381

Nr. 3775

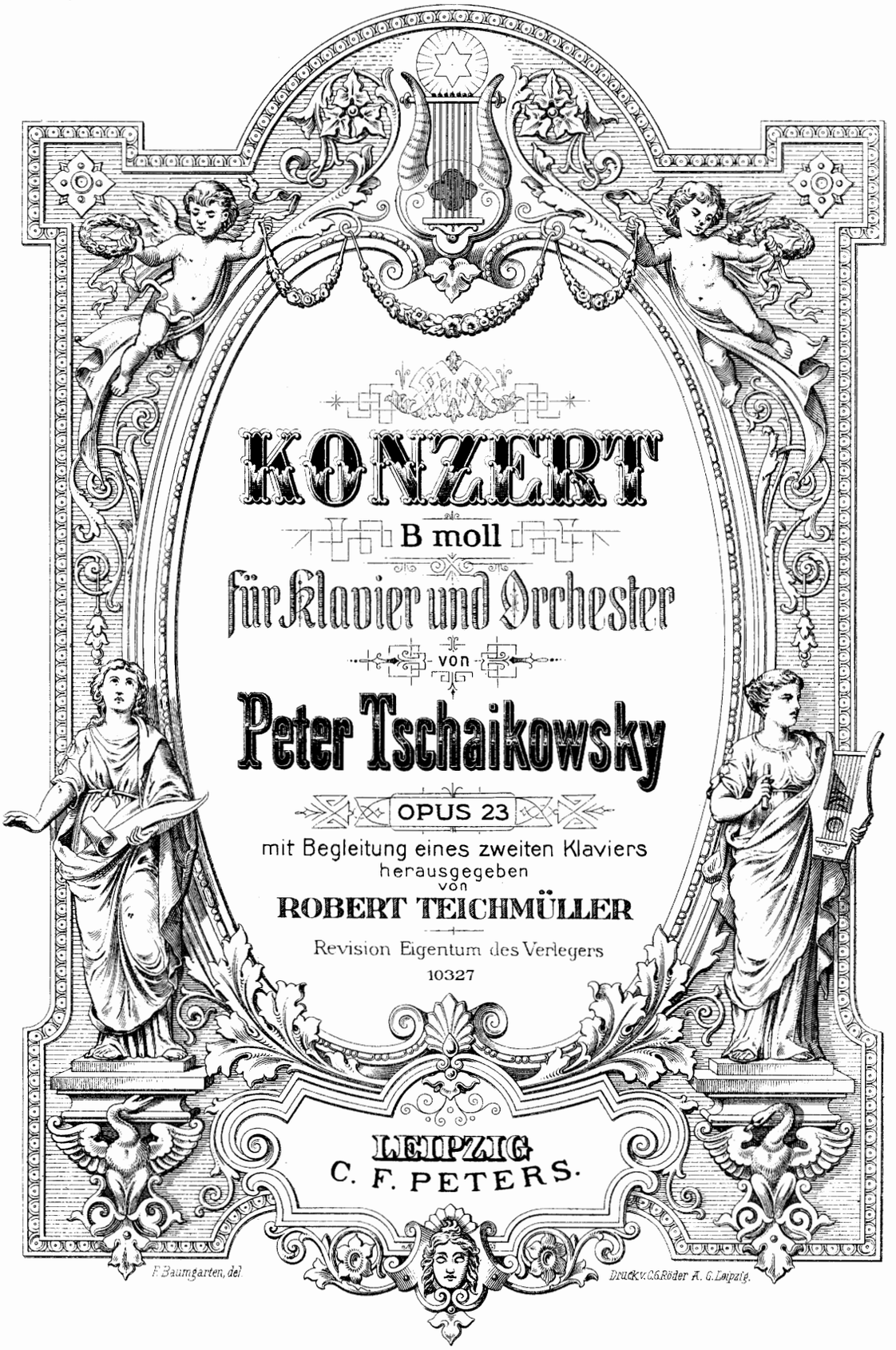
TSCHAIKOWSKY

KONZERT

B moll – B♭ minor – Si♭ mineur

Opus 23

(Teichmüller)



KONZERT

B moll

für Klavier und Orchester

von

Peter Tschaikowsky

OPUS 23

mit Begleitung eines zweiten Klaviers

herausgegeben

von

ROBERT TEICHMÜLLER

Revision Eigentum des Verlegers

10327

LEIPZIG

C. F. PETERS.

F. Baumgarten, del.

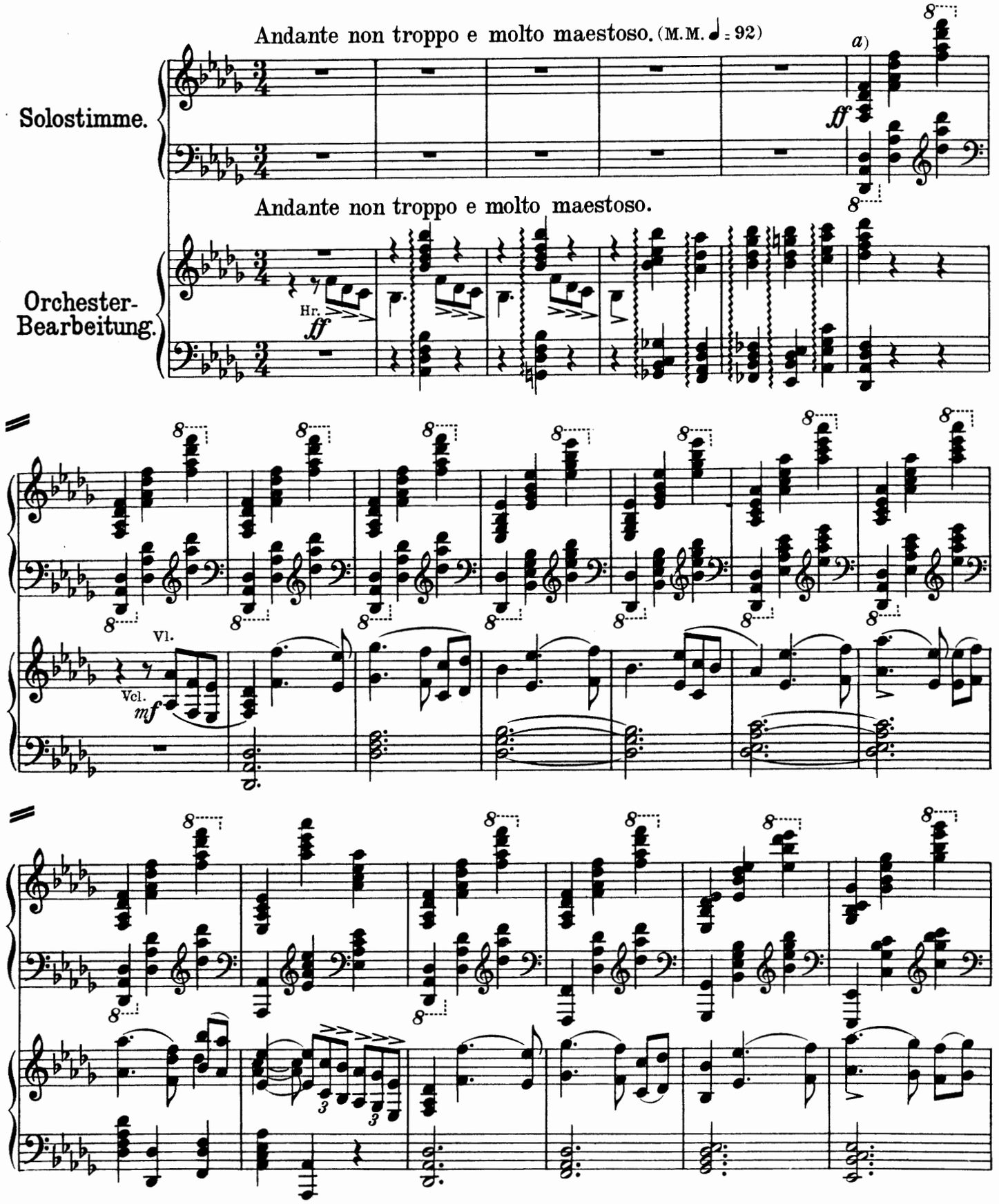
Druck v. C. G. Röder A. G. Leipzig.

521041

Herrn Dr Hans von Bülow.

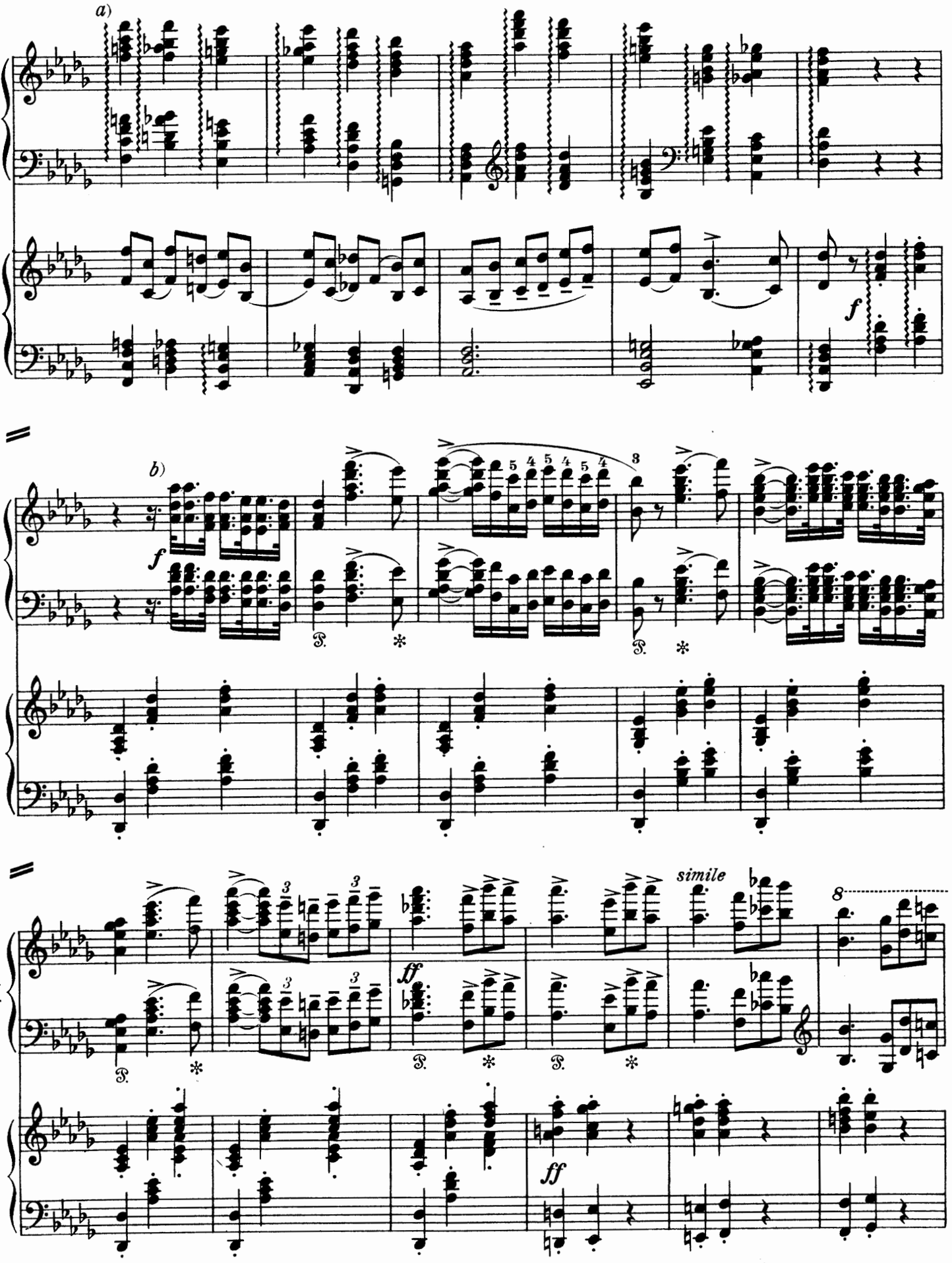
Konzert.

Peter Tschaikowsky, Op. 23.



a) Wenn der Spieler es versteht, diese streng im Takt zu spielenden Akkorde mit majestätischer Macht und Größe, weder geschlagen, noch tonlich hart, hervorzubringen, wird er diesen Eingangssatz zu großartiger Wirkung bringen können.

a) The introductory movement may be rendered so as to produce a grand effect, if the pianist understands how to play these chords, exacting strict time, with majestic power, without hammering the keys, and not producing a hard tone.

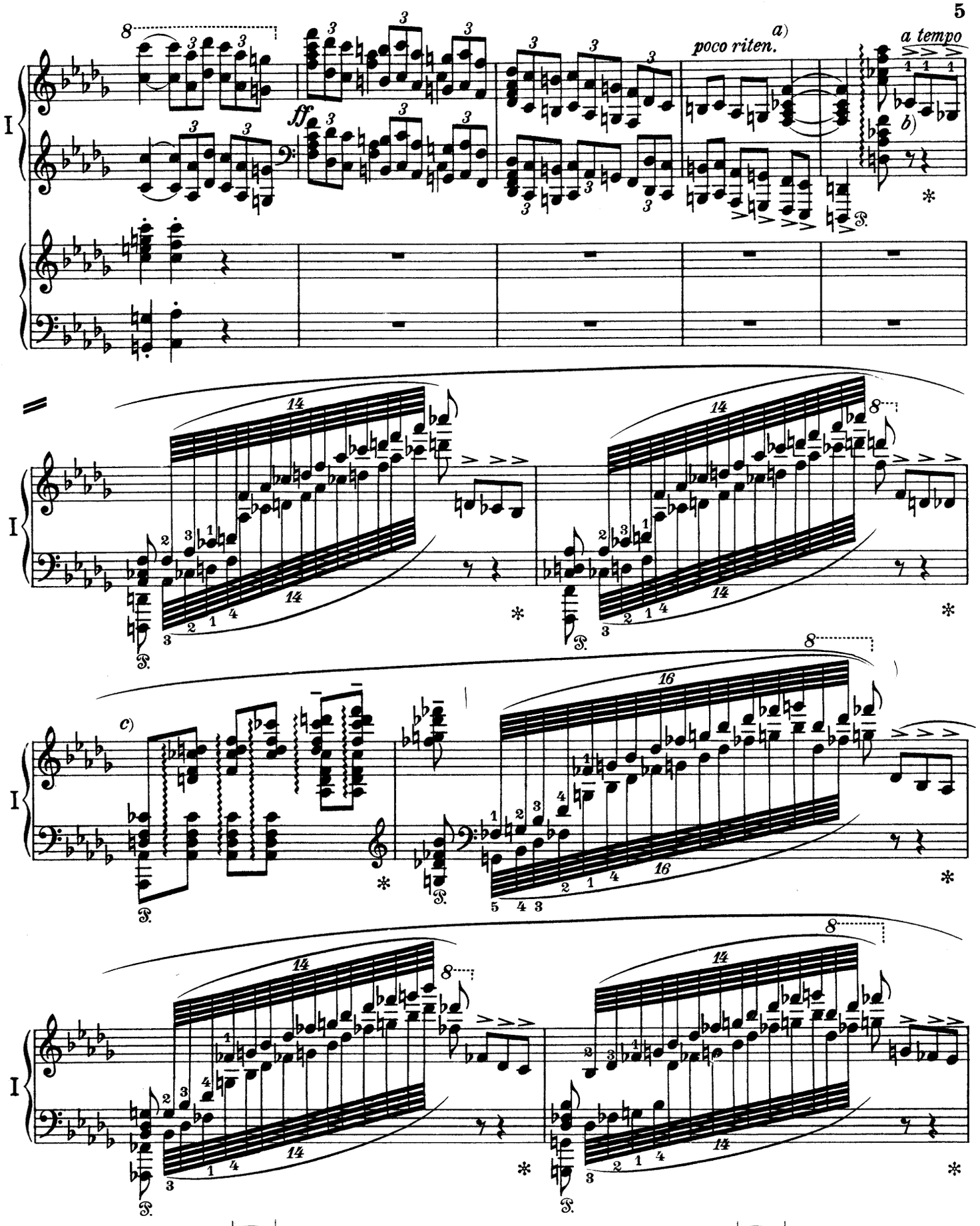


a) Die rechte Hand wird nur schwach arpeggiert.

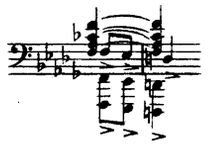
b) Man achte darauf, daß dieser Klavier-Einsatz dynamisch nicht übertrieben wird.

a) *The chords in the right hand are to be but slightly arpeggioed.*

b) *Carefully avoid exaggerating the 'forte'-entrance, dynamically speaking, of the solo-part.*



a) Ausführung auch:



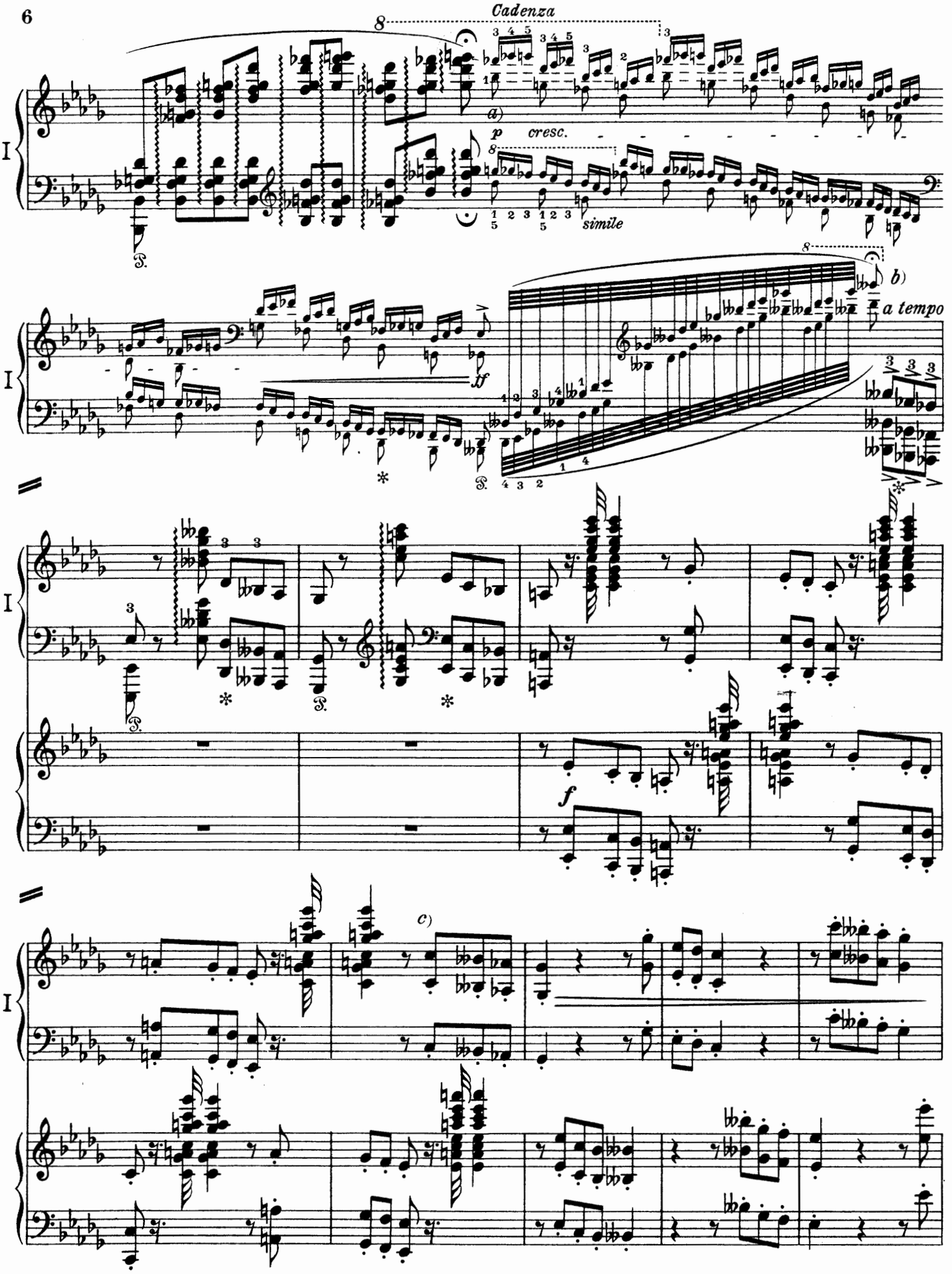
b) Diese und ähnliche Stellen mit dem Daumen.

c) Die Achtel nicht streng. Die ganze Kadenz wie eine Improvisation.

a) This passage may also be rendered thus:

b) This and similar passages, to be played with the thumb.

c) The quavers not in strict time. The whole cadenza in the character of an improvisation.



a) Langsam beginnen, Pedal bleibt liegen.

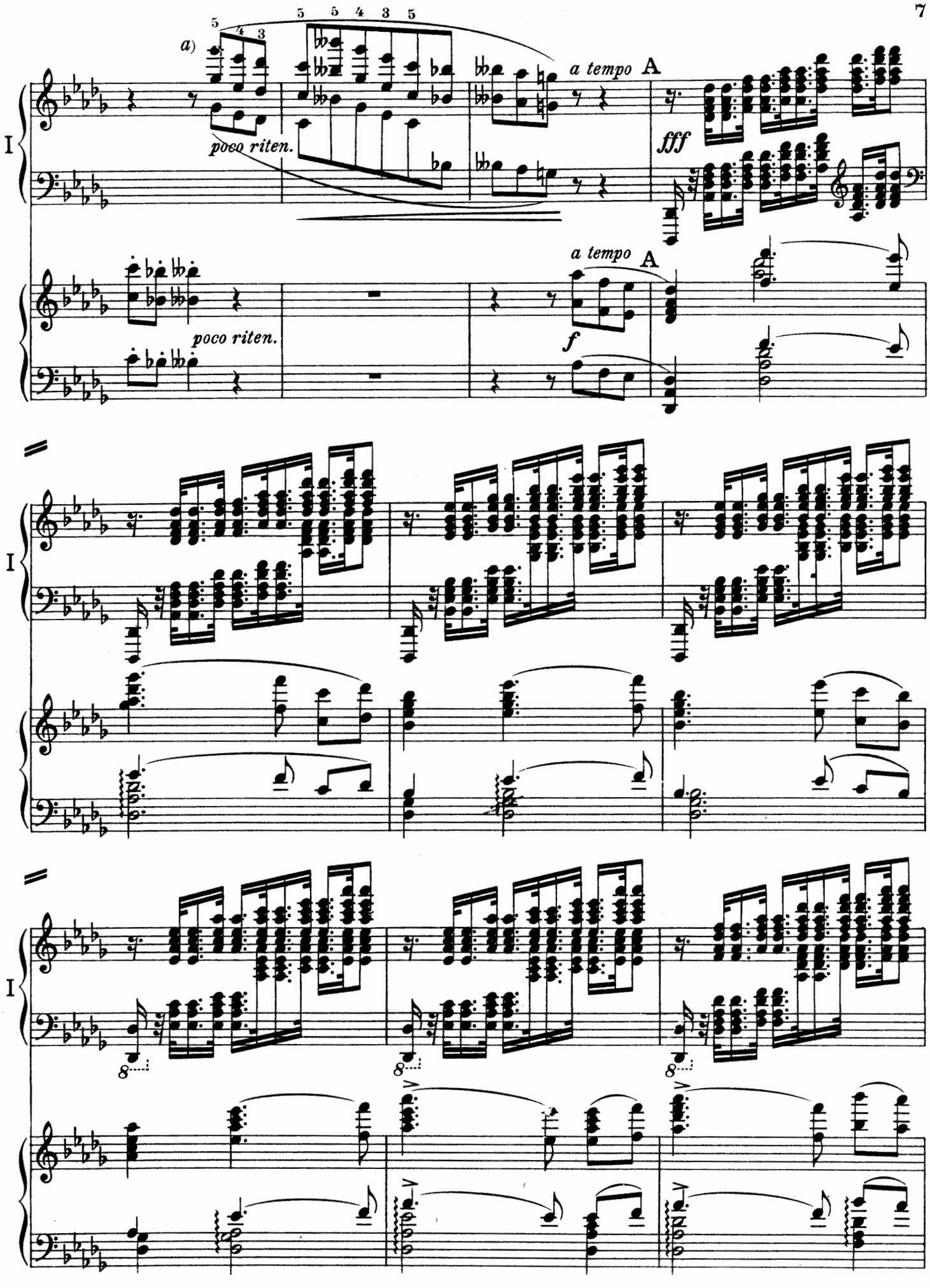
b) Eine Atempause ist hier angebracht, um das nun folgende, scharf pointierte Spiel vorzubereiten.

c) Von hier ab die Oktaven leichter werdend.

a) *Start slowly, keep pedal down.*

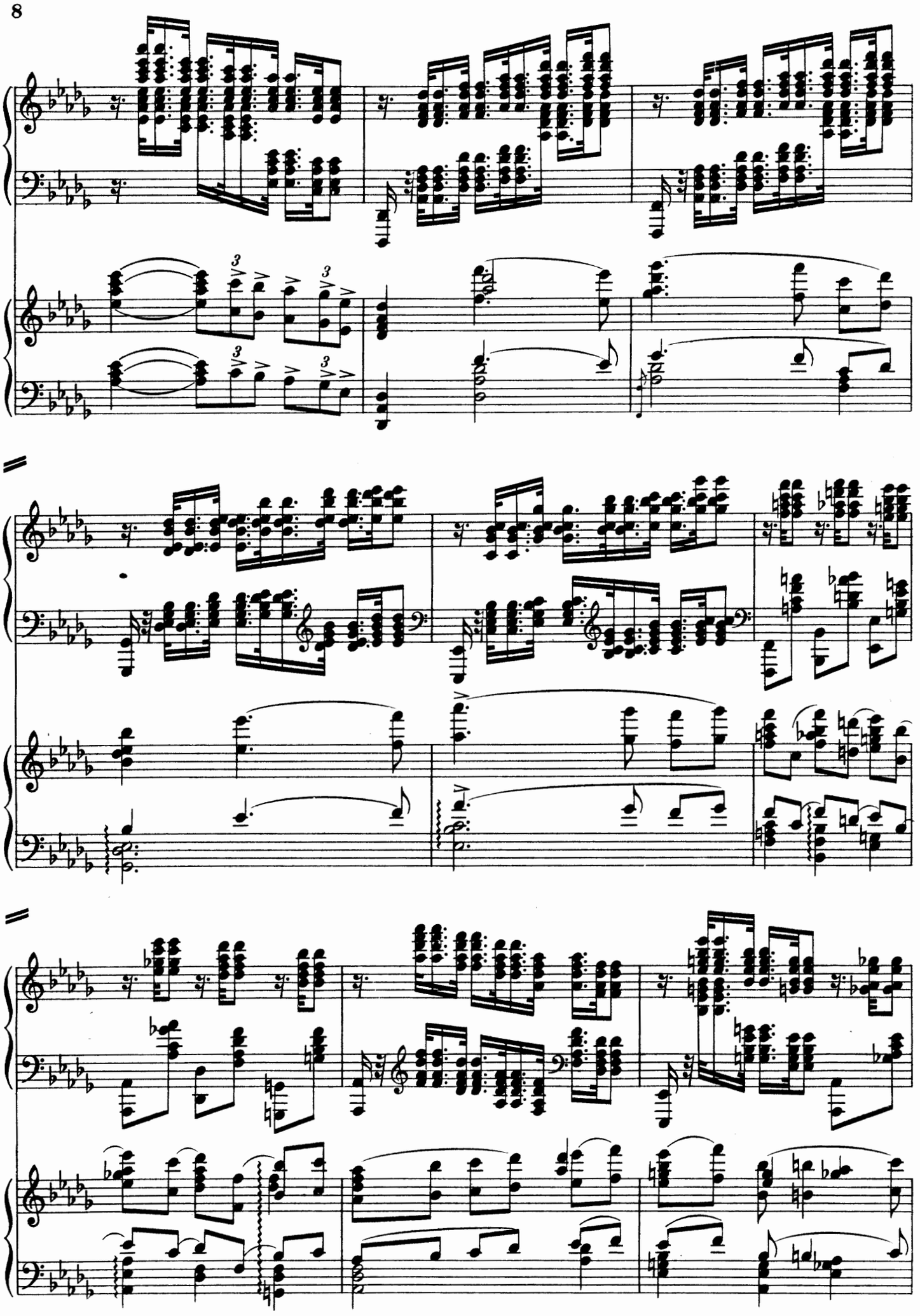
b) *What we might call a 'breathing-rest' may here be introduced, preparatory to the sharply accentuated style of playing that follows.*

