

Sergei Rachmaninoff – *A Paganini of the piano* Analysis of the lied *Spring waters* (*Весенние воды*- op.14, no.11)

Mădălina BOURCEANU¹, Botond SZOCS²

Abstract: *Vesennye vody* (*Весенние воды*) is a composition through which the poem offers a reflection on the arrival of spring and the melting of winter snow, symbolizing the renewal of nature and the human spirit. The composition is characterized by its lyrical and expressive melody, which is a sign characteristic of Sergei Rachmaninoff's style. The vocal miniature is relatively short, but it evokes and captures the beauty and emotions associated with the arrival of the spring season. The article requires special attention to the complex analysis of the *Vesennye vody* lied, a musical-literary analysis as well as a Schenkerian analysis, which is represented by the aspects of voice leadership, by identifying the tonal functions and their role in the overall harmonic structure. The detailed analysis within the lied is carried out for the deep understanding of the structural relationships and provides valuable information on the intentions of the composer, by identifying the different structural levels, in accordance with the melodic line and the text.

Key-words: Spring waters (*Весенние воды*) song, voice-piano relationship, musical-literary analysis, Schenkerian analysis.

1. The post-romantic period and the current trends of the 20th century.

The renewal of language and musical architecture takes place in this century, by multiplying and sharpening the effects of contrasts and means of expression. The realist trend from the end of the 19th century is drawn by Giuseppe Verdi (1813-1901) and by the verists, illustrating subjects from everyday life.

The national musical schools, originating from the romantic musical art, will serve a new expressiveness, which will contribute to the alteration of the traditional tonal trunk. For four centuries, music has been governed by the solid

¹ Phd. Candidate, *Transilvania University of Braşov*, bourceanumadalina@yahoo.com

² Phd. Candidate, *Transilvania University of Braşov* botond.szocs@unitbv.ro

tonal foundation, which will erode through its own principles. Functional and modulatory dynamism caused the tonality to waver. We meet new procedures, such as: the mystical chord invented by Alexandr Scriabin (1872-1915), composed of six fourths, or the mother chord consisting of 12 sounds with 11 intervals of his predecessor Fr. Klein, the grand chord in Nicolas Slonimsky (1894-1995), the use of bi and polytonal aggregates in post-Wagnerian composers such as Anton Bruckner (1824-1896), Richard Strauss (1864 – 1949), Gustav Mahler (1860 -1911); "sound polarity" used by Igor Stravinsky (1882-1971), which leaves the circumference of the tonal frame; the phenomenon of natural resonance, proposed by Paul Hindemith (1895-1963); the appearance of microtonia based on an ancient tradition or on various folk music cultures, which appears in the well-known pianist and composer Ferruccio Busoni (1866-1924); the chromatic scale of 12 sounds by Arnold Schonberg (1874-1951), which tries to free the musical language of major-minor and tonal organization; the serial dodecaphonism created by Arnold Schonberg, the polytonalism (found even in the music of J. S. Bach – Brandenburg Concert no. 1, part II), in W. A. Mozart or Edvard Grieg (Wedding Day), these being rare examples; klangfarbenmelody, spechmelody.

In conclusion, the mastery of the composers of the 20th century consisted in the expression of all vocal-dramatic modalities and their use according to the libretto, without eliminating the specific features of music: sound beauty, symmetry, the harmonious unity of the elements of expression. In the genre of the lied, the reduced dimensions imply a great concentration on the expression.

2. National schools, characterization of the era, premises

The Russian National School includes composers such as Piotr Ilyich Tchaikovsky (1840-1893), Modest Mussorgsky (1839-1881), and Igor Stravinsky (1882-1971), who introduced Russian folk elements and themes into their compositions. The musical creations of the composer Sergei Rachmaninoff are famous for their emotional depth, harmonies and pianistic virtuosity, his music being appreciated today and performed on a large scale.

