

RACHMANINOFF

Works for Violoncello and Piano

Werke für Violoncello und Piano

Edited by / Herausgegeben von
Daniela Macchione



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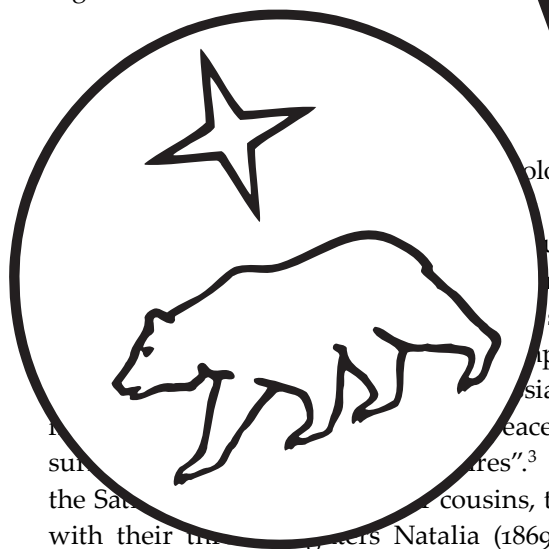
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INTRODUCTION

Sergei Rachmaninoff's chamber oeuvre for violoncello and piano consists of three compositions:¹ the *Lied*, first published posthumously on the basis of Rachmaninoff's autograph, *Prélude et Danse orientale* op. 2, a set of two pieces the autograph sources of which are currently lost and which were first published with Rachmaninoff's involvement, and the *Sonate* op. 19, for which the *Stichvorlage*, a copy used as a model for the first engraving, has survived. One further smaller piece for cello or violin and piano, the *Melodie on a theme by S. Rachmaninoff*, though linked to the composer, is not included in the present volume. This piece, according to the frontpage of its first, posthumous, publication of 1947, was "dedicated to and arranged by Modest Altschuler" (1873–1963), a Belarusian cellist, conductor and composer. He stated that Rachmaninoff had written the theme in 1890 "on several loose scraps of paper" in the cellist's possession. As the arranger he copied the brief piece on "regular music paper in order to facilitate performances". The autograph scraps are currently lost, and the original instrumental wording of the theme remains unclear.²



violoncello and piano of many stays at Uncle Satin, whose old home would become Rachmaninoff's southern Russian residence. The composer's earlier years in the Russian years, he could find peace – "the repose of the soul in the fires".³ In the year 1890, the Satin family, his cousins, the Skalon family, with their three daughters Natalia (1869–1943), Lyudmila (1874–1962) and Vera (1875–1909). It was a period which they kept in fond memory in later years.⁴ Rachmaninoff studied

all day, and there was abundant musical entertainment. For the young Skalons he composed the *Valse* and the *Romance* in A major for piano six hands on a theme provided by the eldest of the three sisters.⁵ Later he dedicated to each of them a solo song: to Natalia he dedicated *Сон* ('The Dream'), dating to 1893 and printed with the Russian publisher Gutheil as *Romance* op. 8 no. 8, and for Lyudmila he wrote *Я жду тебя* ('I wait for thee') in 1894, later published as *Romance* op. 14 no. 1 (Gutheil, 1896). But already in that summer of 1890, Rachmaninoff had written for Vera *В тишине ночи тайной* ('In the silence of the secret night'), later published as no. 3 of op. 4, his first collection of *Romances* (Gutheil, 1893).

Vera Skalon is also the dedicatee of the *Lied* for cello and piano. Her name is written on the only source of this short composition, the autograph manuscript, which is dated to 6 August 1890. Both dedicatee and date were confirmed by Lyudmila Skalon, who mentioned the piece in her published collection of memories of the composer.⁶ *Lied* was published in 1949 with the publisher Muzgiz under the apocryphal title *Романс* ('Romance'), which is still sometimes used today.

PRÉLUDE ET DANSE ORIENTALE OP. 2

There is only little evidence regarding the genesis of the *Prélude et Danse orientale* op. 2, with the autograph manuscripts of these two pieces currently being unavailable. Most probably they were composed separately, a few months apart, and put together for publication. Nevertheless, the two pieces, published with the same title page, could be purchased individually, according to an editorial practice common at the time. In a list of works for the music critic and musicologist Boris Asafiev (1884–1949), Rachmaninoff dated op. 2 to 1891.⁷ Effectively this might be the year of the composition only of the *Prélude*, which is an arrangement for

1 For a catalogue of Rachmaninoff's works, see Robert Threlfall and Geoffrey Norris, *A Catalogue of the Compositions of Sergei Rachmaninoff*, London 1982, henceforth referred to as T/N Cat. Note that in the present text all translations from the original Russian are by the editor.

2 See the Preface of *Melodie on a theme by S. Rachmaninoff* for cello or violin with piano in D major, New York 1947, ed. no. CP 252 (T/N Cat. II/33).

3 Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff. A Lifetime in Music*, Bloomington and Indianapolis 2001, p. 25. Later in life, Rachmaninoff remembered the time spent at Ivanovka fondly. During his voluntary exile from Russia he continued to look for his ideal Ivanovka until he found the right place where to recreate his new home in Villa Senar, overlooking Lake Lucerne in Switzerland.

4 Cf. the passage in Vera Skalon's diary on the summer of 1890, in *Воспоминания о Рахманинове*, ed. by Zarui Apetovna Apetian, 2 vols., Moscow 1988 (5th printing), II, pp. 431–466; see also Lyudmila Dmitrievna

Rostovstova (née Skalon), *Воспоминания о С. В. Рахманинове*, *ibid.*, I, 232ff.

5 The two pieces bear no opus number (T/N Cat., II/22) and were published posthumously in Moscow in 1948 (Muzgiz). The first five measures of the *Romance* were later reused in the second movement of Piano Concerto no. 2.

6 L. D. Rostovstova, *Воспоминания*, pp. 234f.: "In summer 1890, Seryozha began working on his First Piano Concerto. He also composed a song for cello, which he dedicated to Vera. He also dedicated to her the romance 'In the Silence of the Secret Night'".

7 This list of works was submitted by Asafiev to Rachmaninoff in 1917 to add the dates of their composition. Asafiev, a music critic, composer and pioneer of Soviet musicology, only included pieces in this list that had already been published by then (hence, it does not feature *Lied*, for example). After Rachmaninoff had added the dates and further information to this list, Asafiev published it in 1945 with apparently some revisions as part of an essay on Rachmaninoff, who had died a few years earlier. Note

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substantial changes, including the re-working of extended sections of the piece. It is likely that most of these changes were made after the *Sonate* had been written out in its entirety, probably in the course of a run-through of the piece in preparation for its premiere with Brandoukoff. The first public performance took place on 2 December 1901 in Moscow as part of a benefit concert in honour of the Belgian violinist and composer Eugène Ysaÿe (1858–1931).¹⁹ This would also explain the two differing dates of the completion of the piece written by Rachmaninoff in the manuscript: 20 November 1901, entered after the original version of the ending of the last movement, and the later date of 12 December 1901 – ten days after the first performance –, noted after the revised, final version of the conclusion of the piece had been completed.²⁰

Gutheil began to engrave the *Sonate* at once, and as soon as mid-January 1902 Rachmaninoff requested his friend, the pianist and composer Alexander Goldenweiser (1875–1961), to help him with the correction of the proofs.²¹ By spring 1902 the first edition of the piece was published with the title *Sonate pour piano et violoncelle*, the wording of which suggests the equal roles of the two instruments in this piece. The publisher immediately pursued a wide distribution of this edition, which was advertised in European newspapers from as early as 1901.²²

Two months after the premiere, on 16 February 1902, the *Sonate* was performed in Rostov-on-Don by the pianist Mosej Leonovitch and the cellist Alexander Brandoukoff. Rachmaninoff had lived in Rostov for their years at the

Deutsche Welt 60, no. 4, 8 March 1902, p. 281f.

Rachmaninoff's piano filled the entire hall, and the passages of his composition were known and performed. It seems that in the years following the premiere, the conclusion of this sonata was performed by cellist Steven Isserlis (liner notes for his 2003 recording, BIS SA67376). Brandoukoff told Isserlis's grandfather, the pianist Joseph Schuster, that Rachmaninoff only after publication had decided that he preferred *fortissimo* to be played in the coda of the last movement (from m. 270) instead of the *pianissimo* indicated in the printed edition. The later preference, however, has not been documented elsewhere, neither in the printed edition nor in the *Stichvorlage*.

21 "I received the proofs of the cello sonata, which I had already looked through, but I found almost no mistakes at all. Either they really do not exist anymore, which I, knowing myself, doubt, or I overlooked them, as, knowing myself, I consider more probable. So I want to ask you if you would be so kind to play this sonata and put crosses on all doubtful places. If you reply to this with your written consent, then I will send you this copy. Don't be angry with me, please, if I dare to address you with such impudent requests." *Литературное Наследие*, I, pp. 309f.

22 In 1942, according to Bertensson and Leyda, Rachmaninoff, after hearing a radio performance of the *Sonate* by cello virtuoso Joseph Schuster and pianist Nadia Reisenberg, phoned Reisenberg to praise the performance but also to confirm that the piece was "not for cello with piano accompaniment, but for two instruments, in equal balance". *Sergei Rachmaninoff. A Lifetime in Music*, p. 378.

23 See *Allgemeine Musikzeitung* 29, 9 May 1902, p. 351; *The Musical Times* 43, 1 January 1903, p. 70.

Conservatory.²⁴ Rachmaninoff and Brandoukoff continued performing the *Sonate* in public in the following years, both together and individually with other performers. A performance in St. Petersburg took place on 1 March 1902 with the composer and the cellist Sigismund Butkevich,²⁵ while Brandoukoff performed the *Sonate* together with the pianist Alexander Siloti (1863–1945), a first cousin of Rachmaninoff, during a concert tour to Kiev, Nikolaiev, Odessa, Rostov-on-Don, St. Petersburg, and Leipzig in 1902–1903.²⁶ Noteworthy are also performances by Rachmaninoff with Pau Casals in New York in April 1919.²⁷ However, no recordings survive of any of these musicians performing this piece.

EDITORIAL POLICY

Except for the *Lied*, which was published posthumously, the present edition is based on editions printed with Rachmaninoff's direct involvement and the composers' autograph manuscripts.²⁸

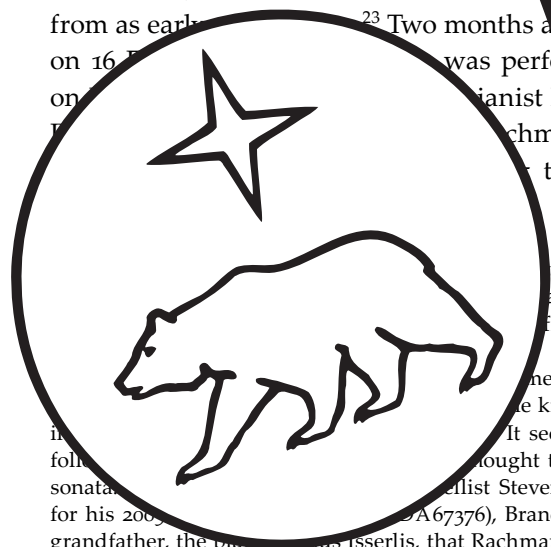
Русская музыкальная газета 9, 2 March 1902, col. 281f.

25 Lew Raaben, *Die instrumentale Kammermusik im Werk Rachmaninow, Zugänge zu Leben und Werk*, in the series *Musik Konkret* 16, Berlin 2007, pp. 278–286; but see also 286–287.

26 See the review in *Русская музыкальная газета* 9, 27 October 1902, col. 105 ("From the works of the concert we note the sonata by Rachmaninoff, very interesting and with great musical power; the sonata has been written right for Brandoukoff, for there are most of finger-breaking passages in it") and 17 November 1902, col. 144; 1 January 1903, col. 47 and 6–13 April 1903, col. 207. In *Neue Zeitschrift für Musik* 70, 18 February 1903, p. 119 ("Rachmaninoff's sonata, op. 19, for piano and cello (at its first time here), shows, like all Russian music, great originality, both in the themes and in the treatment of them. Given the lack of interesting stuff for the two instruments, it will probably be welcome") and in *The Monthly Musical Record* 33, 1 April 1903, p. 77. For the premiere in London, see *The Times*, 19 January 1904, p. 4 ("It contains many passages of great beauty, such as the genuinely expressive slow movement, and some few of structural interest; and, as it is effectively written for both instruments, it should find favour with those who like this type of rather uncomfortable music to which it belongs. It is not eloquent or important enough to deserve the epithet 'pessimistic;' but unrelieved discomfort and a type of musical dyspepsia seem to speak from every page.") and *The Musical Times* 45, 1 February 1904, p. 120 ("Two novelties were introduced on the 18th ult. – a sonata in G minor for pianoforte and violoncello, by M. Rachmaninoff, and a Theme and Variations in F sharp minor (Op. 72) by M. Glazounow, the pianist in both compositions being Mlle. Sandra Drucker, and the violoncellist in the former work being Mr. Percy Such. The sonata possesses four movements, of which the best are the second and third, respectively a light and graceful Allegro Scherzando possessing at times a certain grim humour, and a pretty and graceful Andante of tender character. Refinement and restrained expression is the chief feature of the opening movement, but the Finale is not satisfactory, the themes being poor and developed at too great length").

27 Henry Edward Krehbiel, "The Bohemians" (*New York Musicians' Club. A Historical Narrative and Record*, New York 1921, p. 45. For a sketch of Rachmaninoff's interactions with The Bohemians, see Anne McClean, "Rachmaninoff: The Bohemians", *Studies in Musicology from The University of Western Ontario* 15 (1995), pp. 95–106.

28 Rachmaninoff's complete manuscripts or *Stichvorlagen* are preserved either in the "Rachmaninoff Collection" within the Music Division of the Library of Congress in Washington D.C. or in the "Fondi 18" at the Russian National Museum of Music, or in private collections. The Library of Congress also has reproductions of the collection in the Russian National Museum. See also David Butler Cannata, "Appendix A. The Mu-



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

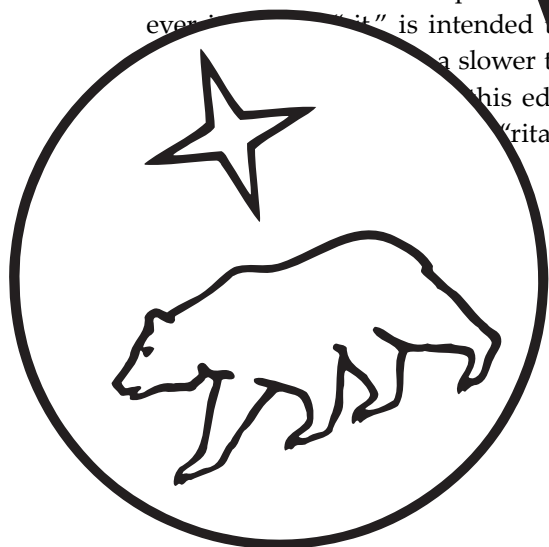
Musical notation in this edition follows modern conventions and includes tuplet numbers and grace-note slurs without further reference in the Critical Commentary (unless the reading is ambiguous); similarly, the direction of stems and of ties is adapted to modern notational conventions, except for passages in which Rachmaninoff's autograph stemming clarifies the contrapuntal writing. Although Rachmaninoff used to label the cello's strings by the pitch (C, G, D, A; 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 "ritenuto" represents an exception: Rachmaninoff generally wrote the term in full, whereas printed editions usually used the abbreviation *rit.*. The latter, however, is also sometimes used to mean "ritardando", which one can find abbreviated also "ritard." in Rachmaninoff's manuscripts or in printed editions. Wherever "rit." is intended to signify either 'ritenuto' (i.e. a slower tempo) or 'ritardando' (i.e. a gradual slowing down), this edition uses the more ambiguous "ritard."²⁹

The primary musical source is, generally, also the principal source for titles and non-musical paratext. The transliteration of cyrillic characters into the Roman alphabet conforms largely to the *ALA-LC Romanization Tables: Transliteration Schemes for Non-Roman Scripts* approved by the Library of Congress of Washington and the American Library Association, adopted by most libraries in the world. For names, autograph transliteration is adopted wherever available; e.g. Rachmaninoff's own spelling of his name in Latin letters.

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For having made this possible I am indebted to Douglas Woodfull-Harris, who originally set this project in motion, and to his successor Emanuel Signer. I am also particularly grateful to pianists Sergei Detschneff and Marco Fatichenti, cellists Benjamin Lapaciere and Gabriele Boccio, as well as the staff of the Library of Congress Music Division, Washington, Carol Merrill-Mirsky (Piatigorsky Archives, Colburn School, Los Angeles), Mark Schuman and Stacey Krim (Jackson Library and Martha Blaney Hodges Special Collections/University Archives, University of North Carolina at Greensboro), Mária Maloušková and Irena Veselá (Moravská zemská knihovna, Brno), Mariko Yoshioka (University of Canterbury Library, Christchurch), and Mary Phillips (Carnegie Library, Pittsburgh).

