



A. G. Rubinstein

Selected Pieces for Piano

Sheet music

А. Г. Рубинштейн

Избранные пьесы для фортепиано

Ноты



• САНКТ-ПЕТЕРБУРГ •
• МОСКВА •
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Rubinstein A.G.

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The name of Anton Grigorievich Rubinstein (1829–1894) is known to every musician. Pianist, music and public figure, educator, teacher and composer, he had much influence on the development of Russian musical culture. Rubinstein is the author of more than 200 pieces for piano. The collection includes pieces, that are a steady part of the repertoire of young performers, as well as less popular works.

Рубинштейн А.Г.

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Имя Антона Григорьевича Рубинштейна (1829–1894) известно каждому музыканту. Пианист, музыкально-общественный деятель, просветитель, педагог и композитор, он оказал колоссальное влияние на развитие русской музыкальной культуры. Рубинштейн — автор более чем 200 произведений для фортепиано. В сборник включены пьесы, прочно вошедшие в исполнительский репертуар юных исполнителей, а также менее популярные опусы.

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FOREWORD

The name of Anton Grigorievich Rubinstein (1829–1894) is known to every musician. Pianist, music and public figure, educator, teacher and composer, he had a great impact on the development of Russian musical culture.

The idea of education was the leitmotif of Rubinstein's whole life. In 1859, on the initiative of Anton Grigorievich and under the auspices of Grand Duchess Elena Pavlovna, on the base of the Symphonic Society was created the Russian Musical Society, later renamed the Imperial Russian Musical Society. The actual leader until 1867 was Rubinstein. The Society led symphonic and chamber concerts designed to acquaint the public with serious music.

The activity of the RMS, in addition to enlightenment, was aimed at the development of professional music education. Through the efforts of Rubinstein on the basis of music classes organized by the Russian Musical Society, in 1862 the first Russian conservatory was opened in St. Petersburg (now the St. Petersburg State Academy named after N. A.

ПРЕДИСЛОВИЕ

Имя Антона Григорьевича Рубинштейна (1829–1894) известно каждому музыканту. Пианист, музыкально-общественный деятель, просветитель, педагог и композитор, он оказал колоссальное влияние на развитие русской музыкальной культуры.

Идея просветительства была лейтмотивом всей жизни Рубинштейна. В 1859 году на базе Симфонического общества по инициативе Антона Григорьевича и под покровительством Великой княгини Елены Павловны было создано Русское музыкальное общество, позже переименованное в Императорское русское музыкальное общество. Фактическим его руководителем до 1867 года был Рубинштейн. Общество устраивало симфонические и камерные концерты, призванные знакомить широкую публику с серьезной музыкой.

Деятельность РМО, помимо просветительства, была направлена на развитие профессионального музыкального образования. Стараниями Рубинштейна на базе музыкальных классов, созданных Русским музыкальным обществом, в 1862 году открылась первая консерватория России в Петербурге

Rimsky-Korsakov), which he headed twice: until 1867 and from 1887 to 1891.

To this day Rubinstein-pianist is put on one level with the brilliant F. Liszt. His strong-willed open manner of performance, the ability to reveal the essence of any work won the love of the public all over the world. His performer's talent was implicitly recognized even by the most ardent opponents of the public education and composing activities of Rubinstein.

In the rich concert practice of Rubinstein, seven Historical recitals in St. Petersburg stand out in particular, followed in Moscow, London, Leipzig, Berlin, Vienna, Paris. In the program of his recitals, Rubinstein presented to the listener the prospect of the piano music development from its inception to the present.

His main vocation Rubinstein considered writing. He was one of the most prolific composers of the second half of the XIX century. Rubinstein's legacy includes works of

(сейчас — Санкт-Петербургская государственная академия имени Н. А. Римского-Корсакова), которую он возглавлял дважды: до 1867 года и в период с 1887 по 1891 гг.

По сей день Рубинштейна-пианиста ставят на одну ступень с гениальным Ф. Листом. Его волевая открытая манера исполнения, способность проникать в суть любого произведения завоевали любовь публики всего мира. Талант исполнителя в нем беспрекословно признавали даже самые ярые противники общественно-просветительской и композиторской деятельности Рубинштейна.

В богатой концертной практике Рубинштейна особенно выделяются семь Исторических концертов в Петербурге, следом проведенных в Москве, Лондоне, Лейпциге, Берлине, Вене, Париже. В программе концертов Рубинштейн представил слушателю перспективу развития фортепианной музыки от зарождения до современности.

Главным своим призванием Рубинштейн считал сочинительство. Он был одним из самых плодовитых композиторов второй половины XIX века. Наследие Рубинштейна включает сочинения разнообразных жанров, многие из которых вышли из практики со-

various genres, many of which came from the practice of contemporary performers. Nevertheless, his music was a necessary historical link, an important bridge connecting the classics of Russian professional music and romantic composers.

