Piano Trio in A Minor, Op. 50

A la mémoire d'un grand artiste

Transcribed for piano solo

I. Pezzo Elegiaco.

P. Tchaikovsky



a) Les artistes et les amateurs, qui se donneront la peine de jouer cette composition, sont bien priès de se conformer tres exactement aux indiquations métronomiques de l'auteur (see (b)). Pour l'emploi de pédale l'auteur s'en remet au goût eclairé des artistes et amateurs, qui executeront 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)



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.





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



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.





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.













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



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





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

















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

II. A. Tema Con Variazioni

















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



























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



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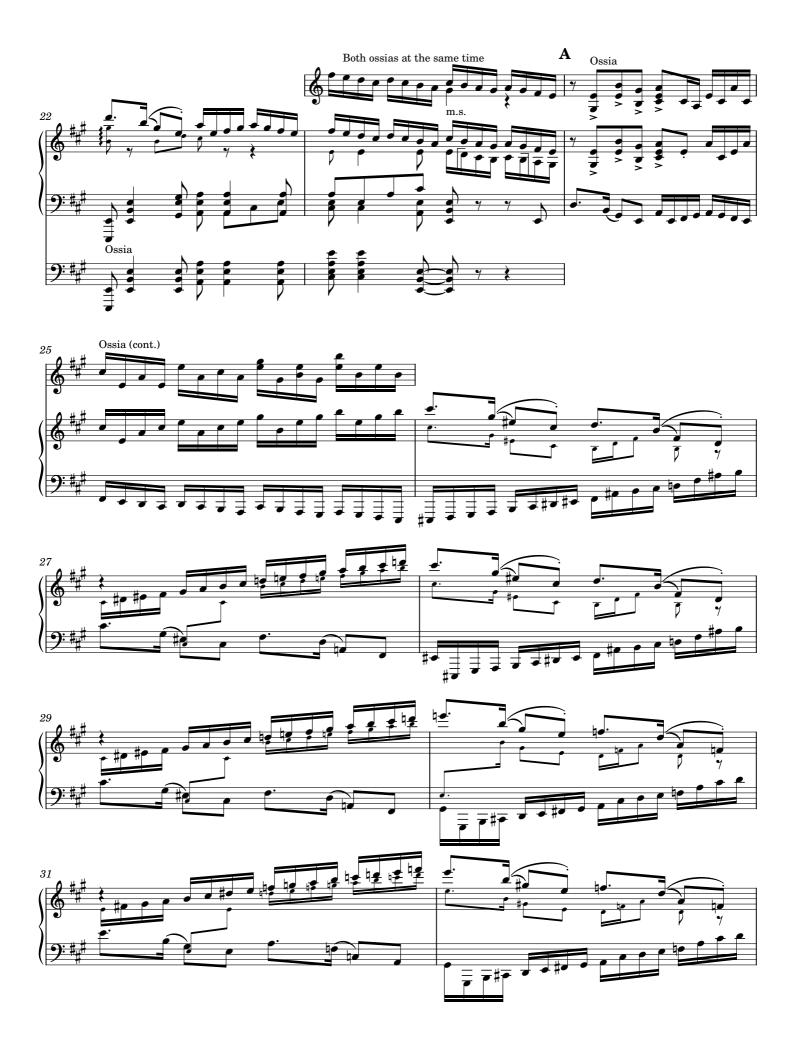
a) Play the octaves only if lightness can be maintained.





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



















- 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.



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

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a) An ossia as played $% \left(1\right) =\left(1\right) +\left(1\right) =\left(1\right) +\left(1$

