Sergei RACHMANINOV

PRELUDES

Opus 32 N° 7 F major

Piano Practical Editions
pianopracticaleditions.com

Piano Practical Editions

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.

Please send comments and error reports to
Ray Alston contact@pianopracticaleditions.com

Sergei RACHMANINOV

1873 - 1943

PRELUDE Opus 32 N° 7 F major

The composition of 24 preludes covering all the major and minor keys is a huge challenge and Rachmaninov's contribution was spread over 20 years. In spite of the demands of an active and successful stage career at the piano and on the podium, with limited time for composing, between August and September 1910 he rapidly completed thirteen for opus 32. These tone poems created in his middle years reveal an even more improvisatory style, often with a distinctive identity and no precise form. Unlike opus 23, they are without dedication.

At the age of 19 his celebrated C♯ minor prelude gained so much success that his fans would not allow him to leave the stage unless he performed it, yet again, as an encore. He believed that any of the 23

preludes following this youthful first essay in the genre were far superior, although one must admit that he had certainly hit upon a unique formula to enthuse his audiences. However, the "Bells of Moscow" would cause him intense irritation.

N° 7 is a most original prelude with a repeating bass motif and an unusually carefree rhythmic backing. The chromatic theme is brought to an inspired climax and the pianistically polyphonic coda and closure are suitably reflective and refined.

Rachmaninov made a recording in 1940 with an up-tempo *moderato* and plenty of sudden (unmarked) *accelerandos* and *ritardandos*, always maintaining an exemplary melodic line. 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. His choice of tempi is quite idiosyncratic and this edition reflects a few of the more effective deviations. Phrasing, dynamics and agogic markings have been occasionally modified and a zealous student will need to consult the original Russian Gutheil or Robert Threlfall's Boosey & Hawkes 1992 edition.

1 these repeated chords are written as *portamento*, but in the recording, the composer also sometimes switches to *staccato*.

