# Tchaikovsky

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Master Series for the Young

# PETER ILJITCH TCHAIKOVSKY

# MASTER SERIES FOR THE YOUNG

In presenting this unique series, issued especially to meet the need of the young pianist for material from the master composers for the instrument, a work is put before the public which, it is hoped, will fill a long-felt want.

Each volume contains a collection of the technically easiest compositions of the master represented, arranged progressively with regard to difficulty, and edited and fingered from a thoroughly modern standpoint. The numbers included were all penned especially for the instrument by their composers, so that the edition contains none of the tasteless arrangements from operas, symphonies, string quartets, and so forth, which have disfigured many publications of like nature in the past.

Naturally, the volumes do not all represent one particular "grade" of difficulty. Chopin and Grieg, for example, wrote no specific "children's pieces," as Schumann and Tchaikovsky did, and Mendelssohn's "Pieces for Children" require a technical development much more advanced than that demanded by the simpler compositions of Bach, Handel and Mozart. Each volume may be looked upon as an introduction to the study of the individual style and characteristic manner of the composer in question.

The use of excerpts from larger compositions has been necessary in a few instances, on account of the lack of sufficient appropriate material among the composer's works. In the case of some of the older compositions, undue prolixity has been avoided by a judicious paring of the numbers.

Attention is called to the completeness and accuracy of the modern pedal markings, the observance of which will result in the development of the student's taste and ear in the direction of correct pedalling. The use of the antiquated and inexact "Ped. ★" has been done away with entirely. Where pedal marks are absent, as in the case of the Bach and Handel numbers, which were written for instruments not equipped with the damper pedal, the use of the latter is to be avoided.

EDWIN HUGHES

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# ALPHABETICAL INDEX


| | PAGE |
|---|---|
| At Church, Op. 39, No. 24 | 2 |
| Farmer's Boy Playing on the Accordeon, Op. 39, No. 12 | 6 |
| German Song, Op. 39, No. 17 | 11 |
| Italian Song, Op. 39, No. 15 | 5 |
| Lark's Song, Op. 39, No. 22 | 23 |
| Mazurka, Op. 39, No. 10 | 16 |
| Morning Prayer, Op. 39, No. 1 | 4 |
| Neapolitan Song, Op. 39, No. 18 | 21 |
| Old French Song, Op. 39, No. 16 | 3 |
| Organgrinder (The), Op. 39, No. 23 | 7 |
| Polka, Op. 39, No. 14 | 14 |
| Russian Dance (*Kamarinskaja*), Op. 39, No. 13 | 20 |
| Russian Song, Op. 39, No. 11 | 8 |
| Song of Sadness (A), Op. 40, No. 2 | 25 |
| Song Without Words, Op. 40, No. 6 | 28 |
| Sweet Dreams, Op. 39, No. 21 | 12 |
| Waltz, Op. 39, No. 8 | 9 |
| Winter Morning, Op. 39, No. 2 | 18 |


28940

# PETER ILJITCH TCHAIKOVSKY

The musician Tchaikovsky, although at times as Russian as any of his musical compatriots and contemporaries, was not so strongly "of the soil," not so much reared on Slavic folk-tunes or nurtured by Asiatic influences, as were, for instance, Balakirev, Moussorgsky or Rimsky-Korsakov. Nor was he fond of the parochial pose. What he coined had not merely national currency; his music bore on its face the stamp of genius and on the reverse showed the mark of universal circulation, which in all art is sensuous beauty. The man Tchaikovsky, on the other hand, as much "of the world" as he was—at home in Paris, Venice or Vienna, not less than in St. Petersburg or Tiflis—never could free himself from racial fetters, and always remained Russian to the core. Hence that morbid sensibility, self-love, exaggeration in despair or pride, which are revealed in the diaries and letters of this curiously introspective mind. What could be more characteristic than the hopeless cry: "Poor Russia! Everything there is so depressing . . . ," and the fatalistic resignation of "Let come, what may!" It is the Slavic soul laid bare.

Peter, the son of Ilja Tchaikovsky, was born May Seventh, 1840, at the small town of Wotkinsk, where his father was inspector of the mines. The boy's musical talents were not conspicuous, nor did he seem to be drawn toward music with indomitable force. He offered no serious resistance to his father's wish that he should study law. He entered the government service and worked for a time at the Ministry of Justice in St. Petersburg. His acquaintance with musicians like the brothers Rubinstein—Anton and Nikolai—however, gave his tastes and ambitions a different direction, and when Anton founded the St. Petersburg Conservatory, in 1862, Peter entered the institution as a student of harmony and composition. Four years later he was ready to join the faculty of the Moscow Conservatory, founded and directed by Nikolai Rubinstein. He retained this position until 1877. He was enabled to relinquish his onerous and rather unremunerative task through the generosity of Nadejda von Meck, widow of a rich railroad engineer, who not only helped him out of his momentary embarrassment by paying his debts, but settled on him a yearly stipend of 6000 rubles ($3000), that he might enjoy the leisure necessary to undisturbed creation and find artistic incentive in travelling through foreign lands. This strange benefactor lived most of the time as a recluse on her estates; she and her protégé intentionally never met face to face, but they kept up an extended and intimate correspondence through nearly fifteen years. In her first letter to Tchaikovsky, December, 1876, she told him that his music made "life easier and pleasanter to live." This unusual friendship, while it lasted, was a great inspiration to the composer. When it ended in 1891 for reasons which were supposed to lie in the financial ruin that threatened Mme. von Meck; when all payments and letters from her stopped, Tchaikovsky wrote: "The inconceivable has happened, and all my ideas of human nature, all my faith in the best of mankind, have been turned upside down. My peace is broken, and the share of joy which fate has allotted me is embittered and spoilt." Tchaikovsky died at St. Petersburg, November 6, 1893, during a cholera epidemic, whispering, it is said, the name of her who had procured him so much happiness and dealt him such a staggering blow.

Tchaikovsky's music, more perhaps than that of most great masters, suffers from a certain unevenness. His inspiration was not unflagging; he confessed to times of mental depression, when work seemed particularly hard. And yet, in the finest of his orchestral pages, in some of his chamber-music, and certain portions of his operas, he plumbs unfathomed depths of pathos or mounts rare heights of ecstasy. His instrumentation is always rich and brilliant; it does not shrink from blatant and barbaric colors; often it is novel and haunting. He is inclined to be spectacular or over-sentimental.

Shakespeare's melancholy Prince of Denmark and unhappy lovers of Verona serve him as welcome pegs on which to hang his own moods and disillusionment. Pushkin's nostalgic "Eugene Oniégin" and fantastic "Queen of Spades" are chosen as opera-libretti; Byron's sombre and romantic "Manfred" is provided with a symphonic background. The love of the Russians for elaborate ballets is responsible for some of his most charming and graceful music. The "Album of Children's Pieces," Op. 39, for the piano, sold in 1878 for $120.00 to Jurgenson, and numerous songs, were written in an endeavor to give his publisher "short things" that the public would buy. As a matter of fact, the public bought a great deal of his music, and not alone in Russia. His works were produced in Germany and France as early as 1878. Ten years later his fame was international. In 1891 he accepted an invitation to come to America, to assist in the inauguration of Carnegie Hall, New York. This journey made strong and varied impressions on him. We find in his diary these entries: "I am convinced that I am ten times more famous in America than I am in Europe."—"These Americans strike me as very remarkable."—"We went to see the Brooklyn Bridge. From there we went to see Schirmer, who owns the largest music business in America. Schirmer begged to be allowed to publish some of my compositions."—"The houses downtown are simply colossal [1891!]; I cannot understand how any one can live on the 13th floor!"—"Quite the worst part of a sea-voyage is having to know all the passengers on board."

But not only of this American visit do we find an interesting account in these notes and letters of Tchaikovsky. We learn to know a singular musician who adored Mozart and hated Händel, worshipped Schumann and saw little in Chopin, thought the world of Grieg, but wrote after hearing *Tristan and Isolde* for the first time in Berlin, January, 1883: "The work does not give me any pleasure, although I am glad to have heard it, for it has done much to strengthen my previous views of Wagner." We read of his infatuation for Bizet's *Carmen*, which he pronounces the ideal opera; from Rome he writes in December, 1881: "Liszt's works leave me cold." He delights in the fluent melodies of Delibes' ballet *Sylvia*, and says of Brahms: "He has no charms for me." His estimate of the "Russian School" is significant. "Cui is an amateur. . . . Borodin has not as much taste as Cui, and his technique is so poor that he cannot write a bar without assistance." Moussorgsky is "used up" and "likes what is coarse, unpolished and ugly." Rimsky-Korsakov, in his opinion, is the best in this circle of five, but he sums up his verdict in characterizing Balakirev as the head of a group that "unites so many undeveloped, falsely developed, or prematurely decayed, talents."

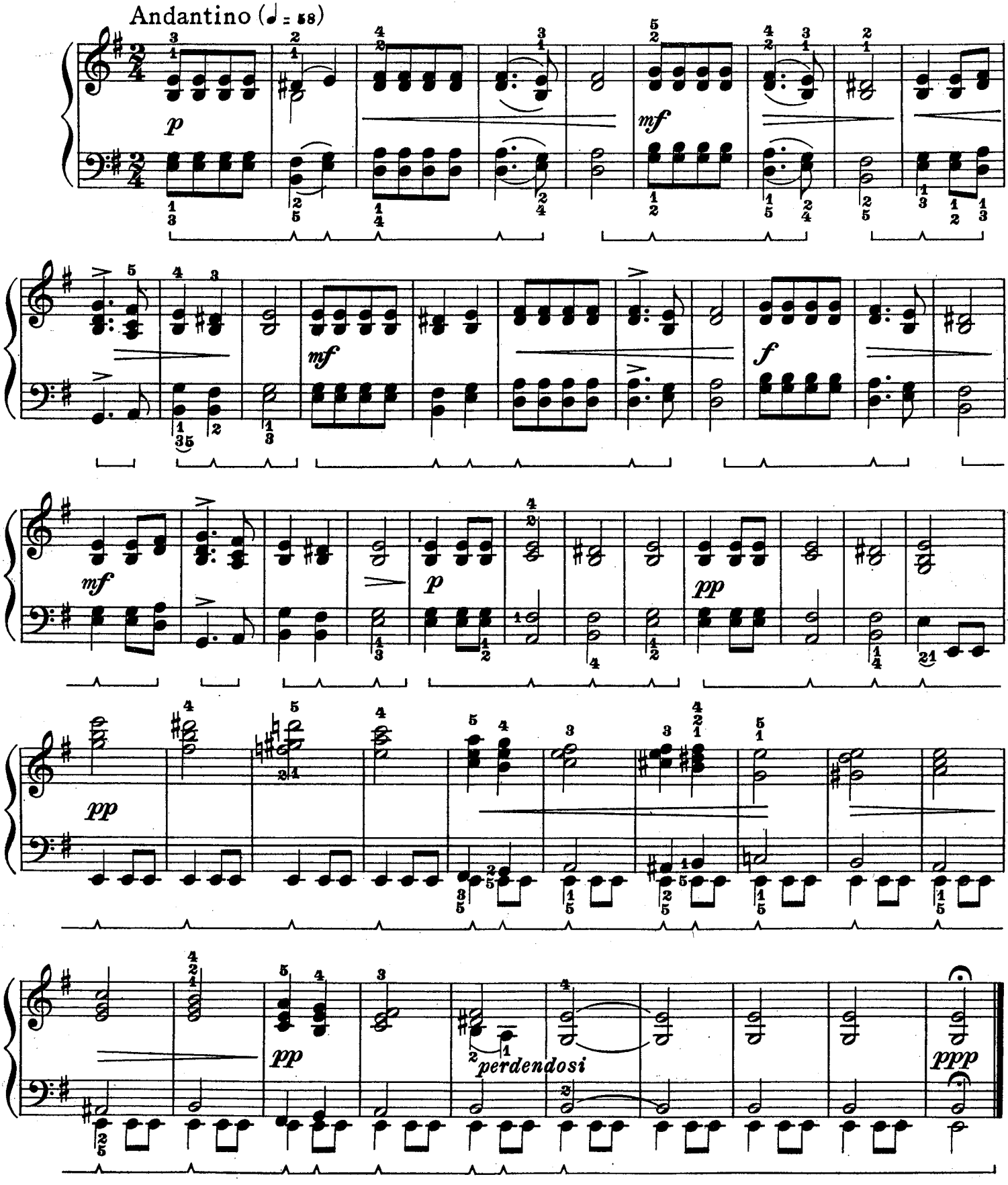
In one of his first letters to Mme. von Meck he tried to account for their mutual sympathy by a common bond which linked them together, and which consisted, as he put it, in their "suffering from the same malady," namely, misanthropy. Tchaikovsky is at his best when he feels worst, nor is this meant facetiously. The man who could write from Rome: "My brother and I have just been to see St. Peter's; all I have gained by it is overwhelming physical fatigue;" who (half-humorously only!) called music "this detestable art, which seems to possess the quality of interesting everybody,"—this man succeeded, as no one else has, in expressing by means of music a temperament distinctly perverse, though peculiarly human. And therefore the *Symphonie pathétique* and *Francesca da Rimini* will probably carry his name down to many another generation afflicted with the heritage of that "same malady," and finding balm in listening to these superbly poignant works.

C. E.

# At Church

Selected and edited by
Edwin Hughes

P. Tchaikovsky. Op. 39, No. 24



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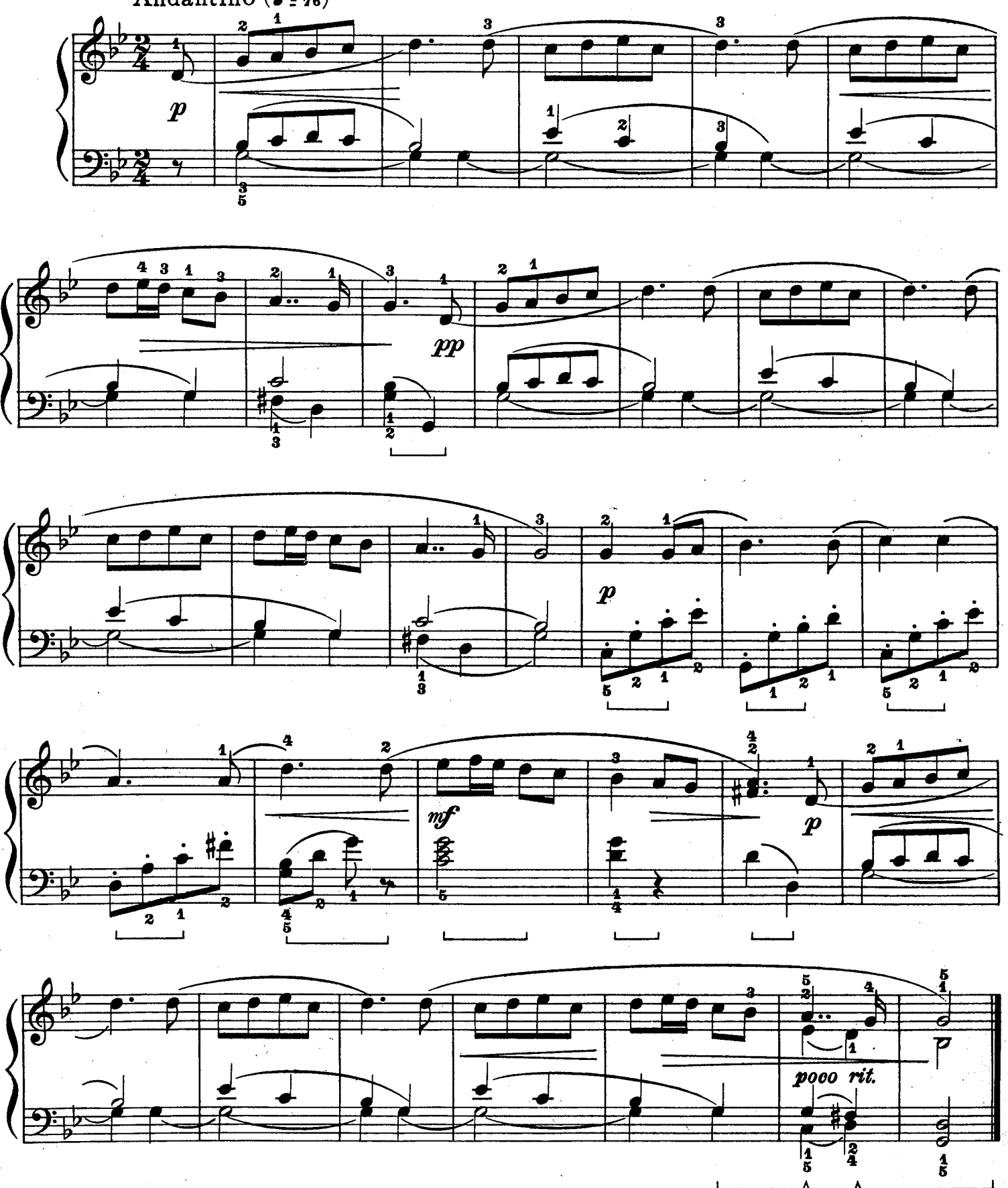
# Old French Song

Op. 39, No. 16

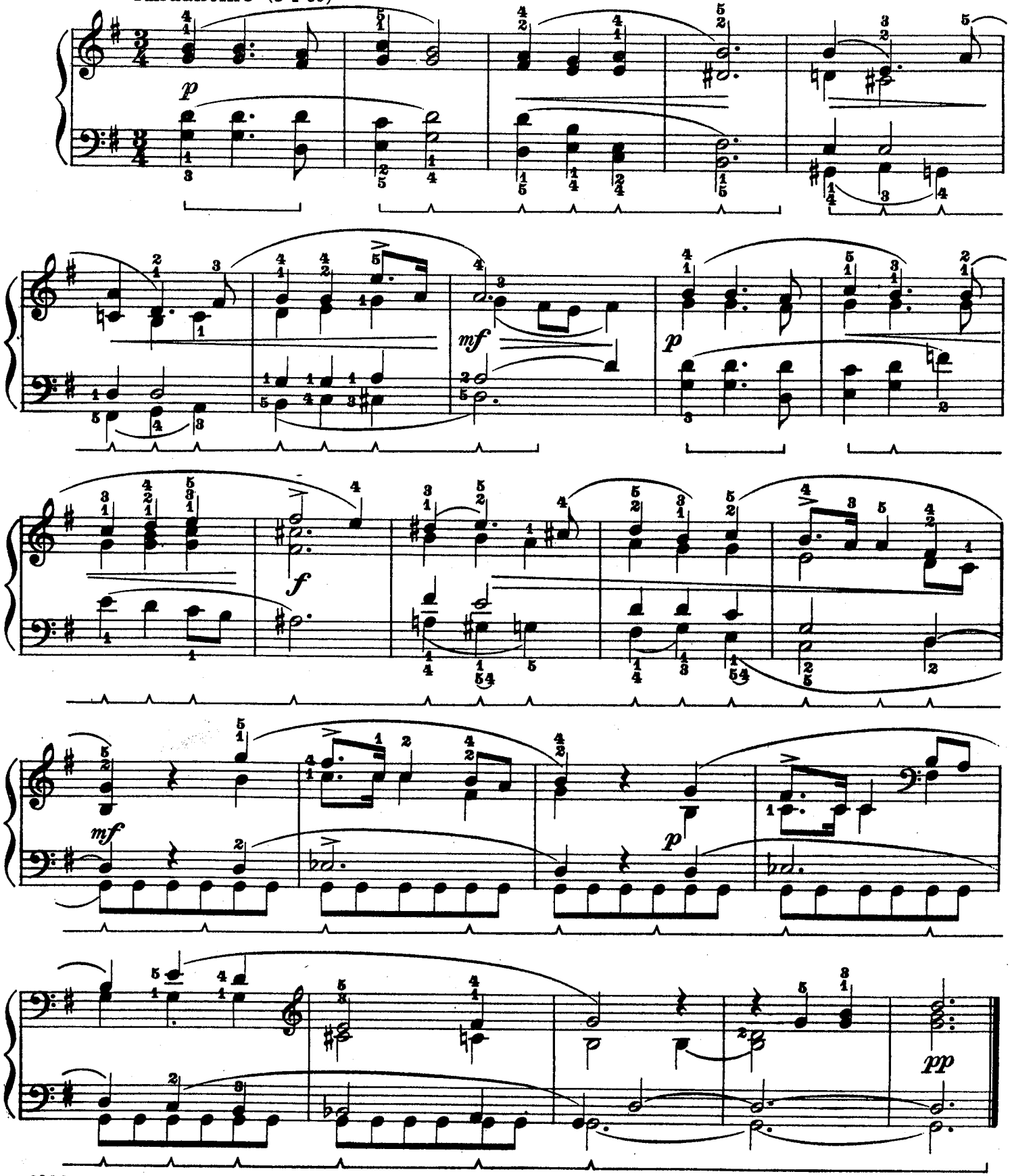
Andantino (♩ = 76)



# Morning Prayer

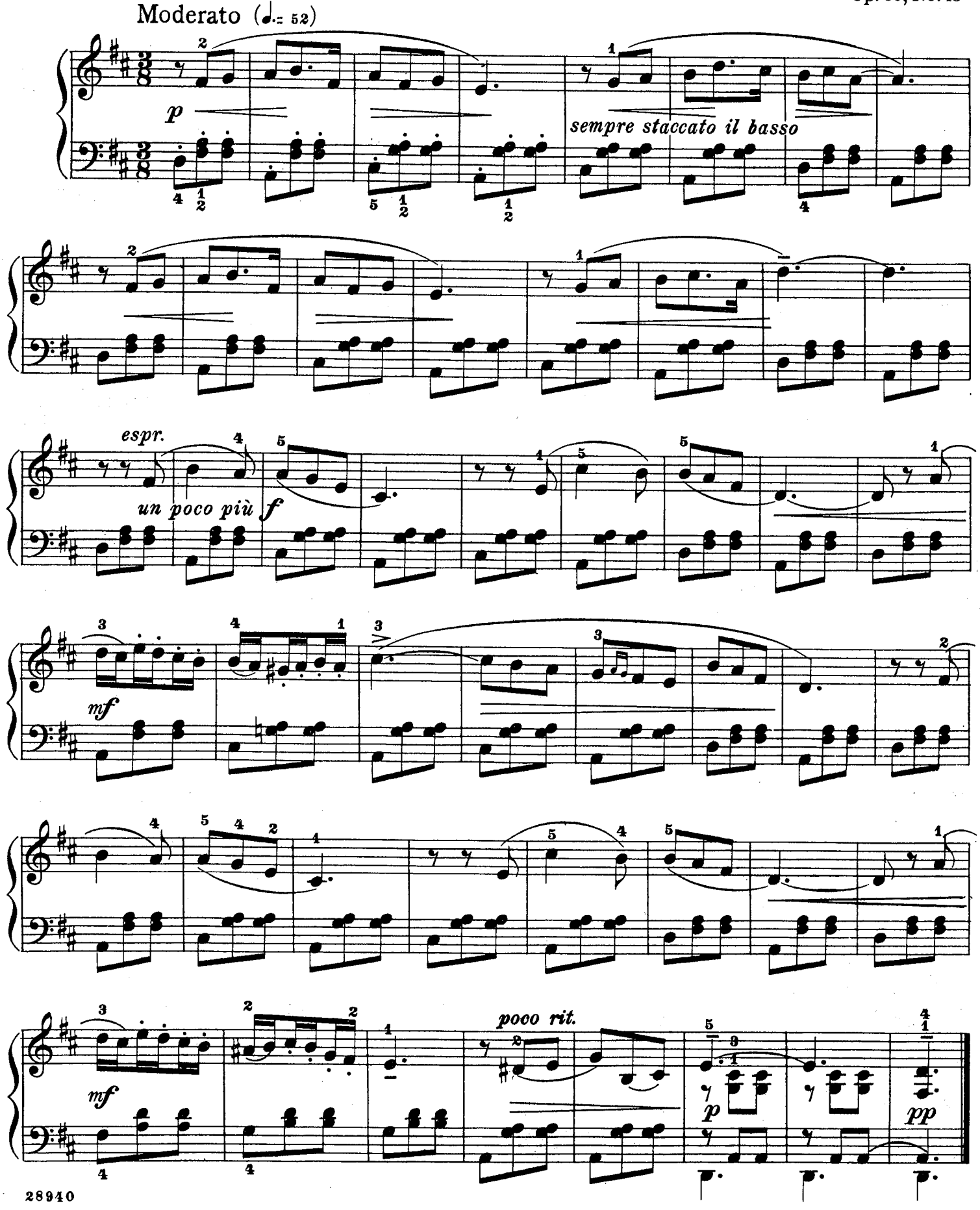
Op. 39, No. 1

Andantino (♩ = 66)



