

MARCEL GRANDJANY'S HARP
TRANSCRIPTIONS AND EDITIONS

by

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A DISSERTATION

IN

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TEXAS TECH UNIVERSITY
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ABSTRACT OF DISSERTATION

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Marcel Grandjany (1891-1975) is well known as an outstanding harpist, teacher and composer for the harp. Beyond this, however, he is also very important for his transcriptions for the harp of music originally written for other instruments, and also for his editions of older works for the harp that had fallen into obscurity. Many of these transcriptions form a basic core of the modern harpist's repertoire, particularly of pre-Classical works. In addition, his transcriptions have generally been regarded as particularly idiomatic for the harp, utilizing the modern instrument's full range and an array of techniques common in the twentieth century.

This dissertation examines ten representative Grandjany transcriptions, to pinpoint what changes Grandjany made, and what purpose these changes serve in

adapting the original work for the harp. Such an understanding could be very useful for harpist or other musicians either transcribing or composing for the harp.

Grandjany was, however, a man of his own time, and his transcriptions reflect a Romantic sensibility that is often at odds with the modern understanding of historically informed performance. This study attempts to identify non-stylistic elements added by Grandjany, and to determine what the modern performer might do to retain Grandjany's idiomatic sense without losing historical accuracy.

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CHAPTER I
BRIEF BIOGRAPHICAL SKETCH OF
MARCEL GRANDJANY

Marcel Georges Lucien Grandjany was born September 3, 1891, in Paris, France. His father, Eugène, was a piano technician, but it would appear that he had little direct influence on his son, for Grandjany later recalled that he was seldom there.¹ As a result, Grandjany was raised primarily by his mother, Marie Jeanne (née Hugo), until her untimely death when Marcel was only four years old.

Instead of living with his father at this point, Marcel was taken in by a paternal aunt. She often had roomers in her house, in particular music students at the Paris Conservatoire. Also living there was Marcel's cousin, Juliette Georges Grandjany, who was a prizewinner from the Conservatoire in solfège and piano accompaniment, a teacher in the Paris public schools, and reportedly an excellent musician. She had been thoroughly trained in solfège by Marcel's uncle Lucien Grandjany, who had died the same year Marcel was born. Lucien taught organ and solfège at the Paris Conservatoire for several years and was highly regarded in Parisian musical circles. Thus, even in his earliest years, Grandjany was surrounded by dedicated and well-trained musicians. The women who now raised him were also devout Catholics, and that faith became very important to Marcel, as well.

¹ Govea, Wenonah Milton, Nineteenth- and Twentieth-Century Harpists: A Bio-Critical Sourcebook, p. 106.

It was Grandjany's cousin Juliette who first recognized his musical talent. She began to give him lessons in piano, harmony, and solfège, and was, according to Grandjany himself, a difficult taskmaster.² Grandjany was admitted to the Paris Conservatoire at the age of nine (the youngest age allowed), to study solfège and harmony. He immediately won a third prize in solfège, and won the first prize a year later.

At about the same time Grandjany first entered the Conservatoire, his cousin Juliette, feeling that there were already too many pianists, was considering the possibility of another instrument for him to study. She eventually approached a friend from her days at the Conservatoire, harpist Henriette Renié, to see if there might be a future for a male harpist. When Renié heard him play the piano, she was immediately enthusiastic and offered to teach him at no charge, a very welcome offer to Grandjany because his family was fairly poor. Thus began almost ten years of study with Renié.

In 1902, however, the Paris Conservatoire adopted a rule that required Grandjany to study the harp with its own teacher, Alphonse Hasselmans. Hasselmans trained perhaps the greatest generation of harpists ever in France, including Renié, Carlos Salzedo, Micheline Kahn, Lily Laskine, and many others. Although an excellent teacher, Hasselmans had a brusque and forbidding manner that could frighten the toughest of students. Grandjany began study with Hasselmans, but chose to continue studying with Renié as well. Hasselmans, not surprisingly, frowned upon this arrangement, but he went along with it nonetheless.

² Barnett, Margaret, "Grandjany: A Precious Heritage," American Harp Journal, p. 8.

The harp was not Grandjany's favorite instrument at first, but rather the piano. In part, this was because the harp he learned on at first was not a very good one, and he had access to a good piano. He also preferred the piano repertoire, finding Bach and Beethoven much more appealing than Parish Alvars, Bochsa, and Naderman, whose works he referred to as "salon music."³ The first problem was solved when the Erard salon, which provided harps for the Conservatoire, made a good harp available to Grandjany on loan. It was at this point that Grandjany fell in love with the instrument and the variety of tone colors that could be achieved with it. The latter problem was not so easily solved, however, and the lack of what he considered strong literature for the instrument was later one of the main factors in his commitment to transcription.

In 1905, at the age of thirteen, Grandjany was awarded the first prize in harp from the Conservatoire. This meant that he was now considered fully prepared to begin his career as a professional harpist. Even so, he continued to study privately with Renié until he was about 18 years old. Even afterwards, he would occasionally go back to her for a lesson when preparing a program. They remained very devoted to each other, and Grandjany continued to refer to himself as a student of her school.⁴

He was still quite young upon completing the course in harp at the Conservatoire, however, and decided to continue his training there, earning a prize in counterpoint and, in 1909, a first prize in harmony. Earlier that year, Grandjany performed the première of Roger-Ducasse's Variations Plaisantes sur un Thème Grave for harp and orchestra in his

³ Barnett, p. 9.

⁴ Statement from Henriette Renié, quoted in Inglefield, Ruth, Marcel Grandjany: Concert Harpist, Composer, and Teacher, pp. 11-13.

debut with the Concerts Lamoureux. Regarding this piece, Grandjany later stated, “This was my first knowledge of the French Impressionism, as it is now called, and it had a profound effect on me.”⁵ He began to compose, as well, completing short works for harp, as well as vocal and piano works. In 1913, Grandjany was one of the finalists for the Prix de Rome. Unfortunately, he became ill during the four-week-long final round and was forced to withdraw. However, the same year saw the successful performance of his Poème for Harp, Horn and Orchestra, with his own teacher Henriette Renié as the harp soloist and Gabriel Pierné conducting. Grandjany was thus making a name for himself in Paris as a composer.

After his debut with the Concerts Lamoureux, he was also becoming well-known in Paris as a harpist. On March 22, 1909, Grandjany gave his debut recital at the Salle Erard. Harp recitals in Paris at this time were not generally solo recitals; the harp was considered too lightweight to carry a recital by itself. Thus, Grandjany performed two harp concertos with an orchestra on the program, Renié’s Concerto in C Minor and Pierné’s Concertstück, as well as a number of solos. The concert was well received. On March 6, 1913, Grandjany also had the honor of performing Maurice Ravel’s Introduction et Allegro for harp and chamber ensemble at the Salle Erard, with Ravel himself conducting. At about this time, he also began to take on a few students, recommended to him by Renié.

The onset of World War I caused a drastic break in Grandjany’s career as a harpist. He was drafted, but on account of his history of pleurisy he was declined active

⁵ Barnett, p. 10.

duty. Instead, he was given a post at the Gare du Nord in Paris, where he stamped papers for soldiers returning on furlough. While many might see this as a stroke of good fortune, Grandjany considered it a disgrace that his friends were fighting on the battlefields and he was not. As a sacrifice of his own, Grandjany stopped playing harp for the duration of the war. He was not completely inactive musically, however, serving as a part-time organist and choir director at the Sacré-Coeur Basilica.

After the war he did not immediately resume his performing career. It was not until after Henriette Renié's first postwar recital (during which he turned pages) that he took up the instrument again. He served as harpist with the Concerts Lamoureux and also for a while with the Ballets Russes. Also, somewhere around 1918, his cousin Juliette introduced him to Georgette Boulanger, a singer who was studying piano with her. Georgette had spent many years in the United States, and Juliette thought that Grandjany would do well to take English lessons from her. The lessons were never entirely successful (even after many years of living in America, Grandjany was never comfortable with the language), but their relationship was much more so. They were married in 1919.

In 1921, Grandjany was asked to begin a harp class for the new Conservatoire Américain at Fontainebleau, a great honor that he happily accepted. Here he joined such illustrious faculty members as Nadia Boulanger, Paul Vidal (formerly his composition teacher at the Conservatoire) and Charles-Marie Widor. He also maintained a busy performance schedule. Along with flutist René Le Roy, he formed the Quintette Instrumental de Paris, consisting of flute, harp, violin, viola and cello. The ensemble performed together for many years, and a number of works were written for the group. In

addition, Grandjany occasionally appeared in concerts along with his wife Georgette, who was a very accomplished singer. After the birth of their son Bernard in 1930, she no longer performed with him in public. One of the most celebrated performances in Grandjany's career occurred on March 31, 1927, when he gave a recital at the Salle Erard in Paris with no accompanying instruments or orchestra, which has been claimed to be a first for Paris. Whether or not this was so, it made a great impact on harpists of the time.⁶ Many of Grandjany's recital programs from the 1920s included transcriptions, both Grandjany's and those of others, because he found this necessary in order to present a program with stylistic variety. Grandjany was especially fond of music of the 18th century. As he once stated, "While I admire modern music, my heart is really with the old masters; from them I can always take something delightful and consoling."⁷

In the early 1920s, Grandjany began to tour outside France. He gave his debut recital in London during the winter of 1922. Prompted by his American students at Fontainebleau, he undertook a concert tour in America, making his U. S. debut at Aeolian Hall in New York on February 7, 1924.⁸ From then on until 1935 he made annual concert tours in Europe, the United States and Canada. These recitals were not always glamorous affairs. The harp was considered a salon instrument, and during his early tours Grandjany often had to perform in venues such as high schools, churches, and vaudeville halls. Over time, however, he helped change opinions, showing that the harp

⁶ Zabaleta, Nicanor, "From Parish-Alvars to Grandjany: A Tribute to Grandjany on his 80th Birthday," *American Harp Journal*, v. 3, no. 3 (Spring 1972), pp. 28-29.

⁷ Interview with A.J.S. in the *Vancouver Sun*, 1926, quoted in Inglefield, *Marcel Grandjany*, p. 62.

⁸ While this is generally referred to as his American debut, he may have given at least one concert in the United States previously. A statement by Gretchen Cook, quoted in Inglefield's *Marcel Grandjany*, p. 37, indicates that Grandjany gave a concert at the Copley Plaza Hotel in Boston in the winter of 1923, and that this was his first performance in the United States.

could be a viable concert instrument, and certainly that he was a serious performer. He was asked to play for Franklin Delano Roosevelt at the White House on February 8, 1934. He also once played for a birthday party for Thomas Edison.

During these years Grandjany was also active as a composer, primarily of works for the harp. Kathy Bundock Moore has referred to Grandjany's years in France (i.e. until 1935) as his first compositional period.⁹ These compositions, while basically in the French romantic tradition, are also highly influenced by impressionism. A number of these pieces were apparently written for his own concert performances, most notably his Rhapsodie, which was a favorite concert opener of Grandjany's. Many also reflect his activity as a teacher, ranging from fairly simple pieces (e.g. Trois pièces faciles, Op. 7, 1914) to more moderately difficult solos (e.g. Automne, Op. 14, 1927).

In the mid-1930s, fearing unrest in France as a result of developments in Germany, Grandjany and his family decided to move to the United States, at least for a while. As it turned out, the move became permanent, and they lived in the United States from then on, with Grandjany becoming a naturalized United States citizen in 1945. They arrived in New York on April 29, 1936, with no regular position or employment. They did have a number of connections in the United States, however, including friends from France who had moved to the U. S., students from Grandjany's fifteen years at Fontainebleau, and Georgette's sister Emily. He acquired private students, and began teaching summer seminars in various places – at Port Washington on Long Island in

⁹ Moore, Kathy Bundock, "Marcel Grandjany: A Centennial Biography," American Harp Journal, v. 13, no. 1 (Summer, 1991), pp. 6-8. See also Moore, Kathy Bundock, A Comparative Study of Four Works for Solo Harp by Marcel Grandjany.

1936, at Mills College in Oakland, California in 1938. In 1938 he was awarded a regular position on the faculty at the Juilliard School of Music in New York City, a post that he held until his death. His students at Juilliard included such harpists as Anne Adams, Nancy Allen, Kathleen Bride, Catherine Gotthoffer, Ruth Inglefield, and Jane Weidensaul. Testimonies of his students are virtually unanimous in praising his patience, kindness, and understanding, but also his inspiration and encouragement.¹⁰ He taught often by example, playing passages back and forth with the student to demonstrate how a passage should be played, perhaps in part because of his difficulties with the English language, but also because this allowed the student to see and hear what he meant, rather than go through the medium of words. His long tenure at Juilliard (some 36 years) and the accomplishments of his students have ensured his place as one of the most influential harp teachers in the United States in the 20th century.

In 1943, he agreed to start a harp department at the newly formed Conservatoire de Musique et d'Art Dramatique, in Montreal, Quebec. He traveled there from New York weekly to give lessons until he resigned from the position in 1963. He also founded the harp department at the Manhattan School of Music in 1956, and taught there until 1966.

With the increased teaching responsibilities that came with the post at Juilliard came the need to cut back on the amount of traveling and performing he had been accustomed to. Nevertheless, he did continue to perform and to make recordings, particularly for the Capitol label. In the summers, Grandjany would often give

¹⁰ See especially Inglefield, Marcel Grandjany, Chapter 4.

workshops or master classes in different parts of the country. While centered on the harp, these workshops sometimes included subjects other than performance. For instance, for a symposium in Wisconsin in 1961, he also taught classes in music theory, the history of harp music, and older composers of songs with harp accompaniment.¹¹ Grandjany was firmly dedicated to the idea that a harpist must be a musician first, and that technical skill is secondary.¹² He was upset with what he felt was the low level of music education in America. He encouraged students to obtain a solid background in theory and solfège, and sometimes gave them lessons in these areas himself.¹³

He also spent several summers at Frank Lloyd Wright's Wisconsin estate, Taliesin. Wright's daughter had been taking lessons with Grandjany, and he was invited to come to Taliesin during Wright's summer colony for architects. Wright required all his students to participate in musical activities while there, and Grandjany volunteered to be in charge of this area, including directing a choir of students in weekly concerts. He sometimes performed on the Sunday evening concerts as well.

Grandjany's last major concert tour took place in 1959 when, in celebration of the 50th anniversary of his concert career, he undertook a five-week European tour, performing in France, England, and Switzerland. He continued to perform occasionally until he fractured his right shoulder in a fall on May 15, 1970.

Grandjany played a central role in the founding of the principal organization of harpists in the United States today, the American Harp Society. The impetus for this

¹¹ Inglefield, Marcel Grandjany, p. 21.

¹² Barnett, p. 8.

¹³ Letter from Jane Weidensaul, quoted in Inglefield, Ruth, Marcel Grandjany: Concert Harpist, Composer and Teacher, p. 113.

came in 1959, when Grandjany was serving as a judge for the First International Harp Contest in Israel. Pierre Jamet (at that time professor of harp at the Conservatoire in Paris, and a long-time friend of Grandjany's) proposed the idea of an international association of harpists to some of those present, and asked Grandjany if he would look into organizing something in the United States. At that time there was not even a national organization, and Grandjany felt that a strong national association would be needed before participating in an international group. He then contacted a group of well-respected harpists in the United States from a variety of backgrounds and formed a founding committee. He also contacted well-known harpists across the country, asking them to start local chapters. The American Harp Society officially came into existence in 1962, and the new society held its first national conference in New York in 1964, with Grandjany (along with others) performing on the opening recital.

Grandjany continued to compose for the harp after his arrival in the United States, and this period (from 1936 on) is referred to by Moore as his second compositional period.¹⁴ Many of his works from this period reflect the influence of neoclassicism, in particular his Aria in Classic Style for harp and organ, Op. 19 (1937) and the Fantaisie sur un thème de J. Haydn, Op. 31 (1953). Even though the style in these and other works is more "classical," elements of Romantic and impressionist style are still to be found in the music. In addition, since he was no longer concertizing as extensively as he had before moving to America, it is not too surprising to find that many of his works from this period are pedagogical in nature. His interest in older styles continued to be

¹⁴ Moore, Kathy Bundock, "Marcel Grandjany: A Centennial Biography," American Harp Journal, p. 11.

manifested in transcriptions as well, many of them dating from his time in America.

Grandjany's compositions and transcriptions continue to form a major part of the harp's repertoire at the beginning of the 21st century. Grandjany also wrote a series of exercises for improving technique and for modulation, which remain unpublished.

Grandjany never wrote a method for the harp, in part because he found that his own ideas changed over time, in part because he felt that the motion involved in playing the harp was essential to convey and could not be captured in a static format such as a book. Film, however, he thought might work better. As a result, during the last few years of his life, he made a few films demonstrating his technique. Nothing was done immediately with these films, and they suffered some damage while in storage. They have now been edited, however, and released on video under the title Grandjany: The Teacher. They are not extensive enough to serve as a "video method," but they are still valuable for their demonstration of Grandjany's technique.

Grandjany continued to teach at the Juilliard School until shortly before his death. While in the hospital to undergo some tests, Grandjany suffered a major stroke. He died on February 24, 1975, at the age of 83. He is buried with his wife in Westchester County, New York.

CHAPTER II

GRANDJANY AND TRANSCRIPTION

Transcription Before Grandjany

Marcel Grandjany's interest in older music, particularly music of the eighteenth century, was manifested early in his career. His earliest concert programs after World War I generally included works by Bach and other Baroque composers, particularly transcriptions of keyboard works. This interest may well have been the result of the increasing frequency of transcriptions specifically for the harp in the late nineteenth century, and particularly the result of studying with two of the most industrious harpists transcribing for their instrument, Henriette Renié and Alphonse Hasselmans.

Through much of the eighteenth and nineteenth centuries, printed music written specifically for the harp was fairly rare, principally because the market was small compared to that for other instruments. In the late eighteenth and early nineteenth centuries, there are many pieces that are published as being for "piano or harp", but this was generally an addition by the publisher—piano music that was suitable to the single-action harp, with its more limited chromatic capabilities, would be printed as being for either instrument, broadening its market somewhat.¹ For their principal repertoire, harpists of the day relied on these works, and a few published compositions for the harp,

¹ Zingel, Harp Music in the Nineteenth Century, trans. Palkovic, p. 81.

but much of their repertoire came from works for keyboard that they would adapt themselves for the harp, as did Madame de Genlis.²

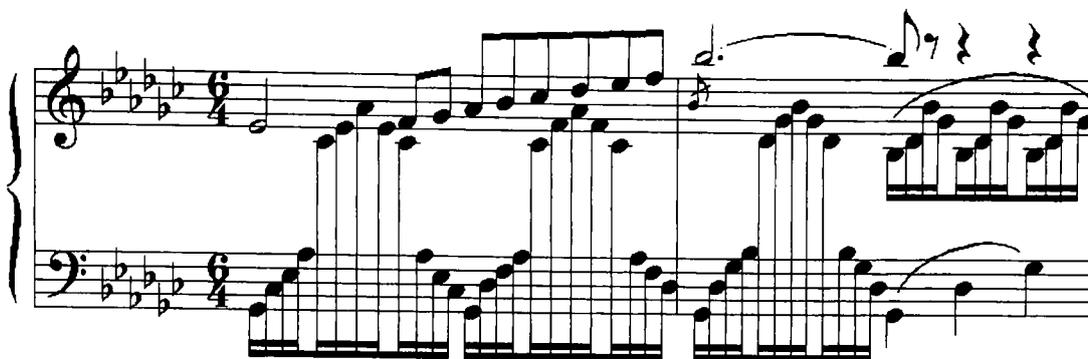
With the advent of the double-action harp and the virtuoso harpist in the early 19th century, the situation changed. More pieces became available for the harp, although these were often virtuosic, romantic works that would be difficult for the average harpist. More popular than a straight transcription, however, was the medley, particularly of tunes from popular operas of the time. Many of these were printed in the early nineteenth century, often by those same virtuoso harpists: Parish Alvars, Dizi, Godefroid, etc.

By the latter part of the nineteenth century, there were several harpists publishing transcriptions or arrangements designed for the average harpist. Most of the works chosen were popular contemporary works: airs from operas, popular classics and so forth. Some of the more frequent arrangers were Gabriel Verdalle, Charles Oberthür, and John Thomas.

Perhaps the best known of these frequent transcribers for the harp is Alphonse Hasselmans, Grandjany's teacher at the Paris Conservatoire. He is better known for his short compositions for the harp, but he also transcribed several works. Like his contemporaries, he chose primarily popular pieces of the day. His transcription of "The Swan" from Saint-Saëns' Carnival of the Animals is fairly representative. The primary concern seems to have been how to place both the bass line and the sixteenth note motion into the left hand. Hasselmans accomplished this by changing the left hand into

² Rensch, Harp and Harpists, 164.

Example 2.1: Saint-Saëns, “The Swan,” Carnival of the Animals, trans. Hasselmans, mm. 4-5.



arpeggios, with the bass note falling on the beat each time, whenever the right hand is needed for the melody (see Example 2.1.)

The change of key to G flat major is also worth noting. The change to flats results in more strings being played open, that is, without being cut off by the disks, which enhances the sound slightly. (The change in sonority is not nearly as noticeable on harps today, but was noticeable on late nineteenth century instruments. Changing to flat keys was a fairly common practice among harpists, at that time as well as later.)

Example 2.2: Offenbach, “Barcarolle,” from The Tales of Hoffmann, trans. Verdalle, mm. 5-8.



Some harpists also incorporated harmonics into their transcriptions, as evidenced by the opening of Verdalle's transcription of the "Barcarolle" from The Tales of Hoffmann (see Example 2.2.)

It was not uncommon, too, for flashy harpistic elements to be added as well, particularly arpeggios (see Example 2.3.)

Example 2.3: Saint-Saëns, "Mon coeur s'ouvre à ta voix," from Samson et Dalila, trans. Snoer, p. 3.

The musical score for Example 2.3 is a piano transcription of Saint-Saëns' "Mon coeur s'ouvre à ta voix" from the opera Samson et Dalila. It is in 3/4 time and the key of B-flat major. The score is marked *p* (piano) and includes the instruction *(senza rigore)*. The music is written for a grand staff, with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff features a melodic line with arpeggiated chords, while the lower staff provides a harmonic accompaniment with arpeggiated chords. The piece begins with a piano introduction and continues with a series of arpeggiated chords and a melodic line.

For the most part, however, works from the eighteenth century or earlier were not addressed by these harpists. John Thomas did transcribe a few works by Handel (perhaps more popular in his native Britain,) Beethoven's Moonlight Sonata and a few other earlier works,³ but for the most part there was no thoroughgoing attempt to transcribe a large body of eighteenth century works until Henriette Renié.

³ These works are given in a catalog of works by John Thomas published by Hutchings & Romer, London, n.d.

Henriette Renié

While Grandjany worked with Hasselmans for several years, he continued to study as well with Henriette Renié, his first teacher, and it was clear that she had the greater impact upon him. His devotion to her has been mentioned earlier, and her influence upon him was arguably greater than any other musician. This influence appears to have held in the area of transcription, as well. Henriette Renié was a prolific transcriber of music for the harp, and characteristics from her transcriptions are to be found throughout Grandjany's as well, often intensified or personalized.

Perhaps the most remarkable difference between Renié and her contemporaries was her fondness for eighteenth-century music. Renié was one of the first to turn to composers such as J. S. Bach, Domenico Scarlatti, and French composers for the keyboard such as Rameau, François Couperin, and Daquin. Eighteenth-century repertoire would become the focus for Grandjany in his transcriptions, along with a few earlier works, and some from the twentieth century.

Another important departure from the transcriptions of her contemporaries is the incorporation of details specific to performance on the harp. In particular, Renié gives detailed indications on muffling in her transcriptions. This is often particularly important in Baroque works written for the keyboard, which would not have had the sustained sound of the harp. Rather than leave this aspect of performance to the performer, however, she indicates how she would muffle, including not only full muffles using one or both hands, but also muffling of individual notes by placing a finger on the string, and

just above. The diamond-shaped notehead indicates muffling that individual string at the point indicated.

While Renié does not generally suggest près de la table in her transcriptions, the indication “en baissant un peu dans les cordes” is fairly common, as is simply “bas dans les cordes,” which provides a subtle change in tone and allows for more clarity in the bass line (see Example 2.5.) Grandjany also utilizes this change, and uses près de la table frequently as well.

For the most part, Renié’s transcriptions of eighteenth century works adhere quite closely to the original. Like her contemporaries, she included such additional indications as tempo markings or modifications and dynamic markings (including crescendos and diminuendos.) She also occasionally utilized enharmonic equivalents to make certain passages easier (or in some cases playable) on the harp (see Example 2.6.) In this example, Renié indicated an alternation between B natural and C flat for the lower note,

Example 2.6: Mozart, “Sonate facile en Ut,” trans. Renié, p. 6.

The image shows a musical score for a harp piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a dynamic marking *p dolce* and a slur that covers the first six notes. The notes in the treble staff are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). The bass staff has a series of notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). Above the first five notes of the bass staff are fingerings: 3, 1, 2, 1, 3. Above the sixth note is a 2. Below the bass staff, there are four 'Do b' markings, each centered under a pair of notes: (Do b) under G3-A3, (Do b) under B3-C4, (Do b) under B3-A3, and (Do b) under G3-F3. The key signature has one flat (Bb), and the time signature is common time (C).

From Henriette Renié, Les Classiques de la Harpe, v. 4.
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Example 2.7: Liszt, "Un Sospiro," trans. Renié, p. 3.

Musical score for Liszt's "Un Sospiro" (Example 2.7). The score is in 3/4 time and features a treble and bass clef. The key signature has three flats. The piece begins with a forte (*f*) dynamic and an *espress.* marking. The melody in the treble clef is marked with a sforzando (*sf*) and a *Rall.* (rallentando) marking. The piece concludes with a piano (*p*) dynamic and a *Tempo* marking. The bass clef part includes specific fingering instructions: *(Do ♯)* and *(Si ♯)*.

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Example 2.8: Mendelssohn, "Fileuse," trans. Renié, p. 13.

Musical score for Mendelssohn's "Fileuse" (Example 2.8). The score is in 6/8 time and features a treble and bass clef. The key signature has two flats. The piece begins with a forte (*f*) dynamic. The bass clef part includes a specific fingering instruction: *(pour le Reb)*. The score is divided into two systems. The first system shows the initial melodic line in the treble clef and the accompaniment in the bass clef. The second system shows a triplet of eighth notes in the treble clef and a more complex accompaniment in the bass clef, including a *pp* (pianissimo) dynamic marking.

From Henriette Renié, *Les Classiques de la Harpe*, v. 8.
Copyright 1958 by Alphonse Leduc. Used by Permission.

using different fingers for each. This not only lets the B and C flat ring longer, helping reduce the effect of muffling by replacing on the string, but also allows the harpist to use both the second and third fingers, which reduces the amount of oscillation necessary in the wrist, allowing the harpist to be more relaxed.⁵

Apart from these sorts of changes, Renié's transcriptions of seventeenth- and eighteenth-century music adhere fairly closely to the original. She deviated a little more, however, in her transcriptions of nineteenth-century works. For one thing, she introduced harmonics at the ends of certain phrases, giving the cadence a softer touch and subtly changing the sound quality (see Example 2.7.) She also added harmonics in certain "echo" passages (see Example 2.8.)

Renié seems to have been particularly fond of Liszt, having transcribed at least five of his piano works for the harp. Frequently, however, they include virtuosic flourishes that do not work well technically on the harp, such as this quasi-cadenza from "Un Sospiro" (see Example 2.9.) The chromatics in these scales would be next to impossible on the double-action harp, and so Renié chose to rewrite this section using a much more harpistic effect, utilizing glissandi and the harp's unique ability to play a scale in which there is no physical change of direction, but in which the pitches nevertheless change direction, as when the scale "descends" from C flat to B sharp (see Example 2.10.) Undoubtedly this makes the passage much easier than the original. This is not to say that Renié always chose an easy path; even when there are difficult chromatic parts, she sometimes retained them in her transcriptions (see Example 2.11.)

⁵ Renié, Complete Method for Harp, p. 66.

Example 2.9: Liszt, “Un Sospiro,” p. 8.

The image shows two systems of musical notation for Liszt's "Un Sospiro". The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The upper staff begins with a dynamic marking of *pp* and a tempo marking of *velocissimo*. Above the first few notes of the upper staff, there is a marking *8va* with a dashed line extending to the right, indicating an octave transposition. The second system also consists of two staves. The upper staff begins with a *2* above the first measure, indicating a second ending. Similar to the first system, there is an *8va* marking with a dashed line above the upper staff. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests.

There are other passages where Renié slightly thinned out the texture to make passages easier to handle for the harpist, such as the “Impetuoso” section from “Un Sospiro” (see Examples 2.12 and 2.13.)

In these nineteenth-century works, Renié goes beyond the original somewhat in order to adapt the piece for the harp, in essence to write the piece as it might have been written were it originally for the harp, using effects particular to the instrument such as harmonics and glissandi. Grandjany, too, would incorporate these effects, even more so than Renié. She primarily introduced such effects only in works of the Romantic era, but Grandjany used them in his transcriptions of Baroque and even Renaissance works, although some of his transcriptions remain fairly literal. Grandjany too would carefully

Example 2.10: Liszt, "Un Sospiro," trans. Renié, p. 9.

ppp *velocissimo e rapido*

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Example 2.11: Liszt, "Nocturne" ("Rêves d'amour No. 3,") trans. Renié, p. 14.

rall. poco a poco Lento long

Fa Re Mi Fa Sol

From Henriette Renié, *Les Classiques de la Harpe*, v. 10.
 Copyright 1956 by Alphonse Leduc. Used by Permission.

Example 2.12: Liszt, “Un Sospiro,” p. 5.

The image displays two systems of musical notation for Liszt's "Un Sospiro," page 5. Each system consists of a grand staff with a treble and bass clef. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is marked with a forte dynamic (ff). A large slur encompasses the right-hand part, which features a complex, ascending melodic line with many beamed notes. The left hand provides a steady accompaniment. The second system continues the piece, showing further melodic development in the right hand and accompaniment in the left hand. The notation includes various articulations and dynamics.

notate mufflings, passages to be played low on the strings or near the sounding board, and enharmonics to simplify passages for the harp.

It is interesting to note that Renié transcribed many nineteenth century works—not just Liszt, but also works by Mendelssohn, Chopin, and Schumann. This is an era that is almost completely missing from a list of Grandjany’s transcriptions. Schubert’s “Ave Maria” and Debussy’s “Clair de lune” are the only two published transcriptions of Grandjany’s where the original dates from the nineteenth century, and it could be said that Schubert leans a little more toward the eighteenth century, and Debussy toward the twentieth. In addition, Grandjany transcribed very few works from the Classical era—he

Example 2.13: Liszt, “Un Sospiro,” trans. Renié, p. 6.

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seems to have been primarily interested in the late Baroque, Renaissance, and twentieth century.

There is one other issue that must be addressed with regard to Renié and Grandjany transcriptions. When comparing lists of what each transcribed, it quickly becomes apparent that there are a number of overlapping pieces. In some cases, the pieces were fairly common and it would not be surprising to expect that each of them might have made a unique transcription, such as “Clair de lune.” Others are more obscure, however, such as Périhou’s “Chanson de Guillot Martin” and Respighi’s

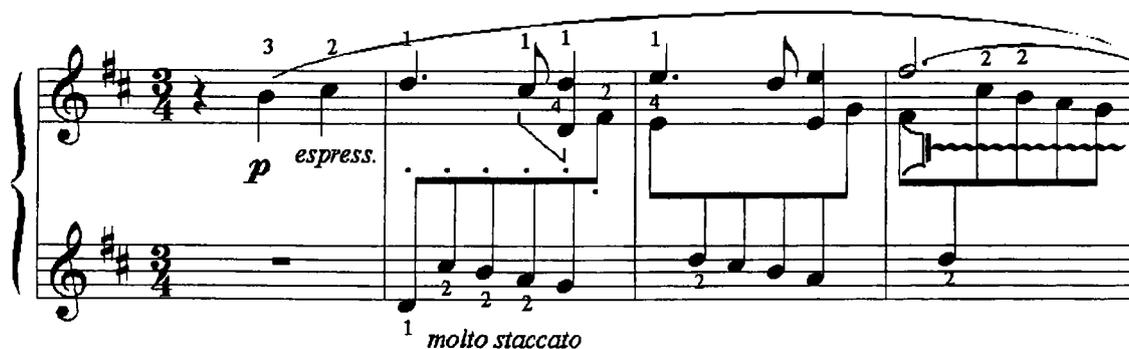
“Siciliana” from the Ancient Airs and Dances. This might lead one to believe that Grandjany might have simply used Renié’s transcription and published it as his own, since this was not an altogether uncommon practice. The Renié transcriptions of these pieces are long out of print, if indeed some of them were ever printed. At least in one of these cases, however, we can tell that the two are different based on examples given by Renié in her Method for the Harp. She gives a passage from the right hand of her transcription of the Respighi “Siciliana” (see Example 2.14.) The parallel passage in Grandjany’s transcription, however, is significantly different (see Example 2.15.)

Example 2.14: Respighi, “Siciliana,” trans. Renié, given in Complete Method for Harp, p. 177.



Respighi, “Siciliana,” transcribed by Henriette Renié, originally published by Ricordi. This excerpt is from Henriette Renié, Complete Method for Harp, translated by Geraldine Ruegg. Copyright 1966 by Alphonse Leduc. Used by Permission.

Example 2.15: Respighi, “Siciliana,” trans. Grandjany, mm. 40-43.



Copyright 1929 by Casa Ricordi-BMG Ricordi S.p.A. Used by Permission.

Here the lower staff represents notes played in the left hand. Obviously, Grandjany's version is different merely by dividing the running eighth-note line between the two hands, and with different fingerings and the addition of près de la table, it is clear that Grandjany's version has at least been reworked with his own ideas in mind.

It would seem likely, then, particularly in these cases of somewhat unusual pieces, that Grandjany was possibly familiar with a preexisting transcription by his teacher, and this may well have served as a point of departure for him in making his own transcription, rather than turning to the original Respighi piano piece or PÉrilhou song. In any case, it seems that Grandjany did not merely copy his teacher, but made the transcription his own. Without dates for the Renié transcriptions, it would be impossible to rule out that Grandjany's transcription is the earlier of the two, although at least with regard to the "Siciliana," it appears that his transcription is more of a departure from the original than Renié's, which might suggest that it came afterward. It is also worth noting that soon after Grandjany's New York debut recital, another transcription of the "Chanson de Guillot Martin" was published by Marie Miller in the United States.⁶

Renié's transcriptions not only played a part in the development of Grandjany's own style of transcribing, but they also played an important role in his repertoire as a performer. Recital programs from the 1920s frequently include Renié's transcriptions of Rameau's "L'Égyptienne" and Debussy's "Deux Arabesques," not to mention Renié's own compositions.

⁶ "Chanson de Guillot Martin," harmonized by A. PÉrilhou, trans. Marie Miller, [No location given:] Composers' Music Corporation, 1925. Grandjany's transcription was not published until 1958.

Grandjany and Transcription

Marcel Grandjany published about forty transcriptions during his lifetime. In addition, he made several others that were never published—in fact, several apparently were never even written down, the changes from the original simply kept in memory or signalled by a few notations in the original music.⁷ He did write down several transcriptions that he did not seek to publish, and several of these were printed posthumously by Lyra Music Company. As a result, there are around fifty different Grandjany transcriptions that have been published as of this date, and several more that have not.

Such a large number of transcriptions would seem to indicate that transcription was very important to Grandjany. Indeed, his own transcriptions played a prominent role in most of his concert programs from the 1920s and 1930s. One concert, on May 6, 1932, at Steinway Hall in New York, was titled “Intimate Concert of Ancient Music,” and consisted entirely of transcriptions, three by Renié, the rest Grandjany’s.⁸

Grandjany’s transcriptions were a very popular aspect of his performances. A review of one of his performances in the Seattle Town Crier from January 10, 1925, is representative of several others; it states that “Mr. Grandjany’s own compositions were well received, but really the most musically gratifying of the numbers were the two Couperin numbers, Soeur Monique and La Commerce [sic], while two pieces of the XVI

⁷ Inglefield, Marcel Grandjany: Concert Harpist, Composer and Teacher, p. 73.

⁸ See the Grandjany scrapbook.

century [presumably Respighi's "Siciliana" and Périhou's "Chanson de Guillot Martin"] were almost heavenly."⁹

Grandjany was particularly fond of music from the late Baroque, as is evidenced by his focus upon this period in his transcriptions. Quoted in an article by Alis Desola, "The Harp Speaks" in Musical Digest, "'While I admire modern music,' Mr. Grandjany said, 'my heart is really with music of the eighteenth century. I play it over and over again, and always find something fresh and novel to delight me. One can never grow tired of such music.'"¹⁰ It seems clear that Grandjany's interest in transcribing early music was not merely a matter of filling a hole in the harp's repertoire; it was music that he cared for very much.

To Grandjany, transcription was not only a desirable but also a necessary part of performance. In order to present a program varied in musical style, he felt that music from the Classical era and before was necessary, and for the most part this music was not written with the harp specifically in mind. For the most part, Grandjany wrote his transcriptions with the idea of performing them himself. However, in his later years, when his career was more focused on teaching than performing, most of his published transcriptions were of easy or intermediate difficulty, showing that his concern was not just for his own recitals, but for those of his students as well.

⁹ See the Grandjany scrapbook.

¹⁰ See the Grandjany scrapbook.

Grandjany also wrote an article on transcription, defending their important place in the harp repertoire.¹¹ He naturally mentioned that transcription has been, and continues to be, a common practice among composers, and that they have frequently transcribed their own works for other media. In this process, they have taken advantage of the possibilities of the instrument or ensemble they transcribe for—he particularly mentioned Bach keyboard transcriptions of his own works for solo violin, an area Grandjany himself was interested in.¹²

His principal defense for the validity of harp transcription (particularly from the Baroque) is that there was no real distinction between style of compositions written for the harp and that of keyboard works in the sixteenth and seventeenth centuries. He quoted Camille Saint-Saëns from the introduction to his edition of Rameau's keyboard works: "The music of ancient times gets its whole value from the *form*. Based on this principle, Handel could write a Concerto for organ or harp, the solo part of which may be executed without difference by one or the other of these instruments, and likewise by the harpsichord as well."¹³ The claim that this music's value is derived solely from its form seems dubious, but the basic idea that specific instrumental color was a less significant

¹¹ This article was originally published in Musical America, and has been reprinted at least twice since then, including in Ruth Inglefield's biography of Grandjany. The page references given here refer to the reprint in Harp News.

¹² The music in question here is evidently the Sonata in D minor, BWV 964, a keyboard transcription of the Sonata in A minor for solo violin, BWV 1003, and also the "Adagio in G Major," BWV 968, a reworking of the first movement of the Sonata in C Major for solo violin, BWV 1005. More recent scholarship, however, has brought into doubt whether these transcriptions are indeed the work of J. S. Bach, suggesting that they are rather transcriptions made by someone in his circle, possibly his son Wilhelm Friedemann. This notwithstanding, there are certainly other examples of composers transcribing their own works for other instrumental combinations. See Eichberg, Hartwig, "Unechtes unter Johann Sebastian Bachs Klavierwerken," Bach-Jahrbuch, v. 61 (1975,) pp. 7-49, especially pp. 8 and 29-31.

¹³ Quoted in "In Defense of Transcriptions," Harp News, v. 3, no. 7, p. 2.

aspect of Baroque music is more viable, and is also reflected in the repertoire of music written for “piano or harp” later in the eighteenth century.

Grandjany also claimed that the deficiencies of harps during the Baroque era, in particular the fairly late development of the pedal mechanism, contributed to its lack of popularity with composers. Grandjany stated,

I am convinced that if the present-day harp had been perfected in earlier times, we would now have a large repertory written for our instrument by the greatest composers of the past. *They did not have our harp but we do have their music!* It would indeed be strange to forbid the harp, among the most ancient of instruments, this wonderful music of bygone centuries.¹⁴

Grandjany was not alone in defending transcription in these terms; typical defenses from the time have much in common with Grandjany’s own. Transcribers frequently appealed to what Bach and his contemporaries had done as a justification for adapting the music of other composers for quite different musical media.¹⁵ Others also made the point that instruments of the late nineteenth and early twentieth century were in many respects technically superior to those of the Baroque era (not necessarily commenting on the distinctiveness of the sound of earlier instruments, and how compositions might have been written with that sound in mind.)¹⁶

The points Grandjany made in his article suggest several of the general characteristics one finds in his transcriptions of early music. First of all, he clearly did not feel limited by what was possible on early harps, harps that would have been played at the time the music was written. In fact, his statement would suggest that he felt these

¹⁴ *Ibid.*, p. 2. Emphasis is in the original.

¹⁵ Haskell, Harry, *The Early Music Revival: A History*, p. 87.

¹⁶ Haskell, Harry, *The Early Music Revival: A History*, pp. 88-89.

were indeed “limitations,” obstacles to overcome, that had led composers and performers largely to ignore the harp in its “imperfect” form. As a result, Grandjany’s edition/transcription of the Handel Concerto in B flat is not written with the Welsh triple harp in mind, nor is his version of the C. P. E. Bach Sonata written to be playable on a single-action harp or triple harp; rather, his transcriptions reflect the capabilities and range of the modern double-action harp.

In addition, Grandjany utilized modern techniques common in the French school of harp around the turn of the century. Perhaps the most notable technique that became possible with the advent of the double-action harp is the pentatonic glissando, in which non-chord tones are eliminated by setting the pedals so that those strings double notes within the pentatonic scale. Grandjany, however, did not turn to the glissando in his transcriptions of early music, perhaps feeling that it was out of character with the music he was working with.¹⁷ Instead, he incorporated techniques that could have been played on earlier instruments (and possibly were,) but were not notated in the eighteenth century, and some of which had only become common by the late nineteenth century. Figure 2.1 contains a fairly comprehensive list of techniques and symbols used by Grandjany in his transcriptions. Playing low on the strings (bas dans les cordes in French, sometimes abbreviated bdlc) and close to the sounding board (près de la table, or abbreviated pdlt) are particularly significant staples of his transcriptions. Playing lower on the strings (rather than in the middle) provides a slightly different tone quality, and generally a

¹⁷ Grandjany did, however, incorporate glissandi in his transcriptions of twentieth-century works, although somewhat sparingly, and sometimes using a diatonic scale glissando rather than a pentatonic scale. See Chapters VII and VIII.

Figure 2.1: "Explanation of Signs" from Grandjany, Music for the Harp.

EXPLANATION OF SIGNS

 To connect only the next note. 

 To prepare, or replace a group of 3 or 4 fingers playing in the same direction, ascending or descending. 

 To muffle (strings previously played).

 To muffle the lower register (Wire strings). When this sign is placed between the two staves, it indicates that all strings are to be muffled with both hands.

 Indicates to muffle completely the lower register with the left hand in two motions, either ascending or descending.

 Indicates series of quick muffled sounds either Right hand or Left hand. 

+ Always indicates the THUMB OF THE LEFT HAND playing in the usual position of muffled sounds, but observing carefully the NOTE-VALUES. Also indicates to stop the vibrations of strings previously played. THE NOTE PLAYED BY THE THUMB SHOULD NOT BE MUFFLED. 

④ Indicates that the 4th finger of the Left hand must play in the usual position of muffled sounds, stopping the vibrations of strings previously played, observing the NOTE-VALUES. 

THIS POSITION OF MUFFLED SOUNDS, OBSERVING THE NOTE-VALUES, MUST BE CONSTANTLY USED WHEN PLAYING OCTAVES IN THE LOWER REGISTER (WIRE STRINGS) BY STEP-WISE PROGRESSION, ASCENDING OR DESCENDING. 

 Muffle the indicated notes by replacing the finger on the string without playing.

L.V. Let vibrate.

 To leave, quickly, after the note without muffling. 

 Series of notes "detached" (not muffled) (Always quick "lifted hand" wrist motion). 

 To leave after the note to "SUSTAIN" the tone. (Slow "lifted hand" or "dropped hand", wrist motion). 

 Play on the lower part of strings.

 Play close to the sounding board.

EXPLANATION OF SIGNS from MUSIC FOR THE HARP
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slightly softer sound, although it is sometimes clearer, especially in the bass strings. Playing close to the sounding board is softer still, with a slightly more twangy sound. Grandjany utilized these two techniques in several ways, but in particular to distinguish between different contrapuntal lines. In general, the melody usually is played normally, and accompanying or background lines are played either low on the strings or close to the sounding board, setting them off not just by finger action but by tone quality as well.

Another technique commonly used by Grandjany in his transcriptions, not pictured in Figure 2.1, is the harmonic, which is designated by a small circle above or below the note.¹⁸ Harpists generally only use the first harmonic, so the sound produced is an octave above the string on which it is played. The sound of the harmonic is soft and bell-like, generally with a clear attack. Grandjany used harmonics to distinguish between contrapuntal lines as well, but unlike his use of près de la table and bas dans les cordes, harmonics are frequently found in the melodic line, despite their softness. When they appear in the melody, the accompanying texture is often thinned out somewhat, which makes it easier for them to be heard. This is not the only way harmonics are used, however: they sometimes are added to give a punctuating sound, or to provide an echo effect, or simply for variety. The use of harmonics certainly would have been possible on harps before the nineteenth century, but there is no evidence of their use and no inclusion of harmonics in notated harp music until c. 1800.

¹⁸ Grandjany followed the French convention of notating harmonics by giving the pitch of the string where it is played, so that the resulting sound is an octave higher than notated, unlike his contemporary Carlos Salzedo, who notated harmonics by giving the actual pitch to be produced.

It is also clear from his transcriptions that Grandjany did not feel constrained by the notes on the written page—his versions for harp are, in a sense, recomposed to fit the harp as idiomatically as possible. Passages in the original that would be awkward on the harp have frequently been rewritten, primarily for facility. The reasons for some of the changes made, however, does not seem to be facility, and it seems likely that they were made simply because Grandjany preferred the resulting difference in sound.

Transcriptions in general may be divided into three main categories, based on their place within a continuum of faithfulness to the original.¹⁹ At one pole there are those transcriptions that adhere fairly closely to the original, making only those changes necessary to make the piece playable on the new instrument. Very few of Grandjany's transcriptions are literal in this sense. One of the pieces that comes closest is the Bach "Tempo di Minuetto," in which the first time through each section is fairly close to the original; Grandjany did more adaptation in the repeats (see Chapter IV.) Another piece that is fairly close to the original is the Couperin "Le Moucheron," although there are some interesting changes to the original ornamentation (see Chapter V.)

The other pole might be called "free transcriptions," pieces in which the original work is radically altered, its structure changed, sections added or deleted, or harmonies altered. Two of Grandjany's transcriptions clearly fit into this category, the Francisque "Pavane et Bransles" and Bull "King's Hunt." In each case, elements from the original piece (or pieces, in the case of Francisque) are rearranged into a new structure, and elements within the piece undergo a large amount of revision. In these pieces, Grandjany

¹⁹ These categories were suggested by Dr. Jane Weidensaul.

is most like a composer, crafting the material into a significantly new form. John Bull's "The King's Hunt" will be addressed in more detail in Chapter III.

The third category lies somewhere between these two poles. While there is no radical restructuring of these pieces, there are also significant changes to make the piece more idiomatic for the instrument. Some sections may bear the marks of having been in some sense recomposed for the harp, but the transcription still follows the original fairly closely. Clearly, the bulk of Grandjany's transcriptions fall within this range. Some pieces lie fairly close to the faithfulness end of the continuum, such as the Loeillet "Toccata" (see Chapter V,) while others lie closer to the free transcription end, such as the López-Chavarri "El Viejo Castillo Moro" (see Chapter VIII.)

Some of Grandjany's transcriptions also show evidence that he was not always constrained by stylistic parameters of the time in which the original piece was composed. His transcription/edition of the Handel Concerto in B flat, for instance, contains traits more consistent with the Classical or Romantic eras than the Baroque, particularly in the cadenza Grandjany composed for the piece, but also in other parts of the concerto (see Chapter VI.)

There is perhaps no area where this is brought into greater focus than in Grandjany's treatment of ornamentation. It is evident from his transcriptions that Grandjany did not feel tied down to any formula for how the ornaments in Renaissance and Baroque music should be played. Dr. Jane Weidensaul, Grandjany's close associate for many years, recalled that Grandjany's attitude toward ornamentation was basically a

matter of what “felt right” to him.²⁰ This is quite reasonable to some extent, because ornamentation is used to enhance the effect of the music, and a musician who chooses ornaments that do this is certainly in keeping with the spirit of the practice. However, Grandjany’s musical instincts were formed not during the Baroque period, but in the late nineteenth and early twentieth centuries, and as a result, the ornaments he chose are often quite different from what would have been used at the time the music was originally written, or from what a contemporary performer would want to use if trying to prepare a historically authentic performance of the piece. In some cases, a modern performer could play from Grandjany’s transcription and simply reornament the piece in a more historically minded manner. However, the ornaments in Grandjany’s transcriptions are sometimes so intrinsically incorporated into the music that altering or removing them would necessitate other significant changes to the transcription.

All of these characteristics make Grandjany’s transcriptions somewhat problematic today, in an age where so much emphasis has been placed on historical performance practice. His transcriptions should be understood, though, in the light of the times in which they were written. Although many of his transcriptions were written well into the twentieth century, Grandjany’s training and mindset with regard to transcription is very much in keeping with that of the late nineteenth century. Composers at that time frequently “touched up” works from earlier periods, making them more in line with contemporary musical practices.²¹ Not only was it common for composers to make transcriptions of Baroque works, but also major concert artists typically kept several such

²⁰ Conversation with Jane Weidensaul, July 2, 2000.

²¹ Haskell, Harry, The Early Music Revival: A History, London: Thames and Hudson, 1988, p. 86.

pieces in their repertoire. In fact, it was often expected of performers and transcribers to add their own distinctive touch to such works.

Whatever one's assessment of the historical authenticity of these transcriptions, however, they remain some of the most idiomatic and aesthetically satisfying transcriptions in the repertoire of the modern pedal harp, and have deservedly played an important part in recitals, recordings and competitions for over sixty years. While they may lack some of the historical authenticity that the modern performer would wish to incorporate, they gain from having been absorbed and, in some cases, reworked by a musician with a very good sense of what is effective on the harp and what is not.

Purpose of the Study

In this study, ten representative works from Grandjany's oeuvre will be examined, to show in what ways Grandjany adapted these compositions for the harp. It will consider not only the particular sorts of techniques and effects used by Grandjany, but also address the effect these changes have in the sound, allowing for speculation on what might have been the rationale for these changes. This is, in many ways, more art than science, and other justifications and conclusions are possible. Grandjany is particularly renowned for his idiomatic adaptations of music to the harp, and I hope that this study will give harpists, composers, and transcribers for the harp insight into Grandjany's idiomatic nuances, the reasons for which are not always clear at first glance, or even at second.

This study also addresses some of the problems with regard to historical performance practice in Grandjany's transcriptions, what is nonstylistic and what might be done today to adapt Grandjany's transcription for a more historically informed performance. This is not the primary focus, however, and the issue is not dealt with extensively in any of the analyses. Such a study would be useful in the future, however.

These works have been categorized into chapters based chronologically on the period from which the original work originates. Not all Grandjany's transcriptions of works from the same period were written in the same manner, but there are similarities in treatment, and the differences are also informative.

There are some classes of works that will not be addressed here. The first are Grandjany's transcriptions of works for beginning harpists, including the Schubert "Lullaby," Pässler "Rondo," and Glück "Dance from Alceste" found in his published collection Three Pieces from the Masters. As might be expected, the transcriptions are greatly simplified from the original and often focus on particular technical matters the harpist might be working on. Music Grandjany edited merely by addressing fingerings also will not be discussed here, including Grandjany's edition of Renié's Feuillets d'Album and Charles Haubiel's Three Preludes for Harp. I have also chosen to omit the twelve transcriptions of Bach works originally written for solo violin found in his collection Etudes for Harp. This is not because they are not fascinating and informative, but rather because there are questions regarding which of these transcriptions were actually written by Grandjany himself. Some of the pieces were written by some of his students as exercises in transcription, and were later incorporated into the collection

without acknowledgement of the actual transcriber.²² So, rather than make judgments on Grandjany's method of transcription based on work in fact done by others, I have decided to omit these works from this study.

