

First Aid for Collaborative Pianists with Small Hands:
Suggestions and Solutions for Awkward Passages

from the Standard Repertoire.

by

Hae Ju Choi

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2017 by the
Graduate Supervisory Committee:

Andrew Campbell, Chair
David Britton
Rodney Rogers

ARIZONA STATE UNIVERSITY

December 2017

ABSTRACT

There are many passages in the standard collaborative piano repertoire that are best executed with average to larger hands, such as densely voiced chords, fast octave passages, spans of 9ths or 10ths, legato lines with wide ranges, or extended arpeggiated passages. As a petite Asian woman with smaller hands, I am frequently engaged to rehearse and perform such works. Such engagements involve a greater amount of practice and preparation, as I spend time determining how to negotiate passages or avoid mistakes that larger hands could easily solve. Nevertheless, despite my best efforts, it is not always possible for one with smaller hands to play exactly what is written by the composer, and one may end up becoming injured by too much stretching of the fingers or hands, which can lead to stress and tension on the arms. This paper will be discussed certain passages from frequently-performed pieces that can be difficult for smaller hands, what makes each passage so awkward or uncomfortable, and provide several solutions that yield musical results without compromising the composer's original intentions. This paper will not only examine orchestral reductions such as concerti, in which the reductions are a mere representation of the composer's true intentions and therefore easier to adjust, but also repertoire originally written for the piano. Three methods will be offered that, while occasionally straying from the printed score, stay as true as possible to the composer's artistic intentions, all the while allowing these collaborative pianists the possibility to approach this repertoire in a realistic fashion.

DEDICATION

To my parents

I could not do anything without your love and prayer for me.

ACKNOWLEDGMENTS

First and foremost, many thanks to my mentor and teacher, Dr. Andrew Campbell. I would never have gotten through my degree without his continued encouragement and support. I have learned a lot from him during my time at ASU, and become not just a better musician but a better person. I would like to express my gratitude to Mr. David Britton. When I had ups and downs, he was always there for me and cheered me up with endless support. I would also like to thank to Dr. Rodney Rogers for his help and support for this paper. To my parents, I cannot express enough how blessed I am to have parents like them. I could not do anything without their support and prayer. To my good friend, Dongfang Zhang, many thanks for his help with the Finale program, without him, I could not finish this paper. I would also like to express deepest appreciation for my two American moms, Peg Anderson and Barbara-Ann Gulotta. I never felt alone in this country because of my two mom's endless love and taking care of me. I am so blessed to have three moms. And finally, I would like to thank God, my good Father for everything he has done for me.

TABLE OF CONTENTS

	Page
LIST OF EXAMPLES	v
CHAPTER	
1 INTRODUCTION	1
2 METHODS	9
3 CÉSAR FRANCK: SONATA IN A MAJOR	53
4 FRANZ SCHUBERT: <i>ERLKÖNIG</i> , D. 328	78
5 CONCLUSION	103
REFERENCES.....	105

LIST OF EXAMPLES

Example	Page
1. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, First Movement, Measures 66-69.....	5
2. C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35 in D Major, Second Movement, Measures 69-78.....	6
3. Breitkopf Und Härtel Publisher, Edited by Fritz Hoffmann, Tchaikovsky's Violin Concerto Op.35 in D Major, Second Movement, Measures 69-80.....	7
4. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, First Movement, Measures 256-260.....	9
5. C.F. Peters Edition of Tchaikovsky's Violin Concerto Op.35 in D Major, First Movement, Measures 375-387.....	10
6. B. Schott's Edition of Wieniawski's Violin Concerto Op.22 No.2, First Movement, Measures 256-259.....	12
7. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, First Movement, Measures 256-260 (Edited by Choi).....	14
8. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, First Movement, Measures 256-260 (Edited by Choi).....	14
9. P. Jurgenson Edition of Tchaikovsky's Violin Concerto Op. 35, First Movement, Measures 371-388.....	16
10. C.F. Peters Edition of Tchaikovsky's Violin Concerto Op.35 in D Major, Third Movement (Edited by Choi).....	17

Example	Page
11. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, First Movement, Measures 66-69.....	19
12. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, First Movement, Measures 66-69 (Edited by Choi).....	20
13. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, First Movement, Measures 226-230.....	20
14. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, First Movement, Measures 226-230 (Edited by Choi).....	21
15. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, Third Movement, Measures 59-68.....	22
16. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, Third Movement, Measures 59-68 (Edited by Choi).....	23
17. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, Third Movement, Measures 80-82.....	24
18. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, Third Movement, Measures 80-82 (Edited by Choi).....	25
19. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, Second Movement, Measures 32-33.....	26
20. Wieniawski's Violin Concerto Op.22 No.2, Second Movement (Edited by Choi).....	27
21. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, Second Movement, Measures 23-24.....	28

Example	Page
22. B. Schott's Edition of Wieniawski's Violin Concerto Op.22 No.2, Second Movement, Measures 23-26.....	29
23. Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, Second Movement, Measures 23-24 (Edited by Choi).....	30
24. C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35 in D Major, Second Movement, Measures 69-78.....	31
25. Breitkopf Und Härtel Publisher, Edited by Fritz Hoffmann, Tchaikovsky's Violin Concerto Op.35 in D Major, Second Movement, Measures 69-80.....	32
26. C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35 in D Major, Second Movement, Measures 69-78 (Edited by Choi).....	34
27. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, Second Movement, Measures 1-7.....	35
28. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, Second Movement, Measures 1-7 (Edited by Choi).....	36
29. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, First Movement, Measures 1-12.....	37
30. A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, First Movement, Measures 1-12 (Edited by Choi).....	38
31. Breitkopf Und Härtel Edition of Mendelssohn Violin Concerto, Op.64, First Movement, Measures 69-79.....	39
32. Carl Fischer Edition of Mendelssohn Violin Concerto Op.64, First Movement, Measures 72-87.....	40

Example	Page
33. Durand Edition of Mendelssohn Violin Concerto Op.64, First Movement, Measures 69-87.....	41
34. Durand Edition of Mendelssohn Violin Concerto Op.64, First Movement (Edited by Choi).....	43
35. M.P. Belaieff Edition of A. Glazunov Violin Concerto, Op.82, Fourth Movement, Measures 33-42.....	44
36. M.P. Belaieff Edition of A. Glazunov Violin Concerto, Op.82, Fourth Movement, Measures 33-42 (Edited by Choi).....	45
37. Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, First Movement, Measures 302-307.....	46
38. Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, First Movement, Measures 302-307 (edited by Choi).....	47
39. Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, Third Movement, Measures 139-142.....	48
40. Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, Third Movement, Measures 139-142 (edited by Choi).....	48
41. C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, Measures 1-8....	49
42. C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, Measures 1-8 (Edited by Choi).....	50
43. C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, Measures 38-45.	50
44. C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, Measures 38-45 (Edited by Choi).....	51

Example

Page

45. C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, Measures 38-49.....	81
---	----

CHAPTER 1

INTRODUCTION

When I was a younger pianist, I used to love listening to famous pianists' live performances and recordings, and wanted to emulate them and play like them. I practiced very hard as a student, and at times I struggled with some technical passages. It took me a while to discover that many prominent pianists have big hands; Sergei Rachmaninoff, Anton Rubinstein, Sviatoslav Richter, and Lang Lang all have at least a 12th interval range of hand span. Having wider hands does not mean automatically good technique; however, the two are related. Rapid arpeggios, repeated and extensive octaves passages, and chords larger than an octave span, all of which are regularly found in both solo and collaborative repertoires, can be handled with greater ease by larger hands.

According to the 19th century American poet Henry Wadsworth Longfellow, "music is the universal language of mankind." Music from any age, from any country, far different people can share the same music. Among all the international historical music, Western art music has many standard repertoires which are required learning while pursuing academic degrees and therefore frequently played. Many well-known works of Western art music were composed by Europeans and Russians such as Brahms, Schumann, Rachmaninoff, and Prokofiev. Many of them were pianists as well as composers, so they wrote their works that they could perform later.

Compare to these Western people, Asians have smaller bodies and hands. The research paper "Pianist Hand Spans: Gender and Ethnic Differences and Implications for

Piano Playing” by Boyle, R., Boyle, R. & Booker, E., demonstrates this concept of nationality, gender and hand size.

- A: Very small – 1-5 span less than 7.6 inches
- B: Small – 1-5 span from 7.6 to <8.5 inches
- C: Large – 1-5 span from 8.5 to <9.4 inches
- D: Very large – 1-5 span of 9.4 inches and above

Proportions of adult pianists with ‘small’ or ‘large’ hands		
	‘Small’ hands: 1-5 spans less than 8.5’’	‘Large’ hands: 1-5 spans 8.5’’ or more
All males*	23.8%	76.2%
All females*	87.1%	12.9%
Caucasian males	20.2%	79.8%
Caucasian females	82.3%	17.7%
Asian males	29.9%	70.1%
Asian females	94.0%	6.0%

*Based on the ethnic mix in this particular sample of Adult Pianists¹

While many prominent pianists have larger hands, there are also prominent pianists who had smaller hands, including Hans von Bulow, Leopold Godowsky, Alicia de Larrocha and Josef Hoffmann. Hoffmann, a Polish-American virtuoso pianist from late 19th century who was known for his wonderful technique, was offered a customized piano built by Steinway with narrower-sized keys, an indication that he also had some struggles with his small hands. Perhaps due to his smaller hand size, he refused to play Rachmaninoff’s Piano Concerto No. 3, an exceptionally difficult work that requires bigger hands, despite being the work’s dedicatee.

