



Tschaikowsky, Die Jahreszeiten, Titelseite
 Ausgabe Jürgenson, Gesammelte Klavierwerke, Bd. III

TSCHAIKOWSKY

DIE JAHRESZEITEN ZWÖLF CHARAKTERSTÜCKE

OPUS 37 bis

NACH DEN QUELLEN HERAUSGEGEBEN

VON

LUDMILA KORABELNIKOVA UND POLINA VAJDMAN

FINGERSATZ VON

KLAUS SCHILDE

G. HENLE VERLAG MÜNCHEN

INHALT

Januar · Am Kamin
Январь · У камелька

Moderato semplice ma espressivo

1. Musical score for January: Am Kamin. It consists of two staves, numbered 1 and 2. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Moderato semplice ma espressivo. The score includes various musical notations such as notes, rests, and dynamic markings.

Juli · Lied des Schnitters
Июль · Песнь косаря

Allegro moderato con moto

7. Musical score for July: Lied des Schnitters. It consists of two staves, numbered 7 and 28. The music is in 6/8 time with a key signature of two flats (Bb and Eb). The tempo is Allegro moderato con moto. The score includes various musical notations such as notes, rests, and dynamic markings.

Februar · Karneval
Февраль · Масляница

Allegro giusto

2. Musical score for February: Karneval. It consists of two staves, numbered 2 and 8. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is Allegro giusto. The score includes various musical notations such as notes, rests, and dynamic markings.

August · Die Ernte
Август · Жатва

Allegro vivace

8. Musical score for August: Die Ernte. It consists of two staves, numbered 8 and 31. The music is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is Allegro vivace. The score includes various musical notations such as notes, rests, and dynamic markings.

März · Lied der Lerche
Март · Песнь Жаворонка

Andantino espressivo

3. Musical score for March: Lied der Lerche. It consists of two staves, numbered 3 and 14. The music is in 2/4 time with a key signature of one flat (Bb). The tempo is Andantino espressivo. The score includes various musical notations such as notes, rests, and dynamic markings.

September · Jagd
Сентябрь · Охота

Allegro non troppo

9. Musical score for September: Jagd. It consists of two staves, numbered 9 and 39. The music is in 2/4 time with a key signature of one flat (Bb). The tempo is Allegro non troppo. The score includes various musical notations such as notes, rests, and dynamic markings.

April · Schneeglöckchen
Апрель · Подснежник

Allegretto con moto e un poco rubato

4. Musical score for April: Schneeglöckchen. It consists of two staves, numbered 4 and 16. The music is in 3/4 time with a key signature of one flat (Bb). The tempo is Allegretto con moto e un poco rubato. The score includes various musical notations such as notes, rests, and dynamic markings.

Oktober · Herbstlied
Октябрь · Осенняя песнь

Andante doloroso e molto cantabile

10. Musical score for October: Herbstlied. It consists of two staves, numbered 10 and 44. The music is in 3/4 time with a key signature of one flat (Bb). The tempo is Andante doloroso e molto cantabile. The score includes various musical notations such as notes, rests, and dynamic markings.

Mai · Weiße Nächte
Май · Белые ночи

Andantino

5. Musical score for May: Weiße Nächte. It consists of two staves, numbered 5 and 20. The music is in 3/4 time with a key signature of one flat (Bb). The tempo is Andantino. The score includes various musical notations such as notes, rests, and dynamic markings.

November · Auf der Troika
Ноябрь · На тройке

Allegro moderato

11. Musical score for November: Auf der Troika. It consists of two staves, numbered 11 and 47. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Allegro moderato. The score includes various musical notations such as notes, rests, and dynamic markings.

Juni · Barkarole
Июнь · Баркаролла

Andante cantabile

6. Musical score for June: Barkarole. It consists of two staves, numbered 6 and 24. The music is in 3/4 time with a key signature of one flat (Bb). The tempo is Andante cantabile. The score includes various musical notations such as notes, rests, and dynamic markings.

Dezember · Weihnachten
Декабрь · Святки

Tempo di Valse

12. Musical score for December: Weihnachten. It consists of two staves, numbered 12 and 52. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is Tempo di Valse. The score includes various musical notations such as notes, rests, and dynamic markings.

VORWORT

Peter Iljitsch Tschaikowsky schrieb den Zyklus *Die Jahreszeiten* op. 37 bis im Auftrag des Musikverlegers Nikolaj Matvejevitsch Bernard für dessen musikalische Zeitschrift *Le Nouvelliste*. Seit 1873 arbeitete Tschaikowsky gelegentlich für den *Nouveliste*, der das Publikum mit neuen Werken russischer und ausländischer Komponisten bekannt machte und auch über das musikalische Leben in Rußland, Westeuropa und Amerika berichtete. Im November 1875 erhielt Tschaikowsky von Bernard einen Brief (verschollen), dessen Inhalt man aus der Antwort des Komponisten vom 24. November 1875 rekonstruieren kann: „Ich habe ihren Brief erhalten. Ich bin Ihnen sehr verbunden für die liebenswürdige Bereitschaft, mir ein derart hohes Honorar zu zahlen. Ich werde mich bemühen, nicht mit dem Gesicht in den Dreck zu fallen [so wörtlich] und es Ihnen recht zu machen. Ich schicke Ihnen bald das erste Stück, vielleicht auch zwei oder drei auf einmal. Wenn nichts dazwischenkommt, wird die Sache schnell gehen; ich habe große Lust mich jetzt mit Klavierstückchen zu befassen. Ihr Tschaikowsky. Alle ihre Titel behalte ich bei“ (Tschaikowsky, *Sämtliche Werke. Literarische Werke und Korrespondenz*, Bd. V, Nr. 419, S. 420f., Moskau 1959). Die Titel der Stücke und damit das jeweilige Sujet der Bilder schlug also der Verleger dem Komponisten vor. Schon in der Dezemberausgabe der Zeitschrift *Le Nouvelliste* von 1875 wurde Tschaikowskys neuer Klavierzyklus für die Abonnenten angekündigt. Die Aufstellung der jeweils einem Monat zugeordneten Titel war bereits enthalten und stimmt mit der später vom Komponisten im Autograph eingetragenen überein.

Die Zeugnisse über den Verlauf der Entstehung des Zyklus sind spärlich. Man weiß, daß Tschaikowsky Ende November 1875 mit der Arbeit daran in Moskau begann. Am 13. Dezember kündigte der Komponist dem Verleger in einem Brief die ersten beiden Stücke an. Die Entstehungszeit der weiteren Stücke läßt sich im wesentlichen aus der Druckgenehmigung der staatlichen Zensurbehörde im Au-

tograph rekonstruieren. Der letzte Eintrag stammt vom 18. Mai 1876, dem Datum der Druckgenehmigung von Nr. 6.

Die jeweils vorangestellten poetischen Motti gehen offensichtlich auf den Herausgeber zurück, der ein großer Kenner der russischen Literatur und Poesie und auch selbst Verfasser literarischer Werke war. Zwei von ihnen sind von Bernard in die Autographie der Stücke Nr. 1 und 3 eingetragen. Ob die Wahl der Verse mit Tschaikowsky abgesprochen worden war, ist nicht bekannt. Alle zu seinen Lebzeiten erschienenen Ausgaben enthalten jedoch diese Versmotti, Tschaikowsky muß folglich auf die eine oder andere Weise von ihnen Kenntnis genommen und sie gebilligt haben.

Die Kompositionen stellten Bernard allem Anschein nach zufrieden, da sie ab Januar 1876 in völliger Übereinstimmung mit dem Autograph im *Nouveliste* jeweils am Anfang der Hefte (mit Ausnahme der Septemбераusgabe) gedruckt wurden. In der Septemбераusgabe wurde angekündigt, daß die Abonnenten als Prämie eine gesonderte Ausgabe aller zwölf Stücke erhalten sollten und so veröffentlichte Bernard Ende 1876 den kompletten Zyklus unter dem Titel *Die Jahreszeiten*. Dieser hier erstmals auftretende Titel wurde dann in alle folgenden Ausgaben übernommen.

Die Publikation im *Nouveliste* und die Ausgabe von Ende 1876 stellen eine genaue Wiedergabe der Autographen von Tschaikowsky dar, ohne auf Fehler oder Nachlässigkeiten des Komponisten im Notentext zu achten. Bald nach der Veröffentlichung des Zyklus bei Bernard erschienen die Stücke auch in ausländischen Verlagen in den unterschiedlichsten Varianten, jedoch ohne Tschaikowskys Mitarbeit, so daß es zu einer Vielzahl von Mißverständnissen in diesen Ausgaben kam.

Aus unbekanntem Gründen gab Bernard dem Zyklus die Opuszahl 37. Bei allen anderen Kompositionen Tschaikowskys stammen die Opuszahlen von seinem Verleger Jür-

genson. Die in anderen Verlagen erschienenen Werke des Komponisten blieben ohne Opuszahl. 1885 kaufte Jürgenson Bernard die Rechte für diesen Zyklus ab und ließ die Stücke im Oktober desselben Jahres zunächst einzeln erscheinen. Der Notentext war jeweils identisch mit der im *Nouvelliste* erschienenen Ausgabe. Bei der Übernahme der *Jahreszeiten* in das Eigentum des Verlages Jürgenson erhielt der Zyklus die Opuszahl 37 bis. Die Opuszahl 37 selbst gab Jürgenson der *Großen Sonate*. – In den folgenden Ausgaben der *Jahreszeiten* fügte Jürgenson die Nennung der Monate und Titelüberschriften in französischer Sprache hinzu. Ein Teil der Titel enthält jedoch Eigenheiten der russischen Sprache, die sich als schwer übersetzbar erwiesen, und die Resultate waren dementsprechend ungenau (z.B. „Maslenniza“/„Butterwoche“ = „Carnaval“).

Zur selben Zeit plante Jürgenson auch eine Sammlung der Klavierwerke Tschaikowsky in sieben Bänden. Bis Sommer 1890 waren vier Bände erschienen, wobei Band III den Zyklus *Die Jahreszeiten* enthält. Tschaikowsky hat den Notentext dieser vier Bände nochmals mehr oder weniger gründlich überprüft und auch einige Korrekturen vorgenommen. Jürgenson übernahm dann unter Verwendung derselben Stichplatten, die er seinerzeit von Bernard erhalten hatte, den in Band III gedruckten Zyklus in den 49. Band seiner Reihe „Erste russische billige Ausgabe in Einzelbänden“.

In der nachfolgenden postumen Neuauflage dieser Bände steht zwar auf dem Titelblatt der Hinweis „Nouvelle édition revue par l’auteur en 1891“ sowie vor dem Notentext „Nouvelle édition“. Die Plattennummern stammen aber aus den Jahren 1899–1904. Im Notentext der *Jahreszeiten* wurden hier weitere Veränderungen vorgenommen, die folglich wohl nicht mehr auf Tschaikowsky zurückgehen.

Für die vorliegende Edition wurden folgende Quellen herangezogen:

1. Das Autograph (A) der Stücke Nr. 1–3 und 5–12 (von Nr. 4 ist kein Autograph erhalten). Es diente als Stichvorlage für die Erstausgabe und wird im Staatlichen Museum für Musikkultur M. Glinka, Moskau, aufbewahrt (Fond

88. Nr. 114). Die Stücke Nr. 1, 2, 3 und 5 sind jeweils auf einem separaten Doppelblatt notiert. Nr. 6–12 sind hintereinander auf Doppelblättern notiert und von unbekannter Hand mit einer Paginierung (1–27) versehen. Die Korrektur führte Tschaikowsky mit Bleistift aus, ebenso die Eintragung der ergänzenden Tempoangaben und die Verbesserungen des Notentextes. Auch die Titel der Stücke sind von ihm eingetragen. – Das Autograph ist 1978 im Verlag Muzyka, Moskau, als Faksimile erschienen.

2. Die Erstausgabe von Nr. 1–12 (E), in *Le Nouvelliste*, St. Petersburg, Januar bis Dezember 1876.

3. P.I. Tschaikowsky, Gesammelte Klavierwerke. Bd. III (J). Benutztes Exemplar: Moskau, Wissenschaftliche Bibliothek des Konservatoriums S. Tanejew, Raritätenabteilung (Nr. E/11647).

Die vorliegende Ausgabe folgt im wesentlichen der von Tschaikowsky autorisierten Ausgabe bei Jürgenson (Quelle J). Ein besonderes Problem stellen die kleinen Inkonsistenzen im Notentext dar, die man beim Vergleich der Parallelstellen beobachtet. Sie sind meist als Eigenheit des Komponisten zu werten und werden in unserer Ausgabe nicht prinzipiell vereinheitlicht. Es gibt allerdings einige Stellen, wo sie als Nachlässigkeit des Komponisten oder als Stichfehler interpretiert werden können. In diesen wenigen Fällen werden Zeichen, die in den Quellen fehlen, aber musikalisch notwendig sind, ergänzt und eingeklammert. Zu Zeichen, die aus A übernommen und die in den Druckausgaben wohl vergessen wurden, erfolgt ein Hinweis in den Bemerkungen. Ob die kursiv gesetzten Fingersätze immer von Tschaikowsky selbst stammen, ist nicht bekannt. Sie stehen nur in den Druckausgaben, sind aber zumindest von ihm autorisiert.

Die Herausgeber danken herzlich dem P. I. Tschaikowsky-Museum in Klin, dem Staatlichen Museum für Musikkultur M. Glinka, Moskau, und der Wissenschaftliche Bibliothek des Konservatoriums S. Tanejew in Moskau für die Bereitstellung der Quellen und die freundliche Unterstützung der Arbeit. Gedankt sei auch Frau Julia Kursell für die gewissenhafte Übersetzung der russischen Verse ins Deutsche.

BEMERKUNGEN

Abkürzungen: A = Autograph; E = Erstausgabe in der Zeitschrift „Le Nouvelliste“;
J = Klavierwerke Band III; o = oberes System; u = unteres System; T = Takt

Nr. 1 Januar · Am Kamin

Das Motto stammt aus dem Gedicht „Der Träumer“ (1817) von A. S. Púschkin.

T 1–3: In A, E endet \leftarrow in T 2.

T 2, 6, 22, 26, 62, 66, 82, 86 o, u: In A, E fehlen Bögen und Punkte zu den Achteln auf eins.

T 3, 23, 63, 83, 87 o: In A in der Mittelstimme in allen Takten dieselbe Ausführung: Pause $-f^1-f^1$. In T 3, 23 in E, J

Ausführung wie A. In T 63, 83 folgen nach der Pause je zwei Viertel $f^1/c^2, f^1/h^2$.

T 4 u: In E fehlt der Bogen.

T 5: p fehlt in A, E.

T 8 u: In A zusätzlich Viertelnote e auf zwei und Bogen zur Mittelstimme ab zwei. In T 68 von fremder Hand (?) ausstrichen.

T 10 u: In A und E auf zwei H als halbe Note, wohl Versehen. Siehe T 70.

T 11, 13 u: In A, E fehlt $>$ auf c^1 .

