

# Violin Concerto in D Major, Op. 35

Transcribed by Henry H.

P. Tchaikovsky

**Allegro moderato. ♩ = 126.**

*p*

*p cresc. poco a poco*

*mf cresc.*

*ff*

*f*

*mf*

*p*

*p*

*pp*

*f rit. dim.*

*Solo.*

*3 cresc.*

a)

m.s. (b)

a) All small notes are to be considered optional.

b) m.s. refers to the left hand, and m.d. the right. They refer to ONE note only, unless indicated otherwise in the footnotes.

## Moderato assai. ♩ = 80.

The musical score is written for piano and includes several performance suggestions and markings:

- Measure 28:** Starts with a piano (*p*) dynamic. A bracketed expression (a) is shown in the right hand, and (m.s.) is indicated in the left hand. A bracketed expression (b) is shown in the right hand, and (m.s.) is indicated in the left hand. A triplet of eighth notes is marked *dolce*.
- Measure 33:** Features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic is marked *mf*.
- Measure 36:** The right hand has a triplet of eighth notes. The dynamic is marked *cresc.* and *f*.
- Measure 39:** The right hand has a triplet of eighth notes. The dynamic is marked *p*.
- Measure 40:** The right hand has a triplet of eighth notes. The dynamic is marked *poco cresc.* and *al mf*. A bracketed expression (c) is shown in the right hand.
- Measure 43:** The right hand has a triplet of eighth notes. The dynamic is marked *espr.* and *dolce espr.*. A bracketed expression (a) is shown in the right hand.
- Measure 47:** The right hand has a triplet of eighth notes. The dynamic is marked *mf* and *dim.*

a) Like small notes, dotted ties should be considered as optional, and the decision whether to execute them is left to the performer.  
 b) Bracketed expressions and hand distribution strategies are suggestions only, unless explicitly notated on the form of a footnote.  
 b) The chords can be played as if they were played by a violin, i.e. split.

**Ben sostenuto il tempo.**

50 *p* *pp*

52 *cresc.*

54 *cresc.* *b)*

56 *f*

57 *f*

58 **B**

59 *f* *cresc.*

- a) The two chords should NOT be arpeggiated. Play the lower chord separately from the higher chord.  
 b) Play the octave at the bass first, do not arpeggiate the note if possible.

4

60

7

cresc.

61

7

62

7

m.s.

63

f

64

f

65

66

68 *C* *molto espressivo*

*dim.* *p*

71

74 *pp*

77 *cresc.* *cresc. poco*

79 *f* a)

81 *mf* *p* b)

(m.d.)

a) Play the bass note, then the upper chord; in this way the bass note almost sounds like an acciatura.

b) The note is notated as a crotchet in the piano score, but designated as pizzicato in the orchestral score. The decision regarding whether to replicate this is left to the performer.

83 *cresc. poco a poco* (m.d.)

86

88

89 **D** *f* *mf* 3 3 3 3

91

93 *m.s.*

Detailed description: This page of a musical score contains measures 83 through 93. The music is written for piano in a key with two sharps (F# and C#). Measures 83-85 feature a right-hand melody with triplets and a left-hand accompaniment of eighth-note chords. A 'cresc. poco a poco' instruction is present. Measure 86 continues the right-hand melody. Measure 87 shows a change in the left-hand accompaniment. Measure 88 features a sustained right-hand chord and a left-hand eighth-note accompaniment. Measure 89 is marked with a key signature change to D major (indicated by a 'D' in a box), a dynamic change to 'f', and includes triplets in both hands. Measures 90-92 continue this pattern. Measure 93 is marked 'm.s.' (maestros) and features a right-hand melody with a dashed line indicating a slur or breath mark. The score uses various musical notations including triplets, slurs, and dynamic markings.

95

97 **E**

99

100

101 *f* a) m.s. b) m.d. (c)

102

103 (m.s.) d)

a) The melody in the orchestra was marked *fp* in the orchestral score, and *f* in the piano reduction.

b) A possible hand distribution would be to give all the notes in the melody played by the orchestra to the left hand, bar the F♯, E (the first two notes), E♭, and D♯ (the last two notes of the bar) octaves. The other hand would then take up the tremolos.

c) This B♭ can be played by the left hand, to minimise the inconvenience caused by extensive hand crossing required to execute this appassage successfully.

d) Some of the lower As could be taken up by the left hand, to minimise the treacherous leaps in the violin part if so the small notes in the melody should be omitted.

