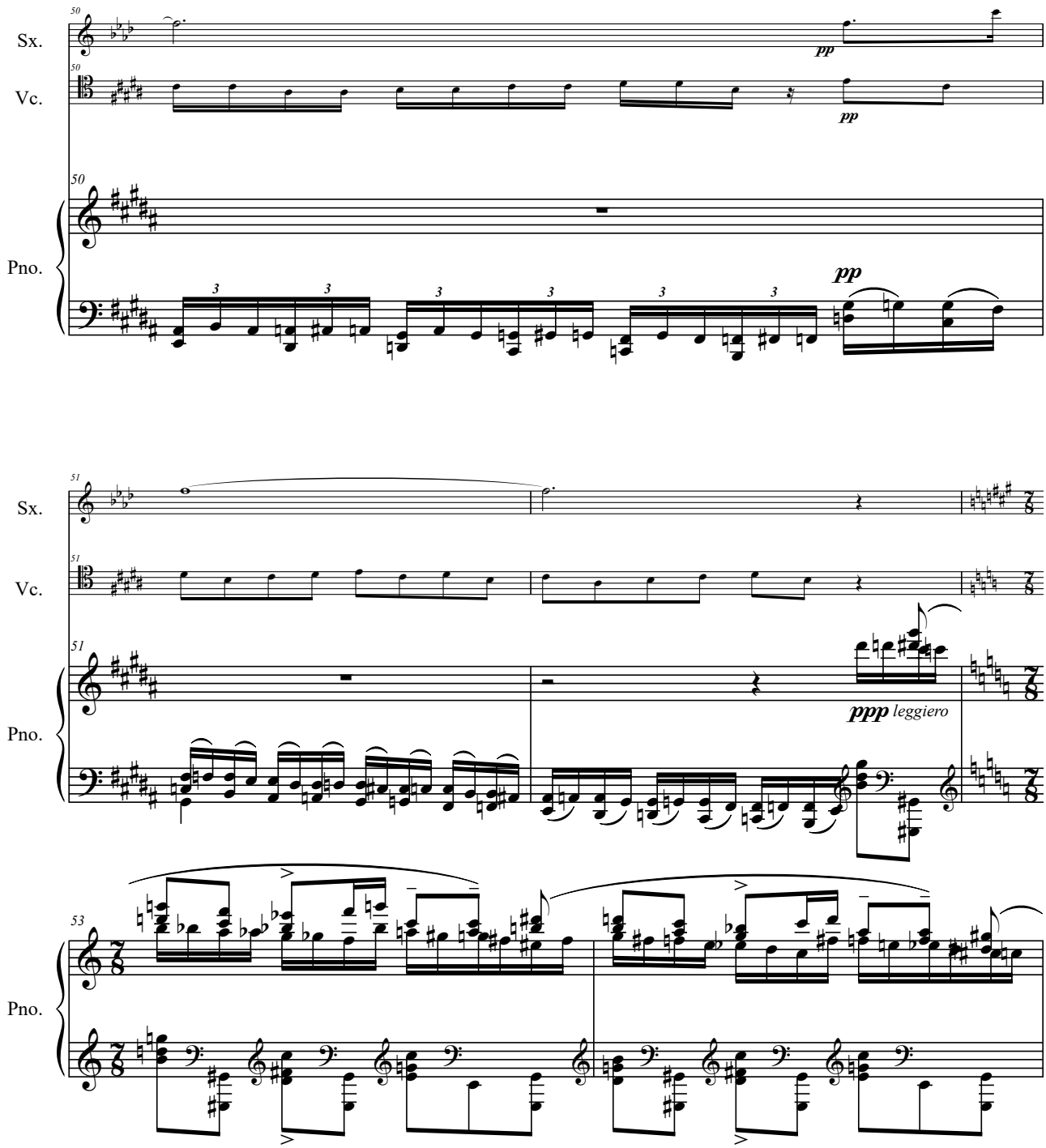

Vln.
Vc.
Pno.
14
f
più f
Vln.
18
dim.
pp
22
pp leggiero

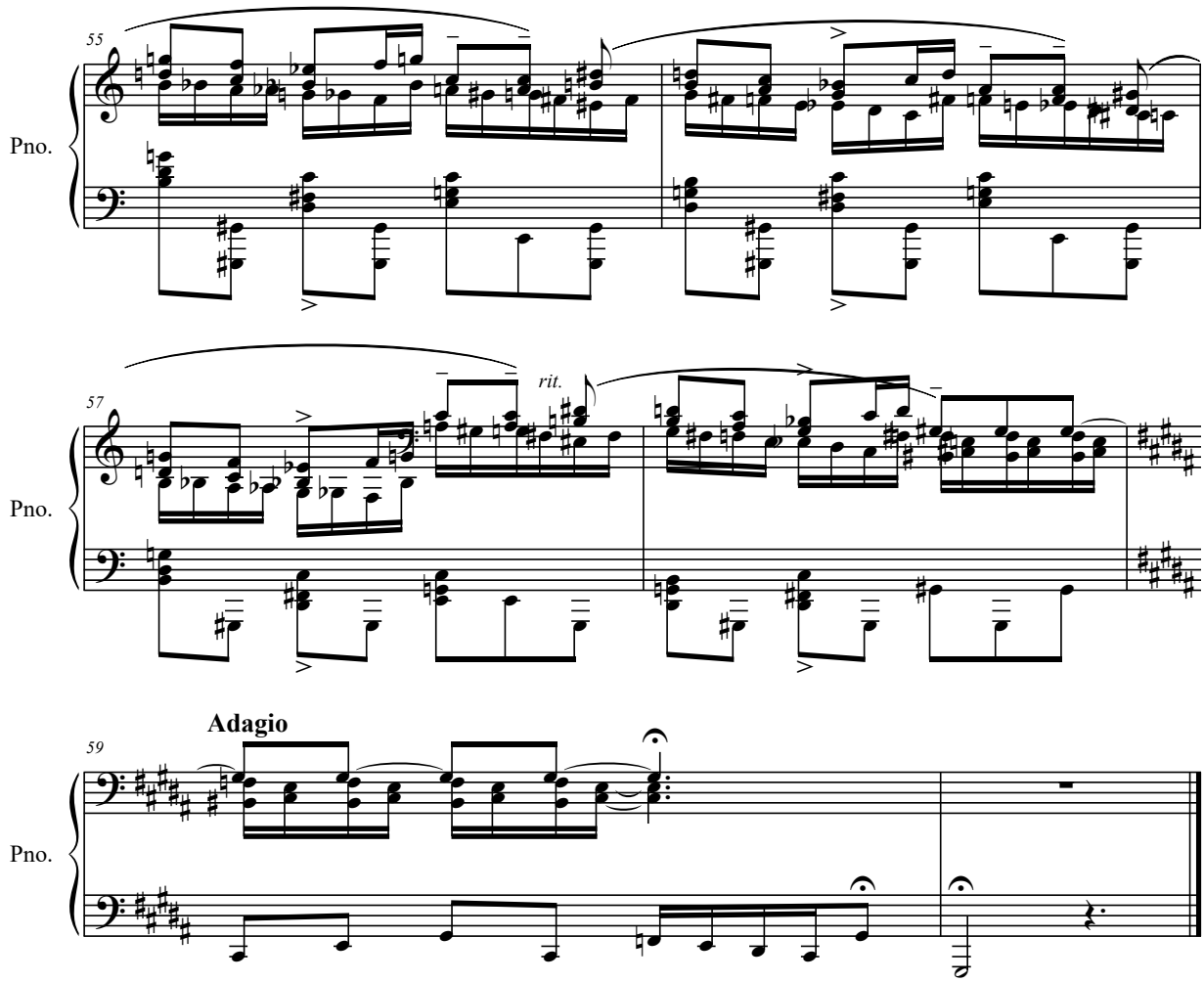

24
Pno.
26
Pno.
pp
28
Pno.
30
Vc.
con tristezza
pp
30
Pno.
pp
il basso tenebroso


Sx.
Vc.
Pno.
32
p
35
37
pp


Sx.
Vc.
Pno.
39
rit.
41
cresc.
43
f

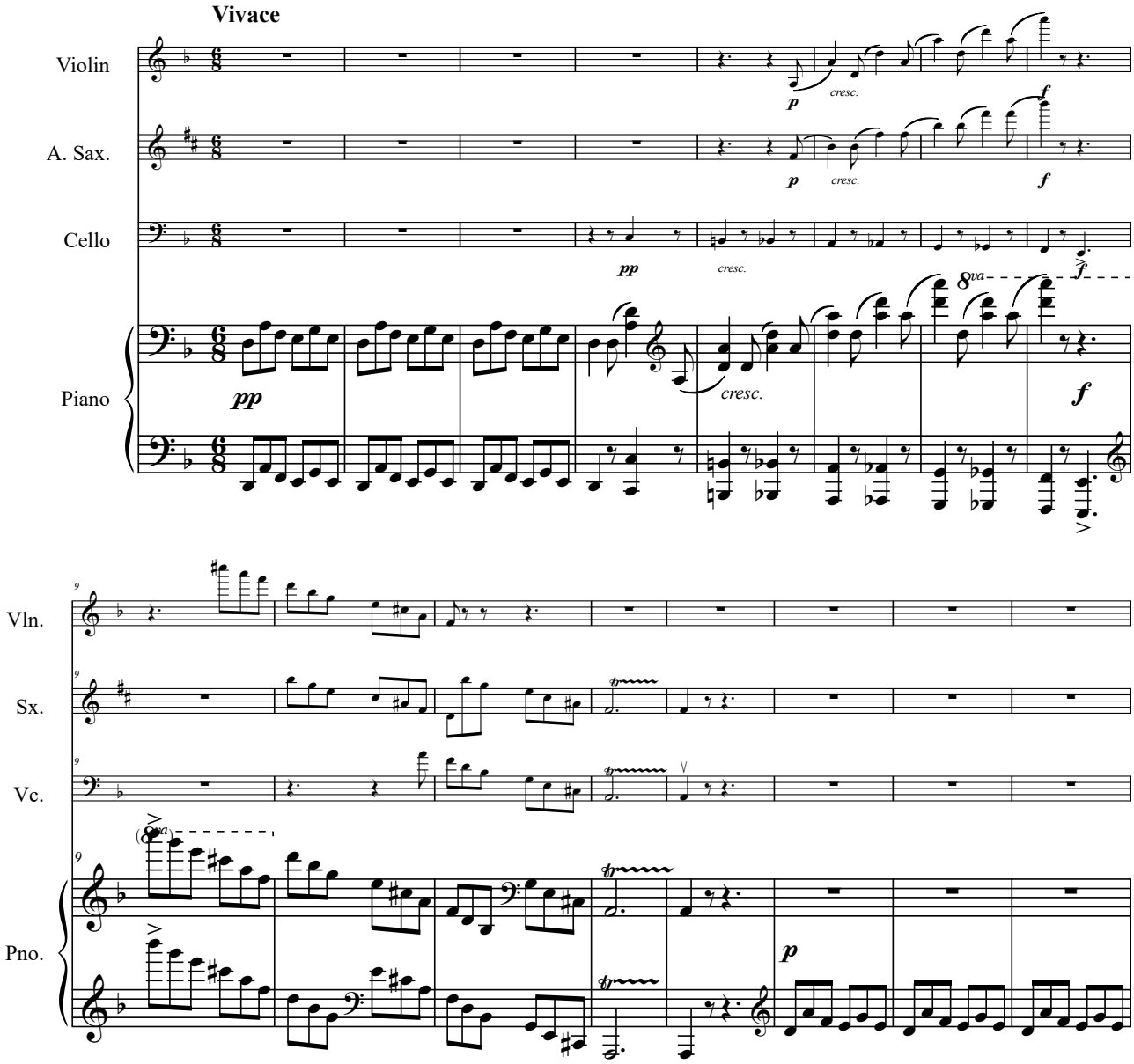

45
Sx.
Vc.
Pno.
f
47
ff
Sx.
49
dim.
3

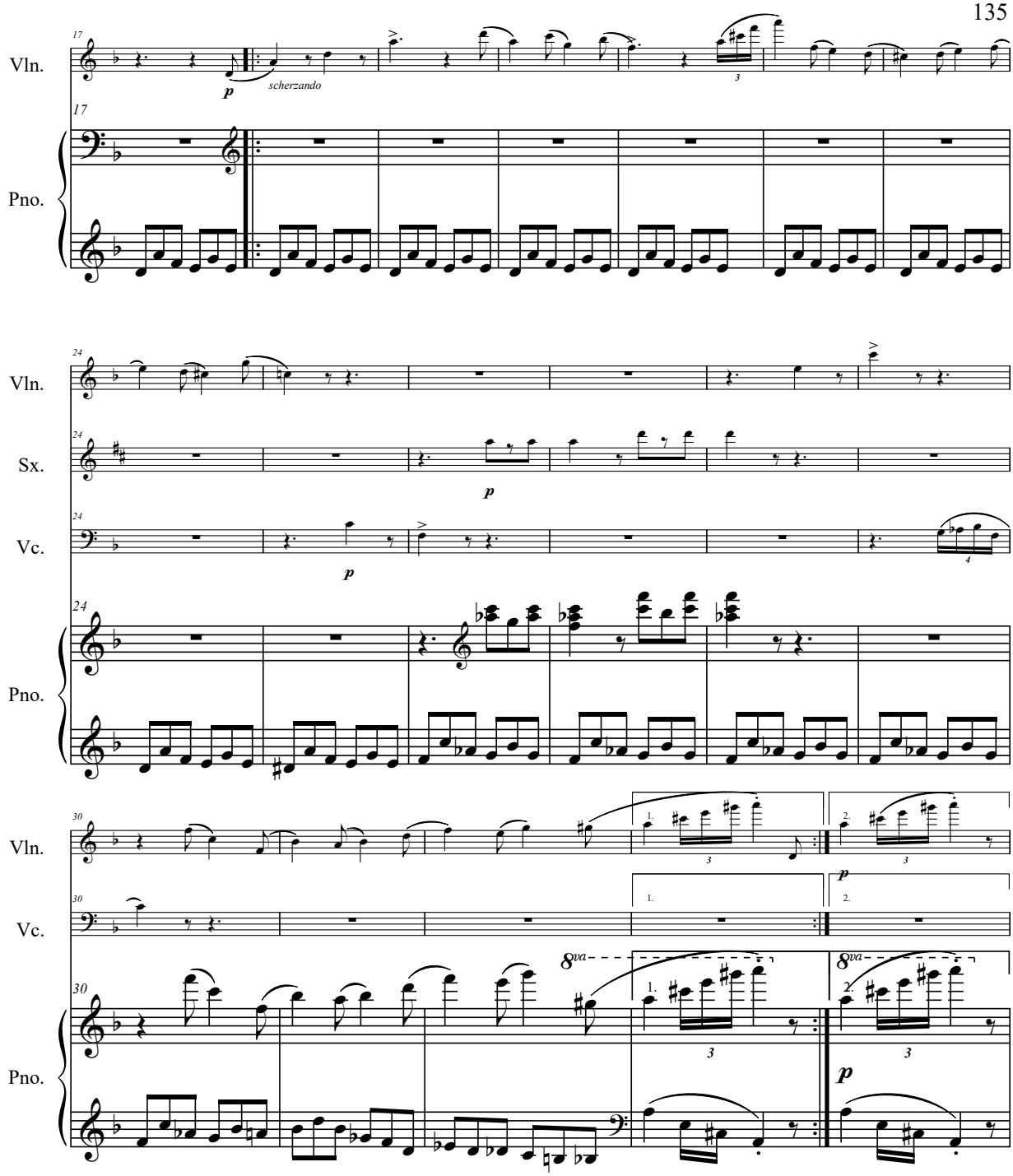

Sx.
Vc.
Pno.
50
pp
pp
pp
51
ppp leggiero
53

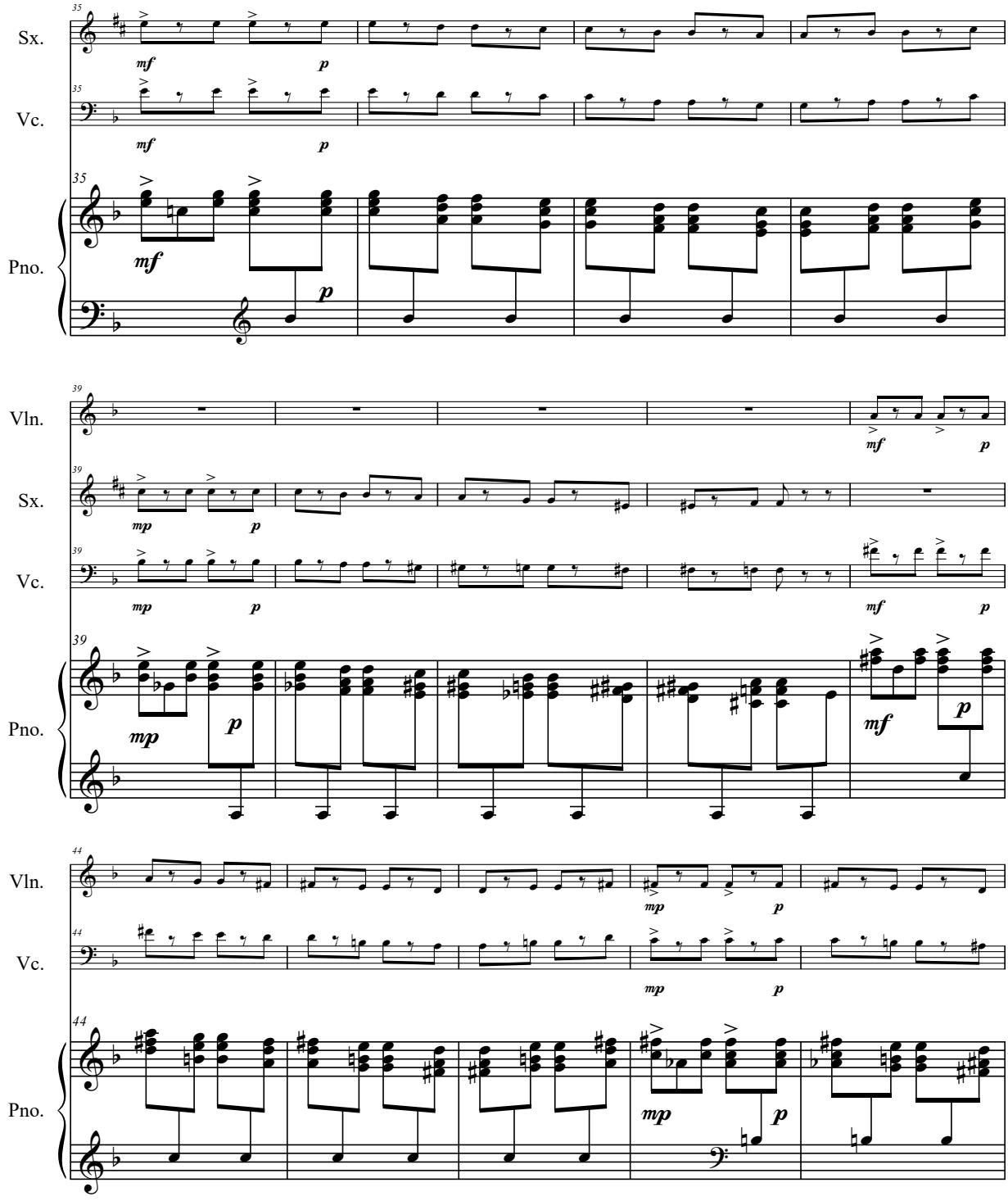

55
Pno.
57
rit.
Pno.
Adagio
59
Pno.

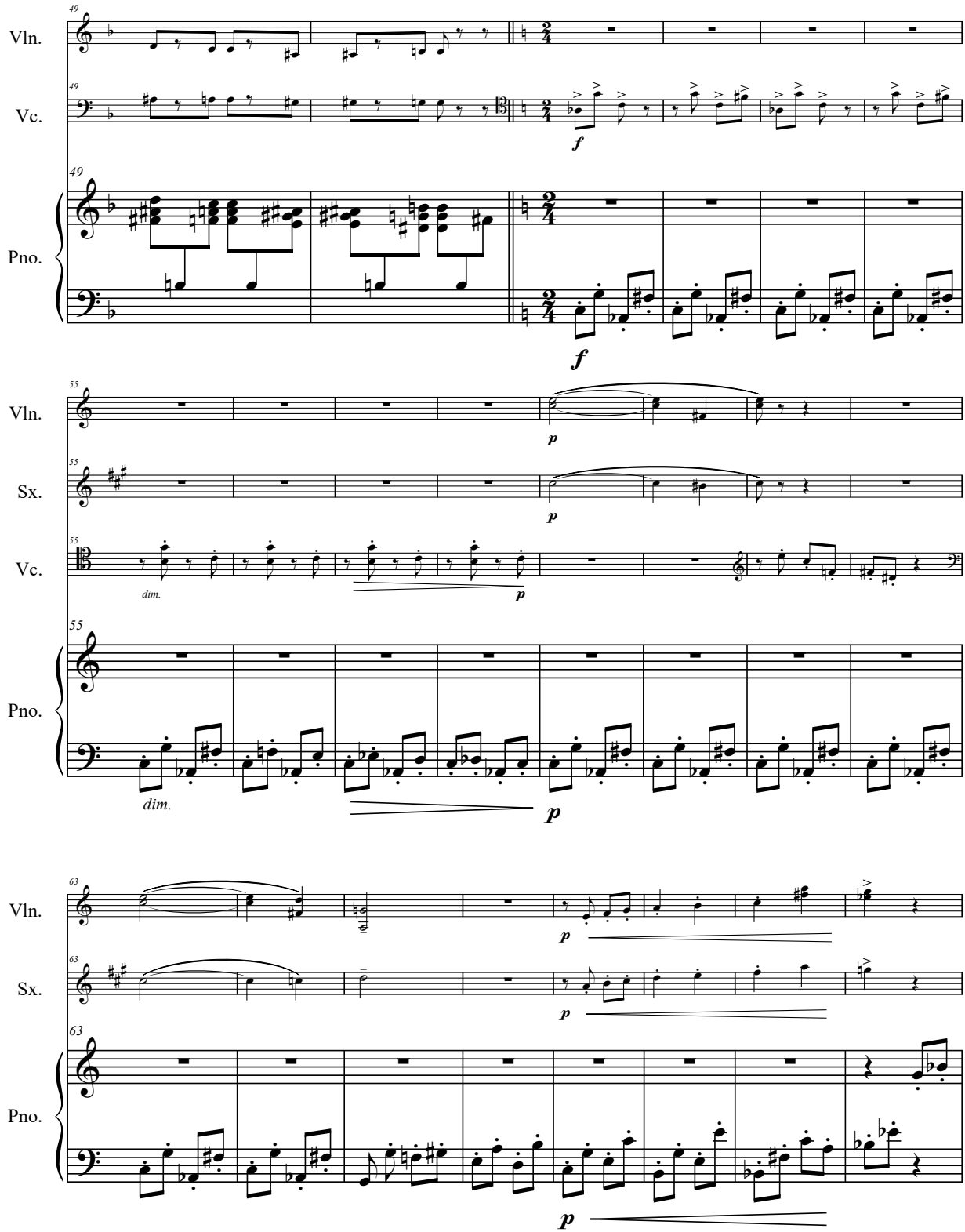
IV

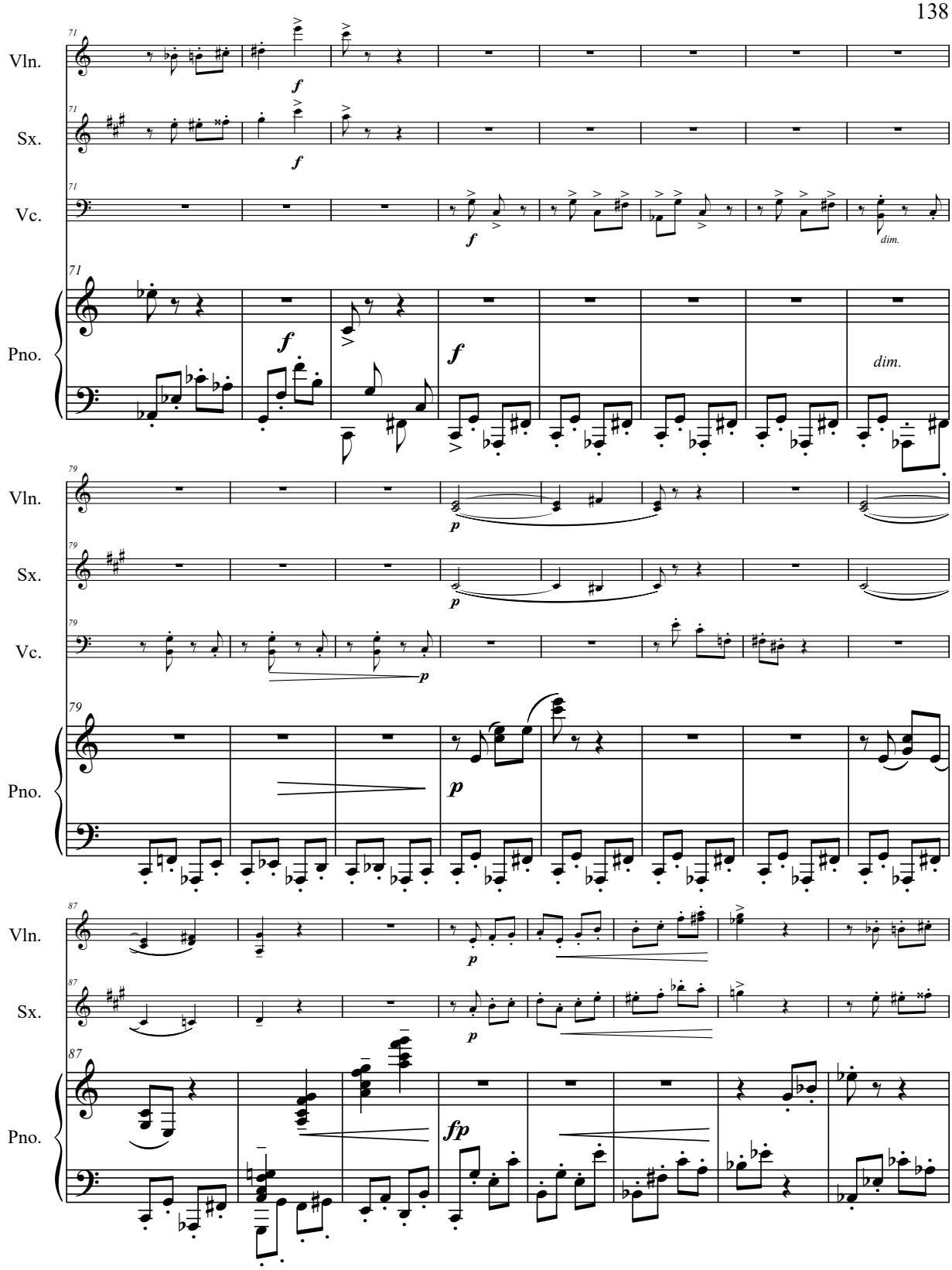
Score

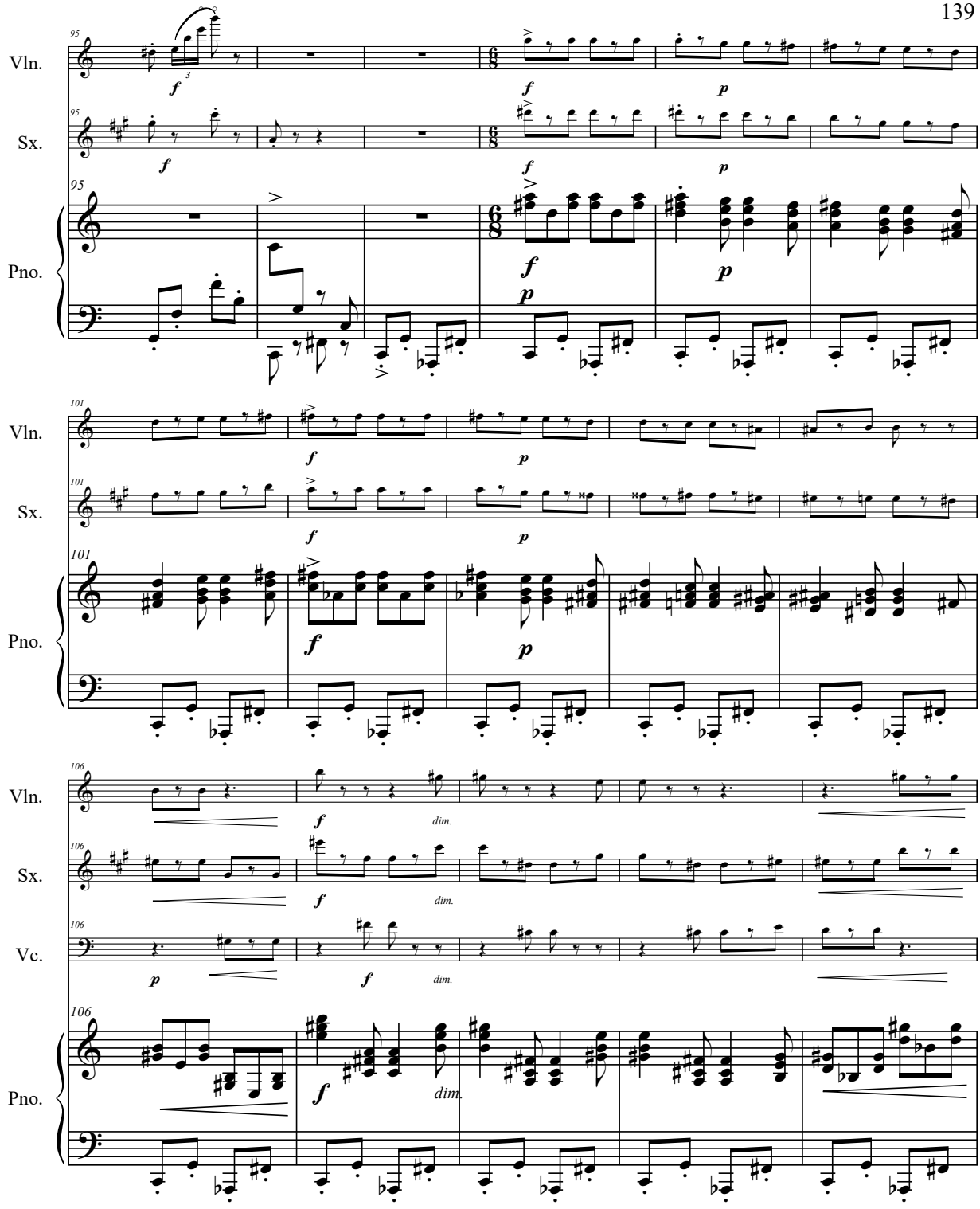


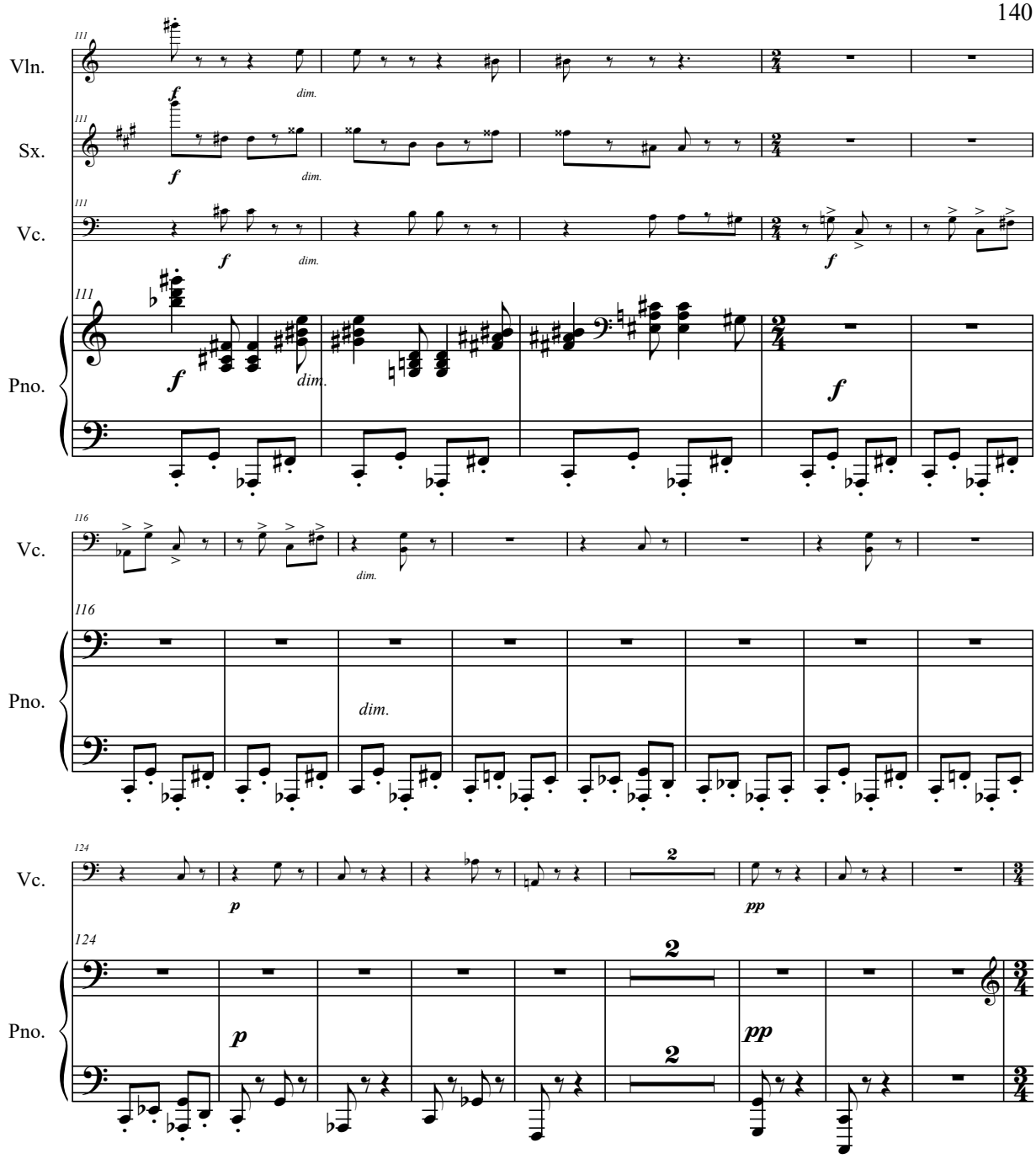

Vln.
Pno.
17
scherzando
p
Vln.
Sx.
Vc.
Pno.
24
p
Vln.
Vc.
Pno.
30
1.
2.
8va
p

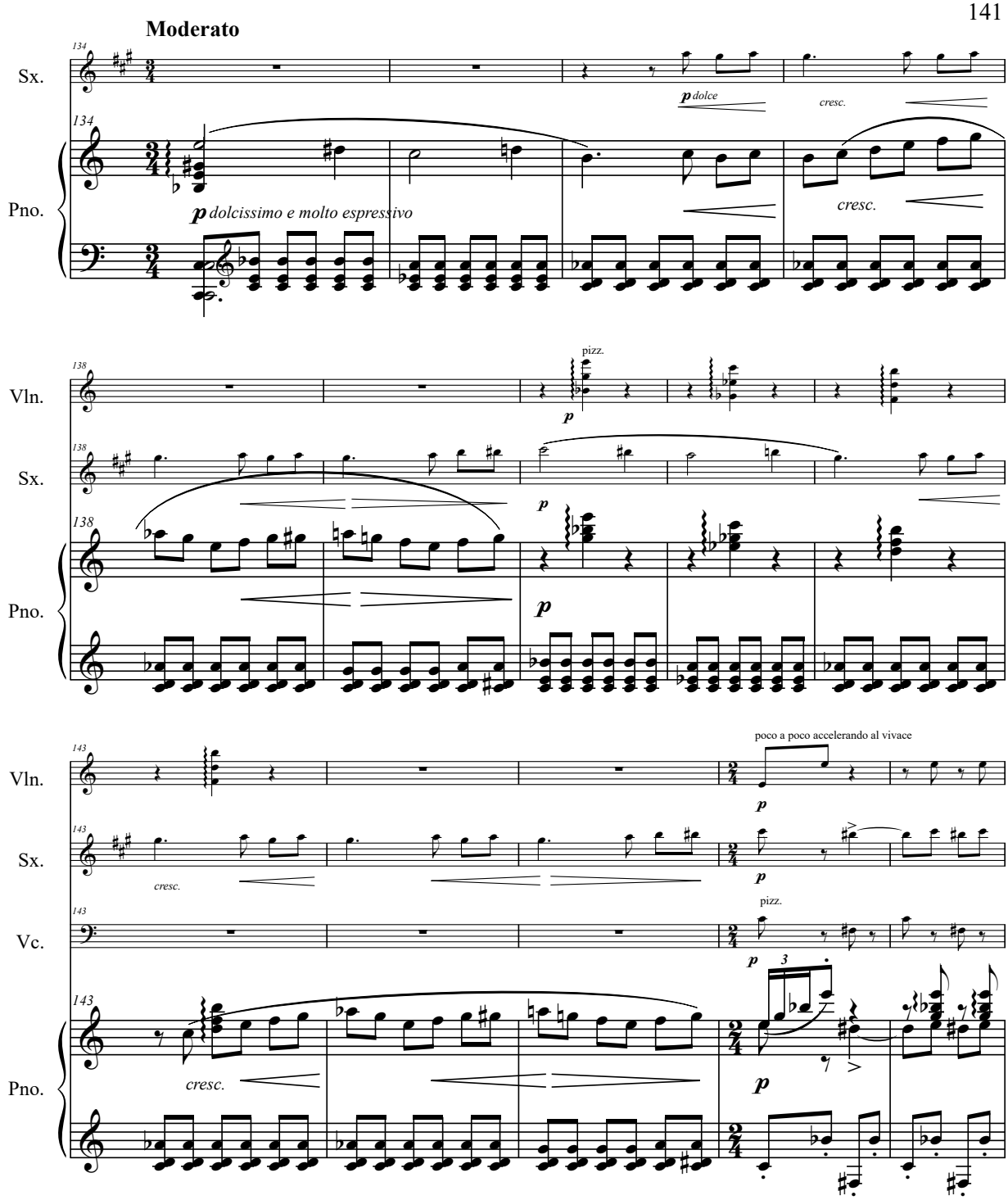

35
Sx.
mf
p
35
Vc.
mf
p
35
Pno.
mf
p
39
Vln.
mf
p
39
Sx.
mp
p
39
Vc.
mp
p
mf
p
39
Pno.
mp
p
mf
p
44
Vln.
mp
p
44
Vc.
mp
p
44
Pno.
mp
p

