

Иоганнес БРАМС

**ВОСПОМИНАНИЕ  
О РОССИИ**

Транскрипции в форме фантазий  
на русские и цыганские мелодии

*для фортепиано в 4 руки*

Johannes BRAHMS

**SOUVENIR  
DE LA RUSSIE**

Transcriptions in fantasia form  
to the Russian and Gypsy melodies

*for piano in 4 hands*

*Редакция Павла Егорова*

*Edited by Pavel Yegorov*

Иоганнес — это истинный апостол; он еще напишет откровения, и множество фарисеев, да и все прочие не расшифруют их и через столетия.

*Роберт Шуман*

У вас в руках сочинение, написанное Брамсом на популярные русские мелодии. Многие годы оно никоим образом не соотносилось с именем великого немецкого композитора.

Сборник «Воспоминание о России» вышел в свет в шести тетрадях в гамбургском издательстве А. Кранца в начале 50-х годов XIX века как опус 151 Г. В. Маркса. Публикация сочинения под именем истинного автора (Брамса), а также его обстоятельное научное обоснование были подготовлены немецким музыковедом доктором Куртом Гофманом и увидели свет в гамбургском издательстве К. Д. Вагнера в 1971 году. Как сообщил тогда д-р Гофман, «имя Г. В. Маркса всплыло в 1828 году, еще до рождения Брамса, когда берлинский издатель Лишке опубликовал вариации на тему песни „Ну, вставай же ты, швейцарский парнишка“ без указания опуса». Последней известной аранжировкой, вышедшей под именем Г. В. Маркса, является попурри на темы из оперетты «1001 ночь» Иоганна Штрауса, опубликованное в 1907 году. Загадку личности Г. В. Маркса раскрыл в статье «Молодой Брамс» (Die Musik, XXVI Jhg. № 3, Dezember, 1933. S. 168) Й. Мюллер-Блаттау, который установил, что опубликованные в разных издательствах под именем Г. В. Маркса произведения «являют нам особый псевдоним, собирательное имя многих композиторов, поставщиков фантазий и попурри». Среди них, несомненно, был Брамс. Музыковед-исследователь М. Кальбек в своей «Биографии Брамса» (II. Auflage, 1908. Bd 1. S. 57) писал, что «Брамс прежде своего опуса 1 издал уже опус 151», имея в виду транскрипции в форме фантазий на русские и цыганские темы.

Брамс вспоминал о временах своей юности: «Тогда я уже сочинял, но только в полной тайне, в ранние утренние часы. Днем я аранжировал марши для духовых инструментов, а вечером просиживал в кабачках за фортепиано» (цит. по: Царева Е. Иоганнес Брамс. М., 1968. С. 25). Известно, что почти все свои ранние сочинения, написанные до 1853 года, композитор уничтожил, за исключением тех, что стали потом опусами с первого по седьмой. А сочинял он в те годы много. На это указывает подробное перечисление произведений, исполненных им в квартире Шумана во время первого, судьбоносного для Брамса визита к старшему коллеге в сентябре — октябре 1853 года. Роберт Шуман назвал тогда никому не известного двадцатилетнего юношу из Гамбурга «гением» и «молодым орлом, спустившимся к нам в Дюссельдорф с альпийских вершин» (Шуман Р. О Музике и музыкантах. М., 1979. Т. 2-Б. С. 226). Тогда же

Шуман написал знаменитую статью о Брамсе «Новые пути», сделавшую имя начинающего композитора широко известным. Одновременно Шуман составляет план его первых публикаций, настойчиво рекомендует молодого композитора различным издателям. Примечателен комментарий Брамса: «Шуман полагает, что надо бы начинать с более слабых произведений. В этом он прав, либо начать с них, либо совсем их не публиковать и стремиться впоследствии также не опускаться до их уровня» (Joh. Brahms in seinen Schriften und Briefen. Berlin, 1943. S. 41). Позже, в 1878 году, Брамс признавался: «Я еще юношей написал немало музыки. Когда подошло время для напечатания, у меня, к счастью, хватило ума счесть сочинения других более удачными и не издавать своих» (Ibid. S. 352). Возможно, столь строгое самоограничение и фанатичная требовательность к собственному творчеству послужили причиной того, что композитор скрыл свое имя под псевдонимом, когда делал различные попурри (в частности, транскрипции на русские и цыганские темы).

Первое же упоминание у Брамса имени Маркса датируется 26 декабря 1853 года, когда он пересыпает свою фортепианную сонату f-moll op. 5 издателю Зенфу для печати: «Прилагаемую тетрадь Маркса я дружески прошу Вас передать советнику Венцелю вместе с моими наилучшими пожеланиями...» (Brahms — Briefwechsel, XIV, № 3. Berlin, 1920). Брамс не без иронии упоминает имя Маркса и 7 декабря 1867 года, когда пишет в издательство Ритер — Бидермана по поводу своих Вальсов op. 39: «Это детское издание было бы мною для Вас с любовью выполнено, однако в этом случае на титуле должно стоять Маркс, Вагнер, Остен или что-то в подобном роде...» (Ibid. S. 122). Д-р Гофман сообщил, что в одном из имений Х. Шнайдера в Тутцинге находится тетрадь «Воспоминания о России», на котором Г. фон Бюлов, познакомившийся с Брамсом в Ганновере в 1854 году, написал рядом с названием сочинения — «Брамс». Это издание наиболее раннее, на нем еще отсутствует обозначение цены. Д-р Гофман утверждает, что «Бюлов получил этот бесплатный экземпляр лично от Брамса». В экземпляре «Воспоминания о России» неизвестной рукой вписано имя Брамса. Среди рукописей в Архиве Общества друзей музыки в Вене находится также экземпляр этого произведения с особым штампом, которым помечались книги и ноты брамсовского наследия.