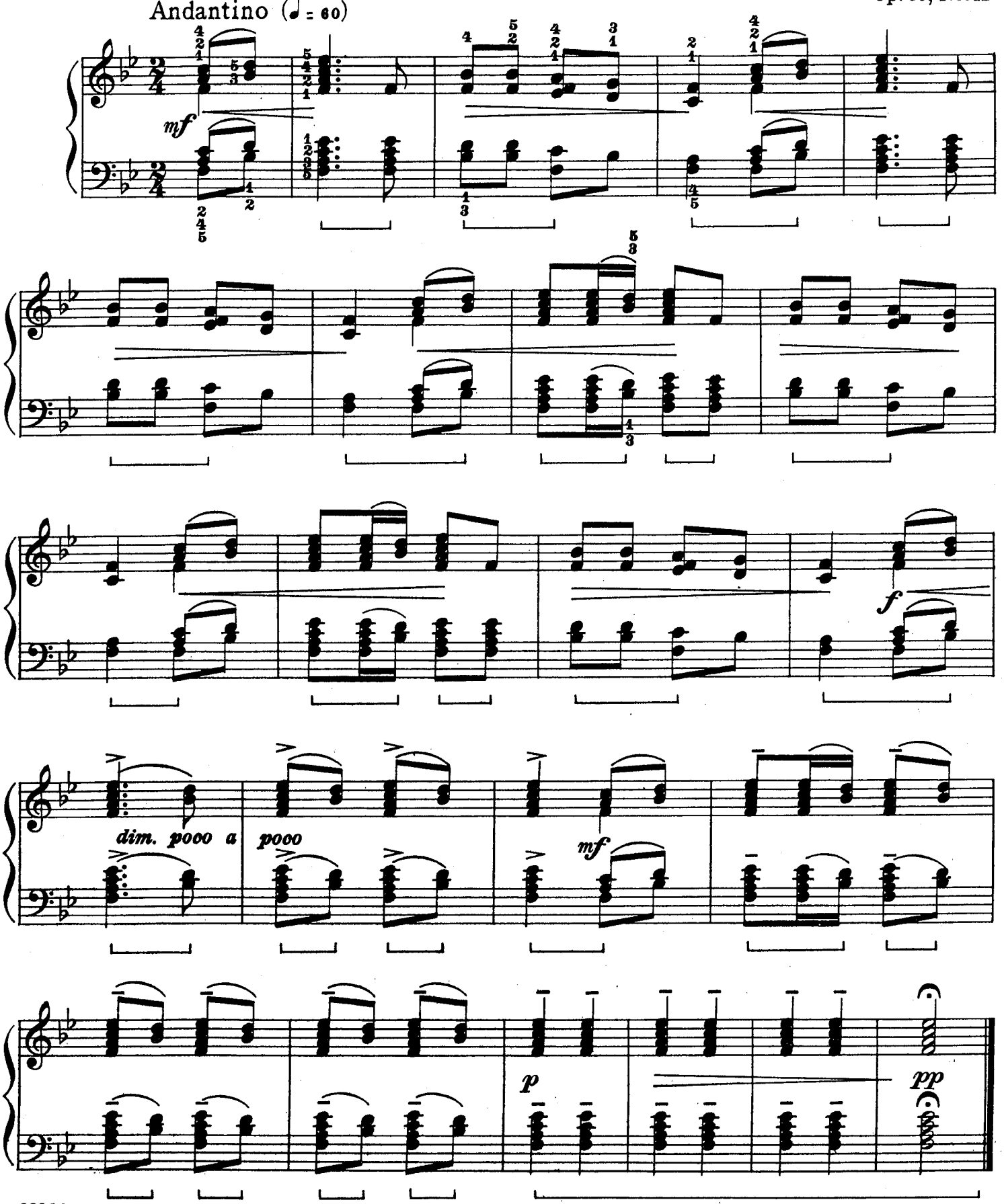
# Italian Song

Op. 39, No. 15



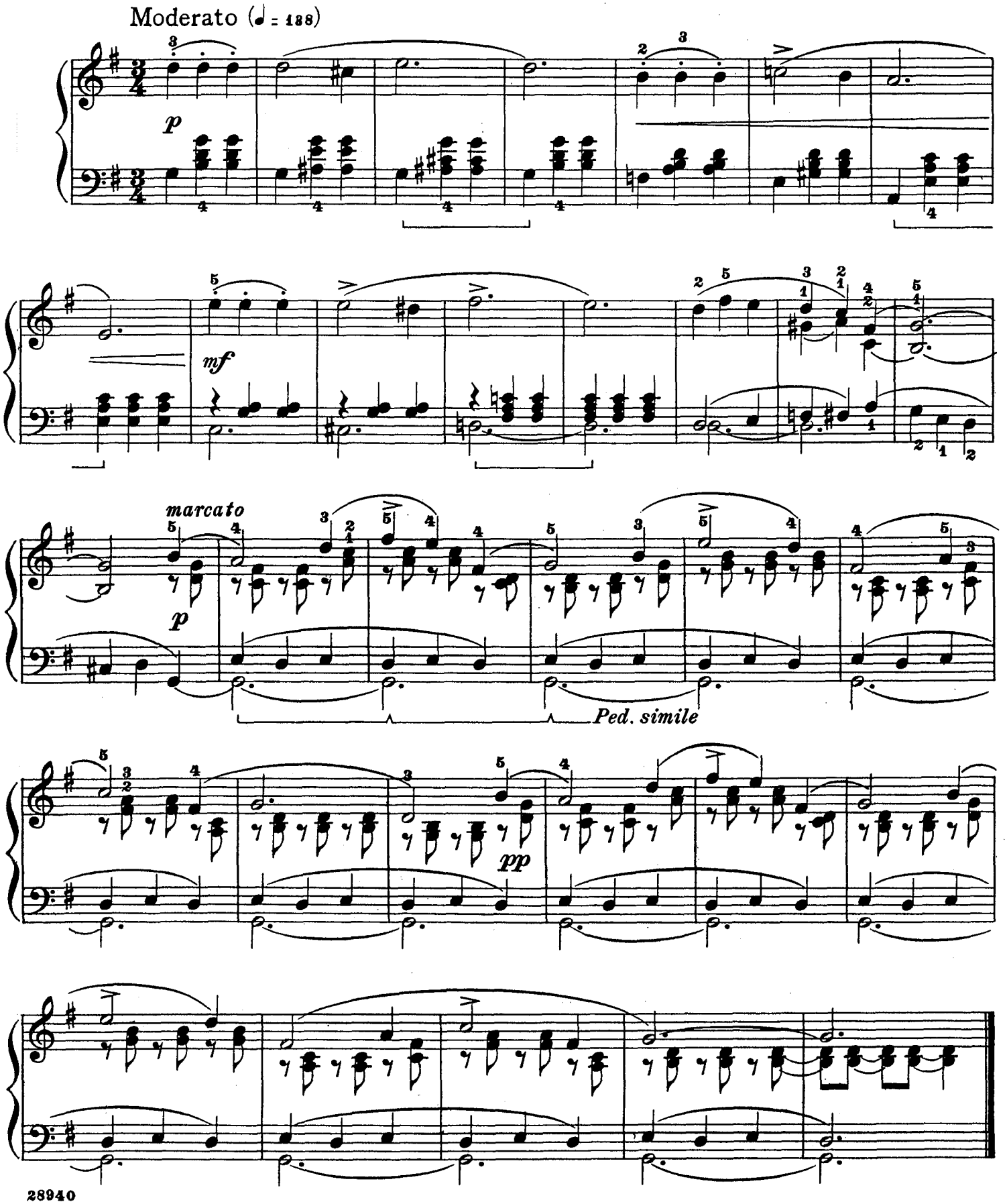
# Farmer's Boy Playing on the Accordeon

Op. 39, No. 12



# The Organgrinder

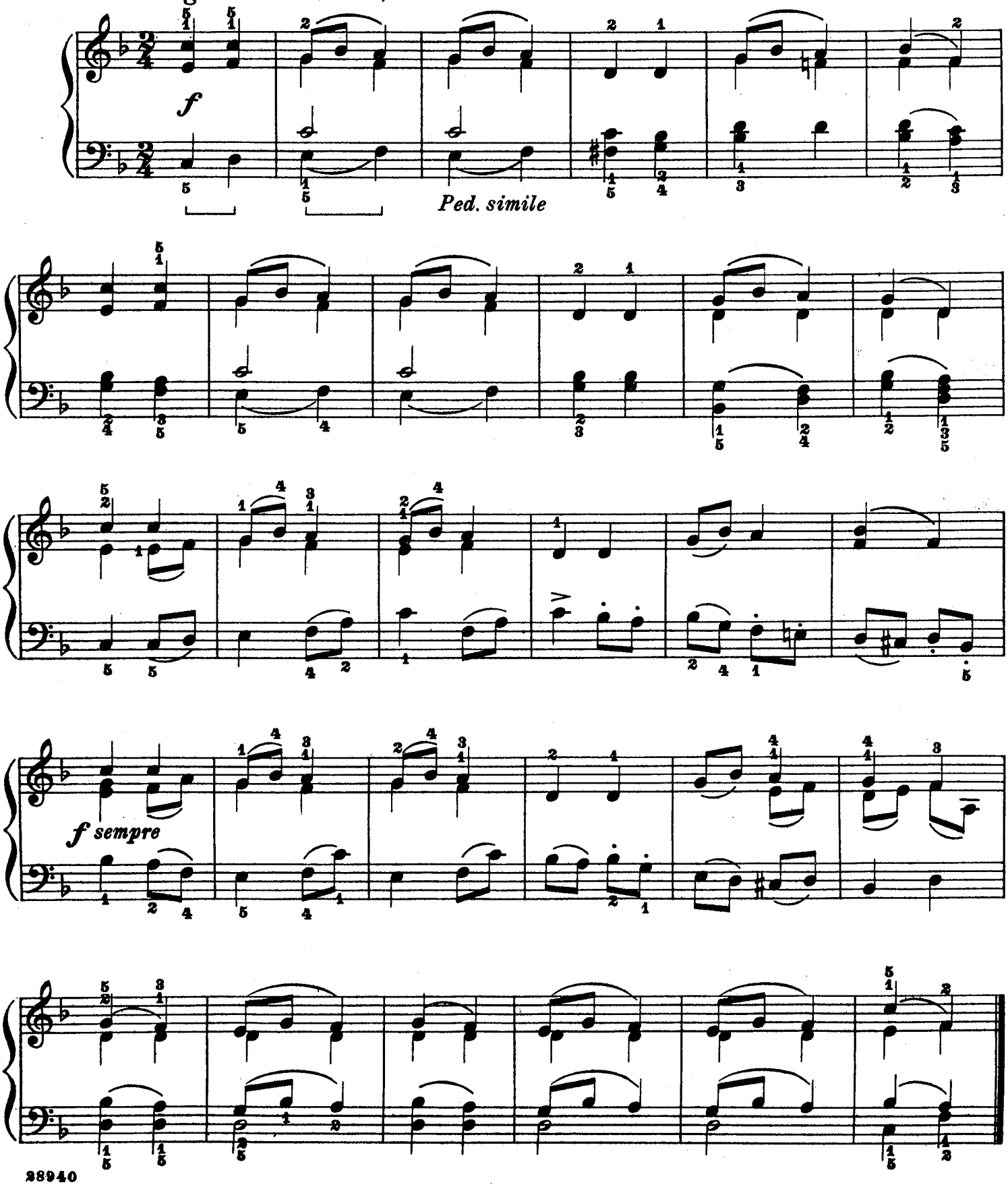
Op. 39, No. 23



# Russian Song

Op. 39, No. 11

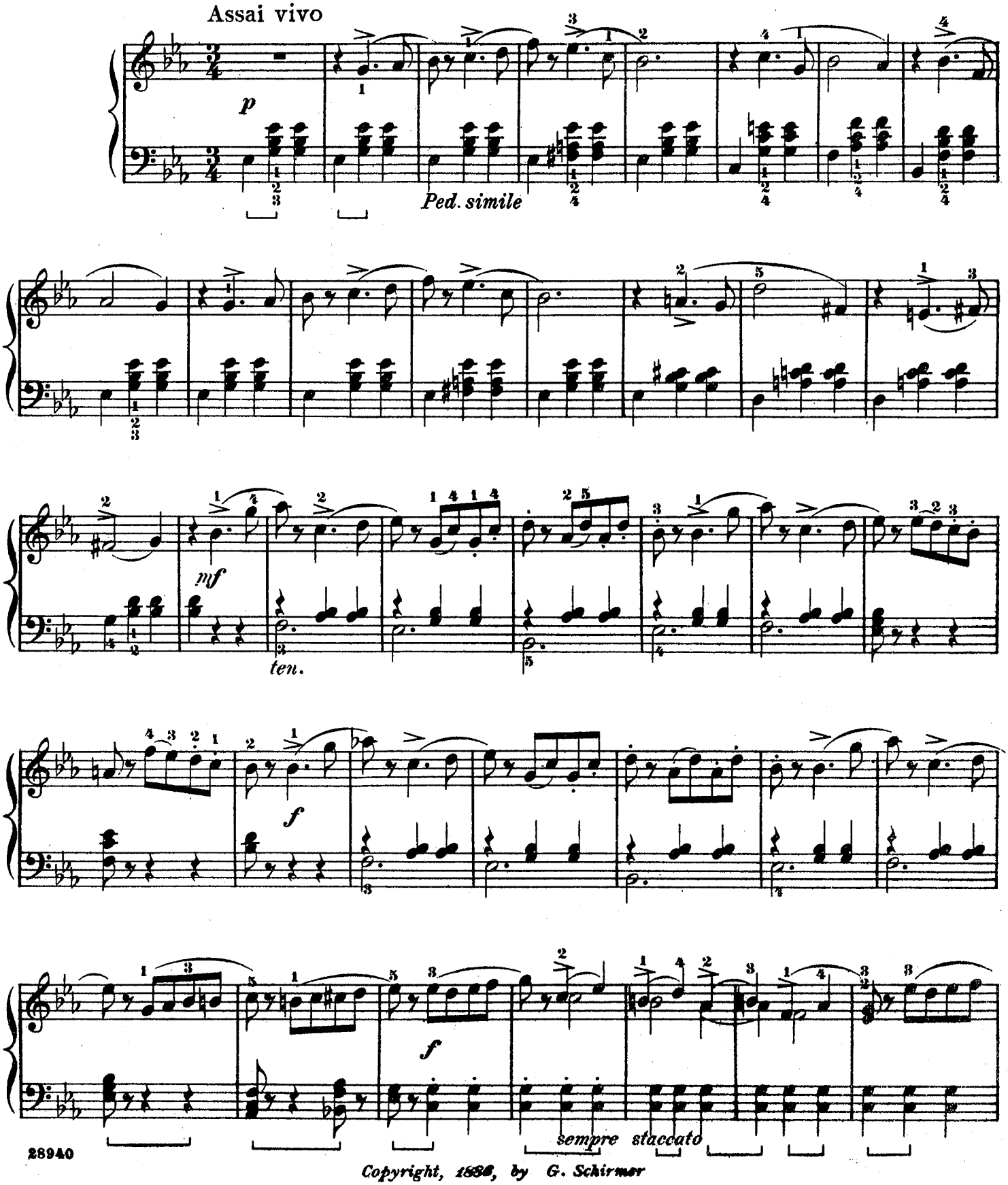
Allegro vivace (♩ = 152)



# Waltz

Edited and fingered by
*Wm. Scharfenberg.*

Op. 39, No. 8



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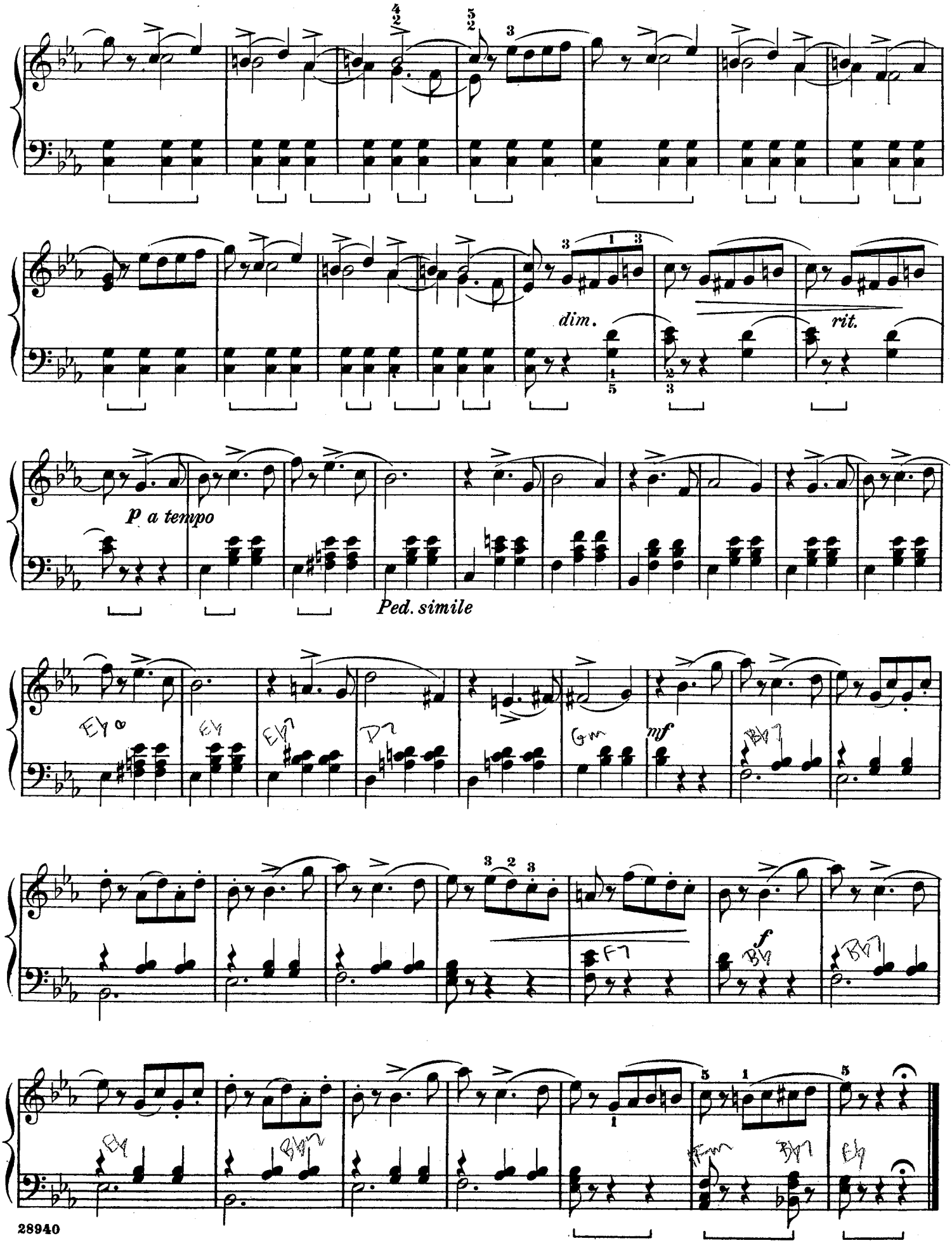
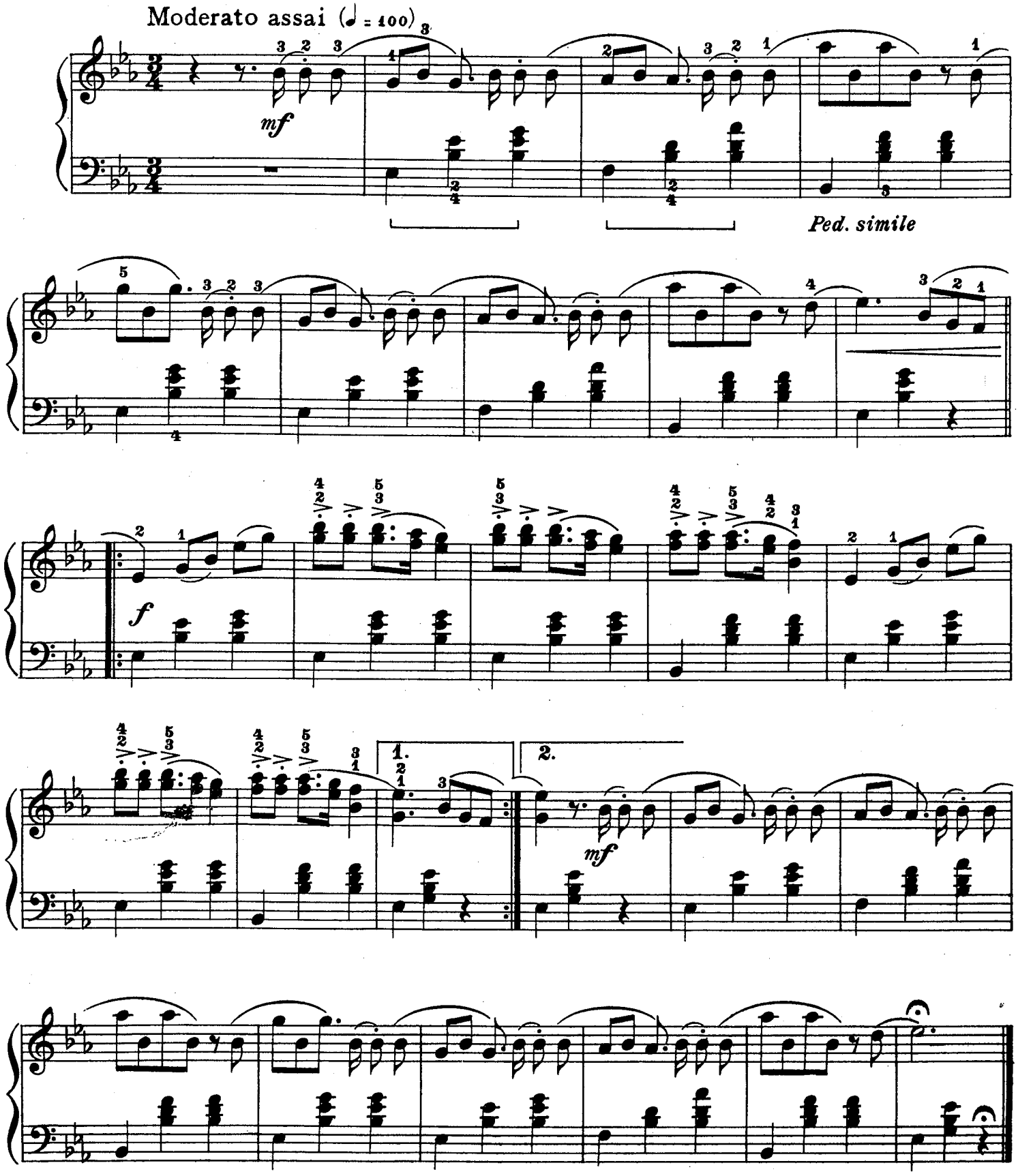