¹ Boyle, R., Boyle, R. & Booker, E. (2015). Pianist Hand Spans: Gender and Ethnic Differences and Implications for Piano Playing, *Proceedings of the 12th Australasian Piano Pedagogy Conference, Beyond the Black and White*, Melbourne, July 2015. (<http://www.appca.com.au/2015proceedings.php>)
<http://www.smallpianokeyboards.org/how-many-pianists-have-small-hands.html>

While there are some reduced-size keys or customized smaller pianos available by certain companies, most of modern piano keyboards have white keys of 23.5mm wide at the base.

I would suggest that the reduced-sized keyboard finally evens the playing field. Until now, the combination of small and delicately boned hands is seen only rarely in first class performing artists. Those at that level must possess truly extraordinary facility, flexibility and coordination to overcome difficulties.²

Hopefully all pianists would eventually agree that an ergonomic intervention to compensate for hand size is feasible and essential, just like adjusting the height of a piano bench to compensate for leg length and body height.³

Unfortunately, only a few very exclusive pianists have the luxury to bring their own customized piano to their various performances. So, an unfair circumstance exists for pianists with small-hands pianists who are expected to play the standard repertoires on the standard size piano.

As an Asian collaborative pianist, my right hand can reach an octave comfortably, and my left hand can reach a 9th. It did not bother me much when I focused on solo performance, because I was able to choose what I wanted to work on. The repertoire that I chose had my physical comfort and natural abilities in mind, and despite various challenges, I could practice and conquer it eventually. In other words, I could avoid the pieces that I could not play with my small hands; despite my best efforts, performing such works could yield poor performances, due to unreachable notes that were either missed or eliminated, or fatigue and injuries caused by too much stretching of the fingers

² Dr. Carol Leone, Chair of Keyboard Studies, Meadows School of the Arts, Southern Methodist University, Dallas, Texas, USA 2003, p 29.

³ Dr. Eri Yoshimura & Dr. Kris Chesky, Texas Center for Music & Medicine, University of North Texas, Denton, Texas, USA, 2009, p 11

or hands. However, after I switched my major and career to collaborative piano, I no longer had the luxury of choosing my own repertoire. Many times, I need to engage with partners, collaborating and supporting them on the works that are chosen by them. The hand range required by this repertoire expanded, as works such as instrumental concerto reductions or Romantic-era duo sonatas form the foundation of much of our collaborative repertoire, and frequently feature thick chords, spans of 9th or 10th, fast octave passages, legato lines with wide ranges, or extended arpeggiated passages.

Should all collaborative pianists who have small hands like me be excluded from such repertoire, potentially jeopardizing their careers? Can they rehearse and perform such works while avoiding injuries? How should these pianists deal with the standard repertoires that require bigger hands? In this paper, I will discuss certain passages from frequently-performed pieces that can be difficult for smaller hands, what makes each passage so awkward or uncomfortable, and offer potential solutions that allow professional collaborative pianists with smaller hands to perform such repertoire with technical and musical success. Two short introductory examples will provide an idea of the major issues facing collaborative pianists.

The following example is a part of the first movement from the Sonata for cello and piano in g minor, Op.19, by Sergei Rachmaninoff. Rachmaninoff was a virtuoso pianist who wrote many piano works specifically for his own performing, and most of them have entered the standard repertoire, including this major work of the cello/piano literature.



Example 1: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 66-69.

Rachmaninoff was an exceptionally large man, known for his 6'6" height and his legendary hand size that could reach a 12th, so it is understandable that his works have unusually wide-spaced chords. In Example 1, some chords are not even possible to be played by pianists with average hand size. This is one of the most popular sonatas for cello and piano, so it is hard to avoid in the performance career of a collaborative pianist. In m.68, the first chord of left hand has huge span, and one cannot leave out or miss any notes, since the bottom note needs to sustain for the whole measure, and the top note has a melodic line.

Another example comes from C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35, second movement, measures 69-78.

The image shows a musical score for measures 69-78 of Tchaikovsky's Violin Concerto, Op. 35, second movement. The score is in D Major and 3/4 time. It features a violin part and a piano accompaniment. The piano part has several chords in the bass line highlighted with green boxes, indicating areas where the chords are wide or unreachable. The measures are numbered 69 through 78.

Example 2: C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35 in D Major, second movement, measures 69-78.

Piano reductions of instrumental concerti are a major part of any collaborative pianist's repertoire, and yet these reductions are not only rarely by the composer, but they are also often by anonymous editors who may not make the most fully informed decisions. When the chords in orchestral reductions are wide or unreachable, one often sees roll marks on the chords by arrangers or editors to make them playable. However, rolling the chords should not be encouraged unless it is imitating a harp part, as a rolled chord has a very different sonority both rhythmically and musically than a solid, blocked

orchestral chord. Rolling these chords as indicated is inaccurate musically, and therefore not a solution to this problem.

The image displays a page of a musical score for measures 69 through 80. The instruments listed on the left are Flute (Fl.), Clarinet in B (Klar. (B)), Solo Violin (Solo-Viol.), Violins I and II (1.Viol., 2.Viol.), Brass (Br.), and Cello/Double Bass (Vcll. K.-B.). The score is in D major and 3/4 time. A green rectangular box highlights the string parts from measure 70 to 74, where the strings play a series of chords marked *pizz.* (pizzicato) and *p* (piano). Another green rectangular box highlights the string parts from measure 75 to 79, where the strings play a series of chords marked *arco* (arco) and *pp* (pianissimo). A 'D' symbol is placed below the string parts in measures 75 and 79. The Solo Violin part features a melodic line with various ornaments and dynamics, including *p*, *mf*, and *pp*. The woodwinds and brass parts also have specific markings and dynamics.

Example 3: Breitkopf und Härtel publisher, edited by Fritz Hoffmann,
Tchaikovsky's Violin Concerto Op.35 in D Major, second movement, measures 69-80.

Since this example is not a harp part, but rather unified pizzicato string chords, any chords should not be rolled; the pianist needs to find a way to play this section correctly without rolling the chords. Only the pianist who has a 11th hand span will have no problem playing this excerpt without rolling the chords.

In next chapters, I will provide several solutions to these and other problems that yield musical results without compromising the composer's original intentions. It will not only examine orchestral reductions such as concerti, in which the reductions are a mere representation of the composer's true intentions and therefore easier to adjust, but also repertoire originally written for the piano.

CHAPTER 2

METHODS

This paper will examine three main methods developed for pianists with smaller hands that will allow them to rehearse and perform the widest possible repertoire in a musically effective and healthy way. Those methods are:

1. Re-voicing the notes of widely-spaced chords (indicated with **blue**).
2. Taking advantage of both hands wisely (indicated with **green**)
3. How to avoid possible injuries in passages in which are reachable

by a pianist with a smaller hands span, but can cause too much stretching due to a fast tempo or frequent repetitions (indicated with **red**).

Playing piano reductions originally written for orchestra is one of the main jobs for collaborative pianists. It is a big challenge to express the original sound that is written for as small as a string quartet to the whole orchestra on one piano. A full-size orchestra can be over one hundred instruments, so it can be understandable that some piano reductions have unplayable passages for only ten fingers, as editors or arrangers did not want to miss any important notes in the orchestra.

Following are some examples from the standard violin concerti literature. The first excerpt comes from the Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, first movement, measures 256-260.

Example 4: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, first movement, measures 256-260.

The following excerpt comes from the C.F. Peters Edition of Tchaikovsky's Violin Concerto Op.35 in D Major, first movement, measures 375-387.

Example 5: C.F. Peters Edition of Tchaikovsky's Violin Concerto Op.35 in D Major, first movement, measures 375-387.

As shown above, when there are widely spaced chords, they are either not reachable or rolled, which is often suggested by the editor. In Example 4, a pianist with small hands might normally roll the chords, even without any suggestion, simply to avoid missing any notes, although an experienced collaborative pianist would not roll, as they would know this is not rolled in the orchestra. Example 5 has rolled marks on each chord, which are editorial suggestions and different from the full score, so then every chord becomes playable in this fast passage. However, when the chord is rolled (in other words, when it is played as a broken chord), it sounds totally different from the original, in which the orchestra plays all the notes at the same time. When this chord is rolled on the piano, it sounds bigger and longer, with a totally different articulation. With the exception of the harp section playing arpeggios and broken chords in the orchestra, any orchestral chords should not be played rolled.

So, for this type of widely-spaced chords, my first method is re-voicing the notes.

This first method will have [blue color](#) for the examples to be shown in Chapter 3 and 4.⁴

The following Example 6 is the orchestra score for the Example 4 from the B. Schott's Edition of Wieniawski's Violin Concerto Op.22 No.2, first movement, measures 256-259.

⁴ Rolling marks that are discussed and added later in this chapter will be a [blue straight line](#).

256

257

258

259

The image shows a page of a musical score with measures 256, 257, 258, and 259. The score includes parts for Fl. a 2., Ob., Cl., Fag., Cor. a 2., Trombi., 3 Tromb., Timp., Viol. Solo., Viol., Viola., Vc., and CB. arco. The key signature has one flat (B-flat). The time signature is 3/4. A large blue rectangular box highlights measures 258 and 259 across the Fl. a 2., Ob., Cl., Fag., Cor. a 2., Trombi., 3 Tromb., Timp., Viol. Solo., Viol., Viola., and Vc. staves. Within this box, two vertical blue rectangles highlight specific passages in the Fl. a 2. and Viola staves. In the Viola staff, four blue circles are placed under the notes of a triplet in measure 258. The bottom staff (CB. arco.) has markings for 'pizz.' in measure 257 and 'arco.' in measure 258.

Example 6: B. Schott's Edition of Wieniawski's Violin Concerto Op.22 No.2, first movement, measures 256-259.

Example 4: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, first movement, measures 256-260.

