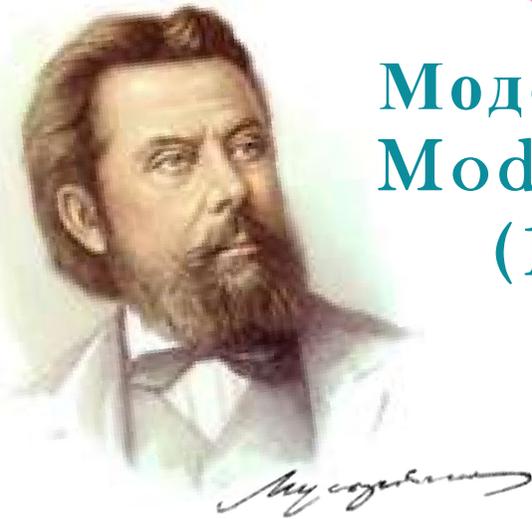




pdf-Noten Wolk

Модест Мусоргский
Modest Mussorgsky
(1839 - 1881)



Piano pieces

Complete works for
pianoforte solo

Original settings



Index ★

		Page
<p>Porte-enseigne. Polka</p>	<p style="text-align: center;">Introduction Vivo</p>	<p style="text-align: right;">1852 5</p>
<p>Souvenir d'enfance</p>	<p style="text-align: center;">Lento cantabile</p>	<p style="text-align: right;">1857 8</p>
<p>Scherzo 1st Version</p>	<p style="text-align: center;">Allegro assai</p>	<p style="text-align: right;">1858 14</p>
<p>Scherzo 2st Version</p>	<p style="text-align: center;">Allegro non troppo e sraccato</p>	<p style="text-align: right;">1858 20</p>
<p>Scherzo Ugolki Children's game 1st Version</p>	<p style="text-align: center;">Ckopo - Vivo</p>	<p style="text-align: right;">1859 29</p>
<p>Scherzo Ugolki Children's game 2st Version</p>	<p style="text-align: center;">Allegro</p>	<p style="text-align: right;">1859 38</p>
<p>Impromptu passionné. 1st Vers.</p>	<p style="text-align: center;">Andantino, quasi Allegretto appassionato</p>	<p style="text-align: right;">1859 46</p>
<p>Impromptu passionné. 2st Vers.</p>	<p style="text-align: center;">Andantino amoroso</p>	<p style="text-align: right;">1859 49</p>
<p>Nanny and me</p>	<p style="text-align: center;">Moderato assai</p>	<p style="text-align: right;">1865 52</p>
<p>Douma Rêverie</p>	<p style="text-align: center;">Lento</p>	<p style="text-align: right;">1865 54</p>
<p>La Capricieuse</p>	<p style="text-align: center;">Capriccioso</p>	<p style="text-align: right;">1865 57</p>

**Intermezzo
in modo classico
1st Version**

Grave pesante 1862

60

**Intermezzo
in modo classico
2st Version**

Сторо - Rigoroso 1867

64

**Scherzino
The seamstress**

Assai vivo 1871

76

Pictures at an exhibition

- Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto 1874
- Promenade 82
- Sempre vivo 83
- Meno vivo
2. Il vecchio castello 86
- Andantino molto cantabile e con dolore *con espressione*
3. Tuilleries
Dispute d'enfants
après jeux 90
- Allegretto non troppo, capriccioso
4. Bydlo 92
- Sempre moderato, pesante
5. Scherzino
Ballet of
unhatched
chick's 94
- Vivo. Leggiero
6. "Samuel"
Goldberg
& "Schmuyle" 96
- Andante. Grave - energico
- Allegro giusto, nel modo russo, poco sostenuto
- Promenade 98
- Allegretto vivo, sempre scherzando
7. Limoges. March
Big new 100
- f *mf* *sf*
8. Catacombae
Sepulcrum
romanum 104
- Largo
- ff* *p* *ffsf* *dim.* *ffsf* *dim.* *ffsf* *dim.* *p dim.* *pp*

Con mortuis in
lingua mortua

Andante non troppo, con lamento

pp

104

9. Baba Yaga
The hut on
flow's legs

Allegro con brio, feroce

ff *sf* *sf*

106

10. The grate gate
of Kiev
vBogatyr-Tor)

Allegro alla breve. Maestoso. Con grandezza

113

On the southern
shore of the Crimea

Largo

pp *pp* *pp*

1879

118

Capriccio

Close to
the southern
shore of the Crimea

Vivo, ma non troppo. Pesante

sf

1880

122

Méditation
Feullet d'album

Andantino. Non troppo allegro

pp

Cantabile. Il canto ben marcato, ma delicatissimo

sf *poco ritard.*

1880

128

A
tear

Largo

p

Andante con moto

pp

legato e cantabile

1880

130

In the Village
(Impromptu)

