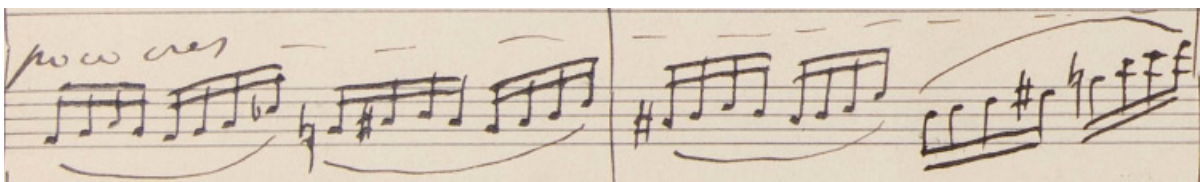


1919 orch MS  
score



1919 orch E  
score



1919 klv E  
part



1862 klv E  
part

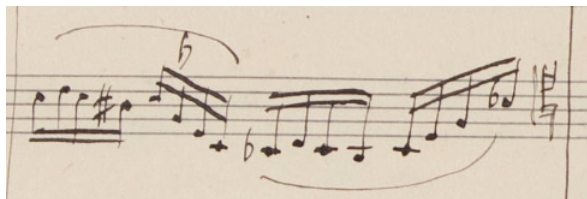


Saint-saens - Suite Op. 16, Prelude, mm. 9-10

The top 2 examples come from the same source, the orchestra MS

The bottom 2 examples come from the same source, the 1862 edition

1919 orch MS  
score



1919 orch E  
score



1919 klv E  
part



1862 klv E  
part



Saint-saens - Suite Op. 16, Prelude, m. 26

The top 2 examples come from the same source, the orchestra MS

The bottom 2 examples come from the same source, the 1862 edition

1919 orch MS  
score



1919 orch E  
score



1919 klv MS  
score



1919 klv E  
score



Saint-saens -  
Suite Op. 16,  
Romance, m. 19

The top 2 examples  
come from the same  
source, the orchestra  
MS

The bottom 2  
examples come from  
the same source, the  
piano reduction MS

E

95

Fl. I

Ob. I

Cl. I

Vcl. Solo

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*pizz.*

*f*

*pizz.*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*arco*

101

Fl. I

Ob. I

Cl. I

Cl. II

Vcl. Solo

Vln. I

Vln. II

Vla.

Vcl.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*arco*

\* Violin II erroneously has a D on beat 2 in all orchestral sources. This should be a C#, as per the piano reduction MS and the G minor version of the Gavotte.

# Critical Commentary

## Sources

### A

Autograph of the orchestral score

### E

First edition piano score, New York: G. Schirmer, 1918. Plate No. 28161

### OP

First edition orchestra parts, New York: G. Schirmer, 1918. Plate 27781

### ES

First edition solo part, New York: G. Schirmer, 1918. Plate No. 28161

### EP

First edition orchestral score, New York: G. Schirmer, 1918. Plate 27780

## General Comments

This edition is fully based on Bloch's autograph, which he corrected in 1920 with vital information never published in a cello solo part up to this point. Some of this information was already present in the orchestral score published by G. Schirmer in 1918, yet, for some reason left out by the copyist from the first edition solo part. Bloch's Schelomo is a staple of most professional cellists and advanced students' repertoire.

The biggest difference between the autograph (A) and the first edition score (EP) is the language; A uses French extensively, as opposed to the Italian of EP. The opening tempo marking in A is "Assez lent (Très librement, comme une cadence)." The same in EP is "Lento moderato (a bene placito, quasi cadenza)." The solo part (ES) and orchestra parts (OP) only say "Lento moderato," leaving

out "(a bene placito, quasi cadenza)." However, the piano reduction (E) has "Lento moderato" and "(Très librement, comme une cadence)," mixing the two languages. These observations are consistent throughout the five sources, i.e. "en mesure/misurato" in m. 2, "Plus animé/Più animato" at rehearsal number (reh.) 1, "intensément expressif/con somma espressione" at reh. 1, etc.