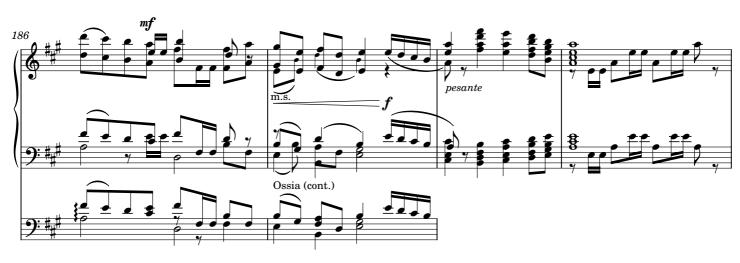
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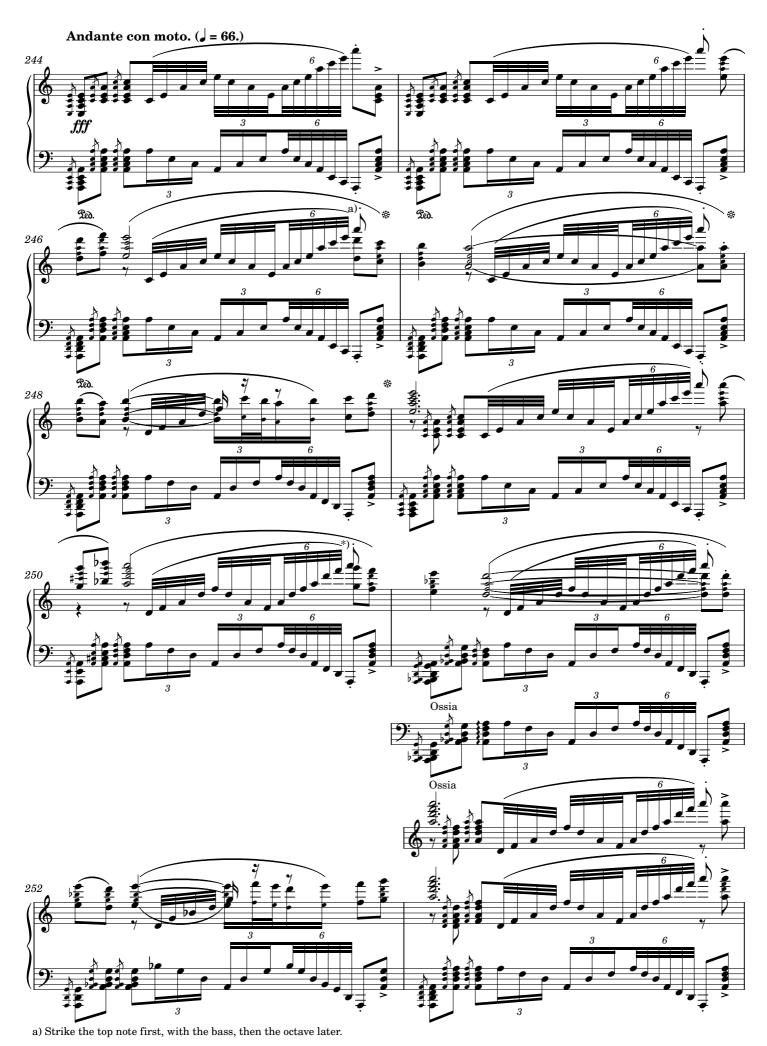




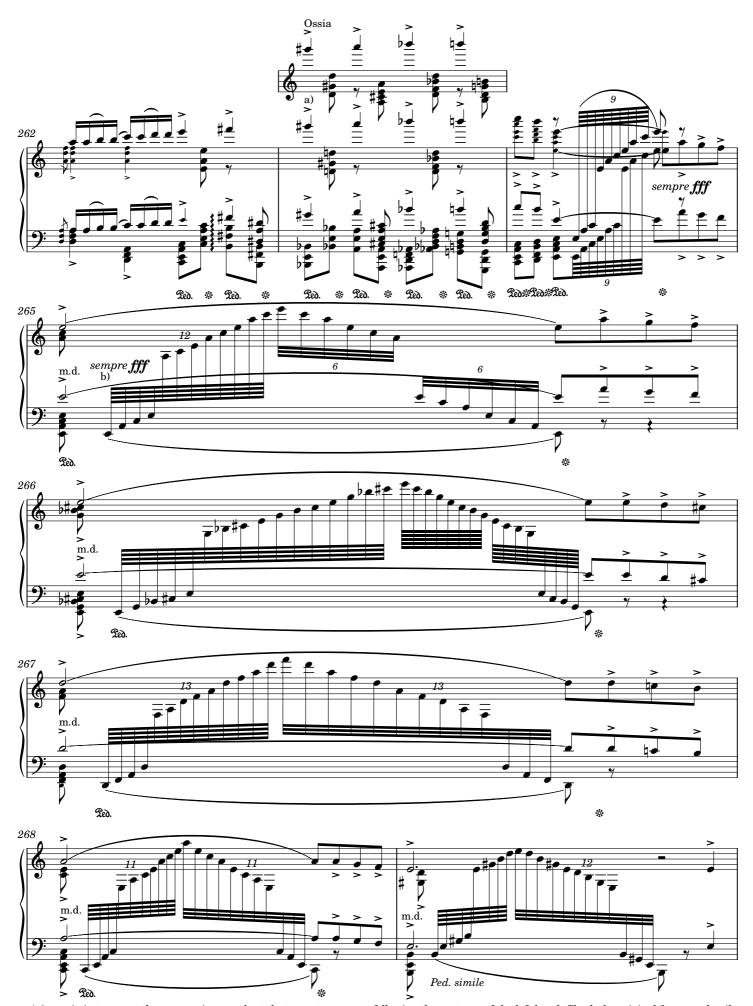
a) An ossia that is considerably easier from bars 213-221 is included in the appendix.

