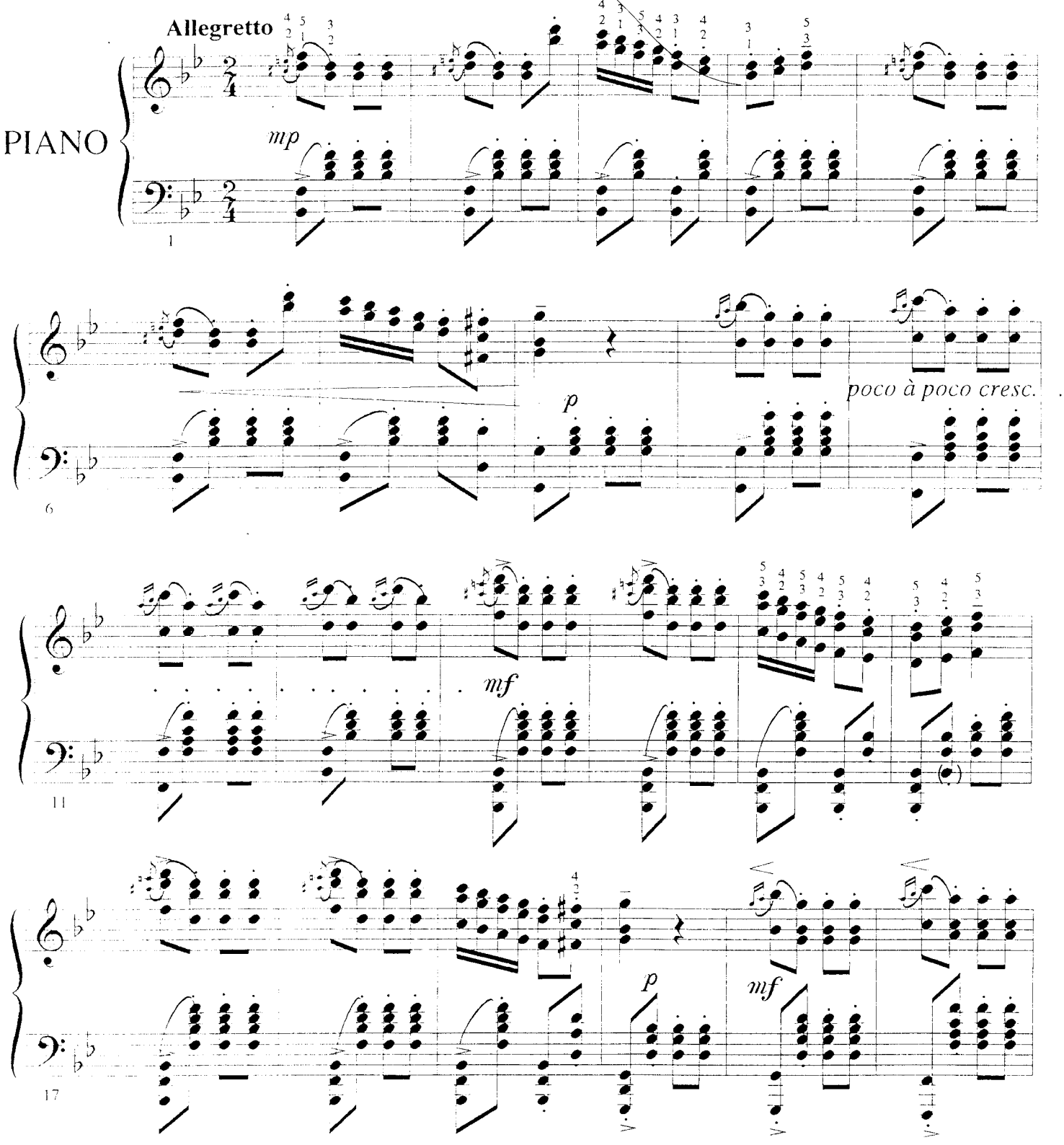