Larghetto. Quasi fantasia, canto popolare

pp

1880

131

The
market scene

Moderato marziale

f *sf*

136

Gopak
- of joyful
fellows

Allegretto scherzando

144

Appendix

The
first
punishment

Быстро - Vivo

149

Biography of M.Mussorgsky

154

Commentars

155

Biography of Modest Mussorgsky (21.3.1839 – 28.3.1881)

M. Mussorgsky was born in Karevo, 21 March 1839; he died in St. Petersburg, 28 March 1881. His mother gave him piano lessons, and at nine he played a Field concerto before an audience in his parents' house. In 1852 he entered the Guards' cadet school in St Petersburg. Although he had not studied harmony or composition, in 1856 he tried to write an opera; the same year he entered the Guards. In 1857 he met Dargomizhsky and Cui, and through them Balakirev and Stasov. He persuaded Balakirev to give him lessons and composed songs and piano sonatas.

In 1858 Mussorgsky passed through a nervous or spiritual crisis and resigned his army commission. A visit to Moscow in 1859 fired his patriotic imagination and his compositional energies, but although his music began to enjoy public performances his nervous irritability was not entirely calmed. The emancipation of the serfs in March 1861 obliged him to spend most of the next two years helping manage the family estate; a symphony came to nothing and Stasov and Balakirev agreed that 'Mussorgsky is almost an idiot'. But he continued to compose and in 1863-6 worked on the libretto and music of an opera, *Salammbô*, which he never completed. At this time he served at the Ministry of Communications and lived in a commune with five other young men who ardently cultivated and exchanged advanced ideas about art, religion, philosophy and politics. Mussorgsky's private and public lives eventually came into conflict. In 1865 he underwent his first serious bout of dipsomania (probably as a reaction to his mother's death that year) and in 1867 he was dismissed from his post.

Mussorgsky spent summer 1867 at his brother's country house at Minkino, where he wrote, among other things, his first important orchestral work, *St. John's Night on the Bare Mountain*. On his return to St. Petersburg in the autumn Mussorgsky, like the other members of the Balakirev-Stasov circle (ironically dubbed the 'Mighty Handful'), became interested in Dargomizhsky's experiments in operatic naturalism. Early in 1869 Mussorgsky re-entered government service and, in more settled conditions, was able to complete the original version of the opera *Boris Godunov*. This was rejected by the Mariinsky Theatre and Mussorgsky set about revising it. In 1872 the opera was again rejected, but excerpts were performed elsewhere and a vocal score published. The opera committee finally accepted the work and a successful production was mounted in February 1874.

Meanwhile Mussorgsky had begun work on another historical opera, *Khovanshchina*, at the same time gaining promotion at the ministry. Progress on the new opera was interrupted partly because of unsettled domestic circumstances, but mainly because heavy drinking left Mussorgsky incapable of sustained creative effort. But several other compositions belong to this period, including the song cycles *Sunless* and *Songs and Dances of Death* and the *Pictures at an Exhibition*, for piano, a brilliant and bold series inspired by a memorial exhibition of drawings by his friend Victor Hartmann. Ideas for a comic opera based on Gogol's *Sorochintsy Fair* also began to compete with work on *Khovanshchina*; both operas remained unfinished at Mussorgsky's death. During the earlier part of 1878 he seems to have led a more respectable life and his director at the ministry even allowed him leave for a three-month concert tour with the contralto Darya Leonova. After he was obliged to leave the government service in January 1880, Leonova helped provide him with employment and a home. It was to her that he turned on 23 February 1881 in a state of nervous excitement, saying that there was nothing left for him but to beg in the streets; he was suffering from alcoholic epilepsy. He was removed to hospital, where he died a month later.

Many of Mussorgsky's works were unfinished, and their editing and posthumous publication were mainly carried out by Rimsky-Korsakov, who to a greater or lesser degree 'corrected' what Mussorgsky had composed. *Boris Godunov*, in particular, was reshaped and repolished, with drastic cuts, wholesale rewriting and rescoring, insertion of new music and transposition of scenes. It was only many years later that, with a return to the composer's original drafts, the true nature of his rough art could be properly understood, for Mussorgsky shared with some of the painters of his day a disdain for formal beauty, technical polish and other manifestations of 'art for art's sake'. His desire was to relate his art as closely as possible to life, especially that of the Russian masses, to nourish it on events and to employ it as a means for communicating human experience.

