А. Рубинштейн

ЭТЮДЫ

для

ФОРТЕПЬЯНО

Музгиз • 1960

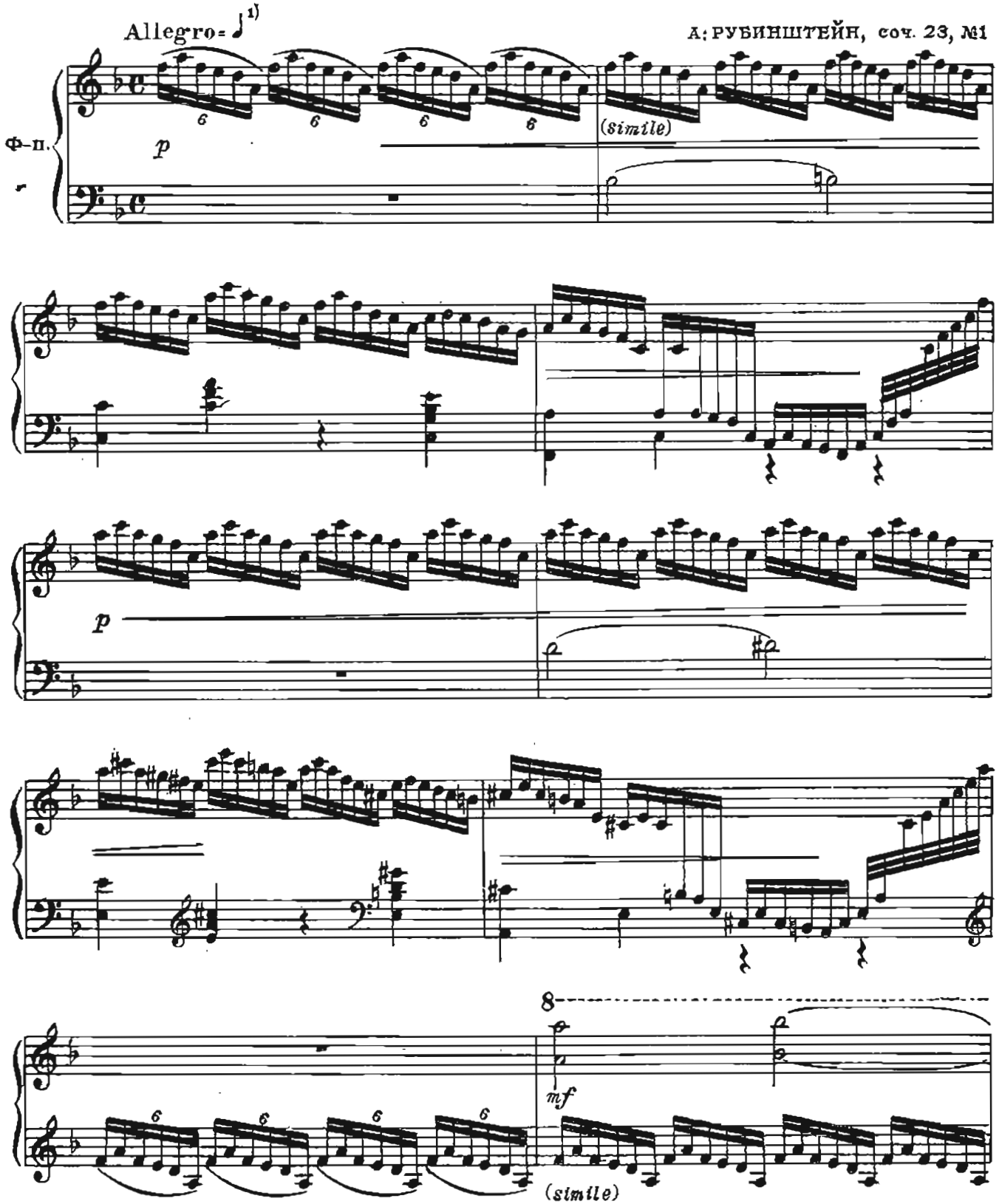
А. РУБИНШТЕЙН

ЭТЮДЫ ДЛЯ ФОРТЕПЬЯНО

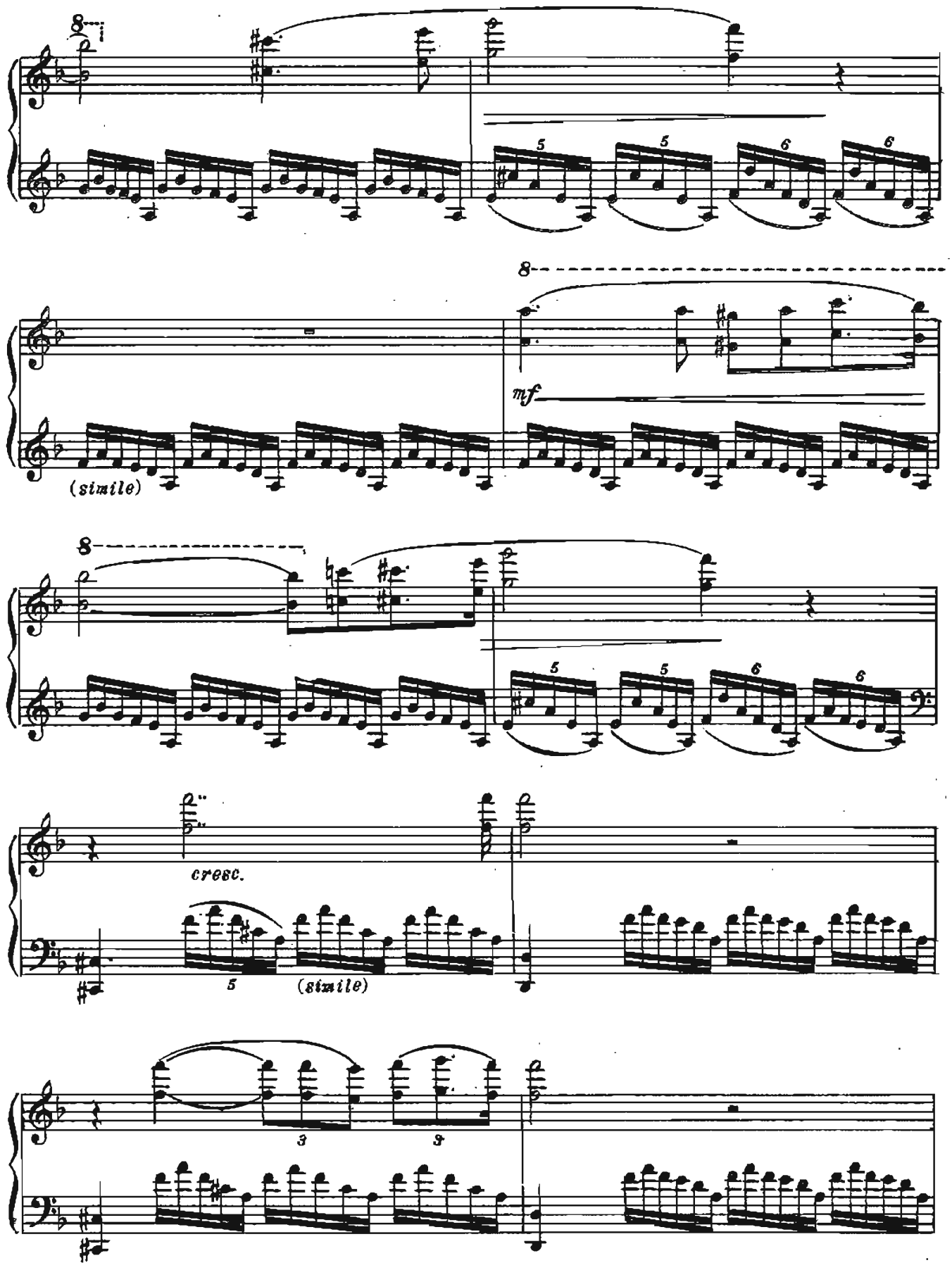
Редакция
и вступительная статья
Л. А. БАРЕНБОЙМА

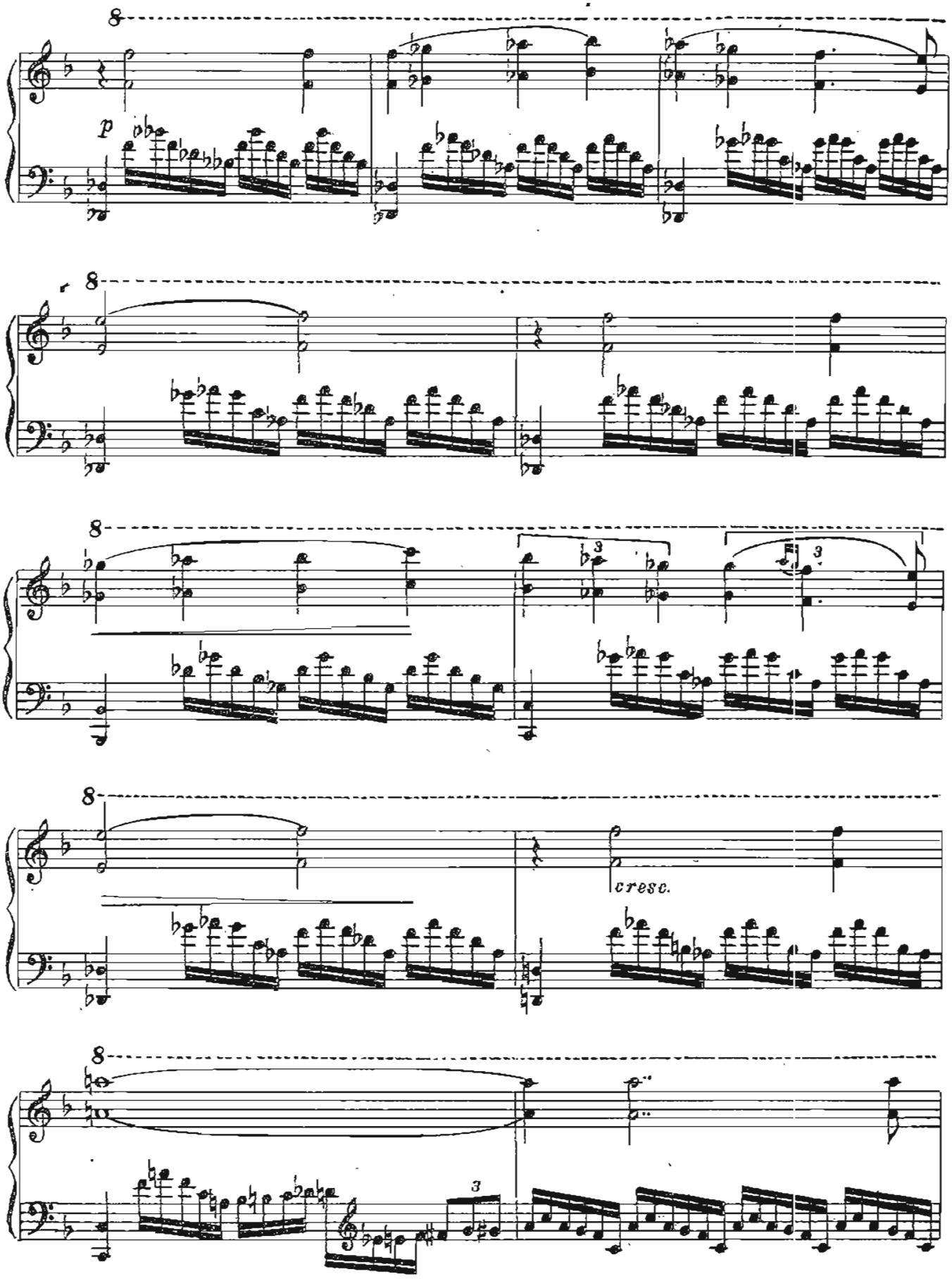
ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
Москва 1960

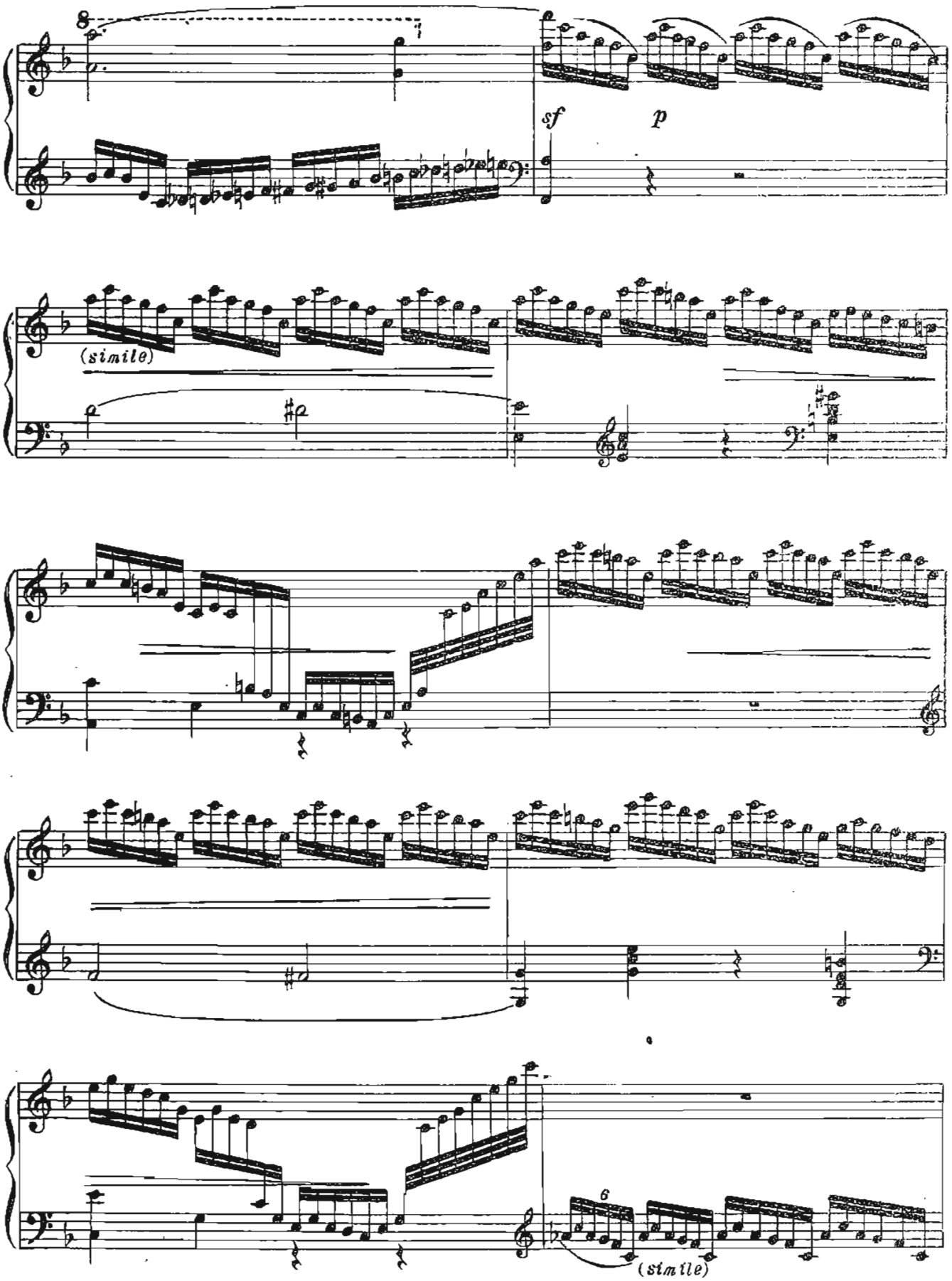
1

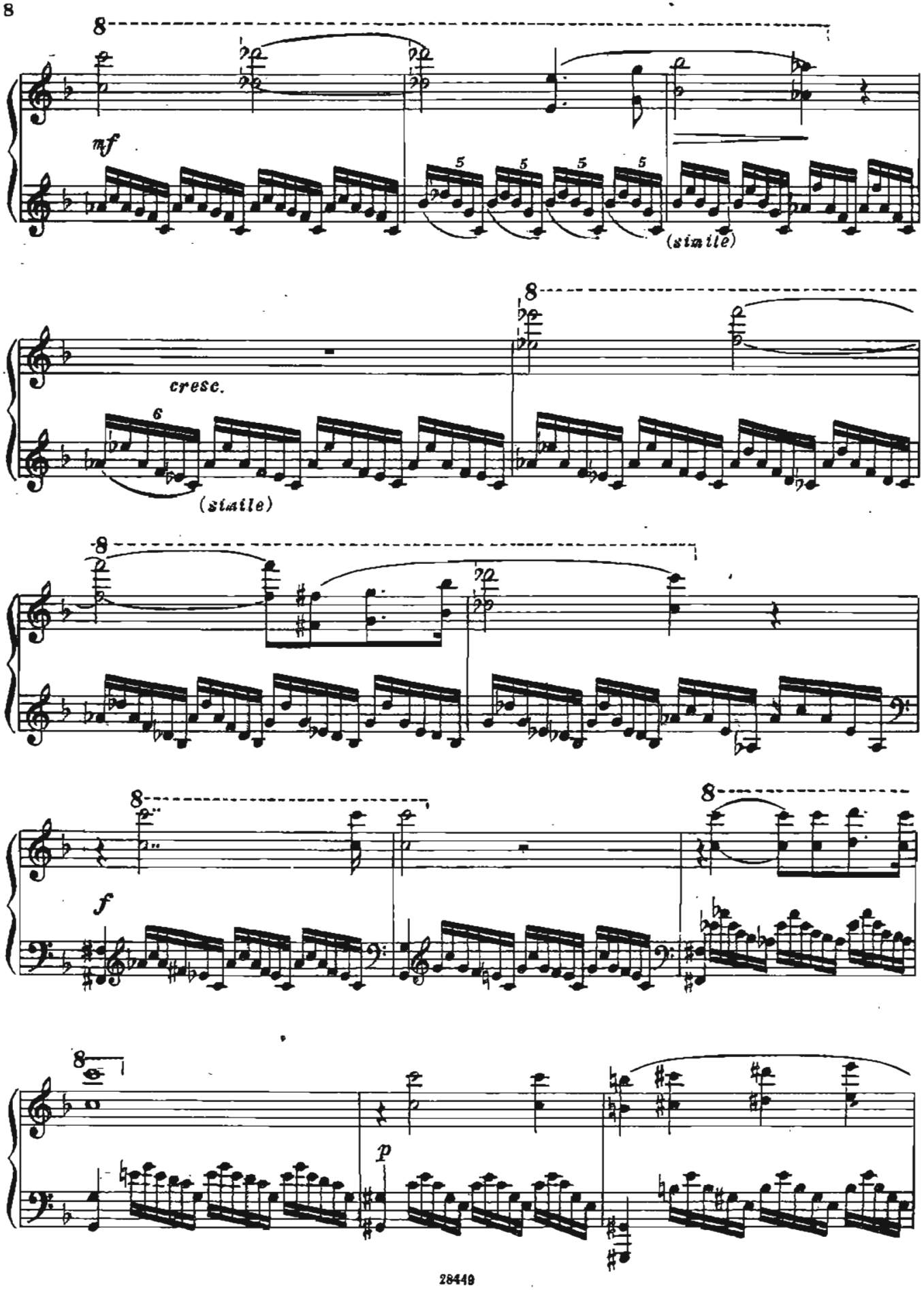


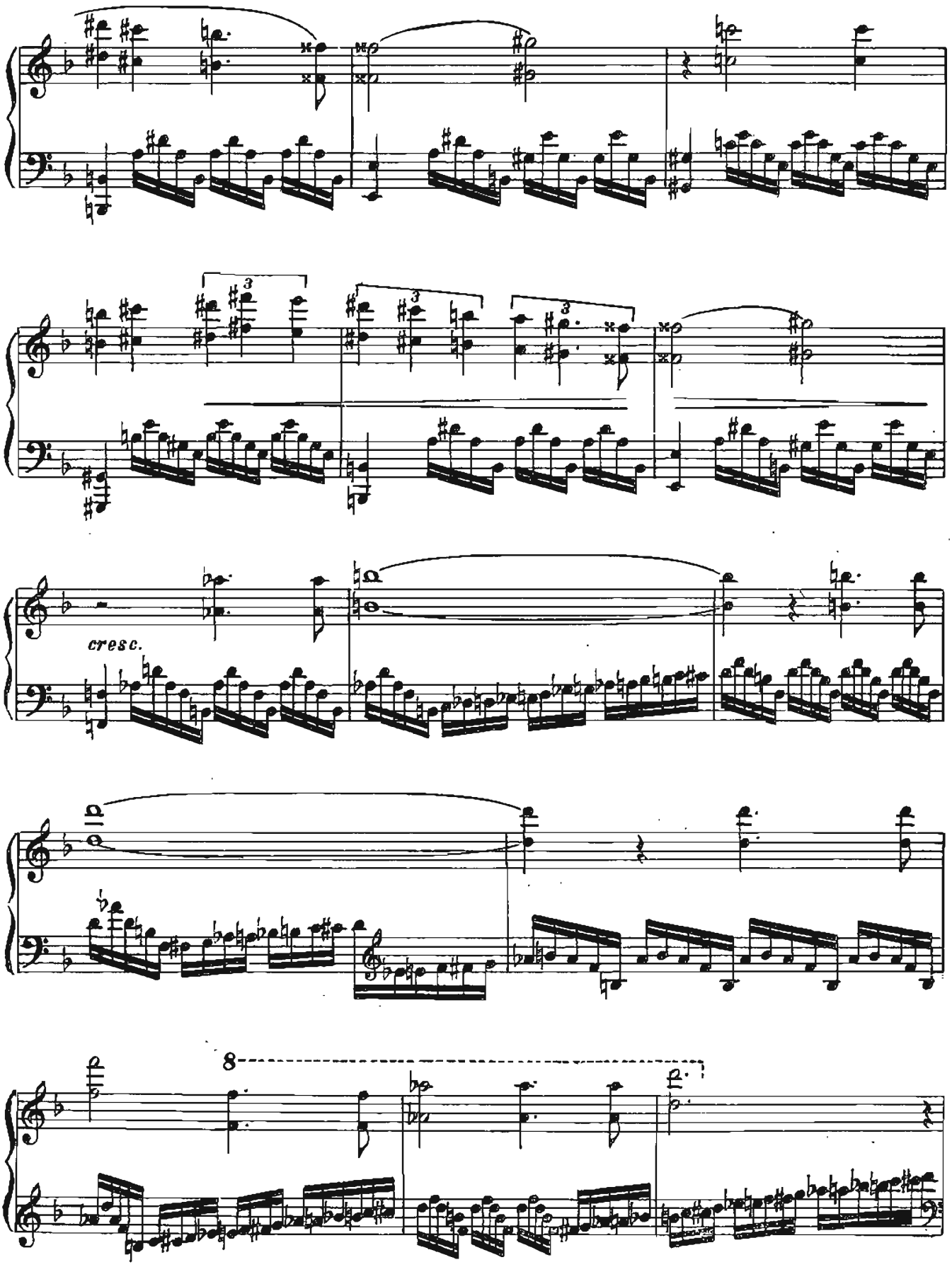
1) А. Рубинштейн не выставлял в своих сочинениях метрономического обозначения темпа. Начиная с конца 1850-х годов он стал указывать метрическую счетную долю. Это указание должно определить характер музыки и относительную скорость движения.

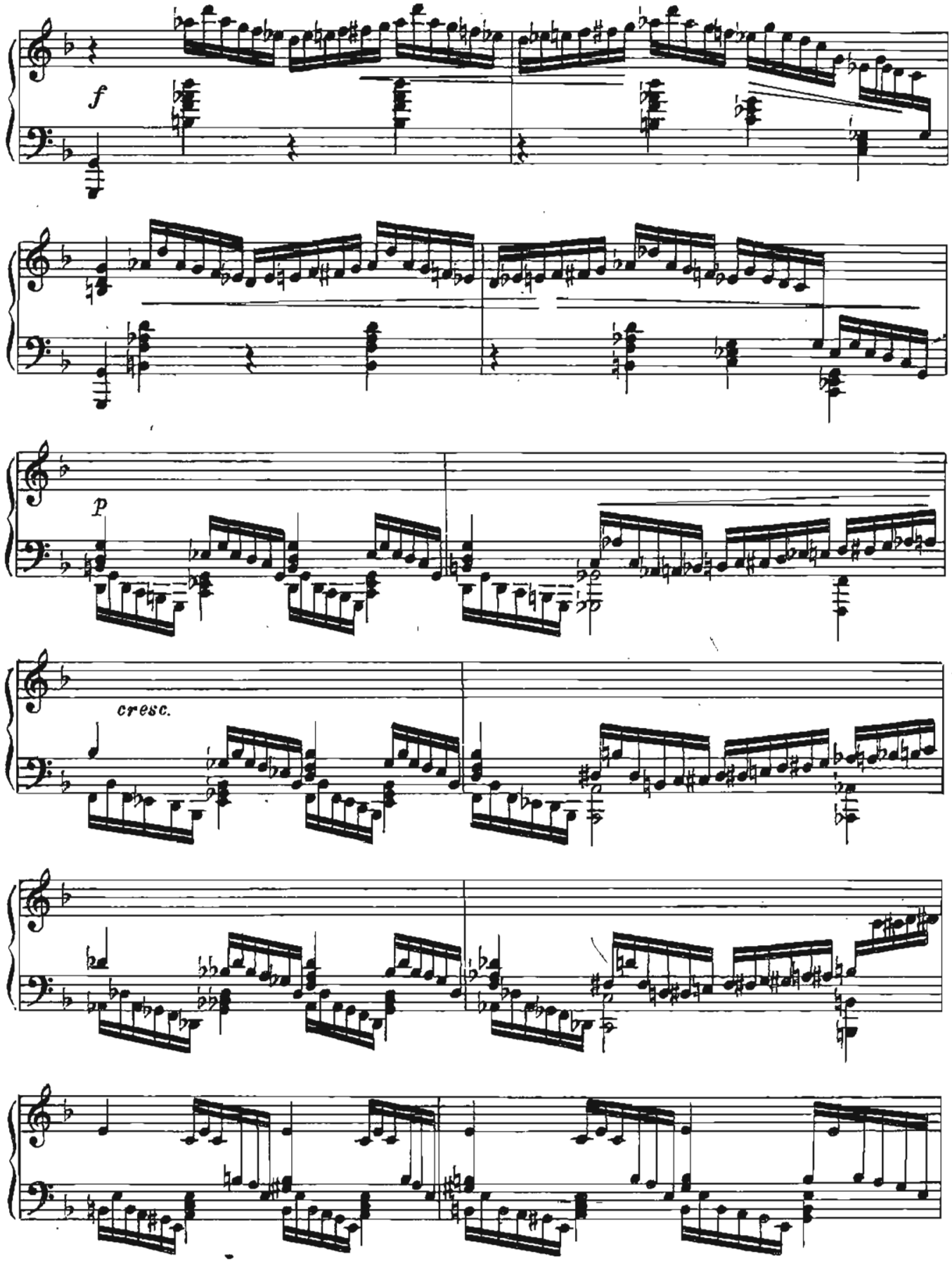

8
5
5
6
6
8
mf
(simile)
8
5
5
6
6
cresc.
5
(simile)
3
3

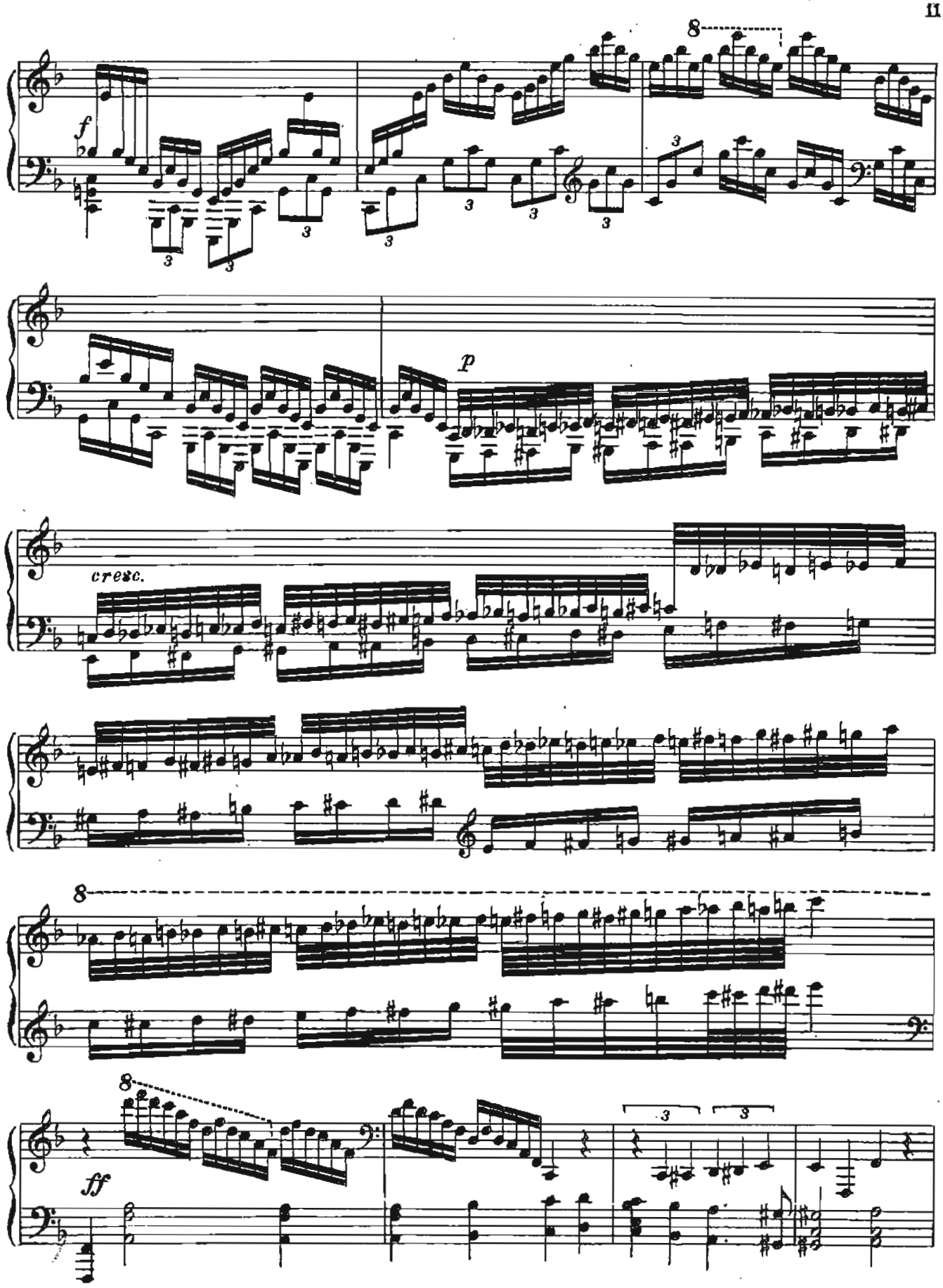

8
p
8
8
3
3
8
cresc.
8
3

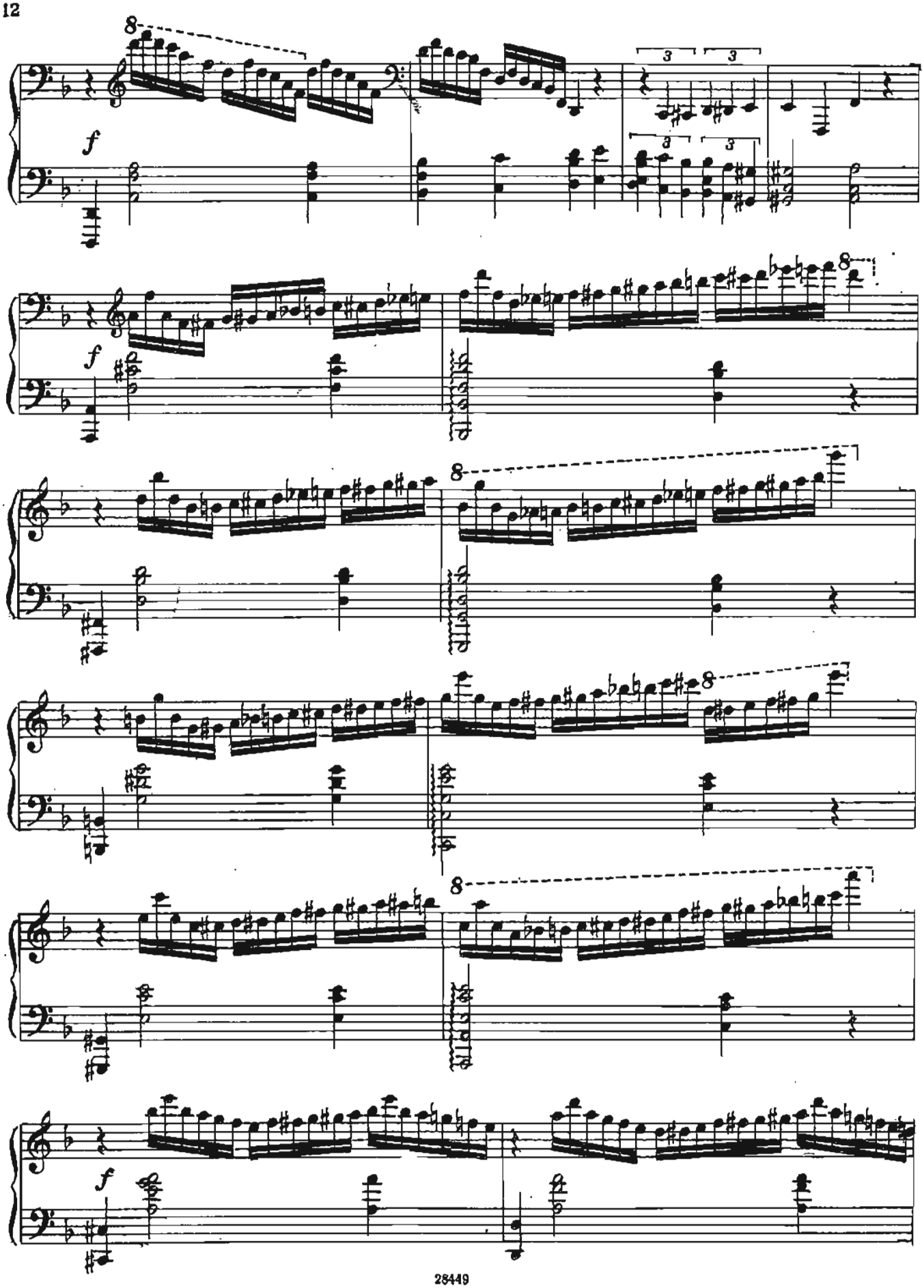

8
sf
p
(simile)
6
(simile)

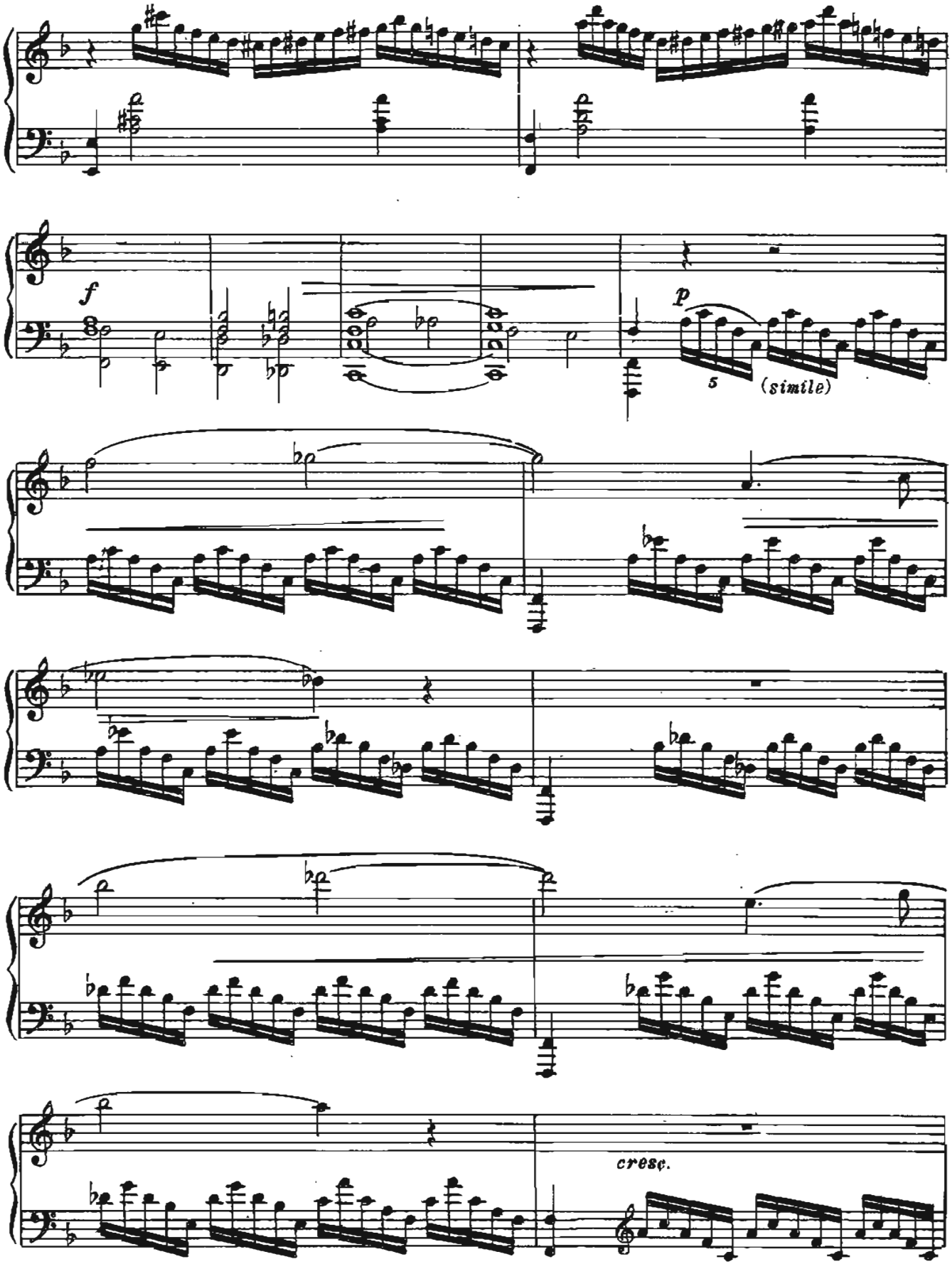

mf
(simile)
cresc.
(simile)
f
p

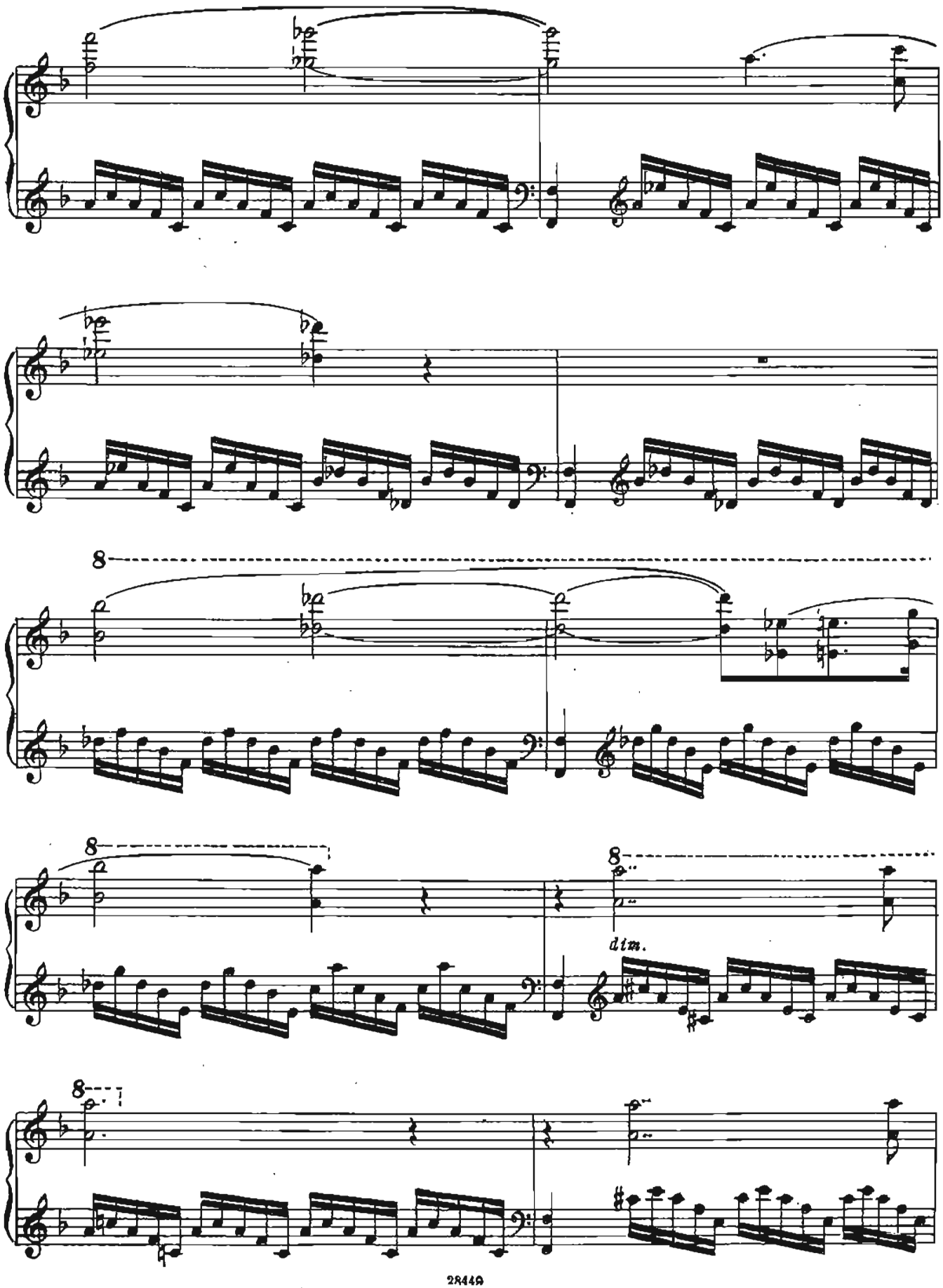

cresc.
8

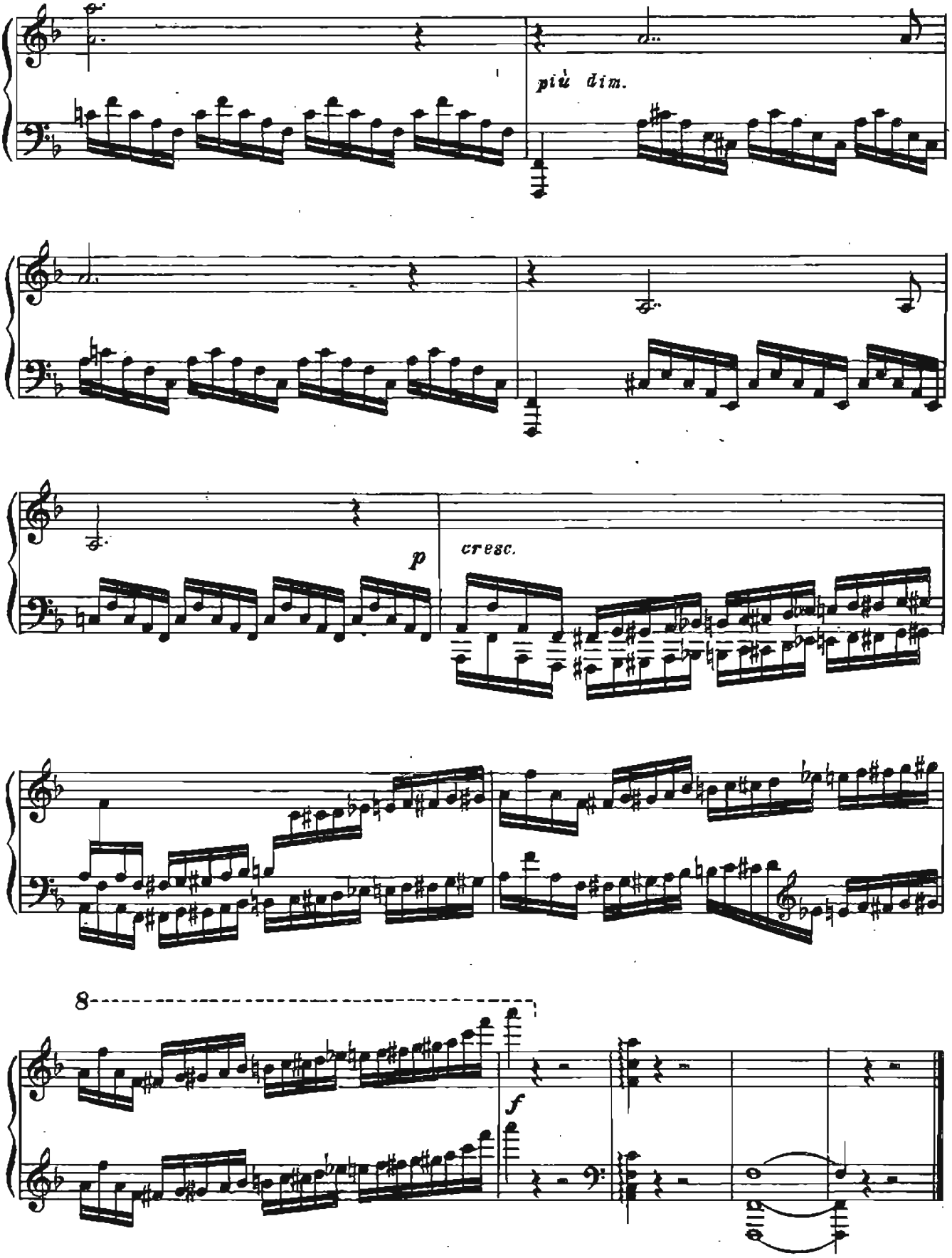

f
p
cresc.


8
f
3
3
3
3
3
3
3
p
cresc.
8
8
ff
3
3


8
f
3
3
3
3
f
8
8
8
f


f
p
5
(simile)
cresc.

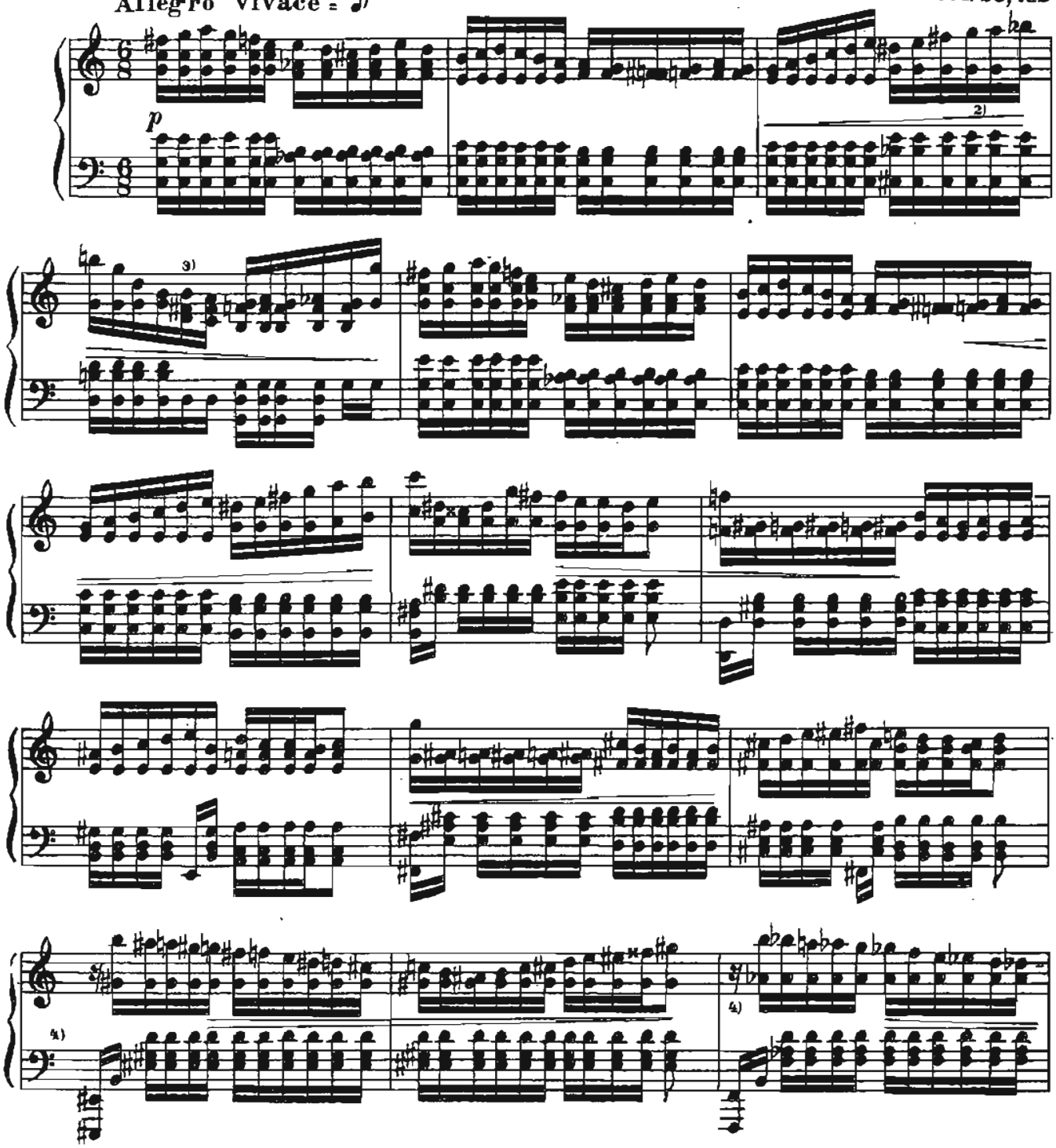

8
8
8
8
dim.


più dim.
p
cresc.
8
f

2

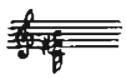
Allegro vivace[1] = ♪

Соч. 23, №2

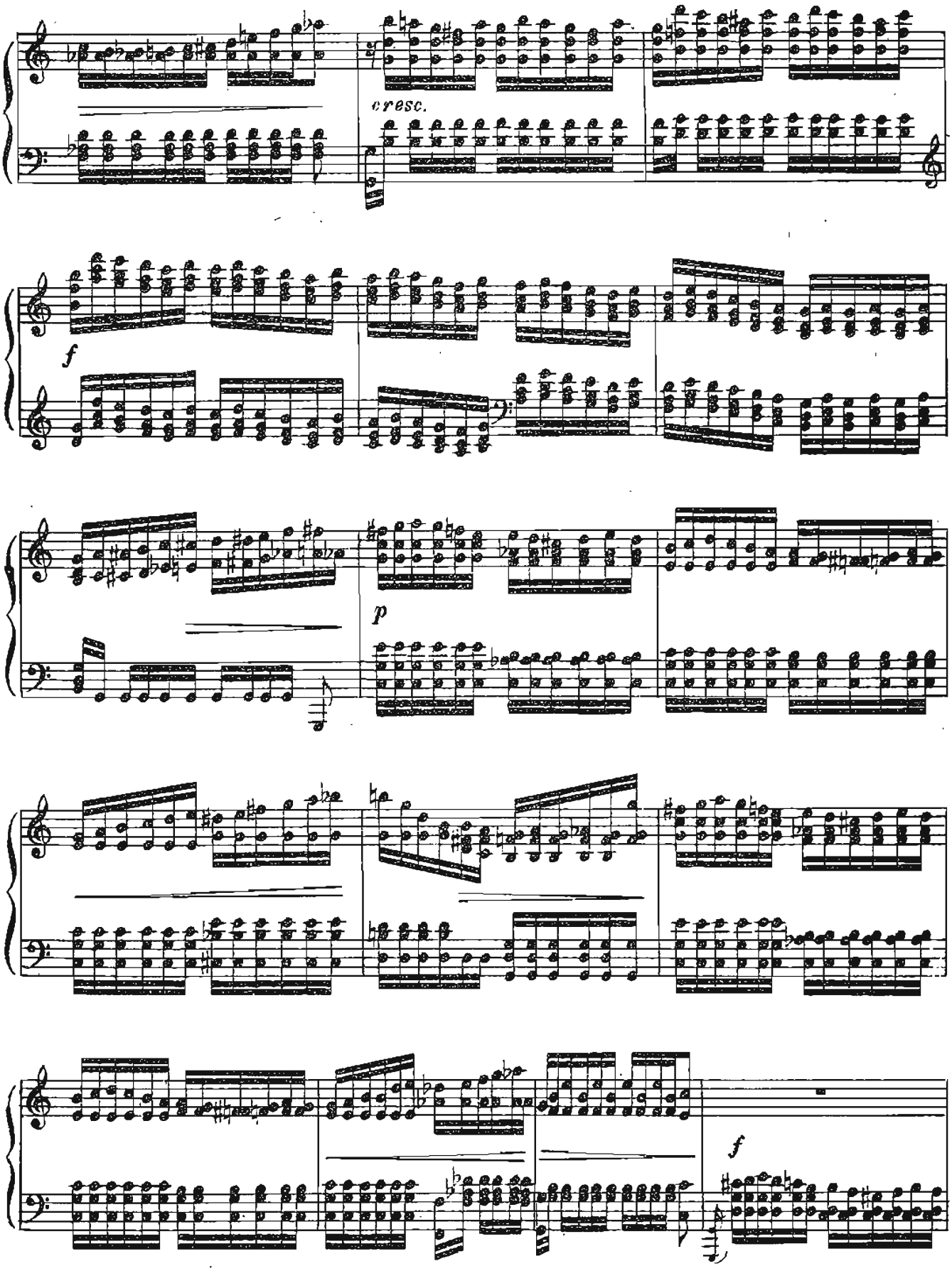


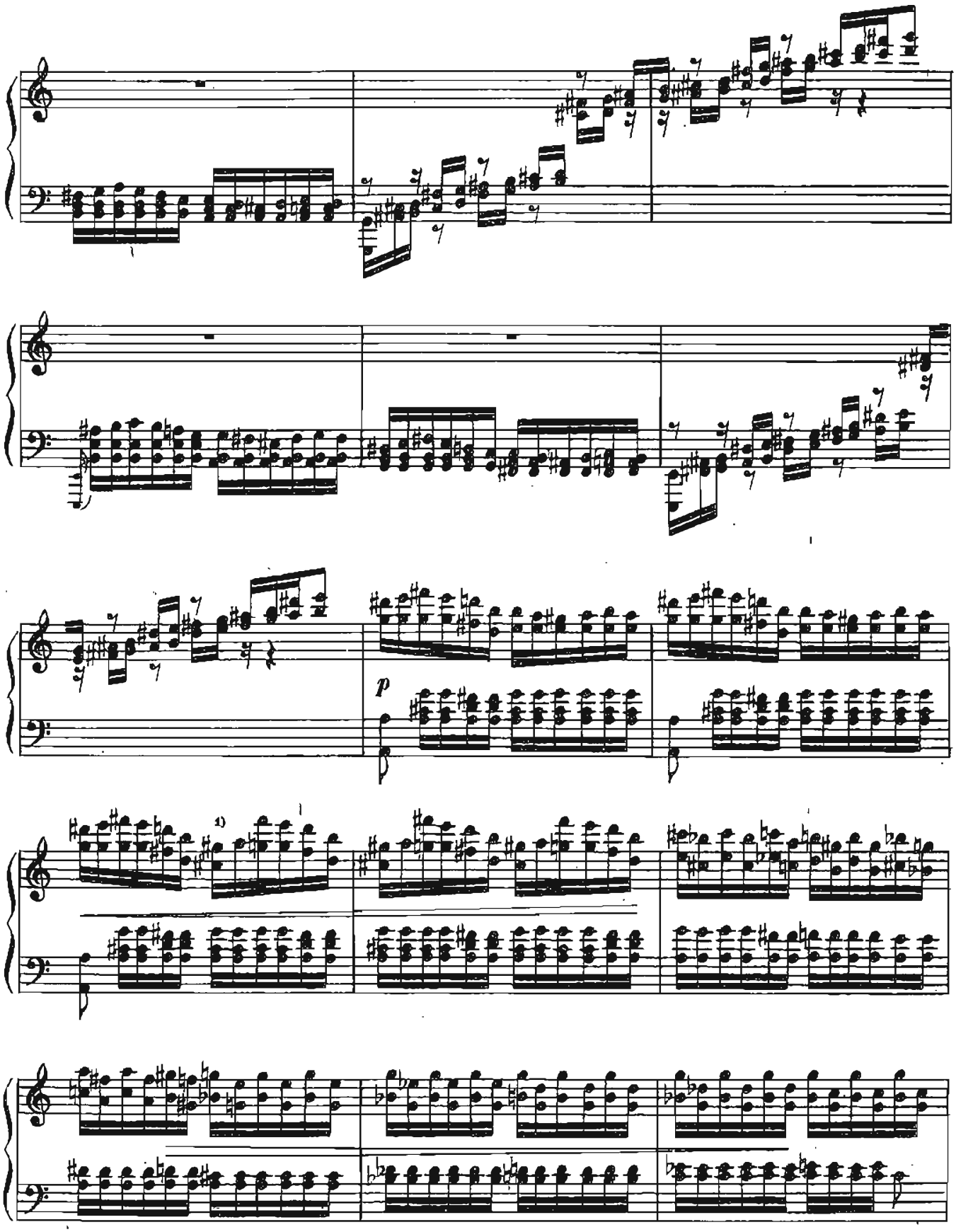
1) В рукописи - Allegro; во всех известных редактору изданиях Allegro vivace.

2) В издании Петерса в двух последних аккордах такта верхняя нота ми бемоль; в рукописи, а также в изданиях В. Бесселя и Рикорди-ми бекар.

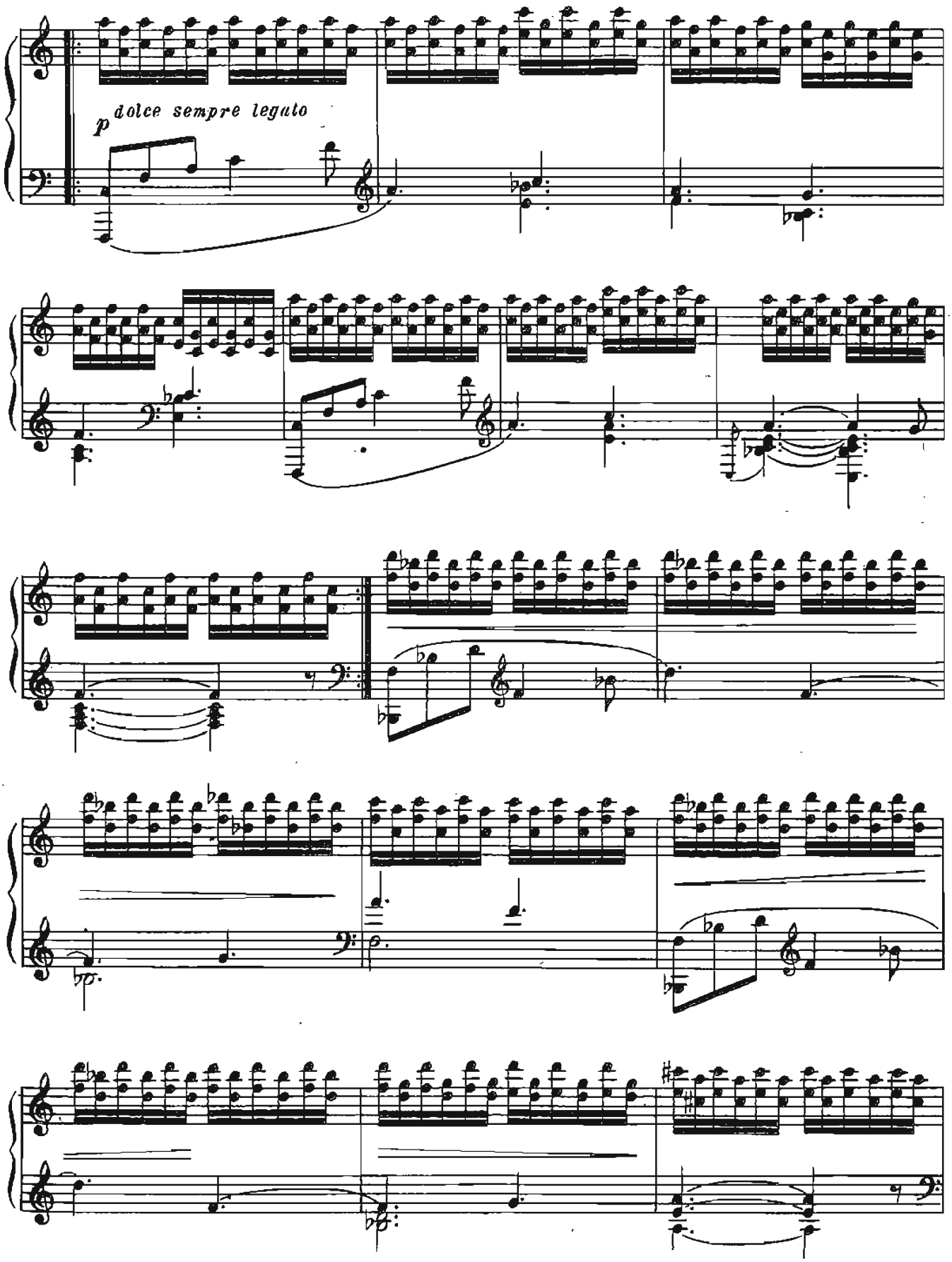
3) В издании Петерса пятая шестнадцатая в партии правой руки  последняя шестнадцатая в этом такте

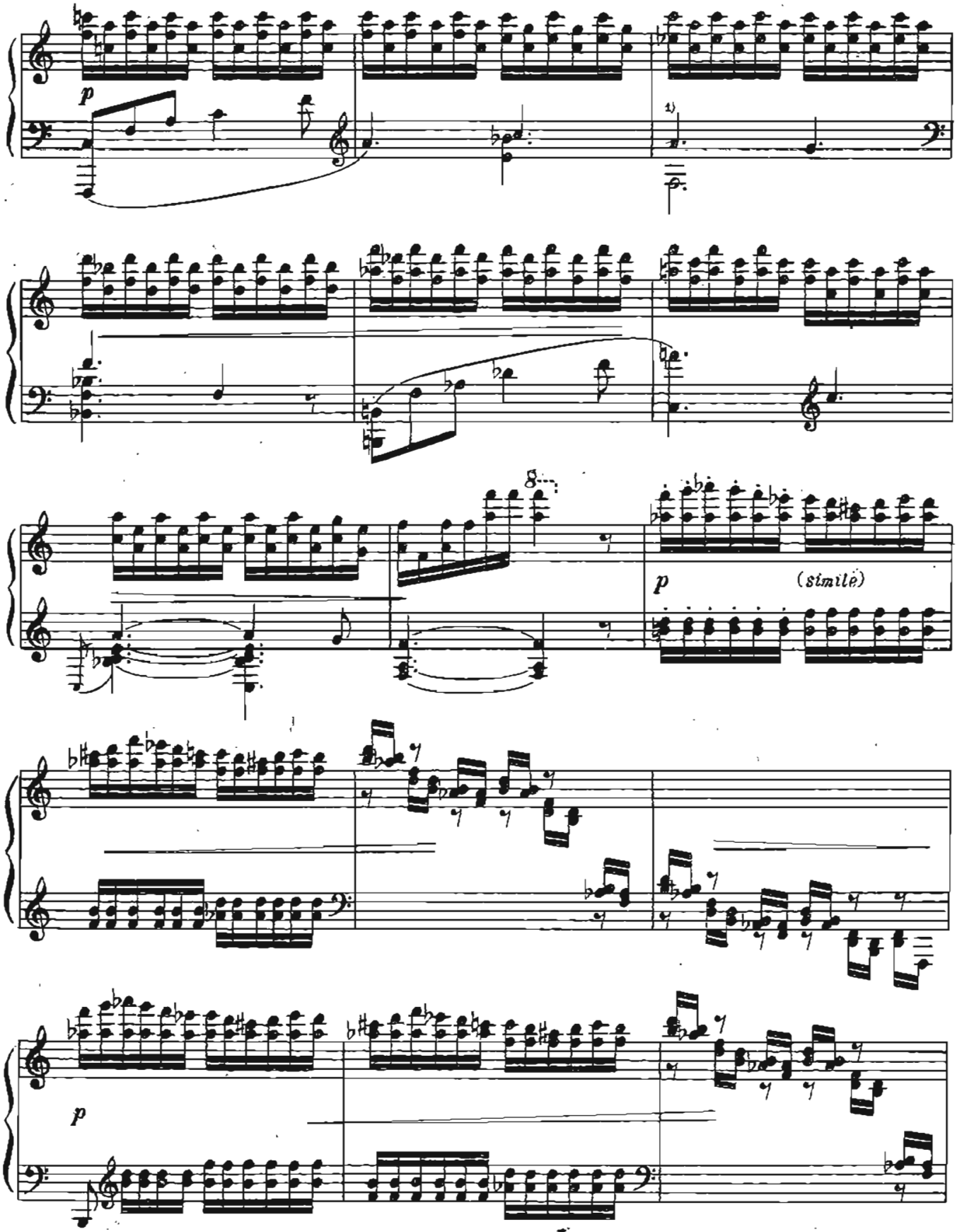
4) В издании В. Бесселя и Рикорди здесь указано *p*, в издании Петерса - *mp*; в рукописи нет никаких динамических указаний.


cresc.
f
p
f

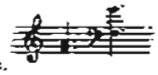


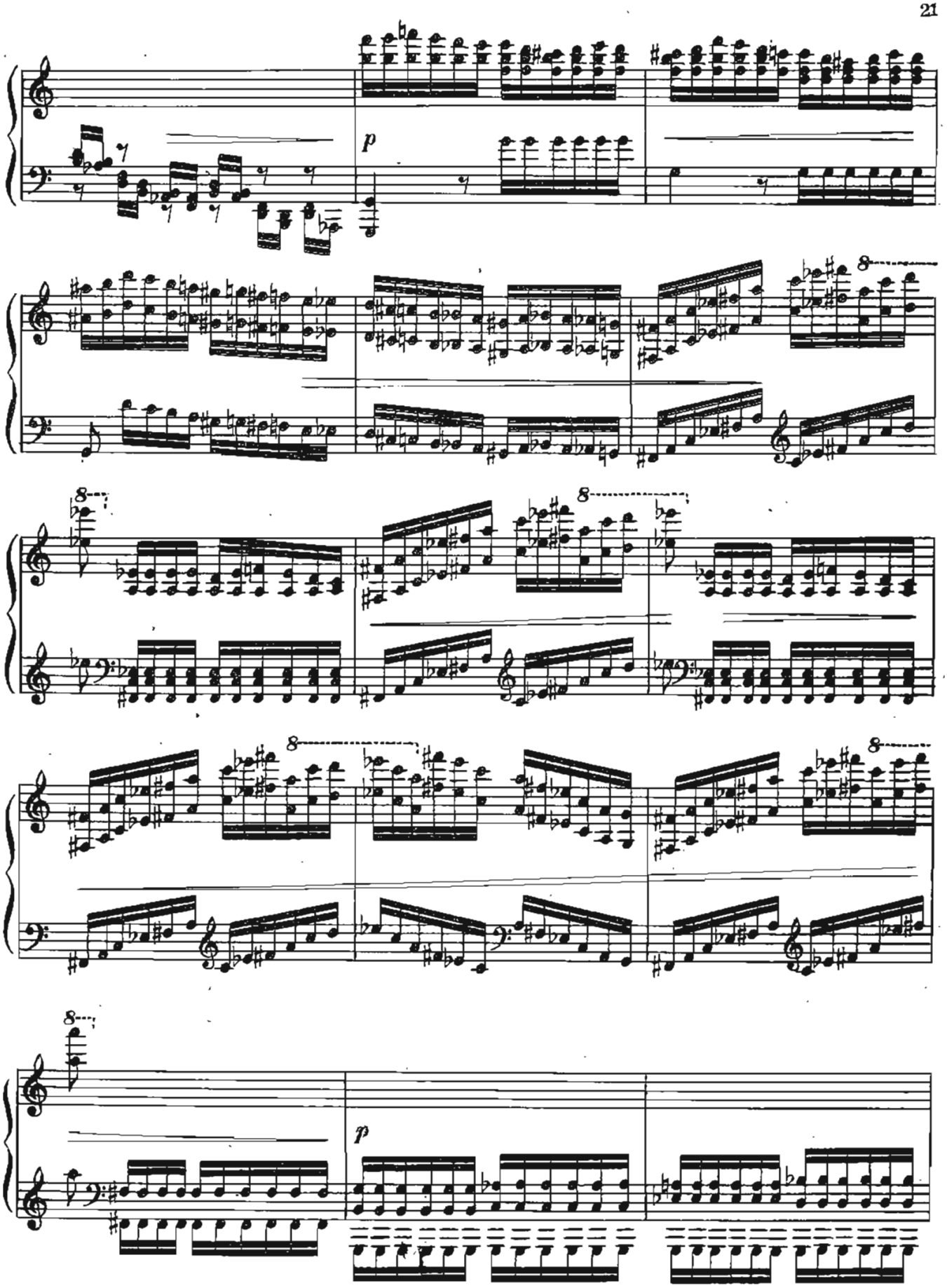
1) В изданиях В. Бессела и Рикорди над соль диез и ля в этом и в следующем тактах стоит лига.

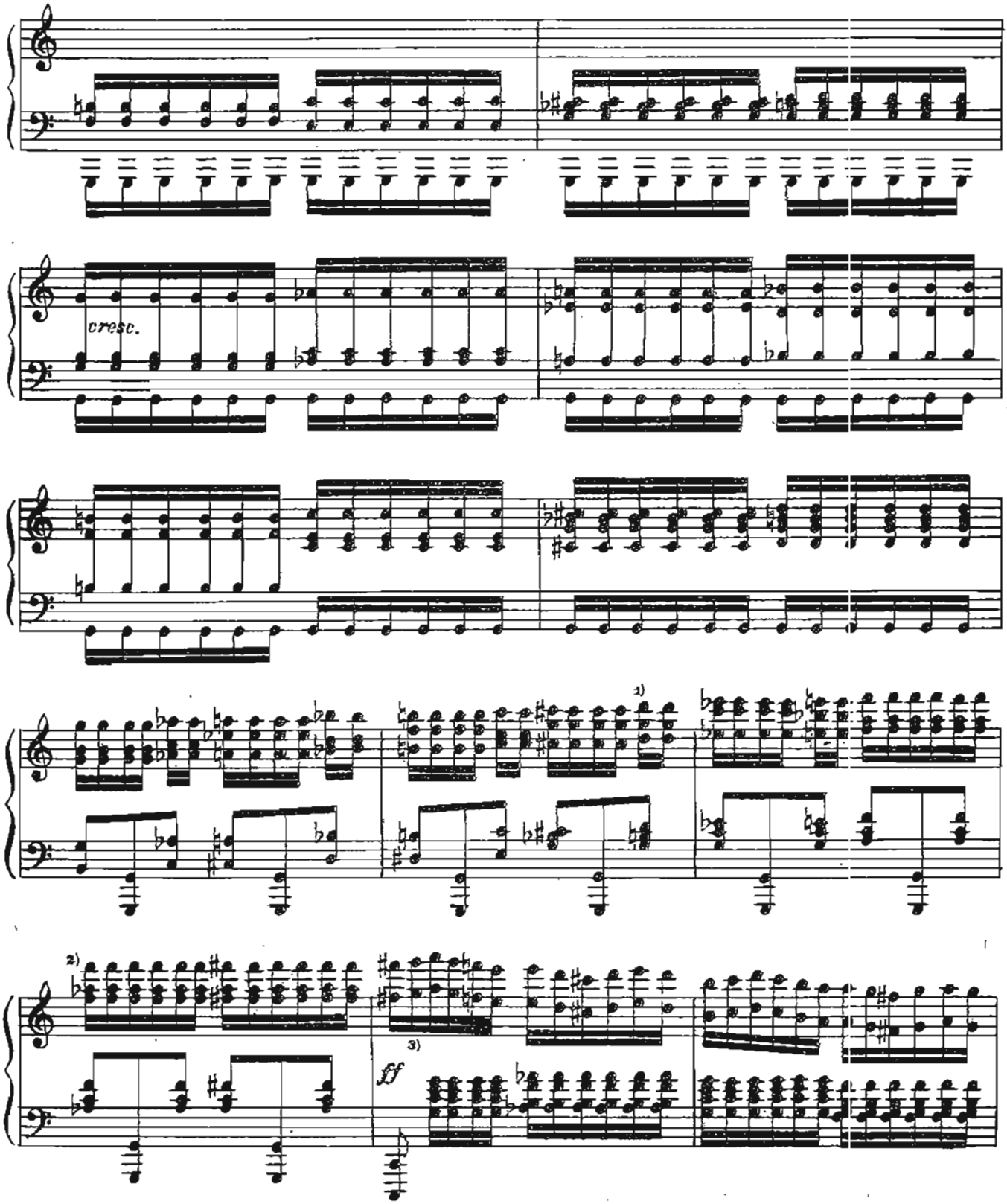

p dolce sempre legato



1) В рукописи партия левой руки изложена здесь по другому:
Во всех известных редактору изданиях так, как указано в тексте.



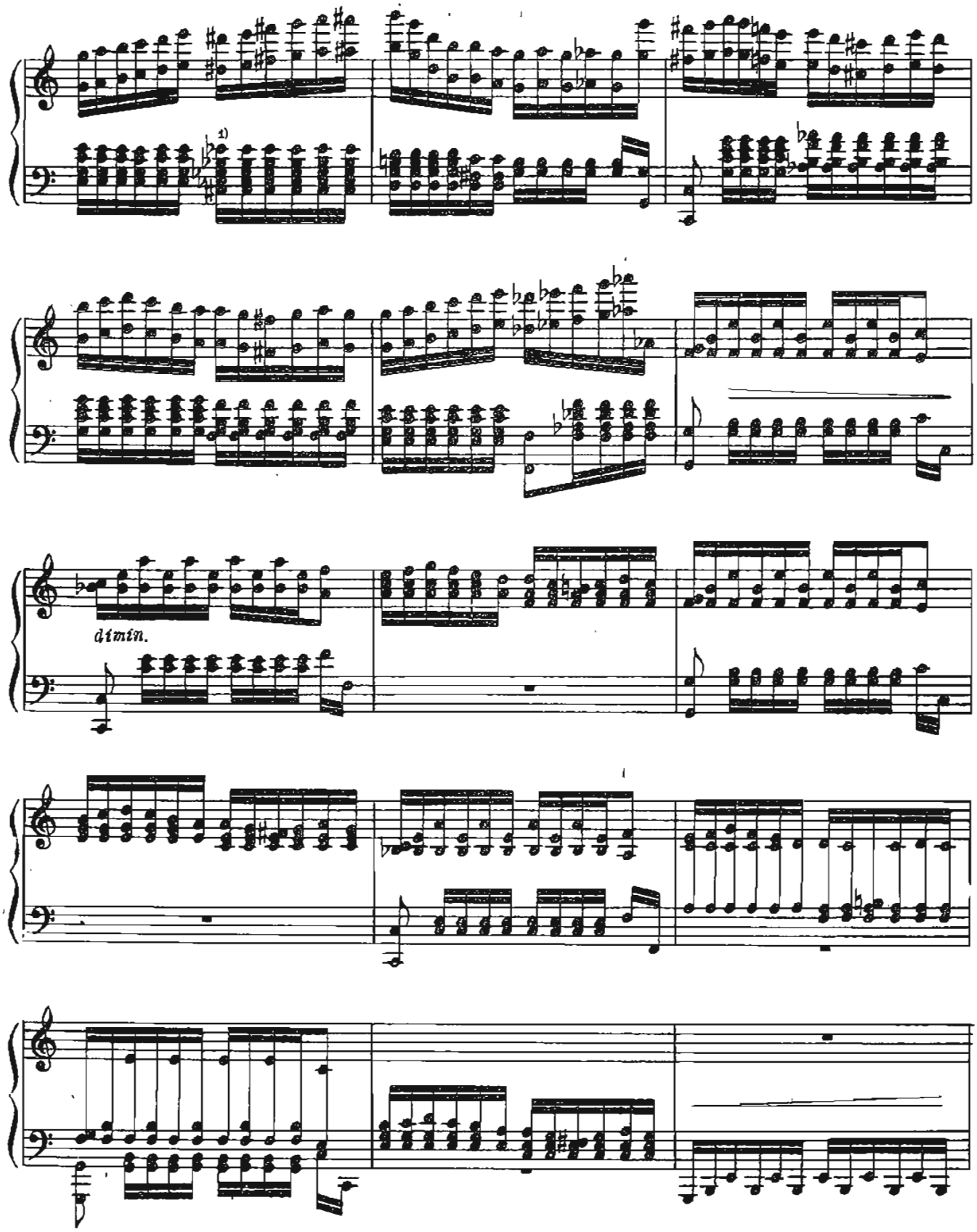

p
8
8
8
8
8
8
p



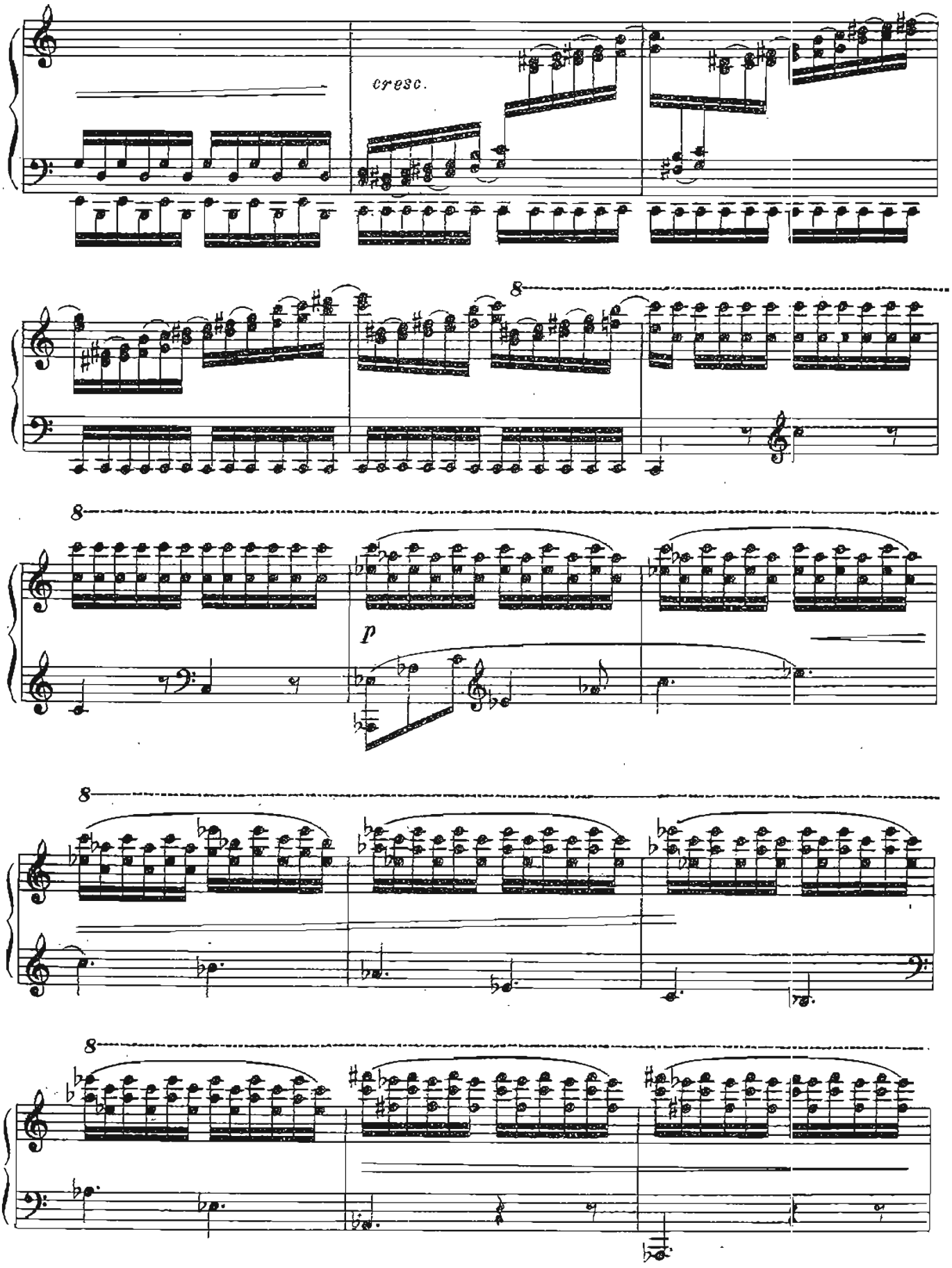
1) В издании Петерса в двух последних аккордах не соль, а фа; в рукописи, а также в изданиях В. Бесселя и Рикорди - соль.

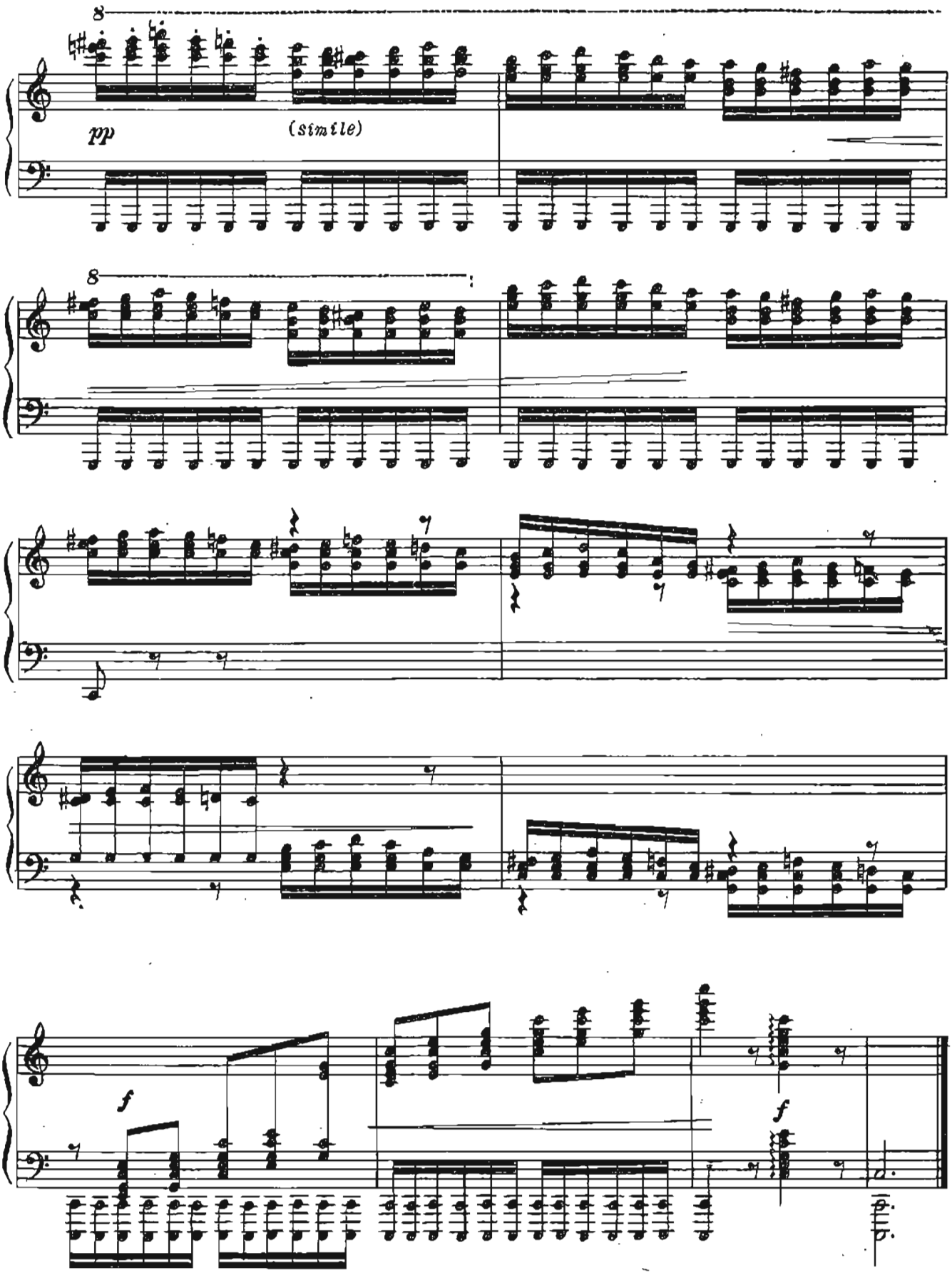
2) В издании Петерса здесь ritard., а в следующем такте a tempo; ни в рукописи, ни в других изданиях этих указаний нет.

3) В рукописи *f*; во всех известных редактору изданиях - *ff*.



