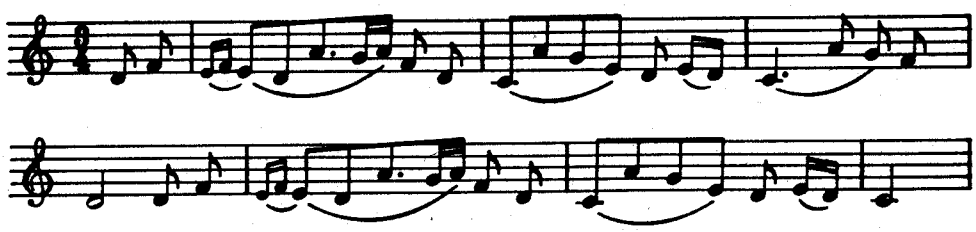
FOREWORD

Nicolai Rimsky-Korsakov's scores for solo instruments with orchestra accompaniment are included in volume XXVI of his *Complete Works.*

"Concerto for piano in c-sharp minor," op. 30, was composed in 1882. Describing the 1881-1882 season, Rimsky-Korsakov wrote in *The Chronicle of my Musical Life* the following: "Among my compositions which were composed during this season, one should include a sketch for a piano concerto in c-sharp minor on a Russian theme, which was selected not without Balakirev's advice. By its technique, the 'Concerto' resembles Liszt's concertos. Moreover, it sounded beautifully enough and seemed so entirely satisfactory that even Balakirev was surprised and pleased with it. He did not expect from me, since I was not a pianist, the skill to compose something truly pianistic. I recall that there was a discussion with Balakirev over some detail in my 'Concerto.' This disagreement, however, did not cool him off toward my composition. I cannot remember exactly when I first thought of composing the 'Concerto' and when the 'Concerto' was finally finished and orchestrated."[1]

The "Concerto" was begun in the spring of 1882. On June 8, 1882, N. A. Rimsky-Korsakov answered M. A. Balakirev, who had asked the composer about the "Concerto": "I have lost taste for my 'Concerto' and it is unlikely that I will complete it, though I should not be too quick to say so. If I do finish it, then, probably it will not be this summer."[2] Nevertheless, in the summer of 1882, Rimsky-Korsakov completed work on composing the "Concerto" and set to orchestrate it. On the first page of the score's manuscript is the date "September 11, Taitsy." This date probably indicates the beginning of his work on orchestration. He did not complete the score until the beginning of 1883. On the last page of the score's manuscript is inscribed: "January 3, 1883. St. Petersburg. N. Rimsky-Korsakov."

For thematic material, Rimsky-Korsakov used the Russian folk song "Boys, gather together,"



(No. 18 from *The Collection of Russian Songs* by M. A. Balakirev, 1866), elements of which appear in variations in different parts of the "Concerto."

The "Concerto" was performed for the first time by pianist N. S. Lavrov in St. Petersburg, February 27, 1884, at the concert of the Free Music School, under the direction of M. A. Balakirev.

N. A. Rimsky-Korsakov conducted his "Concerto" many times: on November 7, 1887, at the Third Russian Symphonic Concert (N. S. Lavrov was the pianist); on November 29, 1889, in Paris, at the Second Concert of the World Exposition (N. S. Lavrov was the pianist); on October 21, 1889, in Moscow, at the First Symphonic Congress of the Russian Music Society (F. M. Blumenfeld was the pianist); on November 23, 1889, at the Third Russian Symphonic Concert (F. M. Blumenfeld was the pianist); on January 10, 1898, at the Third Russian Symphonic Concert (M. K. Benua-Efron was the pianist).

The "Concerto's" piano score and the composer's arrangement for two pianos were published in 1886 by the publishing house of M. P. Beliaiev.

The present publication was based on the following materials:

On the manuscript of the score, which is kept at the M. Ie. Saltykov-Shchedrin State Public Library (the collection of Russian music manuscripts, No. 8). On the title page of the manuscript is inscribed: "A François Liszt. Hommage respectueux de l'auteur. Concerto (cis-moll) pour le piano (avec accompagnement d'orchestre). Composé par Nicolas Rimsky-Korsakov." When the score was published in 1886, the dedication of the "Concerto" to F. Liszt was replaced with a dedication to the memory of F. Liszt, who died July 31, 1886.

On a hand copy of the arrangement for two pianos is the composer's remarks. This copy is kept in the Institute of Theater, Music and Cinema, in Leningrad.

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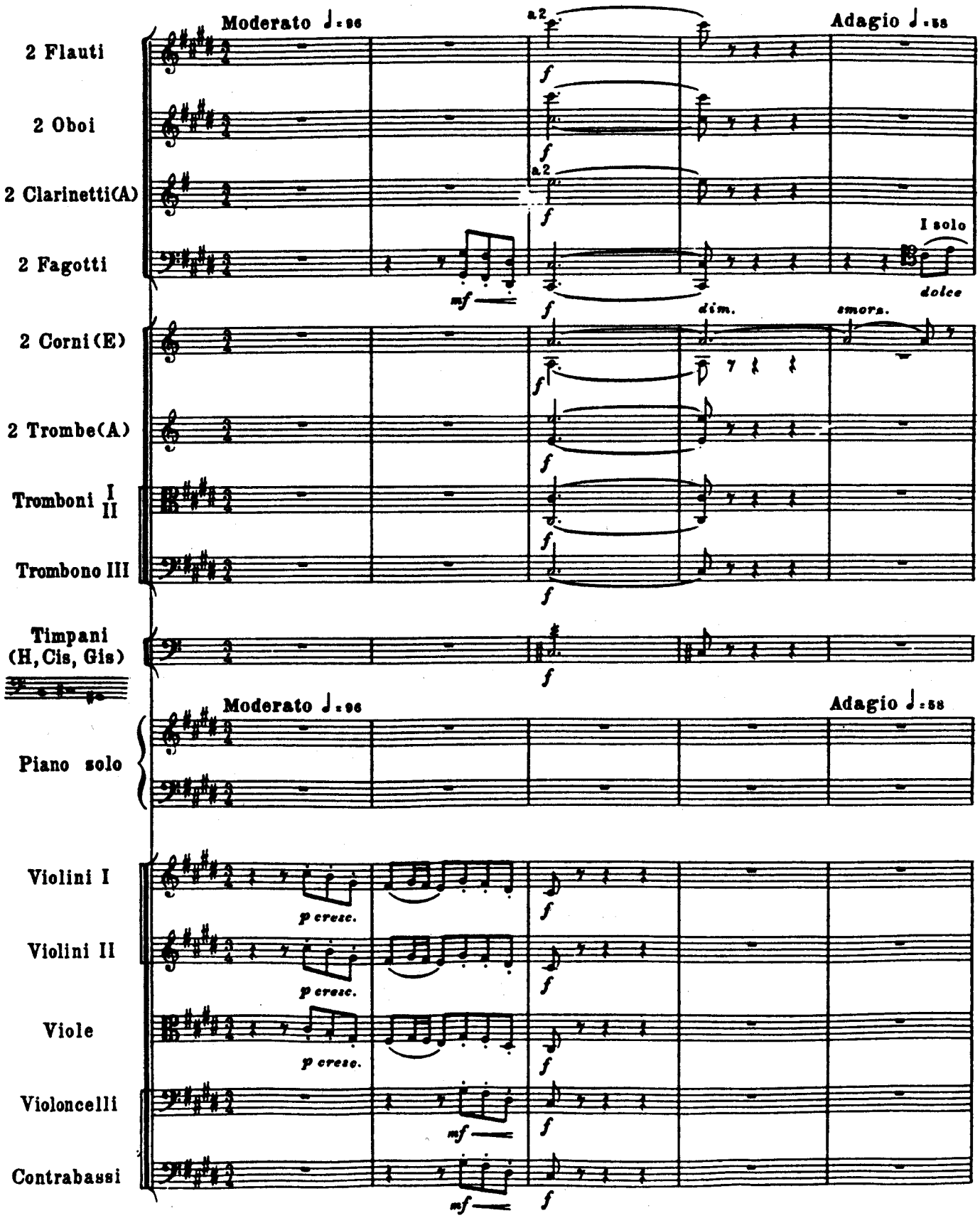
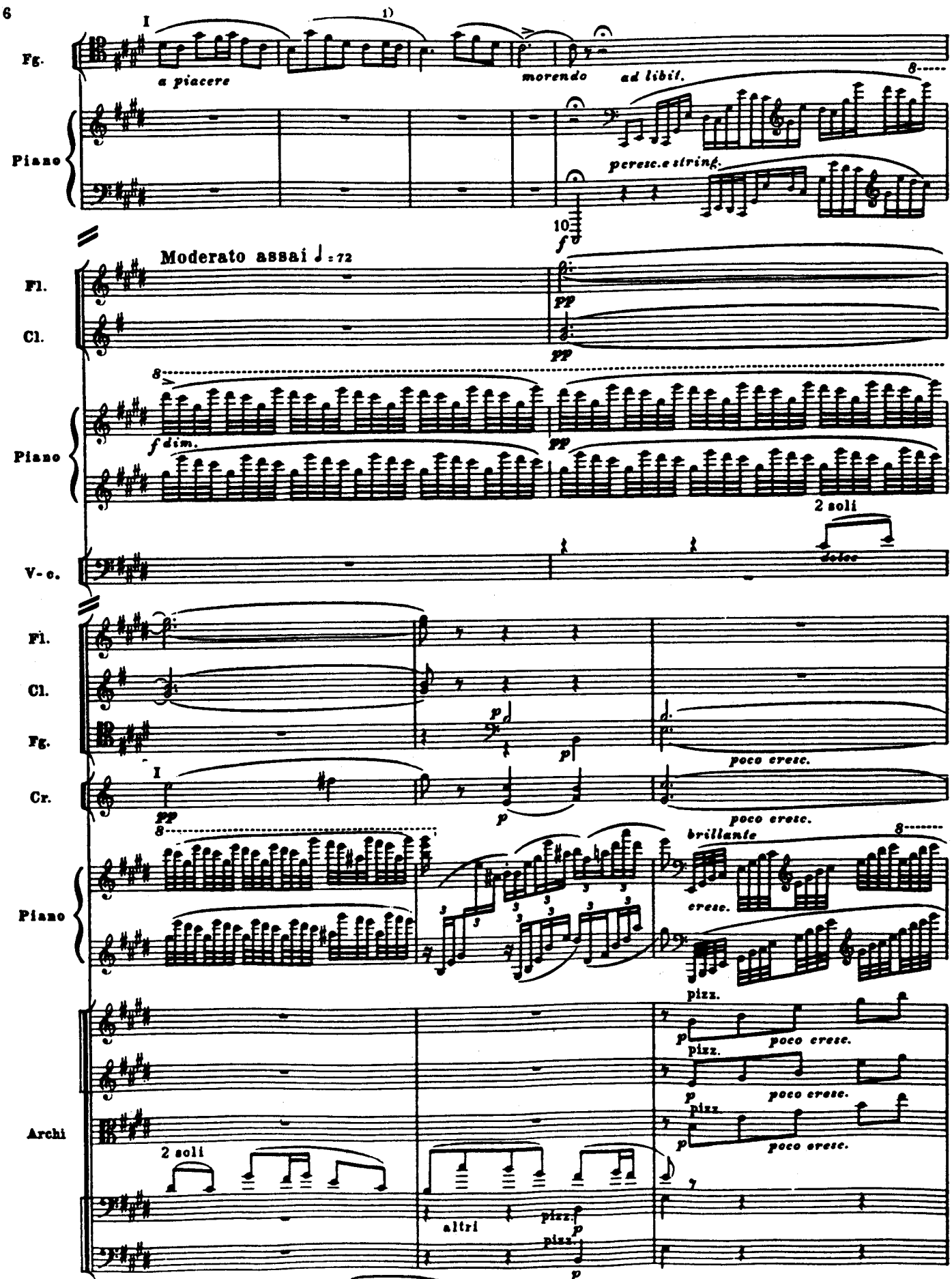
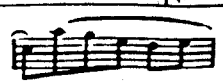
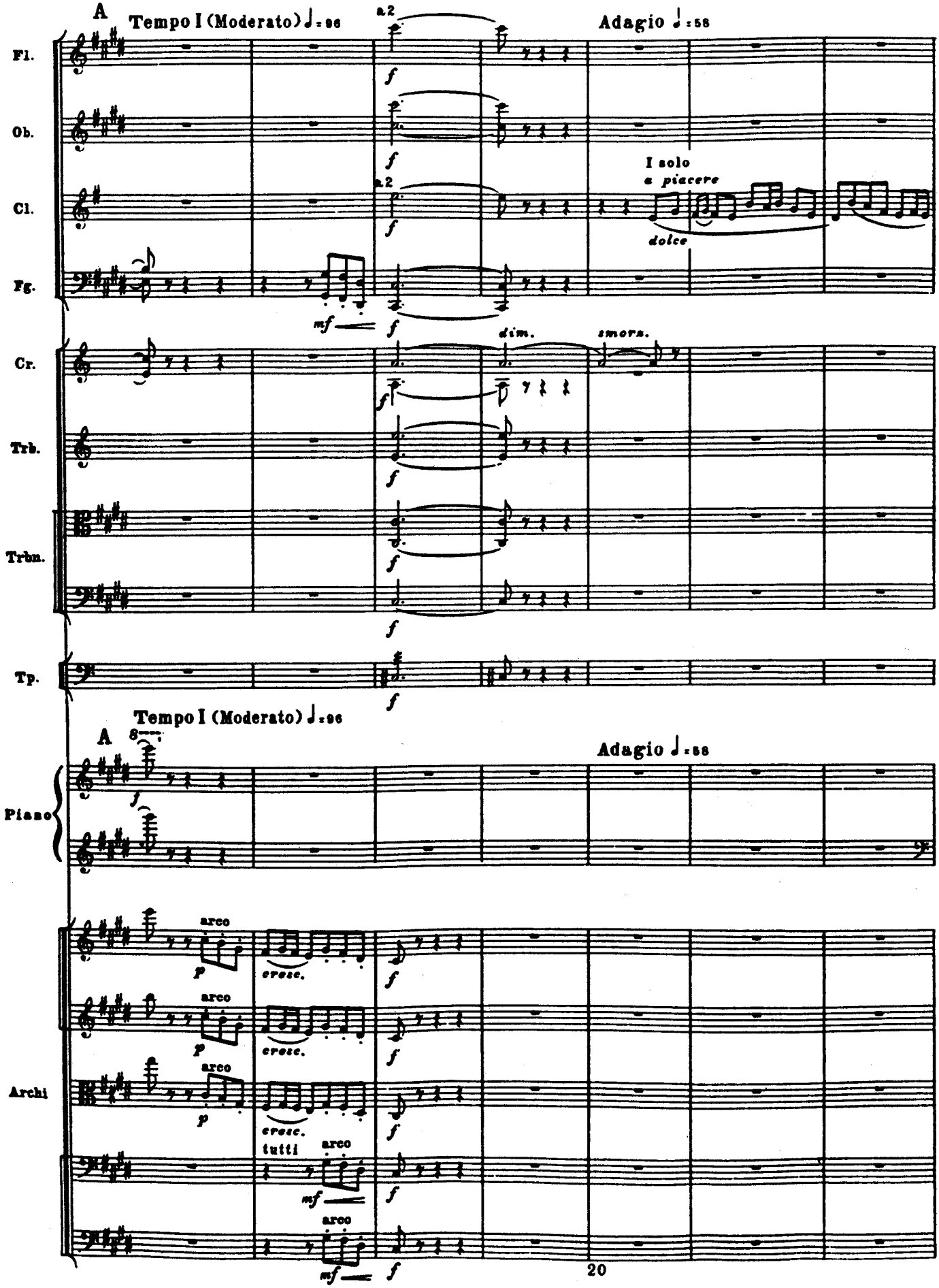
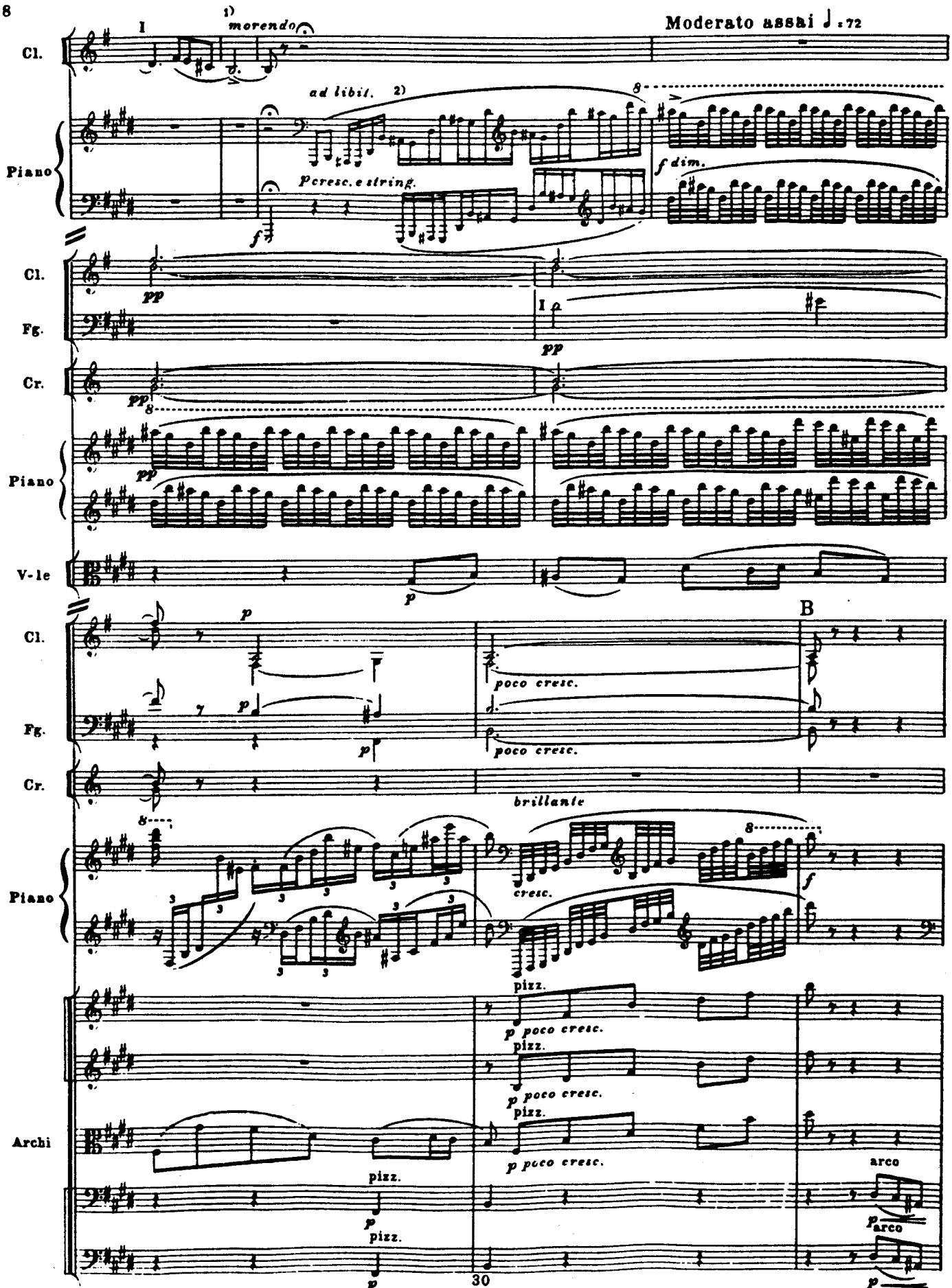
1. N. Rimsky-Korsakov, *The Complete Works. The Literary Works and Correspondence*, (Moscow: 1955), v. I., p. 150.
2. Ibid., v. V. (Moscow: 1963), p. 159.


