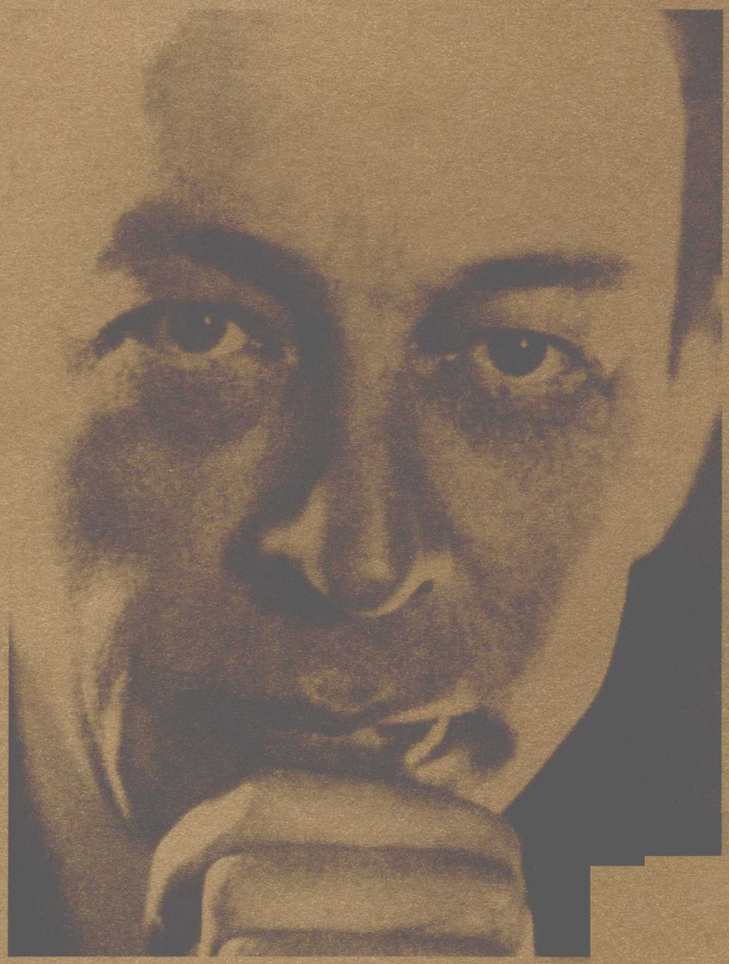
serge

rachmaninoff



拉赫玛尼诺夫

第四钢琴协奏曲

Piano Concerto No.4, Op.40
Reduction for 2 pianos

New Corrected Edition, 2003

NAXOS

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited

原版引进

湖南文艺出版社

Hunan Literature & Art Publishing House

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PREFACE

Rachmaninoff's earliest work on his **Piano Concerto No. 4** dates from about 1914. When the composer left Russia in 1917 he took extensive sketches and drafts with him, but the work was not continued or completed until 1926. A series of performances with the composer as soloist was given in the USA in 1927, beginning in Philadelphia with Stokowski on 18 March, but before first publication (in Paris in 1928) extensive revision was carried out. Further performances failed to satisfy the composer and it was only in 1941–2 that final revisions were completed, not long before his death in 1943.

The changes involved in these various rewritings are of three kinds. In the first place the opening of the first movement was partially rescored in 1927 and the middle episode and coda of the last movement were rewritten in 1927 and again in 1941. Secondly, various pianistic changes were made, in particular to the second part of the middle movement in 1941. Thirdly, a number of cuts were introduced; most notably the recompositions of the coda to the finale in 1927 and 1941 led to significant compression of that movement's overall scale.

The full score of the final version was first published in New York in 1944. The two-piano reduction, which followed in 1946, was prefaced by the following note from the publishers:

> Rachmaninoff had finished the greater part of this 2 piano reduction but unfortunately was not able to complete it before his death. Mrs. Rachmaninoff then asked Robert Russell Bennett, one of the foremost American musicians, who was familiar with the work, if he would finish the task. Mr. Bennett graciously and eagerly complied, out of respect and admiration for the composer, and friendship for Mrs. Rachmaninoff.

It subsequently became apparent that a large number of chiefly minor errors required correction. Therefore, in preparing the present edition the following sources have been diligently compared.

1. Rachmaninoff's original manuscript of the 1926 version (full score in the Library of Congress, Washington DC, and the sketchbooks pertaining to the work in the same collection).
2. The published full score of the second version, as revised by Rachmaninoff in 1927 and published by Edition TAIR, Paris, in 1928.
3. The two-piano manuscript of the second version, which Rachmaninoff prepared by altering a copyist's two-piano manuscript of the first version.
4. The published two-piano score of the second version (Edition TAIR, Paris, 1928).
5. Rachmaninoff's personal copy of the 1928 published full score, with his extensive revisions in manuscript (Library of Congress) including additions and alterations of everything from a single note or rest to many new pages, together with a multitude of patches which were originally pasted over the published score but which have since become detached. This version is virtually identical with that recorded by Rachmaninoff in 1941.
6. The published full score of the final version (Charles Foley, New York, 1944) which, apart from a few additional alterations such as the orchestral parts between cue numbers 75 and 76, remains substantially the same as the recorded version.

On a few occasions Rachmaninoff's own proof-reading of the second version failed to detect discrepancies between the full score and the two-piano score. Many of these discrepancies were conveyed to the third version as that publication reused plates from the second version where possible.

The reduction of the orchestral score for a second piano is given at the foot of each page of the original manuscript; Rachmaninoff also made the reduction of the altered passages in the second version. The reduction of the altered passages of the final version was completed by Robert Russell Bennett.

Robert Threlfall and Leslie Howard
London, January 2003

前 言

拉赫玛尼诺夫1914年前后开始创作他的《第四钢琴协奏曲》。虽然作曲家1917年离开俄国时随身携带了大量草稿和初稿，但这首作品直到1926年才得以继续创作并完成。1927年，作曲家担任钢琴独奏，在美国进行了一系列演出，弹奏这首协奏曲。第一场音乐会于3月18日在费城举行，指挥是斯托科夫斯基。不过，在这部作品首次出版（1928年，巴黎）之前，作曲家又对它进行了大量修改。作曲家对后来的演出效果仍然不满意，继续不停地对其进行修改，直到1941－1942年间才完成这首作品的最终版本，也就是作曲家1943年去世前不久。

这些不同版本中改动的地方有三种。首先，第一乐章的开始部分于1927年部分重写，末乐章的中间部和尾声分别于1927年和1941年两度重写。其次，钢琴独奏声部也进行了各种改动，尤其是1941年对第二乐章中间部分的改动。再次，作曲家对许多地方进行了删减。尤其引人注目的是，1927年和1941年重新创作的第三乐章的尾声，对这一乐章的整体规模进行了较大的压缩。

第一个版本的总谱于1944年在纽约首次出版。在1946年出版的双钢琴简编谱中，出版商写了下列前言：

拉赫玛尼诺夫完成了双钢琴简编谱的大部分工作，但遗憾的是他生前未能完成它。拉赫玛尼诺夫夫人于是问熟悉该作品的美国著名音乐家罗伯特·罗素·本内特是否愿意完成这一重任，本内特先生欣然答应。这既是出于他对拉赫玛尼诺夫的尊敬和崇拜，也是出于他与拉赫玛尼诺夫夫人之间的友谊。

