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PIANO SONATA IN C-SHARP MINOR, OP. POSTH.
BY PYOTR YCH TCHAIKOVSKY
PREPARATION FOR A NEW EDITION

By

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A treatise submitted to the College of Music in partial fulfillment of the requirements for the degree Doctor of Music

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The Graduate School
This treatise is dedicated to the following:

William E. Watkins (1936-2008), the author's father, whose encouragement and source of inspiration Mr. Watkins passed away during this project.


Philip Spurgeon, this project's profoundly supportive friend.

Dr. Carolyn Bridger, without whom the enthusiasm and courage to proceed.

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TRANSLATIONS

Because of the challenges of transliterating names from Russian to English, this treatise will adopt and utilize the composer's name used in Grove's Dictionary of Music and Musicians, specifically Tchaikovsky.

The only departure from this spelling of the composer's name is in bibliographic entries where the original spelling will reflect the Russian spelling (for example, Tschaikowsky). Such spellings will be necessary in bibliographic entries.


ABSTRACT

This treatise is a foundation for preparing a new edition of Pata in C-sharp Minor, op. posth. 80, by Pyotr Tchaikovsky graduated from the St. Petersburg Conservatory, the work published during the composer's lifetime. Necessary corrections and revisions to the work for publication were discovered following his death, and was elaborated in an unknown degree by Sergei Taneyev. Subsequent editions were the State Library Edition of 1902, the Muzyka edition of 1972, and the Budapest edition of 1993.

The treatise gives historical and musicological accounts of the available editions along with a brief study of the circumstances of the manuscript's discovery and publication. It focused on changes that occurred in the manuscript, explaining how certain editorial decisions were made.

A portion of this document considers Tchaikovsky as a pianist and his music, including accounts by his classmates at the St. Petersburg Conservatory and recollections of Hermann Laroche. An exploration of Tchaikovsky's relationship with the piano and its repertoire is also included.

The treatise includes a brief analysis of the piano sonatas, with Frolova, the first Russian piano sonata in A minor. Some of the works that might have inspired Tchaikovsky as he composed include Chopin's Nocturne in E-flat Minor, op. 35, with useful models such as Rubinstein's Sonata in F Major, op. 41, Schumann's Kreisleriana, op. 16, and Beethoven's Symphonic Etudes, op. 13. Tchaikovsky's piano sonatas include Symphony no. 2, Op. 17, and other compositions.

1 Frolova, Tchaikovsky's Piano Sonatas, translated by Andrew Pigulev, edited by S2c0o0t2t, Waantsdik2n0d48j159, 9J2Berggenson
The main portion of the treatise examining a number of which are considered by the author to be reconsideration. Such revisions have uniqueness of the works Tchaikovsky would likely have done had he prepared the work for publication. Tchaikovsky's piano sonata served as the basis for the cherto of his Symphony op. 13, and the alterations the composition guided the author in suggesting revisions and corrections to Piano Sonata.

This study compares the four available editions of works by the composer. Tchaikovsky's Symphony no. 1, op. 13 (in the Practical Guide to the Study of Harmony, published in 1871) is a referenced work.
CHAPTER ONE

INTRODUCTION

The goal of this study is the preparation of Tchaikovsky’s
Sonata in C-sharp Minor, op. posth. 80, with the revisions and corrections
composer would likely have made in preparing the work.

Tchaikovsky’s compositions from the 1860s, works which he
likely to have known or studied, including works by Schumann, Beethoven,
and Tchaikovsky’s own Guide to the Practice of Harmony,
first published by Jurgenson in 1871.

There are four available complete editions of Tchaikovsky’s Piano Sonata
sharp Minor, or conservatory sonata,
as it was called by Sergei

1. Jürgenson, Moscow, 1901 (Sergey Taeyev, ed.), reprinted by Rohm and
Forberg, Bonn, date unknown. This is the first, or original, edition
of the treatise, this edition will be referenced hereafter as Jürgenson.

2. State Library, Moscow, 1903 (Ivan Petrovich Shishov, ed.), reprinted by
Edwin Kalmus, date unknown. This edition will be referenced hereafter as St.

3. Publishing House Muzyka, Moscow, 1972 (editor unknown, possibly
MSL), Volume 2 of Complete Works for Piano (pp. 16-64). This edition will
be referenced hereafter as MSL.

4. Konemann Music Budapest, Budapest, 1997 or Sumarokov, ed. This
edition will be referenced hereafter as Konemann.

Entries 1 and 2 are based upon the original manuscripts;
4 were presumably based upon the first edition, the Jürgenson. The State Library
Moscow (MSL) edition (reprinted by Kalmus) includes editorial marks and
the Konemann Music Budapest (KMB), by Alexander Siloti published his own edition of the first
 specimen, "Allegro et scherzo d une sonate inachevée," composed in 1865... Rédigé par A. Siloti.
Siloti subjected Tchaikovsky’s work to some unreferenced in.

re-composed it threeartielxyt abdydianrgb octaves, all where Tchaikovsky had placed rests. This was perhaps most interesting to me as a musicologist, it can no longer be considered important, otherwise the edition will be ideal.

Editing Tchaikovsky's work presents a challenge of creating what might have been, a task that has been attempted by many. Two types of editors: the interpreter-pedagogy and the theorist-analyst. While each type has individual characteristics, each results in the realization of the composer's intent. Never prepared a copy of his manuscript, the composer would have made certain changes to the work between the original piano and orchestral version.

Sergei Taneyev, later Tchaikovsky's pupil in Moscow, is credited as having edited the sonata for Jurgenson (Chapter Three). It was not uncommon for editors to edit the works of another. Even Frédéric Chopin, in a letter to Fontana, wrote that he was correcting the Paris edition of one of his works, not only to edit the works of others but also to correct the errors of engravers. Sometimes I can guess.

The purpose of this study is to prepare a critical edition of Tchaikovsky's Piano Sonata correcting slight errors, carefully based upon cited sources, and creating a logical version. The most interesting to me as a musicologist is the realization of the composer's intent. nestsol
important and obvious revisions (Chapter Five) are based upon including, primarily, Tchaikovsky's *Practical Guide to Harmony* and many of the composer's works dating from the *Variations* in A Minor (1863-64), the *Theme and Variations* in E-flat Minor (1863-64), *Impromptu* in E-flat Major (1863-64), *String Quartet* in B-flat Major (1865), *Symphony no. 1*, op. 13, among others. An important aspect which affects the suggested revisions is musical language, the dependence on phrase repetition in the development of his ideas, which Tchaikovsky used to obsessive symmetrical phrase structures.

Nearing the end of his life, Tchaikovsky considered his scores. While crossing the Atlantic on the *Le Bretagne* bound for New York, Tchaikovsky, in a letter to his publisher Jurgenson, about how deeply he regretted serious blunders on his part. Tchaikovsky had sailed from Le Havre on August 2nd, 1891, to commence his American tour which included concerts in Baltimore, Washington, Boston, and many other cities. While growing old and composed-out, Tchaikovsky planned to correct many of his published works. While crossing the Atlantic while growing old and composed-out, Tchaikovsky wrote a letter to his publisher Jurgenson, about how deeply he regretted serious blunders on his part. Tchaikovsky had sailed from Le Havre on August 2nd, 1891, to commence his American tour which included concerts in Baltimore, Washington, Boston, and many other cities. While growing old and composed-out, Tchaikovsky planned to correct many of his published works. While crossing the Atlantic while growing old and composed-out, Tchaikovsky wrote a letter to his publisher Jurgenson, about how deeply he regretted serious blunders on his part. Tchaikovsky reconsidered his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions. Tchaikovsky had in mind to better the revised version of his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions. Tchaikovsky had in mind to better the revised version of his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions. Tchaikovsky had in mind to better the revised version of his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions. Tchaikovsky had in mind to better the revised version of his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions. Tchaikovsky had in mind to better the revised version of his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions. Tchaikovsky had in mind to better the revised version of his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions. Tchaikovsky had in mind to better the revised version of his first symphony, composed in 1866 and revised a third time a decade later, and revised it as many as six times, according to his correspondence. Of course, it cannot be certain if the final version better suited his intentions.

Some of the revisions proposed in this section were based on performance experience. The

5 Newman, *Sonata, S71ln0c.e Beethoven*
6 Yotchaikovenik3921.in Am
7 Ibid.
in an attempt to unify textural sonorities in a manner, Fig. 1.1), reconfiguring and modifying small excerpts of certain figurations more pianistic (technically awkward passages). In each case, priority has been given to practical guide for this study of the Piano Sonata in C-sharp Minor for inclusion in this edition, op. 13. Many of the concepts and techniques treated in the version of this music may be employed to create the or version of this music, by making minor adjustments of harmony, metric phrase structures, etc.