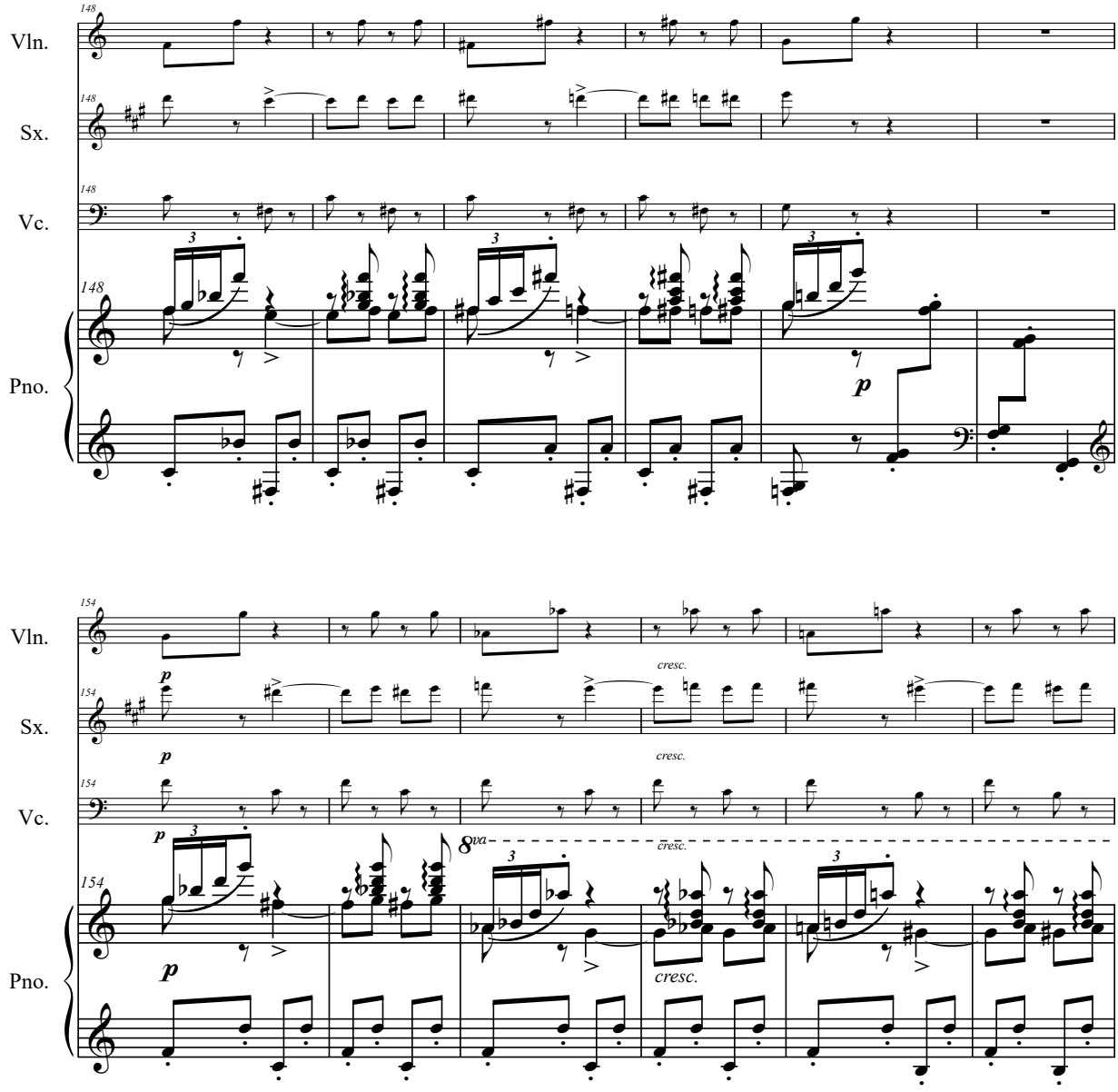

49
Vln.
Vc.
Pno.
f
55
Vln.
Sx.
Vc.
Pno.
dim.
p
63
Vln.
Sx.
Pno.
p

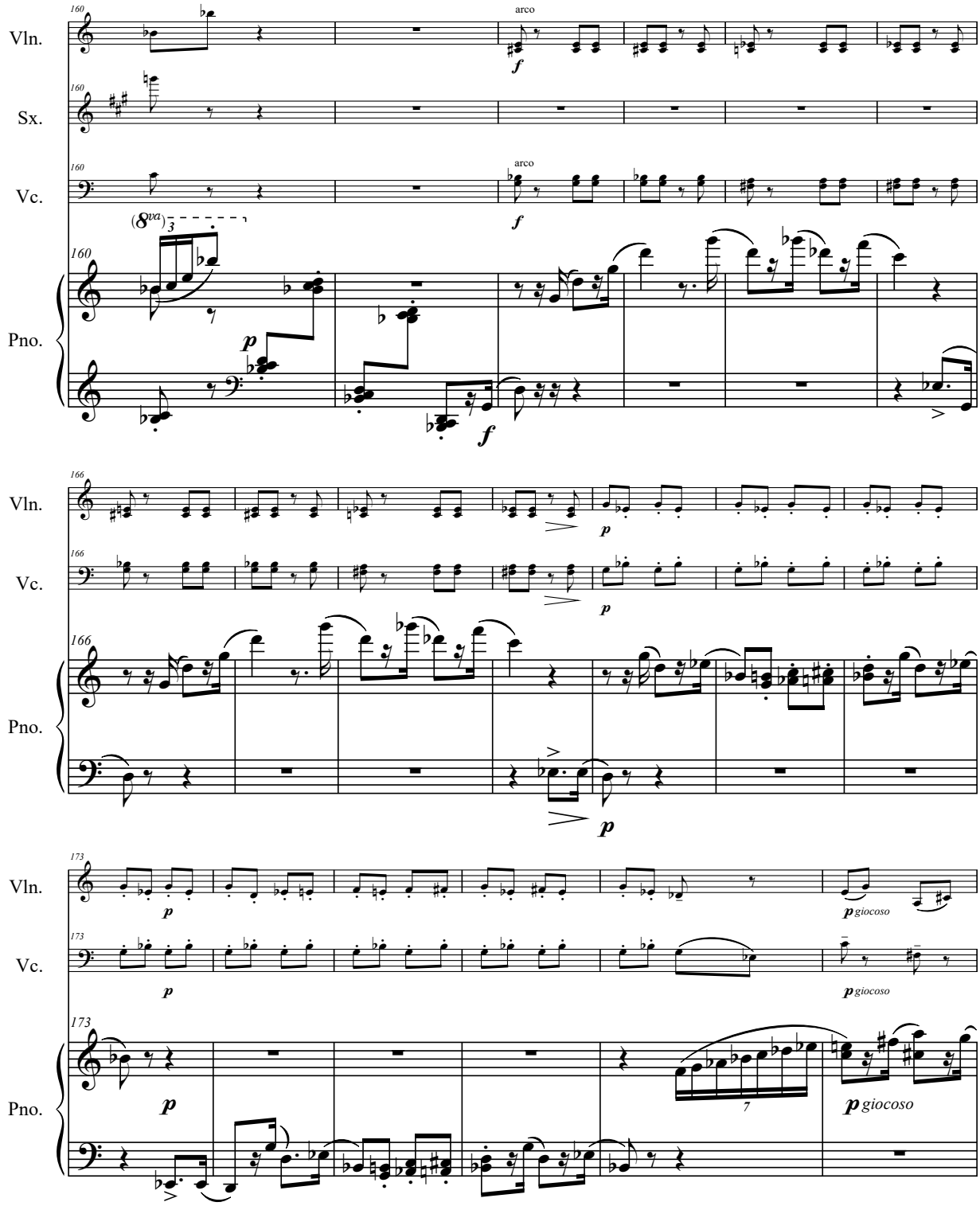

Vln.
Sx.
Vc.
Pno.
71
f
dim.
79
p
87
fp

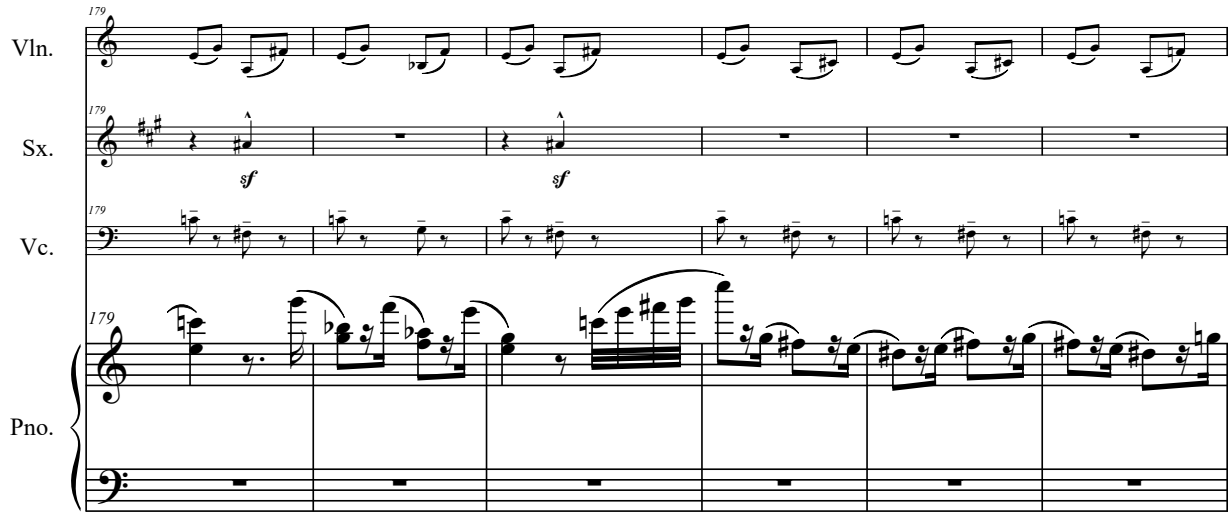

Vln.
Sx.
Pno.
95
101
106
Vc.
dim.

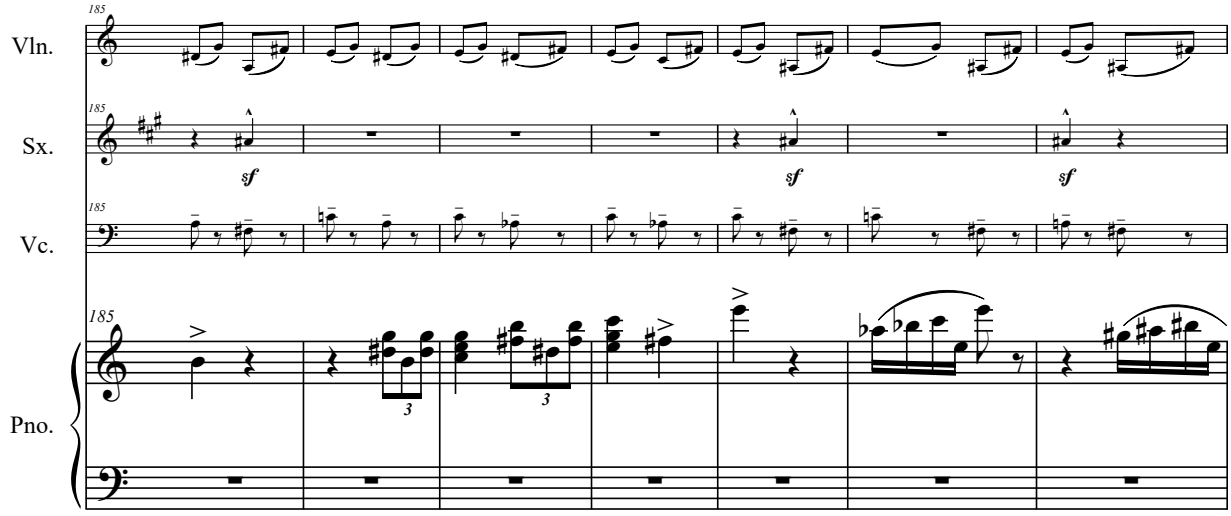

Vln.
Sx.
Vc.
Pno.
111
f
dim.
2/4
Vc.
Pno.
116
dim.
Vc.
Pno.
124
p
pp
2
3/4

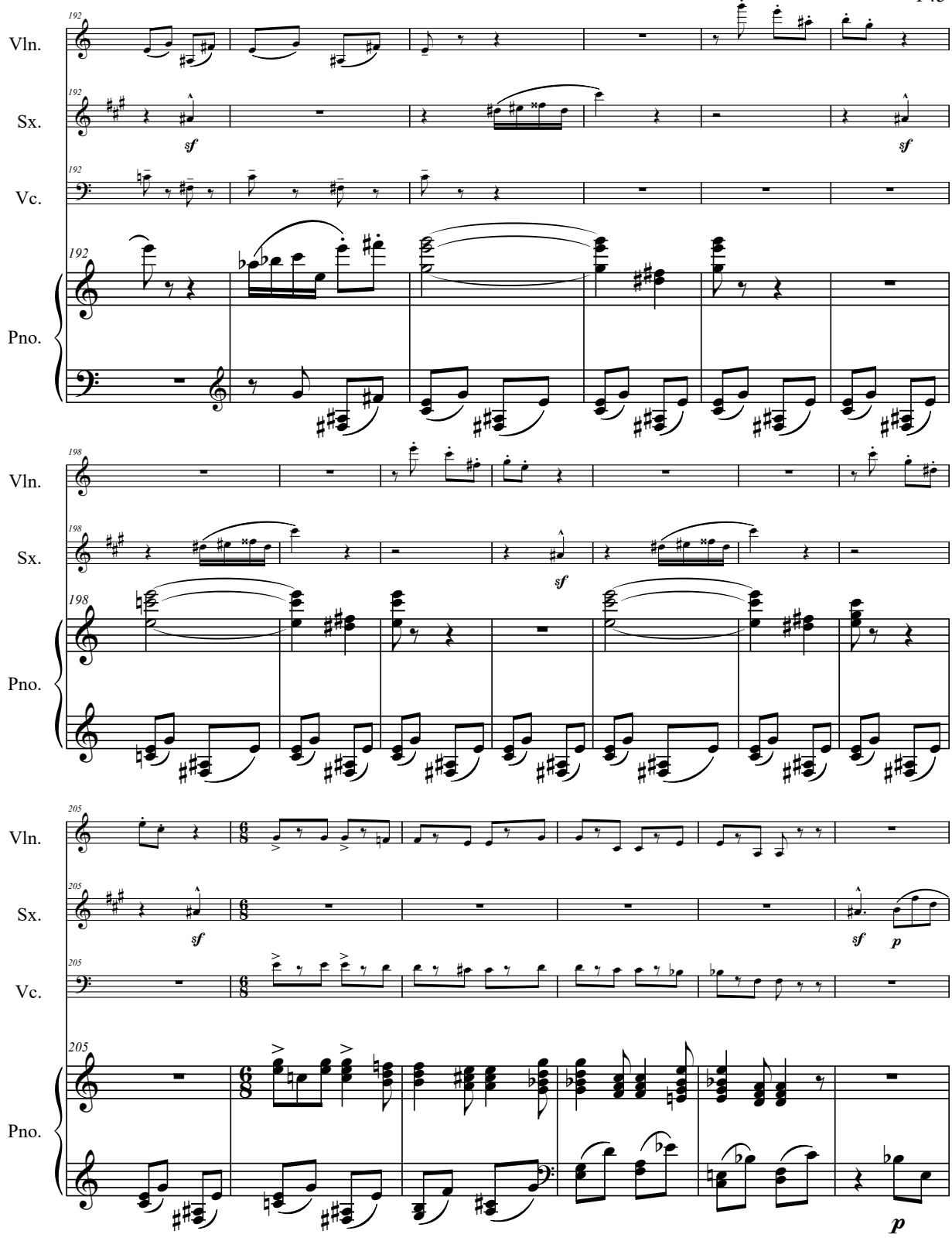

Moderato
Sx.
Pno.
p dolce
cresc.
p dolcissimo e molto espressivo
cresc.
Vln.
pizz.
Sx.
Pno.
Vln.
poco a poco accelerando al vivace
Sx.
cresc.
Vc.
pizz.
Pno.
cresc.