The unreachable note from Example 4 is the tenor note F4 on left hand in measure 258. From the full score Example 6, the 'F' does not happen at the same beat, in fact it is not in a blocked chord. The 'F' note comes in other beats in the same measure, so the editor put the note 'F' on the same beat to make it easier for pianists. However, this works only for pianists but who have large hands. Pianists with small hands need not feel guilty about missing the top note if they check the full score.

In this case, there are two alternative ways to play those big chords by relocating notes. The first is putting the F4 at the second beat. In the full score, the F is played by the second violins every eighth note from the second eighth of the bar through the end of the third beat. Since the first beat passes quickly, playing F4 on second beat will help the

chord sustaining until third beat. Also, two connected notes in purple box are missing in a piano reduction, so adding the two notes will also help for smooth melodic line.

Example 7: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, first movement, measures 256-260 (edited by Choi).

The second solution keeps the blocked chord on same beat, but moves F4 to F5 the soprano register on right hand. In this way, the editor's idea is still there and it will be playable for anyone.

Example 8: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, first movement, measures 256-260 (edited by Choi).

375

Example 5: C.F. Peters Edition of Tchaikovsky's Violin Concerto Op.35 in D Major, third movement, measures 375-381.

Back to Example 5 from the Violin Concerto by Tchaikovsky. Since it is very standard repertoire for violinists, there are many editions available. However, this excerpt shows no difference between the various editions⁵, which brings the important issue. All the rolled chords in this passage of the piano reduction represent string pizzicatos.

Pizzicatos are shown in the full score of the Example 5 from the P. Jurgenson Edition of Tchaikovsky's Violin Concerto Op. 35, first movement, measures 371-388.

⁵ Editions of **D. Rahter**: Hamburg, **Eulenburg**: Leipzig, **Steingräber Verlag**: Leipzig, **C.F.Peters**: Leipzig, **G.Schirmer**: New York, **Henry Litolf's Verlag**: Braunschweig, **D.Rahter**: Leipzig; from imslp.org.

The image shows a page of a musical score for measures 371-388. The score is for the first movement of Tchaikovsky's Violin Concerto Op. 35. The instruments listed are Flute (Fl.), Oboe (Ob.), Horn (Hr. (F)), Solo Violin (Solo Viol.), Violins I and II (1.Viol., 2.Viol.), Brass (Br.), and Cymbals/Drum (K.-B.). Measures 371-379 are marked 'pizz.' and 'mf'. Measure 380 is marked 'I. II. a 2' and 'mf'. Measures 381-388 are marked 'arco' and 'mf'. Two blue boxes highlight the pizzicato sections in measures 371-379 and 381-388.

Example 9: P. Jurgenson Edition of Tchaikovsky's Violin Concerto Op. 35, first movement, measures 371-388.

This pizzicato section may have some resonance, since more than twenty strings are plucked at the same time. Pizzicatos are supposed to be very short, so rolling the chords are not the right idea for a piano reduction.

There are two types of rolling marks. One shows separate rolling marks for the right and left hands. The other is a long-connected rolling mark for both hands. The first rolling mark may reduce the time of sound resonance with the right pedaling, but the second type produces a long resonance with full chord even without any pedaling. All the piano reductions listed in footnote #5 employ the second type of rolling marks, which will produce a long and loud sound, a completely different sonority from the off-beat pizzicati of the strings. If there are no rolling marks on these chords, most pianists cannot play them since it requires a span of 11th interval. So, if the top C4 (middle C) note on left hand is placed down the octave to C3, then left hand can handle the chord without a big stretch. By relocating the note, the register for the ‘C’ will have a different sound. But these pizzicatos are short, so the sound will not be too different, and be much closer to the original orchestra sound with shorter chords, rather than rolled.

The image shows a musical score for Violin and Piano, measures 376-381. The Violin part is in the treble clef, and the Piano part is in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The Violin part consists of a series of eighth and quarter notes. The Piano part consists of complex chords with many notes, including some with grace notes.

Example 10: C.F. Peters Edition of Tchaikovsky’s Violin Concerto Op.35 in D Major, third movement (edited by Choi).

Except for the harp parts, playing rolled chords is not recommended for piano reductions of orchestral works, as it changes the character, rhythmic timing and texture of the original. However, it can be very useful for small hands on pieces that were originally written for piano, because the goal is not to imitate the sound of the original orchestral version. Although rolling unreachable chords may be different from what the composer intended, it is preferred to leaving out or missing notes. Re-voicing notes is not always possible, and the composer's design may be ruined. While some performers may object to these kinds of alterations, it can be a viable way for those with smaller hands to approach this repertoire. In older styles of playing from the late 19th through early 20th centuries, pianists often rolled large chords as a fashion. At that time rolling the chords, especially for a pizzicato section, reflected this popular style, and was recognized as the right idea for the sound, despite the fact that it sounds quite different from an orchestral pizzicato section. In noted recordings from that time, some chords from pieces originally written for piano solo, which do not have roll marks, and with a reachable span or notes, are often still rolled as a style for greater expression of rubato.⁶ On original piano pieces that were written in Romantic era, which is often where we find larger and thicker chords, rolling chords can fit in the style and is a viable option.

We now return to the following excerpt from the A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 66-69.

⁶ Chopin, Frederic. *Great Recording of the Century, CHOPIN Preludes- Impromptus- Barcarolle- Berceuse*, Perf. Alfred Cortot, EMI Classics/Angel Records, 2006. CD.

The image shows a musical score for measures 66 through 69 of the first movement of Rachmaninoff's Cello Sonata Op. 19. The score is arranged in three systems. The top system is the cello part, with measures 66, 67, 68, and 69 clearly marked. It features a melodic line with wide intervals and a 'rit.' (ritardando) marking at the end of measure 69. The middle system is the right hand of the piano, and the bottom system is the left hand. Both piano parts feature complex, wide chords and intricate textures. A 'colla parte' marking is present above the piano part in measure 69. Dynamics such as 'p' (piano) and 'mf' (mezzo-forte) are indicated throughout the score.

Example 11: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 66-69.

Even with a quick glance, this piece shows many large chords with and without rolling marks. Rachmaninoff had a 13th interval hand span so it was not a problem for him to play the big chords that have no rolling marks.

In many cases, collaborative pianists need to play pieces at sight, even sometimes with a piece of this high level of difficulty. When sight-reading is necessary, there is normally not enough time to think carefully before fingers touch the notes. When rolling marks are not written in unplayable passages, it results in missing notes. Even when the pianist has more time or is not sight-reading, visible rolling marks on unreachable chord will help lead to a better performance. Rolling wide chords that do not have rolling marks will not ruin the composer's design since it follows the original compositional style in this excerpt.

Example 12: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 66-69 (The blue straight line indicates the rolling technique edited by Choi).

The same technique can be employed for this following passage.

Example 13: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 226-230.

Example 14: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 226-230 (edited by Choi).

The following passage, which comes from the third movement of the Rachmaninoff cello sonata measures 59-68, can employ two methods for success; putting rolling marks on wide chords, or a new method, detailed below. This new method will be indicated by the color **green**.

59 60 61

62 63 64

65 66 II.C. 67 68

p *rit.* *a tempo* *g.* *pp* *rit.*

Example 15: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, third movement, measures 59-68.

Example 16: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, third movement, measures 59-68 (edited by Choi).

In Measure 63, the wide chords in the right hand can be played by rolling with one hand (the first method), or can be divided between right hand⁷ and left hand⁸ (the second method), and played as blocked chords.

⁷ Right hand part indicated in examples as m.d (mano destra in Italian).

⁸ Left hand indicated as m.s (mano sinistra in Italian).

Second method: taking advantage of both hands wisely. When one hand has a big chord, and the other hand is available to help, the chord can be played by both hands. This second method will be indicated in **green color** in examples to be shown in Chapter 3 and 4.

The image shows a musical score for three measures (80, 81, 82). The top staff is for the violin, and the bottom two staves are for the piano. The violin part has a 'rit.' marking and a 'p' dynamic. The piano part has a 'pp' marking. The piano accompaniment features a large chord in measure 81 that is highlighted in green in the original image.

Example 17: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, third movement, measures 80-82.

The image shows a musical score for Violin and Piano, measures 80-82. The Violin part (top staff) is in 2/4 time and features a melodic line with a slur over measures 81 and 82. The Piano part (bottom two staves) is in 2/4 time and features a complex chordal texture. A green arrow points to a sharp sign (#) above a note in the left hand of measure 81, and a green 'X' is placed below the same note, indicating a specific fingering or articulation.

Example 18: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, third movement, measures 80-82 (edited by Choi).

This short passage is from the third movement of violin concerto op. 22 no.2 by Wieniawski. Without reading it carefully, two chords look pretty expanded to play for both hands until you find out that register of these chords are very close to each other. Also, there is tie on left hand, which makes this passage playable with proper pedaling. If the left hand plays the alto note F#5, the chord will be completed, even by small hands (Example 18).

The image shows a musical score for Violin and Piano, measures 32-33. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 12/8. Measure 32 shows a half note in the violin and a complex chord in the piano. Measure 33 shows a half note in the violin and a complex chord in the piano. The piano part includes a four-measure slur in the right hand.

Example 19: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, second movement, measures 32-33 (edited on Finale).

Here is another example from second movement of Wieniawski violin concerto. Unfortunately, this type of problem is very commonly faced by pianists, and takes time to figure out how best to play these passages. At first, the pianist may try to play it with only right hand, as it seems be written this way. Playing these chords with only right hand can cause the wide expand of the pinky finger and many pianists with small hands will have hard time reaching the notes or miss important melodic lines.

