

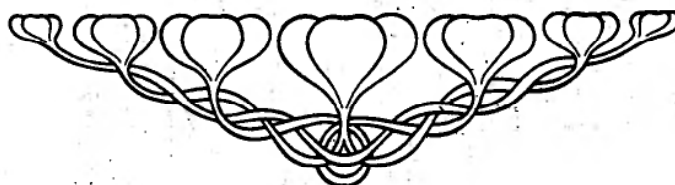
# ROMANCE IN F-MINOR

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Op. 5

*By*

**PETER ILJITCH TSCHAIKOWSKY**



St. Louis

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REVISED EDITION WITH FINGERING, PEDALING,  
PHRASING, AND INSTRUCTIVE ANNOTATIONS ON  
THE METHOD OF STUDY AND INTERPRETATION

**By LEOPOLD GODOWSKY**

BIOGRAPHICAL SKETCH, FORM AND STRUCTURE,  
AND GLOSSARY

**By LEWIS G. THOMAS**

# PROGRESSIVE SERIES COMPOSITIONS

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## ROMANCE IN F-MINOR

Opus 5

Peter Iljitch Tschaikowsky

### Biographical Sketch—Peter Iljitch Tschaikowsky

*Born at Kamsho-Votkinsk, Russia, May 7, 1840*

*Died at Petrograd, Russia, November 6, 1893*

**W**E DO NOT know in what manner Tschaikowsky inherited his extraordinary musical talent. There is no record of the existence of musicianship among his ancestors, and the fact that neither of his parents was able to assist him may account for the slowness of his early musical development. So unobtrusive were the first signs of his talent that he was started in the study of the law, and had actually entered the government service before he himself became convinced of his true vocation. He had studied music in a casual way since his seventh year, and had made fair but not extraordinary progress. He was fortunate in having for his teachers such well-equipped musicians as Philipov and Zarembo, and no less fortunate in having that domineering but excellent musician Nicholas Rubinstein (brother of the more famous pianist-composer, Anton) as his artistic adviser. At the age of twenty-three he gave up his position in the civil service and devoted himself definitely to the art he loved.

For twelve years Tschaikowsky held the position of Professor of Harmony at the Moscow Conservatory, but through the generosity of an unknown admirer—whose name we now know to be Frau von Meck—he was soon enabled to leave the profession of teaching and give his time entirely to composition.

His music is of the Russian school—much of it is written on Russian folk melodies—and tempered by German technical methods. He wrote some operas, of which the best known is *Eugene Onegin*; six symphonies, of which the *Pathetic* (the sixth) is undoubtedly his masterpiece; a piano-forte concerto, which holds a unique place in the affections of concert-goers; several short piano-forte compositions; and some charming songs.

Tschaikowsky visited America in 1891 for the opening of Carnegie Hall, New York. Two years later he died suddenly of cholera in Petrograd.

**General Information:** This Romance was composed about 1868, at a time when Tschaikowsky was under the influence of a romantic attachment with the opera singer Désirée Artôt—an attachment that ended in disappointment. In meas. 58-63 the student may imagine the prima donna singing a phrase from some old Italian opera.

**Form and Structure:** In Three-Part Song-Form, with a *Coda*. Key, F minor.

Part I; meas. 1-32. The Main Theme (meas. 2-5) consists of a Period of four measures, extended to six measures by a tonic pedal point (meas. 5-7). There next follows a four-measure Period in the key of  $A\flat$  (meas. 8-11), repeated in meas. 12-15, but with a modulation (meas. 15) leading back to F minor. Then a repetition of the first Period (meas. 16-19). This is followed by a Period of nine measures (meas. 20-28) which is extended to thirteen measures in very much the same manner as was the first Period in meas. 5-7. An Introductory passage leads to

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Part II; meas. 36-63. This is an Intermezzo-like movement in the key of  $D_b$ , martial in character—in direct contrast to the sentiment expressed in Part I. It consists of a four-measure Period (meas. 36-39) repeated, in octaves, in meas. 40-43; and another four-measure Period (meas. 44-47) also repeated—(meas. 48-51). A modulatory passage (meas. 52-58) founded upon the material just presented, and ending with a short declamatory passage (meas. 58-63), leads to

Part III; meas. 64-91. This is a repetition of Part I, with the addition of embellishments.

The *Coda* (from meas. 91) is reminiscent of the martial motives of Part II (meas. 91-101), but ends with a cadence (meas. 103-106) in keeping with the sentiment of the first Part of the Composition.

**Method of Study:** The notes forming the "figure" of the accompaniment in meas. 1 (both hands) may be taken as a model for the accompaniment throughout the first Part. All through this Part the accompaniment should be made to sound *legato*, and each group of slurred notes should define a chord just as effectively as the groups in the first measure. This is done, of course, with the aid of the pedal, and the student has the choice of two fingerings—a repetition of the thumb, or of the fifth finger.

Special attention should be given to the fingering of the right-hand part of meas. 8 and 15.

**Interpretation:** The opening measure should be subdued, and the melody interpreted with tenderness. There should be rhythmic elasticity, but without those extremes in tempo which are apt to degenerate into sentimentality.

The notes printed in small type (meas. 2, 4, 5, 6, etc.) are not merely decorative; they are essentially melodic, and consequently must not be played in a hurried manner. The augmented second,  $E_b-D_b$ , in the treble of meas. 5-6 suggests an Asiatic, rather than a European, origin. The frequent repetition of this interval throughout the Composition lends a certain melancholy plaintiveness to the melody.

