

РОССИЙСКИЙ НАЦИОНАЛЬНЫЙ МУЗЕЙ МУЗЫКИ
RUSSIAN NATIONAL MUSEUM OF MUSIC



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

Sergei
RACHMANINOFF

COMPLETE PIANO WORKS
IN 13 VOLUMES

SERIES III

Piano Ensembles. Arrangements

Volume 12/1

**WORKS
FOR PIANO
SIX HANDS
AND FOR TWO PIANOS**



МУЗЫКА P. JURGENSON
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Сергей Васильевич
РАХМАНИНОВ

ПОЛНОЕ СОБРАНИЕ
ФОРТЕПИАННЫХ СОЧИНЕНИЙ
В 13 ТОМАХ

СЕРИЯ III

Фортепианные ансамбли. Переложения

Том 12/1

СОЧИНЕНИЯ
ДЛЯ ФОРТЕПИАНО
В ШЕСТЬ РУК
И ДЛЯ ДВУХ ФОРТЕПИАНО



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

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Настоящий том содержит фортепианные ансамбли С. В. Рахманинова, написанные им в 1890—1893 гг. Это Две пьесы для фортепиано в шесть рук, «Русская рапсодия» и Сюита № 1 для двух фортепиано. Нотный текст сверен с автографами и прижизненными изданиями произведений и снабжён комментариями.

Предназначено для исследователей, занимающихся изучением творчества С. В. Рахманинова и истории отечественной музыкальной культуры, для концертно-педагогической практики и нотных библиотек.

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This volume contains piano ensembles by Sergei Rachmaninoff, written by him in 1890—1893. These are Two Pieces for piano six hands, *Russian Rhapsody* and Suite No. 1 for two pianos. The music text is verified against the autograph manuscripts and the lifetime editions of the works and is provided with comments.

The publication is intended for researchers of Sergei Rachmaninoff's works and the history of Russian music, for concert and educational practice, as well as for music libraries.

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ПРЕДИСЛОВИЕ

Настоящее издание ставит своей целью публикацию всех сочинений С. В. Рахманинова для фортепиано.

В 1948–1951 годах Государственное музыкальное издательство (Музгиз) выпустило четырёхтомное Полное собрание сочинений для фортепиано С. В. Рахманинова под общей редакцией К. Н. Игумнова (редактор П. А. Ламм). Для своего времени оно было тщательно подготовлено. П. А. Ламм — один из основоположников музыкальной текстологии в нашей стране, ратовавший за изучение всех источников каждого публикуемого сочинения, редактор Собрания сочинений «подлинного М. П. Мусоргского» — провёл большую исследовательскую работу над доступным тогда наследием С. В. Рахманинова (изданиями, рукописями, свидетельствами современников). Наряду с известными, напечатанными ранее сочинениями композитора, по рукописям был опубликован ряд произведений, не изданных при его жизни. Поскольку С. В. Рахманинов всегда следил за выпуском своих сочинений, внимательно читал корректуры, основой издания 1948–1951 годов закономерно стали тексты, опубликованные при его жизни¹. Разночтения с авторскими рукописями оговаривались в исключительных случаях, так как тип издания не являлся академическим, а был предназначен для практического использования, что отнюдь не повлияло на качество его музыкально-текстологической подготовки.

Вместе с тем это издание не стало полным собранием сочинений С. В. Рахманинова для фортепиано. В нём, например, отсутствуют переложения для двух фортепиано четырёх

PREFACE

The purpose of this edition is to present Sergei Rachmaninoff's piano music in its entirety.

In 1948–51, the State Music Publishing House ('Muzgiz') issued a four-volume complete edition of Rachmaninoff's piano music under the general editorship of Konstantin Igumnov; the editorial work was done by Pavel Lamm. For the time, the publication was prepared with great care. One of the founders of music text studies in Russia, the editor of Modest Musorgsky's 'authentic' Collected Works, Lamm advocated the necessity to analyze all the sources of every composition before its publication. He carried out a meticulous research work on Rachmaninoff's oeuvre available at that time (publications, manuscripts, recollections of his contemporaries). In addition to the composer's well-known works that had been published earlier, a number of pieces not issued during his lifetime were printed from manuscripts. Since Rachmaninoff always kept an eye on the release of his compositions and used to read the proofs attentively, the 1948–51 edition was, naturally, based on the music texts that saw the light in his lifetime.¹ The discrepancies with the author's manuscripts were indicated but in exceptional cases, for the edition, being intended for practical use, was not of a scholarly nature. This, however, did not affect the quality of the editorial work.