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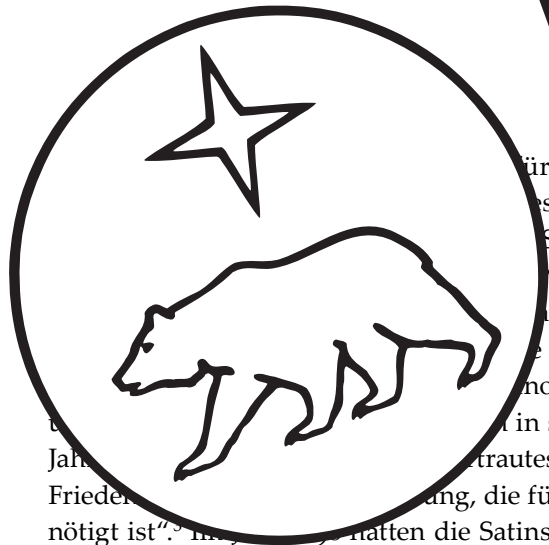


sic Manuscripts in the Rachmaninoff Archive, ML30.55a.R3. Library of Congress, Washington D.C." in *Rachmaninoff's Changing View of Symphonic Structure*, Ph.D. Dissertation, New York University, 1992. For a listing of Rachmaninoff's collection at the Russian National Museum of Music, see Marina Rytsareva, *Автографы С. В. Рахманинова в Фондах Государственного Центрального Музея Музыкальной Культуры имени М. И. Глинки*, Moscow 1980.

²⁹ For some exceptions see for instance *Prélude* op. 2 no. 1, m. 14, or *Danse orientale* op. 2 no. 2, m. 20.

EINLEITUNG

Sergei Rachmaninoffs Kammermusikschaffen für Violoncello und Klavier umfasst drei Werke:¹ das *Lied*, das autograph erhalten ist und erst postum veröffentlicht wurde, *Prélude et Danse orientale* op. 2, zwei Stücke, deren Autographe verschollen sind und die mit Rachmaninoffs Mitarbeit zur Veröffentlichung gelangten, und die *Sonate* op. 19, deren für die Erstausgabe verwendete Stichvorlage erhalten ist. Ein weiteres, kleines Stück für Cello oder Violine und Klavier, die *Melodie über ein Thema von S. Rachmaninoff*, steht zwar in Verbindung mit dem Komponisten, ist aber nicht im vorliegenden Band enthalten. Gemäß der Titelseite der postumen Erstveröffentlichung (1947) war das Stück „arrangiert von Modest Altschuler und ihm gewidmet“. Nach Altschuler (1873–1963), einem belarussischen Cellisten, Dirigenten und Komponisten, habe Rachmaninoff das Stück im Jahr 1890 „auf einige lose Blätter“ geschrieben, die der Cellist dann besaß. Als Arrangeur kopierte er das kurze Werk „auf normales Notenpapier, um Aufführungen zu ermöglichen“. Die autographen Blätter sind heute verschollen und die Besetzung des Stücks verbleibt ungeklärt.²



für Violoncello und Klavier. Es handelt sich um das Autograph des Satin – des ersten Stücks der *Prélude et Danse orientale* op. 2, das von Rachmaninoff im Jahr 1890 für Natalja (1869–1943) geschrieben wurde. Das in der Autographie erwähnte Iwanowka wurde von Rachmaninoffs frühere Jahre in seiner russischen Heimat. Er schrieb in seinen russischen Jahren über ein „trautes Vergnügen und Frieden“, das für harte Arbeit benötigt ist.“³ Im Jahr 1890 hatten die Satins auch die Familie Skalon, ihre Cousins, eingeladen, mit deren drei Töchtern Natalja (1869–1943), Ljudmila (1874–1962) und Vera (1875–1909). Es war eine Zeit, die ihnen auch in späteren Jahren in guter Erinnerung blieb.⁴ Rachmaninoff arbeitete den ganzen Tag,

fand aber auch viel Zeit für musikalische Unterhaltung. Für die jungen Skalons schrieb er die *Valse* sowie die *Romanze* in A-Dur für Klavier sechshändig über ein Thema der ältesten der drei Schwestern.⁵ Später widmete er jeder ein Solo-Lied: Natalja widmete er den 1893 entstandenen *Сон* („Der Traum“), beim russischen Verleger Gutheil als *Romanze* op. 8 Nr. 8 erschienen; für Ljudmila schrieb er im Jahr 1894 *Я жду тебя* („Ich warte auf dich“), das als *Romanze* op. 14 Nr. 1 veröffentlicht wurde (Gutheil, 1896). Doch bereits damals im Sommer 1890 schrieb Rachmaninoff für Vera *В тиши ночи тайной* („In der Stille der geheimen Nacht“), das später in seiner ersten Sammlung von Kompositionen als op. 4 Nr. 3 erschien (Gutheil, 1891).

Vera Skalon war ebenfalls Widmungsträgerin des *Lieds* für Cello und Klavier. Ihr Name steht auf der einzigen Quelle des kurzen Stücks, nämlich des Autographs, das auf den 6. August 1890 datiert ist. Sowohl die Widmungsträgerin als auch das Datum der Komposition bestätigte Ljudmila Skalon, die es in ihren veröffentlichten Erinnerungen an den Komponisten erwähnte.⁶ *Lied* erschien 1949 beim Verlag Mosgiz unter dem apokryphen Titel *Романс* („Romanze“, das noch heute gelegentlich verwendet wird).

PRÉLUDE ET DANSE ORIENTALE OP. 2

Es gibt nur wenige Hinweise auf die Entstehung des *Prélude et Danse orientale* op. 2, zumal die autographen Manuskripte heute un auffindbar sind. Wahrscheinlich entstanden die beiden Stücke separat, im Abstand einiger Monate, und wurden erst später für die Veröffentlichung kombiniert. Entsprechend einer verlegerischen Praxis der Zeit waren die beiden Stücke dennoch einzeln erhältlich, jeweils aber mit der gleichen Titelseite. Auf einer Liste von Werken, die Rachmaninoff für Boris Asafiew (1884–1949) zusammenstellte, datierte er op. 2 auf 1891.⁷ Tatsächlich trifft aber dieses Ent-

Muzika, 2 Bände, Moscow 1988 (5. Auflage), II, S. 431–466; siehe auch Ljudmila Dmitriewna Rostowstowa (geb. Skalon), *Воспоминания о С. В. Рахманинове*, ebd., I, S. 232ff.

5 Diese zwei Stücke haben keine Opus-Nummern (T/N Cat., II/22) und wurden postum in Moskau veröffentlicht (Musgis, 1948). Die ersten fünf Takte der *Romanze* wurde später im II. Satz des Klavierkonzerts Nr. 2 wiederverwendet.

6 L. D. Rostowstowa, *Воспоминания*, S. 234f.: „Im Sommer 1890 begann Serjoscha mit seinem Ersten Klavierkonzert. Er schrieb auch ein Lied für Cello, das er Vera widmete. Er widmete ihr auch die Romanze „In der Ruhe der geheimen Nacht.“ (Alle Übersetzungen der originalen russischen Texte stammen von der Herausgeberin bzw. dem Übersetzer.)

7 Diese Liste gab Asafiew im Jahr 1917 Rachmaninoff, damit dieser die Daten ihrer Entstehung ergänzte. Asafiew, ein Musikkritiker, Komponist und Pionier der sowjetischen Musikwissenschaft, zählte nur die bis dahin veröffentlichten Werke auf (nicht etwa das *Lied*). Asafiew veröffentlichte die Liste mit Rachmaninoffs ergänzten Informationen 1945, offenbar mit einigen Änderungen, in einem Aufsatz über den einige Jahre zuvor ver-

1 Für ein Werkverzeichnis siehe Robert Threlfall und Geoffrey Norris, *A Catalogue of the Compositions of Sergei Rachmaninoff*, London 1982, fortan abgekürzt als T/N Cat.

2 Siehe das Vorwort zu *Melodie on a theme by S. Rachmaninow* für Cello oder Violine mit Klavier in D-Dur, New York 1947, Editionsnummer CP 252 (T/N Cat. II/33).

3 Sergei Bertensson und Jay Leyda, *Sergei Rachmaninoff. A Lifetime in Music*, Bloomington und Indianapolis 2001, S. 25. In seinem späteren Leben erinnerte sich Rachmaninoff gerne an die Zeit auf Iwanowka. Während seines freiwilligen Exils von Russland suchte er sein ideales Iwanowka immer wieder, bis er am Vierwaldstättersee in der Schweiz einen passenden Ort fand und seine Villa Senar baute.

4 Siehe den Abschnitt in Vera Skalons Tagebuch über den Sommer 1890, in *Воспоминания о Рахманинове*, hrsg. von Zarui Apetovna Apetian,

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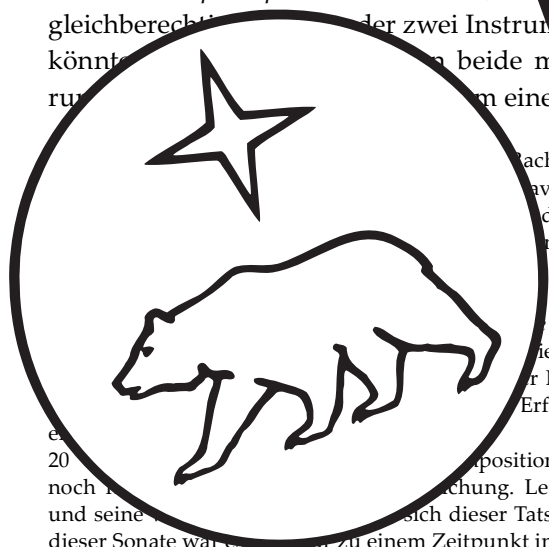
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einzigste Cellosonate Rachmaninoffs ist ebenfalls Brandukow gewidmet.¹⁷

Die für dieses Werk wichtigste Quelle ist die autographe Stichvorlage, die für die gedruckte Erstausgabe bei Gutheil verwendet wurde.¹⁸ Diese Handschrift enthält wichtige Änderungen, etwa die Überarbeitung von längeren Passagen der Komposition. Wahrscheinlich erfolgten die meisten dieser Änderungen, als die Sonate bereits vollständig ausgeschrieben war, möglicherweise bei der Vorbereitung der Erstaufführung mit Brandukow. Diese fand am 2. Dezember 1901 in Moskau statt, im Rahmen eines Benefizkonzerts zu Ehren des belgischen Geigers und Komponisten Eugène Ysaÿe (1858–1931).¹⁹ Dies könnte auch die zwei verschiedenen Daten erklären, die Rachmaninoff in der Handschrift vermerkte: 20. November 1901, notiert nach der Fertigstellung des originalen Schlussteils des 4. Satzes, und dann 12. Dezember 1901 – nach der Erstaufführung –, als die revidierte, finale Fassung des Schlussteils abgeschlossen war.²⁰

Gutheil begann sofort mit dem Notenstein dieser Sonate. Bereits Mitte Januar 1902 bat Rachmaninoff seinen Freund, den Pianisten und Komponisten Aleksandr Goldenweiss (1875–1961), ihm mit der Korrektur der Abzüge zu helfen. Bis Frühling 1902 erschien dann die Erstausgabe mit dem Titel *Sonate pour piano et violoncelle*, dessen Wortlaut die gleichberechtigte Rolle der zwei Instrumente suggerieren könnte. In der Vorrede zu beiden Instrumenten suggerieren könnte, dass beide mitunter die Führung übernehmen und einen reichhaltigen

Vertrieb dieser Ausgabe und bewarb sie in europäischen Zeitungen ab Mai 1902.²³ Zwei Monate nach der Erstaufführung am 16. Februar 1902 wurde die Sonate in Rostow am Don von Matwej Presman und Pjotr Fedorow aufgeführt.²⁴ Rachmaninoff und Brandukow spielten die *Sonate* in den Folgejahren weiterhin, sowohl zusammen als auch mit anderen Musikern. Eine Aufführung Rachmaninoffs mit dem Komponisten und Cellisten Sigismund Butkewitsch erfolgte in St. Petersburg am 1. März 1902,²⁵ und weitere durch Brandukow mit dem Pianisten Aleksandr Siloti (1863–1945), einem Cousin Rachmaninoffs, im Rahmen einer Tournee nach Kiew, Mykolajiw, Odessa, Rostow am Don, St. Petersburg und Leipzig in den Jahren 1902–1903.²⁶ Erwähnenswert sind ferner Aufführungen Rachmaninoffs zusammen mit Pau Casals in New York im April 1903.²⁷ Es gibt aber keine Aufnahmen dieser Sonate durch irgendeinen Musiker.



Aufführung zu loben und zu betonen, dass das Werk nicht für Cello mit Klavierbegleitung sei, sondern für zwei Instrumenten in gleichberechtigter Balance". *Sergei Rachmaninoff*, *Lyricist Music*, S. 351.

23 Vgl. *Allgemeine Musikzeitung* 29, 1. März 1902, S. 351; *The Musical Times* 43, 1. Januar 1902, S. 70.

24 *Российский язык и музыка*, *газета*, 2. März 1902, Sp. 281f.

25 Lev Raaben, *Die instrumentale Kammermusik*, in *Sergei Rachmaninoff*, *Zeichnungen zu Leben und Werk*, in der Reihe *Musik-Kunst* 16, Berlin 2000, S. 18–20, hier S. 284.

26 Siehe die Rezensionen in *Русская музыкальная газета* 9, 27. Oktober 1902, Sp. 1051 („Unter den Werken des Konzerts befinden wir die Sonate von Rachmaninow, sehr merkwürdig und mit großer musikalischen Vorzügen; die Sonate wurde Brandukow, den Leib abschneidert, zumal es fast alle Fingerbänder in Passagen drin gibt“) und 17. November 1902, Sp. 1144; *Januar* 1903, Sp. 47 und 6.–13. April 1903, Sp. 420; in der *Neuen Zeitschrift für Musik* 70, 18. Februar 1903, S. 119 („Die Sonate von Rachmaninoff, Op. 35, für Klavier und Cello (zum ersten Male) zeigt, wie alle russische Musik große Originalität, sowohl in den Themen als in der Behandlung derselben. Bei dem Mangel an interessanten Sachen für die beiden Instrumente wird sie wohl willkommen sein“) und in *The Monthly Musical Record* 33, 1. April 1903, S. 77. Für die Londoner Erstaufführung vgl. *The Times*, 19. Januar 1904, S. 4 („Es enthält viele Abschnitte von großer Schönheit, etwa der wirklich ausdrucksstarke langsame Satz, und einige Abschnitte von strukturellem Interesse; da die Sonate effektiv für beide Instrumente geschrieben ist, sollte sie bei denen Leuten Anklang finden, die die Art etwas unbequemer Musik mögen, zu der sie gehört. Sie ist nicht eloquent oder wichtig genug, um den Beinamen ‚pessimistisch‘ zu verdienen, aber ungelindertes Unbehagen und eine Art musikalischer Dyspepsie klingen von jeder Seite.“) und *The Musical Times* 45, 1. Februar 1904, S. 120 („Zwei Neuheiten wurden am 18. vorgestellt: Eine Sonate in g-Moll für Klavier und Violoncello von M. Rachmaninow, und ein Thema und Variationen in fis-Moll (op. 72) von M. Glasunow; die Pianistin in beiden Werken war Mlle. Sandra Drucker, und der Cellist in ersterem Werk war Mr. Percy Such. Die Sonate hat vier Sätze, wobei der zweite und dritte die besten sind, nämlich ein leichtes und anmutiges *Allegro scherzando*, das manchmal einen etwas grimmigen Humor aufzeigt, und ein hübsches und anmutiges *Andante* zarten Charakters. Raffinement und zurückhaltender Ausdruck sind ein wesentliches Merkmal des Kopfsatzes, aber das Finale ist mit seinen schwachen und zu lange durchgeführten Themen nicht befriedigend“).

27 Henry Edward Krehbiel, *„The Bohemians“ (New York Musicians' Club). A Historical Narrative and Record*, New York 1921, S. 45. Für einen Abriss von Rachmaninoffs Interaktionen mit den Bohemians siehe Anne McClean, *„Rachmaninoff: The Bohemians“*, *Studies in Musicology from The University of Western Ontario* 15 (1995), S. 95–106.

20 Rachmaninoff nannte es. Es wurde am 17. zum Kommando und April 1901 entstand, in vom Herbst 1900 bis in die musikalische Welt vom jeder eine Novität. Der Name Ysaÿe hatte den Erfolg des Künstlers war es. 20 Rachmaninoff nannte es. Es wurde am 17. zum Kommando und April 1901 entstand, in vom Herbst 1900 bis in die musikalische Welt vom jeder eine Novität. Der Name Ysaÿe hatte den Erfolg des Künstlers war es. 20 Rachmaninoff nannte es. Es wurde am 17. zum Kommando und April 1901 entstand, in vom Herbst 1900 bis in die musikalische Welt vom jeder eine Novität. Der Name Ysaÿe hatte den Erfolg des Künstlers war es.

