

RACHMANINOFF

Works for Violin and Piano

Werke für Violine und Klavier

Urtext

Edited by / Herausgegeben von
Daniela Macchione



Bärenreiter Kassel · Basel · London · New York · Praha

BA09995

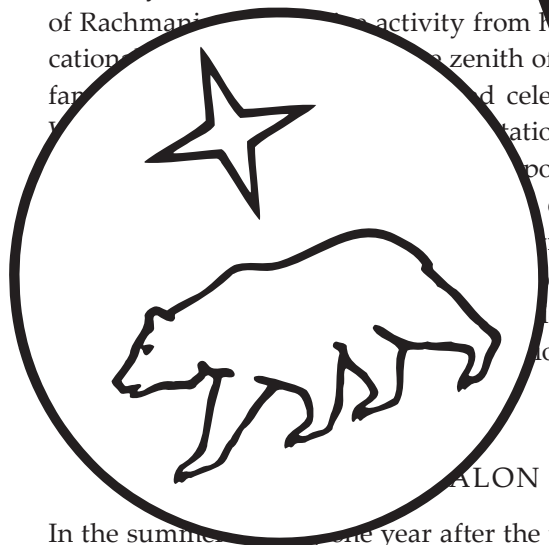
CONTENTS / INHALT

Introduction	III
Einleitung	VII
Morceaux de salon op. 6	
1. Romance	2
2. Danse hongroise	9
Romance	21
Mussorgsky: Hopak (arr. Rachmaninoff)	26
Critical Commentary	30

INTRODUCTION

The present volume gathers Sergei Rachmaninoff's (1873–1943) chamber works for violin and piano. The *Stichvorlage*, an autograph copy used as a model for the engraving of the first edition, has survived for the set of two pieces *Morceaux de salon* op. 6, but not for the *Romance*, which did not appear in print until 1951, eight years after Rachmaninoff's death, presented as an original piece by Rachmaninoff and “edited with special annotations” by the violinist Louis Persinger (1887–1966). Since the autograph source that served as the basis for Persinger's edition has not been traced, this is also the only available source for the piece so far. The precise nature and extent of Persinger's editorial interventions remain unclear. Rachmaninoff's oeuvre for violin and piano further includes the piece *Hopak*: Rachmaninoff's arrangement of an orchestral piece by Modest Musorgsky (1839–1881), which was first conceived for piano solo and published in this earlier version in 1924, two years before the publication of the chamber version for violin and piano.

The compositions included in this volume were composed at widely different times in his life and are representative of Rachmaninoff's activity from his formative education to the zenith of his international fame as a composer and celebrated concert pianist. His composition lists primarily consist of symphonies, concertos, and chamber works. His engagement with instruments suggests a deep understanding of their capabilities throughout his career, as evidenced by his numerous commissions and collaborations.



MORCEAUX DE SALON OP. 6

In the summer of 1893, the year after the publication of the *Prélude et Danse orientale* op. 2 for violoncello and piano,¹ Rachmaninoff began composing a similar two-movement diptych, this time for violin and piano. Now commonly known as *Morceaux de salon* op. 6, in their autograph manuscript these two pieces were simply titled “Романсъ” and “Танецъ” (‘Romance’ and ‘Dance’). They were first published by the Gutheil² publishing house with the general

title “Романсъ и Танецъ”. However, within the score itself, the second piece was titled “Венгерскій Танецъ” (‘Hungarian Dance’), echoing the title of the second piece in op. 2. It was only in later issues by the publisher Gutheil/Koussevitsky, printed at the Breitkopf & Härtel publishing house in Leipzig from 1915 onwards, that the title *Morceaux de salon* began to be used for the entire opus. This edition also used the French titles *Romance* and *Danse hongroise* for the respective pieces – presumably to facilitate wider distribution of the work. In a list of works revised by Rachmaninoff for the music critic and musicologist Boris Asafyev (1884–1949) in 1917,³ op. 6 is listed with the composition date “Лето 1893” (Summer 1893) and the Russian title used in the first Gutheil edition. Nevertheless, the present edition opts for the French titles, considering that their use dates back to the composer's lifetime.

1893 was a highly productive and satisfying year for the young composer Rachmaninoff. On 2 April, the first complete and fully staged performance of his opera *Aleko* took place. In May, he traveled to Lebedin, near Charkiv (Russian: Kharkov) in Ukraine, to spend most of the summer at the estate of the merchant couple Lysikov, whom he had met in the course of two concerts given in Kharkiv in December 1892 and January 1893, sponsored by the Lysikovs. During his stay, Rachmaninoff composed not only op. 6, but also the *Romance* op. 4, the *Fantaisie (Tableaux)* op. 5 for two pianos, also known as *Suite* no. 1, dedicated to Pyotr Ilyich Tchaikovsky, the *Santaisie* for orchestra *Utyos* (‘The Rock’) op. 7, and the sacred concerto for four-part unaccompanied mixed chorus *В молитвах неусыпающую Богородицу*

while keeping Gutheil's plate editorial numbers. Breitkopf & Härtel also ran distribution of Gutheil's editions in Western Europe, until in 1914 the Gutheil company was sold to Serge and Natalia Koussevitzky.

3 This list of works was submitted by Asafyev in 1917 for Rachmaninoff to add the dates of their composition. Asafyev, a music critic, composer and pioneer of Soviet musicology, only included pieces in this list that had already been published by then. After Rachmaninoff had added the dates and further information to this list, Asafyev published it in 1945 with apparently some revisions as part of an essay on Rachmaninoff, who had died a few years earlier; *Литературное Наследие*, ed. by Zarui Apetovna Apetian, 3 vols., Moscow 1978–80, here I, p. 94; cf. also Boris Asafyev, C. B. Рахманинов, in *Воспоминания о Рахманинове*, ed. by Zarui Apetovna Apetian, 2 vols., Moscow 1988 (5th printing), II, pp. 373–400, here p. 375. The essay is also printed in the collection of Asafyev's writings *Академик Борис Асафьев: Избранные труды*, ed. by Dmitri Borissovich Kabalevski et al., 5 vols., Moscow 1952–1957, here II, pp. 296ff.

4 For an account of the stay in Lebedin that summer see Lyudmila Dmitrievna Rostovstova (née Skalon), *Воспоминания о С. В. Рахманинове*, in *Воспоминания о Рахманинове*, ed. by Z. Apetian, 2 vols., Moscow 1988 (5th printing), here I, 232f., and the correspondence with the same person and her sister Natalia from that summer in *Литературное Наследие*, here I, pp. 217–226, and Sofya Aleksandrovna Satina, *Записка о С. В. Рахманинове*, in *Воспоминания о Рахманинове*, II, here 33ff. See also Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff. A Lifetime in Music*, Bloomington and Indianapolis 2001, pp. 56–58.

1 For a scholarly-critical edition of op. 2 see Sergei Rachmaninoff, *Works for Cello and Piano*, ed. by Daniela Macchione, Bärenreiter, Kassel 2024 (BA09994).

2 Founded in Moscow by Aleksandr Bogdanovich Gutheil (1818–1882), the publishing house was inherited by his son Karl Aleksandrovich (1851–after 1914), who ran it during Rachmaninoff's time in Moscow. After 1896, Gutheil's publications (and therefore also Rachmaninoff's opp. 12, 17–30 and 32–36) were printed by Gutheil together with Breitkopf & Härtel. The Leipzig publisher re-engraved and re-issued earlier editions by Gutheil, adding new title pages and making revisions and corrections,

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

sued another edition of previously unknown Rachmaninoff pieces: the *Fantasy-Pieces* for piano solo, containing a *Morceau de fantaisie* and a *Fughetta*, edited by Alfred Mirovitch (ed. No. EP53371). These pieces, like the *Romance*, were claimed upon publication to be sourced “from recently discovered manuscripts.” They were registered with the Library of Congress Copyright Office on 25 February 1951, just a few weeks before the *Romance*. It is likely that the “recently discovered manuscripts” serving as the source for both the *Romance* and these *Fantasy-Pieces* originated from the same collection, and that the Am-Rus Literary Agency provided this music to the Leeds Music Corporation. However, while the autograph manuscripts of the *Morceau de fantaisie* and the *Fughetta* have since been found and dated and are now held at the Russian National Museum of Music in Moscow, the autograph source for the *Romance* remains untraceable.¹⁴ At any rate, the fact that the sources for Leeds Music Corporation’s edition of the *Fantasy-Pieces* have since been found and confirmed as authentic supports the assumption that the Leeds Music Corporation and its Russian music series was generally using legitimate sources, including for the edition of the *Romance*.

Given this unclear source situation, it is impossible to determine an exact composition date for the *Romance*. Most scholars agree that it must have been written during the composer’s late 1880s. In his biography of Rachmaninoff, Dmitri Nabokov lists that the piece might have been composed in 1888 and violinist Nikolay Moscovitz performed it there, but there are no docu-

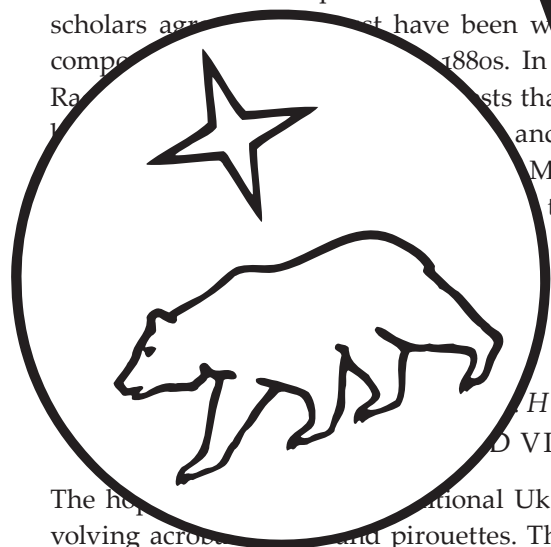
sicians after his death, including Nikolay Nikolaevich Tche-repnin (1873–1945) and Vissarion Yakovlevich Shebalin (1902–1963). Worthy of note, Musorgsky himself had made an arrangement of this dance for piano solo.

Rachmaninoff was a great admirer of Musorgsky’s music, as attested by the singer Fyodor Ivanovich Shaliapin (1873–1938) in his autobiography.¹⁶ Chaliapin had been Rachmaninoff’s friend and regular collaborator since the performance of *Aleko* in St. Petersburg in 1899. He recalled that his own appreciation of Musorgsky’s oeuvre grew with Rachmaninoff’s encouragement, possibly in the course of Shaliapin’s preparation of the title role in Musorgsky’s *Boris Godunov* for performances in Moscow in 1905, which Rachmaninoff conducted. Indeed, Rachmaninoff included several of Musorgsky’s works in his repertoire as a conductor, including the Introduction and the Hopak from the aforementioned ‘Sorochintsy Fair’.¹⁷

Rachmaninoff created his own transcriptions of Musorgsky’s *Hopak*: first for solo piano,¹⁸ and later for violin and piano as well. The arrangement for solo piano presumably dates to the early years of Rachmaninoff’s exile in the US, which began in late 1917, as it was in this period that he began to be increasingly interested in the practice of transcription. In the 1920s, Rachmaninoff frequently performed his piano transcription of Musorgsky’s *Hopak* as an encore at public recitals, and audiences often responded with such enthusiasm that it had to be repeated. He first recorded it in March 1921 and performed it in several subsequent recordings, including one made on 23 December 1923, just a few days before the date (“1st. / January 1924”) noted on the *Stichvorlage* autograph manuscript used for the first edition of this arrangement by the publishing house Carl Fischer in 1924.¹⁹

The arrangement of *Hopak* for violin and piano was written a year later; Rachmaninoff dated his autograph manuscript “11 May 1925 / New York”. It is his only known arrangement of music by another composer for a chamber ensemble; indeed, all his other arrangements are for piano solo. It was also published by Carl Fischer in New York, in 1926.²⁰

Conceivably, Rachmaninoff’s collaborations with various violinists – particularly Fritz Kreisler (1875–1962)²¹ – inspired



HOPAK
AND VIOLIN

The *Hopak* is a traditional Ukrainian dance involving acrobatics and pirouettes. This piece is Sergei Rachmaninoff’s arrangement for piano and violin of the *Hopak* written by Modest Musorgsky as the finale of his opera *Сорочинская ярмарка* (“The Sorochintsy Fair”, 1874–1880), based on the short story of the same name by Nikolay Gogol (1809–1852). Musorgsky’s opera remained unfinished and was subsequently revised and completed by various mu-

Third Series. Volume 5, Part 5A, Number 1. Published Music. January–June 1951, Washington D.C. 1951, p. 180.

