Sergei RACHMANINOV

ÉTUDES TABLEAUX

Opus 33 N° 7 G minor

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Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

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Sergei RACHMANINOV

1873 - 1943

ÉTUDES-TABLEAUX

Opus 33 N° 7 G minor

In 1911, one year after the completion of the Opus 32 preludes, Rachmaninov produced his first set of *Études-Tableaux* Op 33; nine relatively short works which, like the preludes, are concentrated and characteristic. Written at Ivanovka** they express a singularly well developed and distinctive Russian musical heritage. The general title suggests studies inspired by a visual picture, similar to those of Chopin and Liszt. However, the composer did not divulge his visual inspiration, suggesting that each artist should be encouraged to "paint for himself".

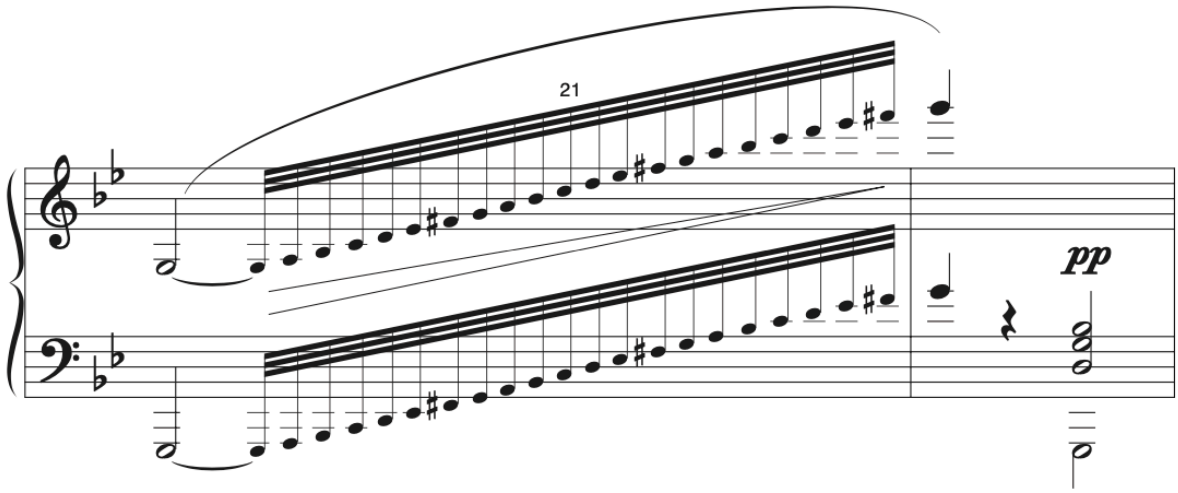
Thirty years later, in December 1941, he gave a pertinent interview to a music magazine named *The Etude*: "When composing, I find it of great help to have in mind a book just recently read, or a beautiful picture, or a poem. Sometimes a definite story is kept in mind, which I try to convert into sound without disclosing the source of my inspiration. I find that musical ideas come to me more easily when I have a definite non-musical subject to describe. This is particularly true in writing a shorter piece for the piano. A small piece can become as lasting a masterpiece as a large work. The artist learns, after long experience, that it is more difficult to be simple than to be complicated."

The seventh etude begins as a meditative nocturne, nostalgic lyricism affecting the opening theme with a descending melodic motif, oft-repeated at various registers. An effective cadenza introduces a central dramatic

episode and the coda ends with a scale taken from Chopin's First Ballade in the same key.

Given that the composer was born in 1873, an age of great artistic individuality, it is not surprising that he typically performed without wholly respecting the score. This edition reflects the editor's personal approach to the music, usually indicated with an asterisk*. In addition, some of the phrasing, dynamics and agogic markings have been sometimes modified; a zealous student will need to consult other editions.

