Orchestrating selected *Preludes* by Peter Klatzow: exploring the relationship between content preservation and artistic freedom

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“Orchestration is architecture.”

Peter Klatzow

Abstract

As a fervent composer, I am instinctively drawn to the field of orchestration (also known as orchestral transcription) and the apparent compositional ingenuity required for the translation of musical content from one medium to another. The orchestration of works by other composers is a creative activity that can be driven by various motivations, such as recognising its pedagogical capacity, commenting on or paying homage to a work or a composer, or simply to create a completely independent work that invites comparison to the model from which it is derived.

In this study, I have considered these motivations prudently in my pursuit to understand and interpret my own process of orchestration. I have chosen to orchestrate a selection of Preludes from Peter Klatzow's *24 Preludes* – a work that I greatly admire. The primary objective of this study is to acquire aesthetic and practical knowledge of orchestration practice through the systematic process of orchestrating an original work for piano. The lens through which I have chosen to conduct this study is the exploration of the relationships that might develop between content preservation and artistic freedom. I have adopted an auto-ethnographic, practiced-based method, focused on the critical and reflective analysis of the entire orchestration process. The secondary objective is to produce a fully autonomous, multi-movement orchestral score that adheres to and respects the fundamental expressive content of the original music, while also showcasing my own individuality and compositional signature. After consulting prominent literature in orchestration theory, I compiled a set of orchestration guidelines that provided a theoretical framework as well as a practical scope for the project.

For the final orchestration, I have pursued a delicate balance between conservation of the original content and the relative degree of artistic freedom applied, as solutions to technical problems in the translation. Ultimately, the level of artistic freedom employed is profoundly dependent on my intention, and that of orchestration, to preserve content. However, without departing sufficiently from the original model, the orchestration would renounce its independence as a creative work in its own right and would merely be a direct copy.

Keywords

Artistic freedom
Artistic licence
Arrangement
Auto-ethnography
Content preservation
Instrumentation
Musical borrowing
Orchestration
Peter Klatzow
Practice-based
Recomposition
Reflective analysis
Reflective practitioner
Translation
Transcription

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Chapter 1: Introduction

Upon first hearing the *24 Preludes* (2008-2010) for solo piano by Peter Klatzow at a concert series that sought to celebrate and promote works by South African composers, I was left enamoured by the depth of timbral colour, complexity and wealth of captivating thematic material presented in the body of the work. My interest in the field of orchestration led me to ponder the work's viability for translation into another medium, and I have found that the work lends itself well to an orchestral palette. Orchestration of works by other composers poses many practical and ethical considerations. One such is the preservation of the original expressive content of the work, and furthermore, the degree of artistic freedom that may be deemed permissible in such an endeavour. Thus, I have decided to explore this relationship through an auto-ethnographic, practiced-based study focused on the critical and reflective analysis of the orchestration process.

1.1 Background to study

Leonardo da Vinci's *The Last Supper* (1498) is arguably the most iconic representation of the Jewish feast of Passover that Jesus Christ and the Apostles engaged in before his crucifixion. According to Philip McCouat (2014), Da Vinci's rendition is the standard by which any other version is judged; yet critics have lambasted its lack of historical authenticity, with its decidedly non-Jewish setting (Renaissance palazzo), slightly classical garb and the meal of orange slices and rather non-kosher grilled eel.

Some may justify this depiction of the subject matter, with its historical discrepancies, as a product of artistic licence, considering that the events occurred many centuries earlier in a region the artist may never have travelled to. One can then argue that it is unjust to criticise the work according to historical accuracy. Although a disputable subject, the employment of artistic licence may have had some inadvertent positive consequences. For instance, a contemporary beholder might identify more strongly with the familiar setting, resulting in the work enjoying a much wider audience (McCouat, 2014).

This example illustrates the phenomenon whereby an artist's idiosyncrasies, personality and prejudices coalesce in a work, resulting in a contextually guided response to the subject matter. This phenomenon, however, is not strictly confined to the visual arts, but can also be seen in the literature and music.

"The true art of orchestration is inseparable from the creative act of composing music." (Piston, 1969: vii)

This inaugural statement in Walter Piston's extensive guide to orchestration reveals an enlightening yet contentious subject in the realms of musicology and theoretical analysis. Piston and other esteemed authors in orchestration technique, such as Samuel Adler (1989: 7), recurrently refer to the act of orchestration as a definite 'art' that is of a distinct personal nature, which is intrinsically linked to the composer or orchestrator's creative paradigm. This subsequently denotes that the practitioner of orchestration is an artist in his or her own right, and thus entitled to a degree of artistic freedom. However, Piston (1969: vii) also refers to the practice of a 'lesser art' of transcription, which some skilled orchestrators might engage in. Through this so-called 'lesser art', music originally written in a certain medium (solo piano for instance) is transcribed for orchestra, or another configuration of instruments. Donald Rauscher (1963: v) echoes this sentiment, albeit more piquantly, suggesting that orchestration is not an art in itself, but rather a tool for technical application.

On the other end of the spectrum, the author William Lovelock (1968: v) contests this with an example of an alleged incident where someone once remarked on how Rimsky-Korsakov beautifully 'scored' his *Capriccio Espagnol*, whereupon the enraged composer bellowed: "I didn't score it – I wrote it for orchestra!"
Lovelock consequently asserts that, although the act of orchestration or transcription might seem mechanical, it is indeed an art in itself. I believe Stephen Davies (1988: 5) encapsulates this argument very elegantly when he states that "…transcription is a creative activity (in a way that recording and copying are not)". It is inevitable that the transcriber presents the musical contents of the original from a personal perspective, although presenting them in a way that is faithful given that those contents are filtered through a different medium."

When considering the different arguments, it becomes evident that there is no consensus among scholars regarding the premise that orchestration or transcription, or any of its manifestations, are forms of art rather than mere compositional tools. Whatever the case may be, there are still some uncertainties regarding the employment of artistic freedom.
The concept of artistic freedom – not in the sense of the constitutional provision that denounces political censure, but rather a term more closely related to the colloquial 'artistic licence' – is yet another subject that has been deliberated in scholarship. In this context it may be understood, according to David Goodsell and Graham Johnson (2007: 2759), as the

distortion or alteration of a pre-existing work, subject material or text in service of a purpose – or in the name of art. In Goodsell and Johnson's article, it is maintained that the amount or degree of licence considered permissible is entirely dependent on the subject and the audience. Conversely, I believe that a boundary of permissibility may be very difficult, if not impossible, to establish, as any such attempt would completely rely on subjective beliefs and assumption in the absence of finite rules. This conundrum is expressly perceptible in the scholarly rhetoric concerning orchestration.

Maurice Ravel's orchestral transcription of Modest Mussorgsky's *Pictures at an Exhibition* is a corroborative example, as it has enjoyed much more renown than its original conception for piano (Winter, 2013: 4). Nonetheless, it has not emerged unscathed by critics. Roger Nichols (2011: 235), for instance, remarks that Ravel's orchestration, as adroit as it may seem in his individual style, does not emulate the composer's distinctive Russian soundscape, but is conceived in a style closer to Ravel's French contemporaries. On the other hand, the same argument advocated in the case of *The Last Supper* that such critique could be considered unreasonable, may also have merit. Nevertheless, the supposed infidelity by orchestrators such as Ravel brings about questions concerning the preservation of the aesthetic and expressive content of the original work (Beaudoin & Moore, 2010: 106–108). For instance: In what capacity can the transcription be regarded? Is it an entirely new or recomposed work (though derivative), an approach to *pastiche* or collaboration between two composers? Can it even be regarded as plagiarism?

Although not assiduously against the practice of transcription, Alexandre Cellier and Fred Rothwell (1925: 900) caution against it and even condemn it in some cases. They argue that a composer most likely writes a work for an instrument they consider most capable of expressing an idea. Departing from their intention or entrusting the expression of that idea to another instrument, fundamentally undermines the efficacy of the desired aesthetic. They also criticise so-called abuse by certain transcribers, such as Ferruccio Busoni, "who even went as far as altering the musical text". However, considering the extent of modifications evident in the more progressive transcriptions of Anton Webern and Igor Stravinsky, one would be hard-pressed to even categorise them as transcriptions in the strictest sense. These composers respectively stayed mostly faithful to the content of the original works by Johann Sebastian Bach, but included some peculiar harmonic, melodic and, in the case of Webern, timbral additions (*Klangfarbenmelodie*) that deviated entirely from the Bach idiom (Cellier & Rothwell, 1925: 901; Beaudoin & Moore, 2010: 106–108).

If one contemplates the composers' perspective on the treatment of their work, depending also on the extent of the alterations, sympathy with Robert Schumann's viewpoint does not seem to be entirely amiss:

> Regard it as odious to change anything whatsoever in the works of the masters, to omit anything or add anything new; this is the greatest insult you can inflict upon art. (Schumann, as quoted in Cellier & Rothwell, 1925: 901)

The motivation for my study is multifarious. Initially, it became apparent to me that there is no unanimous agreement with regard to the semantics of orchestration. I have come across several authors who use terminology such as orchestration, instrumentation, transcription and arrangement synonymously, without regard for the ambiguity that they may present. Although agreement among scholars may never be achieved, it would still be beneficial for me to establish a clear differentiation of terms as they pertain to the current study, for instance, to ascertain whether my proposed definition of orchestration allows room for artistic freedom. This is not the main objective, but it will help define the parameters of the study's focal point.

In her dissertation, Saundra Bishop (2009: 6) recognises the didactic facility of orchestration as a means for teaching creative interpretation of piano literature. Many other authors, such as Ertuğrul Sevsay (2013: xvii), also firmly believe in orchestration of works written for piano as a pedagogical tool, even though he agrees with the conviction that it is divorced from the creative process of composition. Davies (1988: 4) concurs that transcribing piano works for orchestra gives students unparalleled experience in the handling of musical materials, as they engage closely with various aspects of orchestration, such as harmony, instrumentation and counterpoint. He illustrates this with the example of J.S. Bach and Mozart's transcriptions of works composed by their predecessors, which seem to have been pedagogically motivated.

The present study offers the opportunity to explore and reflect on the process of orchestration through a pedagogical perspective focussed on developing my own orchestral writing skills. Additionally, I aim to find my metaphorical 'own voice' or personal style in the orchestration and so pave the road for discourse into artistic freedom in relation to content preservation.

1.2 Aim of study

The foremost aim of this study is to acquire aesthetic and practical knowledge of orchestration techniques through the systematic process of orchestrating an original work for piano. The lens through which I have chosen to conduct this study is the exploration of the relationships that might develop between content preservation and artistic freedom. Since establishing the parameters of a permissible degree of artistic freedom is, as determined earlier, a problematic exercise because of the absence of finite rules or constant variables, I compiled generic guidelines according to my proposed definitions of 'Orchestration', which include criteria that might influence both content preservation and artistic freedom in the final outcome. This definition is formulated in the literature review under the section 'Orchestration demystified'. The secondary objective is to produce orchestrations of selected Preludes from Peter Klatzow's *24 Preludes* that, to my judgment and guided by the aforementioned guidelines, adhere to and respect the fundamental expressive content of the original music, while also importing my own individuality, which remains subservient to the composer.

1.3 Research problem

In this study, I seek to explore and understand my own process of orchestrating works by another composer, while contemplating notions of artistic freedom and content preservation, to ultimately discover and interpret the relationships that may arise.

Chapter 2: Literature review

2.1 Orchestration demystified

What is orchestration? By answering this question, I seek not only to determine the parameters of this study, but also to satisfy a personal curiosity brought about by my inquisition into the field of orchestration. As previously established, the term orchestration is one filled with legion connotations and related to even more systematic musical disciplines. There has been a continual effort by scholarship to differentiate these disciplines and their common practices (Howard-Jones, 1935: 305).

One such juxtaposition has been evident ever since Hector Berlioz's treatise on the subject was published. According to Berlioz (1948: 2), orchestration and instrumentation, which he considered tantamount, are the employment and application of various instrument groups, which he describes as sonorous elements for the colouring of melody, harmony and rhythm, or the producing of a specific expressive gesture. In addition to its creative utility – which by his description leans more to the act of composition – it also constitutes the consideration of practical applicability and the capabilities of different instruments. While elegant, his definition still promotes ambiguity among the terms. Sevsay, on the other hand, designates separate meanings for both instrumentation and orchestration:

> Instrumentation is the study of how to combine similar or different instruments in order to create an ensemble sound, as well as different colours. Parameters include dynamic balance, colour contrasts or similarities, articulation and use of different registers of the instrument and orchestra, as well as different methods of sound production on the same instrument. (2013: xv)

He further describes instrumentation as the technical aspect of orchestration and the application of one's knowledge of organology – the study of instruments, their history and their technical and acoustical properties. By extension, orchestration is the summation and combination of the 'colours' (instrumentation) in a certain 'aesthetic' (orchestration) as a method or technique for reinforcing the musical ideas and gestures, supporting the musical form and ultimately the creation of the overall character of a composition (Sevsay, 2013: xv).

Nikolai Rimsky-Korsakov, who is widely considered a master of orchestration and a principal figure of the Russian school (Dillon, 1949: 2), recognises a secondary practice of orchestration. It is the orchestral scoring of works by another composer. In his *Principles of Orchestration* (1922: 2), he asserts that although the orchestrator's own personality remains subordinate to that of the composer, the process is nevertheless a creative one and the orchestrator should venture as deep as possible into the psyche of the composer in an effort to realise his intentions.

This is where Piston's 'lesser art' of transcription (as mentioned previously) fits in, as he regards transcription as synonymous with orchestration. Richard Beaudoin and Joseph Moore (2010: 106) diverge from this idea, defining it rather as a form of musical borrowing. To clarify, they cited Burkholder's definition of musical borrowing as the taking of something from an existing piece of music and using it in a new piece. For it to count as a transcription, it must adhere to an additional prerequisite. The chief aim of transcription is the preservation of the expressive content of the music across a different dialect, and not simply using it in a new, derivative composition.

However, determining exactly which musical elements or, as stated by Beaudoin and Moore (2010: 106), 'ingredients' are preserved across which transformation depends on each individual transcription project. In an effort to launder the term 'transcription', they instead offer a more inclusive version that is 'transdialection', which generally aims to revoice an original work in a new dialect or context.

Stravinsky's transcription of J.S. Bach's canonical variation on *Von Himmel hoch da komm' ich her* stretches the circumscribed meaning of the word beyond its limits. Although all rhythm and pitch content is reproduced, Stravinsky features added material of his own, which is not only alien to the original, but also to Bach's musical language. However, where Stravinsky challenges our preconceptions about transcription, Michael Finnissy obliterates it with his 'transcription' of Bach's *Deathbed Chorale*. His rendition maintains Bach's counterpoint throughout, but distorts the rhythmic, registral and pitch content to an extent that it no longer resembles a tonal work. Superimposed melodic fragments of Alban Berg's Violin Concerto further amplify the peculiarity (Beaudoin & Moore, 2010: 108).

In acknowledgement that there are no prescribed limits as to how far the content of a transcription may depart from the original model it is patterned after, Davies (1988: 3) still

asserts that one can go too far. He believes that a transcription is successfully executed when the intention of the transcriber is to achieve a greater level of faithfulness to the musical content of its model. When the intention is to produce a transcription, but the level of modification is extensively applied in a way more consistent with other practices such as homages, arrangements or a set of variations, it strictly fails to be recognised as a transcription. As an illustration, he refers to Claude Debussy's piano piece *Homage to Haydn* and Ludwig van Beethoven's *Diabelli Variations*, which acknowledge the musical source but continue to deconstruct and reinvent the content to an extent more appropriate when it is intended as a homage or a set of variations, but not as a transcription. The intent of the project should therefore determine its designation as a transcription.

It is in this light that the current project could be regarded as an orchestral transcription, as its fundamental aim remains to preserve the original content of its source. However, 'Transcription' as a term relating to this study becomes less suitable when one recognises its other contexts and connotations. Apart from its use in Ethnomusicology, as the dictation or notation of traditional (ethnic) music propagated by oral traditions as a means for cultural preservation (Hopkins, 1966: 311–312), transcription can also refer to the adaptations of orchestral repertoire for solo piano or smaller ensembles, through a technique known orchestral reduction. This practice was fervently championed by Franz Liszt and other pianist composers such as Busoni (Cellier and Rothwell 1925: 900). Liszt's numerous transcriptions of orchestral works and operas, with *Liebestod* from Richard Wagner's opera *Tristan und Isolde*, Berlioz's *Symphonie Fantastique* and Beethoven's nine symphonies as paramount examples, epitomise this method. This came at a time when the widespread proliferation of the piano and its repertoire brought otherwise inaccessible music to many middle-class households for enjoyment (Penrose, 1995: 273-274; Hopkins, 1966: 305–306).

In his dissertation, Dylan Tabisher (2015: 1–2) refers to Liszt as a "paraphrasist", which implies that his transcriptions are re-interpretations of existing musical material in his own 'voice' or idiom. Paraphrasing further suggests that the essence of the original music is conserved; however, the rendition is presented as an entirely new work. Paraphrasing can be considered another locution of recomposition and is also yet another expansion on the concept of music borrowing. According to Tabisher, borrowing musical material is not an innovative or new phenomenon and has in fact been an interwoven construct in music since the inception of music itself. It is even prevalent in the popular music industry of today in the form of 'remixes' and 'covers'.

Many detractors of the practice, as affirmed by Evlyn Howard-Jones (1935: 309), contend that any form of musical borrowing or any alteration of original works, especially from those perceived as the so-called masters, is nothing less than sacrilege. However, further examination would reveal to them that even these masters were ‘guilty’ of such transgressions, with J.S. Bach’s transcriptions of Antonio Vivaldi’s concertos as a case in point. Conversely, one might even acknowledge most instances of music borrowing as a commemoration of the original work or homage to the composer.

There are myriad reasons for resorting to musical borrowing, be they practical or aesthetic. I refer to the following examples to illustrate some instances. The virtuoso pianist composers Liszt, Busoni and Johannes Brahms transcribed purely for the satisfaction of performing music they admired, frequently for the technical challenges they posed (Deas, 1932: 420). Stravinsky deliberately recomposed many of his earlier works in order to overcome copyright infringements (Taruskin in Tabischer, 2015: 2). Closer to home, Klatzow included a brief reference to Arnold van Wyk’s *Nagmusiek* in the fourth movement of his *Moments of Night* as a tribute to the work (Klatzow, 1983: 8).

Another term used interchangeably with orchestration is ‘arrangement’. Arnold Whittall (2016) describes arrangement as an “adaptation of music for a medium different from that for which it was originally composed”. Malcolm Boyd (2016) suggests that arrangements throughout history manifested to fill voids where there were deficiencies. The availability of repertoire for instruments less favoured for original solo compositions is such a case, where arrangements of popular works were offered as mitigation. Commercial demand, particularly driven by the advent of music printing and opportunistic publishers saturated markets with numerous versions of single compositions. A notable example is Rimsky-Korsakov’s *Flight of the Bumblebee* (1899–1900), which has been arranged for nearly every combination imaginable, even for vocal ensembles (Boyd, 2016). Arrangements have also sought to put technically demanding works in the grasp of less proficient players, and likewise to embellish works to offer greater challenge to more advanced musicians (Boyd, 2016). I would conclude then, that arrangement is essentially driven by demand and can involve any transformation of an original work into any new configuration as needed.

What I hope to illustrate by these examples is that all the definitions explored, although fairly congruent in that they essentially involve musical borrowing, still consist of very distinct and nuanced delineations. I acknowledge that there might not be unanimous agreement with this

conjecture, but the aim of this exercise is to align my philosophical assumptions with the intended course and outcome of this study.

Consequently, the most apt description of the proposed theoretical framework for the study is that of ‘orchestration’, in the context of the previously mentioned, secondary definition according to Rimsky-Korsakov (1922: 2). To recapitulate: it is the orchestral scoring of works by another composer. I surmise that unlike arrangement and other practices, it does not entail any alteration or addition to the original music, but aims to preserve the expressive, thematic, melodic, rhythmic and harmonic content across an orchestral medium. I will also retain the notion that it is, nonetheless, a creative process. However, as Rimsky-Korsakov indicates, my own personality shall remain subordinate to that of the composer.

2.2 Artistic freedom in orchestration

Creativity or artistic freedom in this restricted treatment of orchestration is difficult to comprehend. It might seem as if there is little room for creative ingenuity, but as Rauscher (1963: 266) states, one cannot simply duplicate the notation from piano music onto an orchestral palette. It frequently becomes necessary to use one’s discretion in selecting the most suitable solution for certain technical difficulties from an arsenal of possibilities. Not only should these solutions be stylistically appropriate, they should also consider instrumental constraints as well as performance practicality. Rauscher believes that the ultimate sound and character of the music should be the guiding factor, rather than the notation. This seems to be an enduring theme in orchestration workbooks, such as in Lovelock (1968: 1–2), where he mentions several occasions where a student assigned instruments to passages that were not only technically impractical, but also ‘sounded’ inappropriate.

It is possible, according to Sevsay (2013: xvi), to have an immaculate orchestration in terms of instrumental balance, technical proficiency and accurate notation, but still be inadequately orchestrated. If an orchestration complies with the above criteria, but lacks in contrast, colour variation, a well-conceived structure or aesthetic logic, it is set up for failure. Much like a musical performance, orchestration necessitates an individual interpretation of the music and insight into the expressive intention of the composer. The comparison by Rauscher (1963: 266) can be extended further. As no two performances of the same piece are identical, it is also possible for multiple, credible and convincing orchestrations of the same work to exist.

In his guide, *100 Orchestration Tips*, Thomas Goss (2015: 147) defines the three separate elements of orchestration as texture, balance and function. He notes that many inexperienced orchestrators tend to neglect function (which is the linear aspect that drives thematic development) and instead adopt approaches that are highly pianistic. He explains, "Pianistic writing assumes that the same basic *timbre* is being used throughout the piece". The qualities that define the strength of solo piano works may be an impediment when directly realised in orchestral scoring. According to Goss, an orchestrator cannot assume that a pianistic phrase will be equally successful on different instruments. His personal philosophy instead dictates that a well-orchestrated phrase should be tailored to the instrument's natural capabilities and unique tonal qualities. His advice is to avoid generic musical lines that may work on any instrument but not play to the strength of a single one. Potentially, such writing could rapidly become tiresome to both the performers and audience. The orchestrator should rather let the "qualities of the instrumental colour dictate the development of the thematic material".

Correspondingly, Bishop (2009: 22–24) writes that before initiating the orchestration process, the orchestrator should contemplate the function of the different elements of the music and what the desired musical effect entails. Some of the principal elements to consider are: the melodic characteristics and their appropriate voicing, the harmonic foundation, the register of each individual voice, *timbre*, texture and the universal character of the work. She also emphasises the importance of recreating effects that are distinctly pianistic in an orchestral idiomatic manner. The methods used are solely dependent on the creativity of the orchestrator as there are no prescribed formulas.

When one considers the distinctive percussive nature of the piano, with its quick sonic decay after attack and the decidedly divergent sound production to orchestral instruments, one should give special attention to certain challenges in the translation between the two mediums. Jon Bang (2013: 11) advises, for instance, that *una corda* pedalling might be recreated with mutes, while *crescendos*, *diminuendos*, accents and other elements might better be rendered when they are directly realised in the texture of the score. For example, simply adding or omitting instruments can create a convincing *crescendo* or *diminuendo*. Bang goes on to quote some further practical advice from Adler (2002: 667), who states that key signatures may become troublesome for the orchestra when there are too many accidentals. It occasionally becomes desirable for the section or work to be transposed for greater feasibility. Although I recognise the functionality of transposition, I also believe that each key has a distinct, expressive sonority, and by changing the key signature one might

transcend the ‘permissible boundary’ of artistic licence. However, this conviction is purely subjective.

The effect created by the accurate use of the pedal is one frequently overlooked, along with the resonance of the harmonics when the pedal is deployed. Moreover, in an orchestra there is no equivalent or overarching mechanism that can implement the sustaining faculty of the pedal. Thus, it requires some innovation from the orchestrator to reproduce the sustaining sonority by means of note prolongation or some form of ostinato in certain instrument groups. The implied harmonics should also feature in the score to avoid a transparent overall sound (Bang, 2013: 11–13; Piston, 1969: 415).

In a similar study to the present one, Arthur Feder (2015: 9) orchestrates the solo piano work *From the Poets* (1993) by Klatzow. Initially, he intended to stay faithful to the piano score by keeping to the compound time signatures, but later realised that by dividing the metres into alternating conventional metres (e.g. 7/4 into 3/4 and 4/4) in the orchestrated version, the pulse would not be affected. According to him, the simple time signatures are much more manageable in an ensemble situation, as the performance preparation is usually not as involved and extensive as for solo instruments. In another instance, where he uses a degree of artistic licence in his orchestration, Feder (2015: 10) adopts a linear approach to the note spelling of melodic lines rather than a vertical or ‘chordal’ one. He argues that enharmonic spellings in some cases better suit the physical limitations of certain instruments, while a better balance in the collective sound can be achieved.

By these examples, I hope to demonstrate that artistic freedom or artistic licence can be used not only to aid in the practical matters of the collective sound production, but also to enhance the desired sonority or character of the work, and in turn endorse preservation of the original expressive content.

2.3 Definitions of terminology

The forthcoming discussions deal closely with a range of key concepts that contribute to the theoretical framework of the study. I believe that it might be beneficial for the reader if the following terms are more clearly defined as they relate to the current context:

Dovetailing:

A term borrowed from carpentry that describes the technique of interlocking pieces of wood shaped in the form of a 'dove's tail', which results in a durable, seamless joint. Used figuratively in orchestration literature, 'dovetailing' refers to overlapping of melodic material in instrumental lines in a way that ensures smooth transitions (Gibson, 2012).

Form:

Whittall (2001) defines 'form' as the structural, constructive and organising elements in music. It includes the "organisation and division of that structure into definite sections and the relation of those sections to each other". He further elaborates by citing Arnold Schoenberg's *Fundamentals of Music Composition*, wherein the composer states "form means that a piece is organized: i.e. that it consists of elements functioning like those of a living organism … The chief requirements for the creation of a comprehensible form are *logic* and *coherence*".

Klangfarbenmelodie:

Essentially a melody of tone colours; a term first devised by Schoenberg that relates to the invoking of timbral transformation as a structural element in composition equivalent to the importance of melody and duration. Webern and his contemporaries further explored the possibilities of melodic construction with points of tone colour (Kennedy & Kennedy, 2007: 405; Rushton, 2011).

Sound envelope:

The subjective and distinctive sound of an instrument is not only determined by its *timbre*, but also by the sonic or sound envelope that it produces. A sounding tone has a waveform that fluctuates in level over the time duration of that tone. The envelope of a generated signal (played note) relates to the four phases of amplitude variation that occur over time. The 'attack' can be described as the time it takes for a tone to reach its peak level or full volume

after the tone is initially generated. After the ‘attack’, the tone is said to ‘decay’, referring to how rapidly the sound levels down to a ‘sustain’ level. The third sonic phase, or ‘sustain’, refers to the duration of the on-going sound produced following the ‘attack’ and ‘decay’. The ‘release’ refers to the time it takes for a tone to completely decay once the tone is released (Huber & Runstein, 2010: 56–57).

Texture:

The Grove Music Online (2001) defines texture as the “sound aspects of a musical structure”. It may relate to the vertical aspects of a passage or an entire composition, for instance in the interaction of individual voices or the combination of other elements such as *timbre*, harmonic and rhythmic content, or performance qualities such as dynamic level and articulation. In discussions regarding analysis of texture in music, it is customary to make distinction between different types of textures such as monophony (single melodic element without accompaniment), polyphony (multiple melodic voices) and homophony (one prominent voice accompanied by other less prominent voices or harmony), among others (The New World Encyclopaedia, 2015). These terms respectively describe the perceived textural levels or melodic voices involved in a piece of music.

Tessitura:

Owen Jander (2011) describes *tessitura* as the compass in which an instrumental or vocal work lies. The *tessitura* is decided by the part of the range most consistently used rather than by the extreme pitches in a given melody.

Timbre:

Timbre is a complex sonic attribute that is often synonymously used with ‘tone-colour’. It refers to the combination of harmonics (overtones) and their relative intensities produced by an instrument, or a certain technique used on that instrument that determines its unique sonic character and differentiates it from other instruments (Huber & Runstein, 2010: 56). According to Murray Campbell (2001), the perception of *timbre* is a synthesis of several factors, such as the frequency spectrum and the sonic envelope of a tone. Combining the tone-colour of several instruments produces a composite *timbre* or tone-quality. Christine Ammer (2004: 434) mentions that this is a constant concern in writing for instrumental ensembles.

2.4 Peter Klatzow

2.4.1 Composer

The renowned South African composer Peter James Leonard Klatzow was born in Springs, east of Johannesburg, in 1945. Early in his music career, Klatzow was awarded the South African Music Rights Organisation (SAMRO) scholarship for composers, which allowed him to study at the Royal College of Music (RCM) in London. At the RCM he studied composition with Bernard Stevens, piano with Kathleen Long and orchestration with Gordon Jacob. In that year, he won several prizes for composition, including the prestigious Royal Philharmonic prize. In the following years, he studied in Italy and Paris with Nadia Boulanger (Klatzow).

After returning to South Africa from his studies abroad, Klatzow worked as a music producer at the SABC in Johannesburg and was later appointed as Director of the College of Music and Professor in Composition at the University of Cape Town. In 1986, he was elected to the rank of Fellow of the University of Cape Town for "having performed original distinguished academic work of such quality as to merit special recognition". He remains one of the few South African composers who have achieved international recognition (SACM, 2015).

2.4.2 *24 Preludes*

In a personal interview with the composer Peter Klatzow (27 January 2017), he described the *24 Preludes* as a summation of everything he has done with the piano in his life. He conceived the Preludes as a contemporary version of Frédéric Chopin's *Opus 28 Preludes* – a work he strongly admires and which is, in his words, "a total summary of what can be done with the piano". In addition to the apparent "Chopinesque fingerprints" in his Preludes, Klatzow also mentioned being influenced by Karlheinz Stockhausen, Pierre Boulez, Dmitri Shostakovich and Sergei Prokofiev, among others.

Klatzow explained that there are significant distinctions between his Preludes and Chopin's *Opus 28.* While often tonal in sonority, Klatzow's Preludes do not employ tonality in terms of related keys, whereas Chopin's Preludes are wholly organised on a tonal basis. Since the foundation of the formal design did not constitute key relationships for his work, Klatzow had to devise an alternate structural arrangement. The resulting configuration of four quartets, or four different sets with six Preludes to each, proved very practical for performance as it

offered the opportunity to play these sets independently. Incidentally, it also provided the same opportunity for orchestration.

Furthermore, Klatzow organised the sets of Preludes chronologically, while landscaping them with the initials of composers who, according to him, had written influential preludes. The first set reflects on J.S. Bach, followed by Chopin, Claude Debussy and finally Shostakovich. Each set concludes with varying degrees of finality. However, the last movement of the final set, which is based on the 'DSCH' (D, E flat, C, B natural) motif used by Shostakovich as a personal signature, delivers a greater climax and ultimately a more conclusive end to the *24 Preludes*.

Chapter 3: Methodology

3.1 Research design

For many scholars in the branch of artistic research, defining the paradigmatic frame and methodologies of creative studies such as the present one can become a complicated exercise, especially when the primary focus is on the systematic process rather than the eventual outcome of the investigation (Bennett, Blom & Wright, 2011: 360–362). The challenge of research in arts practice lies in that it is inherently dependant on abstract concepts and processes that are frequently indefinable by traditional academic valuations. A qualitative study of this nature draws essentially from sensory perception, subjective experience, phenomenology and aesthetic knowledge, of which the latter was described by Thomas Reiner and Robin Arthur Fox (cited in Bennett et al., 2011: 360) as mostly non-verbal.

This study employs elements from various methodologies and research approaches. Since the project involved constant, reflective analysis and discussion throughout the orchestration process, as well as documentation of my own subjective experiences, I believe the research paradigm can be considered a hybrid form that stems from certain key components of action research, phenomenology and, to a lesser extent, grounded theory.

Mark Smith (2007) explains that action research veers towards two distinct factions: the American (US) and the British (UK). The former approach mainly engages in community-based or participatory research, focusing strongly on social and environmental problems within a community or society. Bogdan and Biklenn (cited in Smith, 2007) describe action research as “the systematic collection of information that is designed to bring about social change”. The more traditional British approach, particularly linked to education, tends to be “oriented toward the enhancement of direct practice” and is situated in the paradigm of the practitioner, and thus tied inextricably to self-reflection. Eileen Ferrance (2000: 3) provides further consolidation to this reasoning with her statement that action research involves “people working to improve their skills, techniques and strategies”. The study at hand deals closely with this aspect of action research and does not seek to bring about change in a social or community context.

A phenomenological inquiry is situated in a paradigm of subjectivity, underscoring the importance of the personal perspective and experiences of actors and their interpretation of

phenomena (Lester, 1999: 1). It is in this realm of subjectivity that my study's affiliations reside.

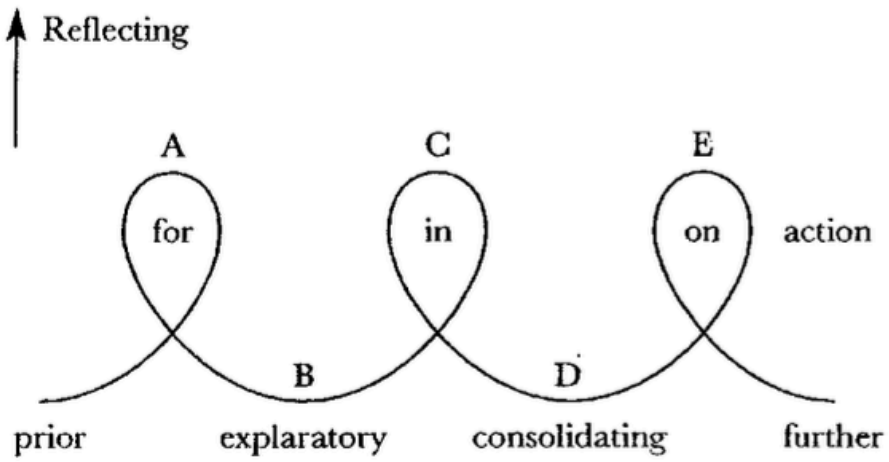
The fundamental purpose of grounded theory is the systematic generation of theory through systematic research. Contrary to conventional research methodologies that are guided by already established theories, grounded theory research is an inductive progression of events that starts with non-static, generative questions that lead to a theoretical framework, or core variables, which in turn facilitates the identification of patterns in the data (Trochim, 2006; Grounded Theory Institute, 2014). Although my objective with this study is fundamentally different from that of grounded theory, there are some parallels. The primary similarity is the identification of relationships, in my case between artistic freedom and content preservation. A process of recording thoughts and ideas as they evolve throughout the study, known as 'memoing' in grounded theory nomenclature, was an attractive method to appropriate for my own aims; however, to avoid confusion, I refer to it as reflective note taking.

Scott D. Harrison (2012: 99–103) describes a methodology that is expedient to my study. It is known as auto-ethnography, which is a form of "autobiographical, self-narrative in which the writer explores his or her own experience". Since this project involves comprehensive documentation of my own systematic orchestration process, which I subsequently review and discuss, I believe the project can be described as an auto-ethnographic inquiry. This is also a practice-based study, which, by Linda Candy's (2006) explanation, is "an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice". The Creativity and Cognition Studios (ca. 2006), a multi-disciplinary forum for the advancement and understanding of practice in the arts, succinctly defines practice-based research as research that includes a "creative artefact as the basis of the contribution to knowledge". In my case the 'creative artefact' is the final orchestration product.