14 For an account of the Russian National Museum of Music’s subsequent acquisitions of Rachmaninoff autograph material, see the Preface by A. V. Komarov in *Autographs of S. V. Rachmaninoff in the collection of the Russian national Museum of Music. Catalog*, Moscow 2023, pp. 11–32. See <<https://music-museum.ru/about/publications/pechatnyie-izdaniya/avtografiy-i-s.v.-rachmaninova-v-fondax-muzeya-muzyiki.html>> (last accessed July 2025).

15 Max Harrison, *Rachmaninoff. Life, Works, Recordings*, London/New York 2005, p. 19.

16 Fyodor Ivanovich Chaliapin, *Pages from my Life*, New York 1927.

17 For Rachmaninoff’s conducting repertoire and list of performances, see Martyn, *Rachmaninoff: Composer, Pianist, Conductor*, pp. 526–531 and 532–562.

18 The autograph manuscript of Rachmaninoff’s piano transcription is preserved at the Library of Congress in Washington D.C. (shelf mark ML 30. 55a. R3).

19 For Rachmaninoff’s discography and list of rolls for Ampico reproducing pianos, see Martyn, *Rachmaninoff: Composer, Pianist, Conductor*, pp. 451–497 and 498–505.

20 A later reprint of the Carl Fischer edition was published by Charles Foley’s publishing house, retaining the copyright year of the Carl Fischer edition. Foley, who had been Rachmaninoff’s concert agent for many years, became his publisher in the United States in 1933 and took over all of his works that previously had been distributed by the publisher Carl Fischer, including *Hopak*.

21 Kreisler is also the dedicatee of Rachmaninoff’s *Variations on a theme of Corelli* op. 42 for piano solo of 1931.

him to create a violin-piano transcription of the *Hopak*, one of his favourite piano solo encores. He and Kreisler had known each other since the early 1900s and had met and performed together on several occasions. In 1928, they performed together publicly several times, and their shared manager, Charles Foley, successfully persuaded them to record sonatas by Beethoven, Grieg, and Schubert together. The two musicians also drew on each other's works for further arrangements. In the early 1920s, Rachmaninoff frequently performed his solo piano arrangement of Fritz Kreisler's violin and piano piece *Liebesleid*, recording it in 1921 (his arrangement of another of Kreisler's compositions, *Liebesfreud*, may have been made later; he recorded it in 1925). Likewise, Kreisler created his own arrangement of Rachmaninoff's song *Marguerite* op. 38 no. 3 for violin and piano. He recorded this arrangement in 1926 and it was published by Carl Fischer that same year.

EDITORIAL POLICY

This critical edition is based primarily on sources reflecting Rachmaninoff's direct involvement, namely his autograph manuscripts and authorized first editions.²² The posthumous edition of *Romance*, however, constitutes an exceptional significant editorial contribution by the distinction between the original changing see above and *Critical* with the principles of critical Rachmaninoff's own tendency for string instruments in by identifiable as editorial's detailed annotation for authenticity found in the fact generally been excluded from the present edition, but are re- the *Critical Commentary*. The aim of the text that is as faithful as possible to the composer's intentions as far as they can be reconstructed and clearly distinguished from later editorial layers.

In the present score, editorial emendations and additions are indicated with broken lines in the case of slurs, ties and

hairpins, or square brackets in the case of missing or altered notes, dynamics, expression and tempo indications, fingering, bowings, and other directions, missing rests and accidentals. Cautionary accidentals are added without brackets.

Musical notation in this edition follows modern conventions and includes tuplet numbers and grace-note slurs without further reference in the *Critical Commentary* (unless the reading is ambiguous); similarly, the direction of stems and of ties is adapted to modern notational conventions, except for passages in which Rachmaninoff's autograph stemming clarifies the contrapuntal writing. Although Rachmaninoff used to label the violin's strings by the pitch (E, A, D, G; e.g. "sul A", i.e. A string), the present edition adopts roman numerals (I = highest; IV = lowest). The present edition generally adopts modern standard abbreviations (*cresc.*, *dim.*, *decresc.*, etc.). The indication "rit. auto" represents an exception: Rachmaninoff generally wrote the term in full, whereas printed editions usually used the abbreviation "rit." (see later, however, is also sometimes used to mean "ritardando", which one can find abbreviated also as "ritard." in Rachmaninoff's manuscripts or in printed editions. Whenever it is clear that "rit." signifies either 'ritenuto' (i.e. a sudden change to a slower tempo) or 'ritardando' (i.e. a gradual slowing down), this edition uses the unambiguous indications "ritenuto" or "ritard." The primary musical source is generally, also the principal source for titles and non-musical paratext.

ACKNOWLEDGMENTS

For having made this possible I am indebted to Douglas Woodfull-Harris, who originally set this project in motion, to his successor Emanuel Signer and to the staff of the Library of Congress Music Division, Washington D.C. Special thanks are due to violinist Ray Iwazumi. His experience sorting, cataloguing, and studying the Louis Persinger Collections at the Juilliard School provided the foundation for illuminating suggestions about Persinger's editorial work, and I am grateful for the time he dedicated to discussing this. I am also grateful to Carol Merrill-Mirsky (Piatigorsky Archives, Colburn School, Los Angeles), Mark Schumacher (Walter Clinton Jackson Library, University of North Carolina at Greensboro), Stacey Krim (Martha Blakeney Hodges Special Collections and University Archives), Mária Manoušková and Irena Veselá (Moravská zemská knihovna, Brno), Mariko Yoshioka (University of Canterbury Library, Christchurch), Mary Phillips (Carnegie Library of Pittsburgh) and Giuliano Cavaliere.

Daniela Macchione
Summer 2025

²² Rachmaninoff's autograph manuscripts and *Stichvorlagen* are primarily located in three types of collections: the "Rachmaninoff Collection" at the Library of Congress, Washington D.C.; the "Fondi 18" at the Russian National Museum of Music, Moscow; and various private collections. The Library of Congress also contains reproductions from the collection in the Russian National Museum. For comprehensive information on the collection in the Library of Congress see David Butler Cannata, "Appendix A. The Music Manuscripts in the Rachmaninoff Archive" in *Rachmaninoff's Changing View of Symphonic Structure*, (Ph.D. Dissertation, New York University, 1992). For the Russian National Museum of Music's collection see E. E. Bortnikova, *S. V. Rachmaninoff's Autographs in the Collection of the State Central Museum of Musical Culture named after M. I. Glinka*, Moscow 1955; 2nd ed. 1980, and her more recent *Autographs of S. V. Rachmaninoff in the collection of the Russian national Museum of Music*. Catalog (see note 14).

EINLEITUNG

Der vorliegende Band versammelt Sergei Rachmaninoffs (1873–1943) Kammermusikwerke für Violine und Klavier. Die für den Stich der Erstausgabe verwendete, autographe Stichvorlage ist für die beiden Stücke *Morceaux de salon* op. 6 erhalten, nicht aber für die *Romanze*, die erst 1951, acht Jahre nach Rachmaninoffs Tod, im Druck erschien. Sie wurde als Rachmaninoff-Originalwerk vorgestellt und vom Geiger Louis Persinger (1887–1966) „mit eigenen Anmerkungen herausgegeben“. Da die für diese postume Edition als Grundlage dienende autographe Quelle nicht ausfindig gemacht werden konnte, stellt Persingers Ausgabe auch die bisher einzige verfügbare Quelle für das Stück dar. Die genaue Art sowie der Umfang von Persingers Eingriffen als Herausgeber bleiben unklar. Rachmaninoffs Œuvre für Violine und Klavier umfasst außerdem das Stück *Hopak*, seine eigene Bearbeitung eines Orchesterstücks von Modest Musorgski (1839–1881), die zunächst für Klavier solo geschrieben und in dieser früheren Fassung 1924 veröffentlicht wurde, zwanzig Jahre vor dem Erscheinen der Kammermusikfassung für Violine und Klavier.

Die in diesem Band enthaltenen Werke entstanden in ganz unterschiedlichen Phasen von Rachmaninoffs Leben; sie spiegeln sein schöpferisches Wirken in unterschiedlichen Lebens- und Schaffenszeiten in Moskau und im Exil wider. Rachmaninoffs musikalische Ruhezeit in Moskau fällt mit dem Beginn des ersten Weltkriegs zusammen. Während Rachmaninoff auf seinen Klavierkonzerten in Moskau und im Ausland auf sein Klavier solo sowie auf seine Kammermusikwerke ruhte, deutet seine Autographie auf ein intensives Wirken darauf hin, sein Repertoire für die Kammermusik zu erweitern und zu bereichern. Während seiner Exilzeit in der Schweiz und in Frankreich arbeitete er an der Erfüllung spezifischer Aufträge und an der Bereitstellung von Repertoire für seine Kammermusik-Kooperationen.

MORCEAUX DE SALON OP. 6

Im Sommer 1893, ein Jahr nach der Veröffentlichung der *Prélude et Danse orientale* op. 2 für Violoncello und Klavier,¹ begann Rachmaninoff mit der Komposition eines ähnlichen zweisätzigen Diptychons, diesmal für Violine und Klavier. Diese beiden Stücke, die heute gemeinhin als *Morceaux de salon* op. 6 bekannt sind, trugen im Autograph schlicht die Titel „Романсъ“ und „Танецъ“ („Romanze“ und „Tanz“). Sie wurden zunächst vom Verlag Gutheil mit der allgemeinen

Bezeichnung „Романсъ и Танецъ“ veröffentlicht.² In der Partitur selbst wurde das zweite Stück jedoch mit „Венгерскій Танецъ“ („Ungarischer Tanz“) überschrieben, in Anlehnung an den Titel des zweiten Stücks des Opus 2. Erst in späteren Ausgaben des Verlags Gutheil/Koussevitsky, die ab 1915 im Verlag Breitkopf & Härtel in Leipzig gedruckt wurden, wurde der Titel *Morceaux de salon* für das gesamte Werk übernommen. In jener Ausgabe wurden auch die französischen Titel *Romance* und *Danse hongroise* für die jeweiligen Stücke verwendet, vermutlich in der Absicht, die Verbreitung des Werks zu erleichtern. In einer 1913 von Rachmaninoff für den Musikkritiker und Musikwissenschaftler Boris Asafjew (1884–1949) überarbeiteten Werkverzeichnis ist das Opus 6 mit dem Kompositionsdatum „Лето 1893“ (Sommer 1893) sowie dem in der ersten Gutheil-Ausgabe verwendeten russischen Titel aufgeführt. In der vorliegenden Ausgabe werden jedoch die französischen Titel benutzt, die bereits zu Lebzeiten des Komponisten verwendet wurden.

