

RACHMANINOFF

ETUDES-TABLEAUX

for Piano
Op. 33 & 39

РАХМАНИНОВ

ЭТЮДЫ-КАРТИНЫ

для фортепиано
Соч. 33 и 39



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Рахманинов С.

Р 27 Этюды-картины: Для фортепиано. Соч. 33 и 39. — М.: П. Юргенсон. — 100 с.

ISMN 979-0-706392-10-3

Издание содержит известные фортепианные циклы великого русского композитора и пианиста, сочиненные в 1911 и 1917 годах.

Предназначается для студентов музыкальных училищ и консерваторий, а также для концертирующих исполнителей.

Rachmaninoff S.

Etudes-Tableaux: For Piano. Op. 33 & 39. — Moscow, P. Jurgenson. — 100 p.

This volume contains Rachmaninoff's best known piano cycles, composed in 1911 and 1917.

For students of music colleges and conservatories, as well as for concert performers.

ISMN 979-0-706392-10-3

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ЭТЮДЫ-КАРТИНЫ

ETUDES-TABLEAUX

I

C. РАХМАНИНОВ
S. RACHMANINOFF
(1873–1943)
Op. 33, № 1

Allegro non troppo
molto marcato

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro non troppo' and the articulation is 'molto marcato'. The score consists of five systems. The first system has a piano (p) dynamic in the right hand and a forte (f) dynamic in the left hand. The second system has a mezzo-forte (mf) dynamic in the right hand. The third system has a piano (p) dynamic in the right hand and a crescendo (cresc.) marking in the left hand. The fourth system has a sempre marcato marking in the right hand and a forte (f) dynamic in the left hand. The fifth system has a fortissimo (ff) dynamic in the right hand and a decrescendo (dim.) marking in the left hand. The piece concludes with a final cadence in the right hand.

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4.

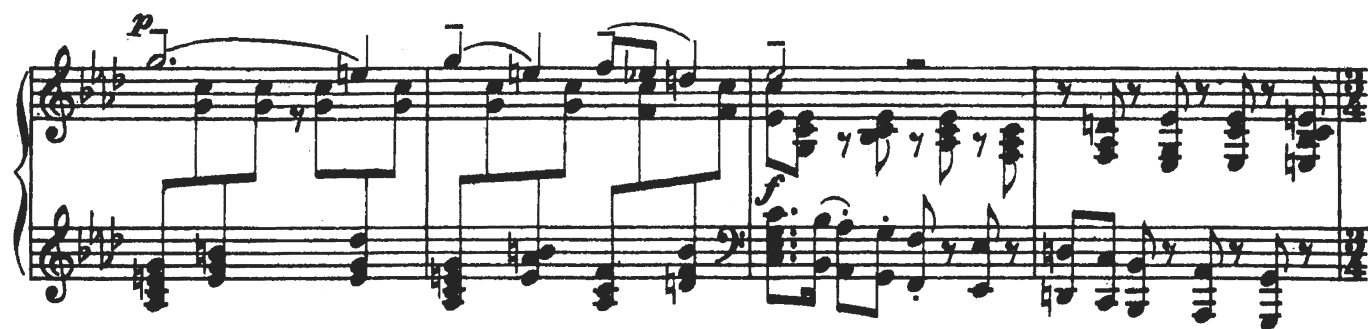
System 1: The right hand begins with a melody marked *mf*. The left hand provides a rhythmic accompaniment. Dynamics include *mf*, *dim.*, and *dim.*. Fingerings are indicated as 1-5 and 1-5-5.

System 2: The right hand continues the melody, marked *p*. The left hand accompaniment is marked *pp*. Dynamics include *p*, *dim.*, *pp*, and *mf*. Fingerings are indicated as 1-4 and 1-5.

System 3: The right hand melody is marked *dim.*. The left hand accompaniment is marked *pp*. Dynamics include *dim.*, *pp*, *mp*, and *dim.*.

System 4: The right hand melody is marked *perdendo*. The left hand accompaniment is marked *p*. Dynamics include *perdendo* and *p*.

System 5: The right hand melody is marked *mf*. The left hand accompaniment is marked *p*. Dynamics include *mf* and *p*.