The musical language of the national schools marks the appearance of new sound formulations that the composers will absorb with added color, by calling on the folkloric morphemes of each people. The national schools will contribute through the variety and originality of the formulas, but also through the sincerity, the naturalness of the music, if we refer for example to dodecaphonism, to abstract canons or the rush for original sonorous expressions. These represent a factor in tempering excesses, by preserving tradition and implicitly by the dynamism of

musical creations and the interweaving of lyrical expressions with a national character (Pascu 2003, Vol II, p. 549).

2.1. Data about the personality and creation of the composer Sergei Rachmaninoff

This year marks the 150th anniversary of the birth of composer Sergei Rachmaninoff. During the last twenty-five years of his life, Sergei Rachmaninoff composed very little and was content with a great career as one of the world's most important pianists. In this anniversary year, the article aims to promote the Russian composer, who reproduces pianistic elegance, virtuosity, but also the balance between them. Through his vocal miniatures, the composer reflects a special musicality, which often expresses melancholy, nostalgia, through the passages of lyricism, rendered by the singer-interpreter through a multitude of feelings.

The Russian composer is considered one of the last great European post-romantic composers and one of the most influential pianists of the 20th century who has shone with his own light since learning to play the piano at the age of four. As a pianist and composer, he is considered one of the greatest concert players of his time.

Among the most famous piano concertos of the 20th century, they have never been absent from the repertoire of outstanding performers, and the recorded history of Sergei Rachmaninoff's four concertos, together with his most successful Rhapsody on a Theme of Paganini, is an extremely distinguished one. From the composer's own recordings from the 1930s, to Daniil Trifonov's cycle, completed in 2019, there is no shortage of excellent complete surveys, as well as stunning performances of individual concerts, but also Sviatoslav Richter's account of the second concert, Vladimir Horowitz or Marta Argerich with the third or the unsurpassed version of Arturo Benedetti Michelangeli with the fourth concerto for piano and orchestra.

The personality of the creator is imposed through the national concept, through tradition and innovation and through his musical genres, all of which form the stylistics. Theme, word, plastic, poetic reflection, which have an important role in vocal miniatures. At the same time, the abstract musical language (melodic, rhythmic, harmony and polyphony) and the concrete musical language (vocality, instrumentalism, dynamics and agogic) render the broad content of this musical genre that affirms the composer's personality, by adding various chromatics and by the expressiveness of harmonic sequences (Constantinescu 1980, 22-26).

Sergei Rachmaninoff (1873-1943) asserted himself from the very beginning in the triple pose: creator, pianist and conductor and made it possible to spread his

creation in America and Europe, which was deeply implemented in the history of music, through the Western romantic language and imposing new aspects on it of the expression of the existential drama (Pascu 2003, 574).

The conductor Sergei Rachmaninoff was employed in 1897 at Marmontov's Private Theater and then at the Grand Theater in Moscow, presenting the masterpieces of the Russian school with great technical rigor and ardent expressiveness. As a conductor, he appears in operas and symphonic concerts, being particularly appreciated.

Pianist Sergei Rachmaninoff continued P. I. Tchaikovsky (1840-1893) with some allusions leading to Chopin and Liszt. The pianist's writing has an unmistakable style, dominated by the piano. His musical language reflected inner restlessness, dark thoughts, polyphonies and chordal figurations that give it a special drama. With a dense piano writing, with well-arched architectures, dynamic contrasts, amazing coloring effects, he transcribes old pieces from the repertoire of other instruments, which he performs with unsurpassed virtuosity. The composer was called "Paganini of the piano", "A Liszt of poetry", "Chopin of the miniature".

3. The voice-piano relationship in the Vesennye vody (Spring waters) lied

The vocal music must strictly correspond to the meaning of the text. The new school tends to merge two great arts into one: poetry and music; she aims for these two arts to complement each other, for the impression produced by the verses written with talent, to become stronger due to the impression made by a music composed with talent, for the musician together with the poet to shake the spectator (Pascu 2003, vol. II, p. 483)

The sound quality expressed endless beauty. Therefore, the vocal attractiveness amazes with the breadth of nuances and emotional experience. Breath control is the basis of the reproduction of all vocal nuances and allows the voice to be raised to proportions close to the genre of the opera or reduced to the best pianissimo, the singing becoming truly generous when the performer manages to naturally carry the melodic line that is constantly expanding.