Another major difference found between A and the other sources is the presentation of the time signatures. In A, the time signature only lists the numerator, when over 4, (i.e. 2 instead of 2/4, 3 instead of 3/4 and so on). This was common practice among French composers of the time. The rest of the sources list both the numerator and denominator.

## Notes

|     |              |   |     |              |   |
|-----|--------------|---|-----|--------------|---|
| 24  | <b>ES, E</b> | missing <> on note 5  |     |              |   |
| 28  | <b>ES</b>    | missing <i>f</i> note 1   |     |              |   |
| 39  | <b>A</b>     | "Langoureux [languid] (non troppo vivo)" penciled in  |     |              |   |
| 44  | <b>ES, E</b> | missing tenuto mark on note 1   |     |              |   |
| 45  | <b>ES, E</b> | missing tenuto mark on note 1   |     |              |   |
| 63  | <b>ES</b>    | missing a clef change to treble clef  |     |              |   |
| 69  | <b>ES, E</b> | C# spelled as Db on note 3  |     |              |   |
| 69  | <b>ES</b>    | missing <> on note 4  |     |              |   |
| 69  | <b>A</b>     | staccato dot on note 5  | 278 | <b>A, E</b>  | missing "poco" above the fermata on note 2  |
| 70  | <b>A</b>     | staccato dot on note 5  |     |              |   |
| 70  | <b>ES, E</b> | breath mark (comma) between notes 10 and 11   | 288 | <b>ES</b>    | missing <> on note 1  |
| 71  | <b>ES</b>    | missing "a tempo"   | 291 | <b>A, E</b>  | double-dotted quarter note on note 6, vs. tied quarter and dotted eighth notes in <b>EP</b> and <b>ES</b> (same rhythm) |
| 85  | <b>ES</b>    | missing breath mark after last note   |     |              |   |
| 124 | <b>ES, E</b> | <i>p</i> on beat 1  | 302 | <b>ES</b>    | sixteenth note on note 2, clear rhythmic error  |
| 165 | <b>ES</b>    | missing 3/4 time signature  | 317 | <b>A, EP</b> | two thirty-second notes on notes 2 and 3.   |
| 172 | <b>ES, E</b> | missing <i>mf</i> on note 1   | 317 | <b>E</b>     | sixteenth and eighth note on notes 2 and 3, respectively.   |
| 184 | <b>ES</b>    | <i>mf</i> on note 1   | 317 | <b>ES</b>    | two thirty-second notes notes 7 and 8.  |
| 206 | <b>A</b>     | <> on note 1 vs. full hairpins in the other sources   | 317 | <b>E</b>     | sixteenth and eighth note on notes 7 and 8, respectively.   |
| 211 | <b>ES</b>    | full hairpins on note 6 vs. <> in the other sources   | 330 | <b>ES</b>    | missing time signature change to 4/4  |
| 225 | <b>ES</b>    | "col [sic] 8va ad lib."   | 333 | <b>ES</b>    | needs to have a single measure rest, not a 2-measure multi-measure rest   |
| 225 | <b>E</b>     | "ad lib. coll'8va bassa"  | 343 | <b>A</b>     | does not have a "mezzo [sic] voce/à demi-voix"  |
| 266 | <b>ES, E</b> | tenuto mark on note 3   | 351 | <b>ES, E</b> | <i>p</i> on note 2  |
| 271 | <b>A, E</b>  | double-dotted quarter note on note 1, vs. tied quarter and dotted eighth notes in <b>EP</b> and <b>ES</b> (same rhythm) |     |              |   |
| 276 |              | C# with the marking "1/4 tone higher" on note 6 has been  |     |              |   |

# Critical Commentary

## Sources

### A

Autograph of the orchestral score

### E

First edition piano score, published by Breitkopf und Härtel in August 1854; Plate No. 8865

### EP

First edition orchestral score, published by Breitkopf und Härtel in 1883 in *Robert Schumanns Werke*, edited by Clara Schumann, Series III, No. 2

