

RACHMANINOFF

PIANO  
TRANSCRIPTIONS

РАХМАНИНОВ

ФОРТЕПИАННЫЕ  
ТРАНСКРИПЦИИ



P. JURGENSON  
П. ЮРГЕНСОН

Издание охраняется законом об авторских правах.

Ни одну часть этого издания, включая внутренние материалы и внешнее оформление, нельзя воспроизводить или использовать в какой бы то ни было форме, для каких бы то ни было целей или какими бы то ни было средствами (графическими, электронными или механическими, включая светокопирование, магнитную запись, а также любые системы хранения и поиска информации) без письменного разрешения издателя.

Нарушение этих ограничений преследуется в судебном порядке.

This publication is protected by the copyright laws.

Neither part of this publication, including the internal materials or external design, can be reproduced or otherwise used in any form, for any purpose or by any means (graphic, electronic, or mechanical, including the blue printing and/or magnetic recording, as well as any other systems for storing and retrieving information) without written permission of the publisher.

The violation of these restrictions will be punishable by law.

### **Рахманинов С.**

Р 27 Фортипианные транскрипции. — М.: П. Юргенсон. — 96 с.

ISMN 979-0-706392-11-0

Издание содержит известные фортепианные транскрипции произведений разных авторов: это романсы самого Рахманинова (*Сирень*, *Маргаритки*), скрипичные произведения И.С. Баха (*Прелюдия*, *гавот* и *жига* из сюиты ми мажор) и Ф. Крейсера (*Муки любви* и *Радость любви*), *Менуэт* из музыки Ж. Бизе к драме «Арлезианка», *Скерцо* из музыки Ф. Мендельсона к пьесе «Сон в летнюю ночь», *Гопак* из оперы «Сорочинская ярмарка» М. Мусоргского, *Полет шмеля* из оперы «Сказка о царе Салтане» Н. Римского-Корсакова, песни Ф. Шуберта (*Куда?* из цикла «Прекрасная мельничиха») и П. Чайковского (*Колыбельная песня*).

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

### **Rachmaninoff S.**

Piano Transcriptions. — Moscow: P. Jurgenson. — 96 p.

This edition contains well-known piano transcriptions of works by various composers: songs by Rachmaninoff himself ('Lilacs', 'Daisies'), violin pieces by J.S. Bach (Prelude, Gavotte and Gigue from the Suite in E) and F. Kreisler (*Liebesleid* and *Liebesfreude*), the Minuet from G. Bizet's *L'Arlésienne*, the Scherzo from 'A Midsummer Night's Dream' by F. Mendelssohn, the 'Gopak' from M. Musorgsky's opera 'The Sorochintsi Fair', the 'Flight of the Bumblebee' from N. Rimsky-Korsakov's opera 'The Tale of Tsar Saltan', songs by F. Schubert (*Wohin?* from *Die schöne Müllerin*) and P. Tchaikovsky ('Cradle Song').

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

ISMN 979-0-706392-11-0

© ЗАО «Музыкальное издательство «П. Юргенсон», 2012

© Edition Jurgenson, 2012

© Copyright 1902 by Hawkes & Son (London) Ltd.

Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.

## СИРЕНЬ

## LILACS

С. РАХМАНИНОВ  
S. RACHMANINOFF  
Op. 21 № 5

Non allegro

The musical score for 'Lilacs' (Сирень) by S. Rachmaninoff, Op. 21 No. 5, is presented in five systems. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Non allegro'. The score begins with a piano (pp) dynamic in the first system, followed by a piano (p) dynamic in the second system. The third system introduces a mezzo-forte (mf) dynamic. The fourth system features a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and phrasing marks. The right hand carries the main melodic line, while the left hand provides harmonic accompaniment. The piece concludes with a final chord in the right hand.

0024

\*)

*cresc.*

*f*

*rall.*

*a tempo*

*pp*

*pp*

\*) В издании Гутхейля правая рука изложена так:  
Gutheil's edition gives the following version of the right hand part:

\*\*) В издании Гутхейля левая рука изложена так:  
Gutheil's edition gives the following version of the left hand part:

\*) 8-

*pp*

*dim.*

*p*

*accel.*

*dim.*

This musical score is for a piano piece, spanning measures 1 to 16. It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is divided into four systems, each with a grand staff (treble and bass clefs). The first system (measures 1-4) begins with a dynamic marking of *pp* (pianissimo) and a tempo marking of 8- (allegretto). The second system (measures 5-8) features a *dim.* (diminuendo) marking. The third system (measures 9-12) starts with a *p* (piano) dynamic. The fourth system (measures 13-16) includes an *accel.* (accelerando) marking and a *dim.* marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