The emphasis in the study, then, is on transcriptions that serve as an addition to the intermediate/advanced level repertoire of the harp, either as adaptations of music for other instruments or as modern editions of early works written for harp. Transcriptions and editions with a variety of approaches in the manner of transcription have been chosen, and they will hopefully give a fairly representative overview of the methods of Grandjany the transcriber.

²² Conversation with Jane Weidensaul, July 2, 2000.

CHAPTER III

RENAISSANCE MUSIC

Renaissance music played a significant part in most of Grandjany's solo recitals from the 1920s on. He frequently performed two pieces as a set, a "Noel" by Clement Marot and an anonymous "Siciliana." Later, he included two other pieces he had transcribed for the harp, a set of dances by Anthoine Francisque and John Bull's "The King's Hunt."¹ These were among the first transcriptions of Renaissance music for the modern pedal harp, and are still staples of the harp repertoire today.

That being said, they are also significantly altered from any form in which they might have been played during the Renaissance. The first two pieces are, in fact, not really settings of the original tunes by Grandjany, but transcriptions of settings by two contemporary composers. The "Noel," later referred to in his programs as "Chanson de Guillot Martin," was derived from a setting of the Renaissance melody for voice and piano by A. Périlhou in his collection Chansons de France.² The "Siciliana" is actually transcribed from Ottorino Respighi's famous setting of the Renaissance tune "Spagnoletta," which was first published by Adrian LeRoy in 1551. His setting is best known today in its orchestral form, from his third suite of Ancient Airs and Dances; he

¹ See the Grandjany scrapbook.

² The liner notes from Grandjany's recording of this transcription on Pour la harpe state that the source for this transcription is a piano transcription by Périlhou entitled Au Menestrel. I have been unable to discover such a collection, although the publisher for Chants de France is named Menestrel, which might have led to the confusion. Nevertheless, there is a suggestion that the original Grandjany worked from might have been a piano piece rather than one for voice and piano.

originally arranged the tune for solo piano, however, and it is apparently from this arrangement that Grandjany worked.

For his other two transcriptions, which were written somewhat later and were published first in 1949, Grandjany appears to have gone back to the original Renaissance piece, or at least to a modern edition that is faithful to the original. Nevertheless, Grandjany's treatment of the material is not only idiomatic to the harp, but also fairly imaginative structurally, changing the order of certain sections, deleting entire sections, and so on. Among Grandjany's transcriptions, these two are best described as free transcriptions.

To show the different processes used by Grandjany in his work with Renaissance music, one from each of these pairs will be analyzed in more detail here: the "Siciliana" and "The King's Hunt." It is debatable whether the "Siciliana" and "Chanson de Guillot Martin" should even be considered as Renaissance transcriptions, because the pieces he worked from contain much that is from the nineteenth and twentieth centuries in addition to the sixteenth, and also because the technique employed by Grandjany is basically the same as with his transcriptions of twentieth-century music. I have chosen to include them here, however, primarily because Grandjany generally categorized them as Renaissance works, for several years not even mentioning the names PÉrilhou and Respighi in his programs. Grandjany's approach to this music is not unlike that of many musicians in the early twentieth century. Several performers took the license to embellish upon the works of earlier times (or even upon contemporary works,) and

making early music sound more familiar to a modern audience was considered by many an essential part of performance.

Ottorino Respighi, “Siciliana”

The familiar sixteenth-century “Siciliana” from Respighi’s Third Suite of Ancient Airs and Dances was one of the earliest of Grandjany’s transcriptions to find its way into his concert programs. It was on the program for his public debut recital in New York on February 7, 1924, and was a staple of his repertoire for many of his concert tours, frequently paired with another piece with origins in the Renaissance, such as the Marot/Périlhou “Chanson de Guillot Martin” or the Francisque “Pavane et Bransles.” Grandjany’s transcription was first published by Ricordi in 1929.

Whether the original should be considered a Renaissance lute piece or a work by Respighi was an issue that Grandjany himself had trouble resolving. On the program for his American debut recital, his transcription is listed as “Siciliana (Written for the lute),” with only “XVI Century” given as the attribution and no mention of Respighi. In a program for a concert in Québec the next month, it is described more completely (although in a long-winded way) in French as “Siciliana (pour le luth, auteur inconnu du XVI siècle) ... Transcript (Respighi).” A recital program from the next year has whittled this longer version down to “Siciliana (translated by Respighi) ... XVI Century.” By 1926, the piece is occasionally referred to merely as a “Siciliana” by Respighi. While Grandjany does not use either short or long form consistently from then on, it seems likely that the short form was simply for the sake of brevity. By the time it was published

by Ricordi, the piece is referred to as “Siciliana (da un pezzo di liuto del sec. XVI): Trascrizione per arpa di Marcel Grandjany,” composed by Ottorino Respighi.

To make matters more complicated, there has been some question about the authenticity of the transcription, seeing as his teacher Henriette Renié also made a transcription of this piece. However, the two transcriptions seem to contain significant differences, enough to suggest that if Grandjany was indeed familiar with Renié’s transcriptions, as seems likely, he at least made significant changes before publishing his own version. This issue is discussed in more detail in Chapter II (see pp. 24-26.)

Analysis

Perhaps it should not be too surprising to find that Grandjany’s version of the “Siciliana” is very similar to Respighi’s 1919 piano edition. For one thing, Respighi’s arrangement is a modern edition for the piano, and many of Grandjany’s transcriptions of twentieth-century piano music stay fairly faithful to the original. However, the melody is still from the Renaissance, and one might expect Grandjany to take liberties with it, as he often does with older music. Yet here, Respighi has already done that for him. His arrangement is colorful and musically interesting, yet not a scholarly recreation of a Renaissance piece, even as it might have been played by a larger ensemble in the 1600s. Respighi’s arrangement thus seems to reflect an attitude towards older music similar to Grandjany’s.

Structurally, Respighi's arrangement consists of a statement of the theme (the Renaissance dance) and two variations on that theme. The structure of the dance/theme is given in Figure 3.1 below.

Figure 3.1: Structure of the theme in Respighi, "Siciliana."

||: a :|| b ||: c :||

The first variation retains this structure, while the final variation uses only the "a" material, with an extension leading to the conclusion. Grandjany not only retained this

Example 3.1: Respighi, "Siciliana," mm. 8-16.

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Example 3.2: Respighi, "Siciliana," trans. Grandjany, mm. 8-16.

The image displays two systems of musical notation for piano accompaniment. The first system covers measures 8, 9, and 10. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes. A dynamic marking of *pp* (pianissimo) is indicated in the first system. The second system covers measures 11, 12, and 13, continuing the melodic and bass lines. The notation includes various musical symbols such as notes, rests, and slurs.

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general structure, but the treatment of the theme is also almost identical. Dynamic and expression markings are by and large retained, and there are relatively few changes in the pitches presented.

One of the principal changes in Grandjany's version is that, while Respighi simply calls for literal repeats of the "a" and "c" sections in the theme, Grandjany varies these repeats, providing them with contrasting dynamics and color (see Examples 3.1 and 3.2.) Beginning on the second beat of m. 8, Grandjany changed the dynamic marking from "piano" to "pianissimo" and instructed the performer to play the next eight measures close to the sounding board, providing a softer, crisper, more pointed sound that could conceivably be considered more lute-like. The actual notes played are unchanged,

except that the final A and D in the left hand (mm. 15-16) are played as harmonics, sounding an octave higher than in the first eight measures and contributing a new and subtle tone color to the repeated phrase. In Respighi's piano version, m. 8 is a first ending, and the performer is instructed to repeat back to m. 1.

The changes to the repeat of the "c" section (mm. 32-39) are similar in effect (see Examples 3.3 and 3.4.) Again, the dynamic marking is lowered to "pianissimo." In the first four measures, Grandjany used harmonics in the melody, and in the second four measures, he used *près de la table*, with harmonics for one of the inner voices in mm. 38-39. In this repeat, however, Grandjany also thinned the texture to add to the effect. In m.

Example 3.3: Respighi, "Siciliana," mm. 32-39.

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Example 3.4: Respighi, "Siciliana," trans. Grandjany, mm. 32-39.

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32, the bass note is raised an octave, and the upper octave is reduced to a harmonic. The chord on the downbeat of m. 33 has only three notes instead of six, one of them a harmonic, and the bass is still an octave higher. Only on beat three of this measure do we get the full chord from the first statement of "c" (m. 25.) In mm. 36-39, most of the octave doublings have been removed from the first statement, and the bass is again an octave higher.

In the first variation (mm. 40-80,) Grandjany took care to move many of the running eighths of Respighi's original from the right hand to the left, sometimes changing the octave in order to make it possible. For example, in mm. 41-42, the left hand jumps

up after playing the bass chords to play the staccato eighth notes, while the last of the eighth notes in each measure is taken by the right hand, allowing the left hand time to drop down for the next bass chord (see Examples 3.5 and 3.6.) Grandjany even went briefly into three-stave notation to make this division clear. Dividing the material this way allows the right hand to stay with a largely melodic articulation, although it has the

Example 3.5: Respighi, "Siciliana," mm. 41-44.

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Example 3.6: Respighi, "Siciliana," trans. Grandjany, mm. 41-44.

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drawback of making the left hand part choppy. It would be difficult on the harp, however, to keep the eighth notes in the right hand and continue the staccato. A staccato descending scalar line such as in mm. 41-42 is usually played as Grandjany has notated it here, using the second finger for each note. Continuing in that way with the right hand would be somewhat awkward, although certainly not impossible—in fact, this is essentially what Grandjany did at the beginning of the second variation (m. 81 ff.)³ Note also that in m. 43, when the melody note is held and the right hand is not required above the running eighths, Grandjany had the right hand play the moving line.

There is a corresponding passage beginning in m. 49 (see Examples 3.7 and 3.8.) Here, however, the running line consists of a series of parallel sixths rather than a single note. Here, Grandjany has also changed the division of hands slightly. The right hand takes the sixth on the second eighth note of m. 49, while the left hand takes the sixths for the rest of the measure. This division makes the leaps in the left hand a little more manageable, seeing as the leap from the bass chord on beat 1 to the highest sixth following it is harder than the leap from the lowest sixth (at the end of the measure) to the bass chord at the beginning of the following measure. However, this entails that the right hand must play the sixth that comes right after the downbeat. Grandjany set this off by marking it près de la table. This change in tone quality marks the sixth as belonging to a different melodic line than the melody note. It is not clear, however, why he chose près de la table rather than bas dans les cordes, which is the marking for the rest of the sixths in the measure. It is possible that Grandjany thought that bas dans les cordes sounded a

³ This is also what Renié indicated in her Complete Method for the Harp, p. 177.

Example 3.7: Respighi, "Siciliana," mm. 48, beat 2-52, beat 1.

The musical score for Example 3.7 is written for piano and bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part (treble clef) features a melodic line with a long slur over the first four measures. The bass part (bass clef) consists of a rhythmic accompaniment of eighth notes. Dynamics include *sempre stacc.* in the first measure and *cresc.* in the second measure.

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Example 3.8: Respighi, "Siciliana," trans. Grandjany, mm. 48, beat 2-52, beat 1.

The musical score for Example 3.8 is a transcription for piano and bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part (treble clef) has a melodic line with a slur. The bass part (bass clef) features a rhythmic accompaniment with some triplet markings. Dynamics include *cresc.* in the first measure and *p dlt* in the second and third measures.

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Example 3.9: Respighi, "Siciliana," mm. 52, beat 2-56, beat 1.

The musical score for Example 3.9 is written for piano and bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part (treble clef) has a melodic line with a slur. The bass part (bass clef) features a rhythmic accompaniment. Dynamics include *mp* in the second measure, *dim.* in the third measure, and *p* in the fourth measure.

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Example 3.10: Respighi, "Siciliana," trans. Grandjany, mm. 52, beat 2-56, beat 1.

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little too similar to natural position, and that he wanted a clearer distinction in tone quality at the start of the measure. As in m. 43, Grandjany indicated that the right hand should play the descending sixths in m. 51.

In m. 53, Grandjany moved the running line down an octave (see Examples 3.9 and 3.10.) This keeps the line within reach of the bass chord that comes on beat 3, so that the whole line can be played in the left hand. This also allows the use of harmonics for the melody in the right hand. (Playing another note in addition to the harmonic with the right hand would be very difficult.) Grandjany also moved a similar line down an octave in m. 102 (see Examples 3.11 and 3.12.) This weakens the effect of the B pedal, but in return it sets the melody off more clearly in its own range. It also provides stepwise motion up to the G in the next measure.

As mentioned before, the line of running eighth notes is also found in the second variation, although here Grandjany left the line in the right hand (see Examples 3.13 and 3.14.) The reason for this more awkward division of material, however, seems clear—the

Example 3.11: Respighi, "Siciliana," mm. 100-103.

dim. sempre

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Example 3.12: Respighi, "Siciliana," trans. Grandjany, mm. 100-103.

dim. sempre

p dlt

1 1

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Example 3.13: Respighi, "Siciliana," mm. 81-88.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system includes dynamic markings *espress. pp* and *molto staccato*, and a second *espress.* marking. The second system continues the melodic and harmonic development.

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Example 3.14: Respighi, "Siciliana," trans. Grandjany, mm. 81-88.

(A)

The image shows two systems of musical notation for piano. The first system consists of two staves (treble and bass clef) with a brace on the left. The treble staff has a melodic line with eighth notes and a slur. The bass staff has a bass line with a dotted quarter note and eighth notes. Above the first measure of the first system, there is a circled letter 'A'. Below the first system, there are four measures of a single bass line with a dotted quarter note and a slur. The second system also consists of two staves with a brace on the left. The treble staff continues the melodic line. The bass staff has a bass line with a dotted quarter note and eighth notes. Above the third measure of the second system, there is a 'p d l t' marking. The key signature is two sharps (F# and C#) and the time signature is 3/4.

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left hand has too much to do already. In addition to reiterating the B pedal, the left hand plays (in harmonics) a canonic line, copying the melody an octave lower and two measures later. Even without harmonics, playing the eighth-note line with the melody below it would be extremely awkward.

In part "c" of Variation 1, Respighi mixed big chords with descending scale passages to make a powerful climax to the piece. Grandjany, however, chose to change the direction of some of these runs, from down to up. The first of these is in m. 65 (see Examples 3.15 and 3.16.) Respighi's run in this measure begins on the B just below the top note of the preceding chord and goes downward, while Grandjany's begins on the F

Example 3.15: Respighi, "Siciliana," mm. 64-68, beat 1.

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sharp in the bass clef and ascends to F sharp three octaves above. There appear to be at least two plausible reasons for this change. For one, because mm. 67-68 are almost the same as mm. 65-66, it is possible that Grandjany simply liked the contrast of ascending on the first scale (m. 65) and descending on the second one (m. 67.) The ascending run also helps set up the chords that follow in m. 66 (which are the same as those in m. 64, only an octave higher.) The other reason is harp-specific. In Respighi's original, the descending scale passage goes down to the F sharp below the bass clef, which would be across the lower gut strings and the first two wire strings of the harp. This area on the harp is very resonant, and would continue to ring unless muffled. The scale Grandjany used begins an octave higher than the lowest note of Respighi's and goes up. While these

Example 3.16: Respighi, "Siciliana," trans. Grandjany, mm. 64-68, beat 1.

The image displays two systems of musical notation for piano. The first system covers measures 64-66, and the second system covers measures 67-68. The music is in 3/4 time and the key of D major. The right hand features a descending scale starting on G5, while the left hand provides a complex accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in both systems. A fermata is placed over the final notes of the scale in both systems. A 'Si b' marking is visible in the first system.

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notes will also sustain unless muffled, the effect is certainly much clearer in this range.

Grandjany could have achieved this effect by moving Respighi's downward scale up an octave, but there are two problems with this. For one, the first note would then be almost an octave higher than the preceding chord, causing the run to appear, in a sense, from nowhere. Also, Respighi's way of contrasting mm. 65-66 with mm. 67-68 is by moving everything up an octave. If Grandjany had moved the first run up an octave, it would then be in the same place as the second run. Thus, Grandjany's solution seems a very

Example 3.17: Respighi, "Siciliana," mm. 71-72, beat 1.

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Example 3.18: Respighi, "Siciliana," trans. Grandjany, mm. 71-72, beat 1.

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reasonable one.⁴ In the repeat of the "c" phrase, Grandjany again changed the descending run in m. 73 to an ascending run.

A similar change takes place in m. 71, with the flourish that concludes the first statement of "c," seemingly for similar reasons (see Examples 3.17 and 3.18.) Respighi's descending run traverses three octaves, from the B in the treble clef to the B below the

⁴ It is interesting to note that in Respighi's orchestral version, the direction of some of these scales has also been changed, although not in the same way Grandjany did. The runs in the equivalents of mm. 65 and 67 go up, those in the equivalents of mm. 69-71 go down.

Example 3.19: Respighi, "Siciliana," mm. 79-80.

The musical score for Example 3.19 shows two staves in 3/4 time with a key signature of one sharp (F#). The piece is marked *ff* (fortissimo). The upper staff begins with a chord and then features a descending melodic line with a slur over it. The lower staff has a similar descending line. The piece concludes with a final chord and a fermata over a whole note.

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Example 3.20: Respighi, "Siciliana," trans. Grandjany, mm. 79-80.

The musical score for Example 3.20 shows two staves in 3/4 time with a key signature of one sharp (F#). The piece is marked *ff* (fortissimo). The upper staff begins with a chord and then features a descending melodic line with a slur over it. The lower staff has a similar descending line. The piece concludes with a final chord and a fermata over a whole note.

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bass clef. This would involve the low gut strings and even more wires on the harp than the run in m. 65, so again Grandjany's solution puts the run in a clearer range. And again, Grandjany may have liked the idea of contrasting endings to the two statements of the "c" theme, an ascending flourish at the end of the first statement, in m. 71, and a descending flourish after the second, in m. 79 (see Examples 3.19 and 3.20.) Also, the run in m. 79 in Grandjany's version, while in the same direction as Respighi's original, is

an octave higher than Respighi's, so the scale concludes an octave higher, using fewer of the most resonant strings. This change of register allows the B to ring more clearly.

Whether compensation for resonant strings was Grandjany's reason for these changes cannot be certain, but his changes do put the runs onto less resonant strings.

Grandjany's addition of special tone color directions to set off repeated sections has already been mentioned. Grandjany also introduced different tone colors in order to set off different contrapuntal lines at certain points in his transcription. For instance, in mm. 43-44 in the first variation, the running eighth-note line is played près de la table, which helps to distinguish it from the melodic line in the previous measure (see Examples 3.5 and 3.6, p. 48.) Even more noteworthy are the specifications for tone color in the second variation (see Examples 3.13 and 3.14, pp. 53-54.) The most obvious of these is that the canonic bass line is to be played using harmonics. The different tone quality calls attention to the bass line, which is in a range where it would not stick out especially clearly on the harp if played regularly. The move into harmonics does raise this line an octave in pitch, however, since harmonics an octave lower would not have been feasible. Grandjany also specified that the melody in the upper register should be played bas dans les cordes,⁵ and the staccato eighth-note line should be played près de la table. This leaves only the pedal B in the bass to be played in the normal way! Even so, it is only normal most of the time, for when the reiterated B is in a higher octave (e.g. in m. 82 and m. 87), the pedal is also played près de la table. This use of different tone colors for

⁵ The "A" over this passage refers to a footnote in the music, directing the harpist to play low on the strings.

different contrapuntal lines shows a keen interest in making the contrapuntal structure of the variation as clear as possible.

Grandjany was also careful to include reiterations of held notes when it was apparently deemed necessary. While notes played on the harp will sustain unless muffled, they will not sustain with the same intensity as a sustained note on the piano.

Thus, Grandjany took care to make sure that such notes could still be heard in his transcription. The only place in the “Siciliana” where this is found is in the second variation, in regard to the B pedal notes in the bass. In m. 86, the B is reiterated in Grandjany’s version, but not in Respighi’s original (see Examples 3.13 and 3.14, pp. 53-

Example 3.21: Respighi, “Siciliana,” mm. 90-97.

The image displays a musical score for two systems of piano accompaniment. Each system consists of a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The first system covers measures 90-93, and the second system covers measures 94-97. The bass line in the first system features a prominent B pedal point in measure 86, which is reiterated in Grandjany's version but not in Respighi's original.

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Example 3.22: Respighi, "Siciliana," trans. Grandjany, mm. 90-97.

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54.) This is also the case in mm. 94 and 97 (see Examples 3.21 and 3.22.) In addition, three other B's have been added in the middle register that serve a similar purpose of keeping the pedal note sounding, in mm. 82, 87, and 91. Placing them there leaves the B in the lower register to continue ringing.

Grandjany occasionally used enharmonic equivalents to make his transcription more workable on the harp. In m. 20, the A sharp on the third beat is replaced by a B flat (see Examples 3.23 and 3.24.) This may seem odd at first, seeing as it requires a change back to B natural before the next beat. However, the chord preceding the A sharp/B flat is an A major chord. Changing the pedal to A sharp would cause a slight buzz,

Example 3.23: Respighi, "Siciliana," mm. 19-21.

The image shows a musical score for piano, measures 19-21 of Respighi's "Siciliana". The score is in 3/4 time and D major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody consists of a series of eighth and quarter notes, with a fermata over the final two notes. The accompaniment consists of chords and single notes, with a fermata over the final two notes. The score is written on two staves, with a brace on the left side.

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Example 3.24: Respighi, "Siciliana," trans. Grandjany, mm. 19-21.

The image shows a musical score for piano, measures 19-21 of Respighi's "Siciliana" as transcribed by Grandjany. The score is in 3/4 time and D major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody is identical to Example 3.23. The accompaniment is similar to Example 3.23 but includes a B-flat note in the left hand in measure 21, which is marked with a sharp sign and a flat sign (b+). The score is written on two staves, with a brace on the left side.

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particularly on the lowest A string. The B flat can be changed back to natural fairly simply, since the left hand thumb must be replaced on the B before playing the chord on beat 1 of m. 21, in effect muffling the string and eliminating buzz on the pedal change.

An even more subtle use of enharmonic equivalents occurs in the last three measures of the piece (see Examples 3.25 and 3.26.) Here, Grandjany substituted G flat for F sharp in three different places (once in each measure), each time in a different octave. This use of G flat in each case allows the corresponding F sharp (which is also played, either before

Example 3.25: Respighi, "Siciliana," mm. 108-111.

Musical score for Example 3.25, Respighi's "Siciliana" mm. 108-111. The score is in bass clef, 3/4 time, and D major. It shows four measures. The first two measures have rests in the upper voice and a simple bass line. The last two measures feature a more complex bass line with a *pp rall.* marking.

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Example 3.26: Respighi, "Siciliana," trans. Grandjany, mm. 108-111.

Musical score for Example 3.26, Respighi's "Siciliana," trans. Grandjany, mm. 108-111. The score is in bass clef, 3/4 time, and D major. It shows four measures. The first two measures have rests in the upper voice and a simple bass line. The last two measures feature a more complex bass line with a *pp rall.* marking and a *Sol b* marking.

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Example 3.27: Respighi, "Siciliana," mm. 77-78.

Musical score for Example 3.27, Respighi's "Siciliana," mm. 77-78. The score is in treble clef, 3/4 time, and D major. It shows two measures. The first measure has a triplet of eighth notes in the upper voice and a bass line. The second measure has a triplet of eighth notes in the upper voice and a bass line.

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Example 3.28: Respighi, "Siciliana," trans. Grandjany, mm. 77-78.



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or after the G flat) to continue ringing at the same time, giving more presence to the low sonority.

Grandjany also added a low F sharp grace note to the beginning of m. 65 (see Examples 3.15 and 3.16, pp. 55-56.) Having this extra low note ringing enriches the sonority. In mm. 77 and 78, Grandjany chose to drop the C and B respectively in the chords in the right hand (see Examples 3.27 and 3.28.) In each case, the note was played

Example 3.29: Respighi, "Siciliana," trans. Grandjany, mm. 24, beat 2-28, beat 1.

Musical score for Example 3.29, showing two measures of piano music in 3/4 time. The score is written for a grand piano, with a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The first measure shows a treble staff with a series of chords and a bass staff with a series of chords. The second measure shows a treble staff with a series of chords and a bass staff with a series of chords. The music is characterized by a soft, flowing quality. Dynamic markings include 'p' (piano) and 'cresc.' (crescendo).

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immediately before the chord, and would continue to ring on the harp, and the quick reiteration would be somewhat difficult, so the change does not seem unreasonable.

There is an interesting change of fingering that occurs on the repeated chords in mm. 19, 25, and 27 (see Examples 3.23 and 3.24, p. 62, and Example 3.29.) In each case, the first of the two chords is voiced with three fingers in each hand, and the second chord, with exactly the same notes, is voiced with two fingers in the left hand and four fingers in the right. This change is apparently not made in order to get to the following low notes in mm. 25 and 27, because there is no following low note in m. 19. It would appear, then, that Grandjany chose to make a difference in sound between the two chords, in each case. Perhaps the indication in m. 25 shows what Grandjany had in mind, however. There, the fifth in the left hand is indicated as being played using the thumb and fourth finger, an unusual fingering. However, this fingering does allow the harpist to place the fourth finger flat on the strings and muffle the A sharp and G sharp still resonating from m. 24. Usually Grandjany indicated this by placing a circle around the fingering number, and that is not the case here, but this would be a logical explanation for the change.

There is one possible misprint in the Grandjany transcription, the B flat and B natural pedal changes indicated in m. 64 (see Example 3.16, p. 56.) Such a pedal change could be used, as in mm. 20-21, to produce the A sharp and subsequent B natural in the measure. However, in m. 20, Grandjany indicated that a B flat was to be played rather than an A sharp; the note indicated in m. 64 is an A sharp. In addition, the change in m. 20 was apparently made to avoid a buzz on the low A string from the previous chord. In m. 64, the previous chord has a low B as its bass, so changing to B flat would create the

buzz he apparently tried to avoid in m. 20. The pedal would have to be changed twice, to B flat and back to B natural, if the enharmonic is to be used in m. 64, but it is actually easier not to change the pedal at all and simply play the A sharps as indicated. Thus, the simplest interpretation would be that the B flat and B natural pedal changes are a misprint. However, the simple fact that they are present in the score is evidence for the opposite conclusion—why would there be any pedal indication here if it was not specified by Grandjany himself? The accuracy of this pedal marking is nevertheless in doubt.

John Bull, “The King’s Hunt”

“The King’s Hunt” is one of the many works contained in the famous Fitzwilliam Virginal Book. The composer of “The King’s Hunt,” John Bull (c. 1563-1628,) was one of the more colorful figures of the English Renaissance. A talented keyboard virtuoso, he eventually became organist of the royal chapel. He became involved in a serious scandal in 1613, however; he was charged with adultery, and publicly berated a church minister over the issue. He was eventually forced to abandon England and took refuge in present-day Belgium, where he lived the rest of his life, eventually serving as organist at Antwerp Cathedral

The transcription is actually one of Grandjany’s later ones, first published in the Music for the Harp set published in 1949. However, the piece began to appear on his recital programs as early as 1936, when he performed it on a recital at Town Hall in New

York. He also recorded “The King’s Hunt” on a 78 rpm record in 1940, along with his Deux Chansons Populaires Françaises.⁶ This appears to be Grandjany’s first recording.

Analysis

Form

The most obvious distinction between Grandjany’s transcription and the original is that the overall structure of the piece has been changed. Not only are repeats missing, but some of the original variations are omitted, and material that came only early in the original version is repeated toward the end of Grandjany’s version. As a result, measure

Example 3.30: Bull, “The King’s Hunt,” “a,” mm. 1-4.

The image displays a musical score for the first four measures of the piece. It is written in G major (one sharp) and common time (C). The score is presented in two systems, each with a grand staff consisting of a treble and a bass clef. The first system covers measures 1 through 3, and the second system covers measures 3 through 4. The music features a mix of chords and moving lines in both hands, with a key signature change to F major in the final measure of the second system.

⁶ Victor Red Seal #2095.

Example 3.31: Bull, “The King’s Hunt,” “b,” mm. 13-16.

numbers in the following analysis will refer separately to the two versions; when analogous passages are discussed, the measure numbers will generally be different, but correct for each version.

The structure of John Bull’s piece is basically a sort of theme and variations. There are two main themes, here labeled “a” and “b” (see Examples 3.30 and 3.31.) The work can be divided into three sections, each containing two different versions of the “a” theme (each repeated) and two different versions of the “b” theme (also repeated). This structure is summarized in Figure 3.2.

Marcel Grandjany, in his transcription,⁷ retained the alternation of “a” and “b” material, although without most of the repeats. However, after “b₃” comes a return to the original “a” and “b” themes; “a₄,” “a₅,” “b₄” and “b₅” are completely missing in

⁷ Grandjany refers to his version of “The King’s Hunt” as a “harp adaptation” in the printed score.

Figure 3.2: Overall formal structure of John Bull, “The King’s Hunt.” Subscript numerals refer to variations on either the “a” or “b” theme.

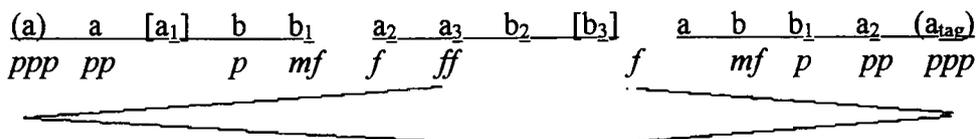
I	a	a	a ₁	a ₁	b	b	b ₁	b ₁
II	a ₂	a ₂	a ₃	a ₃	b ₂	b ₂	b ₃	b ₃
III	a ₄	a ₄	a ₅	a ₅	b ₄	b ₄	b ₅	b ₅

Grandjany’s version, although there is a third statement of “a” and “b” material, as in the original. Grandjany also added a tag of “a” material at the very end of the piece.

More interesting, though, is that Grandjany superimposed upon the original structure one of his own, a long crescendo followed by a long diminuendo. This effect results in a sort of auditory assumption that one is standing by the side of the road, perhaps, as the hunt approaches, gets closer and closer, passes by, and eventually recedes into the distance. This technique has been used in several pieces, often (not surprisingly) programmatic.⁸ The crescendo and diminuendo provide a certain sense of symmetry, and Grandjany’s return to the original “a” and “b” material rather than fresh variations serves to reinforce this effect, giving the piece more of an arch structure (see Figure 3.3).

One other element Grandjany added that helps contribute to the feel of an arch structure are the two passages that begin and end the transcription, with the “a” theme an

Figure 3.3: Formal structure of John Bull, “The King’s Hunt,” trans. Grandjany. (a) = “a” theme an octave lower. [a₁], [b₃] = those themes at half speed.



⁸ The “Bydlo” movement in Mussorgsky’s Pictures at an Exhibition is one example. The exact age of this technique is uncertain.

Example 3.32: Bull, “The King’s Hunt,” trans. Grandjany, “(a),” mm. 1-8.



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octave lower. The first passage (see Example 3.32) is almost identical to the regular statement of “a” that follows, except for being an octave lower. As a result, the two together reinforce the “a” theme in the listener’s mind, which is particularly important given that the next variation is slower than in the original and thus more difficult to hear as a variation of the “a” material. The inclusion of “a” material at the end of the piece is also new to Grandjany’s version. The original ends with two variations of the “b” theme (see Figure 3.2, p. 69.) Grandjany, however, returned to the “a₂” variation, followed by a

Example 3.33: Bull, "The King's Hunt," trans. Grandjany. "a_{tag}," mm. 121-125

The musical score is written for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The tempo is marked 'perdendosi' (ritardando). The right hand part begins with a melodic line featuring triplets of eighth notes. The left hand part consists of a steady sixteenth-note accompaniment. The piece concludes with a final cadence marked 'ppp' (pianissimo) and an open fifth interval.

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tag that uses "a" material, but again an octave lower (see Example 3.33.) These two statements of "a" balance the two statements that begin the transcription, and the lower range of the tag balances the low range of the opening statement of the piece. In addition, the compressed range helps lead to a final cadence that not only returns to the opening dynamic of "ppp" but also compresses to a final cadence with an open fifth leading to an octave, the simplicity of which reinforces the figurative disappearance of the hunt. This ending is markedly different from that of the original, in which the variations become increasingly filled with passagework, leading to a brilliant finale (see Examples 3.34-3.37.)

The two variations at half speed are particularly interesting. These variations are the principal ones used by Grandjany that involve steady sixteenth-note movement (see Examples 3.38 and 3.39 for "a₁," 3.40 and 3.41 for "b₃.") The slower pace makes both sections sound less like variations of the "a" and "b" themes, which suggests that there is

Example 3.34: Bull, "The King's Hunt," "a₄," mm. 49-50.

Musical score for Example 3.34, measures 49-50. The score is in common time (C) and features a treble and bass clef. The key signature has one sharp (F#). The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note accompaniment.

Example 3.35: Bull, "The King's Hunt," "a₅," mm. 57-58.

Musical score for Example 3.35, measures 57-58. The score is in common time (C) and features a treble and bass clef. The key signature has one sharp (F#). The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note accompaniment.

Example 3.36: Bull, "The King's Hunt," "b₄," mm. 65-66.

Musical score for Example 3.36, measures 65-66. The score is in common time (C) and features a treble and bass clef. The key signature has one sharp (F#). The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a continuous eighth-note accompaniment.

Example 3.37: Bull, "The King's Hunt," "b₅," mm. 73-74.

Musical score for Example 3.37, measures 73-74. The score is written for piano in G major (one sharp) and 2/4 time. It consists of two systems, each with a grand staff (treble and bass clefs). The first system (measures 73-74) features a steady eighth-note accompaniment in the bass and a melody of eighth-note chords in the treble. The second system (measures 75-76) continues the accompaniment and melody, with the treble part moving to a higher register.

Example 3.38: Bull, "The King's Hunt," "a₁," mm. 5-8.

Musical score for Example 3.38, measures 5-8. The score is written for piano in G major (one sharp) and 2/4 time. It consists of two systems, each with a grand staff (treble and bass clefs). The first system (measures 5-6) features a complex, rhythmic accompaniment in the bass and a melody of eighth-note chords in the treble. The second system (measures 7-8) continues the accompaniment and melody, with the treble part moving to a higher register.

Example 3.39: Bull, "The King's Hunt," trans. Grandjany, "a₁," mm. 17-24.

also, lower on strings

staccato

lower

sounding board

lower

always close to

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Example 3.40: Bull, "The King's Hunt," "b₃," mm. 41-44.

The image displays two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature (C). The first system (measures 41-44) features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a steady accompaniment of eighth notes. The second system (measures 45-48) continues the melodic line in the treble staff, which includes some chromatic movement and a key signature change to one sharp (F#) in the final measure. The bass staff continues with a similar accompaniment pattern, also showing chromatic movement and the key signature change.

Example 3.41: Bull, “The King’s Hunt,” trans. Grandjany, “b₃,” mm. 73-80.

The musical score consists of two systems of music. The first system contains measures 73-76, and the second system contains measures 77-80. The music is written for a harp, with a treble staff containing eighth-note patterns and a bass staff containing chords. The tempo is marked *sempre ff*. Fingerings are indicated by numbers 1-4 above notes. The key signature has three flats (B-flat, E-flat, A-flat).

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some compensating reason for Grandjany's change. There is one possible reason that should at least be considered, that Grandjany thought this was the correct speed for these variations. In both the original manuscript and the Fuller-Maitland edition, most of the measures contain notes equivalent in length to two whole notes. In both the “a₁” and “b₃” sections, however, each measure contains only one whole note. The natural assumption would be that the length of notes should remain the same, so that the eight measures in “a₁” are equivalent in length to the four measures in “a.” It is conceivable, however, that someone reading the music might be inclined to keep the length of each measure the same, meaning that the notes in the “a₁” and “b₃” sections should be half as fast.

However, both the manuscript and Fuller-Maitland edition label these sections “Rep,” which would seem to suggest as close to a variation approach as possible. There are also other sections where there is a whole note for each measure in the original that are not placed at half speed in Grandjany’s version (e.g., the “a₃” theme.) All in all, then, this justification for the half speed sections seems very weak. A related possibility, that Grandjany worked from another edition that gave these sections at half speed, seems equally unlikely.

The most likely reason for this change, then, would seem to be ease of execution. The main element that changes when these sections are taken half as fast is that the whole becomes much easier to play on the harp. This is especially true in the “a₁” section, where there are several changes of direction in the running sixteenth notes, and the

Example 3.42: Bull, “The King’s Hunt,” “b₂,” mm. 36-40.

The musical score is presented in two systems, each with a treble and bass staff. The first system (measures 36-38) shows a complex texture with sixteenth-note runs in both hands. The second system (measures 39-40) features a more melodic line in the treble staff and a rhythmic accompaniment in the bass staff. A sharp sign (#) is placed above the first measure of the second system.

Example 3.43: Bull, “The King’s Hunt,” trans. Grandjany, “b₂,” mm. 68-72.

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passage in the left hand would require great dexterity. The set of transcriptions in which Grandjany's version of "The King's Hunt" appeared, the Music for the Harp set of 1949, was generally aimed at intermediate level harpists, and so the simpler and slower version of these sections seems compatible with the audience for which it was published. It is also noteworthy that the four sections Grandjany omitted (the "a₄," "a₅," "b₄" and "b₅" themes) all used sixteenth-note patterns extensively (see Examples 3.34-3.37, pp. 72-73.) These sections would have been very difficult at regular speed, and very long if taken at half speed. This provides another good rationale for omitting them and substituting earlier "a" and "b" material. In addition, there are places in the variations Grandjany did

include where the motion temporarily changes to sixteenth notes, and several of these sections are rewritten in his transcription, *e.g.*, mm. 68 and 71-72 (see Examples 3.42 and 3.43.)

There is a serious drawback to Grandjany's solution however; these sections no longer sound so clearly like variations of the "a" and "b" themes. The material is of course very similar, and the chord progression is the same, but with the slower harmonic rhythm, these passages might not be recognized as variations. Even so, though, they are placed in areas where they could well be heard as transitional passages between "a" and "b" material. The "a₁" theme follows the first two incidences of "a" and leads to the initial "b" theme, while "b₃" follows the climactic "b₂" theme and begins a diminuendo to the return of "a" in m. 89.

Tonality/Modality

One other significant change in Grandjany's transcription is the lowering of the tonal center from G to G flat. As has been mentioned earlier, such a change was fairly common in harp transcriptions of the nineteenth century, because it allowed for more strings to be "open" (*i.e.*, without disks turned to change the string to natural or sharp.) This tended to give a small boost in volume to the harp, and reduced any problems that might be caused by the harp being out of regulation. These difficulties became less and less significant in the twentieth century with improvements in harp construction, but this may still have been one factor in Grandjany's decision-making process.

The most likely reason for the change, however, is that it allows for the root and fifth to be doubled enharmonically using F sharp and C sharp. Enharmonic doubling of the root occurs frequently in Grandjany’s transcription. In the first measure of the piece, Grandjany added an F sharp to the opening chord, which helps reinforce the tonic note, even at a very soft dynamic (see Example 3.32, p. 70.) In the third measure, Grandjany changed the second of the two G flats in the right hand to F sharp (see Example 3.32.) This not only allows for the G flat sound to be reiterated without any muffling of the string already vibrating, but also provides a stepwise descent for the low notes in the right hand, resulting in the same shape for the chord on each beat, even though Grandjany indicated different fingerings for some of them. In m. 8, there is a similar use of F sharp in the left hand (see Example 3.32.) It comes directly after the G flat has been played as part of the melody. The use of F sharp allows the melody note to continue ringing, while the accompanying pattern is played using a different string. In m. 14, the F sharp is used

Example 3.44: Bull, “The King’s Hunt,” trans. Grandjany, “a,” mm. 13-16.

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as the lower note in a mordent-like ornament supplied by Grandjany, resulting in a rapid succession of (enharmonically) three G flats (see Example 3.44.)

Doubling of the G flat melody note with F sharp in mm. 41ff helps to emphasize the separateness of that voice from the eighth-note pattern in the background (see Examples 3.45 and 3.46.) A similar doubling helps to fill out the sonority in mm. 57ff, where the volume first reaches “fortissimo” (see Examples 3.47 and 3.48.)

Example 3.45: Bull, “The King’s Hunt,” “b₁,” mm. 17-18.

Example 3.46: Bull, “The King’s Hunt,” trans. Grandjany, “b₁,” mm. 41-44.

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Example 3.47: Bull, "The King's Hunt," "a₃," mm. 25-32.

The image displays two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The first system spans measures 25 to 31, and the second system spans measures 32 to 38. The music features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The piece concludes with a double bar line and repeat dots in the final measure of the second system.

Example 3.48: Bull, "The King's Hunt," trans. Grandjany, "a₃," mm. 57-64.

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There is an interesting incorporation of F sharp and G flat into the left hand ostinato pattern in mm. 49ff (see Examples 3.49 and 3.50.) In the original, there is a constant broken octave, which is certainly possible on the harp. However, the thumb would be replaced on the upper note when the lower note is played, and the fourth finger would be replaced on the lower note when the upper is played, resulting in only one of the notes sounding at any given time. In Grandjany's version, this is the point where the music first hits forte, and more strings ringing in the bass will help to build up volume. It is not surprising, then, that Grandjany chose to employ an ostinato pattern that keeps at

Example 3.49: Bull, "The King's Hunt," "a₂," mm. 21-22.



Example 3.50: Bull, "The King's Hunt," trans. Grandjany, "a₂," mm. 49-52.



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least two strings ringing at all times by adding the F sharp doubling. A pattern more like the original is possible using enharmonics (for instance, by playing one octave with G flats, the next with F sharps, and so on,) but it results in constantly changing intervals in the left hand rather than a simple ostinato.

The root is the principal note that is doubled in Grandjany's transcription. However, other notes can be doubled with G flat as the tonal center, and Grandjany used several of them. The fifth is doubled in mm. 69-70 (see Examples 3.42 and 3.43, pp. 77-

78.) As in mm. 57-58 (see Examples 3.47 and 3.48, pp. 82-83,) this doubling helps enrich the sonority in the loudest section of the piece. Similarly, there is a doubling of the fourth four measures earlier, using B natural and C flat together (see Examples 3.51 and 3.52.) There is also use of the enharmonic equivalent of the second in mm. 81-82, where the alternation of A flat and G sharp allows for the sound of repeated eighth-note A flats without having to stop the sound by replacing on the A string (see Examples 3.53 and 3.54.)

Example 3.51: Bull, "The King's Hunt," "b₂," mm. 33-36.



Example 3.52: Bull, "The King's Hunt," trans. Grandjany, "b₂," mm. 65-68.



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Example 3.53: Bull, “The King’s Hunt,” “b₃,” mm. 45-48.

The image displays two systems of musical notation for piano accompaniment. The first system consists of two staves: the upper staff is in treble clef and the lower in bass clef, both in common time. The upper staff features a melody of eighth notes with a sharp sign above the first measure. The lower staff has a more complex rhythmic pattern with many beamed eighth notes and a sharp sign below the first measure. The second system also has two staves. The upper staff continues the melodic line with eighth notes and a sharp sign above the first measure. The lower staff features a simpler rhythmic pattern with quarter notes and a sharp sign below the first measure. A sharp sign is also present below the first measure of the lower staff in the second system.

Another significant difference is that there are several places where Grandjany changed passages with a mixolydian mode feel into a more “modern” G Major sound. In the original manuscript, there is no key signature, but sharps are indicated regularly below several, although not all, Fs in the piece. The Fuller-Maitland edition is fairly faithful to these accidentals, although it places them in front of the notes rather than below. Grandjany included several of the F naturals (or F flats in his version, with the change in tonal center) in his transcription, but not all. For example, in m. 17 of Grandjany’s version (the beginning of the “a₁” theme,) the ascending scale uses the leading tone, but this tone is not raised in the original (see Examples 3.38 and 3.39, pp. 73-74.) The leading tone is present in both versions in the next two measures, and the lowered seventh in the left hand in m. 20 is also in both editions. However, in mm. 21-

Example 3.54: Bull, "The King's Hunt," trans. Grandjany, "b₃," mm. 81-88.

The image shows a musical score for a harp adaptation of "The King's Hunt" by Marcel Grandjany, measures 81-88. The score is in 2/2 time and features a treble and bass clef. The bass line includes dynamic markings 'f' and 'p', and a '(middle)' instruction. The treble line includes a 'dim.' marking. The score is divided into two systems by a wavy line.

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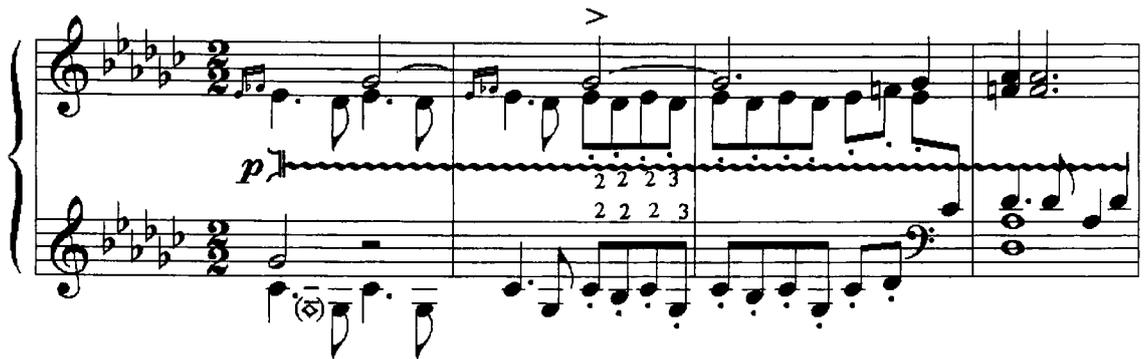
22, Grandjany returned to the leading tone in the left hand, but this is not the case in the original, where the leading tone does not return until the equivalent of m. 23.⁹ Similarly, in m. 35, Grandjany employed the leading tone in the ascent to the tonic in the right hand, but it is not indicated in the original (see Examples 3.55 and 3.56.) Grandjany also indicated a C natural (raised) in the ascending line in m. 68, which is not indicated in the original (see Examples 3.51 and 3.52, p. 85.)

⁹ Pedaling is a factor that must also be considered with regard to changes in accidentals, but here there is no difficulty in delaying the F natural pedal change until the beginning of m. 23.

Example 3.55: Bull, "The King's Hunt," "b," mm. 13-14.

Musical score for Example 3.55, showing two staves of music in G major, measures 13-14. The music is in 2/4 time. The upper staff features a melody with dotted rhythms and eighth-note patterns. The lower staff provides a harmonic accompaniment with chords and moving lines.

Example 3.56: Bull, "The King's Hunt," trans. Grandjany, "b," mm. 33-36.

Musical score for Example 3.56, showing two staves of music in G major, measures 33-36. The music is in 2/4 time. The upper staff features a melody with a dynamic marking of *p* and a fermata over the final measure. The lower staff provides a harmonic accompaniment with fingerings (2 2 2 3) and a dynamic marking of *p*. A fermata is also present over the final measure of the lower staff.

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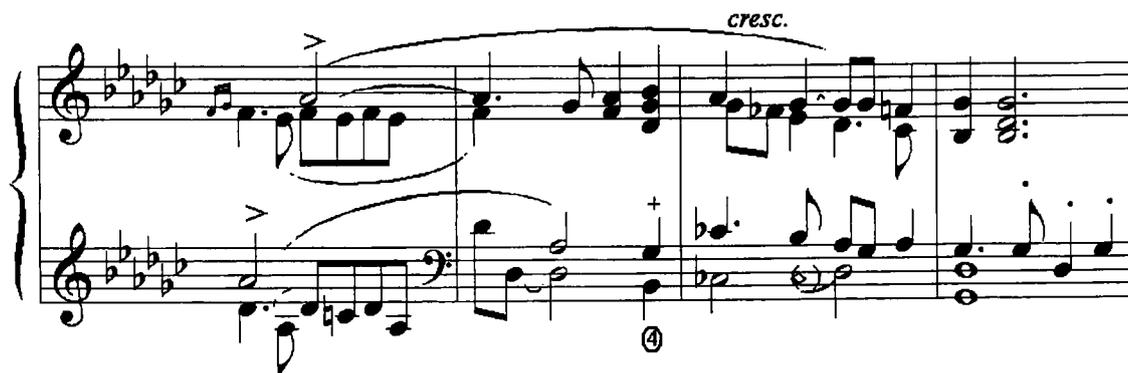
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These examples would seem to suggest a tendency with Grandjany to make the piece sound more traditionally tonal, but this explanation is too simple. For one thing, there are a few examples where Grandjany actually lowered the seventh step where it was indicated as raised in the original. In m. 39, Grandjany lowered the seventh step in the descending line, returning to the leading tone before the cadence; in the original, however, the seventh is raised in both instances (see Examples 3.57 and 3.58.) There is a more complicated example in m. 71 (see Examples 3.42 and 3.43, pp. 77-78.) This

Example 3.57: Bull, “The King’s Hunt,” “b,” mm. 15-16.



Example 3.58: Bull, “The King’s Hunt,” trans. Grandjany, “b,” mm. 37-40.



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measure is analogous to m. 39 (the next to last measure of a variation of the “b” theme,) and Grandjany treated the seventh scale step the same way in this measure. Actually, in the original, there is no indication of a raised seventh in the right hand. However, there is an indicated raised seventh in the ascending scale in the left hand at the same time, and so Fuller-Maitland indicated that the F in the right hand should likely also be raised.

Grandjany, however, dropped the sixteenth-note run in the left hand, and so there is at least no clash with a raised seventh by playing a lowered seventh at the beginning of the measure.

A point can also be made that, in some of these instances, Grandjany was simply trying to maintain consistency in the treatment of the leading tone between variations. For instance, it has already been mentioned that in the third measure of the “b” theme (m. 35 in Grandjany’s transcription—see Examples 3.55 and 3.56, p. 88,) Grandjany included a leading tone not found in the original. However, in the third measure of the “b₁” theme (m. 43 in Grandjany—see Examples 3.45 and 3.46, p. 81,) in a very similar passage, the original does indicate the leading tone. It does not seem unreasonable that Grandjany simply wanted to have consistency in these two measures, and chose the

Example 3.59: Bull, “The King’s Hunt,” “b₁,” m. 20.



Example 3.60: Bull, “The King’s Hunt,” trans. Grandjany, “b₁,” mm. 47-48.



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leading tone rather than the lowered seventh. The situation is similar in m. 39 (see Examples 3.57 and 3.58, p. 89) and m. 47 (see Examples 3.59 and 3.60;) in the original, the seventh is raised in the equivalent of m. 39, and lowered in the equivalent of m. 47, and Grandjany chose the lowered seventh in both cases. The lowered seventh in m. 71 also fits this pattern (see Examples 3.42 and 3.43, pp. 77-78.)

Overall, then, Grandjany's changes of accidental on the seventh scale step can, in many cases, be explained by other characteristics of the original. This is not the case for the examples in the "a₁" theme, however (see Examples 3.38 and 3.39, pp. 73-74.) It would appear, though, that throughout his transcription Grandjany chose to use the lowered seventh when it was part of a passage descending stepwise, and the raised seventh in ascending stepwise passages and at cadences.

Ornamentation

The original version of "The King's Hunt" is replete with indications of ornaments to be added in performance. Two different types of ornament are indicated, the first by a single slash through the stem of the note, the second by two slashes. The question, then, is what these signs indicate. According to Thurston Dart,¹⁰ there is some dispute about their correct interpretation. The single-slash ornament, however, appears to have been treated as a quick stepwise ascent to the principal note, which comes on the beat (see Example 3.61.) The double-slash ornament, on the other hand, has several possible interpretations, including a short or long trill, a mordent, or a brief upper

¹⁰ Dart, Thurston, ed., *John Bull: Keyboard Music: II*, in *Musica Britannica*, v. 19, London: Stainer and Bell, 1963, p. xvii.