1893 war für den jungen Komponisten Rachmaninoff ein äußerst produktiv und zufriedensstellendes Jahr. Die Uraufführung seiner Oper *Алеко* in voller Länge sowie mit vorläufiger Besetzung fand am 27. April statt. Im März reiste Rachmaninoff nach Lebedyn, in der Nähe der ukrainischen Stadt Charkiw (russ. Харьков), um einen Großteil des Sommers auf dem Anwesen des Kaufmannsehepaars Lysikow zu verbringen, welches er bei zwei Konzerten in Charkiw im Dezember 1892 und Januar 1893 kennengelernt hatte.⁴ Während seines Aufenthaltes bei den Lysikows kom-

Der von Aleksandr Bogdanowitsch Gutheil (1818–1882) in Moskau gegründete Verlag wurde von seinem Sohn und Erben Karl Aleksandrowitsch (1851–nach 1914) übernommen, welcher ihn während Rachmaninoffs Moskauer Aufenthalt leitete. Ab 1896 erschienen Gutheils Veröffentlichungen (und damit auch die Rachmaninoff-Ausgaben op. 12, 17–30 und 32–36) in Zusammenarbeit mit Breitkopf & Härtel. Der Leipziger Verlag druckte frühere Gutheil-Ausgaben mit neuem Notenbild und neuen Titelseiten nach; zudem nahm er Revisionen und Korrekturen vor, behielt aber Gutheils ursprüngliche Plattennummern bei. Breitkopf & Härtel übernahm auch den Vertrieb der Gutheil-Ausgaben in Westeuropa, bis zum Verkauf des Verlages 1914 an Serge und Natalia Koussevitzky.

³ Diese Liste mit Werken wurde Rachmaninoff 1917 von Asafjew zur Ergänzung mit den Datumsangaben ihrer Entstehung vorgelegt. Asafjew, Musikkritiker, Komponist und Pionier der sowjetischen Musikwissenschaft, nahm in diese Liste nur Werke auf, die zu diesem Zeitpunkt bereits veröffentlicht worden waren. Nachdem Rachmaninoff die Datumsangaben und weitere Informationen zu dieser Liste hinzugefügt hatte, veröffentlichte Asafjew sie 1945 offenbar mit einigen Änderungen, als Teil eines Aufsatzes über den einige Jahre zuvor verstorbenen Komponisten. Siehe *Литературное Наследие*, hrsg. von Zarui Apetovna Apetian, 3 Bände, Moskau 1978–1980, hier I, S. 94; vgl. auch Boris Asafjew, C. B. Рахманинов, in *Воспоминания о Рахманинове*, hrsg. von Zarui Apetovna Apetian, 2 Bände, Moskau 1988 (5. Auflage), II, S. 373–400, hier S. 375. Der Aufsatz ist ebenfalls in Asafjews gesammelten Schriften enthalten, *Академик Борис Асафьев: Избранные труды*, hrsg. von Dmitri Borissovitsch Kabalewski et al., 5 Bände, Moskau 1952–1957, hier II, S. 296ff.

⁴ Eine Schilderung jenes Sommer-Aufenthaltes in Lebedyn findet sich bei Ljudmila Dmitriewna Rostowzowa (geb. Skalon), *Воспоминания о*

¹ Bezgl. einer wissenschaftlich-kritischen Ausgabe des Opus 2 siehe Sergei Rachmaninoff, *Werke für Violoncello und Klavier*, hrsg. von Daniela Macchione, Bärenreiter, Kassel 2024 (BA09994).

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

Laut Katalog der bei der Library of Congress in Washington D.C. urheberrechtlich registrierten Ausgaben wurde Persingers Ausgabe der *Romance* am 12. April 1951 darin aufgenommen.¹³ Im selben Jahr gab die Leeds Music Corporation eine weitere Ausgabe bisher unbekannter Bachmanns Stücke heraus, so die von Alfred Mirovitch herausgegebenen *Fantasy-Pieces* für Klavier solo, mit einem *Morceau de fantaisie* sowie einer *Sonata* (Verl. Nr. EP 53371). Diese Stücke, wie auch die *Romance*, wurden bei der Veröffentlichung als „Bachmanns Schriften“ gekennzeichnet. Im Jahr 1951, nur wenige Monate nach der Aufnahme in die Library of Congress Copyright Collection, wurde festgestellt, dass die Stücke, die kürzlich veröffentlicht wurden, sowohl für die Komponisten, sondern auch für die Am-Rus Literary Corporation zur Verwertung der Rechte des *Morceau de fantaisie* gefunden sowie datiert wurden. Im Nationalmuseum für Musik und Theater in Berlin ist die Quelle des Autographs für die *Romance* unbekannt geblieben.¹⁴ Die Tatsache, dass die Quellen für die Ausgabe der *Fantasy-Pieces* durch die

12 Im Anhang I ihrer Biografie halten Bertensson & Leyda das Vorliegen einer Handschrift dieses Stücks in Moskau für möglich; vgl. *Sergei Rachmaninoff. A Lifetime in Music*, S. 405.

14 Zu den späteren Erwerbungen von Rachmaninoff-Autographen durch das Russische Nationalmuseum für Musik siehe das Vorwort von A. V. Komarov in *Autographs of S. V. Rachmaninoff in the collection of the Russian national Museum of Music. Catalog*, Moskau 2023, S. 11–32. Siehe <<https://music-museum.ru/about/publications/pechatnyie-izdaniya/avtografiy-s.v-raxmaninova-v-fondax-muzeya-muzyiki.html>> (zuletzt aufgerufen im Juli 2025).

Angesichts dieser unklaren Quellenlage ist es unmöglich, ein genaues Kompositionsdatum für die *Romance* zu bestimmen. Die meisten Musikwissenschaftler sind sich einig, dass sie während der Schulzeit des Komponisten in den 1880er Jahren entstanden sein muss. Max Harrison behauptet in seiner Rachmaninoff-Biografie, dass das Stück für den Geiger und Bratschisten Nikolaj Awjerino (1872–1948) verfasst worden sein könnte, der im Herbst 1887¹⁵ sein Studium am Moskauer Konservatorium aufnahm; Unterlagen, die diese Hypothese belegen, sind jedoch nicht vorhanden.

Der Hopak (oder Gopak) ist ein traditioneller ukrainischer Tanz mit akrobatischen Sprüngen und Pirouetten. Bei diesem Stück handelt es sich um Sergi Rachmaninoffs Bearbeitung für Klavier und Violine des Hopak, welchen Modest Mussorgski als Fingie seiner Oper *Сорочинская ярмарка* „Der Jahrmarkt von Sorotschinzy“, 1874–1881, nach der gleichnamigen Erzählung von Nikolai Gogol (1809–1852), geschrieben hatte. Mussorgskys Oper blieb unvollendet und wurde nach seinem Tod von verschiedenen Musikern überarbeitet und ergänzt, darunter Nikolaj Nikolajewitsch Tscherepnin (1883–1955) und Wessarion Jakowlewitsch Schebalin (1902–1967). Bemerkenswert ist, dass Mussorgski selbst eine Bearbeitung dieses Tanzes für Klavier solo angefertigt hat.

15 Max Harrison, *Rachmaninoff. Life, Works, Recordings*, London/New York 2005, S. 19.

16 Fjodor Iwanowitsch Schaliapin, *Pages from my Life*, New York 1927.

17 Zu Rachmaninoffs Repertoire als Dirigent und einer Liste der Aufführungen siehe Martyn, *Rachmaninoff: Composer, Pianist, Conductor*, S. 526–531 sowie S. 532–562.

Rachmaninoff schuf seine eigenen Transkriptionen von Mussorgskys *Hopak*, zunächst für Klavier solo¹⁸, später auch für Violine und Klavier. Die Bearbeitung für Soloklavier stammt vermutlich aus den ersten Jahren von Rachmaninoffs Exil (ab Ende 1917) in den USA. Zu diesem Zeitpunkt begann sich der Komponist zunehmend für Transkriptionen zu interessieren. In den 1920er Jahren spielte Rachmaninoff seine Klaviertranskription von Mussorgskys *Hopak* häufig als Zugabe bei öffentlichen Konzerten; das Publikum reagierte oft dermaßen enthusiastisch, dass das Stück wiederholt werden musste. Er nahm das Werk im März 1921 zum ersten Mal auf und spielte es auch später noch mehrfach ein, so u. a. am 23. Dezember 1923, nur wenige Tage vor dem Datum („N. Y. / 1. Januar 1924“), das auf der autographen Stichvorlage vermerkt ist, welche für die Erstausgabe dieser Bearbeitung durch den Verlag Carl Fischer 1924 verwendet wurde.¹⁹

Die Bearbeitung von *Hopak* für Violine und Klavier entstand ein Jahr später; Rachmaninoff versah sein Autograph mit dem Datum „11. Mai 1925 / New York“. Es ist die einzige bekannte Bearbeitung von Musik eines anderen Komponisten für eine Kammermusikbesetzung; all seine übrigen Arrangements wurden für Klavier solo angefertigt. Diese Bearbeitung erschien 1926 ebenfalls bei Carl Fischer in New York.

Rachmaninoffs Zusammenarbeit mit Kreisler, insbesondere mit dessen Violin-Klavier-Transkription des vorzugen Klavier-Solozugabe, ist bekanntlich seit den frühen 1910er Jahren bei diversen Gelegenheiten dokumentiert. Im Jahr 1928 trat sie auf, und ihr gemeinsames Spiel war erfolgreich, gemeinsam mit Schubert einzuspielen. In den 1920er Jahren griffen die beiden Komponisten jeweils anderen zurück. In den 1920er Jahren spielte Rachmaninoff häufig seine Bearbeitung von Kreislers Violin- und Klavierstück *Liebesleid* für Soloklavier und nahm es 1921 auf (seine Bearbeitung einer anderen Komposition Kreislers, *Liebesfreud*, ist möglicherweise später entstanden; er spielte diese 1925 ein). Ebenso schuf Kreisler seine eigene Bearbeitung von Rach-

maninoffs Lied *Marguerite*, op. 38, Nr. 3, für Violine und Klavier. Er nahm dieses Arrangement 1926 auf; zudem wurde es im selben Jahr von Carl Fischer veröffentlicht.

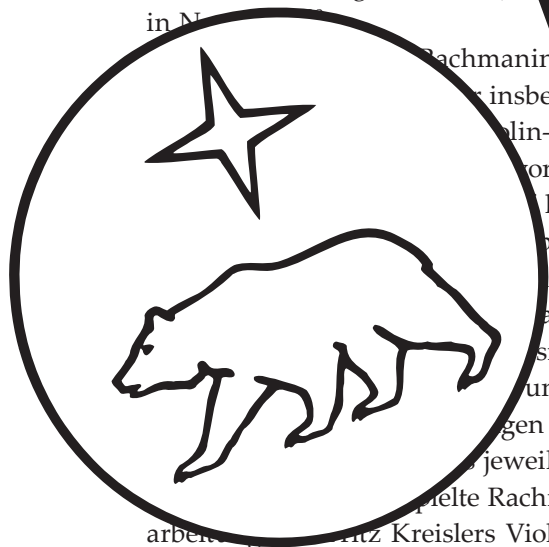
ZUR EDITION

Diese kritische Edition stützt sich in erster Linie auf Quellen, die Rachmaninoffs direkte Mitwirkung belegen, vornehmlich seine Autographe und autorisierten Erstausgaben.²² Die posthum veröffentlichte *Romance* stellt jedoch eine Ausnahme dar. Ihre Quelle enthält erhebliche Hinzufügungen des Herausgebers Louis Persinger, eine Herausforderung bei der Unterscheidung zwischen dem Original und späteren Ergänzungen (siehe oben sowie im *Critical Commentary*). In Übereinstimmung mit dem Grundsatz der kritischen Edition und aufgrund Rachmaninoffs persönlicher Neigung, keine stilistischen Änderungen für Streichinstrumente in sein Partitur einzutragen, wurden solche Anweisungen eindeutig als Eingriffe des Herausgebers identifizierbar sind, wie etwa Persingers detaillierte Anmerkungen oder die bezüglich ihrer Authentizität unsicheren, in der Erstausgabe der *Romance* zu findenden Fingersätze, im Allgemeinen aus dem musikalischen Haupttext der vorliegenden Ausgabe ausgeklammert, hingegen werden sie im *Critical Commentary* aufgeführt und behandelt. Es gilt darum, einen wissenschaftlichen Anspruch, genügt der Kontext zu erstellen, welche den Intentionen des Komponisten so genau wie möglich entspricht, soweit diese zurückverfolgt und deutlich von späteren Änderungen des Herausgebers unterschieden werden können.

