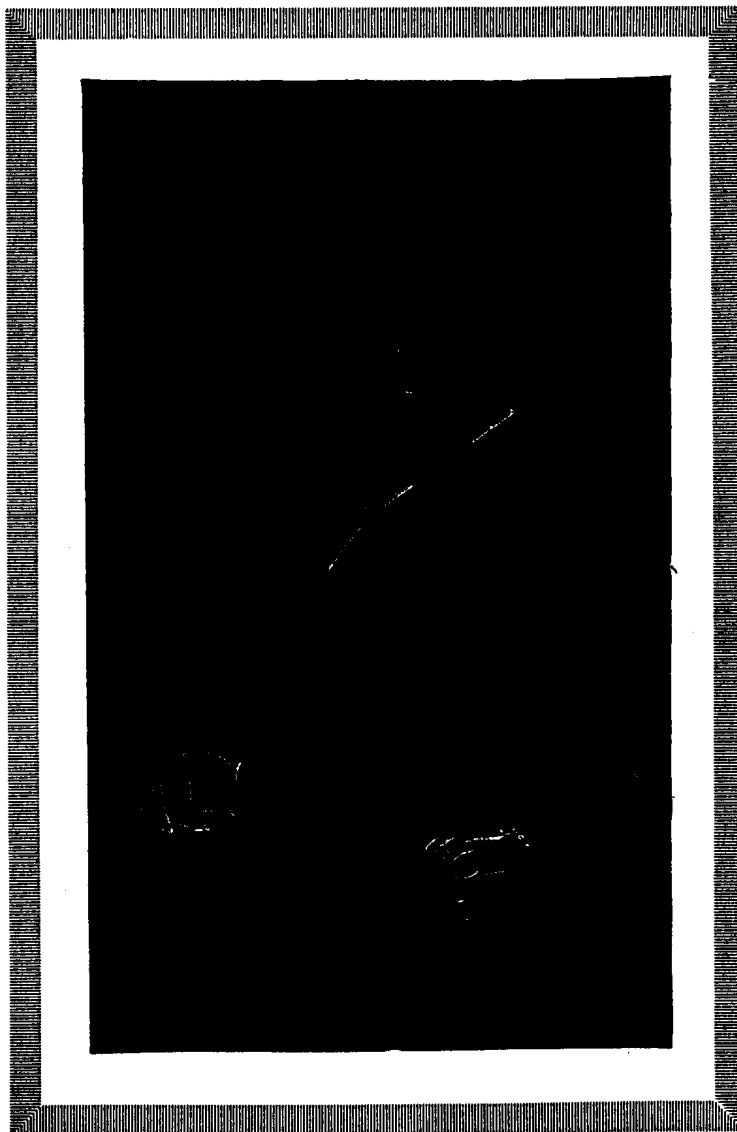


R O M A N C E

Op. 44

By

ANTON RUBINSTEIN



St. Louis

London

REVISED EDITION WITH FINGERING, PEDALING, PHRAS-
ING, AND INSTRUCTIVE ANNOTATIONS ON
INTERPRETATION AND METHOD
OF STUDY

By **LEOPOLD GODOWSKY**

FORM AND STRUCTURE AND HARMONIC ANALYSIS
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BIOGRAPHICAL SKETCH, GENERAL INFORMATION
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ROMANCE, OP. 44.

BIOGRAPHICAL SKETCH—ANTON GREGOROWITCH RUBINSTEIN.

*Born in Wechwotynecz, Bessarabia, Russia, November 28, 1830.
Died at Peterhof, near Petrograd, Russia, November 20, 1894.*

ANTON GREGOROWITCH RUBINSTEIN died a disappointed man. His name and fame as one of the very greatest pianists that had ever lived would seem to have been sufficient reward for a man even of his mighty ambitions; but nature had endowed him with a talent for composition without having bestowed upon him the gift of self-criticism, and the result was that his musical creative powers were never equal to the masterworks projected by his active imagination. He wrote operas, orchestral works, chamber music, songs and pianoforte pieces, but his very fluency militated against the highest achievement in composition. He did not sympathize with the modern tendencies of his contemporaries and yet he lacked the academic schooling necessary to write successfully in the classic forms; thus he fell between the two stools of romanticism and classicism, contributing neither to the upbuilding of the one nor to the upholding of the other.