8

104 (m.s.) a) *poco cresc.* b)

106 m.d. (m.s.)

**Poco più mosso.**  
**F** *p*  
*pp*

107

108

109

110

a) See footnote at p. 7.

b) The E $\flat$  is to be played by the left hand.



**Poco più lento.**

*cresc.*

*poco*

*a*

*poco*

9

111 *cresc. poco a poco* m.s. m.s.

112 (m.s.) (m.s.)

113

114 m.d.

116

118 **Più mosso.** *tr* *ff* *f* *mf*

120 **G** *f* *mf* *f* *mf* *f* *mf*

a) The transcriber believes that avoiding hand crossing is beneficial here.

123 *cresc.*  
*p* *cresc.*  
*Red.* \*

125 *ff*  
*Moderato assai.* *Red.* \*

127 *ff* 3 3

130 3 3

133 3 3

135 *ff* 3 3

138 3 3

Detailed description: This page contains a musical score for piano, measures 123 through 138. The score is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Moderato assai.' at measure 125. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, ties, and triplets. There are also performance instructions like 'Red.' and '\*' in the bass staff. The piece concludes with a final measure at 138.

141 11

*p*

143 *mf p* *mf*

146

148 *mf p*

151 *mf p*

154 *mf*

157 (m.s.) a) *cresc.*

159 Solo. *f* *ff* *mf*

161 Solo. *f* *mf* *pp* (m.s.) c) (m.s.)

163 (m.s.) *quasi pizz.* b)

166 m.s.

168 d) (m.d.)

*molto sostenuto il tempo, moderatissimo*

a) Alternatively, the upper line of the octave in the left hand can be taken by the right hand. The same is true for bar 169.

b) The chord should not be arpeggiated, even if the small note is played.

c) This represents only one way of hand distribution. The performer should use whatever hand distribution he/she sees fit.

d) For the passages mimicking the violin's tremolo, the left hand plays the notes with the stem facing downwards, and vice versa.

169 a) *cresc.* *p* *pp* *quasi pizz.* *m.s.* a) *m.s.*

171 *m.s.*

174 *m.s.*

176 *p* *m.s.*

178 *p* *m.s.*

180 *p cresc.* *m.s.*

182 *p cresc.* *p cresc.* *p cresc.*

a) Some alterations as suggested by Auer will be included in the appendix. The alterations covers the first and the third movement, but are relatively minor.  
 b) See page 12.

184

a)

185

b)

*ff*

187

190

192

*ff*

195

198

a) See page 12.

b) The passage here can be played as octaves (the first four notes) or tremolos (the fourth beat).



Henry H, 2020



**Tempo primo.**

211 **K** *p* *pp* *tr* *tr* *tr* *dolce* **17**

215 *cresc.* *poco cresc.*

217 *f* *f* *m.s.* *a)* *p*

219 *b)*

220 *molto cresc.*

221 *b)* *ff* *L* *mf* *pp*

a) To be played non. arpegg.; play the chord at the left hand, then the lower octave in the treble, both with the left hand.  
 b) See page 12.

223 *cresc.* *f*

227 *mf dim.* *dim. molto*

230 **Ben sostenuto.** *p grazioso* *pp*

233 *a)*

235 *cresc.* *a)* *cresc.* *cresc.*

237 *b)*

238

a) See page 3.

b) The top two notes of the chord can be moved down an octave to facilitate playing. If they are to be played as written, the chord should be split into two instead of being arpeggiated.

[illegible]

246 m.s.

247 a)

248

250 **N** *p molto espress.*

(pizz.)