Moderato ♩ = 96
Adagio ♩ = 58
2 Flauti
2 Oboi
2 Clarinetti(A)
2 Fagotti
2 Corni(E)
2 Trombe(A)
Tromboni I II
Trombono III
Timpani (H, Cis, Gis)
Piano solo
Violini I
Violini II
Viole
Violoncelli
Contrabassi
a 2
I solo
dolce
dim.
smorz.
p cresc.
mf
f

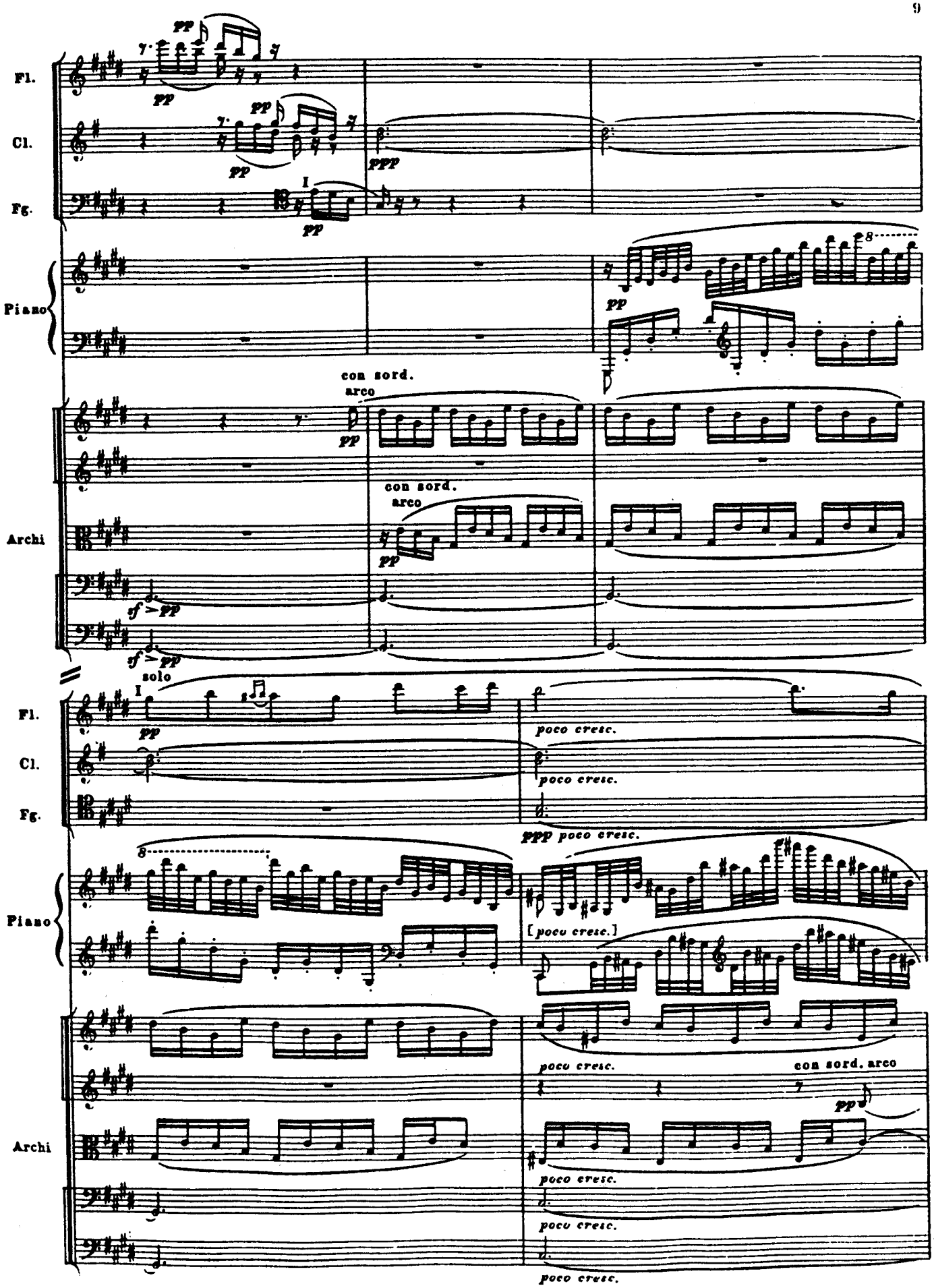


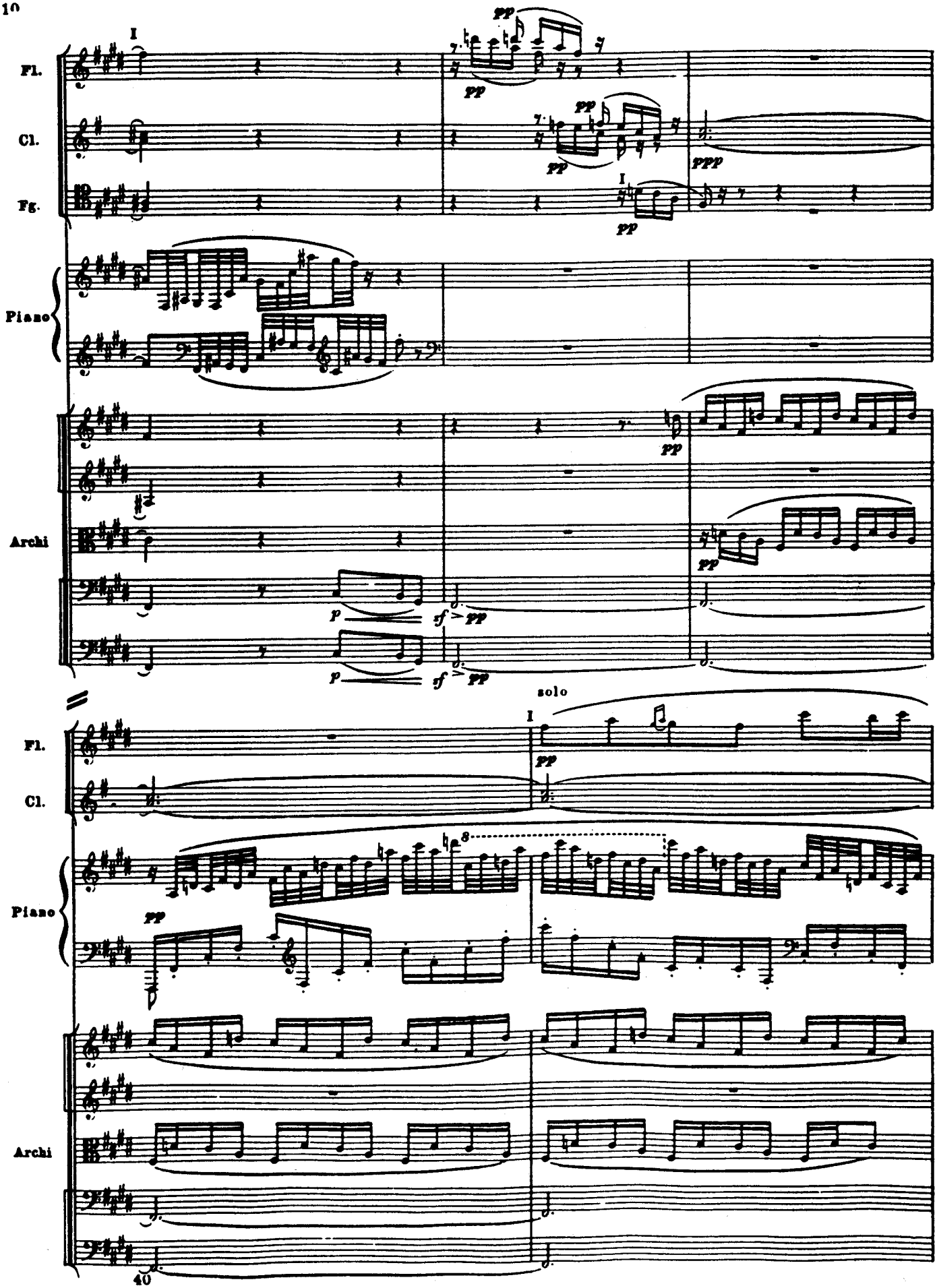
1) T. 7 Fg. в автографе партитуры:  исправлено по аналогии с т. 22.

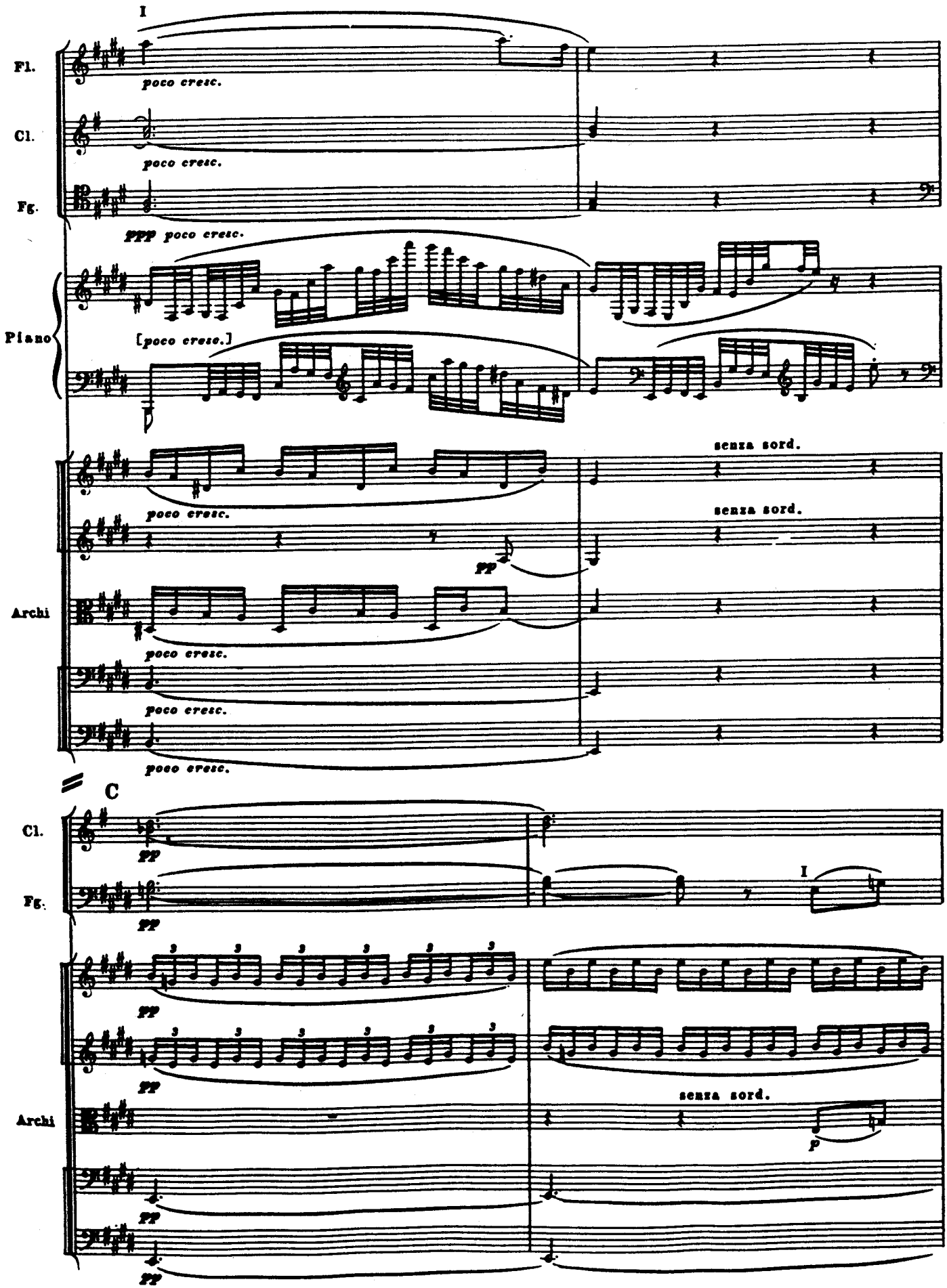

A
Tempo I (Moderato) ♩= 96
a2
Adagio ♩= 58
Fl.
Ob.
Cl.
Fg.
I solo
a piacere
dolce
mf
f
dim.
smorz.
Cr.
Trb.
Trbn.
Tp.
Tempo I (Moderato) ♩= 96
A
Adagio ♩= 58
Piano
Archi
arco
p
cresc.
tutti
mf
20