An important consideration for the lifetime with a piece of music might be essestial. Great care has been taken to ensure minimal alterations. There has been neither attempt nor desire to re-compose this music, by contrast Siloti's edition of the sonata's first and third movements. The text has been carefully revised only as necessary where the composer's intentions may not be clear. The late Cuban pianist Jorge Bolet once said a performer who has spent a lifetime with a piece of music might...
who lived with the work for only the t
that the author undertakes the work of correcting, and editing Piano Sonata in C-sharp Minor, having lived with it since 1990 and performing it since 1993.

There is a certain advantage in observing Tchaikovsky's early prism of his mature work, an advantage he himself clearly planned to exercise. Still, the hope is that the composer might have liked to have seen it fully complete. As a work of the young-to-be, it is a welcome literature of music for solo piano.

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CHAPTER TWO

TCHAIKOVSKY AS PIANIST

Tchaikovsky is so well-established as a composer of piano music that some consider him a less skilled pianist than Beethoven. Pauline F. Dehn compiled a list of works that Tchaikovsky crafted more than once, including Theme and Variations, a collection of etudes, Twelve Pieces of Moderate Difficulty, Op. 40. In addition to piano concerti, there are many challenging compositions, including the Virtuosic Piano Trio in A Minor, Op. 50.

To evaluate Tchaikovsky as a composer of piano music, consider his pianistic skills. Fortunata Depman, writing in her book, Tchaikovsky Remembered, attributed much of Tchaikovsky’s pianistic abilities to his cousin Lidya Tchaikovskaya, who played the harmonium for him.

Reports of Tchaikovsky’s pianistic abilities come from his classmates at the School of Jurisprudence, including Vladimir Gerard, Tchaikovsky’s piano teacher, and Rudolf Kundinger, Tchaikovsky’s piano teacher, who was most impressed by his young student.

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9 Holden, Tchaikovsky: A Biography, 45.
10 Brown, Tchaikovsky Remembered, 9.
11 Ibid., 12.
a certain extent did arrest my attention dimly sensing something not quite ordinary.

Modest Tchaikovsky remembers an occasion where Carl Maria von Weber. Modest described this Polonaise as a virtuoso piece. He described it as shown in Fig. 2.1 below.

- certain ugly pieces, such as Bach F
diminished to a certain extent did arrest my attention dimly sensing something not quite ordinary.

Modest Tchaikovsky remembers an occasion where Carl Maria von Weber. Modest described this Polonaise as a virtuoso piece. He described it as shown in Fig. 2.1 below.

- certain ugly pieces, such as Bach F

Fig. 2.1, Weber, Polonaise, op. 72, mm. 1-3, Oliver

At the St. Petersburg Conservatory of Anton Gerke von Neumorgen on Monday and Thursday evenings along with his music critic Herman Laroche who remembers

Tchaikovsky played the piano in general could play pieces of the greatest difficulty with a certain amount of roughness, lacking expression. This was somewhat rough, lacking expression, opposite of what the contemporary critics expected. The point is that Pyotr Ilich disliked over-expressive piano playing. This was controlled by a certain chasteness.

Laroche, incidentally, was to become a music critic and provided a wealth of information about the composer.

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12 Brown, 13.
13 Ibid., 17.
14 Ibid.
15 Ibid., 19.
16 Ibid., 18.
According to Laroche, Gerke was a

\[ \text{in tempo, rubato, etc.} \]

Once wrote a short humorous piano piece, based upon a theme from Lyadov. Tchaikovsky uncomfortable. Tchaikovsky once wrote a short humorous piano piece, based upon a theme from Lyadov. 

Maestoso, misterioso e senza ghermetico, maestro could never explain. Gerke's class in the first place because of great difficulty with ease and brilliancy. Laroche remembers: For a long time in somebody's possession, elegantly thick paper, from which Pyotr Ilyich Tchaikovsky's Fantasy for two pianos. The excerpt on the following page (Fig. 2.2) is from the Piano Primo part, and is shown to demonstrate Tchaikovsky's pianistic capabilities. 

Author's note: Max Bruch's Fantasy in 1861 and published the same year by Breitkopf & Hartel. 

\[ \text{Brown, 19.} \]

\[ \text{Poznansky, Tchaikovsky Through Others Eyes} \]

\[ \text{Ibid., 35.} \]

\[ \text{Ibid.} \]

\[ \text{Max FBarnetcahs,ie foopr. Tlwo, PBiraeniotsk,opf & H rtel, L} \]
Laroche recalls that despite Bach's German master Tchaikovsky was a when the died however, he avoided organ music, even Tchaikovsky preferred the piano (pro when playing Bach).

Laroche also notes that Tchaikovsky particularly enjoyable moments with Symphony, Rubinstein's Schumann's works and Rubinstein on  

Finally, Tchaikovsky had grand composing for solo piano, songs, and incomplete Allegro in F Minor and The

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22 Brown, 20.
23 Ibid, 23.
period, as decided. In addition to his Impromptu in E-flat Minor, op. 2, no. 1. However, he had his first published piece, Souvenir de Hapsal.

Classmate Vasily Bessel remembers conservatory be found. He accompanied as well as an accompanist as well as Laroche. Tchaikovsky played well, and he had his first published piece, Souvenir de Hapsal.

However, from the moment he entered the conservatory, Tchaikovsky began to neglect piano playing. He managed to find a way to earn money for Rubinstein.

Other classmates shared similar recollections. Klimenko remembers meeting Tchaikovsky and Laroche for the first time. He and Laroche made an amazing four-hand pair; they knew one and had such an intuitive sense of one another. The duet was exquisite. Once I was able to see such a combination of two talented pianists, the entire opera was played without skipping a thing. They played with such grace that it turned out marvelously.

Alexander Rubets remembers that Tchaikovsky's musical knowledge was confirmed during the peer review of his composition.

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24 Pnoazn'sky, 34.
25 Ibid., 40.
26 Ibid., 41.
27 Ibid., 45.
Conservatory before many guests when he conducted the Overture to the opera *Ruslan and Ludmilla* by Glinka.

The anecdotal evidence presented a hand observations from classmates at the St. Petersburg Conservatory, the composer's brother Modest, and others, of Tchaikovsky's pianistic accounts point to a sensitive form which would shape the composer's view of the piano. Particularly, Laroche's recollection that Tchaikovsky through overuse of *rubato*, and that he equally disliked Tchaikovsky himself would underscore these traits. In one particular example, von Bölow and others. In one particular example, von Bölow and his gracefully expressive Tchaikovsky's键盘在演奏时的风格, it is distinguished by smallest details, and a gift for nuance and affection.

All of the above point to a young artist's pianistic virtuosity in many settings as an accompanist, teacher, and amateur performer. And, as Frolova notes, Tchaikovsky knew the piano inside and out. He knew all of the smallest details of the piano which helped him create his masterpieces.

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CHAPTER THREE

BACKGROUND OF THE SONATA

Pyotr Il'yich Tchaikovsky composed his first piano sonata during his final year at the St. Petersburg Conservatory, having begun his musical studies there in 1863. The work was not published during his lifetime, although Tchaikovsky used the Scherzo from his Symphony no. 1, op. 13, Winter Dreams, in one of his papers by his brother Modeste Jurgenson in 1901. In an email to the author, Dr. Mark Zilberquit, personal correspondence via email, July 11, 2010, notes the erroneous year of publication when the printed edition bears no name of the composer's Moscow student, Sergei Taneyev, as the editor. Although the printed edition bears no name of the composer's Moscow student, Sergei Taneyev, as the editor, Taneyev confirmed this information in the email noted above. Dr. Zilberquit, personal correspondence via email, July 11, 2010, confirmed this information in the email noted above. Taneyev's diaries, kept at the Tchaikovsky Home-Museum in Klin, Russia, confirmed that Taneyev examined the score in order to make unspecified corrections (second movement). The extent and nature of these corrections, as well as the re-written final bars, are unknown. Richard Taruskin, The Tchaikovsky Handbook, 307.


31 Mark Zilberquit, personal correspondence via email, July 11, 2010.
Tchaikovsky accepted a professorship a

for longer while.

At the St. Petersburg Conservatory with students exercises in hand, extr
from work of famous composers and possibly including his own compositions please see
Chapter Four of this study for further comment. Mostly, Rubinstein pr

With Tchaikovsky in particular, Rubinstein in every way possible. Rubets remembers Rubinstein

He [Rubinstein] was especially ins

quickly, without the aid of a piano imp

esing on that instrument before like a simple letter: first you have
t your thoughts down on paper. By con

trained him to write quickly, in draft preliminary sketch to try it on the rest of his life. When giving his
demand to do it still he considered work to remain without fail in one immediately. One must sit on it for

consider immutability of the composer's life (with the exception op. 13). One such reason may have been

Voyevoda (1867) received only five performances drawn from the repertoire. Shortly afterward, Nikol

Tchaikovsky's symphonic work was harshly and Tchaikovsky eventually us

maligned. The Voyevoda, Tchaikovsky composed a s

Potpourri, Poznansky, Tchaikovsky: The Quest for the Inner Ma

Poznansky, Tchaikovsky Through Others' Eyes

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35 Poznansky, Tchaikovsky: The Quest for the Inner Ma
36 Ibid., 68.
37 Poznansky, Tchaikovsky Through Others' Eyes
based on the overture, the \textsuperscript{3}th movement, and his pseudonym H. Cramer.