T 17: In A, E, J wird T 17 einmal wiederholt. T 77 (die Parallelstelle in der Reprise) wird in denselben Quellen jedoch nicht wiederholt, obwohl der gesamte übrige Text identisch ist. Die Herausgeber gehen davon aus, daß T 17 von Tschai-kowsky fälschlich zweimal geschrieben wurde: T 17 beendet das vierte System und wird dann zu Beginn des fünften wiederholt. Beim Übergang von einem System zum nächsten oder von Seite zu Seite kommen solche Nachlässigkeiten in der Notation bei Tschai-kowsky auch in anderen Handschriften vor. In A und E wird der Takt am Übergang zur folgenden Seite (der Rückseite des ersten Blattes) wiederholt, was die Wiederholung unauffälliger macht. In der letzten Ausgabe Jürgensons (nach dem Tod Tschai-kowskys) ist die Wiederholung herausgenommen.

T 25: In A, E fehlt p .

T 25, 26 u: In A fehlt Haltebogen $e-e$.

T 26: In A geht \leftarrow über den Rand des Systems hinaus. In E, J \leftarrow nur T 26. Siehe auch T 81.

T 29, 31, 33, 35, 48, 50 o: In A Bogen zum ganzen Takt nur in T 29, in den anderen Fällen undeutlich notiert. In E in den Takten 31, 33, 35, 48, 50, 52 Bogen nur zu den Achteln. T 39: *cresc.* nach A. In E und J *espr.* auf eins, wohl Lese-fehler.

T 45 o: In E endet Bogen bei vorletzter Note.

T 49 u: In A zum letzten Viertel *m.d.*

T 50: In A, E fehlt p .

T 56 o: $>$ fehlen in E und A.

T 65: In A, E fehlt p .

T 71: p nur in A. Siehe auch T 11.

T 71, 73 u: In A kein Akzent zu c^1 .

T 85: In A, E fehlt p .

T 91, 92 u: Bogen zu den letzten drei Achteln nur in A.

T 95, 98, 100: In J bei allen drei Takten *ppp*; in E T 95. 98 *ppp*, T 100 *pp*, sicherlich Stichfehler; in A T 95 *pp*. T 98 *ppp*. T 100 *pppp*.

T 100 o, u: In A, E fehlen Bogen und Punkte darunter (*portamento*).

Nr. 2 Februar · Karneval

[wörtlich „Butterwoche“; zur Unübersetzbarkeit dieses Titels siehe Vorwort].

Das Motto stammt aus dem Gedicht „Butterwoche auf der fremden Seite“ (1853) von P. A. Wjásenskij.

T 8 u: In A, E fehlen Staccatopunkte.

T 9: p nur in A.

T 26 o, u: In A, E fehlen $>$.

T 35 u: In E Bogen 5. Note T 35 bis 1. Note T 36, kein Staccatopunkt zur 5. Note.

T 39: In A, E fehlt p .

T 41: In A, E fehlt *cresc.*

T 84 o, u: In A, E fehlen $>$ auf den Achteln.

T 87 u: In A, E fehlt Bogen.

T 89, 91: Staccatopunkte fehlen in A und E.

T 97, 98: In A, E fehlen $>$ auf eins.

T 101–104, 109–112 u: In A. E fehlt der jeweils über beide Takte reichende Bogen, ebenso der Legatobogen T 102, 104, 110, 112.

T 121 o: Bogen fis^1-f^1 nur in A, übernommen entsprechend T 123 u.

T 122 u: In A, E fehlt Staccatopunkt zu den letzten beiden Achteln.

T 153 u: In A, E fehlt Staccatopunkt zu dem ersten Achtel.

T 155 u: In A, E fehlt Staccatopunkt zum Achtel g .

T 169 o, u: In A, E fehlen $>$ zum letzten Akkord.

Nr. 3 März · Lied der Lerehe

Das Motto stammt aus dem Gedicht „Das Feld wiegt sich in Blumen“ aus dem Zyklus „Im Freien“ (1857) von A. N. Májkw.

T 11 o: Staccatopunkt zur 2. Note nur in A.

T 13 o: Bogen nur in A. Siehe auch T 17.

T 23 o: Haltebogen nur in A.

T 34 u: In A, E fehlt \leftarrow zu den Sechzehnteln.

T 35–36 u: In A, E fehlt Bogen im Baß.

T 35 o: In A, E fehlt Bogen zu den letzten beiden Noten.

T 38 o: In A, E fehlen Portatopunkte zu den Sechzehnteln.

T 43f. u: Legatobogen in A T 43 durchgezogen bis zur 1. Note T 44.

Nr. 4 April · Schneeglöckchen

Das Motto stammt aus dem Gedicht „Frühling“ aus dem Zyklus „Im Freien“ (1857) von A. N. Májkw.

T 7 o: In E Bogen nur b^2-a^2 .

T 26, 28, 30, 32: In E fehlt \leftarrow .

T 27, 29, 31: In E fehlt p .

T 33–36, 49–58, 75–81: In E meist Staccatopunkte statt Portato, aber nicht konsequent. Die Ausführung Portato wurde erst in J nachträglich hinzugefügt.

T 39, 40: In E fehlt jeweils $\leftarrow \rightarrow$.

T 66 o: In E fehlt p .

T 73 o: In E und J zwei Bögen, die jeweils Viertel und Achtel verbinden. Siehe aber T 23.

T 75 o: In E zwei Bögen, die jeweils Viertel und Achtel verbinden.

VIII

Nr. 5 Mai · Weiße Nächte

Das Motto stammt aus dem Gedicht „Noch eine Mainacht“ aus dem Zyklus „Frühling“ (1857) von A.A. Fet.

T 1 o: In A, E fehlen die Bögen zu d^2-h^1 , siehe aber T 5. 68. 72.

T 3, 16, 70, 83 o, u: In A, E Bögen nur zur ersten und zweiten Achtelgruppe.

T 4 o: Bogen e^1-a-e^1 nur in A, siehe aber auch T 71.

T 10 o: In A verbindet der Bogen sechs Achtel.

T 10, 12, 77, 79 o: In A und E Legatobogen 1.–6. Note, nur in T 79 in E bis zur 7. Note.

T 14: *espress.* nur in A. Siehe aber auch T 81.

T 18 u: In A von fremder Hand *c* in *cis* korrigiert.

T 19 o: In A und E fehlt Bogen 4.–6. Note und Bogen *fis-g*.

T 21 u: In A und E jeweils Bogen 1.–4. Note und 5.–8. Note; siehe aber sonstige Phrasierung des Motivs.

T 26 o: In A fehlte der Takt ursprünglich. Er wurde mit Bleistift nachgetragen.

T 27, 58 u: In A und E fehlt Bogen c^1-h .

T 28: In A steht die Angabe *espr.* (= *espressivo*).

T 46 o: In A, E Bogen nur 1.–2. Note.

T 48 o: Bogen in den Quellen nur 1.–2. Note, siehe aber die sonstige Phrasierung des Motivs.

T 50, 52 o: In A. E Bogen in der Mittelstimme nur 1.–2. Note.

T 57 u: In A Bogen über den ganzen Takt.

T 60, 62, 63 o: In A. E fehlen Bögen in der Oberstimme.

T 65, 66 o: In A und E Bogen nur 1.–2. Note.

T 66: In A steht *p*.

T 86 o: In A, E fehlt Bogen 4.–6. Note.

Nr. 6 Juni · Barkarole

Das Motto stammt aus dem Gedicht „Lied“ (1865) von A. N. Pleschtschéjew.

T 5 f., 56 f., 57 f., 76 f. o: In E und A fehlt Bogen c^1-b .

T 7 o: In A, E zwei Bögen 1.–4. Note und 5.–8. Note statt Bogen über den ganzen Takt.

T 7 f.: In A, E reicht \llcorner bis drei T 8.

T 9 u: In A fehlt Bogen zweites bis drittes Viertel.

T 10/11, 30/31 u: In A, E fehlt in der Baßstimme Bogen $c-d$.

T 20 f., 71 f. o: Bogen in A T 20. 71 zu den Achteln und ab 1. Note T 21, 72.

T 22 o: In A, E zu d^2 (zweites Viertel) Akzent; fehlt im analogen T 73.

T 23 o: In A steht statt d^2 die Terz b^1/d^2 .

T 24 f. u: In A und E fehlt Bogen $c-d$.

T 26 f. o: In A und E kein Bogen c^1-b .

T 27 f.: In A, E reicht \llcorner bis eins T 28.

T 28 f. u: In A und E fehlt Bogen $G-A$.

T 30–32 u: In A, E fehlt Bogen in der Baßstimme $c-d-d$.

T 32, 34 o: In A und E fehlt Bogen ab zwei.

T 36 u: In A, E fehlt Bogen $e-d$.

T 40–49 o, u: In A, E fehlen Staccatopunkte.

T 48 f. o, u: In A, E fehlen Bögen zu den Viertelnoten.

T 53: In A, E zu Beginn des Taktes *f*. Die Pedalangabe fehlt. Angabe „*a tempo*“ statt „*Tempo I*“.

T 58: In A, E \llcorner erst T 59, siehe aber T 7.

T 60 f., 61 f. u: In A und E fehlt Bogen zur Baßstimme.

T 63: In A, E steht *poco più f*.

T 68 u: In A, E fehlt Bogen.

T 72 f. o: In A und E fehlt Haltebogen g^1-g^1 .

T 73: In A, E fehlt \gg , *p* auf eins.

T 76 f., 79 f., 80 f., 81 f. u: In A, E fehlen Bögen im Baß.

T 78: In A, E fehlt \llcorner .

T 79 u: Bogen in den Quellen nur 1.–4. Achtelnote, siehe aber die sonstige Ausführung des Motivs.

T 80: In A, E fehlt \gg .

T 83–85, 87–89: In E und A fehlt Bogen b^2-b^1 bzw. b^1-b in der Mittelstimme.

T 86 u: In E und J 2. Akkord *D/d* statt *G/d*. Siehe aber A und auch T 90.

Nr. 7 Juli · Lied des Schnitters

Das Motto stammt aus dem Gedicht „Der Schnitter“ (1836) von A. V. Kolzów.

T 14 o: In A, E fehlt Bogen vom ersten zum zweiten Akkord. T 19 o: \gg nur in A.

T 19–21 u: In A ist der Baß ($c-G-C-G$) mit Bleistift durchgestrichen und mit Buchstaben die Tonfolge „ $g-c-g-c$ “ bezeichnet.

T 36 o: In A, E Bogen 2.–6. Note und 7. Note – 1. Akkord T 37.

T 37–53 u: Bogensetzung in den Quellen uneinheitlich nur zur 1.–6. Achtelnote oder zur 7. Note durchgezogen.

T 40, 47 u: In A ist die erste halbe Note mit Bleistift zu einem Achtel korrigiert und durch Pausen ergänzt.

T 42, 43, 49, 50, 52 o: In A erster Akkord Viertel statt Achtel.

T 48 o: In A, E ein Bogen 2.–5. Akkord.

T 50 f. u: In E und J Haltebogen $b-b$. Wahrscheinlich Stichfehler.

T 53 o: In A, E Bogen nicht bis zur ersten Note T 54 weitergezogen.

Nr. 8 August · Ernte

Das Motto stammt aus dem Gedicht „Ernte“ (1835) von A. V. Kolzów.

T 6, 8, 14 u: In A, E fehlt Bogen.

T 15 o: In A und E fehlen Staccatopunkte.

T 27 o: In A ist im zweiten Akkord $g^1/c^2/e^2$ mit Bleistift g^1 durchgestrichen und e^1 eingetragen.

T 48, 177 o: In A, E fehlen Staccatopunkte auf dem zweiten und dritten Achtel.

T 48 u: In A ist im letzten Akkord mit Bleistift statt der Terz e^1/g^1 der Akkord $e/h/e^1$ eingetragen.

T 62–67 u: In A, E fehlen Staccatopunkte.
 T 68: In A *dolce cantabile*.
 T 76 o: In A *fis* statt *a*.
 T 84 f. u: In E und A fehlt Haltebogen.
 T 96: In A steht *p*.
 T 98: In A, E fehlt *dim*.
 T 102–107, 116 f., 120 f. u: In A, E fehlen die Haltebögen.
 T 129: In A ist der Notentext nicht weiter ausgeschrieben, stattdessen ist angegeben, daß die ersten 67 Takte des Stückes wiederholt werden müssen. Schlußtakt am Rand wiedergegeben mit Hinweis „Fine“. In E und A fehlen hier die Staccatopunkte.

Nr. 9 September · Jagd

Das Motto stammt aus den ersten Strophen der Dichtung „Graf Nulin“ (1825) von A. S. Púschkin.

T 12 u: In A steht auf dem zweiten Achtel der Akkord *f*/*h*/*fis*¹.

T 34, 36, 38, 40 o: In A, E endet der bei *c*² bzw. *c*¹ beginnende Bogen bei *e*² bzw. *e*¹.

T 41 o: 3. Akkord \sharp zu *h* übernommen aus A und E.

T 46–52: In A und E T 48 *poco a poco cresc.* Die dynamischen Angaben *f* (T 46), *p* (T 48), *f* (T 50), *mf* (T 52) wurden erst in J hinzugefügt, dafür entfällt T 48 *poco a poco cresc.*

T 55 f. o: In A und E fehlen die Bögen.

T 65–89: In A sind diese Takte nicht ausgeschrieben, statt dessen erfolgt Hinweis auf die Wiederholung der entsprechenden Takte ab T 7.

Nr. 10 Oktober · Herbstlied

Das Motto stammt aus dem Gedicht „Herbst. Unser armer Garten wird ganz überschüttet“ (1858) von A. K. Tolstójk.

T 1–4, 34–37: In A, E Phrasierung:



So auch in T 9–12 und T 42–45 u.

T 3, 36 o: > fehlt in E und A.

T 8, 41 o: Bogensetzung in den Quellen nicht eindeutig. In A und E Bogen in T 8 bis Taktende, in T 41 nur bis zur 9. Note. In J Bogen durchgezogen bis 1. Note T 9, in T 41 reicht auch hier Bogen nur bis zum Taktende. Wir gleichen T 41 an entsprechend J T 8.

T 10 f., 43 f. o: In A und E endet Bogen jeweils T 10 bzw.

T 43 und beginnt bei 1. Note T 11 bzw. T 44.

T 11, 13, 44, 46 u: In A und E fehlt >.

T 21 o: In A, E drittes Viertel kein >; in der Oberstimme fehlt Bogen zu vier *b*² zu *a*².

T 30, 31 o: In A, E fehlt Bogen in der Mittelstimme *d*¹–*cis*¹.

T 40 o: In A, E > zur vorletzten Note statt auf drei.

T 45 u: In E, J Halbenote *A/E* statt Viertelnote mit Pause; in A eindeutig Viertelnote, Pause fehlt; siehe auch T 12.

T 51 o: In A getrennte Bögen zu den ersten zwei Achteln *g*¹–*a*¹ und zu den drei letzten Noten *f*¹–*g*¹–*a*¹.

T 54: In A steht *Morendo* zu Beginn des Taktes.

Nr. 11 November · Auf der Troika

Das Motto stammt aus dem Gedichtfragment „Troika“ (1846) von A. N. Nestrásov.

T 1, 51, 70: Staccatopunkte zu den Achtelnoten fehlen in A und E.

T 1, 2, 5, 6: In A, E ist die Melodie der Mittelstimme graphisch hervorgehoben.

T 10, 14: In A steht beim Übergang der Unterstimme ins obere System der Hinweis *m.d.*

T 10, 14 o: In A, E fehlt \sharp zur vorletzten Note.