Nevertheless, the mentioned edition is not a complete collection of Rachmaninoff's piano music. For instance, it lacks the two-piano arrangements of the four piano concertos and the

¹ Значительная часть сочинений С. В. Рахманинова опубликована издательством «А. Гутхейль».

¹ A large part of Rachmaninoff's works was issued by A. Gutheil's publishing house.

фортепианных концертов и Рапсодии на тему Паганини, а также некоторые произведения без номера опуса. В течение ряда лет Музгиз, а затем «Музыка» осуществили публикацию нескольких произведений, не изданных при жизни композитора. В 1949 году И. Ф. Бэлза опубликовал по рукописи «Три юношеских ноктюрна» С. В. Рахманинова. В том же году в редакции Г. В. Киркора вышла «Morceau de fantaisie» (Пьеса-фантазия) g-moll. В сборниках «Полифонические пьесы русских композиторов», в выпусках 2 и 3, впервые напечатаны соответственно Фугетта F-dur (М.: Музыка, 1980) и Канон e-moll (М.: Музыка, 1983).

Таким образом, издательский дом «Музыка — П. Юргенсон» располагает достаточной базой для выпуска действительно Полного собрания фортепианных сочинений С. В. Рахманинова. Настоящее издание готовится на основе тщательной сверки всех доступных источников, — авторских рукописей и изданий, а также косвенных данных, имеющих в эпистолярной Рахманинова, свидетельствах современников². Сочинения для фортепиано с оркестром сверены с партитурами. Издание предназначено в первую очередь для практического использования. В нём публикуются окончательно завершённые композитором тексты, к числу которых относятся также и существующие авторские редакции ряда его сочинений.

Rhapsody on a Theme of Paganini, as well as some pieces without opus number. During a number of years ‘Muzgiz’, and later ‘Muzyka’ issued several pieces that remained unpublished in the composer’s lifetime. In 1949, Igor Belza published Rachmaninoff’s three youthful Nocturnes from the manuscript. In the same year, Rachmaninoff’s ‘Morceau de fantaisie’ (‘Fantasy Piece’) in G minor was issued in Georgi Kirkor’s edition. Volumes 2 and 3 of the *Polyphonic Pieces by Russian Composers* (Moscow: Muzyka, 1980 and 1983) included, respectively, the first publications of the Fughetta in F major and the Canon in E minor.

Thus, the ‘Muzyka — P. Jurgenson’ publishing house has at its disposal a sufficient base for the publication of a truly complete edition of Rachmaninoff’s piano music. It is being prepared on the basis of a detailed comparative study of all the available sources — the author’s manuscripts and publications, as well as the information found in Rachmaninoff’s correspondence and in the evidences left by his contemporaries.² The music texts of the works for piano and orchestra have been checked against their full scores. The edition is intended first of all for practical use. It contains Rachmaninoff’s finished works, including different author’s versions.

² В 2002 году Российским национальным музеем музыки и Русским музыкальным издательством начат выпуск Полного академического собрания сочинений С. В. Рахманинова.

² In 2002, the Russian National Museum of Music and the Russian Music Publishing House launched the Complete Academic Edition of S. V. Rachmaninoff’s works.

