

РОССИЙСКИЙ НАЦИОНАЛЬНЫЙ МУЗЕЙ МУЗЫКИ
RUSSIAN NATIONAL MUSEUM OF MUSIC



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

Sergei
RACHMANINOFF

COMPLETE PIANO WORKS
IN 13 VOLUMES

SERIES II
Works for Piano Solo

Volume 10

ÉTUDES-TABLEAUX

Opp. 33, 39



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

Сергей Васильевич
РАХМАНИНОВ

ПОЛНОЕ СОБРАНИЕ
ФОРТЕПИАННЫХ СОЧИНЕНИЙ
В 13 ТОМАХ

СЕРИЯ II

Сочинения для фортепиано соло

Том 10

ЭТЮДЫ-КАРТИНЫ

Соч. 33, 39



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

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С. В. Рахманинов создал два цикла этюдов-картин — из шести (соч. 33) и девяти пьес (соч. 39); ещё два этюда автор решил не публиковать. Каждая из этих пьес нацелена на решение отдельной технической проблемы и в то же время имеет черты программности.

Настоящий том содержит тексты обоих циклов этюдов-картин; две пьесы, не издававшиеся при жизни композитора, помещены в Приложении. Все они выверены по автографам и/или прижизненным публикациям. Издание снабжено комментариями.

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

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Sergei Rachmaninoff composed two cycles of Études-Tableaux — of six (Op. 33) and nine pieces (Op. 39); the other two etudes the author decided not to publish. Each of these pieces is aimed at solving a separate technical problem and at the same time has programmatic traits.

This volume contains the texts of both cycles of Études-Tableaux; the two pieces, which were not published during the composer's lifetime, are included in the Supplement. All of them are verified against the autograph manuscripts and/or the lifetime publications. The edition is provided with comments.

The publication is intended for researchers of Sergei Rachmaninoff's works and the history of Russian musical culture, for concert and educational practice and 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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ЭТЮДЫ-КАРТИНЫ

Соч. 33

ÉTUDES-TABLEAUX

Op. 33



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

ЭТЮДЫ-КАРТИНЫ

ÉTUDES-TABLEAUX

Op. 33

С. РАХМАНИНОВ
S. RACHMANINOFF
(1873–1943)

1

Allegro non troppo
marc. molto

Piano

13

Musical score for measures 13-15. Treble clef, bass clef, 3/4 time signature. Measure 13 starts with a treble clef. Dynamics include piano and mezzo-forte. Phrasing slurs are present over the melody in the treble and the accompaniment in the bass.

16

Musical score for measures 16-17. Treble clef, bass clef, 3/4 time signature. Measure 16 starts with a treble clef. Dynamics include fortissimo, forte, and decrescendo. Phrasing slurs are present over the melody in the treble and the accompaniment in the bass.

18

Musical score for measures 18-20. Treble clef, bass clef, 3/4 time signature. Measure 18 starts with a treble clef. Dynamics include mezzo-forte and decrescendo. Phrasing slurs are present over the melody in the treble and the accompaniment in the bass. Fingering numbers 1-5 and 1-1, 5-5 are shown.

21

Musical score for measures 21-23. Treble clef, bass clef, 3/4 time signature. Measure 21 starts with a treble clef. Dynamics include decrescendo, piano, and decrescendo. Phrasing slurs are present over the melody in the treble and the accompaniment in the bass.

24

Musical score for measures 24-26. Treble clef, bass clef, 3/4 time signature. Measure 24 starts with a treble clef. Dynamics include pianissimo, mezzo-forte, decrescendo, and pianissimo. Phrasing slurs are present over the melody in the treble and the accompaniment in the bass. Fingering numbers 1-4 and 1-5 are shown.

28

mp *dim.* *pp* *perdendo*

Measures 28-30: This system contains three measures. The right hand features a melodic line with a long slur over measures 28 and 29, and a final note in measure 30. The left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *mp* at the start, *dim.* in measure 29, and *pp* and *perdendo* in measure 30.

31

p

Measures 31-33: This system contains three measures. The right hand has a melodic line with a slur over measures 31 and 32, and a final note in measure 33. The left hand continues with eighth notes. A dynamic marking of *p* is present in measure 32.

34

mf *p* *f*

Measures 34-36: This system contains three measures. The right hand has a melodic line with a slur over measures 34 and 35, and a final note in measure 36. The left hand has a rhythmic accompaniment. Dynamic markings include *mf* at the start, *p* in measure 34, and *f* in measure 36.