However, if the left hand plays the bottom three notes, there will be no problem missing any notes, and the pianist will find it much easier to play. Although a very experienced collaborative pianist can figure out how to play these passages with both hands quickly, rearranging the register can save time and enable every pianist, even one who is less experienced, to play this kind of passage well.

The image shows a musical score for Violin and Piano, measures 32 and 33. The key signature is B-flat major (two flats) and the time signature is 12/8. The Violin part (top staff) features a melodic line with a slur over measures 32 and 33. The Piano part (bottom two staves) consists of a complex accompaniment with many chords and sixteenth-note patterns. The left hand (bottom staff) has a specific fingering indicated by a '2' above the notes in measures 32 and 33, suggesting a technique to play the bottom three notes of a chord.

Example 20: Wieniawski's Violin Concerto Op.22 No.2, second movement (edited by Choi).

The image shows a musical score for Violin and Piano, measures 23-24. The Violin part is in the upper staff, and the Piano part is in the lower two staves. The key signature is one flat (B-flat) and the time signature is 12/8. Measure 23 shows the Violin playing a quarter note followed by a quarter rest, and the Piano playing a complex rhythmic pattern. Measure 24 shows the Violin playing a long note (half note) and the Piano playing a complex rhythmic pattern.

Example 21: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, second movement, measures 23-24.

This similar passage is from the same movement of Wieniawski Violin Concerto. If Example 19 was easy to determine how to play with both hands and avoid injury or inaccuracy, this one is a little trickier. It can be played by both hands separately as is written, but this causes a large stretch for right hand. Not only would this prove impossible for those with smaller hands, but also it will be harder to bring out the important melodic voicing of the top line.

Meanwhile, the other instruments are accompanying the melodic line. Therefore, in Example 21, the top line of right hand should be brought out. If it is played as written, the wide range between soprano and alto part for right hand will cause a stretch and make it difficult to voice and phrase this beautiful melody.

So, the solution is similar to the technique used in Example 17: the left hand plays the entire accompaniment part, including the alto notes of right hand. Even the pianist who has big hands can use this technique to play this passage, and easily balance the sound between orchestral melody and accompaniment.

The image shows a musical score for Violin and Piano, measures 23 and 24. The Violin part is in the upper staff, and the Piano part is in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. In measure 23, the Violin has a whole note G4, followed by a quarter rest. The Piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand. A green arrow points to the first chord in the right hand of measure 23, indicating a technique where the left hand plays the notes of the right hand's chords. In measure 24, the Violin has a half note G4, followed by a half note A4, and then a quarter note G4. The Piano accompaniment continues with similar chords and bass line.

Example 23: Schirmer Edition of Wieniawski's Violin Concerto Op.22 No.2, second movement, measures 23-24 (edited by Choi).

Now we return to the following excerpt from the C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35, second movement, measures 69-78. It has two issues: the first one is rolling marks, which are pizzicatos by strings and not played by

harp in the orchestra. The second issue is unreachable chords, which explains the rolling marks by editors.

Example 24: C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35 in D Major, second movement, measures 69-78.

As mentioned before on the first method, chords in a piano reduction should not be rolled unless it represents a harp section. Many reductions have rolled chords indicated by editors as a way to play wide chords.

From the reduction above, both of the left-hand chords are pizzicato string chords, yet only last chord of each measure has rolled marks.

The image displays a page of a musical score for Tchaikovsky's Violin Concerto Op. 35, second movement, measures 69-80. The score is arranged in a standard orchestral format with parts for Flute (Fl.), Clarinet in B (Klar. (B)), Solo Violin (Solo-Viol.), Violins I and II (1.Viol., 2.Viol.), Brass (Br.), and Cello/Double Bass (Vcll. K.-B.).

Measures 69-74 are highlighted with a green box. In these measures, the strings play pizzicato chords, indicated by the marking "pizz." and a dynamic of *p*. The Solo Violin part features a melodic line with various ornaments and dynamics, including *p* and *mf*.

Measures 75-80 are also highlighted with a green box. In these measures, the strings play arco chords, indicated by the marking "arco" and dynamics of *pp* and *ppp*. The Solo Violin part continues with a melodic line, including a section marked "Die II. Stimme" and "Fag.".

Orange boxes highlight specific notes in measures 75-76, likely indicating a specific performance technique or a point of interest. A "D" time signature is present in measures 75 and 80.

Example 25: Breitkopf und Härtel publisher, edited by Fritz Hoffmann,
Tchaikovsky's Violin Concerto Op.35 in D Major, second movement, measures 69-80.

Pizzicatos are supposed to be short and played same length each time, however according to the piano reduction, only last chord of each measure has longer and louder chord by rolling marks. Luckily when the big chord happens each time in measure 70-74,

the right hand is free to help. So, the top one or two upper notes can be played by right hand. However, the last chord cannot be covered by right hand in measure 76, since right hand part also has its own melodic line to play at the same time. Until the last measure of pizzicato parts in measure 75, chords of pizzicato-chords are not changing on every measure. Only the last one has a chord progression to the final D Major chord. So, the top note C#4 on left hand in measure 76 should not be eliminated nor re-voiced (as one of the solutions of the first method on earlier of this chapter). Also, from the observation of full score, the final D Major chord happens right on downbeat of measure 77. However, on piano reductions in Example 19, D Major chord happens on second beat, which is very different from original sound. It can be very confusing to violinist who rehearses a great deal with piano before the concert with an orchestra. So, my solution for this part is getting rid of the low bass note on the last chord, play the top three chords for a chord progression and then play the final D chord on downbeat.

The image displays a musical score for Violin and Piano, measures 69-78. The score is in 3/4 time with a key signature of two flats. The Violin part (measures 69-73) features a melodic line with triplets and a quintuplet. The Piano part (measures 69-73) features a rhythmic accompaniment with triplets and chords. Measures 74-78 show the continuation of both parts. Green circles highlight specific chords in the piano part.

Example 26: C.F. Peters Edition of Tchaikovsky Violin Concerto, Op.35 in D Major, second movement, measures 69-78 (edited by Choi).

This method of taking advantage of both hands wisely can also be adopted to a piece that was originally written for piano.

This following excerpt is from the A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, second movement, measures 1-7.

Example 27: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, second movement, measures 1-7.

This movement is in the fast tempo *Allegro scherzando*, and this entire excerpt is in *pp*. When there are huge jumps for small hands in measure 3 or 4, it is difficult to play softly. Due to the fast tempo, the left hand may get some injuries by trying to play these passages as soft as possible with the big stretch. However, if right hand plays the top note of the left hand, it will be a lot easier to control the tempo and dynamics, and even the melodic line, which will go smoother.

Similar patterns are shown in measure 5 and 6; however, covering these patterns with the both hands-method does not work in these measures, since the right hand has a

full chord to play. Whenever there is a chance to avoid the big stretch, use this technique if at all possible. By taking this method in measure 3 and 4, the left hand will have less tension, rather than playing all four measures in a row with big stretch.

Example 28: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, second movement, measures 1-7 (edited by Choi).

Here is another example from the Rachmaninoff Cello Sonata Op.19, first movement.

The image shows a page of a musical score for the first movement of Rachmaninoff's Cello Sonata Op. 19. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The tempo is marked 'Lento' with a quarter note equal to 48 beats. The Violoncello part is written in a single staff, and the Piano part is written in two staves. Two green boxes highlight specific passages in the piano part: one in measure 6 and another in measure 7. The score includes various dynamic markings such as *p*, *mf*, *dim. pp*, and *cresc.* The key signature has one flat (B-flat).

Example 29: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 1-12.

This is the very beginning of this lengthy work. Even when the introduction is not fully revealed yet from measure 6 to 9, the small-handed pianist can panic to see all the large-span chords with important harmonic and melodic lines. Normally, a small hands pianist could roll these chords whenever it is not reachable, since it is not an orchestral reduction; however, the mysterious atmosphere in this passage may be ruined by rolling the chords, and the voice leading might suffer. This is another passage that can benefit from the second method, using both hands to play the same passage.

Since the right hand is available to cover the top notes of left hand, the harmonic progression will be connected, as well as shaped melodically. With this method, it will be a lot easier to create the mysterious atmosphere.

The image shows a musical score for the first movement of Rachmaninoff's Cello Sonata Op. 19. It consists of two systems of staves. The first system includes the Violoncello (Cello) and Piano parts, measures 1 through 6. The second system includes measures 7 through 12. The tempo is marked 'Lento' with a quarter note equal to 48 beats (♩ = 48). The key signature has two flats (B-flat major). The Violoncello part features long, flowing lines with slurs. The Piano part provides harmonic support with chords and moving lines. Dynamics range from piano (p) to mezzo-forte (mf). There are green annotations: 'm.d.' (mezzo-dolce) in the piano part at measures 1 and 7, and a green bracket under the piano part from measure 7 to 12.

Example 30: A. Gutheil Edition of Rachmaninoff Cello Sonata Op. 19, first movement, measures 1-12 (edited by Choi).

A third method will demonstrate how to avoid possible injuries from passages in which are reachable by a pianist with small hands span, but can cause too much stretching by fast tempo or repetitions. This method will have color of red to indicate the examples in Chapter 3 and 4.

Some passages that even a small hands pianist can play may lead to stretching without any warning, which can be more dangerous, as there is no visible evidence of impending injury that comes with large, unreachable chords. When the chords or melodic lines are in a wide range, it gives the small hands pianist a warning of big stretching; however, some passages that will be discussed below do not give a such a warning, and since the chords appear reachable, one may try to play as it is, and may end up hurting the small hands.

The following three excerpts are from the Mendelssohn Violin Concerto Op.64, first movement in various editions.