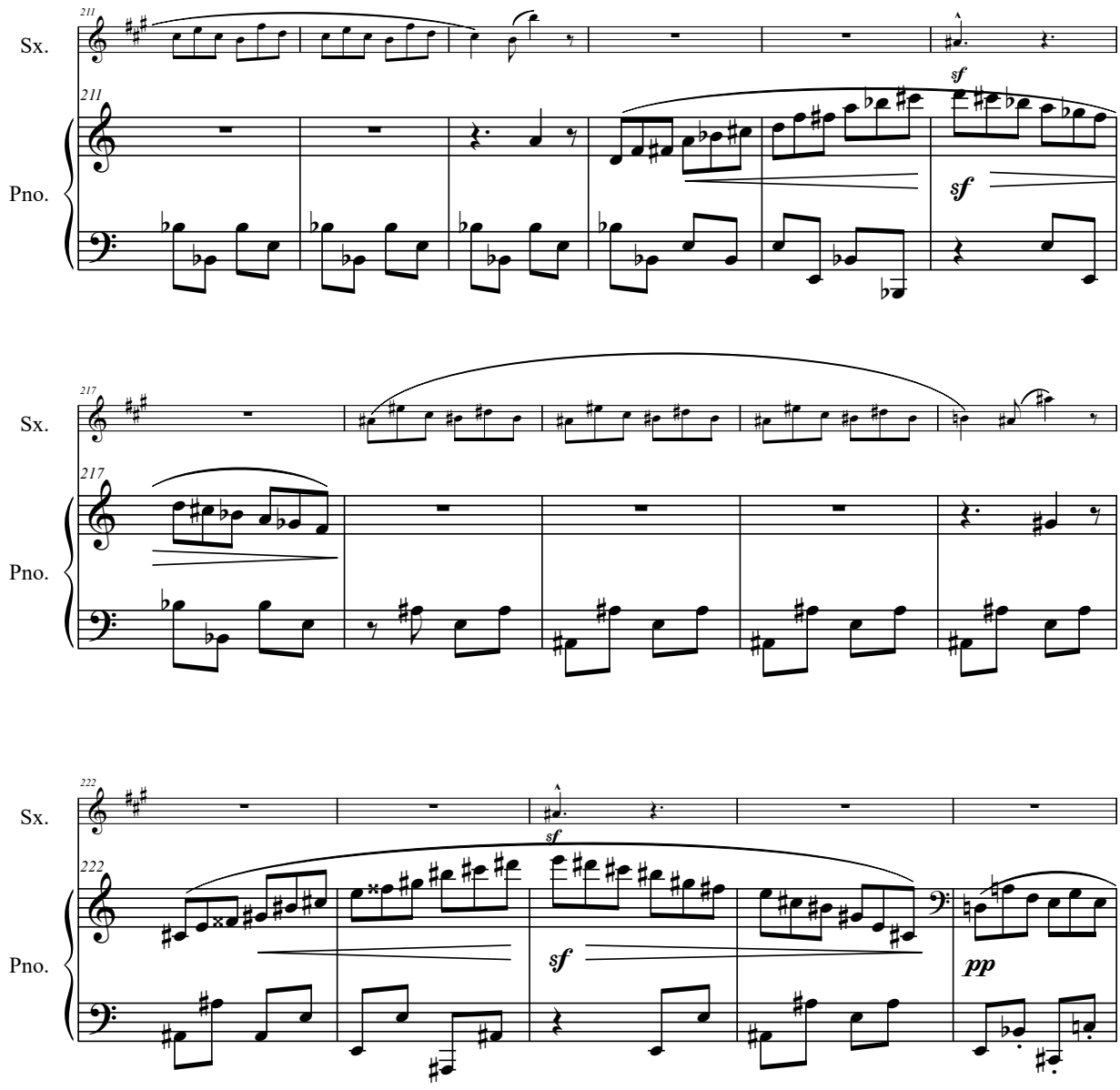

148
Vln.
Sx.
Vc.
Pno.
p
154
cresc.
8va

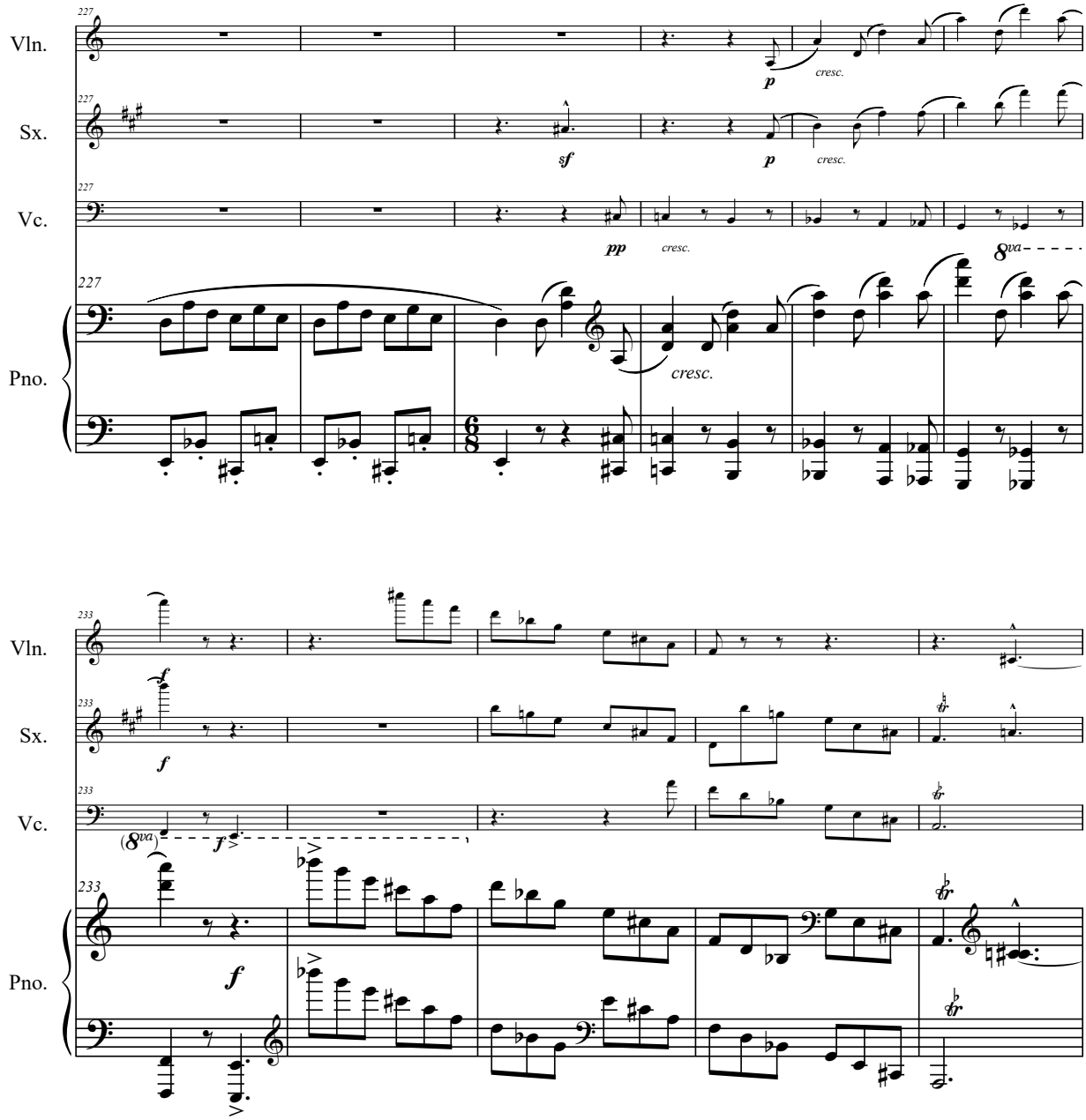

Vln.
Sx.
Vc.
Pno.
160
arco
f
(8va)
3
p
166
173
giocoso
7

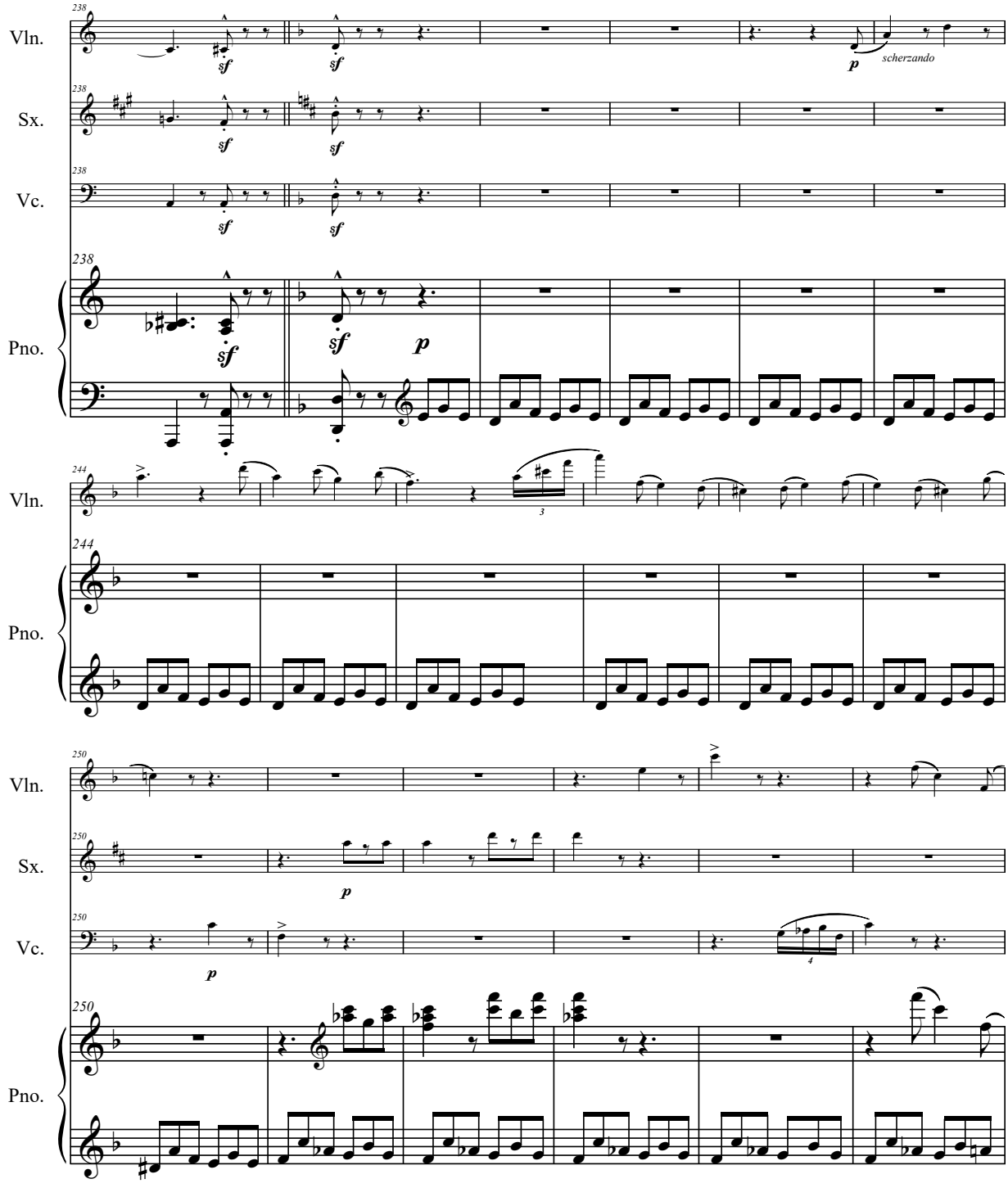

179
Vln.
Sx.
Vc.
Pno.
sf
sf

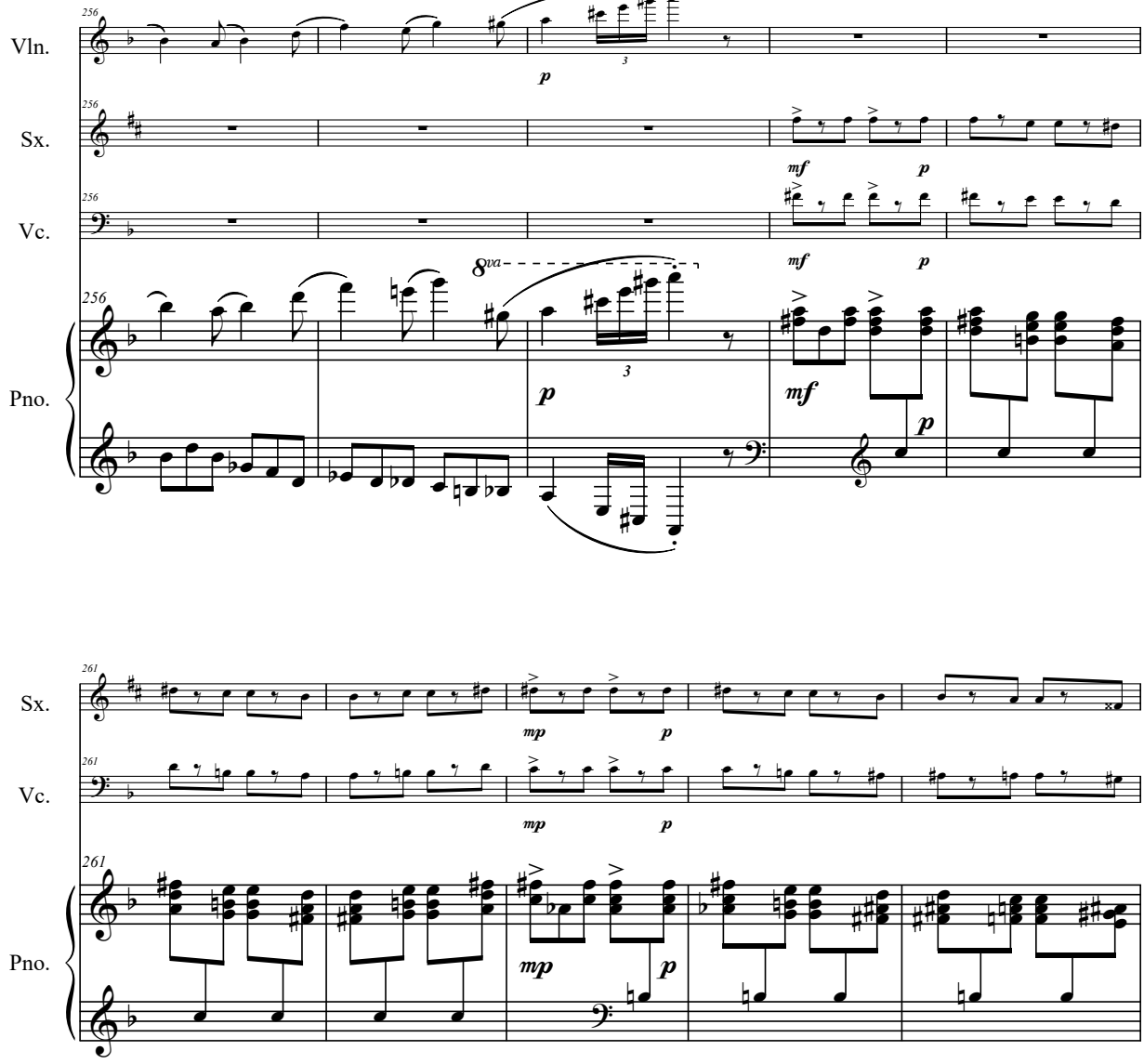

185
Vln.
Sx.
Vc.
Pno.
sf
sf
sf
3
3

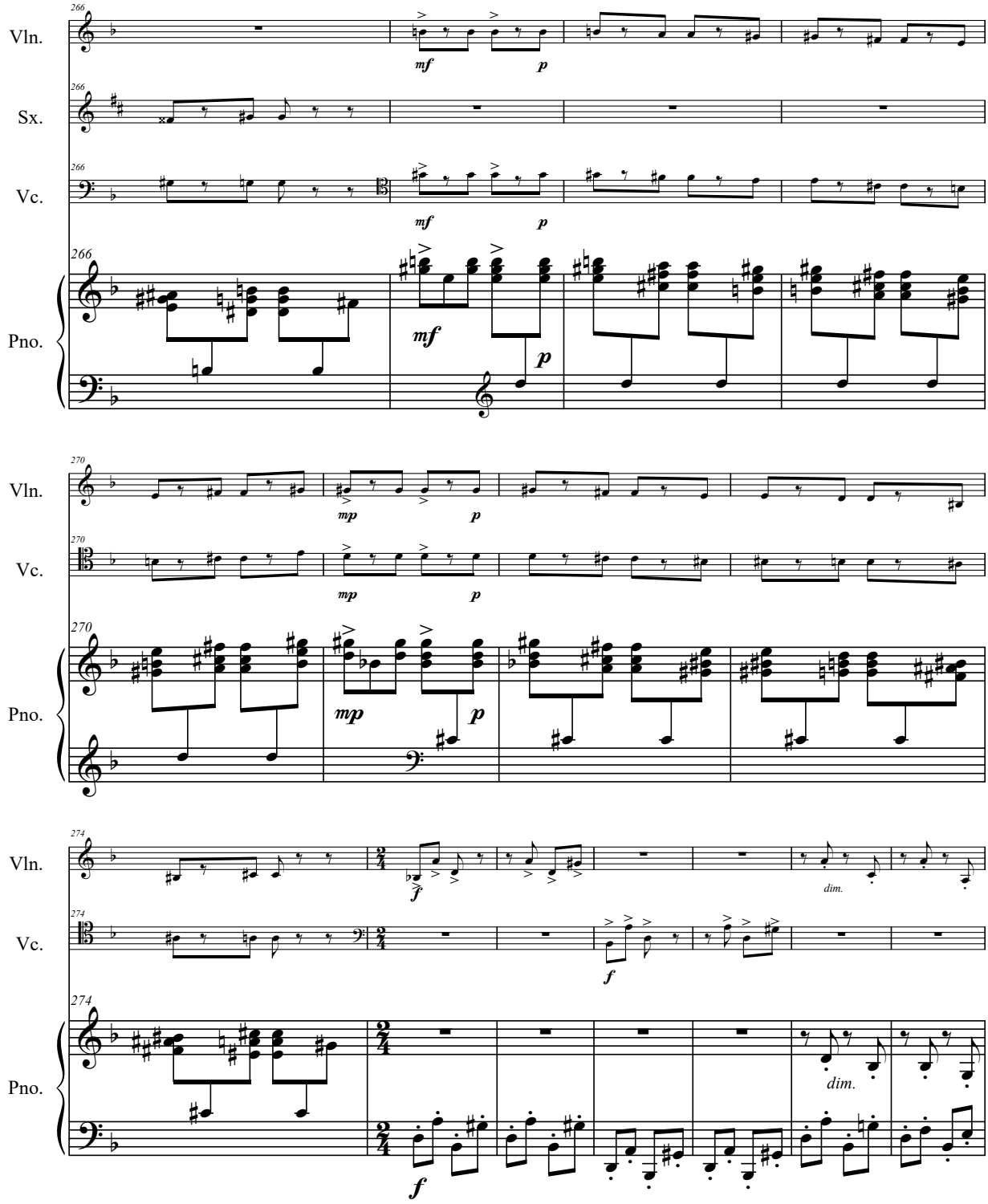

Vln.
Sx.
Vc.
Pno.
192
198
205
sf
p

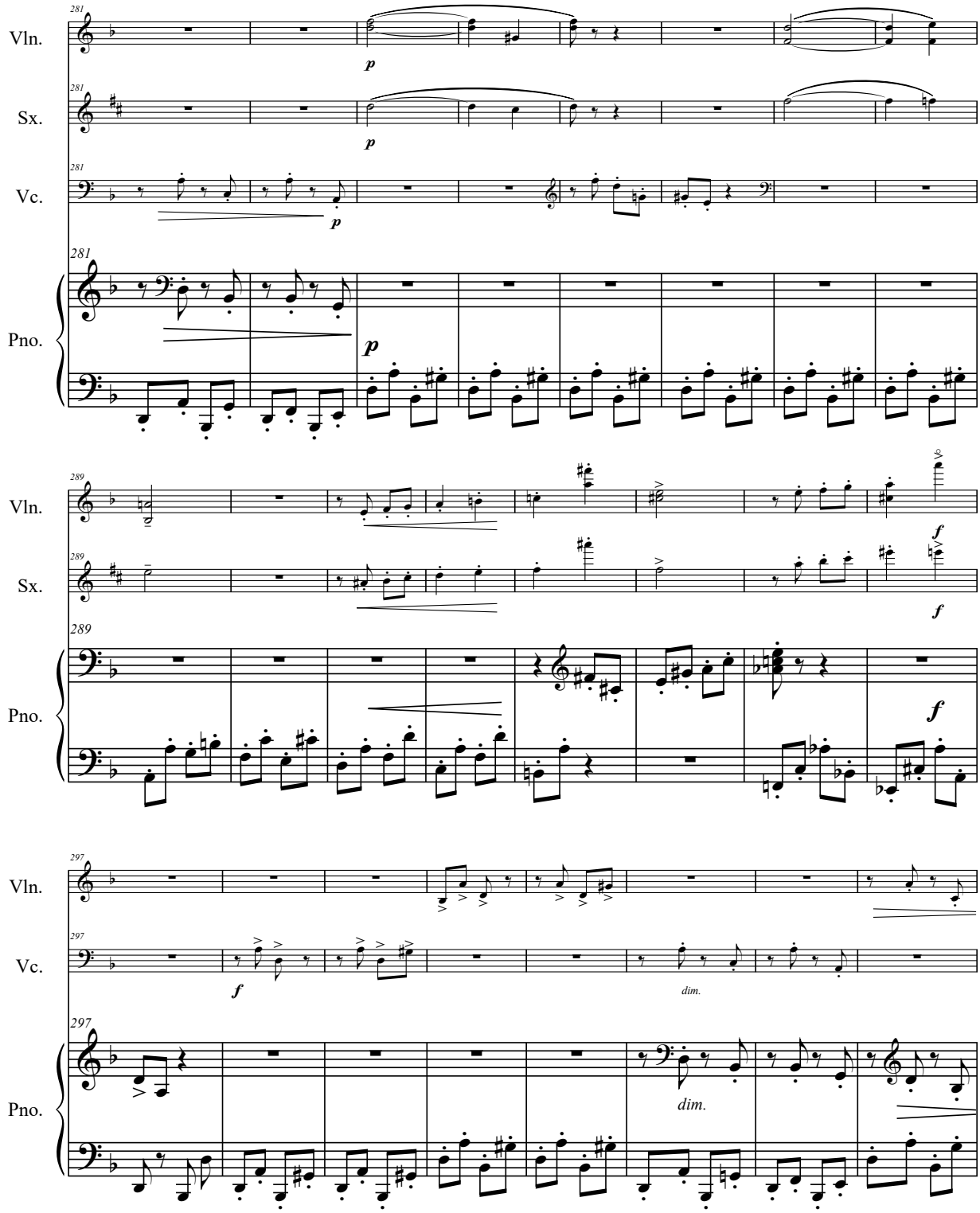

Sx.
Pno.
211
sf
sf
217
222
pp

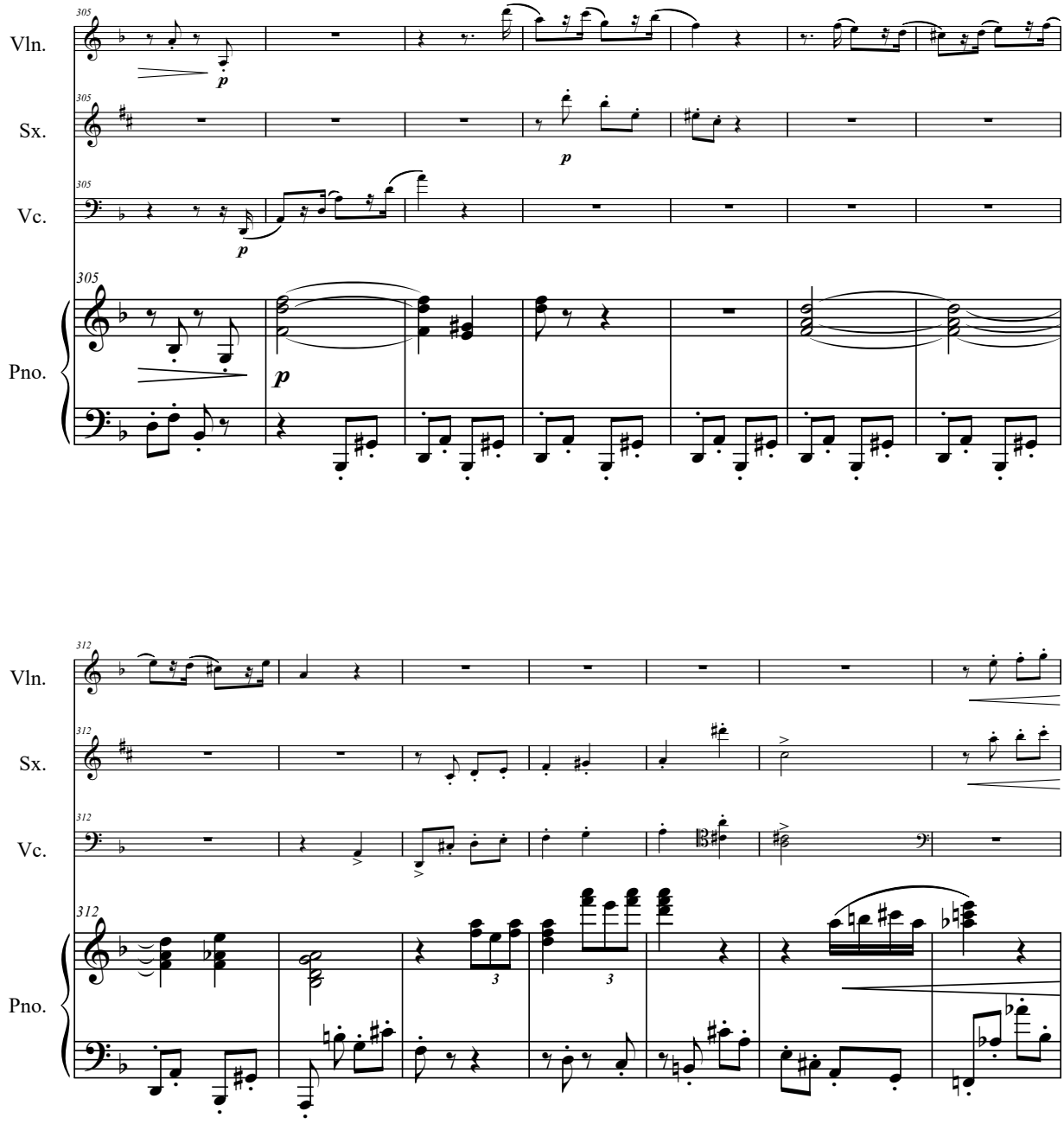

227
Vln.
Sx.
Vc.
Pno.
p
cresc.
sf
pp
8va
233
f
(8va)

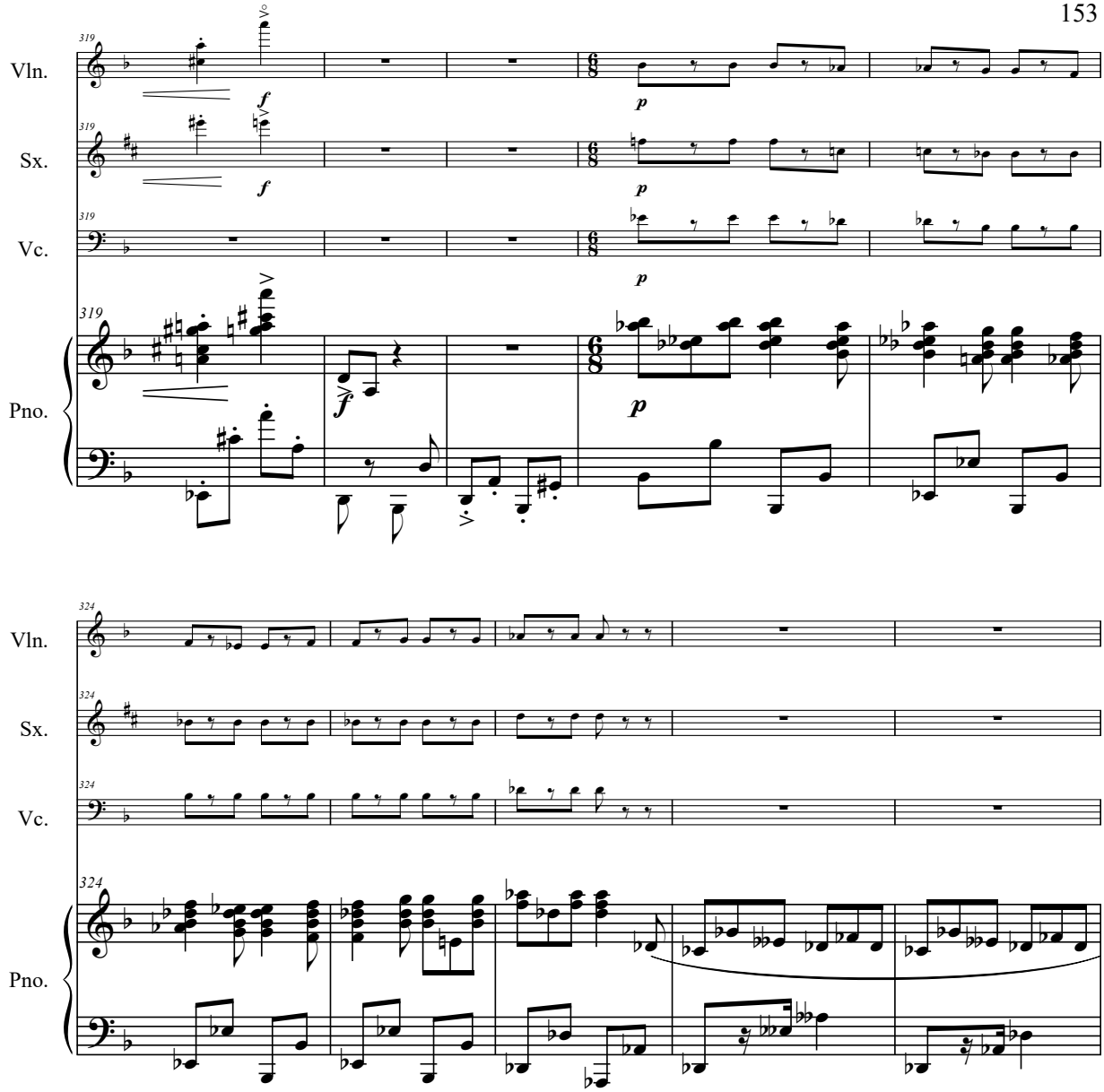

238
Vln.
Sx.
Vc.
Pno.
sf
p
scherzando
244
250

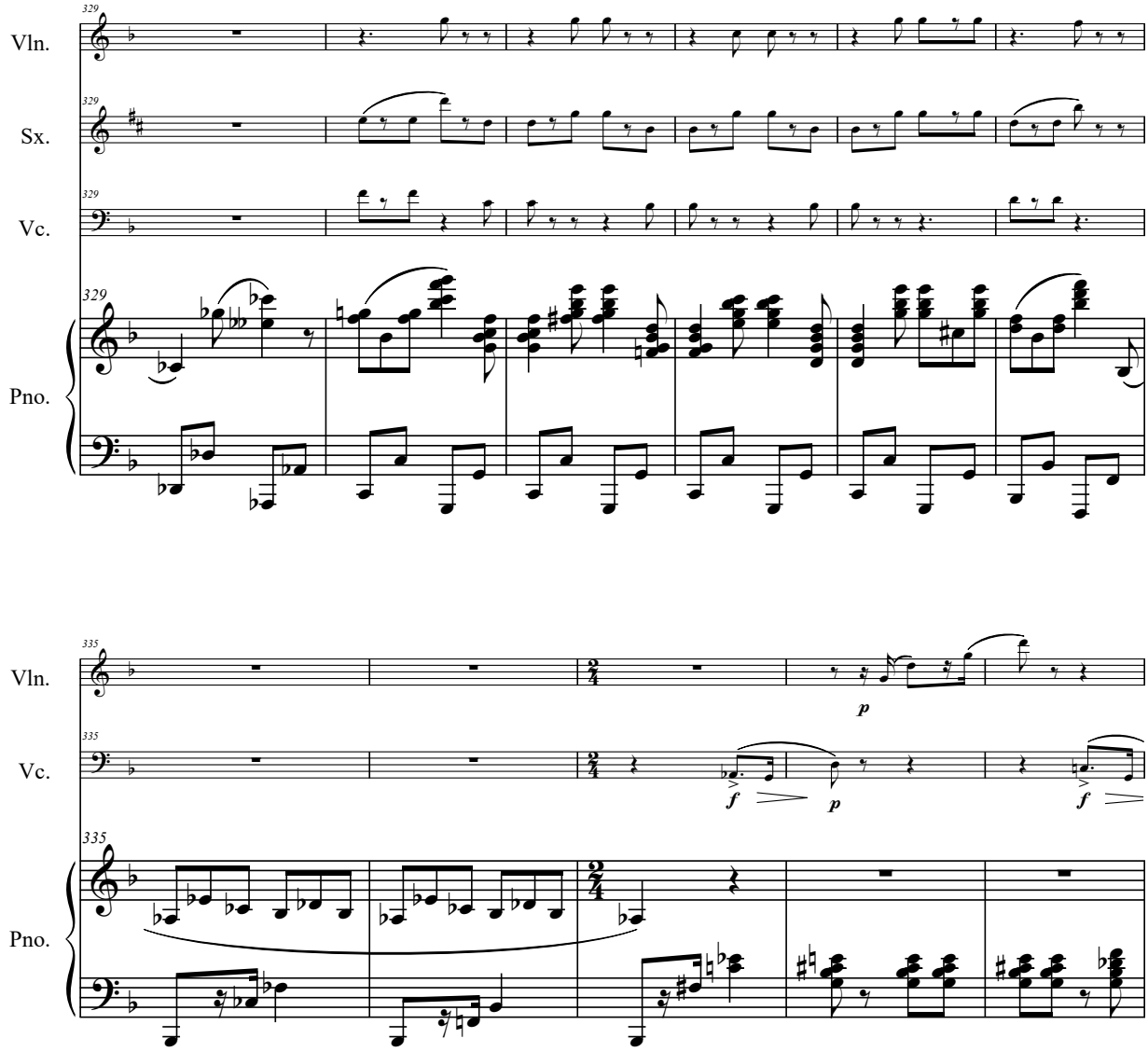

Vln.
Sx.
Vc.
Pno.
256
8va
p
mf
261
mp


266
Vln.
Sx.
Vc.
Pno.
mf
p
270
mp
274
f
dim.

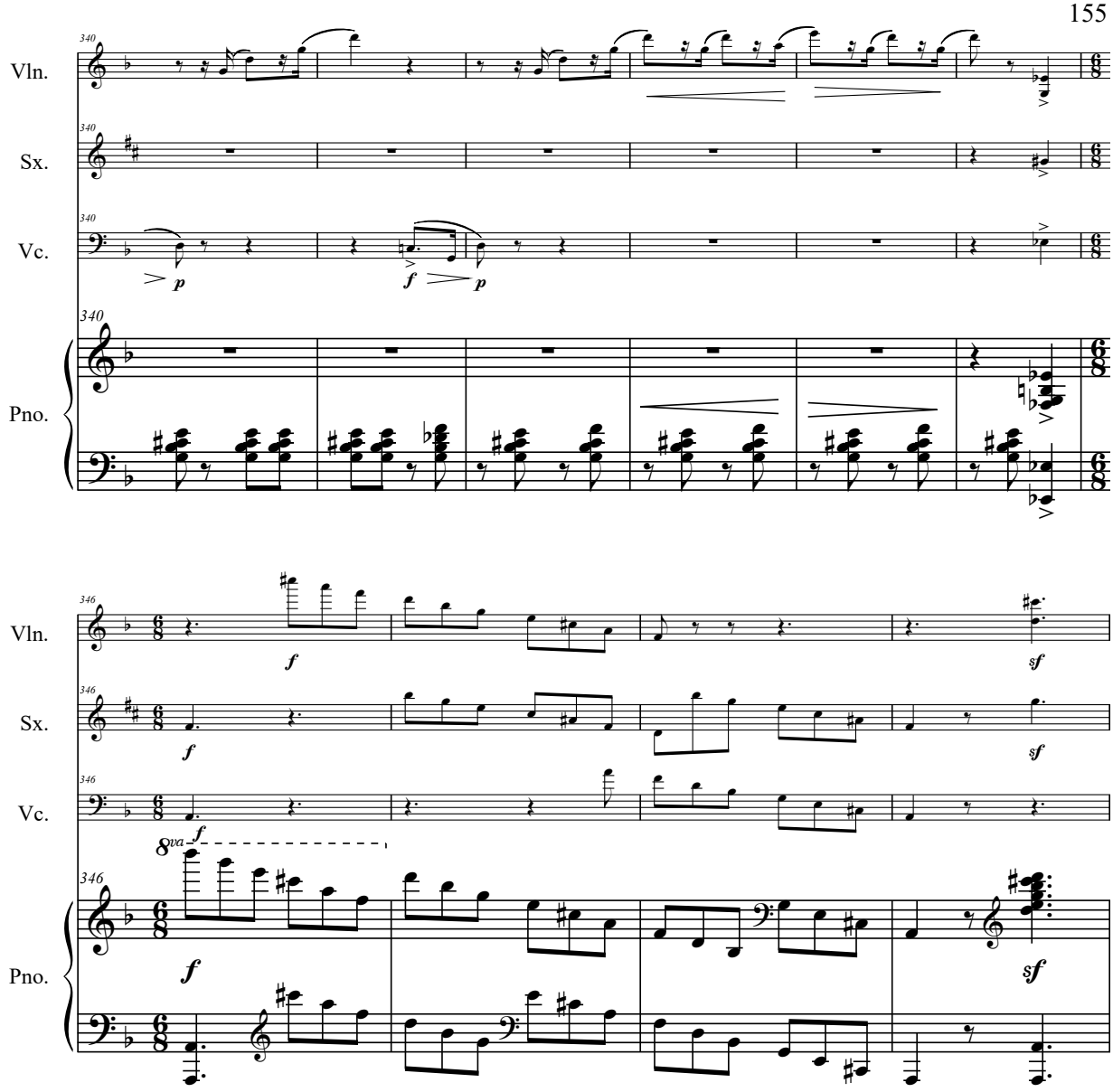

281
Vln.
p
281
Sx.
p
281
Vc.
p
281
Pno.
p
289
Vln.
f
289
Sx.
f
289
Pno.
f
297
Vln.
297
Vc.
f
dim.
297
Pno.
dim.

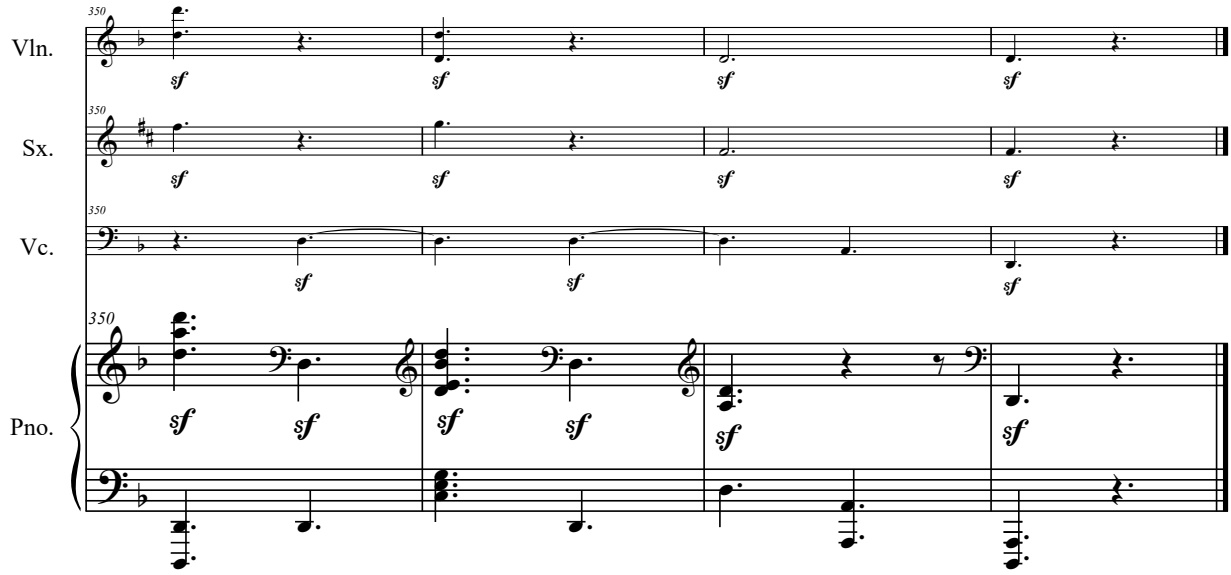

305
Vln.
Sx.
Vc.
Pno.
p
312


319
Vln.
Sx.
Vc.
Pno.
f
p
324


329
Vln.
Sx.
Vc.
Pno.

335
Vln.
Vc.
Pno.
p
f
p
f


Vln.
Sx.
Vc.
Pno.
340
346
p
f
sf
8va


Vln.
Sx.
Vc.
Pno.
350
sf

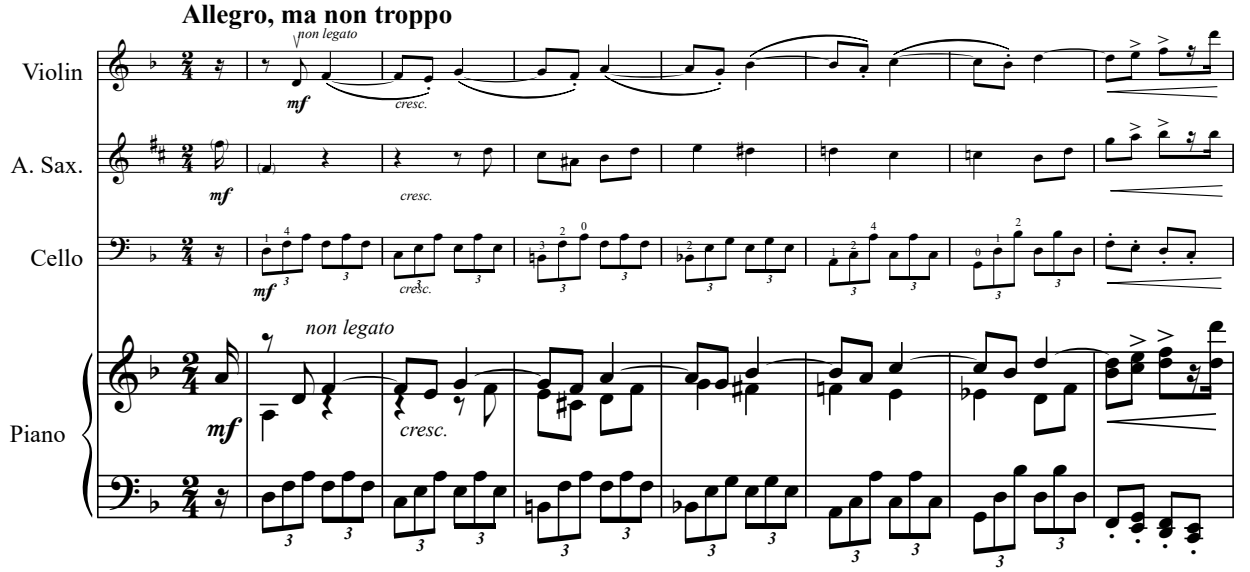
Score

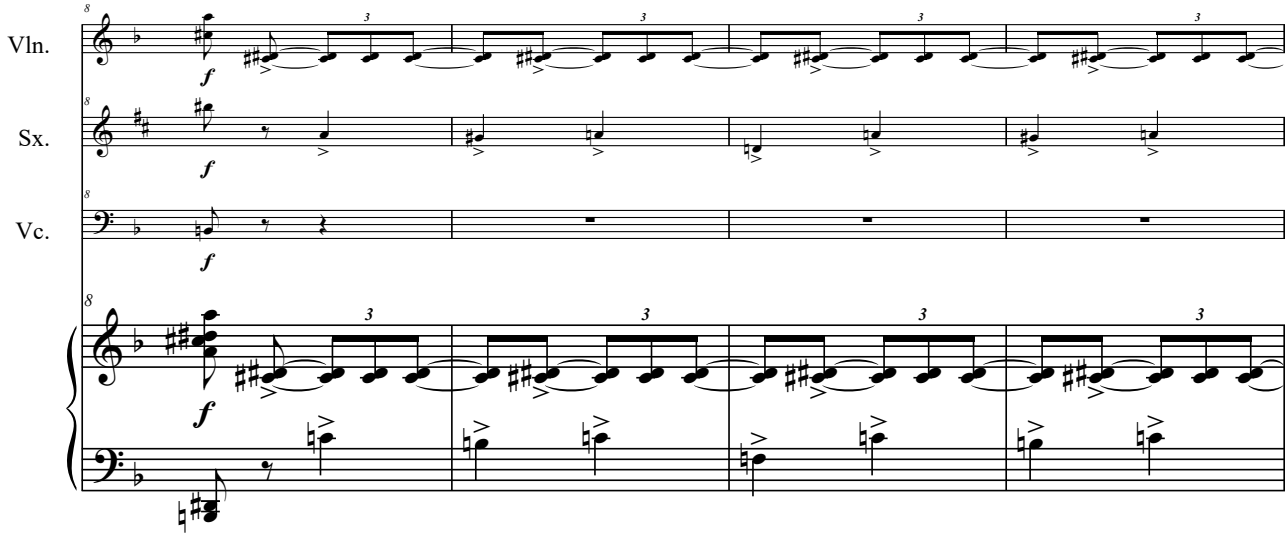
Piano Sonata No. 2, Op. 14

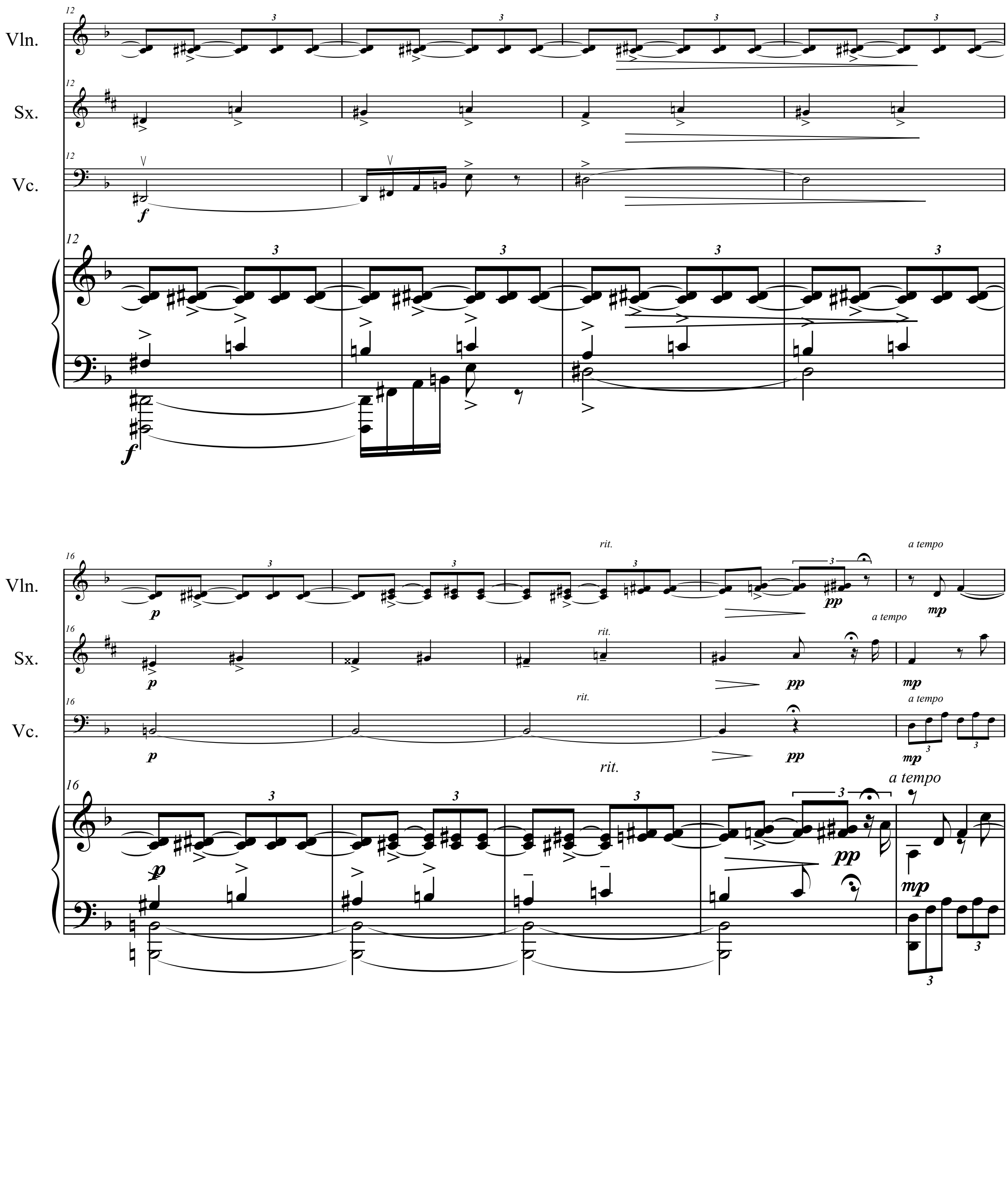
I

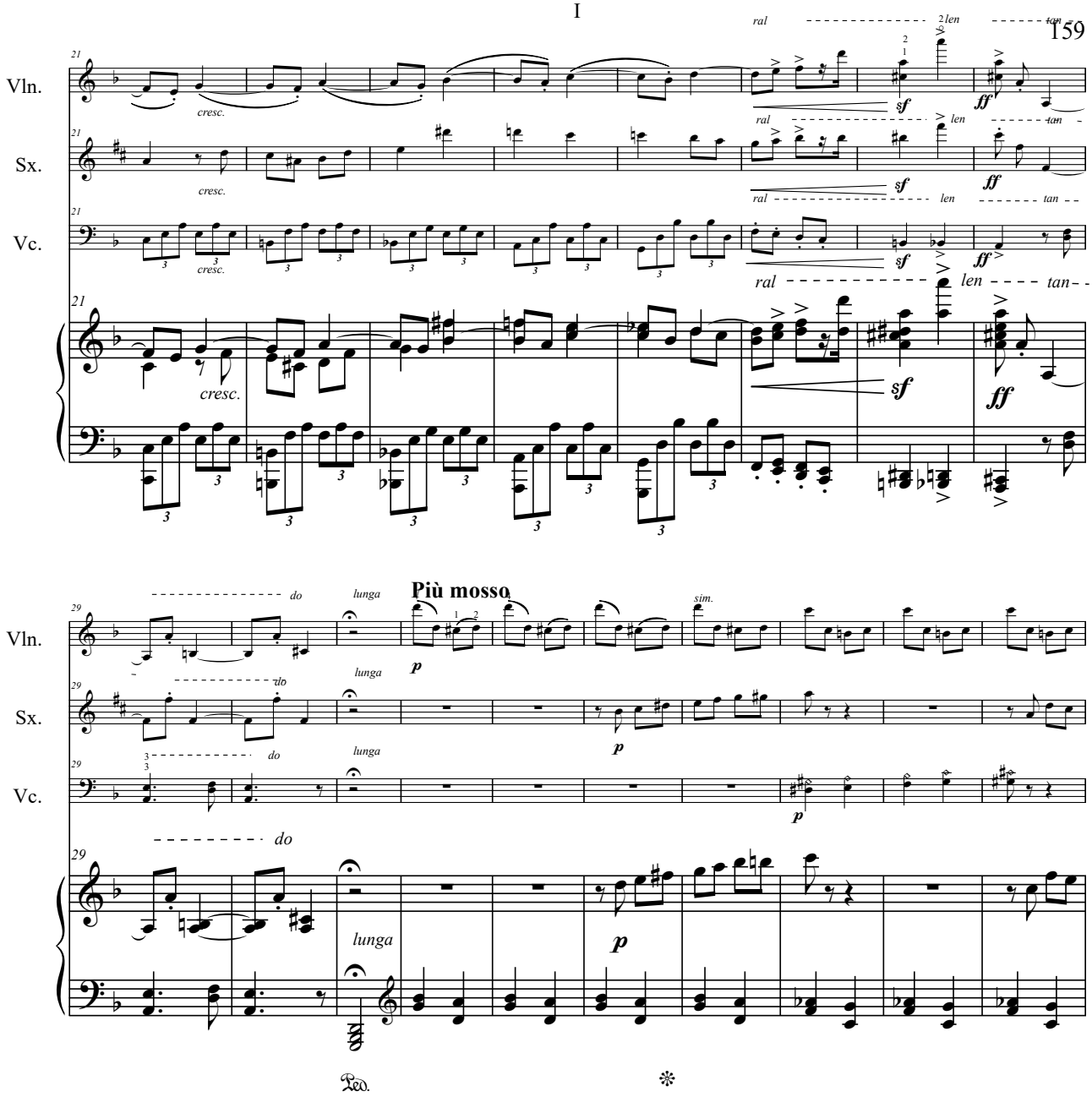
Sergei Prokofiev
arr. Charles Young
Bowings and fingerings
by Jon Rumney
and Erik Anderson