Comments

In the present edition are published the complete works for the piano by M. P. Mussorgsky. The works are arranged in chronological order. The present edition is based on the autograph manuscript and/or first editions of the works. Other early editions have also been consulted, whenever justified. The evident slips of pen and printing errors have been tacitly corrected. The editorial additions reduced to a minimum appear in square brackets. The author's peculiarities of notation and original fingering are maintained completely.

Porte-enseigne. Polka

The autograph is lost.

First edition: M. Bernard (St. Petersburg, 1852).

Souvenir d'enfance

Autograph: SPL

First edition: W. Bessel & C (St. Petersburg, 1911), edited by V. Karatygin.

Bar 71, upper staff: the manuscript version. In the first edition the penultimate semiquaver is *c natural*.

Bar 91, lower staff: the manuscript version. In the first edition last quaver is *c natural*.

Scherzo (1st version)

The autograph is lost.

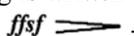
First edition: W. Bessel & C (St. Petersburg, 1911), edited by V. Karatygin.

Scherzo (2nd version)

Autograph: SPL

First edition: MUZGIZ (Moscow, 1939).

In the autograph after the heading is written "arranged for piano".

Bar 45: the manuscript version: *ffsf* . Corrected by analogy with bar 225.

Bar 165, lower staff in the autograph:



in MUZGIZ edition:



Here abbreviated on the usual way.

Children's Games - Puss in the Corner (Ugolky). Scherzo (1st version)

Autograph: St. Petersburg Conservatory.

First edition: MUZGIZ (Moscow, 1939).

Children's games - unfinished cycle of pieces for piano. Only No. 1 composed - Ugolky (Puss in the corner).

Bars 268, 270, lower staff: second beat in the autograph:



The first edition followed, where *g flat*¹ is corrected to *b flat*.

Children's Games. Scherzo (2nd version)

Autograph: CLW

First edition: "Frühlingsblüten-Album", A. Bittner (St. Petersburg, 1873).

In the first edition the title is "Ein Kinderscherz".

Impromptu passionné (1st version)

Autograph: SPL

First edition: MUZGIZ (Moscow, 1939).

The title in the autograph: "Impromptu".

Impromptu passionné (2nd version)

Autograph: SPL

First edition: W. Bessel & C (St. Petersburg, 1911), edited by V. Karatygin.

The title in the autograph: "Impromptu passionné" (Reminiscences of Beltov and Lyuba) - sub-title in Russian.

Nanny and Me

Autograph: SPL

First edition: W. Bessel & C (St. Petersburg, 1911), edited by V. Karatygin.

The first piece from the cycle "Remembrances of Childhood".

Douma (Rêverie)

Autograph: SPL

First edition: W. Bessel & C (St. Petersburg, 1911), edited by V. Karatygin.

La Capricieuse

Autograph: SPL

First edition: MUZGIZ (Moscow, 1939).

Intermezzo in modo classico (1st version)

The autograph is lost.

First edition: "Frühlingsblüten-Album", A. Bittner (St. Petersburg, 1873).

The title in the first edition is: "Intermezzo".

Bar 8, lower staff: in the first edition on the second beat a minim B. In the present edition it is corrected to G by analogy with bars 44, 70 and the same places in the second version.

Intermezzo in modo classico (2nd version)

Autograph: SPL

First edition: MUZGIZ (Moscow, 1939).

In the autograph after the title is written: Intermezzo (in modo classico). For orchestra. Arranged for piano two hands by the composer.

Bar 1 (and in analogous places), lower staff: in the autograph tremolo is written as



Bar 8, lower staff: in the autograph the minim in the lower voice is *c sharp*.

In the present edition this note is corrected to *A sharp* by analogy with bars 25 and 154.

Bar 16 (and analogous places) follow manuscript version. The simultaneous combination of *crescendo* and *diminuendo* indicates the motion of orchestral voices in this piece, the piano transcription of which the composer had made himself.

Bars 38, 173 are as in the MUZGIZ edition. In the autograph bar 38:



Bar 173:



The pedal follows the autograph.

Bars 114-117 are as in the MUZGIZ edition. In the autograph: bar 70:

In the autograph:



Bars 70, 205 are as in the MUZGIZ edition. In the autograph: bar 70:



bar 205:



The Seamstress. Scherzino

Autograph: SCMMC

First edition: magazine "Nouvelist" (St. Petersburg, 1872).

