

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. Мишлер-Благтау, который установил, что опубликованные в разных издательствах под именем Г. В. Маркса произведения «являют нам особый псевдоним, собирательное имя многих композиторов, поставивших фантазии 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 Зеифу 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 преосходным 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 музыковедам В. Н. Гуркову и А. Г. Петровавлову 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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*Транскрипции в форме фантазий  
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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, спаи храню».  
Prince Alexey Fyodorovich Lvov (1798–1870) — author of the royal hymn “God, Save the Tsar”.

Musical score for three staves. Measure 7 (measures 7-8) consists of two measures of music. The first measure has sixteenth-note patterns in the top two staves and eighth-note patterns in the bass staff. The second measure continues with similar patterns. Measure 8 begins with a single eighth note in the top staff, followed by eighth-note patterns in the middle and bass staves.

Musical score for four staves. Measure 9 (measures 9-10) consists of two measures of music. The first measure features eighth-note patterns in the top two staves and sixteenth-note patterns in the bass staff. The second measure continues with similar patterns. Measure 10 begins with a single eighth note in the top staff, followed by eighth-note patterns in the middle and bass staves.

Musical score for four staves. Measure 11 (measures 11-12) consists of two measures of music. The first measure features eighth-note patterns in the top two staves and sixteenth-note patterns in the bass staff. The second measure continues with similar patterns. Measure 12 begins with a single eighth note in the top staff, followed by eighth-note patterns in the middle and bass staves.

Musical score page 8, measures 1-3. The score consists of four staves. The top staff has a bass clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. Measure 1: The top staff has a whole note. The second staff has a half note. The third staff has a quarter note. The fourth staff has a half note. Measure 2: The top staff has a half note. The second staff has a half note. The third staff has a quarter note. The fourth staff has a half note. Measure 3: The top staff has a half note. The second staff has a half note. The third staff has a quarter note. The fourth staff has a half note. The instruction "marcato" is written below the fourth staff.

Musical score page 8, measures 4-6. The score consists of four staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. Measure 4: The top staff has a forte dynamic (ff). The second staff has a forte dynamic (ff). The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. Measure 5: The top staff has a forte dynamic (ff). The second staff has a forte dynamic (ff). The third staff has eighth-note pairs. The fourth staff has eighth-note pairs. Measure 6: The top staff has a forte dynamic (ff). The second staff has a forte dynamic (ff). The third staff has eighth-note pairs. The fourth staff has eighth-note pairs.

Musical score page 8, measures 7-9. The score consists of four staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. Measure 7: The top staff has a half note. The second staff has a half note. The third staff has a quarter note. The fourth staff has a half note. Measure 8: The top staff has a half note. The second staff has a half note. The third staff has a quarter note. The fourth staff has a half note. Measure 9: The top staff has a half note. The second staff has a half note. The third staff has a quarter note. The fourth staff has a half note. The instruction "simile" is written above the fourth staff.

The musical score consists of six staves of piano music. The top two staves are treble clef, and the bottom four are bass clef. The music is in common time. Dynamics include **ff**, **f**, and **p**. Performance instructions include a grace note symbol (**s**) and a dynamic **ff**. The music features various note patterns, rests, and measure endings.

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

10



Musical score page 10, 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: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 7: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 8: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. The bass staff includes dynamics *f* and *marcato*.

Musical score page 10, 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: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 11: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 12: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

8

11

8

ff

8

*marcato*

ff

8

ff

ff

f

Musical score for orchestra and piano, page 11, measures 1-8. The score consists of six staves. Measures 1-2 show the strings and piano in G minor. Measure 3 introduces woodwind entries. Measures 4-5 continue with woodwinds and piano. Measures 6-7 show a transition to a new section with different instrumentation. Measure 8 concludes the page.