The image shows a page of musical notation for the first movement of Mendelssohn's Violin Concerto Op. 64. The score is arranged in two systems. The first system contains measures 69 through 79. The second system contains measures 80 through 89. A red rectangular box highlights measures 73 through 79. In these measures, the piano accompaniment features a series of large, wide chords that span a significant range of the keyboard, making them difficult to play for pianists with smaller hands. The violin part in these measures is relatively simple, consisting of a few notes and rests.

Example 31: Breitkopf und Härtel edition of Mendelssohn Violin Concerto, Op.64, first movement, measures 69-79.

72 73 74 75 76 78

80 81 82 83 84 85 86 87

Example 32: Carl Fischer Edition of Mendelssohn Violin Concerto Op.64, first movement, measures 72-87.

The image shows a page of musical notation for the first movement of Mendelssohn's Violin Concerto Op. 64. The score is for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one sharp (F#), and the time signature is 2/2. The measures are numbered 69 through 87. Red boxes highlight specific passages in the piano part: measures 72-74, 75-76, and 81-84. These passages consist of repeated chords in the left hand, which are often played with the right hand as well, creating a dense texture. The score includes dynamic markings such as 'p' (piano), 'cresc.' (crescendo), and 'f' (forte).

Example 33: Durand Edition of Mendelssohn Violin Concerto Op.64, first movement, measures 69-87.

Compared to the original full score of Example 28, the piano reduction in Example 29 has exact same notation from the full score, and Example 30 has more detailed notation that shows how to play this section correctly. From the repeated chords, the biggest spans are octaves, so pianists with small hands can reach all the notes with no problem. However, if this octave-locked hand position keeps going fast and repeats, as seen in measures 80- 84, pianists with small hands may experience fatigue, great tension on pinky, and eventually, severe injury. All the repeated chords are played by

woodwinds, and are all accompanying only the first violins and later solo violinist. So, when woodwinds are repeating all those notes, they must play softly in this *p* section, to not to cover the melodic line. When a pianist plays all these full chords repeatedly, it can be loud with some dangerous tension on hands. So, my method for this passage is getting rid of repeated full chords in every other beat in each measure. Instead of full chords, put minimal notes for consistency of sound. Pedaling is very tricky in this passage. Too much pedaling can cover the melodic line of the right hand, or the solo violinist, and it will sound totally different from the original. Without pedaling, it will be too articulated with all the repeated notes, and when right hand plays the melody, the sound will be too dry. So, some pedaling is needed and will help the consistency of the chords sound with my revised method. With my revision, it will sound soft and consistent with some pedaling in fast tempo, even without all the notes, and it will not hurt the hands.

The image displays three systems of musical notation for the first movement of Mendelssohn's Violin Concerto, Op. 64. The first system, starting at measure 72, features a Violin part with a whole rest and a Piano accompaniment of chords and sixteenth-note patterns, marked with a piano (*p*) dynamic. The second system, starting at measure 77, shows the Violin part with a melodic line and the Piano accompaniment with a rhythmic pattern of chords and sixteenth notes. The third system, starting at measure 82, continues the melodic development in the Violin part and the rhythmic accompaniment in the Piano part, marked with a fortissimo (*sf*) dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

Example 34: Durand Edition of Mendelssohn Violin Concerto Op.64, first movement (edited by Choi).

The following example is from the M.P. Belaieff Edition of A. Glazunov Violin Concerto, Op.82, fourth movement, measures 33- 42.

The image shows a piano score for measures 33-42. The key signature is G major (one sharp) and the time signature is 2/4. Measures 33-37 and 38-40 are highlighted with red boxes, indicating a dense texture of chords in the right hand. Measure 41 is marked 'grazioso' and measure 42 is marked 'p'.

Example 35: M.P. Belaieff Edition of A. Glazunov Violin Concerto, Op.82, fourth movement, measures 33-42.

This excerpt is marked *Allegro*. At this fast tempo, such an extended passage of octaves filled in with an inner voice may fatigue or even hurt pianists with small hands. My solution shown below is very simple, but the audience may not notice the difference between the sound of piano reduction in Example 32 and the revised one; the revision has eliminated the inner voice on selected chords, reducing it to a simple octave, so the pianist has the opportunity to rest the hand, without affecting the sound in a noticeable way. More importantly, pianists with small hands will have less tension.

Example 36: M.P. Belaieff Edition of A. Glazunov Violin Concerto, Op.82,
fourth movement, measures 33-42 (edited by Choi).

The following example combines the second and third methods to make the piece more realistically playable and performable for pianists with small hands.

The image displays a musical score for measures 302 through 307. The score is written for a violin and piano. The key signature is three flats (Eb major) and the time signature is 3/4. Measures 302-305 are marked with the tempo instruction "tempo primo energico" and the dynamic marking "f". Measures 306-307 are marked with the dynamic marking "ff". The score shows a violin part and a piano accompaniment with complex rhythmic patterns and accents.

Example 37: Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, first movement 302-307.

In measures 302-305, although the parts are not impossible for pianists with small hands, the second method can be adopted here to make it better and easier, and thus save energy for this long and demanding work. The second method, which takes advantage of both hands wisely, perfectly fits in these measures, since left hand is available to cover the right-hand parts. In addition, this technique will highlight the accents marked *energico*. When left hand helps the bottom notes, it is much more effective to make the accents, as well as the slur lines, than when the right-hand plays as written.

On the other hand, measures 306-307 demonstrate a different issue. Both hands are busy, and in fact both hands and the violin have unison melody. As written, the left hand has all the pressure of playing octaves, accents and accurate jumping for this unison line. My solution for these two measure incorporates the second method by alternating different hand for the octaves, so the left hand gets less octave-jumping, and the combination of the hands make a perfect unison a lot easier. Suggested fingering will help to understand this solution.

The image shows a musical score for measures 302-307. The score is in 3/4 time and Eb major. Measures 302-304 are marked 'tempo primo' and 'tempo primo energico'. Measures 306-307 are marked 'ff'. The score shows a unison line between the left and right hands. Red boxes highlight specific fingering solutions: 'm.s.' (middle finger) for measures 302-304 and 'm.d.' (middle finger) for measures 306-307. Fingerings are indicated by numbers 1-5 above or below notes.

Example 38: Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, first movement 302-307 (edited by Choi).

Following is another example of how alternating octaves between the two hands can be used to prevent left hand injury from fast, accented octaves that involve a great deal of jumping.



Example 39: Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, third movement 139-142.



Example 40: Universal Edition of R. Strauss Violin Sonata in Eb Major, Op.18, third movement 139-142 (edited by Choi).

The last example is Schubert's masterpiece Erlkönig, a work that requires an exceptional technique for pianists. Throughout this work, Schubert uses perpetual motion repeating octaves and larger chords. Having relaxed arms is the key to performing (or surviving!) this incredible song.

The image shows a musical score for the first eight measures of Franz Schubert's 'Erlkönig'. The score is in G minor (one flat) and 3/4 time, with a tempo marking of 'Schnell. (♩ = 152.)'. The right hand (treble clef) plays a continuous eighth-note octave pattern. The left hand (bass clef) has rests in measures 1, 3, 5, 6, 7, and 8, with occasional notes in measures 2 and 4. The piece is in common time (C), and the key signature has one flat (B-flat).

Example 41: C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, measures 1-8.

From the very beginning, Schubert employs perpetual motion octaves. Although these octaves are reachable for pianists with small hands, the constant repetition over time can be especially fatiguing for those with smaller hands, and one should adopt the second method to relax the arms and hands. As is seen below, the left hand has many rests, and can therefore cover the bottom notes in many measures, including 1, 3, 5, 6, 7, and 8.

1 *Schnell.* (♩ = 152) 2 3

m.s. 3 2 1 m.s. 2 1 3 2 1

4 5 6 7 8

m.s. m.s. m.s. m.s.

Example 42: C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, measures 1-8 (edited by Choi).

Other than managing tension in the arm, wrists and hands, the biggest problem is shown in this following excerpt.

38 39 40 41

birgst du so bang dein Ge - sicht? ... Siehst,

cresc. (*pp*)

42 43 45

Va - - ter, du den Erl - kö - nig nicht?

Example 43: C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, measures 38-45.

Fast repetitions of full chords, especially the thick five note chords in measure 39, can cause huge problems for pianists with a small hand span. The wide stretching required, and repeating chords in crescendo *f*, then *subito pp*, which is edited not by the composer, but for the performance guide for a better balance between the voice and the accompaniment, is difficult even for pianists who have big hands, which can create problems due to a stretched, locked hand position.

The image shows a musical score for the piano accompaniment of 'Erlkönig' by Franz Schubert, measures 38-45. The score is in G minor (three flats) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right hand playing chords and a left hand playing a rhythmic pattern. A red box highlights the thick five-note chords in measure 39. The lyrics are: 'birgst du so bang dein Ge-sicht? Siehst, Va-ter, du den Erl-könig nicht?'. The score includes performance markings such as 'cresc.', 'm.s 1.2.1.', '3.2.1.', and '(pp)'. Measure numbers 38, 39, 40, 41, 42, 43, and 45 are indicated above the staves.

Example 44: C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, measures 38-45 (edited by Choi).

Since the tempo is marked *Schnell*, cautious and discreet pedaling is required throughout the piece, or the sound will become extremely muddy. With the proper pedaling, the revised chords in measure 40 sound similar to the original notes. The first octave chord will sustain the bottom note C4 with pedaling. When the right hand plays the octave on first beat and the third beat, the arm can be relaxed if it bounces from octave to chords, and the suggested fingering for smaller chords will not hurt pianists with small hands. This method can be adopted in similar measures, such as 41, 43 and 45. The entire work of Erlkönig will be presented in Chapter 4.

These are but a few of the many passages that are unplayable for pianists with small hands. While it is not possible to fix every single problem in the standard collaborative piano repertoire, all three methods presented here can be used in other pieces that are not discussed in this paper. With these three methods as a cornerstone, further methods can be developed and applied in other problematic passages.