Bar 29, upper staff: in the autograph before the last note double flat is missing.

Bar 42, upper staff: first semiquaver has no flat sign in the autograph.

Pictures at an exhibition

Autograph; SPL

First edition: W. Bessel & C (St. Petersburg, 1886), edited by N. A. Rimsky-Korsakov.

The titles in the autograph are:

Promenade

No 1 "Gnomus"

No.2 "Il vecchio castello"

No.3 "Tuilleries" (Dispute d'enfants après jeux)

No 4 "Bydlo"

No.5 "Ballet of the unhatched chicks"

No.6 "Samuel" Goldenberg und "Schmüyle"

No.7 Limoges. Le marche (La grande nouvelle)

No.8 "Catacombæ" (Sepulrum romanum)

No.9 The hut on flowl's legs (Baba-Yaga)

No.10 The great gate of Kiev

Gnomus

Bar 44, upper staff: the fourth beat is according to the autograph. In some editions is octave $f^1 - f^2$.

"Samuel" Goldenberg and "Schmüyle"

Bars 26, 27, upper staff: on the fourth beat b is added to quaver c^1 .

Limoges. Le marché

Bar 15, lower staff: on the fourth beat the sharp before f^1 is missing in the autograph.

Bar 20, lower staff: on the first beat the quaver rest is missing in the autograph.

Catacombæ

In the manuscript "Catacombæ" ends in the middle of the line followed by the words: NB: Латинский текст: с мертвыми на мертвом языке

In the right margin: Ладно бы латинский текст : творческий дух умершего Гартмана ведет меня к черепам, взывает к ним, черепа тихо засветились.

(NB: The Latin text: "With the Dead in a Dead Language", in the right margin: "Latin text would be fine: The creative genius of the late Hartmann leads me to the skulls and apostrophises them; the skulls begin to glow").

Bar 12, lower staff: the manuscript version. In many editions:



In the edition by N. Rimsky-Korsakov (St. Petersburg, Bessel & C, 1886):



Con mortals in lingua mortua

Bar 6, lower staff: in the chord on the fourth beat the sharp before *cl* is missing in the autograph.

The Hut on the Fowl's Legs

Bars 102-107: the slurs in the group of semiquaver triplets are missing in the autograph.

The Great Gate of Kiev

Bar 44, upper staff: the flat before *d¹* is missing in the autograph.

On the Southern Shore of the Crimea

Autograph: SCMMC

First edition: magazine "Nouvelist" N6, 1880 (St. Petersburg).

In the autograph is a sub-title: (from the travelling notes).

Close to the Southern Shore of the Crimea (Capriccio)

Autograph: SCMMC

First edition: magazine "Nouvelist" N2, 1880 (St. Petersburg).

Meditation (Feuillet d'album)

Autograph: SCMMC

First edition: magazine "Nouvelist" N11, 1880 (St. Petersburg).

Une larme (A Tear)

Autograph: SCMMC

First edition: P. Jurgenson (Moscow, 1880).

In the village (Impromptu)

Autograph: SCMMC

First edition: magazine "Nouvelist" 1882.

The market scene

Autograph: SPL

Published by: MUZGIZ (Moscow, 1939).

In the autograph the title is: "The market scene" from the opera "Sorochintsy Fair" Mussorgsky. Arrangement for piano by the composer.

(by Gogol) by M. Mussorgsky. Arranged for piano by the composer.

Gopak

Autograph: SCMMC

Published by: MUZGIZ (Moscow, 1939).

Appendix

The First Punishment

Autograph: SPL

First edition: W. Bessel & C (St. Petersburg, 1911), edited by V. Karatygin.

The sub-title is "Nanny closed me into the dark room". The unfinished piece is from the cycle "Remembrances of Childhood".

Bar 42: here the manuscript breaks off. Last 13 bars were composed by V. Karatygin.

Sources / Abbreviations:

- | | |
|----------|---|
| 1.SPL | State Public Library (St. Petersburg) |
| 2.SCMMC | State Central Museum of Musical Culture (Moscow) |
| 3.CLW | Library of Congress (Washington) |
| 4.St. PC | St. Petersburg Conservatory |
| 5.RSL | Russian State Library (Moscow) |
| 6.SITMC | State Institute of Theatre, Music and Cinema (St. Petersburg) |
| 7.MUZGIZ | M. Mussorgsky, Complete works, volume 8. |

Edited by
Alexej Wilk

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