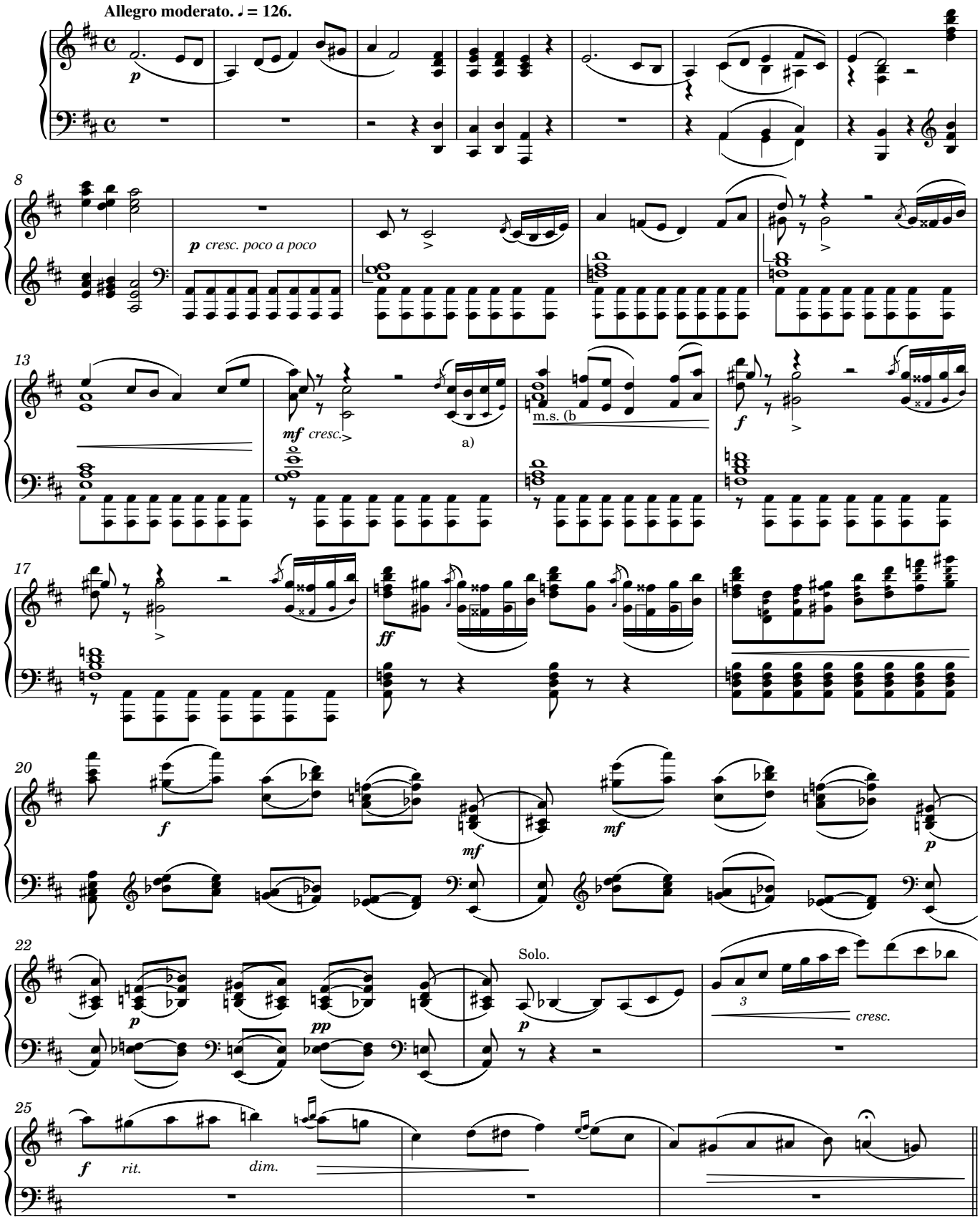
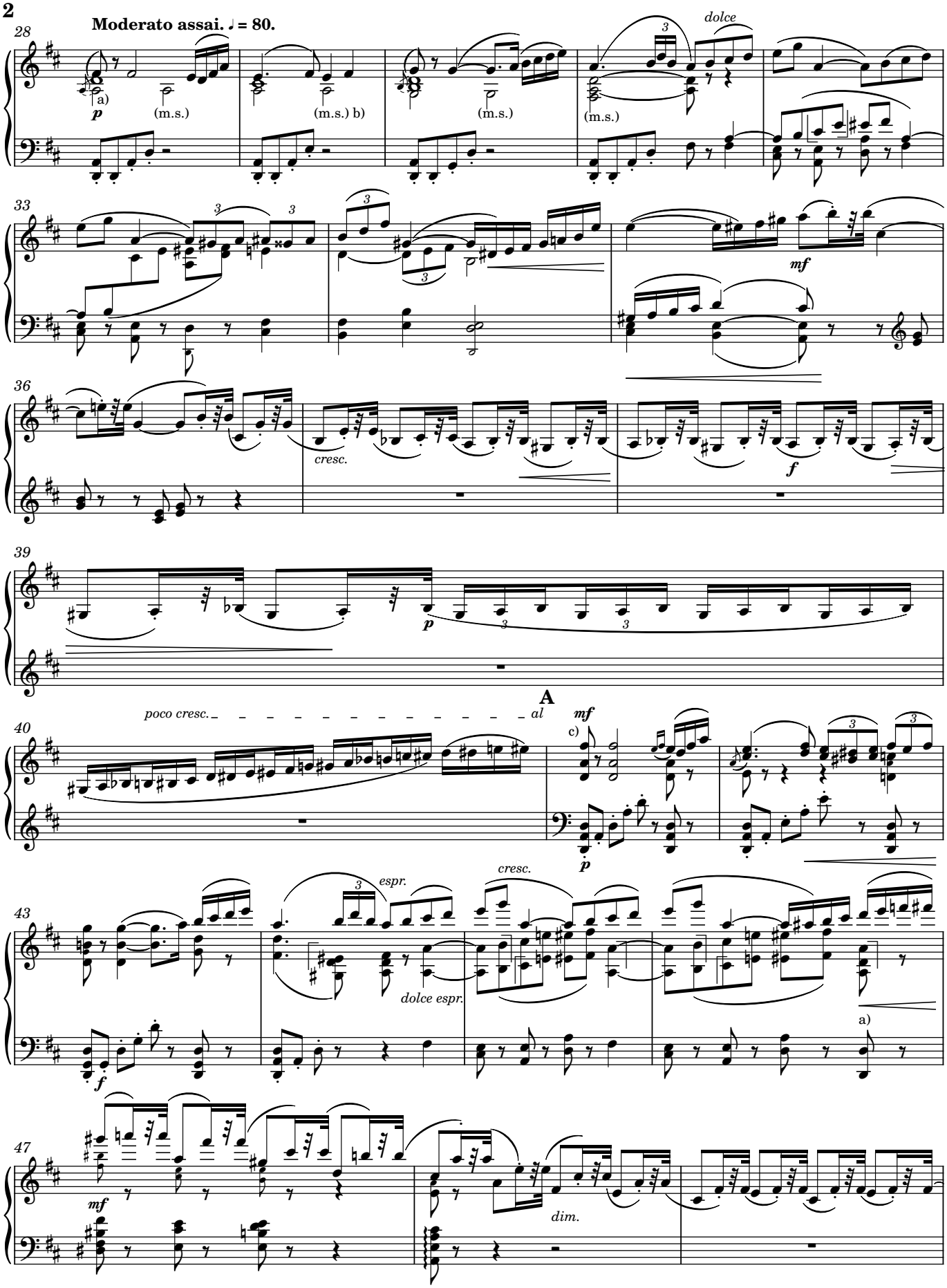
Violin Concerto in D Major, Op. 35

Transcribed by Henry H.

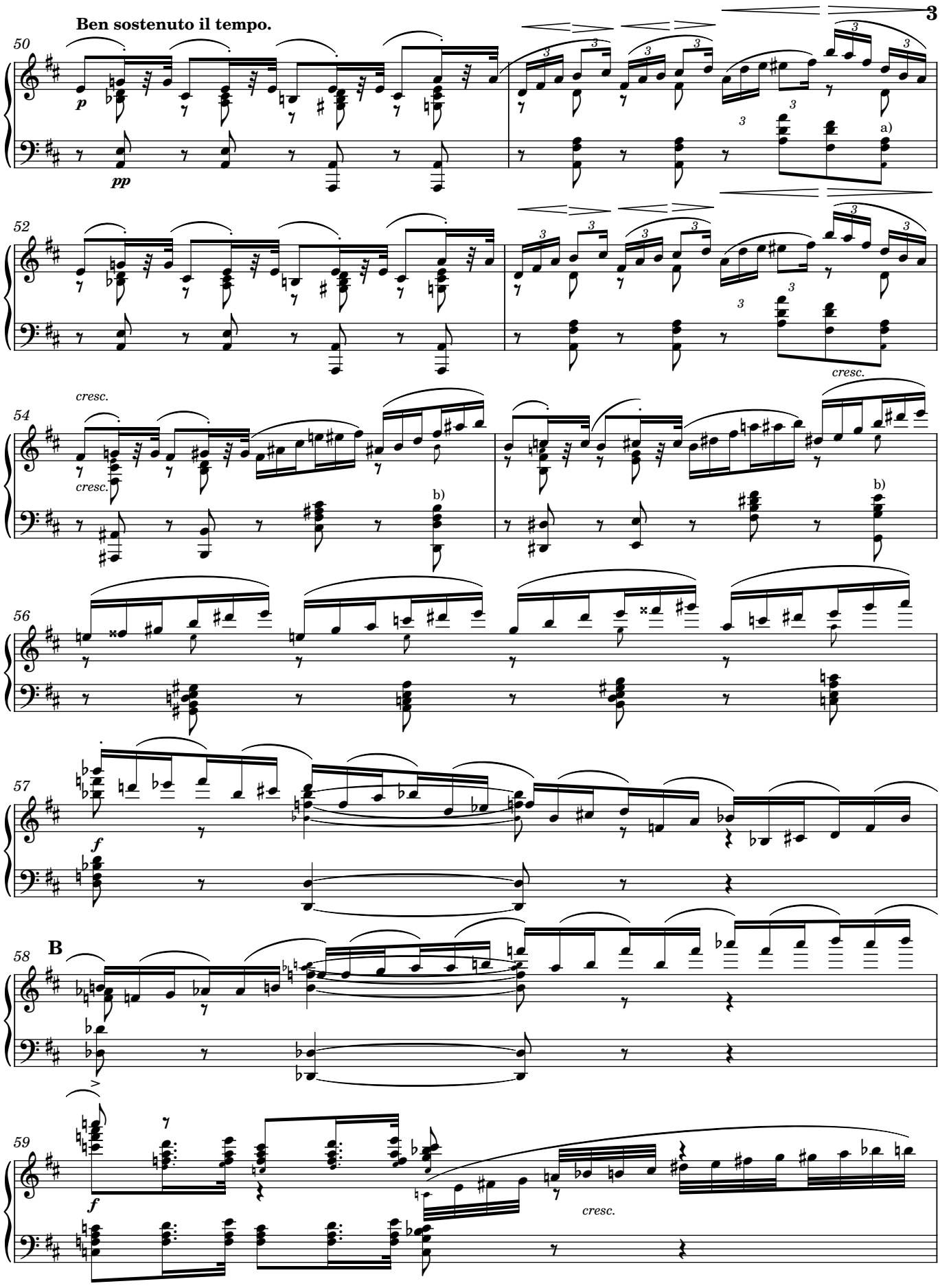
P. Tchaikovsky



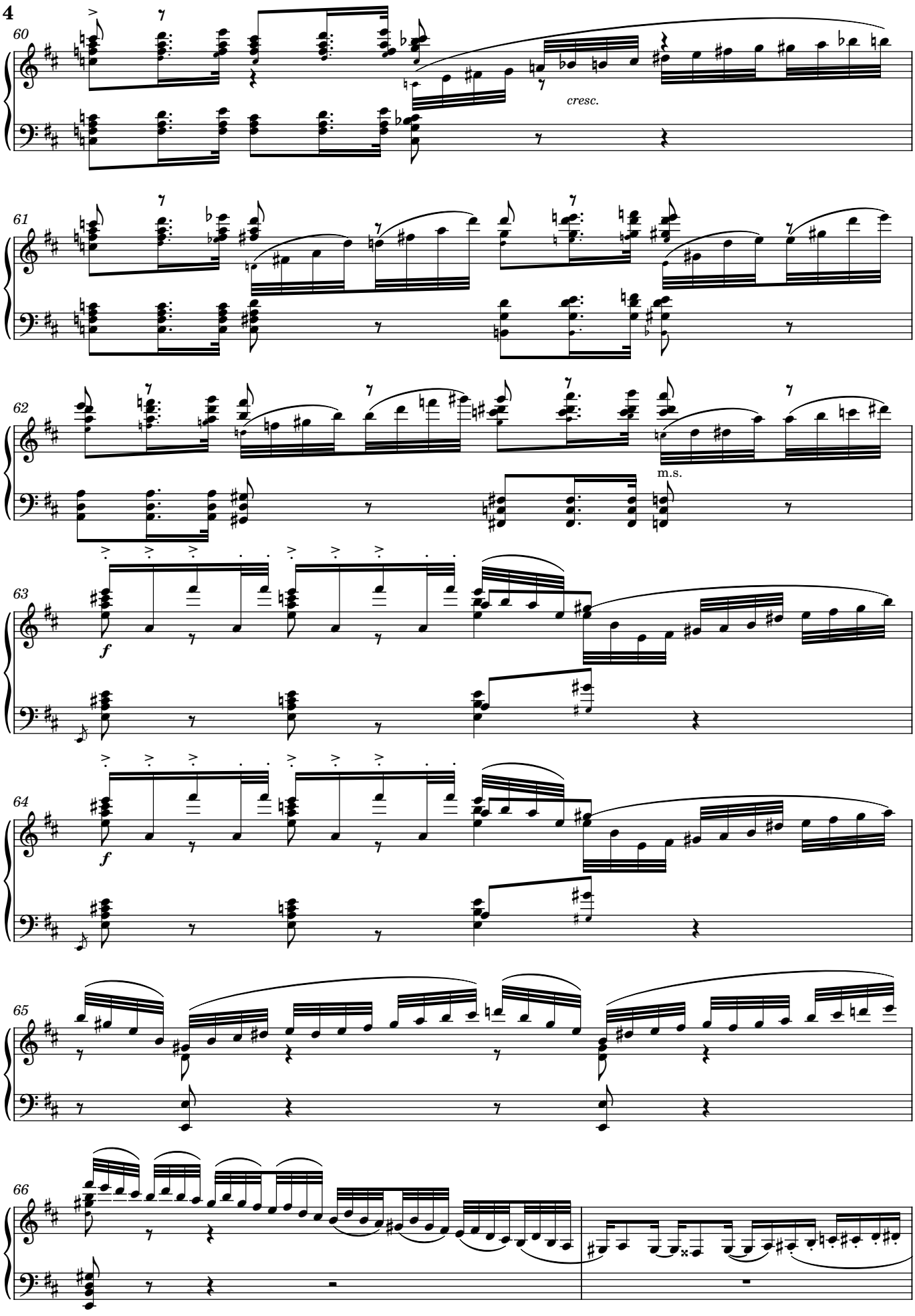
a) All small notes are to be considered optional.
b) m.s. refers to the left hand, and m.d. the right. They refer to ONE note only, unless indicated otherwise in the footnotes.

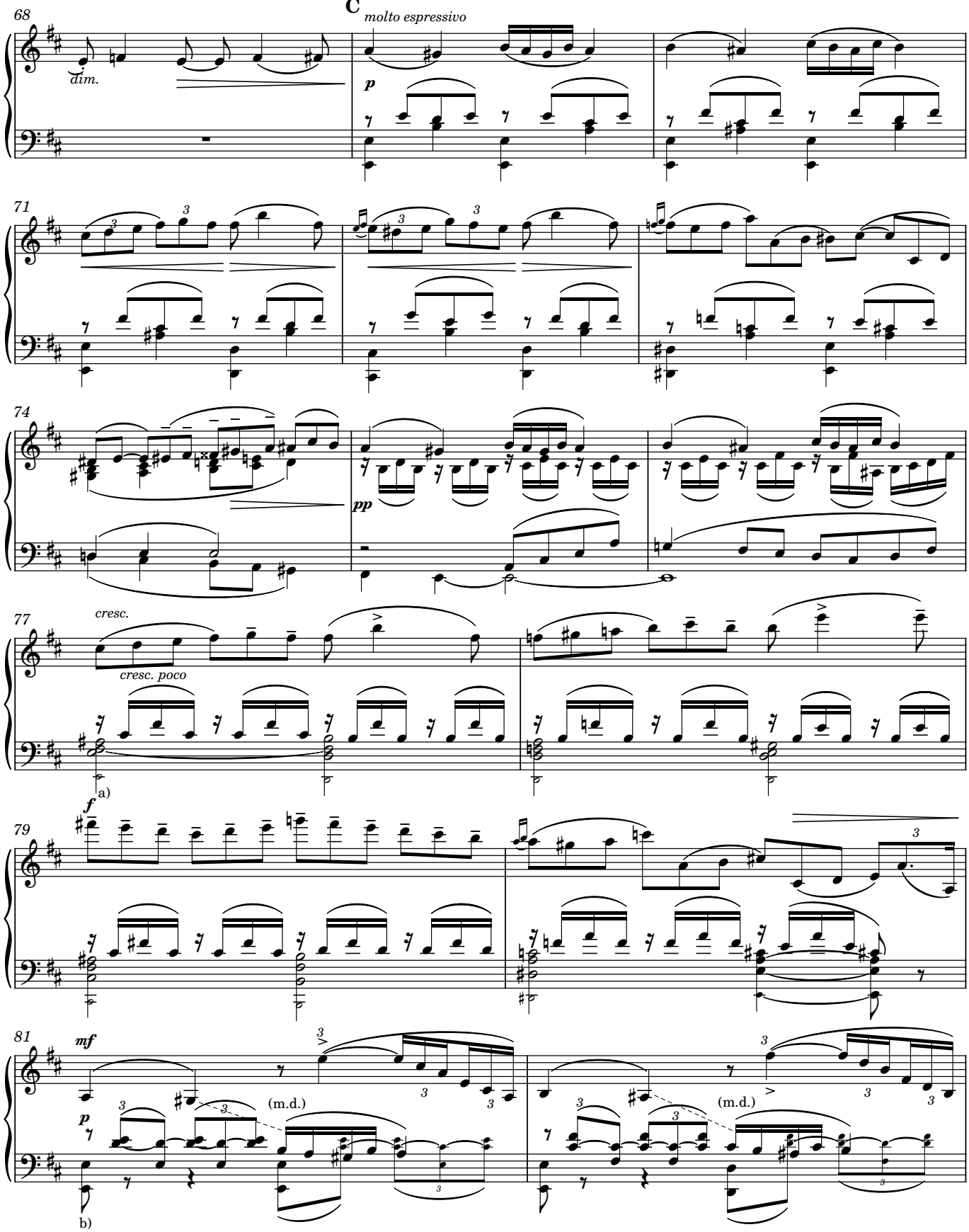


a) Like small notes, dotted ties should be considered as optional, and the decision whether to execute them is left to the performer.
b) Bracketed expressions and hand distribution strategies are suggestions only, unless explicitly notated on the form of a footnote.
b) The chords can be played as if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

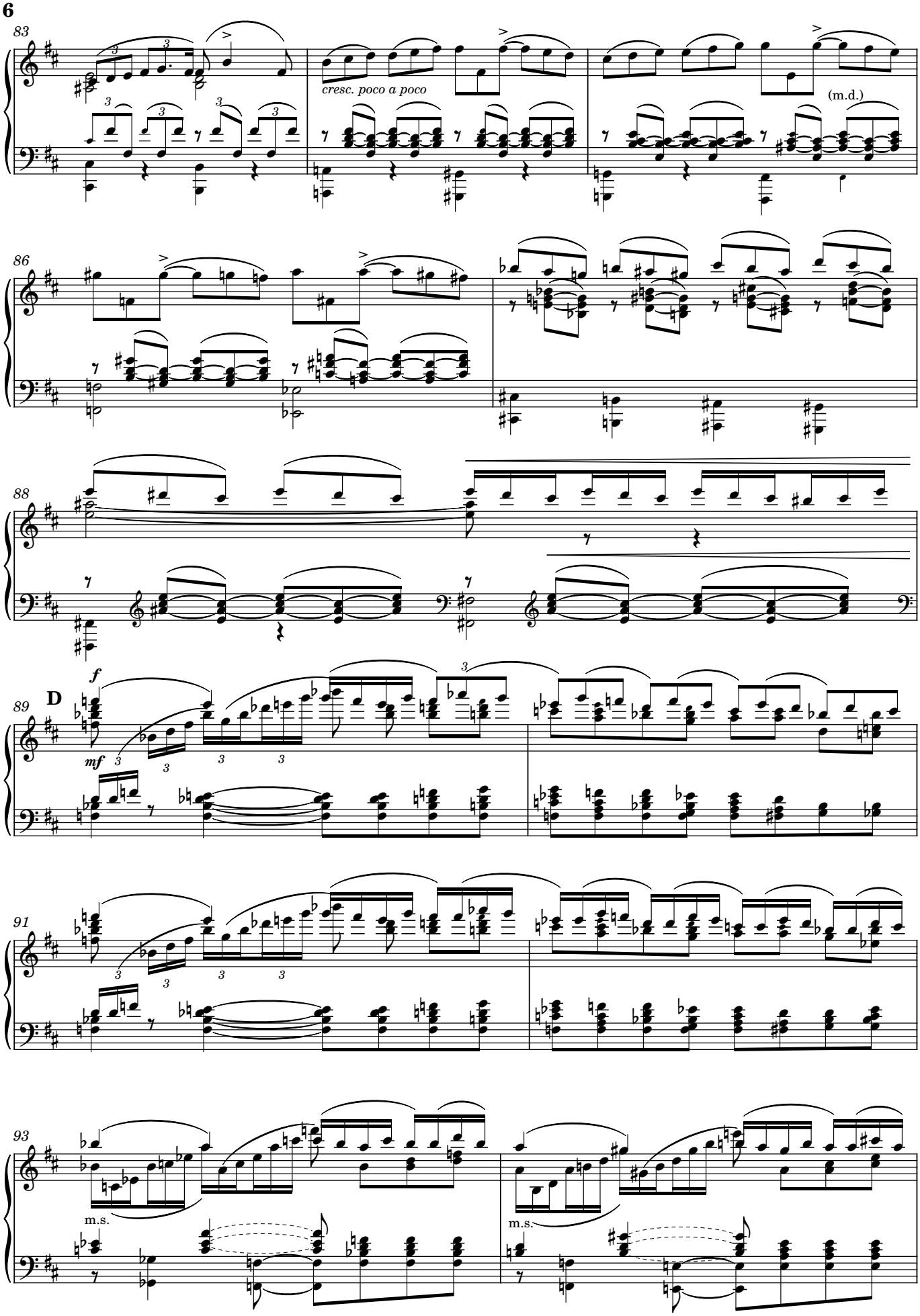


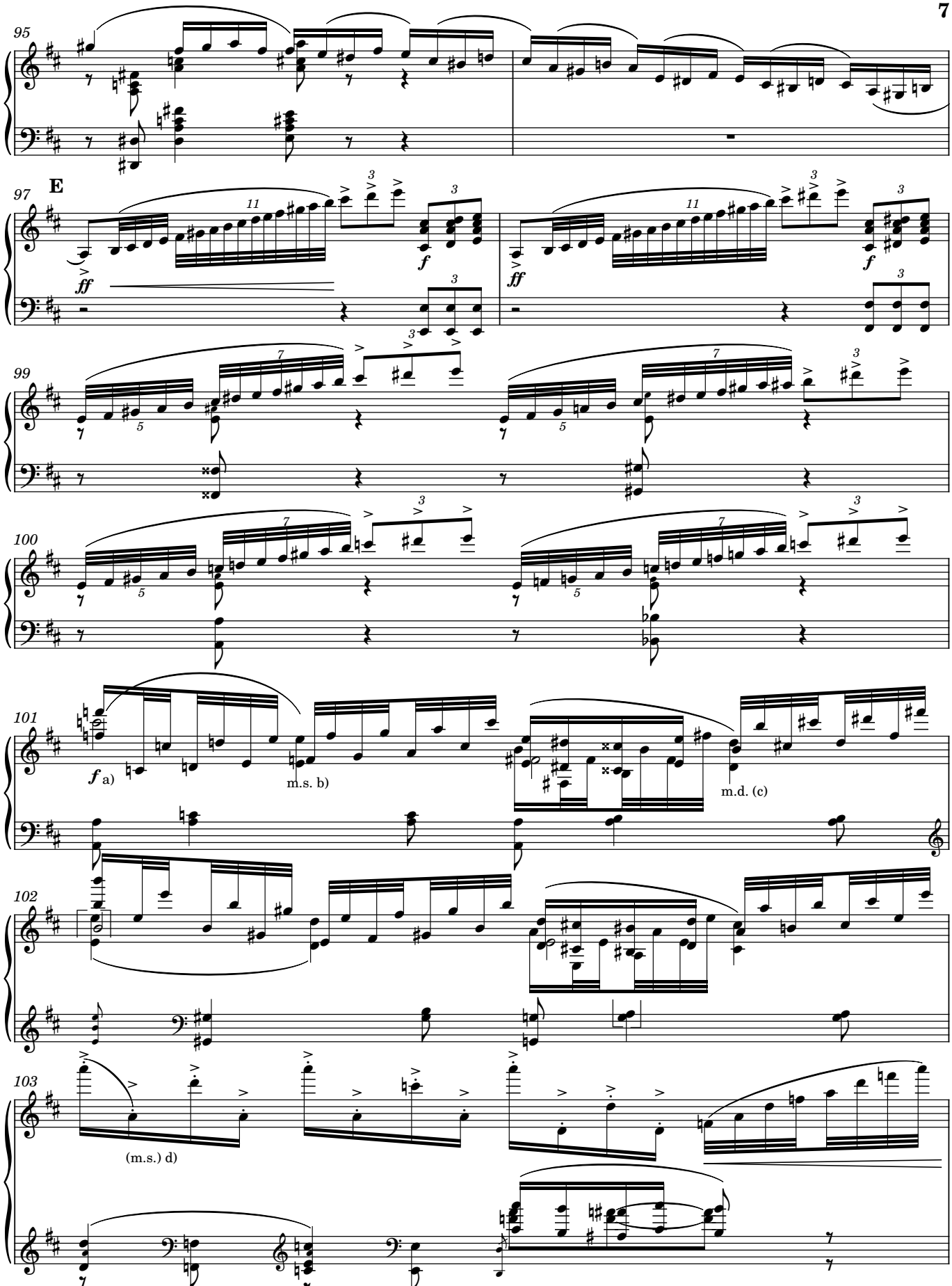
a) The two chords should NOT be arpeggiated. Play the lower chord separately from the higher chord.
b) Play the octave at the bass first, do not arpeggiate the note if possible.