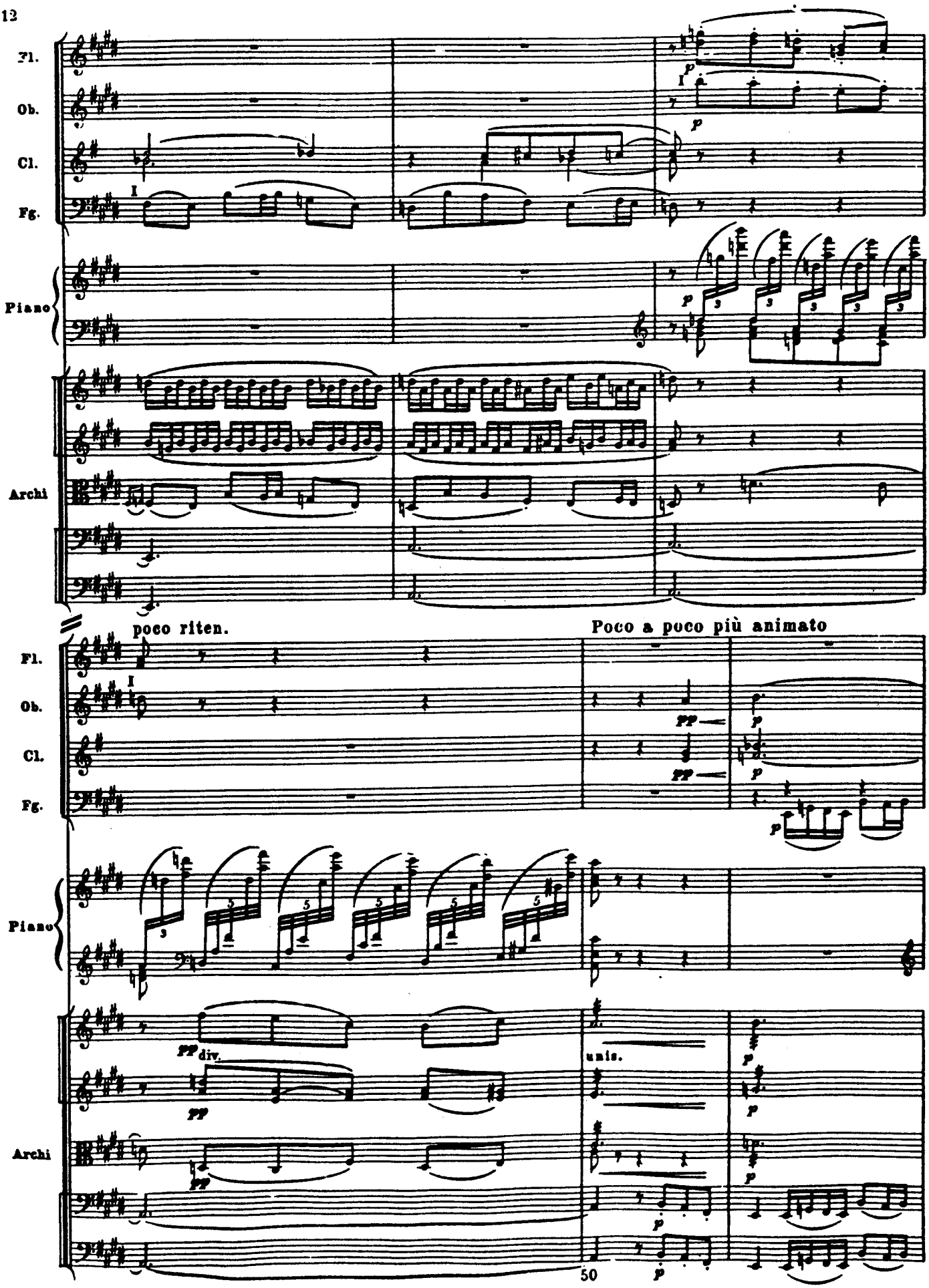


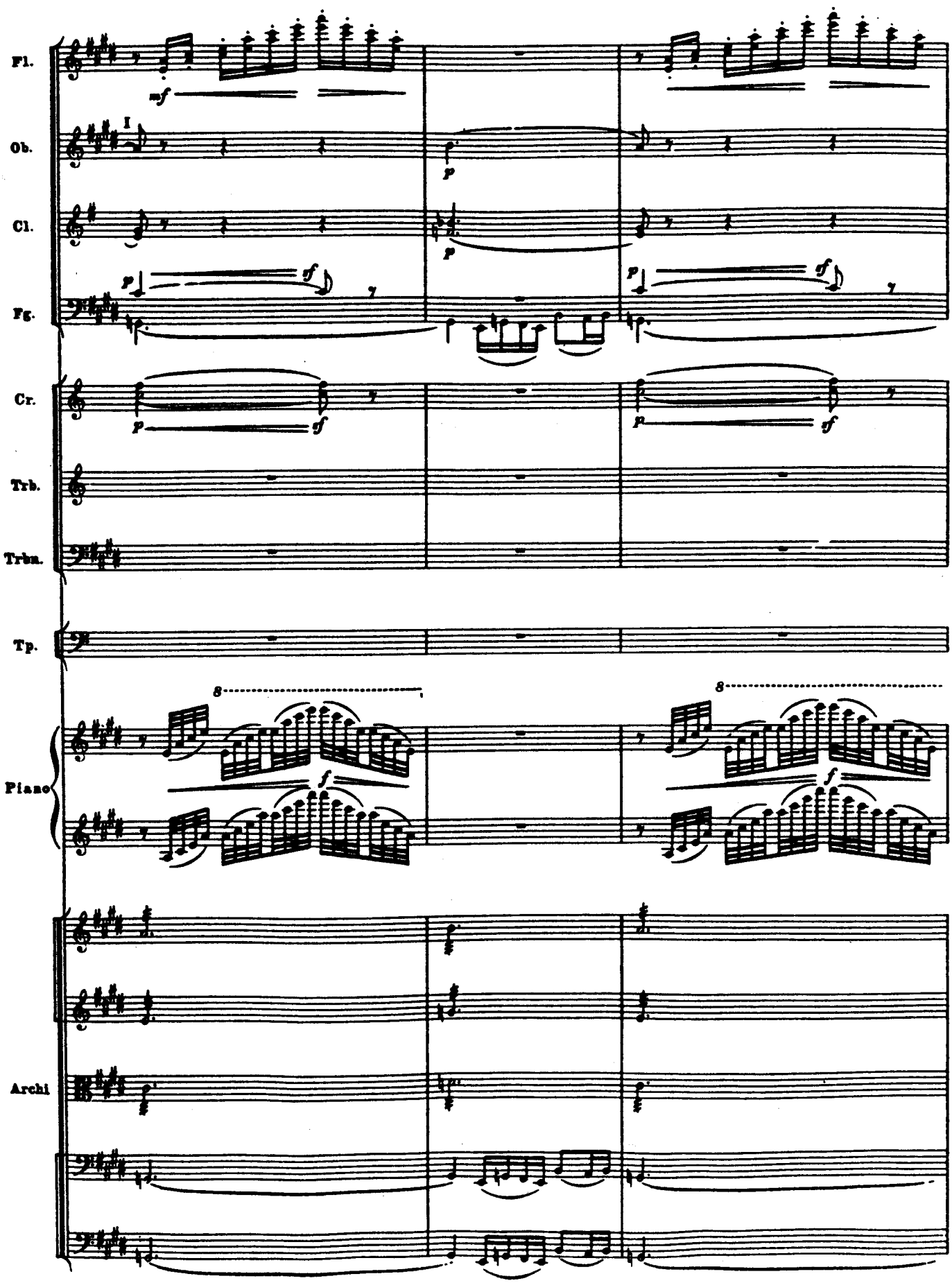
1) T. 24 Cl. в автографе партитуры акцента нет, поставлен по аналогии с т. 9.
2) T. 25 в автографе партитуры и переложения отсюда до конца такта тридцать вторые. Исправлено по аналогии с т. 10.

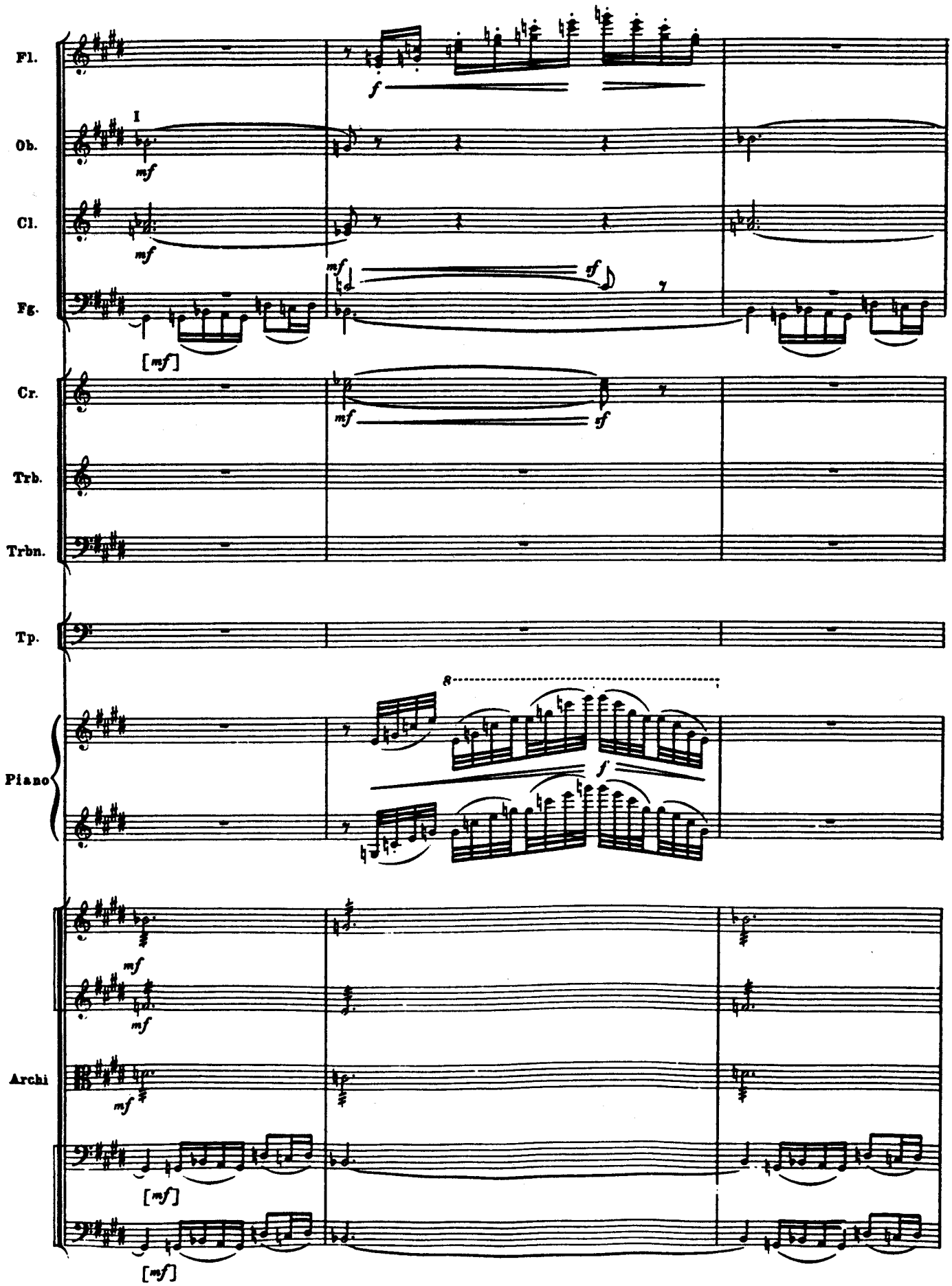

Fl.
Cl.
Fg.
Piano
Archi
pp
ppp
con sord.
arco
sf > pp
solo
poco cresc.
[poco cresc.]
con sord. arco

