

Nicolai
RIMSKY-KORSAKOV

FUGUE "IN THE MONASTERY"
and
STRING QUARTET IN G MAJOR

FOR TWO VIOLINS, VIOLA AND VIOLONCELLO

K 05245



FOREWORD

The scores of N. A. Rimsky-Korsakov's chamber instrumental ensembles without piano accompaniment are included in volume XXVII of his *Complete Works*.

"String Quartet in F major," op. 12, was composed in 1875. Rimsky-Korsakov wrote to P. I. Tchaikovsky, October 1, 1873: "On my return to St. Petersburg from our summer home, I found the First Movement of the 'Quartet,' which I considered lost long ago. Having glanced at it, I wanted to rework it and I accomplished this within two days. This led me to compose a new Finale, which I did, and then the Andante, which I also accomplished immediately. I also had a sketch for the Scherzo of this 'Quartet:' I will rework it soon, and then the 'Quartet' will be finished."¹

In *The Chronicle of my Musical Life*, the composer characterized his composition: "I composed it fast and used in it too much counterpoint in the form of constant fugato, which, in the final effect, gets boring. But in the Finale, I achieved a counterpointal trick in which the melodic pair, making up the first theme in a double canon, later enters into stretto without any changes, forming again a double canon. These kinds of tricks are not always successful, but I succeeded not badly. For the theme of the Andante, I took the melody of the pagan wedding from my music for 'Mlada.'"²

The "Quartet" was performed for the first time in St. Petersburg, November 11, 1875, at the third Quartet Congress of the Russian Music Society (the first series). The performers were: L. Auer, I. Pikkell, I. Veikman, and K. Davydov.

The "Quartet" was published for the first time by the press of P. Jurgenson in the second half of 1870's.

The location of the quartet's manuscript is not known. The present publication is based on the score of the first and second printing by Jurgenson.

"String Sextet in A major" was composed in 1876. In *The Chronicle*, Rimsky-Korsakov wrote the following about his work on it: "In 1876, the Russian Musical Society announced a prize contest for a work in chamber music. The desire to write something for this contest seized me, and I set to work on a string sextet in A major. I had begun it in St. Petersburg and I completed it at our summer place in Kabolovka..."

My sextet turned out in five movements. In it I now strove less for counterpoint, but the Second Movement (Allegretto Scherzando) I composed in the form of a very complicated six-part fugue, and I find it very successful for its technique. It resulted in a double fugue, even with counterpoint at the tenth. In the Trio of the Scherzo (the Third Movement) I also made use of the form of a three part fugue for the first violin, the first viola and first cello in tarantella time, while the other three instruments play the accompaniment to the fugue continuously in pizzicato chords. The Adagio proved melodious with a very ingenious accompaniment. The First and Fifth Movement gave me less satisfaction. Taken all in all, the work proved technically good, but in it I still was not myself. After I had completed the sextet, I wanted to write for the same contest a quintet for the piano and wind instruments...

The sextet and the quintet, neatly transcribed by the copyist, I sent under my code name to the Directorate of the Russian Music Society...

The fate of my Sextet and my Quintet was as follows. The jury awarded the prize to Napravnik's Trio...: it found my Sextet worthy of honorable mention... concerning the Sextet, the Grand Duke Konstantin Nikolaievich (who was a rule well inclined toward me) once met me at the Conservatory and said: 'What a pity that (in awarding the prizes) we did not know that the Sextet was thine (he used 'Thou' in addressing me, — a force of habit); a great, great pity!' I bowed, Once can conclude from this as to how the business of prize competitions was managed in the Russian Musical Society, in those days."³

The Sextet was performed for the first time in St. Petersburg, January 14, 1878, at the Third Quartet Congress

1. "Correspondence of P. I. Tchaikovsky and N. A. Rimsky-Korsakov," *Soviet Music*, third collection of articles (Moscow, 1945), p. 127.

2. N. A. Rimsky-Korsakov. *Complete Works*, volume I, 1955, p. 88.

3. Ibid. pp. 97-98, pp. 105-106.

of the Russian Music Society (the Second Series) by L. Auer, I. Pikkell, I. Veikman, K. Davydov, Iegorov (second viola) and A. Kuznetsov (second cello). The Sextet was edited by M. O. Steinberg and published posthumously in 1912 by the Russian Music Publishers.