If in Franz Schubert (1797 -1828) the piano has the role of accompaniment, as far as the vocal creation of Sergei Rachmaninoff is concerned, the piano takes over the role of the orchestra, being much more meaningful. Sergei Rachmaninoff's piano playing remains the keystone of his work (Pascu 2003, Vol II, p. 576). The pianistic brilliance creates the atmosphere, adding the smooth, tender melody, with sometimes painful inflections, which expresses the calm and the serenity in

the central part of the lied, towards the end a vigorous theme and dynamics similar to the beginning are used.

The artistic literary current Sturm und Drang reproduces the music-feeling relationship through painting and through music, and these aspects awaken deep emotions in the listener through the innovative language of Vesennye vody (Constantinescu 1980, 13). The feeling of nature and lyricism are constitutive elements of romanticism. For romantics, nature reflected the fusion of soul-body antagonisms, merging with nature. The variety of the romantic landscape in Vesennye vody reflected the suggestive picturesqueness and the attraction of the infallible. (Constantinescu 1980, 18-19).

3.1. Musical-literary analysis of Vesennye vody (Spring Waters) lied.

The vocal work Vesennye vody (Весенние воды) belongs to the siesta lyrical works closely related to the theme of nature. Sergei Vasilyevich (1875–1957) managed to subtly convey in it all the colors of the spring palette, with its multiple shades. Spring is a time of renewal of nature. Novelty also appears in people's lives. This special time can only inspire the creation of his works. The song Vesennye vody (Весенние воды) by Sergei Rachmaninoff stands out for its picturesqueness and sound images. The work is recognized as a masterpiece of vocal music of the 20th century. However, the predominant role in his work was played not by vocal music, but by instrumental music.

The lied is part of a cycle of twelve works, designated opus 14. The collection was written in 1896. At this time, the composer had already graduated from the conservatory both as a pianist and as a composer, but it was not yet possible to earn a living exclusively through creativity. In opus 14, which includes the work "Vesennye vody" (Весенние воды), vocal compositions based on poems by poets A.A. Girl "There's been little joy in love for a long time", "Island" by K.D. Balmont, "I was with her" by A.V. Koltsova. (<https://soundtimes.ru/kamernaya-muzyka/udivitelnye-muzykalnye-proizvedeniya/romansy-rakhmaninova/s-v-rakhmaninov-romans-vesennie-vody>).

There is no single dramatic line in the cycle that unites the vocal compositions. Each of the works of this cycle is independent and unique. Even in the composer's time, the lied received special appreciation from the public.

The most famous performers of the work are: Elena Obraztsova, Ivan Kozlovsky, Dmitri Hvorostovsky, Lyubov Kazarnovskaya, Elizaveta Shumskaya, Elena Zarembo, Rene Fleming, Muslim Magomayev.

The key of E flat major, chosen by the composer, is not accidental. According to the tonal semantics, it allows the transmission of feelings of light, hope and joy

to the listener, the color being added by the harmony. The deviations of the chromaticisms, paint the musical canvas like the bright rays of the sun.

The text-music relationship constantly mirrors the instrumental colors, and thus, the indirect meaning of the text is exploited, the piano often taking over the role of the voice. The cesos of the text are respected by pauses out of respect for the soloist, and the fluctuating agogica creates the sensation of continuous flow. The phonetic aspect of the words is timbrally emphasized by the indications in the score, giving rise to a deep musical discourse of sound planes.

The melody is of great importance in his creation, as he states: "I will never betray the melody, which is the leading thread of the music. It constantly echoes in my being, as in a Schumann fantasy, and through it I perceive the whole surrounding world" (Pascu 2003, Vol II, 479-495; 575).

