

# TSCHAIKOWSKY



## 柴科夫斯基 D大调小提琴协奏曲

(钢琴缩谱与小提琴分谱)

Violin Concerto in D major  
Op. 35

URTEXT  
(原始版)



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# Peter Iljitsch Tschaikowsky 彼得·伊里奇·柴科夫斯基

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## D 大调小提琴协奏曲, Op. 35

钢琴缩谱

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## 前言

1878年3至4月间，彼得·伊里奇·柴科夫斯基（1840—1893）仅用25天便完成了他的《小提琴协奏曲》（Op. 35）。小提琴家尤西夫·科特克（1855—1885）激发了他的创作欲望，他在莫斯科音乐学院随柴科夫斯基学作曲，二人后来成为了好友。

1878年1月，在完成《第四交响曲》和歌剧《叶甫根尼·奥涅金》后，柴科夫斯基深陷个人危机，这与他同妻子安东妮娜·伊万诺夫娜·米柳科娃分居有一些关系。他不仅情绪极度低落，还苦于难觅足够“点燃新鲜事物的火药”（彼得·柴科夫斯基，《作品集·文集与书信集》，第1至17卷，莫斯科，1953—1981年，引自第7卷，莫斯科，1963年，第30页；原文为俄文）。后来，是柴科夫斯基的老朋友——尤西夫·科特克竭尽全力使他振奋，为他描绘新作将如何轰动音乐界，其中就包括将在莫斯科和圣彼得堡上演的《小提琴协奏曲》，由科特克担任独奏，柴科夫斯基指挥。

1878年2月，柴科夫斯基到日内瓦湖畔的瑞士矿泉疗养镇克拉伦斯静养，这块乡间庄园由娜杰日达·冯·梅克夫人出资供其使用。随后科特克于3月14日到访，二人的音乐创作愿景似乎很快促使柴科夫斯基动笔写作小提琴协奏曲。他在3月17日写信给梅克夫人说：“今晨起，莫名而来的灵感火焰占据着我（……）。我感觉好极了，整日都心满意足。作品进展得很顺利，我正在写一首钢琴奏鸣曲和一首小提琴协奏曲，还有几首小型作品。”（《文集与书信集》，第7卷，第154页起）仅仅过了11天，柴

科夫斯基在1878年3月28日便完成了草稿，他写信给赞助人（指梅克夫人——译注）说：“我今天写完了协奏曲。只剩下抄写、从头至尾演奏几遍（和科特克一起，他就在我这儿），然后是配器。明天我会抄一遍，再打磨一下细节。”（《文集与书信集》，第7卷，第182页）

科特克显然在后续进程中十分积极。他很可能确定了独奏部分的弓法、句法和力度记号，一定也确定了许多其他与小提琴技巧有关的细节。作品完成三年后，在1881年12月27日写给出版商约根森的信中，柴科夫斯基自己声称“他（科特克）负责确定小提琴部分的演奏可操作性（柴科夫斯基用德语‘Spielbarkeit’）”（《文集与书信集》，第10卷，莫斯科，1966年，第294页）。之后，柴科夫斯基从3月29日开始写作钢琴缩谱，这样他们就能一起演奏这首新作品了。他于4月3日写信给弟弟安纳托里：“科特克设法抄写这首协奏曲的小提琴部分，我们在午饭前演奏。无论是作曲家还是演奏家都大获成功。说真的，科特克演奏得太出色了，简直能直接公开演出了。（……）晚上他演奏了‘行板’，我们觉得它不如第一乐章那么好。我自己并不太满意。”（《文集与书信集》，第7卷，第191页）

在同一天写给冯·梅克夫人的信中，柴科夫斯基也表达了对“行板”的看法：“与小提琴一起从头至尾来了一遍后，我对‘行板’不满意；我要么彻底修改，要么另起炉灶。如果我没弄错，终曲与第一乐章一样成功。”（《文集与书信集》，第7卷，第192页）实际上，他重写第二乐章的做法可能与该乐章初稿本身无关，而是感到它在全部三个乐章的上下连接中不太合适。无论如何，他在4月5日致梅

