

# TCHAIKOVSKY

## SIX PIECES

for Piano

Op. 19

# ЧАЙКОВСКИЙ

## ШЕСТЬ ПЬЕС

для фортепиано

Соч. 19



P. JURGENSON

П. ЮРГЕНСОН

Редакция Я. МИЛЬШТЕЙНА и К. СОРОКИНА

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От редакторов

В основу настоящего издания избранных фортепианных произведений П.И. Чайковского положен текст академического издания (Чайковский П. Полное собрание сочинений, т. 51-а, 51-б, 52, 53). Учитывая, что автор в процессе публикации вносил в текст некоторые изменения и уточнения, редакторы пользовались при работе также рядом других изданий сочинений Чайковского, в том числе и пересмотренными автором изданиями Юргенсона.

Все авторские указания, касающиеся темпа, динамики, фразировки, а также аппликатуры и педализации, словом, все, взятое из текста подлинника, напечатано крупным шрифтом; все добавления, как сделанные в новом издании Юргенсона и, по-видимому, авторизованные, так и принадлежащие редакторам, обозначены мелким шрифтом.

*(Из предисловия к первому изданию)*

Edited by Ya. MILSTEIN and K. SOROKIN

Published after: P.I. Tchaikovsky. Selected Works for Piano. Book 2. — Moscow, Muzgiz, 1949.

Editors' Preface

The present edition of Tchaikovsky's selected piano pieces is based on his Collected Works (Vols. 51a, 51b, 52 and 53). Since the composer often modified the music while preparing it for further publications, we have used also some other editions of Tchaikovsky's works, including those revised by Tchaikovsky for Jurgenson.

The author's marks related to tempo, dynamics, phrasing, fingering and pedal — in short, all the marks found in the original text — are printed in large characters. All the supplementary marks, both those from Jurgenson's new edition (most probably approved by Tchaikovsky himself) and those added by the present editors, are printed in small characters.

*(from the preface to the first edition)*

### **Чайковский П.**

Ч 15 Шесть пьес: Для фортепиано. Соч. 19 / Ред. Я. Мильштейна и К. Сорокина. — М.: П. Юргенсон. — 48 с.

ISMN 979-0-706392-84-4

Цикл несложных фортепианных пьес, написанный в 1873 году. Особую популярность из пьес этого цикла приобрел Ноктюрн до-диез минор.

Предназначается для студентов музыкальных училищ и консерваторий, а также для любителей классической музыки.

### **Tchaikovsky P.**

Six Pieces: For Piano. Op. 19 / Ed. by Ya. Milstein and K. Sorokin. — Moscow, P. Jurgenson. — 48 p.

This collection of relatively simple piano pieces, composed in 1873, includes the popular Nocturne in C sharp minor.

For students of music colleges and conservatories, as well as for music lovers.

# ШЕСТЬ ПЬЕС

Соч. 19

Н. Кондратьеву

## Вечерние грёзы

ЧС 112

1

# SIX PIECES

Op. 19

To N. Kondrat'ev

## Evening Reverie

ČW 112

П. ЧАЙКОВСКИЙ

P. TCHAIKOVSKY

(1840–1893)

**Andante espressivo**

*p* *molto cantabile*

*mf*

*p*

First system of the musical score. The right hand features a rapid sixteenth-note scale starting on G4, marked *pp*. The left hand is mostly silent, with a few notes in the final measure. The key signature has one flat (B-flat), and the time signature is 4/4. Fingerings are indicated with numbers 1-5.