人们事后发现，曲谱中出现了大量小错误，需要修改。因此，在准备目前这个版本时，编订者不辞辛劳地比较了下列资料：

1. 拉赫玛尼诺夫1926年版本的原始手稿（总谱现收藏于美国华盛顿特区的国会图书馆，该版本的草稿也收藏于此）。

2. 拉赫玛尼诺夫1927年修改后于1928年由巴黎TAIR公司出版的第二版总谱。

3. 第二版钢琴简编谱，是拉赫玛尼诺夫在抄谱员抄写的第一版双钢琴手稿上直接修改而成的。

4. 已出版的第二个双钢琴版（Tair公司，巴黎，1928年）。

5. 拉赫玛尼诺夫本人收藏的1928年出版的总谱，上面含有大量他修改的笔迹（美国国会图书馆），包括各种添加和改动的地方，少则一个音符或休止符，多则另外添加了好几页。这本乐谱的许多地方原本还贴有大大小小的纸片，都是改动后的新乐思，但这些纸片后来全都脱落了。这个版本与拉赫玛尼诺夫1941年录制的版本完全相同。

6. 最终版本的总谱（查尔斯·福莱公司，纽约，1944年）。除了新添加的几处改动外（如75和76乐段中的乐队部分），基本与录制的版本相同。

拉赫玛尼诺夫本人在对第二版进行校对时，偶尔也会没有看出总谱与双钢琴谱之间相矛盾的地方，结果这些差异之处又被延续到了第三版中，因为出版商总是尽可能继续使用第二版的印版。

乐队部分的钢琴简编谱出现在手稿每一页的最下方；拉赫玛尼诺夫还为第二版中改动的部分写了缩编谱。最后一个版本中所有改动乐句的简编工作由罗伯特·罗素·本内特完成。

罗伯特·思雷福尔与莱斯里·霍华德

伦敦，2003年1月

（路旦俊　译）

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INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B♭ and A
2 Bassoons
4 Horns in F
2 Trumpets in B♭
3 Trombones
Tuba
Timpani
*Percussion (5)
Strings

*triangle, tambourine, side drum, bass drum, cymbals

Duration: 26 minutes

Full score available on sale. Orchestra parts on hire.
The 1926 original version of this work is also available from Boosey & Hawkes.

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Music origination by Jack Thompson

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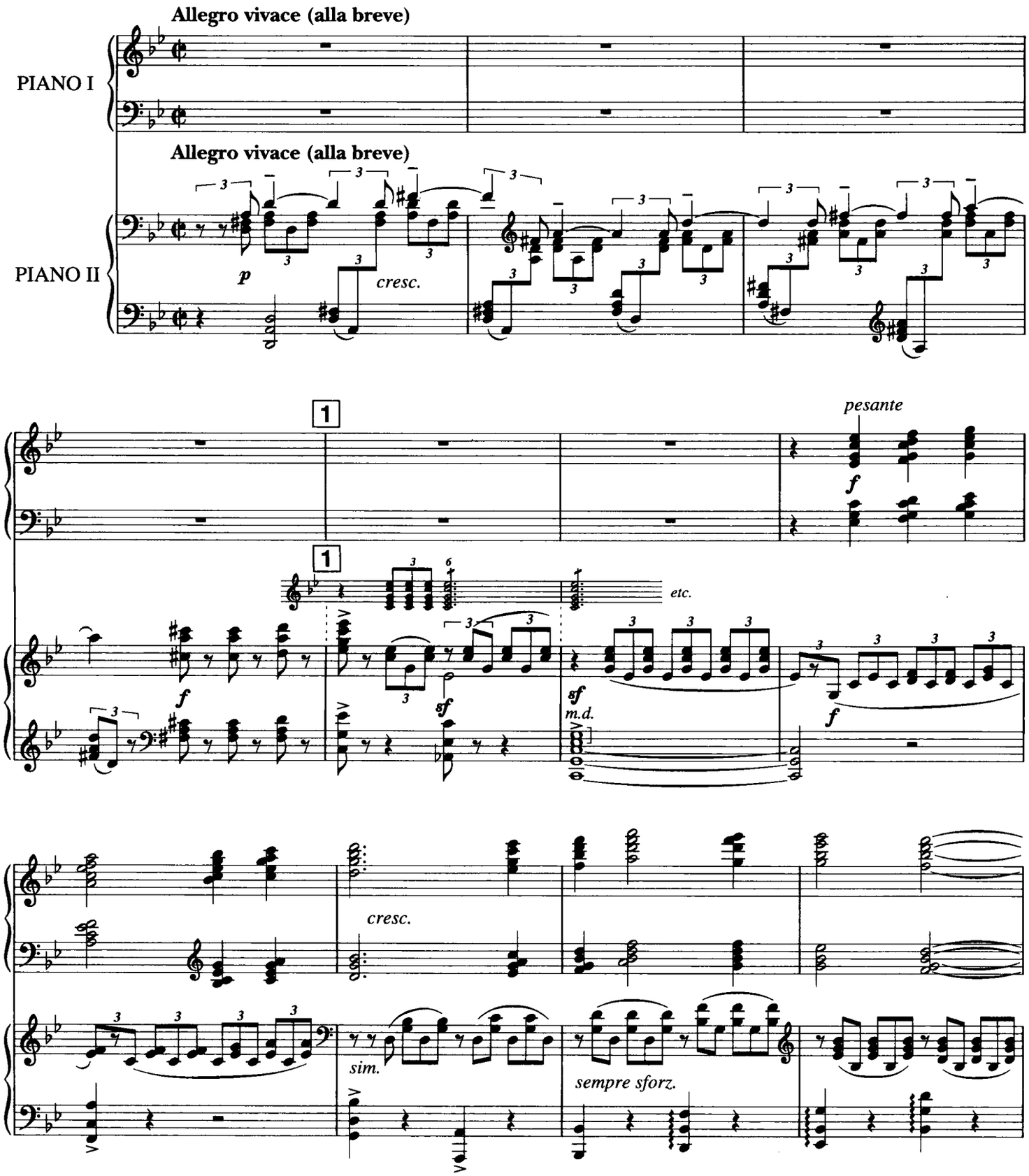
To Nicolas Medtner

PIANO CONCERTO No. 4

Revised Version (1941)