60
cresc.
61
62
m.s.
63
f
64
f
65
66

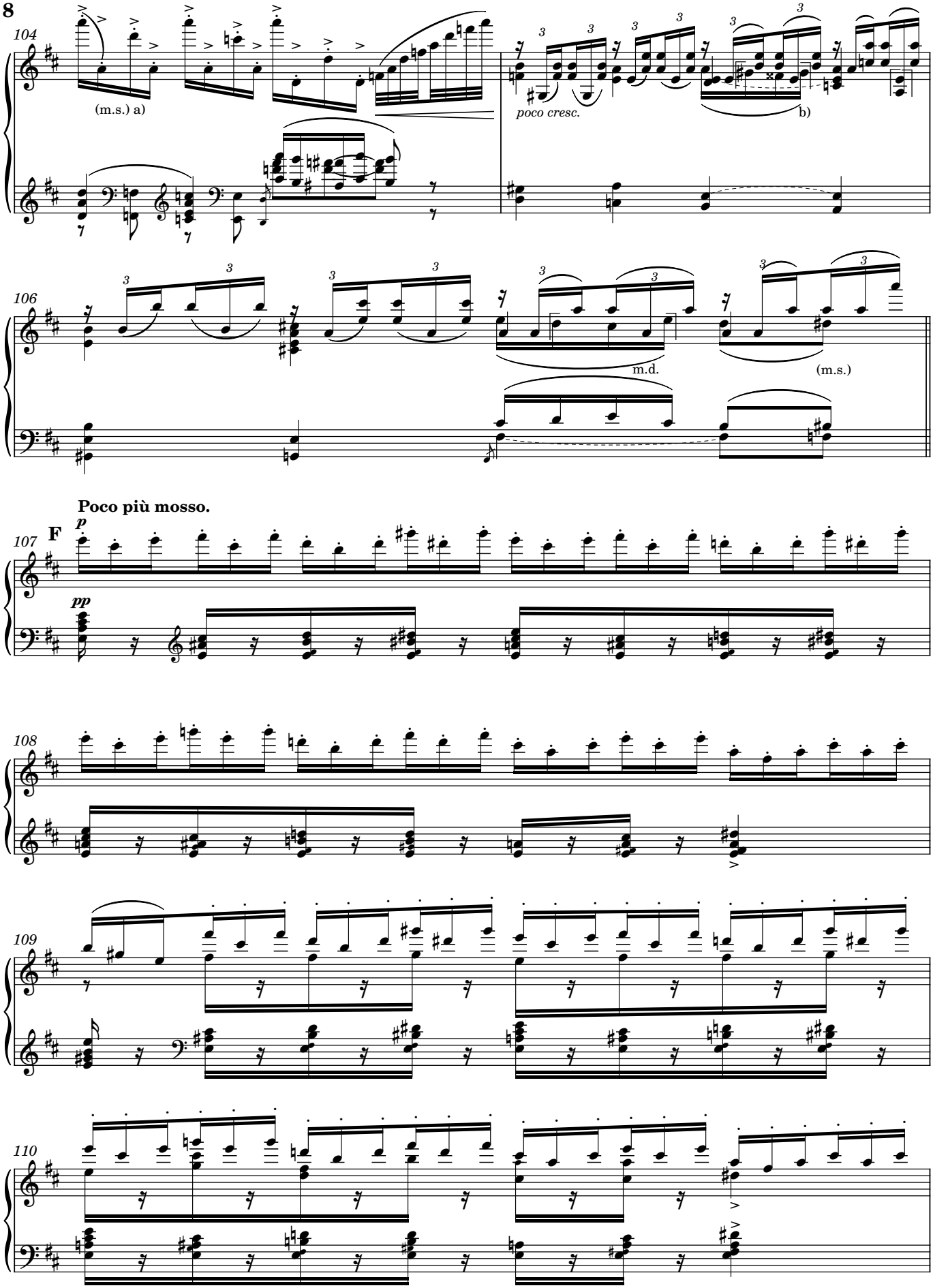


a) Play the bass note, then the upper chord; in this way the bass note almost sounds like an acciatura.
b) The note is notated as a crotchet in the piano score, but designated as pizzicato in teh orchestral score. The decision regarding whether to replicate this is left to the performer.

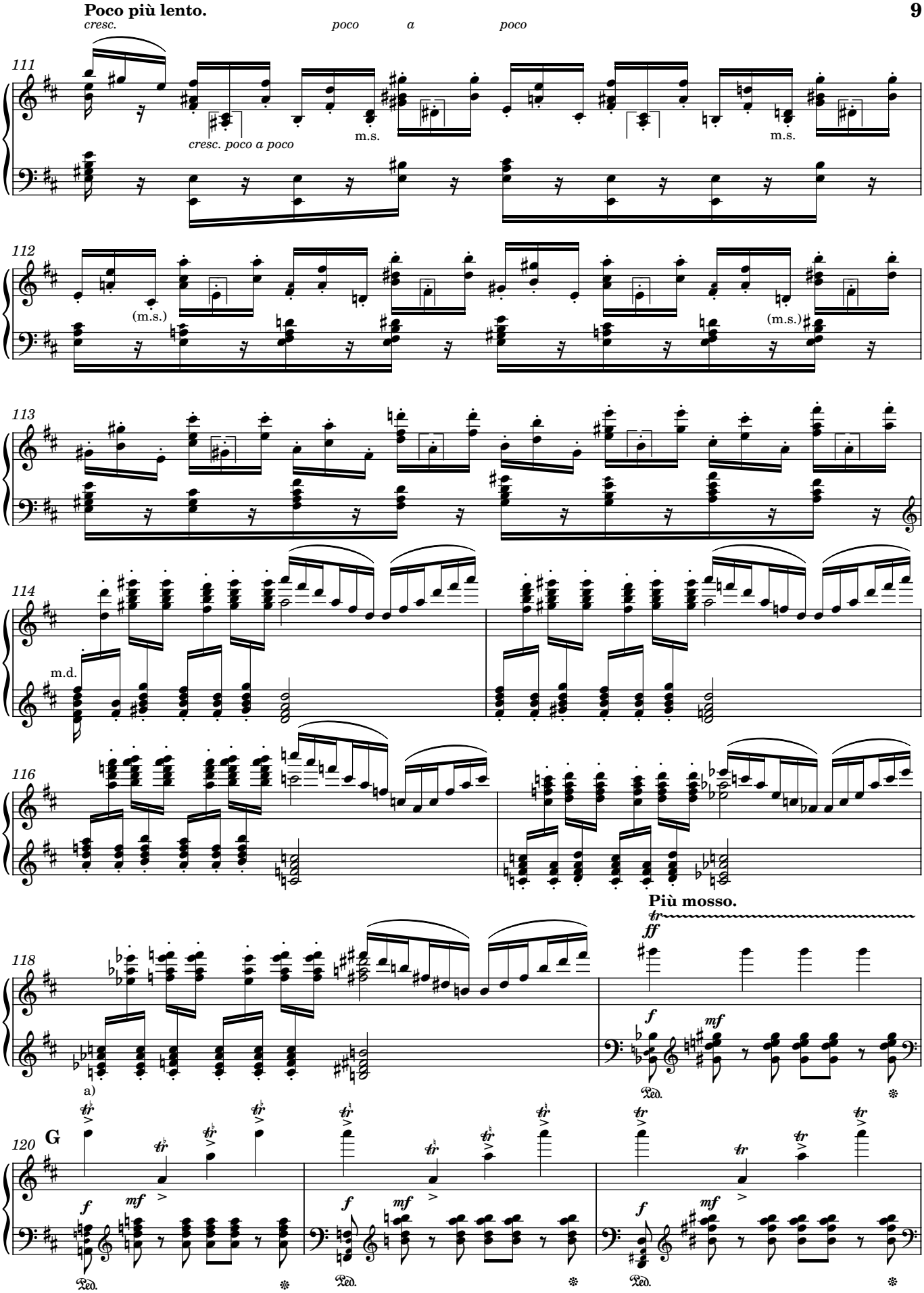

83
cresc. poco a poco
(m.d.)
86
88
f
D
89
mf
91
93
m.s.
m.s.



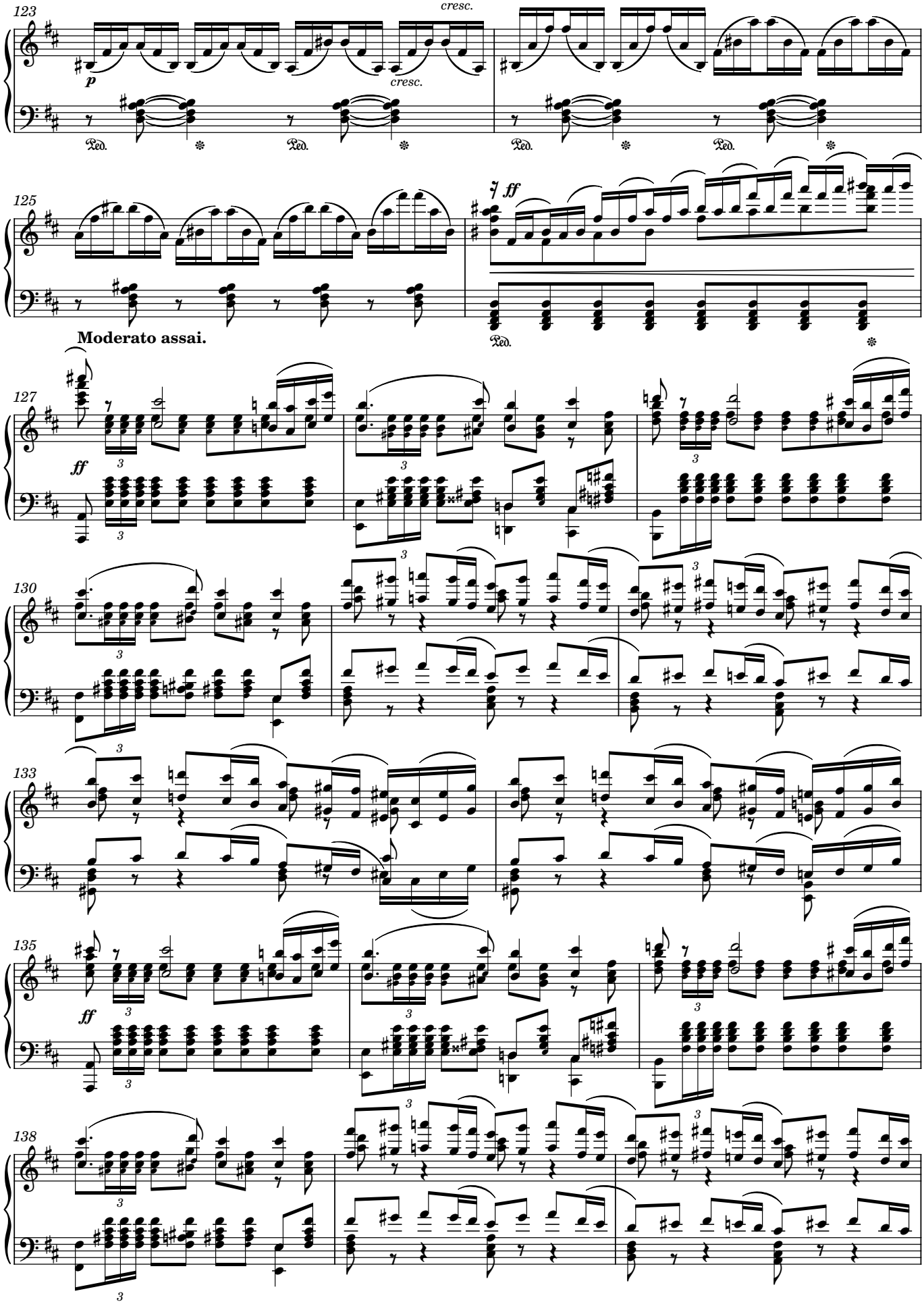
a) The melody in the orchestra was marked ***fp*** in the orchestral score, and ***f*** in the piano reduction.
b) A possible hand distribution would be to give all the notes in the melody played by the orchestra to the left hand, bar the F♮, E (the first two notes), E♮, and D♯ (the last two notes of 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 apssage succesfully.
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.

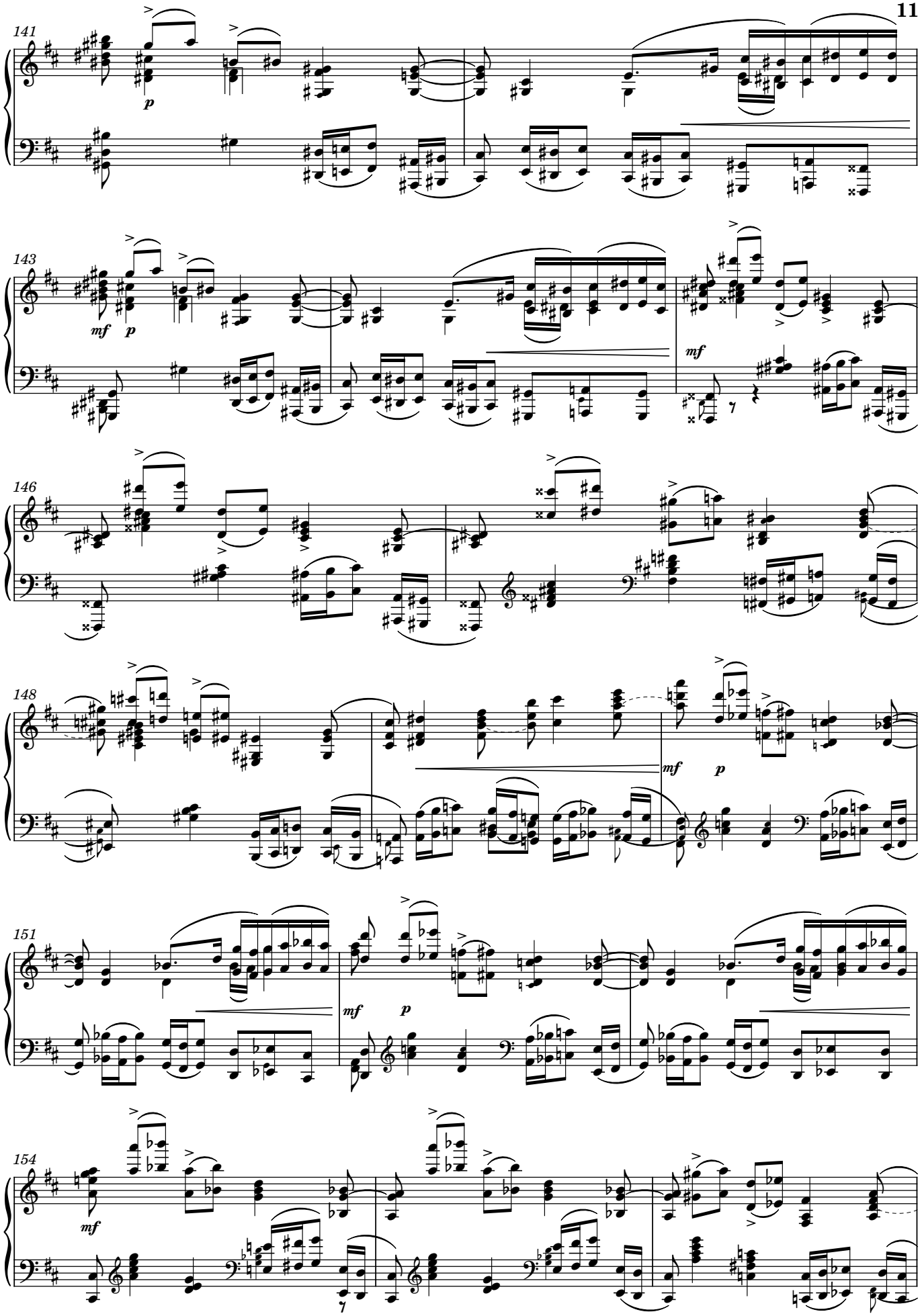


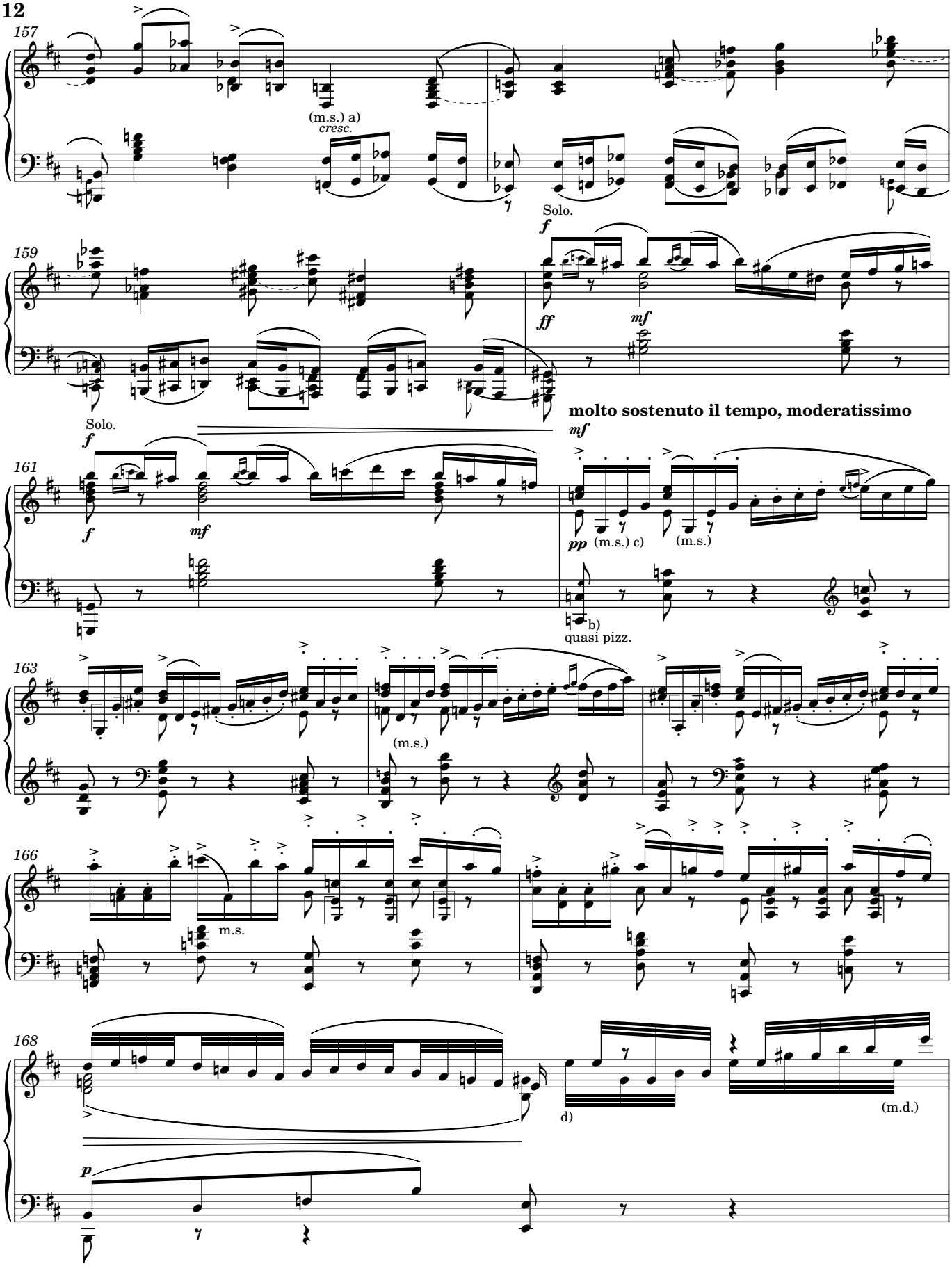
a) See footnote at p. 7.
b) The E♮ is to be played by the left hand.