Rubinstein addressed the genres of piano music throughout his entire creative life: concerts, sonatas, standalone pieces and cycles of pieces became a kind of continuation of the Rubinstein-pianist. In the field of small forms, the legacy of R. Schumann served him as a guide. Rubinstein was the first among domestic composers to unite pieces in cycles. Thematic and dramatic connections between the pieces are almost absent: the common feature of the cycle pieces is a genre (for example, Three Serenades, Op. 16, Two Melodies, Op. 3) or a program (for example, the cycle "Costume Ball" consisting of different dance miniatures).

With all the variety of genre prototypes (mazurkas, polonaises, ballads), the melodic beginning is common for all Rubinstein's piano

временных исполнителей. Тем не менее, его музыка была необходимым историческим звеном, важным мостом, соединяющим классиков русской профессиональной музыки и композиторов – романтиков.

К жанрам фортепианной музыки Рубинштейн обращался на протяжении всей творческой жизни: концерты, сонаты, отдельные пьесы и циклы пьес стали своеобразным продолжением Рубинштейна-пианиста. В области малых форм ориентиром для него служило наследие Р. Шумана. Рубинштейн был первым среди отечественных композиторов, объединявшим пьесы в циклы. Тематические и драматургические связи между пьесами почти отсутствуют: обобщающим началом в цикле является жанровый признак (например, Три серенады соч. 16, Две мелодии соч. 3) либо программа (например, цикл «Костюмированный бал», состоящий из следования разнохарактерных танцевальных миниатюр).

При всем многообразии жанровых прототипов (мазурки, полонезы, баллады), мелодическое начало является обобщающим началом для всех фортепианных пьес Рубинштейна. «Певучесть» фактуры, отсутствие пустой виртуозности, техническая доступ-

pieces. The “singing” of the texture, the absence of empty virtuosity, and technical accessibility make it possible to include pieces in the repertoire of young performers.

The publication is addressed to pianists of various levels of professional training, starting from the middle and senior classes of children's music schools and schools of art.

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Publishing house "The Planet of Music"*

ность позволяют включать пьесы в репертуар юных исполнителей.

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*E. A. Ильянова,
музыкальный редактор
издательства «Планета музыки»*

TWO MELODIES

ДВЕ МЕЛОДИИ

I.

Moderato assai. = ♩

Op. 3

The sheet music for 'TWO MELODIES' (Op. 3, I.) is presented in five staves. The first staff begins with a dynamic marking 'p con espress.' and consists of eighth-note chords. The subsequent staves show a progression of chords and melodic lines, with some staves including bass clefs and others treble clefs. The music is set in 2/4 time throughout.





Tempo I

A musical score for piano featuring two staves. The top staff starts with a dynamic of *mp*. The music includes eighth-note chords and sixteenth-note patterns. The bottom staff features eighth-note chords.

A musical score for piano featuring two staves. The top staff consists of eighth-note chords. The bottom staff features eighth-note chords.

A musical score for piano featuring two staves. The top staff consists of eighth-note chords. The bottom staff features eighth-note chords.

A musical score for piano featuring two staves. The top staff consists of eighth-note chords. The bottom staff features eighth-note chords.

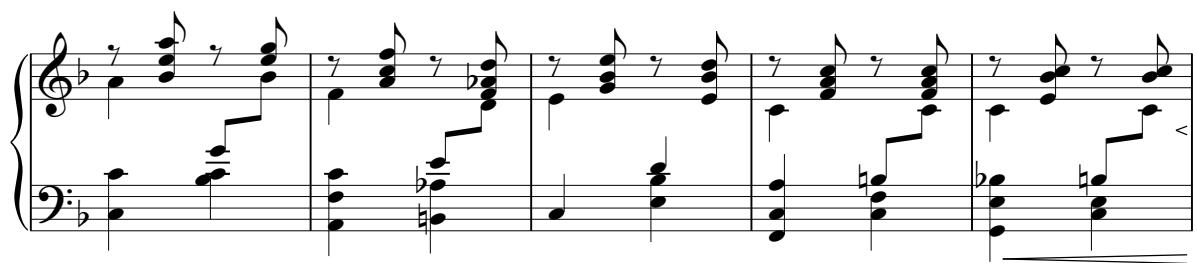
Musical score for piano, two staves. Key signature: one flat. Measure 1: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (D, F), (E, G), (F, A), (G, B). Measure 2: Treble staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 3: Treble staff has eighth-note pairs (B, D), (C, E), (D, F#), (E, G). Bass staff has eighth-note pairs (F, A), (G, B), (A, C), (B, D). Measure 4: Treble staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Bass staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Measure 5: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#).