В России впервые — под именем Брамса — «Воспоминание о России» в неполном виде и под названием «Русский сувенир» было опубликовано в 1978 году московским издательством «Музыка». Подготовленная известным дирижером Геннадием Рождественским, эта публикация имеет несколько субъективный характер и содержит пять пьес из шести. Еще одно современное издание «Souvenir de la Russie» вышло

в 1994 году в издательстве Беренрайтера под редакцией М. Тёпеля. Следует отметить, что в указанных изданиях содержится ряд неточностей, в том числе обусловленных неверным переводом названий. Так, в оригинале две последние пьесы озаглавлены как «цыганские песни» (CHANT BOHÉMIEN). В редакции Тёпеля французское *BOHÉMIEN* переведено на немецкий и английский языки как «богемские народные песни» (Bohemisches Volkslied / Bohemian folksong). В редакции Рождественского они названы «русскими народными песнями». Там же неточен перевод названия всего сборника.

Целью настоящего издания является публикация «Воспоминания о России» в полном объеме и в соответствии с современными требованиями текстологии и нотографии. В основу издания положен прекрасно сохранившийся экземпляр «Souvenir de la Russie» (Б-4 618 и Б-4 1255-59), любезно предоставленный для работы редактору Отделом нот и звукозаписей Российской национальной библиотеки. В настоящем издании по возможности сохранены особенности текста оригинального издания (в том числе динамика, аппликатура и педаль), уточнены переводы названий и исправлены явные опечатки (оговорено в подстрочных примечаниях). Все обозначения, заключенные в скобки и помеченные пунктиром, принадлежат редактору настоящего издания.

Уникальный образец столь развернутого обращения великого немецкого композитора к русской музыке безусловно может послужить превосходным материалом в качестве педагогического репертуара. Сочетая высокую художественность со строгим, точным и целесообразным отбором музыкально-выразительных средств, большинство пьес сборника может быть использовано для ансамблевого музенирования при любой степени продвинутости учащихся.

Редактор приносит свою глубокую благодарность сотруднику Российской Национальной библиотеки И. Т. Глебовой, профессору Н. П. Корыхаловой и музыкovedам В. Н. Гуркову и А. Г. Петропавлову за помощь в подготовке публикации.

*Павел Егоров*

Johannes is the true apostle; he shall doubtlessly  
write his revelation, and the majority of pharisees, so as  
the other ones shall never be able to comprehend them even  
through the epochs.  
*Robert Schumann*

Here you are the composition by Brahms to the popular Russian melodies. Many years passed, but the name of the great German master was never connected with this collection.

It happened in the beginning of the 50ies of the 19th century, when the collection «Souvenir de la Russie» was published in six issues at the Hamburg publishing house belonging to A. Krantz. That time it was entitled as opus 151 by G. B. Marx. The true name of Brahms was restored in 1971, when the edition was prepared by the German musicologist Hoffmann, who provided it with the author's scientific commentaries. The exact publication appeared in Hamburg at K. D. Wagner. Dr. Hoffmann reported then, that the name of G. B. Marx came to light in 1828 before Brahms's birth. The Berlin publisher Lischke issued variations to the song «Rise, the Swiss Lad» without opus. The last popular arrangement with G. B. Marx's name was the post-pourris to the themes from the operette «1001 night» by Johann Strauss published in 1907. The mystery of G. B. Marx was unveiled in the article «Young Brahms» by J. Müller-Blattau (Die Musik, XXVI Jhg. n 3, Dezember, 1933. S. 168). «G. B. Marx» is the collective pen-name for many composers, who used to produce various fantasies and pot-pourris. Brahms was doubtlessly among them. Musicologist and researcher M. Kalbek noticed once in his article «Brahms's Biography» (II. Auflage, 1908. Bd 1. S. 57): «Brahms edited firstly opus 151, before the opus 1». There were meant transcriptions in fantasia forms to the Russian and Gypsy themes. Brahms remembered about the age of his youth: «I practised composition already that time, but it was secretly, in early hours. At day time I arranged marches for the winds, while in the evenings I spent time in taverns playing piano» (From the book «Johannes Brahms» by E. Tsaryova). Brahms was known to have destroyed all his early opuses (written before 1853), except the ones to have later become opuses 1–7. He created a lot that time. Remember his decisive visit to Schumann in September–October, 1853. Numerous pieces were performed by the young master in Schumann's flat. Robert Schumann called the almost unknown youth from Hamburg «the genius» and «the young eagle, having descended to our Düsseldorf from the Alpine peaks» (R. Schumann. «About Music and Musicians»). Simultaneously Schumann wrote the famous article «New Ways» about Brahms, having «poured water on the future favourite's mill». Schumann suggested the project of Brahms's future publications, recommending different editors. Brahms's utterance is really distinct: «Schumann supposes there should be easier opuses to begin with. He is right. It's worth either to begin with them, or to forbid them to be published at all striving for perfection in future» (J. Brahms in seinen Schriften und Briefen. Berlin, 1943. S. 41). Later, in 1878 Brahms confessed: «Being a young man I composed lots of music. When time for publication came, I luckily made up my mind to consider other composers' pieces better, and to forbid my own ones' publication» (Ibid. S. 352). Perhaps, being so strict and relentless to himself Brahms hid his name under the pen-

name, especially preparing post-pourris to Russian and Gypsy songs.