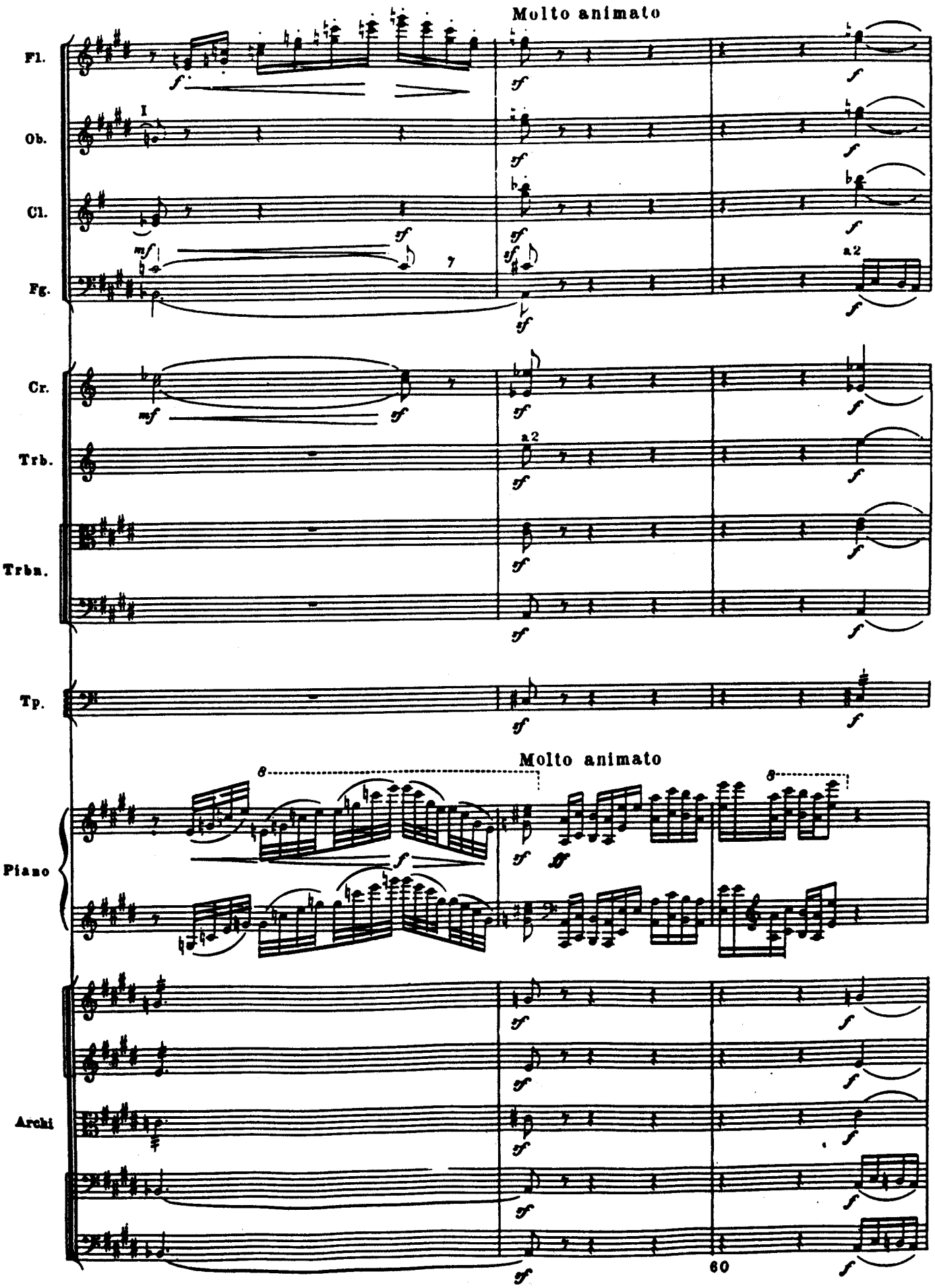

I
Fl.
Cl.
Fg.
Piano
Archi
pp
ppp
p
sf
solo
40

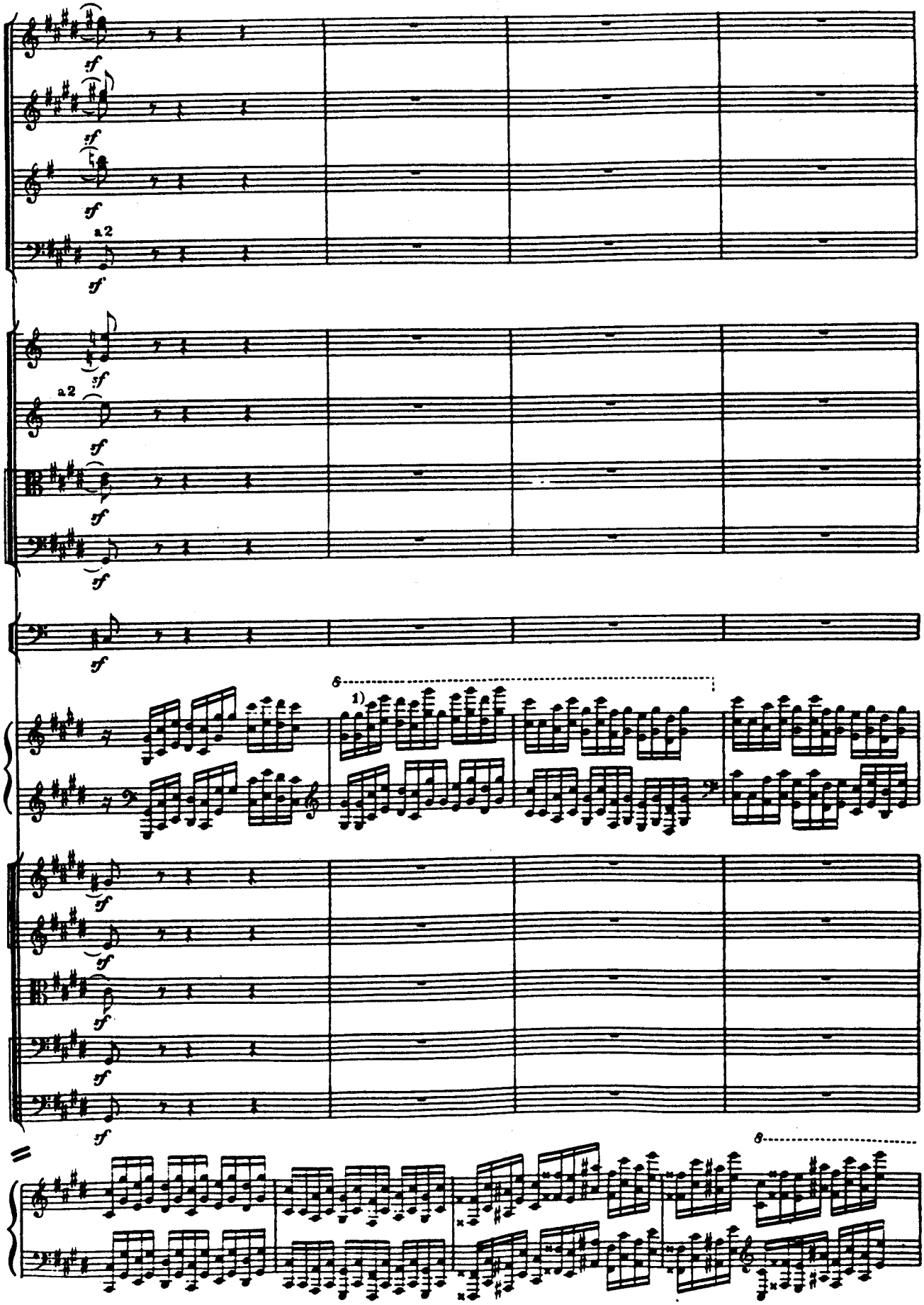

I
Fl.
poco cresc.
Cl.
poco cresc.
Fg.
ppp poco cresc.
Piano
[poco cresc.]
senza sord.
poco cresc.
senza sord.
pp
Archi
poco cresc.
poco cresc.
poco cresc.
C
Cl.
pp
Fg.
pp
I
pp
pp
senza sord.
Archi
p
pp
pp


Fl.
Ob.
Cl.
Fg.
Piano
Archi
poco riten.
Poco a poco più animato
div.
unis.

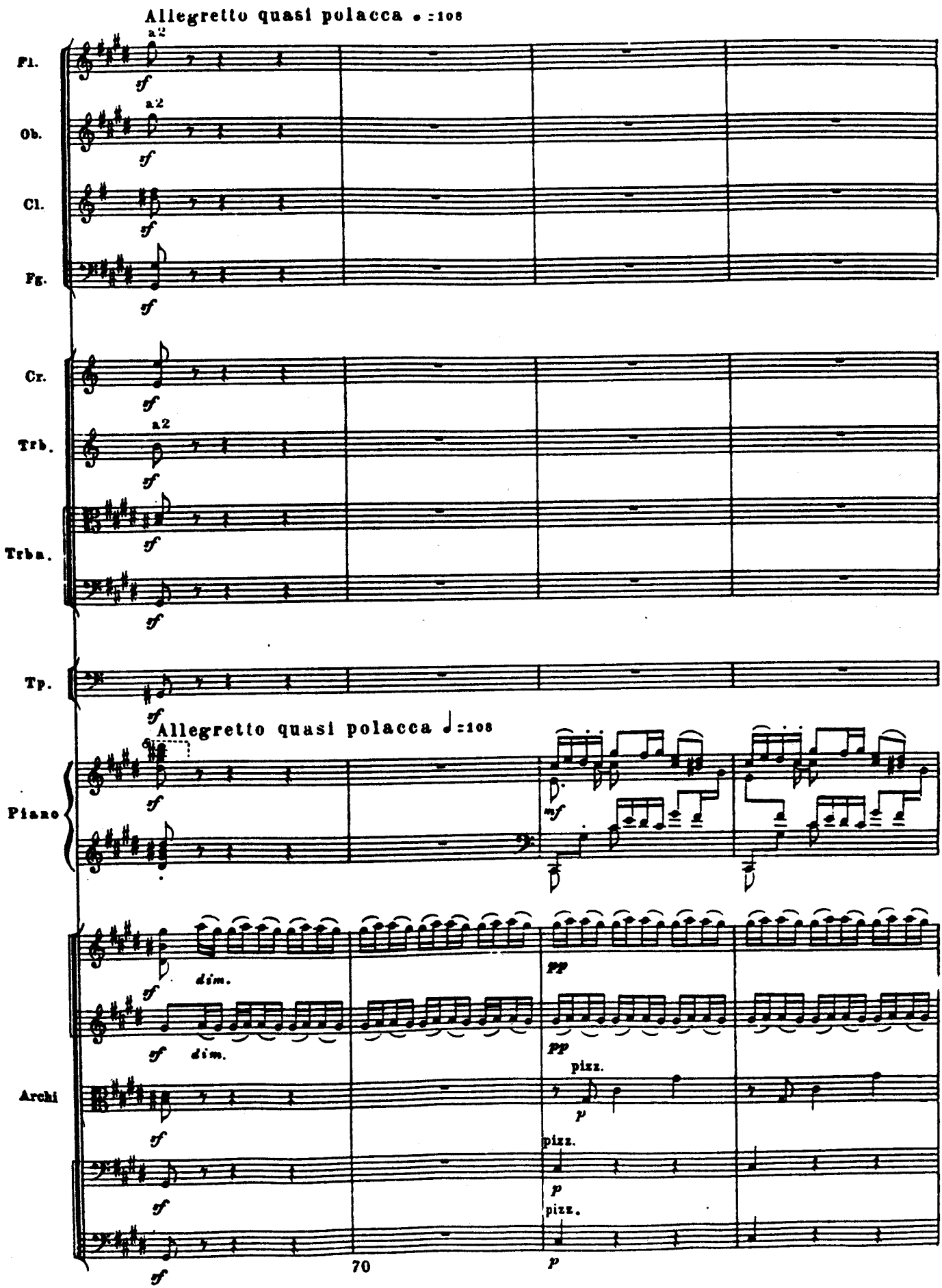

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
I
mf
p
sf
f
8

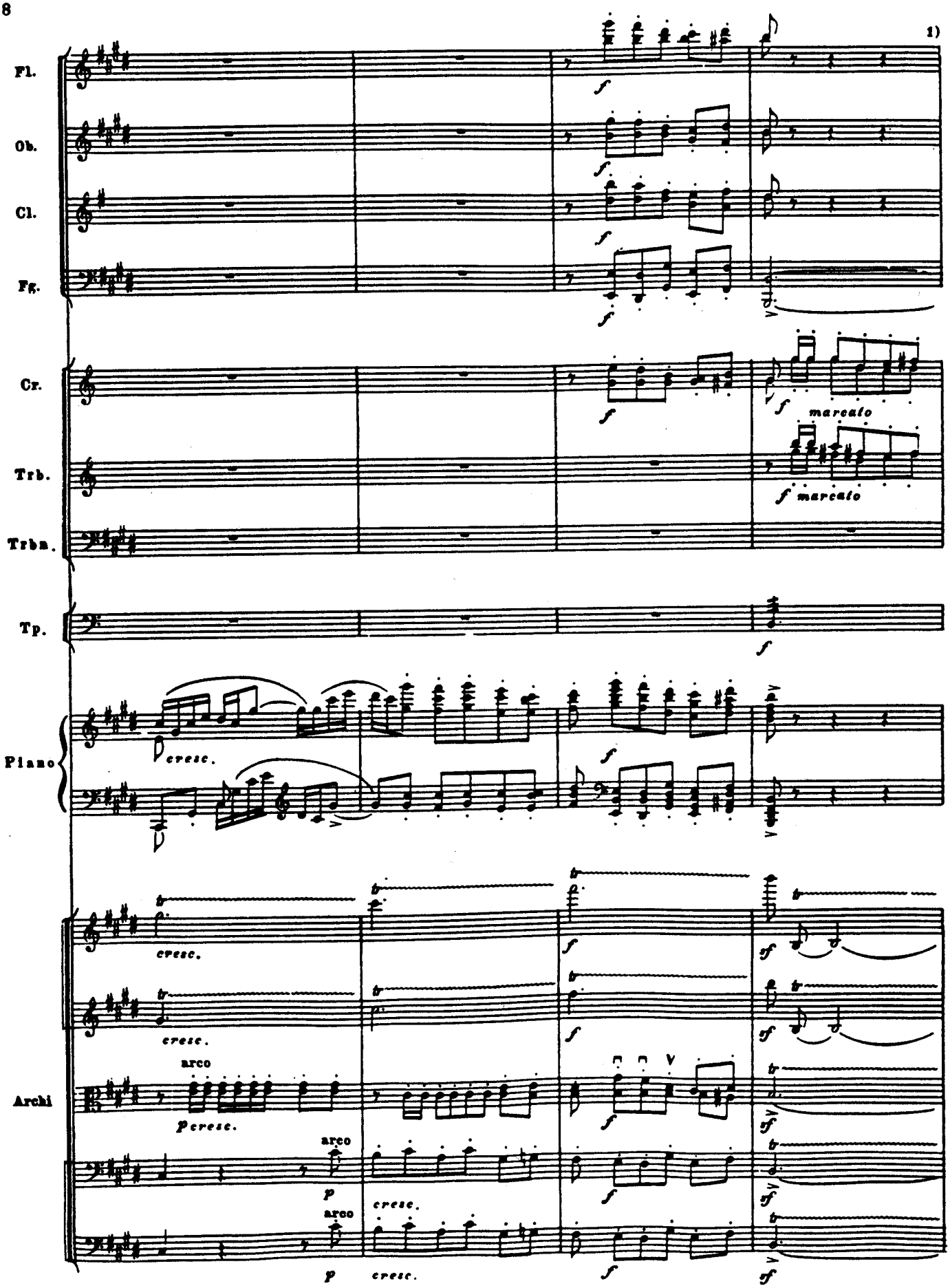

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
I
mf
f
sf
[mf]
8


Molto animato
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trba.
Tp.
Molto animato
Piano
Archi
a2
60

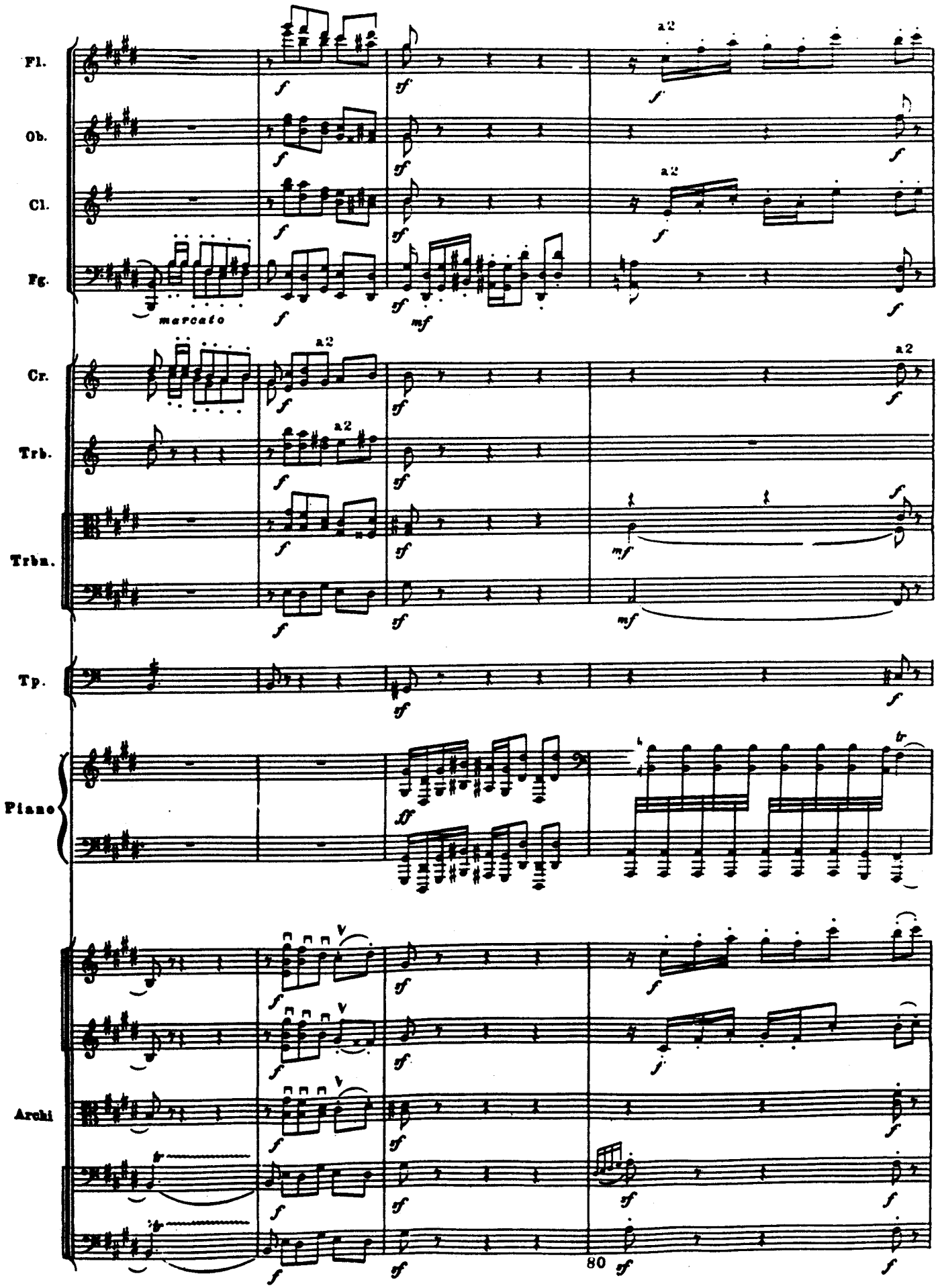


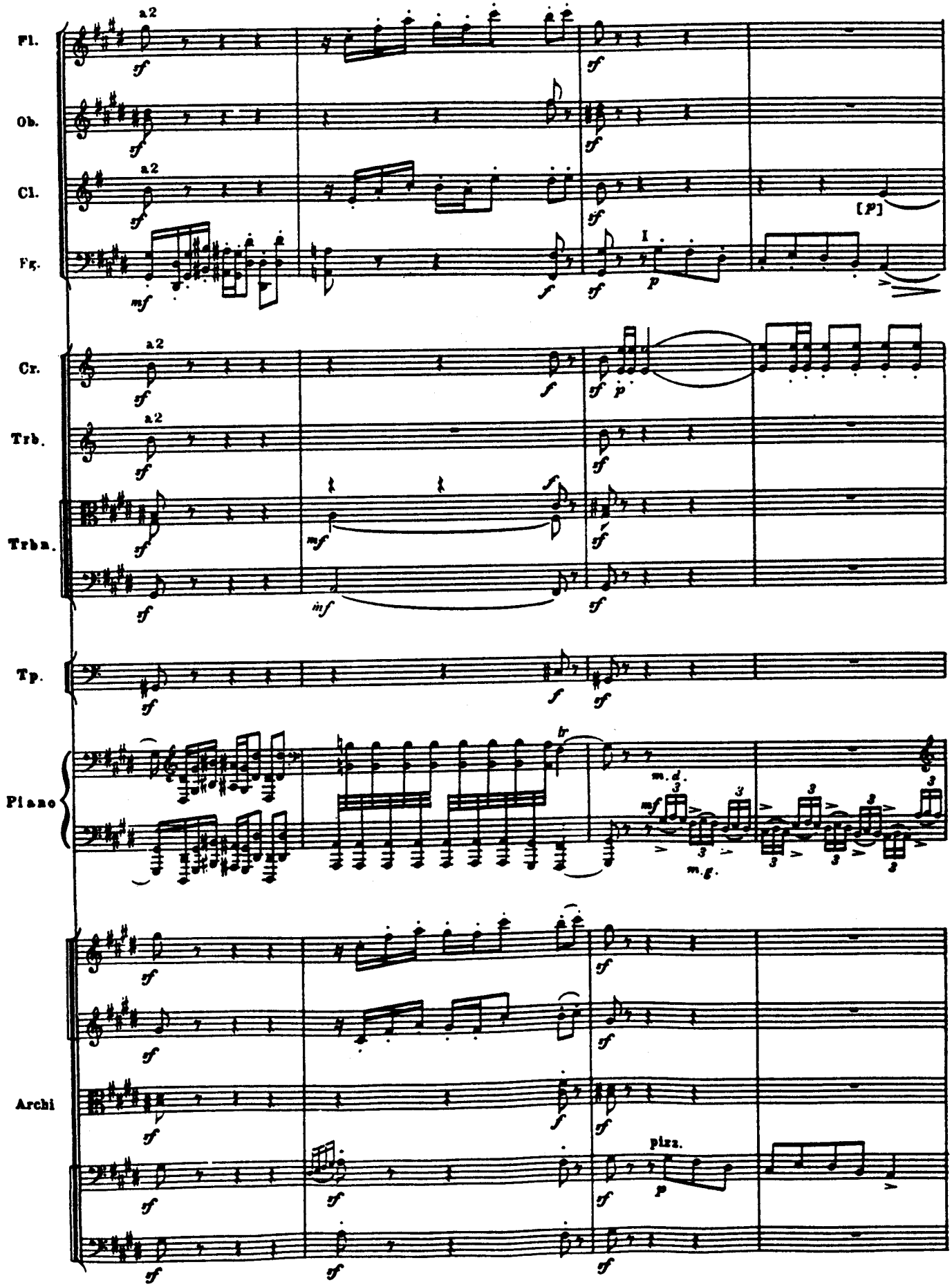
1) T. 62 в автографе переложения вторая шестнадцатая в обеих руках только одна верхняя нота.

