

BALAKIREV
SELECTED WORKS
for Piano

БАЛАКИРЕВ
ИЗБРАННЫЕ
ПРОИЗВЕДЕНИЯ
для фортепиано



P. JURGENSON
П. ЮРГЕНСОН



Редактор К. ТИТАРЕНКО
Edited by K. TITARENKO

Балакирев, М. А.

Б12 Избранные произведения : для фортепиано / М. Балакирев ; ред. К. Титаренко. — М. : П. Юргенсон. — 100 с.

ISMN 979-0-706392-83-7

В издание включены избранные сочинения выдающегося русского композитора М. А. Балакирева. В основу публикации положены прижизненные издания, сверенные с автографами. Сборник снабжен текстологическими комментариями.

Для студентов музыкальных училищ и консерваторий, а также для концертирующих исполнителей.

Balakirev, M. A.

Selected Works : for Piano / Ed. by K. Titarenko. — Moscow : P. Jurgenson. — 100 p.

The collection includes selected works by the prominent Russian composer Mily Balakirev, the leader of the famous *Mogutchaya Kuchka (The Mighty Handful)*. The publication is based on original editions verified with the autographs and contains the editor's comments.

For students of music colleges and conservatories, as well as for professional performers.

ББК 85.954.2

ISMN 979-0-706392-83-7

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Посвящается Марии Ивановне Багговут

Dedicated to Maria Ivanovna Baggovut

СКЕРЦО № 1

SCHERZO No. 1

М. БАЛАКИРЕВ
M. BALAKIREV
(1836/37–1910)

Presto

ff *sf*

Allegro assai

p

9

17

25

f

33

ff *f*

This system contains measures 33 through 39. The treble staff begins with a series of chords, some marked with accents (>). The bass staff features a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) and *f* (forte).

40

ff *p*

This system contains measures 40 through 46. The treble staff has a melodic line with some slurs. The bass staff continues the eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) and *p* (piano).

47

This system contains measures 47 through 53. The treble staff features a melodic line with slurs. The bass staff continues the eighth-note accompaniment.

54

f *f risoluto*

This system contains measures 54 through 60. The treble staff has a melodic line with slurs. The bass staff continues the eighth-note accompaniment. Dynamic markings include *f* (forte) and *f risoluto* (fortissimo risoluto).

61

This system contains measures 61 through 67. The treble staff has a melodic line with slurs. The bass staff continues the eighth-note accompaniment.

67

f *sf* *sf*

73

sf

81

sf

87

ff

93

m.s.
pp

m.s.
pp

97

ff

m.s.

pp

103

ff

108

8

7

114

7

119

p

126

133

140

147

153 *p*

159

165 *sf* *f* *risoluto*

172

178 *sf*

This musical score is for a piano piece, spanning measures 153 to 178. The key signature is D major (two sharps). The score is written for piano, with a grand staff (treble and bass clefs). The tempo is marked *p* (piano) at measure 153. The score features several measures of sustained chords and moving lines, with a dynamic shift to *sf* (sforzando) at measure 165. A *f* (forte) dynamic is marked at measure 166, followed by the instruction *risoluto* (resolute). The score concludes with a final *sf* (sforzando) marking at measure 178.

183

sf sf pp

1 2 3 1 5

188

Quasi Corno

2 3 1 2 5

194

p

2 3 1 2 5 5

201

Meno mosso

p

2 3 1 2 5 5

208

p

2 3 1 2 5 5

COMMENTS

The present publication is based on the latest authorised editions newly collated with the autographs. Some peculiarities of the original notation have been retained. The fingering is the composer's. Obvious printing errors have been corrected without comments. Essential variant readings are listed in the notes below. Editor's emendations are held to a minimum and enclosed in square brackets.

Abbreviations

- GMMK — Gosudarstvenny Tsentralny Muzei Muzykalnoy Kultury imeni M. I. Glinki (The M. I. Glinka State Central Museum of Musical Culture, Moscow)
- PCA — "Piano Compositions and Arrangements by M. Balakirev for two hands", issued by F. T. Stellovsky (St. Petersburg)
- RNB — Rossiyskaya Natsionalnaya Biblioteka (The Russian National Library, St. Petersburg, Department of Manuscripts)
- b. — bar
- l. s. — lower staff of system
- u.s. — upper staff of system

Scherzo No. 1. Autograph is not available. Only the cover of a printed copy survives bearing the composer's note: "Begun 10 March — completed 14 March 1856. Dedicated to Maria Ivanovna Baggovut". The first edition: F. Stellovsky (St. Petersburg), No. 4 in the PCA series; the publication may be referred to 1863 (on account of an advertisement in the *Yakor* (*Anchor*) magazine, 1863, 31 August, No. 26, p. 512).

In 1886 K. Gutheil purchased Stellovsky's firm and without further delay set about reprinting works by Balakirev which had been published in the PCA series. For this new edition Balakirev made a number of emendations in one of the printed copies of the Stellovsky publication (RNB, 41/1/178) and put in three handwritten inserts containing 10 to 15 bars each. The present publication follows Gutheil's edition.

Polka. Written not later than 1857 (was entered by the composer in the list of his works compiled in 1857). The autograph is not available, save for the first page, containing 31 bars, with its title inscribed in blue pencil by V. V. Stasov (RNB, 41/1/145). The first edition: V. Denotkin (St. Petersburg); the publication can be referred to — the earliest — 1859 (on account of the publisher's letter of October 22, 1859, to Balakirev, putting forth a proposal to print his "lovely polka"). Subsequent editions: No. 3 in the PCA series, 1861; K. Gutheil (Moscow), not earlier than 1886.