Perhaps he felt the rejection of his work under the pseudonym H. Cramer.

Frolova notes that Tchaikovsky's piano sonatas were under a pseudonym. The fact that Tchaikovsky himself considered them inferior to his other works in the symphony, for example, the \textit{Overture Romeo and Juliet}.

He was especially critical of his piano sonatas. For example, he wrote his \textit{Overture Romeo and Juliet} in three different versions.

He was especially critical with his \textit{Impromptu in E-flat minor}, composed in 1863-64, unintentionally found its way into print. The Impromptu was apparently hidden within the page of the manuscript, possibly due to the composer's concern with his work's visibility.

Nikolai Rubinstein published all the pieces as a tribute to the composer, but Tchaikovsky was concerned about the print run, fearing rejection and unfavorable comparisons with his better-known works.

Frolova notes that Tchaikovsky was very critical of his own works. It is a well-known fact that Tchaikovsky revised and changed the compositions, for example, he wrote his \textit{Overture Romeo and Juliet} in three different versions.

He was especially critical with his \textit{Impromptu in E-flat minor}, composed in 1863-64, unintentionally found its way into print. The Impromptu was apparently hidden within the page of the manuscript, possibly due to the composer's concern with his work's visibility.

When Tchaikovsky saw the proofs of both works, he allowed both works to be printed.

From the above account, it is possible that Tchaikovsky had several works in mind to be withheld for publication. However, Alexander Siloti, later one of the composer's students, performed the sonata's first movement, \textit{Allegro con fuoco}, and the \textit{Impromptu} on two separate occasions in Russia in 1900, shortly after publication.

Taneyev called it a \textit{shameful} edition, as all the pieces were published after the composer's death. Both works were eventually published.

Fortunately, Tchaikovsky did not destroy the score to his \textit{Impromptu in E-flat minor}, and at least four editions of his \textit{Impromptu in E-flat minor} were published by different publishers in 1901.

Fortunately, Tchaikovsky did not destroy the score to his \textit{Impromptu in E-flat minor}, and at least four editions of his \textit{Impromptu in E-flat minor} were published by different publishers in 1901.

The primary edition was published by Jurgenson in 1901. The \textit{Impromptu} was published in 1898, the \textit{Overture} in 1899.

Other editions include the Moscow State Academy of Music and the St. Petersburg Conservatory.
footnoted. The Publishing House Muzyka, Moscow, published the minor unbracketed, uncredited correct was published in 1997 by Königemann Music Budapest, as *Works of Tchaikovsky*, catalogue number 41625. The Königemann edition does not include ed description of the work at the end of the volume along with a verse regarding possible accidentals in measures 74-76 of the Andante. The comprehensive biography of the composer. Finally, according *Tchaikovsky*: a complete wtohrek sG readnirt iSoomnata (in G major) was published in 1997 by Königemann as Vol. C-sharp Minor sonata.

Unfortunately, the autograph of the score has been lost. Other than the publ firm Jurgenson, the only persons known to have seen the score were the composer's brother, Modest, who discovered a portion of the score and made corrections and to rewriting a portion of it. Siloti who performed the first and third movements of the C-sharp Minor sonata. P. I. Tchaikovsky's piano sonatas, *P. I. Tchaikovsky Piano Sonatas*, edited by Thomas Kolnme. Schott s new complete edit

In 1955, musicologist S. Frolova (*Tchaikovsky's Piano Sonatas*, translated by Andrew Pigulevski). To date, Frolova's study is the only article, *When Tchaikovsky decided to create the first and third movements of the C-sharp Minor sonata*, the creation of the sonatas was not easy. To the contemporary Russian composers (such as Galkin, Bortniansky, et al.), the development of mReunistsAitant hmautsitcime, his artistic consisted of only a few romances (for

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43 Brett Langston, personal correspondence via e-mail, May 18, 2009.
44 Frolova, *Tchaikovsky's Piano Sonatas* translated by Andrew Pigulevski, edited by S2coo0t2t, Waantdk i2n0s0 8(1), 9J2urgenson, 1955.
compositions (among the most prominent Overture to the drama The Storm, by A. N. Ostrovsky) and a few compositions by Frolova failed to mention Anton Rubinstein's four Brahmsian piano sonatas when suggesting composing the first Russian piano sonata. It is likely that Tchaikovsky knew of the Rubinstein sonatas and, given the descriptions of easy to imagine Rubinstein using his own works in preparation for publication, as the current study proposes.

None of the referenced editions suggested that Chopin, for instance, had composed such a study.

\[45\] Frolova, 3
Chapter Four

Analysis of the Sonata

In addition to a brief analysis of the sonata, this portion seeks to identify those works with which Tchaikovsky was familiar, and those works might have influenced the sonata. The sonata is composed on what Herstett stage in which they would fit the study of Schumann. Maurice Hinson agrees, describing the Sonata as less demanding technically and more approachable for audiences.  

Tchaikovsky's early experience with arrangements of orchestral works with friends and classmates, such as the Grand Sonata in G Major, op. 37, composed in 1878, might be attractive to the listener. According to Laroche, it was Schumann who provided the strongest impressions on him. 

Tchaikovsky spent the summer of 1865, just prior to composing at Kamenka, in the Kiev Province. Never summer, he wrote to Aleksandra Davydov. While there, he paid close attention to Ukrainian folk songs gathering material for use in future works.

The table below shows the structure of this movement, which is cast in traditional sonata form. 

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46 Weinstock, Tchaikovsky, 47.
47 Hinson, Guide to the Pianists' Repertoire, 715.
50 Holden, Tchaikovsky, A Biography, 43.
Much has been made of the enharmonically from C-sharp Minor to D-flat Major (and not to C-sharp Major) in the outer movements. In his liner notes for Michael Ponti's sonata, ends rousingly in the major mode, but curiously in the tonic key enharmonic equivalent, D-flat.

Leslie Howard's liner notes suggest that nothing prepares the listener for Michael Ponti's sonata, in his 1946 book, Tchaikovsky, writes that curiously, the sonata ends enharmonically shifted to D-flat Major) at the coda. Actually an enharmonic shift to the major key.

Table Tchaikovsky, op. posth. 80, Allegro vivace

<table>
<thead>
<tr>
<th>Measure</th>
<th>Harmonic</th>
<th>Thematic</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>i - s(harp)</td>
<td>Subject A1</td>
<td>Exposition</td>
</tr>
<tr>
<td>35</td>
<td>i - s(harp)</td>
<td>Subject A2</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>III (E)</td>
<td>Subject B</td>
<td></td>
</tr>
<tr>
<td>109</td>
<td>bridge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>129</td>
<td>III (E)</td>
<td>Subject B</td>
<td></td>
</tr>
<tr>
<td>131</td>
<td>III (E)</td>
<td>Codetta</td>
<td></td>
</tr>
<tr>
<td>145</td>
<td></td>
<td>Development</td>
<td></td>
</tr>
<tr>
<td>219</td>
<td>i - s(harp)</td>
<td>Subject A1</td>
<td>Recapitulation</td>
</tr>
<tr>
<td>254</td>
<td>i - s(harp)</td>
<td>Subject A2</td>
<td></td>
</tr>
<tr>
<td>284</td>
<td>I - f(Diat)</td>
<td>Subject B</td>
<td></td>
</tr>
<tr>
<td>312</td>
<td>bridge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>322</td>
<td>I - f(Diat)</td>
<td>Subject B</td>
<td></td>
</tr>
<tr>
<td>332</td>
<td>I - f(Diat)</td>
<td>Codetta</td>
<td></td>
</tr>
<tr>
<td>352</td>
<td>i - s(harp)</td>
<td>Coda</td>
<td></td>
</tr>
</tbody>
</table>

Actually an enharmonic shift to the major key.

51 Ponti, Complete Solo Piano Music of Peter Tchaikovsky (liner notes), 7.
52 Howard, Tchaikovsky's Piano Sonatas (liner notes), 4.
53 Weinstock, Tchaikovsky, 47.
The first movement of Tchaikovsky's piano sonata has what David Brown restless and varied ebb.

Newman points out that the forthrightness of the specific ideas, the rightness of the syntax and sequence in what we might call a dramatic opus are foretoken in a small way the Tchaikovsky.

Herbert Weinstock notes a slight degree of folkishness had studied Ukranian summer prior to composing the sonata, and Asafiev describes how the idea... (in the metaphor of folk song elements). He feels that the movements may enter into the thematic structure of the component intonazias in the wintural logic determine the work's musical content.