21 „Ich habe die Fahnen für die Cellosonate bekommen, und sie bereits durchgesehen, doch fast überhaupt keine Fehler gefunden. Entweder gibt es keine mehr, was ich bezweifle, weil ich mich doch kenne, oder ich übersehe sie alle, was wahrscheinlicher ist, weil ich mich doch kenne. Also möchte ich dich fragen, ob du netterweise diese Sonate durchspielen und Kreuze an allen Stellen setzen würdest, wo etwas zweifelhaft erscheint. Wenn du mir schriftlich zusagst, schicke ich dir diesen Abzug. Bitte sei nicht wütend auf mich, dass ich dich mit so einem unverschämten Anliegen behellige.“ *Литературное Наследие*, I, S. 309f.

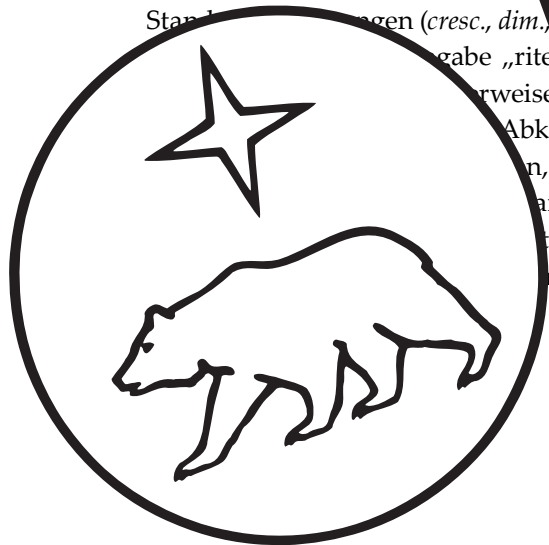
22 Nach Bertensson und Leyda trat Rachmaninoff nach einer Radioaufführung der *Sonate* durch den Cellovirtuosen Joseph Schuster und die Pianistin Nadia Reisenberg mit letzterer telefonisch in Kontakt, um deren

ZUR EDITION

Die vorliegende Ausgabe aller Werke außer des *Lieds*, das postum veröffentlicht wurde, basiert auf den mit Rachmaninoffs Beteiligung veröffentlichten Erstausgaben, sowie den autographen Handschriften des Komponisten.²⁸

In der vorliegenden Klavierpartitur sind alle Änderungen und Zusätze der Herausgeberin durch Strichelung (bei Bögen und Gabeln) oder eckigen 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 modernen Notationsregeln befolgt und x-toten-Nummern und Ziernotenbögen ohne Erwähnung im Kritischen Bericht ergänzt (außer in Fällen der Mehrdeutigkeit der Quellen). Gleichmaßen wurde die Haltebogensetzung und Behalsung modernen Richtlinien angepasst, außer an Stellen, wo Rachmaninoffs eigene Behalsung kontrapunktische Strukturen sichtbar macht. Rachmaninows Benennung der Cellosaiten in Tonhöhen (G, D, A, etc.; z. B. „sul A“, d. h. auf der A-Saite) wurde hier auf die heute gebräuchlicheren römischen Ziffern angepasst (I = höchste; IV = tiefste Saite). Es werden zudem moderne Standardbezeichnungen (*cresc.*, *dim.*, *decresc.*, etc.) benutzt; eine



28 Sämtliche Handschriften bzw. Stichvorlagen Rachmaninoffs sind entweder in der „Rachmaninoff Collection“ in der Musikabteilung der Library of Congress in Washington D. C., in den „Fondi 18“ am Russischen Nationalen Musikmuseum in Moskau oder in Privatbesitz. Die Library of Congress besitzt auch Reproduktionen der Sammlung in Moskau. Siehe auch David Butler Cannata, „Appendix A. The Music Manuscripts in the Rachmaninoff Archive, ML30.55a.R3. Library of Congress, Washington D.C.“ in *Rachmaninoff's Changing View of Symphonic Structure*, Diss. New York University 1992. Für eine Auflistung der Quellen in Moskau siehe Marina Rytsareva, *Автографы С. В. Рахманинова в Фондах Государственного Центрального Музея Музыкальной Культуры имени М. И. Глинки*, Moskau 1980.

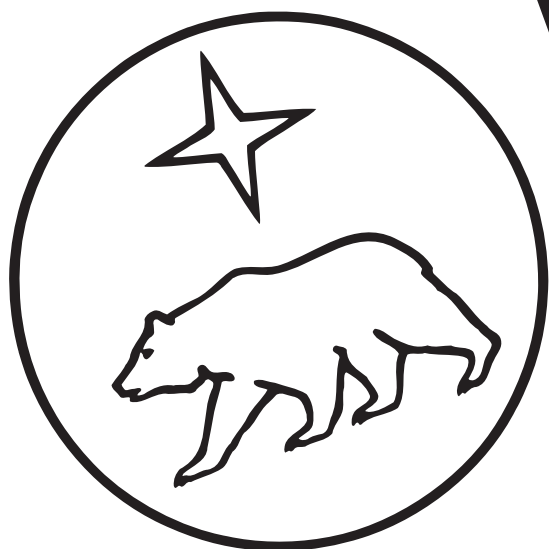
dando‘ (im Sinne eines steten Langsamerwerdens) bestimmt werden kann, werden in dieser Ausgabe die unmissverständlichen Angaben „ritenuto“ oder „ritard.“ verwendet.²⁹

In der Ausgabe werden Titel und nichtmusikalische Paratexte der Hauptquelle entsprechend wiedergegeben. Die Transliteration von kyrillischen Buchstaben entspricht weitgehend den von der Library of Congress und der American Library Association verwendeten ALA-LC *Romanization Tables: Transliteration Schemes for Non-Roman Scripts*. Bei Namen werden autographe Transliterationen benutzt, wenn sie bekannt sind; etwa Rachmaninoffs eigene Schreibweise seines Namens in lateinischen Buchstaben als „Rachmaninoff“.

DANK
Ich bedanke mich bei Douglas Weidfull-Harris, der dieses Projekt anlässlich seines Ausscheidens aus dem Leben übernahm, und bei seinem Nachfolger Emanuel Signer. Besonderer Dank gilt auch den Pianisten Sergio Le Simone und Marco Fatichenti, den Cellisten Veronica Lapicciarella und Gabriele Piccini der Library of Congress Music Division, Washington, Carol Merrill-Mirsky (Piatigorsky Archive, Curbur School, Los Angeles), Mark Schmeicher und Stacy Rahn (Jackson Library and Martha E. Barker Hodges Special Collections/University Archive, University of North Carolina at Greensboro), Milada Manoušková und Irena Veselá (Moravská zemská knihovna, Brno), Mariko Hashida (University of Canterbury Library, Christchurch), und Terry Phillips (Carnegie Library, Pittsburgh).

Rom, April 2023
Daniela Macchione
(Übersetzung: Emanuel Signer)

29 Einige Ausnahmen sind *Prélude* op. 2 Nr. 1, Takt 14, oder *Danse orientale* op. 2 Nr. 2, Takt 20.



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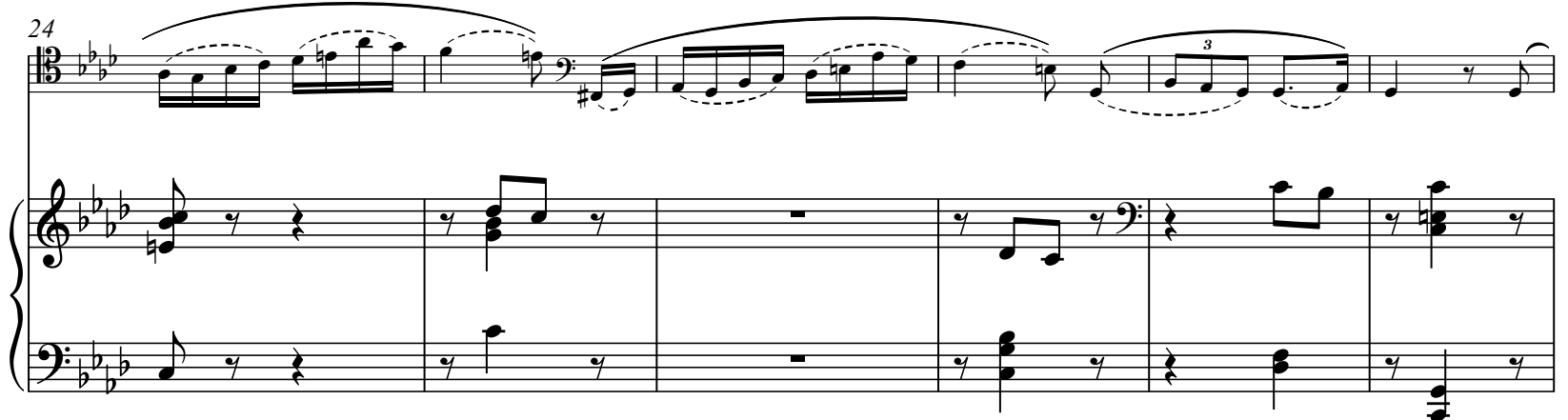
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24



30



42



Prélude et Danse orientale

op. 2

1. Prélude

Sergei Rachmaninoff

Violoncello

Comodo

[mf]

cresc.

Pianoforte

Comodo

[p] marcato

cresc.

4

dim.

p

cresc.

p

cresc.

ff

dim.

mf

f

dim.

13

mf

rit. e dim.

pp

rit. e dim.

ppp

17 *Con moto*

f

Con moto

mf

19 *f*

mf

cresc.

mf

23 *ritardando*

dim.

p

ritardando

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35 *ritardando* *pp* *cantabile* *mf*

38 *ritard.* *Tempo I* *ppp* *ppp leggero* *cresc.*

42 *f* *mf*

44

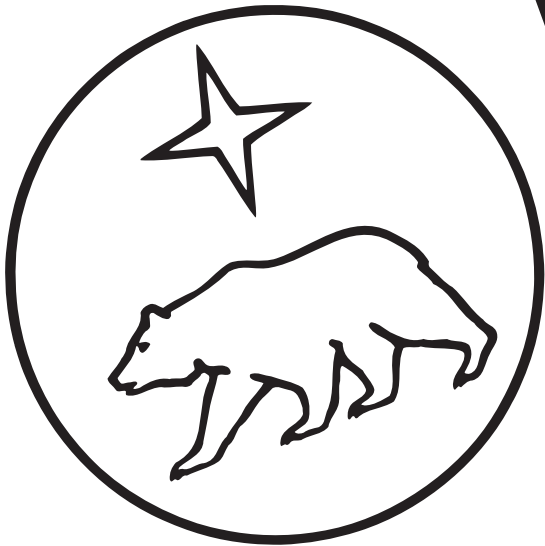
Handwritten musical score for measures 44-45. The score is in 12/8 time and B-flat major. The upper staff (soprano) begins with a piano (*p*) dynamic. The piano accompaniment (treble and bass staves) begins with a pianissimo (*pp*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a walking bass line in the left hand.

46

Handwritten musical score for measures 46-49. The score continues in 12/8 time and B-flat major. Measure 46 includes a *crescendo* marking. Measure 47 includes a *gliss.* marking. Measure 48 includes a *ritard.* marking. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a walking bass line in the left hand. A large circular logo is overlaid on the left side of the page, featuring a stylized bear and a star.

50

Handwritten musical score for measures 50-53. The score continues in 12/8 time and B-flat major. Measure 50 includes a *dim.* marking. Measure 51 includes a *Lento* marking. Measure 52 includes a *ritard.* marking. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a walking bass line in the left hand. A large circular logo is overlaid on the left side of the page, featuring a stylized bear and a star.



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17

rit.

rit.

21

arco

f

mf

mf

p

p

27

p

pp

pp

pp

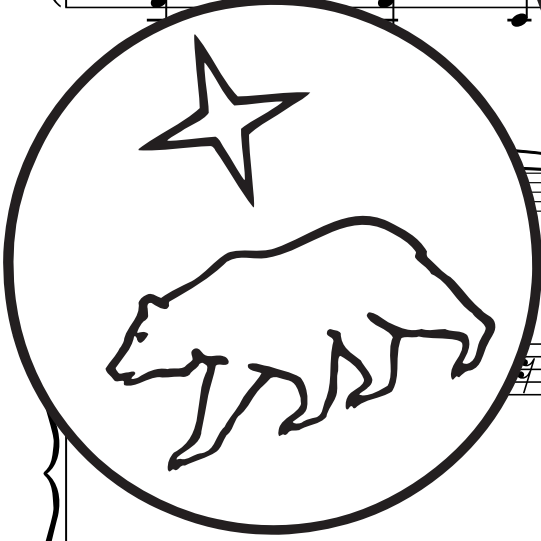


Bärenreiter
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30 *f* *p* *mf* *pp*

33 *rit. e dim.* *rit. e dim.* *Con moto* *Con moto* *mf marcato*

39 *ff* *dim.* *f* *dim.*



Bärenreiter
Leseprobe
Sample page

42

p

cresc.

mf

[cresc.]

45

f cantabile

ff

6

3

3

3

3

1

52

dim.

2

3

3

dim.

mf

p

pp

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67

mf *p* *pp*

71

f *p* *perdendo* *dim. e ritard.*

77

ppp *pizz.*

Sonate

pour Piano et Violoncelle
op. 19

I

Sergei Rachmaninoff

Lento (♩ = 48)

Violoncello

Pianoforte

Lento (♩ = 48)

Bärenreiter
Leseprobe
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6

p *mf* *mf* *cresc.* *mf* *dim.* *p* *meno mosso* *rit. e dim.* *pp*

p *mf* *p* *rit. e dim.* *pp*

Red. *

17

Allegro moderato (♩ = 112)

*)

p espressivo e tranquillo

Allegro moderato (♩ = 112)

*mf**p**) Note *d* for repetition only / nur in Wiederholung

20

p

23

dim. *pp* *mf* *a parte* *allargando*

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29

dim. *dim.*

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46

p *mf* *pp*

mf *dim.* *p*

50

mf *dim.* *un poco ritenuto*

mf *dim.* *un poco ritenuto*

mf *espress.*

58

p *un poco rit.* *a tempo* *pp*

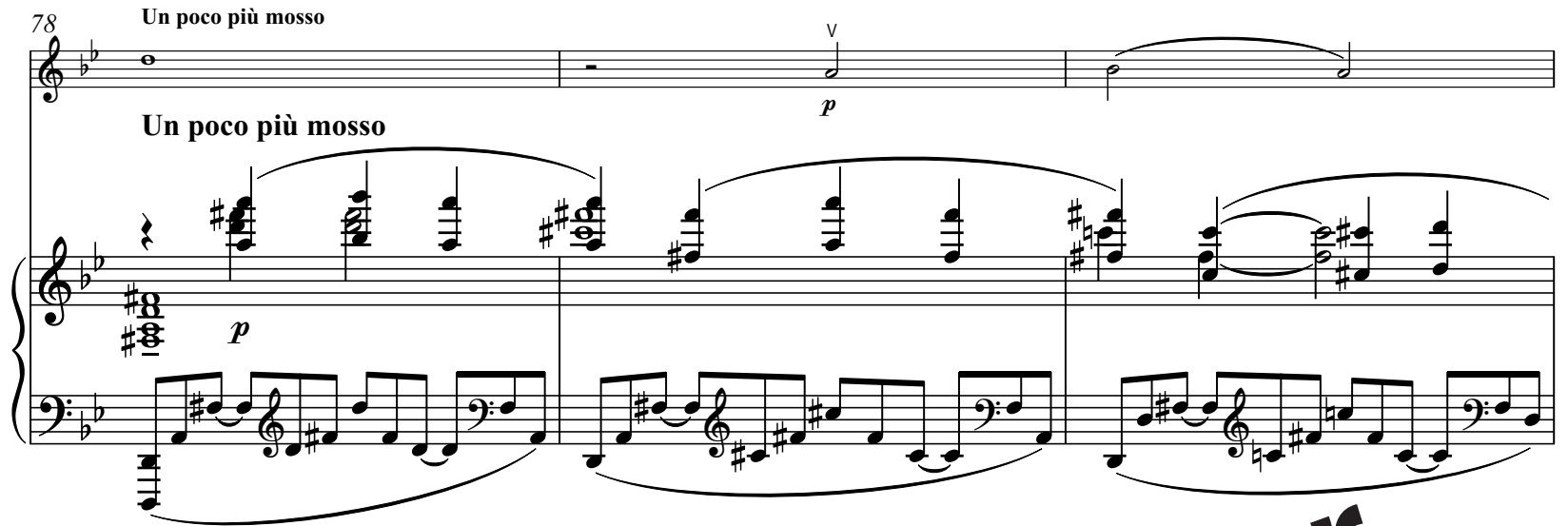
Musical score for measures 62-65. The score is written for piano (p) and mezzo-forte (mf). It features a complex arrangement of chords and melodic lines across three staves (bass, treble, and a lower bass staff). The key signature has two flats (B-flat and E-flat). The tempo is marked *mf*.