253 *p*

256 m.d. *pp*

259 *p cresc.*

Detailed description: This page contains musical notation for measures 246 through 259 of a piano piece. The score is written for piano with treble and bass staves. Measure 246 features a melodic line in the right hand with accents and a sustained bass line. Measure 247 continues the melodic development with a trill in the right hand. Measure 248 shows a more active right hand with sixteenth-note patterns. Measure 250 is marked with a forte 'N' and 'p molto espress.', featuring a trill in the right hand and a pizzicato bass line. Measure 253 includes triplets in both hands, marked 'p'. Measure 256 has a melodic line in the right hand and a sustained bass line, marked 'm.d.' and 'pp'. Measure 259 features a melodic line in the right hand and a sustained bass line, marked 'p cresc.'.

8  
*p*

261

Ossia *pp*

8  
*cresc.*

263

*cresc.*

*mf*

8

265

*m.s.*

8

267

*m.s.*

269

*m.s.*

*a)*

b) A possible hand distribution would be to give all the notes in the melody played by the orchestra to the left hand, bar the F<sup>♯</sup>, E<sup>♯</sup> and D<sup>♯</sup> octaves. The left hand would then take up the tremolos.

c) This note is to be played by the right hand, but the note does not need to (and probably cannot) be held for the duration of a crotchet. Alternatively, the left hand could also take up this note, but the lower A is most likely going to be omitted.

278

a)

note G m.s.

279

note G m.s.

280

*poco cresc.*

b)

m.s.

m.d.

(m.s.)

**Poco più mosso.**

282

*p*

*pp*

283

284

285

a) See footnote at p. 7.

b) The E $\sharp$  is to be played by the left hand.

[illegible]



298 *Q* *cresc.*

*p* *cresc.*

*Red.* \* *Red.* \* *Red.* \*

300

*Red.* \*

**Allegro giusto.**

*fp*

302

*f* *m.s.* *p* *cresc.*

*Red.* \*

304

*f* *m.s.* *cresc.*

*Red.* \*

306

*f* *m.s.* *cresc.*

*Red.* \*

308

*f* *m.s.* *cresc.*

*Red.* \*

a) The lower D should always be played by the left hand. Obviously this also applies to the next bar.

311

313

314

315 **R** *p* *cresc.* *f* *a)*

m.s. (both notes)

317 *p* *cresc.* *f* *a)*

319 *f* *ff* *f* *ff*

a) The Auer version is followed here, due to practical reasons.

321 27

*f* *ff* *ff* *f* *ff* *f* *ff*

*Red.*

**Più mosso.**

87

323

*ff* *f*

326

*ff* *f*

329

*ff* *f*

333

*f* *ff*

## CANZONETTA.

Andante. ♩ = 84.

The musical score for "CANZONETTA." is written for piano in 3/4 time, Andante tempo (♩ = 84). The key signature has two flats (B-flat major). The score is divided into five systems of music.

- System 1 (Measures 1-7):** Begins with a piano (*p*) dynamic. The right hand features a melodic line with trills and slurs, while the left hand provides a harmonic accompaniment. The tempo marking "Andante. ♩ = 84." is present at the start.
- System 2 (Measures 8-13):** Measure 8 is marked with a piano (*p*) dynamic. Measure 9 includes a mezzo-forte (*mf*) dynamic. Measure 10 is marked "Solo A" with a piano (*p*) dynamic. Measure 11 includes a piano-pianissimo (*pp*) dynamic.
- System 3 (Measures 14-20):** Measure 14 includes a trill (*tr*) marking. The system concludes with a piano-pianissimo (*pp*) dynamic in measure 20.
- System 4 (Measures 21-26):** Measure 21 includes a melisma (*m.s.*) marking. Measure 22 includes a trill (*tr*) marking. Measure 23 includes a melisma (*m.s.*) marking. Measure 24 includes a melisma (*m.s.*) marking. Measure 25 includes a melisma (*m.s.*) marking. Measure 26 includes a melisma (*m.s.*) marking.
- System 5 (Measures 27-32):** Measure 27 includes a crescendo (*cresc.*) marking. Measure 28 includes a trill (*tr*) marking. Measure 29 includes a fortissimo (*f*) dynamic. Measure 30 includes a diminuendo (*dim.*) marking. Measure 31 includes a piano (*p*) dynamic. Measure 32 includes a piano-pianissimo (*pp*) dynamic.