*veloce*

*mf* *dim.*

*pp* *poco cresc.*

*rit.* *dim.* *pp*

\*) В издании Гутхейля последующие 6 тактов изложены так:  
Gutheil's edition gives the following version of the next six bars:

*pp*

*p*

*f*

## МАРГАРИТКИ

## DAISIES

C. РАХМАНИНОВ  
S. RACHMANINOFF  
Op. 38 № 3

*Lento*

*p*

*dolce*

*p*

*9*

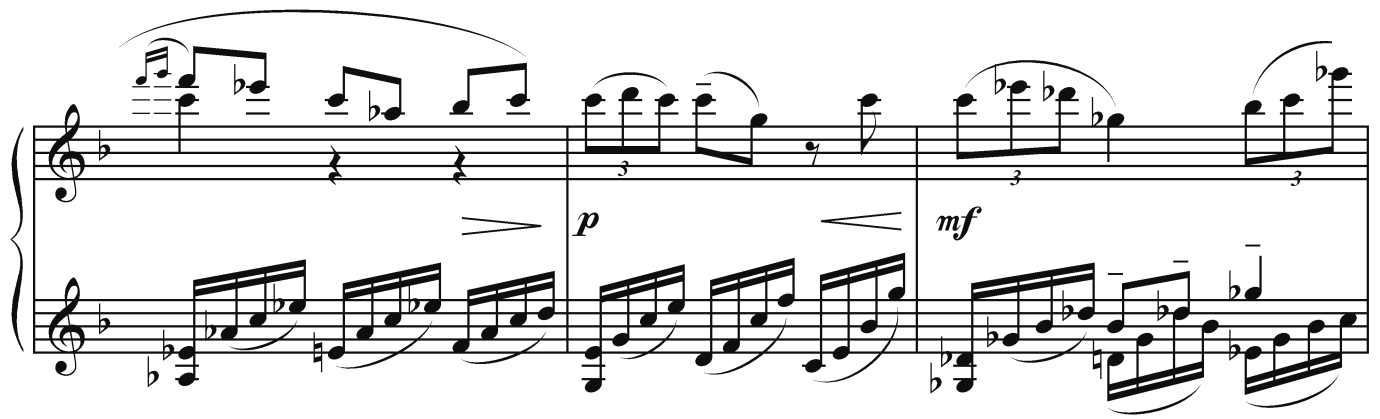
*3*

*3*

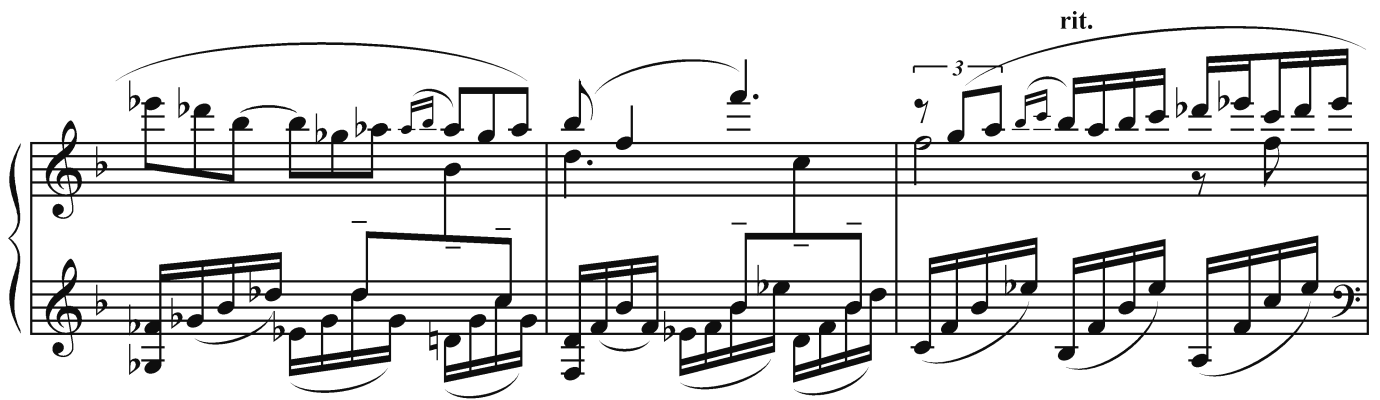
*6*

*poco cresc.*

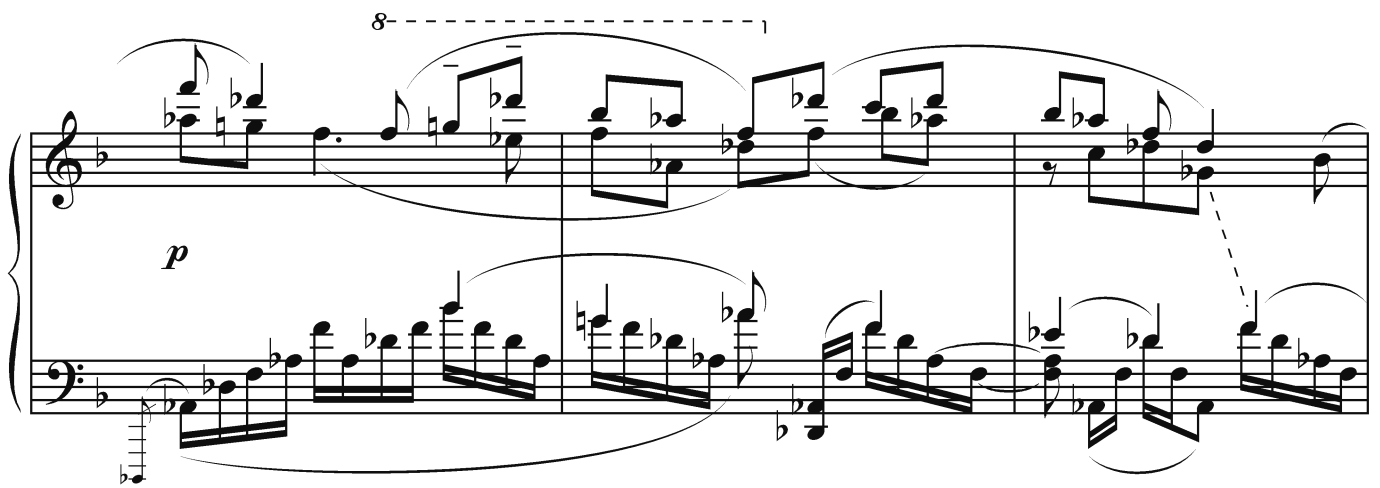




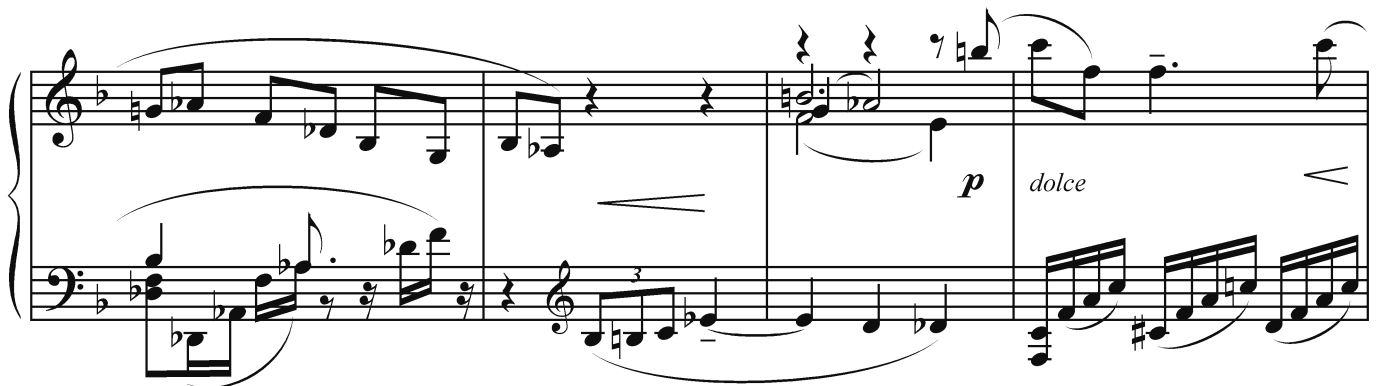
First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including triplets. The left hand (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).



Second system of musical notation. The right hand continues the melodic line with a triplet and a ritardando (*rit.*) marking. The left hand maintains the accompaniment. Dynamics include *p* (piano).



Third system of musical notation. The right hand features a melodic line with a dashed line indicating a continuation or a specific phrasing. The left hand continues the accompaniment. Dynamics include *p* (piano).



Fourth system of musical notation. The right hand features a melodic line with a triplet and a *p* (piano) dynamic. The left hand continues the accompaniment. Dynamics include *p* (piano) and *dolce* (dolce).

First system of a musical score. The treble staff begins with a *mf* dynamic marking. The right hand features a series of eighth-note patterns, with the final measure marked *rit.* (ritardando). The left hand plays a steady eighth-note accompaniment.