The present publication is based on the Steinberg's edition, since the location of the manuscript is not known.

The fugue "In the Monastery" for the string quartet was composed in 1878 and is published for the first time.

In *The Chronicle*, Rimsky-Korsakov wrote about his work on it during the summer of 1879: "In addition, I composed a string quartet on Russian themes; this I subsequently worked over into a sinfoniotta for the orchestra. Its separate movements bore the titles: I. In the Field. II. At the Charivari. III. In the Khorovod [Round dance with song]. IV. In the Monastery. The last movement, which did not go into the Sinfoniotta after all, was written on a church theme, commonly sung at Te Deums ('Reverend Father, pray to God for us') in imitational style. This quartet of mine never had a public performance. Once I took it over to K. Y. Davydov and asked to have it played at a quartet rehearsal. Davydov, Auer, Pikkell and Veikman played it for me. It did not please them much; and I found many shortcomings in it myself. The First Movement was monotonous, having been written on a single theme; the Scherzo had no coda, while the Finale was dry; I did not venture to let the public hear my quartet."⁴

Evidently, this quartet was completed in 1879, as the composer indicated in *The Chronicle*. The fugue was composed in 1878 according to the note on the manuscript.

In the summer of 1884, Rimsky-Korsakov returned to this composition and reworked its first three movements into Sinfoniotta in a-minor. The composer wrote: "I did not make use of the Quartet's Fourth Movement (on a church theme from a prayer)."⁵

He made use of this theme later, in Tableau iv of the opera "Sadko," in the scene of "The Old Mighty Warrior."

The present publication is based on the manuscript of the fugue's score. It is kept at the library of the State Conservatory (named after N. A. Rimsky-Korsakov) in Leningrad (No. 1902).

On the title page of the score's manuscript is inscribed: "Fugue for quartet on the theme 'Reverend Father, pray to God for us.' N. Rimsky-Korsakov." On the first page of the score's manuscript is written: "IV. 'In the Monastery' (Fugue)." The next to the last page is dated: "September 9, 1878. Ligovo;" on the last page is inscribed: "September 9, Ligovo. Reworked September 29. St. Petersburg."

The numerous notes in pencil in the score's manuscript of the fugue indicate that the composer intended to rework this composition for symphonic orchestra, which he later did (in 1884), as mentioned above. He reworked the first three movements on Russian themes of the Quartet, but he did not rework the fugue.

The manuscript of the composer's arrangement four hands of this fugue called "In the Church," is kept in the archives of Rimsky-Korsakov at the M. Ie. Saltykov-Shchedrin State Public Library. The title "In the Church" replaced the original crossed out title "In the Monastery." The manuscript is missing the last page in the section *primo*.

The location of the manuscript of the quartet's first three movements on Russian themes is not known: therefore their publication is not possible.

"String Quartet in G major" was composed in 1897 and is being published for the first time.

In *The Chronicle*, the composer wrote about its composition: "In the summer of 1897, in Smychkovo, I composed a lot and without a break. The first composition was cantata 'Svitezianka'... Then followed a number of romances, after which I set to work on Pushkin's 'Mozart and Salieri'... In addition, I composed 'String Quartet in G major' and 'Trio for Violin, Violoncello and Piano in c minor.' The latter remained unfinished. Both these chamber compositions proved to me that chamber music is not my field, and I decided not to publish them."⁶

4. Ibid. pp. 124-125.

5. Ibid., pp. 156.

6. Ibid., pp. 206-107.

The rough draft and the clean copy of the manuscript of the “Quartet in G major” score are preserved in the M. Ie. Saltykov-Shchedrin State Public Library (N. A. Rimsky-Korsakov archive, No. 29, No. 30-b).

These manuscripts have a number of differences concerning the presentation and development of the music within the movements. In addition, judging by the heading on the first page of the rough draft manuscript of the score for the Theme with Variations (“III. Tema con variazioni”), the composer switched the two middle movements of the Quartet in the last version of the composition.