37

p

Measures 37-39: This system contains three measures. The right hand has a melodic line with a slur over measures 37 and 38, and a final note in measure 39. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present in measure 37.

40

f *f*

Measures 40-42: This system contains three measures. The right hand has a melodic line with a slur over measures 40 and 41, and a final note in measure 42. The left hand has a rhythmic accompaniment. Dynamic markings include *f* at the start and *f* in measure 41.

43

cresc.

Measures 43-45: Treble clef, key signature of three flats, common time. Bass clef, key signature of three flats, common time. Measure 43: Treble has quarter notes G4, A4, Bb4, C5; bass has eighth notes G2, A2, Bb2, C3. Measure 44: Treble has quarter notes G4, A4, Bb4, C5; bass has eighth notes G2, A2, Bb2, C3. Measure 45: Treble has quarter notes G4, A4, Bb4, C5; bass has eighth notes G2, A2, Bb2, C3. Dynamics: *cresc.*

46

ff

Measures 46-48: Treble clef, key signature of three flats, 2/4 time. Bass clef, key signature of three flats, 2/4 time. Measure 46: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 47: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 48: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Dynamics: *ff*

49

Measures 49-51: Treble clef, key signature of three flats, 4/4 time. Bass clef, key signature of three flats, 4/4 time. Measure 49: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 50: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 51: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3.

52

ff marc. molto *dim.*

Measures 52-55: Treble clef, key signature of three flats, 2/4 time. Bass clef, key signature of three flats, 2/4 time. Measure 52: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 53: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 54: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 55: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Dynamics: *ff marc. molto*, *dim.*

56

m.d. *p* *pp*

Measures 56-58: Treble clef, key signature of three flats, 6/4 time. Bass clef, key signature of three flats, 6/4 time. Measure 56: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 57: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Measure 58: Treble has quarter notes G4, A4, Bb4, C5; bass has quarter notes G2, A2, Bb2, C3. Dynamics: *m.d.*, *p*, *pp*

59

Musical score for measures 59-61. The system consists of three staves. The top staff is in treble clef with a key signature of three flats and a common time signature. It features a melodic line with a long slur over measures 59 and 60. The middle staff is in bass clef and contains a steady eighth-note accompaniment. The bottom staff is in bass clef and contains a bass line with some rests and notes.

62

Musical score for measures 62-64. The system consists of two staves. The top staff is in treble clef and features a melodic line with a *pp* dynamic marking. The bottom staff is in bass clef and contains a bass line with chords and some rests.

65

Musical score for measures 65-67. The system consists of two staves. The top staff is in treble clef and features a melodic line with a *pp* dynamic marking. The bottom staff is in bass clef and contains a bass line with chords and some rests.

68

Musical score for measures 68-70. The system consists of two staves. The top staff is in treble clef and features a melodic line with a *pp* dynamic marking. The bottom staff is in bass clef and contains a bass line with a long slur over measures 68 and 69, and a *p* dynamic marking in measure 70.

71

Musical score for measures 71-73. The system consists of two staves. The top staff is in treble clef and features a melodic line with a *ppp* dynamic marking. The bottom staff is in bass clef and contains a bass line with a *perdendo* dynamic marking and a *ppp* dynamic marking.

ЭТЮДЫ-КАРТИНЫ

Соч. 39

ÉTUDES-TABLEAUX

Op. 39



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

ЭТЮДЫ-КАРТИНЫ

ÉTUDES-TABLEAUX

Op. 39

С. РАХМАНИНОВ
S. RACHMANINOFF
(1873–1943)

1

Allegro agitato

Piano

2

4

6

8

Musical notation for measures 8 and 9. The piece is in 4/4 time with a key signature of two flats. Measure 8 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 9 continues the melodic line with a trill-like figure.

10

Musical notation for measures 10 and 11. Measure 10 starts with a forte (*f*) dynamic and a melodic line in the right hand. Measure 11 features a piano accompaniment with triplets in both hands, marked mezzo-forte (*mf*).

12

Musical notation for measures 12 and 13. Measure 12 features a piano accompaniment with triplets in both hands, marked fortissimo (*ff*). Measure 13 continues the triplet accompaniment with a melodic line in the right hand.