Musical score for piano, two staves. Key signature: one flat. Measure 6: Treble staff has eighth-note pairs (B, D), (C, E), (D, F#), (E, G). Bass staff has eighth-note pairs (F, A), (G, B), (A, C), (B, D). Dynamic: *cresc.* Measure 7: Treble staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Bass staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Measure 8: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#). Measure 9: Treble staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Bass staff has eighth-note pairs (B, D), (C, E), (D, F#), (E, G). Measure 10: Treble staff has eighth-note pairs (F, A), (G, B), (A, C), (B, D). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A).

Musical score for piano, two staves. Key signature: one flat. Measure 11: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (D, F), (E, G), (F, A), (G, B). Dynamic: *rit.* Measure 12: Treble staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 13: Treble staff has eighth-note pairs (B, D), (C, E), (D, F#), (E, G). Bass staff has eighth-note pairs (F, A), (G, B), (A, C), (B, D). Measure 14: Treble staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Bass staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Dynamic: *Lento*. Measure 15: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#). Dynamic: *pp*.

Musical score for piano, two staves. Key signature: one flat. Measure 16: Treble staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Bass staff has eighth-note pairs (B, D), (C, E), (D, F#), (E, G). Measure 17: Treble staff has eighth-note pairs (F, A), (G, B), (A, C), (B, D). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Measure 18: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Measure 19: Treble staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 20: Treble staff has eighth-note pairs (B, D), (C, E), (D, F#), (E, G). Bass staff has eighth-note pairs (F, A), (G, B), (A, C), (B, D). Dynamic: *ritard.*

Musical score for piano, two staves. Key signature: one flat. Measure 21: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (D, F), (E, G), (F, A), (G, B). Dynamic: *mp*. Measure 22: Treble staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 23: Treble staff has eighth-note pairs (B, D), (C, E), (D, F#), (E, G). Bass staff has eighth-note pairs (F, A), (G, B), (A, C), (B, D). Measure 24: Treble staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Bass staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Measure 25: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (A, C), (B, D), (C, E), (D, F#).



Continuation of the musical score. The bass line continues with eighth-note chords, and the treble line maintains its eighth-note chordal pattern. Measure 10 concludes with a single eighth note in the bass line.

Continuation of the musical score. The bass line shows more complexity with eighth-note pairs and sixteenth-note patterns. The treble line continues its eighth-note chordal pattern.

Continuation of the musical score. The bass line features eighth-note pairs and sixteenth-note patterns. The treble line continues its eighth-note chordal pattern.

Continuation of the musical score. The bass line features eighth-note pairs and sixteenth-note patterns. The treble line continues its eighth-note chordal pattern. Dynamics are indicated: 'mf' (mezzo-forte) in measure 21 and 'p' (piano) in measure 25.

ritard.

II.

Andante. = $\frac{4}{4}$

p

mf con express.

p

mf



Musical score page 13, measures 4-6. The top staff shows eighth-note chords. Measure 4 includes a dynamic marking *p*. Measure 5 includes a dynamic marking *f*. Measure 6 features a melodic line with eighth-note pairs and sixteenth-note grace notes.

Musical score page 13, measures 7-9. The top staff shows eighth-note chords. Measure 7 includes a dynamic marking *tr.* Measure 8 features a melodic line with eighth-note pairs and sixteenth-note grace notes. Measure 9 concludes with a melodic line and a final eighth-note chord.

Musical score page 13, measures 10-12. The top staff shows eighth-note chords. Measure 10 includes a dynamic marking *p*. Measures 11 and 12 feature melodic lines with eighth-note pairs and sixteenth-note grace notes.

Musical score page 14, measures 1-2. The score consists of two staves. The top staff is treble clef, G major (one sharp), common time. It features sixteenth-note patterns with grace notes and a dynamic of 8va . The bottom staff is bass clef, C major (no sharps or flats), common time. It has eighth-note patterns. Measure 1 ends with a fermata over the bass note. Measure 2 begins with a bass note followed by eighth-note patterns.

Musical score page 14, measures 3-4. The top staff continues its sixteenth-note patterns with grace notes. The bottom staff continues its eighth-note patterns. Measure 3 ends with a fermata over the bass note. Measure 4 begins with a bass note followed by eighth-note patterns.

Musical score page 14, measures 5-6. The top staff continues its sixteenth-note patterns with grace notes. The bottom staff continues its eighth-note patterns. Measure 5 ends with a fermata over the bass note. Measure 6 begins with a bass note followed by eighth-note patterns.

Musical score page 14, measures 7-8. The top staff continues its sixteenth-note patterns with grace notes. The bottom staff continues its eighth-note patterns. Measure 7 ends with a fermata over the bass note. Measure 8 begins with a bass note followed by eighth-note patterns.

Musical score page 14, measures 9-10. The top staff shows a dynamic of p and contains eighth-note patterns. The bottom staff contains eighth-note patterns. Measures 9 and 10 feature eighth-note patterns with grace notes and slurs, separated by vertical bar lines.