1) В издании Петерса вторая половина такта в партии левой руки изложена так:

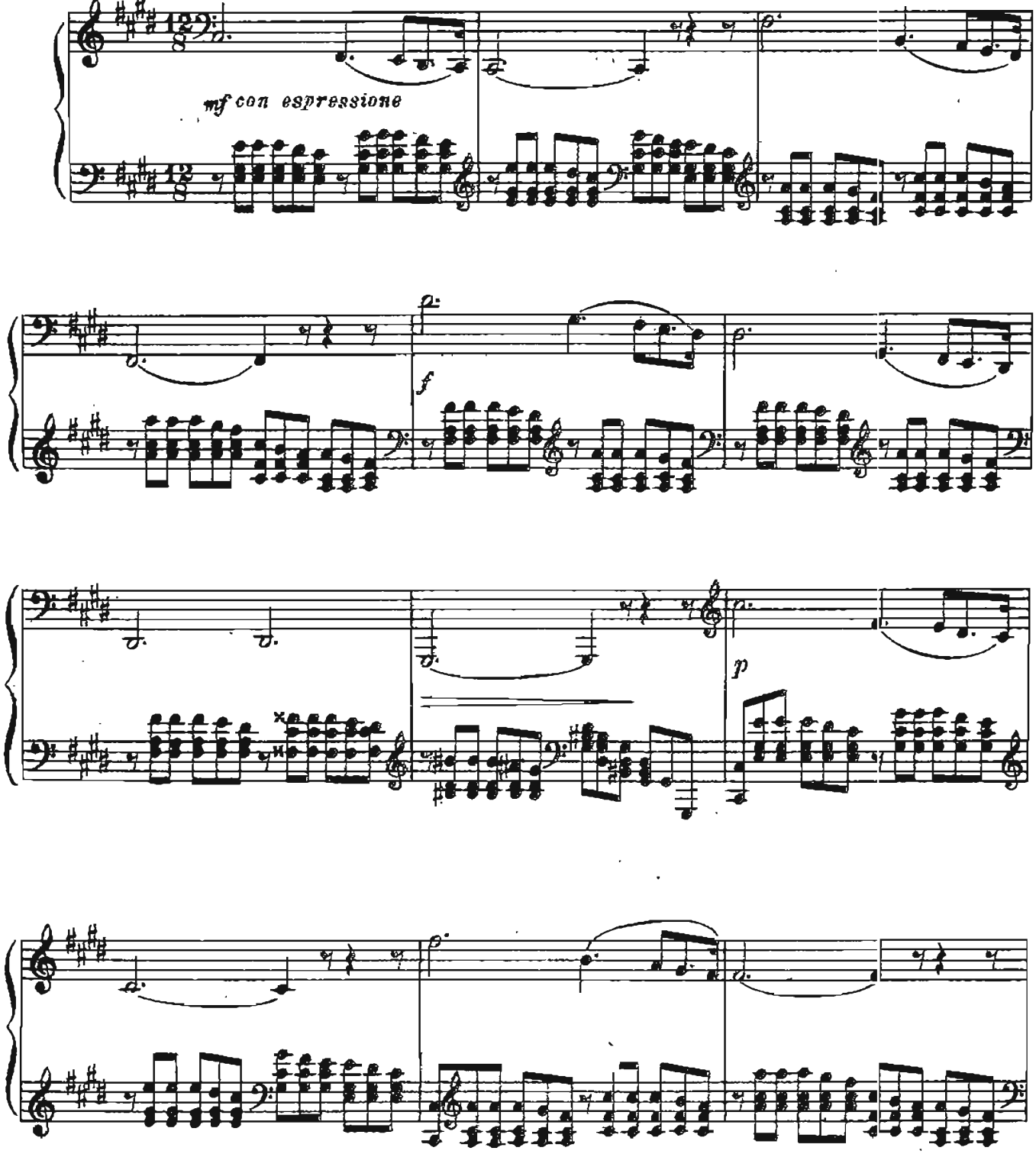

cresc.
8
8
p
8
8


8
pp
(simile)
8
f
f

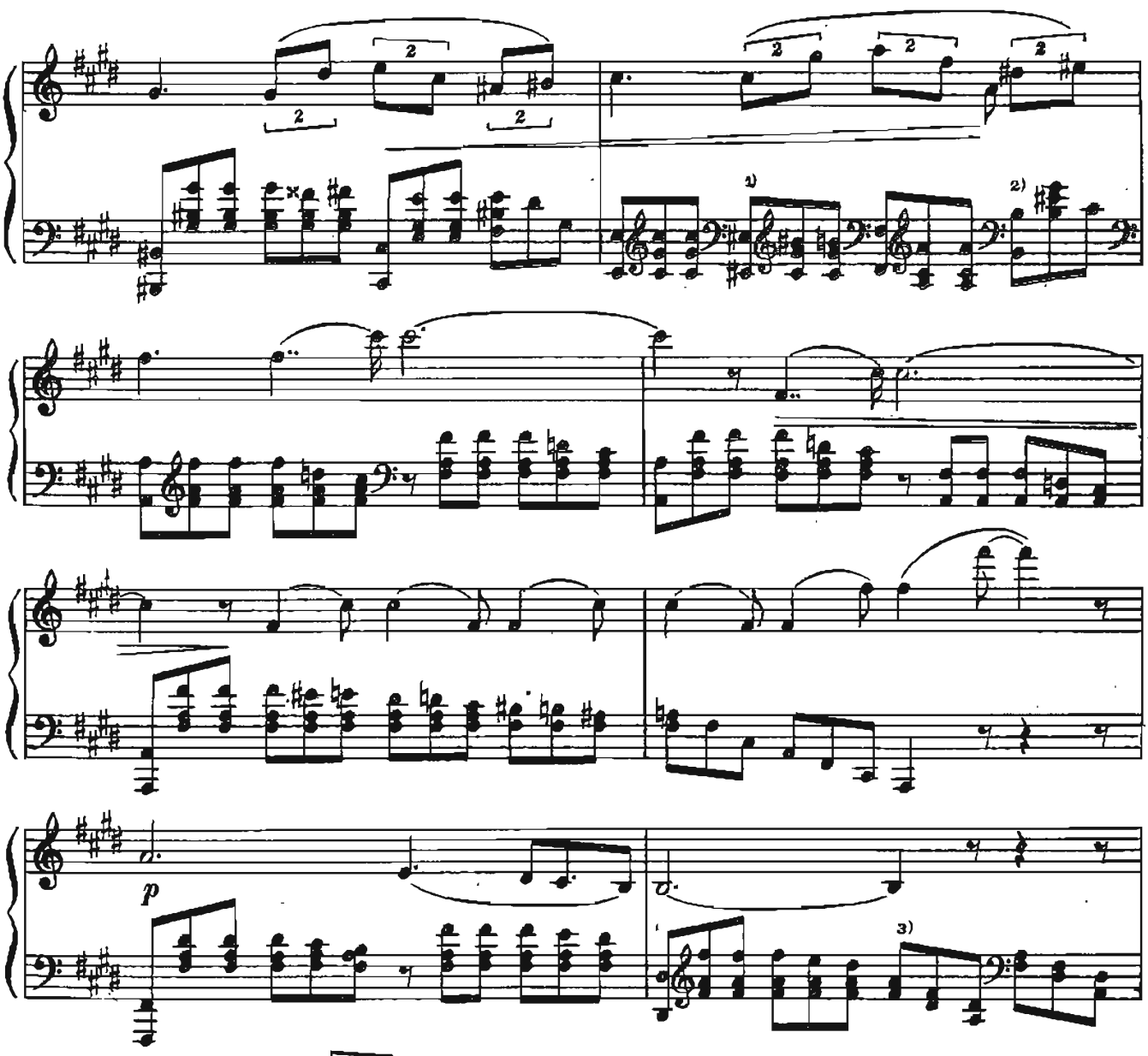
3

Moderato assai[1]

Соч. 23, №3



1) В первом издании этюда другое указание темпа: Andante rubato

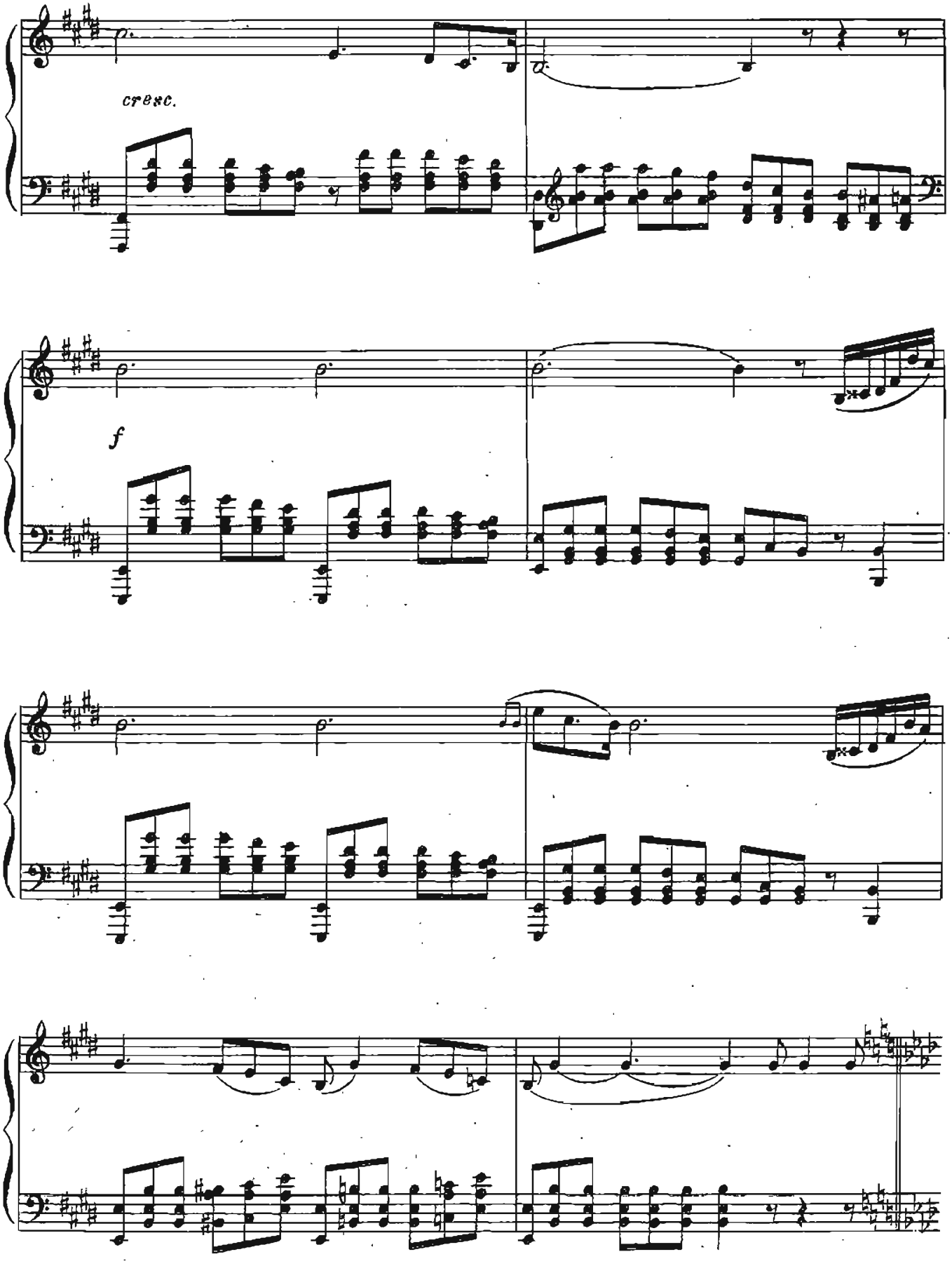


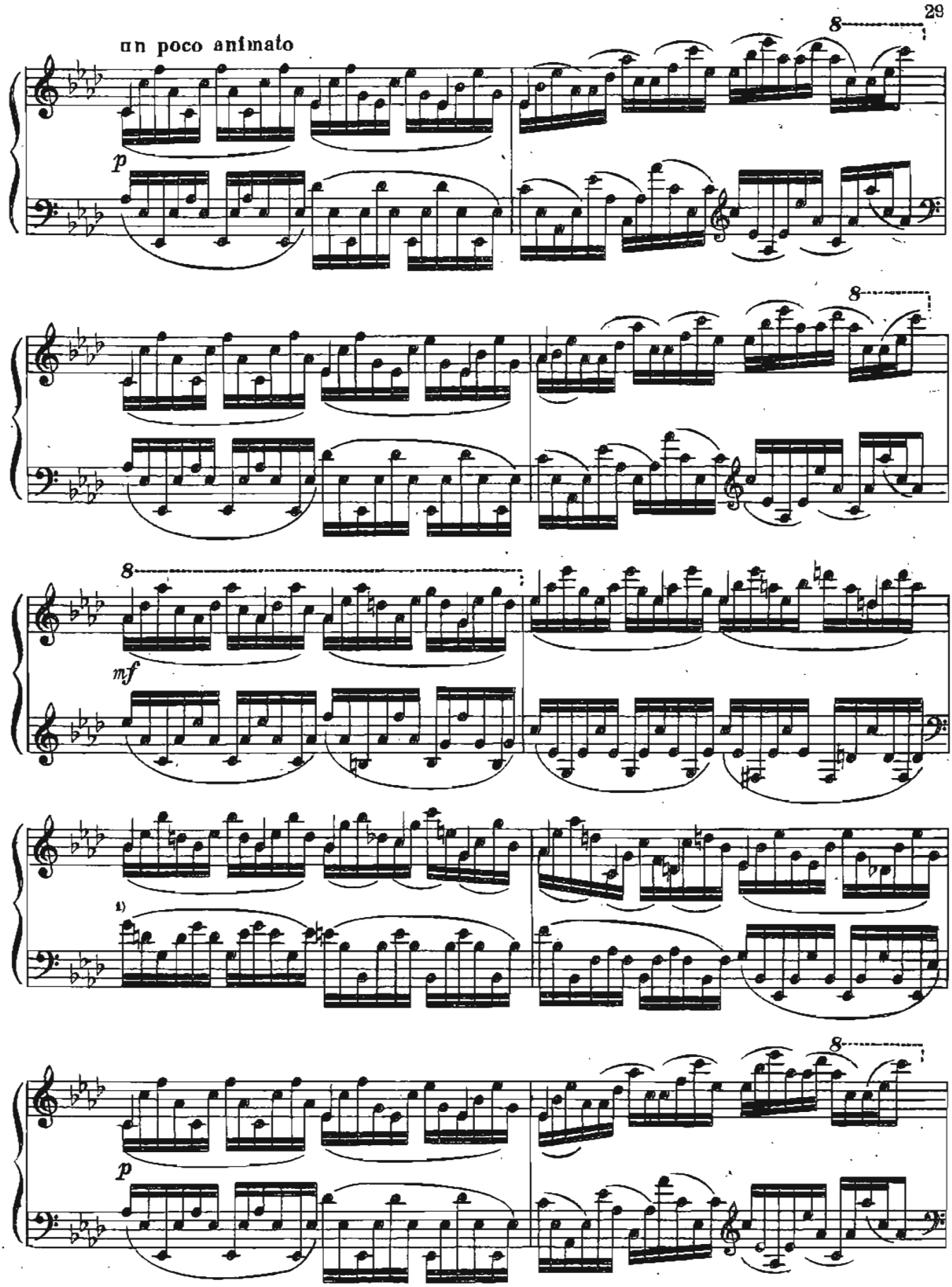
1) В ряде изданий здесь:

2) В первом издании здесь:

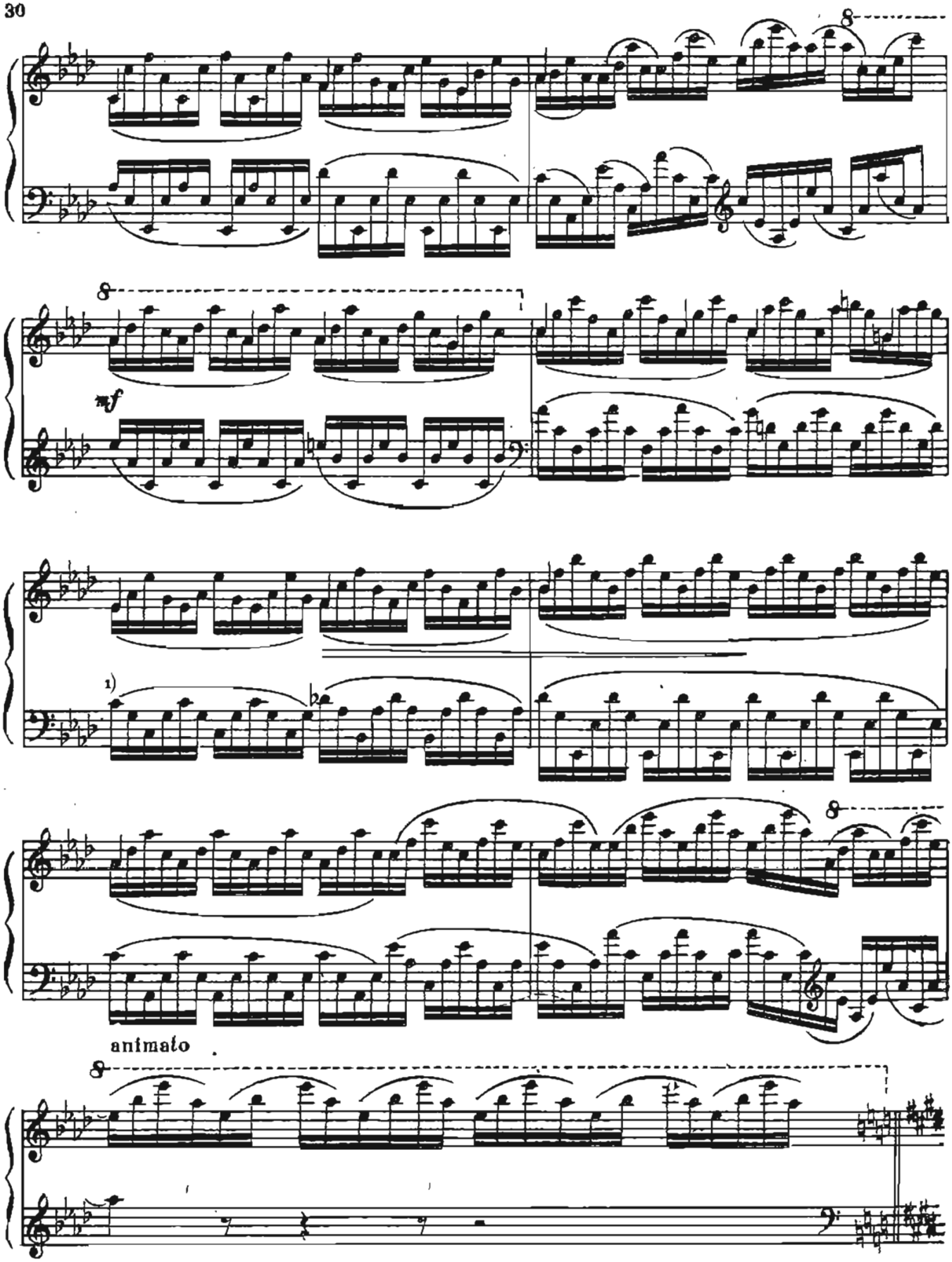
3) В первом издании здесь:

в издании В. Бесселя:

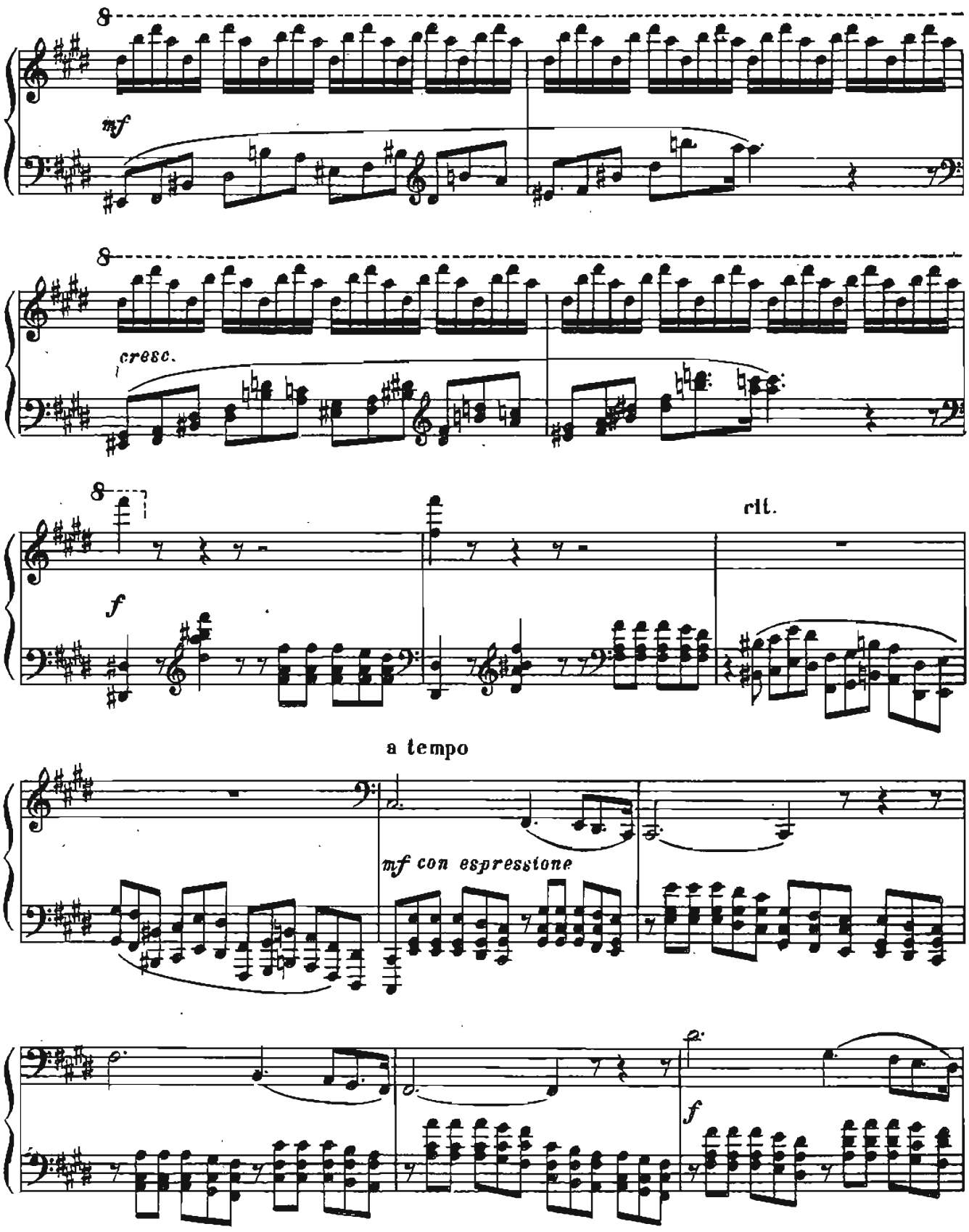

cresc.
f

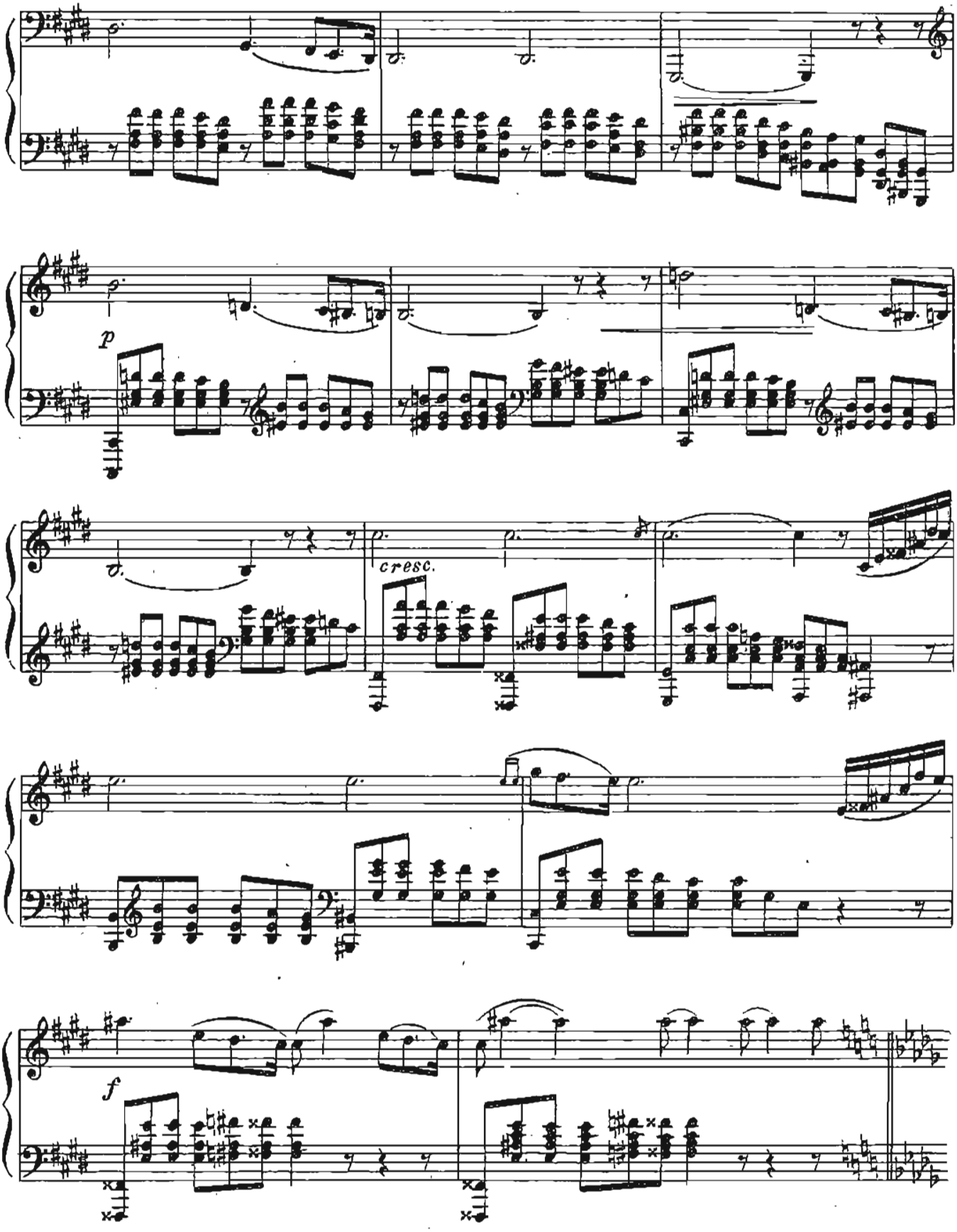


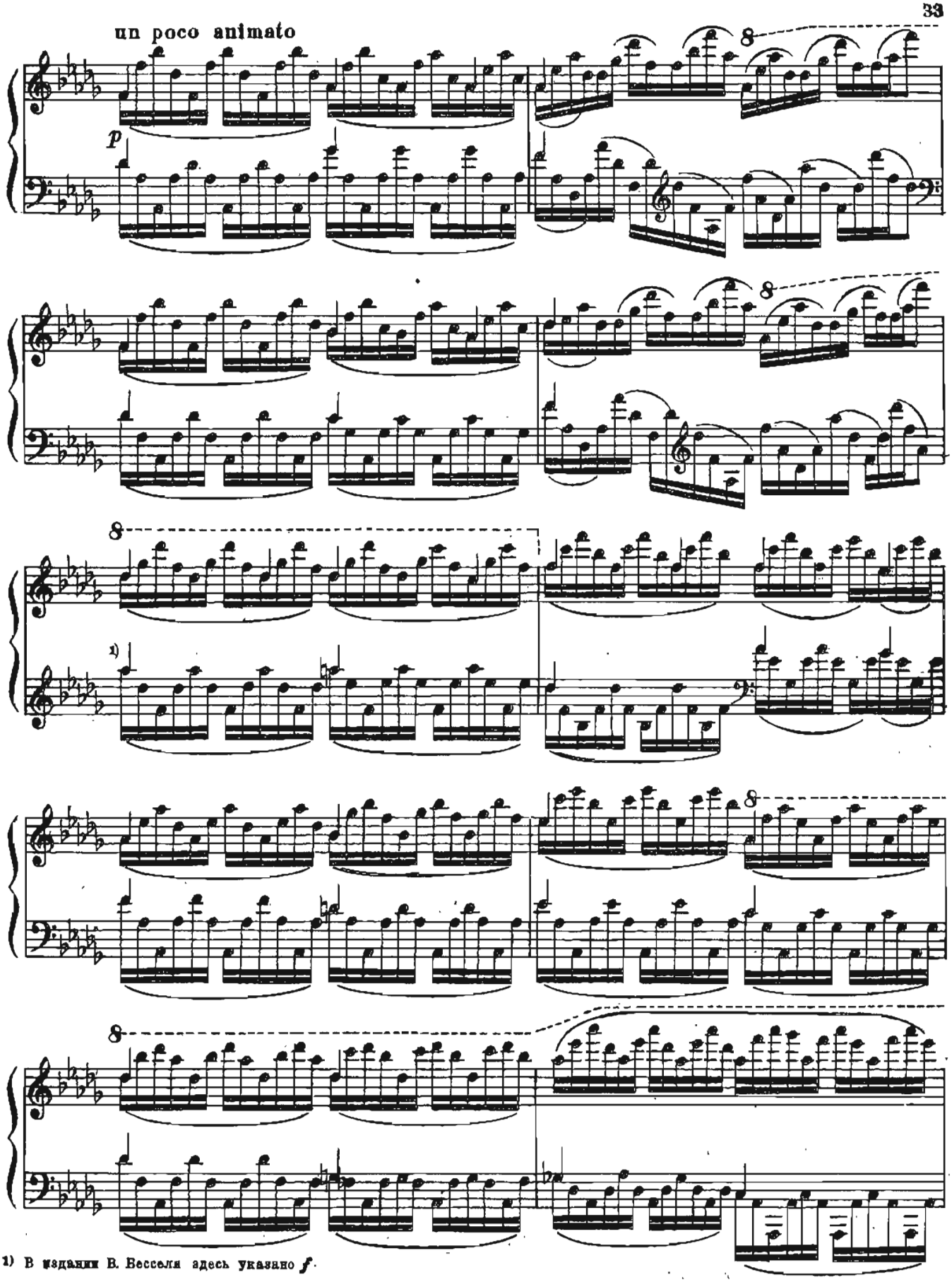
1) В издании В. Бесселя здесь указано *p*



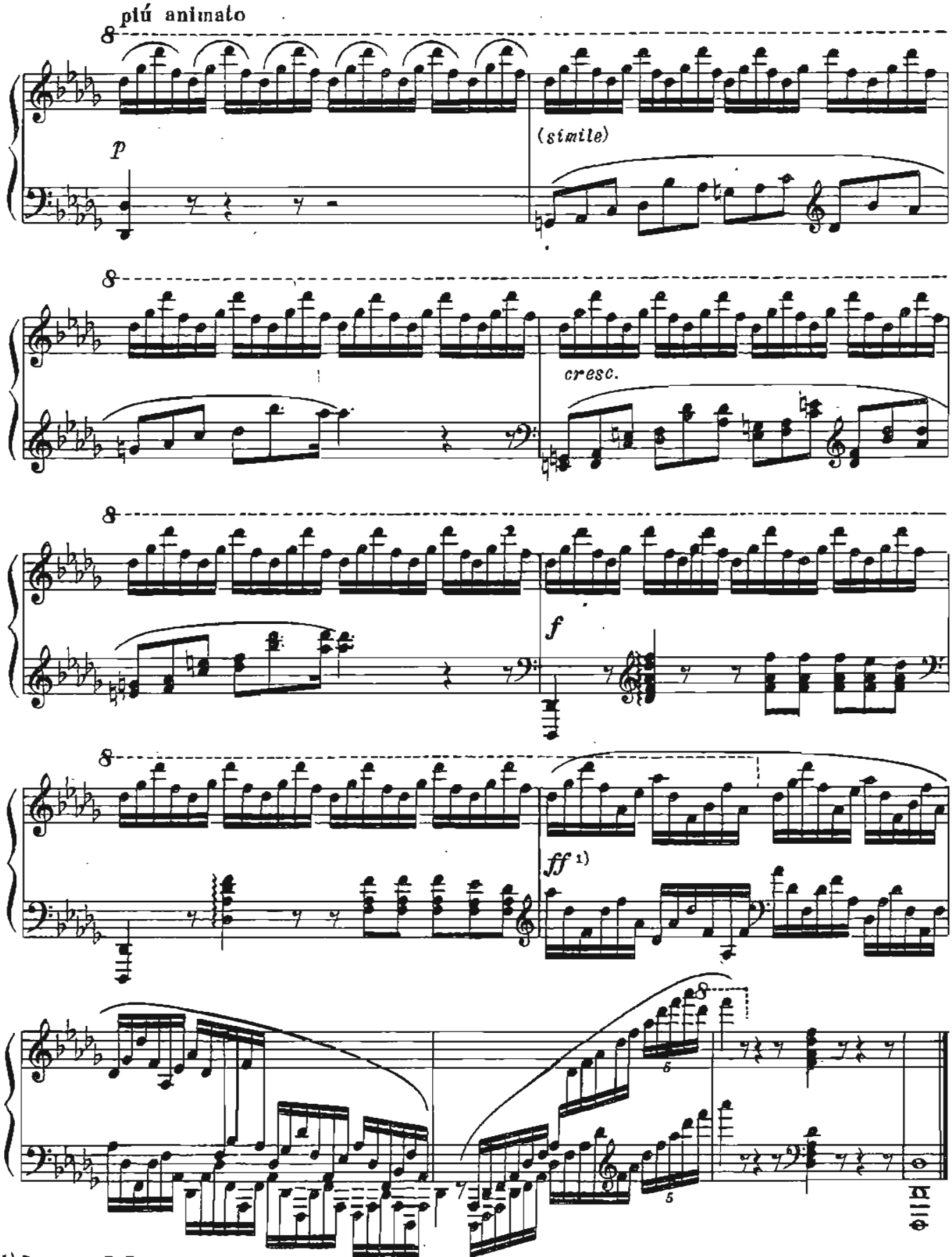
1) В издании В. Бесселя здесь указано *p*


8
mf
8
cresc.
8
f
rit.
a tempo
mf con espressione
f


p
cresc.
f



1) В издании В. Весселя здесь указано *f*.



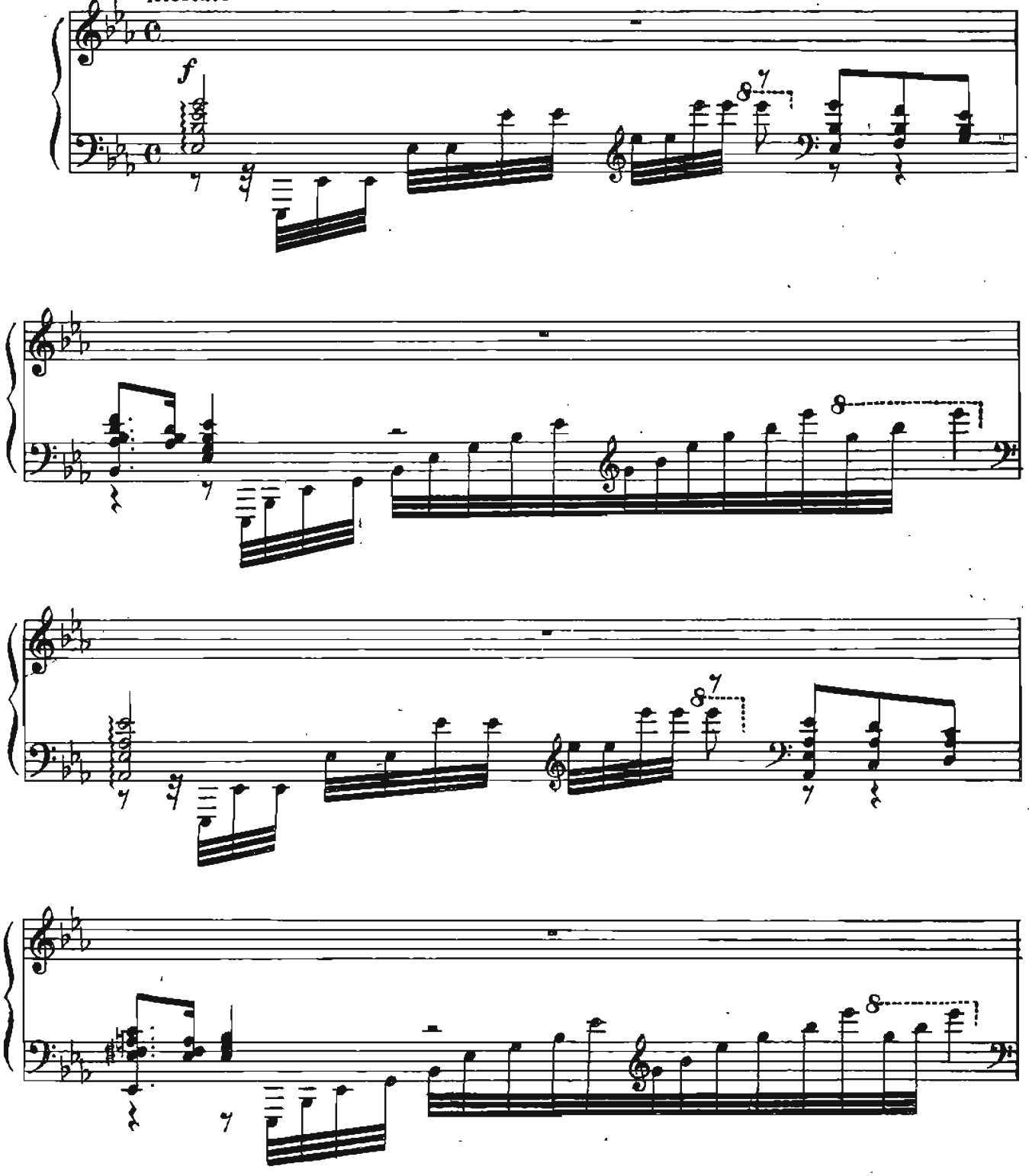
1) В издании В. Бесселя здесь указано *pp*

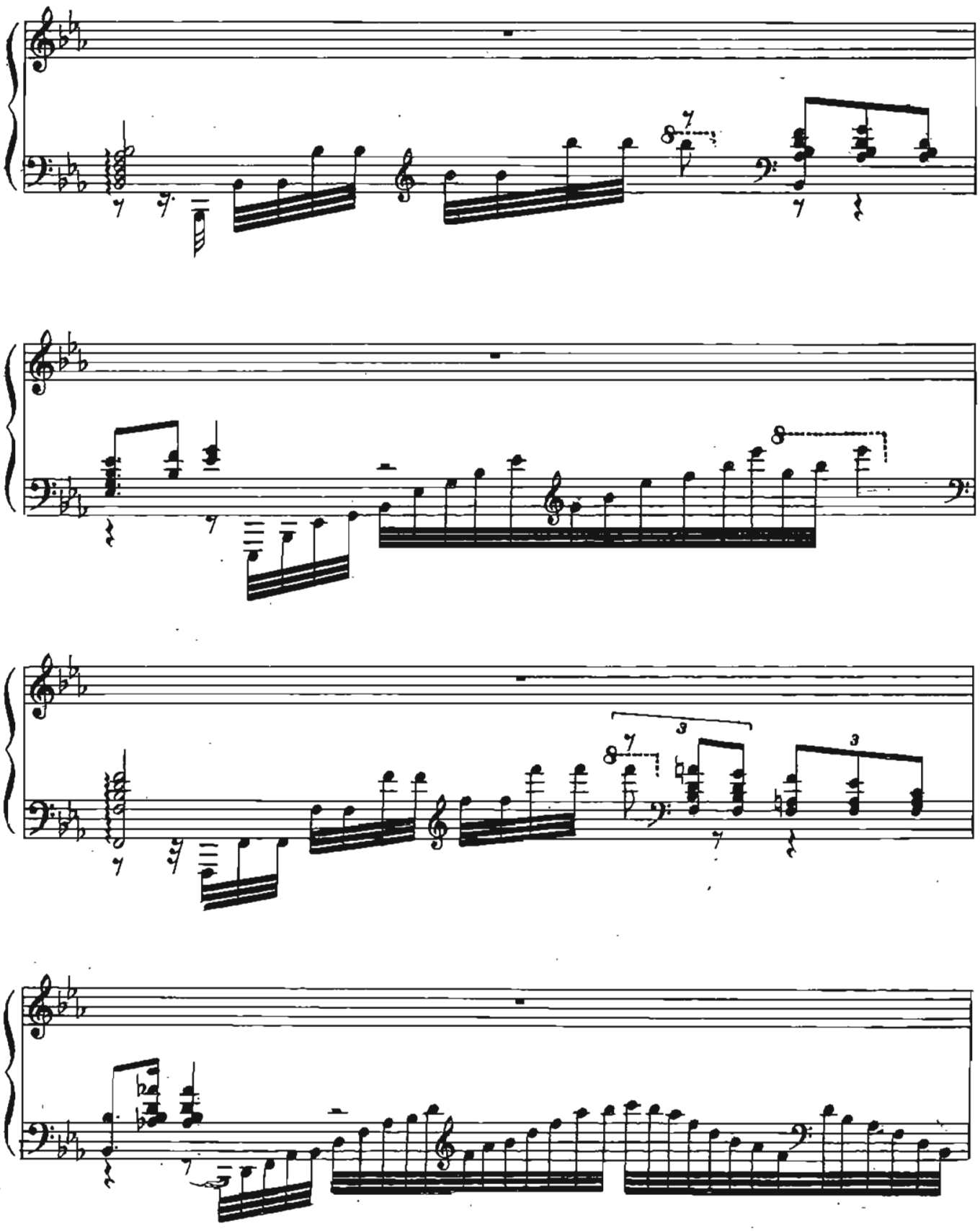
4

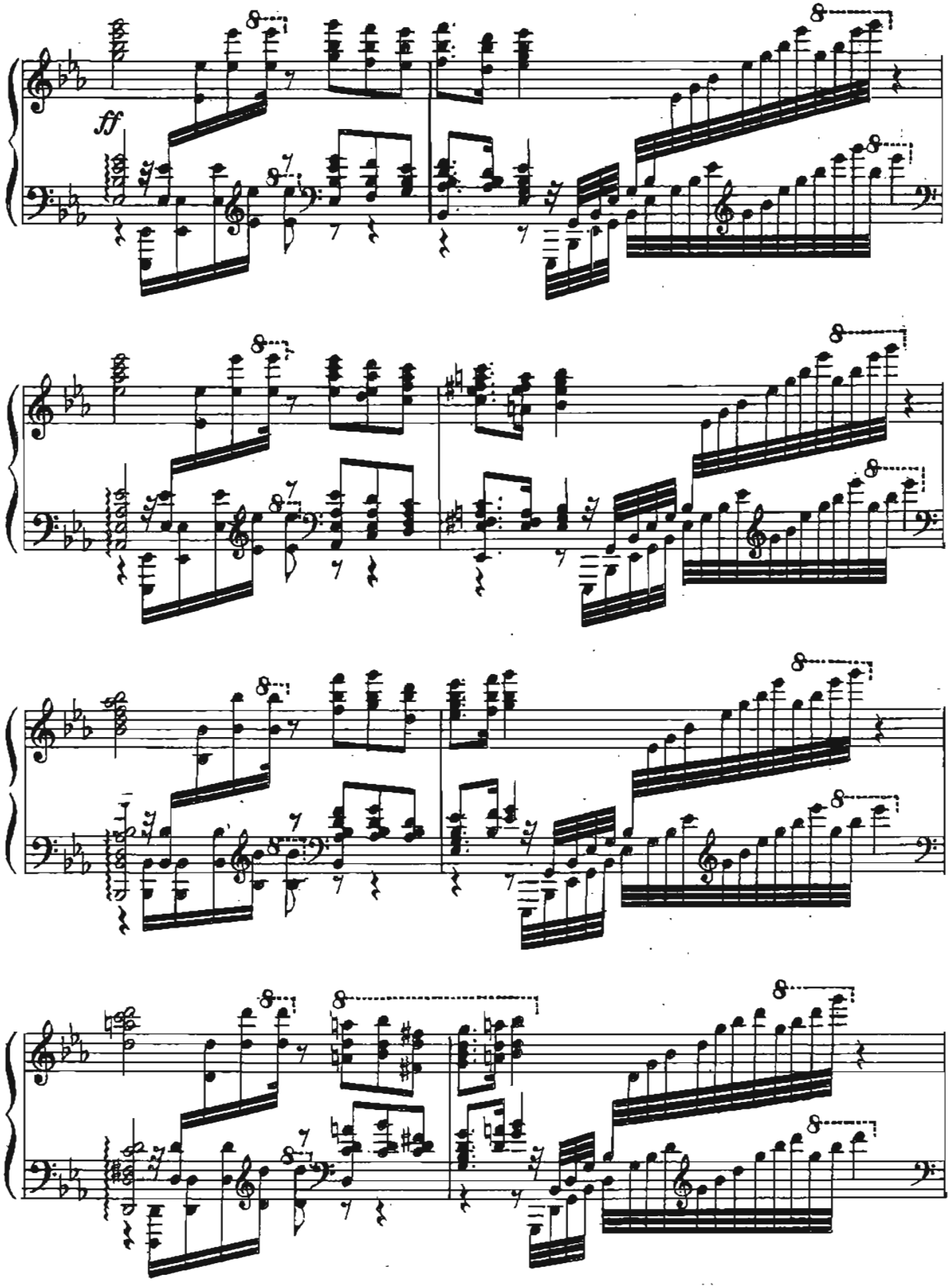
Moderato assai.

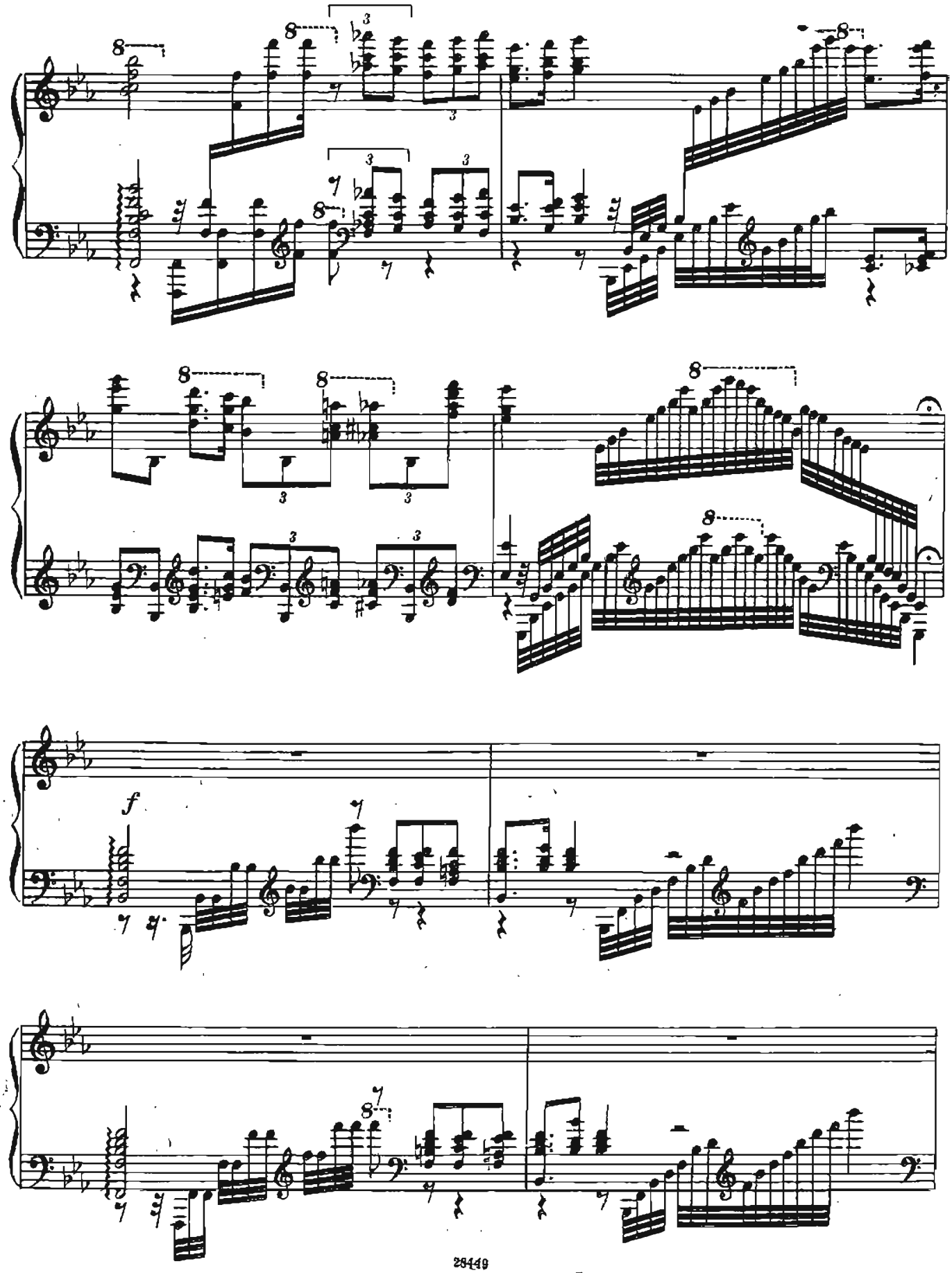
Risoluto

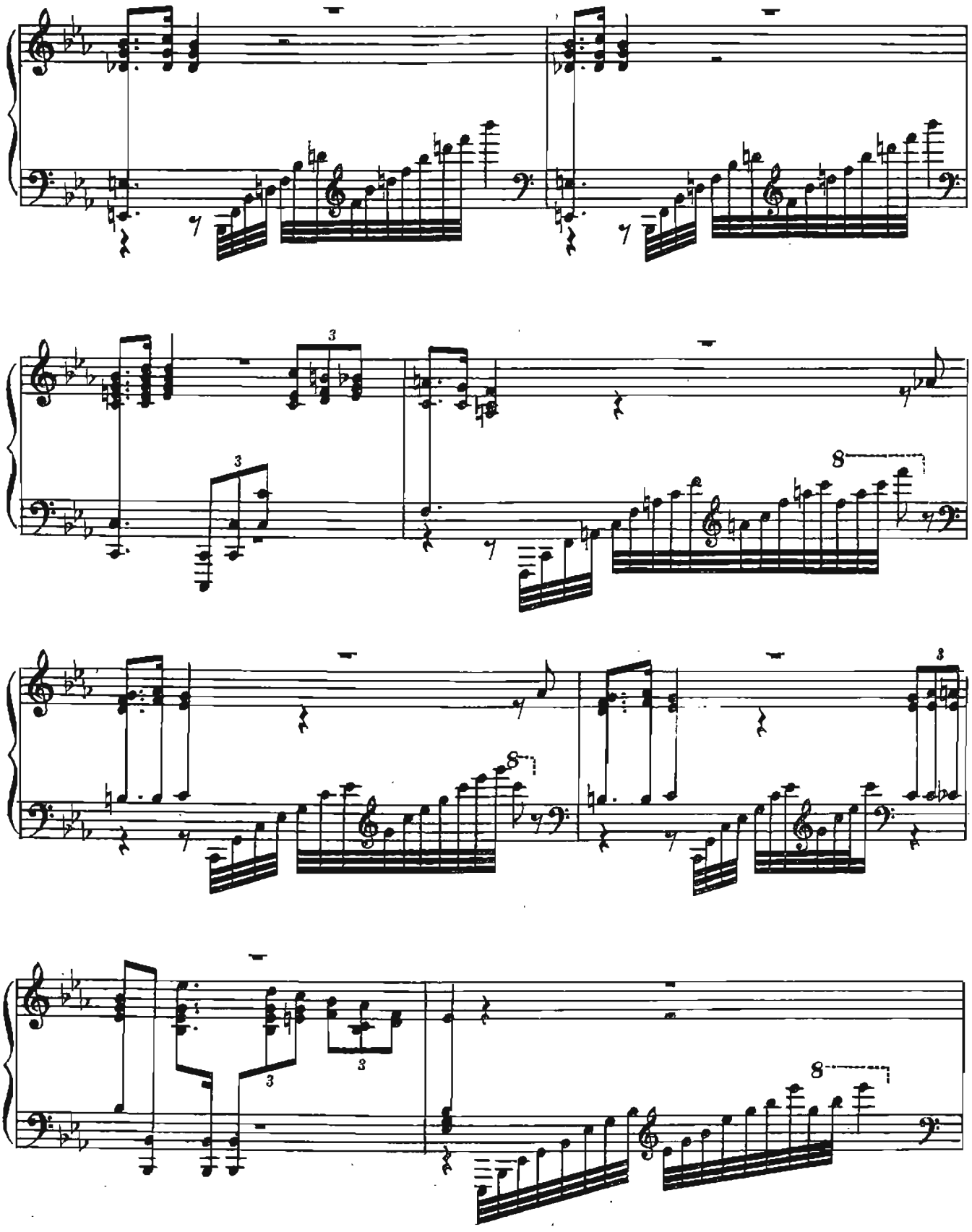
Col 23, M4

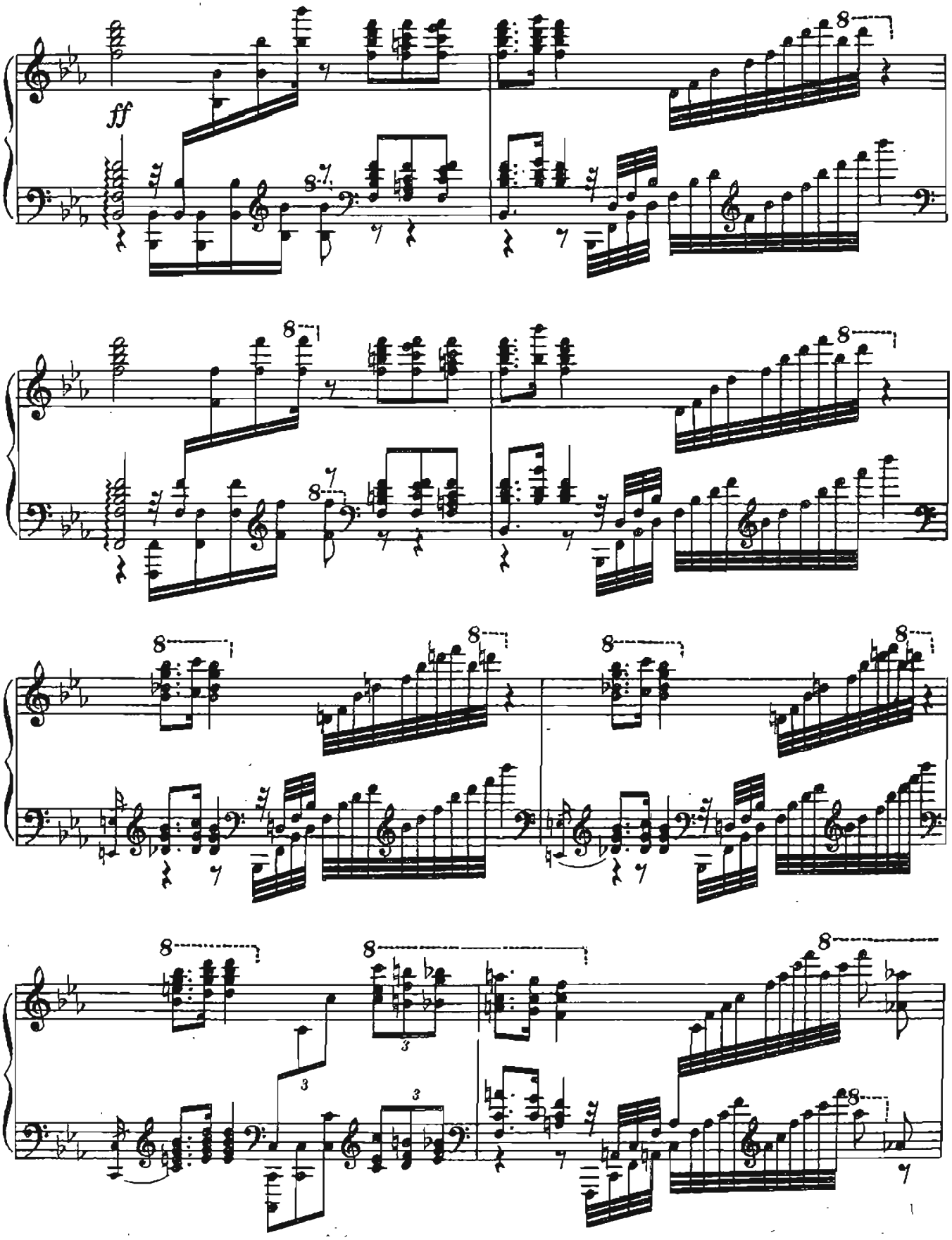





ff


f



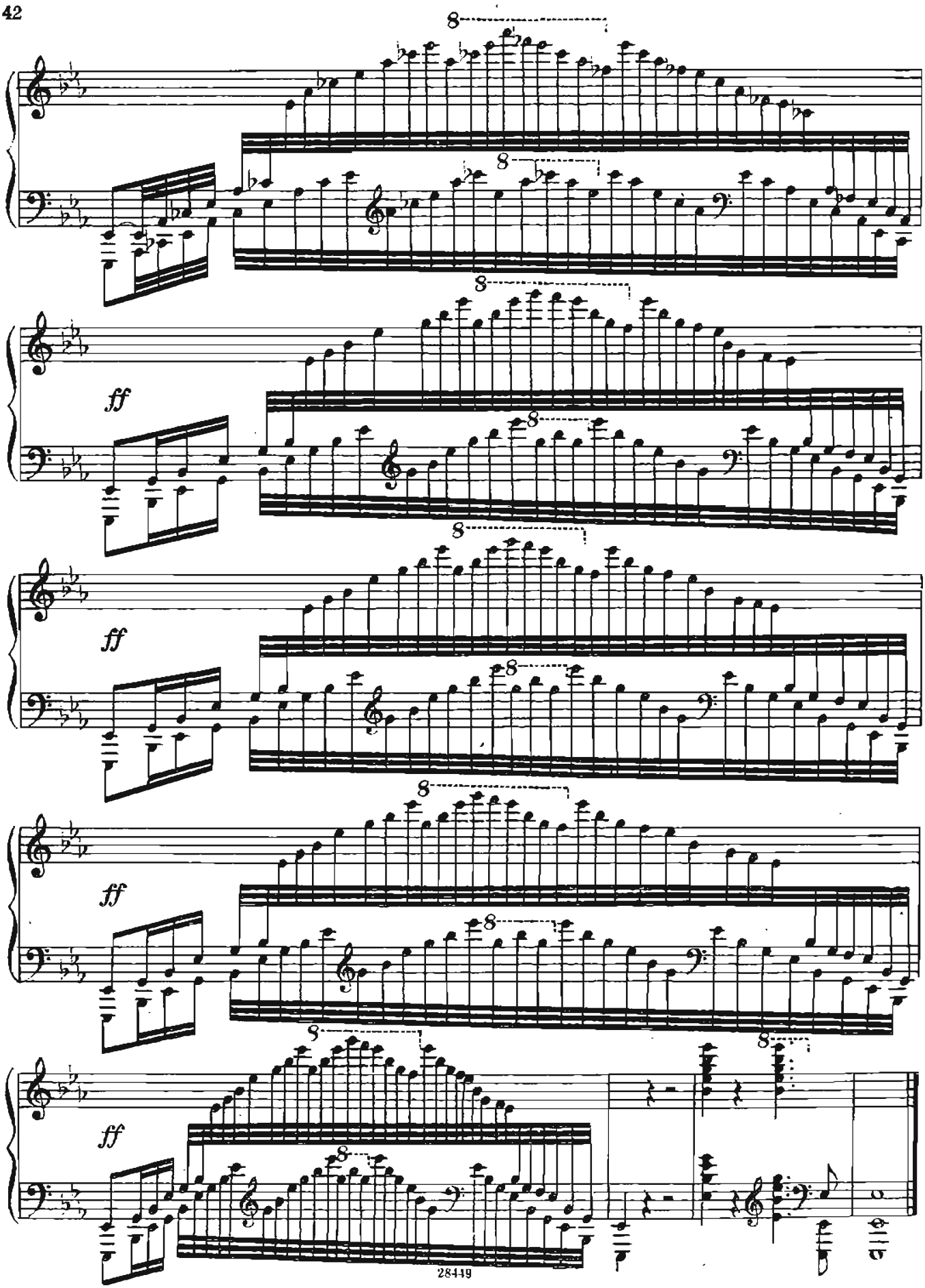

ff

riutard.

a tempo

f

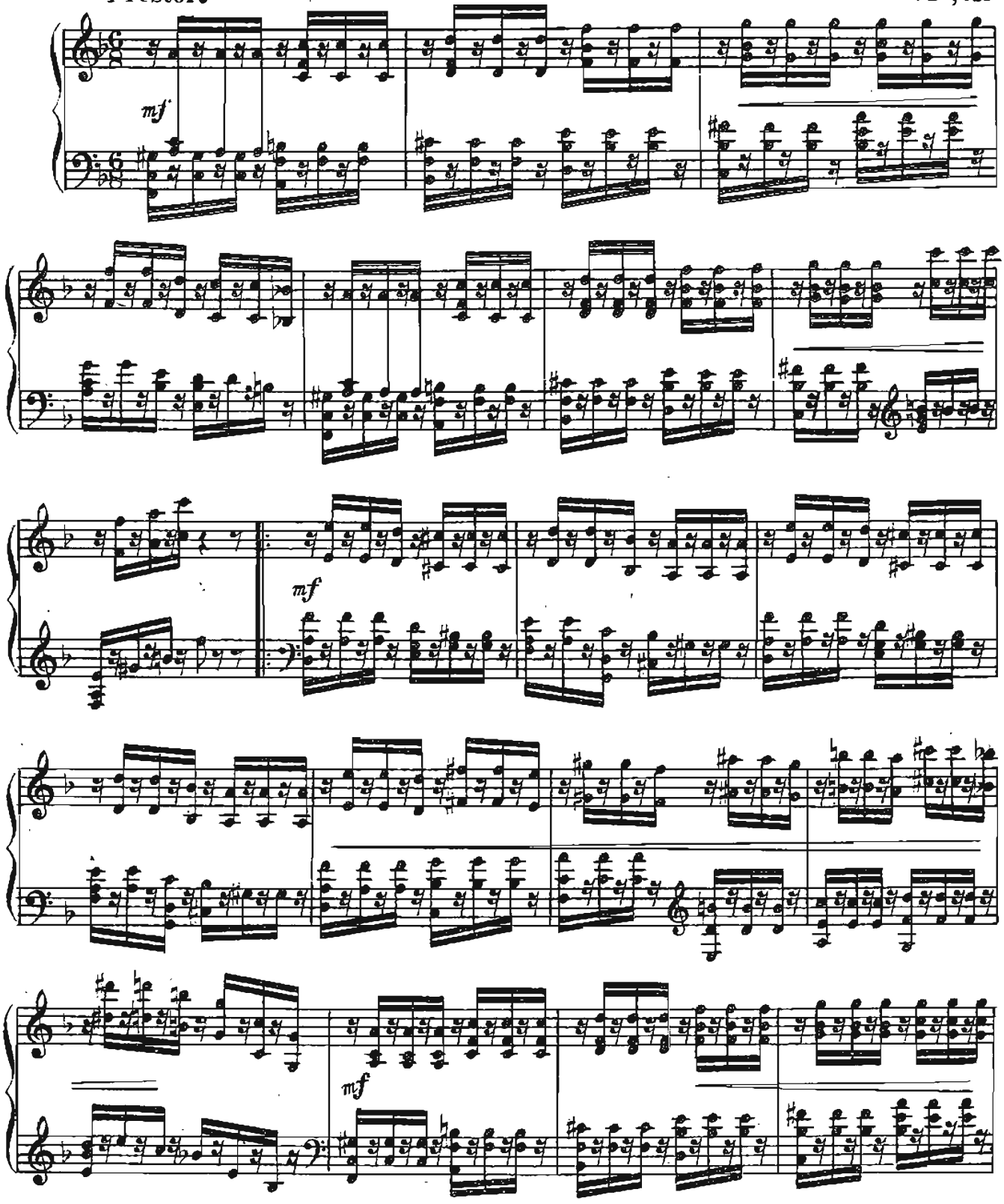
1) В изданиях В. Бессела и Рикорди третья четверть (в партии левой руки) записана так:


8
8
ff
8
ff
8
ff
8
ff
8
8
ff
8

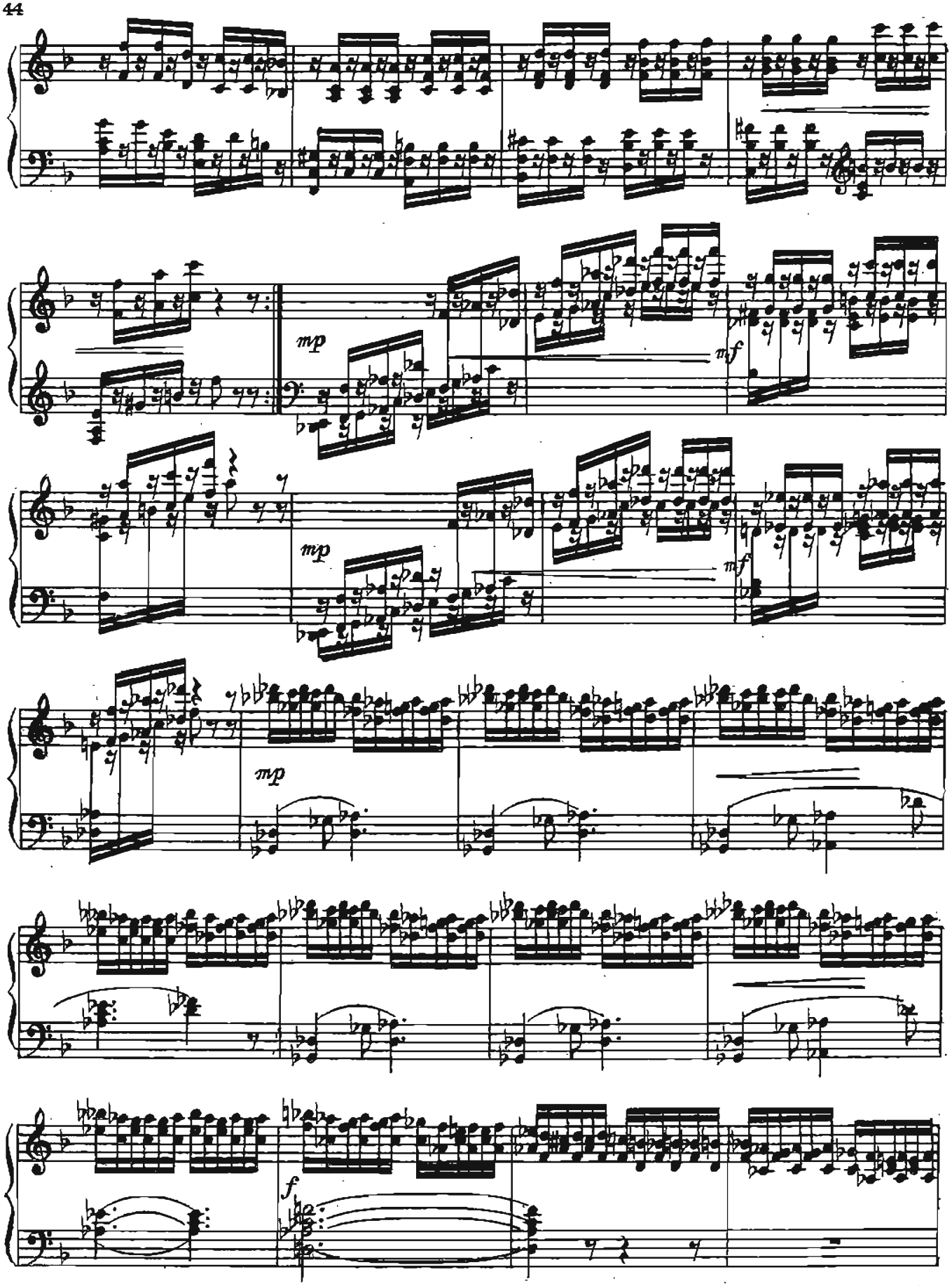
5

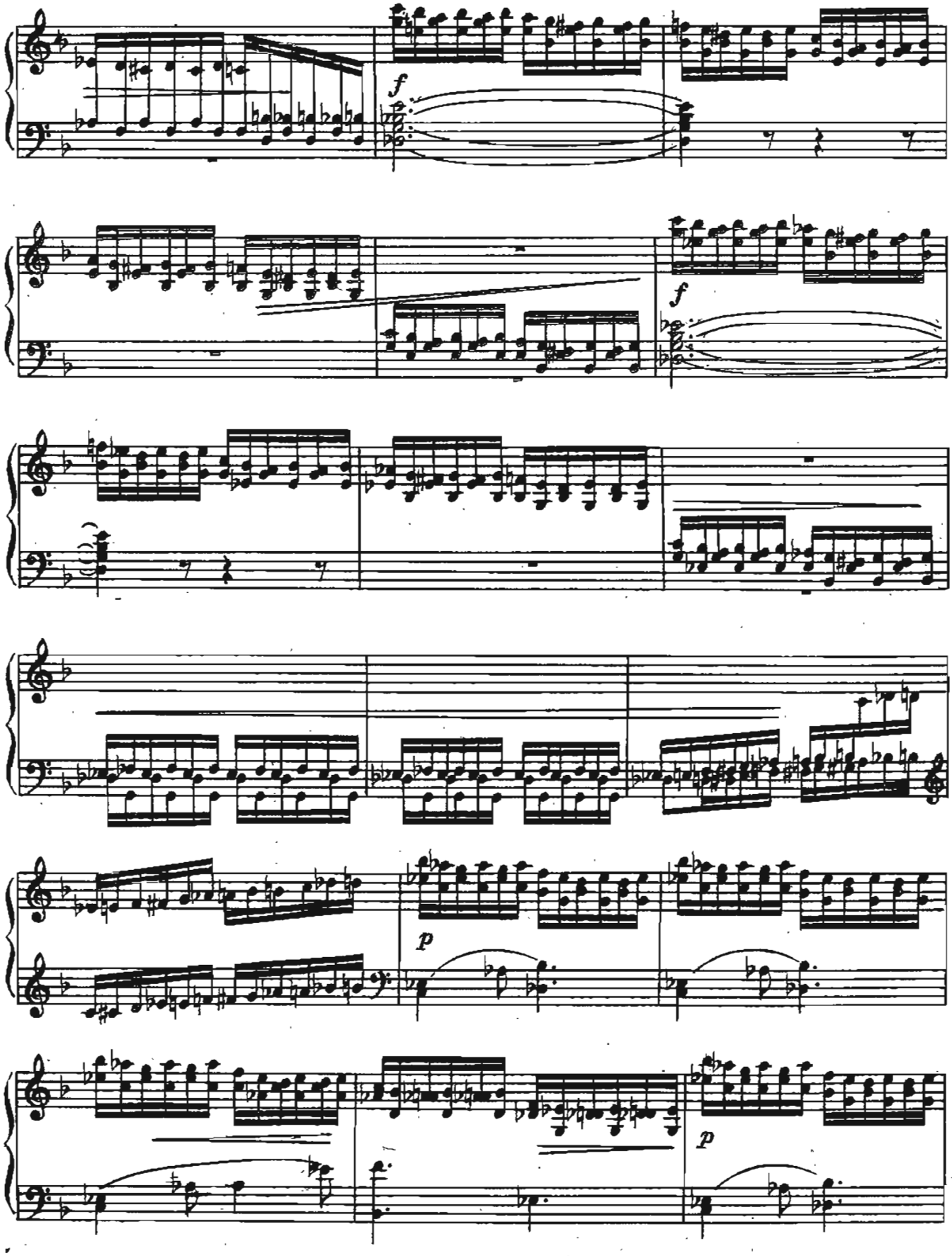
Presto.[1]

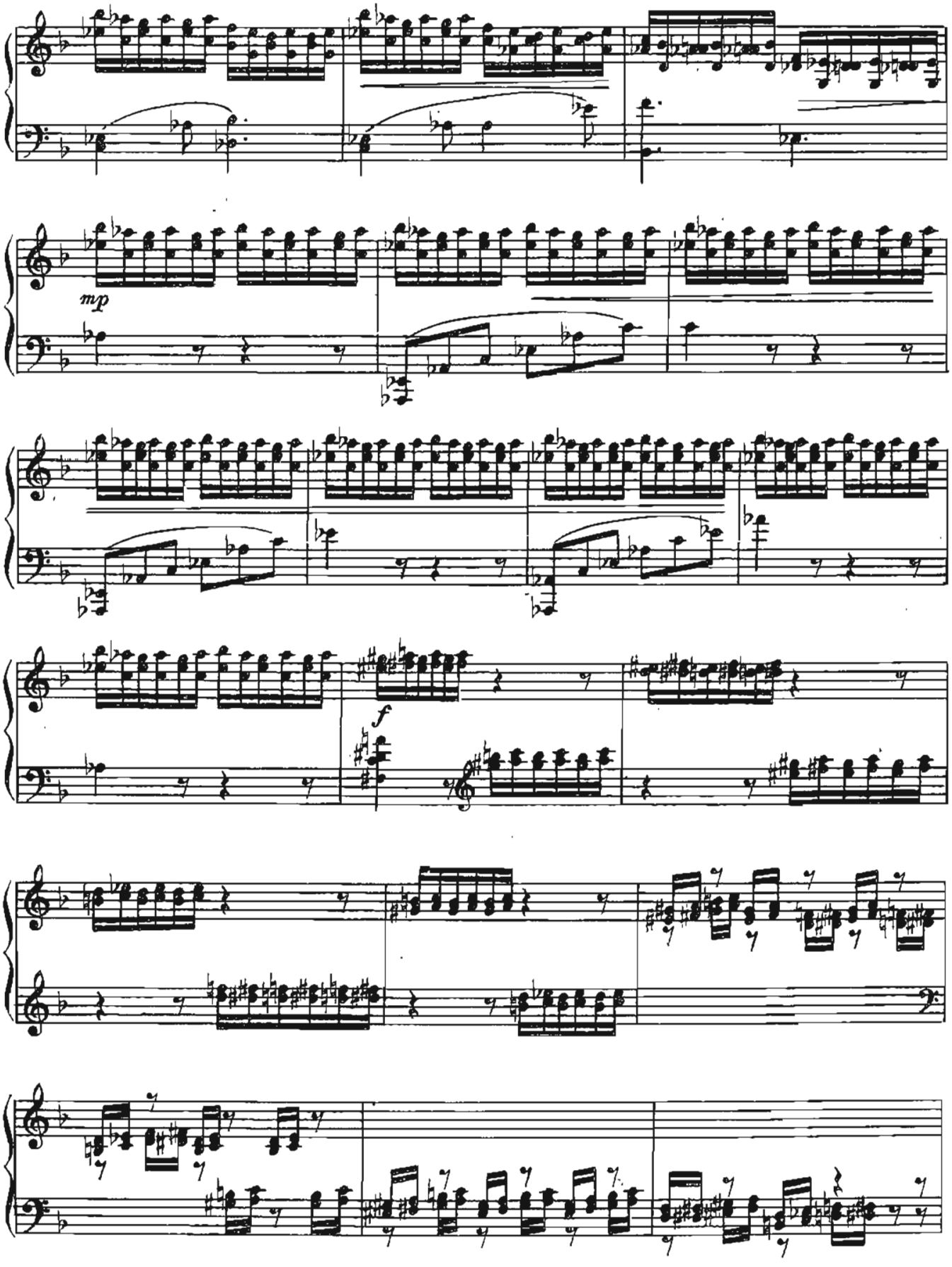
Соч. 23, №5

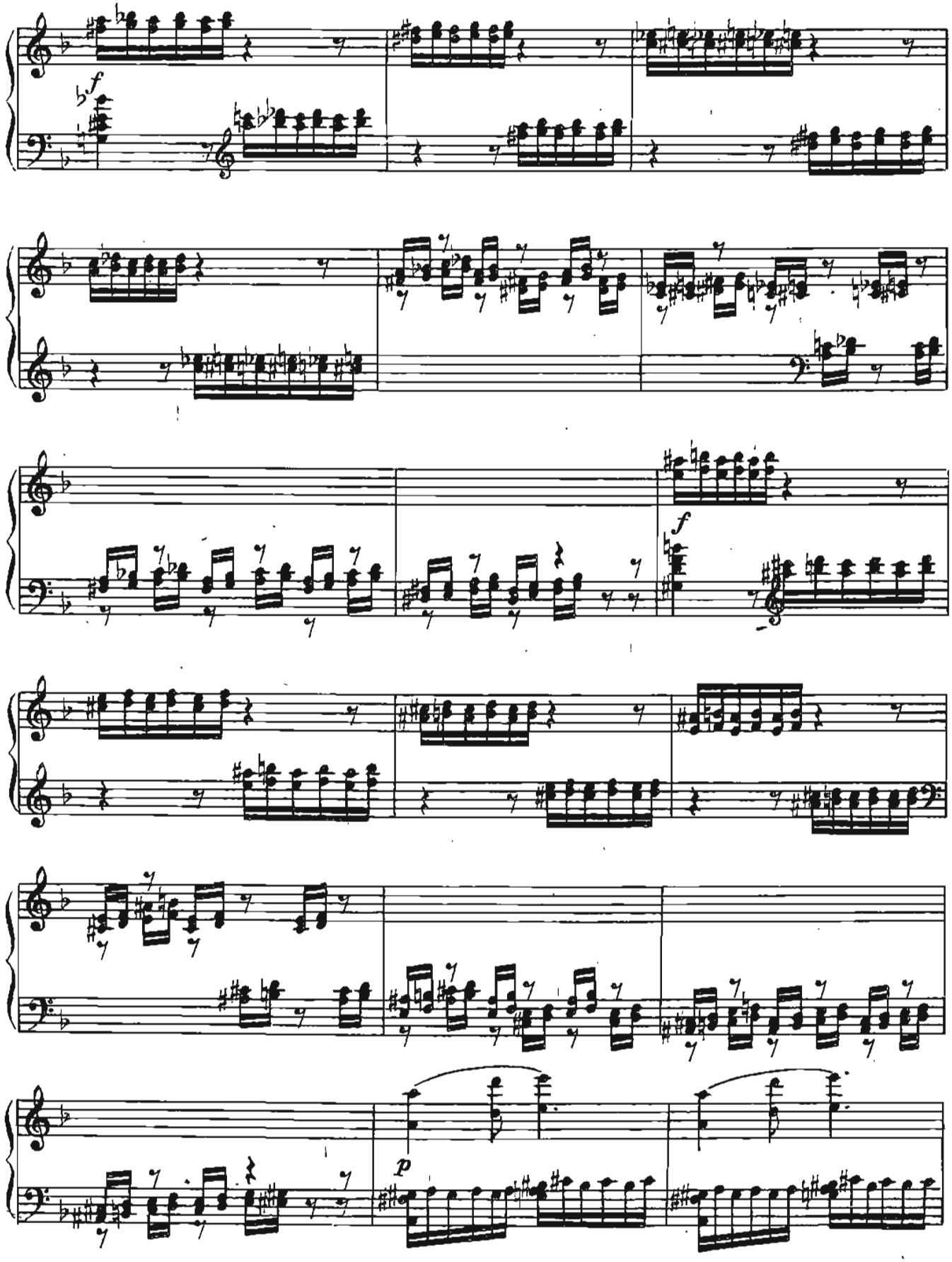


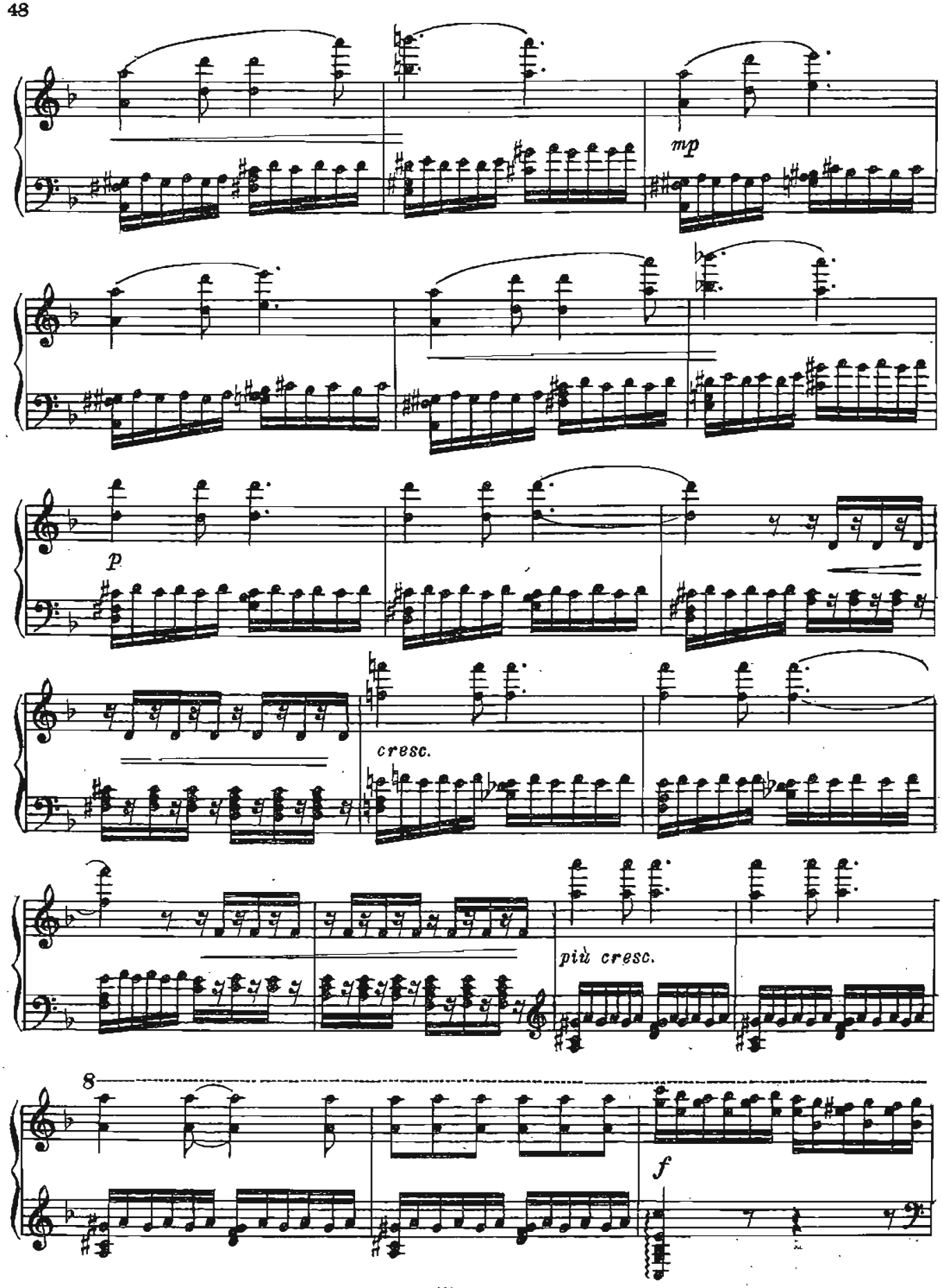
1) В первых изданиях - Allegro.

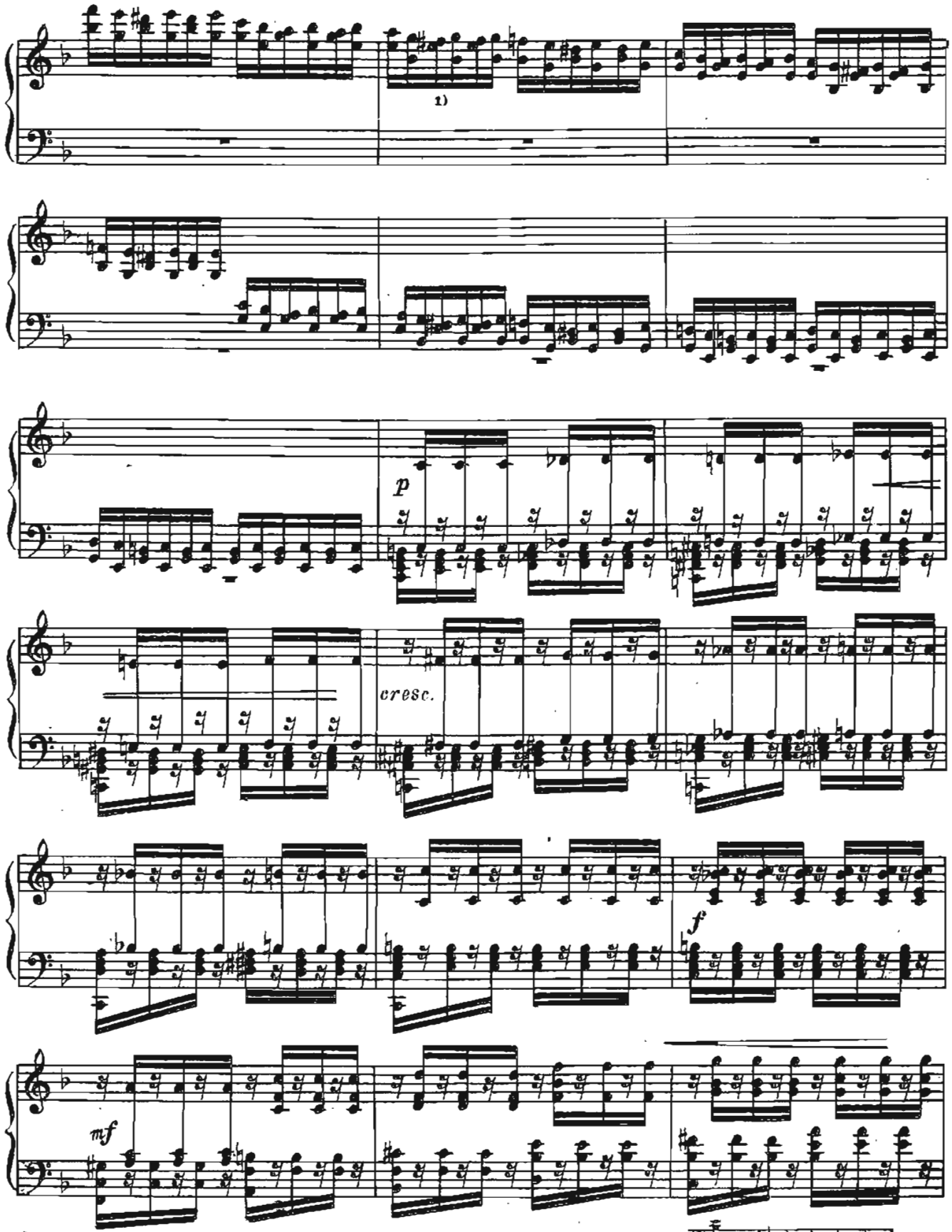

mp
mf
mp
mf
mp
f


f
f
p
p

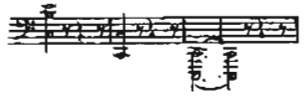

mp
f

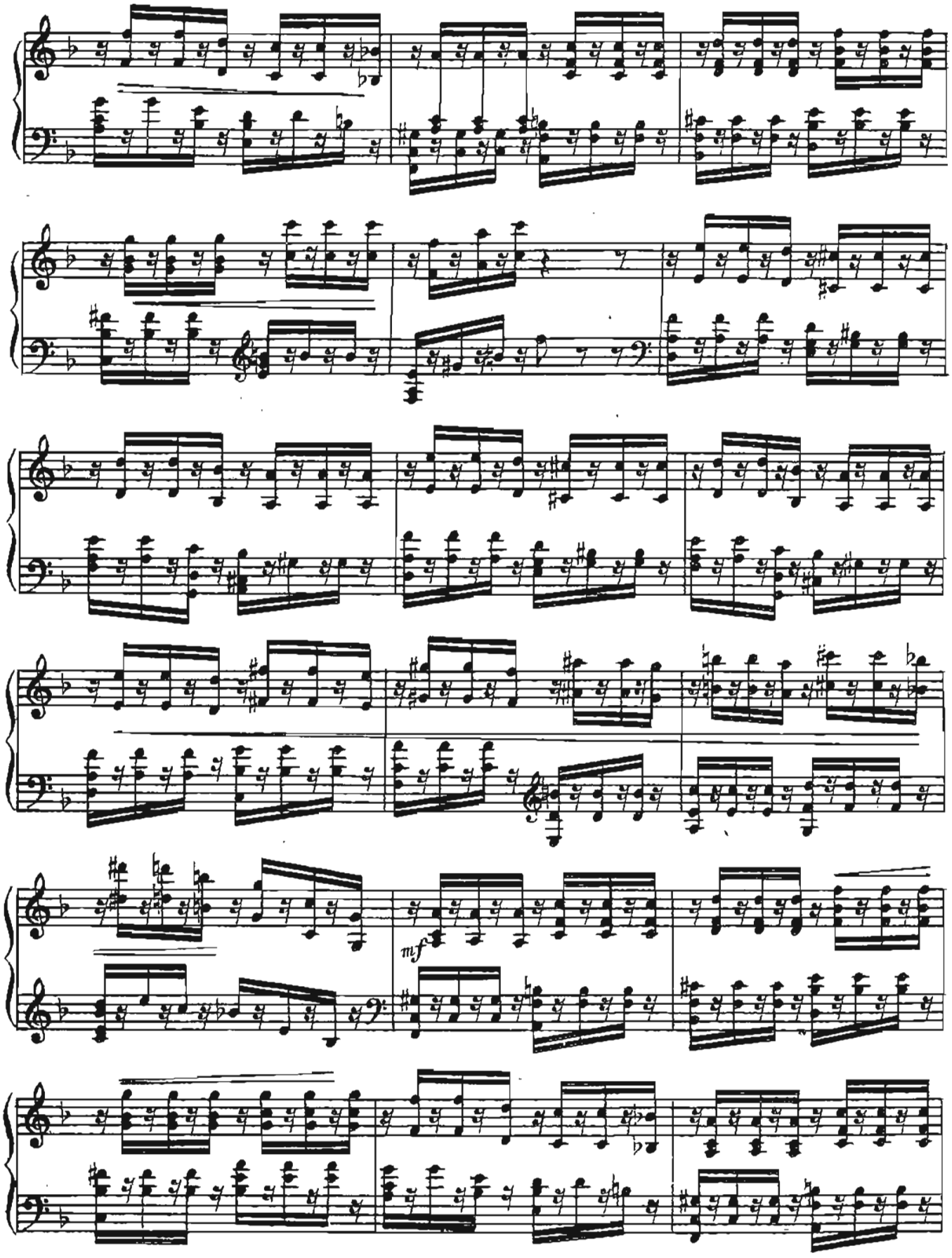

f
f
p

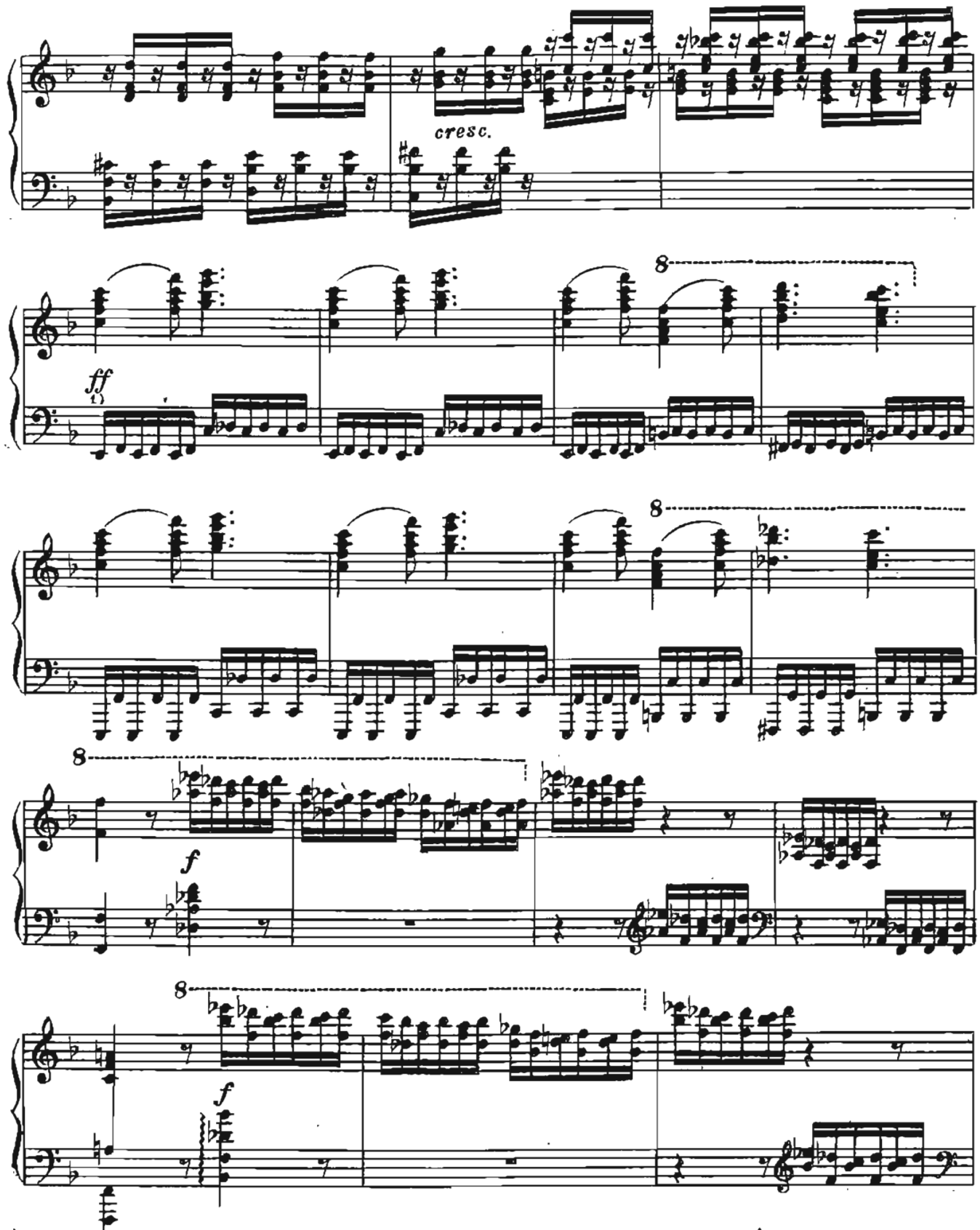

mp
p
cresc.
più cresc.
8
f



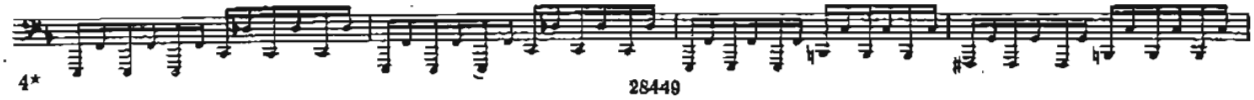
1) В издании Б. Бесселя партия левой руки в этом и последующих тактах выглядит так:

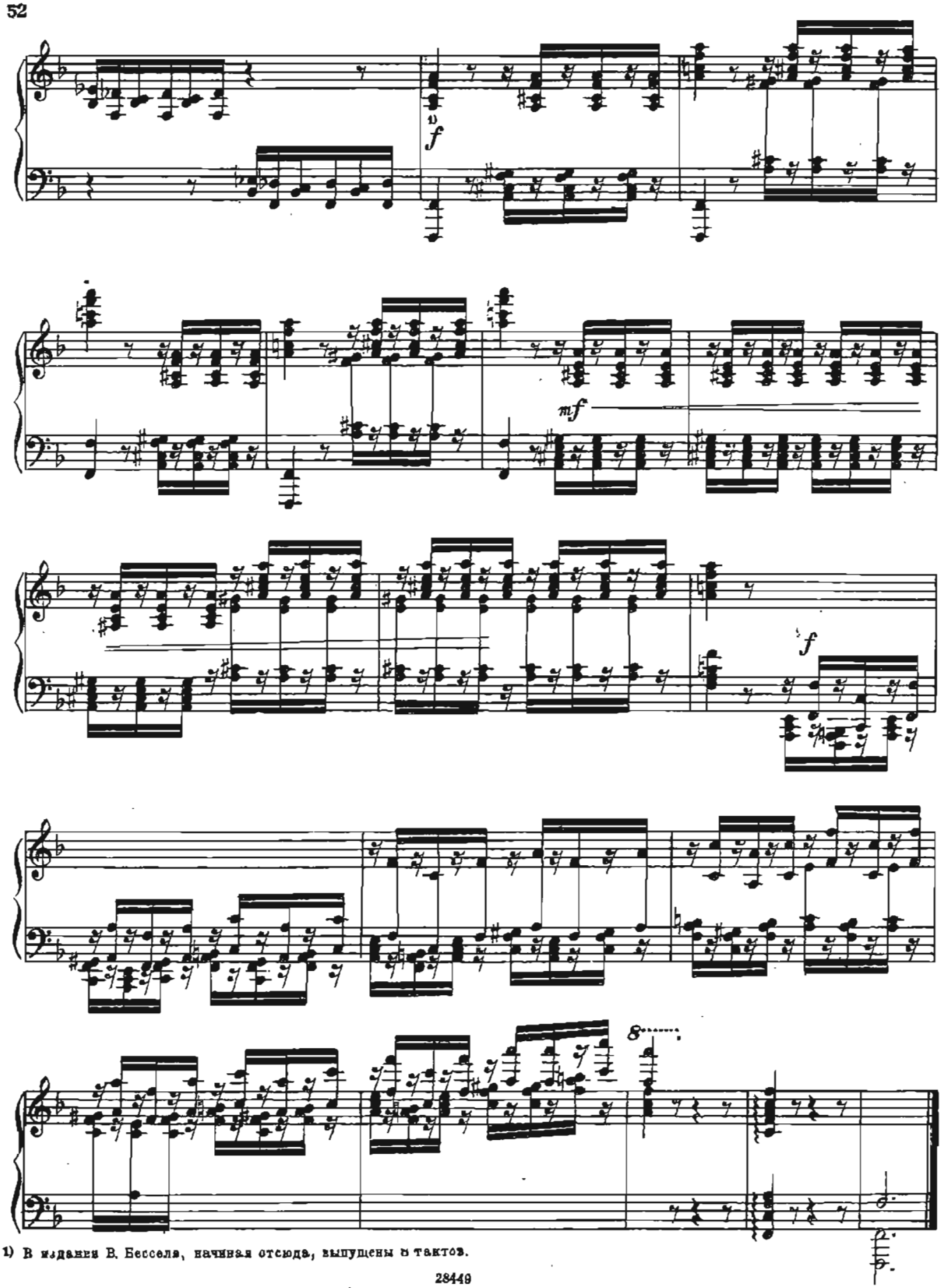



mf



1) В изданьи В. Бесселя и Рикорди партия левой руки в этом и последующих тактах записана по-иному:



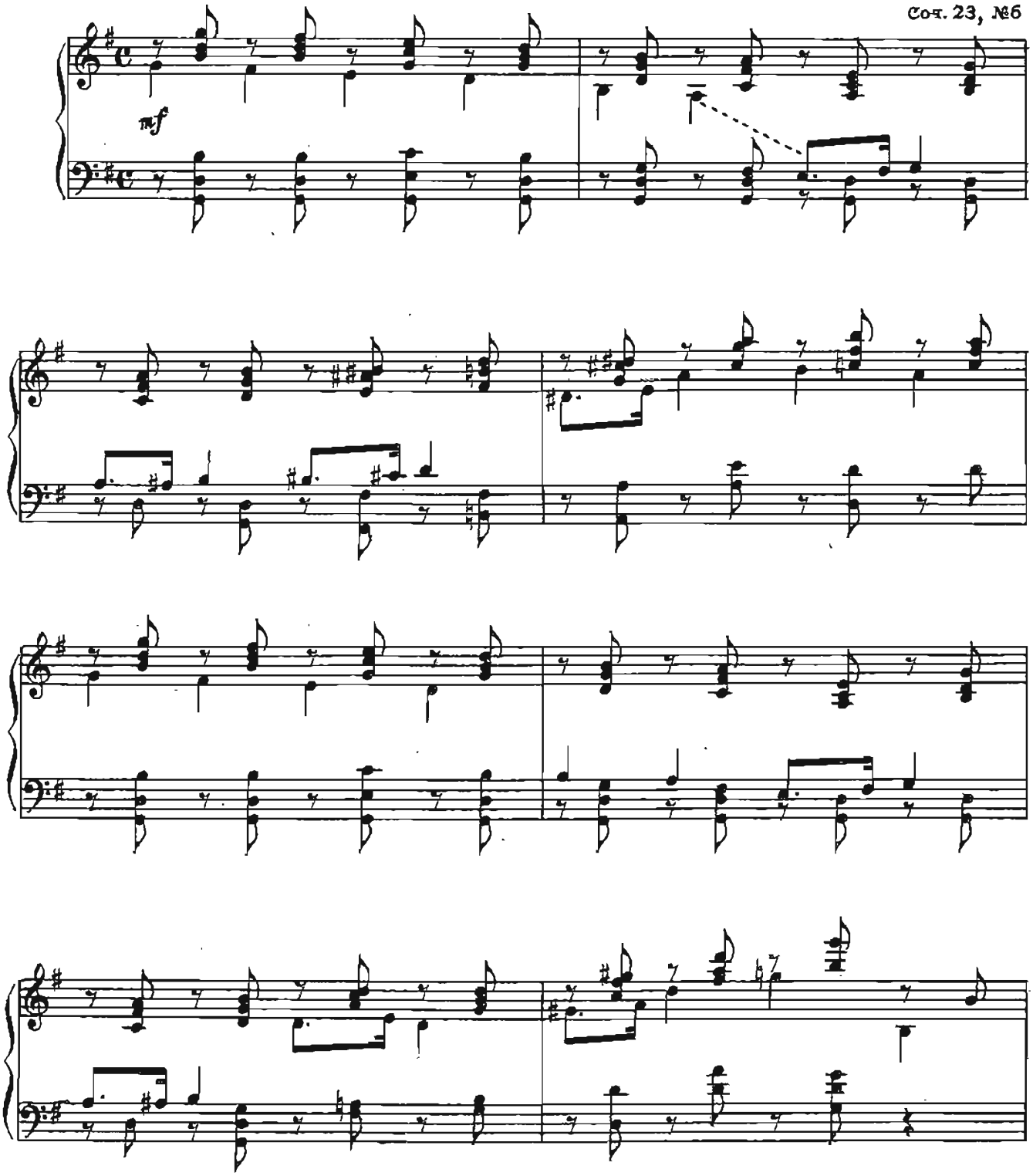


1) В издании В. Бесселя, начиная отсюда, выпущены 5 тактов.