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

A page from a musical score featuring four staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third and fourth staves are for the piano (treble and bass clefs). The score consists of three systems of music. The first system ends with a double bar line and dynamic markings 'ff' and 'grandioso'. The second system begins with a repeat sign and also ends with a double bar line and 'ff grandioso'. The third system concludes the page with a double bar line.

\* 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 single note. The second staff has a note with a fermata. Measure 2: The first staff has a note with a fermata. The second staff has a note with a fermata. Measures 3-4: Both staves show eighth-note patterns with slurs and dynamic markings *ff marcato*. Measure 4 concludes with a repeat sign.

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

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

16

Musical score page 16, measures 8-11. The score consists of four staves. Measures 8 and 9 show two treble staves with sixteenth-note patterns and slurs. Measure 10 shows a bass staff with eighth-note chords. Measure 11 shows a treble staff with eighth-note chords.

Musical score page 16, measures 12-15. The score consists of four staves. Measures 12 and 13 show two treble staves with eighth-note chords. Measure 14 shows a bass staff with sixteenth-note patterns and slurs. Measure 15 shows a treble staff with sixteenth-note patterns and slurs.

Musical score page 16, measures 16-19. The score consists of four staves. Measures 16 and 17 show two treble staves with sixteenth-note patterns and slurs. Measures 18 and 19 show a bass staff with eighth-note chords.

The musical score consists of four systems of music. The top system starts with a piano treble staff, followed by a piano bass staff, then an orchestra staff with violin, viola, and cello parts. The bottom system starts with a piano treble staff, followed by a piano bass staff, then an orchestra staff with double bass part. The music includes dynamic markings such as *ff* (fortissimo) and *crescendo*, and performance instructions like 'V' with arrows indicating direction.

\* 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.

In the original on the low staff the value of the chord is erroneously written as a crotchet.  
с 4244 к

Musical score for two voices (Soprano and Alto) in common time. The key signature changes between measures. Measure 8: Soprano has eighth-note chords; Alto has eighth-note chords. Measure m: Soprano has eighth-note chords; Alto has eighth-note chords. Measure ff: Soprano has eighth-note chords; Alto has eighth-note chords.

Measure 8:

Soprano:  $\begin{array}{c} \text{F#} \\ \text{A} \\ \text{C} \\ \text{E} \end{array}$

Alto:  $\begin{array}{c} \text{D} \\ \text{F#} \\ \text{A} \\ \text{C} \end{array}$

Measure m:

Soprano:  $\begin{array}{c} \text{F#} \\ \text{A} \\ \text{C} \\ \text{E} \end{array}$

Alto:  $\begin{array}{c} \text{D} \\ \text{F#} \\ \text{A} \\ \text{C} \end{array}$

Measure ff:

Soprano:  $\begin{array}{c} \text{F#} \\ \text{A} \\ \text{C} \\ \text{E} \end{array}$

Alto:  $\begin{array}{c} \text{D} \\ \text{F#} \\ \text{A} \\ \text{C} \end{array}$

## ВЕТКА

Песенка Н. Титова

## BRANCH

Song by N. Titov

Andante



Andante



\* В оригинале здесь вместо четвертной паузы восьмая.

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

The image shows a musical score for piano, consisting of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The score includes dynamic markings such as *p* (piano), *f* (forte), and *s* (sforzando). Performance markings like slurs, grace notes, and slurs with dots are also present. The music is divided into measures by vertical bar lines.

VAR. II

*p stacc. e leggiero*

VAR. II

*p stacc.*

*f*

*poco rit.*

*f dim.*

*poco rit.*

*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* 6 6 simile

\* В оригинале здесь несогласованность длительностей:

In the original the values are not balanced here:

Musical score page 23, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is 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 sixteenth-note pairs. Bass staff has eighth notes. Measure 4: Treble staff has sixteenth-note pairs. Bass staff has eighth notes.

Musical score page 23, measures 5-8. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three sharps. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 6: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 7: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 8: Treble staff has sixteenth-note pairs. Bass staff has eighth notes.