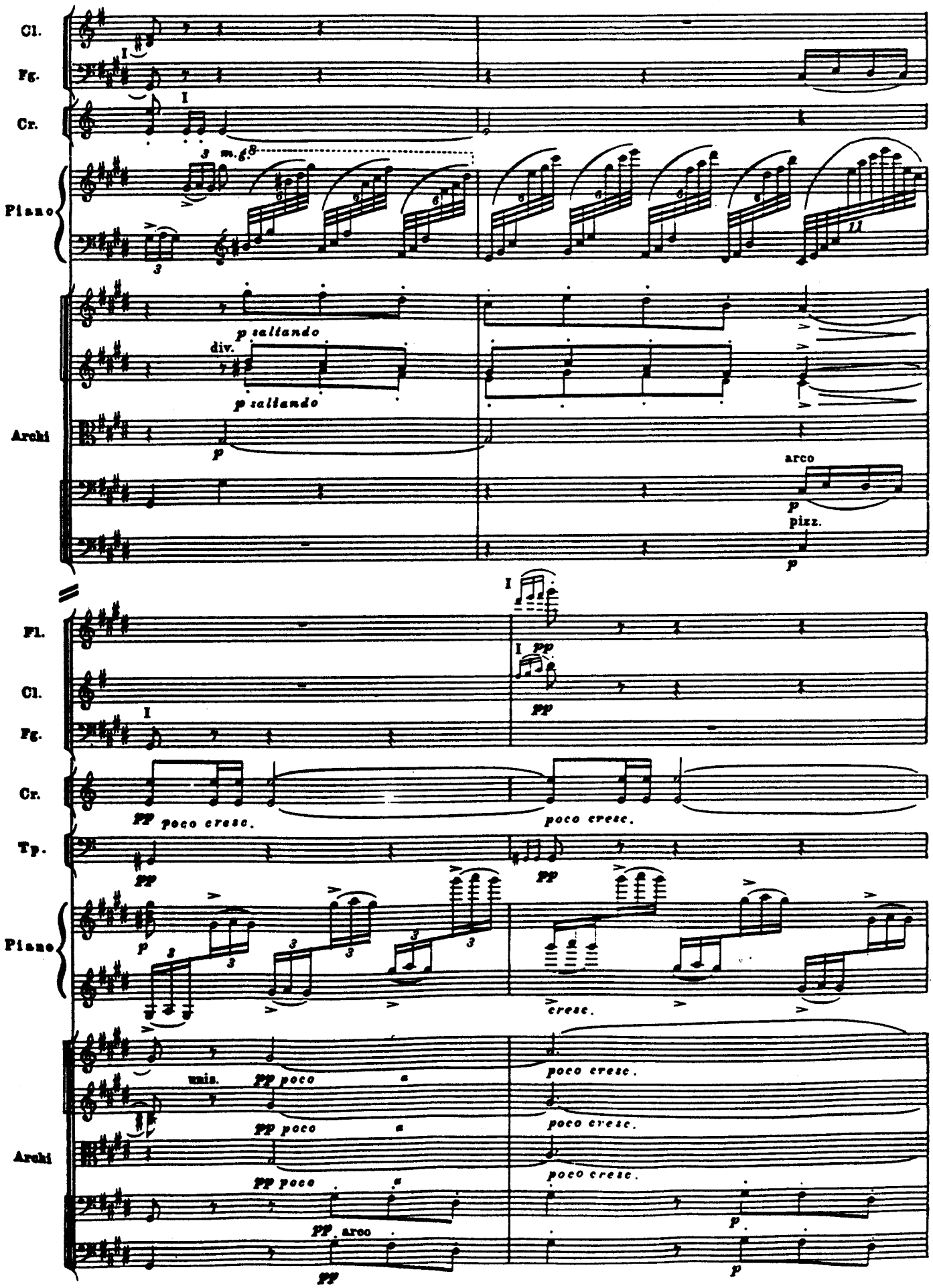

Allegretto quasi polacca ♩ :108
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trba.
Tp.
Allegretto quasi polacca ♩ :108
Piano
Archi
a2
sf
mf
dim.
pp
pizz.
p
70

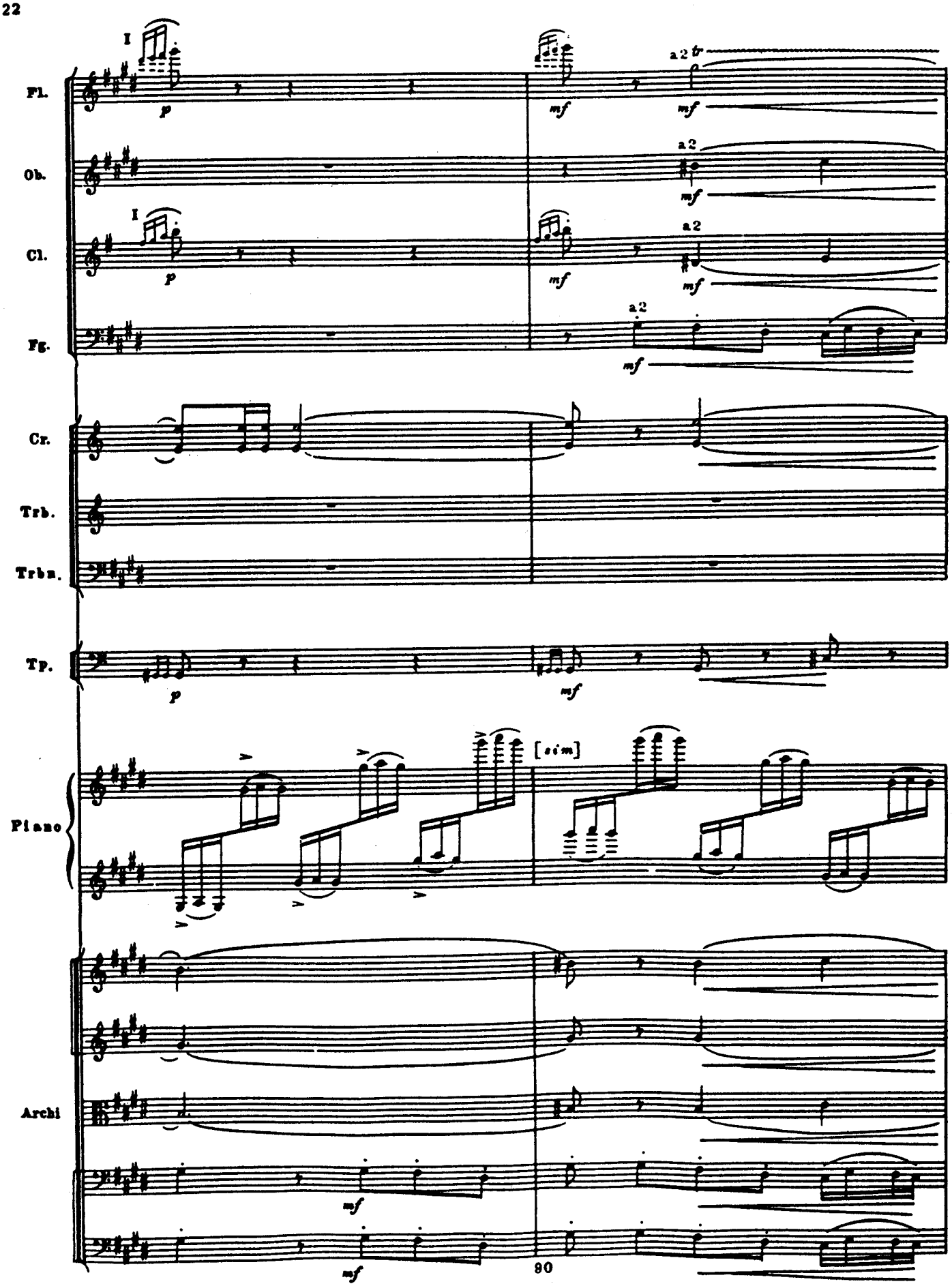


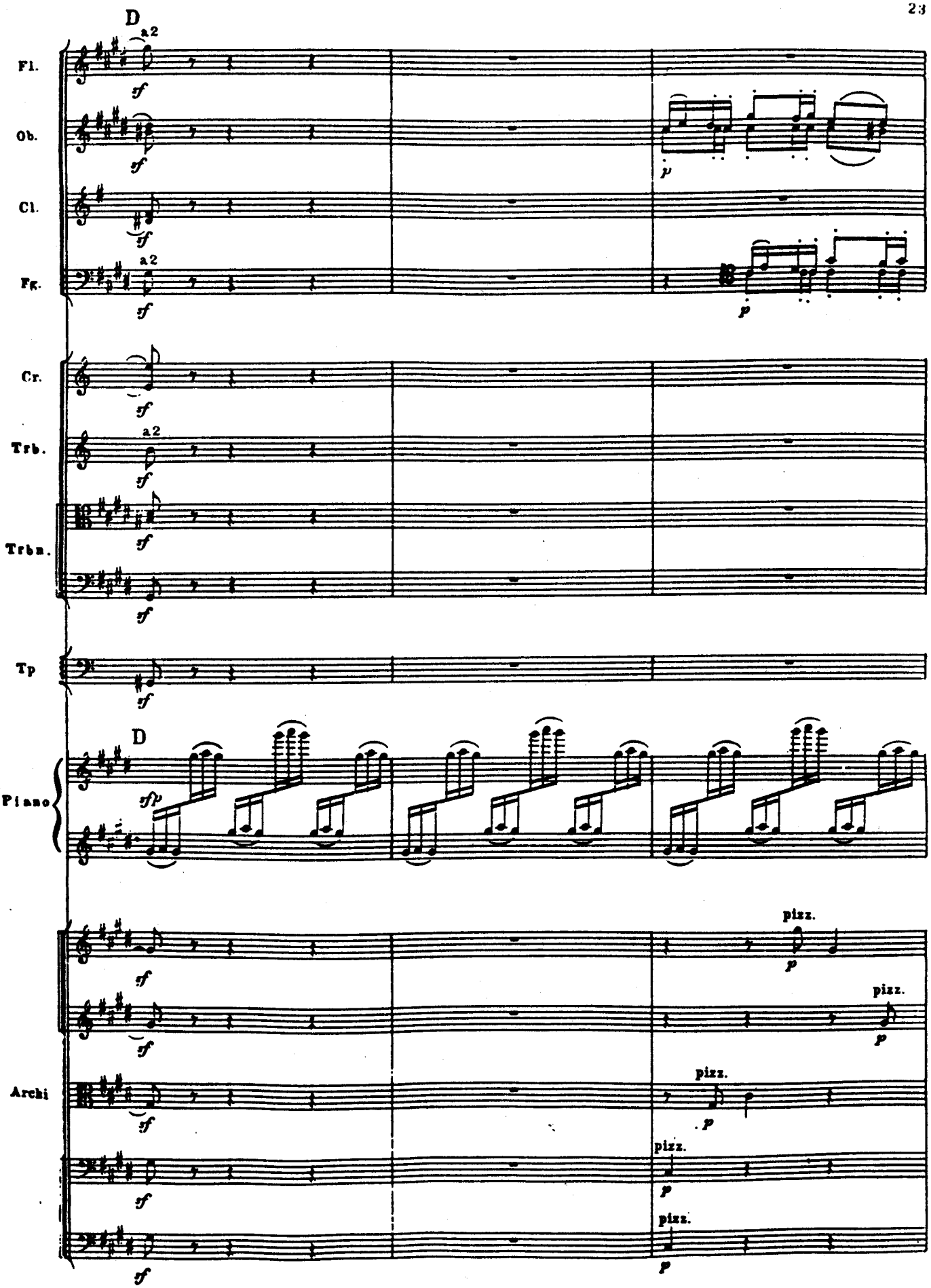
1) Тт. 76 и 77 в автографе партитуры повторились. Повторение зачеркнуто.