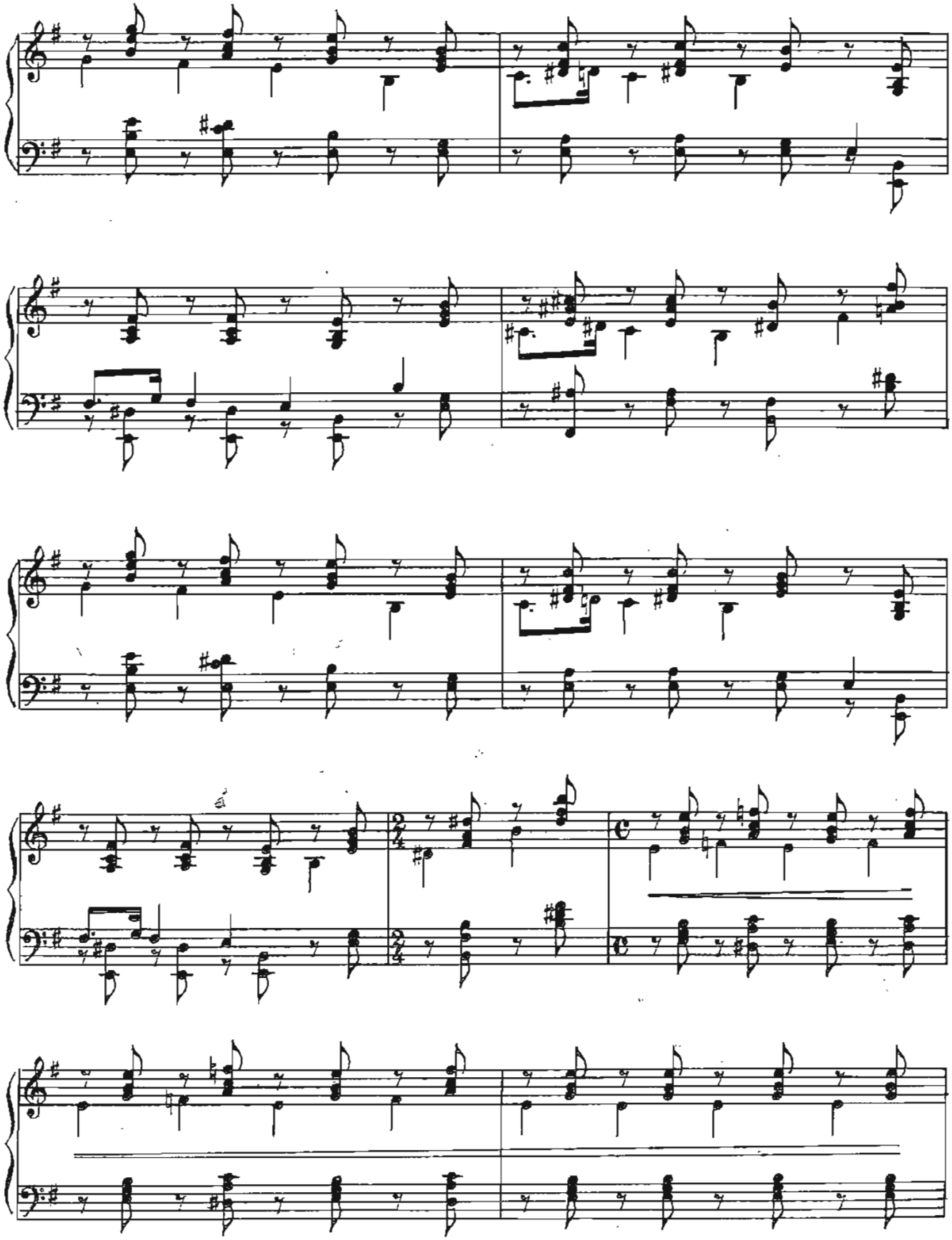
6

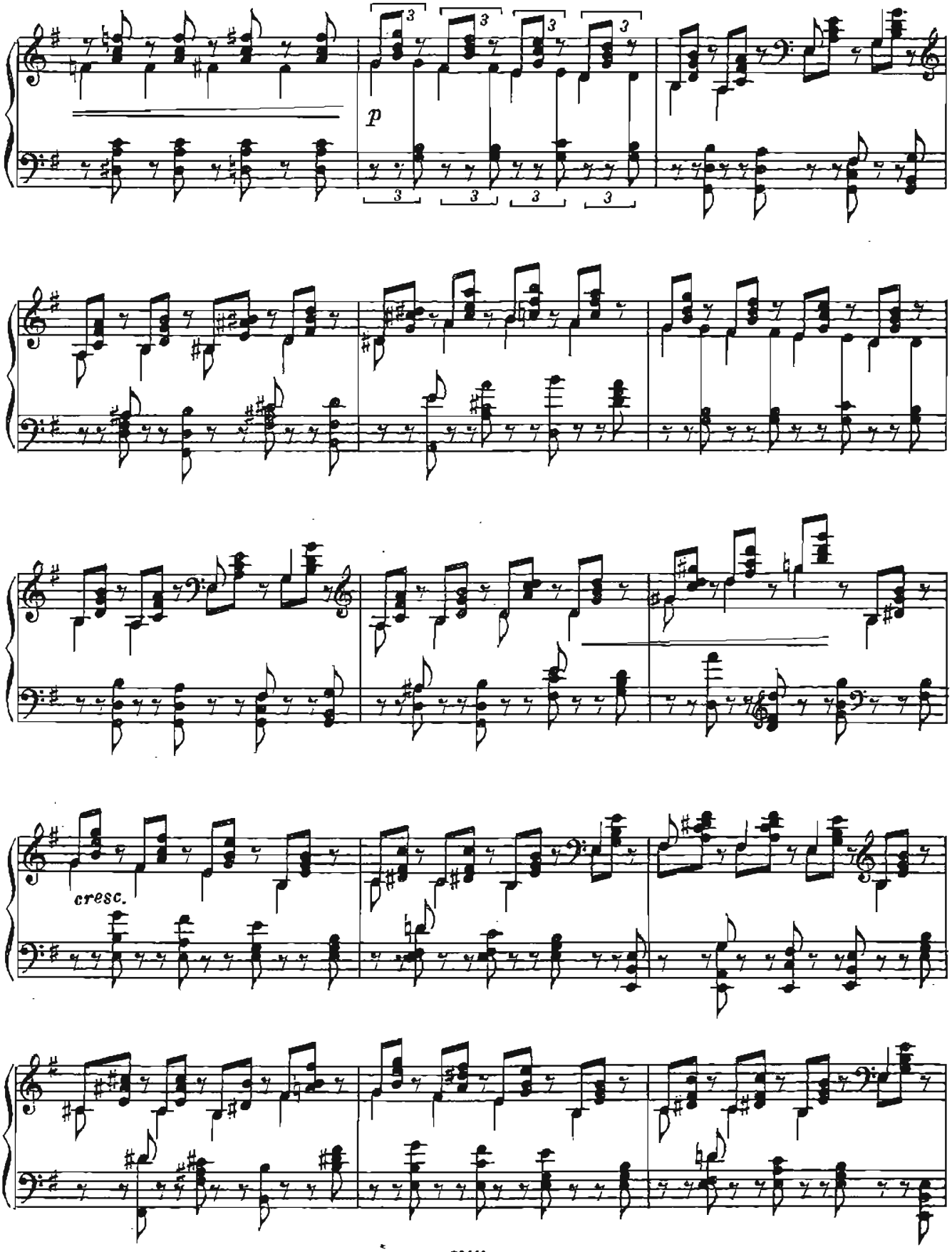
Moderato con moto = ♩ [1]

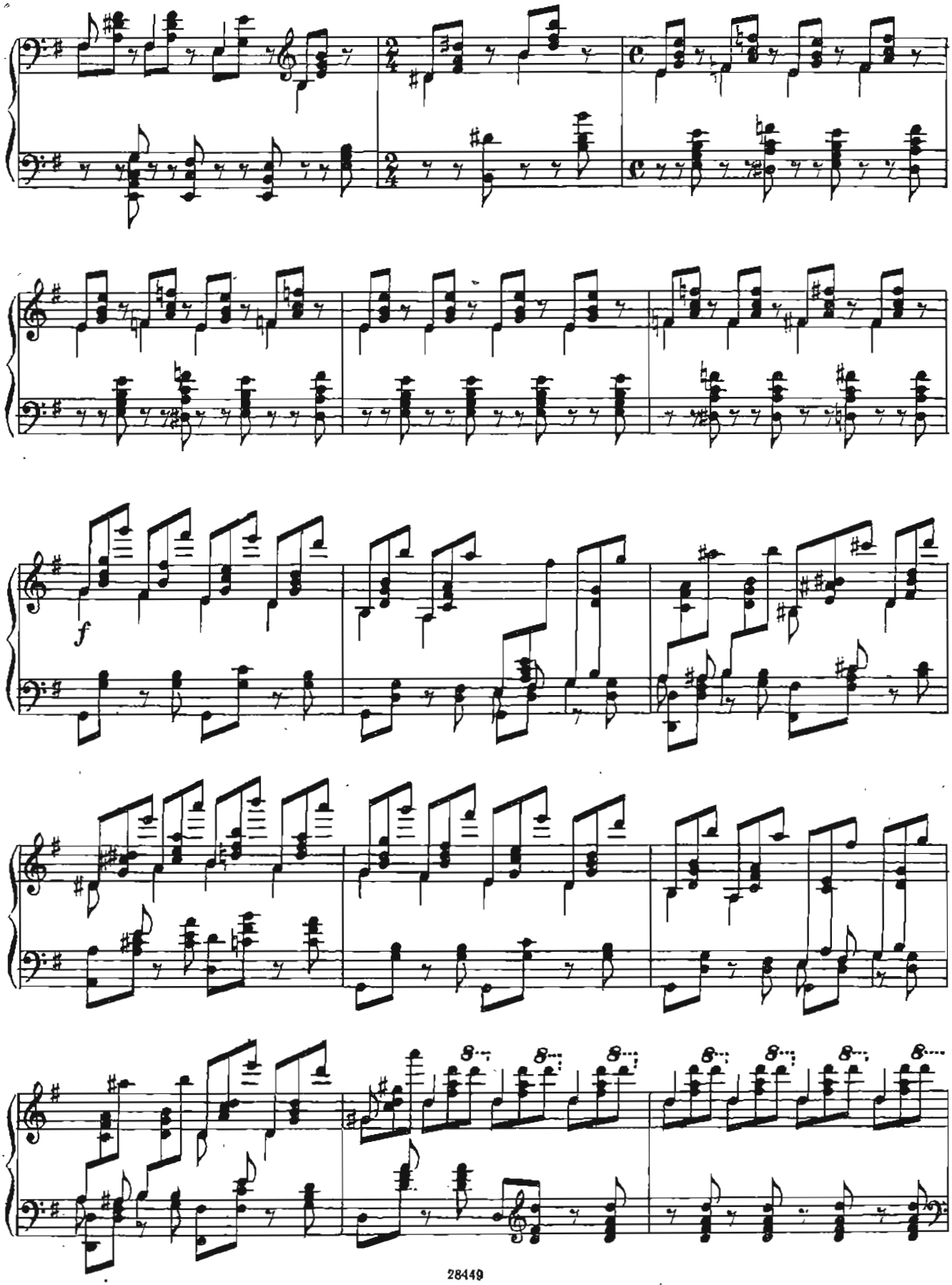
Соч. 23, №6



[1] В первом издании этюда указание темпа другое: Allegro
В изданиях В. Бесселя и Рикорди - Allegro moderato




p
cresc.


f
8
8
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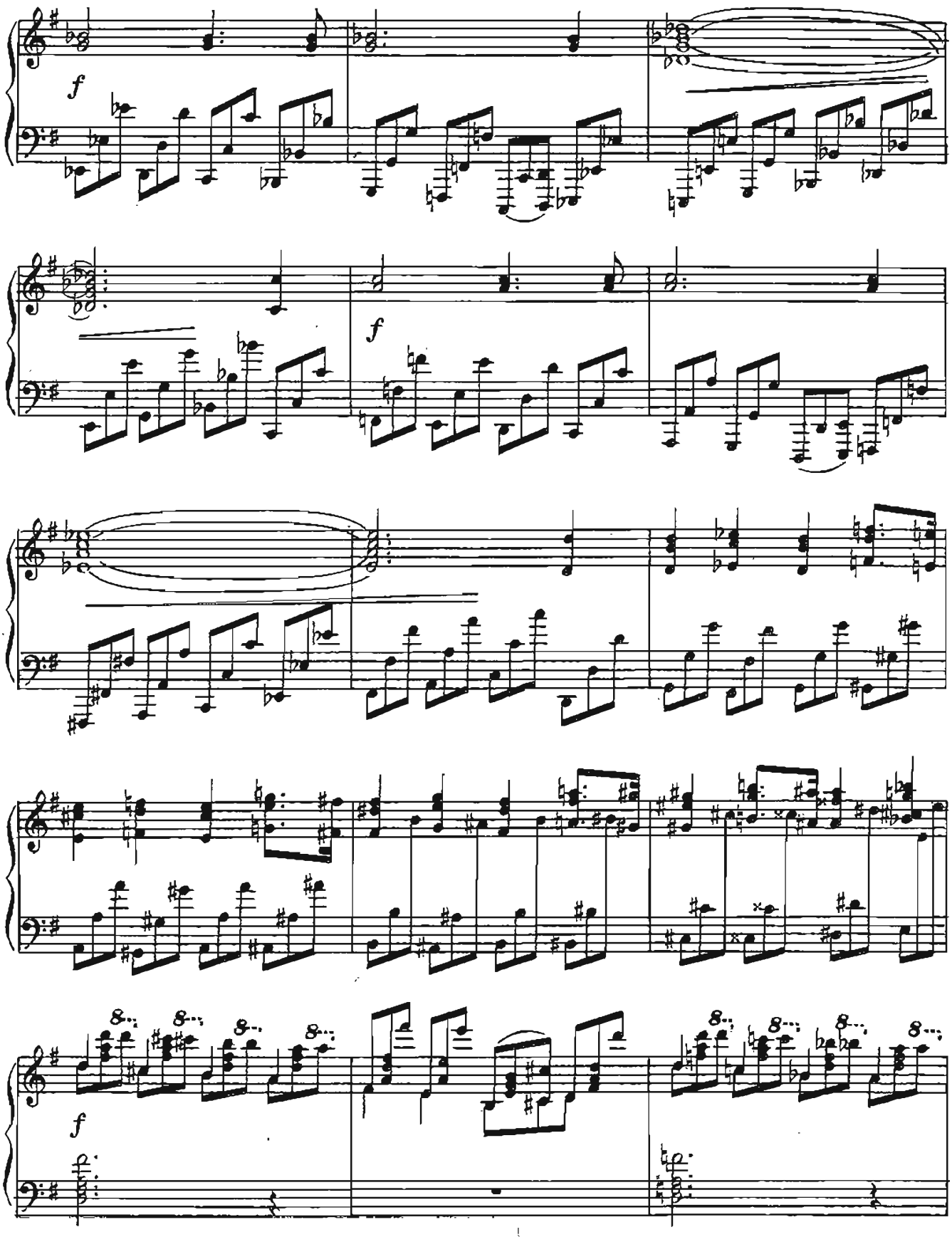
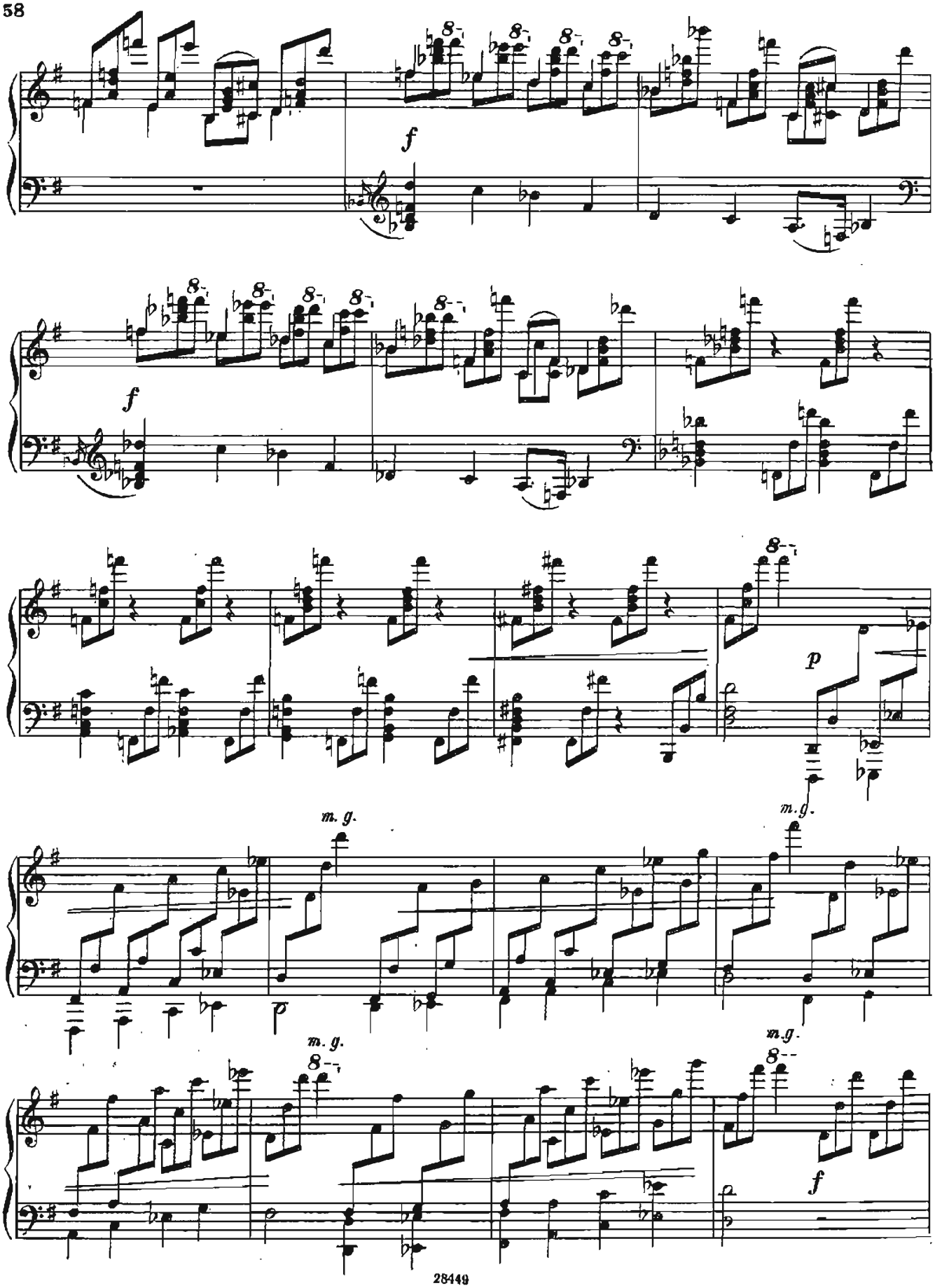
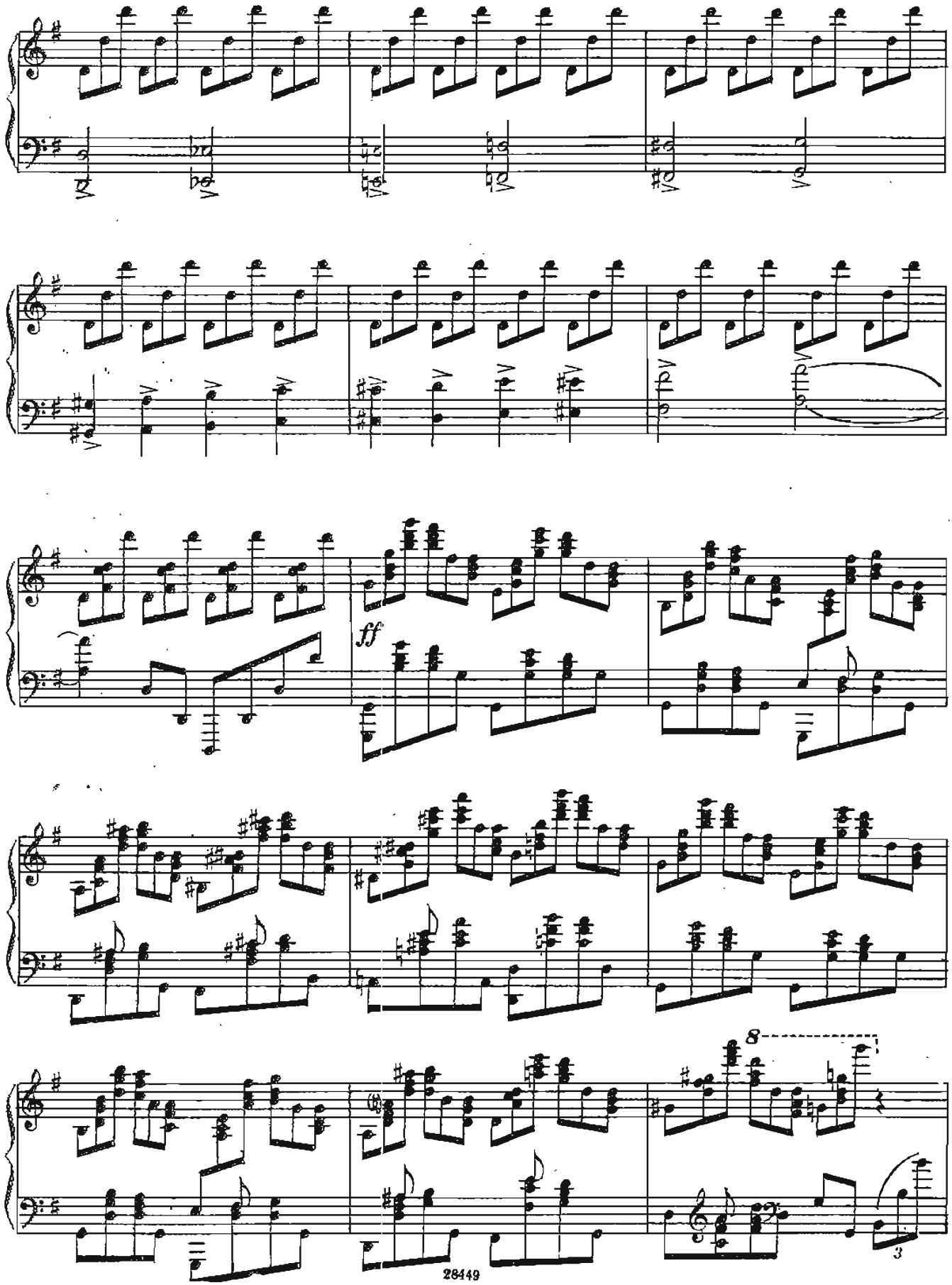
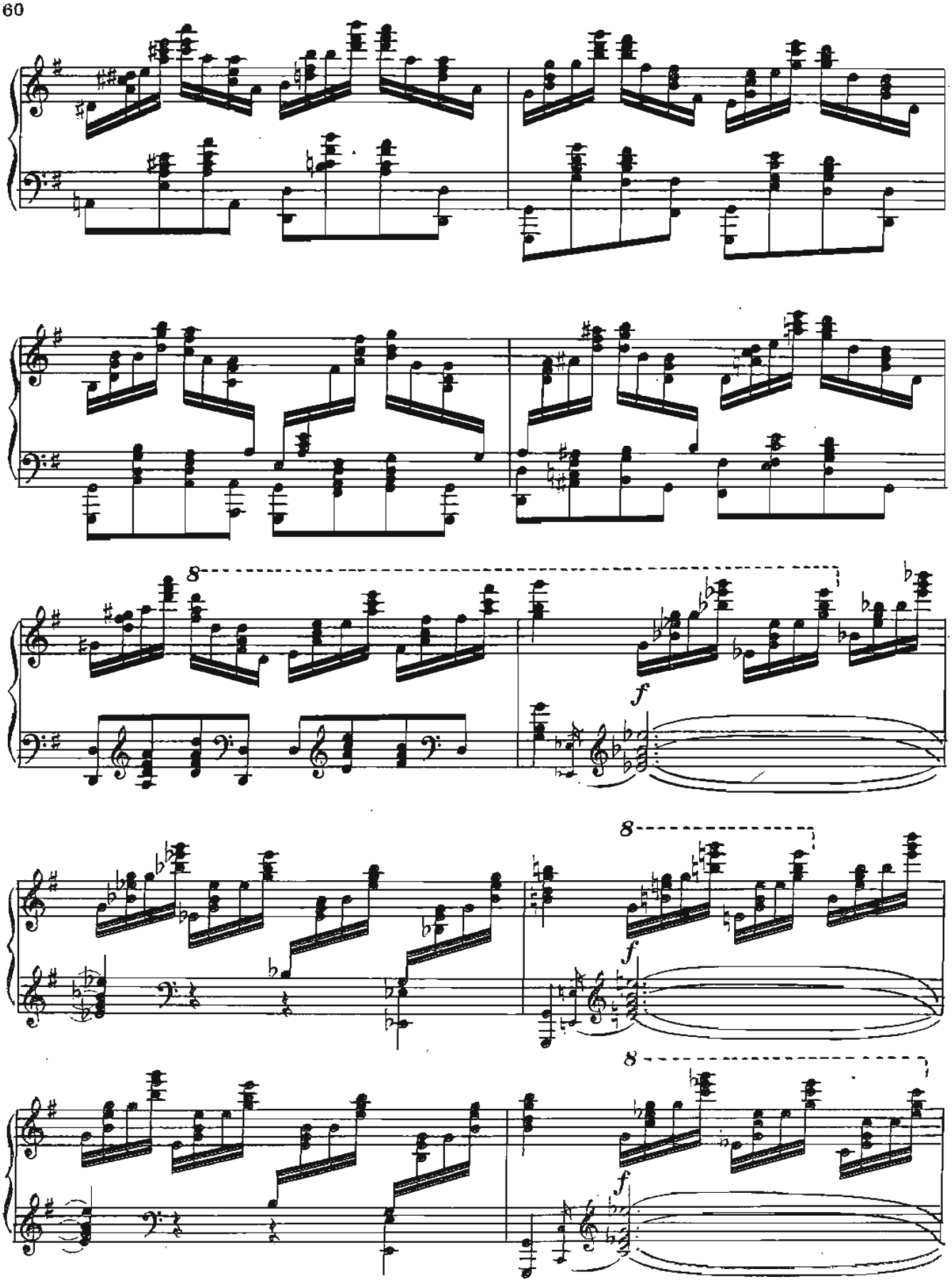
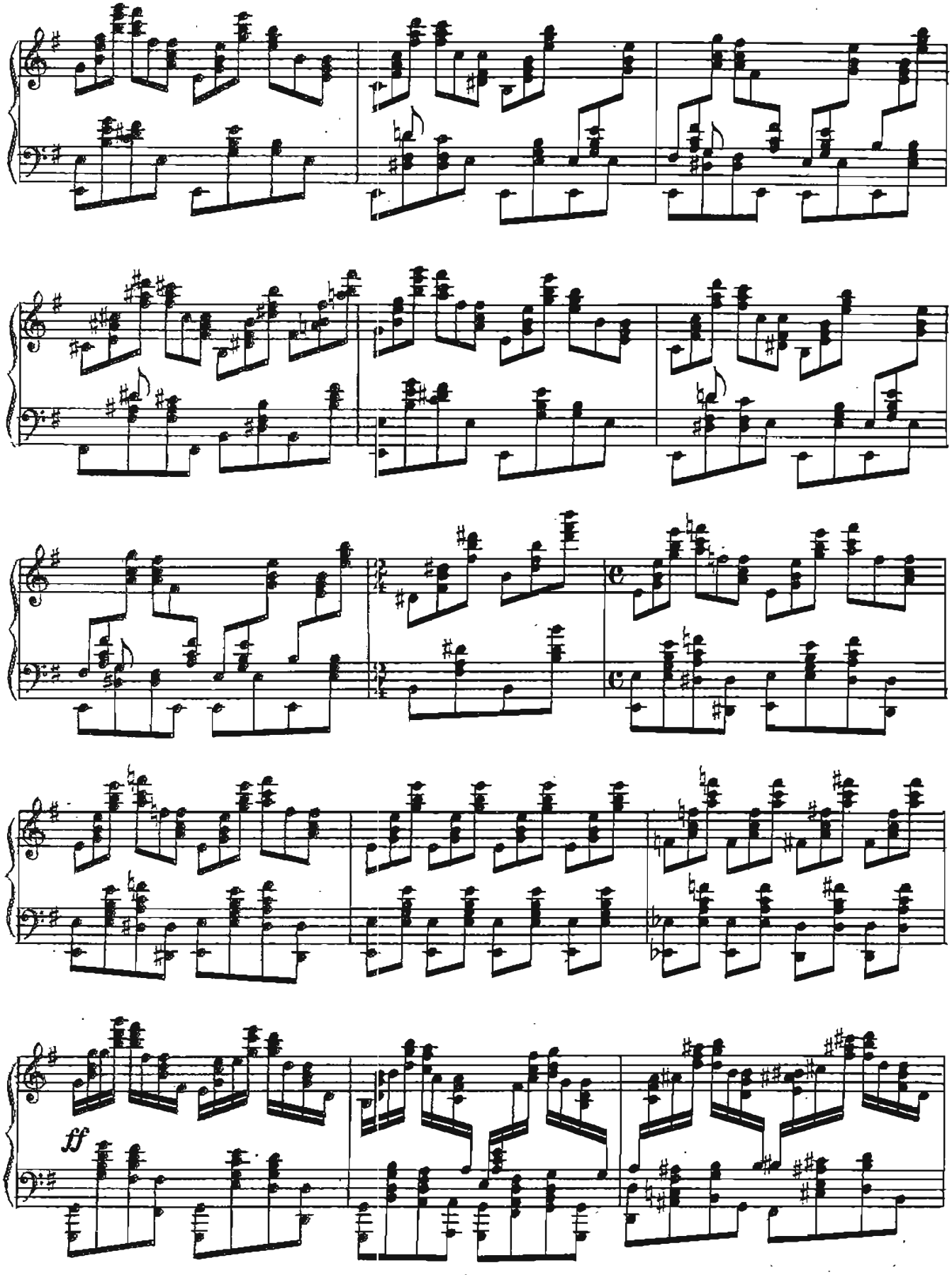
8
8
8

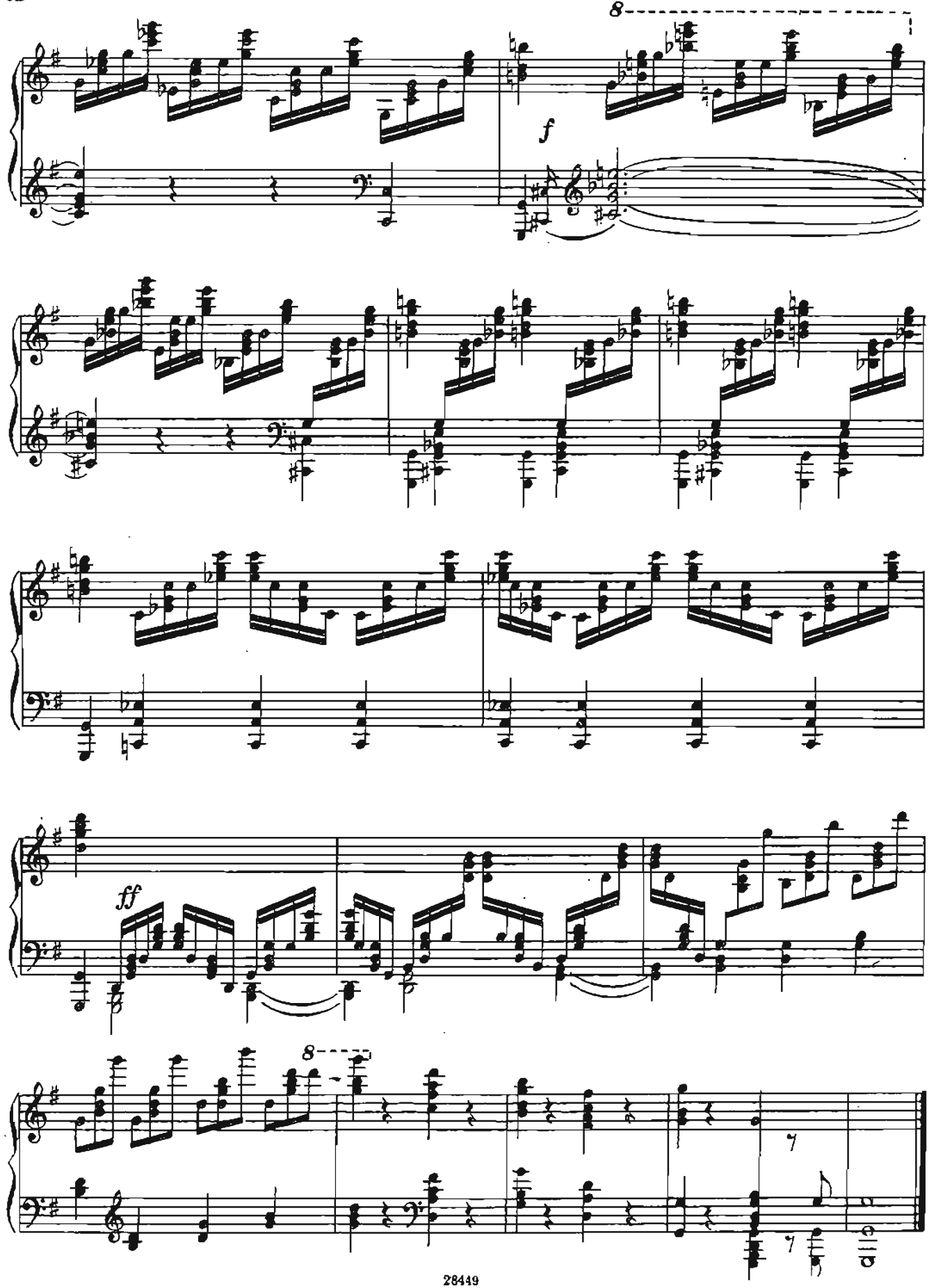

f
f
f


f
8
f
8
p
m. g.
m. g.
m. g.
m. g.
8
f


ff
8
3

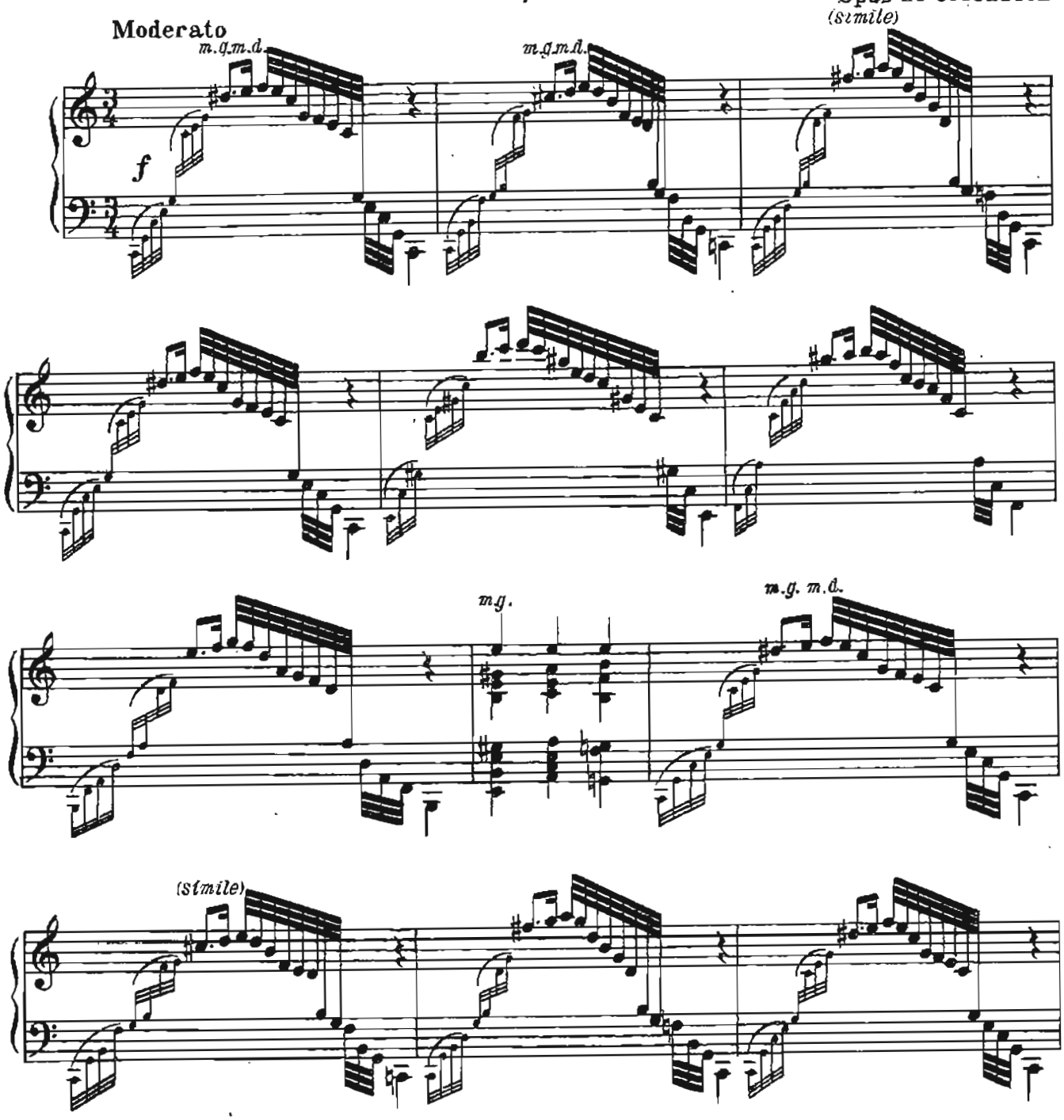

8
f
8
f
8
f


ff


8
f
ff
8
7
7

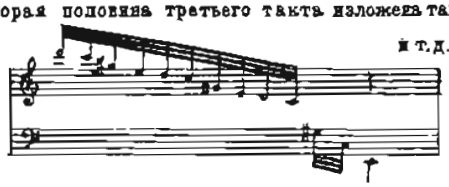
7 [1]

Opus не обозначен

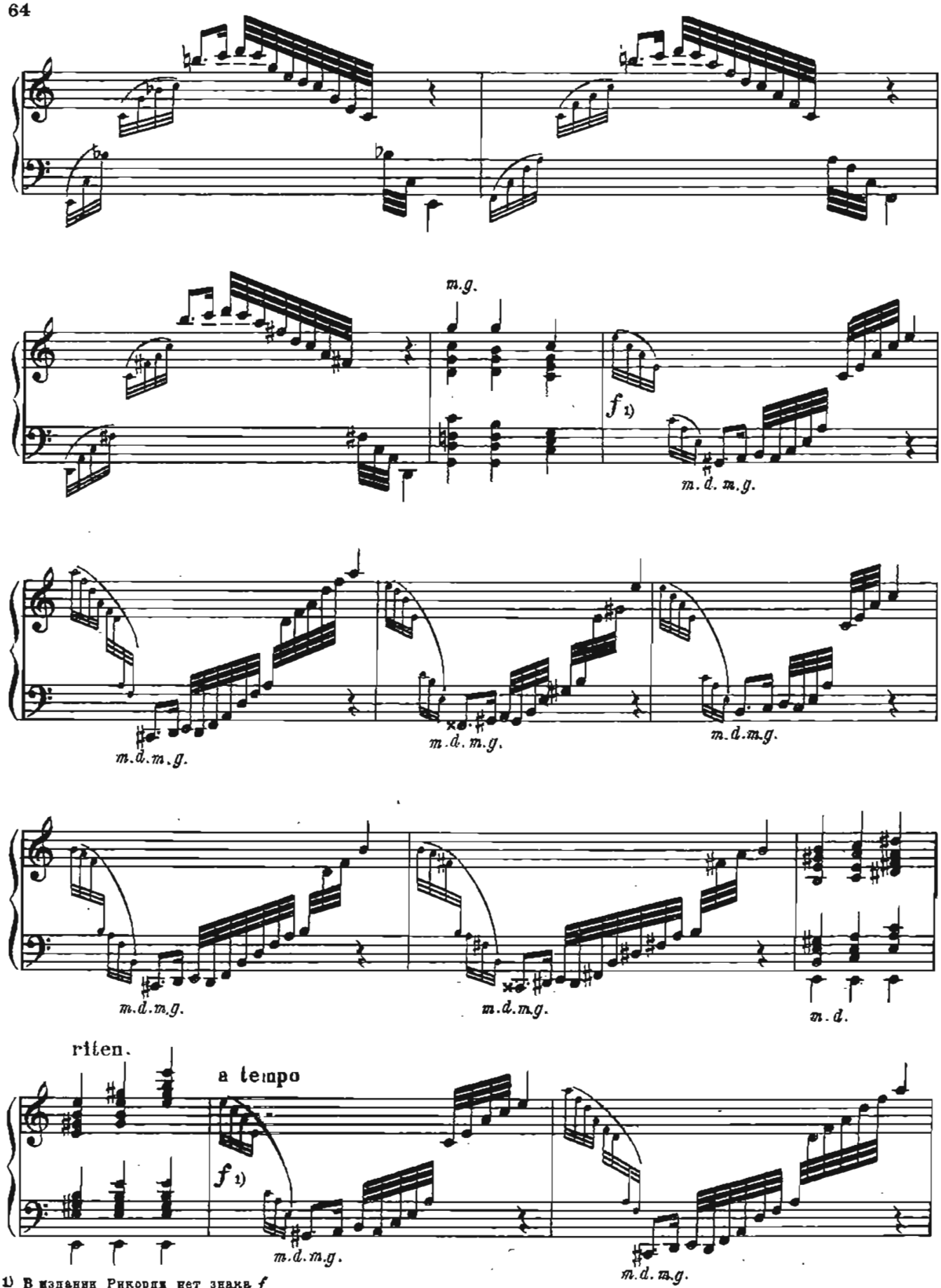


[1] Между изданиями этого этюда, выпущенными Б. Зенфом, с одной стороны, и В. Бесселем и Рикорди, с другой, имеются существенные различия. Так, например, в издании Б. Зенфа вторая половина третьего такта изложена так:

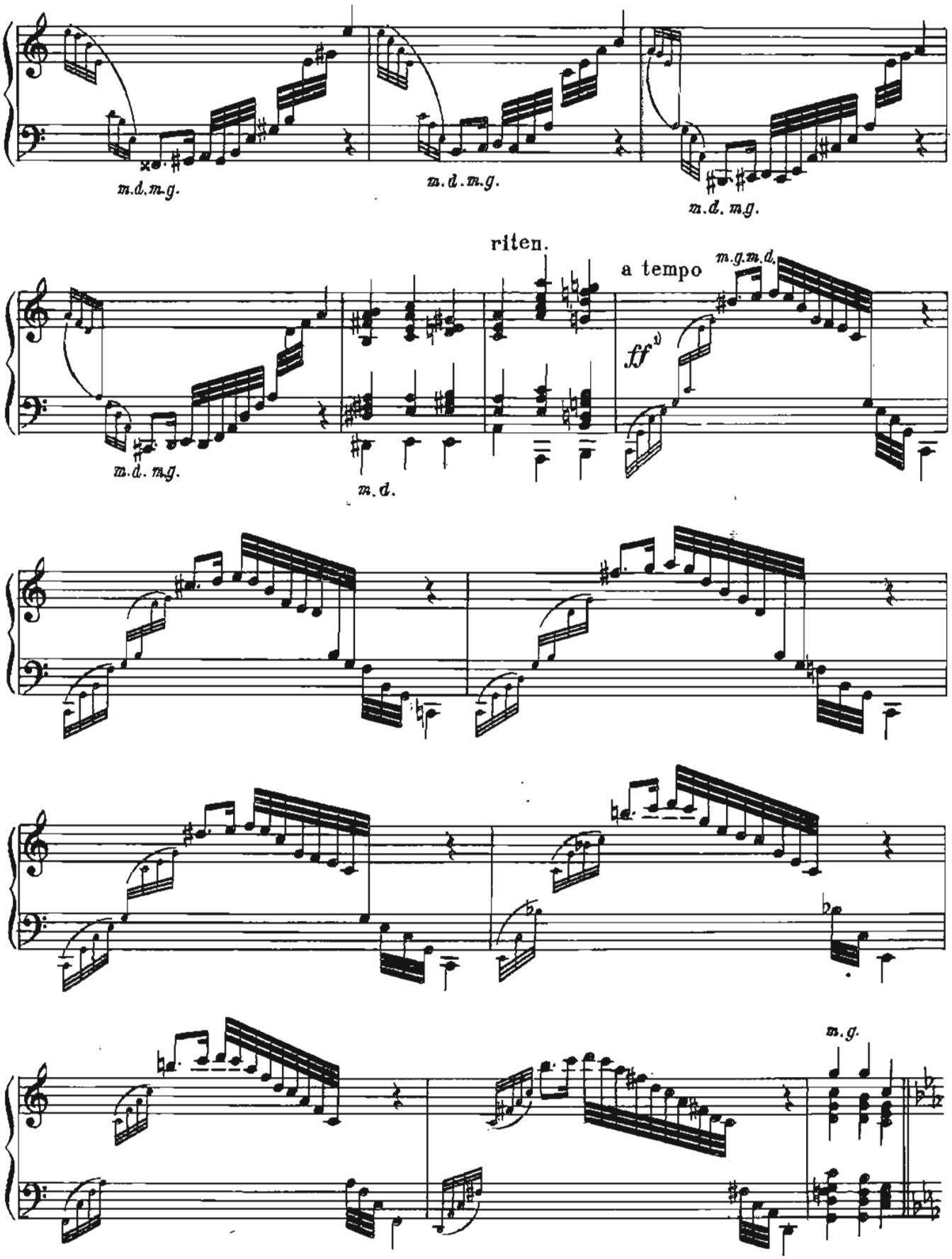
пятого-так:



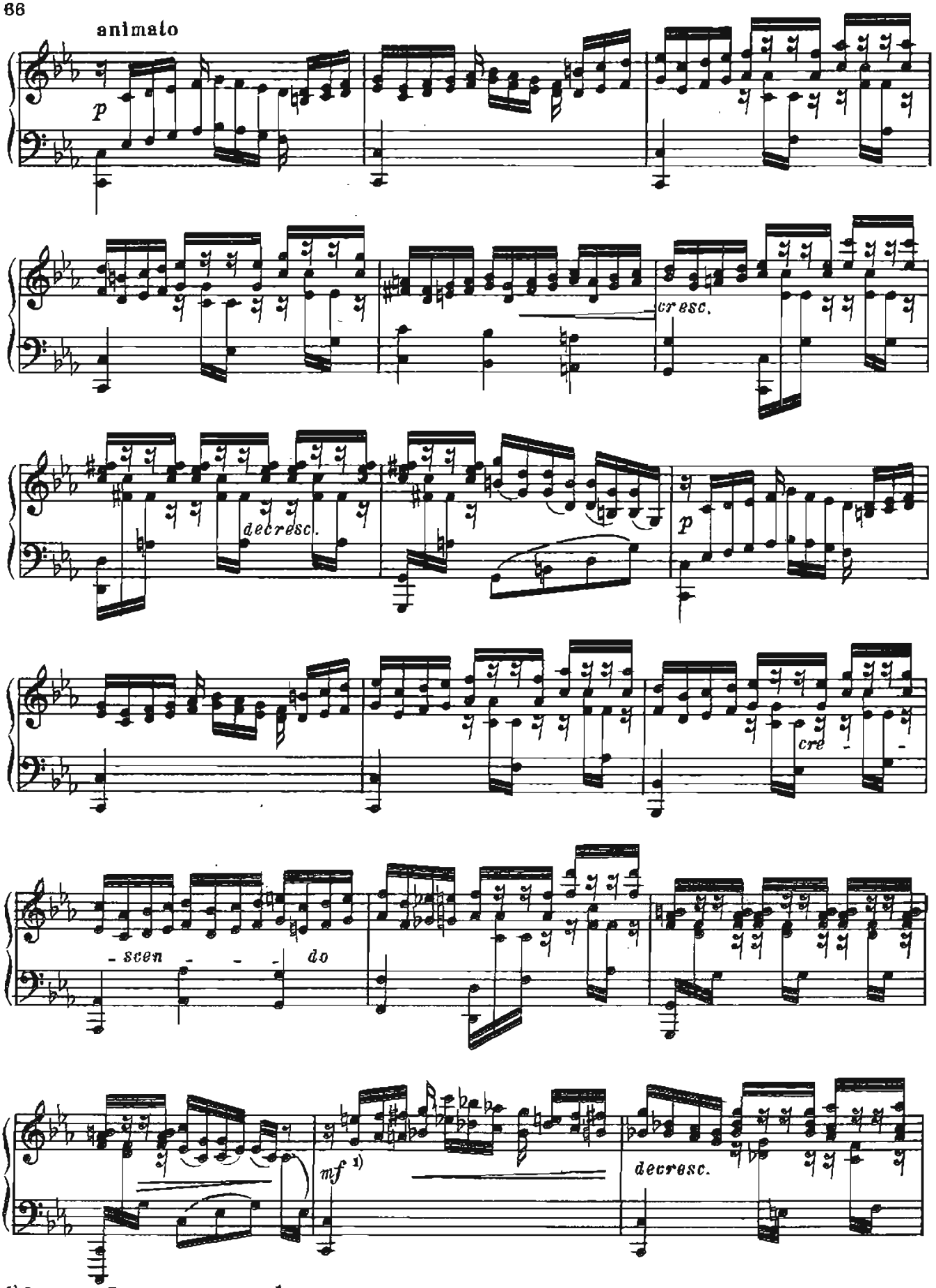
В издании В. Бесселя и Рикорди этот этюд вышел позже, чем в издании Б. Зенфа. Вероятно, автор внес в более поздние издания некоторые изменения, чем и объясняются указанные расхождения. Ввиду этого этюд публикуется по изданию В. Бесселя и оговариваются разночтения лишь по сравнению с изданием Рикорди.



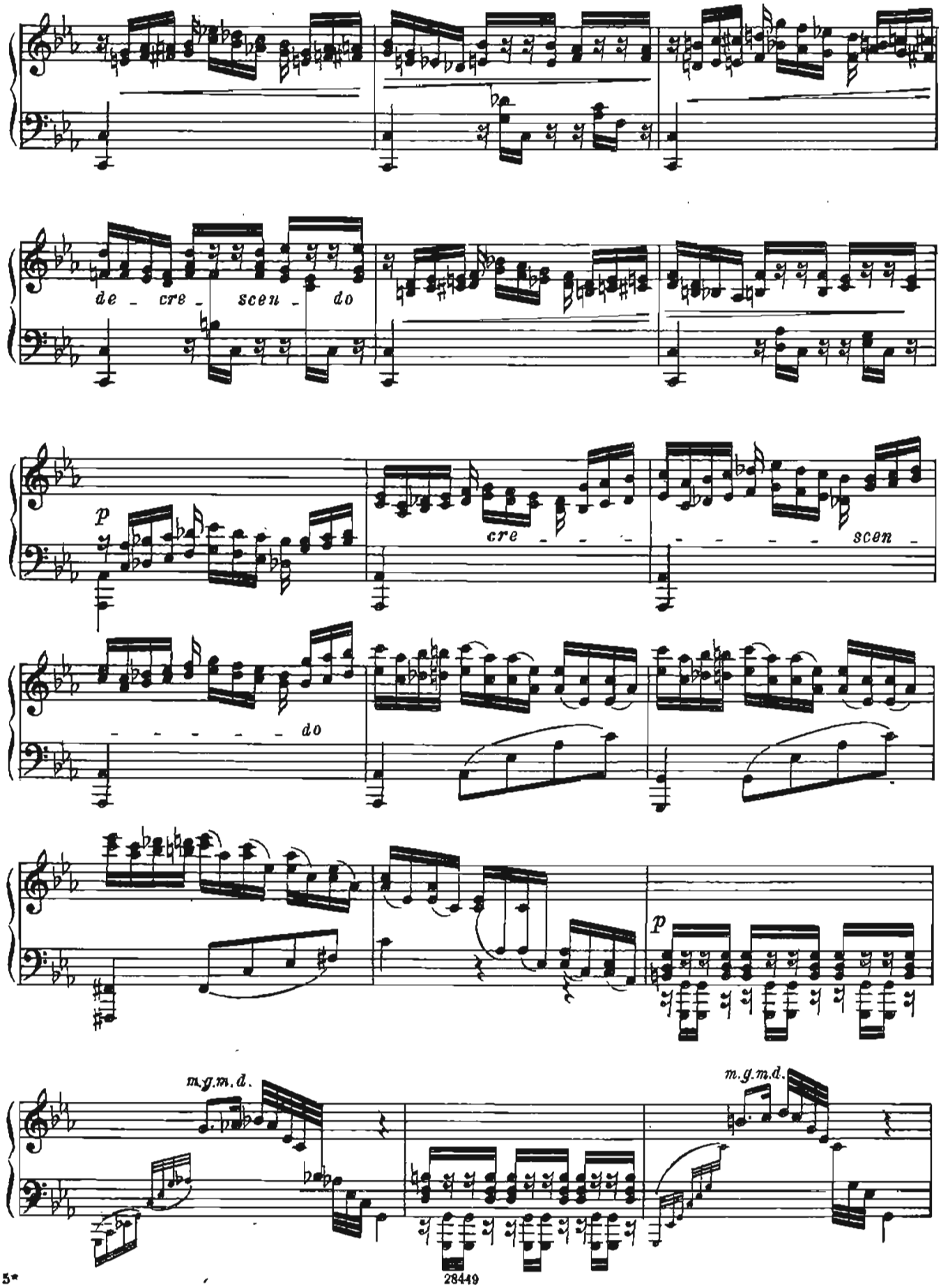
1) В издании Рикорди нет знака *f*



1) В издании Рикорди нот знака *ff*



1) В издании Рикорди нет знака *mf*


de - cre - scen - do
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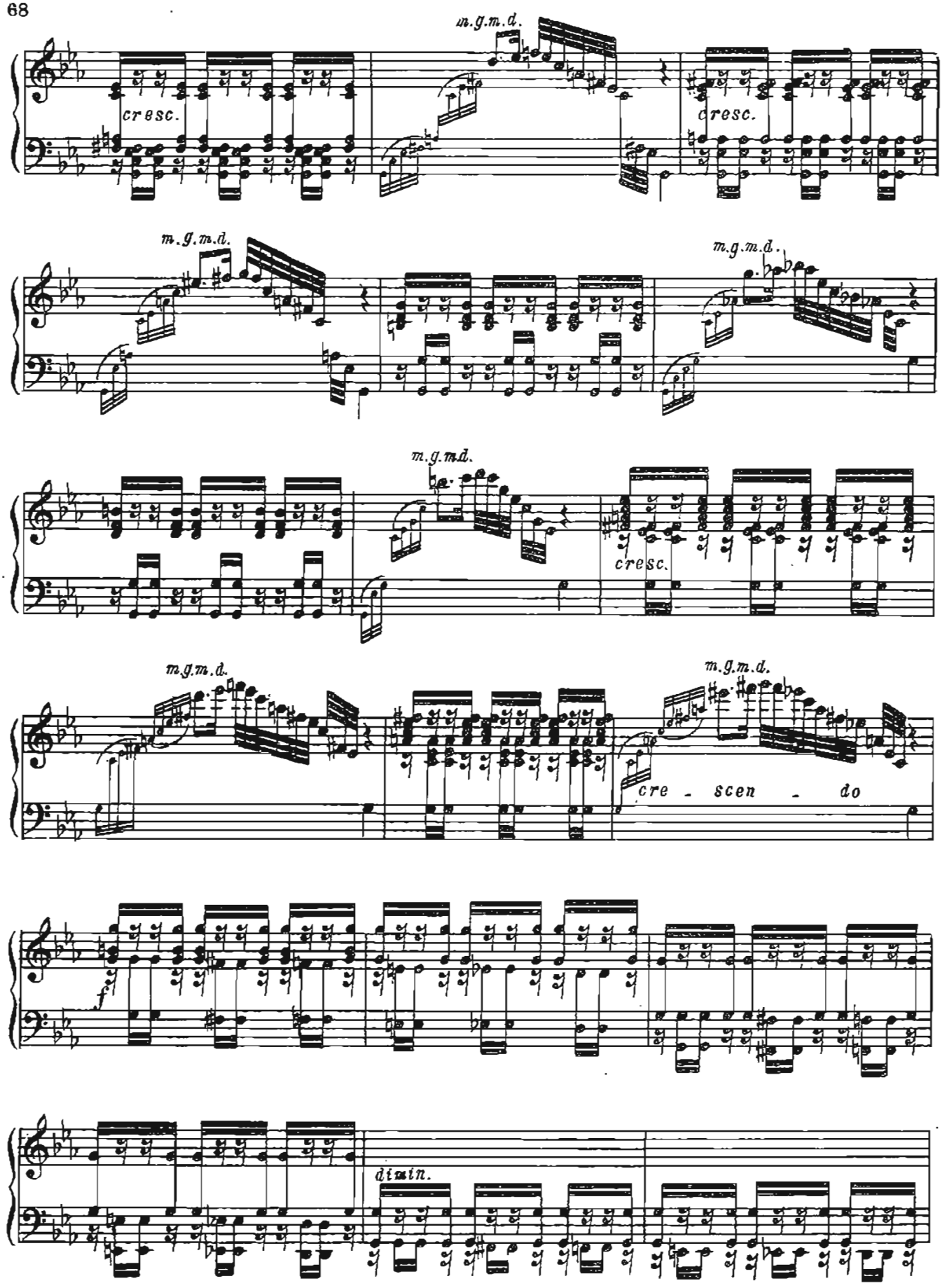
cre - - - - - - - scen -
- - - - - - do
p
m.g.m.d.
m.g.m.d.


m.g.m.d.
cresc.
cresc.
m.g.m.d.
m.g.m.d.
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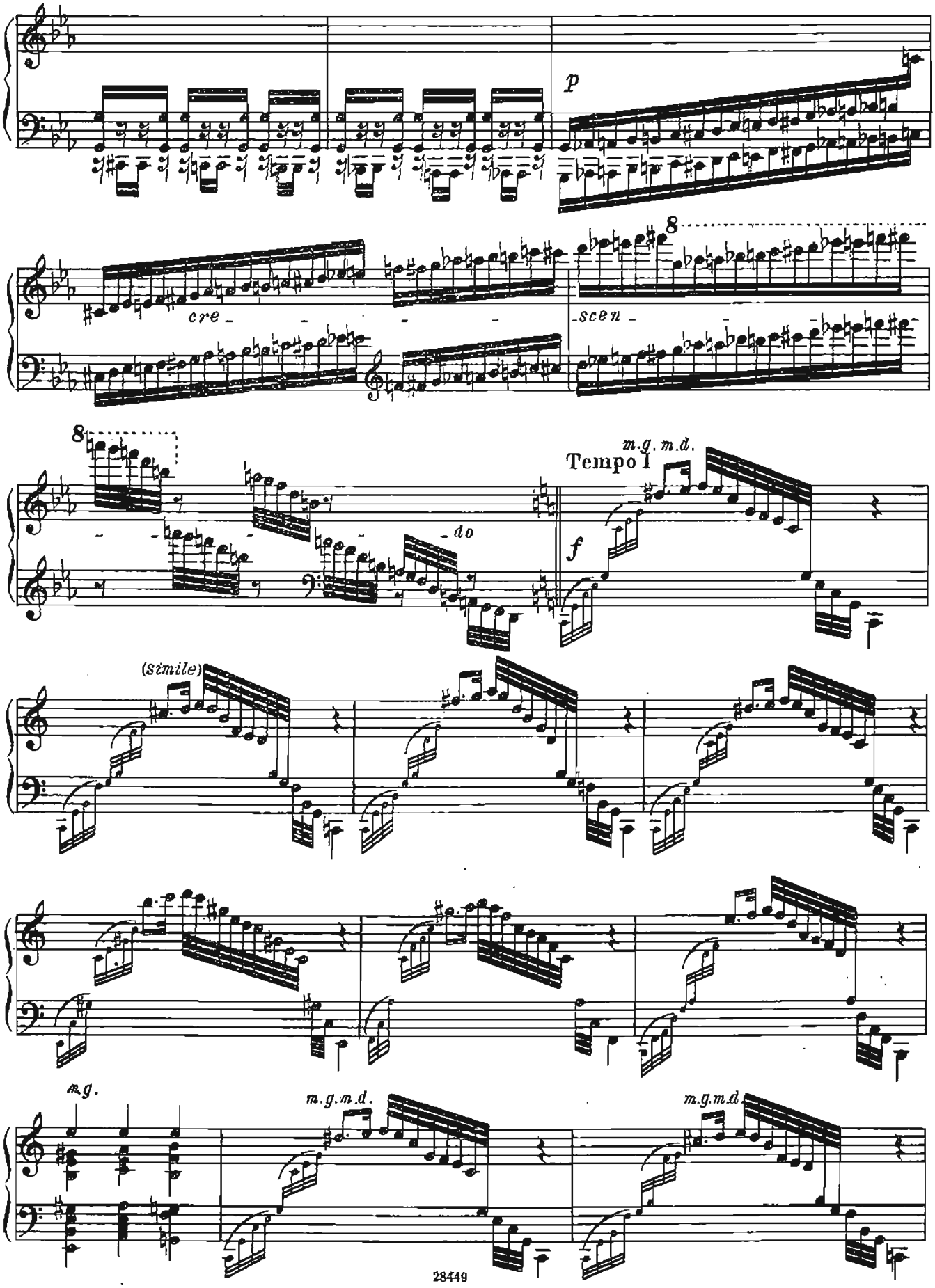
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Tempo I
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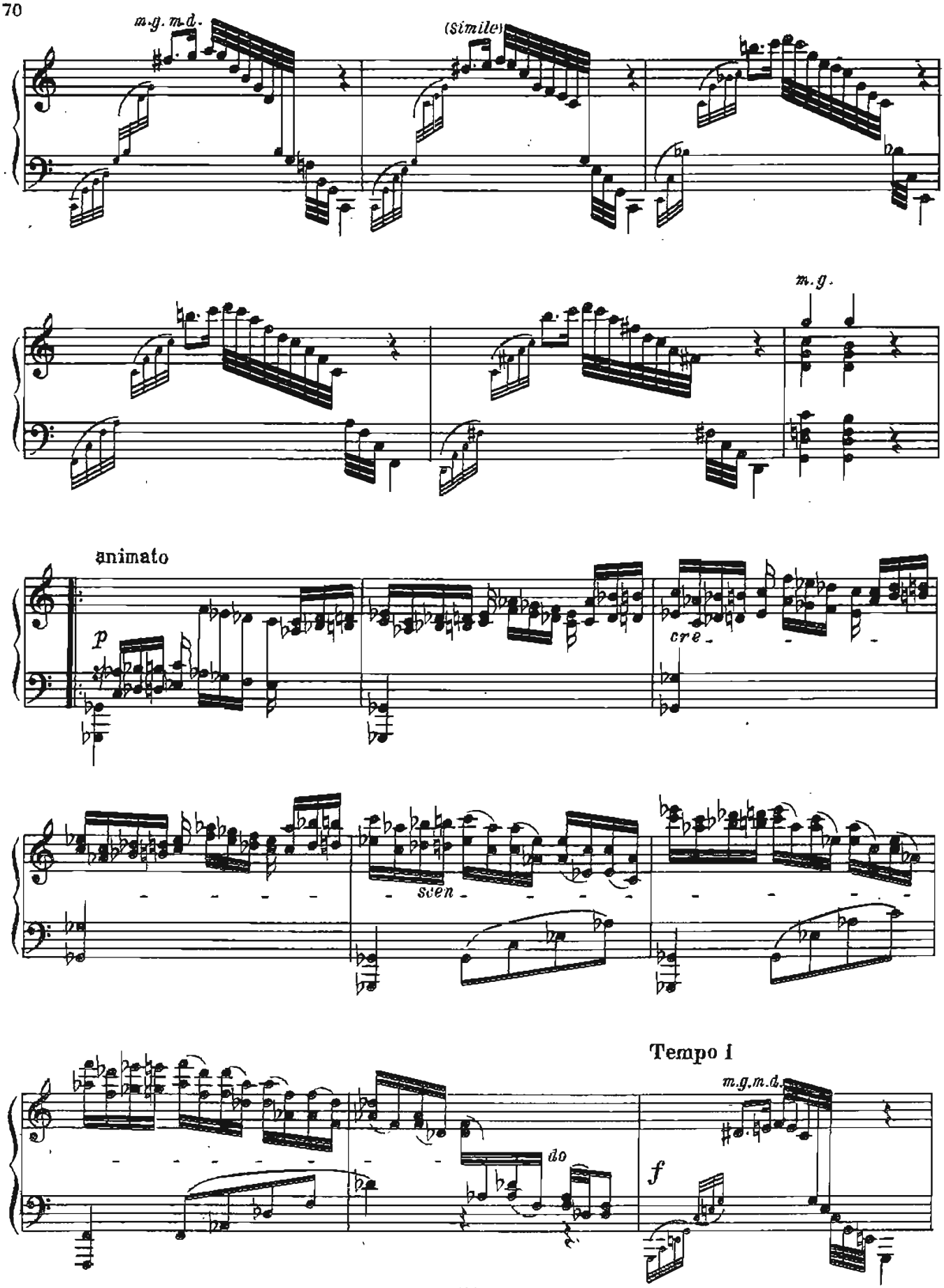
m.g.m.d.
m.g.m.d.


m.g. m.d.
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Tempo I
m.g.m.d.
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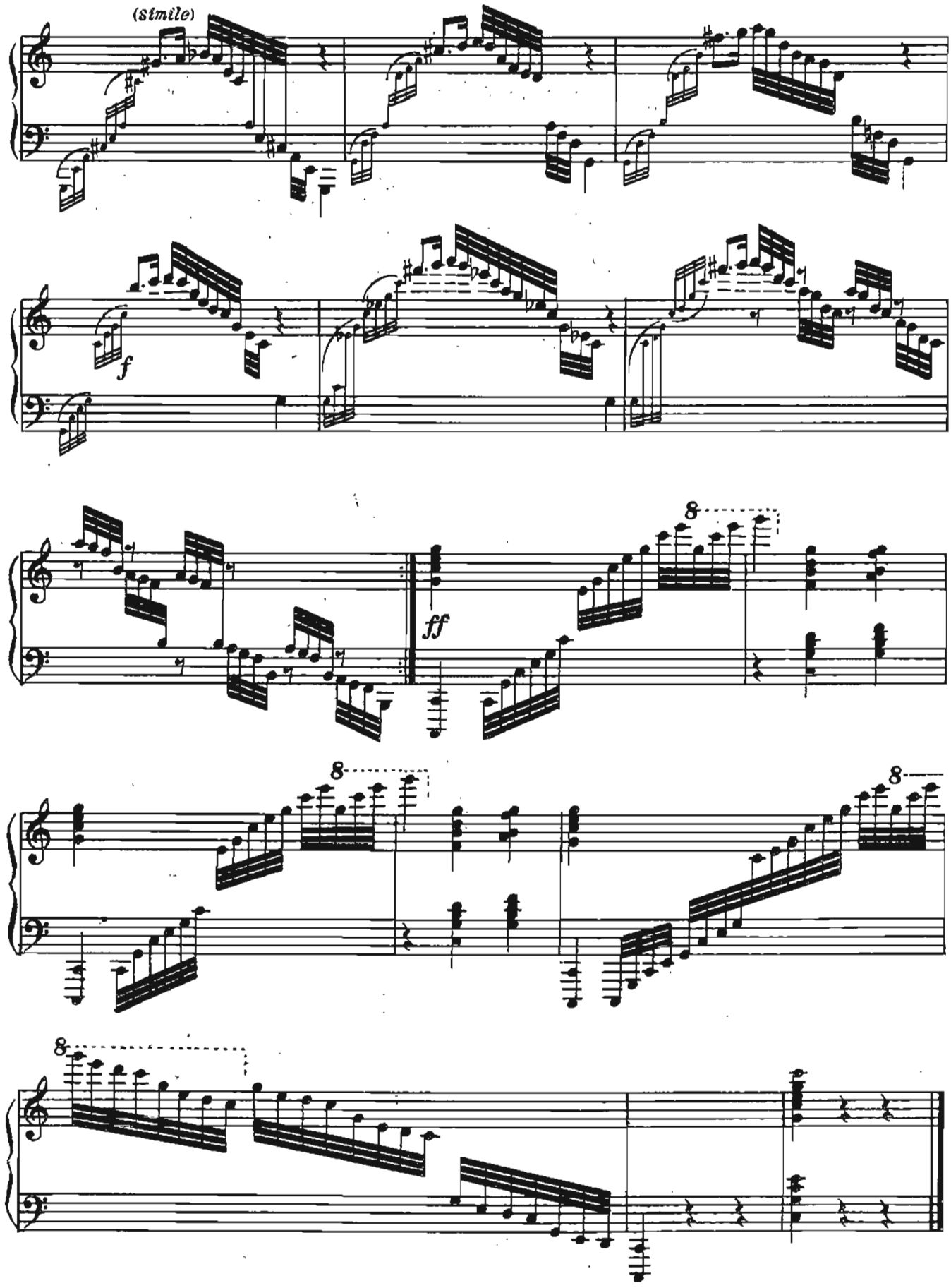
(smile)
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ff
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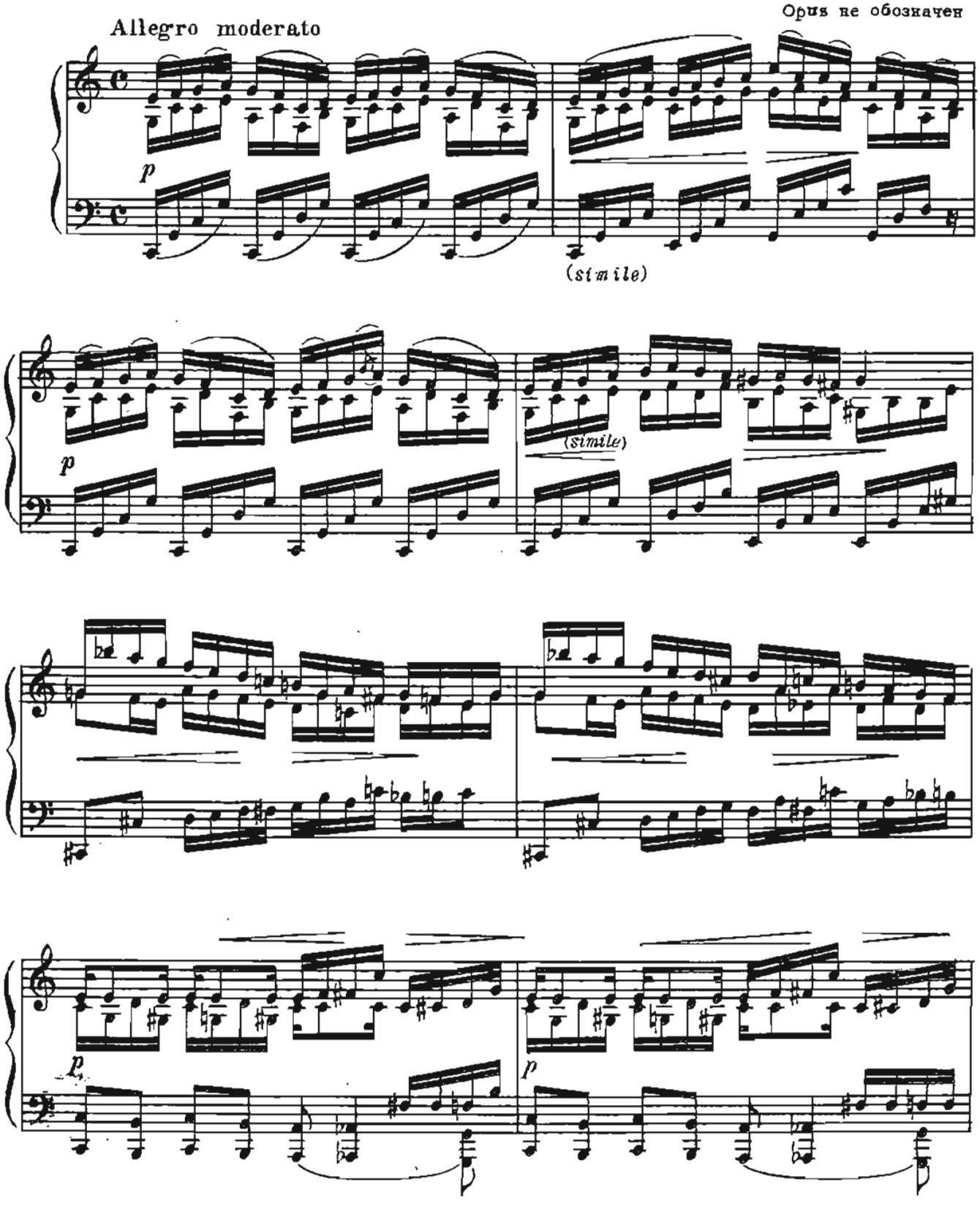
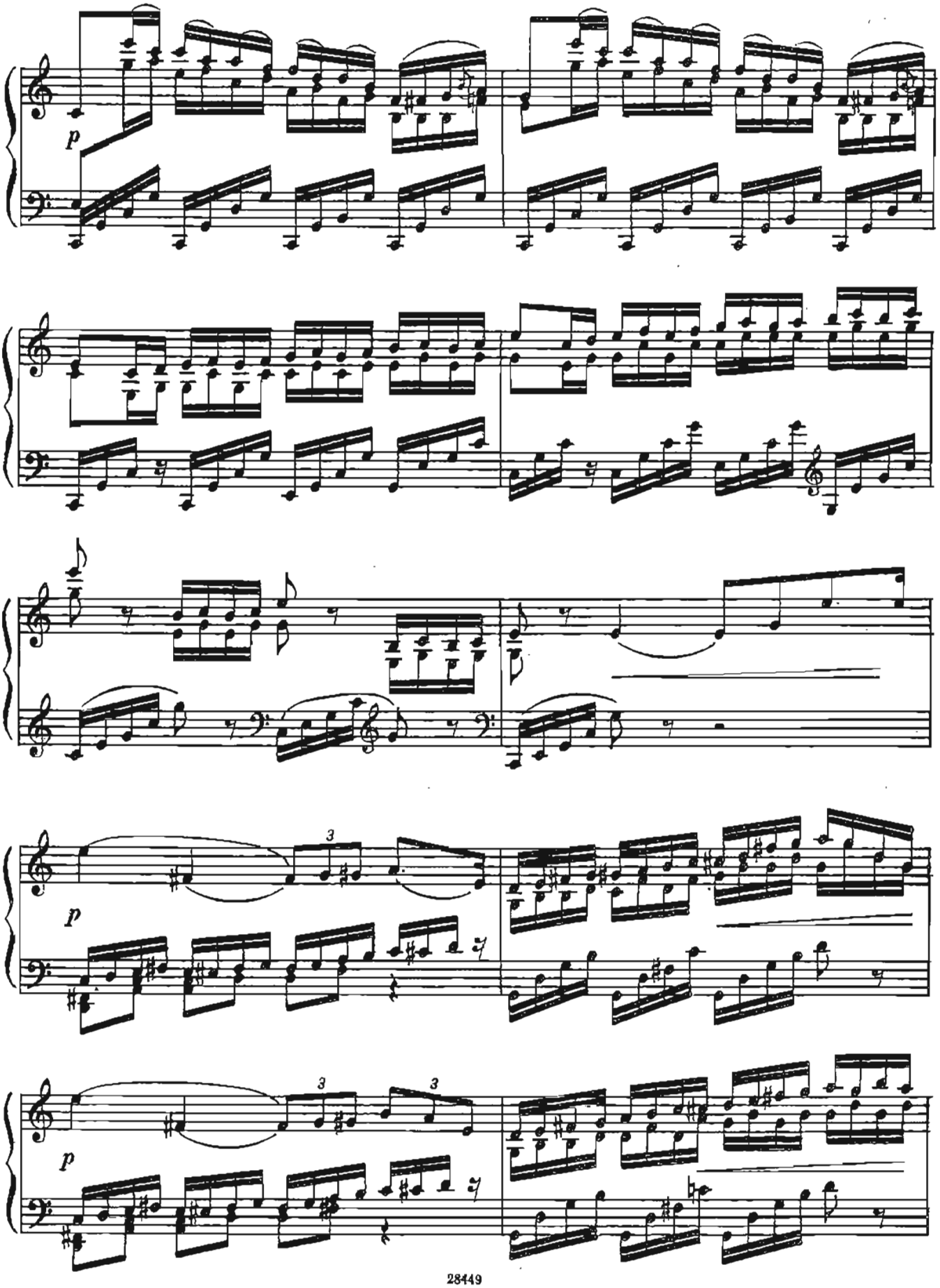
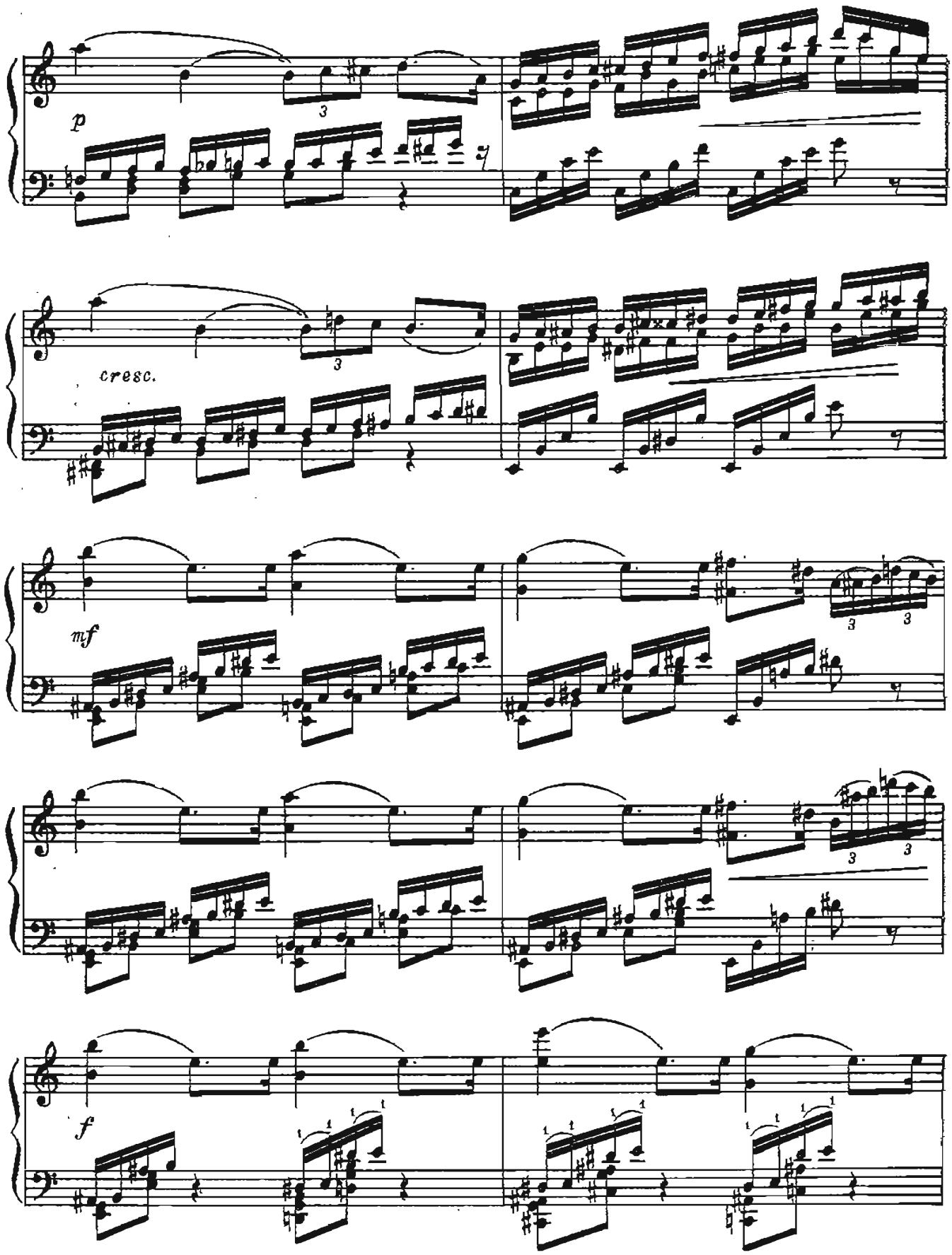
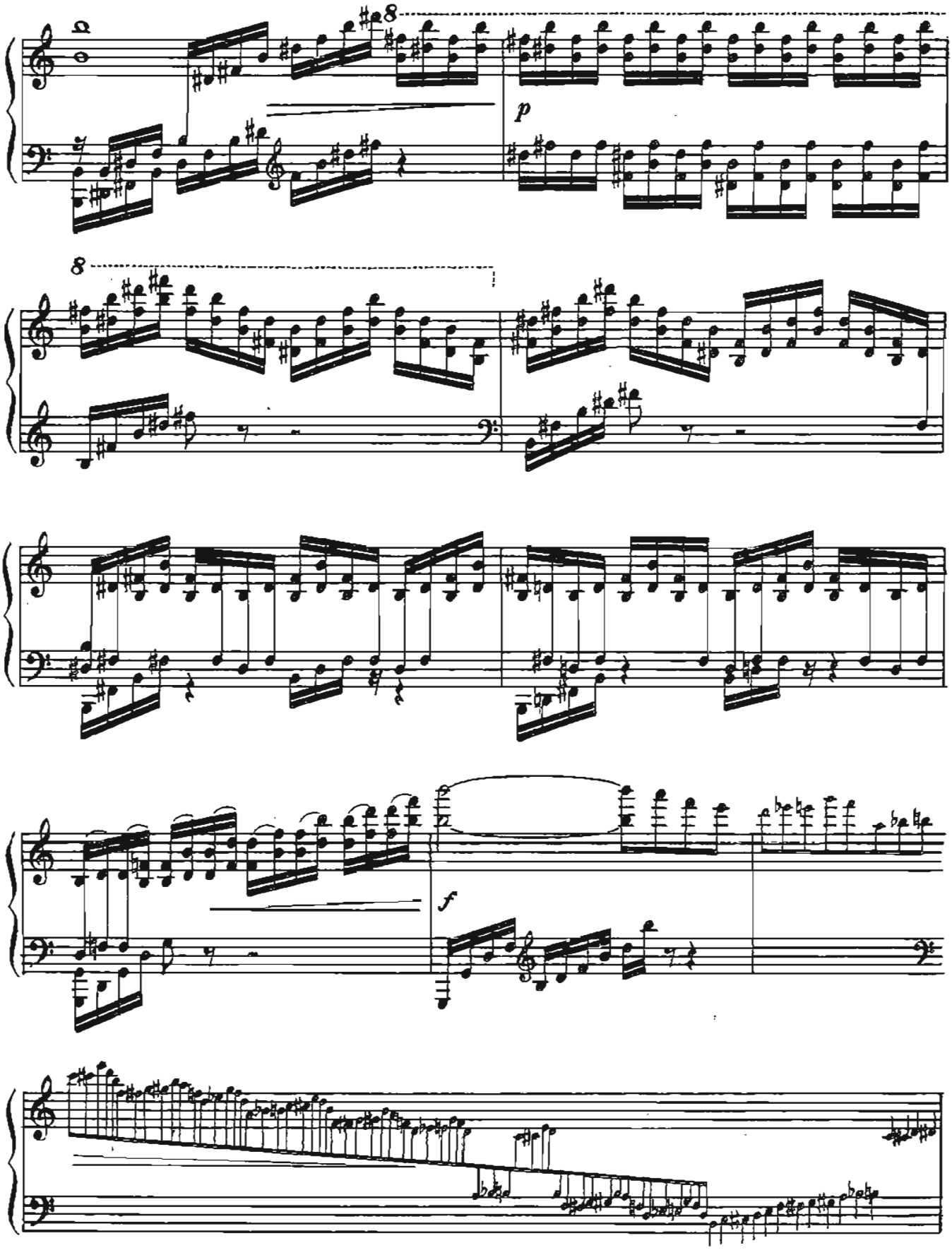
8