Marx is mentioned by Brahms for the first time on December 26, 1853, when the great composer sent his piano Sonata F minor op. 5 to the editor Senf: «The attached notebook by Marx should be passed to the counsellor Wenzel with best regards...» (Brahms — Briefwechsel, XIV, N 3. Berlin, 1920). Brahms writes with the hint of irony about Marx on December 7, 1867, addressing to the Rieter-Biederman Publishers concerning his Waltzes op. 39: «This youth edition could be fulfilled by me for you with pleasure. However, in this case there should be such name as Marx, Wagner, Osten, or something of the kind on the title...» (Ibid. S. 122). Dr. Hoffmann reported, that the collection «Souvenir de la Russie» was once found in one of Ch. Schneider's estates in Tutzing. G. von Bülow, who had got acquainted with Brahms in Hannover in 1854, inscribed near its title the word «Brahms». This edition lacks price, being an early publication. Dr. Hoffmann confirms, Bülow got this priceless edition personally from Brahms himself. The copy of the «Souvenir» contains the unidentified inscription of Brahms's name. Among the manuscripts of the Vienna Music Friends Society's Archive there exists the copy with a special stamp on it, used for books of the Brahms Heritage.

In Russia the «Souvenir» was firstly published in 1978 by the Moscow Publishing House «Muzyka» with Brahms's name. It was prepared by the famous conductor Gennady Rozhdestvensky, containing 5 pieces from 6 ones. There are rather subjective ideas expounded in it. One more contemporary edition of the «Souvenir»

appeared in 1994 at the Berenreutor Publishers (edited by M. Töpel). The enumerated editions are culpable for inexactitudes in translations. Thus two final pieces are entitled «Gypsy songs» (Chant Bohémien). In Töpel's edition the French word Bohemian was translated to the German and English languages as «Bohemisches Volkslied/Bohemian» folksongs. In Rozhdestvensky's edition they are called «Russian Folk Songs». The whole collection's title is also translated unprecisely.

The present full publication of «Souvenir de la Russie» is issued according to the modern textological and musical-graphical requirements. The original copy preserved in the Russian National Library was kindly given to the editor by the music and recording department. Due to this all the textual peculiarities of the original edition (i. e. dynamics, fingering and pedal) are preserved, translations are precised, while the slips are corrected, that is stipulated in underline commentaries. All the indications in brackets marked with dotted lines belong to the present publication's editor.

Unique pattern of the great German master's work at the Russian music would be of great use for pedagogical repertoire. Advanced students and just beginners are given the opportunity to practise at concert stage and in classes.

The editor brings special thanks to the Russian National Library and its official I. T. Glebova, so as to professor N. P. Koryhalova and musicologists V. N. Gurkov and A. G. Petropavlov for the help in this publications.

*Pavel Yegorov*

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# SOUVENIR DE LA RUSSIE

*Transcriptions in fantasia form  
to the Russian and Gypsy melodies  
for piano in 4 hands*

И. БРАМС  
J. BRAHMS  
(1833–1897)

## НАЦИОНАЛЬНЫЙ РУССКИЙ ГИМН А. ЛЬВОВА \*

## NATIONAL RUSSIAN HYMN BY A. LVOV \*

*Allegro maestoso*

\*Князь Алексей Федорович Львов (1798–1870) — автор музыки гимна Российской империи «Боже, царя храни». Prince Alexey Fyodorovich Lvov (1798–1870) — author of the royal hymn “God, Save the Tsar”.

Musical score page 7, measures 7-8. The score consists of four staves. Measures 7 and 8 show various note heads and stems, with measure 8 featuring a prominent eighth-note bass line.

Musical score page 7, measures 8-9. The score consists of four staves. Measures 8 and 9 show complex rhythmic patterns, with measure 9 concluding with a sustained bass note.

Musical score page 7, measures 9-10. The score consists of four staves. Measures 9 and 10 show melodic lines with dynamic markings like *mf* and crescendos indicated by greater-than signs (>).

Musical score page 8, measures 1-4. The score consists of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. Measure 1: The top staff has a single note. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 2: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 3: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 4: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. The word "marcato" is written below the fourth staff.

Musical score page 8, measures 5-8. The score consists of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. Measure 5: The top staff has a dynamic marking "ff". The second staff has a dynamic marking "ff". The third staff has a dynamic marking "ff". The fourth staff has a dynamic marking "ff". Measure 6: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 7: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 8: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata.

Musical score page 8, measures 9-12. The score consists of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. Measure 9: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 10: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 11: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. Measure 12: The top staff has a note followed by a fermata. The second staff has a note followed by a fermata. The third staff has a note followed by a fermata. The fourth staff has a note followed by a fermata. The word "simile" is written above the fourth staff.

\* В редакции Тёпеля здесь октава *f-f'*.  
In Töpel's edition there is the octave *f-f'*.

10



Musical score page 10, measures 11-12. The score consists of four staves. Measures 11 and 12 feature sixteenth-note patterns. Measure 12 includes dynamic markings *f* and  *marcato*, and performance instructions > and >>.

Musical score page 10, measures 13-14. The score consists of four staves. Measures 13 and 14 continue the sixteenth-note patterns established earlier in the section.