克夫人的信中断言新创作的第二乐章“与其在协奏曲中的前后乐章更加”协调（《文集与书信集》，第7卷，第196页及其后页）。柴科夫斯基随即出版了第一稿“行板”，作为《三首为小提琴和钢琴而作的小品》（Op. 42）的第一曲，取名《沉思曲》，这首乐曲广受喜爱。

直到钢琴缩谱完成之后，柴科夫斯基才开始为这部作品配器。在科特克前往柏林之前脱稿显然对柴科夫斯基极其重要。他只用了6天（4月6至11日）就完成了。同时，柴科夫斯基催促着出版商约根森发行这部新作并写信给他说：“我当然希望协奏曲的钢琴缩谱或乐队分谱能越快付梓越好。（……）您能否致信波克（古斯塔夫·波克，柏林音乐出版社波特与波克的联合所有人）问一下，他可否为您处理钢琴缩谱和总谱？如此一来，全盘负责处理这部作品的科特克就能带着它们走了。您认为委托波克在柏林迅速翻印分谱可行吗？不过还是照您的意思办吧。无论如何科特克会把这部协奏曲带往柏林，波克会知道他在哪儿的。（……）我想讲明我的愿望，未经我的最终修订，我的任何作品都不得出版。因此我恳请您在我校对之前，不得出版歌剧、交响曲、协奏曲或任何其他作品。此外，我估计这些作品在9月之前完不成了，如此说来，我可以保证回莫斯科后进行校对。（……）但是这首协奏曲一定要由科特克修改，别无他人，因为他不仅是一位优秀的音乐家，还是一位优秀的小提琴家。”（《文集与书信集》，第7卷，第203页及其后数页）

至于下面要进行的步骤，柴科夫斯基通知约根森，和他一起在克拉伦斯的科特克将带着每一份乐谱前往柏

林。由于钢琴缩谱写得并不太清晰，而柴科夫斯基不再负责把小提琴部分加进总谱，所以科特克会把这一切交给抄谱员。如此一来，约根森将收到一份检查过的钢琴缩谱清样和总谱手稿。事实完全如此。1878年5月16日，科特克向柴科夫斯基报告，他已将总谱寄给约根森，第二天还会寄去钢琴缩谱。抄谱员几天前刚把乐谱给他（因此钢琴缩谱的雕版用谱就是由柏林的抄谱员制作的）。他发现谱中的多处错误，但希望已全部找出并修正，连线和表情记号现在毕竟是对的。根据上述约定，科特克还负责校对。5月下旬，又或许是不早于6月（信中未写日期），他告诉作曲家他已收到协奏曲的清样。作品有一部分雕刻得很好，但另一部分——尤其是在第一乐章和小坎佐纳中——雕刻得很糟。8月进行第二轮修改，钢琴缩谱最终于11月出版。乐队分谱的出版相应顺延。据科特克的书信，依照柴科夫斯基的意思，分谱不在柏林抄写，而是在莫斯科。科特克直到10月才拿到校样，而分谱要到1879年8月付梓。

又过了十年，总谱才最终出版。这个项目似乎直到1888年初才开始进行。4月10日，约根森告诉柴科夫斯基，爱德华·列奥波尔多维奇·郎格尔（1835—1905）——德裔俄籍钢琴家、作曲家，就职于莫斯科音乐学院，柴科夫斯基的朋友——已经校对过总谱，他保证说：“别担心，在您没同意之前，我是不会发行的。”（《彼得·伊里奇·柴科夫斯基与P. I. 约根森通信集》，弗拉基米尔·扎德诺夫/尼科莱·T. 热京编，两卷本，莫斯科，1938/52，引文选自第2卷，第89页；原文为俄文）而后柴科夫斯基在巴黎亲自校对了一遍，当时正值他身为指挥进行的首次重要巡演，他在1888

年4月19日写信给出版商：“小提琴协奏曲总谱在其中一个包裹里，从巴黎寄出，可能已经寄到了。”（《文集与书信集》，第14卷，莫斯科，1974年，第406页）

关于这部《小提琴协奏曲》的缘起——作品题献的讨论，值得单独辟出一个章节。鉴于科特克直接且长时间地涉足这部作品的创作，人们可能预料柴科夫斯基会把作品题献给他。然而，柴科夫斯基对某些讹传他与学生存在不正当个人关系的谣言很不舒服，所以他尽量回避公开化表态。1878年7月13日，他写信给约根森：“我想把这部协奏曲题献给科特克，不过为了防止流言，我很有可能会题献给奥尔。（……）我很喜欢奥尔，不论是他的艺术还是他的为人。”（《文集与书信集》，第7卷，第325页）果然，钢琴缩谱的初版确实题献给了匈牙利小提琴家列奥波尔德·奥尔（1845—1930）。