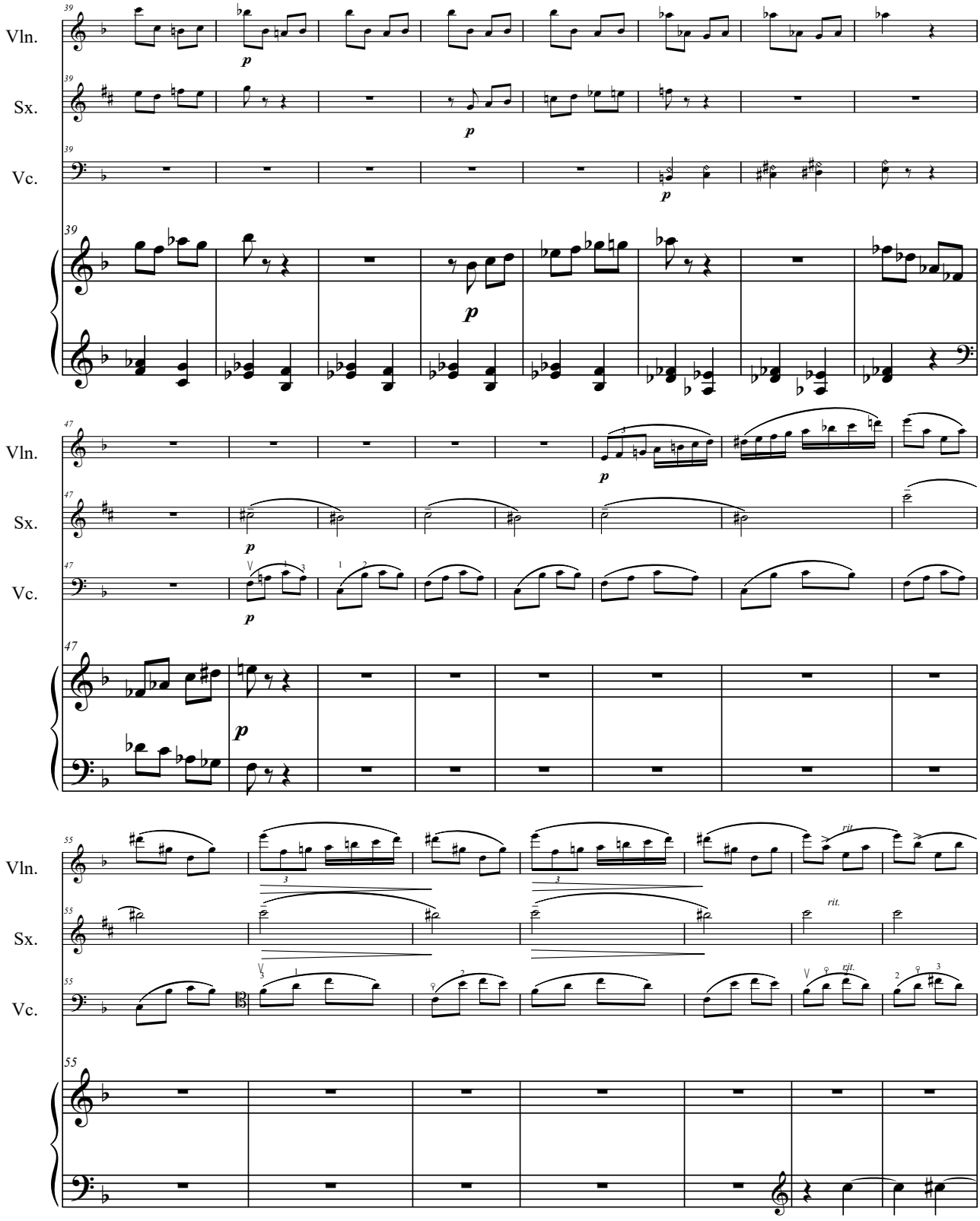
Allegro, ma non troppo

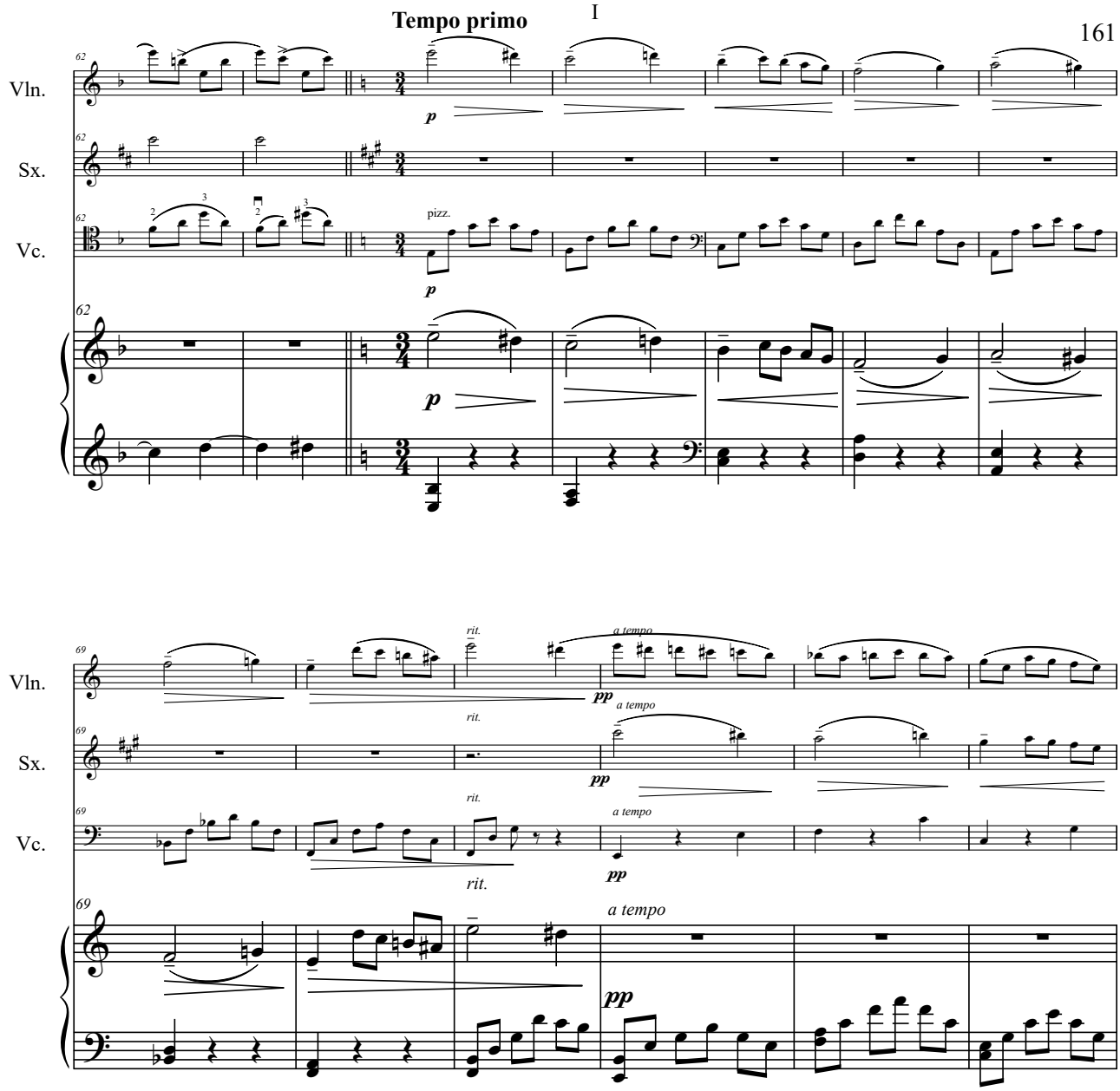


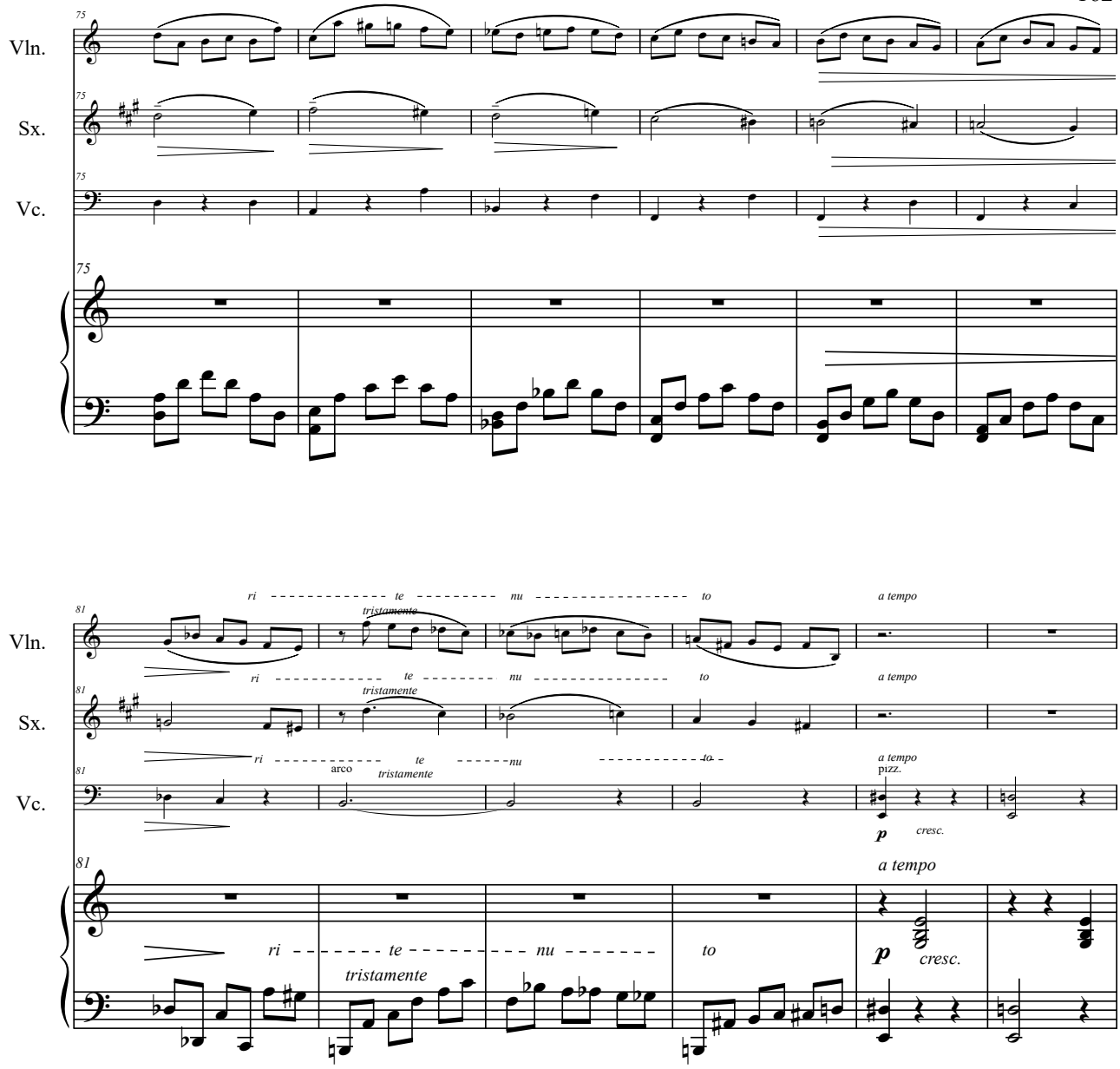


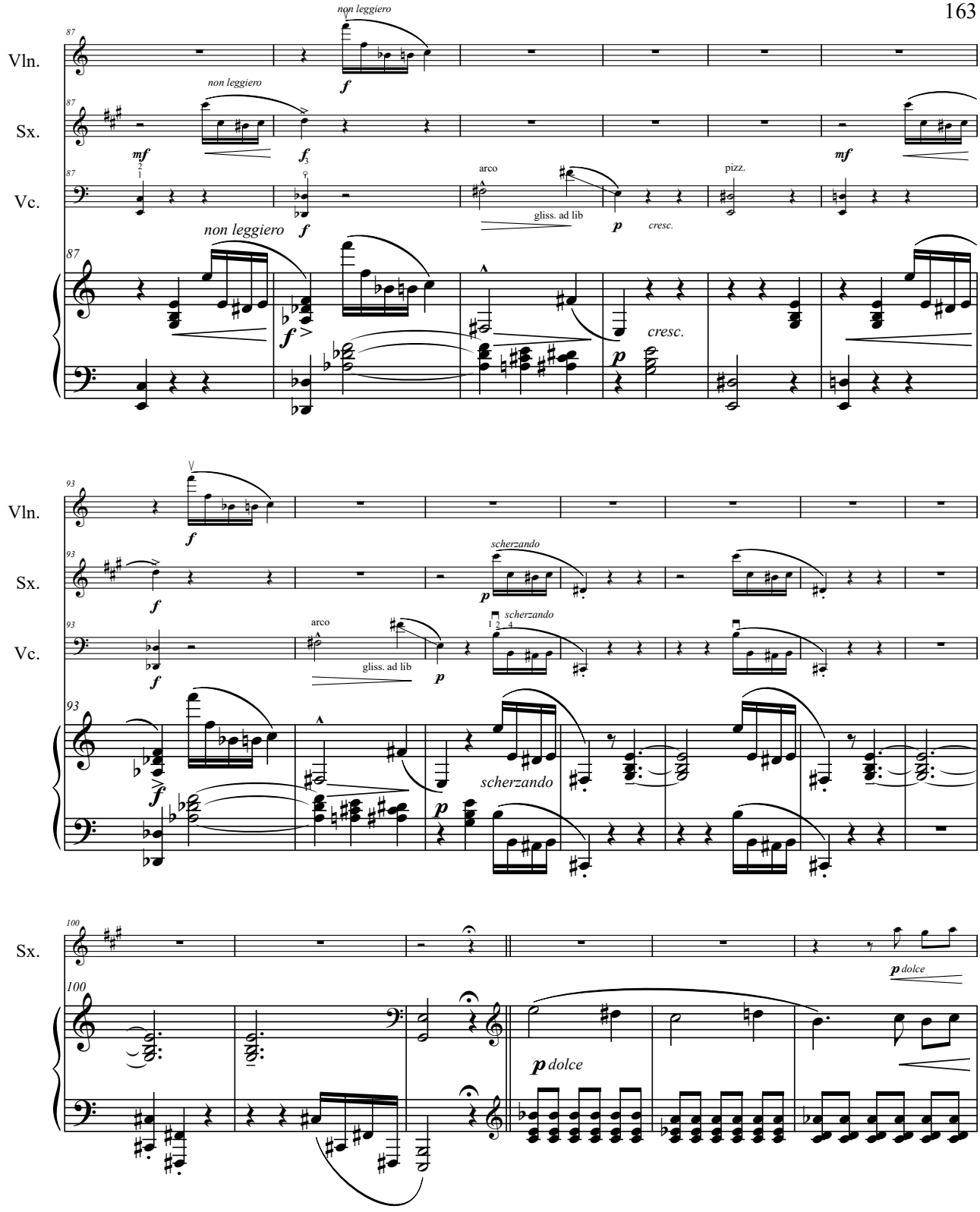

Vln.
Sx.
Vc.
rit.
a tempo
rit.
a tempo
rit.
a tempo
rit.
a tempo

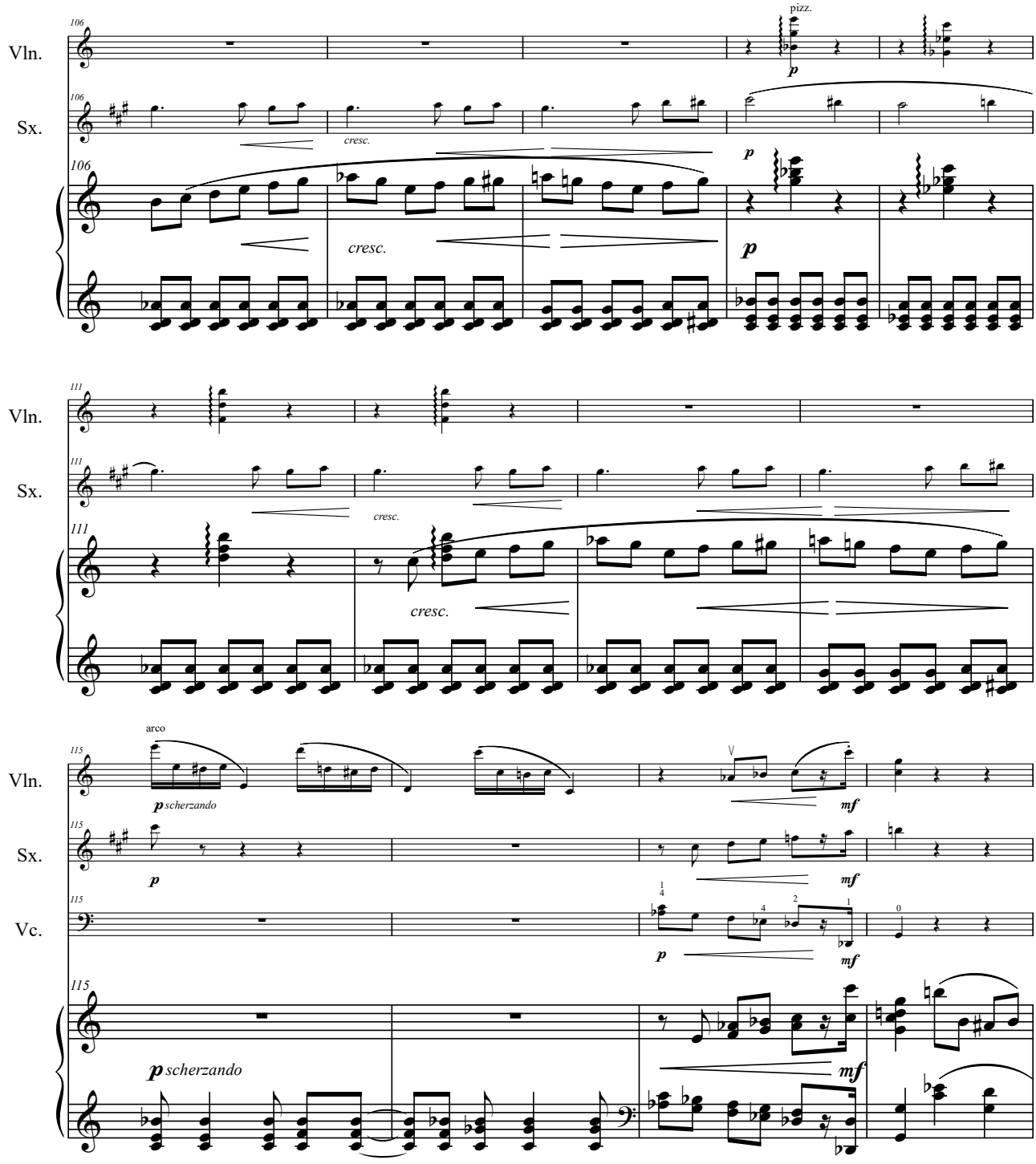

Vln.
Sx.
Vc.
21
cresc.
ral
len
tan
sf
ff
Più mosso
29
do
lunga
sim.
p
Ped.
*

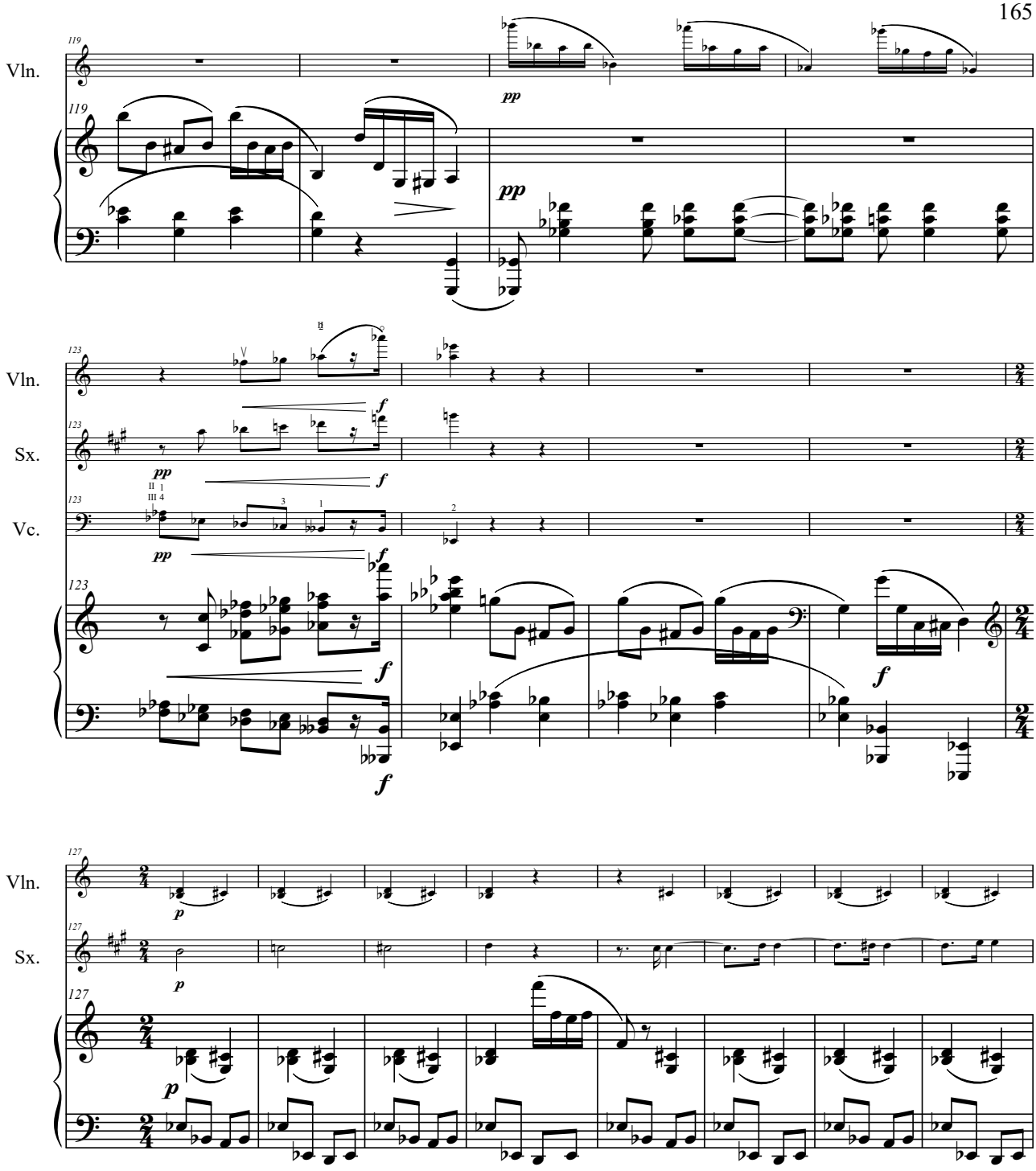

Vln.
Sx.
Vc.
39
47
55
p
rit.

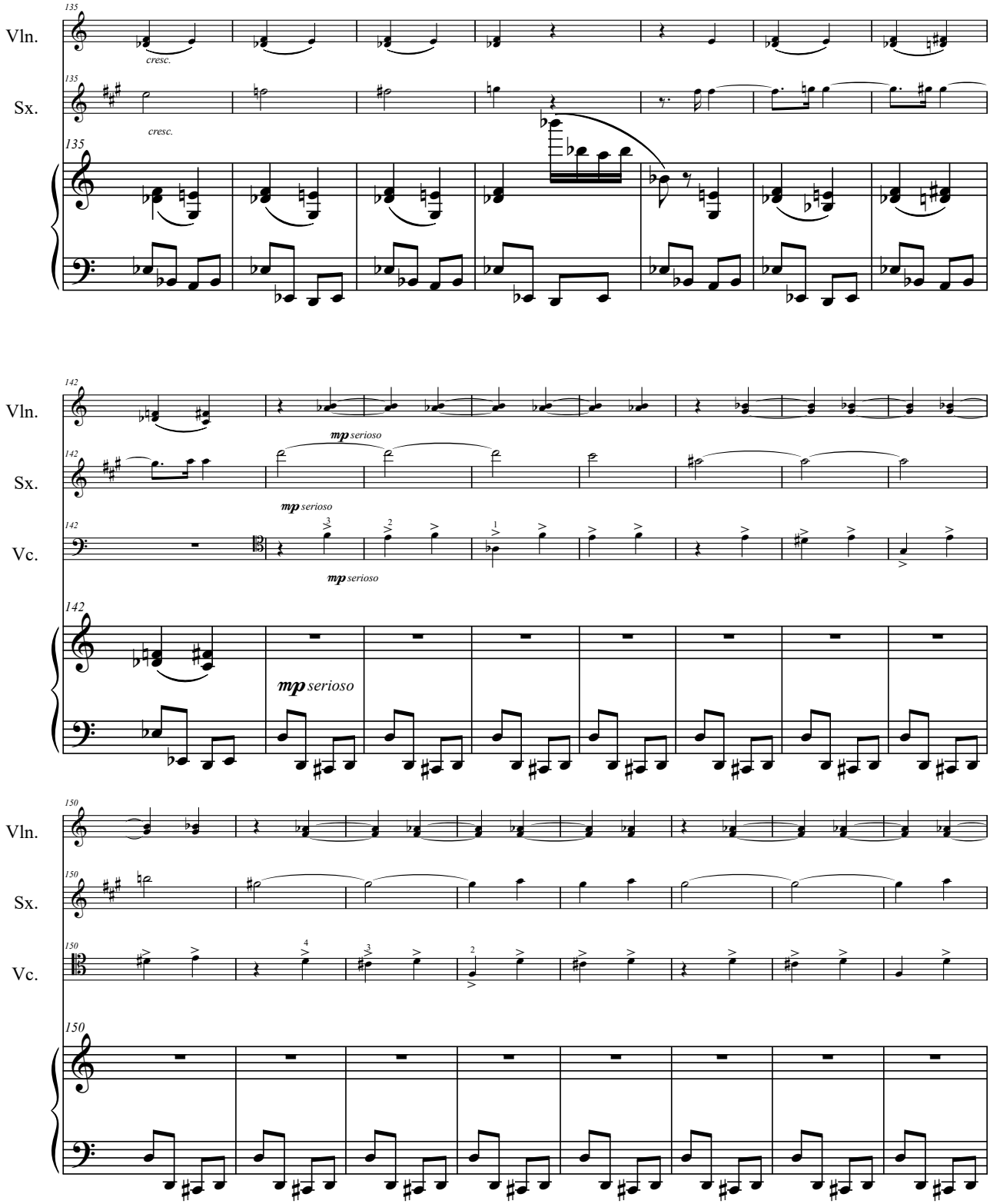

Tempo primo
Vln.
Sx.
Vc.
62
pizz.
p
69
rit.
a tempo
pp

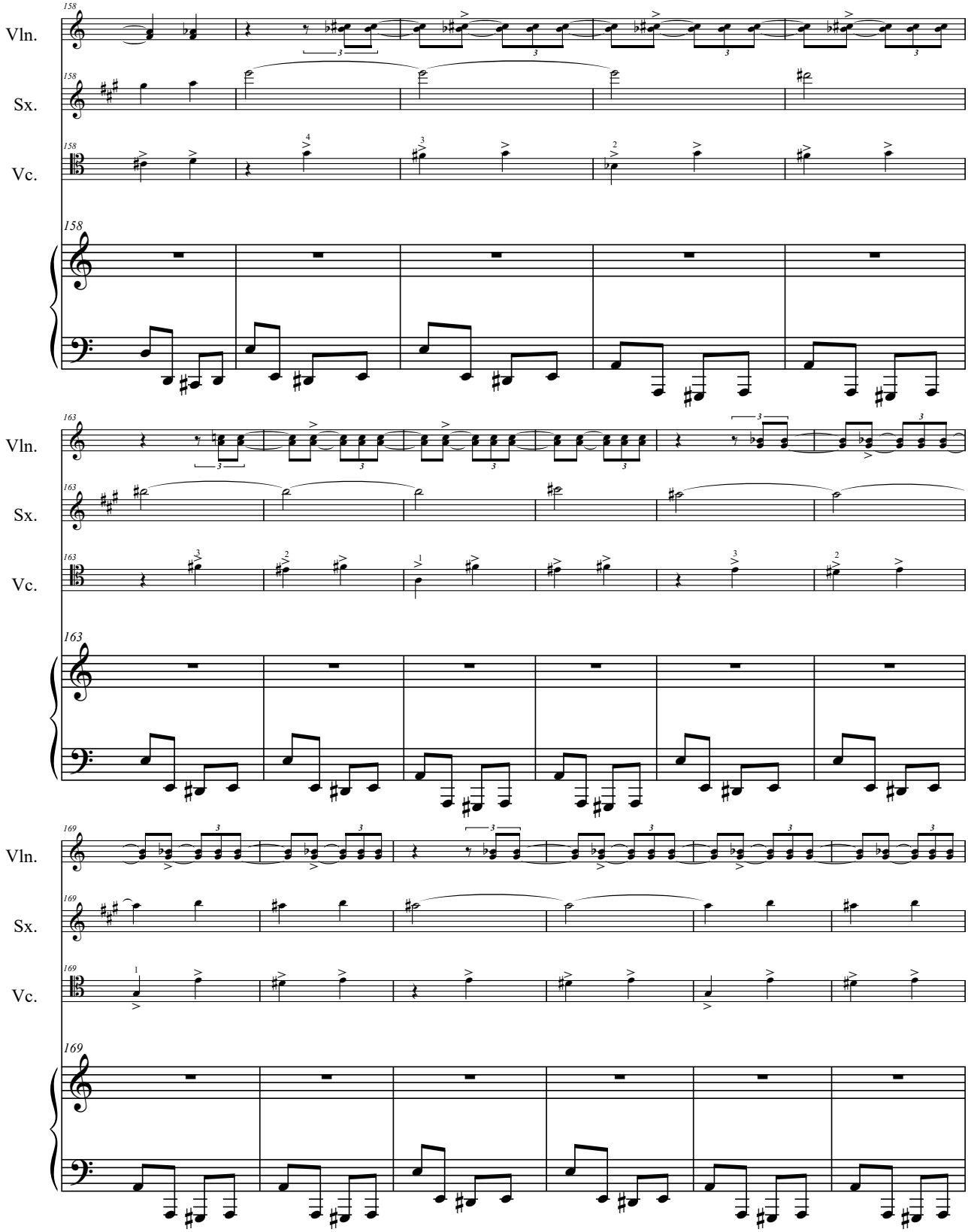

Vln.
Sx.
Vc.
75
ri te nu to
tristamente
a tempo
81
arco
pizz.
p
cresc.

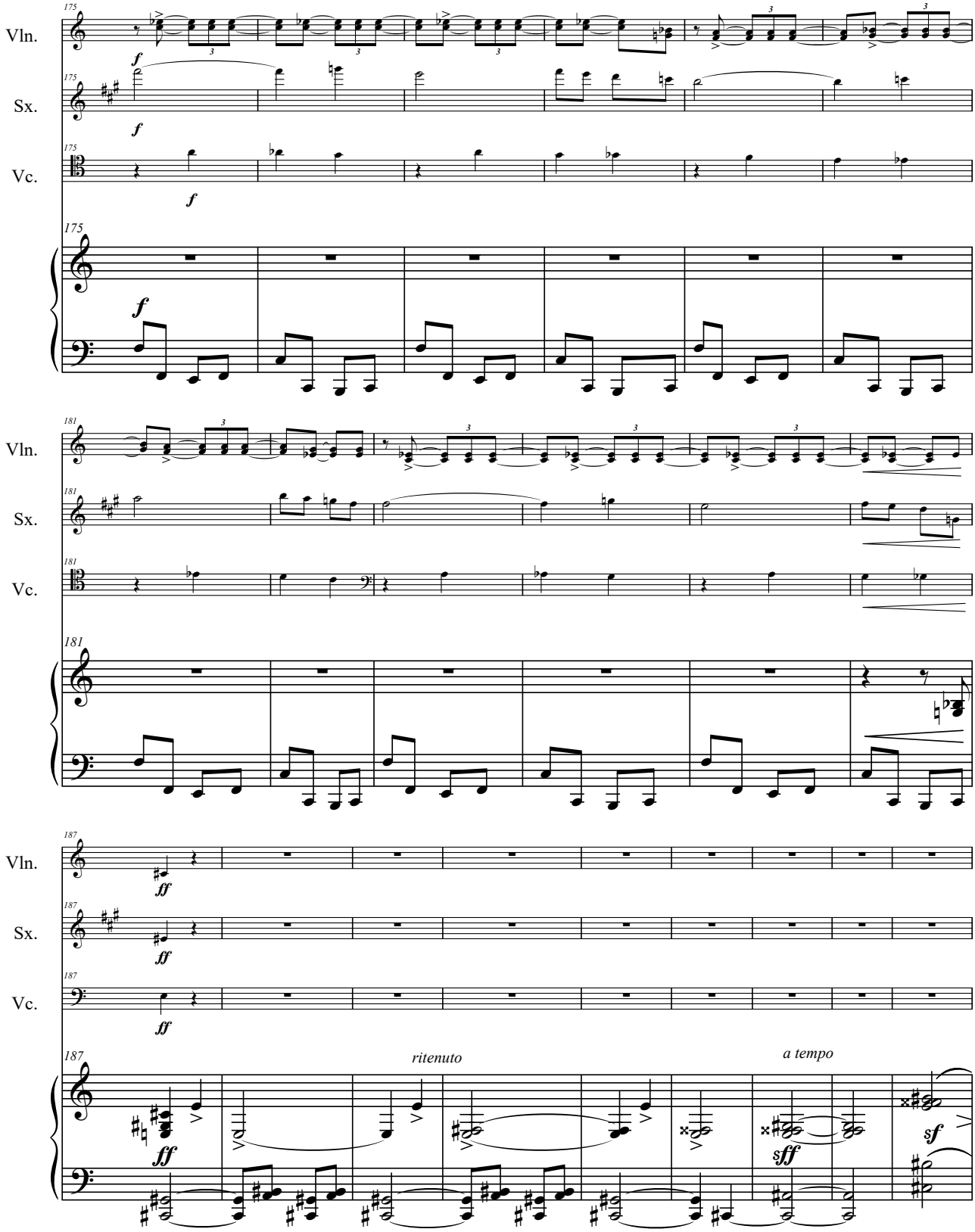

Vln.
Sx.
Vc.
87
non leggiero
f
mf
arco
gliss. ad lib
p
cresc.
pizz.
93
scherzando
100
p dolce

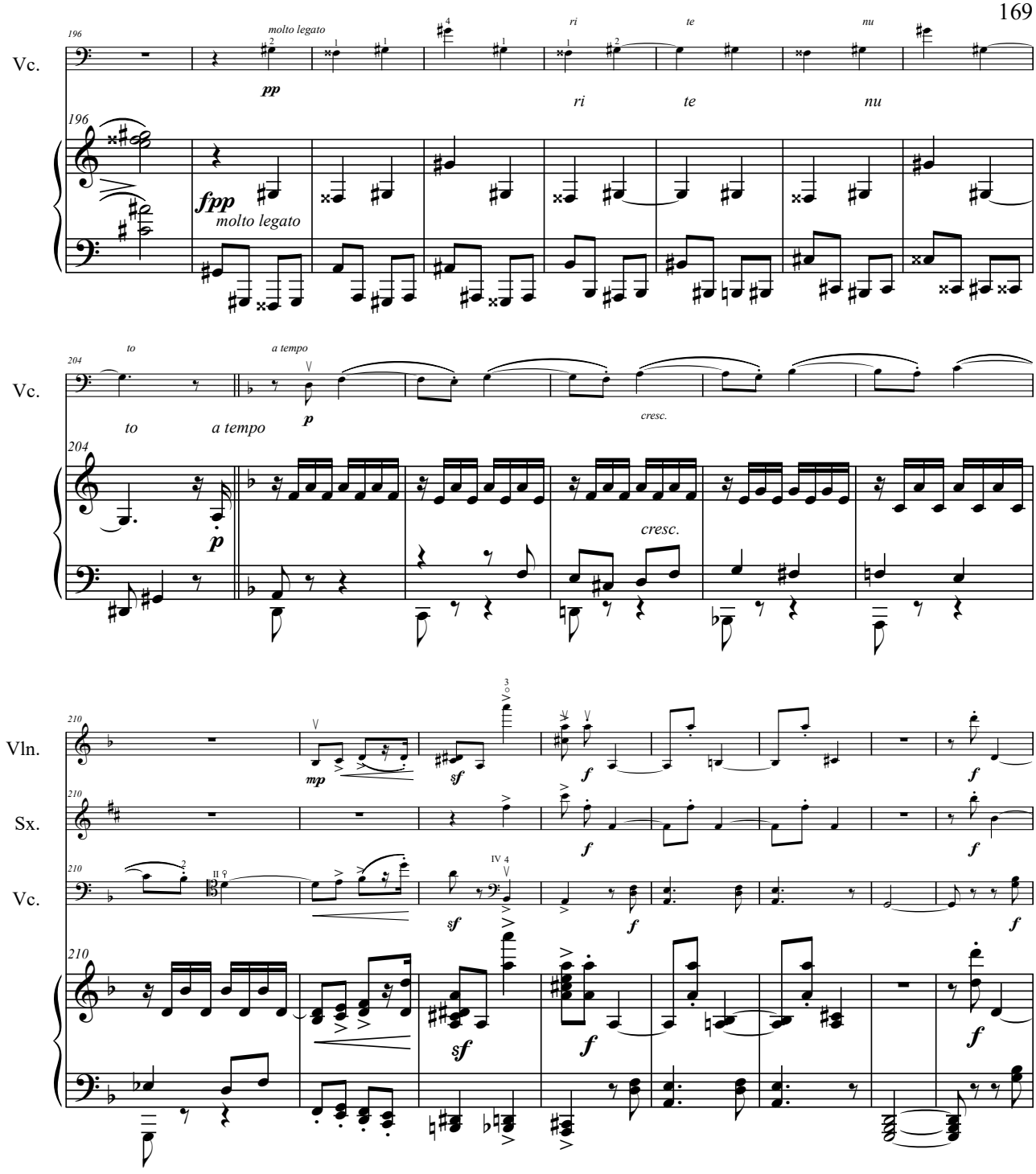

106
Vln.
Sx.
pizz.
p
cresc.
111
arco
scherzando
mf
115
Vc.


Vln.
119
pp
pp
Vln.
123
f
Sx.
123
pp
f
Vc.
123
pp
f
123
f
f
f
Vln.
127
p
Sx.
127
p
127
p

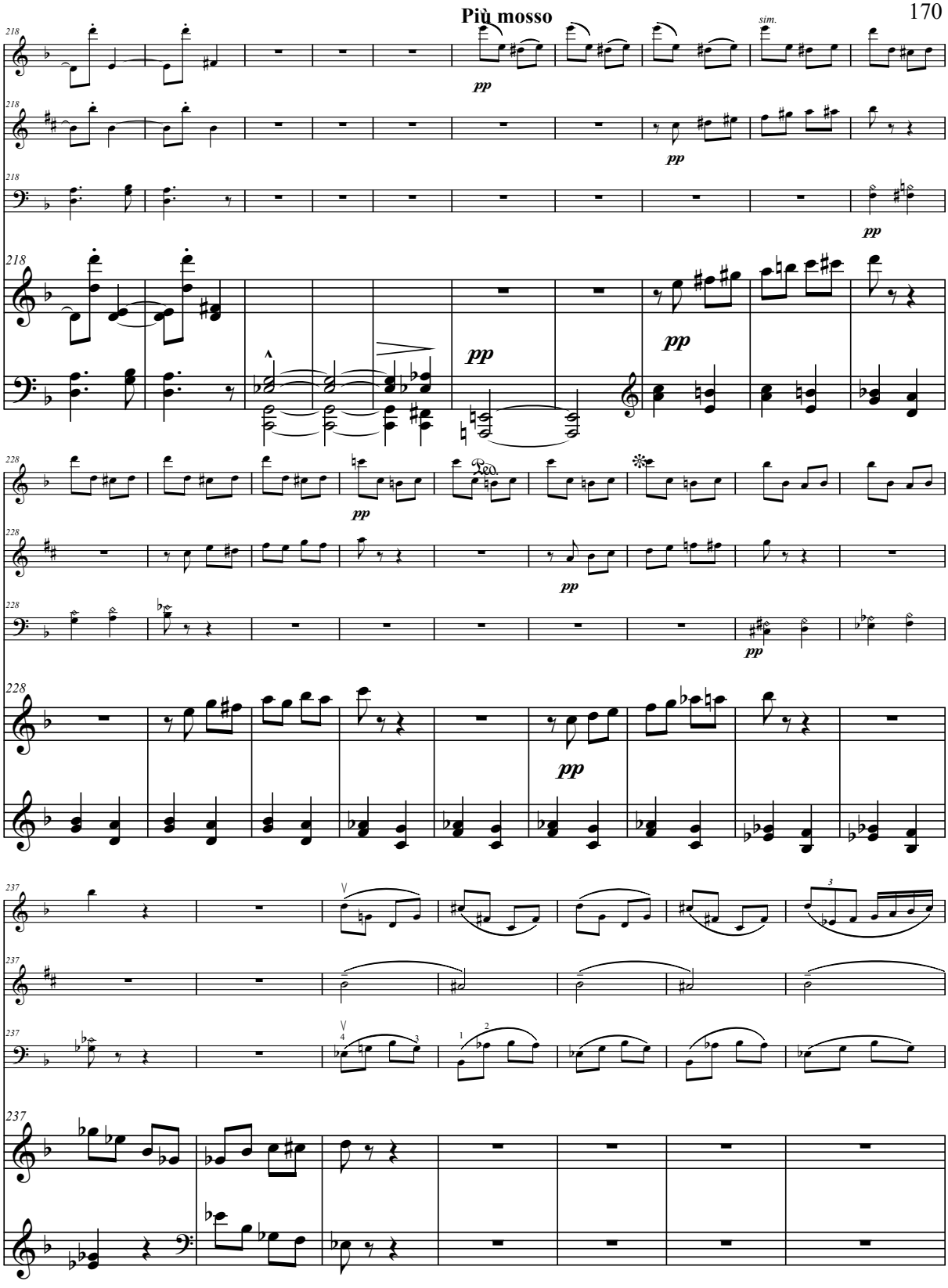

135
Vln.
cresc.
135
Sx.
cresc.
135
142
Vln.
mp serioso
142
Sx.
mp serioso
142
Vc.
mp serioso
142
mp serioso
150
Vln.
150
Sx.
150
Vc.
150

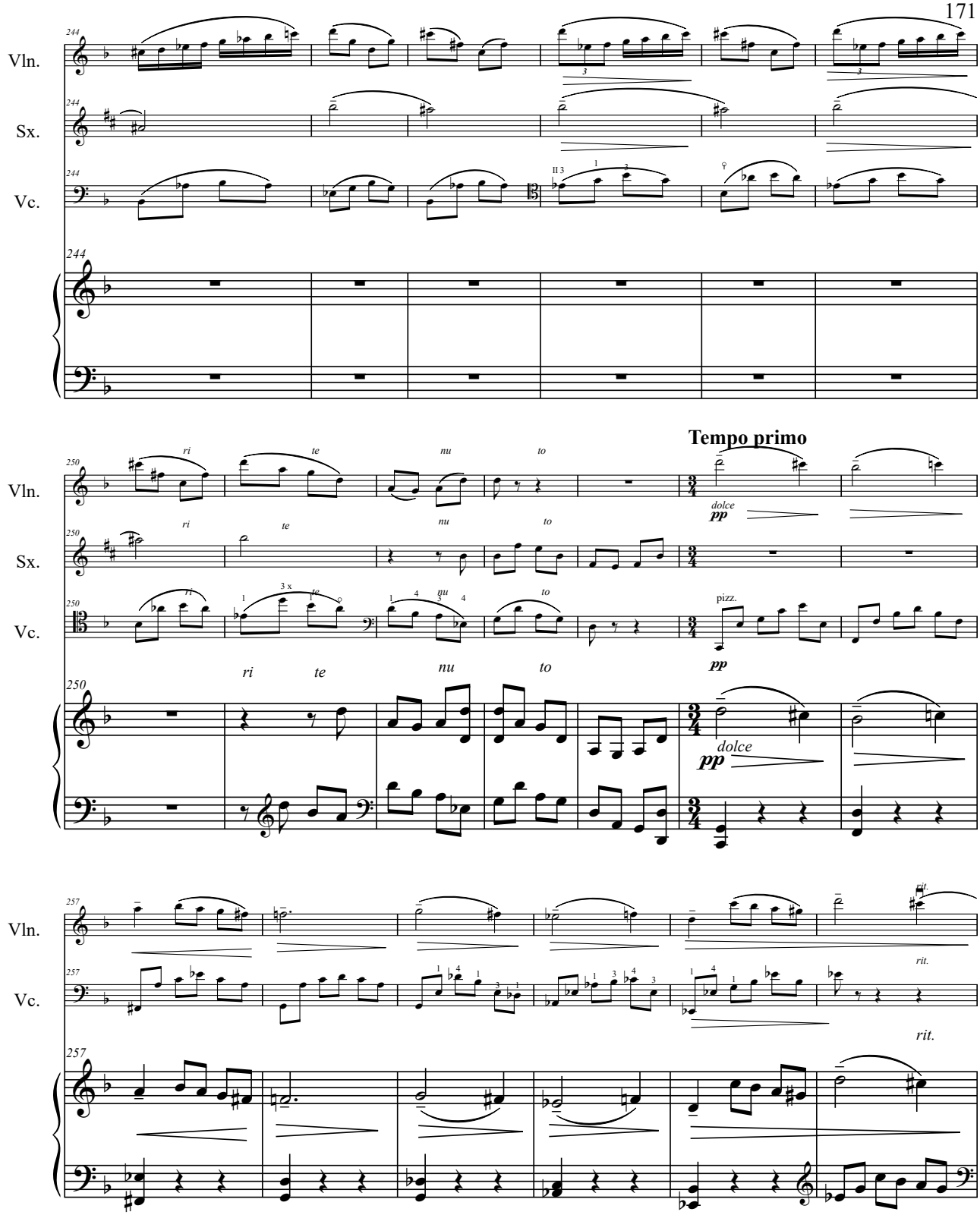

158
Vln.
Sx.
Vc.
158
163
Vln.
Sx.
Vc.
163
169
Vln.
Sx.
Vc.
169

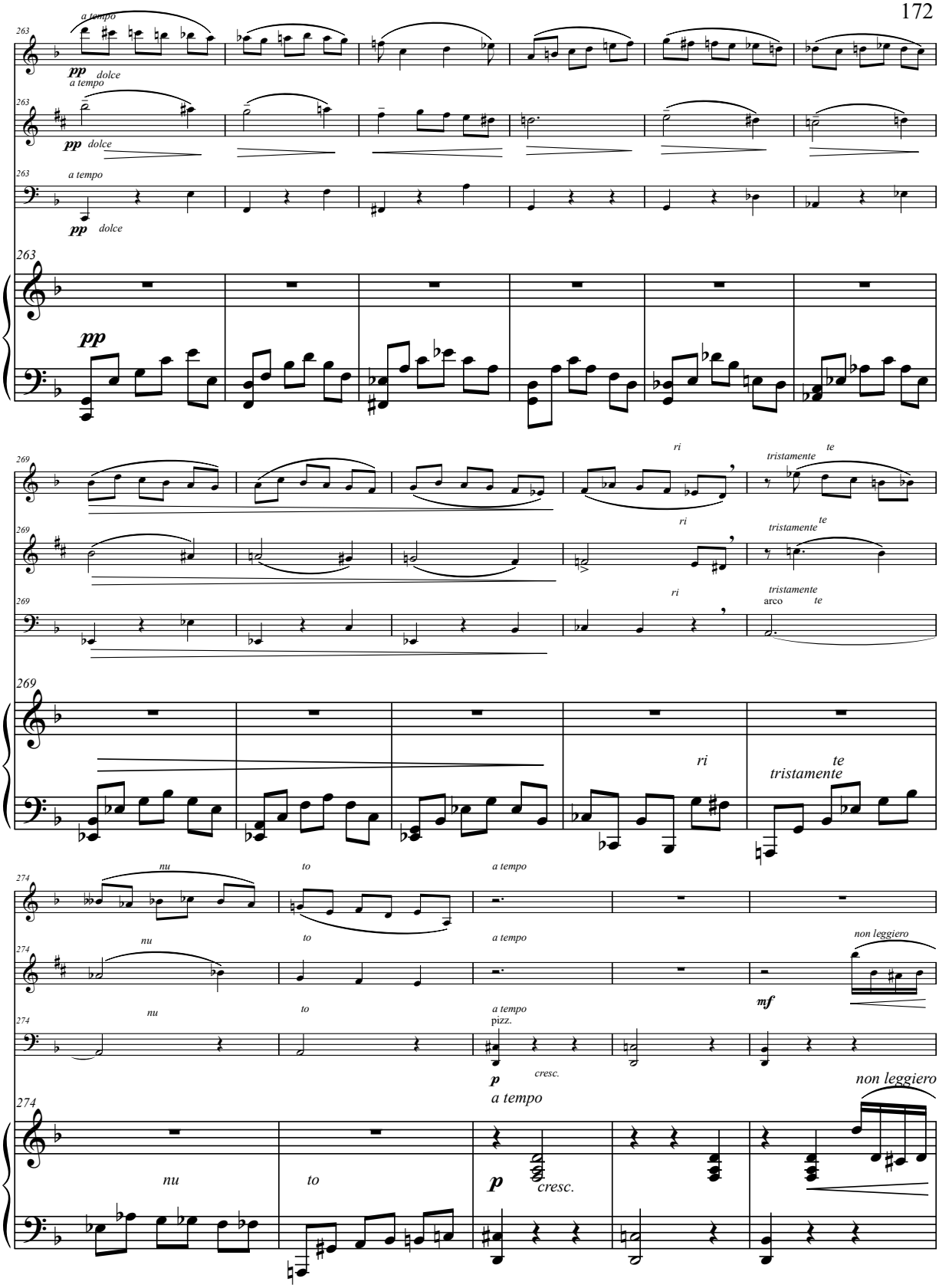

Vln.
Sx.
Vc.
175
f
181
187
ff
ritenuto
a tempo
sff
sf

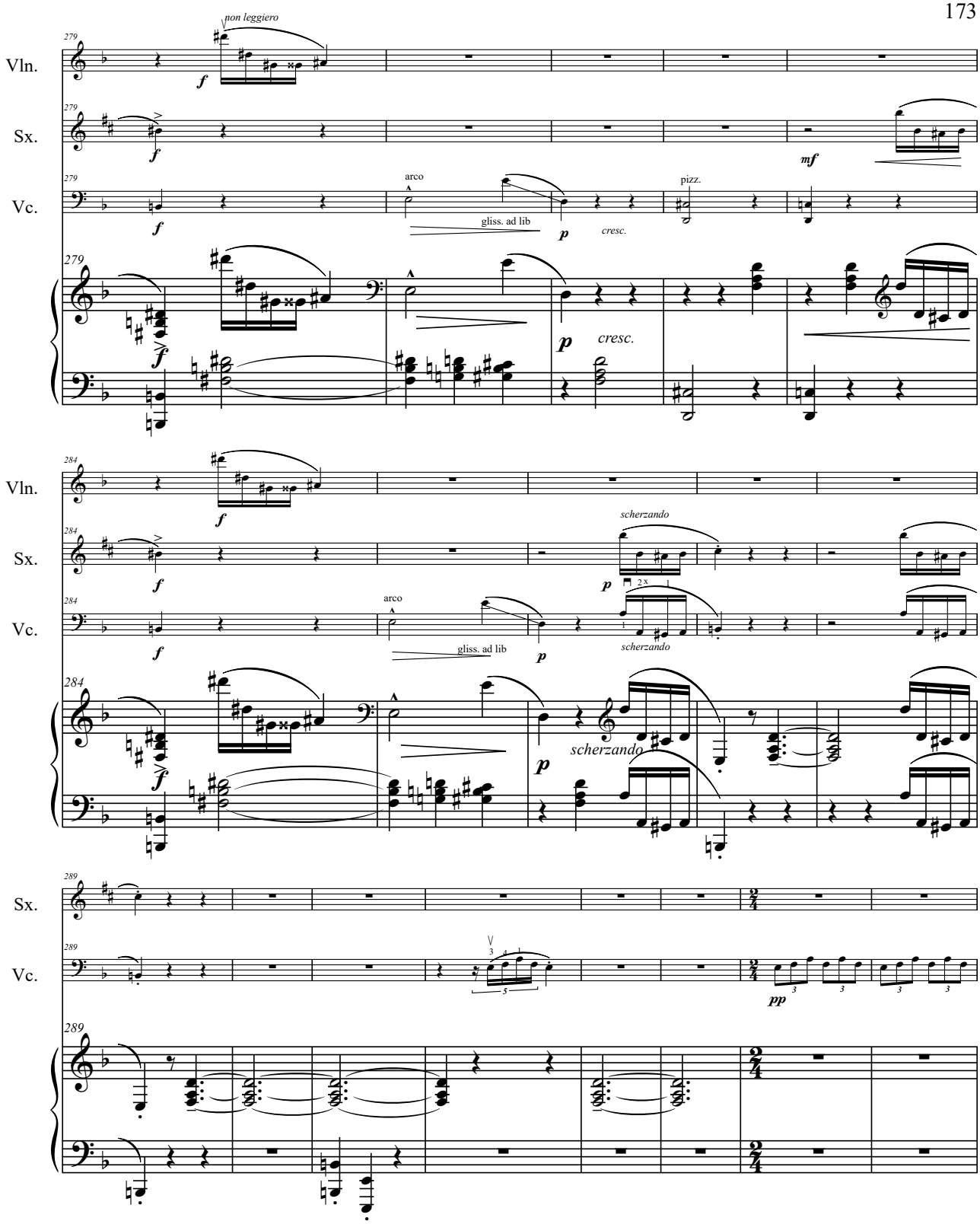

196
molto legato
ri
te
nu
Vc.
pp
ri
te
nu
196
fpp
molto legato
204
to
a tempo
Vc.
p
to
a tempo
cresc.
204
p
cresc.
210
Vln.
mp
sf
f
f
210
Sx.
f
f
210
Vc.
sf
f
f
210
sf
f
f