dim.
rit.
p a tempo
Ped. simile
mf
f

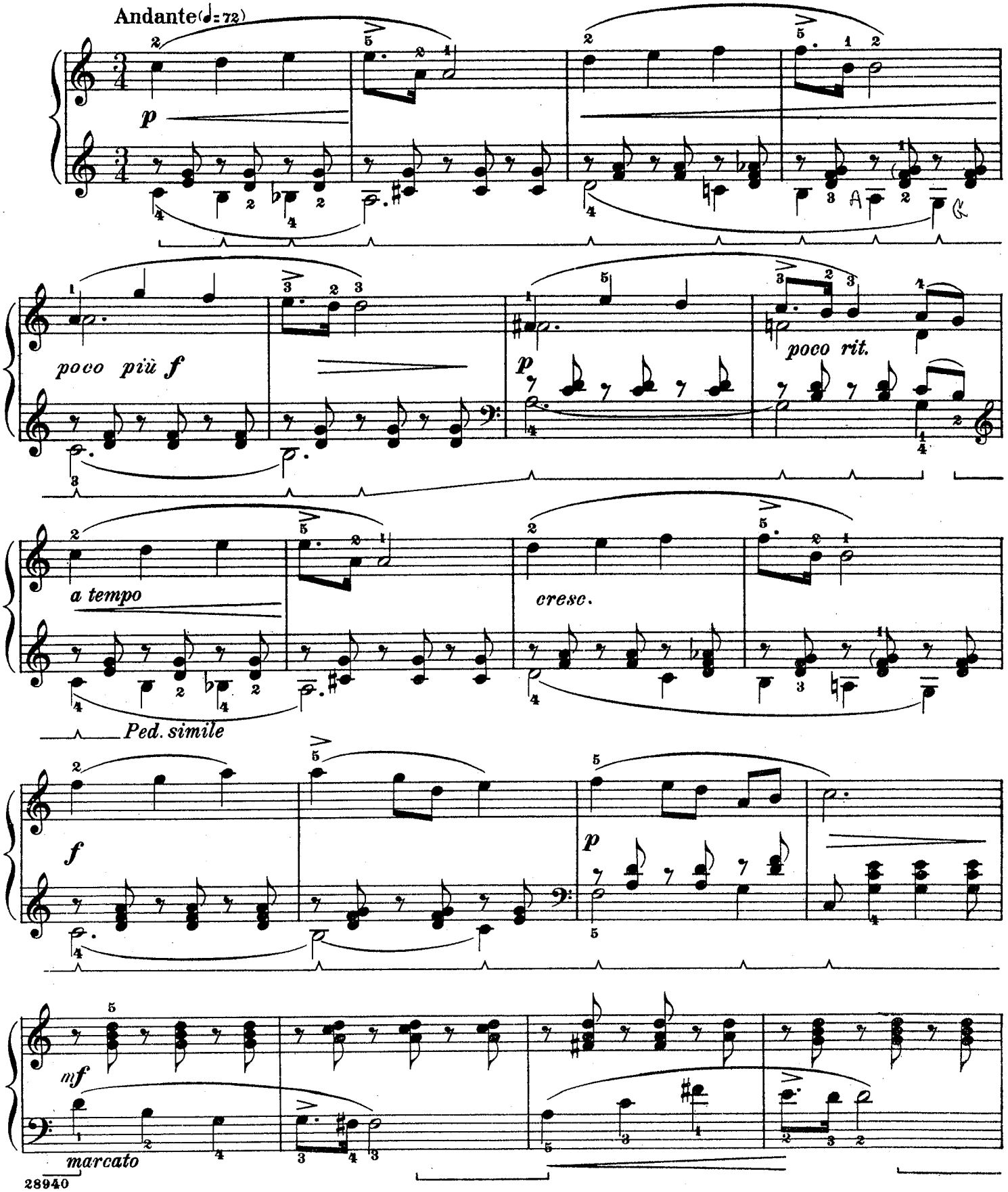
# German Song

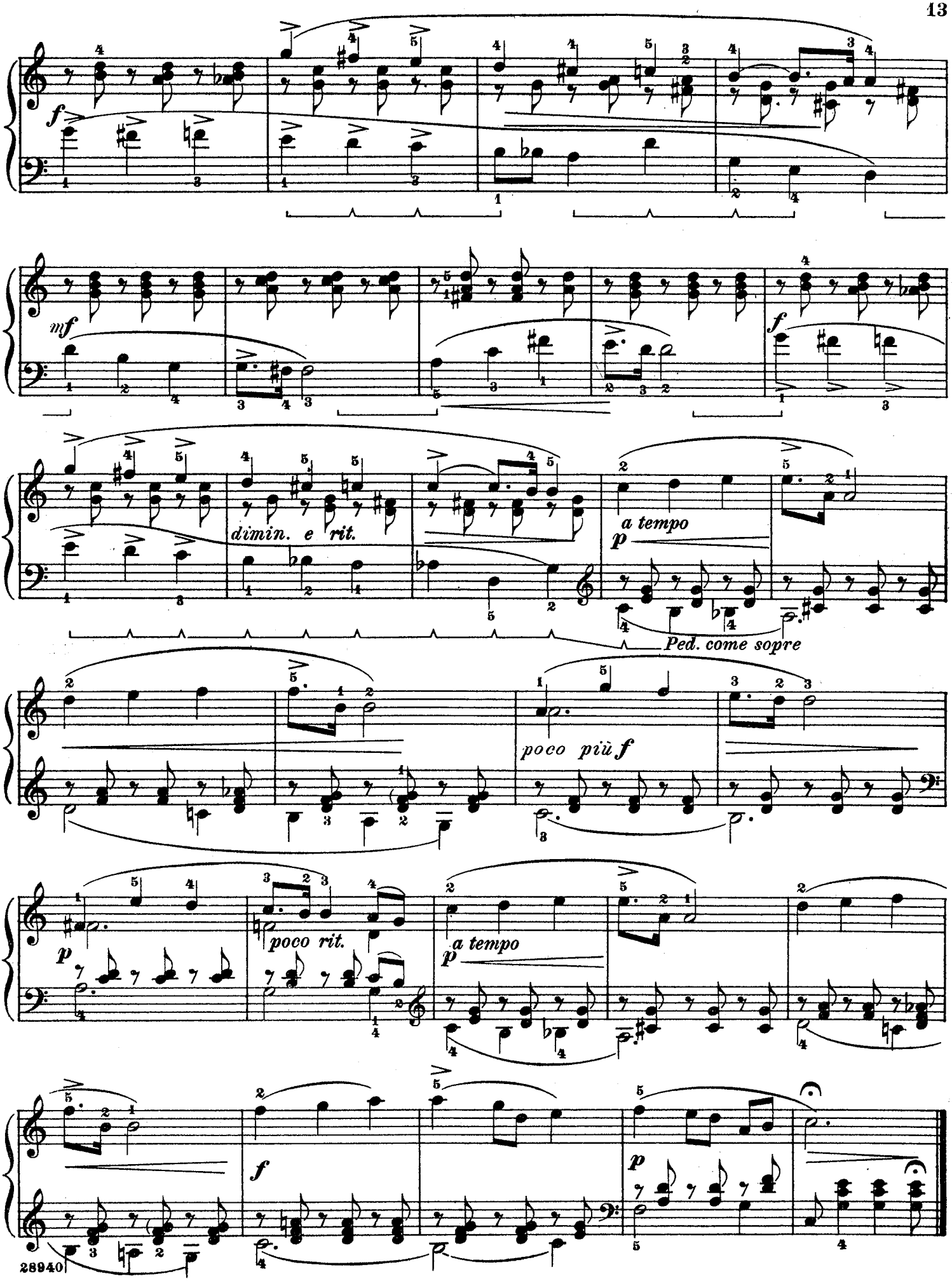
Op. 39, No. 17



# Sweet Dreams

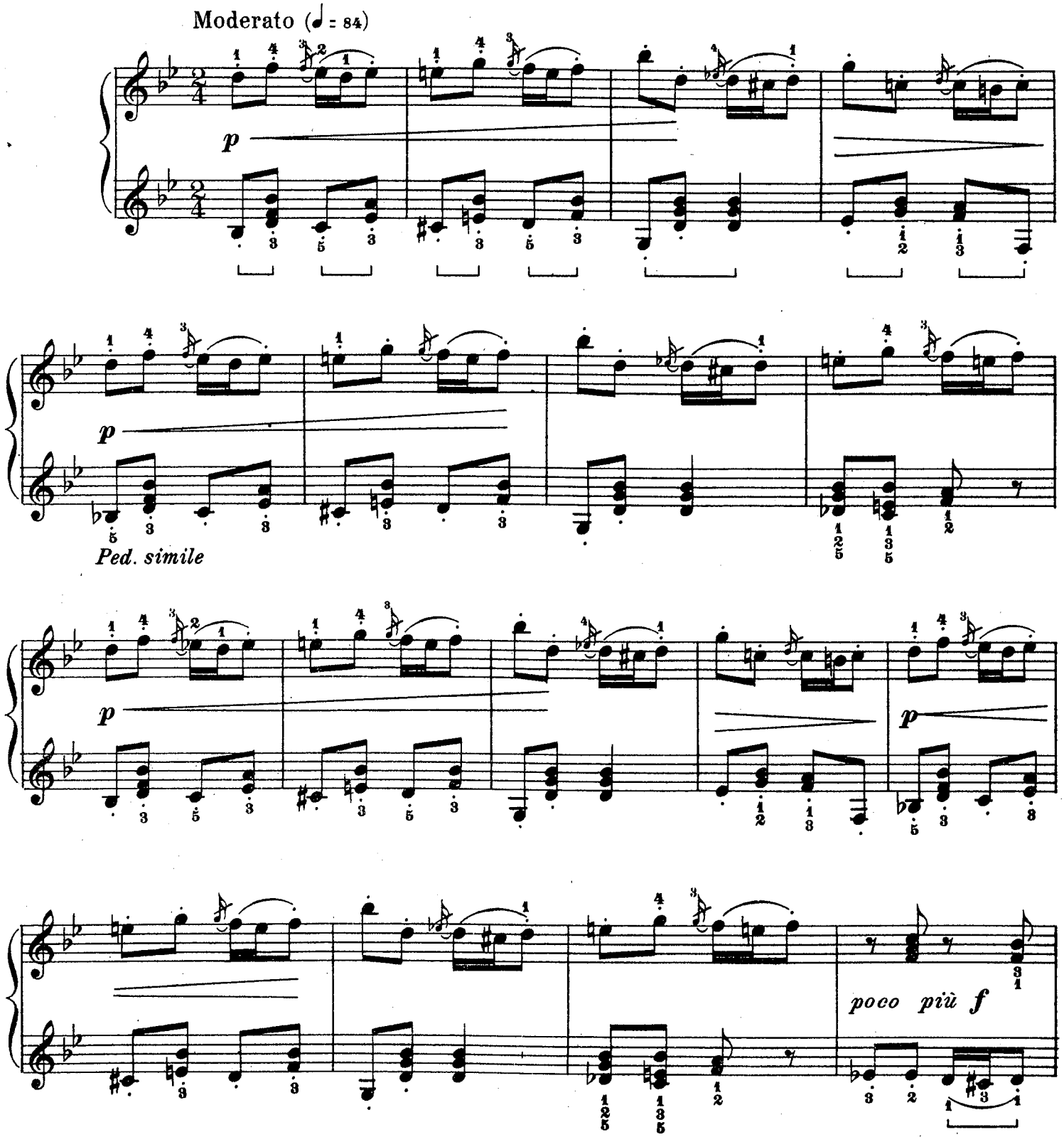
Op. 39, No. 21

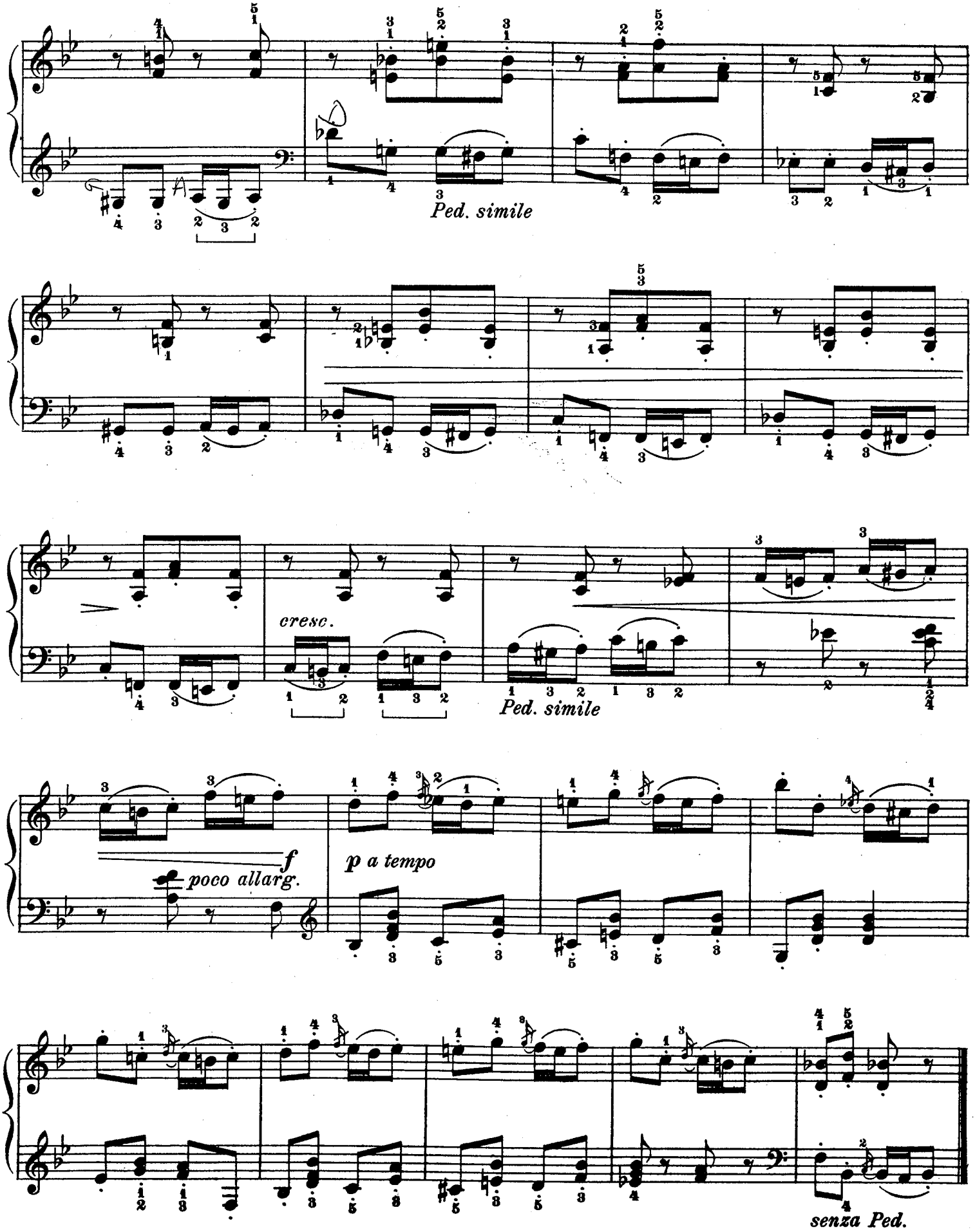



f
mf
f
dimin. e rit.
a tempo
p
Ped. come sopre
poco più f
p
poco rit.
a tempo
p
f
p

# Polka

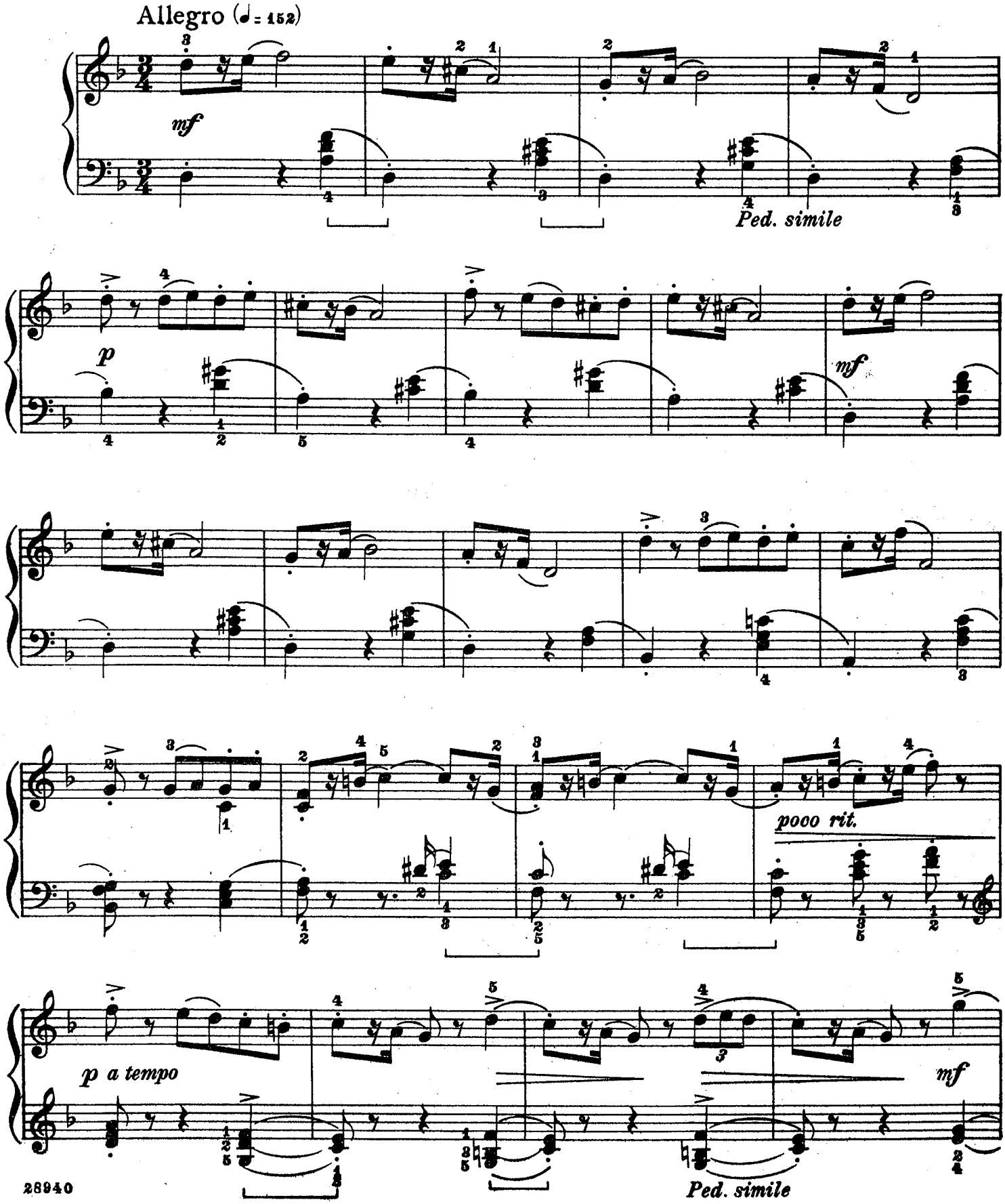
Op. 39, No. 14

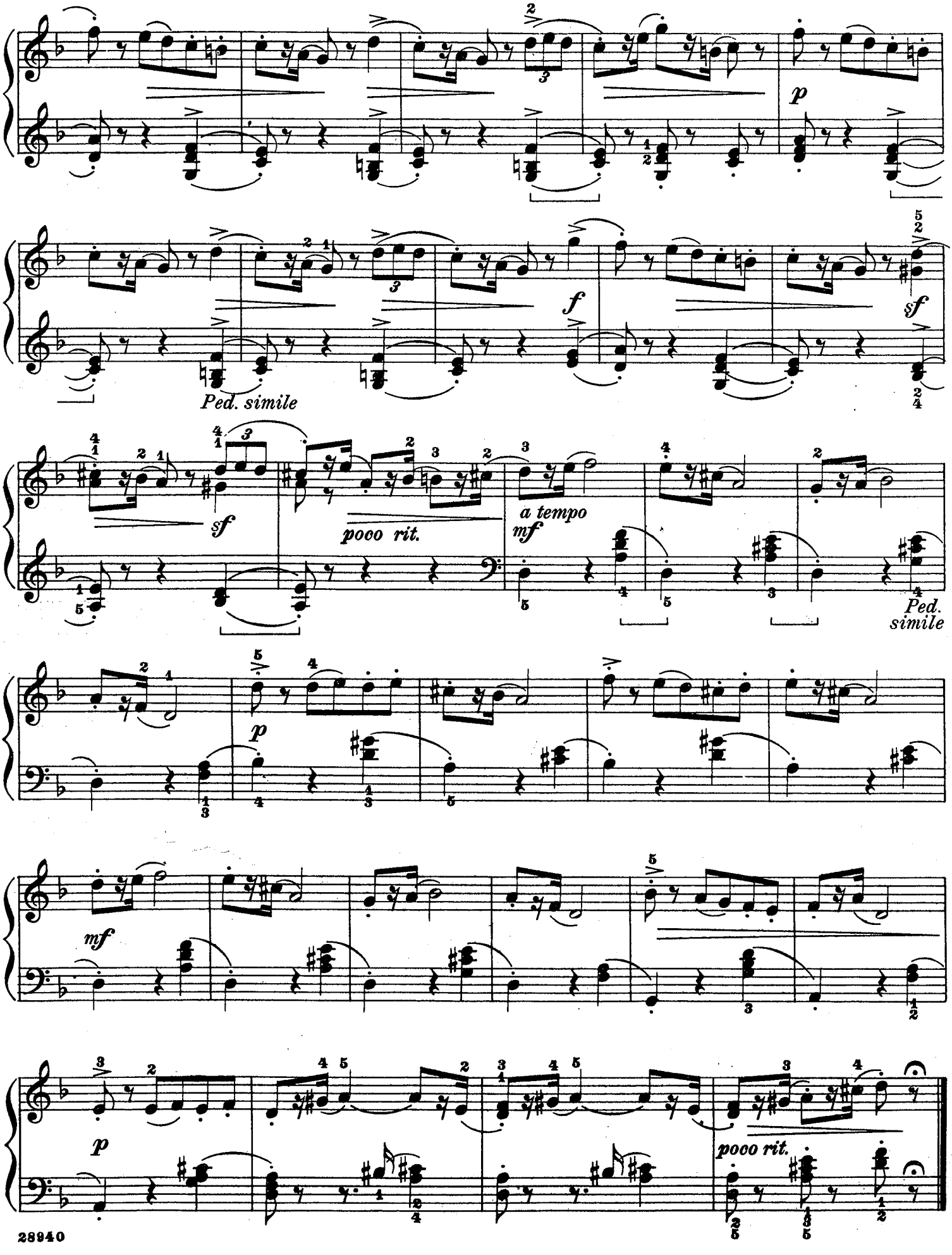



Ped. simile
cresc.
Ped. simile
f
poco allarg.
p a tempo
senza Ped.