14

Musical notation for measures 14 and 15. Measure 14 features a piano accompaniment with triplets in both hands, marked mezzo-forte (*mf*). Measure 15 features a melodic line in the right hand with a decrescendo (*dim.*) dynamic.

[15]

16

Musical notation for measures 15 and 16. Measure 15 features a melodic line in the right hand. Measure 16 features a piano accompaniment with quarter notes in both hands, marked piano (*p*).

17

Musical score for measures 17-18. The piece is in B-flat major (two flats) and 4/4 time. Measure 17 features a complex melodic line in the right hand with many accidentals and a steady bass line. Measure 18 shows a change in tempo and meter to 2/4, with a more rhythmic melody in the right hand and a simpler bass line.

19

Musical score for measures 19-20. The tempo and meter return to 4/4. Measure 19 begins with a piano (*p*) dynamic and features a melodic line in the right hand with a slur. Measure 20 continues the melodic development with a crescendo hairpin.

21

Musical score for measures 21-22. The tempo and meter remain in 4/4. Measure 21 has a melodic line in the right hand with a slur. Measure 22 continues the melodic line with a crescendo hairpin.

23

Musical score for measures 23-24. Measure 23 starts with a 2/4 time signature, then changes to 4/4. It includes a *cresc.* (crescendo) hairpin in the right hand. Measure 24 features a *dim.* (diminuendo) hairpin in the right hand and a change in the bass line.

25

Musical score for measures 25-26. The tempo and meter return to 4/4. Measure 25 begins with a mezzo-forte (*mf*) dynamic and features a complex melodic line in the right hand with slurs and fingerings (3, 7, 7, 7). Measure 26 continues the melodic line with a slur.

[26] 27

Musical score for measures 26-27. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 26 features a complex melodic line in the treble with many accidentals and a bass accompaniment of chords. Measure 27 continues the melodic line in the treble, which is heavily ornamented with grace notes and slurs, while the bass accompaniment remains chordal.

28

Musical score for measures 28-29. Measure 28 shows the treble staff with a dense, flowing melodic passage and the bass staff with a steady accompaniment. Measure 29 continues the melodic development in the treble and the accompaniment in the bass.

[29] 30

Musical score for measures 29-30. Measure 29 features a melodic line in the treble with a prominent slur and the bass accompaniment. Measure 30 continues the melodic line in the treble, which is highly rhythmic and ornamented, with the bass accompaniment providing harmonic support.

31

dim.

Musical score for measures 31-32. Measure 31 has a melodic line in the treble with many slurs and the bass accompaniment. Measure 32 continues the melodic line in the treble, which is highly rhythmic and ornamented, with the bass accompaniment providing harmonic support. A *dim.* (diminuendo) marking is present in measure 32.

[32] 33

scherzando

Musical score for measures 32-33. Measure 32 features a melodic line in the treble with many slurs and the bass accompaniment. Measure 33 continues the melodic line in the treble, which is highly rhythmic and ornamented, with the bass accompaniment providing harmonic support. A *scherzando* marking is present in measure 33.

34

Musical score for measures 34-35. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' over a group of notes) and slurs. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has two flats (B-flat and E-flat).

[35]

36

Musical score for measures 35-36. The system consists of two staves. The upper staff continues the melodic line from the previous system, with triplet markings and slurs. The lower staff continues the bass line. The key signature remains two flats.

37

mf

f

Musical score for measures 36-37. The system consists of two staves. The upper staff has a dynamic marking of *mf* and includes triplet markings. The lower staff has a dynamic marking of *f*. A dashed line indicates a melodic connection between the two staves. The key signature is two flats.

39

dim.

Musical score for measures 37-39. The system consists of two staves. The upper staff has a dynamic marking of *dim.* and features a complex rhythmic pattern with many slurs. The lower staff has a dynamic marking of *mf* and features a simpler rhythmic pattern. The key signature is two flats.

41

p

Musical score for measures 39-41. The system consists of two staves. The upper staff has a dynamic marking of *p* and features a complex rhythmic pattern with many slurs. The lower staff has a dynamic marking of *mf* and features a simpler rhythmic pattern. The key signature is two flats.

43

pp

This system contains measures 43 and 44. The music is written in bass clef with a key signature of two flats and a 2/4 time signature. Measure 43 features a series of eighth-note chords with accents. Measure 44 continues this pattern with a *pp* dynamic marking and a hairpin indicating a gradual increase in volume.

