

PIANOFORTE CONCERTO

IN

C MINOR



HWC 76a

Composed in 1944 and Revised in 1949

By

HEALEY WILLAN

(1880-1968)

Arranged for Two Pianos

by

Derek Parsons and Caroline Owen

(2017)

Biretta Books
Chicago



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PREAMBLE



Healey Willan has been praised as one of the more prolific composers of the twentieth century, with over 800 works to his credit. He is best known for his sacred choral compositions, which make up over half of his total output. The remaining works include opera, symphony, band, chamber works, including the underappreciated “Pianoforte Concerto in C Minor,” HWC 76.

Written in 1944, the concerto exhibits a Wagnerian harmonic language in a continuous formal structure recalling that of Liszt, with bravura piano writing inspired by Rachmaninov and rich string textures reminiscent of his British heritage. A radio premiere in August 1944 featured pianist Agnes Butcher, to whom the concerto was dedicated, with the CBC Orchestra in Montréal, conducted by Jean-Marie Beaudet. After a European premiere in 1946, several performances followed through the years, mostly in Canada. The popularity of the work began to fade, however, as new music trends dominated the musical landscape of the last half of the century.

An exhaustive search of available resources yielded few recorded performances, four of which are available through the Canadian Music Centre. A commercial recording of the concerto has been produced, but that CD is no longer available for purchase (although a recent download for purchase site has been identified). A full score of the concerto is available, but to our knowledge, the edition that follows is the first piano reduction of the orchestral score. It is our hope that the reduction will introduce this dramatic work to a wider musical audience, providing a vehicle for pianists to study and perform one of the great modern additions to the piano concerto repertoire...“And time remembered is grief forgotten” (quoted in the manuscript of the revised concerto, February 21, 1949).

The authors wish to thank the Estate of Healey Willan (Rev. Scott A. Haynes, S.J.C., Trustee) for its support and permission to produce this reduction in an arrangement for two pianos (HWC 76a). We also wish to thank Furman University for its financial support of the project through the Furman Advantage Research Fellowship Program. Furman University is a private, independent liberal arts college located in Greenville, South Carolina.

Derek Parsons and Caroline Owen
October, 2016

Notes:

Sources consulted for the edition include the manuscript revised and signed by the author from 21 Feb.1949 (copyist V. Totino) [Collection 0802, Archives and Research Collections, McMaster University Library, Hamilton, ON, Canada] and the BMI edition study score [BMI Canada Limited (Toronto), 1960]. In the case of discrepancies, the 1949 manuscript was adopted as authoritative.

There are two cadenzas contained in the manuscript. Again, the later (1945) manuscript has been adopted as authoritative.

1

mm. 91-98. BMI edition (1960):

Musical score for measures 91-98, BMI edition (1960). The score is in 3/2 time and features a complex, chromatic texture with frequent accidentals. It includes dynamic markings such as *f* and *sf*.

2

mm. 342-45. BMI edition (1960):

Musical score for measures 342-45, BMI edition (1960). The score is in 4/4 time and features a *Grandioso* section with a *ff* dynamic marking. It includes triplets and other rhythmic patterns.

3

mm. 587-88, BMI edition (1960):

Musical score for measures 587-88, BMI edition (1960). The score is in 7/4 time and features a complex, chromatic texture with frequent accidentals. It includes a *etc.* marking.

Concerto in C Minor

For Piano and Orchestra

Reduction for second piano by
Derek Parsons and Caroline Owen

Healey Willan

Allegro energico

Piano *ff*

Orchestra *pp* *str.* *sf* *f*

8^{va}

6

Pno.

Orch. *tutti* *pp^e cresc.* *sf* *pp*

11

Pno. *ff*

Orch. *e accel.*

Pno.

17

sf sf sf sfz p

Detailed description: This system shows the piano part for measures 17 through 23. The music is in a key with two flats and a 2/4 time signature. Measures 17-20 feature chords with dynamic markings *sf* and *sfz*. Measures 21-23 show a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *p*.

Orch.

17

f dim. str. p

Detailed description: This system shows the orchestra part for measures 17 through 23. The top staff is for strings, starting with a *str.* marking and a dynamic of *p*. The bottom staff is for woodwinds, starting with a dynamic of *f* and a *dim.* marking, followed by triplet markings. A double bar line is present at the end of the system.

Pno.

24

mf f

Detailed description: This system shows the piano part for measures 24 through 29. The music is in a key with two flats and a 2/4 time signature. Measures 24-26 feature a melodic line with triplet and quintuplet markings. Measures 27-29 show a bass line with a dynamic marking of *f*.

Orch.

24

lm p ww

Detailed description: This system shows the orchestra part for measures 24 through 29. The top staff is for woodwinds, starting with a dynamic of *lm* and a *p* marking, followed by a *ww* marking. The bottom staff is for strings, starting with a dynamic of *p*. A double bar line is present at the end of the system.

Orch.

30

str. poco cresc.

Detailed description: This system shows the orchestra part for measures 30 through 35. The top staff is for strings, starting with a *str.* marking and a *poco cresc.* marking. The bottom staff is for woodwinds, starting with a dynamic of *p* and a *poco cresc.* marking. A double bar line is present at the end of the system.



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387 *Allegro con Spirito* ♩=84

Pno.

Orch.

str.
mf espressivo

395

Orch.

cresc.

3

401

Pno.

a tempo

p

Orch.

poco rit.

Pno.

408

rit.

f

ff

4/4

3/4

Detailed description: This system shows the piano accompaniment for measures 408 to 414. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. It features a complex texture with multiple voices in both hands, including triplets and a final section in 3/4 time. Dynamics range from *rit.* to *ff*.

Pno.

415

sf

3

sf

3

3

rit.

3/4

Detailed description: This system covers measures 415 to 420. The time signature changes to 3/4. The piano part features prominent triplets in both hands and a *rit.* marking towards the end. Dynamics include *sf* and *rit.*

Orch.

415

p

bsn

rit.

3/4

Detailed description: This system shows the orchestral accompaniment for measures 415 to 420. The bassoon (bsn) part is the primary melodic line, starting in measure 418 with a *p* dynamic and a *rit.* marking. The rest of the orchestra is mostly silent.

Pno.

420

$\text{♩} = 100$

7

8^{va}

tr

6/8

Detailed description: This system covers measures 420 to 425. The tempo is marked $\text{♩} = 100$. The piano part features a rapid ascending scale in the right hand and a more rhythmic accompaniment in the left hand. A *tr* (trill) is indicated in the right hand. The system concludes with an 8^{va} (octave) marking and a 6/8 time signature.

Orch.

420

str.

mf

6/8

Detailed description: This system shows the orchestral accompaniment for measures 420 to 425. The strings (str.) play a sustained harmonic accompaniment in 6/8 time with a *mf* dynamic.



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491 *8^{va}*

Pno. *poco animato*

Orch. *poco animato* *f* *brass*

495 *8^{va}*

Pno.

Orch. *p*

499 *(8^{va})*

Pno. *p* *cresc.*

Orch. *espress.* *p* *cresc.*



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615

Pno.

ff

LH

Orch.

sf

hn

str.

ff

620

Pno.

12

7

LH

Orch.

f

623

Pno.

Strepitoso

rall. e cresc.

7

Orch.

p

rall. e cresc.



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625 *molto rall.* *8va*₁ *8va*-

Pno.

Orch. *molto rall.*

627 *ff* *8va*₁ *LH* *8va*

Pno.

Orch. *ff*