那么我们倒想知道，总谱初版出版时为何题献给了俄国小提琴名家阿道夫·布罗兹基（1851—1929）？或许我们能从奥尔的回忆录中找到答案。他写道：“当我仔细阅读总谱时，我感到虽然作品本身极具价值，但仍需彻底修订，不少地方很不适合小提琴演奏，也不完全符合弦乐器的特质。我深表遗憾，作曲家没在交付雕刻前把总谱拿给我看，否则我就能修改得更加适合小提琴的特性，然后再交还给作曲家。我渴望尽快接手这部作品；但此事困难重重，我决定暂且搁置。（……）事实上，我大大延迟了修改一事，让作曲家在苦等了整整两年后，失望地撤回了原来的题献。”（列奥波尔德·奥尔，《我的漫长音乐生涯》，纽约，1923年，第208页）最终选中布罗兹基作为受献者可能是

因为他在1881年12月4日于维也纳首次公演了这部协奏曲。虽然公众立即对作品热情赞扬，但报刊评论却以负面为主，尤其是爱德华·汉斯立克的文章，他痛批这部协奏曲的手法已与柴科夫斯基的其他作品大相径庭。小提琴家、指挥家列奥波尔德·达姆罗施的确在两年前就已在纽约演奏过这部作品，用的是钢琴伴奏，所以那场演出也就不能称得上是名副其实的世界首演。布罗兹基还在1882年于伦敦演出过这部协奏曲。

尤西夫·科特克原定1882年8月20日在莫斯科举行的俄罗斯首演音乐会上担任小提琴独奏，但最终又是阿道夫·布罗兹基的独奏折服听众。直到11月11日，也就是超过两个半月之后，科特克才在莫斯科观众的面前担任柴科夫斯基《小提琴协奏曲》的独奏（指挥是马克斯·冯·埃德曼施朵夫）；然而，他并没有取得布罗兹基那般的成功。约根森写信给柴科夫斯基，提到这两次演出：“科特克把你的协奏曲拉得很好，但他离布罗兹基的水平还差得很远。尽管他的技术无可挑剔，但我却感受不到激情，无论是演奏者的还是听众。（……）科特克乐如其人，我是说他精确无误、优雅考究，但考究中透着些琐碎。布罗兹基的演奏中也有一丝琐碎的痕迹，但同时他充满热情、活力，对作品有着自然解读。”（《通信集》，第1卷，第262页）

如此看来，无论是科特克在作品创作前寄托的梦想——担任首演，还是他希望柴科夫斯基能亲自指挥的想法，都没有实现。作曲家亲自指挥他的《小提琴协奏曲》要到很久以后，而且仅有三次：1888年2月19日于布拉格，卡雷尔·哈里尔担任独奏；1892年1月14日于华沙，斯坦尼斯

拉夫·K. 巴切维茨担任独奏；他去世前半年的1893年3月26日于乌克兰的哈尔科夫，康斯坦丁·K. 高尔斯基担任独奏。

钢琴缩谱版的受献者列奥波尔德·奥尔在1893年2月11日于圣彼得堡首次公演这部作品，11月6日在作曲家葬礼上担任这部协奏曲独奏的也是他。我们无法确定这几次演出中使用的是否为奥尔的改编版。奥尔的修订版由原版的出版商约根森出版于1899年，其中包含小提琴部分的改动以及对终曲的大量删节。奥尔并不是唯一出版过改编版的小提琴家，例如，1939年，奥地利小提琴家弗里茨·克雷斯勒（1875—1962）出过一

