

Nikolai Rimsky-Korsakov

Concerto
for Trombone & Band

Transcribed & Edited for
Trombone & Piano

by
Dr. Timothy Hutchens

ens085



Ensemble Publications

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FORWARD

Nicolay Andreyevich Rimsky-Korsakov's *Concerto for Trombone* stands as one of the most significant works in the instrument's repertoire. Composed around 1877 for performances on the island of Kronstadt in the Gulf of Finland—the port of St. Petersburg that is home to the Russian Admiralty—the *Concerto* was premiered in 1878 by a Warrant Officer named Leonev.

While the *Concerto* is a work that comes across the music stand of every student of the trombone, it is actually deceptively difficult. The *Concerto* requires nimble and precise articulation, the ability to phrase long, lyrical lines, a creative imagination to interpret its cadenzas, and bravura showmanship. It has been performed by amateurs and professionals alike and two seminal recordings have influenced countless trombonists: Davis Shuman (1952) with a band made up of members of the NBC Symphony and/or the New York Philharmonic (the two pressings of his recording give conflicting information, although the first modern performance of the *Concerto* was made by Shuman and the Goldman Band in June 1952, shortly after Shuman's recording was made), and Victor Batashov (1971) with the U.S.S.R. Defense Ministry Band. Batashov's performance is notable for its authentic Russian style. Shuman, ever the showman, manipulated Rimsky-Korsakov's writing to fit his own skills, taking many passages up an octave, altering phrasing, and modifying the ca-

denzas. His edition of the *Concerto*, with a fiendishly difficult piano accompaniment made by trombonist Nikolay Sergeyevic Fedoseyev (who was a student of Vladislav Mikhailovich Blazhevich), became the basis for countless performances. Because Shuman's edition strayed so far from Rimsky-Korsakov's intentions, and because the marketplace contains countless faulty editions of the *Concerto*—most of which are based on Shuman's interpretation—there has long been a need for a publication that both is faithful to the composer's clearly stated ideas and has a new, more playable and accurate piano reduction.

Timothy Hutchens has given us just that, and it is a pleasure to recommend this new edition that is the product of his extensive research. Working from the earliest known source for the *Concerto*—a score in a copyist's hand with corrections by the composer—Hutchens has cut away the editing that has obscured the true beauty of Rimsky-Korsakov's gift to trombonists and their audiences. His new piano accompaniment not only solves the vexing technical problems of Fedoseyev's arrangement, but also restores voicings that now more accurately reflect Rimsky-Korsakov's original score. We owe Dr. Hutchens our thanks for—after waiting over 125 years—creating an edition of the *Concerto* that the composer would recognize as his own.



-Douglas Yeo
Bass Trombonist, Boston Symphony (retired)
Professor of Trombone,
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EDITOR'S NOTES

Since its modern premiere by Davis Shuman in 1952, Nikolai Rimsky-Korsakov's *Concerto for Trombone* has become a staple in the trombone repertoire for amateur and professional players alike. Written in 1877, the *Concerto* was first published in 1950 in the Complete Works of N. A. Rimsky-Korsakov, volume 25, edited by Yevgeny Petrovich Makarov. A short time later, Leeds Music Company published the *Concerto* with a reduction of the original wind band accompaniment for piano. This accompaniment originated in Russia, created by Nikolay Sergeevich Fedoseyev, a student of Vladislav Blazhevich. Today, Fedoseyev's reduction is used in nearly all existing editions of Rimsky-Korsakov's *Concerto*.

Though it has long been the standard, Fedoseyev's reduction is not ideal for the collaborative pianist, nor does it sufficiently mirror Rimsky-Korsakov's own writing. The opening triplet motive, for instance, is often seen as an obstacle for the pianist to overcome. Previous editions of the *Concerto* have

also included numerous errors between the solo and accompaniment parts, including misplaced phrase markings and octave displacements, many of which were added by Shuman for his performances.

This new edition attempts to solve these and other issues that have vexed performers for more than 60 years, while providing a practical piano reduction that is faithful to the original band accompaniment. All dynamic and articulation markings are the composer's original marks. Editorial marks have been added with brackets throughout. Rimsky-Korsakov's original rehearsal numbers are included for historic reference, with each number appearing in a small circle; rehearsal letters have been added at phrase points for practical reference. The piano reduction was created with assistance from collaborative pianist Aimee Fincher.

-Dr. Timothy Hutchens

Concerto

for Trombone & Band

Nikolai Andreyevich Rimsky-Korsakov (1844-1908)

Transcribed & Edited by Dr. Timothy Hutchens

Allegro Vivace

Trombone

Musical notation for the Trombone part, starting with a triplet of eighth notes marked with a forte 'f' dynamic and a '3' indicating the triplet.