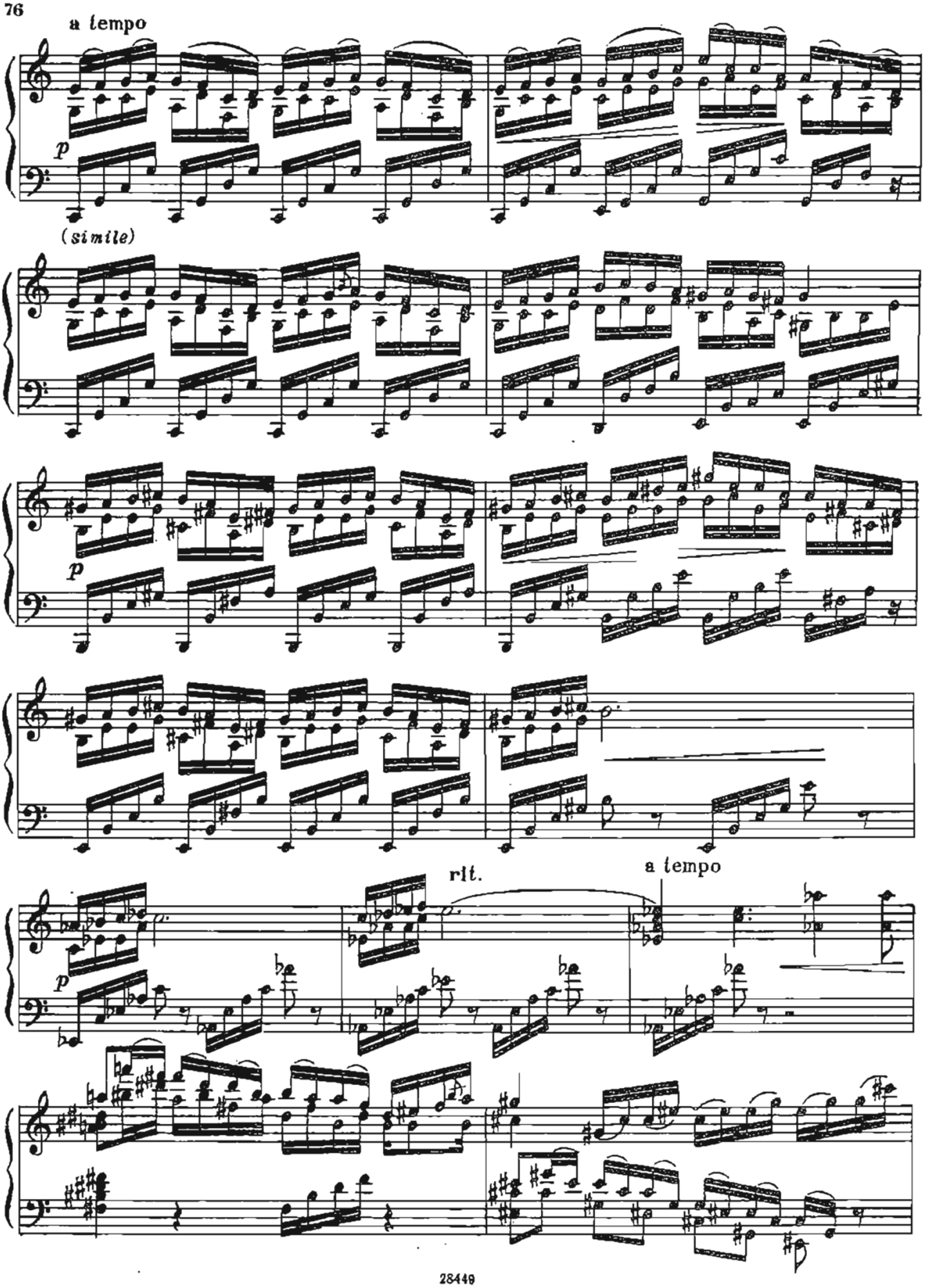
Opus не обозначен

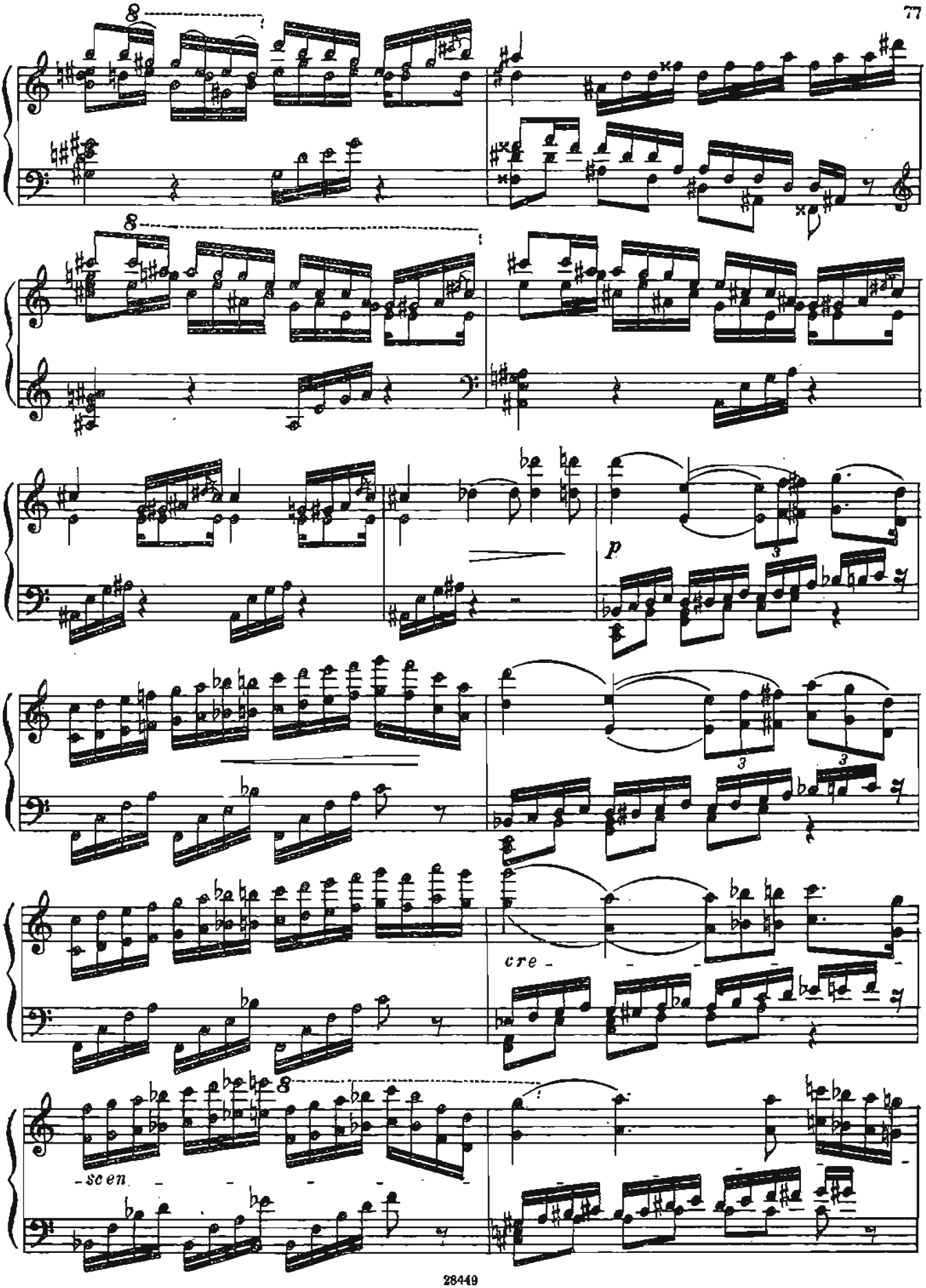



p
3
p
3
3
p


p
cresc.
mf
f


8
p
8
f


a tempo
p
(simile)
p
rit.
a tempo
p


p
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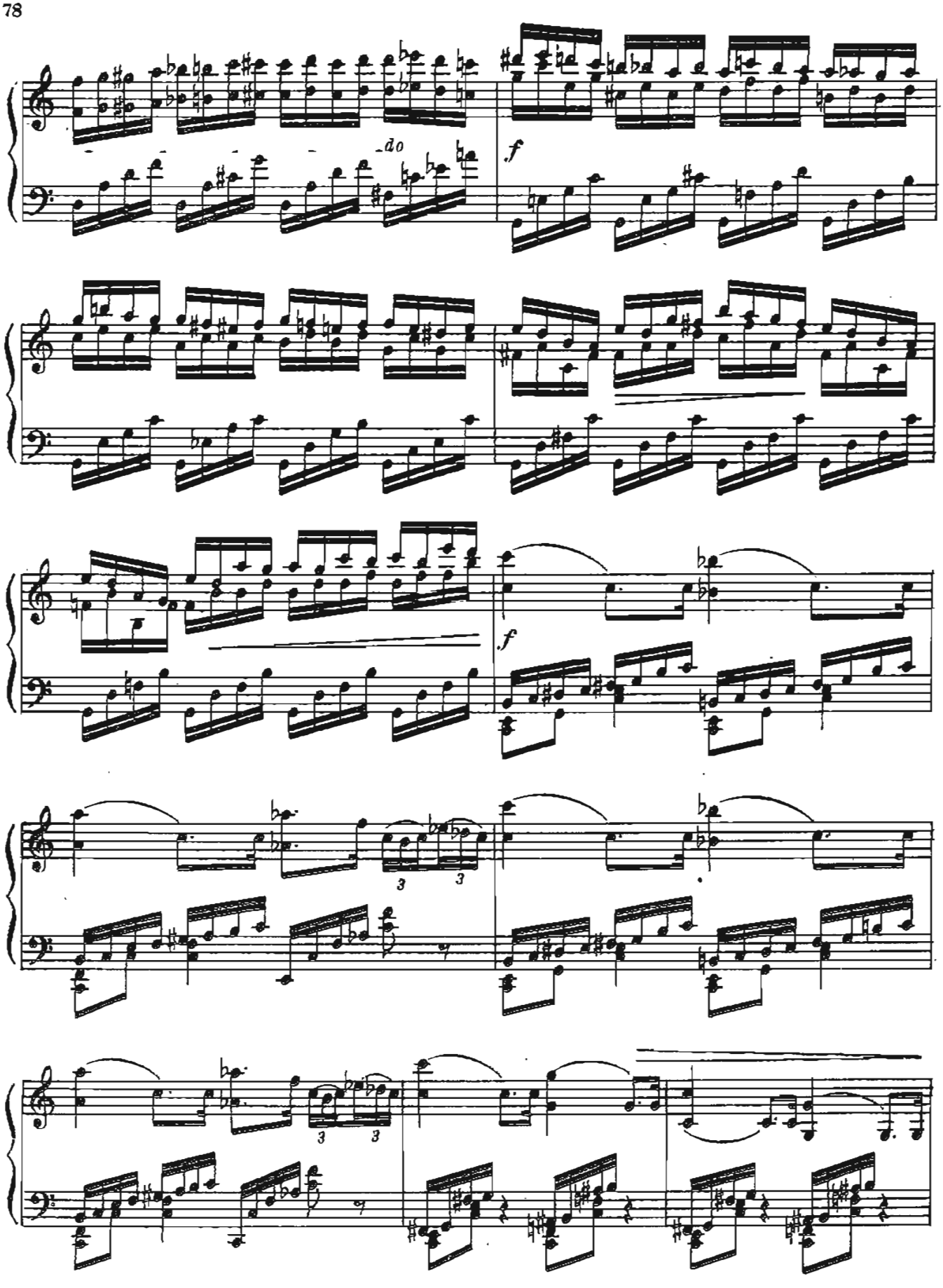
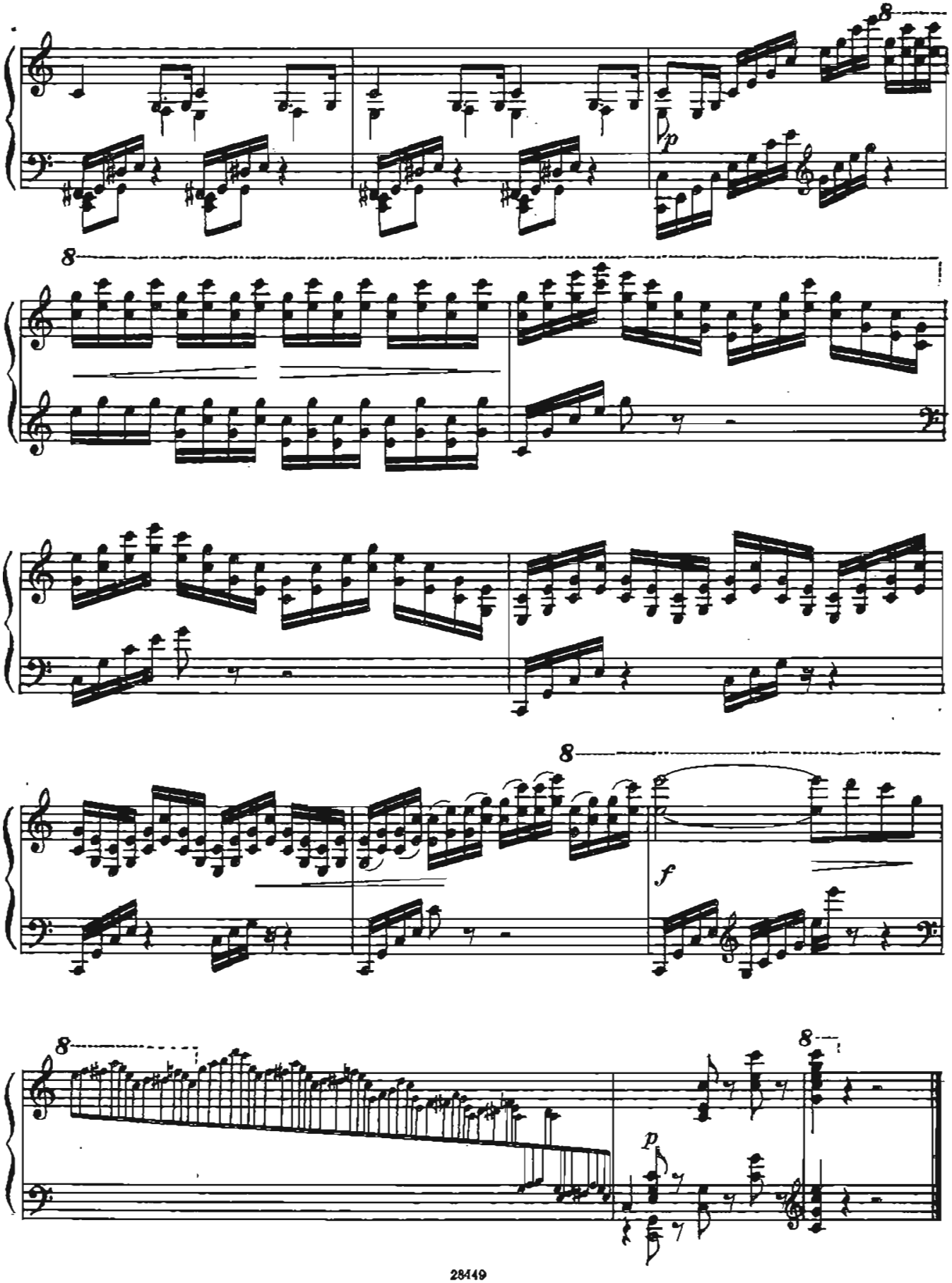
scen

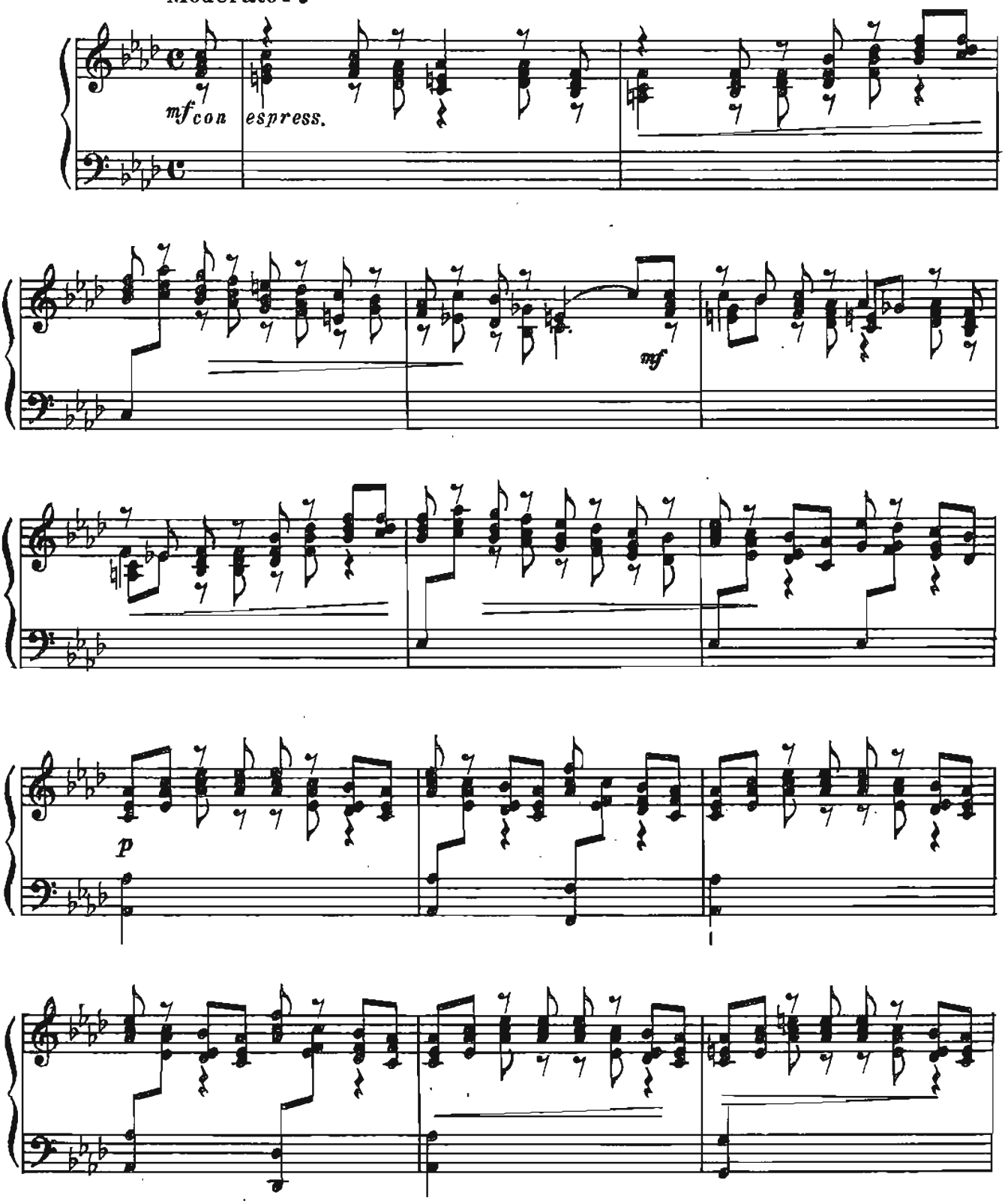

do
f
f
3
3
3
3

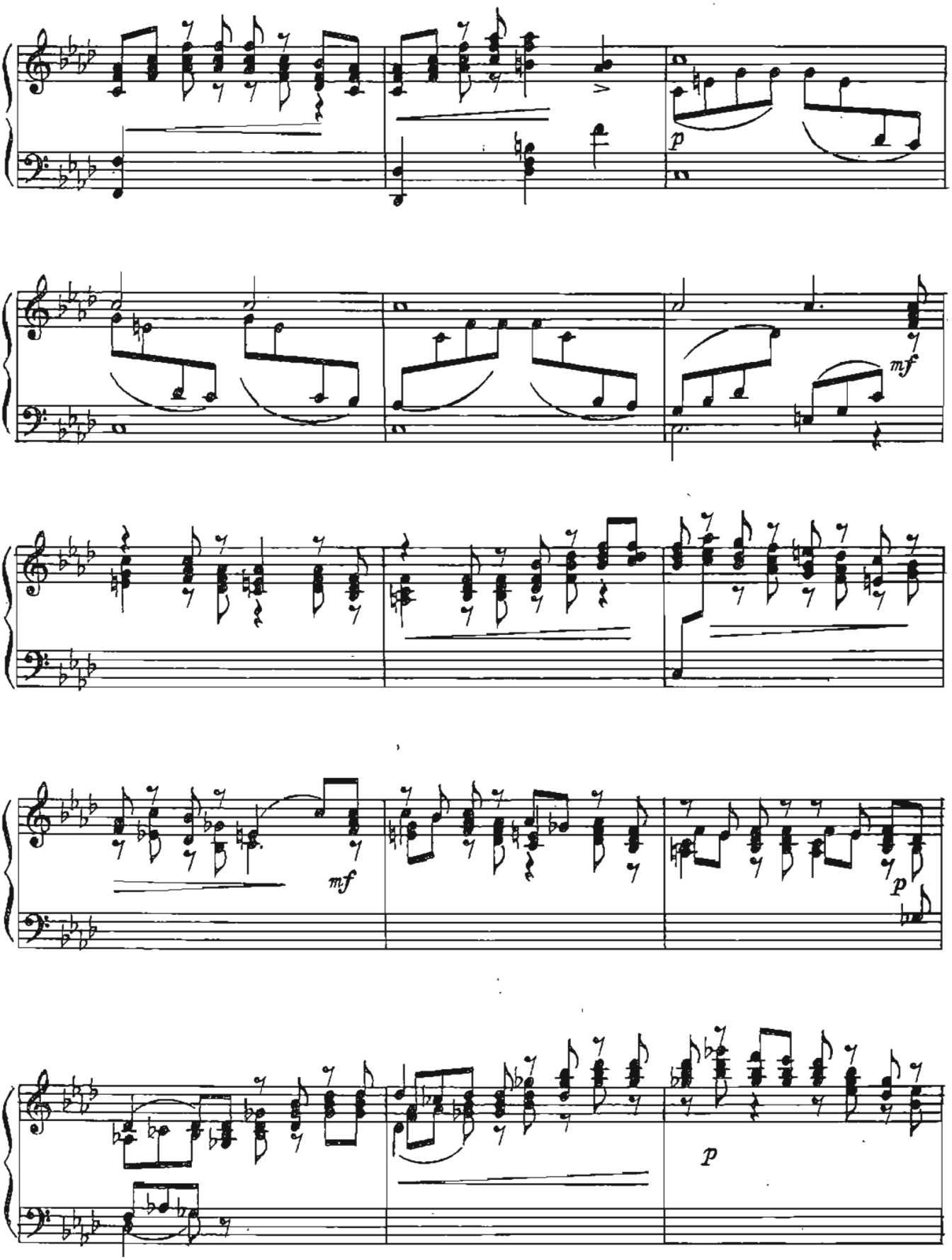

8
p
8
8
f
8
8
p

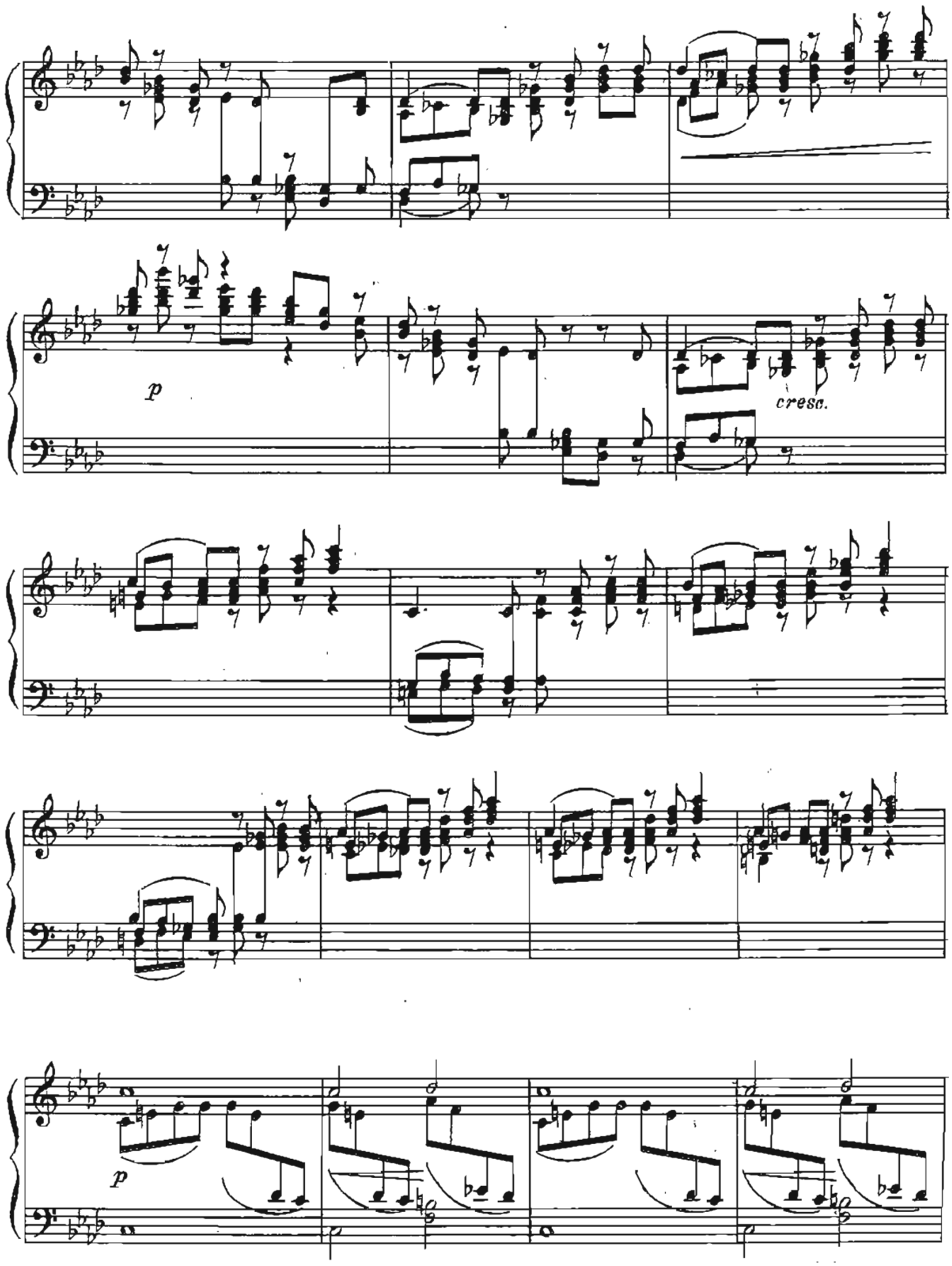
9

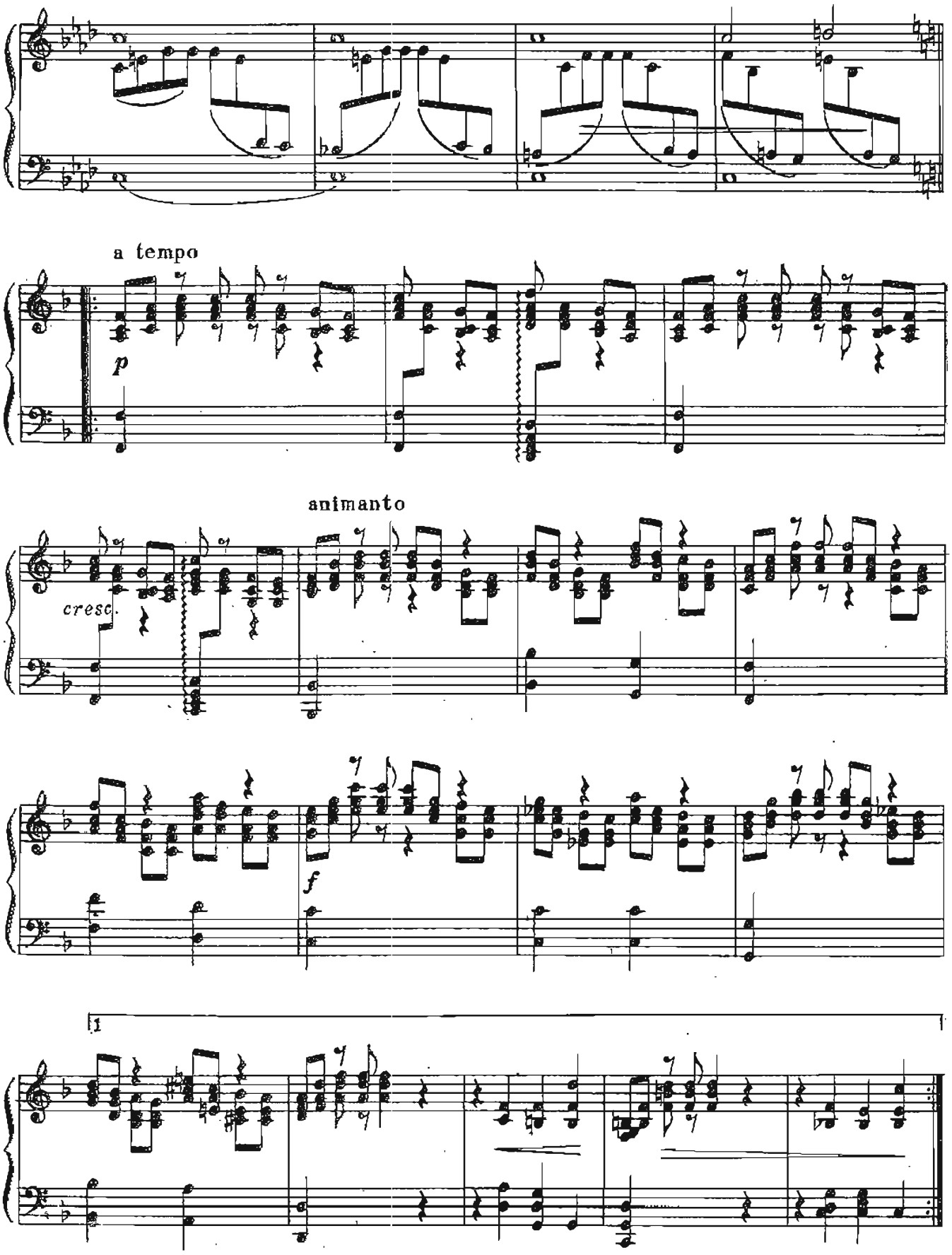
Moderato = ♩

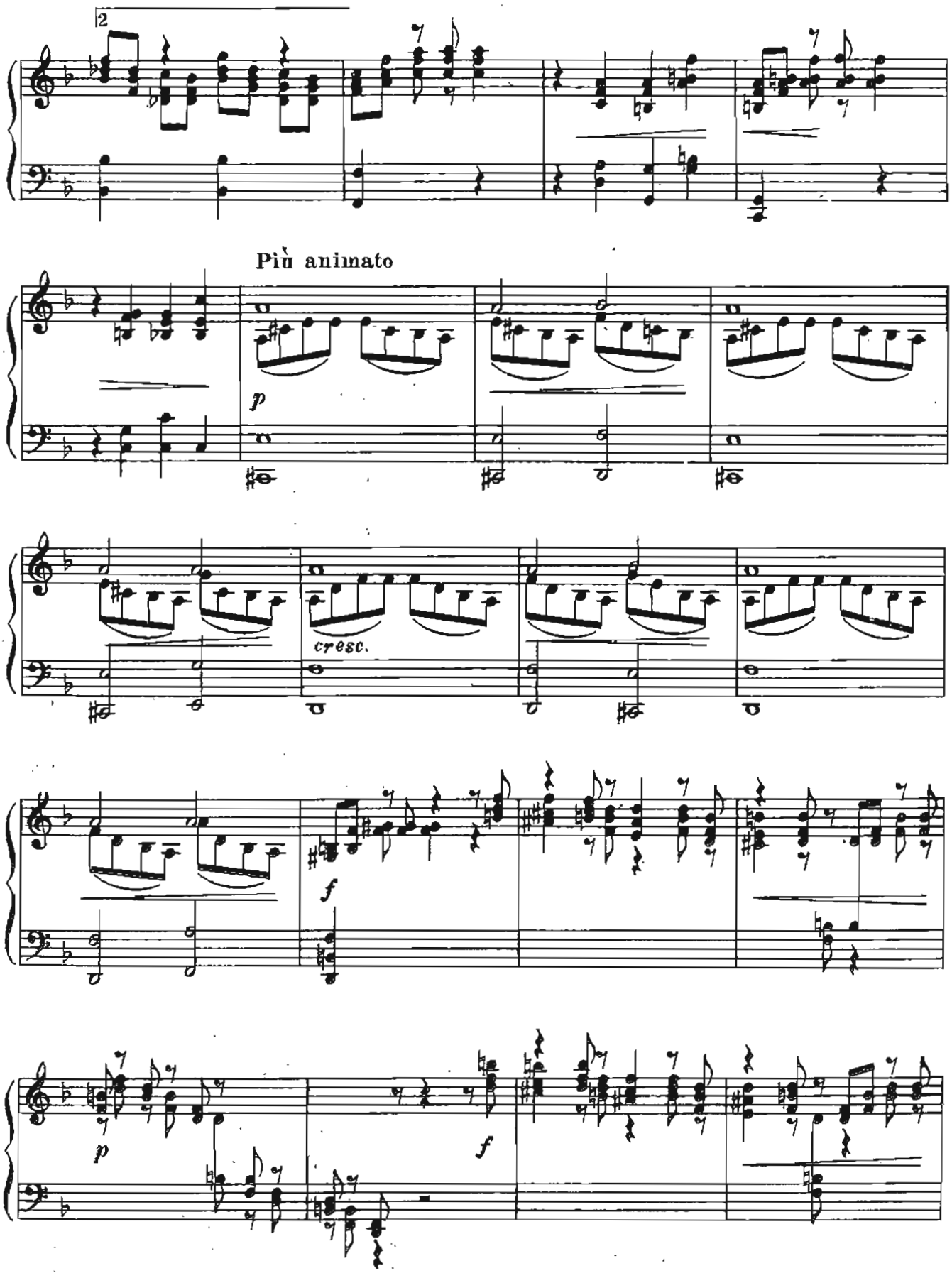
Соч. 81, №1

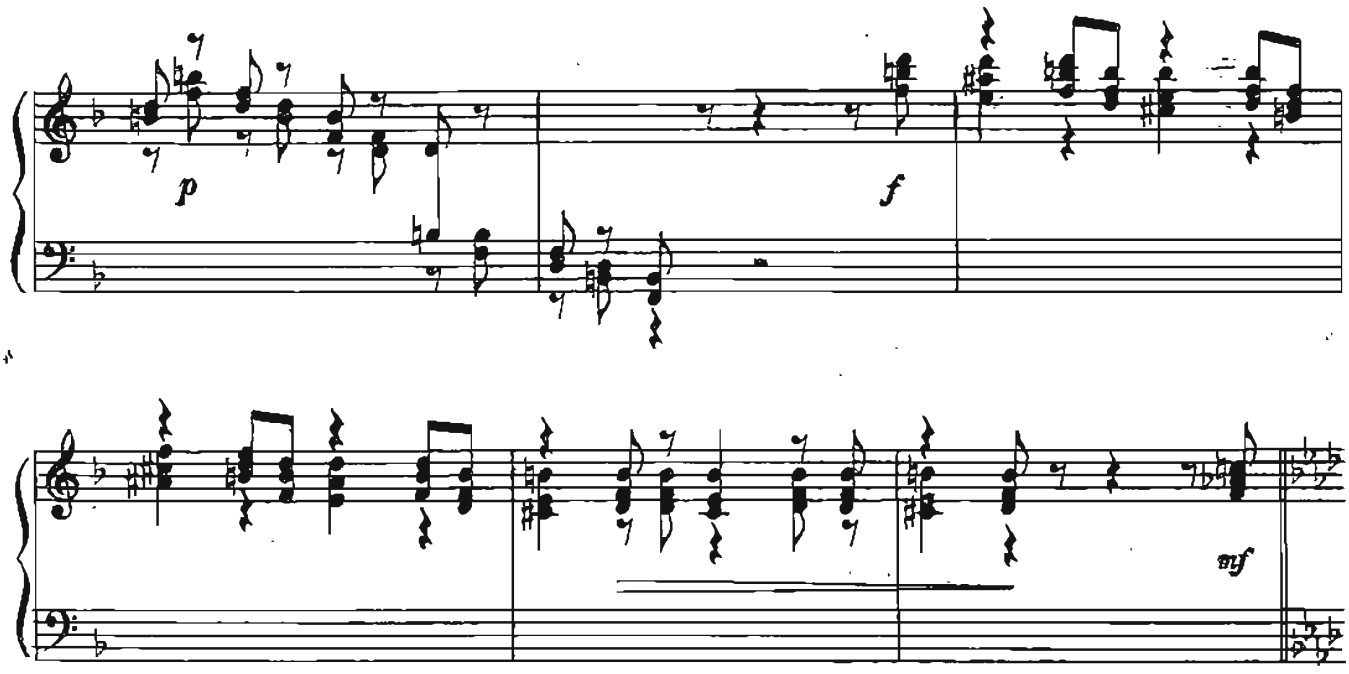



p
mf
mf
p
p

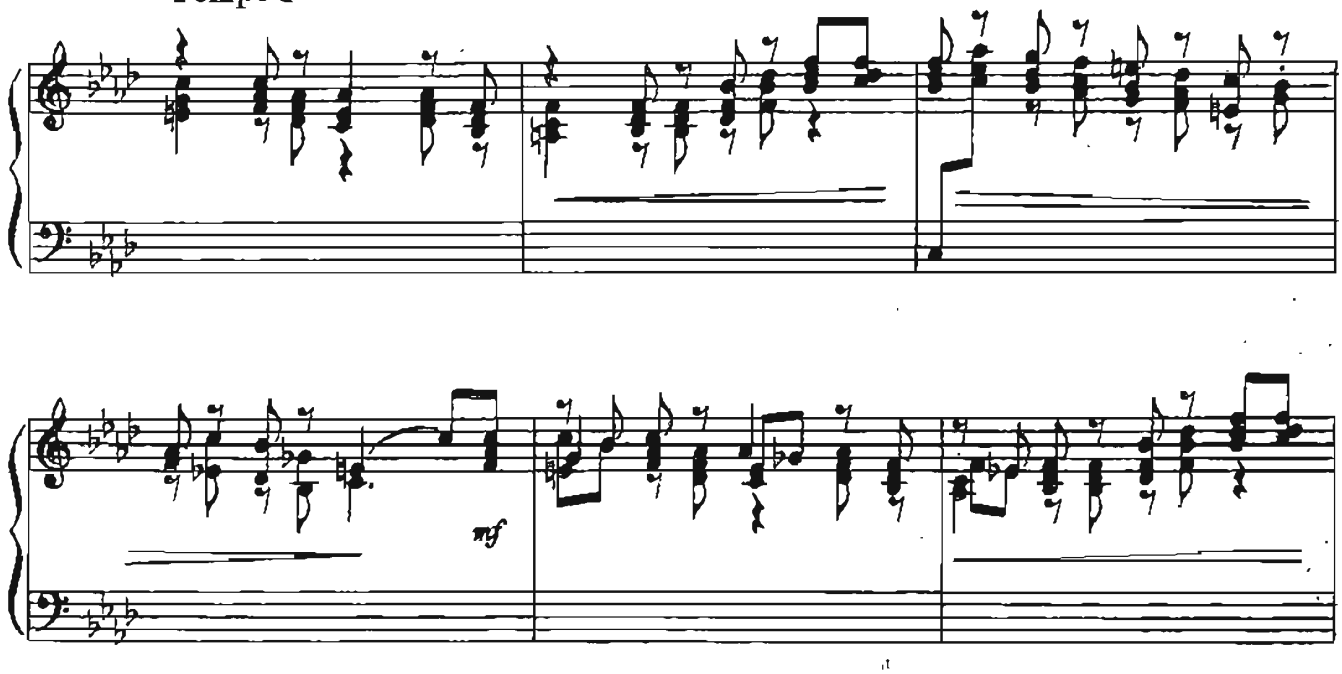

p
cresc.
p


a tempo
p
animanto
cresc.
f
1

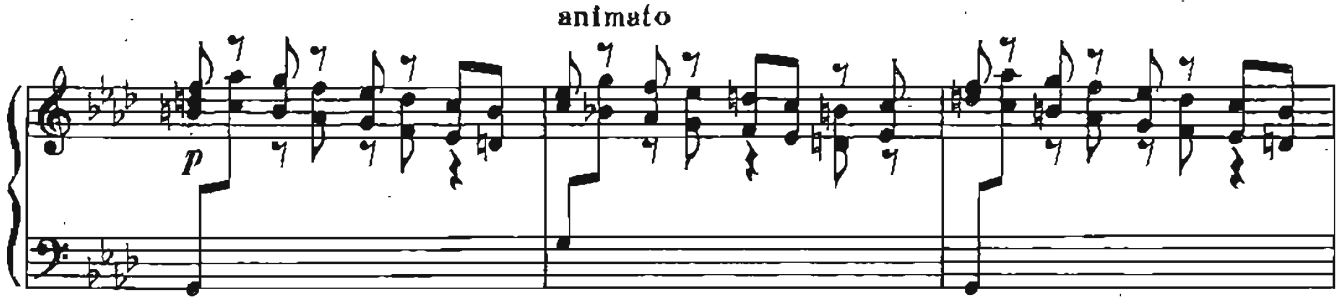

2
Più animato
p
cresc.
f
p
f

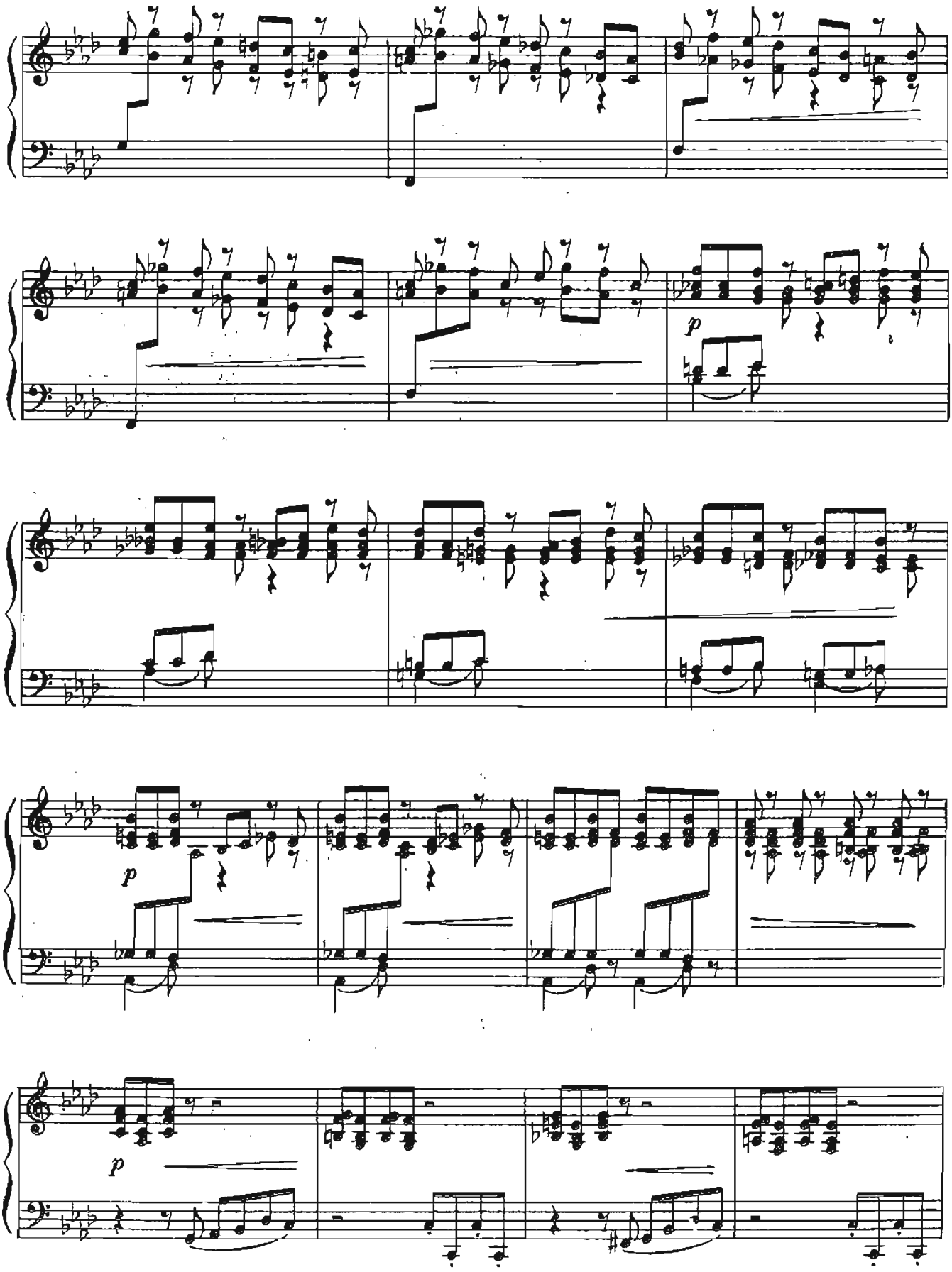


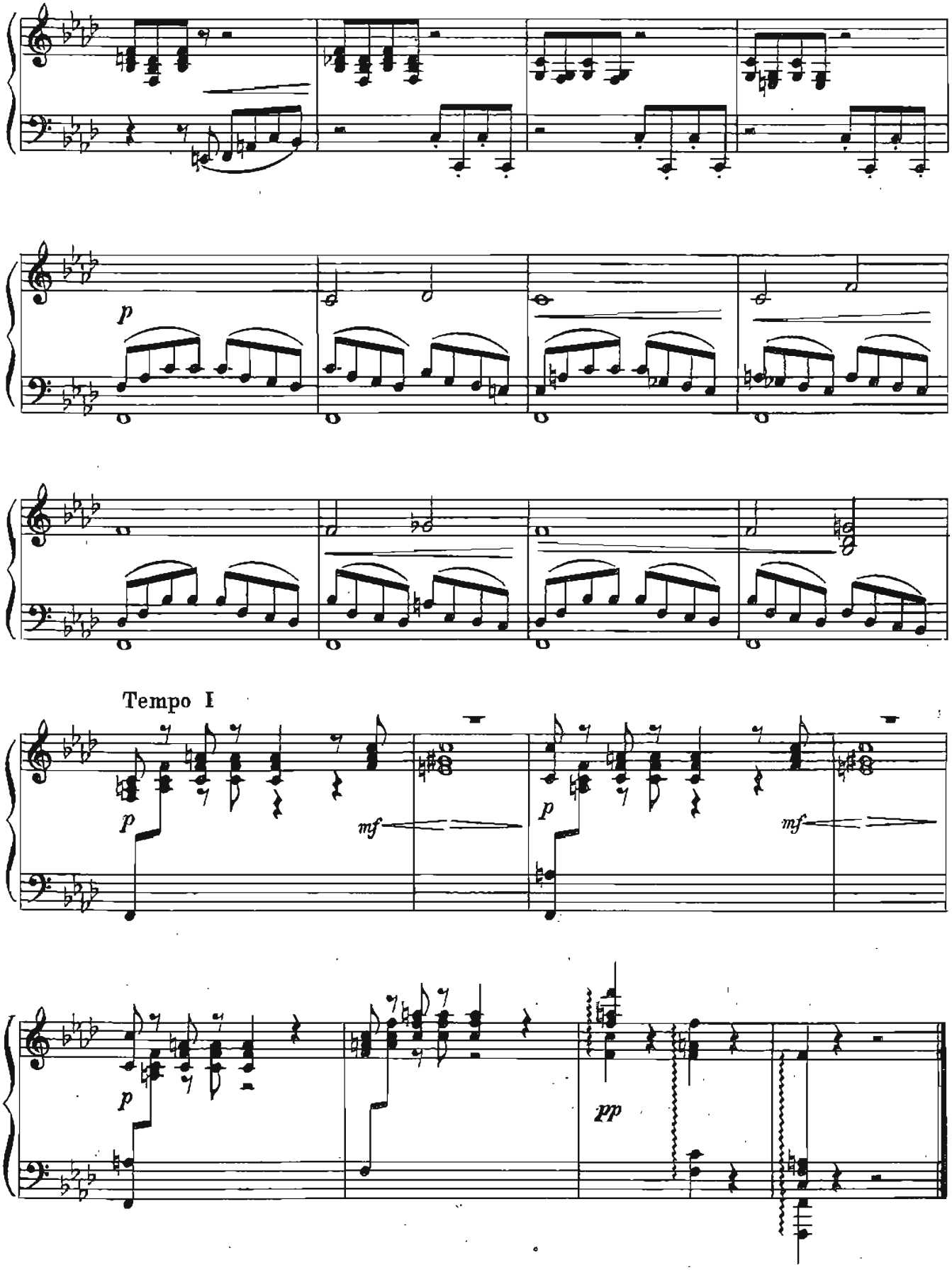
Tempo I



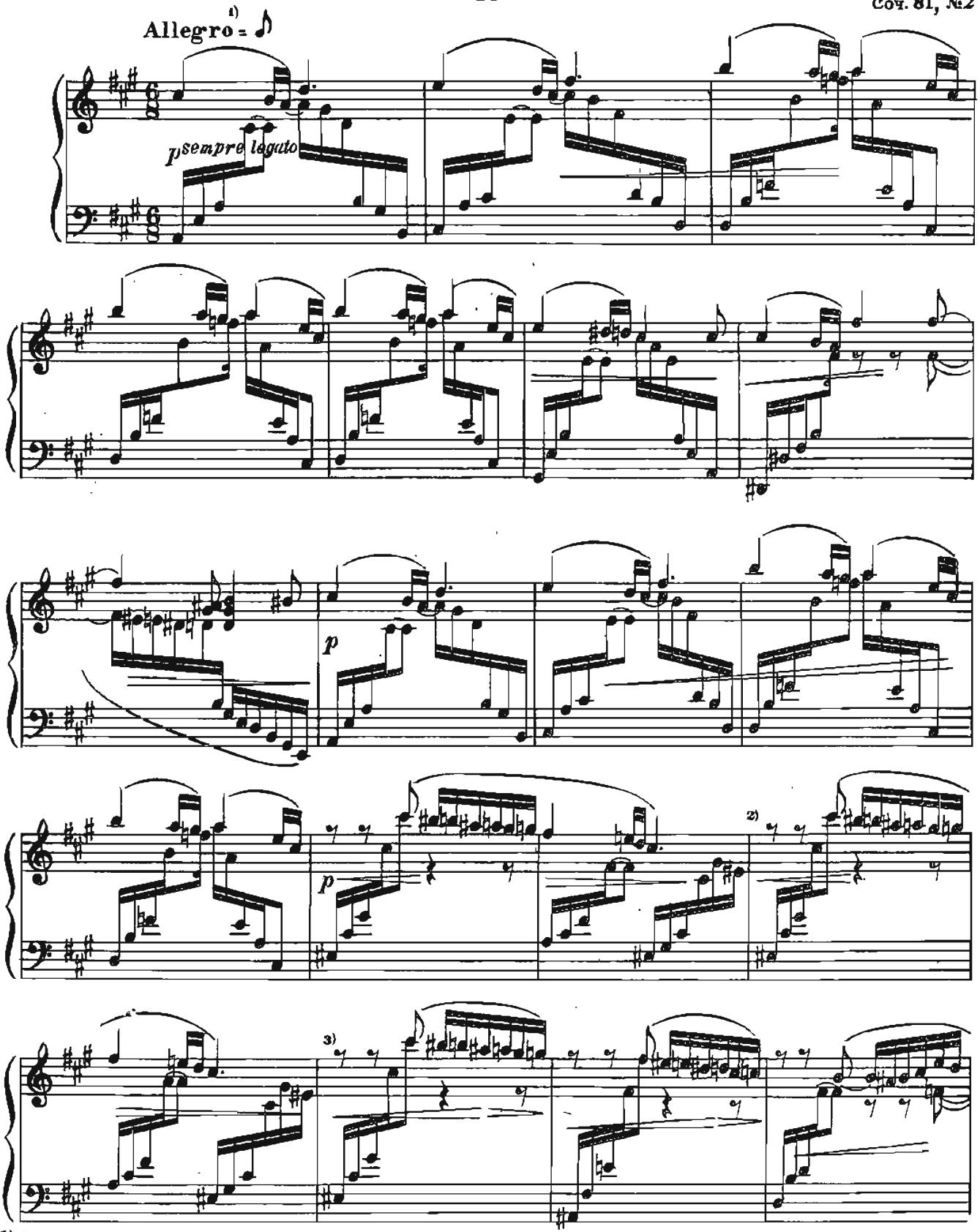
animato




p
p
p


p
Tempo I
p
mf
p
mf
p
pp

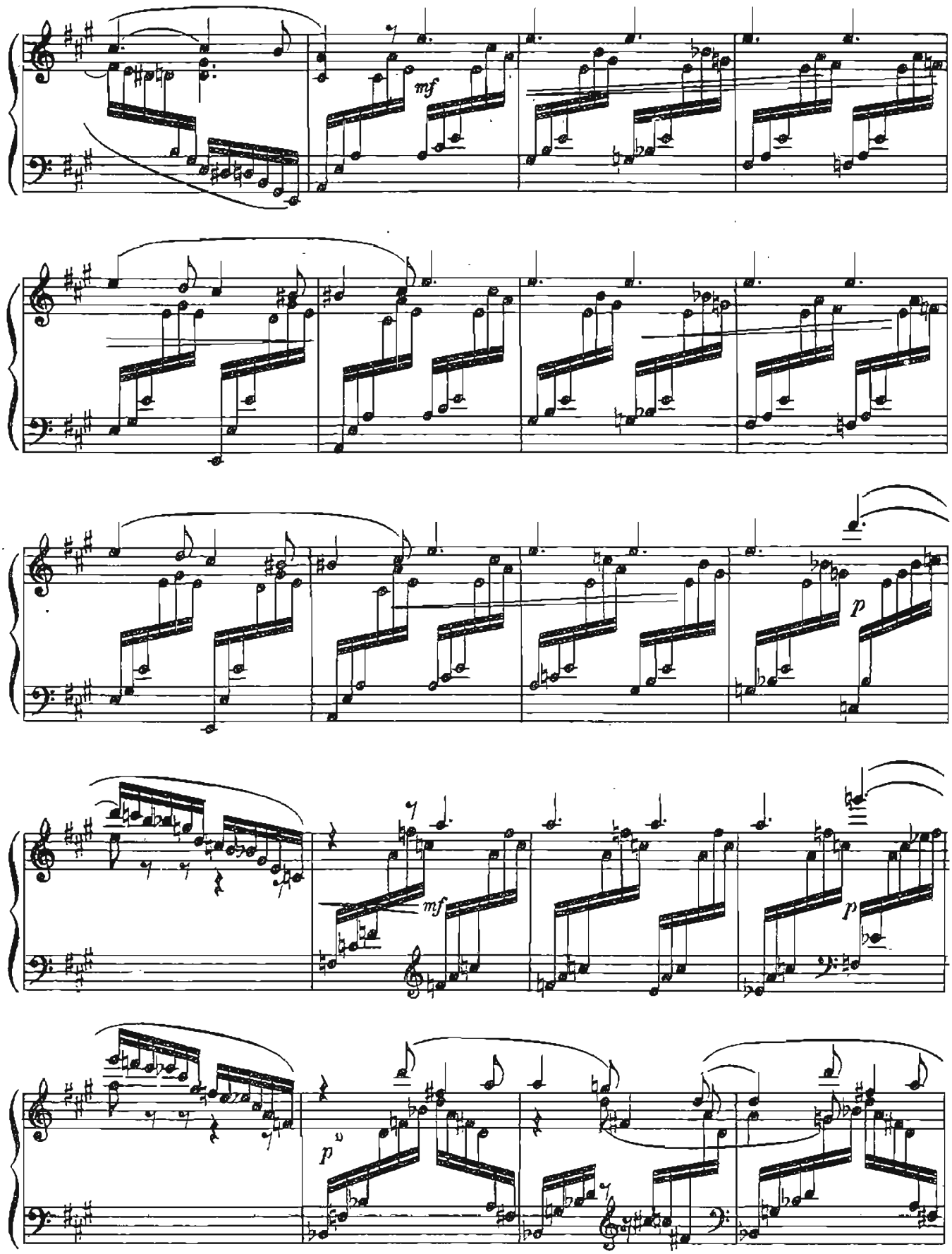
10



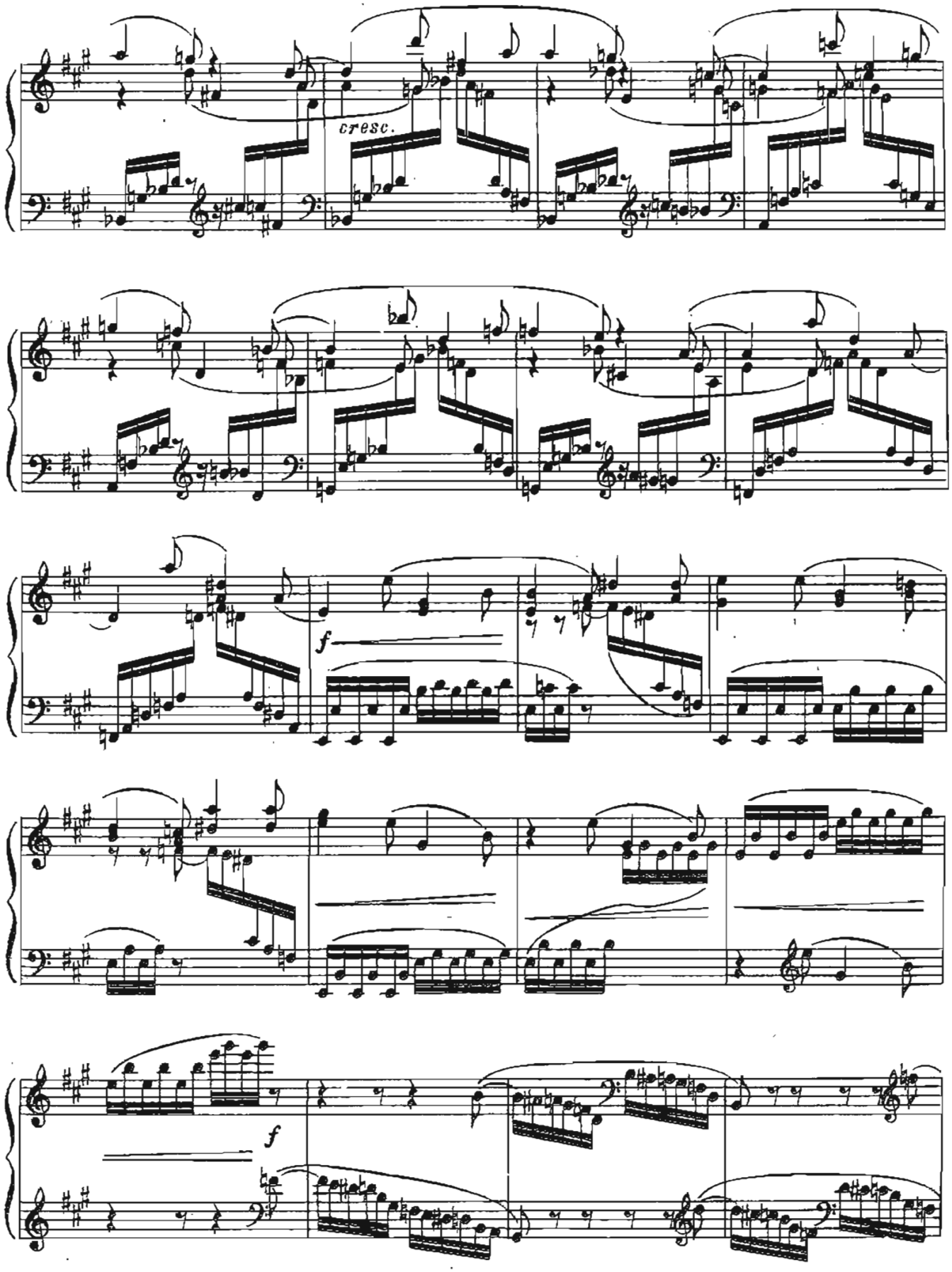
1) В издании А. Иогансена - Allegro moderato.

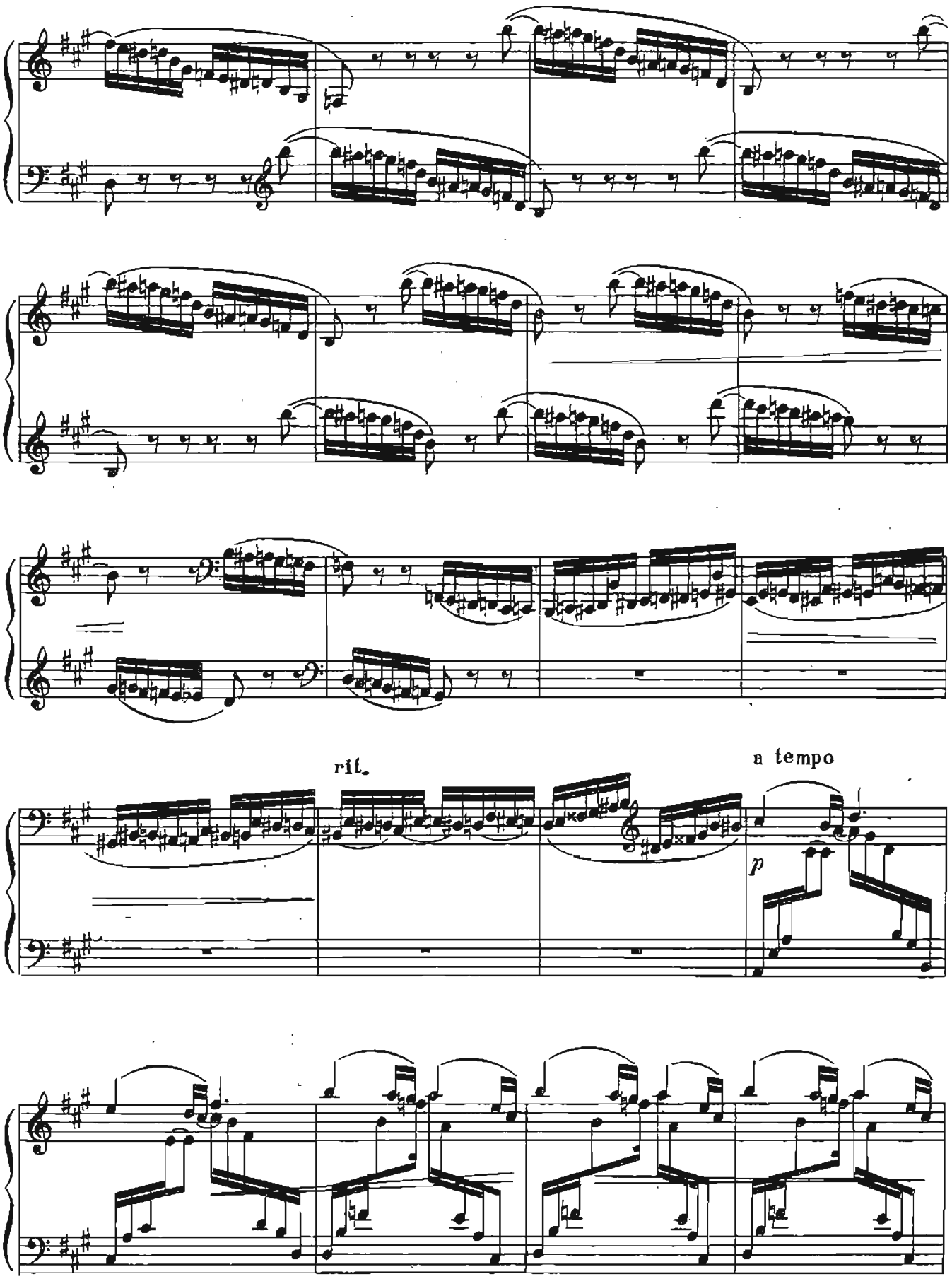
2) В издании А. Иогансена в начале этого такта стоит *mf*

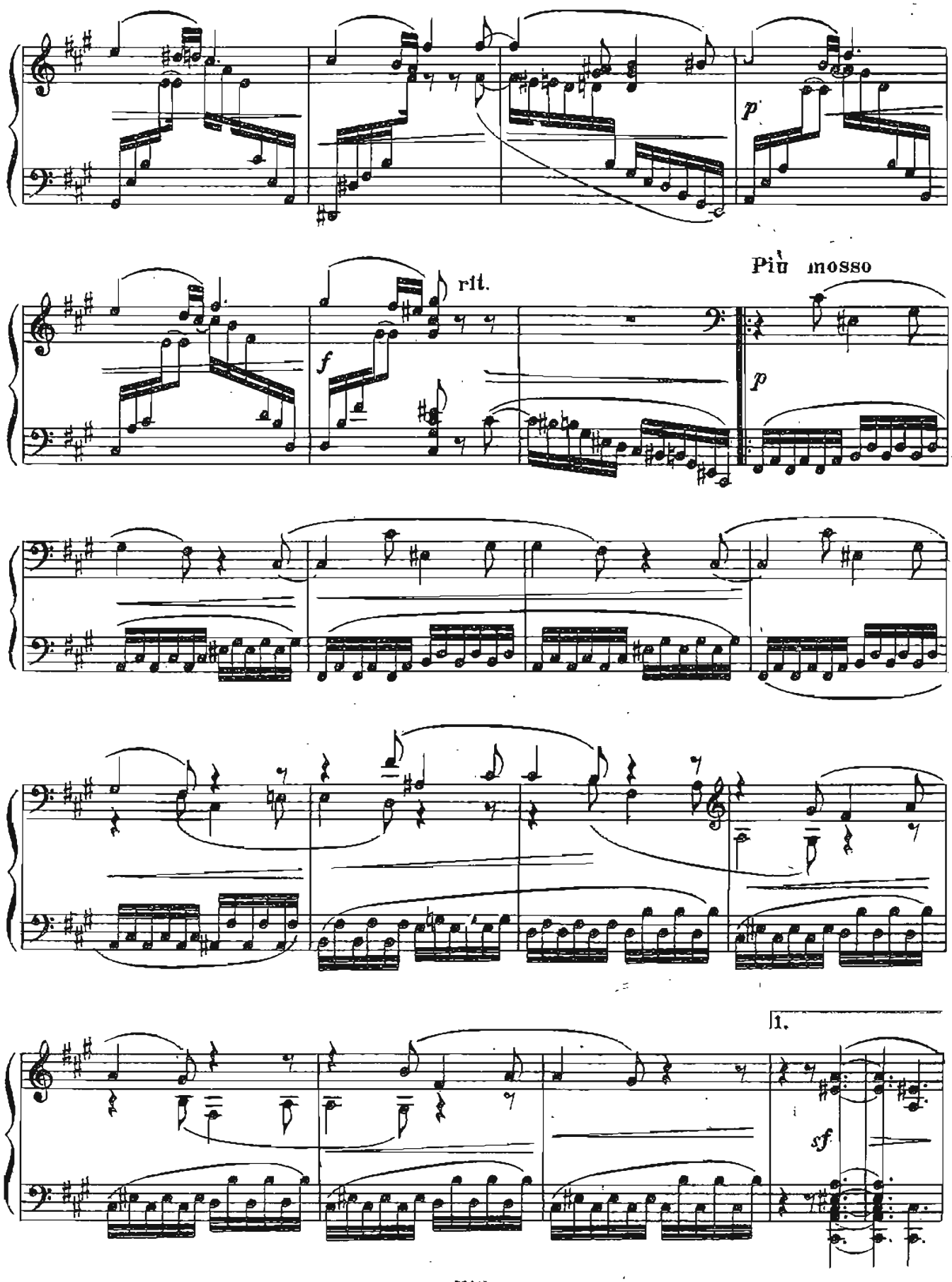
3) В издании А. Иогансена в начале этого такта стоит *p*

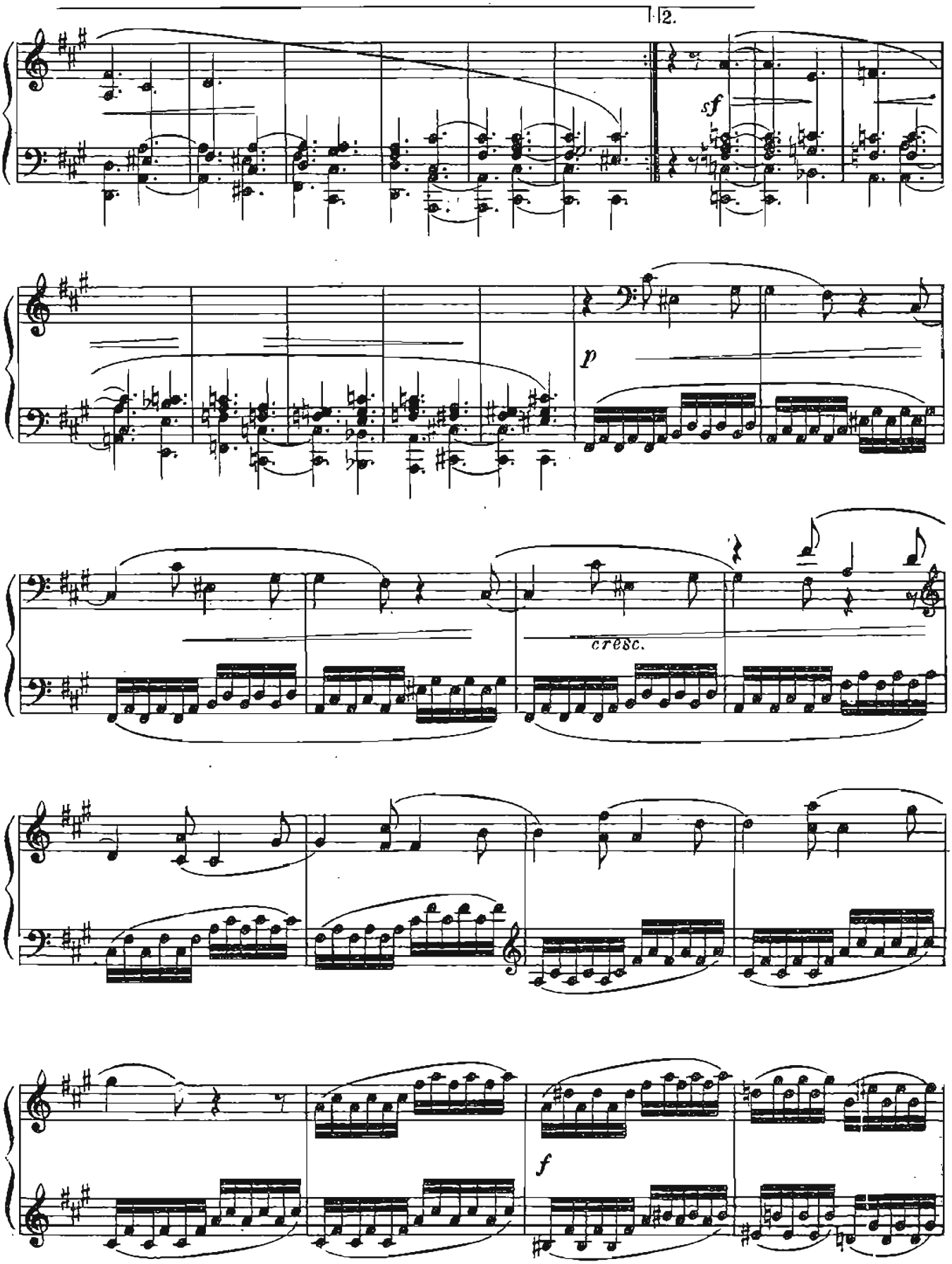


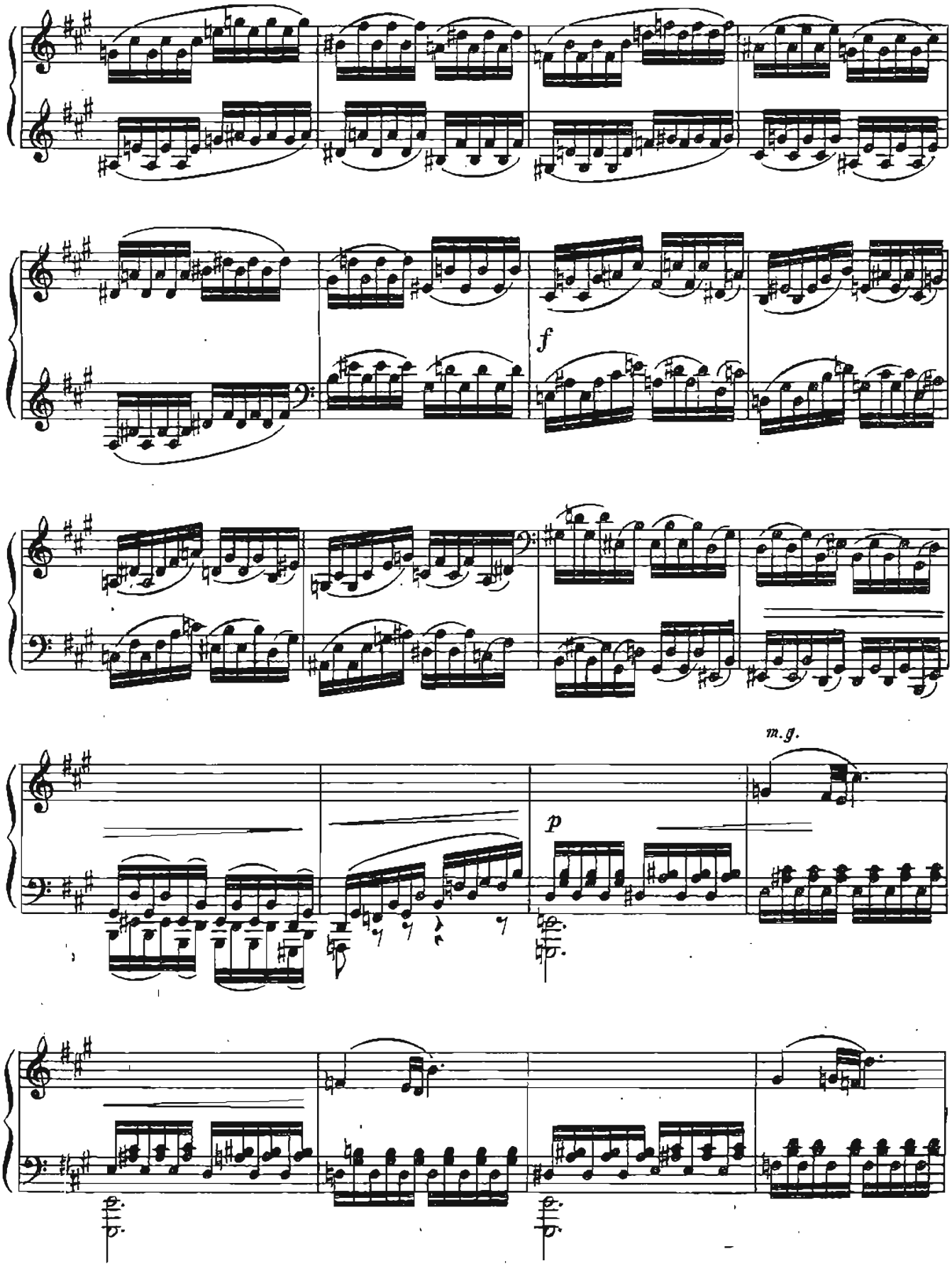
1) В изданиии А. Исгавсена здесь *mf*

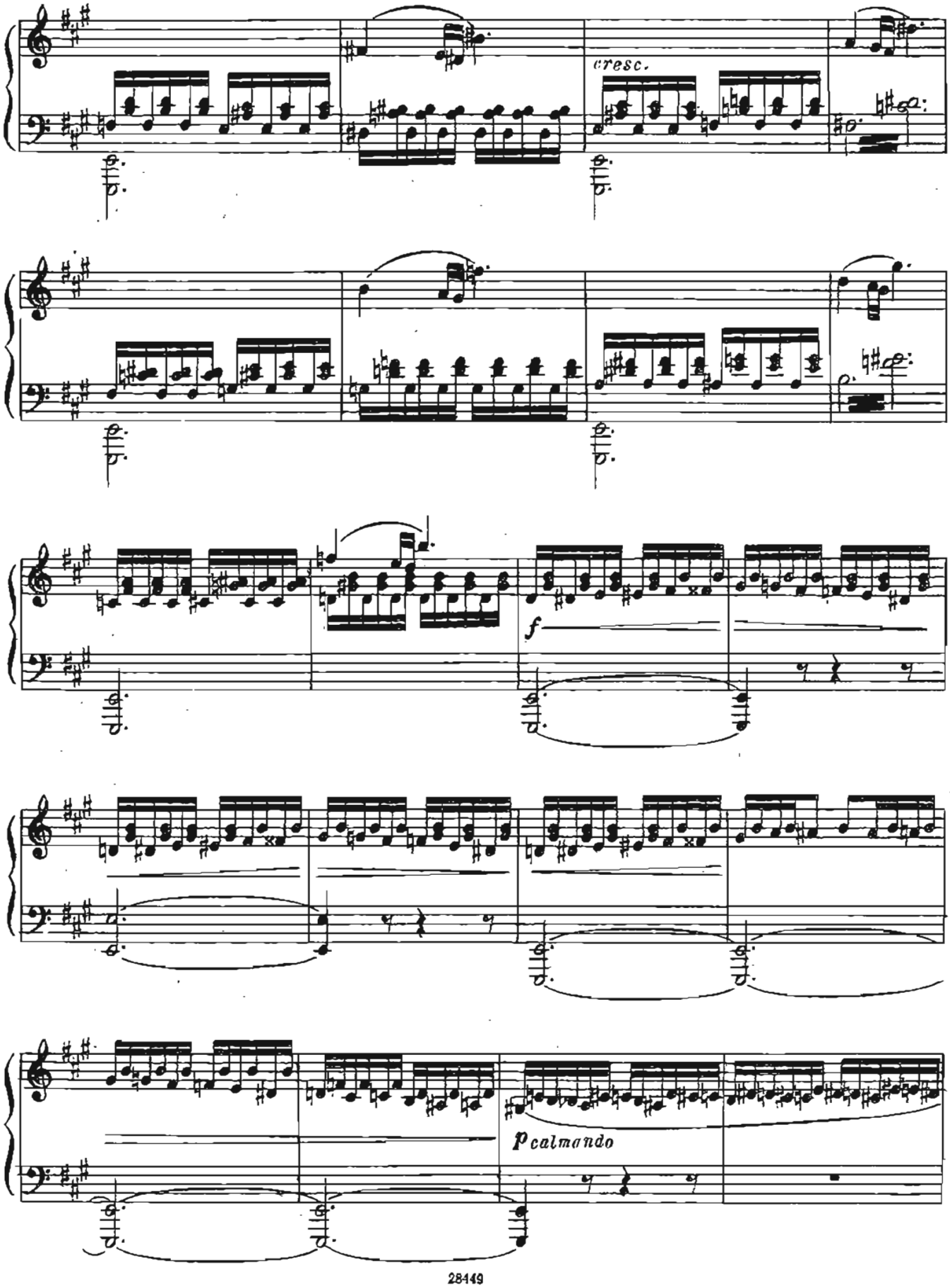

cresc.
f
f

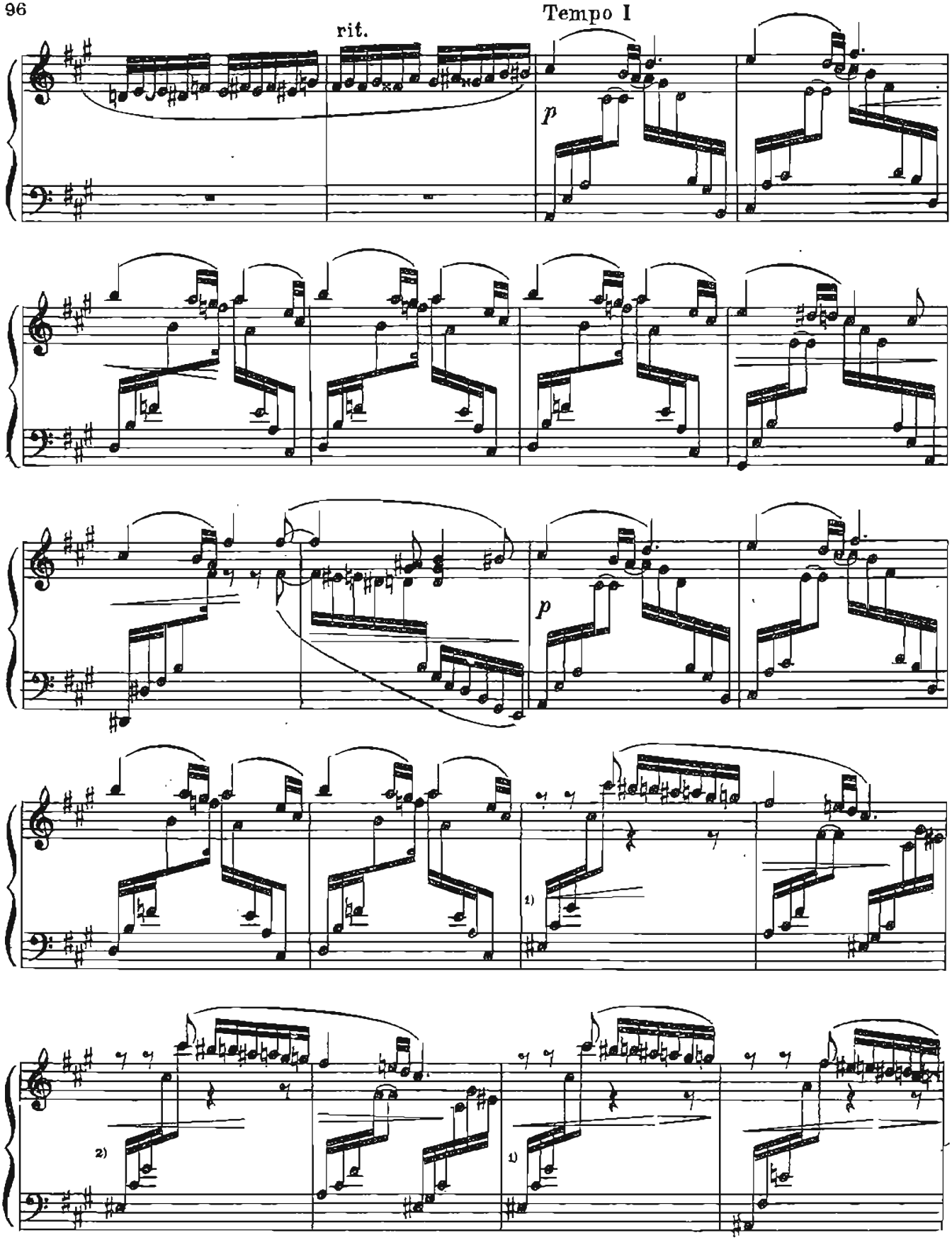

rit.
a tempo
p


p
rit.
f
Più mosso
p
1.
sf


2.
sf
p
cresc.
f

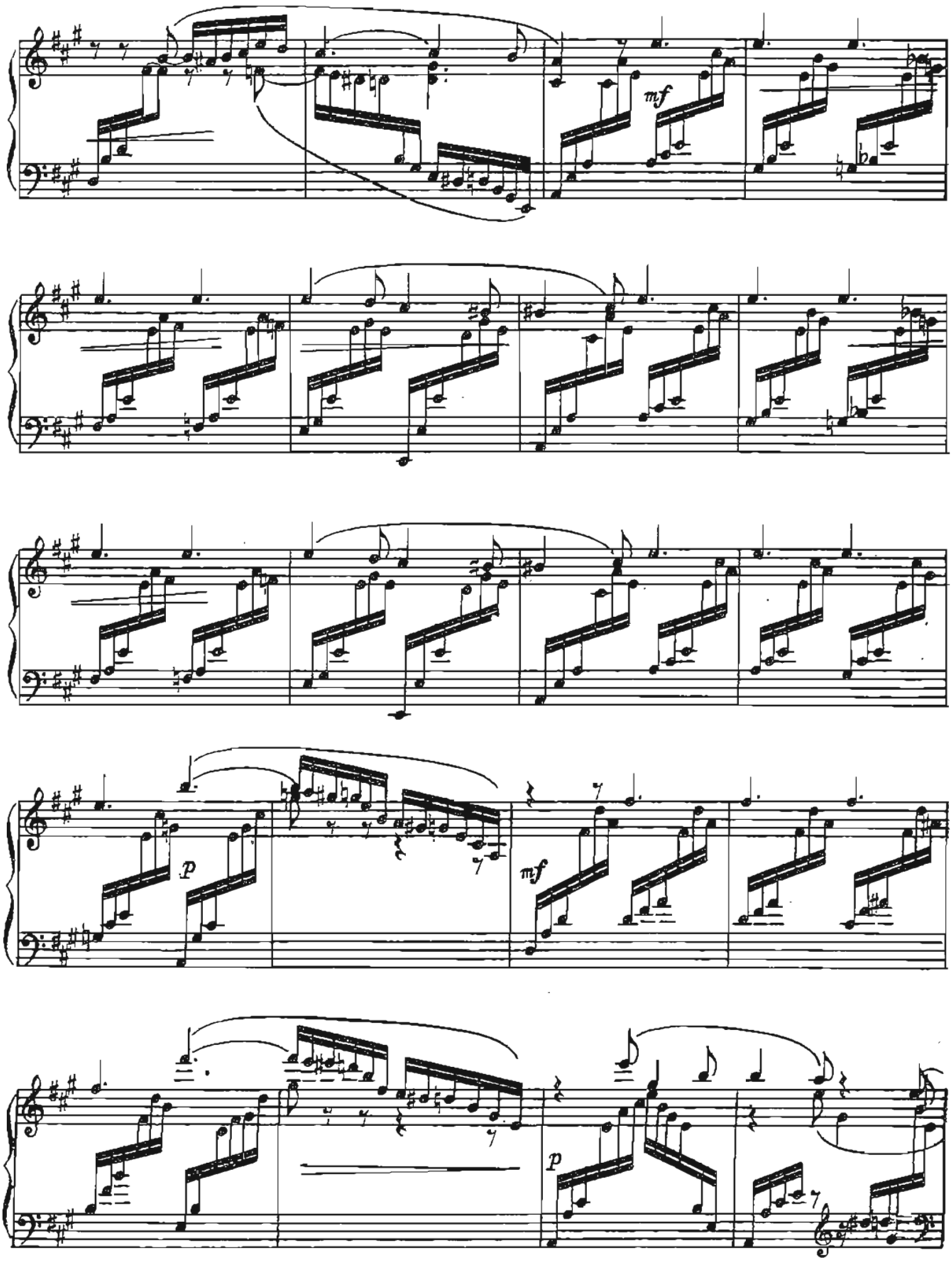

f
m.g.
p

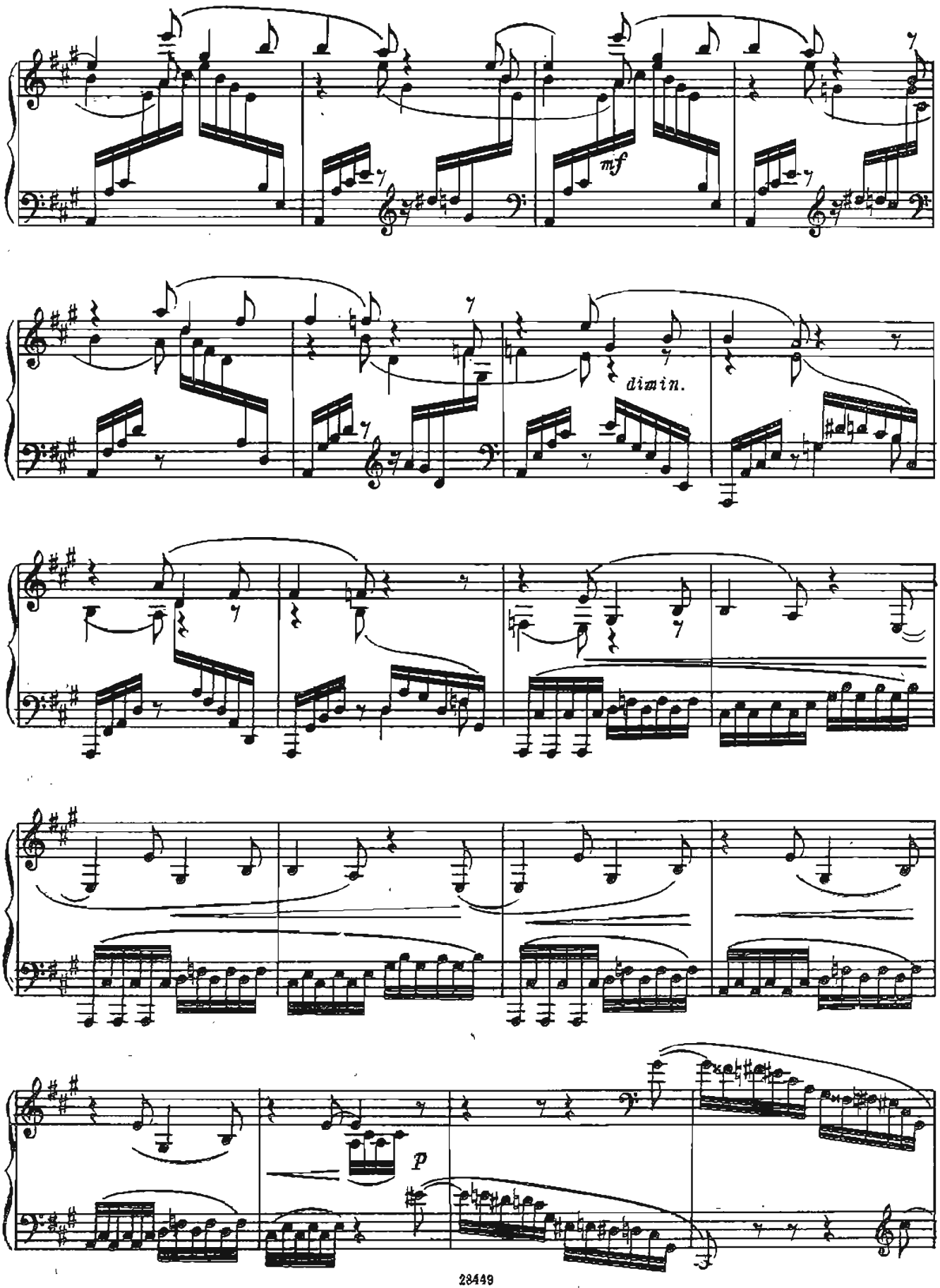

cresc.
f
p calmando

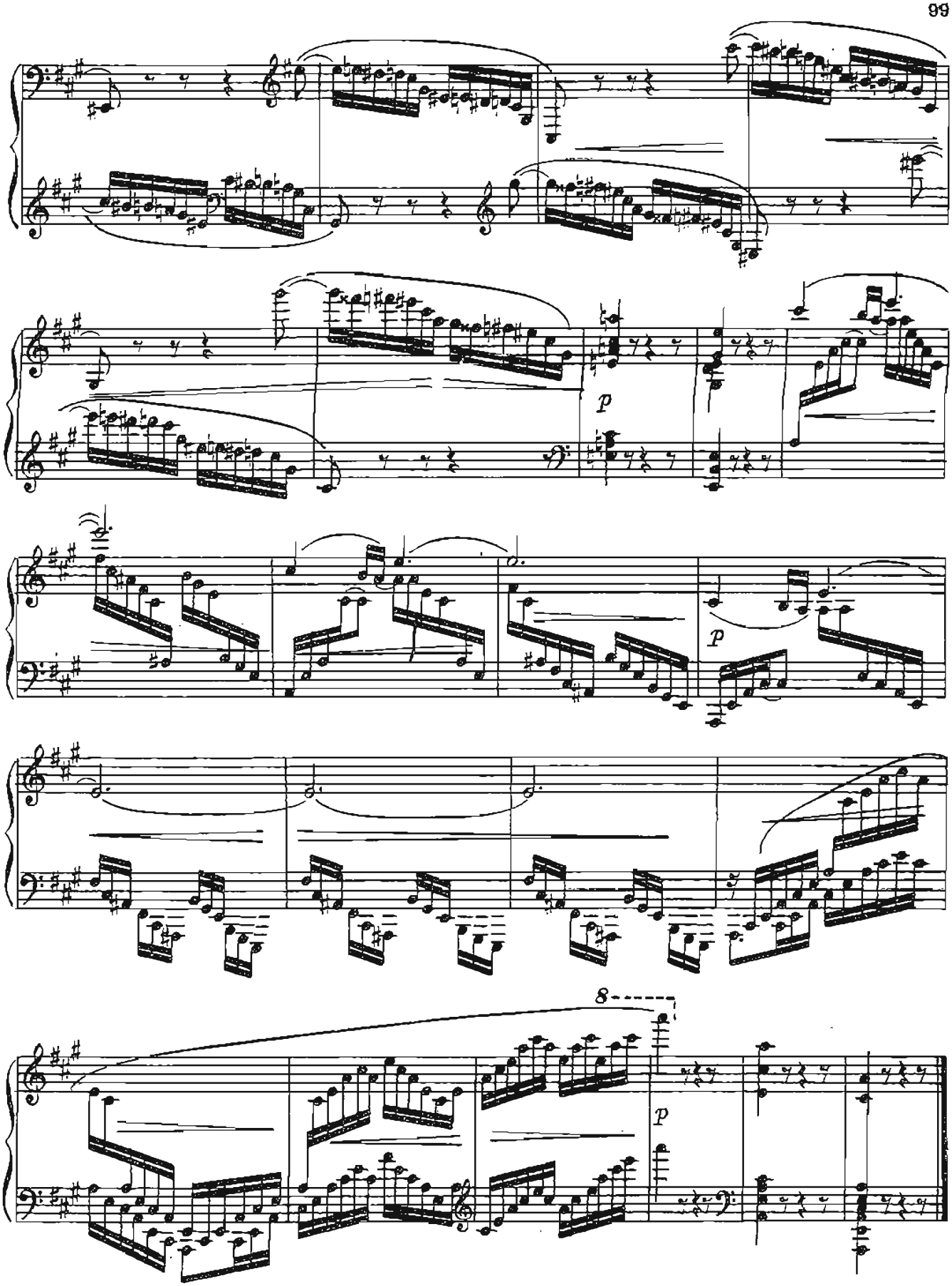


1) В издании А. Иогансена в начале этого такта стоит *p*.