8

11

8

ff

8

*marcato*

ff

8

This section contains three staves of musical notation. The top staff uses a treble clef and consists of two measures of chords. The middle staff uses a bass clef and shows two measures of rhythmic patterns with slurs. The bottom staff also uses a bass clef and shows two measures of rhythmic patterns with slurs. Measures are separated by vertical bar lines. The first measure of each staff begins with a forte dynamic (ff). The second measure of each staff begins with a piano dynamic (p).

8

This section contains three staves of musical notation. The top staff uses a treble clef and consists of two measures of chords. The middle staff uses a bass clef and shows two measures of rhythmic patterns with slurs. The bottom staff also uses a bass clef and shows two measures of rhythmic patterns with slurs. Measures are separated by vertical bar lines. The first measure of each staff begins with a forte dynamic (ff). The second measure of each staff begins with a piano dynamic (p).

8

This section contains three staves of musical notation. The top staff uses a treble clef and consists of two measures of chords. The middle staff uses a bass clef and shows two measures of rhythmic patterns with slurs. The bottom staff also uses a bass clef and shows two measures of rhythmic patterns with slurs. Measures are separated by vertical bar lines. The first measure of each staff begins with a forte dynamic (ff). The second measure of each staff begins with a piano dynamic (p).

The musical score consists of four systems of music for two staves. The top system starts with a forte dynamic (f) and includes slurs and grace notes. The second system also features slurs and grace notes. The third system begins with a dotted half note followed by a fermata over a eighth note. The fourth system concludes with a forte dynamic (f) and a fermata over a eighth note.

\* В редакции Тёпеля в тактах 61–62 все аккорды имеют акценты.  
In Töpel's edition in bars 61–62 all the chords are accentuated.

с 4244 к

8

*ff grandioso*

*ff grandioso*

8

8

8

\* В редакции Тёпеля здесь октава G—g.  
In Töpel's edition there is the octave G—g.

Musical score page 15, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: The first staff has a fermata over the first note. The second staff has a dynamic marking *(--)*. Measure 2: The first staff has a dynamic marking *ff marcato*. The second staff has a dynamic marking *(--)*. Measures 3-4: Both staves show eighth-note patterns with slurs and dynamic markings *ff*.

Musical score page 15, measures 5-8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 5-6: The first staff shows sustained notes. The second staff shows quarter-note patterns. Measures 7-8: The first staff shows eighth-note patterns with slurs. The second staff shows eighth-note patterns with slurs and a dynamic marking *marcato*.

Musical score page 15, measures 9-12. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 9-10: The first staff shows sustained notes. The second staff shows eighth-note patterns with slurs. Measures 11-12: The first staff shows eighth-note patterns with slurs. The second staff shows eighth-note patterns with slurs and a dynamic marking *marcato*.

16

Musical score page 16, measures 8-1. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 8 starts with eighth-note patterns in the upper voices and quarter notes in the lower voices. Measure 9 continues with eighth-note patterns. Measure 10 begins with a bass note followed by eighth-note patterns. Measure 11 concludes the section.

Musical score page 16, measures 12-15. The top two staves show sustained notes with grace notes above them. The bottom two staves feature eighth-note patterns with slurs and dynamic markings like > and >>.

Musical score page 16, measures 16-19. The top two staves show eighth-note patterns with slurs and dynamic markings like > and >>. The bottom two staves feature sustained notes with grace notes above them.

8

ff

VIII

8

VIII

VIII

VIII

8

*crescendo*

8

*crescendo*

\* В оригинале верхняя нота (*f*) читается как четверть.

In the original the upper note (*f*) is read as a crotchet.

**\*\*** В оригинале аккорд на нижнем стане ошибочно указан четвертью.

В прилагаемом аккорде на нижнем стане ошибочно указан четвертью.  
In the original on the low staff the value of the chord is erroneously written as a crotchet.  
с 4244 к



**ВЕТКА***Песенка Н. Титова***BRANCH***Song by N. Titov*

**Andante**

**THEMA**

**Andante**

**THEMA**

\* В оригинале здесь вместо четвертной паузы восьмая.

In the original there is a crotchet rest here instead of a quaver one.

Musical score for Variations I-VI of 'La Cuckoo' by Schubert. The score consists of six staves, each representing a different variation. The variations are as follows:

- Variation I:** Treble clef, common time. The vocal line features eighth-note patterns and grace notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.
- Variation II:** Bass clef, common time. The vocal line continues with eighth-note patterns. The piano accompaniment includes eighth-note chords and grace notes.
- Variation III:** Treble clef, common time. The vocal line has eighth-note patterns. The piano accompaniment consists of eighth-note chords.
- Variation IV:** Bass clef, common time. The vocal line features eighth-note patterns. The piano accompaniment includes eighth-note chords and grace notes.
- Variation V:** Treble clef, common time. The vocal line has eighth-note patterns. The piano accompaniment consists of eighth-note chords.
- Variation VI:** Bass clef, common time. The vocal line features eighth-note patterns. The piano accompaniment includes eighth-note chords and grace notes.

Performance instructions include dynamics such as *p* (piano), *f* (forte), and *v* (volume).

VAR. II

*p stacc. e leggiero*

VAR. II

*p stacc.*

*f*

*f dim.*

*f stacc.*

*f dim.*

1. (p) 2. (f)

1. (f) 2. (p)

VAR. III  
Poco più moderato

p con espressione

VAR. III  
Poco più moderato

p il Basso legato

simile

\* В оригинале здесь несогласованность длительностей:

In the original the values are not balanced here:

23

*f*

*s*

*f*

*pp*

*5*

*p*

*6*

*6*

*6*

*6*

*p marcato*

*s*

(b)

*8 simile*

*6*

*6*

*6*

*simile*

*6*

*3*

Musical score for piano, page 24, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Dynamics: *dim.* (Measure 1), *pp* (Measure 2), *6* (Measure 3), *pp* (Measure 4).