45

rall. a tempo

f *dim.* *p*

This system contains measures 45 and 46. Measure 45 begins with a *f* dynamic and a *rall.* marking. The music then transitions to a *p* dynamic and *a tempo* marking in measure 46. The right hand features a melodic line with a slur, while the left hand provides harmonic support.

47

This system contains measures 47 and 48. The right hand has a melodic line with a slur, and the left hand has a bass line with chords. The music is in a 2/4 time signature with a key signature of two flats.

[48]

49

cresc. *f*

This system contains measures 48 and 49. Measure 48 is marked with a *cresc.* dynamic. Measure 49 features a *f* dynamic. The right hand has a melodic line with a slur, and the left hand has a bass line with chords.

50

dim.

This system contains measures 50 and 51. Measure 50 is marked with a *dim.* dynamic. The right hand has a melodic line with a slur, and the left hand has a bass line with chords. The music is in a 2/4 time signature with a key signature of two flats.

[51] 52

Ossia:

53

p *cresc. poco*

55

57

f

59

mf

[60] *cresc.*

62

64 *f marc.*

66 *rit. a tempo cresc. ff*

68 *f*

[69] 70

dim.

71

p

[72] 73

p

74

p cresc. *marc.* *accel.*

76

ff *a tempo*

ПРИЛОЖЕНИЕ

SUPPLEMENT



МУЗЫКА P. JURGENSON
MUZYKA П. ЮРГЕНСОН

ЭТЮД-КАРТИНА
до минор

ÉTUDE-TABLEAU
in C minor

(18/VIII 1911)

Grave

Musical score for measures 1-2. The piece is in C minor, 6/4 time, and marked 'Grave'. The right hand features chords with dynamics *pp*, *mf*, *p*, *pp*, *cresc. poco*, *mf*, and *p*. The left hand has a melodic line with dynamics *m.d.*, *m.d.*, and *m.s.*.

Musical score for measures 3-4. The right hand has dynamics *f*, *cresc.*, *dim.*, *p*, and *mf*. The left hand has dynamics *f* and *mf*. A dashed line indicates a dynamic change in the right hand.

Musical score for measures 5-6. The right hand has dynamics *mf*, *pp*, and *f*. The left hand has dynamics *pp* and *f*. A fingering diagram is shown for the right hand: 2 3 1 2 3 4 and 4 3 2 1 3 2.

Musical score for measures 7-8. The right hand has dynamics *cresc.*, *ff*, and *dim.*. The left hand has dynamics *cresc.* and *ff*. A triplet of eighth notes is marked with a '3'.

9

p
mf *dim.* *p* *mf* *p* *mf*

Musical score for measures 9-11. The piece is in 2/4 time with a key signature of two flats. Measure 9 starts with a piano (*p*) dynamic. Measures 10 and 11 feature a mezzo-forte (*mf*) dynamic with a *dim.* (diminuendo) marking. The score includes complex chordal textures in the right hand and a more active bass line.

12

p *p*

Musical score for measures 12-14. Measure 12 begins with a piano (*p*) dynamic. The music continues with piano dynamics through measures 13 and 14. The right hand features melodic lines with some grace notes, while the left hand provides harmonic support.

15

dim. poco a poco *rit. poco*

Musical score for measures 15-17. Measure 15 includes a *dim. poco a poco* (diminuendo poco a poco) marking. Measure 17 features a *rit. poco* (ritardando poco) marking. The right hand has a sustained chordal texture, and the left hand has a rhythmic pattern of eighth notes.

18 *meno mosso*

ppp

Musical score for measures 18-20. Measure 18 starts with a *meno mosso* tempo marking and a *ppp* (pianissimo) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment of eighth notes.

tranquillo molto

20 *ppp*

Musical score for measures 20-21. The piece is in 3/4 time and features a piano accompaniment. The right hand plays a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. The dynamic is *ppp* (pianissimo).

22

Musical score for measures 22-23. The right hand continues the melodic line with slurs and ties. The left hand accompaniment remains consistent. The dynamic is *ppp*.

24

Musical score for measures 24-25. The right hand melodic line continues with slurs and ties. The left hand accompaniment is consistent. The dynamic is *ppp*.