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two pianos

ДВЕ ПЬЕСЫ

для фортепиано в шесть рук
(1890–1891)

TWO PIECES

for Piano Six Hands
(1890–91)



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

ДВЕ ПЬЕСЫ
для фортепиано в шесть рук
(1890–1891)

TWO PIECES
for Piano Six Hands

С. РАХМАНИНОВ
S. RACHMANINOFF
(1873–1943)

Вальс

1

Waltz

Tempo di Valse (Allegro)

8

Primo

Secondo

Terzo

The first system of the musical score is divided into three parts: Primo, Secondo, and Terzo. Each part consists of two staves. The Primo part starts with a treble clef and a key signature of two sharps (F# and C#). The Secondo part starts with a treble clef and the same key signature. The Terzo part starts with a bass clef and the same key signature. The tempo is marked 'Tempo di Valse (Allegro)'. The Primo part has a dynamic marking of *p* (piano) and a fermata over the first two measures. The Secondo part has a dynamic marking of *p* and a crescendo hairpin. The Terzo part has a dynamic marking of *p* in the first measure and *mf* (mezzo-forte) in the second measure, with a crescendo hairpin. The system ends with a dashed line and the number 8.

5

8

The second system of the musical score continues the Primo, Secondo, and Terzo parts. The Primo part starts with a treble clef and a key signature of two sharps. It has a dynamic marking of *mf* and a crescendo hairpin. The Secondo part starts with a treble clef and a key signature of two sharps. It has a dynamic marking of *mf* in the first measure and *p* in the second measure, with a crescendo hairpin. The Terzo part starts with a bass clef and a key signature of two sharps. It has a dynamic marking of *mf* in the first measure and *p* in the second measure, with a crescendo hairpin. The system ends with a dashed line and the number 8.

8

10

p

cresc.

p

cresc.

p

cresc.

15

f

p

p

f

p

f

p

20

mf

mf

p

mf

25

p

cresc.

p

cresc.

p

cresc.

30

f

p

35

[*mf*]

p

p marc.

mf

p

РУССКАЯ РАПСОДИЯ

для двух фортепиано
(1891)

RUSSIAN RHAPSODY

for Two Pianos
(1891)



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

РУССКАЯ РАПСОДИЯ

для двух фортепиано

(1891)

RUSSIAN RHAPSODY

for Two Pianos

С. РАХМАНИНОВ
S. RACHMANINOFF
(1873–1943)

Moderato

Piano I

[f] p

Moderato

Piano II

[f]

1

5

1

[p]

9

[p]

2
13

2

17

[cresc.] [f]

[p cresc.] sf

3
21

3

[f]

23

Musical score for measures 23-24. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 23 shows a vocal melody starting with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

25

Musical score for measures 25-26. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 25 shows a vocal melody starting with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

27

Musical score for measures 27-28. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 27 shows a vocal melody starting with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

4
29

Musical score for measures 29-30. The system consists of three staves. The top staff is a grand staff with treble and bass clefs, containing a melodic line with eighth and sixteenth notes and a triplet. The middle staff is a grand staff with treble and bass clefs, containing a melodic line with eighth notes and a triplet. The bottom staff is a grand staff with treble and bass clefs, containing a bass line with whole notes and a melodic line with eighth notes. A box with the number '4' is in the top left corner, and the measure number '29' is below it.

31

Musical score for measures 31-32. The system consists of three staves. The top staff is a grand staff with treble and bass clefs, containing a melodic line with eighth notes and a triplet. The middle staff is a grand staff with treble and bass clefs, containing a melodic line with eighth notes and a triplet. The bottom staff is a grand staff with treble and bass clefs, containing a bass line with whole notes and a melodic line with eighth notes. A box with the number '4' is in the top left corner, and the measure number '31' is below it.

33

Musical score for measures 33-34. The system consists of three staves. The top staff is a grand staff with treble and bass clefs, containing a melodic line with eighth notes and a triplet. The middle staff is a grand staff with treble and bass clefs, containing a melodic line with eighth notes and a triplet. The bottom staff is a grand staff with treble and bass clefs, containing a bass line with whole notes and a melodic line with eighth notes. The measure number '33' is at the beginning of the system.

35

5 ritard.

5 ritard.

8

37

8

ff *p*

3

38

Cadenza

Cadenza

8

[38] 8-7

Musical score for the first system, measures 38-39. It features a grand staff with treble and bass clefs. The right hand has a complex melodic line with many accidentals and a '7' fingering. The left hand has a steady accompaniment of chords. A fermata is placed over the final chord of measure 39 in both staves.