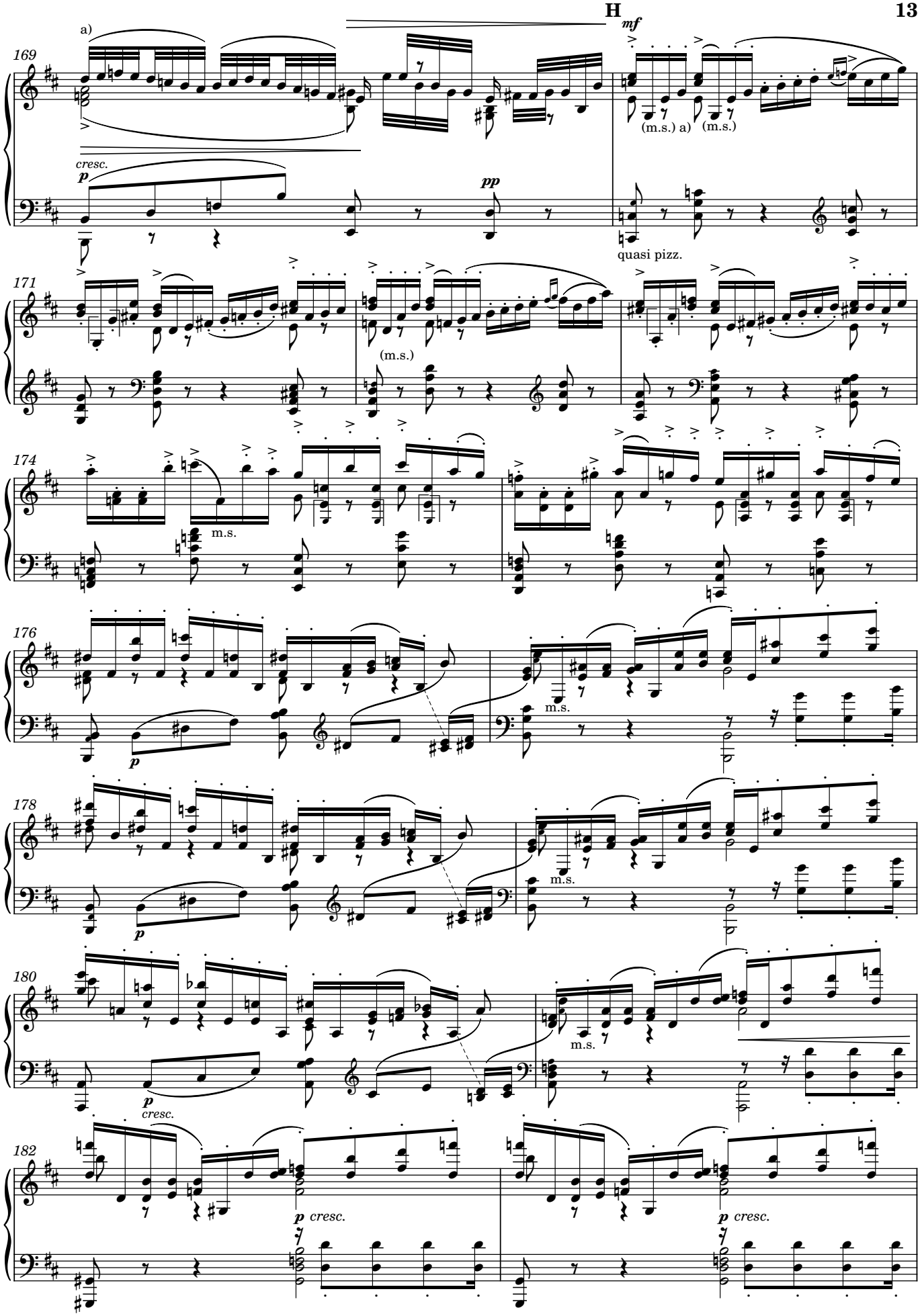
a) The transcriber believes that avoiding hand crossing is beneficial here.


123
cresc.
p
cresc.
Ped.
125
7 ff
Moderato assai.
127
ff
130
133
135
ff
138

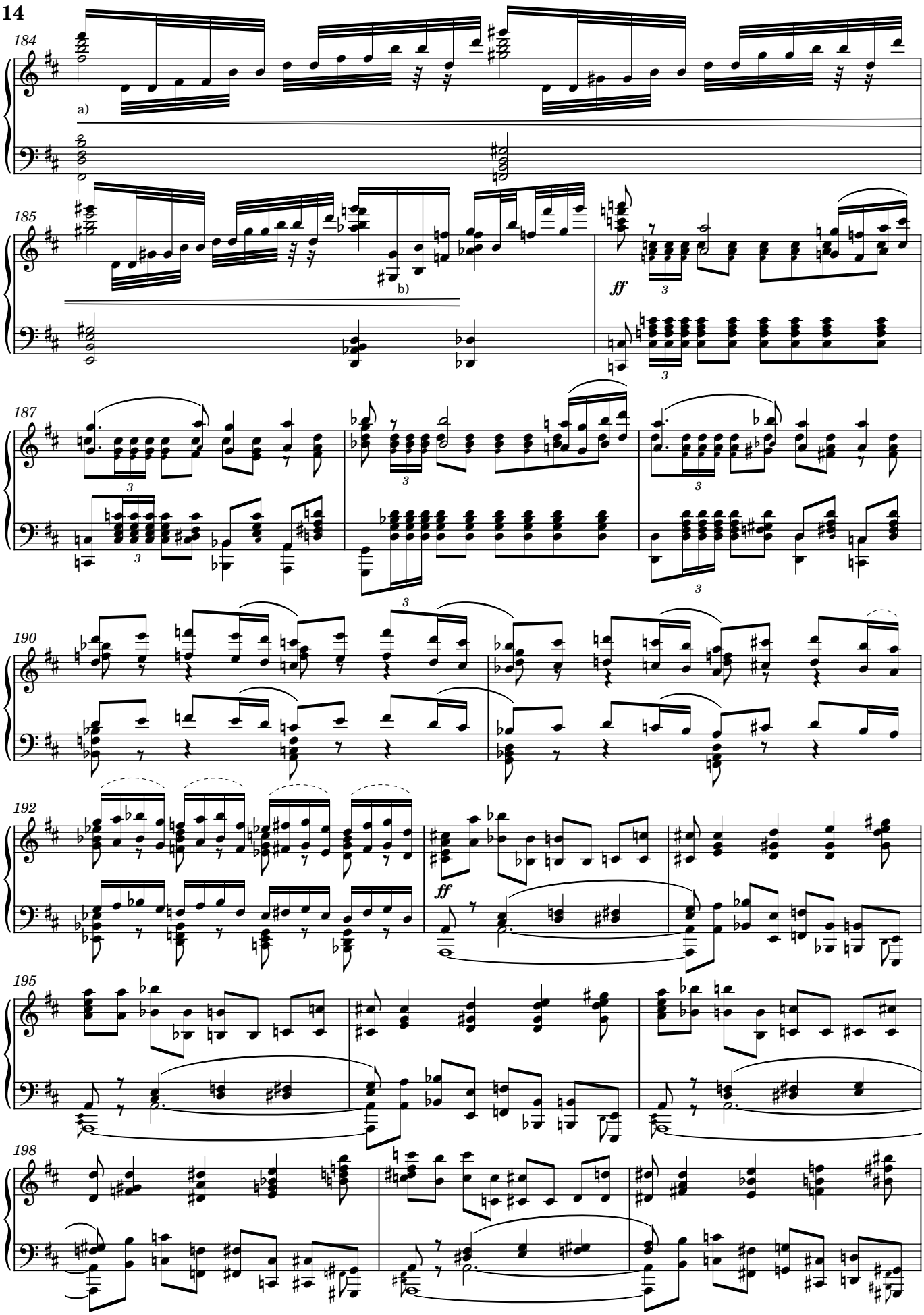

141
p
143
mf
p
mf
146
148
mf
p
151
mf
p
154
mf



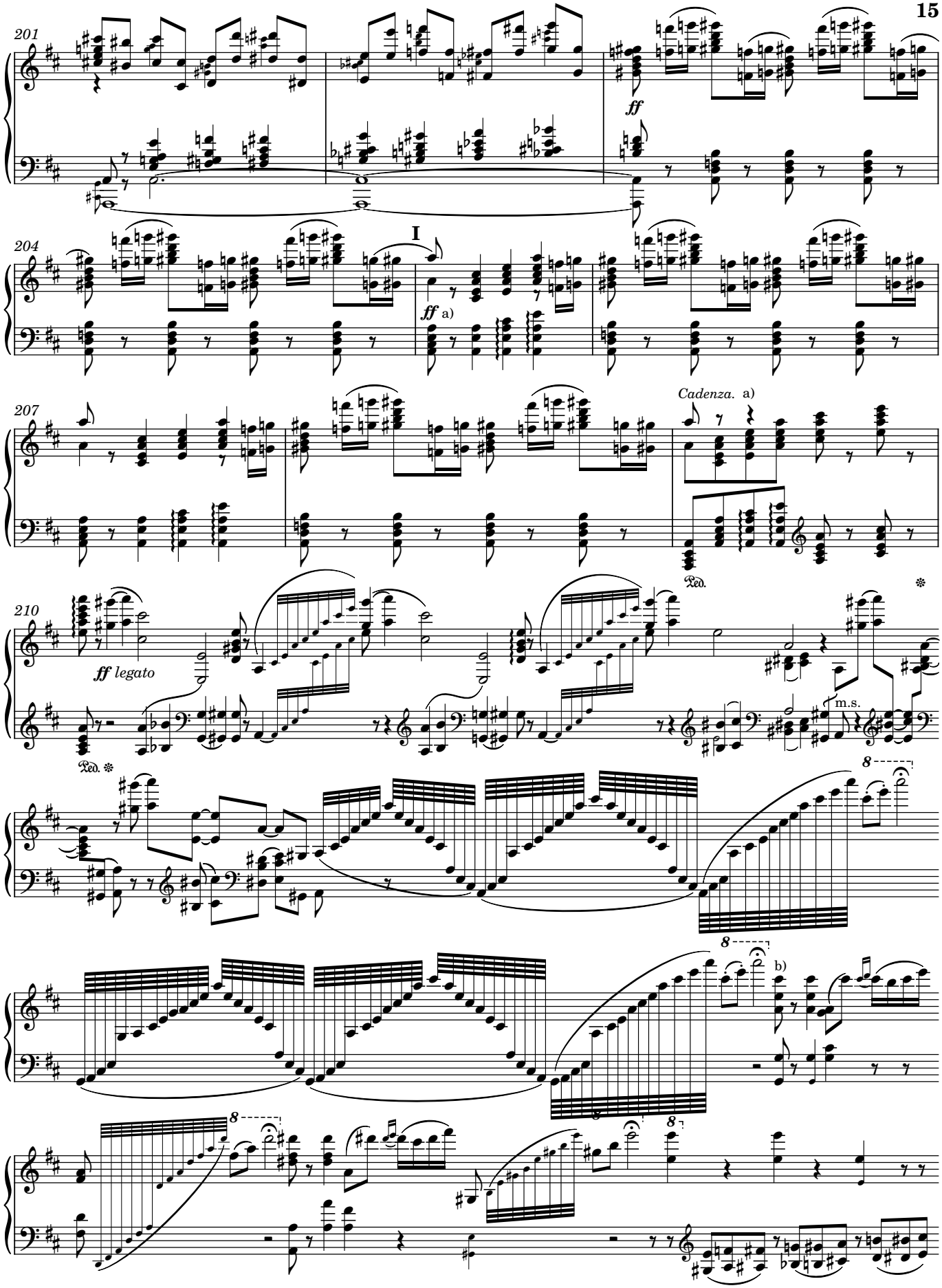
a) Alternatively, the upper line of the octave in the left hand can be taken by the right hand. The same is true for bar 169.
b) The chord should not be arpeggiated, even if the small note is played.
c) This represents only one way of hand distribution. The performer should use whatever hand distribution 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.



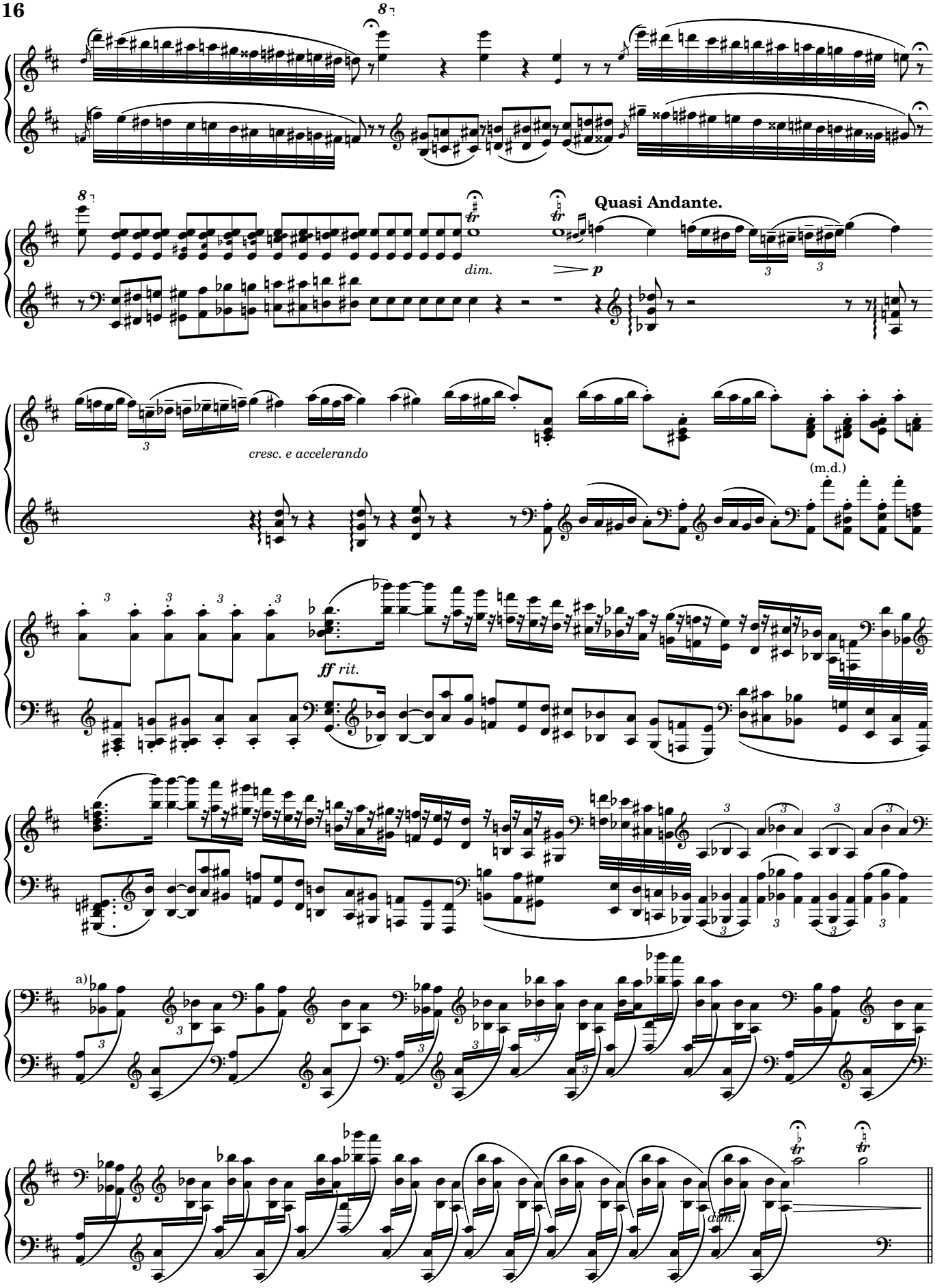
a)Some alterations as suggested by Auer will be included in the appendix. The alterations covers the first and the third movement, but are relatively minor.
b) See page 12.



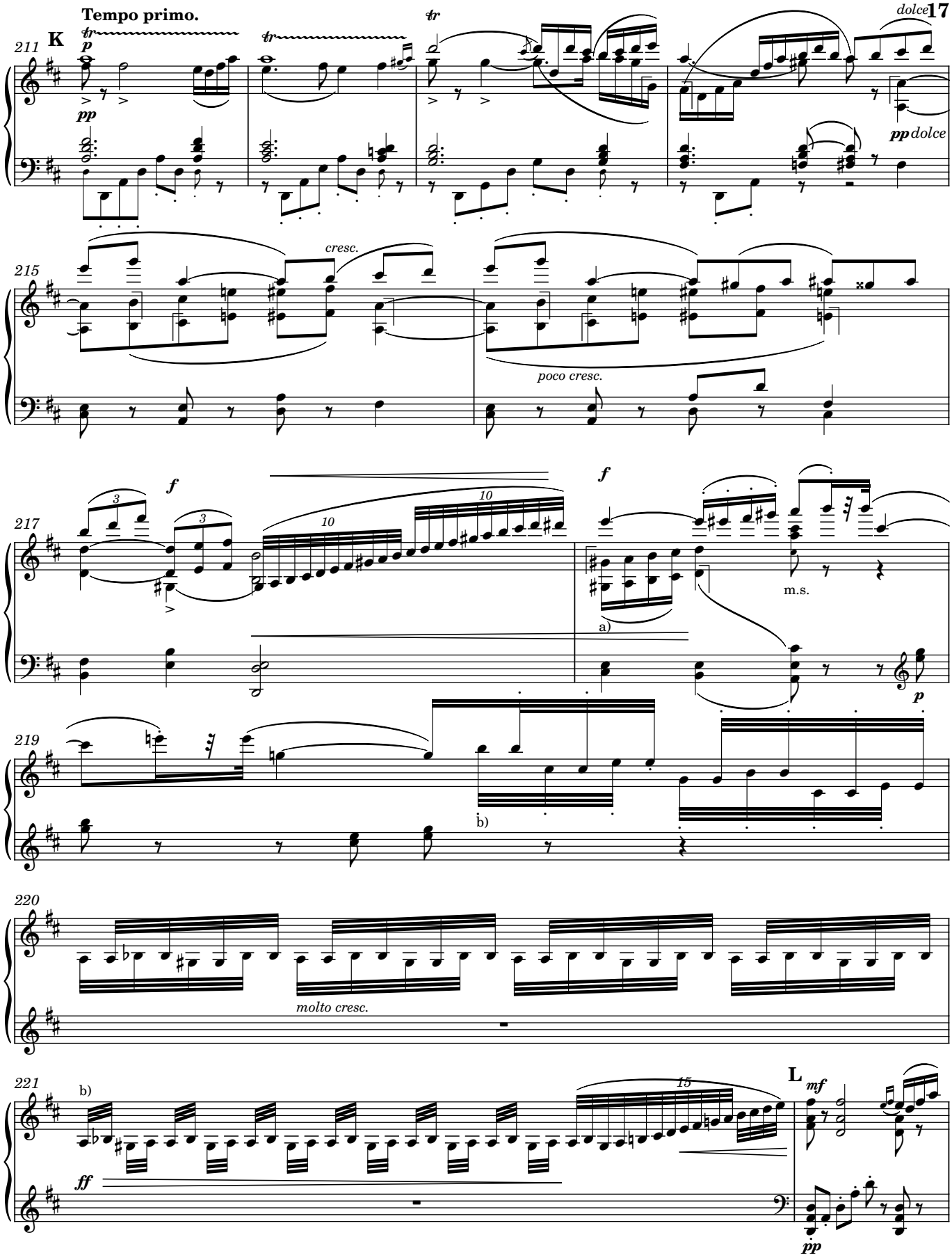
a) See page 12.
b) The passage here can be played as octaves (the first four notes) or tremolos (the fourth beat).



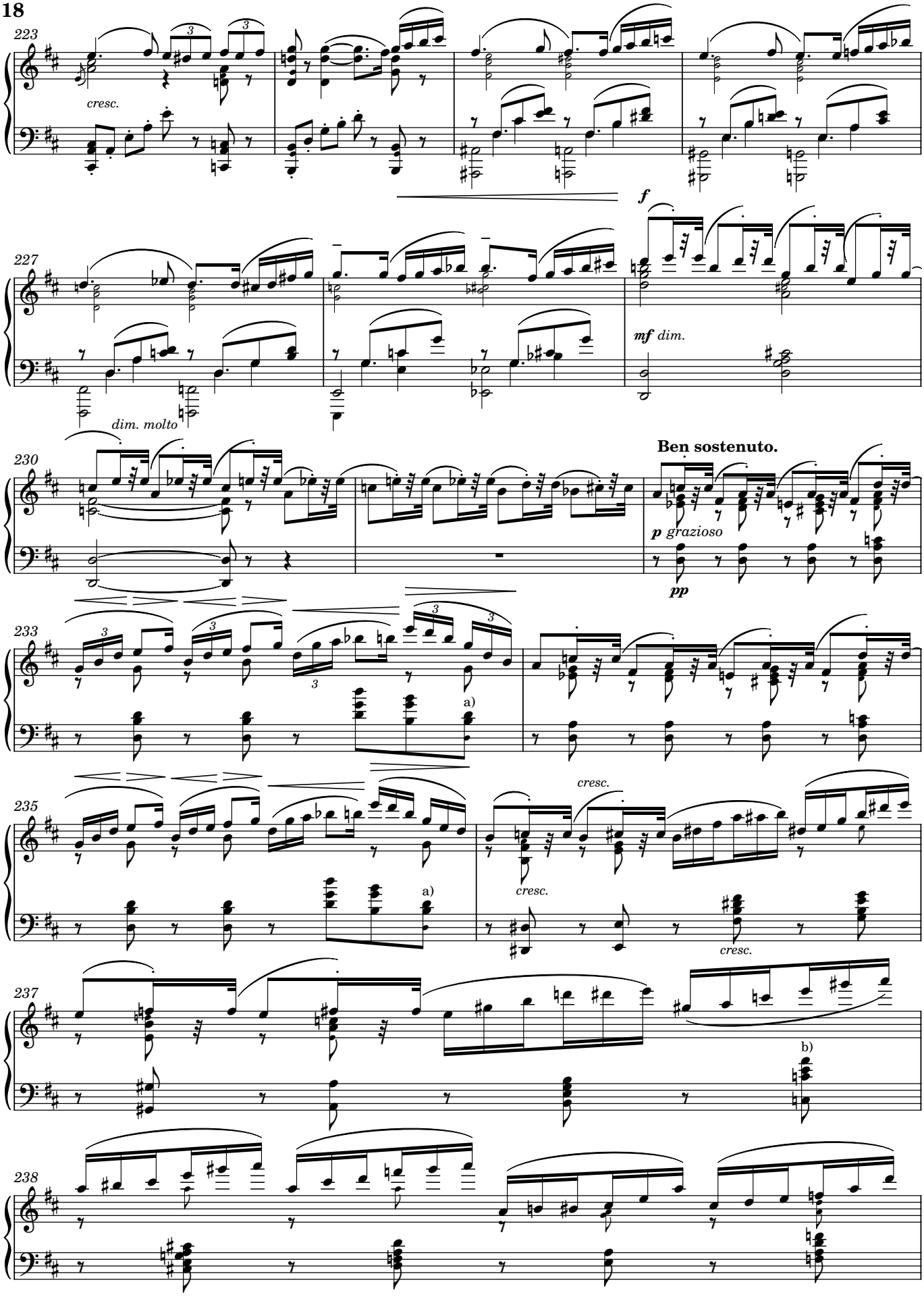
a) Alternatively, the performer can consider playing the whole cadenza as it is written for the violin, but with one hand only, with a possible exception being the descending sixths.