Example 3.61: Interpretation of single-slash ornament.



Example 3.62: Interpretation of double-slash ornament.



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neighbor before the beat (see Example 3.62.) The double-slash ornament is by far the most common one in “The King’s Hunt.”

Grandjany’s approach to ornamentation in early music, however, is seldom driven by ideas about historical performance practice. As has been mentioned already, he generally chose ornaments by what felt aesthetically pleasing to him, and chose to place them where he found them to be effective and to omit them if he found them ineffective. As a result, it is not surprising to find several different realizations of the ornaments in Grandjany’s version, often quite different from those listed above.

First of all, Grandjany included significantly fewer ornaments than are indicated in the Fitzwilliam Virginal Book. The first statement of the “a” theme in the original incorporates several double-slash ornaments, particularly on the D notes in the melodic line (see Example 3.30, p. 67.) This would seem to suggest a performance with several flourish-like trills. Grandjany, on the other hand, chose to limit the ornaments primarily

to the melodic D notes, interpreting two of them as triplets incorporating the upper neighbor, and the third as a faster version of the triplet, a sort of inverted mordent, coming before the beat (see Example 3.32, p. 70.) Some sort of ornament does seem necessary in these two measures, due to the fact that the harmony through them is static, and a sense of melody could well be lost without the ornamental notes linking to the next beat. The ornament combination in the right hand in m. 3 of the original suggests a trill on the B, eventually passing through the C up to the D. Grandjany chose to omit this ornament, although his use of harmonics on the second pair of quarter notes in m. 5 does provide an element of contrast and keeps the passage from feeling static. Throughout the work, Grandjany consistently left out ornaments where the single-slash ornament is indicated in the original. Interestingly, Grandjany chose to add an ornament in m. 14, two short anticipatory notes before the second beat in the left hand (see Example 3.44, p. 80.)

Another technique Grandjany used that serves as a sort of ornament is the use of rolled chords. This can perhaps best be seen in the “b₁” variation, where the addition of a rolled chord below the melody note helps to distinguish it from the accompaniment (see Examples 3.45 and 3.46, p. 81.)

Grandjany’s omission of a significant number of ornaments should also be understood in light of the overall level of difficulty of the piece. Execution of many of the ornaments indicated in the original would be particularly difficult. For one example, m. 4 of the original (mm. 7-8 in Grandjany’s transcription) contains ornaments in two different melodic lines in the same hand, something particularly difficult on the harp (see

Examples 3.30, p. 67, and 3.32, p. 70.) As mentioned earlier, Grandjany included this transcription in a set of pieces of roughly intermediate difficulty, including more of the ornaments indicated would have made the transcription much more challenging as a whole. Nevertheless, an advanced harpist might well want to consider going back to the original and trying some of the indicated ornaments, to see what could be incorporated into Grandjany's transcription.

Idiomatic Techniques

Grandjany, as usual, incorporated several of the techniques peculiar to the harp that were common in the early twentieth century. However, this transcription is somewhat remarkable for its relative lack of one of his favorite devices, harmonics. On the other hand, he used près de la table and bas dans les cordes quite extensively in this piece.

The use of harmonics has already been mentioned in m. 5, where it provides a sort of echo effect and helps introduce some variety into a spot that could be rather static (see Examples 3.30, p. 67, and 3.32, p. 70.) Harmonics are used similarly in the "a" theme that follows (mm. 13-14—see Example 3.44, p. 80,) and in the return of "a" later in the piece (m. 93.) These are the only places in Grandjany's "King's Hunt" where harmonics are to be found! This is quite unusual for Grandjany, especially in a piece designed around variations; harmonics would be a useful technique for varying a melody. However, harmonics also usually require a fairly soft dynamic level and thin texture. The gradual crescendo added by Grandjany implies that subsequent variations become louder,

not softer, at least for the first half of the piece, and a thicker texture helps contribute to the overall rise in dynamic. Grandjany's choice to return to the original "a" and "b" material in the last section of the piece removes new variations from the section where the volume is decreasing, so the usefulness of harmonics is correspondingly diminished. In addition, when the piece is at its softest (in the first eight measures and the last five,) the range is an octave lower than in the original. Harmonics could still be included (and indeed are in m. 5,) but they are not as effective on the wire strings, setting a sort of lower limit on the range where they can be played. This may explain in part why Grandjany did not choose to use harmonics more extensively in these sections.

Playing low on the strings and near the sounding board, however, are heard almost throughout the piece. In the opening "(a)" section, both hands are indicated as low on the strings, except in mm. 3-4, where the bass is not (see Example 3.32, p. 70.) Playing this section low on the strings helps provide another contrast in sound between the opening eight bars and the regular statement of "a" that follows, and also contributes slightly to the softer dynamic level.

In the "a₁" section (mm. 17-32,) Grandjany used près de la table in the left hand for the first three measures, helping to distinguish it from the running eighth-note line in the right hand (see Example 3.39, p. 74.) However, he also indicated that the running line should be played low on the strings, and this is continued even when the running line moves to the left hand, providing a distinctive timbre from the melody and chords in the right hand in mm. 20-25, which are played normally. Grandjany employed another technique to give the running line a distinctive sound, indicating a staccato articulation by

using the second finger in the ascending scales. The use of the second allows the harpist to slightly muffle the previous note with the knuckle when placing the next. A staccato effect is also possible in a downward scale, using the thumb to dampen the previous string; this appears to be what Grandjany indicated in the left hand in m. 20. Lower on the harp, the more common use of the thumb for the running line notes while muffling with the palm is indicated, as in mm. 22-23. Because the speed is so much slower than in Bull's original, the running lines have a very different character and could be heard as more melodic than in the original; the use of staccato and bas dans les cordes helps to clarify its position as a background element.

Both hands are indicated près de la table for the first four measures of the “b” theme, mm. 33-36 (see Example 3.56, p. 88.)¹¹ This timbre serves three different functions. First, it helps to distinguish the first appearance of the “b” theme, which is also where the listener first hears a strong emphasis on subdominant harmony. Its use for only the first four measures, however, sets up a contrast in sound between the first four measures of the theme and the second, where the dominant harmony is more important (see Example 3.58, p. 89.) In addition, the change from près de la table to normal position provides a natural crescendo that helps build from “piano” at the beginning of the “b” theme to “mezzoforte” at the beginning of “b₁.” Près de la table is also used when the “b” theme returns in m. 97.

¹¹ The placement of the “pdlt” indication in the score is closer to the bass clef, but its placement between the two staves indicates that it refers to both hands, not just the left. The placement is clearer in the return of the “b” theme, mm. 97-100.

In the “b₁” variation, bas dans les cordes is used to set off the chords that serve merely as accompaniment from those with the G melody notes that Grandjany chose to stress (see Example 3.46, p. 81.) It is also used similarly in the return of “b₁” in m. 105.

Practically the only section of the piece not to use près de la table or bas dans les cordes is the middle section, where the “forte” and “fortissimo” dynamic might suggest that these two techniques would be less effective, due to their tendency to reduce the volume. The next place where they are used begins in m. 81, notably where the dynamic drops from “fortissimo” to “forte” (see Example 3.54, p. 87.) For the rest of the variation, one or the other is used to set off a background melodic line, from m. 85 on the running eighth-note line, much as it was done in the “a₁” variation as described above.

Bas dans les cordes is used again in the return of “a₂,” mm. 113ff (see Example 3.63.)

Here it sets off the sound of the ostinato in the bass, and contributes to the softening dynamic level. Playing lower on the strings in the bass of the harp also has the effect of

Example 3.63: Bull, “The King’s Hunt,” trans. Grandjany, return of “a₂,” mm. 113-116.

The musical score for Example 3.63 consists of two staves, treble and bass, in 2/2 time. The key signature has three flats. The bass staff features a continuous eighth-note ostinato pattern, with a wavy line underneath it indicating the 'bas dans les cordes' technique. The treble staff contains chords and melodic lines, with triplets marked '3' and a 'pp' dynamic marking. The piece concludes with a final chord in the treble staff.

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making the notes somewhat more distinct, which may also have been a consideration here. For the tag at the end, both hands drop even lower to près de la table as the music drops away in volume even more (see Example 3.33, p. 71.)

Miscellaneous Changes

The original “King’s Hunt” includes several places where accompanying chords are notated as being simply repeated underneath the melodic line, as at the very opening of the piece (see Example 3.30, p. 67.) In most of these places, Grandjany chose to break up the chord, with one part falling on the beat and the other off the beat, as in mm. 9-10 (see Example 3.64.) Separating the chords in this manner has several different effects. Probably the most noticeable effect is that it allows part of the chord to keep ringing while the harpist is placing the next part. If the repeated chords from the first measure of the original were retained in the harp version, there would be a slight separation in sound

Example 3.64: Bull, “The King’s Hunt,” trans. Grandjany, “a,” mm. 9-10.

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between them as the fingers are placed to rearticulate the chord. Grandjany's change helps maintain a less staccato feel in these passages. In addition, it adds an element of variety and motion to these places that can feel somewhat static. In the original, the ornamentation in the right hand would likely keep a strong feeling of forward motion going; Grandjany's ornamentation is somewhat stripped down, however, and the separation between parts of the chord provides a compensating impetus forward.

One other effect, particularly noticeable in the "a₃" variation, is that it allows for a thickening of the texture by including notes lower in the harp's register (see Examples 3.47 and 3.48, pp. 82-83.) This is a common concern in Grandjany's transcriptions. The sound of the harp can be somewhat soft, but the more strings that are ringing, particularly in the bass of the harp, the more that sound will be reinforced. As a result, Grandjany often expanded the range downward in his transcriptions.

This downward trend is noticeable even in very soft places, as at the very beginning of the piece (see Examples 3.30, p. 67, and 3.32, p. 70.) Grandjany has moved the range down an octave for this opening statement of the theme, but the opening chord is an octave lower than that. This chord starts a G pedal sounding that helps to reinforce the broken chords above it. A few other notes are moved down an extra octave as well, including the first C in the left hand in m. 3 and the bass octave in m. 8. Not only do these lower notes reinforce the ones above, but they provide an arch within the bass line itself that lends a unifying quality to the whole opening phrase. The low G rises through the subdominant (m.3) and dominant (m. 4) to the tonic an octave higher (m. 5,) and then drops back down through the dominant (m. 7) to the lower tonic (m. 8) at the end of the

phrase. Note also that the broken chords in mm. 1-2, at dynamic level “*ppp*,” have four notes, but in the regular statement of “a” in mm. 9-10, where the dynamic level is slightly higher, the broken chords contain five notes, providing a very small boost in volume (see Example 3.64, p. 98.)

As mentioned, though, the most striking use of these broken chords to allow more strings to ring is in the “a₃” variation (see Examples 3.47 and 3.48, pp. 82-83.) This is the first point in the piece where the dynamic “*ff*” is reached, and so it would be a natural spot to have as many strings ringing as possible. In fact, Grandjany chose to move the melody up an octave here, which not only makes it more striking, but allows for the broken chords beneath it to incorporate two different registers on the harp. Note also that lower octaves are used in mm. 62-63 to help reinforce the rising bass line.

Grandjany also made several changes to the “b₃” variation that are of interest (see Examples 3.40, p. 75 and 3.53, p. 86 for Bull’s original, and Examples 3.41, p. 76 and 3.54, p. 87 for Grandjany’s transcription.) The main difference, of course, is that it is half as fast, and thus extends for sixteen measures instead of the eight in the original. There are several smaller changes, though, some of which seem to be related to adapting to the slower tempo. One is in mm. 81-82 in Grandjany’s transcription. In the original, the running line moves to the left hand. In Grandjany’s version, however, the running line is dropped completely, except for a brief snippet at the beginning of m. 82, but in the right hand instead of the left. The eighth-note motion is retained by repeating the A flat in the right hand, and the middle voice is briefly given a melodic feel with the accented articulation in m. 81. It then returns to the background in the next measure, providing a

sort of echo effect in m. 82. By the second half of m. 83, Grandjany's version is back coinciding with the original.

What could have been the reason for this change? There is no clear reason evident in the music, but a strong possibility might have been a desire for more variety in this section. Apart from the running line, mm. 45-46 in the original are fairly static to begin with, and when this is slowed down to half speed, it becomes that much more so. Grandjany's changes in these measures provides some relief from what would otherwise be several half note A flats repeated in the melody.

Grandjany also changed the ending of the variation, so that the eighth-note motion would continue forward to the beginning of the return of "a" rather than come to rest on a tonic chord a half note earlier. Again, this may have been a decision related to the slower tempo of Grandjany's transcription. The half note chord would have a fairly final sound to it, much more so than in the original, where it is more of a short pause before the next variation, which is the flashy "a₄" rather than Grandjany's return to "a." Continuing the eighth-note line is a fairly simple way to keep the motion going into the next variation.

One particularly interesting change is the unusual fingering suggested in the right hand in mm. 73, 76 and elsewhere in the variation in Grandjany's transcription. The four descending notes can be played quite naturally with 1-2-3-4 in succession, and indeed Grandjany did give that fingering when the pattern moves up an octave in m. 74. In m. 73, however, the fingering given is 1-2-1-3 in succession, requiring the thumb to crossover as the second finger is played. The effect produced by this fingering is unclear, however. It may perhaps provide a slightly more detached sound to these notes, more

like the staccato in the running eighth-note line in the “a₁” variation (see Example 3.39, p. 74,) by breaking up the more natural 1-2-3-4 succession. At a loud dynamic, the detached second finger method of producing staccato, which was used in “a₁,” would not work as well. In addition, the notes higher on the harp do not ring as long as those in the middle range, which could be a justification for retaining the 1-2-3-4 fingering in this range. The detached quality added by using the 1-2-1-3 fingering is extremely slight, however. Nevertheless, Grandjany often went into great detail on fingering to find what was most effective for the passage, even if it was rather awkward for the harpist.¹²

There is also a change of one note, in m. 86, just before the written out trill (see Examples 3.53 and 3.54, pp. 86-87.) The original gives the tonic as the last note before the trill, but Grandjany’s version gives the leading tone. I have been unable to locate a manuscript copy of this transcription, so it is difficult to know whether this is a misprint. However, Grandjany’s attitude toward working with his sources, particularly with Renaissance works, was free enough that he might well have preferred the sound of the leading tone here and decided to change it simply for that reason.

There is another misprint/change in m. 43, where the last note in the left hand is a B in the original, but a C flat in Grandjany’s version (see Examples 3.45 and 3.46, p. 81.) Again, this might well have been an instance of Grandjany preferring the sound of rising through the subdominant up to the dominant. He also changed one note in the running line in m. 23, actually causing a reiteration of notes, something Grandjany usually avoided (see Examples 3.38 and 3.39, pp. 73-74.) However, this reiteration is likely to be

¹² Grandjany’s transcription of Debussy’s “La fille aux cheveux de lin ...” offers many such examples. It is addressed in Chapter VII.

the reason for the change. The problem with reiterating notes on the harp is that it muffles the sound of the string briefly before it is played again, making the sound more detached. Here, however, Grandjany has specified that the eighth-note line should be staccato, and that muffle is actually desirable. In fact, playing the D string after the second beat would make the staccato sound difficult to maintain—perhaps the right hand could drop down and muffle the A string quickly, and then be ready to play the B string immediately afterward, but simply playing the A and moving on with the second finger is simpler. There is one other misprint in the score that seems clear enough that I have chosen to correct it in the musical example given here, and that is in m. 39 (see Examples 3.57 and 3.58, p. 89.) The last two notes in the lower voice in the right hand are written as a quarter-note D flat and quarter-note C flat in Grandjany's transcription. However, the C flat is positioned after the F natural in the higher voice, suggesting that it should be an eighth note and the D flat a dotted quarter note. This is consistent not only with m. 16 in the original, but with every other occurrence of this figure in both versions.

There are several places where Grandjany changed things to avoid the problems of reiteration. The most noticeable are in the “b” theme and its variations. For instance, in mm. 33ff, the G is only played once per measure, instead of on every beat as in the original (see Examples 3.55 and 3.56, p. 88.) There are similar cases in the variations on “b.”

In m. 32, immediately before the “b” theme, a reiteration of the left hand chord has been dropped in the transcription, and only the top note is heard at the end of the measure (see Examples 3.65 and 3.66.) The brief muffling of sound might be distracting

Example 3.65: Bull, “The King’s Hunt,” “a₁-b,” m. 12-13, first half.

Example 3.66: Bull, “The King’s Hunt,” trans. Grandjany, “a₁-b,” mm. 31-33.

THE KING’S HUNT from MUSIC FOR THE HARP

Harp Adaptation by Marcel Grandjany

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here, but this change is more likely to be the result of wanting to muffle the G Major harmony in the bass strings before the arrival on the subdominant in the next measure.

Summary

Grandjany’s transcriptions of Renaissance music, more than from any other time period, involve recomposition, restructuring and reworking in a way that is more

consistent with the aesthetic of Grandjany's own time. In some cases, he chose to work with a piece where the original material had already been reworked by someone else. In the case of "The King's Hunt" and the "Pavane et Bransles," Grandjany did the reworking himself. The music reveals that he did not feel constrained by the notation or by Renaissance style, changing various elements freely, and supplying ornaments as he saw fit. It is in these pieces where Grandjany took the most liberty as a transcriber, where transcriptions truly can be called free transcriptions, and where the transcriber is truly an artist and not merely an artisan.

CHAPTER IV

GERMAN BAROQUE MUSIC

Music from the German Baroque forms a large percentage of Grandjany's transcriptions and editions. In part, this is because of the two major works he prepared, the Handel Concerto for Harp in B flat and the C.P.E. Bach Sonata for Harp. They are so much larger in scope than most of his transcriptions that they will be addressed separately in Chapter VI.

Grandjany seems to have been especially fond of Johann Sebastian Bach. Eighteen of Grandjany's published transcriptions are works of Bach. He was not only interested in Bach's keyboard works, but also in the pieces written for solo violin. The entire book of Etudes, published in 1970, consists of movements taken from Bach sonatas and partitas for solo violin. However, there is doubt about which of these transcriptions were actually made by Grandjany and which by his students. According to Jane Weidensaul, several of the transcriptions were made by Grandjany's students as part of a project during their study with him. For this reason, these works will not be addressed in this study.¹

One other Grandjany transcription has its origins in Bach's solo violin works, and that is the "Largo" from the Sonata # 3, BWV 1005. This transcription was published much earlier, as part of the Six Pièces Classiques set from 1931. However, Grandjany

¹ Conversation with Jane Weidensaul, July 2, 2000. It is noteworthy, however, that three of the works from the Etudes collection appear on Grandjany's recording of works by Bach: the "Andante" from the Sonata # 2, BWV 1003, the "Bourrée" from Partita # 1, BWV, 1002, and the "Fugue" from Sonata # 1, BWV 1001. Their presence on his recording would seem to suggest that these transcriptions were either his own or at least approved of by Grandjany himself. This is a matter for further research, however.

specified in the published edition that he worked not from the original solo violin piece, but rather from a transcription for piano made by Camille Saint-Saëns.

Four of Grandjany's Bach transcriptions are of keyboard works. The "Allemande" from Partita # 1, BWV 825, the "Rondeau" from Partita # 2, BWV 826, and the "Tempo di minuetto" from Partita # 5, BWV 829 were all published in 1931 as part of the Six Pièces Classiques set. The "Allemande" from Partita # 2, BWV 826 was published in 1942, as part of the Transcriptions Classiques set. Even so, it apparently was made much earlier, because the "Allemande" and "Rondeau" frequently appeared together on Grandjany programs during the 1920s.² These four transcriptions share several similarities in approach. Overall, they are fairly accurate note-for-note transcriptions, with little added. Grandjany did address several uses of enharmonics in order to make the pieces more playable, and also incorporated harmonics and près de la table in the transcriptions. The "Tempo di minuetto" will be addressed in more detail in this chapter.

There is also one Bach transcription that was published posthumously in 1981 by Lyra, the "Sonatina" from the Church Cantata God's Time Is Best, BWV 106. No manuscript copy of this work is held by the New York Public Library for the Performing Arts, so issues of accuracy in the transcription will not be addressed here. The transcription is fairly different from his other Bach works, utilizing a comparatively narrow range on the harp, and not particularly difficult technically. It would seem reasonable to surmise that it might have been written with a younger student in mind.

² See the Grandjany scrapbook.

In addition to the Concerto, two smaller works by Handel were transcribed by Grandjany. The “Sarabande” and “Prelude and Toccata” were both published in 1949 in the Music for the Harp collection. The “Sarabande” is fairly simple and close to the original, although with thicker harmonizations, and the “Toccata” is also relatively unchanged. The “Prelude” was originally a succession of harmonies, which the performer was apparently left free rein to improvise with, and that Grandjany did. In addition to presenting the chord progression in a fairly simple way, he also wrote a section where the chord progression is played using grand arpeggios, in a much more Romantic way than one might have expected in the Baroque era.

One other work in the Music for the Harp set is the “Aria and Rigaudon” of Gottfried Kirchoff, and it will be addressed in more detail in this chapter.

Johann Sebastian Bach, “Tempo di Minuetto”

The “Tempo di Minuetto” transcribed by Grandjany is that from the Partita #5 in G Major, BWV 829, originally for solo keyboard. Its first appearance on a program in the Grandjany scrapbook was on November 19, 1929, at Steinert Hall in Boston, along with two other movements from the same partita, a “Preamble” and “Courante.”³ A few years later, it was also on the program of his “Intimate Concert of Ancient Music” at Steinway Concert Hall in New York. On that program, the two other movements are given more correctly as “Praeambulum” and “Corrente,” and it is specified that the transcriptions of these two were done not by Grandjany, but by his teacher Henriette

³ See the Grandjany scrapbook.

René.⁴ Indeed, both transcriptions were published by René. The “Corrente” appears in the Dix Pièces of Bach that is volume 11 of her Les Classiques de la Harpe. It was apparently published as a set slightly earlier, in 1940, although the exact date of the transcription is unknown and may have been significantly earlier. The “Praeludium” is the well-known “Pièce en sol,” which was published in 1910. It seems likely, then, that Grandjany chose to transcribe the “Tempo di Minuetto” in order to make a set of three pieces from the same partita. Grandjany’s transcription was published as Number 5 of the Six Pièces Classiques, published in 1931. He later recorded the piece, along with the two movements transcribed by René, on his album Bach by Grandjany in 1958.

The movement is fairly light in texture, often with a single running eighth-note line, occasionally employing two voices and, at cadences, three. The harmonic structure is not particularly adventurous, so there is no need for enharmonic substitution on the harp. As a result, the “Tempo di Minuetto” can be fairly easily adapted to the harp, with few changes required. And indeed, Grandjany’s transcription is fairly straightforward—on the first statement of each of the two sections. As is typical with Grandjany’s transcriptions, however, he varied the repeated sections quite significantly. In one way, this is one of Grandjany’s most straightforward transcriptions, but in another, the differences from the original are quite radical.

A note on measure numbers used below is necessary here. Because the first section of Grandjany’s transcription has a written-out repeat and the second section has a

⁴ See the Grandjany scrapbook.

second ending, measures here in both versions will be numbered sequentially, including the repeat measures, so that there are 104 measures in both versions.

Analysis

The first time through the first half of the piece, the two versions are almost identical (see Examples 4.1 and 4.2.) Apart from the addition of dynamic and tempo markings, and indications for muffling, the only differences are in m. 4, where Grandjany wrote out an ornament, and in m. 11, where Grandjany indicated a half note in the left hand instead of a quarter note and quarter rest. For the most part, Grandjany also retained the suggested division of hands, which helps emphasize the 6/8 feel provided by the notes in the right hand.

Example 4.1: Bach, “Tempo di Minuetto,” mm. 1-12.

Example 4.2: Bach, “Tempo di Minuetto,” trans. Grandjany, mm. 1-12.

Musical score for "Tempo di Minuetto" by J.S. Bach, transcribed by Marcel Grandjany. The score is in 3/4 time, marked "Moderato". It features a treble and bass clef with a key signature of one sharp (F#). The right hand plays a melody with a 6/8 feel, while the left hand provides harmonic support. The score includes dynamic markings like "p" and "leger", and performance instructions such as "⊕ ⊕" and a final cadence with a "+" sign. Fingerings are indicated with numbers 1-4 in the right hand.

SIX PIECES CLASSIQUES: “Tempo Di Minuetto”

Composer: J.S. BACH

Arranged by Marcel GRANDJANY

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In the original, mm. 13-24 are an exact repeat of the first twelve measures; in Grandjany’s transcription, however, there is extensive use of harmonics (see Example 4.3.) The right-hand notes that give the piece its 6/8 feel are played with harmonics, and their punctuating attack helps emphasize these notes, even though they are softer than when played normally. At the final cadence, both of the upper voices are in harmonics, with only the bass being played normally. The notes in harmonics are played an octave lower, so that the pitches are the same throughout this section, except for the bass line at

Example 4.3: Bach, “Tempo di Minuetto,” trans. Grandjany, mm. 13-24.

SIX PIECES CLASSIQUES: “Tempo Di Minuetto”

Composer: J.S. BACH

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the cadence in mm. 23-24, which must be played an octave lower in order for the left hand to play the middle voice in harmonics as well.

In mm. 13-15 Grandjany placed the harmonic in the left hand instead of the right, which seems reasonable, given that the note is now being played on the string an octave lower than where it sounds, and so it is actually the lowest of each group of three strings played, even though it is the highest pitch in the group. In mm. 17-22, however, the harmonic is in the right hand, putting the left hand consistently above the right on the harp. Grandjany may have decided on this change on account of the difference in technique between right-hand and left-hand harmonics. In the left hand, the node of the

string is touched using the base of the thumb while the upper part of the string is played by the thumb itself; in the right hand, the thumb also plays the upper part of the string, but the first knuckle of the index finger, bent to a convex position, touches the node. The surface area touching the string is much smaller with the right hand harmonic than the left as a result; in fact, with the left hand harmonic, the strings around the string to be played are often muffled by the base of the palm. In mm. 13-15, this is not a problem, because the strings immediately adjacent to the one being played as a harmonic are not ringing. In mm. 18-22, however, the first harmonic in each measure is played one string lower than the previous string played. Using the right hand for the harmonic makes it much simpler to play the note without muffling the one played immediately before.

In the second half of the piece, Grandjany did not maintain the division between a straight performance in the initial statement and one with harmonics in the repeat. The second half is considerably longer than the first half (forty measures in length compared to twelve,) and Grandjany might well have thought that the device would outstay its effectiveness if continued for that length of time. Instead, he incorporated a few harmonics into the first statement, and a few more into the “repeat” to maintain something of the distinction from the first half.

The first place in which harmonics are incorporated is in mm. 33-41, where they are again used for the notes providing a 6/8 feel (see Examples 4.4 and 4.5.) Grandjany indicated a contrasting soft dynamic at the first use of harmonics in m. 35. There is also an acceleration in their use in the passage. The first two measures here are normal, followed by two measures using harmonics. Next follows one measure at normal

Example 4.4: Bach, "Tempo di Minuetto," mm. 33-44.



position, and then one measure with harmonics. Finally, one more normal measure is followed by just half a measure with a harmonic, and then there is a crescendo into the next cadence in m. 44. As a result, the harmonics help move the passage along to the beginning of the rising phrase to the cadence starting in m. 40, and also contribute to a diminuendo in preparation for the crescendo that begins at that point as well.

Harmonics are also used in the passage following this cadence, mm. 45-52 (see Examples 4.6 and 4.7.) In the original, mm. 45-46 form a dominant seventh to tonic (in second inversion) progression on D, and these two measures are then repeated in mm. 47-48. The following four measures are analogous, with the progression leading to C instead of D. The passage overall is somewhat static, and Grandjany seldom let exact repetitions go by without introducing some form of contrast. Here, he did it in three different ways.

Example 4.5: Bach, "Tempo di Minuetto," trans. Grandjany, mm. 33-44.

The image displays a musical score for a piano piece. It is divided into two systems. The first system contains measures 33 through 38. The second system contains measures 39 through 44. The music is written in G major (one sharp) and 3/4 time. The first system has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics markings 'mf' and 'p' are present. The second system continues the piece, ending with a fermata and a plus sign above the final chord.

SIX PIECES CLASSIQUES: "Tempo Di Minuetto"

Composer: J.S. BACH

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Example 4.6: Bach, "Tempo di Minuetto," mm. 45-52.

The image displays two systems of musical notation for a Minuet in G major by Johann Sebastian Bach. The first system covers measures 45-48, and the second system covers measures 49-52. The music is written in 3/4 time with a key signature of one sharp (F#). The right hand (treble clef) features a rhythmic pattern of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. The notation includes various note values, rests, and accidentals (sharps and naturals).

Example 4.7: Bach, “Tempo di Minuetto,” trans. Grandjany, mm. 45-52.

The image displays two systems of musical notation for a Minuet in G major. The first system (measures 45-50) shows the right hand playing a melodic line with eighth notes and the left hand playing a bass line with eighth notes. The second system (measures 49-52) shows the right hand playing a melodic line with eighth notes and the left hand playing a bass line with eighth notes. The score includes performance markings such as wavy lines above and below the staves, and a plus sign (+) below the first measure of the second system.

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First of all, in the repetitions (mm. 47-48 and 51-52) he used harmonics for the notes that provide the 6/8 feel, as before. He also indicated a dynamic change to piano on the repetitions, suggesting that they should be played as echoes of the preceding statements. In addition, he indicated playing the left hand notes in the first statements (mm. 45-46 and 49-50) près de la table, providing an even more obvious contrast between their more strident sound and the harmonics that follow. In the right hand, normal position is used in the first statements, but in the repetitions it is played bas dans les cordes, making it slightly softer and also providing a slight difference in timbre. Considerable care was taken in this passage to provide contrast and motion, which keeps the momentum from

lagging. The professional performer might well do something of the sort without any specific indications in the music, but Grandjany provided them, possibly with the student harpist in mind.

Grandjany did not use harmonics in the rest of the first statement of the “b” section, but he did add in près de la table to the last part of the section. The use of près de la table really begins in mm. 45-52, discussed above (see Examples 4.6 and 4.7, pp. 116-

Example 4.8: Bach, “Tempo di Minuetto,” mm. 53-56.

Example 4.9: Bach, “Tempo di Minuetto,” trans. Grandjany, mm. 53-56.

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117.) Grandjany marked a continuation of the près de la table in the right hand in the four measures that follow, while the left hand is played with the thumb, muffling the other left hand notes, keeping the bass line and the harmony clear (see Examples 4.8 and 4.9.) In the final eight measures, where the rhythm returns to the 6/8 feel, Grandjany indicated playing both hands close to the sounding board, up until the final cadence (see Examples 4.10 and 4.11.)

Example 4.10: Bach, “Tempo di Minuetto,” mm. 57-64.

Example 4.11: Bach, “Tempo di Minuetto,” trans. Grandjany, mm. 57-64.

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Example 4.12: Bach, “Tempo di Minuetto,” trans. Grandjany, mm. 97-104.

The image shows a musical score for the second ending of a piece. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has one sharp (F#). The right hand part features a melodic line with slurs and ornaments (accents) over the notes. The left hand part provides harmonic support with chords and moving lines. The piece concludes with a 'Rall.' marking and a final cadence on a 'DO' note.

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The repeat of the “b” section in Grandjany’s transcription is identical to the first time through, except for the substitution of a second ending, changing the last eight measures of the piece (see Example 4.12.) In this new ending, Grandjany once again returned to harmonics on the notes providing the 6/8 feel, although the actual pitch is moved up an octave from the original. Grandjany also changed the thirds that would be in the left hand into tenths, so that the upper note of the two, like the harmonic, is an octave above the original. This change of octave gives the second ending a much different sound, and draws attention to the end of the movement. The change from près de la table in mm. 57-64 to harmonics here is also reminiscent of the alternation between près de la table and harmonics in mm. 45-52 (see Examples 4.6 and 4.7, pp. 116-117.) Grandjany also included harmonics on the upper notes at the final cadence, making these eight measures sound very reminiscent of the ending of the repeat of the “a” section (see Example 4.3, p. 112.) Here, however, although the harmonics sound in the same register

as in mm. 97-102, they are actually on pitch. One other possible justification for the higher register in mm. 97-102 might be to make a stronger link between the notes in that passage and the upper notes at the following cadence.

There are two small changes at the cadence that are worth mentioning. First, Grandjany moved the final G in the bass down an octave, necessitating space between it and the upper notes of the cadence. Moving notes down an octave, particularly in the bass, is fairly common in Grandjany's transcriptions, and may have been done simply with the idea of providing a greater element of finality to the cadence. Also, Grandjany changed the final harmonic in the middle voice from a B natural to a C flat, its enharmonic equivalent. The effect here is very subtle, but it does make sure that both the C and B strings will be set at a tone in the G Major sonority, allowing the strings to vibrate more freely and perhaps adding slightly to the sonority. Grandjany might also have wanted to make sure that no vestige of the C natural sound rang over into the resolution to G Major, but the C string could be muffled while making the harmonic on the B string—in fact, this is precisely the “difficulty” that was mentioned with regard to playing the harmonics in mm. 17-22 in the left hand, although in this case it would seem to be an advantage. There is also a slight difference in sound playing a harmonic on an open string (i.e., one where the pedal is in flat position) rather than one where one of the disks is hitting the string (i.e., one where the pedal is in natural or sharp.) The open string generally will resonate slightly more than one where the disk hits the string. This is a very subtle difference, however, all the more so on harps built today. Nevertheless, these sorts of small differences in sound seem to be taken into consideration by Grandjany,

particularly in his earlier transcriptions, and these sorts of reasons might well have been his justification for using C flat here. Even so, this is the only example of an enharmonic equivalent in this transcription, which is fairly remarkable in and of itself. And although harmonics are utilized extensively, this transcription is, in many ways, closer to the original than is typical in his transcriptions.

Example 4.13: Bach, “Tempo di Minuetto,” mm. 1-4.

Example 4.14: Bach, “Tempo di Minuetto,” trans. Grandjany, mm. 1-4.

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There is only one ornament indicated in both the original and Grandjany's transcription, and that is the trill notated in m.4 (see Examples 4.13 and 4.14.) Grandjany's notation suggests placing the ornament before the beat, and beginning with the main note rather than the upper neighbor; he also gives only one iteration of the trill. Beginning on the B natural does seem reasonable, because the only harmony heard in the piece up to this point is G Major, and the sudden introduction of C natural as an appoggiatura would be very striking, perhaps calling too much attention to the dissonance. Furthermore, multiple iterations of the trill are not possible here, because the C pedal must be moved to sharp for the note on the second beat of m. 4 in the left hand. In fact, placing the ornament on the beat, even with only one iteration, would likely produce a buzzing sound when the pedal is changed to sharp. Thus, the earlier and the shorter the C natural is played, the better, so Grandjany's suggestion seems to be the best.

Gottfried Kirchhoff, "Aria and Rigaudon"

Gottfried Kirchhoff⁵ (1685-1746) was, like his contemporary Johann Sebastian Bach, a German organist and composer. He studied with Zachow (as did Handel) and in 1714 he succeeded his teacher as organist and director musices at the Liebfrauenkirche in Halle, a post he held until his death. Dr. Th. W. Werner wrote of Kirchhoff that "... this Thuringian organist, whom music history ... remembers only briefly, is no heaven

⁵ Grandjany's spelling of the name is "Kirchoff," with one "h," but "Kirchhoff" is the commonly accepted spelling today.

stormer, but nevertheless he may be named a master, a master of the bourgeois style, bound to earth and his time.”⁶

In addition to composing a few cantatas and various organ pieces and violin sonatas (one of which was in Leopold Mozart’s Notenbuch for the young Wolfgang,) he wrote several works for solo keyboard, including a suite in d minor in which the “Aria” and “Rigaudon” are the third and fourth movements respectively. These two movements have been published in the third volume of the Nagels Musik-Archiv series, Deutsche Klaviermusik aus dem Beginne des 18. Jahrhunderts, published in 1927 and edited by Werner. Since Grandjany chose precisely these two movements to transcribe, and they appear not to have been published elsewhere, it seems very likely that Grandjany chose this edition of the “Aria” and “Rigaudon” from which to work.

The “Aria and Rigaudon” is mentioned on the program of a recital Grandjany gave at Town Hall in New York on December 1, 1936.⁷ However, a manuscript copy of the “Aria and Rigaudon” gives the date of the transcription as 1944.⁸ It seems quite likely, then, that the piece is one of those Grandjany originally performed from memory, and was not written down until some years later. It was first published as part of the Music for the Harp set in 1949.

In the following analysis, measures are numbered sequentially 1-12 in the “Aria,” with the addition of a thirteenth measure, the second ending, in Grandjany’s transcription.

⁶ “... dieser thüringische Organist, dessen die Musikgeschichte ... nur kurz gedenkt, ist kein Himmelsstürmer, aber ein Meister darf er gleichwohl genannt werden, ein Meister bürgerlichen Stils, erd- und zeitgebunden.” Werner, Th. W., ed., Deutsche Klaviermusik aus dem Beginne des 18. Jahrhunderts, Nagels Musik-Archiv, No. 3, Hannover: Verlag Adolph Nagel, 1927, p. 3. The translation is this author’s.

⁷ See the Grandjany scrapbook.

⁸ This manuscript is not in the collection at the New York Public Library for the Performing Arts. However, a copy of the manuscript is in the collection of music of the late Lucien Thomson.

Because of a first and second ending to the first half of the “Rigaudon,” the measures here are numbered in the order they are played, so that m.1 is also m.9, and the first measure of the second half is m. 17 and m. 41.

Analysis

One change that is instantly noticeable in Grandjany’s transcription is that the key has been moved down a whole step, from D minor to C minor. This is not unusual in Grandjany’s transcriptions (or in transcriptions made by others in the early part of the twentieth century,) but usually there is a fairly clear reason why the change was made. In this case, however, the change is somewhat puzzling. The key of C minor does have 2 more flats than D minor, which allows the harp to ring somewhat more freely, but this is a very minor change, and was not something with which Grandjany always concerned himself (for instance, his transcription of the “Bransles” of Francisque was changed to a key of five sharps.) There are no enharmonic equivalents that are only made possible by this change of key either. Dropping the key one step does bring the range down to the bottom C on the concert grand harp, but not all harps have this string, in particular many semi-grand harps, which only go down to the D one step higher. All in all, the change of key is rather puzzling, but may have been done to bring the bottom range of the piece to the very bottom string on the concert grand harp.

Werner's edition stays close to the original, without the addition of dynamic markings, with only the correction of obvious misprints.⁹ This still leaves work in making a modern edition, however, because only the melody and bass line (without figures) are given, so appropriate harmonizations must be determined by the performer and filled out accordingly. This is certainly the case in the "Aria," which is in a two-voice texture throughout except for a triad at the final cadence and occasional octave doublings of the bass. The "Rigaudon" is also largely in a two-voice texture, although with triads occurring occasionally, and with its faster tempo requires fewer additions to the notation, although some at least would certainly be in order.

As usual with Grandjany, his figured bass realization here, while extremely musical, is not particularly Baroque in style. For example, particularly in the "Aria," he occasionally filled out chords with as many as eight notes rather than the more usual four (see Examples 4.15 and 4.16.) Having as many as eight notes in a chord is not unheard of in the Baroque era—Heinichen, for one, in his treatise on thorough-bass, discussed what he called full-voiced accompaniment, where the right and left hands play as many of the chord tones between the bass and melody note as possible.¹⁰ However, even those eighteenth-century theorists who do discuss accompaniment in this manner suggested that it was to be used primarily when the harpsichord was playing with a reasonably large ensemble and the fairly thin sound of the harpsichord might be lost without these

⁹ Werner, Th. W., ed., Deutsche Klaviermusik aus dem Beginne des 18. Jahrhunderts, Nagels Musik-Archiv, No. 3, Hannover: Verlag Adolph Nagel, 1927, p. 3.

¹⁰ Buelow, George J., Thorough-Bass Accompaniment According to Johann David Heinichen, revised edition, Ann Arbor: UMI Research Press, 1986, pp. 79-99. The word Heinichen uses for "full-voiced" is "vollstimmig."

Example 4.15: Kirchhoff, "Aria," ed. Werner, mm. 11-12.



Example 4.16: Kirchhoff, "Aria," trans. Grandjany, mm. 11-12.

ARIA and RIGAUDON from MUSIC FOR THE HARP

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additional doublings. Thus, use of such thick chords would appear to have been unusual in solo keyboard music.

This does not preclude the possibility that performance with such full chords was more common on the harp than on the keyboard at the time. The harp is a fairly quiet instrument, and the fuller chords would help the instrument to project better. Moreover, performance on the harp of works for keyboard was a fairly common practice, and the

techniques used on the keyboard were not assumed to be what a harpist would use.¹¹

However, chords of eight notes seem fairly unlikely, because the prevailing technique on the harp in the Baroque period called for the use of only three fingers in each hand, making a six-note chord the thickest possible texture without crossing over with one of the hands.¹²

Example 4.17: Kirchhoff, "Aria," ed. Werner, m. 7.



Example 4.18: Kirchhoff, "Aria," trans. Grandjany, m. 7.



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¹¹ Zingel, Hans Joachim, Harfenspiel im Barockzeitalter, Regensburg: Gustav Bosse Verlag, 1974, p. 64-65.

¹² Zingel, Hans Joachim, Harfenspiel im Barockzeitalter, p. 35.

It is perhaps more reasonable, however, not to look at Grandjany's realization in terms of Baroque era rules, but in terms of a Romantic adaptation to the harp. Grandjany seems to have used chords with seven or eight notes not because of a treatise saying it was acceptable, but because it gave more volume and resonance to the instrument at key points in the music. He was not averse to somewhat altering the bass line, as in m. 7 of the "Aria," where he adds an Alberti bass figuration to the quarter-note bass line (see Examples 4.17 and 4.18.) Also in the "Aria," Grandjany displaced the bass by an octave in m.3, and placed a triad accompaniment in the left hand rather than the right to accommodate a fast-moving melody in m. 4 (see Examples 4.19 and 4.20.) As has been mentioned, Grandjany believed that treatises on keyboard performance practice could and indeed should be adapted to fit the harp. This may in part explain his deviation from simple adherence to treatises in his realization.

Grandjany added dynamic markings in his transcription, with more detail and subtlety than would have been likely in the Baroque era. In the "Aria," phrases that begin with the steady sixteenth-note pattern (e.g. the pattern in m. 3—see Examples 4.19 and 4.20) are almost all marked "piano" (except for the final phrase, beginning in m. 11—see Examples 4.15 and 4.16, p. 127,) while other phrases are marked "forte." As a result, dynamics are largely terraced. Grandjany also included several small crescendos and diminuendos, which do not affect the general feel of loud and soft phrases. However, the terracing takes place over fairly small units, generally two measures at a time, which seems unusually small, even for a slow movement. The "Rigaudon" contains some unusual dynamic contrasts as well, such as the "sforzando" chord in m. 6 (see Examples

Example 4.19: Kirchoff, "Aria," ed. Werner, mm. 3-4.

Example 4.20: Kirchoff, "Aria," trans. Grandjany, mm. 3-4.

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4.21 and 4.22,) and the long crescendo in mm. 20-25 (see Examples 4.23 and 4.24.)

Overall, while the dynamic markings in Grandjany's transcription seem musically reasonable on the whole, they are not always indicative of what typical Baroque practice would have been.

Grandjany made some fairly important textural changes in the "Rigaudon."

Perhaps the most significant is the addition of arpeggios in the accompaniment in mm.

25-30 (see Examples 4.23 and 4.24.) The repeated chords in the original would sound

Example 4.21: Kirchoff, "Rigaudon," ed. Werner, mm. 1-8.

The image displays a musical score for Kirchoff's "Rigaudon" in G major, measures 1-8. The score is written in treble and bass clefs with a common time signature (C). The melody in the treble clef begins with a quarter note G4, followed by an eighth-note pair (A4, B4), and a sixteenth-note pair (C5, B4). This is followed by a series of eighth-note pairs: (A4, G4), (F4, E4), (D4, C4), and (B3, A3). The bass line starts with a quarter rest, then a quarter note G3, followed by eighth-note pairs (A3, B3), (C4, D4), and (E4, F4). The piece concludes with a quarter note G4 and a quarter rest. A fermata is placed over the final G4 in both staves. A measure number '5' is positioned above the first measure of the second system.

Example 4.22: Kirchoff, "Rigaudon," trans. Grandjany, mm. 1-8.

The musical score consists of two systems of staves. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The key signature has two flats (B-flat major), and the time signature is 4/4. The piece begins with a forte (*f*) dynamic. In measure 1, there is a first ending bracket. In measure 2, the dynamic changes to *sf* (sforzando) and then *p* (piano). In measure 3, the dynamic is *p*. In measure 4, it is *pp* (pianissimo). The second system starts with a *marcato* marking in measure 5. Dynamics in the second system include *sf* in measure 6 and *p* in measure 7. The piece concludes with a first ending bracket in measure 8. Various performance markings such as accents (>), slurs, and articulation symbols (circles with a cross) are used throughout the score.

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Example 4.23: Kirchhoff, "Rigaudon," ed. Werner, mm. 24, beat 4-32.

The image displays a musical score for Kirchhoff's "Rigaudon" in G minor, measures 24-32. The score is written in common time (C) and consists of two systems of piano accompaniment. The first system covers measures 24-28, and the second system covers measures 29-32. The key signature has one flat (Bb), and the time signature is common time. The notation includes treble and bass staves for each system, with a brace on the left side of each system. The music features a mix of chords and melodic lines, with some chromaticism in the bass line.

Example 4.24: Kirchhoff, "Rigaudon," trans. Grandjany, mm. 24, beat 4-32.

Musical score for Example 4.24, Kirchhoff's "Rigaudon" transcribed by Grandjany, measures 24-32. The score is in 4/4 time with a key signature of two flats. It features a piano (*p*) dynamic at the start, a crescendo (*cresc.*) marking, and a forte (*f*) dynamic at the end. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment with accents and slurs.

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Example 4.25: Kirchhoff, "Rigaudon," ed. Werner, mm. 36, beat 4-40.

Musical score for Example 4.25, Kirchhoff's "Rigaudon" edited by Werner, measures 36-40. The score is in common time (C) with a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand, both ending with repeat signs.

Example 4.26: Kirchhoff, "Rigaudon," trans. Grandjany, mm. 36, beat 4-40.

Musical score for Example 4.26, measures 36-40. The score is in 4/4 time and B-flat major. It features a first ending bracketed over measures 36-40. The right hand (r.h.) has a dynamic marking of *f* at the start and *dim.* (diminuendo) in measure 38. The left hand has a dynamic marking of *f* at the start. The score ends with a double bar line and repeat dots.

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Example 4.27: Kirchhoff, "Rigaudon," trans. Grandjany, mm.60, beat 4-64.

Musical score for Example 4.27, measures 60-64. The score is in 4/4 time and B-flat major. It features a second ending bracketed over measures 60-64. The right hand has dynamic markings of *f* at the start and *ff* (fortissimo) in measure 62. The left hand has a dynamic marking of *f* at the start. The score ends with a double bar line and repeat dots. The instruction *allargando molto* is written below the score.

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somewhat awkward on the harp, and the arpeggiation of the harmony sounds much more idiomatic. In addition, the running eighth notes in mm. 26, 28 and 30 help keep the forward momentum going. Grandjany also added a downward scale in m. 38, just before

the final cadence (see Examples 4.25 and 4.26.) Musically, the scale makes sense as an extension of the descending four-note motive prevalent in the “Rigaudon.” There is also the addition of a transitional scale upward in m. 40, before the repeat of the second half of the movement. The second ending that concludes the work is louder, with a doubling of the melody in octaves, and again an eight-note chord (see Example 4.27.)

Example 4.28: Kirchhoff, “Rigaudon,” ed. Werner, mm. 16, beat 4-20.

Example 4.29: Kirchhoff, “Rigaudon,” trans. Grandjany, mm. 16, beat 4-20.

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The texture is also changed at the beginning of the second half of the “Rigaudon” (see Examples 4.28 and 4.29.) Here Grandjany placed the parallel line from the left hand in the right, raising it an octave, and added a B flat pedal in the left hand. In the echo in mm. 19-20, the pedal is gone, but the accompanying line is still an octave higher. There is a very interesting change in the pickup to this phrase. On beat 4 of both mm. 16 and 18, the Werner edition gives a B natural in the ascending line to C. In Grandjany’s transcription, he used the equivalent (in transposition) of B flat in the ascending line. Grandjany’s version provides a clearer sound of E flat Major in this section (the equivalent of F Major in the original,) whereas the B natural in the original exerts some tension harmonically between F Major and C Major. The Grandjany version is more in keeping with Classical and Romantic harmony, which may be why he changed this note.

The accompaniment figure at the beginning of the “Rigaudon” has also been changed in Grandjany’s transcription (see Examples 4.21 and 4.22, pp. 131-132.) In m. 1, the left hand is moved up an octave, and a passing tone is added, while in the second measure, the left hand drops below the original, with successive C octaves. In m. 5, the pattern is closer to the original, except that the accompaniment is in harmonics, so that it again sounds one octave higher than in the original.

As is usual with Grandjany, he made frequent use of harmonics and près de la table in this transcription. There is a particularly clever use of harmonics in m. 9 of the “Aria” (see Examples 4.30 and 4.31.) In the original, the first three beats incorporate repeated sixteenth-note C’s. The repeated notes are somewhat awkward on the harp, because it involves immediately replacing a finger on a string that has just been played,

cutting off the sound briefly. Grandjany could have chosen to use an enharmonic doubling here, alternating between B flat and A sharp for the repeated notes. Instead, he chose to use a harmonic B flat for the middle note of each group of three. The pitch sounds an octave higher than it is notated, so it does provide a repetition of the B flat in the correct octave. Moreover, it gives a slightly different, more marked sound to the middle B flat, which provides more variety in sound and helps delineate the underlying eighth-note rhythm in this measure. The use of harmonics in m. 5 of the “Rigaudon,”

Example 4.30: Kirchhoff, “Aria,” ed. Werner, mm. 8-9.

The image shows a musical score for two staves, treble and bass clef, in a key signature of two flats (B-flat major or D-flat minor). The score begins at measure 8. The treble staff contains a melodic line with eighth-note patterns and a triplet of eighth notes in measure 9. The bass staff provides a harmonic accompaniment with eighth-note patterns. The notation is clear and uses standard musical symbols.

Example 4.31: Kirchhoff, “Aria,” trans. Grandjany, mm. 8-9.

This image shows a harp adaptation of the same musical passage. The notation is more complex, including many accidentals and ornaments. The treble staff features a melodic line with numerous ornaments and a dynamic marking of *p* (piano). The bass staff includes a series of plus signs (+) and circled plus signs (⊕) indicating specific harp techniques or ornaments. The score is more detailed than the original, reflecting the specific requirements of the harp instrument.

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providing a soft “repeat” of the figure in m. 1, has already been mentioned. Grandjany also used harmonics for the added pedal B flat in mm. 17-18 of the “Rigaudon,” perhaps because the softer dynamic involved would blend in more with the notes in the right hand at this point (see Examples 4.28 and 4.29, p. 136.)

Grandjany used près de la table at three different points. The first is at the end of m. 8 in the “Aria,” where près de la table is used to mark off the transitional line in the bass following the cadence and moving to the next measure (see Examples 4.30 and 4.31, p. 138.) It is also used in the “Rigaudon” in mm. 3-4 (and the analogous spot in mm. 35-36) to give a distinctive sonic character to the parallel lines in both hands (see Examples 4.21 and 4.22, pp. 131-132.) Près de la table is also used in mm. 19-20 of the “Rigaudon,” where the different tone quality and softer dynamic contribute to the effect of these measures echoing mm. 17-18 (see Examples 4.28 and 4.29, p. 136.)