12 editorial acciaccatura and arpeggiation
19-21 time-signatures and barlines modified
26-29 dynamics modified
43-44 an editorial alternative :

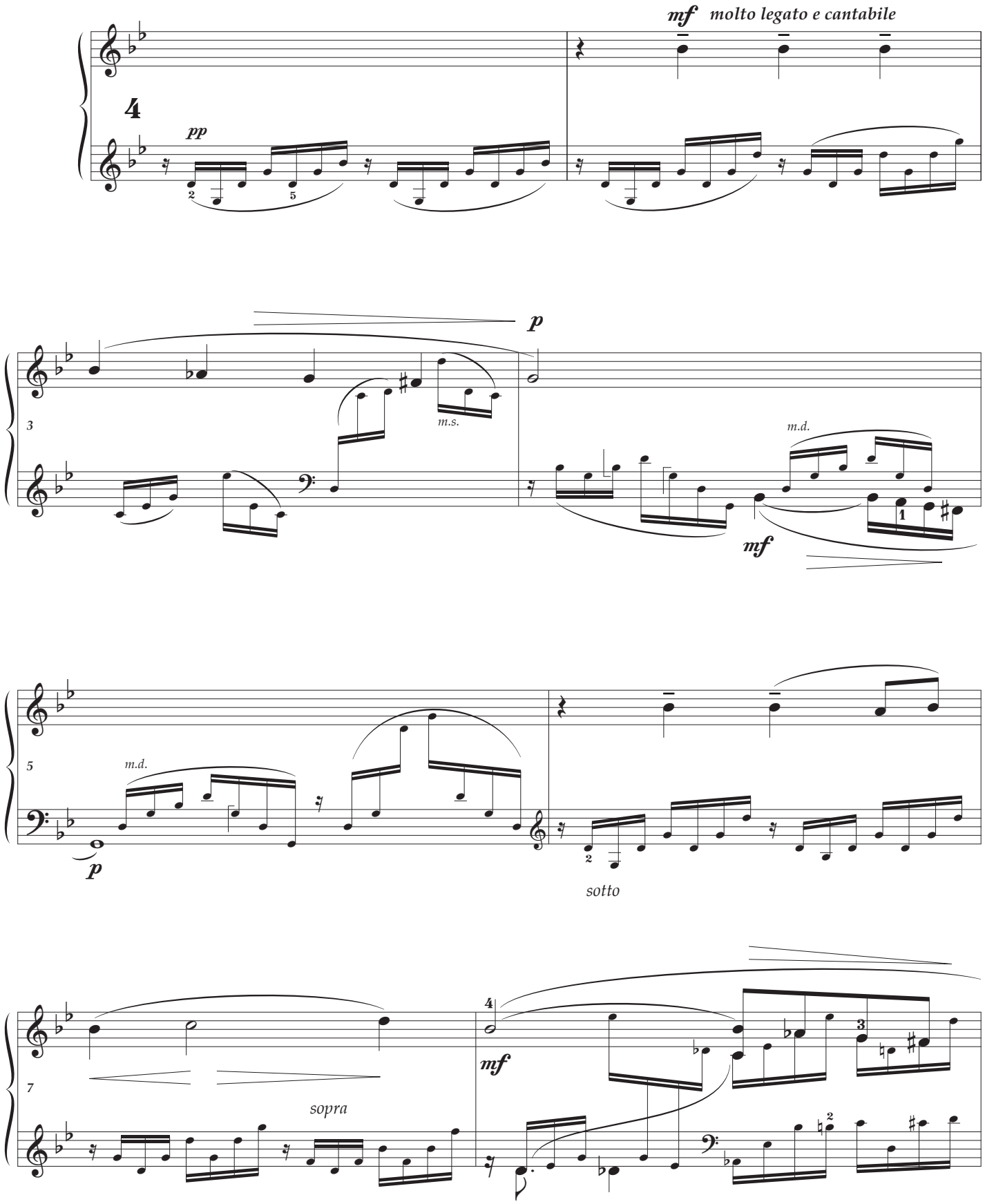


