

Piano Trio in A Minor, Op. 50

A la mémoire d'un grand artiste

Transcribed for piano solo

P. Tchaikovsky

I. Pezzo Elegiaco.

a), c) **Moderato assai.** (♩=88)

mf molto espressivo

The musical score is for a piano solo transcription of the first movement of Tchaikovsky's Piano Trio in A Minor, Op. 50. It is titled 'I. Pezzo Elegiaco.' and is dedicated 'A la mémoire d'un grand artiste'. The tempo is 'Moderato assai' with a metronomic marking of a quarter note equal to 88 beats per minute. The score is in 4/4 time and A minor. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked 'molto espressivo'. The score is divided into four systems of two staves each. The first system contains measures 1-3, the second system contains measures 4-6, the third system contains measures 7-9, and the fourth system contains measures 10-12. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings (p, mf, f) and expressive markings (molto espress.).

a) Les artistes et les amateurs, qui se donneront la peine de jouer cette composition, sont bien priés de se conformer très exactement aux indications métronomiques de l'auteur (see (b)). Pour l'emploi de pédale l'auteur s'en remet au goût éclairé des artistes et amateurs, qui exécuteront la partie du piano.

(Artists and amateurs, who will take the trouble to play this composition, are kindly requested to comply very exactly with the author's metronomic indications. For the use of pedals the author relies on the enlightened taste of artists and amateurs, who will perform the piano part.) (Courtesy of Google Translate)

b) It is worth noting that almost no performance follows Tchaikovsky's metronome marks, let alone exactly.

c) Chords marked non. arpegg must NOT be arpeggiated. Refer to the original score for the chords to be arpeggiated.

d) In general, notes in the treble clef are to be played by the right hand. The converse is also true. Exceptions to this rule are notated in brackets or with m.s. or m.d. (see page 7)

13

Ossia for bass line only,
play the cello part
regardless a)

16

f

f

f

19

A

p

mf

mf molto espressivo

Ossia

22

3

2

a) Ossias throughout the whole trio usually deviate considerably from the score. Some ossias must be played together, and such ossias will be indicated throughout the score. For this ossia, the cello part is not to be ignored.

24 8

f

Ossia

26 *f*

non arpegg., strike the E first

Ossia

30 non arpegg., strike the E first

32

Detailed description of the musical score: The score consists of two systems of staves. The first system (measures 24-26) shows a treble staff with triplets and a bass staff with a continuous sixteenth-note pattern. Measure 25 has an 'Ossia' section in the treble. The second system (measures 27-32) continues the patterns, with measure 30 also marked 'non arpegg., strike the E first'. The piece concludes with a final cadence in measure 32.

34

B *ff*

36

non arpegg.

38

ben sostenuto il tempo

p *mf*

40

mf *p* *mf*

42

mf *cresc.* *f* *Ossia a)*

a) If this ossia is to be played, the smaller notes on the treble clef should also be omitted.

44

p *mf*

Ossia (cont.)

46

p *mf cresc.*

48

cresc. a) non arpegg.

50

f *cresc.* un poco accelerando

a) This note is to be played as soon as possible after the left hand finishes its chord, and is to be played by the left hand.

52

54

Ossia

8

8

8

stringendo molto al _

ff

57

ff quasi pizz.

60

- Allegro giusto. (♩ = 138)

ff pesante

65

mf

Ossia

69

Ossia

72

cresc. - - - - - m.s.
m.d. a)

75

ff pesante

Ossia

80

un poco allargando

a) In case the performer has forgot, m.s. refers to mano sinistra (the left hand) and m.d. mano destra (the right hand). They always refer to ONE note only.

In tempo molto sostenuto.

86

mf *espr.*

89

sf

92

sf *sf* *sf* *mf espr.* *D7*

Animato. (♩ = 138)

95

mf espr.

98

cresc.

101

f

non arpegg.

Ossia

105

cresc.

non arpegg.

non arpegg.

109

ff

non arpegg.

112

115

E

Ossia

119

122

125

128

131

134

dim.

Ossia

138

mf

p

L'istesso tempo. (♩ = 138)

143

più f

cresc.

sempre marcato la mano sinistra

149

mf

152

f

155

Ossia

Ossia

158

F

f

160

cresc.

a)

163

ff

m.d.

m.d.

m.d.

marcatissimo

Ossia, both ossias are to be played

166

m.d.

ff

a) Play the lower F sharp first.