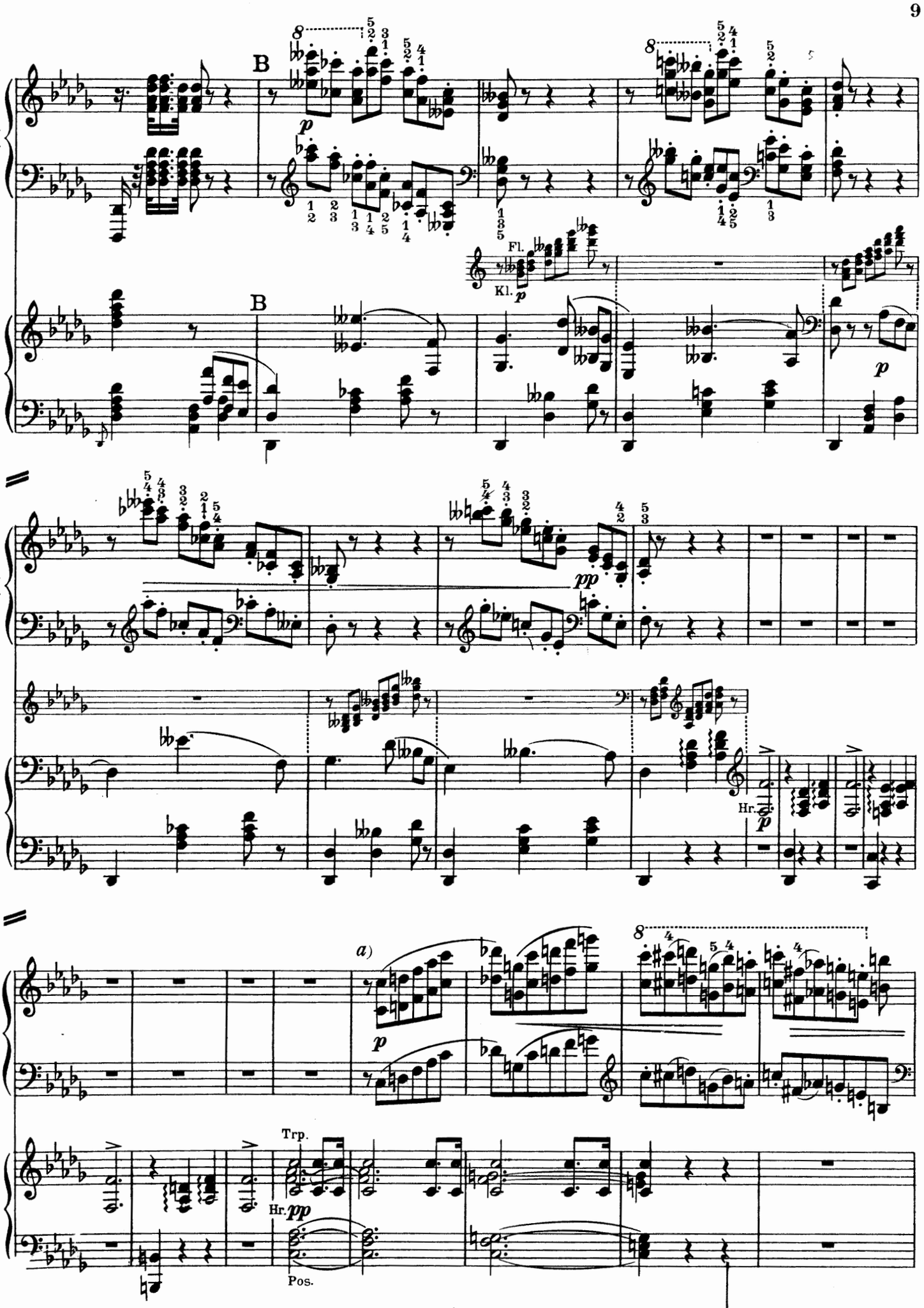
c) *From here on, play the octaves 'po'a po' più leggieramente,' i.e. with a touch gradually growing lighter and lighter.*



a) Als Vorbereitung für das folgende Hauptthema durchaus legato.

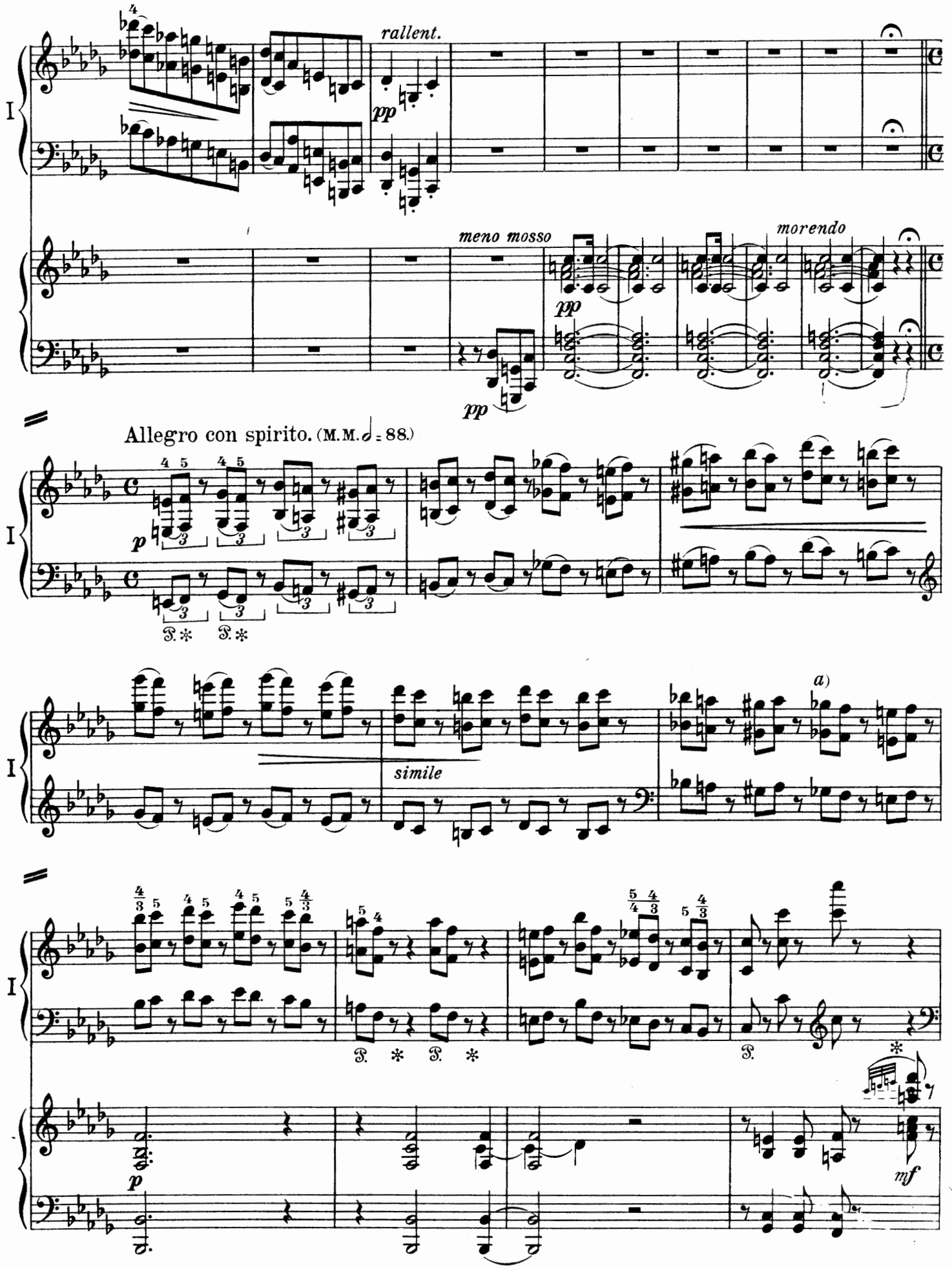
a) *Play this passage perfectly legato throughout, as preparatory to the principal theme following it.*


I
I
I



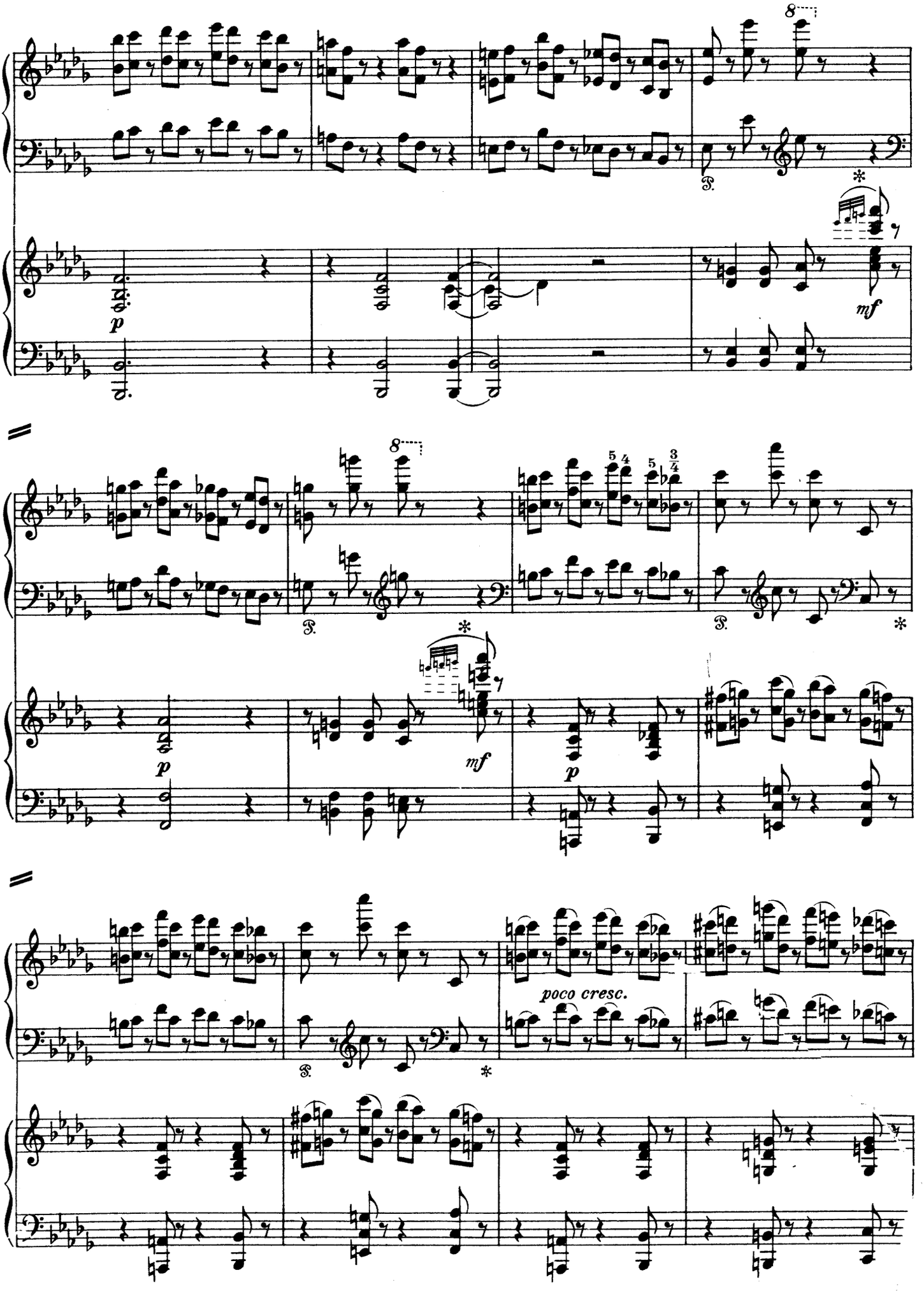
Herausgeber empfiehlt una corda.

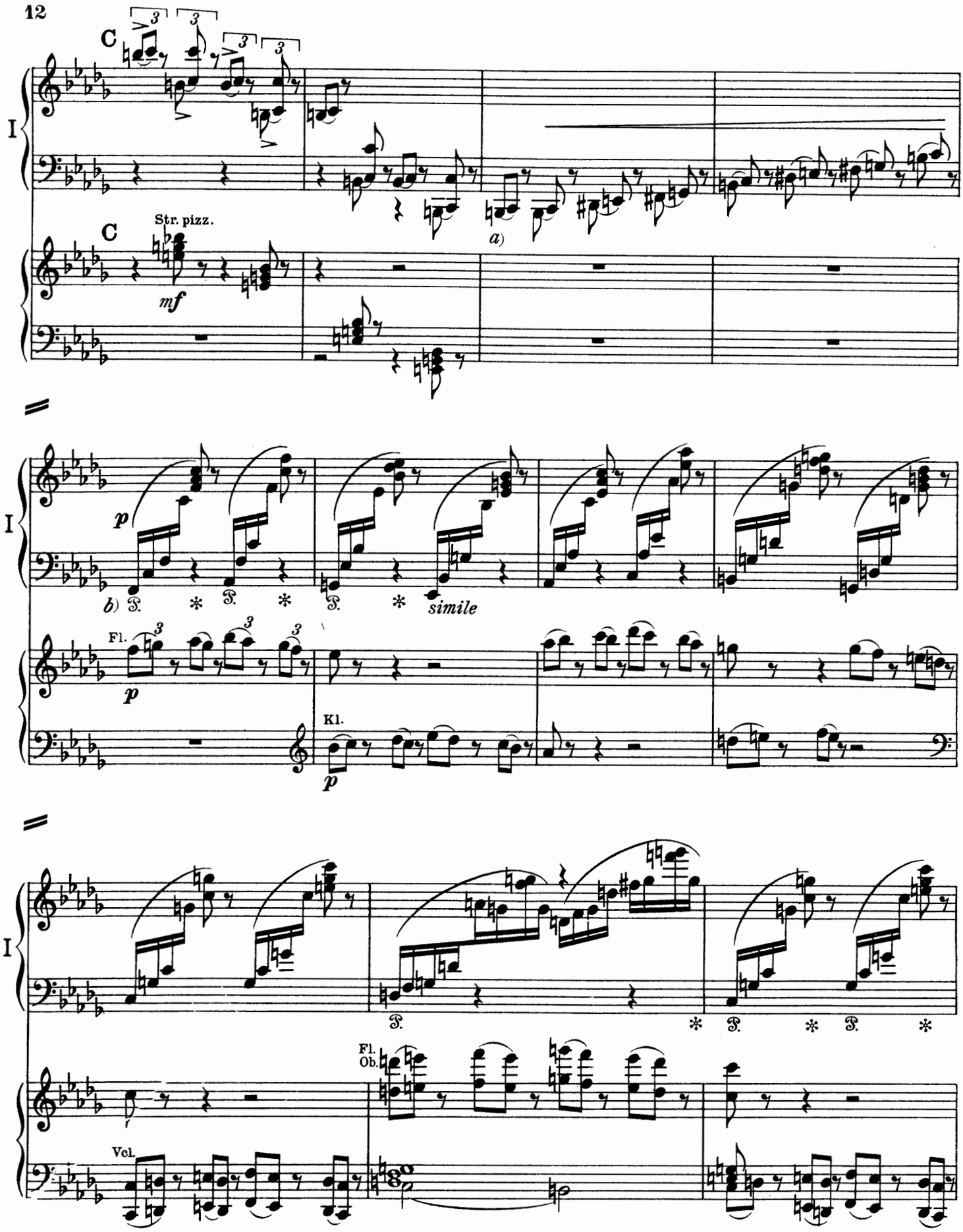
a) *Editor recommends 'una corda'.*



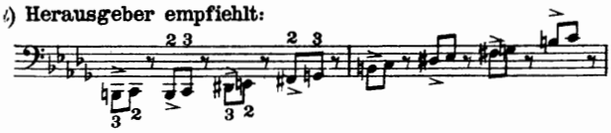
a) Ein unmerkliches Zurückhalten erleichtert dem Dirigenten den Einsatz.

a) *An imperceptible ritardando here facilitates matters for the conductor in indicating the entrance of the orchestra.*


I
8
p
mf
I
8
5 4
5 3/4
p
mf
p
I
poco cresc.

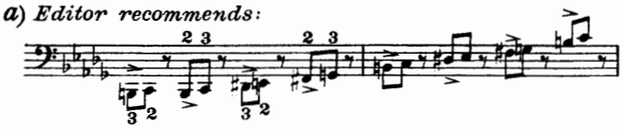


b) Herausgeber empfiehlt:

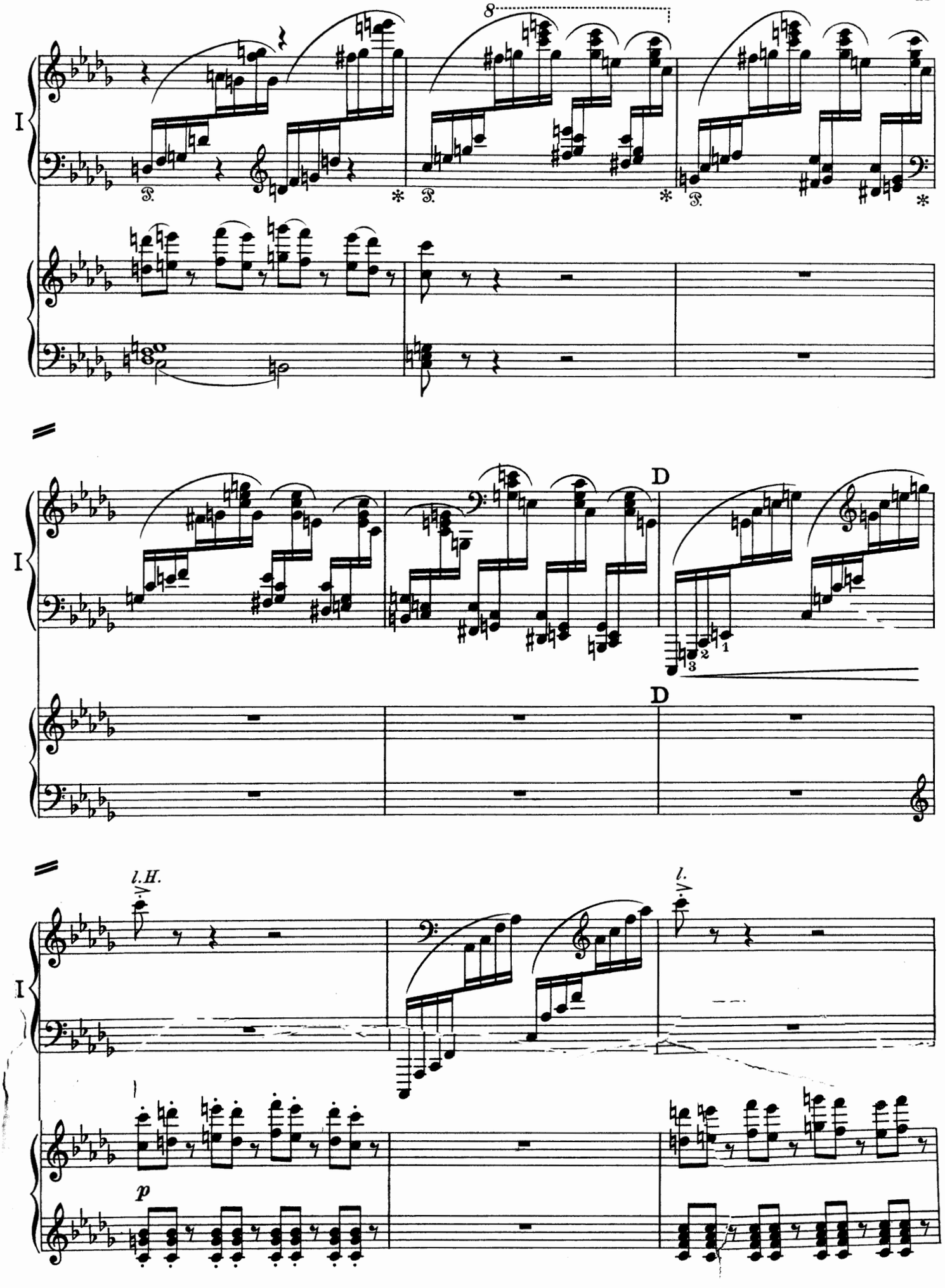


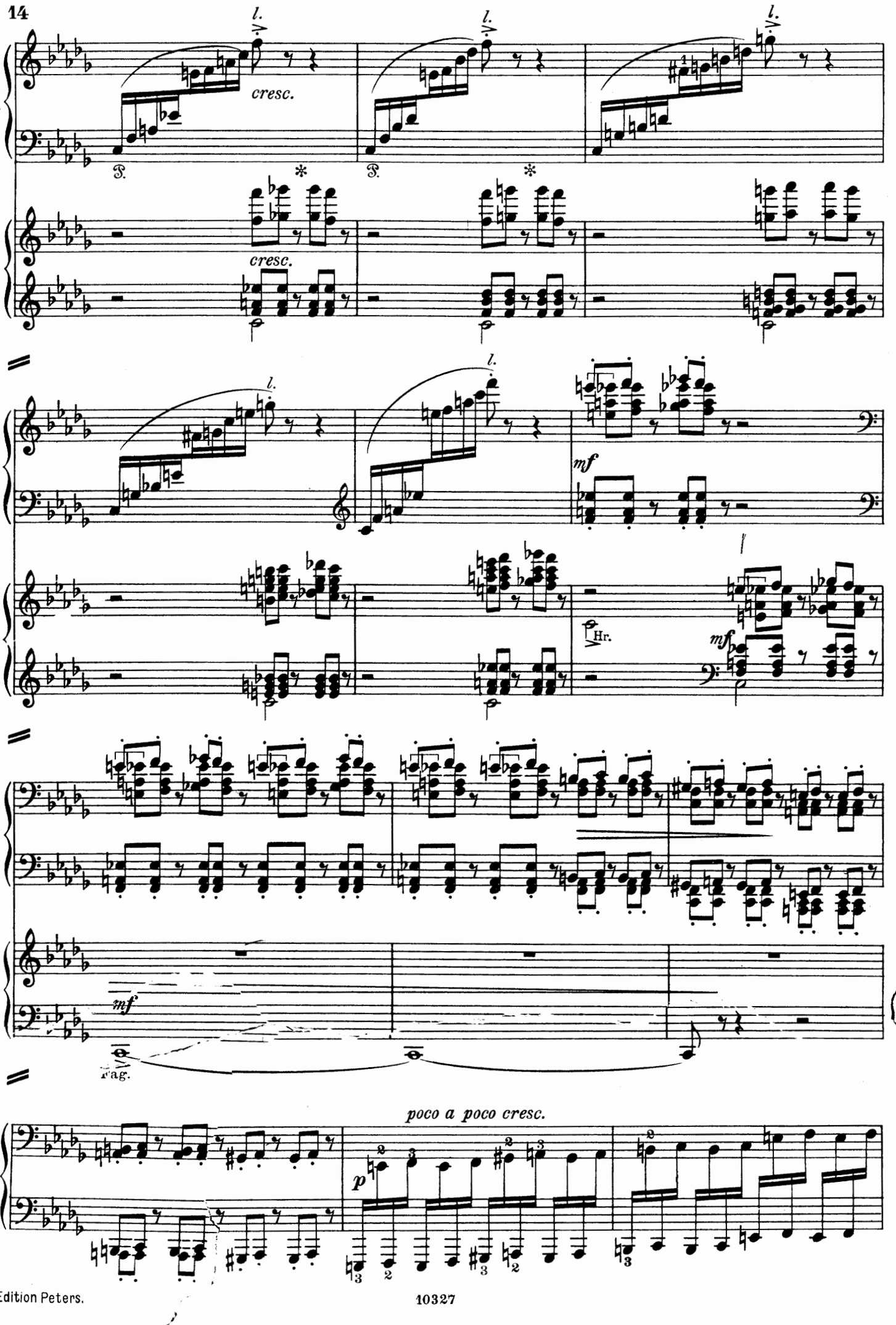
Pedal kurz!