Second system of the musical score. The right hand contains a sixteenth-note scale marked *mf*, followed by a *veloce* (fast) section and a *dim.* (diminuendo) section. The left hand includes a sixteenth-note scale marked with a '6' and a triplet of eighth notes.

Third system of the musical score. The right hand starts with a triplet of eighth notes marked *p* (piano). The left hand features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *mf*.

Fourth system of the musical score. The right hand begins with a triplet of eighth notes marked *p*, followed by a *mf* section. The left hand features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *mf*.

First system of musical notation, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features complex chordal textures with many accidentals. The first two measures are grouped by a brace, and the last two measures are also grouped by a brace. There are various slurs and ties throughout the system.

Second system of musical notation, measures 5-8. Measures 5 and 6 are marked with *mf* (mezzo-forte). Measures 7 and 8 are marked with *dim.* (diminuendo) and *p* (piano). A dashed line with an '8' above it spans measures 7 and 8. The music continues with complex textures and slurs.

Third system of musical notation, measures 9-12. A dashed line with an '8' above it spans measures 9 and 10. Measure 11 is marked with *dim.* (diminuendo). The system concludes with a final chord in measure 12.

Fourth system of musical notation, measures 13-16. Measure 13 is marked with *p* (piano) and *leggero* (light). Measure 14 is marked with *mf* (mezzo-forte). Measure 15 is marked with *mp* (mezzo-piano) and *p* (piano). A dashed line with an '8' above it spans measures 13 and 14. The system ends with a final chord in measure 16.

## СОДЕРЖАНИЕ CONTENTS

С. Рахманинов. <i>Сирень</i> . Op. 21 № 5.....	3
S. Rachmaninoff. <i>Lilacs</i>	
С. Рахманинов. <i>Маргаритки</i> . Op. 38 № 3 .....	8
S. Rachmaninoff. <i>Daisies</i>	
И.С. Бах. Прелюдия, гавот и жига из сюиты ми мажор для скрипки соло	
J.S. Bach. Prelude, Gavotte and Gigue from Suite in E Major for Solo Violin	
<i>Прелюдия</i> .....	11
<i>Prelude</i>	
<i>Гавот</i> .....	20
<i>Gavotte</i>	
<i>Жига</i> .....	26
<i>Gigue</i>	
Ж. Бизе. <i>Менуэт</i> из музыки к драме А. Доде «Арлезианка».....	28
G. Bizet. <i>Minuet</i> from the incidental music to Daudet's <i>L'Arlésienne</i>	
Ф. Крейслер. <i>Муки любви</i> .....	34
F. Kreisler. <i>Liebesleid</i>	
Ф. Крейслер. <i>Радость любви</i> .....	44
F. Kreisler. <i>Liebesfreude</i>	
Ф. Мендельсон. <i>Скерцо</i> из музыки к пьесе У. Шекспира «Сон в летнюю ночь» .....	58
F. Mendelssohn. <i>Scherzo</i> from the incidental music to Shakespeare's <i>A Midsummer Night's Dream</i>	
М. Мусоргский. <i>Гопак</i> из оперы «Сорочинская ярмарка».....	74
M. Musorgsky. <i>Gopak</i> from the opera <i>Sorochintsi Fair</i>	
Н. Римский-Корсаков. <i>Полет шмеля</i> из оперы «Сказка о царе Салтане» .....	78
N. Rimsky-Korsakov. <i>Flight of the Bumblebee</i> from the opera <i>The Tale of Tsar Saltan</i>	
Ф. Шуберт. <i>Куда?</i> Из вокального цикла «Прекрасная мельничиха».....	83
F. Schubert. <i>Wohin?</i> From the vocal cycle <i>Die schöne Müllerin</i>	
П. Чайковский. <i>Колыбельная песня</i> . Op. 16 № 1 .....	89
P. Tchaikovsky. <i>Cradle Song</i>	

Нотное издание

**РАХМАНИНОВ СЕРГЕЙ ВАСИЛЬЕВИЧ**  
**ФОРТЕПИАННЫЕ ТРАНСКРИПЦИИ**

Редактор *В. Самарин*

Лит. редактор *В. Мудьюгина*

Дизайн обложки *С. Калинин*

Техн. редактор *А. Петрова*

ИБ № 24

Формат 60х90 1/8

Объем печ. л. 12,0

Изд. № 0024

ЗАО «Музыкальное издательство «П. Юргенсон»

127051, Москва, Петровка, 26, стр. 3

Тел./факс: +7 (495) 609-07-93

E-mail: sales@jurgenson.ru

www.jurgenson.ru