In der vorliegenden Partitur sind alle Änderungen und Zusätze des Herausgebers durch Strichelung (bei Bögen und Gabeln) oder eckige Klammern (bei fehlenden oder veränderten Noten, Dynamik-, Ausdrucks- und Tempobezeichnungen, Fingersätzen, Strichbezeichnungen, und fehlenden Pausen oder Vorzeichen) kenntlich gemacht. Warnvorzeichen wurden ohne Klammern hinzugefügt.

In dieser Ausgabe werden moderne Notationsregeln befolgt und x-toten-Nummern und Vorschlagsnotenbögen ohne Erwähnung im *Critical Commentary* ergänzt (außer bei Mehrdeutigkeit der Quellen). Gleichmaßen wurde die Halte-

22 Rachmaninoffs Handschriften und Stichvorlagen befinden sich in drei Arten von Sammlungen: der „Rachmaninoff Collection“ der Library of Congress, Washington D.C.; die „Fondi 18“ im Russischen Nationalmuseum für Musik, Moskau; und in mehreren privaten Sammlungen. Die Library of Congress verfügt auch über Reproduktionen der Sammlung im Russischen Nationalmuseum. Für umfassende Informationen über die Sammlung in der Library of Congress siehe David Butler Cannata, „Appendix A. The Music Manuscripts in the Rachmaninoff Archive“, in *Rachmaninoff's Changing View of Symphonic Structure*, (Ph.D. Dissertation, New York University, 1992). Bezüglich der Sammlung des Russischen Nationalmuseums siehe die Kataloge von E. E. Bortnikova: *S. V. Rachmaninoff's Autographs in the Collection of the State Central Museum of Musical Culture named after M. I. Glinka*, Moskau 1955; 2. Auflage 1980, und die neuere Publikation *Autographs of S. V. Rachmaninoff in the collection of the Russian national Museum of Music. Catalog* (siehe Fussnote 14).



bogensetzung und Behalsung modernen Richtlinien angepasst, bis auf Stellen, an denen Rachmaninoffs eigene Behalsung kontrapunktische Strukturen sichtbar macht. Rachmaninoffs Benennung der Violinsaiten in Tonhöhen (E, A, D, G; z. B. „*sul A*“, d. h. auf der A-Saite) wurde hier an die römischen Ziffern angepasst (I = höchste und IV = tiefste Saite). Es werden zudem moderne Standardabkürzungen (*cresc.*, *dim.*, *decresc.*, usw.) benutzt; eine Ausnahme stellt die Angabe „*ritenuto*“ dar. Rachmaninoff schrieb dieses Wort normalerweise aus, wobei gedruckte Ausgaben jedoch häufig die Abkürzung „*rit.*“ verwendeten. Letztere kann jedoch manchmal auch für „*ritardando*“ stehen, welches man in Rachmaninoffs Handschriften oder in gedruckten Ausgaben durchaus als „*ritard.*“ abgekürzt finden kann. Wo immer es klar ersichtlich ist, dass „*rit.*“ entweder „*ritenuto*“ (d. h. eine plötzliche Veränderung zu einem langsameren Tempo) oder „*ritardando*“ (d. h. ein graduelles Verlangsamen) bedeutet, stehen in dieser Ausgabe die eindeutigen Angaben „*ritenuto*“ oder „*ritard.*“. Die primäre musikalische Quelle bildet im Allgemeinen auch die Hauptquelle für Titel sowie nicht-musikalischen Paratext.

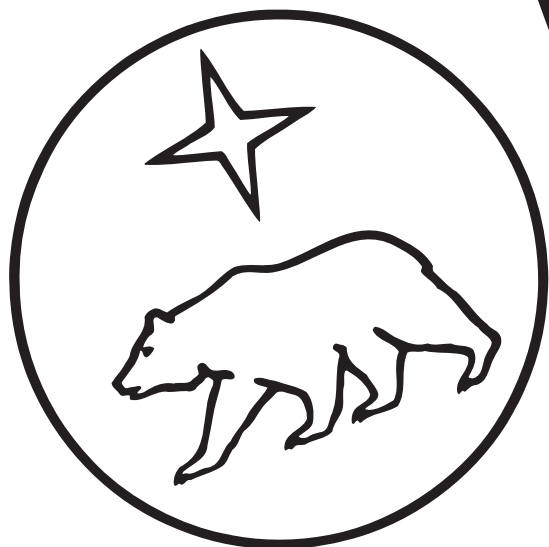
DANKSAGUNG

Ermöglicht wurde die hier vorliegende Ausgabe durch Douglas Woodfull-Harris, der dieses Projekt ursprünglich angestoßen hat; mein Dank gilt ihm sowie seinem Nachfolger Emanuel Signer sowie den Mitarbeiterinnen und Mitarbeitern der Library of Congress Music Division in Washington D.C. Besonderer Dank gebührt dem Violinisten Ray Iwazumi. Seine Erfahrungen bei der Sortierung, Katalogisierung sowie wissenschaftlichen Untersuchung der Louis-Persinger-Sammlungen an der Juilliard School bildeten die Grundlage für höchst aufschlussreiche Hinweise zu Persingers Arbeit als Herausgeber; ich bin dankbar für die Zeit, die er sich für den diesbezüglichen Gedankenaustausch nahm. Mein Dank gilt des Weiteren Carl Merrill-Mirsky (Piatigorsky Archives, Colburn School, Los Angeles), Mark Schumacher (Walter Clinton Jackson Library, University of North Carolina, Greensboro) und Nancy Krim (Martha Blakeney Papers, Special Collections and University Archives), Mária Marušková und Irena Veselá (Moravská zemská knihovna, Brno), Mariko Yoshoka (University of Canterbury Library, Christchurch), Mary Phillips (Carnegie Library, Pittsburgh) sowie Giulio Gavallere.

Daniela Macchione

Sommer 2012

(Übersetzung: Tillmann Fritzsche)



Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

16

f

mf marcato il basso

20

ff

f

p

p

29

p

mf

pp

34

dim. *pp*

pp

38

un poco accelerando

cresc. *f*

un poco accelerando

cresc. *mf*

cresc. *mf*

50

rit.

mf *f*

rit. *mf* *f*

56

ff

rit.

61

mf

mf

mf

p

dim.

pp

73

ad libitum

ppp

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

91 *accel.*

ff

accel.

f

94

ff

f

100

dim.

p

105

Measures 105-108 of the musical score. The right hand features a melodic line with a *p* dynamic at measure 105 and a *pp* dynamic at measure 106. The left hand provides a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* and *pp*.

109

Measures 109-113 of the musical score. The right hand continues the melodic line, with a *mf* dynamic at measure 110. The left hand features a more active accompaniment with sixteenth notes. Dynamics include *mf* and *p*.

114

Measures 114-120 of the musical score. A large circular logo is overlaid on the left side, containing a stylized bear and a star. The right hand features a melodic line with a *p* dynamic at measure 114. The left hand features a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* and *mf*.

Measures 121-124 of the musical score. The right hand features a melodic line with a *ff* dynamic at measure 121, a *dim.* dynamic at measure 122, and a *pp* dynamic at measure 123. The left hand features a rhythmic accompaniment with eighth notes and rests. Dynamics include *ff*, *dim.*, and *pp*.