The undulating melody is represented by the high register of the vocal part, while also adding transparency and virtuosity. The energy and cheerfulness of the melodic pattern are associated with wide leaps, which will gradually lead to a climax, which completes the first section of the work.

The image displays a musical score for two systems, bars 18-21. The first system (bars 18-19) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "- цы, О - на нас вы - сла - ла впе -". The piano part includes a complex rhythmic pattern with triplets and a dynamic marking of *ff*. The second system (bars 20-21) shows the vocal line with the lyric "- ред" and the piano accompaniment continuing with intricate chordal textures and triplets. The tempo marking "a tempo" is present above the vocal staff in the second system.

Fig. 1. bars 18-21

The piano part includes passages of virtuosity, which require extraordinary technical skills on the part of the performer, who acquires a special role. It is the fiery passages in the accompaniment that create the feeling of a wave of force and energy. The rhythm allows us to depict streams of meltwater renewing meadows and fields. The accompaniment gracefully complements the vocal line and plays the role of a sound image.

2 Весенние воды

7 Бе - гут и бу - дят сон - ныи

9 брег, Бе - гут, и

[10] бле - щут, и гла - сят...

Fig. 2. bars 7-12

The middle section, contrasting in content, begins with the words “Spring is Coming”. In it, the author skillfully creates a hidden sense of anticipation. Changing the rhythm to a slower one, allows the listener to fully feel the anticipation of warm days, warming not only the body, but also the soul.

4 Весенние воды

22 Менo mosso

22 Вес - на и - дёт!

24 Вес - на и - дёт!

Fig. 3. bars 22-25

The composition ends in a fast rhythm that symbolizes the triumph of light and the sun.

The musical score shows two systems of music. The first system, starting at bar 34, is marked 'Allegro vivace' and 'fff'. It features a piano accompaniment with a fast, rhythmic pattern. The second system, starting at bar 36, is marked 'rubato' and 'fff'. It features a piano accompaniment with a slower, more expressive pattern. The score concludes with a final chord.

Fig. 4. bars 34-38

The text evokes the images of the flowing waters of the spring and the emotions of love, which, in accordance with the musical framework, capture the lyricism and feelings expressed in the poem. (<https://lyricstranslate.com/en/vesenniye-vody-%D0%B2%D0%B5%D1%81%D0%B5%D0%BD%D0%BD%D0%B8%D0%B5-%D0%B2%D0%BE%D0%B4%D1%8B-vernal-waters.html>)

<p>Еще в полях белеет снег, А воды уж весной шумят - Бегут и будят сонный брег, Бегут, и блещут, и гласят...</p> <p>Они гласят во все концы: "Весна идет, весна идет, Мы молодой весны гонцы, Она нас выслала вперед!</p> <p>Весна идет, весна идет, И тихих, теплых майских дней Румяный, светлый хоровод Толпится весело за ней!.."</p>	<p>The fields are still white from the snow, But waters hum in vernal game And wake up sleepy banks below, They run, they sparkle and proclaim...</p> <p>They herald news to every side: "Here comes the spring, here comes the spring, We're messengers of young spring tide, She's sent us out, fresh news we bring!</p> <p>Here comes the spring, it's here to stay, And merry vernal roundelay Of warm and quiet days in May Is jostling right behind to play!.."</p>
---	---

Making analogies in the fine arts, one involuntarily recalls the masterpieces of the artist Isaac Levitan (1860-1900). His landscapes are also filled with rays of warmth and joy.

The Soviet musicologist Alexey Dmitrievich Alekseev interpreted the work more broadly than the lyrical genre. He called the work “a symbol of social awakening” and justified the spring theme as a renewal of the political regime and a forward movement into a bright, new, communist future. The musicologist perceived the melody as a call, a cry with a willful character. The music itself induces the explanatory text, resorts to the help of the word, just as the painter gives a name to his painting. In the analyzed lied, the variety of nuances of the feeling and nature itself, is refracted in the soul of the listeners through the overwhelming beauty of the music (P. I. Tchaikovsky 1957, 8-9).