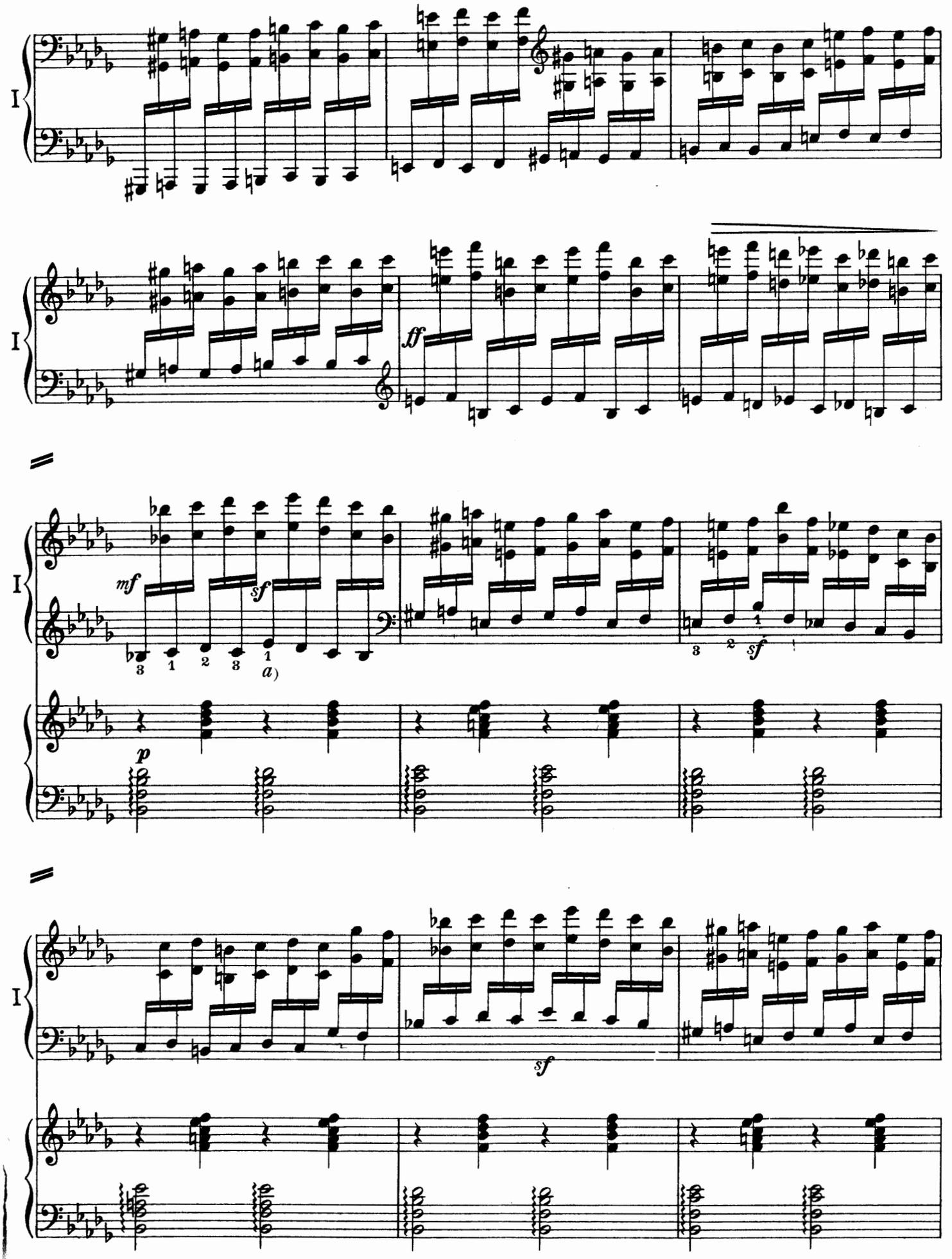
a) *Editor recommends:*



b) *Pedal short!*

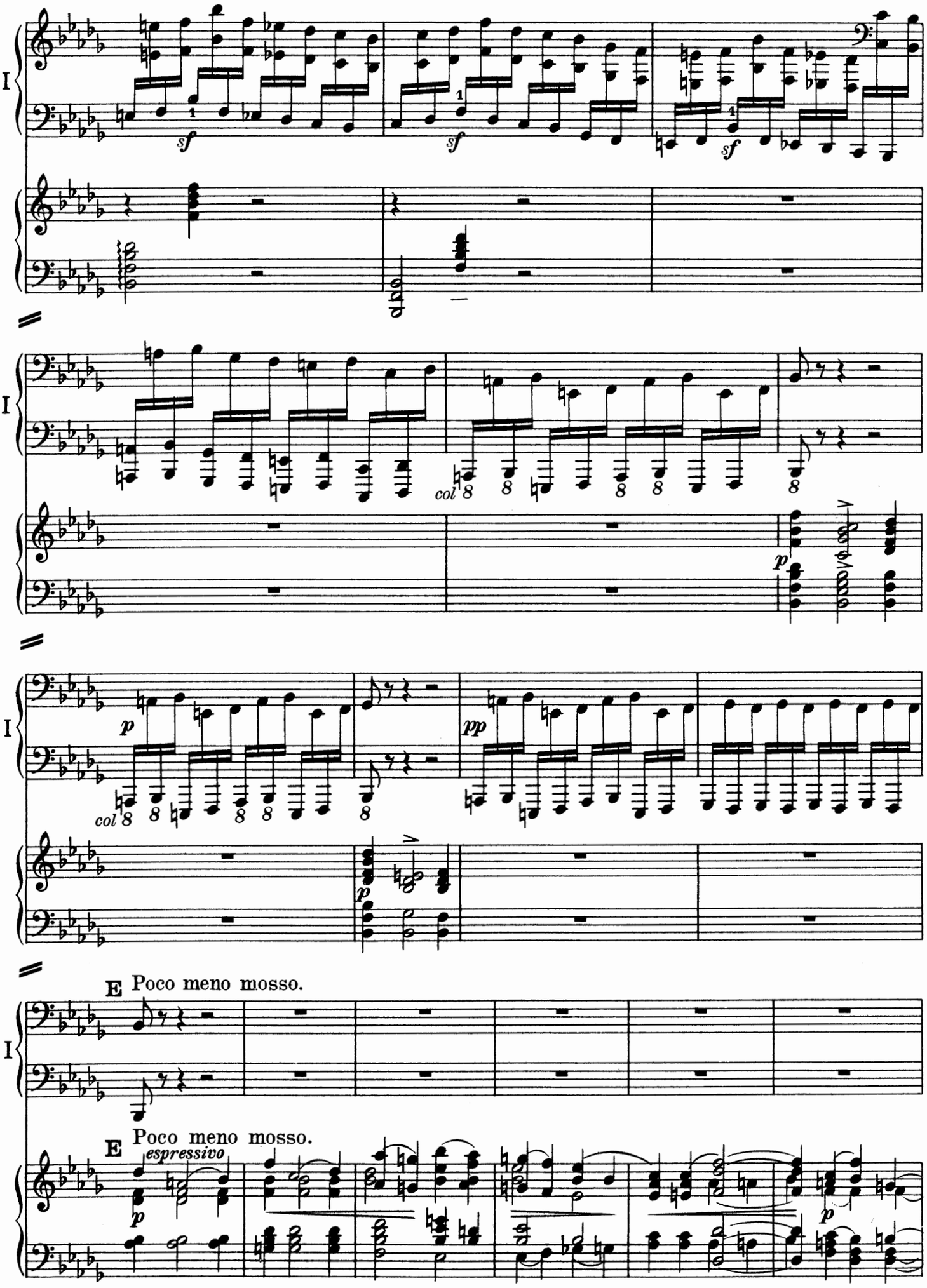

8
I
D
D
I
l.H.
l.
p
I

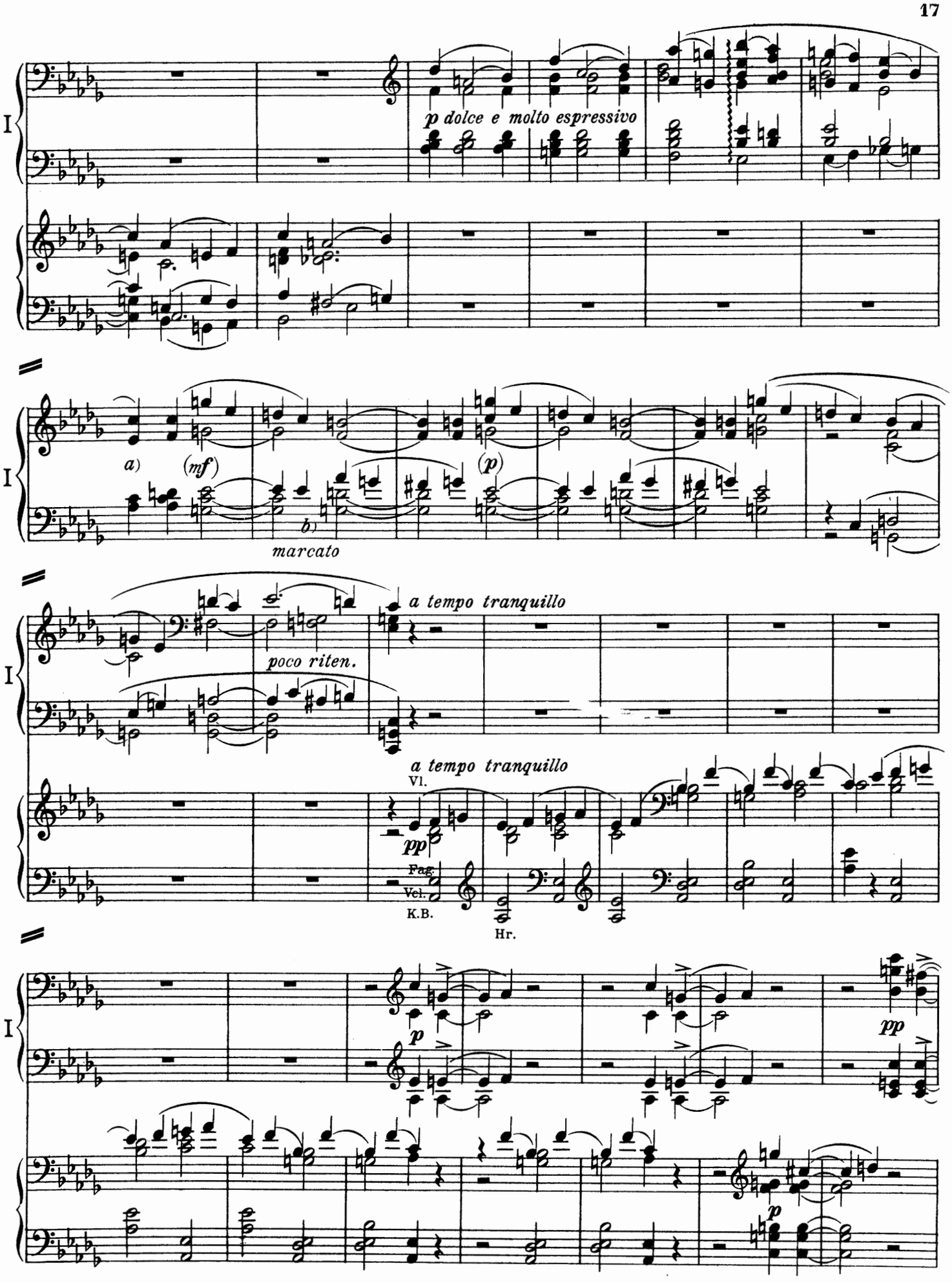

I
l.
cresc.
cresc.
mf
Hr.
mf
Fag.
poco a poco cresc.
p



a) Linke Hand scharf akzentuiert!

a) *Left hand sharply accentuated!*


I
sf
sf
sf
col 8
p
I
p
pp
col 8
p
I
E Poco meno mosso.
E Poco meno mosso.
espressivo
p
p

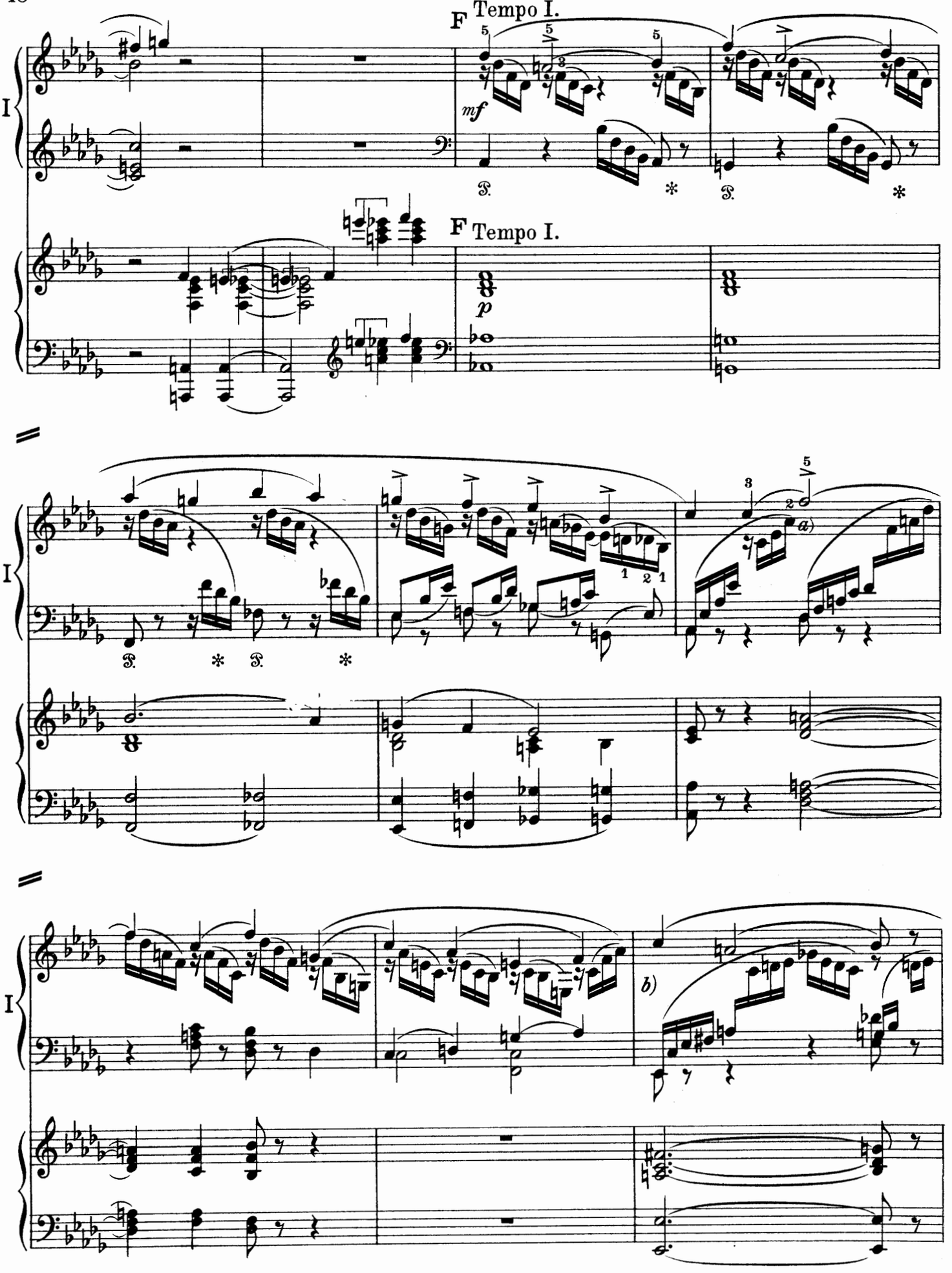


a) In diesem und den nächsten 3 Takten kann die Abschattierung nach Geschmack vorgenommen werden.

b) Die linke Hand melodisch durchlaufend hervorheben.

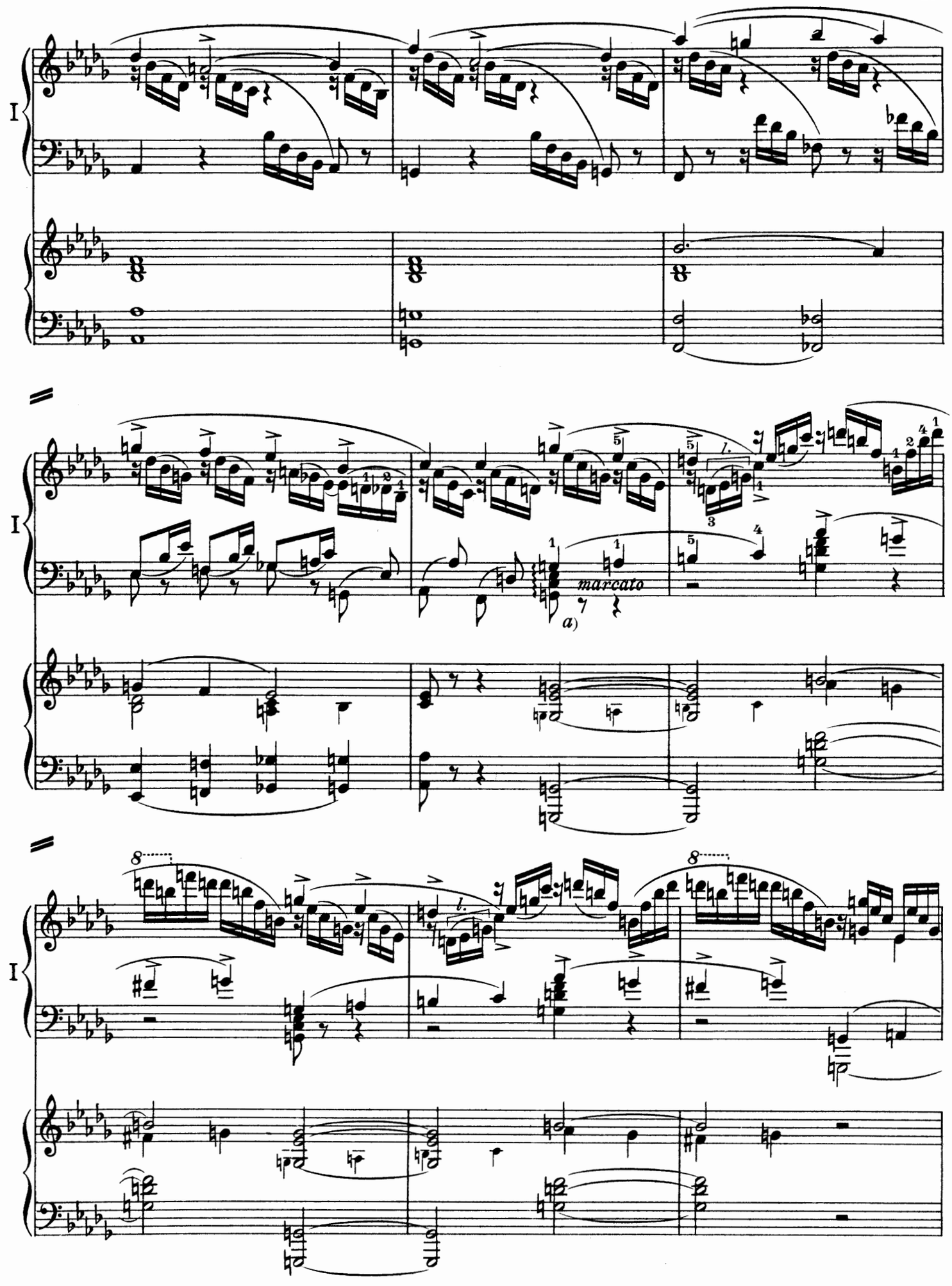
a) *The tonal gradation of this and the following 3 bars is left to the performer's taste.*

b) *Emphasise the melody in the left hand throughout!*



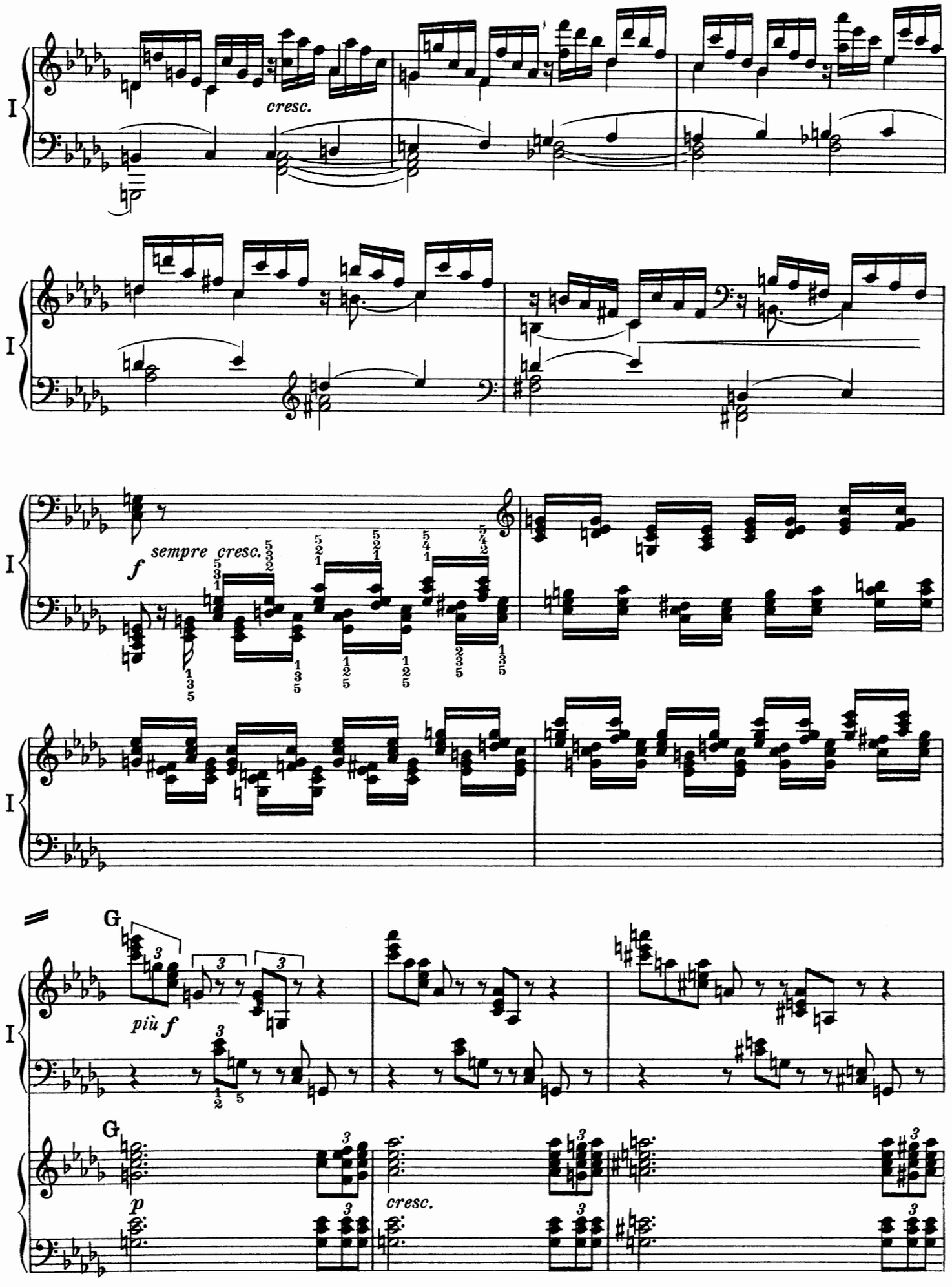
a) Das as kann von der rechten Hand übernommen werden.
b) Diesen Takt etwas zögernd, erhöht den Reiz der Phrasierung.

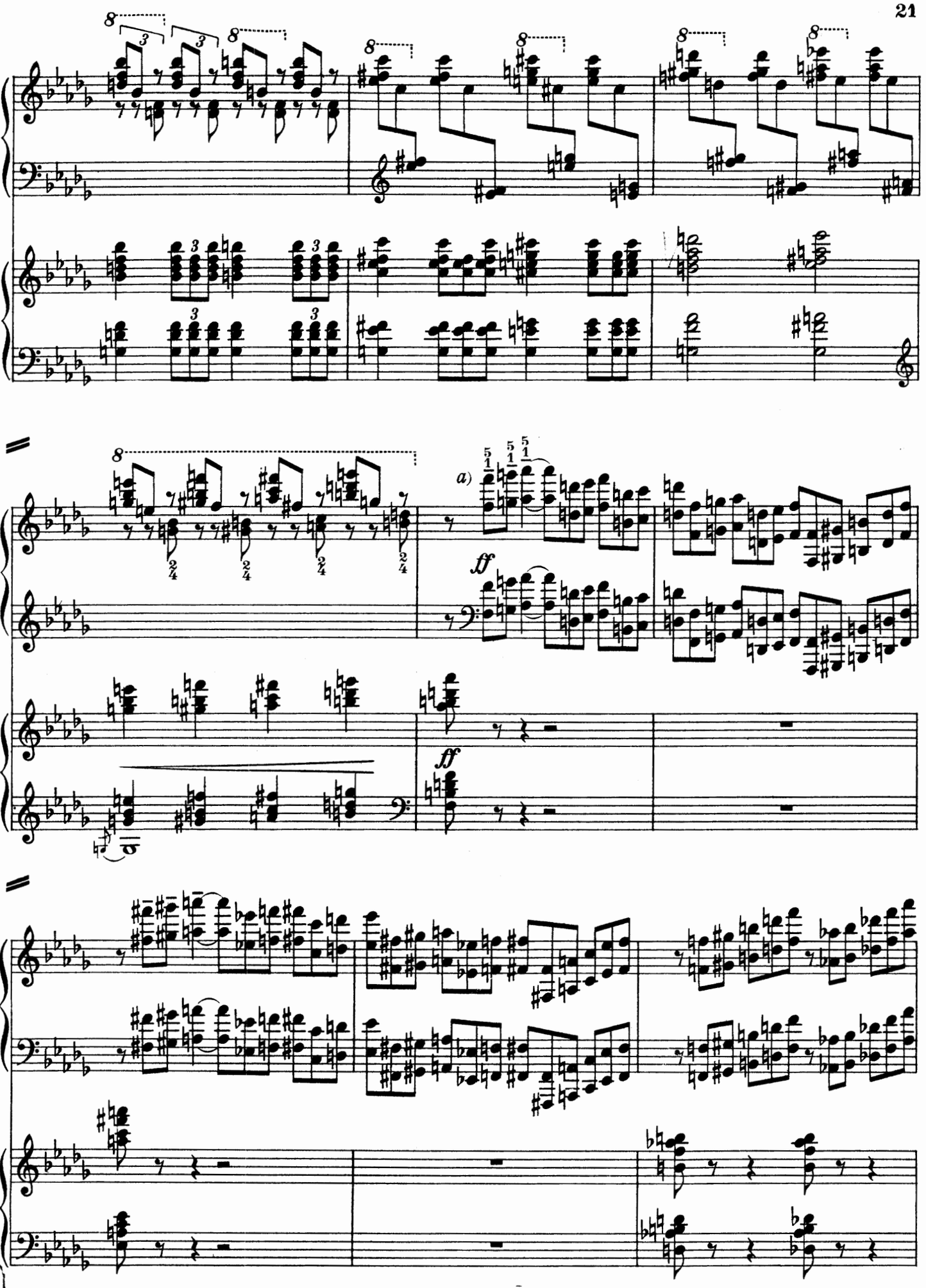
a) *The A flat may be taken by the right hand.*
b) *This bar, 'po' calando, heightens the charm of the phrasing.*



a) Vergl. Seite 17, Anm. b.)

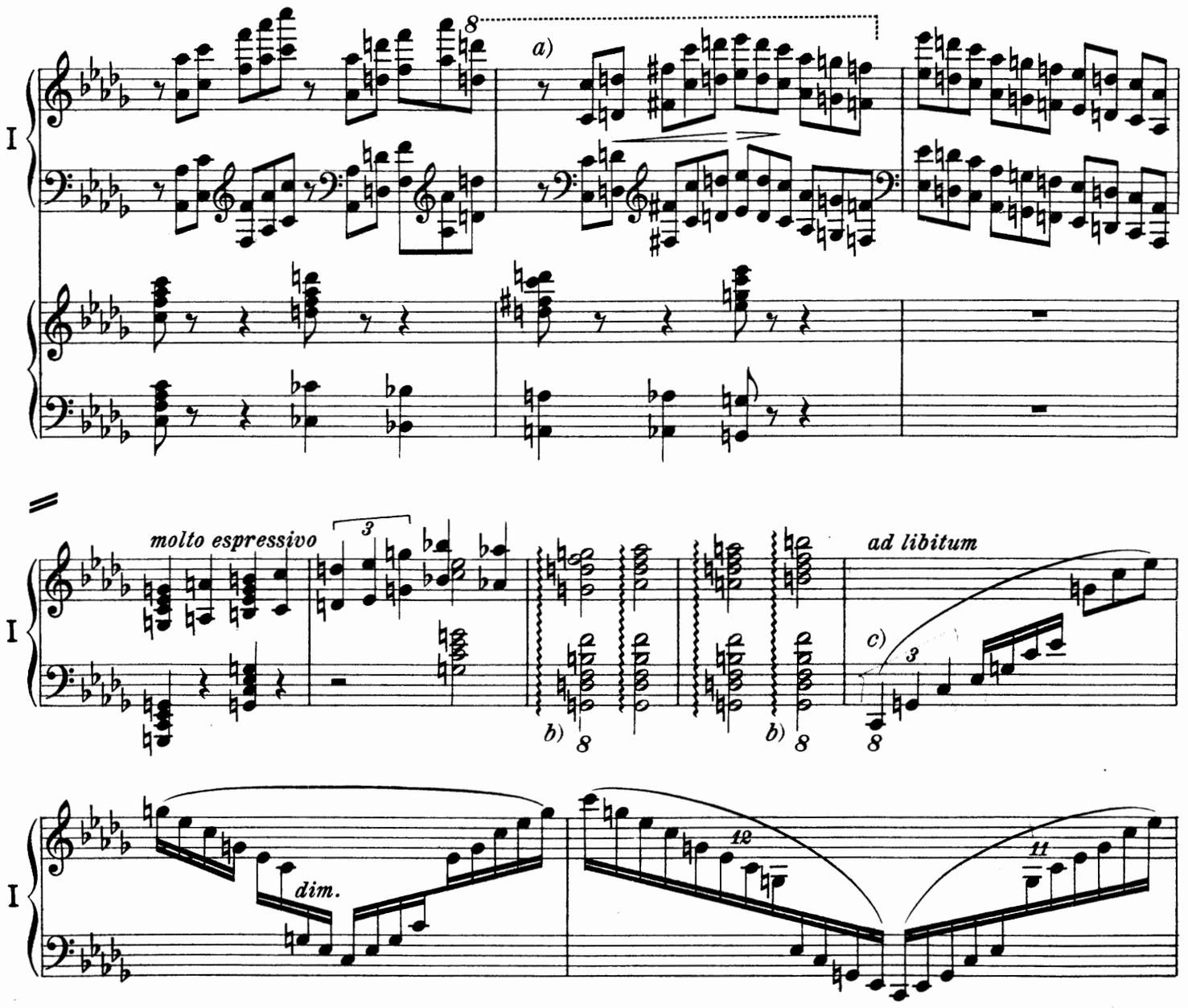
a) *Compare page 17, Note b.)*


I
cresc.
I
I
f
sempre cresc.
I
G
più f
G
p
cresc.



a) Die ersten 3 Achtel-Oktaven mit agogischer Akzentuierung.

a) The first 3 octaves in ♪s, with agogic accentuation.



a) Um der Gefahr, das Orchester zu verlieren, zu entgehen, dehne man den Halbtakt gering bis zum Höhepunkt (Es).