2. Danse hongroise

Vivace

Violino

Vivace

Pianoforte

f

ff

9

f

mp

mf

23

f

ppp

mf



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

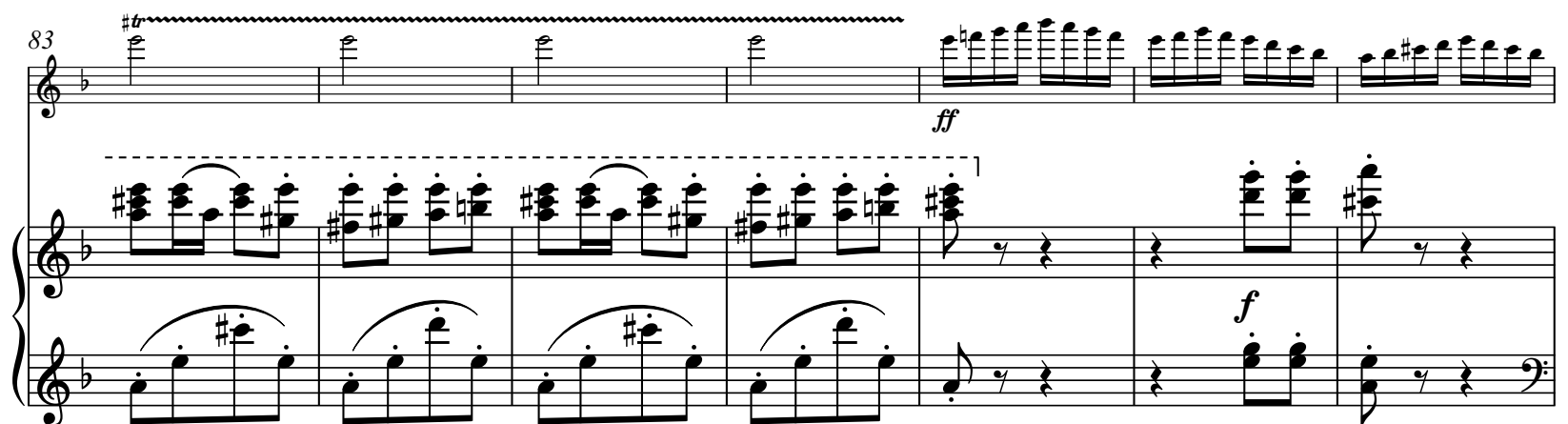
60 *accelerando* *ff* *pizz.*



67 *arco* *mf* *accelerando* *8va* *ppp*



83 *ff* *f*



90



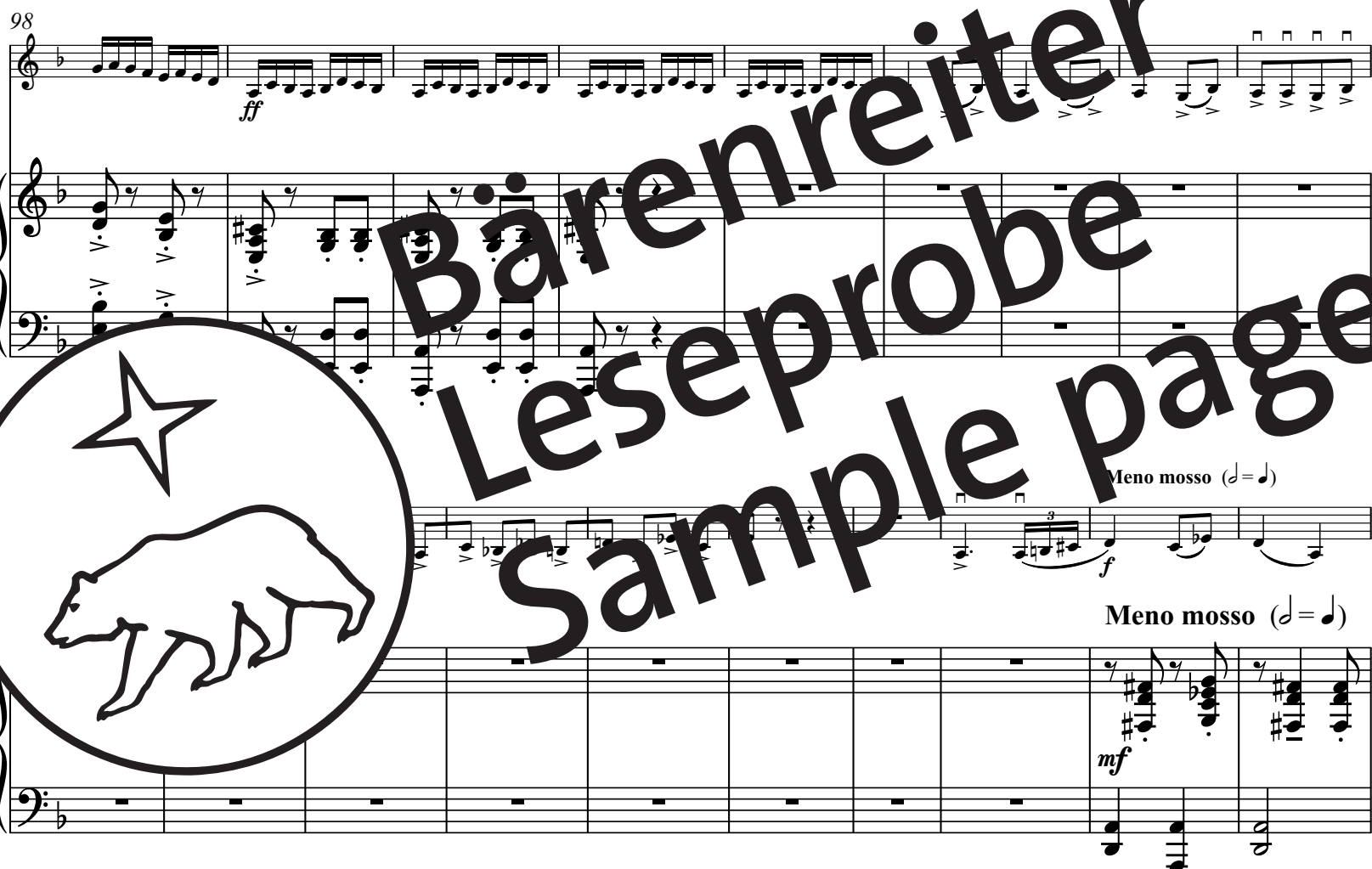
98

ff

Meno mosso (♩ = ♩)

Meno mosso (♩ = ♩)

mf

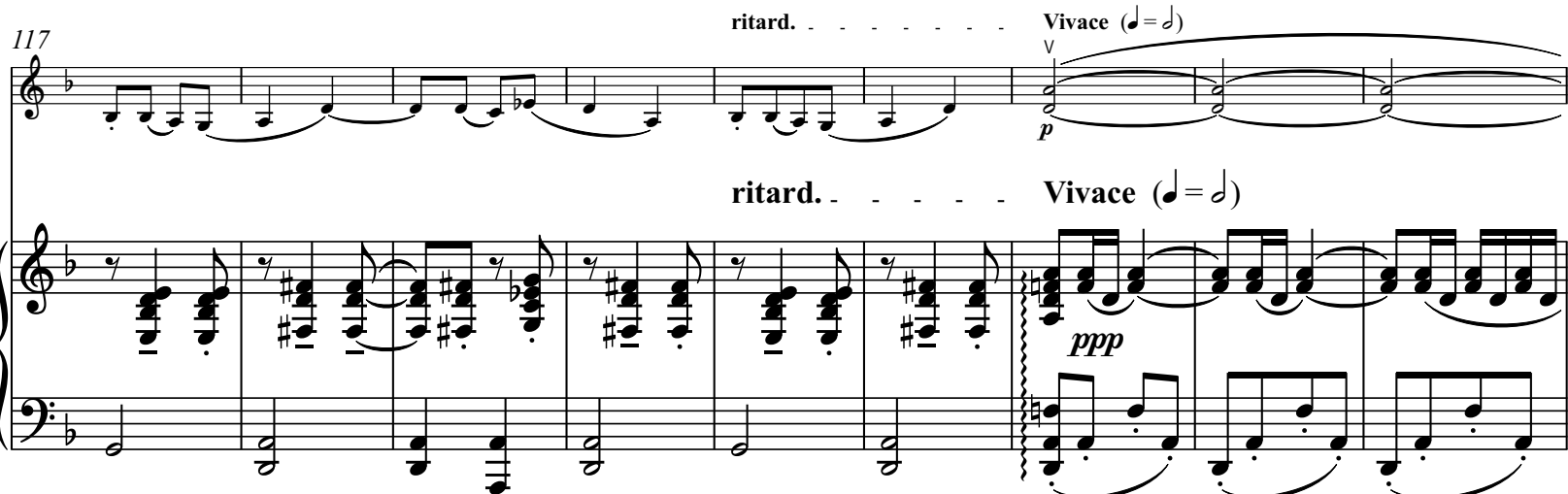


117

ritard. *Vivace* (♩ = ♩)

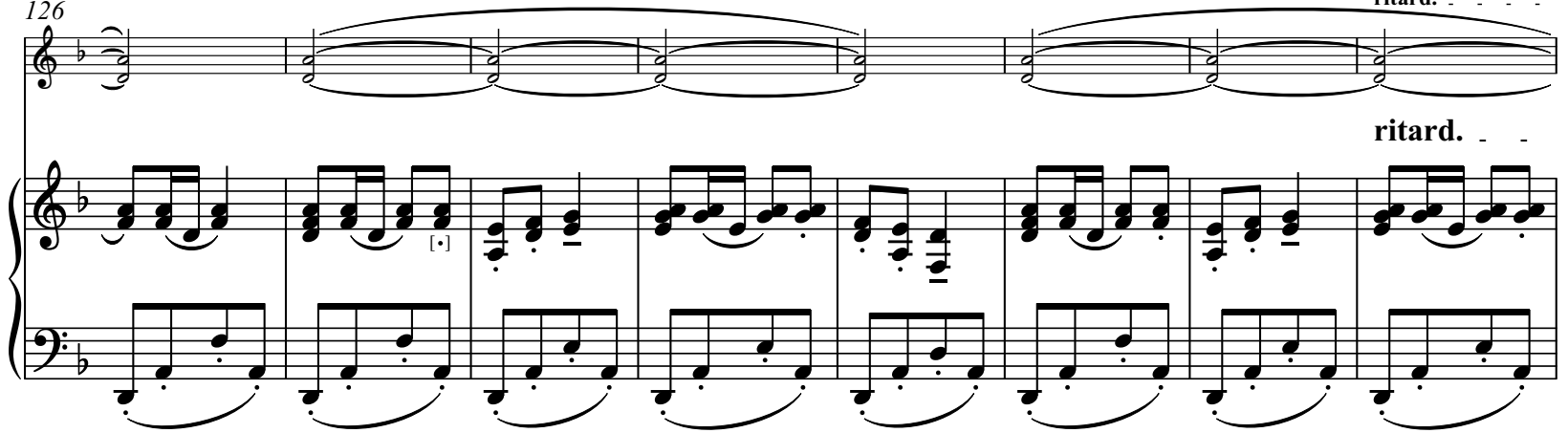
ritard. *Vivace* (♩ = ♩)

ppp



126

ritard.



134

Meno mosso (♩ = ♩)

Bärenreiter
Leseprobe
Sample page

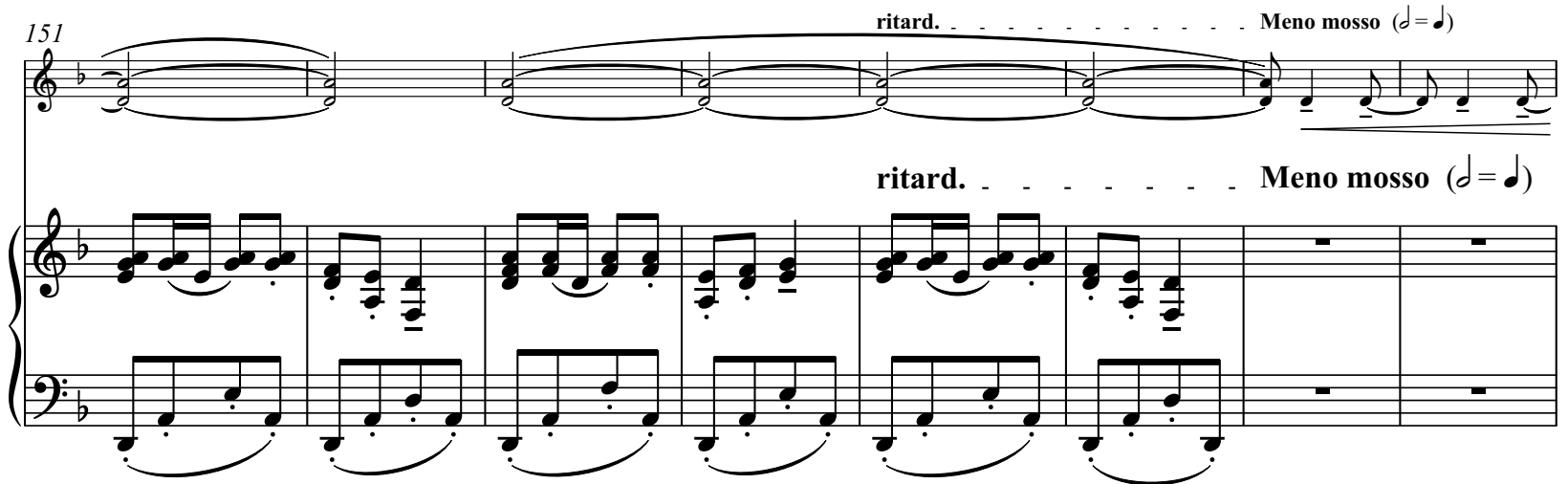
Meno mosso (♩ = ♩)



151

ritard. Meno mosso (♩ = ♩)

ritard. Meno mosso (♩ = ♩)



Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

183

marcato il tema
f m.d. m.g.

m.d. m.g.

m.d. m.g.

189

m.d. m.g.

ff

p

f

201

207

fff

ff

ppp

215

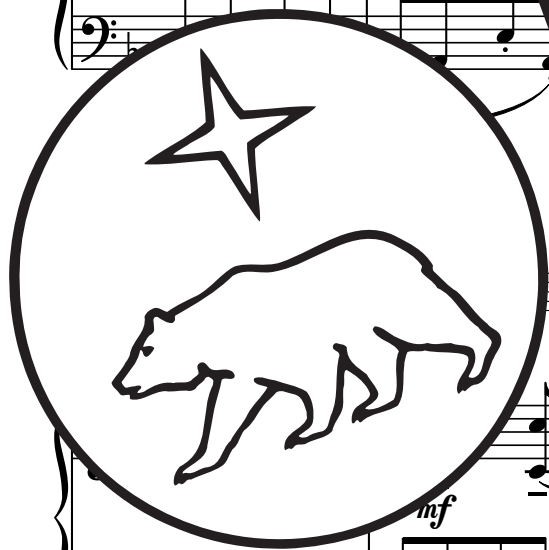
Un poco meno mosso

Un poco meno mosso

mf

mf

mf



Bärenreiter
Leseprobe
Sample page

229

accelerando

accelerando

236 *ff* *accelerando* *pizz.*

243 *arco* *mf* *accelerando* *8va* *ppp*

257 *ff*



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

294

pp *fff*

mf *ff*

8vb

301

pp

ff *mf*

8vb

Bärenreiter
Leseprobe
Sample page

313

p

319

pp

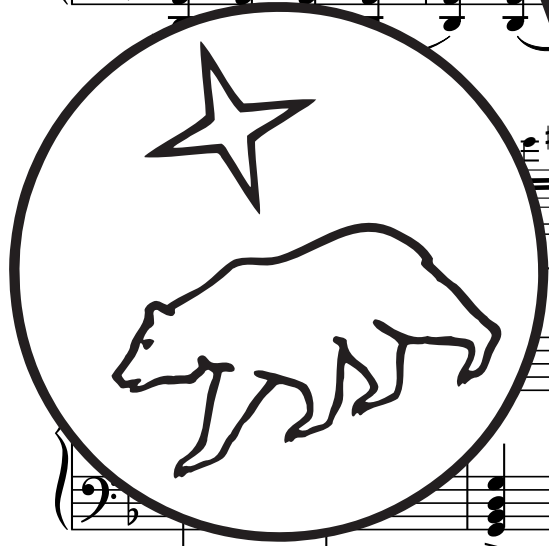
pp

325

cresc.

ff

f



336

sff

ff

sff

ff

*) AS:

Romance

Sergei Rachmaninoff

Violino

Lento

p espressivo

III
[5]

mf

Pianoforte

Lento

p

mf

4

f

f

Bärenreiter
Leseprobe
Sample page

8

mf

mf

pp

8va-1

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

39

rit. Con moto

f *p*

46

poco - - a - - poco - - animato rit.

mf *p*

poco - - a - - poco - - animato rit.

p *pp*

f *p* *f*



57

calmando ad libitum [6] [7] [7] [6] 22

p

calmando

p

59 **Tempo I**

IV

Tempo I

p

64

f

f

68

p

mf

mf



Bärenreiter
Leseprobe
Sample page

poco a poco agitato e cresc.

poco a poco agitato e cresc.

sf

sf

sf

77

f

sf

81 *a tempo*

pp tranquillo

rit. . . . a tempo

pp tranquillo

85 IV

f

p

f

[17]

93 *Lento*

espressivo

ad libitum

IV

pp

f

Lento

mf

pp ad libitum

f

8vb

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

31 pizz. arco *poco a poco accel.*

f *p* *p*

sf *p* *p*

poco a poco accel.