[38]

Musical score for the second system, measures 38-39. Similar to the first system, it shows a grand staff. The right hand continues the melodic line with a fermata at the end of measure 39. The left hand accompaniment remains consistent.

[38] 39

pp

Musical score for the third system, measures 38-39. This system shows a more active right hand with a melodic line that changes in measure 39. The left hand has a fermata in measure 38 and then a new accompaniment in measure 39. The dynamic marking *pp* is present in both staves.

6
40 *Vivace*

6 *Vivace*

42

44

СЮИТА № 1

для двух фортепиано

Соч. 5

SUITE No. 1

for Two Pianos

Op. 5



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

П. И. Чайковскому
СЮИТА № 1
 для двух фортепиано

Op. 5

To P. I. Tchaikovsky
SUITE No. 1
 for Two Pianos

С. РАХМАНИНОВ
 S. RACHMANINOFF
 (1873–1943)

Баркарола

1

Barcarolle

Студёная вечерняя волна
 Едва шумит под вёслами гондолы

 ...снова песнь! и вновь гитары звон!

 ...вдали то грустный, то весёлый
 Раздался звук обычной баркаролы:
 «Гондола по воде скользит,
 А время по любви летит;
 Опять сравняется вода,
 Страсть не воскреснет никогда!»

*М. Лермонтов**

Allegretto

Piano I

pp

Piano II

Allegretto

p

*) Из стихотворения «Венеция».
 From the short poem "Venice" by M. Lermontov.

9

Musical score for measures 9-12. The system consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a melodic line with eighth-note triplets and a final measure with a sixteenth-note triplet. The middle staff is a bass clef with a similar melodic line. The bottom staff is a grand staff (treble and bass clefs) with a supporting bass line. Measure 12 ends with a fermata over the final note.

13

Musical score for measures 13-16. The system consists of three staves. Measures 13 and 15 contain melodic lines with eighth-note triplets in both the top and middle staves. Measures 14 and 16 feature a complex texture with sixteenth-note triplets in the middle and bottom staves. A box containing the number '2' is placed above the staff in measure 14 and below the staff in measure 15. Vertical wavy lines indicate repeat or first/second endings.

17

Musical score for measures 17-20. The system consists of three staves. Measures 17-19 feature a continuous melodic line in the top staff with eighth-note triplets. The middle staff has a rhythmic accompaniment with eighth-note chords. The bottom staff has a supporting bass line with some sustained notes. Measure 20 concludes with a final melodic phrase in the top staff.

20

pp

p

3

3

23

p

mf

3

3

27

pp

p

4

4

31

Musical score for measures 31-34. The system consists of four staves. The top two staves (treble and bass clef) feature a rhythmic pattern of eighth notes with triplets. The bottom two staves (treble and bass clef) feature a melodic line with slurs and a bass line with chords and slurs.

35

5

ppp

5

8

pp

Musical score for measures 35-37. The system consists of four staves. Measures 35-36 show triplets in the top two staves. Measure 37 features a piano (*ppp*) dynamic in the top two staves and a piano (*pp*) dynamic in the bottom two staves. A finger number '5' is indicated in boxes above the top staff and below the bottom staff. An '8' is written above the bottom staff with a dashed line indicating an octave.

38

8

Musical score for measures 38-41. The system consists of four staves. Measures 38-41 feature a complex rhythmic pattern with triplets in the top two staves. The bottom two staves feature a melodic line with slurs and a bass line with chords and slurs. An '8' is written above the bottom staff with a dashed line indicating an octave.

41

Musical score for measures 41-42. The system consists of four staves. The top staff features a melodic line with eighth-note triplets and slurs. The second staff has a descending eighth-note line. The third staff contains a melodic line with slurs and ties. The bottom staff shows a bass line with chords and eighth notes.

43

Musical score for measures 43-44. The system consists of four staves. Measures 43-44 contain eighth-note triplets and slurs. A dynamic marking of *ppp* is present in measure 44. Fingerings '6' and '8' are indicated. The bottom staff features a bass line with chords and eighth notes.