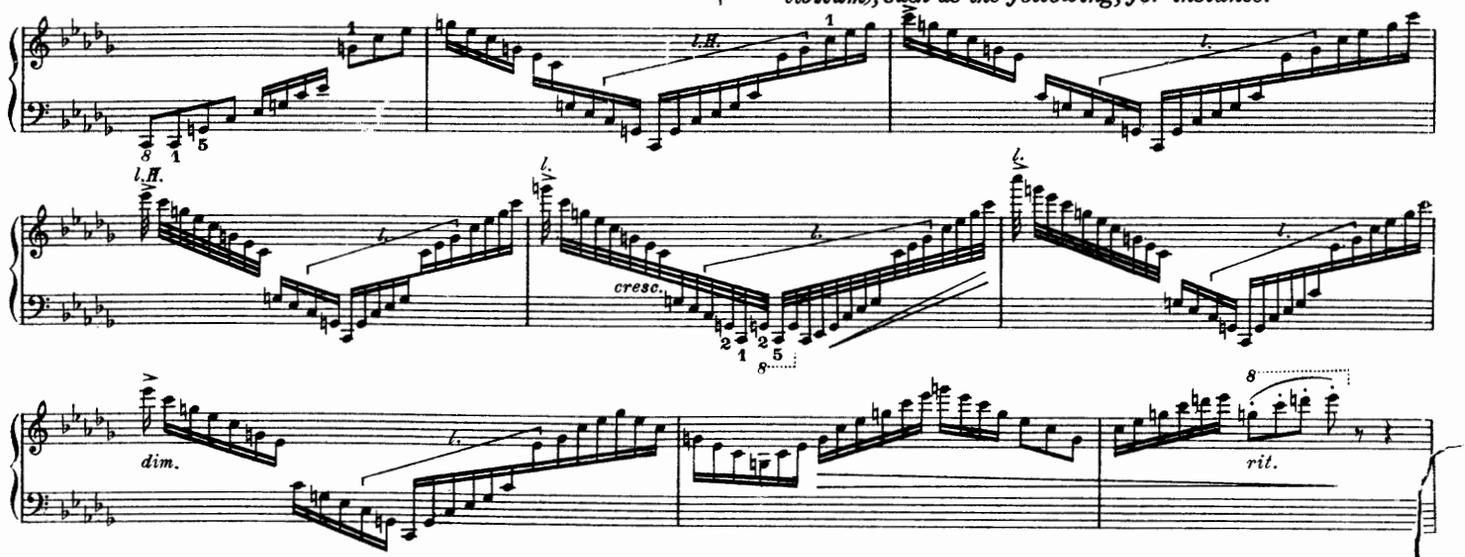
b) Das Kontra-G ist hinzuzunehmen.

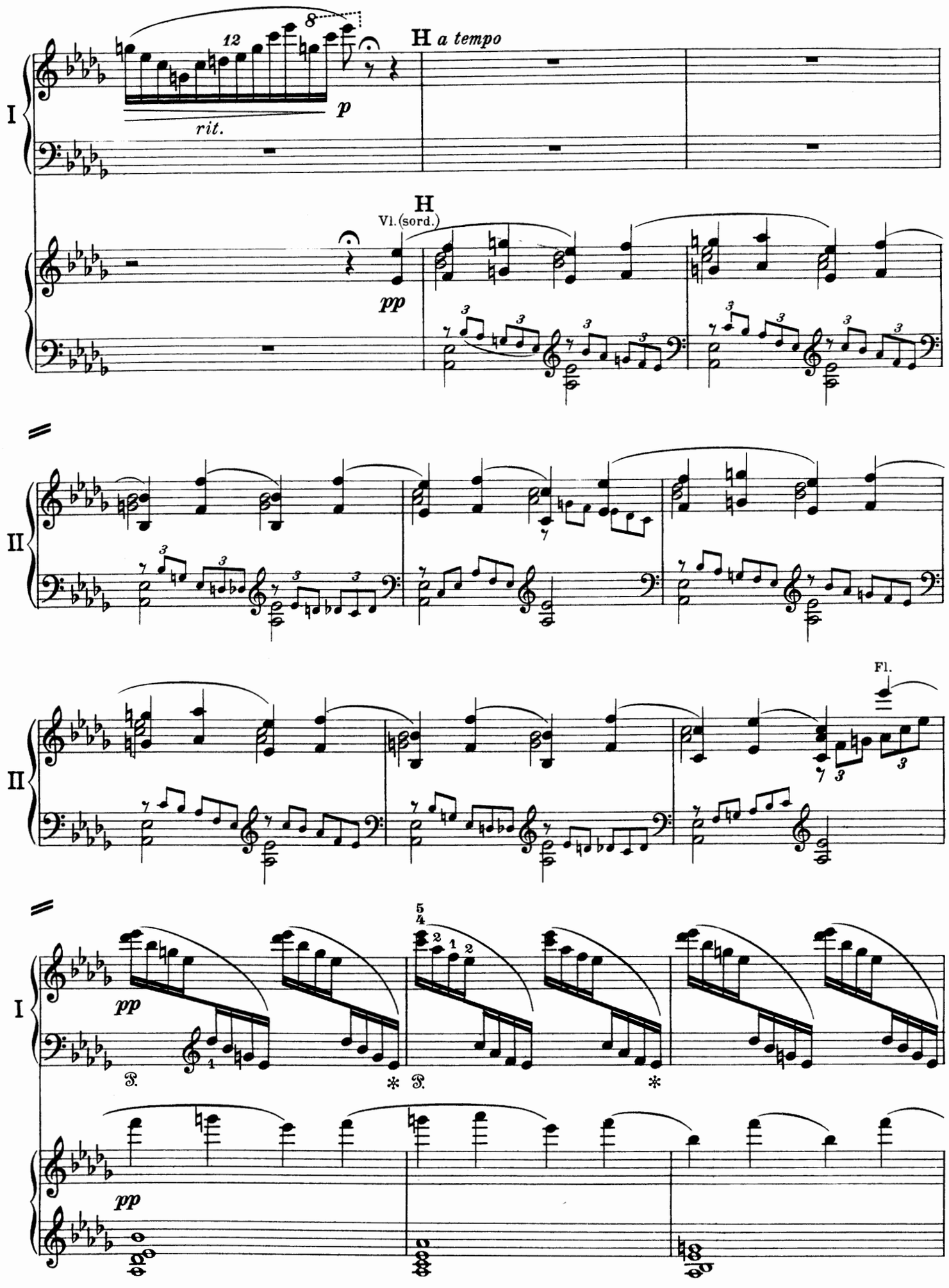
c) Es ist angebracht, die Ruhe in Cmoll durch eine längere Kadenz auszudrücken (ad libitum) etwa folgendermaßen:

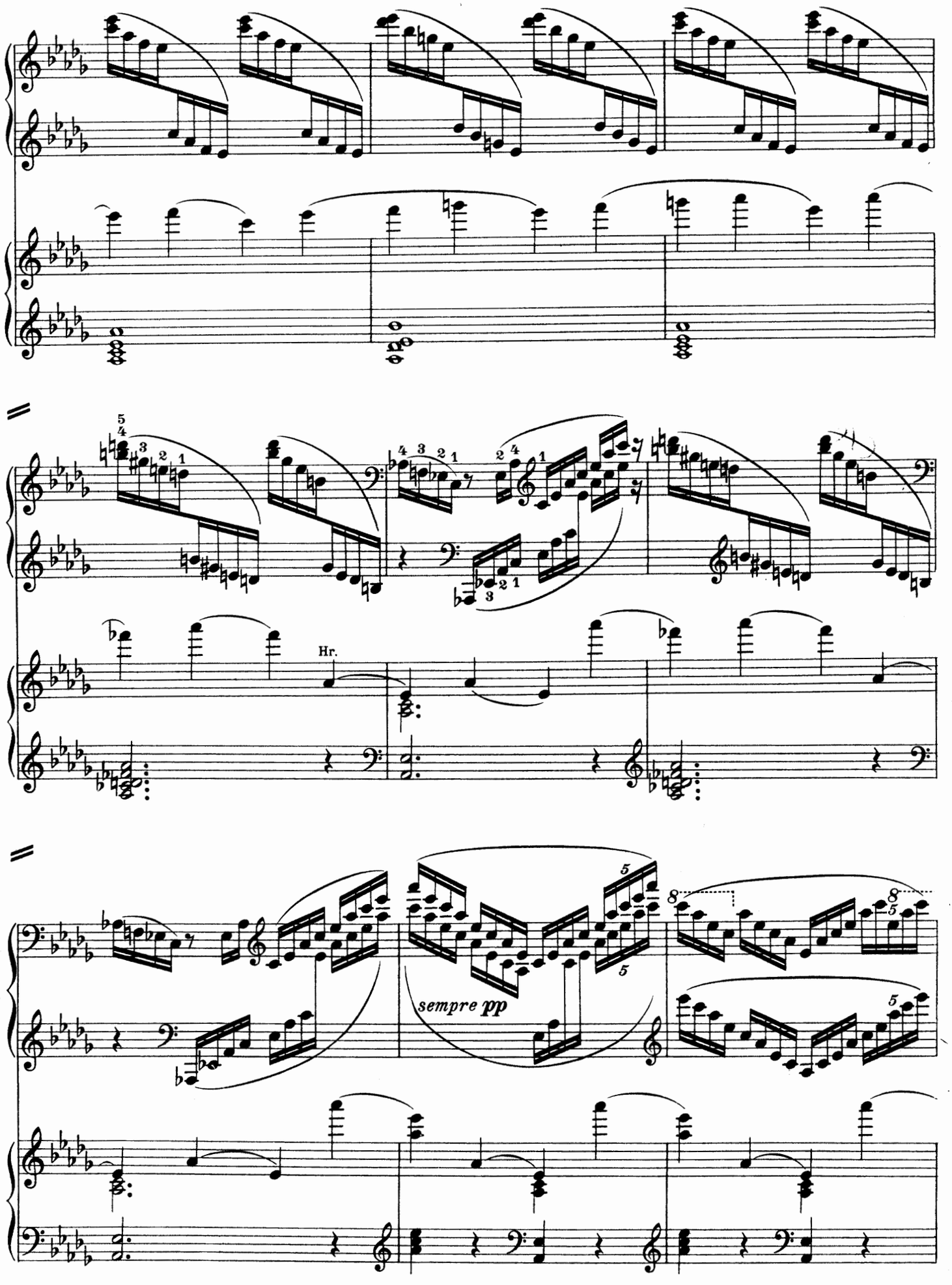
a) *Slightly spin out the half-bar up to the top-note (Eb), to evade the danger of losing the orchestra.*

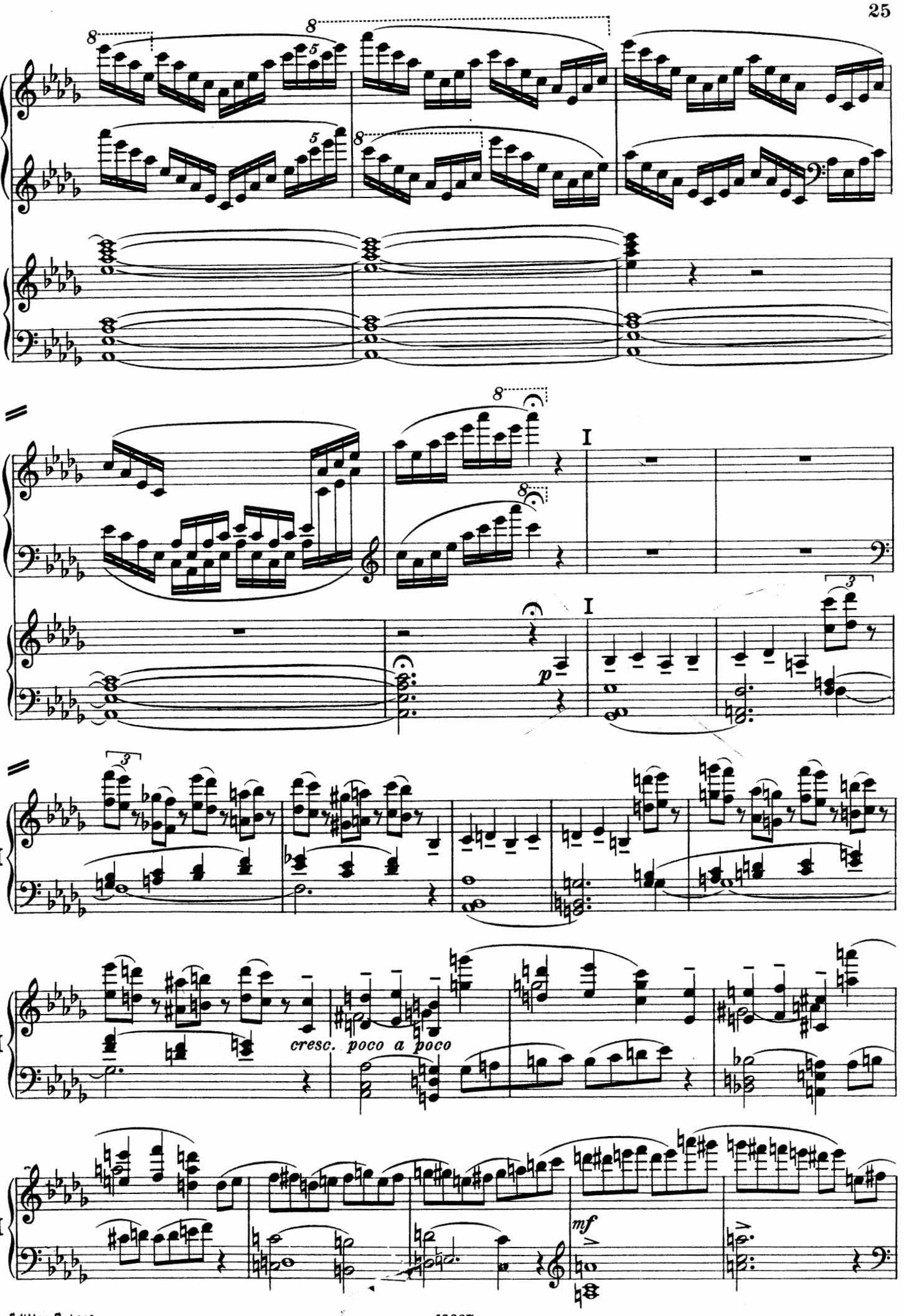
b) *Add the double-G!*

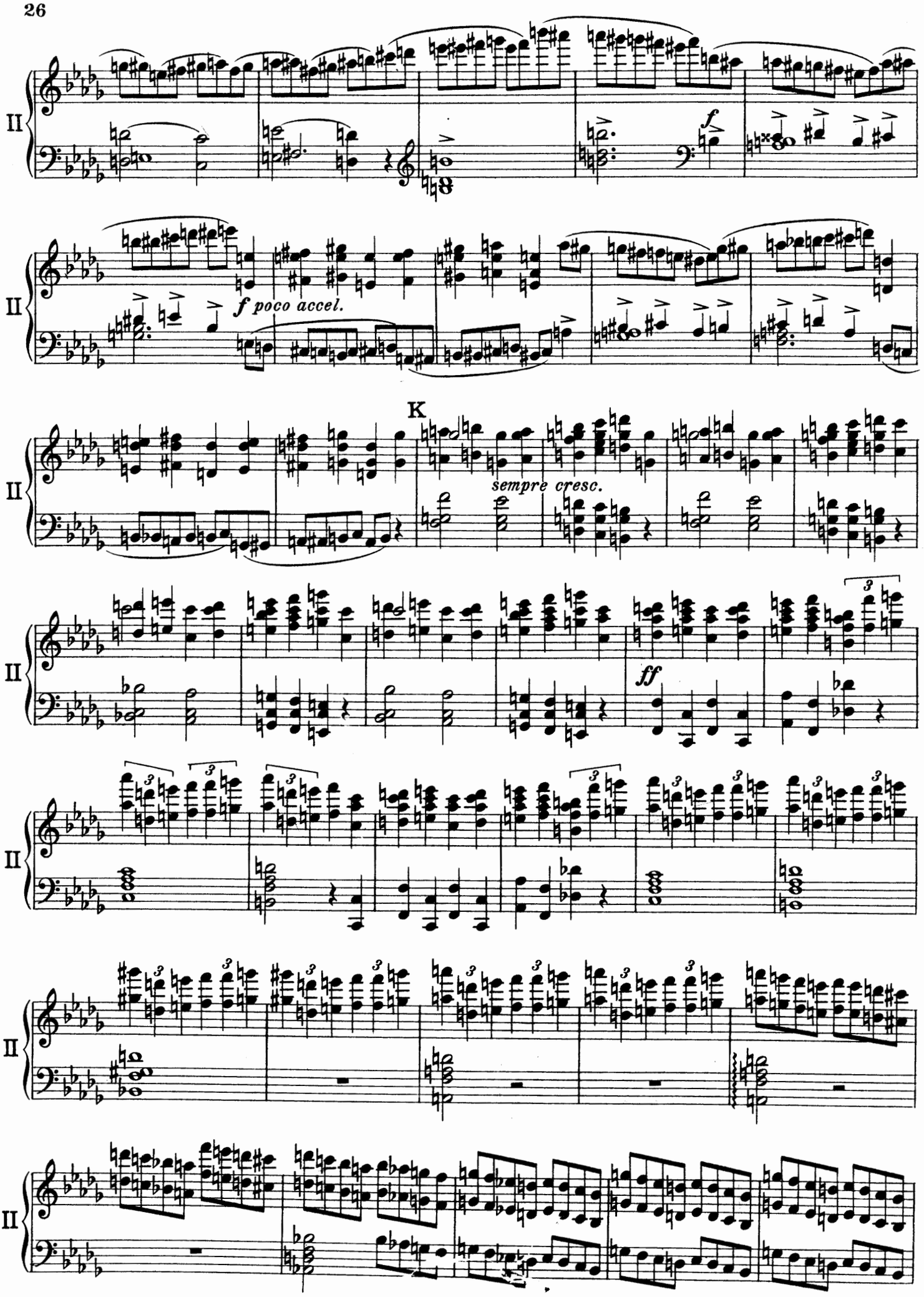
c) *In order to bring out the restful character of this passage in c-minor, it is advisable to introduce a longer cadenza (ad libitum), such as the following, for instance:*

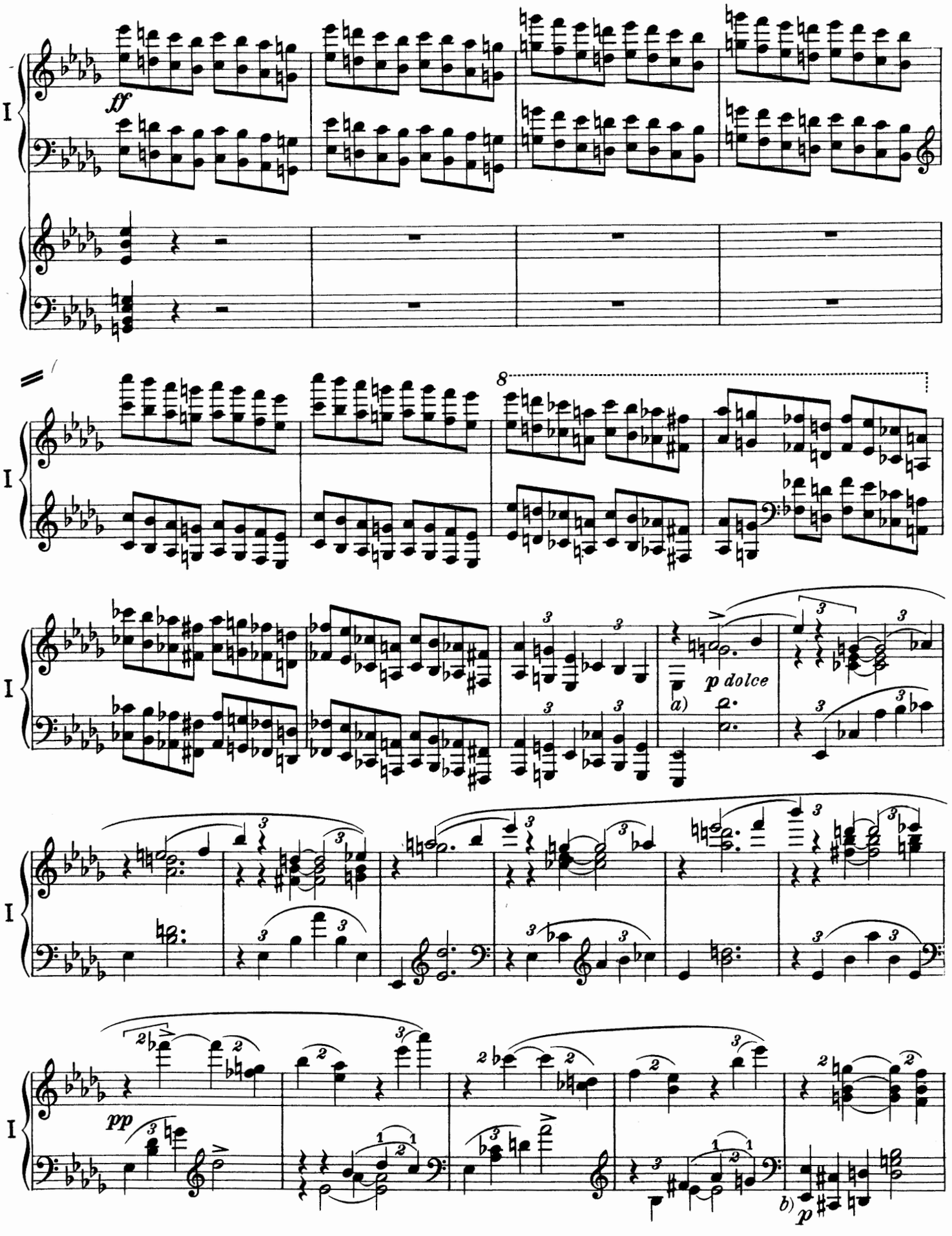



I
12
8
rit.
p
H a tempo
H
Vl. (sord.)
pp
II
II
Fl.
I
pp
pp


I
Hr.
sempre pp
I
I


I
I
I
II
II
II
cresc. poco a poco
p
mf


II
f
f poco accel.
K
sempre cresc.
ff

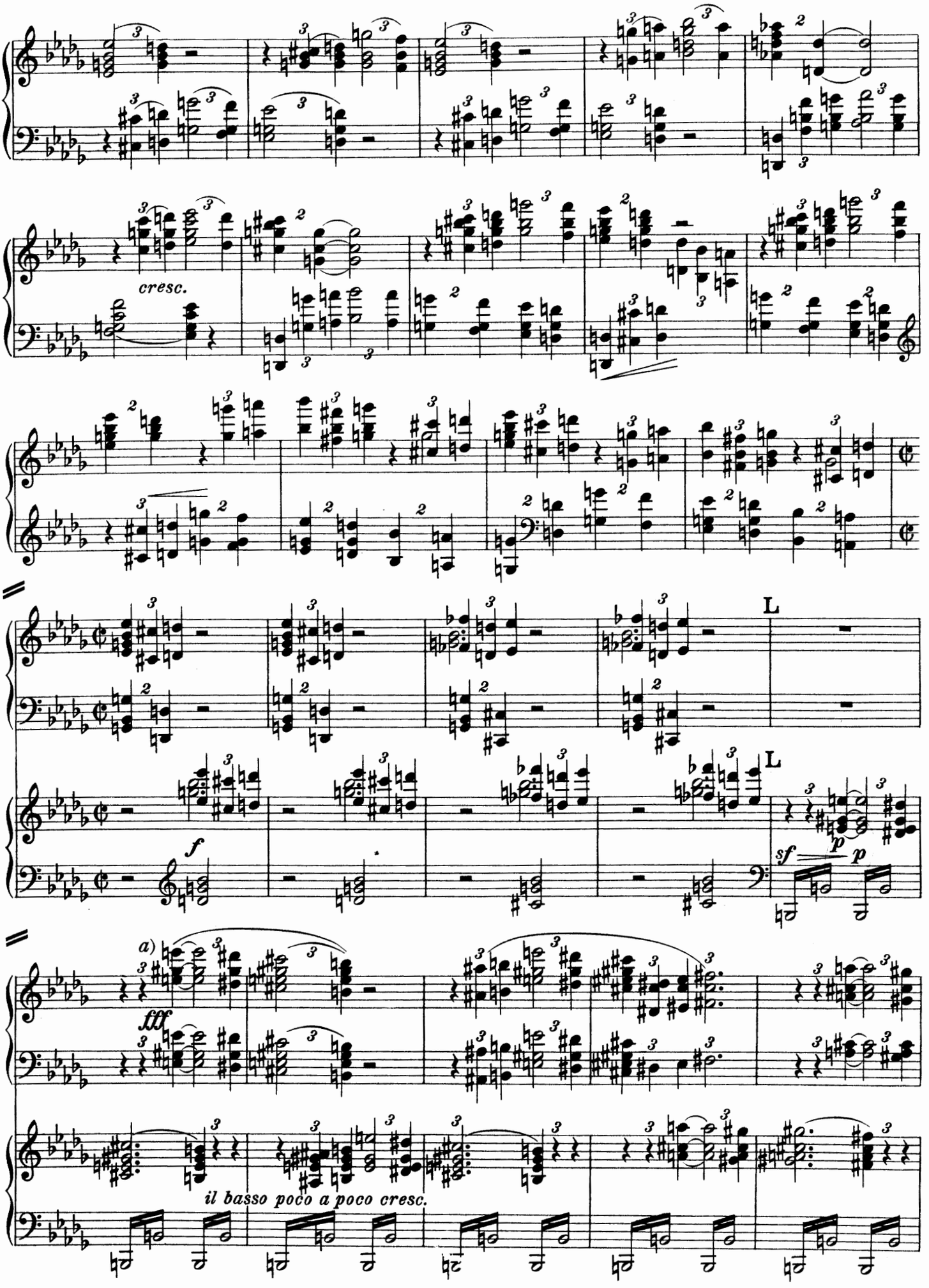


a) Vom 4.Takt ab erst ruhiger werdend. Tempo darf nicht zu sehr verringert werden.

b) Das Baßmotiv erst im *p* dunkelahnend – dann sinngemäß steigern.