Few ornaments are indicated in Werner’s edition of the “Aria and Rigaudon,” but Grandjany has included several others. The only ornaments indicated in the original are in the “Aria,” a trill in m.5, and a trill in m. 12 before the final cadence. Grandjany included this trill, written out as a 32nd-note sextuplet (see Examples 4.32 and 4.33.) He indicated beginning the trill on the lower note, although the emphasis on the upper note on the beat would seem perhaps more reasonable. In m. 12, the trill is again written out, but beginning on the upper note instead of the lower (see Examples 4.15 and 4.16, p. 127.) In the second ending, marked “allargando,” the trill is extended with even more iterations (see Example 4.34.)

Example 4.32: Kirchhoff, "Aria," ed. Werner, m. 5.

Example 4.33: Kirchhoff, "Aria," trans. Grandjany, m. 5.

2nd time: pp, dolce, a little lower on strings

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Whether the ornament falls on the beat or before the beat is somewhat obscured in Grandjany's version of the "Aria" because of his frequent use of rolled chords. For example, in m. 5, the first instance of the lower note of the trill is indicated as falling on the beat (see Example 4.33, p. 140.) However, the notes of the accompanying harmony are rolled leading up to the trill, which can have the effect of obscuring the precise location of the beat. The effect is similar in mm. 12 and 13, although the accent on the G

Example 4.34: Kirchoff, "Aria," trans. Grandjany, m. 13.

The image shows a musical score for a harp adaptation of Kirchoff's "Aria" in 4/4 time. The score is in B-flat major. The right hand part features a trill starting in measure 13, marked with "trill" and "ff". The tempo is marked "allargando". The piece concludes with a fermata and a final chord.

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in m. 13 may make the beat clearer (see Examples 4.16, p. 127, and 4.34.) The beat is also slightly obscured by the rolling of the chord in m. 4 (see Example 4.20, p. 130) and m. 10 (see Examples 4.35 and 4.36.) In both these cases, the ornament begins on the lower of the two notes, but emphasis on the upper note would seem to reinforce the progression at the cadence. Hence, it would seem that Grandjany in general preferred to start the trill here on the lower note, although he does not seem to be following any particular rule, because there are exceptions in his treatment.

Grandjany only introduced a few ornaments in the faster "Rigaudon." An upper mordent is played apparently before the downbeat of m. 4 (see Examples 4.21 and 4.22, pp. 131-132,) and in the analogous place in m. 36. There is also a turn in the "echo" in m. 19, which also helps provide variety at that point (see Examples 4.28 and 4.29, p. 136.)

Example 4.35: Kirchhoff, "Aria," ed. Werner, m. 10.



Example 4.36: Kirchhoff, "Aria," trans. Grandjany, m. 10.

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Summary

Grandjany's transcriptions of German Baroque music reflect a certain Romantic sensibility in their treatment of the original, as do most of his transcriptions of early music. However, they also exhibit a serious attempt to make the works idiomatic and musical on the harp. Grandjany did not shy away from ornamentation; rather, he added ornaments, even where they were not indicated in the original (which is not to say that ornaments at those points would have been avoided in the Baroque era.) While his extra

ornaments may be effective, they do not reflect a particular concern for Baroque performance practice, but rather seem to be guided by Grandjany's own judgment and musical background. Overall, Grandjany tended to employ a thicker texture than was common with keyboard music of the time, although the thicker texture does have some advantages on the harp.

CHAPTER V

FRENCH BAROQUE MUSIC

Given Grandjany's French heritage and his fondness for early music, it should not be surprising that he was particularly interested in the harpsichord music of the French Baroque. His scrapbook contains an article, without mention of source or date, although likely from New York in 1924, in which he is quoted as saying

I have made arrangements for the harp from things written for the harpsichord, pieces by Couperin and Rameau and their contemporaries. They are peculiarly suited to the instrument, which is so effective in interpreting quaint old music. Indeed, I believe the harp is better than the harpsichord itself. It has a richer tone and a greater range, and yet there is a great similarity between the two instruments.¹

The term "quaint" may hold a negative connotation now, but that does not seem to be the way Grandjany used the term. Rather, he showed great affection for these works during his career.

Eighteenth-century French music played a large role in the concerts he gave during the 1920s and 1930s. A 1922 concert in London included his transcription of Rameau's "Les Tourbillons," and he may have also been playing his transcriptions of Couperin's "La Commère" and "Le Bavolet flottant" by this time. In his earliest recitals he frequently included his teacher Henriette Renié's transcriptions of Rameau's "L'Égyptienne" and Daquin's "L'Hirondelle." His 1924 debut recital included both these pieces, as well as his own transcriptions of Couperin's "Soeur Monique." His tour that year also included performances of the "Andante" by Schobert. His transcription of

¹ See the Grandjany scrapbook.

Couperin's "La Commère" was definitely in his concert repertoire by the next year's tour. In his 1926-1927 concert season he added an "Allemande" by Jean-Baptiste Loeillet (on later concerts and on the published edition renamed a "Toccata,") and "Le Bavolet flottant" was certainly in his repertoire by this time. Couperin's "Le Moucheron" first appears in the scrapbook on the program for Grandjany's "Intimate Concert of Ancient Music" in New York in 1932.

Undoubtedly these pieces were not just to his own taste, but were popular with his audiences as well. A number of reviews in the Grandjany scrapbook attest to their popularity, including the following:

[The first number of the afternoon's programme] was an impromptu piece which though undoubtedly played with great skill which he possesses as a harpist of wonderful talent, and strictly according to music requirements, was given a rather poor reception by the audience. It was however a very difficult piece and probably called for some knowledge of genuine music to be properly appreciated.

Enthusiasm on the part of the audience grew rapidly however as Mr. Grandjany went from one number to another. In rapid succession he played "Le Jardin Mouille," "L'Egyptienne" and "Soeur Monique." It was when he played the last named piece that his performance was very plainly appreciated to the full. ...²

Grandjany never wrote down several of these arrangements. His version of "Soeur Monique" was one that he had merely memorized, and chose not to publish because he wanted it to be exclusive to his own recitals. However, he did eventually share the changes he made in the piece with his student Jane Weidensaul.³ This

² Review from Quebec Chronicle, apparently from March 11, 1924. See the Grandjany scrapbook.

³ Conversation with Jane Weidensaul, July 2, 2000.

arrangement has still not been published. Likewise, the whereabouts of a written copy of the arrangement of “Le Bavolet flottant” are unknown.

The earliest of these works to appear in print seems to have been the “Andante” by Jean Schobert, which was published in 1930 by Senart. This is the slow movement from the Sonata in F Major for harpsichord with the accompaniment of violin, Op. 8, No. 1, first published in Paris in 1764. The sonata is subtitled “Mars,” apparently referring to the month of March, because the second sonata in Opus 8 is subtitled “Juillet,” meaning “July.” It might appear that this is a rare occasion of Grandjany condensing an ensemble work for solo harp, but it seems likely that this work had already been done beforehand. Georges de Saint-Foix had already completed an edition of this sonata, for solo keyboard, published by Senart in 1923. In one other case (the Sammartini “Allegretto”) it is known that Grandjany worked not from an original copy of the music but from a modern edition by Georges de Saint-Foix, and the fact that the publisher is the same would also seem to suggest that Grandjany used Saint-Foix’s edition for his transcription as well.

Both “Le Moucheron” and “Les Tourbillons” were published in the set Six Pièces Classiques in 1931. “La Commère” and the Loeillet “Toccatà” were both published in Transcriptions Classiques in 1942. The Loeillet is the “Allemande” from the fifth of a set of Six Suits [sic] of Lessons for the Harpsichord or Spinnet, first published in London in 1723, where Loeillet spent most of his professional career. It should also be mentioned that the birth and death dates for Loeillet in the printed edition by Grandjany are incorrect—Loeillet was born in 1680 and died in 1730. It is unknown where Grandjany obtained the dates he gives (1653-1728,) although there were several musicians in the

Loeillet family, and there is some confusion among them. Loeillet's father, Jean Baptiste Francois Loeillet, was born in 1653, although he died in 1685, and none of the Loeillets seems to have died in 1728.⁴

The main element that separates these French works (or Flemish, in the case of Loeillet) from the German works transcribed by Grandjany is that there is a greater amount of ornamentation in the originals, and also in Grandjany's transcriptions. As has already been seen, ornamentation is always an interesting matter in Grandjany's transcriptions, and seems to have been more a matter of personal taste or utility on the harp rather than what was historically authentic. This holds true also in his arrangements of French music. In addition, Grandjany often omitted some of the ornaments from the original, making his harp versions somewhat simpler and cleaner, if less like the original. Nevertheless, the differences are interesting enough that they warrant consideration separately from his other Baroque transcriptions.

Before going into one of these works in more depth, it should also be noted that Grandjany transcribed two works by the Italian composer Giovanni Battista Sammartini. The "Allegro," published posthumously by Lyra, is fairly simple and appears to have been intended as a simplification for student harpists, but the "Allegretto" played an important part on his concert tours, and was published in the 1920s as "Pièce ancienne," later republished as "Allegretto" in the Transcriptions Classiques set. This piece will not be discussed in detail here, as it does not fit into either the German or French mold that was characteristic in Grandjany's oeuvre.

⁴ See the article on the Loeillet family in the New Grove Dictionary of Music and Musicians.

François Couperin, “Le Moucheron”

“Le Moucheron” is the closing movement of Couperin’s Sixième Ordre, immediately following “La Commère,” another movement transcribed by Grandjany. Musically, the movement resembles the traditional gigue that would close a suite. The title of the movement means “The Gnat,” and so it is not surprising to find that the music in this movement has a tendency to flutter around a fairly narrow range of notes for most of the piece in a slightly annoying fashion, and that several ornaments add a fair amount of buzz to the music. It forms a very amusing conclusion to Couperin’s suite.

In the measure numbers given in the following section, the partial measure at the beginning is numbered as m. 0, and from there measures are numbered sequentially in the order they are played, including measures repeated, so that m. 1 is also m. 11, and the beginning of the second half of the piece is the last part of m. 20.

Analysis

Apart from the ornaments and the addition of dynamic markings, Grandjany’s transcription of “Le Moucheron” has very few changes from the original. The piece moves at a fairly rapid pace, primarily in a two- or three-voice texture, and so there is little need for filling out the harmonies. The principal changes are changes in register in the left hand. In mm. 7-10, the left hand is moved up an octave (see Examples 5.1 and 5.2.) Often Grandjany’s changes of register, particularly in the left hand, are to drop lower, allowing more of the harp to ring. However, the change here is in the opposite direction. This may be because of the fast and light character of the movement. In these

Example 5.1: Couperin, “Le Moucheron,” ed. Brahms and Chrysander, mm. 7-10, first half.

Musical score for Example 5.1, measures 7-10, first half. The score is in G minor (one flat) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The right hand (treble) plays a fast-moving line with eighth and sixteenth notes, including some grace notes. The left hand (bass) plays a more rhythmic accompaniment with eighth and sixteenth notes. The piece ends with a cadence in measure 10.

Example 5.2: Couperin, “Le Moucheron,” trans. Grandjany, mm. 7-10, first half.

Musical score for Example 5.2, measures 7-10, first half. This is a transcription of the same piece. The notation is similar to Example 5.1 but includes some specific performance markings. In measure 8, there is a slur over the right hand. In measure 9, there are two '+' signs above the bass line. In measure 10, there is a first ending bracket labeled '1a' leading to a final cadence. The bass clef staff ends with a circled cross symbol.

SIX PIECES CLASSIQUES: “Le moucheron”

Composer: François COUPERIN

Arranged by Marcel GRANDJANY

© 1931 by Editions DURAND

four measures, the left hand is playing a fast-moving line, with prevailing conjunct motion. In the octave where this was written in the original, these strings will tend to vibrate longer, and as a result, without muffling, will tend to sound somewhat muddy, obscuring the pitches and making the harmonies and intervals between the left and right hands less clear. It is notable that when the left hand returns to the original register, it is for the root note at the cadence in m. 10, a note that one would want to ring longer on the harp to prolong the harmony through the first half of the measure. The problem is not

Example 5.3: Couperin, “Le Moucheron,” ed. Brahms and Chrysander, mm. 23-28, first half.

The image displays a musical score for two systems of piano music. The first system covers measures 23 through 28. The second system begins at measure 26. The music is written in a 12/8 time signature with a key signature of one flat (B-flat). The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together, and includes trills. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes, sometimes using octaves. The notation includes various articulations such as slurs, accents, and trills.

entirely solved by moving up to the higher octave, but it is lessened somewhat. In addition, this leaves less separation between the two hands, which might have been something Grandjany desired.

Similarly, the left hand has been moved an octave higher through much of the section from m. 14 through m. 19 (see Examples 5.3 and 5.4.) At the cadence in m. 26, the left hand plays an octave, where the lower of the two notes is on pitch, which would seem to suggest that this change of register might also have been made with clarity in mind. There is one other case where some notes have been moved higher, in m. 35, where the original uses octaves in the left hand (see Examples 5.5 and 5.6.)

Example 5.4: Couperin, "Le Moucheron," trans. Grandjany, mm. 23-28, first half.

Musical score for Example 5.4, measures 23-28. The score is in 12/8 time and B-flat major. It consists of two systems of piano accompaniment. The first system (measures 23-25) features a forte (*f*) dynamic. The right hand has a melodic line with a 7-measure slur over measures 24-25. The left hand has a bass line with some grace notes. The second system (measures 26-28) features a piano (*p*) dynamic with accents (>) and a crescendo (*cresc.*) marking. The right hand has a melodic line with a slur over measures 27-28. The left hand has a bass line with a fermata over measure 27 and a final accent over measure 28.

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Example 5.5: Couperin, "Le Moucheron," ed. Brahms and Chrysander, m. 35.

Musical score for Example 5.5, measure 35. The score is in 12/8 time and B-flat major. It consists of two staves of piano accompaniment. The right hand has a melodic line with a slur and a fermata over the final note. The left hand has a bass line with a fermata over the final note.

Example 5.6: Couperin, “Le Moucheron,” trans. Grandjany, m. 35.

Musical score for Example 5.6, measures 35-36. The score is in 12/8 time with a key signature of two flats. The right hand plays a melodic line with eighth notes and a quarter note, while the left hand plays a bass line with eighth notes. A *cresc.* marking is present above the right hand staff.

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Example 5.7: Couperin, “Le Moucheron,” ed. Brahms and Chrysander, m. 36.

Musical score for Example 5.7, measures 36-37. The score is in 12/8 time with a key signature of two flats. The right hand plays a melodic line with eighth notes and a quarter note, while the left hand plays a bass line with eighth notes.

Example 5.8: Couperin, “Le Moucheron,” trans. Grandjany, m. 36.

Musical score for Example 5.8, measures 36-37. The score is in 12/8 time with a key signature of two flats. The right hand plays a melodic line with eighth notes and a quarter note. The left hand plays a bass line with eighth notes. Fingerings *1 1 1 1* are indicated above the left hand staff. A circled cross symbol is at the bottom center.

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One more support for the theory that clarity in the left hand is the justification for these changes comes in m. 36 (see Examples 5.7 and 5.8.) There, a passage that might have been moved up an octave remains in the lower octave. However, instead of playing this passage normally, Grandjany indicated that it should be played using the thumb only, muffling the note that comes before when the next note is played, to eliminate any ringing over of tones that are no longer in the harmony. This makes the left hand line

Example 5.9: Couperin, “Le Moucheron,” ed. Brahms and Chrysander, mm. 37-38.



Example 5.10: Couperin, “Le Moucheron,” trans. Grandjany, mm. 37-38.



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Example 5.11: Couperin, “Le Moucheron,” ed. Brahms and Chrysander, mm. 0-4, first half.

The image displays a musical score for the first half of measures 0-4 of Couperin's "Le Moucheron." The score is written in 12/8 time and B-flat major. It consists of two systems of music, each with a grand staff (treble and bass clefs). The first system covers measures 0-2, and the second system covers measures 3-4. The right hand plays a melodic line with eighth notes and a cadence in measure 4. The left hand provides a bass line with eighth notes and a cadence in measure 4.

somewhat less flowing, but does maintain the clarity and keep the left hand in the right register for the cadence that follows in the next two measures.

The only other major change in the notes is in the final two measures, where the left hand is played in octaves in m. 37, and the final chord is played very much thicker in texture, including A sharps as well as B flats to reinforce the tonic (see Examples 5.9 and 5.10.)

There are relatively few instances of harmonics and près de la table in this transcription as well. In the opening measures of the piece, where the dynamic indication given by Grandjany is “piano,” it is indicated that both hands should play low on the strings (see Examples 5.11 and 5.12.) In the repeat of the first section, Grandjany dropped the volume from “piano” to “pianissimo,” and also changed the first section

Example 5.12: Couperin, “Le Moucheron,” trans. Grandjany, mm. 0-4, first half.

The image displays a musical score for the first half of "Le Moucheron" by Couperin, arranged by Grandjany. It consists of two systems of music, each with a grand staff (treble and bass clefs). The first system covers measures 0-2, and the second system covers measures 3-4. The music is in 12/8 time and the key of B-flat major. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with dotted quarter notes and eighth notes. A dynamic marking 'p' is present in the first system.

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from bas dans les cordes to près de la table, resulting in an even softer dynamic (see

Example 5.13.) Grandjany also chose to play the left hand B flat at the start of the repeat

with a harmonic instead of a normal note, contributing a further change in volume and

tone color to the repeat.

Bas dans les cordes is used in two other places in the piece. In m. 30, it is used in another case where the left hand descends by step into the lower register of the harp (see Examples 5.14 and 5.15.) This line is a continuation of the descending line from m. 29, and so would stick out if it were raised an octave, as Grandjany did elsewhere. However, moving the line lower on the strings in the lower range of the harp does give these notes

Example 5.13: Couperin, "Le Moucheron," trans. Grandjany, m. 10.

1a
pp
L. V.

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Example 5.14: Couperin, "Le Moucheron," ed. Brahms and Chrysander, mm. 29-30.

Example 5.15: Couperin, "Le Moucheron," trans. Grandjany, mm. 29-30.

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Example 5.16: Couperin, “Le Moucheron,” ed. Brahms and Chrysander, mm. 32-34.

Example 5.17: Couperin, “Le Moucheron,” trans. Grandjany, mm. 32-34.

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more clarity, and is perhaps a good compromise between maintaining a flowing line and making each note clear. There is a similar use of *bas dans les cordes* in mm. 32-34, where there is an alternation in the bass between E flat (or D sharp, in Grandjany’s transcription) and D natural (see Examples 5.16 and 5.17.)

Harmonics are used for the punctuations after the downbeat cadences in mm. 27-28 (see Examples 5.3 and 5.4, pp. 150-151,) and one other harmonic is added after the cadence in m. 20.

There are two principal ornaments used in the original notation, the trill and the mordent. Couperin wrote a treatise on harpsichord playing, which includes information on how he, at least, expected the performer to execute ornaments in music. However, this piece includes one indication that is not in his treatise, and that is the principal trill that occurs in the descending line in the melody in the opening few measures (see Examples 5.11 and 5.12, pp. 154-155.) The Brahms/Chrysander version is somewhat “modernized” from Couperin’s own notation, but Couperin’s original is given in Example 5.18. There is no exact equivalent for this notation in Couperin’s table of ornaments, which leaves several questions: Should the trill begin on or before the beat? Should it begin with the main note or the upper neighbor? And, should the trill only last for one or two iterations, or should it continue through the length of the dotted quarter

Example 5.18: Couperin, “Le Moucheron,” mm. 0-4, first half.

The image shows a musical score for the first half of measures 0-4 of Couperin's "Le Moucheron". The score is written for a single system with two staves: a treble clef staff (right hand) and a bass clef staff (left hand). The time signature is 12/8, and the key signature has one flat (B-flat major). The tempo marking "Legerement" is placed in the first measure of the right hand. The right hand melody begins with a trill on the first note (G4) in the first measure, followed by a descending eighth-note line. The left hand accompaniment consists of a steady eighth-note pattern. The first system covers measures 0-2, and the second system covers measures 3-4. The piece concludes with a final chord in measure 4.

note? There still appear to be questions regarding appropriate performance of trills in Couperin's music,⁵ but it seems clear that Grandjany himself used only one iteration, before the beat, beginning on the main note. Throughout his transcription, this is the indication given in the music when Grandjany includes the trill. The only exceptions are in mm. 24 and 37, where the trill is written out, in both cases with further iterations, and with a resolution onto the succeeding G in m. 24 (see Examples 5.3 and 5.4, pp. 150-151, and Examples 5.9 and 5.10, p. 153.)

In a few cases, however, Grandjany omitted trills indicated in the original. All of these are trills in the left hand. The trill indicated in the left hand on beat 2 of m. 8 is omitted (see Examples 5.1 and 5.2, p. 149,) as is the trill on the first beat of m. 37 (see Examples 5.9 and 5.10, p. 153.) Two separate trills are omitted in the stepwise descending line in the left hand in mm. 29-30 (see Examples 5.14 and 5.15, p. 156.) This does not seem to be a matter of difficulty of execution, because similar trills are included in mm. 23-24 (see Examples 5.3 and 5.4, pp. 150-151.) One might consider that the lower range of the D in m. 37 might be behind the omission of the trill in m. 37, because of the muddiness involved in this range of the harp, but another trill on the same D is included in the left hand in m. 31 (see Examples 5.19 and 5.20.) However, this particular trill was most likely omitted because the muffling in m. 36 was considered to be of more importance musically (see Examples 5.7 and 5.8, p. 152.) With the hand in the position for playing notes with the thumb and muffling the previous note, it would be difficult to

⁵ See Couperin, François, *L'Art de Toucher le Clavecin*, ed. and trans. Margery Halford, Port Washington, NY: Alfred Publishing Co., 1974; Neumann, Frederick, *Ornamentation in Baroque and Post-Baroque Music*, Princeton: Princeton University Press, 1978, esp. pp. 263-265.

Example 5.19: Couperin, “Le Moucheron,” ed. Brahms and Chrysander, m. 31.



Example 5.20: Couperin, “Le Moucheron,” trans. Grandjany, m. 31.

Musical score for Example 5.20, showing a piano arrangement of Couperin's "Le Moucheron" at measure 31. The score is in 12/8 time and features a trill in the right hand on the first note of the measure, with a "pp" dynamic marking.

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switch to a normal position to play the trill, particularly when the hand continues roughly in the same position as in m. 36 to play the octaves in m. 37.

The trill in m. 30 might have been omitted because Grandjany already seems to have been concerned with clarity in the left hand line, seeing as he has indicated that this passage be played low on the strings (see Examples 5.14 and 5.15, p. 156.) The trill in the preceding measure might have been omitted, then, simply to keep the same procedure throughout the descending line. The absence of the trill in m. 8, however, does not follow from such an explanation, and seems to be something of a mystery.

The most interesting use of ornaments in the piece comes in mm. 32-34, in both the original and in Grandjany's transcription (see Examples 5.16 and 5.17, p. 157.) Couperin wrote a series of trills and mordents in the left hand that provides an almost constant buzz, quite befitting the creature for which the piece is named. (This passage is the only place where mordents are used in the original notation.) This series of ornaments would be difficult on the harp, but not impossible, especially given that a buzz in the left hand would not be undesirable. However, Grandjany chose to change these ornaments to something that fit the harp better. The choice is quite clever, incorporating a quick B flat and E flat before each of the principal notes in the left hand. The bottom note is played on the D string throughout, switching back and forth between D sharp and D natural, so that on the first and third beats of each measure, the E flat sound is heard twice in rapid succession. With the replacing of the hand on the D string for each group, the D can be muffled so that the pedal can be changed quickly with little buzz. Naturally, the ornaments Grandjany chose here are not at all ornaments that would have been found in Couperin's time, but they work nicely on the harp, and give "The Gnat" a much more civilized sound than Couperin's original.

Summary

The principal distinction between the French Baroque works Grandjany transcribed and those from other areas is the relative abundance of ornaments in the original works. Grandjany's treatment of ornaments is fairly unique in most of his transcriptions, and that effect is only heightened in these works. Overall, his trills are

fairly simple, involving only one iteration, unless he chose to write them out, and played before the beat. However, he was not averse to changing ornaments to whatever he felt suited the instrument better, or simply omitting ornaments altogether. As usual, he introduced idiomatic techniques to these pieces, but not to any great extent—with the exception of ornamentation, Grandjany's arrangements of these pieces remain fairly close to the original.

CHAPTER VI

HANDEL CONCERTO FOR HARP

Marcel Grandjany made two editions of major eighteenth-century works written originally for the harp: George Frederick Handel's Concerto for Harp in B flat, Op. 4, No. 6, and Carl Philip Emanuel Bach's Sonata for Harp. Before Grandjany, neither of these works was commonly played by harpists in the twentieth century—his editions of the works helped make them popular again and restored part of the original harp repertoire to the modern instrument. Grandjany's version of the CPE Bach Sonata has not remained the primary performing edition of the work, due largely to the fact that Grandjany's associate Jane Weidensaul also published an edition of the work, and it is more in keeping with the style of the period. As a result, this work will not be discussed in detail here, except for a few brief remarks about particularly noteworthy features at the end of this chapter. Rather, the focus will be on Grandjany's version of the Handel Concerto, which despite its classical and romantic stylistic elements has remained the most popular version of the work among harpists today.

There have been many questions about the origin of Handel's Concerto, leading to a fair amount of confusion. Most importantly, there has been some doubt about whether the concerto was written for the harp at all. It was first published in 1738, not as a harp concerto but as a concerto for organ. However, the autograph score is in the possession of the British Library in London, and it clearly marks the work as a "Concerto per la Harpa." Thus, it seems more likely that it was originally written with the harp in

mind, and that it was incorporated into the organ concertos of Op. 4 because of the standard practice at the time of publishing like works in groups of six or twelve.¹

A Handel concerto for harp was also attested to in a history of music published in 1776 by Sir John Hawkins. However, he contended that it was the preceding concerto, Op. 4, No. 5 in F Major, that was originally a work for solo harp, written for a young harpist named Powel. As a result, an edition of this concerto, reworked for the harp, was made by Thurston Dart. However, Hawkins went on to say that the sixth concerto in Op. 4 was originally for the flute. In actuality, is Op. 4, No. 5 that greatly resembles a Sonata in F Major for recorder and continuo, Handel's Op. 1, No. 11. It seems reasonable, then, to surmise that Hawkins had these two works "transposed" in his mind, and that the work originally for harp is Op. 4, No. 6. That still leaves the question of whether it was originally a solo for harp, as Hawkins contends, or a concerto. The earliest extant music for this piece is the autograph score of the concerto, so there is no manuscript evidence of an earlier solo version of the piece. When the concertos of Op. 4 were first published in 1738, an organ part was provided that would allow for playing the works as solos on the organ, and this might be what Hawkins had in mind. Whether it predated the concerto version, however, is unknown.²

The work was apparently composed, at least in its form as a concerto, early in 1736, for inclusion in an upcoming performance of Handel's choral ode Alexander's Feast, which was to take place on February 19 of that year. Page numberings on the

¹ For a more thorough discussion on this point, see Gudger, William D., "Handel's Harp Concerto," American Harp Journal, v. 6 no. 3 (Spring 1978,) pp. 14-18

² Ibid., pp. 15-16.

autograph score of the concerto and a cue in the autograph score of the ode show that the concerto was to be performed after a recitative describing a performance on the lyre:

Timotheus plac'd on high,
Amid the tuneful Quire,
With flying fingers touch'd the Lyre:
The trembling Notes ascend the Sky,
And heav'nly Joys inspire.³

One other solo concerto was incorporated in this performance of Alexander's Feast, an organ concerto, Op. 4 No. 1, and it was placed in a corresponding part referring to Cecilia playing on the organ. However, whereas the harp concerto is in a fairly progressive galant style, the organ concerto is more in keeping with the traditional sonata da chiesa form. Interestingly, the galant style is used for a piece symbolizing ancient Greek music, while a more conservative piece with more complexity and variety symbolizes modern music, music that is, according to the ode, at least the equal of the ancient Greeks, if not superior.⁴ Thus, the inclusion of these two concertos helps to emphasize the comparison of old and new that is at the heart of the ode.

The concerto is scored for a fairly soft ensemble of harp with strings. Both violin parts are marked that they should be played "con sordini," and it is also indicated at the beginning that the viola, cello and contrabass part (all playing the same line) should be played pizzicato throughout. The score also indicates two recorders, which double the two violin parts through most of the piece, although there are a few passages in the score where it is marked in the score that the violins should play without the recorders.

³ Ibid., p. 15.

⁴ Ibid., p. 20.

The libretto for the 1736 performance of Alexander's Feast, however, suggests that two other instruments were included in the ensemble. In this libretto, the concerto is marked as "A Concerto here, for the Harp, Lute, Lyricord, and other Instruments."⁵ According to Gudger the "other instruments" would have been the rest of the orchestra, in keeping with the way Handel generally used the term.⁶ The lyricord, an instrument not patented until 1741, was a sort of sustaining harpsichord, in which the strings were not plucked but rather sounded using wheels.⁷ There are no surviving parts specifically for these two instruments, and they were not included in the score when the concerto was eventually published. Therefore, it seems likely that the lute and lyricord were used basically as continuo instruments.⁸

It is possible, however, that one or both of these instruments ended up playing a larger role in the second movement of the concerto. From various sources, it is apparent that the majority of the second movement, from the beginning of the first solo section in m. 7 until just before the beginning of the final tutti section in m. 67, was omitted in the Alexander's Feast, performance, and was replaced by an improvisation by the harpist, or perhaps the harpist along with the lute and/or lyricord.⁹ This would have given the fairly exotic instruments of the group a special place to shine, which seems reasonable, given the context of the concerto within the ode; it provides music reminiscent of Timotheus playing on a lyre during a feast in ancient Persia, and so the use of these

⁵ Quoted in Gudger, William D., "Handel's Harp Concerto," The American Harp Journal, v. 6, no. 3 (Summer, 1978,) p. 16.

⁶ Ibid.

⁷ Sadie, Stanley, BBC Music Guides: Handel Concertos. Seattle: University of Washington Press, 1973, cited in Gudger, "Handel's Harp Concerto," p. 16.

⁸ See Gudger, "Handel's Harp Concerto," p. 16.

⁹ Ibid.

exotic instruments would add to the overall foreign character of the sound of the concerto. Moreover, the fairly thin texture in the second movement and presence of passages with alternating melodic lines would well suit a duet between two instruments, as has been pointed out by Stanley Sadie.¹⁰

Most significantly for the discussion here, it is essential to note that the harp composed for by Handel was quite different from the modern double-action instrument. The most likely instrument to have been used for the performance is the Welsh triple harp.¹¹ The name is derived from the three parallel rows of strings between the neck and the soundboard of the harp, in contrast to the single row of modern harps. The two outer rows of strings were tuned diatonically, basically like the white keys of the modern piano. However, they could be tuned to any diatonic scale, so for a performance of the Handel Concerto, the B and E strings might well be tuned to B flat and E flat. The inner row of strings, tuned a half step off from the outer rows, was offset, so that the strings could be plucked with either hand by reaching through the outer row of strings. The triple harp was particularly popular in the British Isles at this time, and certain characteristics of the writing in the concerto seem to fit the triple harp particularly well.

It should be emphasized that the complete ensemble for the concerto would have been quite soft. The triple harp does not play with the same strength of volume as the modern pedal harp, and with an accompaniment of muted violins, pizzicato low strings,

¹⁰ Sadie, BBC Music Guides: Handel Concertos, cited in Gudger, "Handel's Harp Concerto," p. 16.

¹¹ Nichelson, Theodore Patrick, Concerto, Op. 4, No. 6, in B-flat by G.F. Handel: An Analysis of the Autograph Score and Modern Editions, masters thesis, Illinois State University, 1996, pp. 50-51.

recorders, lute and lyrichord, the overall texture would have been much thinner than would be heard in a performance today with modern instruments.

Interestingly, Grandjany's edition of the concerto apparently came about as a result of a performance in which he was not the soloist, but rather the accompanist. In an interview with Margaret Barnett, Grandjany stated that he first performed the piece "in its original state" accompanying harpist Lily Laskine on the organ, in a performance directed by Felix Raugel, the president of the Handel Society in Paris. Apparently as a consequence of this performance, Raugel asked Grandjany if he would be interested in expanding upon the solo part and writing a cadenza.¹² The first performance of Grandjany's "expanded" edition took place on December 11, 1932, at the Plaza Hotel in New York, under the auspices of the New York Chamber Music Society.¹³ A review in the New York Times the next day stated that "Mr. Grandjany's brilliant playing and admirable musicianship made of Handel's concerto in B flat, op. 4, a more vividly colored work than it appears in the organ transcription. This was believed to be its first New York performance in its original form."¹⁴ Here, "original form" must merely have referred to having the harp play the solo part—the ensemble accompanying Grandjany consisted of a string quintet, flute, clarinet and cembalo.¹⁵ And Grandjany's edition certainly was likely to have been viewed as more colorful than organ versions heard at

¹² Barnett, Margaret, "Grandjany: A Precious Heritage," The American Harp Journal, v. 3, no. 2 (Fall, 1971,) p. 9.

¹³ Barnett, p. 9. See also the Grandjany scrapbook.

¹⁴ See the Grandjany scrapbook.

¹⁵ The choice of clarinet was most likely the result of Ravel's Introduction et Allegro being performed on the same concert. See the Grandjany scrapbook.

the time, although this is largely a matter of Grandjany's several additions to the solo part.

When referring to Grandjany's end result, it is difficult to decide exactly what it should be called. The most obvious description is "edition," since he was making a modern edition of a work written originally for the harp. However, it could also legitimately be referred to as a transcription, for two different reasons. First of all, the harp that Grandjany wrote for in his edition is undoubtedly the double-action harp of the twentieth century, not the eighteenth-century triple harp. Certain passages that work well on the triple harp but not the double-action harp have been adapted in his version to better fit the modern instrument, and he makes use of techniques that most likely would not have been used on a triple harp in Handel's day. As a result, one might consider his version a transcription in that it is an arrangement of a triple harp work for double-action harp.

More significantly, however, Grandjany's edition not only arranges the solo part, but also includes elements of the orchestral accompaniment, so that the entire edition is playable as a harp solo. Indeed, the title page of Grandjany's edition describes the work as a "Transcription for solo harp and original cadenza by Marcel Grandjany."¹⁶ He clearly envisioned his version serving both as a harp solo and as an edition of the solo harp part, saying as much in a footnote on the first page of the score.¹⁷ Therefore, one can view Grandjany's version not only as an edition but also as a transcription of an orchestral work for solo harp. Indeed, certain characteristics of Grandjany's edition

¹⁶ "Transcription pour harpe seule et cadence originale de Marcel Grandjany."

¹⁷ "Cette version peut également servir pour l'exécution avec accompagnement d'orchestre."

suggest an attempt to carry over into the harp part some of the effects one would experience in an orchestral performance.

Grandjany's decision to transcribe the concerto for solo harp is far from unprecedented. First, in the original concerto, the harp plays throughout the work, not just in the solo sections, but also during the tutti sections, usually doubling the melody and bass line. As a result, simply playing the solo part as written would produce something like a solo transcription of a concerto. In 1738, the year Walsh first published the work as an organ concerto, the keyboard part and orchestral parts for the Opus 4 concertos were sold separately. The solo part was probably not prepared by Handel himself, but by someone working for Walsh, and this transcriber included reductions of the tutti sections and numerous cues, and so could be used for performance with an orchestra, but also served as a solo transcription. Copies of the solo part were sold so much more frequently than copies of the orchestral parts that it is reasonable to assume that, even in the eighteenth century, these pieces were more commonly performed on a solo keyboard rather than in the original orchestral format.¹⁸

In the nineteenth century, further solo transcriptions were made, usually filling out the texture somewhat, such as those by William T. Best (1858) and S. de Lange. Because of his background as an organist, Grandjany was probably familiar with one or more of these transcriptions. In fact, some of the ideas in Grandjany's edition seem to have been borrowed from one or the other. Nevertheless, Grandjany's edition is not a

¹⁸ Handel, George Frideric, "Six Concertos for the Harpsichord or Organ (Walsh's Transcriptions, 1738)," Recent Researches in the Music of the Baroque Era, v. 39, ed. William D. Gudger, Madison: A-R Editions, pp. vii-viii.

mere copy of either of these, and actually fills out the texture to a considerably greater extent than either the Best or de Lange editions. They provide a framework for the concept of writing a “filled out” solo transcription, however, and Grandjany’s further adaptations reflect not only his own musical ideas, but also the first attempt to adapt the concerto particularly for solo harp rather than organ or harpsichord.

There are, then, at least three different functions that could be attributed to Grandjany’s edition, and its usefulness and effectiveness are different for each. First of all, it must be said that it would not be effective as an edition to be played on a period harp. Grandjany’s writing, particularly his use of enharmonics, suggest strongly that performance on a triple harp was not at all a priority for him when writing his version. If one views the edition as a transcription of the harp solo for double-action harp, it is somewhat more effective. However, there are still several elements that are stylistically inappropriate, as will be mentioned in the succeeding pages. More so than in several of his other transcriptions, however, many of the changes in his version of the Handel Concerto can be altered or adapted to make a more historically viable version that still fits the modern harp well.

Not surprisingly, Grandjany’s version is most effective as a work for solo harp, a transcription of a harp concerto to be played by one performer on a modern double-action harp. There are still stylistic elements that are not in keeping with Baroque practice, but this is true in most of Grandjany’s transcriptions of early music.

Analysis

Before going into detail on the ways in which Grandjany adapted the original concerto, the manner in which measures are numbered in this study should be addressed. In the first movement, Grandjany retained the first repeat (but not the second,) and altered the first ending somewhat.¹⁹ As a result, the final measure of the first section (m. 28) is labeled as m. 28 before the repeat (using the first ending,) and as m. 28a when leading to the second half of the movement (using the second ending.) By this system, both the original first movement and Grandjany's version are 66 measures long. The system for numbering measures in the third movement is essentially the same—the last measure of the first section before the repeat is m. 28, the first measure of the repeat is m. 1a, and the last measure before the second half of the movement is m. 28a, making both versions 72 measures long. As in the first movement, Grandjany omitted the repeat of the second half.

In the second movement, the measure numbers coincide except for the interpolation of Grandjany's cadenza. Here, the measures of the cadenza will be numbered separately, with dotted bar lines considered the end of a measure, so that the entire cadenza is 55 measures long, numbered mm. 1c-55c. In this manner, both versions are 75 measures long, except for the interpolated cadenza.

¹⁹ Grandjany incorporated the upward scale in m. 0 into his first ending, and indicated that the harpist should repeat back to the beginning of m. 1 when performing the work with an orchestra. However, the harpist is instructed to begin the repeat at m. 7, the beginning of the first solo section, if playing the concerto as a work for solo harp. The two repeat signs are marked respectively "A" and "B" in his score. Nevertheless, many harpists include the entire first section in the repeat, even when performing the work as a solo.

Tempo

In the original concerto, the tempo marking for the first movement is “Andante allegro,” an unfamiliar marking to most musicians today. Although we now associate “allegro” with “fast,” in the Baroque era it was often used to denote the character of a piece, *i.e.* cheerful.²⁰ Therefore, Handel’s notation would suggest a moderate, walking pace and cheerful character for the movement. Perhaps because of the unfamiliarity of the indication today, however, Grandjany gave the tempo of this movement as “Allegro moderato.” He did include the original indication on a footnote in the score, and for at least one of his performances (in London in 1934) the movement was labeled in the program as “Andante Allegro.”²¹ “Allegro moderato” could perhaps be a slightly faster indication than the Baroque “Andante allegro”—simply “Moderato” might be more appropriate—but the sense of “Allegro moderato” seems fairly close to the original, for a modern tempo designation. The tempo markings at the beginnings of the other movements are the same in both versions, including the third movement, which is labeled “Allegro moderato” in Handel’s original. The other tempo indications in Grandjany’s transcription (“Rit.,” “A tempo,” *etc.*) are Grandjany’s own, except for the “Adagio” at m. 73 in the second movement, which was not in the original manuscript, but was included in the version of the concerto published in the nineteenth century by the Deutsche Händelgesellschaft, and would have been understood at the time.

²⁰ Nicholson, Concerto, Op. 4, No. 6, by G.F. Handel: An Analysis of the Autographs Score and Modern editions, p. 71.

²¹ See the Grandjany scrapbook.

In addition to the tempo indications, Grandjany provided specific metronome markings for each movement. He suggested a quarter note at 88 beats per minute for the first movement, which seems somewhat fast for an “Andante allegro.” Cheryl Ann Fulton, one of the principal performers on the triple harp today, has stated that Grandjany’s tempo for this movement is perhaps possible on that instrument, but probably no faster.²² In a performance with the Budapest String Quartet at the Library of Congress in 1941, which has since been released on a recording, the tempo taken by Grandjany is indeed approximately 88 b.p.m.²³ Therefore, this is certainly a tempo capable of being played on a modern harp, but it may be faster than the tempo that would have been taken in Handel’s day, and a slower tempo for modern performance would certainly be reasonable. It is worth keeping in mind that several of the metronome markings in Grandjany’s works, including his own compositions, are slightly faster than the tempo at which those pieces are generally played.

The “Larghetto” of the second movement would be somewhat faster than “Largo,” and a little slower than the walking pace of “Andante.” However, Grandjany’s suggested pace of 72 b.p.m. seems to be at least as fast as a walking pace. Cheryl Ann Fulton found that 72 was an acceptable speed for playing this movement on the triple harp, but that a slightly slower tempo would also be acceptable.²⁴ In Grandjany’s Library of Congress performance, however, the tempo taken is slightly slower; in tutti sections, the tempo is between 60 and 66 b.p.m., and is slightly faster (69-72 b.p.m.) in solo

²² Quoted in Nichelson, Theodore Patrick, Concerto, Op. 4, No. 6, in B-flat by G.F. Handel: An Analysis of the Autograph Score and Modern Editions, Masters Thesis, Illinois State University, 1996, p. 72.

²³ Budapest String Quartet with Marcel Grandjany, Souvenir, Bridge Records, Catalog #9077.

²⁴ Quoted in Nichelson, p. 73

sections. Even so, the harp seems to be pushing the tempo beyond a “Larghetto” pace in these sections. In addition, two other editions of the concerto written with the harp in mind, by Carlos Salzedo and Lucile Lawrence, give a slightly slower tempo for this movement, 66 and 60 b.p.m. respectively.²⁵ All things considered, it would seem that 72 b.p.m. is slightly too fast for performance on a double-action harp, and that somewhere between 60 and 66 b.p.m. would be more acceptable.

Grandjany’s metronome marking for the third movement is 160 b.p.m. for the eighth note. Fulton claims that this tempo is much too fast and suggests instead 130 b.p.m. for this movement.²⁶ This tempo seems remarkably slow, however. Moreover, both Lawrence and Salzedo suggest 168 b.p.m., slightly faster than Grandjany, and this is approximately the tempo taken in Grandjany’s performance with the Budapest String Quartet. Therefore, it would seem that 160 b.p.m. is at least in the vicinity for an effective tempo for this movement, and if it is too fast, it is not nearly so extreme as suggested by Fulton.

Dynamics and Articulation

As in all his transcriptions of Baroque music, Grandjany added a great many dynamic indications to his edition of the Concerto. Handel’s original contains basically no indications of dynamics, and so those added by Grandjany should be taken as at least

²⁵ Handel, G.F., Concerto in B flat, ed. Carlos Salzedo, New York: Schirmer, 1966. Handel, G. F., Concerto in B flat, ed. Lucile Lawrence, New York: Lyra, 1972.

²⁶ Quoted in Nicholson, p. 74.

Example 6.1: Handel, Concerto for Harp, Mvt. 2, mm. 25-30.

The image shows a musical score for Handel's Concerto for Harp, Mvt. 2, measures 25-30. The score is in 3/4 time and B-flat major. It features five staves: two for Violins (Viol. s. Flauti), two for the Harp (treble and bass clefs), and one for the Cello/Double Bass (bass clef). The harp part is marked with a large brace on the left. The violin parts enter in measure 28. The harp part consists of a continuous eighth-note accompaniment.

tentative.²⁷ However, dynamics are an intrinsic part of the original work because of its instrumentation. In dynamics as in other areas, Grandjany's edition reflects the concerns of a transcriber, arranging an orchestral work for solo harp and incorporating the attendant dynamic variation into the score.

One natural method for incorporating these dynamics into the transcription is to have tutti sections louder than solo sections. This idea is most closely followed in Grandjany's treatment of the second movement. For example, in mm. 25-30, the "forte" indications appear where the orchestra enters (see Examples 6.1 and 6.2.) In m. 28, there

²⁷ There is actually one dynamic indication in the autograph score. In the third movement, m. 37, there is an indication of "pian" for the first violin part. In the Deutsche Händelgesellschaft edition, the indication "piano" is given for both violin parts, which seems a reasonable extension. Nichelson mentions a second dynamic marking in the autograph score, above the second violin part in the first movement, m. 41. However, this seems to be merely a misplacement and replacement of the indication "con Fl.," specifying where the recorder should enter. See Nichelson, pp. 65-66.

Example 6.2: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 25-30.

Musical score for Example 6.2, measures 25-30. The score is in 3/4 time, B-flat major, and features a harp part. The upper staff (treble clef) contains the harp part, starting with a trill (tr) on the first measure. The lower staff (bass clef) contains the piano accompaniment. The score includes dynamic markings such as *f* and *mf*, and a fermata over the final measure (measure 30).

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Example 6.3: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 1-3, beat 1.

Musical score for Example 6.3, measures 1-3. The score is in 3/4 time, B-flat major, and features a harp part. The upper staff (treble clef) contains the harp part, starting with a *Tutti* marking and a *mf* dynamic. The lower staff (bass clef) contains the piano accompaniment. The tempo is marked *Larghetto* ($\text{♩} = 72 \text{ env.}$) and the performance style is *tres soutenu*.

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is no dynamic marking to indicate the change from tutti to solo, but there is a muffle indicated to stop the ringing of the lowest strings, and also a clear change in texture. The entrances of tutti sections are also made clear by the fact that they often occur when there is a return to the original melodic idea of the movement (see Example 6.3.) The only “forte” indication in a solo section in the second movement occurs at m. 61, where the

Example 6.4: Handel, Concerto for Harp, Mvt. 2, mm. 61-62.

Example 6.5: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 61-62.

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thickened texture used by Grandjany is similar to that used in tutti sections elsewhere in the movement (see Examples 6.4 and 6.5.) In the tutti section that follows, however, the

Example 6.6: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 66-68.

The musical score for Example 6.6 consists of two staves. The upper staff is for the harp, written in treble clef with a 3/4 time signature. It begins with a quarter rest followed by a quarter note G4. The harp part features arpeggiated chords with fingerings 1, 2, 3, 4 and 1, 1, 1. The lower staff is for the piano, written in bass clef with a 3/4 time signature. It begins with a quarter rest followed by a quarter note G3. A forte (*ff*) dynamic marking is present in the piano part.

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Example 6.7: Handel, Concerto for Harp, Mvt. 2, mm. 66-68.

The musical score for Example 6.7 consists of five staves. The first three staves are for the harp, written in treble clef with a 3/4 time signature. The harp part has a melodic line with a forte (*ff*) dynamic marking. The last two staves are for the piano, written in bass clef with a 3/4 time signature. The piano part has a bass line.

dynamic indication (“fortissimo”) is even louder, and there is a return to the opening theme (see Examples 6.6 and 6.7.)

Incorporating dynamics from a concerto in a solo work is not always so straightforward, however. For example, how should one deal with soft and loud dynamics in a tutti section as compared to soft and loud in a solo section? One interesting case of this problem occurs in the first movement at the end of the opening section (see Examples 6.8 and 6.9.) The conclusion of a long solo section occurs in m. 24, and would naturally be at a fairly loud dynamic level. In the tutti section that follows, however, there is a natural crescendo from soft to loud because of the gradual addition of instruments and of separate lines filling out the texture. It begins with the harp and low strings in unison in m. 25, and by the end of m. 26, the full orchestra is playing over a wide range and full texture. Even with the harp and low strings in unison, though, there would not be too much of a drop in dynamic level from the loud conclusion of the solo section to the soft beginning of the tutti section.

Carrying this effect into a solo transcription for harp is not a simple matter. The end of the solo section certainly can be played loudly, but the solo bass line that follows will naturally be soft in comparison, and a listener might well sense that the loud climax in m. 24 was the conclusion of a tutti section, and that the bass line beginning at the end of that measure is the beginning of a new solo section. Grandjany’s solution to this problem was to thicken the texture at the beginning of the tutti section, filling out harmonies suggested by the bass line. The change in texture reinforces the impression that this is a tutti section in the concerto. The original bass line is accented and played

Example 6.8: Handel, Concerto for Harp, Mvt. 1, mm. 24-0.

V. senza Fl. con Flauti.

V. senza Fl. con Flauti.

27

(tr)

27

(tr)

27

Example 6.9: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 24-28.

The image shows a musical score for a harp piece. It consists of two systems of music. The first system covers measures 24-28. The second system starts at measure 27 and ends at measure 28. The score is in 4/4 time and B-flat major. It features a harp part with a forte (f) dynamic and a marcato articulation. The score is divided into two systems. The first system covers measures 24-28, and the second system covers measures 27-28. The second system includes a first ending bracket and a repeat sign.

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près de la table in order to make it stand out, and the texture is gradually thickened, along with a widening of range, to produce a crescendo analogous to that in the original. In this passage, Grandjany's edition clearly leans toward transcription—if this edition were used for performance with an orchestra, it would be reasonable to drop the added chords in mm. 24-25, as they would distract from Handel's method of building a crescendo. Grandjany himself, however, still played these chords, even when playing with an ensemble, as in the recording with the Budapest String Quartet. Several of the other tutti sections in the first movement of the original concerto involve this same natural

Example 6.10: Handel, Concerto for Harp, Mvt. 3, mm. 1-12.

Allegro moderato.

The image displays a musical score for the first system of Handel's Concerto for Harp, Mvt. 3, measures 1-12. The score is written in G minor (one flat) and 3/4 time. It consists of five staves: two for the harp (treble and bass clefs) and three for the keyboard accompaniment (treble and two bass clefs). The tempo is marked *Allegro moderato.* The first system (measures 1-6) features a harp melody with a descending eighth-note pattern, while the keyboard accompaniment provides a rhythmic and harmonic foundation with eighth-note patterns in the bass and chords in the treble. The second system (measures 7-12) continues the harp melody, which becomes more active, and the keyboard accompaniment continues with similar rhythmic patterns. Measure numbers 7 and 12 are indicated at the beginning of their respective systems.

Example 6.11: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 1-12.

Allegro moderato (♩ = 160)

p

Tutti

mf

Solo

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crescendo (e.g., mm. 40-42 and 62-66,) and Grandjany used a similar treatment in his transcription at each of these points.

Perhaps the most interesting use of dynamics in Grandjany's transcription occurs at the beginning of the third movement (see Examples 6.10 and 6.11.) Here, the dynamic indications at m.1 and m. 9 ("piano" and "mezzoforte" respectively) are the reverse of what one would expect. Moreover, the opening four measures have been moved up an octave, which also contributes to a softer dynamic level. Why might Grandjany have

made such a change? One possibility is that he wanted to imitate the beginning of a rondo movement, the typical third movement in a classical era concerto. These typically begin with a statement of the rondo theme by the soloist, followed by a loud restatement, sometimes slightly altered, by the full orchestra. This alternation of small and large forces would be fairly well reflected in Grandjany's dynamic levels. However, it is the opposite of what is actually present in the original Handel. Clearly Grandjany was not confused about which section was solo and which tutti in the original, because they are correctly labeled in his published score. Nevertheless, the sound produced by Grandjany's version at the opening of the third movement is more reminiscent of what might have been heard in a concerto written some fifty years later.

Example 6.12: Handel, Concerto for Harp, Mvt. 1, mm. 28, beat 4-32.