CHAPTER 3

FRANCK VIOLIN SONATA IN A MAJOR

Muzyka Edition of Violin Sonata in A Major by César Franck, first and second movement (edited by Choi).

The sonata in A Major for Violin and Piano by César Franck is considered to be one of his finest chamber works, and has become one of the most standard works in the duo repertoire. In addition to being perhaps the most often performed sonata for violin and piano, it is often a required piece for most collaborative piano or chamber music auditions. A professional collaborative pianist specializing in the string repertoire can't avoid this piece if they wish to be successful. In this chapter I will demonstrate how my techniques will allow those with smaller hands to play this work effectively and musically.

There are three colors indicate the different methods what have been referred in the previous chapter:

Blue color for re-voicing the notes in large chords and rolling marks (**blue straight line**).

Green color for using both hands for the section that was originally written for one hand.

Red color for avoiding possible injuries from the passages that are reachable for small hands, but can cause too much stretching due to fast repetition.

Sonata in A Major

I

César Franck

Allegretto ben moderato

molto dolce

pp

pp

sempre dolce

poco cresc.

poco cresc.

m.d.

First system of musical notation. The vocal line (top) is marked *più cresc.* and *pp*. The piano accompaniment (bottom) is also marked *più cresc.* and *pp*. A green box highlights a chord in the piano part, with the label *m.d* written above it. A blue vertical line is drawn through the piano part.

Second system of musical notation. The vocal line (top) is marked *molto cresc.* and *molto rit.* with a dynamic of *ff*. The piano accompaniment (bottom) is marked *molto cresc.*. Several blue vertical lines are drawn through the piano part.

Third system of musical notation. The vocal line (top) is marked *a tempo*. The piano accompaniment (bottom) is marked *sempre forte e largamente*. A blue vertical line is drawn through the piano part.

Fourth system of musical notation. The piano accompaniment (bottom) is marked *dim.* and *più dim.*. Several red boxes highlight specific notes in the piano part.

First system of a musical score in G major. The bass clef part features several notes circled in red: a B2 in the first measure, a G2 in the second measure, and a sequence of notes (F#2, G2, A2, B2) in the third measure. The dynamic marking *p* is present in the second measure, and *molto dolce* with *m.d* is in the third measure.

Second system of the musical score, showing the continuation of the piano accompaniment in the bass clef.

Third system of the musical score. The bass clef part has notes circled in red: a B2 in the first measure, a G2 in the second measure, and a B2 in the third measure. The dynamic marking *cresc.* is located in the third measure.

Fourth system of the musical score. The bass clef part has notes circled in red: a B2 in the first measure, a G2 in the second measure, a B2 in the third measure, and a sequence of notes (F#2, G2, A2, B2) in the fourth measure. The dynamic marking *dim.* is in the third measure, and *dolcissimo* is in the fourth measure. A second ending bracket labeled '2' is above the treble clef part in the fourth measure. The marking *m.d* is in the fourth measure.

First system of a musical score. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part features a complex, rhythmic bass line with many sixteenth notes. The key signature has three sharps (F#, C#, G#).

Second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment has a more harmonic texture. The instruction *sempre dolciss.* is written in the right margin of both the vocal and piano staves. There are two vertical blue bars in the piano part, one in the bass line and one in the right hand.

Third system of the musical score. The piano accompaniment features a prominent bass line with repeated notes. The instruction *rinf.* is written in the piano part. There are two vertical blue bars in the piano part, one in the bass line and one in the right hand.

Fourth system of the musical score. The vocal line begins with a rest, indicated by a circled '3' above the staff. The piano accompaniment continues. The instruction *più rinf.* is written in the piano part. The instruction *f.alm.* is written in the piano part. The instruction *dolciss.* is written in the vocal part. There are four vertical blue bars in the piano part, all in the right hand.

System 1: Vocal line and piano accompaniment. The piano part features blue vertical bars in the right hand at measures 2 and 3.

sempre dolciss. *cresc.* *più forte e con calore*

System 2: Vocal line and piano accompaniment. The piano part features blue vertical bars in the right hand at measures 2, 3, and 4. The vocal line includes the instruction *più forte e con calore* at the end.

sempre cresc.

System 3: Vocal line and piano accompaniment. The piano part features a green box labeled *m.d.* in the left hand at measure 2 and blue vertical bars in the right hand at measures 3 and 4. The vocal line includes the instruction *sempre cresc.* at the end.

System 4: Vocal line and piano accompaniment. The piano part features blue vertical bars in the right hand at measures 1, 2, and 3, and a green box labeled *m.d.* in the left hand at measure 2.

musical score system 1, featuring a vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The tempo marking is *molto rit.* and the dynamic marking is *con tutta forza*. The system includes a fermata over the first measure of the vocal line.

musical score system 2, featuring a vocal line and piano accompaniment. The key signature is two sharps. The tempo marking is *a tempo*. The dynamic marking is *dim.* (diminuendo), and the instruction *sempre dim.* (sempre diminuendo) is present. The system includes a fermata over the first measure of the vocal line.

musical score system 3, featuring a vocal line and piano accompaniment. The key signature is two sharps. The dynamic marking is *pp* (pianissimo). The system includes a fermata over the first measure of the vocal line.

musical score system 4, featuring a vocal line and piano accompaniment. The key signature is two sharps. The dynamic marking is *p* (piano). The instruction *molto dolce* (molto dolce) is present. The system includes a fermata over the first measure of the vocal line.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many beamed sixteenth notes. A *cresc.* (crescendo) marking is present in the piano part. There are two vertical blue bars in the piano part, one in the right hand and one in the left hand.

Second system of musical notation. It includes a vocal line and piano accompaniment. A circled number 6 is above the vocal line. The piano part has a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking. There are four vertical blue bars in the piano part, two in the right hand and two in the left hand.

Third system of musical notation. It features a vocal line and piano accompaniment. The tempo marking *poco a poco rall.* is above the vocal line. The piano part has a *poco rit.* (poco ritardando) marking. There are two vertical blue bars in the piano part, one in the right hand and one in the left hand.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The tempo marking *molto lento* is above the vocal line. The piano part has *dim.* (diminuendo) and *pp* (pianissimo) markings. There are no vertical blue bars in this system.

II

Allegro

p *cresc.*

passionato *mf*

cresc.

f

5 2 5 2 5 3

1 2

1

più forte

This system contains the first two staves of music. The top staff is a vocal line starting with a fermata and a first ending bracket labeled '1'. The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *più forte* is placed above the piano staff.

cresc.

This system contains the next two staves of music. The piano accompaniment continues with a steady eighth-note pattern. The dynamic marking *cresc.* appears in both the vocal and piano staves.

sempre f

sempre f

This system contains the third and fourth staves of music. The piano accompaniment features a more complex rhythmic pattern. The dynamic marking *sempre f* is present in both staves. A red box highlights a note in the piano staff, and red numbers '5' and '2' are written above notes in the vocal staff.

meno f

This system contains the final two staves of music. The piano accompaniment continues with eighth-note patterns. The dynamic marking *meno f* is placed above the piano staff. Red boxes highlight notes in both the vocal and piano staves, and red numbers '5', '2', and '3' are written above notes in the vocal staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. A *cresc.* marking is present in the lower voice.

Second system of musical notation, starting with a second ending bracket labeled '2'. It includes dynamic markings *pp* and *dim. subito* in the upper voice, and *pp* in the lower voice.

Third system of musical notation, featuring a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. A *molto cresc.* marking is present in the lower voice.

Fourth system of musical notation, featuring a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. A *ff* marking is present in the upper voice.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a minor key and features a complex, flowing melody in the upper staves and a rhythmic accompaniment in the lower staves.

Second system of the musical score, continuing the composition with similar melodic and rhythmic patterns across the three staves.

Third system of the musical score, featuring several annotations: red numbers '5' and '2' above the first staff, '5' and '3' above the second staff, and red boxes around specific notes in the bass staff. A green box highlights a triplet in the second staff.

Fourth system of the musical score, starting with a circled '9' in the first staff. Performance instructions include 'sempre forte e passionato' in the first staff, 'poco rit.' at the end of the first staff, and 'sempre forte' in the second staff. The system concludes with a triplet in the second staff.

a tempo

m.s.

m.s.

m.s.

molto dim. *pp dolce* *dolce*

molto dim. *cresc.* *dim.*

cresc. *dim.*

rall.

poco più lento
molto dolce
pp
rall.
quasi lento
pp
rall.
dim

The image shows a musical score for piano and voice. It consists of six systems of staves. The first system includes a vocal line with a fermata and a piano accompaniment. The second system continues the piano accompaniment with a melodic line in the right hand. The third system shows the piano accompaniment with a melodic line in the right hand. The fourth system shows the piano accompaniment with a melodic line in the right hand. The fifth system shows the piano accompaniment with a melodic line in the right hand. The sixth system shows the piano accompaniment with a melodic line in the right hand. The score includes various dynamics and tempo markings: *poco più lento*, *molto dolce*, *pp*, *rall.*, *quasi lento*, *pp*, *rall.*, and *dim*.

a tempo quasi lento

rall.

animando

pp

rall.

ppp

ppp

Tempo I (Allegro)

fuocoso

mf molto cresc.

ff

f

ff

forte con passione

ff

forte con passione

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the bass clef and a harmonic line in the treble clef. A green box highlights a specific note in the bass clef, with the label "m.d." written above it.

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the bass clef and a harmonic line in the treble clef. The tempo marking "molto rit." is present in both the vocal and piano parts. A green box highlights a specific note in the bass clef, with the label "m.d." written above it.