The fact that the sonata is a whole is a surprise. Tchaikovsky admired Mozart as a whole. He feels as if... as a whole. He feels as if... as a whole. He feels as if... as a whole. He feels as if... as a whole. He feels as if... as a whole.

54 Brown, 81.
56 Weinstock, 47.
57 http://www.kholo.paocvcaea.srsue/db/1mbaerncqgl1.1h0t,m120i11.
59 Or Tchaikovsky: 36A0. Self Portrait
60 MeTcow, My Best Friend
with him Otto M oJzaahrnt s wbiiozcghr, a pfhoyr osve re de $\text{k}$.

More than consolation and rest, the Mozart, and other classic composers inspired him. Tchaikovsky was a young composer setting out to compose the first piano sonata.

According to Frolova, Tchaikovsky was a Russian composer setting out to compose the first piano sonata. Frolova, 4.

What could perhaps be inferred from Rubinstein's four piano sonatas (composed in 1848 and 1877) did not have been kryepslisörcrantataam, it is reasonable to conclude classic examples of the genre.

In addition to classicists Beethoven and Schumann, Rubinstein was inspired by the music of Schumann, Rubinstein, and other composers. Since Laroche himself reported Tchaikovsky's fondness for many of these works, a close examination of his sonata is necessary. 50 (a recitative for tenor and alto)

The sonata's first theme is a descending note subject which, disguised, makes cameo appearances in the third movement of D. Schumann's Räumlichkeitsgefühle (transcribed from a passage in the third movement of his D minor Piano Sonata Op. 50). Since Laroche himself reported Tchaikovsky's fondness for many of these works, a close examination of his sonata is necessary.

Significantly, in each excerpt the descending scalar figure (C-sharp to D-sharp) moves specifically mentions Schumann's work, this similarity might be disregarded. However, since Laroche reported Tchaikovsky's fondness for many of these works, a close examination of his sonata is necessary.

$\text{Froznansky, 38.}$

$\text{Frolova, 4.}$

$\text{Holdeaiakovskyy43A Biography}$
over (or toward) a tonic harmony. Where they differ is that—sharp resolves immediately, but in the Tchaikovsky, it is a member of tonic pedal. The text of this passage is equally interesting as it speaks of an angel singing to an innocent child, which may have also moved Tchaikovsky. A translation of this text is given below.

m. 1

Figure 4.1, Schumann, Das Paradies und die Peri, op. 50, Recitative, mm. 1-4, Breitkopf & Hartel.

Der hehre Engel, der die Pflicht erlauscht, und nähert sich: dir, Kind des Stammes, Hoffnung ich noch künden.

(Translation: The noble angel who listens and is near: you, child of the tribe, I can tell you about a message of hope.)

Text by Emil Flechsig after Thomas Moore's personal friend of the author.

The second theme is a rising then of Schumann's Symphonic Studies, op. 13, a work which was assigned to Tchaikovsky.

Figure 4.2, Tchaikovsky, op. posth. 80, Allegro fuoco, mm. 1-2, Op. 68.
an exercise in transcription and orchestration. The opening measures of Tchaikovsky's Fourth Piano Concerto (Fig. 4.3) bear a striking similarity to Schumann's Kreisleriana (Fig. 4.4). This music is also similar in melodic contour to Schumann's Kreisleriana, as shown in Fig. 4.5.

Figure 4.3, Schumann, Symphonic Etudes, op. 13, Finale, measures 2-3, Breitkopf & Hertel

Figure 4.4, Tchaikovsky, op. posth, mm. 69-72, M

Figure 4.5, Schumann, op. 16, second movement, "Sehr innig und nicht zu rasch", mm. 2-3, Breitkopf & Hertel

\[\text{http://tchaikovsky-research.net/en/Works/Arrangements/TH, accessed April 5,}\]
The exposition s closing theme (mm- 145) is compared by, in his book Tchaikovsky: The Early Years, 1840-1874, to similar passages in later works, such as the concert over Romeo and Juliet, where a large leap by stepwise motion is involved. Figure 4.6 shows the first few notes of the closing theme and Figure 4.7 shows the love theme from Romeo and Juliet.

The opening of the movement develops the closing subject (m. 145), and eventually the closing subject (m. 178). The development concludes with the movement's opening motive (m. 212), with chord, marked quasi Andante, pianissimo (m. 218). The recapitulation, Allegro con fuoco, mm. 219 and 284, is identical to the exposition. The second subject, initially in A-flat major through the use of accidentals, then continuing in C Major, is placed at m. 284 to correspond with the beginning of the second subject. A proposed revision of the movement places the phrase at m. 113 and 114. This four-measure phrase is added by parallelism at measure 295 and 296. This four-measure phrase is added by parallelism at measure 295 and 296.

Figure 4.6, Tchaikovsky, op. posth. 80, Allegro con fuoco, mm. 131-135, and Figure 4.7, Tchaikovsky, Romeo and Juliet, trans. C. Bial, mm. 178, B-flat.
and makes logical sense given the four-measure phrase structure. Beatrice Berthold and Leslie Howard insert these missing measures, and Alexander Siloti includes these measures as well.

A coda recalls the movement's opening melody subject and brings the close in the tonic key of C-sharp minor.

Andante

The second movement is a gentle sonata, which is perhaps loosely based on Rondo (A, B, A). However, the second, or varied, statement of this material is harmonically unstable in nature that it functions more as a subject of the movement.

<table>
<thead>
<tr>
<th>Table</th>
<th>Tech</th>
<th>4.2, Tchaikovsky, op. posth.</th>
<th>Andante, struc</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mea</td>
<td>Harmoni</td>
<td>Themati</td>
<td>Area</td>
</tr>
<tr>
<td>1</td>
<td>I (A Maj)</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>9</td>
<td>V (E Maj)</td>
<td>cadenza</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>I (A Maj)</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>V (E Maj)</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>54</td>
<td>I (A Maj)</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>62</td>
<td>cadenza</td>
<td></td>
<td></td>
</tr>
<tr>
<td>66</td>
<td>I (A Maj)</td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>retransi</td>
<td>(C)</td>
<td></td>
</tr>
<tr>
<td>77</td>
<td>(I IV)sh(a MajoEr M)</td>
<td>develop</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>I (A Maj)</td>
<td>A</td>
<td>Coda (A)</td>
</tr>
</tbody>
</table>

The sources suggest that new harmonic shifts are taking the second subject or emwarkiet ec othre chtiinoal None of the sources specifyacnaleyleyv ide

---

6 Berthold, NAXOS, N 551073.
6 Howard, CHDYAp666r913o9n.
Note, however, that the configuration of the left-hand part is of a style not elsewhere in the sonata.

One curious rhythmic feature is Tchaikovsky's use of a similar rhythm such as the String Quartet no. 1 in D Major, op. 11, where a section becomes a decoration, over which a new melody reappears. The conclusion of such a passage is seen in Figure 4.8 below, where the sixteenth notes form the decoration.

At m. 47 of the sonata's Andante, the tempo can be gradually increased in performance in this rather static section (mm. 47-53, Figure 4.9, p. 26), arriving at the desired tempo by m. 54 (same tempo as the opening achieving a wonderful effect. The author performs this section...
slow movement requires a lot of tempo flexibility in direction.68

m. 44 accel

Allegro vivace (Allegro scherzando giocoso)

<table>
<thead>
<tr>
<th>Mea.</th>
<th>Harmonic Notes</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I -s(hCarp)</td>
<td>A</td>
</tr>
<tr>
<td>68</td>
<td>V(7) and G-sharp Minor a tonics</td>
<td>B</td>
</tr>
<tr>
<td>71</td>
<td>i -s(hCarp)</td>
<td>A</td>
</tr>
<tr>
<td>99.5</td>
<td>iv / i (v)</td>
<td>codetta</td>
</tr>
<tr>
<td>1191</td>
<td>VI (A Major)</td>
<td>Replace orchestra</td>
</tr>
<tr>
<td>1861</td>
<td>i -s(hCarp)</td>
<td>transit</td>
</tr>
<tr>
<td>1982</td>
<td>i</td>
<td>A</td>
</tr>
<tr>
<td>2141</td>
<td>V(7) and G-sharp Major a Minor a tonics</td>
<td>B</td>
</tr>
<tr>
<td>2522</td>
<td>i</td>
<td>A</td>
</tr>
<tr>
<td>2802</td>
<td>i -s(hCarp)</td>
<td>codetta</td>
</tr>
</tbody>
</table>

68 Leslie Howard, personal correspondence via mail, Oct. 12, 2010.
David Brown credits the music of Mendelssohn's movement, adding its fleetness of that conception. Tchaikovsky's own transcription of that movement for use in his first symphony is necessary. Mendelssohn, as Brown points out, can be like quick rhythms and syncopations. The movement, and concludes with a brief coda. Figure 4.10 and 4.11 show the opening measures of the sonata form, and the opening of the first movement.

m. 1

Figure Tchaikovsky, op. posth. 80, Scherzo, m. 1

Figure Tchaikovsky, op. posth. 80, Allegro con fuoco, m. 119

The closing section of the Trio (m. 282) is related to the opening movement in the descending scalar motion F-sharp to D-sharp (newly harmonized), as compared with the sonata's opening measure (Fig. 4.11).