From the rough draft of the score only the Trio from the movement “Alla polacca” is preserved.

We can follow the development of Rimsky-Korsakov’s work by the headings and dates placed in both manuscripts:

The rough draft score:

First Movement

On the first page: “September 8.” At the end of the movement: “September 22, 1897. St. Petersburg. N. R.-K. 11-10 minutes.”

Theme with Variations

On the first page: “III. Tema con variazioni.” At the end of the movement: “September 16, 1897. St. Petersburg. N. R.-K.”

“Alla polacca”

At the end of the preserved Trio: “Sept. 8.”

Finale

On the first page: “IV. Finale. Rondo. September 17.” On the last page: “September 18, 1897. N. R.-K. St. P. Only 3 minutes.”

The clean copy:

First Movement:

On the title page: “N. Rimsky-Korsakov. Quartet (in G major) for two violins, viola and violoncello.” At the end of the movement: “September 22, 1897. St. P.”

Theme with Variations

On the Last page: “September 16-26, 1897. N. R.-K.”

“Alla polacca”

On the last page: “Sept. 23, 1897. N. R.-K.”

Finale

On the last page: “September 1897. N. R.-Korsakov. St. Petersburg.”

The present publication is based on both of these manuscripts.

Several of Rimsky-Korsakov’s compositions for string quartet included in this volume are connected with the name of M. P. Beliaiev, who was a big publisher and supporter of music. A group of outstanding Russian composers, performers, and simply lovers of music gathered around him from the beginning of the 1880’s on for many years.

These gatherings resulted in several compositions for string quartet which were composed by various composers together. The majority of these compositions were begun as original surprise gifts for Beliaiev’s name day and were dedicated to him. They were first performed at Beliaiev’s home at his regular Friday evenings and, one by one, they added to a collection.

In *The Chronicle*, the composer wrote: “M. P. Beliaiev, a passionate lover of music, especially of chamber music, was himself a viola player and an ardent participant of quartet playing. Long ago he began to gather his friends, devoted quartet players in his home every week on Fridays...

By the winter of 1883-1884, the Beliaiev ‘Fridays’ became quite popular. In addition to his usual quartet players, doctor Gelbke, professor Gezehus, engineer Evaldt (Beliaiev himself participated as a violist), the evenings began to be frequented by Glazunov, Borodin, Liadov, Deutsch and by many others. I also began to frequent Beliaiev’s Fridays...

Beliaiev's Fridays became very lively and were never cancelled. If one of the quartet players was ill, Beliaiev got someone else to replace him. Beliaiev himself was never sick. At the beginning, the quartet's formation was a bit different. The violoncello player was Nikolsky, Gelbke played first violin; I do not remember who played the second violin. Gelbke joined a bit later, Evaldt replaced Nikolsky, Gezehus moved to the second violin; and Beliaiev played viola. In the above mentioned formation, the quartet lasted for many years, until death took the dear host..."⁷

"String Quartet on the Theme B-la-f," composed in 1886 by N. A. Rimsky-Korsakov (First Movement), A. K. Liadov (Scherzo), A. P. Borodin (Serenade) and A. K. Glazunov (Finale), was the first of the compositions for string quartet composed by several composers and dedicated to M. P. Beliaiev.

In the present publication, The First Movement of the Quartet (Sostenuto assai and Allegro), which was composed by A. N. Rimsky-Korsakov is published.

The present publication is based on the score's manuscript kept at the Saltykov-Shchedrin State Public Library (the Collection of the Russian Music Manuscripts), and on the printed score of the second publication of the quartet, which was checked over and corrected by the composer and was published by M. P. Beliaiev in 1895.

On the title page of the score's manuscript is inscribed: "Quartet. B-la-f Movement. N. R.-Korsakov. November 14, 1886."

The first public performance of the quartet took place in St. Petersburg, December 2, 1887, at the Society of Chamber Music. The performers were: A. Ie. Albrecht, O. F. Hille, F. N. Gildebrandt, and A. V. Verzhbilovich.