The image displays a musical score for a harp concerto, specifically the first movement, measures 28 through 32. The score is written for a harp, with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score is divided into two systems. The first system starts at measure 28 and ends at measure 30. The second system starts at measure 31 and ends at measure 32. The word "Solo." is written above the first measure of the first system. The word "ff" (fortissimo) is written above the first measure of the second system. The music features a mix of eighth and sixteenth notes, with some chords and rests. The harp's characteristic arpeggiated texture is evident in the right hand.

Example 6.13: Handel, Concerto for Harp, trans. Grandjany, Mvt. 1, mm. 28a, beat 3-32.

The image displays a musical score for a harp and piano. It consists of two systems of music. The first system covers measures 28a to 30. The piano part (left) features a melodic line with dynamics *mf*, *dim.*, and *p*. The harp part (right) provides accompaniment with chords and trills. The second system covers measures 31 to 32. The piano part continues with dynamics *pp* and *f*. The harp part continues with chords and trills. The score is in 4/4 time and the key signature has two flats.

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The issue of Grandjany’s use of crescendo/diminuendo and a broad range of dynamics in his Baroque transcriptions has been addressed in earlier chapters. It appears that while so-called “terraced dynamics” were the norm, instruments capable of varying dynamic levels gradually were likely to have done so in performance, even if it was not notated in the score. Also, while the extremes in Grandjany’s dynamic range (“pianissimo” and “fortissimo”) were not used in Baroque scores, one need not assume that all “loud” sections in a piece were performed at exactly the same volume.

As with dynamic markings, articulation markings in Grandjany's score are almost entirely his own. There is only one place where articulations may have been indicated in the original score, and that is in mm. 30-31 in the first movement (see Examples 6.12 and 6.13.) Marks that resemble staccato markings have been added above the four eighth notes following the downbeat in each of these measures. In his solo organ transcription of the concerto from 1738, Walsh apparently interpreted them in this way. However, Gudger has suggested that the markings may actually be there to represent playing thirds, and the added markings are the additional notes.²⁸ In the Deutsche Händelgesellschaft edition, the potential thirds are placed in small notes in parentheses.

Change of Register

There are several changes of register in Grandjany's edition that help to resolve a variety of difficulties encountered in transcribing the work for solo harp. One of these register changes has already been mentioned, that at the beginning of the third movement (see Examples 6.10 and 6.11, pp. 183-184.) There, the higher register contributes to the soft dynamic level chosen by Grandjany, and it also provides a greater contrast with the end of the second movement, which has been lowered an octave from the original (see Examples 6.14 and 6.15.) Other register changes serve a variety of purposes, some aesthetic, and some primarily practical.

²⁸ Handel, George Frideric, Six Concertos for the Harpsichord or Organ (Walsh's Transcriptions, 1738), ed. William D. Gudger, p. xiii.

Example 6.14: Handel, Concerto for Harp, Mvt. 2, mm. 73-75.

Adagio.

6 7 6 #

Example 6.15: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 73-75.

Adagio *attacca*

mp

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At the beginning of the second movement, Grandjany moved the last five measures of the tutti section down an octave (see Examples 6.16 and 6.17.) In a sense,

Example 6.16: Handel, *Concerto for Harp*, Mvt. 2, mm. 1-7.

Larghetto.

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 7. The harp part is written on two staves (treble and bass clef), and the keyboard part is also written on two staves (treble and bass clef). The harp part features a descending melodic line, while the keyboard part provides a steady accompaniment. The score is marked 'Larghetto' and is in 3/4 time with a key signature of one flat (B-flat major).

one might say, however, that Handel moved the section beginning on beat 2 of m. 3 up an octave. The overall melodic direction through the seven bars of the opening tutti is downward, and if the sequence from the opening few measures remained in the same

Example 6.17: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 1-7.

Larghetto (♩ = 72 env.)
tres soutenu

Tutti *mf*

Solo *expressif et bien chante*

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octave (as in Grandjany's transcription,) the melodic line would end an octave lower than where it began. Handel's switch to a higher octave for the melody in the middle of the line allows the line to finish at the same pitch level where it began.

There is a fairly clear justification for Grandjany's change when one considers once again that his version is a transcription of an orchestral work for solo harp. The distinction between the end of the tutti section and the beginning of the solo section in m. 7 would of course be clear in an orchestral performance; with solo harp, however, that distinction must be made in other ways. Grandjany did use a slightly thinner texture at

this point, and includes the direction “*expressif et bien chanté*,” but these by themselves would not set off the new section markedly. With the register change in m. 3, however, the harp can now come in at the original register, now an octave above the tutti section, and the distinction between sections is much clearer.

Another interesting example of octave transposition occurs in mm. 18-20 of the third movement (see Examples 6.18 and 6.19.) The parallel thirds of Handel’s original have been changed to parallel tenths in Grandjany’s version by moving the lower notes

Example 6.18: Handel, Concerto for Harp, Mvt. 3, mm. 16-20.

Example 6.19: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 16-20.

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down an octave. This change would seem to be motivated by a very practical reason. The moving thirds would involve repeatedly replacing fingers on strings already sounding, producing buzzing sounds. In addition, to achieve a flowing, legato sound in this passage, it would be preferable to use the right hand for the upper note and left hand for the lower, so that both hands could place ahead. However, such placing is not possible here because it would prematurely muffle a string to be played by the other hand. The passage could be played as written by alternating left and right hands, each playing a third in succession; the resulting articulation, however, would be more staccato and choppy. Having the lower octave in the left hand, as in Grandjany's transcription, allows for both hands to place ahead without interfering with each other, thereby achieving the more legato sound.

It may seem somewhat puzzling that this parallel third passage is in a section for the solo harp in the original. Is this simply a case of poor writing for the harp from the beginning? It would be a situation not unfamiliar to harpists, seeing as the harp is a somewhat unusual instrument, and music written for it by even well known composers is often written awkwardly. In this case, though, the difficulty appears to be once more the product of transcription, only this time from triple harp to double-action harp. On a triple harp, the left and right hands play on two separate rows of strings, so that there is no problem with the hands interfering with one another. The only exceptions would be any notes available only in the middle row that would need to be played by both hands. If the harp is tuned so that the outer rows are already in the key of B flat, however, no strings in

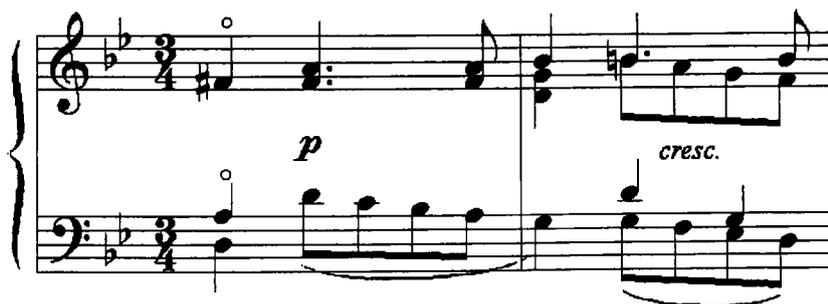
the middle row would be required here. Overall, this passage is much better suited to performance on a triple harp than to the modern instrument.

Two other changes of register in the Grandjany edition seem to reflect a desire to continue lines or patterns already present in the original work. One of these occurs in mm. 55-56 of the second movement (see Examples 6.20 and 6.21.) Even though the original bass line is quite possible, the fact that the descending line in m. 55 starts on D and ends on G likely suggested to Grandjany the possibility of making a continuous descending line through these two measures. There is a similar change in m. 12 of the

Example 6.20: Handel, Concerto for Harp, Mvt. 2, mm. 55-56.



Example 6.21: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 55-56.



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first movement (see Examples 6.22 and 6.23.) The upward movement at the end of m. 11 would lead naturally to repeating the melodic figure an octave higher instead of at the same pitch, which is what occurs in the original (although one measure later, Handel used the same figure to ascend to the higher octave for a line that is largely a repetition of what came in the previous two measures.) Moreover, m. 12 is an exact repetition of m. 11 in the original, and so a change of register is consistent with Grandjany's propensity to alter exact repetitions. The fact that Grandjany brought the right hand back down in m. 13, placing it now an octave lower than in the original, also helps to provide variety. The line in m. 13 is not an exact repetition of m. 12, but is very similar, a fact that would be all the more noticeable if they were both played in the same octave. Grandjany also introduced bas dans les cordes in this passage, providing variety in tone color. In

Example 6.22: Handel, Concerto for Harp, Mvt. 1, mm. 11-16.

Example 6.23: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 11-16.

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Example 6.24: Handel, Concerto for Harp, Mvt. 2, mm. 15-18.

addition, having mm. 13ff in a lower octave also provides a way of adding variety to mm.

15-16, allowing the right hand to move back up to the original octave.

Example 6.25: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 15-18.

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One further example of octave displacement occurs in the second movement at m. 16 (see Examples 6.24 and 6.25.) Lowering the left hand an octave in mm. 16 and 18 allows for the addition of an inner voice to help fill out the texture.

Added Contrapuntal Lines

The addition of new contrapuntal lines by Grandjany is one of the most controversial aspects of his edition of the concerto. William D. Gudger, in his article on the concerto, stated that "...in any attempt to recapture the original, there is little need to add much to the part as written by Handel (though adding thirds in all parallel passages as suggested by the harp part in the opening measures of the first and second movements.)"²⁹ This would seem to suggest the acceptability of a texture slightly thicker than originally notated, but that the addition of new voices is neither necessary nor

²⁹ Gudger, William D., "Handel's Harp Concerto," The American Harp Journal, v. 6, no. 3 (Summer, 1978,) p. 18.

desirable. Nevertheless, Grandjany's added lines do make sense musically, even if they are not always stylistically appropriate.

The place where these added lines would seem least objectionable is in the second movement. Most of this movement (all but the opening seven measures and the final nine) was cut at the original performance in favor of an extended improvisation for harp and possibly lute and/or lyrichord. It is conceivable that the decision not to perform the bulk of the movement was made some time before the performance, because the writing for solo harp is much more sparse in this movement than in the others. However, Handel may have merely expected the performer to fill out the texture himself. In either case, there are several points where the texture as written is very thin, and some sort of elaboration would seem reasonable. One of these occurs in mm. 37-42, where there is an alternation between a measure of melody in the right hand and a measure of an arpeggiated figure in the bass (see Examples 6.26 and 6.27.) To fill out the texture, Grandjany introduced a middle voice, which echoes the descending scale of the previous measure, and is originally derived from the bass accompaniment to the opening theme of the movement (see Examples 6.16 and 6.17, pp. 189-190.) In mm. 37-42, the inner voice is introduced by a stepwise descent from the melodic A in m. 37, eventually arriving at D, the beginning of the bass line arpeggiation in m. 38. This particular stepwise descent is most akin to the line in the second violin (and recorder) in m. 5, which begins at the same pitch level as the melodic line in the first violin (and recorder.) In m. 38, the inner voice again presents a descending scale, with an upturn going into the next measure, similar to what is found in the melody in the next measure. In mm. 40 and 42, it echoes

Example 6.26: Handel, Concerto for Harp, Mvt. 2, mm. 37-43.

V. e Fl.

the melodic pattern of the previous measure, including the descending sixteenth notes in m. 41.

The addition of the extra voice has been criticized by Cheryl Ann Fulton, claiming that the new line obscures the melody alternating between the right and left hands.³⁰ This does not seem to be an entirely accurate characterization of the original passage; the right hand figures are clearly melodic, but those in the left hand seem to be an arpeggiation of the implied harmony. In this case, the melody could be viewed as alternating between measures of eighth-note movement and measures where the melody is sustained for a dotted half note, except that, in effect, the sound dies out earlier, and this is reflected in Handel's notation. The eighth-note arpeggiation in these measures then keeps the piece moving forward, and produces in effect a kind of left/right alternation. Even so, Grandjany's added line, if performed effectively on a modern harp,

³⁰ Quoted in Nicholson, p. 63.

Example 6.27: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 37-43.

The image displays two systems of musical notation for a piano accompaniment. The first system, measures 37-40, shows a treble clef with a melodic line and a bass clef with a supporting figure. The second system, measures 41-43, continues the piece, with measure 41 starting with a fermata and a wavy line above the treble staff. The notation includes various rhythmic values, slurs, and dynamic markings.

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should not obscure this alternation. In m. 37, Grandjany indicated a tenuto on the two melodic A's, helping to distinguish them from the rest of the descending line. From m. 38 to m. 42, the middle voice is played près de la table, which further helps distinguish it from the other voices and helps reduce its volume, so that it will sound subsidiary to the original melodic line. Moreover, Grandjany placed part of the bass figure in harmonics, further aiding distinction of lines. As a result, it would seem that if any Grandjany addition detracts from the clarity of the treble/bass alternation, it is the continuation of the arpeggiated figure in the left hand as an accompaniment to the melody in the odd-

numbered measures. Even so, such a continuation seems natural. A quarter-note accompaniment such as in m. 43 might have made a clearer distinction between the two alternating lines, but it seems sufficiently clear even in Grandjany's chosen texture.

Fulton rightly points out that some of the techniques used by Grandjany to distinguish between the contrapuntal lines would not have been used on the harp at Handel's time. Harmonics were not notated in harp music until much later, and doubling at the octave was not typically done.³¹ In addition, the left hand, which played the upper notes, played close to the sounding board regularly, so *près de la table* was not a special optional technique but the standard way of playing melodic lines at the time.³² The use of such techniques, however, is consistent with Grandjany's approach to transcription of Baroque music, bringing all the typical harpistic resources of the early twentieth century to the music, to help interpret and clarify the musical lines. Without the use of these techniques, it is possible that the added inner voice might obscure the alternation of hands, and if one were to attempt a performance of Grandjany's version without these techniques, one should also consider excluding the inner voice.

Gudger also mentioned that the addition of inner voices in passages such as this is contrary to the simple, Italianate two-voice texture found in several of Handel's organ concertos.³³ This is true, but one must also bear in mind the difference in sound between the harp and organ. The ability of the organ to sustain a pitch may result in a somewhat less thin sound than performance on harp, particularly in a slow movement. Gudger also

³¹ Nicholson, p. 64.

³² Nicholson, p. 52.

³³ Handel, George Frideric, "Six Concertos for the Harpsichord or Organ (Walsh's Transcriptions, 1738)," Recent Researches in the Music of the Baroque Era, v. 39, ed. William D. Gudger, Madison, WI: A-R Editions, 1981, p. x.

Example 6.28: Handel, Concerto for Harp, Mvt. 2, mm. 61-66.



Example 6.29: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 61-66.



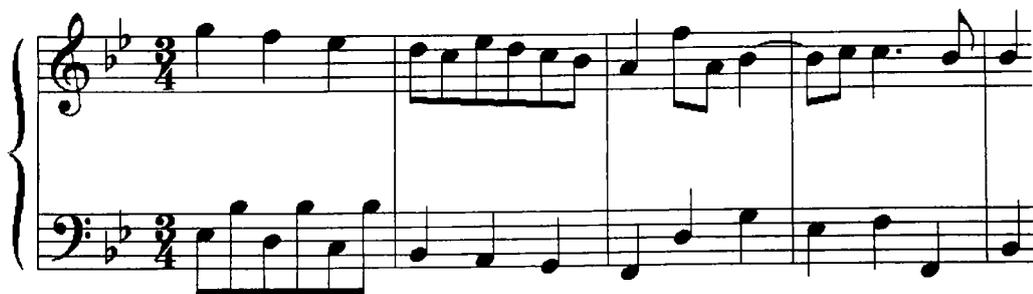
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stated that, while not necessary, the addition of an inner voice is more reasonable in slow movements than in fast ones.³⁴

The passage from m. 61 to m. 66 is roughly analogous to mm. 37-42, except that Grandjany has indicated a louder dynamic level, and so the way in which the inner voice is made distinctive has been changed (see Examples 6.28 and 6.29.) The inner voice is no longer played près de la table, but the two outer voices have been additionally reinforced, the melody by octave doubling on the beat, the bass arpeggiation by octave doubling throughout, and tenuto markings in the measures in which it is featured.

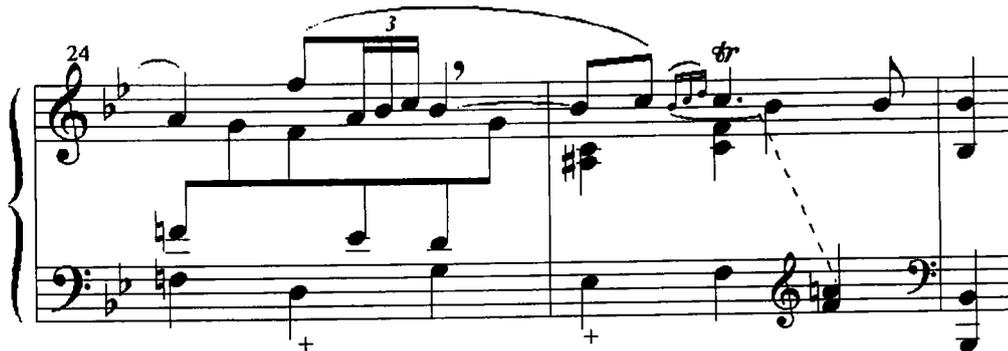
Grandjany added an inner voice in several other places in the second movement. The passage in mm. 16-18, which is quite similar to mm. 38-42, has already been mentioned (see Examples 6.24 and 6.25, pp. 195-196.) There, the bass line has been lowered an octave to make room for the inner voice, and once again the new line is played près de la table. An inner voice has also been added in mm. 23-24 (see Examples 6.30 and 6.31.) It begins as an extension of the octave doubling of the melody in m. 22, but then moves in contrary motion to the melody, reaching F flat (enharmonic equivalent

Example 6.30: Handel, Concerto for Harp, Mvt. 2, mm. 22-26, beat 1.



³⁴ ibid., p. x.

Example 6.31: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 22-26, beat 1.



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of E natural) at the end of m. 23, helping strengthen the progression to the F Major chord that follows. In m. 24, the added voice maintains the eighth-note motion through to the ornamented cadence in m. 25.

The scalar descent from a melodic note on the second beat of a measure, as in m. 37 (see Examples 6.26 and 6.27, pp. 198-199,) is used frequently by Grandjany in the second movement, usually in conjunction with a dotted quarter/eighth rhythm, as in m. 28 (see Examples 6.1 and 6.2, pp. 176-177.)

The principal passage in which an inner voice has been added in the first movement is mm. 55-57 (see Examples 6.32 and 6.33.) A sequential pattern is heard in the original, dropping one step per measure. In the right hand, there is a sixteenth-note

Example 6.32: Handel, Concerto for Harp, Mvt. 1, mm. 55-57.

Example 6.33: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 55-57.

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figure that outlines two voices, descending parallel thirds, the higher note doubled below at the octave, the lower note's arrival delayed by a suspension for the first half of each

Example 6.34: Handel, Concerto for Harp, Mvt. 3, mm. 69-72.

Example 6.35: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 69-72.

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measure. The left hand has a dotted quarter and eighth pattern that gradually descends as well. Although there are already three voices here and there is a fair amount of rhythmic activity, the sequential nature of these measures makes them still somewhat static, which may be the reason Grandjany chose to introduce yet another inner voice, playing where the original line in the left hand does not. Such an addition does not really seem necessary, but on the other hand, it does not distract from the other lines, and helps reinforce the feel of suspension by adding another suspended note, that played on the second beat, which is essentially a reiteration of the inner-voice note from the previous measure. Once again, most of the material from the lowest voice of the original has been lowered an octave to make way for the new inner voice in Grandjany's version.

There are no significant additions of inner voices in the third movement, perhaps because there is already so much activity in both hands throughout the movement. The apparent "inner voice" before the final cadence might best be understood as simply paying attention to voice leading among the notes filling out the harmony (see Examples 6.34 and 6.35.)

Texture

Grandjany's addition of an inner voice is just one example of the ways in which he filled out the fairly thin texture of the original concerto. In general, he employed a fairly thick texture in his edition, thicker than would have been likely in Handel's day.

One method of thickening the texture that has already been mentioned is doubling at the octave. Grandjany employed such doublings frequently in the bass line, with the

added lower octave helping the harp to resonate more (see Examples 6.28 and 6.29, p. 201.) He also sometimes doubled the melodic line, particularly in loud passages (as in the same examples.) As mentioned earlier, Cheryl Ann Fulton has claimed that such doubling was generally not done on harp during the Baroque period. Nevertheless, there may be some defense for doing so in a modern performance. For instance, the size of the hall in which the performance is held may necessitate some doubling of important lines for them to be clearly heard. Also, passages in the tutti sections may require reinforcement to be heard when playing with a modern orchestra because of the fuller sound of modern string instruments.

Again, the fact that Grandjany is also making a transcription from orchestra to harp results in some necessary changes to maintain the concerto feel. For instance, there is the matter of carrying over dynamic contrasts from an orchestral piece to a harp solo, and octave doublings, or thicker textures in general, may help produce louder passages on the harp than would otherwise be possible. In addition, the tutti passages from the original concerto would have included the contrabass doubling the bass line an octave below the celli, and so it is quite reasonable to double the bass line such passages of the harp transcription, such as at the opening of the second movement (see Examples 6.16 and 6.17, pp. 189-190.)

Grandjany's thicker textures are better suited in general to the transcription of the tutti sections for solo harp, where they help give the impression of increased instrumental forces. One exemplary case is the passage that concludes the first movement (see Examples 6.36 and 6.37.) The addition of chords in the right hand in m. 63 has already

Example 6.36: Handel, Concerto for Harp, Mvt. 1, mm. 62, end-66.



been addressed—it helps maintain the feel that this is a tutti passage and not solo (see Examples 6.8 and 6.9 and discussion, pp. 180-184.) Grandjany also used octave doublings throughout the passage. In addition there are added enharmonic doublings. In m. 65, rather than reiterate the B flat between the first and second beats, Grandjany added an A sharp, so that two different strings would be producing the same B flat pitch. This doubling is taken to an extreme in the next measure, where the final chord, spanning four octaves, also contains three A sharps. Although it is powerful and is clearly an extension of the process that gives the feeling that this is a tutti section rather than solo, it is quite arguably overdone. Enharmonics are used similarly, although not in so exaggerated a fashion, in the final measure of the third movement (see Examples 6.34 and 6.35, p. 205.)

Enharmonics are also used in some of the solo sections to produce a fuller texture. One such passage is mm. 20-23 in the second movement (see Examples 6.38 and 6.39.)

Example 6.37: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 62, end-66.

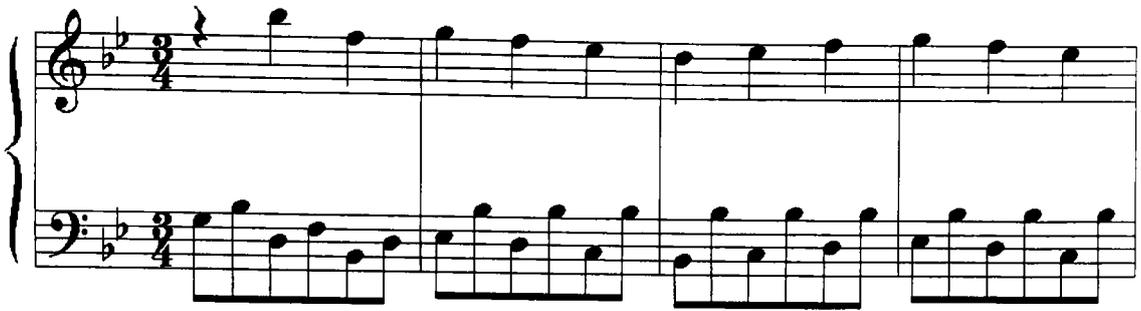
The musical score consists of two systems. The first system shows measures 62-66. The piano part begins with a *cresc.* marking and features a series of chords in the right hand and a bass line in the left hand. The harp part has a series of chords in the right hand and a bass line in the left hand. The second system begins at measure 65 and includes markings for *Poco ritenuto* and *a Tempo*. The piano part has a *ff* marking. The harp part has a *ff* marking. The score ends with a fermata on the final chord.

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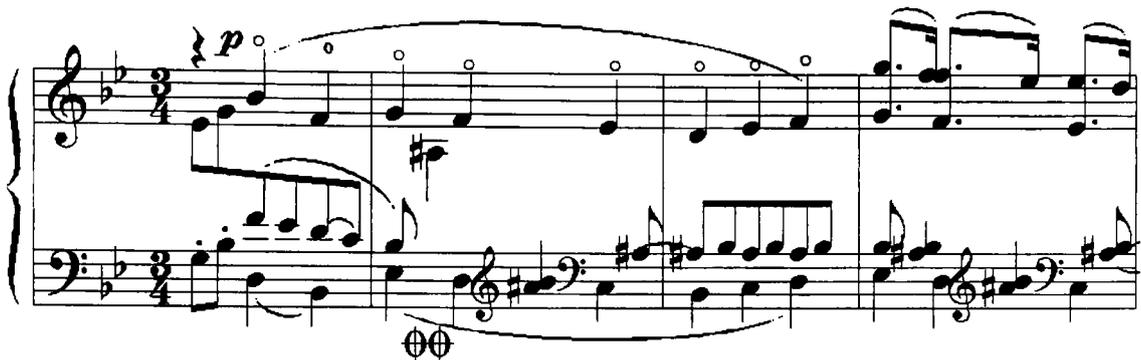
Playing B flat and A sharp together in mm. 20-22 gives more volume to the repeated B flat sound, and there is an added eighth-note alternation between A sharp and B flat in m. 21. Although this particular doubling would not have been possible on the triple harp (at least with one hand,) the instrument's duplicates rows of diatonic strings would have made enharmonic doubling of these notes at least a possibility, so the idea may not have been foreign to Baroque performance.

One rather fascinating example of a thicker texture in Grandjany's transcription is found in the first movement, mm. 51-52 (see Examples 6.40 and 6.41.) The left hand,

Example 6.38: Handel, Concerto for Harp, Mvt. 2, mm. 19-22.



Example 6.39: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 19-22.



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Example 6.40: Handel, Concerto for Harp, Mvt. 1, mm. 51-52.



rather than playing quarter notes gradually ascending stepwise, plays a gradually ascending Alberti bass figuration, which provides a great deal of forward motion through the passage, perhaps more than is really necessary

Example 6.41: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 51-52.



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Harmonics, *Près de la table*, and *Bas dans les cordes*

As usual in a Grandjany transcription, harmonics and playing lower on the strings are used frequently for a variety of reasons. Several of these have already been mentioned, such as the use of harmonics in the second movement, mm. 39-40, where they provide a contrasting sound for the bass line and help distinguish it from the other voices, or the use of *près de la table* for the middle voice in the same passage and with similar effect (see Examples 6.26 and 6.27, pp. 199-199.) Because these different techniques have some of the same types of effects and are used in similar cases, they will be addressed together here.

Before mentioning the ways in which they are used, it should be mentioned again that harmonics likely were not used in Handel's time, and that *près de la table* would have been the standard procedure in the melody. There is, however, no technical reason why harmonics could not have been produced on a triple harp, as there are with some of the other effects that had become popular by Grandjany's time. In any case, producing a

version that would have been playable on a triple harp or that reflects authentic Baroque practice appears not to have been an issue for Grandjany when preparing his version.

One of the principal uses for harmonics and playing lower on the strings is as a method of achieving variety in repeated passages. Because of the nature of the original concerto, there are fewer opportunities for their usage in parallel passages that occur later in the piece. However, the concerto contains several instances of restatement that occur immediately after the melodic figure is first introduced. For instance, there are several passages in the first movement where the primary activity, besides the motor rhythm in the left hand, is a short repeated figure in the right hand, such as in mm. 9-10 (see

Example 6.42: Handel, Concerto for Harp, Mvt. 1, mm. 8, end-10.



Example 6.43: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 8, end-10.



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Example 6.45: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 2, end-4.

Musical score for Example 6.45, showing the first four measures of the Concerto for Harp by Handel. The score is in 4/4 time, B-flat major, and features a piano (*mf*) dynamic that increases (*cresc.*) to forte (*f*) by the end of the fourth measure.

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Example 6.46: Handel, Concerto for Harp, Mvt. 1, mm. 48, end-50.

Musical score for Example 6.46, showing measures 48 to 50 of the Concerto for Harp by Handel. The score is in common time (C), B-flat major, and features a complex rhythmic pattern with many sixteenth notes.

Example 6.47: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 48, end-50.

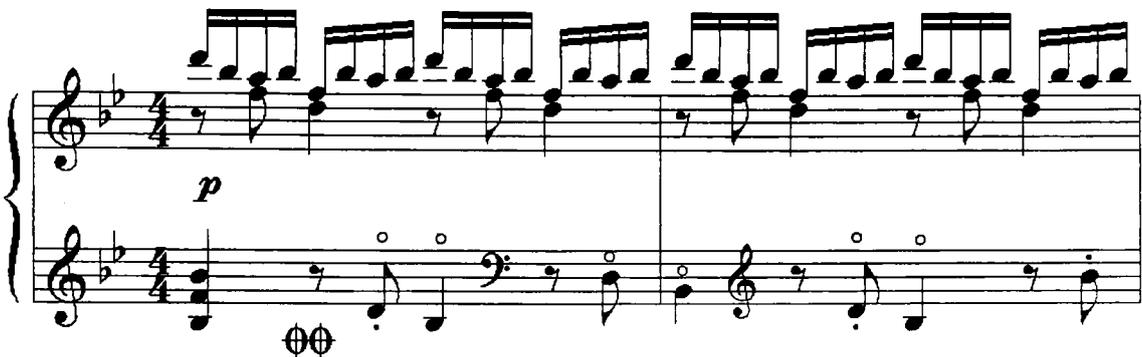
Musical score for Example 6.47, showing measures 48 to 50 of the Concerto for Harp by Handel. The score is in 4/4 time, B-flat major, and features a complex rhythmic pattern with many sixteenth notes.

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Example 6.48: Handel, Concerto for Harp, Mvt. 1, mm. 53-54.

Musical score for Example 6.48, showing two staves of music in common time. The right hand features a complex melodic line with many sixteenth notes, while the left hand has a simpler bass line with fewer notes.

Example 6.49: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 53-54.

Musical score for Example 6.49, showing two staves of music in 4/4 time. The right hand features a complex melodic line with many sixteenth notes, while the left hand has a simpler bass line with fewer notes. A dynamic marking 'p' is present in the left hand.

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hand, staggered from the original one, and the harmonics change octave for even further variety (see Examples 6.48 and 6.49.)³⁵ The same pattern is treated slightly differently in mm. 61-62, which will be addressed in the next section.

Harmonics are also introduced in the third movement, m. 22, where they serve two purposes (see Examples 6.50 and 6.51.) First, they provide variety by changing the tone color of the melodic fourth that is repeated from the previous measure. Secondly, the harmonics will naturally be softer in volume, which helps give the measure the feel of

³⁵ The added thirds in the right hand appear to be a feature Grandjany borrowed from the solo organ edition by S. de Lange.

Example 6.50: Handel, Concerto for Harp, Mvt. 3, mm. 21-22.



Example 6.51: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 21-22.



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an echo, even though there is no change in volume notated in Grandjany's score. This dual purpose is also present later in the movement at m. 60 (see Examples 6.52 and 6.53.)

Both harmonics and playing lower on the strings are used to help achieve an effect of diminuendo. Perhaps the clearest example of this is at the beginning of the second half of the first movement. Grandjany added a diminuendo from "mezzoforte" to "pianissimo" from m. 29 through m. 32, and the diminuendo is assisted by the addition to the left hand of près de la table in m. 30 and harmonics in mm. 31-32 (see Examples 6.12 and 6.13, pp. 185-186.) Immediately afterward, there is a loud statement in m. 33, followed by a sort of echo in m. 34, which Grandjany has marked "mezzoforte" instead

Example 6.52: Handel, Concerto for Harp, Mvt. 3, mm. 57-60.

Example 6.53: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 57-60.

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of “forte” (see Examples 6.54 and 6.55.) In m. 34, he also indicated that both hands should play bas dans les cordes, contributing to the echo effect.

In mm. 17-19 of the third movement, the passage where Grandjany lowered the left hand, avoiding the overlapping of hands on the same strings, is also marked près de la table (see Examples 6.18 and 6.19, p. 191.) The use of près de la table here contributes to the soft dynamic in between the “mezzoforte” markings before, beginning in m. 9, and immediately after in m. 21 (see Examples 6.50 and 6.51, p. 216.) However, it also helps to keep the two lines clear, so that the parallel tenths will be more clearly audible. Such clarity would also seem to be the main contribution made by playing près de la table on

Example 6.54: Handel: Concerto for Harp, Mvt. 1, mm. 32, end-35.

Example 6.55: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 32, end-35.

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the running sixteenth notes in the first measure of the movement, and again in m. 9 (see Examples 6.10 and 6.11, pp. 183-184.) Grandjany did not use près de la table for the corresponding figure in m. 65, possibly because the dynamic level is louder here (“forte” instead of “mezzoforte” in m. 9 or “piano” in m. 1,) and possibly too because the left

Example 6.56: Handel, Concerto for Harp, Mvt. 3, mm. 65-68.

The image shows a musical score for five staves, likely representing a harp and a piano accompaniment. The music is in G minor (one flat) and 3/4 time. The first two staves are in treble clef, and the last three are in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests and a final quarter note in each measure. The notation is clear and legible.

Example 6.57: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 65-68.

The image shows a musical score for two staves, likely representing a harp and a piano accompaniment. The music is in G minor (one flat) and 3/4 time. The first staff is in treble clef and the second is in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'f' (forte) and a '+' sign. A dashed line with a circle at the end is present in the bass staff, indicating a specific performance instruction or fingering. The notation is clear and legible.

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thumb is already in position for playing staccato notes, having played the D at the beginning of the measure, so that continuing the staccato in this manner is simpler (see Examples 6.56 and 6.57.)

Another soft section where harmonics are introduced is in mm. 19-21 of the second movement (see Examples 6.38 and 6.39, p. 210.) In addition to giving a softer dynamic level, they provide variety in a section where the texture is otherwise fairly static.

There is another interesting use of harmonics at the start of the second half of the third movement (see Examples 6.58 and 6.59.) First, there are the harmonics in the right hand in m. 32 and again in m. 36. These both provide a slight diminuendo on the second

Example 6.58: Handel, Concerto for Harp, Mvt. 3, mm. 29-36.

The musical score for Example 6.58 is presented in four systems. The first system covers measures 29-32. The second system, starting at measure 33, shows the right-hand part with a melodic line and the left-hand part with a bass line. The third system continues the right-hand part with a melodic line and the left-hand part with a bass line. The fourth system continues the right-hand part with a melodic line and the left-hand part with a bass line. The score includes various musical notations such as treble and bass clefs, a key signature of one flat, and a time signature of 3/4. The right-hand part features a melodic line with a slight diminuendo in measures 32 and 36. The left-hand part provides a harmonic accompaniment with a steady bass line. The score is marked with a double bar line and repeat signs at the beginning of the first system and a double bar line at the end of the fourth system.

Example 6.59: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 29-36.

The image displays two systems of musical notation for a harp concerto. The first system consists of four measures. The right hand (treble clef) plays a melodic line of eighth notes, with a rest on the first beat. The left hand (bass clef) plays a three-note pattern in the bass register. The second system begins at measure 33 and also consists of four measures. The right hand continues the melodic line. The left hand (treble clef) plays a three-note pattern in the treble register, with dynamics markings *p leger* and *mf*. A dashed line with a circled cross symbol is positioned above the second system, indicating a comparison or relationship to the first system.

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beat, so that the higher note on beat 2 does not sound louder than the main note that comes on the downbeat of the measure. Secondly, the first two instances of the three-note pattern in the left hand have been placed in harmonics, the first two octaves higher than the original, the second one octave, so that the result is a continually descending line in the left hand through mm. 29-31. These three measures are identical in the original Handel, so it is not surprising that Grandjany would add some element of variety here, and the continually descending line is a reasonable change, along with the use of harmonics in the first two measures of the passage. However, the harmonics solve

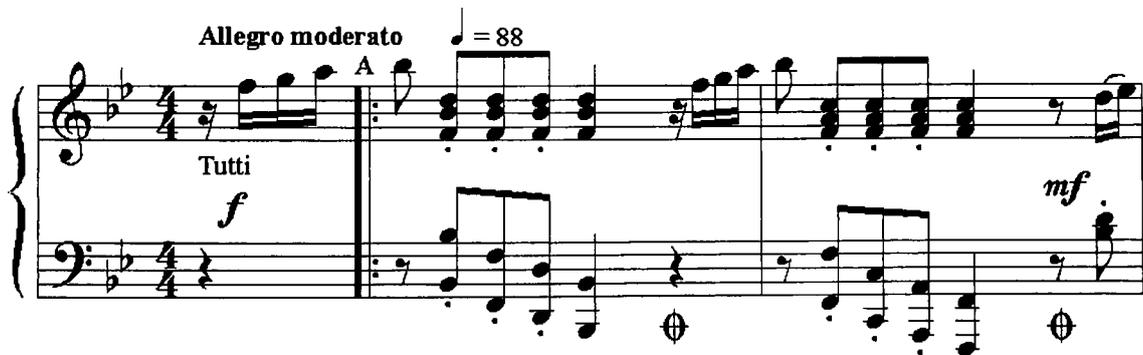
Example 6.60: Handel, Concerto for Harp, Mvt. 1, mm. 0-2.

Andante allegro.



Example 6.61: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 0-2.

Allegro moderato ♩ = 88



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another difficulty with making such a change. If the left hand were to be two octaves higher in m. 29, then it would start interfering with the right hand melody if played

Example 6.62: Handel, Concerto for Harp, Mvt. 1, mm. 6, beat 4-8.

Example 6.63: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 6, beat 4-8.

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regularly. By placing the line in harmonics, though, the left hand duplicates the right hand's register without playing any of the same strings.

Both près de la table and harmonics are also used to help distinguish the beginnings of solo sections from the original concerto, providing a contrasting sound quality as well as a slightly softer dynamic level. For example, in the original, the opening solo statement in the first movement is nearly identical to the tutti statement in m.1 (see Examples 6.60-6.63.) In the Grandjany, the lower octave doubling of the bass line is removed when the solo section begins, and the regular bass line is played près de

Example 6.64: Handel, Concerto for Harp, Mvt. 1, mm. 42-43.

Example 6.65: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 42-43.

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la table, helping to make a distinction in sound between the solo “forte” section and the tutti “forte” that begins the piece. Harmonics are used similarly at the beginning of the solo section at m. 42 in the first movement (see Examples 6.64 and 6.65,) and also in the second movement in mm. 52-55 (see Examples 6.66 and 6.67.)

Example 6.66: Handel, Concerto for Harp, Mvt. 2, mm. 51-55.

Example 6.67: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 51-55.

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Près de la table is also used in the first movement at the beginning of two tutti sections, one of which is mm. 24-25 (see Examples 6.8 and 6.9, pp. 181-182.) As mentioned earlier, this is the beginning of a soft tutti section following the conclusion of a loud solo section, and Grandjany's changes here reflect an attempt to give something of

that feel in a solo transcription. As a result, though, the bass line, which is the actual melody, becomes less clear, and it appears that *près de la table* is used here principally to set off the bass line so that it will be more recognizable than if played on the normal part

Example 6.68: Handel, Concerto for Harp, Mvt. 1, mm. 40-42.

Example 6.69: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 40-42.

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Example 6.70: Handel, Concerto for Harp, Mvt. 2, mm. 9-14.

Musical score for Example 6.70, Handel's Concerto for Harp, Mvt. 2, mm. 9-14. The score is in 3/4 time and B-flat major. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a final cadence in the fourth measure.

Example 6.71: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 9-14.

Musical score for Example 6.71, Handel's Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 9-14. This edition includes several editorial additions. The score is in 3/4 time and B-flat major. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melodic line in the treble and a supporting bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a final cadence in the fourth measure. Editorial additions include a sixteenth-note figure in the treble staff above the first measure, a sixteenth-note figure in the treble staff above the second measure, a sixteenth-note figure in the treble staff above the third measure, and a sixteenth-note figure in the treble staff above the fourth measure. A dashed line connects the end of the first measure to the beginning of the second measure. A wavy line in the bass staff indicates a tremolo effect in the second measure. A fermata is placed over the final note of the piece in the fourth measure.

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of the strings, and that it is not an attempt to make the bass line softer. This would seem to be confirmed by the fact that Grandjany also used près de la table in mm. 40-41, where the preceding solo section ends at a soft dynamic level, and the subsequent tutti section is marked at “mezzoforte” (see Examples 6.68 and 6.69.)

The use of près de la table has already been mentioned as a way of setting off an inner voice or subsidiary voice, such as in mm. 15-18 of the second movement (see Examples 6.24 and 6.25, pp. 195-196.) It is used similarly at other points in that movement, such as in mm. 10 and 14 (see Examples 6.70 and 6.71.) Both the bass line and an added inner voice are played près de la table in these measures, setting them off from the melodic line, and also setting up the use of près de la table in this manner for the rest of the movement.

Additions, Changes and Ornaments

Grandjany made several additions to his version of the Concerto, beyond merely the filling out of texture. One of the principal ideas seems to have been further ornamentation of the melodic line. Not only are several ornaments themselves added by Grandjany, but there are several places where passagework has been added that livens up fairly static moments, or gives a more flowing connection between parts of the melodic line. Many of these additions are quite in keeping with Baroque style, making the melody more flowing and graceful. These sorts of additions are particularly found in the slow movement. There are some such instances in the first and third movements, but

there the additions are typically smaller in scale, and often seem to have been motivated by other reasons, such as avoidance of repetition or eliminating technical difficulties.

Example 6.72: Handel, Concerto for Harp, Mvt. 2, mm. 47-50, beat 1.

Musical score for Example 6.72, Handel's Concerto for Harp, Mvt. 2, mm. 47-50, beat 1. The score is in 3/4 time and B-flat major. It consists of five staves: two treble clefs and three bass clefs. The first two staves are for the harp, and the last three are for the piano. The harp part features trills marked with '(tr)' and 'tr'. The piano part provides a rhythmic accompaniment with eighth and quarter notes.

Example 6.73: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 47-50, beat 1.

Musical score for Example 6.73, Handel's Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 47-50, beat 1. The score is in 3/4 time and B-flat major. It consists of two staves: a treble clef and a bass clef. The harp part features a complex texture with chords and trills, marked with 'f' and 'tr'. The piano part provides a rhythmic accompaniment with eighth and quarter notes.

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Very few ornaments are indicated in Handel's original score, and they are all trills. In the first movement, a trill is indicated in m. 27 on the second beat (see Example 6.8, p. 181,) and in mm. 30-31 on beat 4 (see Example 6.12, p. 185.) Trills are also notated in the third movement on beat 1 in mm. 33-35 (see Example 6.58, p. 220.) Only one ornament is indicated in the second movement, and that is a trill on beat 2 of m. 49 (see Examples 6.72 and 6.73.)³⁶ This lack of notated ornaments does not imply that more would not have been included in a period performance; in fact, the soloist in particular would likely have added several ornaments, especially in the slow movement.

Grandjany added several ornaments in his edition, although he does not seem to have felt bound by Handel's suggestions, for he actually eliminates one of the ornaments Handel included (see Examples 6.8 and 6.9, pp. 181-182.) Instead, Grandjany seems to have felt free to add whatever ornament he felt was suitable throughout the work. He used several trills, but also a number of mordents, and one turn. Many of the trills are fairly short, involving only one iteration, but he also included several longer trills, and some of these are actually extended forward so that they begin before the beat. In his performance with the Budapest String Quartet, Grandjany clearly placed his short trills before the beat, although several of the mordents, particularly those in mm. 3-4 of the first movement, are played on the beat. The short trills are indicated as beginning with the lower note, and in general his longer trills also begin on the lower note. Although this method might have been used for some ornaments at the time, the clearly cadential trills almost certainly would have begun on the upper note, and probably on the beat. Except

³⁶ The trill is actually indicated only on the violin II part in the score; the editor of the Deutsche Händelgesellschaft edition of the concerto suggests that it be played by the first violins and harp as well.

where he notated beginning a longer trill earlier, his long trills do generally begin on the beat in his performance.³⁷

As might be expected, the lion's share of Grandjany's added ornaments is found in the second movement. A cadential trill similar to that in m. 49 has been added in m. 25, although with an extension so that the trill begins before the beat (see Examples 6.30 and 6.31, pp. 202-203.) This extension does include a D, but with the B flat and C that precede it, it would not have the expected emphasis on D that one would find in a typical cadential trill. Another trill has been added on beat 1 of m. 10, which Grandjany specified should begin with the lower note (see Examples 6.70 and 6.71, p. 227.) However, this makes some sense, because the note immediately before the trill is lower than the principal note of the trill itself.

In addition to cadential trills, Grandjany twice included trills that begin on the second note at the start of a phrase. In m. 15, that note falls on the second beat (see Examples 6.24 and 6.25, pp. 195-196,) and in m. 34, the trill, written out, falls on the third beat (see Examples 6.74 and 6.75.) The trill in m. 15 in particular helps retain forward momentum through the measure; if the D alone were played on the second beat, the sound would fade quickly, and the sixteenth notes at the end of the measure would not sound as clearly like a continuation of the melodic line from earlier in the measure.

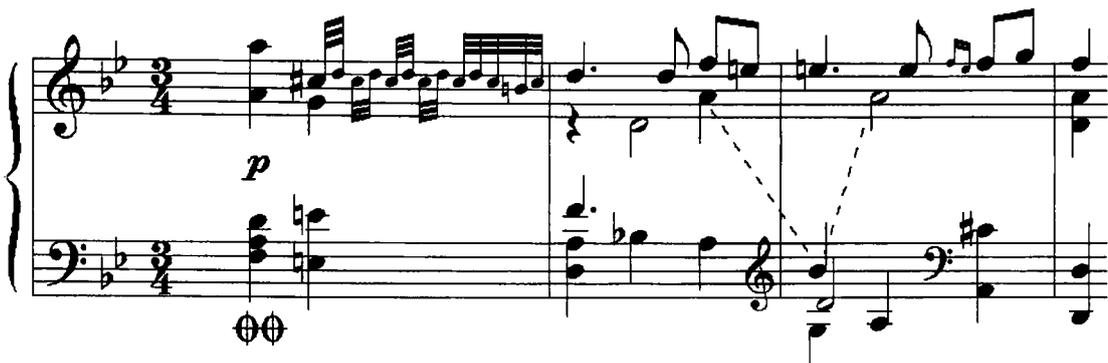
In mm. 57-60, the pattern from m. 15 is extended to a repeating pattern in four consecutive measures (see Examples 6.76 and 6.77.) In this passage, the effect of melodic continuation from the first half of the measure to the sixteenth notes at the end is

³⁷ Bridge Records, Catalog # 9077.

Example 6.74: Handel, Concerto for Harp, Mvt. 2, mm. 34, beat 2-37, beat 1.



Example 6.75: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 34, beat 2-37, beat 1.



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even more important, because of the gradual stepwise ascent through to the B flat on the downbeat of m. 61, and because of the crescendo indicated by Grandjany, beginning at “piano” in m. 55 and leading to “forte” at the downbeat of m. 61 (see Examples 6.28 and 6.29, p. 201.) The use of trills facilitates both of these ideas.

Although the principal additions to the second movement are full trills, short trills have also been added in mm. 8 and 29 with the short trill in both cases beginning with the lower note (see Examples 6.78 and 6.79.) There is a similar mordent on the third beat of

Example 6.76: Handel, Concerto for Harp, Mvt. 2, mm. 55-60.

Example 6.77: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 55-60.

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m. 36 (see Examples 6.74 and 6.75, p. 232.) The one turn in Grandjany's edition is in the second movement, at m. 13 (see Examples 6.70 and 6.71, p. 227,) and there is also a written-out figure similar to a turn in m. 24 (see Examples 6.30 and 6.31, pp. 202-203.)

Example 6.78: Handel, Concerto for Harp, Mvt. 2, mm. 7-11, beat 1 (harp part only.)



Example 6.79: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 7-11, beat 1.



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Perhaps because of the faster pace of the first movement, fewer longer ornaments have been added here, and the emphasis is rather on short trills and mordents. The only full trills are two of the three Handel himself indicated, in mm. 30-31 (see Examples 6.12 and 6.13, pp. 185-186.) Grandjany's hint for execution shows that he suggested beginning before the beat, on the principal note, and that the notes be played as straight thirty-second notes once one arrives at the beat. Beginning with the principal note does not seem unreasonable here, although in Handel's time the anticipation before the beat

Example 6.80: Handel, Concerto for Harp, Mvt. 1, mm. 18-23.

Musical score for Example 6.80, measures 18-23. The score is in G minor (one flat) and common time (C). It features a treble and bass clef. The right hand plays a series of sixteenth-note chords, while the left hand plays a steady eighth-note accompaniment.

Musical score for Example 6.80, measures 21-23. The score continues from the previous system. The right hand features more complex sixteenth-note patterns, and the left hand maintains its accompaniment.

Example 6.81: Handel, Concerto for Harp, trans. Grandjany, Mvt. 1, mm. 18-23.

Musical score for Example 6.81, measures 18-23. The score is in G minor (one flat) and 4/4 time. It features a treble and bass clef. The right hand plays a series of sixteenth-note chords with slurs, while the left hand plays a steady eighth-note accompaniment.

Musical score for Example 6.81, measures 21-23. The score continues from the previous system. The right hand features more complex sixteenth-note patterns with slurs, and the left hand maintains its accompaniment. A *cresc.* marking is present below the bass line.

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most likely would not have been utilized, and the iterations would be faster than mere thirty-second notes.

Two short trills have also been added in the following two measures, where they help to emphasize the melodic note that would receive the most emphasis in these measures (see Examples 6.54 and 6.55, p. 218.) Two other short trills have been added in the first movement, at mm. 19 and 21 (see Examples 6.80 and 6.81.)

Grandjany's most popular choice of ornament for this movement is the mordent, although it should be emphasized that he played some of the mordents before the beat, so that the emphasis would fall on the upper note at the end of the mordent rather than that at the beginning. Grandjany particularly used the mordent in passages where the right hand plays three ascending notes repeatedly every two beats, where the mordent adds a bit of variety. The first point where this occurs is in mm. 3-4 (see Examples 6.44 and 6.45, pp. 213-214.) In this case, Grandjany used the mordent to vary the otherwise exact repeats that come at the third beat in each measure. The mordent is also used in m. 10, but only once; the principal source of variety in this passage is the progression toward près de la table by the end of the passage (see Examples 6.42 and 6.43, p. 212.) Another mordent is included in m. 16; this time, octave displacement and harmonics are also used to add variety (see Examples 6.22 and 6.23, pp. 194-195.) In mm. 49-50, the mordents are applied not to the main melody, but to the added repetitions of the quarter note F and B flat an octave lower (see Examples 6.46 and 6.47, p. 214.) Finally, in m. 61, the mordents are again applied to lower repetitions of the F (see Examples 6.82 and 6.83.) In

Example 6.82: Handel, Concerto for Harp, Mvt. 1, mm. 60, end-62.

Example 6.83: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 60, end-62.

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this case, variety is achieved in the next measure by the addition of extra notes, so that the three-note figure is extended into two ascending tetrachords leading up to the F.

Grandjany added only a few short trills to the third movement, perhaps because it is even faster and has a fairly full texture already, with the result that ornaments are not

really needed to keep the melody flowing gracefully. In addition to including short trills where Handel indicated trills in mm. 33-35, Grandjany extended these trills to the analogous figures in mm. 29-31 (see Examples 6.58 and 6.59, pp. 220-221.) Three short

Example 6.84: Handel, Concerto for Harp, Mvt. 3, mm. 42-46.

Example 6.85: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 42-46.

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trills are added in mm. 42-46 (see Examples 6.84 and 6.85.) The first provides a slight break in the steady stepwise descent in m. 42, similar to the effect in m. 19 in the first movement (see Examples 6.80 and 6.81, p. 235.) The second also has this effect, but primarily emphasizes the downbeat of m. 44, which is the real melodic culmination of the line, the two sixteenth notes that follow being a sort of extension of the idea. In m. 46, the short trill helps emphasize the leading tone moving into the next measure. Short trills are also found in mm. 56, 58 and 60, used similarly to those in mm. 44 and 46 (see Examples 6.52 and 6.53, p. 217.)