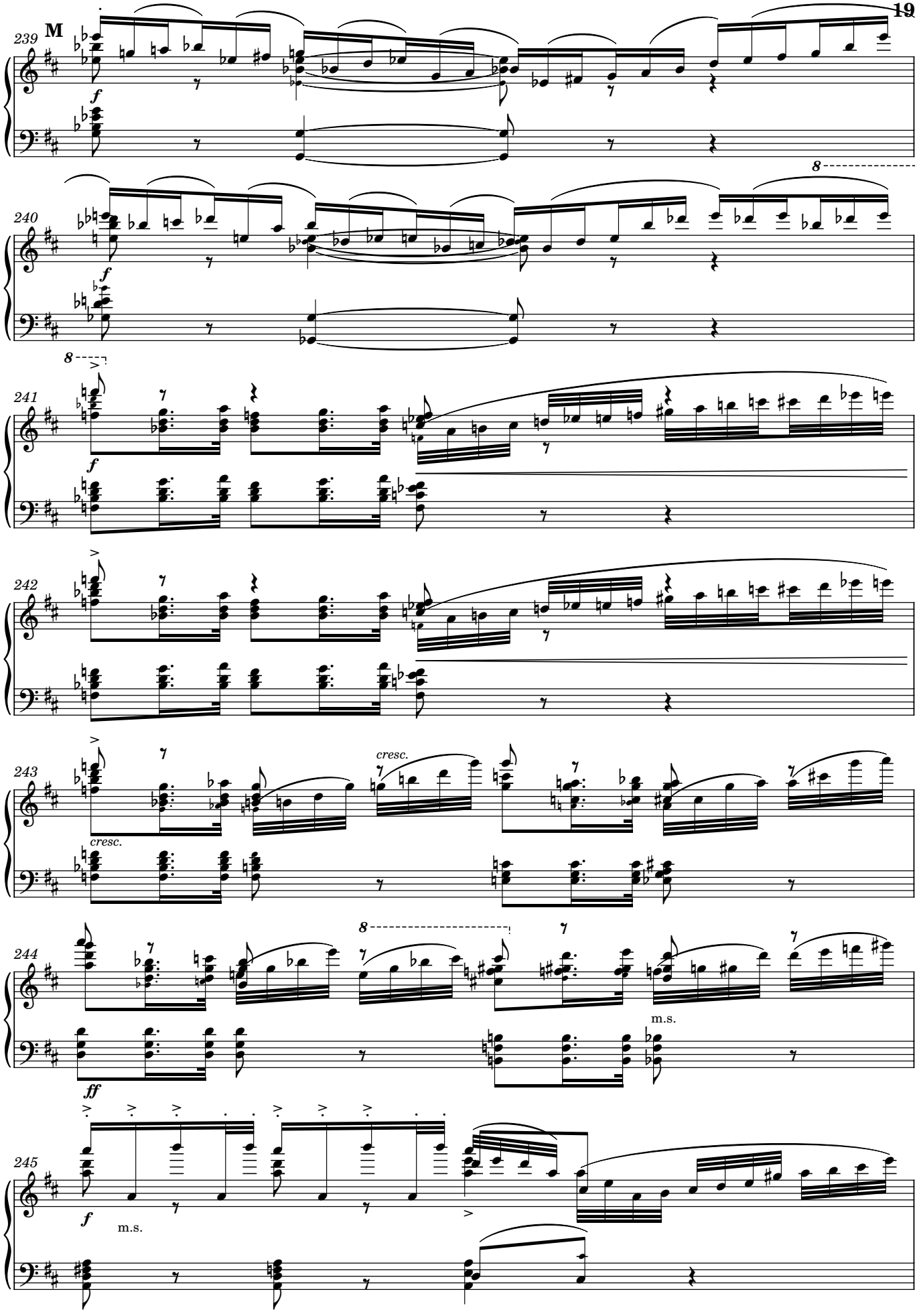
a) The performer is free to employ any other forms of hand distribution he or she finds fit. The lower notes of the second and third octave can also be omitted.

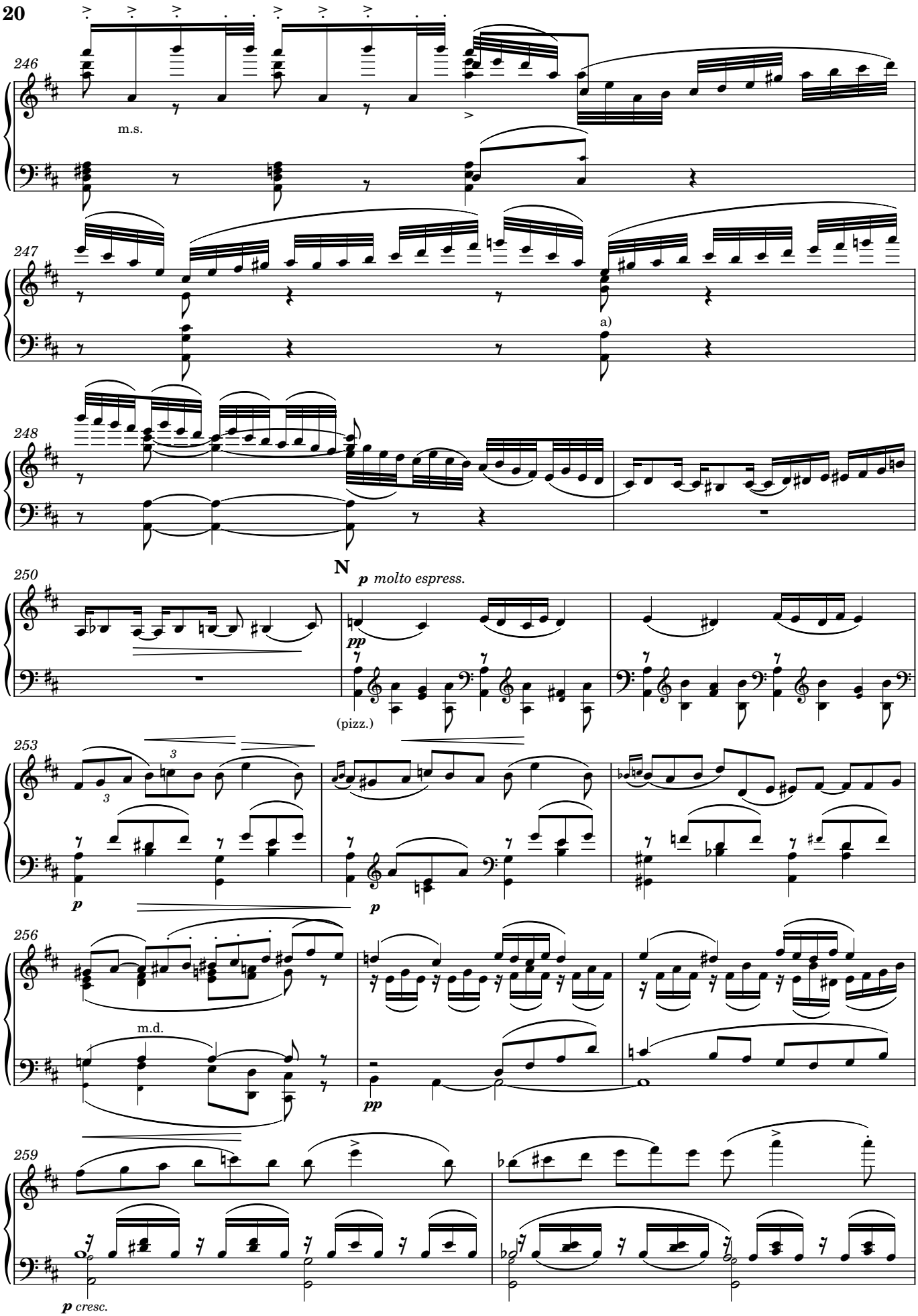


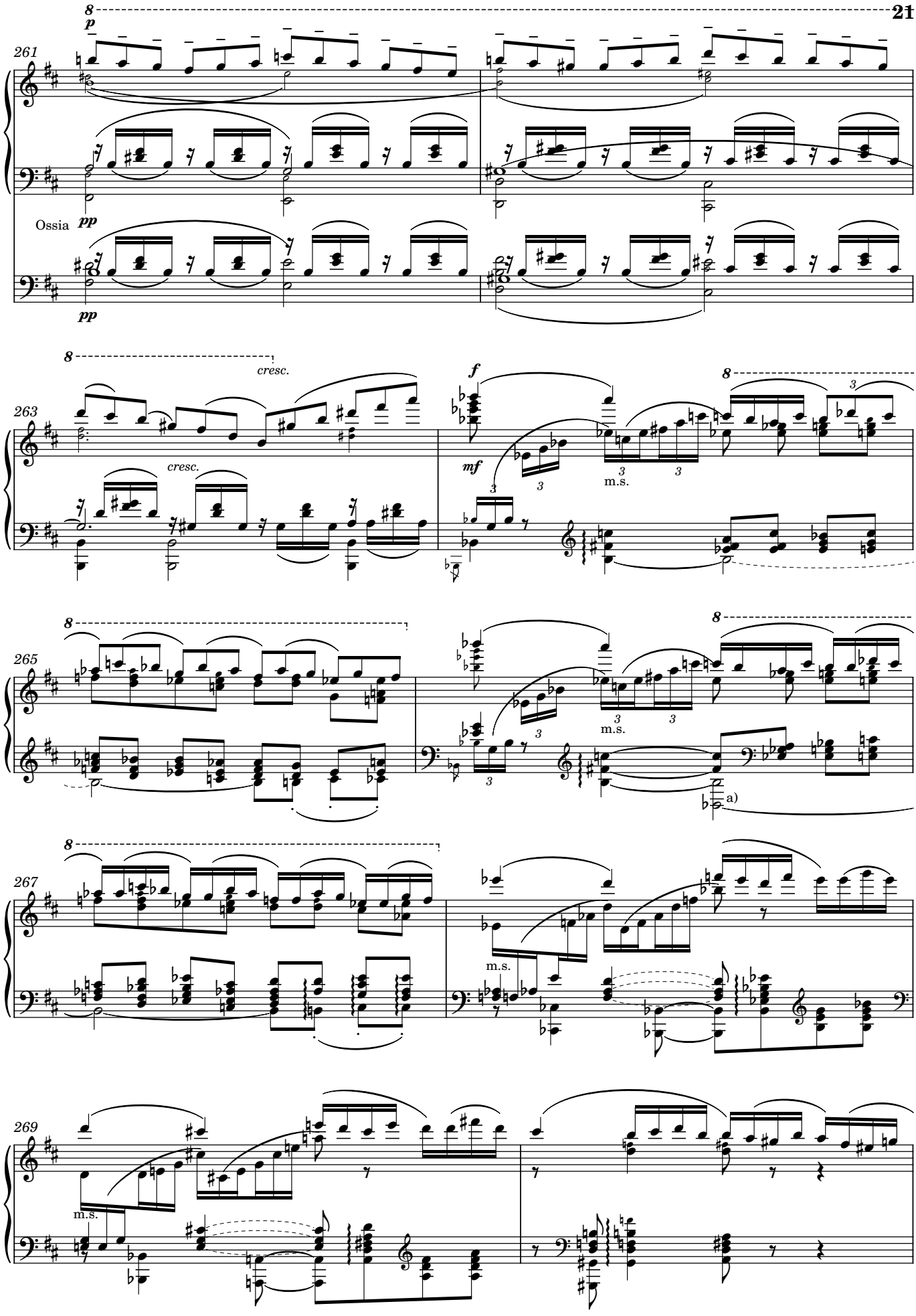
a) To be played non. arpegg.; play the chord at the left hand, then the lower octave in the treble, both with the left hand.
b) See page 12.

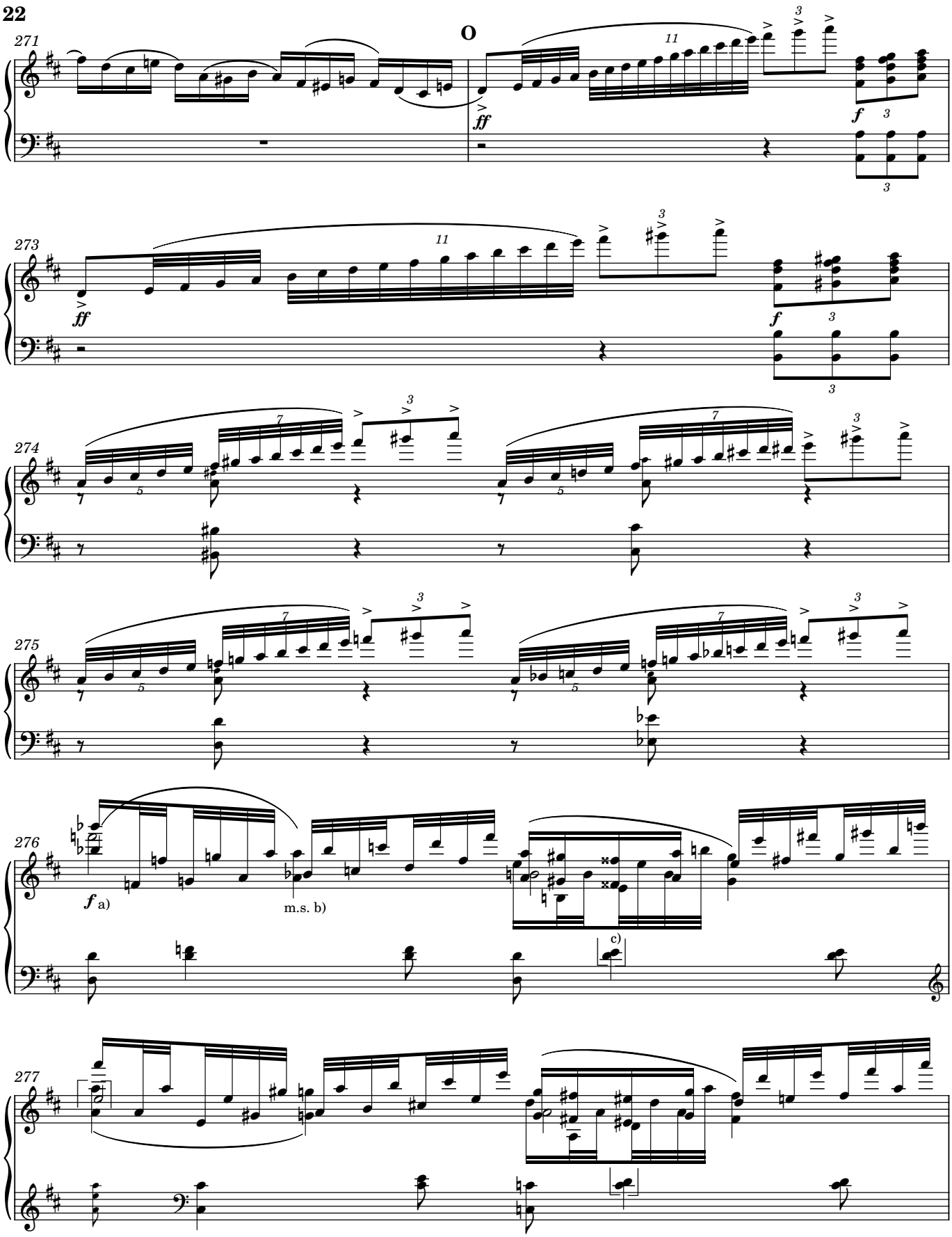


a) See page 3.
b) The top two notes of the chord can be moved down an octave to facilitate playing. If they are to be played as written, the chord should be split into two instead of being arpeggiated.

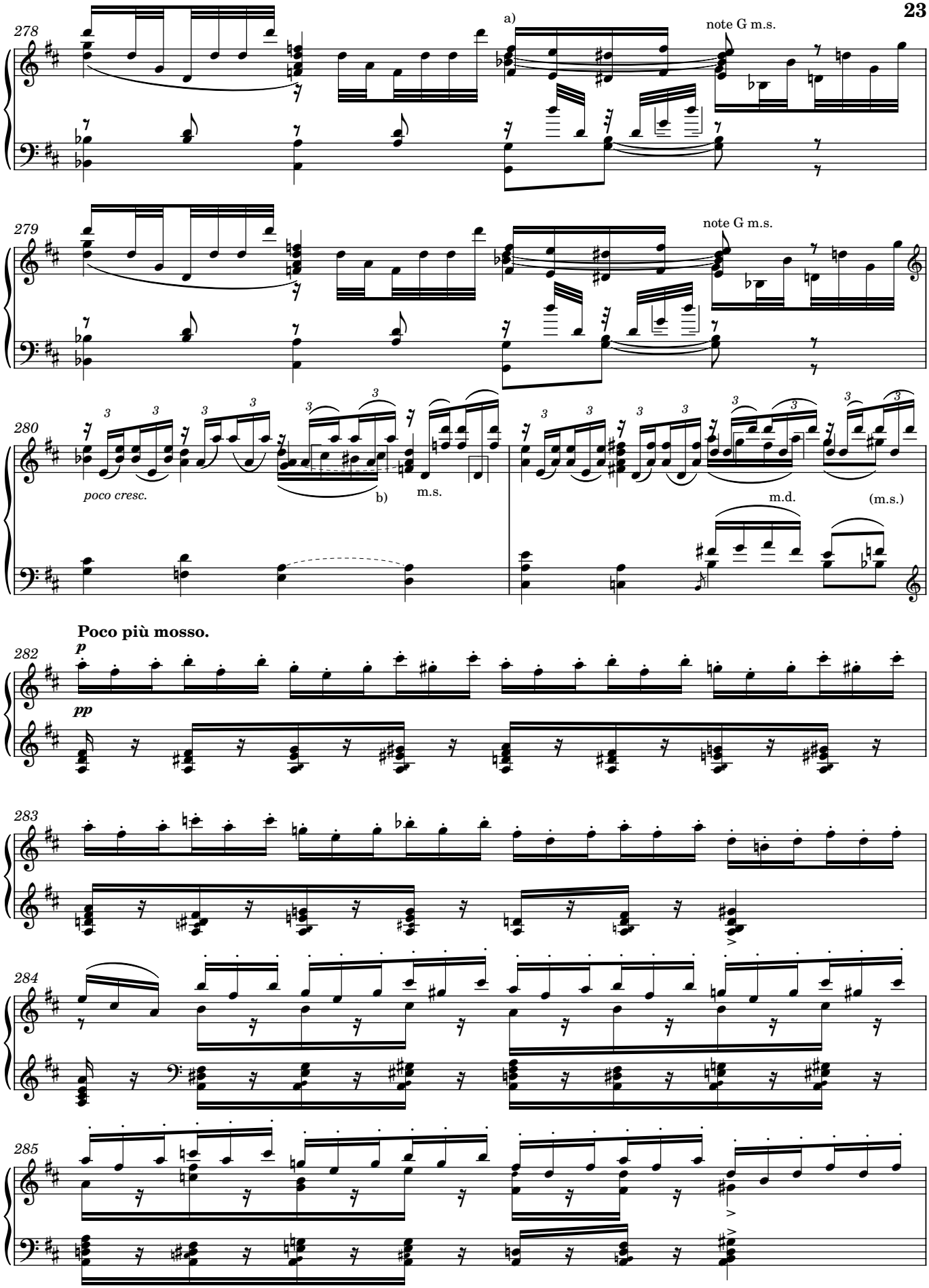

M
239
240
241
242
243
244
245
f
ff
8
cresc.
m.s.


246
m.s.
247
a)
248
250
N
p molto espress.
pp
(pizz.)
253
3
3
p
p
256
m.d.
pp
259
p cresc.

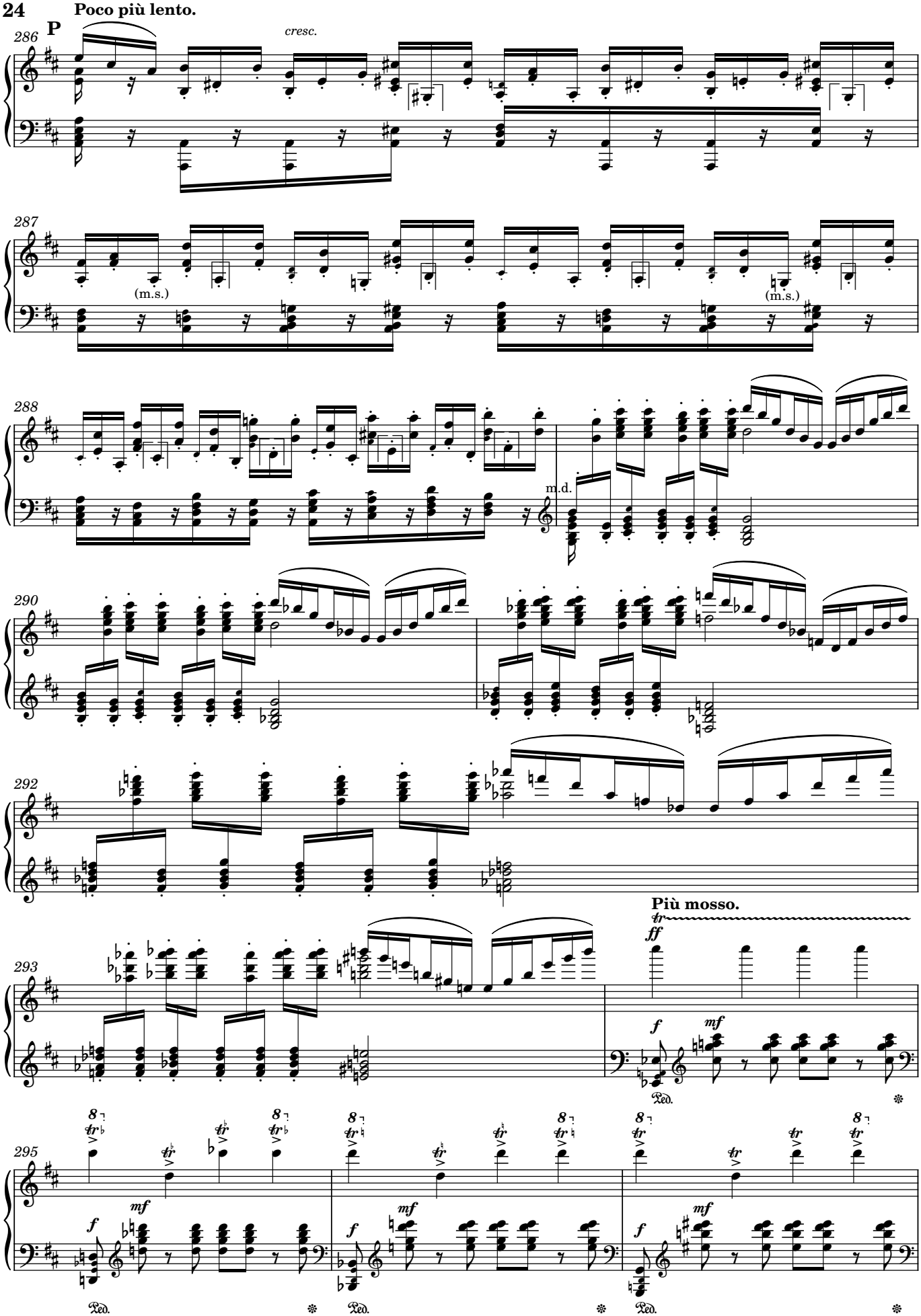

261
Ossia
263
cresc.
cresc.
f
mf
m.s.
265
a)
267
m.s.
269
m.s.

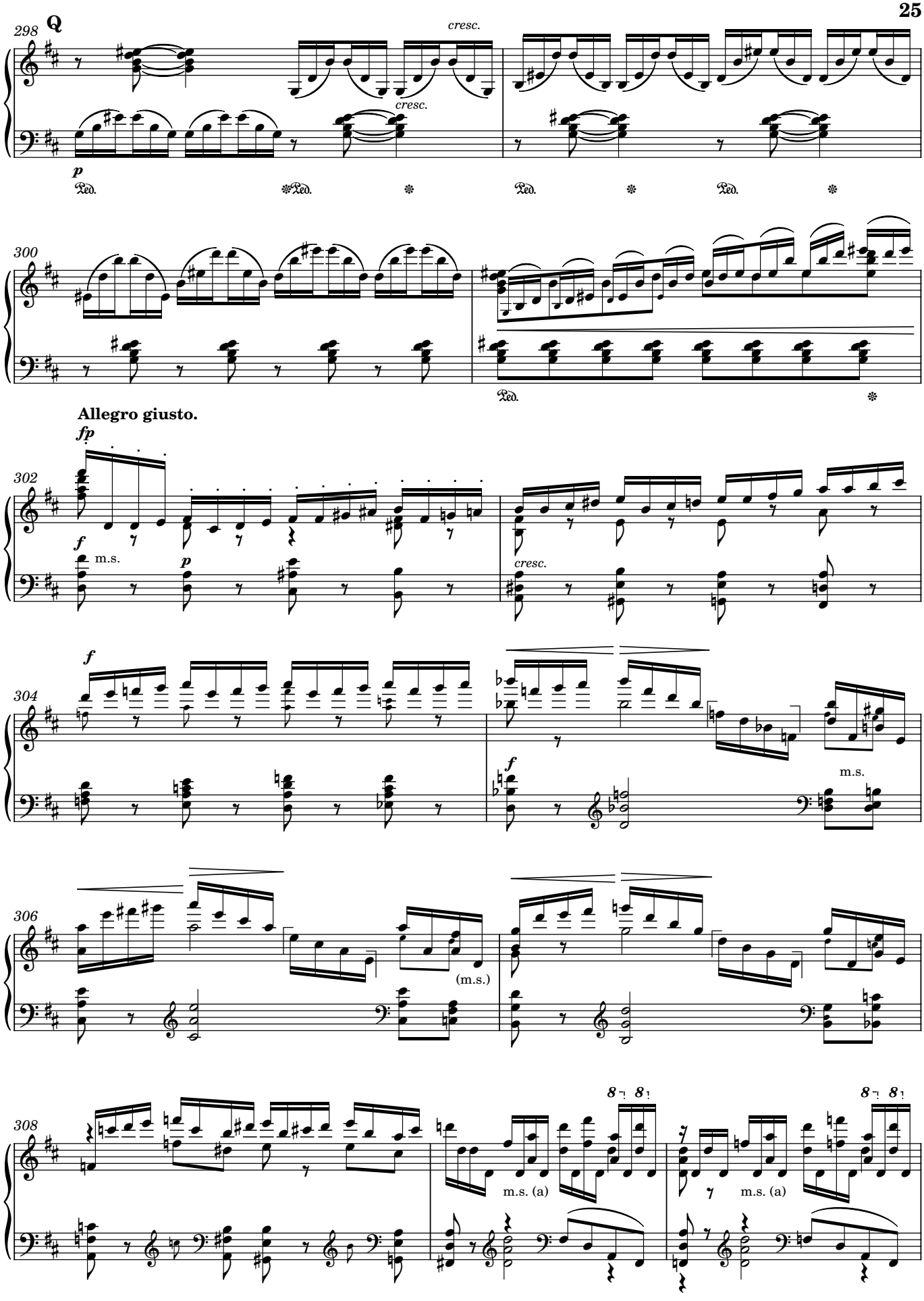


a) The melody in the orchestra was marked ***fp*** in the orchestral score, and ***f*** in the piano reduction.
b) A possible hand distribution would be to give all the notes in the melody played by the orchestra to the left hand, bar the F♮, E♮ and D♯ octaves. The left hand would then take up the tremolos.
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.