个自由改编版。他在曲式结构和配器中插入了大量自创内容，还为第一乐章新写了华彩乐段。或许是为了使小坎佐纳适合单独演奏，几位俄国小提琴家为该乐章加上了各种尾声，这些改编一开始仅流传于俄罗斯，而后来就在全欧洲蔓延开来。为了统一钢琴缩谱、亲笔手稿的总谱或印刷出版的总谱等多种改编版本，康斯坦丁·G. 莫斯特拉斯和大卫·奥伊斯特拉赫出版过一个改编版，从奥尔的修订版中吸纳了一些元素。他们还提供了大量的演出变体。这一改编版在音乐会演出和教学实践中大受欢迎，无疑是出于人们对大卫·奥伊斯特拉赫的高度崇敬。

在本版中，不含标记的独奏谱中所写的斜体指法和弓法来自各个底本，添加标记的独奏谱里没有收录它们，其中所有的弓法和指法，以及方括号中添加的连线（第三乐章，第144小节）出自库尔特·君特纳。

出版社和编辑向本版末尾的“评注”中提及的所有图书馆和研究机构的工作人员表示感谢，他们提供了底本材料，尤其感谢位于科林的柴科夫斯基国家故居博物馆的波琳娜·瓦伊德曼女士，她的前期准备工作是编辑本版的基础。

恩斯特·赫特里希  
2011年春写于柏林



## Preface

Peter Ilich Tchaikovsky (1840–93) wrote his Violin Concerto op. 35 in only 25 days during March and April 1878. He was motivated to write it by the violinist Iosif Kotek (1855–85), who was his composition student at the Moscow Conservatory and later his close friend.

After completion of the Fourth Symphony and the opera *Evgenii Onegin* in January 1878, Tchaikovsky had fallen into a deep personal crisis that was partly related to his separation from his wife, Antonina Ivanovna Miliukova. He was tormented not only by a serious depression, but also by doubts as to whether he would find enough “gunpowder for something new” (*P. Tchaikovsky, Collected Works. Writings and Letters*, vols. I–XVII, Moscow, 1953–81, here vol. VII, Moscow, 1963, p. 30; original in Russian). It was Iosif Kotek who then tried to cheer up his older friend by painting in glowing colours his dream of how Tchaikovsky would soon stun the musical world with new works, including a violin concerto that would be performed in Moscow and St Petersburg with him, Kotek, as soloist and Tchaikovsky as conductor.

In February 1878 Tchaikovsky retreated to the Swiss spa town of Clarens on Lake Geneva, where his patroness Nadezhda von Meck had put her country estate at his disposal. Kotek came later and arrived there on 14 March. Their music-making quickly seems to have inspired Tchaikovsky to actually begin working on a violin concerto. On 17 March he wrote to Madame von Meck: “Since this morning I have been seized by an inexplicable fire of inspiration [...]. I felt wonderful and was very satisfied with the day today. Work progressed very successfully. Along with a few smaller pieces I am writing a piano

sonata and a violin concerto” (*Writings and Letters*, vol. VII, pp. 154 ff.). Just eleven days later, on 28 March 1878, Tchaikovsky finished working on the sketches and wrote to his patroness: “Today I finished the concerto. All that remains is to copy it, play it through several times (with Kotek, who is here) and then orchestrate it. Tomorrow I shall begin to copy it out and elaborate the details” (*Writings and Letters*, vol. VII, p. 182).

Kotek was apparently actively involved in this latter process. He was most likely responsible for the bowings, phrasings and dynamics of the solo part, and certainly also for many other details concerning violin technique. In a letter to the publisher Jurgenson written on 27 December 1881, three years after the work was completed, Tchaikovsky himself stated that “he [Kotek] was responsible for the performability [Tchaikovsky uses the German word ‘Spielbarkeit’] of the violin part” (*Writings and Letters*, vol. X, Moscow, 1966, p. 294). On 29 March Tchaikovsky then began working on the piano reduction so that they could play the new work together. He wrote to his brother Anatolii on 3 April: “Kotek managed to copy out the violin part of the concerto, and we played it together before lunch. It was a great success for both the composer and the performer. Indeed, Kotek played it so well that he could have straightaway played it in public. [...] In the evening he played the *Andante*, which we liked somewhat less than the first movement. I myself am not particularly satisfied with it” (*Writings and Letters*, vol. VII, p. 191).