Well-known educationist Donald Schön has published a number of texts that focus on the concept of the 'reflective practitioner', who, he explains, is someone who engages with reflection related to action or experience (Smith, 2011). John Cowan (1998: 37-38) has developed and employed a methodology that is an extension on Schön's work and on the Kolb cycle of reflection. In his method, he distinguishes between three stages of reflection that occur before, during and after an investigation or study. The initial reflection-for-action

stage involves reflection on the preparation for the activity or study, as well as on the prior knowledge of the practitioner, which Cowan amusingly refers to as ‘intellectual luggage’. The study then proceeds into the secondary exploratory stage of reflection-in-action, wherein the practitioner reflects in some detail on the on-going process, the progress that has been made so far and the difficulties that may hinder further development. The final reflection occurs in the reflection-on-action or ‘stocktaking’ stage. This reflection centres on the eventual outcome of the study and draws conclusions from the completed actions and the consolidating developments that have transpired. The three-tiered loop also allows further exploration by repeating the whole process after the final stage. This method is illustrated in the following diagram:

Figure 1: The Cowan diagram (Cowan, 2008: 38)



The Cowan diagram

3.2 Research methodology

This study was conducted in three systematic phases and relied on reflective and analytical documentation of the entire process, which, by extension, involved the application of Cowan’s Reflective Loop. I consider it also as a case study into the process of orchestration, which endeavours to preserve the musical and aesthetic content of the original work. The exploration was governed foremost by the empirical act of orchestrating an original work for piano by another composer and furthermore by the underpinning assumptions exemplified in the literature review regarding the proposed definition of ‘orchestration’, the guidelines generated accordingly, and the notions of artistic freedom and content preservation. I chose to

orchestrate a selection of six Preludes (Preludes 19 to 24) from Peter Klatzow's *24 Preludes* (2008-2010).

The first phase was analytical. It was conceived as preparation for the orchestration and included an annotated score analysis of the six Preludes according to the main textural elements. These elements can be described as the foreground, middle ground and background textures (Adler, 1989: 467). I chose to standardise and colour code the designations as 'primary melodic material' indicated in green, 'secondary melodic material' in blue, and 'accompaniment' in red. Some of the Preludes' textures may not strictly adhere to these designations; however, the system was still useful in identifying the different textural layers. Some further analysis focused on other aspects of form, texture, *timbre* and the technical difficulties that may warrant a degree of artistic freedom as a possible solution. Recordings of the Preludes, as performed by Mischa Melck at the University of Pretoria in 2015, were also employed as reference in aiding with the analysis.

In the second phase, the actual orchestration took place. Reflective note taking formed a significant part of the first and second phase, in terms of data collection. I made a written record of applicable thoughts and considerations as they evolved throughout the orchestration process, which I then used to substantiate the ensuing discourse of the subsequent chapters. I implemented a convenient shorthand style of writing in the reflective notes, which offered the least amount of interruption of the orchestration process. Accordingly, I carried over the colour-coded system used in the first phase and included a table of abbreviations for easier interpretation.

The third and final phase involved a reflective analysis and discussion about the process and the orchestrated work. In the discussion, I aimed to reveal the nature of the relationships between artistic freedom and content preservation that occurred throughout the process. Additionally, I also commented on the orchestration guidelines and criteria utilised, their influence on the said relationships and whether they may have helped or hindered in the orchestration process.

3.3 Orchestration guidelines

In acknowledgment of the fact that no established parameters exist with regard to the permissibility of artistic freedom or a means of measuring the degree of content preservation in an orchestration, I proposed and attempted to adhere to a set of guidelines that were neither finite nor binding but aided in my pursuit to realise my understanding of the composer's intent across a translation of media.

Throughout the different phases of this study I reflected upon these guidelines and how they may have influenced the orchestration process and the relationship that arose between content preservation and artistic freedom. These guidelines, or criteria, were structured according to my adopted definition of orchestration and my understanding thereof. The guidelines are as follows:

3.3.1 Texture and *timbre*

All textural layers in the original score, including, but not limited to, the background, middle ground and foreground material should be reproduced as faithfully as possible. In the final orchestral product, all melodic and harmonic layers (i.e. primary melodic material, secondary melodic material and accompaniment) should be present. With the addition and omission of instruments in the orchestral score the density of the texture will naturally fluctuate. However, the integrity of the original textural content should be preserved.

The parameter of *timbre* is inherently linked to instrumentation and thus will undoubtedly undergo a drastic transformation in the translation from one medium to another. Nevertheless, the concept of contrast with reference to *timbre* also relates to the structural and textural content in the music. The composite *timbre*, or character, at any given moment in an orchestral reinterpretation should aim to replicate the composer's expressive intent as faithfully as possible.

3.3.2 Instrumentation

Any number of instruments or instrument groups may be employed, added or omitted at any stage of the orchestration and throughout the whole musical work. All techniques and sound production methods associated with an instrument and its capabilities may be utilised. Only

instruments considered orchestral instruments, including modern varieties and extensions of families, will be used. These instruments include members of:

- Bowed and plucked string instruments (chordophones)
- The woodwind choir (reed aerophones)
- Brass instruments
- Keyboard instruments
- Percussion ensemble (idiophones, membranophones, aerophones, chordophones, pitched and unpitched)
- Vocal ensembles or solo voice

As a matter of preference, no electronic instruments or amplification will be used.

3.3.3 Melodic and harmonic material

No new addition, modification or omission of any part or section of the melodic (primary, secondary or accompanimental) or harmonic material in terms of pitch, rhythm or metre may be introduced except in the case of:

- Doubling of melodic material or parts thereof in another instrument, instrument family (Strings, Winds, Brass, Percussion etc.) or register
- Prolongation of notes, addition of pedal or chordal notes for harmonic reinforcement
- Enharmonic spelling of notes to facilitate voicing, fingering or other practical or performance considerations
- Translation of effects that are intrinsically pianistic into an orchestral idiom such as *ostinati* rhythmic figures, *glissandi*, *tremolandi*, pianistic arpeggiation, octave doubling or musical ornamentation (grace notes)

3.3.4 Transposition

Transpositions or changes of key signatures that do not occur naturally in the original music should be avoided except in the case of:

- Instruments that are considered transposing instruments, for example the clarinet family, horns and certain members of the oboe family
- Enharmonic spelling for voicing, fingering and other practical considerations

3.3.5 Time signatures and tempo markings

Time signatures and metres may be adjusted to assist in performance practicality only if there is no perceivable change in the metre or pulse. The orchestration should aim to adhere to tempo markings as an extension of the musical texts.

3.4.6 Musical texts

Musical texts such as expression and dynamic markings should be reproduced as faithfully as possible. However, supplementary texts may be added to aid in recreating musical effects that are either intrinsically pianistic or an artificial solution for a translation of *timbre* or texture, for instance:

- Indication of bowing effects and articulation for string instruments
- Tonguing and other articulation marks for wind instruments
- Changes of instruments
- Expression markings for individual instruments
- Addition of mutes or other sound modification devices
- Introduction or changing of percussion techniques

3.4 Delimitations

It is essential that the study's parameters be defined according to the envisaged course. The focus of this study is the practice of 'orchestration', and not similar practices such as 'transcription', 'arrangement' or 'recomposition', which I have sought to differentiate in the literature review. In order to preserve the expressive content of the original music by Peter Klatzow, I did not purposefully or deliberately attempt to include new melodic or harmonic content or to make any undue additions to the original material (as set out in the orchestration guidelines) lest it became something other than an orchestration.

I did not necessarily use standard orchestral models or instrumentation. I instead considered what instrumentation and textures, to my judgment and by convention, best complemented the musical content of the Preludes and subsequently what was most stylistically suitable. In essence, the instrumental configuration was chosen in the analytical and orchestration phases of the research. Furthermore, the study does not seek to critique or provide commentary on the work itself, but only to use it as a vehicle to achieve the objectives determined previously. Nor is the focus on the composer, his style, creative output or his contributions. This is not a

style-critical study or a discussion of common practise in orchestration; however, I include brief reference of such information as contextual elucidation of the theoretical framework in the literature review. As a side note, there is no consideration as to the legal implication of artistic freedom, copyright or plagiarism, as this is not conceived as an inter-disciplinary study.

3.5 Conclusion

To summarise, the research design that I apply in this study is an auto-ethnographic, practice-based approach that endeavours to develop and improve my own practice of orchestration. In order to promote validity and credibility in the inquiry, I adopt a method that involves critical reflection on the various stages of the systematic orchestration process, which is further facilitated by the structure offered by the orchestration guidelines. In the following chapters, I discuss the three phases of reflection (that is reflection-for-action, reflection-in-action and reflection-on-action), interactions with the orchestration guidelines and thereafter the relationship between content preservation and artistic freedom.

Chapter 4: Orchestration Process

4.1 Reflection-for-action

4.1.1 General observations

Following the initial stages, I had the privilege of consulting the composer in person. In the personal interview with Klatzow (27 January 2017) we discussed my reflective notes as well as his perspectives regarding the Preludes. The consultation proved immensely helpful in understanding his expressive intentions and aims with the composition.

The first phase of this project was comprised of two parts: an in-depth analysis of the chosen set of Preludes (in terms of form, texture and other structural elements), and the resultant reflective notes. After concluding the first phase, certain thoughts emerged that could influence the subsequent stages and the eventual outcome of this project. The formal analysis highlighted various difficulties that could possibly emerge in the following phases, giving me more opportunity to assess them and to find possible solutions beforehand. Moreover, the analysis also assisted in solidifying my hypothesis regarding the relationship between artistic freedom and content preservation, in addition to formulating tentative decisions regarding the orchestration process.

The following discussions demonstrate my systematic reflections on the possible solutions as they occurred to me before the orchestration stage commenced.

4.1.2 Texture and *timbre*

The chosen method for analysing the texture of the Preludes stems from an established practice prescribed by Piston (1969: 355-405) and Adler (1989: 467), among others, and it involves identifying the various layers of melodic and harmonic material and assigning them to foreground (primary melodic material), middle ground (secondary melodic material) or background elements (accompaniment). The recognition of these textural layers may influence the choice of instrumentation since orchestral balance relies on effectively juxtaposing contrasting and complimenting *timbre* to reflect the foreground, middle ground and background elements in the music. Goss (2015: 149) explains the efficacy of allowing the character (*timbre*) of the instruments to "determine the nature of the accompanying orchestral texture". He likens orchestral texture to painting, where the theme or the primary

melodic material is the subject of the painting, and the secondary melodic material and accompaniment is the landscape.

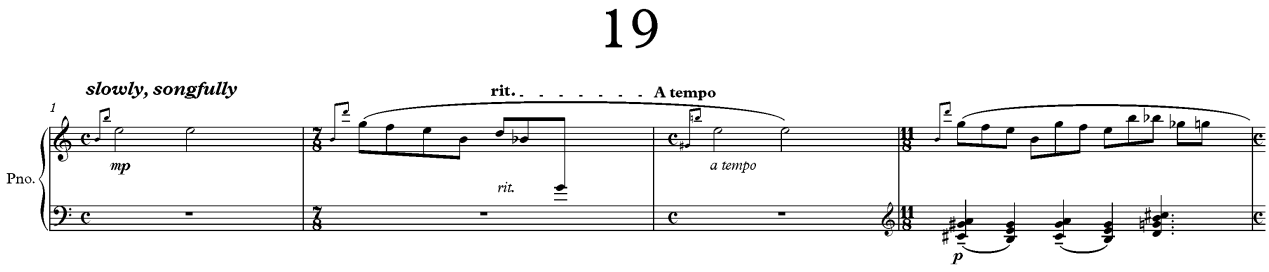
In connection with the matter of artistic freedom and content preservation, the following two themes were encountered during the textural analysis:

Resonance: The resonance of the piano, or by way of explanation, the residual, developing sound or sustain after attack, plays a very crucial role in the *24 Preludes.* It also remains a noteworthy quality of Klatzow's compositional language in general. By his own admission, in an interview with Muller (2006: 57–58) and later affirmed in my consultation with him (27 January 2017), Klatzow's affinity for the piano and his pianistic background has influenced his compositional style significantly. He acknowledged that in certain pieces he has written and orchestrated, his aim was to create a piano sonority or "to make the orchestra sound like a piano". He explains that a piano's sonority is characterised by a strong attack and lingering sustain that creates a *legato* effect, moving from one sound to the next without interruption. This residual resonance is augmented even further with the use of the sustain pedal. It is this quality that he aims to reproduce by means of other instruments when orchestrating.

The importance of resonance is especially evident in *19* (the first of the set), which is more melodic in character than the Preludes preceding and following it. The combination of a strong *cantabile* (songful) melodic line, emphasised by the recurring repeated minim motif and the discerning use of the sustain pedal, has a very peculiar acoustic effect. Essentially, tonal centres are reinforced by the bell-like repetition and prolongation of a specific pitch. As the initial attack decays, the sound develops, revealing subtle reverberating overtones that are amplified by the pedal. The developing sound creates a 'harmonic field' that audibly thickens the overall texture. The resultant texture is deceptively contradictory to the thin texture apparent in the piano score. In the consultation (27 January 2017), Klatzow mentioned this quality of his piano music and I discovered that it was markedly perceptible on many occasions throughout the Preludes.

In the following example on page 32, the 'bell motif' in *Prelude 19* is illustrated.

Figure 2: Peter Klatzow, *24 Preludes*, Prelude 19, measures 1–4 (589–592)



Returning to the primary issue, I envisioned that content preservation could be promoted by realising these unique aspects of sound resonance directly and artificially into the texture of the orchestration, and in so doing, emulate the orchestration practices of the composer. The resonance of the piano attack and decay can be simulated, for example, by assigning a pitch to two of the same or similar instruments but combining two different articulation or sound production techniques in order to achieve balance between attack and linearity. If string instruments were to be used, one instrument would play a *legato* bow stroke while the other *pizzicato*, *col legno, detaché* or any other technique that produces a more pronounced attack. Artistic freedom would then apply when the orchestrator's discretion is used in choosing the most effective instrumentation and articulation for the task.

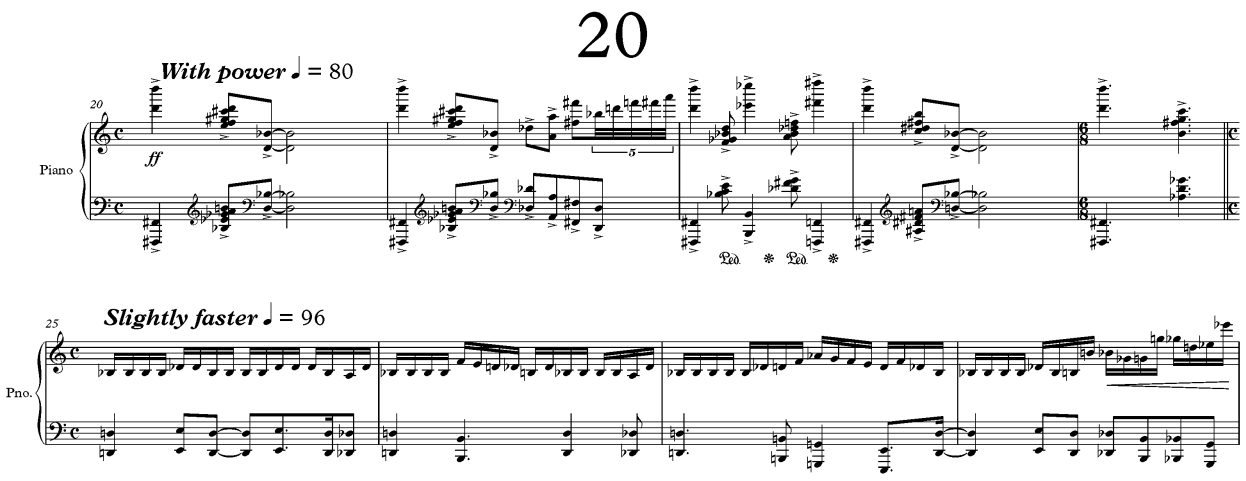
When contemplating the aspects of resonance in the Preludes, I reasoned that the resonating overtones of the piano that produce its distinctive *timbre* could be isolated and delicately superimposed onto the harmonic foundation. An assortment of instrumentation could then be used to layer the overtones in an attempt to recreate the 'harmonic field' mentioned above, and ultimately to "make the orchestra sound like a piano". In this event, I anticipated that the instrumentation would be comparatively denser than the original score implies. I briefly considered this experimental method to satisfy my curiosity regarding its viability but soon realised that a much more systematic and quantitative method of measurement (spectral analysis) for isolating the harmonic signature of the piano is needed. It also occurred to me that each individual instrument produces its own unique set of overtones, which could become very problematic to balance and to fit into the required spectrum. The method nevertheless could potentially be an avenue for further research, where it might reveal potential further relationships between content preservation and artistic freedom. Notwithstanding, 'resonance' still played a vital role.

Furthermore, I expected that the resulting resonance associated with pedal usage, along with the implied harmonics, would be incorporated into the orchestral texture in the form of note prolongation or any other manner of *ostinato.*

Contrast: As established earlier, contrast in terms of *timbre* and texture can prove to be a vital structural element in orchestration (Sevsay 2013: xvi). Without it, an orchestration might succumb to monotony and tedium. Additionally, contrast between different sections in a movement, and even the contrast between themes of a section, drives the forward momentum and effectively defines the formal structure of a piece. The merits of the *24 Preludes* are largely contingent on the contrast between each movement (dissonance followed by consonance, melodic followed by anti-melodic), as well as between each set.

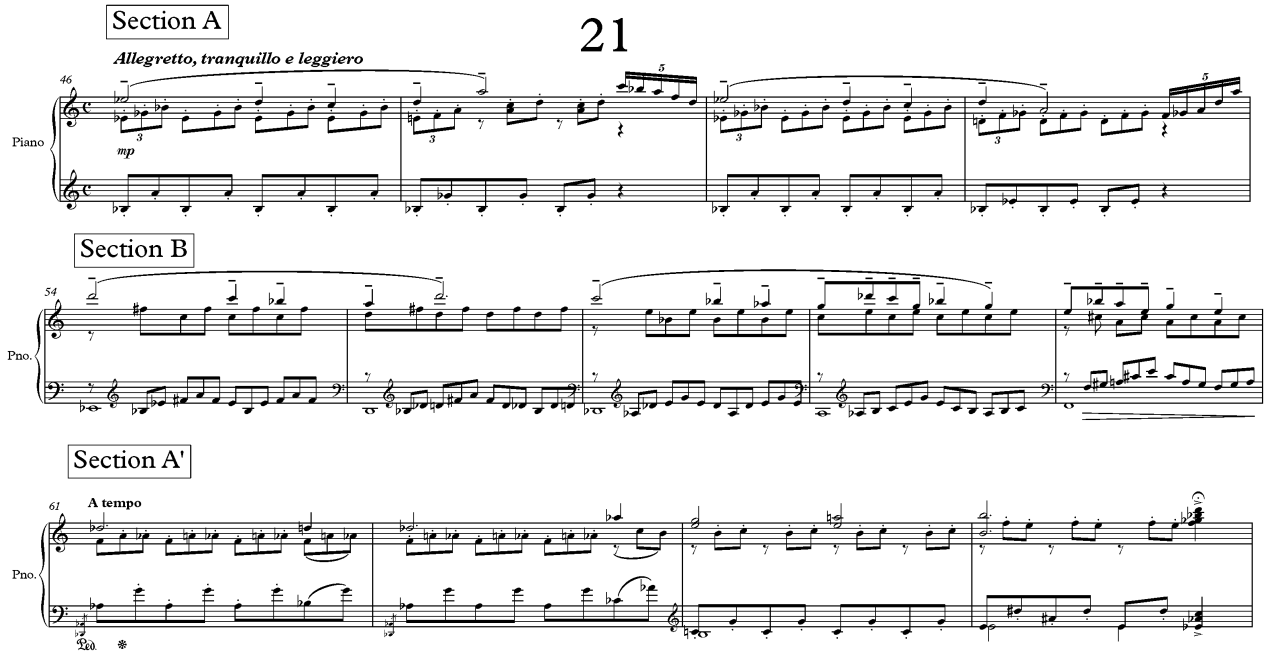
From the onset of *Prelude 20* one is confronted by the element of contrast. The three textural layers in the colossal fanfare section (section A) suggest three opposing forces vying for dominance. These three textural components are each situated on different register levels, covering the most extreme ranges of the keyboard. They also imply a foreground, middle ground and background in the soundscape, which could be translated into contrasting *timbre* combinations in the orchestration process. The thick texture and dynamic variances in this section could most likely be attained with extensive instrumentation. Following the fanfare comes a very agitated and percussive middle section. Although both sections are related in their tonal dissonance, the texture and character differ vastly, thus establishing a clear ternary form. In the figure below, one can easily discern between the textures of section A (measures 20 to 24) and section B (measures 25 to 28).

Figure 3: Peter Klatzow, *24 Preludes*, Prelude 20, measures 20–28 (589–592)



Prelude 21 presents a stark contrast to the preceding Prelude, as it is essentially melodic in nature and contains more tonal consonance. In section A, the conversational interchange between the phrases, combined with the articulation and rhythmic material, creates a whimsical character, while the B section assumes a serious and contemplative tone. In the final section, thematic material from the A section is implied with the triplet rhythmic motif; however, the character becomes more nervous than whimsical. In the case of this Prelude, the character of the primary melodic material would then determine the instrumentation used. The difficulty in recreating the character in the orchestration is to incorporate sufficient timbral and textural contrast among the short phrases, yet still preserve the overall structural balance. An effective solution could be to keep some textural elements constant while varying others.

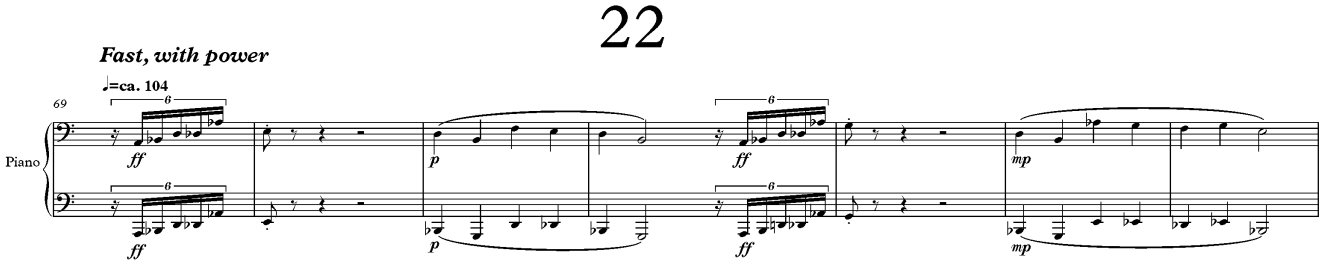
Figure 4: Peter Klatzow, *24 Preludes*, Prelude 21, Section A measures 46–49 (633–636), Section B measures 54–58 (641–645), Section A[1] measures 61–64 (648–651)



Prelude 22 is another example where the prominence of contrast is remarkable. Klatzow described this Prelude as "the gradual reconciliation of two opposite types of material". He compared it to the second movement of the fourth *Piano Concerto* by Beethoven, which follows a similar formula. The challenge in the orchestration of this Prelude would be in the translation of this reconciliation of differentiated material. Either the instrumentation could remain constant, while the conflict in the thematic material gradually dissipates, or the two

motifs could be scored with contrasting *timbre* combinations and constantly re-orchestrated until the instrumentation settles into a single unifying *timbre*. The final decision would determine the extent of artistic freedom employed in the orchestration of this Prelude.

Figure 5: Peter Klatzow, *24 Preludes*, Prelude 22, measures 69–75 (656–662)



I took the notion of contrast into consideration for each individual Prelude, whether in comparison with one another or on a smaller scale between sections or even between consecutive phrases.

4.1.3 Instrumentation

Throughout the preliminary stages of this study, the parameter of instrumentation was increasingly established as the most pertinent attribute influencing the relationship between artistic freedom and content preservation. Every other component identified so far is directly proportional to instrumentation. The choice of instrumentation would have a direct bearing on the texture, *timbre*, contrast, voicing and phrasing of material, as well as the perceived balance in the collective ensemble at any given moment. Translating the character of the original musical content from one medium to another, in order to preserve the composer's intent would undeniably depend on the instrumentation. I concede that the understanding of the 'composer's intent' might be subject to the orchestrator's personal convictions and assumptions. This was made very clear when discussing some of the aspects concerning form and function in the Preludes with the composer.

During the formal analysis of *Prelude 19*, my first instinct was to assume that a call-and-response form was at play. However, not dismissing my ideas out of hand, Klatzow described the Prelude rather as a set of variations. In hindsight, I would allocate the sectional divisions in the formal analysis somewhat differently. Nevertheless, conceiving the instrumentation in terms of a call-and-response (attributing the 'call' to a certain *timbre* and the 'response' to

another) would, in my opinion, not diminish the character but rather enhance it. I predicted that the intelligibility of the theme-and-variation structure would even benefit from this type of instrumentation (See Figure 2 on page 32).

Prelude 22 was yet another case in which my views differed from those of the composer. In the analysis, I identified two separate textural entities, which I labelled 'primary melodic material' and 'secondary melodic material'. My original solution for the instrumentation was to let the 'primary melodic material' take precedence over the 'secondary melodic material' and to regard them within a linear approach. Klatzow, however, envisaged it as a single vertical entity, moving along in parallel motion in the same *timbre*. For him, the vertical interval relationships (variegated tenths) between the two lines were more important. His suggestion was to let the *timbre* and instrumentation remain uniform. The options in this case would be very limited because of the low register. If woodwinds were used, the *tessitura* of the bassoon family would likely be the most suitable solution (See Figure 4 on page 35).

Generally, an orchestrator is very seldom in such an opportune position of consulting the composer directly and instead has to apply his or her own subjective interpretation to the musical content when orchestrating. Employing a degree of artistic freedom would then be inevitable.

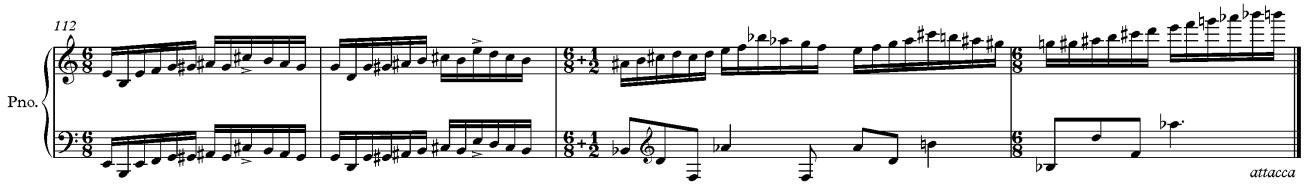
4.1.4 Melodic and harmonic material

Any modification or addition to the melodic or harmonic material might seem like a misapplication of artistic freedom in relation to the objectives of this study, but occasionally some technical complications in the translation from pianistic writing to orchestral writing necessitate these alterations in service of practicality. In the greater scheme, these alterations might also foster conservation of the fundamental expressive spirit of the music. Modification might involve pianistic passages tailored to the capabilities and constraints of orchestral instruments.

In *Prelude 23*, for instance, the rapid chromatic figuration seen in the B section, especially the final four bars leading to the next Prelude, spans several registers and thus could not fit into the *tessitura* of a single instrument. A possible solution would be to divide the passage into more manageable fragments. These fragments would then be redistributed among the compatible ranges of various instruments and then dovetailed accordingly. Large skips and

irregular voice leading in melodic lines of other passages could be addressed in the same manner.

Figure 6: Peter Klatzow, *24 Preludes*, Prelude 23, measures 112–115 (699–702)



Furthermore, highly chromatic phrases like those seen in the above example might require enharmonic spelling for better voice leading and also to accommodate the physiological limitations associated with the instrument at hand. Unlike the polyphonic nature of the piano, most orchestral instruments are essentially monophonic, favouring a linear approach to the spelling and voicing of melodic lines instead of vertical or chordal voicing (Aikin 2000: 38). For string instruments, the spelling of notes influences the shape of the hand as well as its position on the string (Feder, 2015: 11). A certain pitch might be fingered in one way, while its enharmonic equivalent on a different string and hand position altogether. The spelling should therefore reflect the natural progression of fingering rather than jumping needlessly from one string to another.

Often a passage might sound more appropriate on a certain string because of the string's inherent character. Goss (2015: 125) explains that for all the members of the violin family a general pattern exists concerning the character and function of each string. The fourth string typically produces the thickest, most solid sound. The rougher quality of this string is usually employed in darker passages, while the third string, carrying a gentler tone, is better suited to lighter, lyrical music. In the upper register, the second and first strings respectively tend to be much brighter and more resonant due to increasing tension.

The spelling would likewise influence the fingering for the woodwinds, and even the choice of instrument (particularly concerning transposing and auxiliary instruments), as some tend to be more comfortable in either flat or sharp keys. Some instruments have much difficulty playing chromatic or dissonant material. The harp, with its intrinsically diatonic pedal system, is notoriously problematic.

There are additional technicalities to consider when allocating melodic and harmonic material to instruments. Voice leading and balance, both in tonal colour and chordal structuring, should be the foremost priority. Spacing and instrumental doubling at the unison or octave, which is an inevitable part of orchestral scoring, have a resounding influence on the sonority and balance of a chord since they define the tonality through placing various degrees of importance on chord members (Piston 1969: 445–448).

4.1.5 Transpositions

At this point, I had not identified any situation where transposition of the music (other than enharmonic transposition) or key changes seemed necessary as a solution to problems in the orchestration. I foresaw that most problems in translation from the piano to orchestra would be encountered in the more dissonant and chromatically involved Preludes. However, I did not believe transposition would be beneficial in this case.

4.1.6 Time signatures and tempo markings

All but two of the Preludes have conventional times signature. Although *Prelude 19* passes through various unconventional metres, the progression is at a comfortably slow pace. Therefore, no changes were predicted. *Prelude 23*, on the other hand, is written in the curious time signature of 6/8 + 1/2. According to Klatzow, this compound time signature represents a triple metre – asymmetrical, but triple nonetheless. The 1/2 division implies an elongated third beat. In the orchestration phase, I considered adopting a metre division that could aid in performance practicality, but still remain faithful to the triple metre pulse.

4.1.7 Musical texts

I resolved to try to keep all adaptations of the musical text to a minimum. Expressive and dynamic markings would be adhered to as far as possible, but in some instances dynamic markings could be adjusted slightly for orchestral balance, considering that some sections of the orchestra possess greater carrying power and dynamic force than others. Text indicating a change of auxiliary instrument, in addition to articulation and expressive technique markings, would also feature in the score.

4.1.8 Conclusion

The preliminary outcomes of the first stage had, at this point, indicated that the orchestration guidelines set out in the previous chapter offered reasonable boundaries that proved more helpful than cumbersome in the analytical phase. It remained to be seen if these guidelines would have the same effect in the orchestration phase. The interplay between artistic freedom and content preservation had also revealed various intriguing relationships that are discussed in further detail in the following chapters.

4.2 Reflection-in-action

4.2.1 General observations

At this point, I had concluded the second phase of this project. This phase comprised the physical act of orchestration and the continuous reflection on the orchestration process. The reflection, as previously noted, involved reflective note taking and the contemplation of various notions of artistic freedom and content preservation. The final objective was to produce successful orchestral interpretations of Klatzow's *Preludes*, which adhered to the prerequisites of my proposed methodology as well as the orchestration guidelines established earlier.

The most noticeable and inevitable use of artistic freedom occurred very early in the process. My intention for the orchestrations was for them to be a complete set or suite. Therefore, the title of the set cannot be *24 Preludes*, as I only orchestrated six Preludes from the entire work. I changed the title to *The Last Six Preludes*. As a matter of pragmatism, the bar numbering could not start at number '589', as is the case in the piano score, but rather number '0' for the upbeat and '1' for the first full bar. Finally, I added rehearsal marks at junctions of major textural changes or at transitions to new material, which could be helpful in a hypothetical performance. Changes such as these happened occasionally and are largely cosmetic. Regarding the use of artistic freedom and the aim of content preservation, the most noteworthy relationships encountered during the second phase of this study are discussed below. The musical excerpts provided in this section for demonstrative purposes are often condensed to conserve space and thus do not include all the elements of the final orchestration. Some instruments that are not relevant to the discussion are therefore omitted.

4.2.2 Texture and *timbre*

Prelude 19

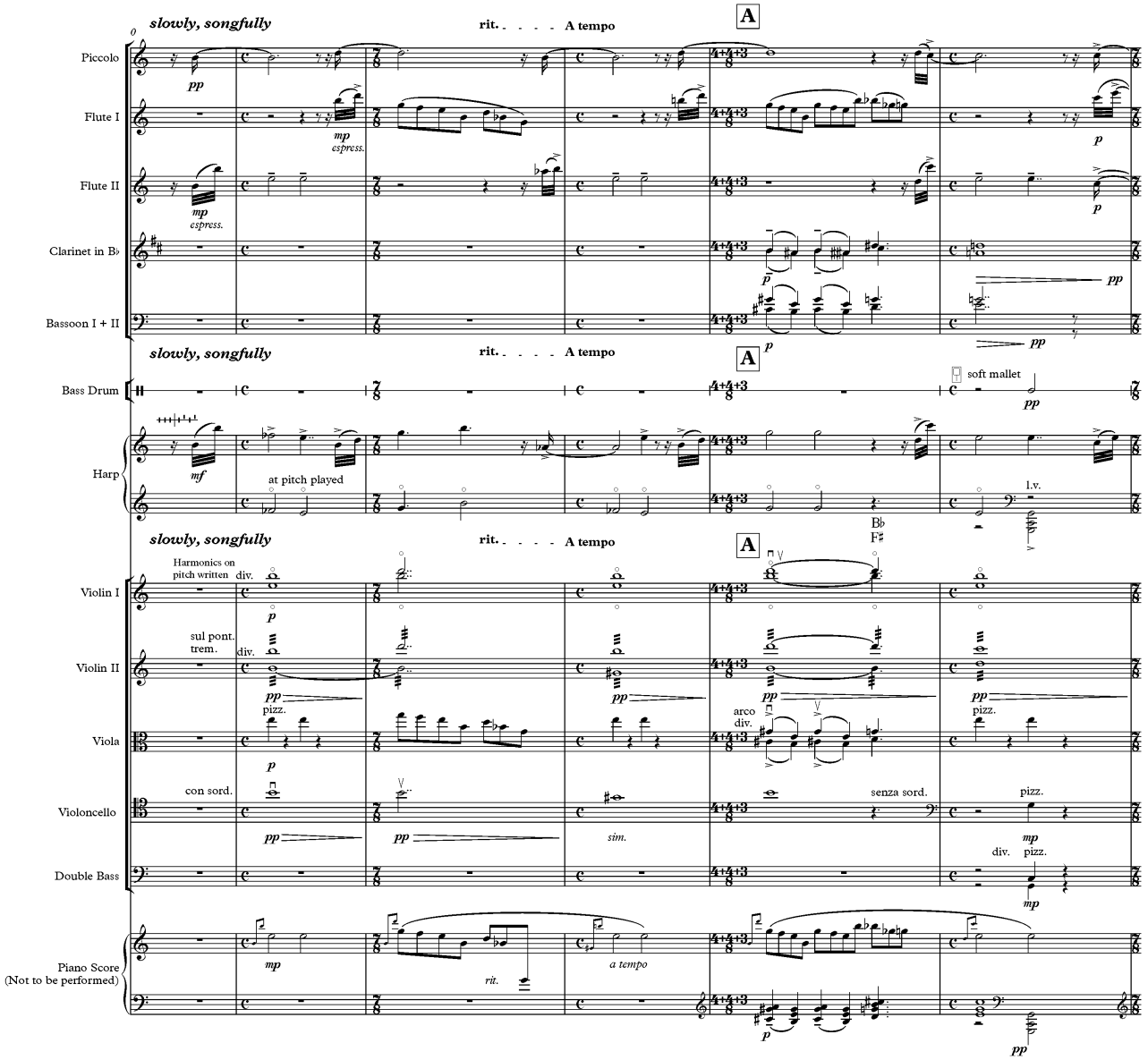
The subtle nuances in *Prelude 19* proved more elusive than anticipated. The exposed melodic material is the defining feature of the Prelude. As such, a very unexceptional orchestral rendition would only employ a single melodic instrument or instrumental combination on account of the piano version assuming the same basic *timbre* throughout. Therefore, *timbre*, and by extension instrumentation, remained a principal concern in the orchestration.