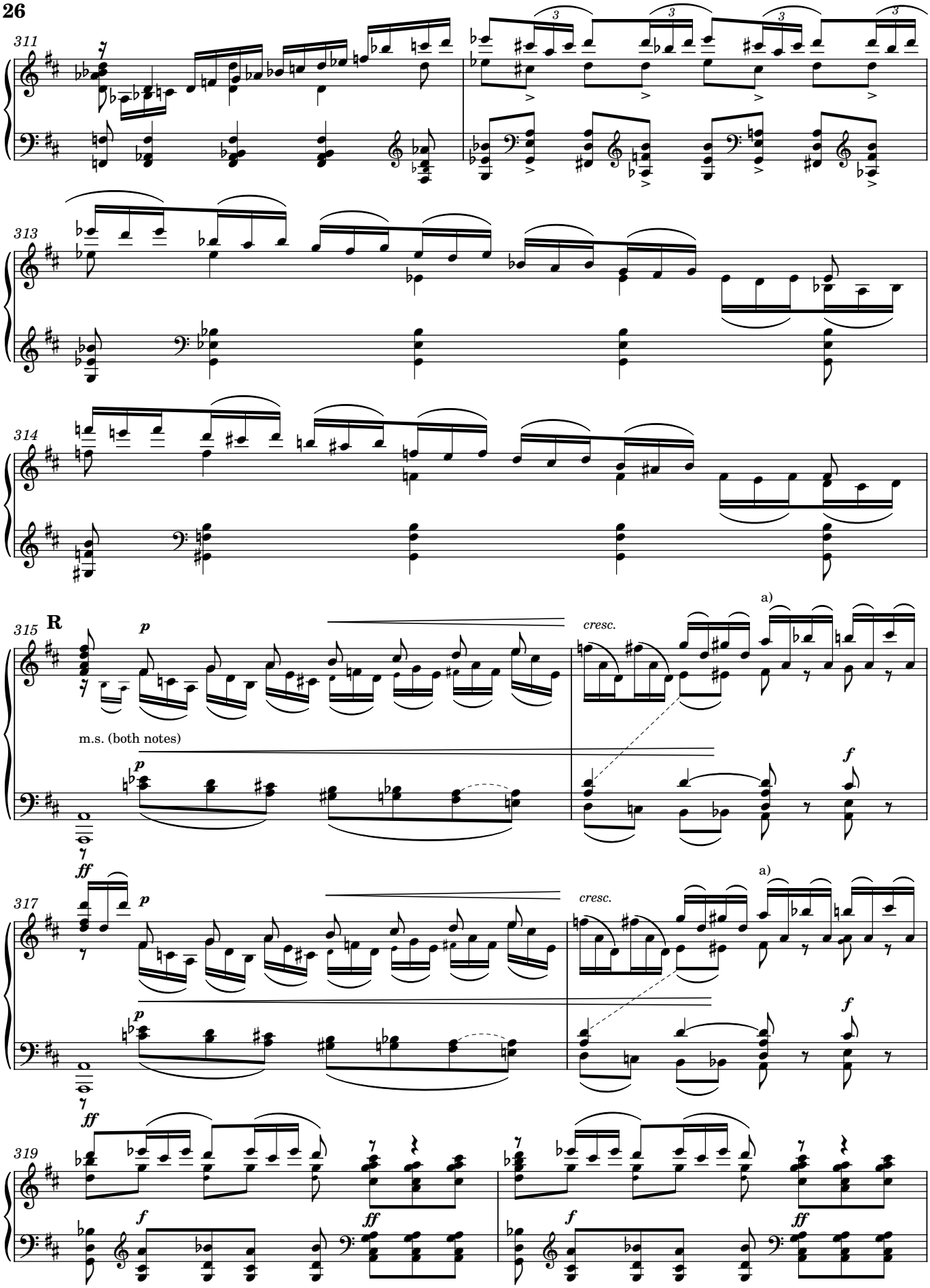


a) See footnote at p. 7.
b) The E♮ is to be played by the left hand.

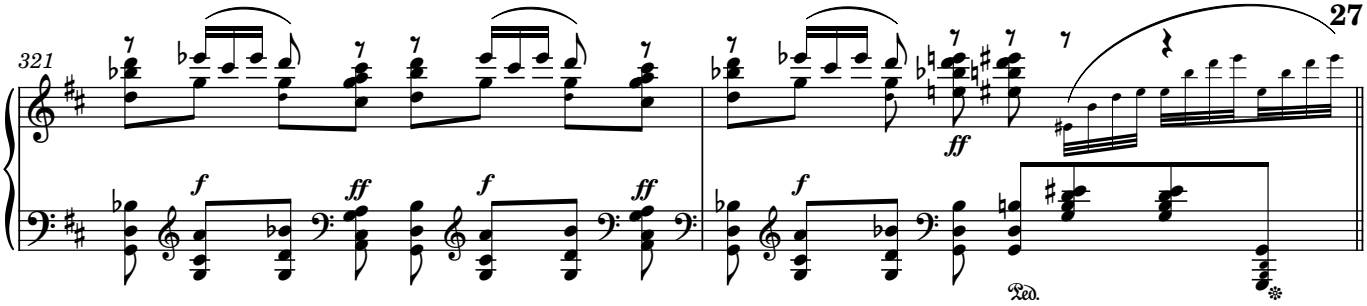

Poco più lento.
P
286
cresc.
287
(m.s.)
(m.s.)
288
m.d.
290
292
Più mosso.
ff
293
f
mf
Ped.
295
mf
f
Ped.
Ped.
Ped.

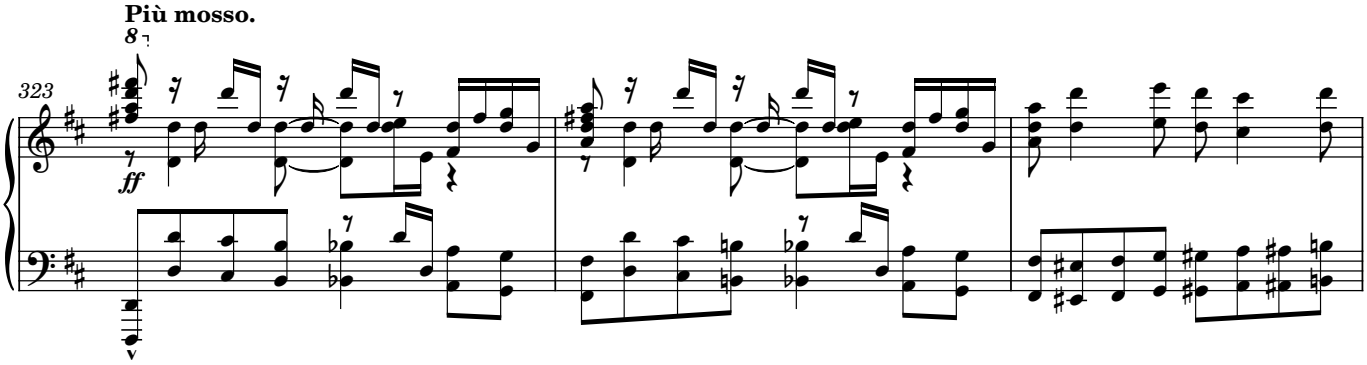


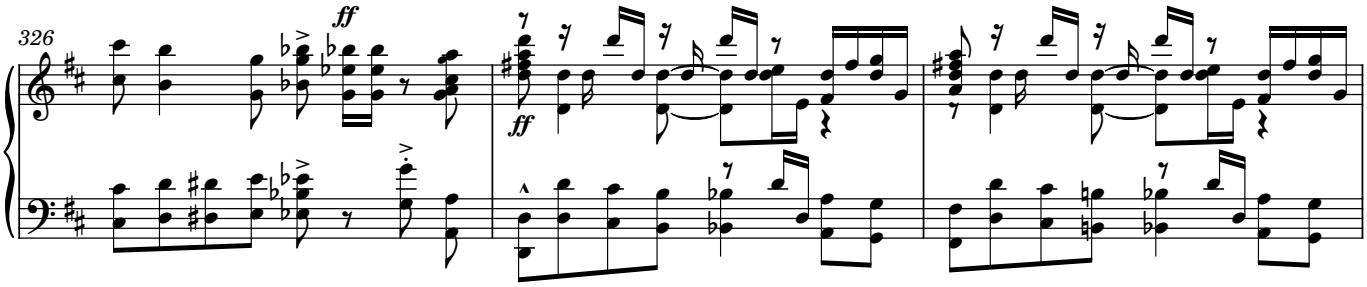
a) The lower D should always be played by the left hand. Obviously this also applies to the next bar.

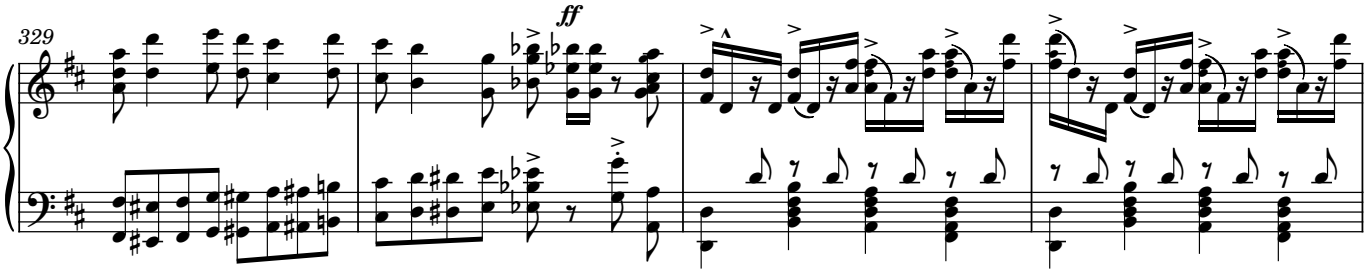


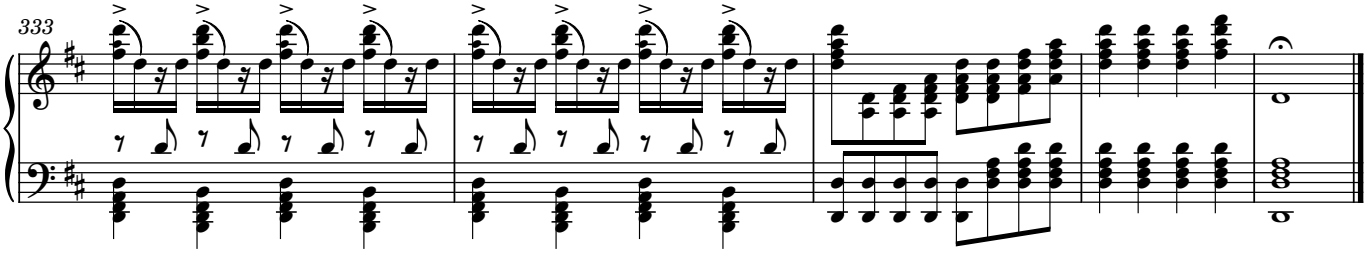
a) The Auer version is followed here, due to practical reasons.


321
f
ff
f
ff
f
ff
Ped.

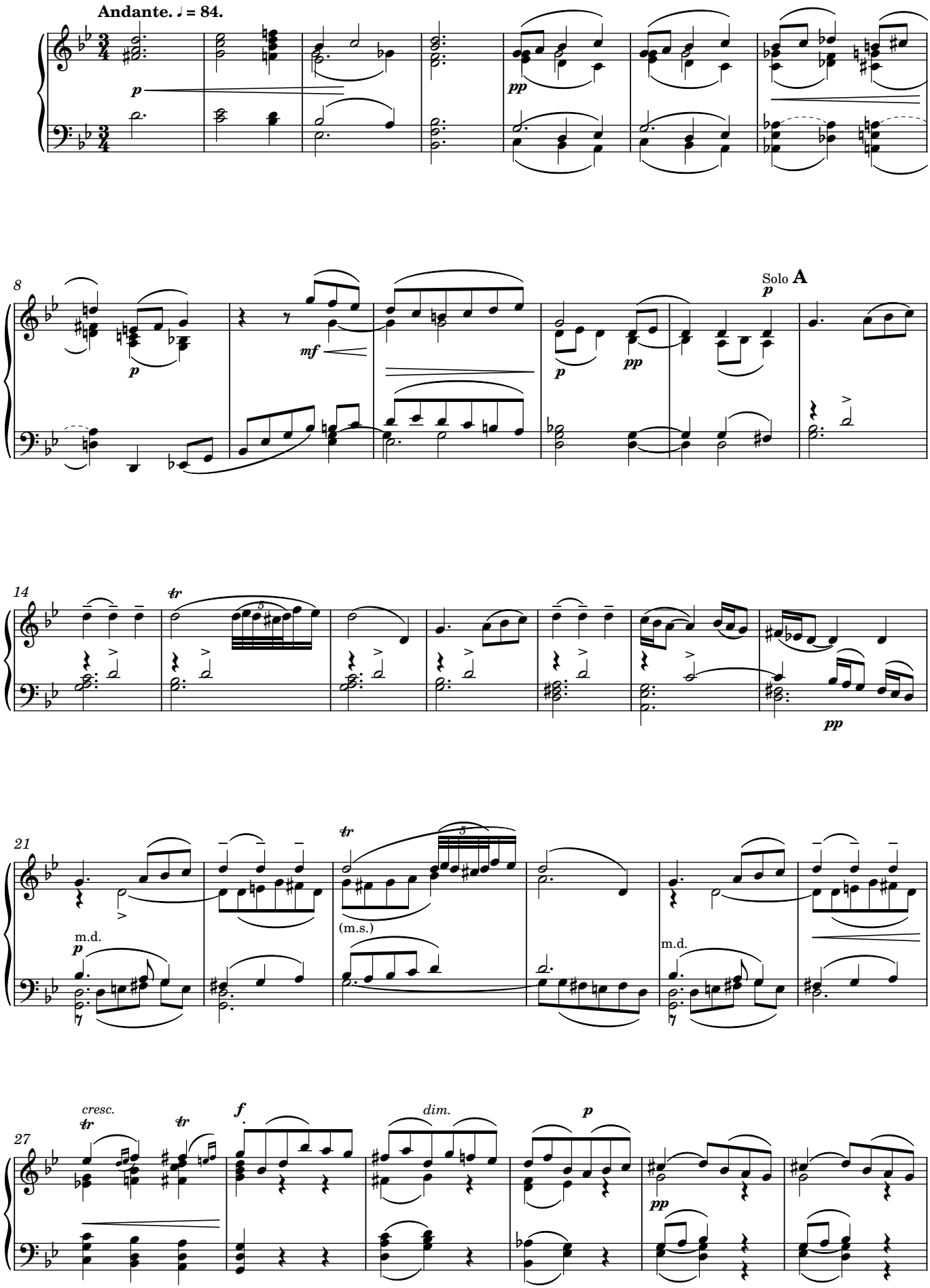

Più mosso.
323
ff

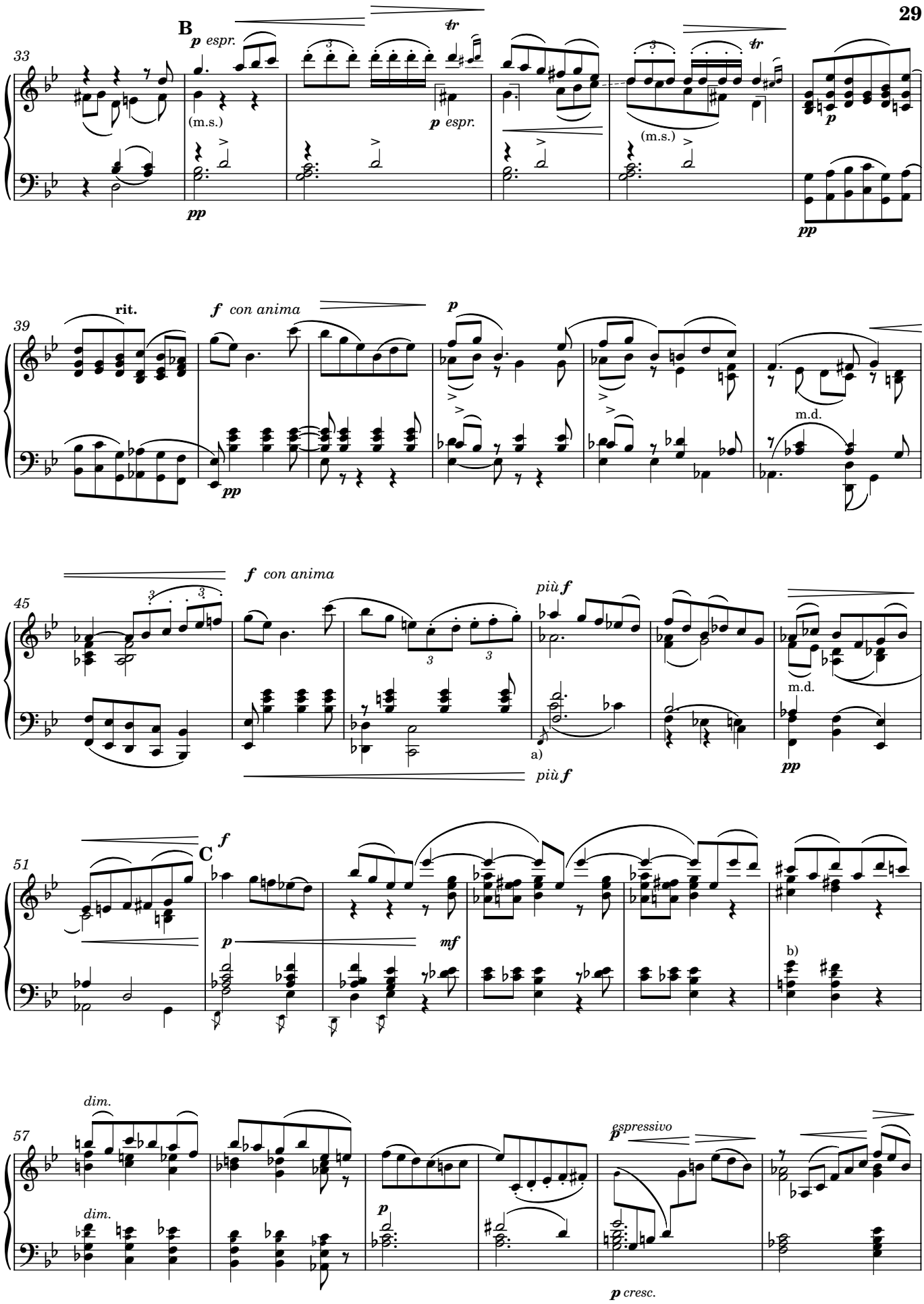

326
ff
ff


329
ff

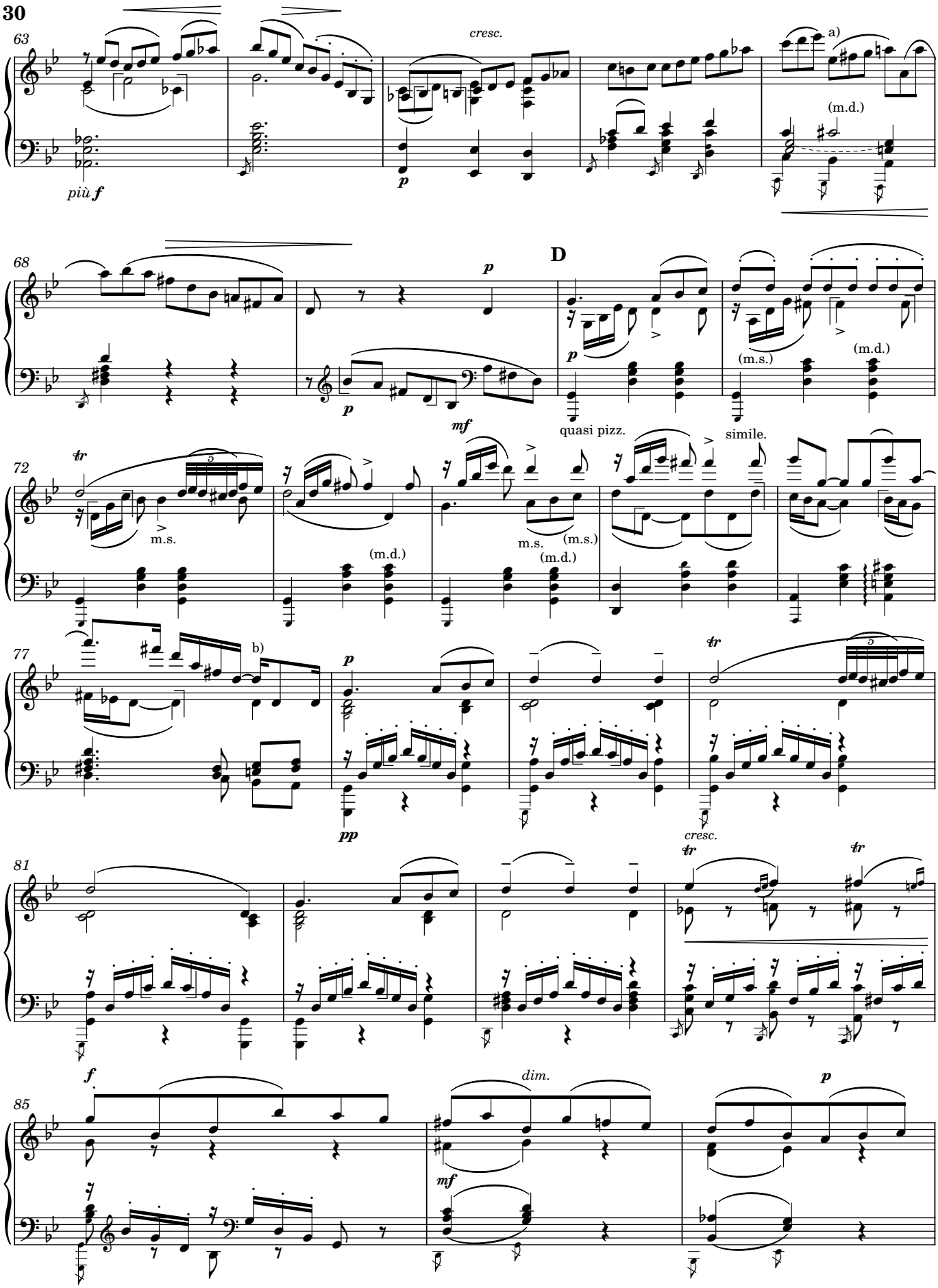

333

CANZONETTA.