The quartet was published for the first time by M. P. Beliaiev in 1887.

The string quartet "Name-day" was composed in 1887 by N. A. Rimsky-Korsakov together with A. K. Glazunov and A. K. Liadov, for M. P. Beliaiev's name-day. Glazunov composed the First Movement, "The Celebrators;" Liadov composed the Second Movement "The Exaltation;" and Rimsky-Korsakov composed the Third movement "Khorovod" [round dance with singing]. In the present publication only the "Khorovod" is printed. The present publication is based on the score's manuscript, which has the inscription on the first page: "III. Khorovod. By Rimsky-Korsakov," and is kept at the M. Ie. Saltykov-Shchedrin State Public Library (the Collection of the Russian Music manuscripts), and on the printed copy of the score of the "Name-day," published for the first time by M. P. Beliaiev in 1889.

In 1898, N. A. Rimsky-Korsakov took part again, together with other composers, in composing "Variations on Russian Themes" ("The Nights have become boring, they are dull") for string quartet for M. P. Beliaiev's name-day celebration. The theme of the Russian folk song "The Nights have become boring, they are dull" is taken from the collection "Russian Folk Songs" by M. A. Balakirev. The song is No. 7 in this collection and has the note: "Protiazhaia [slow, stretched out song], from the Nizhgorod district, county of Semionov." The entire composition was made up in the following way: N. A. Rimsky-Korsakov composed the theme, N. V. Artsybushev composed the first variation, A. N. Skriabin composed the second variation, A. K. Glazunov composed the third variation, the fourth variation is Rimsky-Korsakov's, the fifth is Liadov's, the sixth belongs to I. I. Vitol, the seventh to F. M. Blumenfeldt, the eighth to V. V. Evaldt, the ninth variation was composed by A. A. Vinkler and the Finale by N. A. Sokolov.

In the present publication are printed the theme and the fourth variation, both composed by N. Rimsky-Korsakov. The present publication is based on the score's manuscript (of the theme and the fourth variation), which is kept at the M. Ie. Saltykov-Shchedrin State Public Library (archive of M. P. Beliaiev, N. 0/4 g.), and on the printed copy of the "Variations" published by M. P. Beliaiev in 1899.

Dedication on the title page of the "Variation's" manuscript is written in N. Rimsky-Korsakov's hand-writing: "Dedicated to Mitrofan Petrovich Beliaiev. Variations on a Russian theme for string quartet. Composed by..." And then follows the list of variations with their authors. At the beginning of the variation composed by Rimsky-Korsakov is written "IV," which was corrected from the original III, and there is the composer's signature. At the end of the manuscript of the "Variation" is the date: "November 21, 1898."

7. Ibid., pp. 153-154.

“Allegro in B major” from the second notebook of the collection of compositions for string quartet, under the general title “Fridays” is the last Rimsky-Korsakov composition for string quartet connected with the name of M. P. Beliaiev and with the chamber music evenings at his home. The “Allegro” was composed in 1899. The following compositions are included in the same notebook in addition to No. 1: Allegro in B major by N. A. Rimsky-Korsakov; No. 2: Sarabanda by A. K. Liadov; No. 3: Scherzo by A. P. Borodin; No. 4: Fugue by A. K. Liadov; No. 5: Mazurka by N. A. Sokolov; No. 6: Kuranta by A. K. Glazunov; and No. 7: Polka by A. A. Kopylov.

The location of the manuscript of the “Allegro in B major” is not known. The present publication was based on the printed score of the second notebook. “The Fridays,” which was published by M. P. Beliaiev in 1899.

The last section of the present volume unites the chamber-orchestral ensembles by N. A. Rimsky-Korsakov, which were apparently related to his educational works.

Thus the four variations on a choral for string quartet are published for the first time in this publication. The composer wrote them in November 4, 1884, in St. Petersburg. The date is confirmed by the inscription in the score’s manuscript on which the present publication is based. The score’s manuscript of the “Variations” is kept at the archives of the State Academy Chapel in Leningrad.