His mother was his first pianoforte teacher, continuing his instruction until the family moved to Moscow where the boy studied with Alexander Villoing. At the age of nine Anton made his first public appearance in concert; his success was so pronounced that his teacher at once took him to Paris where he played for Liszt and Chopin. The famous Hungarian pianist advised that the youthful genius be educated in Germany. Leaving Paris the master and pupil made tours of Holland, England, Scandinavia and Germany during the next three years, finally arriving in Berlin where Anton lived until the year 1846 with his mother and his brother Nikolas. The father's illness made it necessary for Nikolas and his mother to return to Moscow while Anton proceeded to Vienna; there he remained for two seasons.

The serious political disturbances of 1848 caused him to return to Russia, where under the patronage of the Grand Duchess Helen he lived a life of ease, devoting all of his time and energies to study and composition. When he again appeared in concert it was with the primary object of introducing his own works to the public and although these were received with a certain kindness, his wonderful powers as a pianist so overshadowed his creative efforts that he actually did little to further his aspirations as a composer. After an absence from Russia of nearly four years spent in concertizing, he returned with a name not even second to that of the illustrious Liszt. Not only his marvelous technical powers but the tremendous vitality and fire of his individuality made his interpretations memorable.

In 1859 he founded the *Russian Musical Society*, while a few years later he established the *St. Petersburg Conservatory of Music*, of which institution he was made director, retaining that position until 1867. As a reward for his activities in furthering the cause of musical education in Russia, he was given the Order of St. Vladimir, an order automatically raising him to the nobility. He was also appointed *Court Pianist and Conductor to the Imperial Court*.

Another extended concert tour of Europe occupied his time during the season 1869-1870, after which he accepted the conductorship of the Vienna Philharmonic and Choral Societies. Then followed his first and only American tour when he received the sum of \$40,000 for 215 concerts,—an enormous sum in those early days of virtuosos. Thus this man of remarkable genius and extraordinary personality at the age of forty-two had become world-famous as pianist, conductor and composer.

His farewell recitals all over Europe occupied his time from 1885 to 1887. He then again undertook the direction of the *St. Petersburg Conservatory* for three years. His latter days were spent in Dresden, a city of which he was intensely fond; but he must have been impelled to return to his native land by some prescience of impending calamity for the spectre of death crossed his threshold at Peterhof, November 20th, 1894.

A. 540-5

GENERAL INFORMATION: This *Romance* is one of a set of six compositions published under the title of "Soirées de St. Petersburg", Op. 44. Apparently Rubinstein was fond of the melody for he later arranged it as a song entitled, *A Dream*, publishing it as Op. 83, No. 10. The pianoforte part of the song has been greatly simplified, while the melody has been only slightly changed to suit the text.

PEDAGOGIC IDEA: Special emphasis is laid upon the value of a thorough comprehension of the form and harmony of the composition under consideration. This not only widens the intellectual horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it impels him to interpret the thought of the composer with a fidelity otherwise beyond his grasp. Finally it gives him a logical method of memorizing and reading at sight.

FORM AND STRUCTURE: Key of E-Flat Major. Three-Part Song-form.

Introduction: First two measures of the accompaniment figure.

Part 1: The first part (measures 3—12) consists of a group of two-measure sections (measures 3-4, 5-6, 7-8, 9-10). The close in the tonic would naturally fall in the latter half of m. 10, but this is deferred until m. 11, permitting an extension of the period to ten measures closing at m. 12.

Part 2, (measures 13—20), is a regularly formed eight-measure period, beginning and closing in the key of the dominant. The metrical grouping is as follows: 1+1+2+1+1+2.