My original strategy was to consider the form structure of the Prelude, which I interpreted as call-and-response in the formal analysis and accordingly assigned contrasting *timbre* combinations to the 'call' or bell motif and the 'response' (the tail end of the phrase). The strategy proved to be largely unsatisfactory since it resulted in a pointillistic product almost akin to *klangfarbenmelodie.* The subsequent fragmentation of the material did not suit the melodic character of the music. Nevertheless, thematic development through *timbre* alteration remained an effective device – but at a more gradual pace. Contrast in *timbre* seemed more appropriate when applied from phrase to phrase than from measure to measure. My new approach was also compatible with the form structure intended by the composer, which consisted of a theme with a set of variations. In the orchestration, I contrasted the tonal colour of each variation with the previous one, while keeping certain elements constant. Although the variations do not contain the same instrumental configuration throughout, I believe a sense of unity is still maintained and thematic development is achieved.

I mentioned previously the experimental method of orchestration where the overtones spectrum that defines the *timbre* quality of the piano is determined and then artificially recreated with strategic instrumentation, in an effort "to make the orchestra sound like a piano". Although this method proved to be too difficult to realise within the scope of this project, my orchestration ideas were still significantly influenced by the concept of resonance in *Prelude 19*. A working example is my treatment of primary melodic material, of which the 'bell' motif was particularly significant. To insure continuity in tone in the opening statement of the theme, the material interchanges between a pair of flutes in their mellower middle registers. The pitch of the ornamental notes is prolonged by the piccolo to account for the effect of the pedal in the piano.

To simulate the percussive attack of the piano, I doubled at the unison, the flutes, harp and violas playing a gentle *pizzicato*. Combining a regularly articulated note and an octave harmonic note on the harp further enhances the bell quality of the motif as well as the simulation of the piano attack and decay. Harmonic notes are required here because of their clear resonance. The tuning of the harp also posed some challenges. Flat keys are more resonant on the harp as the pedals are at their most relaxed position, and the strings therefore have the least amount of tension (Goss, 2015: 110–111). I prefer the enharmonic equivalent of pitches in this instance because of the greater resonance. It is also useful to play the bell motif first on the enharmonic pitch of F♭ then on E in order for the consecutive notes to resonate freely without being muffled (stomped) by direct repetition.

Figure 7: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 19*, measures 0–5



In the same example, I added pitches that are implied and sustained by the pedal. These pitches are represented in the first violins as natural harmonics, in the tenor register of the muted cellos, and as an unmeasured *tremolo* in the second violins with *sul ponticello* bowing (near the bridge) that produces a very distinct colour (Adler, 1989: 36). Through dynamic variation the decaying effect is also reproduced. Although the instrumentation and articulation are altered for every variation and other textural layers of harmonic support or accompaniment are added, the function essentially remains the same. The combination of different timbral effects, articulation and instrumentation, as well as calculated prolongation of notes, creates a perceptibly thicker texture that deviates from the inferred texture of the piano score. It is hoped that this approach coincides with Klatzow's characteristic 'harmonic field' texture discussed earlier.

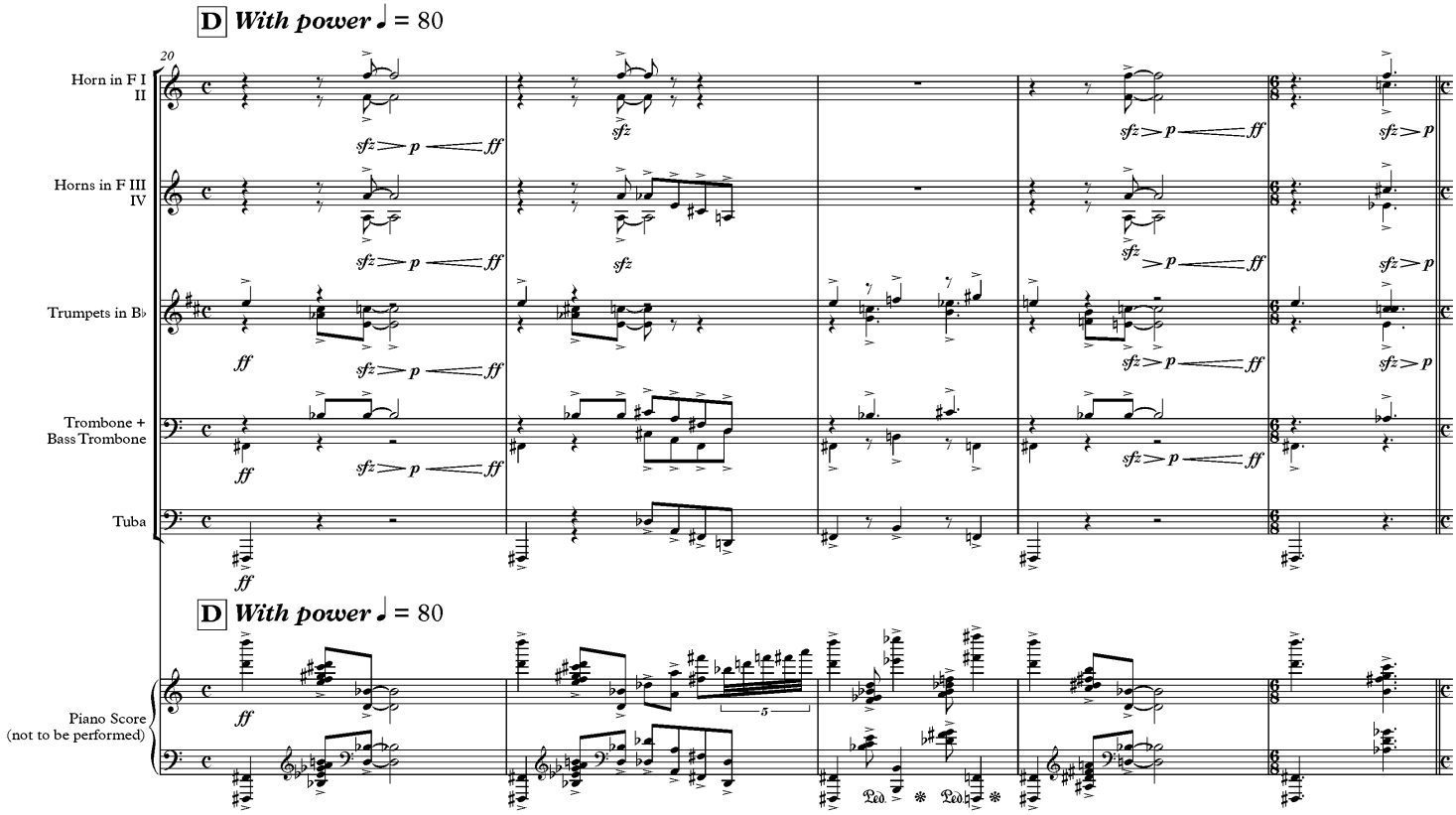
Prelude 20

Contrary to the delicacy and exposed nature of the melodic material of *Prelude* 19, which required a particular approach to scoring, the thematic content of *Prelude 20* is fundamentally different as it involves an enormously thick and concentrated texture. In the orchestration, I relied heavily on timbral contrast between the textural layers for enhanced intelligibility. As noted, the thick texture of the A section consists of three textural layers that I hesitantly classify as foreground (primary melodic material), middle ground (secondary melodic material) and background (accompaniment). The three layers carry nearly the same dynamic weight and translate as different *timbre* combinations in the orchestration.

Due to the dynamic force of this Prelude, I did not take the resonance of the pedal into account in the same way as the previous Prelude. I reasoned that the thick texture and heavy instrumentation would have a similar acoustic effect and that too much note prolongation would affect the clarity of the textural levels.

In the A section, the background element (accompaniment) consists of a chord in the middle register with a longer duration. For this chord, a *forte-piano* attack combined with a *crescendo* in the brass simulates the developing resonance of the piano chord. I used the same approach in the reprise (Section A^1), although with the added tension of stopped notes in the horns and *cuivre* indication for an exaggerated 'brassy' character in the other brass instruments. This allows for some timbral contrast and thematic development between the two sections.

Figure 8: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 20*, measures 20–24



The texture of Section A is juxtaposed with the agitated momentum of Section B with its noticeably thinner texture. Section B contains only two parallel horizontal levels. My aim was to make a clear aural distinction between the two levels. I exploited the agility of the string section for the rapid execution of the primary melodic material, while the slower advancing secondary melodic material interchanges between lower pitched instruments such as trombones, bassoons and the bass clarinet.

An overarching *crescendo* is further implied in the texture with the additions of more instruments, with octave doubling in the most secure ranges. The thematic material and instrumentation gradually progress towards an orchestral *tutti* that is fully realised in the reprise of the A section (See Figure 9 on page 44).

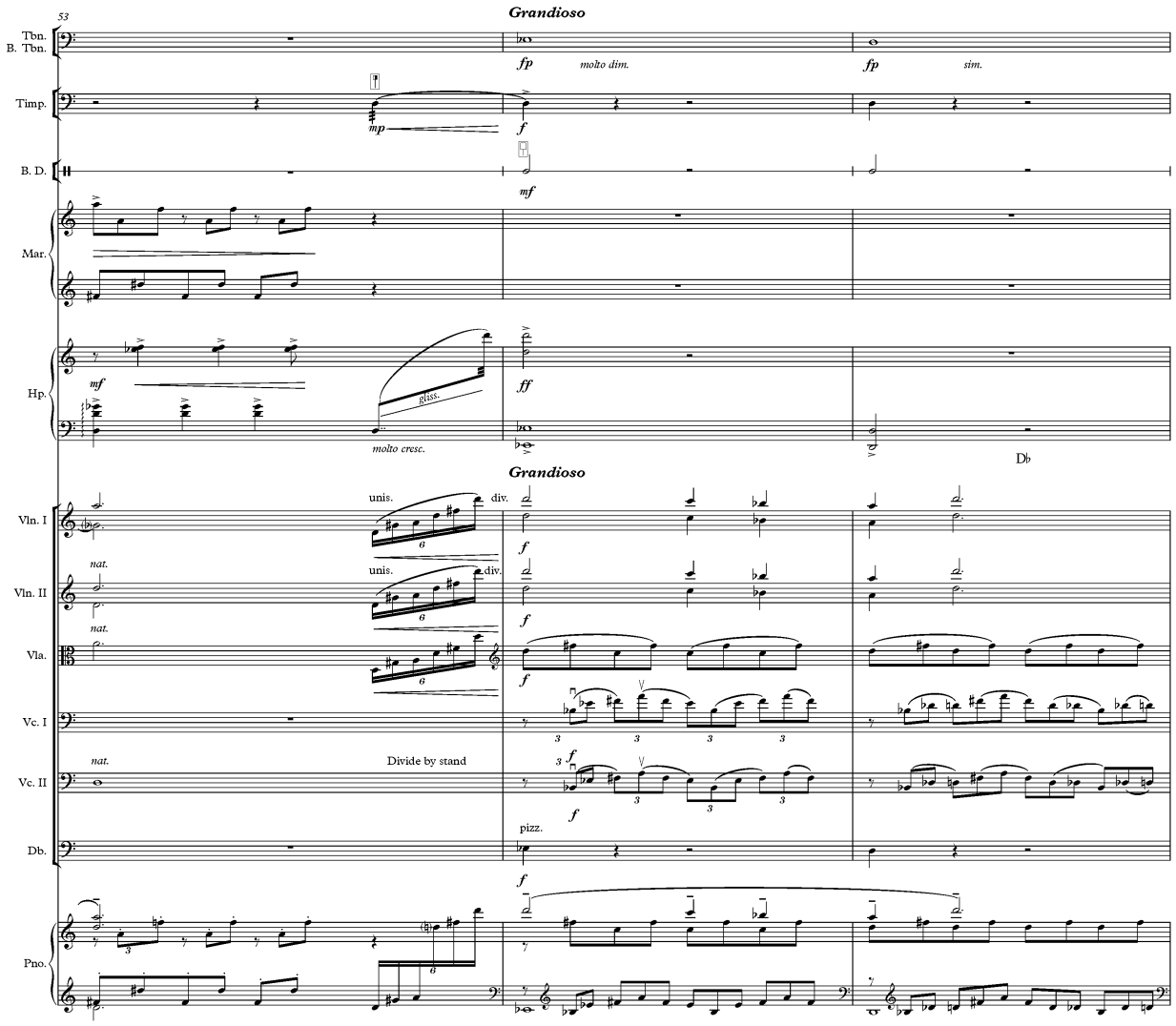
Figure 9: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 20*, measures 25–28

Prelude 21

In *Prelude 21*, textural contrast proved to be a valuable driving force in its thematic development. Even though the material of the middle section is highly derivative of the primary thematic material, I decided to amplify the textural contrast between the main sections of the Prelude in the orchestration more than the level apparent in the piano score. To make this distinction, I shifted the melodic emphasis from the winds in the A section to the strings in the B section. The composer provided no dynamic indication or expression mark, which left ample room for artistic freedom. At a lower dynamic level, the material suggests a contemplative and melancholy mood. However, the four-tiered musical texture implies a broader stately atmosphere that I strove to express in the instrumentation. The resonance of the bass pedal point in this section also required careful thought. A prominent attack is achieved by the combination of *pizzicato* double bass, *timpani*, bass drum and octave doubling in the sonorous lower register of the harp. *Forte-piano* trombones imitate

both the pitch sustain and decay. The same *forte-piano* approach is used in the double bass, combined with cello triple stops in the reprise of the A section.

Figure 10: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 21*, measures 5–55



Prelude 22

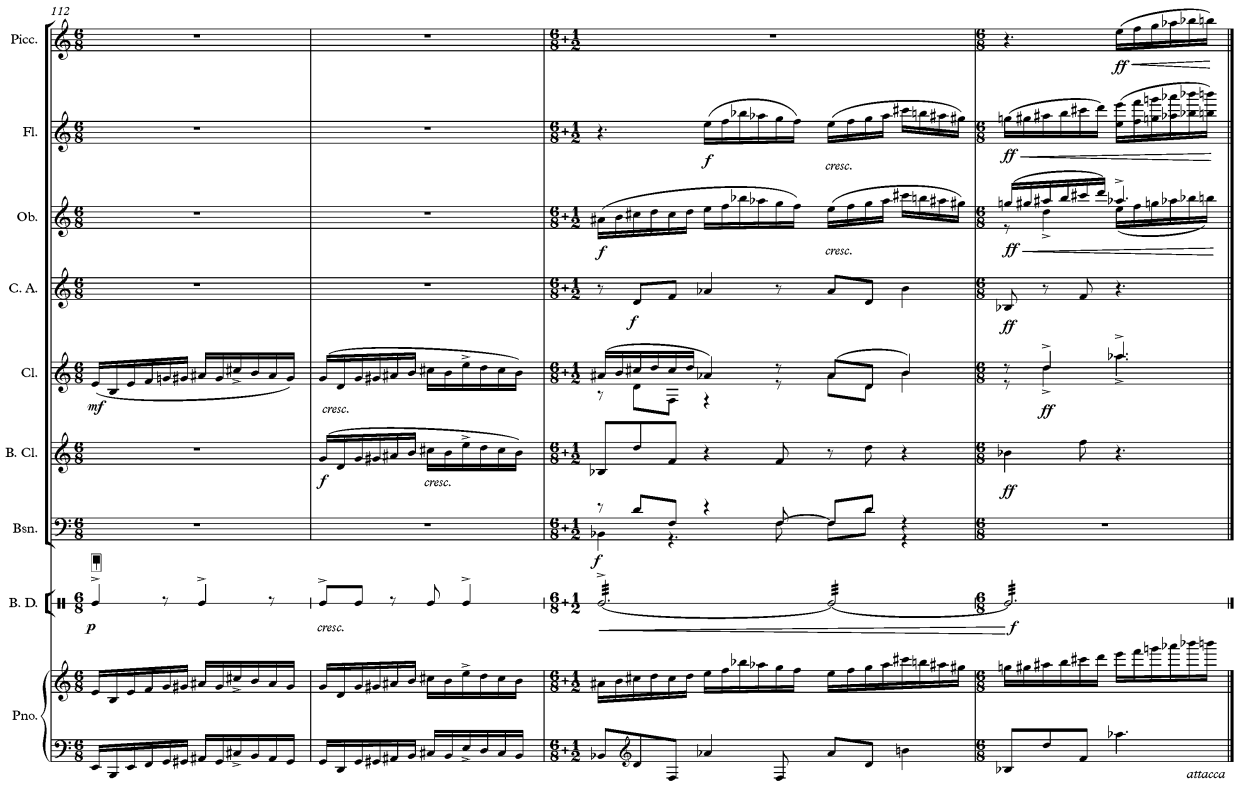
When Klatzow described this Prelude, he characterised it as two opposing elements (two distinct types of material) that gradually reconcile and ultimately settle into a combined, congruent entity. My aim with the orchestration was to facilitate this reconciliation so that it remains a defining feature. In the previous phase, I identified two possible approaches. One approach would be to keep the instrumentation constant and let the conflict in the thematic material naturally dissipate – for instance scoring only for string ensemble. However, the option that seemed to me structurally more interesting and appropriate for this project was to employ two contrasting *timbre* combinations that I constantly reorchestrated until the

instrumentation integrated into a harmonious whole. Since texture in this Prelude is directly proportional to instrumentation, I will elaborate more on the subject under the instrumentation section below (See Figure 20 on page 56 and Figure 21 on page 57).

Prelude 23

The predominant function of *Prelude 23* is to escalate tension and to build up impetus towards the final Prelude. There are various factors at play that ensure this escalation. Firstly, the asymmetric triple time is unremitting and promotes anticipation together with a gradual *accelerando* from the rather relaxed initial tempo to the brisk semi-quaver runs in the final four bars. The rhythmic continuity communicates a militaristic tone. I chose to amplify this character within the instrumentation (see instrumentation section below for further elaboration). Secondly, the Prelude constantly modulates chromatically to higher tonal centres, which immediately conveys a sense of urgency. Finally, at the three climactic points identified in the form structure, *crescendos* and *diminuendos* imply a tidal ebb and flow that translated well when I added and omitted instruments to the texture in the same manner. The final climactic run spans a full six octaves that I managed to apportion and dovetail as envisaged in the previous phase.

Figure 11: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 23*, measures 112–115



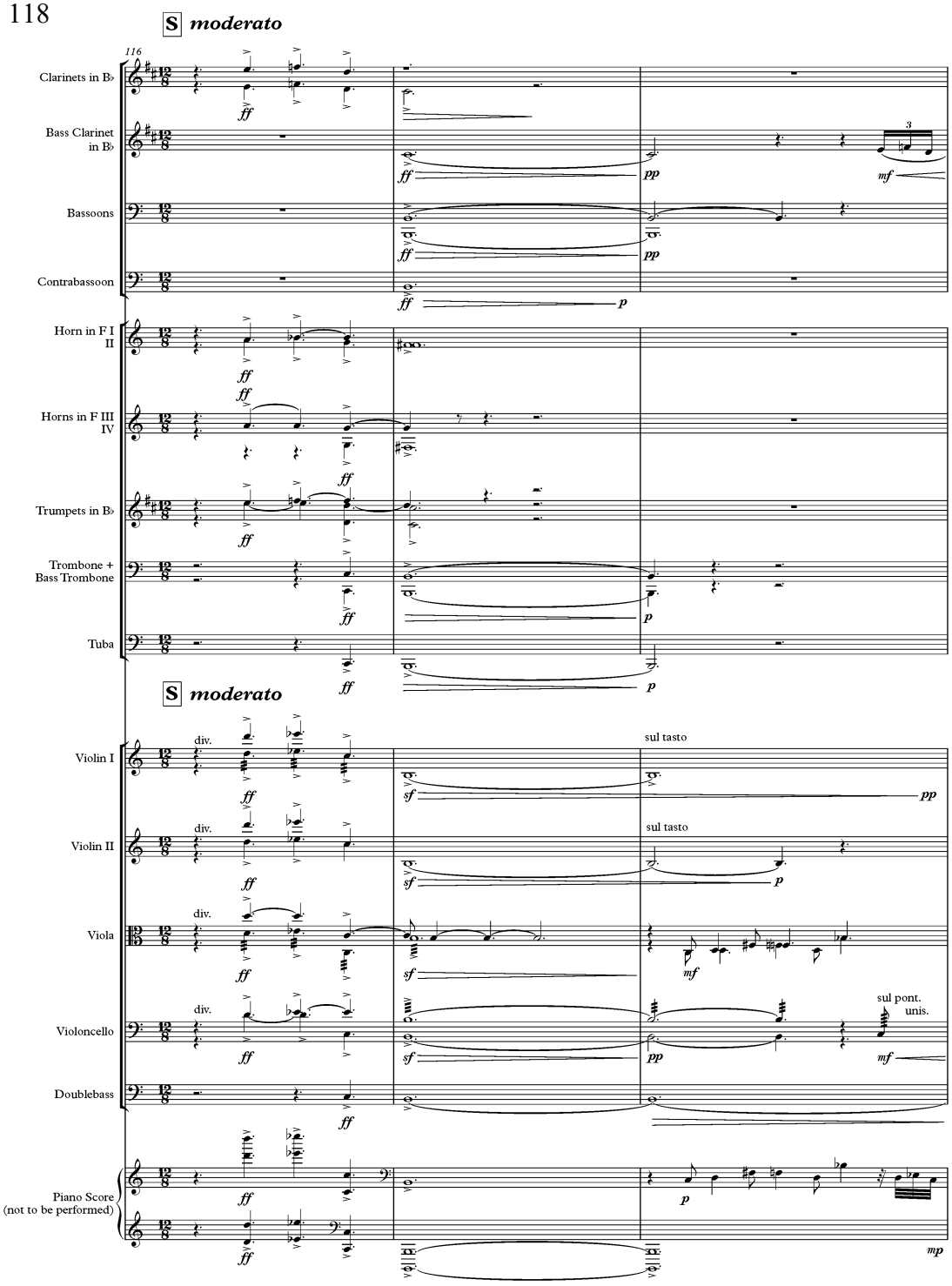
Prelude 24

In the formal analysis of this Prelude I identified a theme and variation structure, which proved an effective device for enabling contrast in the *timbre* and instrumentation. Each variation suggests a novel character and contrast to the previous. I aimed for an effective measure of contrast between every variation in the orchestration. I have noticed that I employed a much greater degree of artistic freedom and ultimately a freer approach towards the orchestration guidelines in the final Prelude, which I would argue works in service of effective scoring and content preservation rather than functioning as arbitrary additions to the musical content.

The final Prelude opens with a grand statement of the 'DSCH' motif that covers the most extreme registers of the piano. Almost a full orchestral *tutti* with octave doubling is employed to represents all the registers used in the piano statement of the motif, but some support in the middle register was also needed for greater balance. In the piano score, a triple octave in the bass register anchors the tonal centre of 'B', which relies on the resonance of the thicker, heavier bass strings of the piano in combination with the sustain pedal. In the orchestration, I emulated the sound envelope of the 'DSCH' motif by strategically elongating notes in different instrument groups, which then taper off dynamically in succession. I utilised the most resonant registers of each instrument (where possible), as well as reinforcement from the percussion section for this forceful statement (See Figure 12 on page 48).

In the extract below, I layered different articulations on the same pitches. The combination adds to the tension and the emphasis of the opening 'DSCH' theme. For instance, the upper strings are respectively distributed into bowed tremolo and regular accented notes on the same pitches. These pitches are also elongated and dovetailed to account for the effect of the pedal on the piano. The strength of the strings then dissipates into *sul tasto* bowing as a simulation of the sustaining resonance and decay after attack.

Figure 12: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 24*, measures 116–118

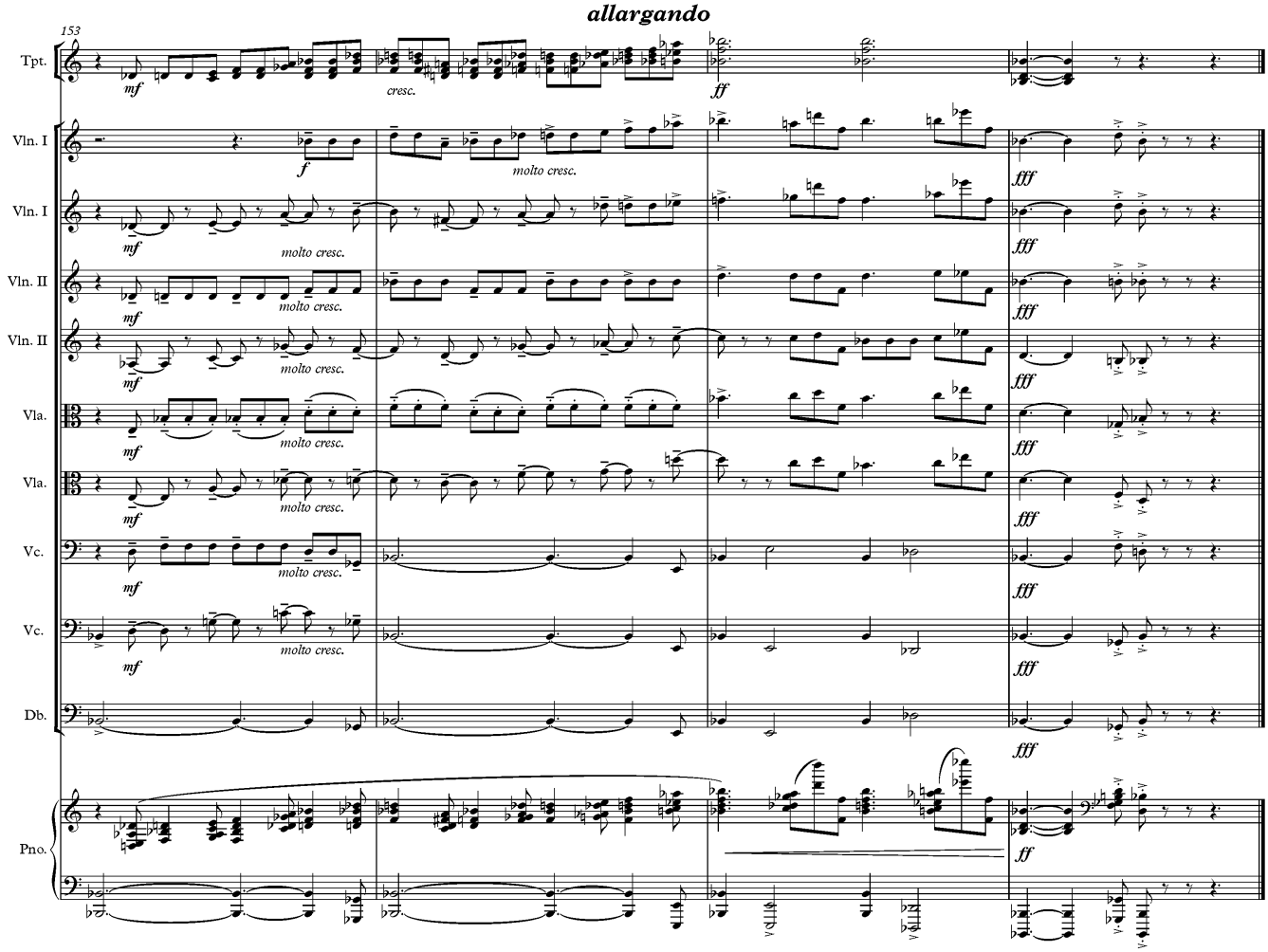


Numerous transformations of the ‘DSCH’ motif build up to the first climactic point in measure 125. Dynamic variations such as *crescendos* are embodied in the texture in the form of instrumental layering. The *crescendo* towards the first climactic point is not only accentuated by the addition of instrumentation, but also by agitating the overall *timbre*: octave doubling in the winds, tension of the higher registers of the bassoon and cellos, active

percussion, *sul ponticello* unmeasured *tremolos* in the strings – all of which contribute to the excitement. As the climax weakens the instrumentation is dispersed and the texture thinned. This process is then repeated for every climactic peak, albeit with different instrumentation and articulation to insure the desired level of timbral variance (See measures 122 to 126 in the final score provided as an appendix).

The closing theme, or final variation contains two climactic peaks; the second being more energetic and powerful, considering that it is the final conclusion to the 24 Preludes. The degree of finality and momentum is amplified with a repeated quaver figure in lieu of block chords in the strings and then doubled in the trumpets. This creates the illusion of an *accelerando* or a quickening of the pace. The strings are split into nine parts, while a similar strategy of instrumental layering is used to produce an artificial *crescendo* towards a heavy and thick-textured *tutti* at the end.

Figure 13: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 24*, measures 153–156



4.2.3 Instrumentation

It is a challenging task to separate the component of instrumentation from the other parameters of this study, since virtually every other parameter is interlinked and contingent on the choice of instrumentation. The individual tone quality of each instrument within a melodic capacity, as well as the collective *timbre* and balance of the ensemble, was the primary focus here.

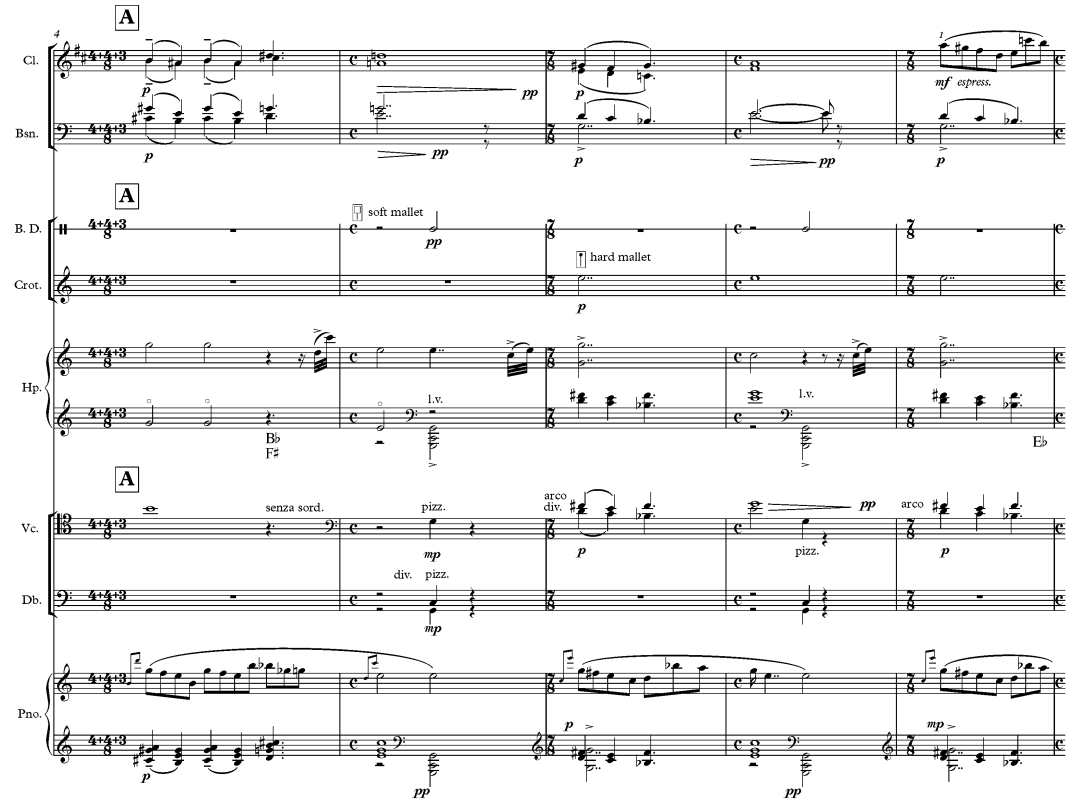
Prelude 19

The instrumentation of this Prelude, especially regarding the opening theme, has already been briefly discussed under 'Texture and timbre' above. My objective with this Prelude was to employ sufficient timbral contrast by means of instrumentation and shifting articulation, while still preserving the structural integrity. The harp functions as a 'constant variable' in the Prelude – although not always in the same capacity. Other instruments are added or omitted for contrast in tone colour between the variations. While the harp's serene quality is most suitable to convey the character of the Prelude, the versatility of its range offers further practical application. In the first and subsequent variations, the role of the harp is distributed among primary melodic material and harmonic support.

In the excerpt below (Figure 14 on page 51), I combined the reverberant bass strings of the harp with cello and double bass *pizzicato,* and the deep rumble of a bass drum for a projecting, yet gentle pedal chord. In some instances, I deliberately used the weaker registers of instruments for harmonic support, as these registers are less intrusive in delicate passages.

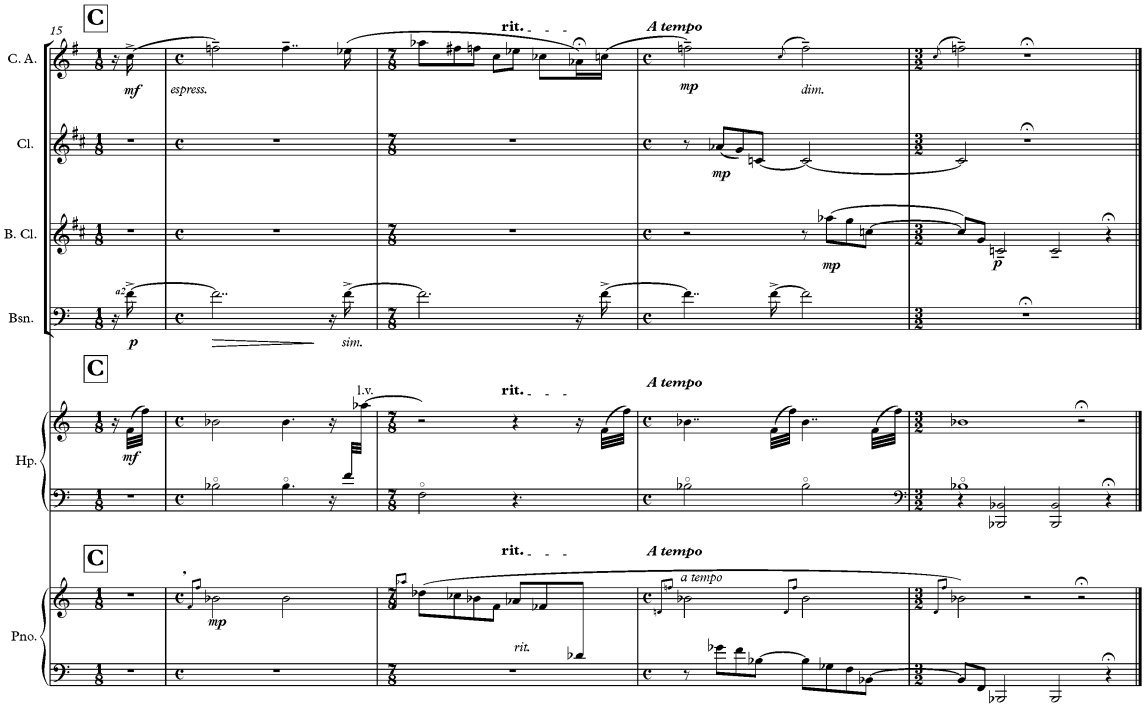
Also seen in Figure 14 (page 51), the throat tones of the clarinet are more translucent, and in combination with the higher register of the bassoons, a very delicate harmonic accompaniment is achieved (Piston, 1969: 169). In later passages, these instruments are placed in their most secure ranges for more prominent roles.