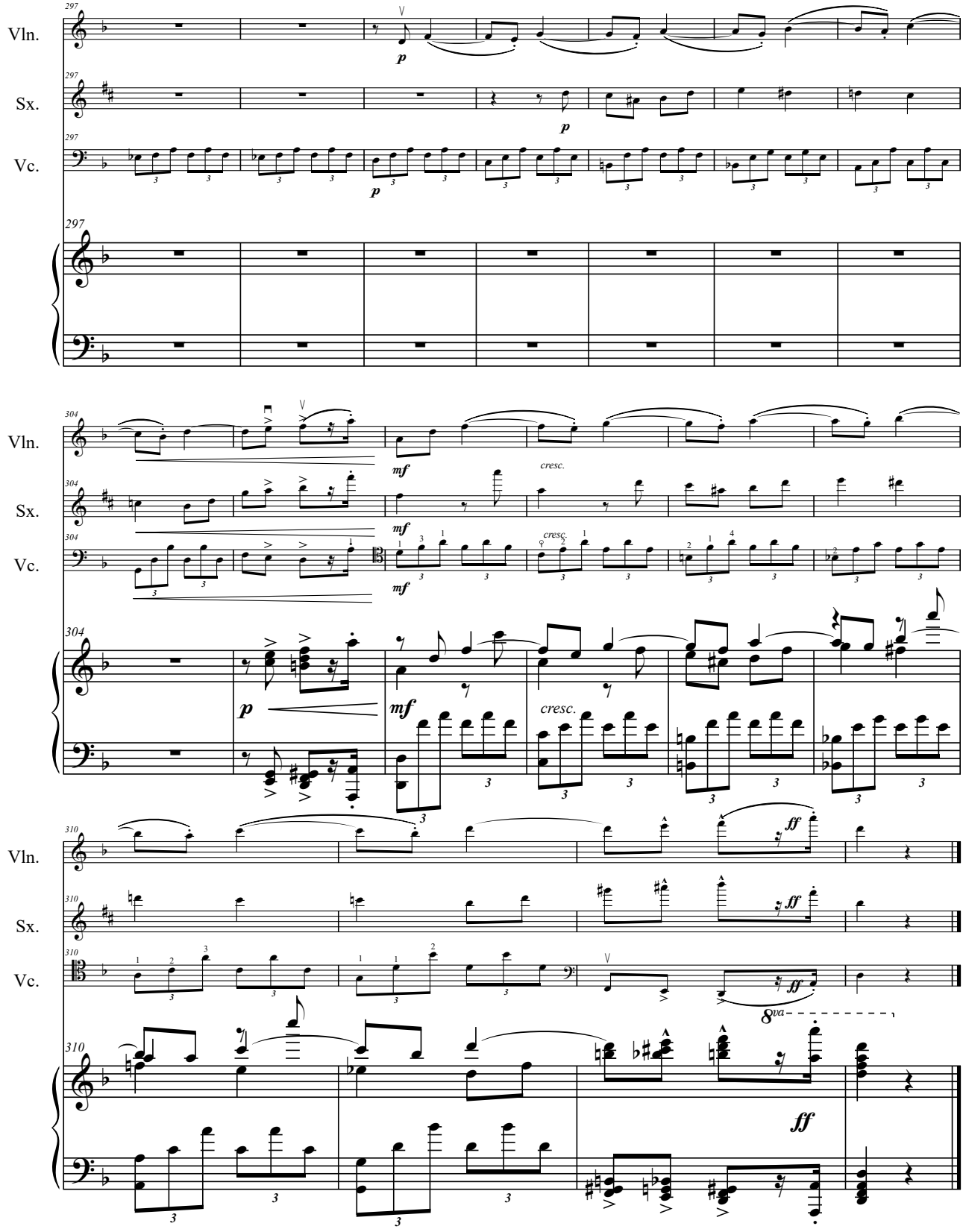
Più mosso




Vln.
Sx.
Vc.
244
250
257
ri
te
nu
to
Tempo primo
dolce
pp
pizz.
rit.

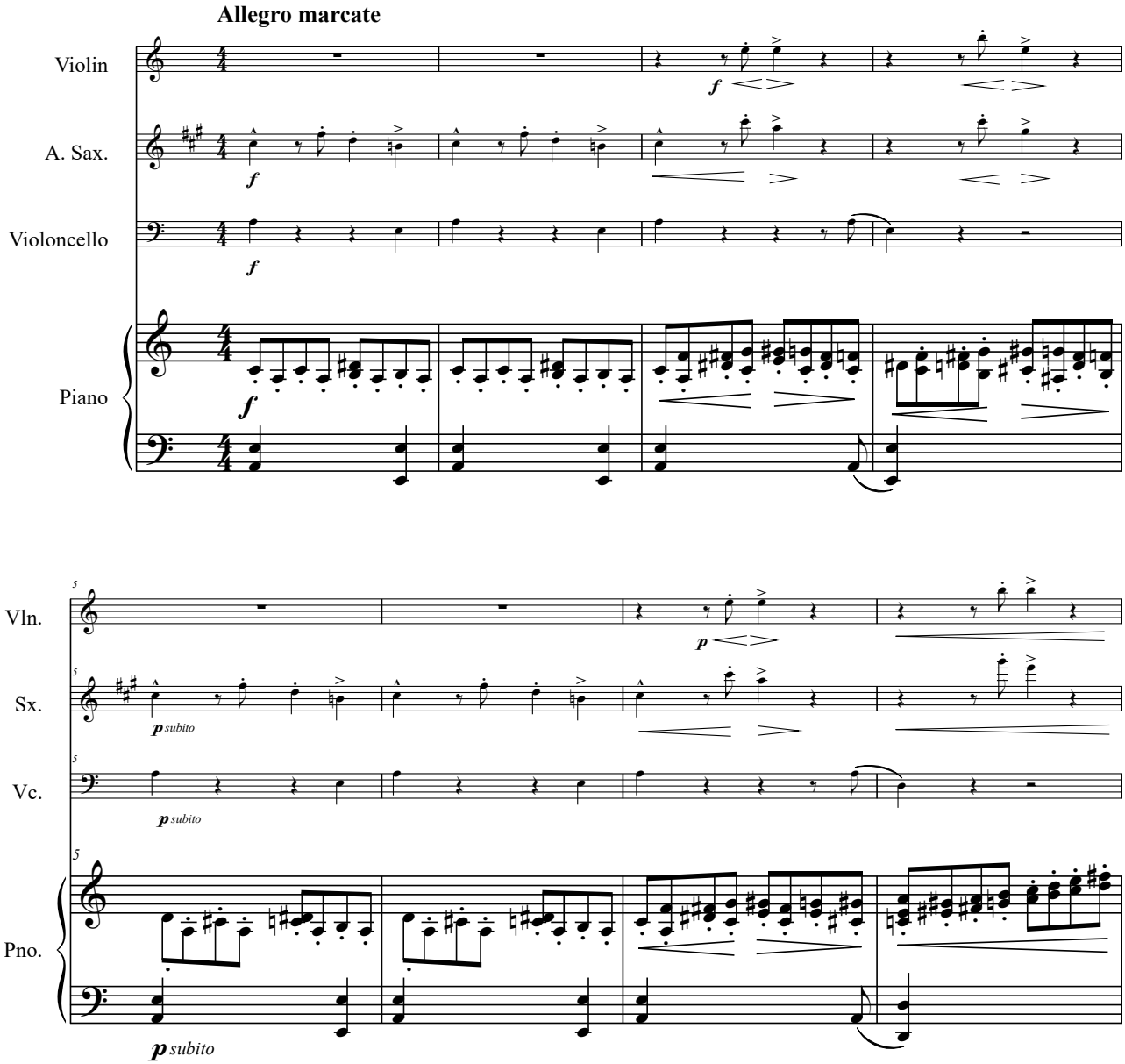

Vln.
Sx.
Vc.
263
a tempo
pp dolce
pp
269
ri
tristamente
te
arco
274
nu
to
a tempo
pizz.
cresc.
mf
non leggiero

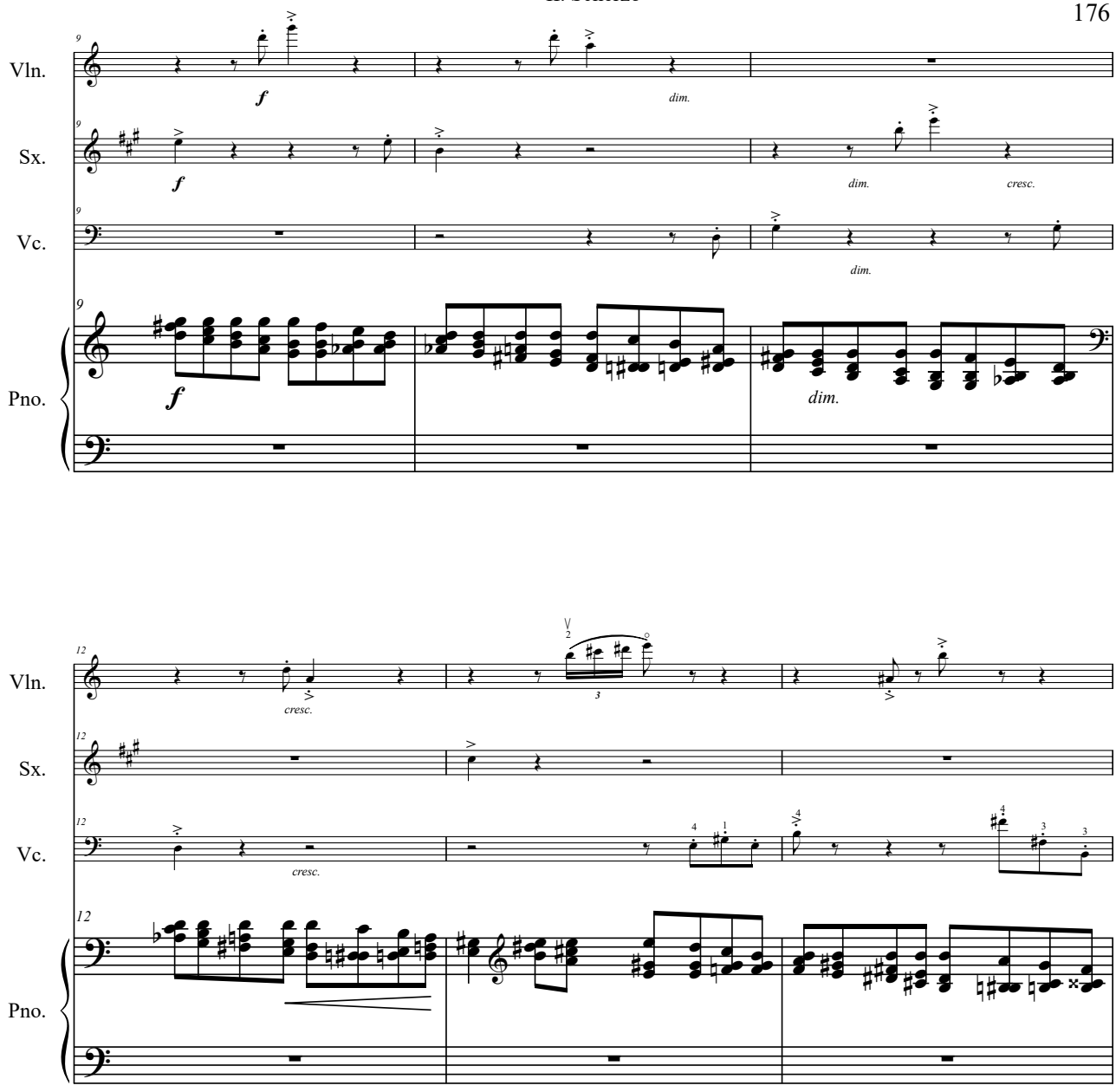

279
Vln.
non leggiero
f
Sx.
f
mf
Vc.
arco
gliss. ad lib
p
cresc.
pizz.
284
scherzando
2x
289
pp

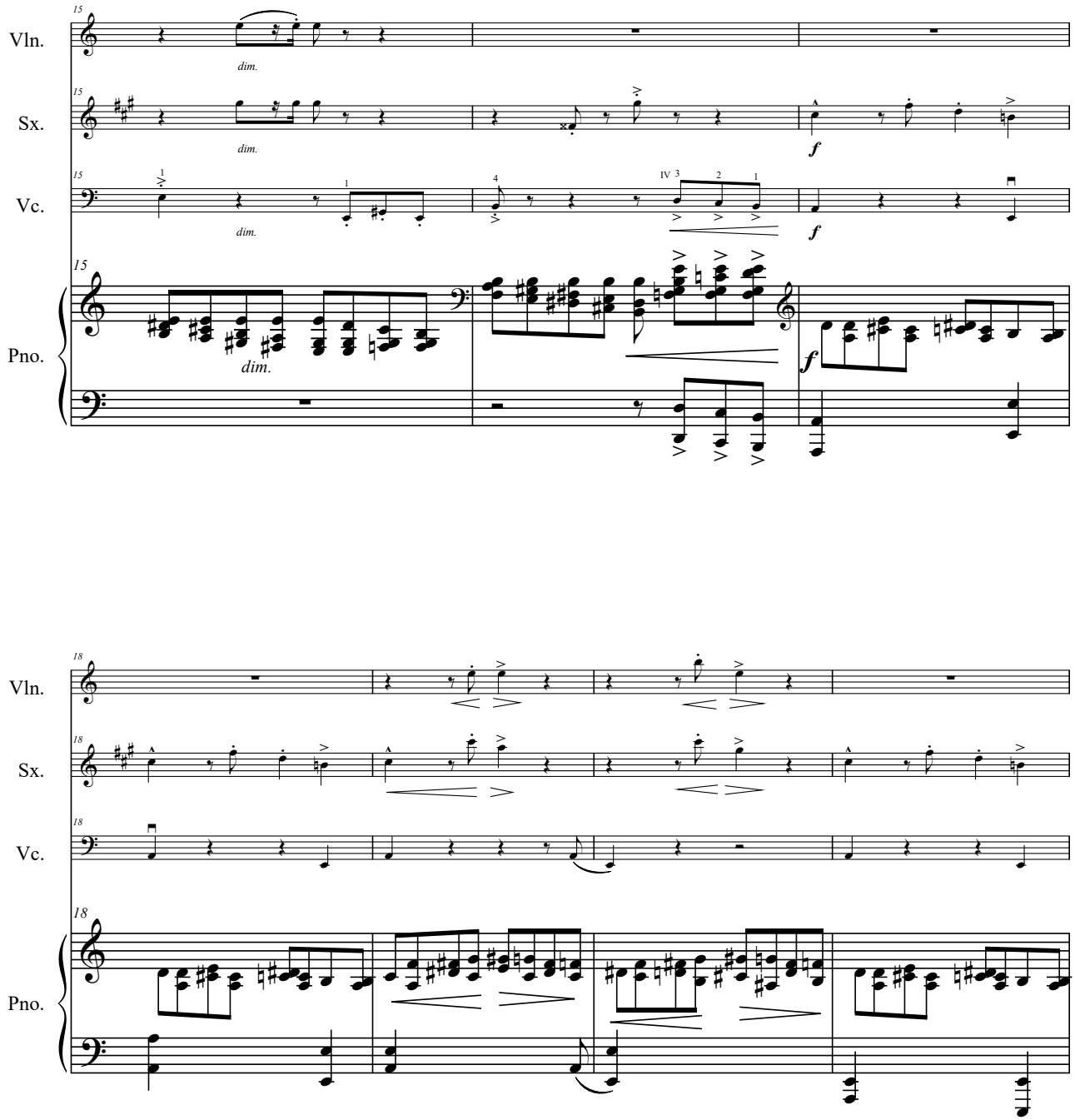

Vln.
Sx.
Vc.
297
p
304
mf
cresc.
310
ff
8va

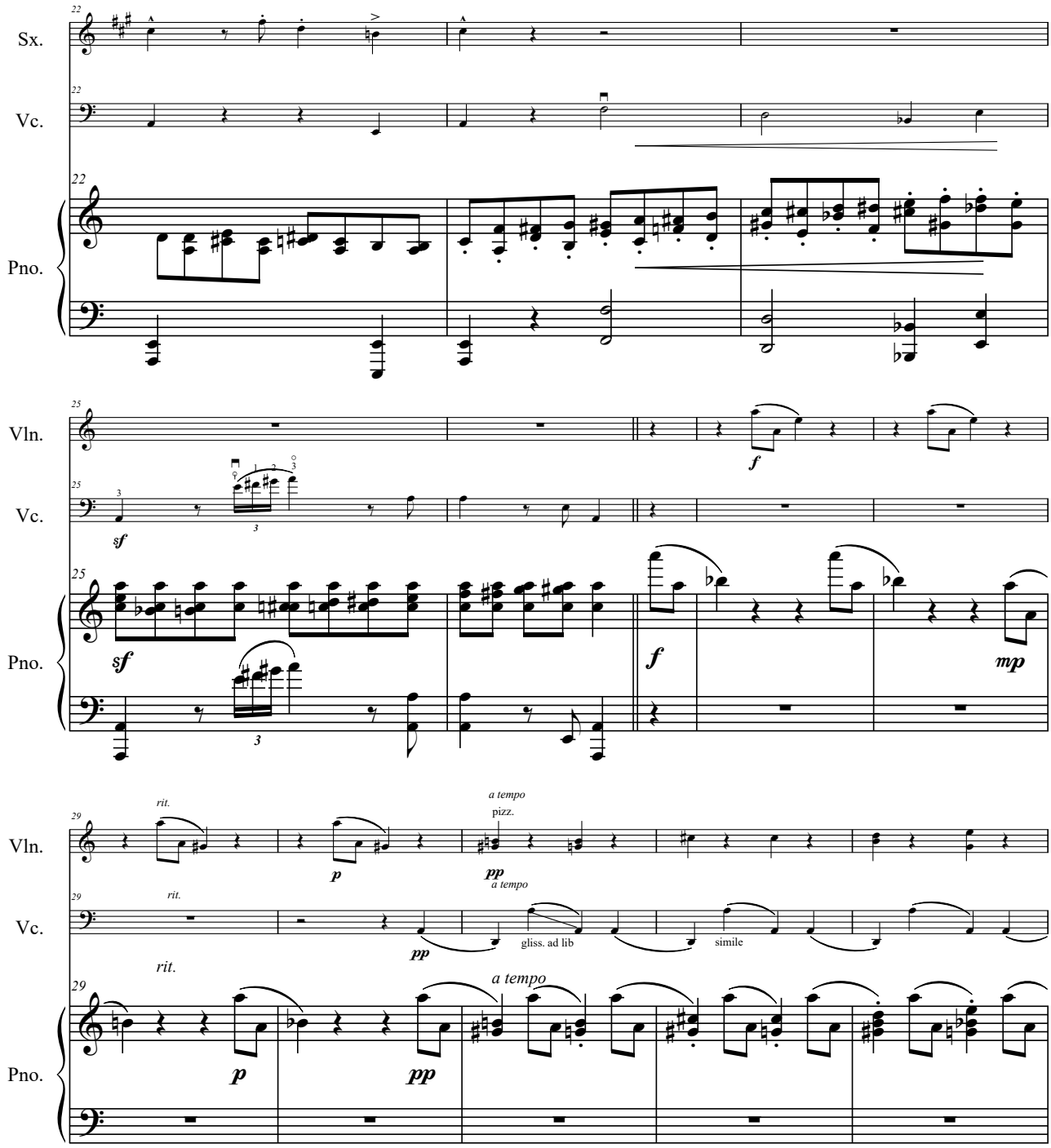
II. Scherzo

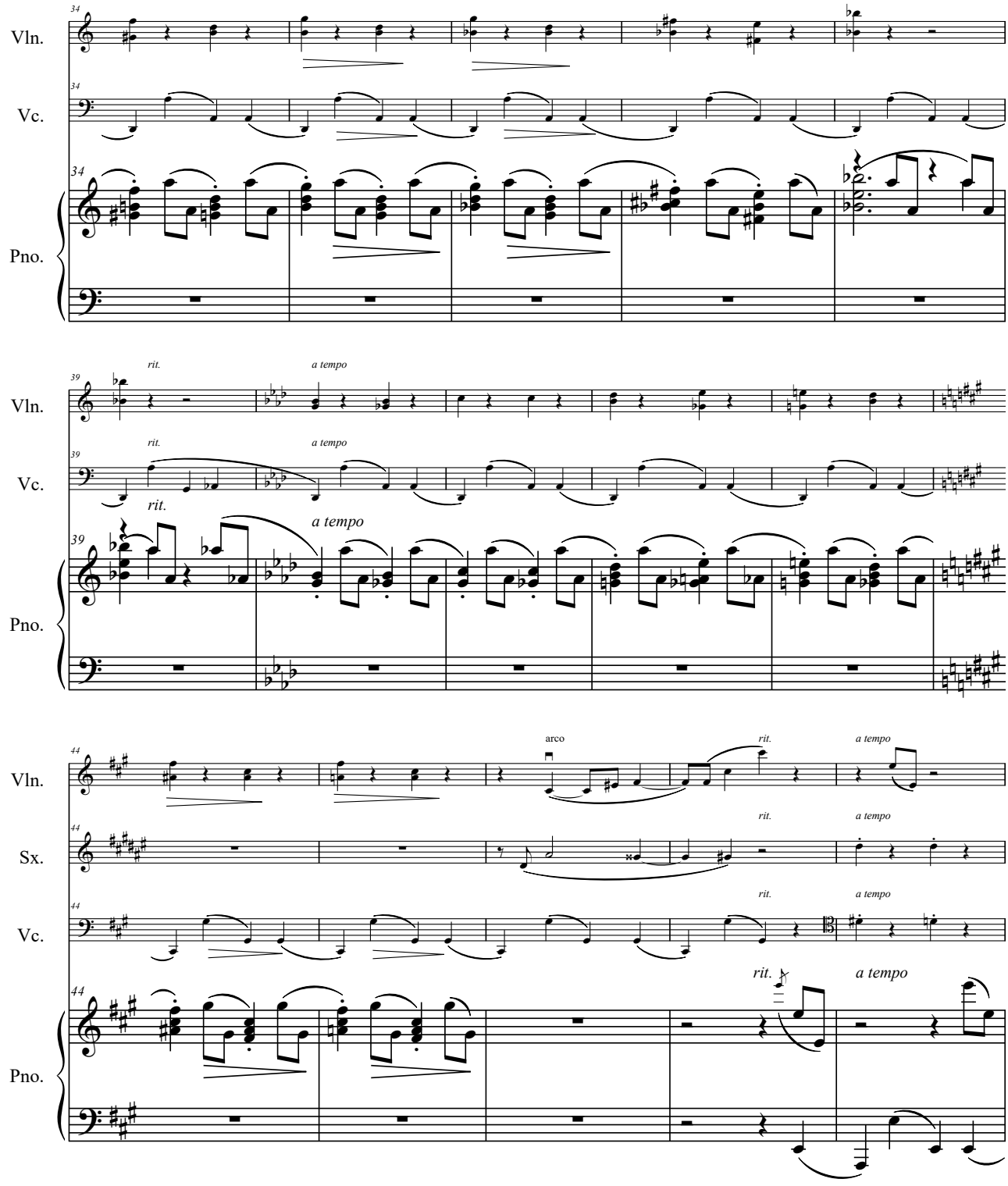
Score

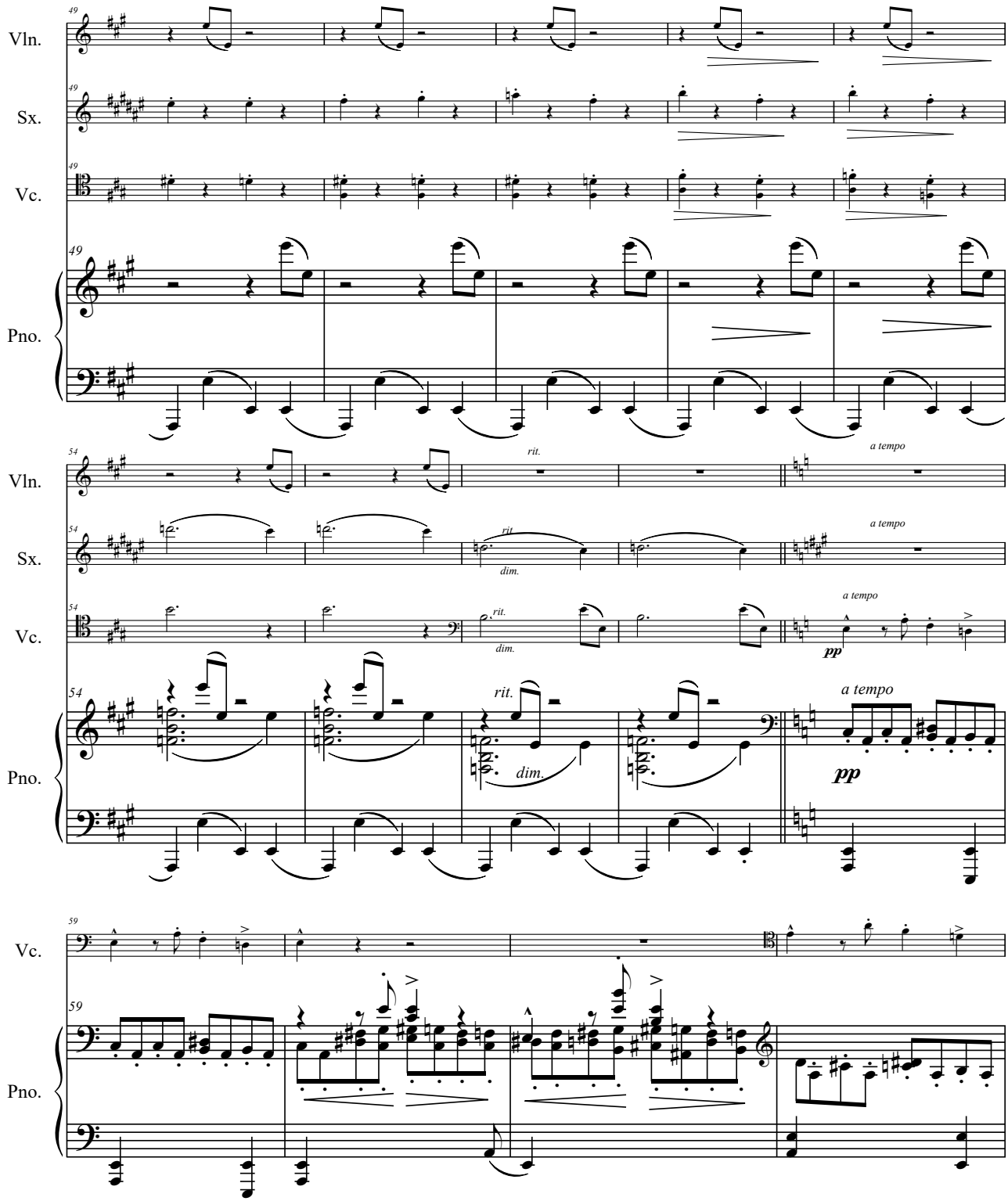


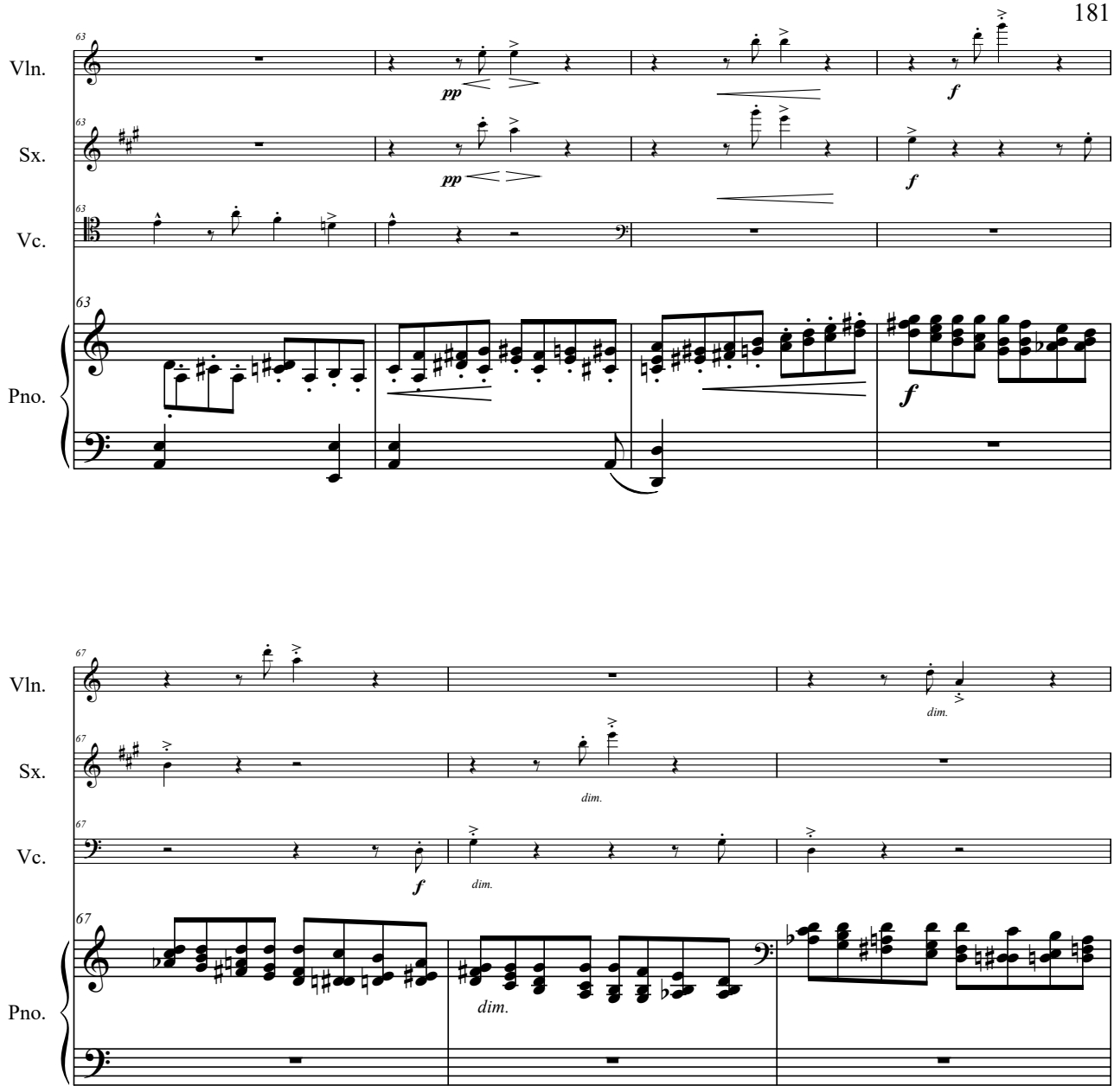

Vln.
Sx.
Vc.
Pno.
9
f
dim.
cresc.
12
cresc.