SERGE RACHMANINOFF
Op. 40

I



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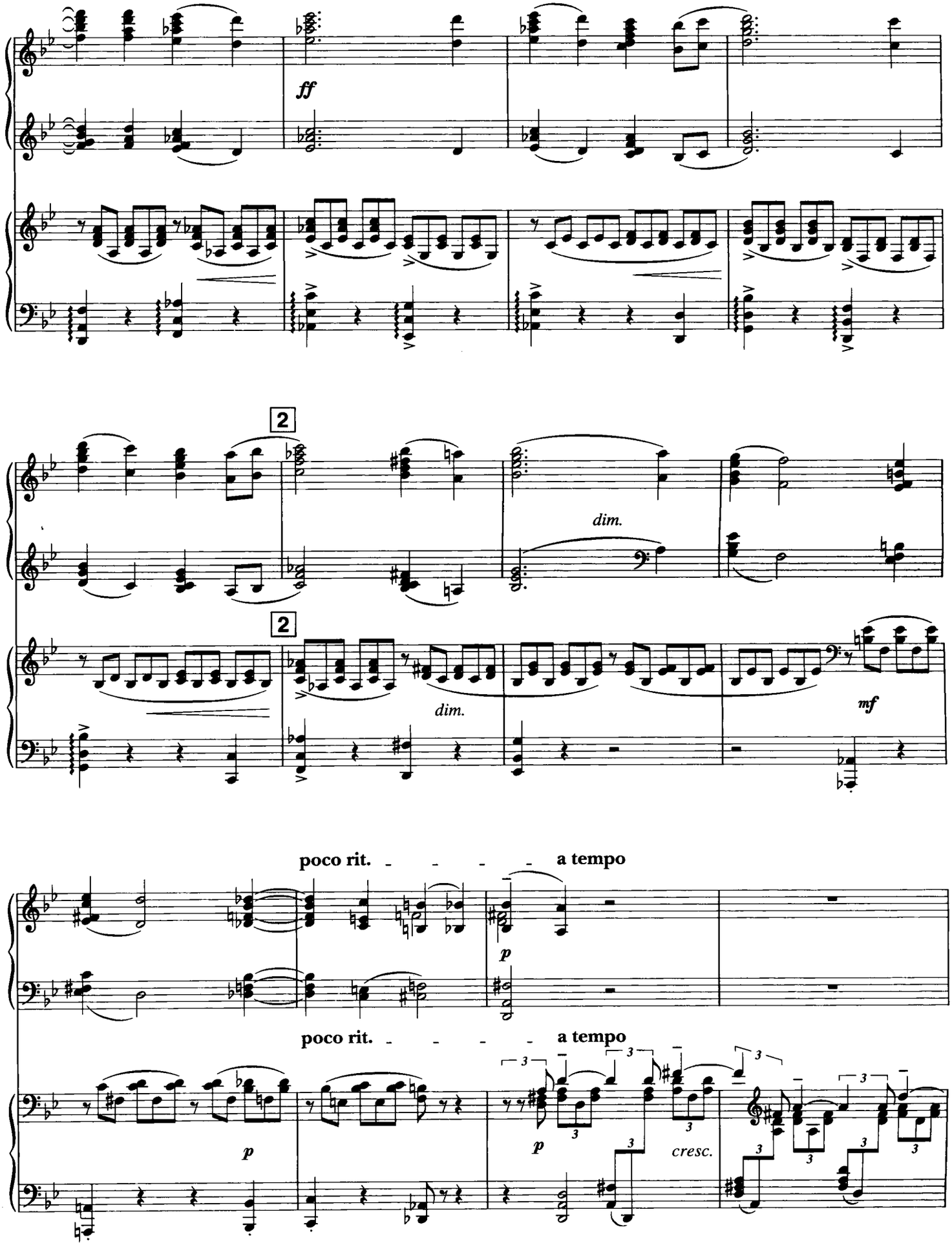
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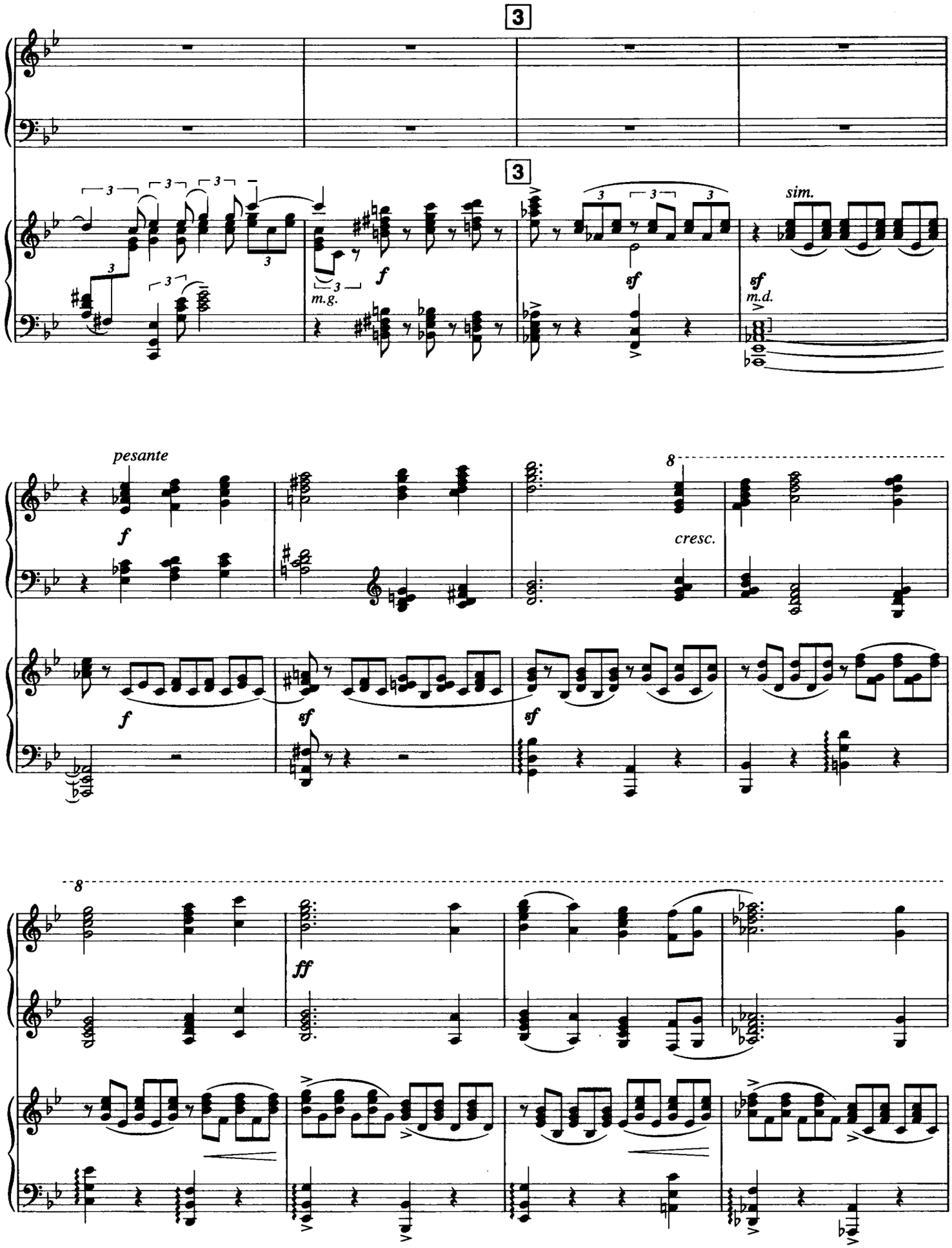
cresc.