VAR. IV  
Tempo I

Musical score for piano, Var. IV, Tempo I, measures 1-2. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 1: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Dynamics: *p leggiero* (Measure 1).

VAR. IV  
Tempo I

Musical score for piano, Var. IV, Tempo I, measures 3-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 3: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Dynamics: *p* (Measure 3).

Musical score for piano, Var. IV, Tempo I, measures 5-6. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is A major (three sharps). Measure 5: Treble staff has sixteenth-note pairs; Bass staff has eighth notes. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has eighth notes.

25

V

*f*

*f*

\* В редакции Тёпеля здесь добавлена динамическая вилка *dim.* аналогично партии *secondo*.

In Töpel's edition the dynamical fork *dim.* is added by analogy with the second part.

\*\* Эта оригинальная запись, по-видимому, указывает на то, что арпеджиато нужно играть последовательно с нижнего звука.

This original inscription signs evidently the arpeggiato to be played consecutively from the bottom sound.

*p cresc.*

*p cresc.*

\* В оригинале здесь шестнадцатые длительности.

In the original there are semiquavers here.

Musical score page 27, measures 1-2. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with eighth-note patterns in the upper voices and quarter notes in the lower voices. Measure 2 continues with similar patterns, with dynamic markings like f and ff.

Musical score page 27, measures 3-4. The score continues with four staves. Measure 3 shows eighth-note patterns in the upper voices and quarter notes in the lower voices. Measure 4 continues with similar patterns, with dynamic markings like f and ff.

**Più mosso**

**Più mosso**

ff, f, ff, f

Musical score page 27, measures 5-6. The score continues with four staves. The dynamics are ff, f, ff, f respectively for each staff. Measure 6 ends with a repeat sign.

Musical score page 28, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a dynamic of  $\text{f}$ . Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 concludes with a dynamic of  $\text{ff}$ .

Musical score page 28, measures 5-8. The score continues with four staves. Measures 5 and 6 feature eighth-note patterns with grace notes. Measures 7 and 8 conclude with dynamics of  $\text{ff}$ .

Musical score page 28, measures 9-12. The score continues with four staves. Measures 9 and 10 feature eighth-note patterns with grace notes. Measures 11 and 12 conclude with dynamics of  $\text{ff}$ .

**НА ЗАРЕ ТЫ ЕЕ НЕ БУДИ**

*Романс А. Варламова*

**DON'T WAKE HER UP AT DAWN**

*Romance by A. Varlamov*

29

**Con moto**

The musical score is divided into three systems. System 1 (measures 1-4) shows the piano accompaniment and the first vocal entry. System 2 (measures 5-8) shows the piano accompaniment and the second vocal entry. System 3 (measures 9-12) shows the piano accompaniment and the third vocal entry.

\* В редакции Тёпеля отсюда в следующий такт добавлена снизу связующая лига (g—g).

In Töpel's edition the tie (g—g) is added from this place to the next bar.

measures 1-5: **fz**, **fz**

measures 6-10: **fz**, **ff**, **dim.**  
**fz**, **ff**, **dim.**

measures 11-12: **pp**, **p**  
**pp**, **p**

8

THEMA  
Allegretto

\*

THEMA  
Allegretto

*p*

8

8

*p*

*p*

\* В оригинале и редакции Рождественского эта слигованная октава (*dis*) имеет точки-стаккато.  
In the original and the edition by Rozhdestvensky this tied octave (*dis*) has staccato dots.

8

*leggiero*

*ff*      *p legato*

*p*

\* В оригинале эта пауза (восьмая) отсутствует.  
This quaver rest is absent in the original.

rit.

rit.

*p leggiero*

*p*

\*\*

8

4 3 2 1      3 2 3 2      3 2 3 2

4 3 2 1      3 2 3 2      3 2 3 2

\* В редакции Тёпеля здесь добавлено «a tempo».

In Töpel's edition the "a tempo" is added here.

\*\* В редакции Тёпеля в тактах 85–97 все басовые шестнадцатые обозначены «staccato».

In Töpel's edition in bars 85–97 all the basso semiquavers are indicated "staccato".

8  
3/2/3/2      *f*      *p leggiero*

*f*      *p*

*f*      *p leggiero*

*fz*\*      *fp*

*dim.*

*4/3/2/1*

*dim.*

\* Здесь редакции Рождественского и Тёпеля следуют явной опечатке оригинала, в котором вместо октавы *F-f* октава *E-e* (ср. аналогичный торт 100).

Here the editions of Rozhdestvensky and Töpel repeat the evident original slip, where the octave *E-e* is written instead of the octave *F-f* (compare with the analogous bar 100).

\* В редакции Тёпеля все восьмые на верхнем стане в тактах 113–123 обозначены «staccato».

In Töpel's edition all the quavers on the upper staff in bars 113–123 are indicated as "staccato".

\*\* В оригинале перемена ключа здесь ошибочно отсутствует.

In the original the clef is not changed here.