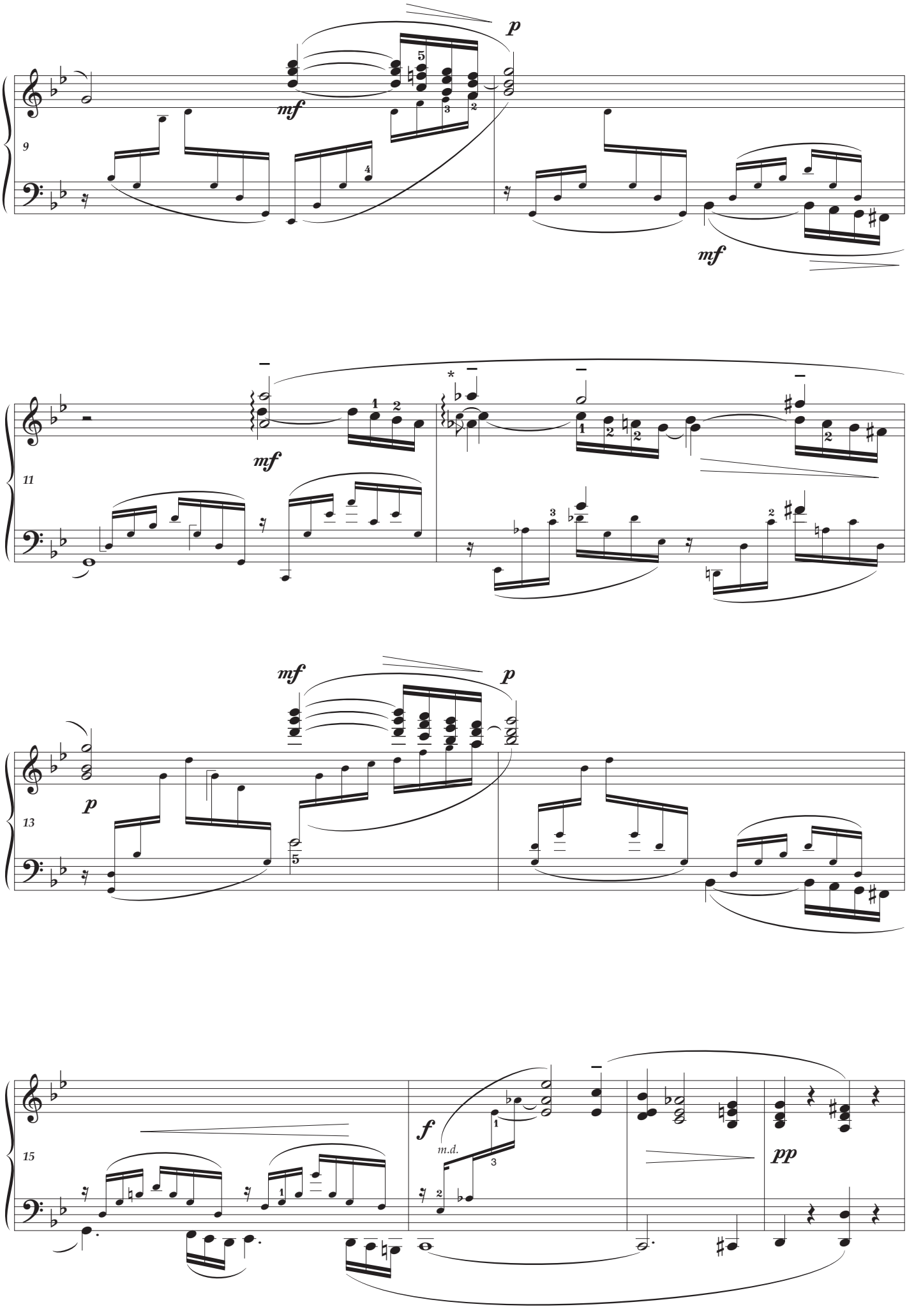
*The family home of his wife Natalia Satina — a country estate and the summer residence where Rachmaninov composed prolifically between 1890 and 1917