Musical score for measures 66-73. The score is written for piano (p) and mezzo-forte (mf). It features a complex arrangement of chords and melodic lines across three staves (bass, treble, and a lower bass staff). The key signature has two flats (B-flat and E-flat). The tempo is marked *mf*. The score includes dynamic markings *p* and *mf*, and tempo markings *rit.* and *a tempo*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

Musical score for measures 74-81. The score is written for piano (p) and mezzo-forte (mf). It features a complex arrangement of chords and melodic lines across three staves (bass, treble, and a lower bass staff). The key signature has two flats (B-flat and E-flat). The tempo is marked *mf*. The score includes dynamic markings *p* and *mf*, and a tempo marking *gliss.*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

78 *Un poco più mosso*

p



81

mf *p*



89

pp *mf*

accel. *Tempo I*



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111

pp

pp

Musical score for measures 111-113. The score is in 12/8 time and B-flat major. It features a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

114

un poco cresc.

p

Musical score for measures 114-120. The score continues the previous system. It includes a large circular logo on the left side featuring a stylized bear and a star. The piano accompaniment features triplets in the right hand and a more complex bass line in the left hand.

121

p

p

Musical score for measures 121-123. The score continues the previous system. It features a vocal line with a melodic phrase and a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

125

125

p

p

3 3 3 3

129

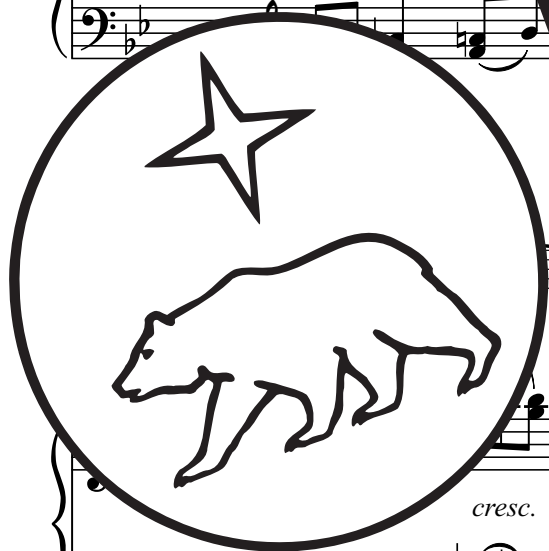
129

f *dim.*

cresc. *mf* *dim.*

f *dim.*

cresc. *mf* *dim.*



137

137

p *mf* *dim.* *pp* *mf* *pizz.*

p *mf* *dim.* *pp*

141

145

153

*) In sources / In Quellen feGU, pfeGU:

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177

181

190

193

Musical score for measures 193-195. The score is in 2/4 time, key of B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half note G4, followed by a half note A4, then a half note B4, and ends with a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The dynamic marking *ff* is present at the end of the section.

196

Musical score for measures 196-202. The score is in 2/4 time, key of B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half note G4, followed by a half note A4, then a half note B4, and ends with a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The dynamic marking *ff* is present at the end of the section.

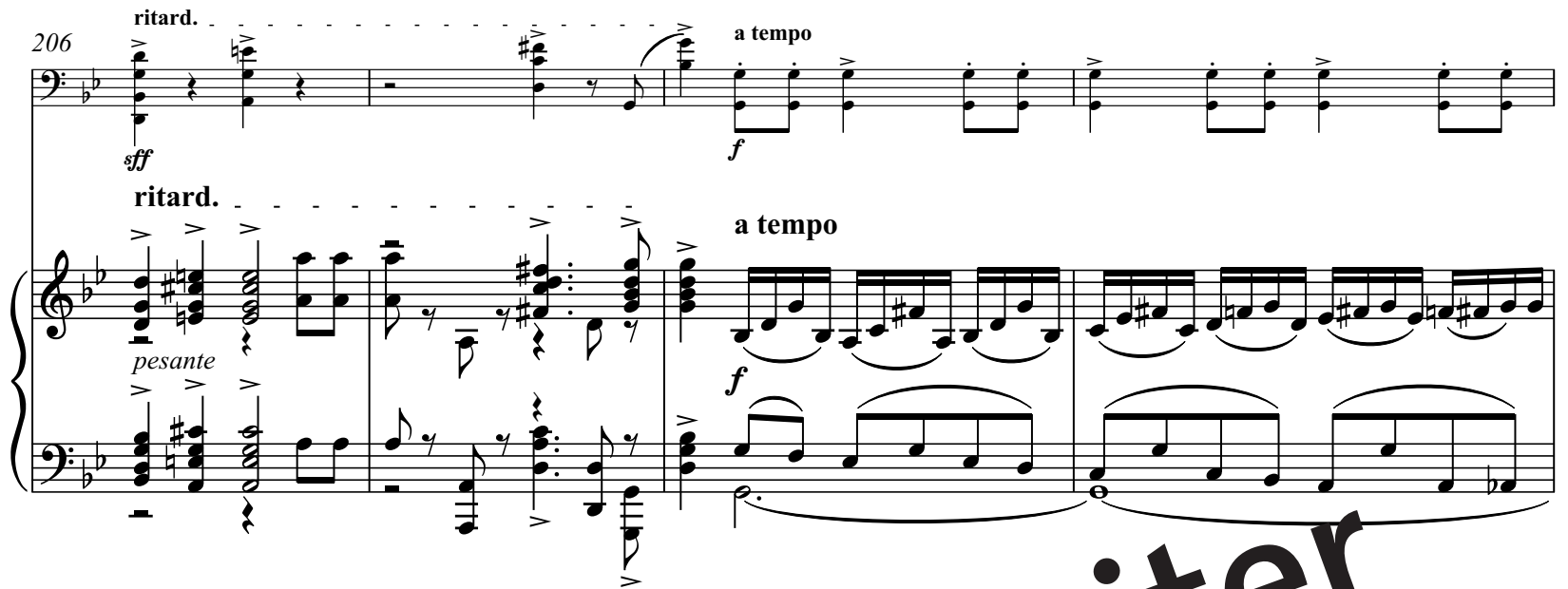
203

Musical score for measures 203-209. The score is in 2/4 time, key of B-flat major. It features a melody in the right hand and a piano accompaniment in the left hand. The melody starts with a half note G4, followed by a half note A4, then a half note B4, and ends with a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. The dynamic marking *ff* is present at the end of the section.

206

ritard. *ff* *a tempo* *f*

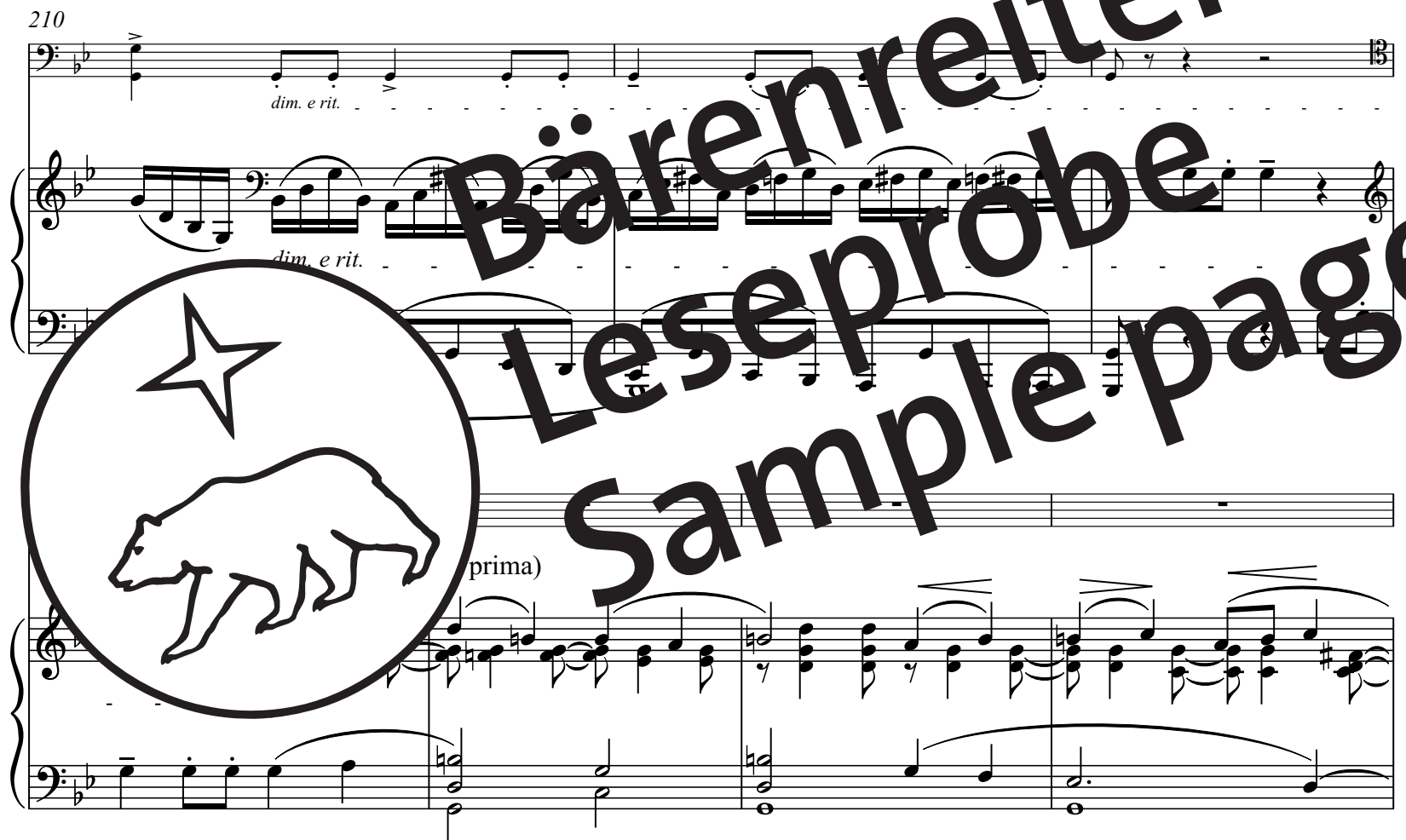
ritard. *pesante* *a tempo* *f*



210

dim. e rit. *dim. e rit.*

prima)



217

a tempo *pp*

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



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236

Un poco più mosso

Un poco più mosso

p

239

p

V

246

mf

p

mf

p

pp

250

accel.

Tempo I

pp

accel.

Tempo I

mf

254

pp

co a poco accel.

mf

poco a poco accel.

mf

Con moto

Con moto

*dim.**pp*

263



266

pizz. *mf* *p*

mf

269

arco *p*

Più mosso

mf

Più mosso

ff

cresc.

ff

8va

275

ff

rit. e dim.

f

rit. e dim.

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II

Allegro scherzando (♩. = 88)

pizz.

Violoncello

Allegro scherzando (♩. = 88)

Pianoforte

*pp**leggero**pp*

arco

p

4

*leggero**dim.*

pizz.

*pp**pp*

arco

mf

12

*f**dim.**p**mf**cresc.**dim.**p**mf*

16

pizz. arco

f *sf* *p* *mf*

1 1 4 1

1 1 4

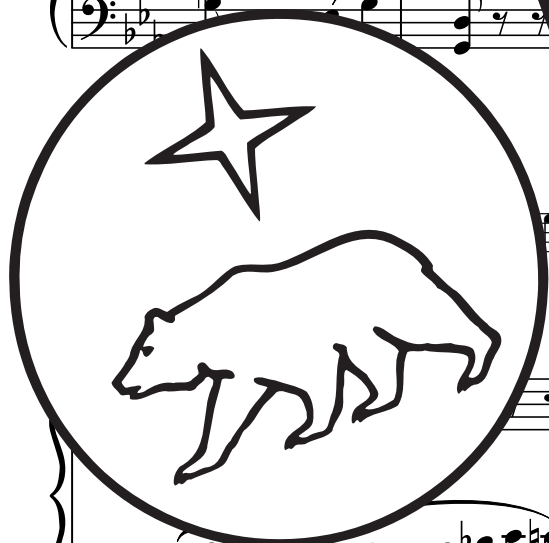
1 5

19

pizz. arco

f *sf* *p* *mf*

dim. *pp* *ff*



26

arco

dim. *p* *ff*

dim. *pp* *ff*

30

Un poco meno mosso

Musical score for measures 30-33. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a forte (*ff*) bass line and a mezzo-forte (*mf*) treble line. The tempo is marked "Un poco meno mosso". The piano part includes a series of chords and a melodic line in the right hand, with a *p* (piano) dynamic marking at measure 33. The bass line has a series of eighth notes and a final measure with a 5 1 5 3 1 5 1 fingering.

34

Musical score for measures 34-39. The score continues the piano introduction. The tempo is marked "Un poco meno mosso". The piano part includes a series of chords and a melodic line in the right hand, with a *p* (piano) dynamic marking at measure 34. The bass line has a series of eighth notes and a final measure with a 5 4 3 1 1 5 fingering.

40

Musical score for measures 40-43. The score continues the piano introduction. The tempo is marked "Un poco meno mosso". The piano part includes a series of chords and a melodic line in the right hand, with a *mf* (mezzo-forte) dynamic marking at measure 40. The bass line has a series of eighth notes and a final measure with a 1 2 5 2 2 1 fingering.



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55

pp

pizz.

p

pp

58

arco

f

dim.

mf

dim.

65

cresc.

f

p

mf

f

p

The musical score for 'The Moon' is presented in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody is written on a single staff, starting with a half note G4, followed by a quarter rest, and then a series of eighth notes. The second system continues the melody, featuring a series of eighth notes and a half note. The third system shows the end of the piece, with a double bar line and a repeat sign. The score is written in a simple, clear style, suitable for a young student.

81 (♩. = ♩)

The musical score for measures 81-85 of 'The Swan' from 'The Nutcracker' is presented in three systems. The top system shows measures 81 and 82, featuring a melody in the treble clef with a key signature of three flats and a 4/4 time signature. The middle system shows measures 83 and 84, with a melody in the bass clef and a key signature of three flats. The bottom system shows measures 85 and 86, with a melody in the bass clef and a key signature of three flats. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*.

85

dim. *p*

cresc. *dim.* *p*

89

f *ff*

mf *f*

a tempo *pp* *a tempo* *mf*

p *dim.* *pp*

97

cresc. *mf*

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120

dim.

dim.

123

p

pp

m.d.

m.g.

8va

rit. e dim.

rit. [e dim.]

131

a tempo

a tempo

leggero

pp *cresc.* *ff* rit.

pp *cresc.* rit.

a tempo

sf a tempo

pizz. ($\text{♩} = \text{♩}$) *sf* *p*

sf *sf* *p* *leggero*

sf *sf* *p* *leggero*

arco 2 1 *p* *leggero* *mf* *dim.*

pp

pp

149

pizz. arco

pp

pp

152

dim.

dim.

c. g.

158

pizz. arco

sf *p* *mf*

f *p* *sf* *p*

1 1 4 1

1 1 1 1

4 1 5

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173

Un poco meno mosso

173

Un poco meno mosso

mf

p

5 1 5 3 1 5 1

This block contains the musical notation for measures 173 to 175. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Un poco meno mosso'. Dynamics include *mf* and *p*. Fingering numbers are provided for the right hand in the final measure.

176

176

p

5 4 3 1 1

This block contains the musical notation for measures 176 to 181. It continues the piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Un poco meno mosso'. Dynamics include *p*. Fingering numbers are provided for the right hand in the final measure.

182

182

mf

p

1 1 2 5 2 2 1

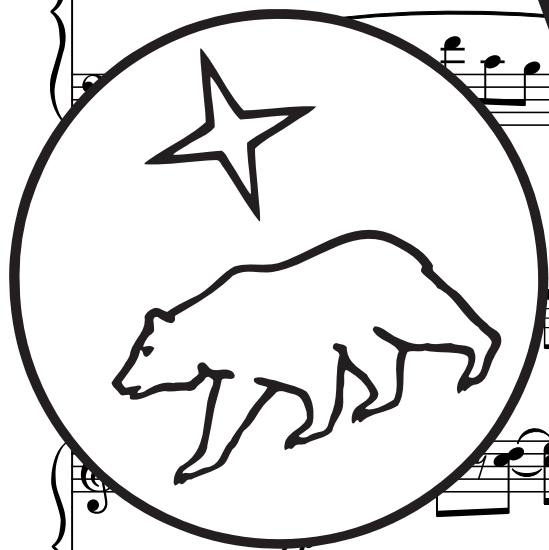
This block contains the musical notation for measures 182 to 184. It continues the piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Un poco meno mosso'. Dynamics include *mf* and *p*. Fingering numbers are provided for the right hand in the final measure.