3
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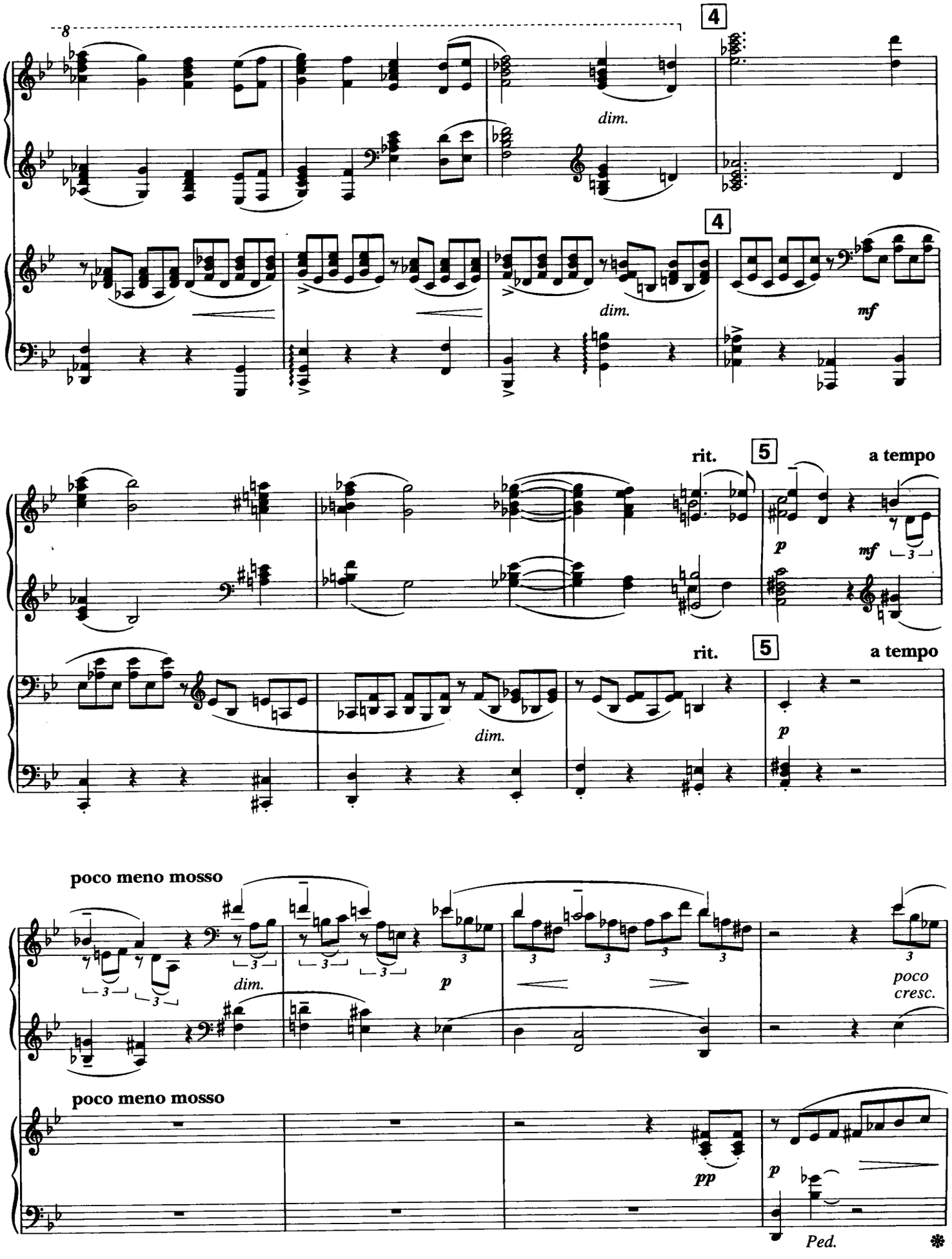
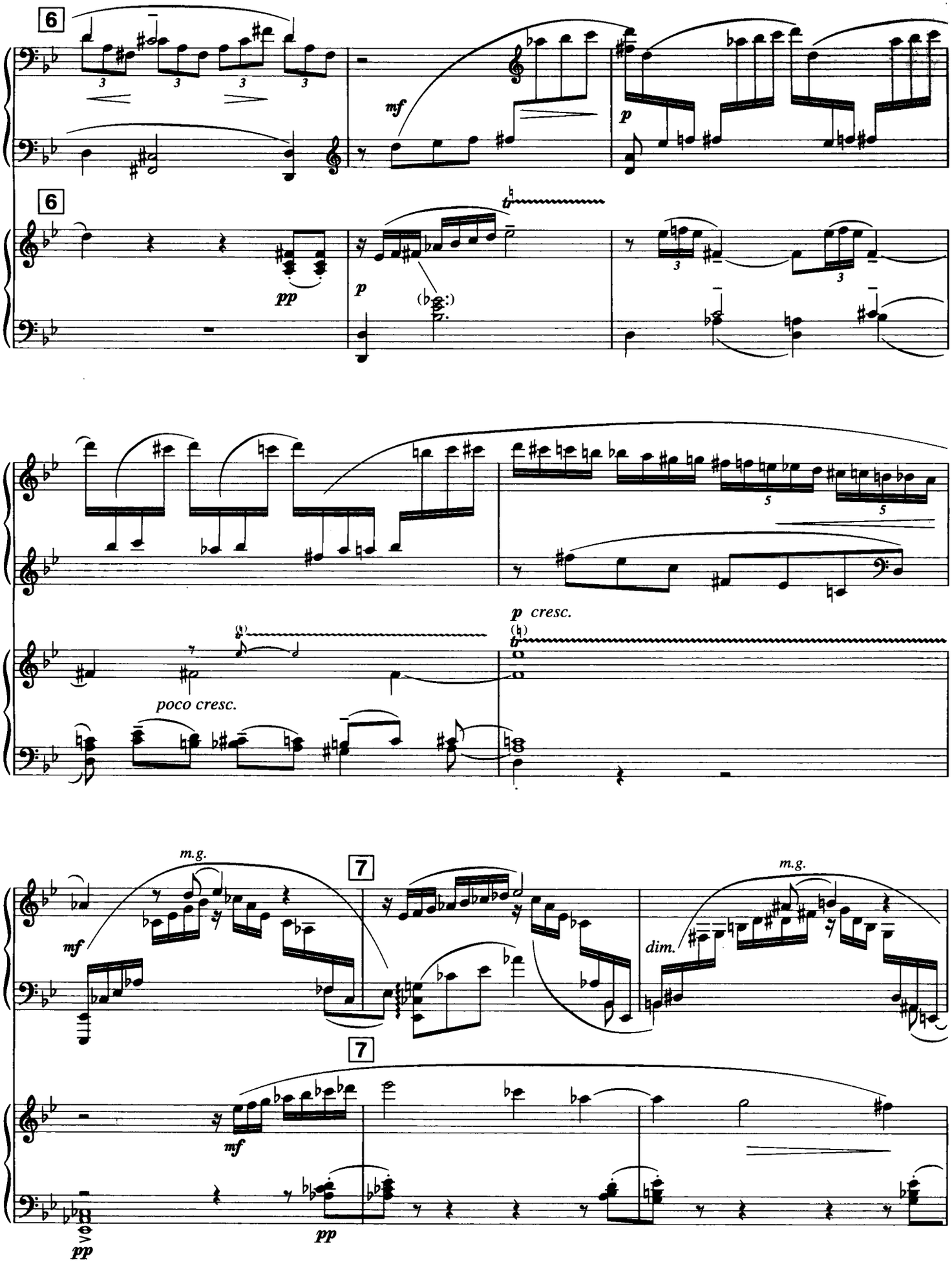
ff


8
4
dim.
4
dim.
mf
rit.
5
a tempo
p
mf
rit.
5
a tempo
dim.
p
poco meno mosso
dim.
p
poco
cresc.
poco meno mosso
pp
p
Ped.