33 **B** *p espr.* *tr* *p espr.* *(m.s.)* *tr* *p* *pp*

39 *rit.* *f con anima* *p* *m.d.* *pp*

45 *f con anima* *più f* *m.d.* *pp* *a)* *più f*

51 **C** *f* *p* *mf* *b)* *pp*

57 *dim.* *dim.* *p* *espressivo* *p cresc.*

a) All the acciaturas in this movement can be considered optional.

63 *più f* *cresc.* *p* *a)* *(m.d.)*

68 *p* *D* *p* *(m.s.)* *(m.d.)*

72 *tr* *m.s.* *(m.d.)* *mf* *quasi pizz.* *simile.* *m.s.* *(m.s.)* *(m.d.)*

77 *b)* *p* *pp* *cresc.* *tr*

81 *f* *dim.* *p*

85 *mf*

a) In Auer's version, the melody in mm. 67 (second beat) to 69 (first note) is moved up by an octave.

b) In Auer's version, the melody from this measure to m. 85 (first quaver) is raised by an octave. To imitate this, the notes between this passage (apart from the first bar) can all be raised by an octave.

88 *p* *cresc.* *f* *dim.*

93 *p* *(m.d.)* *p*

100 *pp* *cresc.* *mf*

108 *rallent.* *dim.* *p*

115 *pp* *molto riten.* *attaca subito*

**Maggio vivacissimo** Op. 10, No. 12

**ff**

**9** **f**

**16** **F** Solo b) **ff** **f**

**27** quasi pizz. quasi pizz. **(p)** **ff**

**40** **rit.** **dim.**

**53** **G** **Tempo I.** **p** **f** **dim.**

**60** **p** **f** **p**

a) The notes at the right hand until the end of the system can be played up an octave.

b) The performer is advised to get creative with the violin solo here. The notation indicated here is only one of the solutions.



66 *f* *mf* *dim.*

71 *p* *mf* *dim.* *p*

76 *f* *mf* *dim.* *p* (m.s. a) *mf*

82 *cresc.* *b)* *f* *b)*

90 *m.s.* *m.s.* *mf*

95 *f* *f*

101 **H** *f* *p* *p*

a) Play the note with the left hand only when the right hand cannot reach a tenth.

b) Do not arpeggiate the chord, play the lower octave first. The B-flat beforehand should therefore be played by the right hand alone.

105 *f* *ff* *p* *mf* *f* *ff* *f* *mf* *p* *f* *quasi pizz.*

112 *ff* *f* *p* *f* *quasi pizz.*

118

124 *f*

131

136 *dim.* *mp* *p*

141 *8*

The musical score is written for piano in G major (one sharp). It consists of seven systems of two staves each. The first system (measures 105-111) features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. Dynamics include *f*, *mf*, *ff*, and *p*. The second system (measures 112-117) continues the right-hand melody with a triplet of eighth notes in measure 115, while the left hand plays chords. Dynamics include *ff*, *f*, *p*, and *mf*. The third system (measures 118-123) shows the right hand playing a continuous eighth-note pattern and the left hand playing chords. The fourth system (measures 124-130) features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. Dynamics include *f*. The fifth system (measures 131-135) continues the right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. The sixth system (measures 136-140) features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. Dynamics include *dim.*, *mp*, and *p*. The seventh system (measures 141-146) features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords and eighth notes. Dynamics include *8* (octave) and *quasi pizz.* (quasi pizzicato).

145 **I** 8 **Meno mosso.** *ff* *mf* *p* *pp* a)

157 **Tempo I.** b) *f* *p* (m.s.)

167 (m.s.) *p*

173

178 *cresc.* *mf* *m.d.* **K** *ff*

184 *cresc.* c) *m.s.* *mf*

190

- a) The solid line indicated a glissando in the violin. The pianist can consider playing notes between the two notes to mimic the effect of a glissando.  
 b) The following notes are marked all down bows by Tchaikovsky. The playing of the pianist should imply this.  
 c) This melody by the first violin can be played up an octave, reducing the difficulty of these bars.