185

Musical score for measures 185-187. The score is in 3/4 time and B-flat major. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

188

Musical score for measures 188-193. The score is in 3/4 time and B-flat major. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *lim.* and *pp*.



194

Musical score for measures 194-196. The score is in 3/4 time and B-flat major. It features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *p* and *b*.

197

pp

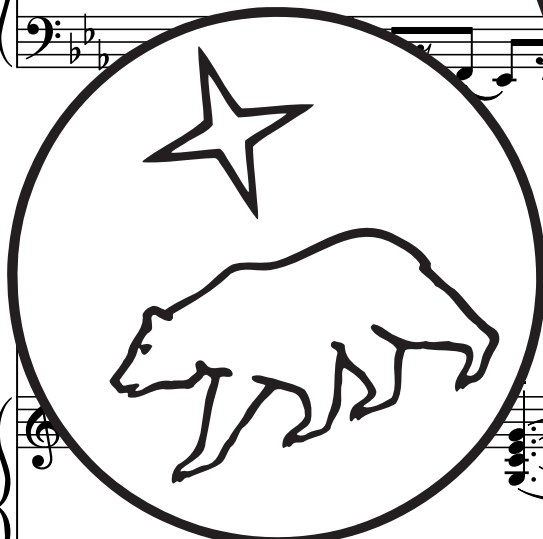
pizz.

pp

200

arco

Bärenreiter
Leseprobe
Sample page



mf

206

f *dim.* *cresc.*

dim. *p* *mf*

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220

224

230

*) Source / Quelle AS:



Andante (♩ = 46)

Violoncello

Pianoforte

Andante (♩ = 46)

p espressivo

3



Bärenreiter
Leseprobe
Sample page

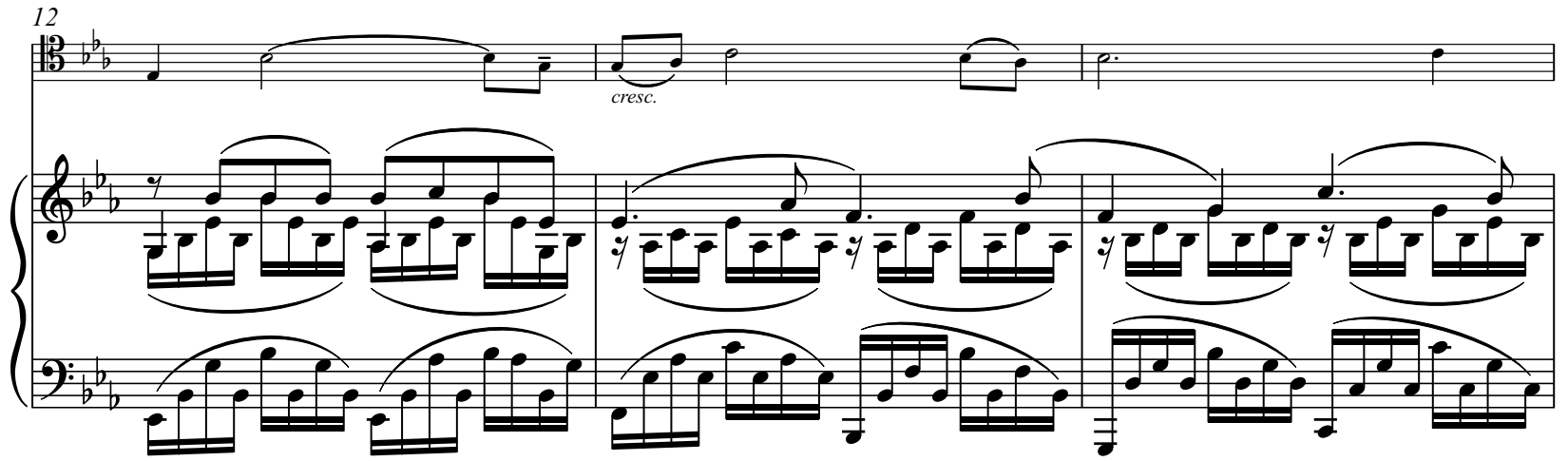
9

II

*f**mf**p*

12

cresc.



15

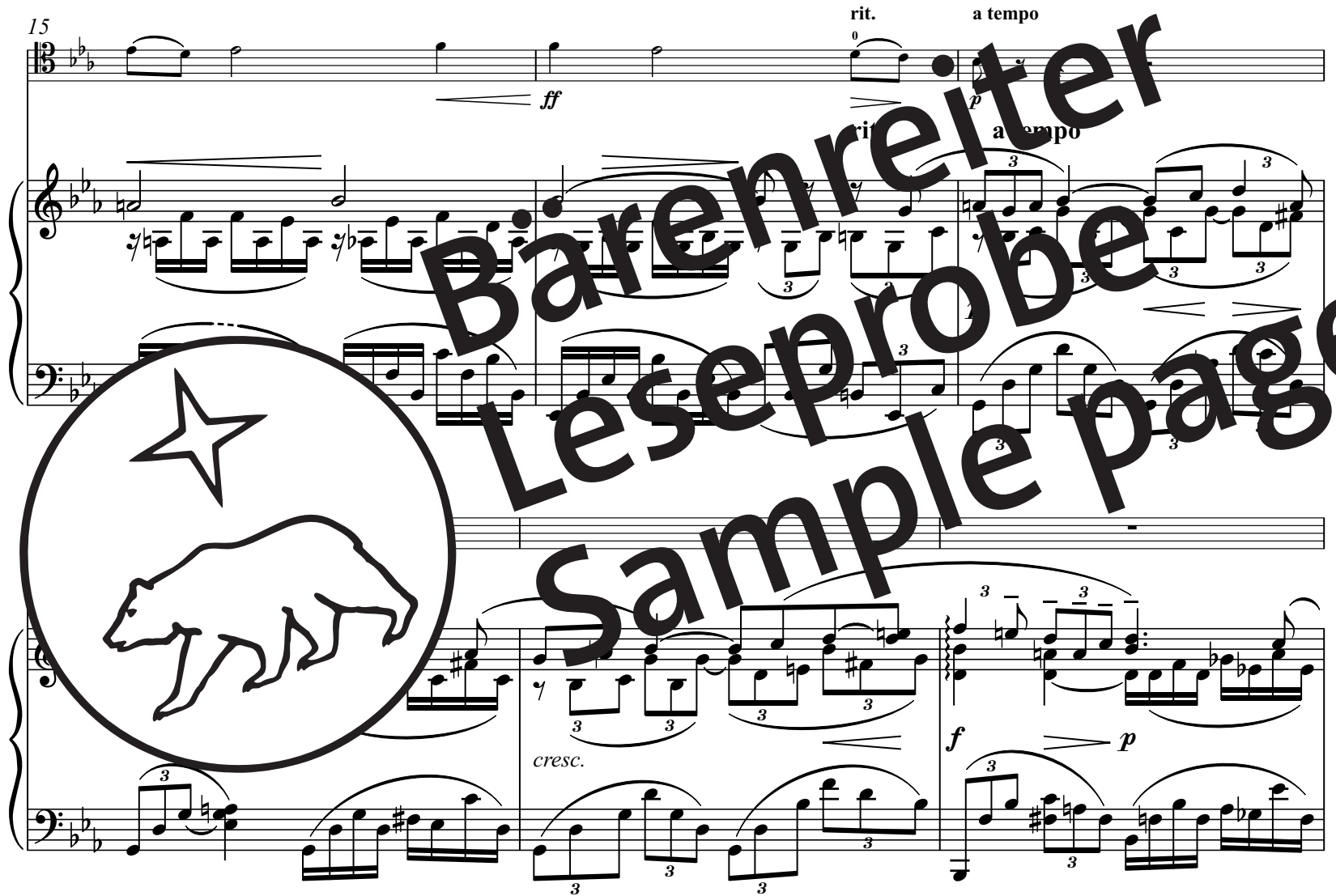
ff

rit. *a tempo*

p

cresc.

f *p*



21

cresc.

f *p*

mf



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36

rit. a tempo

cresc. ff

rit. a tempo

8va

mf

39

IV V

ff pp

mf

cresc.

46

p

mf

p



Bärenreiter
Leseprobe
Sample page

52

57

59

p

p

61

p

p

pp

a tempo

66

p

pp

rit.

rit.



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[illegible]

21

The image shows a page of musical notation for a piece titled 'Bärenreiter Leseprobe'. The notation is for a piano, with a grand staff (treble and bass clefs) and a single staff for the right hand. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'f' (forte). A large, stylized logo of a bear walking is visible in the lower left corner, with a star above it. The text 'Bärenreiter Leseprobe' is written across the top of the page.

29

ritenuto

ritenuto

f

Moderato (♩ = 100)

mf sempre espressivo

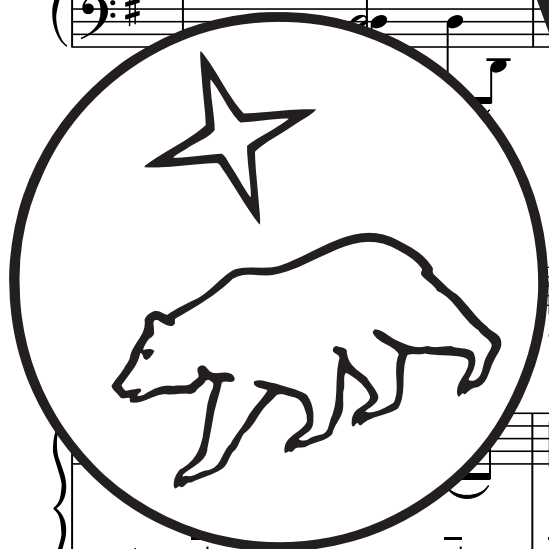
Moderato (♩ = 100)

dim. *p*

ten.

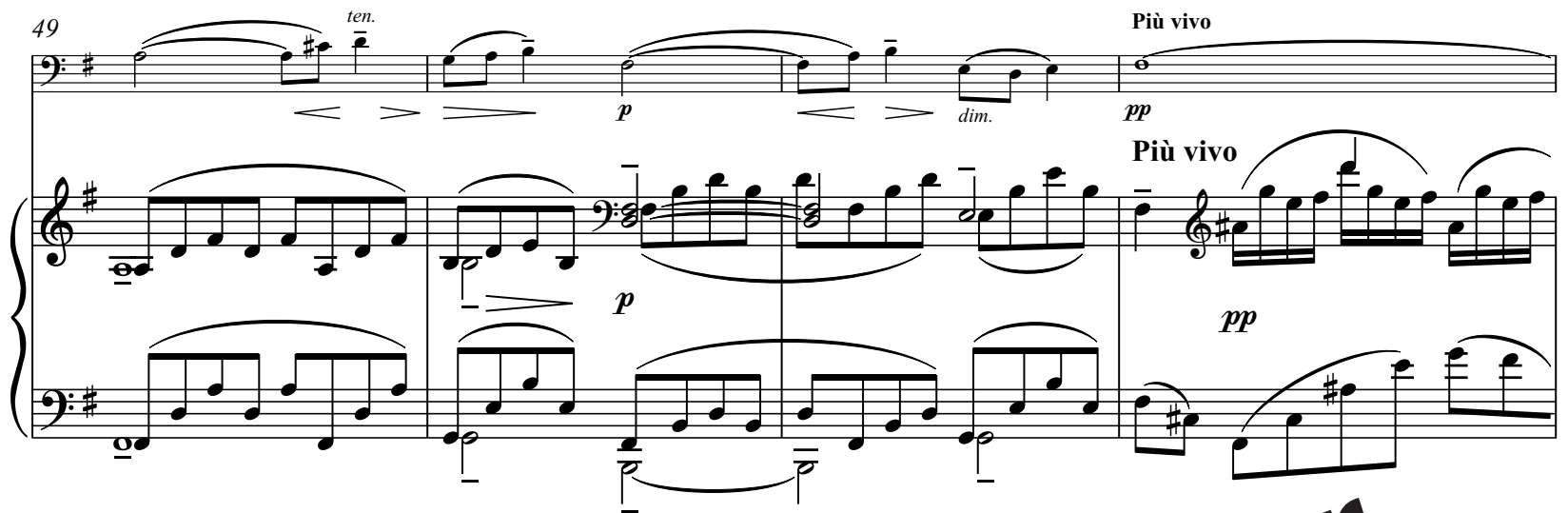
dim. *mf*

cresc. *mf* *ten.*

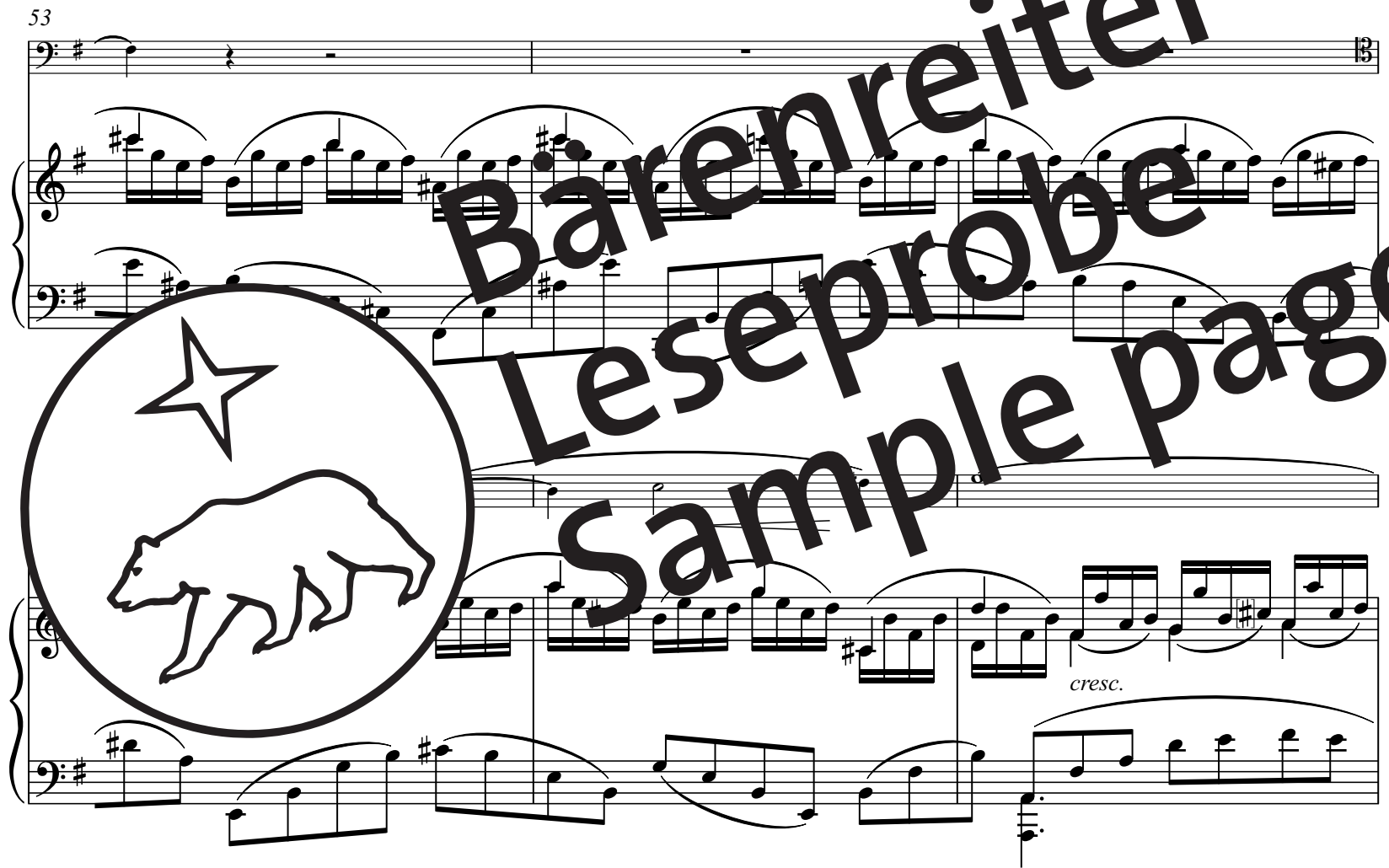


Bärenreiter
Leseprobe
Sample page

49 *ten.* *p* *dim.* *pp* **Più vivo**



53 *cresc.*



59 *p* *f* *p* *m.g.*



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77

dim. *p* *cresc.* *ff*

8va

82

Tempo I

con fuoco

ff

marca

p



91

mf *dim.*

p *mf*

95

mf *dim.* *pp*

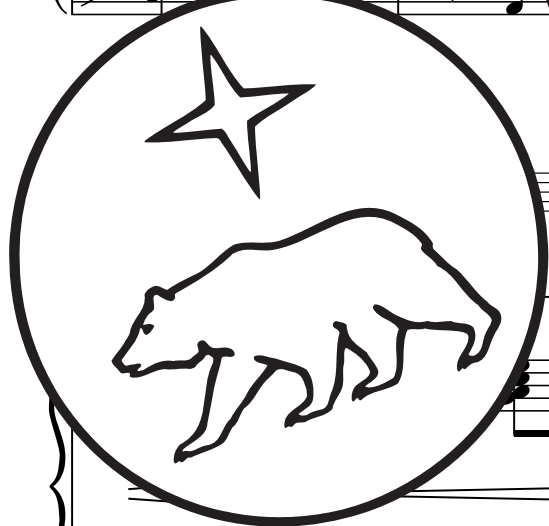
dim. *p* *dim.* *p*

99

cresc. *p* *cresc.* *allargando* *f* *allargando* *8va* *ff*

105

a tempo *f* *p* *a tempo* *p*



Bärenreiter
Leseprobe
Sample page

109

Musical score for measures 109-111. The score is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 109 features a melodic line with a triplet of eighth notes (B-flat, A-flat, G-flat) marked *mf*. The piano accompaniment consists of a continuous eighth-note triplet pattern in the left hand and a single eighth note in the right hand. Measure 110 shows the melodic line with a triplet of eighth notes (F-flat, E-flat, D-flat) marked *mf*. The piano accompaniment continues with the eighth-note triplet pattern. Measure 111 features a melodic line with a triplet of eighth notes (C-flat, B-flat, A-flat) marked *dim.*. The piano accompaniment continues with the eighth-note triplet pattern.

