A Kalmus Classic Edition

Sergei

RACHMANINOFF

The Complete Works for
Piano and Orchestra
Second and Third Symphonies
Symphonic Dances

MINIATURE SCORE SERIES

With an entire original system of signals for identifying themes as they appear, are developed and recur, making reading of scores simple for everyone who can follow ordinary instrumental or vocal music

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INDEX

Preface 4
Program Notes 5
Concerto No. 1 in F♯ minor, Op. 1 9
Concerto No. 2 in C minor, Op. 18 32
Concerto No. 3 in D minor, Op. 30 61
Concerto No. 4 in G minor, Op. 40 96
Rapsodie sur un thème de Paganini, Op. 43 130
Second Symphony, E minor, Op. 27 160
Third Symphony, A minor, Op. 44 209
Symphonic Dances, Op. 45 261

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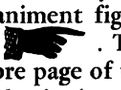
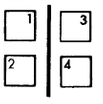
PREFACE

The arrow system used in marking these scores is designed to assist both the novice and the student in understanding an orchestral score; but the degree to which one can benefit from these aids is relative to his musical background. Arrows are used to indicate main themes as they are set forth by various solo instruments and by groups of instruments. Distinctive accompaniment figures are likewise indicated. In works for piano and orchestra, the piano part is indicated by:  . This symbol is used even if the piano part is not of primary thematic importance. If a whole score page of the original is devoted to a solo passage for the piano, only one indication has been given – at the beginning of the page.

When only a few instruments are playing in a particular passage, it is quite common to conserve space by dropping the unnecessary staves, making it possible to put more than one section of the score on a page. When this practice is followed, the sections of the score are separated by: //

Large figures are used for the pagination of this volume. Each page of the study scores retains its original number. The four pages of a study score are divided by a vertical line, giving the following arrangement: 

For those unfamiliar with orchestral instruments it should be pointed out that certain instruments are "transposing" instruments, which must have their parts written in different keys from that of the strings in order to *sound* in the same key. In order to aviod a large number of added lines to a staff, sometimes the familiar treble and bass clefs are replaced by the C clef:

Program Notes

Concerto No. 1 in F♯ minor
for Piano and Orchestra
Op. 1

Rachmaninoff completed the Concerto just after graduation from the Moscow Conservatory in 1891. He wrote to a school colleague: "On July 6th I fully completed composing and scoring my piano concerto. I could have finished it much sooner, but after the first movement I idled for a long while and began to write the following movements only on July 3. Composed and scored the last two movements in two and a half days. You can imagine what a job that was! I wrote from five in the morning till eight in the evening, so after finishing the work I was terribly tired. Afterwards I rested for a few days. While working I never feel fatigue (on the contrary – pleasure). With me fatigue appears only when I realize that a big labor is finished. I am pleased with the concerto..."

The concerto was dedicated to his piano teacher, Alexander Siloti. The first movement of the work had its initial performance on March 17, 1892 at a student concert with Rachmaninoff as soloist and Safonov, the director of the Conservatory, conducting.

In the midst of the Russian Revolution, on Nov. 10, 1917 he finished revising the concerto. During an interview in 1931, he commented on the work: "I look at my early works and see how much there is that is superfluous...I have rewritten my first concerto; it is really good now. All the youthful freshness is there, and yet it plays itself so much more easily."

Concerto No. 2 in C minor
for Piano and Orchestra
Op. 18

In 1900 Rachmaninoff was roused out of a state of mental depression, which had been retarding his creative efforts for a considerable period, by Dr. Nicholas Dahl, to whom he dedicated this concerto. The composer wrote the Andante and last movement first. After playing them with tremendous success at one of the so-called "Prison Concerts" in Moscow under Alexander Siloti, Rachmaninoff wrote the first movement, and played the completed work with the Moscow Philharmonic Society on Oct. 14, 1901. In 1904, the work won the Glinka prize of five hundred rubles. In 1905 the French pianist, Raoul Pugno, gave the first American performance with the Russian Symphony Orchestra in New York City. In 1906 Rachmaninoff played the concerto in Paris at the Diaghilieff "Saison Russe", and since that time many great virtuosos have included it in their repertoire because of its inspired thematic material, masterly development and brilliant orchestration.

One of its themes became the basis for a popular song hit, and the work also has been used in film scores. Through these media, the music of this concerto has become known and beloved by countless people who may never even have known the name Rachmaninoff.

Concerto No. 3 in D minor
for Piano and Orchestra
Op. 30

In reference to the concerto, Rachmaninoff wrote to Morozov, June 6, 1909 from Ivanovka: "...Now I've taken up a new work. And I again add, *for the first time,* that if *health* doesn't hinder me and take up a lot of time, I shall work steadily on it..." The work, which was dedicated to Josef Hofmann, was first performed Nov. 28, 1909 by the New York Symphony, conducted by Walter Damrosch, with Rachmaninoff as soloist.

In response to an inquiry from Joseph Yasser in 1935, the composer wrote about the concerto's first theme: "....borrowed neither from folk song nor from church sources. It simply 'wrote itself!' ...If I had any plan in composing this theme, I was thinking only of sound. I wanted to 'sing' the melody on the piano, as a singer would sing it, and to find a suitable orchestral accompaniment, or rather, one that would not muffle this singing."