Figure 14: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 19*, measures 4–8



The weaker registers are not well suited in other situations. In the final variation, the tone colour of the clarinet is preferred, but the primary melodic material is also situated in the 'throat' register, which is notoriously difficult to balance – especially in more exposed parts (Goss, 2015: 32). As seen in figure 15, the melody is instead given to the *cor anglais.*

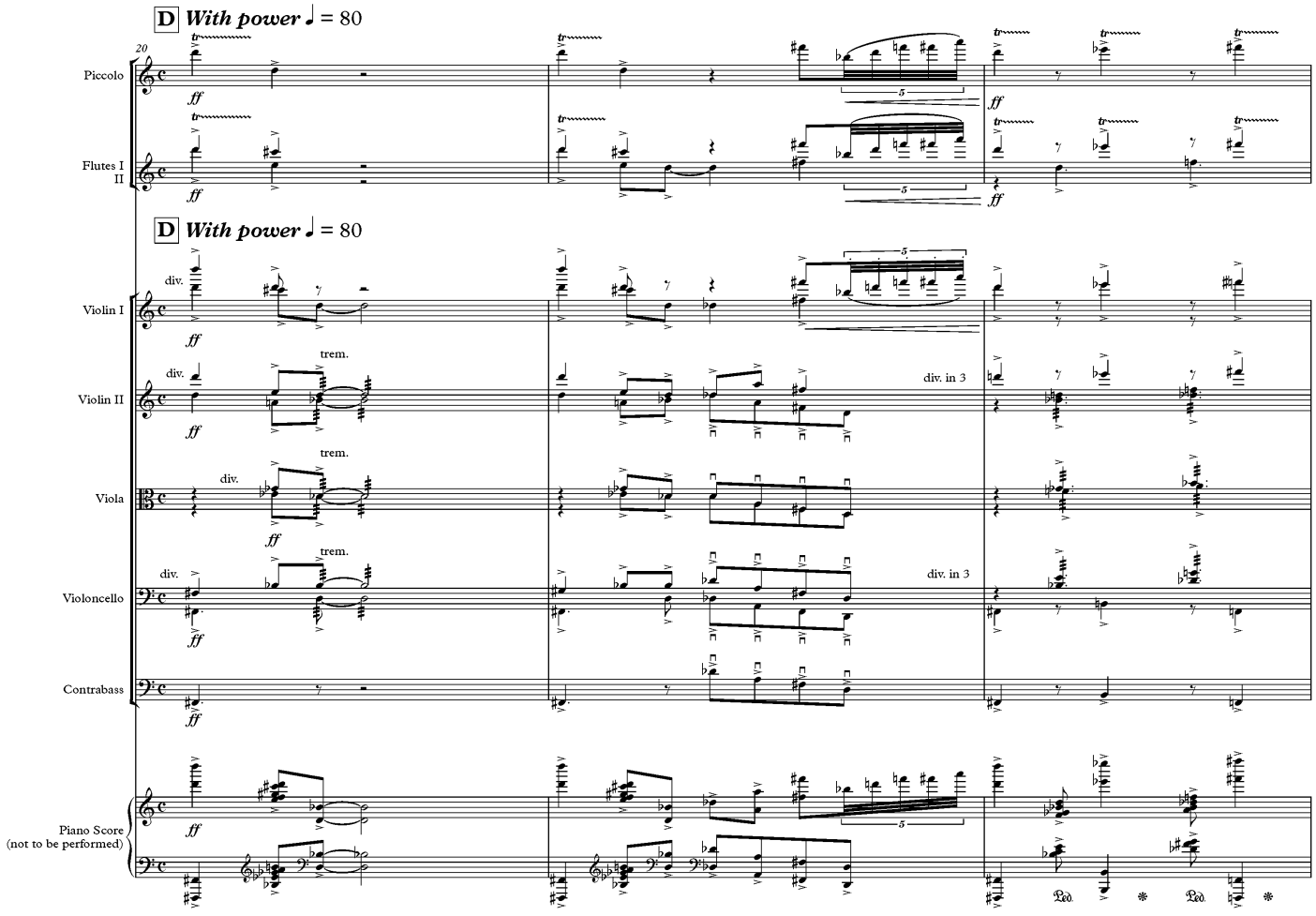
Figure 15: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 19*, measures 15–19



Prelude 20

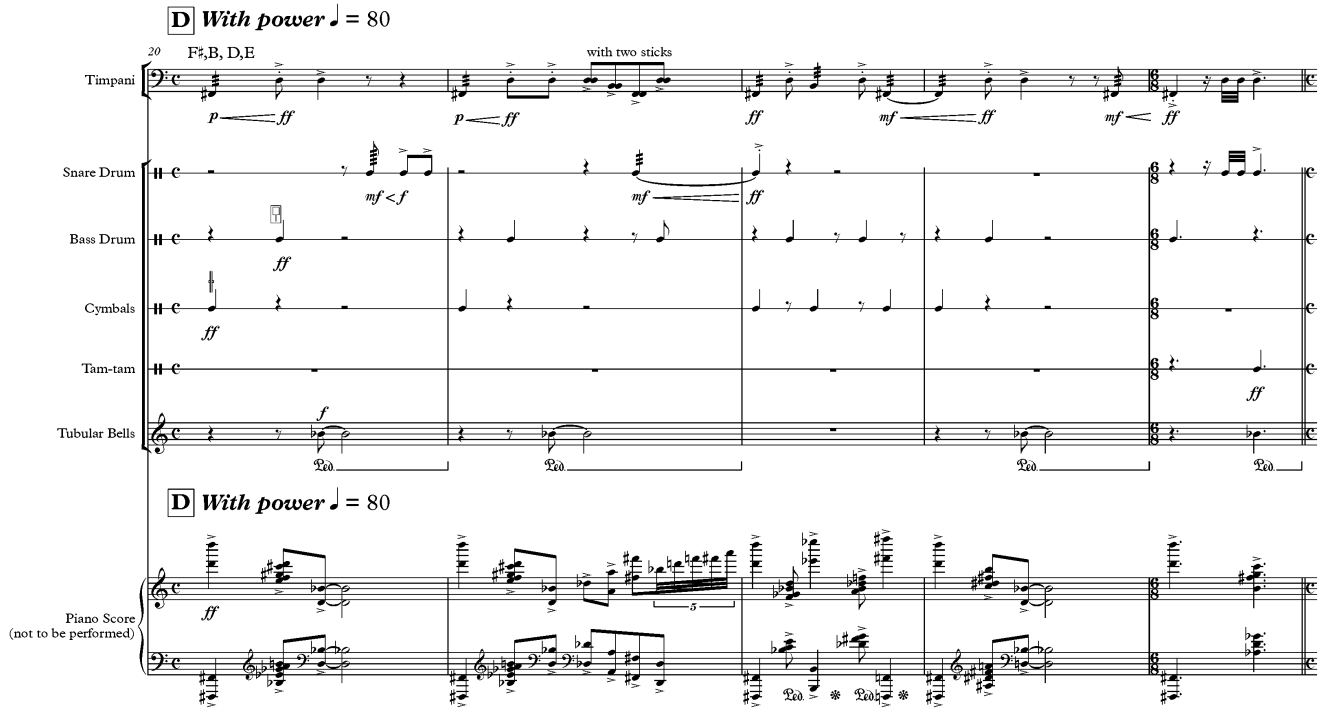
In order to achieve adequate levels of colour variation and contrast, I orchestrated *Prelude 20* with extensive and denser instrumentation. The character and intensity of this Prelude implies that the percussion and brass sections respectively, should receive a more prominent role. I also employed auxiliary instruments (extensions of families) such as the piccolo, *cor anglais* and bass clarinet to a greater degree. Almost all the instruments used are actively engaged throughout the entire Prelude. When an instrument features in more than one textural element, it utilises different techniques or articulation for the maximum level of contrast between the layers. In the following example, a clear distinction is made between the foreground, middle ground and background with the use of different articulation by the strings (accented bowing followed by unmeasured *tremolo*) and flutes (trills on pitches and regular accented notes).

Figure 16: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 20*, measures 20–22



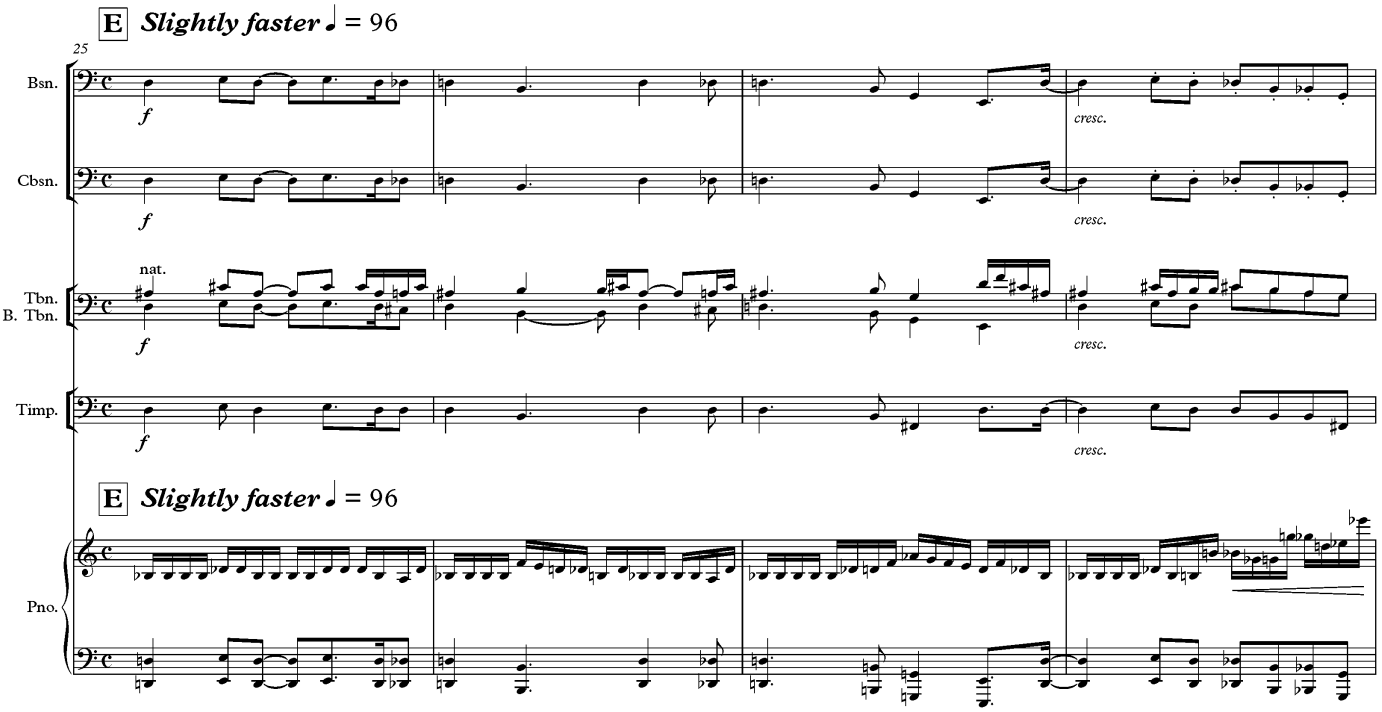
The percussion section especially amplifies the forward movement and energy of this Prelude. At least three percussionists, apart from the timpanist, would be needed in a performance. As a matter of artistic freedom, I added rhythmic material in the percussion part that is not seen in the original score but that offers interesting and idiomatic parts for the players. Arguably, the addition of the material does not diminish the character or the expressive intent of the composer. The excerpt below showcases the extensive use of the percussion. The rhythmic motif in the snare drum is especially striking as it is set against a static partial *tutti* chord in the rest of the orchestra.

Figure 17: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 20*, measures 20–22



Another example of artistic freedom involving percussion can be observed in the tuning of the *timpani*. Although *timpani* are considered as definite in pitch, these pitches are ambiguous enough to allow a difference in a semitone to the implied pitch and still be heard at the correct pitch in an ensemble. This allows for economy in usage of the available pitches without needlessly retuning. The advantage becomes less effective in the middle to higher registers (Goss, 2015: 92). Notice the pitch difference between the *timpani* and the other instruments in the secondary melodic material of the B section.

Figure 18: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 20*, measures 25–28

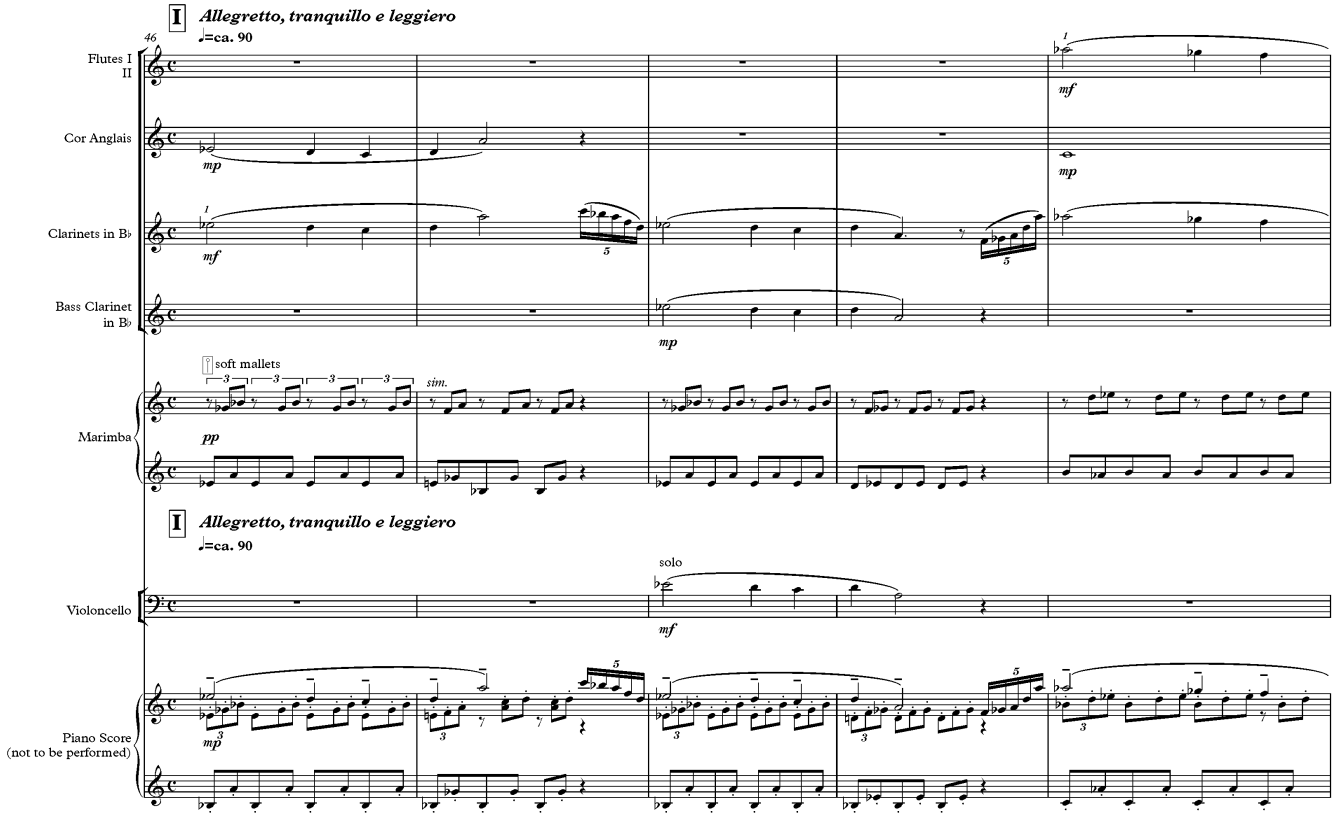


Prelude 21

As noted in the previous chapter and in a sharp divergence from *Prelude 20*, melody is yet again the main focus of this Prelude. In order to retain the conversational character of the thematic material, I kept the main melodic instrument constant. However, I subtly reorchestrated each phrase to avoid a monotonous soundscape and to promote a variety of tone colour. Solo clarinet remains the principle melodic instrument throughout the A section and it creates an organic flow from one phrase to another.

In the first phrase, the melodic material is doubled an octave lower by *cor anglais*, in the second phrase by bass clarinet and solo cello, the third phrase by flute at the unison and in the final phrase by flute, oboe and first violins. The middle ground and background material is allocated to marimba, bassoons, horns and *a punta d'arco* strings (at the tip of the bow), which provide a light accompaniment to the melodic material. I introduced the marimba to the instrumentation partly because of its efficacy as a percussive element, but also as a tribute to Klatzow's fondness for the instrument (See Figure 19 on page 55).

Figure 19: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 21*, measures 46–50



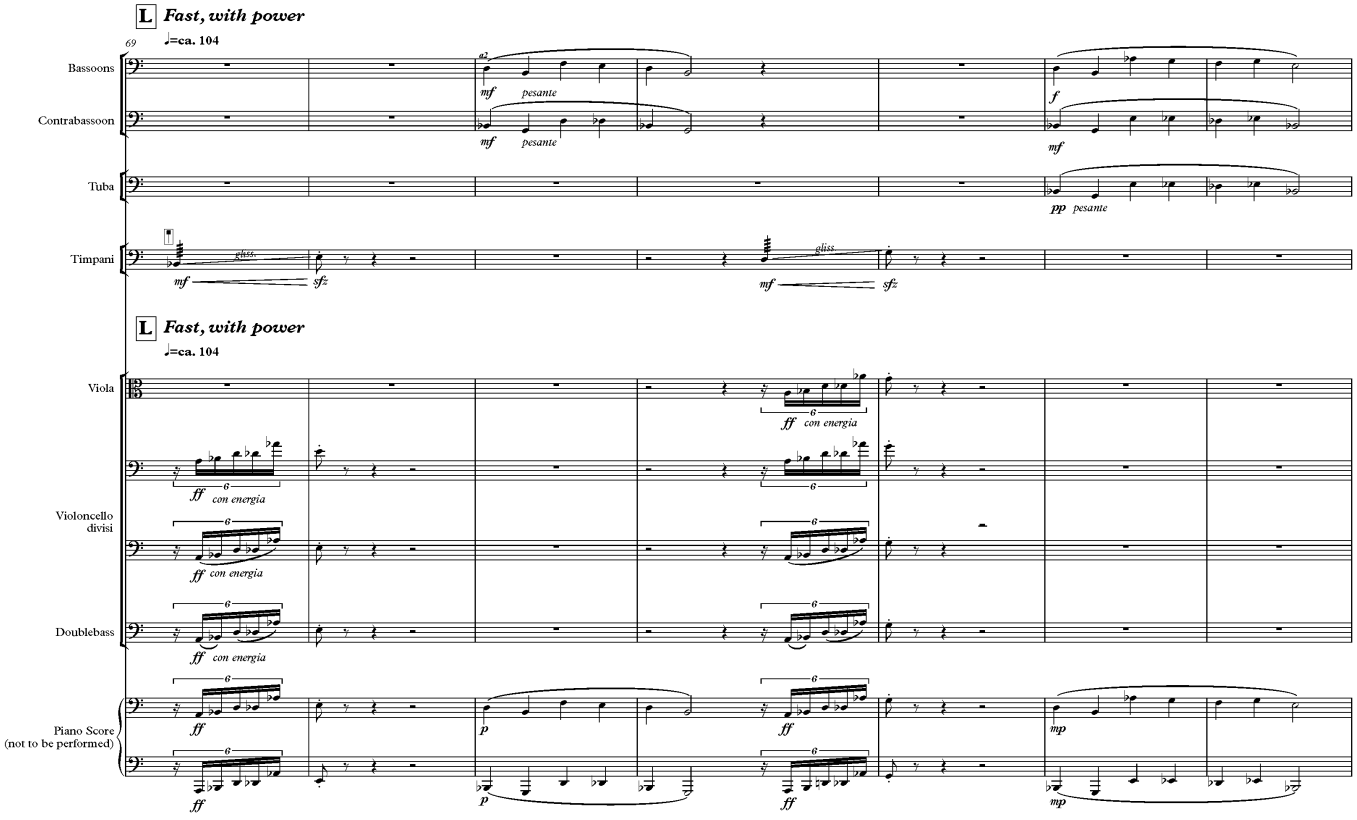
In the B section, the focus shifts to the string section as the primary melodic material is given to first and second violins in a very bright octave doubling, while the secondary melodic material is given to violas and divided cellos.

Prelude 22

Following the second phase, I have amended the formal analysis of *Prelude 22* to contain two 'textural elements' rather than a 'call' and a 'response'. This amendment reflects the conflicting relationship between the two elements and their eventual reconciliation. I decided that 'textural element 1'– the rapid sextuplet motif formerly described as the 'call' – is best suited for the agile string section. I considered dividing the celli and violas into a further two lines (much like Violins I and II) and then splitting and apportioning the sextuplet figures into smaller, manageable fragments among these lines. I decided against it because psychologically the dovetailing appeared hazardous and would require more sectional rehearsals for the orchestra. Instead, I aimed to omit as many large leaps as possible by means of octave displacement of certain pitches. This approach would not alter the desired

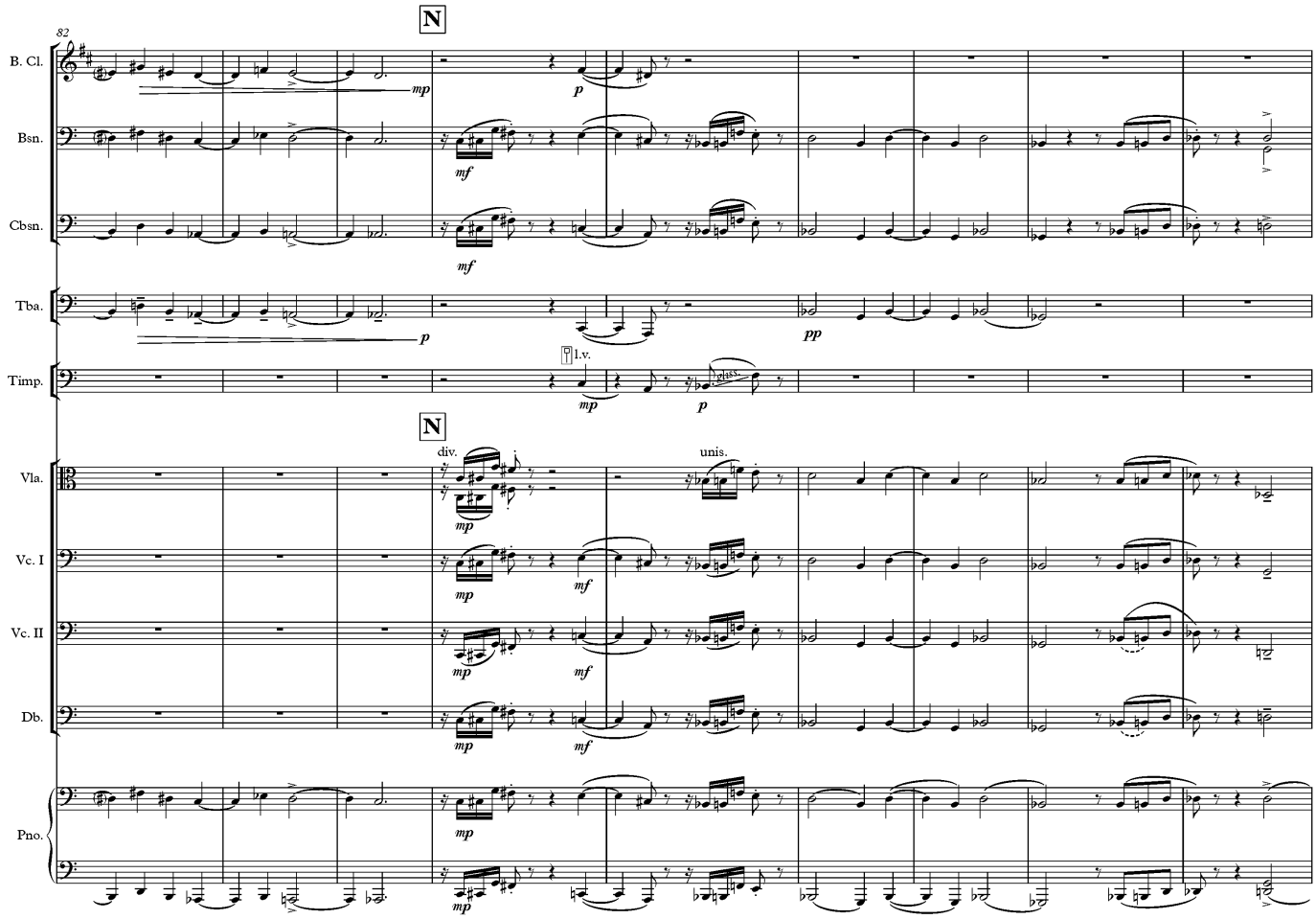
effect since it improves voice leading among the instruments. A colourful addition to the textural element is the *timpani* rolls combined with pedal *glissandi.*

Figure 20: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 22*, measures 69–75



The central *timbre* for 'textural element 2' is a pensive legato bassoon and contrabassoon line that move in parallel in variegated tenths apart. For every new entry of 'textural element 2', I decided to introduce another level of instrumentation, which functions as mediation between the two elements. In the first re-entry (measures 71 to 72), the contrabassoon line is doubled by *pianissimo* tuba. The bass clarinet then doubles the bassoon part in the second new entry (measures 74 to 75), which then overlaps with 'textural element 1' (measure 80) and continues in the final entry (measures 80 to 84). From this point on the thematic material begins to merge by alternating fragments of textural elements 1 and 2, and gradually omitting the mediating instruments – ultimately becoming a more homogenous texture. The resolution occurs in measures 89 to 94, where the material is doubled at the unison by low strings and bassoons (See Figure 21 on page 57).

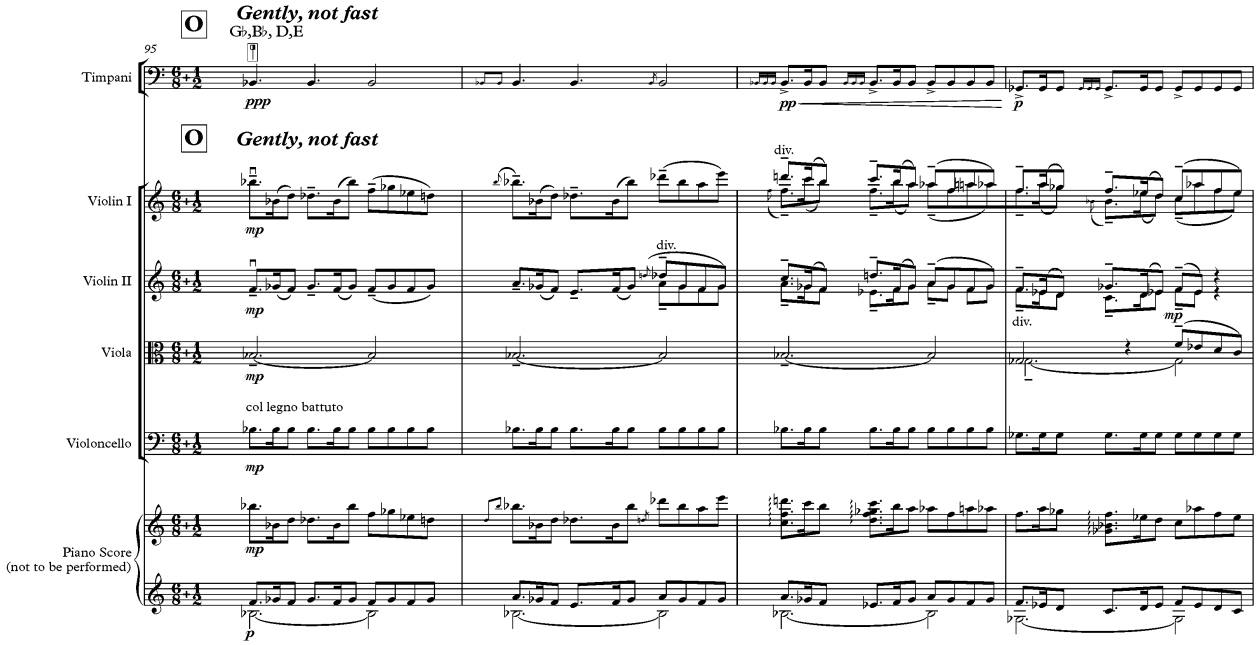
Figure 21: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 22*, measures 82–90



Prelude 23

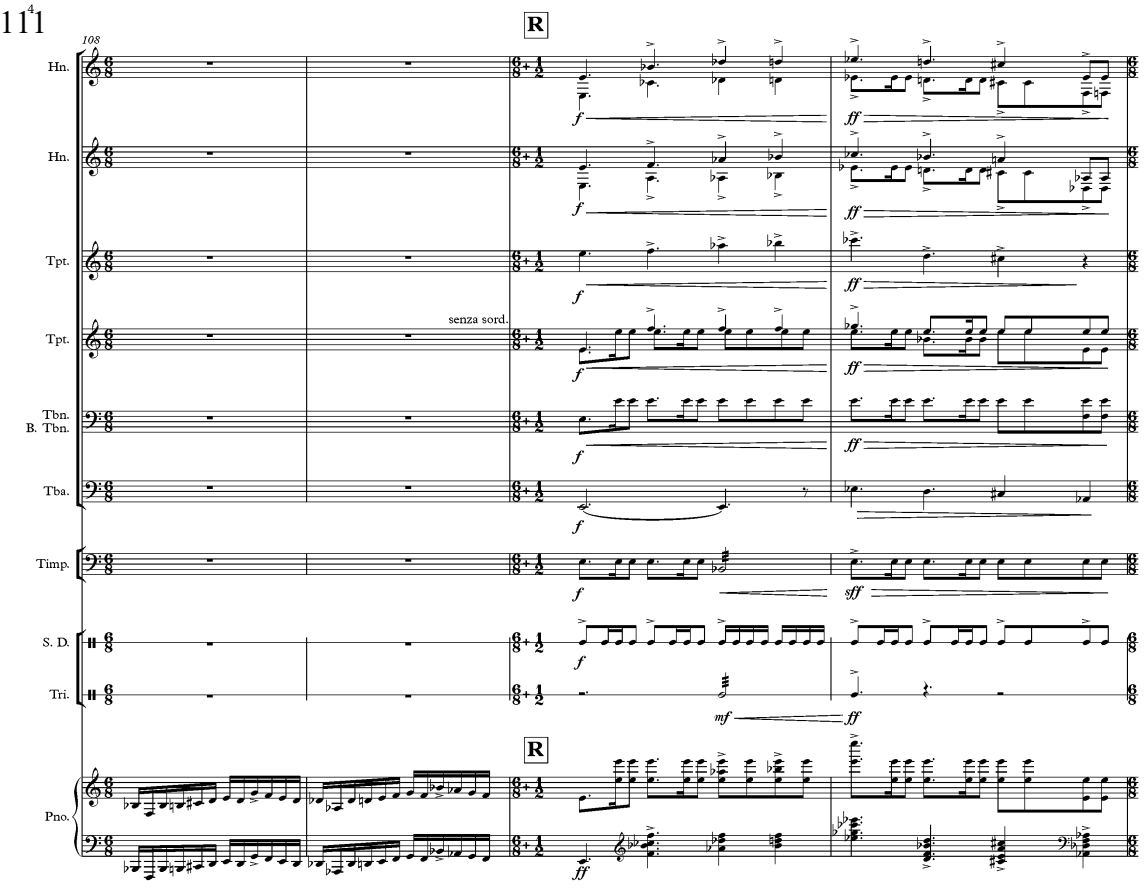
I assigned very specific roles to the percussion section in *Prelude 23* to amplify the integral rhythmic and metric components of the music. However, the percussion section is not the main focus in the orchestration, although it adopts a highly supportive role. The *timpani* initially underpin the asymmetric triple beat on a very low dynamic level in measures 95 and 96, while simultaneously imitating the arpeggiated chords and ornamental notes in the melodic line. The middle ground and background material is reinforced by the percussiveness of the *col legno battuto* strings combined with *naturale* bowing, which also functions as simulation of the distinctive piano *timbre*. Later, the *timpani* emphasise the characteristic dotted rhythm that prompts the forward motion (See Figure 22 on page 58).

Figure 22: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 23*, measures 95–98



The unmistakable military character of the snare drum with snares engaged enhances the tension of the dominating brass section flourish. It also involves a rhythmic motif that is not present in the original music. The same moment is further enhanced with tremolo on the triangle combined with a roll by the *timpani*.

Figure 23: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 23*, measures 108–111

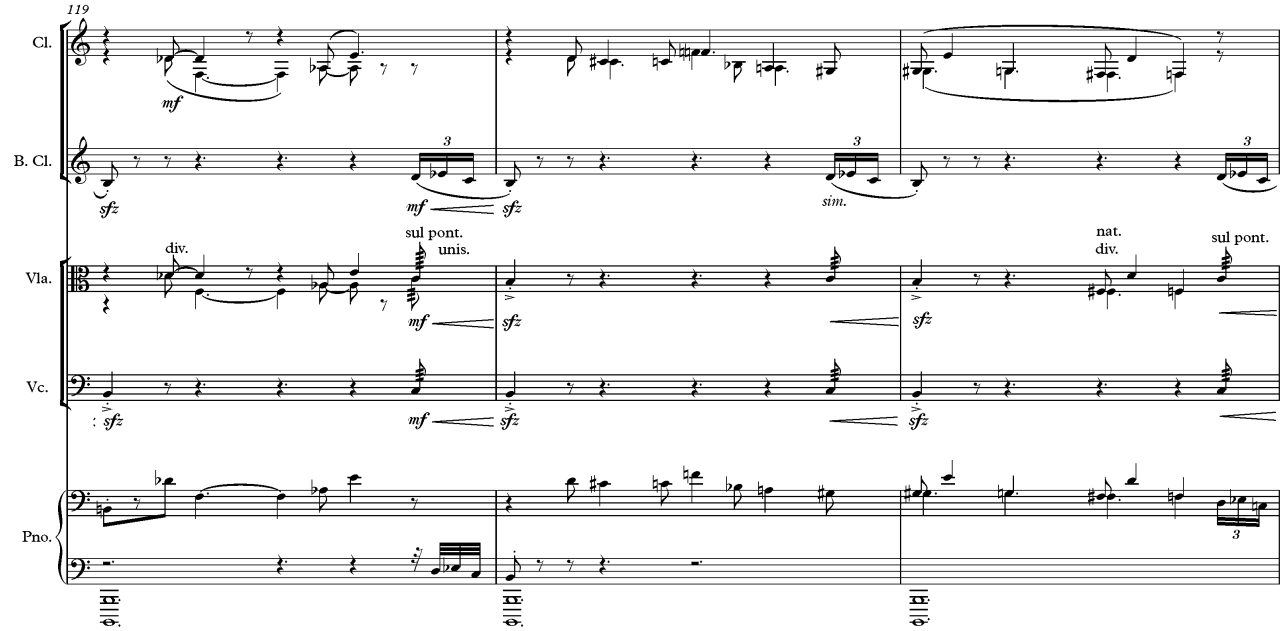


The solitary entrance of the bass drum in the final run towards the end lends a foreboding or ominous quality to the thematic material, while the suspended cymbal roll in the final bar adds brightness to the climax, which is delayed until the immediate beginning of the final Prelude. This run also encompasses an enormous range that requires a careful approach to the distribution of primary and secondary melodic material among the practical ranges of instruments. Thus, dovetailing among wind instruments was inevitable in order to insure seamless motion. The string section remains a secure foundation throughout (See Figure 11 on page 46).