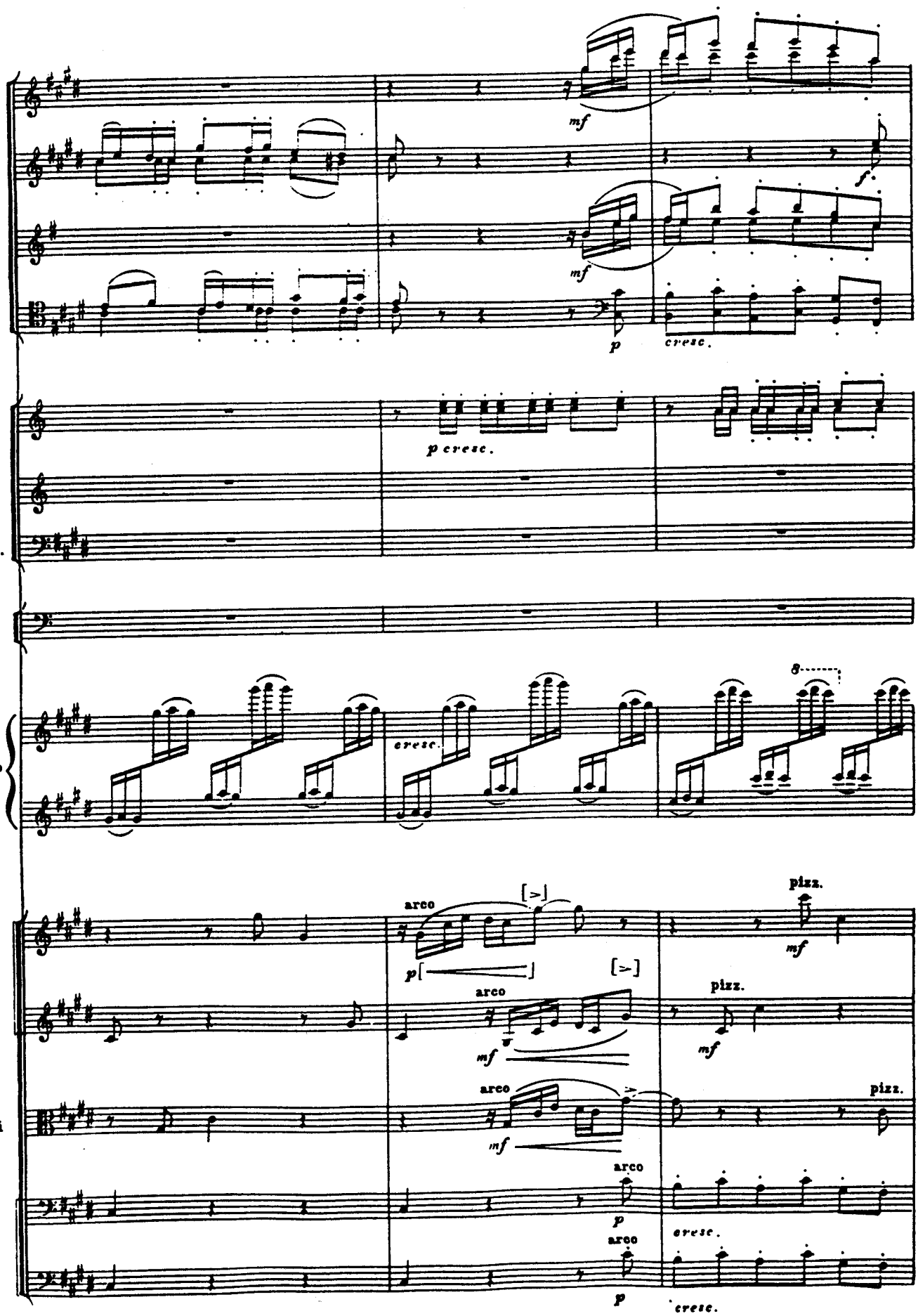

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
a2
marcato
80

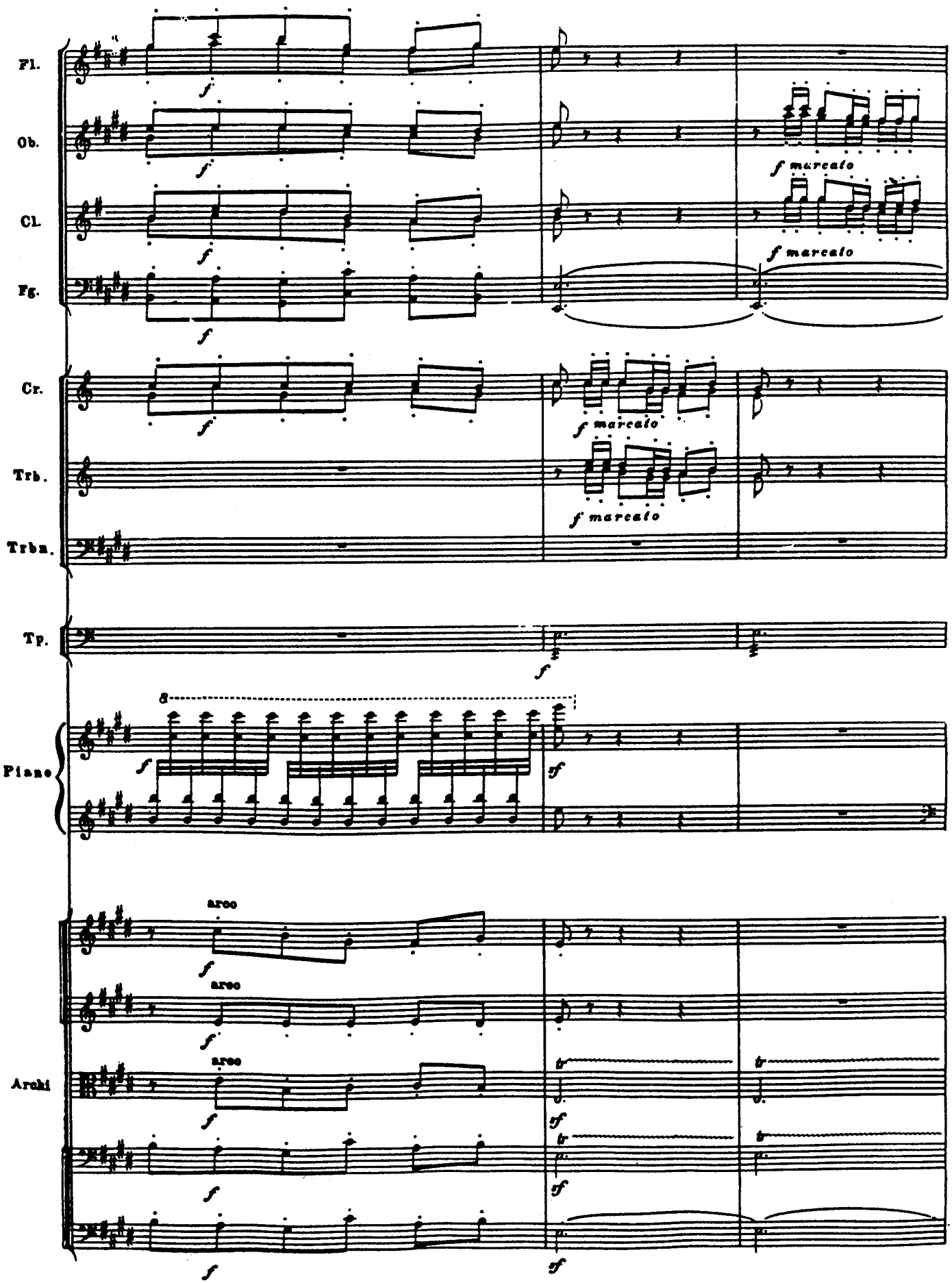

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trba.
Tp.
Piano
Archi
a2
sf
mf
f
p
inf
[p]
I
tr
m.d.
m.g.
3
pizz.

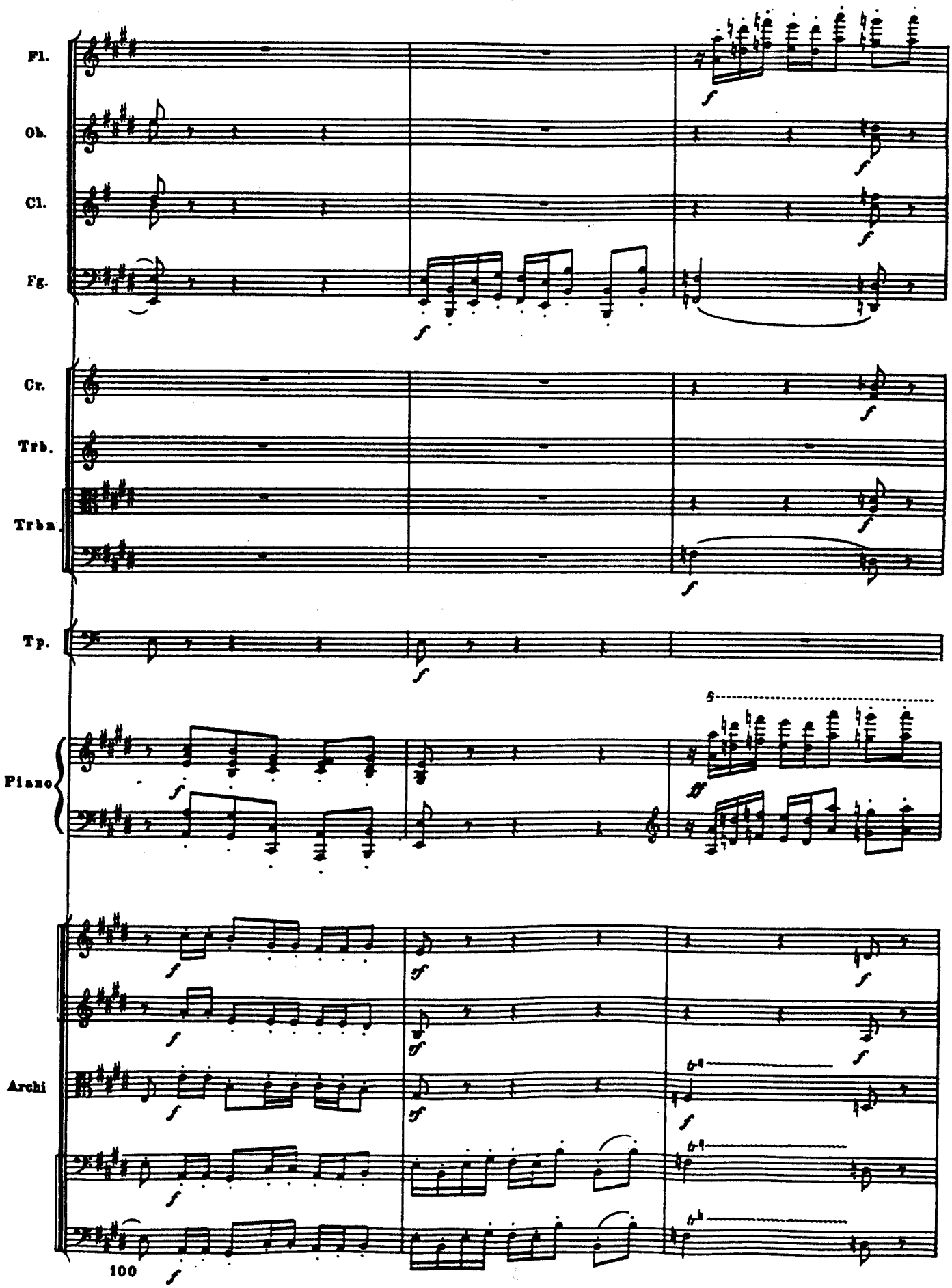

Cl.
Fg.
Cr.
Piano
m.g.
Archi
p saltando
div.
p saltando
p
arco
p
pizz.
p
Fl.
Cl.
Fg.
Cr.
pp poco cresc.
poco cresc.
Tp.
pp
pp
Piano
cresc.
Archi
unis.
pp poco
a
pp poco
a
pp poco
a
pp arco
pp
poco cresc.
poco cresc.
poco cresc.
p
p

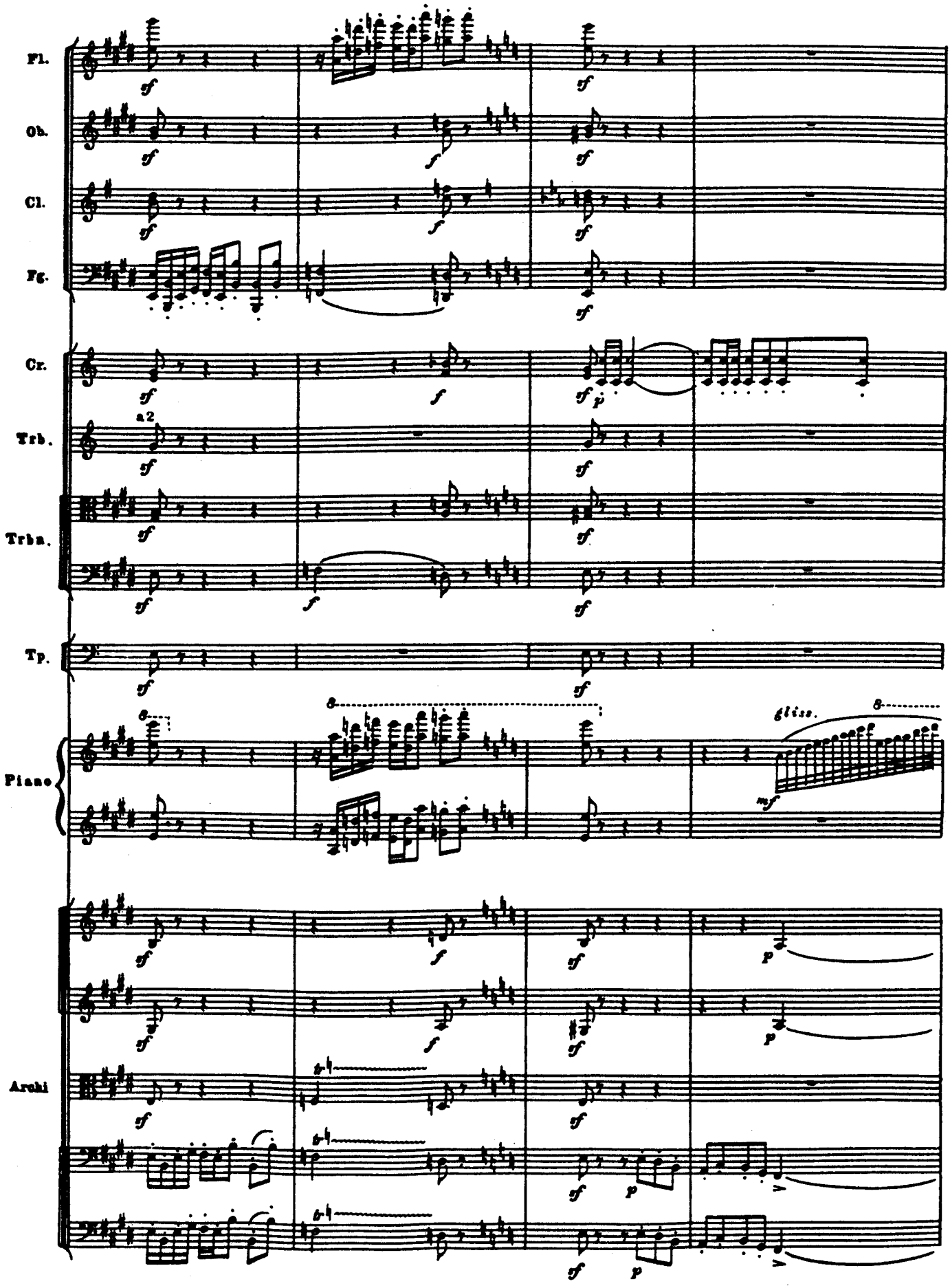

I
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
p
mf
a 2
tr
[sim]
90

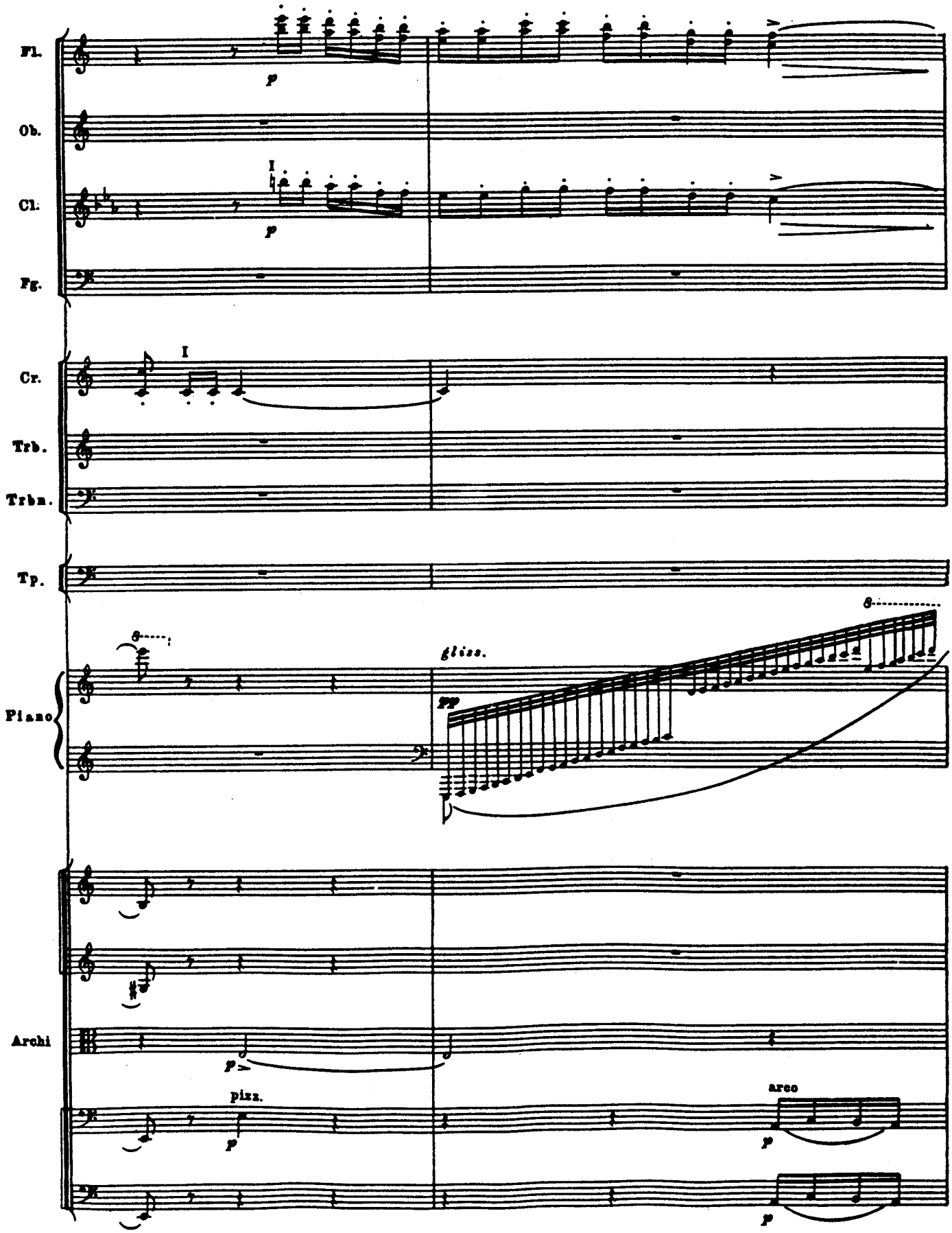

D
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp
D
Piano
Archi
a2
sf
p
sfp
pizz.