This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). Articulations like *m.d.* (marcato) and *perdendo* (fading) are also present. The piece concludes with a double bar line and a final *ppp* marking.

m.d.
m.d.
pp
p
pp
pp
perdendo
ppp

II

Op. 33, № 2
(16/VIII 1911)

Allegro *molto espressivo*

pp *f* *rit.* *a tempo* *mf* *dim.* *pp* *mf* *dim.* *rit.*

Tempo I

meno mosso

First system of musical notation, measures 1-4. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

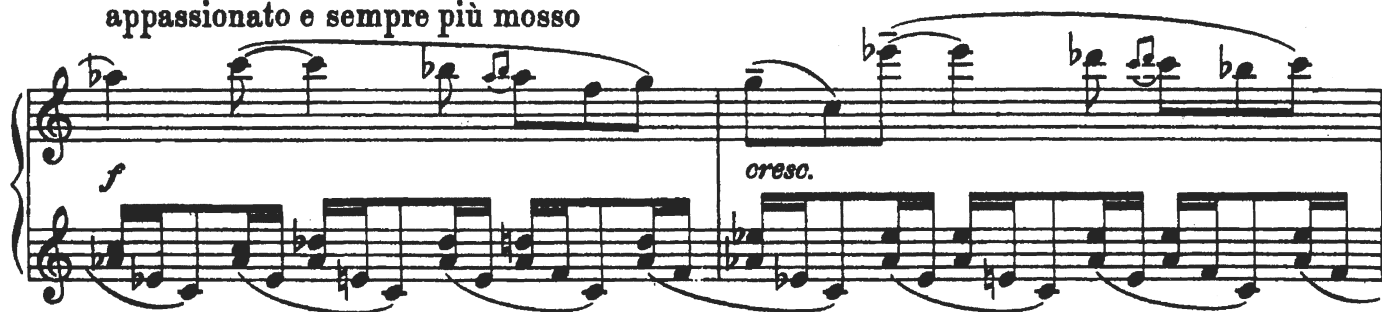
Second system of musical notation, measures 5-8. The dynamics shift to mezzo-forte (*mf*) in measure 5. The right hand continues its melodic development, and the left hand maintains the eighth-note pattern.

Third system of musical notation, measures 9-12. The dynamics increase to forte (*f*) in measure 9. The right hand shows a crescendo (*cresc.*) leading into measure 11, where the tempo is marked *accelerando*. The left hand continues with eighth notes.

Fourth system of musical notation, measures 13-16. The tempo returns to *Tempo I* in measure 15. The right hand features a crescendo (*cresc.*) in measure 13, followed by a forte (*f*) dynamic in measure 15. The left hand continues with eighth notes.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