46

Musical score for measures 46-47. The system consists of four staves. Measures 46-47 contain eighth-note triplets and slurs. A dynamic marking of *ppp* is present in measure 47. Fingerings '8' and '1' are indicated. The bottom staff features a bass line with chords and eighth notes.

И ночь, и любовь...

2

Oh Night, Oh Love

То час, когда в тени ветвей
 Поёт влюблённый соловей,
 Когда звучат любви обеты,
 Огнём живительным согреты,
 И ветра шум, и плеск волны
 Какой-то музыки полны...

Дж. Г. Байрон *

Adagio sostenuto

*) Из поэмы «Паризина». Перевод Н. Гербеля.

From the poem "Parisina" by Lord Byron. Translation by N. Gerbel.

16

ppp

p.

This system contains measures 16 and 17. The upper staff features a melodic line with a long slur over measures 16 and 17. The lower staff has a piano accompaniment with a dynamic marking of *ppp* at the start of measure 16 and *p.* at the start of measure 17. The key signature has two sharps (F# and C#).

17

p.

This system contains measures 17 and 18. The upper staff continues the melodic line from measure 16. The lower staff has a piano accompaniment with a dynamic marking of *p.* at the start of measure 17. The key signature has two sharps (F# and C#).

18

mf

cresc.

This system contains measures 18 and 19. The upper staff continues the melodic line. The lower staff has a piano accompaniment with a dynamic marking of *mf* at the start of measure 18 and *cresc.* at the start of measure 19. The key signature has two sharps (F# and C#).

19

Musical score for measures 19-20. The system consists of three staves. The top staff is a single treble clef with a melodic line featuring long, sweeping phrases. The middle staff is a grand staff (treble and bass clefs) with a complex accompaniment. The bottom staff is a single bass clef with a simple accompaniment. A fermata is placed over the first measure of the bottom staff.

20

Musical score for measures 20-21. The system consists of three staves. The top staff continues the melodic line from measure 19. The middle staff continues the complex accompaniment. The bottom staff continues the simple accompaniment. A fermata is placed over the first measure of the bottom staff. A dynamic marking of *f* (forte) is present in the bottom staff.

21

Musical score for measures 21-22. The system consists of three staves. The top staff continues the melodic line. The middle staff continues the complex accompaniment. The bottom staff continues the simple accompaniment. A fermata is placed over the first measure of the bottom staff. A dynamic marking of *dim.* (diminuendo) is present in the bottom staff.

Слёзы

3

Tears

Слёзы людские, о слёзы людские,
 Льётся вы ранней и поздней порой...
 Льётся безвестные, льётся незримые,
 Неистощимые, неисчислимые, –
 Льётся, как льются струи дождевые
 В осень глухую, порою ночной.

Ф. Тютчев*

Largo di molto

Largo di molto

4

1

7

1

*) Из стихотворения «Слёзы людские».
 From the short poem "Tears of People" by F. Tyutchev.

8

Musical score for measures 8-9. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains the main melody, which is a continuous eighth-note pattern. The lower grand staff (treble and bass clefs) contains a bass line with occasional notes and rests. The key signature is B-flat major (two flats).

9

Musical score for measures 9-10. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains the main melody, which is a continuous eighth-note pattern. The lower grand staff (treble and bass clefs) contains a bass line with occasional notes and rests. The key signature is B-flat major (two flats). The dynamic marking *dim.* is present in the lower staff.

10

Musical score for measures 10-11. The system consists of two grand staves. The upper grand staff (treble and bass clefs) contains the main melody, which is a continuous eighth-note pattern. The lower grand staff (treble and bass clefs) contains a bass line with occasional notes and rests. The key signature is B-flat major (two flats). The dynamic marking *f* is present in the upper staff, and *mf* is present in the lower staff.

11

Musical score for measures 11-12. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 11 starts with a forte (*f*) dynamic. The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the grand staff. A slur covers the first two measures of the system.

12

Musical score for measures 13-14. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 13 starts with a slur. Measure 14 includes a *dim.* (diminuendo) marking. The music continues with the same melodic and accompaniment patterns as the previous system.