Ossia

169

a)

Tempo giusto.

con anima

171

p con anima

poco

cresc. ...

più *f*

174

cresc. ...

p con anima

177

con anima

poco

cresc. ...

più *f*

con anima

180

m.s.

mf cresc. ...

a) The arpeggiated chord can be played much before the beat.

183

Ossia

8

185

ff

187

ff

189

f

Ossia

Ossia

Ossia, both to be played simultaneously

191

p

(rit.) dimin.

Ossia

194

p

G dolce espressivo

p

dolce

p

202

p

207

p

p

p

p

p

213

p molto espressivo

p

poco a poco

218

cresc.

223

mf

cresc.

228

f

p dolce espress.

m.d.

H

Ossia

non arpegg. !

non arpegg. !

232

p

poco

cresc.

Ossia

237

Ossia

mf

dim.

mf

non. arpegg a)

242

p

non. arpegg a)

Ossia

247

b) m.d.

b) m.d.

pp

Ossia

253

p

Note E m.s.

pp

257

p

pp

- a) Strike the bass note first.
b) The melody is at the cello here.

Adagio con duolo e ben sostenuto. (♩ = 54)
sul G (molto espressivo)

262

p *p*

Ossia

267

più f *più f* *mf*

272

mf *cresc.* *f* *f* *mf*

276

f *mf* *mf*

280

cresc. *mf*

Ossia

p

Moderato assai. (♩ = 88)

284

p *mf* 3 3 3 3 3 3 3

286

mf *p* *mf* 3 3 3 3 3 3 3

288

mf *cresc. - (poco agitato)*

289

f *f* *p* *Ossia a)* 3 3 3 3 3

291

mf 3 3 3 3 3 *p (molto tempestuoso)* 3 3 3 3 3

a) If this ossia is to be played, the small notes in the upper register should be omitted.

293 **I**
mf cresc. *m.s.* *cresc.*

295
a) *non arpegg.* *f*
Ossia *non arpegg.* *f*
un poco accelerando

297
cresc.
Ossia (cont.)

299
stringendo molto al
cresc. *ff*

302
ff quasi pizz.

a) See p. 5.

Allegro giusto.

ff pesante *mf*

Ossia

f

m.s. a) *cresc.* *m.d.* *ff pesante*

Ossia

un poco allargando

a) All small notes in this bar should be played by the left hand.

In tempo molto sostenuto.

330 *espr.*
mf

333

336 *sf* *sf* *sf* *mf espress.* **Animato. (♩ = 138)** *K* *m.d.*

339 *mf espress.*

342 *cresc.*

345

Ossia

348

cresc.

non arpegg.

352

ff

non arpegg.

355

358

L

362

366

369

372

375

379

Ossia

dim. *mf* *p*

Ossia: use both at the same time

Ossia

385

p *più f* *cresc.*

sempre marcato il basso

392

M Ossia

mf *cresc.* m.s. (only that note)

396

Ossia

m.s. Ossia

399

cresc.

Ossia

401

Ossia, both to be played

ff

ff

m.s.

Ossia

Ossia (cont.)

molto espressivo

p

p molto espressivo.

poco a poco cresc.

406

cresc.

mf cresc.

412

f

non arpegg. !

417

f

p dolce espr.

poco cresc.

p espress.

423

Ossia

mf

dim.

mf

a)

429

Ossia

p

N

p b) m.d.

436

p

Note E m.s.

pp

p

443

p

m.s.

p

a), b) See p. 17 a) and b) respectively

Ossia

450

dolce espress.

non. arpegg.

Ossia (cont.)

457

p

Ossia (both at the same time)

non. arpegg.

464

pp

pp

Ossia

Ossia a)

Ossia

471

a) The last beat of the treble clef should be omitted if the player decides to take the ossia.

II. A. Tema Con Variazioni

Tema.

Andante con moto. (♩ = 72)

p cantabile

poco più f

p

Var. I.
cantabile
p

p

m.s.
Ossia

Ossia

30

Musical score for measures 30-32. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 30 features a piano introduction with a forte dynamic. Measure 31 includes a vocal line labeled 'Ossia' and a piano line labeled 'm.d.'. Measure 32 continues the piano line with a 'm.d.' marking.

33

Musical score for measures 33-35. Measure 33 features a piano introduction with a forte dynamic and a vocal line labeled 'più f' and 'm.d.'. Measure 34 includes a vocal line labeled 'm.s.' and a piano line labeled 'più f'. Measure 35 continues the piano line with a 'più f' marking.