Part 3 is virtually an elaboration of part 1. Measures 21—24 are identical with measures 3—6, except that the movement in the accompaniment is changed to a triplet figure. Measure 25 corresponds to m. 7, but from here on to m. 30 the development takes the form of one-measure instead of two-measure members, moving into the dominant key at m. 28.

Coda: At m. 31 a new two-measure motive appears from which the *coda* is developed. Observe how this is effected. Measures 33-34 are identical with measures 31-32 except that at the beginning of m. 33 the dotted quarter of the melody is changed to a sixteenth-rest and a sixteenth-note, preceding the quarter-note G. Furthermore it will be seen that the new motive resulting from this change furnishes the rhythmic outline of measures 35-36, while the first half of it is developed in measures 37-38, leading to the tonic close in m. 39. Here the melodic figure of m. 33 is transferred to the bass, while in m. 40 it appears with minor subdominant harmony forming the plagal close. Note how the first portion of this motive is developed in measures 41 and 42.

HARMONIC ANALYSIS: Above an organ-point on the tonic (E-flat), the triad of which fills out the first two measures, the following harmonies are built: M. 3, tonic and triad on second degree with lowered fifth, (forming the third inversion of the seventh chord on the second degree in the tonic minor); m. 4, dominant seventh chord and tonic triad; m. 5, tonic dominant seventh; m. 6, dominant ninth and tonic triad. The harmonies in m. 7 are tonic (first inversion) and dominant seventh (second inversion); in m. 8, dominant seventh and triad on sixth degree; in m. 9 tonic triad and seventh chord on second degree. The last chord is changed on the second beat of m. 10 to the dominant seventh of the dominant, while the dominant seventh chord itself appears in the latter half of the measure. For this reason the A-flat in the right hand (the second eighth-note in m. 10) should be brought out distinctly so that its progression to A-natural may be easily discerned. Measures 11 and 12 are filled out with the tonic triad embellished at the fourth beat of m. 11 with a pleasing allusion to the dominant. Observe how the passing and changing notes embellish the various harmonies.

METHOD OF STUDY: The left-hand part should serve as a background for the melody, being played evenly and softly. The quarter-notes with the upward stems in the bass indicate that each fundamental is to sound through until it is repeated or a different fundamental occurs; these low notes should be emphasized. In the right-hand part of measures 1 and 2 the top G's should receive a definite accent.

The melody enters softly at m. 3, a *crescendo* being introduced when the phrase is repeated a major third higher,—measures 5 and 6. The student should note that when two notes of equal value are slurred together, as the E-natural and F of the melody (m. 3), the first note should be slightly accented and sustained. After the *mf* at the beginning of m. 7 there should be a gradual *diminuendo* until the *p* is reached in m. 11. At this point the dotted half-note, E-flat, is to be distinctly heard while the *arpeggio*-like decorative passage is played very softly, in no way disturbing the resonance of the last note of the melodic phrase. A *portamento* would be appropriate in the interpretation of these measures, (measures 11-12).

Although the fundamentals in measures 13-14 are written as eighths, they should be treated in the same manner as the fundamentals at the beginning of the composition, always sounding through until another fundamental is taken. It will be observed in the two-measure phrases which follow that the second measure of each group is dynamically more intense than the first measure. Before the re-entrance of the first subject (m. 21) there is a *rallentando* the half-note, B-flat, of the melody being sustained as though in a mood of contemplation; the pedaling in the last half of m. 20 should be carefully observed.