Musical score page 23, measures 9-12. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three sharps. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure 10: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 11: Treble staff has sixteenth-note pairs. Bass staff has eighth notes. Measure 12: Treble staff has sixteenth-note pairs. Bass staff has eighth notes.

VAR. IV  
 Tempo I

*p leggiero*

VAR. IV  
 Tempo I

*p*

25

The musical score consists of three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. Measure 8 starts with a treble clef, a bass clef, and a bass clef respectively. Measures 9 and 10 start with a bass clef. Measure 11 starts with a treble clef. The notation includes various note heads (solid black, hollow black, white), rests, and dynamic markings such as 'dim.' (diminuendo), 'f' (fortissimo), and a crescendo arrow (>). Measure 8 ends with a fermata over the first note of the second measure.

\* 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 sixteenth-note patterns in the lower voices. Measure 2 continues with similar patterns, with some notes tied over from the previous measure.

Musical score page 27, measures 3-4. The score continues with four staves. Measure 3 features dynamic markings 'f' and 'v' above the first and second staves respectively. Measure 4 begins with a dynamic 'f' and ends with '(f)'.

Musical score page 27, measures 5-6. The score consists of four staves. Measure 5 starts with dynamic 'ff' and 'f'. Measure 6 starts with dynamic 'ff' and 'f'. Both measures feature eighth-note patterns with grace notes indicated by small '8' superscripts.

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: The first staff has sixteenth-note patterns with slurs and grace notes. The second staff has eighth-note patterns. Measure 2: The first staff continues with sixteenth-note patterns. The second staff has eighth-note patterns. Measure 3: The first staff has sixteenth-note patterns. The second staff has eighth-note patterns. Measure 4: The first staff has sixteenth-note patterns. The second staff has eighth-note patterns.

Musical score page 28, 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 first staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 6: The first staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 7: The first staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 8: The first staff has eighth-note patterns. The second staff has eighth-note patterns.

Musical score page 28, 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 first staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 10: The first staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 11: The first staff has eighth-note patterns. The second staff has eighth-note patterns. Measure 12: The first staff has eighth-note patterns. The second staff has eighth-note patterns.

НА ЗАРЕ ТЫ ЕЕ НЕ БУДИ

Романс А. Варламова

DON'T WAKE HER UP AT DAWN

Romance by A. Varlamov

29

Con moto

\* 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.

Musical score for two staves (treble and bass). The treble staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bass staff has a key signature of one sharp (G#) and a tempo of 120 BPM. The music consists of two measures of eighth-note patterns. The first measure ends with a forte dynamic **fz**. The second measure ends with another forte dynamic **ff**.

Musical score for two staves (treble and bass). The treble staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bass staff has a key signature of one sharp (G#) and a tempo of 120 BPM. The music consists of two measures of eighth-note patterns. The first measure ends with a forte dynamic **fz** followed by a double forte dynamic **ff**. The second measure ends with a piano dynamic **dim.**

Musical score for two staves (treble and bass). The treble staff has a key signature of one sharp (F#) and a tempo of 120 BPM. The bass staff has a key signature of one sharp (G#) and a tempo of 120 BPM. The music consists of two measures of eighth-note patterns. The first measure ends with a piano dynamic **pp**. The second measure ends with a forte dynamic **p**.

8

THEMA  
Allegretto

p

\* THEMA  
Allegretto

8

p

8

8

p

8

p

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

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

rit.

rit.

*p* *leggiero*

*p*

\*\*

8

\* 3 2 8 2      8 3 2 8 2      4 3 2 1      4 3 2 1

4 3 2 1      3 2 8 2      8 2 8 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".

P leggiero

f

f p

P leggiero

fz \*

fp

dim.

dim.

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

The musical score consists of three staves. The top staff uses a treble clef, common time, and a dynamic marking of *p* *leggiero*. Two small 's' marks are placed above the first note of the first measure. The second staff uses a bass clef, common time, and a dynamic marking of *p*. The third staff uses a treble clef, common time. Measures 113 through 123 are shown, followed by a repeat sign, and then measures 124 through 125.