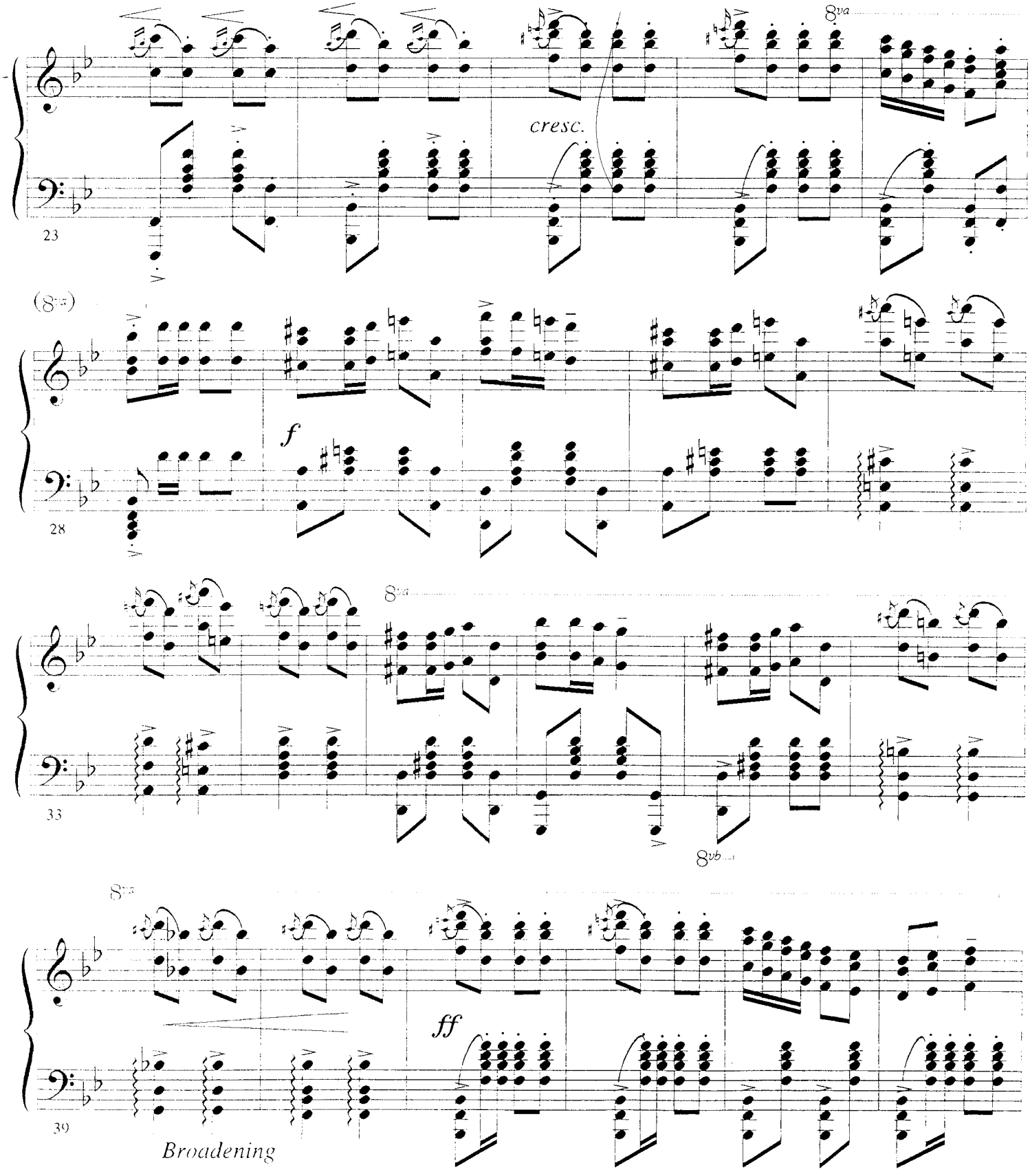
TURKISH MARCH