\*\*\* В редакции Рождественского в тактах 123–124 изменено:

In Rozhdestvensky's edition in bars 123–124 it's changed the following way:



Sostenuto

*p dolce*

Sostenuto

*p dolce*

*ff*

*p (dolce)*

*ff*

*ff*

*p*

*ff*

*p*

*p*

*ff*

*p*

c 4244 K

8

*cresc.*

*ff*

*cresc.*

*ff*

**Più presto**

*ff brillante*

*fz*

*fz*

**Più presto**

*ff*

*fz*

*fz*

8

*ff*

*ff*

*fz*

*fz*

\* В редакции Тёпеля отсюда до конца пьесы (кроме тактов 172–174) все восьмые обозначены staccato.  
In Töpel's edition all the quavers are signed staccato to the end of the piece (besides bars 172–174).

8

*ff*

*fz*

*fz*

*fz*

(V)

(V)

8

*fz*

*fz*

*fz*

*fz*

*fz*

**СОЛОВЕЙ**  
Романс А. Алябьева

**NIGHTINGALE**  
*Romance by A. Alyabyev*

Andante

Musical score for the first system of the Romance 'Nightingale'. The score consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The key signature changes from C major to G major. Dynamics include ff, p, and fp. The vocal line starts with a forte dynamic (ff) and transitions to piano (p). The bass line follows with its own dynamic markings.

Andante

Musical score for the second system of the Romance 'Nightingale'. The score consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The key signature changes from G major to F# minor. Dynamics include p and ff. The vocal line continues with melodic lines and harmonic support from the bass line.

\* В оригинале бекары у d отсутствуют.  
The natural is absent near d in the original.

The image shows three staves of musical notation for piano, spanning measures 40 through 8. The notation is dense, featuring multiple note heads per beat, stems pointing in various directions, and dynamic markings such as '<>' and diamond shapes. Measure 40 starts with a treble clef staff, followed by a bass clef staff, and then another treble clef staff. Measures 41 and 42 continue this pattern. Measure 43 begins with a bass clef staff. Measures 44 and 45 show a mix of treble and bass clefs. Measures 46 and 47 are entirely in bass clef. Measures 48 and 49 return to a mix of treble and bass clefs. Measures 50 and 51 are entirely in bass clef. Measures 52 and 53 show a mix of treble and bass clefs. Measures 54 and 55 are entirely in bass clef. Measures 56 and 57 show a mix of treble and bass clefs. Measures 58 and 59 are entirely in bass clef. Measures 60 and 61 show a mix of treble and bass clefs. Measures 62 and 63 are entirely in bass clef. Measures 64 and 65 show a mix of treble and bass clefs. Measures 66 and 67 are entirely in bass clef. Measures 68 and 69 show a mix of treble and bass clefs. Measures 70 and 71 are entirely in bass clef. Measures 72 and 73 show a mix of treble and bass clefs. Measures 74 and 75 are entirely in bass clef. Measures 76 and 77 show a mix of treble and bass clefs. Measures 78 and 79 are entirely in bass clef. Measures 80 and 81 show a mix of treble and bass clefs. Measures 82 and 83 are entirely in bass clef.

\* В редакции Тёпеля к этой ноте добавлен штиль (вниз).

In Töpel's edition the stem down is added to this note.

Musical score for piano, page 8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1 starts with a dynamic *p dolce* and a tempo marking *espressivo*. Measures 2-3 show a transition with *p dolce*, *pp*, and *p*. Measure 4 begins with a dynamic *pp* followed by *mf*. Measure 5 shows a dynamic *pp* followed by *p*. Measure 6 starts with a dynamic *p*. Measure 7 begins with a dynamic *pp* followed by *p*. Measure 8 begins with a dynamic *p*. Measure 9 begins with a dynamic *p*. Measure 10 begins with a dynamic *p*.

\* В редакции Рождественского здесь вместо терции *e-g* квартета *e-a*.  
In Rozhdestvensky's edition here is the fourth *e-a* instead of the third *e-g*.

Musical score for piano, page 42, featuring three systems of music.

**System 1:** Treble and bass staves. Measure 1 starts with a sixteenth-note pattern. Measure 2 begins with a dynamic *f*. Measure 3 starts with a dynamic *p*. Measure 4 ends with a dynamic *f*.

**System 2:** Treble and bass staves. Measure 1 starts with a sixteenth-note pattern. Measure 2 begins with a dynamic *f*. Measure 3 starts with a dynamic *p*. Measure 4 ends with a dynamic *f*.

**System 3:** Treble and bass staves. Measures 1-2 show eighth-note patterns. Measure 3 starts with a dynamic *f*. Measure 4 ends with a dynamic *f*.

8

8

8

В оригинале здесь вместо *d* ошибочно указана нота *cis*.

In the original the note *c sharp* is erroneously written here instead of the *d*.  
c 4244 к

A musical score for piano, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature changes between measures, starting with one sharp in the first measure, then one flat in the second, and back to one sharp in the third. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measure 2 begins with a quarter note. Measure 3 features eighth-note pairs. Measure 4 concludes with a half note. The score includes dynamic markings like accents and slurs.

Musical score for piano, page 8, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

**ВОТ НА ПУТИ  
СЕЛО БОЛЬШЕ**

*Цыганская песня \**

**Allegro moderato**

**HERE IS A BIG VILLAGE  
ON THE WAY**

*Gypsy song \**

45

The musical score is a page from a piano-vocal score. It features two vocal parts (Soprano and Bass) and a piano part. The vocal parts are mostly homophony, with some melodic variation. The piano part provides harmonic support with chords and rhythmic patterns. The score is in G major (one sharp) and uses common time. The tempo is Allegro moderato. Dynamics include *f* (fortissimo), *p* (pianissimo), and *rit.* (ritenando). Measure numbers are indicated above the staves.