36

Musical score for measures 36-38. Measure 36 features a piano introduction with a forte dynamic and a vocal line labeled 'più f'. Measure 37 includes a piano line labeled 'p' and a vocal line labeled 'più f'. Measure 38 continues the piano line with a 'p' marking.

39

Musical score for measures 39-41. Measure 39 features a piano introduction with a forte dynamic and a vocal line labeled 'più f'. Measure 40 includes a piano line labeled 'p' and a vocal line labeled 'più f' and '(m.d.)'. Measure 41 continues the piano line with a 'p' marking.

Var. II.

Più mosso. (♩ = 100)

41

p

f

m.s.

m.d.

non. arpegg.

45

mf

p

mf

f

non. arpegg.

50

f

p

p cresc.

mf

cresc.

Ossia

54

ff

f

p

f

p cresc.

m.d.

58 *f*

Ossia

Var. III.

Allegro moderato. (♩ = 116)

61 *scherzoso* *pp*

pp

64 *più f* *pp*

più f *pp*

66

69 *mf* *più f* *p*

mf *più f* *p*

71

73

75

77

79

81

82

Var. IV.
 Listesso tempo.
 (Allegro moderato.)

84

89

mf marcato la melodia

Ossia

93

m.d.

non arpegg.

Ossia

non arpegg.

98

f

mf

non arpegg.

Ossia

cresc.

103

cresc.

ff

106

ff
(molto rit.)

Var. V.
L'istesso tempo.
8

108

pp martellato

111

114

117

m.d.

Var. VI.
Tempo di Valse. (♩. = 69)

120

pp *f* *p* *p* *grazioso* m.d.

129

mf *p* *tr*

Ossia, a)

136

p *tr* *mf* *dim.*

Ossia (cont.)

142

A *grazioso*

p *mf* *tr*

Ossia (cont.)

149

mf *p* *tr*

m.d. -> m.s.

cresc.

a) This ossia is for both staves, and the melody should be played by the right hand.

182

189

Ossia

m.s.

m.d.

196

m.s.

m.s.

202

m.d.

dim. al

207

211

C *pp*

p

più f

p

mf

mf

218

p

p
m.d. -> m.s.
tr

(m.d.)

tr

224

mf dim.

mf

mf dim.

229

p

p
m.d.

mf

mf

Ossia

237

p

tr

p

m.d. -> m.s.
tr

p

poco

a poco

cresc.
m.d. -> m.s.
tr

Ossia
m.d. -> m.s.
tr

244

or m.s.
(both notes)

mf sempre cresc.
m.d. -> m.s.

Ossia (cont.)

Ossia

m.d. -> m.s.

m.d. -> m.s.

251

m.d. -> m.s.

Ossia (cont.)
m.d. -> m.s.

f

f

258

f

f ff marcatisimo

8

2

265

f

271

mf

276

mf *dim.*

281

p

Var. VII.

Allegro moderato. (♩ = 126)

285

ff

Ossia

290

Ossia

294

299

Ossia

Ossia

304

Ossia

Ossia (cont.)

Ossia

308

Ossia (cont.)

312

315

320

Ossia

non. arpegg.
non arpegg.

a) Var. VIII. Fuga.
Allegro moderato. (♩=♩ as before)

325

329

332

335

a) Albeit extremely rare, this variation can be omitted.

338 *p* *mf marcato* *D* *p* *mf marcato*

341 *f* *Ossia* *f* *f*

343 *Ossia* *(top note m.d.)*

345 *(top note m.d.)* *p* *p* *p*

347

Ossia

349 **E**

352

354

356

358

a) Strike the bass first.

non. arpegg,
a)

non. arpegg,
a)

361 *marcatissimo il tema* **ff**

mf

Ossia *mf*

364 **F** *mf*

ff *marcatissimo*

Ossia (facile)

f

367 *f*

m.s. *m.s.*

m.s. *m.s.*

370 Ossia (cont.) *allargando* **fff**

m.s. **ff**

good luck! **ff**

372 Ossia (cont.)

fff m.s. non. arpegg. m.s.

375 Ossia (cont.)

m.s.

G Ossia

sempre fff *sempre fff* Ossia

Ossia (cont.)

381

pp

pp

pp

Ossia (cont.)

384

cresc.

staccato
in the cello

Ossia

Ossia (cont.)

387

mf

mf

f

8

good luck!

389

a)

8

ff

non arpegg.

Var. IX

Andante flebile, ma non tanto. (♩. = 54)

391

pp

p

lamentoso

Ped. (una corda)

Ped. *Ped.* *Ped.*

(Ossia; D sharp instead of E)

(Ossia; D sharp (a seventh apart) instead of E)

393

cresc. un poco

Ped. sempre simile

395

più f

dim.