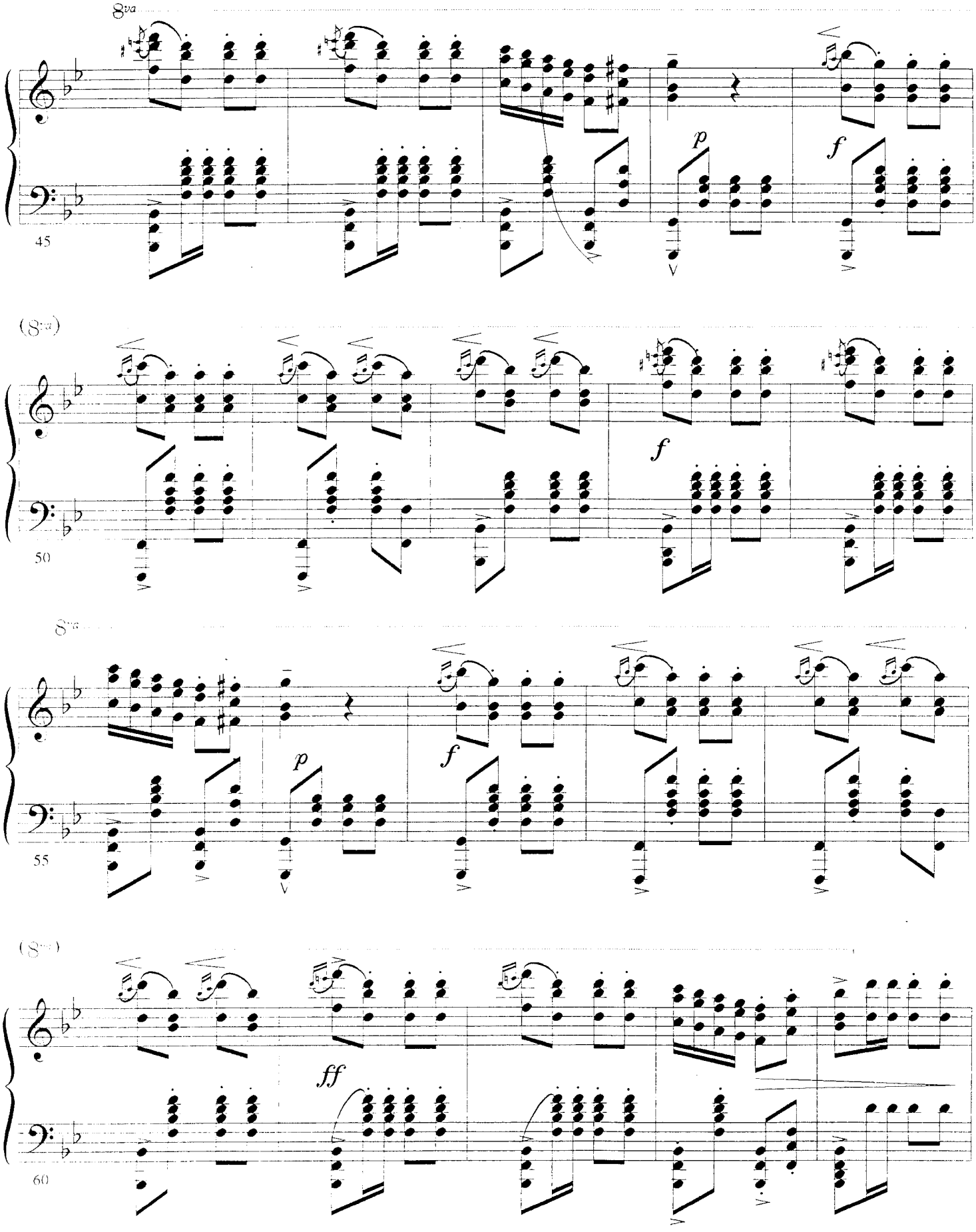
from «The Ruins of Athens»