The song *Vesennye vody* is an example of Sergei Rachmaninoff's vocal chamber creativity. This is music - landscape, painting light and light sound pictures. In music, light triumphs over darkness, peace and harmony over chaos, spring warmed over a cold and lifeless winter. This miniature composition has a deep meaning, in which hope, happiness and serenity can be found.

Among the authors of the opus 14 cycle of lieds, we find the names of F. I. Tyutchev, A. A. Fet, A. V. Koltsov, A. K. Tolstoi, S. Ya. Nadson, A. N. Apukhtin; recognized in Russian literature, and less significant figures, although fashionable at the time: D. M. Ratgaus, N. M. Minsky and K. D. Balmont. Hence the stylistic diversity of the cycle, which speaks of the creative searches of the composer. (https://www.belcanto.ru/rachmaninov_op14.html#google_vignette).

One of the most outstanding examples of Sergei Rachmaninoff's vocal chamber creativity is the lied *Vesennye vody* (*Весенние воды*) based on the poems of F. I. Tyutchev. It seems to be completely flooded with sunlight and imbued with a sense of joyful upliftment and exultation. In this story of the lied, for the first time, Sergei Rachmaninoff so clearly manifested those spring moods that began to be heard more and more clearly in Russian art from the mid-90s. Like the paintings of Isaac Levitan, the composer's romance had a wider content than images of nature. A contemporary of the composer testifies that during the growing revolutionary movement of the 1900s, this love story became a symbol of social awakening. The vocal part of the romance contains an organic fusion of the song's lyrics and the melody of the heroic hymn. The intonations of shouts and calls, which we noticed in several of the composer's previous works, take on a particularly active, strong-willed character here. The moving, bubbling passages of the piano part and the overall color of the sound of the music complete the picture of moving forward, full of energy and desire, uncontrollable. (<https://soundtimes.ru/kamernaya-muzyka/udivitelnye-muzykalnye-proizvedeniya/romansy-rakhmaninova/s-v-rakhmaninov-romans-vesennie-vody>)

The nature of the musical presentation reminds me of the famous D-moll study of Alexandr Scriabin (1872-1915). The fact that Sergei Rachmaninoff directly compared two works such as “Spring Waters” and “It's Time!”, placing them at the end of the cycle, was very significant. (https://www.belcanto.ru/rachmaninov_op14.html#google_vignette). A cheerful sense of renewal, as well as an angry protest against the prevailing lies and hypocrisy, a thirst for action and struggle, were born in the atmosphere of the beginning of social ascent, the trends of which were sensitively captured by the composer.

3.2. Harmonic analysis of the Vesennye vody (Spring waters).

The composer's music is characterized by rich, often chromatic harmonies that evoke deep emotions, feelings of nostalgia and at the same time emotional intensity and drama. His harmonic style is associated with the late Romantic period, when artistic ideas began to evolve through increasingly complex musical elements.

The application of Schenkerian analyzes in performance represents a deep and detailed approach to the study and performance of music, especially in the context of classical music. Heinrich Schenker, an Austrian music theorist, developed a method of analysis aimed at understanding the internal structure and hierarchical relationships within a musical composition. This method, known as Schenkerian analysis, has significant implications for both musical theory and performance practice.

Essentially, Schenkerian analysis focuses on identifying musical “layers”, from the most superficial to the deepest. These layers include surface notations, which are the exact notes and rhythms as they appear in the score, as well as deeper structures that reveal the harmonic and melodic skeleton of a work. Schenkerian analysis reveals how the different parts of a composition are interconnected, leading to a holistic understanding of the work.

For performers, applying Schenkerian analyzes can provide a unique perspective on how to approach a work. By understanding the structure and hierarchical relationships in music, musicians can make more informed decisions about articulation, dynamics, and tempo. For example, recognizing an underlying melodic line or fundamental harmonic progression can influence how a musician chooses to emphasize certain notes or phrases.