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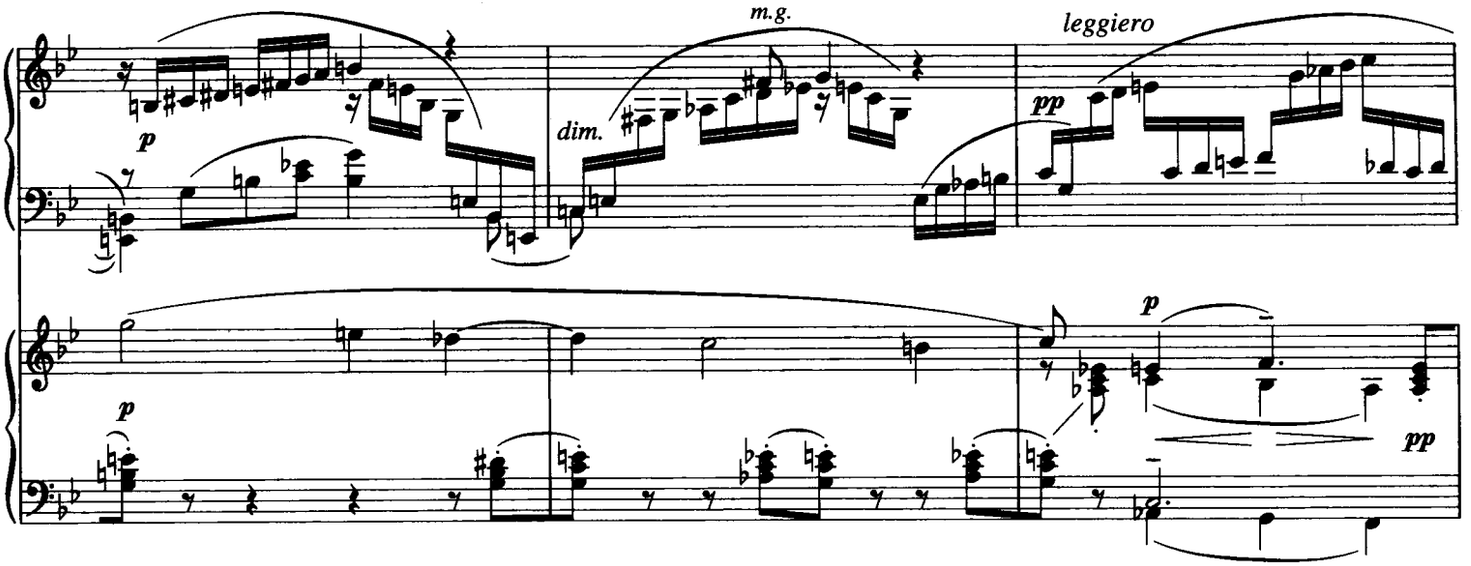
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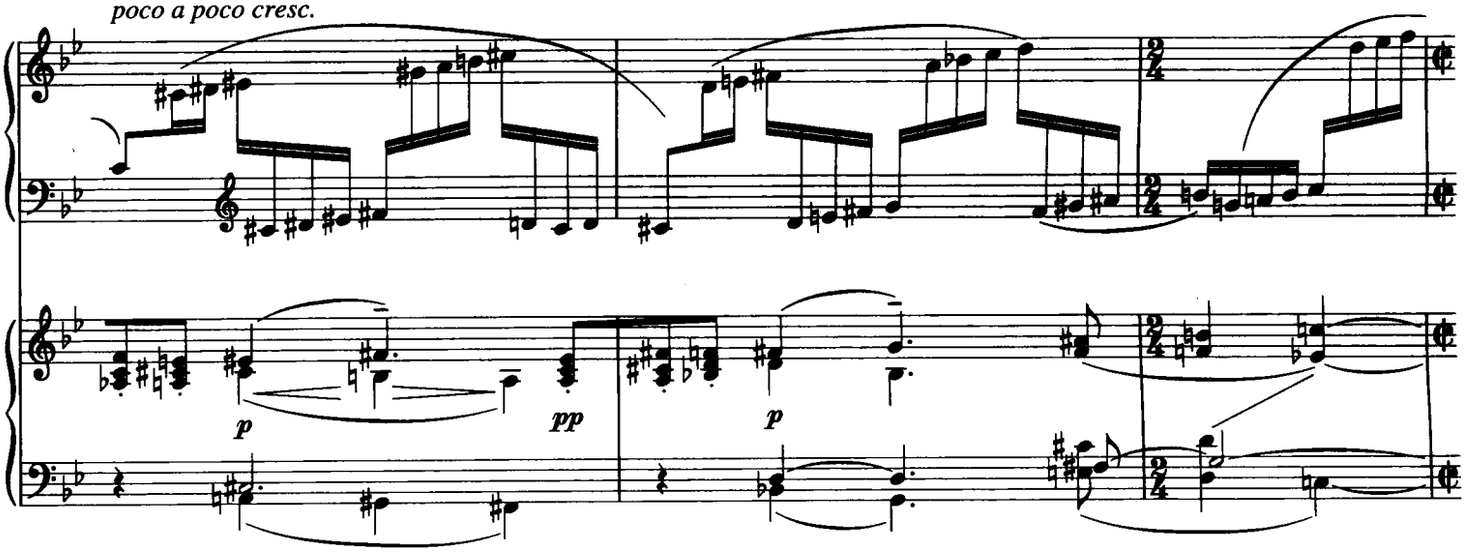
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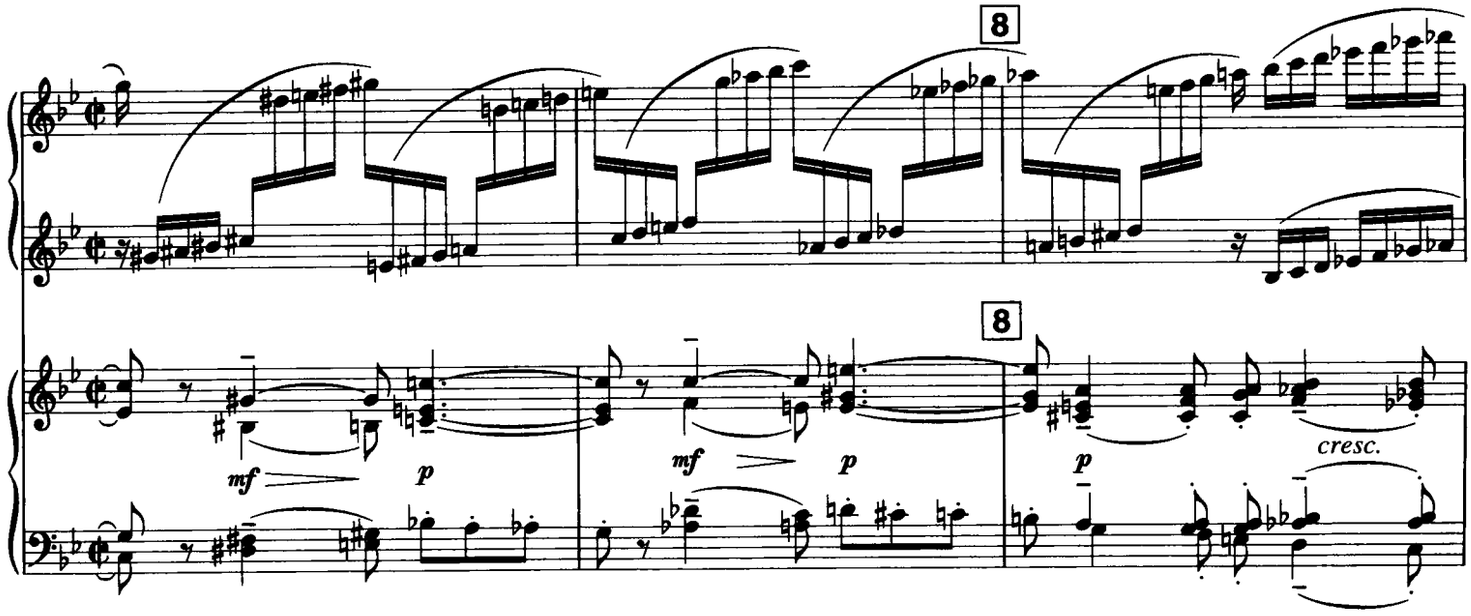