9 editorial octave and tie

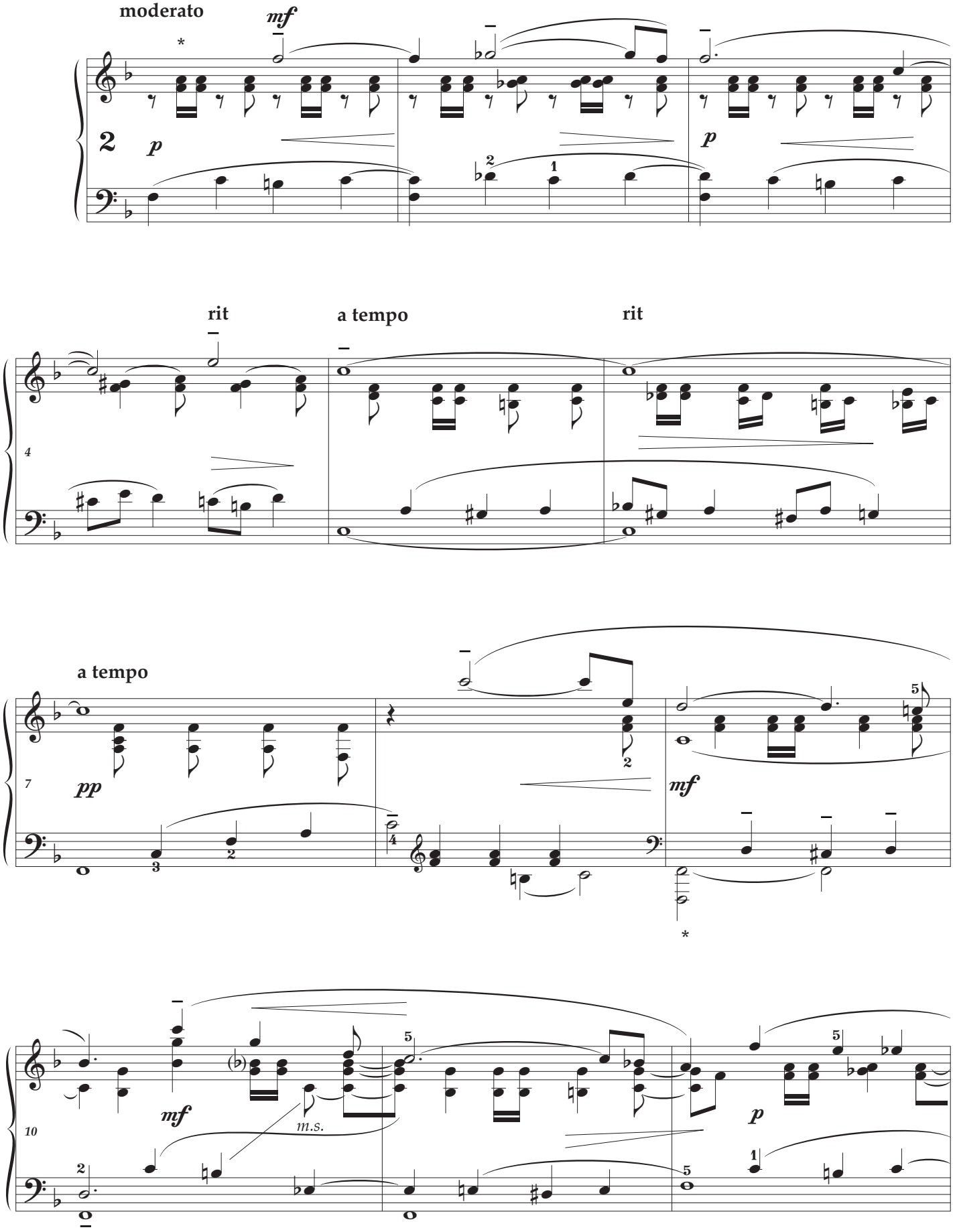
20 modification of the E♮

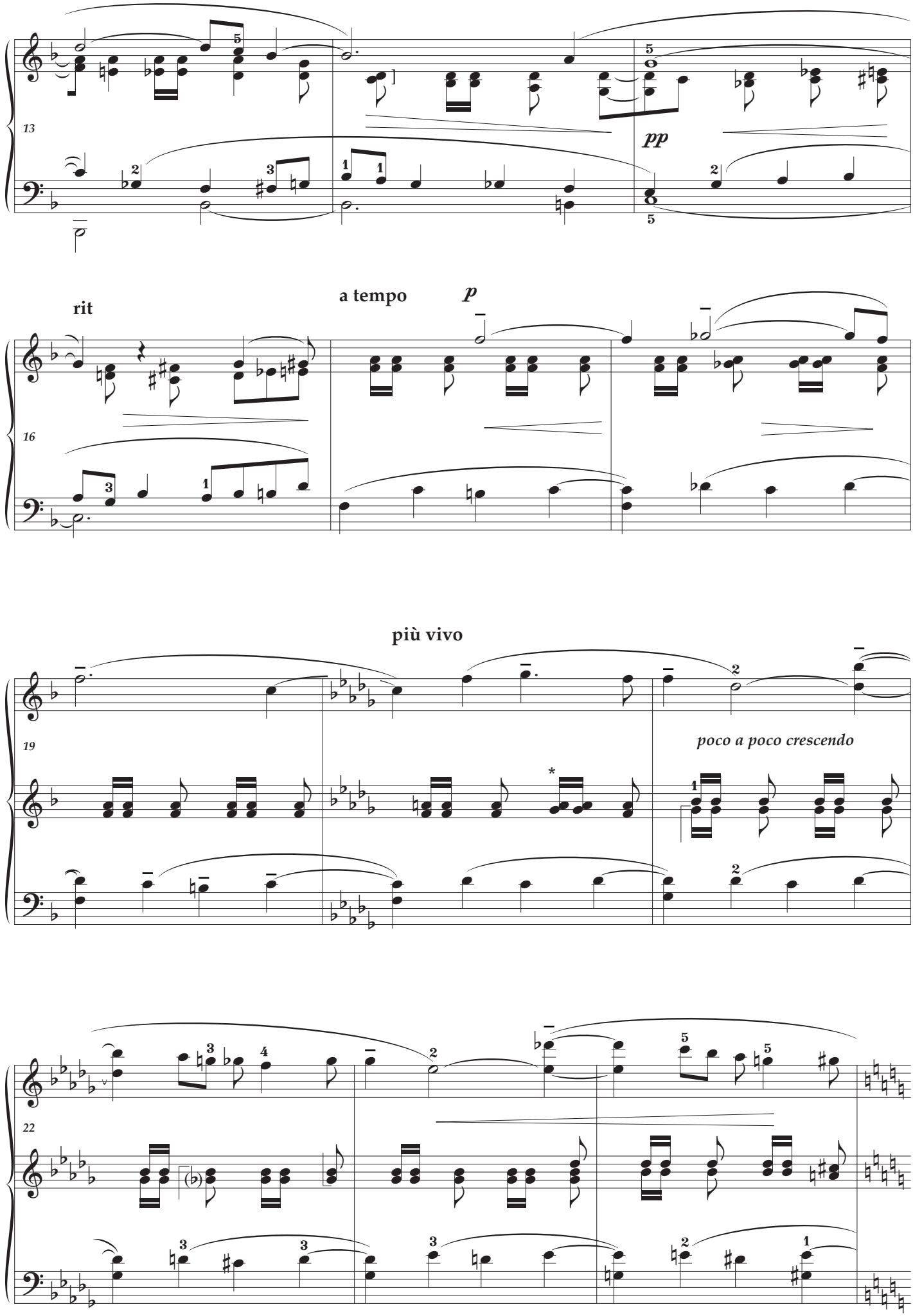
38 editorial bass F tie

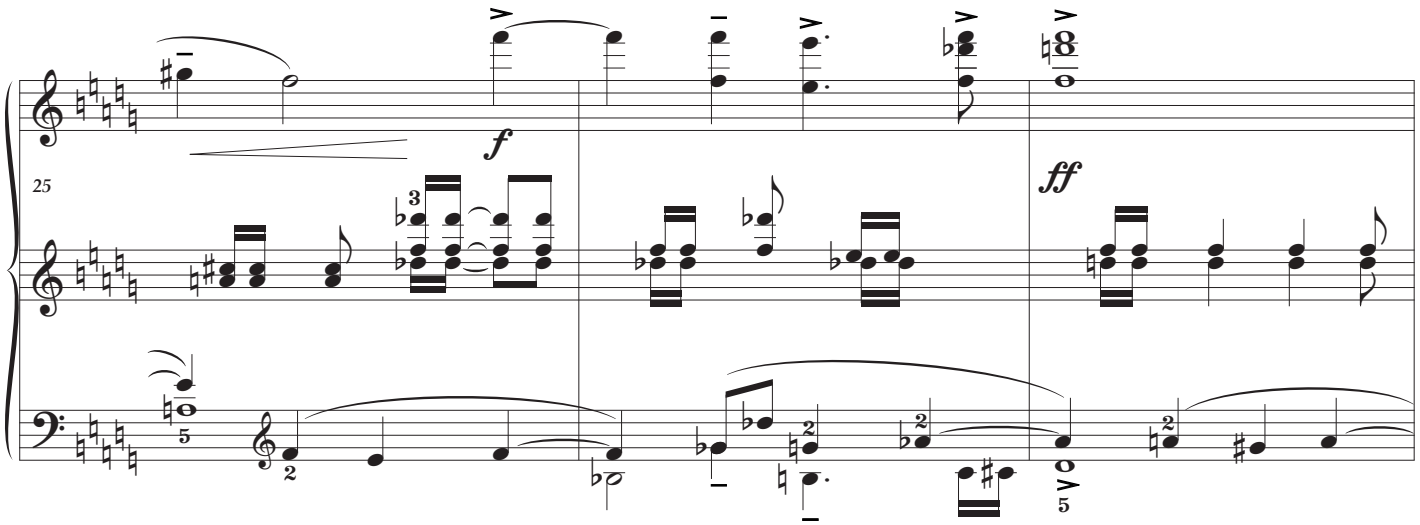