\* В оригинале: «ВОТЬ НА ПУТИ СЕЛО БОЛЬШЕ». CHANT BOHÉMIEN (см. вступительную статью).  
It's added CHANT BOHÉMIAN in the original.

\*\* В издании Тёпеля акцент на этом аккорде прочитан как динамическая вилка *dim* (—).  
In Töpel's edition the accent on this chord is read as the dynamical sign *dim* (—).  
с 4244 к

*a tempo*

*mf*

*un poco più vivace*

*a tempo*

*un poco più vivace*

**Tempo I**

*f*

**Tempo I**

*f marcato pesante*

*f pesante*

*f*

*appassionato*

*ff*

*appassionato*

*ff*

*un poco più mosso*

*p*

*p*

*un poco più mosso*

*p*

*p*

\* В оригинале здесь вместо *fis* стоит *g*.

Авторская запись данной ритмической фигурации в современной нотации выглядела бы так:  
In the original there is *g* instead of *fsharp*.

The author's manner of writing this rhythmical figuration in modern notation may look this way:

c 4244 к



\* В оригинале и у Тёпеля явная неточность: вместо *a* и *fis* указаны *h* и *g*.  
 In the original and at Töpel: instead of *a* and *fis* the *h* and *g* are indicated.

8

(p)

8

f

(p)

8

(p)

50

Musical score for piano, page 50, featuring three staves:

- Top Staff:** Treble clef, key signature of one sharp (F#). Dynamics: **p**, **leggiero**. Measure 8 starts with a sixteenth-note pattern, followed by eighth-note pairs. Measures 9 and 10 show eighth-note pairs with grace notes.
- Middle Staff:** Treble clef, key signature of one sharp (F#). Dynamics: **p**. Measures 8-10 feature eighth-note pairs.
- Bass Staff:** Bass clef, key signature of one sharp (F#). Measures 8-10 show eighth-note pairs.

The score concludes with a repeat sign and a bass clef in the bass staff.

c 4244 K

Musical score for three staves (treble, bass, and alto) in common time, key signature of one sharp. The score consists of three systems of music.

**System 1:** The treble staff features sixteenth-note patterns. The bass staff has eighth-note patterns. The alto staff has eighth-note patterns. Measure numbers 1 through 8 are indicated above the staves. Measure 8 ends with a repeat sign and a dashed line.

**System 2:** The treble staff shows sixteenth-note patterns. The bass staff has eighth-note patterns. The alto staff has eighth-note patterns. Measure numbers 1 through 8 are indicated above the staves. Measure 8 ends with a repeat sign and a dashed line.

**System 3:** The treble staff features sixteenth-note patterns. The bass staff has eighth-note patterns. The alto staff has eighth-note patterns. Measure numbers 1 through 8 are indicated above the staves. Measure 8 ends with a repeat sign and a dashed line.

**Dynamic and Performance Instructions:**

- (cresc.)**: Crescendo (gradually increasing volume) is indicated in the first system of System 2.
- f cresc.**: Fortissimo (loud) and crescendo are indicated in the second system of System 2.
- fz**: Fortississimo (very loud) is indicated in the first system of System 3.
- fz**: Fortississimo (very loud) is indicated in the second system of System 3.
- (.)**: A fermata (hold) is indicated at the end of the bass staff in the second system of System 3.

**Più mosso \***

\* В оригинале вместо «Più mosso» в партии Primo указано «Più moto».

In the original the “Più moto” is indicated instead of “Più mosso” in the Primo part.

\*\* В редакции Тёпеля ***ff*** здесь отсутствует, и *cresc.* указано в обеих партиях.In Töpel's edition the ***ff*** is absent here, and *cresc.* is pointed in both parts.

8

ff

ff

8

8

C. 4244 K

The image shows three staves of musical notation for orchestra, starting at measure 8. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). Measure 8 consists of six measures of music. Measures 9 and 10 show the continuation of the piece. Measure 11 begins with a dynamic marking 'C. 4244 K'.

## КОСА

Цыганская песня \*

## PLAIT

Gypsy song \*

Moderato

poco rit. a tempo

\* В оригинале: «КОСА». CHANT ВОНЁМИЕН.

In the original this song is indicated as CHANT ВОНЁМИЕН.

\*\* В экземпляре Гофмана (неустановленной рукой) и редакции Тёпеля к ноте *a* добавлен маркато-акцент.In Hofmann's copy (by unknown hand) and in Töpel's edition the marcato accent is added to the note *a*.

Musical score page 55, featuring four systems of music for two staves. The score consists of two systems per staff, separated by repeat signs (8).

**System 1 (Top Staff):**

- Measure 1: Dynamics  $p$ , *rit.*
- Measure 2: Dynamics  $ff$ , *Risoluto*

**System 2 (Bottom Staff):**

- Measure 1: Dynamics  $fz$   $p$ , *rit.*
- Measure 2: Dynamics  $ff$ , *Risoluto*

**System 3 (Top Staff):**

- Measure 1: Measures 1-4 (boxed)
- Measure 2: Measures 5-8 (boxed)

**System 4 (Bottom Staff):**

- Measure 1: Measures 1-4 (boxed)
- Measure 2: Measures 5-8 (boxed)

**System 5 (Top Staff):**

- Measure 1: Measures 1-4 (boxed)
- Measure 2: Measures 5-8 (boxed)

**System 6 (Bottom Staff):**

- Measure 1: Measures 1-4 (boxed)
- Measure 2: Measures 5-8 (boxed)

8

*cresc.*

*ff*

*cresc.*

*ff*

*p dolce*

*simile*

*p dolce*

\* Отсюда следует изложение романса А. Варламова «Горные вершины».