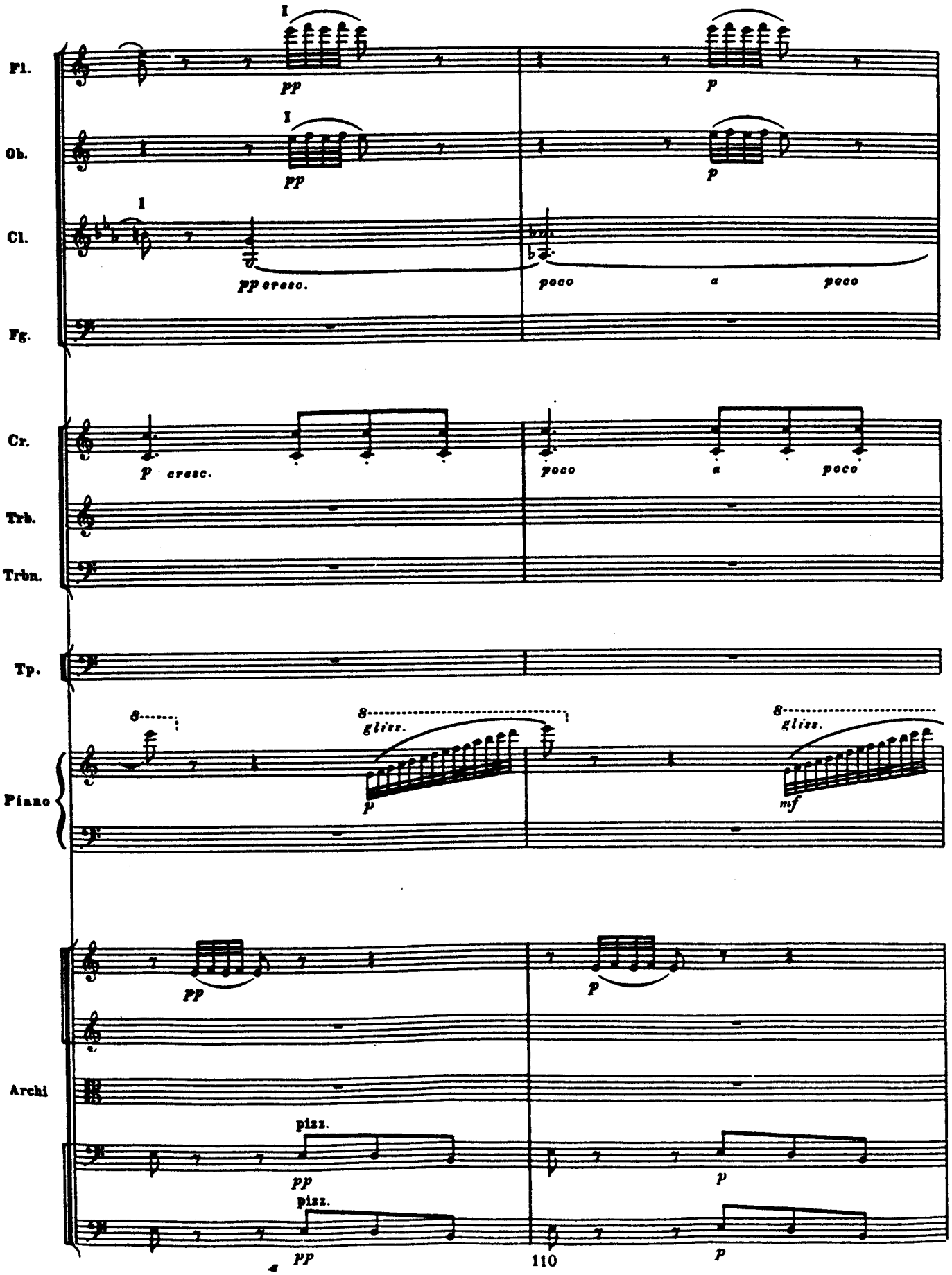

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp
Piano
Archi
mf
f
p
cresc.
8
arco
pizz.

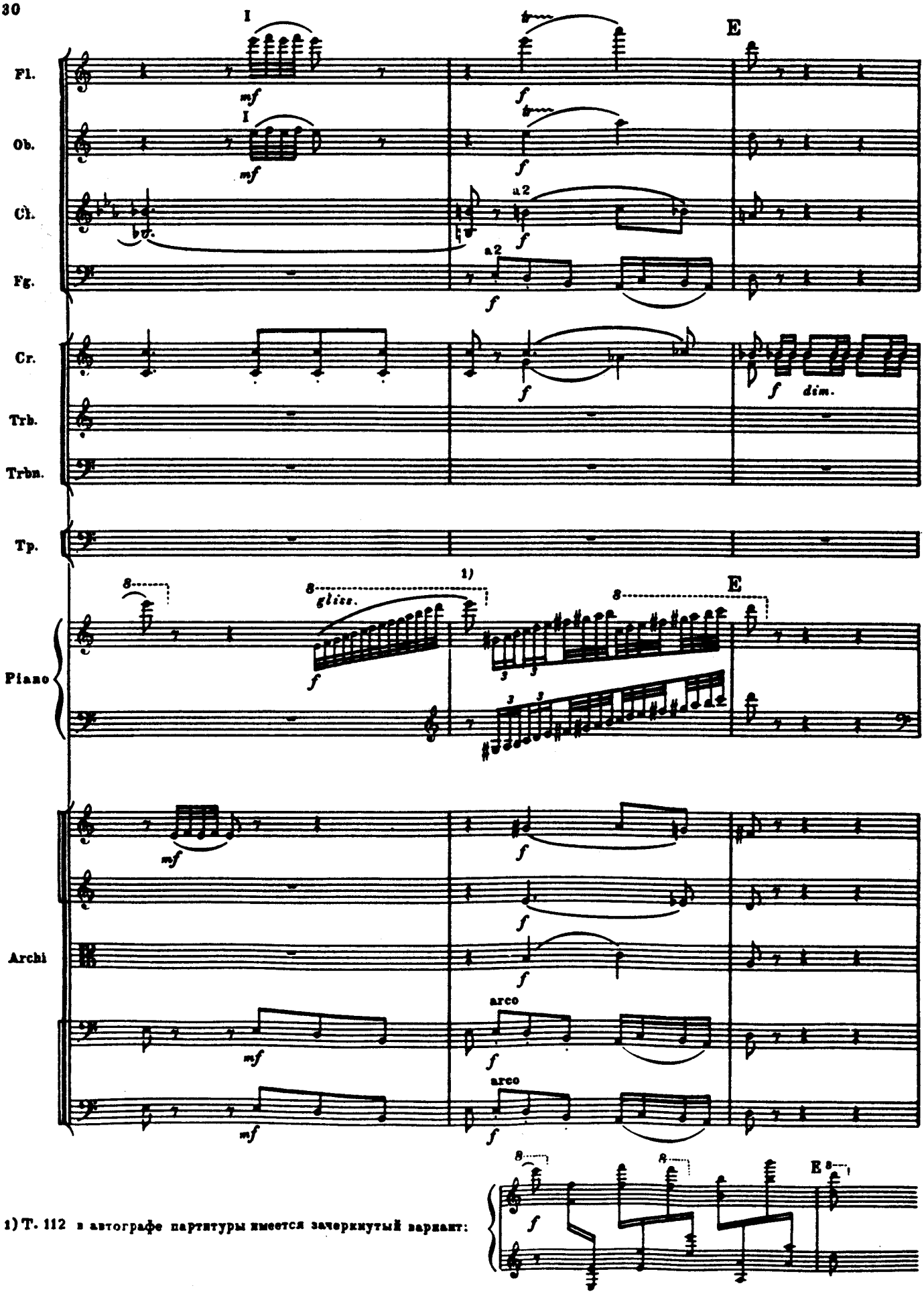

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
f
f marcato
arco
8


Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
100

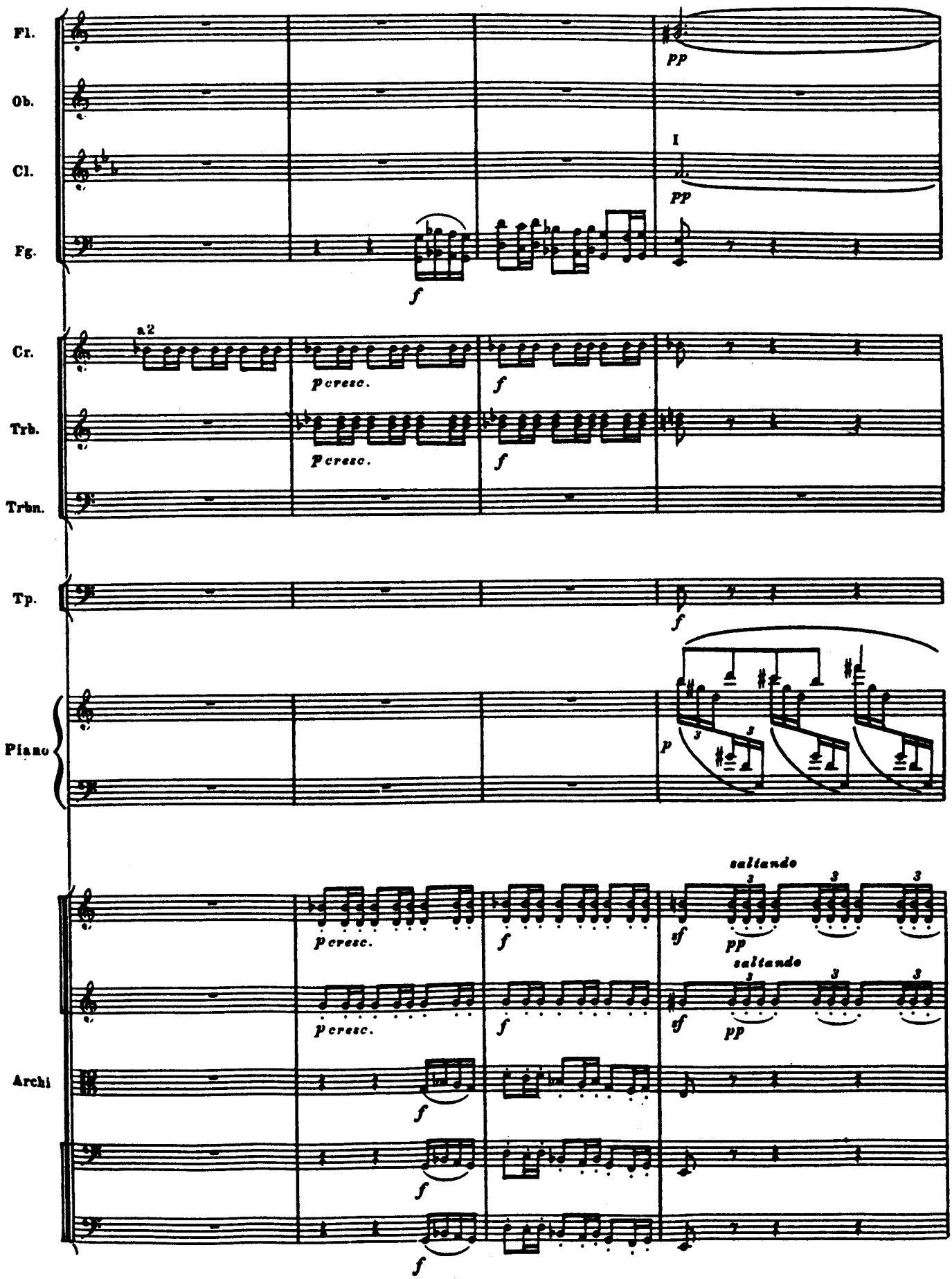

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
a2
Trba.
Tp.
Piano
gliss.
Archi

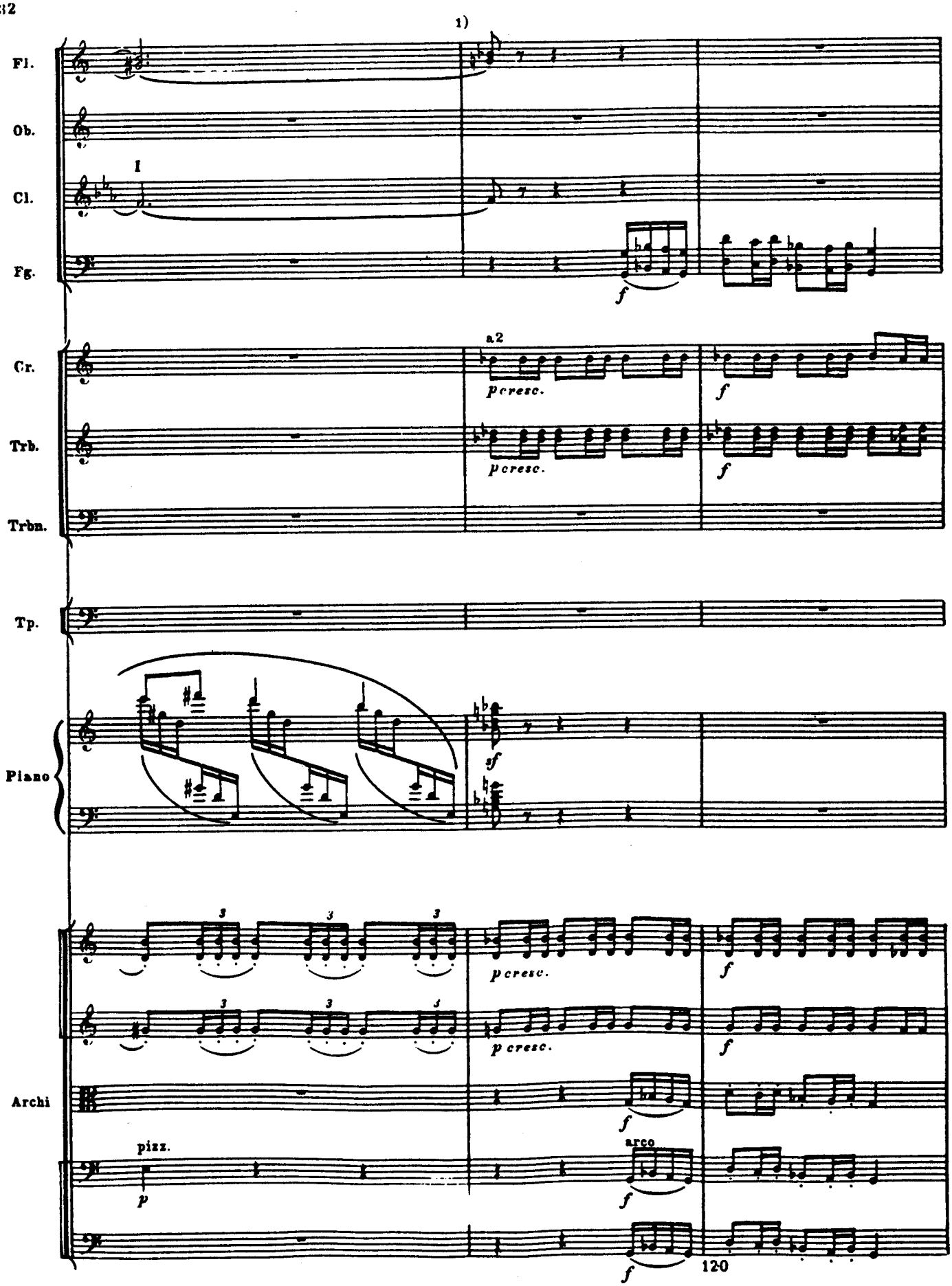

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
I
p
gliss.
pp
pizz.
arco


Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
I
pp
p
pp cresc.
poco a poco
cresc.
8
gliss.
mf
pizz.
110