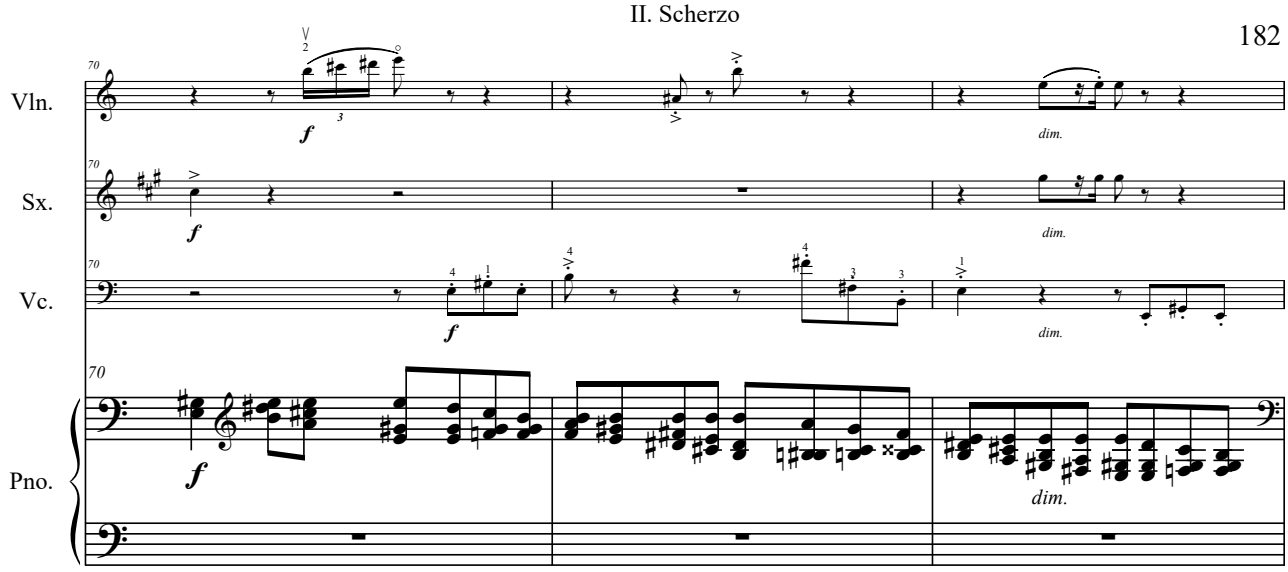

Vln.
Sx.
Vc.
Pno.
15
dim.
f
18

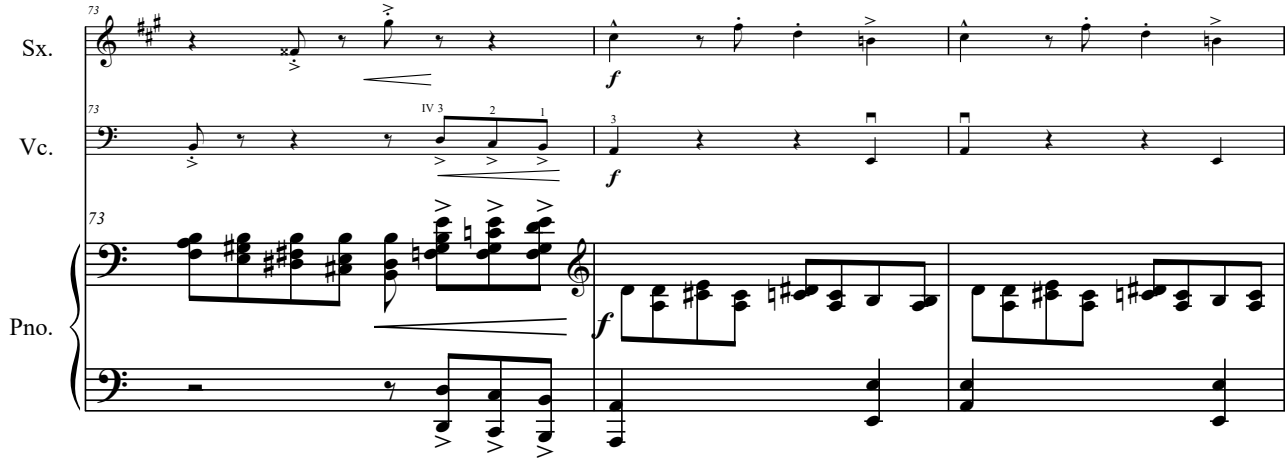

Sx.
Vc.
Pno.
22
Vln.
25
sf
f
mp
rit.
a tempo
pizz.
p
pp
gliss. ad lib
simile
29

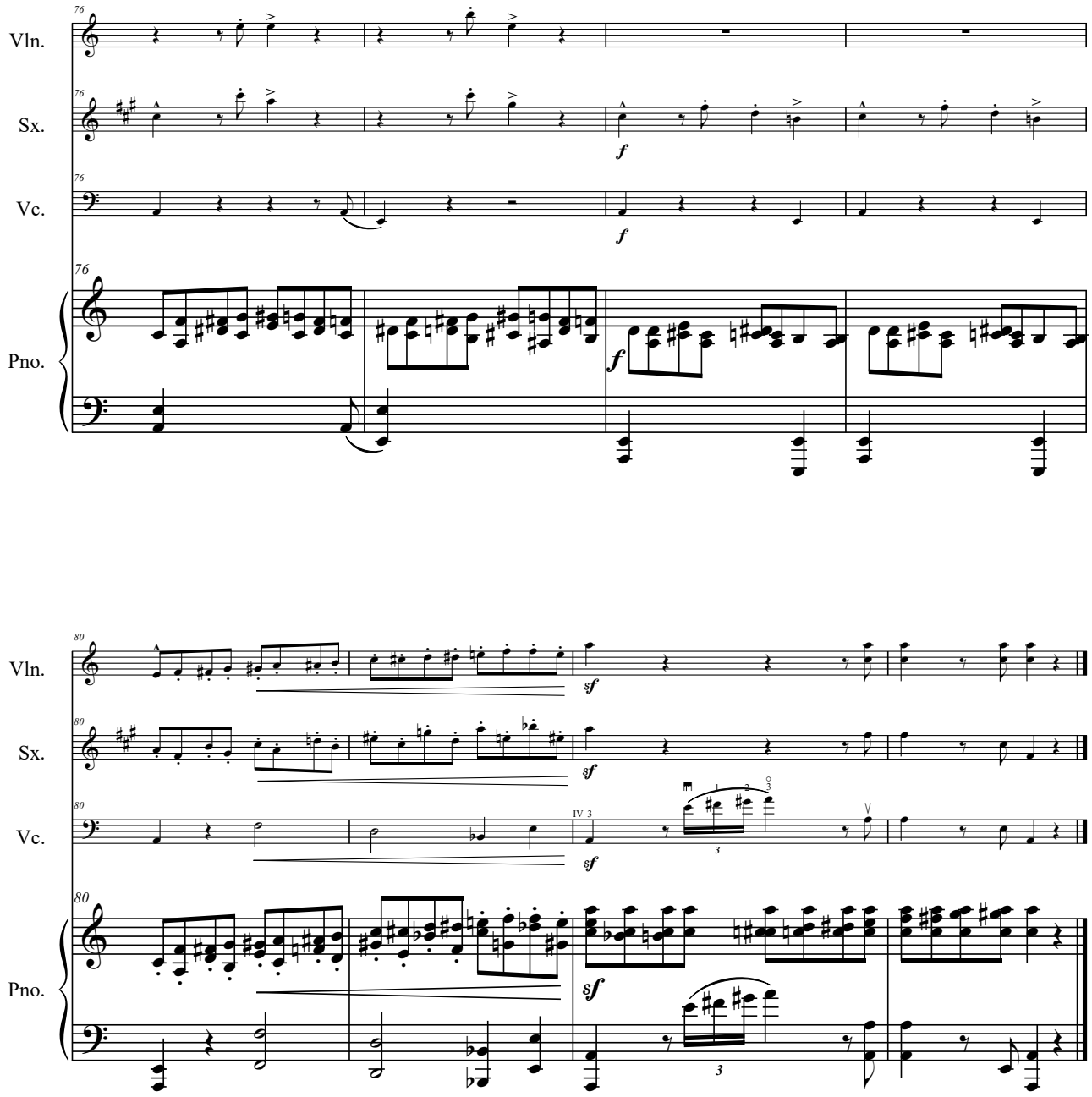

Vln.
Vc.
Pno.
34
rit.
a tempo
39
arco
Sx.
44


Vln.
Sx.
Vc.
Pno.
49
54
59
rit.
dim.
a tempo
pp

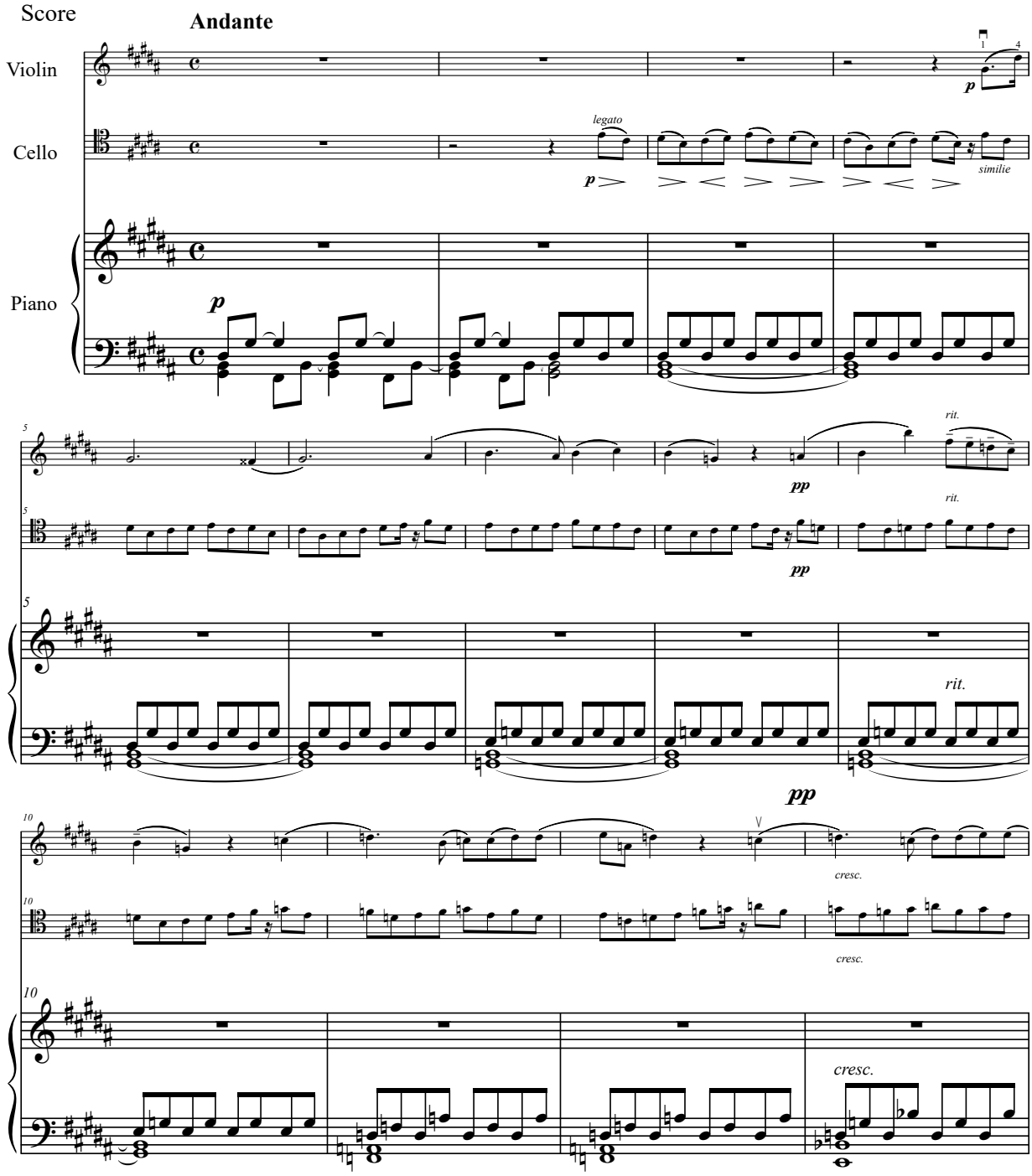

Vln.
Sx.
Vc.
Pno.
63
pp
f
67
dim.
f

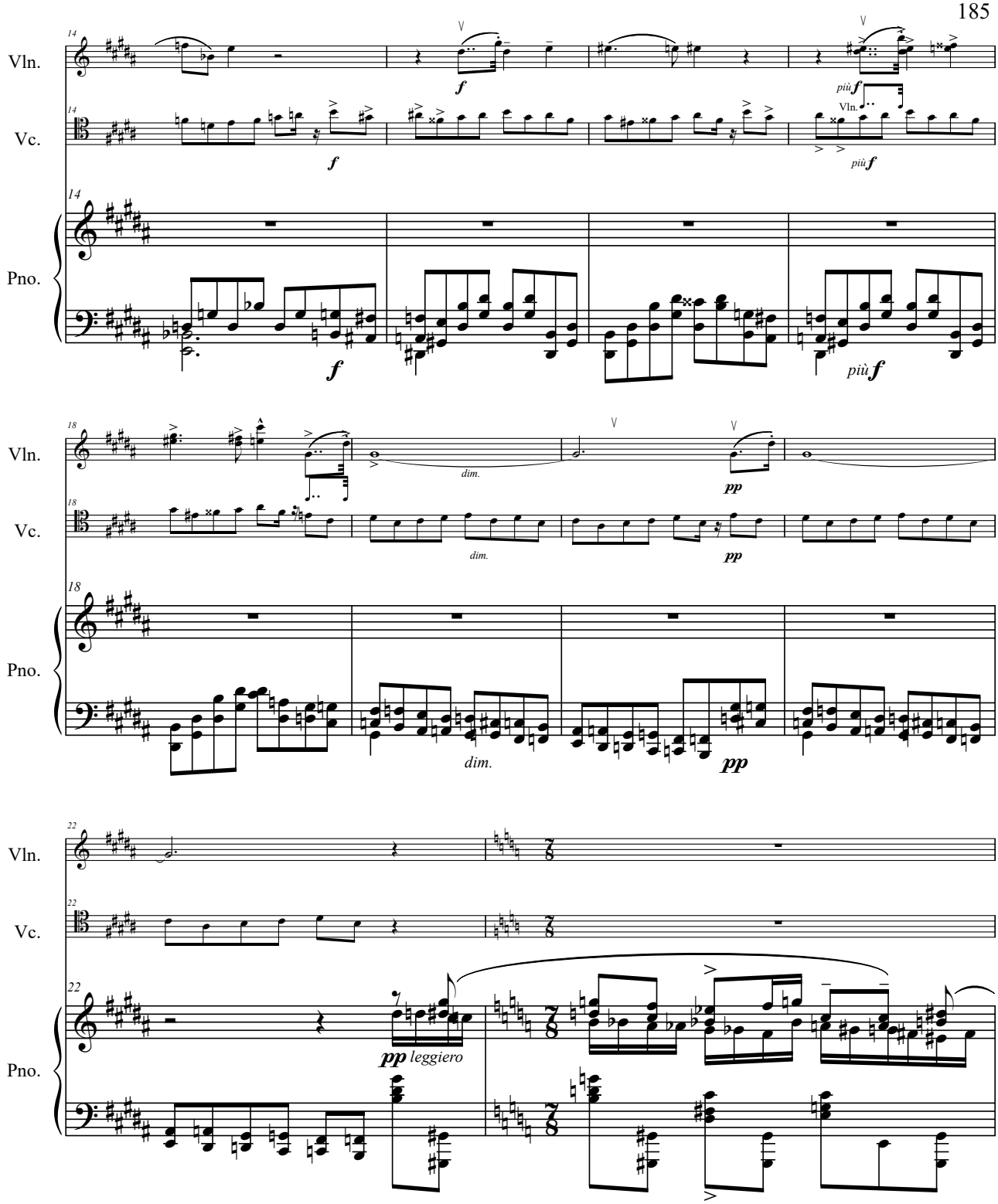

Vln.
Sx.
Vc.
Pno.
70
f
dim.

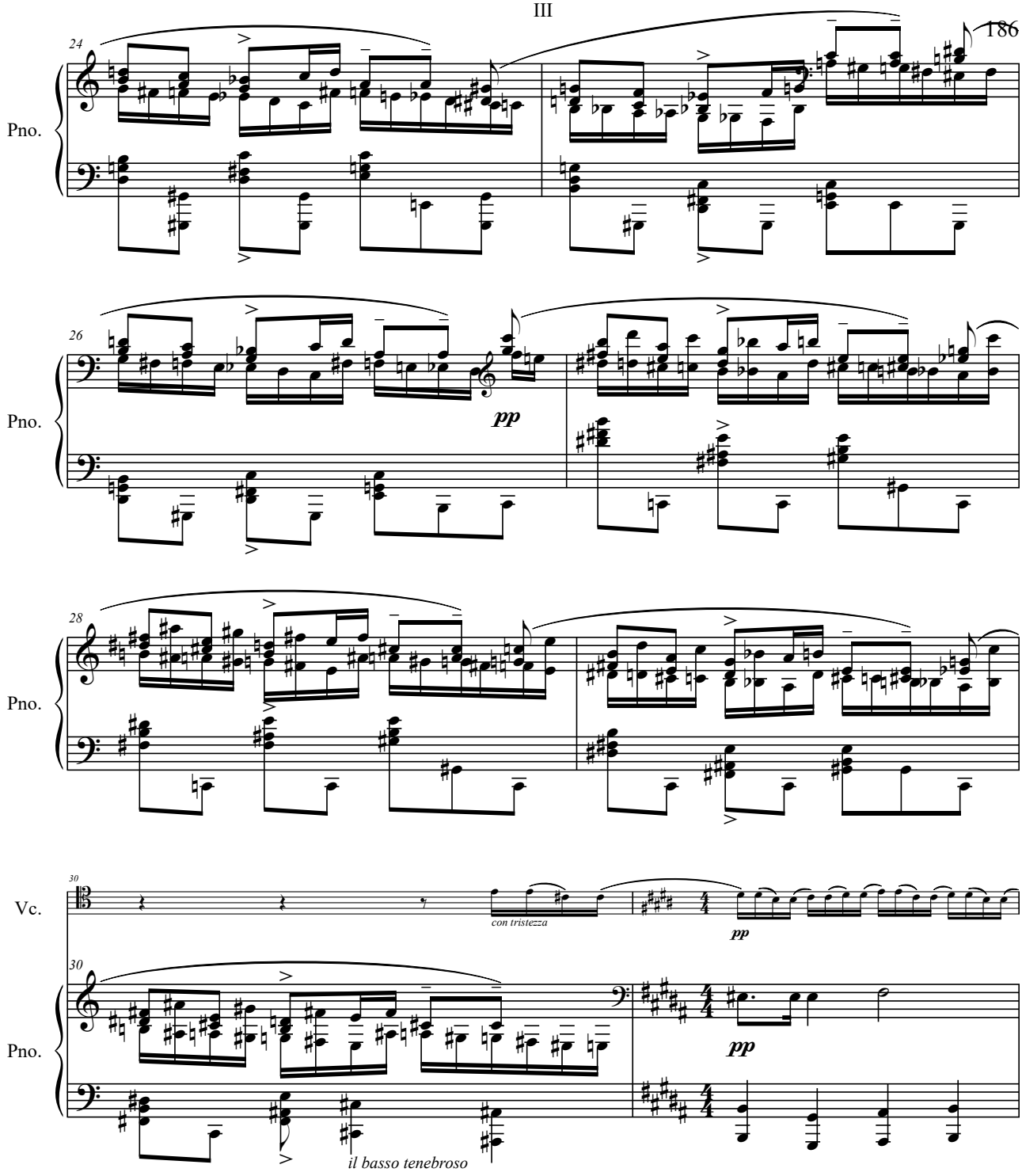

Sx.
Vc.
Pno.
73
IV 3
f
dim.