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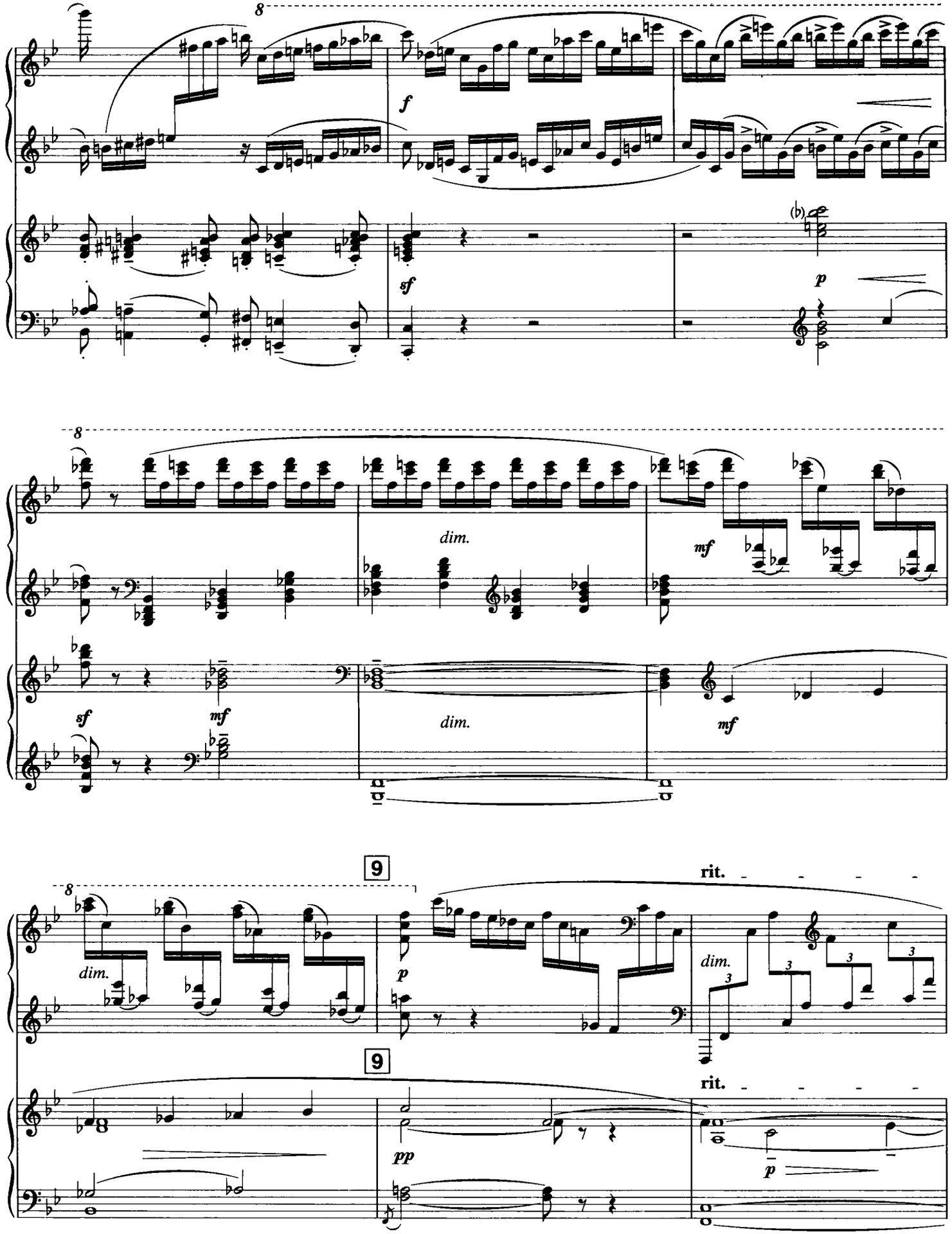
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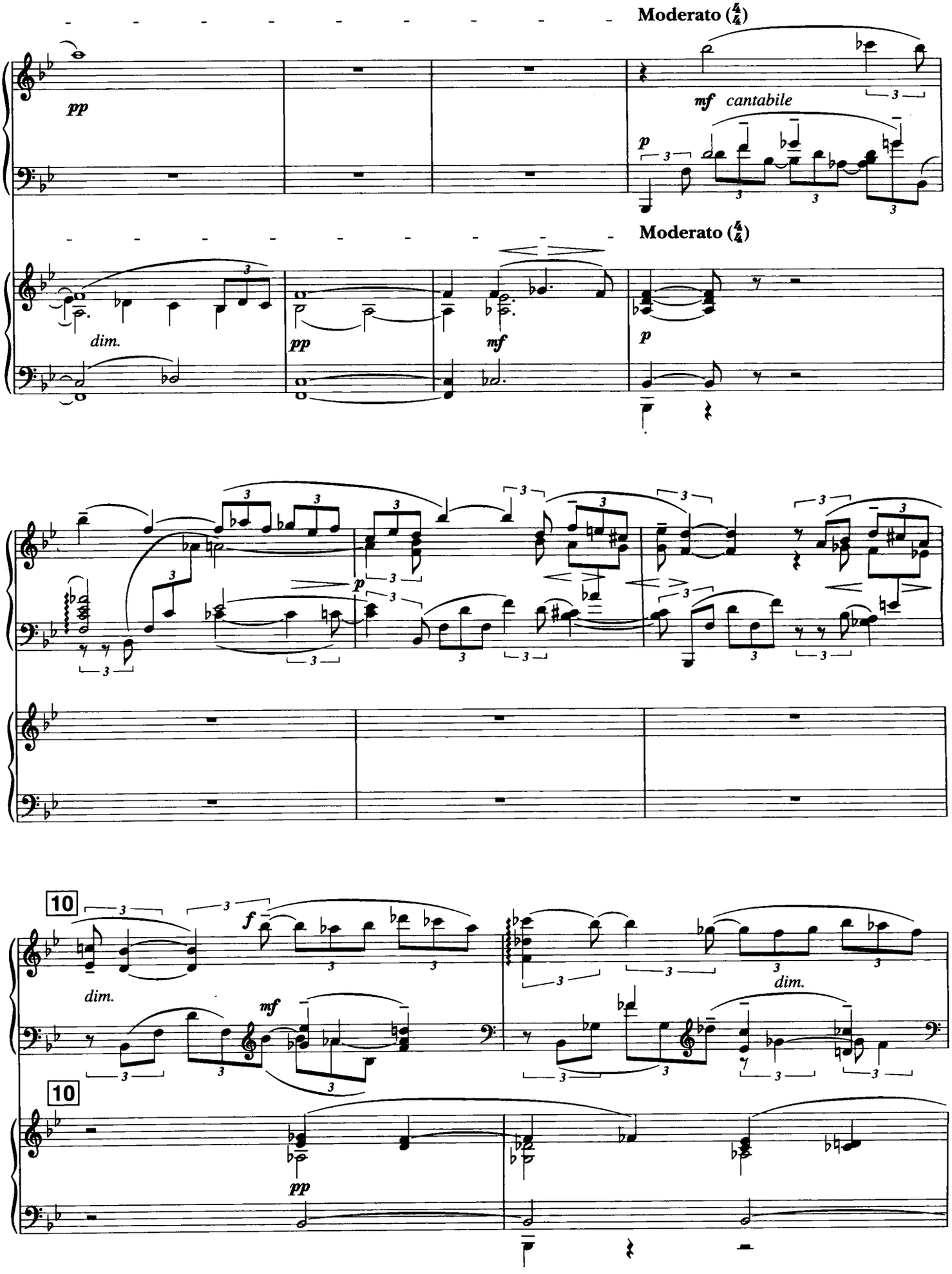
Moderato (4/4)
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Moderato (4/4)