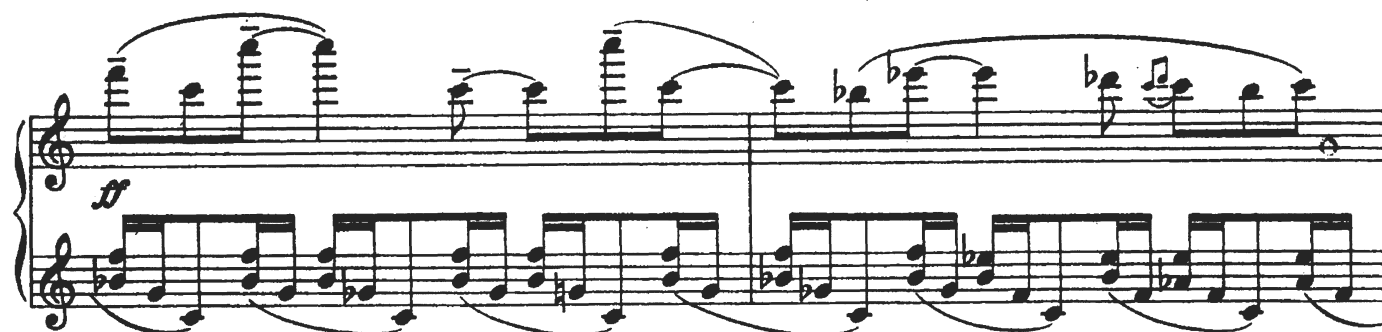
appassionato e sempre più mosso



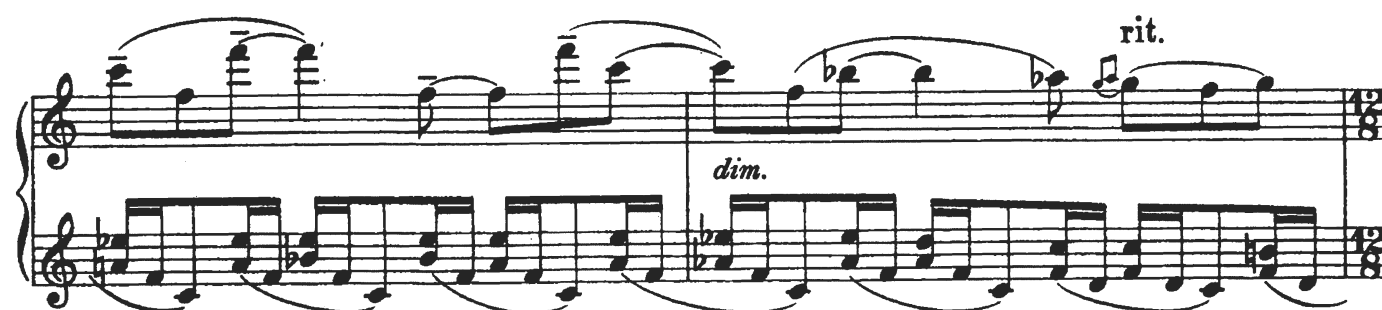
First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties, starting with a flat. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *cresc.* (crescendo).



Second system of musical notation. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. The tempo/mood instruction *cresc.* is present.



Third system of musical notation. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. The tempo/mood instruction *cresc.* is present.

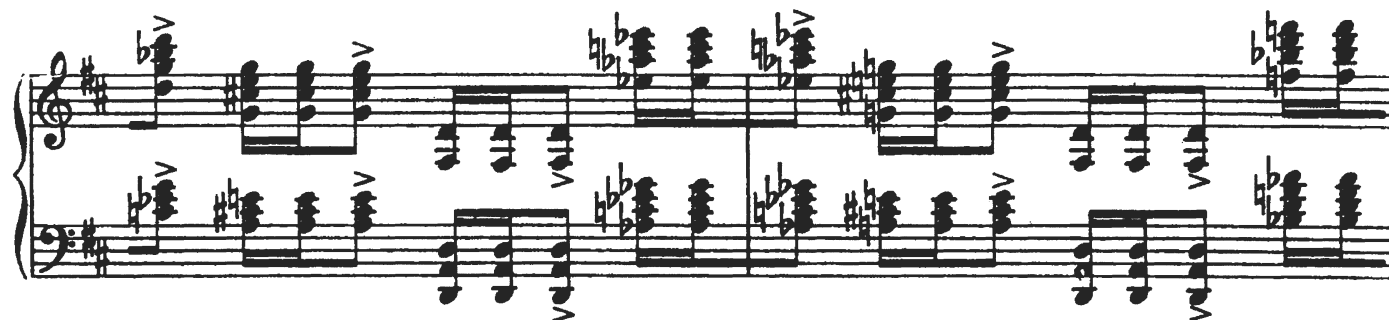


Fourth system of musical notation. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. Dynamics include *rit.* (ritardando) and *dim.* (diminuendo). The system ends with a double bar line and the number 12.



Fifth system of musical notation. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. Dynamics include *p* (piano) and *meno mosso* (less motion). The system ends with a double bar line and the number 12.

This page of musical notation consists of five systems of staves, each containing complex chords and melodic lines. The notation includes various dynamics such as *dim.*, *mf*, *cresc.*, *ff*, and *marcato*, as well as articulation marks like *v* and *8*. The key signature is G major (one sharp). The first system shows a complex chordal texture with many sharps and naturals. The second system features a *ff* dynamic and a *dim.* marking. The third system includes a *mf* dynamic and a *dim.* marking. The fourth system features a *cresc.* marking and a *ff* dynamic. The fifth system is marked *marcato*. The notation is dense and intricate, with many accidentals and complex chord structures.



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РАХМАНИНОВ СЕРГЕЙ ВАСИЛЬЕВИЧ
ЭТЮДЫ-КАРТИНЫ
для фортепиано
Соч. 33 и 39

Редактор *В. Самарин*
Лит. редактор *В. Мудьюгина*
Дизайн обложки *С. Калинин*
Техн. редактор *А. Петрова*

Формат 60х90 1/8
Объем печ. л. 12,5
Изд. № 0101

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