Furthermore, Schenkerian analysis can help reveal the composer's intent, providing the performer with a guide in the stylistic and expressive approach to the work. By understanding the underlying structures, musicians can develop a performance that better reflects the composer's vision and the internal structure of the work, resulting in a more coherent and expressive performance.

The fundamental purpose of artists in music is the authentic decoding and interpretation of the musical text, a process essential to faithfully conveying the composer's intended message to the audience. In this perspective, the Schenkerian analysis emerges as the optimal route for reaching this finality. In the specific case of Rachmaninoff's *Lied*, op. 14 no. 11 *ТВесенние воды*, we note that the piece is composed in the key of E flat Major.

The first three measures focus on the tonic, followed by the fourth measure on the third step, or G minor. Starting with the fifth measure, the fourth and fifth steps appear, and in the sixth measure there is a return to the tonic, as illustrated in the example presented earlier, where the first phrase of this lied is described.

Measures 8-11 are characterized by the predominant ascending chromaticisms, followed by the appearance of the fourth and fifth degrees, so that in measure 15 it returns to the tonic. Rachmaninoff, as is his custom, uses colored harmonies by adding specific notes that give a chromatic effect. The modulation occurs in measure 20, resolving to F sharp Major, anticipated by the previous measure which represents the Vth degree of this harmony. From measure 24, the composition reorients itself towards the basic tonality, which is maintained until the end. From a harmonic point of view, the structure of the lied can be described as having the form a-b-a. Below is the first phrase of said lied.

The image displays the first phrase of the piano piece, consisting of three systems of musical notation. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is E-flat major (three flats) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic. The second system continues the piano accompaniment. The third system starts with a forte (*f*) dynamic. The piano accompaniment features prominent ascending chromaticisms in the right hand and descending chromaticisms in the left hand, with some notes marked with a '3' for triplet. The vocal line consists of a few notes in the first system, followed by rests, and then a melodic line in the third system.

The image displays a musical score for the first seven bars of a piece. It consists of two systems of staves. The first system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with sixteenth notes and triplets, marked with a forte (*f*) dynamic. The second system continues the piano accompaniment, showing a change in dynamics to piano (*p*) and the continuation of the rhythmic motifs. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

Fig. 5. bars 1-7

In the analyzes presented below, we implemented a multifaceted examination process. This mode of investigation proves to be essential for rigorous interpretation, allowing the elimination of secondary harmonic elements and consequently emphasizing the cardinal harmonic elements. The first statement of this lied was subjected to a tripartite analysis, which significantly contributes to the deep understanding of the musical text. This methodology not only enriches the performance, but also reveals the subtle layers of the composition, thus opening the way to a more nuanced appreciation of the musical work in question.

This image shows a musical score with a harmonic analysis. The top staff is a vocal line with a melodic line and a dashed line above it. The bottom staff is a piano accompaniment with block chords. Roman numerals are placed below the piano staff to indicate the harmonic structure: I, III, IV, V, and I. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

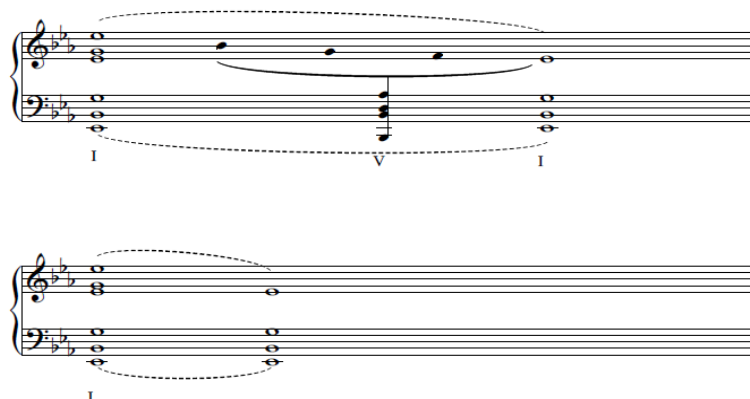


Fig. 6. Schenkerian analysis of measures 1-7

4. Conclusions

The influence of the composer Sergei Rachmaninoff's personality on the entire European culture and notes on the creation of the composer Sergei Rachmaninoff.