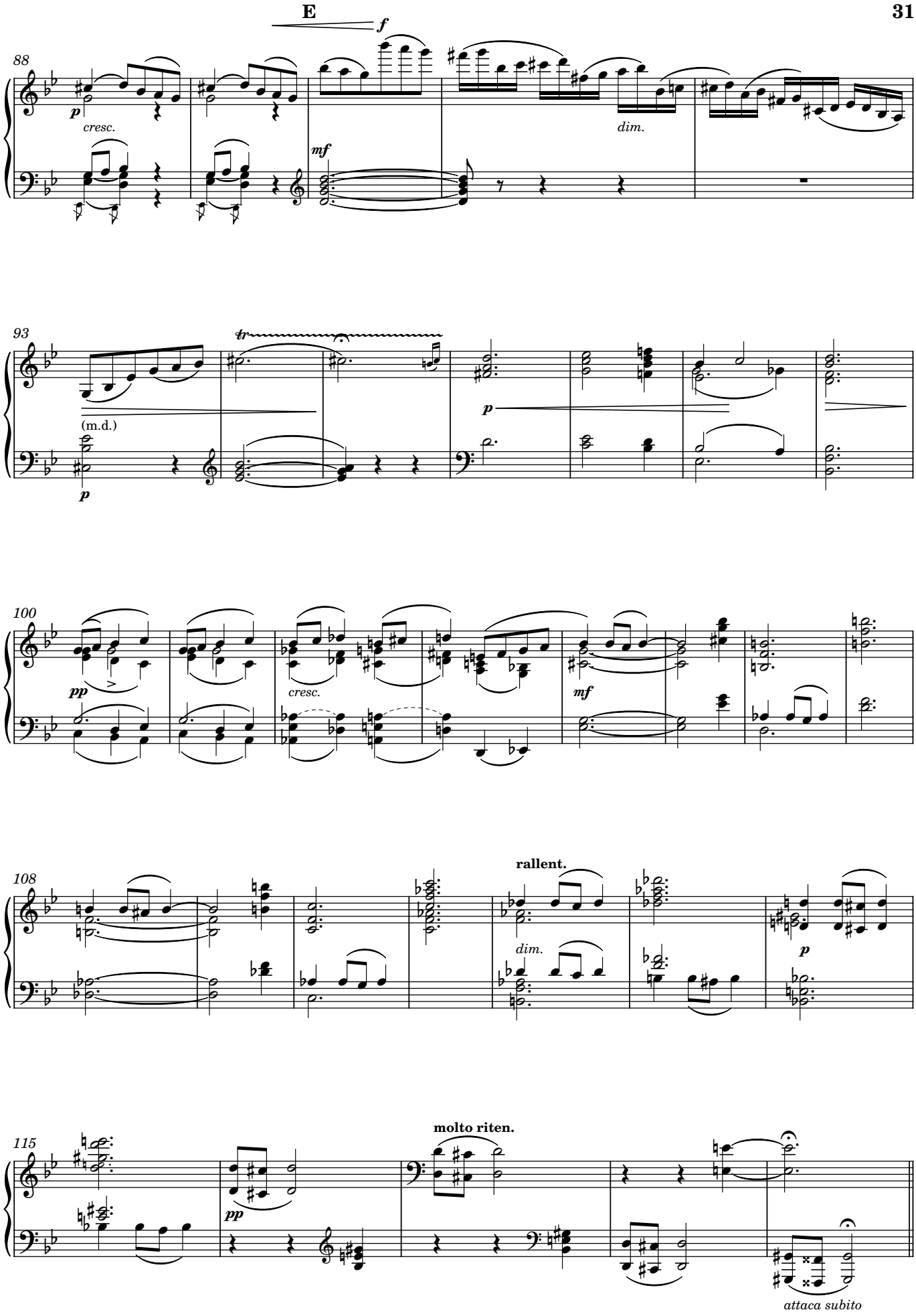


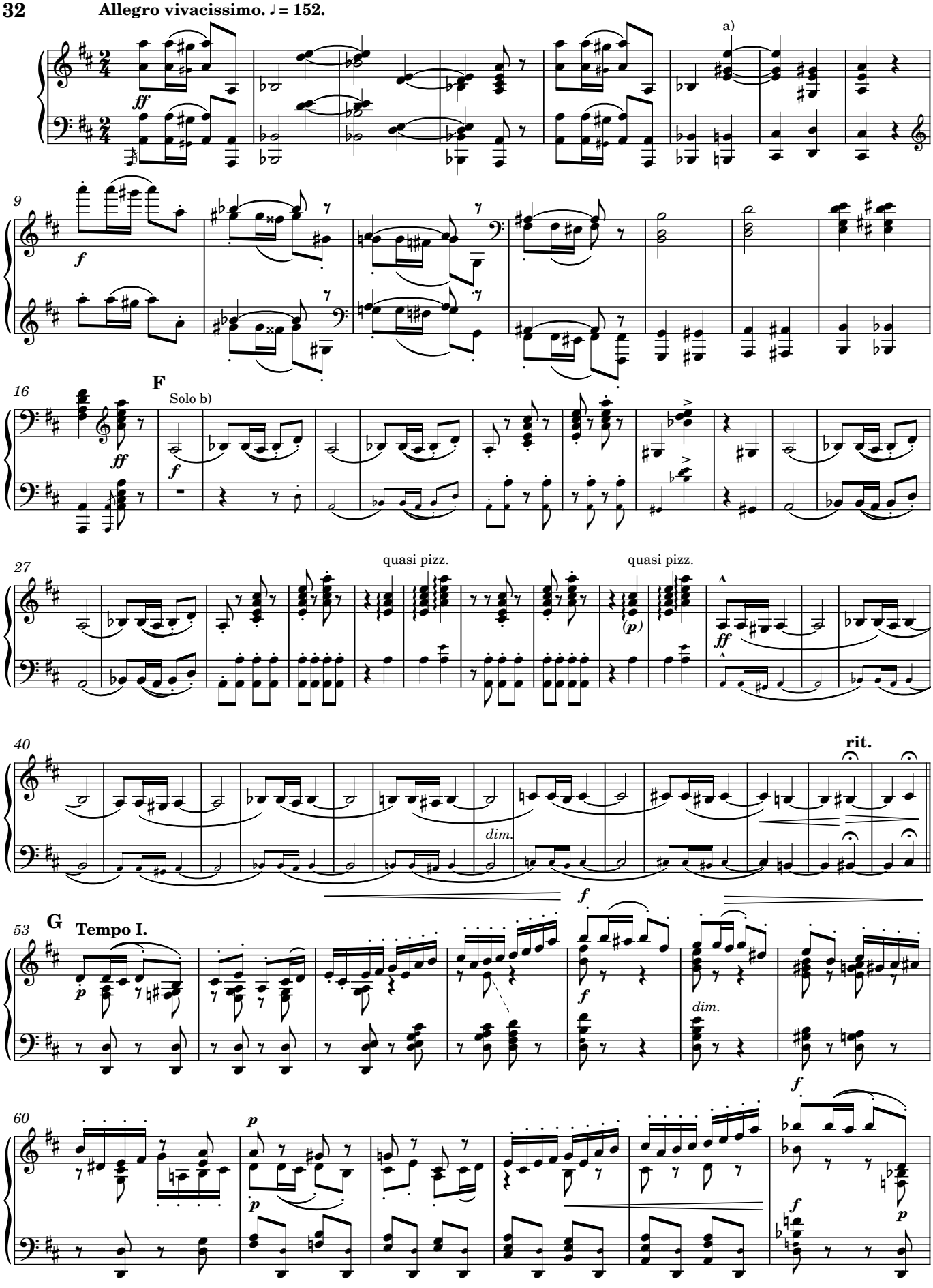


a) All the acciaturas in this movement can be considered optional.

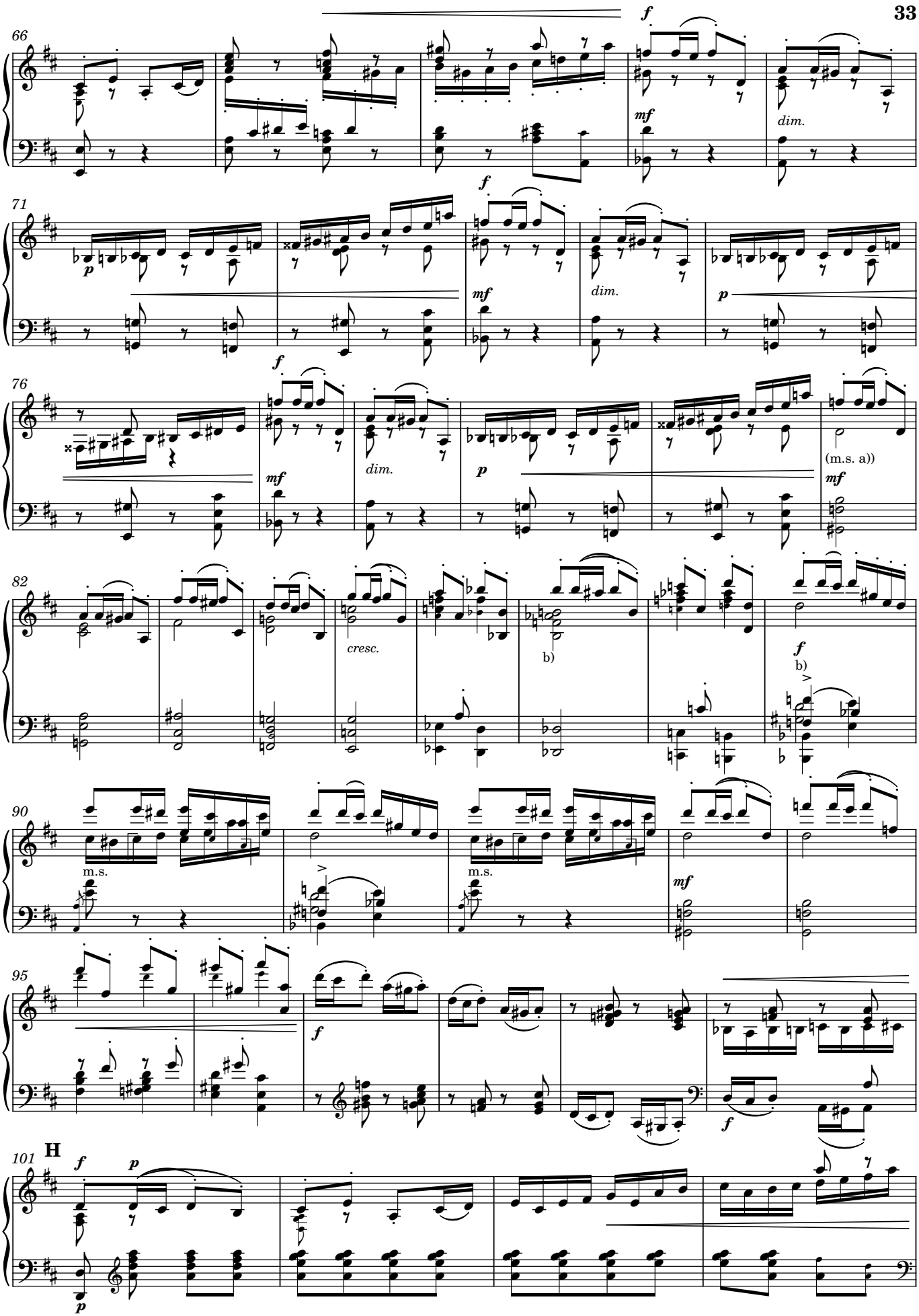


a) In Auer's version, the melody in mm. 67 (second beat) to 69 (first note) is moved up by an octave.
b) In Auer's version, the melody from this measure to m. 85 (first quaver) is raised by an octave. To imitate this, the notes between this passage (apart from the first bar) can all be raised by an octave.

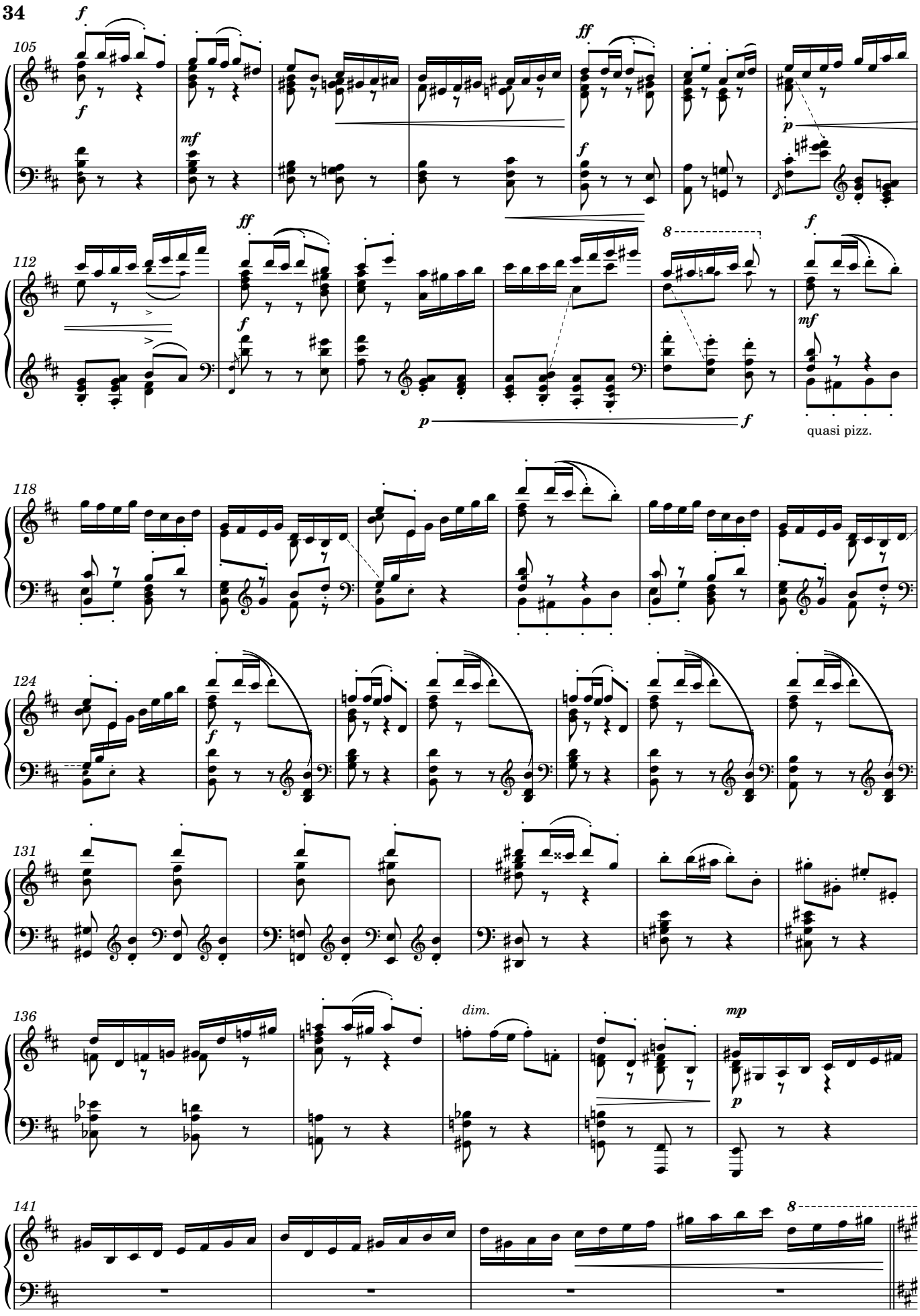

E
f
88
p
cresc.
mf
dim.
93
tr
(m.d.)
p
p
100
pp
cresc.
mf
108
rallent.
dim.
p
115
molto riten.
pp
attaca subito

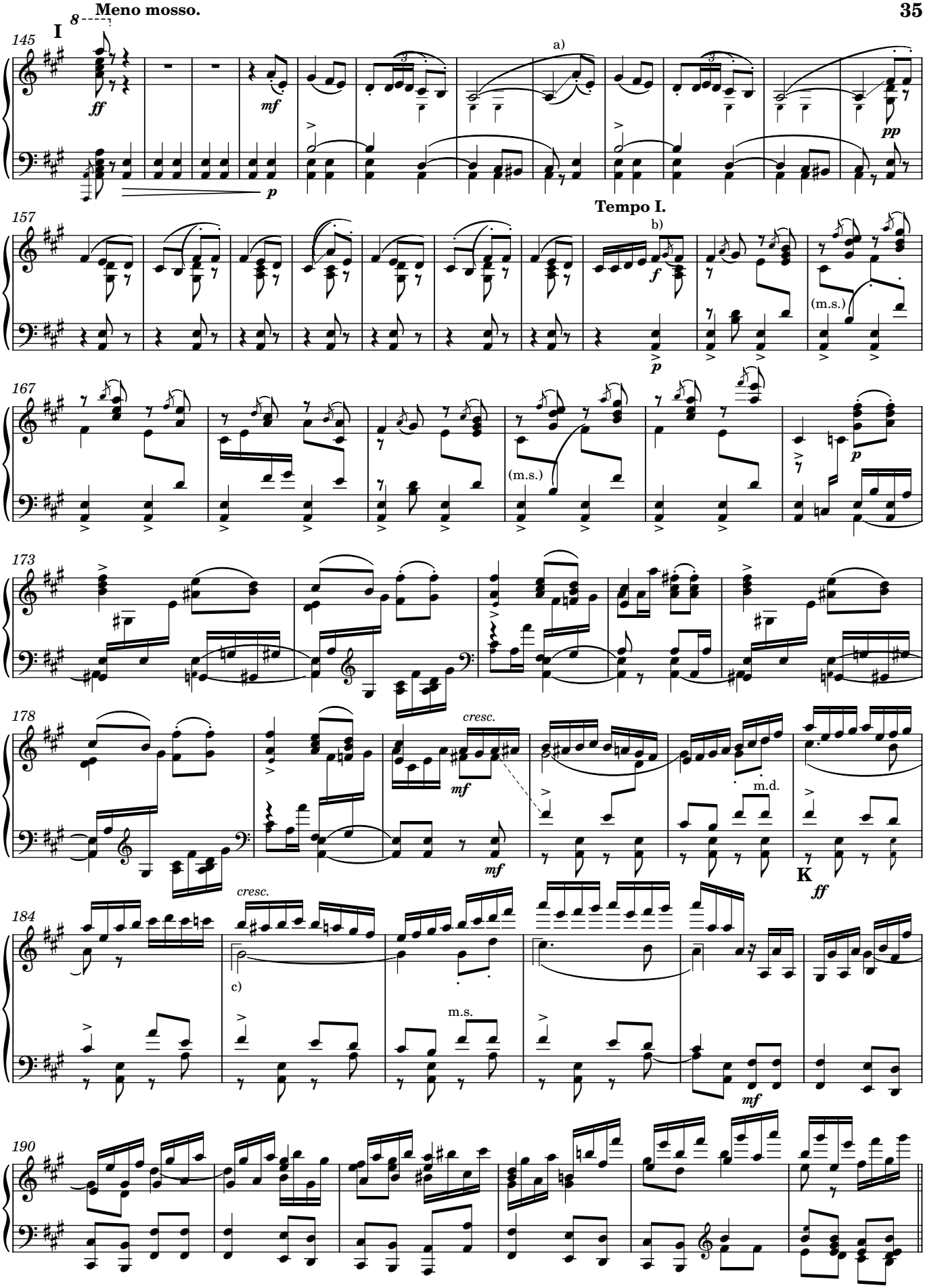


a) The notes at the right hand until the end of the system can be played up an octave.
b) The performer is advised to get creative with the violin solo here. The notation indicated here is only one of the solutions.