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10
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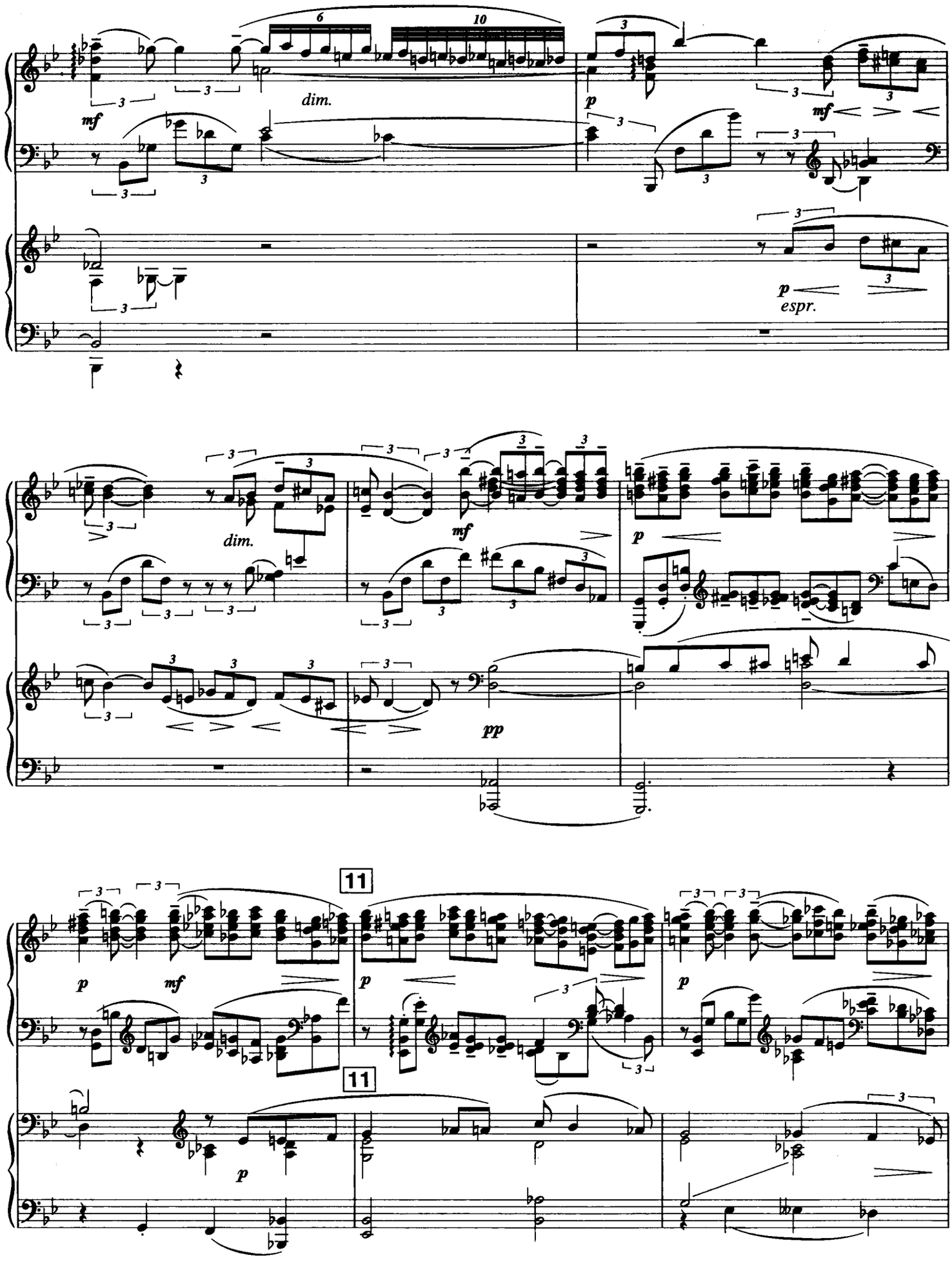
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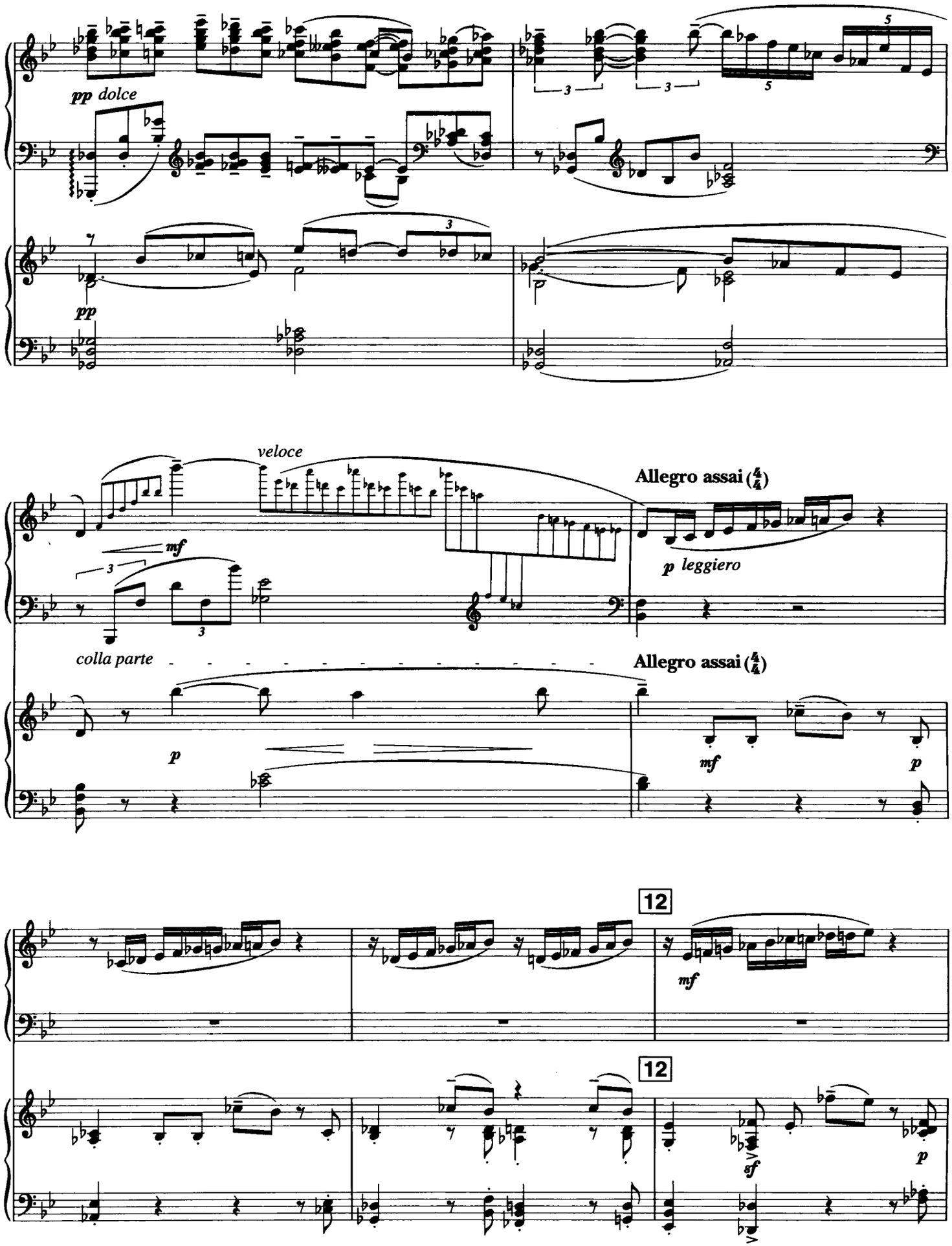