T 18–20, 22–27 o: In A Bogen auf eins mit Bleistift nachgetragen.

T 27: In A, E fehlt *p*.

T 34–36, 44–47 o: In A und E fehlen Staccatopunkte.

T 42 o: In E und J zusätzlich *h*¹ zum letzten Akkord. *h*¹ fehlt aber in A und auch an den analogen Stellen T 28, 32, 38.

T 81 u: In A zu den Vierteln in der Mittelstimme Bogen.

T 81–83: In A \rhd ab drei T 81 bis zum Schluß.

Nr. 12 Dezember · Weihnachten

Das Motto stammt aus der Ballade „Svetlana“ (1811) von V. A. Zhukóvskij.

T 7: In A \leftarrow bis 1. Note T 8.

T 23: In A, E \leftarrow bis 1. Note T 24.

T 60–63: In A und E \leftarrow zu den vier Taktten.

T 86/87: In A steht am Ende von T 87 der Buchstabe B, der zu T 1 rückverweist, bei welchem der Buchstabe A steht. Nach dem „Trio“ (T 88–148) erfolgt der Hinweis: „von A bis B 87 Takte“, was eine genaue Wiederholung des Abschnitts von T 1–87 bedeutet. In A ist jedoch von unbekannter Hand mit Bleistift zwischen T 86 und T 87 ein *segno*-Zeichen gesetzt; da nach T 86 kein Platz mehr war, wurde T 87 am rechten Rand auf handgezogenen Linien notiert. In E, J wurde dies irrtümlich als Hinweis auf ein *segno* am Ende von T 86 gedeutet. Entsprechend der Verweise in A ist das *segno*-Zeichen in der vorliegenden Ausgabe am Ende von T 87 gesetzt.

T 86 f.: In A endet \rhd auf eins T 87, *p* entsprechend erst auf zwei.

T 108, 116: In A, E fehlt *mf*.

T 112: In A, E fehlt *f*.

T 148: In A ist anstelle der Bemerkung Tschaikowskys: „Von A bis B 87 Takte“ von den Herausgebern eingetragen: „*Da Capo al segno e poi Coda*.“

T 149, 150, 153, 154, 157, 158, 161, 162, o: In A, E fehlt >.

T 156, 160, 164 u: In A, E fehlt Bogen.

T 165, 167 o, u: In A, E fehlt > auf den Akkorden.

PREFACE

Peter Ilych Tchaikovsky's piano cycle *The Seasons*, op. 37 bis, was written to satisfy a commission from the music publisher Nikolai Matveyevich Bernard for his musical periodical *Le Nouvelliste*. Beginning in 1873 Tchaikovsky had occasionally worked for the *Nouvelliste*, which introduced its readers to new works by Russian and foreign composers and reported on musical events in Russia, western Europe and America. In November 1875 Bernard sent Tchaikovsky a letter (now lost) whose contents can be reconstructed from the composer's reply of 24 November 1875: "I've received your letter, and am most obliged to you for your kind willingness to pay me so large a fee. I will make an effort not to fall on my face in the mud [thus the original wording] and to carry the thing off to your satisfaction. I will be sending you the first piece soon, and perhaps even two or three at once. Unless something intervenes, the thing will go off quickly; I take great delight in writing little piano pieces at the moment. Your Tchaikovsky. I've kept all your titles." (Translated from Tchaikovsky, *Complete Works: Literary Writings and Correspondence*, vol. 5, Moscow, 1959, no. 419, pp. 420 ff.) The titles of the pieces, and hence the subject-matter of each of the images, were therefore suggested by the publisher. Tchaikovsky's new piano cycle was announced to subscribers of *Le Nouvelliste* in the December 1875 issue, which already contains a list of titles assigned to each month. This list fully accords with the one the composer later entered in his autograph manuscript.

Little evidence has survived regarding the genesis of the cycle. We know that Tchaikovsky began to work on it in Moscow toward the end of November 1875. In a letter of 13 December he announced the first two pieces to his publisher. The time it took him to complete the remaining pieces can be largely inferred from the imprimaturs, or licenses to print, entered in the autograph by the State Bureau of Censorship. The last such entry is dated 18 May 1876, when permission was granted to print piece no. 6.

The poetic mottos prefixed to each piece apparently originated with the publisher, a connoisseur of Russian literature and poetry who was himself an *homme de lettres*. Bernard entered two of them in the autograph manuscripts of nos. 1 and 3. It is unknown whether he consulted Tchaikovsky on his choice of verses. However, as these mottos appear in every edition published during the composer's lifetime, the composer must have learned of their existence in one way or another and granted them his approval.

Bernard was apparently highly satisfied with the compositions. Beginning in January 1876 they appear at the outset of each issue (except for the September number) and are fully in accord with the autographs. The September issue announced that, as a special prize, subscribers would be sent a collective edition of all twelve pieces. Thus Bernard

published the complete cycle toward the end of 1876 under the title *The Seasons*—a title that appeared here for the first time and was adopted in all subsequent prints.

Both the serialized publication in *Le Nouvelliste* and the separate 1876 edition faithfully reproduce the text in Tchaikovsky's autographs without paying attention to errors or slips on the composer's part. Soon after publication of the Bernard print, the pieces were issued by foreign publishers in a very wide range of variants. None of these editions involved the composer, and they gave rise to a large number of misconceptions.

For unknown reasons, Bernard gave this cycle the opus number 37. All of Tchaikovsky's other compositions were assigned opus numbers by his publisher Jürgenson, the remaining published works being left without opus number. In 1885 Jürgenson purchased the rights to this cycle from Bernard. He reissued the pieces in October of that same year, at first in separate prints with texts identical to those published in *Le Nouvelliste*. In acquiring ownership of *The Seasons*, Jürgenson gave the cycle the new opus number 37 bis, having already assigned op. 37 to the *Grande Sonata*.—In later editions Jürgenson added the names of the months and the titles of the pieces in French. However, some of these titles reflect the flavour of the Russian originals and proved difficult to translate. The results were, as might be expected, imprecise. For example, *Mazlenniza* ('Butter Week') came to read *Carnival*.

At the same time, Jürgenson also planned to publish a collection of Tchaikovsky's piano music in seven volumes. By the summer of 1890 four of these volumes had appeared, of which no. 3 contained *The Seasons*. Tchaikovsky more or less thoroughly reviewed the musical text of these four volumes, and even added a few corrections. Then, using the same plates he had obtained from Bernard, Jürgenson reissued the cycle printed in volume 3 in the forty-ninth volume of his series 'First Inexpensive Russian Edition in Separate Volumes'.

The posthumous reissues of these volumes contain the words "Nouvelle édition revue par l'auteur en 1891" on the title page and precede the musical text with the words "Nouvelle édition". However, the plate numbers date from the years 1899 to 1904, at which time further changes were made to the musical text of *The Seasons*. These changes are very unlikely to derive from the composer.

For our edition we have made use of the following sources:

1. The autograph manuscript (A) of pieces nos. 1 to 3 and 5 to 12 (no autograph has survived for no. 4). This manuscript, preserved in the M. Glinka State Museum of Musical Culture in Moscow (Fond 88, no. 114), served as an engraver's copy for the first edition. Pieces nos. 1, 2, 3 and

5 are each written on a separate bifolium. Nos. 6 to 12 are written on successive bifolia with pages numbered from 1 to 27 in an unknown hand. Tchaikovsky carried out his corrections in pencil, likewise adding tempo marks and correcting mistakes in the musical text. He also entered the titles of the pieces. – The autograph was issued in facsimile by the publishing house of Muzyka (Moscow, 1978).

2. The first editions of nos. 1 to 12 (E), in *Le Nouvelliste*, St. Petersburg, January to December 1876.

3. P. I. Tchaikovsky, *Collected Piano Works, Volume 3 (J)*. Copy consulted: Moscow, Scholarly Library of the S. Taneyev Conservatory, Department of Rare Books and Manuscripts (no. E/11647).

Our edition basically follows the Jürgenson edition authorized by the composer (source J). A special problem was presented by the minor inconsistencies detectable in the musical text upon comparison with parallel passages. Most

of these can be regarded as composer's idiosyncracies, and we have accordingly refrained from standardizing them in our edition. However, there are several passages where they might be interpreted as negligence on the part of the composer or as engraver's errors. In these few cases, signs lacking in the sources but justified for musical reasons have been added in parentheses. Signs adopted from A but omitted from the printed editions are discussed in the comments below. Not all of the italicized fingerings are necessarily by Tchaikovsky. They appear only in the printed editions and seem at least to have borne the composer's sanction.

The editors wish to thank the P. I. Tchaikovsky Museum in Klin, the M. Glinka State Museum of Musical culture in Moscow, and the Scholarly Library of the S. Taneyev Conservatory in Moscow for kindly granting access to the sources and otherwise assisting this project. We are also grateful to Ms. Julia Kursell for conscientiously translating the Russian verses into German.

COMMENTS ON THE EDITION

Abbreviations: A = autograph; FE = first edition in "Le Nouvelliste"; J = Piano Works, Volume 3; u = upper staff; l = lower staff; M = measure

No. 1 January · At the Fireplace

The motto is taken from the poem "The Dreamer" (1817) by A. S. Pushkin.

M 1–3: A and FE end \llcorner in M 2.

M 2, 6, 22, 26, 62, 66, 82, 86 u, l: A and FE lack slurs and omit dots on downbeat eighth-notes.

M 3, 23, 63, 83, 87 u: In all these bars A has the same execution in the middle voice: rest $-f^1-f^1$. In M 3 and 23 FE and J have the same execution as A. In M 63 and 83 the rest is followed by two quarter-note dyads: f^1/c^2 and f^1/b^2 .

M 4 l: E lacks this slur.

M 5: *p* lacking in A and FE.

M 8 l: A has additional quarter-note *e* on beat 2 and a slur in the middle voice from beat 2. Crossed out in M 68, possibly in a different hand.

M 10 l: A and FE give *B* on beat 2 as half-note, probably by mistake. See M 70.

M 11, 13 l: A and FE lack $>$ on c^1 .

M 17: A, FE and J repeat M 17. However M 77, the parallel passage in the recapitulation, is not repeated although the remaining text is completely identical. The editors assume that Tchaikovsky inadvertently wrote out M 17 twice: M 17 ends the fourth system and is repeated at the opening of the fifth. Transitions from one system to another, or from page to page, are a common source of such slips in Tchaikovsky's manuscripts both here and elsewhere. A and FE repeat the

bar at the transition to the next page (the reverse side of the first leaf), making the repetition less conspicuous. Jürgenson's final edition (issued after Tchaikovsky's death) omits the repetition.

M 25: A and FE lack *p*.

M 25, 26 l: A lacks tie from *e–e*.

M 26: A draws \llcorner over edge of staff. FE and J end \llcorner in M 26. See also M 81.

M 29, 31, 33, 35, 48, 50 u: A has single-bar slur in M 29 only and is indistinct in the other cases. FE slurs only the eighth-notes in M 31, 33, 35, 48, 50 and 52.

M 39: *cresc.* as given in A; FE and J have *espr.* on beat 1, probably a misreading.

M 45 u: FE ends slur on next-to-last note.

M 49 l: A has *m.d.* on final quarter-note.

M 50: A and FE lack *p*.

M 56 u: $>$ lacking in FE and A.

M 65: A and FE lack *p*.

M 71: *p* in A only. See also M 11.

M 71, 73 l: A lacks accent on c^1 .

M 85: A and FE lack *p*.

M 91, 92 l: Slur on final three eighth-notes given in A only.

M 95, 98, 100: J has *ppp* in all three bars; E has *ppp* in M 95 and 98, *pp* in M 100 (surely an engraver's error); A has *pp* in M 95, *ppp* in M 98, *pppp* in M 100.

M 100 u, l: A and FE lack slur and dots beneath it (*portamento*).

XII

No. 2 February · Carnival

[literally “butter week”; see Preface regarding untranslatability of this title]

The motto is taken from the poem “Butter Week On the Strange Side” (1853) by P. A. Vyazemsky.

M 81: A and FE lack staccato dots.

M 9: *p* in A only.

M 26 u, l: A and FE lack $>$.

M 35 l: FE has slur from note 5 of M 35 to note 1 of M 36 and lacks staccato dot on note 5.

M 39: A and FE lack *p*.

M 41: A and FE lack *cresc.*

M 84 u, l: A and FE lack $>$ on eighth-notes.

M 87 l: A and FE lack slur.

M 89, 91: Staccato dots lacking in A and FE.

M 97, 98: A and FE lack $>$ on beat 1.

M 101 – 104, 109 – 112 l: A and FE lack the two-bar slurs as well as the legato slurs in M 102, 104, 110 and 112.

M 121 u: Slur from $f\sharp^1-f^1$ in A only: added here from M 123 l.

M 122 l: A and FE lack staccato dot on last two eighth-notes.

M 153 l: A and FE lack staccato dot on first eighth-note.

M 155 l: A and FE lack staccato dot on eighth-note *g*.

M 169 u, l: A and FE lack $>$ on final chord.

No. 3 March · Song of the Lark

The motto is taken from the poem “The Field Sways with Flowers” from the cycle “Out of Doors” (1857) by A. N. Maikov.

M 11 u: Staccato dot on note 2 in A only.

M 13 u: Slur in A only. See also M 17.

M 23 u: Tie in A only.

M 34 l: A and FE lack \llcorner on sixteenth-notes.

M 35 – 36 l: A and FE lack slur in bass.

M 35 u: A and FE lack slur on final two notes.

M 38 u: A and FE lack portato dots on sixteenth-notes.

M 43 f. l: A extends legato slur in M 43 to note 1 of M 44.

No. 4 April · Snowdrops

The motto is taken from the poem “Spring” from the cycle “Out of Doors” (1857) by A. N. Maikov.

M 7 u: FE slurs bb^2-a^2 only.

M 26, 28, 30, 32: FE lacks \llcorner .

M 27, 29, 31: FE lacks *p*.

M 33 – 36, 49 – 58, 75 – 81: FE generally has staccato dots instead of portato, but inconsistent. Portato execution only added later in J.

M 39, 40: FE lacks $\llcorner \triangleright$ in both bars.

M 66 u: FE lacks *p*.

M 73 u: FE and J have two slurs, each connecting quarter- and eighth-note. However, see M 23.

M 75 u: FE has two slurs, each connecting quarter- and eighth-note.

No. 5 May · White Nights

The motto is taken from the poem “Another Night of May” from the cycle “Spring” (1857) by A. A. Fet.

M 1 u: A and FE lack slurs on d^2-b^1 ; however, see M 5, 68 and 72.

M 3, 16, 70, 83 u, l: A and FE only slur first and second groups of eighth-notes.

M 4 u: Slur on e^1-a-e^1 in A only; however, see also M 71.

M 10 u: A slurs six eighth-notes.

M 10, 12, 77, 79 u: A and FE have legato slur on notes 1 to 6; only in M 79 of FE is slur extended to note 7.

M 14: *espress.* in A only; however, see also M 81.

M 18 l: Non-autograph correction of *c* to $c\sharp$ in A.

M 19 u: A and FE lack slur on notes 4 to 6 and $f\sharp-g$.

M 21 l: A and FE slur notes 1 to 4 and 5 to 8; however, see phrasing of this motif elsewhere.

M 26 u: A originally lacked this bar; added in pencil.

M 27, 58 l: A and FE lack slur on c^1-b .