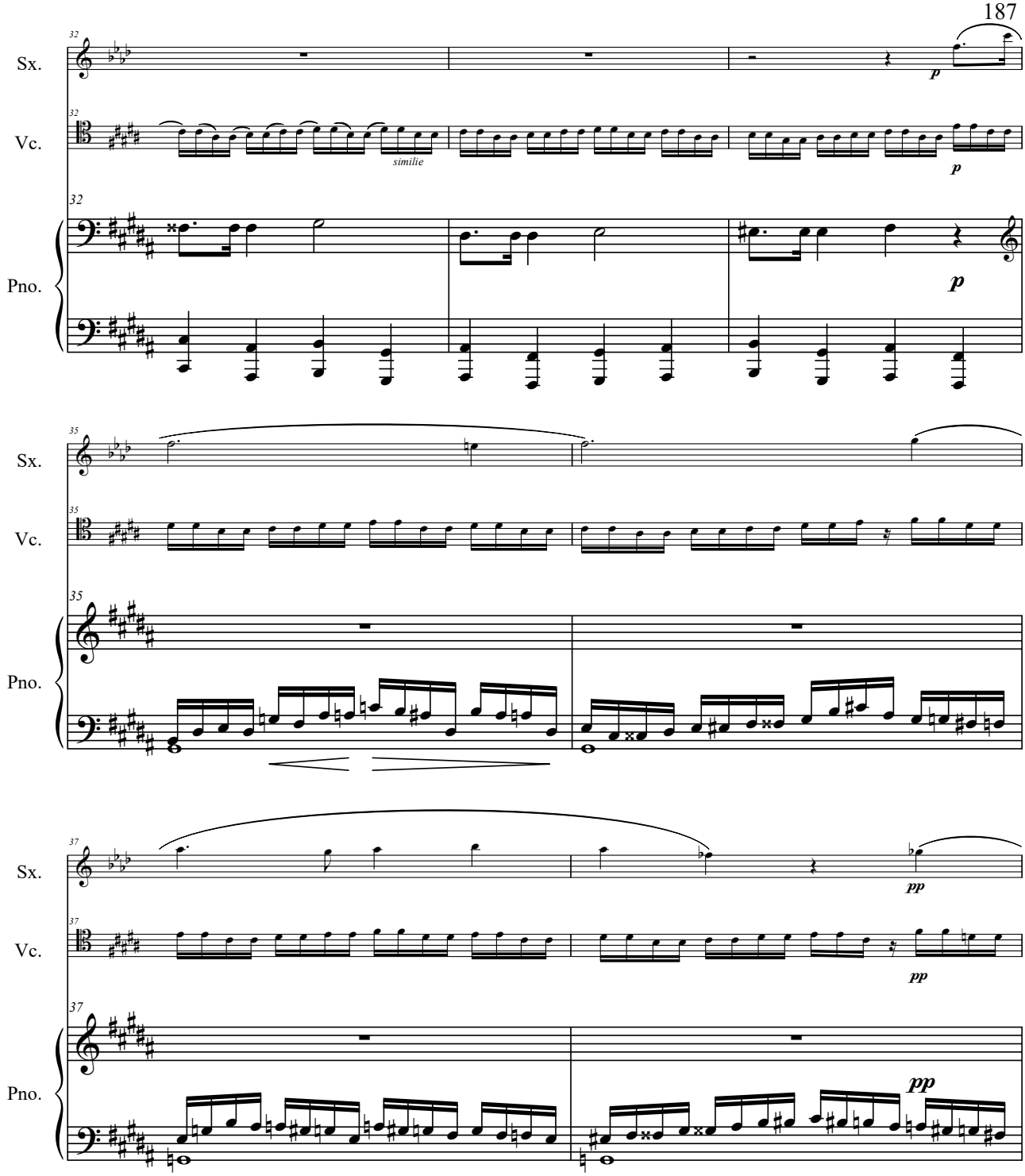

Vln.
Sx.
Vc.
Pno.
76
f
80
sf
IV 3
V

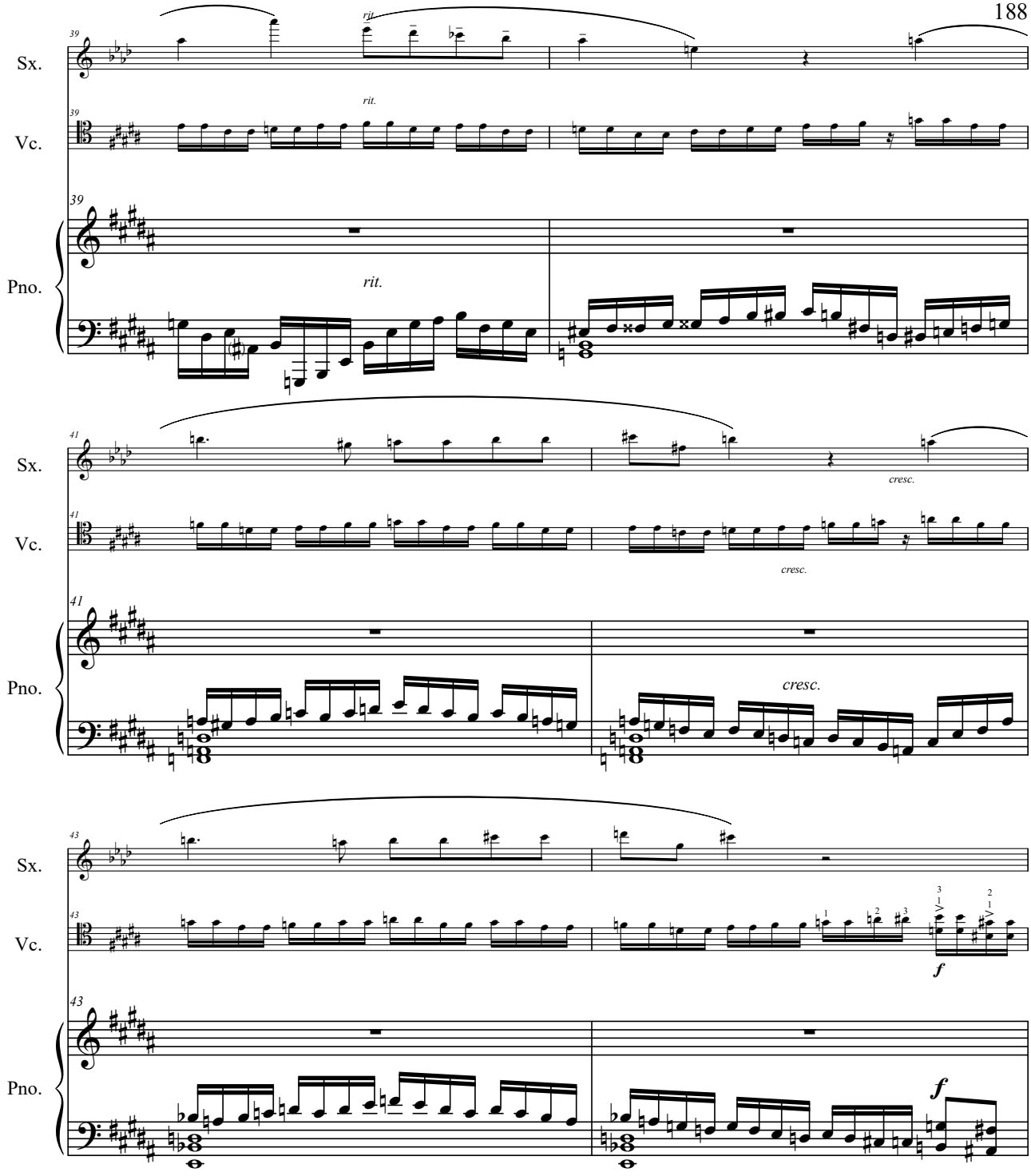
III

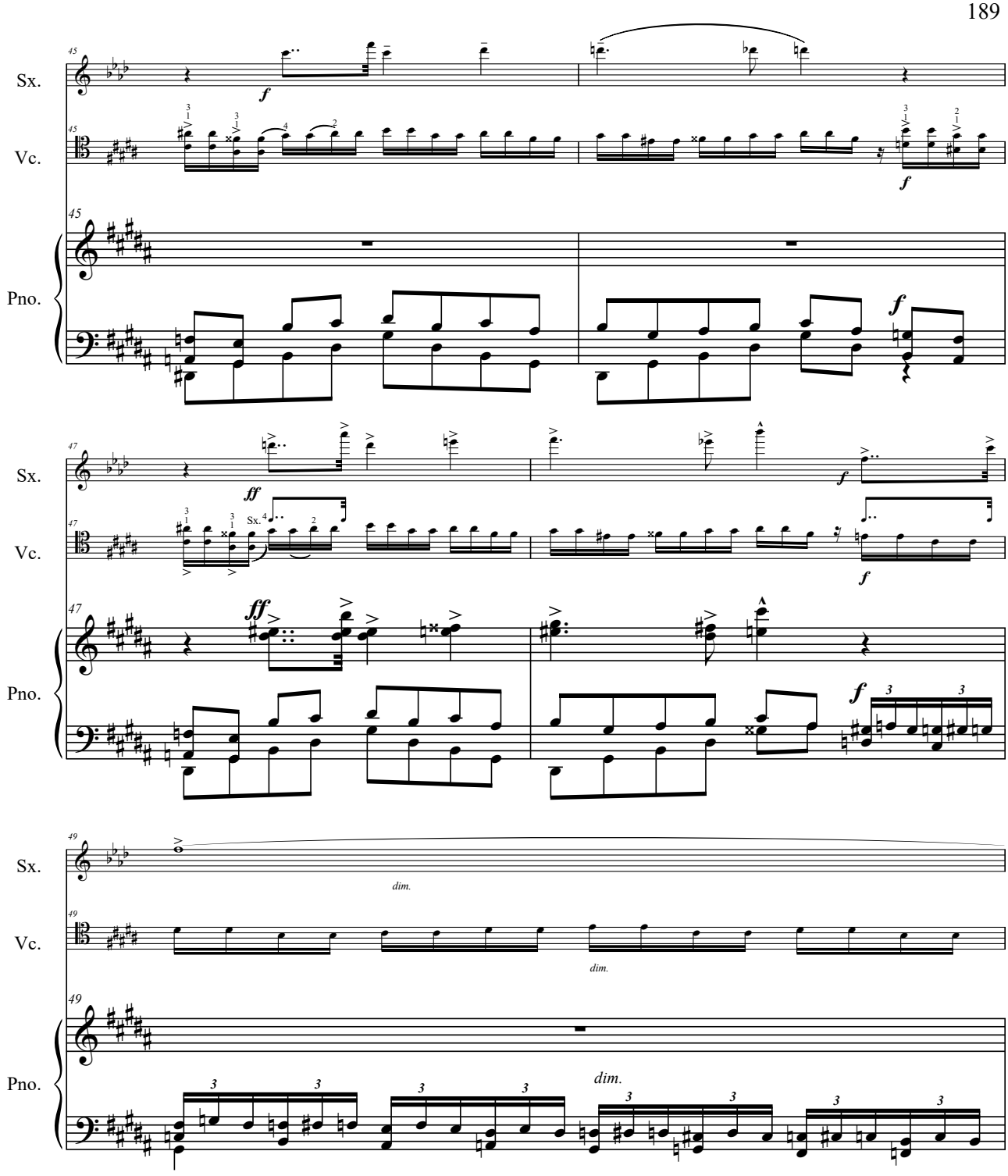


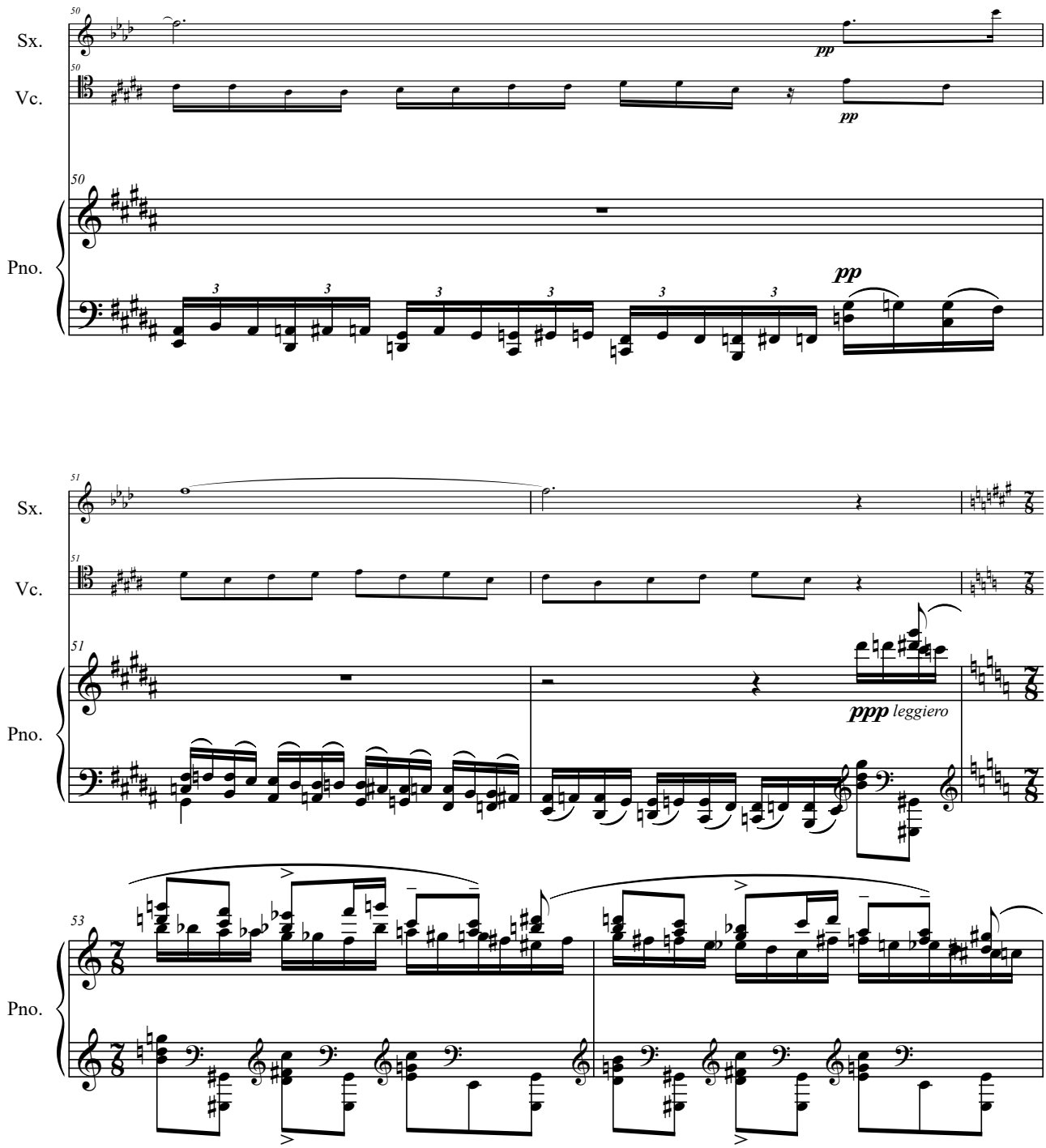

Vln.
Vc.
Pno.
14
f
più f
Vln.
18
dim.
pp
22
pp leggiero

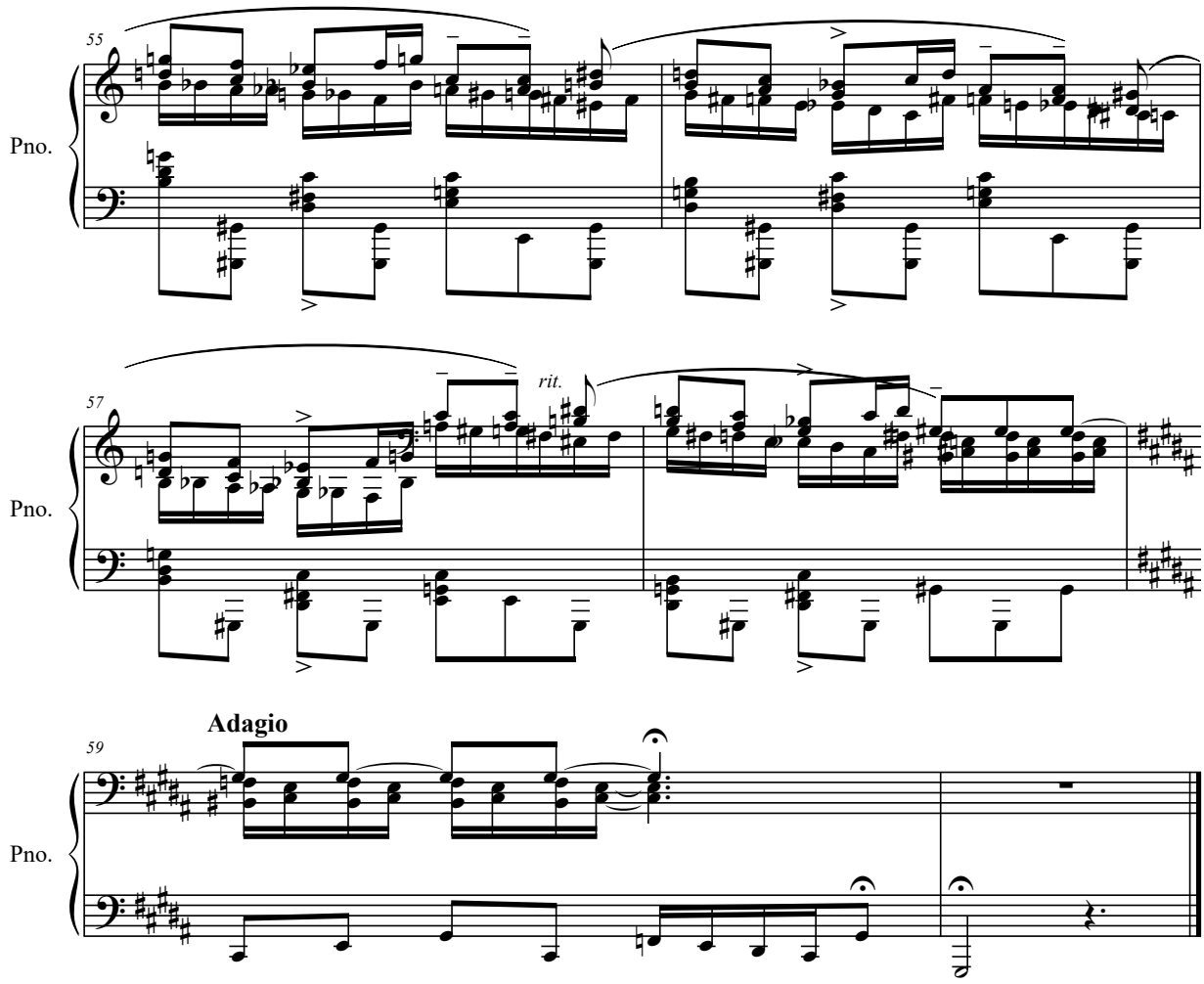

24
Pno.
26
Pno.
pp
28
Pno.
30
Vc.
con tristezza
pp
30
Pno.
pp
il basso tenebroso


Sx.
Vc.
Pno.
32
simile
p
35
37
pp


Sx.
Vc.
Pno.
39
rit.
41
cresc.
43
f

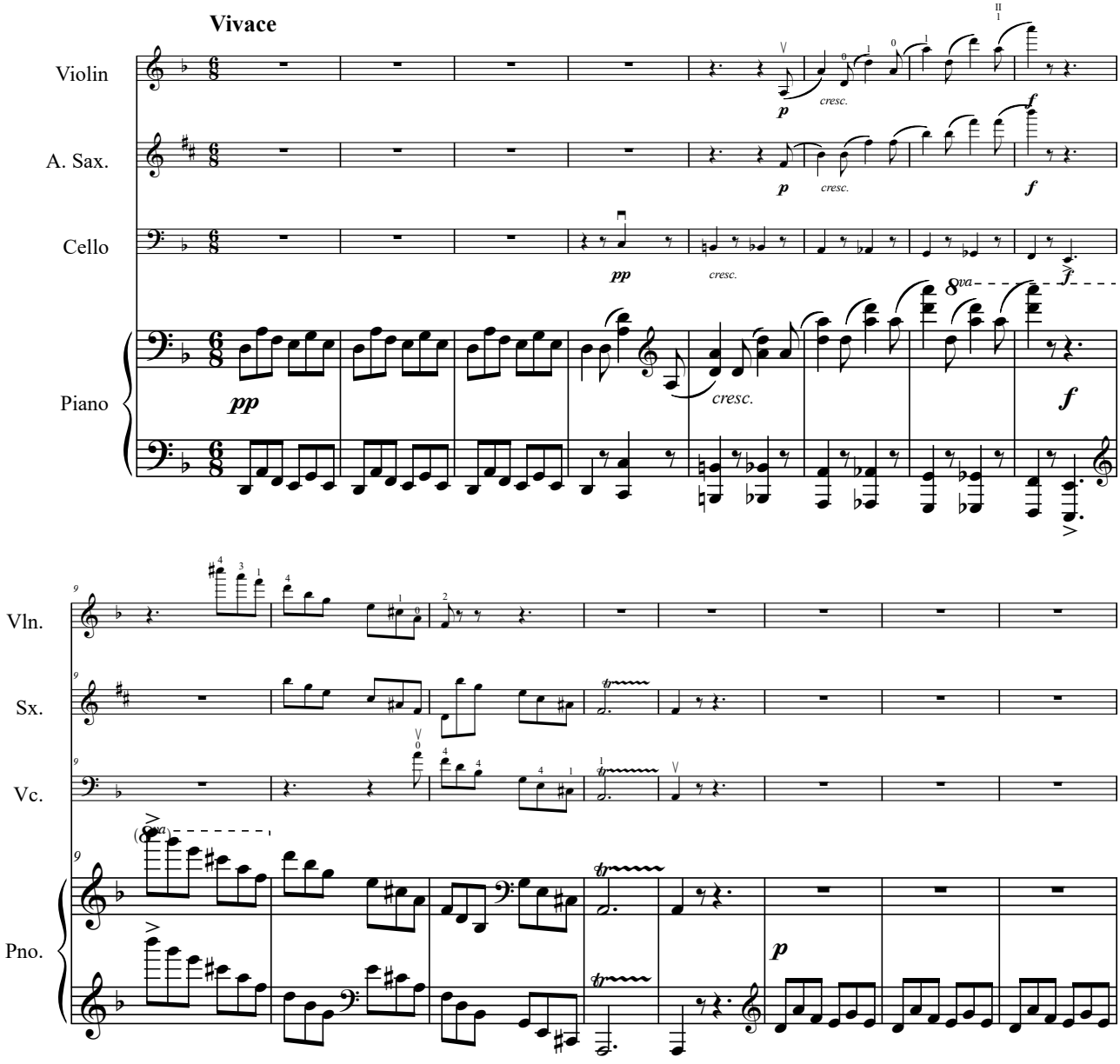

45
Sx.
Vc.
Pno.
f
47
ff
Sx.
dim.
49

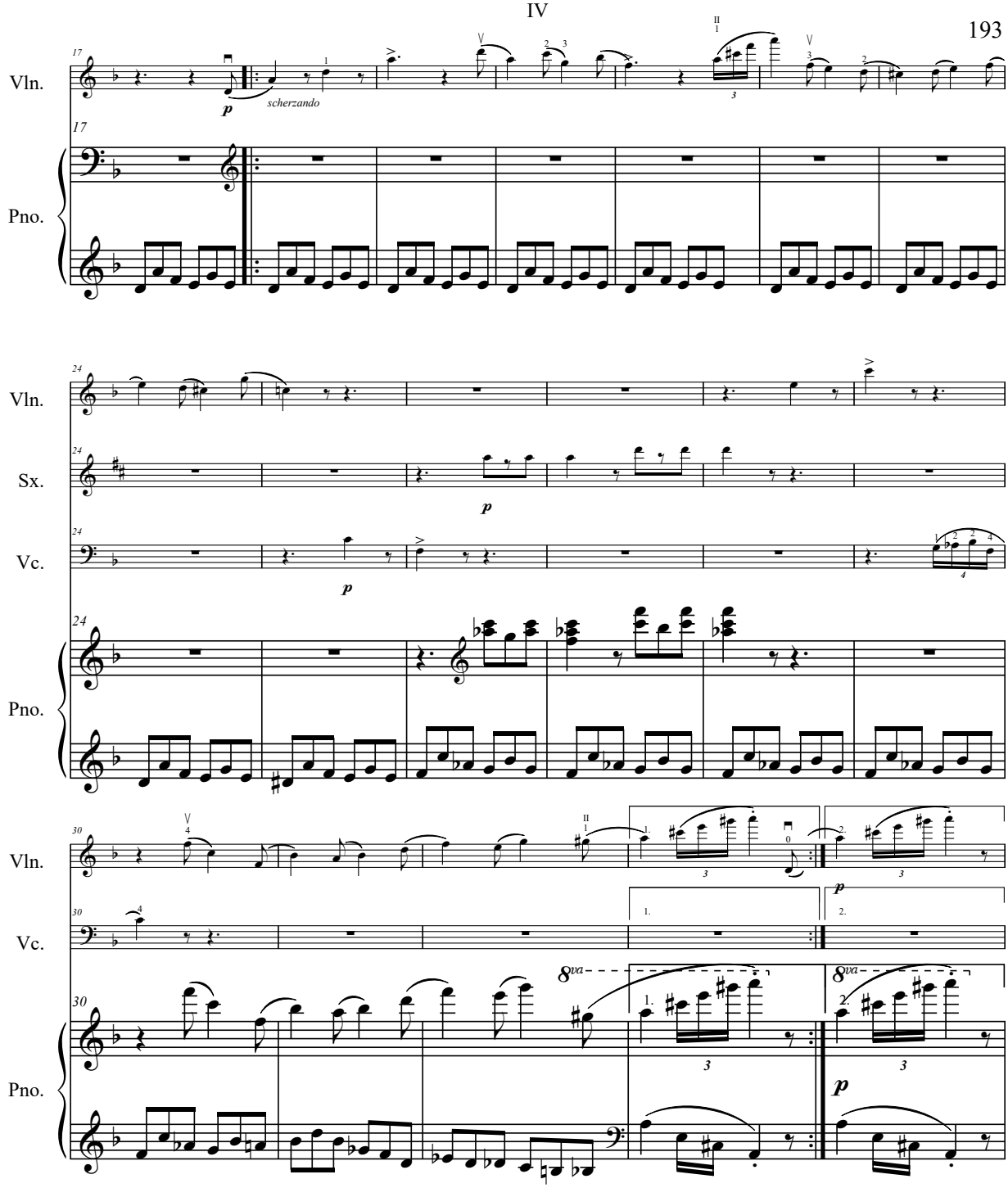

Sx.
Vc.
Pno.
50
pp
pp
pp
51
ppp leggiero
53

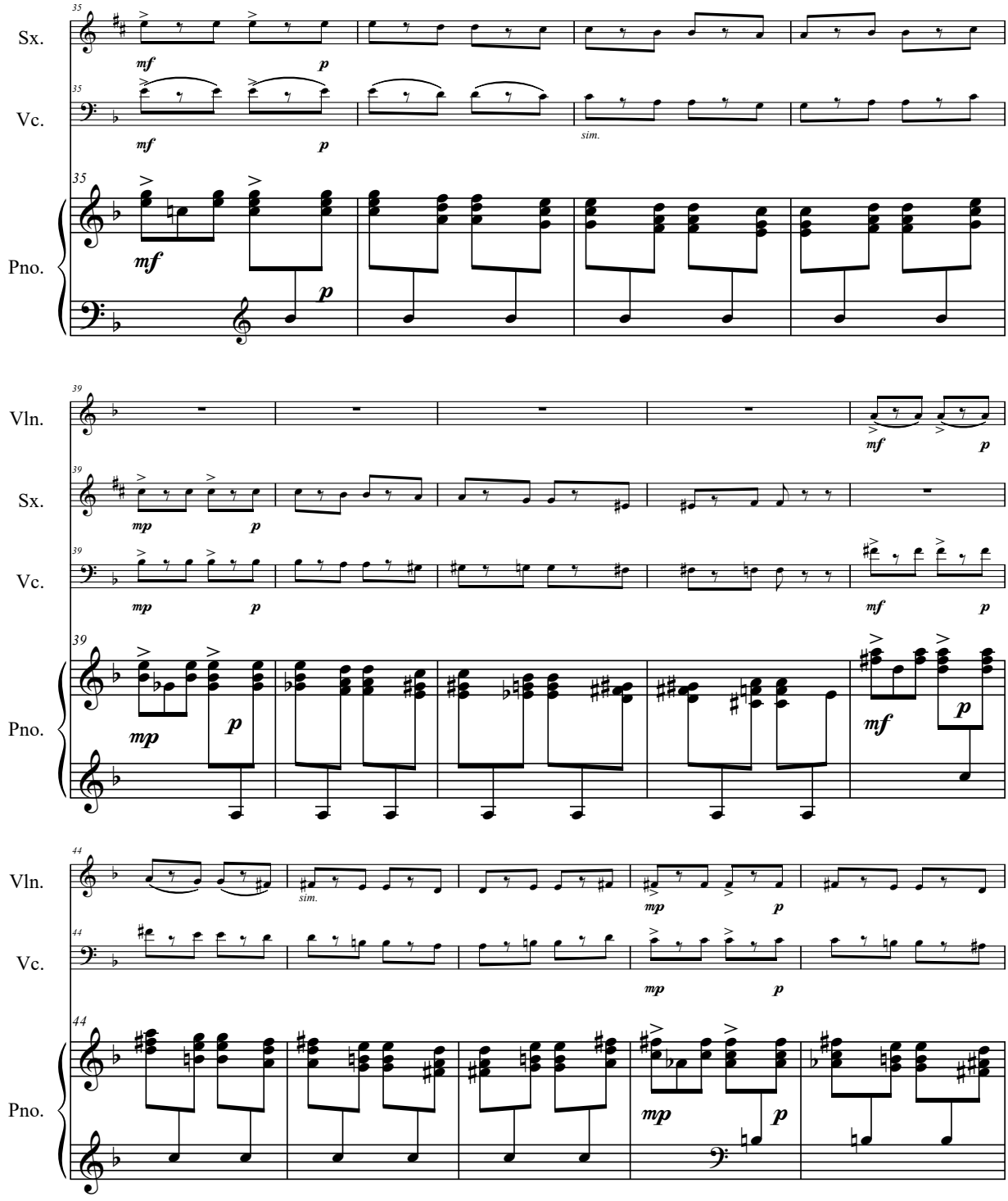

55
Pno.
57
rit.
Pno.
Adagio
59
Pno.

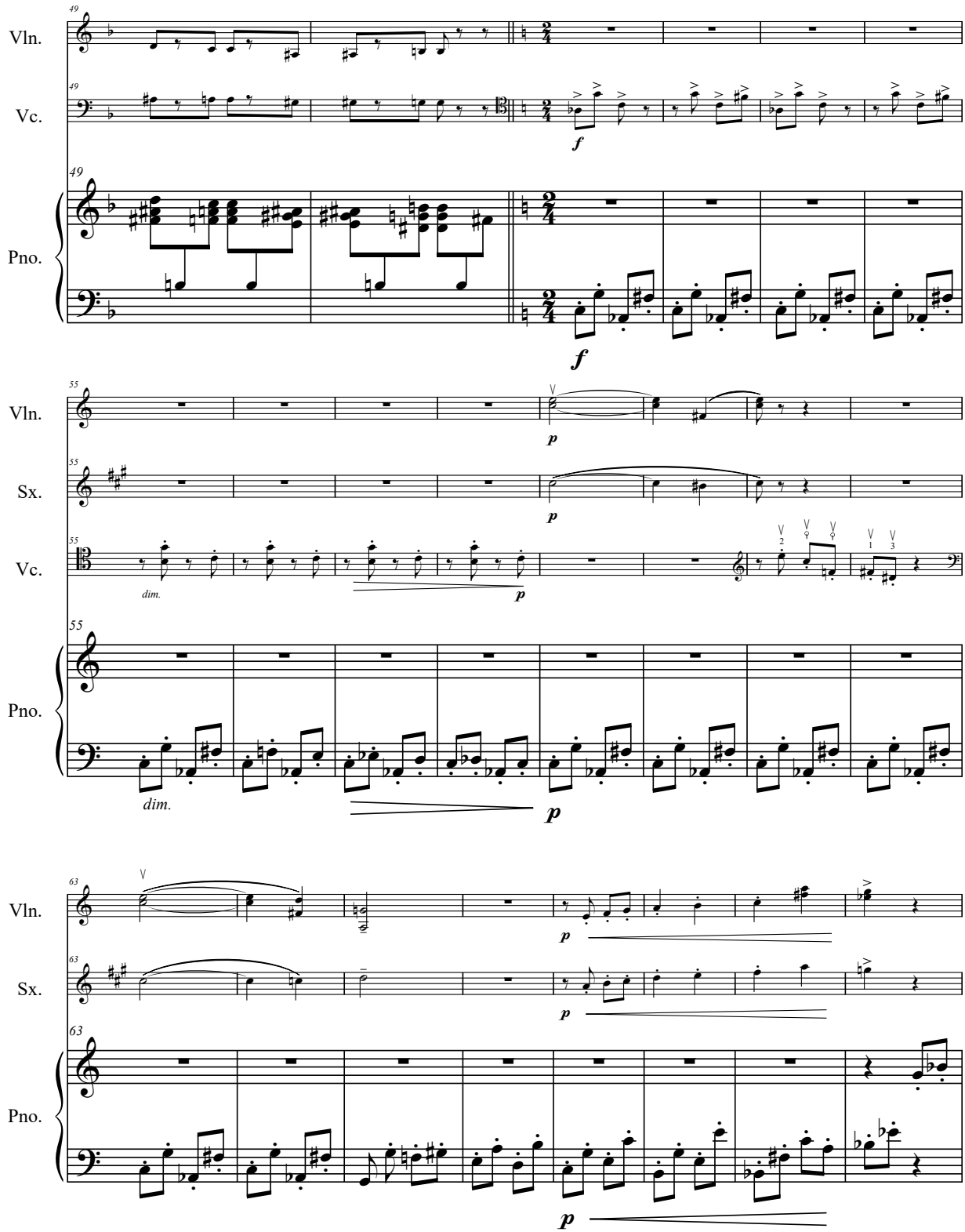
IV

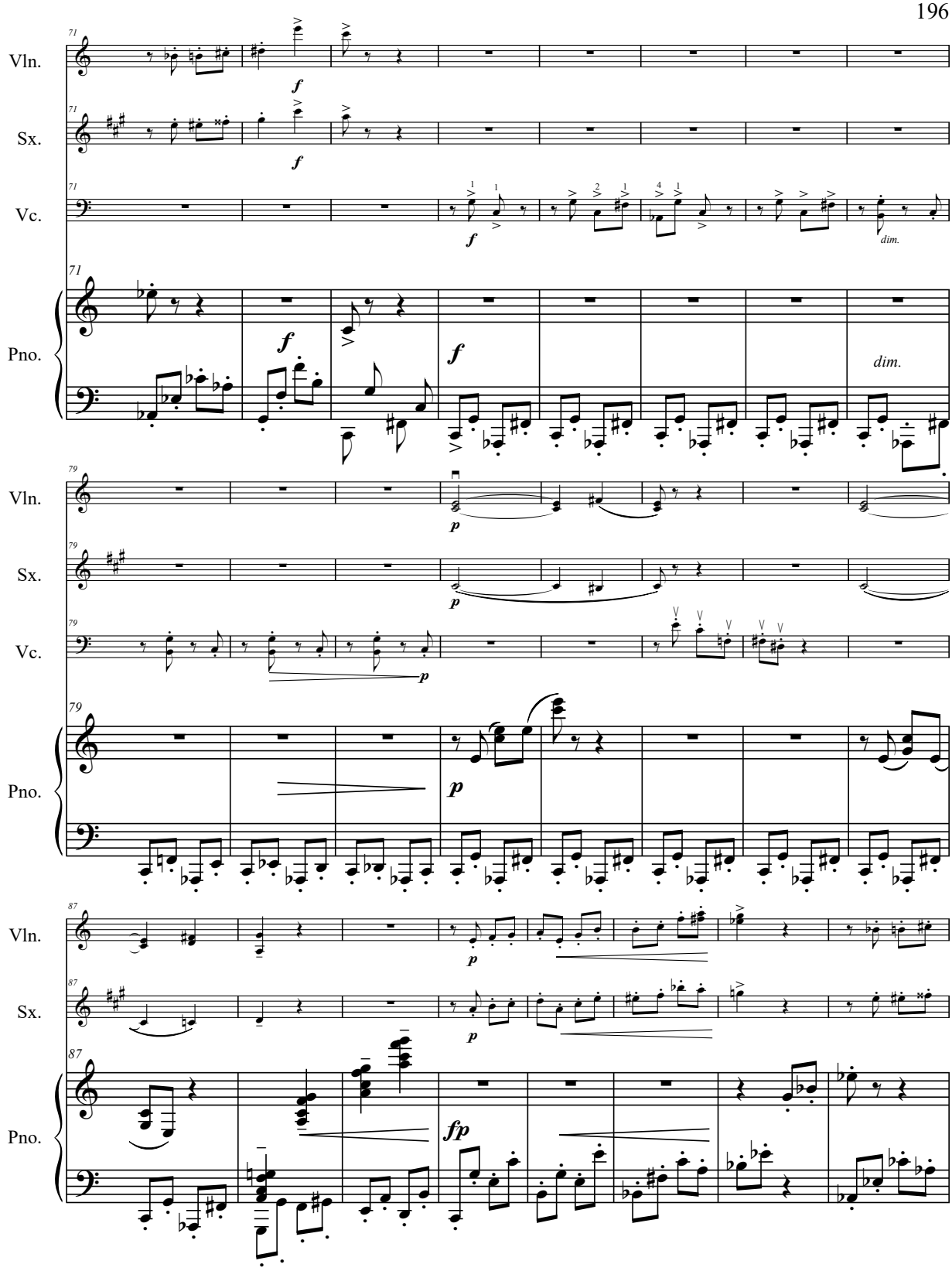
Score

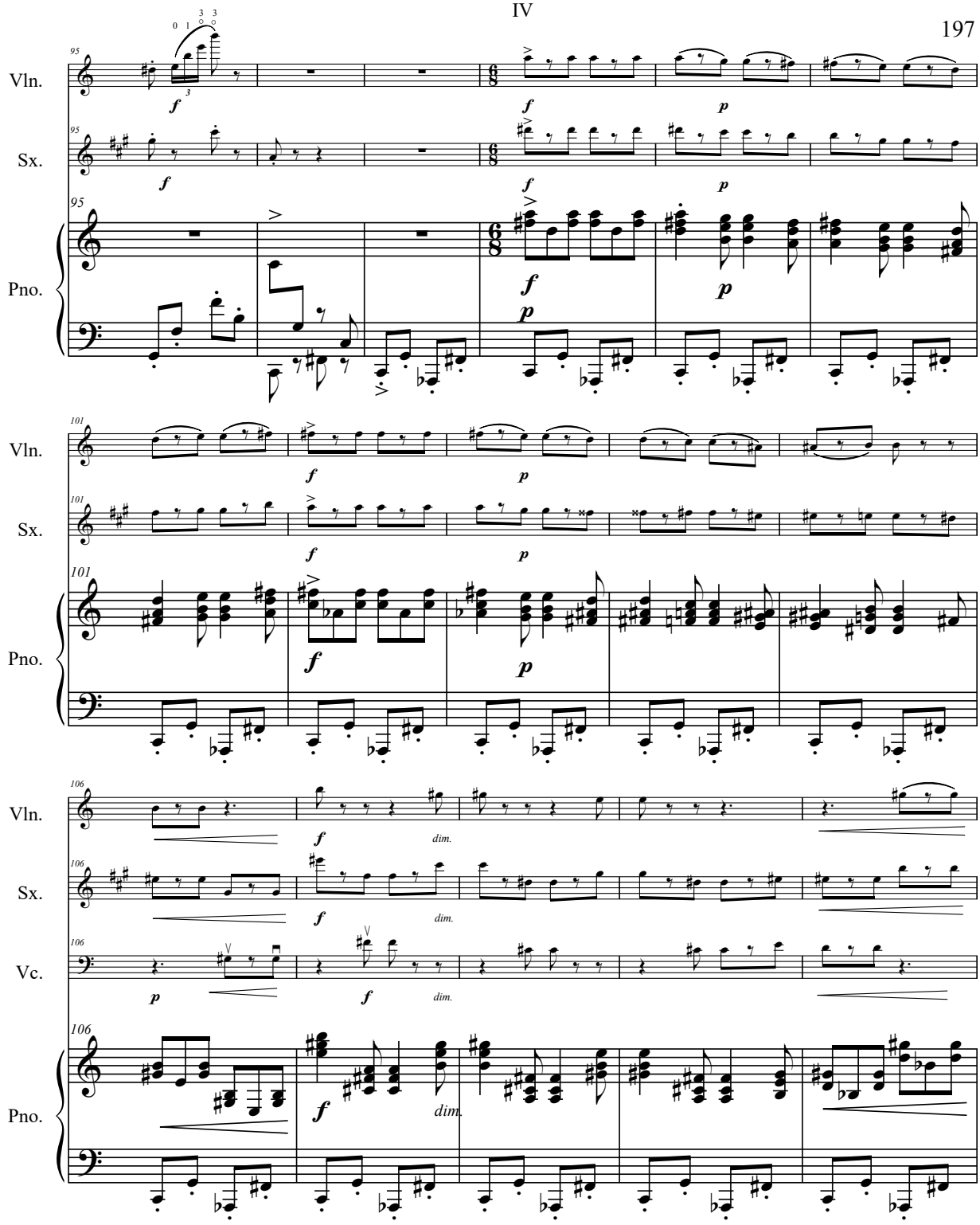


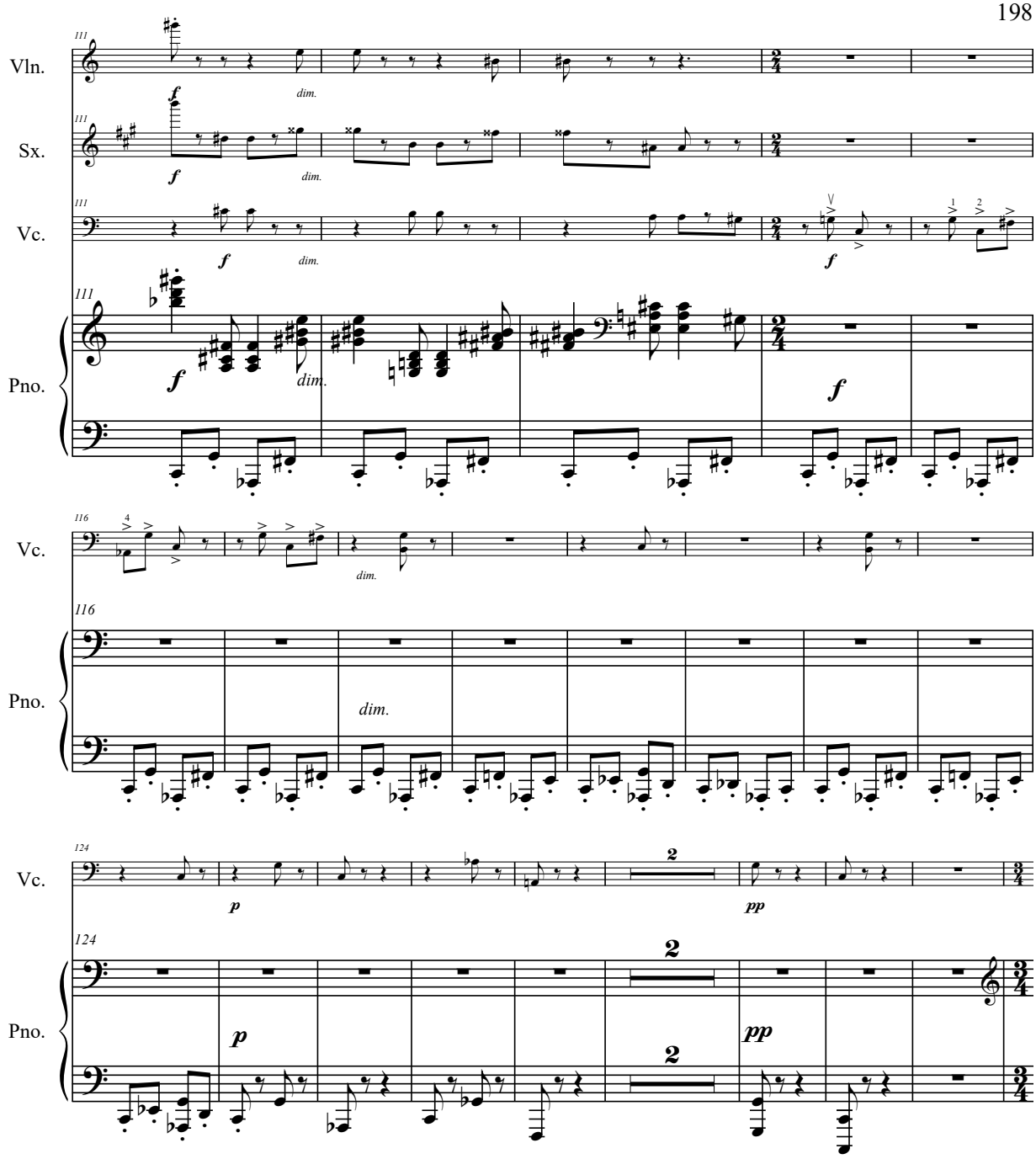

Vln.
Pno.
17
scherzando
p
Vln.
Sx.
Vc.
Pno.
24
p
Vln.
Vc.
Pno.
30
8va
p

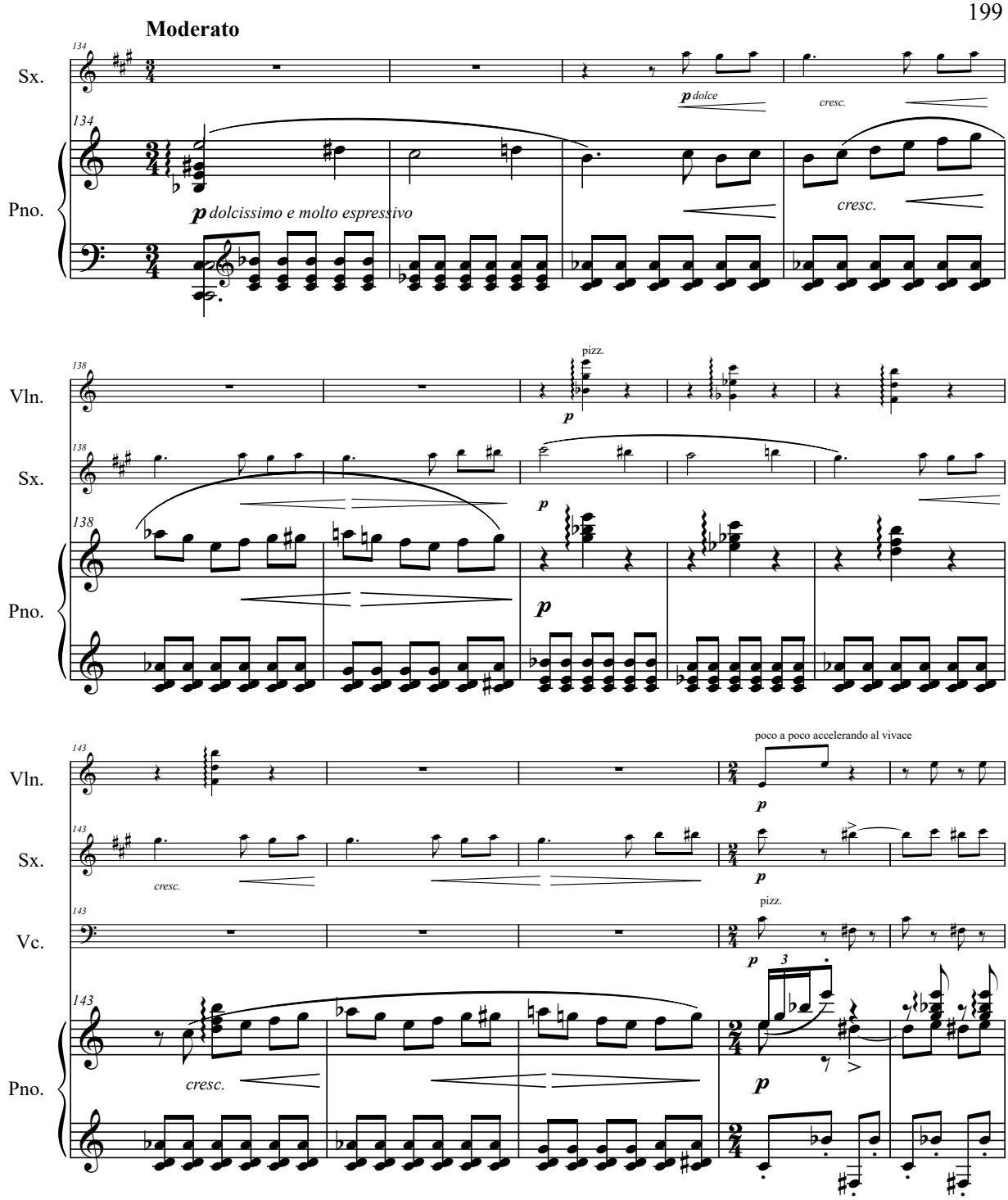

35
Sx.
mf
p
35
Vc.
mf
p
sim.
35
Pno.
mf
p
39
Vln.
mf
p
39
Sx.
mp
p
39
Vc.
mp
p
mf
p
39
Pno.
mp
p
mf
p
44
Vln.
sim.
mp
p
44
Vc.
mp
p
44
Pno.
mp
p

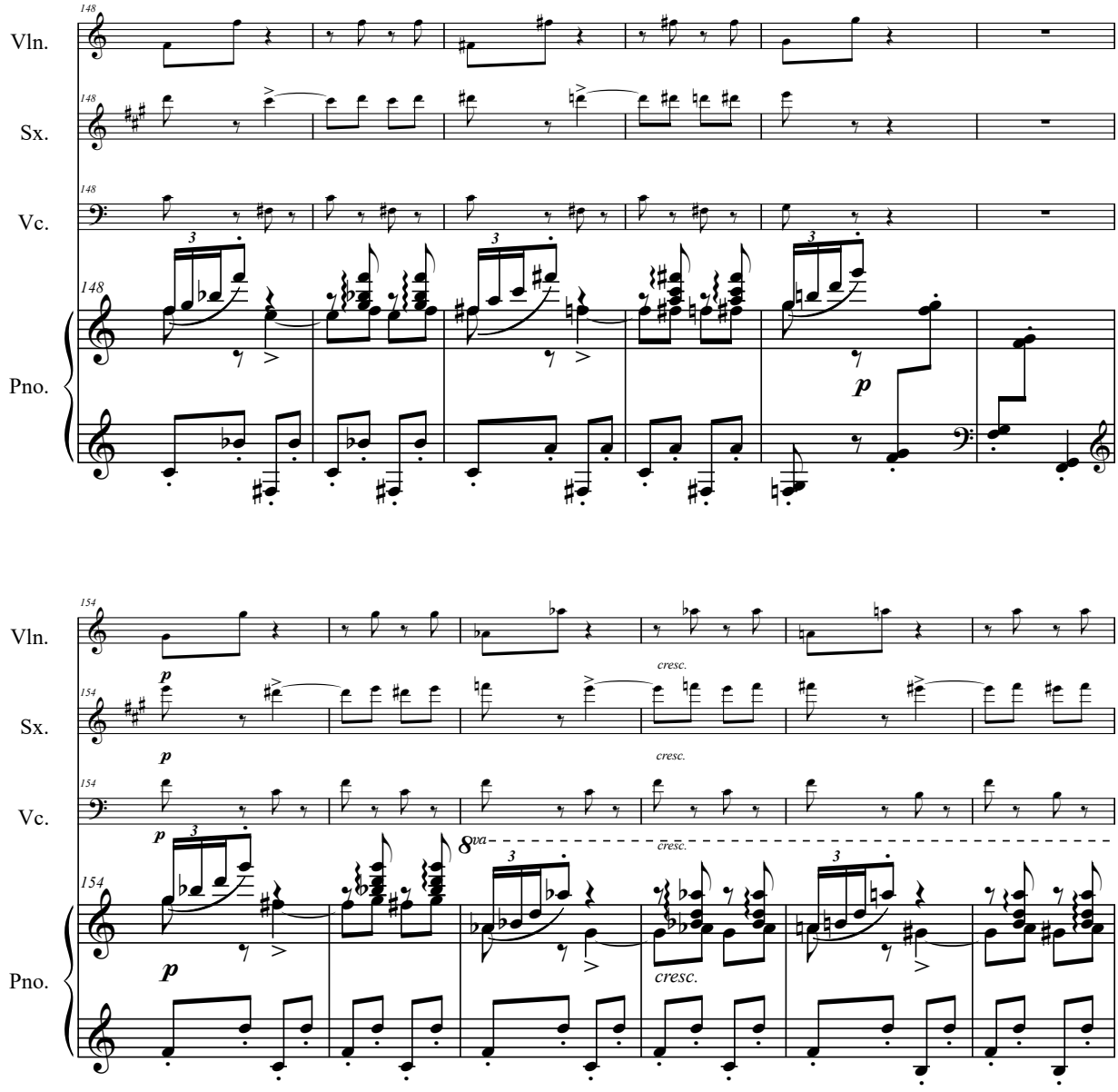

49
Vln.
Vc.
Pno.
f
55
Vln.
Sx.
Vc.
Pno.
p
dim.
63
Vln.
Sx.
Pno.

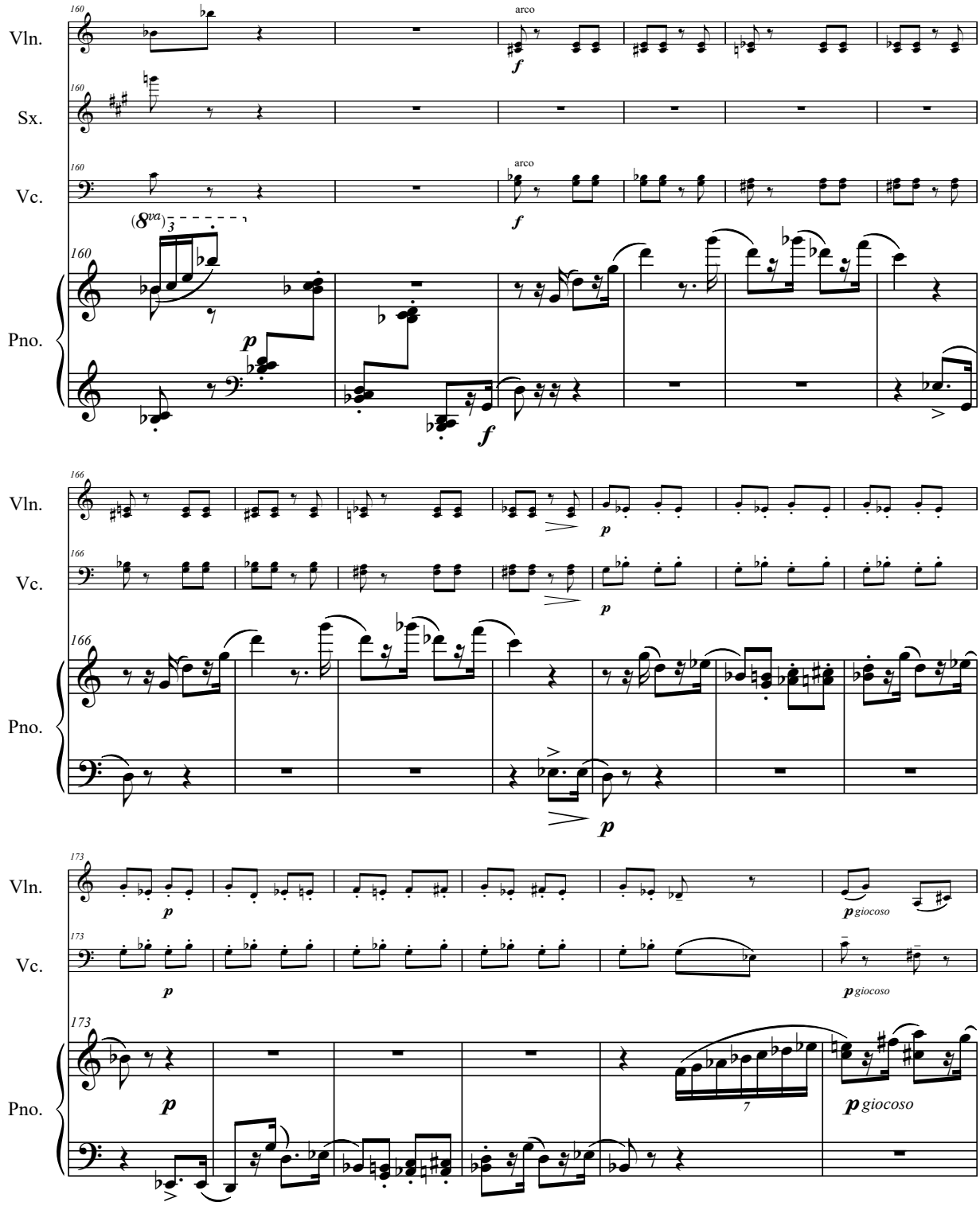

Vln.
Sx.
Vc.
Pno.
71
79
87
f
p
fp
dim.

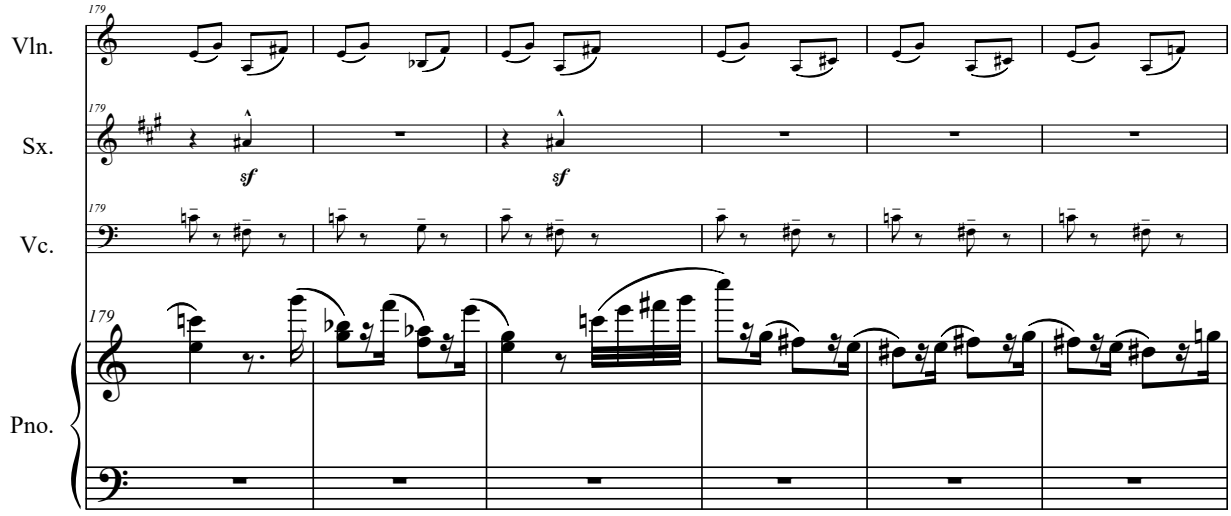

Vln.
Sx.
Pno.
95
101
106
Vc.
dim.

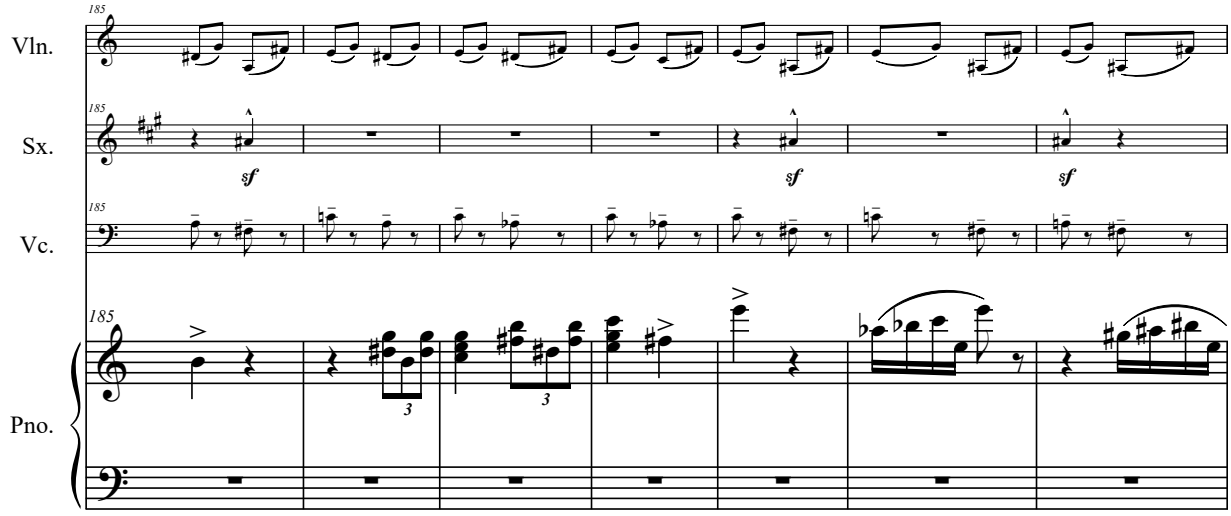

Vln.
Sx.
Vc.
Pno.
111
f
dim.
2/4
Vc.
Pno.
116
dim.
Vc.
Pno.
124
p
pp
2
3/4

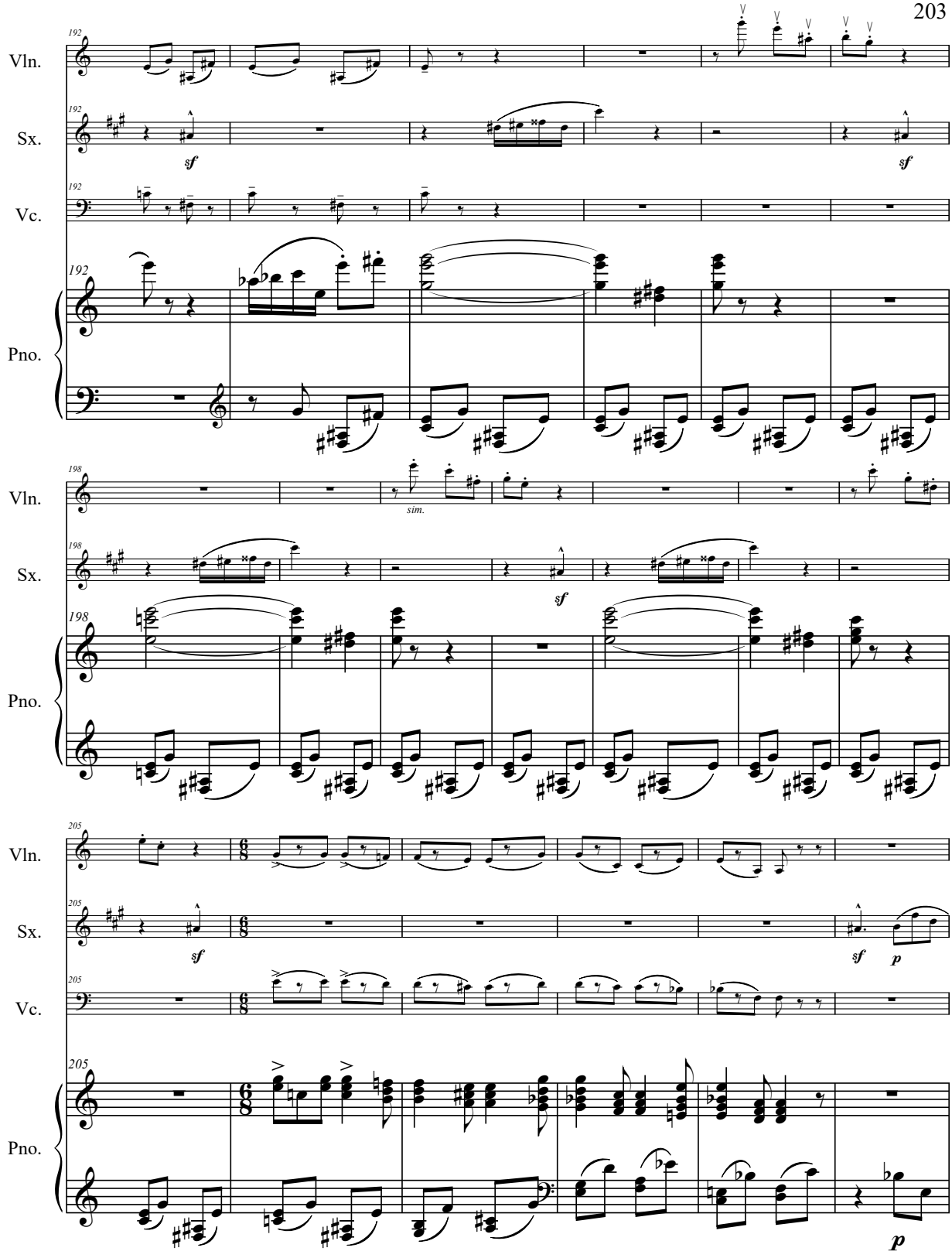

Moderato
Sx.
Pno.
p dolce
cresc.
p dolcissimo e molto espressivo
cresc.
Vln.
pizz.
Sx.
Pno.
Vln.
poco a poco accelerando al vivace
Sx.
cresc.
Vc.
pizz.
Pno.
cresc.