Rachmaninoff's works influenced subsequent generations of composers and their creations. His expressive melodies and harmonic language left a mark on 20th-century music, and the legacy can be heard in the works of composers such as Samuel Barber (1910-1981), Dmitri Shostakovich (1906-1975) and even of film that draws inspiration from the romantic era.

Sergei Rachmaninoff influenced the entire European culture having an impact on the romantic and Russian musical traditions, which can be felt and observed in the continuous interpretation and appreciation of his compositions.

The composer's work was not overshadowed by the personalities of the late 20th century. Sergei Rachmaninoff is a beloved Russian composer, with a creation that includes: concertos for piano and orchestra, miniaturas for piano and romances, a cycle of preludes, fantastic pieces, musical moments, elegies, a cycle of tableau studies, Variations on a Chopin theme or on a theme by Corelli, Rhapsody on a theme by Paganini (1934), three symphonies: no. 1 in D minor, op. 13 (1895), no. 2 in E minor, op. 27 (1907) and no. 3 in A minor, op. 44 (1935–36). Chronologically spaced apart, the symphonies represent three distinct phases in development. It was the fifth movement from *Vigil All Night* that Sergei Rachmaninoff asked to play at his funeral. Other choral works include a choral symphony, *The Bells*; cantata *Spring*; the three Russian songs; and an early

concerto for choir (a cappella). He completed three one-act operas: Aleko (1892), The Miser Knight (1903) and Francesca da Rimini (1904).

Sergei Rachmaninoff composed a total of 83 songs (románsy in Russian) for voice and piano, all written before he left Russia for good in 1917. Most of his songs were set to texts by Russian romantic writers and poets., such as Alexander Pushkin, Mikhail Lermontov, Afanasy Fet, Anton Chekhov and Aleksey Tolstoy, among others. His most popular song is the wordless Vocalise, which he later arranged for orchestra. (https://en.wikipedia.org/wiki/Sergei_Rachmaninoff#Music) There are also chamber music pieces such as the Cello Sonata and Trio Elégiaque No.2 that are not performed very often.

References

Constantinescu, Grigore. 1980. *Diversitatea stilistică in opera romantică* [The stylistic diversity of melody in romantic opera]. Bucharest: Musical Publishing House.

Pascu, George and Melania Botocan. 2003. *Carte de istorie a muzicii* [Music history book]. Vasiliana Publishing House, 2003, Vol II, 479-495.

Tchaikovsky, Piotr Ilici. 1957. *Despre muzica programatică* [About programmatic music], About the popular and national element in music. Cartea Rusă Publishing House, 1957.

*** Revista Muzica [Music Magazine], 1/1997, Publishing House of the Union of Composers and Musicologists from Romania.

<https://soundtimes.ru/kamernaya-muzyka/udivitelnye-muzykalnye-proizvedeniya/romansy-rakhmaninova/s-v-rakhmaninov-romans-vesennie-vody>

https://www.belcanto.ru/rachmaninov_op14.html

<https://lyricstranslate.com/en/vesenniye-vody-%D0%B2%D0%B5%D1%81%D0%B5%D0%BD%D0%BD%D0%B8%D0%B5-%D0%B2%D0%BE%D0%B4%D1%8B-vernal-waters.html>

<http://a-pesni.org/romans/rahmaninov/vesenvody.htm>

https://en.wikipedia.org/wiki/Sergei_Rachmaninoff#Music

Scores

[https://imslp.org/wiki/12_Romances,_Op.14_\(Rachmaninoff,_Sergei\)](https://imslp.org/wiki/12_Romances,_Op.14_(Rachmaninoff,_Sergei))