Prelude 24

In the first variation of *Prelude 24*, the 'DSCH' motif appears in diminution as a very brief rhythmic motif used as a directional device. All pitches of the motif are represented in the bass clarinet line, but the agitated effect is approximated in the strings with an unmeasured *tremolo* (*sul ponticello*) followed by an accented *staccato*, as seen in measures 118 to 125. The *tremolo* later becomes a defining feature in the collective tone colour towards the first partial *tutti* and climactic peak, which is then abruptly abandoned when the tension dissipates.

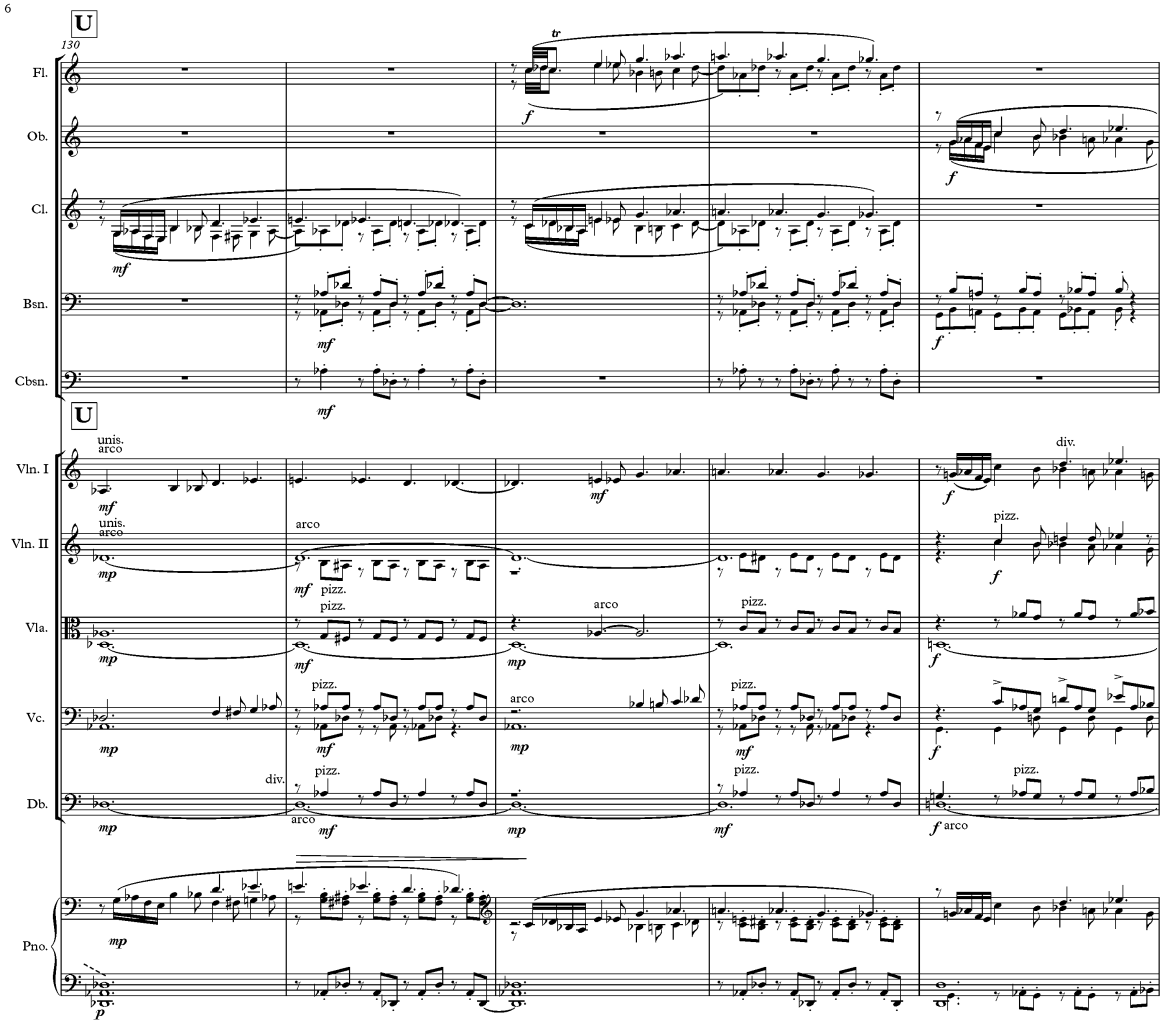
Figure 24: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 24*, measures 119–121



In the second variation, the primary melodic material, which is again a transformation and expansion on the 'DSCH' motif, is entrusted to various melodic instrument groupings, starting with clarinets, then followed by a doubling of clarinets and flutes, and lastly by a

more solid combination of oboes, high horns and first violins. Here, the doubling at the octave by the flutes creates the illusion of a *crescendo*. As the melodic phrase is transposed for every new statement, the instrumentation changes for the *legato* melodic 'head' while the *staccato* 'tail' remains unchanged as *pizzicato* strings, supported by bassoons and *pianissimo* brass with slurred articulation. The ensemble is unified by multiple pedal points in the strings and brass that strengthen the harmonic foundation and act as imitation of the pedal resonance.

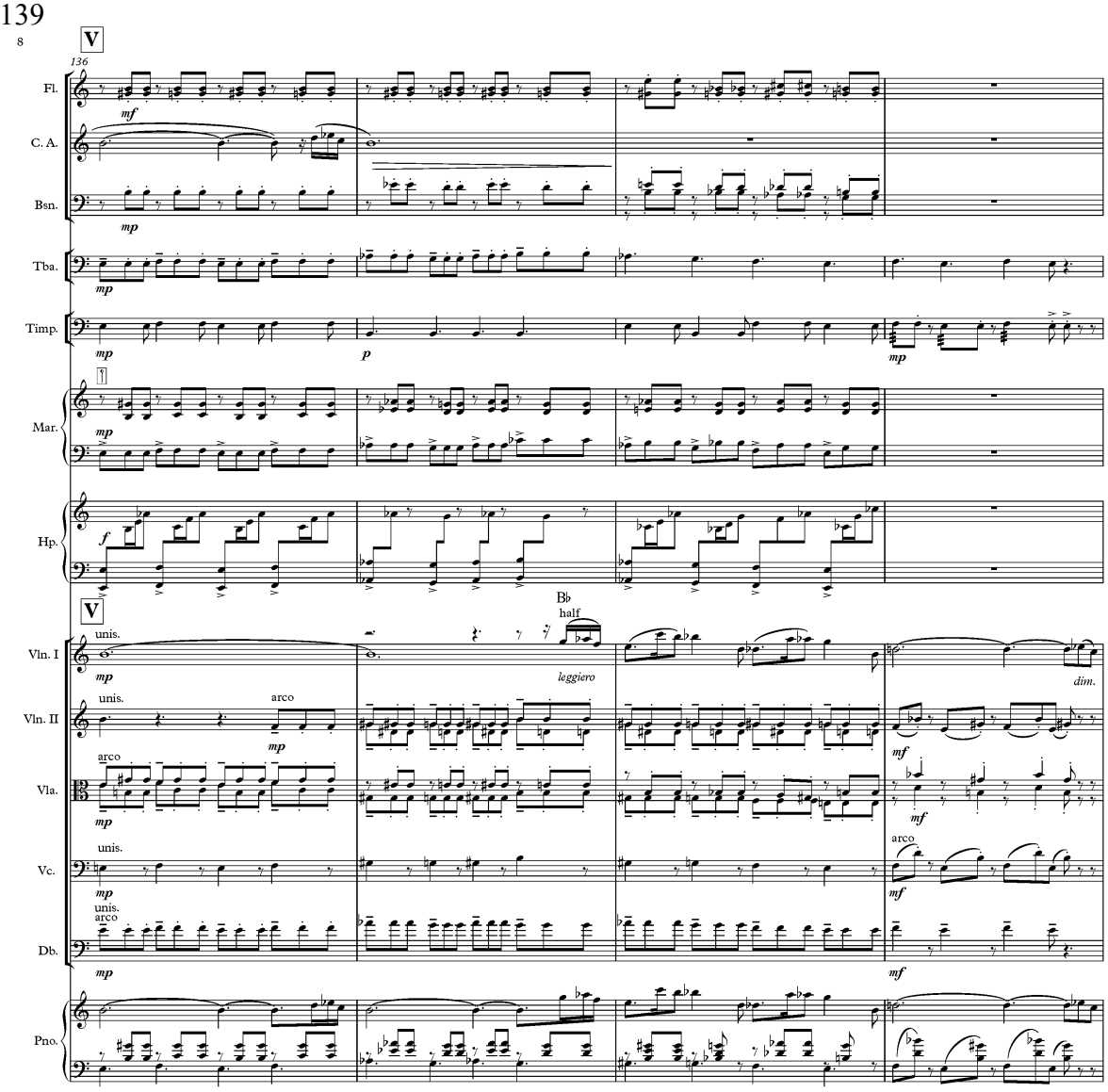
Figure 25: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 24*, measures 130–134



A new, divergent sonority is introduced in the third variation from measures 136 to 140. The prevailing comical character that almost resembles a carnival atmosphere is produced by a blend of marimba and harp coupled with low register flutes, tuba, bassoons, double bass (all in their higher registers), *timpani* and articulated string accompaniment. Theoretically, the harp will sound clearly within the ensemble because the other instruments in this combination are scored at a lower dynamic level and in their weaker registers. The primary melodic

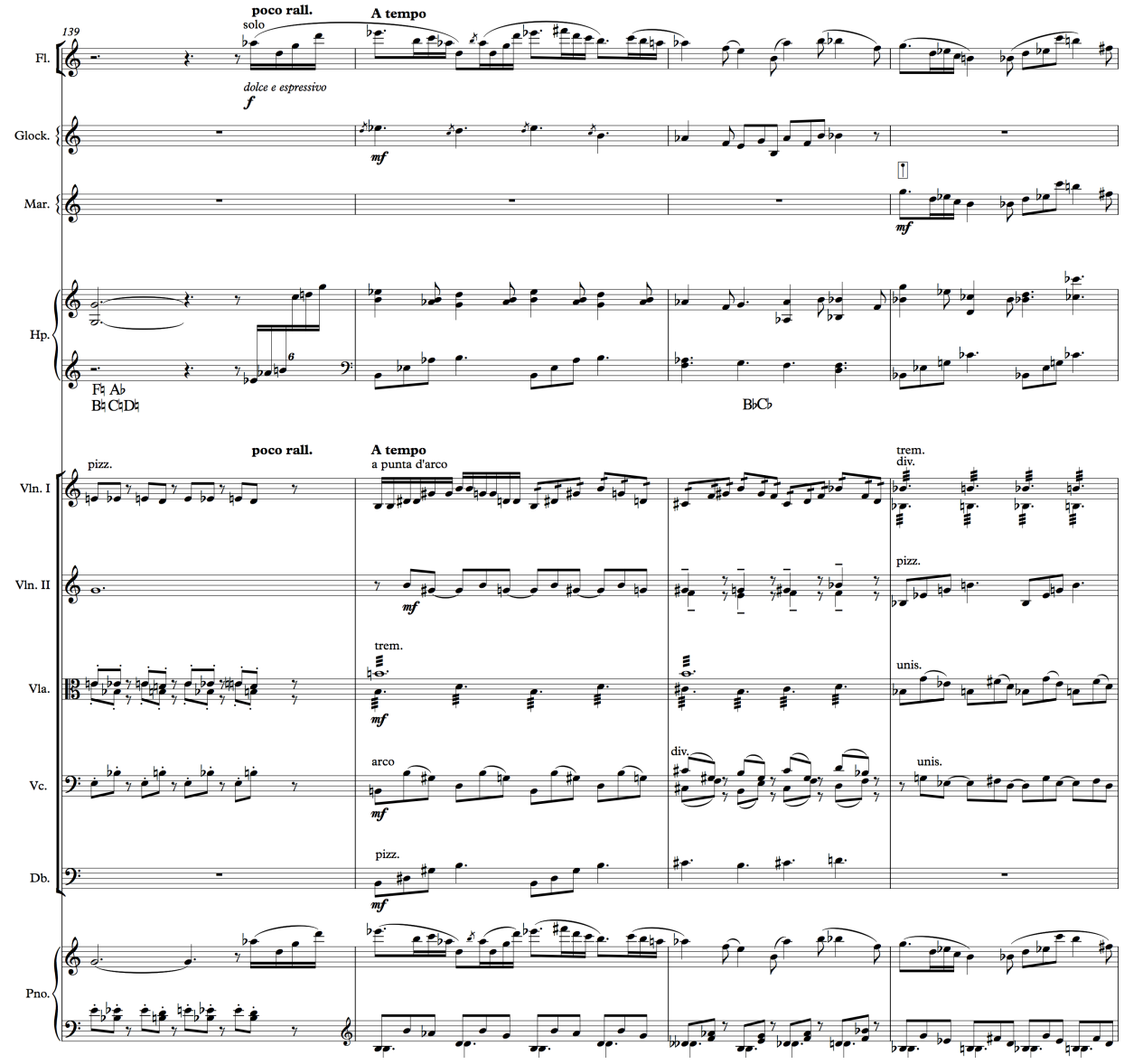
material alternates between *cor anglais*, clarinet and first violins. The following example illustrates this new character.

Figure 26: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 24*, measures 136–139



In the piano score, the *tessitura* of the melodic content in the fourth variation suggested that the agility of a solo flute could be exploited. For the background element, I allocated an assortment of articulations to the strings, such as unmeasured *tremolo*, measured *tremolo* and *legato arco* bowing. The compound soundscape is a unique *timbre* that is in contrast to the previous variation and supports the structure of the orchestration. In the final measures of variation four (not present in the excerpt below), which acts as a transition to variation five, octave double stops in violin paired with repeated down-bow strokes (*al tallone*) create a weighty atmosphere that compliments the forceful entry of heavy brass.

Figure 27: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 24,* measures 139–142



4.2.4 Melodic and harmonic material

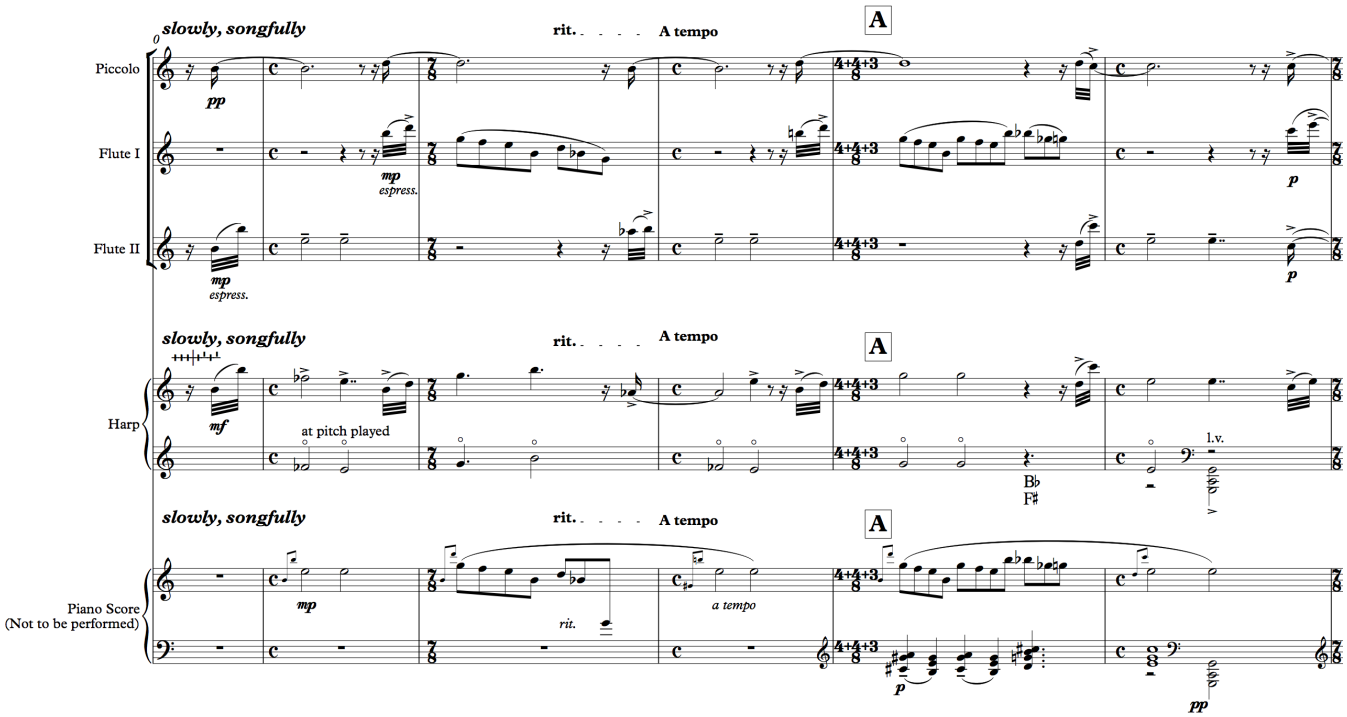
As a rule, additions or modifications made to the melodic and harmonic material were imported in the name of preservation of the original musical content or as solutions to technical issues in the translation from one medium to another. The following are affirmative examples encountered in the orchestration process:

Prelude 19

In the primary melodic material of *Prelude 19*, ornamental or grace notes leap into the main melody, which involves large intervals of octaves or occasionally greater distances. These

leaps are unwieldy and difficult to manage for most melodic instruments. The solution was to fragment the melodic material (and ornamental notes) and assign them to two or more different voices while utilising the most comfortable qualities of each voice. In so doing, the leaps are reduced by an octave for better voice leading, while certain pitches are articulated in the melodic doubling in an attempt to artificially recreate the effect. Furthermore, the ornaments are realised directly into the texture as the smallest rhythmic divisions in the upbeat to the next bar. The function and effect is retained, but it should arguably be easier to synchronise as an ensemble. I also altered the note values in the melodic material to accommodate the ornamentation.

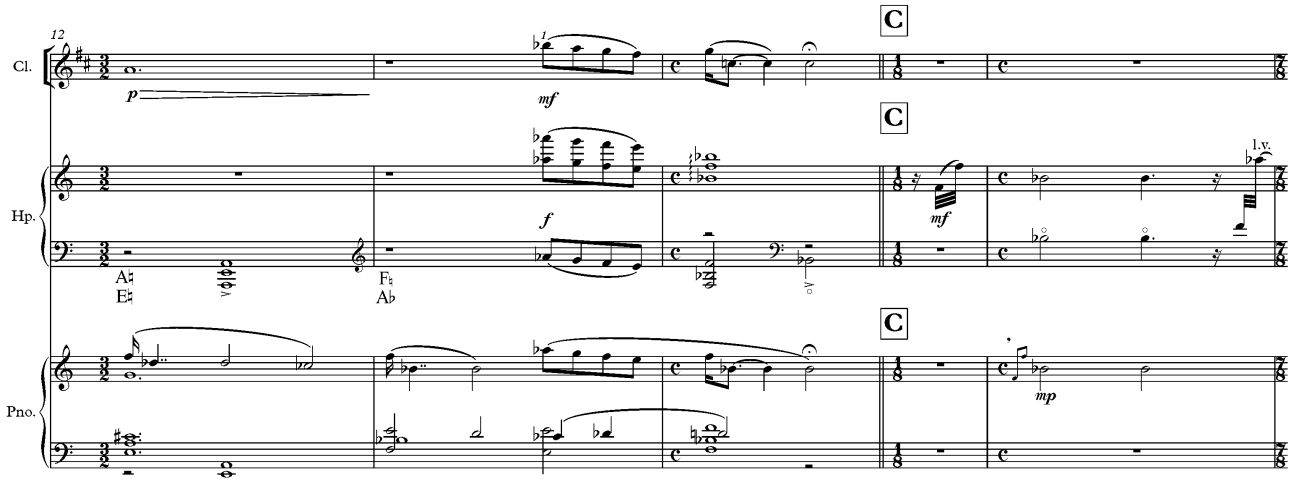
Figure 28: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 19, measures 0–5*



The melodic material tends to span various registers in *Prelude 19*, with voice leading often perilous to navigate. To mitigate this problem, the material was fragmented into smaller units, then distributed across the instrumentation and dovetailed to insure a seamless melodic line. There is an organic movement from the primary melodic material (stated by the *cor anglais*) to the secondary melodic material in the clarinet. I refer the reader back to Figure 14 on page 51 as an illustration. The secondary melodic material is shared between clarinet and bass clarinet and further doubled by the divided strings (omitted from example).

In measures 13 and 14, the melody was doubled in three registers in the harp and clarinet for greater emphasis. This departs from the piano score as seen in the excerpt below.

Figure 29: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 19,* measures 12–16

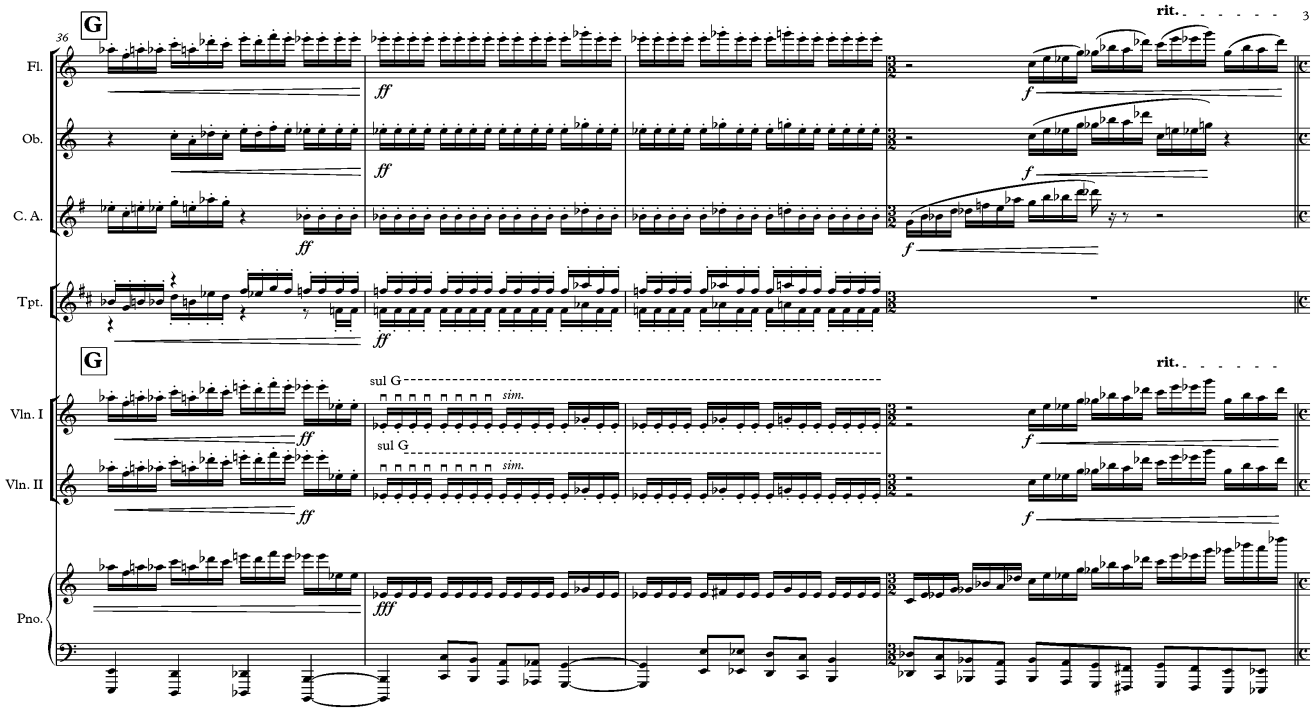


Prelude 20

Aside from the addition of rhythmic material in the percussion, the only notable modifications of the original content in *Prelude 20* involve instrumental doubling. Melodic lines in passages with very loud dynamics are often doubled at the octave or placed two octaves higher (or lower) to ensure the instruments are in their most secure and resonant registers, as well as to facilitate a more convincing *crescendo*. I believe the effect or intent of the music is still conserved, even though the melodic material is placed in different registers. This is most evident in the final four measures of the B Section (seen in Figure 30 on page 65). For dynamic emphasis, I doubled the repeated semi-quaver pattern in measures 36 to 38 in unison by the first and second violins, *cor anglais* and lower trumpets, as well as an octave higher by the upper trumpet and oboe, and two octaves higher by the flutes.

I used this type of treatment of the melodic material very often throughout the Preludes. In any case, it remains an established practice among orchestrators and a valuable tool for structural development (Piston, 1969: 422). I do not consider melodic doubling as a significant aspect because its use is still ‘permissible’ according to the orchestration guidelines.

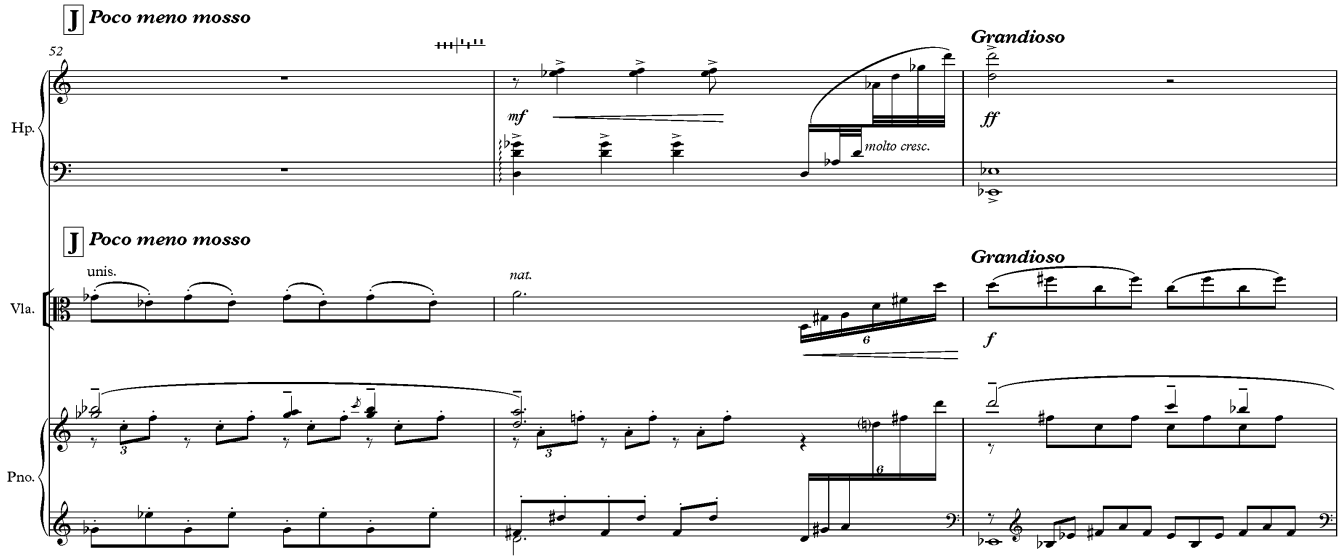
Figure 30: Peter Klatzow (orchestrated), *The Last Six Preludes, Prelude 20,* measures 36–39



Prelude 21

In the final measure leading up to the B section of *Prelude 21*, I added plucked harmony notes and an extension of the *arpeggio* to suit the tuning and natural technique of the harp. The addition also increases tension in the build-up to the texture change of the middle section. In the following measures, I also added pitches to the harmonic filigree in the viola line for continuity in the bowing.

Figure 31: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 20,* measures 52–54



Prelude 22

Apart from the *timpani* rolls and pedal *glissandi* that I introduced to 'textural element 1', no other significant changes were made to the melodic or harmonic material.

Prelude 23

Along with the rhythmic content added in the percussion in *Prelude 23*, I also matched the harmonic rhythm in the strings (and later in the *tutti* passages) with the *ostinato* dotted rhythmic pattern. I believe this intensifies the agitation inherent in the piano score. Furthermore, I strategically gave harmonic accompaniment to the harp with the added benefit of imitating the pedal sustain and ornamentation in the melodic material.

Prelude 24

In the final Prelude, I included more liberal changes to the melodic and rhythmic content than in the previous Preludes. The changes I made are largely to accommodate the natural playing and articulation of the instruments or to introduce contrast in the overall structure of the orchestration. A noteworthy modification occurred in variation three (see Figure 25 on page 60), where I chose to augment the forward momentum of the background texture with the addition of a semi-quaver rhythmic pattern to the *arpeggio* figure in the harp. Directly reproducing the rapidly repeated pitches of the accompaniment may result in unintended muffling (stomping) of the strings. Instead, the chords are arpeggiated idiomatically for the harp.

The entire passage (as seen in Figure 26 on page 61), from the end of the third variation to the beginning of the fifth, is a prime example of how artistic freedom is used to enhance the musical content. At the start of the fourth variation, the first violins play an unmeasured *tremolo* while arpeggiating pitches of the underlying harmony. This *arpeggio* is not present in the original score but is useful as a change in texture and it translates better as idiomatic scoring for strings. I made similar changes to the descending parallel chord progression seen in the bass clef of the piano score in the preceding measures. The static chords would be very underwhelming if directly translated. Therefore, I chose to emphasise the progression as an articulated quaver pattern.

Additionally, I elongated notes in the second violins to account for the effect of the sustain pedal in variation 4, while the double basses play an upward *pizzicato arpeggio* that

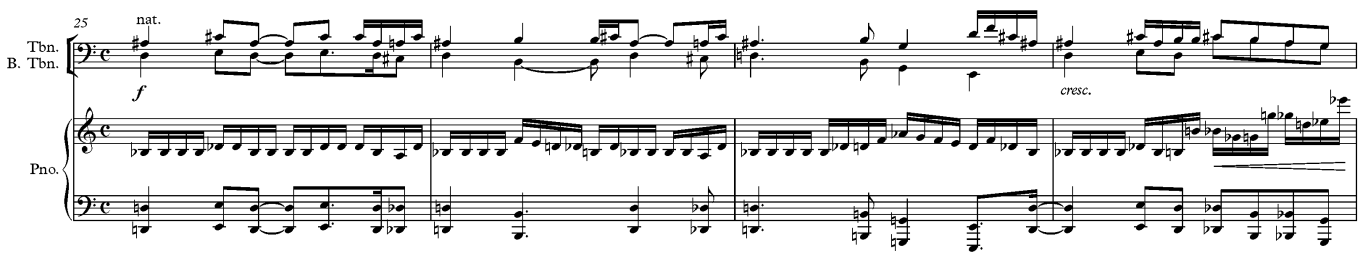
accentuates the compound quadruple time and further supports the harmonic foundation. I gave the harp both a melodic and harmonic function. I did not merely replicate the material in the harp but chose to highlight essential melodic and harmonic notes. The double bass *pizzicato arpeggios* are also mirrored in the bass register (left hand) of the harp. Naturally, the pitches in the harp are transposed enharmonically to avoid unnecessary pedal changes and to allow the maximum resonance of the strings. The final touch to this passage is a countermelody for the glockenspiel that is strictly not permissible according to my proposed orchestration guidelines. However, I firmly believe that the melody, and especially the *acciaccaturas* that I added for timbral effect, is not detrimental to the expressive content of the original music.

4.2.5 Transpositions

During the orchestration process, I did not encounter any situations where large-scale transposition or key changes seemed an appropriate solution to textural or technical complications. I only implemented enharmonic transpositions of pitches in the orchestration, however, this cannot strictly be regarded as transposition as the pitch and key essentially remain unaffected. However, some examples of enharmonic transposition in the orchestration are still interesting to note. Enharmonic transposition in certain circumstances endorses better voice leading. It is also more practical for melodic instruments to read in either flats or sharps, rather than both in a short period (Bradley, 2015).

In *Prelude 20*, for instance, the inherent dissonance of the material allows for enharmonic spelling, as the minute difference in intonation between sharp and flat chords would perhaps be less noticeable. Enharmonic spelling also aided in the simplification of the trombone part by eliminating unwarranted changes of slide positions that might fatigue the performer in the faster passages. I deliberately chose partials situated in the same slide position or in adjacent slide positions as seen in the following excerpt.

Figure 32: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 20,* measures 25–28

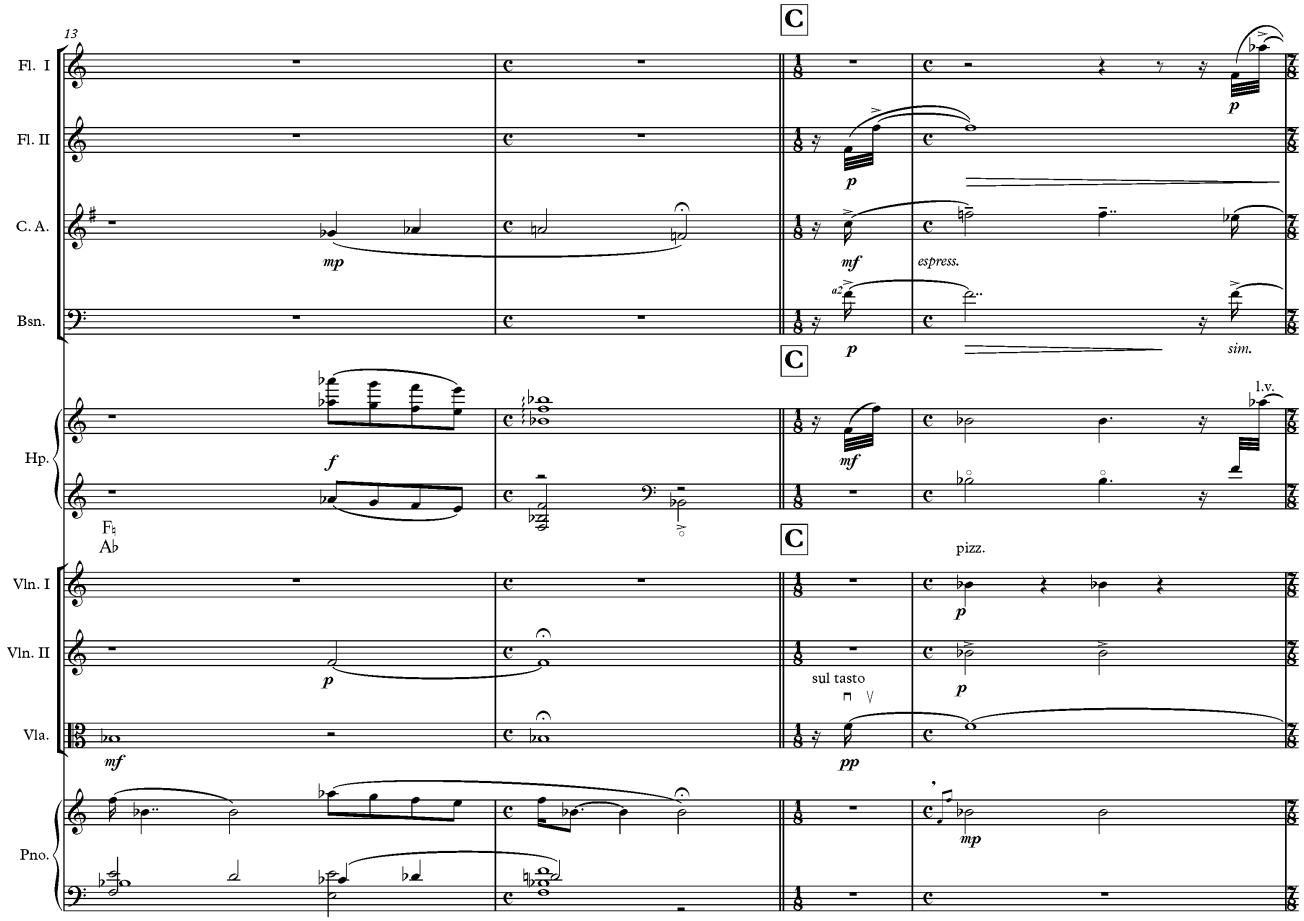


4.2.6 Time signatures and tempo markings

Prelude 19

In the first Prelude, the ornamental notes leaping into the melodic line required careful management. I included an anacrusis (upbeat) to accommodate the ornamental figures at the start of the Prelude, which is not present in the original score. I also interposed an additional irregular time signature of 1/8 with a double bar line before the statement of the final variation as an indication of a new section (A^1). This provided an additional opportunity. A 'comma' just before the final thematic statement in the piano score suggests a quick 'breath' or a pause in the music. The irregular bar makes this 'breathing' opportunity mandatory.