13

Musical score for measures 15-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 15 starts with a slur. Measure 16 includes a *dim.* marking. The music continues with the same melodic and accompaniment patterns as the previous system.

КОММЕНТАРИИ

В настоящий том и том 12/2 входят ансамблевые сочинения С. В. Рахманинова, написанные им для одного фортепиано в четыре и шесть рук или для двух фортепиано. В основу публикации положены прижизненные издания и первые издания пьес, вышедших в свет после смерти композитора. Проведена также сверка текстов с автографами, хранящимися в Российском национальном музее музыки (РНММ).

В дореволюционной России совместное музицирование было формой досуга, а также способом знакомиться с новой (в том числе симфонической) музыкой. Нередко ансамбли появлялись и на концертной эстраде. Фортепианным дуэтом с успехом выступали консерваторские учителя Рахманинова А. Зилоти и С. Танеев. Ансамблевая игра была частью образовательного процесса ещё во время обучения Рахманинова у Н. Зверева (практиковалась даже игра в восемь рук). Со своим соучеником Л. Максимовым в годы обучения в Московской консерватории Рахманинов неоднократно выступал в концертах, исполняя произведения для двух фортепиано, например, Вариации си-бемоль мажор Шумана, «Костюмированный бал» А. Рубинштейна. В дальнейшем его партнёрами стали И. Левин, А. Зилоти и А. Гольденвейзер, а в последние годы жизни — В. Горовиц. Ансамблевый репертуар Рахманинова был обширен. Так, А. Гольденвейзер вспоминал: «Мы с Рахманиновым играли в... концертах его Первую сюиту и ряд других крупных и мелких произведений для двух фортепиано: Сюиту Аренского, „Пляску смерти“ Сен-Санса, Менуэт Бизе и другие» (Воспоминания о Рахманинове. Т. 1. М.: Музыка, 1988. С. 415).

Фортепианный ансамбль в творчестве Рахманинова занимает большое место. Первое обращение композитора к этому жанру состоялось в 1890 году, когда по протекции своего двоюродного брата и учителя А. Зилоти он получил заказ на создание четырёхручного переложения

балета «Спящая красавица» П. Чайковского. Правда, сделанное Рахманиновым переложение автора не совсем удовлетворило: Чайковский отметил в нём «отсутствие смелости, мастерства, инициативы; слишком рабское подчинение авторитету композитора, вследствие чего нет силы и блеска» (А. И. Зилоти: Воспоминания и письма. Л., 1963. С. 121). Однако дальнейшая работа композитора в этом жанре со временем привела к мастерству и яркости фортепианного письма его двухручных сюит, а рахманиновские переложения собственных симфонических произведений, например «Симфонических танцев», вышли на уровень самостоятельных концертных пьес.

ДВЕ ПЬЕСЫ ДЛЯ ФОРТЕПИАНО В ШЕСТЬ РУК (1890–1891)

1. Вальс / Valse
2. Романс / Romance

Первая пьеса цикла, Вальс, была написана летом 1890 года в Ивановке, где Рахманинов проводил каникулы вместе с семьями Сатиных, Зилоти и Скалон. Л. Ростовцева (Скалон) вспоминала: «В Ивановке же к 15 августа Серёжа закончил пьесу для фортепиано в шесть рук, основанную на теме вальса, сочинённого моей сестрой Татушей¹. Он посвятил эту пьесу нам, трём сёстрам» (Воспоминания о Рахманинове. Т. 1. С. 235). Рахманинов указал в партиях имена подразумеваемых исполнителей: «Valse. Primo. Вера Скалон. Valse. Secondo. Людмила Скалон. Valse. Terzo. Наталья Скалон». А на титульном листе партии третьего исполнителя написал: «Посвящаю этот вальс автору темы, которую я взял. Дорогой ментор², простите за нахальство». Автограф партий хранится в РНММ (Ф. 18. № 2127).

На этой же странице спустя много лет, в 1939-м, Н. Вальгардт (Скалон) описала самые интересные события: «Лет через двадцать Серёжа

¹ Натальей Скалон.