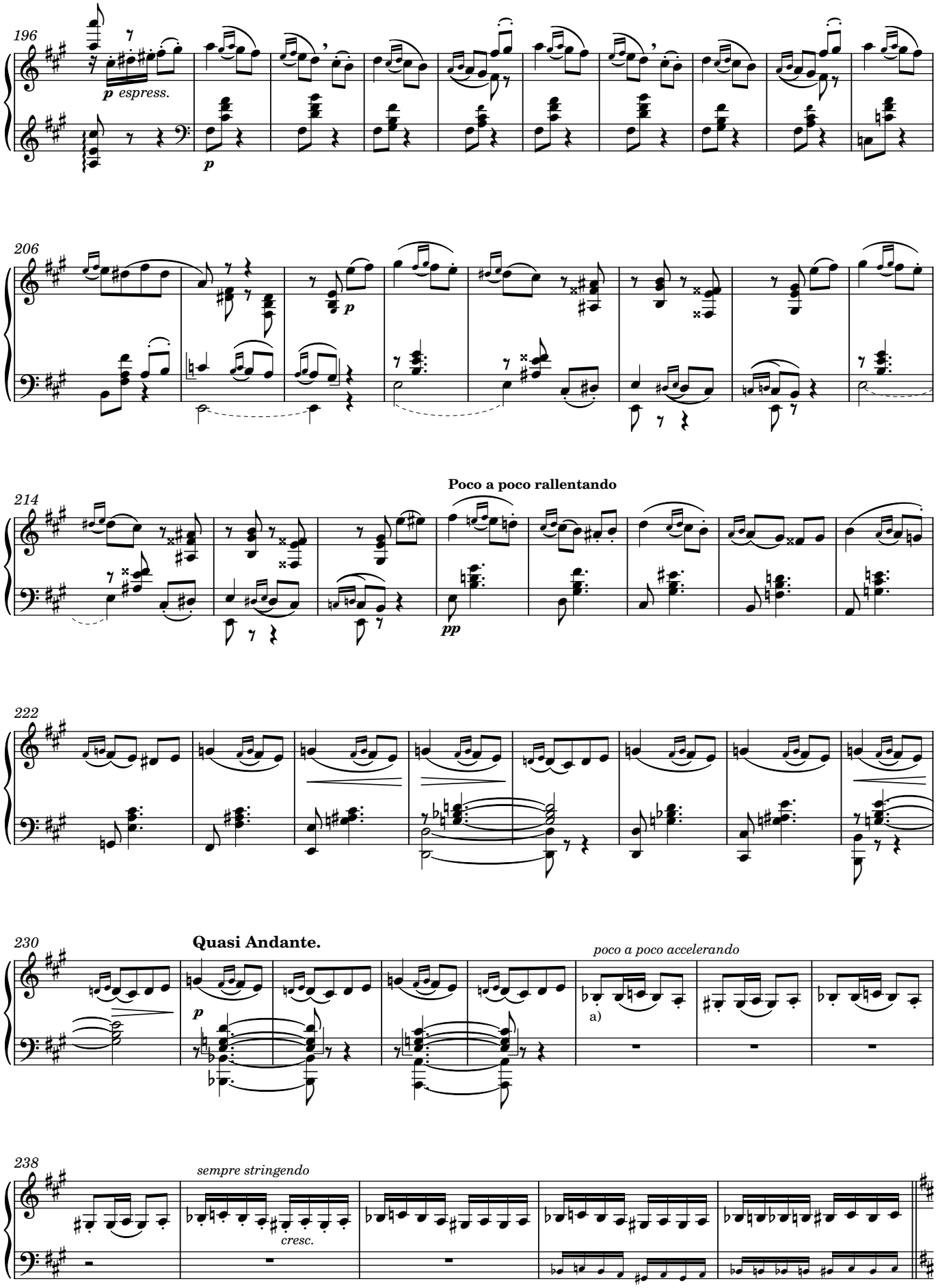
a) Play the note with the left hand only when the right hand cannot reach a tenth.
b) Do not arpeggiate the chord, play the lower octave first. The B-flat beforehand should therefore be played by the right hand alone.


105
112
118
124
131
136
141
quasi pizz.
dim.

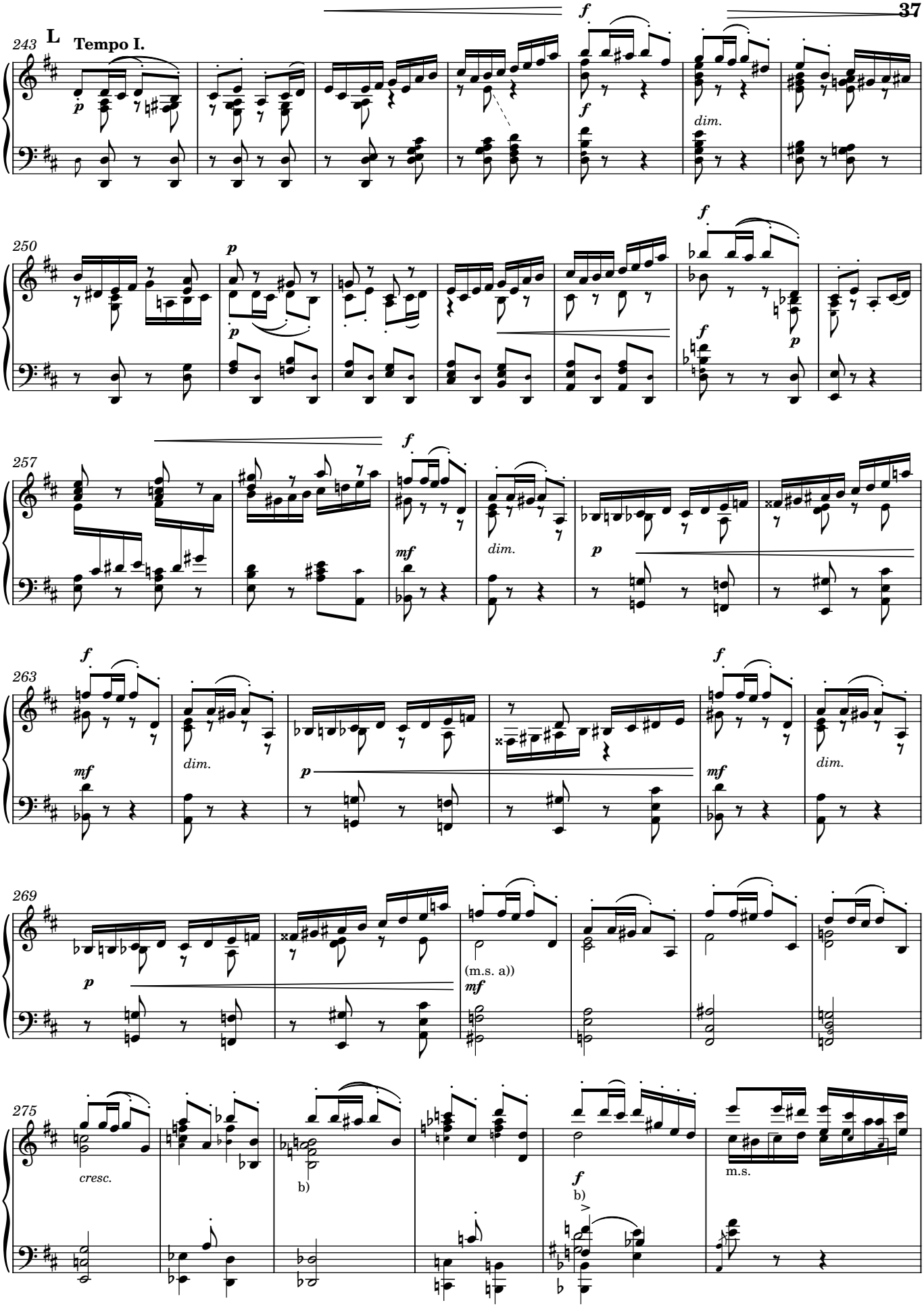


a) The solid line indicated a glissando in the violin. The pianist can consider playing notes between the two notes to mimic the effect of a glissando.
b) The following notes are marked all down bows by Tchaikovsky. The playing of the pianist should imply this.
c) This melody by the first violin can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

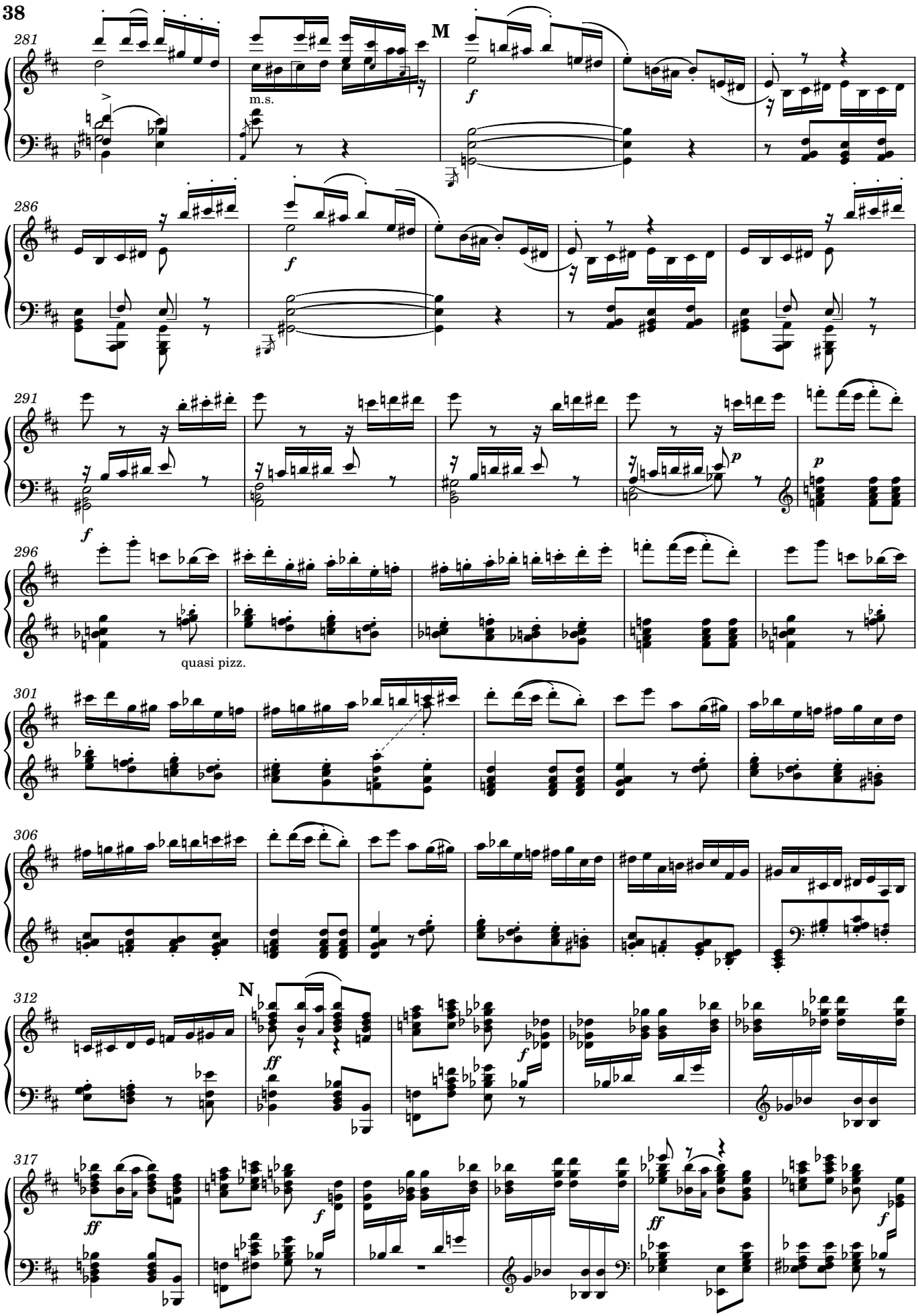
Molto meno mosso.

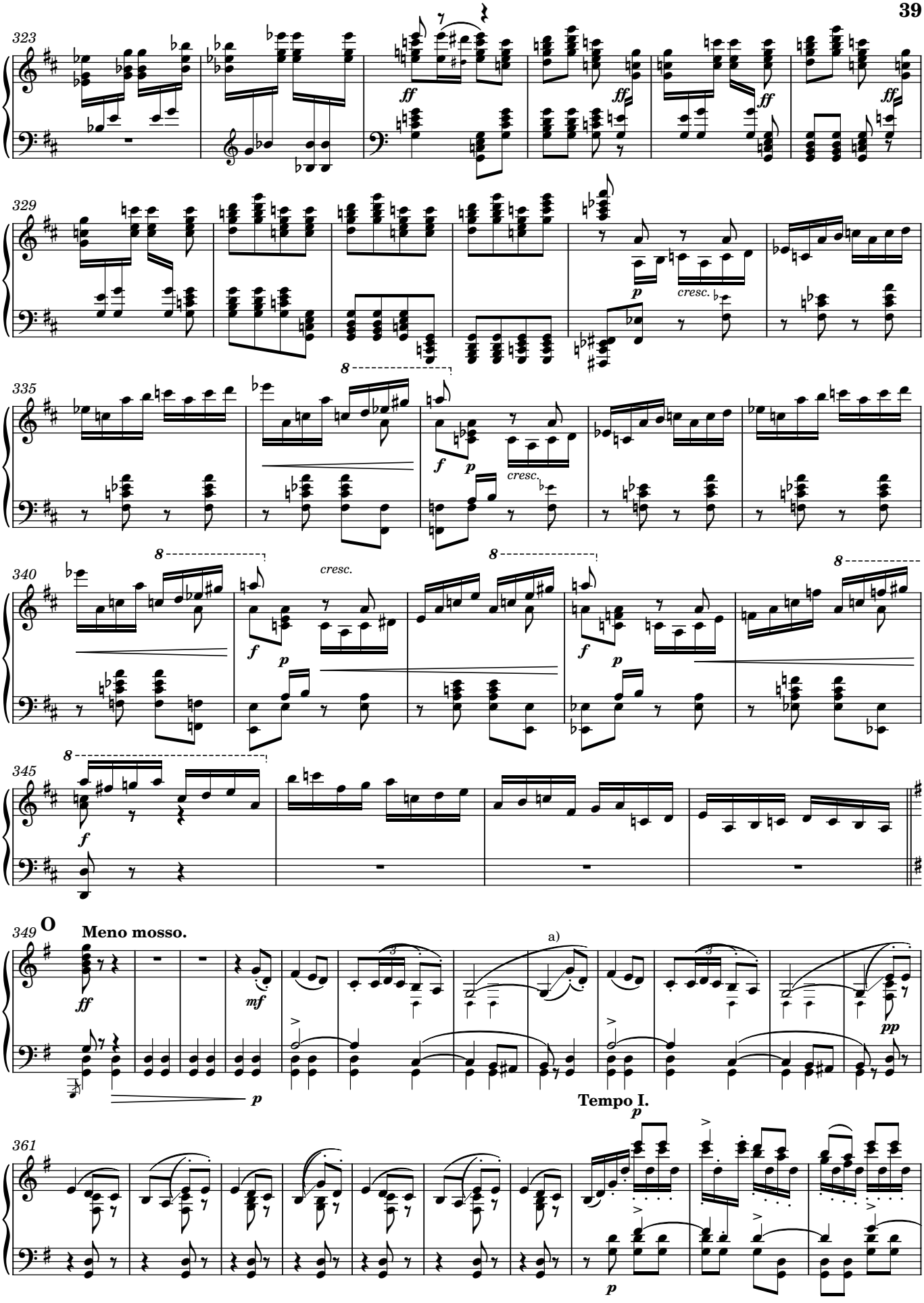


a) The pianist ought to get creative with this violin solo passage too.

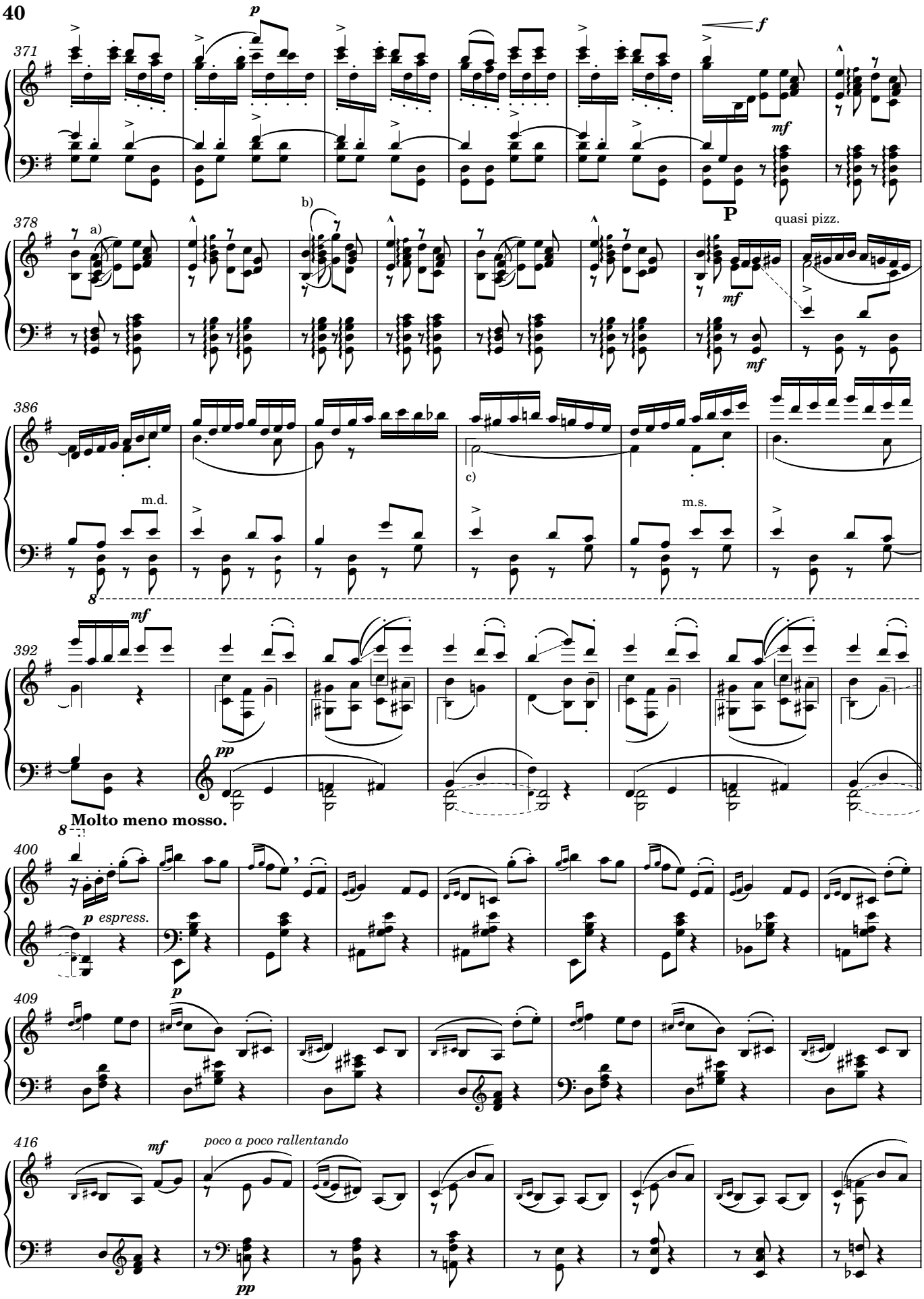


a), b) See p. 33.

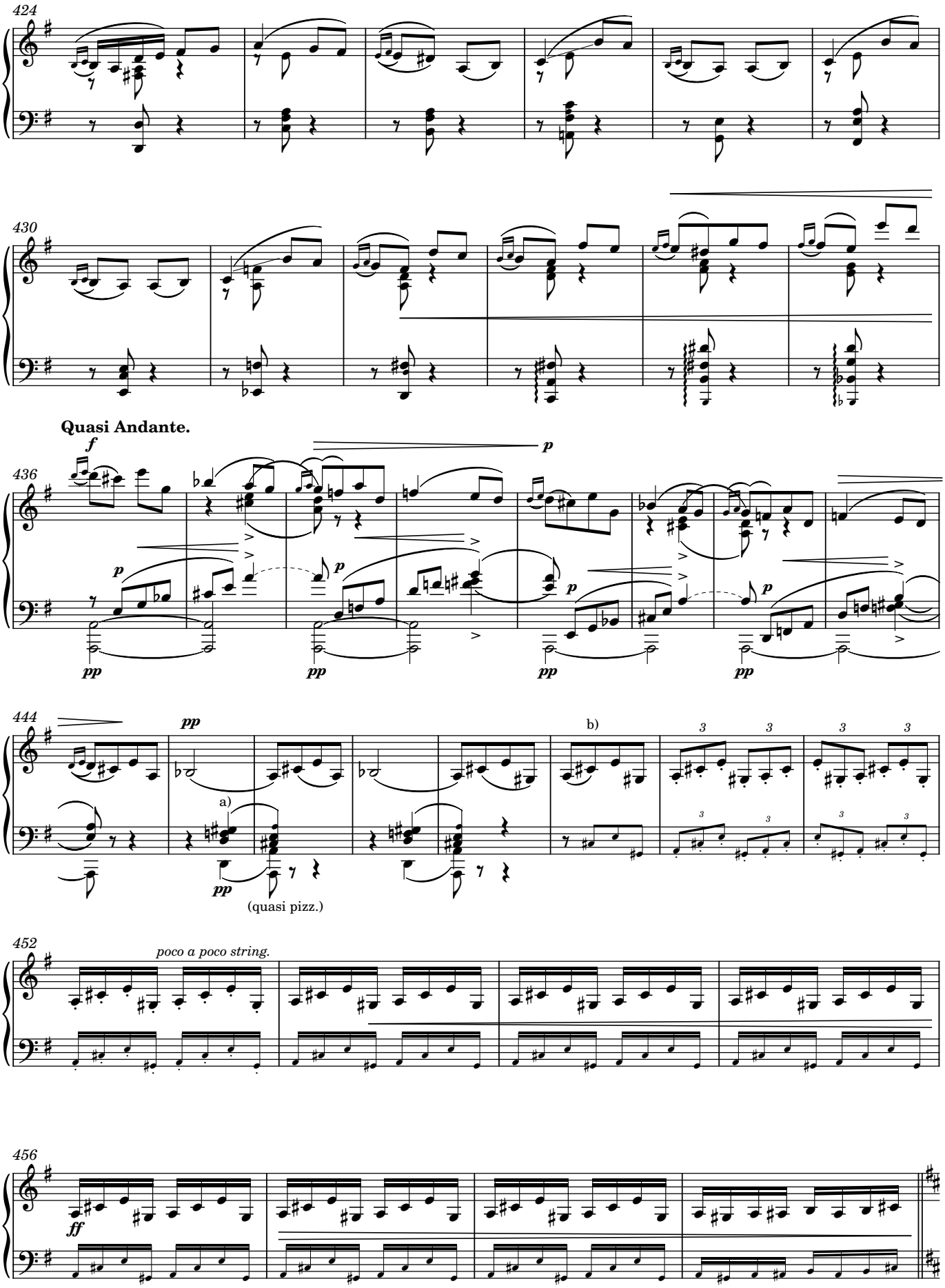

281
M
m.s.
f
286
f
291
f
p
p
296
quasi pizz.
301
306
312
N
ff
f
317
ff
f
ff
f



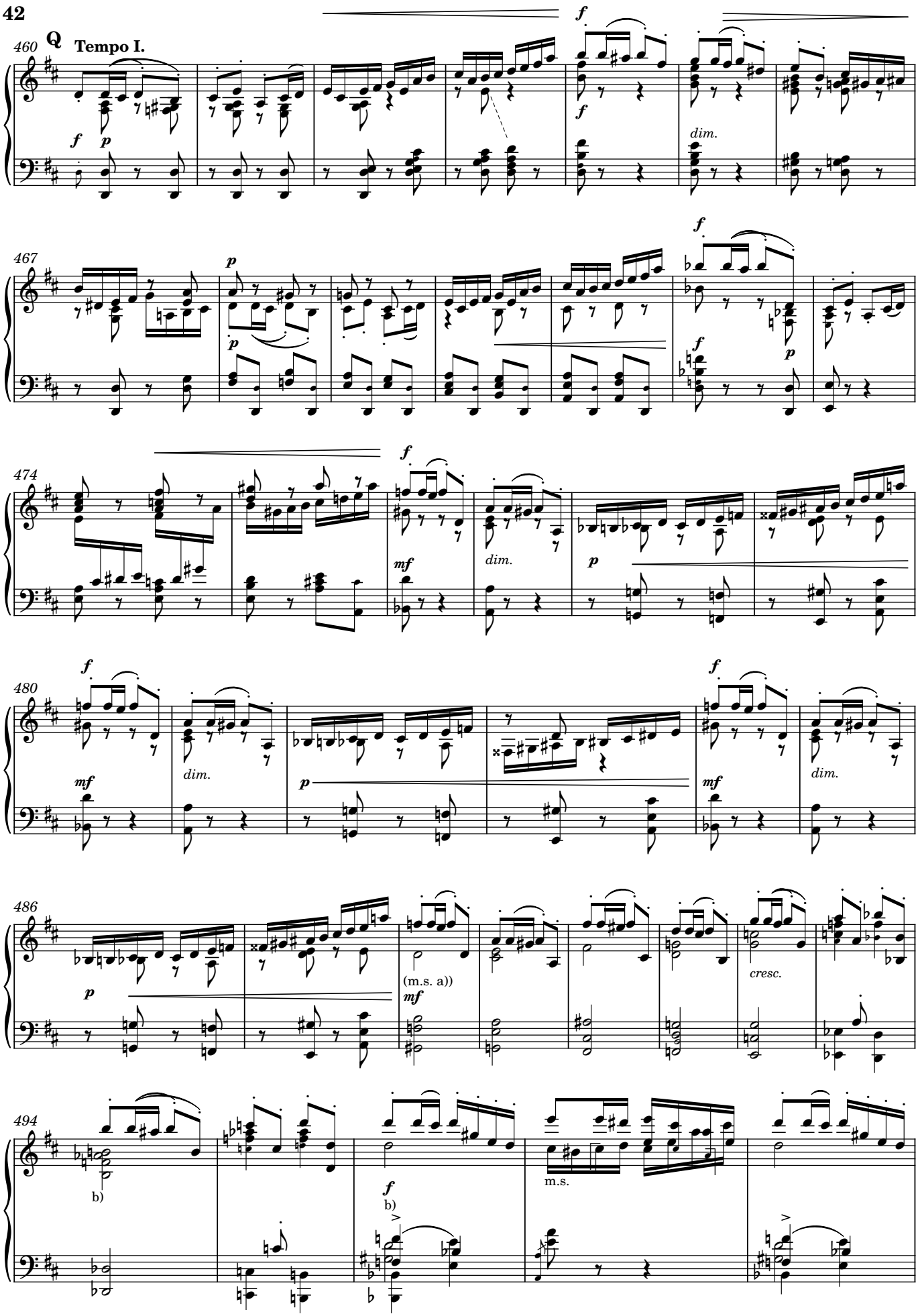
a) See p. 35 a).