The date in the manuscript of the “Variations” coincides with the period of Rimsky-Korsakov’s activity at the Court Singing Chapel (1883-1894). It is most probable that the composer wrote this composition for the Chapel’s students, for whom he strove to provide the widest possible music education. In order to achieve this goal, Rimsky-Korsakov introduced into the Chapel special courses for playing various instruments. In addition, he organized the students into a string orchestra, which was soon transformed into a symphony orchestra. He also created various chamber ensembles. We may suppose that Rimsky-Korsakov wrote for these ensembles the “Nocturno for four French horns,” “Two duets for two French horns,” “Canconetta and Tarantella for two clarinets.” They are now published for the first time.

There exists two manuscripts for “Nocturno” for four French horns. One of them, kept at the M. Ie. Saltykov-Shchedrin State Public Library (N. A. Rimsky-Korsakov archive, No. 121, e) is an unfinished fragment (not fully 16 measures). It is written in the form of a two stave score. The second horn plays throughout the fragment higher than the third, which is unusual for Rimsky-Korsakov, since he maintained the usual distribution in his other symphonic and opera scores.

Evidently, by arranging the horns according to their pitch, he treated the chamber quartet of horns in the same way as a string quartet. Thus he intentionally varied the arrangement of horns in the chamber ensemble from their arrangement in the orchestra.

The second manuscript of “Nocturno” is kept by the composer M. F. Gnesin. This manuscript is a completed sketch in pencil, written in actual key (in C). The composer did not sign this sketch. On the top of the first page is written “Notturno.”

In this sketch, Rimsky-Korsakov does not indicate the arrangement of instruments at the beginning.

The editors of the present publication consider this sketch the basic one, since it is a completed musical piece. The editors created the score in F, preserving the arrangement of the instruments as the composer indicated in the fragmentary score manuscript of the “Nocturno.”

In the present publication, “Nocturno” for four horns is published in three versions, because the sketch of “Nocturno” differs significantly from the manuscript of the incomplete score and because both of these manuscripts are lacking indications for the manner of delivery and for dynamics. The three versions are the following: 1) the score, created by the editors; 2) the sketch, on the basis of which the editors created the score; 3) the fragment of the score which Rimsky-Korsakov began but did not finish.

Neither manuscript is dated. Therefore we can only speculate on the date of “Nocturno’s” creation. Most probably, this composition was written near the time of composing the symphonic suite “Sheherazade” (1888), since the composer used in measures 26-28 of “Nocturno” the same melodic turn as can be found in “Sheherazade.”

The manuscripts for two “Duets for two horns,” for “Canzonetta” and for “Tarantella for two clarinets” were composed in score form. They are kept at the M. Ie. Saltykov-Shchedrin State Public Library (A. K. Glazunov archive). They also are not dated. We can only speculate that Rimsky-Korsakov composed them most probably, during his teaching years at the Court Chapel (1883-1894).

The simplicity of style and the brevity of delivery of these compositions indicate that the composer wrote them with his educational purposes in mind and that they were intended for student ensemble performances. On the manuscripts of the “Duets for two horns,” there are the following inscriptions: “Duo II” and Duo III.” Since the first duet was not preserved, in the present volume their numeration is changed to No. I and No. II.

The editors of this publication corrected without explanation all the obvious mistakes in the manuscripts and the printed scores which were used as a basis for the present publication. The most interesting and significant variants and differences are placed in the Footnotes. The decimal system of orientation signs was introduced in the present publication. All additions in dynamics and strokes are placed in square brackets or are indicated in the Footnotes.

FUGUE
“IN THE MONASTERY”

**FOR STRING
QUARTET**



1878

FUGUE "IN THE MONASTERY"

Viola

Allegro molto moderato e maestoso

Musical score for Viola part of Fugue "In the Monastery". The score is written in 3/4 time with a key signature of one sharp (F#). It consists of 70 measures, divided into systems of five staves each. The tempo is marked "Allegro molto moderato e maestoso". The score includes various dynamic markings (p, f, mf, sf, pp, cresc., poco cresc., accelerando) and articulation marks (accents, slurs). Measure numbers 10, 20, 30, 40, 50, 60, and 70 are indicated in boxes. The score ends with a final measure marked with a fermata.