There are several other kinds of additions beyond typical ornaments that add gracefulness to the melody, such as filling in skips and leaps with scalar passages. One particularly effective example is in mm. 8-9 of the second movement (see Examples 6.78 and 6.79, p. 234.) The leap of a sixth at the beginning of m. 9 and drop of a third at the start of m. 10 in the original seem to break up the melody awkwardly. Grandjany added a stepwise ascent on the third beat of m. 8, linking the E flat at the start of m. 9 to what has come before, and there is a corresponding stepwise descent and ornament filling in the drop of a third on the third beat of m. 9 and first of m. 10. Together, these two additions help maintain the feel of a four-bar phrase, rather than two two-bar phrases with the second phrase being somewhat angular.

Short scalar passages have also been added in the first movement. The most noticeable is in m. 34 (see Examples 6.54 and 6.55, p. 218.) There is a change in rhythmic activity between m. 34 and m. 35, from eighth-note to sixteenth-note movement, and also a change in register in the right hand, which moves up an octave.

The only connection between the two measures given in the original is an eighth note D in both hands, which does little to set up the change that follows. Grandjany instead inserted a thirty-second-note scale leading up the octave in the right hand. This scale helps call attention to the fact that there is a significant musical change that takes place in the following measure and helps link the two passages together.

In the first ending in m. 28 of the same movement, only three notes needed to be added to provide a stepwise link in the repeat back to the beginning (see Examples 6.8 and 6.9, pp. 181-182.) There are already four notes ascending stepwise at the beginning of the piece, and Grandjany merely added three notes at the start of this run, which include a return of E flat, which helps to suggest the return to the original key of B flat Major.

There is one other point in the piece where a large section is repeated, and there, too, Grandjany added extra notes to facilitate the repeat, although not a scale. In mm. 28-1a in the third movement, a descending fifth in harmonics has been added to provide a continued sense of motion back to the start of the movement (see Examples 6.86 and 6.87.) As mentioned earlier, a scalar passage has also been added in m. 62 of the first movement (see Examples 6.82 and 6.83, p. 237.)

Another frequent addition in Grandjany's version is the extension of a dotted rhythm pattern to notes not written that way in the original. Grandjany used this technique most frequently in the second movement, where it often helps enliven a fairly static texture. In the second movement, Handel first introduced the dotted eighth and sixteenth pattern in mm. 8-10, and it occurs occasionally thereafter (see Examples 6.78

Example 6.86: Handel, Concerto for Harp, Mvt. 3, mm. 28-1a.

The image shows two systems of musical notation. The first system consists of two staves: a treble clef staff and a bass clef staff. The second system also consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/8 time and B-flat major. The first system shows a dotted quarter note followed by an eighth note in the treble, and a dotted quarter note followed by an eighth note in the bass. The second system shows a dotted quarter note followed by an eighth note in the treble, and a dotted quarter note followed by an eighth note in the bass.

Example 6.87: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 28-1a.

The image shows a musical score with a first ending bracket. The first ending bracket is labeled '1.' and contains two measures. The first measure has a dotted quarter note followed by an eighth note in the treble, and a dotted quarter note followed by an eighth note in the bass. The second measure has a dotted quarter note followed by an eighth note in the treble, and a dotted quarter note followed by an eighth note in the bass. A dynamic marking 'p' is present in the second measure. Below the score is a double bar line with a circle and a cross symbol.

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and 6.79, p. 234.) Grandjany sometimes extended these dotted-rhythm passages, such as in mm. 11-12, where there is only one dotted rhythm in the original melodic line, in m. 12, but Grandjany used the dotted-eighth/sixteenth pattern instead of the steady eighth notes in m. 11 as well (see Examples 6.70 and 6.71, p. 227.) In m. 22, the quarter notes

in the melody are changed into a dotted eighth and sixteenth pattern, with the sixteenth dropping a step, so that it serves as an anticipation of the melodic note that follows (see Examples 6.38 and 6.39, p. 210.) In mm. 53-54, the extension of dotted rhythms also includes a quarter note changed to a dotted eighth and sixteenth, with the sixteenth note serving similarly as an anticipation (see Examples 6.66 and 6.67, p. 225.) He also apparently felt free to omit this pattern occasionally when it was present in the original, such as in m. 36, where he apparently preferred a short trill on the third beat and steady eighth notes to Handel's rhythmic pattern (see Examples 6.74 and 6.75, p. 232.)

In several places, Grandjany added neighbor and passing tones to the original. One typical addition of a neighbor tone is in m. 23 in the first movement, where the resolution to E in the middle voice is followed by a neighbor tone D and return to E on the second beat (see Examples 6.80 and 6.81, p. 235.) Short neighbor tones also help call attention to the third beat in mm. 31-32 in the same movement (see Examples 6.12 and 6.13, pp. 185-186.) A passing tone was added in the middle voice in m. 47 of the second movement (see Examples 6.72 and 6.73, p. 229,) and also in the voice leading before the final cadence in the last movement, at m. 70 (see Examples 6.34 and 6.35, p. 205.)

In several places Grandjany reworked the melodic line slightly, sometimes eliminating small technical difficulties. For instance, in m. 13 of the first movement, the melodic line on the third and fourth beats has been altered (see Examples 6.22 and 6.23, pp. 194-195.) One principal benefit from this reworking is the removal of a five-note ascending figure comprised of the last three notes of m. 13 and the first two of m. 14. The original can be played on the harp, but most harpists today use only four fingers on each

hand, so the five notes would require crossing under. Grandjany's change of figuration on the fourth beat of m. 13 makes this only four notes long, avoiding the need to cross under, and then the change on beat 3 produces the same upward skip on chord tones he used on beat 4, so that the new figuration on the fourth beat follows smoothly from what has come before. In m. 22 of the same movement, the C that falls in the right hand immediately after beat 2 has been raised one octave (see Examples 6.80 and 6.81, p. 235.) This produces the same skipping pattern Grandjany used at the end of m. 13, but this is most likely a chance byproduct. The most important difference is that the C in the higher register eliminates an awkward reach. With the C preceded by three descending notes in the original, the C as written would naturally be played by the fourth finger in the right hand. The reach between the third finger, on A, and the fourth finger, on C, is a fairly awkward one, however, and is likely to result in either a cramped hand, or placing only the first three descending notes, and then lunging to get to the C. By moving this single note up an octave, Grandjany made the pattern fit the harpist's hand comfortably.

In m. 23 of the third movement, four of the notes in the right hand have been moved up an octave (see Examples 6.88 and 6.89.) Although the resulting pattern in the right hand is not the easiest to play, it has two distinct advantages over the way this passage is written in the original. First, it again eliminates a pattern of five consecutive notes moving in the same direction, this time moving downward from the F on beat 2 through the G on the downbeat of m. 24. This would require crossing over, which is not impossible, but still not optimal, and something that can be avoided with the octave change. Second, the parallel thirds at the end of m. 23 are difficult to play on the modern

Example 6.88: Handel, Concerto for Harp, Mvt. 3, mm. 23-25.

Example 6.89: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 23-25.

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harp. This is really an extension of the difficulty presented in the passage in mm. 18-20 (see Examples 6.18 and 6.19 and discussion, pp. 191-193.) In this case, only two strings would end up being played by both hands, the A and G, but the passage is still much better suited to the triple harp than the double-action harp. Moving the last three notes of

this measure up an octave not only eliminates the overlapping of hands, but it also puts the melody in the same register as the melodic line that follows in m. 25. This is the beginning of a tutti section in the original, so Grandjany's solution eliminates one source of contrast between the solo and tutti sections, but there is also a slight textural change in the original, and Grandjany emphasizes this by filling out the harmonies in the left hand. Together with the change in dynamic level, this produces a fairly clear differentiation between the solo and tutti sections.

Example 6.90: Handel, Concerto for Harp, Mvt. 3, mm. 61-65, beat 1 (harp part only.)



Example 6.91: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 61-65, beat 1.

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The change in m. 63 of the third movement is particularly interesting (see Examples 6.90 and 6.91.) In the original, there are five consecutive notes moving downward, but the first two move downward by scale, and so it could be played using a thumb slide, playing the first two notes with the thumb, which would not require crossing over. Grandjany, however, chose to go up to B flat (A sharp enharmonically) after the downbeat in m. 63, and then play a string of thirds, sliding the thumb for the top note of each. This is not an especially easy technique on the harp, but it is fairly common. The A sharp allows the thumb to slide from the string making the B flat sound to the following G, so that all the upper notes in the descending run can be played using thumb slides. The added thirds give a little more emphasis to the half cadence that concludes this solo section and leads to the final tutti section of the piece. In the left hand, the three eighth notes have been changed to an eighth and a quarter, perhaps so that the left hand does not distract from the thirds in the right hand. The slight hiccup in the rhythm also helps emphasize the end of the last solo section of the piece.

A few other additions are worth mentioning. In m. 16 of the third movement, Grandjany added two notes after the F that falls on the second beat in the melody (see Examples 6.18 and 6.19, p. 191.) The G and E natural serve as a hint of a secondary dominant of F, and help reinforce the idea of a modulation to F at this point. In m. 69 in the second movement, the dotted-quarter/eighth pattern in the melody is turned into four straight eighth notes, with the melodic line ascending stepwise to the next chord tone, E flat, before returning to the C (see Examples 6.92 and 6.93.) And in mm. 19-23 of the first movement, the left hand is changed somewhat from the original (see Examples 6.80

Example 6.92: Handel, Concerto for Harp, Mvt. 2, mm. 69-72.



Example 6.93: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 69-72.



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and 6.81, p. 235.) In the original, the pattern is fairly static, with a jumping alternation that basically supplies both the lower and inner voice, with emphasis on a C pedal.

Grandjany switched the order of these two lines in mm. 19-20, playing the note from the inner voice first and the lower C on the offbeat, which serves, to weaken the solidifying effect of the pedal and place more emphasis on the parallel tenths between the melodic line and the inner voice. From beat 4 of m. 20 through beat 4 of m. 21, the C pedal is simply left to ring, and the alternation in the left hand is between notes filling out the harmony. In mm. 22-23, added notes create a more substantial inner voice than in the original.

Cadenza

In m. 72 of the second movement, the tonic chord on the second beat is notated with a fermata, and after two beats of rest in the next measure, a progression leading to the closing half cadence of the movement begins (see Examples 6.92 and 6.93, and Examples 6.14 and 6.15, p. 188.) This would seem to be the typical place and typical notation for a cadenza by the harp soloist, and most modern editions of the Concerto for Harp do include a cadenza at this point.³⁸ Interestingly, though, William D. Gudger claims that a cadenza may well not have been performed at this point, because there is no specific indication of a cadenza in the original score, and the use of a fermata to indicate a cadenza only became standard in the latter part of the eighteenth century.³⁹ However, fermatas had been used as an indicator of improvisation at least as early as the fifteenth

³⁸ Carlos Salzedo's edition, strangely enough, does not place the cadenza here, but in between the second and third movements.

³⁹ Gudger, William D., "Handel's Harp Concerto," The American Harp Journal, v. 6, no. 3 (Summer, 1978,) p. 18.

century, and cadenzas were fairly common in concertos of the Baroque era, so it is reasonable to assume that a cadenza might have been interpolated at this point.

The cadenza written by Grandjany for the concerto has been a focal point for comments by both proponents and detractors of Grandjany's edition. The cadenza is not really Baroque in style and is quite long, but at the same time it is a masterful example of writing for the harp, and one of the principal reasons his transcription has retained its popularity among harpists. There is no written cadenza in Handel's original, however, and so comparison to a specific earlier version is impossible. As a result, the cadenza will only be discussed briefly here, with emphasis on its acceptability in a modern performance.

One of the typical problems mentioned with Grandjany's cadenza is its length. In his performance with the Budapest String Quartet, Grandjany's cadenza takes a little over three minutes to perform; by comparison, the entire third movement lasts less than two minutes on the same recording.⁴⁰ The cadenza proceeds from G minor through F Major, C minor and B flat Major before finally returning to G minor, and incorporates thematic material from both the first and second movements. The passage in mm. 14c-33c is clearly derived from the principal theme of the second movement (see Example 6.94, and compare with Example 6.3, p. 177.) The passage quoted in mm. 35c-36c is derived from the first movement, mm. 33-34, although in the cadenza the figure is delayed one beat (see Example 6.95, and compare with Examples 6.54 and 6.55, p. 218.) The passage in mm. 39c-40c is directly parallel to the first movement passage in mm. 55-56 (see

⁴⁰ Souvenir, Budapest String Quartet, Marcel Grandjany, Bridge 9077.

Example 6.94: Handel, Concerto for Harp, ed. Grandjany, cadenza from Mvt. 2, mm. 14c-15c.

Mouv. du Larghetto

p

le chant en de hors

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Example 6.95: Handel, Concerto for Harp, ed. Grandjany, cadenza from Mvt. 2, mm. 35c-36c.

Io Tempo Piu animato

Io Tempo Piu animato

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Example 6.96, and compare with Examples 6.32 and 6.33, p. 204.) Moreover, the opening four-note motive from the first movement is used extensively in the cadenza,

Example 6.96: Handel, Concerto for Harp, ed. Grandjany, cadenza from Mvt. 2, mm. 39c-40c.

en animant

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such as in the opening flourishes, where it alternates with the same motive descending instead of ascending (see Example 6.97.)

The typical instrumental cadenza in a Baroque concerto was much shorter than Grandjany's, however. The instrumental cadenza apparently developed from the vocal ornamentation found at the final cadences in late seventeenth-century arias, and from early on, the general rule for such cadenzas, taken from what could be done by vocalists and wind players, was that a cadenza should last no longer than what could be performed in a single breath.⁴¹ This would suggest that a cadenza of appropriate length for this movement would be no more than about fifteen seconds, approximately the length of a slow, lyrical phrase. However, standards were changing around the time of Handel's Concerto in B flat. By 1752, Quantz wrote that:

⁴¹ "Cadenza," The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie, London: Macmillan, 2000; Donington, Robert, The Interpretation of Early Music, London: Faber and Faber, 1963, pp. 122-124.

Example 6.97: Handel, Concerto for Harp, ed. Grandjany, cadenza from Mvt. 2, mm. 1c-3c, downbeat.

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[Cadences] for Voice or Wind Instruments ought to be short and so managed that they may be perform'd in one Breath, but those for String Instruments are not limited, but the Performer has as much Latitude given him, as his own Skill and fruitfulness of Invention will permit, but notwithstanding will gain more Applause from the Judicious by a moderate length than otherwise.⁴²

This would suggest that, by sixteen years after Handel's Concerto was written, that a longer cadenza might well have been performed, perhaps much longer, although Quantz suggests a negative connotation to such excessive showmanship. Furthermore, Dr.

⁴² Quantz, Joachim, Versuch einer Anweisung die Flöte traversiere zu spielen, Berlin, 1752, from an English translation, 1790, quoted in Donington, The Interpretation of Early Music, p. 123.

Charles Burney recounted an episode from a Handel concert that suggests that Handel himself was not entirely opposed to an extended cadenza:

One night, while Handel was [at the harpsichord] in Dublin, Dubourg having a solo [violin] part in a song, and a close to make ad libitum, he wandered about in different keys a great while, and seemed indeed a little bewildered, and uncertain of his original key; but at length, coming to the shake [trill] which was to terminate this long close, Handel, to the great delight of the audience, and augmentation of the applause, cried out, loud enough to be heard in the most remote parts of the theatre, "You are welcome home, Mr. Dubourg."⁴³

Handel's remark suggests a fair amount of humor in his take on Dubourg's wandering cadenza, but his remark does not seem to suggest surprise at an extended cadenza, or disapproval, but rather that it was unusual and amusing. The account of the audience's reaction seems similar, that it was enjoyed both musically and humorously.

With these factors taken into consideration, is Grandjany's cadenza out of line with the length one might have expected in a performance in 1730s England? Most likely it is longer than would have been normal. Quantz does not indicate what length of cadenza would go beyond "judicious," but most likely a cadenza almost three minutes longer than what would have been heard in a similar spot in a wind concerto is going beyond that limit, and the limit likely would have been that much shorter sixteen years earlier. However, it is also worth noting that an extended cadenza, passing through several harmonic areas, was not unknown in Handel's time, and if not standard, at least was not entirely censured, especially by the public. This would suggest that the length of Grandjany's cadenza, while not standard for the time, is at least not out of the realm of

⁴³ Burney, Charles, Commemoration of Handel, London, 1785, cited in Donington, The Interpretation of Early Music, p. 124.

possibility. Dr. Jane Weidensaul has suggested that Grandjany's cadenza could be adapted to a more standard Baroque length by simply playing the flourishes from the first two measures of the cadenza, and then proceeding to the end of the cadenza, perhaps changing the end of m. 2c to move smoothly into something similar to m. 54c or 55c (see Example 6.97, p. 252, and Example 6.98.)⁴⁴ This, of course, omits the bulk of the cadenza as written by Grandjany.

The incorporation of themes from earlier in the movement is also not without precedent. Donington mentions that Vivaldi wrote out several cadenzas for his violin concertos, often incorporating thematic ideas from earlier in the movement.⁴⁵ Using themes from the first movement, however, would appear to have been a later development, and most likely would not have occurred in a Baroque concerto.

Example 6.98: Handel, Concerto for Harp, ed. Grandjany, cadenza from Mvt. 2, mm. 54c-55c.

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⁴⁴ Conversation with Jane Weidensaul, July 2, 2000.

⁴⁵ Donington, The Interpretation of Early Music, p. 122.

All that being said, while these elements of the cadenza are not completely beyond the pale of Baroque practice, stylistically it is really more similar to what might have been found in the classical or romantic era. In any case, a direct cadenza would not have been played in the original performance, because the middle section of the movement, up through m. 67, was replaced by an improvisation for harp and possibly lute and/or lyrichord. This, of course, might well have had something of the nature of an extended cadenza.

CPE Bach, *Sonata*

The other major harp composition for which Grandjany published an edition is the Sonata by Carl Philipp Emanuel Bach.⁴⁶ The original work dates from 1762, and survives in only one manuscript copy, located at the Royal Conservatory in Brussels.⁴⁷ It is not known when Grandjany first encountered the manuscript, but a performance of the slow movement from the Sonata was included on a recital he gave at Steinway Hall in New York on February 11, 1934, so it was before this time.⁴⁸ He obviously spent a long time working on the piece, because it was not published until 1963. Grandjany's colleague Jane Weidensaul recalled him poring over CPE Bach's treatise for a considerable length of time, trying to determine how to realize the original notation.⁴⁹ He also included a performance of the entire piece on his Bach by Grandjany album, which was released late in 1958. It is clear from the recording that there are significant

⁴⁶ In the manuscript for this piece, it is simply labeled as Solo für die Harfe, or "Solo for the harp." It is in three movements, and is generally referred to as a sonata.

⁴⁷ A facsimile edition of the manuscript is now available. See the bibliography.

⁴⁸ See the Grandjany scrapbook.

⁴⁹ Conversation with Jane Weidensaul, July 2, 2000.

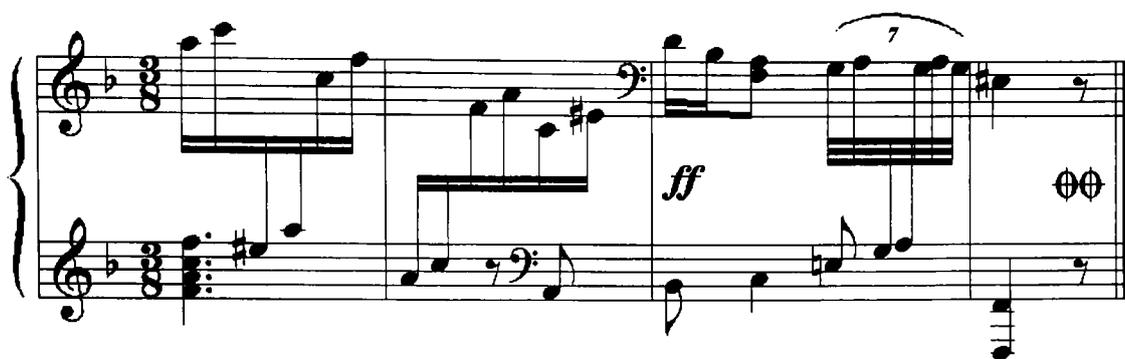
differences between the version he eventually published and the version he played for the recording session that produced this album.⁵⁰

Despite Grandjany's efforts to interpret the sonata according to Bach's own writings, the end result is more in keeping with Grandjany's other Baroque transcriptions. The romantic attitude and thicker textures are similar to what is found in his version of the Handel, although without the element of transcribing an orchestral work for harp. Once again, Grandjany wrote specifically for the modern double-action harp, using techniques such as harmonics and près de la table. Although a detailed analysis of Grandjany's edition will not be undertaken here, a few observations about some of the most important changes will demonstrate the freedom with which Grandjany adapted works, even works originally for the harp.

The most immediately noticeable change is that Grandjany chose a different key for the sonata, F Major instead of G Major. Changing the key of a piece, particularly from sharps to flats, was a fairly common practice in the late nineteenth and early twentieth centuries, but here the difference is so small, moving from one sharp to one flat, that this hardly seems likely as a motivation for such a change. Moreover, Grandjany occasionally changed keys from flats to sharps, as with the Francisque "Pavane et Bransles." Why, then, would Grandjany simply change the key of a sonata originally written for harp? The one response suggested by his version is that by moving to F Major, both the tonic pitch F and the dominant pitch C can be played enharmonically, using E sharp and B sharp respectively. These doublings are used in several places in the

⁵⁰ Bach by Grandjany, Capitol P8459.

Example 6.99: CPE Bach, Sonata, ed. Grandjany, Mvt. 3, mm. 155-158



SONATE POUR HARPE

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Sonata, with one typical example being the use of E sharp as well as F at the end of the third movement, allowing both strings to ring, giving added sonority and avoiding cutting off the sound to reiterate the note later (see Example 6.99.)

Of equal significance to the change of key is Grandjany's decision to place the second movement first and the first movement second in his edition. The manuscript quite clearly places the "Adagio" first, followed by two "Allegro" movements, the first one apparently in a somewhat more moderate four beats per measure, the second in a faster and more dancelike three beats per measure, with the eighth note receiving the beat. However, it seems likely that the tempo markings themselves are the reason for Grandjany's change. The slow-fast-faster pattern of the original movements is somewhat unusual, particularly with regard to later practice, but fast-slow-fast, particularly with the fastest movement last, is much more in keeping with classical style. It seems possible, then, that Grandjany chose to place the movements in an order that would be more

familiar to someone better acquainted with the music of the classical era. Not only that, but the character of the movements is remarkably similar to that of the three movements of the Handel Concerto, so that his model may have been the work he himself edited

Example 6.100: CPE Bach, Sonata, ed. Grandjany, Mvt. 1 (Mvt. 2 in the manuscript,) mm. 0-2.

Allegro ♩ = 92

f

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Example 6.101: Handel, Concerto for Harp, ed. Grandjany, Mvt. 1, mm. 0-2.

Allegro moderato ♩ = 88

Tutti

f

mf

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some thirty years earlier. A comparison of the first few measures of each movement of the CPE Bach with the incipits of the movements of the Handel in Grandjany's editions will show a remarkable similarity of character, and it is worth noting that the two

Example 6.102: CPE Bach, Sonata, ed. Grandjany, Mvt. 2 (Mvt. 1 in the manuscript,) mm. 1-2.

Adagio un poco *pp* *legg.*

mf cantabile

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Example 6.103: Handel, Concerto for Harp, ed. Grandjany, Mvt. 2, mm. 1-3, beat 1.

Larghetto (♩ = 72 env.)
tres soutenu

Tutti *mf*

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movements of the CPE Bach that are given metronome markings in Grandjany's edition (the first and third) have markings almost identical to those in the Handel (see Examples 6.100-6.105.) Thus it would seem that Grandjany was comfortable with fairly significant

Example 6.104: CPE Bach, Sonata, ed. Grandjany, Mvt. 3, mm. 1-4.

Allegro ♩ = 160

f *giocoso*

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Example 6.105: Handel, Concerto for Harp, ed. Grandjany, Mvt. 3, mm. 1-4.

Allegro moderato (♩ = 160)

p

Tutti

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changes to the original, even when the original was written specifically for the harp. The fairly thick harmonizations are not particularly representative of CPE Bach's method of realizing a figured bass, and techniques such as harmonics and près de la table are incorporated as well, although not as frequently as in his version of the Handel. Overall, Grandjany's edition of the CPE Bach has more in common with his other somewhat romanticized transcriptions of Baroque music than with a simple edition of a work originally for harp.

Conclusion

Grandjany's transcription/edition of the Handel Concerto for Harp has several strengths, but a number of glaring weaknesses as well. Its greatest strength is that it is admirably suited to solo performance on a modern double-action harp, with several additions and changes to the original concerto that help capture the feel of a concerto in a solo transcription. The additions and changes are made with a strong sensitivity to what is possible and effective on the double-action harp, making Grandjany's version very artistically constructed, although not always stylistically accurate. The thicker textures and added voices likely would not have been introduced in a performance in Handel's day, but for a modern performance, particularly in a large concert hall, they help the harp project and allow for greater contrast in dynamics and texture, which help capture the feel of a concerto. In addition, Grandjany composed a beautiful cadenza, rewarding not only to listen to, but to play as well. In general, Grandjany's edition is a beautifully written

but somewhat romanticized transcription for solo harp. In this respect, it is similar to the majority of Grandjany's transcriptions of early music.

On the negative side, the Grandjany version is less adequate as an edition of the solo part for performance with an orchestra. If one were performing on a period instrument, his edition would not be adequate at all; it would be advisable for performers to work from the original manuscript, or from a fairly faithful edition such as the one published by the Deutsche Händelgesellschaft. However, the Grandjany edition is also somewhat less suited to performance on a modern double-action harp, because of additions made to help make the work effective on solo harp. To some extent, Grandjany's edition can be modified by the performer to make it more acceptable. For instance, effects added that primarily give the feel of a change from a solo section to a tutti section, or vice versa, could fairly easily be dropped, such as the added chords in the right hand in mm. 25-26 of the first movement (see Examples 6.8 and 6.9, pp. 181-182.) Ornamentation is less thoroughly integrated in this edition than in many of Grandjany's transcriptions, and so more stylistically appropriate ornaments could fairly easily be added or substituted by the performer. Special techniques such as harmonics could be omitted if the performer wanted to use only techniques that were common in Handel's day, although some of Grandjany's other changes that rely on the effects of these techniques may need to be altered as well. Textural additions could also be dropped, although they might be useful if performing with an orchestra comprised of modern instruments, or if the ensemble is larger than might have been heard in the Baroque era. Such changes would still incorporate Grandjany's changes that make the work better

suiting for performance on a modern harp. One should, of course, refer to a copy of the original score before making wholesale changes. Even without any changes to the Grandjany edition, however, it is still well suited to performance with orchestra, although it should perhaps be made clear that the work is Handel arranged by Grandjany and not Handel per se. William D. Gudger agreed with this assessment, stating, “While these versions [‘arrangements which expand and “modernize” the solo part’] have no historical validity, they should not be entirely condemned. As long as they are programmed under ‘Handel arranged by X,’ they represent the interest during the nineteenth and early twentieth centuries in virtuoso display.”⁵¹ Grandjany’s version does this and more—it provides a version of the Harp Concerto that is admirably suited to the modern instrument and artistically written as well.

⁵¹ Gudger, William D., “Handel’s Harp Concerto,” The American Harp Journal, v. 6, no. 3 (Summer, 1978,) p. 18.

CHAPTER VII

MUSIC OF THE TWENTIETH CENTURY

Marcel Grandjany was himself a composer, primarily for the harp, but also for piano, voice and organ. He had originally intended to try for the Prix de Rome while a student at the Paris Conservatoire, and was interested in new musical styles he encountered as a performer. In addition, he had close friendships with several composers contemporary with him. Thus it should be no surprise that several of Grandjany's transcriptions are of pieces from the twentieth century.

It should be noted, however, that Grandjany's preference in musical style was to a large extent fairly conservative. Grandjany's education at the Conservatoire must have centered on nineteenth century music rather than the latest developments in France, for he later recalled that his performance of a concerto for harp by Roger-Ducasse in 1909 was his first acquaintance with impressionism.¹ Contemporary French composers came to have a great influence on his compositional style soon thereafter. Most of his compositions from his years in France are romantic/impressionist in style; after his relocation to America in the 1930's, however, his own compositions were more neoclassical in style.² His time spent playing with the Ballets Russes gave him an acquaintance with the music of Stravinsky, which he quite admired and had some

¹ Barnett, Margaret, "Grandjany: A Precious Heritage", reprinted in American Harp Journal, v.3, no. 2, p. 10.

² Moore, Kathy Bundock, "Marcel Grandjany: A Centennial Biography", American Harp Journal, v. 13, no. 1, pp. 6-8, 11.

influence on his compositional style as well.³ But Grandjany's compositions are not really classifiable as "avant garde." He made his feelings known about contemporary music in an interview from around 1925—"I like modern music. That is, ... if it is not too modern!"⁴

Not surprisingly, then, the twentieth-century works Grandjany chose to transcribe also tend to be fairly conservative in style. Some are the works of popular impressionists, particularly Debussy and Ravel, some by friends and acquaintances from his years in France. And there is also a notable tendency toward works that echo music of the Baroque and Renaissance. His transcriptions of the Respighi "Siciliana" and the Périlhou "Chanson de Guillot Martin" have already been mentioned in Chapter III. The one work Grandjany chose from Ravel is the "Menuet" from Le Tombeau de Couperin, which is fairly contemporary in style harmonically, and yet has several similarities with eighteenth-century French keyboard music, as one would expect. Grandjany made a transcription of the popular "Clair de lune,"⁵ and his other Debussy transcription is "La Fille aux cheveux de lin," a transparent piece with an air of simplicity, though not necessarily simple to play.

Among Grandjany's acquaintances whose compositions he transcribed is French composer Jacques Pillois, a colleague of Grandjany at Fontainebleau in the 1920s,⁶ and

³ Moore, Kathy Bundock, "Marcel Grandjany: A Centennial Biography", American Harp Journal, v. 13, no.1, p. 11.

⁴ Desola, Alis, "The Harp Speaks", Musical Digest. See the Grandjany scrapbook.

⁵ I am including it among Grandjany's transcriptions of 20th century works even though it is technically from the late 19th century.

⁶ New York Sun review in the Grandjany scrapbook.

later on the faculty at New York University.⁷ Pillois wrote several works specifically for the harp; his Bucoliques was performed by Grandjany and George Barrère in New York in 1927,⁸ and his Cinq Haï-Kaï for harp quintet was presumably written for Grandjany's quintet, the first of its kind. Grandjany transcribed two short pieces, the origin of which I have been unable to ascertain. The two are written in the style of two different composers. The first is a "Gavotte" "à la manière de Lully," again reflecting Grandjany's predilection for music of the French Baroque. It was a staple of Grandjany's first American tour in 1924. The second, a "Romance sans paroles," is designated as "à la manière de Fauré." Neither goes far beyond what might have been contained in a work for piano, although Grandjany does incorporate harmonics, as usual, including a brief section in the "Romance" where the melody is entirely in harmonics. The "Gavotte" includes several sections indicated to be played either low on the strings or near the sounding board. Thus, they appear to be neither full-blown reworkings nor note-for-note recreations, but slight reworkings for the harp. Without the original, however, it is difficult to say with any certainty.

The other contemporary composer who figures prominently in Grandjany's transcriptions is the Russian expatriate Alexandre Gretchaninoff. He moved to Paris around the year 1925, and eventually followed Grandjany's route to America, settling in New York in 1940. Grandjany and Gretchaninoff became acquainted while they were both in Paris. In his memoirs, Gretchaninoff recalls a concert on the evening of his

⁷ Program for January 20, 1929 concert for the New York Chamber Music Society, in Grandjany scrapbook.

⁸ Program for concert, February 16, 1927 in Grandjany scrapbook.

seventieth birthday, October 25, 1934: “In the evening at the Salle Gaveau there was a concert arranged by my personal friends, a program consisting mostly of my more popular works. The only novelty was the first performance of two songs to the words by Tiutchev, for soprano, cello, and harp, performed by Anne El-Tour, André Lévy, and Marcel Grandjany.”⁹ Even before this time, works by Gretchaninoff had made their way into Grandjany’s recitals. He performed the “Autumn Song” on several concerts in 1929,¹⁰ and a work for flute and harp, Backiria,¹¹ in 1932 with René le Roy; a review of one of the concerts mentions that Gretchaninoff composed the piece specifically for them.¹² Gretchaninoff also noted in his autobiography that he was in dire financial straits during the years of World War II, and that Grandjany was one of several musicians who assisted him by arranging private concerts for his benefit.¹³

One of the most interesting questions with regard to Grandjany transcriptions concerns Gretchaninoff’s Sonata in G Minor, Op. 129. Grandjany performed a transcription of the piece in 1933. An article about the performance in Le Monde Musical gives an interesting summary of its nature: “[The Sonata in G Minor was] published for piano, but reworked by the author, with the collaboration of M. Grandjany, to adapt it for the harp, with the point that it might enter the repertoire of harpists as a

⁹ Gretchaninoff, Alexandre, My Life, p. 150.

¹⁰ Reviews of concerts at Steinert Hall, Boston on November 19, 1929 and at Town Hall, New York on December 10, 1929, in the Grandjany scrapbook.

¹¹ Gretchaninoff’s autobiography gives the title as Bashkiria, fantasy on Bashkirian themes for flute and harp, Op. 125, written in 1930, and published by Schott. Gretchaninoff, Alexandre, My Life, p. 179.

¹² Review of a concert on February 15, 1932, in the Grandjany scrapbook.

¹³ Gretchaninoff, Alexandre, My Life, p. 161.

work originally conceived for their instrument.”¹⁴ A statement by Grandjany in 1935, however, suggests that the transcription was largely his own:

‘I have transcribed, for example, a sonata by Gretchaninoff at the composer’s special request. We worked on it together, with the Russian musician approving my arrangement, but so much original work went into it that it is really a new composition. My performances of it have led to many inquiries, in response to which I have been obliged to say that the work still exists only in manuscript. The German publishing house which accepted it has been compelled to postpone issuing it, partly because of the present nationalistic emphasis on German music in that country.’¹⁵

Unfortunately, this transcription never was published, and the location of the manuscript is unknown.

One transcription of a Gretchaninoff work was published by Grandjany, but it also reflects some confusion about the roles of the two musicians in its creation.

“Remembrance of the Ball,” Op. 168, No. 5, was published in 1963 with the note “Edited and arranged by Marcel Grandjany.” To what extent it was “arranged” is uncertain, however. A catalog of Gretchaninoff’s works in his autobiography lists Op. 168 as “Five Easy Pieces” for harp, published by E. B. Marks in 1943.¹⁶ Whether the publication reflects Grandjany’s collaboration, arranging or editing is unknown, and I have been unable to locate a copy of this publication to compare with the separate publication of “Remembrance of the Ball” in 1963. However, the “arranging” could simply refer to the

¹⁴ “... publiée pour piano, mais remaniée par l’auteur avec la collaboration de M. Grandjany pour l’adapter à la harpe, au point de pouvoir entrer désormais au répertoire des harpistes comme une oeuvre originalement conçue pour leur instrument.” *Le Monde Musical*, December 31, 1933, in the Grandjany scrapbook. Translation by the author.

¹⁵ From an article in *Musical Courier*, 1935, reprinted in Inglefield, Ruth, *Marcel Grandjany: Concert Harpist, Composer and Teacher*, p. 67.

¹⁶ Gretchaninoff, Alexandre, *My Life*, p. 183.

fact that the 1963 edition comes with a second harp part, which allows the piece to be played as a duet.

Grandjany's own compositions actually serve as the source for two of his transcriptions as well. One of his earliest works was Trois Pièces pour le Piano, published by Durand in 1913. I have also been unable to obtain a copy of this collection, although it apparently did not go unnoticed at the time—it was released in the United States as well, and was favorably reviewed in Musical America.¹⁷ Perhaps it is not surprising that the harpist could not help adapting them to the harp. The first movement, an “Arabesque,” was eventually published as a work for harp. While the 1971 publication of the “Pastorale” for harp without pedals by Durand does not state that it is from the Trois Pièces pour le Piano, it seems very likely, because the second movement of that set was a “Pastorale” in 5/8, like the version for harp. The “Arabesque” is somewhat more challenging than the “Pastorale,” and does require a pedal harp, which suggests that the “Pastorale” could have been simplified from its original form. Without a copy of the original work for piano, however, this is, unfortunately, very speculative.

For those works where a copy of the original has been obtained, the transcriptions all seem to involve significant reworking for the harp without making such serious changes that one would be tempted to call them free transcriptions. Many of these transcriptions are among Grandjany's earliest, and display a particular interest in fingering and enharmonics to increase facility in several passages, in some cases perhaps to an extreme. They are not works Grandjany chose feeling a need to enlarge the harp's

¹⁷ Inglefield, Ruth, Marcel Grandjany: Concert Harpist, Composer and Teacher, p. 60.

repertoire of early music, and so it would seem that these were pieces he chose primarily because of his own affection for them. Two of these works—Debussy’s “La Fille aux cheveux de lin” and Ravel’s “Menuet” from Le Tombeau de Couperin—are fairly representative and will be discussed in more detail here.

There is one other important subset of twentieth-century harp transcriptions by Grandjany—the several works written by Spanish composers (or, in one case, Cuban.) They have some similar characteristics that distinguish them from his other twentieth-century transcriptions, and so they will be addressed separately in Chapter VIII.

Claude Debussy, “La Fille aux cheveux de lin”

“La Fille aux cheveux de lin” is No.8 from the first book of Debussy’s Préludes for piano, first published in 1910. The title, however, comes from a poem by Lecomte de Lisle, which Debussy set for voice and piano in 1882. The piano prelude was a very popular work—the music was reproduced in Le Figaro in 1910, and four years later Debussy completed an arrangement of the piece for violin and piano.¹⁸

“La Fille aux cheveux de lin” is not mentioned on any of the recital programs in Grandjany’s scrapbook, so it is unclear exactly when the transcription was made. It was published, however, in 1931, by Durand et Cie., which makes it a fairly early transcription.

¹⁸ Dietschy, Marcel, A Portrait of Claude Debussy, trans. William Ashbrook and Margaret G. Cobb, Oxford: Clarendon Press, 1990, pp. 160, 176. (Original French edition published Neuchâtel: Editions de la Baconnière, 1962.)

Analysis

Because the original piece was so recent, there are no performance practice issues to speak of in regard to Grandjany's transcription. However, with regard to an idiomatic adaptation, Grandjany's use of enharmonic equivalents and harmonics is particularly interesting.

Example 7.1: Debussy, "La Fille aux cheveux de lin," mm. 1-3.

Tres calme et doucement expressif. ♩ = 66

p sans rigueur

Example 7.2: Debussy, "La Fille aux cheveux de lin," trans. Grandjany, mm. 1-3.

Tres calme et doucement expressif. ♩ = 66

FA#

FA

p sans rigueur

(4)

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Composer: Claude DEBUSSY

Arr. by Marcel GRANDJANY

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Grandjany used enharmonic equivalents in two distinct ways in this work. The first, which is fairly common in his works, is to increase the sonority. This can be seen in the first three measures of his transcription (see Examples 7.1 and 7.2.) Here, Grandjany replaced the G flat in the descending line with F sharp, while retaining the G flat when the line ascends. The texture of the piece is extremely thin at the beginning, and replacing on the G flat would cut off the sound from that string, if only for a split second. Alternating F sharp and G flat, on the other hand, allows one of the strings to continue ringing while a finger is placed on the other, and leaves both strings ringing at times, giving more presence to the sonority. This is particularly useful in the second measure, beat 3, where the G flat is repeated in the original. Playing G flat and F sharp in succession allows for a smoother line. There is a similar use of F sharp in m. 9.

It is worth noting that Grandjany did not take this idea so far as to double the B flats in these two measures with A sharp. Perhaps Grandjany was concerned primarily with keeping the tonic ringing. It seems quite possible, though, that Grandjany's approach was not nearly so systematic. He may simply have noticed a problem playing the music as indicated in Debussy's original (cutting off the G flat sound when replacing,) and found a way to fix it.

The problem that Grandjany has addressed here is admittedly a fairly minor one, and his solution does create another difficulty, namely that of returning the F pedal to natural in time for the F natural in m. 3. Simply changing the pedal can cause lower F strings to ring at the time the pedal is changed, so Grandjany added a muffle of two of the lower F strings to prevent this. This may seem like a great deal of work for a fairly small

detail, but many of Grandjany's transcriptions display an attention for details of this magnitude, particularly his earliest ones. His solution makes a small but clear improvement at the cost of requiring a little extra work from the harpist.

Grandjany used enharmonic equivalents in another way in this piece, although the exact reason is less clear. The first such place is in m. 9, where Grandjany indicated

Example 7.3: Debussy, "La Fille aux cheveux de lin," mm. 9-10.

Example 7.4: Debussy, "La Fille aux cheveux de lin," trans. Grandjany, mm. 9-10.

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using B natural rather than C flat in the right hand (see Examples 7.3 and 7.4.) This seems puzzling at first; indeed, the C pedal is already in natural, and would have to be moved to flat in order to use C flat at this point, but that must be done anyway by the middle of the next measure. When considering that the B pedal will have to be moved immediately back to flat, Grandjany's version requires two additional pedal changes.

The reason for this may be a fairly subtle one—to reduce the possibility of finger buzzes. On beat 3 of m. 9, the B flat and D flat just around the C flat in question are played in the left hand. If the second finger in the right hand is placed on the C flat at this point, there is a possibility that the fingernail might buzz against the ringing B flat. If, however, one changes the B pedal to natural and plays the A flat and B natural, this not only allows the harpist to cut off the ringing B flat sound, but also allows the second and third fingers in the right hand to place in such a way that there are no strongly vibrating strings for the fingernails to buzz against.

This seems like a fairly esoteric reason for such a change, but it seems to bear out with regard to other enharmonic changes in the piece. For example, in m. 12, Grandjany again indicated using B natural for C flat (see Examples 7.5 and 7.6.) Here, the C pedal is already in flat position, no pedal change is required, and yet Grandjany has chosen to add two pedal changes. However, if the C flat is retained, the third finger of the left hand, coming up to play the D flat above the C flat, might buzz against the newly played C flat, more so since the fingers must be placed quickly to keep the roll of the chord steady. Grandjany's pedal change removes these problems—there is at least one string between each hand, and no fingers are in a position to buzz against a note just played.

The problem could be avoided using a different fingering, but other possible fingerings have their own hazards. The chord on the downbeat could be played without having to cross over with the left hand, but this would require a reach of an octave and a

Example 7.5: Debussy, “La Fille aux cheveux de lin,” mm. 11-13, beat 2.

Cédez au Mouvt

Example 7.6: Debussy, “La Fille aux cheveux de lin,” trans. Grandjany, mm. 11-13, beat 2.

Cédez // Mouvt

m.g. 3 2
m.d.
si
m.d.

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fifth in the left hand, which is possible but not easy, particularly for harpists with smaller hands. One could also play the D flat and A flat in the right hand, as Grandjany has indicated, but put the C flat in the left hand. This would require the left hand to jump more quickly, however, and there would still be a possibility of a buzz against the B flat

Example 7.7: Debussy, “La Fille aux cheveux de lin,” mm. 19-20.

Un peu anime

Example 7.8: Debussy, “La Fille aux cheveux de lin,” trans. Grandjany, mm. 19-20.

Un peu anime

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with the third finger of the left hand. All things considered, Grandjany's enharmonic seems the best way to avoid any buzzing problem here.

The situation is similar in mm. 19 and 20, where Grandjany has indicated using G sharp for A flat, requiring four pedal changes that are not strictly necessary (see Examples 7.7 and 7.8.) If the A flats were retained, there would be a possibility of the left hand thumb hitting the newly vibrating B flat just above it on beat 3 of m. 19, and on beat 3 of m. 20 there would be a possibility of the fingernail of the second finger in the right hand hitting the G string below it. The problem could be avoided using a different fingering, but again, other possible fingerings have their own hazards.

In these three places, it appears that buzzing considerations outweighed the inconvenience of extra pedaling for Grandjany. It is possible that he merely wanted to remove a pitch that continued to ring, as his solutions do have that effect as well. However, this could be done much more simply with a quick additional muffle. For instance, in m. 19, the chord could be played with the A flat, and the second finger in the left hand could quickly muffle the G that would still be ringing (since only the tip of the finger is used, there would not be a risk of a fingernail buzz.) It would seem, then, that Grandjany's reason must lie elsewhere, and avoidance of buzzes seems the most logical. This was perhaps even more of a consideration for him personally, since his fingertips were particularly large. As a result, the problem might not be nearly so serious for each harpist, and the enharmonic changes made particularly to alleviate buzzing problems

could perhaps be omitted reasonably if the harpist has no difficulty with avoiding the buzzes in the first place.¹⁹

As usual, Grandjany also made considerable use of harmonics, particularly in two ossia passages. The first is an optional version of m. 6, where the melody is moved to harmonics, doubled on pitch on beats 1 and 2 (see Examples 7.9 and 7.10.) Two harmonics are indicated on beat 3, changing the voicing of the chord. Grandjany's optional realization is particularly interesting because it provides a different way of calling attention to the final chord in the phrase. Debussy, in the original version, and Grandjany, in his basic version, indicate a small crescendo building to the final chord, the conclusion of a cadence on E flat major, where this chord (and the secondary dominant before it) contain the first pitches outside the G flat Major scale to be heard in the piece. Grandjany's ossia version, on the other hand, introduces harmonics, which tend to be softer, with two harmonics and a lighter texture on the final chord. Grandjany does not indicate any dynamics, either changed or the same, in the ossia measure, but it might be reasonable to play the optional version with a slight diminuendo rather than crescendo, calling attention to the final chord by means of soft dynamics and a new tone quality rather than by a crescendo.

The second ossia passage is in mm. 28-31, in which Grandjany placed the high melodic line in harmonics (see Examples 7.11 and 7.12.) This melody can sound somewhat thin on the harp, which is perhaps the reason why, in the basic version of this

¹⁹ In Susann McDonald's 1982 edition of "The Maid with the Flaxen Hair," published by Music Works—Harp Editions, all of the enharmonic changes in Grandjany's edition are absent, although indications of optional harmonics duplicate suggestions made by Grandjany.

Example 7.9: Debussy, "La Fille aux cheveux de lin," mm. 5-7.

Example 7.10: Debussy, "La Fille aux cheveux de lin," trans. Grandjany, mm. 5-7.

⊕⊕ SOL re FA b ⊕⊕

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Example 7.11: Debussy, "La Fille aux cheveux de lin," mm. 28-31.

The musical score for Example 7.11 is in 3/4 time. It consists of two systems of staves. The first system shows the piano accompaniment with a melody in the right hand. The tempo is marked "au mouvt." and the dynamics are "pp" and "tres doux". The second system continues the accompaniment and melody.

Example 7.12: Debussy, "La Fille aux cheveux de lin," trans. Grandjany, mm. 28-31.

The musical score for Example 7.12 is in 3/4 time. It consists of two systems of staves. The first system shows the piano accompaniment with a melody in the right hand. The tempo is marked "Ossia" and the dynamics are "pp", "m.g.", and "m.d.". The second system continues the accompaniment and melody.

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passage, Grandjany doubled the first note of the melody with a harmonic. The ossia version is still thin in texture, but the use of harmonics calls attention to the melodic line. It also requires accuracy in performance, particularly at the end of this phrase, where Grandjany introduced harmonics in the left hand, including a triple harmonic in m. 31. This is difficult enough without the interval of a fifth immediately preceding it. As a result, this ossia passage is considerably more difficult than the basic version.

Grandjany also included harmonics in mm. 35 and 37, where they add lightness to the closing cadence, and are quite in keeping with the diminuendo (see Examples 7.13 and 7.14.) The use of harmonics for the D octave in m. 37 is also noteworthy because it adds one more string to those already ringing, while playing the notes naturally would not have done so.

Other than these, Grandjany's changes to Debussy's original are fairly modest. Grandjany added an E flat an octave lower on the downbeat of m. 19, which sets one more string ringing, giving more presence to the sonority coming into the loudest part of the piece (see Examples 7.7 and 7.8, p. 276.) The expression markings largely duplicate Debussy's, with most differences apparently a matter of tacit assumption. For example, Grandjany did not indicate a crescendo in m. 12, although Debussy did (see Examples 7.5 and 7.6, p. 275.) Grandjany included the corresponding diminuendo in m. 13, however, and the phrase in these two measures has a natural swell and ebb, so contextually it would appear that the corresponding crescendo is still implied. He also omitted the occasional staccato indication (e.g., m. 2, beat 3; m. 22, beat 2.) Some of these may be merely mistakes in printing or proofreading, but it would seem that this was done with

Example 7.13: Debussy, "La Fille aux cheveux de lin," mm. 35-39.

The image shows a musical score for piano, measures 35-39. The music is in 3/4 time and B-flat major. The right hand starts with a triplet of eighth notes in measure 35, followed by a half note in measure 36, and then a series of chords and eighth notes in measures 37-39. The left hand plays a steady eighth-note accompaniment. A dashed line labeled 'perdendo' spans from measure 35 to the beginning of measure 37. A dynamic marking of 'pp' is placed at the start of measure 37.

Example 7.14: Debussy, "La Fille aux cheveux de lin," trans. Grandjany, mm. 35-39.

The image shows a musical score for piano, measures 35-39, as a transcription by Grandjany. The notation is similar to Example 7.13 but includes some differences in articulation and dynamics. A dashed line labeled 'perdendo' spans from measure 35 to the beginning of measure 37. A dynamic marking of 'pp' is placed at the start of measure 37. A vertical line labeled 'm.g.' is placed at the beginning of measure 37, indicating a change in articulation or dynamics.

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intent at least in m. 2, because the staccato could have been accomplished by muffling the G flat early, replacing for the G flat that follows (see Examples 7.1 and 7.2, p. 271.)

However, he chose to avoid the second G flat altogether by using the enharmonic equivalent F sharp. Grandjany did retain the staccati in m. 35, and here he indicated an alternation of hands to help bring it out (see Examples 7.13 and 7.14, p. 282.)

The timing of the D flat and F flat pedal changes in m. 6 is also interesting (see Example 7.10, p. 279.) Both D natural and F natural were played in the chord immediately before, and neither D flat nor F flat are needed until m. 8, yet Grandjany chose to change these pedals almost immediately, which could result in the change being audible on the vibrating strings. The reason would appear to be that playing the chord on beat 3 in m. 6 provides enough sound to cover the other noise from the pedal change. Waiting until just before the downbeat of m. 8 would give time for the D and F strings to be vibrating less, but they would still be vibrating, and in m. 7 there is very little sound that would serve to cover the slight buzz as the pedals are changed. Thus, Grandjany's indication serves a very practical purpose, even if it seems slightly odd at first.

Maurice Ravel, "Menuet" from *Le Tombeau de Couperin*

In the summer of 1914, Maurice Ravel began work on a suite for piano that he described in a letter as a "French" suite. With the outbreak of war, however, the suite was shelved in favor of finishing the Piano Trio and attempts to enlist in the army. As with Grandjany, these attempts were unsuccessful; while Grandjany was declined on account of his history of pleurisy, Ravel was considered "underweight and undersize" to be a soldier.²⁰

He was unable to concentrate on composition for the next year or so, and continued to apply to help out in the war effort. Finally, he was successful in obtaining work as a truck driver. It was not the great adventure he had hoped for, however. He

²⁰ Seroff, Victor I., Maurice Ravel, p. 183.

spent much of his time stuck waiting for spare parts to arrive to fix his truck, and thus saw firsthand the inefficiency of the war machine. He became very ill, requiring surgery, and when he returned home in January of 1917, he found that his mother was dying. He blamed himself for her death, feeling that the trauma of seeing him leave for the war was the cause.