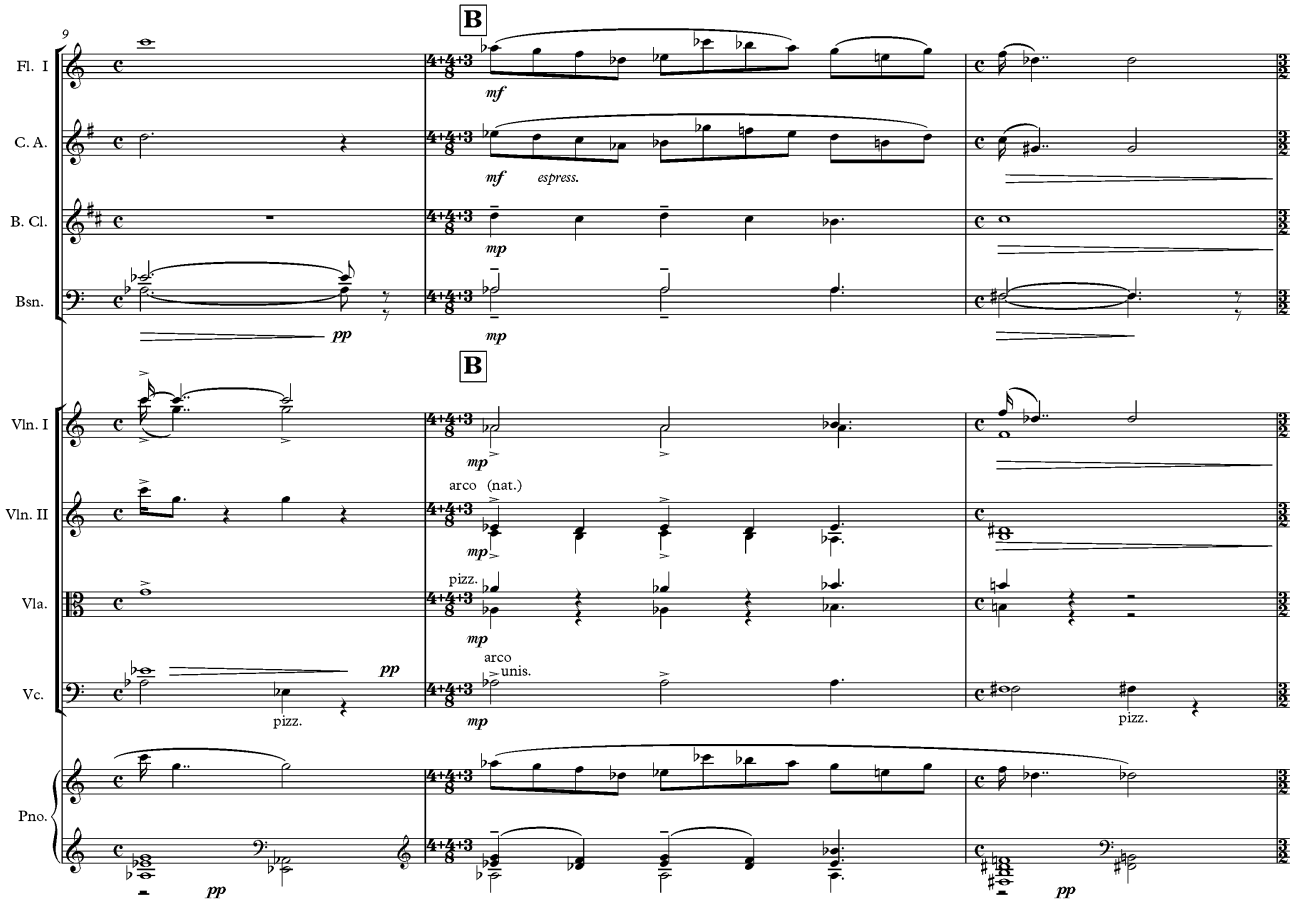
Figure 33: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 19,* measures 13–16



On two occasions in the orchestration, the measures with the irregular time signature of 11/8 were converted to 4+4+3 over 8. The argument for this is that the original melodic material is grouped in a way that suggests two groups of 4 quavers plus 3 quavers (4+4+3). Arguably, the new time signature is psychologically more manageable for an ensemble that relies

heavily on sight-reading. Conducting of the new time signature might also be simplified. In essence, there would be no change in the pulse or metre.

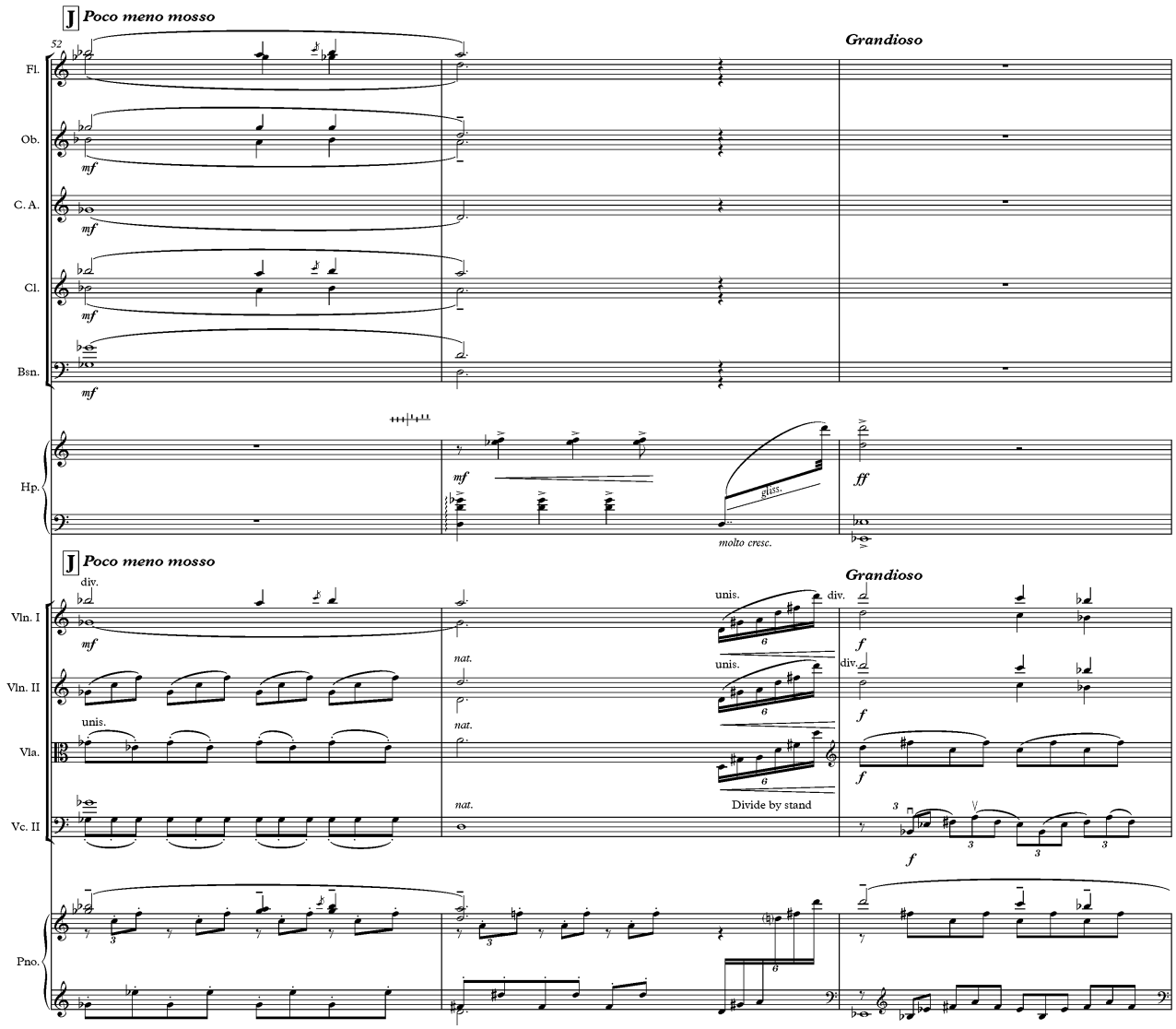
Figure 34: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude19*, measures 9–11



Prelude 21

In preparation for the shift in temperament in the B section, I added the tempo indication of *poco meno mosso,* which calls for a reduction in movement or a slight slowing of tempo. A further deceleration is implied by a *grandioso* indication. After the bridge to the final section, I cancelled the effect of the tempo and expression markings by calling for a return to the original tempo (*A tempo).* Although there is a definite change in texture in the piano score, there are no expression markings to signify this. I reasoned that for a larger ensemble it would be more practical to give indications as a frame of reference for interpretation in a performance. This is illustrated in figure 34 on page 70.

Figure 35: Peter Klatzow (orchestrated), *The Last Six Preludes*, *Prelude 21*, measures 52–54



Prelude 23

In measure 106, I took the insignificant liberty of changing the tempo marking from '♩. = 72' to '♩. = ca.72' because it is accompanied with the inexplicit indication 'Slightly Faster' without a prior indication of a precise tempo as a frame of reference. The ambiguity is further heightened by the *accelerando* indication three measures before the tempo marking. 'Circa' provides an approximation for a tempo region, but still leaves the decision to the discretion of the conductor, especially in the case of an orchestral performance where multiple variables may influence the actual tempo.

Prelude 24

I made no modification to the time signatures in the final Prelude. However, I noticed a natural *tempo rubato* occurring on the upbeat to measure 142 to prepare for the change in texture and character of the next variation. I emphasised the *rubato* with a *poco rallentando* indication on the upbeat and an *A tempo* on the strong beat. This would result in a more pronounced entry of the fourth variation. The addition of *Allargando* in the concluding passages is discussed in the subsequent section.

4.2.7 Musical texts

I made considerable changes and additions to the musical texts. These changes were not arbitrary but facilitated in conveying my exact intention in terms of the performance interpretation. Some musical texts were added to clarify expressive gestures that where implied but not explicitly indicated in the piano score. However, the interpretation of these expressive gestures is largely influenced by my subjective assumptions, which leads to further discussions about the relationships between artistic freedom and content preservation.

Prelude 19

Throughout the Preludes, dynamics markings were adjusted for balance in the orchestral score. In *Prelude 19*, I also made dynamic changes to emulate the natural decay of the piano. I altered slurring to correspond with string bowing and wind tonguing rather than to indicate phrasing. *Espressivo* indications were introduced to instruments with melodic or solo responsibility, while technique indications (for example *pizzicato* or *sul ponticello* for strings) conveyed performance cues for articulation or changes in tone colour. However, all modification in this Prelude is still within the boundaries of my proposed orchestration guidelines.

Prelude 20

At certain junctures in *Prelude 20*, dynamic markings that do not feature in the piano score seem more appropriate. The beginning of the B section, for instance, needs a clear dynamic indication as a frame of reference. The music cannot continue at *fortissimo* because it would limit the natural *crescendo* towards the restatement of the A section, thus *forte* is a better option as an initial dynamic as it still conveys the sense of urgency and power but gives more room for dynamic variance. The *crescendo* is further enhanced in the texture with the

additions of more instruments, with octave doubling in the most secure ranges. Also, as a start to the B section, I added *marcato* (marked or hammered) for more rigorous string bowing to communicate the intended agitation in the thematic material.

Prelude 21

In *Prelude 21*, I made quite a few alterations to the musical texts. As mentioned above (see also Figure 34), the change in texture required a corresponding change in tempo – hence the addition of *poco meno mosso*, *grandioso* and *a tempo. Grandioso* also emphasised my expressive intent for the material that follows. The term carries a more substantial expressive context than tempo markings alone. Among other additions, some of which are negligible, a *molto diminuendo* direction for the trombones after a *forte-piano* attack, aims to simulate the sound envelope of the bass pedal point. I used the *forte-piano* dynamic frequently in this Prelude.

Prelude 22

For 'textural element 1', I added the text *con energia* to convey the energetic surge intended for the strings. Likewise, the indication *pesante* communicates the heavy and ponderous character desired for 'textural element 2'. Furthermore, I adapted the dynamic levels of both textural elements for balance in sonority in the ensemble.

Prelude 24

I argue that the dynamic levels and expressive gestures implicit in the piano score should be more overtly stated for an orchestral medium, because it cannot be assumed that all members of the orchestra will automatically share the same understanding of the expressive intent. I added dynamic marks to the orchestration at my own discretion such as *molto crescendo* (measure 153) and *diminuendo* (measure 139). In measure 142, the additional instruction of *dolce e espressivo* for the solo flute part clearly differentiates its function in the texture. At first, I added a *poco rit.* indication in the final bars to enhance the impression of finality. I reconsidered this decision and found that the term *Allargando* (broadening and slower) has a more inclusive contextual implication.

4.2.8 Conclusion

Although the above illustrations are not necessarily all-inclusive in terms of general decision-making, I hope that they serve as a comprehensive reflection of my thought process during the orchestration phase. It is interesting to note that in this phase, the orchestration guidelines proved both helpful and cumbersome to varying degrees in each Prelude. In the next chapter, I contemplate the role of the orchestration guidelines and how they affected the final outcome of the orchestration product. Furthermore, I endeavour to make relevant and substantial deductions as to the relationship incurred between content preservation and artistic freedom.

Chapter 5: Discussions

5.1 Reflection-on-action

5.1.1 General observations

The purpose of the third and concluding phase of this project is the 'stocktaking' or reflection on the final product – *The Last Six Preludes.* After completing the second phase, I arranged a follow-up consultation with the composer (9 August 2018) who offered advice about certain aspects of the orchestration. In some cases, I followed his advice as it only involved minor changes that aided in the practicality of individual parts and helped to conserve his expressive intention.

In *Prelude 21*, I reversed the roles of the clarinets and the first violins (measures 61 to 68), giving the clarinets a more supportive, accompanimental role, while the main melodic material gains more prominence in the first violins. An overall better balance is achieved. The section that I scored for *grandioso* was contrary to the composer's intent, as he envisioned a subtle murmuring rather than a stately procession. I did not reorchestrate this passage because I maintain that the composer did not provide dynamic marks to clarify his intentions and that the passage is still an effective interpretation of the music.

The composer noted that the legato bowing in the strings in *Prelude 22* resulted in the motif losing energy. He suggested that detached bowing would better suit the vigorous dynamism of 'textural element 1', which I chose to adjust in the end.

I also obliged the composer in *Prelude 23*, where he explained that the entry of the lower register instruments should be delayed in order to preserve the middle range in the first phrase. I omitted the double bass line in measures 97 to 98, but I decided to keep the *timpani* line as is, even though the composer preferred it an octave higher. In this situation, I decided to apply my artistic licence to retain the function of the *timpani*. For greater contrast between the climactic peaks, I thinned out the first *tutti* slightly by withholding the heavy brass, piccolo and other woodwind doublings. In the final run, starting at measure 112, I augmented the ominous atmosphere by combining the bass drum line with the sonorous depth of the tam-tam rather than the cymbal, which the composer felt was too bright for the surrounding ambience. For the opening statement of the 'DSCH' motif in the next Prelude, the composer recommended that I limit the note prolongation for the higher register instruments to promote

clarity in the ensemble. Finally, in the last four measures of *Prelude 24*, I transposed the contrabassoon an octave lower to sound in its most secure register. I do not believe these changes are significant enough to have a profound impact on the study in the greater scheme.

In general, the resultant orchestral product conforms to the guidelines proposed at the onset of this study with some noteworthy exceptions discussed in the previous section. The following discussions will mainly focus on elements of the final orchestrations that relate to notions of artistic freedom and content preservation. Thereafter, the guidelines, and how they influenced the orchestration process, will be reviewed. Finally, the most pertinent relationships that were encountered between artistic freedom and content preservation will be presented and discussed.

5.1.2 Texture and *timbre*

My understanding of the function of texture and *timbre* is one of the key pillars that determined the success of the orchestration process. Contrast in texture and *timbre* respectively proved vital as a structural element in the orchestration. In all the Preludes, I deliberately chose to amplify the textural contrast as far as I believed stylistically appropriate. My approach was to aurally separate the different textural levels (foreground, middle ground and background) through the use of *timbre* variation. Scoring for a completely homogenous soundscape would have undermined the structural integrity of the music. Preservation of content would end up eluding the orchestrator in this case.

Not only did contrast promote clarity in the structure, it also enabled thematic development. My subjective interpretation of the form structure, in addition to the expressive content linked to texture, determined the degree of contrast that I applied in the orchestration. It is my opinion that sufficient timbral and textural contrast that does not affect the clarity or disturb the structural balance creates aesthetic appeal as well as development of character. This in turn stimulates aural immersion of an audience.

The texture also evoked the character of the musical content and thus influenced my choice of instrumentation. Analysing the character features of the music is subject to the orchestrator's assumptions and contextual framework. I refer back to the rhythmic and melodic content in *Prelude 21* as illustration. In this excerpt, my interpretation of the character was of a light-hearted, almost carnival-like atmosphere, which I tried to enhance in

the texture of the orchestral score with the choice of instrumentation. In another example, the two opposing textural elements are defining features of *Prelude 22*, and without substantial textural and timbral contrast the effectiveness of the orchestration would suffer greatly.
In a more specific usage of artistic licence, I often translated dynamic variation directly into the texture of the score. Expansion and reduction of the instrumentation, accounting for dynamic change, was a useful device in this respect. Octave doubling and strategic harmonic support facilitated this smaller scale textural fluctuation.

Artificial density was inadvertently added in the score to accommodate the residual resonance of the pedal and the distinctive sound envelope of the piano *timbre*. Accounting for resonance resulted in an audibly and visually thicker texture. Realising aspects of sound resonance in the texture of the score occupied much of my reasoning behind the orchestration, especially in the first and final Preludes. Each Prelude necessitated different solutions according to its specific function. Herein lies the involvement of artistic freedom and to an equal degree content preservation. I attempted to emulate the practice mentioned by Klatzow of "making the orchestra sound like a piano". In hindsight, I believe this simulation could have been applied more consistently throughout the Preludes.

5.1.3 Instrumentation

From the very beginning of this project, it became apparent that all components of the orchestration process are directly proportional to instrumentation. At every stage, instrumentation influenced the relationships between artistic freedom and content preservation. For instance, the instrumentation determined the character of the expressive content. Consequently, preservation of the musical intent across mediums relied heavily on the choice of instruments and sound production techniques. On the other hand, it also offered a definite avenue for artistic freedom to be applied. As a case in point, my choice to use the marimba as a tribute to the composer's affection for the instrument is a clear example of artistic freedom because its presence is not necessarily warranted in the musical content, but it is still effective in the passages in which it is used. It could also be argued that emulating the composer's orchestration practice is a form of content preservation, since the music is conceived in the composer's creative context.

It is important to note that scoring for percussion inherently involves artistic freedom, as it automatically implicates a textural level not present in the piano score. Here it becomes increasingly clear that separating the parameters of *timbre*, texture and instrumentation is often quite complicated as they are interlinked in many ways.

Instrumentation involves several facets: tone colour of instruments, contrast, register and range, suitability for melodic or harmonic material, versatility and practicality in performance, balance, expressive qualities of technical ranges, performance gratification for instrumentalists, tuning, transposition, thematic development and relationships between textural levels. With such a comprehensive influence, one can only conclude that instrumentation is a vehicle for both content preservation and artistic freedom. In this project, I found that I undoubtedly used instrumentation as a conduit for my own individual creativity in the orchestration, while simultaneously upholding the composer's fundamental design.

5.1.4 Melodic and harmonic material

I believe that the melodic and harmonic material represent the integral spirit of the original composition and thus I continuously endeavoured to preserve every aspect of them. In general, the alterations I made were to aid in performance practicality. I tailored pianistic gestures for the technical capabilities and ranges of orchestral instruments.

Material translated for harp particularly underwent greater transformation than for other instruments, in order to ameliorate complications that naturally arose from the diatonic pedal system. Enharmonic spelling of pitches eliminated the need for frequent pedal changes, while chords were either arpeggiated idiomatically or altered rhythmically to avoid 'stomping'. The term 'stomping' is used by Goss (2015: 105) to describe the resultant "buzzing sound" when rapidly repeated notes are played on the harp and "fingers touch already vibrating stings". After reflecting on the orchestration of *Prelude 21*, I changed the harp run that leads into the *grandioso* section in measure 53, into a more natural *glissando* that produces a greater and more convincing *crescendo*. I employed the harp fairly regularly in the Preludes and in retrospect it became quite a unifying element.

Harmony remained mostly unchanged, except for adjusting chordal spacing for balance and for the placement of instruments in their most comfortable registers. The harmonic rhythm in some of the Preludes, especially *Prelude 23* and *Prelude 24*, were specifically modified to

match the surrounding rhythmic textures, which further enhanced the agitation and tension of the specific passages. This is yet another example where artistic freedom reinforces the character of the musical content.

Since the final Prelude involves a set of variations on the DSCH theme, more contrast is required to clearly distinguish between the variations and as a means to preserve the structural identity. As a result, I employed a greater level of artistic freedom in terms of melodic and harmonic content than the preceding Preludes. All additions to the melodic material are based on the harmonic foundation and therefore compliment the soundscape. The fourth variation, from measures 142 to 146, illustrates how the boundaries of artistic freedom can be pushed, albeit not to their limits as the orchestration guidelines prevented this to an extent. The background material is very much transformed from the original score. However, the most contentious addition to the musical content in this passage (and perhaps to the entire set of Preludes) must be the countermelody given to the glockenspiel.

5.1.5 Transposition

Mainly due to my conscious decision to avoid transposition from the start, and my personal preference for preserving the fundamental tonality, I did not identify any need for, or problems associated with, transposition or key changes. It could be argued that this decision in itself is a form of content preservation and perhaps artistic freedom.

5.1.6 Time signatures and tempo markings

Altering time signatures when translating the music from the piano score to the orchestra could easily interfere with the metric content or the pulse. In the Preludes, however, I aimed to simplify the interpretation of implicit groupings, for example 4+4+3/8 instead of 11/8. Considering the alterations and additions made to both the time signatures and tempo markings, all were done in the name of content preservation. Moreover, my interpretation of the composer's intent, which in some cases is tacitly implied in the piano score, was enhanced by the modifications.

5.1.7 Musical texts

During the orchestration process, I made more changes to the musical text than originally anticipated. I altered dynamic markings significantly for orchestral balance and for clarity in

the texture. Dynamics are generally relative and depend on the instrument, the register engaged, the technique applied and the density of the texture. For example, a trombone *forte* and flute *forte* is not comparable on the same dynamic scale. The effective dynamic level at all times aimed to correspond with expressive intent of the music.

Some expressive gestures were implicitly inferred and therefore clarification in the form of musical texts was helpful. Musical texts also aid in communicating the intended character of the orchestral translation. In hindsight, the majority of the alterations that were made are 'permissible' according to the orchestration guidelines. Yet, some liberties did not strictly conform to them. Additions such as *Allargando* and *Grandioso* assisted in augmenting my creative interpretation of the piano score but were contrary to the composer's indications.

5.2 Orchestration guidelines

Initially, I compiled the orchestration guidelines with the presumption that they would concurrently influence my creative decisions as well as reveal potential applicable relationships within my theoretical framework. The discussions below will tersely illustrate my perspective regarding the influence that the guidelines had on the orchestration process and whether they were either constructive or inhibiting.

5.2.1 Texture and *timbre*

The guidelines concerning texture and *timbre* were ultimately more helpful than encumbering. They did not restrict me from adding new textural layers in the orchestration; otherwise the use of the percussion section would strictly speaking not be permissible. Therefore, I would conclude that the guidelines were reasonable criteria to facilitate in content preservation.

5.2.2 Instrumentation

In general, the instrumentation guidelines allowed for much freedom in the application of instruments and techniques. On the other hand, they also offered helpful margins to work within. One inconsistency is worth mentioning. The phrase "Only instruments considered orchestral instruments…" is problematic to quantify, as a multitude of non-standard or ethnic instruments of all kinds have historically made an appearance in the orchestral repertoire.

Eventually, I chose to only utilise instruments that are hypothetically available in a standard, modern symphonic orchestra.

The use of electronic instruments and other non-standard scoring techniques in this project could potentially have produced interesting results, and additional considerations about artistic freedom and content preservation could have been identified. This would, however, fall beyond the scope of this study. To summarise, I believe it could be beneficial for a prospective project similar to this one, to determine the compass of the instrumentation before the outset. This could streamline the process significantly. Yet, one should aim to remain flexible, as the process is very organic and often unpredictable.

5.2.3 Melodic and harmonic material

The guidelines for the application of the melodic and harmonic material provided a good framework but were also particularly restrictive. I 'contravened' the rules on various occasions, especially with the addition of rhythmic material for percussion. In many cases, sufficient textural contrast that promotes immersion and aesthetic appeal necessitated addition of new material. Without the addition of new material, it may become troublesome to reinterpret the expressive musical content of the original score within a new medium. In turn, content preservation may not be fully achieved.

I noticed that the orchestrations became progressively 'freer' towards the final Prelude, suggesting a level of disregard for the guidelines, which in the end hindered creative progress. Arguably, however, the authenticity and integrity of the original content were not corrupted.

5.2.4 Transposition

The guidelines proved not to be restrictive but reflective of my assumptions and convictions concerning transposition. The avoidance of transposition is not a prerequisite for orchestration. I acknowledge that transposition might sometimes be unavoidable, especially in the case where the ranges of instruments are limited or when music is scored for chorus or solo singers. For the latter, one has to take into consideration technicalities such as the vocal *passagi* or transition areas of vocal registers that are often difficult to navigate (Izzo, 2018). Other projects might then welcome the use of transposition as a solution, but it is my subjective belief that transposition detracts from the preservation of content.

5.2.6 Time signatures and tempo markings

The orchestration guidelines concerning time signatures and tempo markings were mostly reasonable. Although tempo remains a defining feature of the expressive character of the music, the level of practicality is not always the same for solo instruments and ensembles. If the desire is to preserve expressive content, tempo adjustment might be necessary for feasibility and comfort of performance in another medium. If the tempo is not explicitly stated, an appropriate suggestion might be offered.

5.2.7 Musical texts

The musical texts guidelines offered some flexibility for inevitable additions to and modification of musical texts, especially concerning instrumental techniques and articulation. Changes in expression and dynamic markings were more common than originally anticipated. No modification or additions were arbitrary, but rather sought to convey my expressive intent. In this case, the guidelines where restraining.

5.3 Relationships between content preservation and artistic freedom

At this point, I believe it appropriate to make certain deductions about the relationships that have developed between content preservation and artistic freedom throughout the duration of the study. The degree of artistic freedom and content preservation applied is profoundly dependant on the intent of the project. The underlying assumption of orchestration, and my fundamental objective as set out in this study, was to preserve content – in essence, the expressive content of the original work through a reinterpretation or translation. Other projects might employ a greater or lesser degree of content preservation.

On the other hand, content preservation and artistic freedom are not mutually exclusive. As a matter of fact, they are closely interlinked, as proven by the proceedings of this study. Artistic freedom was predominantly applied in an effort to conserve the expressive content of the original music within the limitations of a medium for which the music was not conceived. Within the strict confines of presumed ‘regulations’ (orchestration guidelines) it was still possible to apply a measure of creativity. However, the boundaries still hindered the creative potential of the project.

In the preceding discussions, I established that the melodic and harmonic material embody the essential spirit of a musical composition. If ‘orchestration’ were the objective in the translation, then it would be safe to assume that one would strive to preserve the melodic and harmonic content in a manner that one would perceive it to be convincingly and audibly faithful to the original composition. Additions to the score that seem appropriate in the harmonic, rhythmic and melodic soundscape of the original work may enhance the character desired by the composer. I offer the following analogy as an illustration: When painting a landscape of a desert, adding a few cacti or dunes to the landscape could make it more convincing. However, painting an iceberg would undoubtedly detract from the authenticity of the idea. In any case, it remains a matter of whether the original intent was to create a realistic representation or rather a surrealistic artwork.

Another analogy resides in the notion of translation. Native speakers of a language may find it difficult to understand direct translation of idiomatic expressions (idioms) from another language if they are not translated into a context relevant to them. Similarly, a character or expressive gesture that is effectively executed by piano might not succeed if directly translated to another instrumental configuration. The instrument, or instruments, at hand might not ‘understand the context’. The translation must consider what is natural and contextually idiomatic for the other medium. The meaning or intent would then be clearer. Thus, artistic freedom is needed for the preservation of content when a translation from one medium to another is in effect.

An orchestration is meant to function as a distinct work and not simply as a direct copy of the original work. Artistic freedom is then inevitable. The objective would then be to depart from the original enough to be considered an independent work, yet sufficiently conserve the expressive spirit so that the product could not be recognised as an arrangement or something similar. Without modification, the music is simply copied and therefore cannot be considered as a creative work in its own right. Content preservation for the sake of content preservation might counteract the efficacy of the intended outcome. Whatever the reason for the translation – be it as a commentary on or a tribute to the work – if modification is not significant enough there is little justification for such a project, because there exists no requirement for the original to be translated.

One might then ask: what is the use of such a project? A possible answer would be to propose that a translation invites renewed interest in the original model, as a comparison is

unavoidable. Davies (1988: 4) offers insight into the value of orchestration (more specifically transcription). He aptly suggests that transcription, and as an extension orchestration, can be valued for its compositional skill but also in the way that it deepens our "understanding and appreciation of the merits (and demerits) of their models". In other words, an orchestration illuminates attributes of the model on which it is based in a way that a performance alone cannot.

5.4 Conclusion

I therefore state that the degree of artistic freedom that I applied in the orchestrations of the *Last Six Preludes* is a direct reflection of my intent to preserve the content of the original work composed by Peter Klatzow. The degree of artistic freedom also lends credibility to my assertion that the orchestrations are not mere copies of their model, but reserve the designation of an independent, creative work in their own right.

Chapter 6: Conclusions

6.1 Summary of findings

6.1.1 Orchestration process

In this study, I have followed a very meticulous orchestration process to insure the validity of my arguments. This process included multiple analytical stages that might be considered too excessive or time-consuming for non-academic projects. In the end, I have found that the approach I have chosen has undoubtedly aided me in identifying the underlying structure and function of the music. The different stages of my methodology also promoted familiarity and understanding of the fundamental expressive content of the Preludes. I believe that orchestrating without a solid comprehension of the structure and function of the musical content may inhibit the orchestration process and therefore result in a weaker orchestral interpretation. If an orchestrator intends to conserve the content of his or her model, it could be useful to develop and follow a similar procedure that relies on constant reflection on the different stages of the project. It does not necessarily need to involve such an extensive system as used in this project because it would be too protracted for 'real-world' application. It is, however, essential that an orchestrator or transcriber determine his or her own intention in terms of the preservation of content and the eventual outcome.

6.1.2 Orchestration guidelines

Before the commencement of the orchestration process, I compiled a set of orchestration guidelines, or criteria, which were derived from my proposed definition of 'orchestration' and my contextual interpretation of its many facets. These guidelines are based on theoretical principles drawn from common orchestration practice and prominent literature. The purpose of the guidelines was not only to provide a framework for the study and the subsequent orchestration process, but also to establish parameters within which the relationships between content preservation and artistic freedom could be determined. Within the scope of these parameters, it should be noted that no quantifiable, numerical value or measurement could be attained as to the degree of either content preservation or artistic freedom applied in the orchestration. Nevertheless, I still managed to arrive at certain conclusions that revealed pertinent aspects that facilitated in my understanding of my own orchestration practice.

Although a systematic activity such as orchestration could benefit from the structural regimentation that the orchestration guidelines present, in this study they eventually proved somewhat restrictive in some cases and difficult to adhere to in others. To an extent, the stringent boundaries inhibited creativity in the translation of content, but they were certainly beneficial in terms of the field of reference that they provided for the various stages of reflection in my chosen methodology. In practice, establishing flexible boundaries could help in defining the scope of a project. I shall conclude that the criteria were generally reasonable in the realms of practicality, with the caveat that an austere approach to them would inhibit creative orchestral application.

6.1.3 Final product: *The Last Six Preludes*

The completed orchestrations of the six Preludes chosen from Peter Klatzow's *24 Preludes* are intended as a multi-movement orchestral score that should be performed as a single work without interruption. The aim of this project was not to score music for an existing orchestra but to regard the process as an academic enquiry into the technical potential of translating content from one medium to another. Therefore, I did not necessarily follow conventional or standard instrumental configurations. The score assumes that a hypothetical, fully equipped orchestra is employed without any budgetary constraints. I acknowledge that not all orchestras, especially community orchestras, have the financial or professional capacity to include such a comprehensively scored work in their repertoire. Instead, the instrumentation in this score is determined by the technical demands and character of the musical content, without any consideration for the availability of instruments. For example, auxiliary instruments such as bass clarinets, contrabassoons or percussion instruments such as tubular bells are not always readily available to all orchestras. As such, the probability for practical application is rather modest.

In terms of feasibility and playability of individual parts, the orchestrations are firmly grounded in theoretical knowledge gained from well-established literature. To the best of my knowledge, I believe the Preludes are effectively scored. Some Preludes offered more opportunity for adequate translation than others. I will concede that first hand orchestral experience frequently counts more than theoretical knowledge, and thus a performance or orchestral reading could potentially reveal further positive attributes as well as inconsistencies in the score. Individual instrumental parts are often scored to be challenging and technically demanding. In all the Preludes, I sought to create interactive parts that are

gratifying to play with most sections actively involved throughout. This quality of the music has influenced the level of artistic freedom applied in order to achieve this goal. I had to pursue a delicate balance between conservation of the original content and adaptation for a different medium with its inherent challenges and idiosyncrasies.

6.1.4 Relationship between artistic freedom and content preservation

In the previous chapter, I have deduced that the degree of artistic freedom applied in this orchestration project is reflective of my intent to preserve the content of the original model. If preservation were not the primary aim, the application of artistic freedom would increase beyond the relative degree appropriate for an orchestral transcription or orchestration, according to the proposed definitions of either in this study. The final product would not comply with the requirements of being an orchestration (or transcription for that matter), but would rather be appropriately categorised as an arrangement, homage, recomposition or any other derivative product that allows for greater liberty. Conversely, without departing sufficiently enough from the original model, the orchestration would renounce its independence as a creative work on its own and would merely be a direct copy. I maintain that despite my intention to preserve the original content, I also endeavoured to achieve a sense of individuality in my orchestration practice and to create a wholly independent work that still remains faithful to its model.

Moreover, I strongly believe this project, and any other conceived in a similar way, cannot successfully determine an upper limit to how far an orchestrator may depart from the original work from which it is derived, nor can it prescribe how specifically such a project should be executed. It can, however, serve as a model for comparable, prospective projects into the preservation of content and the scope of the intrinsically creative solutions that are possible to achieve this goal.

6.1.5 Research problem

Before the inception of this study, I identified a problem in my relevant field that seemed to be a bone of contention in current and historical literature regarding the use of artistic freedom in an orchestration. Consequently, I set out on an inquiry to develop a secondary opinion on the problem. I do not claim to be the voice of authority on the matter, but I believe through first-hand practical experience, the credibility of one’s theories can be elevated. As

discussed above, I came to certain conclusions that agree with a moderate contingent of the scholarship in the creative field of orchestration.