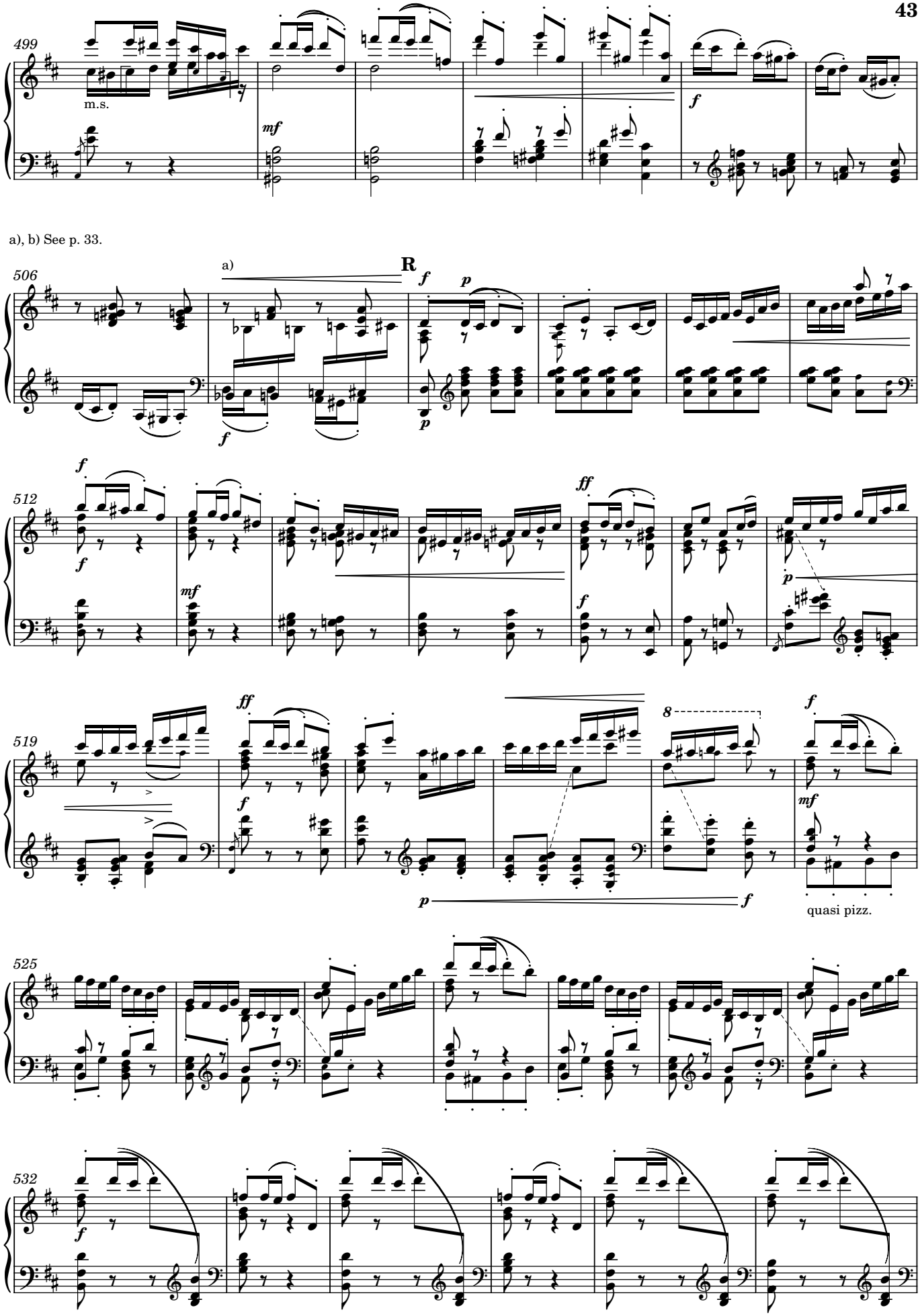


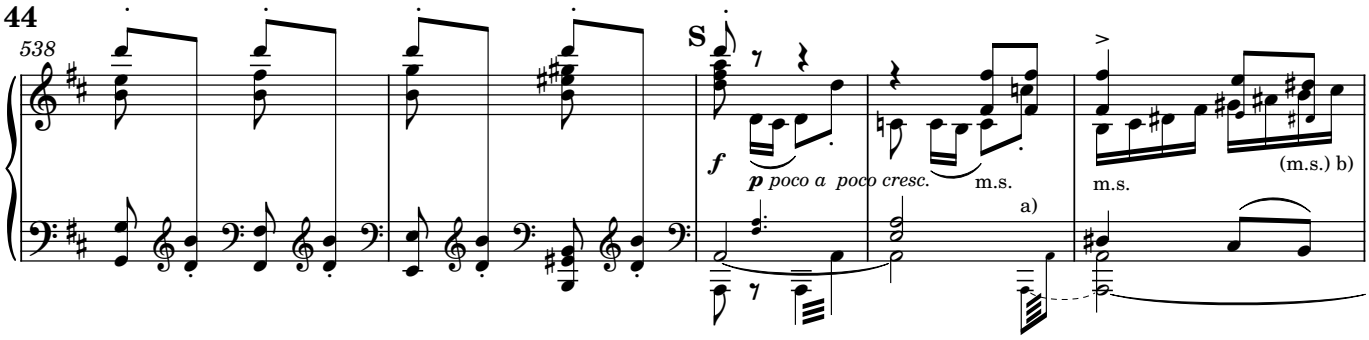
a) The player can consider playing an octave glissando here, if his/her technique permits.
b) If an octave glissando is done here, the small notes at the right hand should probably be omitted.
c) See p. 35 a).



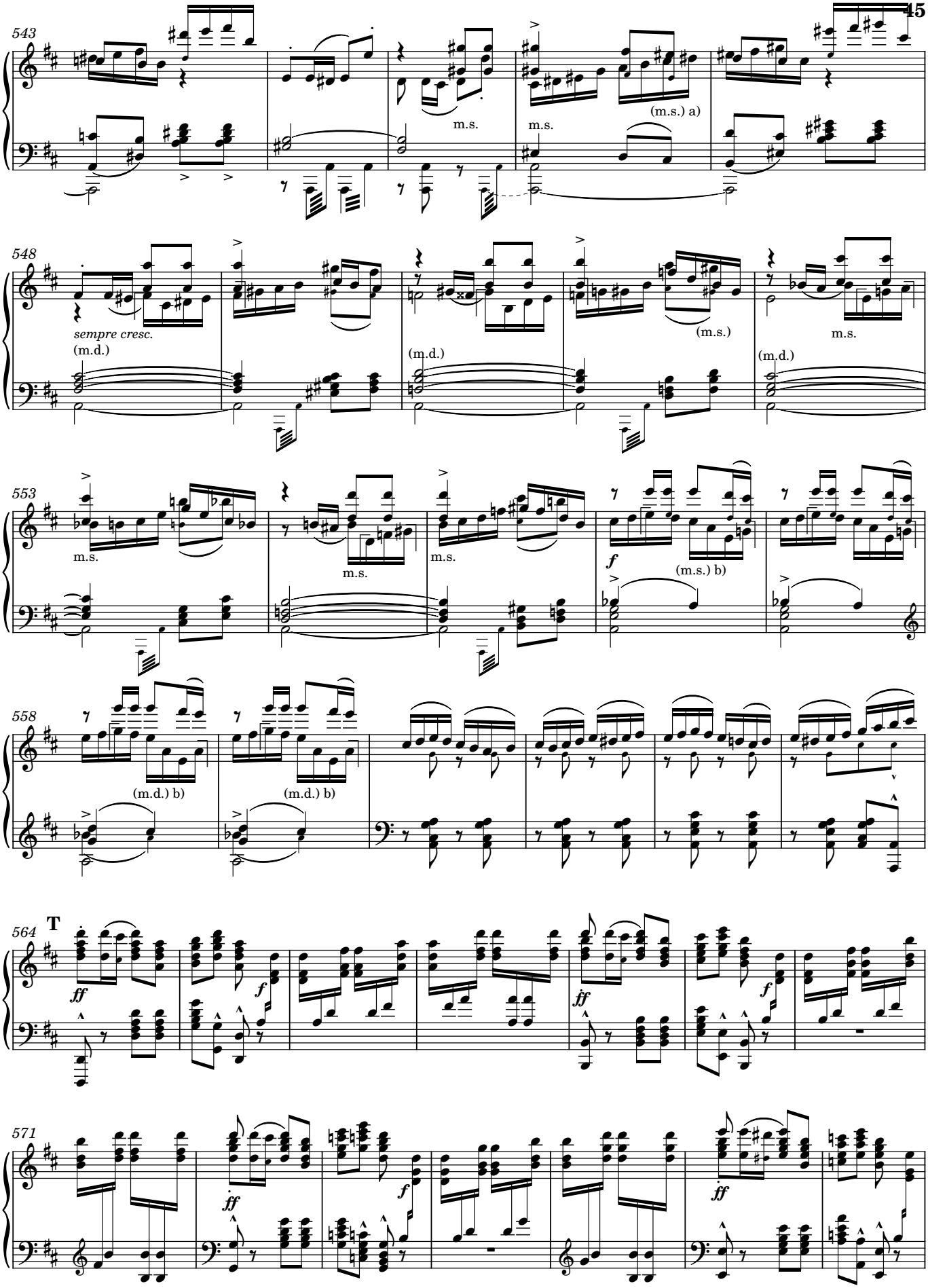
a) The hand distribution here is self-explanatory.
b) See pp. 32 a), 36 b).


460
Q
Tempo I.
467
474
480
486
494
dim.
cresc.
(m.s. a))
m.s.
b)

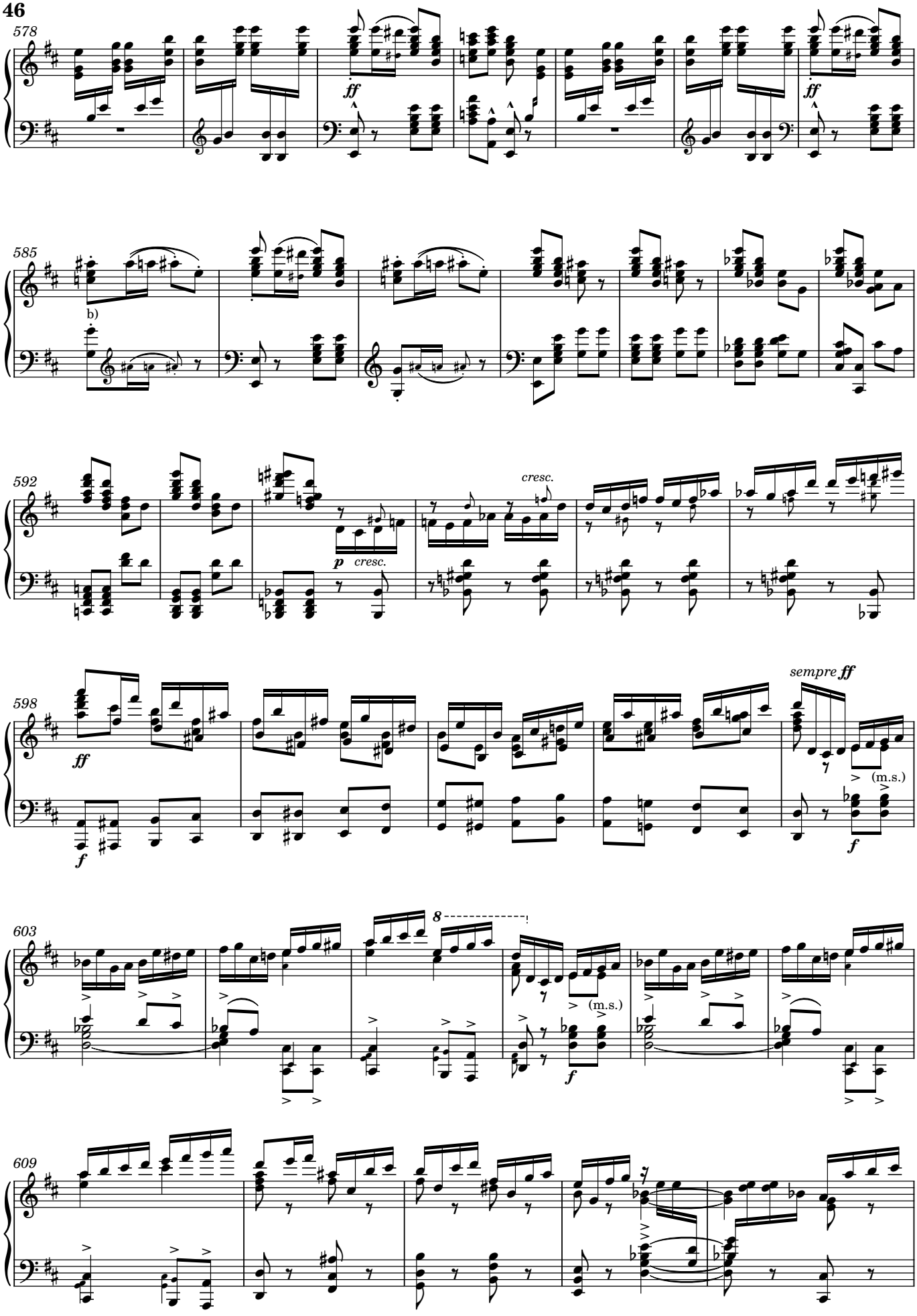

499
m.s.
mf
f
a), b) See p. 33.
506
a)
R
f
p
f
p
512
f
ff
mf
f
p
519
ff
f
8
f
mf
p
f
quasi pizz.
525
532
f

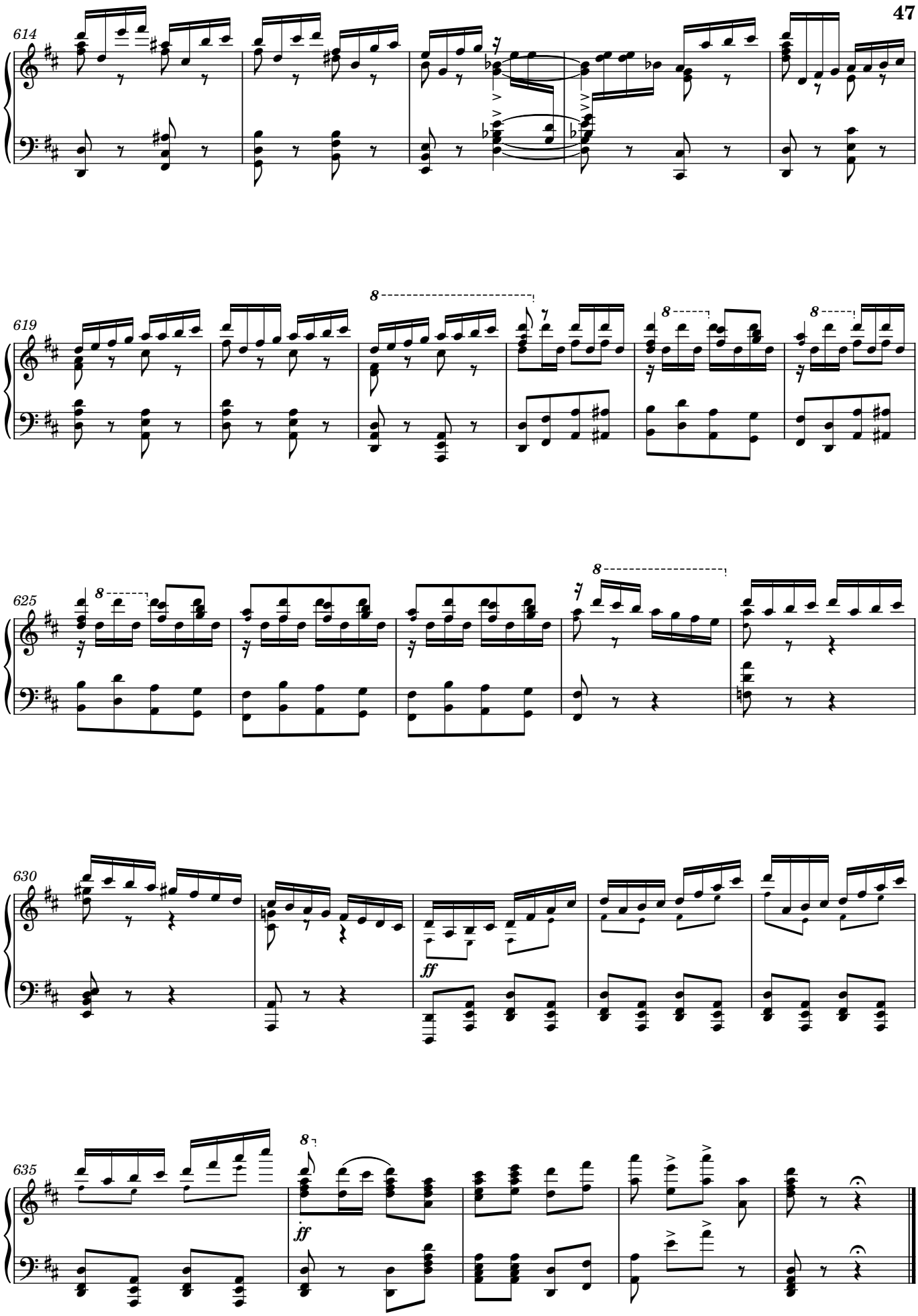


a) For ease of execution, the pianist can consider m. 100 as an ossia. See p. 33.
b) The tremolos here might be replaced by an octave chord with the same notes, for ease of execution.
c) If the small notes are to be played, the second one should be played by the left hand.

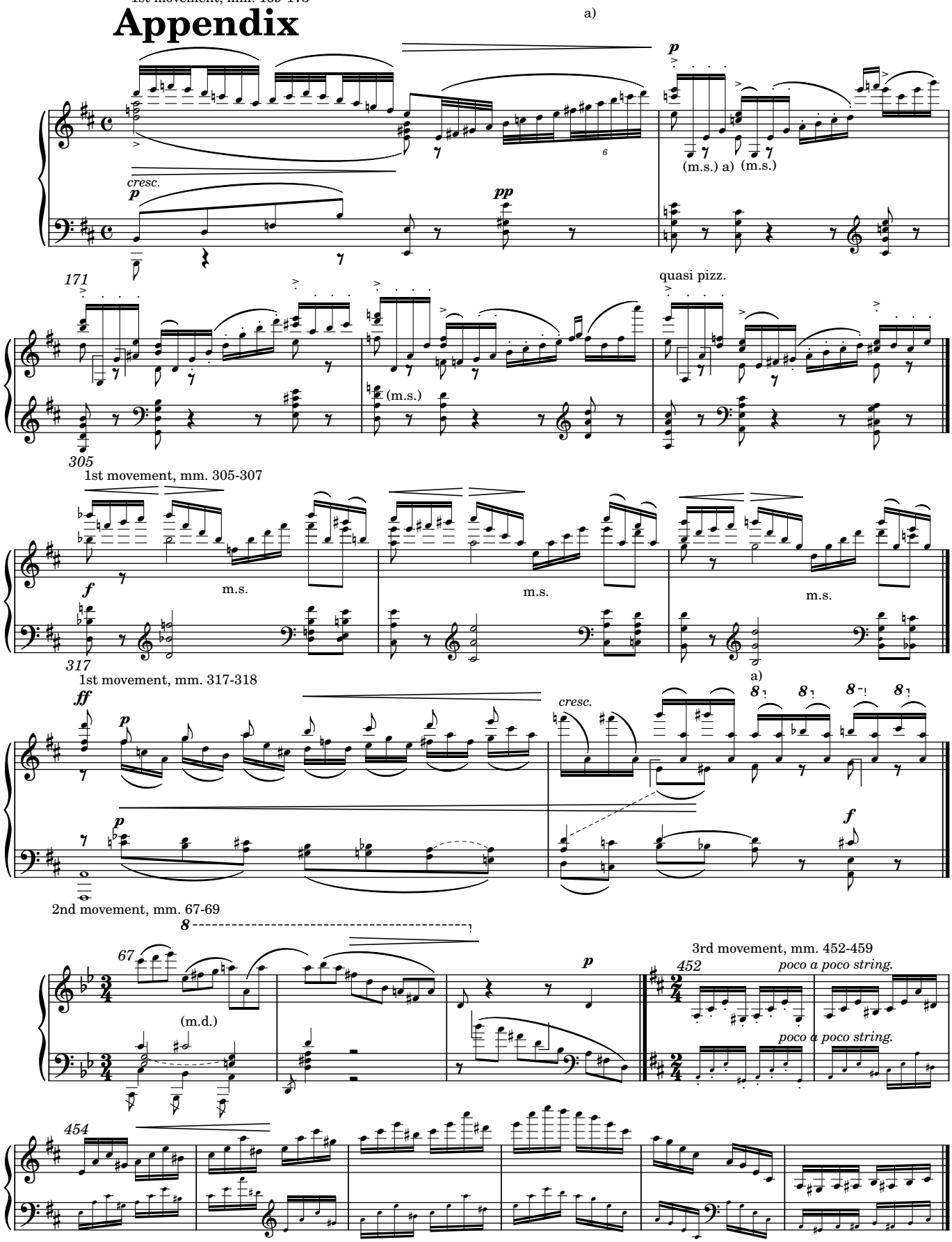


a) See p. 43 c).
b) For m. 559 and 559, perhsp the m.d. becomes imperative.


578
ff
585
b)
592
cresc.
p
cresc.
598
ff
f
sempre ff
(m.s.)
f
603
8
(m.s.)
f
609


614
619
625
630
635
8
ff

Appendix



a) Alterations to the violin concerto as suggester 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 commlonly used are documented in the appendix. Other alterations in the canzonetta are also included as footnotes.