The present publication follows Gutheil's edition. Slurs and accent markings are missing in all the editions; added by the Editor on the evidence of the existing autograph page.

Mazurka No. 2. The autograph is not available, the date is uncertain. First published by F. Stellovsky in a supplement to

the magazine *Russky Mir* (*The Russian World*), 1861, No. 50. The piece being printed at Gutheil's (not earlier than 1886), Balakirev transposed the enclosing sections of the mazurka from B minor into C sharp minor. The present publication follows the Gutheil's edition.

The Skylark. A concert transcription of a M. I. Glinka romance written by him in 1840. The autograph is not available. The first edition: F. Stellovsky (St. Petersburg), 1864; the title in French: *L'alouette*. Subsequent editions: B. Schott (Mainz), 1871, 1890. With a forthcoming publication of the piece at Gutheil's in view (Moscow, not earlier than 1886), Balakirev entered some corrections in one of the printed copies of the 1871 edition (RNB, 41/1/283).

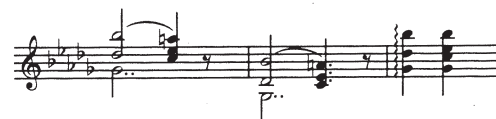
B. 50. In Schott's edition:



B. 57, 58. In Schott's edition:



B. 61 — 63, l.s. In Schott's edition:



B. 64, l. s. In Schott's edition:



The transcription became wide-spread in Russia and abroad. It is noteworthy that the piece was performed by Balakirev in the Glinka recital at the Nobility Assembly Hall (St. Petersburg, December 12, 1882) arranged to facilitate the erection of a monument to M. I. Glinka in the town of Smolensk. The present publication follows Gutheil's edition.

In a copy of the Gutheil' edition, once being in possession of Balakirev's disciple B. L. Zhilinsky, S. M. Lyapunov wrote down the following authentic version of the right hand part (b. 41):



Islamey. Oriental fantasy. The autograph (RNB, 41/1/145) is dated: "1869, 13 Sept. Begun 9 August in Moscow. Completed 13/ix in Petersburg." There also exists an authorized copy with a variant textural setting of the fantasy, later rejected by the composer (GMMK, 39/2). The first edition: P. Jurgenson (Moscow), 1870; in accordance with Balakirev's desire it was printed "with the Russian terms and a Russian title".

A Hamburg based publisher D. Rahter was "amazed and literally astounded" by the piece. In 1888 he put it out with the Italian markings and a subtitle in French, and in 1902 he issued a de luxe edition, designed in the Oriental style.

The edition of the fantasy brought out by Jurgenson in 1909 was — at Balakirev's request — based on Rahter's publication and bore a supplement on its covering page: "A new edition, revised and corrected by the composer." The present publication follows this edition.

B. 81. In the autograph:



B. 139. In the autograph:



B. 162, u.s. In the autograph (7th semiquaver):



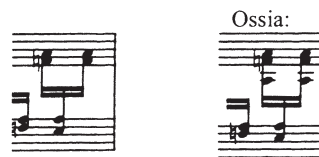
B. 164, u.s. In the autograph (7th semiquaver):



B. 171, l.s. In the autograph:



B. 215. In the autograph:



B. 314. In the autograph:



In his series of articles "25 Years of Russian Art" V. Stasov wrote about *Islamey*: "This piece is the best, the most perfect piano composition of our Russian school and, besides, one of the most prominent creations in the domain of the piano music as a whole. The greatest of all the concert piano players Liszt always highly appreciated this work. It never left his instrument; all of his pupils had to play it".

In the Garden. Idyll-study. The autograph (GMMK, 39/4) is dated: "15 November 1884". The first edition: P. Jurgenson (Moscow), 1885; the title in Russian and in French: *Au jardin*. The present publication follows this edition which is fully in accordance with the autograph.

The first page bears composer's note in French: "Les notes, dans la partie de la main gauche, marquées de la lettre *d*, doivent être exécutées par la main droite. L'emploi des pedales est réservé au goût de l'exécutant." ("The notes in the part for the left hand which are marked with the letter *d* must be played with the right hand. The use of pedal is a matter of the performer's taste.")

Mazurka No. 4. Written ca 1884-1885 (dated on account of Balakirev's letter of March 12, 1884, to S. Kruglikov). The autograph: RNB, 41/1/63. The first edition: P. Jurgenson (Moscow), 1886. The present publication follows this edition which is fully in accordance with the autograph.

Nocturne No. 1. The autograph (RNB, 41/1/245) is dated: "18/X 1898." The first edition: K. Gutheil (Moscow), 1898. The present publication follows this edition.

K. Titarenko
Transl. by A. Plakhov

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Нотное издание
БАЛАКИРЕВ МИЛИЙ АЛЕКСЕЕВИЧ
ИЗБРАННЫЕ ПРОИЗВЕДЕНИЯ
для фортепиано

Редактор *В. Самарин*
Лит. редактор *В. Мудьюгина*
Дизайн обложки *С. Калинин*
Техн. редактор *А. Петрова*

Формат 60х90 1/8
Объем печ. л. 12,5
Изд. № J 0017

ООО «Музыкальное издательство П. Юргенсон»
123056, Москва, ул. Красина, д. 27, стр. 2
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Musical edition
BALAKIREV MILY ALEXEYEVICH
SELECTED WORKS
for Piano

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