Allegro Vivace

Piano

Musical notation for the Piano part, featuring triplets and a 'simile' marking. Dynamics include 'f p' (fortissimo piano).

5

Musical notation for measures 5-8. The piano part has a mezzo-forte 'mf' dynamic. The trombone part has a forte 'f' dynamic. A 'Ped.' (pedal) marking is present at the bottom.

9

Musical notation for measures 9-12. A 'Ped.' (pedal) marking is present at the bottom.

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DO NOT COPY

13

A

f p

17

mf p

22

B

mf p

27

ff fp

Sample Score

ENS085

Rimsky-Korsakov
Trombone Concerto

32

36

41

46

Sample Score

ENS085

Rimsky-Korsakov
Trombone Concerto

G

12

Andante Cantabile

G

Andante Cantabile

p

5

10

13

15

Sample Score

ENS085

Rimsky-Korsakov
Trombone Concerto

20

H
14

f

mf

25

30

I
15

p

p

35

cresc.

sf *p*

J
16

f

Sample Score

ENS085

Rimsky-Korsakov
Trombone Concerto

40

f *ad libitum* *p* *riten.*

This system shows measures 40 to 46. The bass clef staff features a melodic line starting with a half rest, followed by eighth and sixteenth notes, and ending with a *riten.* marking. Dynamics include *f*, *ad libitum*, and *p*. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

47

f *pp*

This system shows measures 47 to 53. The bass clef staff continues the melodic line with eighth and sixteenth notes. Dynamics include *f* and *pp*. The piano accompaniment remains consistent with the previous system.

K (17) *Allegro*

K *Allegro* *sf*

This system shows measures 17 to 23. It begins with a key signature change to B-flat major. The tempo is marked *Allegro*. The bass clef staff has a half rest followed by a quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *sf*.

6 *sf* **L** (18) *Allegretto*

L *Allegretto*

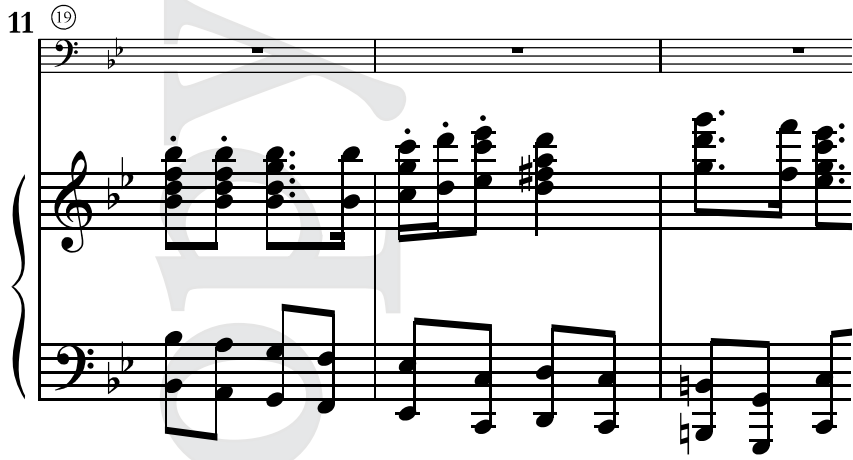
This system shows measures 18 to 24. It begins with a key signature change to D minor. The tempo is marked *Allegretto*. The bass clef staff starts with a half rest followed by a quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Sample Score

ENS085

Rimsky-Korsakov
Trombone Concerto

11 ¹⁹



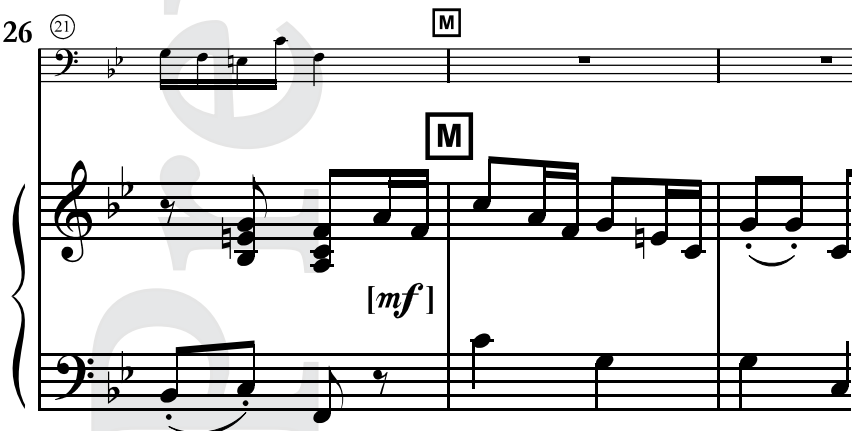
16



21



26 ²¹



Sample Score

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Rimsky-Korsakov
Trombone Concerto

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