Tchaikovsky also conveyed his view of the *Andante* to Madame von Meck in a letter dated that same day: “I was dissatisfied with the *Andante* after playing it through with the violin; I will either subject it to a radical revision or write a new one. The finale is, if I am not mistaken, just as successful as the

first movement” (*Writings and Letters*, vol. VII, p. 192). The fact that he wanted to write a new second movement possibly had nothing to do with any dislike of the original movement as such, but with his feeling that it did not fit well into the overall context of the three movements. At all events, in a letter of 5 April to Madame von Meck he asserted that the new piece harmonised “better with the neighbouring movements of the concerto” (*Writings and Letters*, vol. VII, pp. 196 f.). Tchaikovsky published the original *Andante* shortly thereafter as no. 1 of the Three Pieces for Violin and Piano op. 42, giving it the title *Méditation*, under which it became very popular.

Only after the piano reduction had been completed did Tchaikovsky tackle the orchestration of the work. It apparently mattered a great deal to him that this should be wound up before Kotek’s departure for Berlin. After only six days (6–11 April) it was finished. At the same time, he was putting pressure on his publisher Jurgenson to publish the new work, and wrote to him: “Of course I would wish that a piano reduction or the orchestral parts of the concerto could be printed as quickly as possible. [...] Couldn’t you write to Bock [Gustav Bock, co-proprietor of the Berlin music publishing house Bote & Bock] to ask him if he might deal with the piano reduction and score for you? In this case, Kotek, who is in charge of handling it all, could take them with him. Don’t you think it would be possible to commission Bock to quickly copy the parts in Berlin? But do as you like. The concerto is at any event with Kotek in Berlin; Bock will know of his whereabouts. [...] I would like to state my express wish that none of my works should be printed anymore without my final revision. I thus beg you to publish neither the opera nor the symphony nor the concerto nor any other pieces before they have been submitted to me. More-

over, I assume that none of them will be finished before September, and that I can thus undertake the proofreading after my return to Moscow. [...] But the concerto must absolutely be corrected by Kotek and no one else, for he is not only a good musician, but also a good violinist" (*Writings and Letters*, vol. VII, pp. 203 f.).

As to the next steps to be taken, Tchaikovsky informed Jurgenson that Kotek, who was still with him in Clarens, would take everything to Berlin with him. Since the piano reduction was written very uncleanly, and he, Tchaikovsky, was no longer in a position to enter the violin part into the score, Kotek would hand everything over to a copyist. Jurgenson would thus receive a checked fair copy of the piano reduction and the manuscript of the score. This is exactly what happened. Kotek reported to Tchaikovsky on 16 May 1878 that he had sent the score to Jurgenson and was going to send him the piano reduction as well on the following day. The copyist had only brought it to him a few days earlier (the engraver's copy for the piano reduction was thus a copy made by a Berlin scribe). He had found many errors in it, but hoped to have discovered and corrected them all; above all, the slurs and markings were now correct. As agreed upon, Kotek undertook the proofreading as well. In late May, or maybe not before June (the letter is not dated), he informed the composer that he had received the galley proofs of the Concerto; part of the work had been engraved very well, but another part of it – especially in the first movement and in the Canzonetta – very poorly. The second correction run took place in August, and the piano reduction was finally published in November. The production of the orchestral parts, in turn, dragged on. According to Kotek's letters, the parts were copied not in Berlin, as Tchaikovsky had suggested, but in Moscow. It was only in October that Kotek ob-

tained proofs, and only in August 1879 that the parts were printed.

Another ten years elapsed before the score was finally published. It seems that this project was only taken up in early 1888. On 10 April, Jurgenson informed Tchaikovsky that Eduard Leopoldovich Langer (1835–1905) – a German-Russian pianist and composer who worked at the Moscow Conservatory and was a friend of Tchaikovsky – had already proofread the score; he added by way of reassurance: "Have no fear, I shall not release it without your consent" (*P. I. Tchaikovsky, Correspondence with P. I. Jurgenson*, ed. by Vladimir A. Zhdanov/Nikolai T. Zhagin, 2 vols., Moscow, 1938/52, here vol. II, p. 89; original in Russian). Tchaikovsky then proofread it himself in Paris while on his first major concert tour as conductor, and wrote to the publisher on 19 April 1888: "The score of the violin concerto is in one of the parcels that will arrive, or will already have arrived, from Paris" (*Writings and Letters*, vol. XIV, Moscow, 1974, p. 406).