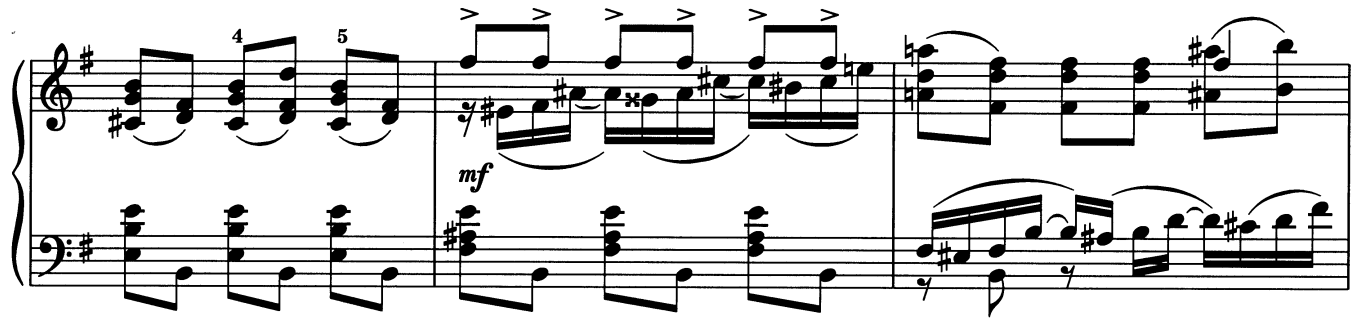
Second system of the musical score. The right hand continues with a melodic line, marked *pp*. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

**L'istesso tempo**

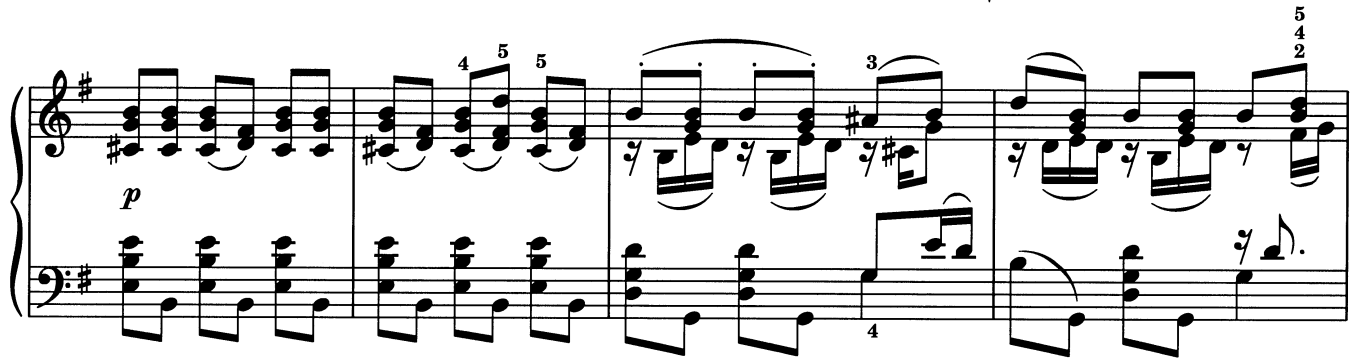
Third system of the musical score, beginning with the tempo change. The right hand plays a series of chords and dyads, marked *p*. The left hand provides a rhythmic accompaniment with eighth notes. The key signature changes to two sharps (F# and C#).

Fourth system of the musical score. The right hand continues with a melodic line, marked *mf*. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

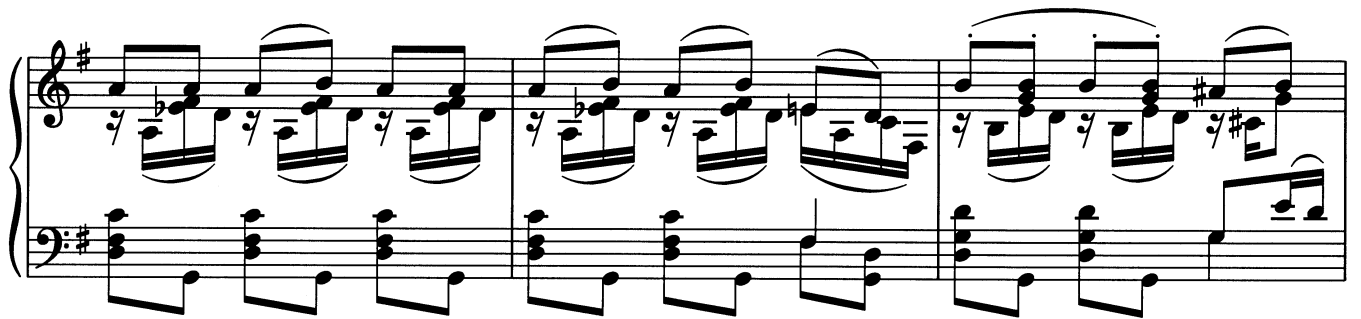
Fifth system of the musical score. The right hand features a melodic line with trills, marked *mf*. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.