Following the Trio, Tchaikovsky abbreviates the return of the Scherzo (mm. 198-301), omitting the repeat of the first sixteen measures. Measures 293 of the pianoforte version do not appear in the orchestral version.

The coda of this movement, Adagio (first movement (three descending diatonic tones). Figure 4.12, Tchaikovsky, op. posth. 80, Scherzo, m. 282), resembles the Scherzo's passage (Fig. 4.12, m. 282) and the opening of the first movement (three descending diatonic tones). Figure 4.13, Tchaikovsky, op. posth. 80, Scherzo, m. 309.

The closing passage of the first movement, Adagio (Fig. 4.14, Tchaikovsky, op. posth. 80, Scherzo, MSL).
The present study proposes transferring the final movement, (Chapter Five). Notably, Siloti replacing the Adagio section with a pianissimo, bringing the movement to a close.

**Allegro vivo**

There are clear parallels to the opening Allegro vivace (Fig. 4.15). The Allegro vivace begins with three diatonic descending bass. (Allegro con fuoco, mm. 34)

<table>
<thead>
<tr>
<th>Table 4.4</th>
<th>Tchaikovsky, op. posth. 80, Allegro vivo, structural analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meas</td>
<td>Harmoni</td>
</tr>
<tr>
<td>1</td>
<td>i -s(harp A)</td>
</tr>
<tr>
<td>3 6</td>
<td>iii</td>
</tr>
<tr>
<td>5 1 1</td>
<td>III (E B)</td>
</tr>
<tr>
<td>1 1 3 1</td>
<td>III (E Codetta)</td>
</tr>
<tr>
<td>1 3 0 1</td>
<td></td>
</tr>
<tr>
<td>1 6 1 2</td>
<td></td>
</tr>
<tr>
<td>2 3 0 2</td>
<td>ii -s(harp A)</td>
</tr>
<tr>
<td>2 6 5 2</td>
<td>(seco)</td>
</tr>
<tr>
<td>2 8 0 3</td>
<td>I -f(1)</td>
</tr>
<tr>
<td>3 4 2 3</td>
<td>I -f(1) III Codetta</td>
</tr>
<tr>
<td>3 5 4 3</td>
<td>transition</td>
</tr>
</tbody>
</table>
Tchaikovsky modulates to the relative major key (m. 51) as he had in the first movement, broad, sweeping half-notes in a march-like gesture. The upward phrase in measures 53-55 (Fig. 4.16), using step-wise motion then an upward leap of a perfect fourth, is similar to a part of the Major, op. 41 (Fig. 4.17). The similarity is even stronger by the use of diminished seventh chords, which precede the melodic figures in both (Fig. 4.16, mm. 51-52, and Fig. 4.17, mm. 105-106).
In the closing section (m. 113), Tchaikovsky makes a basis for modulating, if very briefly, returns quickly to E major via the dominant 7th chord in m. 116. Figure 4.18 shows this quickly evolving passage, which is repeated one octave higher. Here, Tchaikovsky makes use of what Henry Zajczkowski describes as an obsessive repetition element in transitional or development.

The development begins at m. 130 with three rising diatonic leading into m. 131 from m. 129. This note motif mirrors the descending note figure, also in the bass, of the opening of the movement. The altered sharps first observed at the close of the Adagio are seen again in m. 219 (Fig. 4.19), strengthening the idea that the Adagio belongs to the final movement. Note that the G-sharps are now spelled as A-flats.

Measure 161 is marked by the incorrect key signature of A-flat Major (a correction to A-flat Major is proposed and discussed in Chapter). A passage of half-notes and slow harmonic rhythm begins at mm. 177–192. Some pianists who have recorded this work, including Emil Gilels and Beatrice Berthold, omitted these repeated measures (mm. 177–192).

A brief passage from Figure 4.20 bears a harmonic similarity to the introductory measures of Chopin (Figure 4.21). Note especially the chromatically rising harmonic motion between the hands in mm. 219–220 and mm. 223–224 in Figure 4.20.

Figure 4.21, Chopin, op. 34, no. 2, mm. 1–11, G. Schirmer

Figure 4.20, Tchaikovsky, op. posth., Allegro vivo, mm. 210–227, MSL

71 Gilels, Melodyia MEL CD 10 00252.
72 Berthold, NAXOS, N 551 073.
Yet another similarity involving Tchaikovsky's development with the dominant alternating with rests anticipating the recapitulation. Tchaikovsky's solution is similar to Rubinstein's, in that both come to dominant alternating with rests anticipating the recapitulation. Figure 4.22, Tchaikovsky, Op. posth. 80, Allegro vivo-232, MSL m. 219

Figure 4.23, Rubinstein, Op. 41, Allegro vivace, mm. 143, Breitkopf & Hartel

m. 131
Another example of a rising chroma point is found in Rubinstein's Symphony no. 2, op. 42, Ocean. Comparing the excerpt in Fig. 4.24 with the passage in Fig. 4.22 (p. 33), a similarity is observed in how the composer handled what is a fairly standard (pedal). The suggestion here is not so much that Tchaikovsky model, but that he may have been influenced by a four-hand duet version (p. 92). Nevertheless, the similarity between the two excerpts is undeniable, especially as classmate Vasily Bessel notes that Tchaikovsky's compositions exhibit something of the

m 301

Figure Rubinstein, Symphony no. 2, op. 42, Allegro con fuoco, m. 322, published by Breitkopf & Härtel

The recapitulation (m. 230) replicates the exposition for the second subject (mm. 280-341), and the closing subject mentioned above, Tchaikovsky chose to use

\[^{73}\text{Poznansky, Y. (1990). Tchaikovsky Through Others' Eyes.}]

3
D-flat Major instead of C-sharp Major. The practice of key signatures (discussed previously) Chopin (op. 26, no. (1) Chopin) among others. The passage vaguely resembles a passage in the Chopin Sonata in B-flat Minor, op. 35, first movement, the second subject of that work. Note the similarities in the harmony in Chopin (m. 49) Tchaikovsky (m. 280) (D-flat Major followed by E-flat diminished seventh). While the pitch classes of both chords are the same, the harmonic functions at the Chopin incorrectly spelled chord functions as E-flat seventh (instead of E-flat natural) functions as E-flat seventh (instead of E-flat natural). The closing subject is extended and resembles syncopations of the movement. The passage suggests that Tchaikovsky may have important examples of piano sonatas (intentionally or not) in various forms.
CHAPTER FIVE
THE TEXT OF THE SONATA

Note: measure numbers refer to OE (or measure numbers in the proposed new text).

Tchaikovsky's Piano Sonata in C-sharp Minor, Op. posth. 80, presents editorial challenges with solutions from correcting what appears to be phrases of missing text. Dr. James Grier, Professor of History at the Critical Editing of Music, would like to preferred one reading over another. Becomes a point of departure for use the question

Grier, whose book examines the history of editorial practice, applies the following principles:

1. Editing is critical in nature.
2. Criticism, including editing, involves the critical evaluation of the text; this evaluation is also 
3. The final arbiter in the critical conception of musical style; this conception, too, is rooted in 

Dr. Grier recently wrote to the author the continuation of the debate on editing.

Further, Grier poses a set of problems to be solved, including the nature of editorial practice and their relation to historical situations of the sources of a particular work and their relationship to other. What conclusions can be reached according to Grier, whose book examines the history of editorial practice, applies the following principles:

75. James Grier, personal correspondence via e-mail, June 21, 2010.
77. Ibid., 5.
The purpose of a critical edition is quite simply to reconstruct historical evidence of the sources.

Dr. G. Thomas Tanselle, Vice President of the Medieval and Renaissance Manuscripts Section of the American Library Association, states compellingly that among surviving texts of a work, the task of analyzing and compiling the necessary evidence of the sources has generally been undertaken with a view to reconstructing, as accurately as possible, the text finally intended by the author (italics added by me).

By unburdening the performer fromquoted material, a clearer comprehension of the score can be attained. The composer's work following the composition dates of the same period is examined: the examination of works by other composers who are at varying degrees, obvious. According to Grier, a hypothesis, an educated guess, does not approach varieties, each different, and its historical context, more valuable than a simple acknowledgment of the truth, no matter how valid that acknowledgment may be. According to Tanselle, literature, have attracted and will continue to attract the attention of scholars. In the final stages of establishing a convincing source or solution, the editor must emend by conjecture. Grier, 182.