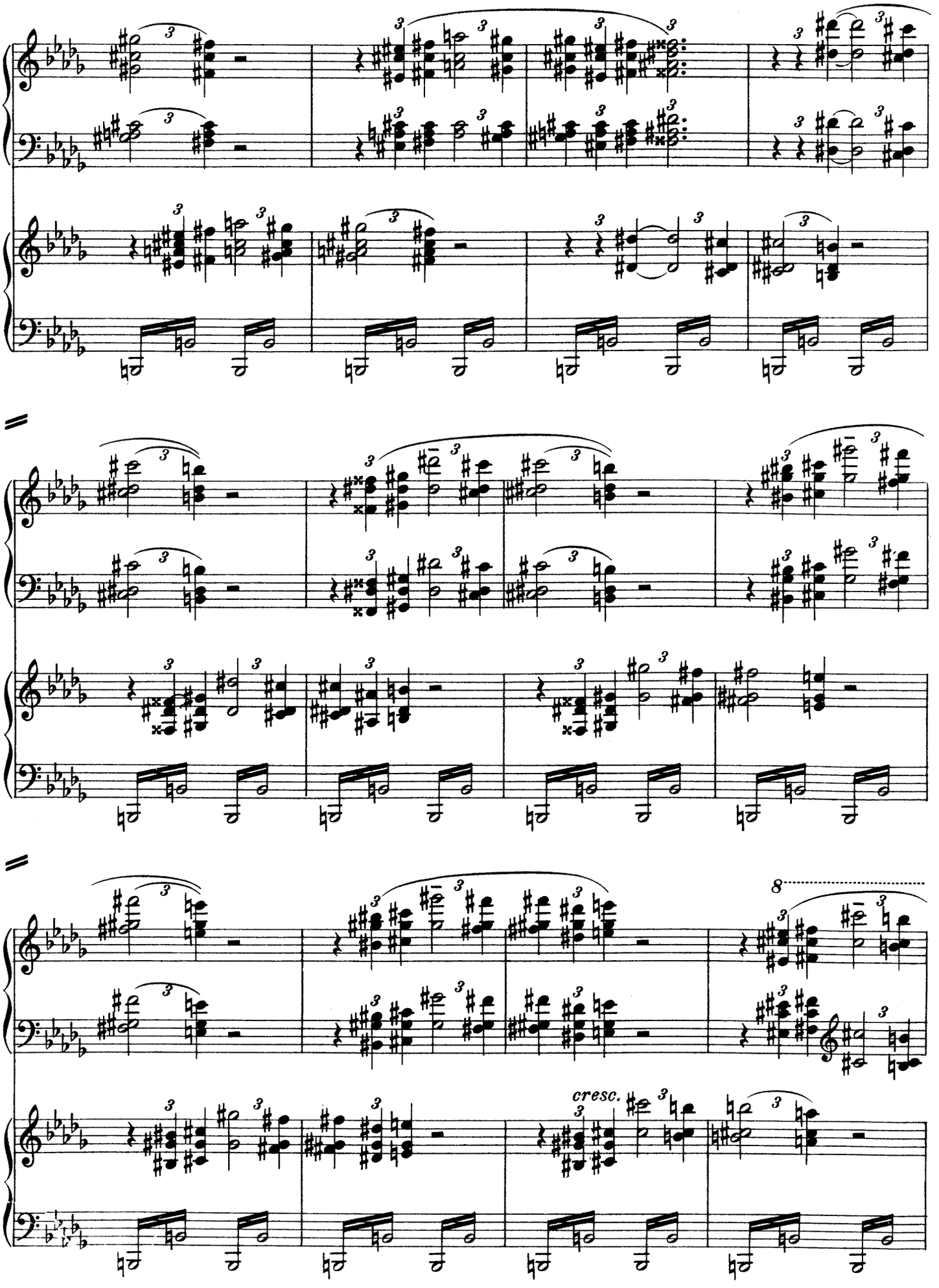
a) *'Po' a po' più tranquillo', from the 4th bar on, but not before! and without too perceptibly slackening the tempo.*

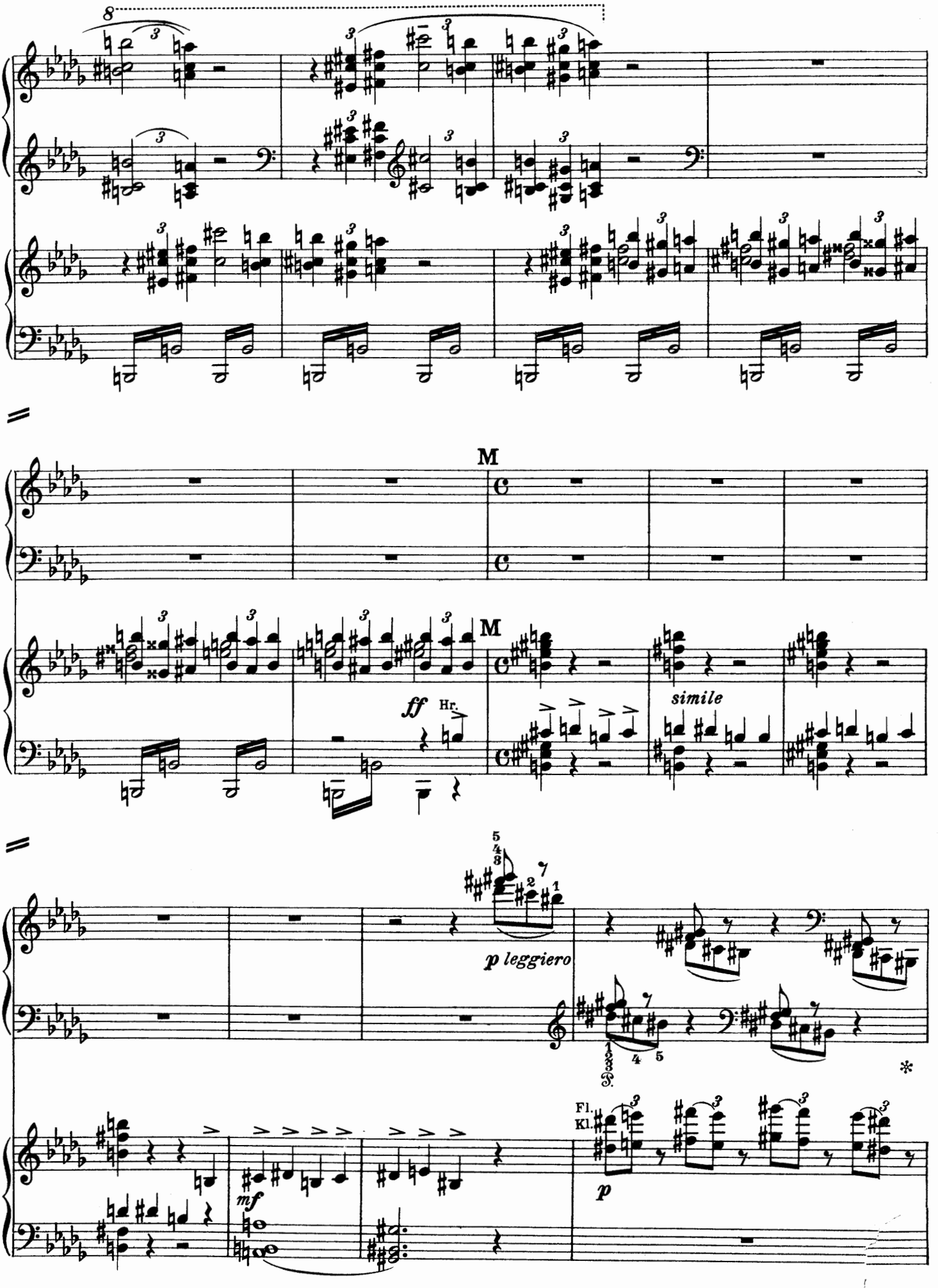
b) *Begin the theme in the bass piano misterioso,– then gradually swell the tone, in keeping with the character of the theme.*

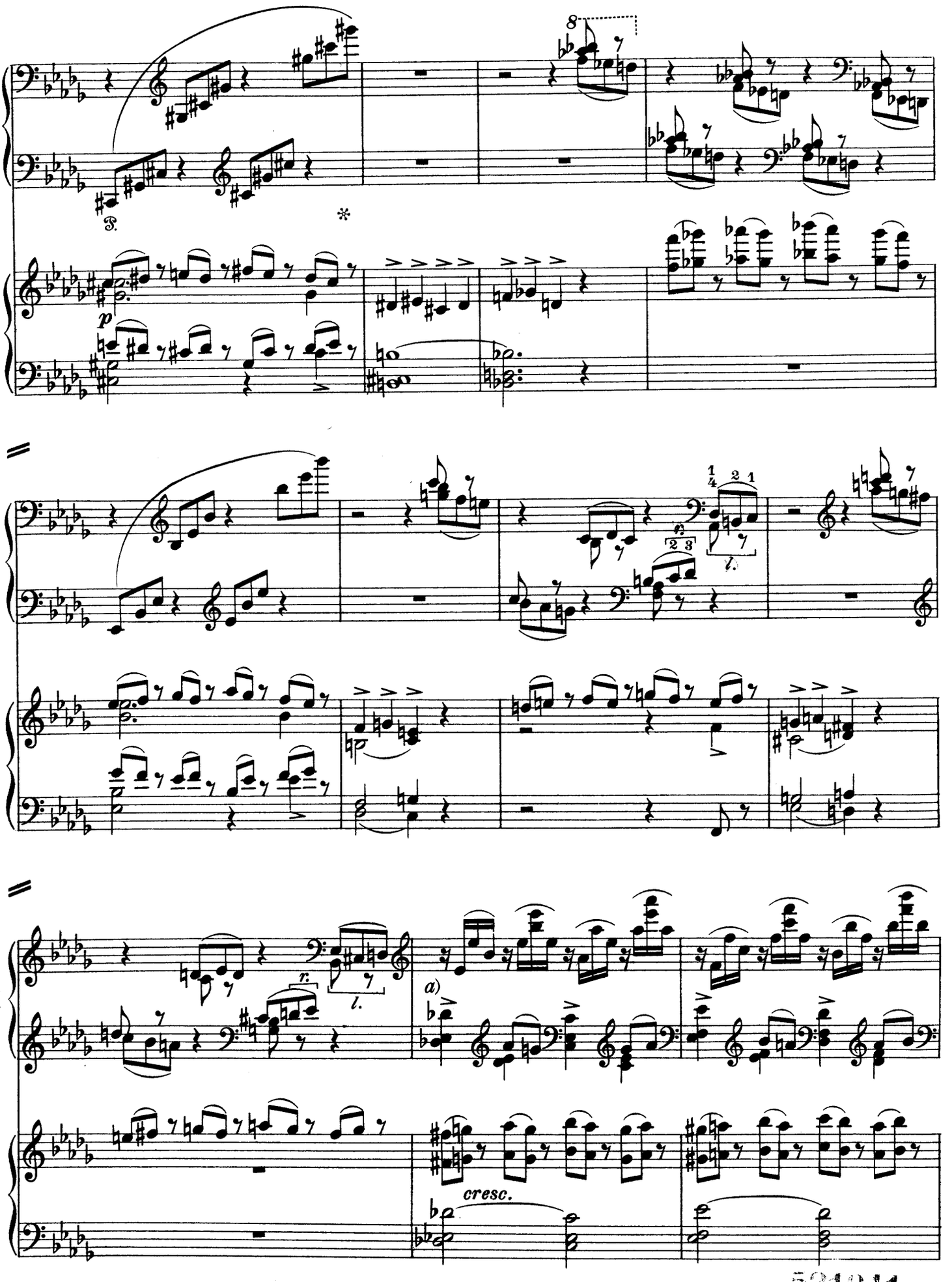


a) Das Folgende streng im Takt.

a) *The following in strict time.*

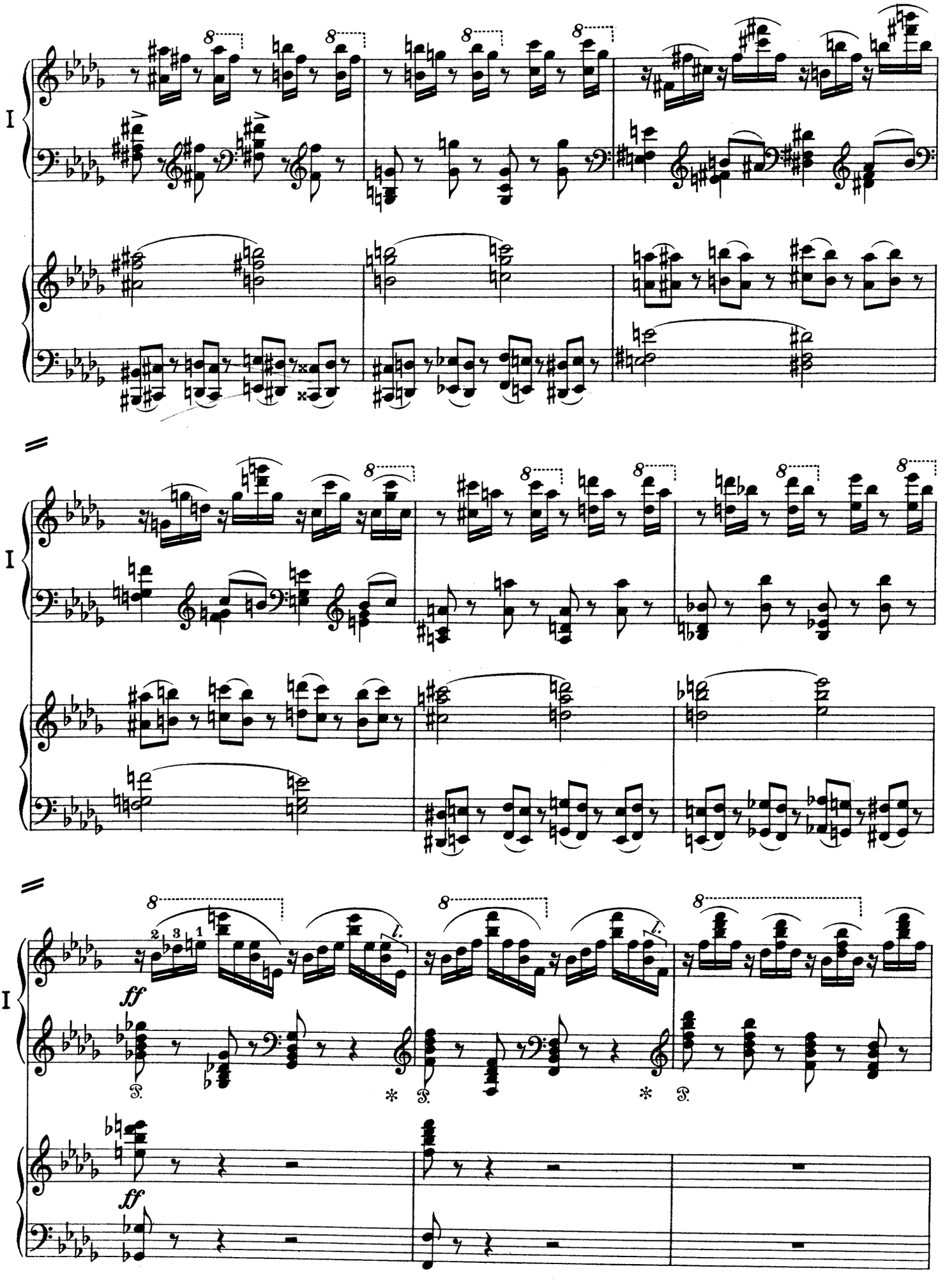

I
I
I
8
cresc.

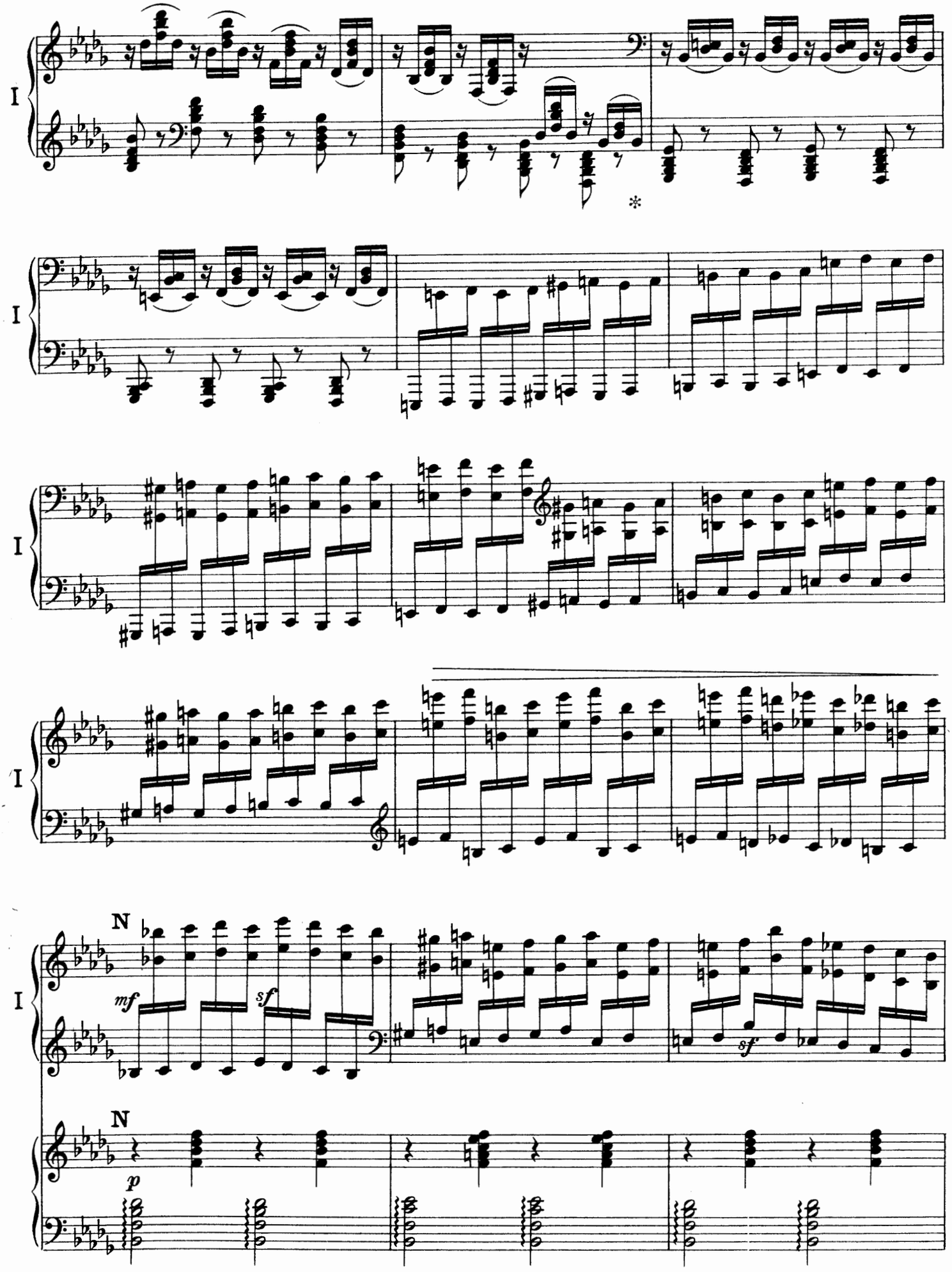

I
M
M
ff
Hr.
simile
p leggiero
mf
Fl.
Kl.
p

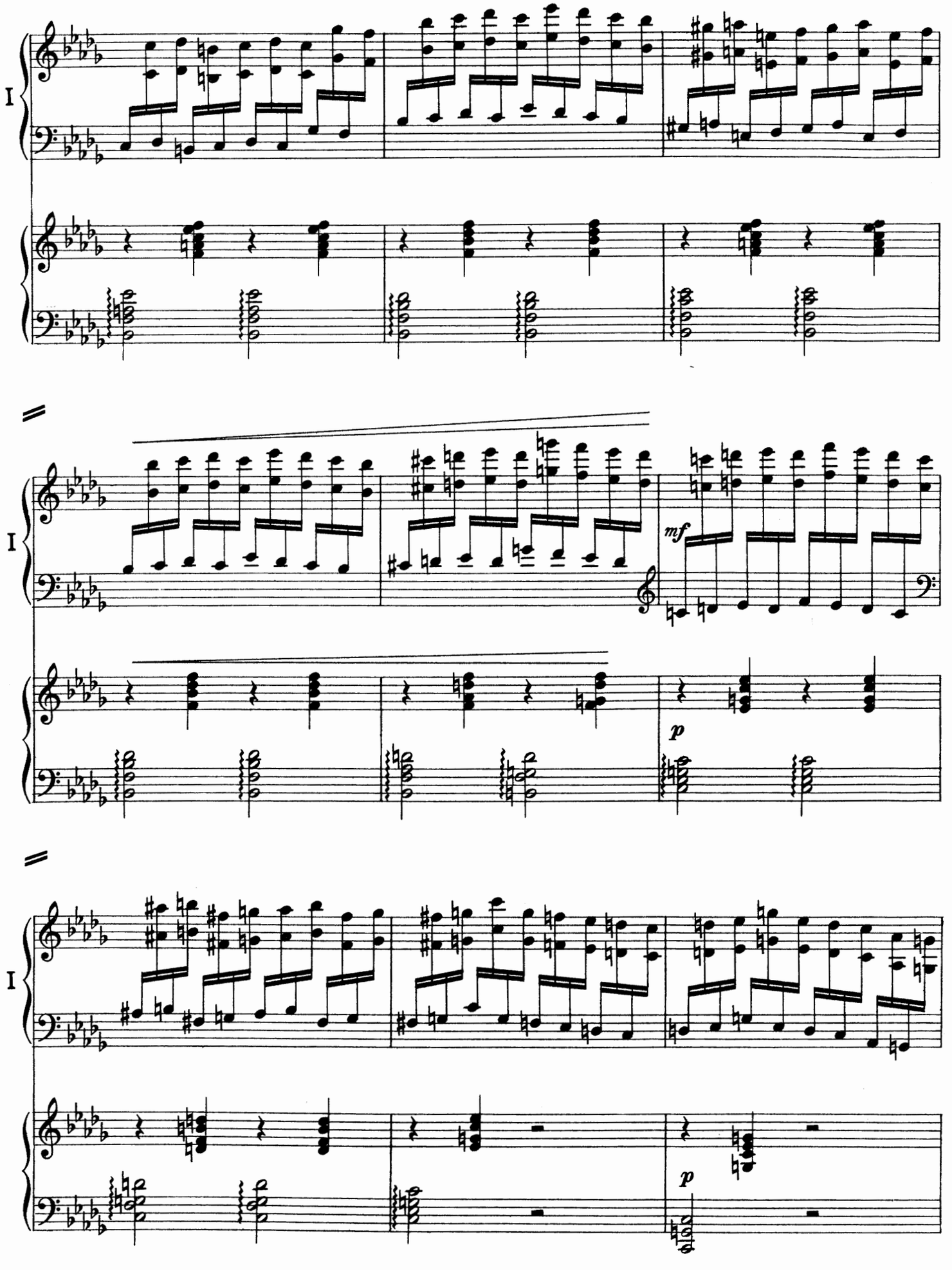


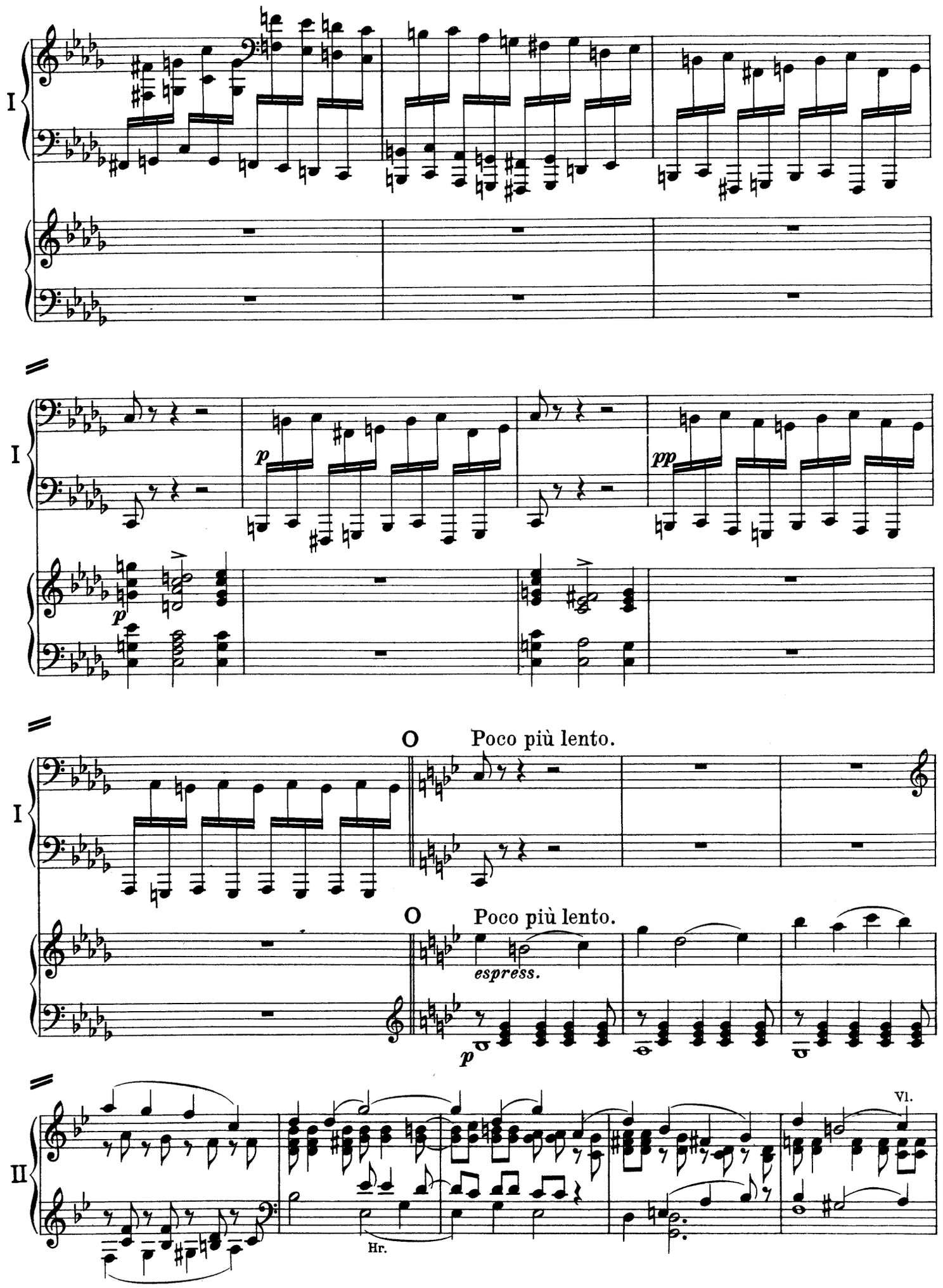
a) Das erste und dritte Viertel mit starken Akzenten.