## Notes

|    |           |                                       |
|----|-----------|---------------------------------------|
| 15 | <b>E</b>  | <i>f</i> on beat 1                    |
| 17 | <b>E</b>  | > on beat 1                           |
| 31 | <b>A</b>  | wedge on beat 1                       |
| 59 | <b>EP</b> | > on beat 4                           |
| 85 |           | . on notes 2-6 in m. 253              |
| 85 | <b>EP</b> | slur on notes 10-11, and . on note 12 |

|       |           |   |
|-------|-----------|---|
| 87    | <b>EP</b> | slur missing on notes 2-4                         |
| 91    |           | slur on notes 8-9, and . on notes 10-11           |
| 122   | <b>E</b>  | <i>f</i> on beat 1                                |
| 161   | <b>E</b>  | slur on notes 4-5, _ on note 4, and . on note 5   |
| 164   | <b>A</b>  | entire measure is slurred                         |
| 172   | <b>E</b>  | <i>cresc.</i> on beat 1                           |
| 174   | <b>E</b>  | slurring and articulations as in mm. 173 and 175  |
| 195-6 |           | > missing, see mm. 24-25                          |
| 202   | <b>A</b>  | wedge on beat 1                                   |
| 227   |           | > missing on beat 4, see <b>EP</b> m. 59          |
| 252-3 |           | slurring, see m. 84 beat 4 and m. 85 beat 1       |
| 253   |           | note 10-12 are separate in <b>E</b> and <b>EP</b> |
| 330   | <b>EP</b> | hairpin instead of a <i>cresc.</i>                |
| 365   | <b>EP</b> | > on beat 1                                       |
| 569   | <b>EP</b> | > on beat 1                                       |
| 665   | <b>EP</b> | slur only on notes 5-7                            |
| 684   | <b>EP</b> | marked <b>Cadenza</b>                             |
| 687b  | <b>EP</b> | <i>cresc.</i> on beat 1                           |
| 691   | <b>A</b>  | note 1 with <i>d</i>                              |
| 750-6 | <b>A</b>  | original ending included in the <i>ossia</i>      |

# SONATE.

## Violoncello.

### I.

S. Rachmaninow, Op.19.

Lento. (♩ = 48)

Allegro moderato. (♩ = 112)

Con moto. (♩ = 132)

Moderato. (♩ = 92) un poco rit. a tempo



# Sonata

for Pianoforte and Violoncello

Violoncello

Critical Edition by Yuriy Leonovich

Sergei Rachmaninov  
Op. 19

Lento (♩ = 48)

Musical score for measures 4-13. The piece is in 3/4 time, key of B-flat major. The first system (measures 4-7) is in the right hand, starting with a piano (*p*) dynamic. The second system (measures 8-13) is in the left hand, starting with mezzo-forte (*mf*) and ending with piano (*p*). Dynamics include *p*, *mf*, and *p*.

14

meno mosso rit.

Allegro moderato (♩ = 112)

Musical score for measures 14-24. Measure 14 is in the right hand, marked *mf*. Measures 15-16 are marked *dim.* and *pp*. Measure 17 is a double bar line. Measures 18-24 are in the right hand, marked *p espressivo e tranquillo*. Dynamics include *mf*, *dim.*, *pp*, and *p*.

20

Musical score for measures 20-24. Measures 20-24 are in the right hand, marked *p*. Dynamics include *p*, *dim.*, and *pp*.

25

colla parte

a tempo

Musical score for measures 25-33. Measures 25-33 are in the right hand, marked *mf*. Dynamics include *mf* and *p*.

30

Musical score for measures 30-33. Measures 30-33 are in the right hand, marked *dim.*, *pp*, *cresc.*, and *mf*. Dynamics include *dim.*, *pp*, *cresc.*, and *mf*.

34

accel.

Con moto (♩ = 132)

Musical score for measures 34-38. Measures 34-38 are in the right hand, marked *p*. Dynamics include *p*.

39

Musical score for measures 39-43. Measures 39-43 are in the right hand, marked *pp* and *p*. Dynamics include *pp* and *p*.

44

Musical score for measures 44-48. Measures 44-48 are in the right hand, marked *mf* and *p*. Dynamics include *mf* and *p*.

49

un poco rit.

Moderato (♩ = 92)  
6

Musical score for measures 49-52. Measures 49-52 are in the left hand, marked *pp*, *mf*, and *dim.*. Dynamics include *pp*, *mf*, and *dim.*.

\* m.33: cello part has a *f*