# Mazurka

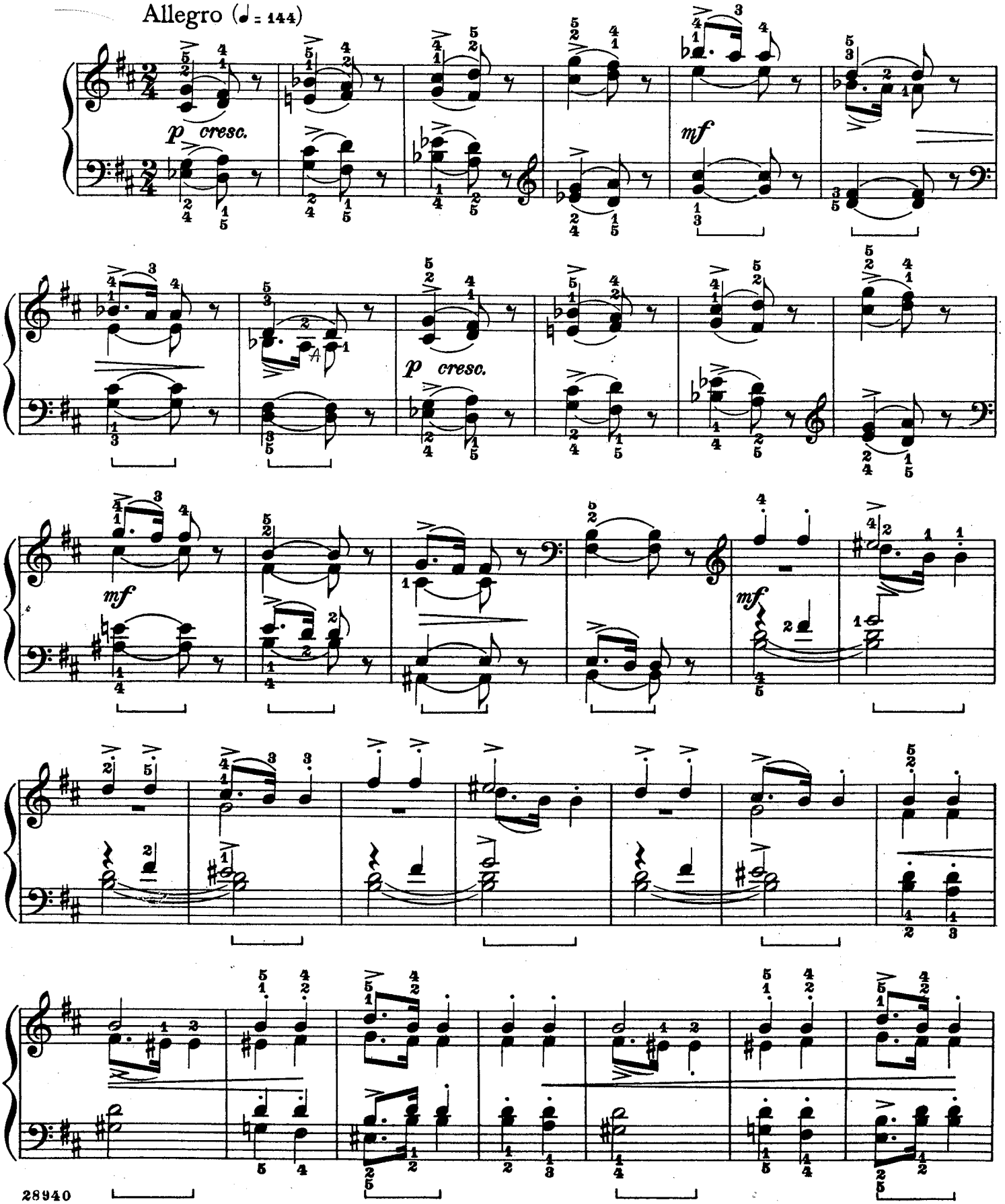
Op. 39, No. 10

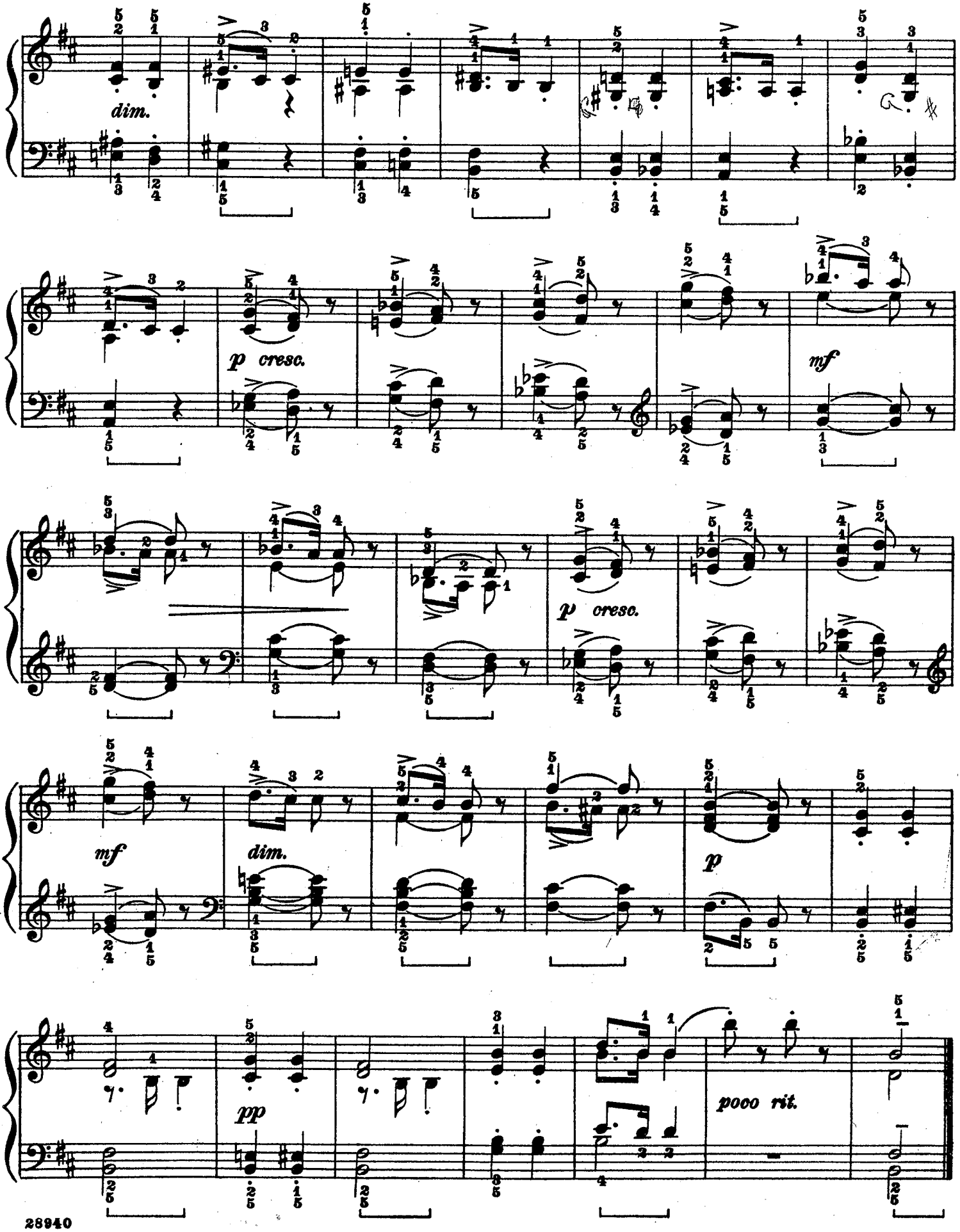



p
f
sf
Ped. simile
sf
pooco rit.
a tempo
mf
Ped.
simile
p
mf
p
poco rit.

# Winter Morning

Op. 39, No. 2



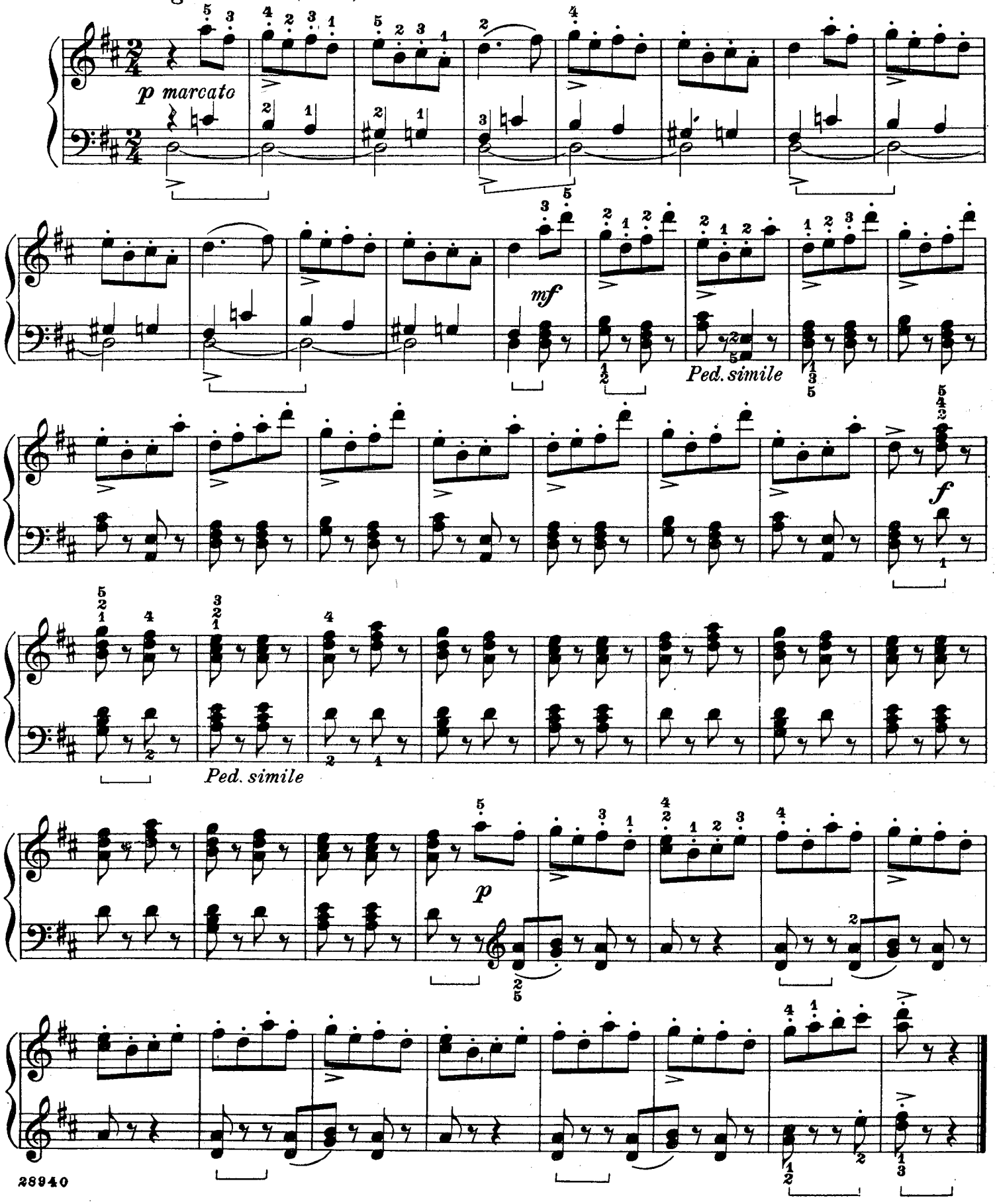

dim.
p cresc.
mf
p cresc.
mf
dim.
p
pp
pooo rit.

# Russian Dance

## (Kamarinskaja)

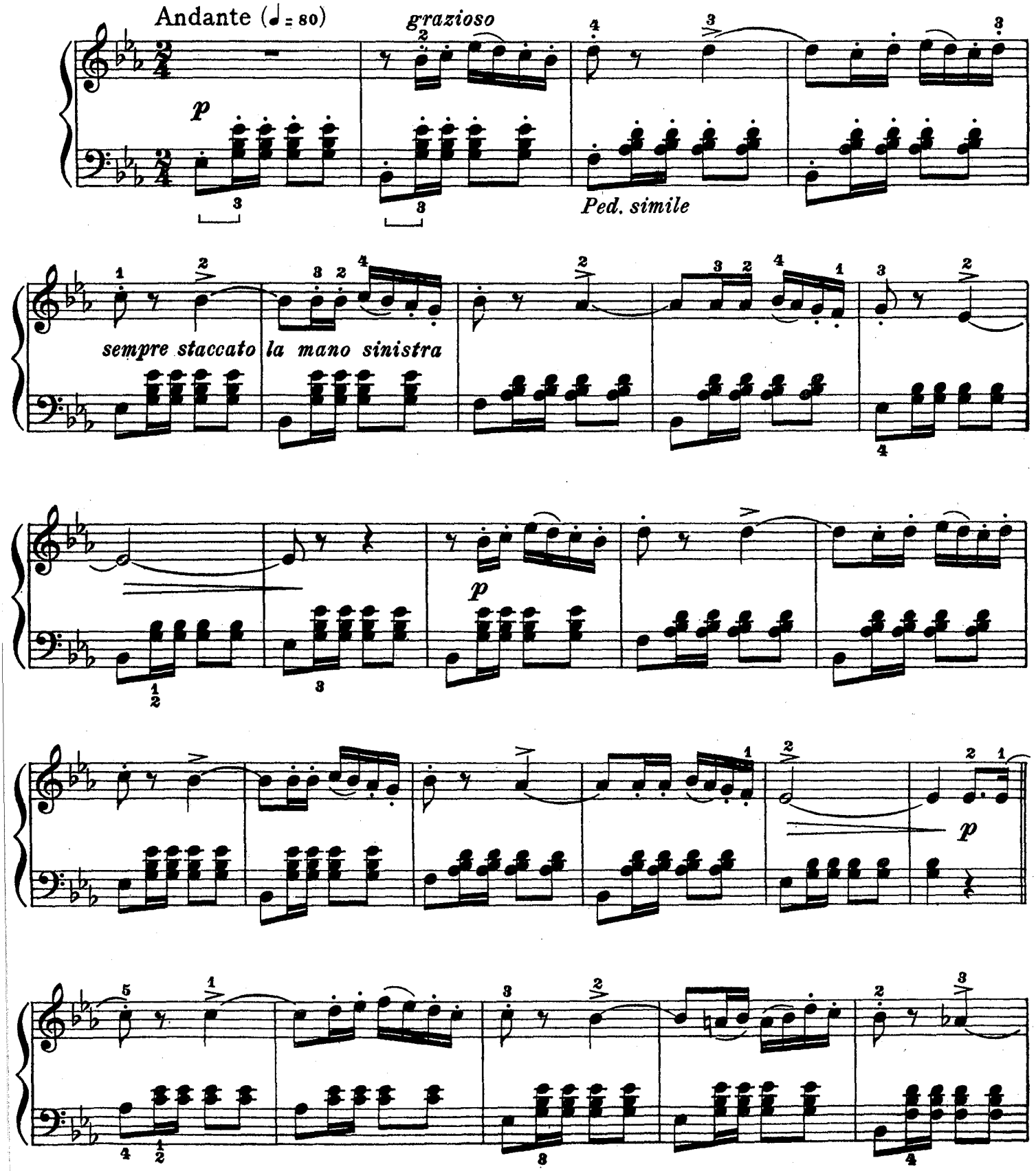
Op. 39, No. 13

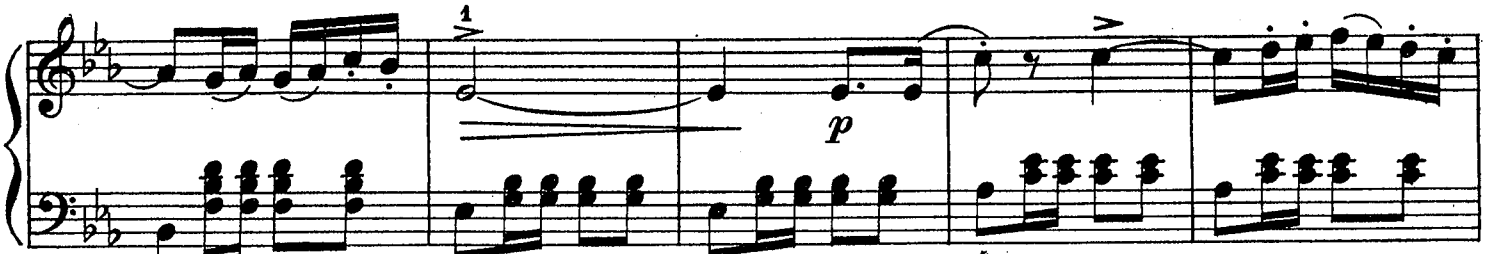
Allegro vivace (♩ = 84)