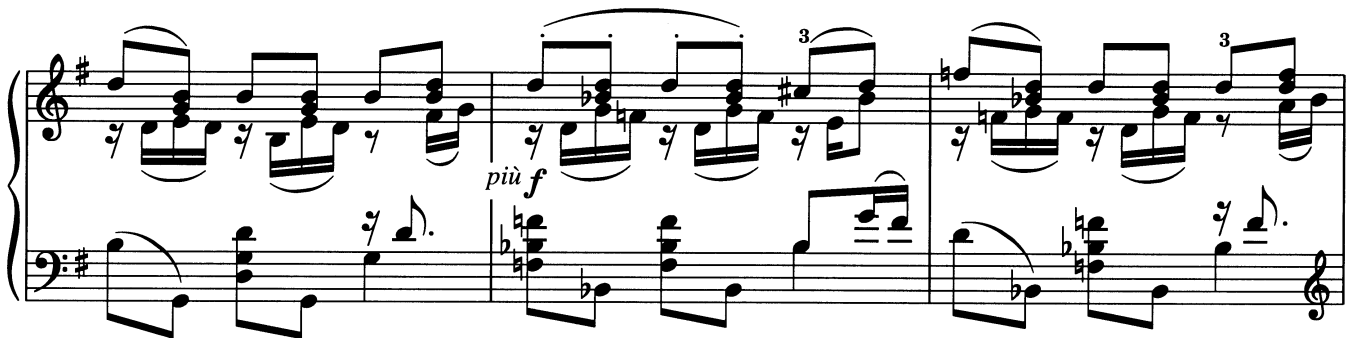
First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line with accents. Bass staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line. Dynamics include *mf*.



Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line with accents. Bass staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line. Dynamics include *p*.



Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line with accents. Bass staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line.



Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line with accents. Bass staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line. Dynamics include *più f*.



Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line with accents. Bass staff has a key signature of one sharp (F#) and a common time signature. It contains a sequence of chords and a melodic line. Dynamics include *mf*.

The musical score is written for piano and consists of five systems of staves. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *f*, and *più cresc.*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes a *cresc.* marking. The second system includes a *f* marking. The third system includes a *più cresc.* marking. The fourth system includes a *f* marking. The fifth system includes a *cresc.* marking. The notation is written in a standard musical notation style, with a grand staff (treble and bass clefs) for each system. The piece concludes with a final chord in the fifth system.

*ff con molto fuoco*

*p*

*mf \*)*

*cresc.*

*più presto*

*brillante e cresc.*

*f*

*ff*

*\*\*) \*\*)*

\*) В автографе *sempre ff*.

The autograph reads: *sempre ff*.

\*\*) В автографе:

The autograph reads:



## СОДЕРЖАНИЕ CONTENTS

Шесть пьес. Соч. 19

Six Pieces. Op. 19

1. Вечерние грёзы .....	3
Evening Reverie	
2. Юмористическое скерцо .....	8
Humorous Scherzo	
3. Листок из альбома .....	17
Feuillet d'album	
4. Ноктюрн .....	20
Nocturne	
5. Каприччио .....	24
Capriccioso	
6. Тема с вариациями .....	30
Theme and Variations	

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