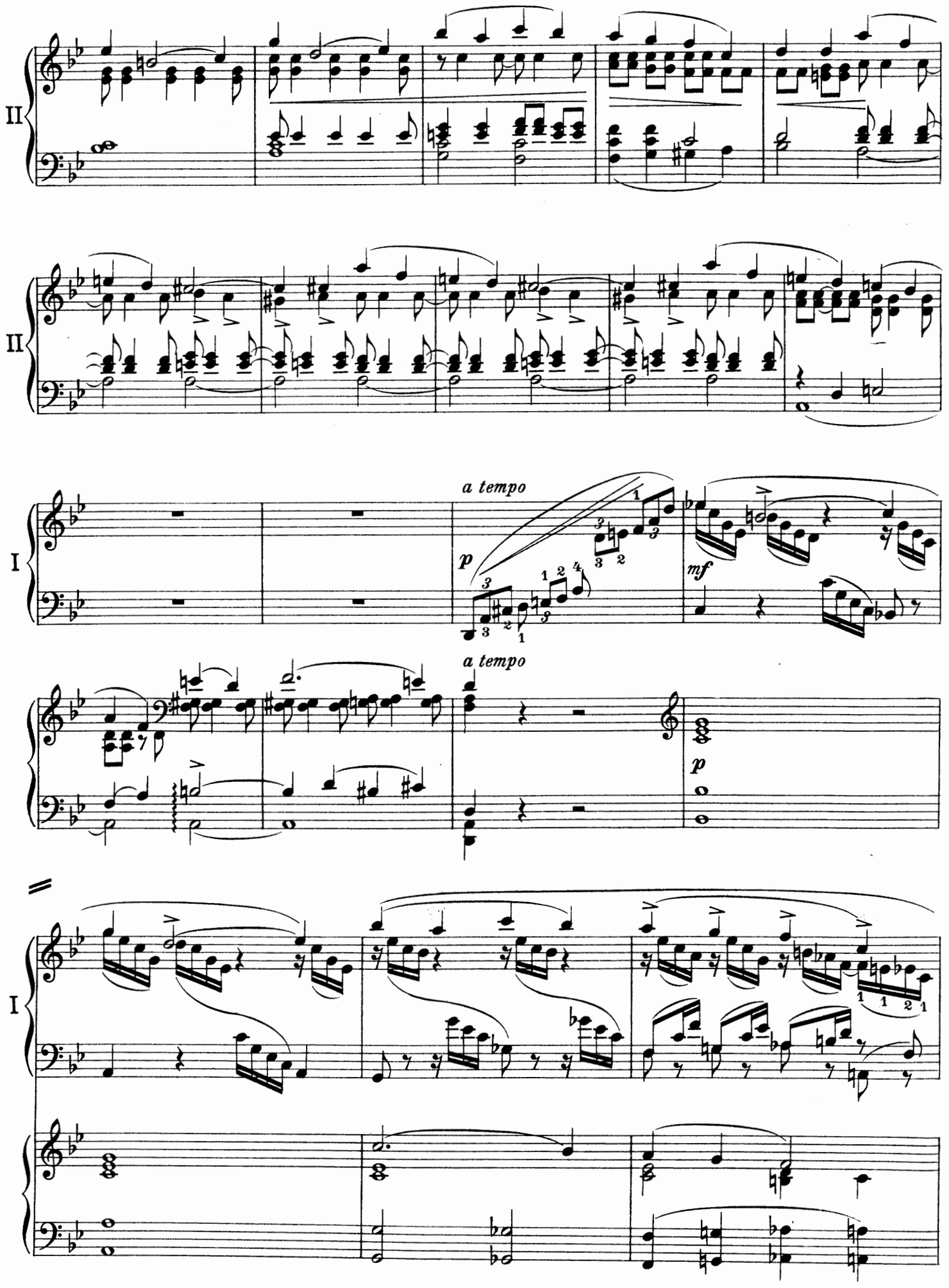
a) *The 1st and third ♩s (are) to be powerfully emphasised.*

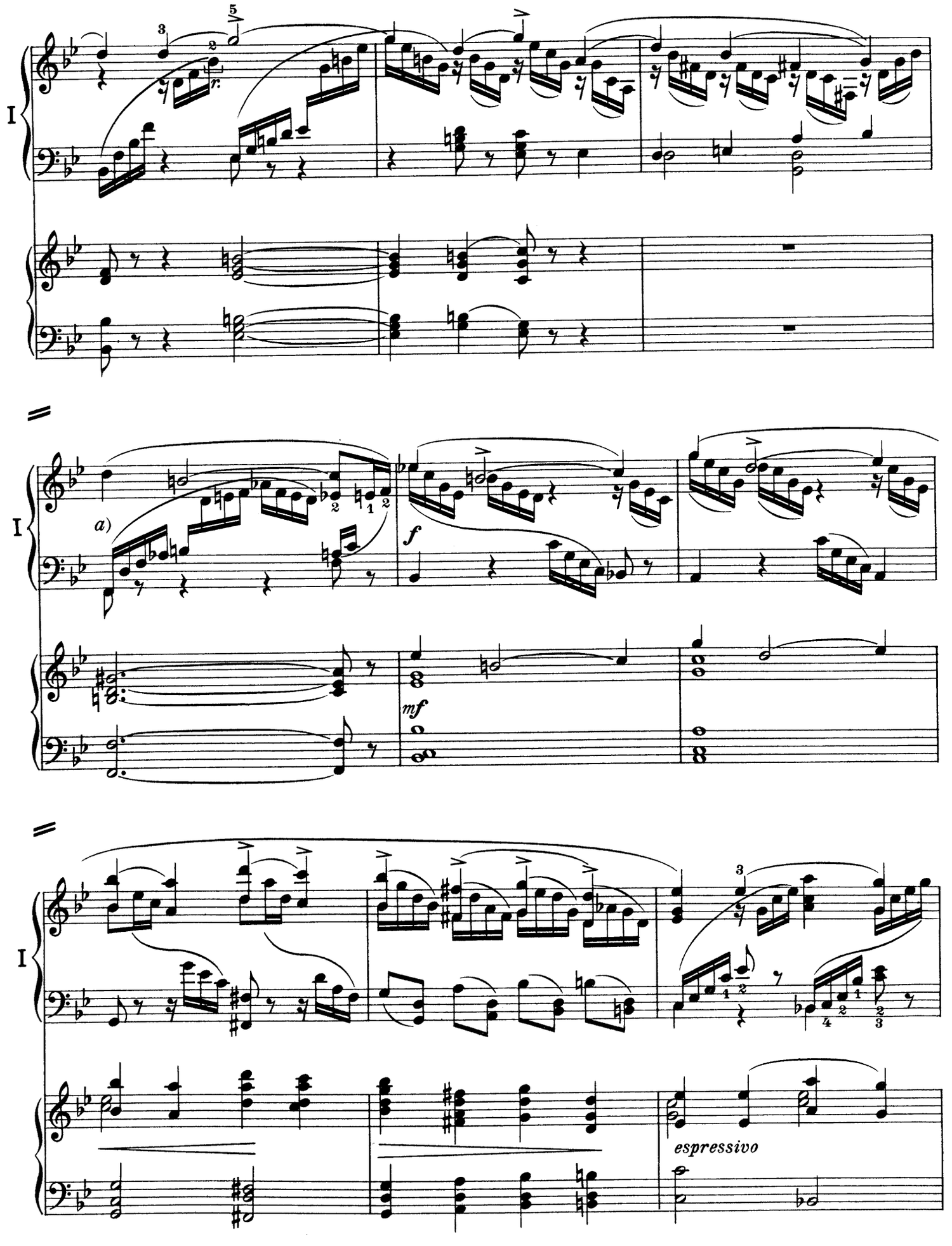

I
I
I
ff
ff


I
I
I
I
I
N
mf
sf
sf
N
p


I
mf
p
I
p

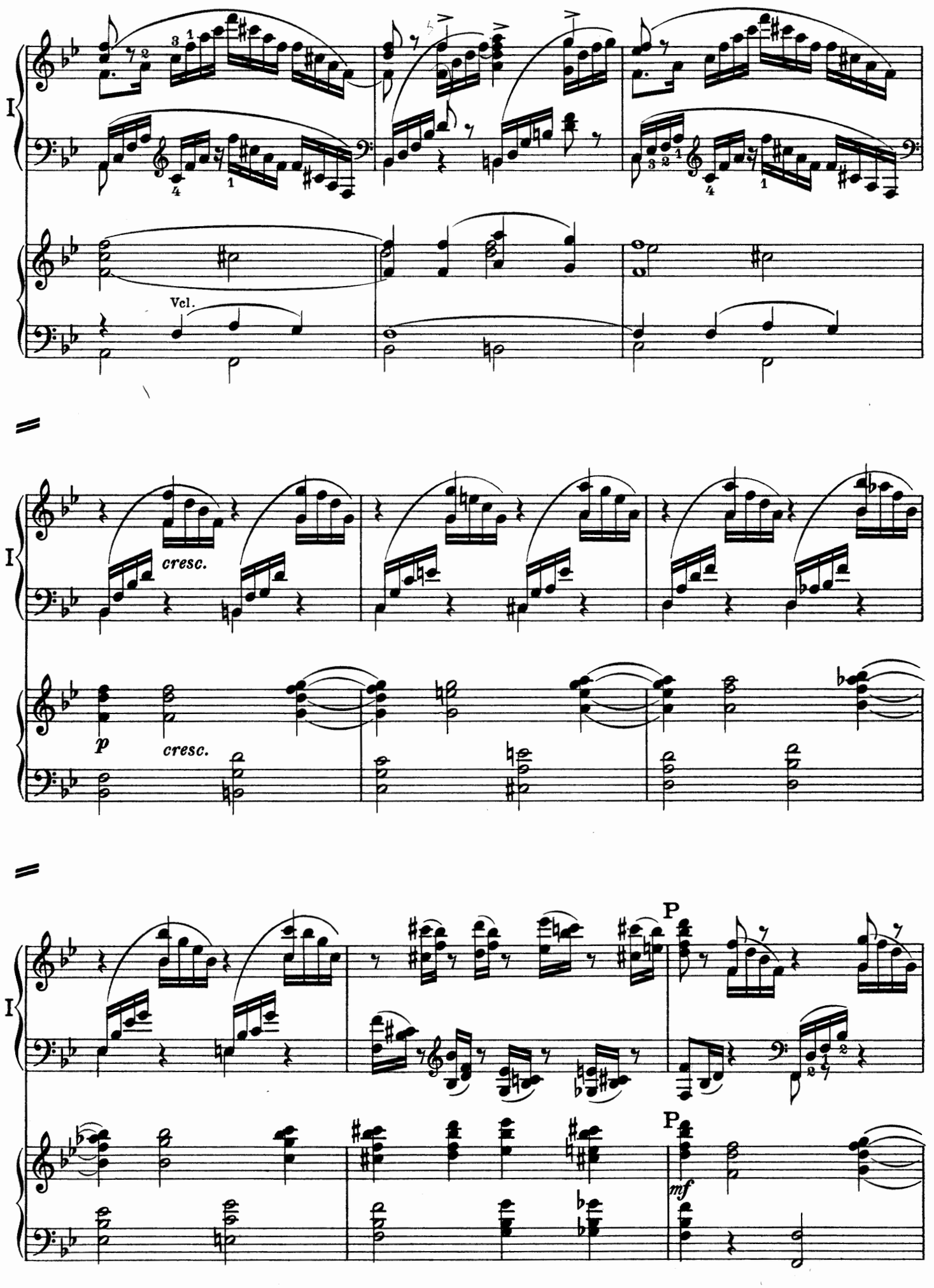

I
p
pp
O
Poco più lento.
O
Poco più lento.
espress.
p
II
Hr.
Vl.

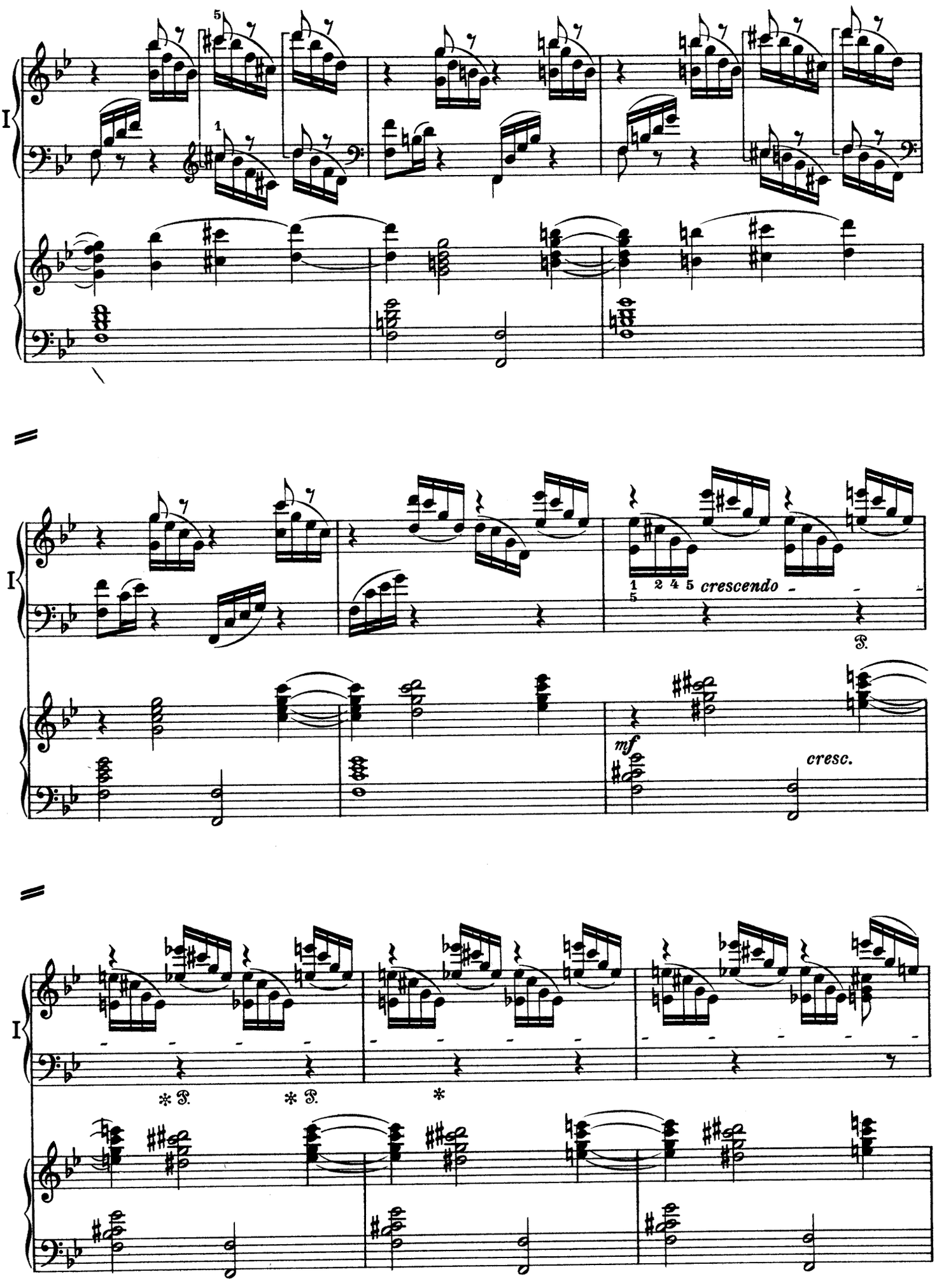

II
II
I
a tempo
p
mf
a tempo
p
I

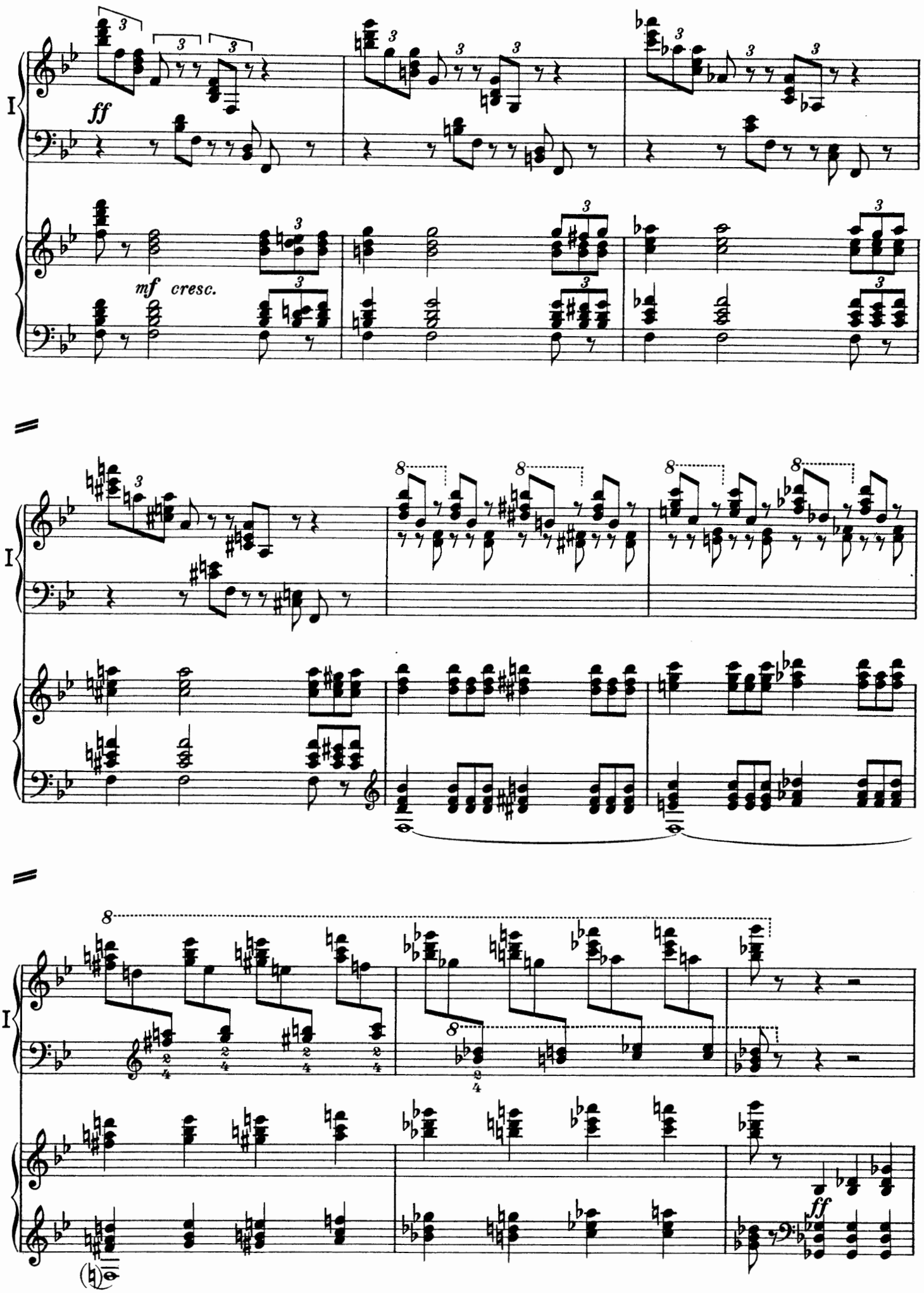


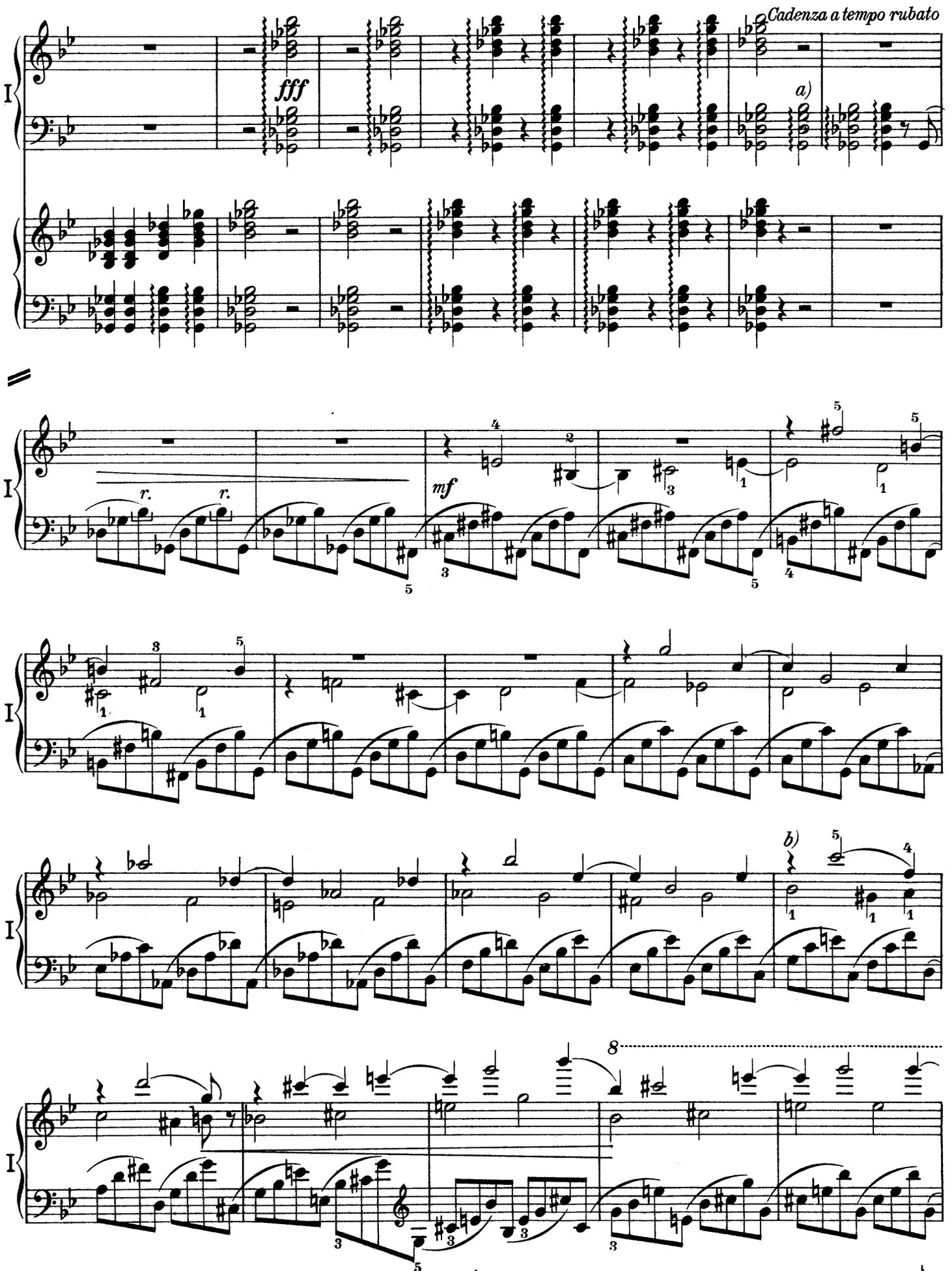
a) Vergl. Seite 18 Anm. b)

a) *Compare page 18, note b)*


I
Vcl.
I
cresc.
p
cresc.
I
P
P
mf


I
crescendo
mf
cresc.
I


I
ff
mf cresc.
I
I
ff

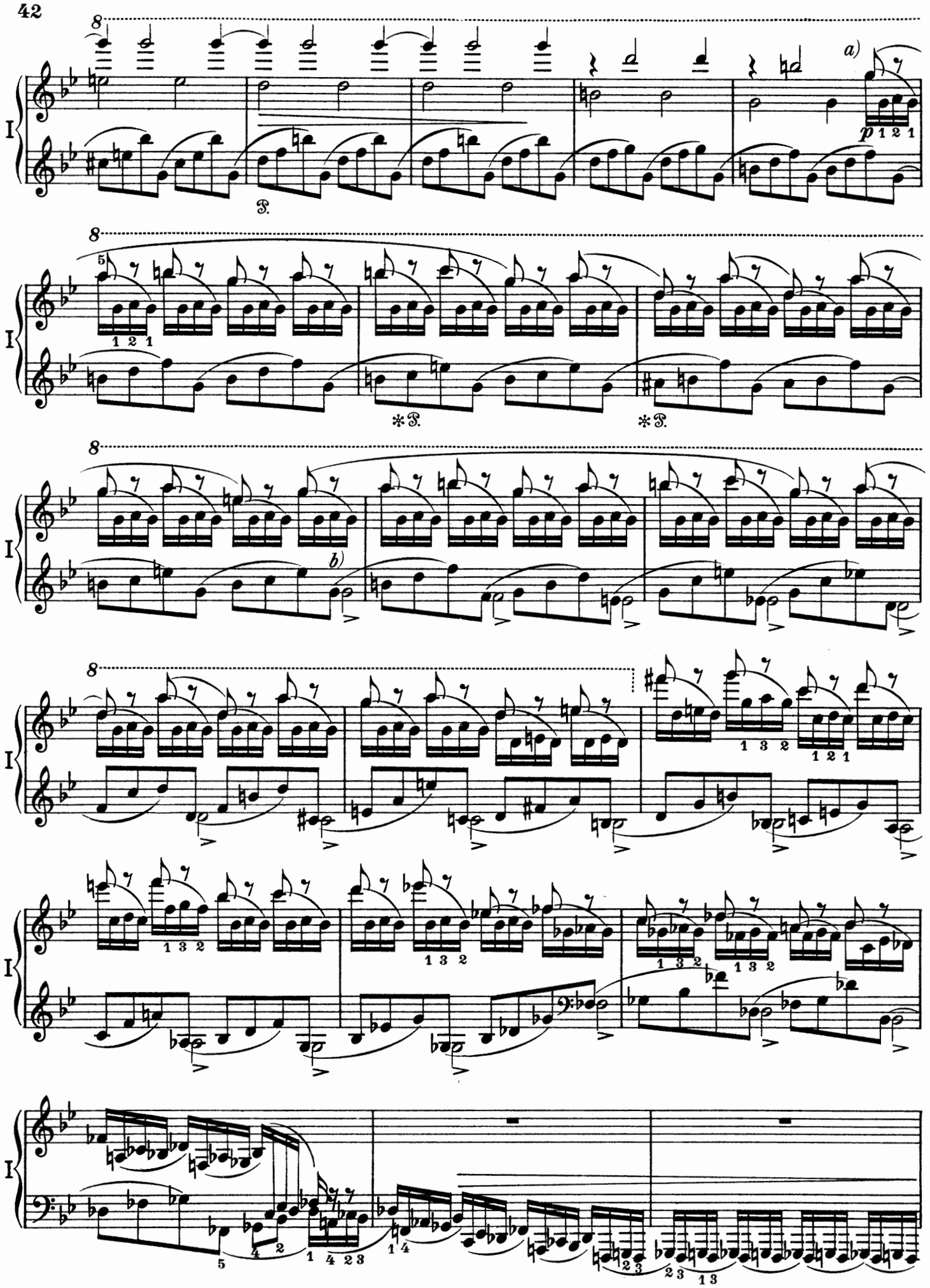


a) Das B mit der rechten Hand! Die folgende Achtelbewegung immer ruhiger werdend.

b) Von hier ab stringendo.

a) *Take the B♭ with the right hand. Play the movement in ♪s following, 'sempre più tranquillo'.*

b) *From here on, stringendo.*

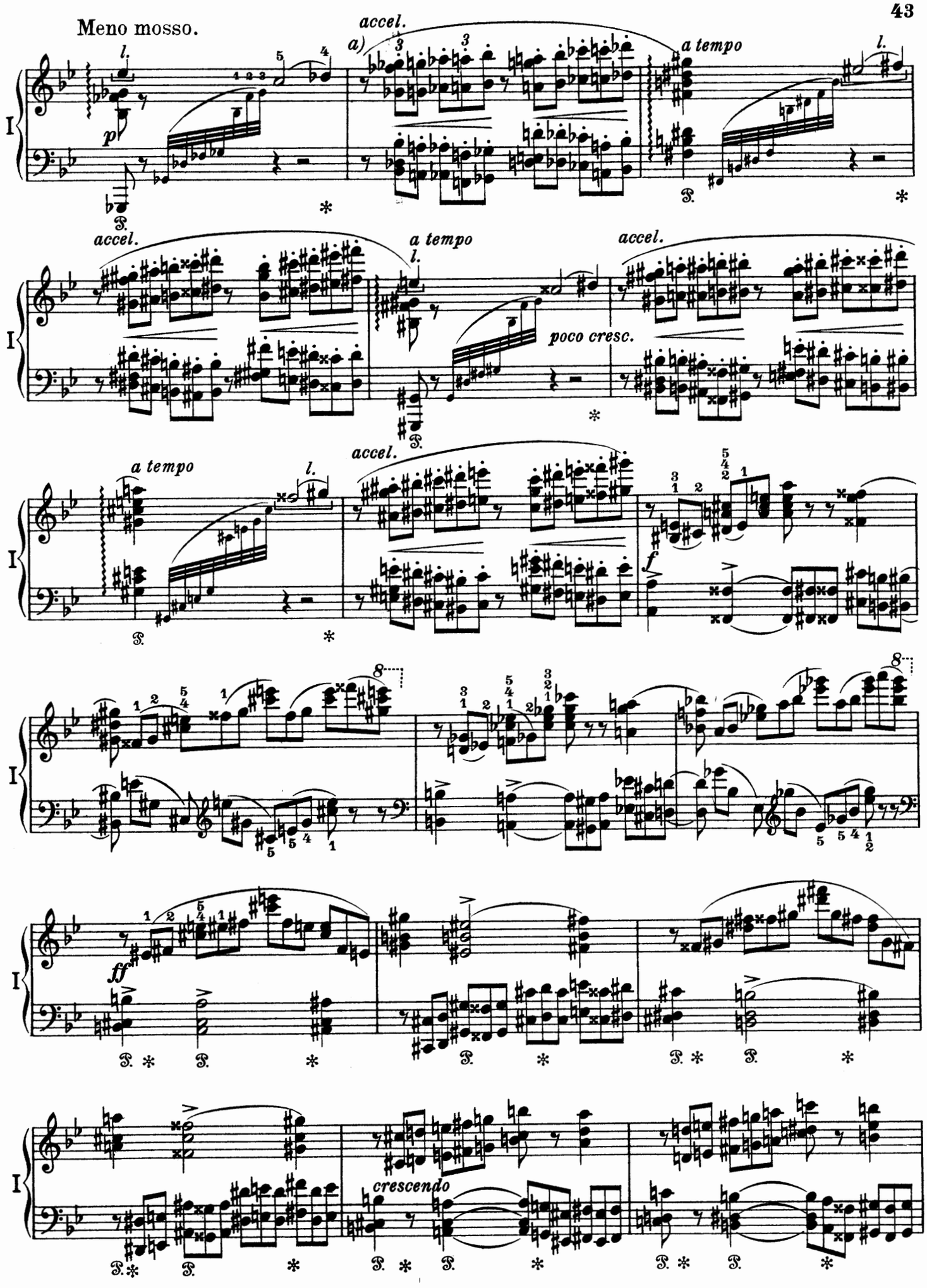


a) Hier wieder vollkommen ruhig.

b) Die melodische Führung der linken Hand ist hervorzuheben.