42 *p* from the recording

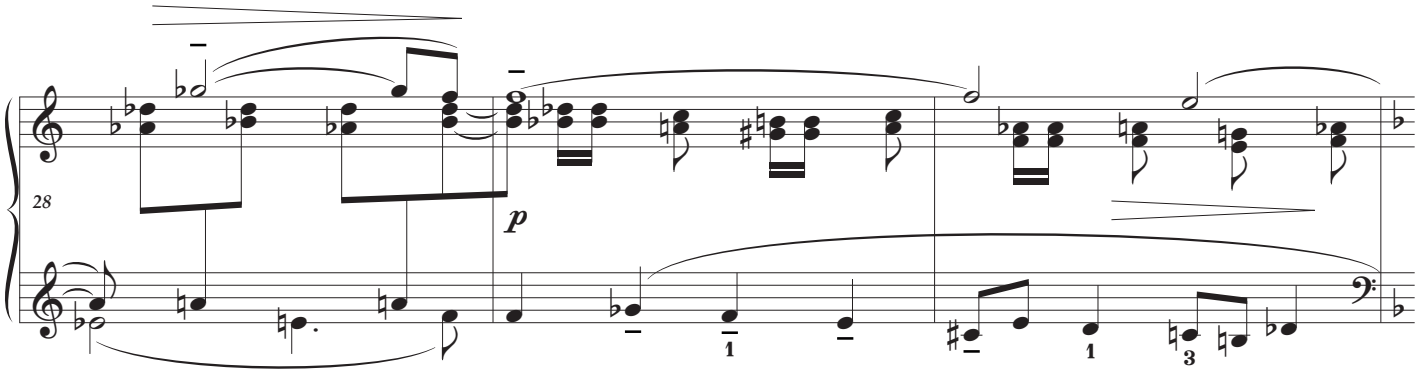
PRELUDE

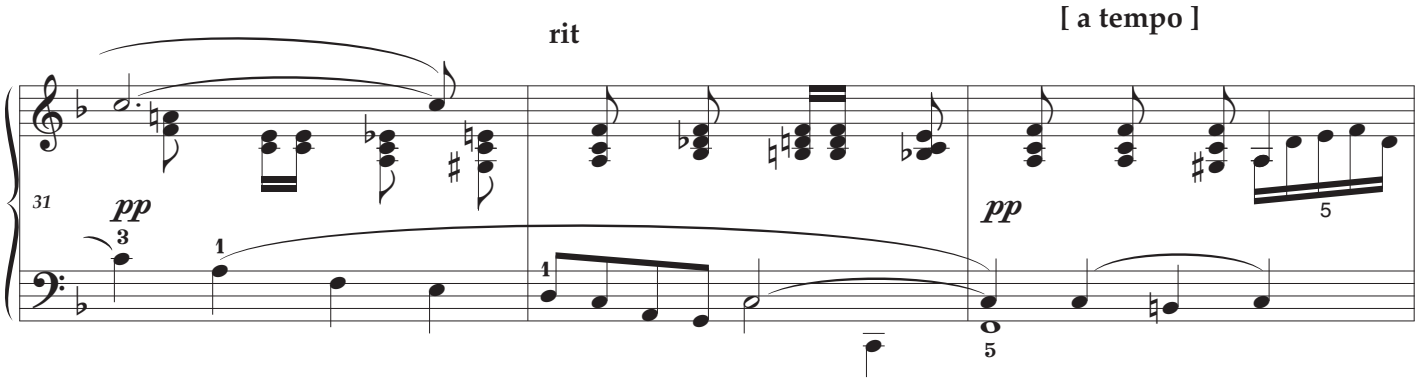
Op 32 Nº 7

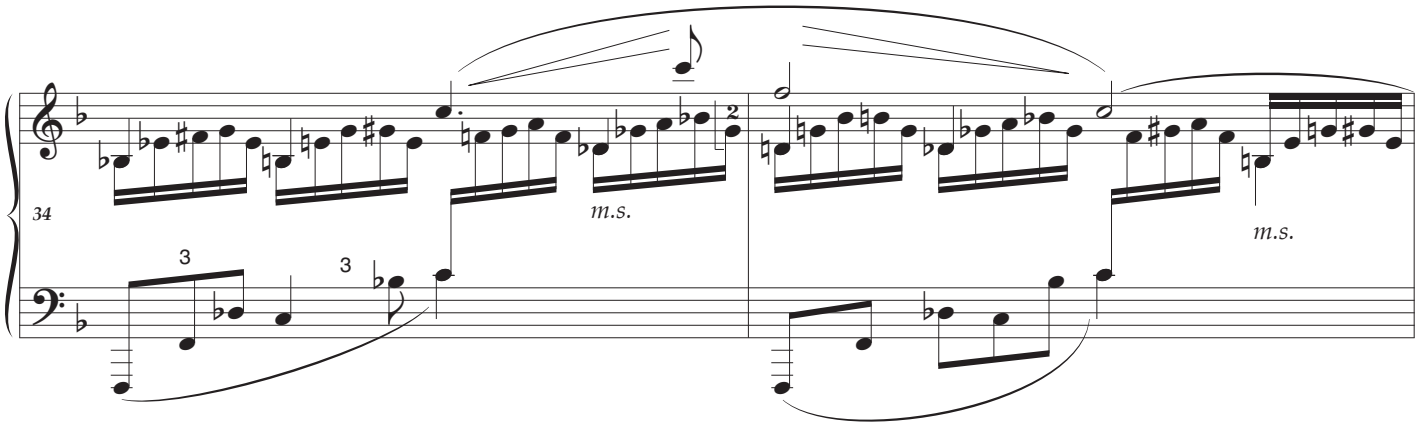