In the final stages of establishing a convincing source or solution, the editor must emend by conjecture. According to Grier, 156, and to Tanselle, The Varieties of Scholarly Editions: A Guide to Teaching and Practice, 16, it is sometimes even necessary to printing mistake. Certainly it can be emended by conjecture. Grier, 182. The most important and obvious

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78 Grier, 156.
80 Grier, 182.
81 Ibid., 135.
A number of recordings disagree in the first movement. This disagreement is printed. MUZ has the natural sign diminished 7th chord (Fig. 5.1). Tchaikovsky is unlikely to have intended a ii\(^\natural\)7 chord (D-sharp, F-sharp, A-natural, and C-natural) preceding the key of C-sharp Minor. The author's intended harmony is a first-inversion Neapolitan chord (with a major chord) and that is intended for the chord's root, D-natural, and not the C. Strengthening this argument is the fact that both SIL and OE (edited by S) have D-natural. These two editions were made from direct examination of the original manuscript, but could still be incorrect. In particular, the indication is that the natural sign is intended for the chord's root, D, and not the C. Figure 5.1, Tchaikovsky, op. posth. 80, Allegro con fuoco, M. 30

Figure 5.1, Tchaikovsky, op. posth. 80, Allegro con fuoco, M. 30
The question of harmony. Most recorded sources print D-natural (all other sources print D- natural). Tchaikovsky states that harmonic figuration is desirable, as the voices lose their individual [rhythmic] divisions, as repetition of a figure, facility of execution must always be considered, and the application of the figure may be disadvantaged. A solution to this problem is seen in the first movement of the sonata, where reconfiguration of the first triplet (C-sharp, E, C-sharp) at m. 125 is awkward to execute due to contraction and expansion of the right hand. A solution to this problem is seen in the first triplet (C-sharp, E, C-sharp) at m. 129, where specifically in m. 129, the triplet’s notes are arranged differently. This solution also follows Tchaikovsky’s instructions. Please see Fig. 5.4, below.

James Grier poses the question: can one distinguish between a variant (a variation of a passage)?

According to Grier, a departure represents an error.

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82 Tchaikovsky, *The Practical Study of Harmony*.
The fingering pattern required to execute mm. 124-125 (beginning with the last note in m. 124: 5 | 1 5 3 2 1) is technically awkward. The hand must contract quickly with the thumb on C-sharp, then immediately maneuver expanded position to accommodate the measure 129 is easier to execute: comfortably sequentially fingering, that in the repetition execution must always be an important.

The direct fifth which results in the soprano and bass (mm. 125 and 129) can be disregarded since, according to Tchaikovsky, figurative is an instrumental form in which the voices lose their individual melodic divisions, as part of the overall thematic structure. Therefore, it should not be considered a harmonic voice.

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85 Ibid.
A similarly problematic passage is mm. 189, again involving alternating note chords alternating with single notes. The solution is found in mm. 188-190, where the composer places the note chord of the alternating triplet on the second beat.

An analogous passage in mm. 200-204 where, on the second beat, notes are reversed. A number of varying readings are given preference to the second beat of the sounding chord, thus agreeing with m. 188. Figure 5.5A shows the original version of this and the proposed revision (Fig. 5.5B, p. 42). Note, also, that the left-hand chord in m. 187 of MSL has been corrected to agree with mm. 188-190 of OE, and with the new edition. This procedure is mm. 200-204 (see Figs. 5.6A and 5.6B, p. 43). The harmony is strong in m. 188 (with the full chord on the beat) compared with a weaker presentation with a seventh on the beat (Fig. 5.4B, Tchaikovsky, op. posth. 80, Allegro con fuoco).

Figure 5.4 B, Tchaikovsky, op. posth. 80, Allegro con fuoco
Figure 5.5B, Tchaikovsky, op. posth. 80, Allegro con fuoco, new

Figure 5.6A, Tchaikovsky, op. posth. 80, Allegro con fuoco, MSL

Figure 5.6B, Tchaikovsky, op. posth. 80, Allegro con fuoco, new

m. 186

m. 200

Figure 5.6 Aps, Tch a klolvesg@r2@0, dcoMns

m 200

Figure 5.6 B @ Tch a piokso@vhs, k yA, l 1cepg 2r 020, d onne wfu
Another textual matter to consider upon which Tchaikovsky's composition covers his composer Tchaikovsky. Henry Zajaczkowski covers this composer Tchaikovsky's style in his book, *Tchaikovsky's Music*. Since Tchaikovsky uses phrase repetition to an extreme in his early piano sonatas, a four-measure phrase found within the exposition present four phrases of four measures being unaccountably missing. One of these groups is missing in the recording Tchaikovsky's Piano Sonatas, perhaps restored 

None of the previous editions address this issue, howeversible to the recapitulation than to other centuries, the impression that the composition...sold on.

There is a disagreement of clef in the exposition present four phrases of four measures being unaccountably missing. Measures 316-320 (OE) present an opportunity to consider other works Tchaikovsky's Piano Sonatas, which contain similar alternating triplet figuration. The alternating triplet figure plays an integral role throughout the first movement of the mentioned passage. Tchaikovsky's sonatas

Figure 5.7, Tchaikovsky, op. posth. 80, Allegro con fu-
his Theme and Variations in A Minor, composed in 1863-64. In this work, in Variation VII (Fig. 5.9) the alternating triplet figures melodically, typically falling on the strong beat of each measure. When the triplet figures alternate, the lower note of the triplet typically falls on the strong, or first, beat (mm. 1-4). The role of the right hand changes from harmony to another function at Presto (mm. 24-28). Note the configuration of alternating triplets in Variation VIII (Fig. 5.10) in Tschaikowsky, Themen und Variationen (Munich-Gräfelfing: Verlag Walter Württemberg, 1864).

Variations Impressive passage demonstrates the rhetorical alternation of the thematic material. The primary use of this technique is as an important observation in the thematic development. The secondary function is as a means of enhancing the melodic line. In Variation V, a similar technique is used in the development of the theme in D Minor, Op. 31, No. 8. The handling of the rhetorical alternation is illustrated in the excerpt in Fig. 5.11 (p. 46). The primary use of this technique is as an important observation in the thematic development. The secondary function is as a means of enhancing the melodic line.

Note the configuration of alternating triplets in Variation VIII (Fig. 5.10) in Tschaikowsky, Themen und Variationen (Munich-Gräfelfing: Verlag Walter Württemberg, 1864).
Tchaikovsky accomplishes this in Variation V, mm-23, of his Theme and Variations (Fig. 5.11). The right-hand part (upper staff, treble clef) functions: by alternating octave A an inverted pedal point is left-hand (bass clef) has the main melodic material. However, the two notes. However, note of euapocphε στιελμθμ(τFei gi.s 5t.he

m. 98

Figure 5.10, Beethoven, op. 31-1208ln, o.D ii2t, s ofni,
m. 19

Figure Tσhάlkovskijy, i oθεθεθυε ι( Varάς, Wa

A similar alternative φgA στfoinplReutb ifnisgtp
Piano Sonata No. 3 in F major, op. 41, upper staff, with the starting with, the upper note (Fig. 5
Rubinstein's Impromptu in F Major, op. 16, no. 1 (Fig. 5.13), features an accompanimental triplet figure in the compound-duple rhythm. Perhaps Tchaikovsky used this specific way to use the alternating triplets used by Schumann (Des Abends, op. 12, no. 1) or Chopin (Etude, op. 10, no. 1).

Rubinstein's Melancholie, op. 51, no. 1, offers yet another example of a figure used harmonically and accompanimentally. Figure 5.14 shows mm. 109-116 of Rubinstein's Melancholie, and the accompanimental figure used.

Rubinstein's Melancholie offers another example of a figure used harmonically and accompanimentally. Figure 5.12, Rubinstein, op. 41, Allegro risoluto e con Brio, Breitk.
A shown ipletsh ambogvainterito deduce t have been familiar with the Rubinstein's own compositions to demonstrate certain similarities in style.

Given the similarity in some of Tchaikovsky's works, consideration can be given to the function of figurations, such as the rhythmic figures in the sonata's r-319. Where the figure is melodic, Tchaikovsky typically gave the triplet's first note as the upper note in an alternating figure (as did Rubinstein). Where the figure is rhythmic, Tchaikovsky typically gave the triplet's first note as the lower note in an alternating figure.

Figure 5.15 shows the original text (mm. 316-321) of Tchaikovsky's sonata (Allegro con fuore) as printed in all sources. Above, in reference to mm. 316-319, the text should be restated as follows:

The alternating octave triplet figure is used in beats 1 and 3. Figure 5.16 shows the restated figure, following Rubinstein's models.
This revision creates a continuance in which the melody on beats 3 and 3 (mm. 312-315).

Measure 320 (Fig. 5.17) features a right-hand part (bracketed) which functions harmonically only one (m. 320, beat 3) has the upper note–lower note relationship should be corrected to read D-flat, B-double flat, D-flat to match the other triplets in this passage. The
Tchaikovsky's stated guidelines regarding the playability of passagework and the collective harmonic voice.