38 *cresc.* pizz. *f* m.g. arco *pizz.* *f* *arco* *pizz.* *f* *arco*

cresc.

f marcato

51 *f* *ff* *f* *ff*

pizz. *arco*



Bärenreiter
Leseprobe
Sample page

57 pizz. *p* perdendo et rit. *pp*

p marcato *p* *dim.* *pp*

perdendo et rit.

65 a tempo, meno mosso arco *poco a poco cresc. e accel.*

a tempo, meno mosso *poco a poco cresc. e accel.*

ff *f* *ff* *f*



80 *p*

p

88

a tempo, meno mosso

pizz. arco

ff *p scherzando*

a tempo, meno mosso

ff *p*

93

IV V V V

p *dim.* *pp*

pp

pp

106

8va

ossia:

8va

leggiere *dim.* *ppp*

pizz. *pp*

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

Романсь – 75 к. / N.º 2. Танецъ. 1 – к. / собственность издателя / Москва у [logo] А. Гутхейль / Поставщик Двора ЕГО ИМПЕРАТОРСКАГО ВЕЛИЧЕСТВА и коммиссионера ИМПЕРАТОРСКИХЪ театровъ / на Кузнецкомъ мосту домъ [in no. 2 домъ] 16 / С-Петербургъ А. Иогансенъ невскій проспектъ N.º 60 / Киевъ, у Л. Цзиковскаго [in no. 2 Идзиковскаго]. Варшава у Гебетнеръ и Вольфъ. / Лит. В. Гроссе Москва Большая Спасская ул. соб. д.”

At the bottom of the first page of music of the piano-violin and solo violin scores, the names of the publisher and the engraver and the editorial/plate number are indicated as: “Собственность издателя А. Гутхейль въ Москвѣ. А. 6725 [for no. 2: 6726] G.”

For no. 1, the title page of the separate violin part and that of the piano-violin score reads: “Посвящается / Юлію Эдуардовичу Конюсъ. / Романсь.” In the separate violin part, above the music in the first p. the part is labelled “Violino.”; on the next p. it is “Violon.”

For no. 2, in the separate part the title is “ВЕНГЕРСКІЙ ТАНЕЦЪ”; in the piano-violin score it is preceded by the dedication: “Посвящается / Юлію Эдуардовичу / Конюсъ. / ВЕНГЕРСКІЙ ТАНЕЦЪ.” The part for violin is labeled in both as “Violino.”

Printed sources contain bowing marks and additional notes in the Vno part that correspond to pencil markings added later by feGU/AS, replacing original pencil markings.

feGU/AS reveals that further revisions were made for the preparation of pfeGU. This is evidenced by the fact that in pfeGU the only changes are strongly suggested by feGU/AS changes. Some changes were handled independently. Rachmaninoff later crossed out a chord on 33.2, here indeed present in feGU. In the score, both printed sources, include other marks, not found in feGU, to represent additions made later

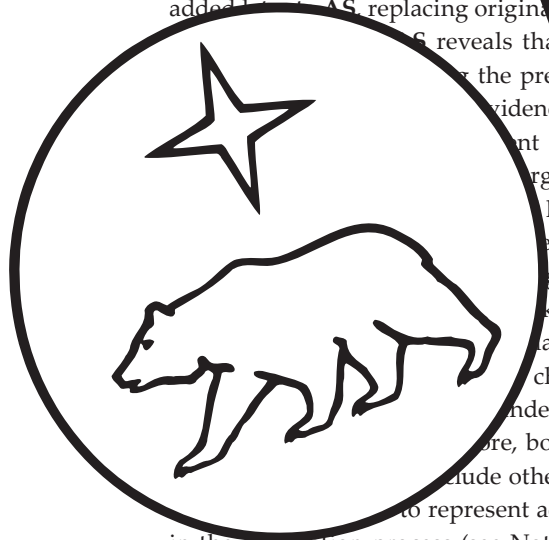
in the publication process (see Notes for no. 2, 48.2–3, (= 224.2–3), 50.2–3 etc.). There is no manuscript source of the separate violin part in existence, and no correction proofs of either the piano-violin score or the separate violin part have survived. Possibly the dedicatee of op. 6, violinist Julius Conus, was involved in revisions of the string part, since he performed these pieces together with Rachmaninoff at the first public performance on 29 March 1894, and was also part of revisions made in the course of the publication process of other compositions by Rachmaninoff (see *Introduction*). The copies examined for the present edition are found at Paris, Bibliothèque nationale de France, Département de la Musique (F-Pn), shelf mark VMG-17271(1), VMG-17271(2), and Washington D.C., Library of Congress, Music Division (US-Wc), shelf mark M221 (no. 2 *Danse hongroise* only).

lpBR, plpBR *Morceaux de salon*, Leipzig, A. Gutheil (S[erge] et N[atalie] Koussewitzky) / Breitkopf & Härtel, after 1909. This is the first edition of op. 6 printed outside Russia. The two pieces were published in two separate sets, each consisting of a violin part and piano-violin score. The cover of no. 1 reads: “S. Rachmaninoff / Op. 6. / MORCEAUX / DE SALON / pour / violon / et / piano / N.º 1. Romance M. 1.25. N.º 2. Danse hongroise. M. 2.50. / Propriété de l’éditeur pour tous pays / A. GUTHEIL / (S. et N. KOUSSEWITZKY) / BREITKOPF & HÄRTEL, LEIPZIG / Dépôts à Berlin · Paris · Londres · Bruxelles / · New York · Barcelona · Madrid · Wien · / Tous droits d’exécution réservés”. At the bottom of the first page of music of both the separate part and the piano-violin score, is printed “[left:] A. Gutheil, Moscou. / Breitkopf & Härtel, Leipzig – Berlin. [right:] Printed in Germany / Imprimerie de Breitkopf & Härtel, Leipzig”. Inside the volume the composer’s last name is spelled “Rachmaninow”. There is no date, plate or edition number.

The cover of the copy of no. 2 consulted for the present edition is similar to that of no. 1, though not entirely identical. The composer’s name on the top is spelled “Rachmaninow”; the prices are N.º 1. Romance M. 2.50. N.º 2. Danse hongroise. M. 3.50; furthermore, it provides more information on the publisher: “Propriété de l’éditeur / A. GUTHEIL, MOSCOU / (S. et N. KOUSSEWITZKY) / BREITKOPF & HÄRTEL, LEIPZIG / BERLIN · NEW YORK / Tous droits de reproduction, de traduction, de représentation et d’exécution publique réservés en tous pays. Pour la France et ses Colonies: Musique russe, Paris, 3 Rue de Moscou / Pour l’Angleterre: The Russian Music Agency, London W.1, 34 Percy Street”. At the bottom of the first page of music of both the separate part and the piano-violin score: “[left:] A. Gutheil, Moscou. / Breitkopf & Härtel, Leipzig – Berlin. [right:] Imprimerie de Breitkopf & Härtel, Leipzig”. “Printed in Germany.” is printed on the bottom right corner of the last page of music of each section. Inside the volume the name of Rachmaninoff is also spelled “S. Rachmaninow”. There is no date, plate or edition number; from the different cover, however, it is likely that the copy of no. 2 consulted for the present edition is a later issue.

Although feGU/pfeGU served as the basis for lpBR/plpBR, the later Breitkopf edition corrected several inconsistencies. For example, an inconsistent reading in measure 47 (= 223) of feGU was amended in lpBR based on pfeGU (see relevant Note below). Generally, lpBR/plpBR are more consistent in their notation and stricter in their adherence to modern notational standards (e.g. lpBR shows editorial revisions; see Notes, no.2, 53f., 229f.).

lpBR served as model for subsequent editions of op. 6, e.g. the edition by Augener (plate number 10989). The copies examined for the present edition are found at Paris, Bibliothèque nationale de France, Département de la Musique (F-Pn), shelf mark VM9-3893(1-2), and Washington D.C., Library of Congress, Music Di-



Bärenreiter
Leseprobe
Sample page

vision (US-Wc), shelf mark M221 (no. 2 *Danse hongroise* only).

CRITICAL NOTES

In **AS**, Rachmaninoff consistently kept articulation signs (slurs and tenuto lines) above each staff, dynamics below the staff, tempo markings below the staff in Vno and between the two staves in Pf. **feGU** does not always follow **AS** nor it is consistent in using engraving rules.

Pencil corrections appear over Rachmaninoff's red-ink articulation marks in the **AS** violin part; likely added by a violinist/editor, these largely match the reading in **pfeGU** and **feGU**, notwithstanding the existing differences between those two sources.

1. Romance

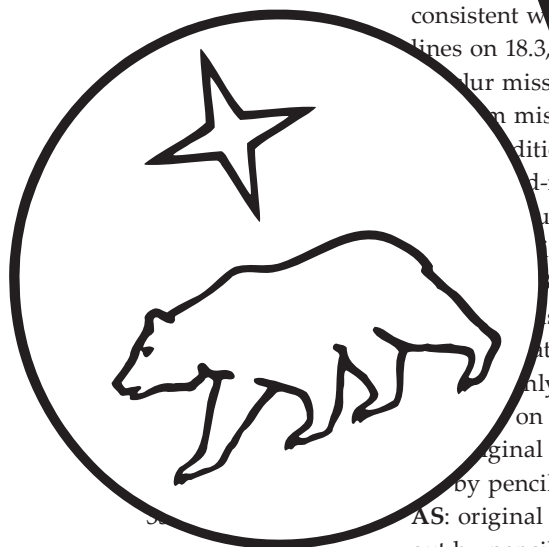
9–10	Vno	feGU : line break between mm. 9 and 10, hence no tie ending on n. 10.1.
12	Vno	pfeGU : no <i>p</i> .
13	Pf, l.h.	feGU : page turn between mm. 12 and 13, hence no slur ending on n. 12.1.
13.1, 91.1	Vno	feGU : tenuto line.
14.1	Pf, r.h.	AS : no <i>f</i> .
18–20	Vno	articulation added as in AS . feGU / pfeGU , lpBR / plpBR : articulation is inconsistent with the melodic line (tenuto lines on 18.3, 4; 19.2, 3; 20.1, 2, 3, 4; and slur missing on 19.2–3); likely result of misreading AS where later editions were superimposed on red-ink marks.
		slur ending.
		line.
		BR : no slur.
		as in AS , where it was a later revision, original only on nn. 2–3. feGU , lpBR : on 107.1–3.
		original “sul d” (= III string) crossed out by pencil.
		AS : original “sul g” (= IV string) crossed out by pencil.
34.1–3, 112.1–3	Vno	slur added as in AS and feGU . pfeGU , plpBR : slur only on nn. 1–2 as originally written in AS .
40.3	Pf, r.h.	AS : no <i>b</i> on <i>e'</i> .
43.2–45.1, 49.2–53.2, 61.1–65.1	Vno	AS : l.v. was later added in 43.2–45.1 and 49.2–53.2 in grey pencil, and replaced in 61.1–65.1 in violet pencil.
45.1	Pf, r.h.	AS : <i>b</i> on <i>f'</i> .
52	Pf	AS : repeat abbreviation sign, indicating a repeat of m. 51.
54, 57, 65, 71		dynamics added as in AS . feGU , lpBR : Vno <i>f</i> on 54.3, <i>ff</i> on 57.1, <i>p</i> on 65.1; in Pf <i>pp</i> on 71.1.
62	Pf	AS : repeat abbreviation sign, indicating a repeat of m. 61.
63.2	Vno	feGU , lpBR : <i>rit.</i> instead of <i>mf</i> .