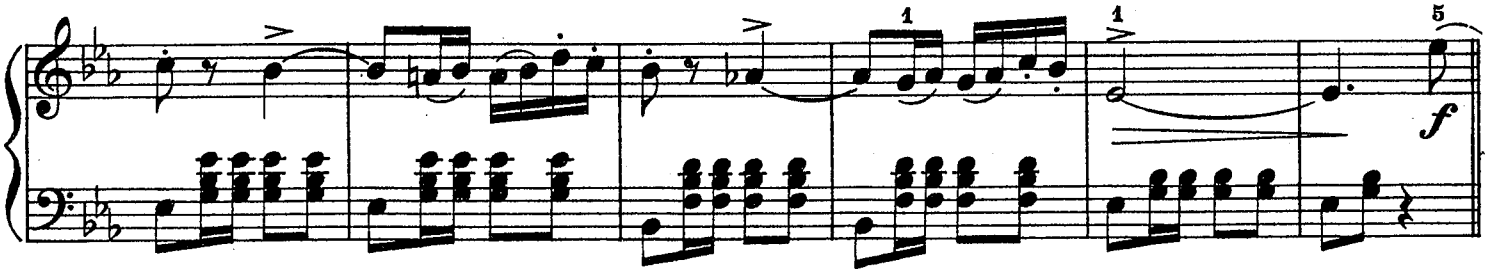


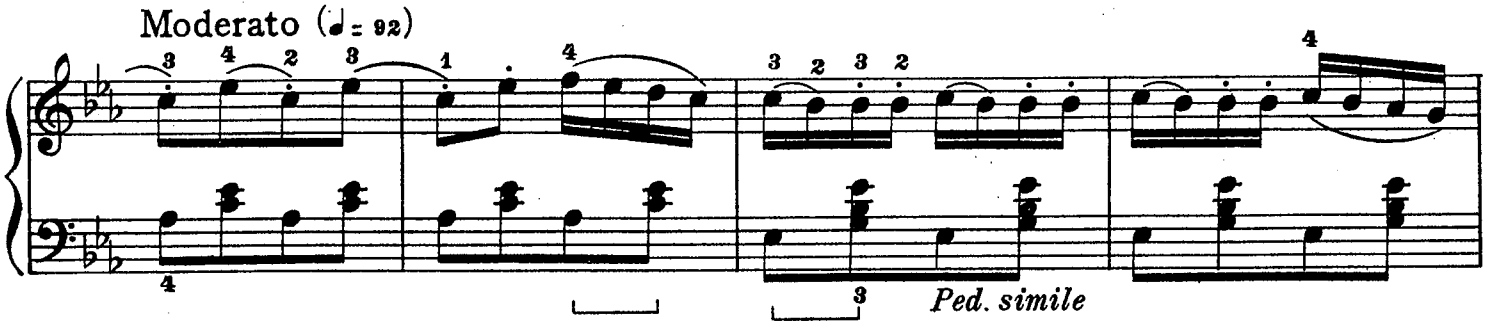
# Neapolitan Song

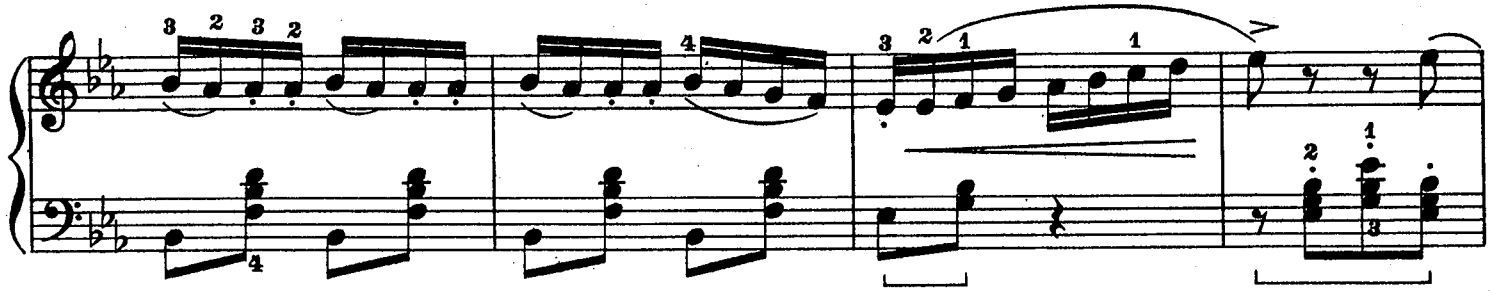
Op. 39, No. 18

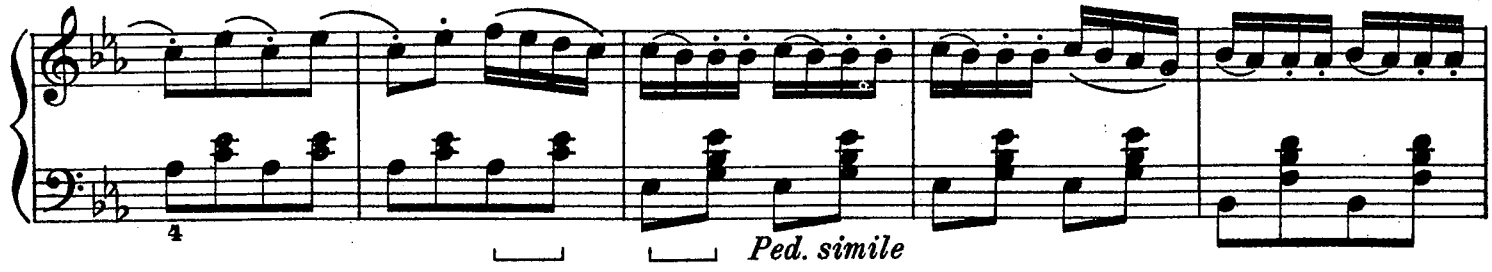


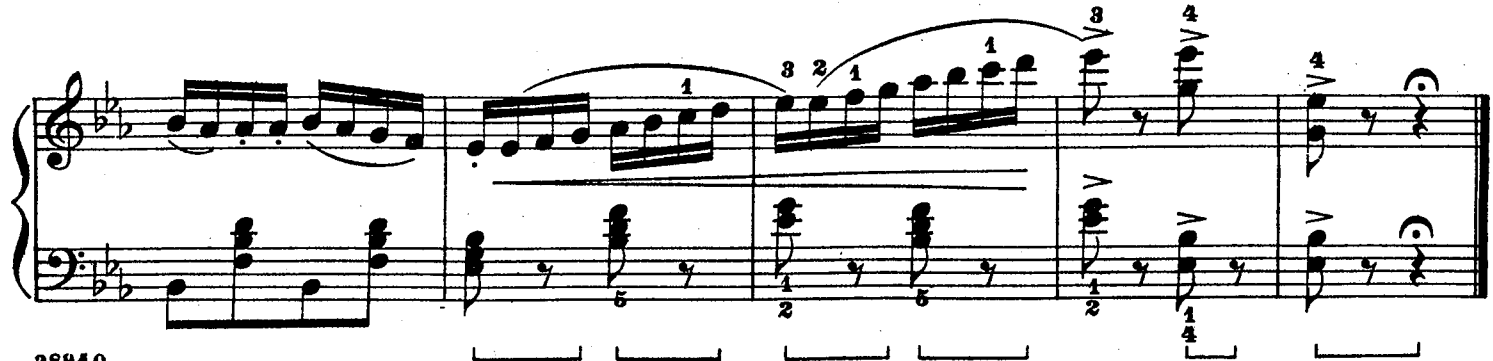

p


f


Moderato (♩= 92)
Ped. simile

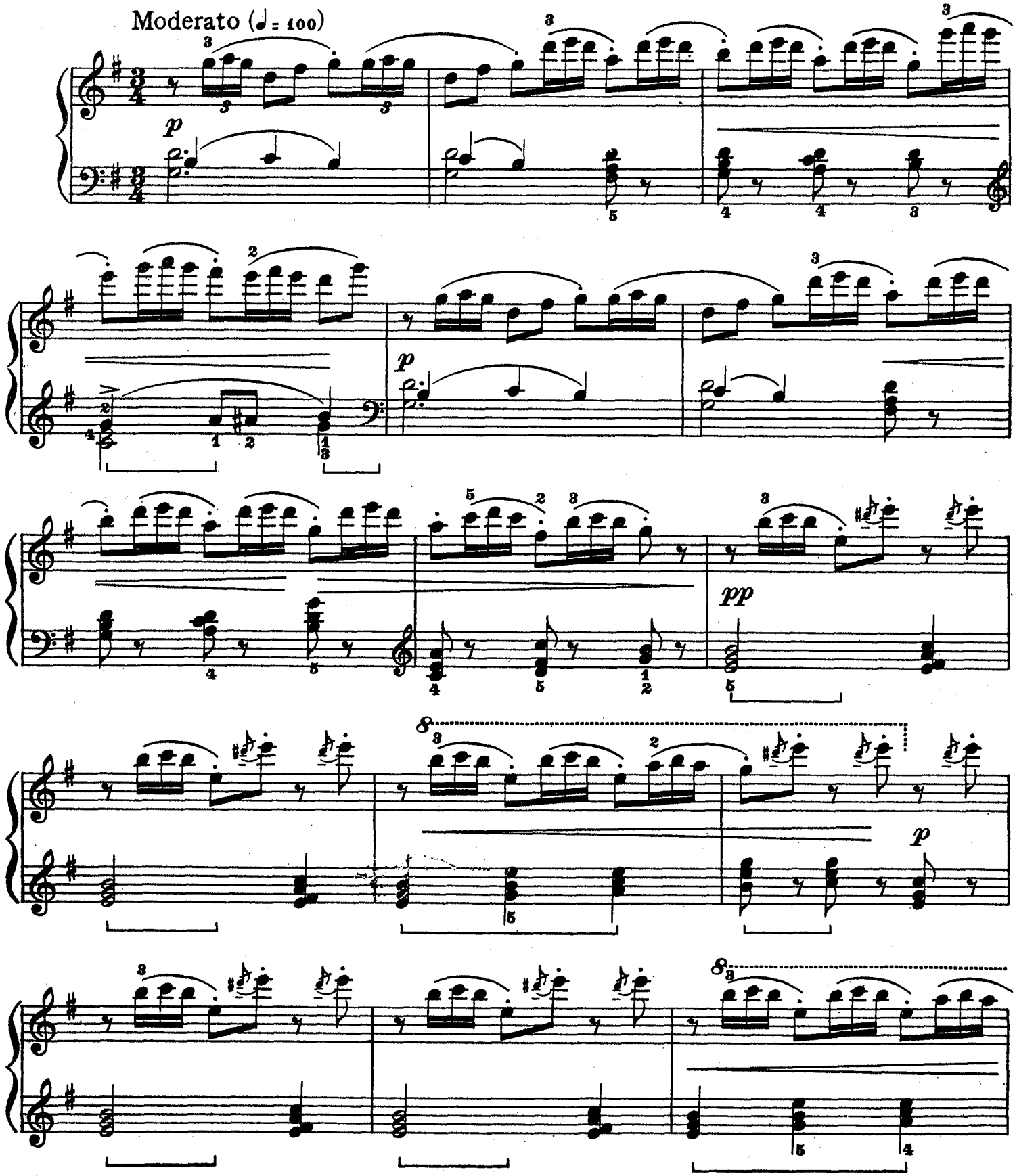


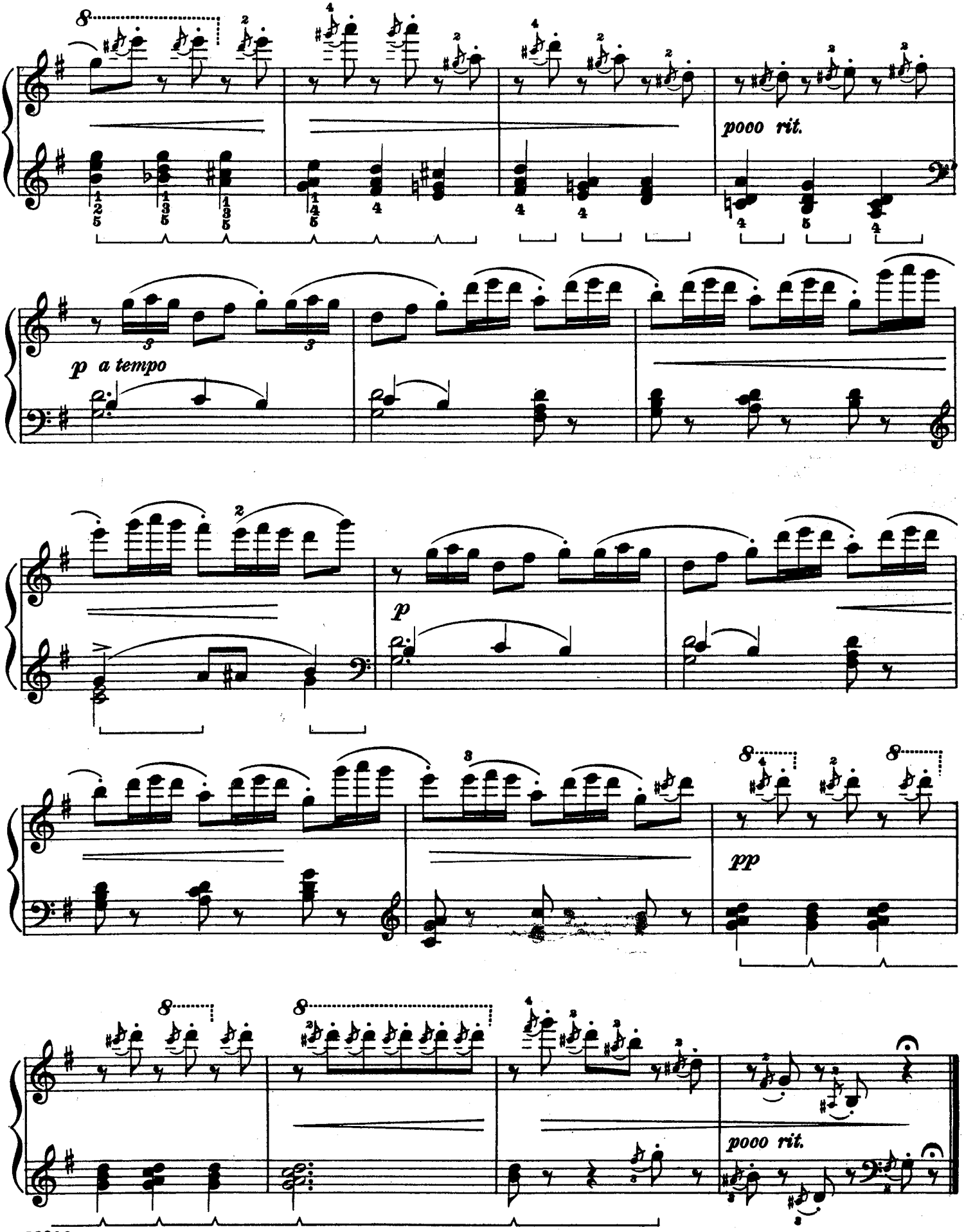

Ped. simile



# Lark's Song

Op. 39, No. 22



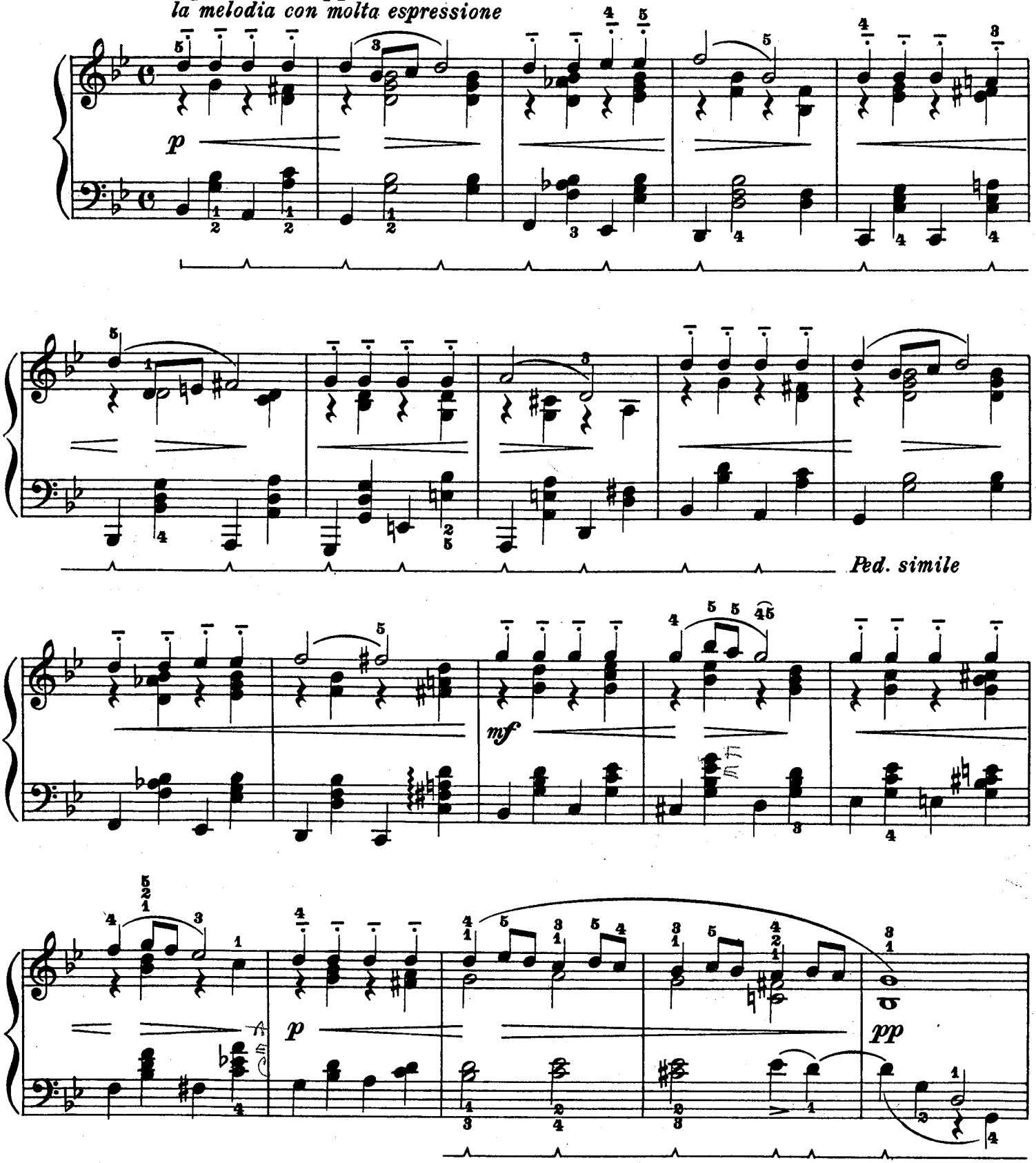

poco rit.
p a tempo
p
pp
poco rit.

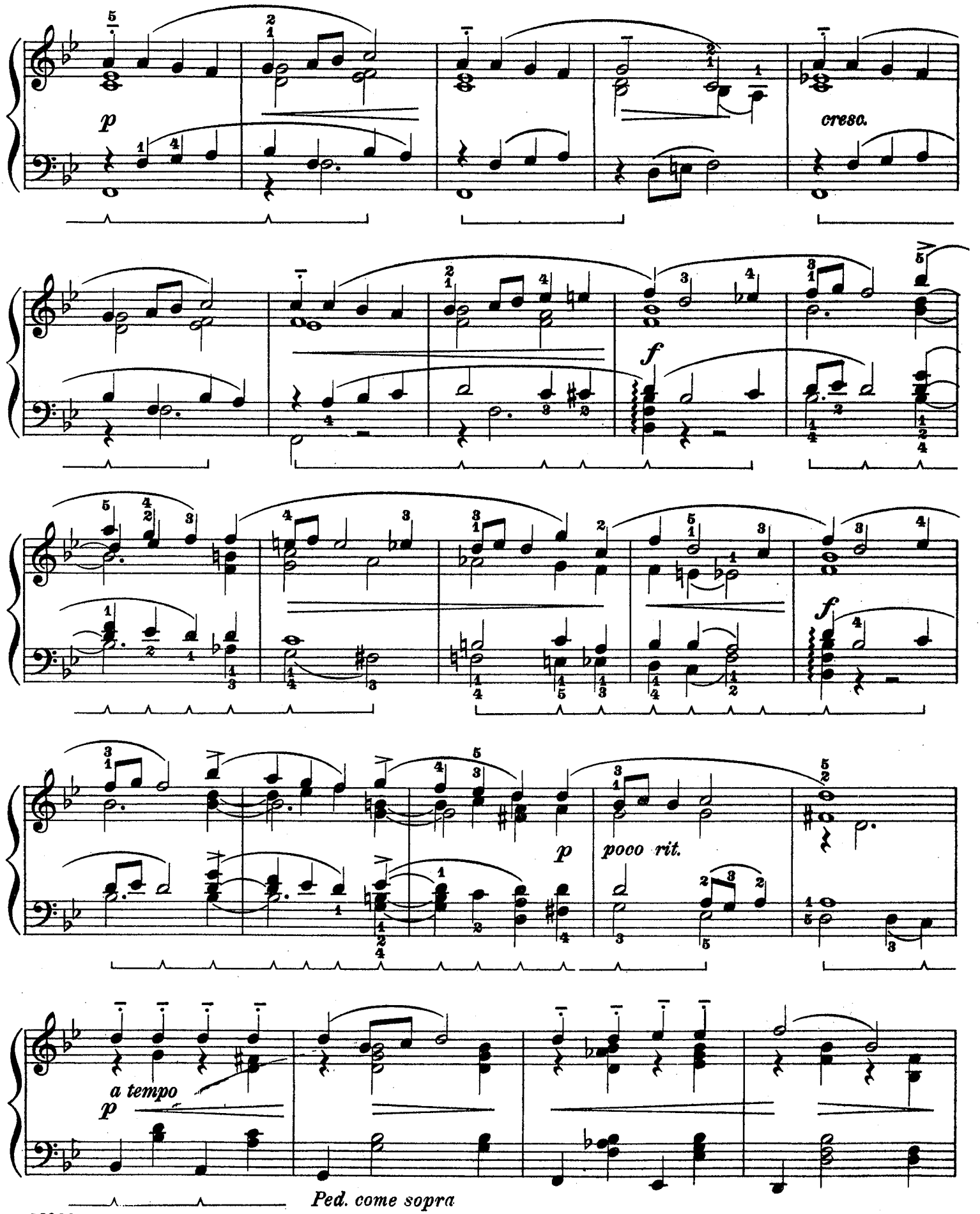
# A Song of Sadness

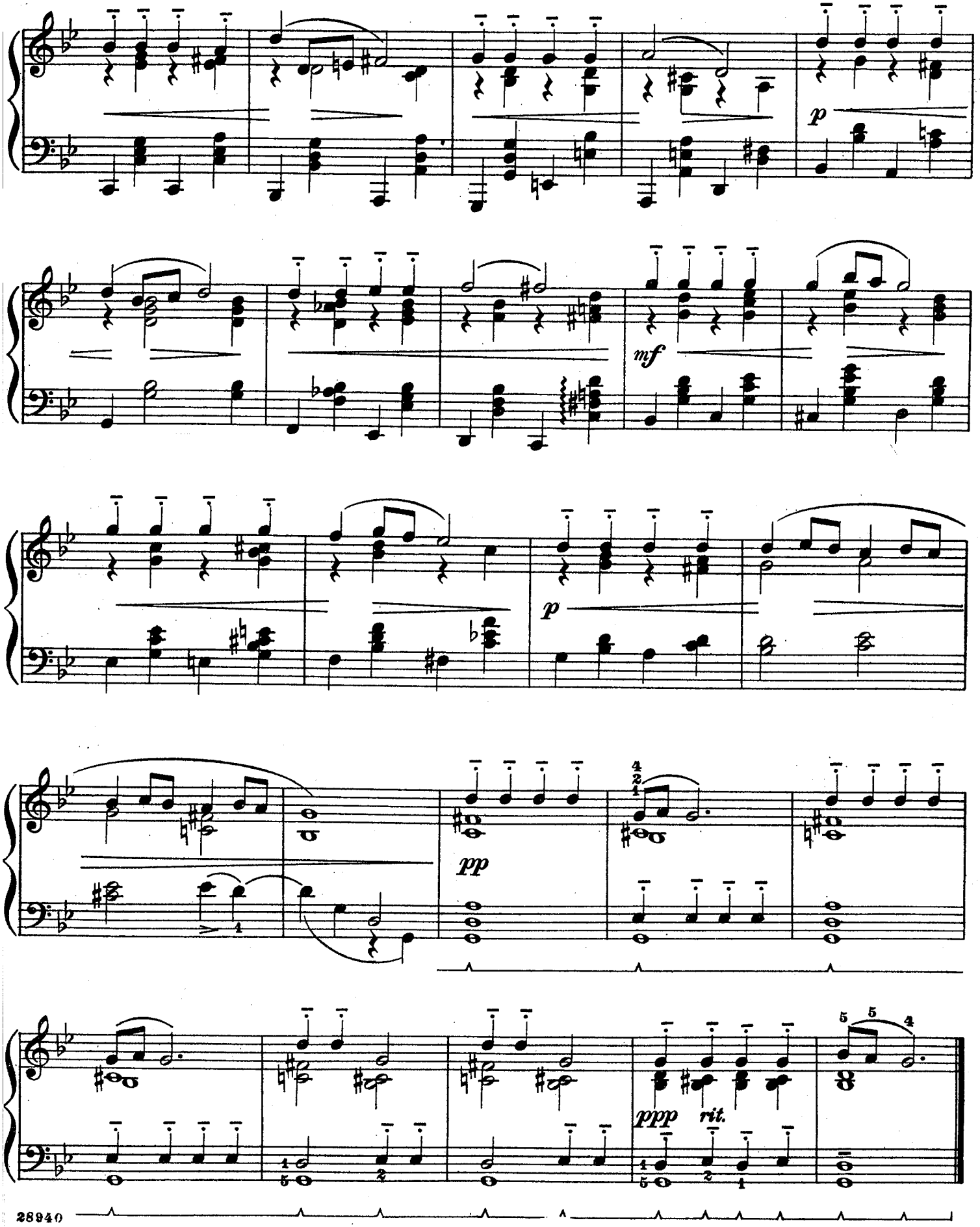
Op. 40, No. 2

Allegro non troppo (♩ = 112)