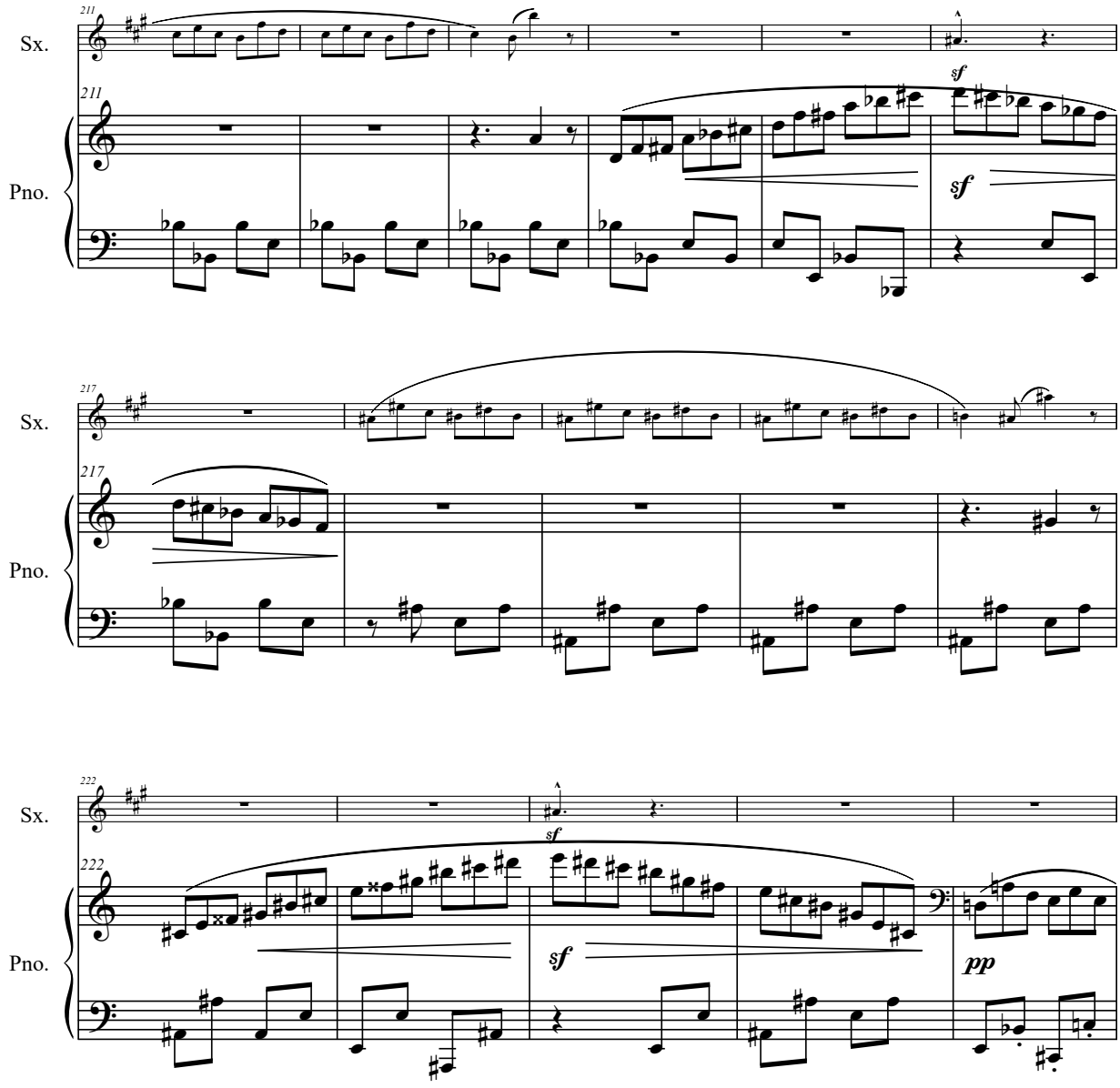

148
Vln.
Sx.
Vc.
Pno.
p
154
cresc.
8va

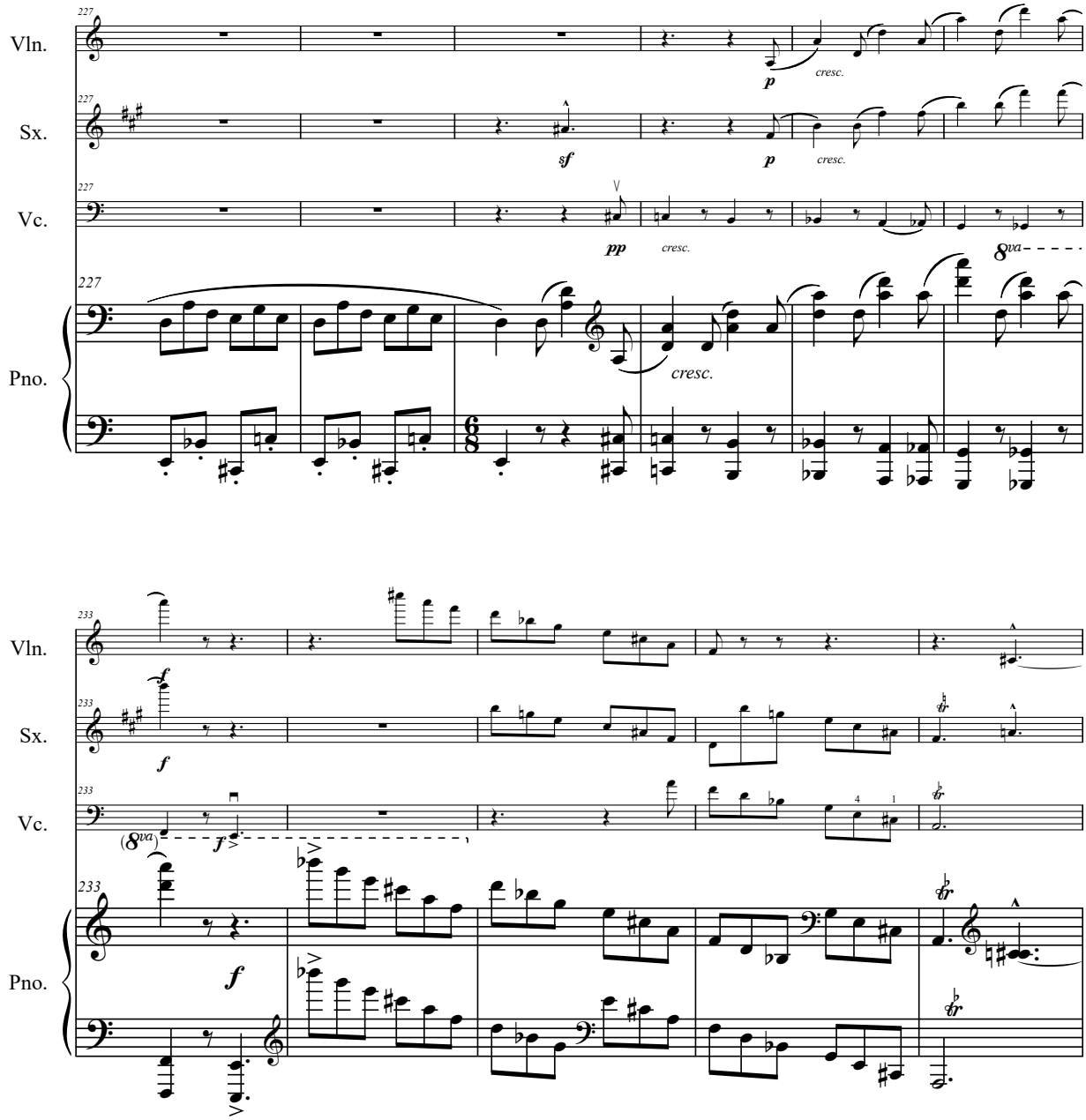

Vln.
Sx.
Vc.
Pno.
160
arco
(8va)
166
173
giocoso

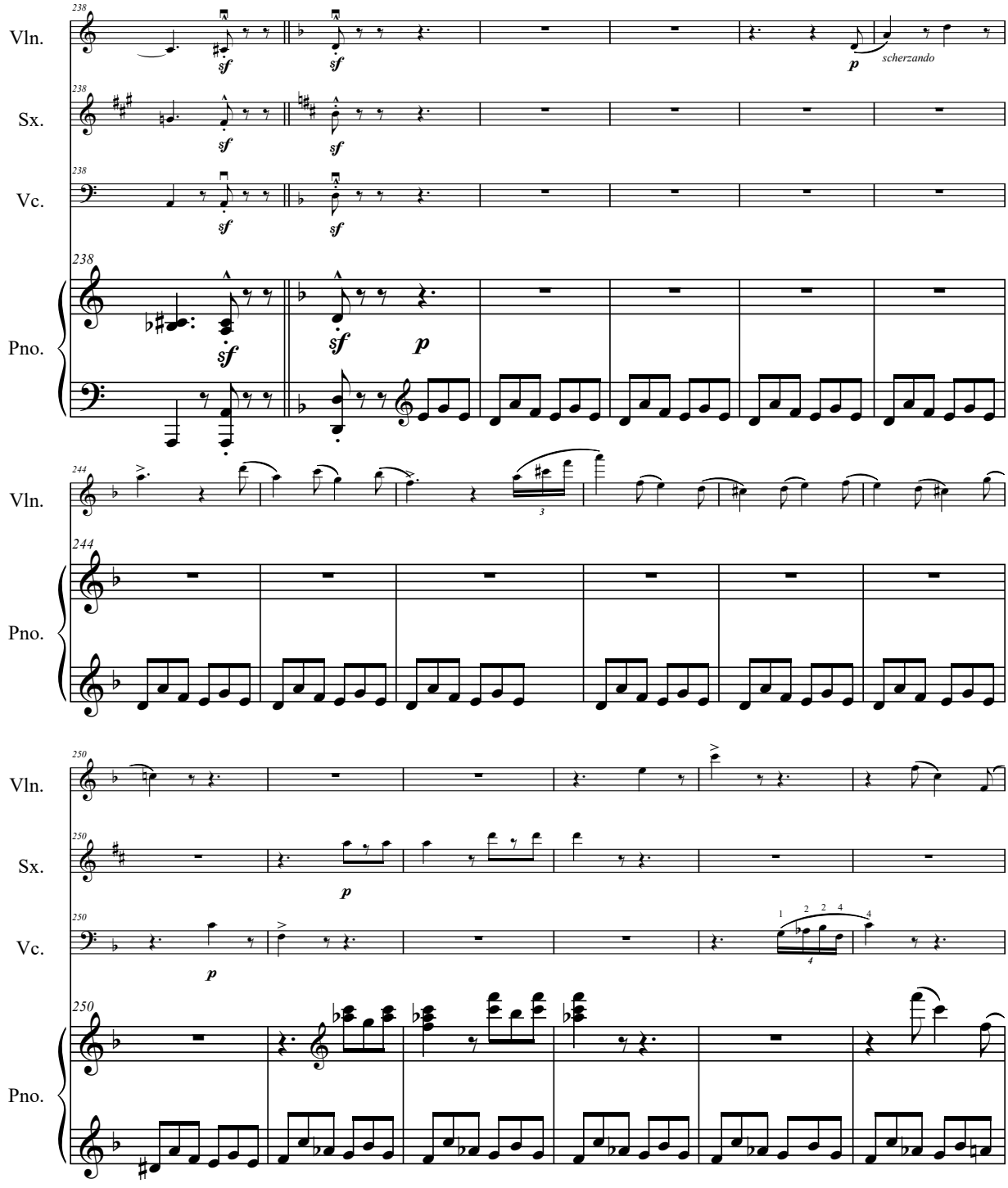

179
Vln.
Sx.
Vc.
Pno.
sf
sf

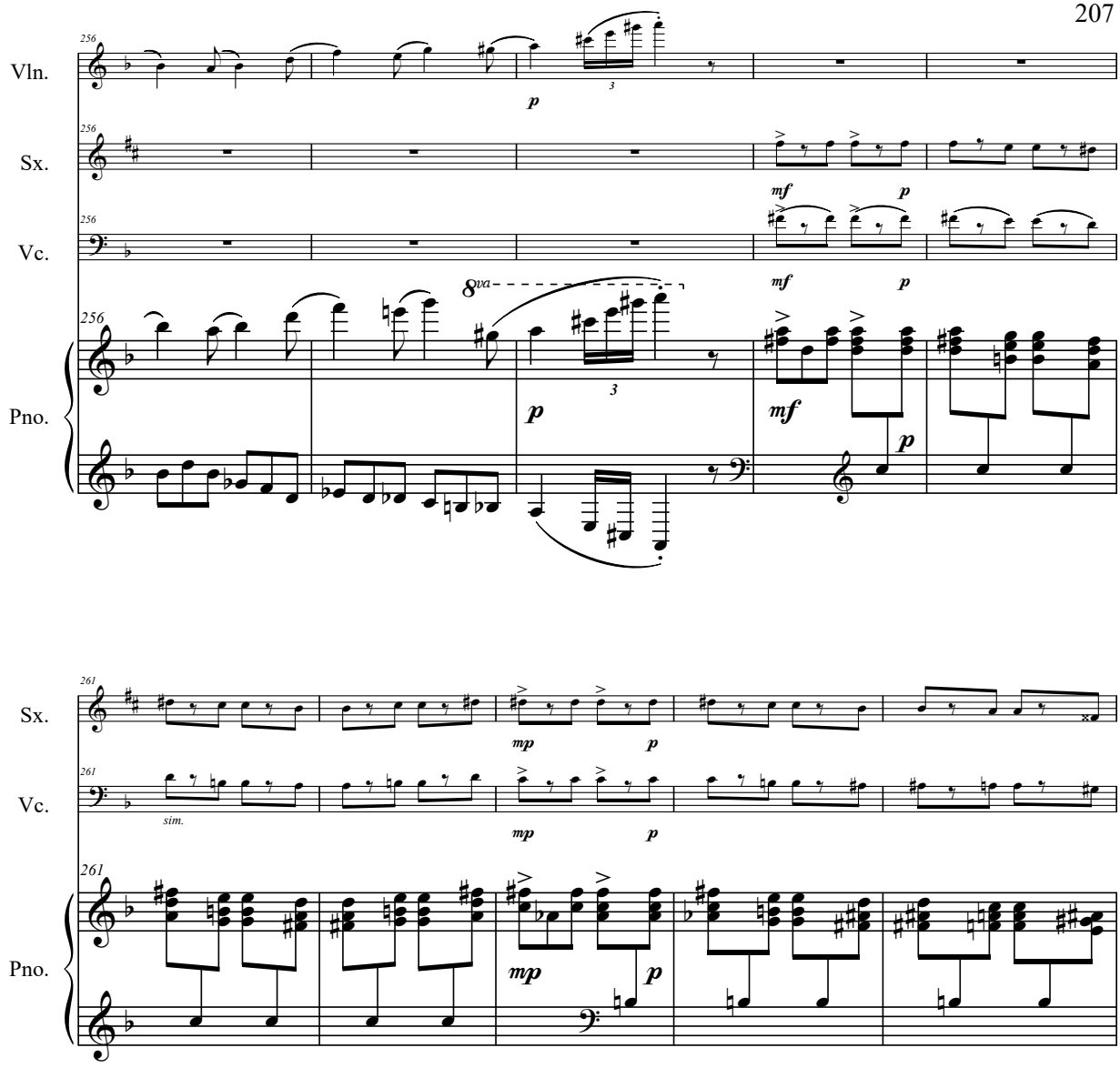

185
Vln.
Sx.
Vc.
Pno.
sf
sf
sf
3
3

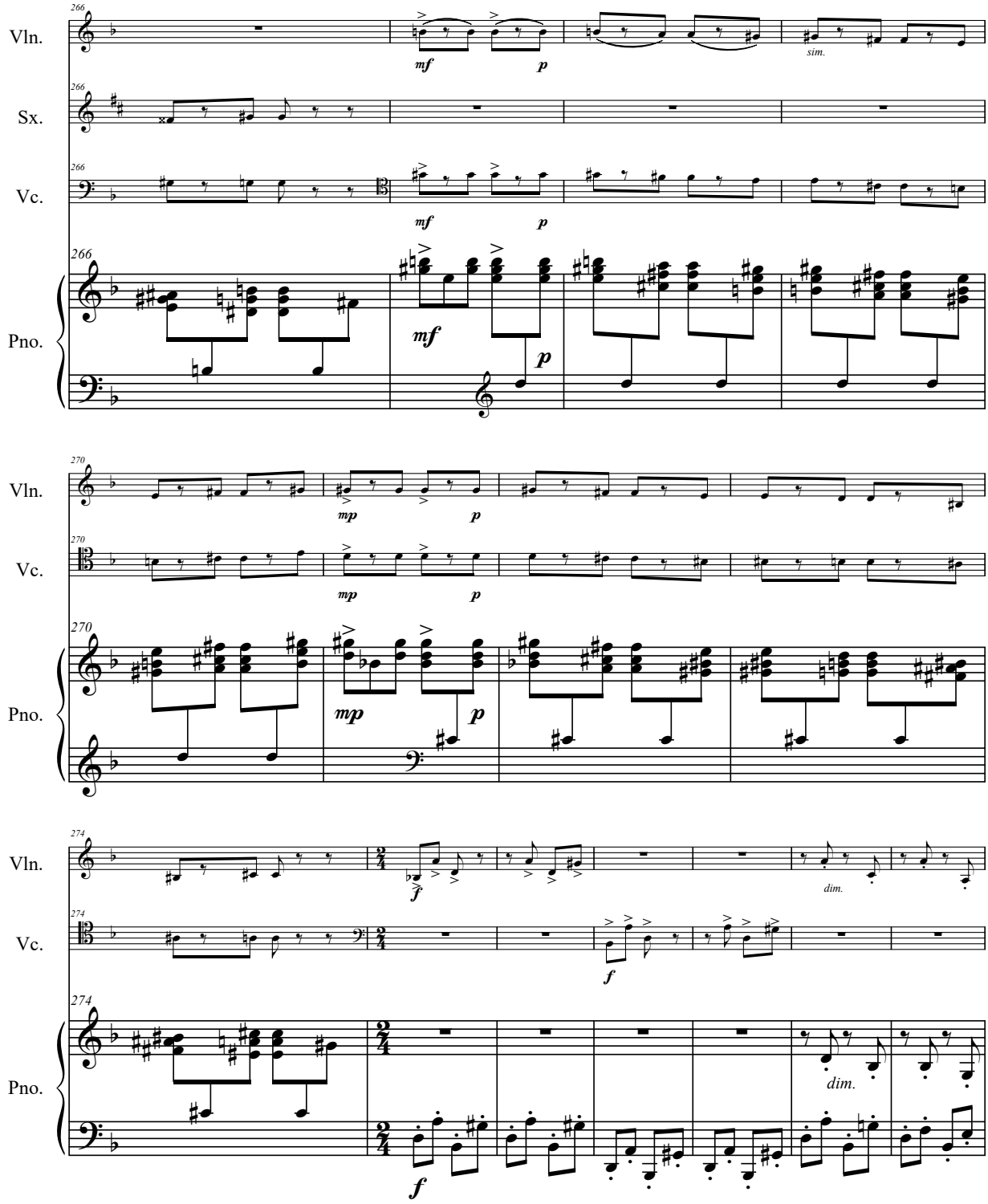

192
Vln.
Sx.
Vc.
Pno.
sf
198
sim.
205
p

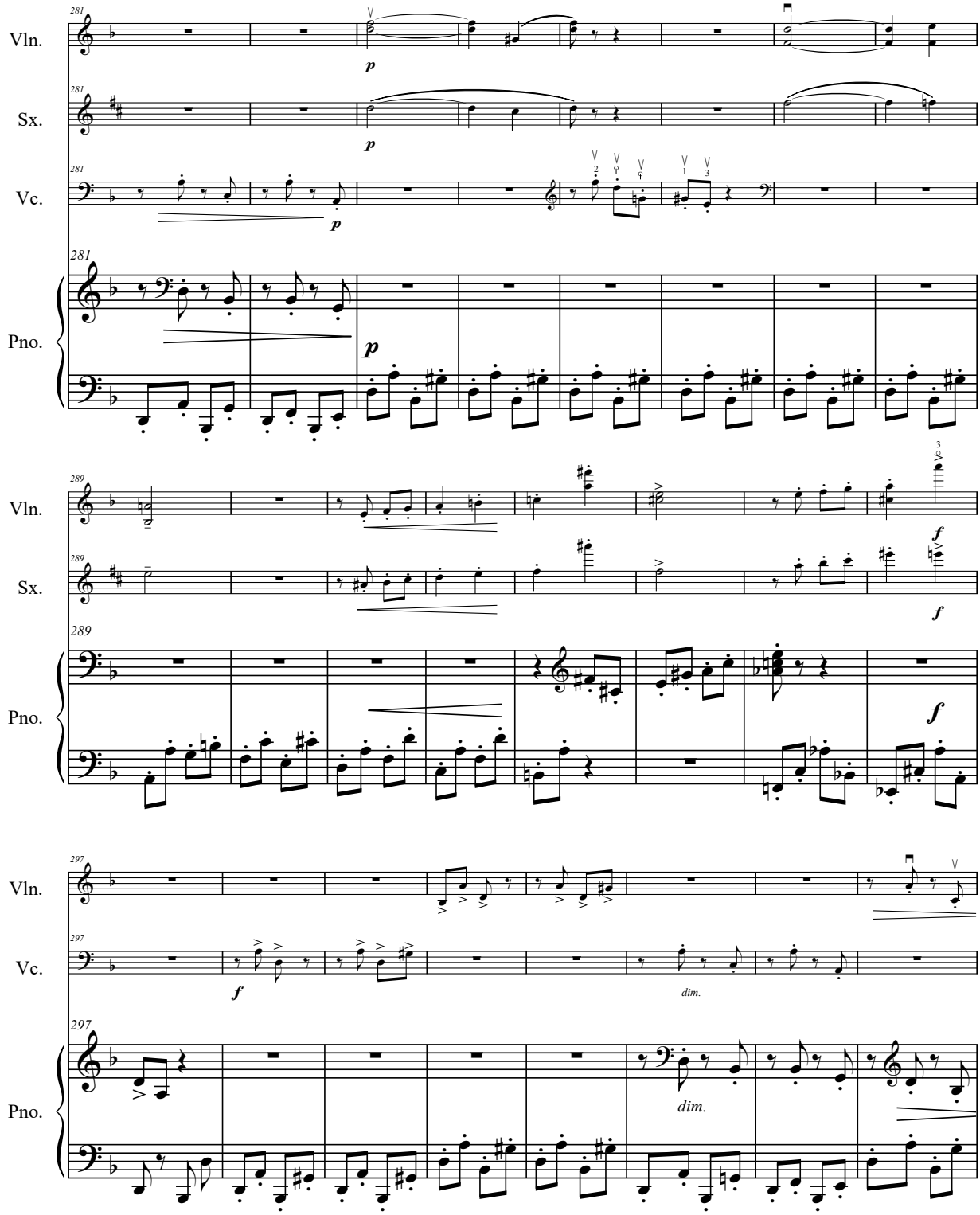

211
Sx.
Pno.
sf
sf
217
Sx.
Pno.
222
Sx.
Pno.
sf
sf
pp

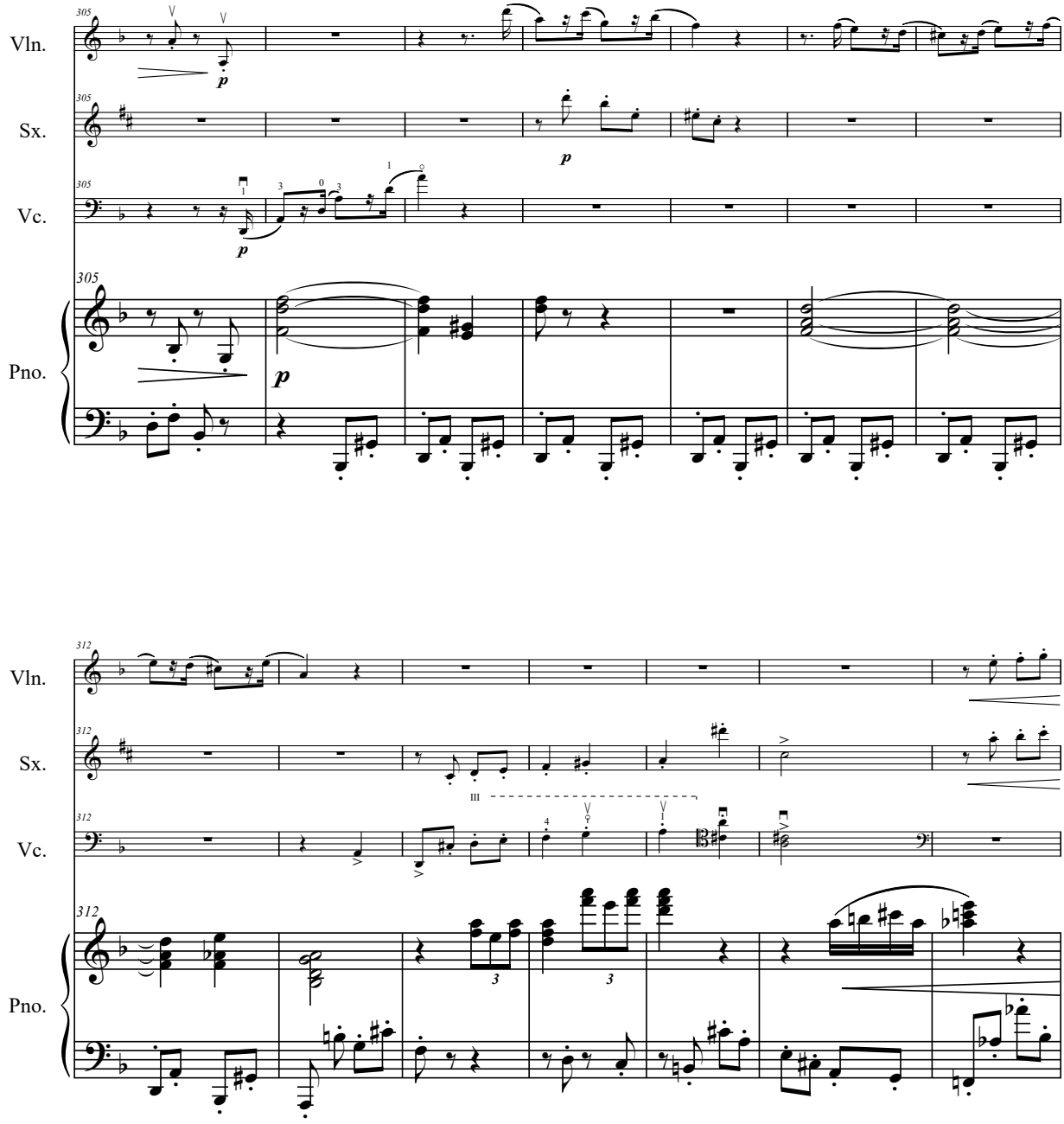

227
Vln.
Sx.
Vc.
Pno.
p
cresc.
sf
pp
8va
233
f
(8va)

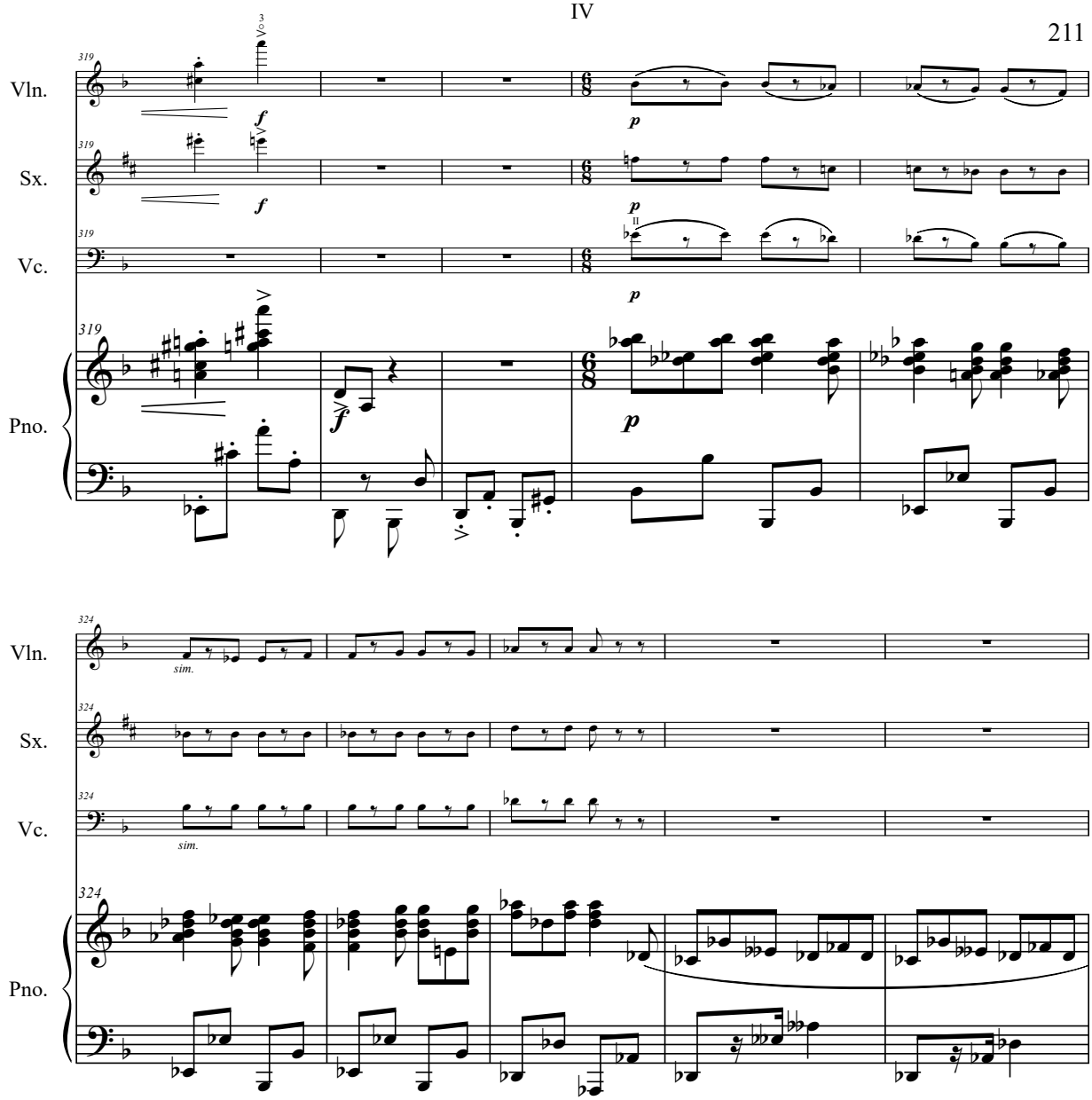

238
Vln.
Sx.
Vc.
Pno.
sf
p
scherzando
244
250

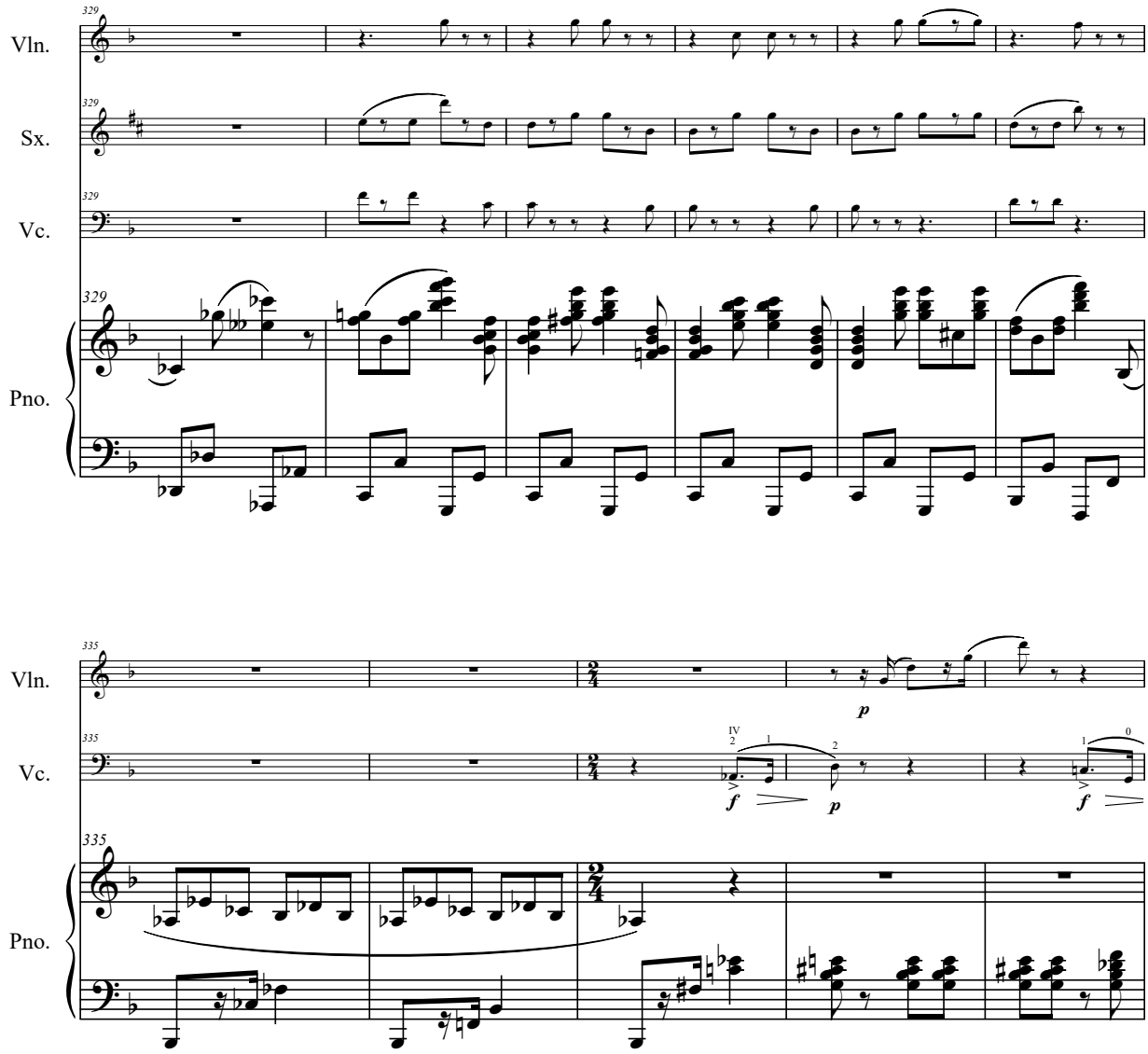

Vln.
Sx.
Vc.
Pno.
256
8va
mf
p
261
sim.
mp


266
Vln.
mf
p
sim.
266
Sx.
266
Vc.
mf
p
266
Pno.
mf
p
270
Vln.
mp
p
270
Vc.
mp
p
270
Pno.
mp
p
274
Vln.
f
dim.
274
Vc.
f
274
Pno.
dim.
f

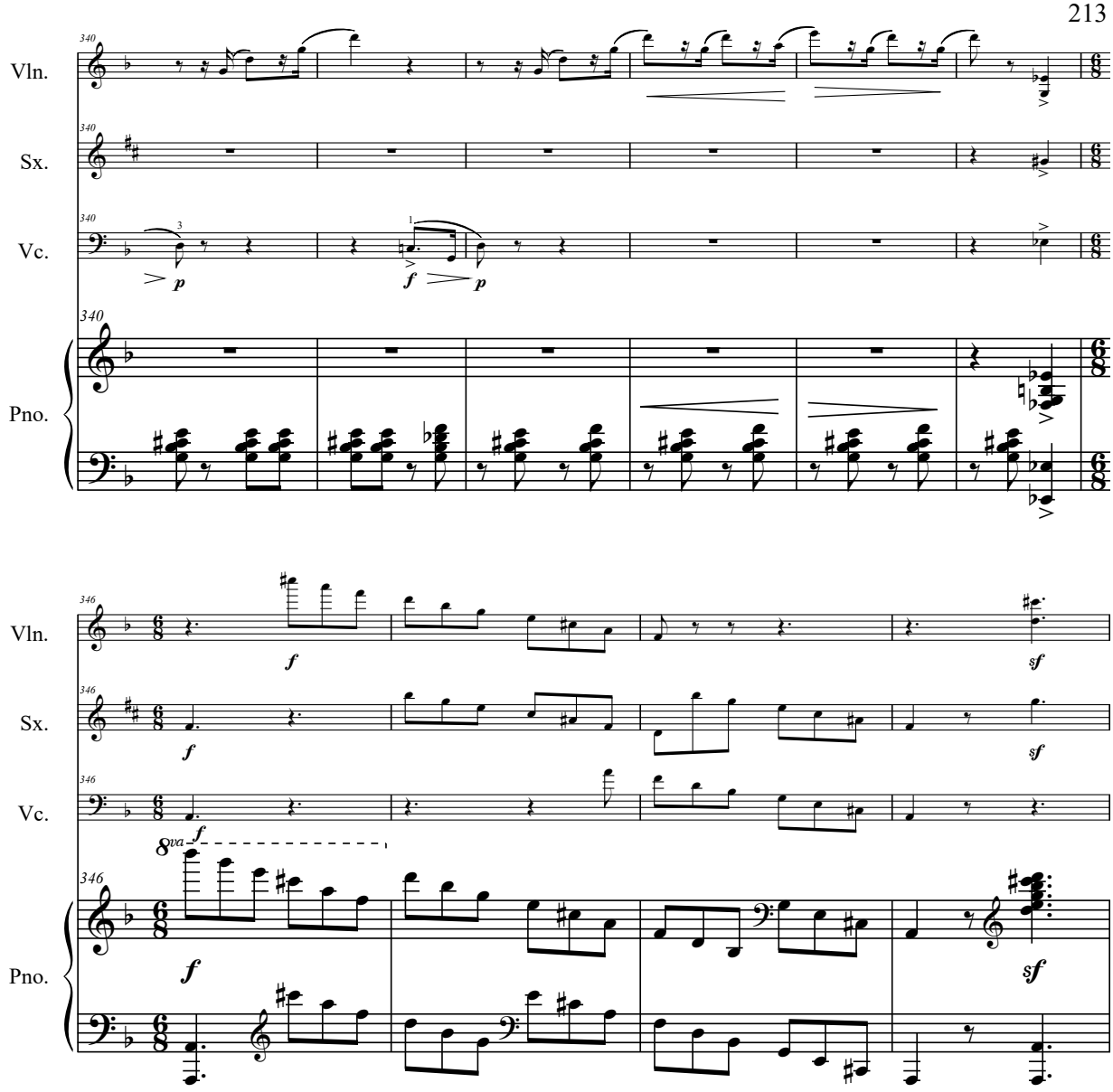

Vln.
Sx.
Vc.
Pno.
281
289
297
p
f
dim.

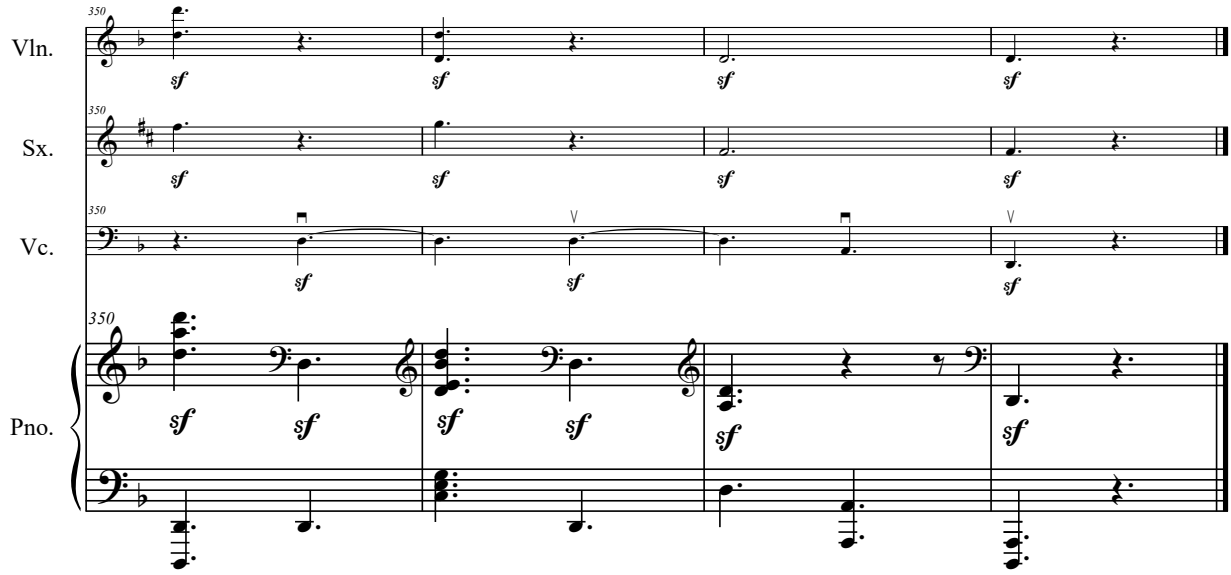

Vln.
Sx.
Vc.
Pno.
305
p
312
III


Vln.
Sx.
Vc.
Pno.
319
f
p
II
324
sim.


329
Vln.
Sx.
Vc.
Pno.

335
Vln.
Vc.
Pno.
IV
p
f
p
f


Vln.
Sx.
Vc.
Pno.
340
346
p
f
sf
8va


Vln.
Sx.
Vc.
Pno.
350
sf