Eventually, Ravel obtained his release from service in June of 1917, but by then he had a heart condition, insomnia and depression, and doctors thought he might have tuberculosis. He had seen several friends die during the course of the war, and he was still deeply affected by the death of his mother. It was at this time that Ravel took up composition again for the first time in almost three years. Mme. Fernand Dreyfus, Ravel's marraine de guerre,²¹ invited him to stay at her summer home near Lyons-la-Forêt. It was there, in this atmosphere, that Ravel completed his "French" suite, which he named Le Tombeau de Couperin. The work was completed in November 1917, and had its premiere on April 11, 1919.

The title suggests paying homage to Couperin, although Ravel later claimed that it was more of a monument to French eighteenth-century music. More than that, it was also paying homage to friends who had died during the war, with each movement being dedicated to one of them. The "Menuet," the fifth movement of the suite's six, is dedicated to Jean Dreyfus, the son of Ravel's marraine de guerre. Although the movements are dance-like, there is also an air of melancholy to them, particularly in the dirge-like "Musette" that forms the trio in the "Menuet."

²¹ A marraine de guerre was a woman who "adopted" a soldier during WWI, sending him gifts, news clippings, etc. See Orenstein, Arbie, Ravel: Man and Musician, p. 75 (esp. footnote 11).

It is not surprising that Le Tombeau de Couperin should have appealed to Grandjany. It has many of the elements of eighteenth-century French keyboard music that he loved, but the harmonies are those of twentieth-century France. Grandjany had also lost friends in the war, and music that served also as a memorial to lost friends may have appealed to him. In any case, it is the earliest known transcription of Grandjany's career. He first performed the piece less than two years after its premiere, on February 24, 1921, at the Salle Erard in Paris.²² He later recorded his transcription on the album Pour la harpe, but it was apparently not written down until 1958.²³ This was not uncommon for Grandjany—many of his transcriptions were worked out mentally using the original score, and at least for some time there was no “printed version.” As a result, while the “Menuet” is the earliest known transcription of Grandjany's, one must keep in mind that the published version, while likely very similar to what Grandjany played in 1921, may contain changes that found their way in during the ensuing thirty-five years.

Several sections of the “Menuet” were significantly reworked for the harp in Grandjany's transcription, but much of the piece remains unchanged from Ravel's original. This is reflected in the nature of the manuscript itself. It consists of an alternation between sections simply reproduced from the original piano score, and sections written out by hand, where the original is adapted to fit the harp. Occasionally markings are added to the sections taken directly from the piano score, but for the most

²² This date is given at the end of the manuscript held at the New York Public Library for the Performing Arts. Grandjany also mentions that its New York premiere was in February 1924, on his debut recital at Aeolian Hall.

²³ The New York Public Library's manuscript is dated “26 Juillet 1958.” The catalog number for Grandjany's Pour la harpe is Capitol P 8401.

part they are left unchanged. The following table shows which sections are in Grandjany's hand in the manuscript.

Table 7.1: Handwritten and Reproduced Sections in the NYPL Manuscript of Ravel/Grandjany "Menuet" from Le Tombeau de Couperin.

<u>In Grandjany's hand</u>	<u>Reproductions of the piano score</u>
mm. 1-16	mm. 17-64
mm. 65-104	mm. 105-128
mm. 129-134	mm. 135-142
mm. 143-160	

The measure numbers given in this table and used elsewhere in this chapter are counted by numbering the measures in the order played, on account of an altered repeat in the Grandjany version. Thus, the first printed measure is counted as both m. 1 and m. 9. By this method, both versions are 160 measures long.

Misprints

Even though Grandjany's manuscript is dated 1958, the "Menuet" was not published during his lifetime. Rather, it is one of several Grandjany transcriptions published posthumously by Lyra Music Company in 1981. Grandjany himself did not prepare any of these pieces for publication, so the performer should be somewhat wary of what is presented. First of all, as is the case with many of the manuscripts for the 1981 Lyra publications, even though Grandjany's manuscripts contain a fair amount of detail, there are several small omissions that occur occasionally, such as phrase markings, or accent and tenuto markings. Their omission in the manuscript, however, does not

necessarily mean that Grandjany had made a conscious decision to remove them. Rather, their absence may be merely the result of writing the piece down quickly, without paying attention to all the details.

Secondly, several of the editions printed by Lyra contain misprints. Lyra is currently in the process of creating revised editions of these works, so detailed descriptions of the misprints will not be given here. Many of them are fairly minor and do not greatly affect the piece. Those that are most important are discussed below.

There is only one actual wrong note, and that is in m. 141, where the eighth note on beat 2 in the left hand should not be B, but the A one step below. Rather, in this particular work, most of the problems stem from a difficulty in interpreting Grandjany's handwriting. Grandjany used French for expressive markings and instructions to the performer, and these are sometimes inaccurately presented in the Lyra edition. For instance, in m. 105, the instruction given in parentheses should read "pouce gauche, en dehors," not "eu dekors" (which, admittedly, Grandjany's handwriting does resemble.) Thus, the instruction tells the performer to bring out the left thumb, to call attention to the melody of the "Musette." In both mm. 33 and 137, the descriptive word is "expressif," meaning "expressive;" there should be no indication of a change to "forte." Abbreviations for French terms seem to have been misunderstood in m. 144. The "G" between the staves is short for "main gauche," or "left hand," indicating that the octave on beat 2 should be played with the left. Correspondingly, the octave on beat 3 should be played with the right hand. The indication for this is "D," short for "main droite," which has been misprinted as "p" above the staff.

There are also missing or added markings in some places. In m. 152, the dynamic marking for the arpeggio/glissando, “*pp*,” is absent in the printed edition. In the same measure, there is an indication of a harmonic on the first beat, but it is not present in the manuscript. There is a crescendo in the manuscript beginning around beat 2 of m. 119, leading to an indication of “*mp*” in m. 121; the crescendo is missing in the Lyra edition. In m. 79, there should be a change to bass clef in the bottom staff before beat 3, and in m. 3, the tie between the eighth note E and the quarter note E is missing. The “(4-)” above m. 137 may also be eliminated—it is the page number from the manuscript. These corrections have been made in the musical examples that follow.

Analysis

Use of près de la table and harmonics

Already in this early transcription, Grandjany was using some of the hallmarks of his style. Among these is the use of different textures, for variety or for some other effect. For example, he used the près de la table texture to provide variety in repeated passages. The clearest example of this is in mm. 9-16 (the repeat of the first section of the minuet,) where Grandjany added a footnote instructing the harpist to play near the sounding board. It also occurs in mm. 156-157 (see Examples 7.15 and 7.16.) Although this is not a literal repeat, the G-E-D progression repeats in each measure in mm. 153-157 (in the first three measures as the lowest note in the left hand.) Both here and in mm. 9-16, the use of près de la table not only provides variety in texture, but also provides a softer dynamic for contrast. In mm. 156-157, the use of près de la table is part of a

Example 7.15: Ravel, "Menuet," mm. 153-157.

LE TOMBEAU DE COUPERIN: "MENUET"

Composer: Maurice RAVEL

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Example 7.16: Ravel, "Menuet," trans. Grandjany, mm. 153-157.

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gradual diminuendo, even though no change in dynamic is notated. The lowering of register and thinning of texture are part of this diminuendo. To add more to the effect, Grandjany doubled the près de la table melody with harmonics in m. 156. This small addition still provides a reduction in sound in m. 156, and provides another layer of sound that can be eliminated in the next measure, further contributing to the diminuendo.

There is another difficulty in transcription here for which Grandjany employed près de la table as a partial solution. That occurs in the passages that Ravel has marked as being played “Sourdine” (i.e., using the una corda pedal on the piano)—mm. 29-32,

Example 7.17: Ravel, “Menuet,” mm. 37-40.

A musical score for the piano, showing measures 37-40 of Ravel's 'Menuet'. The score is in 3/4 time and G major. It features a treble and bass clef. The music is marked *pp* (pianissimo). The word 'Sourdine' is written below the bass staff. The notation includes various note values, rests, and dynamic markings.

LE TOMBEAU DE COUPERIN: “MENUET”

Composer: Maurice RAVEL

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Example 7.18: Ravel, “Menuet,” trans. Grandjany, mm. 37-40.

A musical score for the piano, showing measures 37-40 of Ravel's 'Menuet' as transcribed by Grandjany. The score is in 3/4 time and G major. It features a treble and bass clef. The music is marked *pp* (pianissimo). The notation includes various note values, rests, and dynamic markings. There are some additional markings like '+' and 'o' in the bass staff.

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61-80, 97ff.,²⁴ and 133-138. There is no equivalent pedal on the typical harp, so another solution is necessary.²⁵ In some cases, Grandjany merely retained the soft dynamic from the original (e.g., mm. 37-40 and 61-64; see Examples 7.17 and 7.18.) However, for the first phrase of the “Musette” (mm. 65-72,) Grandjany used *près de la table*, providing a softening and a change of texture, even if it is not identical to the change involved using

Example 7.19: Ravel, “Menuet,” mm. 65-72.

Musette

Sourdine

LE TOMBEAU DE COUPERIN: “MENUET”

Composer: Maurice RAVEL

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²⁴ There is no “3 Cordes” indication until after the next section marked “Sourdine,” i.e., until m. 139.

²⁵ Some harps in the 18th and 19th century were outfitted with an 8th pedal that opened and closed small doors over the holes in the back of the soundbox, resulting in a muting effect. See Rensch, Roslyn, Harp and Harpists, pp. 173, 184.

Example 7.20: Ravel, “Menuet,” trans. Grandjany, mm. 65-72.

Musette (Les 2 mains le plus possible de la table)

pp

rit.

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the *una corda* pedal (see Examples 7.19 and 7.20.) When the main theme of the “Musette” returns in m. 97, Grandjany indicated again using *près de la table*.

Grandjany also used harmonics for variety with repeated figures. Through mm. 144-151, there is a repetition of the A and B octaves, with a gradual diminuendo (see Examples 7.21 and 7.22, pp. 293-294.) Changing from notes in normal position to harmonics in m. 146, and then from harmonics in octaves to single harmonics in m. 148, both gives variety and contributes to the diminuendo.

Grandjany also employed harmonics to help distinguish a contrapuntal line. For the varied repeat of the first phrase of the “Musette” (mm. 73-80,) instead of using *près*

Example 7.21: Ravel, "Menuet," mm. 143-151.

The image displays a musical score for Maurice Ravel's "Menuet" (mm. 143-151). The score is written for piano and is in 3/4 time with a key signature of one sharp (F#). It consists of two systems of piano accompaniment. The first system shows a dynamic change from forte (f) to mezzo-forte (mf). The second system continues the melodic lines in both hands, with some notes marked with accents.

LE TOMBEAU DE COUPERIN: "MENUET"

Composer: Maurice RAVEL

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Example 7.22: Ravel, "Menuet," trans. Grandjany, mm. 143-151.

The musical score is presented in two systems. The first system covers measures 143 to 146. The treble clef part begins with a melody of eighth and quarter notes, marked *f*. The bass clef part provides a bass line of eighth and quarter notes. Chord markings 'D.' and 'G.' are placed above the treble staff. The second system covers measures 147 to 151. The treble clef part continues the melody, marked *dim*. The bass clef part features a bass line of quarter and eighth notes. The score concludes with a fermata and a double bar line.

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Example 7.23: Ravel, "Menuet," mm. 73-80.

The image displays two systems of musical notation for Maurice Ravel's "Menuet" (mm. 73-80). Each system consists of two staves, a treble clef staff on top and a bass clef staff on the bottom, both in 3/4 time. The music is written in G major. The first system covers measures 73 to 78, and the second system covers measures 79 to 80. The melody in the treble clef is characterized by a series of eighth-note patterns, often beamed together, and is frequently tied across measures. The bass clef accompaniment features a steady eighth-note bass line, with chords and single notes that provide harmonic support. A large, sweeping slur encompasses the entire piece, indicating a continuous melodic line. The notation includes various note values, rests, and dynamic markings, typical of Ravel's style.

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Example 7.24: Ravel, "Menuet," trans. Grandjany, mm. 73-80.

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Example 7.25: Ravel, "Menuet," m. 34.

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Example 7.26: Ravel, "Menuet," trans. Grandjany, m. 34.



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de la table again, Grandjany placed everything back in the normal position, but indicated playing the bell-like D octaves with harmonics. This not only lightens the texture, but also helps distinguish that line from the others (see Examples 7.23 and 7.24.)

In two places, harmonics seem to be used merely for providing variety in sound. Those in m. 34 (see Examples 7.25 and 7.26) and m. 37 (see Examples 7.17 and 7.18, p. 290) are fairly insignificant. In mm. 129-132, however, lies the most startling use of harmonics in the transcription (see Examples 7.27 and 7.28.) The melody is placed entirely in harmonics, and much of the accompaniment as well. This requires revoicing the chords to allow harmonics in each hand, with the main effects being that the lowest notes in each chord are moved even lower and the texture is slightly thinned. The melody in the passage would ordinarily begin with the pervasive inverted mordent, but since this cannot be done using harmonics, it is eliminated in the range of the melody, and a shortened form is introduced in the accompaniment to give a similar effect. The end result is a thoroughgoing revision of sound in the passage, something that the typical transcriber might well not even imagine. However, it does help call attention to the end

Example 7.27: Ravel, "Menuet," mm. 129-132.

p *expressif*

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Example 7.28: Ravel, "Menuet," trans. Grandjany, mm. 129-132.

4 3 4 4

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of the minuet proper and the beginning of the coda, so it does not seem out of place musically.

Harmonics are also used to provide light endings to phrases. In mm. 8 and 16 (the end of the opening phrase and its repeat,) the left hand is played with harmonics (see Examples 7.29 and 7.30.) They are also used as punctuations, with the different sound

Example 7.29: Ravel, "Menuet," mm. 7-9.

The musical score for Example 7.29 is in 3/4 time with a key signature of one sharp (F#). It consists of three measures. The first measure shows a piano accompaniment with chords in the left hand and a melodic line in the right hand. The second measure continues the accompaniment with a melodic line in the right hand. The third measure features a piano accompaniment with chords in the left hand and a melodic line in the right hand, marked with a piano-piano (*pp*) dynamic.

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Example 7.30: Ravel, "Menuet," trans. Grandjany, mm. 7-9.

The musical score for Example 7.30 is in 3/4 time with a key signature of one sharp (F#). It consists of three measures. The first measure shows a piano accompaniment with chords in the left hand and a melodic line in the right hand. The second measure continues the accompaniment with a melodic line in the right hand. The third measure features a piano accompaniment with chords in the left hand and a melodic line in the right hand, marked with a piano-piano (*pp*) dynamic. The notes 'do' and 'mi' are labeled above the notes in the right hand.

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quality providing a slightly startling effect, in mm. 26 and 28 (see Examples 7.31 and 7.32,) and also in mm. 122 and 124. The use of harmonic doublings for a slight addition of sound in m. 156 has already been mentioned (see Examples 7.15 and 7.16, p. 289.)

Example 7.31: Ravel, "Menuet," mm. 25-28.

Musical score for Example 7.31, Ravel's "Menuet," measures 25-28. The score is in 3/4 time, key of D major, and consists of four measures. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and accents. The dynamic marking *mp* is present in the first measure.

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Example 7.32: Ravel, "Menuet," trans. Grandjany, mm. 25-28.

Musical score for Example 7.32, Ravel's "Menuet," trans. Grandjany, measures 25-28. The score is in 3/4 time, key of D major, and consists of four measures. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with slurs and accents. The dynamic marking *mp* is present in the first measure.

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Example 7.33 (next page)

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Example 7.33: Ravel, "Menuet," mm. 81-96.

The musical score consists of four systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 3/4. The first system (mm. 81-84) is marked *p* and includes the instruction "3 Cordes" with a wavy line under the bass line. The second system (mm. 85-88) is marked *mf*. The third system (mm. 89-92) is marked *ff* and includes the instruction "poco dim." with a hairpin. The fourth system (mm. 93-96) is marked *mf soutenu* and *pp*, and includes the instruction "Sourdine" with a wavy line under the bass line.

Example 7.34: Ravel, "Menuet," trans. Grandjany, mm. 81-96.

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The first system (mm. 81-84) features a vocal line with notes La b, La, Fa #, and Fa, and a piano accompaniment with notes La b, La, Fa #, and Fa. The second system (mm. 85-88) features a vocal line with notes La b, si b, La, Fa #, and La b, si b, and a piano accompaniment with notes La b, si b, La, Fa #, and La b, si b. The third system (mm. 89-92) features a vocal line with notes re b, mi, Fa #, mi b, Fa Bb, mi b, re, and do #, and a piano accompaniment with notes re b, mi, Fa #, mi b, Fa Bb, mi b, re, and do #. The fourth system (mm. 93-96) features a vocal line with notes si b, do, si, mi, Fa #, mi b, Fa, La, and mi, and a piano accompaniment with notes si b, do, si, mi, Fa #, mi b, Fa, La, and mi. The score includes dynamic markings such as *mf*, *ff*, *dim.*, and *pp*, and performance instructions like "Sourdine".

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Enharmonics

The most prominent use of enharmonics is in the complicated chromatic harmonies found in the middle section of the “Musette,” mm. 81-96 (see Examples 7.33 and 7.34.) One change is necessary in order to make it playable on the harp, namely the use of F sharp for G flat in m. 96. This is necessary because G natural is needed for the pedal tone, and there is no other way of obtaining the G natural sound except from the G string. The other changes are not necessary, but make the passage easier to play on the harp.

Two of the enharmonic changes are fairly modest. In m. 83, E flat is used for D sharp because the E pedal is already in flat, thus eliminating two unnecessary pedal changes. The situation is somewhat more complicated in m. 90. Again, Grandjany indicated using E flat rather than D sharp, although here the E pedal must be changed to flat and immediately back to natural in order to accomplish it. This change is still somewhat preferable to using D sharp, however. The D pedal is in flat at the beginning of m. 89, so would have to be moved two notches to sharp for the chord on beat 1 of m. 90, and then back two notches to flat for the beginning of m. 91. All in all, using E flat for D sharp in m. 90 would appear to be the best solution for a difficult spot.

There is also a series of enharmonic changes in mm. 92-97. C sharp is used for D flat in mm. 93-95, requiring the use of B natural for C flat in m. 94. This series of changes makes the chords in these measures somewhat more awkward. The passage could be played as written in the original Ravel, but it would result in one extra pedal change. This does not seem particularly significant in itself, when compared to the more

complicated fingerings involved in Grandjany's solution. However, the one extra pedal change would come in the already busy pedal passage in mm. 96-97. The more complicated fingerings seem like a good price to pay in order to avoid another pedal change in those two measures. It is also worth noting that Grandjany's use of E natural instead of F flat in m. 94 is more natural on the harp. The E and B pedals are symmetrically placed, the closest pedal to the middle of the harp on each side. Grandjany's version allows those pedals to be moved symmetrically, rather than moving the B and F pedals in opposite directions.

Enharmonic equivalents are introduced for simpler reasons in other parts of the piece. In mm. 8 and 16, for instance, E flat is substituted for D sharp in the B major triad (see Examples 7.29 and 7.30, p. 299.) While not strictly necessary, this change is helpful because of what follows in mm. 9 and 17. If D sharp were used instead of E flat in mm. 8 and 16, the D pedal would have to be changed quickly before the beginning of the following measures. This would result in a momentary change of sonority from B major to B minor, faint but audible. This could be avoided by quickly muffling the B strings, but this would remove the third from the triad. Grandjany's solution is not perfect—the E pedal must now be quickly changed to natural for the second note of the ornament instead of the first, and that will remove the E flat sound. However, the split second of extra time provided by the one grace note may be enough for that sound to be covered if the pedal can be changed quickly enough.

Grandjany also indicated using B sharp for C in m. 157 (see Examples 7.15 and 7.16, p. 289.) This allows for the C sound to be repeated in the second of the two chords

without cutting off the sound of the first C. In theory, Grandjany could have done this with the repeated E's as well, using F flat for one of them. However, this would be difficult because F sharp is needed for the chord that immediately follows. Instead, Grandjany put the first E natural in the left hand. This allows for placing four of the remaining five notes in the two chords in the right hand.

Ornaments

The major question with regard to the ornaments in Grandjany's transcription of the "Menuet" is whether the inverted mordents should be played on the beat or before the beat. This does not seem as if it should be such a burning question, because Ravel addressed it himself. The first footnote in Grandjany's transcription is taken over directly from Ravel's version for piano—it states, "The small notes should be hit on the beat."²⁶ This is reinforced by the occasional use of tenuto markings on the first of the two grace notes, suggesting that it should be placed on the beat. The situation is somewhat more complicated when the primary note is an eighth note, as in mm. 3 and 20. With no instruction to the contrary, Ravel's footnote would suggest that the proper performance method would be to place the ornament on the beat. With the tempo at which the piece is played, the inverted mordent might well be played as essentially a sixteenth-note triplet.²⁷ However, this is not necessarily how the ornaments have been played even by pianists. A survey of several recordings showed that, while there is a fair amount of flexibility,

²⁶ "Les petites notes doivent être frappées sur le temps." The instruction is also given for other movements containing ornaments. See Ravel, Le Tombeau de Couperin.

²⁷ Nancy Bricard makes this suggestion in her edition of the work. See Maurice Ravel, Le Tombeau de Couperin, ed. Nancy Bricard, Van Nuys, CA: Alfred Publishing, p. 42.

several pianists place the ornament before the beat when the primary note is an eighth note.²⁸

Grandjany's interpretation of ornaments is usually idiosyncratic, and this case is no exception, although it is perhaps somewhat more confusing than usual due to the

Example 7.35: Ravel, "Menuet," m. 1.

Allegro moderato

pp

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Example 7.36: Ravel, "Menuet," trans. Grandjany, m. 1.

Allegro moderato

pp

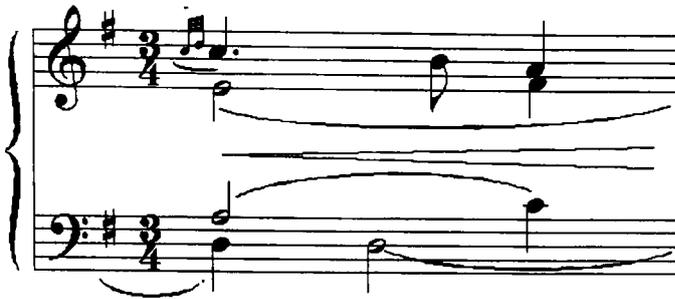
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²⁸ Beveridge Webster (Dover HCR-ST. 7000); Robert Wallenborn (Telefunken LGX 66041); Charles Rosen (Epic LC 3589); Jean-Yves Thibaudet (London 433 515-2).

nature of the manuscript. Grandjany did retain the footnote from Ravel's original. In the manuscript, it is actually in a part where Grandjany simply used a copy of the piano version, so one might think that its inclusion could have been unintended, a "forgotten omission." This would not seem to be the case, however, because Grandjany added a second footnote on the same page, which is indicated by two asterisks, instead of the one for the original Ravel footnote. Thus, it would appear that Grandjany wanted to retain Ravel's instruction and have ornaments played on the beat. Nevertheless, there is a fair amount of evidence that Grandjany frequently preferred the ornament before the beat, even when the primary note is a quarter note. In the very first measure, where Ravel placed a tenuto marking on the first grace note, Grandjany placed the tenuto marking on the primary note, which would seem to suggest that he wanted the ornament before the beat (see Examples 7.35 and 7.36.) In m. 5, Ravel placed a tenuto marking on the first grace note; Grandjany did not give a tenuto marking (see Examples 7.37 and 7.38.) The same is true in m. 133. In m. 33 (and 57,) both gave a tenuto marking on the first grace note; however, this is part of Grandjany's manuscript where he simply used a photocopy of the original, so it is not surprising that the tenuto is there. The same is true of m. 37 (and 61.)

In mm. 152-153, the fact that the ornament is written in the preceding measure in both versions would seem to indicate that in both the Ravel and Grandjany this ornament should come before the beat (see Examples 7.39 and 7.40.) However, there is another point where Grandjany's addition of extra notes, albeit at the start of the measure, would also seem to suggest that the ornament should come before the beat, namely m. 143 (see

Example 7.37: Ravel, "Menuet," m. 5.



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Example 7.38: Ravel, "Menuet," trans. Grandjany, m. 5.



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Examples 7.21 and 7.22, pp. 293-294.) These additional notes would take a fair amount of time if they were played on the beat, and it would be somewhat awkward to separate the inverted mordent from the run and place it exactly on the beat. In addition, Grandjany's change of texture to predominant harmonics in mm. 129-132 required a change to the beginning ornament, and the change made (playing only one grace note, and that almost two octaves below the melody note) would sound very odd if the primary note were delayed by placing the ornament on the beat (see Examples 7.27 and 7.28, p.

Example 7.39: Ravel, “Menuet,” mm. 152-153.

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Example 7.40: Ravel, “Menuet,” trans. Grandjany, mm. 152-153.

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298.) Thus, it would seem that the ornament must come before the beat with the change to harmonics.

There is one other source for Grandjany’s possible interpretations of the ornaments—his recording of the “Menuet” on the LP Pour la harpe. It should be kept in mind, however, that the recording was made several years after Grandjany’s transcription

was originally conceived, so it should not be considered as a careful performance of the written edition. The recording also shows inconsistency in interpretation. For the most part, Grandjany placed the ornaments before the beat. However, in mm. 37, 113, 133 and 137ff., the ornaments appear to be played on the beat.

Overall, then, the nature of Grandjany's transcription would seem to suggest that in many places the ornament should come before the beat. However, Grandjany's retention of Ravel's note about the ornaments would also suggest that Grandjany wanted the ornaments on the beat at least fairly often. These two statements would seem to be contradictory, but the truth may be somewhat simpler. Grandjany, as has been mentioned, did not think of ornamentation in terms of simple rules, but rather in terms of what sounded right to him. It seems quite likely that his preference for ornament placement was determined on a case-by-case basis, with his own musical taste being the deciding factor. As a result, some inconsistency would not be at all surprising.

This still leaves the question of the best way for the contemporary performer to handle the ornaments when performing Grandjany's transcription. For a performance in keeping with Grandjany's own style, placing the ornament before the beat seems acceptable, even when the primary note is a quarter note. Grandjany's recording on Pour la harpe would make a useful guide to his placement of ornaments. For a performance more in keeping with Ravel, however, one should place the ornaments on the beat when possible, but before the beat when Grandjany's changes make that more feasible, as in m. 129 (see Examples 7.27 and 7.28, p. 298.) It should be noted that playing the melody note on the beat is not totally alien to Ravel's version; this does happen in mm. 153,

where the melody note is not delayed by the ornament (see Example 7.15, p. 289.) One could also make a case for placing the ornament before the beat when the primary note is an eighth, but this is not in keeping with Ravel's instructions.

There is one further question with regard to ornaments: whether the markings on the ornaments in mm. 154 and 155 are ties or slurs (see Example 7.15, p. 289.) Printed editions of the Ravel are not entirely clear, but it seems more likely that they were originally slurs, because a similar slur is printed with every other ornament in the piece. In addition, if they are ties, then the ornaments, when placed on the beat, should end on the E, which seems unusual. However, if the ornament were to be placed before the beat, as Grandjany frequently seems to have preferred, treating the markings as ties rather than slurs forms a nice three-note downward grouping. Grandjany might well have found a tie preferable here, because the G has just been played, and replacing immediately will cut off the ringing sound.²⁹ In similar situations (such as in his transcription of Respighi's "Siciliana," m. 72,) Grandjany often left out the second iteration. Whether Grandjany would have preferred a tie or a slur here, then, is still a question, even if Ravel indicated a slur. In Grandjany's recording on Pour la harpe, the ornament comes before the beat, and the G is not reiterated. Thus it would seem that Grandjany's treatment is as a tie. Reiterating the G is not so awkward, however, as to be impossible on the harp. A more Ravel-like interpretation would be to place the ornament on the beat, and to assume a

²⁹ My thanks to Tom Silva for this suggestion.

slur, reiterating the G. The tie treatment, however, should not be considered unique to Grandjany, or to harpists.³⁰

Miscellaneous Points

As is often the case in Grandjany transcriptions, the range of the piece has been slightly expanded downward. For example, in mm. 135-136 (the last two measures before the coda,) the bass note on the first beat has been doubled an octave lower, which helps give a touch of finality to the phrase (see Examples 7.41 and 7.42.) The insertion of lower notes in anticipation of the ornament in m. 143 has already been mentioned (see Examples 7.21 and 7.22, pp. 293-294.) Without these added notes, the ornament would sound fairly thin on the harp as the climax of a crescendo. Similarly, Grandjany has moved the ornament-like arpeggio in m. 152 down to begin an octave lower, and the continuation to the next measure is provided by a glissando (see Examples 7.39 and 7.40, p. 309.) Outlining the G triad before playing the glissando (rather than simply changing the arpeggio to a glissando) helps to ensure that the pentatonic scale of the glissando will be heard in the context of a G major triad rather than e minor.

Grandjany's re-fingering of the "Musette" is also noteworthy (see Examples 7.19 and 7.20, pp. 291-292.) At first sight it would seem to be not only unnecessary but confusing—with the chord planing in the right hand, it would seem easier to keep the same finger pattern all the way through. Grandjany's redistribution of notes does make sense, however, when one takes into consideration the utilization of près de la table. A

³⁰ Jean-Yves Thibaudet placed the ornament before the beat and treated the marking as a tie in his recording (London 433 515-2).

Example 7.41: Ravel, "Menuet," mm. 135-136.

The musical score for Example 7.41 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The first measure shows a four-note chord in the right hand (F#, A, C, E) and a single note in the left hand (F#). The second measure shows the right hand playing a four-note chord (F#, A, C, E) and the left hand playing a four-note chord (F#, A, C, E). The dynamic marking *pp expressif* is written above the right hand in the second measure.

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Example 7.42: Ravel, "Menuet," trans. Grandjany, mm. 135-136.

The musical score for Example 7.42 is identical to Example 7.41. It consists of two staves in 3/4 time, key of D major. The first measure shows a four-note chord in the right hand and a single note in the left hand. The second measure shows the right hand playing a four-note chord and the left hand playing a four-note chord. The dynamic marking *pp expressif* is written above the right hand in the second measure.

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four-note chord close to the sounding board would be fairly awkward. Three notes is easier, and two even better. It is not surprising, then, that Grandjany divided the chords into two or three notes per hand wherever possible.

Grandjany also chose to alter the final trill in mm. 158-159 slightly (see Examples 7.43 and 7.44.) According to Nancy Bricard, Ravel's instructions imply that the trill

Example 7.43: Ravel, “Menuet,” mm. 158-160.

Tres lent

Tr.

sans faire vibrer

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Example 7.44: Ravel, “Menuet,” trans. Grandjany, mm. 158-160.

Lento

trille a piacere

rit.

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itself should be played as a tremolo of the two thirds, ending on the downbeat of m. 159. On beat 2 of that measure, the fifth in the bass should be replaced without actually playing the notes (“sans faire vibrer,”) and extraneous sounds are cut off using the pedal at the beginning of m. 160.³¹ The harp, of course, does not have pedals that work in the same way as the piano, and sustaining the sound of the chord in m. 158 is quite natural.

³¹ Ravel, Le Tombeau de Couperin, ed. Bricard, p. 48.

However, the decay time is somewhat faster on the harp. Perhaps for this reason, Grandjany decided to prolong the trill effect through m. 159. In m. 158, Grandjany indicated a fairly rapid trill, with B, D, C and E in succession. In m. 159, this is altered (perhaps gradually) into an alternation of thirds, more like the tremolo Bricard suggests, except that he places it in rhythm, using sixteenth notes. (Again, the performer might choose to make a ritard through this measure, or to gradually reach sixteenth notes.) Grandjany's change seems to suit the harp quite well, even though Ravel's original ending is quite viable on the harp.

Summary

Grandjany's treatment of twentieth-century works is, in general, a reworking of the piece in such a way that it might be a work written particularly with the harp in mind. The techniques included in this process (use of harmonics, glissandi, bas dans les cordes and près de la table) are the materials of his own compositions, and are used with a certain amount of freedom, in the manner of many Romantic transcriptions, adding or removing or changing as Grandjany saw fit. The result, if not necessarily how Debussy or Ravel "might have done it," is certainly effective on the instrument, and it incorporates the needs of the harpist in adapting it to that instrument.

CHAPTER VIII

SPANISH MUSIC

In early 1959, Marcel Grandjany's fourth album for Capitol Records, entitled El Amor d'España, was released. It reflects a longstanding interest for Grandjany in the music of Spain, and the music recorded here is the product of some thirty years of transcription.

The album's two sides reflect a dichotomy between Grandjany's beloved eighteenth-century music and the modern Spanish idiom. The first side of the album is dedicated to eighteenth-century keyboard music (works by Antonio Soler, Rafael Anglés, Narciso Casanovas and Freixanet) and the "Diferencias sobre el Canto Llano del Caballero" of Antonio de Cabezón, from a collection of music for keyboard, harp and lute published posthumously in 1578.¹

Exactly when these pieces were transcribed is unknown, but it was certainly not the first time Grandjany had shown an interest in early Spanish music. In the late 1920s, Grandjany performed several eighteenth-century Spanish pieces based on arrangements made by Joaquín Nin. A Cuban born pianist and composer, Nin was well known in Paris as a champion of early music.² He was one of the first twentieth-century pianists to return to the music of Couperin, Rameau and their contemporaries, and was a member of one of the earliest performance practice debates, writing of his advocacy of the piano for

¹ Program notes for El Amor d'España, Capitol P 8473, 1959.

² His son, Joaquín Nin-Culmell, is also a noted pianist and composer. Joaquín Nin is also the father of writer Anaïs Nin.

these works as opposed to Landowska's choice of the harpsichord and "dueling" with her in performance.³ Nin lived in Paris for several years, including a time during which he taught at the Schola Cantorum in Paris. He also published two volumes of eighteenth-century Spanish keyboard sonatas, edited for the piano; these were published in 1925 and 1928 respectively.

It is unknown whether Grandjany knew Nin personally, but he apparently discovered Nin's editions of Spanish keyboard works soon after their publication. On a Grandjany recital with flutist René Le Roy in Dijon in 1928, three works borrowed from Nin's editions were included, apparently in an arrangement for flute and harp.⁴ Four years later, they performed a "Commentaire sur un thème de Rafael Anglés" on a recital in New York.⁵ However, it is not clear that any of these were the same pieces later recorded by Grandjany,⁶ and they also appear to have been arrangements for flute and harp, not for harp alone.

Of the five pieces on side one of El Amor d'España, four are contained in Nin's Dix-sept Sonates et Pièces Anciennes d'Auteurs Espagnols, published in 1928, the Cabezón being the only exception. Grandjany's close associate Jane Weidensaul recalled that at least some of these arrangements were made hastily not long before the recording session.⁷ In any case, they do not seem to have played much of a role on Grandjany's solo recitals, so it seems reasonable that the final preparation of the harp transcriptions

³ Haskell, Harry, The Early Music Revival, pp. 51-52.

⁴ Jardillier, Robert, "Le concert des Amis de la Musique", Le Progrès, December 10, 1928, clipping in Grandjany scrapbook.

⁵ Concert notice in the Grandjany scrapbook.

⁶ One piece on El Amor d'España is by Rafael Anglés, but there are four different Anglés selections in Nin's Dix-sept Sonates et Pièces Anciennes d'Auteurs Espagnols.

⁷ Conversation with Jane Weidensaul, July 2, 2000.

was likely done shortly before recording the album. These five pieces have never been published, but manuscript copies do exist in the Grandjany collection at the New York Public Library for the Performing Arts.

The second side is devoted to contemporary music, pieces from the nationalist tradition from the late nineteenth and twentieth centuries. The recording includes transcriptions of works by Manuel de Falla, Isaac Albéniz, Enrique Granados, Joaquín Turina, and Eduardo López-Chavarri y Marco, along with an arrangement of a folk lullaby, “Cancion de Cuna.” These pieces are more popular in their appeal, and it is not too surprising that three of them that went unpublished during Grandjany’s lifetime are among the pieces published by Lyra in 1981—the López-Chavarri “El Viejo Castillo Moro,” Granados “Andaluza” and Albéniz “Torre Bermeja.”

One work recorded here, however, was published by Grandjany some sixteen years earlier. The “Spanish Dance No. 1” from La Vida Breve by Manuel de Falla is one of two Spanish “flavor” transcriptions published by E. B. Marks in 1943, the other being a transcription of Cuban composer Ernesto Lecuona’s popular “Malagueña.” It is not known whether the transcription of “Malagueña” was Grandjany’s own idea or a request from the publisher, which is conceivable—Winthrop Sargeant wrote in 1947, “‘Malagueña’, with a steady sale of 100,000 copies a year since 1931, has set something of a record in the catalogs of its New York publisher. In arrangements for everything from brass bands to piano accordion, it is the most consistent best-seller in the U.S.”⁸ In any case, the “Malagueña” is not mentioned in any of the recital programs in the

⁸ Sargeant, Winthrop, “Cuba’s Tin Pan Alley”, Life, October 6, 1947, p. 154, quoted in Gloria Castiel Jacobson, The Life and Music of Ernesto Lecuona, p. 100.

Grandjany scrapbook. The “Spanish Dance No. 1”, on the other hand, became a staple of his concert repertoire, particularly as a virtuosic piece to end a concert.⁹

Together, then, there are five published Grandjany transcriptions of Spanish/Cuban music from the late nineteenth and twentieth centuries. These transcriptions, however, have more than just the nationalistic idiom to unite them, distinguishing them from the other twentieth-century works transcribed by Grandjany. Two characteristics in particular distinguish them from the others: a propensity for virtuosic additions, and several instances of reworking sections, not so much to accommodate the harpist, but to add musical variety.

Virtuosic additions certainly include the use of distinctive harpistic techniques such as the glissando and arpeggio, the sorts of things sometimes frowned upon by many critics of that time and today.¹⁰ However, Grandjany used them somewhat sparingly in these transcriptions, for particularly interesting moments in the piece or to add variety, rather than as a constant element. As such, they may be seen again as a part of reworking the piece as if it were originally written for the harp.

Several of the original editions of these pieces include repeated sections in which there is no variation between the repeated statements. This is something Grandjany often altered in his transcriptions, but as the size of the repeated sections is frequently larger in these works, often the scale of Grandjany’s changes is larger too. He uses his full stock of techniques (bas dans les cordes, près de la table, harmonics, etc.) to bring more to each

⁹ Several concert reviews in the Grandjany scrapbook confirm this, the earliest being from 1945.

¹⁰ A Boston Herald review from October 20, 1929, found in the Grandjany scrapbook, notes that “Mr. Grandjany’s arrangements were free from the empty showiness that often makes harp transcriptions dull and irritating.”

statement. It should be noted as well that such variation is not out of keeping with most of these pieces. José Iturbi's recording of "El Viejo Castillo Moro" contains ornaments not in the Sucra edition—they may have been in the original version, but their inclusion or omission seems to be something done at the performer's discretion. This sort of freedom with the original notation is very much in keeping with Grandjany's own take on transcription, and is perhaps why he felt so at home with these works.

To examine the way in which Grandjany adapted these pieces, his transcription of "El Viejo Castillo Moro" will be examined in more detail, followed by an account of some of the more interesting elements in his other Spanish transcriptions.

Eduardo López-Chavarri y Marco, "El Viejo Castillo Moro"

Eduardo López-Chavarri was largely a self-taught musician. He was born in Valencia, Spain in 1871, and his education was primarily in law. He achieved his doctorate degree in 1900, and in 1896 began serving as a substitute district attorney in the provincial court, an office he held until 1908, at which point he decided to devote himself to the arts.

Despite being largely self-taught, his musical interests were many and varied. He studied composition with Felipe Pedrell, as did many of the Spanish nationalist composers, and composed works in almost every genre except opera. He was also regarded as a brilliant pianist, performing extensively as accompanist to his wife, Carmen Andújar. In 1903 he founded the Orquesta Valenciana de Cámara and served as its conductor for several years. From 1910 to 1921 he taught music history and aesthetics at

the Conservatorio de Valencia. He also wrote several books, including Músicos y Filósofos, Historia de la Música, and Música popular española, an important study of Spanish traditional music. He was also a frequent contributor to a local newspaper, Las Provincias. His son, Eduardo López-Chavarri Andújar, was also a well-known composer in Spain. López-Chavarri y Marco died shortly before his 100th birthday, on Oct. 28, 1970.

A brief note is in order about the composer's name. Grandjany's manuscript, the published edition, and the recording on El Amor d'España give the composer's name as "Eduardo L. Chavarri". This usage was apparently common in the United States in the 1950s. Since then, however, American usage has changed to follow Spanish practice, in which the surname is López-Chavarri, sometimes written without the hyphen. The further addition of his mother's maiden name, "y Marco", distinguishes him from his son, also a composer. The modern practice will be followed here rather than that of Grandjany's time.

"El Viejo Castillo Moro" is from a set of piano pieces by López-Chavarri entitled Cantos y fantasías. There seems to be some discrepancy over the title—it is sometimes given as "Leyenda del Castillo Moro". I have been unable to locate a copy of the original work by López-Chavarri, and so have not ascertained the original title. An arrangement, also for piano, by Luís Sucra was available however. It gives "El Viejo Castillo Moro" as the title, with "La Légende du Château Mauresque" underneath, a fairly literal French translation of "Leyenda del Castillo Moro". So perhaps "Leyenda del Castillo Moro" is the original title, but "El Viejo Castillo Moro" became popular through the Sucra

arrangement. In any case, Sucra gives the composer's name as Eduardo L. Chavarri, so it seems likely to be the source used by Grandjany in his transcription.

According to an inscription at the end of Grandjany's manuscript, his transcription was completed August 16, 1946, at Taliesin, the Frank Lloyd Wright estate in Wisconsin where Grandjany spent several summers giving lessons to Lloyd Wright's daughter and serving as music director for the architects attending the summer colony there. Grandjany gave frequent performances as well, so this transcription may have been written for one of the Sunday evening concerts.

A brief note is necessary about measure numbers. Grandjany's edition incorporates a repeat section that is written out in the original, so I have numbered the measures sequentially, as in the original. By this method, both versions have 68 measures.

There are also a few misprints in the published edition. Grandjany's edition of "El Viejo Castillo Moro," along with his transcriptions of the Albéniz "Torre Bermeja" and Granados "Andaluza," were published posthumously by Lyra in 1981. The difficulties with these editions have been mentioned earlier in Chapter VII. For the most part, the misprints in "El Viejo Castillo Moro" are fairly minor, and only a few need be mentioned here. The most significant is the omission of an indication for a harmonic in m. 6, on the C sharp on the downbeat in the left hand. Clef changes have been omitted or placed incorrectly in the printed edition as well, although they are fairly easily apparent. The first two beats of m. 52 should be in the treble clef, and in m. 62, the change to bass clef in the upper staff should not come until after the chord on the downbeat.

Analysis

There are several instances in Grandjany's transcription where repeats or near-repeats are varied, with no apparent reason other than musical variety. The first of these, in fact, comes as early as m. 3. In the original, the first two measures are nearly identical to the second two measures, with the exception of the bass notes at the end of m.4 (see Example 8.1.) Grandjany chose to alter this by moving the pattern from the first two

Example 8.1: López-Chavarri, "El Viejo Castillo Moro," mm. 1-4.

The image shows a musical score for the first four measures of "El Viejo Castillo Moro" by López-Chavarri. The score is written in bass clef, 3/4 time, and D major. It features a piano (*p*) dynamic. The right hand has a triplet of eighth notes in the first two measures, which is then varied in the last two measures. The left hand has a steady bass line with some variations. The score is marked with "Teo." and asterisks, indicating a specific edition or transcription.

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Example 8.2: López-Chavarri, "El Viejo Castillo Moro," trans. Grandjany, mm. 1-4.

The image shows a musical score for the first four measures of "El Viejo Castillo Moro" by López-Chavarri, transcribed by Grandjany. The score is written in treble and bass clefs, 3/4 time, and D major. It features an *Allegro Moderato* tempo. The right hand has a triplet of eighth notes in the first two measures, which is then varied in the last two measures. The left hand has a steady bass line with some variations. The score is marked with *p* and *sf* dynamics.

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measures up an octave, adding an extra note to the descending figure in m. 3 to extend down to the original range (see Example 8.2.) By raising these two measures an octave, and by adding a lower octave to the downbeat of m. 5, Grandjany created a descending

Example 8.3: López-Chavarri, “El Viejo Castillo Moro,” mm. 5-7.

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Example 8.4: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, mm. 5-7.

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line through the first four measures that counters the rising line in mm. 5-6 (see Examples 8.3 and 8.4.)

In addition to the change in range in the first two measures, he indicated playing these measures low on the strings, giving an additional variety in sound between mm. 1-2 and mm. 3-4. He did not, however, choose to change the pattern further when it is repeated in mm. 10-13; rather, Grandjany retained the same changes from before. The return of the main theme in mm. 44-47 is treated similarly.

Another passage that receives different treatments in Grandjany's version is the rhythmic passage from mm. 27-28 (see Example 8.5.) It is repeated exactly in mm. 29-30 in the original. Grandjany, however, chose to change the dynamic to "piano" and make the left hand part higher in range and thinner in texture, also adding harmonics (see Example 8.6.) This passage returns in mm. 38-41, and here it is varied in the original, in

Example 8.5: López-Chavarri, "El Viejo Castillo Moro," mm. 27-28.

The musical score for Example 8.5 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The right hand part is marked *Poco piu animato* and *f ben marcato*. The left hand part is marked *f* and includes *Ped.* markings. The score shows a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are asterisks (*) under the left hand part in measures 28 and 30.

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Example 8.6: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, mm. 27-30.

Poco piu animato

f
ben marcato

p

Sub.

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a manner not unlike Grandjany’s change in mm. 29-30—the first two measures are basically the same as before, but in the second two, the dynamic is changed to “subito piano,” and the texture is slightly thinner (see Example 8.7.) Grandjany found two new ways to alter these two-measure groups (see Example 8.8.) The first group is a sort of

Example 8.7: López-Chavarri, “El Viejo Castillo Moro,” mm. 40-41.

p
subito

con Ped.

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Example 8.8: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, mm. 38-41.

The first system of the musical score shows measures 38 and 39. The key signature is two sharps (F# and C#) and the time signature is 3/4. The right hand plays a melodic line with eighth notes and quarter notes, starting with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. A *dim.* (diminuendo) marking is placed above the right hand in measure 39.

The second system of the musical score shows measures 40 and 41. The right hand features a glissando in measure 40, marked *gliss. mf*. In measure 41, there is a "nail gliss." (nail glissando) marked *(nail gliss.)*. Both systems include eighth-note triplets in the right hand. The left hand continues with harmonic accompaniment.

The third system of the musical score shows measures 40 and 41. The right hand begins with a *dim.* (diminuendo) marking. The melodic line continues with eighth notes and quarter notes. The left hand provides harmonic accompaniment with chords and single notes.

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combination of the two groups in mm. 27-28 and 29-30—it starts loud, exactly as before, but there is a diminuendo in the second measure, and the left hand again goes to harmonics. It is the second group that has the most remarkable change, and is a good

example as well of how Grandjany added virtuosic idiomatic elements to these transcriptions. Here the right hand is changed into rhythmic glissandi, the first one fairly long, the second shorter, the last two shorter still; in addition, the second glissando is played with the fingernails, providing a drier and more percussive sound. These glissandi should not be viewed as being virtuosic in the sense of being difficult to play, for in fact they are not; instead, the virtuosity they provide is in the sense of showiness, exploiting the unique capabilities of the harp, but in a way that makes sense musically as well.

There are several other examples of the addition of harpistic flourishes to the original. In m. 59, Grandjany added an arpeggio at the fermata, extending up into the top register of the harp (see Examples 8.9 and 8.10.)

There is also the addition of a glissando at the end of m. 65, just before the final phrase of the piece (see Examples 8.11 and 8.12.) This glissando fills a space that is a

Example 8.9: López-Chavarri, “El Viejo Castillo Moro,” mm. 59-60, beat 1.

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The right hand part consists of a series of notes with a long glissando (indicated by a horizontal line) followed by a shorter glissando. A fermata is placed over the final notes of the right hand. The left hand part consists of a bass line with several notes, some marked with 'Ped.' and others with an asterisk (*). A 'poco rit.' marking is placed above the bass staff. The score is enclosed in a large bracket on the left side.

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Example 8.10: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, mm. 59-60, beat 1.

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a melodic line in the treble staff and a bass line in the bass staff. A 'poco rit.' marking is placed above the treble staff. A glissando is indicated by a double bar line with a 'u' above it. The score ends with a double bar line and a fermata over the final chord.

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rest in the original, but also prolongs the D^9 harmony. The appeal of the added glissando is not exactly as a flashy addition, for it is fairly soft and slow. Rather, it serves to call attention to the beginning of the last phrase, by adding an unusual sound, and by moving into the extremes of the harp's register. The glissando rises to the penultimate string in the harp's upper register, and Grandjany added an octave lower doubling of the bass note on the downbeat of m. 66, helping emphasize that extreme as well.

Grandjany also chose to alter the final cadence of the piece (see Examples 8.11 and 8.12.) Rather than close with the soft staccato octaves in the bass in mm. 67-68 as in the original, Grandjany added a rapid downward arpeggio on the downbeat of m. 68 that is quickly muffled. This provides a somewhat more percussive end to the piece, whereas the original ending involves a more gradual disappearance of sound. In addition, the original ending only involves the tonic and dominant, but Grandjany added D natural into his arpeggio, significantly changing the sound with a hint of the exotic sonorities of the piece rather than a simple dominant-tonic progression. None of these changes is strictly

Example 8.11: López-Chavarri, "El Viejo Castillo Moro," mm. 65-68.

ppp rit.

Ped. * Ped. *

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Example 8.12: López-Chavarri, "El Viejo Castillo Moro," trans. Grandjany, mm. 65-68.

3 gliss. rit.

8va- 8va- vivo

pp ppp pp

lento.

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necessary, but they are good examples of the sorts of changes Grandjany occasionally made to these pieces, seemingly to suit his own compositional and musical impulses.

Grandjany also made use of harmonics in various ways in his transcription.

Changing the left hand to harmonics in m. 6 (and also in the corresponding passages in mm. 15 and 49) contributes to the diminuendo as the line ascends (see Examples 8.3 and 8.4, p. 324.)

Harmonics are also added in the first measure of the singing melody that follows these measures (*i.e.*, mm. 8, 16 and 50.) They provide a punctuating effect, and help keep the rhythmic pulse clear. However, particularly in m. 7, the most important function these harmonics have is to help sustain the harmony. In this measure, the soft chord on the downbeat of m. 7 in the original is sustained almost to beat 2 of m. 8. The comparatively quick decay of sound on the harp might make the chord almost inaudible by the time the next melodic notes are played. The chord in harmonics helps to prolong the sound, and sets three more strings ringing, without adding to the chord outside its original range. In mm. 16-18 and 50-51, notes are added in a lower register to these chords, in addition to harmonics, in part because the chords in the upper register sound somewhat thinner on the harp than on the piano (see Examples 8.13 and 8.14.)

Harmonics are also used in mm. 39 and 43. In m. 43, they contribute to the diminuendo, much as in m. 6 (see Examples 8.15 and 8.16.) The harmonics in m. 39 are quite similar to those in m. 30 (see Examples 8.7 and 8.8, pp. 326-327.)

There are also four sections in Grandjany's transcription where changes have been made that seem to reflect principally a concern for performance on the harp, either

Example 8.13: López-Chavarri, "El Viejo Castillo Moro," mm. 50-51.

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Example 8.14: López-Chavarri, "El Viejo Castillo Moro," trans. Grandjany, mm. 50-51.