65	Vno	<i>p</i> on n. 2 as in AS where it appears to have been added later in violet pencil between nn. 1 and 2; feGU , lpBR : <i>p</i> on n. 1; pfeGU , plpBR : no <i>p</i> .
72–74	Pf	AS : repeat abbreviation in r.h. 72 and l.h. 72–74, indicating a repeat of 71.
75.1	Vno	pfeGU , plpBR : tenuto line.
82.5–83.2	Vno	feGU , lpBR : no slur.
86.2	Vno	□ added as in 8 in all sources.
88.1, 89.1	Pf, r.h., l.v.	feGU , lpBR : tenuto line.
91.1	Pf, h.v.	slur endings added as in AS , in 12–13.
91.2	Vno	AS : no □.
93.1–2	Pf, l.h.	feGU : no tie.
107–109	Vno	pfeGU , plpBR : slurs on 107.4–108.2 and 108.5–109.2, another on 108.3–4 and 109.3–4. This was also the original reading in AS , later corrected in grey pencil.
113	Vno	pfeGU , plpBR : no < >.
113.2	Vno	pfeGU , lpBR : <i>p</i> , as also on n. 1.
114		AS : repeat abbreviation sign indicating a repeat of 113; the slur, however, is written across the bar line and stops at 115.1.
114–115	Vno	placed slurs: slur ends on 114.4, another starts on 115.1.
115–118	Vno	AS : crossed out the original mm. and wrote the new mm. in grey pencil on the seventh staff of the page; in this revision, not only a tie but a double bar line with which the new measure commenced.
119.1	Vno	tenuto line added as in AS . feGU , lpBR / pfeGU : >. pfeGU : no sign.
120	Vno	AS : R revised the slurring twice; the present edition's marking reflects the later revision from AS . feGU : first slur on 120.5–10, and no > or tenuto lines on 120.8–43; pfeGU : first slur on 120.6–10 and no > or tenuto lines on 120.8–43.
121–124		AS : R crossed out the three bars after 120 and notated a new conclusion in four mm. on staves no. 9 to 11 of the page.

2. Danse hongroise

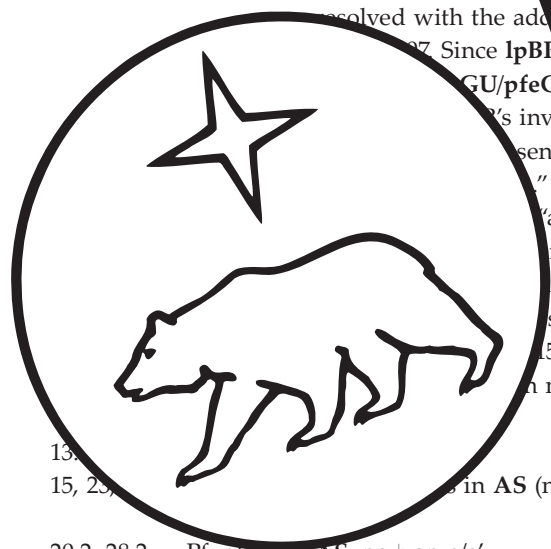
For the *Danse hongroise*, unlike the *Romance*, **AS** lacks any bowing direction or fingering marks in Vno; all such markings in the present editions are taken from **feGU**, **pfeGU**.

11–14, 31–34, 207–210 **AS**: R entered revisions using several paste-overs. He covered the measures following m. 10 and m. 206 with paste-overs showing the current mm. 11–14 and 207–210, respectively. A further paste-over covers the last four measures of the page after m. 30, while the subsequent four measures on the next page were crossed out (see the source description for **AS** above for more details). The music written on the paste-overs



themselves, and all associated modifications needed to accommodate them, are in violet pencil. However, later revisions entered onto the music already present on these paste-overs appear in grey pencil.

- 11, 19, 31, 39, 207, 215 Vno AS: revisions on the paste-over show that mm. 11–14 were originally identical to the reading of the paste-over 207–210. On 11.2 an original “Pizz.” written in violet pencil was later crossed out in grey pencil, leaving in 19 the now superfluous “Arco” in violet pencil. R retained “Pizz.” on 31.2. and indicated “Arco” in 39 (both in violet pencil). In 207 (analogous to 11) there is no “Pizz.” marking, though R crossed out in grey pencil an original “Pizz.” written in black ink in 215, adding “Arco” with the same grey pencil used to cross out “Pizz.”. In 215 R also indicated to repeat 39 (see Note for mm. 39–60 below).
- feGU/pfeGU follow AS and its inconsistencies by omitting “pizz.” in 11 and 207 but printing “arco” in 19 and 215. In lpBR/plpBR the inconsistencies are resolved with the addition of “pizz.” in 207. Since lpBR/plpBR are later than feGU/pfeGU and there is no evidence of R’s involvement in their present edition, the following is the reading in AS: “pizz.” in 11 and “arco” in 19 and 215 as an indication meant to object to what was written in the original. In n. 1; feGU, lpBR
- 13.1 Vno AS: no sign in feGU or
- 15, 23.1 Vno AS: no sign in feGU or
- 20.2, 28.2 Pf, r.h. AS: no ♯ on g/g’.
- 22.3 Pf, l.h. feGU, lpBR: no staccato dot (in AS the dot is partially covered by an engraver’s annotation).
- 29 Pf, l.h. slurs added according to lpBR find precedent in AS, where similar markings appear in the parallel measure 21 and were present in the original (later crossed out) recapitulation after m. 210.
- 31 Vno pfeGU, plpBR: ff on n.1 and only d’’+d’’’ on n. 2.
- 31–34 AS: mm. written on a paste-over; cf. Note for 11–14.
- 33.2, 209.2 Vno chord as in AS, where an original a was later crossed out in grey pencil. In feGU, this note is present in 209.2 only; in pfeGU and plpBR in both 33 and 209.



39–60

- 39–40 (= 215–216), 42 (= 218), 44 (= 220), 46 (= 222), 48 (= 224), 50 (= 226), 52 (= 228), 54 (= 230) Vno AS, lpBR: no ♯ (in feGU and pfeGU the sign is characteristically printed upside-down).
- 47 (= 223) mf/f as in AS; absent in feGU; in Vno on 47.2 f in pfeGU, lpBR, plpBR.
- 48.2–3 (= 224.2–3), 50.2–3 (= 226.2–3), 52.2–3 (= 228.2–3), 54.2–3 (= 230.2–3) Vno AS: no c’.
- 54, 229|230 Pf, r.h. feGU: line break between mm. 53 and 54, hence no ties’ endings on 54.1; ties fully missing in 229|230.60 in lpBR).
- 54–61.1 (= 231–235.1) Vno AS: no ♯ in feGU, pfeGU.
- 60–61, 236–237 Pf, l.h. slur as in AS; feGU, lpBR: no slur in 60–61, and slur stopping at barline in 236.
- 62.1 Vno feGU, plpBR: “accel”.
- 62.243 Vno feGU: no mf.
- 67 Vno feGU: no f.
- 67, 271.1 Pf, l.h. feGU, AS: no staccato dot.
- 99 Vno pfeGU, lpBR: no ff.
- 103–6 Vno pfeGU, plpBR: no >; revisions in AS show that slurs and accents were added later (in violet pencil) to mm. 103 and 104, while m. 105 is indicated as repeated in 104. The accents in m. 103, 104, and an original marking was evidenced by their appearance in re-ink.
- 106 Vno AS: no ♯ (where it is written in violet pencil above >) and feGU; in lpBR only >, while in pfeGU, plpBR only ♯. Presumably, the markings in AS should be interpreted as the intention to replace > with ♯.
- 108.2–112.1 Vno AS: ♯ against the stem of each eighth note, later crossed out and replaced with > against each note head.
- 114 Vno > on n. 1 and ♯ on nn. 1 and 2 as in pfeGU and plpBR. In AS R wrote only > on n. 1; in feGU there is only ♯ on nn. 1 and 2; in lpBR there are no markings.
- 123, 145 Vno AS and (only in 145) plpBR: no ♯.
- 127 Pf, r.h. AS, feGU: slur ends on n. 5, but in lpBR on n. 4; in all three sources no staccato dot on n. 5. Reading chosen here by analogy with 131.
- 133–134 Vno AS, feGU: “ritar” in 133, “dando” in 134; pfeGU: no sign.
- 135.2–137.1, 157.2–159.1 Vno AS: R crossed out the slurs on 135.1–136.1 and 136.1–137.1, 157.1–158.1 and 158.1–159.1 in violet pencil; in feGU/pfeGU and lpBR the first of the two couples of slurs only is printed.
- 135|136 Vno lpBR: no tie.

AS: R labelled these mm. with numbers 1–22 as an instruction for the engraver to repeat mm. 39–60 immediately after m. 214, thus creating mm. 215–236.

AS, lpBR: no ♯ (in feGU and pfeGU the sign is characteristically printed upside-down).

mf/f as in AS; absent in feGU; in Vno on 47.2 f in pfeGU, lpBR, plpBR.

AS: no c’.

feGU: line break between mm. 53 and 54, hence no ties’ endings on 54.1; ties fully missing in 229|230.60 in lpBR).

AS: no ♯ in feGU, pfeGU.

no slur in 60–61, and slur stopping at barline in 236.

feGU, plpBR: “accel”.

feGU: no mf.

feGU: no f.

feGU, AS: no staccato dot.

pfeGU, lpBR: no ff.

pfeGU, plpBR: no >; revisions in AS show that slurs and accents were added later (in violet pencil) to mm. 103 and 104, while m. 105 is indicated as repeated in 104. The accents in m. 103, 104, and an original marking was evidenced by their appearance in re-ink.

AS: no ♯ (where it is written in violet pencil above >) and feGU; in lpBR only >, while in pfeGU, plpBR only ♯. Presumably, the markings in AS should be interpreted as the intention to replace > with ♯.

AS: ♯ against the stem of each eighth note, later crossed out and replaced with > against each note head.

> on n. 1 and ♯ on nn. 1 and 2 as in pfeGU and plpBR. In AS R wrote only > on n. 1; in feGU there is only ♯ on nn. 1 and 2; in lpBR there are no markings.

AS and (only in 145) plpBR: no ♯.

AS, feGU: slur ends on n. 5, but in lpBR on n. 4; in all three sources no staccato dot on n. 5. Reading chosen here by analogy with 131.

AS, feGU: “ritar” in 133, “dando” in 134; pfeGU: no sign.

Vno AS: R crossed out the slurs on 135.1–136.1 and 136.1–137.1, 157.1–158.1 and 158.1–159.1 in violet pencil; in feGU/pfeGU and lpBR the first of the two couples of slurs only is printed.

lpBR: no tie.