M 28: A has *espr.* (= *espressivo*).

M 46 u: A and FE slur notes 1 to 2 only.

M 48 u: Sources slur notes 1 to 2 only; however, see phrasing of this motif elsewhere.

M 50, 52 u: A and FE only slur notes 1 to 2 in the middle voice.

M 57 l: A has slur over entire bar.

M 60, 62, 63 u: A and FE lack slurs in upper voice.

M 65, 66 u: A and FE slur notes 1 to 2 only.

M 66: A has *p*.

M 86 u: A and FE lack slur on notes 4 to 6.

No. 6 June · Barcarole

The motto is taken from the poem “Song” (1865) by A. N. Pleshcheyev.

M 5 f., 56 f., 57 f. u: FE and A lack slur on c^1-bb .

M 7 u: A and FE have two slurs on notes 1 to 4 and 5 to 8 rather than single slur over entire bar.

M 7 f.: A and FE extend \llcorner to beat 3 of M 8.

M 9 l: A lacks slur on quarter-notes 2 to 3.

M 10/11, 30/31 l: A and FE lack slur on $c-d$ in bass.

M 20 f., 71 f. u: A has slur on eighth-notes in M 20 and 71 and another from note 1 of M 21 and 72.

M 22 u: A and FE have accent on d^2 (second quarter-note); lacking in analogous M 73.

M 23 u: A has bb^1/d^2 instead of simply d^2 .

M 24 f. l: A and FE lack slur on $c-d$.

M 26 f. u: A and FE lack slur on c^1-bb .

M 27 f.: A and FE extend \llcorner on beat 1 of M 28.

M 28 f. l: A and FE lack slur on $G-A$.

M 30 – 32 l: A and FE lack slur on $c-d$ in bass voice.

M 32, 34 u: A and FE lack slur from beat 2.

M 36 l: A and FE lack slur on $e-d$.

M 40 – 49 u, l: A and FE lack staccato dots.

M 48 f. u, l: A and FE lack slurs on quarter-notes.

M 53: A and FE have *f* at beginning of bar, lack the pedal mark, and have a *tempo* instead of *Tempo 1*.
 M 58: A and FE postpone \triangleleft to M 59; however, see M 7.
 M 60 f., 61 f. l: A and FE lack slur in bass voice.
 M 63: A and FE have *poco più f*.
 M 68 l: A and FE lack slur.
 M 72 f. u: A and FE lack tie from g^1 - g^1 .
 M 73: A and FE lack \triangleright and *p* on beat 1.
 M 76 f., 79 f., 80 f., 81 f. l: A and FE lack slurs in bass.
 M 78: A and FE lack \triangleleft .
 M 79 l: Sources only slur eighth-notes 1 to 4; however, see execution of this motif elsewhere.
 M 80: A and FE lack \triangleright .
 M 83 - 85, 87 - 89: A and FE lack slur in middle voice on bb^2 - bb^1 and bb^1 - bb , respectively.
 M 86 l: FE and J give second chord as *D/d* instead of *G/d*; however, see A and also M 90.

No. 7 July · Song of the Reaper

The motto is taken from the poem “The Reaper” (1836) by A. V. Koltsov.

M 14 u: A and FE lack slur from first to second chord.
 M 19 u: $>$ in A only.
 M 19 - 21 l: Bass (*c-G-C-G*) crossed out in pencil in A and re-entered in letter notation as *g-c-g-c*.
 M 36 u: A and FE have slurs on notes 2 to 6 and from note 7 to first chord of M 37.
 M 37 - 53 l: Slurs end inconsistently on eighth-notes 1 to 6 or note 7 in sources.
 M 40, 47 l: In A, first half-note changed in pencil to eighth-note with added rests.
 M 42, 43, 49, 50, 52 u: A gives first chord as quarter-note instead of eighth-note.
 M 48 u: A and FE have slur over chords 2 to 5.
 M 50 f. l: FE and J tie bb - bb . Probably an engraver’s error.
 M 53 u: A and FE end slur before first note of M 54.

No. 8 August · Harvest

The motto is taken from the poem “Harvest” (1835) by A. V. Koltsov.

M 6, 8, 14 l: A and FE lack slur.
 M 15 u: A and FE lack staccato dots.
 M 27 u: In A, g^1 in second chord $g^1/c^2/e^2$ crossed out in pencil and replaced with e^1 .
 M 48, 177 u: A and FE lack staccato dots on second and third eighth-notes.
 M 48 l: In A, chord *e/b/e^1* entered in pencil in place of e^1/g^1 in final chord.
 M 62 - 67 l: A and FE lack staccato dots.
 M 68: A has *dolce cantabile*.
 M 76 u: A has f^\sharp instead of *a*.
 M 84 f. l: A and FE lack tie.
 M 96: A has *p*.

M 98: A and FE lack *dim*.
 M 102 - 107, 116 f., 120 f. l: A and FE lack ties.
 M 129: Text not written out in A, which instead has an instruction to repeat the first 67 bars of the piece. Final bar reproduced in margin with “Fine”. FE and A lack staccato dots here.

No. 9 September · The Hunt

The motto is taken from the first stanzas of the poem “Count Nulin” (1825) by A. S. Pushkin.

M 12 l: A has chord $f^\sharp/b/f^\sharp$ on final eighth-note.
 M 34, 36, 38, 40 u: A and FE end the slur starting at c^2 (or c^1) at e^2 (or e^1).
 M 41 u: \sharp on *b* in third chord taken from A and FE.
 M 46 - 52: A and FE have *poco a poco cresc.* in M 48. The dynamic marks *f* (M 46), *p* (M 48), *f* (M 50) and *mf* (M 52) were not added until J, at which time *poco a poco cresc.* was deleted from M 48.
 M 55 f. u: A and FE lack slurs.
 M 65 - 89: These bars not written out in A, which instead has instruction to repeat the corresponding bars from M 7.

No. 10 October · Song of Autumn

The motto is taken from the poem “Autumn: Our Poor Garden Is Covered Quite” (1858) by A. K. Tolstoy.

M 1 - 4, 34 - 37: A and FE has following phrasing:



Ditto in M 9 - 12 and M 42 - 45 l.
 M 3, 36 u: $>$ lacking in FE and A.
 M 8, 41 u: Slurring indistinct in the sources. A and FE extend slur to end of bar in M 8 but end it at note 9 in M 41. J extends slur to note 1 of M 9 but likewise only to end of bar in M 41. We have changed M 41 to match M 8 of J.
 M 10 f., 43 f. u: In A and FE slur ends in M 10 (M 43) and starts again on note 1 of M 11 (M 44).
 M 11, 13, 44, 46 l: A and FE lack $>$.
 M 21 u: A and FE lack $>$ on third quarter-note and slur from bb^2 - a^2 on beat 4 of upper voice.
 M 30, 31 u: A and FE lack slur on d^1 - c^\sharp^1 of middle voice.
 M 40 u: A and FE have $>$ on next-to-last note instead of beat 3.
 M 45 l: FE and J have half-note *A/E* instead of quarter-note with rest; unmistakably quarter-note without rest in A; see also M 12.
 M 51 u: A has separate slurs on first three eighth-notes g^1 - a^1 and last three notes f^1 - g^1 - a^1 .
 M 54: A has *Morendo* at beginning of bar.

XIV

No. 11 November · At the Troika

The motto is taken from the fragmentary poem “Troika” (1846) by A.N. Nekrasov.

M 1, 51, 70: Staccato dots on eighth-notes lacking in A and FE.

M 1, 2, 5, 6: A and FE visually emphasize melody in middle voice.

M 10, 14: A has *m.d.* at transition to lower voice in upper staff.

M 10, 14 u: A and FE lack \sharp on next-to-last note.

M 18 – 20, 22 – 27 u: A inserts slur on beat 1 in pencil.

M 27: A and FE lack *p*.

M 34 – 36, 44 – 47 u: A and FE lack staccato dots.

M 42 u: FE and J have additional b^1 in final chord. b^1 lacking in A and analogous passages M 28, 32 and 38.

M 81 l: A slurs quarter-notes in middle voice.

M 81 – 83: A has \succ from beat 3 of M 81 to conclusion.

No. 12 December · Christmas

The motto is taken from the ballad “Svetlana” (1811) by V.A. Zhukovsky.

M 7: A has \leftarrow to note 1 of M 8.

M 23: A and FE have \leftarrow to note 1 of M 24.

M 60 – 63: A and FE have \leftarrow for these three bars.

M 86/87: At the end of M 87 A has the letter B referring back to M 1, which has the letter A. The “Trio” (M 88 – 148) is followed by an instruction “from A to B 87 bars”, implying a literal repetition of the section from M 1 to 87. A, however, has a *segno* sign penciled between M 86 and 87 in an unknown hand; since there was no more space after M 86. M 87 was notated on handwritten lines in the left margin. FE and J interpreted this incorrectly as a reference to a *segno* at the end of M 86. In keeping with the cross-references in A, we have placed the *segno* sign at the end of M 87.

M 86 f.: A ends \succ on beat 1 of M 87 and consequently postpones *p* to beat 2.

M 108, 116: A and FE lack *mf*.

M 112: A and FE lack *f*.

M 148: In A the editors have added “*Da Capo al segno a poi Coda*” in lieu of Tchaikovsky’s instruction “From A to B 87 bars”.

M 149, 150, 153, 154, 157, 158, 161, 162 u: A and FE lack $>$.

M 156, 160, 164 l: A and FE lack slur.

M 165, 167 u, l: A and FE lack $>$ on chords.

PRÉFACE

Piotr Ilitch Tchaïkovski composa le cycle *Les Saisons* op. 37 bis sur commande de l'éditeur de musique Nikolai Matveïvitch Bernard, pour publication dans sa revue musicale *Le Nouvelliste*. Le compositeur travaillait occasionnellement, depuis 1873, pour *Le Nouvelliste*, revue ayant pour objectif de faire connaître au public les œuvres contemporaines des compositeurs russes et étrangers et d'informer sur la vie musicale en Russie, en Europe de l'Ouest et aux États-Unis. En novembre 1875, Tchaïkovski reçoit une lettre (aujourd'hui disparue) de Bernard, dont on peut reconstituer le contenu à partir de la réponse du compositeur, en date du 24 novembre 1875: «J'ai bien reçu votre lettre. Je vous suis des plus obligé de l'aimable bienveillance dont vous faites montre à mon égard en me versant des honoraires aussi élevés. Je m'efforcerai de ne pas me souiller le visage dans la boue [sic] et de vous satisfaire. Je vous envoie bientôt le premier morceau, peut-être aussi deux ou trois à la fois. Si tout se passe bien, la chose ira vite; j'ai très envie de travailler maintenant sur des pièces pour piano. Votre Tchaïkovski. Je conserve tous vos titres.» (Tchaïkovski, *Œuvres complètes. Œuvres littéraires et correspondance*, vol. N° 419, p. 420 et s., Moscou, 1959).

C'est donc l'éditeur qui avait proposé au compositeur les titres des différentes pièces et par suite le sujet des tableaux musicaux. Dès son numéro de décembre 1875, *Le Nouvelliste* annonça à ses abonnés la parution prochaine du cycle pour piano de Tchaïkovski. La liste des titres, correspondant chacun à un mois de l'année, était déjà incluse, lesdits titres concordant avec ceux inscrits plus tard par le compositeur dans son autographe.

On possède peu de témoignages et d'informations concernant la genèse du cycle. On sait que c'est à Moscou, fin novembre 1875, que Tchaïkovski débute son travail. Le 13 décembre, il informe son éditeur dans une lettre que les deux premières compositions sont prêtes. On connaît principalement l'époque où furent écrites les autres pièces grâce à l'autorisation d'impression apposée par la commission de censure étatique sur l'autographe. La dernière est du 18 mai 1876, date de l'autorisation d'impression du N° 6.

Les titres poétiques donnés aux différentes pièces sont manifestement dus à l'éditeur, lequel, très versé dans la littérature et la poésie russes, était lui-même écrivain. Deux de ces titres sont inscrits de sa propre main sur les autogra-

phes des N^{os} 1 et 3. On ne sait pas dans quelle mesure le choix des vers avait été précédemment discuté avec Tchaïkovski. Un fait est certain toutefois, c'est que toutes les éditions parues du vivant du compositeur reprennent ces mêmes titres poétiques, d'où l'on peut déduire que Tchaïkovski en avait eu nécessairement connaissance. de telle ou telle manière, et qu'ils avaient son assentiment.

Selon toute apparence, Bernard s'est trouvé d'emblée satisfait des compositions présentées par le compositeur. car à partir de janvier 1876, il publie chacune d'entre elles en totale concordance avec l'autographe dans *Le Nouvelliste*, régulièrement en début de revue, à l'exception du numéro de septembre. Celui-ci renfermait une annonce à l'adresse des abonnés, selon laquelle ils recevraient en prime une édition spéciale des douze pièces. Bernard publie ainsi fin 1876 le cycle complet sous le titre général *Les Saisons*. Ce titre, utilisé pour la première fois, est repris dans toutes les éditions suivantes.

La publication du *Nouveliste* et l'édition spéciale de la fin 1876 sont la reproduction exacte des autographes du compositeur, sans révision ni correction des fautes ou négligences présentes dans le texte. Peu après la publication du cycle par Bernard, les pièces furent reprises par des maisons d'édition étrangères, sous les versions les plus diverses et sans la coopération de Tchaïkovski, si bien que lesdites éditions présentent un grand nombre de problèmes.

Bernard avait donné au cycle, pour des raisons inconnues, le numéro d'opus 37. Pour toutes les autres compositions de Tchaïkovski, les numéros d'opus proviennent de l'éditeur Jürgenson. Les œuvres publiées dans d'autres maisons d'édition sont restées sans numéros d'opus. En 1885, Jürgenson rachète à Bernard les droits relatifs à ce cycle et publie les pièces, d'abord séparément, en octobre de la même année. Le texte reste à chaque fois identique à celui de la publication parue dans *Le Nouvelliste*. Lors de l'acquisition du cycle *Les Saisons* par la maison d'édition Jürgenson, il reçoit le numéro d'opus 37 bis, le numéro 37 étant attribué à la *Grande Sonate*. Dans les éditions suivantes des *Saisons*, Jürgenson ajoute en français les noms de mois et les titres. Étant donné toutefois qu'une partie des titres renferment certaines particularités difficilement traduisibles de la langue russe, le résultat est piètre en conséquence (p. ex. «Maslenniza»/«semaine du beurre» = «Carnaval»).

À la même époque, Jürgenson avait projeté l'édition d'un recueil en sept volumes de toutes les œuvres pour piano de Tchaïkovski. Quatre sont publiés jusqu'à l'été 1890, le volume N^o 3 renfermant le cycle *Les Saisons*. Tchaïkovski a révisé plus ou moins à fond le texte musical de ces quatre volumes et procédé à un certain nombre de corrections. Jürgenson, utilisant les mêmes planches, reçues antérieurement de Bernard, a repris ensuite dans le

volume 49 de sa collection «Première édition russe bon marché en volumes séparés» le cycle publié dans le volume N^o 3.

Dans l'édition posthume de ces quatre volumes, on peut certes lire sur la page de titre, en français, les mentions «Nouvelle édition revue par l'auteur en 1891» et, en tête du texte musical, «Nouvelle édition». Cependant, les numéros des planches datent des années 1899–1904. Le texte de cette édition posthume des *Saisons* présente de nouvelles corrections, mais celles-ci ne peuvent évidemment pas provenir de Tchaïkovski.