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pp
veloce
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Allegro assai (4/4)
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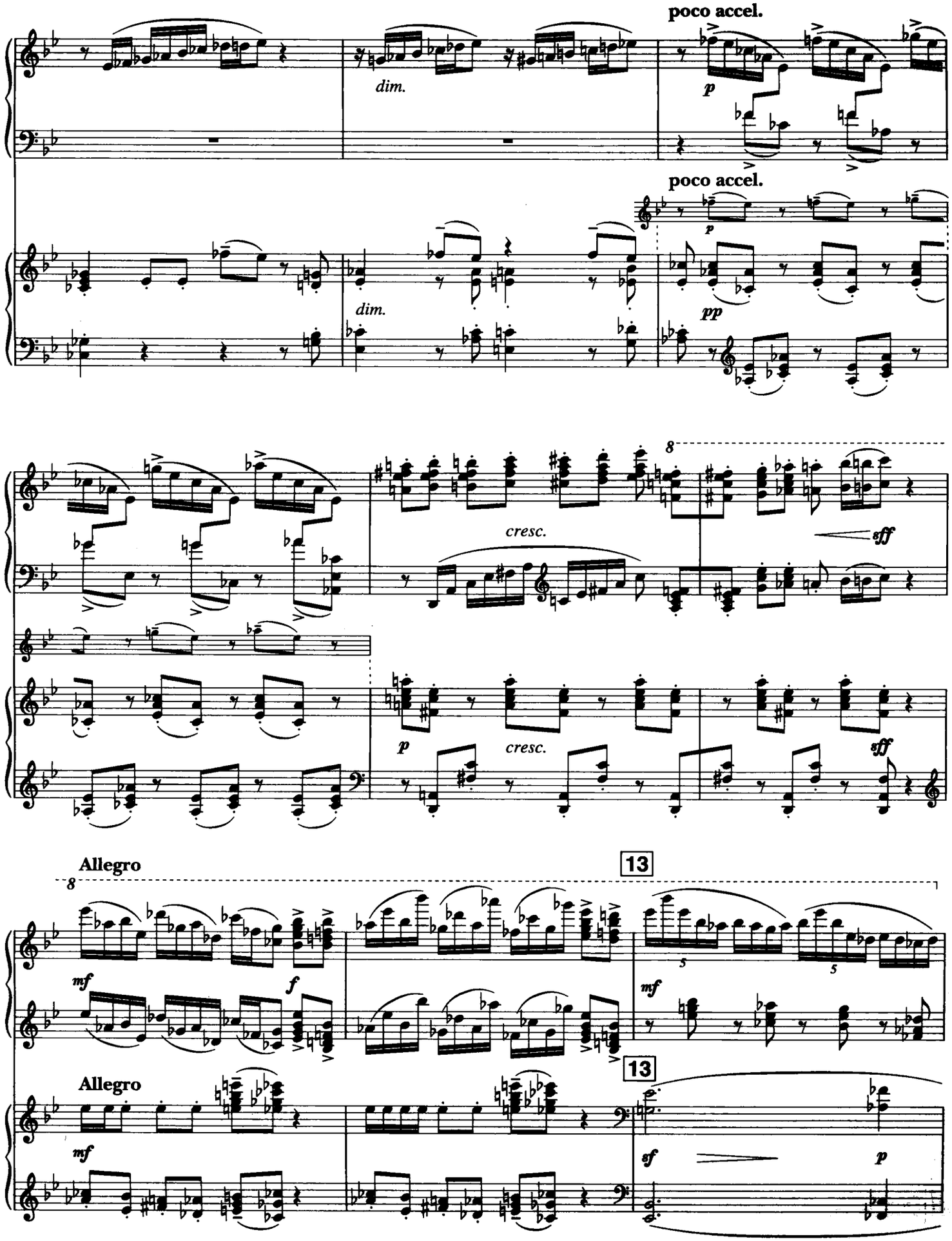

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