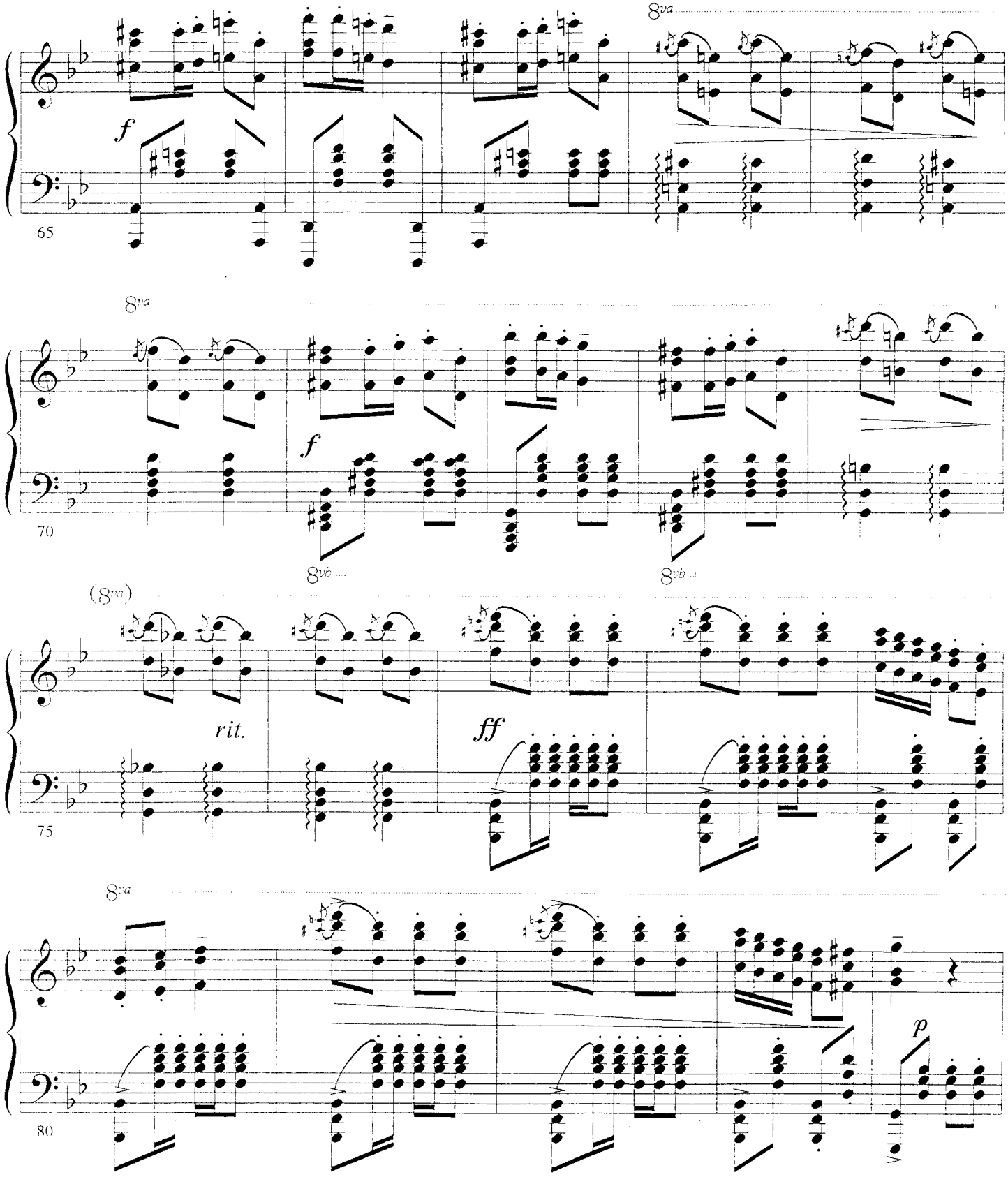
Arranged by Anton Rubinstein
Further arranged by Sergei Rachmaninoff