112

Musical score for measures 112-117. The score is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 112 features a melodic line with a triplet of eighth notes (G-flat, F-flat, E-flat) marked *dim.*. The piano accompaniment consists of a continuous eighth-note triplet pattern in the left hand and a single eighth note in the right hand. Measure 113 shows the melodic line with a triplet of eighth notes (D-flat, C-flat, B-flat) marked *pp*. The piano accompaniment continues with the eighth-note triplet pattern. Measure 114 features a melodic line with a triplet of eighth notes (A-flat, G-flat, F-flat) marked *p*. The piano accompaniment continues with the eighth-note triplet pattern. Measure 115 shows the melodic line with a triplet of eighth notes (E-flat, D-flat, C-flat) marked *cresc.*. The piano accompaniment continues with the eighth-note triplet pattern. Measure 116 features a melodic line with a triplet of eighth notes (B-flat, A-flat, G-flat) marked *cresc.*. The piano accompaniment continues with the eighth-note triplet pattern. Measure 117 shows the melodic line with a triplet of eighth notes (F-flat, E-flat, D-flat) marked *cresc.*. The piano accompaniment continues with the eighth-note triplet pattern.

118

Musical score for measures 118-120. The score is written for a single melodic line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 118 features a melodic line with a half note (B-flat) marked *rit.*. The piano accompaniment consists of a continuous eighth-note triplet pattern in the left hand and a single eighth note in the right hand. Measure 119 shows the melodic line with a half note (A-flat) marked *allargando*. The piano accompaniment continues with the eighth-note triplet pattern. Measure 120 features a melodic line with a half note (G-flat) marked *ff*. The piano accompaniment continues with the eighth-note triplet pattern.

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134

ritenuto Meno mosso (♩ = 92)

134

ritenuto Meno mosso (♩ = 92)

p *p* *m.g.* *p*

138

Bärenreiter
Leseprobe
Sample page

138

pp *pp* *pizz.* *arco* *pp* *pizz.* *arco*

146

Tempo I

146

pizz. *pp* *Tempo I* *pp* *pp* *pp*

155

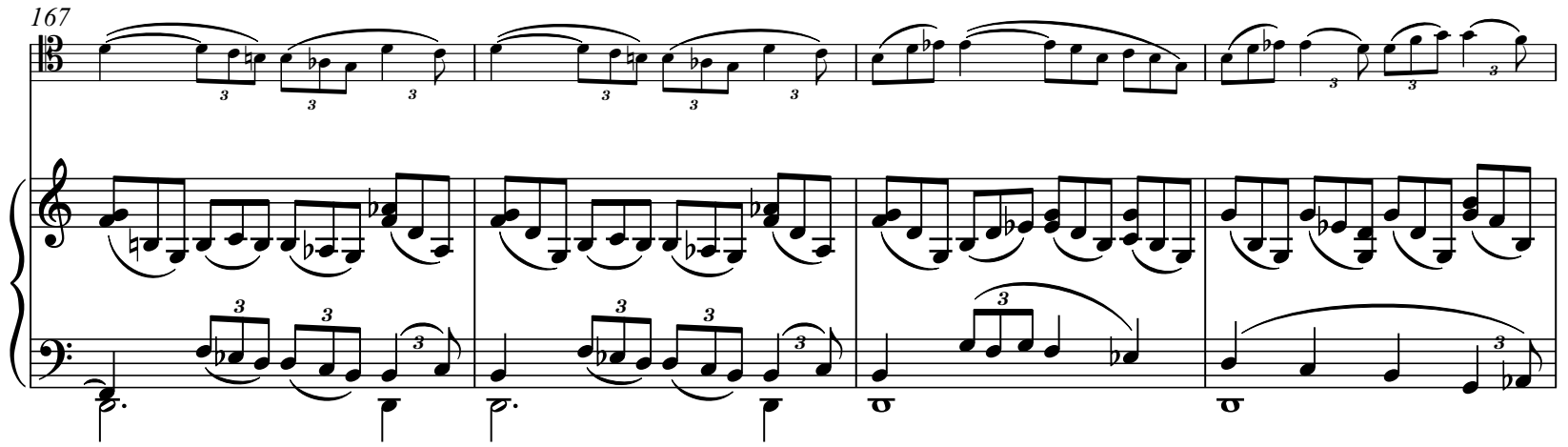
The image shows a page of musical notation for a piece titled "Bärenreiter Leseprobe". The notation is in bass clef and includes various musical symbols such as "arco", "pizz.", "rit.", and "pp". A large, stylized logo of a bear walking under a star is prominently displayed on the left side of the page. The text "Bärenreiter Leseprobe" is written diagonally across the center of the page.

163 L'istesso tempo poco a poco accelerando e crescendo al tempo I

L'istesso tempo poco a poco accelerando e crescendo al tempo I

pp

167



171



179

rit. allargando

ff

rit. allargando

ff



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200

f *cresc.* *ff*

204

f *ff*

Bärenreiter
Leseprobe
Sample page

211

ff *ritenuito*

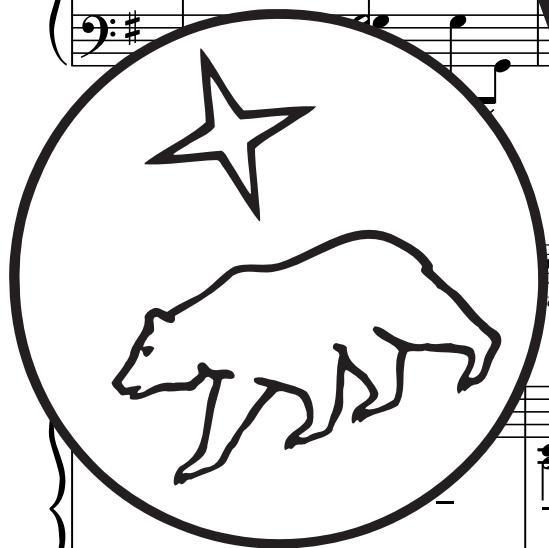
Moderato (come prima)

215

Musical score for measures 215-218. The score is in 3/4 time, key of D major. It features a piano part with a repeating eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *mf* and *p*. The tempo is marked *Moderato (come prima)*.

219

Musical score for measures 219-226. The score continues the piano part with a repeating eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *dim.*, *p*, and *mf*. The tempo is marked *Moderato (come prima)*.



227

Musical score for measures 227-230. The score continues the piano part with a repeating eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *cresc.* and *f*. The tempo is marked *Moderato (come prima)*.

231

Più vivo

dim. *p* dim.

dim. *p* dim. *pp*

235

cresc.

241

f *pp* m.g.

3 3 3 3 3 3 3 3

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258

dim.

261

Bärenreiter
Leseprobe
Sample page

8va

pp cresc.

ff

ff marcato

pp dolce

269

Meno mosso

pp dolce

Meno mosso

pp

275

275

281

281

Bärenreiter
Leseprobe
Sample page

cresc.

292

292

f

f

cresc.

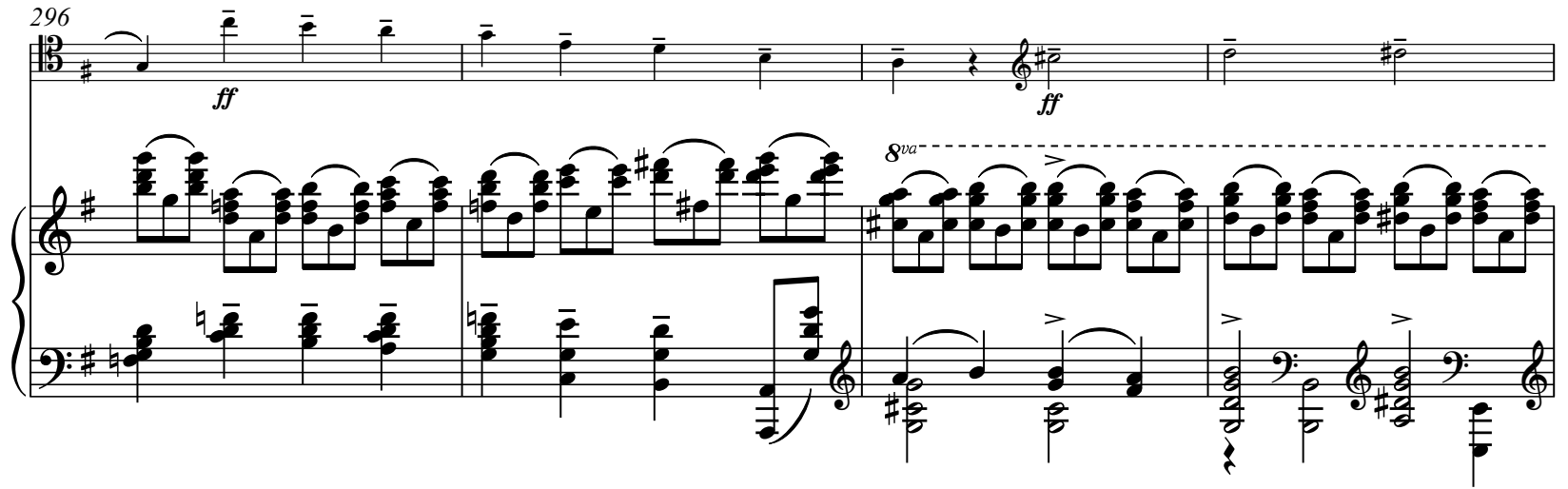
ff

296

ff

ff

8va



300

ff *p* *cresc.*

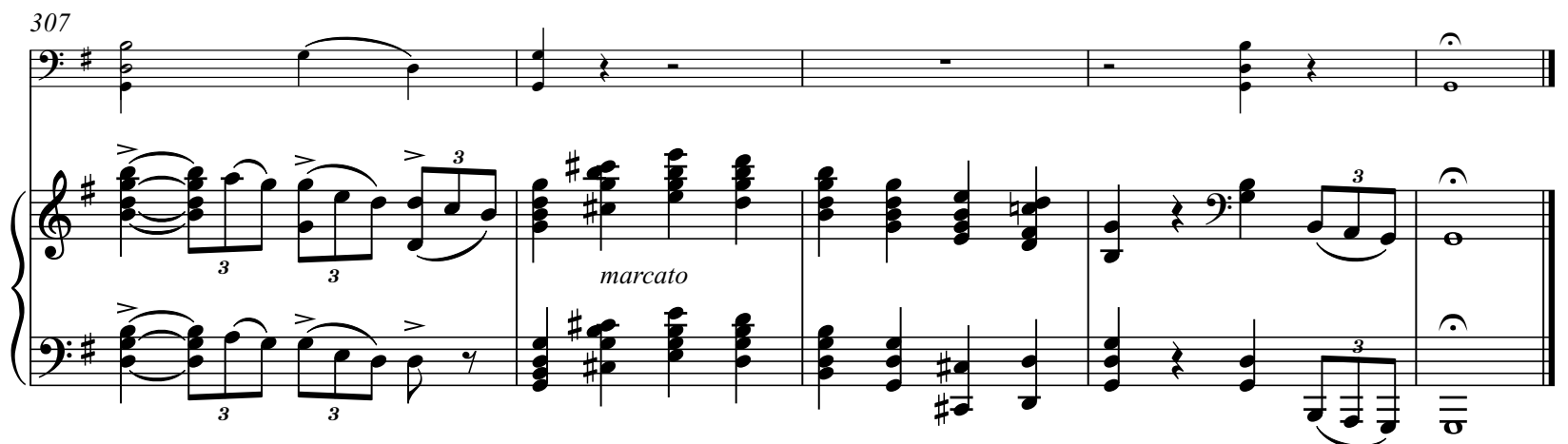
ff

8va



307

marcato



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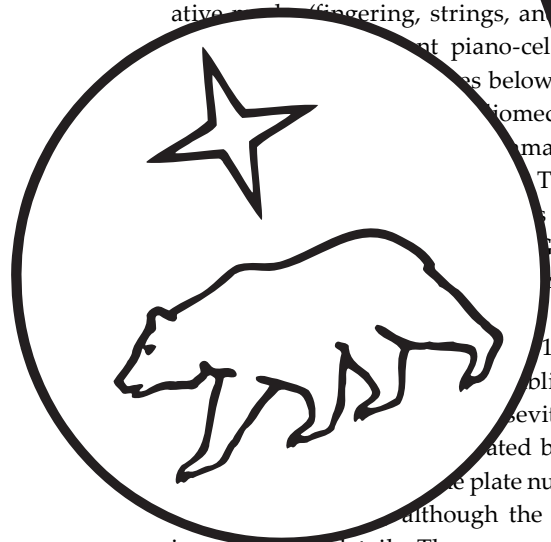
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PRINTED EDITIONS

feGU / pfeGU Прелюдия и Восточный Танец, Moscow, A. Gutheil, 1892, plate numbers A. 6339 G. and A. 6340 G.

This is the first edition of op. 2, published in Russia by the firm Gutheil in 1892. Consisting of two pieces, it was published in two sets, each including a piano-cello score (**feGU**) and a separate cello part (**pfeGU**). The cover reads: "ИЗДАНИЕ А. ГУТХЕЙЛЬ / посвящается / Анатолию Андреевичу / Брандукову. / Прелюдия и Восточный танецъ / для ВІОЛОНЧЕЛИ / съ аккомпанементомъ ФОРТЕПІАНО / С. Рахманинова. / Сочинение 2.^{ое} / N.º 1 Прелюдия...60 к. / N.º 2 Восточный танецъ...75 « / МОСКВА у собственность издателя А. ГУТХЕЙЛЬ / Поставщика Дбора ЕГО ИМПЕРАТОРСКАГО ВЕЛИЧЕСТВА / и комиссионера ИМПЕРАТОРСКИХЪ Театровъ / на Кузнецкомъ мосту, домъ Юнкеръ N.º 10 / С.^{КТ} ПЕТЕРБУРГЪ, у А. ЮГАНСЕНА, Невскій проспектъ, N.º 44 / КІЕВЪ, у Л. ИДЗИКОВСКАГО. / Лит. В. Гроссе Москва, Чис.е. прудды Мыльниковъ пер. Собст. домъ". At the bottom of the first page of music of the two scores: "Собственность издателя А. Гутхейль въ Москвѣ. А. 6339 [for no. 2: 6340] G. Печатня В. Гроссе, Мыльниковъ пер. соб. д. въ Москвѣ."

Compared to **feGU**, **pfeGU** shows additional performative markings (fingerings, strings, and others); all different piano-cello scores are compared below.