By noting the rhythmic adjustment in the second illustration following the text material, the student will find clearly set forth the rhythm of two eighths against three eighths. The third illustration will also be found of value in case the student finds the stretches in the left hand difficult. Here again the fundamentals must be sustained by the pedal so that the harmonies rest on a solid foundation. Let the student notice the dynamic signs in measures 25-26; there is an increase of speed and tonal volume, while the *agitato* indicates a restless mood. Although the speed is gradually reduced from m. 29 the tonal volume is steadily augmented until m. 33. The bass should furnish dynamic support in building up this climax. The cross relation in m. 35 is interesting; care must be taken that the B-natural is played with a change of the damper pedal, otherwise the B-flat in the bass chord will clash with this B-natural. At the same time the outer voices of this chord must be held, the B-flat being released and the right-hand thumb taking the B-natural by interlocking with the left-hand thumb which still holds D-flat. The fourth illustration shows a division of the hands which makes a change of pedal possible in m. 40. Notice the use of the damper pedal in measures 41-42; the soft pedal may also be used to good advantage in the last four measures, thus producing a veiled, mysterious effect at the close of this charming *Romance*.

For small hands the following division in measures 1-10 is most comfortable.

The musical score consists of three systems of piano music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The first system (measures 1-5) includes dynamic markings *p legato*, *2 piu p*, and *3 p*. The second system (measures 6-10) includes *7 mf*. The score is annotated with numerous fingerings (1-5) and includes a 'Ped.' symbol at the end of each measure. The notation includes slurs, accents, and various rhythmic values such as eighth and sixteenth notes.

A rhythmic adjustment of two eighths against three eighths (triplets) is here given: (See measures 21-22).

Musical notation for measures 21 and 22. The piece is in 3/4 time. Measure 21 contains two triplet eighth notes. Measure 22 contains two triplet eighth notes. Vertical dashed lines connect the notes between the two measures to show the rhythmic alignment.

The above rhythm is easier to adjust, if the performer allows the triplet to be the guiding rhythmic unit, counting twelve eighths instead of eight eighths.

The following is more comfortable for small hands. The fundamental notes should be sustained.

Musical notation for measures 21 and 22, similar to the previous block but with fingerings and sustained notes. Fingerings are indicated by numbers 1-5. Sustained notes are marked with a wavy line and the word 'sust.' below the bass line.

Musical notation for measures 23 and 24, continuing the previous block with fingerings and sustained notes. A small asterisk is present at the end of the bass line in measure 24.

The following division of the hands makes possible a change of pedal.

Musical notation for measures 40 and 41. The piece is in 5/4 time. Measure 40 shows a change of pedal. Fingerings and sustained notes are indicated.

Romance

Revised and edited by Leopold Godowsky

ANTON RUBINSTEIN, Op. 44.

Andante con moto. $\text{♩} = 76-88$

1 *p*

2 *piu p*

3 *p*

4

5

6

7 *mf*

8

9

10

11 *p*

12

13

14

13 *p* 14 15

16 17 *p* 18

19 20 *rall.* 21 *p a tempo*

22 23 24

25 *cres. poco a poco* 26 *accel. ed agitato* 27

poco a poco rall.

Musical score for measures 28-30. Measure 28 includes fingerings 5, 4, 3, 5, 4, 5 and a *ped.* marking. Measure 29 includes a *molto cresc.* marking. Measure 30 includes a *ff* marking and a *marcato* marking. The score is written for piano with treble and bass staves.

Musical score for measures 31-33. Measure 31 includes a *a tempo* marking and a *sf* marking, with the instruction *appassionato*. Measure 32 includes a *ff* marking. Measure 33 includes a *ff* marking. The score is written for piano with treble and bass staves.

Musical score for measures 34-36. Measure 34 includes a *ped.* marking. Measure 35 includes a *mf cresc.* marking. Measure 36 includes a *più cresc.* marking. The score is written for piano with treble and bass staves.

Musical score for measures 37-40. Measure 37 includes a *f* marking. Measure 38 includes a *più f* marking. Measure 39 includes a *p* marking and a *espr.* marking. Measure 40 includes a *espr.* marking. The score is written for piano with treble and bass staves.

Musical score for measures 41-44. Measure 41 includes a *più p* marking. Measure 42 includes a *ped.* marking. Measure 43 includes a *pp* marking. Measure 44 includes a *ped.* marking. The score is written for piano with treble and bass staves.

leggero e poco accel.

Romance, 3.