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Example 8.15: López-Chavarri, “El Viejo Castillo Moro,” mm. 42-43.

dim. sempre

Ped. * Ped. * Ped. * Ped. *

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Example 8.16: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, mm. 42-43.

sempre dim e rit.

1 4 4

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making the music more technically idiomatic or allowing some other musical element to come through more effectively. Even so, there are also changes in these sections that appear to be the result of Grandjany’s “recomposition” as well.

One such passage is in mm. 18-26 (see Examples 8.17 and 8.18.) One change that makes the passage more effective on the harp is dropping the common note between

Example 8.17: López-Chavarri, “El Viejo Castillo Moro,” mm. 18-26.

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the onbeat and offbeat chords in the left hand in mm. 20-22. For example, in m. 20, each chord in the left hand contains the same F sharp pitch. Doing so on the harp, however,

Example 8.18: López-Chavarri, "El Viejo Castillo Moro," trans. Grandjany, mm. 18-26.

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 18-20) shows a melodic line in the right hand with a 'rit.' marking and dynamics of 'pp' and 'p'. The second system (measures 21-23) includes 'poco a poco' and 'cresc.' markings, with dynamics reaching 'f'. The third system (measures 24-26) features 'p' dynamics, 'cresc.', and 'poco allargando' markings. The piece concludes with a fermata over the final chord.

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would result in a continual brief muffling of the string while replacing the fingers for the next chord. Omitting the F sharp from the offbeat chords at the end of the measure allows the string to continue ringing.

In m. 23, Grandjany changed the left hand pattern again, eliminating the steady eighth-note pulse and not reiterating the bass note within the measure. The pattern of having the low F sharp played only once per measure continues in mm. 24-25. This accomplishes two things. First of all, it allows the left hand thumb to take the inner voice indicated in the right hand in the original. It would not be impossible to play this with the right hand on the harp, but taking it in the left helps keep the right hand more free and relaxed. In eliminating the eighth-note motion, Grandjany chose a pattern that remains close to the rhythm in the left hand of the previous two measures, while emphasizing the inner voice. Secondly, playing the low F sharp only once per measure prevents cutting off the sound by replacing on that string. The F is a wire string on the modern harp, and as such tends to vibrate more than the gut strings above; as a result, replacing on this string cuts off more of the sound than on a gut string.

One drawback to Grandjany's solution, however, is that it eliminates another inner voice, the C sharp-D-E progression an octave lower. The C sharp and D are in the inner voice moved to the left hand though, and in m. 24, Grandjany moved the entire progression to the upper octave. This might have been an effective solution in m. 23 as well, except for the fact that the E is needed for the melodic line—playing the E with the left thumb and then immediately afterward with the right fourth finger would result in a buzz on the E string and awkward placing in the right hand, making it more difficult to keep the melodic line flowing. Interestingly, Grandjany also changed the left hand pattern in m. 58 in a way that is rhythmically parallel to what was done in m. 23 (see Examples 8.19 and 8.20.)

Example 8.19: López-Chavarri, “El Viejo Castillo Moro,” m. 58.

a tempo
p
Ped. * Ped. *

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Example 8.20: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, m. 58.

Tempo (Ritmico)

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The changes to the left hand in m. 25 are less clearly justifiable in terms of accommodation for the harp, but rather seem to be the result of musical ideas being pursued as well. In this measure, the lower chord and higher chord at the beginning of the measure in the left hand are reversed in order, and the next two chords are moved to a different register, and even to different notes. The reversal of the first two chords adds an element of syncopation that Grandjany might have found appealing. More concretely,

though, it helps connect the C sharp at the top of the downbeat chord with the progression C sharp-D-E in the previous measure. The effect would not have been that much weaker though if the resolution of the progression were an eighth note later, particularly when C sharp is also the top note of the lower chord. In any case, this change seems to have been made to enhance the musical ideas rather than to accommodate the harpist.

At first glance, the change in register for the third and fourth chords is understandable in terms of adaptation to the harp; as mentioned above, the repetition of the low F sharp would cut off the sound slightly and produce a slight buzz, and this is minimized in the upper octave, allowing the bass note to continue ringing. Simply moving these two notes an octave higher, however, would result in three consecutive chords (including the fifth in this measure) basically in the same range, negating the effect of alternating registers in the left hand. Grandjany's solution is to move the third and fourth chords slightly higher, still providing a change of register on the fifth chord, if not the same change as before. It also keeps the left hand chords closer to the melodic line in range, postponing the change in ranges that begins here in the original until the next measure. One other small benefit is that it allows the left thumb to be placed on the ringing G string, muffling it as the G pedal is switched from sharp to natural. The G natural sound comes an eighth note earlier in Grandjany's version, but the way it is introduced (F sharp rising to G) is somewhat parallel to the introduction of D natural (C sharp rising to D) in the two previous measures. This change, then, while accommodating the peculiarities of the harp itself, also displays a change to the musical idea that was not strictly necessary.

A second passage changed to accommodate the harp has been mentioned already with regard to variety in repetitions, mm. 27-30 (see Examples 8.5 and 8.6, pp. 325-326.) In the original, there are repeated sixteenth-note chords in the right hand, which would be very awkward on the harp. In m. 27, Grandjany addressed this by using C flat for the first B and a thumb slide to B for the second. The result has a slightly lighter texture than the original, but the repeated B sound is retained. It does, however, entail fairly rapid pedal changes, from C flat to C sharp before mm. 28 and 30, and back to flat for m. 29.

In m. 28, enharmonic equivalents cannot resolve the problem with the repeated chords, because the top note of the chord is a G natural. In this measure, Grandjany chose to break up the chord, playing just the G instead of the first chord, and the other notes of the chord instead of the second. This hardly seems ideal, but it does maintain the sixteenth-note rhythm, and a better solution does not seem evident without a change of key.

The left hand is also changed in m. 28. On the downbeat, the upper note is an E instead of a D, and instead of the open octave and fifth on beats 2 and 3, there is a tightly bunched chord with D, E, G and A. The addition of E and G helps thicken the texture slightly, making the absence of the notes under the G in the right hand less noticeable. The thinning of texture and use of harmonics in mm. 29-30 has already been mentioned.

The most heavily reworked section in the piece is the one that follows, mm. 31-37 (see Examples 8.21 and 8.22.) In the right hand of the original version, the melody is played in octaves, occasionally with chords filled in. This is particularly awkward on the harp, so it is not surprising that Grandjany chose to eliminate the upper octave, except on

Example 8.21: López-Chavarri, "El Viejo Castillo Moro," mm. 31-37.

mf ben cantando

f poco rall.

*Tea * Tea * Tea * Tea **

*Tea * Tea * Tea * Tea * Tea **

*Tea * Tea * Tea * Tea * Tea **

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Example 8.22: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, mm. 31-37.

The image displays a musical score for a piano piece, consisting of three systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system begins with the instruction *ben cantando* in the left hand. The melody in the right hand is characterized by a continuous, flowing line of eighth and sixteenth notes, often with slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. A triplet of eighth notes is marked with a '3' in the first system. The second system continues the melodic and accompanimental patterns. The third system concludes with a *p* (piano) dynamic marking and a fermata over the final notes of the melody.

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the first chord of m. 31. He also removed most of the chords from the right hand in mm. 31-35, only indicating them on the downbeat when the harmony returns to a D major triad. Removing these chords allows the harpist to place fingers ahead through most of this section, which helps maintain a legato flow in the melody.

The left hand of the original contains ascending and descending arpeggiation of the prevailing harmony, including a pedal tone on the low D. Playing the arpeggios this way on the harp, however, would tend to result in short muffles of the lower strings as the fingers are replaced on them, particularly at the end of each measure, where the repeated fifths on A and D would be awkward and also tend to diminish the resonance of the D pedal tone. Grandjany's solution relies on the resonant quality of the harp. In mm. 31, 33 and 35, Grandjany only included the first ascending part of the arpeggio, indicating that the notes should be sustained through the measure. In mm. 32 and 34, Grandjany also indicated the ascending arpeggio, but took advantage of the fact that the arpeggio only takes about a beat and a half of the measure, which leaves time for other things in the left hand. In these two measures, the arpeggio is delayed by an eighth note, allowing the left hand to play a chord on the downbeat, filling in for the chord that was removed from the right hand. Thus, Grandjany ended up retaining the downbeat chords from the right hand, but moved some of them to the left hand, allowing for a more flowing melodic line, all made possible by the simplification of a difficult pattern in the left hand—a very effective compromise.

In mm. 36 and 37, Grandjany did retain part of the left hand's downward arpeggios, but in each case he added a lower octave to the note on the downbeat. As a result, this pitch never gets completely cut off from ringing in either measure. Grandjany did not give a dynamic indication for mm. 31-37, the only dynamic indication being the "piano" at the very end—the original is marked "mezzoforte," with an eventual crescendo. The last dynamic marking before this section in the manuscript is the "piano"

in m. 29. Nevertheless, it would seem appropriate for this section to be played louder, particularly with the left hand arpeggios being sustained.

Even in Grandjany's twentieth-century transcriptions, there are still questions regarding ornamentation. The only ornaments indicated in the original are the tremolos indicated in mm. 36 and 37. The most natural realization in each case, would appear to be a trill with the upper neighbor, beginning with the principal note on the offbeat. As is Grandjany's wont, however, he indicated something different in both cases, two grace notes (principal and upper neighbor,) and apparently played before the offbeat, because of the apostrophe following the main note in each case. This is also how it is played in the recording on El Amor d'España; in addition, there is another recording of a different transcription of this piece, performed by Marisa Robles, and she plays the ornaments in the same manner as Grandjany.¹¹ Admittedly, the ornament would be difficult to play as a tremolo in m. 36, because of the chord immediately following; there is no such difficulty in m. 37, however. In any case, Grandjany's liberty with ornamentation is something that the harpist might want to take into account when performing the transcription.

There is one other brief section where a change in Grandjany's version seems to reflect a concern for adapting the piece to the harp, in mm. 52-53 (see Examples 8.23 and 8.24.) In the original, the descending eighth-note pattern is the same in both hands. If it were played on the harp this way, it would require a slight interruption of the sound just before each beat as the fingers are placed for the new triad. Grandjany addressed this by

¹¹ Robles, Marisa, Harp Music of Spain, Argo ZRG 5457, 1966.

Example 8.23: López-Chavarri, “El Viejo Castillo Moro,” mm. 52-53.

The musical score for Example 8.23 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and have a key signature of two sharps (F# and C#). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A 'dim.' (diminuendo) marking is placed between the two staves. A 'Trio.' marking is located below the first measure of the bottom staff, and an asterisk (*) is at the end of the second measure of the bottom staff.

EL VIEJO CASTILLO MORO

By Eduardo Lopez Chavarri

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Example 8.24: López-Chavarri, “El Viejo Castillo Moro,” trans. Grandjany, mm. 52-53.

The musical score for Example 8.24 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time and have a key signature of two sharps (F# and C#). The music features a melodic line in the right hand with triplet markings and a harmonic accompaniment in the left hand. A 'dim.' (diminuendo) marking is placed between the two staves.

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breaking up the chords into a triplet figure—the left hand chord is played on the beat, followed by the upper note of the right hand chord, and then the other two notes in the right hand. This accomplishes two things. First, it allows for a little more time between the playing of a note and the need to replace on that string. In the original, the time between is an eighth note in each case; in Grandjany’s version, it is a quarter note in the left hand, and two of the eighth note triplets in the right. Second, Grandjany’s version

breaks up the times when each hand needs to be replaced—the left hand is replaced just before the beat, the right hand is replaced just before the second triplet. As a result, when the slight cutoff of sound occurs in one hand, the sound from the other continues to ring, so there is no point when a complete cutoff of sound occurs, however brief.

Other Transcriptions

There are several other interesting changes in Grandjany's Spanish transcriptions, and one in particular is noteworthy enough to mention briefly—part of the finale from Grandjany's transcription of the Lecuona "Malagueña" (see Examples 8.25 and 8.26.)

Perhaps the most noticeable difference between Grandjany's transcription and the original is that the key has been changed. The original is in the key of c sharp minor, or at least has C sharp as its tonal center and a key signature of four sharps (C sharp major triads are frequently present.) In the transcription, the tonal center is E, and the key signature has one sharp. As a result, most passages have either been moved up a minor third or down a major sixth. There are two likely reasons for this change. First of all, the range of the original goes beyond the upper range of the harp in the middle of the piece. The reason for the specific choice of E as the tonal center, though, may be to allow for this clever enharmonic passage.

The grace note and chord pattern in the right hand in these measures is difficult to play repeatedly on the harp. The stretch of an octave between the second and fourth fingers with the thumb fairly close is awkward, and while using a thumb slide to play the grace note and top note of the chord is possible, doing so repeatedly, particularly at a fast

Example 8.25: Lecuona, "Malagueña," mm. 125-126.

Example 8.26: Lecuona, "Malagueña," trans. Grandjany, mm. 125-126.

Malagueña

by Ernesto Lecuona

from the Spanish Suite ANDALUCIA

Music and Spanish Lyric by Ernesto Lecuona

English Lyric by Marian Banks

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tempo, would be difficult to control. By changing the tonic to E, however, Grandjany has made an ingenious solution possible. With the E pedal set in sharp and the F pedal in flat, the lower string actually has the upper grace note. By rolling the chord from the bottom, this produces much the same effect as the grace note followed by the chord.

Summary

Grandjany's transcriptions of Spanish music display many characteristics common to his other transcriptions—variety in texture and sound, concern for subtle details in fingering, and the potential for utilizing the harp's enharmonic capabilities—but they form a class by themselves because of the extent to which Grandjany “recomposed” sections not only to adapt them to the harp, but to add musical variety and, perhaps, interest. In addition to his frequent utilization of harmonics, he changed register in various sections, changed accompaniment patterns, and introduced striking idiomatic elements such as arpeggios and glissandi that make his transcriptions unique not only to the instrument, but to Grandjany himself. Short of his free transcriptions, these pieces generally contain more “freedom” than any of his others.

CHAPTER IX

SUMMARY AND CONCLUSION

The importance of Marcel Grandjany's transcriptions in the modern harp repertoire would be difficult to overestimate. The harp is an instrument that relies heavily on transcriptions, and no one has contributed more arrangements for the harp that have remained as popular with harpists today as when they were first written. In part, this is because Grandjany was one of the first to write particularly idiomatic transcriptions for the harp. Adaptation for the instrument is often difficult for several reasons, including the complicated nature of the double-action mechanism, and the fact that harpists use four fingers in each hand rather than the five that keyboard performers use. Grandjany's transcriptions are always well suited to the harp technically, although they vary widely in level of difficulty. They also utilize the characteristic sound of the harp well, and often sound much more effective than a straightforward reproduction of the original notes on the harp. Grandjany was also one of the first transcribers to use more extensively idiomatic techniques such as harmonics, près de la table and bas dans les cordes in constructing his transcriptions, which is in part why his transcriptions sound so effective on the harp. As a result, it would seem important that harpists, composers and those wishing to transcribe for the harp should understand the ideas and techniques that Grandjany used to make his transcriptions truly harpistic.

However, Grandjany approached the early music he loved so much with the training and sensibilities of a nineteenth-century musician, and as a result, many of the

changes he made are not in keeping with Renaissance and Baroque tradition. These considerations form a more significant issue today than they did during Grandjany's day, so they can sometimes cause difficulties for the modern harpist. Are there ways of adapting Grandjany's transcriptions to make them more authentic in style without losing their effectiveness for the instrument? The issue is not a simple one—ornaments can at times be changed, and other steps taken to eliminate some of the romanticization, but often Grandjany's interpretation of ornaments is so incorporated into the transcription that it would be very difficult to separate the two.

The amount of liberty Grandjany took with the printed page depended on a number of factors. The "free transcriptions" he made of Renaissance works such as John Bull's "The King's Hunt" take a great deal of liberty, as one would expect. The form of the piece is radically restructured, rhythmic note values changed, and whole sections are omitted. However, in the Baroque transcriptions, there is considerably less liberty taken. He did incorporate harp-specific techniques and alter the works in several ways, but he did not generally alter the formal structure of the piece, and remained fairly faithful to the melody, harmony and rhythm of the original. One exception, however, is with regard to repeated sections in pieces with a binary form. Grandjany often included a repeat of the first half, but eliminated the repeat of the second. A repeat could most likely be added by a modern performer, but she should consider that Grandjany often slowed the tempo and thickened the texture at the end of these pieces, adding a sense of finality that would be inappropriate if the second section were repeated. As a result, the last few measures of these transcriptions might need to be reworked in order to allow for an effective repeat.

Grandjany took a little more liberty in his transcriptions of twentieth-century works, in particular the Spanish works, where the harp is given the opportunity to use its full capabilities to make an effective and flashy impression on the listener.

One prevailing consideration in Grandjany's transcriptions is providing variety in repeats, whether of entire sections or merely a short phrase. He used several techniques to accomplish this—a change in dynamics (usually softer in the repeat,) changes in register, and of course the addition of idiomatic techniques such as harmonics, près de la table and bas dans les cordes in repeated sections (which frequently goes hand in hand with a softer dynamic.)

Grandjany often expanded the range of the original work as well. In loud sections, the expansion is usually into the lower register, either moving a line down or simply adding a lower octave. This gets more strings ringing and helps to increase the volume. This sort of expansion seems reasonable in at least some cases, because the harp is a fairly soft instrument and frequently has trouble projecting in modern large concert halls. Grandjany also occasionally raised elements an octave or more, apparently at least in some cases to help keep a melodic line in the bass from becoming muddy, which is quite possible on the harp, given that strings must be consciously muffled in order to stop their sound, and bass strings tend to ring longer than the middle- and upper-range strings. In his Spanish transcriptions, Grandjany is even more likely to expand the range, both upward and downward, exploiting the full range of the harp.

A thickening of texture often goes hand in hand with this expansion of range. Chords in Grandjany's Renaissance and Baroque transcriptions frequently include more

notes than one would find in the original. As mentioned above, the harp is fairly soft, and sometimes this thicker texture gives the chord more presence on the harp. However, it often goes beyond the six notes that would likely have been the maximum on the harp in the Baroque era. This appears not to have been an important consideration for Grandjany, however. To make these works sound effective for a modern audience on a modern harp, he utilized the full resources available within the French method of the late nineteenth and early twentieth centuries.

Grandjany typically added detailed dynamic markings, along with crescendos and diminuendos, to his transcriptions of Baroque and Renaissance works. Such markings are usually reasonable, and might well have been performed by harpists of the day as well, seeing as instruments that had the capability of making crescendos and diminuendos (unlike the harpsichord) generally did so. However, the modern performer should keep in mind that these dynamic markings are entirely Grandjany's, and that other dynamic markings are certainly within the realm of possibility. Sometimes his changes in dynamic are wide and fairly abrupt, sounding somewhat more romantic in style than one would have expected in the Baroque era.

Grandjany showed a fair amount of care in dealing with repeated notes, which can often be a problem on the harp. He often deleted repeated notes in rapid succession, particularly in fast movements, where the act of replacing on the string is likely to muffle the sound ringing from before or create a slight buzz that detracts from the effect more than simply omitting the note. However, in slow sections, notes held for a long time tend

to die out fairly quickly on the harp, and so Grandjany often introduced reiterations of the held note to keep the sound going.

One other method Grandjany sometimes employed for obtaining fast repeated notes is the use of enharmonic equivalents. One of the distinctive features of the double-action harp is that several pitches can actually be produced on two different strings (e.g., G sharp and A flat will produce the same sound,) and a rapid alternation between these two strings is much more effective for creating a repeated note than trying to play them all on the same string. Enharmonic equivalents are sometimes required simply to make certain passages playable on the harp; at other times, Grandjany used them to simplify the execution of a certain passage, sometimes only slightly, sometimes quite significantly. Sometimes, too, Grandjany employed enharmonic equivalents in extremely subtle ways, to avoid finger buzzes, or to result in an additional string ringing at the same pitch as another. He seems to have been more concerned with these details in the transcriptions from the early part of his career, particularly before 1930. After that, there are considerably fewer of these changes. Enharmonic doublings are also sometimes used to help with the thickening of a chord without actually adding new notes not contained in the original chord (e.g., playing both an E flat and the D sharp below it to give more presence to the sound. In fact, it appears that the possibility of enharmonics may be behind some of the changes of key from the original to the transcription. In some cases, getting the music to fit in the range of the harp seems to be the primary consideration, but Grandjany often chose to transpose to a key that would allow enharmonic doublings of the tonic and dominant of the key. Change of key can also make possible some of the

more interesting effects, such as the use of E sharp and F flat in his transcription of the Lecuona “Malagueña.”

Idiomatic harp techniques are a very important part of Grandjany’s transcriptions. He seems to have been particularly fond of the harmonic. It is often used in echo passages, or more generally to provide variety in repeated sections. The harmonic also often has a punctuating effect on the harp, and Grandjany made use of this characteristic of its sound as well. In some places, he used harmonics as a way to avoid repeated notes in quick succession, having one of the notes played as a harmonic on the string an octave lower. In fact, using harmonics to obtain the same pitch on two different strings is a fairly common technique in his transcriptions. There are even entire sections in his transcriptions where the melody (and sometimes part of the accompaniment) is given over to harmonics. Whether harmonics would have been used in Baroque or Renaissance pieces is not so clear. Harmonics do not begin to appear in harp notation until around 1800, but there was little music written specifically for the harp before then, and musicians would most likely have known how a harmonic could be produced on the harp. It seems reasonable to speculate that harpists from that time might have used harmonics occasionally, but not to the extent to which Grandjany did.

Près de la table and bas dans les cordes are also often used in echo passages, or to provide variety in repeated sections (often in conjunction with harmonics.) They are more specifically used by Grandjany as a means of distinguishing between two or more polyphonic lines. In the bass region of the harp, these techniques are often employed as a means of enhancing the clarity of a melodic line. Playing près de la table often involves

refingering, especially when several notes are to be played close to the sounding board, because it is difficult to get the hand to this position. However, Grandjany seems to have been willing to make this compensation in order to achieve this sound where he wished it to occur. Indications of playing somewhere other than the middle of the strings were also generally unnotated until the nineteenth century, but again, harpists before then were probably aware of the changes in sound that could be achieved by playing in this manner. The twanginess of près de la table seems a large enough departure from the typical harp sound that it likely was not frequently used in the Baroque (except on the triple harp,) but playing low on the strings might well have been done at times.

Glissandi are probably the most distinctive sound on the harp. A diatonic glissando would have been possible on the harp before 1800, but most pentatonic glissandi did not become possible until the development of the double-action harp around 1810. They can be very flashy, but are also often seen as somewhat tacky. Not surprisingly, Grandjany used the glissando quite sparingly, and primarily in his transcriptions of twentieth-century music. When he does use the glissando, he often uses a diatonic one rather than pentatonic, and sometimes at a soft dynamic rather than a loud one. Loud pentatonic glissandi mainly appear in flashy, show-stopping transcriptions such the Spanish works he arranged.

Although Grandjany is roughly contemporary with Carlos Salzedo, Grandjany did not introduce many of Salzedo's new techniques for the harp. The only exception is one fingernail glissando in the López-Chavarri "El Viejo Castillo Moro." They do not appear

in his Renaissance or Baroque transcriptions, and in general they would not be suitable in music written before the twentieth century.

Grandjany approached ornamentation in his transcriptions with a great degree of freedom, but also with musicality and a sense of what would sound good on the harp. That being said, he was not primarily concerned with historical accuracy in choosing his ornaments. There are no hard and fast rules for how Grandjany chose to interpret certain ornaments—it seems that he decided on a case by case basis. There is a tendency in his transcriptions for trills to be fairly short and placed before the beat, often beginning with the main note rather than the upper neighbor, which at times seems to defeat the appoggiatura-like effect of the trill. When the trill is longer, he frequently wrote out the number of iterations, often indicating which hand should play which notes. In a few cases, he incorporated ornaments completely different from those notated in the original (although generally ones that are quite effective on the harp,) and in other cases he dropped them altogether. Ornaments remain one of the stickiest problems for the performer when trying to make a historically informed performance based on a Grandjany transcription. Sometimes Grandjany's conception of the ornament is so wrapped into the notes that come around it that it would be very difficult to change the ornamentation without also changing a fair amount of the piece around it.

In summary, Grandjany's transcriptions are as effective as they are because of his excellent understanding of the harp, and of what is effective on this instrument within the general resources of the French method of the late nineteenth century. The works are informed by a good musical sense, although one with its roots in nineteenth-century

practice, sometimes leading to problems with authenticity. Nevertheless, Grandjany demonstrated a great deal of individuality in his transcriptions, reflecting the conception that the transcriber should not just be a copyist but an artist in his own right.

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- Wallenborn, Robert, Couperin: Keyboard Music; Ravel: Le tombeau de Couperin, Telefunken, Catalog # LGX 66041.
- Webster, Beveridge, Ravel: Gaspard de la nuit, Le tombeau de Couperin, Jeux d'eau, New York: Dover, 1964, Catalog # HCR-ST 7000.

APPENDIX A
PERMISSION FOR USE OF COPYRIGHTED
MATERIALS

This dissertation contains many musical examples that are included because of the kind permission granted by the original publishers. This appendix contains copies of the correspondence between these publishers and myself regarding use of these materials.

The following works are in public domain, and thus permission from the publisher was not required:

Bach, Johann Sebastian, “Tempo di minuetto” from Partita # 5 for Keyboard, BWV 829, in J.S. Bach: Werke, Leipzig: Bach-Gesellschaft, 1851-1899.

Bull, John, “The King’s Hunt,” in The Fitzwilliam Virginal Book, ed. J.A. Fuller Maitland and William Barclay Squire, Wiesbaden: Breitkopf & Härtel, 1899.

Couperin, François, Pièces de Clavecin, ed. Johannes Brahms and Friedrich Chrysander, London: Augener, 1888.

Couperin, François, Second Livre de pièces de Clavecin, Paris: Chés l’auteur, le sieur Foucaut, 1717.

Debussy, Claude, “La Fille aux cheveux de lin...,” from Préludes, Book I, Paris: Durand, 1910.

Handel, George Frideric, Concerto in B flat, Op. 4, No. 6, ed. Friedrich Chrysander, in Georg Friedrich Händels Werke, v. 28, Leipzig: Deutsche Handelgesellschaft, 1868.

Liszt, Franz, “Etude in D flat (Un Sospiro)”, ed. E. Pauer, New York: G. Schirmer, n.d. [Originally published Leipzig: F. Kistner, 1849.]

Offenbach, Jacques, “Barcarolle” from Les Contes d’Hoffmann, trans. Gabriel Verdalle, Paris: A. Choudens, n.d.

Saint-Saëns, Camille, "The Swan," trans. Alphonse Hasselmans, Paris: Durand, n.d.

Saint-Saëns, Camille, "Mon coeur s'ouvre à ta voix" from Samson et Dalila, trans. Johannes Snoer, Paris: A. Durand, n.d.

One other work was published by the German company Verlag Adolph Nagel, which is no longer in existence, and I have been unable to locate any further information about who holds the copyright to their publications. This appendix also contains a letter from the German Embassy in Washington, D.C., containing what little information I could find. The work published by the Verlag Adolph Nagel is the following:

Kirchhoff, Gottfried, "Aria" and "Rigaudon," in Werner, Th. W., ed., Deutsche Klaviermusik aus dem Beginne des 18. Jahrhunderts, Nagels Musik-Archiv, No. 3, Hannover: Verlag Adolph Nagel, 1927.

Once again, I greatly appreciate the cooperation of the publishers who have helped make this dissertation possible.

May 25, 2004

Éditions Durand-Salabert-Eschig
4-6, place de la Bourse
F-75080 Paris cedex 02
FRANCE

Dear Sir or Madam:

Please forgive me for writing in English, my French is quite poor. My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University in Lubbock, Texas. I am currently completing work on my dissertation, which addresses the harp transcriptions of Marcel Grandjany. I am hoping to be able to use some musical examples in my dissertation from works published by your company. I have never needed to obtain permission for such use before, so I am not certain what the standard protocol is, and whether I need to reimburse you for such use or not. In any case, I am quite willing to do so, simply let me know what I would need to do. The works from which I would like to include excerpts are the following:

Maurice Ravel, "Menuet" from Le Tombeau de Couperin: Suite pour le piano, 1918.

C.P.E. Bach, Sonate pour harpe, ed. Marcel Grandjany, 1963.

G.F. Handel, Concerto en si bémol, transcribed by Marcel Grandjany, 1933.

Claude Debussy, "La fille aux cheveux de lin...", transcribed by Marcel Grandjany, 1931.

From Marcel Grandjany's Six Pièces Classiques (1931):

J.S. Bach, "Tempo di minuetto," transcribed by Marcel Grandjany.

François Couperin, "Le Moucheron," transcribed by Marcel Grandjany.

Thank you for your consideration, and I would appreciate it if you could let me know as soon as possible.

Sincerely,

Jeff Parsons

3960 NW ELIZABETH PLACE • CORVALLIS, OREGON 97330 • USA
(541) 753-8556 • JPARSONS@PEAK.ORG



MR. JEFF PARSONS
3960 NW Elizabeth Place
Corvallis, Oregon 97330
USA

Paris, July 13th 2004

Dear Sir PARSONS,

In answer to your request of June 4th 2004, we can hereby authorize you to reproduce excerpts of the following work in your Marcel GRANDJANY's dissertation under the following conditions :

- that you undertake all expenses incurred, regarding the printing and the distribution of the work.
that this publication bears the names of the composer as well as the following copyright name :

SONATE POUR HARPE

Composer : C.P.E. BACH
Arr. by Marcel GRANDJANY
© 1963 by Editions DURAND

LA FILLE AUX CHEVEUX DE LIN

Composer : Claude DEBUSSY
Arr. by Marcel GRANDJANY
© 1931 by Editions DURAND

LE TOMBEAU DE COUPERIN : *mm. 1,5,7-8,17-20,26,29-32,33-64,97-100,*
« MENUET » *103-104,111,128*

Composer : Maurice RAVEL
© 1918 Co-property of REDFIELD and NORDICE
Exclusive representation by les Editions DURAND, Paris (France)

CONCERTO EN SI BEMOL

Composer : G.F. HAENDEL
Arr. by Marcel GRANDJANY
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SIX PIECES CLASSIQUES :

« **Tempo Di Minuetto** »

Composer : J.S. BACH

Arranged by Marcel GRANDJANY

© 1931 by Editions DURAND

SIX PIECES CLASSIQUES :

« **Le moucheron** »

Composer : François COUPERIN

Arranged by Marcel GRANDJANY

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Any disagreement relating to this contract will be subject to the ruling of the Courts of Paris.

Yours sincerely

Isabelle de NERVAUX

May 25, 2004

Alphonse Leduc
175, rue Saint-Honoré
75040 Paris cedex 01
FRANCE

Dear Sir or Madam:

Please forgive me for writing in English, my French is quite poor. My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University in Lubbock, Texas. I am currently completing work on my dissertation, which addresses the harp transcriptions of Marcel Grandjany. I am hoping to be able to use some musical examples in my dissertation from works published by your company. I have never needed to obtain permission for such use before, so I am not certain what the standard protocol is, and whether I need to reimburse you for such use or not. In any case, I am quite willing to do so, simply let me know what I would need to do. The works from which I would like to include excerpts are the following:

Henriette Renié, Complete Method for Harp, translated into English by Geraldine Ruegg.

Felix Mendelssohn, "Fileuse," transcribed for harp by Henriette Renié, in Les Classiques de la Harpe, v. 8

Domenico Scarlatti, "Allegriissimo," transcribed by Henriette Renié, also in Les Classiques de la Harpe, v. 8

Wolfgang Amadeus Mozart, "Sonata facile en ut," transcribed by Henriette Renié, in Les Classiques de la Harpe, v. 8.

Franz Liszt, "Nocturne," transcribed by Henriette Renié, in Les Classiques de la Harpe, v. 10.

Thank you for your consideration, and I would appreciate it if you could let me know as soon as possible.

Sincerely,

Jeff Parsons

3960 NW ELIZABETH PLACE • CORVALLIS, OREGON 97330 • USA
(541) 753-8556

June 22, 2004

Jean Leduc
Alphonse Leduc & Cie
175, rue Saint-Honoré
75040 Paris Cedex 01
France

Dear M. Leduc,

Thank you for your letter of June 8, regarding my request for use of excerpts from harp transcriptions by Henriette Renié in my doctoral dissertation. You requested that I further send the specific excerpts to be used. They are the following:

Domenico Scarlatti, "Allegrissimo," trans. Renié, in Les Classiques de la Harpe, v. 8, mm. 97-99.

Felix Mendelssohn, "Fileuse," trans. Renié, in Les Classiques de la Harpe, v. 8, mm. 25-29 and 82-83.

Wolfgang Amadeus Mozart, "Sonate facile en Ut," trans. Renié, in Les Classiques de la Harpe, v. 4, m. 14.

Franz Liszt, "Nocturne," trans. Renié, in Les Classiques de la Harpe, v. 10, the last part of the cadenza (part of the final system on p. 14.)

Henriette Renié, Complete Method for Harp, translated by Geraldine Ruegg, the excerpt from the Respighi "Siciliana" transcribed by Renié given on p. 177.

I hope these are all acceptable. There is one difficulty – the final copy of my dissertation is due to be turned in late next week, and so if there is something that you would like me to include underneath the examples in the document itself, I will need to know no later than Wednesday, June 30. I am sorry this is such late notice, I had not counted on how long this process would take. You can contact me quickly via email at jparsons@peak.org. If it is easier, you could fax me information as well – my fax number in the United States is (503) 370-6260. I believe the nation code for the United States is 01, but I'm not sure – well, you probably know. Anyway, thank you very much for all your help!

Sincerely,

Jeff Parsons
3960 NW Elizabeth Place
Corvallis, OR 97330 USA

sandra VILLENEUVE

De : "sandra VILLENEUVE" <sandra.villeneuve@alphonseleduc.com>
À : <jparsons@peak.org.>
Envoyé : jeudi 24 juin 2004 14:44

Dear Jeff Parsons.

Following your fax of 23/06/04, we give you authorization to reproduce twelve mesures from *RENIE/LES CLASSIQUES DE LA HARPE* - plus five mesures from *RENIE/COMPLETE METHOD FOR HARP*

Please note to add *RICORDI* under *RESPIGHI'sMUSIC*

If your doctoral dissertation is to be published commercially, please contact us again.

Good Luck
Very sincerely.

Jean Leduc

ALPHONSE LEDUC
Editions Musicales
175, rue Saint-Honoré
75040 PARIS CEDEX 01

June 9, 2004

Copyright Department
Hal Leonard Corporation
7777 Bluemound Road
Milwaukee, WI 53213

Dear Ms. McDowell and Ms. Raimann:

My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University in Lubbock, Texas. I am currently completing work on my dissertation, which addresses the harp transcriptions of Marcel Grandjany. I am hoping to be able to use some musical examples in my dissertation from works published originally by Edward B. Marks. I contacted them last month, and recently heard from them that my request should be directed to Hal Leonard instead. I have never needed to request permission for such a use before, and so I do not know what the protocol is, or if I need to reimburse you for their inclusion, but just let me know. The works from which I would like to include excerpts are:

Chavarri, Eduardo L., "El Viejo Castillo Moro," arr. Luis Sucra, 1937. (The composer's name was written that way on the music, but the current practice is to write his last name as López-Chavarri, or sometime without the hyphen. I have also seen López-Chavarri y Marco.)

Lecuona, Ernesto, "Malagueña" from the Spanish Suite Andalucía, 1930.

Lecuona, Ernesto, "Malagueña," transcribed for harp by Marcel Grandjany, 1943.

The final copy of my dissertation is due to be turned in by about the first of July, and I am required to include letters addressing permission requests from all of the publishers involved, so if it is possible, I would appreciate it if you could let me know in writing by that time. I hope that is not a problem, although I noticed on the website that the time usually required is fifteen business days, and this is probably slightly less than that now. Thank you for your consideration!

Sincerely,

Jeff Parsons

3960 NW ELIZABETH PLACE • CORVALLIS, OREGON 97330
(541) 753-8556 • JPARSONS@PEAK.ORG

hlcopyright@halleonarc

June 17, 2004

Mr. Jeff Parsons
3960 NW Elizabeth Place
Corvallis, OR 97330

RE: **Malagueña**
by Ernesto Lecuona
from the Spanish Suite ANDALUCIA
Music and Spanish Lyric by Ernesto Lecuona
English Lyric by Marian Banks
Copyright (c) 1928 by Edward B. Marks Music Company
Copyright Renewed
International Copyright Secured All Rights Reserved
Used by Permission

Dear Mr. Parsons:

We hereby grant you permission to include a music excerpt of the above-cited composition in your dissertation. Credit will be given directly under the musical to be included as listed above. This permission is limited to use of the above-cited Composition for purposes of your dissertation, and does not include any right to use the Composition, or any part thereof, in any other publications, or for any commercial purposes.

Our fee for this usage is \$15.00.

The terms of this agreement shall not be deemed effective unless and until we receive a countersigned copy of this letter, along with the fee cited above.

Sincerely,

Shari Wied
Permissions Administrator
Business Affairs

Agreed to:

By _____

June 4, 2004

Mikki Henry
Lyra Music Publishing
2061 Palm Bay Road NE Suite #7B
Palm Bay, FL 32905

Dear Mrs. Henry,

Hello! My name is Jeff Parsons, I spoke with you on the telephone the other day. I am a doctoral student in music history at Texas Tech University, currently finishing work on my dissertation, which focuses on the harp transcriptions of Marcel Grandjany. I am writing to request permission to use musical examples from two Grandjany transcriptions published by Lyra. They are:

Chavarri, Eduardo L., "El Viejo Castillo Moro"

Ravel, Maurice, "Menuet" from Le Tombeau de Couperin

I have never needed to request permission for use of copyrighted material before, so I am not entirely sure of the procedure, but just let me know what I would need to do and I will be happy to do so. Thank you for your consideration!

Sincerely,

Jeff Parsons

Jeff Parsons
3960 NW Elizabeth Place
Corvallis, OR 97330
(541) 753-8556
jparsons@peak.org

LYRA MUSIC PUBLISHING

2061 Palm Bay Road NE Suite 7-B
Palm Bay, FL 32905
1-800-959-LYRA

06/29/04

Jeff Parsons
3960 NW Elizabeth Place
Corvallis, OR 97330

Dear Mr. Parsons,

This is to grant you permission to utilize two of our musical compositions in your dissertation, specifically:

CAHVARRI, E / GRANDJANY – “El Viejo Castillo Moro”

RAVEL, M / GRANDJANY – “Menuet” from “Le Tombeau de Couperin”

Sincerely,

Mikki Henry

PRESIDENT
LYRA MUSIC COMPANY

June 29, 2004

G. Ricordi & Company
c/o BMG Music Publishing
8750 Wilshire Blvd.
Beverly Hills, CA 90211

Dear Sir or Madam,

Hello! My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University in Lubbock, Texas. I am currently completing work on my dissertation, which addresses the harp transcriptions of Marcel Grandjany. I am hoping to be able to use some musical examples in my dissertation from works published by Ricordi. I have never needed to obtain permission for such use before, so I am not certain what the standard protocol is, and whether I need to reimburse you for such use or not. In any case, I am quite willing to do so, simply let me know what I would need to do. The works from which I would like to include excerpts are the following:

Ottorino Respighi, "Siciliana" from Antiche Danze ed Arie: per liuto (secolo XVI e XVII), trascrizione libera per pianoforte, Milan: Ricordi, 1919.

Ottorino Respighi, "Siciliana," transcribed for harp by Marcel Grandjany, Milan: Ricordi, 1929.

Ottorino Respighi, "Siciliana," transcribed for harp by Henriette Renié.

This last work I only know of because two short excerpts were published in Henriette Renié's Complete Method for Harp, published by Alphonse Leduc. I would like to include one of those excerpts, and so I assume I would need permission from Ricordi. In fact, I would be interested in purchasing a copy of this transcription (by Renié) if one is available.

Below are the specific measure numbers in the Respighi and Grandjany versions that I would like to include. The measures quoted are the same for both versions, although I am counting them as they would be in Grandjany's version, which has written out repeats. I also count the partial measure at the beginning as m. 0.

mm. 8-16
19-21
24-28
32-44
48-56
64-68
71-72
77-88
90-97
100-103
108-111 (last measure of the piece)

The measure numbers in the Renié transcription, as compared to the other two, are mm. 40-43, right hand only.

In addition, I would greatly appreciate it if you could let me know as soon as possible. I originally sent my request to Ricordi in Italy about a month and a half ago, and never heard back from them. I only learned this week that the request should have been sent to BMG in the United States instead. My dissertation has to be submitted no later than Monday, July 5, and the university requires me to include a letter from each publisher involved granting permission for the use of any musical examples. So I would greatly appreciate it if you could let me know in the next 2 or 3 days. It will take a little time to make any changes in the document itself (such as notations under the musical example citing the publisher, *etc.*) My email address is jparsons@peak.org, and you could also send me a fax at (541) 757-1378. I know this is much faster than is usually taken, but I hope you will understand the time constraint.

Thank you for your consideration, and I would appreciate it if you could let me know as soon as possible.

Sincerely,

Jeff Parsons

Jeff Parsons
3960 NW Elizabeth Place
Corvallis, OR 97330
jparsons@peak.org
Telephone: (541) 753-8556
Fax: (541) 757-1378

X-Sieve: cmu-sieve 2.0
From: Clemens.Morgenroth@bmg.com
To: jparsons@peak.org
Subject: RE: request
Date: Fri, 2 Jul 2004 17:40:54 +0200
X-Mailer: Internet Mail Service (5.5.2657.72)
X-Spam-Score: 0.285 () NO_REAL_NAME
X-Scanned-By: MIMEDefang 2.39

Hey Jeff:

You may use the musical examples in your dissertation from "Siciliana" published by Casa Ricordi. Please quote that permission has been kindly given by Casa Ricordi-BMG Ricordi S.p.A.

If you want to also quote Henriette Renié's transcription, please apply directly to Alphonse Leduc, the publisher of "The complete Method for Harp."

regards,

Clemens

-----Original Message-----

From: Jeff Parsons [mailto:jparsons@peak.org]
Sent: Wednesday, June 30, 2004 5:58 PM
To: Clemens.Morgenroth@bmg.com
Subject: Re: request

Hi! Thank you for getting back to me! I'm attaching the original request, it is a MS Word file. Thanks again!

Sincerely,
Jeff Parsons

At 04:44 PM 6/30/2004 -0400, you wrote:

>Jeff:
>
>Pls. email me your original request!
>
>thanks,
>
>Clemens
>
>BMG Music Publishing
>

June 3, 2004

Catharine Hintze
Lyon & Healy West
1037 E. South Temple
Salt Lake City, UT 84102

Dear Ms. Hintze,

Hello! My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University, working on my dissertation, which focuses on the harp transcriptions of Marcel Grandjany. I spoke with you on the telephone the other day about the possibility of including some short musical excerpts in my dissertation from Henriette Renié's transcription of Liszt's "Un Sospiro," which is now published by Salvi Publications. I am new at requesting permission for using copyrighted material, so I do not know the correct protocols, but in any case, could you write and let me know if such use would be acceptable to Salvi and if there are any conditions on that use? The dissertation might eventually be available to purchase via microfilm.

Thank you for your consideration!

Sincerely,

Jeff Parsons

Jeff Parsons
3960 NW Elizabeth Place
Corvallis, OR 97330
(541) 753-8556
jparsons@peak.org

Catharine Hintze, 06:30 PM 6/29/200, permission granted

X-Sieve: cmu-sieve 2.0
From: "Catharine Hintze" <catharineh@lyonhealy.com>
To: <jparsons@peak.org>
Cc: "ShruDeLi Ownbey" <ShruDeLi@lyonhealy.com>
Subject: permission granted
Date: Tue, 29 Jun 2004 18:30:16 -0600
X-MSMail-Priority: Normal
X-Mailer: Microsoft Outlook Express 6.00.2600.0000
X-MimeOLE: Produced By Microsoft MimeOLE V6.00.2600.0000
X-Spam-Score: 0.81 () HTML_30_40,HTML_MESSAGE
X-Scanned-By: MIMEDefang 2.39

Hello Jeff,

I hope this email will do the job in terms of proving that you have official permission from Lyon & Healy to use material in your dissertation, for which we own the copyright. The director of Lyon & Healy West, ShruDeLi Ownbey and I agree that your use of Henriette Renie's transcription of Liszt's "Un Sospiro" is acceptable to Lyon & Healy. As the overseers of the contract and copyright arm of Lyon & Healy and Salvi publications, we support your efforts, and wish you success in your endeavor.

Please let us know if you need further documentation.

Sincerely,

Catharine Hintze

Publishing
Lyon & Healy West
877-621-3881 ex. 11

May 25, 2004

Aida Garcia-Cole, Print Licensing Manager
G. Schirmer, Inc.
257 Park Ave South, 20th floor
New York, NY 10010

Dear Ms. Garcia-Cole:

My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University in Lubbock, Texas. I am currently completing work on my dissertation, which addresses the harp transcriptions of Marcel Grandjany. I am hoping to be able to use some musical examples in my dissertation from works published originally by Associated Music Publishers. I found the permission request form on the G. Schirmer website, and am including one for each of the pieces from which I would like to include excerpts. I hope this is correct; if not let me know. Thank you for your consideration.

Sincerely,

Jeff Parsons

3960 NW ELIZABETH PLACE • CORVALLIS, OREGON 97330
(541) 753-8556 • JPARSONS@PEAK.ORG

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& Associated Music Publishers, Inc.**
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June 25, 2004

Jeff Parsons
3960 NW Elizabeth Place
Corvallis, Oregon 97330

The Music Sales Group 

**RE: THE KING'S HUT from MUSIC FOR THE HARP
ARIA and RIGAUDON from MUSIC FOR THE HARP**

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ATGA Garcia-Cole
Print Licensing Manager

To: agc@musicsales.com
From: Jeff Parsons <jparsons@peak.org>
Subject: Permission Request for Use of Copyrighted Materials
Cc:
Bcc:
Attached:

Dear Ms. Garcia-Cole,

Hello! I spoke with you on the phone earlier today, my name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University. I already sent in request forms for two other pieces and the "Explanation of Signs" from the Marcel Grandjany collection "Music for the Harp." Speaking with you this afternoon, I discovered that Schirmer also holds the copyright for "El Viejo Castillo Moro" by Eduardo Lopez Chavarri, and so I am submitting the request via email, as you asked. The final copy of my dissertation is due to be turned in no later than Friday, July 2, so if it is possible, I would greatly appreciate it if you could let me know if use of this and the other three works is permissible by Tuesday or Wednesday next week. I know this is an unusually fast time; I am very sorry for any inconvenience it causes. The copy I have of the Lopez Chavarri actually states that it was published by Edward B. Marks, and so I have been on a runaround trying to figure out who holds the rights. Anyway, thank you very much for your consideration! To contact me quickly, you could send an email to me at jparsons@peak.org, or a fax at (503) 370-6260. Thank you very much!

Sincerely,
Jeff Parsons

INFORMATION FOR PERMISSION REQUEST

Name and Contact Info

Jeffrey Parsons
3960 NW Elizabeth Place
Corvallis, OR 97330
Telephone: (541) 753-8556
Email: jparsons@peak.org
Fax: (503) 370-6260

Title of Piece

"El Viejo Castillo Moro" (apparently published by AMP)

Composer

Eduardo Lopez-Chavarri, arr. by Luis Sucra (the copy I have says
Eduardo L. Chavarri, but I believe Lopez-Chavarri is standard now)

Measures to be quoted

1-7
18-28
31-37
40-43
50-53
58-60 (downbeat)
65-68

Institution

Texas Tech University

Advisor

Dr. Wayne Hobbs, School of Music

Completion Date

August 2004

Submitted to University Microfilms?

yes (I hope)

Thanks again!

**G. Schirmer, Inc.
& Associated Music Publishers, Inc.**

A Subsidiary of Music Sales Corporation
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New York, NY 10010
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June 30, 2004

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Jeff Parsons
3960 NW Elizabeth Place
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RE: EL VIEJO CASTILLO MORO, by Eduardo Lopez Chavarri

Dear Mr. Parsons:

This letter is to confirm our agreement for the nonexclusive right to reprint measures from the composition(s) referenced above including the Explanation of Signs page for inclusion in your thesis/dissertation, subject to the following conditions:

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By Eduardo Lopez Chavarri

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Sincerely,

Aida Garcia-Cole
Print Licensing Manager

May 25, 2004

Stainer & Bell Ltd
PO Box 110, Victoria House
23 Gruneisen Road
London, England
N3 1DZ

Dear Sir or Madam,

My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University in Lubbock, Texas. I am currently completing work on my dissertation, which addresses the harp transcriptions of Marcel Grandjany. I am hoping to be able to use some musical examples in my dissertation from one volume of *Musica Britannica*. I have never needed to request such permission before, so I am not certain of the protocol, or if I need to reimburse you for such permission, but just let me know. The excerpt is of the interpretation of ornaments included by Thurston Dart in his edition John Bull: Keyboard Music: II, v. 19 of Musica Britannica, published in 1963. Let me know what I need to do, and thank you for your consideration.

Sincerely,

Jeff Parsons

3960 NW ELIZABETH PLACE • CORVALLIS, OREGON 97330 • USA
(541) 753-8556 • JPARSONS@PEAK.ORG



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Jeff Parsons,
3960 N W Elizabeth Place,
Corvallis,
Oregon 97330
USA

03 June 2004

Dear Mr Parsons,

Thank you for your letter of 26th May regarding your dissertation.

We are very pleased to grant permission, without fee on this occasion, for you to include extracts from a volume of Musica Britannica.

We would ask, however, that you credit your source as follows:

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Stainer & Bell Ltd, London, England

May we wish you every success with your studies.

Yours sincerely,

Keith M Wakefield
Joint Managing Director

German Information , 09:21 AM 6/29/200, RE: Anfrage auf Germany-Info

X-Sieve: cmu-sieve 2.0
Reply-To: <gicinfo@germany.info>
From: "German Information Center" <gic1@germany-info.org>
To: <jparsons@peak.org>
Subject: RE: Anfrage auf Germany-Info
Date: Tue, 29 Jun 2004 09:21:25 -0400
Organization: German Information Center
X-MSMail-Priority: Normal
X-Mailer: Microsoft Outlook, Build 10.0.2627
Importance: Normal
X-MimeOLE: Produced By Microsoft MimeOLE V6.00.2800.1165
X-Spam-Score: 0 ()
X-Scanned-By: MIMEDefang 2.39

Dear Mr. Parsons,

Thank you for contacting Germany Info.

Based on a search of German websites, it appears that the publishing company no longer exists. It also seems to be a WWII-era company, which would make tracing its history fairly difficult.

Regarding the reproduction rights, you might try searching the composer of the piece. Perhaps the composer has a foundation which now handles the rights to his or her works.

Sincerely,
Roric McCorristin
German Information Center
Washington, D.C.

-----Original Message-----

New Registrant Information:
Name: Mr. Parsons, Jeffrey
Organization: Texas Tech University
Address: 3960 NW Elizabeth Place
City: Corvallis
State or California County: Oregon
Zip: 97330-6514
Email: jparsons@peak.org
Phone: (541) 753-8556
Fax:
Profession: College/University Student
Subject: Doing business in Germany
Joined Elist: Yes
Join Date: 06/28/2004
Comments/Questions:

Hello! My name is Jeff Parsons, and I am a doctoral student in music history at Texas Tech University, currently completing work on my dissertation. My dissertation will include several musical examples, and I have been trying to locate all of the publishers to request permission to use these examples. One publisher I have been unable to find any information about, however. This is the Adolph Nagel Verlag, which at one time, at least, existed in Hannover. Do you know if they still exist, or if they don't, who might have purchased the copyright on music published by the company? I did not think to write to you until just yesterday, and my deadline for turning in my dissertation is next Monday, so if possible, I hope you could let me know, or direct me toward someone who might be able to help, as soon as possible. Thank you very much for your help!

Sincerely,
Jeff Parsons

Printed for Jeff Parsons <jparsons@peak.org>

1