The passage in mm. 322-327 (Fig. 5.18) (which has its analogous exposition, mm. 123-131) is correct with the exception of the bass note which occurs at m. 326, beat 1. In the exposition, this bass note is the tonic octave, whereas the same note in the recapitulation is, correctly, the dominant (m. 322) is, correctly, the dominant.

Tchaikovsky's music and the fact that analogous passage is written except at a particular point is likely an oversights.

In this early stage of his career, Tchaikovsky used the alternating triplet figure, where he writes about instrumental figuration forming a collective harmonic voice.

Figure 5.17, Tchaikovsky, posth. 80, Allegro con fuoco, 320, 321).

In Fig. 5.15 (p. 49) shows an inconsistency in the sequence of upper-middle-triplet figuration, which is revised in Fig. 16-321).

The Andante, and especially the coda, archived at the Tchaikovsky Museum, Sergei Taneyev wrote May/3 June, 1900, that he called at Klin with Vladimir Lvovich and Modest Ilic

Reviewed Petr Il'ich's conservatory the sonata with me, Aimdr Joan Heferton a ractwwl

Taneyev's diary does not specify what was written, or what was made. Also not known is the nature of Taneyev's corrections. One tantalizing information appears in Taneyev's diary entry. In it, he reviewed "Andante" conservatory sonata, adding, pa

It is possible to suspect that there were, at the time of Tchaikovsky's death, the manuscript(s) is (are) presumed lost since 1901, the year they were published by Peter Jurgenson, likely from the conservatory's autographs of both the SonBayta and this time by Modest Tchaikovsky or Aleksei Sofr

Peter AUsrigeuosuosn inwai, sensing that we are very distant from the time when by then the autograph is presumed ap to exist, and of both the SonBayta and this time by Modest Tchaikovsky or Aleksei Sofr

Figure 5 pàs8 B Tchaïkovské & ©Mnsolpuno

The manuscript (sic) in the holding of the conservatory was published by Peter Jurgenson, likely from the conservatory's autographs of both the SonBayta and this time by Modest Tchaikovsky or Aleksei Sofr.
which were in circulation would have disappeared!

Certain passages in a movement may reflect the composer's oversights or possible intentions; mistakes or editorial intervention to identify the composer's intentions must be respected to the extent they can be corroborated with other works of the composer. Ideally, such a comparison should be guided by a critical examination of the work, its sources, and the conception of musical style; this conception, too, is related to the editor's task.

According to Grier, the final arbiter in the conception of the work is the text that most fully represents the composer's intentions. The proposed new edition suggests an example of a cadential conclusion to the opening movement where the tempo marking is identified with the notes in this passage. Brett Langston, personal correspondence via email, May 18, 2009.

For example, mm. 9-11 contain a brief cadential passage not identified by the composer with the tempo marking presto. The author suggests that the notes in this passage should be printed as shown in his edition, which Taneyev apparently did for his edition, and to which Taneyev admitted. But rather to enhance the text, it must be connected to the connective eschew meltion to which the text most fully represents the composer's intentions.

The aim of the present study is to connect to the opening measure of the first eight measures, and to which the proposed edition suggests an example. Brett Langston, personal correspondence via email, May 18, 2009.

Ibid., 37.

This notational technique, which the staff (right hand) has a rhythmic figural fig.

connectively, rather than a melodic advantage of directing.

tions in Fig. 5.22, p. 55, which also features alternating

torkeists are nothing like those in the sources, see Socnhdg Fig. p. 54. 

The Andante's coda, compared to the larger body of the m.

Andante, which Sergei Taneyev referred in his diary. Visually this pass looks

nothing like the Op. 28 measures in mm. 119. 

Fig. 5.19, Tchaikovsky, Impromptu, Op. 1, No. 2, mm. 87-89.
Figure 5.20

Tchaikovsky, op. posth. 80, Andante, mm. 1-17, new edition

Figure 5.
While these similarities may not precede printed in the Piano Sonata was actually composed by Taneyev admitted in his diary that he had rewritten the movement case. In the absence of the composer measures, it might have been Tchaikovsky. A comparison can be made between Tchaikovsky's Andante and his early Theme and Variations (comp. 1863-64). A similarity is observed comparing Variation VI (Fig. 5.23) of the Andante (Fig. 5.22).

Figure 5.22, Tchaikovsky, op. posth. 80, Andante, mm. 97-98, MSL

Figure 5.23, Tchaikovsky, Theme and Variations, Var. VI, mm. 5, MUS

m. 53

m. 97

While these similarities may not have originated with Tchaikovsky. A comparison can be made between Tchaikovsky's Andante and his early Theme and Variations (comp. 1863-64). A similarity is observed comparing Variation VI (Fig. 5.23) of the Andante (Fig. 5.22).

m. 1

Figure 5.21, Taneyev, Scherzo no. 2 in C Major, Trio, mm. 53-56, MUZ

Figure 5.25, Tchaikovsky, op. posth. 80, Andante, mm. 97-98, MSL
The Scherzo of Tchaikovsky's piano sonata presents a unique opportunity to study the revisions made by the composer as he transcribed this music for a new orchestral transcription. The revisions made for the Scherzo of his Symphony no. 1 in G Minor consider not only the dynamic markings, tempo indications, rhythms, and even accents of the orchestral version, but also a re-thinking of the music for a new part. The author has no desire to simply transpose Tchaikovsky's first symphony adagio ma non troppo for the orchestra. Particularly interesting, however, is the transcription of Tchaikovsky's first symphony expertly done by Karl Chernov (1884). Portions of Tchaikovsky's own transcription for orchestra were used in this transcription, and the author proposes that a new transcription of Tchaikovsky's own orchestral version of his first symphony (comp. 1866) with the composer's specified metronome speeds be considered.

Particularly interesting is the transcription for Tchaikovsky's first symphony expertly done by Karl Chernov (1884). Portions of Tchaikovsky's own transcription for orchestra were used in this transcription, and the author proposes that a new transcription of Tchaikovsky's first symphony (comp. 1866) with the composer's specified metronome speeds be considered.

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94 Karl Chernov, Tchaikovsky, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, Symphony no. 1 in G Minor, https://tchaikovsky-research.net/en/Works/Incidental/TH01, accessed April 5, 2023.
indications, which the composer was specific about certain details of his first symphony, which includes the Adagio (such as pauses marked by fermatas) and transferring the Adagio to the autograph.) Since Tchaikovsky began the final movement of his sonata, this alteration interestingly, only OE (the first edition of the autograph letter attributed to Tchaikovsky) omits the instruction attaca subito which is seen in MS KMB.

A further example is the C Minor Overture, composed in 1865, which Tchaikovsky began with a slow introduction, and since the text of the Adagio (such as pauses marked by fermatas) shares characteristics with the Adagio section of Tchaikovsky's fourth movement begins Andante lugubre. This work is in sonata form (as is the final movement of the piano sonata), this alteration demonstrates that Tchaikovsky, early in his career, began a fast movement with a slow introduction. Tchaikovsky begins his Overture in C, with a slow introduction. This work is in sonata form (as is the final movement of the sonata), the author contends that, had Tchaikovsky begun the final movement of the sonata, this alteration would have served as the movement's conclusion.

Alexandr Siloti, in his published version of Tchaikovsky's sonata, simply adds a piani-sharp minor chord for one measure to serve as the movement's conclusion. The author suggests that the final movement of the sonata's published version began as the closing section of the sonata historically.
Other revisions salt am obvo et thent hein Svœhleva z spellings to agree with harmonic area with each other (Allegro vivo). The composer's own revisions in his orcheral version, and involve a chord quality (for example from minor to major). One is seen in Fig. 5.25 (p. 59; note that the measure numbers do not agree due to orchestral transposition). For the proposed new edition, the interval of a minor in m. 43, upper staff (MSL), should be revised to read as a major, creating a dominant 7th chord instead of a diminished 7th chord in stead of an a diminished 7th.
Another alteration of the Scherzo following the composer's symphonic version occurs in mm. 63-64 where OE (possibly a m-flat as the low note of the chord in the upper staff) in the orchestra (Fig. 5.26), this chord's outer notes spell the interval of a major 6th throughout the entire piece. However, in OE (Fig. 5.27, mm. 63-64) this particular chord is.

Figure 5.28 shows the new edition which reorchestrates these melodies (note the differences in key signature).

m. 49 %
The opening four measures of the A minor chord described by Victor Yellin as a chord of the opening of the work, the root in the soprano forming the interval of the minor seventh with the two outer voices, soprano and bass, the resulting chords, (2), (3), (4), and (5) can be recognized as a minor six-four chord bracketed by the same harmony as chord (1). In Tchaikovsky's score, this chord paradigm is taken as either a dominant seventh or a chord of the same harmony as chord (1).
Mark DeVoto (Tufts University) writes that is entirely characteristic of augmented sixth voice leading; it is equivalent to an inversion of step 2 uniform chromatic scales in the outer parts. To clarify DeVoto, tenharmonically equivalent spellings of chord omnibus simplifies the reading in C-sharp Minor, thus avoiding sharps. The result is unchanged, and both soprano and bass motion. According to Yellin, the diminished seventh chord in Tchaikovsky's correspondingly diminished seventh chord with C-natural in the bass note). Tchaikovsky's correspondence diminished seventh chord appears in the bass Fig. The first chord in this same measure is correctly spelled a diminished seventh chord with C-natural in the bass note.