La présente édition se base sur les sources suivantes:

1. L'autographe (A) des pièces N^{os} 1–3 et 5–12 (celui du N^o 4 a disparu). Cet autographe a été utilisé comme modèle de gravure pour la première édition et il est conservé aujourd'hui à Moscou, au Musée d'État de la Culture musicale M. Glinka (fonds 88, N^o 114). Les pièces N^{os} 1, 2, 3 et 5 sont notées chacune sur une feuille double séparée. Les N^{os} 6–12 sont notés l'un à la suite de l'autre sur des feuilles doubles, numérotées (1–27) par une main étrangère. Tchaïkovski a inscrit ses corrections au crayon, de même que les rajouts concernant les indications de tempo et les améliorations apportées au texte musical. Les titres des morceaux sont aussi de sa main. – L'autographe est paru en 1978 aux Éditions Muzyka, Moscou, en fac-similé.

2. La première édition des N^{os} 1–12 (PE) dans *Le Nouvelliste*. St. Petersbourg, de janvier à décembre 1876.

3. P.I. Tchaïkovski, Œuvres complètes pour piano, vol. N^o 3 (J). Exemplaire utilisé: Bibliothèque scientifique du Conservatoire S. Taneïev, section des documents rares (N^o E/11647). Moscou.

La présente édition suit essentiellement l'édition Jürgenson autorisée par Tchaïkovski (source J). Les petites inconséquences du texte, révélées par la comparaison des passages parallèles, posent un problème particulier. On peut les considérer le plus souvent comme l'expression de la singularité du compositeur et, de ce fait, nous les conservons normalement telles quelles dans notre édition. À certains endroits cependant, elles peuvent s'interpréter en tant que négligences du compositeur ou fautes de gravure. En pareil cas, les signes absents des sources mais nécessaires sur le plan musical ont été rajoutés entre parenthèses. Les signes repris dans l'autographe et qui ont été probablement oubliés dans les éditions sont signalés expressément dans les Remarques. On ignore si les doigtés en italique sont de Tchaïkovski lui-même; uniquement présents dans les éditions, ils ont été pour le moins autorisés par le compositeur.

Les éditeurs expriment tous leurs remerciements au Musée P.I. Tchaïkovski de Kline, au Musée d'État de la Culture musicale M. Glinka de Moscou ainsi qu'à la Biblio-

thèque scientifique du Conservatoire S. Taneïev de Moscou pour la mise à disposition des sources et le bienveillant soutien dont ils ont bénéficié dans leur travail. Nous remer-

cions de même expressément Julia Kursell pour sa fidèle traduction en allemand des titres poétiques russes des différentes pièces composant le cycle.

REMARQUES

*Abbreviations: A = autographe; PE = première édition publiée dans «Le Nouvelliste»;
J = œuvres pour piano du volume N° 3; sup = portée supérieure;
inf = portée inférieure; M = mesure*

N° 1 Janvier · Au coin du feu*

Le titre est tiré du poème «Le rêveur» (1817) d'A. S. Pouchkine.

M 1-3: Dans A, PE, le tracé de \llcorner se termine sur M 2.

M 2, 6, 22, 26, 62, 66, 82, 86 sup, inf: Dans A, PE, les liaisons et points relatifs aux croches font défaut au 1^{er} temps.

M 3, 23, 63, 83, 87 sup: Dans A, voix moyenne, même exécution pour toutes les mesures: silence - fa^1 - fa^1 . Pour M 3, 23, même exécution que A dans PE et J. M 63, 83, le silence est suivi à chaque fois de deux noires, respectivement fa^1/do^2 et fa^1/si^2 .

M 4 inf: Absence de liaison dans PE.

M 5: *p* absent de A et PE.

M 8 inf: A comporte en plus une *mi* noire au 2^{ème} temps et une liaison avec la voix moyenne à partir du 2^{ème} temps. Ces notations sont rayées à M 68 par une main étrangère (?).

M 10 inf: A et PE notent Si au 2^{ème} temps sous forme de blanche, probablement par erreur. Cf. M 70.

M 11, 13 inf: Dans A, PE, do^1 sans $>$.

M 17: A, PE, J répètent une fois M 17. M 77 (passage parallèle dans la réexposition) n'est cependant pas répété dans les mêmes sources bien que le texte soit par ailleurs identique. Les éditeurs supposent que Tchaïkovski a noté M 17 deux fois par erreur: M 17 termine la 4^{ème} portée et est répétée au début de la 5^{ème}. On retrouve dans d'autres manuscrits aussi ce genre de négligence dans la notation de Tchaïkovski, aussi bien lors du passage d'une portée à l'autre que lors d'un changement de page. Dans A et PE, la mesure en question est répétée au début de la page suivante (c.-à-d. au verso de la première feuille), ce qui rend peu apparente la répétition. Celle-ci est supprimée dans la dernière édition Jürgenson (après la mort de Tchaïkovski).

M 25: Absence de *p* dans A et PE.

M 25, 26 inf: Liaison de durée *mi-mi* absente de A.

M 26: Dans A, le tracé de \llcorner va au-delà de la portée. Dans PE et J, \llcorner tracé jusqu'à M 26 seulement. Cf. aussi M 81.

M 29, 31, 33, 35, 48, 50 sup: Dans A, liaison sur toute la mesure pour M 29 seulement: tracé peu clair dans les autres cas. Dans PE, liaison tracée seulement jusqu'aux croches aux mesures 31, 33, 35, 48, 50 et 52.

M 39: *cresc.* selon A. PE et J notent *espr.* sur le 1^{er} temps: il s'agit probablement d'une faute de lecture.

M 45 sup: Dans PE, le tracé de liaison s'interrompt à l'avant-dernière note.

M 49 inf: A note *m.d.* sur la dernière noire.

M 50: *p* absent de A et PE.

M 56 sup: $>$ absents de PE et A.

M 65: *p* absent de A et PE.

M 71: *p* seulement dans A. Cf. aussi M 11.

M 71, 73 inf: Pas d'accent sur do^1 dans A.

M 85: *p* absent de A et PE.

M 91, 92 inf: Liaison sur les trois dernières croches dans A seulement.

M 95, 98, 100: Dans J, *ppp* pour les trois mesures. PE note *ppp* sur M 95, 98 et *pp* sur M 100; il s'agit probablement d'une faute de gravure. Dans A, *pp* sur M 95, *ppp* sur M 98 et *pppp* sur M 100.

M 100 sup, inf: Dans A et PE, absence de la liaison et des points en dessous (*portamento*).

N° 2 Février · Carnaval

[traduction mot à mot du titre russe: «semaine du beurre»; cf. Préface en ce qui concerne l'impossibilité de traduire ce titre].

Le titre est tiré du poème «Semaine du beurre chez les autres» (1853) de P.A. Wiazemski.

M 8 inf: Points de staccato absents de A et PE.

M 9: *p* seulement dans A.

M 26 sup, inf: Absence des $>$ dans A et PE.

M 35 inf: Dans PE, liaison de la 5^{ème} note de M 35 à la 1^{er} note de M 36; 5^{ème} note sans point de staccato.

M 39: *p* absent de A et PE.

M 41: *cresc.* absent de A et PE.

M 84 sup, inf: Dans A et PE, absence des $>$ sur les croches.

M 87 inf: Liaison absente de A et PE.

M 89, 91: Points de staccato absents de A et PE.

M 97, 98: Dans A, PE, absence des $>$ sur le 1^{er} temps.

*1) Die französischen Überschriften wurden aus der Ausgabe Jürgenson, Klavierwerke Band III, übernommen.

*2) The French titles have been taken from volume 3 of the Jürgenson edition of Tchaikovsky's piano music.

*3) Les titres français sont ceux de l'édition Jürgenson, Œuvres pour piano, vol. III.

M 101–104, 109–112 inf: A, PE omettent la liaison joignant à chaque fois deux mesures ainsi que la liaison de legato à M 102, 104, 110, 112.

M 121 sup: Liaison $fa\sharp^1-fa^1$ présente seulement dans A; elle est reprise conformément à M 123 inf.

M 122 inf: Dans A, PE, points de staccato absents sur les deux dernières croches.

M 153 inf: Dans A, PE, point de staccato absent sur la première croche.

M 155 inf: Dans A, PE, point de staccato absent sur la *sol* croche.

M 169 sup, inf: Dans A, PE, absence du $>$ sur le dernier accord.

N° 3 Mars · Chant de l'alouette

Le titre est tiré du poème «Ondoiement du champ dans les fleurs» rattaché au cycle «Dans la Nature» (1857) de A.N. Maïkov.

M 11 sup: Point de staccato sur 2^{ème} note seulement dans A.

M 13 sup: Liaison seulement dans A. Cf. aussi M 17.

M 23 sup: Liaison de durée seulement dans A.

M 34 inf: Dans A, PE, absence du $<$ sur les doubles croches.

M 35–36 inf: Dans A, PE, absence de liaison à la basse.

M 35 sup: Dans A, PE, absence de liaison sur les deux dernières notes.

M 38 sup: Dans A, PE, absence des points de portato sur les doubles croches.

M 43 et s. inf: Dans A, liaison de legato de M 43 tracée jusqu'à la 1^{ère} note de M 44.

N° 4 Avril · Perce-neige

Le titre est tiré du poème «Printemps» rattaché au cycle «Dans la Nature» (1857) de A.N. Maïkov.

M 7 sup: Dans PE, liaison seulement sur si^2-la^2 .

M 26, 28, 30, 32: Absence du $<$ dans PE.

M 27, 29, 31: *p* absent de PE.

M 33–36, 49–58, 75–81: PE note le plus souvent des points de staccato au lieu d'un portato, mais de façon peu conséquente. L'exécution en portato a été rajoutée après coup dans J.

M 39, 40: PE omet à chaque fois $<>$.

M 66 sup: *p* absent de PE.

M 73 sup: PE et J notent deux liaisons joignant noires et croches. Cf. cependant M 23.

M 75 sup: PE note deux liaisons joignant noires et croches.

N° 5 Mai · Les nuits de Mai

Le titre est tiré du poème «Encore une nuit de mai» rattaché au cycle «Printemps» (1857) de A.A. Fet.

M 1 sup: Dans A, PE, absence des liaisons sur re^2-si^1 ; cf. cependant M 5, 68, 72.

M 3, 16, 70, 83 sup, inf: Dans A, PE, liaisons seulement sur les premier et deuxième groupes de croches.

M 4 sup: Liaison $mi^1-la-mi^1$ seulement dans A; cf. aussi cependant M 71.

M 10 sup: Dans A, tracé de liaison sur six croches.

M 10, 12, 77, 79 sup: Dans A et PE, liaison de legato de la 1^{ère} à la 6^{ème} note; à M 79, dans PE seulement, la liaison inclut la 7^{ème} note.

M 14: *espress.* seulement dans A. Cf. aussi cependant M 81.

M 18 inf: Dans A, *do* corrigé en $do\sharp$ par une main étrangère.

M 19 sup: Dans A et PE, absence de liaison sur 4^{ème}–6^{ème} notes et sur $fa\sharp-sol$.

M 21 inf: A et PE tracent une liaison entre les 1^{ère} et 4^{ème} et 5^{ème} et 8^{ème} notes; cf. cependant le phrasé général du motif.

M 26 sup: Cette mesure manquait initialement dans A. Elle est rajoutée au crayon.

M 27. 58 inf: Dans A et PE, absence de liaison sur do^1-si .

M 28: A indique *espr.* (= *espressivo*).

M 46 sup: Dans A, PE, liaison sur les seules 1^{ère} et 2^{ème} notes.

M 48 sup: Les sources ne notent de liaison que sur les 1^{ère} et 2^{ème} notes: cf. cependant phrasé général du motif.

M 50, 52 sup: Dans A, PE, liaison de la voix moyenne sur les 1^{ère} et 2^{ème} notes seulement.

M 57 inf: A trace la liaison sur toute la mesure.

M 60, 62, 63 sup: Dans A, PE, absence de liaisons à la voix supérieure.

M 65, 66 sup: Dans A et PE, liaison sur les 1^{ère} et 2^{ème} notes seulement.

M 66: A note *p*.

M 86 sup: Dans A, PE, absence de liaison entre 4^{ème} et 6^{ème} notes.

N° 6 Juin · Barcarolle

Le titre est tiré du poème «Lied» (1865) de A.N. Plechtcheïev.

M 5 et s., 56 et s., 57 et s., 76 et s. sup: Absence de la liaison do^1-si^b dans A et PE.

M 7 sup: A et PE notent deux liaisons de la 1^{ère} à la 4^{ème} et de la 5^{ème} à la 8^{ème} notes au lieu d'une seule liaison sur toute la mesure.

M 7 et s.: Dans A, PE, $<$ tracé jusqu'au 3^{ème} temps de M 8.

M 9 inf: Dans A, absence de liaison entre 2^{ème} et 3^{ème} noires.

M 10/11, 30/31 inf: A et PE omettent à la basse la liaison sur *do-ré*.

M 20 et s., 71 et s. sup: A note pour M 20, 71 une liaison sur les croches et une deuxième liaison à partir de la 1^{ère} note de M 21, 72.

M 22 sup: Dans A, PE, accent sur re^2 (2^{ème} noire); il est absent du passage analogue de M 73.

XVIII

M 23 sup: A note la tierce si^b1/re^2 au lieu de $ré^2$.
M 24 et s. inf: Dans A et PE, absence de la liaison *do-ré*.
M 26 et s. sup: Absence de la liaison *do¹-si^b* dans A et PE.
M 27 et s.: Dans A, PE, < tracé jusqu'au 1^{er} temps de M 28.
M 28 et s. inf: Absence de liaison sur *Sol-La* dans A et PE.
M 30-32 inf: Dans A, PE, absence à la basse de la liaison *do-ré-ré*.
M 32, 34 sup: Dans A et PE, liaison absente à partir du 2^{ème} temps.
M 36 inf: Dans A, PE, absence de la liaison *mi-ré*.
M 40-49 sup, inf: Points de staccato omis dans A et PE.
M 48 et s. sup, inf: Dans A, PE, absence des liaisons sur les noirs.
M 53: A et PE notent *f* en début de mesure. Aucune indication de pédale. Indication «*a tempo*» au lieu de «*Tempo I*».
M 58: Dans A, PE, < à partir de M 59 seulement; cf. cependant M 7.
M 60 et s., 61 et s. inf: A et PE omettent la liaison à la basse.
M 63: A et PE notent *poco più f*.
M 68 inf: Liaison absente de A, PE.
M 72 et s. sup: Liaison de durée *sol¹-sol¹* absente de A, PE.
M 73: Dans A, PE, absence du > ; *p* sur 1^{er} temps.
M 76 et s., 79 et s., 80 et s., 81 et s. inf: A et PE omettent les liaisons à la basse.
M 78: Absence du < dans A et PE.
M 79 inf: Dans les sources, tracé de liaison entre 1^{ère} et 4^{ème} croches seulement; cf. cependant phrasé général du motif.
M 80: Dans A, PE, absence du > .
M 83-85, 87-89: Dans PE et A, absence à la voix moyenne des liaisons *si^{b2}-si^{b1}* et *si^{b1}-si^b*.
M 86 inf: PE et J notent comme deuxième accord *Ré/ré* au lieu de *Sol/ré*. Cf. cependant A et M 90.