2) В издании А. Иогансена в начале этого такта стоит *mf*.


mf
p
mf
p

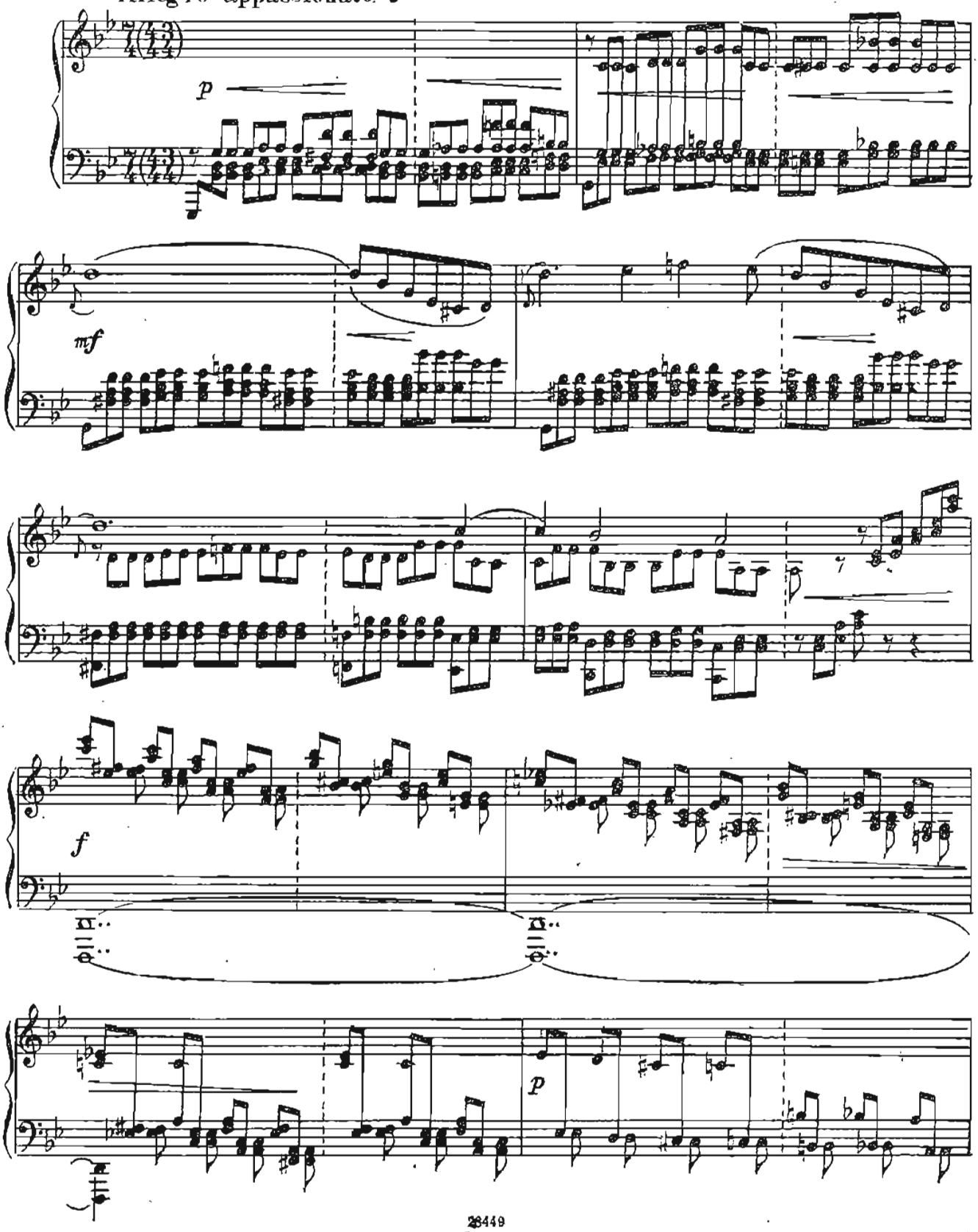

mf
dimin.
p

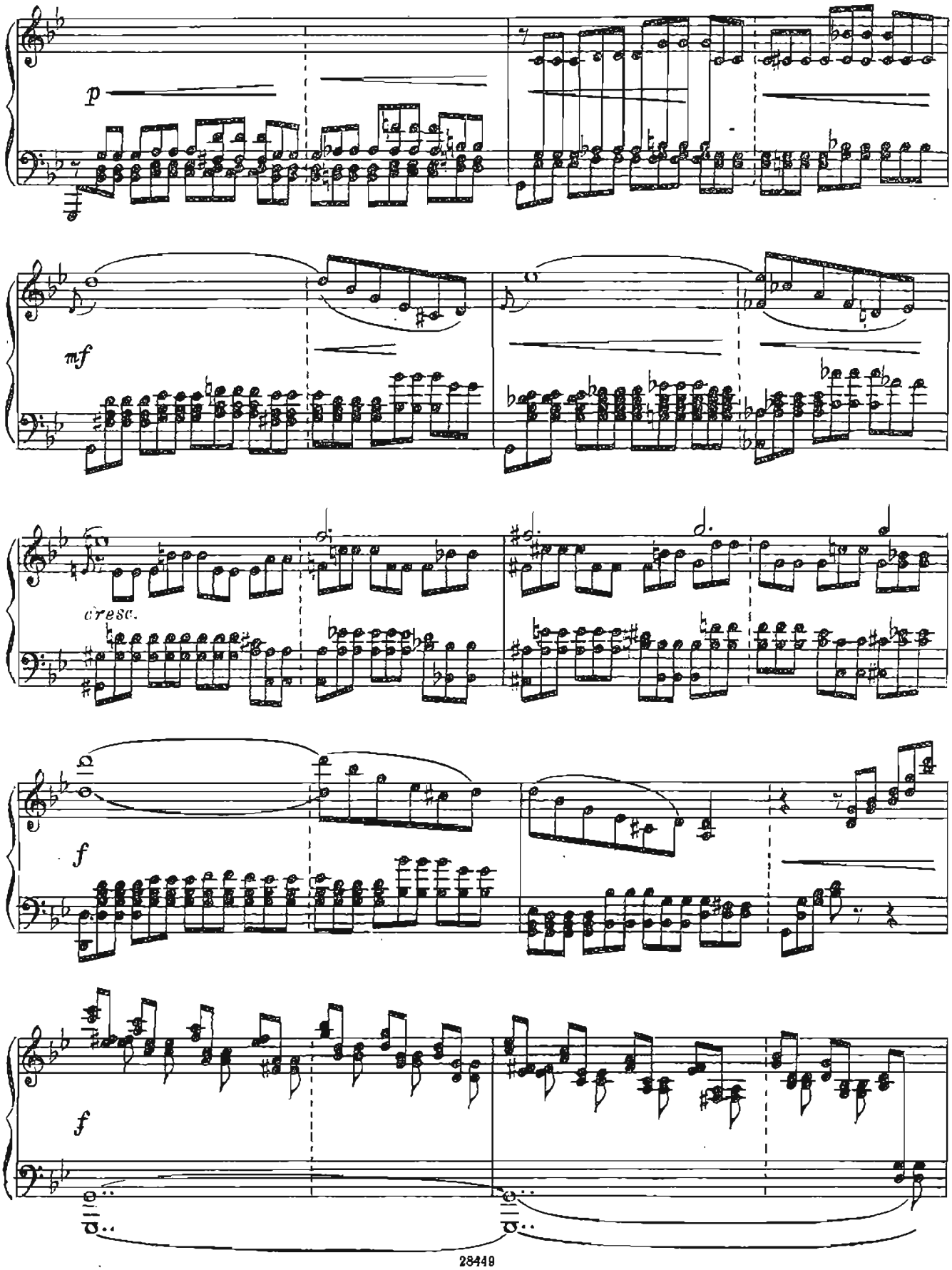

p
p
8
p

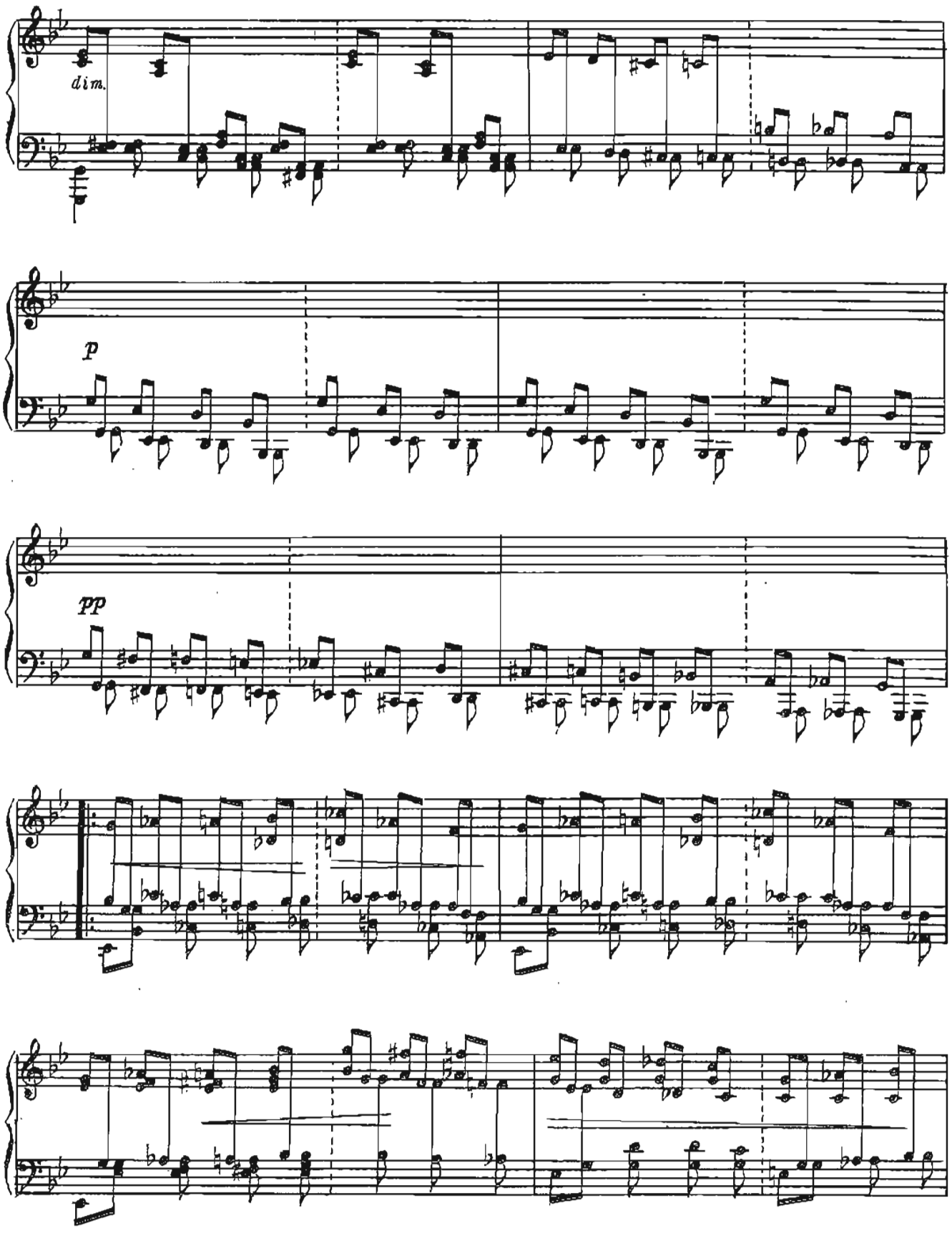
11

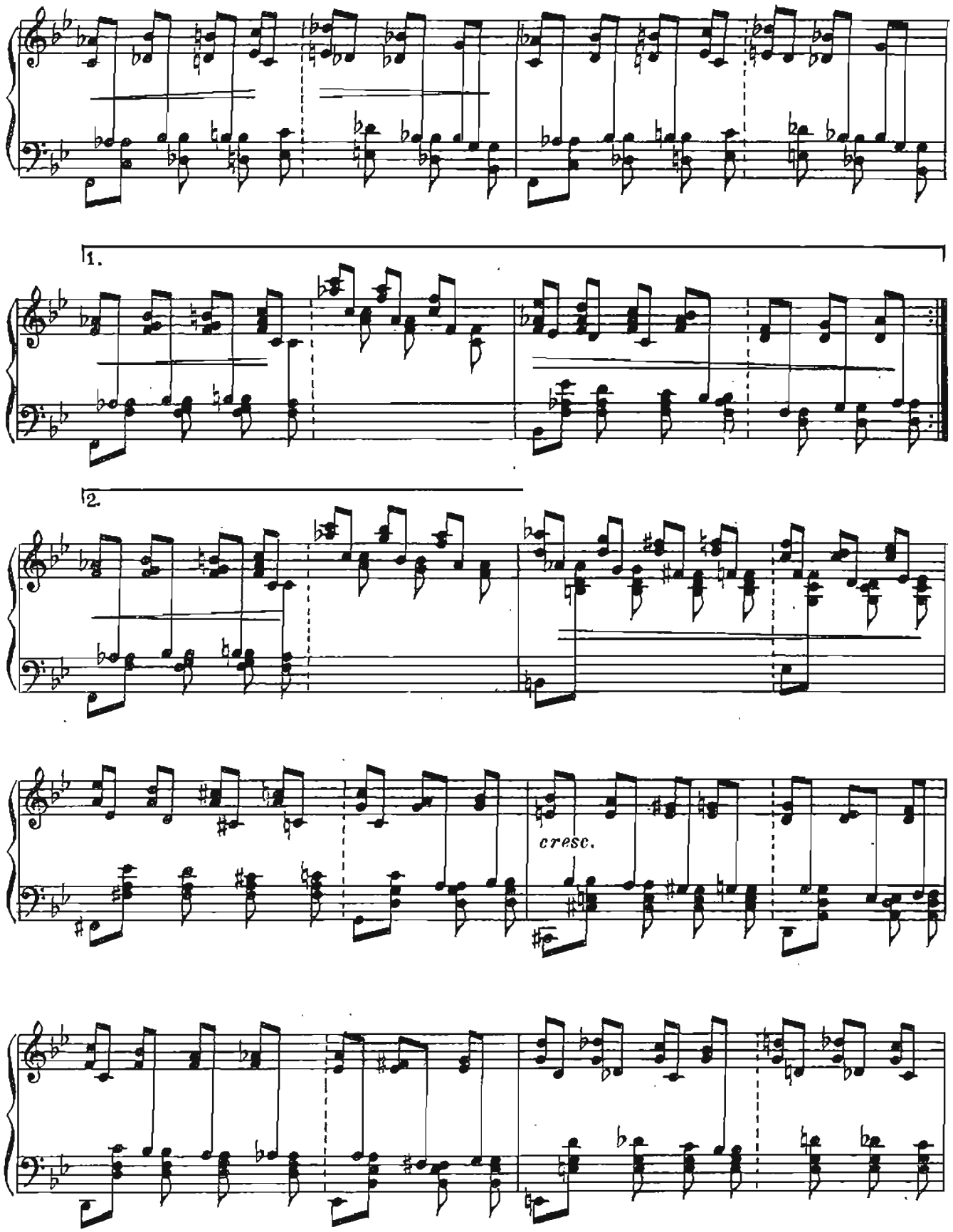
Allegro appassionato. ♩

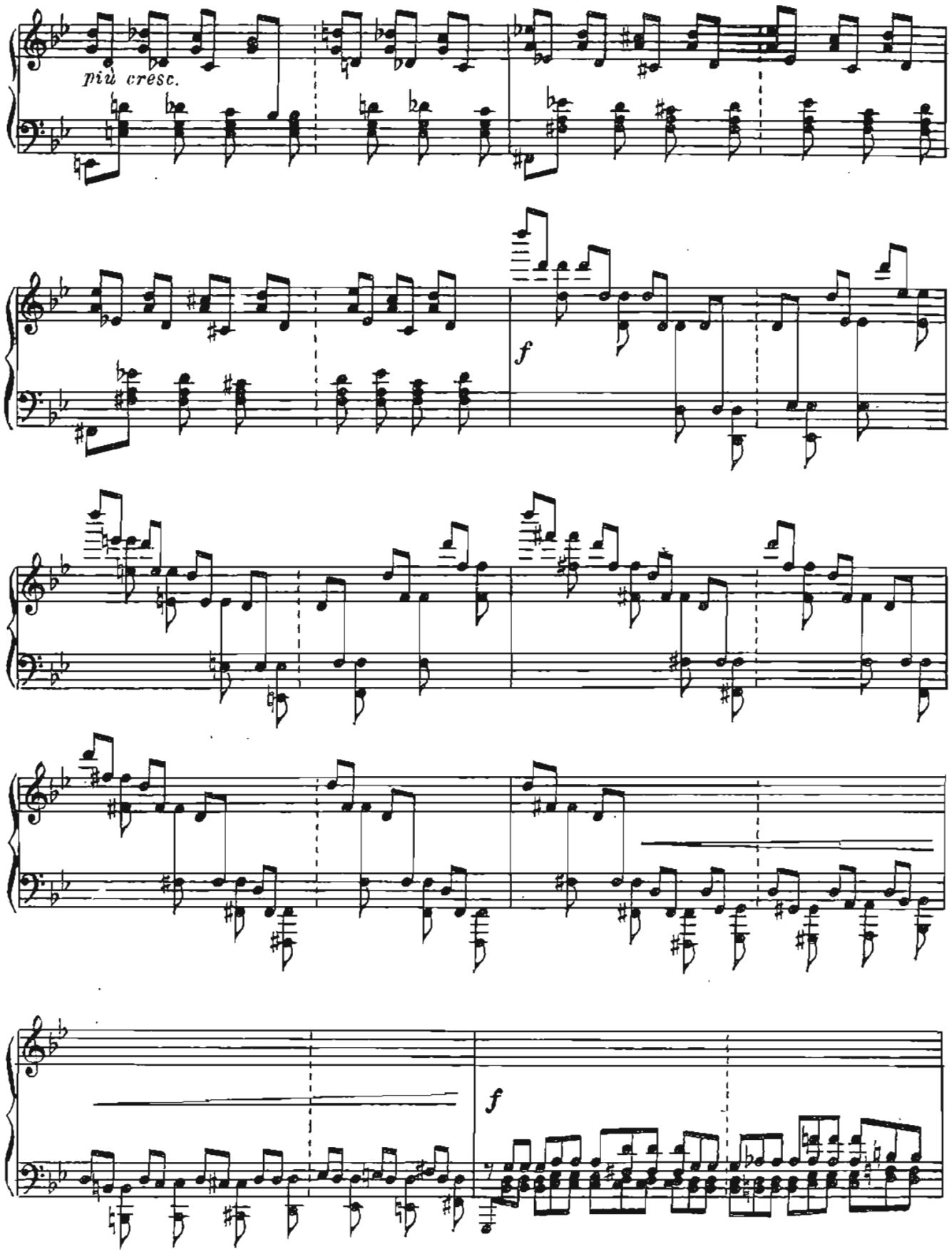
Соч. 81, №3

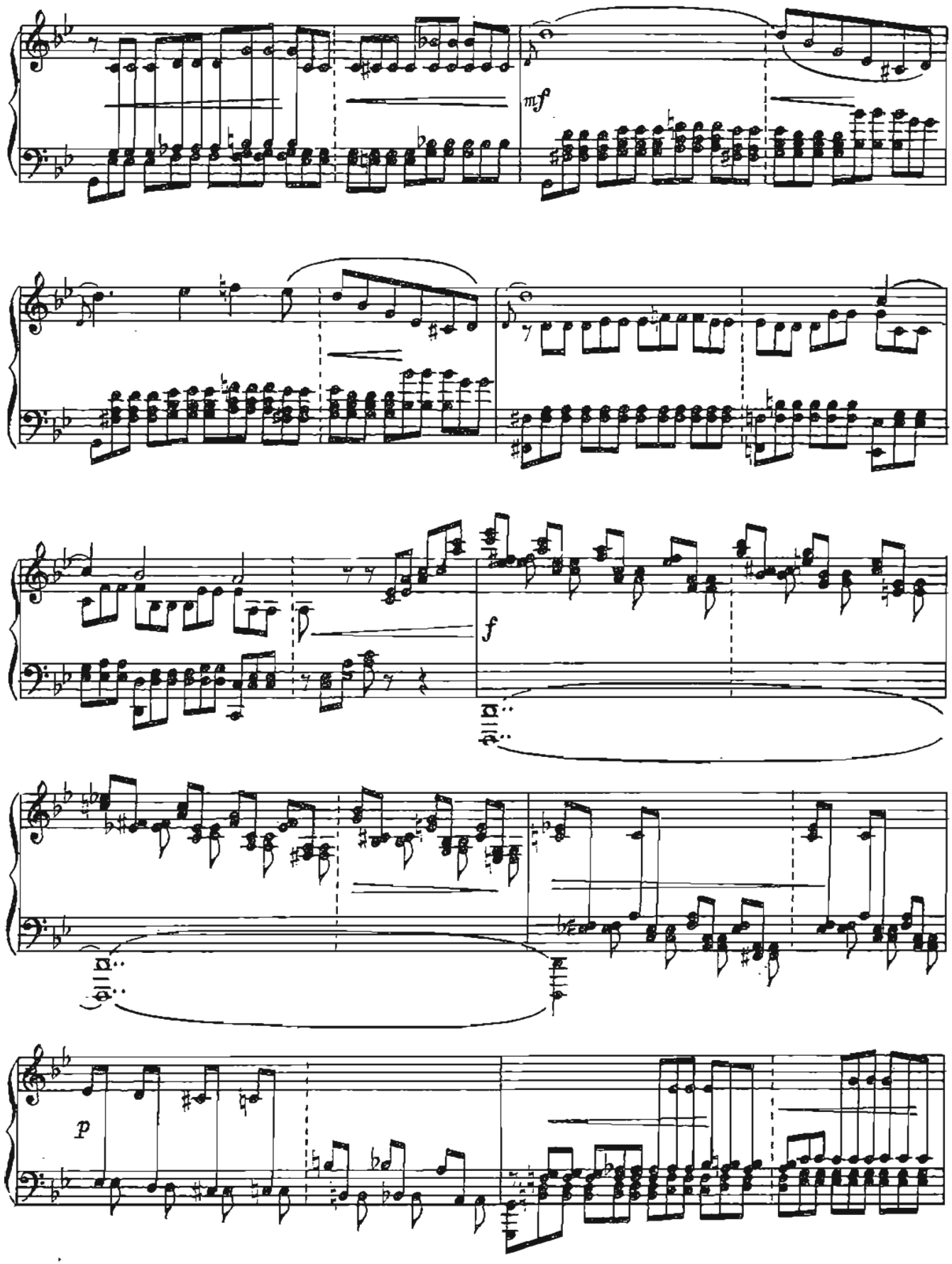


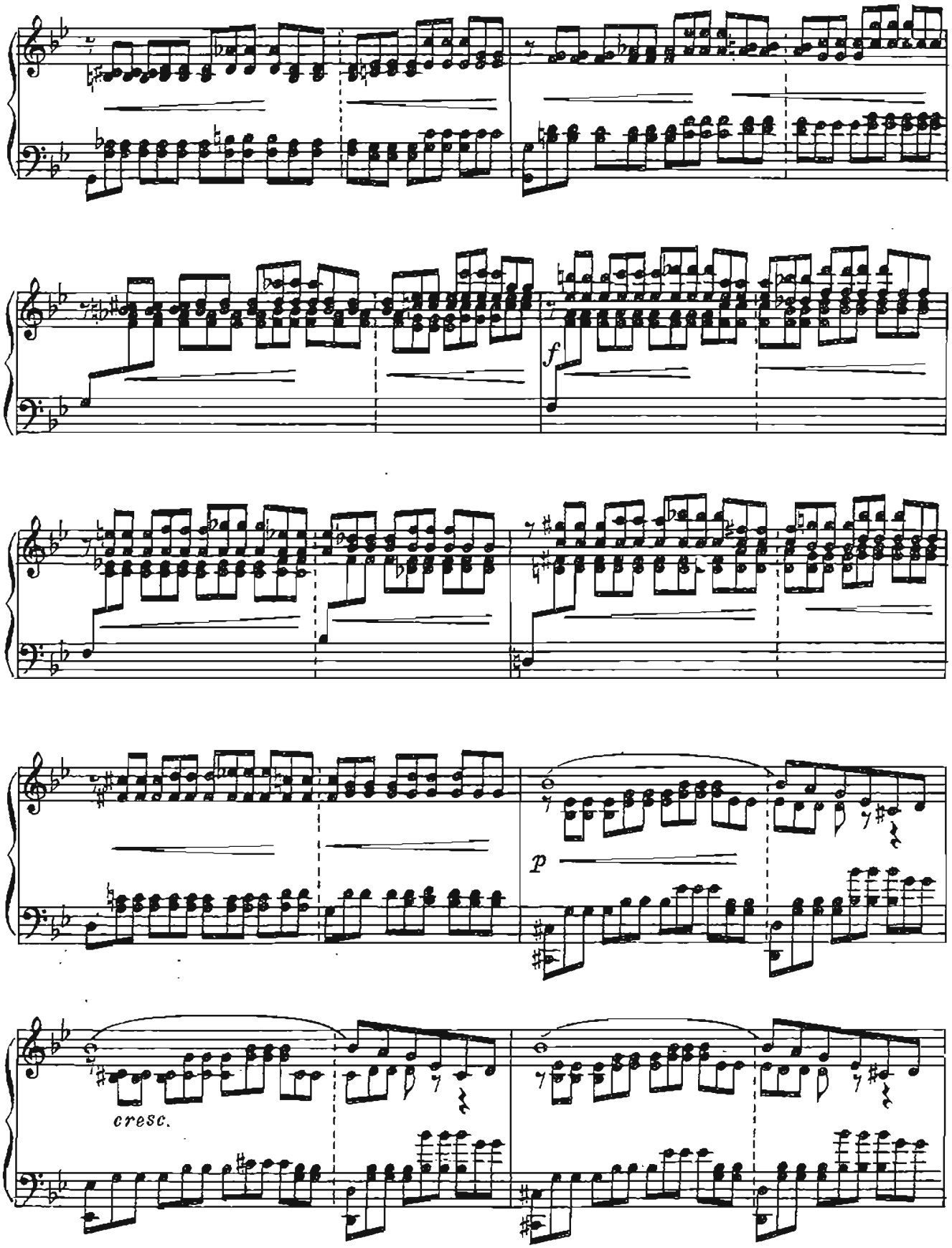

p
mf
cresc.
f
f

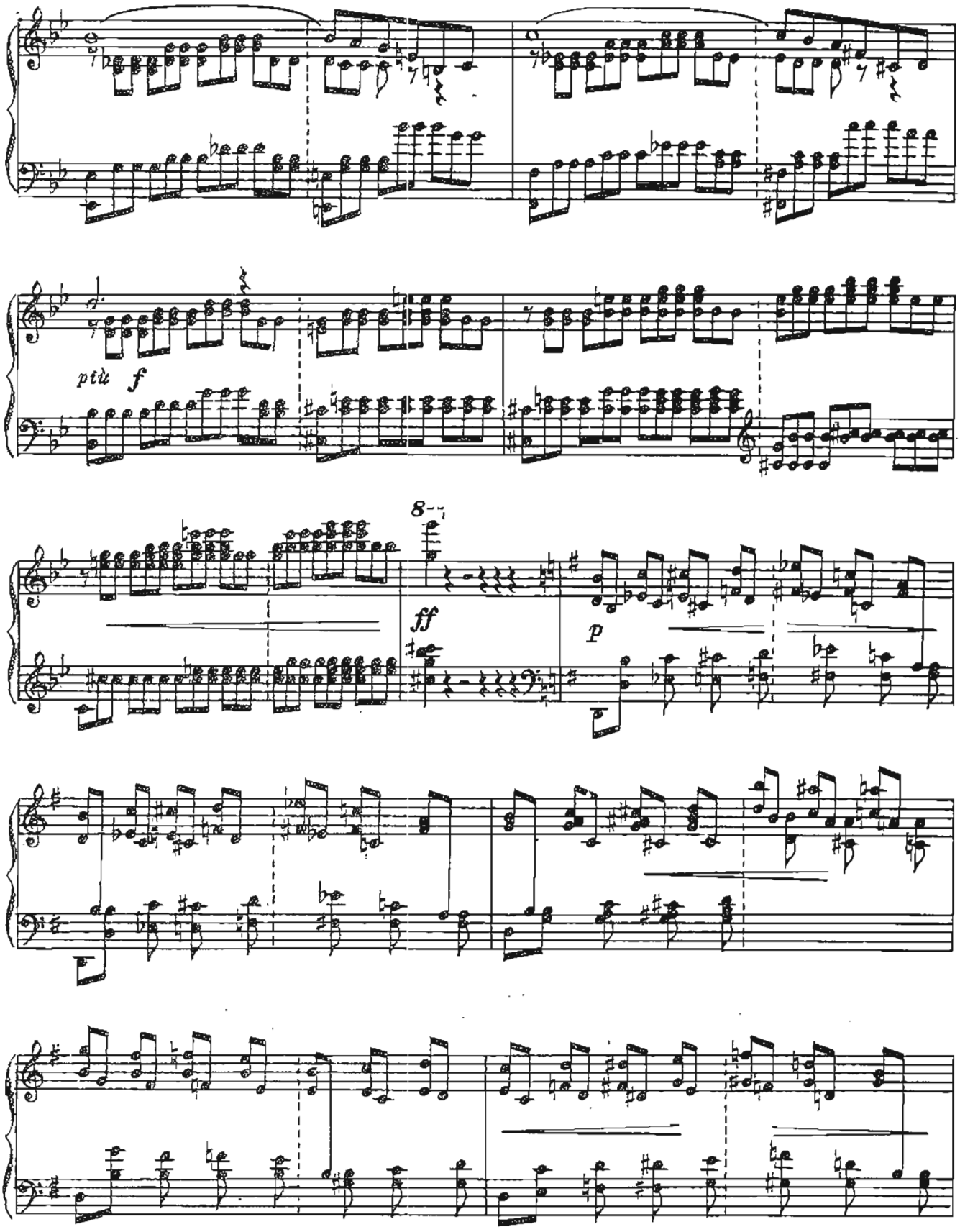

dim.
p
pp

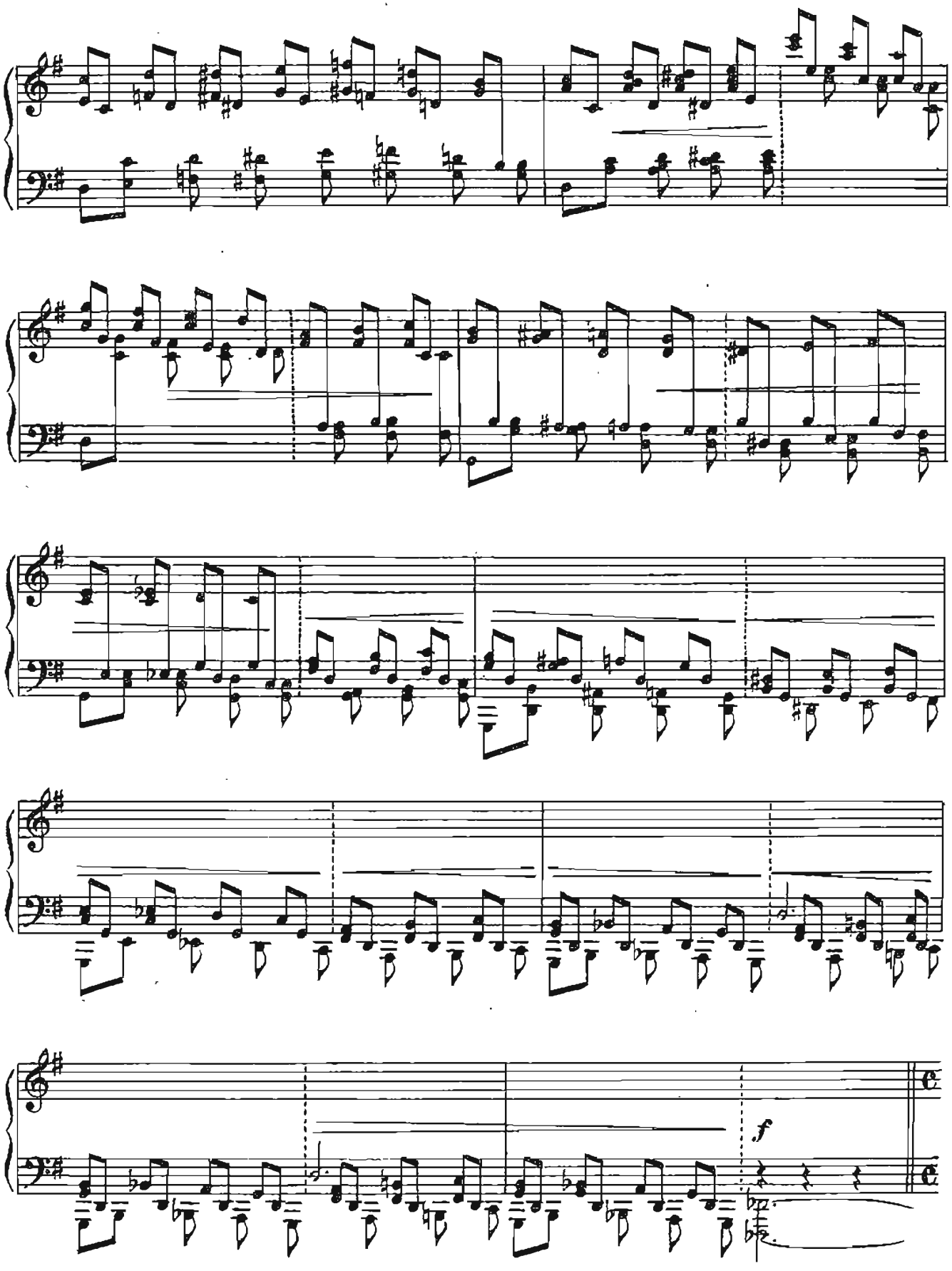

1.
2.
cresc.

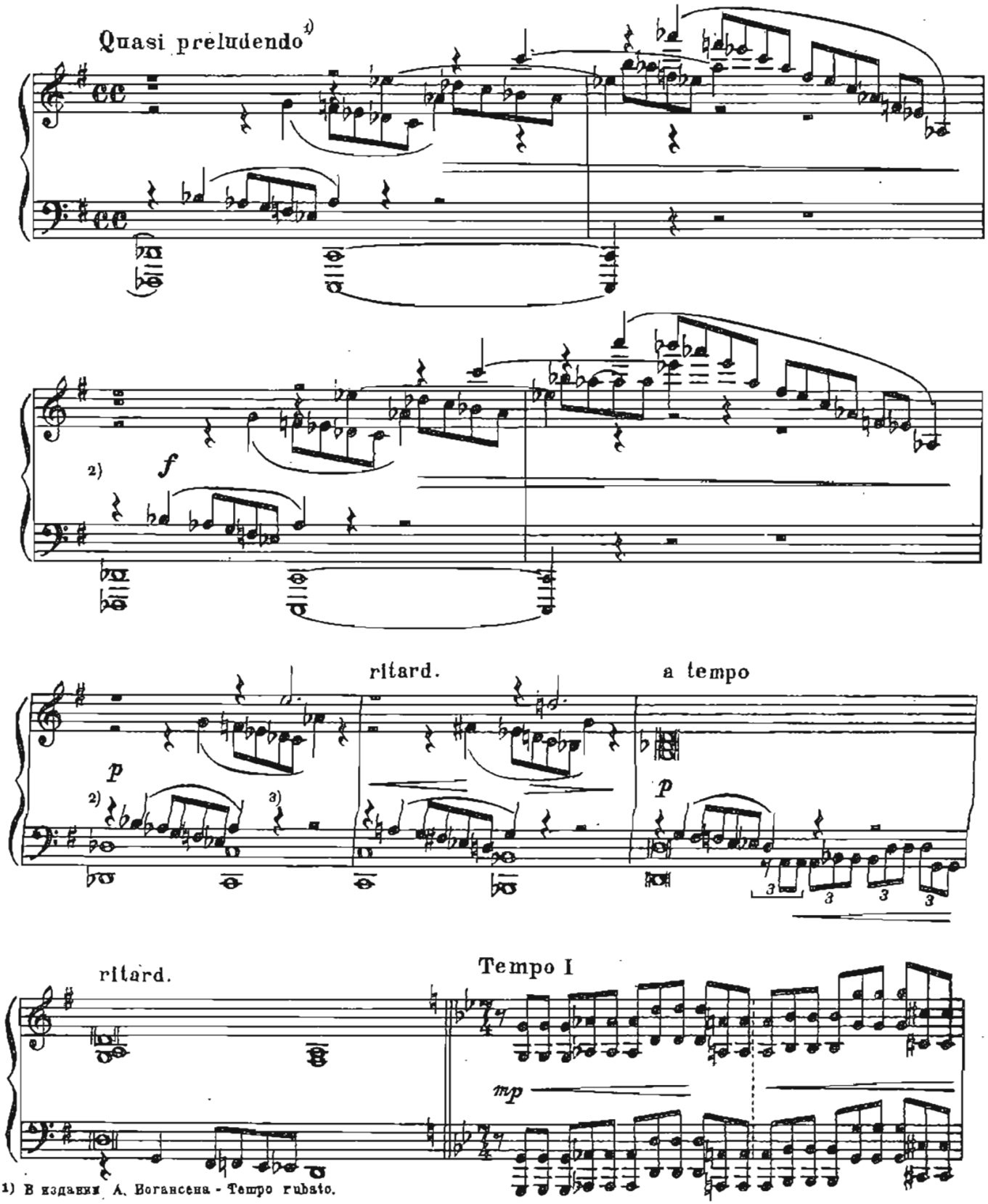

più cresc.
f
f


mf
f
p


f
p
cresc.

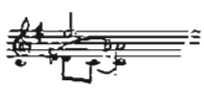

più f
8
ff
p

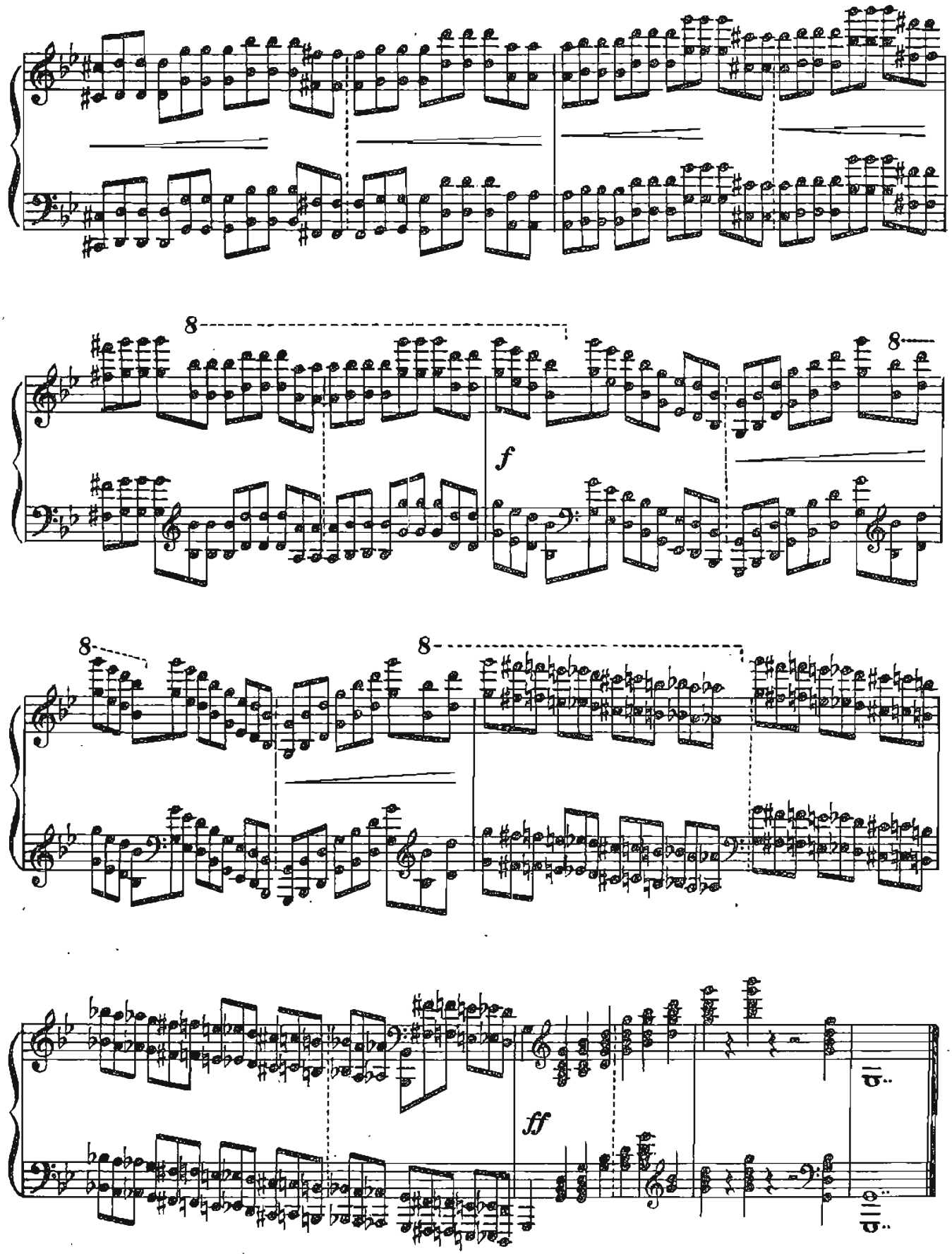

f



1) В издании А. Иогансена - Tempo rubato.

2) В издании А. Иогансена здесь стоит *mp*

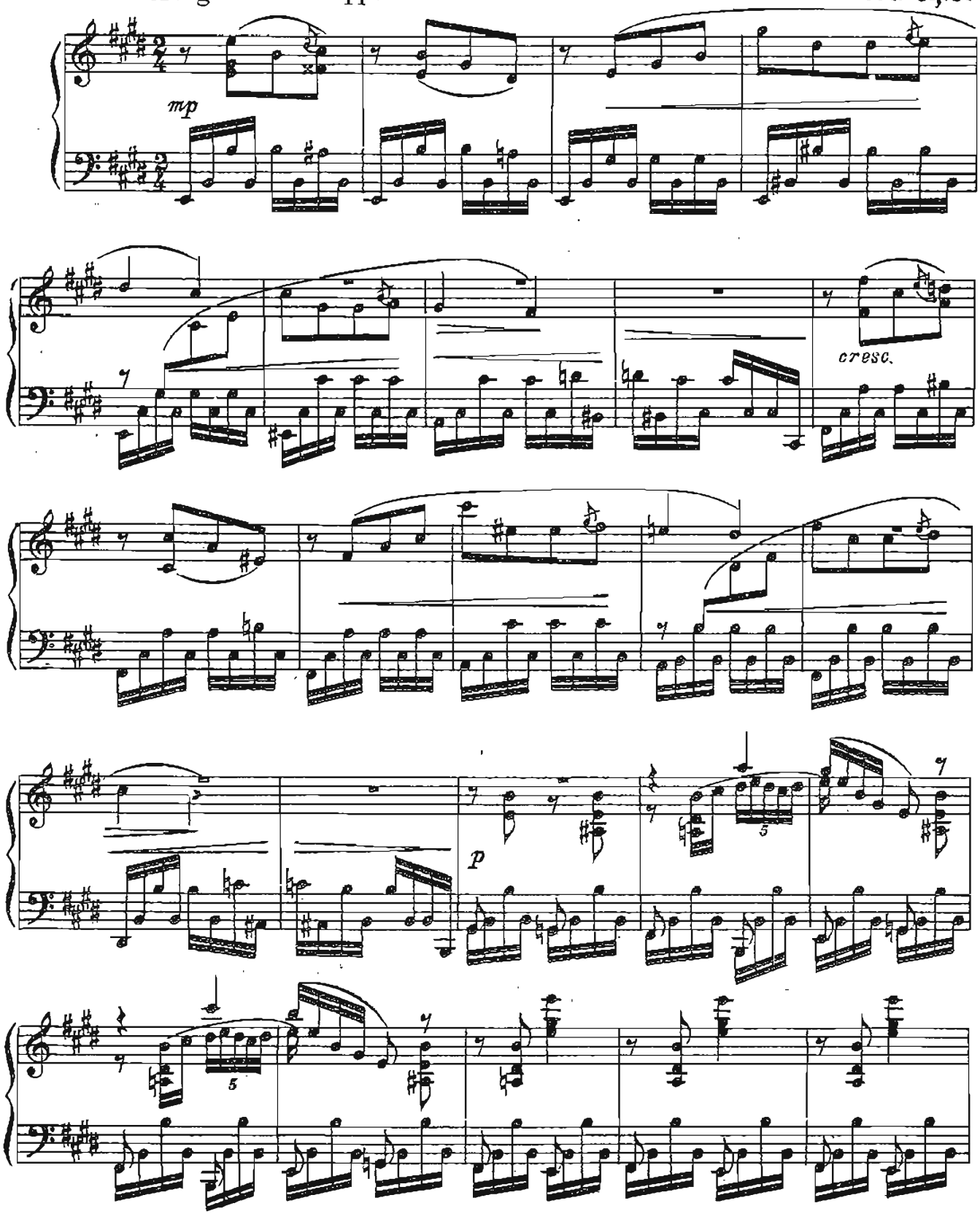
3) В некоторых изданиях (Ноте и Бок, Рикорди) конец этого такта изложен так:  Аналогично изложен и конец следующего такта.


8
8
f
8
8
ff

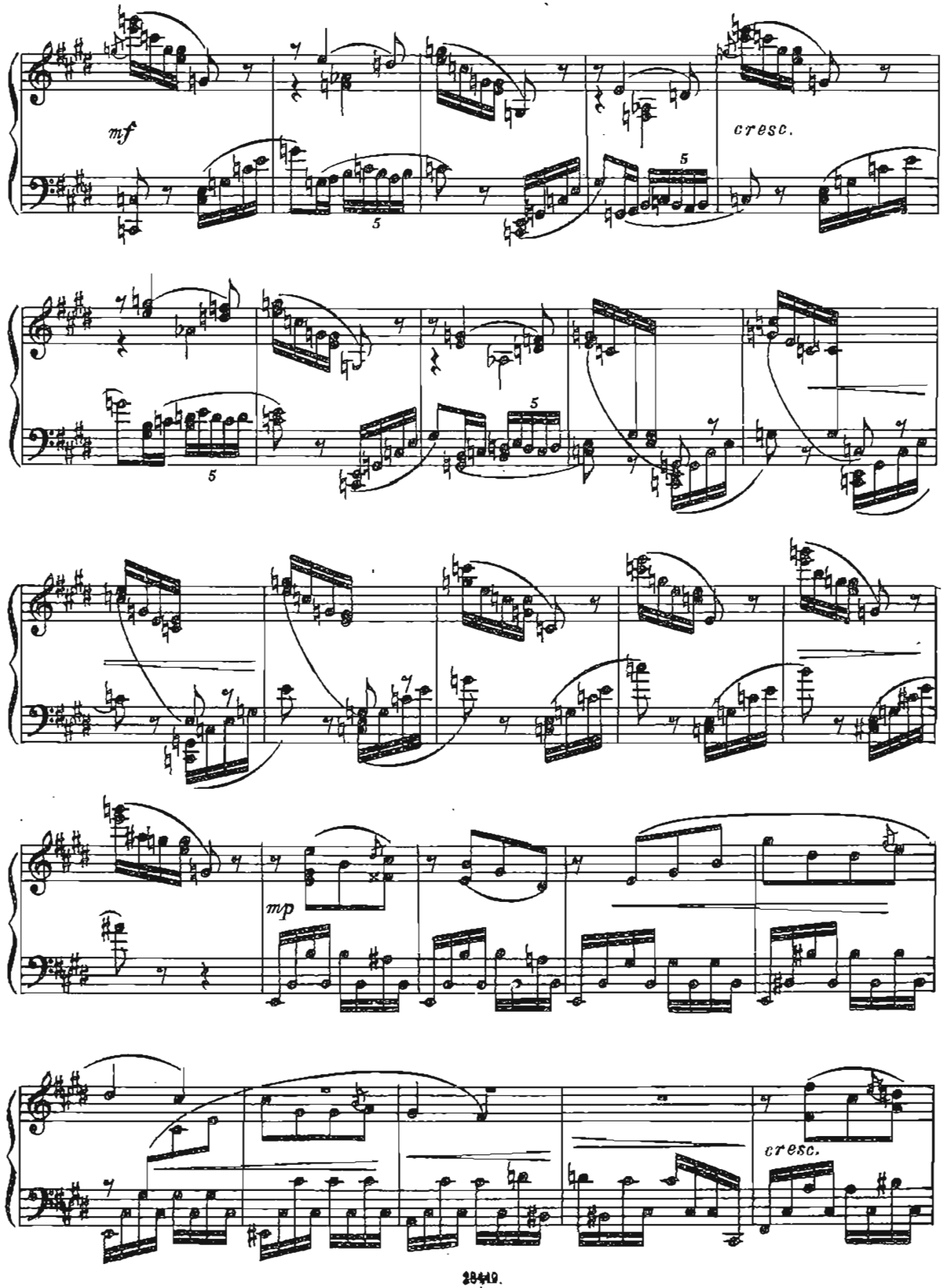
12

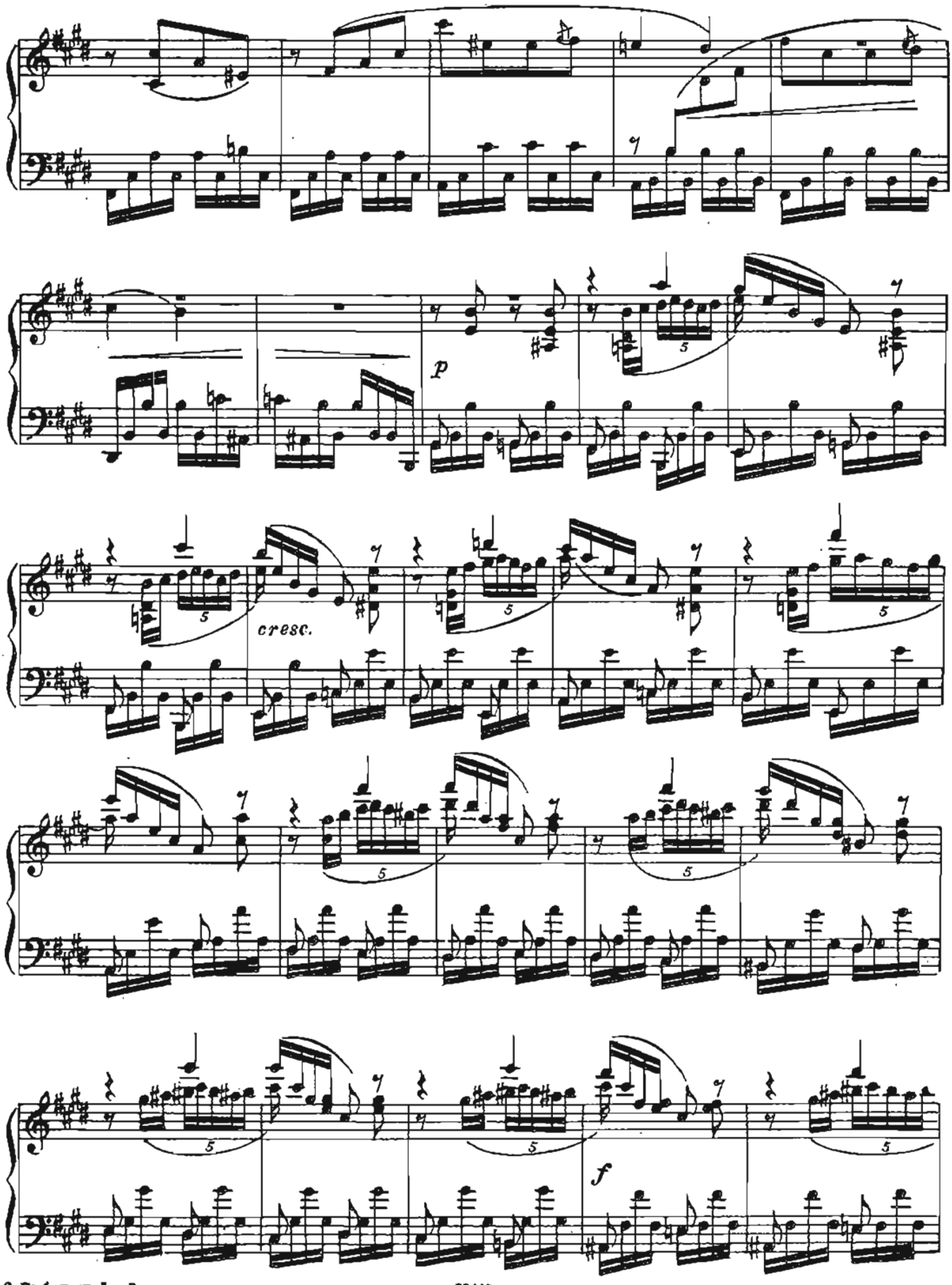
Allegro non troppo[1] ♩ = ♩

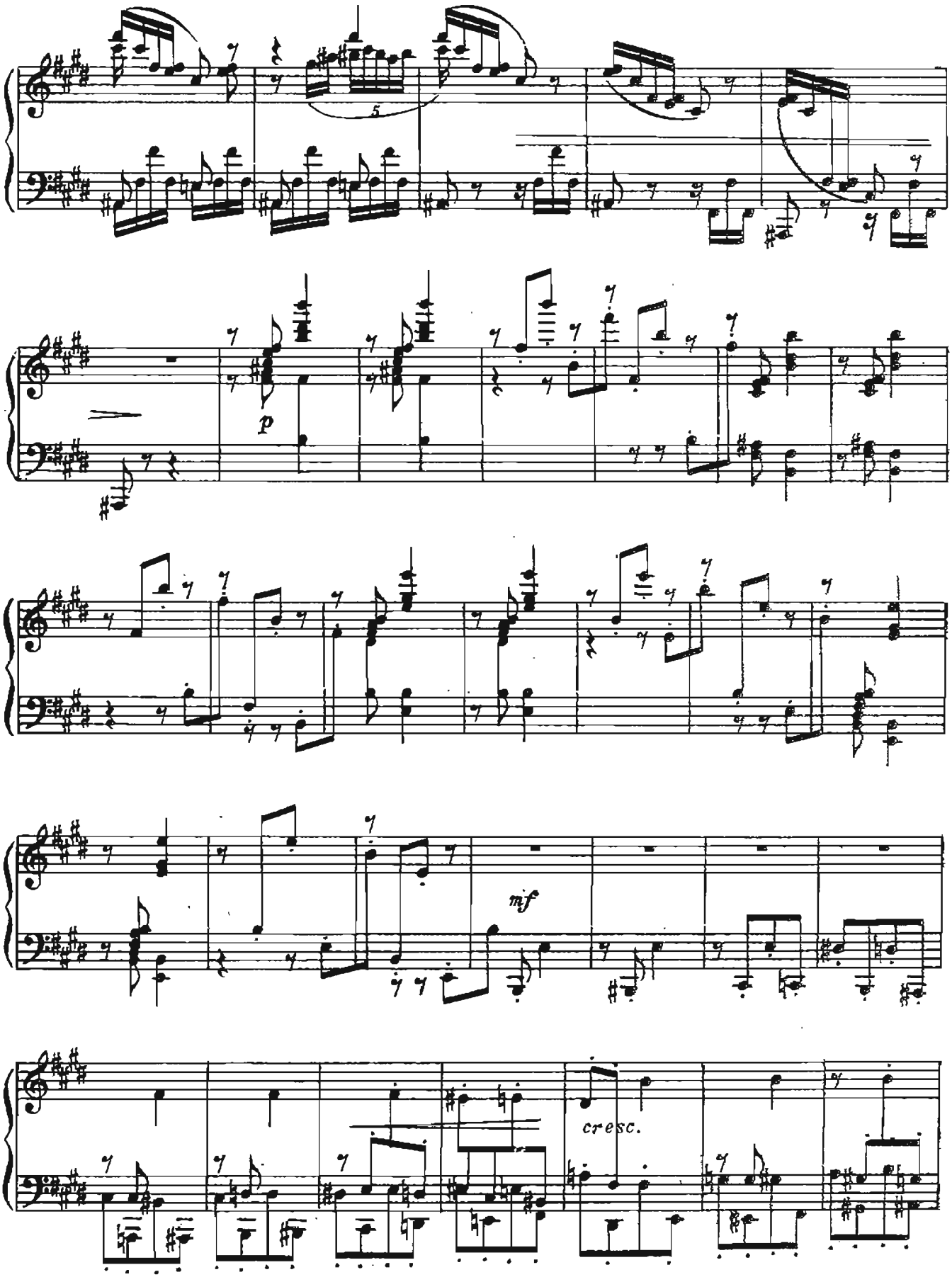
Соч. 81, №4

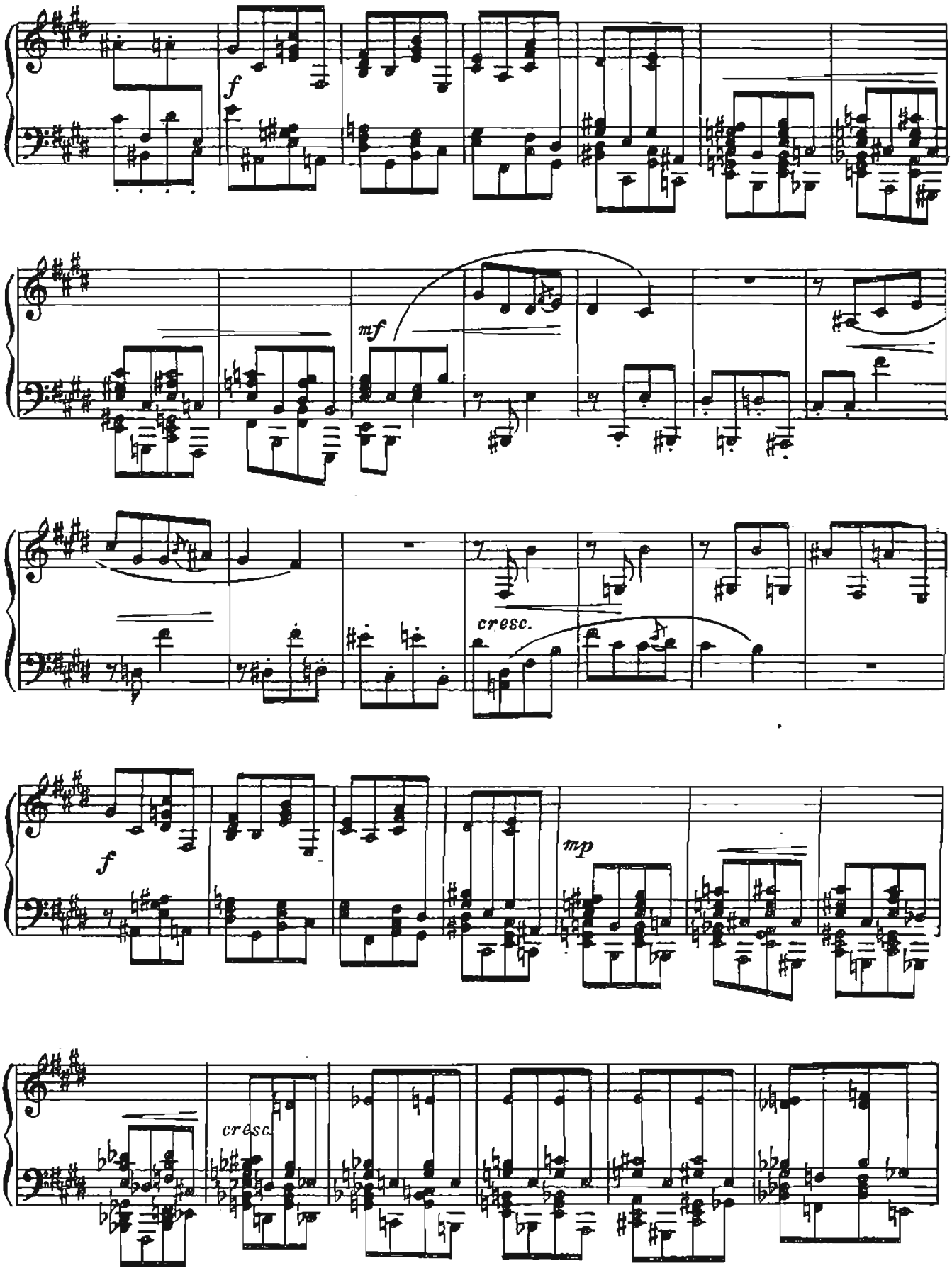


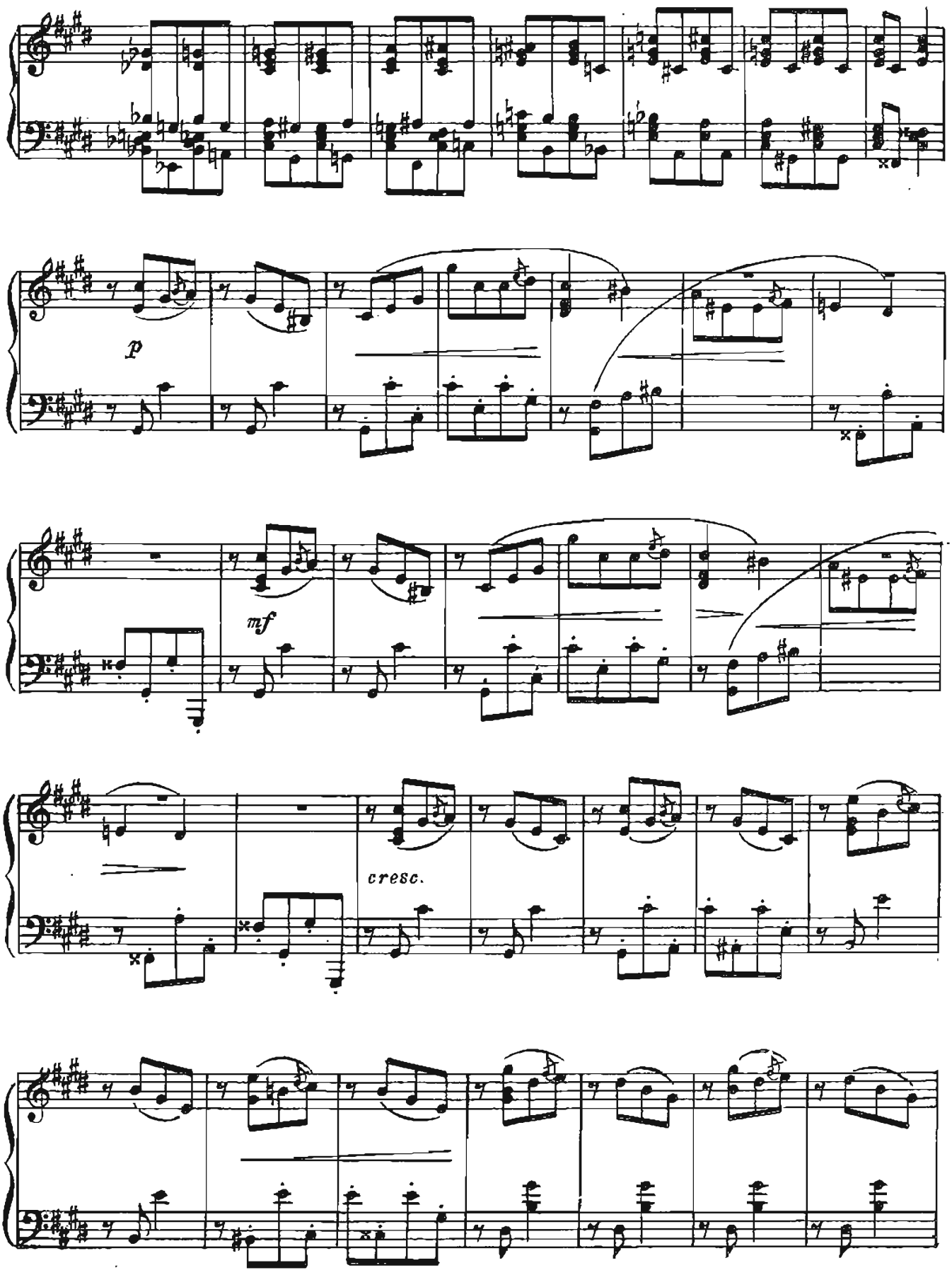
[1] В издании А. Йогансена другое указание темпа Allegro vivace.

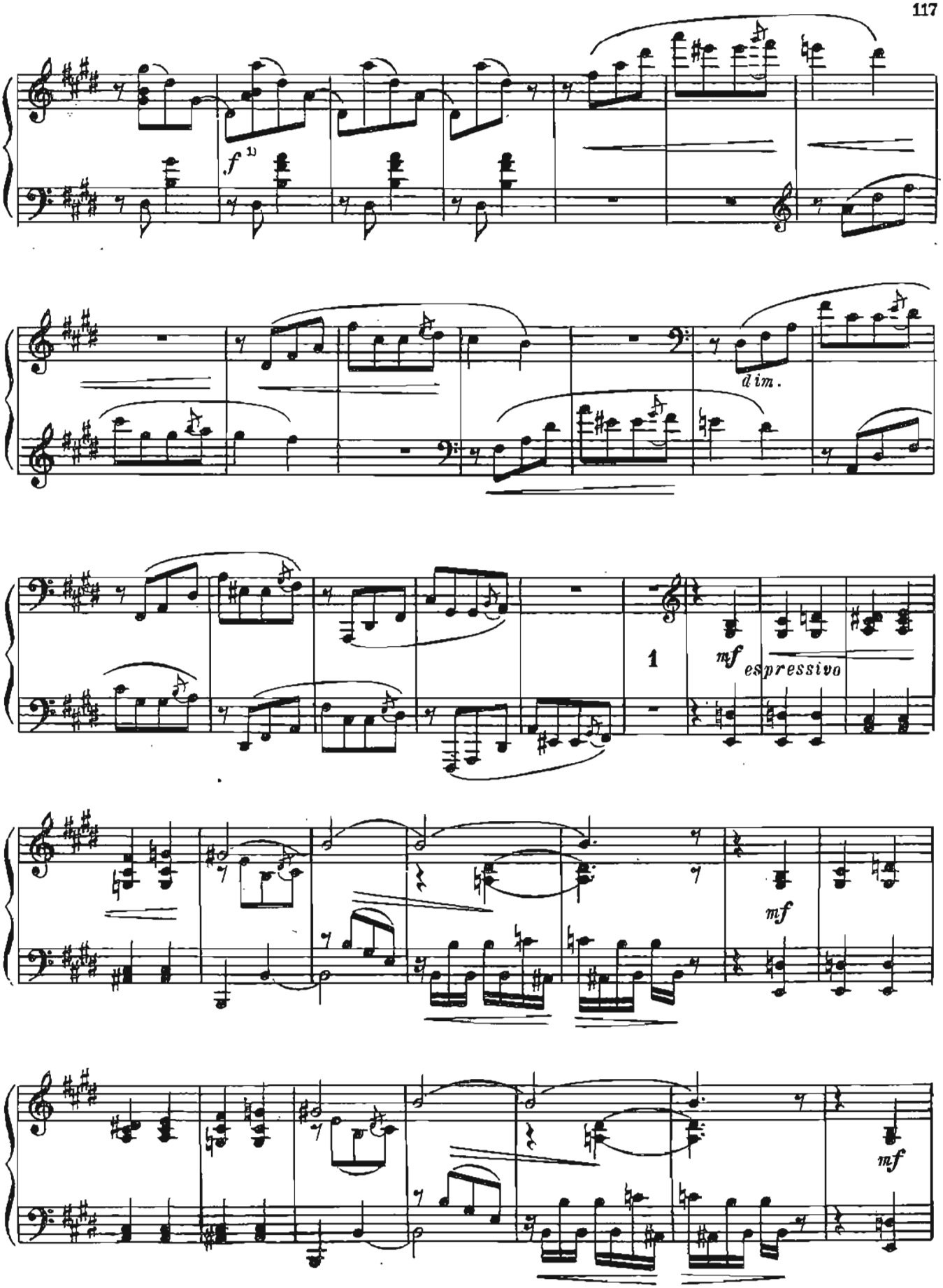

mf
cresc.
5
5
5
5
mp
cresc.

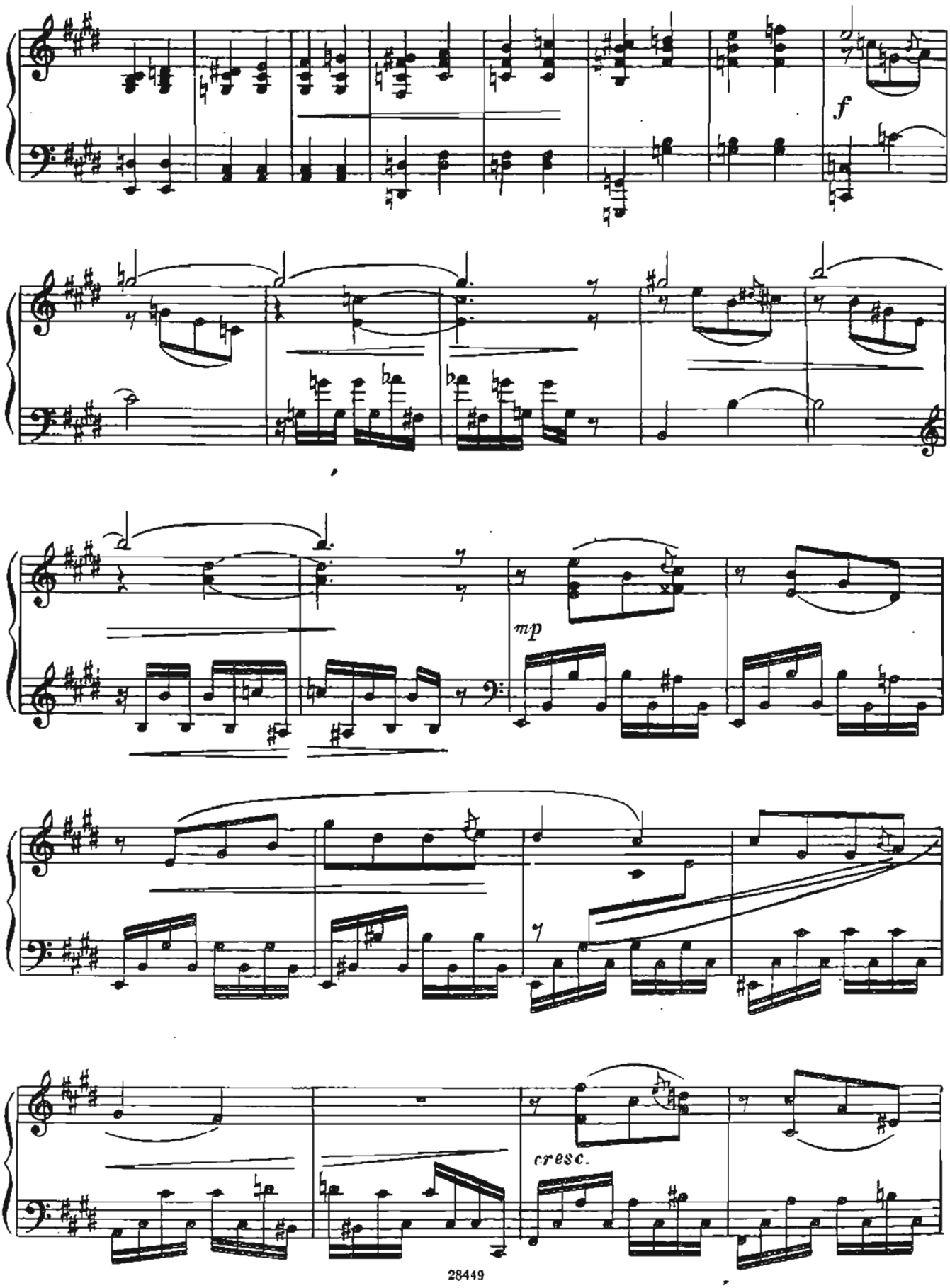

p
cresc.
f

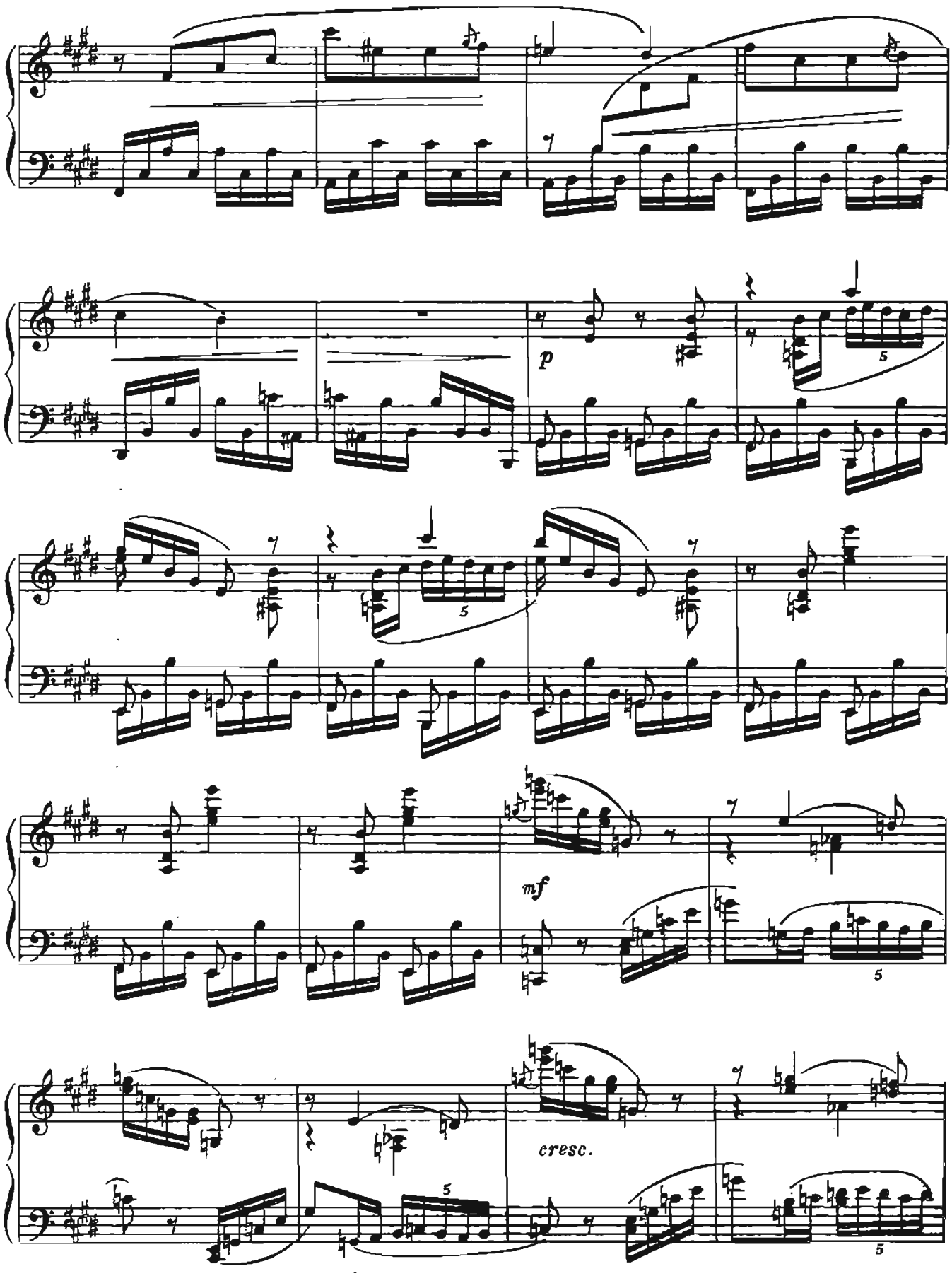

5
p
mf
cresc.

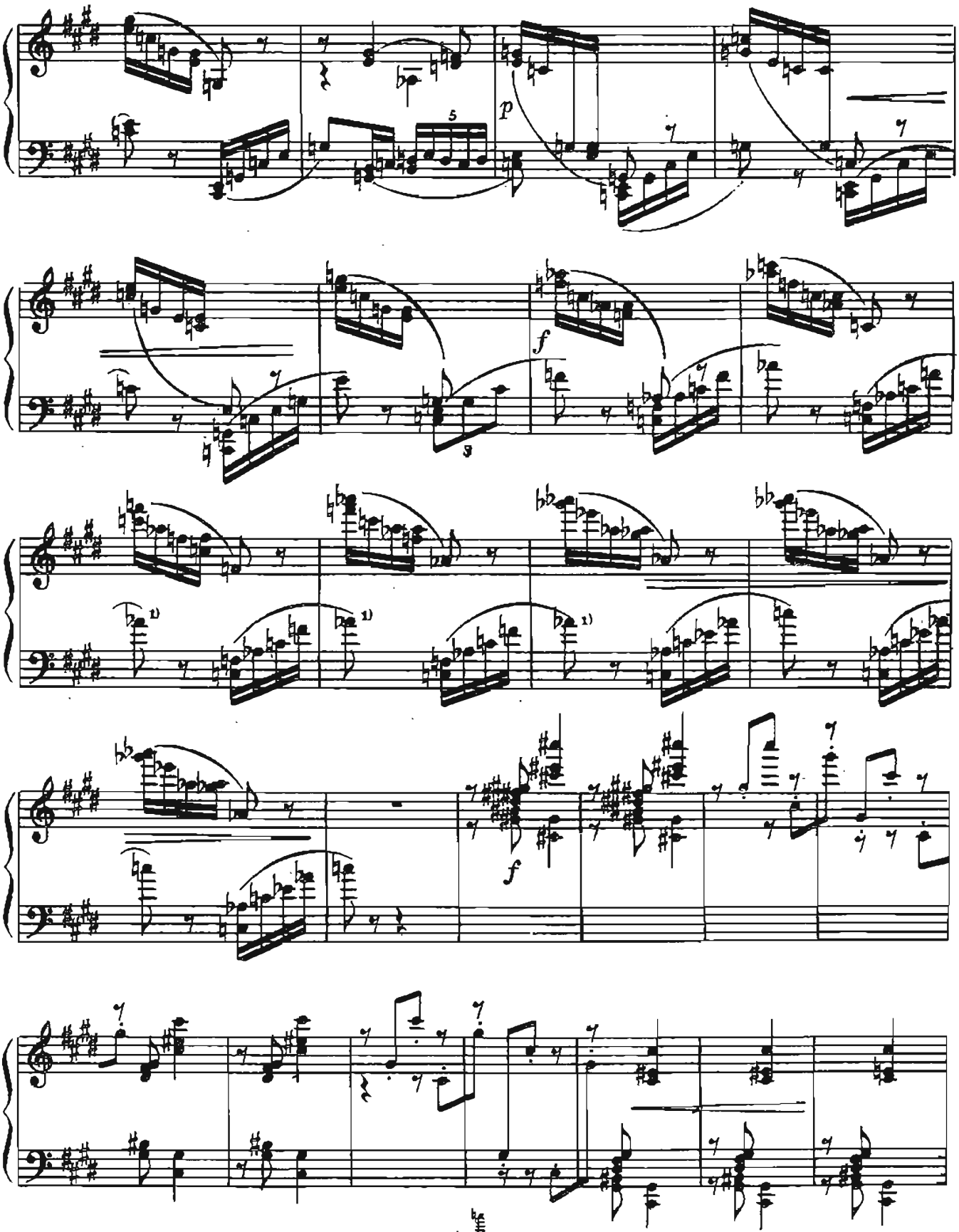

f
mf
cresc.
f
mp
cresc.


p
mf
cresc.

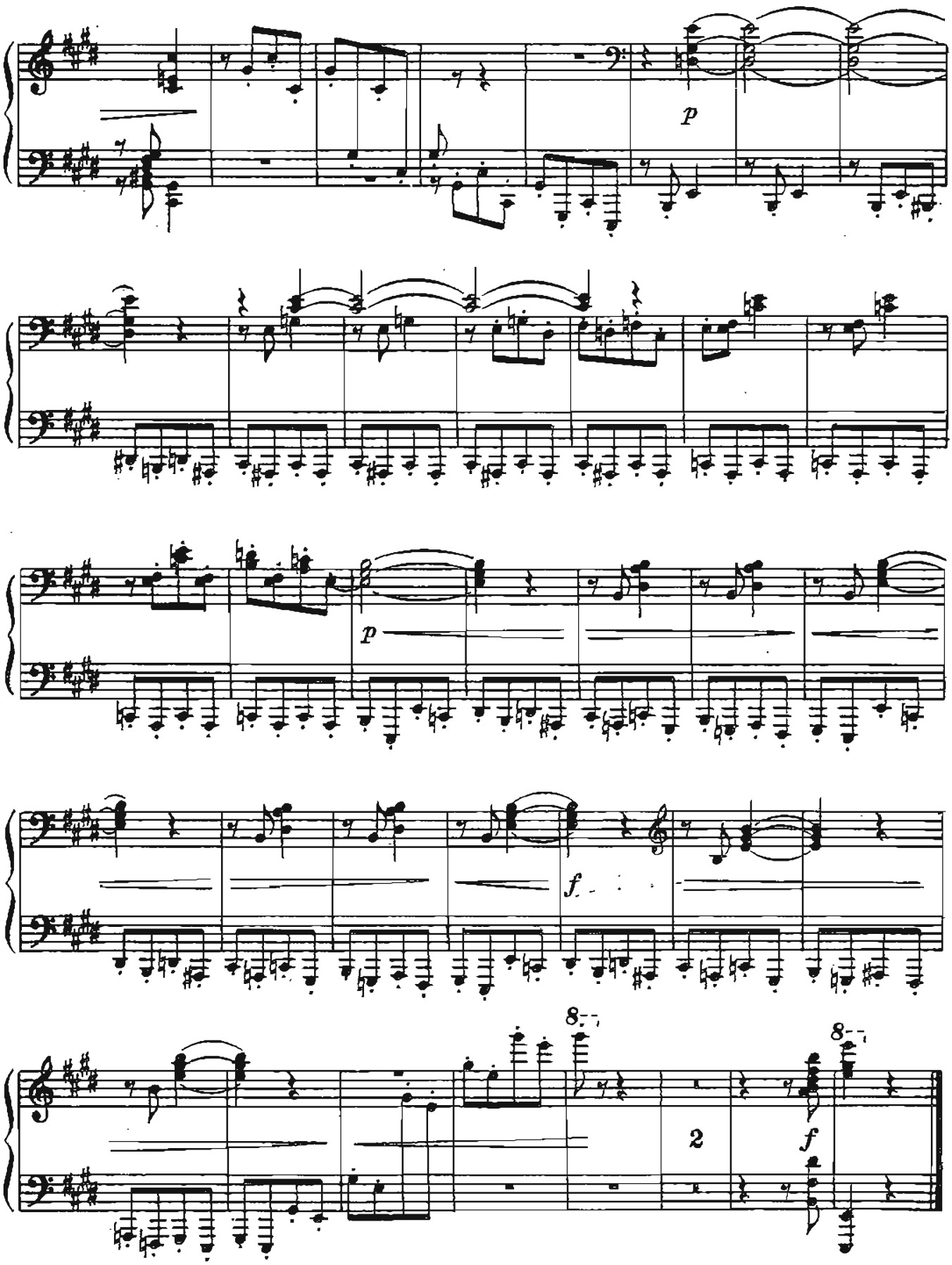

f
dim.
1
mf
espressivo
mf
mf


f
mp
cresc.


p
mf
cresc.

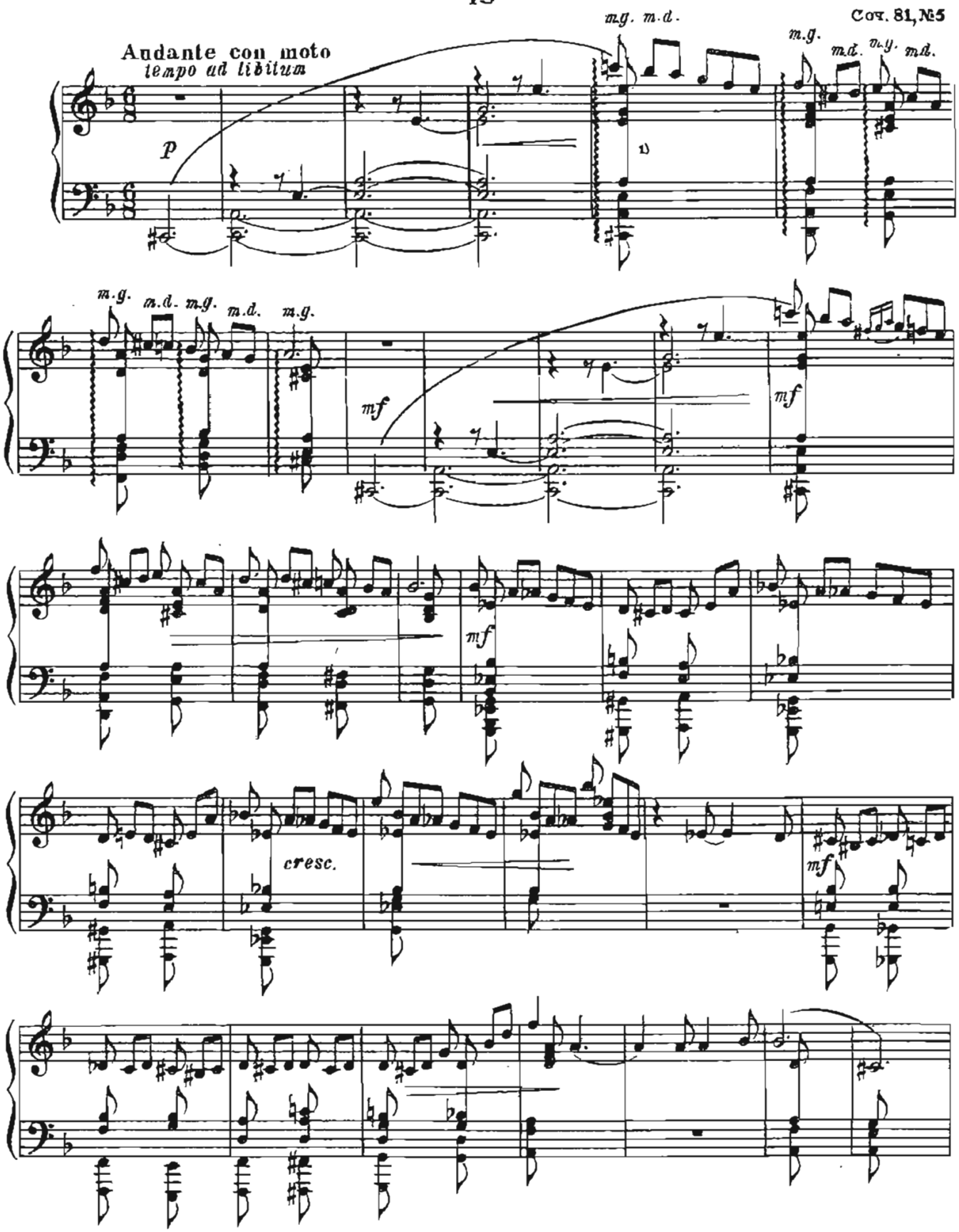


1) В изданиях Боте и Бок, а также Рикорди здесь:


p
p
f
8
2
f
8

13

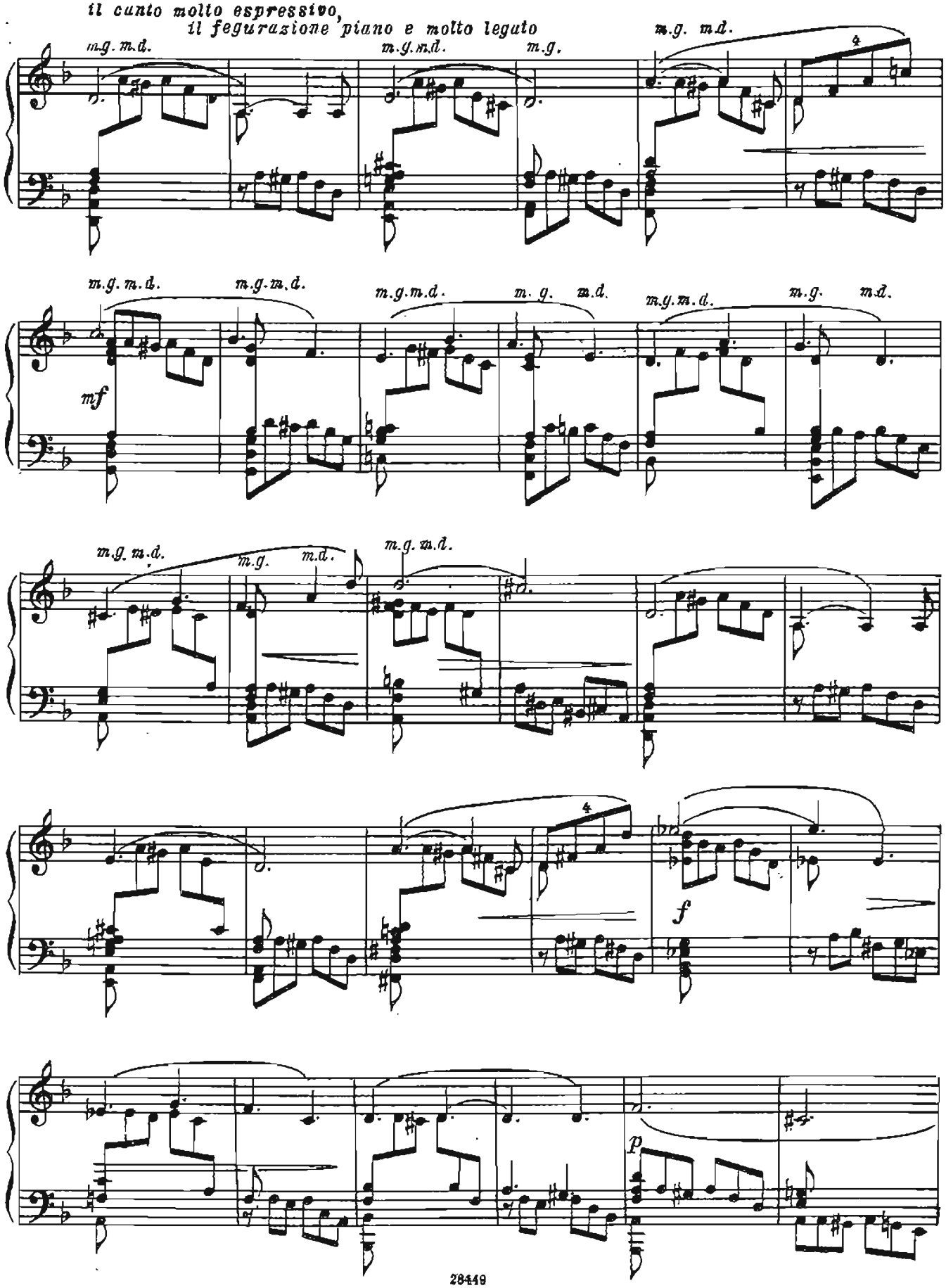
Соч. 81, №5

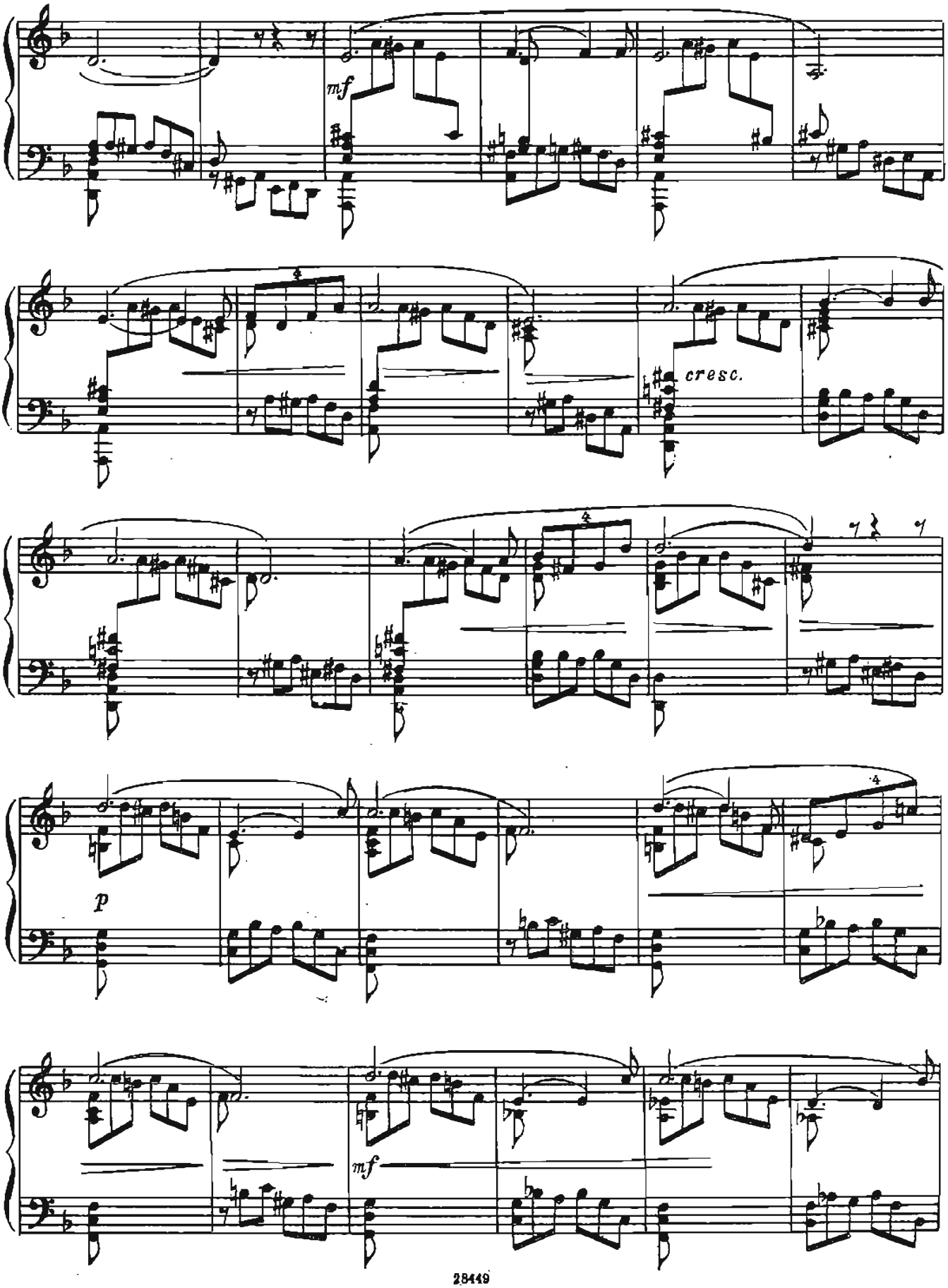


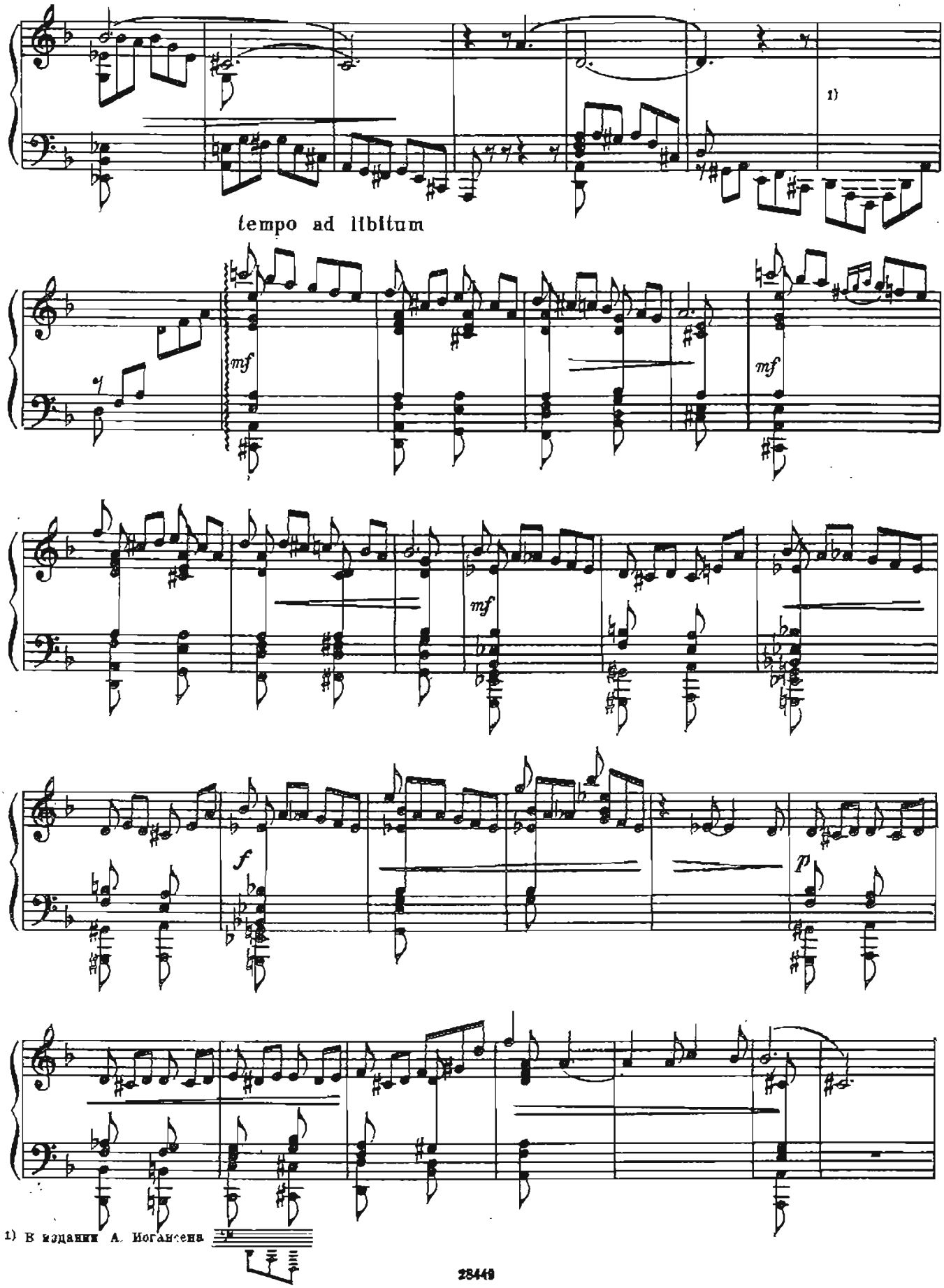
1) Во всем этюде мелодические ноты, находящиеся над аккордами, должны исполняться левой рукой (m g.), а последующие ноты как мелодии, так и аккомпанемента - правой рукой (m. d.).