In the history of the origins of the Violin Concerto, the dedication of the work merits a chapter of its own. In view of Kotek's direct and far-reaching involvement in the genesis of the work, one would have expected Tchaikovsky to dedicate the work to him. However, he was so upset by certain rumours about his personal relations with his former student that he shied away from this public gesture. On 13 July 1878 he wrote to Jurgenson: "I would like to dedicate the concerto to this Kotek, but in order to prevent gossip, I shall most probably decide to dedicate it to Auer. [...] I like Auer very much, both as an artist and a man" (*Writings and Letters*, vol. VII, p. 325). Sure enough, the first edition of the piano reduction was indeed dedicated to the Hungarian violinist Leopold Auer (1845–1930).

One wonders, then, why the first edition of the score was published with a

dedication to the Russian violin virtuoso Adol'f D. Brodskii (Adolph Brodsky, 1851–1929). Perhaps the reason can be found in Auer's memoirs. There he wrote: "When I went over the score in detail, however, I felt that, in spite of its great intrinsic value, it called for a thorough revision, since in various portions it was quite unviolinistic and not all written in the idiom of the strings. I regretted deeply that the composer had not shown me his score before having it sent to the engraver, and determined to subject it to a revision which would make it more suited to the nature of the violin, and then submit it to the composer. I was eager to undertake this work as soon as possible; but a great deal happened to prevent my getting to it, and I decided to lay it aside for a short time. [...] In fact, I deferred the matter of its revision so thoroughly, that after waiting two whole years, the composer, very much disappointed, withdrew the original dedication" (Leopold Auer, *My Long Life in Music*, New York, 1923, p. 208). Brodskii was probably selected as the final dedicatee because he had given the first public performance of the Concerto in Vienna on 4 December 1881. While the work won the hearty and immediate acclaim of the public, it obtained chiefly negative press reviews, especially from Eduard Hanslick, who tore it apart like no other of Tchaikovsky's works. It is true that the violinist and conductor Leopold Damrosch had already played the work two years earlier in New York, albeit with piano accompaniment, so that one cannot speak of a genuine world premiere in that case. Brodskii also played the Concerto in London in 1882.

Iosif Kotek was originally scheduled to play the solo part at the first Russian performance in Moscow on 20 August 1882. But in the end it was once again Adol'f Brodskii who dazzled as the soloist. It was not until 11 November, thus over two and a half months later, that

Kotek appeared before a Moscow audience to perform the solo part in Tchaikovsky's Violin Concerto (under the conductor Max von Erdmannsdörfer); however, he did not achieve the same success as Brodskii. Jurgenson wrote to Tchaikovsky about the two performances: "Kotek played your concerto well, but he's still far from Brodskii's level. Despite his faultless technique, one could feel no passion, either from the artist or from the audience. [...] Kotek is completely like his playing, i. e. incredibly precise, even elegant, yet with a certain triviality in his elegance. There is also a trace of triviality in Brodskii's playing, but at the same time he has fire, energy and a natural understanding" (*Correspondence*, vol. I, p. 262).

Thus neither the dream expressed by Kotek before the creation of the work – to give the premiere performance – nor his idea that Tchaikovsky would conduct it himself were fulfilled. The composer did not conduct his Violin Concerto until much later, and then only three times: on 19 February 1888 in Prague with soloist Karel Halíř, on 14 January 1892 in Warsaw with Stanisław K. Barcewicz, and half a year before his death, on 26 March 1893, in Char'kov, Ukraine, with Konstantin K. Gorskii.

Leopold Auer, the dedicatee of the piano reduction, played the work in public for the first time on 11 February 1893 in St Petersburg, and was also the soloist when the Concerto was performed there at the composer's burial on

6 November. It is uncertain whether it was performed in Auer's arrangement on these occasions. The violinist's revision was published in 1899 by Jurgenson, the work's original publisher. It contains changes to the violin part and a number of abridgments in the finale. Auer wasn't the only violinist to publish his own arrangement: in 1939, for instance, Austrian violinist Fritz Kreisler (1875–1962) brought out a free transcription of the Concerto. He made substantial interventions in the formal layout and orchestration of the work, and wrote a new solo cadenza for the first movement. Probably in order to make the Canzonetta performable as an independent piece, Russian violinists added a variety of different codas to this movement in their arrangements. These were at first only known in Russia, but later spread through all of Europe. Konstantin G. Mostras and David Oistrakh issued an arrangement that attempted to unite the various versions of the work – those of the piano reduction, of the autograph score and of the edition of the score – with several elements from Auer's revision. They also offered a number of performance variants. This arrangement attained great popularity in the concert hall and in pedagogical practice, no doubt because of the particularly high esteem enjoyed by David Oistrakh.