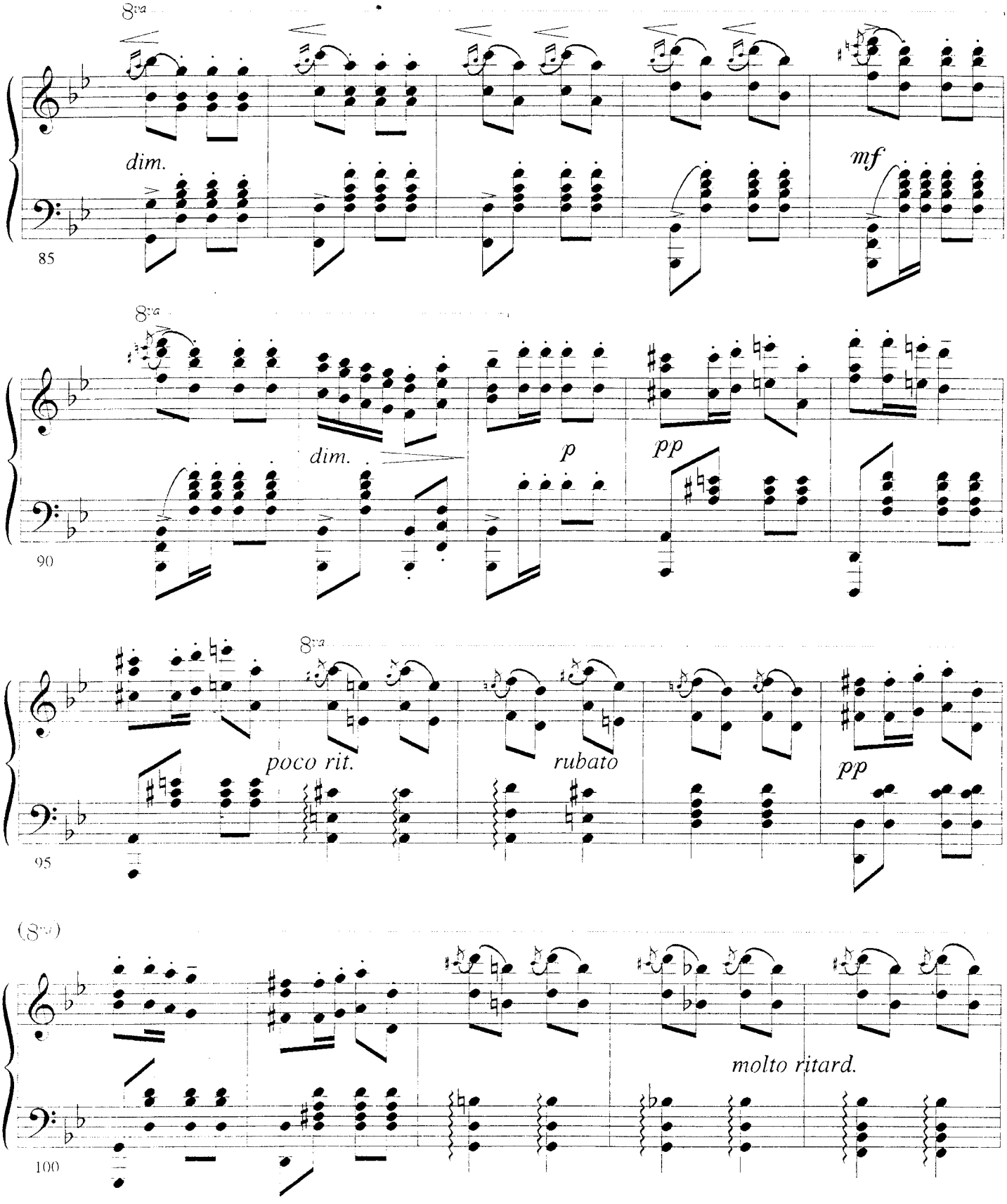
Ludwig van Beethoven

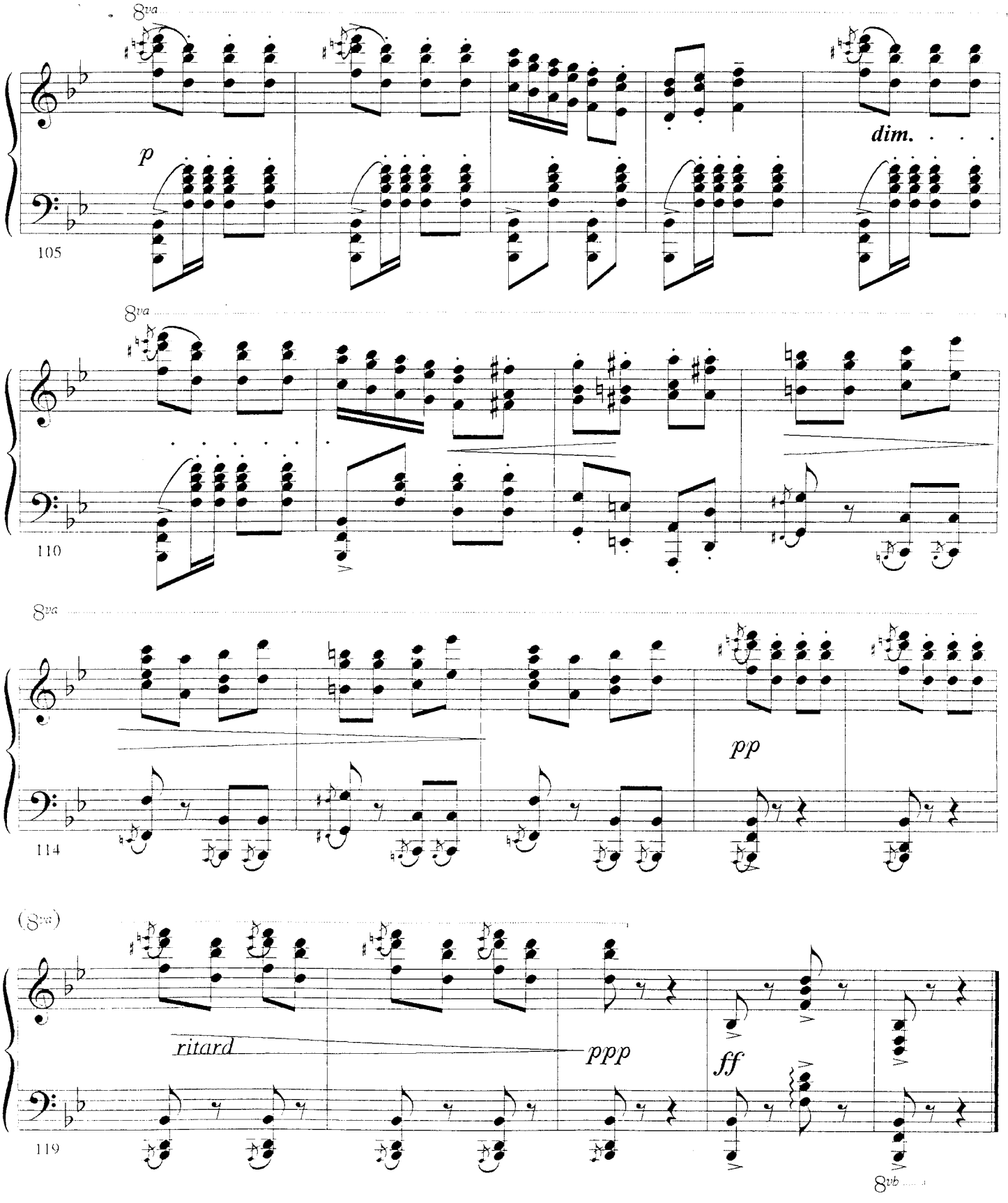



8va
cresc.
23
(8va)
f
28
8va
8vb
33
8va
ff
39
Broadening


8va
45
p
f
(8va)
50
f
8va
55
p
f
(8va)
60
ff


8va
f
65
8va
f
70
8vb
8vb
(8va)
rit.
ff
75
8va
p
80


8va
dim.
mf
85
8va
dim.
p
pp
90
8va
poco rit.
rubato
pp
95
(8va)
molto ritard.
100


8va
p
dim.
105
8va
110
8va
pp
114
(8va)
ritard
ppp
ff
119
8vb

The notation of the present edition was originally done by Everett Fritzberg, a student of Josef Lhévinne, who rather obviously used the Rubinstein transcription as the model on which he occasionally relied too heavily, whereas greater attention to either of Rachmaninoff's recordings would have revealed certain divergences, which have been corrected in this edition. The first instance of such a discrepancy occurs in measure 8, where Fritzberg's version has octave D's in the left hand on the final three beats of the measure in place of Rachmaninoff's series of minor triads. Rachmaninoff also substitutes triads in the left hand on the final three beats of similar measures 20, 48, 56, and 84, in place of the notator's octaves plus the fourth (Rubinstein employed that particular accompaniment only in this passage's final appearance). A recurring error is found in measures 35-37, 65-67, 71-73, 93-95, and 99-101, where Rachmaninoff plays a single 8th-note chord on each beat in the bass, in contrast to Fritzberg's notation, which showed two 16th-note chords on the second beat of each of these measures. Fritzberg also failed to acknowledge in his scoring the very pronounced *ritard* in Rachmaninoff's recordings in measures 103-104. The final two