Moderato

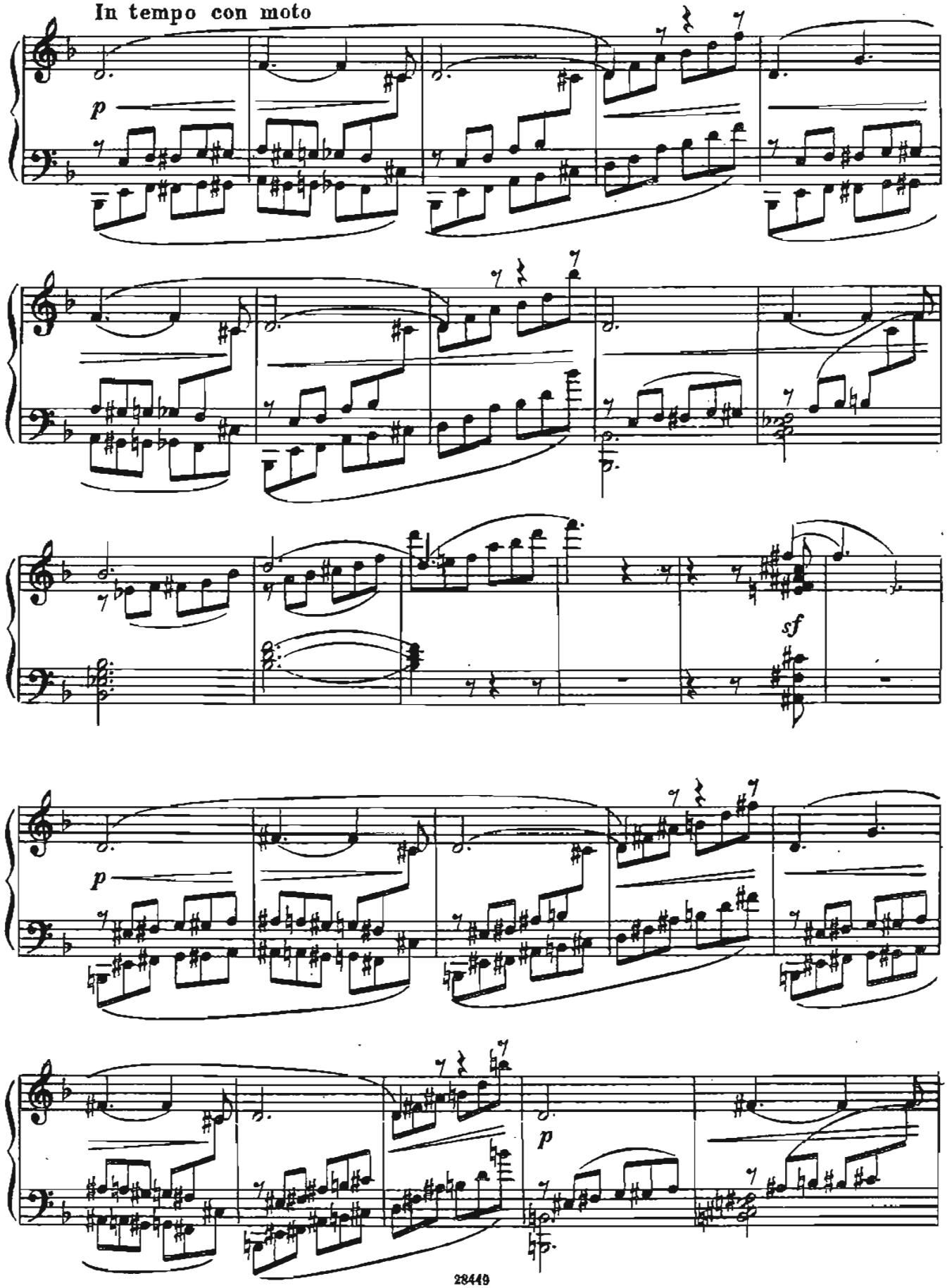
il canto molto espressivo,
il figurazione piano e molto legato

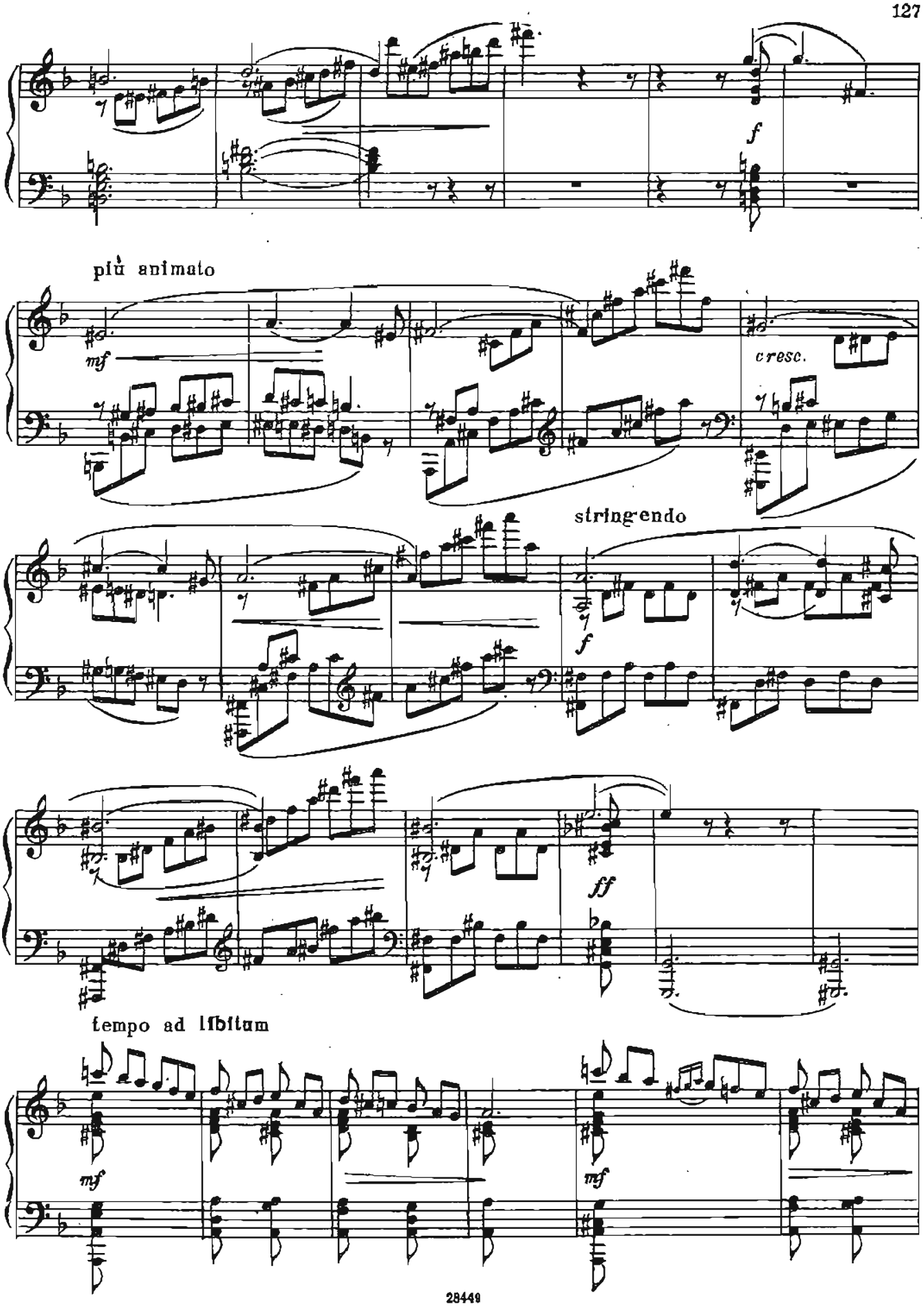


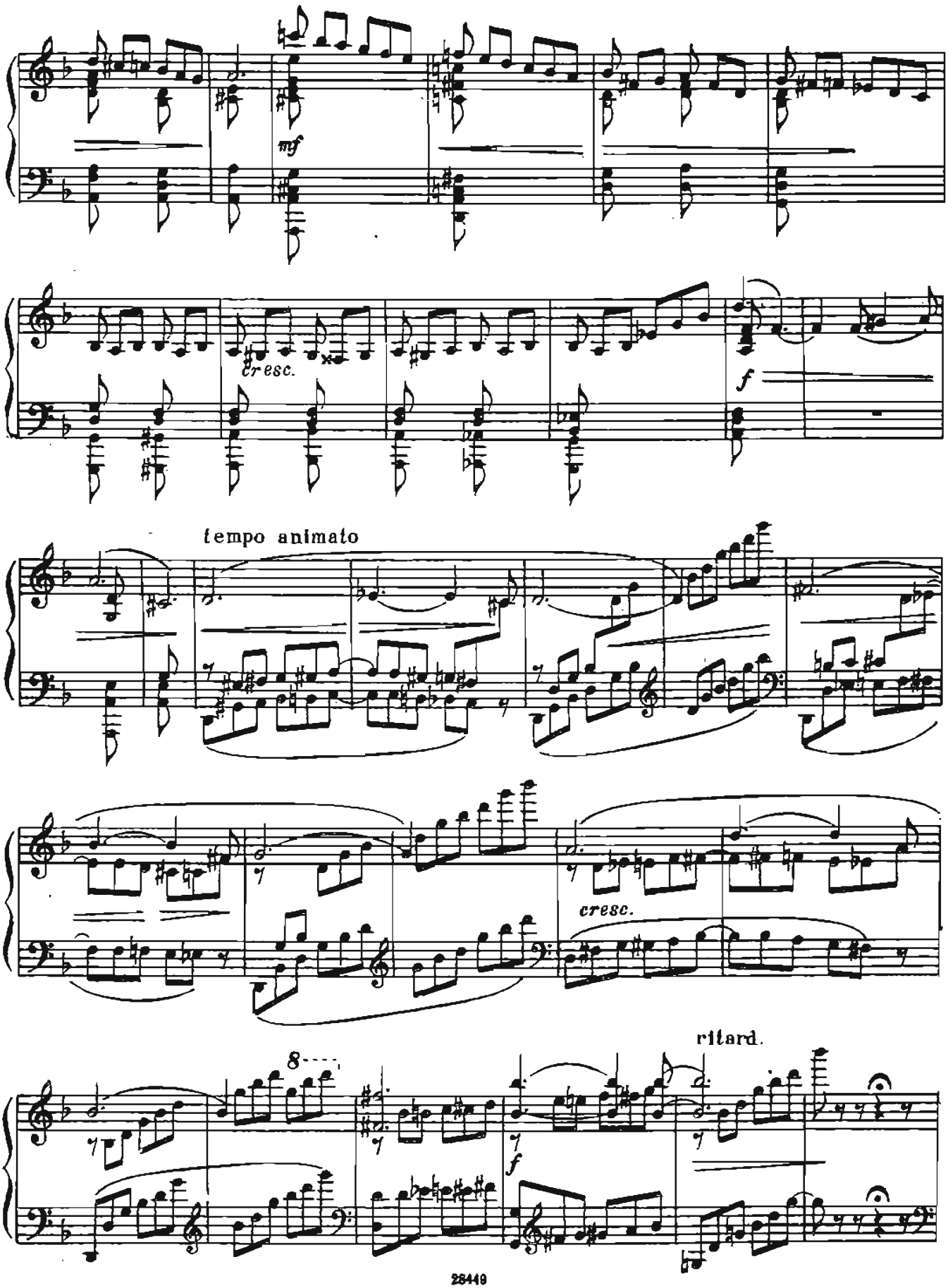

mf
cresc.
p
mf



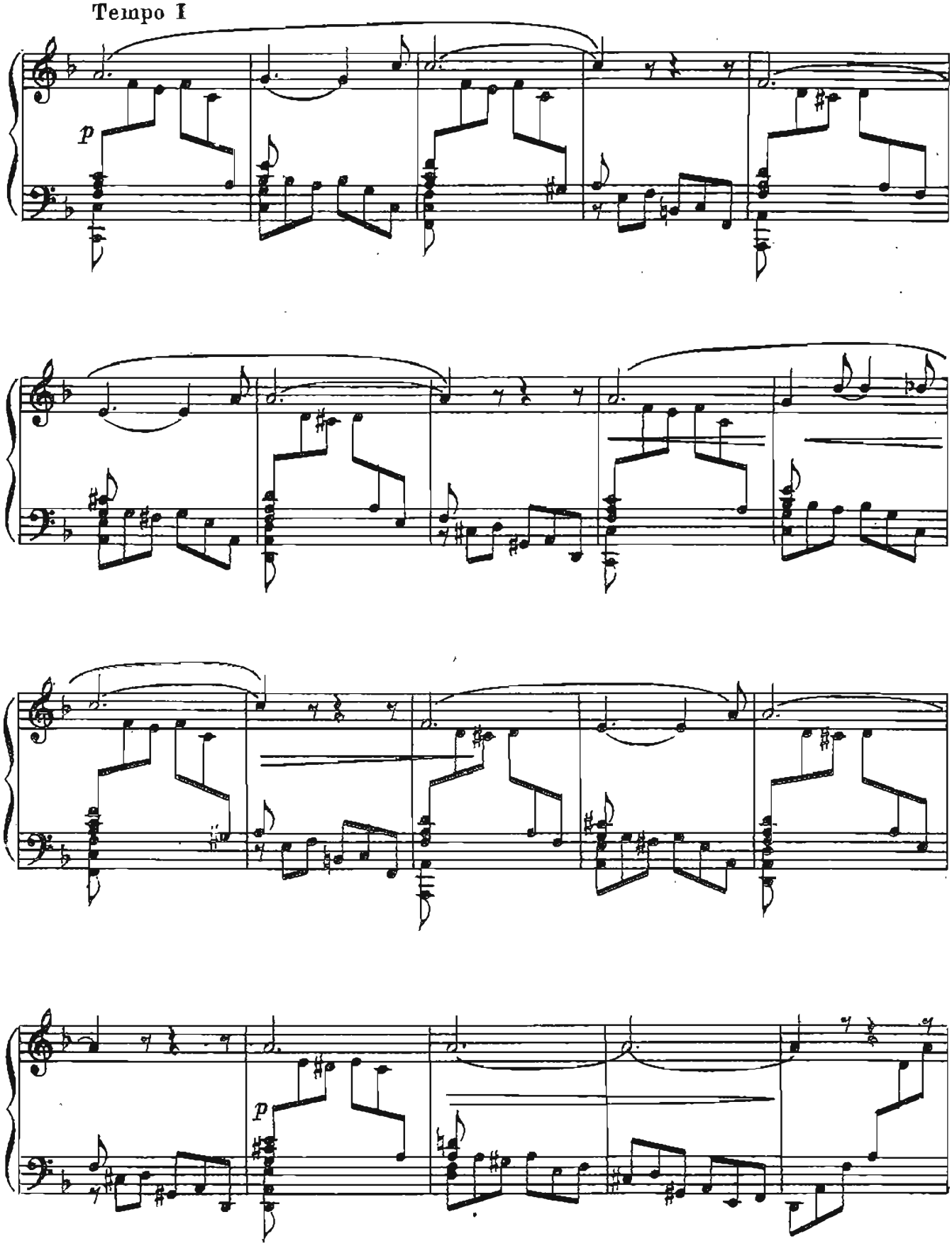
1) В издании А. Иогансена

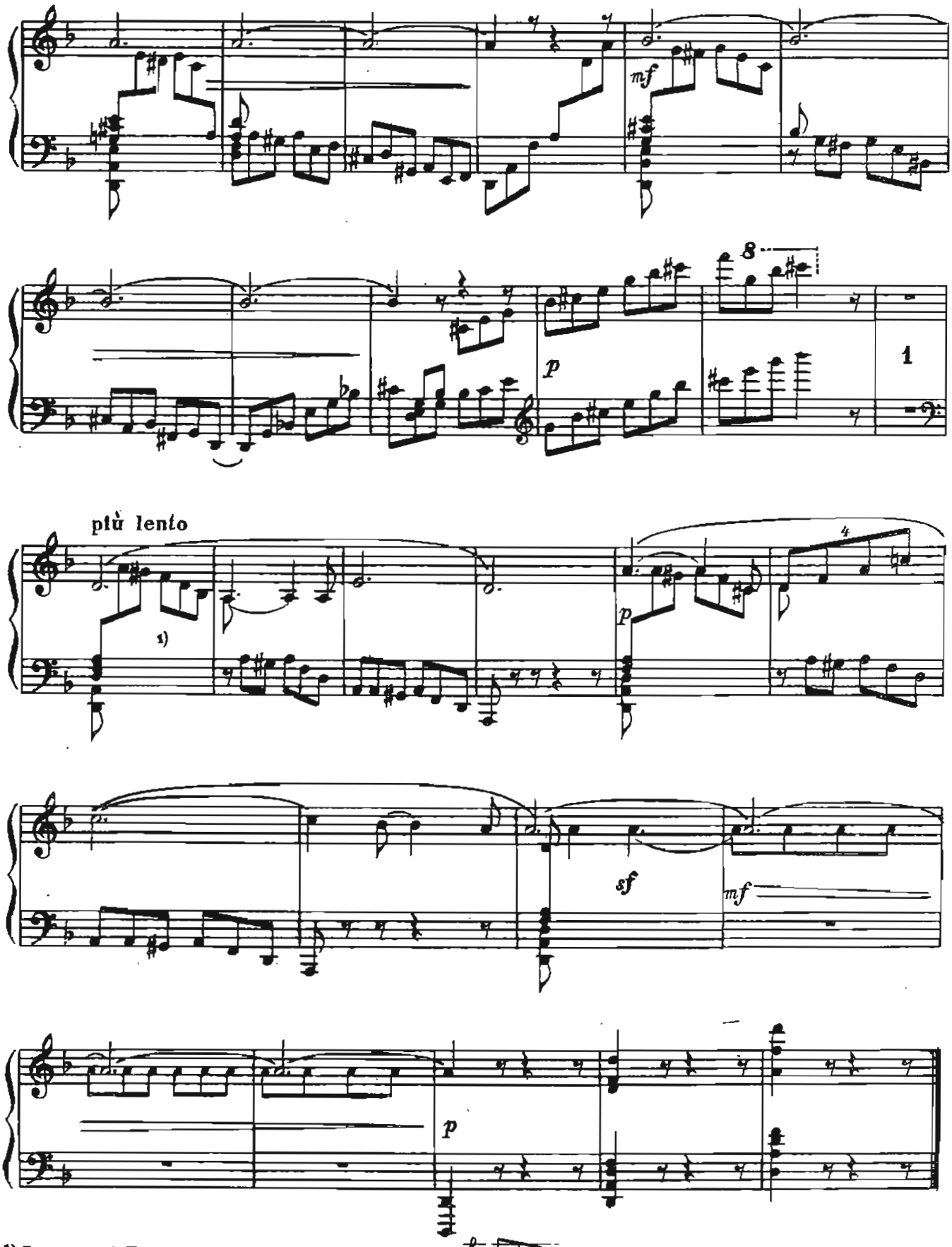

In tempo con moto
p
sf
p
p


f
più animato
mf
cresc.
stringendo
f
ff
tempo ad libitum
mf
mf


mf
cresc.
f
tempo animato
cresc.
8
f
ritard.

Tempo I





1) В издании А. Иогансена вторая половина этого такта:

14

Allegretto

sempre leguto

Соч. 81, №6

dolce

1.

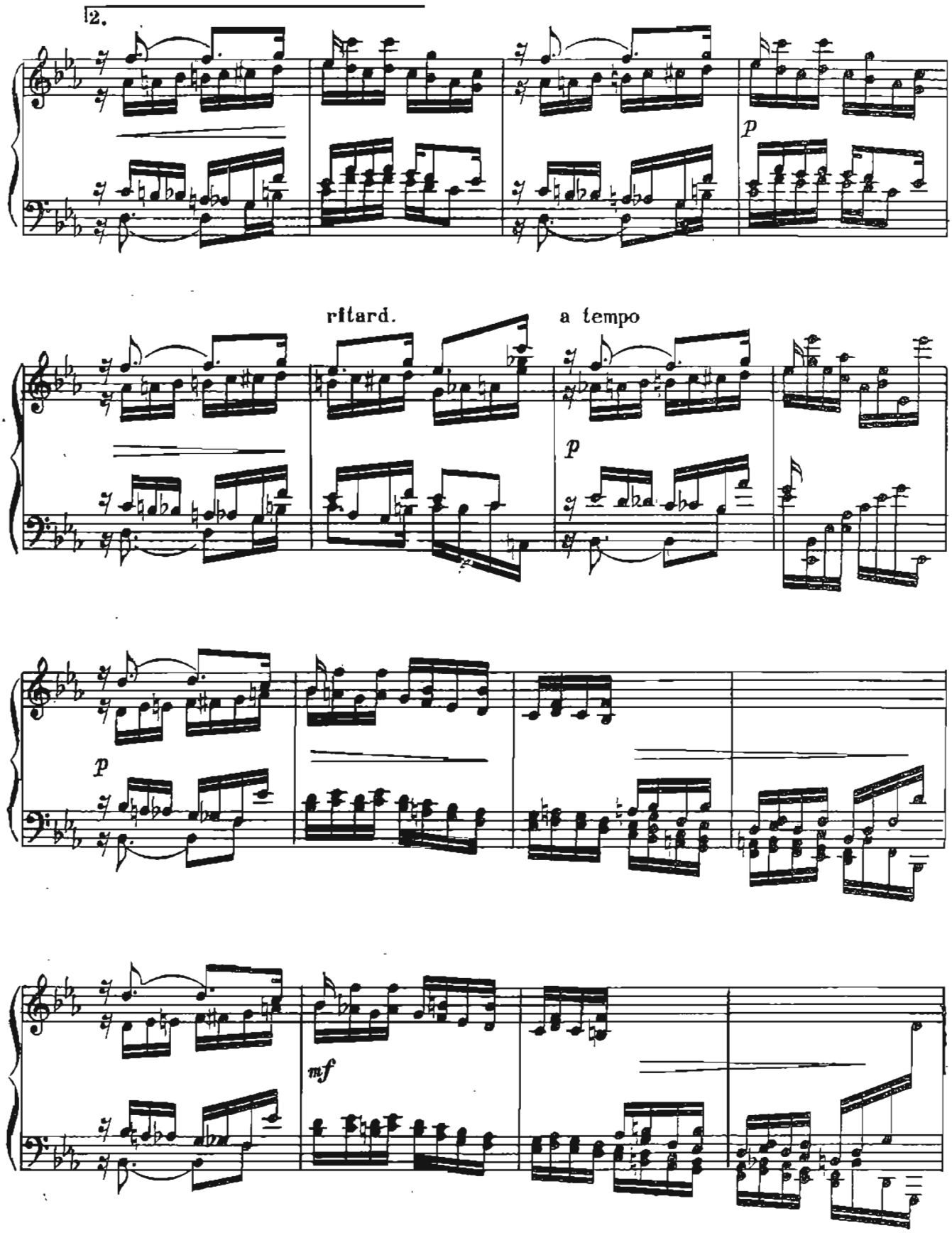
p

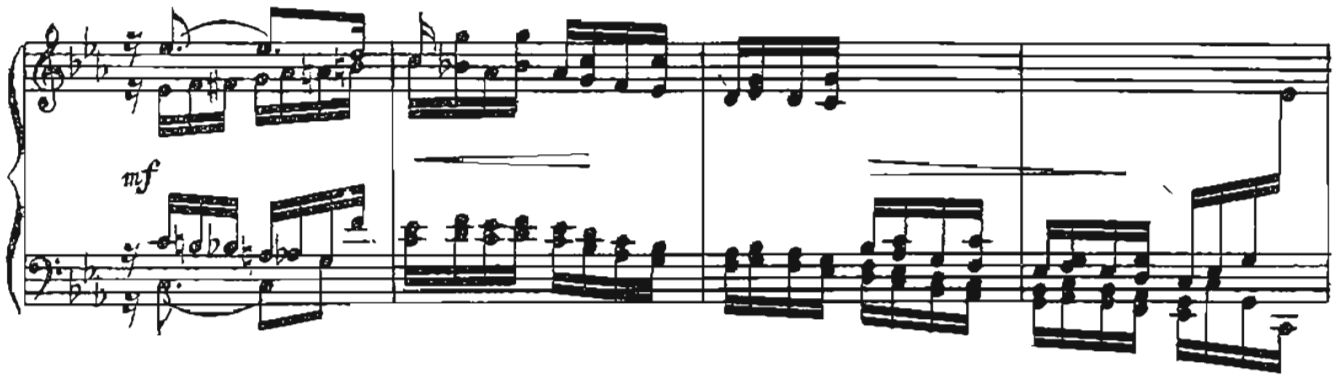
p

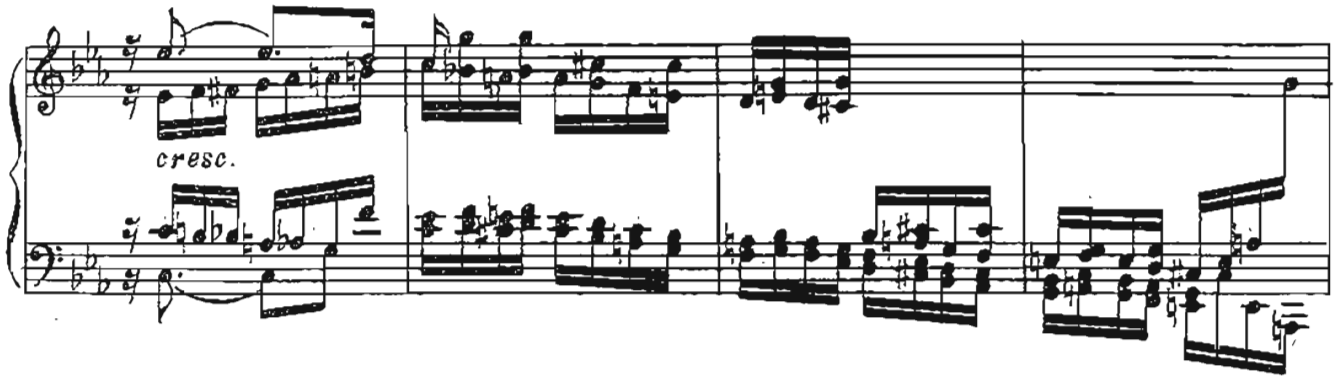
ritard.

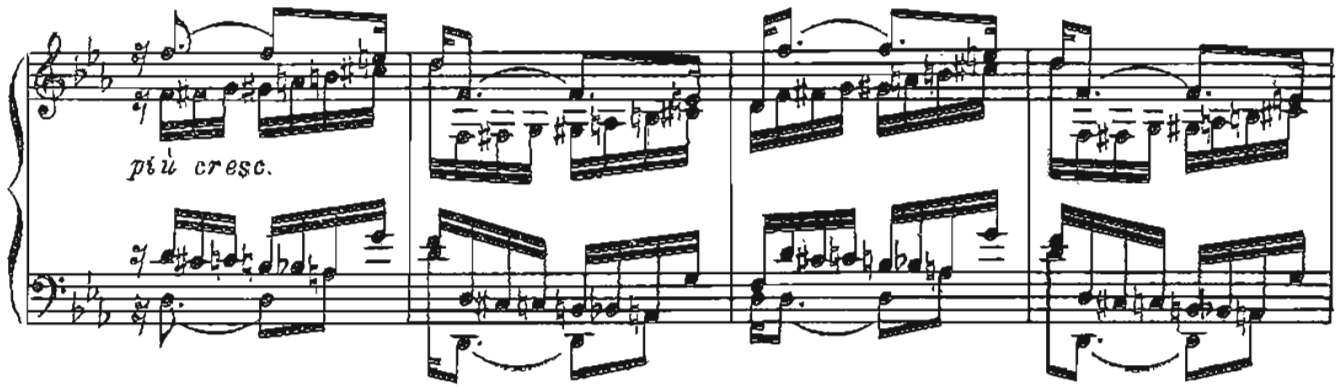
a tempo

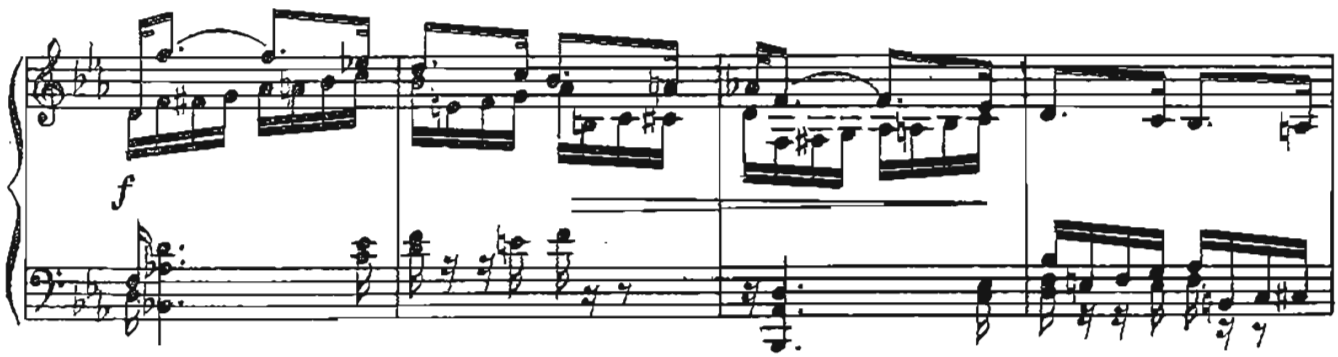
p

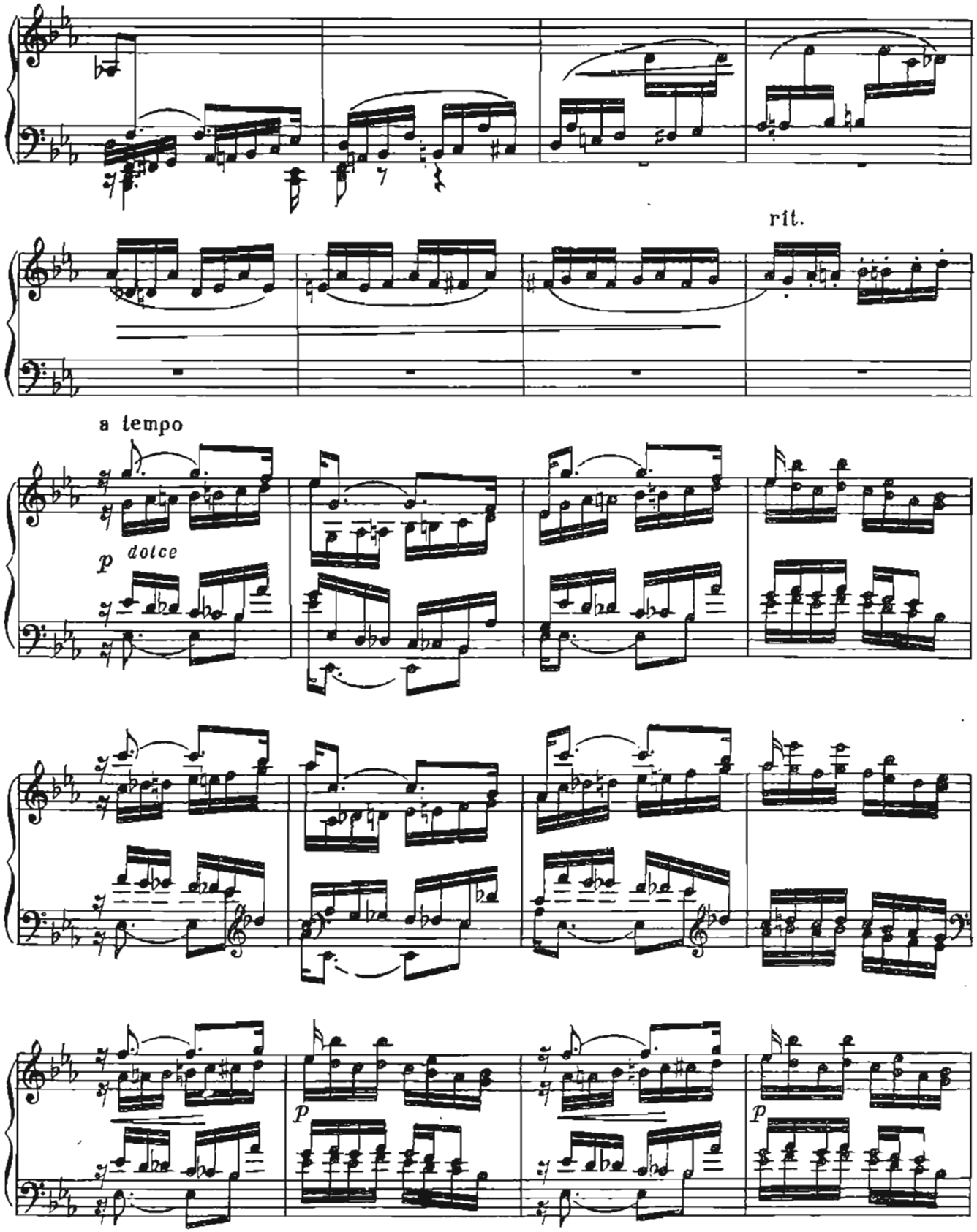

2.
p
ritard.
a tempo
p
p
mf


mf

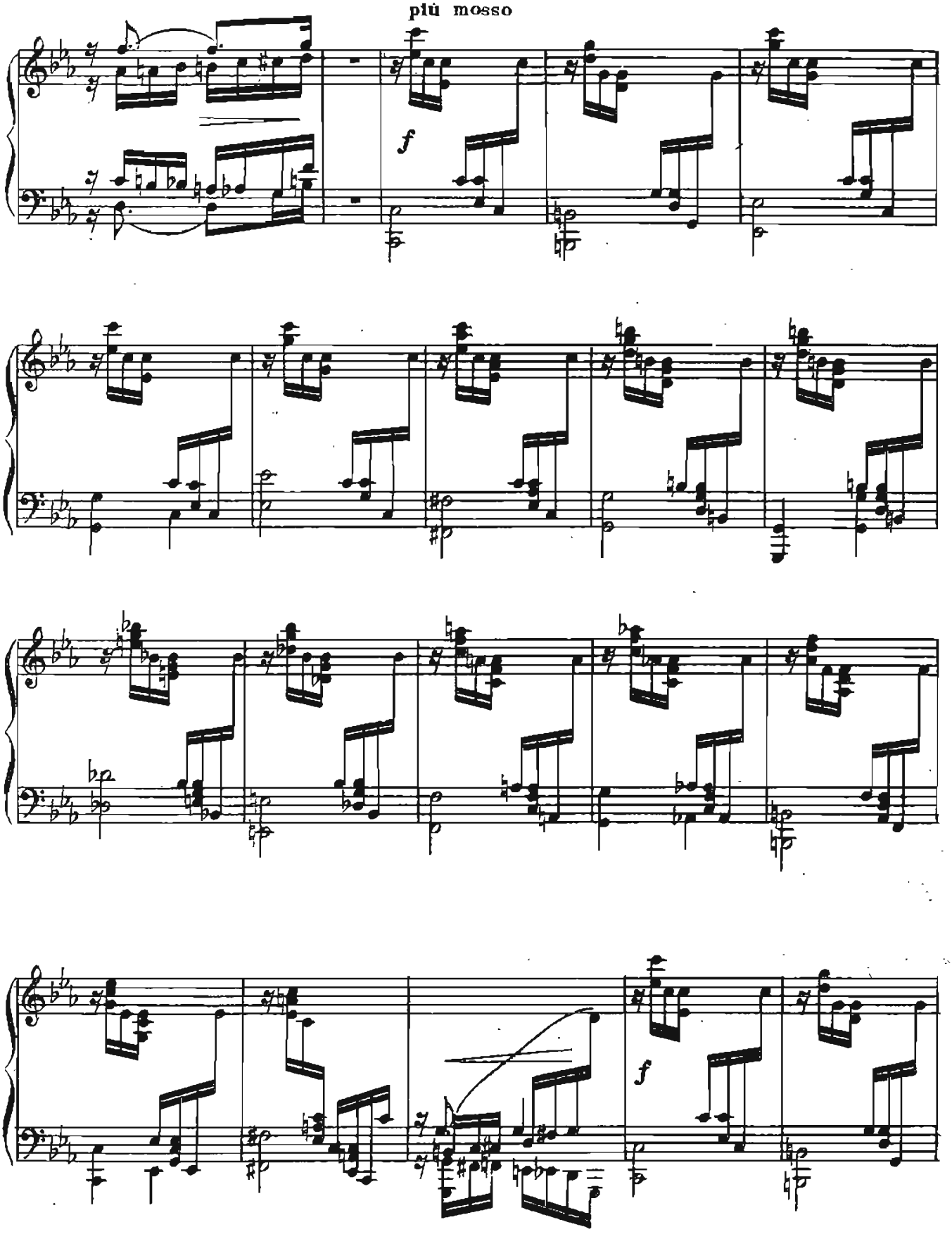

cresc.

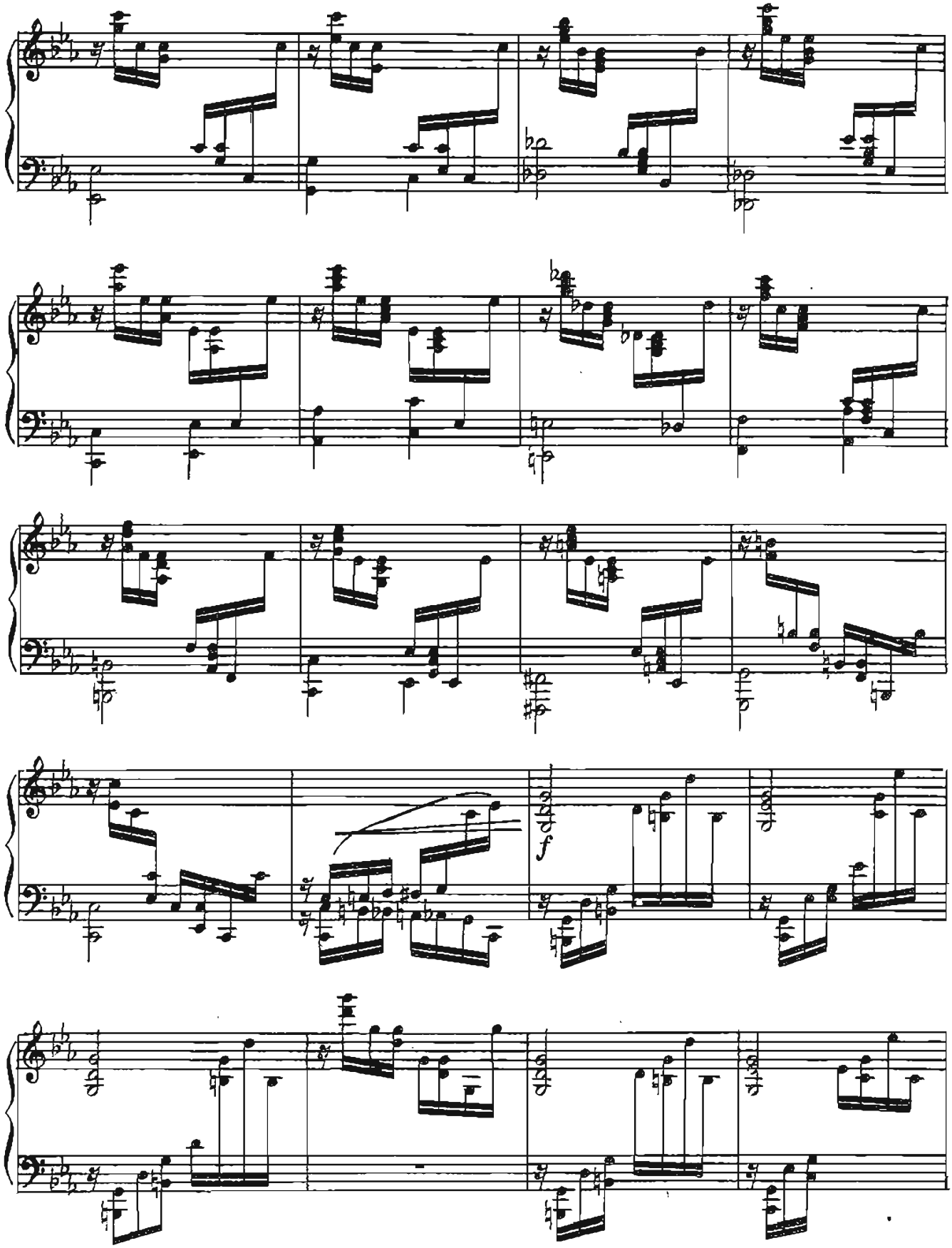

più cresc.

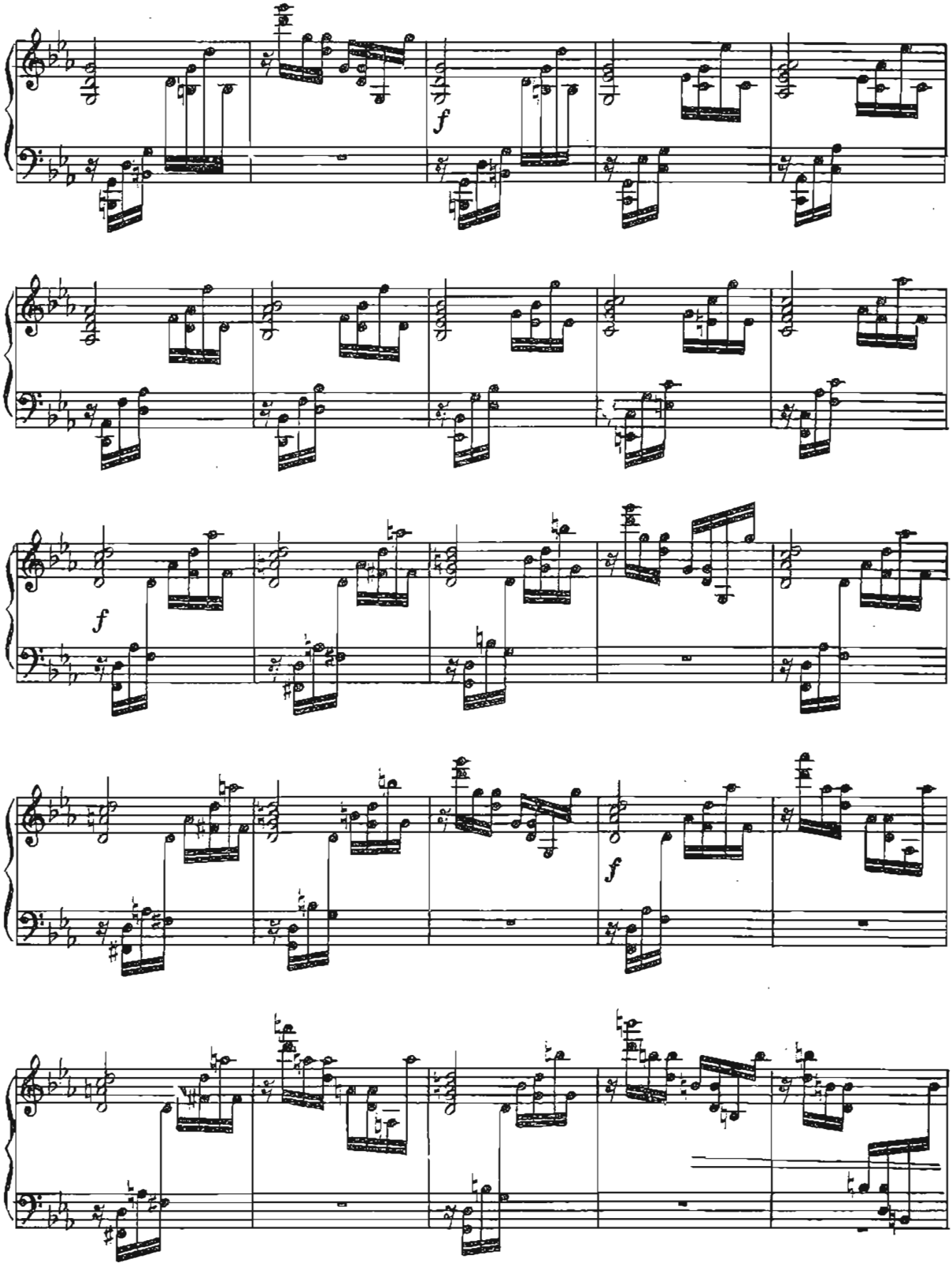

f


rit.
a tempo
p
dolce
p
p

più mosso




f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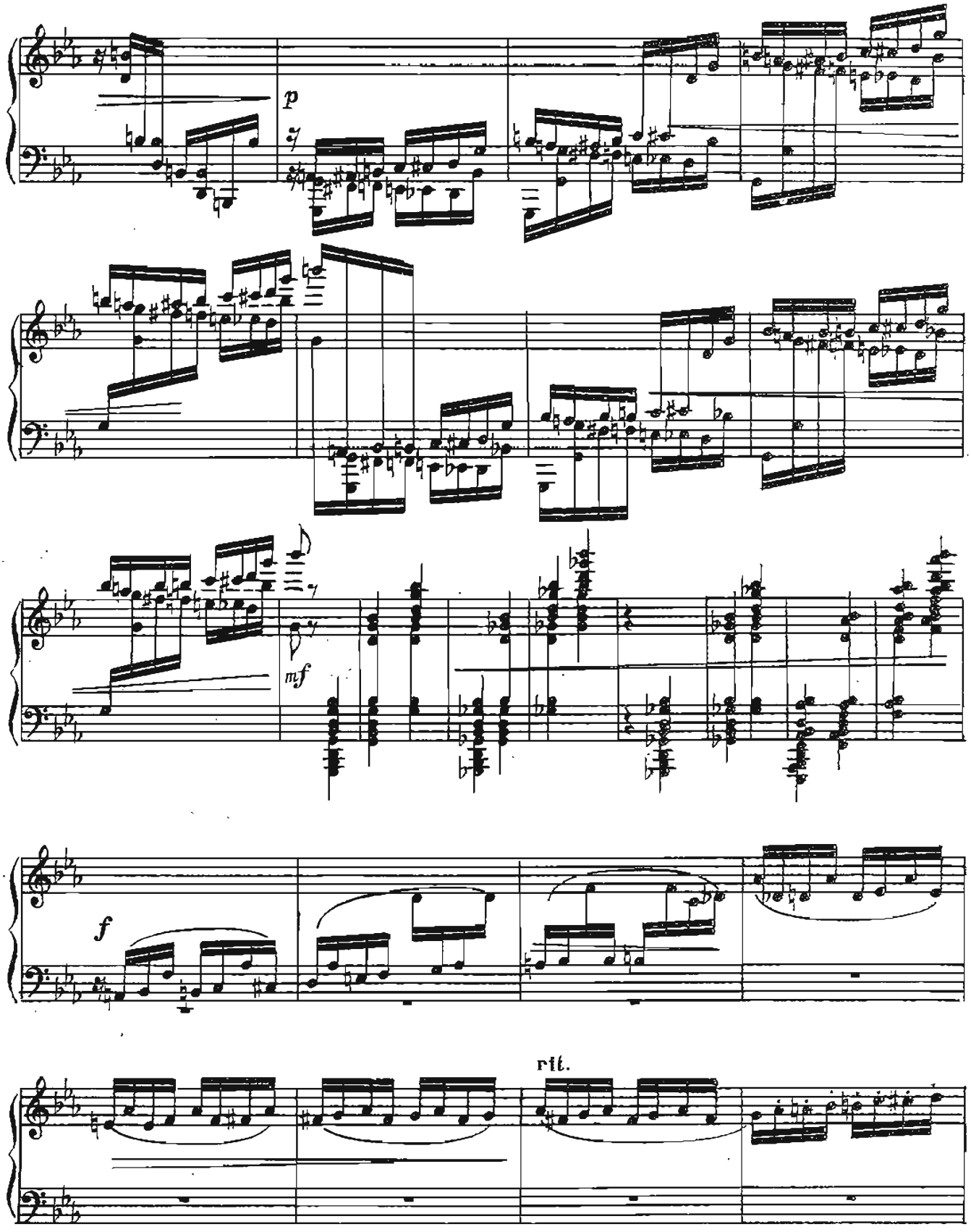
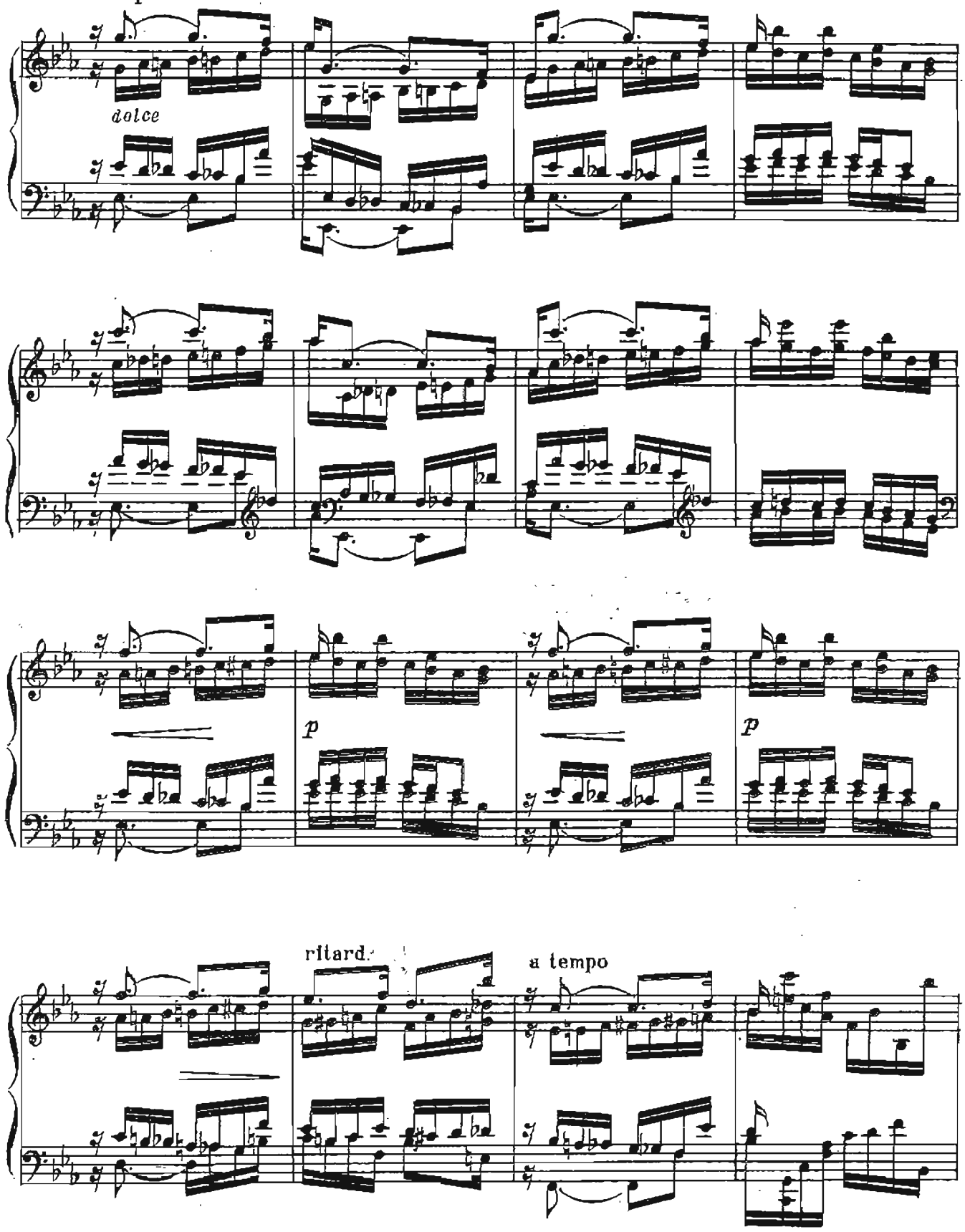
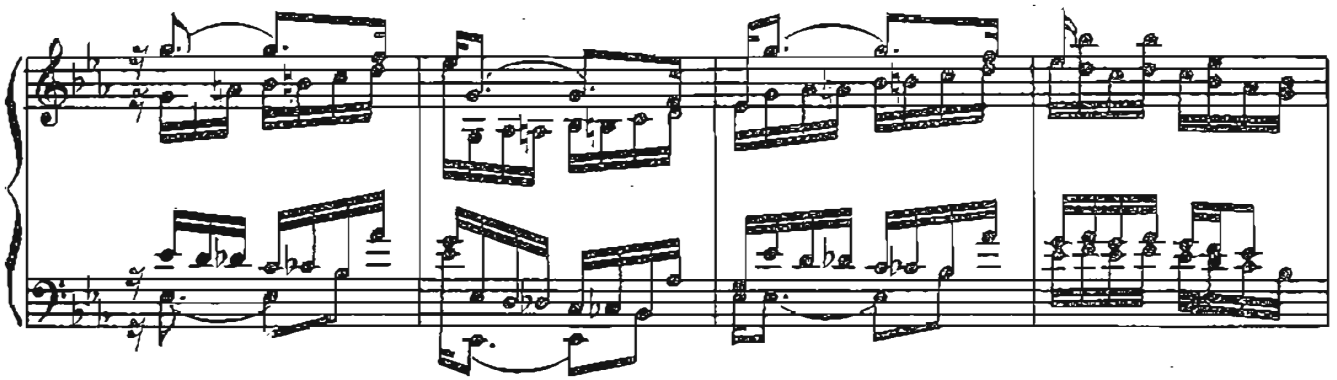
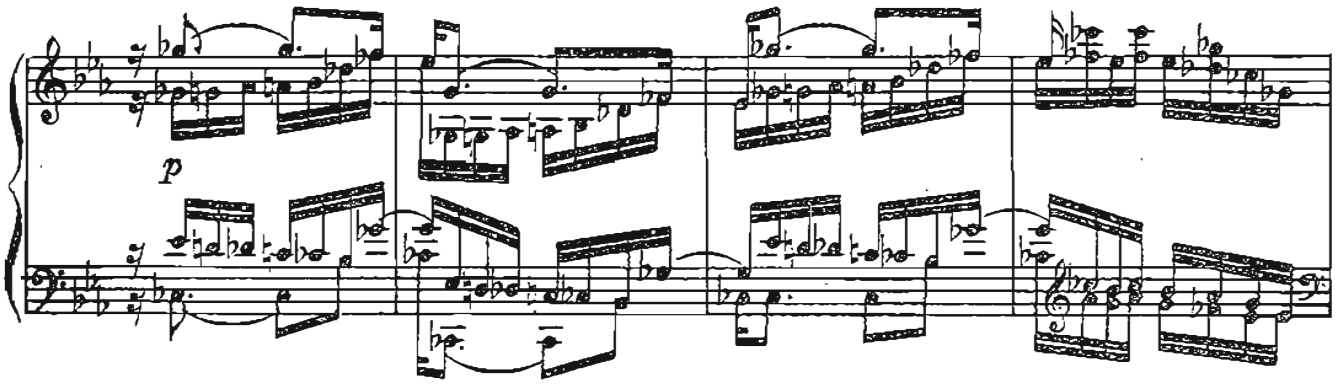
f
f


p
mf
f
rit.

Tempo I



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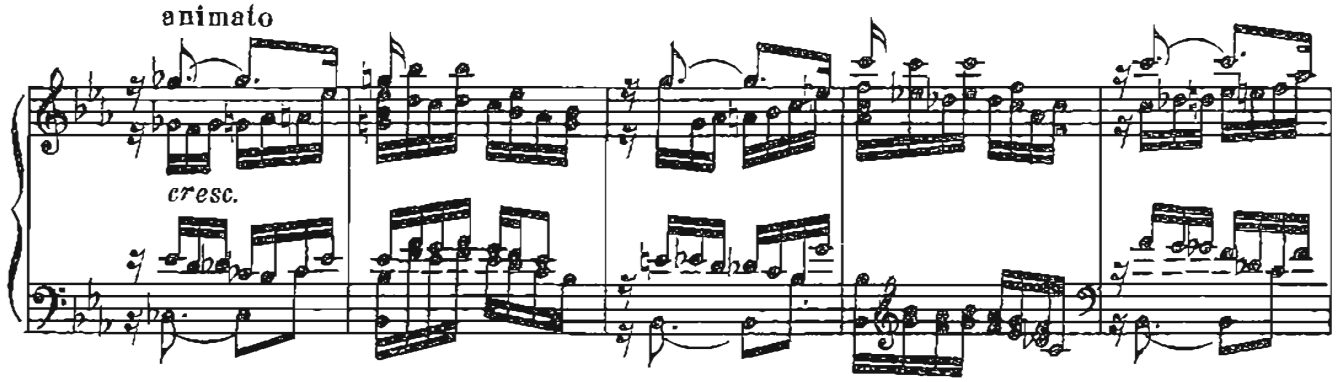
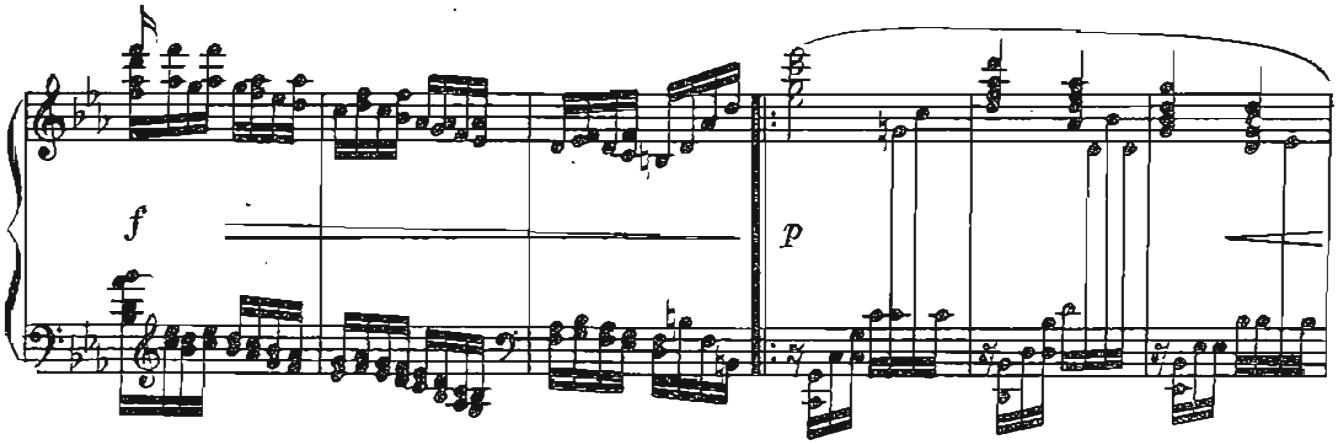

animato
cresc.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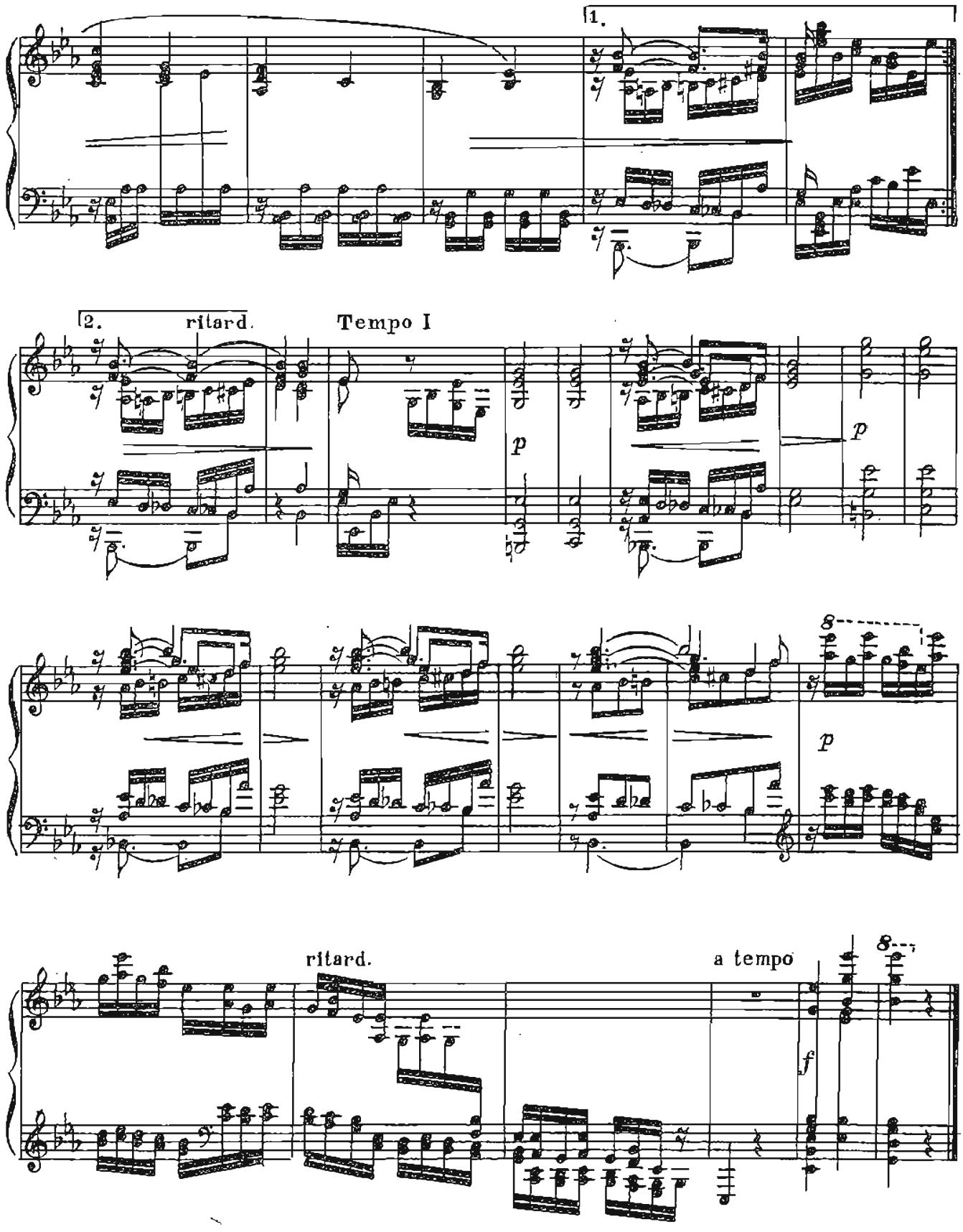
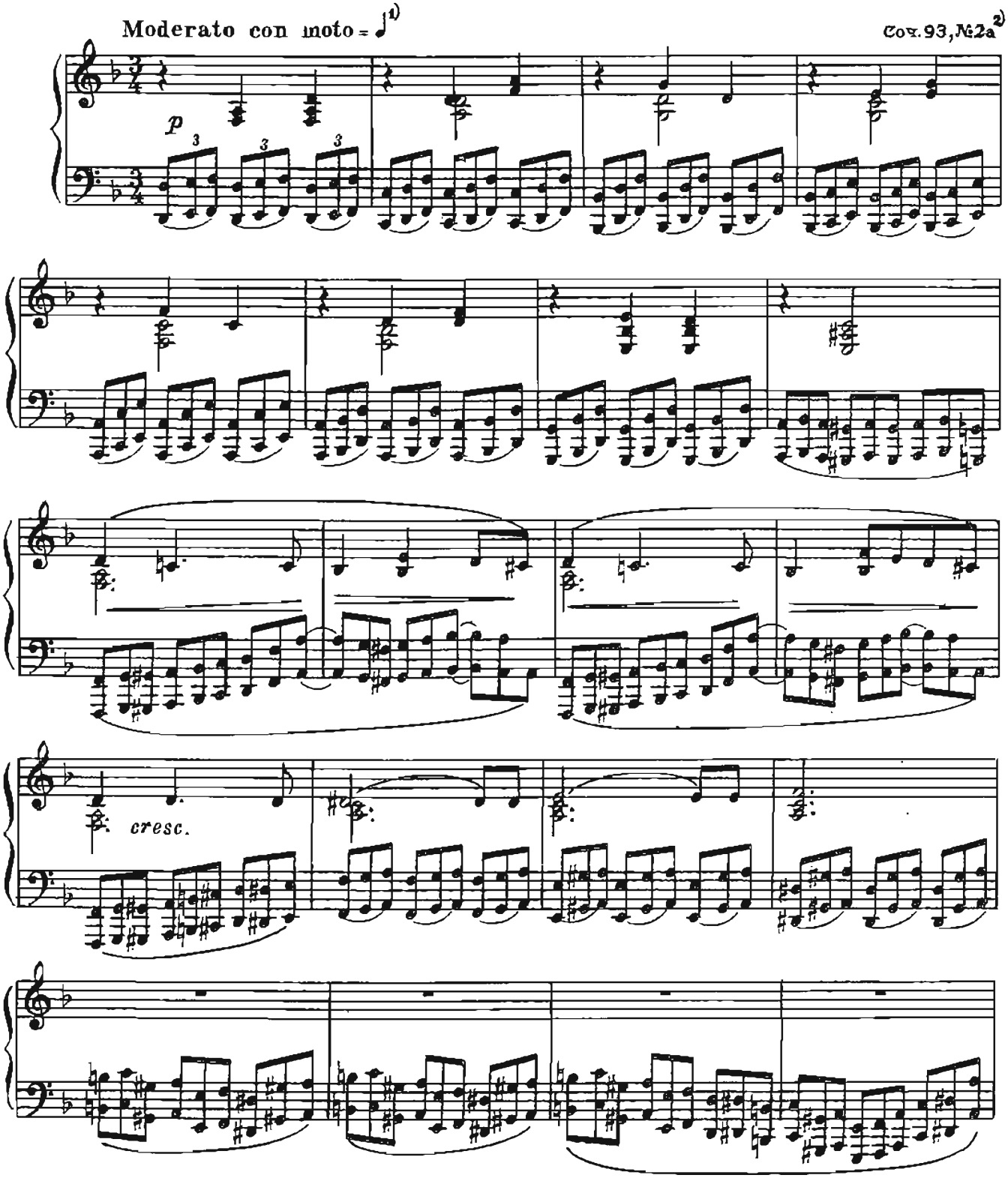
p

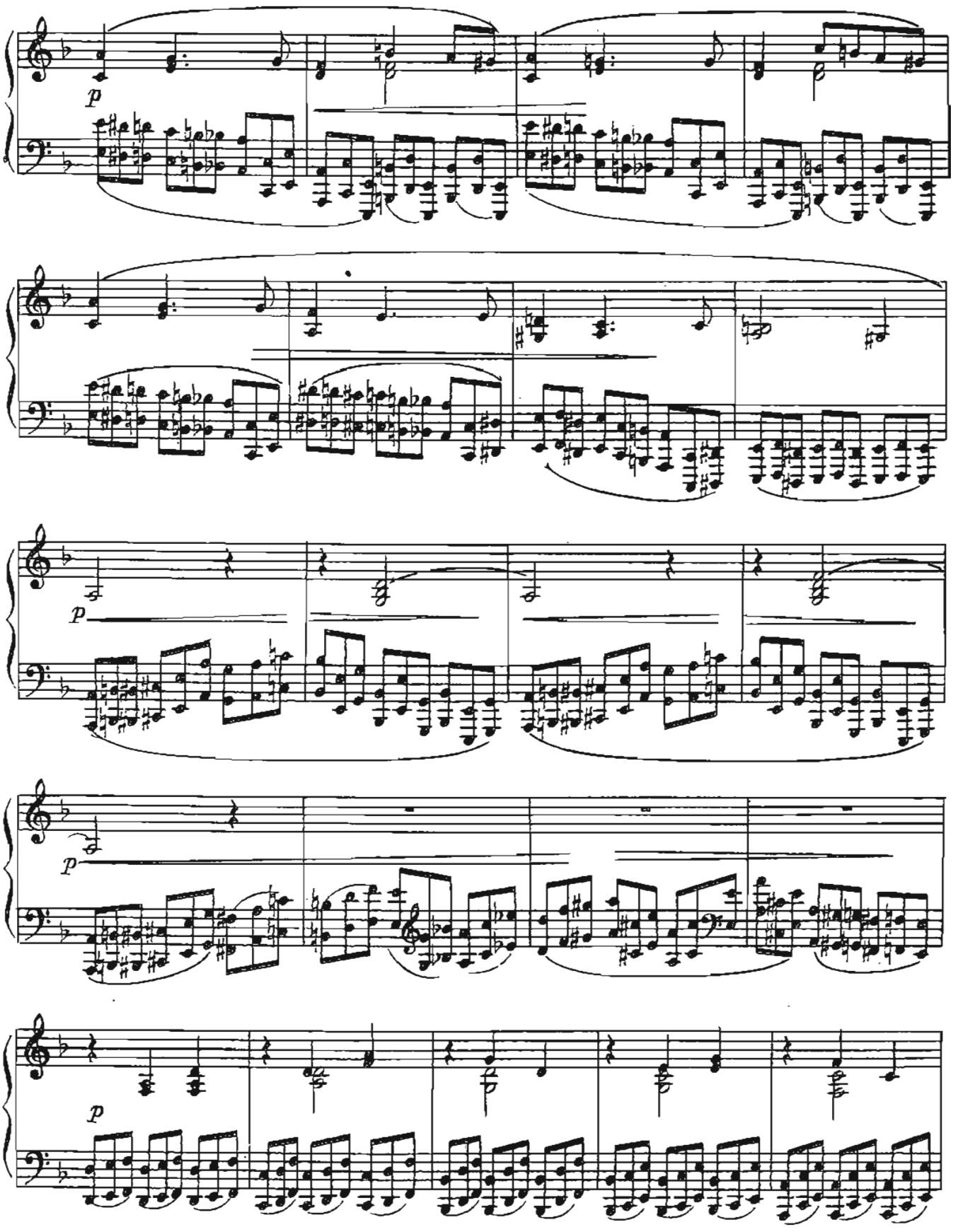

1.
2.
ritard.
Tempo I
p
p
8
p
ritard.
a tempo
8
f

15



1) В издании В. Бесселя - Moderato assai, Б. Зенфа - Moderato; в рукописи и в издании Рикорди - Moderato con moto.

2) В некоторых изданиях - ор. 93, №5a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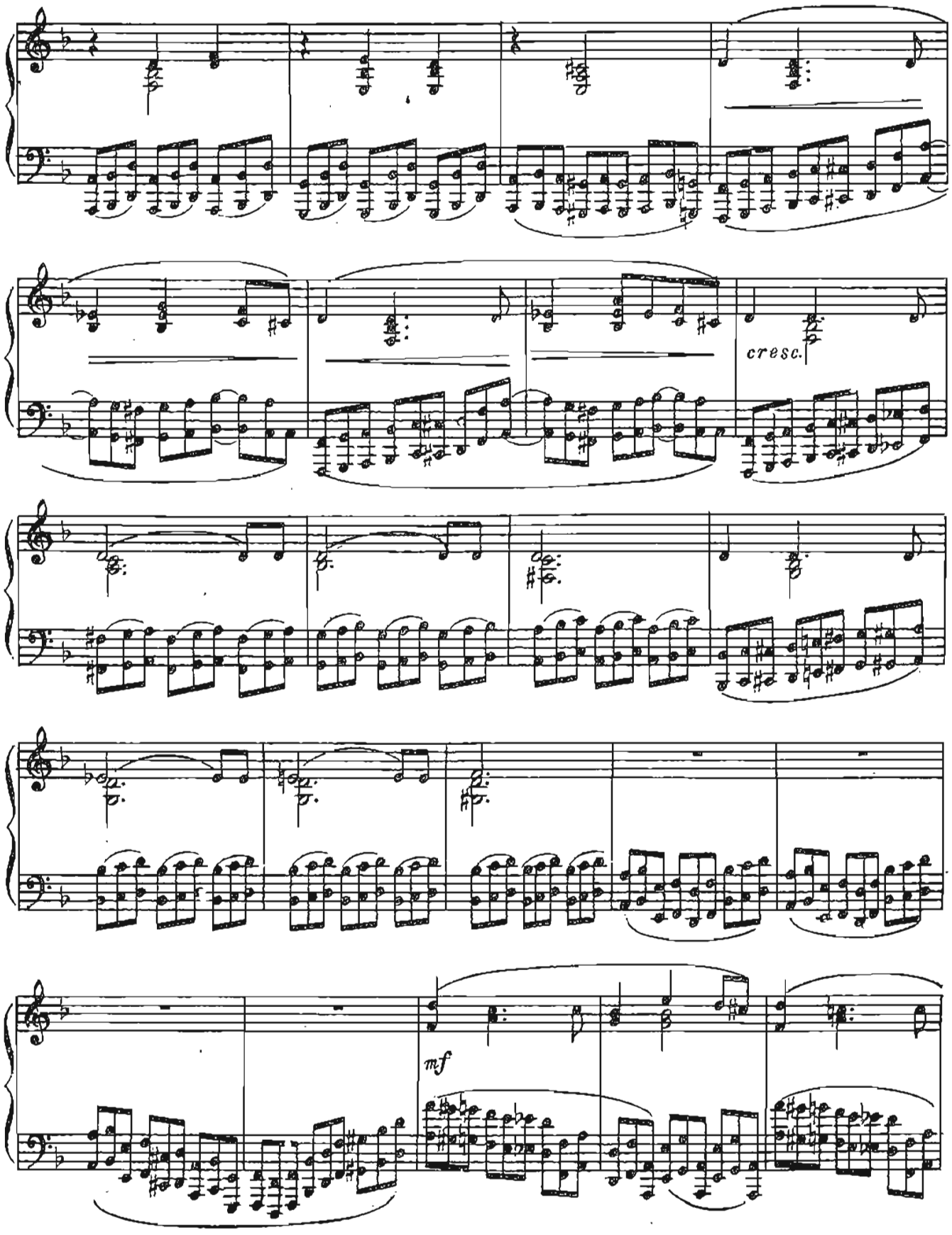
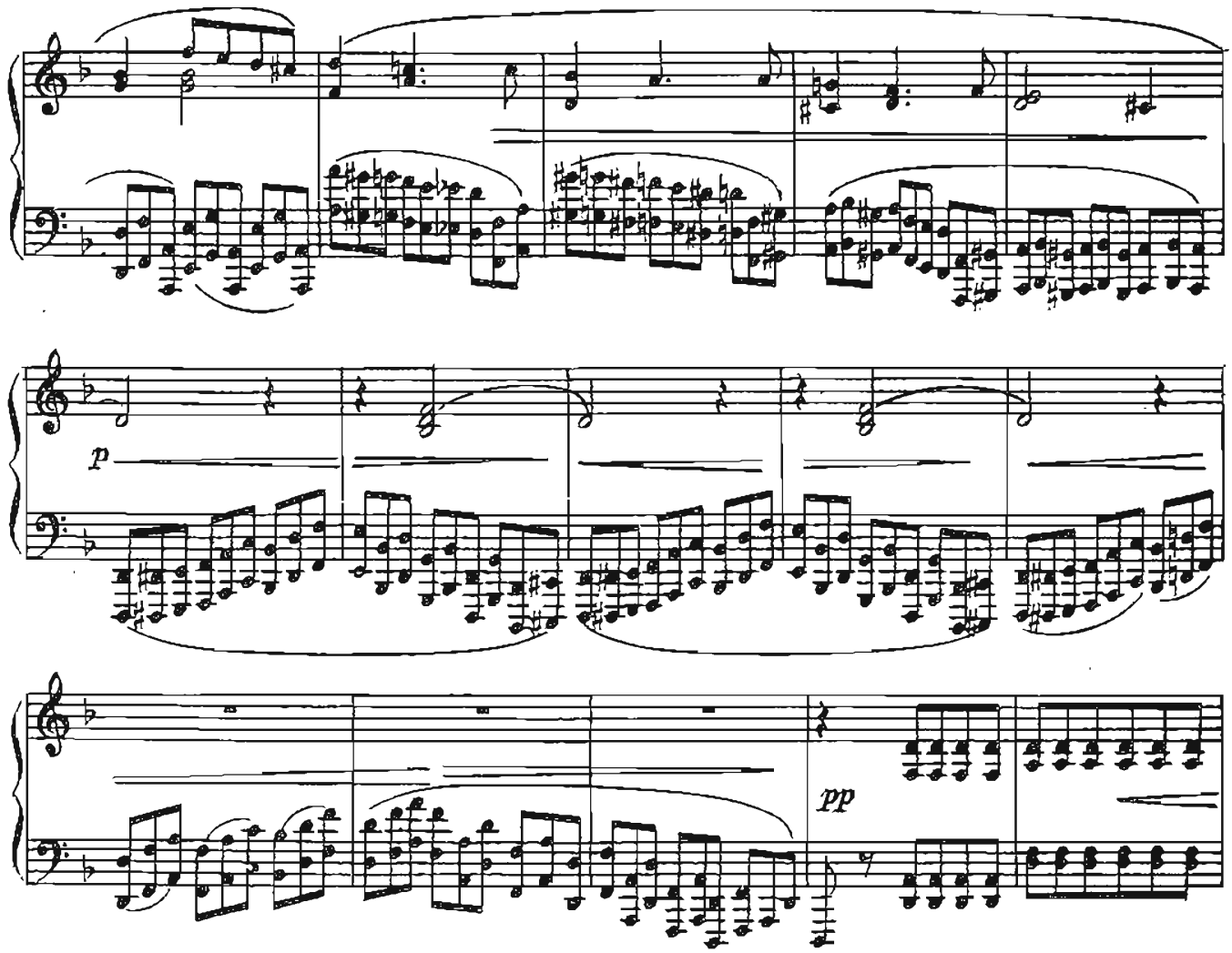
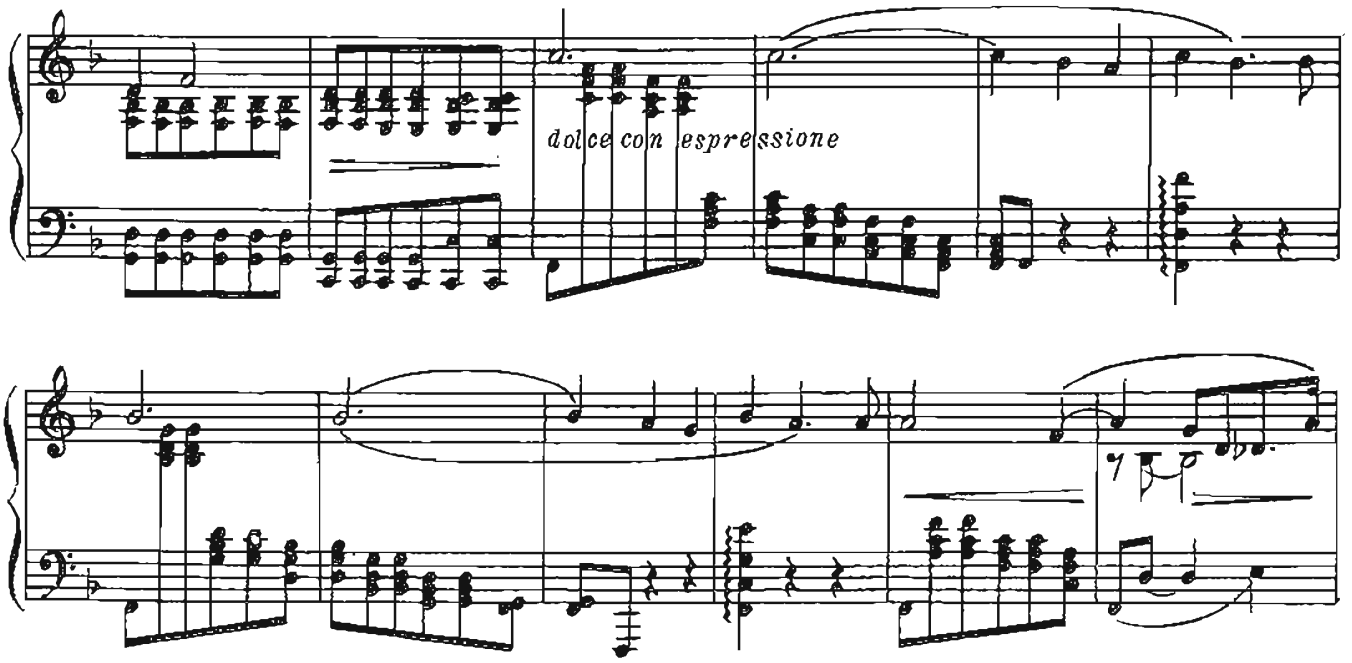
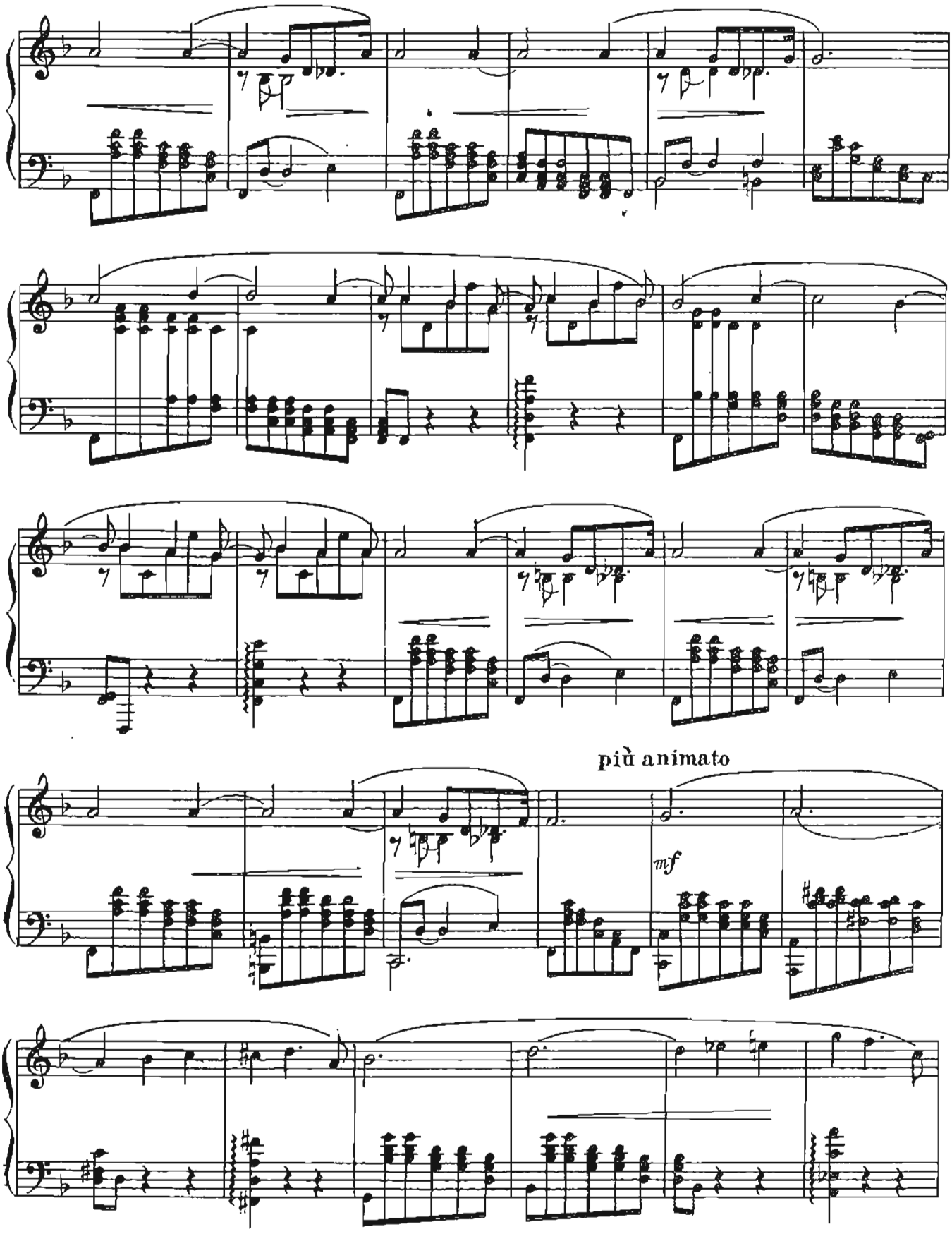
p
p

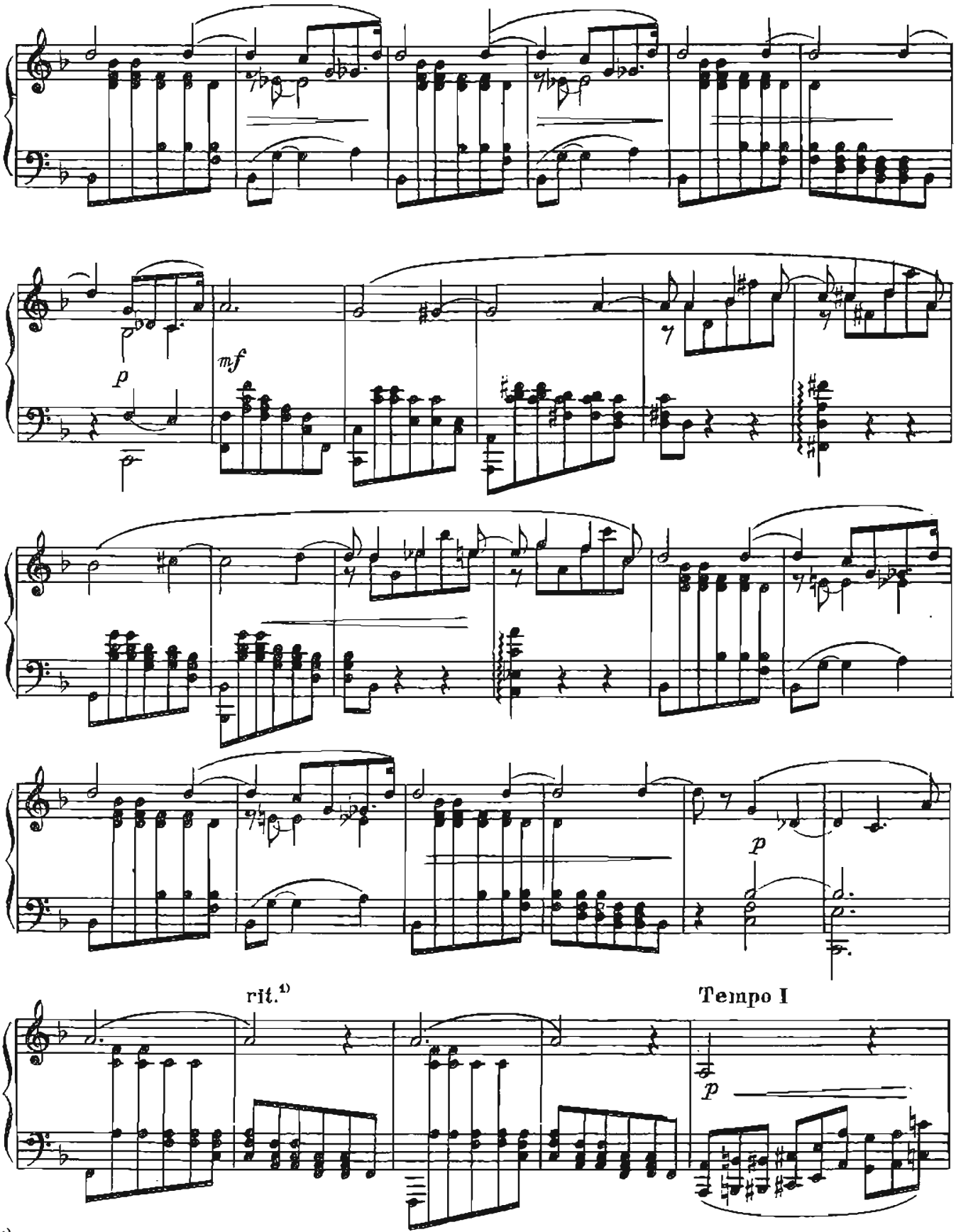

cresc.
mf



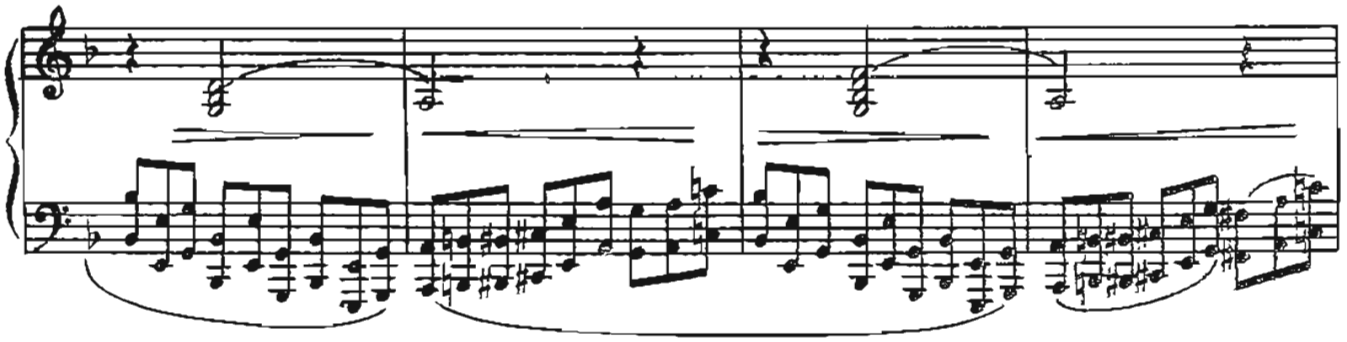
un poco animato

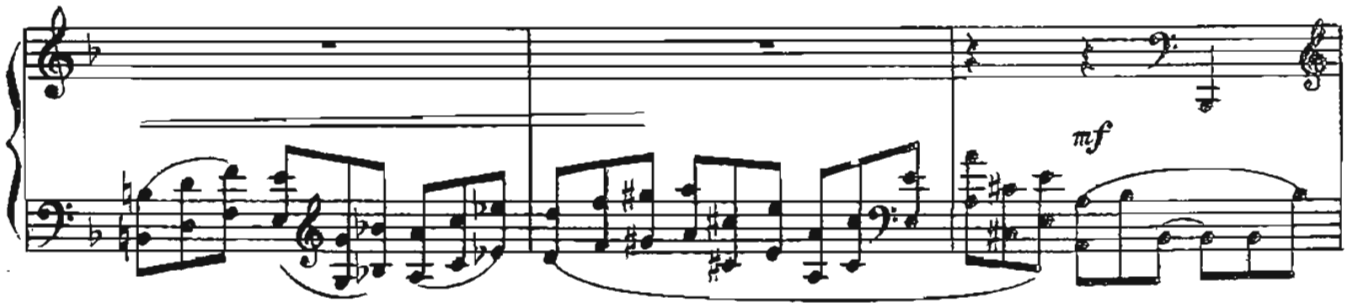



più animato
mf

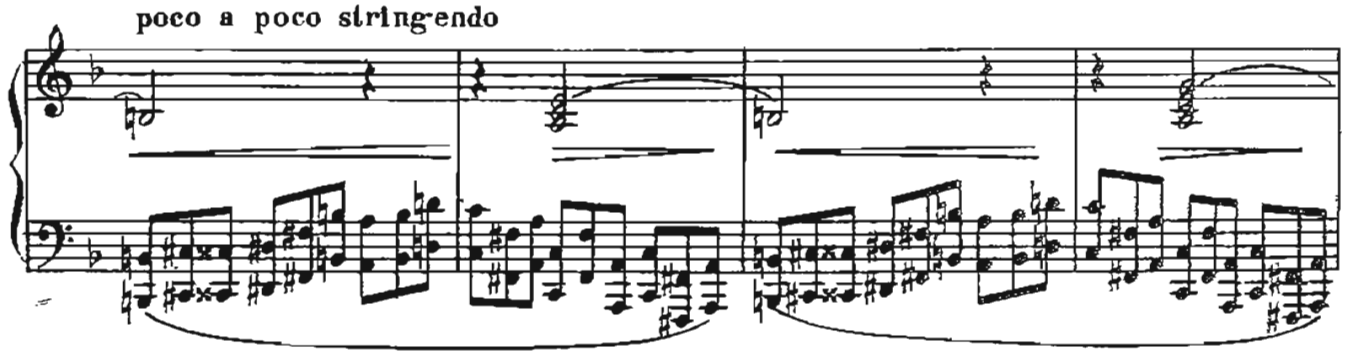


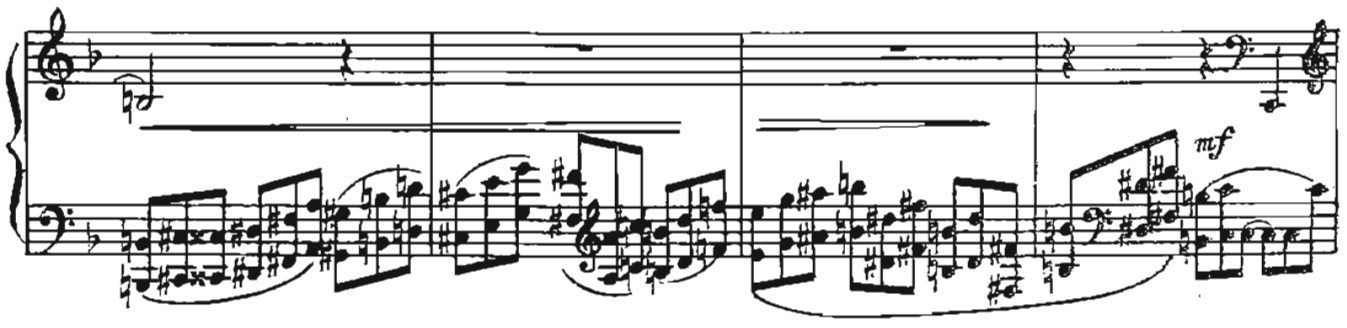
1) В рукописи нет rit; во всех известных редактору изданиях это указание имеется.