N° 7 Juillet · Chant du faucheur

Le titre est tiré du poème «Le faucheur» (1836) de A.V. Koltsov.
M 14 sup: Dans A, PE, absence de la liaison entre les 1^{er} et 2^{ème} accords.
M 19 sup: > seulement dans A.
M 19-21 inf: Dans A, la basse (*do-Sol-Do-Sol*) est rayée au crayon, et l'enchaînement «*sol-do-sol-do*» est spécifié en lettres.
M 36 sup: Dans A, PE, liaisons entre 2^{ème} et 6^{ème} notes et entre 7^{ème} note et 1^{er} accord de M 37.
M 37-53 inf: Tracé de liaison variable dans les sources, entre les 1^{ère} et 6^{ème} croches seulement ou prolongé jusqu'à la 7^{ème} note.
M 40, 47 inf: Dans A, 1^{ère} blanche corrigée en croche au crayon et rajout de silences.
M 42, 43, 49, 50, 52 sup: Dans A, 1^{er} accord en noirs et non en croches.

M 48 sup: A et PE notent une liaison entre les 2^{ème} et 5^{ème} accords.
M 50 et s. inf: Dans PE et J, liaison de durée *si^b-si^b*. Il s'agit probablement d'une faute de gravure.
M 53 sup: Dans A, PE, liaison non tracée jusqu'à la 1^{ère} note de M 54.

N° 8 Août · La moisson

Le titre est tiré du poème «Moisson» (1835) de A.V. Koltsov.
M 6, 8, 14 inf: Absence de liaison dans A et PE.
M 15 sup: Points de staccato absents de A et PE.
M 27 sup: Dans A, le *sol¹* du 2^{ème} accord (*sol¹/do²/mi²*) est rayé au crayon et remplacé par *mi¹*.
M 48, 177 sup: Dans A, PE, absence de points de staccato sur les 2^{ème} et 3^{ème} croches.
M 48 inf: Dans A, dernier accord, rajout au crayon de l'accord *mi/si/mi¹* au lieu de la tierce *mi¹/sol¹*.
M 62-67 inf: Absence de points de staccato dans A et PE.
M 68: A indique *dolce cantabile*.
M 76 sup: A note *fa#* au lieu de *la*.
M 84 et s. inf: Absence de liaison de durée dans A et PE.
M 96: A indique *p*.
M 98: A, PE omettent l'indication *dim*.
M 102-107, 116 et s., 120 et s. inf: Liaisons de durée absentes de A et PE.
M 129: Dans A, la notation s'interrompt ici et il est indiqué que les 67 premières mesures doivent être reprises. La mesure finale est notée dans la marge avec la mention «Fine». PE et A omettent ici les points de staccato.

N° 9 Septembre · La chasse

Le titre est tiré de la première strophe du poème «Le comte Noulne» (1825) de A.S. Pouchkine.
M 12 inf: Dans A, accord *fa#¹/si¹/fa#¹* à la deuxième croche.
M 34, 36, 38, 40 sup: Dans A et PE, la liaison débutant respectivement à *do²* et *do¹* se termine respectivement à *mi²* et *mi¹*.
M 41 sup: Au 3^{ème} accord, le # du *si* provient de A et PE.
M 46-52: A et PE indiquent pour M 48 *poco a poco cresc*. Les indications dynamiques *f* (M 46), *p* (M 48), *f* (M 50) et *mf* (M 52) ont été rajoutées dans J, qui omet par ailleurs à M 48 l'indication *poco a poco cresc*.
M 55 et s. sup: Liaisons absentes de A et PE.
M 65-89: Ces mesures ne sont pas notées dans A, qui signale par contre la reprise des mesures correspondantes à partir de M 7.

N° 10 Octobre · Chant d'automne

Le titre est tiré du poème «Automne. Notre pauvre jardin est tout recouvert» (1858) de A.K. Tolstoï.

M 1–4, 34–37: Phrasé dans A et PE:



De même pour M 9–12 et M 42–45 inf.

M 3, 36 sup: > absent de PE et A.

M 8, 41 sup: Tracé des liaisons peu clair dans les sources. Dans A et PE, liaison jusqu'à la fin de la mesure pour M 8, jusqu'à la 9^{ème} note seulement pour M 41. Dans J, liaison tracée jusqu'à la 1^{ère} note de M 9; à M 41, la liaison n'est tracée là aussi que jusqu'à la fin de la mesure. Nous uniformisons M 41 selon J, M 8.

M 10 et s., 43 et s. sup: Dans A et PE, la liaison se termine à la fin de M 10 et M 43 et reprend sur la première note de M 11 et M 44.

M 11, 13, 44, 46 inf: > absent de A et PE.

M 21 sup: Dans A, PE, pas de > sur la 3^{ème} noire; à la voix supérieure, absence de liaison au 4^{ème} temps entre *si*^{b2} et *la*².

M 30, 31 sup: A et PE omettent à la voix moyenne la liaison *ré*¹–*do*^{#1}.

M 40 sup: Dans A et PE, > sur avant-dernière note et non au 3^{ème} temps.

M 45 inf: Dans PE, J, *La/Mi* sous forme de blanche au lieu d'une noire avec silence; A note clairement une noire mais omet le silence; cf. aussi M 12.

M 51 sup: Dans A, liaisons séparées sur les deux premières croches, *sol*¹–*la*¹, et sur les trois dernières notes, *fa*¹–*sol*¹–*la*¹.

M 54: A indique *Morendo* en début de mesure.

N° 11 Novembre · Troïka

Le titre est tiré du fragment de poème «Troïka» (1846) de A.N. Nekrassov.

M 1, 51, 70: Points de staccato omis sur les croches dans A et PE.

M 1, 2, 5, 6: Dans A, PE, la mélodie de la voix moyenne est mise en relief graphiquement.

M 10, 14: A indique *m.d.* au passage de la voix inférieure à la portée supérieure.

M 10, 14 sup: Dans A, PE, absence de # sur l'avant-dernière note.

M 18–20, 22–27 sup: Dans A, rajout au crayon d'une liaison au 1^{er} temps.

M 27: *p* absent de A et PE.

M 34–36, 44–47 sup: Absence de points de staccato dans A et PE.

M 42 sup: Dans PE et J, dernier accord avec un *si*¹ supplémentaire. Cependant, A omet ce *si*¹ et il est aussi absent des endroits analogues M 28, 32, 38.

M 81 inf: A note une liaison à la voix moyenne sur les noires.

M 81–83: Dans A, > à partir du 3^{ème} temps de M 81 jusqu'à la fin.

N° 12 Décembre · Noël

Le titre est tiré de la ballade «Svetlana» (1811) de V.A. Tchoukovski.

M 7: Dans A, < jusqu'à la 1^{ère} note de M 8.

M 23: Dans A, PE, < jusqu'à la 1^{ère} note de M 24.

M 60–63: Dans A et PE, < tracé sur les quatre mesures.

M 86/87: A la fin de M 87, A inscrit un B, lettre renvoyant au A de M 1. Après le «trio» (M 88–148), mention «De A à B, 87 mesures». ce qui signale la reprise exacte de la partie M 1–87. On trouve cependant dans A, noté au crayon de main étrangère entre M 86 et M 87, un signe de renvoi (*al signo*); comme il n'y avait pas assez de place après M 86, M 87 est noté dans la marge de droite sur une portée tracée à la main. PE et J ont interprété par erreur cette notation comme s'il s'agissait d'un signe de renvoi à la fin de M 86. Conformément à la mention de A, nous plaçons dans cette édition le signe de renvoi à la fin de M 87.

M 86 et s.: Dans A, le > se termine sur le 1^{er} temps de M 87. *p* étant noté en conséquence à partir du 2^{ème} temps seulement.

M 108, 116: Dans A, PE, absence de *mf*.

M 112: Dans A, PE, absence de *f*.

M 148: Dans A, les éditeurs ont mentionné «*Da capo al segno e poi Coda.*» en remplacement de la mention «De A à B. 87 mesures» notée par Tchaïkovski.

M 149, 150, 153, 154, 157, 158, 161, 162 sup: > absent de A et PE.

M 156, 160, 164 inf: Absence de liaison dans A et PE.

M 165, 167 sup, inf: Dans A, PE, absence de > sur les accords.

DIE JAHRESZEITEN

OPUS 37 bis

Komponiert 1875/76

Januar · Am Kamin

Январь · У камелька

Und den Winkel friedlicher Wonne
Kleidet die Nacht in Dunkel,
Im Kamin verlöscht das Feuerchen,
Und die Kerze ist heruntergebrannt.

(A. Púschkin)

Moderato semplice ma espressivo

1. *p*

poco più f

p

poco cresc.

18

mf *dim.*

21

25

p *poco più f* *riten.*

Meno mosso

29

p molto espress. *pp* *m.d.* *m.d.*

m.g. *m.g.*

32

pp *m.d.* *m.d.* *p* *pp*

(m.g.) *m.g.*

35

p *mf*

38

mf *cresc.*

40

mf *poco riten.*

42

mf *mf* *mf*

45

p *p* *pp* *a tempo*

48

p *pp* *p*

51

poco string.

2 3 3 5 4 5

54

56

dim.

3 5 4 5 2 15

58

riten.

1 1 1

Tempo I

61

p

Measures 61-64: The piece begins in the key of A major (two sharps). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A piano (*p*) dynamic marking is present in the first measure.

65

p *poco più f*

Measures 65-68: The musical texture continues with similar rhythmic patterns. A piano (*p*) dynamic is maintained in the first measure, which then transitions to a slightly louder *poco più f* dynamic in the third measure.

69

p

Measures 69-72: The right hand introduces a melodic line with accents (>) on several notes. The left hand continues with a rhythmic accompaniment. A piano (*p*) dynamic is indicated in the third measure.

73

poco cresc.

Measures 73-76: The key signature changes to A minor (two sharps and one flat). The right hand features a melodic line with accents. A *poco cresc.* (poco crescendo) dynamic marking is present in the third measure.

77

mf *dim.*

Measures 77-80: The right hand continues with a melodic line featuring accents. The left hand provides a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic is marked in the second measure, followed by a *dim.* (diminuendo) dynamic in the fourth measure.

81

p

Musical score for measures 81-85. The piece is in A major (two sharps). The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving bass lines. The dynamic marking *p* (piano) is present.

86

cresc. *mf*

Musical score for measures 86-89. The right hand has a triplet of eighth notes in measure 88. The dynamic marking *cresc.* (crescendo) is in measure 87, and *mf* (mezzo-forte) is in measure 89. The left hand continues with harmonic accompaniment.

90

p *poco*

Musical score for measures 90-93. The right hand features a complex melodic line with many slurs and accents. The left hand has a steady eighth-note accompaniment. The dynamic marking *p* (piano) is in measure 91, and *poco* (poco) is in measure 93. Fingering numbers are visible below the notes.

94

riten. *ppp*

Musical score for measures 94-97. The tempo marking *riten.* (ritardando) is at the start. The dynamic marking *ppp* (pianissimo) is in measure 95. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment.

98

ppp *ppp*

Musical score for measures 98-101. The dynamic marking *ppp* (pianissimo) is in measure 98 and 100. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. A fermata is present over the final chord in measure 101.

Februar · Karneval

Февраль · Масляница

Bald wird der quirligen Fastnacht
Ausladendes Festmahl brodeln.
(P. Wjäsenskij)

Allegro giusto

2.

5

10

15

20

f

ff

p cresc. poco a poco

25

Musical score for measures 25-29. The piece is in G major (one sharp). Measure 25 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 26 has a forte (*f*) dynamic and a slur over the right hand. Measure 27 includes a first finger fingering (1) and a fourth finger fingering (4). Measure 28 has a first finger fingering (1) and a slur over the right hand. Measure 29 continues the melodic line.

30

Musical score for measures 30-34. The right hand plays a rhythmic pattern of eighth notes with slurs and accents. The left hand provides harmonic support with chords and single notes.

35

Musical score for measures 35-39. Measure 35 starts with a piano (*p*) dynamic. Measure 36 includes a crescendo (*cresc.*) marking. Measure 37 has a piano (*p*) dynamic. Measure 38 features a fifth finger fingering (5) and a slur over the right hand. Measure 39 includes a second finger fingering (2) and a slur over the right hand.

40

Musical score for measures 40-44. Measure 40 starts with a piano (*p*) dynamic. Measure 41 includes a crescendo (*cresc.*) marking. Measure 42 has a forte (*f*) dynamic. Measure 43 features a first finger fingering (1) and a slur over the right hand. Measure 44 continues the melodic line.

45

Musical score for measures 45-49. The right hand plays a complex melodic line with slurs and accents. The left hand provides harmonic support with chords and single notes.

50

Musical score for measures 50-54. Measure 50 starts with a piano (*p*) dynamic. Measure 51 includes a first finger fingering (1) and a slur over the right hand. Measure 52 has a first finger fingering (1) and a slur over the right hand. Measure 53 features a first finger fingering (1) and a slur over the right hand. Measure 54 includes a first finger fingering (1) and a slur over the right hand.

56

Musical score for measures 56-59. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. Measure 56 features a triplet of eighth notes in the treble and a quarter note in the bass. Measure 57 continues the triplet in the treble and has a quarter rest in the bass. Measure 58 has a quarter rest in the treble and a quarter note in the bass. Measure 59 has a quarter note in the treble and a quarter note in the bass. The piece concludes with a fermata over the final notes.

60

Musical score for measures 60-64. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. Measure 60 has a quarter note in the treble and a quarter note in the bass. Measure 61 has a quarter note in the treble and a quarter note in the bass. Measure 62 has a quarter note in the treble and a quarter note in the bass. Measure 63 has a quarter note in the treble and a quarter note in the bass. Measure 64 has a quarter note in the treble and a quarter note in the bass.

65

Musical score for measures 65-69. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. Measure 65 has a quarter note in the treble and a quarter note in the bass. Measure 66 has a quarter note in the treble and a quarter note in the bass. Measure 67 has a quarter note in the treble and a quarter note in the bass. Measure 68 has a quarter note in the treble and a quarter note in the bass. Measure 69 has a quarter note in the treble and a quarter note in the bass. Dynamics include *ff* and *p*. Performance instructions include *cresc. poco a poco*.

70

Musical score for measures 70-74. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. Measure 70 has a quarter note in the treble and a quarter note in the bass. Measure 71 has a quarter note in the treble and a quarter note in the bass. Measure 72 has a quarter note in the treble and a quarter note in the bass. Measure 73 has a quarter note in the treble and a quarter note in the bass. Measure 74 has a quarter note in the treble and a quarter note in the bass.

75

Musical score for measures 75-79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. Measure 75 has a quarter note in the treble and a quarter note in the bass. Measure 76 has a quarter note in the treble and a quarter note in the bass. Measure 77 has a quarter note in the treble and a quarter note in the bass. Measure 78 has a quarter note in the treble and a quarter note in the bass. Measure 79 has a quarter note in the treble and a quarter note in the bass.

80

ff

Detailed description: This system contains measures 80 through 84. The music is written for piano in a key with two sharps (D major or F# minor). It features a complex texture with multiple voices in both the treble and bass staves. Measure 80 starts with a forte (*ff*) dynamic. The piece includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and accents over the notes.