“In this study, I seek to explore and understand my own process of orchestrating works by another composer, while contemplating notions of artistic freedom and content preservation, to ultimately discover and interpret the relationships that may arise.”

The above statement was my initial premise to the study. I have adopted a highly involved practice-based methodology that relied on several stages of comprehensive reflection on my own orchestration practice. I believe I have succeeded in achieving the main objectives of the study. To summarise the outcome, I believe I have gained invaluable practical experience and aesthetic knowledge in my own practice. I have delivered a substantial creative output, namely *The Last Six Preludes*, which adheres to and respects the fundamental expressive content of the original music, while also importing my own individuality. Furthermore, I have contributed to the epistemic knowledge in the field of orchestration theory and possibly identified avenues for further research.

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Personal communications:

27 January 2017, Personal interview with Peter Klatzow

9 August 2018, Personal interview with Peter Klatzow

Appendix A: Letter of approval

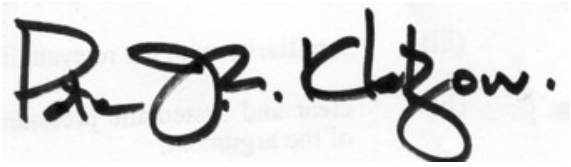
UNIVERSITY OF CAPE TOWN

from Peter Klatzow (DMus)
Emeritus Professor of Composition
Retired Director South African College of Music
University of Cape Town
7700 Rondebosch, Cape, South Africa
Home:021 683 9766

To whom it may concern

Ruben Kasselman has requested permission to orchestrate my Preludes for piano as part of a post degree project. I warmly endorse this endeavour, which I am sure he will complete brilliantly. I am very happy that he consults with me (if need be) in the completion of this project.

Yours faithfully.



May 3, 2016.

Appendix B: Reflective notes and score analysis

Table of Abbreviations:

Instrumentation		Terminology	
Piccolo	Picc.	Primary melodic material	PM
Flute I and II	Fl. I + II	Secondary melodic material	SM
Oboe	Ob.	Accompaniment	Acc
Cor Anglais	C.A.	Artistic freedom	AF
Clarinet in B♭	Cl.	Content Preservation	CP
Bass clarinet in B♭	B.Cl.	Measures (bars)	mm.
Bassoons	Bsn.	Measure (bar)	m.
Contrabassoon	Cbsn	8va	8^{va}
Horn I, II, III and IV	Hn.	Variation	Var.
Trumpet I, II and III	Tpt.		
Trombone	Tbn.		
Bass Trombone	B.Tbn.		
Tuba	Tba.		
Timpani	Timp.		
Snare Drum	S.D.		
Tenor Drum	T.D.		
Bass Drum	B.D.		
Cymbals	Cym.		
Tam-tam (gong)	T.-t.		
Triangle	Tri.		
Crotales	Crot.		
Tubular Bells	Tub. B.		
Glockenspiel	Glock.		
Marimba	Mar.		
Harp	Hp.		
Violins I and II	Vln. I + II		
Violas	Vla.		
Violoncello	Vc.		
Double bass	D.b.		

Reflection-for-action

Phase 1 Preparation and Analysis

Prelude 19

1. Formal Analysis

- Call-and-response – principle formal element
- Monothematic- A^1 $a^1a^2a^3a^4$ …A^2 a^na^n etc. could be theme-and-variation form
- Two sections – A^1A^2
- Clear 2-bar phrasing, phrasing could indicate change in timbre or instrumentation
- Simple form yet highly developmental/derivative
- Gradually "modulating" to new tonal centres

2. Texture

- Homophonic: melody and accompaniment
- Superficial texture is thin and sparse
- Resonance of pedal and residual decay of notes creates artificial density
- Piano resonance could be realised as textural element in orchestration
    - Pedal points, note prolongation etc.
    - Grace notes are sustained
- Texture becomes thicker after initial statement of thematic material, translates as expansion of instrumentation or instrumental doubling.
- Textural analysis shows that primary (PM) and secondary melodic material (SM) overlap - could suggest melodic dovetailing in instruments

3. Instrumentation

- Although some general decisions on the instrumentation can be made, (the choice of the main melodic instruments in a given phrase), instrumentation would most likely be adjusted for balance during the orchestration process.
- Some phrases (ex. mm. 589–591 and 604–606) consist only of PM and fragments of SM material, with little to no Acc material – resonance of the piano suggest thicker texture.
- Instrumentation will most likely be more extensive than the music initially implies

4. Melodic and harmonic material

- Predict no addition or modification of melodic and harmonic material. No intrinsically pianistic material

- Realisation of resonance/decay of notes might effect artistic freedom/content preservation (AF + CP) relationship
- Enharmonic spelling of notes very likely

5. Transposition
    - Would likely not be a problem
    - Prelude has no key signature, some key relationships suggested
    - Slow tempo helps with practicality

6. Time signature
    - Some complex time signatures, slow tempo mitigates practical issues.
    - Ornamentation of first beat may be translated in anacrusis bar

7. Musical texts
    - No significant changes predicted

Prelude 20

1. Formal Analysis
    - Simple Ternary A^1 B A^2
    - Two contrasting sections followed by restatement of first section (modulated) – Some evidence implying Sonata form
    - First and last section very similar, new tonal relationship
    - Tonal centres suggest third relationships (ex. F♯ and D, E and C)

2. Texture
    - Two distinct textures – Section A^{1+2} and Section B
    - Section A^{1+2}– Compound texture, three distinct levels (registers), extreme ranges, chordal, suggestions of polytonality
    - Section B – Homophonic, melody and accompaniment, could be seen as contrapuntal, accompaniment resembles SM
    - Section A – Each level translates as different timbre combination.
    - No PM, SM and Acc for Section A – Register levels analysed as such
    - Section B – PM, SM
    - Contrast immensely important

3. Instrumentation

- Predicts large ensemble for greater contrast between levels
- Thick texture and dynamic level can only be attained with extensive instrumentation
- Auxiliary instruments may be employed

4. Melodic and harmonic material

- Polytonality in evidence, especially in Section B – could indicate contrasting timbres or instrument groups
- Enharmonic spelling definitely likely, especially when function of notes are the same as in previous statement – aid in fingering and voicing
- Third relationships of tonal centres could prove important as an orchestration device
- Rapid quintuplets (ex. mm 608, 629) could be realised differently for practicality, and also to preserve the momentum
- Strong presence of pedal – prolongation of notes

5. Transposition

- Tonality (Strong dissonance) suggests that no key signature will be employed
- Transposition for practicability would not be viable, other solutions should be used

6. Time signature

- Manageable time signature

7. Musical texts

- Many changes in instruments predicted
- Change in techniques and timbre may warrant textual modification
- Extreme dynamic – dynamic marks may be changed for balance

Prelude 21

1. Formal Analysis

- Simple Ternary A^1 B A^2
- Section B – Development of material in A, suggests modified Sonata form
- Two-bar phrasing predominates, organic movement between phrases
- Well organised structure, very conversational tone

2. Texture

- Two contrasting textures juxtaposed in sections
- Section A^{1+2} – Homophonic, simple melody and ostinato accompaniment (static support), thin
- Section B – Compound melodic texture
- Contrast in texture could prove to be a vital structural element in orchestration

3. Instrumentation

- Whimsical character could be enhanced with unusual timbral combinations
- Melodic instruments must be carefully chosen to reflect character
- Quintuplet scalar passages is a unifying element throughout preludes, could be scored for same/similar instrument combination for continuity or vastly different combinations for contrast
- B Section more extensive instrumentation, two important melodic instruments
- Instrumentation start thin, gradually expanded towards B section and then thinning out towards the closing theme

4. Melodic and harmonic material

- Very important melodic component juxtaposed with rhythmic pulsation
- Implied functional harmony
- Section B – Two independent melodies with contrasting functions, some harmonic support, thicker density
- Voicing of rhythmic acc. could become troublesome
- Triplets may be divided into more manageable rhythmic groupings among instruments to accommodate voicing difficulties and practicability of wider intervals

5. Transposition

- Mild dissonance and manageable key relationships
- No transpositions predicted

6. Time signature

- Conventional time signature
- Some artistic license could be needed for triplet figure divisions

7. Musical texts

- Changes in dynamic markings for balance between textural elements predicted.

Prelude 22

1. Formal Analysis
    - Antiphonal/Call-and-response (through-composed)
    - Organic phrasing, conversational
    - Call – Rapid sextuplet, scalar motive followed by rests
    - Response – Slow, contemplative answer
    - Closing theme alternates call and response motives

2. Texture
    - Monophonic
    - Call – "Melody" doubled 8va below
    - Response – Melody with parallel counter melody (mostly third relationships)
    - Well defined contrast C and R motives
    - Thin texture in notation is deceiving, extreme dynamic content and 8va doubling allows for very creative orchestration solutions

3. Instrumentation
    - C and R motives contrasting timbres
    - Timbral variation throughout the phrases could be effective as structural support.
    - Apparent scale relationships could effect instrumentation – certain instruments more suitable for interval content of scales
    - "Thin" monophonic texture in notation misleading – more dense instrumentation expected
    - Instrumentation reduced in closing theme

4. Melodic and harmonic material
    - Interval content in melodic line implies scale relationships – spelling of notes reveals coincidental link
    - Interval relationship likely more important – min 2nd gestures in call motive, 3rd relationship in response
    - Balance between PM and SM (Response) should be approach cautiously
    - Melodic dovetailing likely for range and practicability considerations of instruments
    - Linear approach to spelling of melodic material, enharmonic spelling exhibits scale relationships that can be of significance for instruments choice, voicing and fingering.

5. Transposition
    - No transposition of keys predicted

6. Time signature
    - Conventional time signature

7. Musical texts
    - Dynamic markings adjusted for instrumental balance, especially between PM and SM

Prelude 23

1. Formal Analysis
    - Simple Binary A a^1a^2 B $b^1c^1b^2d^1c^2d^2c^3$
    - Very structured phrasing but form not immediately apparent because of continuous motion.
    - One bar phrases – tension
    - *Preludes 23* could be seen as a subsection of a bigger form consisting of both Preludes 23 and 24
    - Tension builds towards climactic point (strong arrival) in first m. of *Prelude 24*
    - Momentum of music and harmonic rhythm is an important element

2. Texture
    - Mostly homophonic, transitional material monophonic
    - Texture gradually becomes thicker
    - Each motive has very distinct textural identity, stratification – will effect choice of timbre and instrumentation

3. Instrumentation
    - Predict frequent instrument changes due to alternating motives
    - Fast, chromatic semi-quaver passages (motive c) could be troublesome to orchestrate, melodic dovetailing would be employed
    - Voice leading mostly conducive to continuous (re-)instrumentation
    - Some instances of large interval leaps, melody will be dissected and distributed evenly
    - Rhythmic content integral, selected percussion for reinforcement (ex. S.D. in motive d)

4. Melodic and harmonic material
    - PM and SM clearly distinguishable, mostly in parallel motion, almost contrapuntal at times
    - Some degree of functional harmony present
    - Highly chromatic and often modal melodic content, yet still not extremely dissonant

5. Transposition
    - Enharmonic spelling for voice leading and fingering
    - No further transpositions predicted

6. Time signature
    - Compound time signature $^{6}/_{8} + ^{1}/_{2}$ may be difficult to navigate
    - Separating time signature might undermine phrasing and momentum
    - Assume that composer chose $^{1}/_{2}$ instead of $^{4}/_{8}$ because of pulse divisions

7. Musical texts
    - Dynamic markings adjusted for instrumental balance, especially between PM and SM

Prelude 24

1. Formal Analysis
    - Theme and variations – theme based on DSCH (D E♭ C B) motif associated with Dmitri Shostakovich
    - Variations highly developed units with melodic and harmonic material derived from the theme in several transformations (transposed, diminution, augmentation, 8va displacement, fragmentation,
    - Culmination of tension from previous preludes

2. Texture
    - Homophonic – Melody and accompaniment, occasionally chordal
    - Density growing thicker towards climactic points, then dissipates
    - Textures of variations differ considerably – implying different instrumentation
    - Majority of material very dense in texture, Var. 5 suggests orchestral *tutti*

3. Instrumentation

- Instrumentation of DSCH motif could be kept consistent for better aural recognition
- Extensive instrumentation predicted for – “finale movement”
- Each variation distinct timbre, with motif as unifying element
- Suggestive writing in piano – determining of instruments ex. Opening theme = Dies Irae tubas from Symphonie Fantastique, Var 4. flute-like passages (picc)

4. Melodic and harmonic material

- Highly derivative of DSCH motif
- Strong chromaticism – may be problematic in orchestral setting, enharmonic spelling might be considered

5. Transposition

- No major changes predicted

6. Time signature

- $^{12}/_{8}$ time integral to rhythmic content
- Any changes will effect pulse

7. Musical texts and markings

- Dynamic markings modified for orchestral balance
- Directional lines (hand alternation) omitted

Reflection-in-action

Phase 2 Orchestration

Prelude 19

General Notes:

- Title: Only 6 preludes will be orchestrated as a complete set or "suite". The title of the set cannot be *24 Preludes.* I changed the title to *The Last Six Preludes*. (AF)
- As a matter of practicality, measure numbers start at "1" in orchestration not "589"
- Predominant consideration for *Prelude 19* is timbre. Melody is the main component of the prelude. Employing a single melodic instrument or instrumental combination would undermine structural integrity. Thematic development through timbre alteration would be more effective. Contrast! (AF)
- Texture effectively thicker than piano version – due to influence of resonance

1. Instrumentation (timbre and function)

- Isolated overtones/harmonic field method not sustainable. Instruments unique timbral identity produce own overtone spectrum and is difficult to balance.
- Call (bell motif) and Response (tail end of phrase) in contrasting timbre combinations. (AF)
- Adhering to the call-and-response idea by applying contrasting timbre combinations (instrumentation) to the Call (bell motif) and Response (tail end of phrase) results in a very "Pointillistic" approach, almost akin to klangfarbenmelodie. This does not suit the melodic character of the music.
- Rather a theme with a set of variations than call-and-response. Each variation contrasts in the timbre with the previous, with certain elements remaining constant. Contrast from phrase to phrase better than bar to bar. Although the instrumentation differs in each variation, I believe a sense of unity is still achieved. Enough contrast and thematic development is maintained. In the piano version, the same basic timbre is assumed throughout (AF)
- Frequently encountering issues in balancing. Main melodic material does not always suit the envisioned instrumentation.
- The resulting timbre in m. 10 with muted Tpt. in 8va doubling with Fl. and Vln. is too pronounced and "out of character". Cl. in unison better balanced.
- In m. 18 the timbre of Cl. is preferred, but the PM in the "throat" register, notoriously difficult to balance. C.A. as alternative.

- In most cases, the melodic material is out of the tessitura range as a lyrical Hn. passage.
- Deliberately using "weaker" registers of instruments, less intrusive in delicate passages. In m. 4 the throat tones of the Cl. are more "translucent". Combined with higher register of Bsn., very delicate harmonic accompaniment is achieved. Later, instruments in their tessitura ranges for more prominent roles.

Theme (mm. 0-3): bell motif and tail (call and response)

- Fl. I + II PM alternates (dovetailed) between Fl. pair
- Hp. harmonic reinforces "bell" quality, supports melodic material, simulates the percussive attack of the piano
- Picc. prolongs pitch of ornament, accounting for pedal
- Vln I + II realise overtones and simulating the sustain of the pedal, harmonic Vln. I and *sul pont. Tremolo* Vln. II
- Vla. Similar to the function of Hp., pizz. melody superimposed on legato Fl.

Variation 1 (mm. 4-5):

- Fl. I + II, Hp., Vln. I + II function remains the same (PM)
- Vla, Cl., B. Cl. and Bsn harmonic support/accompaniment (Acc)
- B.D., Hp., Vc., DB – bass register chord, resonance of Hp. and pizzicato contrabass very effective (Acc)

Variation 2 (mm. 6-7):

- Fl. I + II – reverse role, sustain pedal and overtones
- Ob., Vln. I + II (PM)
- Hp., Cl, B.Cl. and Bsn., Vc. harmonic support/accompaniment (Acc)
- B.D, Hp., Vc. And Cb – bass register chord
- Crot. overtones and "bell" attack (PM)

Variation 3 (mm. 8-9):

- Functions remains mostly the same
- Ob. harmonic support, accompaniment (Acc)
- Cl. (PM)
- Hn. – added to harmonic support (Acc)

Variation 4 (mm. 10-11):

- Fl. I +II, C.A. PM
- Cl, B. Cl, Bsn, Hp., Vln. I + II, Vla., Vc. – harmonic support/accompaniment (Acc)

- Bass chord functions remain constant

Variation 5 (mm. 12-14):

- PM alternates between combinations Fl I+II, Ob. then Cl. and Hn.
- SM: Hn. and Vc.
- Acc more sparse

Bridge +Variation 6 (mm. 15-18):

- PM C.A., Vln. I+II, Hp.
- SM dovetailed in Cl, B. Cl, Vc. and D.b.
- Acc Fl. I+II, Bsn., Vln. I+II
- Crot., B.D. function remains the same

2. Melodic and harmonic material

- Ornaments/grace notes leaps into the main melody, large leaps (8vas and more) that are unwieldy and difficult to manage, or impossible for most melodic instruments. Dovetailing PM/SM in two or more different voices while utilising the most comfortable qualities of each voice. Leaps are reduced by an 8va for better voice leading, certain pitches are articulated. (AF)
- Ornaments realised in texture. The function and effect is retained, easier to synchronise as an ensemble. (AF + CP) I am altering the note values in the melodic material to accommodate the ornamentation.
- Pedal resonance and sustain in the texture –adding pitches implied and sustained by the pedal in the piano as harmonic support, through prolongation. Through dynamic variation the decaying effect is also reproduced.
- Melody fragmentation and dovetailing for better voice leading.
- In m. 15, the Hp. arpeggiates an F major chord, which depart from the piano score. Suits natural technique of the Hp. Also adds to the momentum of the ornamental figure.
- In m. 13-14 Hp. triple 8va doubling and arpeggiated chord. (AF)
- Enharmonic spelling for strings for easier fingering. Ex. m. 15 Vc. C Flat – B Nat, m. 18 Vln. I + II C Flat – B Nat.
- Hp. tuning – Flat keys used for resonance. Harmonics used to augment the character of the bell motif. Prefer enharmonic equivalent of pitches for greater resonance. Ex. E = F flat in mm. 1 and 3. Useful to play the bell motifs first on the F flat then on E, to insure consecutive notes resonate freely without being muffled (stomped) by direct repetition. In mm. 3 A flat changes to G sharp. (AF)

3. Transpositions

- Only enharmonic transpositions of certain pitches for practical considerations.

4. Time signatures and tempo markings

- Anacrusis – ornamentation poses certain difficulties. Anacrusis to accommodate the ornamental figures at the start of the prelude. I also added an irregular time signature of 1/8 with a double bar line after m. 16 to indicate the start of a new section. Additional opportunities: comma in m. 17 suggests a quick breath (break). The irregular bar makes this breathing opportunity compulsory. (AF + CP)
- Irregular bars of 11/8 are converted to 4+4+3 over 8. Original melodic material is grouped to suggest two groups of 4 quavers plus 3 quavers (4+4+3). More manageable psychologically for an ensemble that relies heavily on sight-reading. Conducting might also be simplified. No change in the pulse or metre. (AF + CP)

5. Musical texts and symbols

- Dynamics markings adjusted for balance and also to emulate the natural decay of piano (AF)
- Slurs indicating bowing and tonguing rather than phrasing
- *Espressivo* indications for instruments with solo responsibility.
- Technique indications (ex. pizz., *con sord.*, *sul pont.* etc.) introduced for the respective instruments.
- Rehearsal marks added where texture changes occur for easier navigation in rehearsals

Prelude 20

General Notes:

- Thematic content fundamentally different from the *Prelude 19*. The exposed nature of the melodic material in *Prelude 19* required a meticulous scoring approach. In *Prelude 20*, dynamic force in the A section juxtaposed with the agitated momentum of the B section would not benefit from same treatment.
- Contrast between the textural layers remains the driving force. The choice of instrumentation should reflect the importance of contrast.
- Pedal resonance facilitated with dynamic force and instrumentation. Note prolongation not suitable. Clarity effected.

1. Instrumentation (timbre and function)

- Instrumentation enormously thick, and much denser than *Prelude 19.* Percussion and brass sections more prominent.
- Relying much more on auxiliary instruments: Picc., C.A., B. Cl., Cbsn., B. Tbn.
- Section A^1 (mm. 20-24): Three textural layers (foreground, middle ground and background) = different timbre combinations
    - PM (foreground):
      Extreme high register- Picc., Fl., Vln. I,
      Extreme low register- Bsn., C. Bsn., B. Tbn., Tba., Vc., Cb.
      Percussion- Cym., Timp.
    - SM (middleground):
      High register- Fl, Ob., Cl., Vln. II,
      Middle register- Cl., Tpt., Tbn., Vla., Vc.
      Percussion- B.D., Timp.
    - Acc (background)-
      Middle register: Ob., C.A., Cl., Bcl., Bsn., Hn., Tpt., Tbn., Strings,
      Percussion: S.D., Tub. B., Timp.

- Section B (mm. 25-39): PM and SM contrasting timbres, Strings take principal role, crescendo facilitated with gradual thickening of orchestration, moving towards orchestral *tutti*.
    - PM: Strings
    - Acc/SM: Winds, Brass, Percussion
- Section A^2(mm. 40-45): A modulated reprise of the A section. Instrumentation kept constant. Articulation/tone colour differs for thematic development. (ex. cuivre)

2. Melodic and harmonic material

- Percussion section: addition of idiomatic rhythmic material for forward momentum and contrast. Ex. S.D. pattern in mm. 20-24, S.D. and T.D. in mm. 36-39 (AF+CP)
- Timp. tuning: pitches ambiguous enough to allow a difference in a semitone to implied pitch and still heard at the correct pitch. Economic use of the available pitches without retuning. Less effective in the middle to higher registers (above C3). (AF)
- 8va doubling: Melodic lines in loud passages doubled at the 8va or placed two 8vas higher (or lower) for most secure and resonant registers of instruments. Supports *crescendo.* Effect of music content preserved. (AF + CP)

3. Transpositions

- Enharmonic spelling of certain chords for better voice leading in the instruments and because it is more practical for melodic instruments to read in either flats or sharps in a short period. Dissonance of the material allows for enharmonic spelling. Slight difference in intonation between sharp and flat chords negligible.

- Enharmonic spelling to simplify the Tbn. part by omitting changes of slide positions that might fatigue the performer in the faster passages. I am choosing partials in the same slide position or in adjacent slide positions.

4. Time signatures and tempo markings

No changes to the time signature or tempo markings.

5. Musical texts and symbols

- First instinct is to mark the brass at a lower dynamic level than the woodwinds and strings as a precaution for balance issues between the sections. However, I am leaving it to the discretion of the performers and the conductor. A lower dynamic marking would convey a different intention or expressive quality.
- The beginning of the B section needs a clear dynamic indication as a frame of reference. *Fortissimo* would limit the natural crescendo towards the restatement of the A section, thus *forte* is a better option as dynamic. *Forte* still conveys the sense of urgency. Leaves room for dynamic variance. Crescendo is further enhanced in the texture thickening instrumentation and 8va doubling. (AF + CP)
- Expressive markings:
    - *Marcato* for more rigorous string bowing to add to the intended agitation in the thematic material. (AF)
    - *Flutter tongue* indication for Picc. and Fl.
    - *Cuivre (brassy)* added for Brass section to exaggerate the "grating" timbre at louder dynamics.
    - *Stopped* notes for timbral effect in the Hn.

Prelude 21

General Notes:

- More melodic and consonant than previous prelude
- Contrast between A and B section considerable
- Section A^1: conversational tone + articulation creates whimsical character
- Section B: serious and contemplative tone

Section A^2: thematic from A^1 implied with the triplet rhythmic motif, more nervous than whimsical.

- Instrumentation determined by character: sufficient degree of contrast, keep some textural elements constant while varying others. (AF)

1. Instrumentation (timbre and function)

- Mar. as tribute to Peter Klatzow (AF)
- Section A^1 (mm. 46-53): four 2-bar phrases

  PM: Songlike cantabile line – Cl. constant melodic element throughout.
  - Phrase 1 (mm. 47+48): doubled 8^{va} lower by C.A.
  - Phrase 2 (mm. 49+50): doubled 8^{va} lower by B. Cl. and solo Vc.
  - Phrase 3 (mm. 51+52): doubled at unison by solo Fl.
  - Phrase 4 (mm. 53+54): doubled at unison by Fl., Ob, Vln. I
  - Transitional material (mm. 48^4+50^4): Vla. *ricochet* bowing
  - Transitional material (m. 54^4): Vln. I + II, Vla., hp. arpeggio and timp. roll anticipates atmosphere Section B

  SM: playful character simulated by staccato articulation for Bsn., *a punta d'arco* bowing for strings and percussive Mar.

  Acc: harmonic support, pedal points
  - Phrase 1 and 2: Hn. and Vla., Bsn II
  - Phrase 3: Ob, C.A, Bsn. II, Vla.
  - Phrase 4: C.A., Cl. II, Bsn., Vln. I second desk, Vc. first desk
- Section B (mm. 54-60): derivative of section A, amplified contrast between section more than in the piano score. More room for AF, because no dynamic or tempo indications. Thick texture implies broader, brighter character.

  PM: Soaring, expressive primary melody
  - Phrase 5 (mm. 54+55): Vln. I + II divided, doubled melody at 8va (AF)
  - Phrase 6 (mm. 56-58): doubled by Fl. a2, solo Hn. enters in m. 58

  SM: Undulating countermelody
  - Vc. divided by stand, double secondary melody at the 8va (AF)

  Acc: Two parts – Bass register pedal, middle register harmonic support
  - Vla, light harmonic filigree
  - Resonance: Prominent bass pedal point with D.b. *pizz*., timp., B.D., resonant Hp. 8va in bass register and *pp* tbn.
- Bridge: Mainly wind sonority with support by strings and arpeggiated Hp. chord
- Section A^2 (mm. 61-68): Similar instrumentation as A^1, crot. added and Mar. more prominent
  - Acciaccaturas in bass register: triple stops by Vc.

- Little heavy brass used. Hn. considered as extension of wind section.

2. Melodic and harmonic material

- Hp. chords and extension of arpeggio in m. 8 addition to melodic material (AF)
- Mm. 54-58 pitch added to accompanimental figure of Vla.s for continuity in bowing (AF)

3. Transpositions

- No transposition required.

4. Time signatures and tempo markings

- *Poco meno mosso* in m. 52 to prepare for the shift in temperament in the B section (AF)
- *A tempo* m. 61 to cancel effect of *Grandioso* indication (AF)

5. Musical texts and symbols

- As mentioned above: *Poco meno mosso* and *A tempo* (AF)
- *Molto crescendo* for Hp. m. 53
- *Grandioso* in m. 54 as emphasis of expressive intent and to signal a change in texture (AF)
- *Espressivo* in m. 58 for Hn.
- *Molto diminuendo* in m. 54 tbn. Pedal sound envelope

Prelude 22

General Notes:

- Two opposing elements/two distinct types of material gradually reconcile and settling into a combined timbral combination.
- Aim: facilitate reconciliation so that it remains a defining feature.
- Two possible approaches:
    - Keeping the instrumentation constant and letting the conflict in the thematic material naturally dissipate ex. string ensemble.
    - Two contrasting timbre combinations, constantly reorchestrated until the instrumentation integrates/resolves into a harmonious whole.
- Second option: structurally more interesting (AF)

1. Instrumentation (timbre and function)

- Textural element 1 PM (mm. 69-70, 72-73, 76-77, 80): the rapid sextuplet motif is best suited for the agile string section.
    - Considered dividing the Vc. and Vla. into a further two lines
    - Redistributing sextuplet figures of m. 8 into manageable fragments. Dovetailing appears hazardous psychologically.
    - Rather omit large leaps with 8va displacement – improves the voice leading. (AF)
    - timp. roll combined with a pedal *glissando.* (AF)
- Textural element 2 SM (mm. 71-72, 74-75, 77-79, 81-84): Main timbre for legato Bsn. and C. Bsn. line (parallel variegated tenths apart).
    - Introduce another level of instrumentation for each new entry
    - Mediators between the two elements:
      Re-entry 1 (mm. 71-72): C. Bsn. line doubled by *pp* Tba.
      Re-entry 2 (mm. 74-75): B. Cl. doubles Bsn.
      Re-entry 3 (m. 80): overlaps with textural element 1 and continuing in the final entry (mm. 80-84). (AF)
- Closing section (mm. 85-94): thematic material merge by alternating fragments of textural element 1 and 2
    - Gradually omitting the mediator instruments, becoming more homogenous.
    - Resolution occurs in mm. 89-94, material is doubled at the unison by low strings and Bsn. (AF)

2. Melodic and harmonic material

- The timp. glissandi are the only additional material added to the music.

3. Transpositions

- No problems regarding transposition were encountered.

4. Time signatures and tempo markings

- I made no changes to the time signatures or tempo markings.

5. Musical texts and symbols

- Textural element 1: *con energia* (with energy) indication for strings (AF)
- Textural element 2: *pesante* (heavy and ponderous) indication (AF)
- Dynamic marks adapted for balance in the ensemble. (AF)

Prelude 23

General Notes:

- Function: escalation of tension, building up momentum before final prelude. Factors that enable escalation:
  - Gradual *accelerando* relaxed tempo to the brisk semi-quaver runs in the final four bars
  - Constant chromatic modulation to higher tonal centres
  - Final run spanning 6 8vas.
  - An asymmetrical triple time and rhythmic continuity with little respite
- Rhythmic content and metre integral, *accelerando* creates urgency
- Three climactic points, final climax delayed until start of next prelude
- Climaxes facilitated by *cresc./dim.* in texture

1. Instrumentation (timbre and function)

- PM: primary melodic role for strings in bulk of the musical content.
  - Doubled at the unison by Fl. (mm. 95-98)
  - Solo Cl. (mm. 99-100)
  - Solo Ob. (mm. 100-102),
  - Fl. + Cl (m. 103),
  - Partial *tutti* (mm. 105-107 and 110-111).
- SM/Acc: Hp. Chords, in mm. 95-100, the percussiveness of the *col legno battuto* strings is combined with *naturale* bowing/articulation to simulate the distinctive piano attack. (AF)
- In mm. 100-103, *con sordino* Tpt + Tbn. at lower dynamic level provide subtle harmonic support, but should not dominate the soundscape. (AF)
- In mm. 106-107 and 110-111, consecutive down-bow strokes for the strings builds a forceful climax. (AF)
- Specific roles for percussion: amplification of rhythmic and metric components/highly supportive:
  - Timp. initially underpins the asymmetric triple beat on a very low dynamic level (mm. 95 + 96) while imitating the arpeggiated chords and ornamental notes in the melodic line, and then later emphasises the characteristic dotted rhythm that prompts the forward motion (mm. 97,98, 101-103, 105-107). In m. 110, the timp. roll adds urgency to climactic point in the next m.

- S.D.: military character of the S.D. (snares on) enhances the tension of the dominating brass section flourish in mm. 106-107 and 110-111. It also involves a rhythmic motif that is not present in the original music. (AF)
- Tri.: *tremolo* on the Tri. in mm. 106-107 and combined with timp. roll in mm. 110 has the same function as mentioned above.
- B.D. entry in mm. 112 to the end, lends an ominous quality to the final run.
- Suspended Cym. roll in final bar = brightness to the climax

- Final scalar run mm. 112-115 with large range, distribution of material among practical tessituras of instruments. Dovetailing in Winds and brass. String section remains a secure foundation throughout. (AF)

2. Melodic and harmonic material
   - B♭ pedal point changed to fit rhythmic content
   - In m. 96-99, the grace notes and arpeggiated chords are allocated to specific parts (Vln. I and II, Fl. I and II, Hp.) in order to omit difficult leaps.
   - In m. 99, the downward roll (grace note) is translated as a downward triple-stop for violin (AF)
   - In m. 96-99 in the strings and later in the *tutti* passages, the harmonic rhythm is matched to the dotted rhythm motif, which intensifies the agitation inherent in the piano music. (AF)

3. Transpositions
   - No problems regarding transposition were encountered, other than those already mentioned above.

4. Time signatures and tempo marking
   - In m. 106, change tempo marking from "♩.= 72" to "♩.= ca.72"
   - "Slightly faster" is ambiguous, *accelerando* indication confusing.
   - "Circa" – approximation for a tempo region, leaves decision to conductor (AF)

5. Musical texts and symbols
   - The only additions or modifications made to musical texts are dynamic marks added for balance between instruments, or which were implicit in the piano score and translated to the orchestration, as well as expression and technique marks for individual instruments (for example *Leggiero* m. 97 double bass, *col legno battuto* mm. 95 and 99). All other musical texts are preserved.

Prelude 24

General Notes:

- Opens with a grand statement of the DSCH motif covering most extreme registers of the piano. Triple 8va in the bass register anchors the tonal centre of B. Resonance of the thicker, heavier bass strings of the piano in combination with the sustain pedal important. Emulating sound envelope of DSCH motif by elongating notes in different instrument groups, tapering off dynamically. Utilising the most resonant registers of each instrument (where possible). Reinforcement from the percussion section. (AF)
- Form: theme and variation structure effective device for contrast in the timbre and instrumentation. Each variation suggests a new character and contrast to the previous. Contrast between variations (AF)
- Greater degree of AF than previous preludes. Freer approach to guidelines.

1. Instrumentation (timbre and function)

- DSCH Motif (opening theme): Orchestral *tutti* with 8va doubling, representing all registers used in the piano statement of the motif, but with reinforcement in the middle registers from clarinets and brass. Generous use of auxiliary instruments
    - Strings: mm. 116-117 different articulation on the same pitches, Vln. I+II, and Vla. distributed into bowed tremolo and regular accented notes on the same pitches. Combination adds to the tension and the emphasis of the opening DSCH theme. *Sul tasto* bowing for strings to simulate pedal decay. (AF)
    - Pitches are elongated and dovetailed to account for the effect of the pedal on the piano and the decay after attack. (AF)

- Variation 1 (mm. 118-129): Various transformations of the DSCH motif building up to climactic point in m. 125
    - Dynamic variation (*crescendo, diminuendo* etc.) realised in the texture of orchestration. *Crescendo* towards mm. 123+124 realised with additions to instrumentations. Layering. (AF)
    - DSCH motif in diminution, a very short rhythmic motif used as a directional device. Pitches stated directly in B.Cl. line but the agitated effect is approximated in the strings with bowed *tremolo* resolving to a *staccato* in mm. 118–125. (AF)
    - 8va doubling for tonal and dynamic balance in m. 8

- Variation 2 (mm. 130-135):
    - mm. 130-135 Multiple pedal points in strings strengthens harmonic foundation and imitates pedal resonance
    - mm. 131-136 *Staccatos* realised as *pizzicato* strings, supported by Bsn. and *pianissimo* brass with slurred articulation.
    - mm. 132-133 8va doubling of PM material in Fl. creates illusion of gradual crescendo.

- Variation 3 (mm. 136-140): New timbral combination: Mar., Hp. and articulated strings. PM given to first violins, C.A., Cl.