The small notes in meas. 16-18 are to be played in a leisurely manner, as though sung softly by a human voice. In meas. 19, the grace-notes are to be treated melodically, while the descending phrase in the bass demands a cello-like sonority.

The ascending phrases in meas. 20-28 become gradually impassioned in character. Where the melodic line ascends there may be a slight acceleration of tempo and a corresponding retard when it descends.

The *a tempo* at meas. 24 indicates a resumption of the *poco piu mosso* indicated at meas. 20, not a return to the original tempo.

Beginning with meas. 32, the student should imagine the bass motive played on a snare drum. Up to meas. 56 the phrasing should be that of the monotonous rhythmic effect produced by this instrument. This drum motive gains in effect if the sixteenth-notes are played very quickly and the preceding eighth-notes are slightly prolonged. The notes of the march-like Theme require a crisp *staccato*. The sustained half-notes, however, must be given their full time-value and stand out prominently.

Despite the *f* at meas. 44 the student must endeavor to make a big *crescendo* in meas. 46-47 and 50-51. In meas. 52-53 the left hand should give out the accented eighth-notes with all possible force, although the ultimate climax is not reached until the chord in meas. 58. After this the interpretation may become very free as to tone and tempo.

The sixteenth-notes in meas. 71-73 and 75-76 must not be hurried, but should be played in a rather leisurely manner.

In meas. 72 and 76 the right hand takes over the accented F from the left hand and holds it while the left hand plays the broken octave ( $E_b$ ) below; the left hand then continues the melody with the  $F_b$ —which leads to  $E_b$  in the right-hand part of meas. 73 and 77 respectively.

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The student must strive to produce an "echo" effect in the repeated and questioning chord-motive in meas. 100-101. Then there is a tense pause of absolute silence, a whispered chord in meas. 102, and a plaintive, melancholy phrase, ascending with a slight *crescendo*. The pathetic character of the passage is intensified by the harmonization of meas. 104, and also by the suspension which occurs in the soprano part of the succeeding measure.

### Glossary

Peter Iljitch Tschaikowsky pronounced		Pēt'-er El'-itch Tshä-ē-kôf'-skĭ	
<i>subito</i>	"	sōō'-bē-tō	(suddenly)
<i>allegro energico</i>	"	äl-lä'-grō ěn-ěr'-jĕ-kō	(quickly and with energy)
<i>molto meno mosso</i>	"	mōl'-tō mā'-nō mōs'-sō	(much less rapidly)
<i>espr. (espressivo)</i>	"	ēs-prĕs-sĕ'-vō	(with expression)
<i>poco piu mosso</i>	"	pō'-kō pyōō mōs'-sō	(somewhat more rapidly)
<i>molto piu mosso</i>	"	mōl'-tō pyōō mōs'-sō	(much more rapidly)

# Romance

Revised and edited by Leopold Godowsky

PETER TSCHAIKOWSKY, Op. 5

Andante cantabile  $\text{♩} = 76 - 88$

1 *p* dolce 2 3 4

5 6 7 8 9 10 11 12

13 14 15 *p subito* 16

*poco piu mosso*

17 18 19 20 *crescendo*

*riten.*

21 22 23 *mf* *riten.*

*(poco piu mosso)*  
*a tempo*

24 *cresc.* 25 26 27

28 29 30 31 *pp*

32 33 *poco a poco* 34 *accel.* 35 *cresc.*

Allegro energico  $\text{♩} = 72-80$

Musical notation for measures 36-38. Measure 36 is marked *mf*. The piece is in 3/4 time with a key signature of two flats. Fingerings are indicated by numbers 1-5 above notes. Measure 37 has a *f* dynamic. Measure 38 has a *f* dynamic.

Musical notation for measures 39-41. Measure 39 has a *f* dynamic. Measure 40 has a *f* dynamic. Measure 41 has a *f* dynamic. Fingerings and articulation marks are present.

Musical notation for measures 42-44. Measure 42 has a *f* dynamic. Measure 43 has a *f* dynamic. Measure 44 is marked *ff*. Fingerings and articulation marks are present.

Musical notation for measures 45-48. Measure 45 has a *f* dynamic. Measure 46 has a *f* dynamic. Measure 47 has a *f* dynamic. Measure 48 has a *f* dynamic. Fingerings and articulation marks are present.

Musical notation for measures 49-52. Measure 49 has a *f* dynamic. Measure 50 has a *f* dynamic. Measure 51 has a *f* dynamic. Measure 52 is marked *ff*. Fingerings and articulation marks are present.

53 54 55

53 54 55

56 *non legato* 57 58 *molto meno mosso*

56 *non legato* 57 58 *molto meno mosso*

59 60 61 62 63

59 60 61 62 63

**Tempo I**

64 *p* 65 66

64 *p* 65 66

67 68 69

67 68 69



70 *p* 71 *marcato* 72

73 74 75

76 77 78 *mf* *espr.*

79 80 81

*poco più mosso* 82 *cresc.* 83 84 *riten.* 85 *mf*

*a tempo* *molto piu*

86 87 88

*mosso dimin.* **Allegro**

89 90 91 92

93 94 95 96

*ritard*

97 98 99 100

101 102 103 104 105 106