*la melodia con molta espressione*

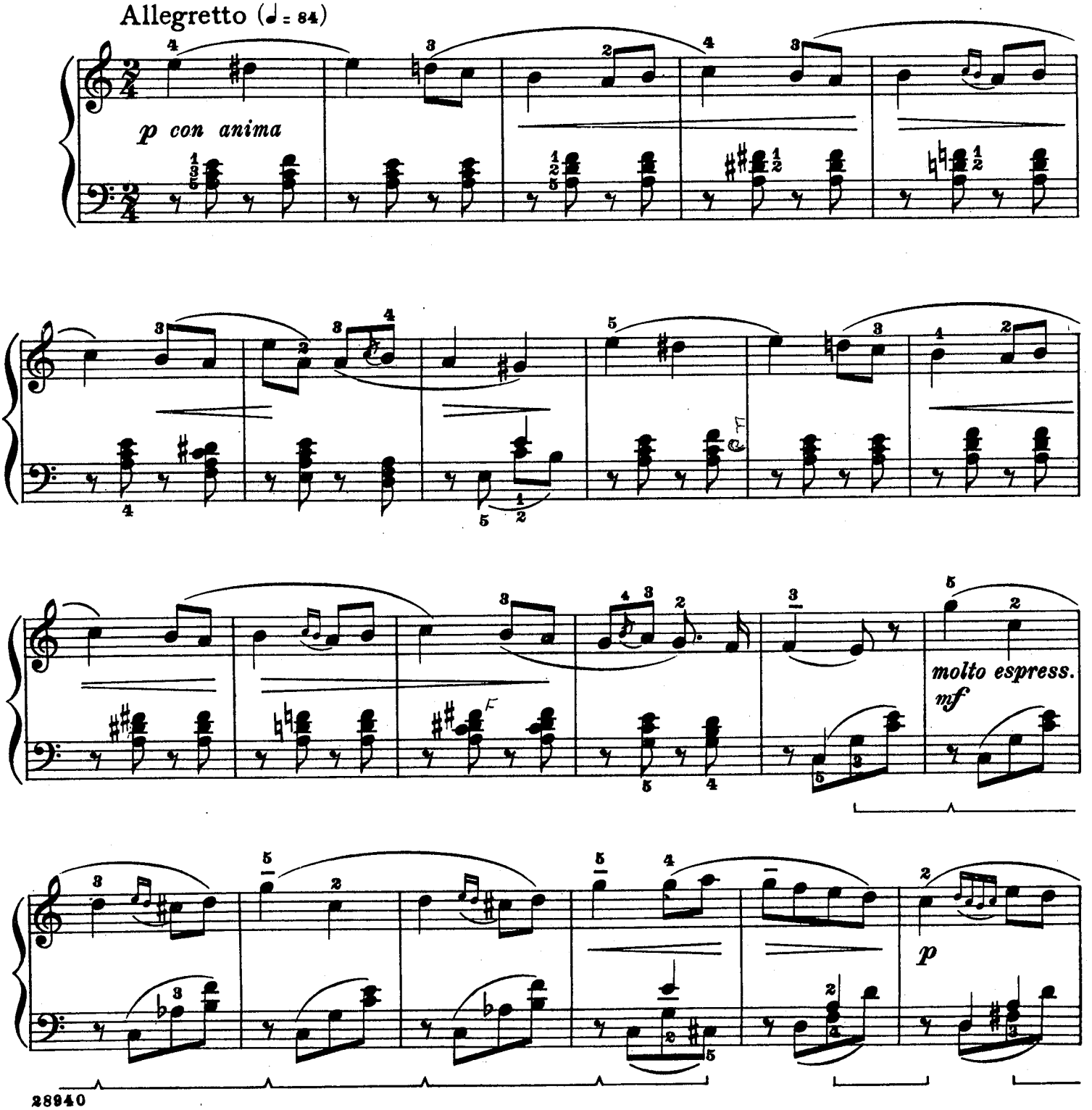


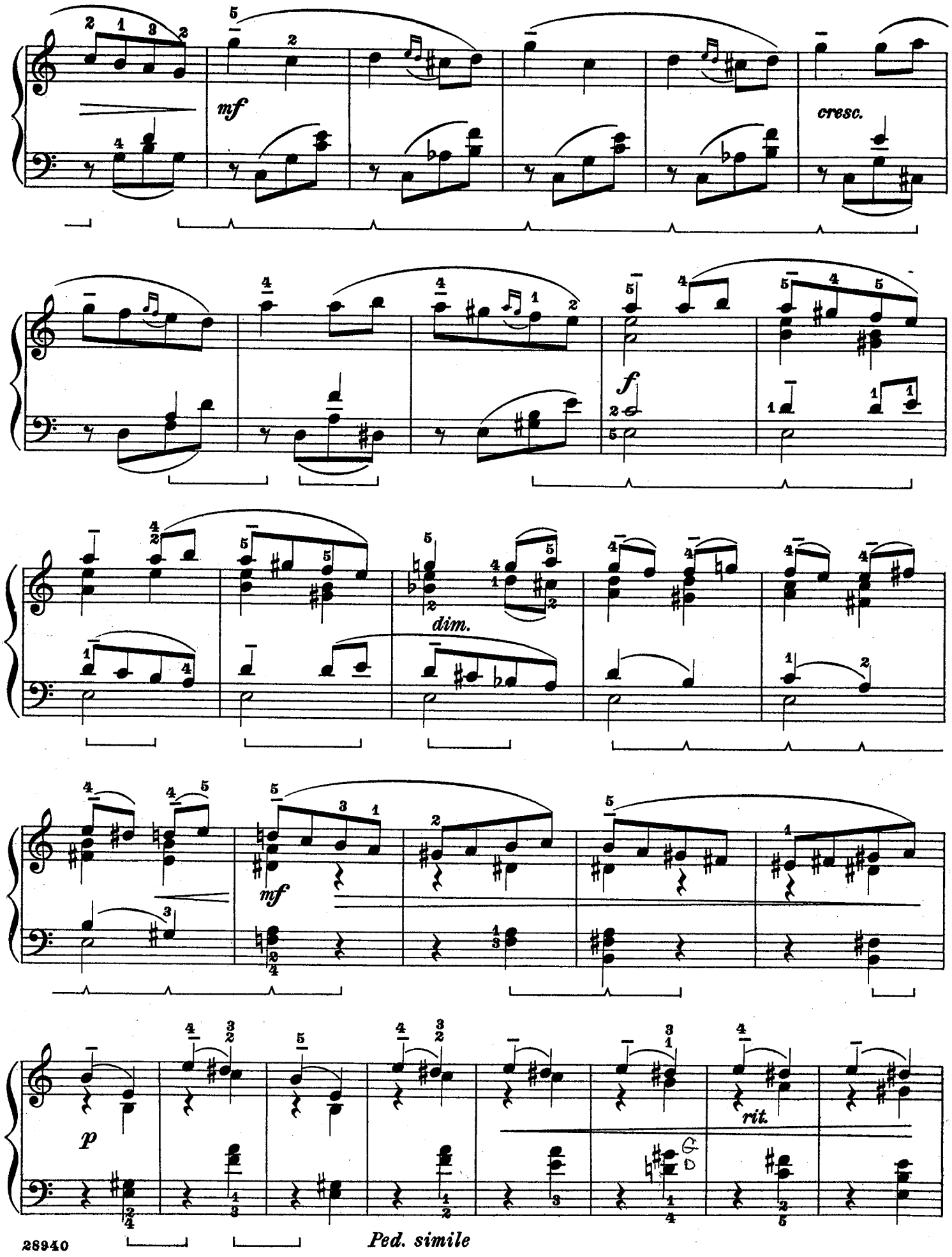

p
cresc.
f
f
p
poco rit.
a tempo
p
Ped. come sopra

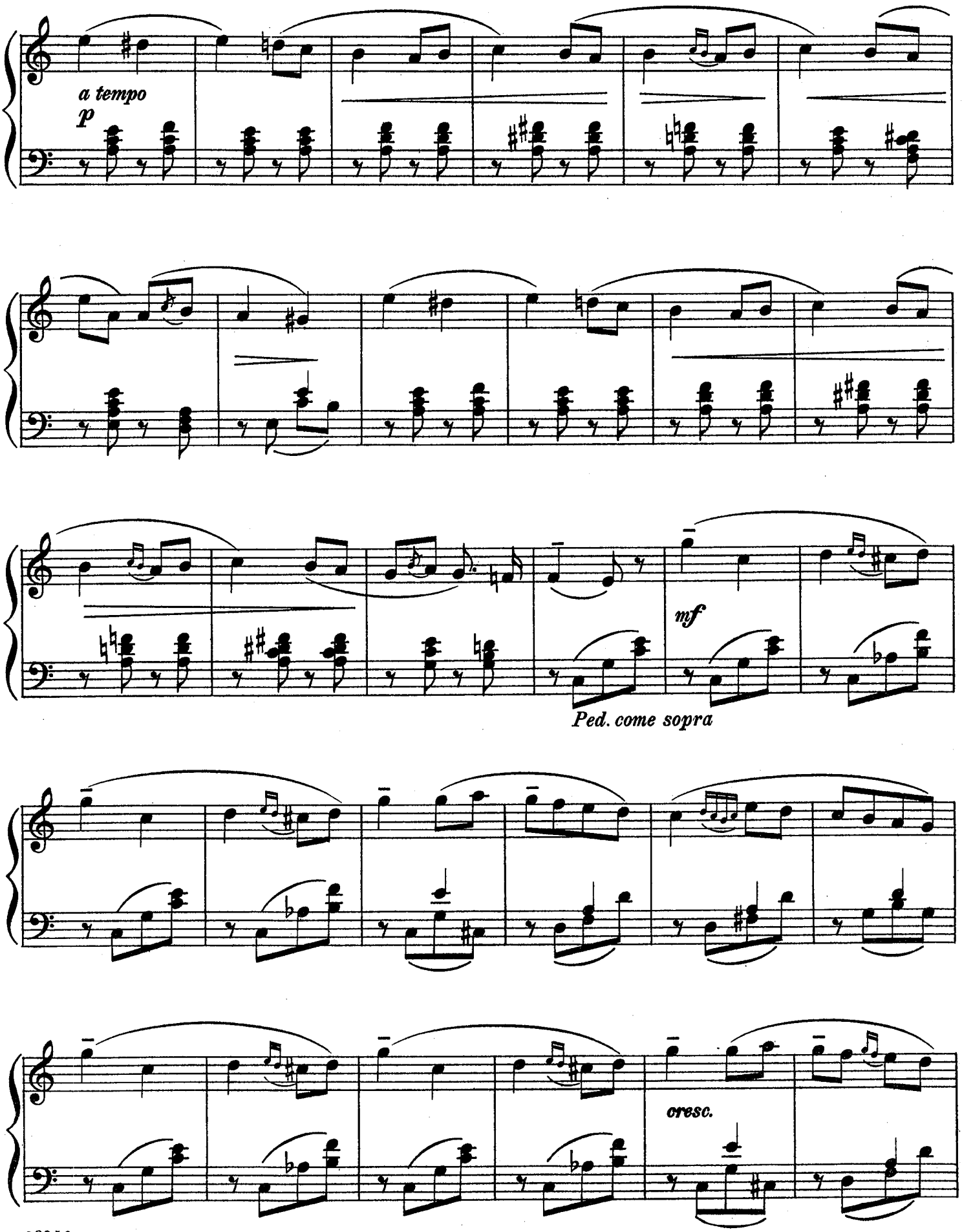

p
mf
p
pp
ppp
rit.

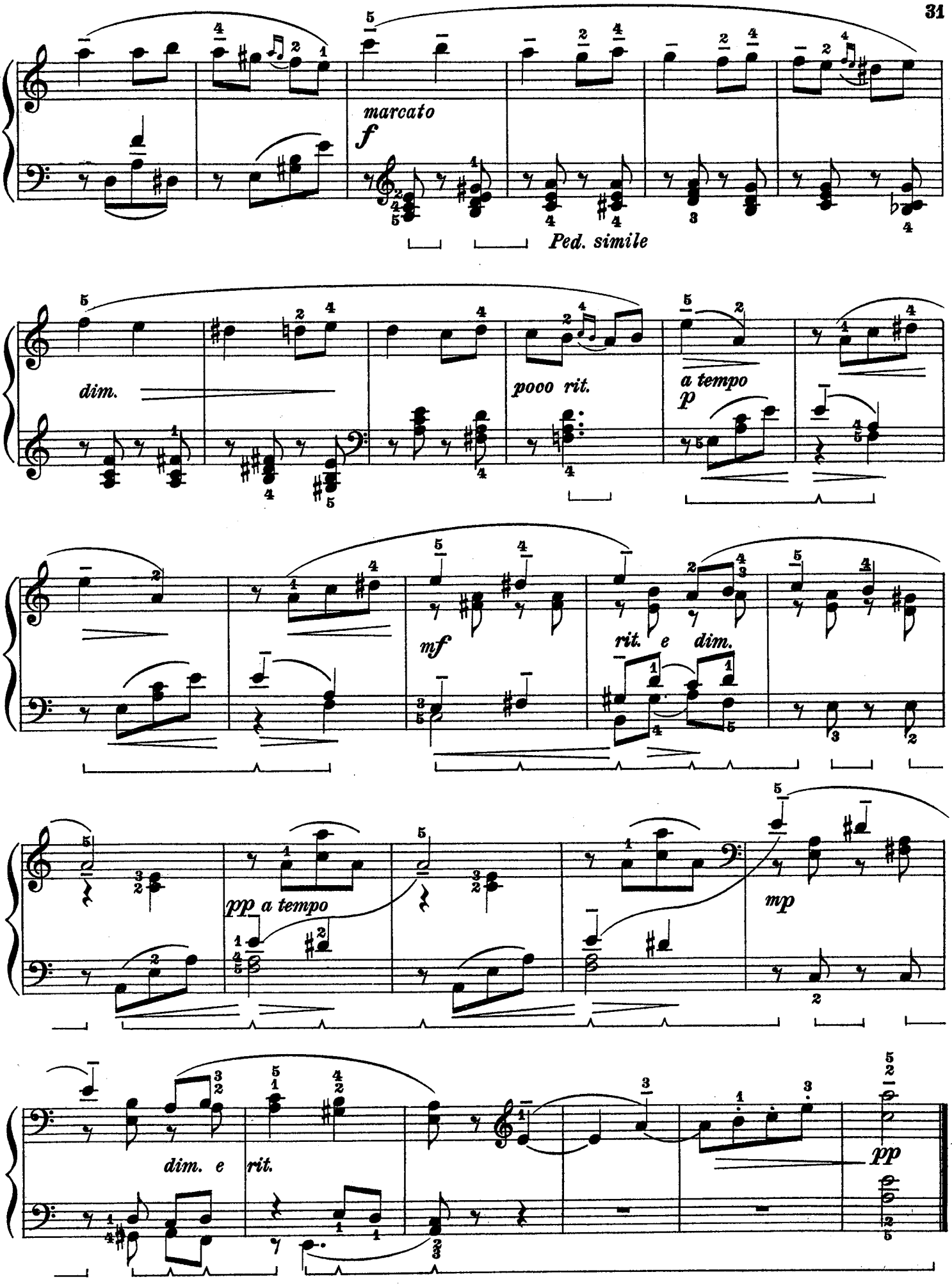
# Song Without Words

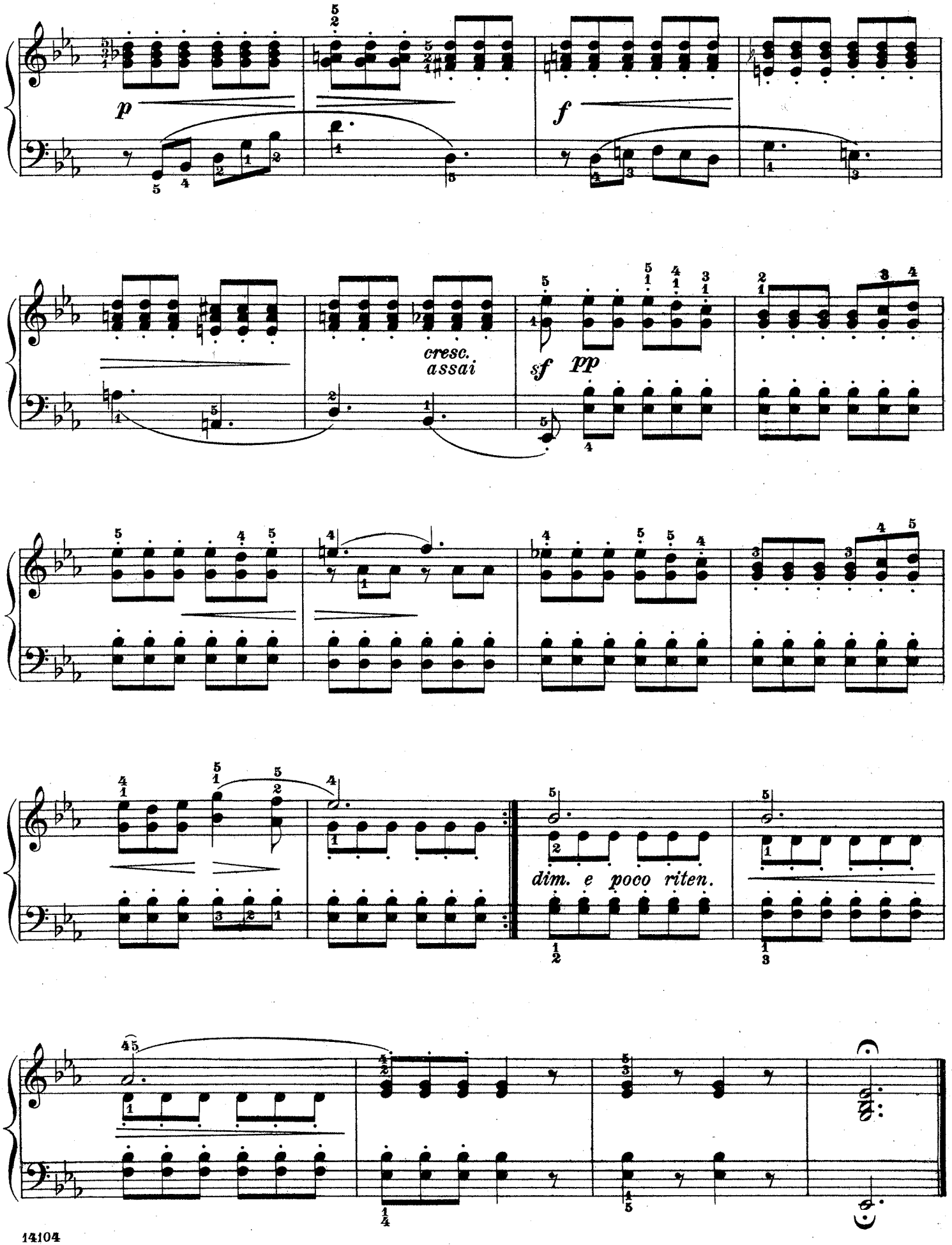
Op. 40, No. 6




mf
cresc.
f
dim.
mf
p
rit.
Ped. simile

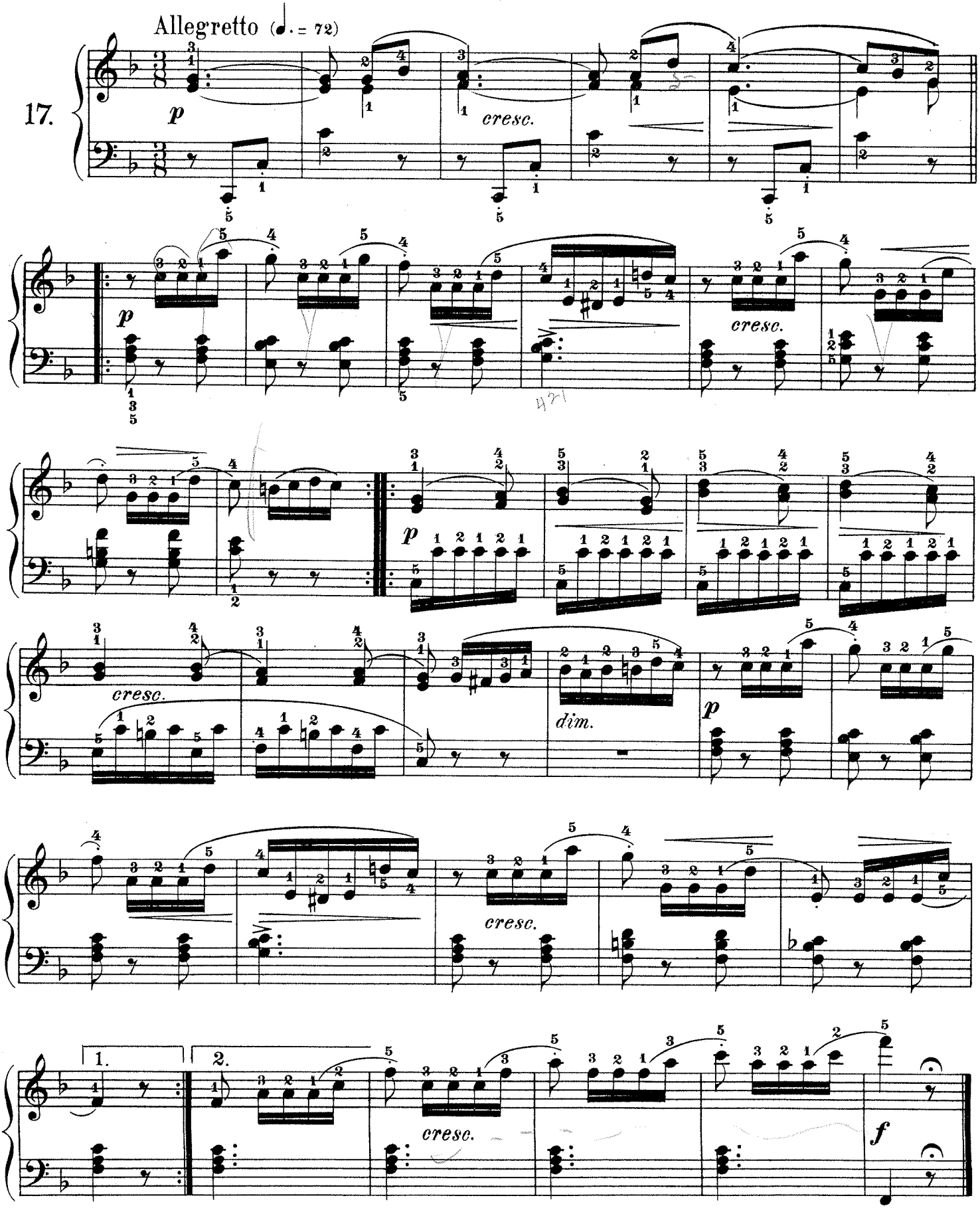

a tempo
p
mf
Ped. come sopra
cresc.


marcato
f
Ped. simile
dim.
poco rit.
a tempo
p
mf
rit. e dim.
pp a tempo
mp
dim. e rit.
pp


p
f
cresc.
assai
sf
pp
dim. e poco riten.