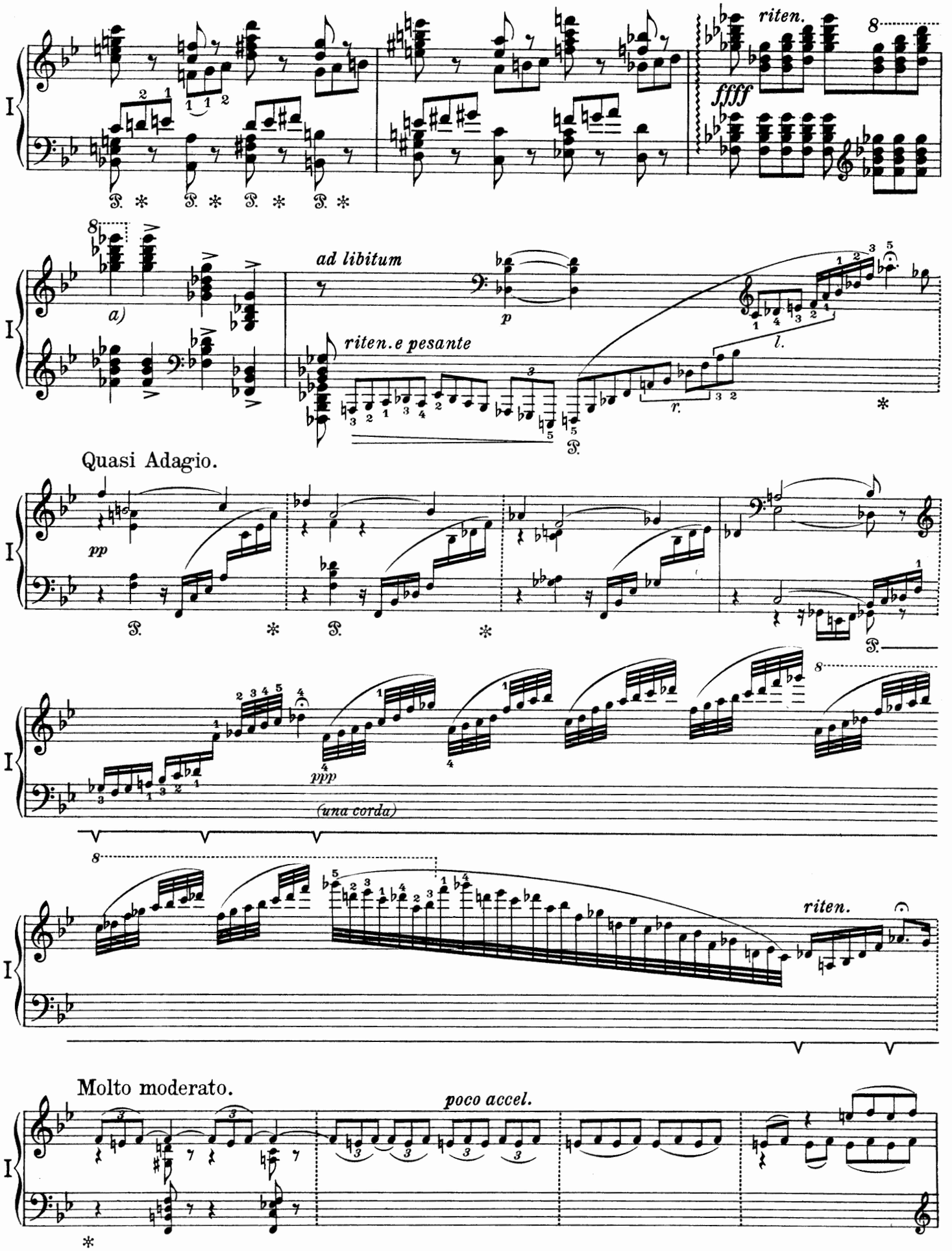
a) *Here again return to the 'moto tutto tranquillo'*

b) *Emphasise the melody in the leading left hand!*



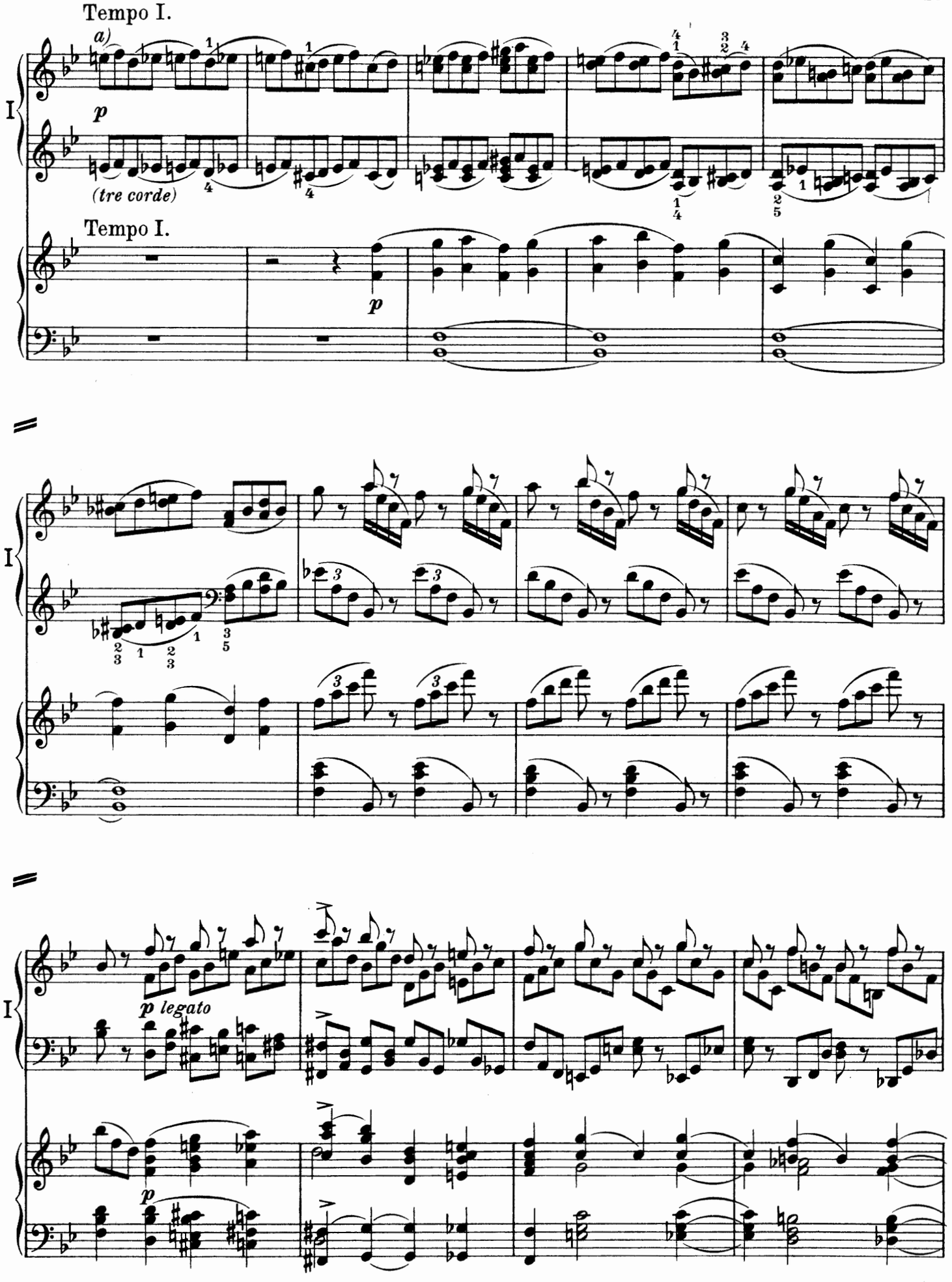
a) Die Oktaven-Triolen nicht zerrissen, sondern mehr zusammenhängend.

a) *The triplets in octaves must not be staccatoed, but rather connected one with the other.*



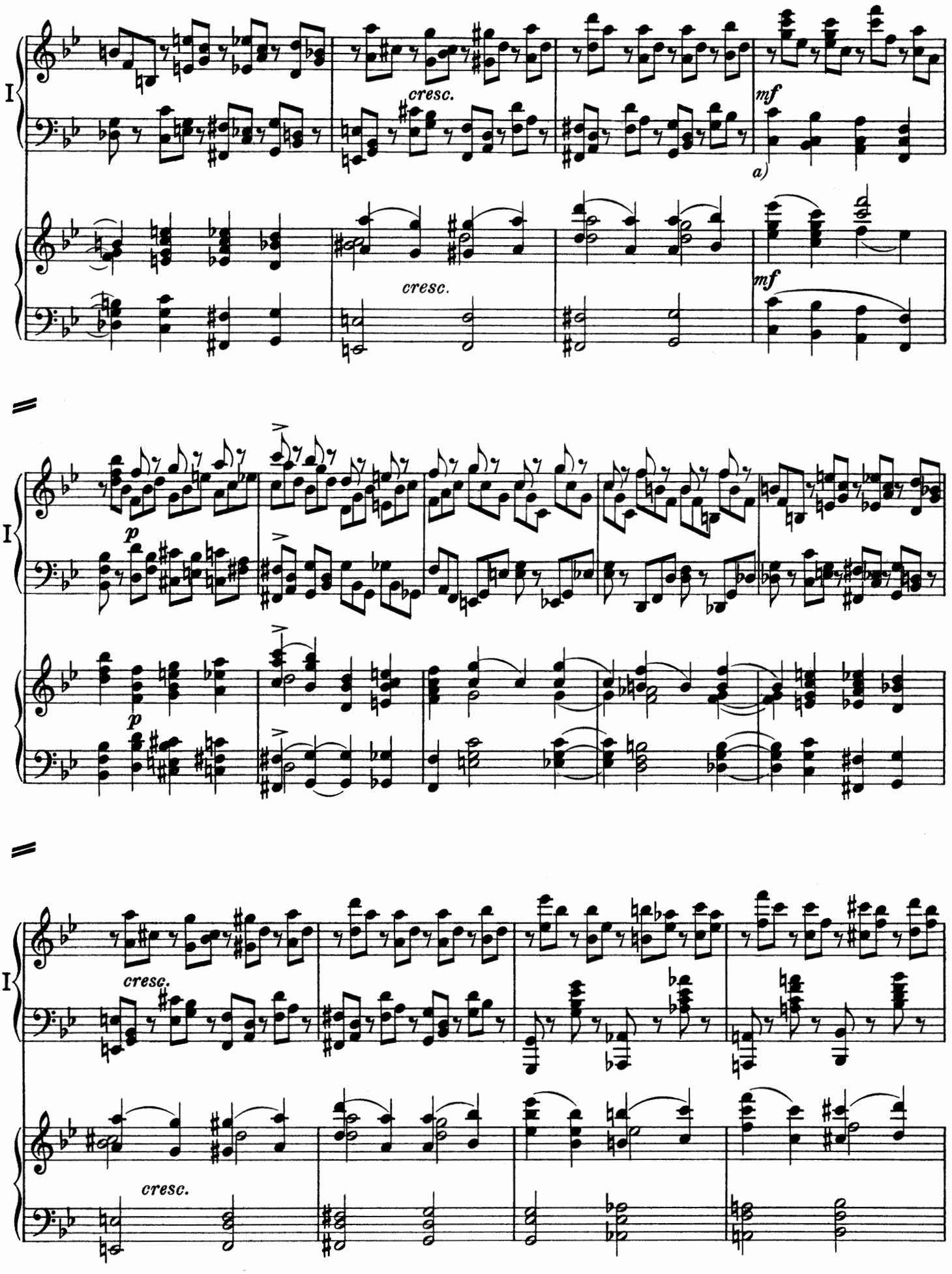
a) Die Akkorde in größter Wucht mächtig und langsam abwärtsfallend. Das Folgende frei improvisiert, ohne sich zu sehr an die Notenwerte zu halten.

a) *Play these chords as ponderously as possible, slowly descending. The following, in the character of a free improvisation without too strictly adhering to the value of the notes*



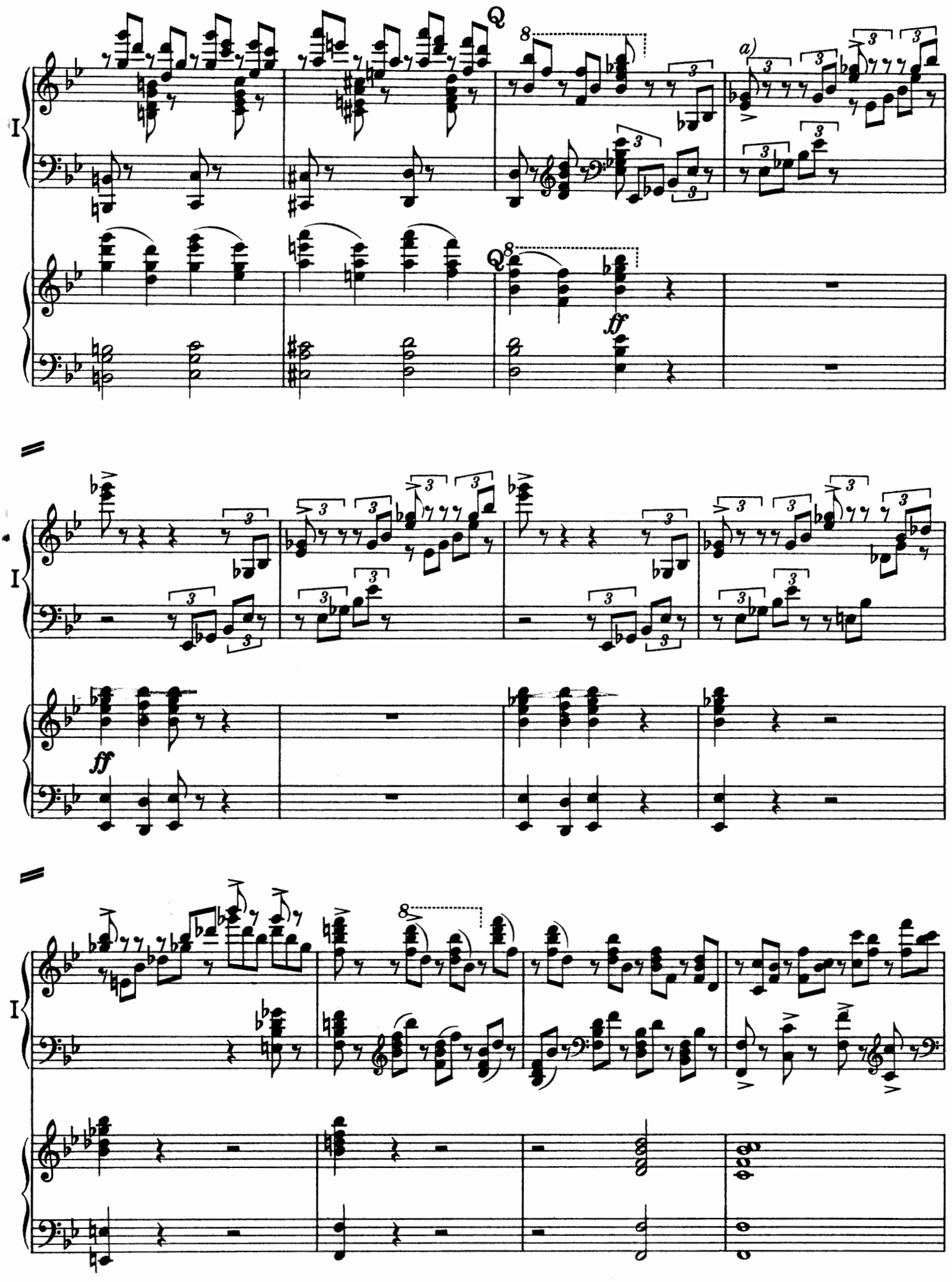
a) Die Phrasierung ist deutlich erscheinen zu lassen.

a) *Bring out phrasing clearly and distinctly!*

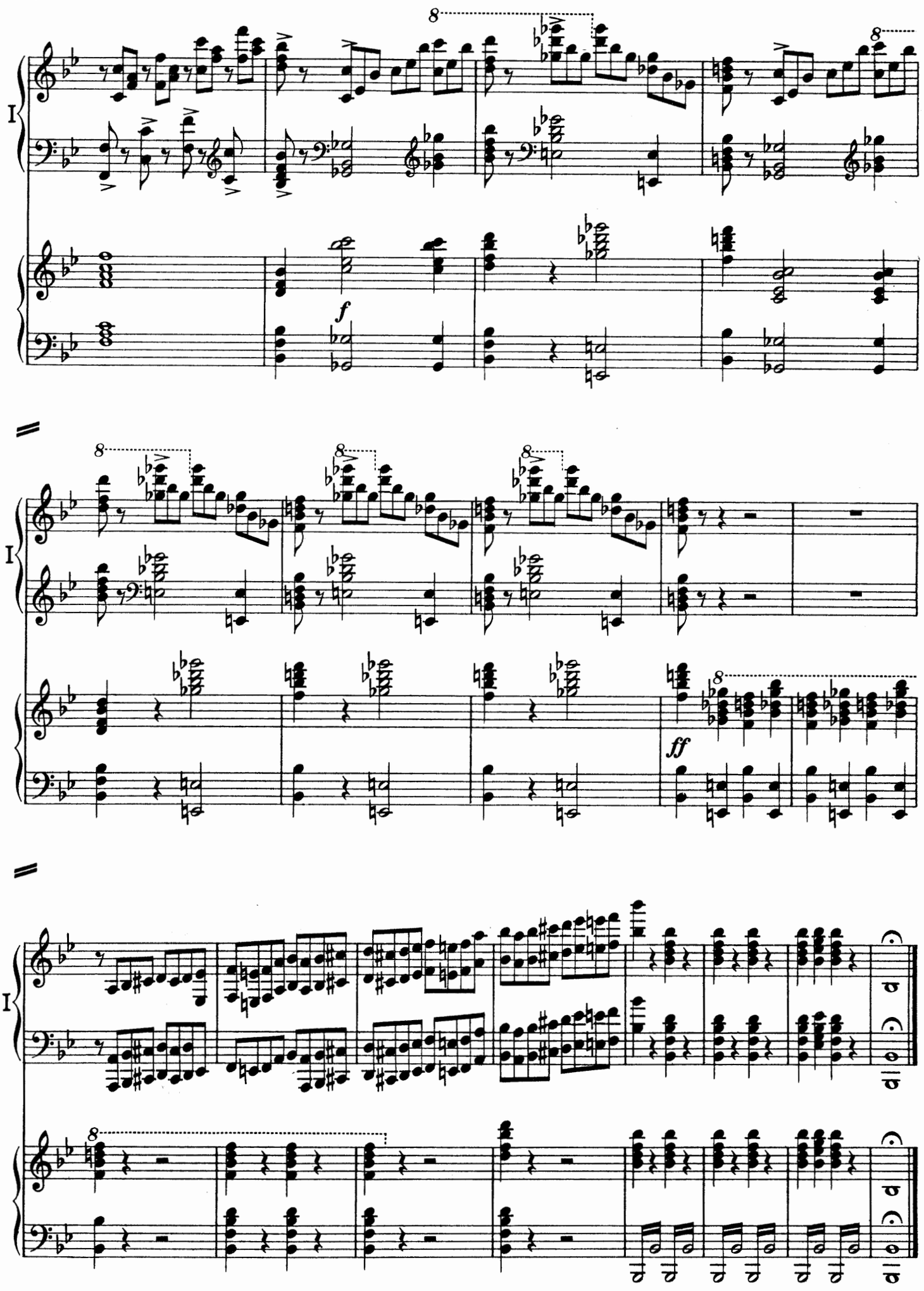


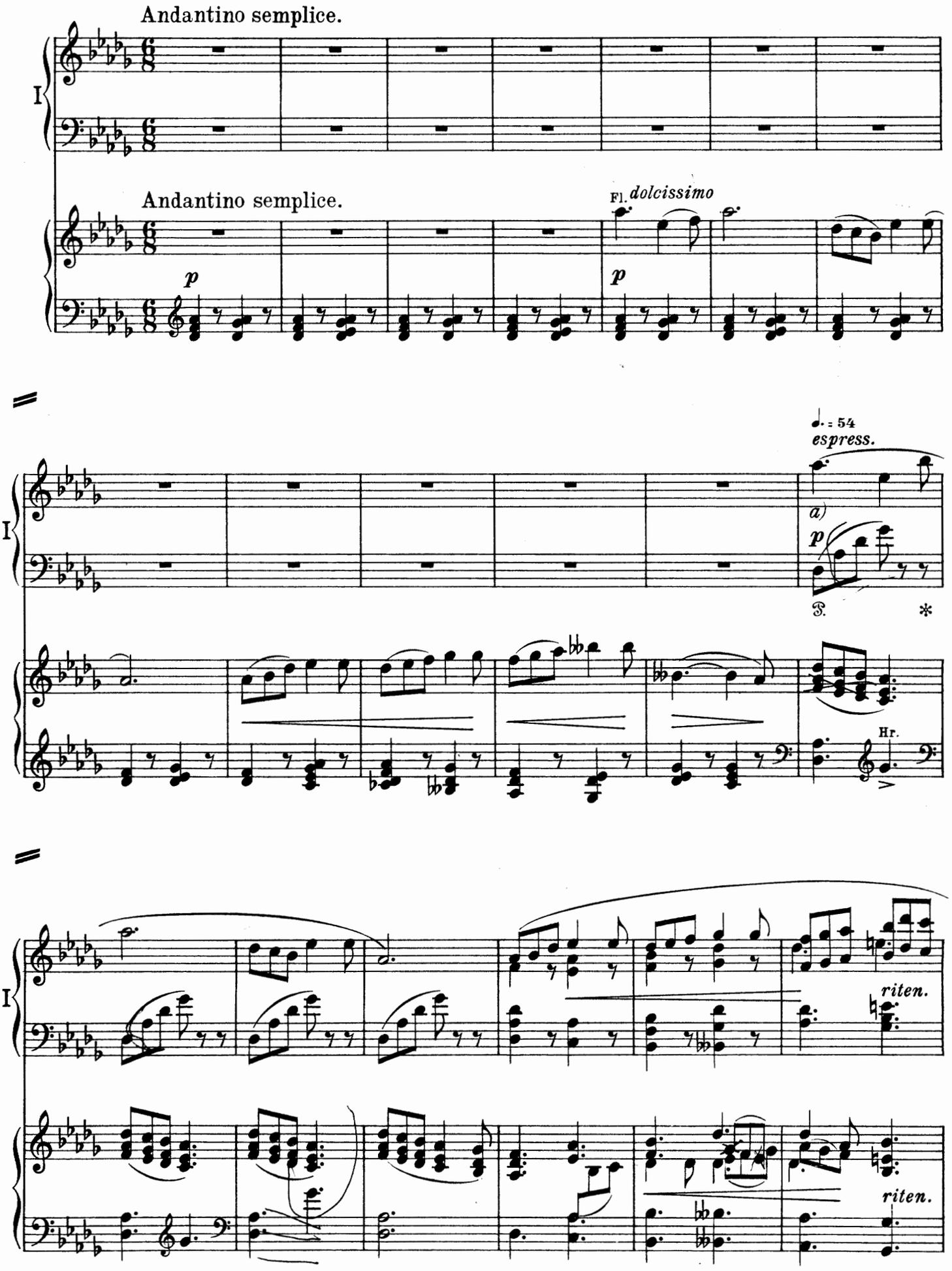
a) Linke Hand straff.