measures in Fritzberg's version simply repeat the Rubinstein original, whereas Rachmaninoff plays chords of a smaller compass on the second beat of measure 120 and employs full harmony in the final chord in measure 121 in place of Rubinstein's unadorned B-flats.

Special mention should be made of the chord shown on the second beat of measure 111, which was justifiably omitted by Fritzberg, since Rachmaninoff's Victor recording had no chord on this beat. However, the Ampico piano roll definitely has a chord here, indicating that in all likelihood Rachmaninoff intended it, but simply missed it in the sound recording. At the speed at which Rachmaninoff plays this passage on the record, its lack is scarcely noticeable. We have included it because of its presence on the piano roll.

We have also added what seem to be appropriate dynamic indications not shown in Fritzberg's score.

What we have attempted to make available in the present score is as close to what Rachmaninoff played as human ears can tell, considering the date of the original recording (1925). Of one thing we can be sure, however: There remain discrepancies in the text! However, they would consist in increasing or decreasing the fullness of a particular chord in the bass, or deciding that one inversion of a chord is preferable to another in the accompaniment, and will not basically alter the overall sound of a performance. Performers should be cautioned not to view the text as sacrosanct in this respect, and if difficulties of execution prevent the clear articulation of a particular passage, some discretion in making minor alterations can be forgiven.

Portland, Oregon, August 1992 Jon Skinner