26 *poco più mosso* *mf* *pp* *mf*

Musical score for measures 26-27. The tempo changes to *poco più mosso* (a little more movement). The dynamic in the right hand is *mf* (mezzo-forte), while the left hand remains *pp* (pianissimo). The right hand melodic line continues with slurs and ties. The left hand accompaniment is consistent.

28 *mf*

30 **agitato poco a poco**

cresc.

32 *f*

34 **tranquillo poco**

mf

36

dim.

p

Musical score for measures 36-37. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 36 features a piano introduction with a *dim.* marking. Measure 37 begins with a *p* (piano) dynamic marking. The bass line is characterized by a steady eighth-note accompaniment.

38

p

Musical score for measures 38-39. The system consists of two staves. Measure 38 continues the piano accompaniment with a *p* dynamic. Measure 39 shows a melodic line in the upper staff with a slur and a *p* dynamic marking.

40

Musical score for measures 40-41. The system consists of two staves. Measure 40 features a melodic line in the upper staff with a slur. Measure 41 continues the melodic and accompanimental lines.

42

cresc.

dim.

Musical score for measures 42-44. The system consists of two staves. Measure 42 features a melodic line in the upper staff with a slur. Measure 43 includes a *cresc.* (crescendo) marking. Measure 44 concludes with a *dim.* (diminuendo) marking and a final chord.

КОММЕНТАРИИ

Этюды-картины соч. 33

С. В. Рахманиновым были написаны два цикла этюдов-картин. Первый из них (соч. 33) был создан в Ивановке с 11 августа по 11 сентября 1911 года и состоял из девяти пьес. Дата и место написания каждой указаны в автографе (Российский национальный музей музыки. Ф. 18. № 100–102).

Завершив работу, Рахманинов не сразу отдал этюды-картины в печать, однако регулярно исполнял их на концертах. Рукопись содержит существенные правки: зачастую изменены целые фрагменты текста, которые, скорее всего, отражают опыт публичных выступлений. Лишь в середине 1913 года композитор счёл этюды-картины соч. 33 готовыми к печати и 21 сентября 1913 года подписал договор на публикацию с издательством «А. Гутхейль».

Предполагалось издать все девять этюдов-картин, но, когда они были уже в процессе гравировки, Рахманинов изменил свое решение и изъял этюды до минор, ля минор и ре минор. Очевидно, это произошло в самый последний момент, поскольку на обложке первого издания, вышедшего в 1914 году, были указаны все девять этюдов, включая отсутствующие № 3–5. В новом издании этюдов-картин, выпущенном в 1916 году под маркой издательства «А. Гутхейль», которое с 1915 года уже принадлежало «Российскому музыкальному издательству» С. Кусевицкого, пьесы были пронумерованы правильно — с первой по шестую.

В письме Рахманинова к Б. В. Асафьеву от 13 апреля 1917 года со списком его сочинений неизданные этюды перечёркнуты и на полях сделано примечание: «Зачёркнутые лежат у меня в столе. Напечатаны не будут» (*Рахманинов С. Литературное наследие. М.: Музыка, 2023. Т. 2. С. 91*). Однако один из неопубликованных этюдов (ля минор) был позже с некоторыми исправлениями включён автором в соч. 39. Два других (до минор и ре минор) при жиз-

ни композитора действительно не издавались и впервые были напечатаны только в 1948 году Музгизом в составе Полного собрания сочинений для фортепиано (том 2).

Само жанровое определение новых пьес, судя по всему, сформировалось не сразу. В программе концерта в Киеве 23 ноября 1911 года пьесы из соч. 33 обозначены просто как «5 этюдов», а на афише концерта 5 декабря 1911 года в Петербурге — как «Прелюдии-картины». Под своим итоговым названием «*Études-tableaux*» (Этюды-картины) они были исполнены первый раз в Москве 13 декабря 1911 года. Однако целиком все девять пьес цикла Рахманинов в концертах никогда не исполнял. Во время предпринятого осенью 1913 года масштабного турне по городам Российской империи в программу концертов входили только шесть этюдов-картин, в дальнейшем вошедших в издание.