97 DeVoto, Boris's Bells, 139-140.
chord in the second inversion (B-sharp in the soprano). The bass note, C-natural (m. 2, beat 4) is probably an error and should be corrected to B-sharp to be consistent with the rest of the same measure.

DeVoto's warning about uniform chromatic spelling convinces the author to retain the remainder of the passage (mm. 3-4) as printed.

In the final movement, Allegro vivace, there can be adjustments to the exposition such as in mm. 89-90 in which quality of the text can be adjusted to agree with the analogous text in the exposition. Such an instance is observed in mm. 89-90 in which quality of the text can be adjusted to agree with the analogous text in the exposition. In m. 83, F (p. 63) shows the same passage in OE, recapitulation. In this passage, there is a C-flat in m. 318, which is erroneous as observed in OE. In mm. 316-317, and with the analogous passage in mm. 317-318, Tables 5.1 and 5.2 show the harmonic motion to cadences, and the diagram below shows the harmonic progression between the exposition and recapitulation.
Recapitulation, D-flat Major:

Table 5.1, Tchaikovsky, op. posth. 319, harmonic progression

<table>
<thead>
<tr>
<th>m. 317</th>
<th>m. 318</th>
<th>m. 319</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-flat Maj</td>
<td>B-flat half-diminished second</td>
<td>A-flat D-flat Minor</td>
</tr>
</tbody>
</table>

Exposition, E Major:

Table 5.2, Tchaikovsky, op. posth. 90, harmonic progression

<table>
<thead>
<tr>
<th>m. 88</th>
<th>m. 89</th>
<th>m. 90</th>
</tr>
</thead>
<tbody>
<tr>
<td>B Maj</td>
<td>C-sharp half-diminished second</td>
<td>B Maj E Minor</td>
</tr>
</tbody>
</table>

The other sources add G-naturals to the chord in m. 90, making it an E minor chord. All sources agree with each other on the analogous passage of the recapitulation. All other harmonies should be considered the same, as they are transpositions of each other. The author believes that the chord qualities in each of these passages of the recapitulation should agree with each other.
match both exposition and recapitulation: the final stage of establishing the text readings is convincing. After defending conjecture, the author's solution is shown. Figures 5.34, 5.35, and 5.36.

m. 108

Figures 5.34-5.36: Tchaikovsky, \textit{Eugene Onegin}.

m. 337

Figures 5.33-5.38: Tchaikovsky, posth. 80, Allegro vivo, mm. 108-337 and 340-513.

The next passage to consider involves which the text is missing. Like the can be inserted by analogy to the text (Figures 5.36). However, this passage does not agree with the exposition (Figures 5.35). Tchaikovsky's obsession with revising this passage, and replacing the apparently incorrect with the correct, is evident. Figures 5.36, 5.37, and 5.38 are found in Grier, 135.
Finally, there appears to be an incoda. All sources agree on B-natural (accidental) in m. 353 (Fig. 5.38). The likely intended harmonic function is a dominant chord (see mm. 351-352) which resolves E-flat Major in m. 354. Even if Tchai-flat Major with a fully diminished 7th chord, he would likely have spelled it correctly.

Figure 5.35, Tchaikovsky, posth. 80, Allegro vivo 35-38, MSL

Figure 5.36, Tchaikovsky, posth. 80, Allegro vivo 264-267, MSL

Figure 5.37, Tchaikovsky, posth. 80, Allegro vivo 282-290, new
D, A-flat, A-flat (not B-flat). The spelling of the dominant 7th chord in the second inversion, replacing the B-flat with B-flat (Fig. 5.39), since the resolution is to E-flat Major. This correction avoids unequal fifths between the alto and bass.

m 350

Figure 5.38, Tchaikovsky, op. posth. 80, MSL

m. 371

Figure 5.39, Tchaikovsky, op. posth. 80, Allegro vivo, mm. 371-374, new edition

Tchaikovsky uses an incorrect key signature E-flat Major in m. 161 (Fig. 5.40, Tchaikovsky, op. posth. 80, Allegro vivo, 158-161, MSL). Given the chromatic nature of the previous section which begins a, the turn to a stable harmonic area centered on A-flat (m. 161) is a welcome relief from quick modulations. Since this section, the key signature should be corrected to A-flat Major, the dominant of D-flat Major (the enharmonic equivalent key of E-flat Major). Necessary accidentals.
CHAPTER SIX
CONCLUSIONS

Frédéric Chopin (1810–1849) wrote to his friend in August, 1839, that he was correcting the mistakes, but also the mistakes hall (I have no pretensions to understand James Grier, in his book, The Critical the preference of this reading after referring to when he wrote that he thought of errors. Grier continues by stating is guidance from a scholar who has d imagination to the problems of the considering.

With Tchaikovsky’s piano sonata, to place himself into the shoes, so to careful, thoughtful and even parse ptahreincog publication. The sonata exists as a corrected manuscript or the recording of the sonata by Béla Bartók. Berthold wrote to the author regarding Emil Gilels recording from a live recording. Each of these performances points to a need for some edition as it stands.

99 Henryk Opienski, ed., Chopin’s Letters, 205.
100 Grier, Critical Editing of Music, 30.
101 Ibid., 181.
102 Howard, Tchaikovsky Sonatas, liner notes, 3.
103 Berthold, personal correspondence via email, Sept. 21, 2008.
105 Leslie Howard, personal correspondence via email, October 12, 2010.
Many of the musical examples presented by Tchaikovsky may have acquainted him with the repertoire which may have inspired his sonata movements. Herbert Weinstock and Vasily Bessel have demonstrated that Tchaikovsky's compositions show the effects of studying Schumann and denying that Tchaikovsky's compositions are a product of Rubinstein.

James Grier asserts that more personal and technical influence by Rubinstein also notes the close similarities between Tchaikovsky's sonata and the works of Anton Rubinstein.

Scholarship originates in subjective interpretation, and individual editions cannot avoid the determination of its written text, the object which undergoes continual change in response to continuing critical examination of the work. At the center of all musical activity is the text that most fully represents the editors' conception of the work at the center of musical activity, at the center of all musical activity.

Finally, Grier concludes that the text that most fully represents the editors' conception of the work at the center of all musical activity is the text that most fully represents the editors' conception of the work at the center of all musical activity.

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106 Weinstock, Tchaikovsky, 47.
107 Poznanski, Tchaikovsky Through Others' Eyes, 33.
108 Grier, 152.
109 Ibid., 6.
110 Ibid., 37.
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Schumann, Clara Schumann, n. d. 1912. 81

________. Symphonie, op. 35. dCelinara Schumann, n. d. 1919, 121881

________. Symphonie, op. 35, dPeent eRr iTncah aikovsk Nkolayevendra. Iomrodsamow: Muzyka, 1


Tschaikowsky Studio Institut International
Pyotr Iljitsch Hambergkow Says Sikorsky

Weinstock, Herbert.
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Note: This selection is not exhaustive, but attempts to single out performances of high quality.


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BIOGRAPHICAL SKETCH

Scott Watkins (b. 1961) made his U.S. Bach recital on January 12, 1981. Since then the pianist has appeared in countries around the world. Notable performances include recitals in Argentina under the auspices of the Mozarteum Argentino, a recital at the Teatro a la Carte in Santiago, and in Buenos Aires at the Teatro Colon. Watkins has performed in Germany, Austria, and Italy as well as in Martinique, Guadeloupe, and Haiti.

As a recitalist, Watkins has appeared at the Carnegie Hall's Coolidge Auditorium at The Library of Congress, Jacksonville, Florida, and at the Coolidge Auditorium with the Jacksonville Symphony, the Orlando Philharmonic Orchestra, the Brevard Symphony Orchestra, the Coastal Symphony of Georgia, and the University of Cincinnati (College-Conservatory of Music), among others. He has worked with conductors Fabio Ambrosio, Michael Butterman, Henry M. Jones, Jose Garcia-Vigil, Christopher Wilkins, Roger Nierenberg, Daniel Dominick, Steven White and P. Spurgeon, among others.

In demand as an accompanist and choral conductor, Watkins has performed recitals with soprano Elizabeth Futral and Eugenie Dietsch, Luca DiCecco and Alfonso Cué.

Watkins is the youngest winner ever of the position of the University of Cincinnati (College-Conservatory of Music) in South Carolina, and has studied with Edward Kilenyi. He has also worked with Weissenberg.