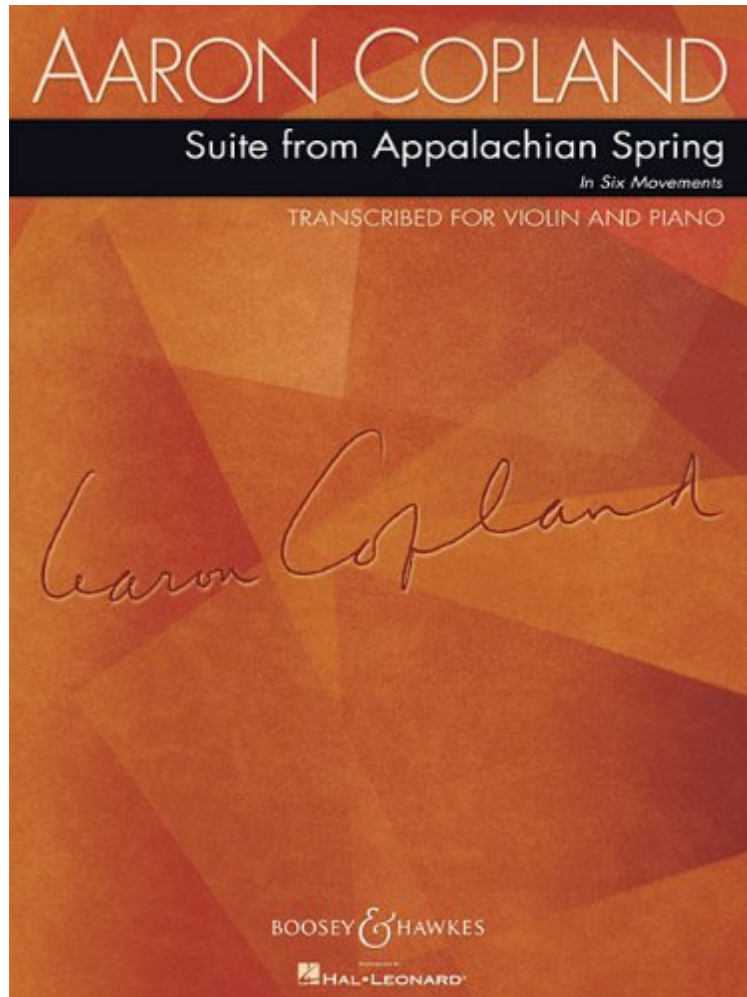


[Free pdf] Suite from Appalachian Spring: for Violin and Piano (BH Chamber Music)

## Suite from Appalachian Spring: for Violin and Piano (BH Chamber Music)

*Bryan Stanley*

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**Bryan Stanley : Suite from Appalachian Spring: for Violin and Piano (BH Chamber Music)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Suite from Appalachian Spring: for Violin and Piano (BH Chamber Music):

0 of 0 people found the following review helpful. good edition great condition By David M. Blum just what I needed. I needed the parts for orchestra performance. found version for solo + piano studied that before the performance. 5 of 5 people found the following review helpful. Sloppy arranging and editing, disappointing By P. Glot It was with much excitement that I received both the piano/violin reduction to play with a friend as well as the solo piano reduction by the same arranger and publisher for my own personal use (for fun!). I am at this point about halfway through a reading of the violin/piano version, but just a sightreading of half is all that is needed to see what a poorly put together

arrangement this is. It is possible to forgive "bad arranging" when it comes to subjective decisions (the melody at pickup to measure 5 is given to the violin, and then one bar later the melody switches abruptly to the piano - in the original it is the flute that plays both those measures as a cohesive phrase; the flute melody at the lower octave to the violin is left completely out of the piano part while it would easily fit in at rehearsal 2), but I quickly saw that the arranger's musicality and Boosey's editing was reflected in a more annoying, mistakes-galore sort of way. Here is a quick list. Keep in mind, this is with just a half hour of reading, slight consultation of the score when my ear was very perturbed - in other words these were caught easily, and other errors may be neatly hidden in the same sections upon close examination.

1. At rehearsal 5 the violin plays a random A. The note does not exist as a rearticulation in the original (neither the orchestral nor chamber version).
2. The third measure of 23 has an A natural on the ascending portion of the scale. Originals have A# (same in solo piano version, looks like a cut and paste job)
3. The B on the last eighth note of one before 25 is mysteriously missing. The piano has all the notes leading up to it and could easily play it in the part.
4. At 2 and 4 after 25 there are D#'s inserted below the B's on the last beat. This looks most careless since this note does not exist in the originals - unless one is reading clarinet part and doesn't bother to transpose it.
5. At rehearsal 26 there is a random chord on the last eighth note of the first measure. This does not exist in the originals.
6. At rehearsal 27 (and so on for several measures) the fifths of the chords are missing. They could be easily played by the piano (in fact, both the orchestral and chamber version have the piano playing what I just suggested, so it was obviously intended that way).
7. At three bars before 30 there is a lower octave inserted in the harmonies that does not exist in the originals. There were plenty more spots where I subjectively thought the arranging was just bad, but after that list of glaring errors I don't see any point in listing those, too. Again, keep in mind I haven't even gone over it with a fine-toothed comb, I was merely reading the piano part for fun.

Steer clear of this arrangement. If you're a good enough pianist to play some of the very difficult sections in here anyway, just make your own arrangement from the score. If you're a beginner or intermediate pianist thinking this will give you a good idea of the piece, just get the real score to study it - this piano part is quite difficult anyway, and there's no point in learning it incorrectly!

P.S. Just remembered a couple more. -At 2 before rehearsal 5 there should be rests on the latter half of the measure for the piano. Don't play it till the dead composer wrote it! -At 20 (this was the most horrendous) the bass part, played by the bassoon, is COMPLETELY ABSENT. This happens again at 21. This was not for arranging purposes, as it is a slow, three-voiced chorale that a beginning piano student could play. I had to get out the score to fill in the giant void on this sheet music!

(Boosey Hawkes Chamber Music). Copland's famous ballet suite has never been published in a solo violin and piano transcription. This new version is idiomatic for the violin, retaining all the music from the standard 1945 orchestra suite.