\* 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:



A musical score for piano, featuring six staves of music. The top two staves are treble clef, and the bottom four are bass clef. The key signature is A major (three sharps). The first staff has dynamics 'p dolce' and 'ff'. The second staff has dynamics 'p dolce' and 'p (dolce)'. The third staff has dynamics 'ff' and 'ff'. The fourth staff has dynamics 'ff' and 'ff'. The fifth staff has dynamics 'ff' and 'ff'. The sixth staff has dynamics 'p' and 'ff'. Measure numbers 1 through 8 are indicated above the staves.

8

*cresc.*

*ff*

*cresc.*

*ff*

*Più presto*

*ff brillante*

*fz*

*fz*

*Più presto*

*ff*

*fz*

*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).

Musical score for orchestra and piano, page 38, measures 8-10.

The score consists of four staves:

- Measures 8-9:** The top two staves feature sixteenth-note patterns. The first staff has dynamic *f<sub>2</sub>*, and the second staff has dynamics *ff*, *f<sub>3</sub>*, and *f<sub>4</sub>*. The bassoon part (measures 9-10) includes dynamic markings *v* and *v*) below the notes.
- Measure 10:** The top two staves continue with sixteenth-note patterns. The bassoon part shows eighth-note chords transitioning to sixteenth-note patterns.
- Measures 11-12:** The top two staves show eighth-note patterns. The bassoon part features eighth-note chords.

**СОЛОВЕЙ**  
Романс А. Алябьева

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

Andante

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

8

8

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

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

8

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

*Allegro vivace*

\*)

*Allegro vivace*

\*)

\*)

\*)

*f marcato*

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*.  
с 4244 к

8

8

8

ff

ff sempre

8

(.)

pesante

(.)

pesante

ВОТ НА ПУТИ  
СЕЛО БОЛЬШОЕ

Цыганская песня \*

Allegro moderato

HERE IS A BIG VILLAGE  
ON THE WAY

Gypsy song \*

45

\* В оригинале: «ВОТЬ НА ПУТИ СЕЛО БОЛЬШОЕ». CHANT ВОНЭМЕН (см. вступительную статью).  
It's added CHANT ВОНЭМЕН 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*

un poco più mosso

un poco più mosso

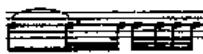
\* В оригинале здесь вместо *fis* стоит *g*.

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



*p*

*s*

*p*

**Tempo I**

*f*

*brillante*

**Tempo I**

*f*

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

8

(p)

8

f

8

(p)

50

Musical score page 50, measures 8-11. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 8 starts with a dynamic **p** and a tempo marking *leggiero*. Measures 9 and 10 continue the melodic line with eighth-note patterns. Measure 11 concludes with a fermata over the bass staff.

Musical score page 50, measures 12-15. The score continues with four staves. Measures 12 and 13 show melodic lines with eighth-note patterns. Measures 14 and 15 continue the pattern, with measure 15 concluding with a fermata over the bass staff.

Musical score page 50, measures 16-19. The score continues with four staves. Measures 16 and 17 show melodic lines with eighth-note patterns. Measures 18 and 19 continue the pattern, with measure 19 concluding with a fermata over the bass staff.

Musical score for piano, page 51, featuring three staves:

- Top Staff:** Treble clef, key signature of one sharp (F#). Measures 1-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern, followed by a dynamic instruction *f*, and a crescendo marking (*cresc.*). Measures 5-6 show eighth-note patterns.
- Middle Staff:** Bass clef, key signature of one sharp (F#). Measures 1-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern, followed by a dynamic instruction *f*, and a crescendo marking (*cresc.*). Measures 5-6 show eighth-note patterns.
- Bottom Staff:** Bass clef, key signature of one sharp (F#). Measures 1-3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern, followed by a dynamic instruction *fz*. Measures 5-6 show eighth-note patterns.