L'istesso tempo

85

f p

Detailed description: This system contains measures 85 through 92. The music continues with the same key signature. It features intricate fingerings, with numbers 1-5 written above and below notes. The dynamics shift from forte (*f*) to piano (*p*). The texture remains dense with multiple voices in both staves, including some triplets and slurs.

93

f

Detailed description: This system contains measures 93 through 100. The music continues with the same key signature. It features intricate fingerings, with numbers 1-5 written above and below notes. The dynamics shift from piano (*p*) to forte (*f*). The texture remains dense with multiple voices in both staves, including some triplets and slurs.

100

p f

Detailed description: This system contains measures 100 through 106. The music continues with the same key signature. It features intricate fingerings, with numbers 1-5 written above and below notes. The dynamics shift from piano (*p*) to forte (*f*). The texture remains dense with multiple voices in both staves, including some triplets and slurs.

107

p

Detailed description: This system contains measures 107 through 114. The music continues with the same key signature. It features intricate fingerings, with numbers 1-5 written above and below notes. The dynamics shift from forte (*f*) to piano (*p*). The texture remains dense with multiple voices in both staves, including some triplets and slurs.

113

Musical score for measures 113-117. The piece is in G major (one sharp). The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 1, 1, 1, 1, 1, 4, 1). The left hand provides a harmonic accompaniment with chords and single notes, including fingerings (1, 1, 1, 1, 1, 2, 2). A piano (*p*) dynamic marking is present in the first and fourth measures.

118

Musical score for measures 118-122. The right hand continues with a melodic line, featuring slurs and fingerings (1, 2, 1, 5, 2). The left hand accompaniment includes chords and single notes with fingerings (1, 2, 1, 3). A piano (*p*) dynamic marking is present in the first measure.

123

Musical score for measures 123-126. The right hand has a melodic line with slurs and fingerings (1, 2, 3). The left hand accompaniment consists of chords and single notes with fingerings (1, 3).

127

Musical score for measures 127-130. The piece begins with a *cresc.* (crescendo) marking. The right hand has a melodic line with slurs and fingerings (1). The left hand accompaniment includes chords and single notes with fingerings (1).

131

Musical score for measures 131-135. The piece begins with a forte (*f*) dynamic marking. The right hand features a melodic line with slurs and fingerings (1). The left hand accompaniment consists of chords and single notes with fingerings (1).

137

ff p cresc. poco a poco

Musical score for measures 137-141. The piece is in G major and 4/4 time. Measure 137 features a forte (ff) piano with a sixteenth-note triplet in the right hand and a bass line. Dynamic markings include *ff*, *p*, *cresc.*, *poco*, and *a poco*. The right hand has accents (>) over several notes.

142

Musical score for measures 142-146. The right hand continues with sixteenth-note patterns and accents (>). The bass line provides harmonic support with chords and moving lines.

147

Musical score for measures 147-152. The right hand features a series of sixteenth-note chords with accents (>). The bass line continues with a steady accompaniment.

153

ff

Musical score for measures 153-156. Measure 153 begins with a forte (ff) dynamic. The right hand has a sixteenth-note triplet. The bass line features a rhythmic pattern of eighth notes.

157

mf p

Musical score for measures 157-162. Measure 157 has a mezzo-forte (mf) dynamic. The right hand has a sustained chord with a fermata. The bass line has a four-measure rest in measure 157, followed by a sixteenth-note triplet in measure 161.

163

p pp fff

Musical score for measures 163-167. Measure 163 starts with a piano (p) dynamic. The right hand has a sustained chord with a fermata. The bass line has a four-measure rest. Measure 165 features a fortissimo (fff) dynamic. The right hand has a sixteenth-note triplet with fingerings 1, 2, 1. The bass line has a sixteenth-note triplet with fingerings 4, 3, 4.

März · Lied der Lerche

Март · Песнь Жаворонка

Das Feld schwankt von Blumen,
Am Himmel winden sich Lichtwolken.
Vom Gesang der Frühlingslerchen
Sind die himmelblauen Tiefen erfüllt.
(A. Májkow)

Andantino espressivo

3. *p*

6

un pochettino più mosso

poco più f

10

14

18

Detailed description of the musical score: The score is for a piano accompaniment of a song. It is written in 2/4 time and the key signature has two flats (B-flat major). The piece is divided into five systems of music. The first system (measures 3-5) is marked 'Andantino espressivo' and 'p'. It features a melodic line in the right hand with slurs and accents, and a bass line with chords and single notes. The second system (measures 6-9) continues the melodic and harmonic development. The third system (measures 10-13) is marked 'un pochettino più mosso' and 'poco più f', indicating a slight increase in tempo and dynamics. The fourth system (measures 14-17) shows further melodic ornamentation and harmonic support. The fifth system (measures 18-21) concludes the piece with a final melodic flourish and harmonic resolution. Fingerings and slurs are clearly indicated throughout the score.

22

1 5 2 3 1

p

25

5 15 1 3 3

dim.

29

poco ritenuto *a tempo*

p

34

p

38

pp *pp*

42

ppp

1
5

April · Schneeglöckchen

Апрель · Подснежник

Zartblau, rein ist das
Schneeglöckchen-Blümchen,
Und daneben der durchscheinende
Letzte Schneerest.

Die letzten Tränen
Von vergangenem Kummer
Und die ersten Träumereien
Von neuem Glück ...

(A. Májkow)

Allegretto con moto e un poco rubato

4. *p dolce poco cresc.*

5. *mf p*

9. *p marc. la melodia poco cresc. più f*

13.

17

poco cresc. *più f*

21

p 4

25

con grazia

2 5 > 2 1 2 4 4

29

p

32

5 15 1 4 5 15 *mf* 1 2

36

4

3

1

p

40

5

3

1

p

(*p*)

44

(*p*)

(*p*)

48

5

15

5

15

mf

dim.

52

3

5

2

p

56

2

4

2

2

p

dolce

3

60

poco cresc. *mf*

Musical score for measures 60-63. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a melodic line in the upper staff and a chordal accompaniment in the lower staff. Dynamics include *poco cresc.* and *mf*.

64

p *marcato la melodia*

Musical score for measures 64-68. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a melodic line in the upper staff and a chordal accompaniment in the lower staff. Dynamics include *p* and *marcato la melodia*.

69

poco cresc. *più f*

Musical score for measures 69-72. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a melodic line in the upper staff and a chordal accompaniment in the lower staff. Dynamics include *poco cresc.* and *più f*.

73

dim. *pp*

Musical score for measures 73-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a melodic line in the upper staff and a chordal accompaniment in the lower staff. Dynamics include *dim.* and *pp*.

77

Musical score for measures 77-81. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a melodic line in the upper staff and a chordal accompaniment in the lower staff. Fingerings are indicated with numbers 1, 2, 3, and 4.

82

morendo si poco a poco *ppp*

Musical score for measures 82-85. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a melodic line in the upper staff and a chordal accompaniment in the lower staff. Dynamics include *morendo si poco a poco* and *ppp*.

Mai · Weiße Nächte

Май · Белые ночи

Welch eine Nacht! Welche Wonne auf allem [liegt]!
 Ich danke dem heimatlichen, mitternächtlichen Land!
 Aus der Herrschaft des Eises, aus der Herrschaft der Stürme des Schnees
 Wie frisch und rein fliegt der Mai empor.

(A. Fet)

Andantino

5. *p*

poco cresc.

a tempo

pp poco riten. *p*

p espress.

pp

Allegro giocoso

20 *mf*

5 4 2 2 2 3 5 3

Detailed description: This system contains measures 20 through 23. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and fingerings (3, 4, 5, 5, 2). The left hand provides a rhythmic accompaniment with slurs and fingerings (5, 4, 2, 2, 2, 3, 5, 3). The dynamic marking is mezzo-forte (mf).

24

Detailed description: This system contains measures 24 through 27. The musical notation continues with similar melodic and accompaniment patterns as the previous system, maintaining the 2/4 time and two-sharp key signature.

28

5 1 2 5 2 1

Detailed description: This system contains measures 28 through 32. The right hand has more complex melodic figures with slurs and fingerings (4, 3, 4, 3, 2). The left hand accompaniment includes slurs and fingerings (5, 1, 2, 5, 2, 1).

33 *p*

2 3 5 2 1 4 2 1 5

Detailed description: This system contains measures 33 through 37. The dynamic marking changes to piano (p). The right hand features slurs and fingerings (4, 5, 3, 3, 4, 5). The left hand accompaniment includes slurs and fingerings (2, 3, 5, 2, 1, 4, 2, 1, 5).

38 *cresc.*

1 3 1 4 2

Detailed description: This system contains measures 38 through 42. The dynamic marking is crescendo (cresc.). The right hand has slurs and fingerings (3, 5). The left hand accompaniment includes slurs and fingerings (1, 3, 1, 4, 2).

43 *poco ritard.* *f* *poco meno mosso*

2 1 2 1 2

Detailed description: This system contains measures 43 through 46. The dynamic marking is forte (f). The tempo markings are poco ritardando (poco ritard.) and poco meno mosso. The right hand has slurs and fingerings (4, 3). The left hand accompaniment includes slurs and fingerings (2, 1, 2, 1, 2).

48

dim.

52

mf

56

3

60

dim.

3 1 3 2 3

64

p

ritard.

3 2 1 2

Andantino

68

p

Musical score for measures 68-71. The piece is in 9/8 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A piano (*p*) dynamic marking is present at the beginning.

72

poco cresc. *pp poco riten.*

Musical score for measures 72-75. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamics include *poco cresc.* and *pp poco riten.*

76

8 *a tempo* *p*

Musical score for measures 76-79. Measure 76 is marked with a fermata and a first ending bracket labeled '8'. The tempo is marked *a tempo*. The right hand has a melodic line with some rests, and the left hand has a bass line with chords. A piano (*p*) dynamic marking is present.

80

p espress.

Musical score for measures 80-83. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. A piano (*p espress.*) dynamic marking is present.

84

pp *ppp*

Musical score for measures 84-87. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Dynamics include *pp* and *ppp*.

Juni · Barkarole

Июнь · Баркаролла

Laßt uns ans Ufer hinausgehen, dort werden die Wellen
Die Füße uns laben,
Die Sterne mit geheimnisvoller Trauer
werden über uns strahlen.

(A. Pleschtschéjew)

Andante cantabile

6. *p*

6

11 *p* *poco più f*

16 *dim.*

21 *p*

Musical score for measures 25-29. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Poco più mosso

Musical score for measures 30-34. The tempo is marked "Poco più mosso". The right hand continues with a melodic line, and the left hand features a steady accompaniment. A dynamic marking of *p* (piano) is present, followed by the instruction *ma poco a poco cresc.* (but little by little crescendo). Fingering numbers 1, 2, 3, 4, and 5 are indicated for the right hand.

Musical score for measures 35-39. The key signature changes to G major (one sharp). The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Fingering numbers 2, 3, 4, 5, and 4 are shown.

Musical score for measures 40-43. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present. Fingering numbers 3, 2, 3, and 5 are shown.

Musical score for measures 44-48. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is present. Fingering numbers 5, 3, 3, 5, and 5 are shown.

Musical score for measures 49-53. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) and the instruction *poco riten.* (poco ritardando) are present. A dotted line above the right hand indicates a phrase of 8 measures. Fingering numbers 8, 5, and 5 are shown.

52 **Tempo I**

f *mf* *p*

2 4 3 2 1 3

56

60

64

68 *dim.*

72

76

Musical score for measures 76-79. The piece is in a minor key. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measure 79 ends with a fermata over a chord.

80

Musical score for measures 80-83. The right hand continues with intricate melodic patterns. The left hand has a more rhythmic accompaniment. Measure 83 includes a *p* (piano) dynamic marking.

84

Musical score for measures 84-87. The right hand has a dense texture with many notes and slurs. The left hand has a more open accompaniment. Measure 87 includes a *pp* (pianissimo) dynamic marking.

88

Musical score for measures 88-91. The right hand continues with complex melodic lines. The left hand has a steady accompaniment. Measure 91 includes a *pp* (pianissimo) dynamic marking.

92

Musical score for measures 92-95. The right hand has a dense texture with many notes and slurs. The left hand has a steady accompaniment. Measure 95 includes a *un poco cresc.* (un poco crescendo) dynamic marking.

96

Musical score for measures 96-100. The right hand has a dense texture with many notes and slurs. The left hand has a steady accompaniment. Measure 100 includes a *pp* (pianissimo) dynamic marking.

Juli · Lied des Schnitters

Июль · Песнь косаря

Löse Dich, ungeduldige Schulter,
Hol' zum Schlag aus, Hand!
Weh' [mir] ins Gesicht
Wind, von Mittag her! ...

(A. Kolzów)

Allegro moderato con moto

7.

5

10

15

19

f

simile

ff

23

Musical score for measures 23-25. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. Measure 25 includes a fingering of 2 for the right hand and 5 for the left hand.

26

Musical score for measures 26-28. The right hand continues with its intricate rhythmic pattern. The left hand has a more active role with eighth notes and some triplets. Measure 26 has a fingering of 4 for the right hand and 3 for the left hand. Measures 27 and 28 have fingerings of 5 and 3 for the right hand, and 5 and 4 for the left hand.

29

Musical score for measures 29-31. The right hand's pattern becomes more melodic with some slurs. The left hand continues with eighth notes and some chords. Measure 29 has a fingering of 2 for the right hand.

32

Musical score for measures 32-33. The right hand has a fingering of 2 for the first measure and 1 for the second. The left hand has a fingering of 5 for the first measure. The dynamic markings *poco* and *dim.* are present. Measure 32 has fingerings of 1 and 4 for the right hand, and 1 and 4 for the left hand. Measure 33 has a fingering of 1 for the right hand.

34

Musical score for measures 34-36. The right hand has a fingering of 3 for the first measure. The left hand has fingerings of 2, 1, and 3. Measure 34 has a fingering of 3 for the right hand. Measure 35 has a fingering of 1 for the right hand. Measure 36 has fingerings of 3 and 3 for the right hand, and 3 and 2 for the left hand.

August · Die Ernte

Август · Жатва

Das Gesinde mit den Familien
Ist aufgebrochen zur Ernte
Zu mähen bis zur Wurzel
Den hohen Roggen.

In dichte Hocken
Werden die Garben gelegt,
Von den Fuhren die ganze Nacht
Knarrt Musik.

(A. Kolzów)

Allegro vivace

8.

4.

8.

11.

15

Musical notation for measures 15-19. The piece is in G major (one sharp) and 4/4 time. Measure 15 starts with a piano introduction. Fingerings are indicated: 4, 2, 3, 5, 5, 4. Dynamics include *mf* and *p*. Accents and slurs are used throughout.

20

Musical notation for measures 20-24. Fingerings include 4, 5, 1, 2, 5, 1, 2, 4, 4. Dynamics include *mf* and *p*. Accents and slurs are used throughout.

25

Musical notation for measures 25-29. Fingerings include 5, 4, 5, 4, 5, 4. Dynamics include *cresc.* and *f*. Accents and slurs are used throughout.

30

Musical notation for measures 30-34. Fingerings include 2, 1, 4, 2. Dynamics include *f*. Accents and slurs are used throughout.

35

Musical notation for measures 35-38. Dynamics include *p*. Accents and slurs are used throughout.