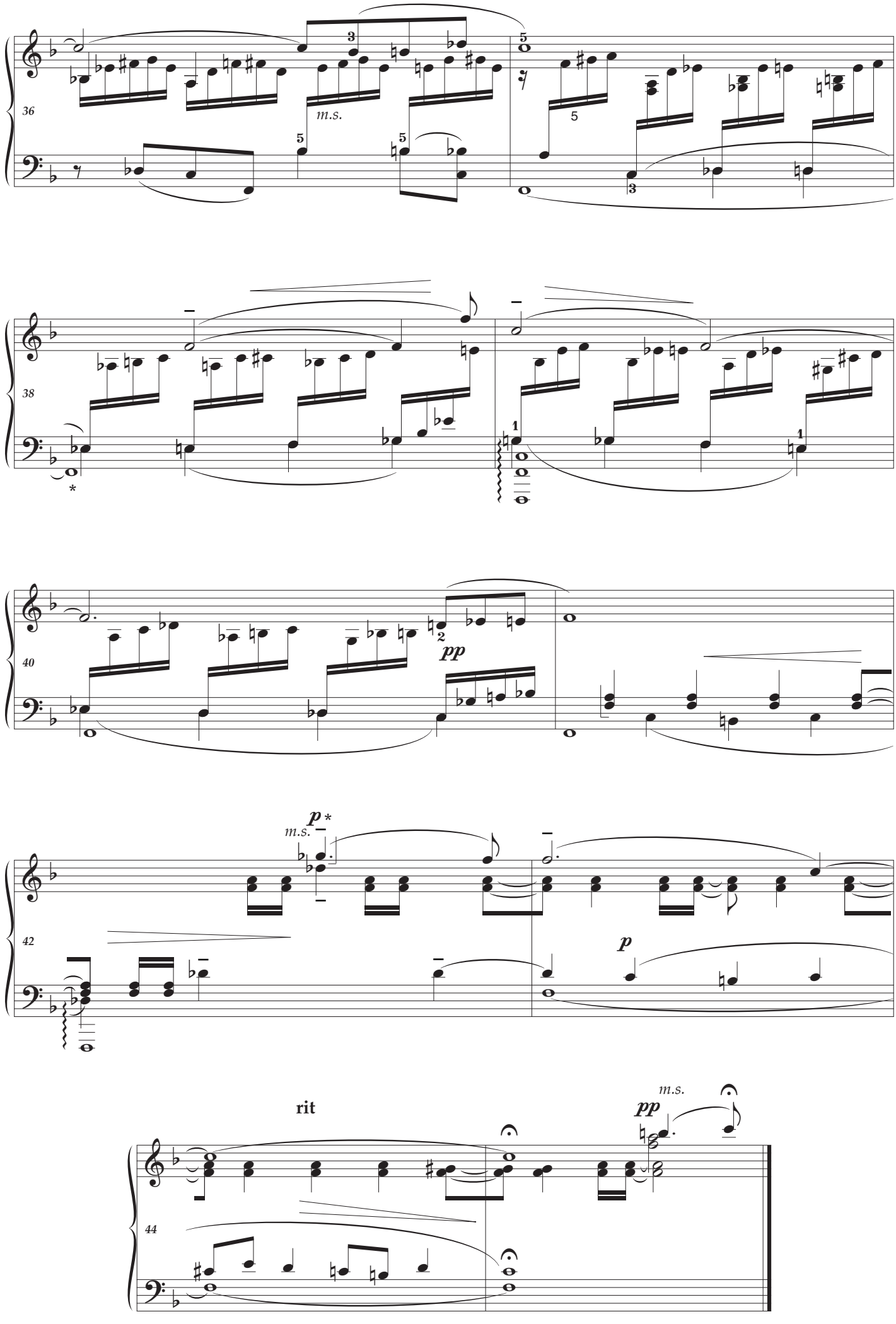

13
pp
rit
a tempo
p
16
più vivo
19
poco a poco crescendo
22


25
f
ff


28
p


rit
[a tempo]
31
pp
pp


34
m.s.
m.s.


36
m.s.
38
40
pp
42
p *
m.s.
p
rit
44
pp
m.s.

RACHMANINOV

PRELUDES

Opus 32 N° 7

published November 2020

Please send comments and error reports to
Ray Alston : contact@pianopracticaleditions.com

Piano Practical Editions
pianopracticaleditions.com