36 **Molto meno mosso.**

196 *p espress.*

206 *p*

214 **Poco a poco rallentando**

222

230 **Quasi Andante.** *poco a poco accelerando*

238 *sempre stringendo*

a) The pianist ought to get creative with this violin solo passage too.

243 **L** **Tempo I.**

250

257

263

269

275

*p* *f* *dim.* *f* *p* *mf* *dim.* *p* *mf* *dim.* *p* *cresc.* *b)* *f* *b)* *m.s.*

(m.s. a)) *mf*

a), b) See p. 33.

281 *m.s.* *f* *M*

286 *f*

291 *f* *p* *p*

296 *quasi pizz.*

301

306

312 *N* *ff* *f*

317 *ff* *f* *ff* *f*

323

329

335

340

345

349 **O** **Meno mosso.**

361

a) See p. 35 a).

371 *p* *f* *mf* *P* *quasi pizz.*

378 a) b) *mf* *mf*

386 m.d. c) m.s.

392 *mf* *pp*

8 *Molto meno mosso.*

400 *p espress.*

409 *p*

416 *mf* *poco a poco rallentando* *pp*

a) The player can consider playing an octave glissando here, if his/her technique permits.

b) If an octave glissando is done here, the small notes at the right hand should probably be omitted.

c) See p. 35 a).



424

430

**Quasi Andante.**

436

444

452

*poco a poco string.*

456

a) The hand distribution here is self-explanatory.  
b) See pp. 32 a), 36 b).

460 **Q** Tempo I.

467

474

480

486

494

*f* *p* *f* *dim.* *f* *p* *f* *mf* *dim.* *p* *mf* *dim.* *f* *mf* *cresc.* *b)* *f* *b)* *m.s.* *b)*

(m.s. a)

499

m.s. mf f

a), b) See p. 33.

506

a) R f p

512

f mf ff

519

ff f p f 8

525

f mf

532

f mf

44

538

*f* *p poco a poco cresc.* m.s. a)

m.s. (m.s.) b)

- a) For ease of execution, the pianist can consider m. 100 as an ossia. See p. 33.  
 b) The tremolos here might be replaced by an octave chord with the same notes, for ease of execution.  
 c) If the small notes are to be played, the second one should be played by the left hand.

543

548

553

558

564 T

571

*sempre cresc.*  
(m.d.)

m.s.

m.s.

(m.s.) a)

m.s.

(m.d.)

(m.s.)

m.s.

m.s.

m.s.

f

(m.s.) b)

(m.d.) b)

(m.d.) b)

ff

f

ff

f

ff

a) See p. 43 c).

b) For m. 559 and 559, perhsp the m.d. becomes imperative.

578

*ff*

585

*b)*

592

*cresc.*

*p cresc.*

598

*ff*

*f*

*sempre ff*

*f*

*(m.s.)*

603

*8*

*(m.s.)*

*f*

609

614

614 615 616 617 618

619

619 620 621 622 623 624

625

625 626 627 628 629

630

630 631 632 633 634

635

635 636 637 638 639

## Appendix

a)

169  
1st movement, mm. 169-173

*p*  
*cresc.*  
*p*  
*pp*  
*quasi pizz.*  
(m.s.) a) (m.s.)

305  
1st movement, mm. 305-307

*f*  
*m.s.*  
*m.s.*  
*m.s.*

317  
1st movement, mm. 317-318

*ff*  
*p*  
*cresc.*  
*f*

67  
2nd movement, mm. 67-69

*(m.d.)*  
*p*  
*cresc.*  
*f*

452  
3rd movement, mm. 452-459

*poco a poco string.*  
*poco a poco string.*

a) Alterations to the violin concerto as suggested by Auer is added here. Most violinists nowadays play the Tchaikovsky original (note for note), but violinists from the 20th century mix-matched the Auer and the original (Kogan and Oistrakh being notable examples). Heifetz played the Auer version completely, but added his own figurations to the cadenza. Note that only some of the alterations are documented here. This is either due to technical reasons (the transitional passage) or musical reasons (the Poco piu mosso portion). Otherwise, the alterations most commonly used are documented in the appendix. Other alterations in the canzonetta are also included as footnotes.