Comedia della Accademia (ma): Fondo Library Boni The Pushigorsky Collection, Angelica, USA (US-GU nos. 1 and 2). Leipzig / Berlin: A. Gutheil, N. Koussevitzky), 14 published when Gutheil Koussevitzky's Edition/Russe created by Breitkopf & Härtel. The plate numbers are the same although the two editions differ in many other details. The cover reads: "Dédie à Monsieur A. Brandoukoff. / PRÉLUDE ET DANSE ORIENTALE / pour / Violoncello / avec accompagnement / de Piano / de S. Rachmaninoff. / OP. 2. / N.º 1. PRÉLUDE M. 1.80. / N.º 2. DANSE ORIENTALE M. 2.25. / Propriété pour tous pays. / A. GUTHEIL / (S. et N. Koussevitzky) / MOSCOU – PARIS – BRUXELLES – LONDRES – NEW-YORK – BARCELONA – MADRID / Berlin – BREITKOPF & HÄRTEL – Leipzig. / Tous droits de reproduction, de traduction, de représentation et d'exécution publique réservés en tous pays." At the bottom of the first page of music of the two pieces in both, the score and the separate part: "[left] A. Gutheil, Moscou, Paris, Londres, New-York. / Breitkopf & Härtel, Leip-

zig-Berlin. [centre:] A. 6339 G. [for no. 2: "A. 6340 G."; [right:] Imprimerie de Breitkopf & Härtel, Leipzig." In the subsequent pages only the plate number is printed. Compared to **pfeGU**, **plpBR** shows different readings than **feGU** and **lpBR** (see Critical Notes below). Consulted copies: Bernard Greenhouse Collection Greenhouse (US-GRB), Box 69-3A; Moravská zemská knihovna v Brně, Brno, Czech Republic (CZ-Bu): Mus4-0452.797, 1-2.

CRITICAL NOTES

Practical indications such as the fingering are mostly printed in the separate parts **pfeGU** and **plpBR** only, supplied editorially either by the publisher or at R's request by a collaborator. There is no evidence pertaining to either R or someone else's authorship for fingering printed in the parts; fingering and other markings in **pfeGU** are here printed without particular typographical distinction.

In **feGU**, the tempo marking is "Comodo", reflecting the origin from the Latin adjective *commodus*. "Comodo", the Italian spelling of the word, printed also in **lpBR** and **plpBR**, is more common today.

1.1 *mf* in **feGU** and *p* in **Pf** in all sources.
5 *Vc* no *mf* in **plpBR**.
9-10.1 fingering 1-4-2-0 in **lpBR** and **plpBR**.
10 *mf* in **lpBR** and **plpBR**.
13.1 *Vc* *f* in **lpBR**.
13-16 *Pf*, r.h. tenuto against note heads in **lpBR**.
14.1-5 *Vc* *dim.* in **pfeGU** and **plpBR**.
14.1-13.4 *Pf*, r.h. no tenuto line in **lpBR**.
15 *Vc* no *mf* in **lpBR**.
17.1 *Vc* tenuto line from **plpBR**.
18 *Pf*, l.h. n. 4 no *f* in **lpBR**.
22 *Vc* no *< >* in **plpBR**.
24.9-12 *Vc* in **plpBR** mistakenly *c#-d#-e'-f#*.
25f., 35f. *Vc* ritard. at beginning of bar in **lpBR**/**plpBR**.
36 *Vc* no tenuto line on n. 5, and a slur on nn. 5-8 in **lpBR**.
38 *Pf* after Ped. no further pedalling indications in any of the sources.
39 *Vc* no *ppp* in **lpBR**.
42.5-7 *Vc* slur only on nn. 6-7 in **lpBR**.
43 *Vc* *>* through n. 7 in **lpBR**.
43.7-44.2 *Vc* slur starting on n. 7 as in 12f. instead of n. 8.
46 *Vc* no *crescendo* in **lpBR**.
47.1 *Vc* no *gliss.* in **pfeGU** and **plpBR**.
50 *Pf* *dim.* as in *Vc*.
50.4 *Vc* no *b* for *e'* (printed on n. 8).
51f. *Pf*, l.h. no *>* in **lpBR**.

3 For an editorial story of R's compositions, see the *Introduction*, footnote 12.

2. Danse orientale

7.1	Vc	no "2" in lpBR .
	Pf	<i>mf</i> as in 30.
7f.	Vc	no <i>f</i> nor $\rightrightarrows$ in feGU and lpBR .
11, 12, 34, 35, 75, 76	Vc	no slur on nn. 6–7 in feGU and lpBR .
20f.	Vc	<i>rit.</i> on 21.1 in plpBR .
22.7–11, 63.7–11, and 65.7–11	Vc	slur as in 24.7–11.
23.1–4	Vc	slur as in pfeGU , plpBR , and as in 64 in feGU and lpBR .
24.12–14	Vc	no $\rightrightarrows$ in pfeGU .
25	Vc	no <i>mf</i> in feGU .
29, 70	Vc	$\llcorner$ as in feGU and plpBR . <i>pp</i> on n. 2 in feGU and plpBR .
30f.	Vc	no $\rightrightarrows$ in feGU .
33.2	Vc	$\vee$ as in plpBR .
37.4	Pf, r.h.	$\succ$ as in l.h. and in r.h.
38	Vc	no <i>p</i> in feGU and lpBR .
40.1, 43.1, 44.1, 45.1	Pf	no $\succ$ in l.h. on 40.1 and 43.1, in r.h. and l.h. on 44.1 and 45.1 in feGU and lpBR . No slur in r.h. on 40.1–2 in lpBR .
40.5–41.1	Vc	$\succ$ as in pfeGU and plpBR .
41	Pf	<i>dim.</i> on the second half of the first beat in feGU and lpBR .
44	Pf	<i>cresc.</i> as in Vc.
47.19–20	Vc	no slur in lpBR .
50ff.	Pf	slurring on l.h. nn. 3–4 and l.h. 51.4–6 as in l.h. 50.4 in feGU and lpBR . no fingering in pfeGU . no slur in feGU and lpBR . no slur on nn. 7–11 or $\rightrightarrows$ on nn. 12–14 in feGU and lpBR . no $\rightrightarrows$ in feGU and lpBR . no $\rightrightarrows$ in feGU and lpBR . no $\rightrightarrows$ in feGU and lpBR . no tenuto line on nn. 9–11 in feGU and lpBR .
76.4	Pf, l.h.	no <i>A</i> in feGU and lpBR .

AUTOGRAPH SOURCES

A^s Russian National Museum of Music, Moscow, Russia (RUS-Mcm), Fondi 18: 116; reproduction also at the Library of Congress, Music Division, Washington D. C., USA (US-Wc): Sergei Rachmaninoff Archive.

A^s is a set of sketches related to the four movements of the *Sonate*, written on seventeen pages (from 2r to 10r of a fascicle of bifolios). Noteworthy is f. 10r, containing the rewritten final section of mov. IV.

AS Russian National Museum of Music, Moscow, Russia (RUS-Mcm), Fondi 18: 115 (12.XII.1901); reproduction also at the Library of Congress, Music Division, Washington D. C., USA (US-Wc): Sergei Rachmaninoff Archive.

AS is R's holograph *Stichwort* of *Sonate* op. 19 (copy-text used for engraving of the first edition **feGU**). Being engraved in Germany, it shows several engraver's markings and notes written in German. It consists of four fascicles or nested bifolios.⁴

The title page, f. 1r, is inscribed: [in R's hand] "A [sic] Monsieur / A. Brandoukoff." / [in a different hand] S. Rachmaninoff / *Sonate* pour Piano et Violoncelle / op. 19 / соната для фортепиано и виолончели / соч. 19 / С. Р. М. Рахманинов.

The manuscript shows several layers of foliation and pagination, referring either to **AS** or **feGU**. In the bifolio numbers of the entire **AS** manuscript, in addition to page numbers that set against each other in grey pencil; additionally, it contains **feGU**'s numbering of page and measures for each stave in grey or black pencil.

R presumably prepared **AS** from a working manuscript which is currently untraced, and continued reusing **AS**, apparently while going through the piece with a cellist (possibly the dedicatee Brandoukoff?), as shown by the many details related to performance entered in a second moment in ink (black or red) or pencil. These markings seek to refine the articulation, enhance the writing of the parts, or to achieve a better volume balance of the two instruments. Among the few datable substantial revisions documented by **AS** are those relating to the finale section of the piece. On f. 43r, at the end of what originally was the end of the mov. IV, R wrote: "Fine. / 1901. 20^e Ноябрь" ("Fine. 20th November 1901"). After the first performance of the *Sonate*, which took place in Moscow on 2 December 1901 with R and Brandoukoff (see Introduction), and before he sent the music to the publisher, R changed the conclusion in **AS** by crossing out twenty-one mm. in grey pencil and replacing them with the current mm. 289–311. At the end of the new conclusion, on f. 44r, R wrote: "12^e Декабр / 1901. / Москва." ("12th December 1901. Moscow."). Other revisions were made in mov. I, with the cut of the restatement of first theme and the transition from the recapitulation. Here the

SONATE POUR PIANO ET VIOLONCELLE OP. 19

Title	The title page of R's autograph (AS) reads "Sonate pour Piano et Violoncelle op. 19 / соната / для фортепиано и виолончели / соч. 19". The double title has been printed on the first edition of the piece (feGU) published in Moscow by Gutheil and engraved by Breitkopf & Härtel in Leipzig.
Dedication	op. 19 is dedicated to the Russian cellist Anatoli Brandoukoff (1858–1930).

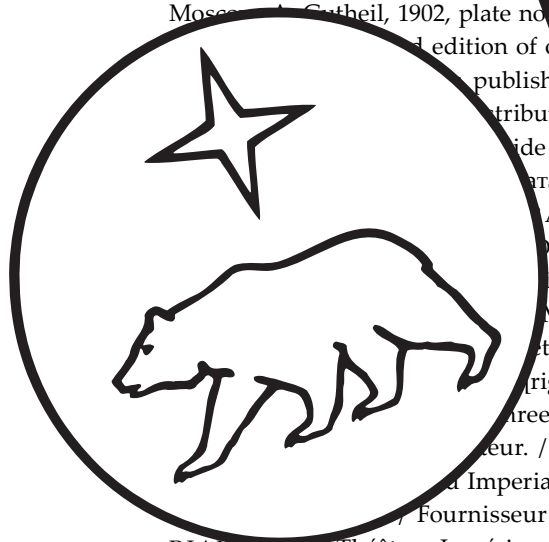
⁴ For a detailed description and reconstruction of the complex original format of **AS** see David Cannata, *Rachmaninoff and the Symphony*, Universität Innsbruck, 1999 ("Bibliotheca Musicologica", no. 4), pp. 53ff.

crossed-out mm. (equivalent to mm. 18–35) were replaced with the current mm. 208–212. Also in mov. I, R crossed out the original twenty-eight-measure coda, replacing it with the current thirty-six-measure one – an elaboration of the previous version.

The revisions entered in mov. I and IV did not require the excision of pages from **AS**, whereas the revisions entered in mov. II affected the original structure of the manuscript. There is evidence that **AS** originally consisted of three fascicles of nested bifolios, one for mov. I, the second for mov. II and III together, and the third for mov. IV. As R rewrote the entire mov. II on a new fascicle, the original pages in the second fascicle of that movement had to be replaced by the new fascicle. All pages showing the original version were cut out except for the last one, which contained the opening mm. of mov. III on its *verso*. The six mm. of mov. II on its *recto*, still visible under heavy strokes of dark pencil, suggest that the final version of the movement might rather be a reworking on the original material than a completely new composition.

PRINTED EDITION

feGU/pfeGU Соната / Sonate pour piano et violoncelle, Op. 19, Moscow: Gutheil, 1902, plate no. 8164 G.



First edition of op. 19. Engraved by [illegible] published by the Russian [illegible] distributed in West [illegible] [illegible] a frame:] А. Бран- / sonata / д-р фон Рах- / RACHMANINOW / VIOLONCHELLE / OP. 19. / Edition A. GUTHEIL, Monsieur A. Brandoukoff, Violoncelle / [right:] Prix [the three rows:] 4Rbl. 50k. / [below a logo dis- / Imperial Eagle:] MOSCOU / Fournisseur de la Cour IMPÉ- / RIALE et des Théâtres Impériaux, / BREITKOPF & HÄRTEL / LEIPZIG · BRUXELLES · LONDRES · NEW YORK · / S. Pétersbourg, chez A. Johansen, Perspective de Nevsky, N.º 60. / Kieff, chez L. Idzikowsky. Varsovie chez GEBETHNER&WOLFF. / A. 8164. G. / *Inst. Lith. de Breitkopf & Härtel, Leipzig.* / [stamp:] AG". On p. 3, above the first mm. of music, the title reads: "A [sic] Monsieur A. Brandoukoff. / Sonate. / [the mov. number:] I. / [right:] S. Rachmaninow, Op. 19."; at the bottom of the same page: "[left:] A. Gutheil, Moscou. [center:] A. 8164 G. [right:] Gravure et Impression de Breitkopf & Härtel à Leipzig."

Enclosed in **feGU** there is the separate cello part, **pfeGU**. Its title page reads: "A Monsieur A. Brandoukoff. / Sonate. / Violoncello. / [the mov. number:] I. / [right:] S. Rachmaninow, Op. 19."; at the bottom, the footer replicates that in **feGU**, p. 3.

feGU shows discrepancies with **AS** which cannot be all considered R's late revisions. Some differences seem rather to be omissions or oversights by the engraver. There must have been at least two rounds of proofreading and corrections after **AS**, with at least one earlier print proof being lost (see *Introduction*). Quite peculiar is the issue of the revisions in mov. II: in **AS**, it is indicated that mm. 144–218 are to repeat mm. 2–76 verbatim. In **feGU**, however, there are mistakes and omissions in the repeated section. Yet at the same time there are later revisions, not yet present in **AS**, in **feGU** in the first passage mm. 2–76, which have not found their way into the second, repeated passage in mm. 144–218. Two passages are particularly peculiar: according to the instructions in **AS** mm. 204 and 206 are to be identical to mm. 62 and 64. In **AS**, *g* was added to the chord on mm. 62, during R's revisions by grey pencil; yet this added pitch appears in **feGU** only in m. 62, not in m. 64. Similarly, in **AS** R crossed out the *g* from the chord in m. 64.4 and entered *c'*; yet in **feGU** *c'* is missing in both mm. 64 and 206, *c'* is printed only in 64. This raises the following questions: was the entire mov. II engraved for **feGU** before R submitted his corrections, in which case they would have been only executed in the first passage, and, accidentally, not in the second? Also, since R probably did not revise a complete set of proofs for mov. II, did he make his revisions on a first engraved proof of mm. 144–218, on the newly added pages for **AS**, which were then used as copy-text?

As to the two instrumental parts, we very likely proofread at a different time and/or by different people, using a different set of proofs. Inconsistencies in the bowing of **feGU** and **pfeGU** suggest that **pfeGU** was more accurately proof-read and corrected than the piano/cello score. Furthermore, **pfeGU** contains performance indications (including fingering, bowing, slurring, or dynamics) that appear in neither **AS** nor **feGU**. Such details absent in **AS** and **feGU** were adopted in this edition without typographical distinction, and listed in the Critical Notes below.

The copies examined for the present edition are found at Rome, Bibliomediateca dell'Accademia nazionale di S. Cecilia (I-Rama): Fondo Boni **AS** Spart.615 and **AS** Spart.614.3, Fondo Bustini **AS** Spart.639; and at The Piatigorsky Archives at The Colburn School, Los Angeles, USA (US-LApiatigorsky): MU.PS.0699.

CRITICAL NOTES

I		
5f.	Vc	— through to 6.1 in pfeGU .
11f.	Vc	slur as in pfeGU .
17f., 25f.	Pf	tenuto lines and staccato dots as in AS .