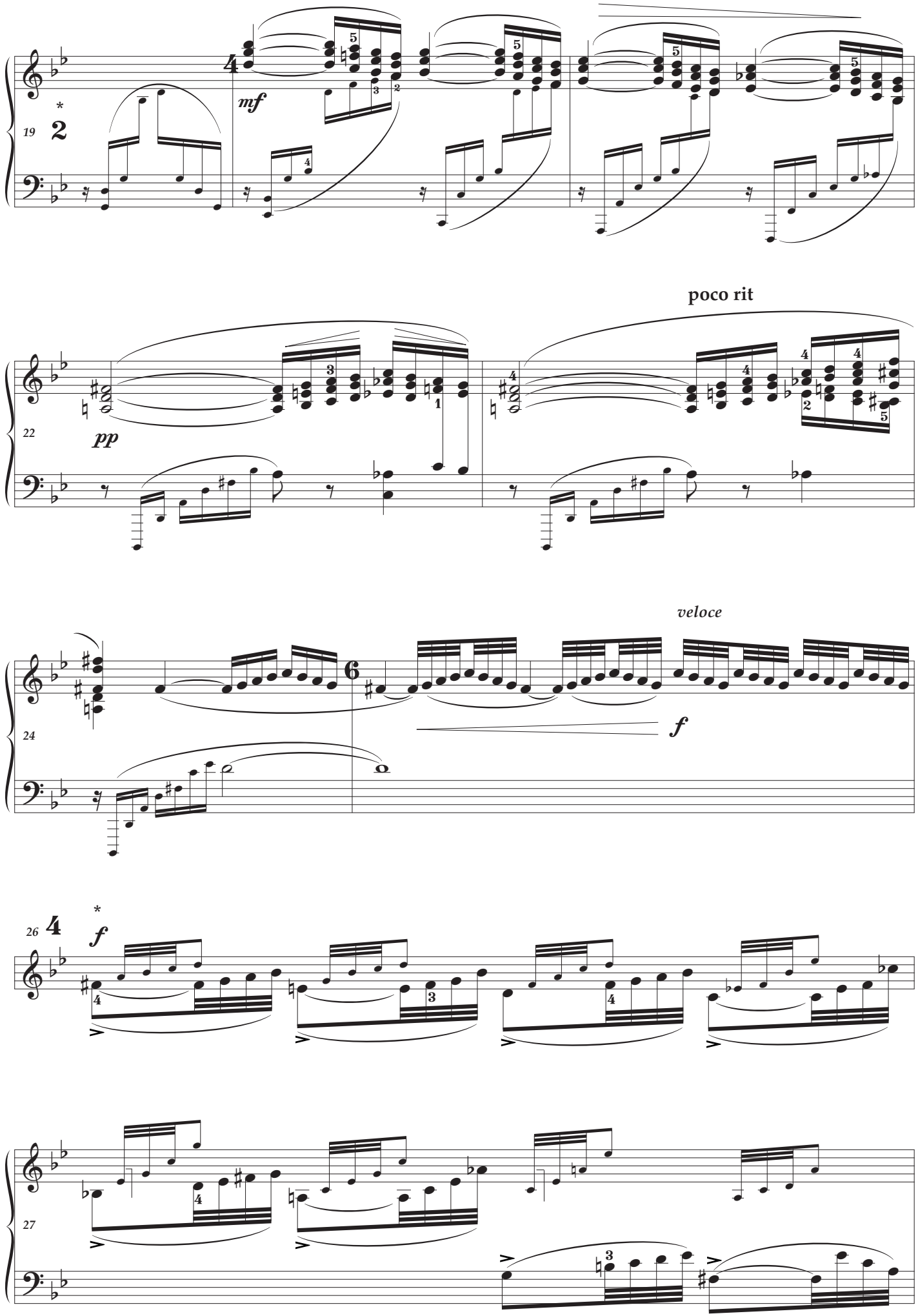
ETUDE TABLEAU

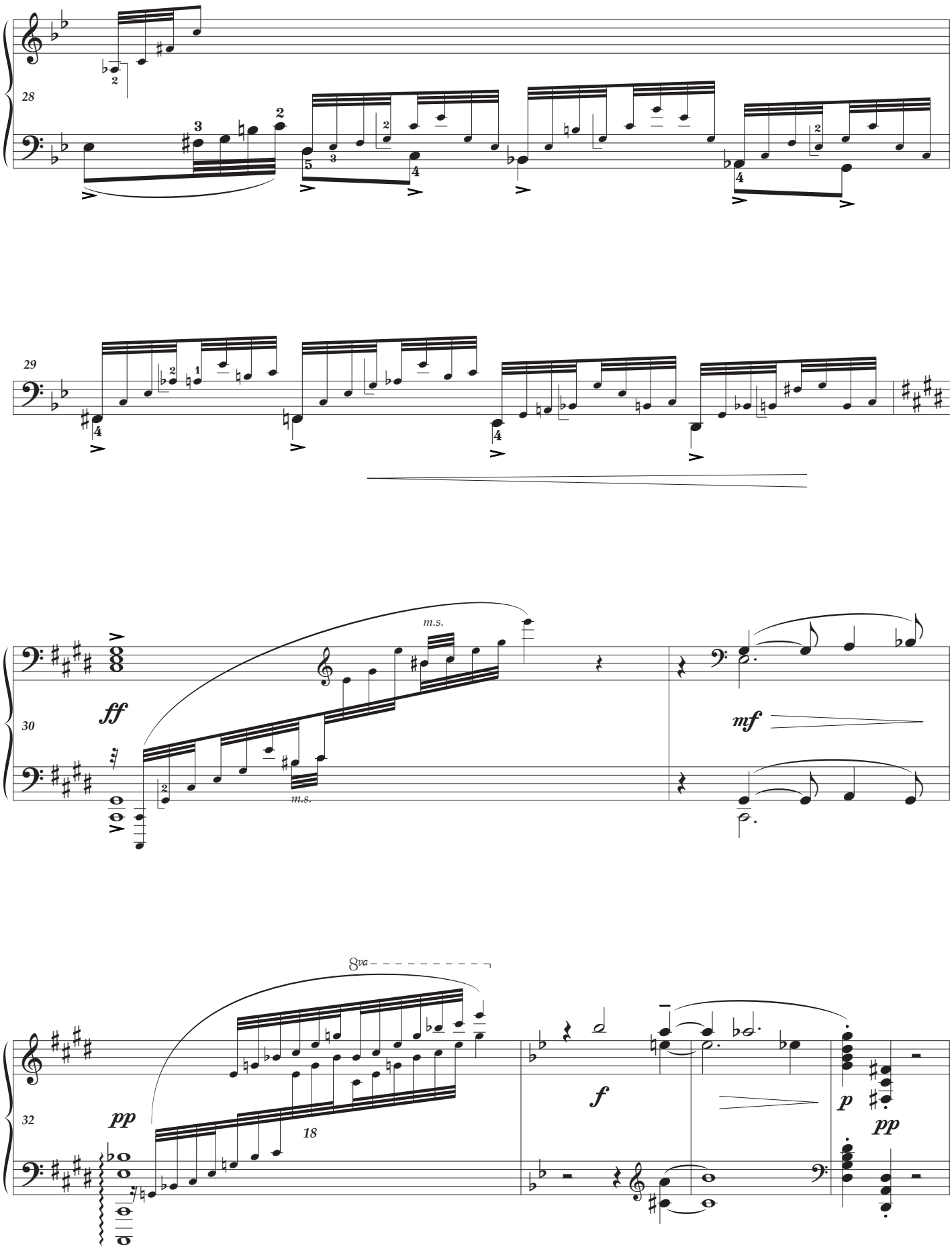
Op 33 Nº 7

moderato




9
mf
p
mf
11
mf
*
13
mf
p
p
15
f
m.d.