- Variation 4 (mm. 142-147): Melodic content in piano part suggests tessitura of a solo Fl.
    - Articulation in strings: unmeasured *tremolo*, measured *tremolo*, *legato arco* bowing creates unique timbre which is contrasting to previous variation. Supports the structure of the orchestration.
- Final variation towards the end: Closing theme contains two climactic peaks, the second being more energetic and powerful, considering that it is the final conclusion to the 24 Preludes. Degree of finality and momentum amplified with repeated quaver figure in lieu of block chords in strings and doubled in the Tpt.. Creates the illusion of an *accelerando*. (AF)
    - m. 147 transition to variation 5, double stops in Vln., repeated down-bow strokes *al tallone* creates ponderous atmosphere before the entry of heavy brass.
    - The strings split into nine parts, conjunction with other instruments layering for artificial crescendo towards heavy and thick textured tutti.
    - The percussion, especially the timp. is a driving force towards the end.

Any addition of percussion directly employs artistic freedom

2. Melodic and harmonic material

- m. 132: Fl. trill directional device.
- Var 4: *arpeggio* measured *tremolo* (repeated pitches) in first Vln., which is not present in the original score, used for change in texture and timbre and harmonic support. (AF)
- m. 141: Descendings chord in LH piano modified in strings as articulated quavers

- mm. 143-145: SM material in piano score: elongated notes in strings imitates pedalling.
- m. 148: Enharmonic spelling aids shifting of hand positions in strings
- m. 136–139: Rapidly repeated pitches for Hp. may result in unintended muffling (stomping). Instead, the chords are arpeggiated idiomatically for Hp. Forward momentum augmented with semi-quaver rhythm added to figure. (AF)
- m. 143-145: *Arpeggio* in bass register of Hp. and D.b.not present in original score, added for harmonic support.
- m. 143: Glock.*acciaccaturas* added for timbral effect (AF) Countermelody strictly not permissible according to guidelines.

3. Transpositions
Transposition not considered.

4. Time signatures and tempo markings
Time signatures remained unchanged. However, I noticed a natural *tempo rubato* occurring on the upbeat to m. 142 to prepare for the change in texture and character of the next variation. I emphasised the *rubato* with *poco rall.* on the upbeat and *A tempo* on the strong beat. This would result in a more pronounced entry of the variation 4. (AF)

5. Musical texts and symbols
The dynamic level is implicit in piano score. I added dynamic marks to the orchestration at own discretion such as *molto crescendo* (m. 153) and *diminuendo* (m. 139). (AF) In m. 137, only half of the first Vln. should play the melody to insure that it remains light and well balanced in the ensemble. I therefore added the indication “half”. In m. 142, I added *dolce e espressivo* for solo Fl. part.

At first, I added a *poco rit.* indication in the final bars to enhance the impression of finality; however, I reconsidered and found *Allargando* (broadening and slower) to have a more inclusive inference. (AF)

Reflection-on-action

Phase 3: Reflection on guidelines and relationships

1.) Reflection-on-action

- Mostly conforming to guidelines, with some noteworthy exceptions.
- Guidelines proved to be restrictive in some cases. Boundaries may have inhibited creativity in translation.
- Some preludes are more adequately scored than others because of opportunities presented and identified in the musical content.
- All sections actively involved
- Parts interactive and gratifying. Often challenging and technically demanding.
- Playability and practicality for performance
    - Theoretically thorough/according to textbooks but lack in orchestral experience could have been an impediment
    - Performance or orchestral reading could reveal positive attributes and inconsistencies
    - Did not score for a certain orchestra in mind. Did not necessarily follow conventions or standards. Assumes hypothetical orchestra fully equipped with no budgetary constraints.
    - Scored for auxiliary instruments not always readily available such as Cbsn. and B.Cl. in B flat.

After consulting composer:

- *Prelude 21*, reversed roles of Cl. and Vln. 1 (mm. 61-68) CP
- Hp. *glissando* (m. 53)
- Kept *grandioso* character even though not composer's original intent AF
- *Prelude 22,* omitted legato bowing. *Detaché* more forceful. CP
- *Prelude 23,* omitted DB. in mm. 97-98 to delay lower register entry. Kept timp. line, even though composer preferred it one 8va higher to preserve middle range. AF + CP
- Added Cl. pedal in mm. 95-98 for reinforcement CP
- Thinned out first *tutti* for bigger contrast to second. CP

- Cym. omitted mm. 114, T-t combined with BD to add an ominous atmosphere. AF
- Added performance indication text to T-t line: "Let ring until end of next bar, thereafter dampen completely"
- Note prolongation in high strings omitted CP
- C.Bsn. in final four mm. transposed 8va lower to support lower register

Texture and timbre

- Timbre and contrast in timbre automatically involves AF. Choice of timbre at discretion of orchestrator.
- Implied texture relies on subjective interpretation of orchestrator.
- Artificial density in score to accommodate pedal resonance AF+CP
- Contrast in texture and timbre proved vital as a structural element in the orchestration. Promotes clarity in form structure. Subjective interpretation of form structure determines the degree of contrast applied in orchestration AF
- Contrast from one prelude to the next suggests a natural progression and stimulates aural immersion. Keeps interest of listener.
- Textural levels (PM, SM, Acc) affected the choice of instrumentation.
- "The recognition of these textural layers may influence the choice of instrumentation since orchestral balance relies on effectively juxtaposing contrasting and complimenting timbres to reflect the foreground, middle ground and background elements in the music Goss (2015: 149)."
- Resonance (pedal and piano timbre) throughout preludes. Different solutions according to the texture/timbre of prelude. Realising aspects of sound resonance in texture of score. AF+CP to emulate practice of "making the orchestra sound like a piano". Piano sound envelope simulated in texture. Simulation (prolongation of notes/ pedal) could have been more consistently applied throughout preludes. Accounting for resonance results in audibly and visually thicker texture. Resonance – difference in application illustrated in *Prelude 19* and *20.* AF+CP
- AF applied in solutions regarding emulation of piano sonority pedal resonance/ sound envelope. Thus, AF aids in CP

- Structural balance: sufficient timbral and textural contrast for aesthetic appeal and development of character, without disturbing structural balance or affecting clarity AF+CP
- Dynamic variation directly translated in texture. Expansion and reduction of instruments to account or dynamic change. 8va doubling and harmonic support directly influences outcome. AF+CP
- Thematic development driven by timbre and texture (*prelude 21* and *24*). Chose to amplify textural contrast.
- Texture implies character of music and thus instrumentation. *Prelude 21* Interpretation of expressive content linked to texture subject to orchestrator's assumptions. AF
- *Prelude 22* textural elements are defining features. Without substantial timbral/textural contrast, effectiveness of orchestration would suffer.
- Scoring for percussion added a new layer/level to texture. AF

Instrumentation

- Timbre and instrumentation very closely related.
- All components of orchestration are directly proportional to instrumentation.
- Influenced nearly every aspect of the study and relationships between AF and CP
- Instrumentation determines character of expressive content. CP across mediums relies heavily on the choice of instruments used. AF+CP
- It is also important to note that scoring for percussion inherently involves artistic freedom as it automatically implicates a textural level not present in the piano score. *Prelude 20* AF
- Percussion: timp. tuning, Mar. as tribute, Glock. countermelody, S.D. rhythmic motif
- Instrumentation involves many facets: tone colour/quality of instrument, contrast, register and range, suitability for melodic or harmonic material, versatility and practicality, balance, expressive qualities of technical range, performance gratification for instrumentalists, tuning, transposition, thematic development, relationships between textural levels (PM, SM, Acc) etc.
- Vehicle for both CP and AF

Melodic and harmonic material

- Alterations of melodic/harmonic material to aid in performance practicality. Essential expressive content preserved. AF+CP
- Pianistic gestures tailored for orchestral instruments. AF+CP
- Enharmonic spelling of melody occurred often, but not a major concern according to guidelines
- Material translated for Hp. usually underwent greater transformation due to diatonic pedal system. Chords were arpeggiated idiomatically. Addition of rhythmic patterns to avoid stomping. The Hp. was employed fairly regularly. AF+CP
- Harmony is occasionally presented in differing spacing from piano score to accommodate range of instruments or to use most secure registers. AF+CP
- Harmonic rhythm modified especially in *Prelude 23* and *24.* Added agitation and tension to the passage. Enhanced the intended character. AF+CP
- Final prelude employed to greater degree of AF in terms of melodic and harmonic content than previous preludes. More contrast in texture and timbre is needed for variations to clearly distinguish between them. Melodic material additions based on harmonic foundation.
- Glock. countermelody noteworthy addition. AF

Transposition

- No transpositions or changes in key.
- Mainly due to a choice based on my personal preference for preserving the fundamental tonality of the original content. CP
- Enharmonic transposition negligible in terms of AF+CP

Time signatures and tempo markings

- Altering time signature in general – difficult not to change metric content/pulse.
- Translating 11/8 to 4+4+3/8 does not change the pulse but simplifies interpretation of implicit grouping. AF+CP

- All additions made to tempo markings in the name of CP. Interpretation of composer intent implied in the score, enhanced by modifications. AF+CP

Musical texts

- More changes made than originally anticipated.
- "…clarify expressive gestures that where implied but not explicitly indicated." AF+CP
- Additions such as *Allargando* and *Grandioso* to augment my creative interpretation of the piano score. Communicates the intended character of the orchestral translation AF
- Dynamic markings altered significantly for orchestral balance and for clarity in the texture. Effective dynamic aims to correspond with expressive intent of music. AF+CP
- Dynamic marks depend on the instrument, the register engaged, the technique applied and density of texture. Ex. Tbn. *forte* and Fl. *forte* not comparable.
- Most alterations made are "permissible" according to guidelines.

2) Orchestration guidelines

Texture and timbre

- More helpful than encumbering
- Guidelines do not restrict from adding new textural layers in the orchestration, otherwise the use of percussion section would strictly speaking not be permissible.

Instrumentation

- "Only instruments considered orchestral instruments…" – where do you draw the line?
- Instrumentation guidelines could be seen as restrictive. On the contrary, guidelines provided framework.
- Guidelines allowed for much freedom in use of instrumentation

- The use of electronic instruments and other non-standard scoring techniques in this project could possibly have produced interesting results. New discussions about AF and CP could have been opened. Not in scope of project.

Melodic and harmonic material

- Guidelines provided a good framework but also restrictive
- "Contravened" rule on various occasions, especially with the addition of rhythmic material for percussion. AF
- Without the addition of new material, it may become troublesome to reinterpret the expressive musical content of the original within a new medium. In turn, CP not fully achieved.
- Sufficient textural contrast that promotes immersion and aesthetic appeal sometimes necessitates addition of new material.
- Orchestrations became progressively more "free" towards the final prelude, suggesting a level of disregard for the guidelines, which might have hindered the process. Arguably authenticity and CP not affected.

Transposition

- Guidelines proved not to be restrictive but reflective of my assumptions and convictions concerning transposition. AF + CP
- Avoidance of transposition not a requisite for orchestration.
- Subjective belief that transposition detracts from CP
- Other projects might welcome use of transposition as solution.

Time signatures and tempo markings

- Guidelines mostly reasonable
- Although tempo a defining feature of expressive character, not always the same level of practicality in a solo instrument and an ensemble. If the desire is to preserve expressive content, tempo adjustment might be necessary for feasibility and comfort of performance in another medium. AF + CP
- If the is tempo not explicitly stated, an appropriate suggestion might be offered. AF

Musical texts

- Guidelines offered some flexibility for inevitable additions and modification to musical texts, especially concerning instrumental techniques and articulation.
- Changes in expression and dynamic markings were more common than anticipated. None were arbitrary, but sought to convey expressive intent. In this case, the guidelines where restraining.

3) Relationships between artistic freedom and content preservation

- An orchestration is meant to function as a distinct work and not simply as a direct copy of the original work. AF is then inevitable. Departing from original enough to be considered independent, yet conserving the expressive spirit sufficiently not to be recognised as arrangement or something else.
- Fundamental objective of orchestration – preservation of expressive content of original work through reinterpretation/translation.
- Without modification, music is simply copied. Cannot be considered as a creative work in its own right. CP for sake of CP might counteract the efficacy of intended outcome.
- If modification is not considerable enough, there is no justification for an orchestration project.
- Within strict confines of rules it is still possible to apply creativity
- Boundaries still hindered the creative potential of project
- The degree of AF and CP dependant on the intent of the project. Orchestration, underlying assumption is to preserve content. Other project might employ greater or lesser degree.
- AF + CP closely interlinked in this project.
- AF predominantly applied in effort to conserve the expressive content of the original music within the confines and limitation of a medium for which the music was not conceived.
- Additions to score that seem appropriate in the harmonic, rhythmic and melodic soundscape of the original work may enhance the character desired by the composer. Analogy: when painting a landscape of a desert, adding a few

cacti or dunes to landscape makes it more convincing. Painting an iceberg could detract from the idea.

- AF employed to emulate orchestration practice of composer. Also a form of CP
- This project and any other conceived in a similar way cannot determine an upper limit to how far an orchestrator may depart from the original. But it can serve as a model to the preservation of content.
- Perhaps it is easier to determine how much CP is appropriate for an orchestral transcription.
- Translation: native speakers cannot understand direct translation of expressions if it is not translated in a context relevant to them. Similarly, a character or expressive gesture that is effectively executed by piano might not succeed if directly translated to another instrumental configuration. Instrument might not “understand the context”. The translation must take into account what is natural and contextually idiomatic for the other medium. The meaning or intent would be clearer. Thus AF is needed for CP.

Prelude:	*Prelude 19*		
Form:	Antiphonal/Call-and-response, monothematic – A^1 $a^1a^2a^3a^4$ …A^2 a^na^n, Theme-and-variation. Developmental, clear phrasing (two bar phrases)		
Character description:	Soft and delicate sonority, predominantly high register, songful (cantabile), slow contemplative pace		
Texture:	Homophonic: melody and accompaniment / thin, sparse texture on surface Resonance of pedal and residual decay of notes creates artificial density		
Measure(s)	**Description**	**Content/Function**	**Tonal Centre**
589-602	Section A^1		
589 (first bar)	Introduction Opening motive - call	Introducing main thematic material Establishing of tonal centre	E
590–591 590 591	Phrase 1 (Theme) First response Call	Main thematic material	(E major)
592–593 592 593	Phrase 2 (Variation 1) Response Call	Development of thematic material Accompaniment of melody, harmonic support is introduced. New dimension to texture.	E
594–595 594 595	Phrase 3 (Variation 2) Response Call	Further development	E
596–597 596 597	Phrase 4 (Variation 3) Response Call	Modulatory	E – G
598-599 598 599	Phrase 5 Response Call (Variation 4)	Modulatory	G – D♭
600	Phrase 6 Call	Fragmentary/Modulatory	D♭ – C♭
601–602 601^{1-2} 601^3 602	Phrase 7 and 8 (Variation 5) Call Response Call	Fragmentary/Modulatory Establishing new tonal centres Anticipation of/transition to A^2 section	B♭
603–606	Section A^2		B♭
603	Opening motive – call (Variation 5)	Restatement of opening motive	
604–606	Phrase 9 Alternating fragments of call and response	Closing theme	

Prelude:	*Prelude 20*		
Form:	Simple Ternary A^1 B A^2		
Character description:	Colossal, powerful in first and last section, agitated and percussive in middle section with heavy bass support. Overall dissonant.		
Texture:	Section A^1 and A^2 – Compound texture: three distinct levels (registers), extreme ranges, chordal, suggestions of polytonality Section B: Homophonic – Melody and accompaniment		
Measure(s)	**Description**	**Content/Function**	**Tonal Centre**
607–611	Section A^1		
607	Phrase 1 opening motive	Introductory – statement of primary motive	F♯ (D)
608–609	Phrase 2	Development on primary motive	F♯ (D)
610	Phrase 3	Modified restatement of primary motive	F♯ (D)
611	Phrase 4	Closing motive for A section	F♯ (D)
612–626	Section B		
$612–616^{0.5}$	Phrase 5	Main motive of section B (polytonality)	D and B♭
$616^{0.75}–619^{0.5}$	Phrase 6	Development of main motive – modulatory	F♯ and D
$619^{0.75}–620^{3}$	Phrase 7	–	F♯ (G♭) and B♭
620^{4}–621	Phrase 8	–	C♯ and A
$622–623^{3}$	Phrase 9	–	G and E♭
623^{4}–627	Phrase 10	Transition to Section A^2	(E♭)
	Section A^2		
627	Phrase 11	Modified restatement of primary motive	E (C)
628	Phrase 12	Primary motive (first chord inverted)	E (C)
629–630	Phrase 13	Development on primary motive	E (C)
631–632	Phrase 14	Closing motive	E (C)

Prelude:	*Prelude 21*		
Form:	Simple Ternary A^1 B A^2 (Section B – Development of material in A) Two-bar phrasing predominates, organic movement between phrases (conversational)		
Character description:	Section A^{1+2} – Buoyant and songlike, whimsical and rhythmical lively Section B – Contemplative, melancholy		
Texture:	Section A^{1+2}– Homophonic, melody and accompaniment, thin texture Section B – Compound melodic texture, two independent melodies with contrasting functions, some harmonic support		
Measure(s)	**Description**	**Content/Function**	**Tonal Centre**
633–640	Section A^1	(Exposition)	
633–634 635–636	Phrase 1 Phrase 2	Primary thematic material a^1 + a^2 = 4-bar period	E♭ (B♭)
637–638 639–640[1]	Phrase 3 Phrase 4	a^3 + a^4 = 3-bar period, modulatory	A♭-F-G♭
640	Transition		D
641–645	Section B	(Development)	
641–642 643–645	Phrase 5 Phrase 6	b^1 + b^2 = 5-bar period, modulatory	E♭ (dim5)-D-D♭-C-F
646–647	Transition (Bridge)		B♭
648–655	Section A^2	(Recapitulation)	
648–649	Phrase 7	a^4 – modified restatement of primary motive, fragmentary	D♭
650–655	Phrase 8	Closing theme (Coda)	B

Prelude:	*Prelude 22*		
Form:	Antiphonal/Call-and-response – Definite call with rapid sextuplet figures followed by silence and a slower, contemplative response. Textural element 1 and 2(through-composed)		
Character description:	Dissonant, tense, clear sentences (phrasing) Call – rapid run, agitated Response – slow, brooding		
Texture:	Monophonic Call – PM doubled in octave (textural element 1) Response – PM melody with parallel counter melody (mostly third relationship) (textural element 2)		
Measure(s)	**Description**	**Content/Function**	**Tonal Centre**
656–659[3] 656–657 658–659[3]	Phrase 1 Call (textural element 1) Response (textural element 2)	Primary thematic material PM Min 2nd relationship, implied scale Primary melody with parallel secondary melody	 A double harmonic Blues scale on G and B
659[4]–662 659[4]–660 661–662	Phrase 2 Call (textural element 1) Response(textural element 2)	Developed variation Min 2nd relationship, implied scale (variegated 10th) PM with parallel SM (only PM)	 A double harmonic G and B
663–666 663–664[2] 664[3]–666	Phrase 3 Call (textural element 1) Response(textural element 2)	Developed variation Min 2nd relationship, implied scale PM with parallel SM (only PM)	 A double harmonic Blues scale on E♭ and G
667–671 667[1]–667[3] 667[4]–671	Phrase 4 Call (textural element 1) Response(textural element 2)	Developed variation Implied scales combined (aggregates) PM with parallel SM (only PM)	D♯ octatonic - A (double harmonic) G (melodic minor) and D♭
672–681	Phrase 5 Alternating fragments of call and response (textural element 1 and 2)	Closing theme Reconciliation of material	D♭

Prelude:	*Prelude 23*		
Form:	Simple Binary A a^1a^2 B $b^1c^1b^2d^1c^2d^2c^3$, very structured phrasing but form not immediately apparent because of continuous motion. One bar phrases		
Character description:	Foreboding, strong forward momentum, building tension towards the first measure of *Prelude 24*		
Texture:	Mostly homophonic, transitional material monophonic Texture gradually becomes thicker		
Measure(s)	**Description**	**Content/Function**	**Tonal Centre**
682–689	Section A		
682–685	Motive a^1	Primary thematic material Motive subdivided into four, one-bar phrases	B♭-G♭
686–689	Motive a^2	Derived from primary thematic material, developed. Subdivided into four, on-bar phrases	G (modulatory)
690–702	Section B	Alternating between motives, enforcing the forward momentum	
690	Motive b^1	Rhythmically derivative of Motive a^2, contrasting melodic texture	G
691	Motive c^1	Transitional	
692	Motive b^2		A
693–694	Motive d^1	Building tension, broadening	B♭
695–696	Motive c^2	Transitional	
697–698	Motive d^2	Broadening further	E
699–702	Motive c^3	Closing motive	

Prelude:	*Prelude 24*		
Form:	Theme and variations – theme based on DSCH (D E♭ C B) motif, variations on theme in several transformations (transposed, diminution, augmentation, octave displacement, fragmentation		
Character description:	Tense, menacing, various climactic points, each variations has distinct character, in last variation dissonance dissipates and tension is resolved, conveying a greater degree of finality than in closing sections of previous preludes		
Texture:	Homophonic – Melody and accompaniment, occasionally chordal Density growing thicker towards climactic points, then dissipates		
Measure(s)	**Description**	**Content/Function**	**Tonal Centre**
703	Theme	Opening theme, establishing tense sonority	B
705–714	Variation 1	Variation on theme, DSCH motif in diminution and ornamentation of melody	B
715–716	Transition	(Modulatory) DSCH motif transposed, augmentation	
717–722	Variation 2	Transposed, ornamentation of melody	D♭
723–727	Variation 3	In prime form and transposed	(B)
728–729	Transition		
730–733	Variation 4	Highly developed and intricate melody, various statements of motif, transposed, rhythmic modification, 8va displacement	B
734–735	Transition	(Modulatory) motif in prime form and partly transposed, augmentation	
736–743	Variation 5	Closing theme, motif in prime form, transposed	B♭

Orchestrating selected *Preludes* by Peter Klatzow: exploring the relationship between content preservation and artistic freedom

by

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Appendix C: Final Orchestrations

The Last Six Preludes

From the *24 Preludes* (2010)
No. 19-24

by

Peter Klatzow

Orchestrated by
Ruben Kasselman
(2018)

The Last Six Preludes

From the 24 Preludes (2010)
No. 19-24

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Instrumentation

Piccolo
Flute I & II
Oboe I & II
Cor Anglais
Clarinet in Bb
Bass Clarinet in Bb
Bassoon I & II

Horn I, II, III & IV
Trumpet I, II & III
Trombone
Bass Trombone
Tuba

Timpani
Snare Drum
Tenor Drum
Bass Drum
Cymbals
Tam-tam
Triangle
Crotales
Tubular Bells
Glockenspiel
Marimba

Harp

Violin I & II
Viola
Violoncello
Double Bass

The Last Six Preludes

(From the *24 Preludes, No.* 19–24)

19

Orchestrated by
Ruben Kasselman

Peter Klatzow
2010

0

slowly, songfully

rit. - - - - A tempo

A

Piccolo
Flute I
Flute II
Oboe I
Cor Anglais
Clarinet in B♭
Bass Clarinet in B♭
Bassoon I + II
Horn in F I + II
Horn in F III + IV
Bass Drum
Crotales
Harp
Violin I
Violin II
Viola
Violoncello
Double Bass
Piano Score (Not to be performed)

pp *mp* *espress.* *p* *mf* *pp*

at pitch played

soft mallet

l.v.

B♭ F♯

Harmonics on pitch written

div. sul pont. trem. pizz. arco div. con sord. senza sord. *sim.* *a tempo* *rit.*

6

B

Picc.
Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
B. D.
Crot.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

pp p sim. mf p mp espress. mf espress. a2 mp l.v. E♭ C♭ A♭ E♭ hard mallet unis. pizz. div. arco (nat.) arco unis. mf

13

C

rit.

A tempo

Fl. I

Fl. II

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

C

rit.

A tempo

B. D.

Crot.

Hp.

C

pizz.

rit.

A tempo

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

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D ***With power*** ♩ = 80

20

Piccolo
Flutes I II
Oboes I II
Cor Anglais
Clarinets in B♭
Bass Clarinet in B♭
Bassoons
Contrabassoon
Horn in F I II
Horns in F III IV
Trumpets in B♭
Trombone + Bass Trombone
Tuba
Timpani
Snare Drum
Tenor Drum
Bass Drum
Cymbals
Tam-tam
Tubular Bells

F♯,B,D,E

with two sticks

D ***With power*** ♩ = 80

Violin I
Violin II
Viola
Violoncello
Double bass

div.
trem.
div. in 3

Piano Score
(not to be performed)

25

E ***Slightly faster*** ♩ = 96

Bsn.
Cbsn.
Tbn.
B. Tbn.
Timp.

f *cresc.*

nat.

E ***Slightly faster*** ♩ = 96

Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

unis. *f marcato* div. pizz.

29

Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Tbn.
B. Tbn.
Tba.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

a2 *f* *ff* arco pizz. unis.

33

Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
S. D.
T. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

flz nat. flz nat. flz nat. flz nat.

F

ff

mf

f

nat. a3

1

2 &3

F♯–E

arco

unis.

div.

37

rit.

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Tpt.
Tbn.
B. Tbn.
Tba.
S. D.
T. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

ff
f
fff
cresc.
sul G
sim.
pizz.
unis.

40

G ♩ = 80

LONG pause!

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
S. D.
B. D.
Cym.
T.-t.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

cuvre

with two sticks

div.

div. in 3

arco

LONG pause!

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46

I *Allegretto, tranquillo e leggiero*

♩=ca. 90

Cor Anglais

mp

Clarinets in B♭

mf

Bass Clarinet in B♭

mp

Bassoons

p

Horn in F I II

con sord.

pp

Horns in F III IV

con sord.

pp

Marimba

soft mallets

sim.

pp

I *Allegretto, tranquillo e leggiero*

♩=ca. 90

Violin I

a punta d'arco

mp

Violin II

a punta d'arco

mp

Viola

div.

mp

f

mp

f

Violoncello divisi

solo

mf

tutti

a punta d'arco

mp

Piano Score (not to be performed)

mp

50

J *Poco meno mosso*

Fl.
Ob.
C. A.
Cl.
Bsn.
Timp.
B. D.
Mar.
Hp.
Vln. I
Vln. II
Vla.
Vc. II
Pno.

mf *mp* *gliss.* *molto cresc.* *nat.* div. *unis.* Divide by stand

54

Grandioso

Fl.

a2

f

Hn.

senza sord.

1

mp espress.

Hn.

senza sord.

Tbn.
B. Tbn.

fp *molto dim.* *fp* *sim.* *fp* *fp* *pp*

Timp.

f *mf*

B. D.

mf *mp*

Hp.

ff

D♭ B♭ E♮ G♮

Grandioso

Vln. I

div.

f

Vln. II

div.

f

Vla.

f

Vc. I

f

Vc. II

f

Db.

pizz.

f *mp*

Pno.

K

59

A tempo

Ob.

Cl.

Bsn.

Hn.

Hn.

Crot.

Mar.

Hp.

K

A tempo

unis.

Vln. I

Vln. II

Vln. II

Vla.

Vc. I

Vc. II

Db.

Pno.

div.

non divisi

arco

espress.

Ped.

63

Cl.

Bsn.

Crot.

Mar.

Vln. I

Vln. II

Vln. II

Vla.

Vc. I

Vc. II

Pno.

div. unis. div.

sf mp sf p

1

mf p pp

arco l.v.

sul pont. fp

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L *Fast, with power*

69 ♩=ca. 104

Bassoons
Contrabassoon
Tuba
Timpani

a2 *mf* *pesante* — *f* — *mf* — *pp* *pesante*

gliss. *mf* *sfz* — *gliss.* *mf* *sfz*

L *Fast, with power*

♩=ca. 104

Viola
Violoncello divisi
Doublebass

ff *con energia* — 6

Piano Score
(not to be performed)

ff *con energia* — *p* — *ff* — *mp*

M

76

B. Cl.
Bsn.
Cbsn.
Tba.
Timp.

mf *pesante* — *f* — *mf* — *ff*

gradual gliss.

gliss. *mf* *ff* — *gliss.* — *f* *gliss.* *ff*

M

Vln. 1
Vln. II
Vla.
Vc. I
Vc. II
Db.

ff *con energia* — 6

Pno.

ff — *f* — *ff*

81

N

B. Cl.
Bsn.
Cbsn.
Tba.
Timp.
Vla.
Vc. I
Vc. II
Db.
Pno.

mp p mf mf p pp mp l.v. gliss. mp p N div. unis. mp mp mf mp mf mp mf mp

89

Bsn.
Cbsn.
Tba.
Vla.
Vc. I
Vc. II
Db.
Pno.

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95

Flutes I II

Clarinets in B♭

Timpani

Harp

Violin I

Violin II

Viola

Violoncello

Doublebass

Piano Score
(not to be performed)

O *Gently, not fast*

a2 *mf*

a2 *mfp* *sim.*

G♭,B♭,D,E *ppp* *pp* *p*

mf l.v. C♮ A♭ G♮

O *Gently, not fast*

mp div.

mp div.

mp div. *mp*

col legno battuto *mp*

mp *p*

P

99

Fl.
Ob.
Cl.
Bsn.
Tpt.
Tbn.
B. Tbn.
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

fp
solo
f
mf
a2
con sord.
p
II & III
mf
mp
accel.
non div.
sf
col legno battuto
nat.
div.
sul C
unis.
nat.
leggiero
rh

104

Q *slightly faster*
♩.= ca.72

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
S. D.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

a2
senza sord.
div.

108

R

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
senza sord.
Tbn.
B. Tbn.
Tba.
Timp.
S. D.
Tri.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

f cresc. sfz ff sff mf non div. div. unis.

112

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Hn.
Tpt.
Tpt.
Tba.

B♭→B♮, D→E, E→F

Timp.
B. D.
soft gong stick
T.-t.
Let ring until end of next bar, thereafter dampen completely
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

attacca

DSCH

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S ***moderato***

116

Piccolo
Flutes I II
Oboes I II
Cor Anglais
Clarinets in B♭
Bass Clarinet in B♭
Bassoons
Contrabassoon
Horn in F I II
Horns in F III IV
Trumpets in B♭
Trombone + Bass Trombone
Tuba
G♭,B♮,E,F
Timpani
Bass Drum
Cymbals
Tubular Bells
Harp
S ***moderato***
Violin I
Violin II
Viola
Violoncello
Doublebass
Piano Score (not to be performed)

122

T

Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

mf f mp ff sfz p

sul pont.
molto cresc.
div.
unis.

125

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

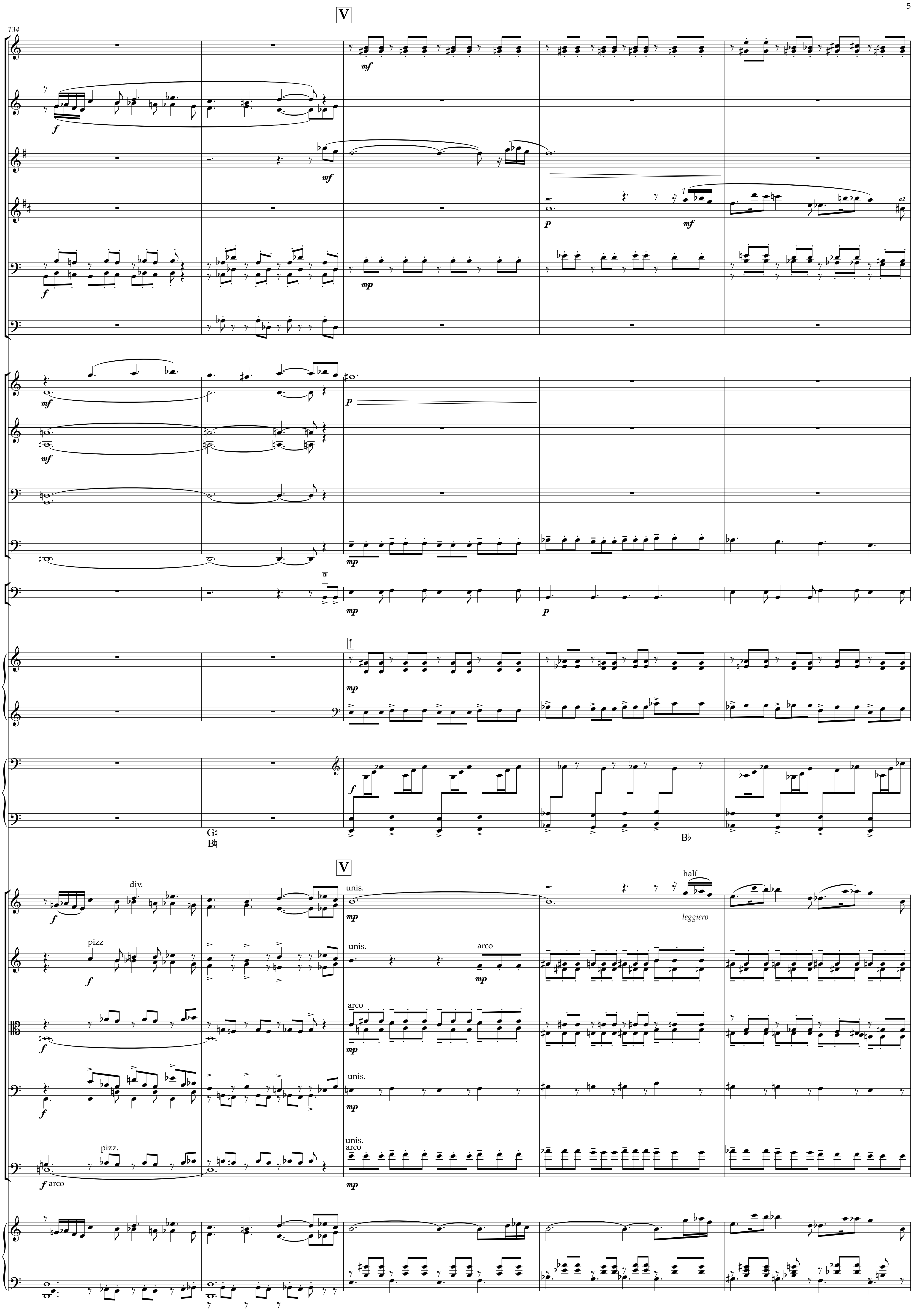
ff f p mf pp mp dim. a2 nat. pizz. arco div. in 3

U

128

Fl.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Mar.
Hp.
U
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.

tr
f
mf
p
dim.
a2
mp
pp
unis.
arco
pizz.
div.


134
V
Fl.
Ob.
C. A.
Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tbn.
B. Tbn.
Tba.
Timp.
Mar.
Hp.
G♮
B♮
B♭
Vln. I
Vln. II
Vla.
Vc.
Db.
Pno.
a2
div.
pizz
unis.
arco
half
leggiero
pizz.
arco

139

W

poco rall.

A tempo

Fl.

solo

dolce e espressivo

f

Cl.

p

B. Cl.

mf

Bsn.

p

Tba.

Timp.

mp

Glock.

mf

Hp.

ff

6

F♮ A♭
B♮ C♮ D♮

W

poco rall.

A tempo

Vln. I

pizz.

a punta d'arco

dim.

dim.

mf

Vln. II

mf

Vla.

trem.

mf

dim.

mf

Vc.

arco

mf

dim.

arco

mf

Db.

mf

pizz.

mf

Pno.

144

X

Fl.

Bsn.

Cbsn.

Hn.

Hn.

Tba.

Timp.

B. D.

Tub. B.

Glock.

Mar.

Hp.

Bb Cb

X

Vln. I

Vln. II

Vla.

Vc.

Db.

Pno.

div.
trem.

pizz.

pizz.

non divisi

arco
al tallone

div.

unis.

al tallone

div.

div.

unis.

arco
al tallone

div.

unis.

149

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
Tub. B.
Mar.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Db.
Pno.

B♮→B♭

con sord.

sul pont.
nat.
unis.

153

allargando

Picc.
Fl.
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
B. D.
Cym.

G♭→E♭

2 soft yarn mallets

allargando

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Db.
Pno.

molto cresc.