397

p

lamentoso *pp*

p

a) From here on follow both Ossias at the same time.

399

cresc. un poco

10

401

più f

dim.

10

403

p

pp

più f

10

405

mf

più f

10

407

mf

dim.

dimin.

10

409

p

dim.

10

411

p *pp*

413

p

414

p *pp*

416

p *pp*

418

p *pp*

419

p *pp*

420

p *pp*

421 *mf*

422 *mf* *f*

423 *f* *cresc.* *ritenuto* *f* *ri - tenu - to*

426 *ritardando molto*

Var. X.
Tempo di Mazurka. (♩. = 66)
Con brio.

429 *f*

*) improvise cadenza here

437 *p* *f*

442 *poco stringendo*

449 *a tempo*

454 *più f*

462

467 *pp* *ff*

468 *f* *ff* **H**

477

484

a)

p

491

498

un poco accelerando

p

Var. XI.
Moderato. (♩ = 88)

507

pp

510

a) Play the octaves only if lightness can be maintained.

Ossia, both at the same time



513

Ossia

516

Ossia

p dolce

518

Ossia

p

p

*m.s.
più f*

521

Ossia

m.s.

m.s.

m.s.

m.s.

524

m.s. m.s. pp

Ossia

mf sf > p < sf > p < p p p pp

530

mf sf > p < sf > p < p p p pp

mf p mf p mf p pp

538

pp pp pp m.d. pp

B. Variazione Finale e Coda

Allegro risoluto e con fuoco. (♩ = 138)

f

6

ff a)

Ossia Ossia (cont.) m.d.

a) Optional cut from ♯ to ♯ (page 68). This cut, like the Fuga, is authorised by Tchaikovsky himself.

10

ff

Ossia

13

16

ff

m.s. *ff*

Ossia

19

Both ossias at the same time

Ossia

Ossia (cont.)

Both ossias at the same time

A

Ossia

22

m.s.

Ossia

25

Ossia (cont.)

27

29

31

This musical score is for piano and voice, spanning measures 22 to 31. The key signature is A major (three sharps). The piano part is written in a grand staff (treble and bass clefs). The voice part is written in a single staff with a treble clef. The score is divided into five systems, each containing two measures. Measure numbers 22, 25, 27, 29, and 31 are indicated at the start of their respective systems. The text 'Both ossias at the same time' is written above the first system. The text 'A' is written above the first system, and 'Ossia' is written above the first system. The text 'm.s.' is written below the first system. The text 'Ossia' is written below the first system. The text 'Ossia (cont.)' is written above the second system. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The voice part features a melodic line with various intervals and rests. The score is written in a standard musical notation style.

33

Ossia

35

Ossia

Ossia (cont.)

38

Ossia

41

Ossia (both at the same time)

Ossia

44

mf

Ossia, play both
at the same time

m.s.

m.s.

Ossia

48

m.s. *f* *pesante*

Ossia (cont.)

Ossia (both simultaneously)

53

ff

Ossia

58

poco cresc. *m.s.* *p*

Ossia, small notes omitted

61

cresc.

Ossia (cont.)

64

f *f* (m.s.) (m.s.)

67

p *p* (m.s.) (m.s.) *cresc.*

70

cresc. *cresc.*

71 **C** *Ossia*

ff

ff

Ossia

(both at the same time)

73 *Ossia*

75 *ff*

77

80

83

89

Ossia (both at the same time)

Ossia (both at the same time)

92

Red. * Red.

Ossia

Ossia

95

D

p

sempre staccato

98

cresc.

Ossia

101

Ossia (both at the same time)

sempre cresc.

f sempre cresc.

sempre cresc.

sempre cresc.

Ossia (cont.)

104

107

m.d.

110

m.d. *ff* *mp*

subito decresc.

112

Ossia a) b) *Ossia (cont.)*

114

Ossia **E** *p* *Ossia*

116

- a) An ossia for this bar and bar 114 is included in the appendix.
 b) Alternatively, the first and second semiquavers can be played in the reverse order.

119 *cresc.*

122 *f* *m.d. a)* *cresc.* *m.d. a)*
Ossia

125 *ff*

128 *b)*

130

133 *p cresc.*

- a) Only when the small notes in m.s. are omitted.
 b) Strike the bass first.

135

138 **F** a)

ff

Ossia

141

Ossia

Ossia (cont.)