# La Babillarde

(The Chatterbox)



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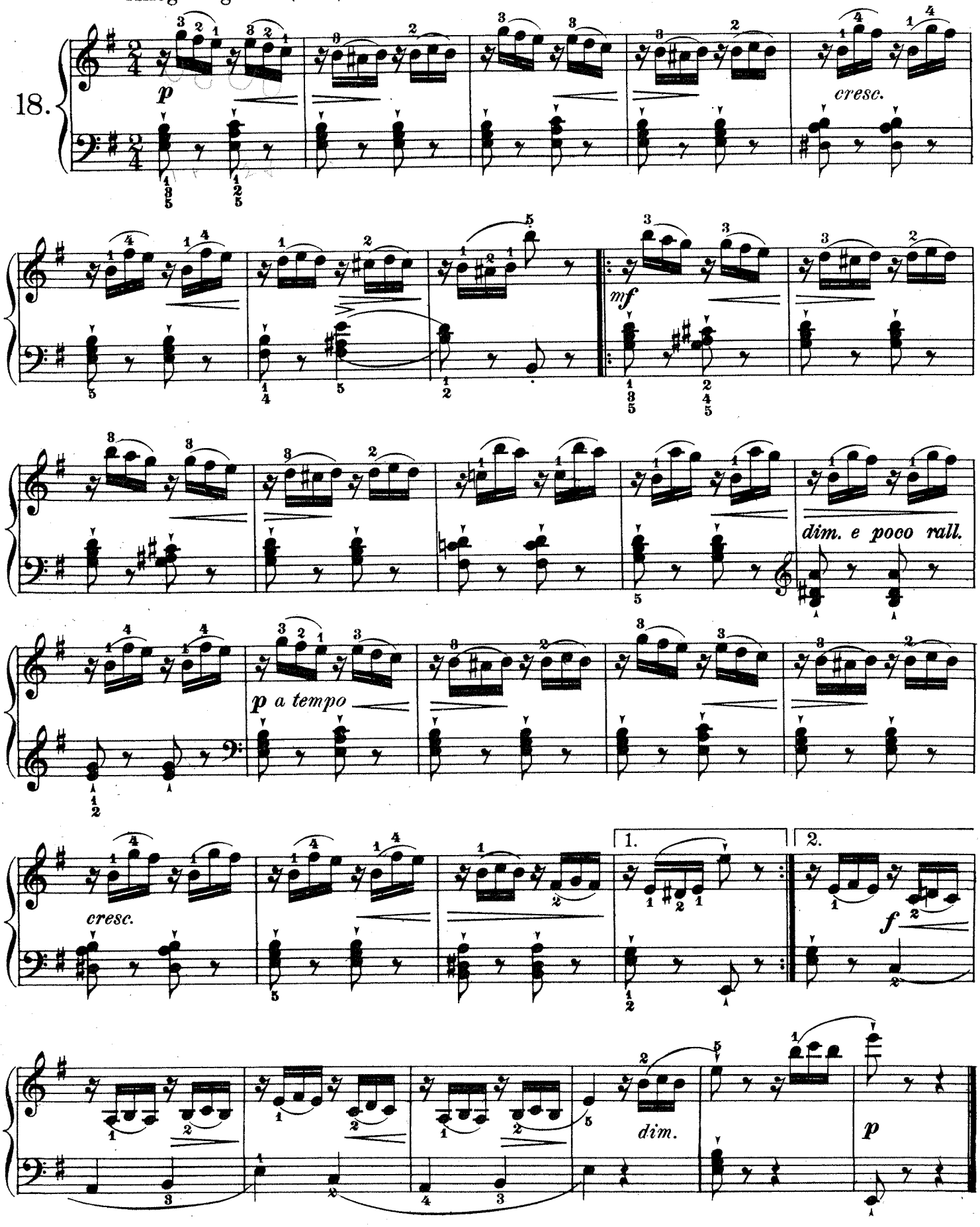
# Inquiétude

Allegro agitato (♩ = 138)



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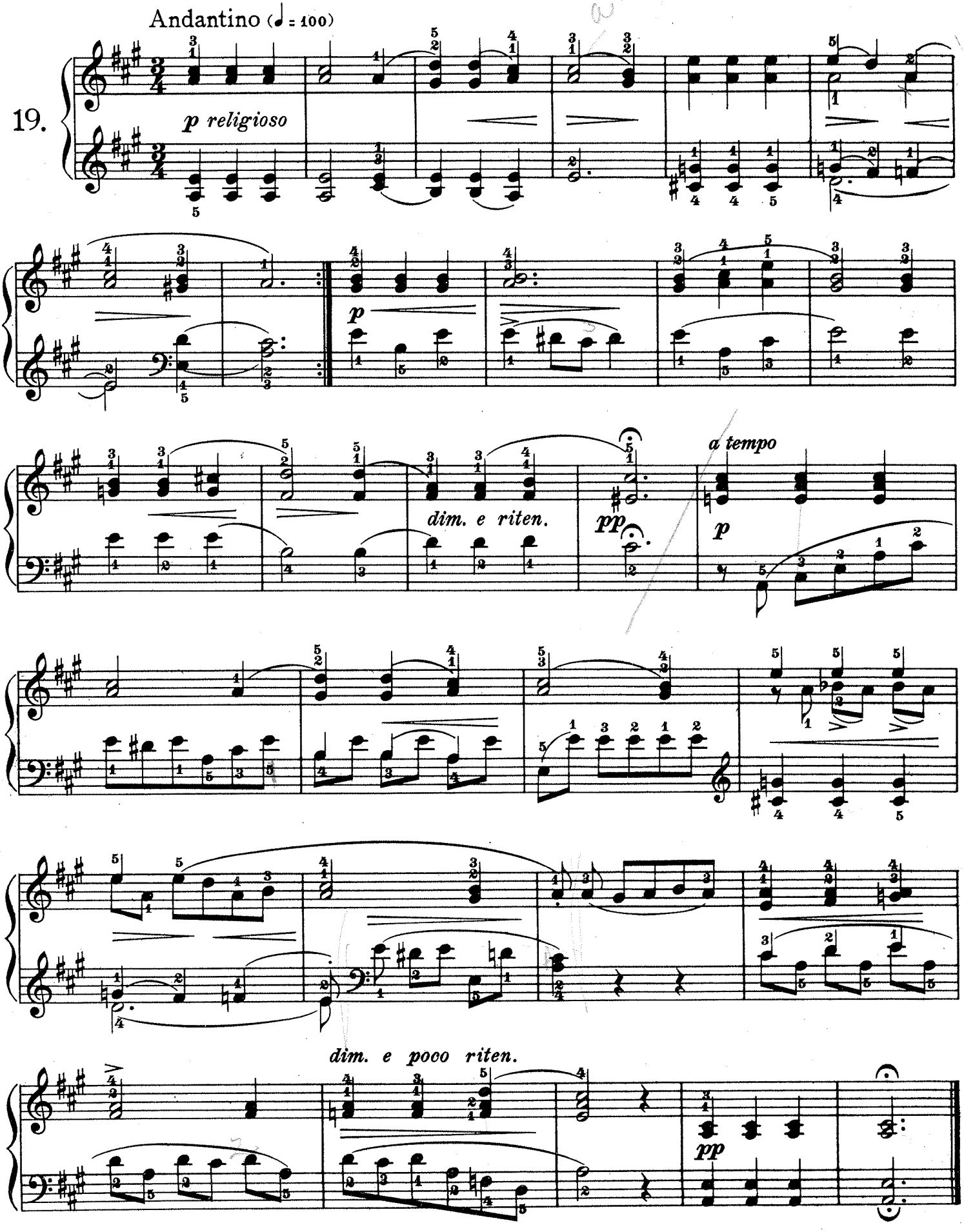
# Ave Maria



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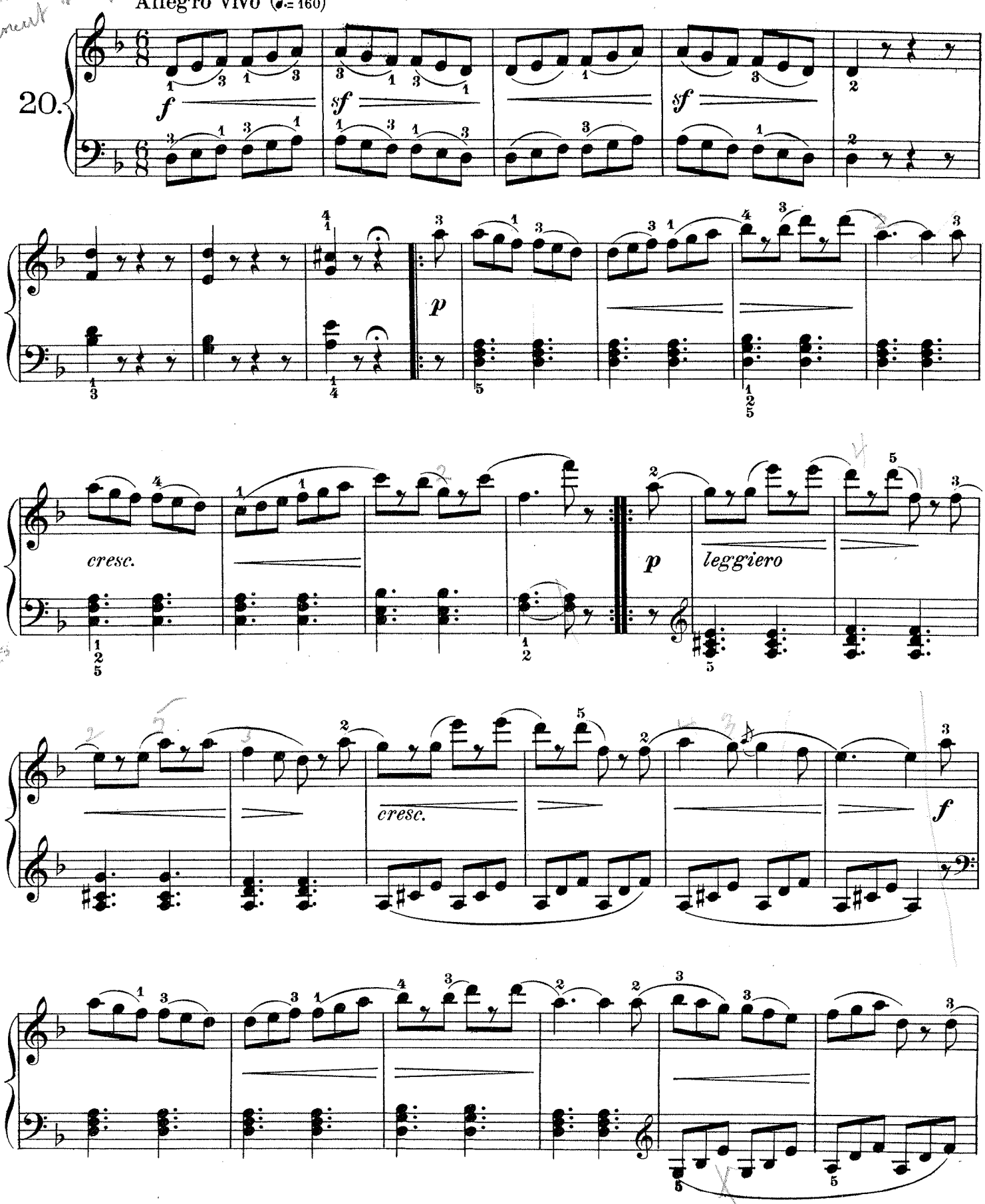
# La Tarentelle

(Tarantella)

Allegro vivo (♩.= 160)



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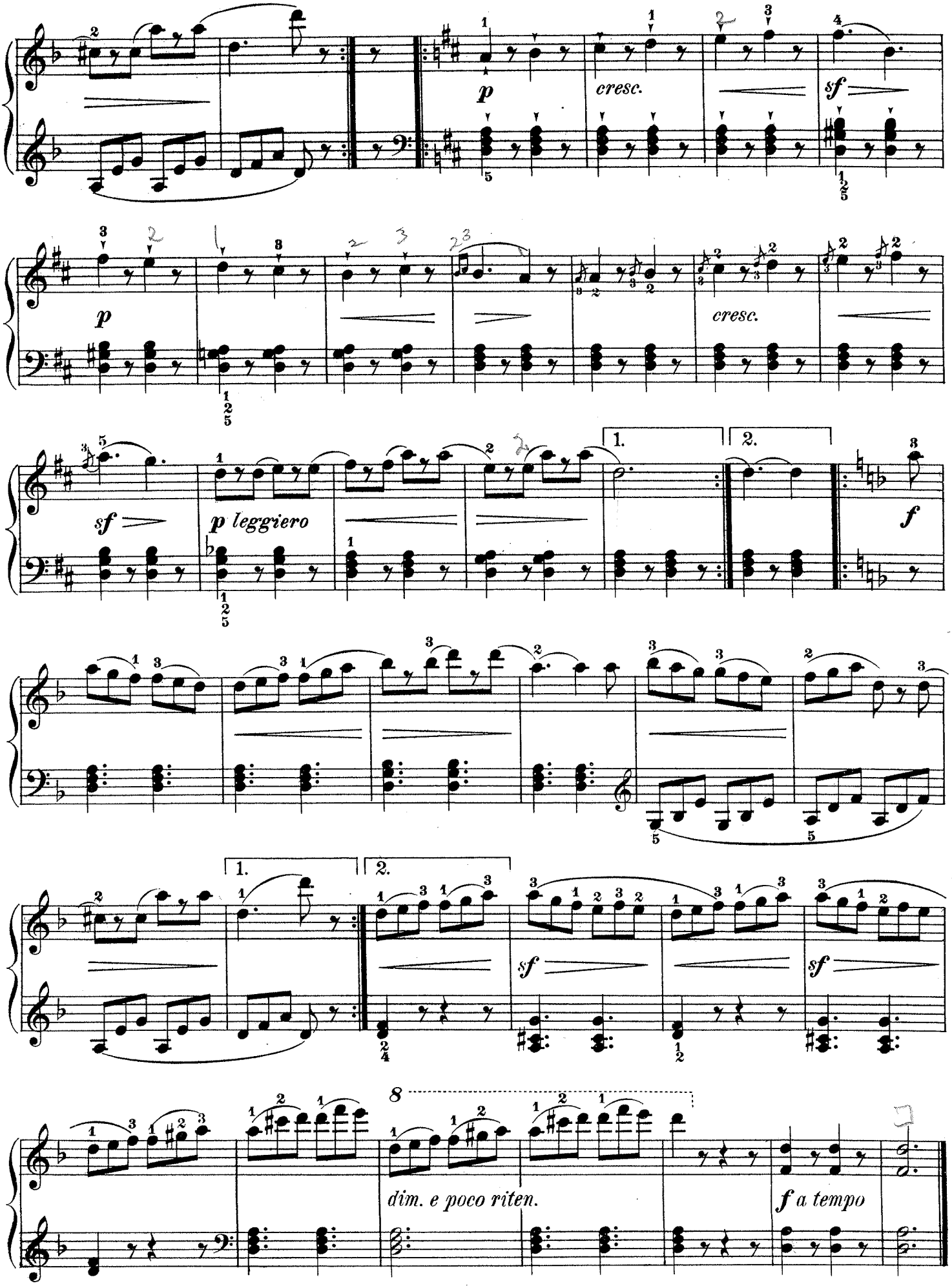
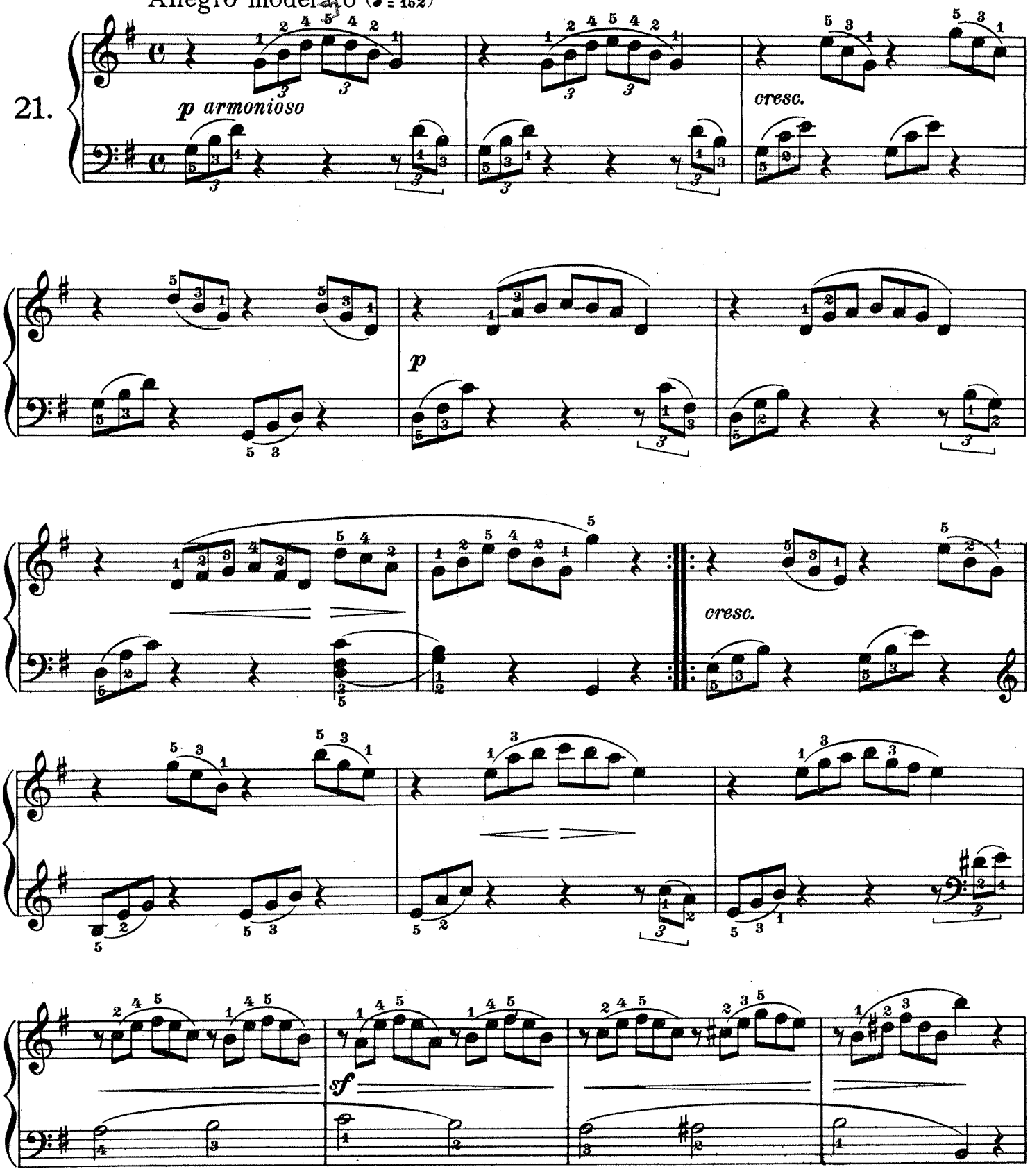

p
cresc.
sf
p
cresc.
sf
p leggiero
1.
2.
f
1.
2.
sf
sf
8
dim. e poco riten.
f a tempo

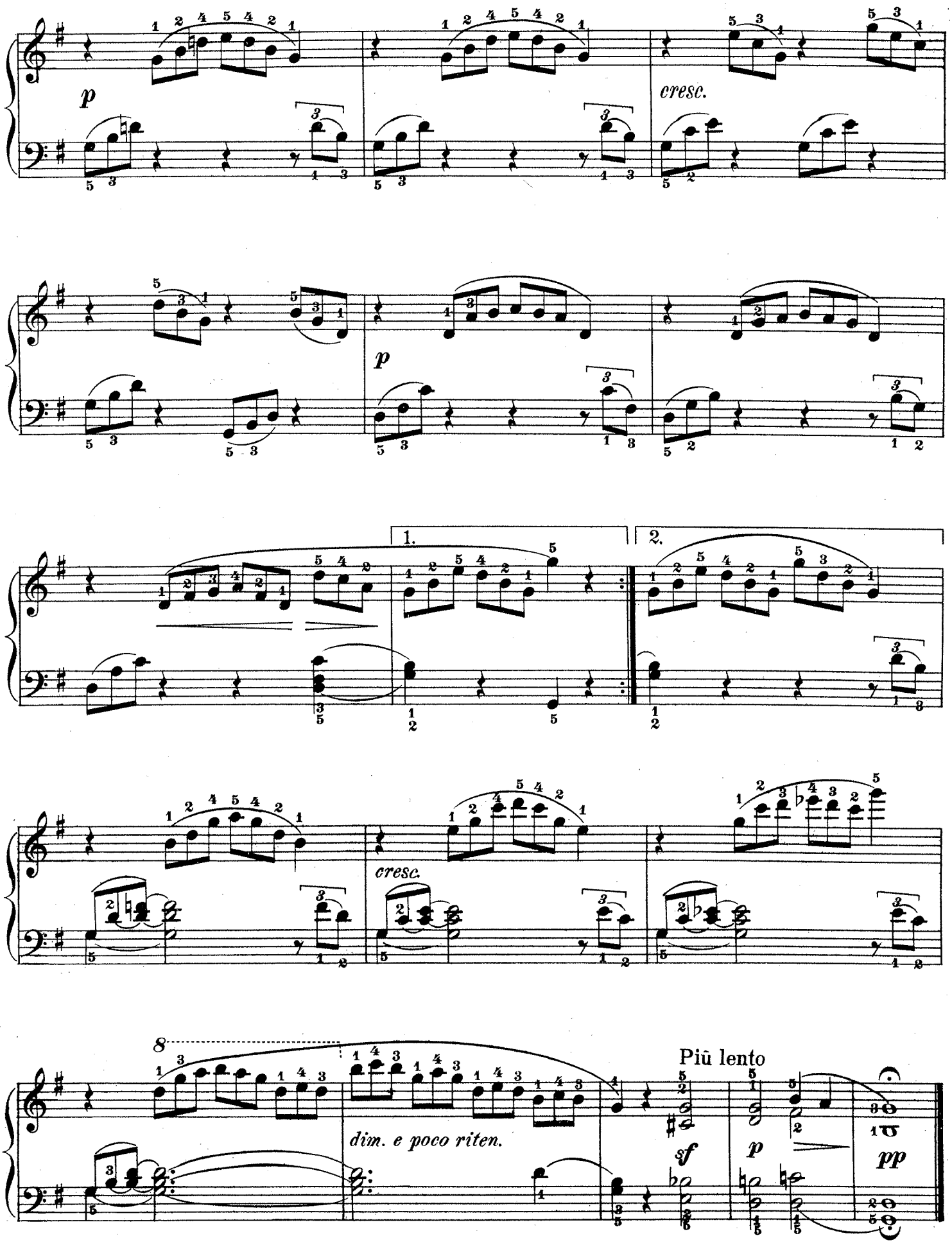
# L'Harmonie des Anges

## (Harmony of the Angels)

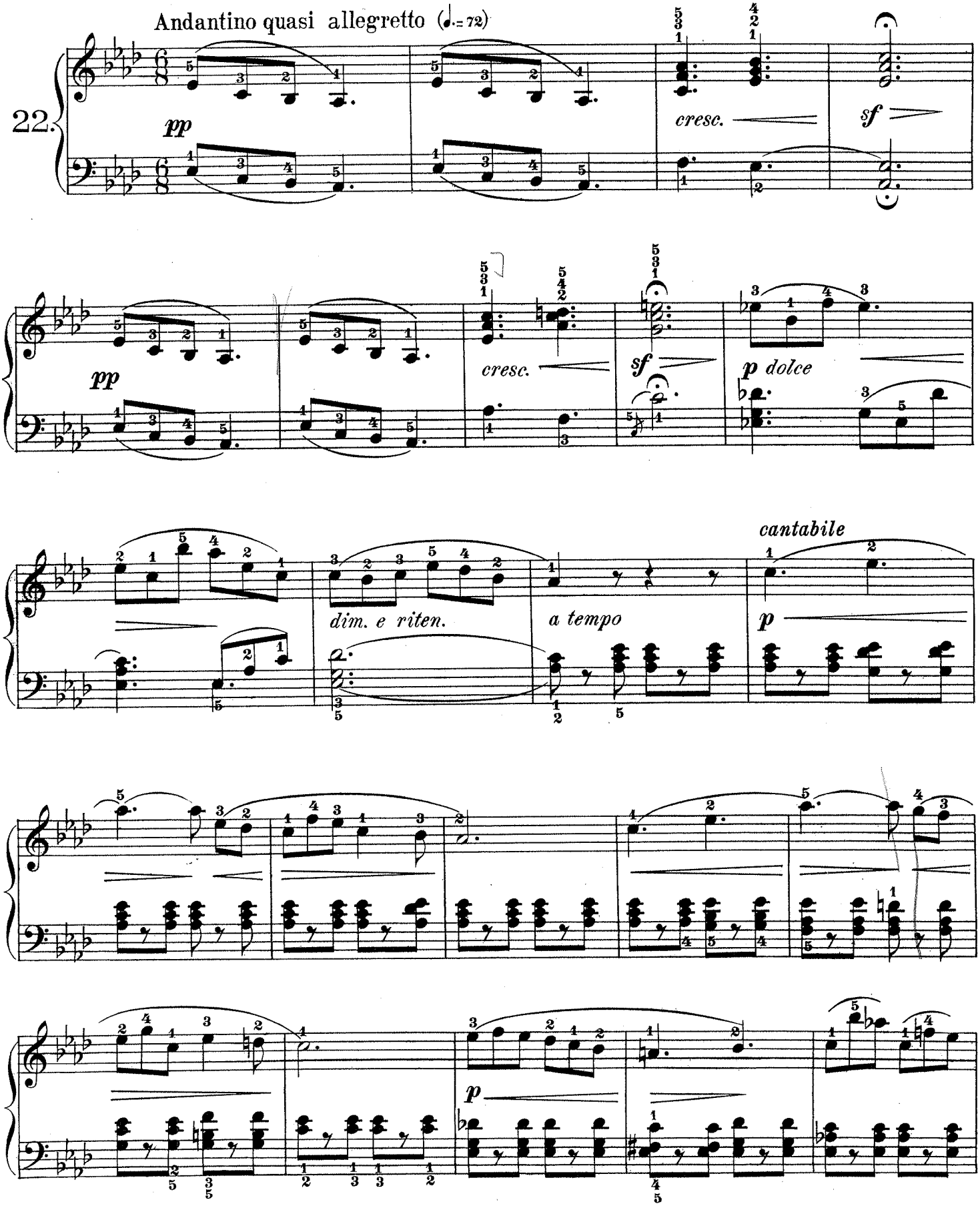





Printed in the U. S. A.