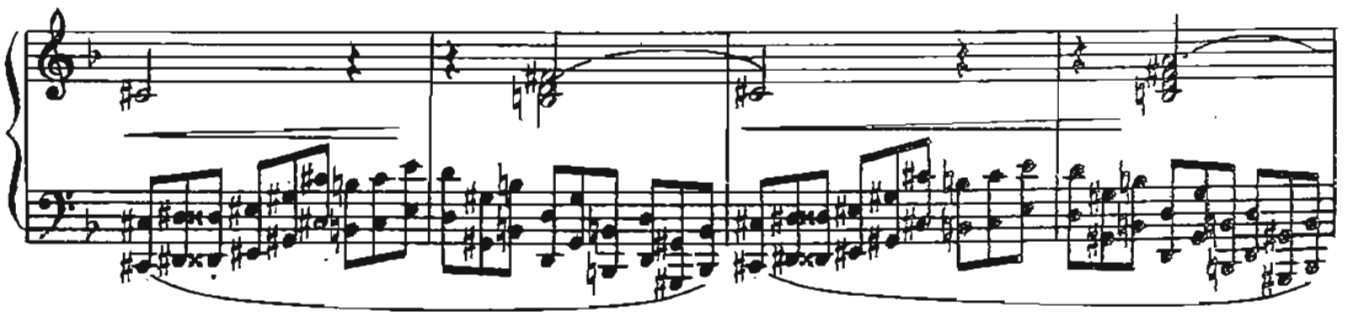


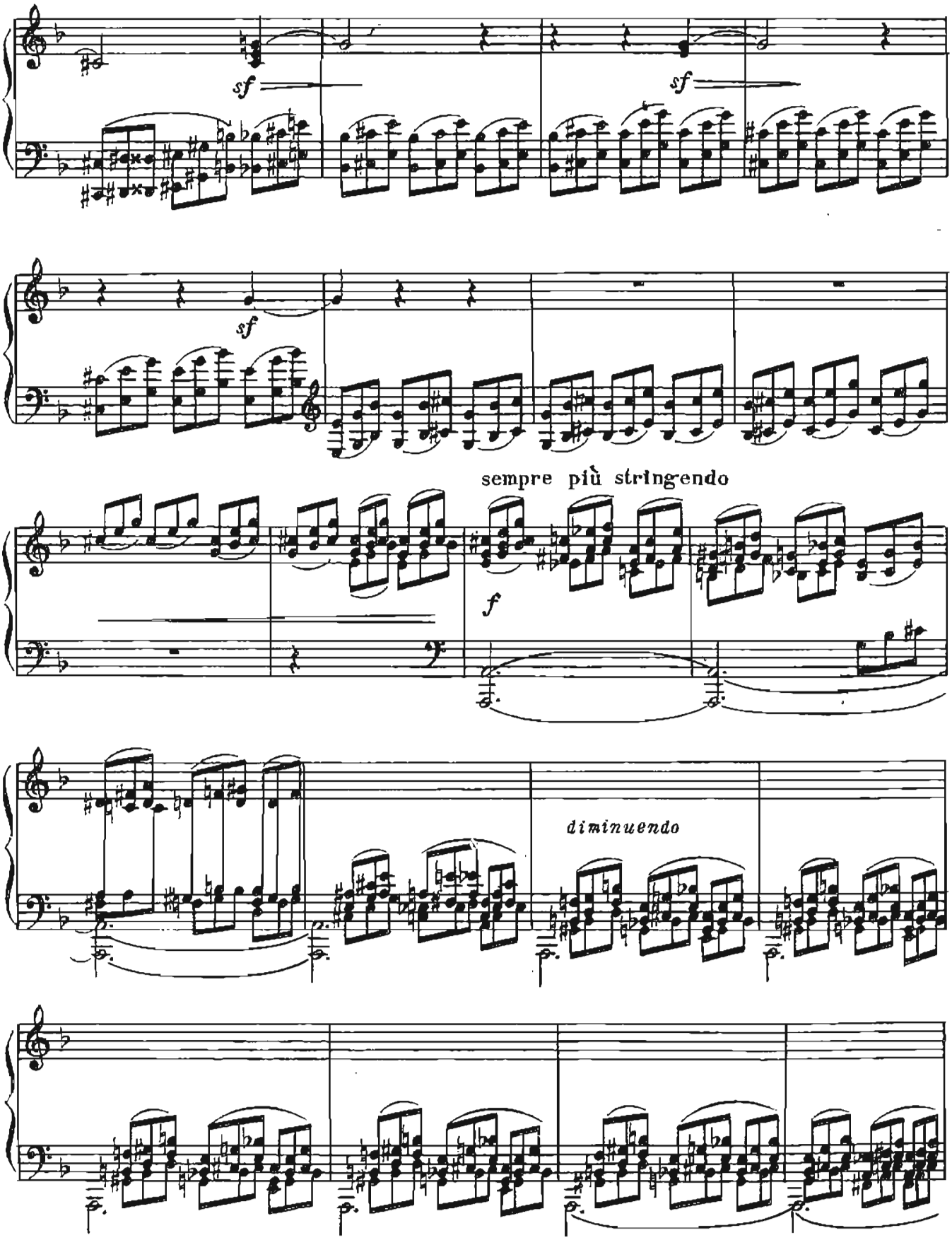


poco a poco stringendo





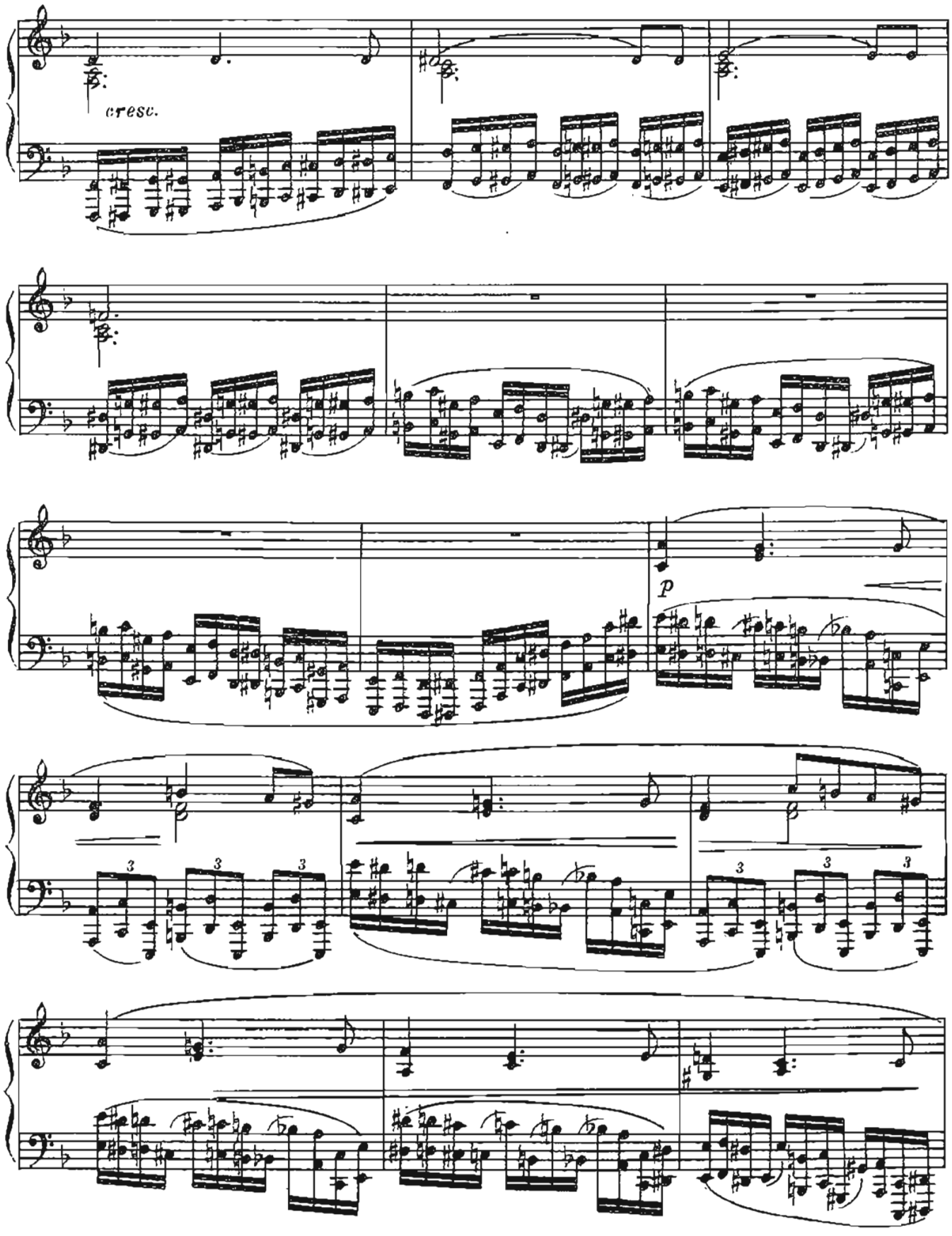


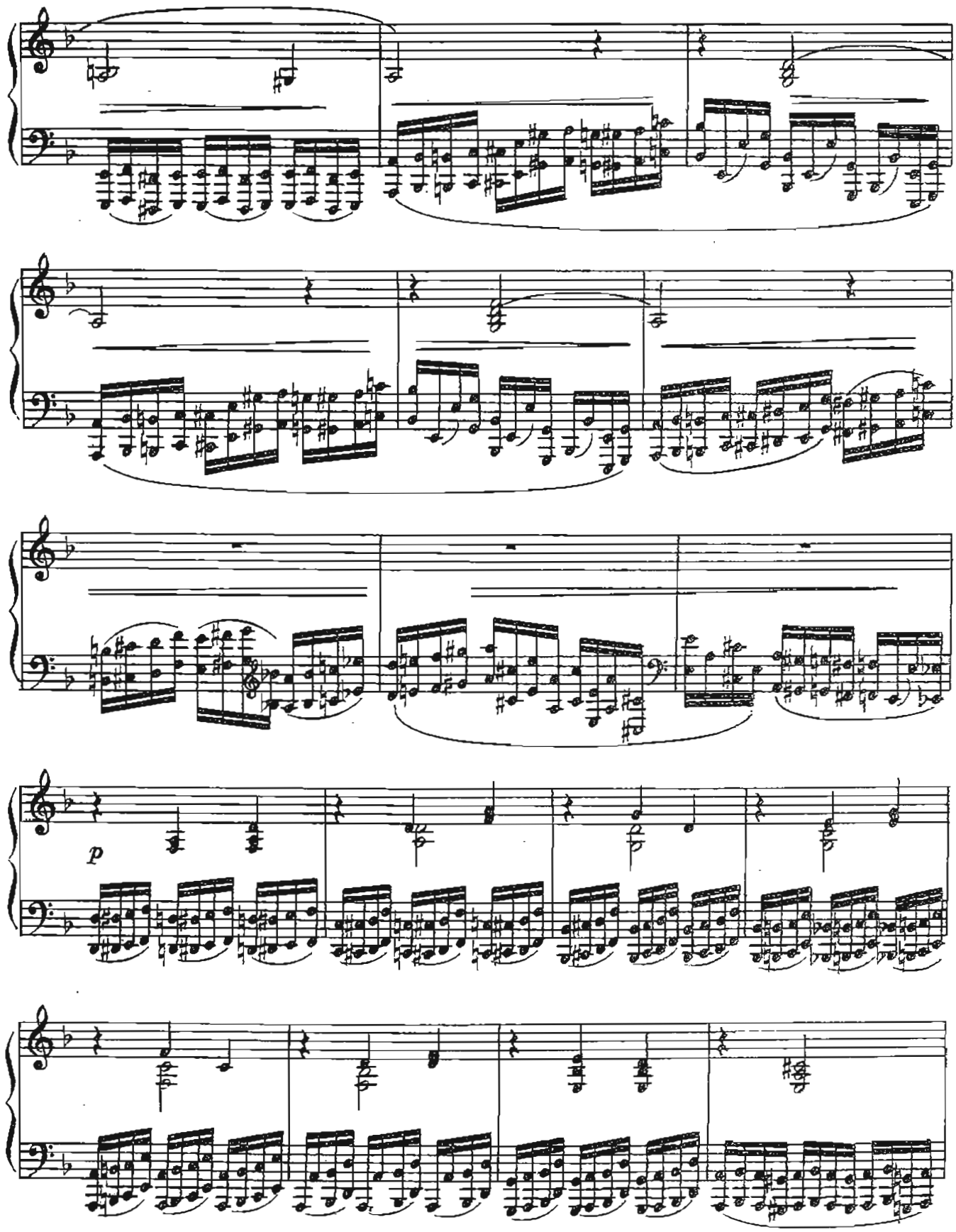

sf
sf
sf
sempre più stringendo
f
diminuendo

ritard.

Tempo I

p


cresc.
p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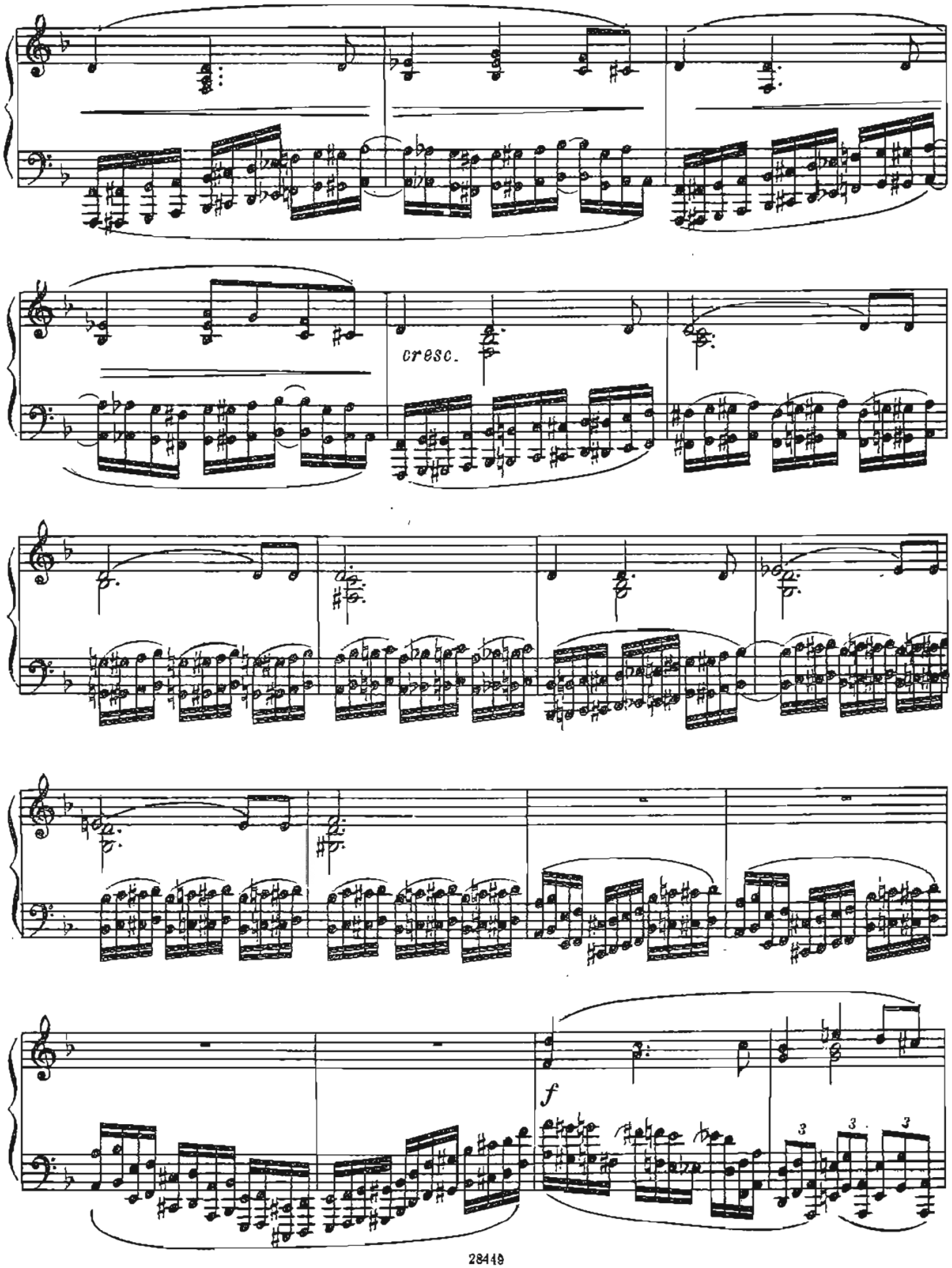
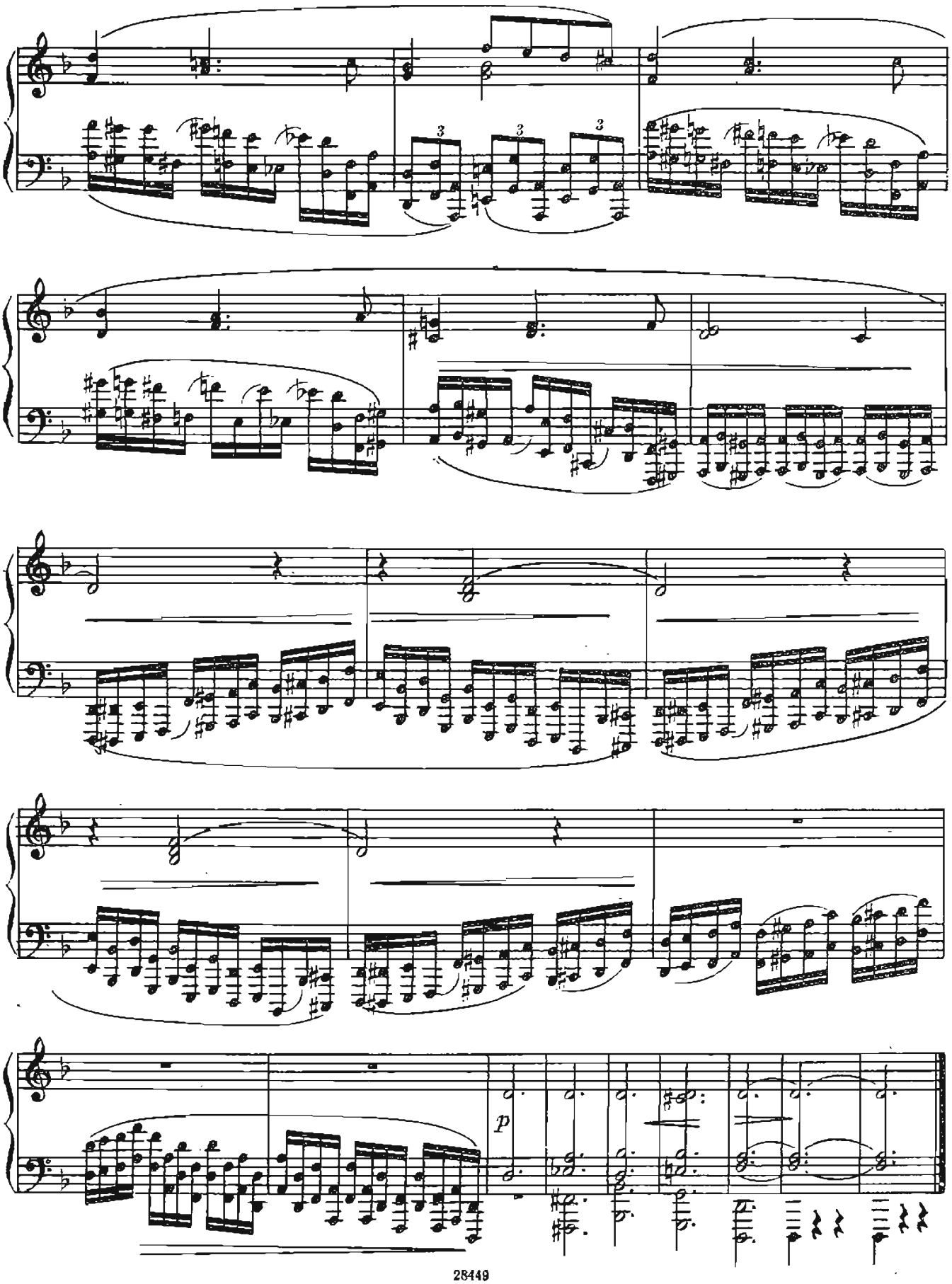
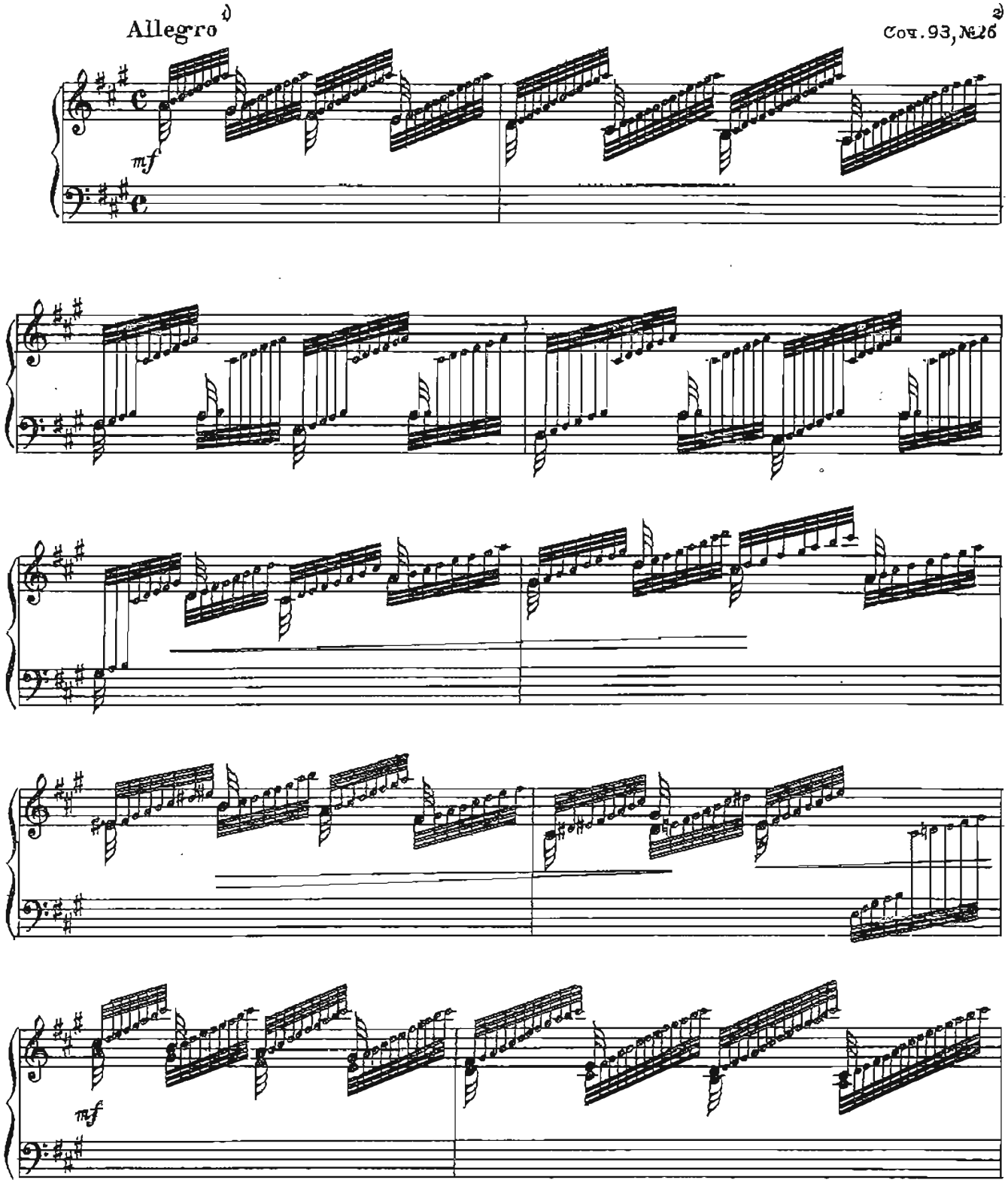

cresc.
f
3
3
3

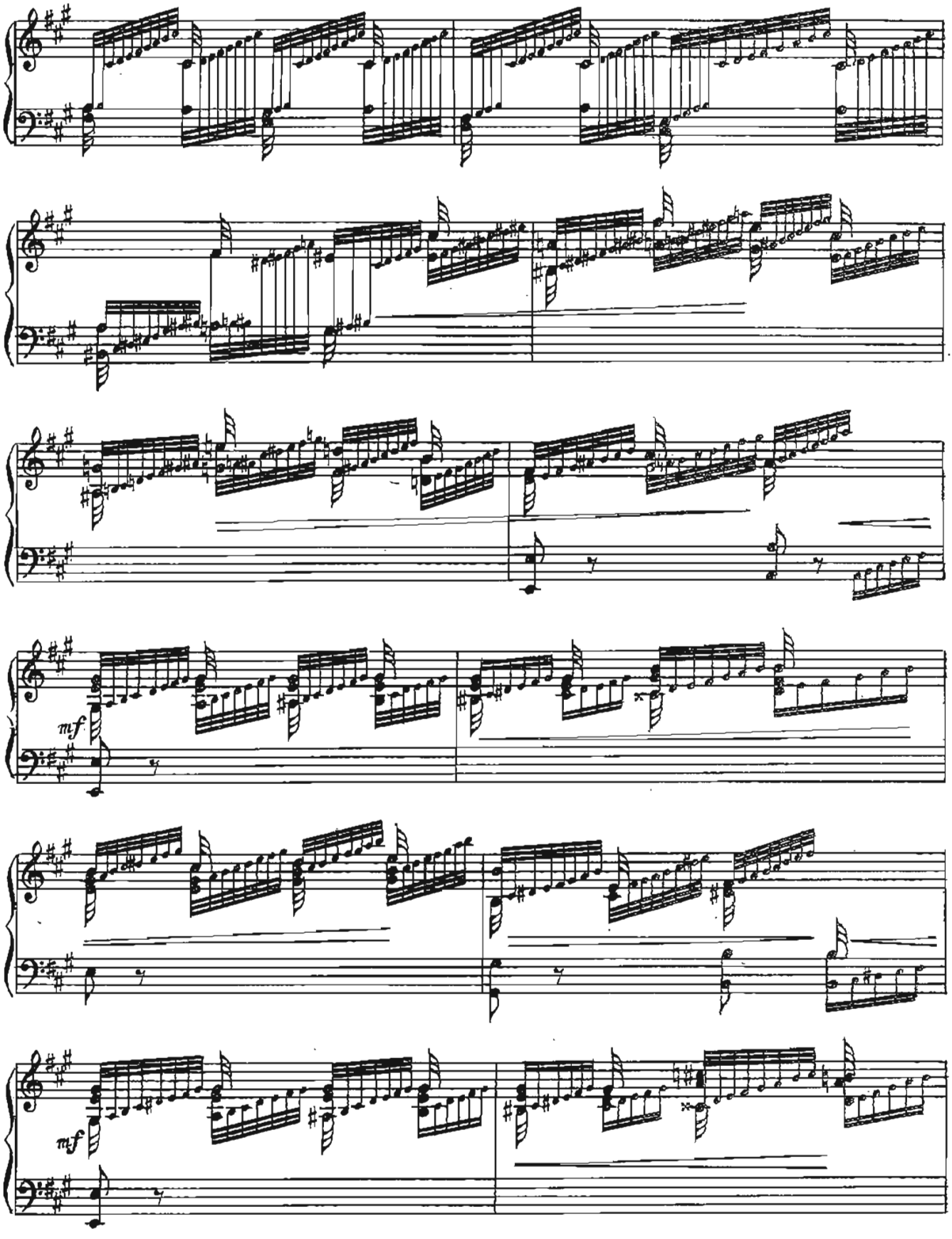

3
3
3
p

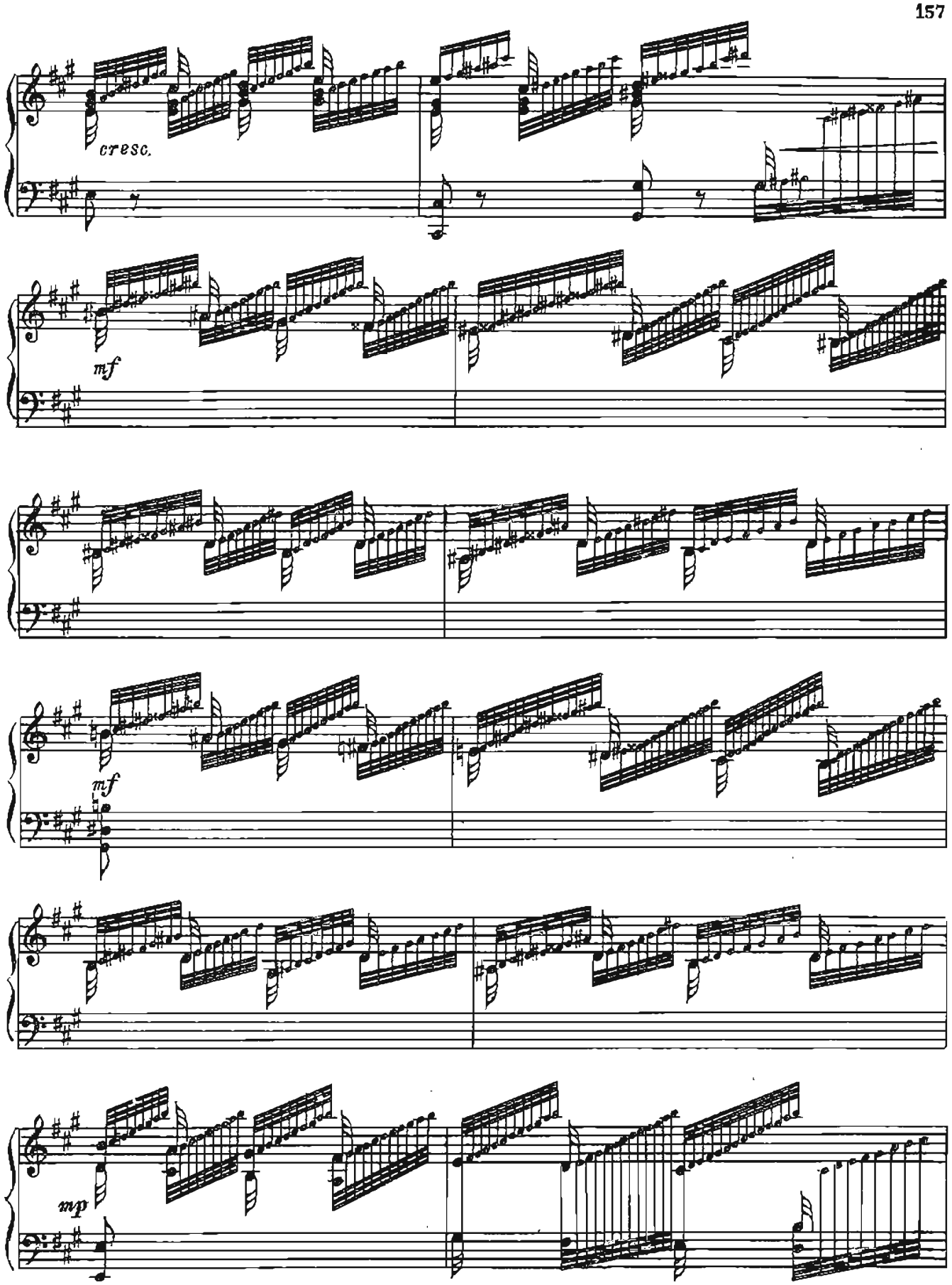
16

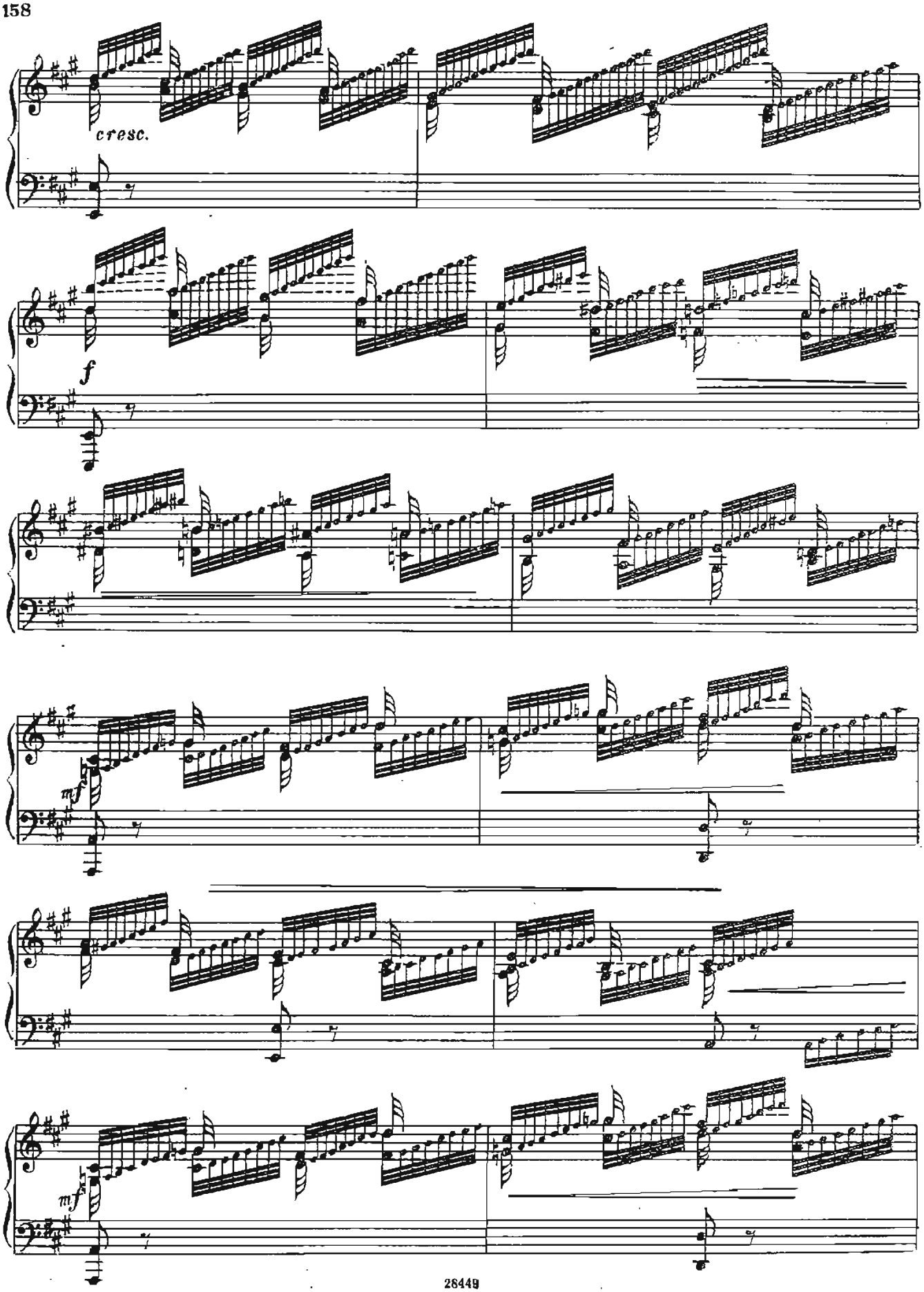


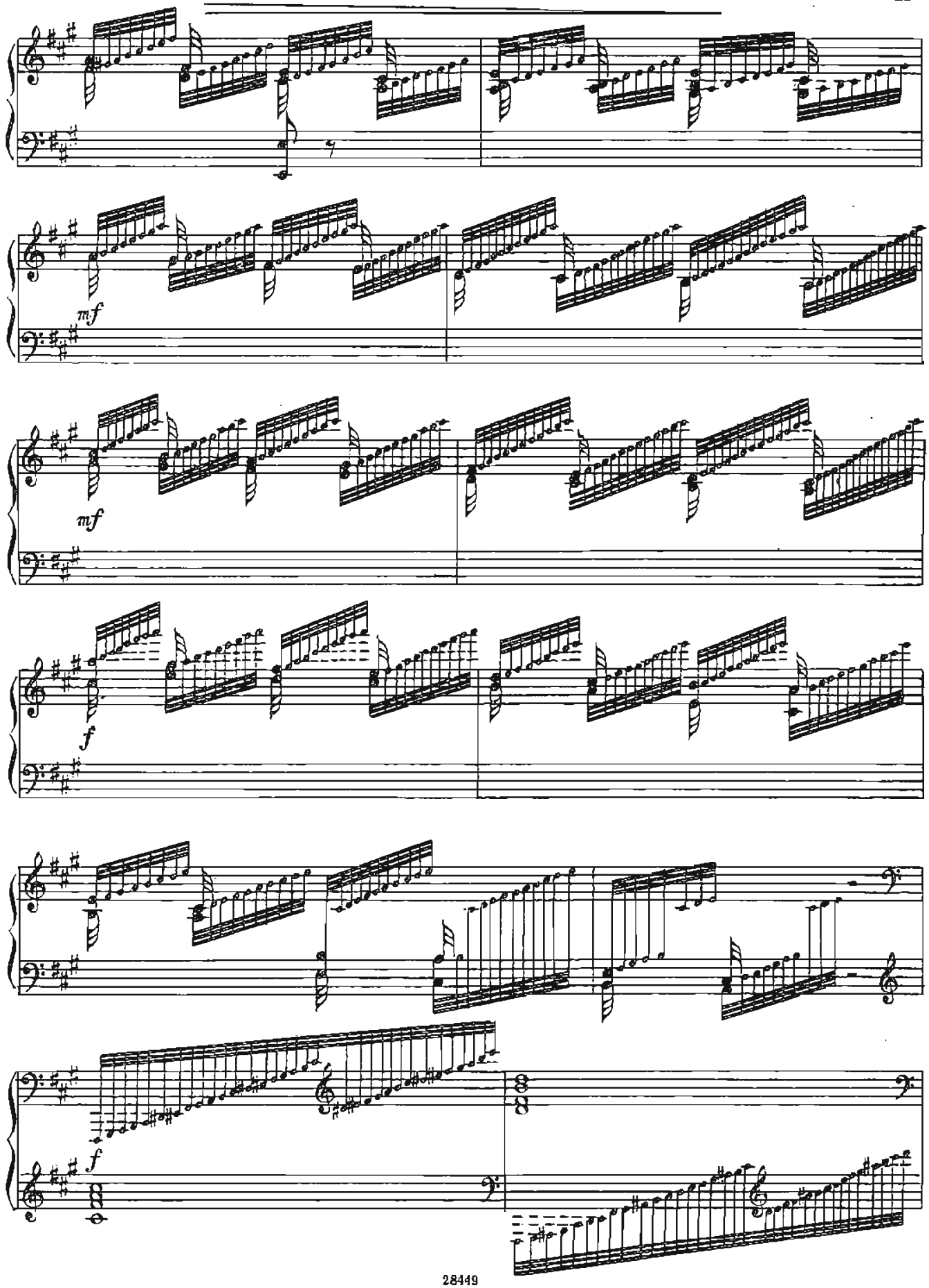
1) В издании Б. Зенфа - Veloce; в рукописи, а также в изданиях В. Бесселя, Ширмера и Рикорди Allegro.

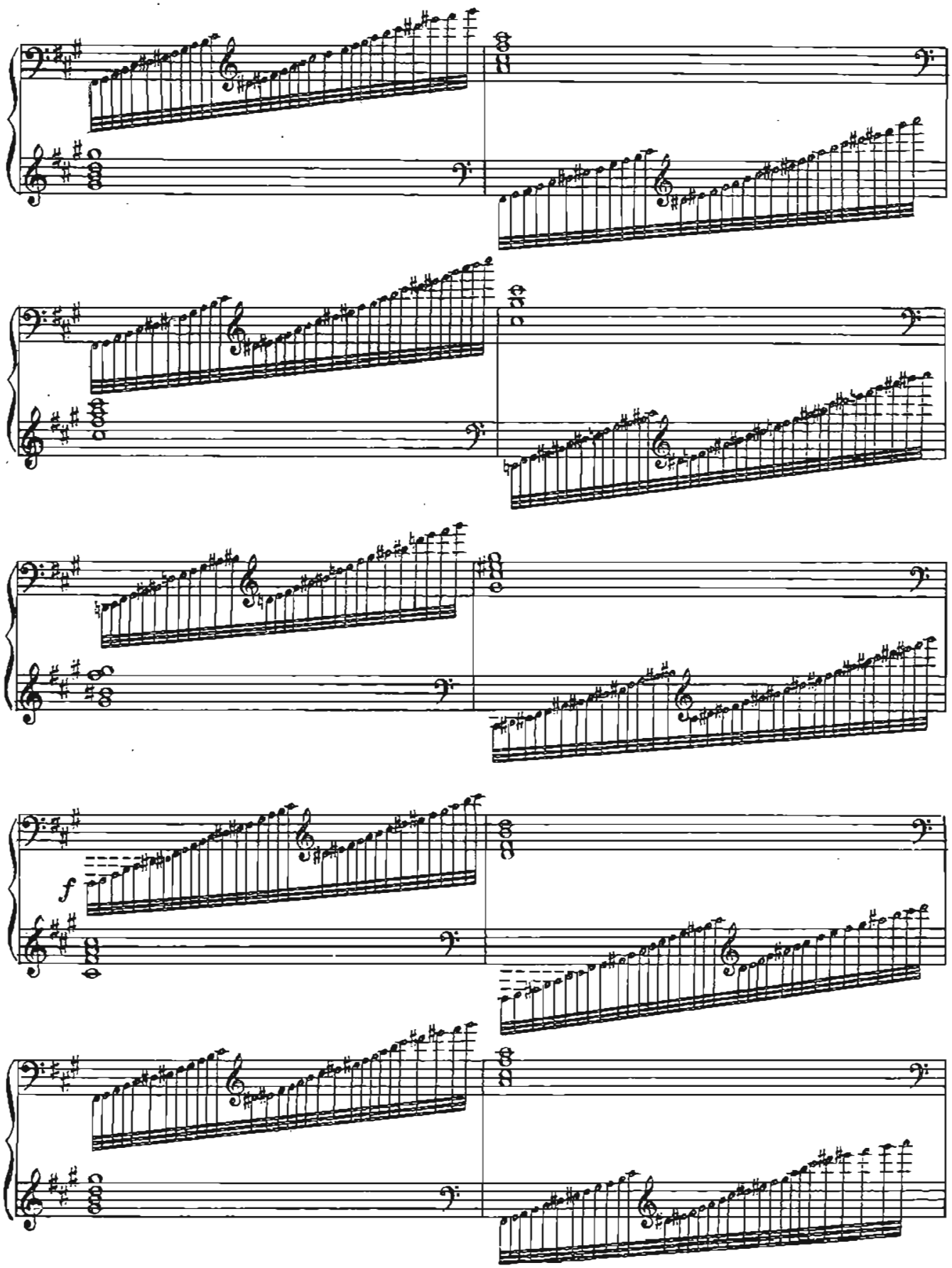
2) В некоторых изданиях - ор. 93, №5б


mf
mf


cresc.
mf
mf
mp


cresc.
f
mf
mf


mf
mf
f
f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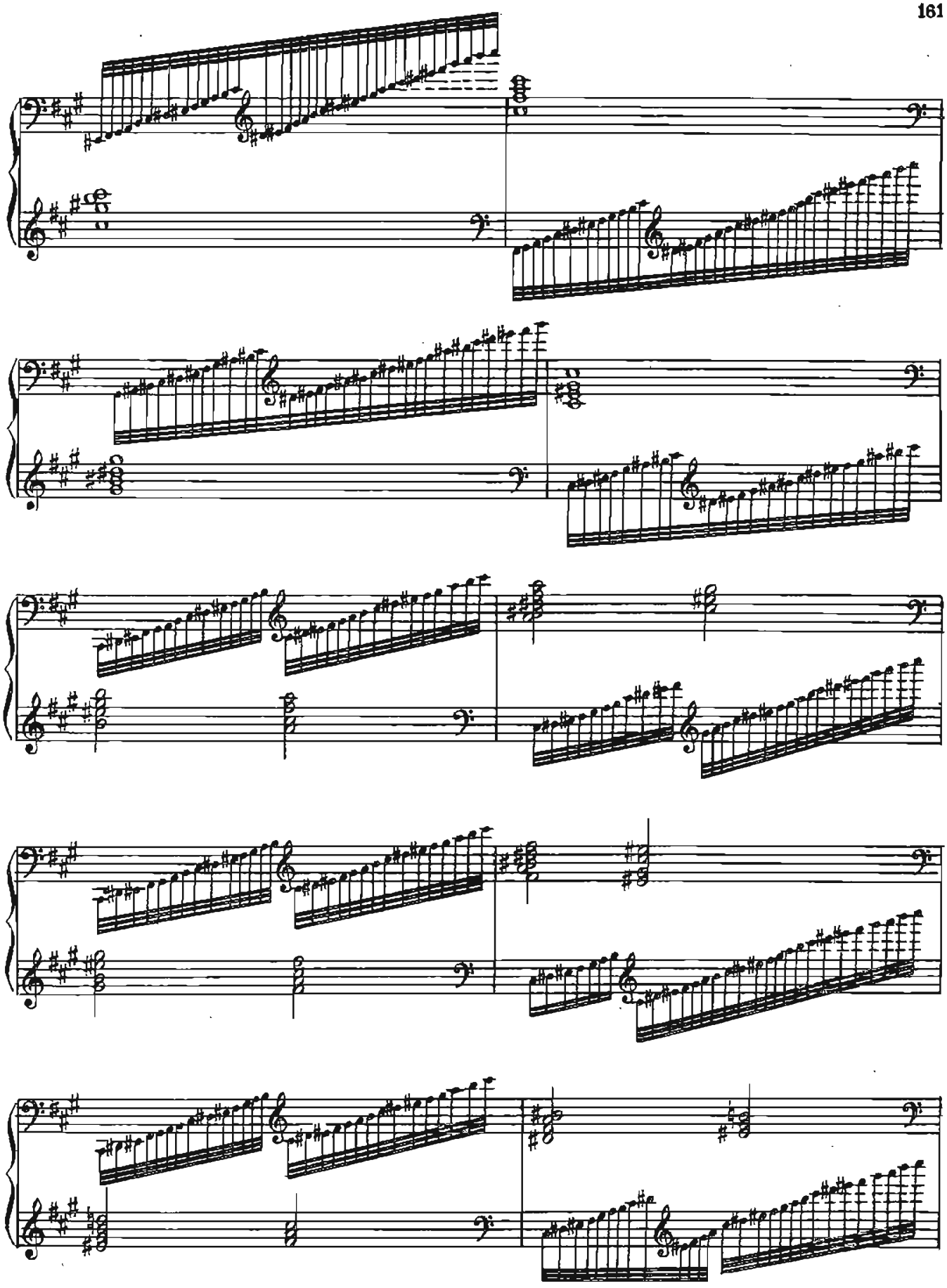
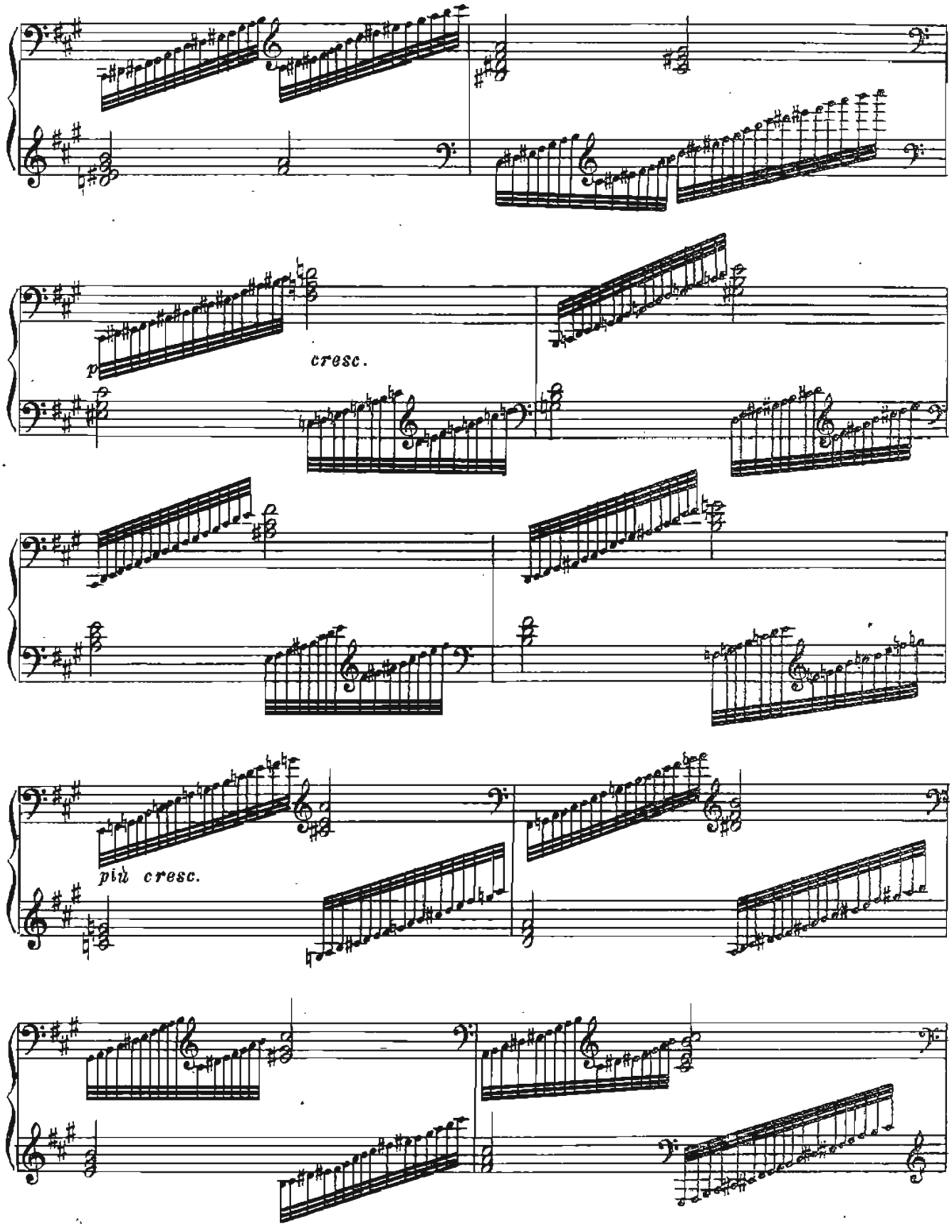
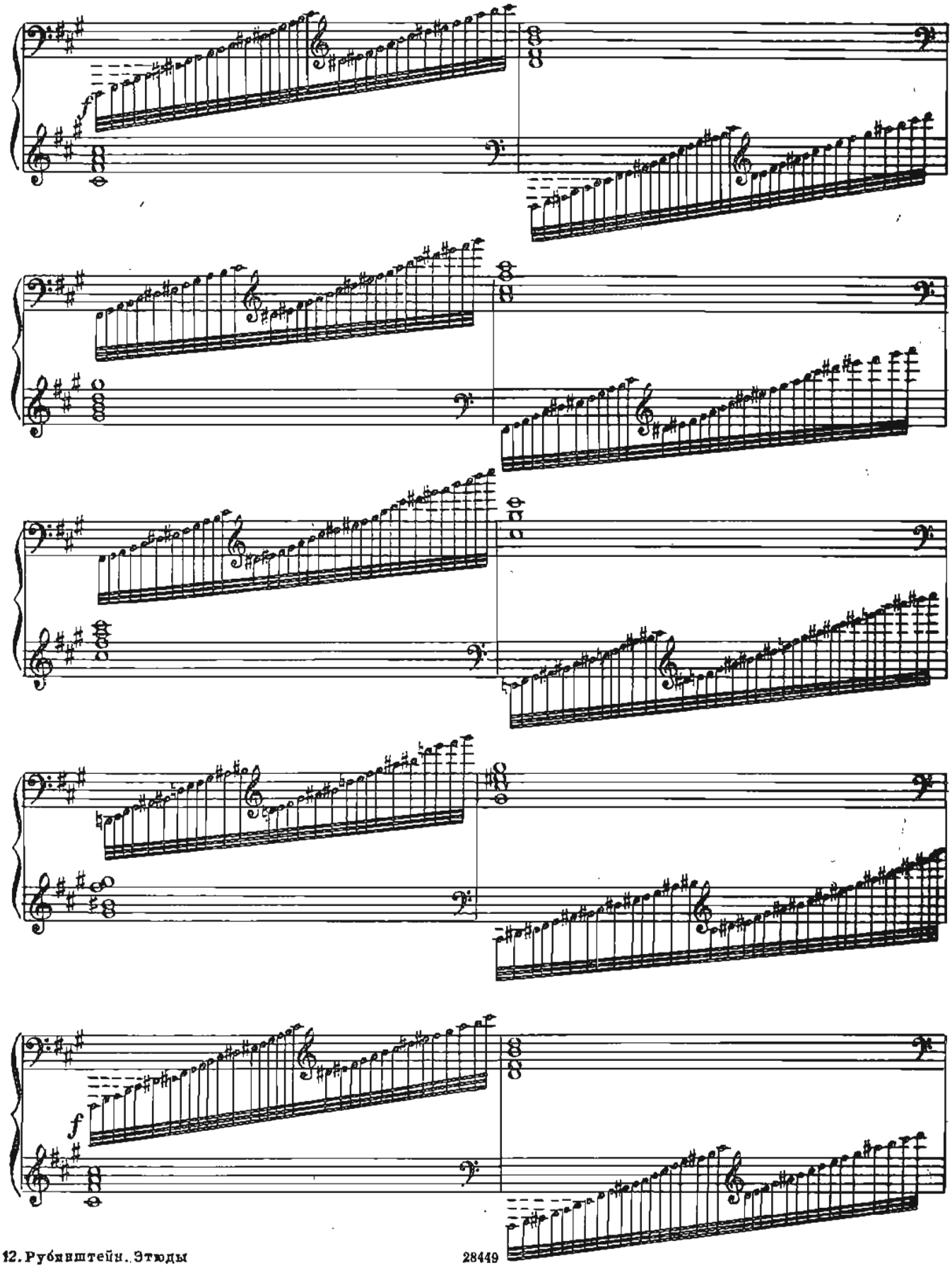
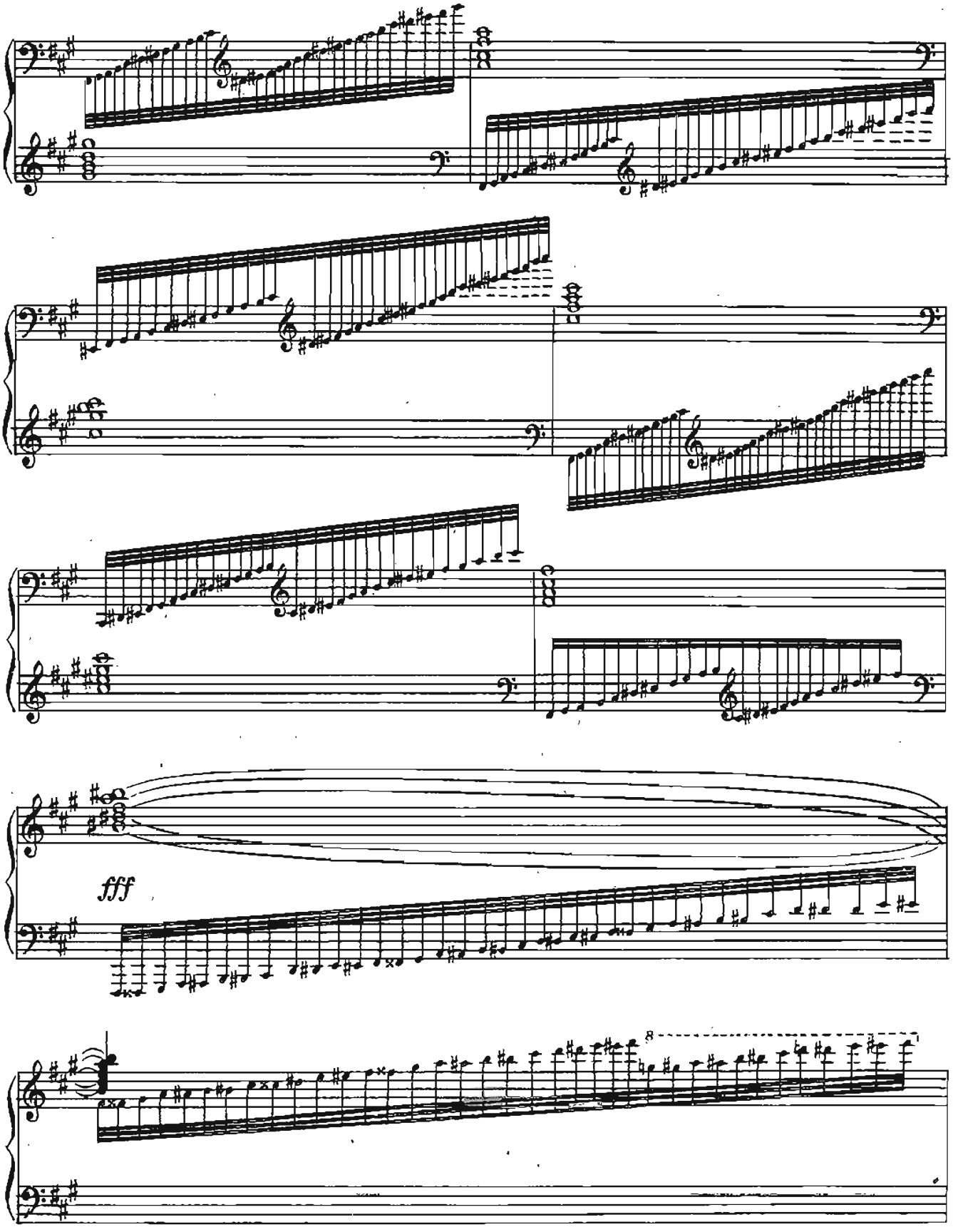



p
cresc.
più cresc.


f
f


fff
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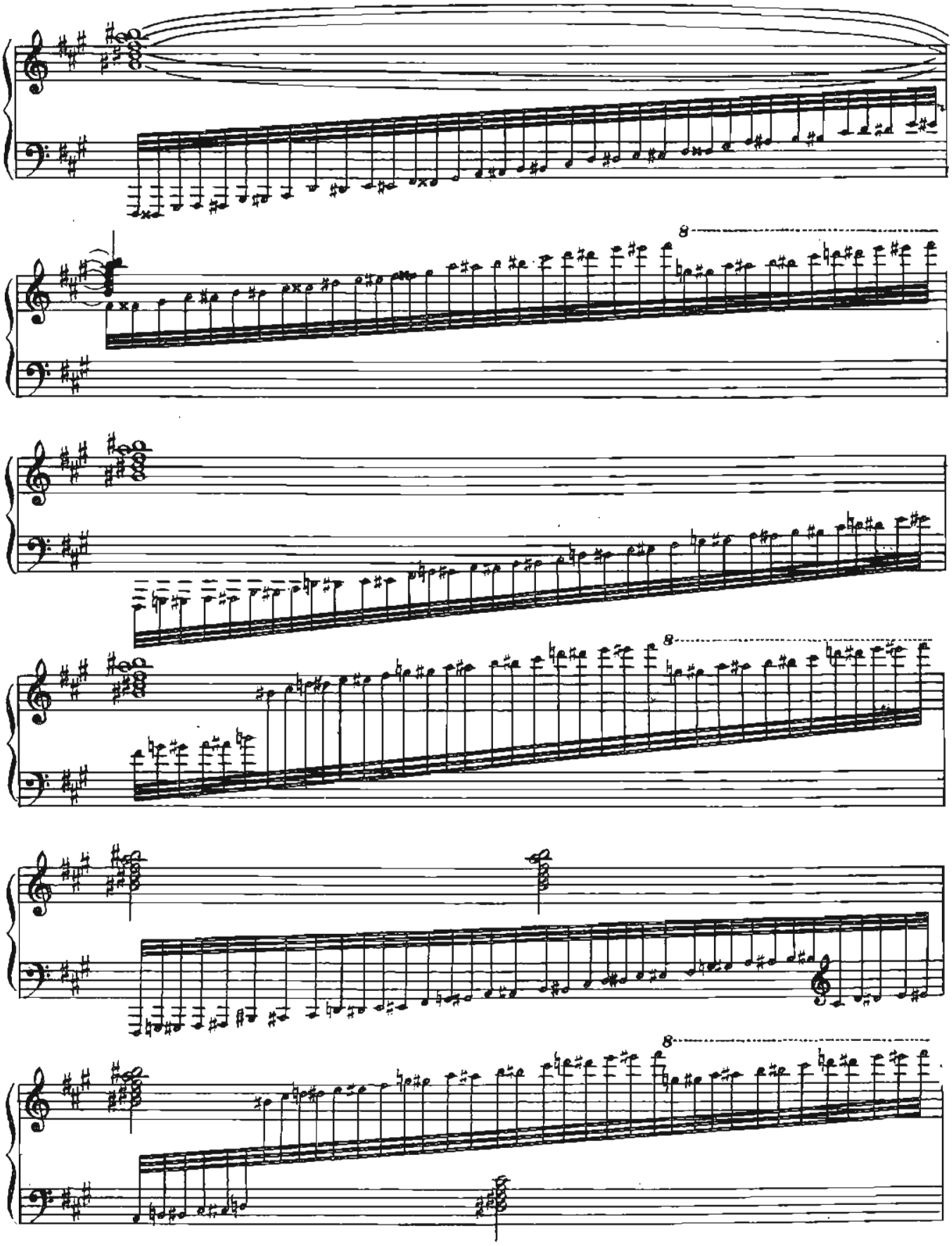
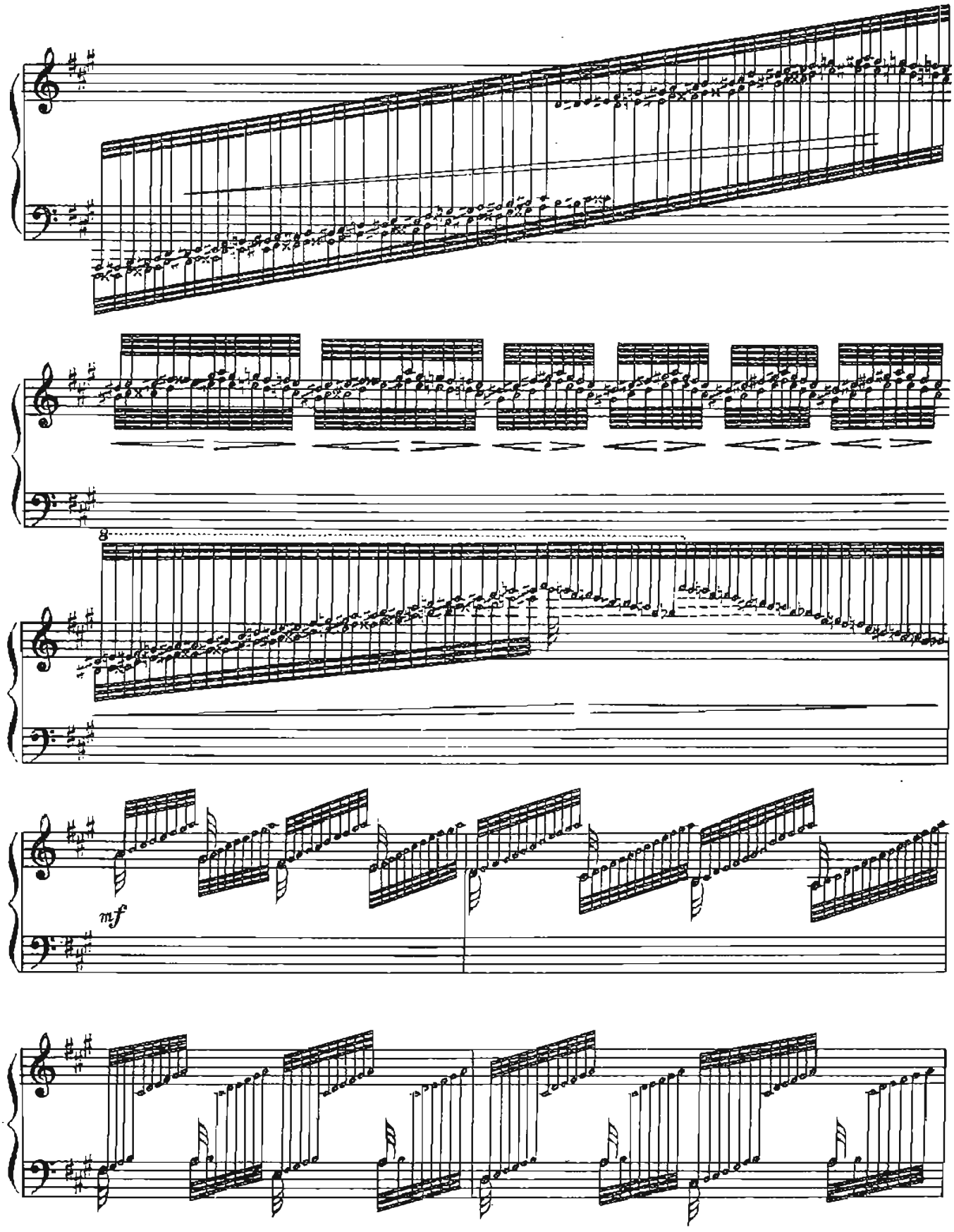
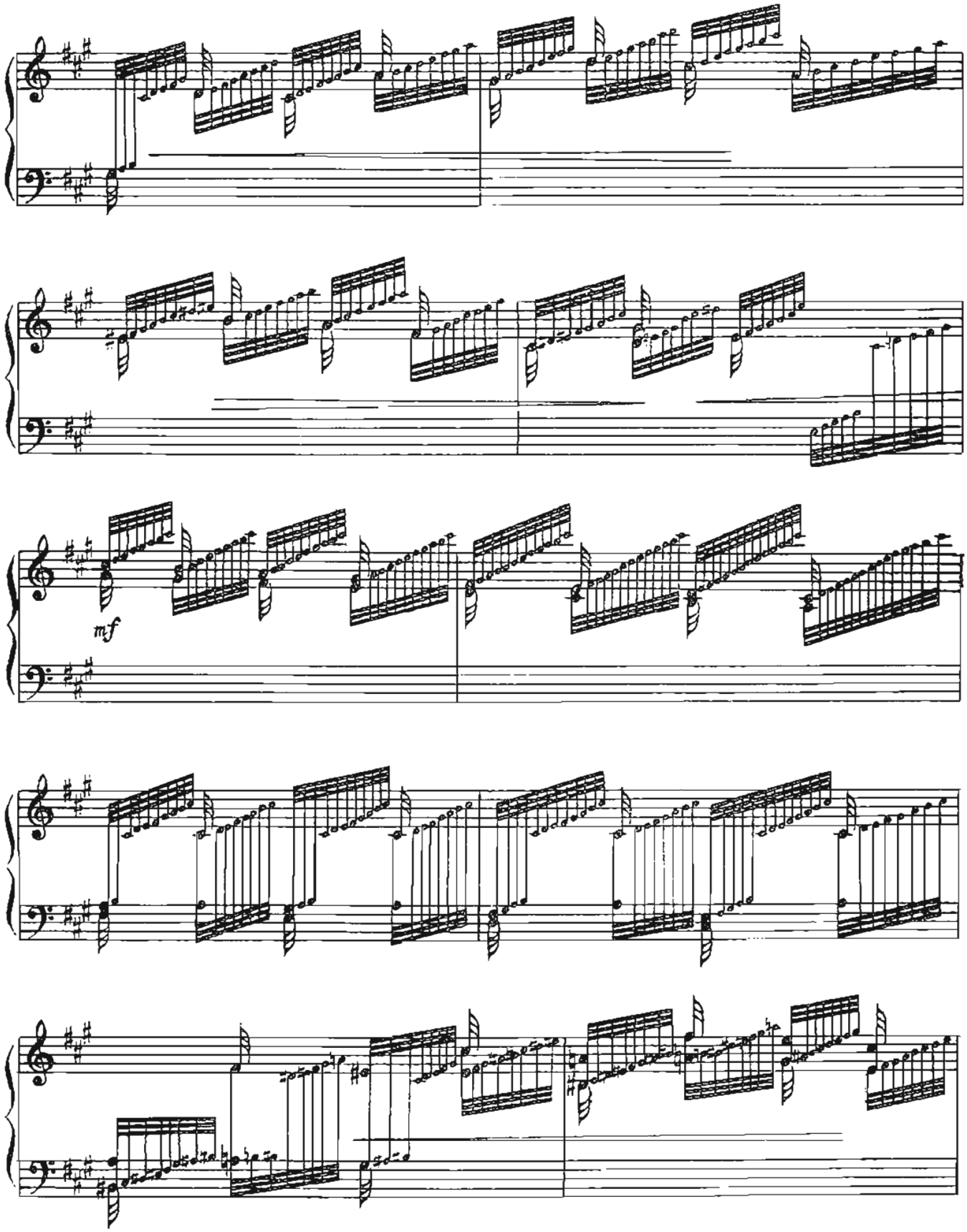



8
mf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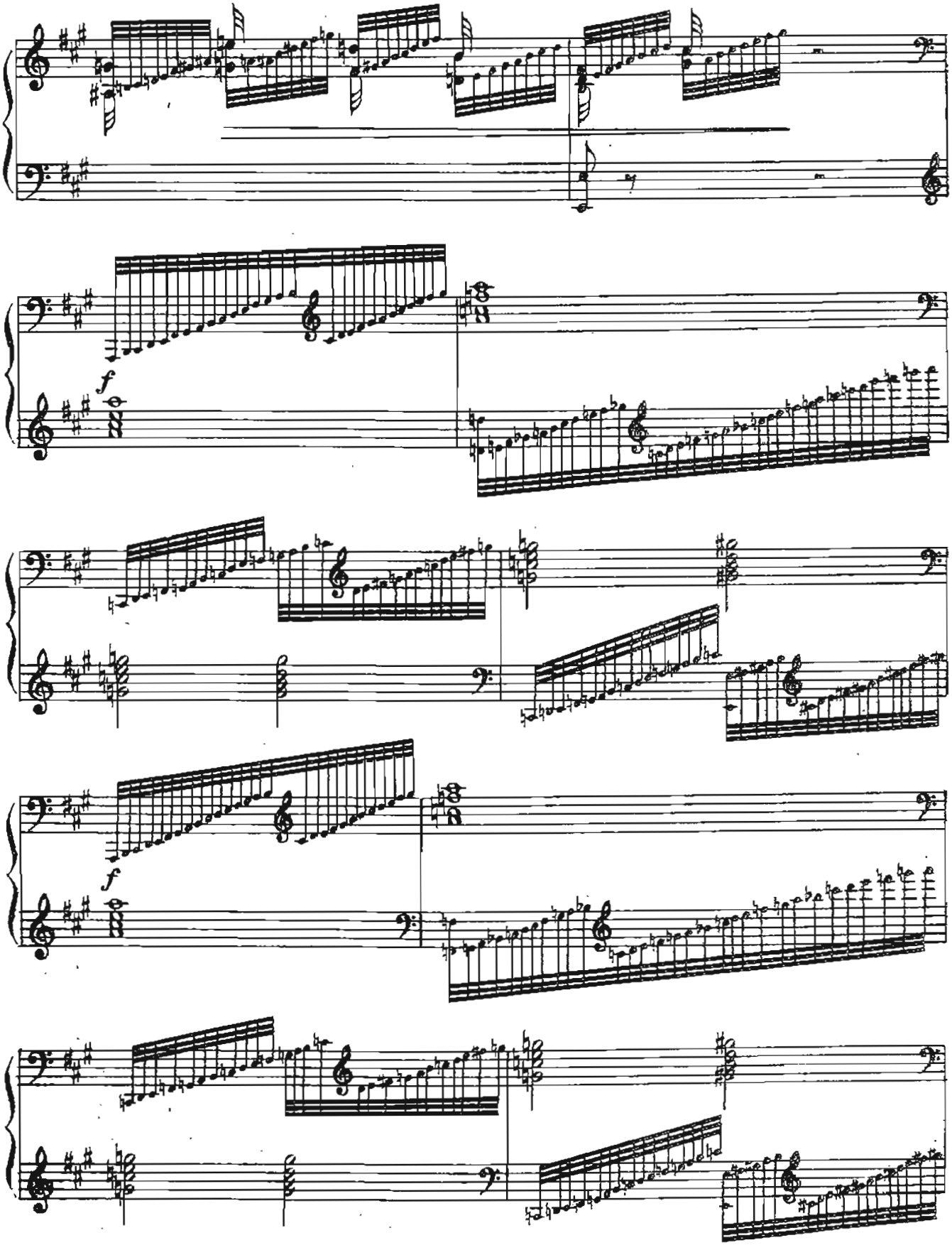
f
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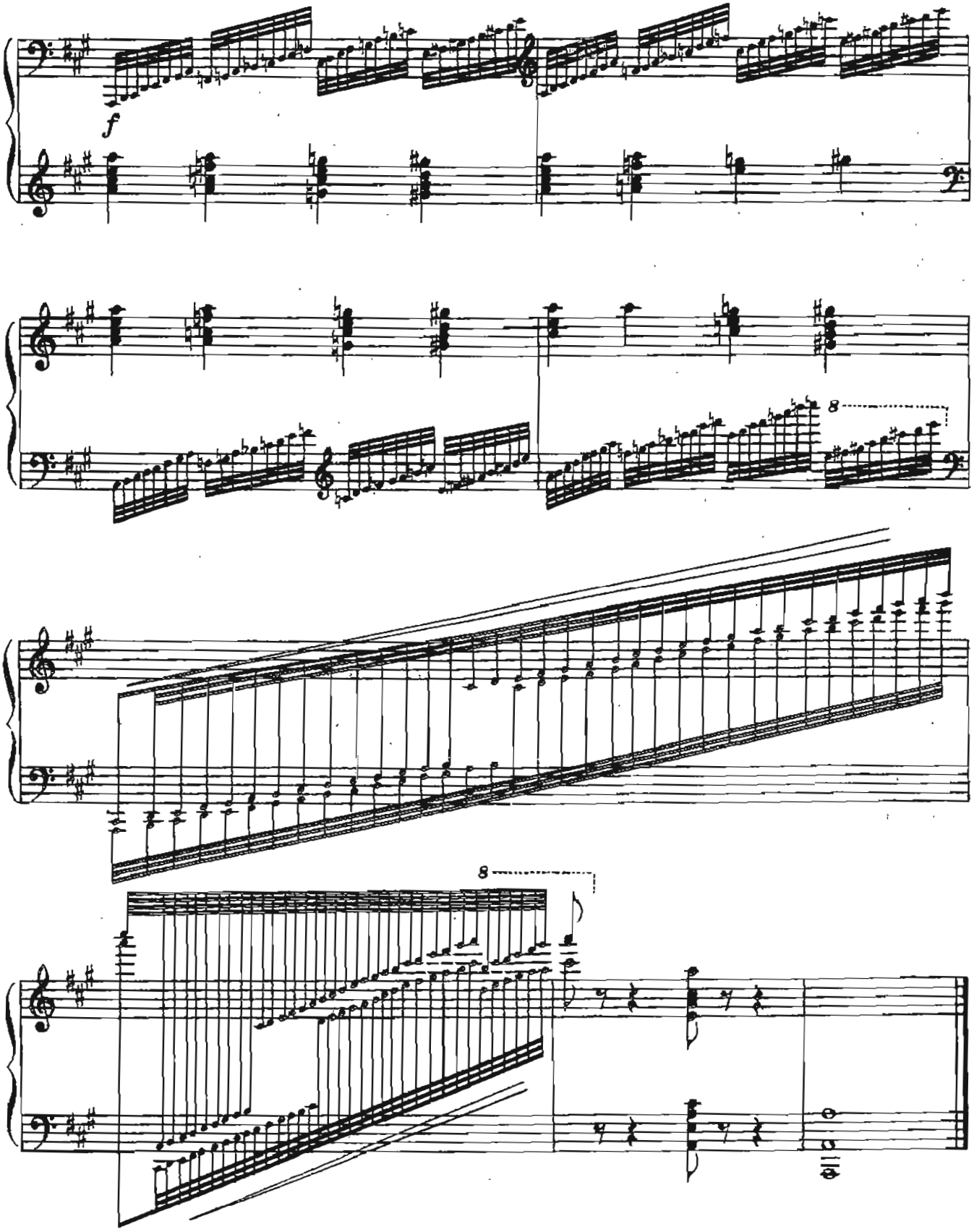
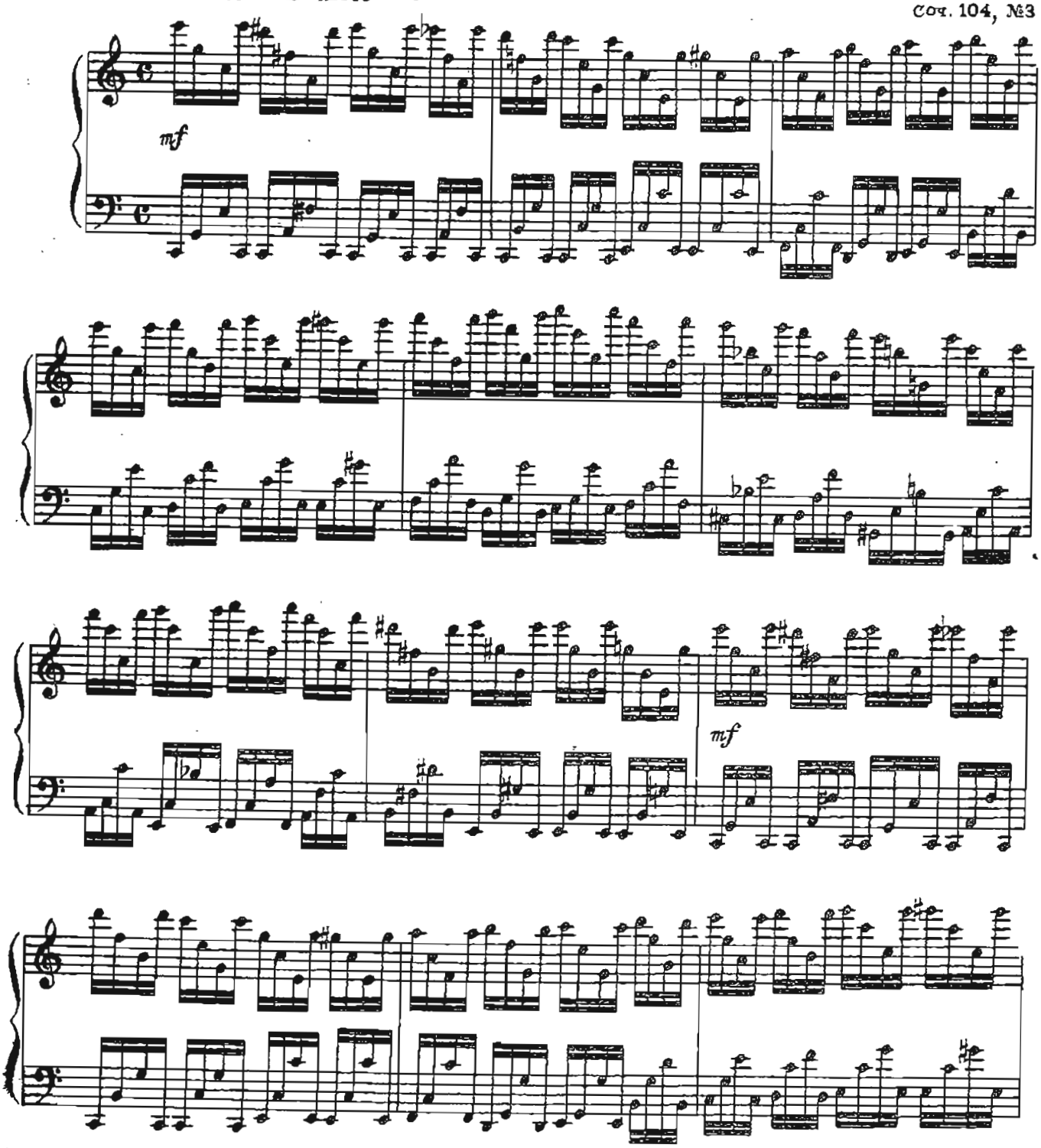