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

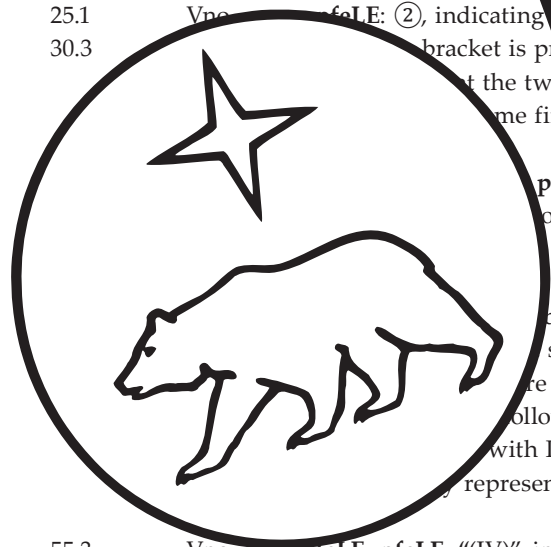
The complete edition can be purchased from your local
music or book retailer or in our webshop.

without parentheses might have been in Rachmaninoff's original source. However, the application of parentheses is too inconsistent to allow for a reliable determination of which fingering could be authentic. Therefore, this fingering is not included in the present edition.

Finally, there are further signs or aspects that remain unclear, which include the indications in 60 and 83, 73 and 90 (repetition/omission?), and the omission of the opening parenthesis for the "ossia: 8va..." in 75–76, 78–82. See relevant Notes below.

0	Vno	feLE, pfeLE: ①, indicating first position.
0.3	Vno	feLE, pfeLE: "sul D".
1.3, 4.4	Vno	feLE, pfeLE: cautionary (‡).
1.7	Vno	feLE: sixteenth-note beam is missing.
2.6–7	Vno	pfeLE: two ➤, above and below the part.
2.6–7, 94.6–7	Vno	feLE, pfeLE: slur in parentheses.
213	Vno	feLE/pfeLE: a breath mark (indicated by an apostrophe) is printed at the end of m. 2.
3.1	Vno	feLE, pfeLE: ①, indicating first position.
3.4–5	Vno	feLE: no tenuto line.
5.4	Vno	feLE, pfeLE: ①, indicating first position.
7.1	Pf, r.h.	feLE: a bracket is printed before a'+b' indicating that the two notes should be played by the same finger (see also note 30.3).
25.1	Vno	feLE: ②, indicating second position.
30.3		a bracket is printed before a'+b' at the two notes should be played by the same finger (see also note 30.3).
		pfeLE: and on the G string.
		feLE, pfeLE: slur below the staff, in string in a context where the strings are indicated textually as "sul..." following Rachmaninoff's usage or with Roman numerals (which likely represent editorial additions).
55.3	Vno	feLE, pfeLE: "(IV)", indicating the fourth string (in feLE without parentheses), in a context where the strings are indicated textually as "sul..." according to R's use. Roman numerals with or without parentheses likely represent editorial additions.
58.1	Vno	pfeLE: marking ③, indicating third position.
58.2	Vno	feLE, pfeLE: "III", indicating third string, in a context where the strings are indicated textually as "sul..." according to R's usage. Roman numerals with or without parentheses likely represent editorial additions.
		feLE: unnecessary (‡) before n. 43 f'.
		feLE, pfeLE: additional ^ after the last note.

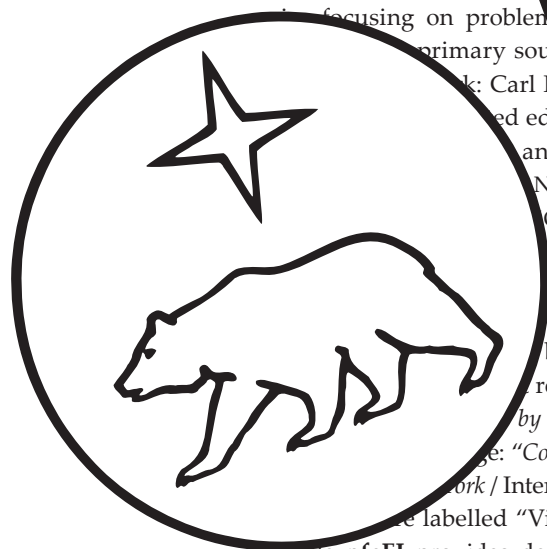
60.1	Vno	feLE, pfeLE: marking ④, indicating fourth position.
60.1–83.1		feLE/pfeLE: markings "(A⊕)" in m. 60 and "(A⊗)" in m. 83 (pfeLE: "(A*)"). They probably indicate a suggestion for a repetition. See also note for mm. 73, 89.
61, 62, 63, 64, 84, 85, 86, 87	Pf, r.h.	feLE: cautionary (‡) on n. 7.
62, 64, 67, 85, 87, 89	Pf, r.h.	feLE: "(ossia: 8va...)", indicating to play the part an octave higher.
64.4, 66.1, 84.1, 86.4, 87.4	Pf, l.h.	feLE: cautionary (‡).
66.4	Pf, r.h.	feLE: cautionary (‡).
69.5	Vno	feLE/pfeLE: cautionary (‡).
71.5	Vno	feLE/pfeLE: cautionary (‡).
73.1, 74.4	Vno	feLE/pfeLE: "II" indicating the second string in a context where the strings are indicated textually as "sul..." according to R's usage. Roman numerals with or without parentheses likely represent editorial additions.
73.1–89.1, 90.1		feLE/pfeLE: markings "B–" in pfeLE , "(B⊗)" in feLE in m. 73 in both sources, "–B" on 89.1 in pfeLE , and "–B⊗" on 90.1 in feLE . They probably indicate a suggestion for a repetition. See also note for mm. 60.1, 83.1.
73.3	Vno	pfeLE: no tenuto line.
75.3	Vno	pfeLE: marking "E" below the staff, indicating the relevant string in a context where the strings are indicated textually as "sul..." (following Rachmaninoff's usage or with Roman numerals (which likely represent editorial additions).
75.2–6, 78.2, 82.1	Pf, l.h.	feLE: "(ossia: 8va...)" – without the opening parenthesis –, indicating to play the part an octave higher.
78.8, 79	Pf, l.h.	feLE: cautionary (‡) on n. 78.8 and 79.3 l.v.
89.4	Pf, r.h.	feLE: cautionary (‡).
90.1	Vno	feLE/pfeLE: "II", indicating the second string in a context where the strings are indicated textually as "sul..." according to R's usage. Roman numerals with or without parentheses likely represent editorial additions.
91.1–92.1	Vno	feLE/pfeLE: "(ossia: 8va...)", indicating to play the part an octave higher.
92.2	Vno	feLE/pfeLE: marking ③, indicating third position.
93.1	Vno	pfeLE: "III", indicating the third string in a context where the strings are indicated textually as "sul..." according to R's usage. Roman numerals with or without parentheses likely represent editorial additions.
93.7	Vno	feLE: no tenuto line.
95	Vno	pfeLE: marking ①, indicating first position.
95.1–3, 4–5, 7–8	Vno	feLE/pfeLE: slur in parentheses.
95.9	Pf, l.h.	feLE: cautionary (‡).



- | | | |
|--------|-----|--|
| 95, 96 | | feLE/pfeLE: “(<i>mf</i>)” is printed on n. 95.11 in both parts; “(<i>mp</i>)” on 95.14 in Vno in both sources, and in 96 in Pf. |
| 96.4 | Vno | feLE/pfeLE: “ <i>sul G</i> ” (redundant on <i>c'</i>). |

APPENDIX
MUSORGSKY: *HOPAK*,
ARR. RACHMANINOFF

- A** Washington D.C., Library of Congress, Music Division (US-Wc), shelf mark ML30. 55a (11.V.1925)
This autograph manuscript is untitled and unsigned. At the end of the music, Rachmaninoff simply noted “11 May, 1925 / New York”. **A** was not used as the *Stichvorlage* (engraver’s copy) for the first edition of this arrangement (**feFI**) and contains no editorial markings related to the engraving process. **A** differs substantially from **feFI** in several ways, including the number of measures (see note for mm. 16–18), pitches (mm. 19–22), range (mm. 51–52), phrasing (mm. 1–10), tempo, articulation, dynamics, and other indications (for example, **A** lacks certain slurs marking sustained notes). The following Notes list only the major discrepancies, focusing on problems of aspects in **feFI**, which is the primary source for this edition.



-

33

A: "a tempo vivace".

A: in Pf l.h., to the right of note A₁ "8^a ad libitum", indicating the option of doubling the following notes by an octave lower.

Pf

A: no staccato dots.

33.2, 35.2, 37.2 Pf r.h.

staccato dot added as in 39 in **feFI**.

35.1 Vno

pfeFI: no tenuto line.

35-37

A: no tenuto lines or accents.

41-44, 45-48 Pf

A: mm. 41-44 are labelled with letters "A" to "D", entered also in 45-48 indicating a repetition of 41-44.

42 Vno

A:  The current

dyads were notated in the stave above.

42, 44 Pf

A: no articulation markings.

44 Vno

A:  The current

dyads were notated in the stave above.

46 Vno

A: 

48 Vno

A: 

49.1

A:  repeating 49, with simile sign,

with simile sign, repeating

55-56

Pf

A: 55.1-2



55.3-4 with simile sign, repeating nn. 1-2; 56 = **feFI**.

57.1

Vno

A: **mf**.

57-64

A: no slurs, staccato dots or tenuto lines.

59.1

Pf

A: e' in l.h.

61.1, 63.1

Pf, l.h.

A: only a.

61-64

Pf, r.h.

A: the part is written an octave lower.

In 61-62:



62.2, 4

Vno

staccato dots in **pfe**

65.1

Pf

feFI: redundant marking **p**.

66.1

Pf, l.h.

feFI: staccato dot.

69-78

A: no harpings or staccato dots in either, and no fingering or bowing markings in Vno.

78.3-4

Vno

slur added as in A and by analogy with 77-78.1-2.

87

Vno

A: **mf**.

87.1-2

Pf

A: both in l.h.

89.5-8, 90

A

A: notes of dyads are b'-b' - d#'-d#'

91.1-4

Vno

pfeFI: no staccato dots.

91-99

A: no staccato dots, tenuto lines or bowing marks.

91

Pf, l.h.

beginning follows the phrasing, as in r.h. **feFI** beginning in pairs.

91.1, 91.3, 92

Pf, l.h.

A: G₁+G.

102-103

Vno

voice-leading lines in 102-103 added as in A. In A, another voice-leading line is notated in 108, between n. 3 in l.h. and n. 4 in r.h.

109-110

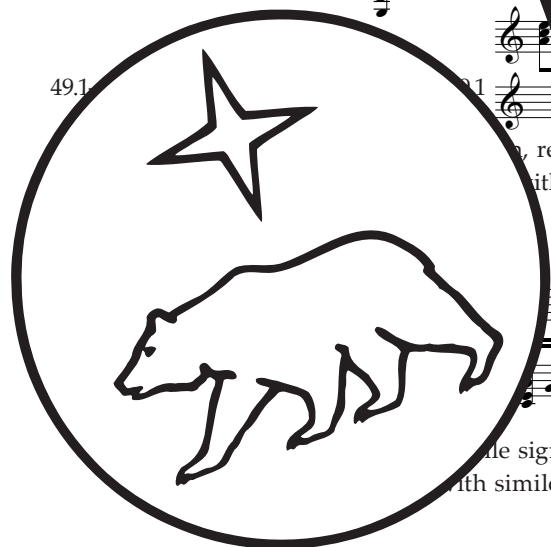
Vno

In A, R used a peculiar notation for the harmonics, writing the black noteheads above the empty noteheads (those lightly touched by fingers). Above the part R wrote "8va...".

111.1

Vno

A: g" also in the chord.



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.