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the bass clef and a harmonic line in the treble clef. The tempo marking "ff" is present in both the vocal and piano parts.

Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the bass clef and a harmonic line in the treble clef. The tempo marking "molto fuoco" is present in the vocal part, and "ff" is present in the piano part. Blue vertical lines are drawn through the piano accompaniment. A green box highlights a specific note in the bass clef, with the label "m.d." written above it.

First system of a musical score. It consists of a vocal line (top) and a piano accompaniment (bottom). The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The dynamic marking *sempre ff* is present.

Second system of the musical score. The piano part has several vertical blue lines indicating specific chords or changes. The dynamic marking *sempre ff* is at the beginning, and *dim.* appears at the end of the system.

Third system of the musical score. The piano part continues with vertical blue lines. The dynamic marking *mf* is used in both the vocal and piano parts, with *dim.* appearing later in the system.

Fourth system of the musical score, starting with a circled number 6. The piano part features a steady eighth-note accompaniment. The dynamic marking *pp* is in the vocal part, and *p* is in the piano part.

dolcist. espress.
sempre pp

poco a poco cresc.

poco cresc.

f

f

m.s. *m.s.* *m.s.* *m.s.* *m.s.*

The image shows a musical score for piano and voice. It consists of four systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part has two red boxes with the label 'm.s.' below them. The second system also has a vocal line and piano accompaniment, with two red boxes and 'm.s.' labels in the piano part. The third system features a vocal line and piano accompaniment, with two red boxes and 'm.s.' labels in the piano part. The fourth system shows a vocal line and piano accompaniment. Performance instructions include 'dolcist. espress.', 'sempre pp', 'poco a poco cresc.', 'poco cresc.', and 'f'. The page number '70' is centered at the bottom.

First system of a musical score. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The music is in a key with one flat and a 3/4 time signature. The vocal line features a melodic line with some slurs. The piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand.

Second system of the musical score. It features the same three-staff structure. Red annotations are present: the number '5' is written above the vocal line, and the numbers '2' and '3' are written above the piano right-hand part. In the piano left-hand part, three notes are enclosed in red boxes. The dynamic marking *meno f* is located at the end of the system.

Third system of the musical score, continuing the three-staff format. The piano right-hand part shows a more complex melodic line with slurs and ties. The piano left-hand part continues with its rhythmic accompaniment.

Fourth system of the musical score. The piano right-hand part features a melodic line with a *cresc.* (crescendo) marking. The piano left-hand part continues with its accompaniment.

71

pp
dim. subito

pp

molto cresc.
ff
molto cresc.
ff

First system of a musical score, consisting of three staves (treble, grand, and bass clefs). The music features a complex melodic line in the treble clef with many slurs and ties, and a rhythmic accompaniment in the grand and bass clefs.

Second system of the musical score. It includes red handwritten annotations: the number '5' above the first and second measures, '2' above the first measure, and '3' above the second measure. Red boxes highlight specific notes in the grand staff. The instruction *sempre ff* is written in the right margin.

Third system of the musical score, starting with a circled number '8' in the top left. It features a *sempre ff* instruction. The treble clef has a melodic line with slurs, while the grand and bass clefs provide a dense harmonic accompaniment with many chords.

Fourth system of the musical score. Red handwritten annotations 'm.d' are placed above two notes in the grand staff, which are also enclosed in red boxes. The system concludes with five vertical bar lines.

The image displays a musical score for piano and voice, consisting of four systems of staves. The piano part is written in treble and bass clefs, while the voice part is in a single treble clef. The score includes various musical notations such as notes, rests, and dynamic markings.

Key annotations in the first system include two red boxes highlighting specific notes in the piano part, each labeled with "m.d" in red text. The second system features dynamic markings: "molto dim." and "molto dolce" in the voice part, and "molto dim." and "molto dolce" in the piano part. The fourth system includes "cresc." and "dim." markings in both parts.

musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line consists of a series of notes with slurs, marked *molto dim.* The piano accompaniment includes a treble and bass staff with various rhythmic patterns and chords, also marked *molto dim.*

musical score for the second system. The vocal line begins with *rall.* and includes a measure marked with a circled 9 and *poco più lento*. The vocal line is marked *molto dolce*. The piano accompaniment includes a treble and bass staff with various rhythmic patterns and chords, marked *pp*.

musical score for the third system. The vocal line includes the instruction *con fantasia* and *poco cresc.* The piano accompaniment includes a treble and bass staff with various rhythmic patterns and chords, marked *poco cresc.*

musical score for the fourth system, starting with a circled 10 and the instruction *animato poco a poco*. The vocal line includes *dim.* and *pp* markings. The piano accompaniment includes a treble and bass staff with various rhythmic patterns and chords, marked *dim.* and *pp*.

quasi presto

p poco a poco cresc.

sempre cresc. *ff*

sempre cresc. *ff*

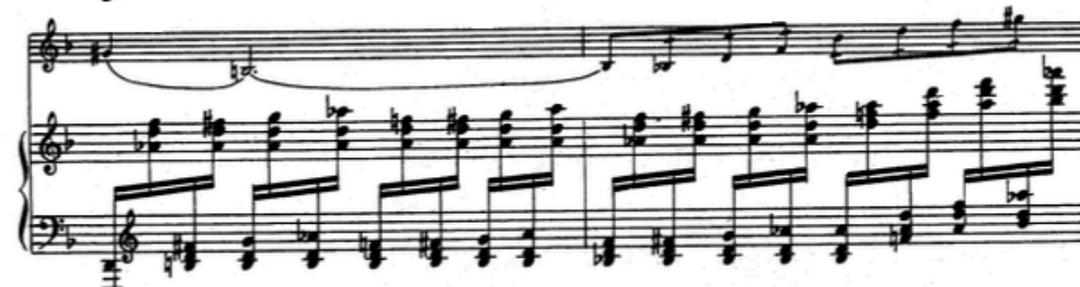
poco allargando



di nuovo presto



sempre ff *molto cresc.*



CHAPTER 4

ERLKÖNIG

C. F. Peters Edition of Erbkönig, D.328 by Franz Schubert (edited by Choi).

Erlkönig (Erlking) is a poem from a *Singspiel* entitled *Die Fischerin* (The Fisherwoman, 1782) by Johann Wolfgang von Goethe. Among the versions of this poem set to music, the most popular one was composed by Franz Schubert, and has become a staple of the art song literature.

German	English
Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; Er hat den Knaben wohl in dem Arm, Er faßt ihn sicher, er hält ihn warm.	Who's riding so late where winds blow wild It is the father grasping his child; He holds the boy embraced in his arm, He clasps him snugly, he keeps him warm.
Mein Sohn, was birgst du so bang dein Gesicht? - Siehst, Vater, du den Erlkönig nicht? Den Erlenkönig mit Kron und Schweif? - Mein Sohn, es ist ein Nebelstreif. -	"My son, why cover your face in such fear?" "You see the elf-king, father? He's near! The king of the elves with crown and train!" "My son, the mist is on the plain."
"Du liebes Kind, komm, geh mit mir! Gar schöne Spiele spiel ich mit dir; Manch bunte Blumen sind an dem Strand, Meine Mutter hat manch gülden Gewand."	'Sweet lad, o come and join me, do! Such pretty games I will play with you; On the shore gay flowers their color unfold, My mother has many garments of gold.'
Mein Vater, mein Vater, und hörest du nicht, Was Erlenkönig mir leise verspricht? - Sei ruhig, bleibe ruhig, mein Kind; In dürren Blättern säuselt der Wind. -	"My father, my father, and can you not hear The promise the elf-king breathes in my ear?" "Be calm, stay calm, my child, lie low:
"Willst, feiner Knabe, du mit mir gehn?	In withered leaves the night-winds blow."

<p>Meine Töchter sollen dich warten schön; Meine Töchter führen den nächtlichen Reihn, Und wiegen und tanzen und singen dich ein."</p> <p>Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düstern Ort? - Mein Sohn, mein Sohn, ich seh es genau: Es scheinen die alten Weiden so grau. -</p> <p>"Ich liebe dich, mich reizt deine schöne Gestalt; Und bist du nicht willig, so brauch ich Gewalt." Mein Vater, mein Vater, jetzt faßt er mich an! Erlkönig hat mir ein Leids getan! -</p> <p>Dem Vater grauset, er reitet geschwind, Er hält in Armen das ächzende Kind, Erreicht den Hof mit Mühe und Not; In seinen Armen das Kind war tot.</p>	<p>'Will you, sweet lad, come along with me? My daughters shall care for you tenderly; In the night my daughters their revelry keep, They'll rock you and dance you and sing you to sleep.'</p> <p>"My father, my father, o can you not trace The elf-king's daughters in that gloomy place?" "My son, my son, I see it clear How grey the ancient willows appear."</p> <p>'I love you, your comeliness charms me, my boy! And if you're not willing, my force I'll employ.' "Now father, now father, he's seizing my arm. Elf-king has done me a cruel harm."</p> <p>The father shudders, his ride is wild, In his arms he's holding the groaning child, Reaches the court with toil and dread. - The child he held in his arms was dead.</p>
--	--

The repeated triplet figure is obviously a technical challenge. In this piece, most of the time the triplet figure occurs the right hand. Schubert expresses the feeling of a galloping horse, or the atmosphere of urgency (according to the text above) by using this figure throughout the entire piece. The challenge in performing this work is that the triplet figure is not written in a flowing passage, but in repeated octaves or thick chords, at a fast tempo (*Schnell*). Because of the consistency of playing this figure in a fast

tempo, hands and arms can easily become very tired, even for the pianist who has big hands. The example below shows the chords that have three, four, or even five notes. (measure 38-49).