The unmarked solo part in the present edition contains italic fingering and bowing taken from the sources. They have not been adopted in the additional,

marked-up solo part. All of the bowing and fingering in the latter, as well as an added slur in square brackets (movement III, m. 144), are from Kurt Guntner.

The publishers and the editor extend their thanks to all those libraries and institutions mentioned in the *Comments* at the end of the present edition that provided source material, and especially to Ms Polina Vaidman of the Tchaikovsky State House-Museum in Klin, on whose preparatory work this edition is based.

Berlin, spring 2011  
Ernst Herttrich



# 协奏曲

献给阿道夫·布罗兹基先生

创作于 1878 年

## I

Allegro moderato ♩ = 126

Opus 35

Violine

Klavier

VI.

*p*

Str.

7

Holzbl.

*p* Bassi

VI.

*cresc.*

*mf marcato* Ob.

12

*più f*

*f*

*mf*

16

*f*

*ff*

20

*f* Holzbl.

*mf*

*f* Str.

*p*

Solo

24

3 *cresc.* *f* *dim.* *rit.*

Moderato assai ♩ = 80

28

*p* *pp* Str. *pizz.* *p* *dolce* VI. *arco*

32

*mf* *p*

36

*cresc.* *f*

\*) 弓法与指法标记源自各底本。

\*) Bowing marks and fingering originate from the sources.



Ben sostenuto il tempo

50

*p*

*pp*

53

*cresc.*

*cresc.*

56

*f*

*f*

B

58

*f*

*cresc.*

*f*



60

60

62

62

*ff*

64

64

*dim.*

66

66

*dim.*

69 *p con molto espr.*

*pp Str.*

*pizz.*

73

*arco*

*pp*

76 *poco cresc.*

*pp poco cresc.*

79 *f*

*mf*

*mf* *Klar.*

*p*

*pizz.*

*C*

*\*)*

\*) 此处及所有其他各处的或奏都依照  
总谱初版。

\*) Ossia here and at all other places according  
to the first edition of the score.

82

Measures 82-84 of a musical score. The top staff features a melody with triplets and slurs. The middle staff has a piano accompaniment with triplets and slurs. The bottom staff continues the piano accompaniment. The tempo/mood marking *poco a poco cresc.* is present in the middle staff.

*poco a poco cresc.*

85

Measures 85-87 of a musical score. The top staff continues the melody. The middle staff has a piano accompaniment with slurs and a dynamic marking *p*. The bottom staff continues the piano accompaniment. The tempo/mood marking *poco a poco cresc.* is present in the middle staff.

*poco a poco cresc.*

*p*

88

Measures 88-89 of a musical score. The top staff features a melody with triplets and a dynamic marking *f*. The middle staff has a piano accompaniment with a dynamic marking *mf* and a woodwind entry marked *Klar.* and *Fl.*. The bottom staff continues the piano accompaniment.

*mf*

*f*

*Klar.*

*Fl.*

90

Measures 90-91 of a musical score. The top staff continues the melody. The middle staff has a piano accompaniment with a woodwind entry marked *Klar.* and *Fl.*. The bottom staff continues the piano accompaniment.

*Klar.*

*Fl.*

92

Measures 92-93 of a musical score. The top staff continues the melody. The middle staff has a piano accompaniment. The bottom staff continues the piano accompaniment.

94

97

99

D

101

104

\*) 关于运音法, 参见“评注”。  
 \*\*) 总谱初版写有#而不是b, 参见“评注”。

\*) See Comments regarding the articulation.  
 \*\*) The first edition of the score has # instead of b; see Comments.



## Poco più mosso

107

*p*

Holzbl.

*mf* *pp*

109

## Poco più lento

111

*cresc. poco a poco*

Str.

*cresc. poco a poco*

113

*p* *mf* *f*