5 For further examples and more details, see the Critical Notes of mov. II.

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237	Pf	➤ through third beat in feGU .	22.1, 164.1	Pf, r.h.	downward stem and augmentation dot as in 18.1.
238ff.	Pf, l.h.	in AS R crossed out the original mm. and re-wrote the passage in the staff below, essentially lowering the broken chords in 238f.	32	Pf	in l.h. no ♭ on n. 6 in AS . ➤ from third beat in feGU .
242f.	Pf, l.h.	in AS R wrote further slurs (on nn. 1–3, on 4–9, while on 10–12 only in 242), followed by feGU . Longer slur as in 238–241 and 244.	42.8	Pf, l.h.	<i>d</i> in feGU .
244	Pf, l.h.	in AS R crossed out the original m. and re-wrote the passage on the staff below.	48.2–3	Pf, r.h.	no slur in AS and feGU (though there is one in the analogous 190 in feGU).
247, 249	Pf	➤ through second beat in feGU .	49f., 191f.	Vc	fingering as in 49f. and 191f. and bowing as in 191f. in pfeGU .
248	Vc	fingering as in pfeGU .	51, 53, 193, 195	Vc	bowing and fingering as in pfeGU (bowing as also in 51 and 53 in feGU).
252.2	Vc	no ♯ in AS .	54.6–7	Pf, r.h.	slur as in 196.6–7 in feGU .
253ff.	Vc	slur as in pfeGU (on 254.2–6 in AS ; through 254.6 in feGU).	55, 197	Vc	fingering and bowing as in 55 in pfeGU (♯ as also in 55 in feGU).
253.2	Vc	no ♯ in AS .	58.7–59.4	Pf, r.h.	no slur in AS .
257 (+ 28)	Vc	In AS , after 257 R penned out the original twenty-eight concluding mm. of mov. I, reworking most of its material for the new conclusion.	64.2–4	Pf, l.h.	no slur in feGU .
261	Vc	“sul G” and “1” as in pfeGU .	66.5 (=208.5)	Vc	> as in AS ; in feGU and pfeGU it is printed in 108).
261.2–262, 263–264, 265–266	Vc	no < on 261.2 in feGU ; < > printed on/after 261.1, 264.1 and 266.1 in pfeGU .	67.8 (=209.8)	Vc	> as in 15.8 and 157.8.
267.1	Pf, l.h.	no tenuto line in feGU .	69.2 (=211.2)	Vc	♯ as in 10 in pfeGU .
272f.	Vc	slur as in feGU (on 272.4 in AS and added later by grey pencil).	72.7	Pf, l.h.	♯ in AS .
281	Vc	the first n. of a ...	81	Vc	♯ = ♯ in pfeGU .
283, and 284	Vc	the first n. of a ...	83, 91, 107, 115	Vc	slurring as in AS (in feGU single slur on 91 and 107; in pfeGU on 83 and 115).
285	Vc	the first n. of a ...	86, 110	Vc	slur on n. 102 in AS (in feGU to n. 3).
287	Vc	the first n. of a ...	88, 112	Vc	single slur of the entire m. in AS .
289	Vc	the first n. of a ...	88	Pf	no slur in feGU .
291	Vc	the first n. of a ...	97.8	Pf, r.h., l.h.	♯ <i>d</i> instead of ♯ in feGU .
293	Vc	the first n. of a ...	97.8	Vc	neither slur nor tenuto line in AS .
295	Vc	the first n. of a ...	97.8	Vc	♯ 3 tied to n. 5, and n. 7 to 98 in AS and feGU .
297	Vc	the first n. of a ...	101	Vc	ff in pfeGU .
299	Vc	the first n. of a ...	106f.	Pf, u.s., l.v.	106.1 tied to 107.1 in AS ; no tie in feGU .
301	Vc	the first n. of a ...	112	Pf, l.h.	♯ 7 in AS .
303	Vc	the first n. of a ...	113, 116	Pf, r.h., l.h.	113.3 tied to n. 5; n. 5 to 114.1; 115.5 to 116.1 in AS and feGU .
305	Vc	the first n. of a ...	115	Vc	one single slur in feGU .
307	Vc	the first n. of a ...	116	Pf	sf instead of mf in feGU .
309	Vc	the first n. of a ...	119.10	Pf, l.h.	no downward stem in feGU .
311	Vc	the first n. of a ...	120.6	Pf, l.h.	♯ in feGU .
313	Vc	the first n. of a ...	139	Pf	“martelato” in AS and feGU .
315	Vc	the first n. of a ...	144–218 = 2–76		In AS R wrote in ink: “Bitte die 75 Takte / umzudrukten / 1, 2, 3, 4, 5, 6, 7, 8, 9, ... 75.” (‘Please print the 75 m.’). Another hand in pencil, possibly an editor considering R’s wording unclear, crossed out “umzudru[c]ken” in pencil and added “mit Bleistift bemerkt / hier zu stechen” (‘Engrave here [those] marked with pencil.’)
317	Vc	the first n. of a ...	181.2	Pf, l.h.	no “5” in feGU .
319	Vc	the first n. of a ...	204.4	Pf, r.h.	no g in feGU .
321	Vc	the first n. of a ...	206.4	Pf, r.h.	no c’ in feGU .
323	Vc	the first n. of a ...	211.2	Pf, l.h.	no tenuto line in feGU .
325	Vc	the first n. of a ...	219.1	Vc	♯ as in pfeGU .
327	Vc	the first n. of a ...	219–225	Vc	slurring as in feGU/pfeGU . R’s reading in AS provided in footnote.
329	Vc	the first n. of a ...	231f.	Vc	neither “sul G” (= III string) nor “o” in AS .
331	Vc	the first n. of a ...			
333	Vc	the first n. of a ...			
335	Vc	the first n. of a ...			
337	Vc	the first n. of a ...			
339	Vc	the first n. of a ...			
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723	Vc	the first n. of a ...			
725	Vc	the first n. of a ...			
727	Vc	the first n. of a ...			
729	Vc	the first n. of a ...			
731	Vc	the first n. of a ...			
733	Vc	the first n. of a ...			
735	Vc	the first n. of a ...			

III

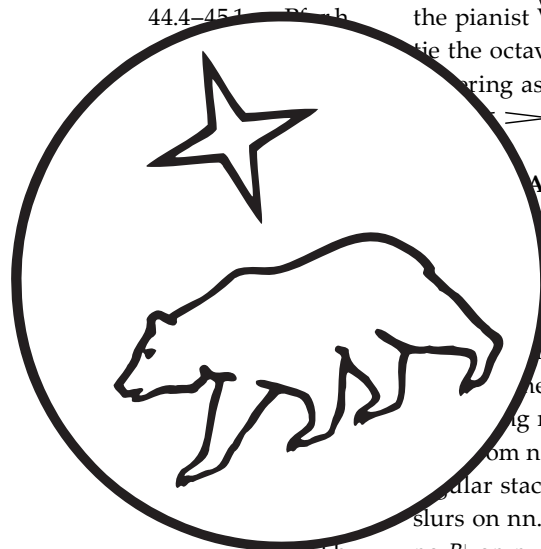
9.2–3, 11.2–3	Vc	staccato dot instead of tenuto line in pfeGU .
11.4–7	Vc	slur on nn. 5–6 in feGU .
15.1–8	Pf, l.h.	two separate slurs, on nn. 1–4 and on 5–8, in AS and feGU .
16.3	Vc	“0” as in feGU/pfeGU .
21.7–12	Pf, l.h.	no slur in AS .
23	Vc	no ♯ in feGU .
25.7–9, 27.6–8	Vc	slur and tenuto line as in pfeGU .
26.5–7	Vc	slur as in pfeGU .
27.3–6	Vc	slur in AS and feGU .
27	Vc	“2” on 27.1, “1” on n. 3, and “3” on n. 4 in AS .
27.5	Pf, l.h.	no ♭ in AS .
30.1	Pf, r.h.	in AS <i>e♭</i>  .
36.1–2	Vc	no slur in AS .
39	Vc	no IV string in AS .
39.2	Pf, r.h.	no tenuto line in feGU .
40	Vc	n. 5 tied to 6, both with > in feGU and pfeGU .
40.9–10	Vc	slur as in feGU/pfeGU .
41–44	Pf, l.h.	in AS R crossed out the original mm. (showing the same chords of the first version, broken in four groups of four sixteenth notes each) and re-wrote the part on the staff below. the pianist Vladimir Horowitz used to tie the octaves <i>b/b'</i> . ⁶ slurring as in pfeGU . > in feGU .
44.4–45.1	Pf, l.h.	in AS . the in feGU/pfeGU . GU . crossed out the original. the chords in two beams. six eighth notes per mm. and the passage on the staff below. ing marks in feGU . from n. 2 and > on n. 5 in pfeGU . gular staccato dots in AS . Separate slurs on nn. 7–9 and 10–12 in feGU .
61	Pf	no <i>B</i> on n. 1 nor <i>f</i> on n. 3 in feGU . < from first beat and > from fourth beat in feGU .
62.1	Vc	no ♯ in feGU .
63.6, 10	Pf, r.h.	feGU reads same dyads as in 61.
65	Pf, r.h.	in AS no slur on nn. 7–9; in feGU separate slur on nn. 7–8.
67	Vc	“rit.” as in Pf.

IV

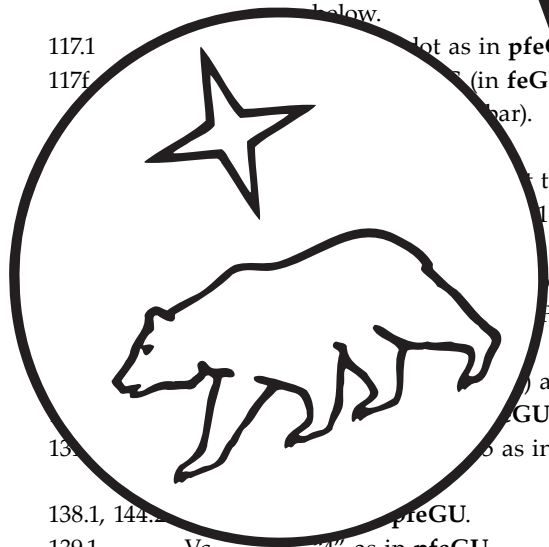
0–3	Pf	in AS R crossed out the original mm. and slightly reworked the part on the staves below.
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6 Listen to the recording of Horowitz and Mstislav Leopoldovich Rostropovich for the 85th Anniversary of Carnegie Hall, on May 18, 1976 – CBS Masterworks M2X 34256.

3	Pf	< from third beat in feGU .
3f., 185f.	Pf, r.h.	slur on 3.11–4.1 and 185.11–186.1 as in feGU ; on 4.2–3 and 186.2–3 as in feGU and on 186.2–3 in AS .
5.1–2, 187.1–2	Pf, l.h.	in feGU  , mirroring r.h.
5–34 (= 187–216)		In AS R numbered mm. 5–34 with the numbers 1 to 30, and after 186 instructed the engraver to insert the thirty labelled mm.
5ff.	Vc	fingering as in pfeGU .
7.7	Vc	no tenuto line in feGU .
7–12		In AS R crossed out both parts in 7–10, only Pf in 11f., and re-wrote the same material on the staves above Vc and below Pf.
12, 194	Vc	< as in Pf in 12 and in Vc in 194, in GU/pfeGU .
	Pf	< as in 12 in AS (194 = 12); in feGU the sign is on r.h. 12.2–9 and 194.3–7.
16	Pf, l.h., l.v.	slur from n. 4 only through 16.10 (the last m. of the page.) in feGU .
18.1	Vc	9 as in pfeGU ; 18 as in 200 (= 18) in feGU .
19.5–6	Vc	no <i>e</i> on 19.5 in AS .
24.1, 25.1	Vc	in AS R crossed out <i>d</i> from the chord.
28–31	Pf, l.h.	in AS R crossed out the following notes in grey pencil: <i>d''</i> from 28.9; <i>f</i> from 29.1–2; <i>a''</i> from 29.8 and <i>f</i> from 29.9; <i>a'</i> from 30.1–2; <i>f</i> from 31.1.
28.8, 10.8	Pf, l.h.	> as in 29, 30, and 31.
29–32	Pf	neither > on 30.1 in r.h. in AS nor on 29.1 in both parts, and on 30.1 and 32.1 in feGU (it is printed in 211–214).
2f.	Pf	slur as in 214–217 in feGU (no slur in AS (34 = 33) nor in 33 and 34 in feGU).
34.1, 35.1	Pf, l.h., h.v.	no “dim.” in feGU (it is printed in 216). neither > on 34.1 nor tenuto line on 35.1 in feGU (> is printed on 216.1 and tenuto line on 217.1).
35, 43	Vc	no ♯ on 35.1 and 43.2 in feGU . <i>mf</i> as in feGU (<i>f</i> in AS , <i>ff</i> in pfeGU).
40.1–6	Pf, l.h., l.v.	slur as in r.h.
42.4	Vc	no tenuto line in feGU .
44	Pf, l.h.	slur on nn. 1–4 in feGU .
46	Vc	“0” as in pfeGU .
47.1	Pf, l.h., h.v.	no tenuto line in feGU .
48–51, 230–233	Pf, l.h., l.v.	in 48–51 tenuto lines as in r.h. in AS and feGU (in 230–232 in feGU they are printed in both parts).
56.1	Vc	♯ as in pfeGU .
56–57	Vc	slurring as in feGU (in AS slur on 57.2–3).
56–83	Vc	in AS R crossed out the original mm. in bass clef and re-wrote the passage in tenor clef on the staff above.
58.15	Pf, r.h.	♯ in AS and feGU .
73.4	Pf, r.h.	no ♯ for <i>c''</i> in AS .
75.1	Pf, l.h.	arpeggio line as in AS .
76, 258		♯ in AS .



76.9 Pf, l.h. no # for c' in **AS** and **feGU**.
 78.1 Pf, l.h. no arpeggio line in **AS** and **feGU**.
 81 Pf, r.h. slur on nn. 1–2 as in **AS**. > on n. 2 crossed out in **AS**, printed in **feGU**.
 84–87 In **AS** R crossed out six mm. and re-wrote the two parts on the staves above Vc and below Pf.
 84.1 Vc in **AS** R crossed out > and replaced *sff*; *ff* in **feGU** and **pfeGU**.
 87 Pf no # for c'' in r.h. n. 5 nor for c' in l.h. n. 3 in **AS** and **feGU**.
 91.1, 92.1 Vc > as in **AS**; not printed in **feGU** and **pfeGU**, where it is present in similar 107 and 108.
 100ff. Pf in **AS** R crossed out the original mm. and re-wrote the passage in the staves below.
 102f. Pf < only through to 102.8 in **feGU**.
 105 Pf, l.h., u.v. in **AS** R crossed out g'' from nn. 1–2 and a'' from nn. 3–4.
 108 Pf < > as in **AS**.
 110.8–111.1 Pf, l.h. slur as in 94f.
 111.1 Pf > as in 95.
 113 Pf, l.h. slur as in 97.
 116ff. Pf in **AS** R crossed out the original mm. and re-wrote the passage in the staves below.
 117.1 not as in **pfeGU**.
 117f. (in **feGU** in 117 only (bar).
 of the original mm.
 124; Vc and Pf in re-wrote the passage (lower) in staves.
 Pf.
 and V as in **pfeGU**.
 13. as in 131.1 in **AS** (132 =
 138.1, 144.2 **pfeGU**.
 139.1 Vc 4'' as in **pfeGU**.
 143.4 Vc *f* in **feGU**.
 166.4 Vc > in **pfeGU**.
 171f. Pf, l.h. slur on 1–5 in **feGU**.
 172.1 Pf, r.h. c#''–g'–c# in **AS**.
 172 Pf, l.h. in **AS** fourth beat ♩ (g – D/d).
 173–178 Pf in **AS** R crossed out the original mm. (with an internal motus of triplets in 174 and 176) and re-wrote the passage on the staff below.
 182ff. P.f, r.h. in **AS** R crossed out the original mm. and re-wrote the music on the staves below.
 183, 186–217 In 182 the recapitulation starts. R, after writing mm. 183–186, instructed the engraver to repeat mm. 5–76 which he had labelled 1–30 in the exposition:



“[on Vc staff:] 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.....30 / [on Pf, u.s.:] Bitte die 30 Takte / umzudruken / [between the Pf staves:] 1, 2, 3, 4, 5, 6.....30” (‘Please print the thirty mm.’). Another hand in pencil: “hier zu stechen / die mit Bleistift angezeigt.” (‘Engrave here those indicated by pencil’).
 < as in 4 (in **AS** through to end of second beat; in **feGU** through n. 1).
 fingering as in 5ff.
 no tenuto line in **pfeGU**.
 no tenuto line in **feGU**.
 ♯ as in **pfeGU**. ♯ as in 18 in **pfeGU**.
 no > in **feGU**.
 “Moderate (come prima)” in **feGU** and **pfeGU** (re-writing to 3).
 slurring as in **feGU** (in **AS** single slur on 238–3 and on 239.2–3).
 in **AS** R crossed out the original mm. and re-wrote the passage on the staff above.
 < through third beat in **feGU**.
 ♯ as in **pfeGU**.
 ♯ in **AS**, “ (= string) as in **pfeGU**.
 fingering as in **pfeGU**.
 in **AS** R crossed out the original mm. and re-wrote the part in the staves below.
 no > in **feGU**.
 in **AS** R crossed out the original mm. and re-wrote the passage on the staff above.
 (as in 76) in **AS**.
 no tenuto lines on nn. 1 and 5 or arpeggio line on the latter in **feGU**.
 no fingering in **feGU**.
 in **AS** R crossed out the original six mm. and re-wrote the passage (replacing four mm.) on the staves above Vc and below Pf.
pp in **feGU** (in **AS** it is crossed out).
 According to the cellist Steven Isserlis (liner notes to the Hyperion recording CDA67376), Brandoukoff told the pianist Julius Isserlis (Steven’s grandfather), that Rachmaninoff only after publication had decided that he preferred the *fortissimo* in the coda of the piece, instead of the *pianissimo* indicated in both **AS** and **feGU**.
 280.3 Pf, l.h., l.v. no tenuto line in **feGU**.
 287 Pf, l.h., l.v. no staccato dot on n. 1 in **feGU** (it is printed on n. 3 instead of tenuto line).
 288 (+ 20)–311 In **AS** R crossed out the original 288 (the last m. of a page) and wrote the new m. on the staves above Vc and below Pf; then, he crossed out the following twenty mm. which were the original conclusion of the piece and entered the

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