Этюды-картины, исполняемые в сольных концертах вместе с другими произведениями Рахманинова, в частности с его прелюдиями соч. 32, не нашли сразу какого-то значительного отклика у критиков и публики. Только в 1913 году после московского сольного концерта Рахманинова 3 декабря, главным событием которого была премьера Второй сонаты, Ю. Энгель обратил особое внимание на «сравнительно новый, пока менее известный opus 33: „*Études-tableaux*“. Может быть, эти „картины“ родились в связи с какими-нибудь зрительными впечатлениями, но прежде всего это — подлинные „кристаллизации духа“, эмоциональная содержательность которых нисколько не уменьшается их попутным техническим значением. В несравненном исполнении автора каждая из „картин“ поднялась до яркости живого индивидуума (меньше других последняя, сама по себе менее оригинальная)» (*Энгель Ю. Театр и музыка. Рахманиновский концерт // Русские ведомости. 1913. 5 декабря*). «Блестящие этюды-картинки, точно выкованные пианистом из стали» — так охарактеризовал их другой рецензент

COMMENTS

ÉTUDES-TABLEAUX OP. 33

Sergei Rachmaninoff composed two cycles of *Études-Tableaux*. The first one, op. 33, was written in Ivanovka between 11 August and 11 September 1911. Initially, the cycle consisted of nine pieces. For each piece, the date and place of composition is indicated in the autograph manuscript (Russian National Museum of Music. Fund 18. Nos. 100–102).

Having completed the work, Rachmaninoff did not give the *Études-Tableaux* immediately for printing. However, he used to perform them regularly in public. The autograph manuscript contains some important corrections, obviously reflecting the author's pianistic experience. Only in 1913 the composer came to consider his cycle of *Études-Tableaux* op. 33 ready for print, and on 21 September signed the publication contract with 'A. Gutheil' publishing house.

It was supposed to publish all the nine pieces, but when the engraving was already in process, Rachmaninoff changed his mind and withdrew the *Études* in C minor, A minor, and D minor. Obviously, this took place in the very last moment, since on the cover of the first edition, issued in 1914, all the nine pieces were mentioned, including the missing Nos. 3–5. In the next edition, issued in 1916 under the brand name 'A. Gutheil', which in 1915 had been acquired by Sergei Koussevitzky's *Éditions Russes de Musique* ('Russian Music Publishers'), the pieces were numbered correctly, from No. 1 to No. 6.

In Rachmaninoff's letter to Boris Asaf'yev of 13 April 1917, containing the list of his compositions, the unpublished *Études* are crossed out, and the note on the margins reads: 'The crossed-out ones are in my desk drawer. They won't be printed' (*Rachmaninoff S.* Literary Heritage. Moscow: Muzyka, 2023. Vol. 2, p. 91). However, one of the unpublished *Études* (in A minor), with some amendments, was later included by the composer in his cycle op. 39. Two other pieces (in C minor and D minor), indeed, remained unpublished dur-

ing the composer's lifetime. Only in 1948 they were brought out by Muzgiz ('State Music Publishers') as a part of Rachmaninoff's Complete Works for Piano (Volume 2).

The genre definition of the new pieces, apparently, did not come to the composer at once. In the programme of his Kyiv recital of 23 November 1911, the pieces from op. 33 were mentioned simply as '5 *Études*', while on the poster of the Saint Petersburg recital of 5 December 1911 they are referred to as 'Préludes-Tableaux'. For the first time they were performed as '*Études-Tableaux*' only on 13 December 1911 in Moscow. Rachmaninoff never played all the nine pieces of the cycle in public. During his large-scale Russian tour of the autumn of 1913, only the six *Études* were heard, which were later approved for publication.

The *Études-Tableaux*, played in Rachmaninoff recitals together with his other works, in particular with the Preludes op. 32, at first did not elicit any significant response among the audiences and critics. Only after Rachmaninoff's Moscow recital of 3 December 1913, marked especially by the première of his Second Sonata, Yuliy Engel paid special attention to 'the relatively new and still little-known opus 33: the "*Études-Tableaux*". It is quite possible that these "tableaux" were born out of some visual impressions, but they are first of all genuine "crystallizations of spirit", whose emotional richness is not at all diminished by their subordinate technical purpose. In the author's incomparable performance, each of the "tableaux" rose to become a bright living persona (this applies to a lesser degree to the last one, which is not so original)' (*E[ngel] Yu.* Theatre and Music. Rachmaninoff's Recital // *Russkiye Vedomosti* ['Russian News']. 1913. 5 December). Another reviewer characterized the pieces as 'brilliant etudes-pictures, as if forged by the pianist from steel' (*Kurov N.* Rachmaninoff (last night's concert) // *Ranneye Utro* ['Early Morning']. 1913. 4 December).

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