² Такое прозвище Рахманинов дал Наталье Скалон.

COMMENTS

Volumes 12/1 and 12/2 include Sergei Rachmaninoff's ensemble works for piano four and six hands, and for two pianos. The publication is based on the editions that appeared in the composer's lifetime, as well as the earliest editions issued after his death. The music has been verified against the autograph manuscripts stored in the Russian National Museum of Music (RNMM).

In pre-revolutionary Russia, ensemble music-making was a widespread form of leisure activity, as well as a way of making acquaintance with new music, including works for symphony orchestra. Piano ensembles were also often heard in concerts. For example, Rachmaninoff's conservatoire teachers Aleksandr Siloti and Sergey Taneyev formed a successful piano duo. Playing in ensembles was a part of educational process at the time of Rachmaninoff's studies with Nikolay Zverev, in whose class even eight-hand playing was practiced. During his years at the Moscow Conservatoire, Rachmaninoff more than once appeared in public with his fellow student Leonid Maksimov performing two-piano works, including Schumann's Variations in B flat major and Anton Rubinstein's *Bal costumé*. His subsequent partners include Iosif Levin (Joseph Lhévinne), Aleksandr Siloti, Aleksandr Goldenweiser, and (in his final years) Vladimir Horowitz. Rachmaninoff's repertoire as a member of piano ensembles was wide. According to Goldenweiser, Rachmaninoff and he '...used to play in recitals Rachmaninoff's First Suite and a number of other large-scale and shorter works for two pianos: Arensky's Suite, Saint-Saëns's *Dance macabre*, Bizet's Minuet, etc.' (Recollections of Rachmaninoff. Vol. 1. Moscow: Muzyka, 1988, p. 415).

Music for piano ensembles occupies an important place in Rachmaninoff's creative output. His first attempt in this genre goes back to 1890, when he, due to the patronage of his cousin and teacher Aleksandr Siloti, was commissioned to make a four-hand arrangement of Tchaikovsky's ballet *The Sleeping Beauty*. True, the older composer was not

entirely satisfied with Rachmaninoff's arrangement, pointing out its 'lack of audacity, skill, initiative; too slavish obedience to the composer's authority, depriving the work of force and brilliance' (A. I. Siloti: *Recollections and Letters*. Leningrad, 1963, p. 121). Be that as it may, Rachmaninoff's further work in this genre led to the virtuoso piano writing of his two-piano Suites, while Rachmaninoff's arrangements of his own symphonic works, such as the *Symphonic Dances*, can be considered autonomous concert pieces.

TWO PIECES FOR PIANO SIX HANDS (1890–91)

1. *Valse*
2. *Romance*

The cycle's first piece, *Valse*, was written in the summer of 1890 in Ivanovka, where Rachmaninoff spent his holidays with the Satin, Siloti, and Skalon families. Lyudmila Rostovtseva (née Skalon) remembered that 'by 15 August in Ivanovka Seryozha had completed a piece for piano six hands, based on the theme of a waltz composed by my sister Tatusha¹. He dedicated his piece to us, three sisters' (Recollections of Rachmaninoff. Vol. 1, p. 235). In the piano parts, Rachmaninoff marked the names of the performers he had in view: '*Valse*. Primo. Vera Skalon. *Valse*. Secondo. Lyudmila Skalon. *Valse*. Terzo. Natal'ya Skalon'. Rachmaninoff's inscription on the title page of the 'Terzo' part reads: 'I dedicate this waltz to the author of the theme I've used. Dear Mentor,² excuse me for my impudence'. The autograph manuscript of the parts is stored in RNMM (Fund 18. No. 2127).

After many years, in 1939, Natal'ya Walgardt (née Skalon) wrote on the same page: 'Around twenty years later Seryozha asked me to return these pieces wanting to destroy them, but I felt sorry — they reminded me too much of Verochka and our youth; I did not return them, but promised that they would not be printed. Please keep my word'. However, after Walgardt's death in 1943,

¹ Natal'ya Skalon.

² A nickname given by Rachmaninoff to Natal'ya Skalon.

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