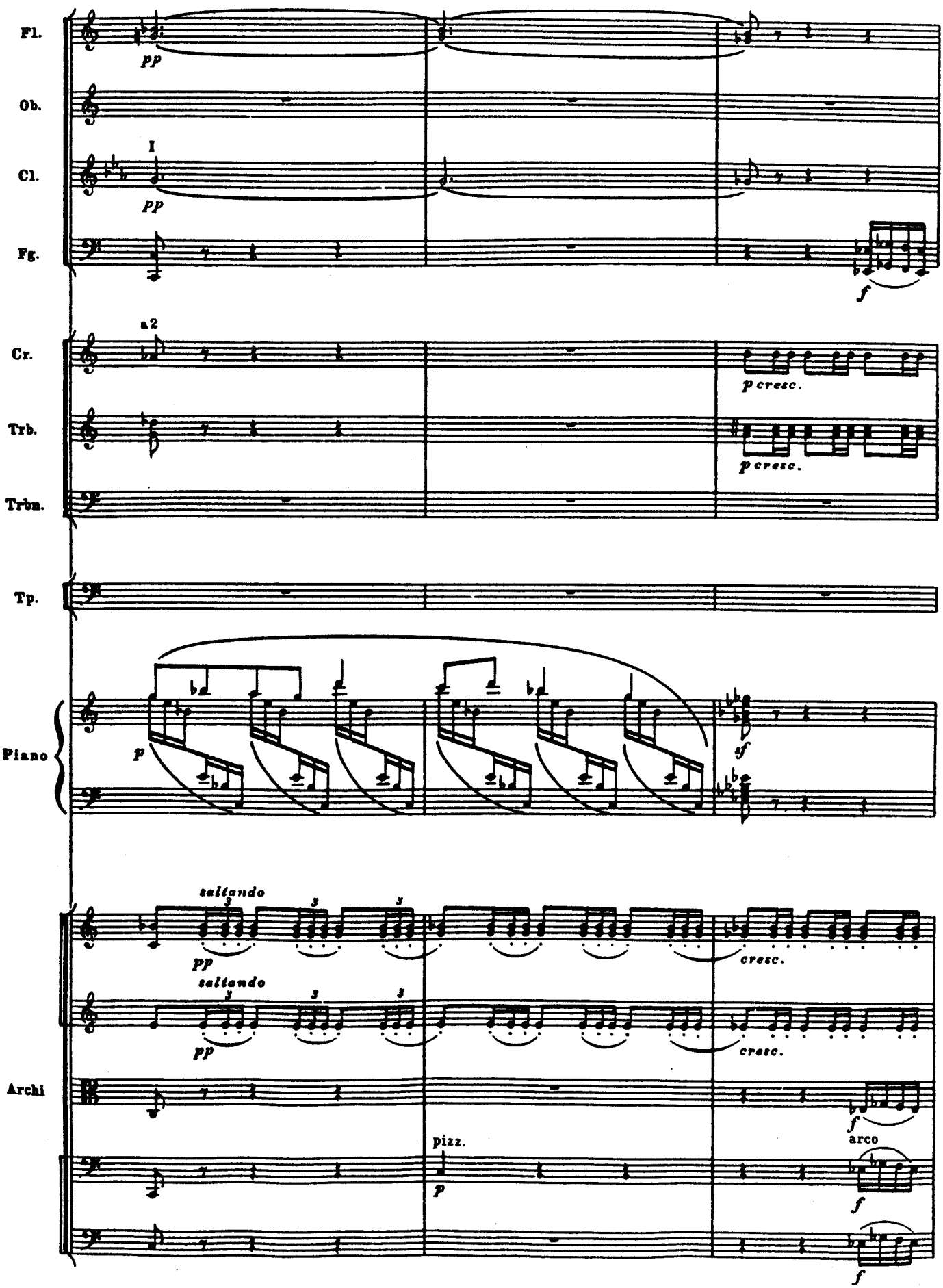


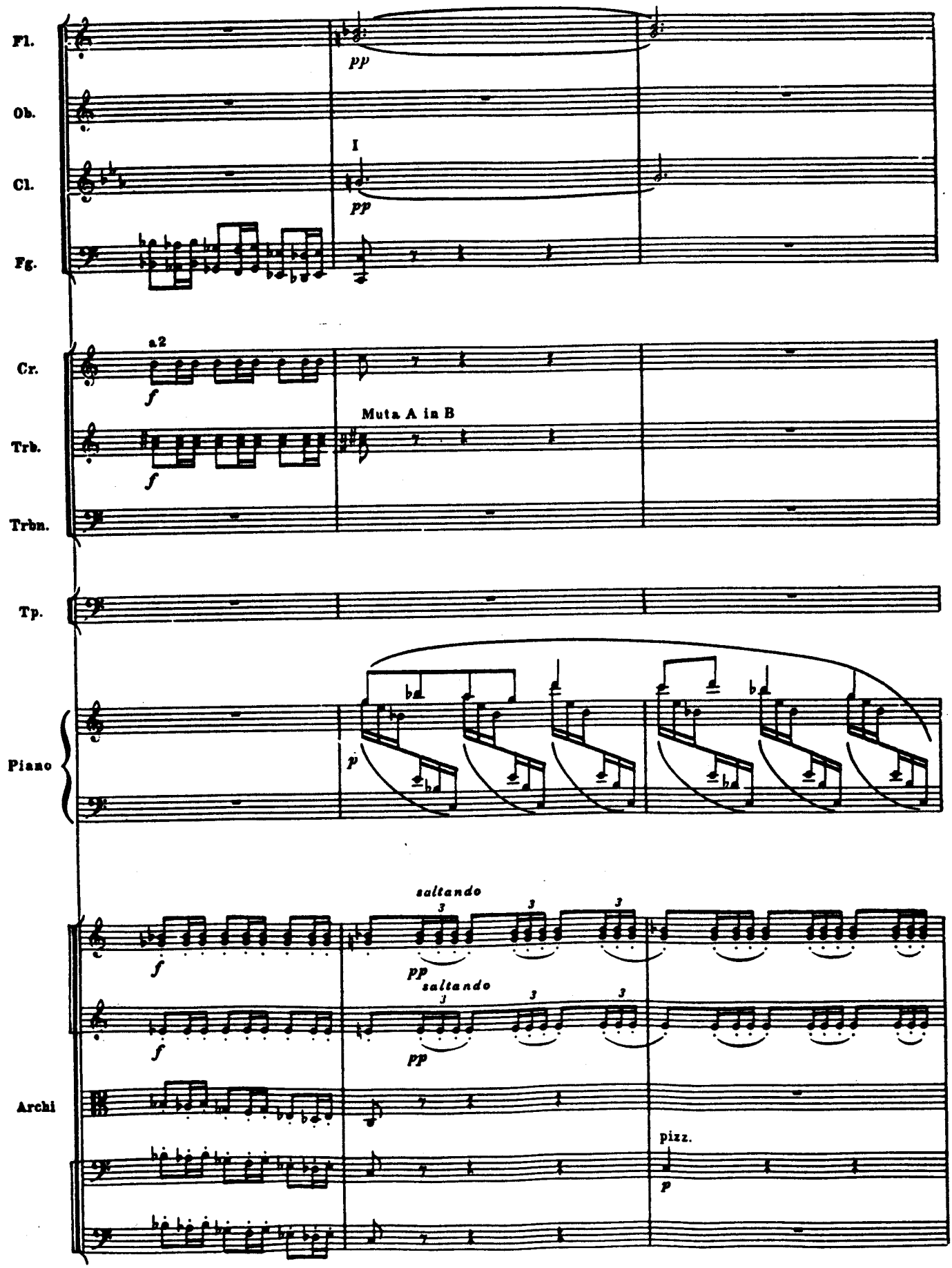
1) T. 112 в автографе партитуры имеется зачеркнутый вариант:

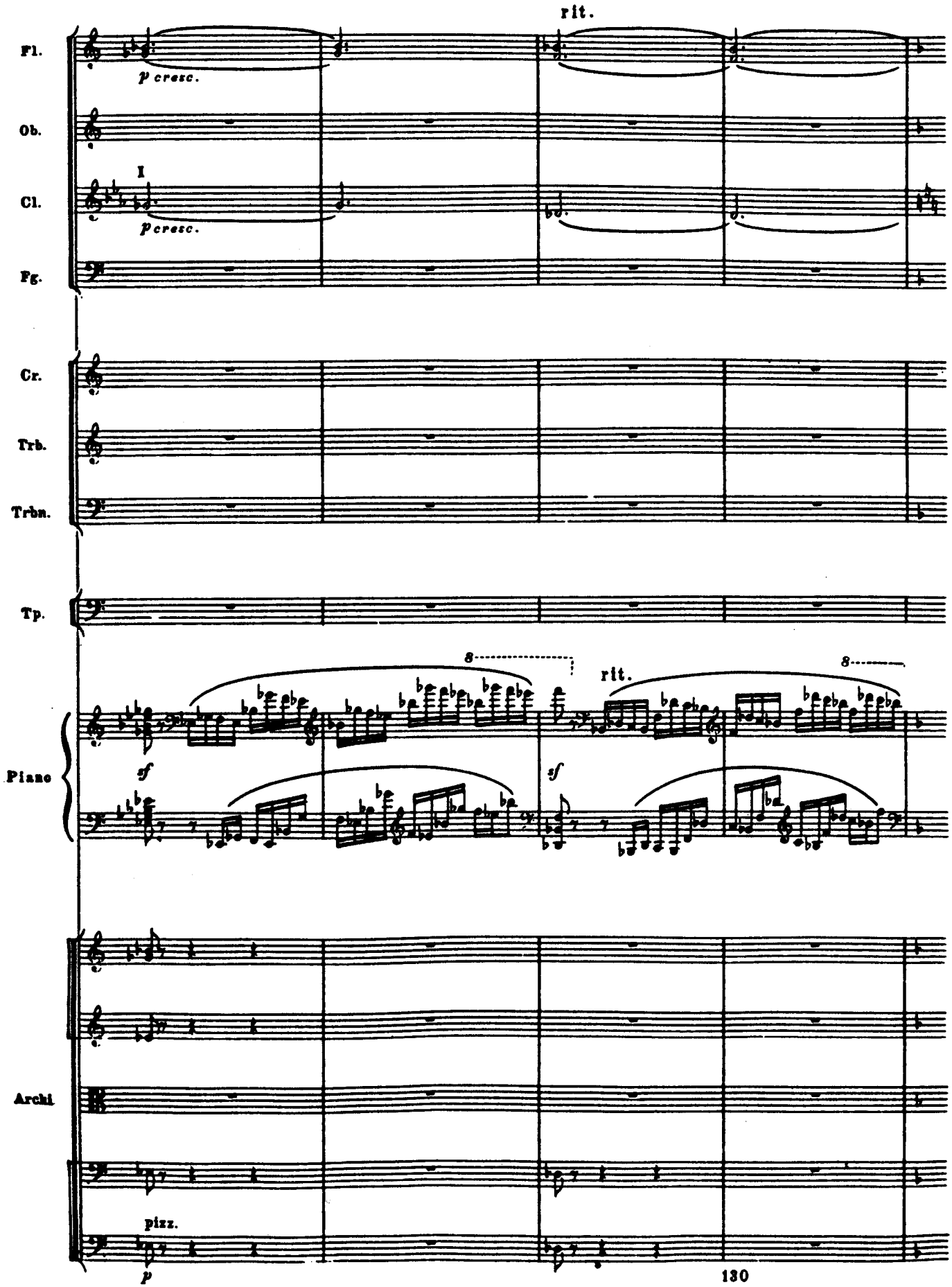

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
pp
I
a2
p cresc.
f
sf
saltando
3

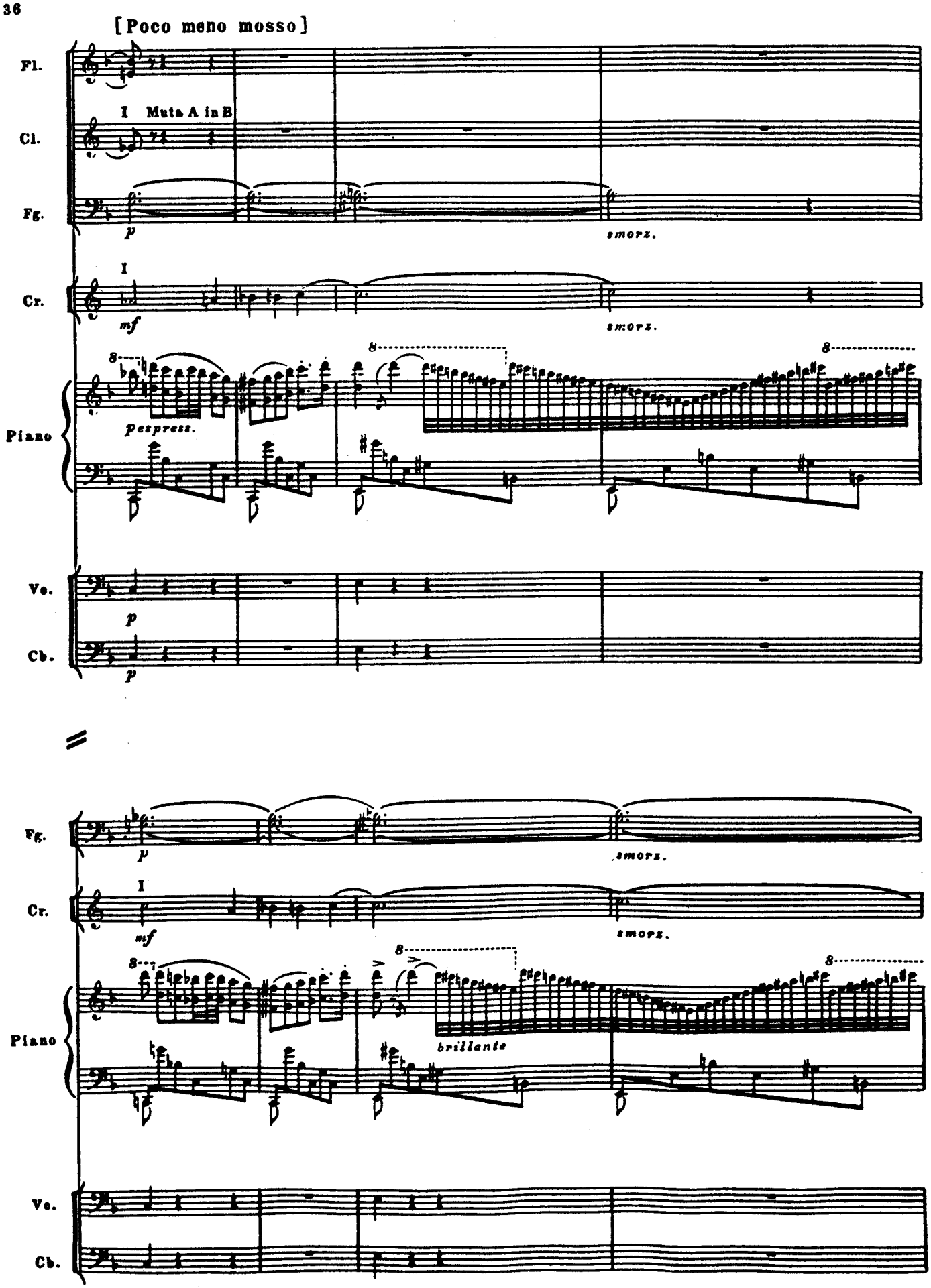


1) В автографе партитуры после т. 118 имеются зачеркнутые такты. См. приложение 1.


Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tp.
Piano
Archi
I
pp
a2
p cresc.
sf
saltando
cresc.
pizz.
arco
f
p


Fl.
Ob.
Cl.
Fg.
I
pp
pp
Cr.
Trb.
Trbn.
a2
f
f
Muta A in B
Tp.
Piano
p
saltando
pp
saltando
pp
f
f
Archi
pizz.
p


rit.
Fl.
p cresc.
Ob.
I
Cl.
p cresc.
Fg.
Cr.
Trb.
Trbn.
Tp.
8
rit.
8
Piano
sf
sf
Archi
pizz.
p
130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