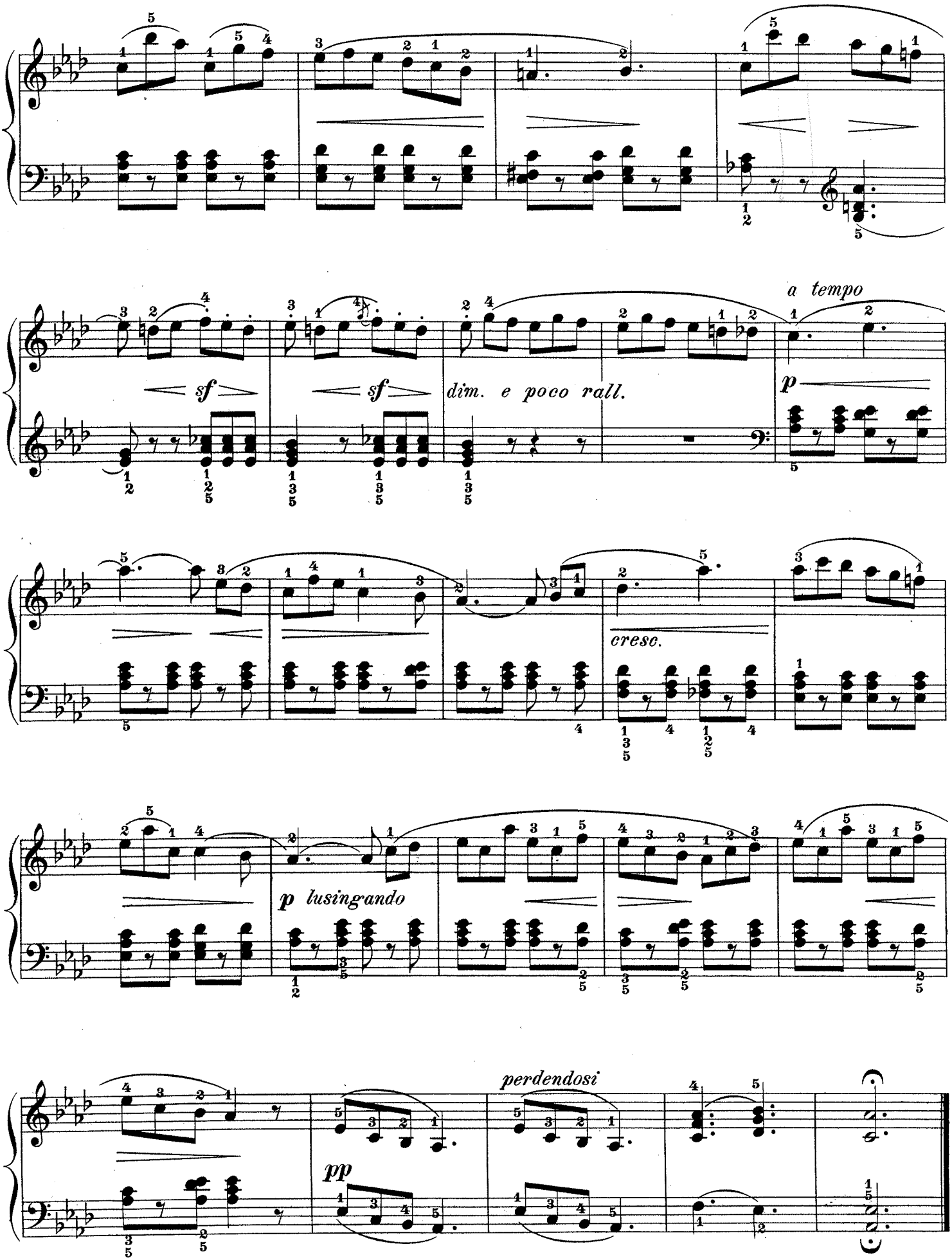

p
cresc.
p
1.
2.
cresc.
8
dim. e poco riten.
Più lento
sf
p
pp

# Barcarolle



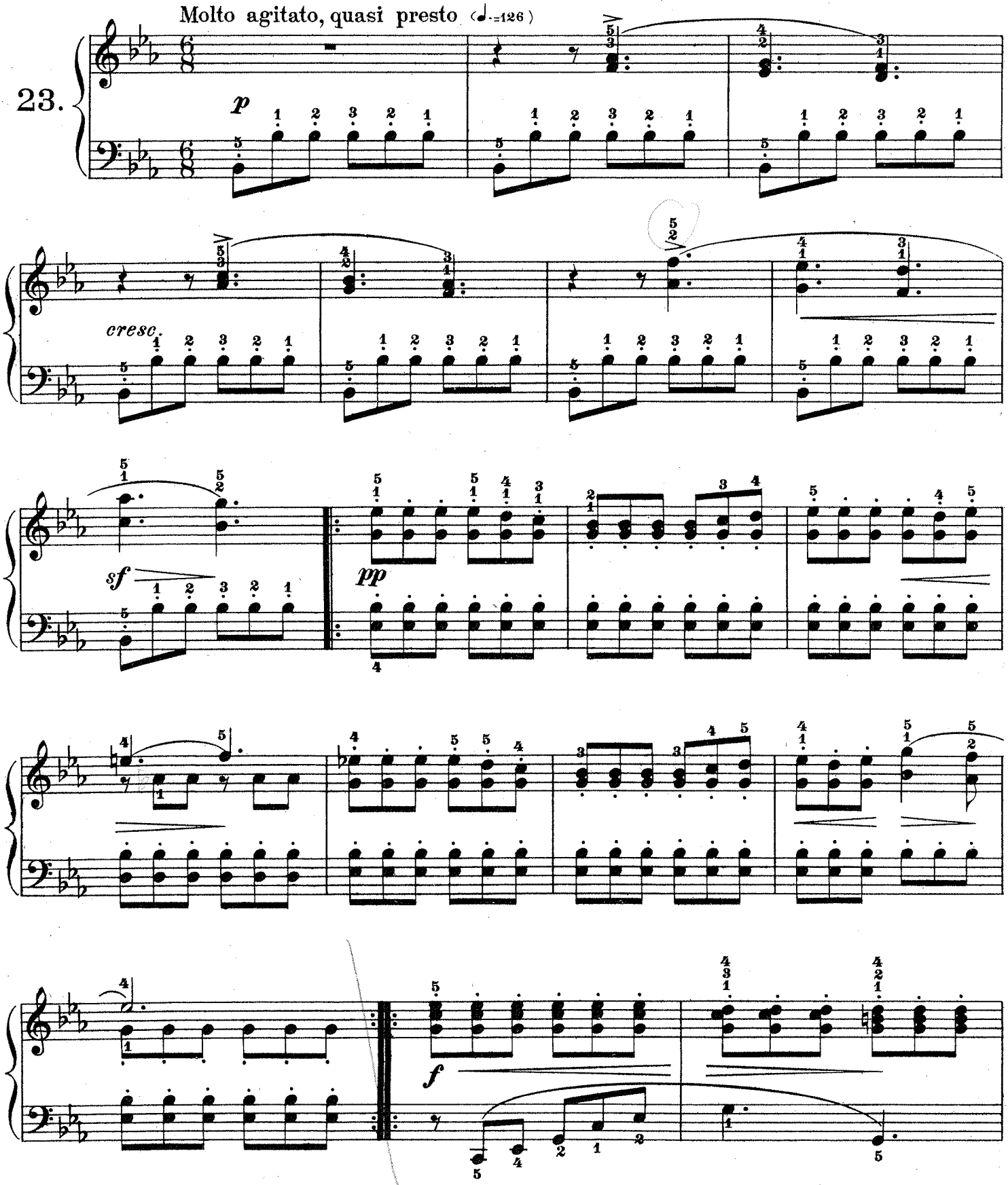



Printed in the U. S. A.


a tempo
sf
sf
dim. e poco rall.
p
cresc.
p lusingando
perdendosi
pp

# Le Retour

## (The Return)



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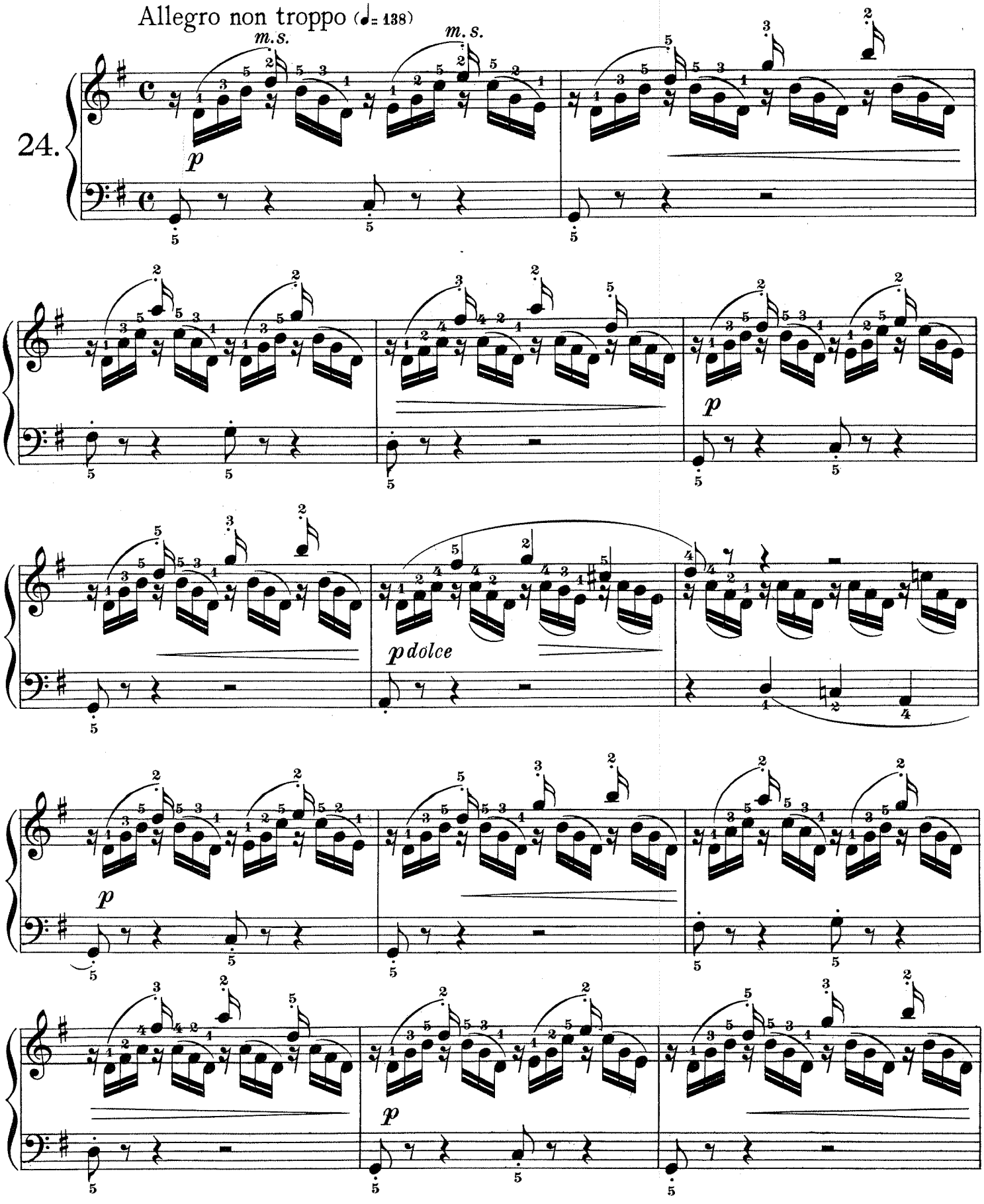
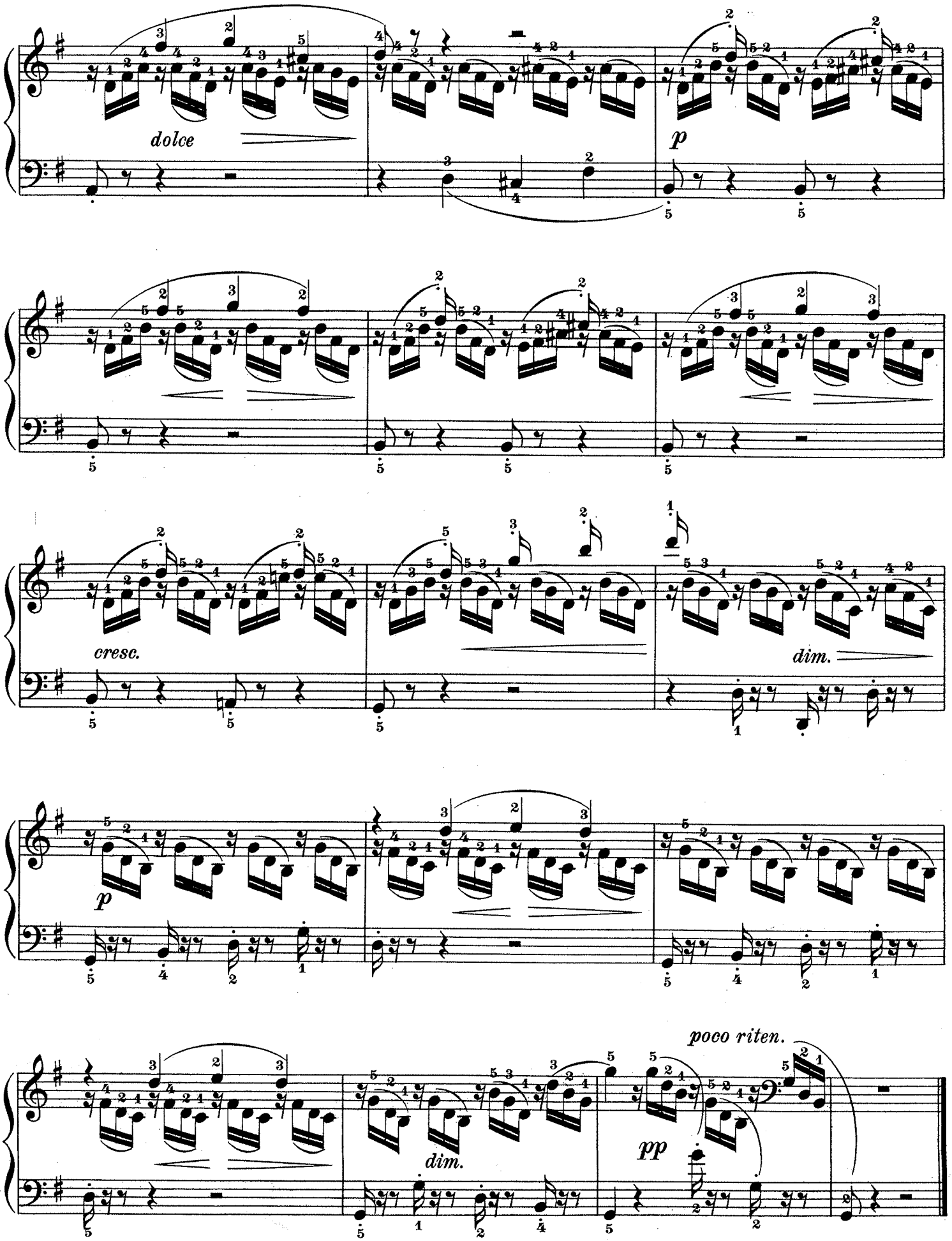
# L' Hirondelle

## (The Swallow)



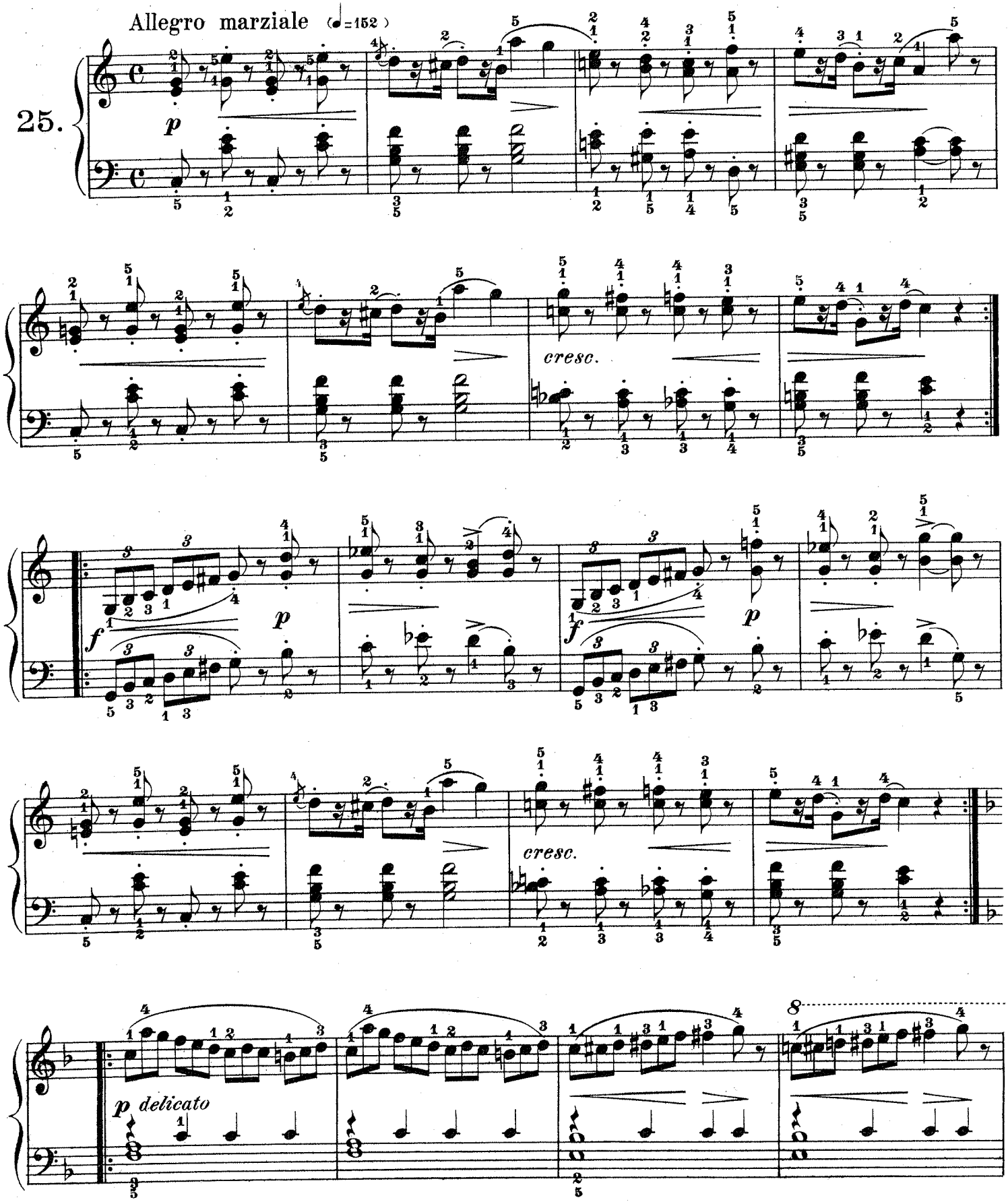



Printed in the U. S. A.


dolce
p
cresc.
dim.
p
dim.
poco riten.
pp

# La Chevaleresque

(Spirit of Chivalry)



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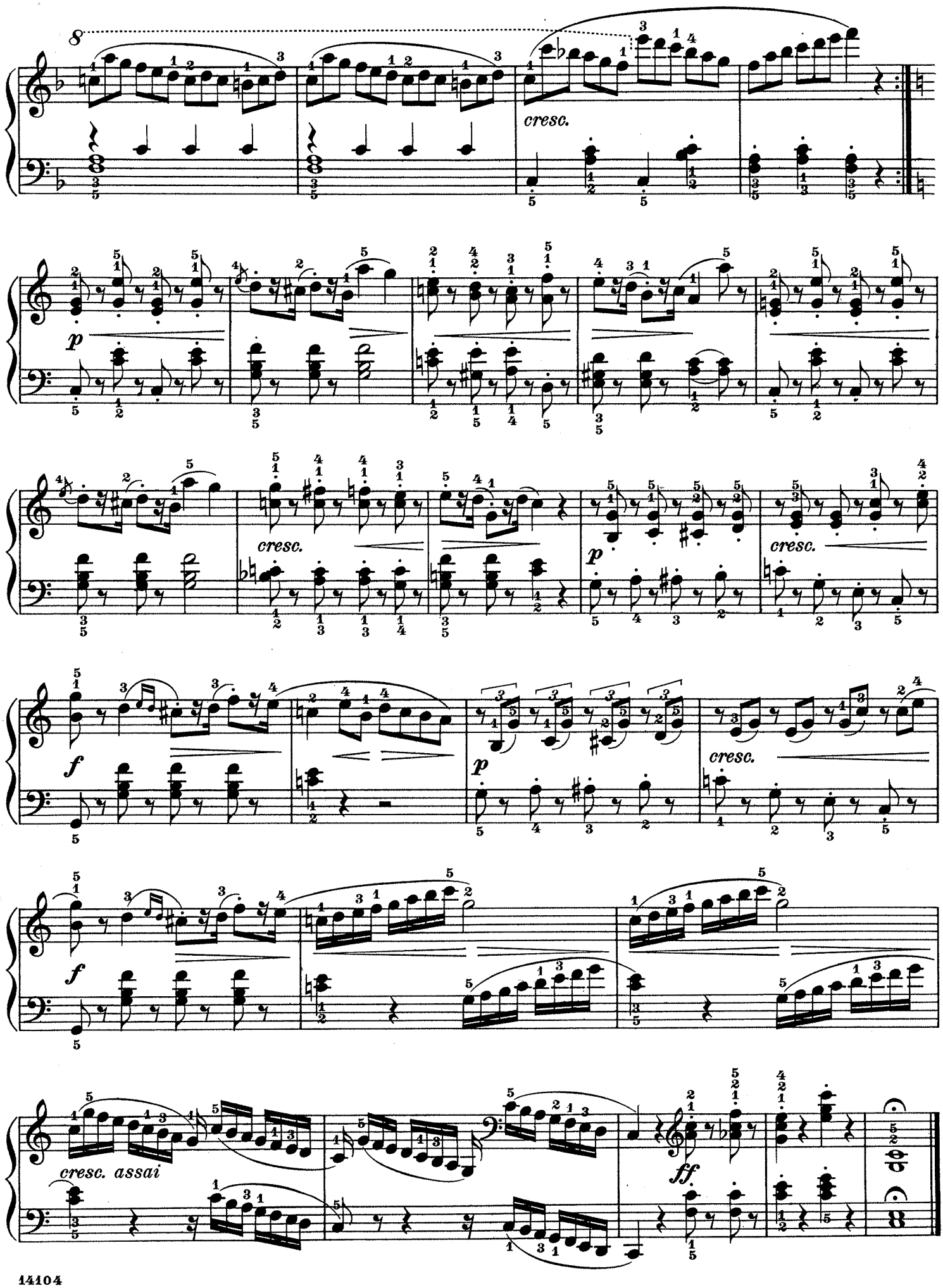
8
cresc.
p
cresc.
p
cresc.
f
p
cresc.
f
cresc. assai
ff