Here the romance "Mountain Peaks" by A. Varlamov is expounded.

с 4244 к

Musical score page 57, measures 1-4. The score consists of four staves: Treble, Bass, Alto, and Bass. The Treble staff has a treble clef, the Bass staff has a bass clef, and the Alto staff has a bass clef. Measures 1-3 show various note patterns, including eighth and sixteenth notes. Measure 4 begins with a measure rest followed by a bass note.

Musical score page 57, measures 5-8. The score consists of four staves: Treble, Bass, Alto, and Bass. The Treble staff has a treble clef, the Bass staff has a bass clef, and the Alto staff has a bass clef. Measures 5-7 show eighth-note patterns. Measure 8 starts with a bass note and includes dynamic markings: 'p marcato' above the staff and 'v' below the staff.

Musical score page 57, measures 9-12. The score consists of four staves: Treble, Bass, Alto, and Bass. The Treble staff has a treble clef, the Bass staff has a bass clef, and the Alto staff has a bass clef. Measures 9-10 show sixteenth-note patterns. Measure 11 starts with a bass note. Measure 12 ends with a bass note. Measure 12 includes dynamic markings: 'p leggiero' above the staff and 'v' below the staff.

Musical score page 58, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 1: The top staff has sixteenth-note patterns with grace notes. The second staff has eighth-note patterns. Measure 2: The top staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 3: The top staff has sixteenth-note patterns with grace notes. The second staff has eighth-note patterns. Measure 4: The top staff has sixteenth-note patterns with grace notes. The second staff has eighth-note patterns.

Musical score page 58, measures 5-8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 5: The top staff has sixteenth-note patterns with grace notes. The second staff has eighth-note patterns. Measure 6: The top staff has sixteenth-note patterns with grace notes. The second staff has eighth-note patterns. Measure 7: The top staff has sixteenth-note patterns with grace notes. The second staff has eighth-note patterns. Measure 8: The top staff has sixteenth-note patterns with grace notes. The second staff has eighth-note patterns. The bass staff has a dynamic marking *p*.

Musical score page 58, measures 9-12. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 9: The top staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 10: The top staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 11: The top staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 12: The top staff has eighth-note patterns. The second staff has eighth-note patterns. The bass staff has a dynamic marking *p*.

Musical score for measures 59-60, showing four staves of music for two pianos. The top two staves are treble clef, and the bottom two are bass clef. Measure 59 starts with eighth-note patterns in the treble staves and sixteenth-note patterns in the bass staves. Measure 60 begins with eighth-note patterns in the treble staves and sixteenth-note patterns in the bass staves.

Musical score for measures 61-62, showing four staves of music for two pianos. The top two staves are treble clef, and the bottom two are bass clef. Measure 61 features dynamic markings 'f' and 's' (staccato). Measure 62 features dynamic markings '(rit.)' (ritardando) and 's' (staccato).

Musical score for measures 63-64, showing four staves of music for two pianos. The top two staves are treble clef, and the bottom two are bass clef. Measure 63 starts with a dynamic 'p' (piano). Measure 64 starts with a dynamic 'f' (forte).

Musical score page 60, measures 1-4. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 1: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 2: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 3: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 4: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 5: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 6: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 7: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 8: The top staff has eighth-note pairs. The second staff has eighth-note pairs.

Musical score page 60, measures 5-8. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 5: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 6: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 7: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 8: The top staff has eighth-note pairs. The second staff has eighth-note pairs.

Musical score page 60, measures 9-12. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 9: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 10: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 11: The top staff has eighth-note pairs. The second staff has eighth-note pairs. Measure 12: The top staff has eighth-note pairs. The second staff has eighth-note pairs.

a tempo

*ff*

*p*

*ff*

a tempo

*ff*

*p*

*ff*

\*

\*\*

*p*

*ff*

*p*

*ff*

8

\* У Тёпеля вместо *e* здесь *g*.

There is *g* here instead of *e* at Töpel.

\*\* Аппликатура неустановленной руки в экземпляре К. Гофмана.  
Fingering by the unknown hand in K. Hofmann's copy.

\* См. примечание \*\* на предыдущей странице.

See the commentary \*\* on the previous page.

\*\* В оригинале диезы к октаве G-g отсутствуют; в экземпляре К. Гофмана они вписаны неустановленной рукой.  
In the original the sharps to the octave G-g are absent; in K. Hofmann's copy they are inserted by the unknown hand.

## **Содержание**

Национальный русский гимн А. Львова .....	6
Ветка. <i>Песенка Н. Титова</i> .....	19
На заре ты ее не буди. <i>Романс А. Варламова</i> .....	29
Соловей. <i>Романс А. Алябьева</i> .....	39
Вот на пути село большое. <i>Цыганская песня</i> .....	45
Коса. <i>Цыганская песня</i> .....	54

## **Contents**

National Russian Hymn by A. Lvov .....	6
Branch. <i>Song by N. Titov</i> .....	19
Don't Wake Her up at Dawn. <i>Romance by A. Varlamov</i> .....	29
Nightingale. <i>Romance by A. Alyabyev</i> .....	39
Here is a Big Village on the Way. <i>Gypsy song</i> .....	45
Plait. <i>Gypsy song</i> .....	54