38 39 40 41

birgst du so bang dein Ge-sicht? Siehst,

42

Va-ter, du den Erl-könig nicht?

46

den Er-len-könig mit Kron und

Example 45: C. F. Peters Edition of Erlkönig, D.328 by Franz Schubert, measures 38-49.

As a frequently performed piece, small-hands pianists need to create a way to play this song without a severe injury by too much stretching. In this chapter I will demonstrate how my techniques will allow those with smaller hands to play this work effectively and musically.

Erlkönig

Schnell. ♩ = 152

Franz Schubert

The image displays a musical score for the song "Erlkönig" by Franz Schubert. It is arranged for Tenor and Piano. The score is in 4/4 time and B-flat major. The tempo is marked "Schnell." with a quarter note equal to 152 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into three systems, each starting with a measure number (2, 4, and 6). The Tenor part consists of three measures of whole rests. The Piano part features a complex accompaniment with many triplets. In the first system, the right hand has a triplet of eighth notes (G4, A4, Bb4) repeated six times, with a dynamic of *f* and a fingering of 3 2 1 3 2 1. The left hand has a triplet of eighth notes (F3, G3, A3) repeated three times, with a dynamic of *f* and a fingering of 3. In the second system, the right hand continues with the triplet pattern, with a dynamic of *m.s.* and a fingering of 2 1 3 2 1. The left hand has a triplet of eighth notes (F3, G3, A3) repeated three times, with a dynamic of *f* and a fingering of 3. In the third system, the right hand continues with the triplet pattern, with a dynamic of *m.s.* and a fingering of 3. The left hand has a triplet of eighth notes (F3, G3, A3) repeated three times, with a dynamic of *f* and a fingering of 3. The score ends with a double bar line and a repeat sign.

8

T

Pno.

m.s

11

T

Pno.

13

T

Pno.

pp

15

T

Wer rei - tet so

m.d 3 2 1 3 2 1

Pno.

m.s

17

T

spät durch Nacht und

m.d 3 2 1

Pno.

m.s

19

T

Wind? Es

Pno.

m.s

21

T
ist der Va - ter mit

Pno.

m.s

23

T
sei - nem Kind; er

Pno.

m.d

25

T
hat den Kna - ben

Pno.

m.d

27

T

wohl in dem Arm, er

Pno.

m.d

29

T

fasst ihn si - cher, er

Pno.

m.d

m.s

31

T

hält ihn warm.

Pno.

f

34

T

Mein

Pno.

m.s.

pp

37

T

Sohn, was birgst du so

Pno.

cresc.

39

T

bang dein Ge - sicht? Siehst,

Pno.

1
2
3
5

f

(pp)

42

T

Va - - - ter, du den

Pno.

m.d.

44

T

Erl - kü - nig nicht?

Pno.

mf

46

T

den Er - - - len -

Pno.

p

m.d.

48

T
 kü - nig mit Kron' und

Pno.
 mf

m.d

50

T
 Schweiß? Mein Sohn, es

Pno.
 m.s

53

T
 ist ein Ne - belstreif.

Pno.
 m.s

56

T

"Du lie - bes

Pno.

m.s *decrease.* *pp*

59

T

Kind, komm, geh mit

Pno.

5
4
1

61

T

mir! gar schö - ne Spie - le

Pno.

64

T
 spiel' - 3 ich mit dir; manch

Pno.

66

T
 bun 5 4 - - - te Blu - men sind

Pno.

68

T
 an dem Strand; mei-ne Mut - ter hat - manch'

Pno.

71

T
glü - den Ge - wand". Mein Va - ter, mein

Pno.
71
m.s
f

74

T
Va - ter, und hö - rest du nicht, was Er - len - künig — mir-

Pno.
74
p

78

T
lei - se ver - spricht? Sei

Pno.
78
decrec.

81

T
 ru - hig, bleibe ru - hig, mein Kind; in dür - ren

m.d

Pno.

m.s

84

T
 Blät - tern säu - selt der Wind.

Pno.

86

T
 "Willst, fei - ner - Kna - be, du mit mir gehn? mei - ne

Pno.

ppp

89

T
Töch - ter sol - len dich war - ten schön; mei - ne Töch - ter füh - ren den

Pno.

92

T
nächt - li - chen Reichen, und wie - gen und tan - zen und sin - gen dich ein, sie

Pno.

95

T
wie - gen und tan - zen und sin - gen dich ein". Mein

Pno.

f m.s

98

T

Va - ter, mein Va - ter und siehst du nicht dort Erl

Pno.

m.s.

102

T

kö - nigs Töch ter am dü - stern Ort?

Pno.

decresc.

105

T

Mein Sohn, Mein Sohn, ich

Pno.

108

T

sch' 4 es ge - nau; es scheinen die al - ten

Pno.

108

m.s.

cresc.

111

T

Wei - den so grau.

Pno.

111

ff

115

T

"Ich lie - be dich, mich

Pno.

115

p

m.d.

pp

118

T

reizt dei - ne schö - ne Ge - stalt; und

Pno.

m.s

120

T

bist du nicht wil - lig, so brauch' ich Ge -

Pno.

130

T
Leids ge than! Dem

Pno.

sf 3 3 *sf* 3 3 3 3 3 3 3 3 3 3 3 3

m.d. 3 2 1

133

T
Va - - - ter grau - set's, er

Pno.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

135 *accelerando*

T
rei - tet gesch - wind, er

Pno.
cresc.
tremolo.

137

T
hält in Ar - men das äch - zen - de

Pno.

140

T

Kind, er -

3 2 1

Pno.

ff

143

T

reicht den Hof mit Müh' und

3 3 3 3

Pno.

sf

tremolo

145 **Recit.**

T

Noth; in seinen Armen das Kind war todt.

145 **Andante**

Pno.

fp *pp* *p* *f*

tremolo

CHAPTER 5

CONCLUSION

As a professional collaborative pianist with small sized hands, I was often confronted with pieces that require large sized hands. Some of these pieces were standard repertoire and often performed, so I could not avoid these works if I want to maximize my career opportunities. Playing pieces that had densely voiced chords or fast chords that stretching my hands repeatedly demanded a greater amount of preparation and practice. Nevertheless, despite my best efforts, it was not always possible for one with smaller hands like me to play exactly what was written by the composer, and such passages often led to injuries or an imperfect performance. When I was preparing concerto competitions with string or woodwind colleagues, I realized the concerto reductions were often quite different than the original full score, and would include large and densely voiced chords, or suggestions to roll chords that were not an accurate representation of the orchestration. Adjusting these passages were easier, as the specific notes were not written by the composer, but by an arranger. Approaching repertoire originally written for the piano revealed similar issues, and required greater creativity on my part to make the passages playable for smaller hands while remaining as true as possible to the composer's original intentions.

The three methods that have been provided in this paper are mainly what I discovered from my practical experience. The examples supporting these three methods are excerpts or longer passages from frequently performed music, thus demonstrating the techniques in repertoire familiar to most collaborative pianists. Using the three methods

will certainly relieve the danger of playing passages that stretch smaller hands or call for repeating thick chords in a relatively fast tempo. In this way, small handed pianists will be capable to play such passages more comfortably without hurting themselves while respecting the musical intentions of the composer.

REFERENCES

Books and articles:

1. Boyle, R., Boyle, R. & Booker, E. (2015). Pianist Hand Spans: Gender and Ethnic Differences and Implications for Piano Playing, *Proceedings of the 12th Australasian Piano Pedagogy Conference, Beyond the Black and White*, Melbourne, July 2015.
2. Dr. Carol Leone, Chair of Keyboard Studies, Meadows School of the Arts, Southern Methodist University, Dallas, Texas, USA 2003.
3. Dr. Eri Yoshimura & Dr. Kris Chesky, Texas Center for Music & Medicine, University of North Texas, Denton, Texas, USA, 2009
4. Katz, Martin. *The Complete Collaborator, The Pianist as Partner*. Oxford: University Press, 2009.

Music Scores:

1. Franck, César. *Sonata for Violin and Piano in A Major*. Moscow: Muzyka, 1979.
2. Glazunov, Alexander. *Concerto for Violin and Orchestra in a minor, Opus 82*. Leipzig: M.P. Belaieff, 1905
3. Mendelssohn, Felix. *Concerto for Violin and Orchestra in e minor, Opus 64*. Leipzig: Breitkopf und Härtel, 1874-1882.
4. Mendelssohn, Felix. *Concerto for Violin and Orchestra in e minor, Opus 64*. Paris: Durand, 1916.
5. Mendelssohn, Felix. *Concerto for Violin and Orchestra in e minor, Opus 64*. New York: Carl Fischer, 1917.
6. Rachmaninoff, Sergei. *Sonata for Cello and Piano in g minor, Opus 19*. Moscow: A.Gutheil, 1950.
7. Schubert, Franz. *Erlkönig, D.328*. Leipzig: C.F.Peters.

8. Strauss, Richard. Sonata for Violin and Piano in Eb Major, Opus 18. Vienna: Universal, 1901.
9. Tchaikovsky, Pyotr. Concerto for Violin and Orchestra in D Major, Opus 35. Moscow: P.Jurgenson, 1888.
10. Tchaikovsky, Pyotr. Concerto for Violin and Orchestra in D Major, Opus 35. Leipzig: C.F.Peters, 1902.
11. Tchaikovsky, Pyotr. Concerto for Violin and Orchestra in D Major, Opus 35. Leipzig: Breitkopf und Härtel, 1930.
12. Wieniawski, Henri. Concerto for Violin and Orchestra in d minor, Opus 22, No.2. Mainz: B.Schott's, 1879.
13. Wieniawski, Henri. Concerto for Violin and Orchestra in d minor, Opus 22, No.2. New York: Schirmer, 1909.