f
8
8

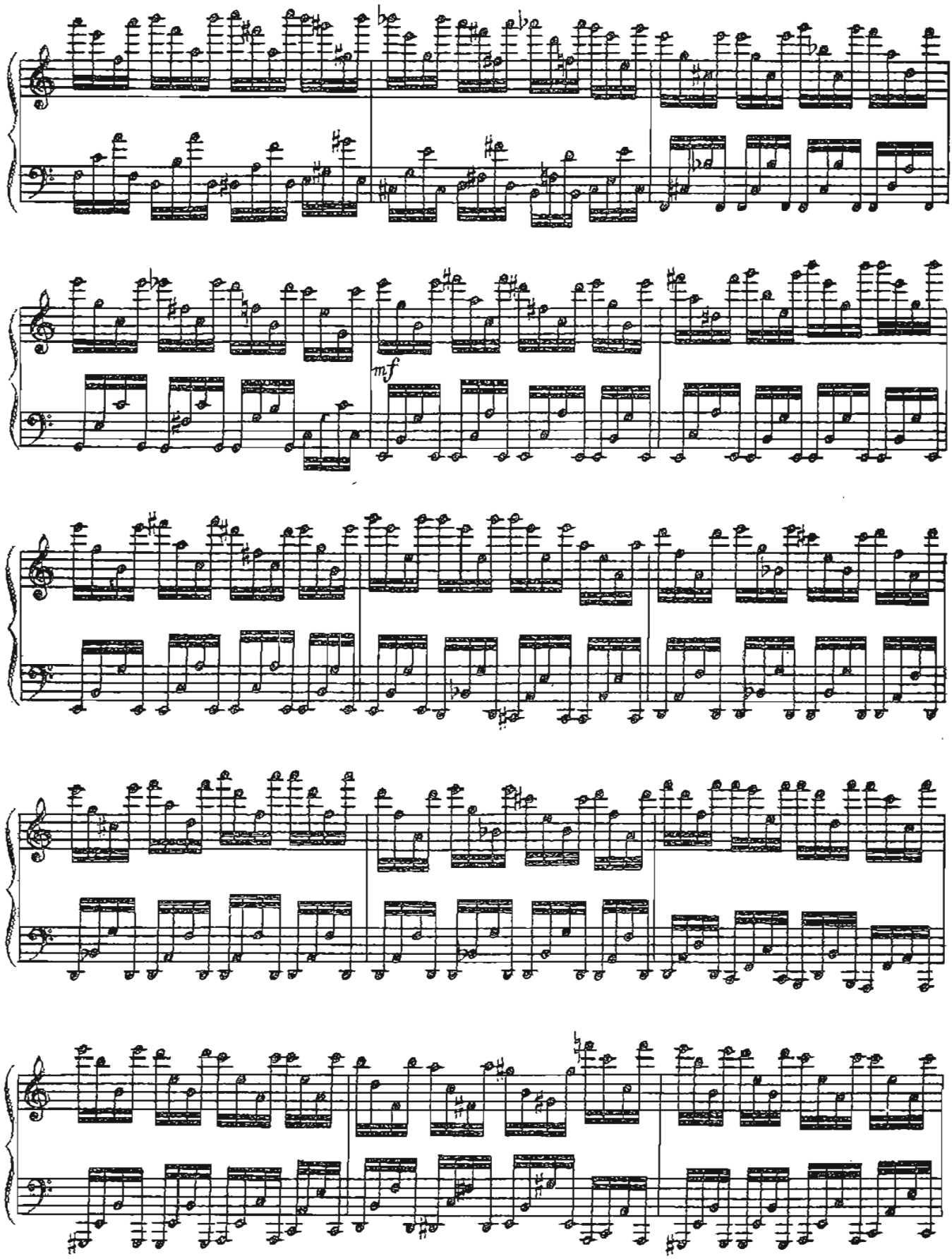
17

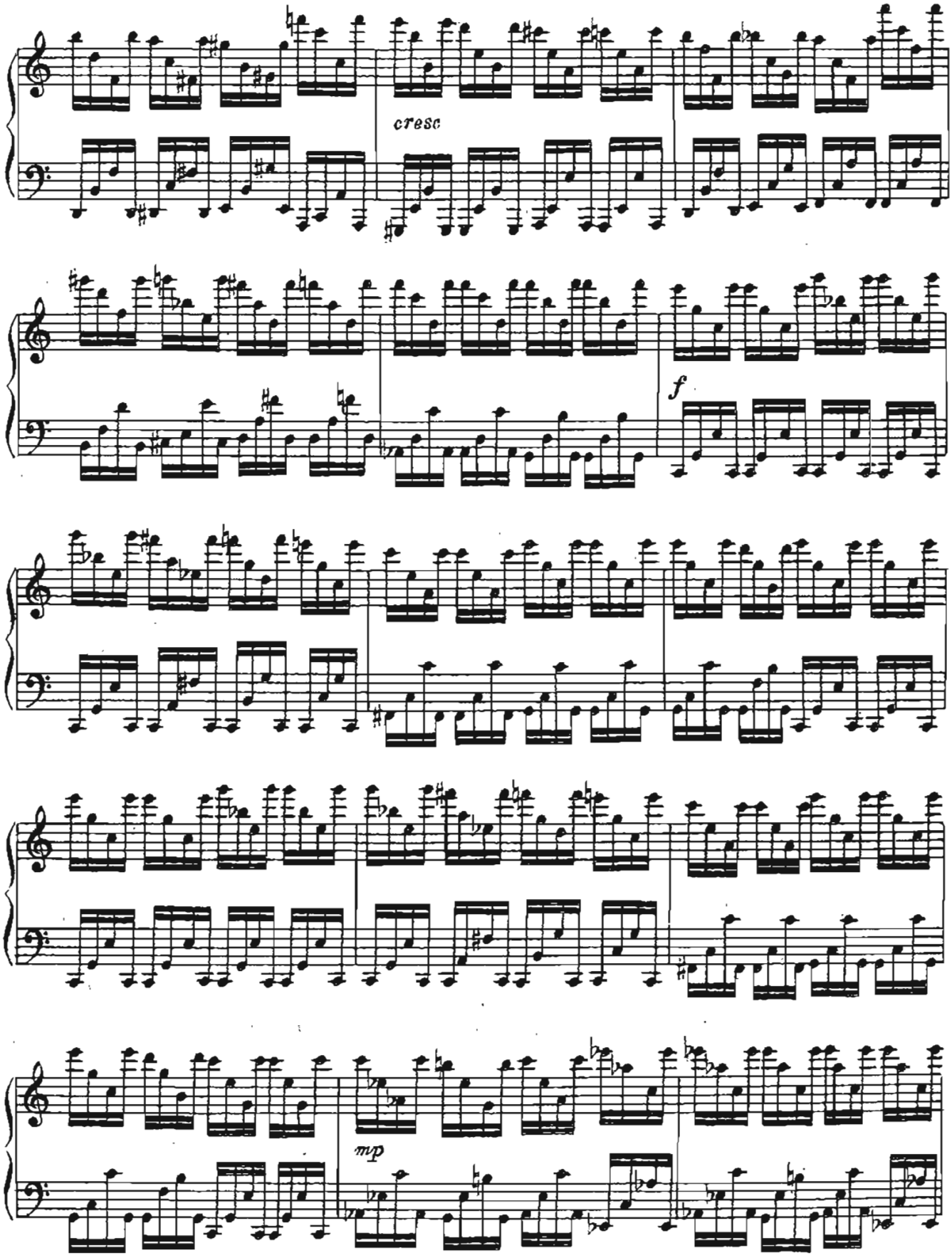
Moderato con moto [1] ♩ =

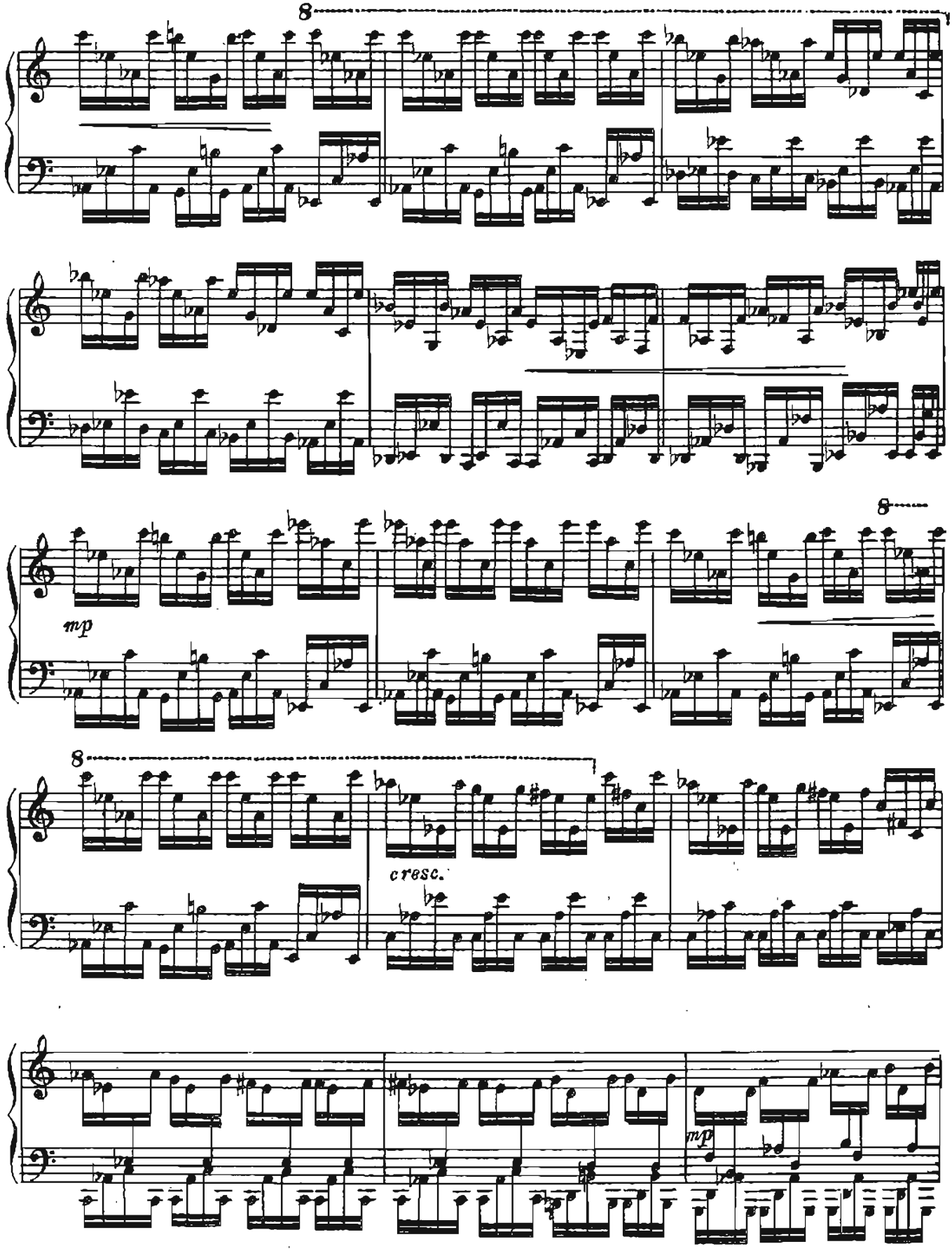
Соч. 104, №3

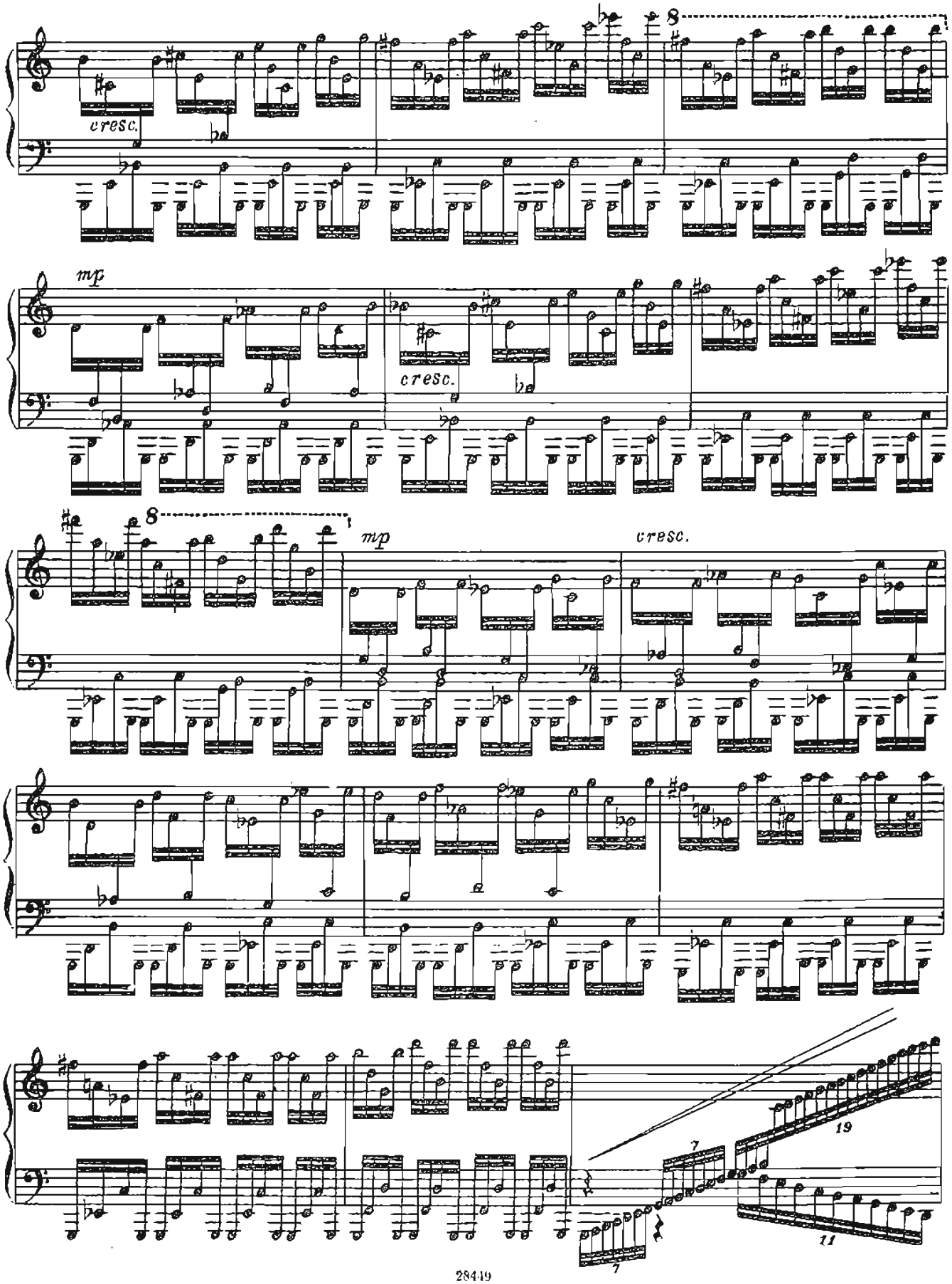


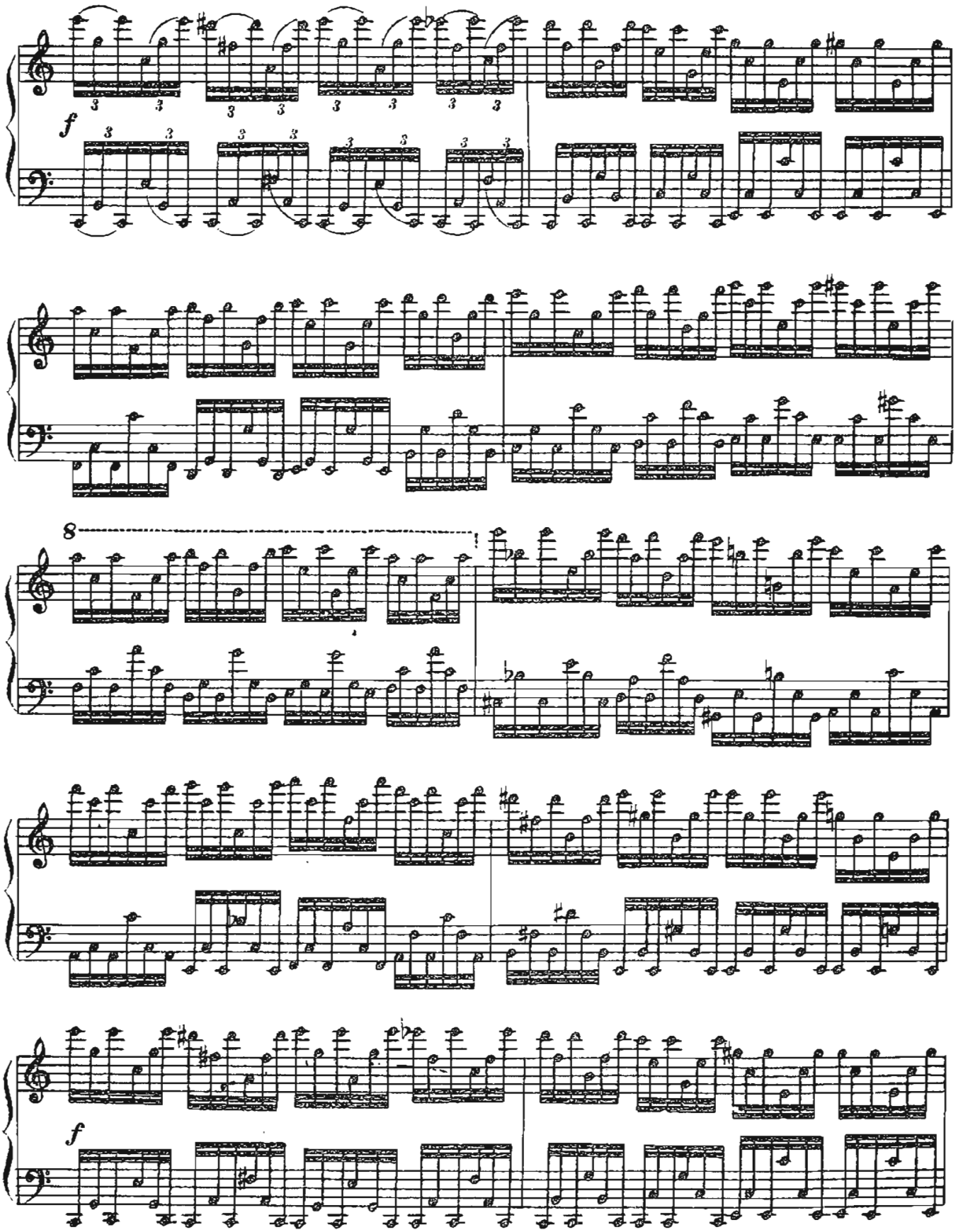
1) В издании Боте и Бок - Moderato.

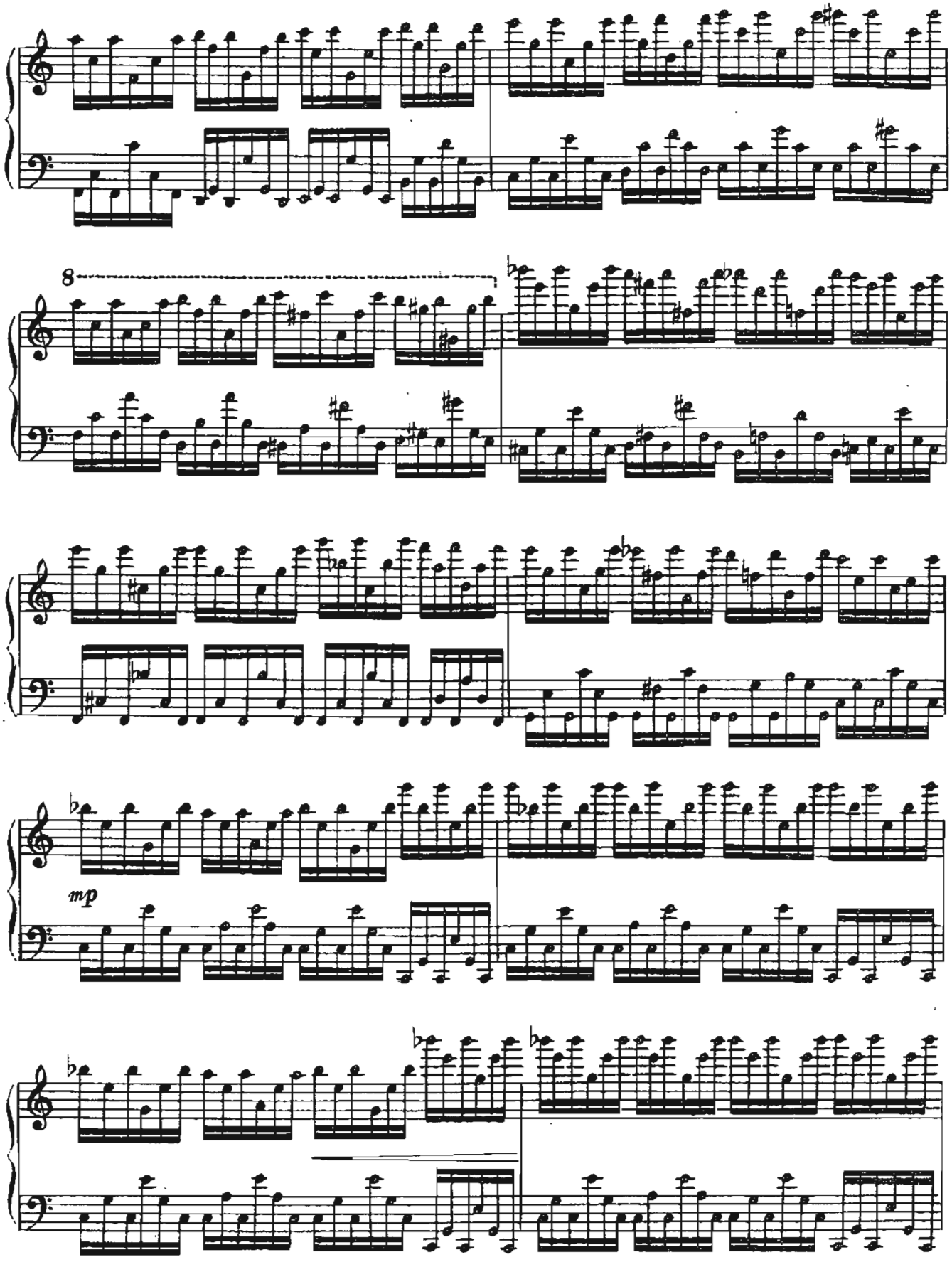

mf

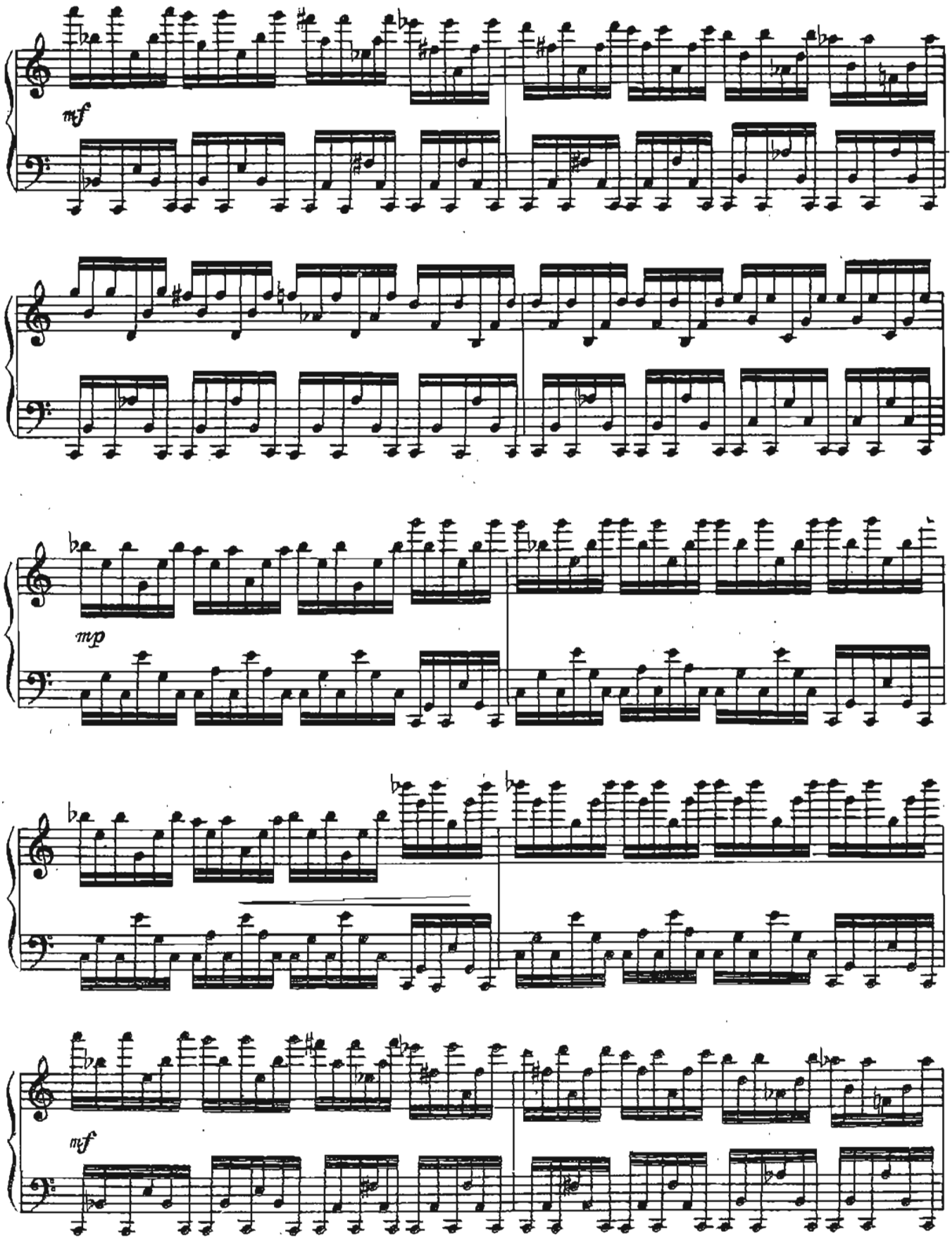

cresc
f
mp

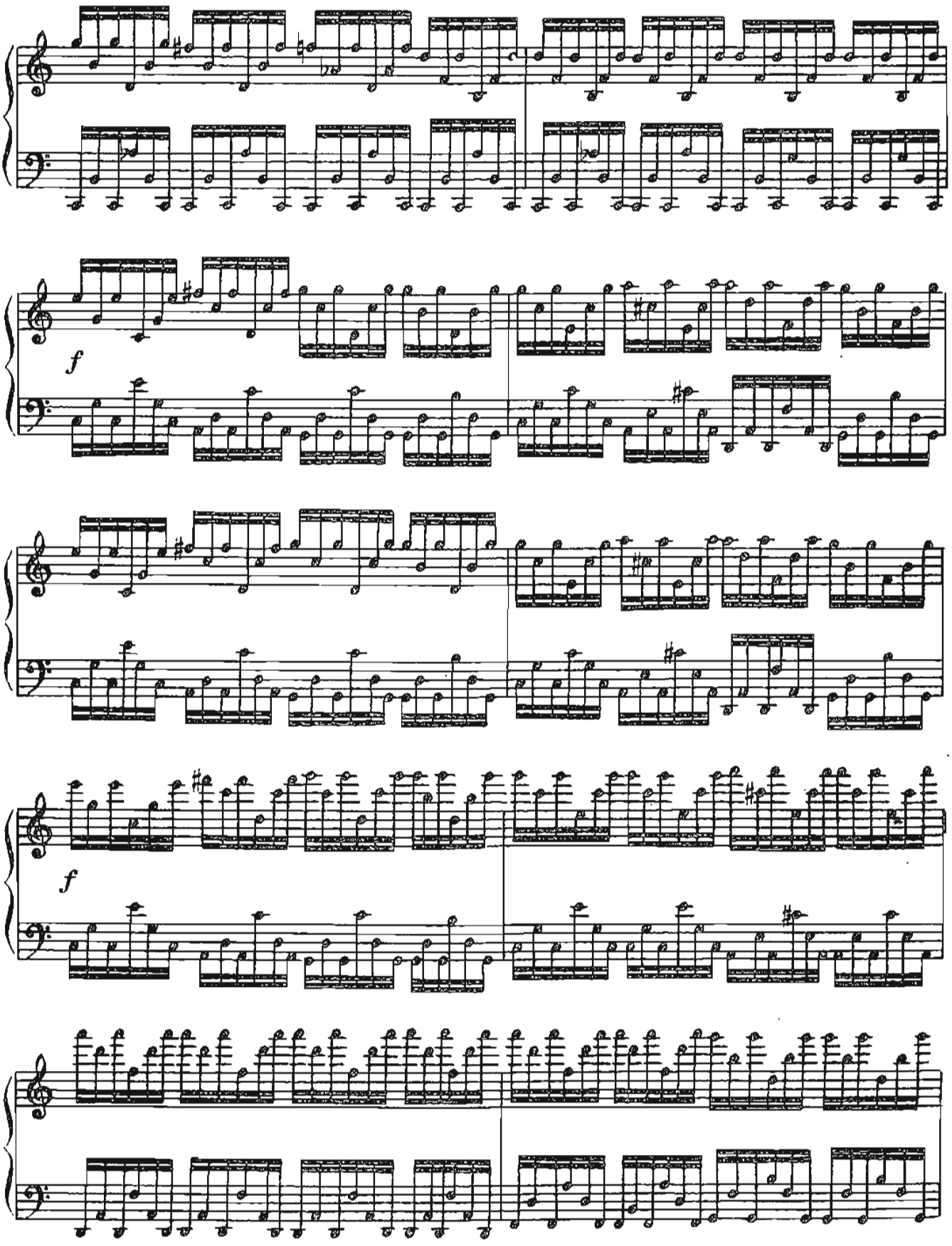

8
8
mp
8
cresc.
mp

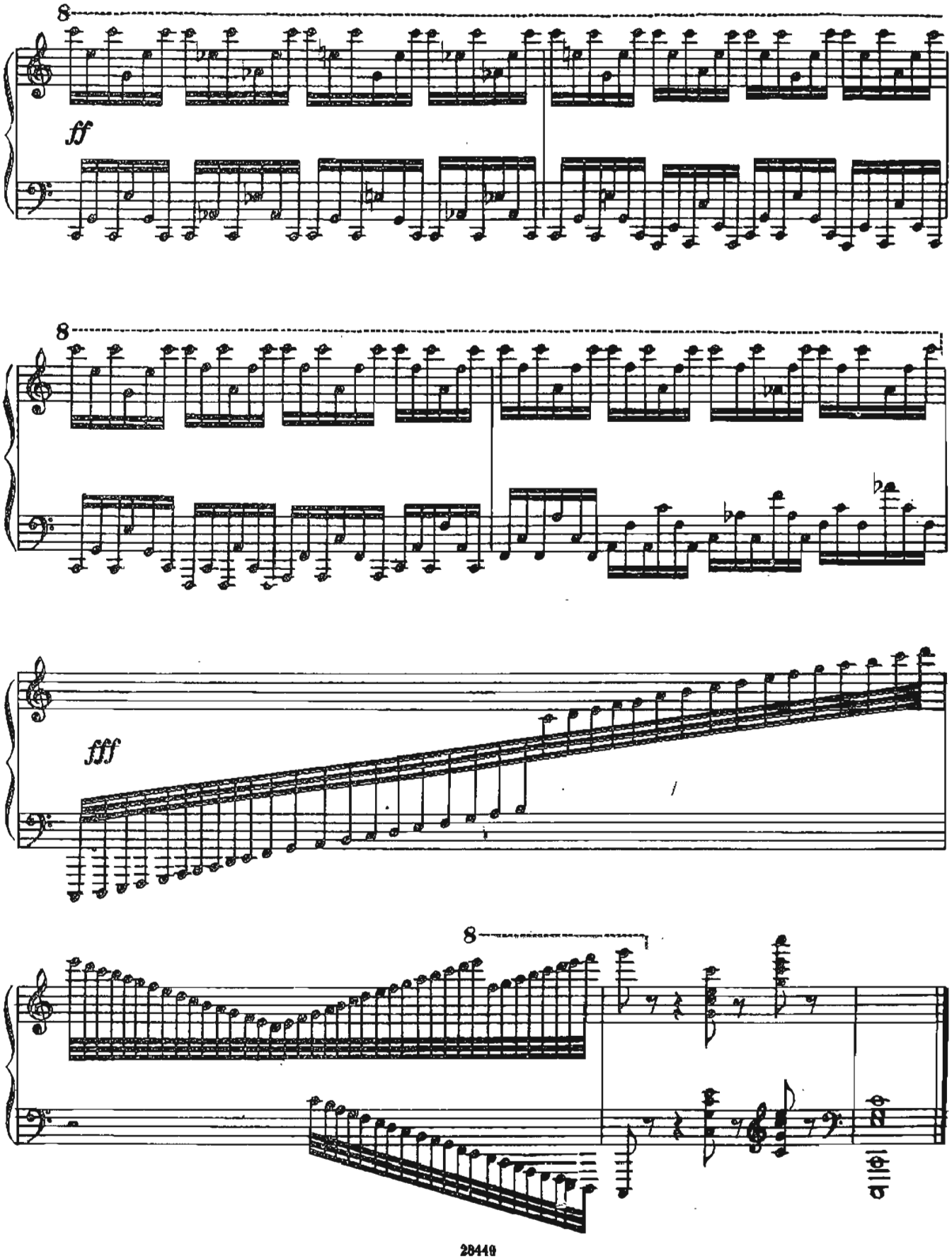

cresc.
mp
cresc.
8
mp
cresc.
7
19
11
7


f
8
f


8
mp


mf
mp
mf


f
f

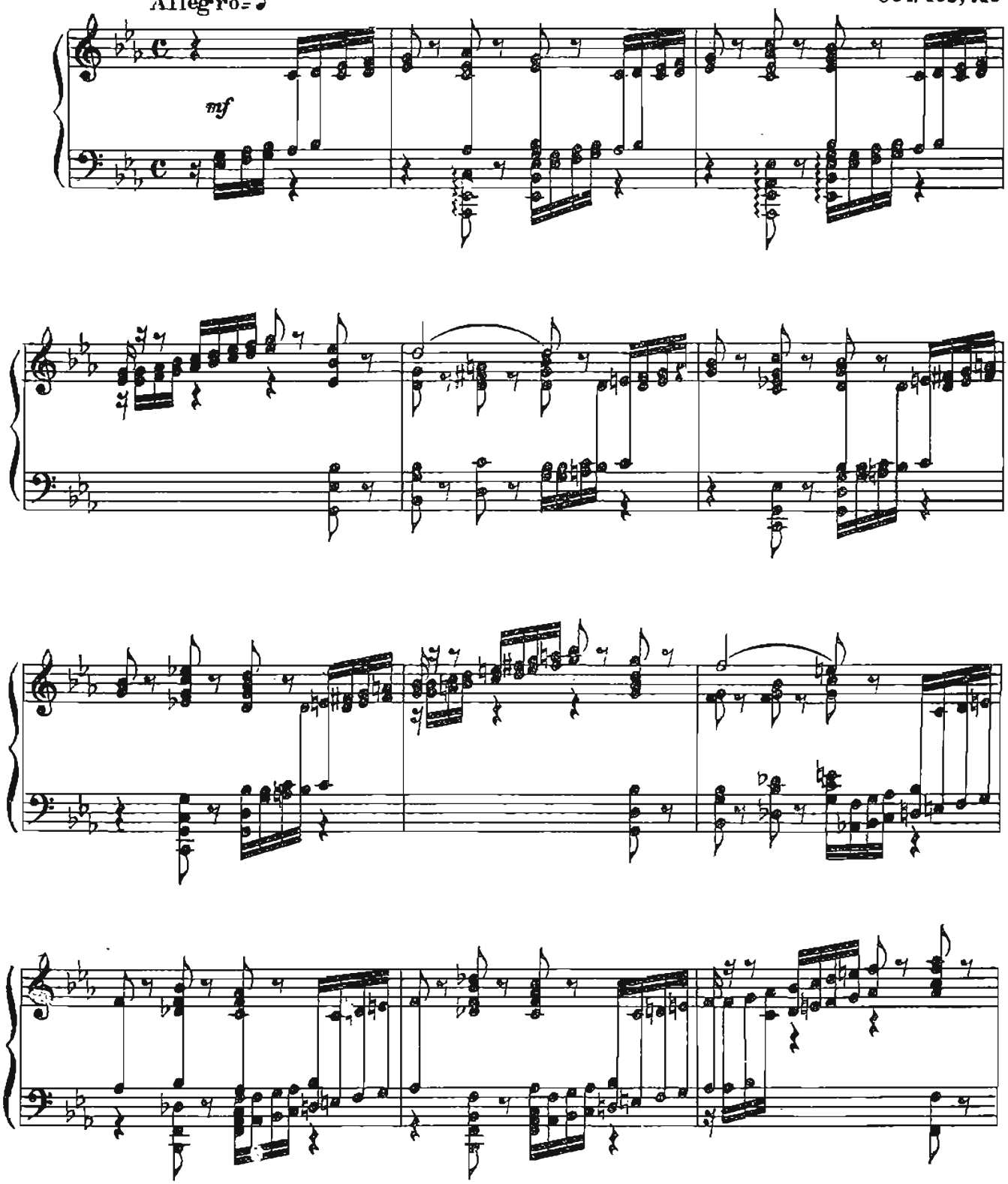

8
ff
8
fff
8

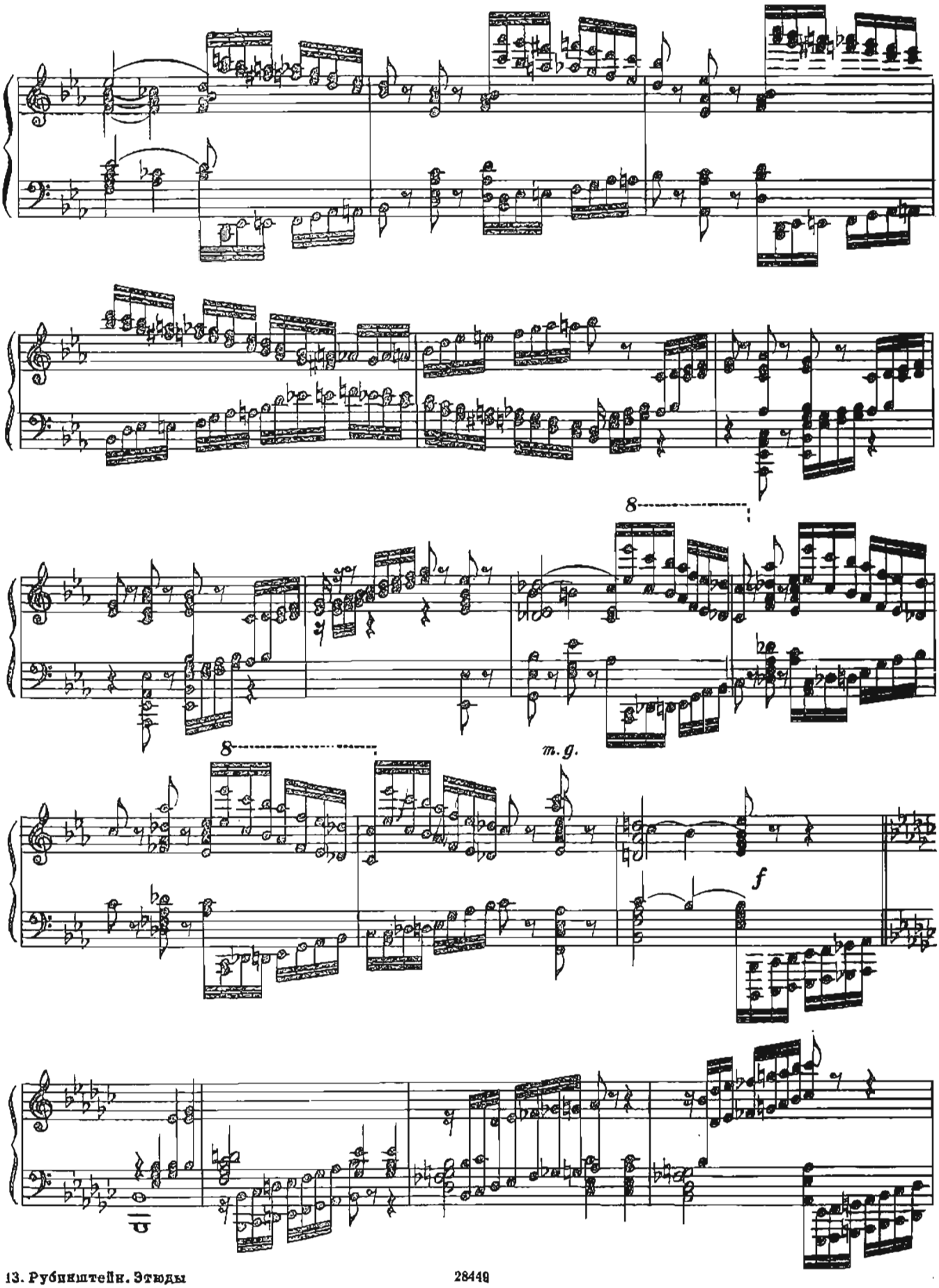
18

Allegro = ♩

Соч. 109, №9

mf

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m. g.
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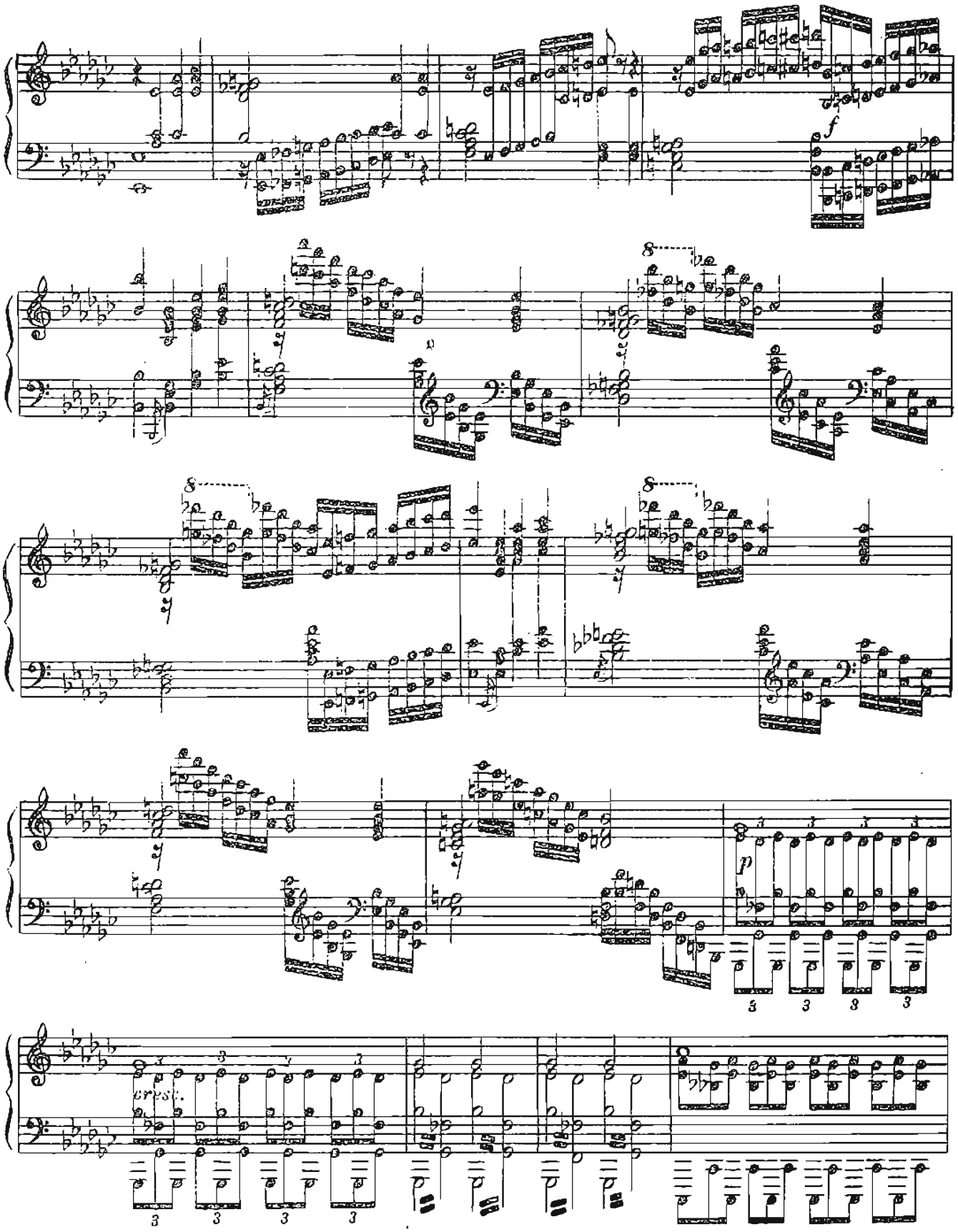
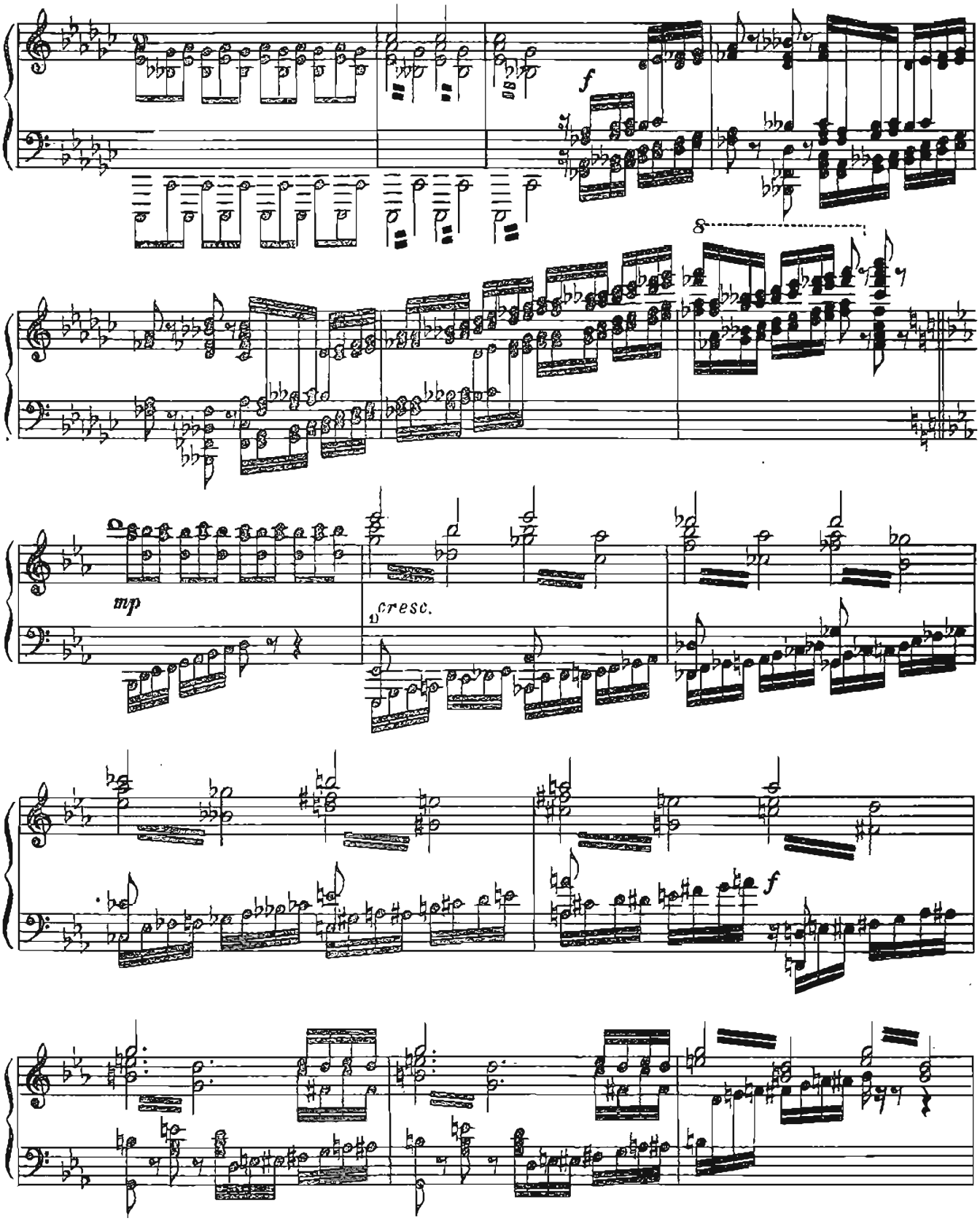
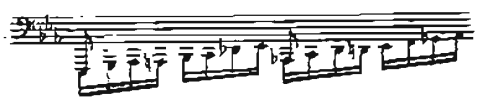
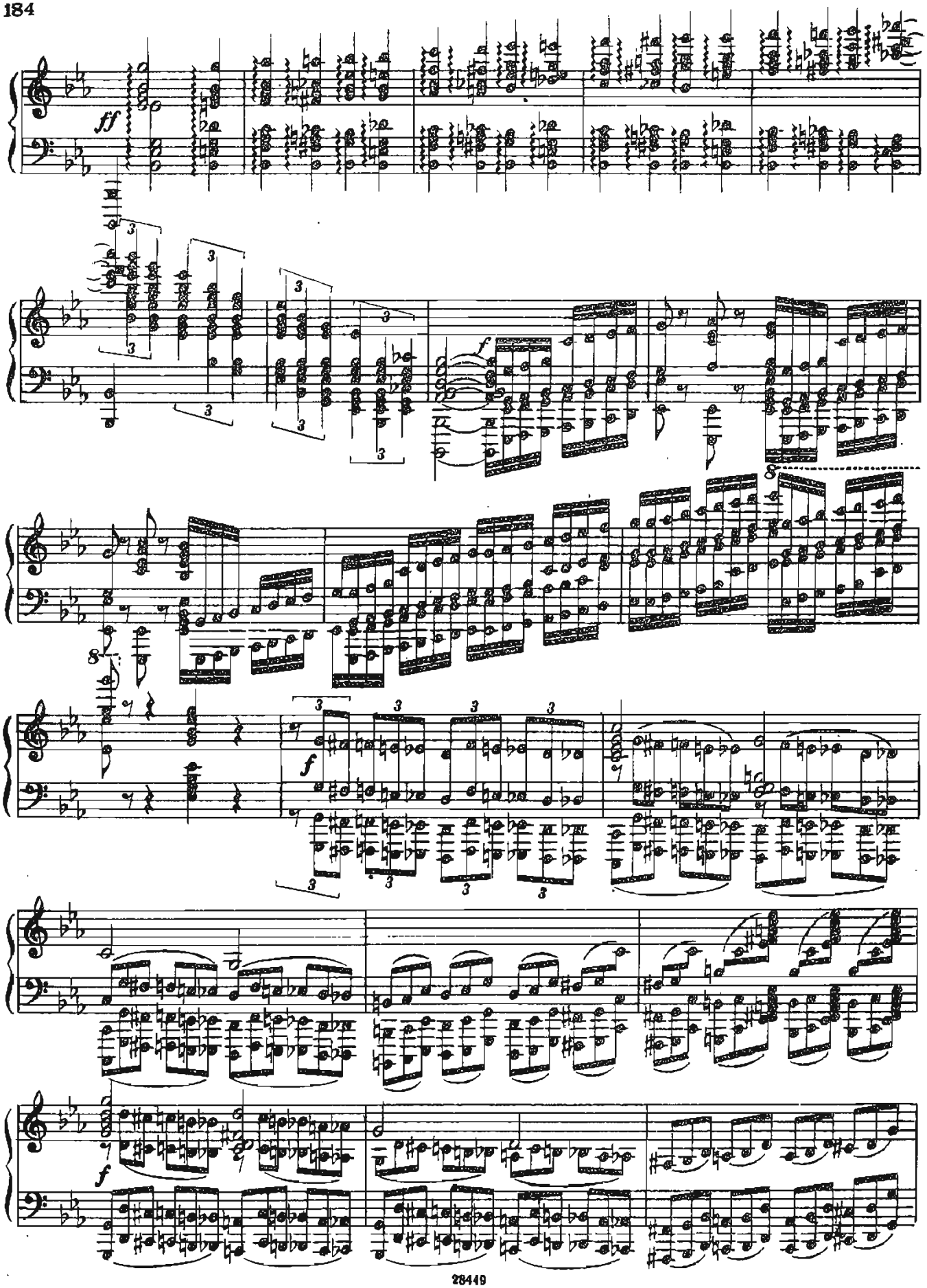


1) В издании В. Зейфа партия левой руки в этом и в аналогичных тактах изложена так:



1) В издании Б. Зенфа партия левой руки изложена здесь так:  и т д


ff
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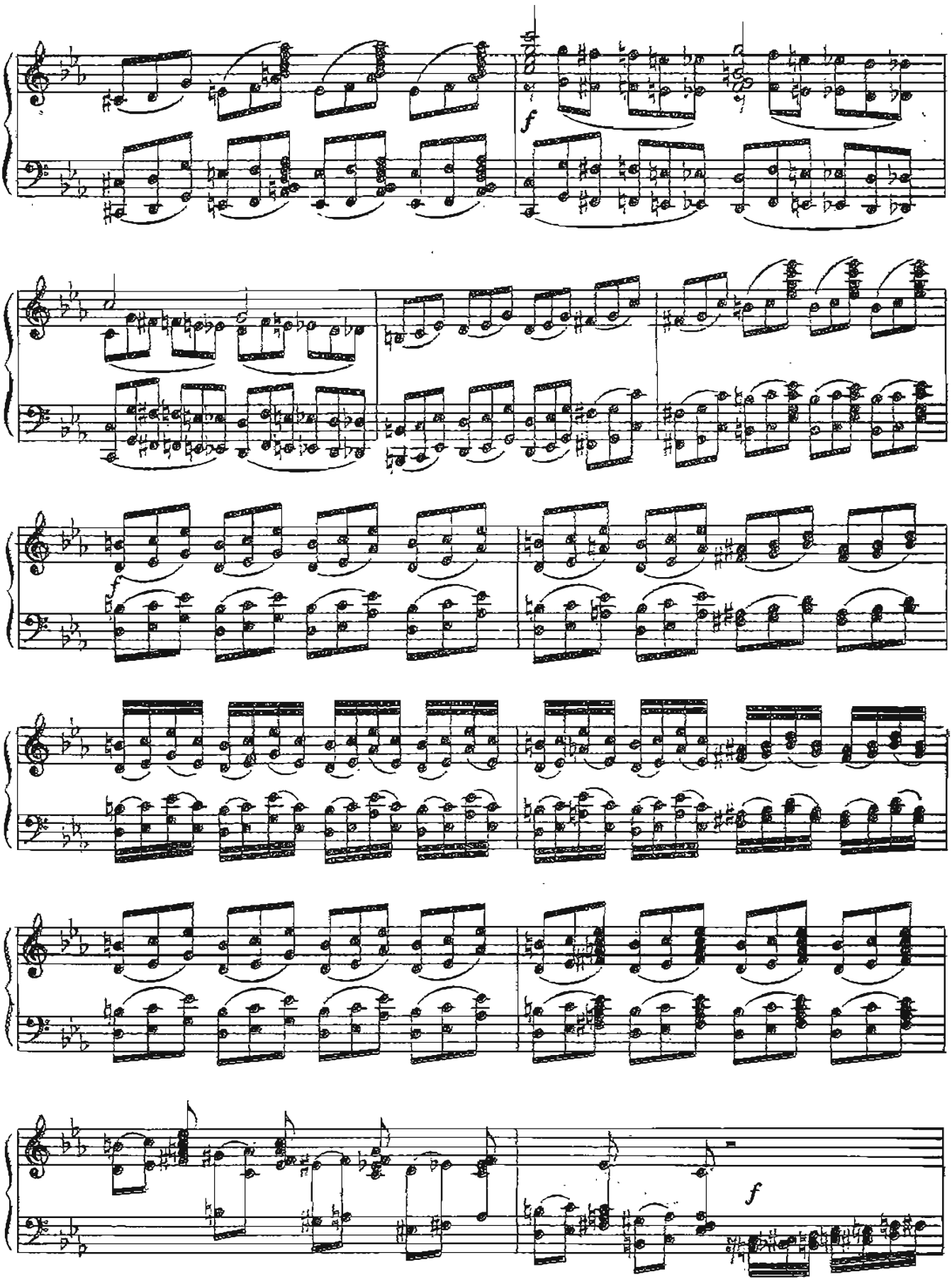
f
f
f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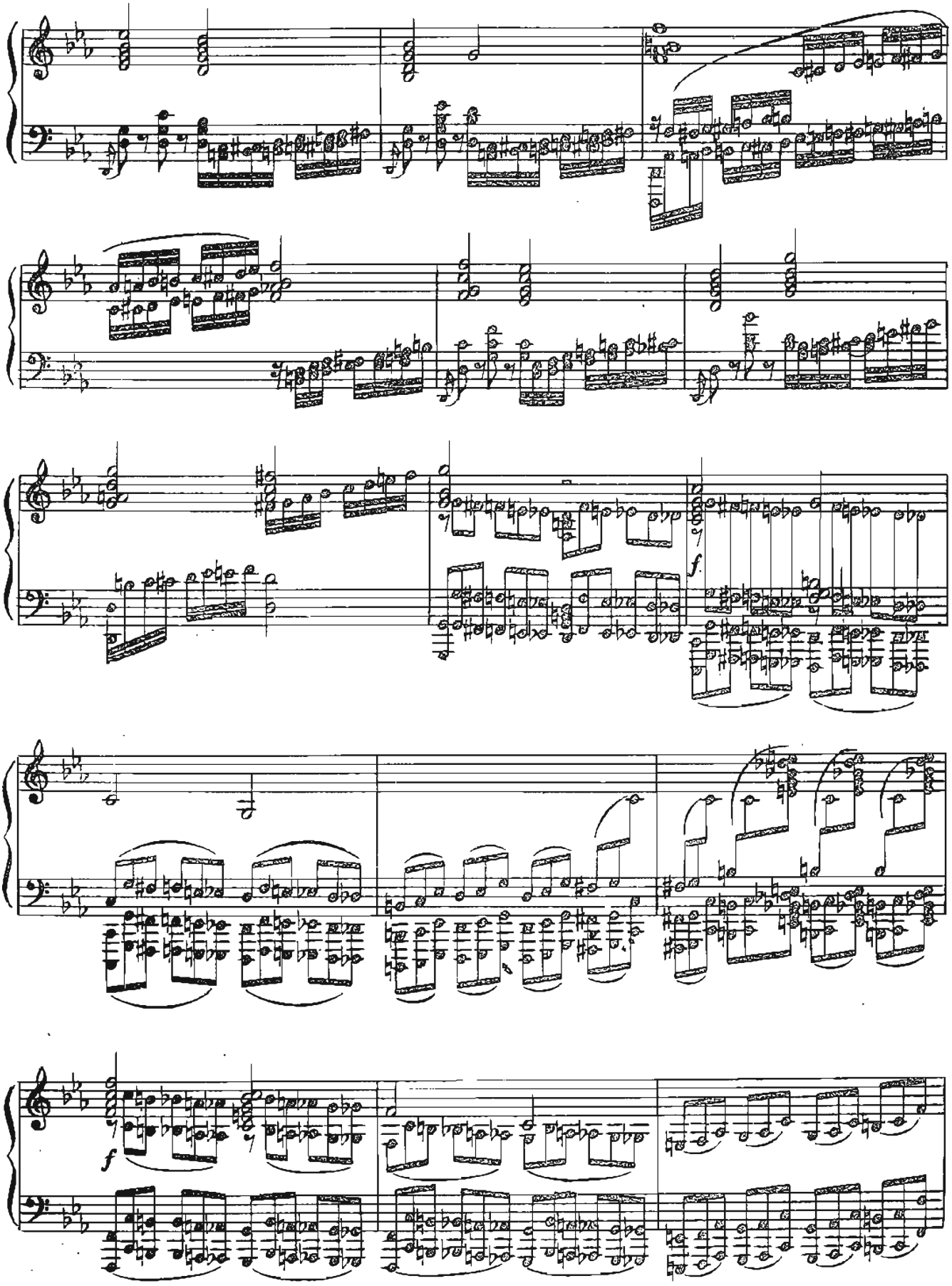
f
f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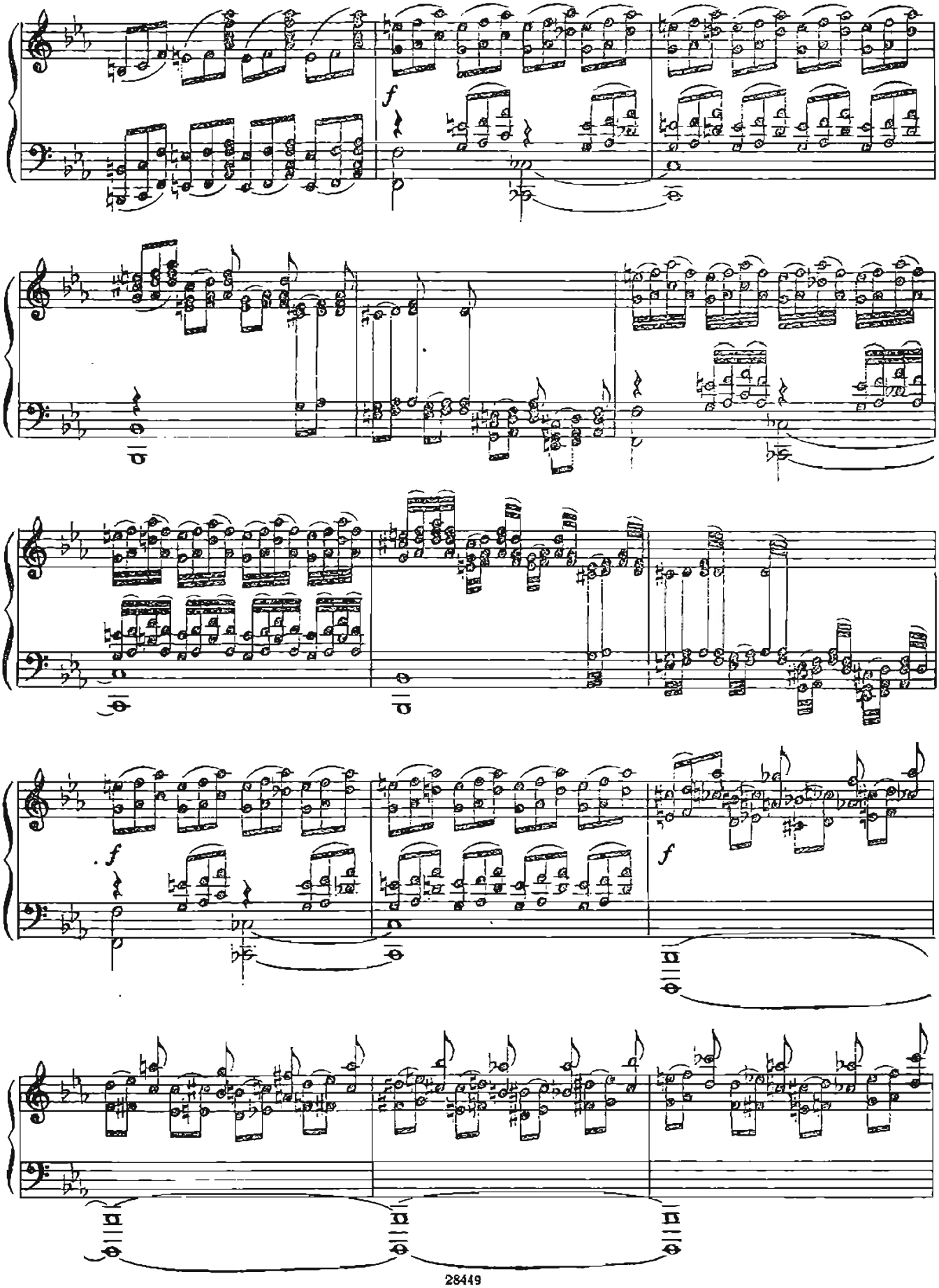
f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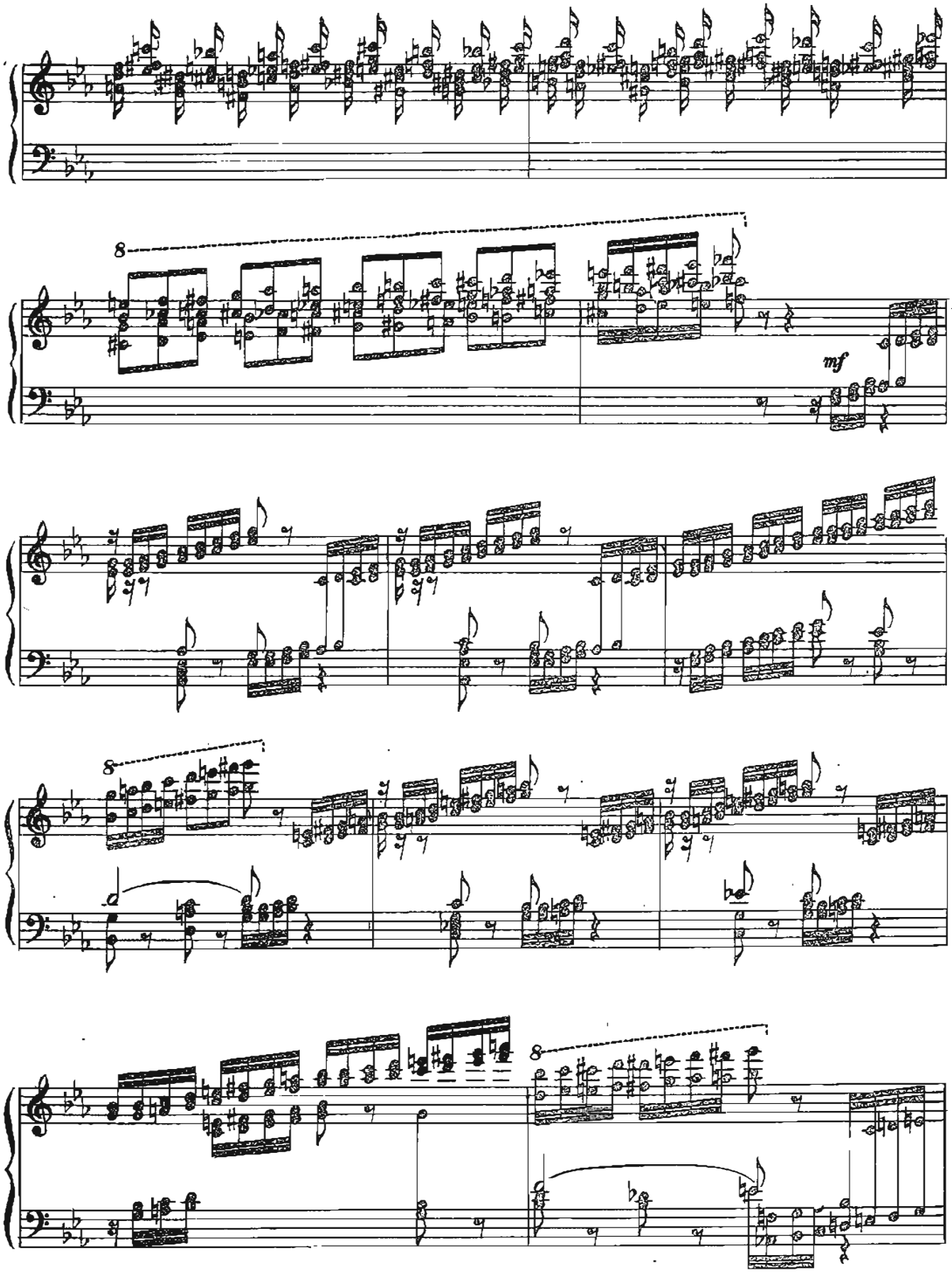
f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mf
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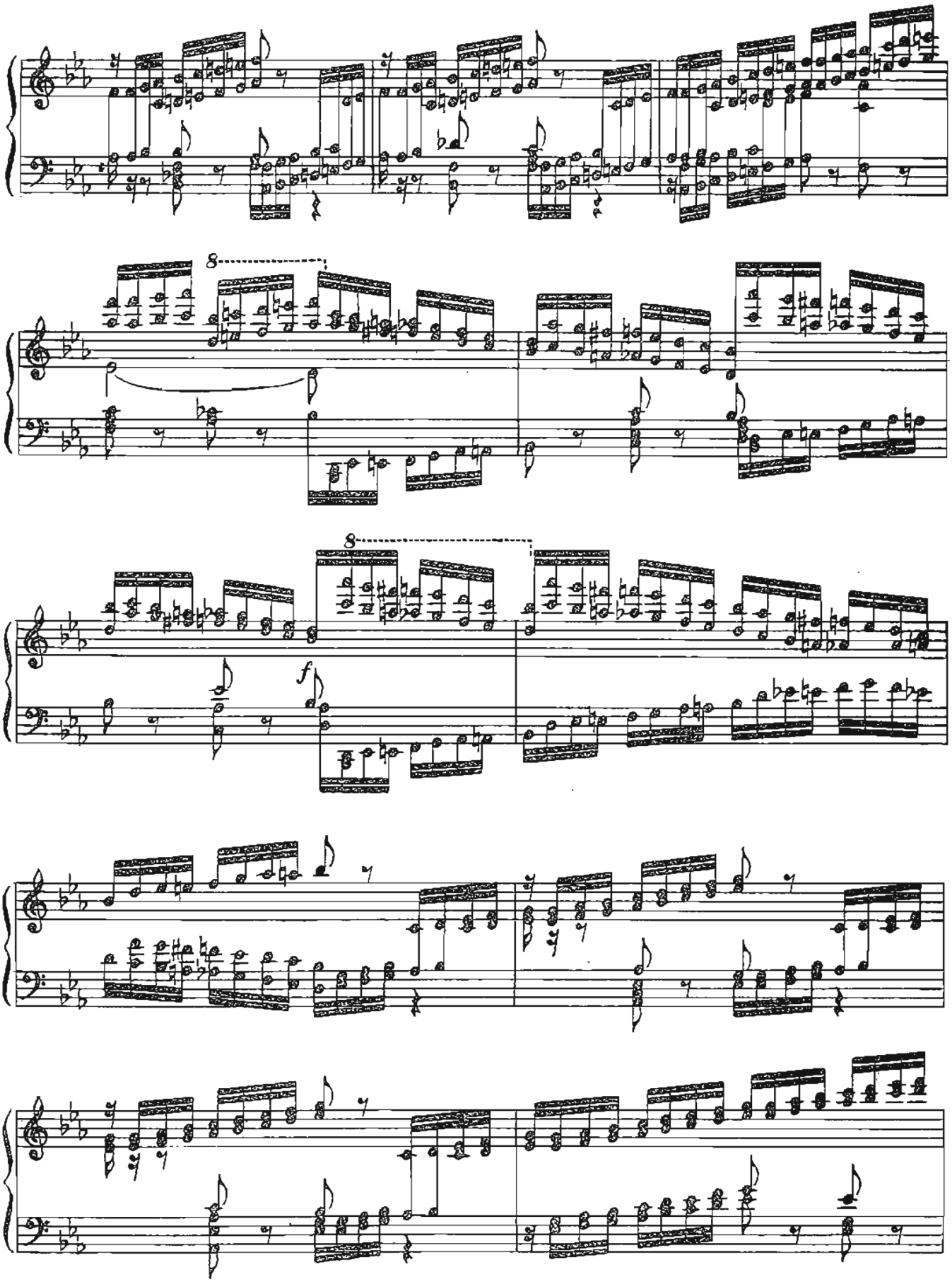
8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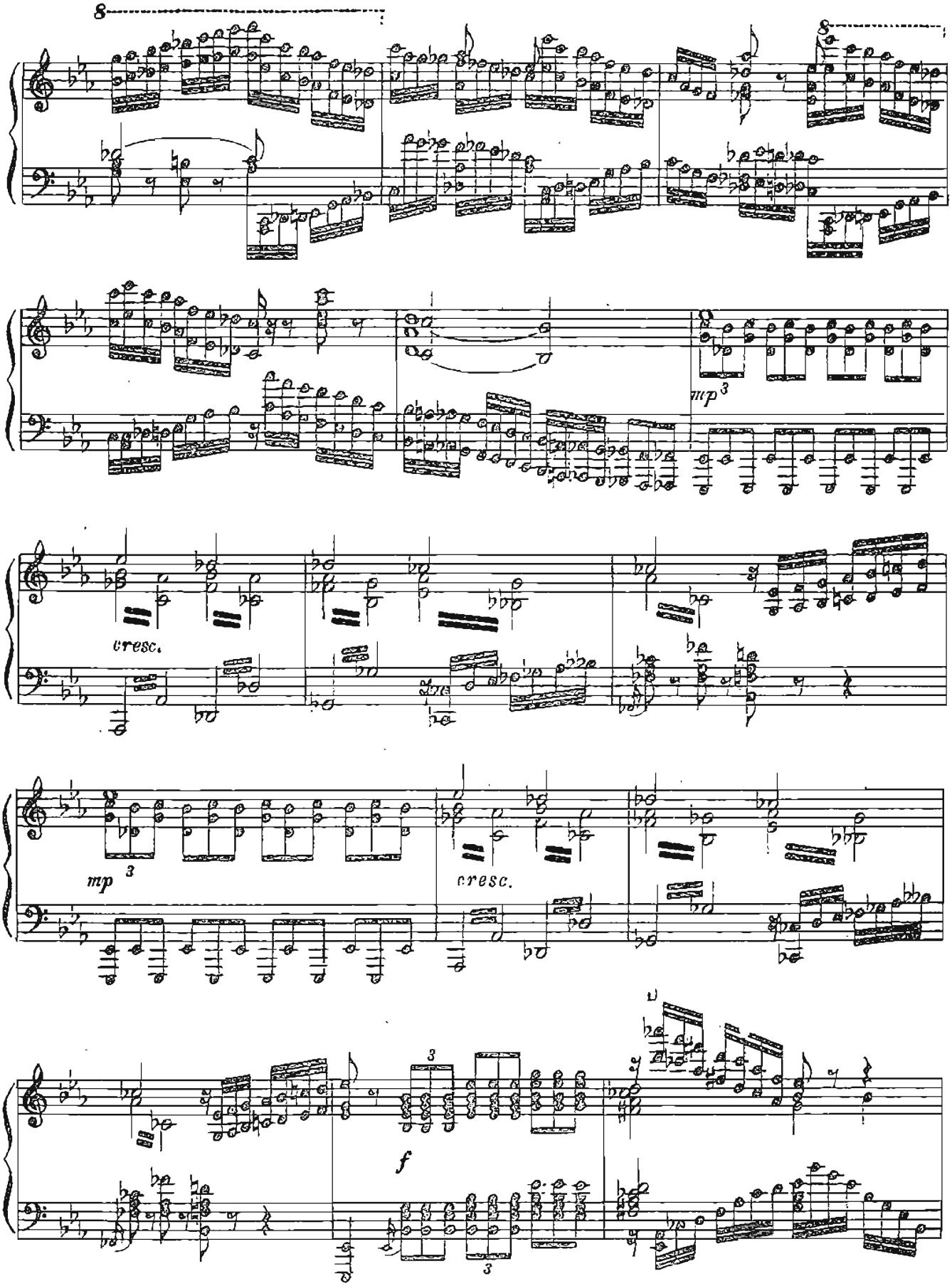
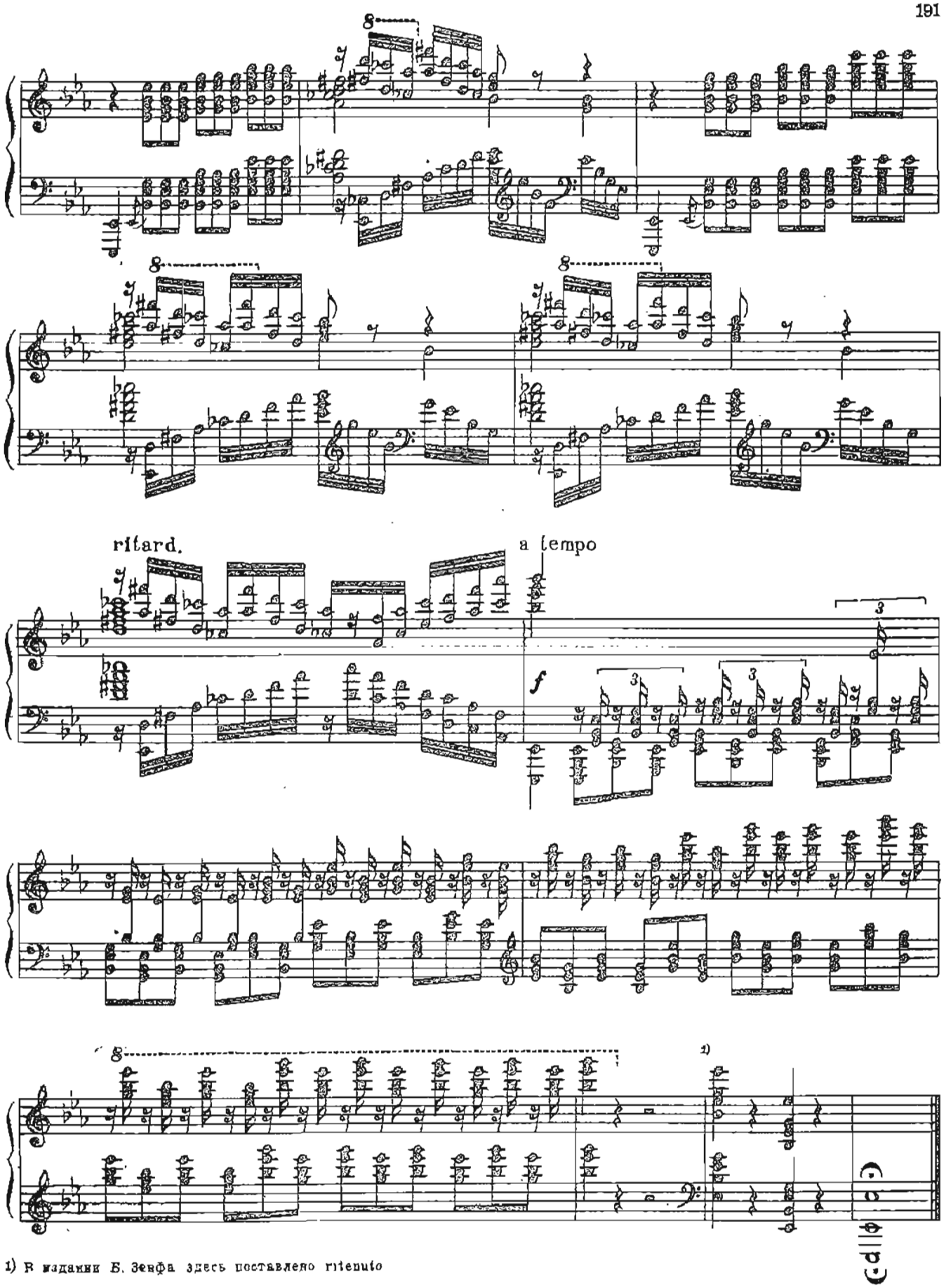

8
mp
cresc.
mp
cresc.
f



1) В издании Б. Зенфа здесь поставлено ritenuto

Приложение

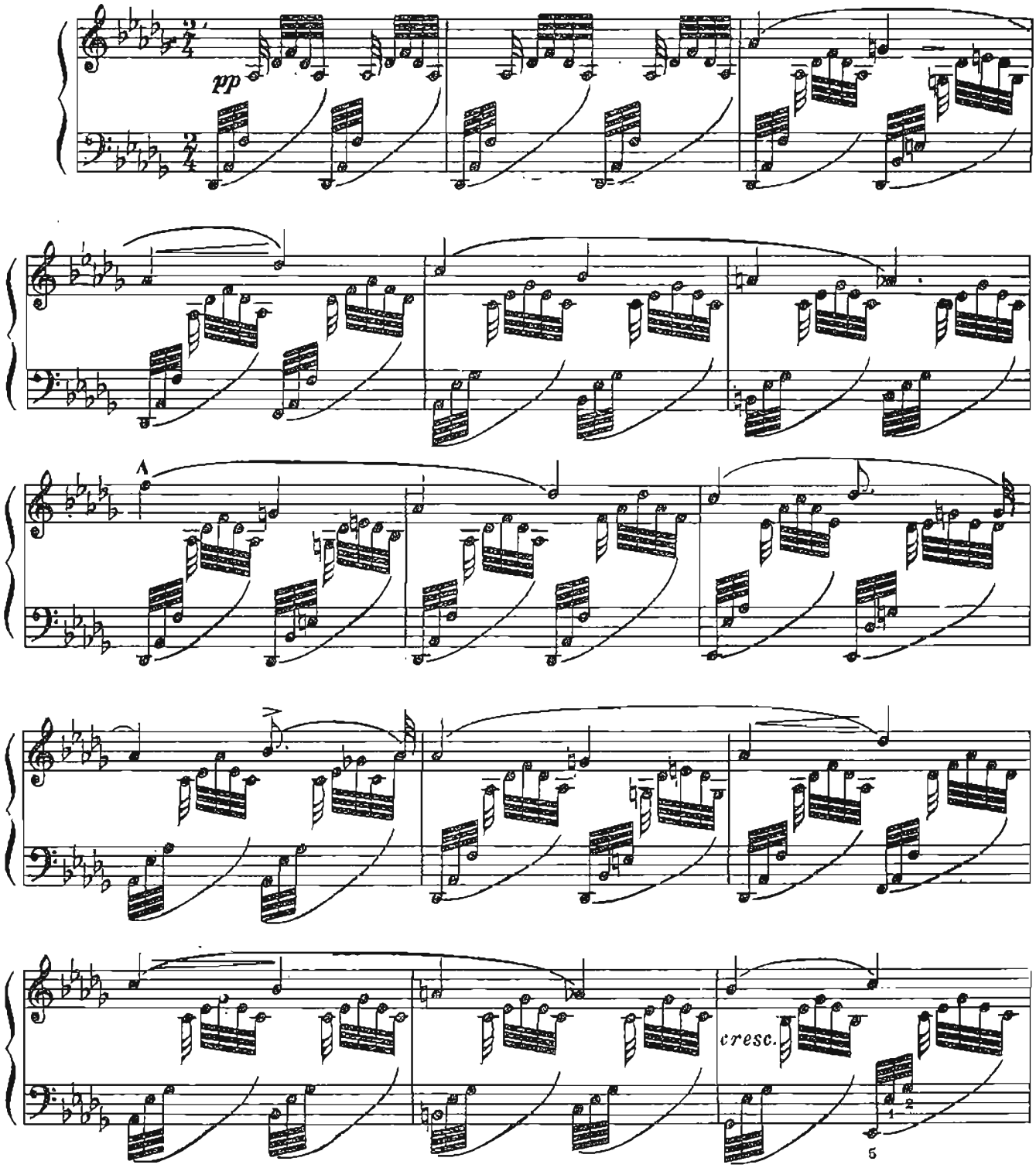
19. УНДИНА

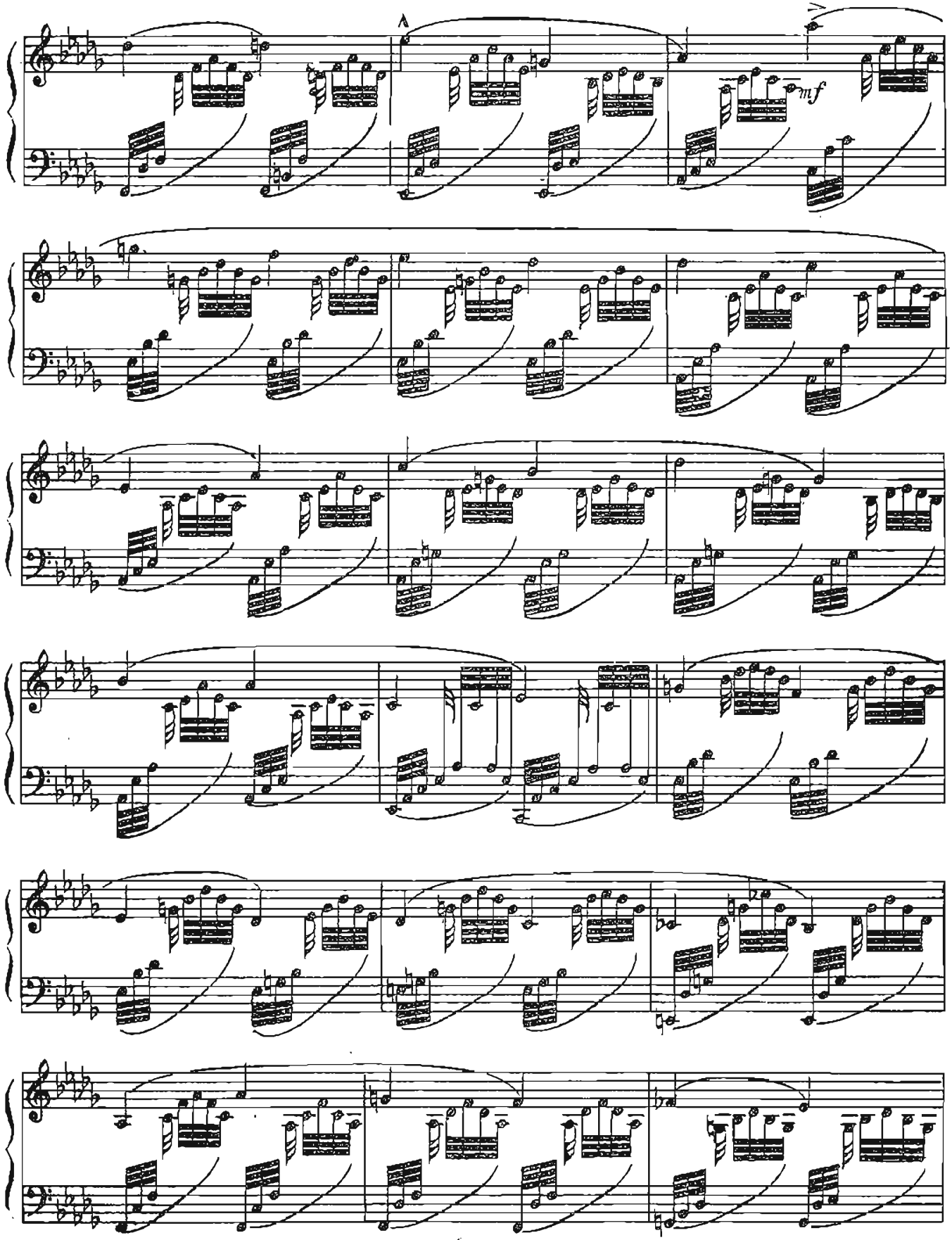
(Этюд)

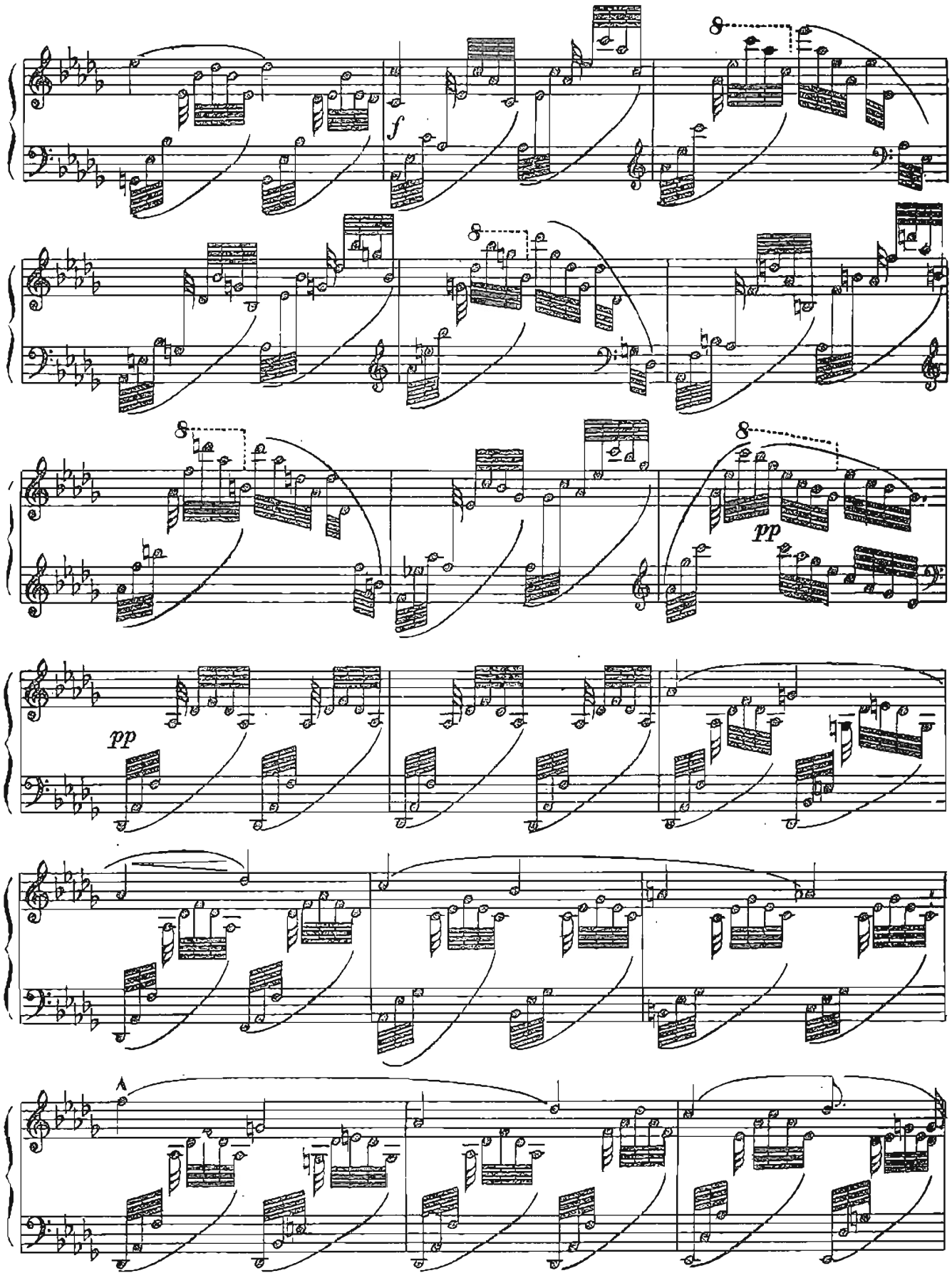
Соч.1 (по первой нумерации сочинений)

Moderato e sempre legato

il canto ben marcato




A
mf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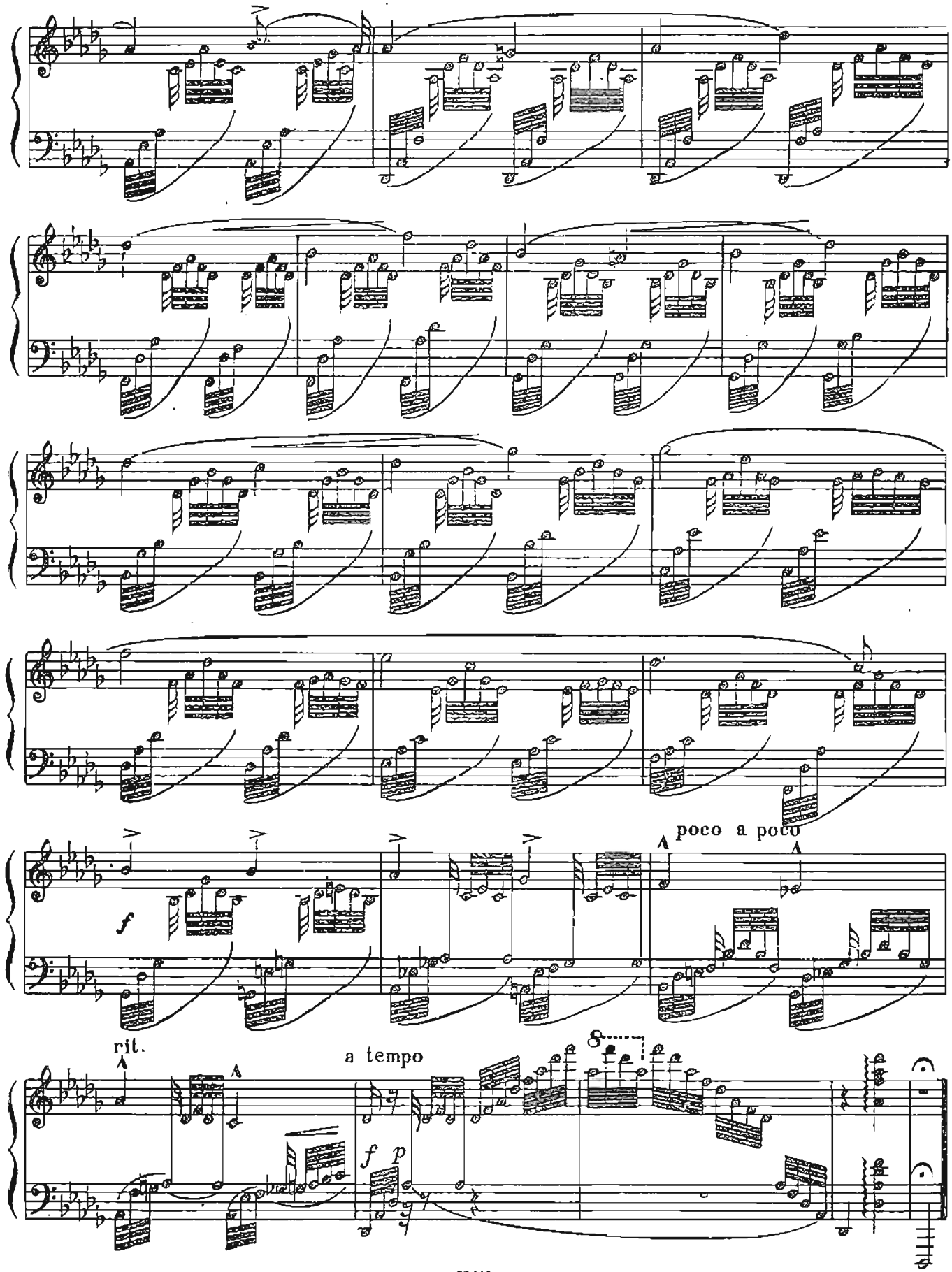
8
pp
pp


poco a poco
rit.
a tempo
8
f
f p

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