145

ff

Ossia

148

Ossia

a) An ossia as played for bars 138-141 is included in the appendix.

151 *ff*

Both ossias at the same time

154 *m.s.* *ff*

Ossia

157

Both ossias at the same time

m.s.

Ossia

Ossia (cont.)

160 **G** *Ossia (cont.)*

163

165

Measures 165 and 166 of a musical score in A major (three sharps). The system consists of a grand staff with a treble and bass clef. Measure 165 features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left. Measure 166 continues this texture with some melodic simplification in the right hand.

167

Measures 167 and 168. Measure 167 shows a continuation of the sixteenth-note patterns. Measure 168 features a more active right hand with sixteenth-note runs and a steady eighth-note bass line.

169

Measures 169 and 170. Measure 169 has a similar texture to the previous measures. Measure 170 shows a change in the right hand with more sustained notes and a more active bass line. An "Ossia" section begins below measure 170.

Ossia

The ossia section consists of two staves. The top staff is in treble clef and the bottom in bass clef. It provides an alternative melodic line for the right hand of measures 169 and 170, featuring a more direct path than the main score.

171

Measures 171, 172, and 173. Measure 171 has a more active right hand. Measures 172 and 173 feature a dense texture with many beamed sixteenth notes in both hands, creating a rapid, rhythmic passage.

174

Measures 174 and 175. Measure 174 continues the dense sixteenth-note texture. Measure 175 shows a change in the right hand with more sustained notes. An "Ossia" section begins below measure 175.

Ossia

The ossia section consists of two staves. The top staff is in treble clef and the bottom in bass clef. It provides an alternative melodic line for the right hand of measures 174 and 175, featuring a more direct path than the main score.

177

f

181

Ossia

Ossia, play both at the same time

f

mf

mf

m.s.

Ossia

186

mf

m.s.

f

pesante

Ossia (cont.)

mf

m.s.

f

pesante

Ossia (cont.)

190

Ossia (both simultaneously)

ff

Ossia

194

H

p

poco cresc. -

simile

197

p

p

Ossia (omit all small notes)

200

cresc. -

f

f

203

(m.s.) (m.s.) *p* (m.s.) (m.s.)

206

cresc.

208

cresc.

209

ff *ff* Ossia

211

Ossia

213 **I** a) *poco a poco cresc.*
p poco a poco cresc.

216 *poco a poco cresc.* *sempre cresc.*

218 *mf* *sempre cresc.* *sempre cresc.*

221 *f* *cresc.*

223 *ff* *Ossia* *Ossia*

a) An ossia that is considerably easier from bars 213-221 is included in the appendix.

225 Ossia (cont.)

Ossia (cont.)

227

C 4 m.s.

ff marcato

231

sempre ff

234

ff

239

Andante con moto. (♩ = 66.)

244 *fff*

246 *Red.* a)

248 *Red.*

250 *Ossia*

252

The musical score consists of eight systems of piano music, each with a grand staff (treble and bass clef). The tempo is 'Andante con moto' at 66 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, sixths, and dynamic markings like 'fff' and 'Red.' (Reduction). Measure numbers 244, 246, 248, 250, and 252 are clearly marked at the beginning of their respective systems. An 'Ossia' section is provided for measure 250. Fingerings (3 and 6) are indicated for many notes. A specific instruction 'a)' is given for measure 246.

a) Strike the top note first, with the bass, then the octave later.

254

255

256

Ossia

258

260

non arpegg. throughout

The musical score consists of six systems, each with a treble and bass staff. Measures 254-255 show a right-hand melody with a long slur and a left-hand accompaniment of chords. Measures 256-258 feature a complex texture with triplets and quintuplets in both hands. Measure 259 includes an 'Ossia' section. Measure 260 continues the complex texture with a 'non arpegg. throughout' instruction.

270

m.d.

12

7

271

m.d.

12

6

6

273

m.d.

6

6

11

7

275

m.d.

11

7

276

m.d.

12

9

12

9

279

m.d. v

282

m.d. v

Lugubre. (L'istesso tempo.)

286

p m.s. m.s. mf piangendo

290

m.s. m.s. p pp poco a poco morendo

294

pp ppp

Appendix

Mvmt. 2B., m.112

112

ff

Red.

114

Mvmt. 2B. m. 114

Movement 2B, mm. 138-141

138

ff

*)

Movement 2B, mm. 213 - 221
(Ossia più facile.)

213

p poco a poco cresc.

poco a poco cresc.

8

sempre cresc.

mf sempre cresc.

12

f cresc.