

# The Piano Works of Rachmaninoff

## Volume IX • Piano Duos (Two Pianos, Four Hands)

### *Alfred's Classic Editions*

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*St. Basil's Cathedral in Moscow, courtesy of PhotoDisc*

### **About the Recording**

The recordings included with this book do not adhere specifically to the tempo, dynamic, and phrasing indications included in the score. Because music is an art form and not a science, many great pianists, conductors, and even composers vary their interpretations and performances as they gain insight into a work. Listening to a fine interpretation of a work is beneficial; however, a well-rounded performance is balanced by the pianist's musicality as well as stylistically correct performance practices.

*All tracks performed by Begoña Uriarte and  
Karl-Hermann Mrongovius*



à Monsieur P. Tchaikovsky  
**Fantaisie-tableaux**  
Suite No. 1  
(1893)

I. Barcarolle

Sergei Rachmaninoff (1873–1943)  
Op. 5

**PIANO I**

*Allegretto*

*pp*

**PIANO II**

*Allegretto*

*p*

**I**

**II**

## II. La nuit, l'amour

Sergei Rachmaninoff (1873–1943)

Op. 5

Adagio sostenuto

PIANO I

Musical score for Piano I, Adagio sostenuto. The score is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with many chords and arpeggios. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

Adagio sostenuto

PIANO II

Musical score for Piano II, Adagio sostenuto. The score is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand with a *mf* (mezzo-forte) dynamic, and a bass line in the left hand.

Musical score for Piano I and II, Adagio sostenuto. The score is in 3/4 time with a key signature of one sharp (F#). It features a complex texture with many chords and arpeggios. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes a *8va m.g.* (8va m.g.) marking and a *f* (forte) dynamic marking.

## III. Les larmes

Sergei Rachmaninoff (1873–1943)

Op. 5

Largo di molto

PIANO I

PIANO II

Largo di molto

I

II

I

II

*p*

*pp*

*mf*

*dim.*

## IV. Pâques

Sergei Rachmaninoff (1873–1943)  
Op. 5

Allegro maestoso

PIANO I

*ff*

PIANO II

Allegro maestoso

The musical score for measures 1-3 of the first system. Piano I (top) plays a continuous sixteenth-note figure in both hands, marked *ff*. Piano II (bottom) is mostly silent, with a few chords in the right hand and a single note in the left hand at the end of the system. The tempo is *Allegro maestoso*.

**Measure 1:** Piano I continues the sixteenth-note pattern. Piano II has a whole note chord in the right hand and a whole note in the left hand.

**Measure 2:** Piano I continues the sixteenth-note pattern. Piano II has a whole note chord in the right hand and a whole note in the left hand.

**Measure 3:** Piano I continues the sixteenth-note pattern. Piano II has a whole note chord in the right hand and a whole note in the left hand.



# Suite No. 2

(1900-01)

## I. Introduction

Sergei Rachmaninoff (1873-1943)  
Op. 17

**Alla marcia**  $\text{♩} = 76$

PIANO I

**Alla marcia** ( $\text{♩} = 76$ )

PIANO II

**I** *ff marc.*

**II** *ff marc.*

**I**

**II**

## II. Valse

Sergei Rachmaninoff (1873–1943)

Op. 17

**Presto** 3/4 = 84

**PIANO I**

**PIANO II**

*f* *dim.* *p*

*sf* *f* *dim.* *pp*

*non legato*

*mf* *pp*

*non legato*

*mf* *pp*

*cresc.* *sf* *mf* *dim.* *p*

*cresc.* *sf* *mf* *dim.* *p*

*non legato*

*dim.* *pp*

*non legato*

*dim.* *pp*



# III. Romance

95

Sergei Rachmaninoff (1873–1943)

Op. 17

Andantino  $\text{♩} = 44$

PIANO I

PIANO II

*p*

*mf*

*p*

*pp*

*pp*

*p*

*rit.*

*a tempo*

*rit.*

*a tempo*

*cresc.*

*cresc.*



## IV. Tarantelle

Sergei Rachmaninoff (1873–1943)

Op. 17

**Piano I** **Presto**  $\text{♩} = 96$

**Piano II** **Presto**  $\text{♩} = 96$

*pp* *cresc.*

*ff* *pp* *cresc.*

*cresc.*

*cresc.*

*ff* *ff* *2*

*ff* *ff* *2*

*ff*

*ff*

a The principal theme is an Italian folk song.