39

Musical notation for measures 39-42. Dynamics include *p*. Accents and slurs are used throughout.

43

poco cresc.

5 1 4

Detailed description: This system contains measures 43 through 46. The right hand features a series of chords and eighth notes, with a '5' above the final measure. The left hand has a melodic line with eighth notes and rests, marked with '1' and '4' below. A 'poco cresc.' instruction is placed between measures 44 and 45.

47

f

4 2

Detailed description: This system contains measures 47 through 49. The right hand has a melodic line with eighth notes and a slur over measures 48-49. The left hand has a rhythmic accompaniment of eighth notes. A forte '*f*' dynamic is indicated in measure 48. Fingerings '4' and '2' are shown below measure 49.

50

ff

4 2 1 5 1 4 4

Detailed description: This system contains measures 50 through 53. The right hand has a melodic line with eighth notes and a slur over measures 51-52. The left hand has a rhythmic accompaniment of eighth notes. A fortissimo '*ff*' dynamic is indicated in measure 52. Fingerings '4 2 1 5 1 4 4' are shown below measure 53.

54

Detailed description: This system contains measures 54 through 57. The right hand has a melodic line with eighth notes and a slur over measures 55-56. The left hand has a rhythmic accompaniment of eighth notes.

58

mf *cresc.*

3 2 1 3 5 5

Detailed description: This system contains measures 58 through 62. The right hand has a melodic line with eighth notes and a slur over measures 61-62. The left hand has a rhythmic accompaniment of eighth notes. A mezzo-forte '*mf*' dynamic is indicated in measure 58, and a crescendo '*cresc.*' instruction is placed between measures 61 and 62. Fingerings '3 2 1 3 5 5' are shown below measure 62.

63

ff

5

Detailed description: This system contains measures 63 through 66. The right hand has a melodic line with eighth notes and a slur over measures 64-65. The left hand has a rhythmic accompaniment of eighth notes. A fortissimo '*ff*' dynamic is indicated in measure 64. A fingering '5' is shown below measure 63.

68

5 2 5 3 5 3 1 3 2 4 2

p

3

Detailed description: This system contains measures 68 through 73. The right hand features a melodic line with various fingerings (5, 2, 5, 3, 5, 3, 1, 3, 2, 4, 2) and slurs. The left hand provides a harmonic accompaniment with slurs and a fingering of 3. The dynamic marking *p* is present.

74

4 2 4 1 4 2

marcato *poco cresc.*

4 2 2 4

Detailed description: This system contains measures 74 through 79. The right hand has fingerings 4, 2, 4, 1, 4, 2. The left hand has fingerings 4, 2, 2, 4. Dynamic markings include *marcato* and *poco cresc.*

80

2 4 1 3 5 2 3

mf *p espress.*

2 5 2 4 1 2 5

Detailed description: This system contains measures 80 through 85. The right hand has fingerings 2, 4, 1, 3, 5, 2, 3. The left hand has fingerings 2, 5, 2, 4, 1, 2, 5. Dynamic markings include *mf* and *p espress.*

86

4 2 3 3 4 1 2 4 1 3

1 5

Detailed description: This system contains measures 86 through 91. The right hand has fingerings 4, 2, 3, 3, 4, 1, 2, 4, 1, 3. The left hand has a fingering of 1, 5. There are slurs and accents in both hands.

92

3 2 1 2 3 2 4 2 1

cresc. *mf*

Detailed description: This system contains measures 92 through 97. The right hand has fingerings 3, 2, 1, 2, 3, 2, 4, 2, 1. The left hand has a dynamic marking of *mf*. Dynamic markings include *cresc.* and *mf*.

98

dim. p

4 2 3

Detailed description: This system contains measures 98 through 103. The music is in a key with two sharps (D major or F# minor). The right hand features a melodic line with slurs and fingerings 2 and 3. The left hand has a bass line with a four-fingered chord at the beginning. Dynamics include *dim.* and *p*.

104

poco cresc.

3 4 1

Detailed description: This system contains measures 104 through 109. The right hand continues the melodic line. The left hand has a bass line with a triplet of eighth notes at the end. Dynamics include *poco cresc.*

110

mf

5 4

2 5 4 2 1 5 1 5 1 1 5

Detailed description: This system contains measures 110 through 115. The right hand has a chordal accompaniment with a five-fingered chord at the end. The left hand has a bass line with various fingerings. Dynamics include *mf*.

116

p

5 2 3 3 5

3 5

Detailed description: This system contains measures 116 through 122. The right hand has a melodic line with slurs and fingerings 5, 2, 3, 3, 5. The left hand has a bass line with a triplet of eighth notes. Dynamics include *p*.

123

pp

5 3

4 3 3

Detailed description: This system contains measures 123 through 128. The right hand has a melodic line with slurs and fingerings 5 and 3. The left hand has a bass line with a four-fingered chord and a triplet of eighth notes. Dynamics include *pp*.

129

Musical score for measures 129-133. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *p* (piano) is present in the first measure. A fingering of 5 is indicated under the first bass note.

134

Musical score for measures 134-138. The right hand continues with a melodic line, incorporating some chords. The left hand features a bass line with eighth notes and some chords. A dynamic marking of *p* is present in the first measure.

139

Musical score for measures 139-143. The right hand continues with a melodic line, incorporating some chords. The left hand features a bass line with eighth notes and some chords. A dynamic marking of *p* is present in the first measure.

144

Musical score for measures 144-148. The right hand continues with a melodic line, incorporating some chords. The left hand features a bass line with eighth notes and some chords. A dynamic marking of *mf p* (mezzo-forte piano) is present in the first measure.

149

Musical score for measures 149-153. The right hand continues with a melodic line, incorporating some chords. The left hand features a bass line with eighth notes and some chords. A dynamic marking of *p* is present in the first measure.

154

cresc.

This system contains measures 154 through 158. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the first measure of the system.

159

f

This system contains measures 159 through 163. The right hand continues with chordal textures, and the left hand has a more active eighth-note line. A dynamic marking of *f* (forte) is placed above the second measure of the system.

164

p

This system contains measures 164 through 168. The right hand has a more melodic line with some slurs, and the left hand continues with eighth notes. A dynamic marking of *p* (piano) is placed above the second measure of the system.

169

poco

This system contains measures 169 through 173. The right hand has a rhythmic pattern of chords, and the left hand has a more active eighth-note line. A dynamic marking of *poco* (poco) is placed above the fifth measure of the system.

174

cresc. *f*

This system contains measures 174 through 178. The right hand has a melodic line with slurs, and the left hand has a more active eighth-note line. Dynamic markings of *cresc.* (crescendo) and *f* (forte) are placed above the first and fourth measures of the system, respectively.

179

Musical score for measures 179-181. The piece is in G major (one sharp) and 3/4 time. Measure 179 features a treble clef with a quarter rest followed by an eighth-note melody, and a bass clef with a quarter rest followed by an eighth-note melody. Measure 180 has a treble clef with a half-note chord and a quarter-note melody, and a bass clef with a quarter-note melody. Measure 181 has a treble clef with a half-note chord and a quarter-note melody, and a bass clef with a quarter-note melody.

182

Musical score for measures 182-185. Measure 182 starts with a *ff* dynamic marking. The treble clef has a half-note chord followed by a quarter-note melody, while the bass clef has a quarter-note melody. Measures 183-185 continue with similar rhythmic patterns and chordal textures.

186

Musical score for measures 186-189. Measure 186 has a *mf* dynamic marking. The treble clef features a half-note chord and a quarter-note melody, while the bass clef has a quarter-note melody. Measures 187-189 continue with similar rhythmic patterns and chordal textures.

190

Musical score for measures 190-193. Measure 190 has a *cresc.* dynamic marking. The treble clef features a half-note chord and a quarter-note melody, while the bass clef has a quarter-note melody. Measures 191-193 continue with similar rhythmic patterns and chordal textures.

194

Musical score for measures 194-197. Measure 194 has a *ff* dynamic marking and an 8-measure rest in the treble clef. The bass clef has a quarter-note melody. Measures 195-197 continue with similar rhythmic patterns and chordal textures.

September · Jagd

Сентябрь · Охота

Auf, auf! die Hörner schallen;
Die Hundetreiber in Jagduniformen
Sitzen schon vor dem Morgengrauen zu Pferde auf;
Die Windhundmeute zerrt an den Leinen.

(A. Púschkin)

Allegro non troppo

9. *f*

5 *f*

5

9

13 *cresc.*

17 *ff*

21

Musical score for measures 21-24. The piece is in G major (one sharp). The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with chords and eighth-note figures.

25

Musical score for measures 25-28. The right hand continues with dense chordal textures and triplet patterns. The left hand maintains a consistent rhythmic accompaniment.

29

Musical score for measures 29-32. The right hand features more intricate triplet and sixteenth-note passages. The left hand includes a *p* (piano) dynamic marking in measure 32.

33

Musical score for measures 33-37. The right hand has melodic lines with various ornaments and fingerings (1, 2, 3, 5, 7). The left hand continues with a rhythmic accompaniment.

38

Musical score for measures 38-41. The right hand includes a *poco cresc.* (poco crescendo) instruction. The piece concludes with a final triplet in the right hand.

42

46

49

52

55

58

61

Musical score for measures 61-63. The piece is in G major (one sharp). Measure 61 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3) marked with a forte *f* dynamic. Measure 62 continues with similar triplet patterns. Measure 63 shows a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3).

64

Musical score for measures 64-66. Measure 64 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 65 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measure 66 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3).

67

Musical score for measures 67-69. Measure 67 has a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a quarter note (G3). Measure 68 has a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a quarter note (G3). Measure 69 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3).

70

Musical score for measures 70-72. Measure 70 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 71 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 72 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). The word *cresc.* is written above the bass clef in measure 71.

73

Musical score for measures 73-75. Measure 73 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 74 has a treble clef with a quarter note (G4) and a bass clef with a quarter note (G3). Measure 75 has a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3) marked with a fortissimo *ff* dynamic.

Oktober · Herbstlied

Октябрь · Осенняя песнь

Herbst, unser armer Garten ist ganz mit Blättern übersät,
Die gelben Blätter fliegen im Wind ...

(A. Tolstoj)

Andante doloroso e molto cantabile

10. *p* *poco cresc.*

6 *dim.*

9 *p marcato*

13 *poco più f.* *dim.*

16 *p*

19

poco cresc.

22

mf

25

mf

28

p

31

riten.

a tempo

34

p *poco cresc.* *3*

This system contains measures 34 through 38. The right hand features a melodic line with eighth-note triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and a gradual increase in volume (*poco cresc.*).

39

dim. *p* *marcato*

This system contains measures 39 through 42. The right hand continues with eighth-note triplets and slurs. The left hand has chords and single notes. Dynamics include a decrease in volume (*dim.*), piano (*p*), and a more pronounced tempo (*marcato*).

43

poco più f

This system contains measures 43 through 46. The right hand features eighth-note triplets and slurs. The left hand has chords and single notes. The dynamic is *poco più f* (poco più forte).

47

dim.

This system contains measures 47 through 49. The right hand features eighth-note triplets and slurs. The left hand has chords and single notes. The dynamic is *dim.* (diminuendo).

50

pp

This system contains measures 50 through 52. The right hand features eighth-note triplets and slurs. The left hand has chords and single notes. The dynamic is *pp* (pianissimo).

53

morendo *pppp*

This system contains measures 53 through 56. The right hand features eighth-note triplets and slurs. The left hand has chords and single notes. The dynamics include *morendo* (ritardando) and *pppp* (pianississimo).

November · Auf der Troika

Ноябрь · На тройке

Schau doch nicht mit Sehnsucht auf den Weg
Und eile nicht der Troika nach
Und die qualvollen Sorgen im Herzen
Ersticke schnell für immer.

(N. Nekrássow)

Allegro moderato

11. *mf*

5

9

espress.

12

15

Measures 15-17. Treble clef, key signature of three sharps (F#, C#, G#). Measure 15 features a melodic line with a triplet of eighth notes and a slur. Measure 16 continues with a triplet and a five-fingered chord. Measure 17 includes a *cresc.* marking and chords with four and five fingers. The bass line consists of chords with various fingerings.

18

Measures 18-21. Treble clef. Measure 18 has a *f* dynamic and a triplet. Measures 19-21 show chords with various fingerings (3, 5, 4, 5, 2, 4) and a *v* marking.

22

Measures 22-24. Treble clef. Measures 22-24 consist of chords with a *v* marking.

25

Measures 25-27. Treble clef. Measure 25 has a *v* marking. Measure 26 has a *dim.* marking. Measure 27 has a *p* marking and a finger number 2. The bass line continues with chords.

28

grazioso

Measures 28-30. Treble clef. Measure 28 has a *mf* marking and a triplet. Measure 29 has a *sf* marking and a finger number 4. Measure 30 has a *p* marking, a finger number 1, and a finger number 2. The bass line has chords with fingerings 3 and 4.

31

Measures 31-33. Treble clef. Measure 31 has a *p* marking. Measure 32 has a *sf* marking and a *mf* marking. Measure 33 has a *sf* marking and a triplet with fingerings 5 and 3. The bass line has chords with a *mf* marking.

34

p sf p sf p sf

37

mf sf

40

p sf p sf mf

43

sf p sf p sf

46

p cresc. mf

49

f dim. poco a poco

sempre stacc.

51

p poco marcato la mano sinistra

2 4 1 1 2

53

1 3 1 3 2 1 4 5

1 3 1 4

56

1 2 5 4 1

1 2 5 4 1

58

p espress.

1 2 1 5 3 2 4 5 4 5

1 4 3 2 4 3 2

61

2 3

2 3

64

4 3 3 3

4 3 3 3

67 *staccato*

p

70

p

72

75

78 *dim.*

dim.

81 *pp*

pp

Dezember · Weihnachten

Декабрь · Святки

Einmal am Dreikönigsabend
Weissagen die Mädchen:
Sie zogen sich ihre Schuhe aus und
Warfen sie vor die Tore.

(W. Zhukówsjij)

Tempo di Valse

12.

p *poco cresc.*

7

molto rit. *a tempo* *p*

13

20

poco cresc. *molto rit.* *a tempo* *p*

27

4 5 3 4

p

3 3

34

4 3 2 4 1 3 2

p *p*

4

41

7 3 2 1 3 1

mf

5

47

4 7 1

p *mf*

53

dim. *p*

60

poco cresc.

molto rit. *a tempo*

p

66

73

molto rit. *a tempo*

p

81

cresc. *mf* *p*

88

Trio

p

96

*) Siehe Bemerkungen.

*) See Comments.

*) Voir Remarques.

104

104

f

mf

1 2

2 5 3

3

112

112

f

mf

120

120

p

128

128

poco cresc.

5 1 2

135

135

mf

2 2 2

1 2 4 3 3

143

143

mf

2 4 3 1 3 1

Tempo di Valse

molto rit.

149

p *poco cresc.*

2 4 3 4

156

a tempo

p

5 4 5 4 5 4 5 4 1/2 1/2

163

poco cresc.

5 4 3

170

molto rit. *a tempo*

p

4 5

177

p

3 4 4

184

p

4

190

mf

5

196

p

mf

202

dim.

p

poco cresc.

209

molto rit.

a tempo

p

215

222

molto rit. *a tempo*

229

cresc. *mf* *p*

Coda

236

p *poco a poco cresc.*

244

252

f *mf*

258

p