pp


19
mf
22
pp
poco rit
24
veloce
f
26
f
27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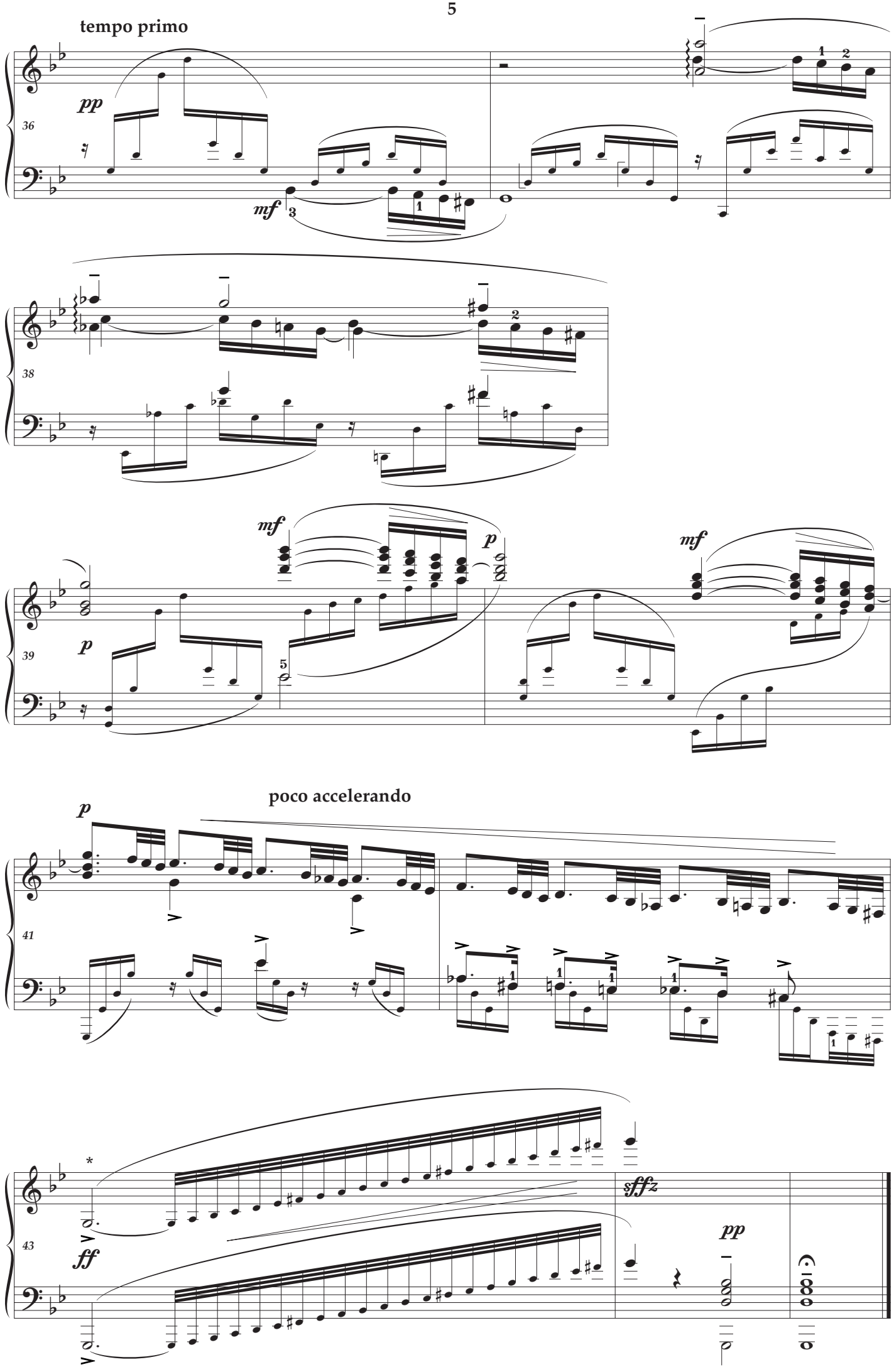
29
30
ff
m.s.
m.s.
mf
32
8va
pp
18
f
p
pp


tempo primo
pp
mf
mf
p
mf
p
mf
poco accelerando
p
*
ff
sffz
pp

RACHMANINOV

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