**Più mosso \***

Primo part (top):

- Measure 52: fz, f
- Measure 53: f
- Measure 54: f
- Measure 55: f
- Measure 56: \*\* ff, cresc.
- Measure 57: f
- Measure 58: ff

Secondo part (bottom):

- Measure 52: fz
- Measure 53: f
- Measure 54: f
- Measure 55: f
- Measure 56: f
- Measure 57: f
- Measure 58: f

\* 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.

Musical score page 53, measures 8-11. 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 8 starts with a dynamic *ff*. Measures 9 and 10 show eighth-note patterns. Measure 11 concludes with a half note.

Musical score page 53, measures 8-11. 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. Measures 8-10 show eighth-note patterns. Measure 11 concludes with a half note.

Musical score page 53, measures 8-11. 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. Measures 8-10 show eighth-note patterns. Measure 11 concludes with a half note.

## КОСА

Цыганская песня \*

## PLAIT

Gypsy song \*

Moderato

Moderato

*p*

*\*\**

Moderato

*p*

*mf*

*marcato*

*mf*

poco rit. a tempo

*f*

*dim.*

*f*

poco rit. a tempo

*f*

*dim.*

*f*

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

In the original this song is indicated as CHANT BOHÉMIEN.

\*\* 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*.

rit.

Risoluto

8

rit.

Risoluto

8

p

ff

fz p

ff

p

p

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



A musical score for piano, featuring three staves. The top staff uses a treble clef, 2/4 time, and a B-flat key signature. It consists of three measures of eighth-note patterns. The middle staff also uses a treble clef and measures 1-3 consist of quarter-note patterns. The bottom staff uses a bass clef, 2/4 time, and an A-flat key signature. It consists of three measures of quarter-note patterns.

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of measures separated by vertical bar lines. The top staff has a single measure starting with a dotted half note. The middle staff has two measures, each ending with a fermata. The bottom staff has four measures, each ending with a fermata.

Musical score for three staves (Treble, Bass, and another Treble) in G major. The first staff features a melodic line with eighth-note pairs and sixteenth-note patterns. The second staff consists of eighth-note pairs. The third staff also consists of eighth-note pairs.

Musical score for three staves (Treble, Bass, and another Treble) in G major. The first staff features eighth-note pairs with dynamics 'f' and 's'. The second staff consists of eighth-note pairs with dynamic 'f'. The third staff also consists of eighth-note pairs with dynamics 'f' and 's'.

Musical score for three staves (Treble, Bass, and another Treble) in G major. The first staff features eighth-note pairs with dynamic 'p'. The second staff consists of eighth-note pairs with dynamics 'f' and 'p'. The third staff also consists of eighth-note pairs with dynamics 'f' and 'p'.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of six measures. Measure 1 starts with a forte dynamic (f). Measures 2 and 3 also start with forte dynamics (f). Measure 4 starts with a forte dynamic (f) followed by a ritardando (rit.) and then returns to tempo (a tempo). The bottom staff begins in measure 1 with a forte dynamic (f). Measures 2 and 3 start with a dynamic marking 'marcato'. Measure 4 starts with a forte dynamic (f) followed by a ritardando (rit.) and then returns to tempo (a tempo).

Musical score for piano, measures 11-12. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic (*p*). Measure 13 starts with a forte dynamic. Measure 14 ends with a ritardando instruction (*rit.*). Measures 15-16 show a continuation of the piano dynamic (*p*) and ritardando.

a tempo

ff

*p*

\*

*p*

\*\*

*p*

ff

ff

ff

ff

\* 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. Песенка Н. Титова .....	19
На заре ты ее не буди. Романс А. Варламова .....	29
Соловей. Романс А. Алябьева .....	39
Вот на пути село большое. Цыганская песня .....	45
Коса. Цыганская песня .....	54

## **Contents**

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