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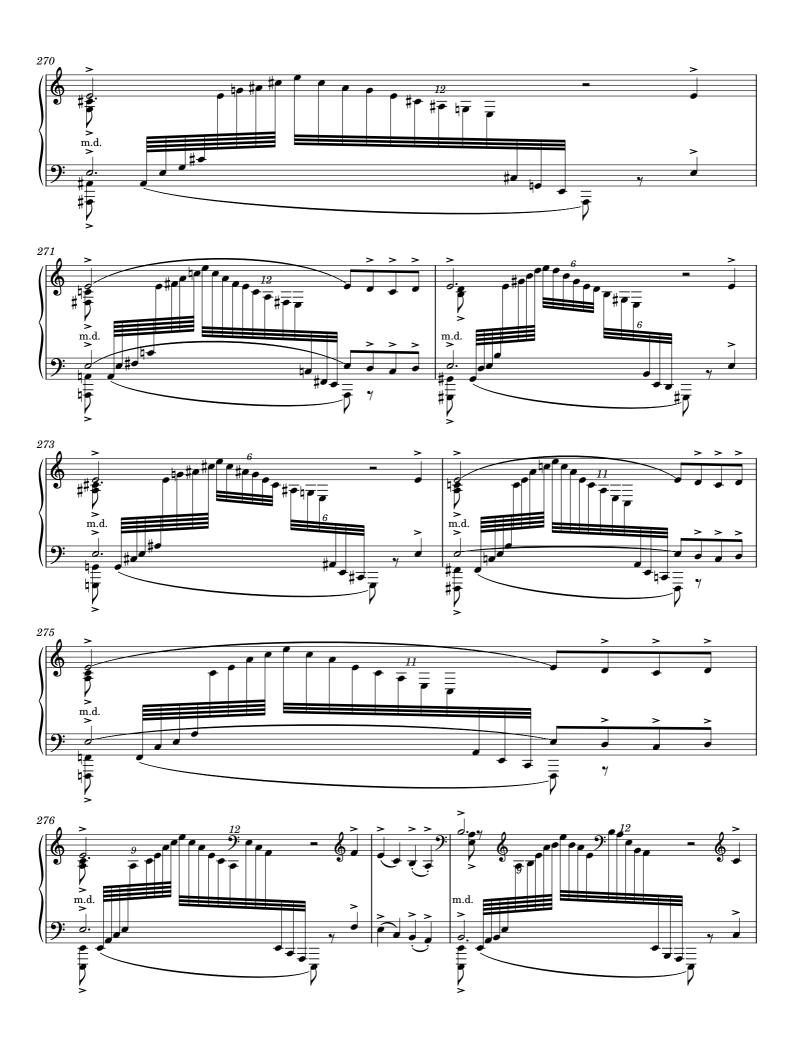








a) An ossia is to repeat the quavers in every beat, but an octave apart, following the contours of the left hand. Check the original for more details.
b) The rhythm of the tuplet should probably sound more equal than the playback.





Appendix