a) *Left hand with rigid accuracy.*



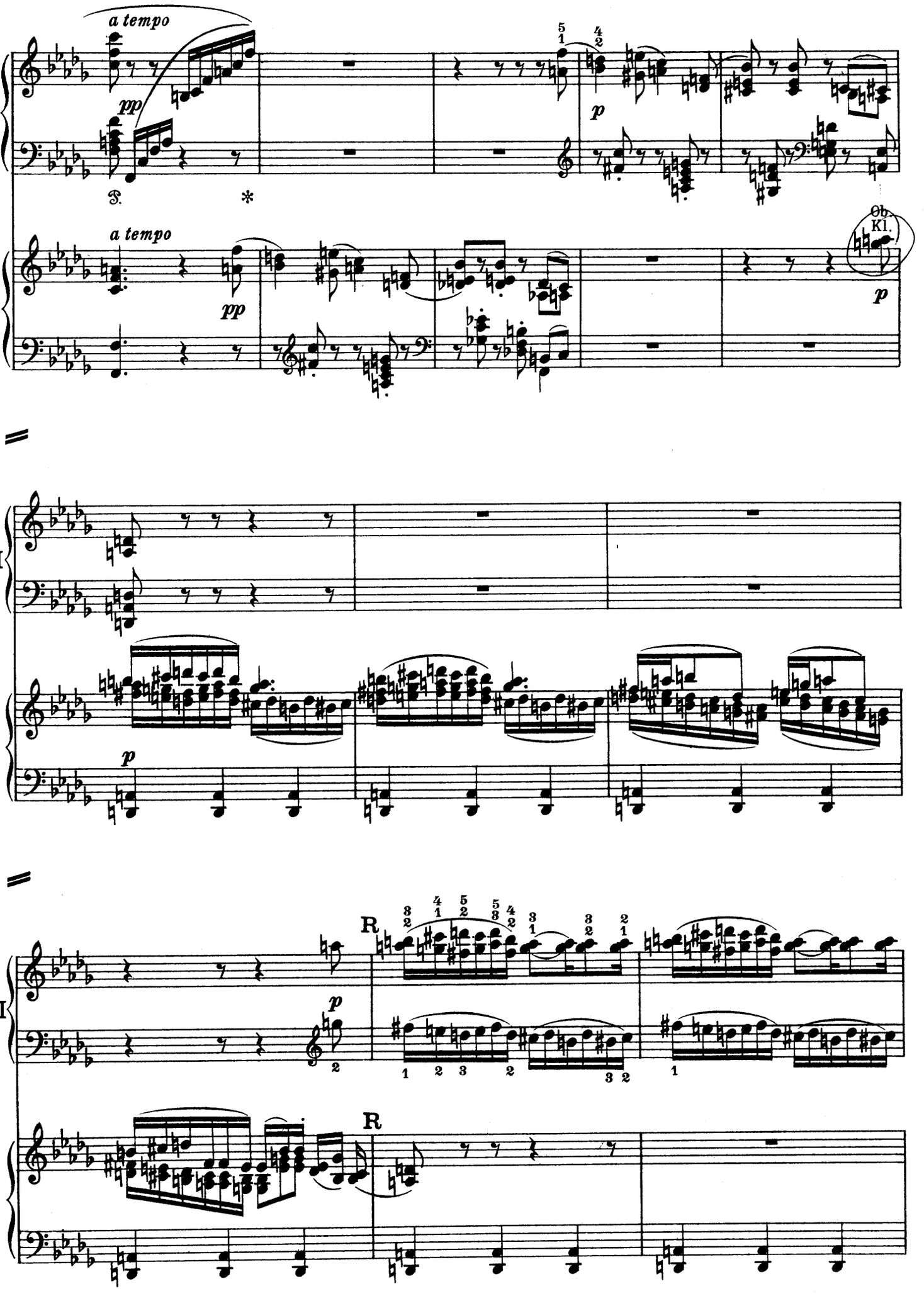
a) Von hier bis zum Schluß Tempo steigern, mit starken Akzenten. | a) *Work up the tempo from here, with powerful accentuation!*

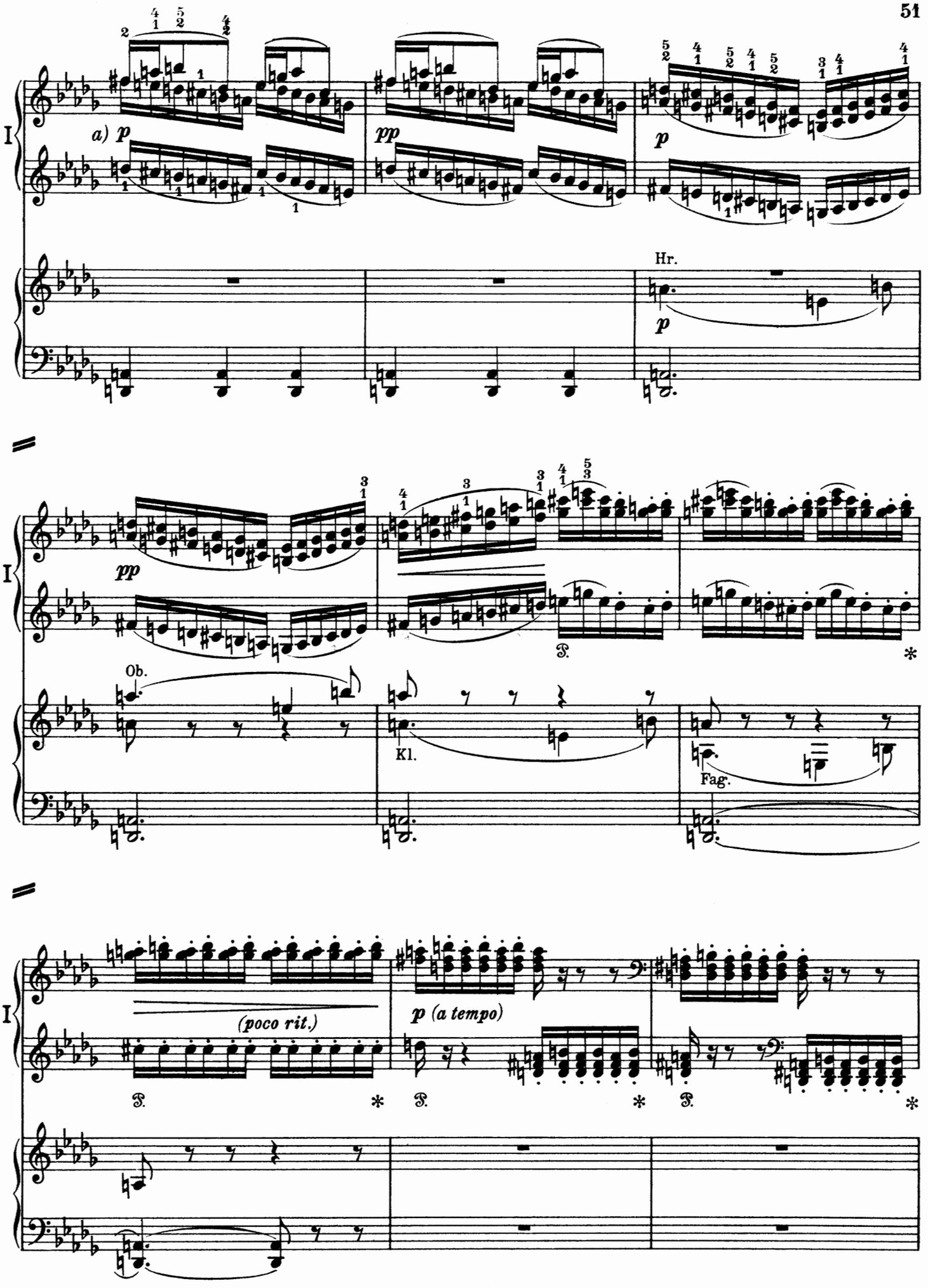

I
f
I
ff
I



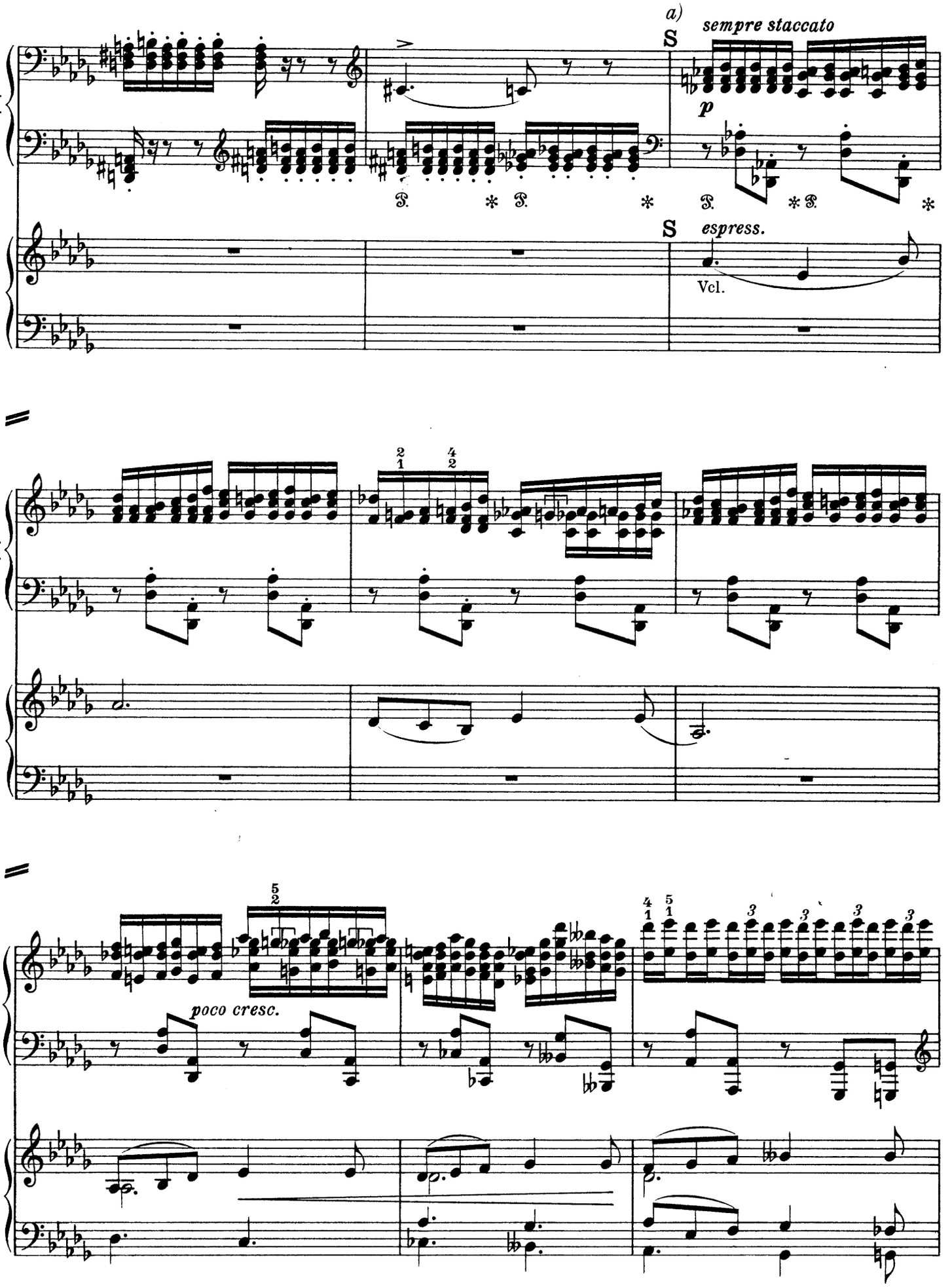
a) Das Thema ruhig und verträumt.

a) Play the theme in a restful, dreamy style!


a tempo
pp
a tempo
pp
Ob.
Kl.
p
I
p
I
R
p
I
R

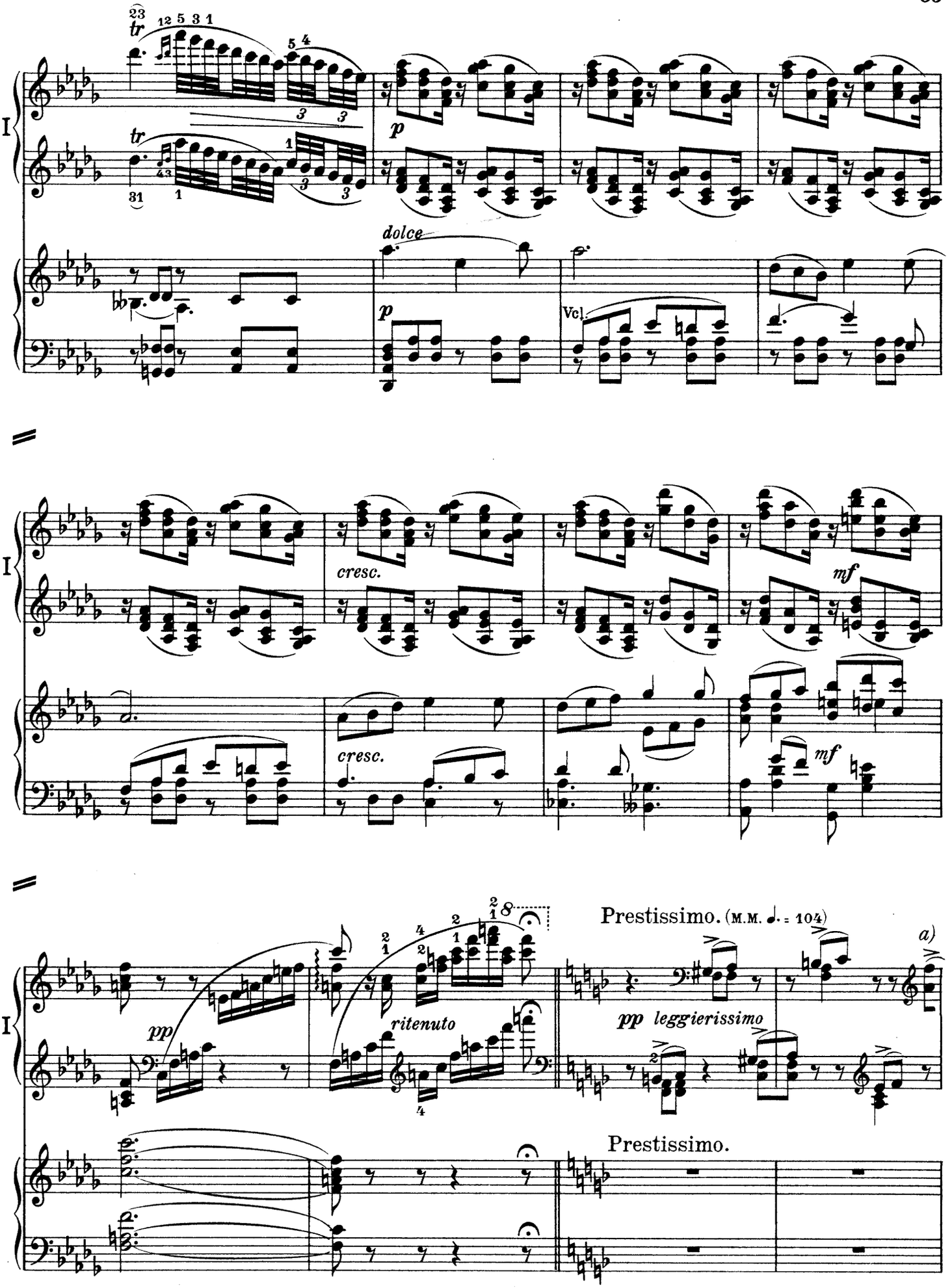


a) Die Abschattierungen in den 4 folgenden Takten werden angeraten. | a) *It is advisable to graduate the tonal shading in the 4 following bars.*



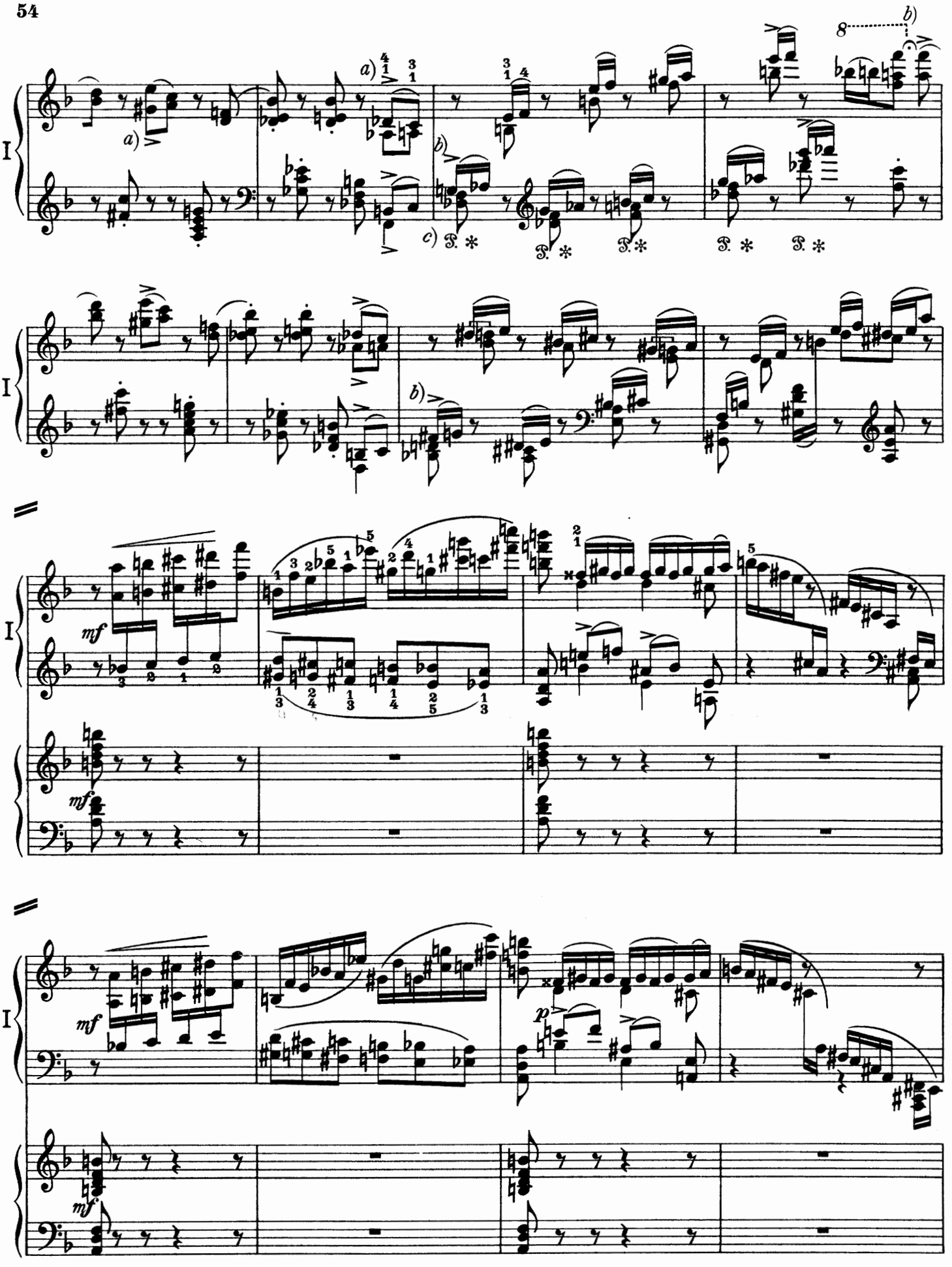
a) Das Klavier muß hier dem Violoncello nachgeben, ist also dekorativ zu behandeln.

a) *Here, the piano must follow the 'cello, i.e. embellish it.*



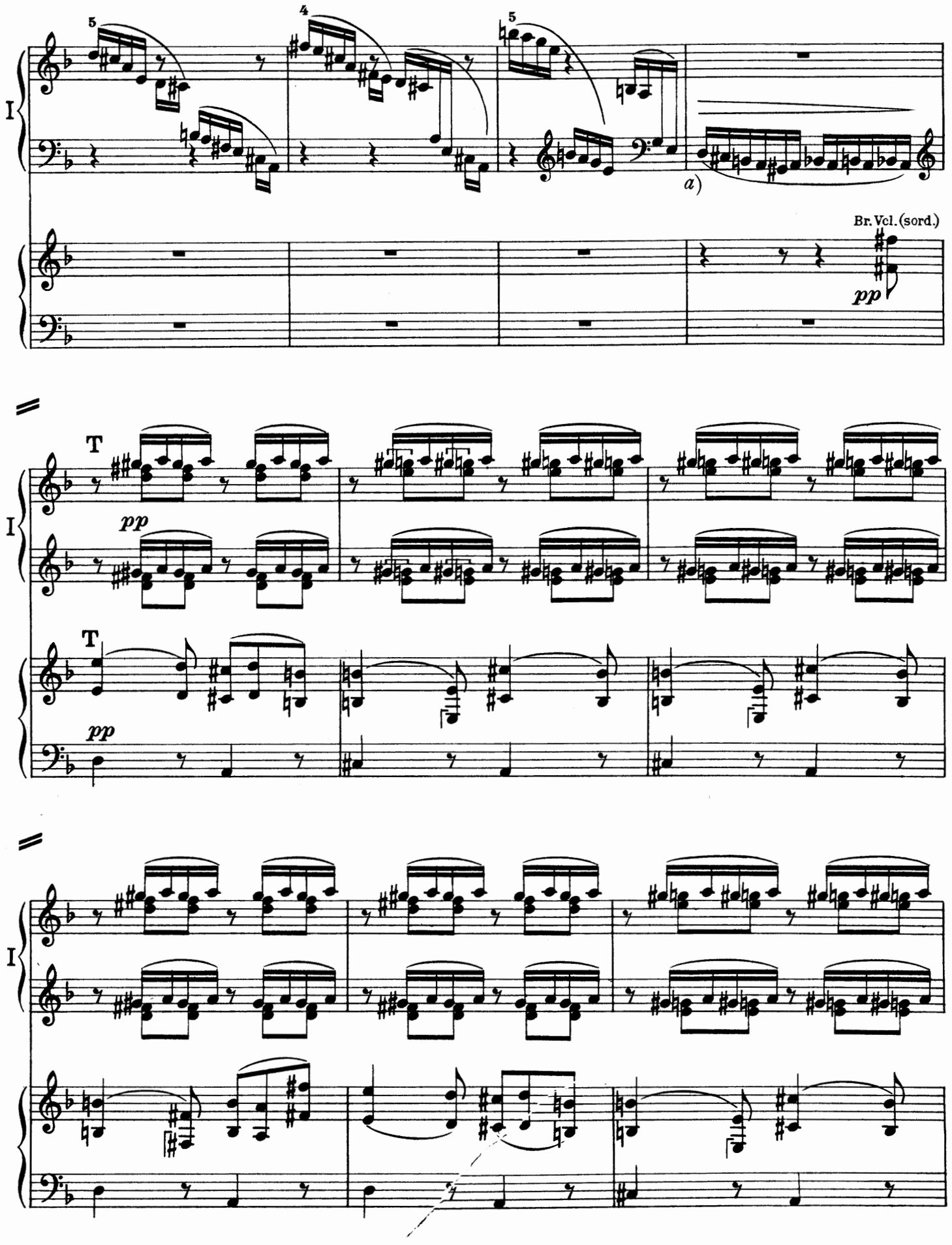
a) An all diesen Stellen deutliche Akzentuirung.

a) *In all these passages observe a clear and distinct accentuation!*



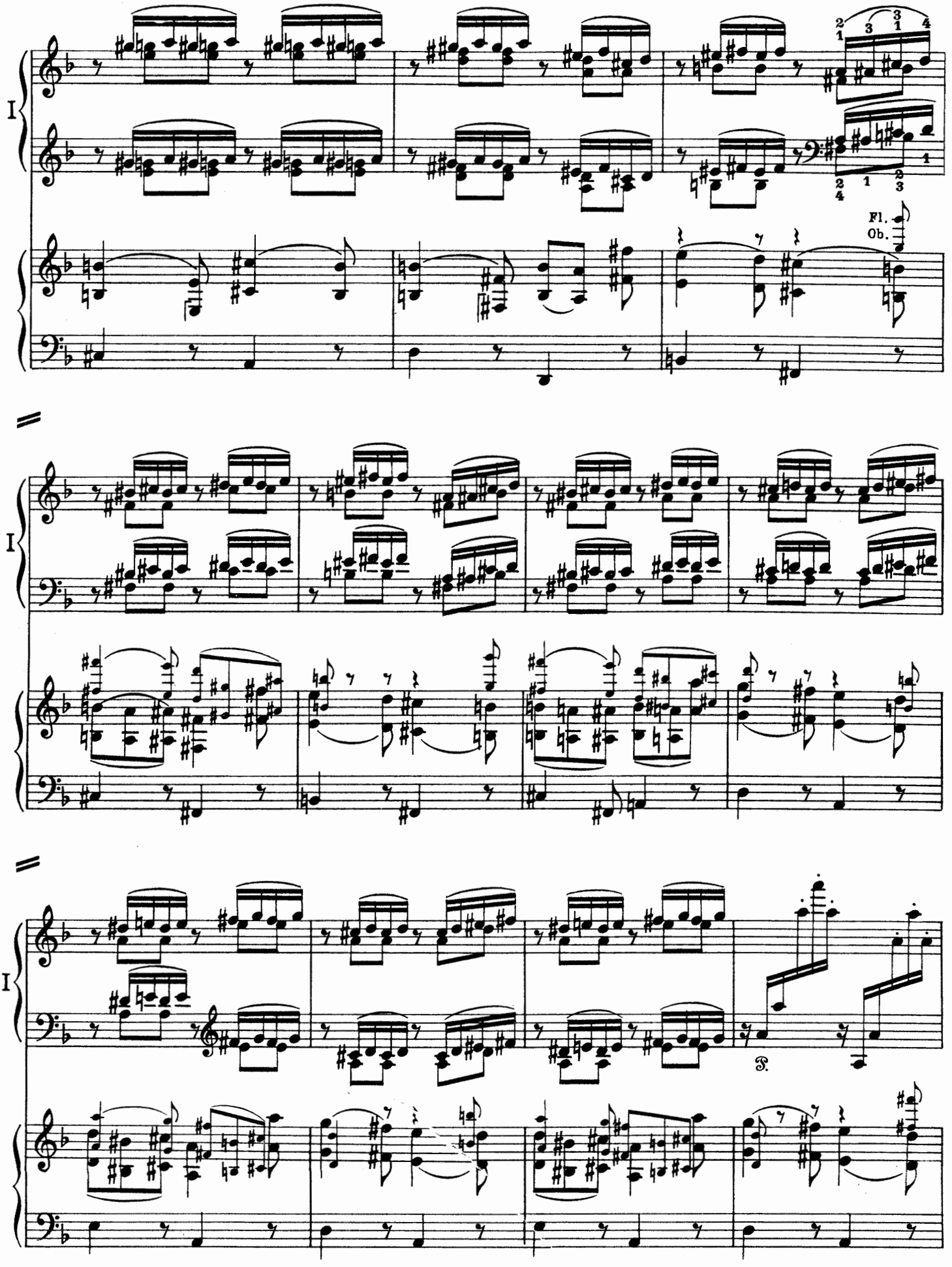
a) Vergl. Seite 53.
b) An diesen Stellen unmerkliche Luftpausen.
c) Pedal kurz und gering.

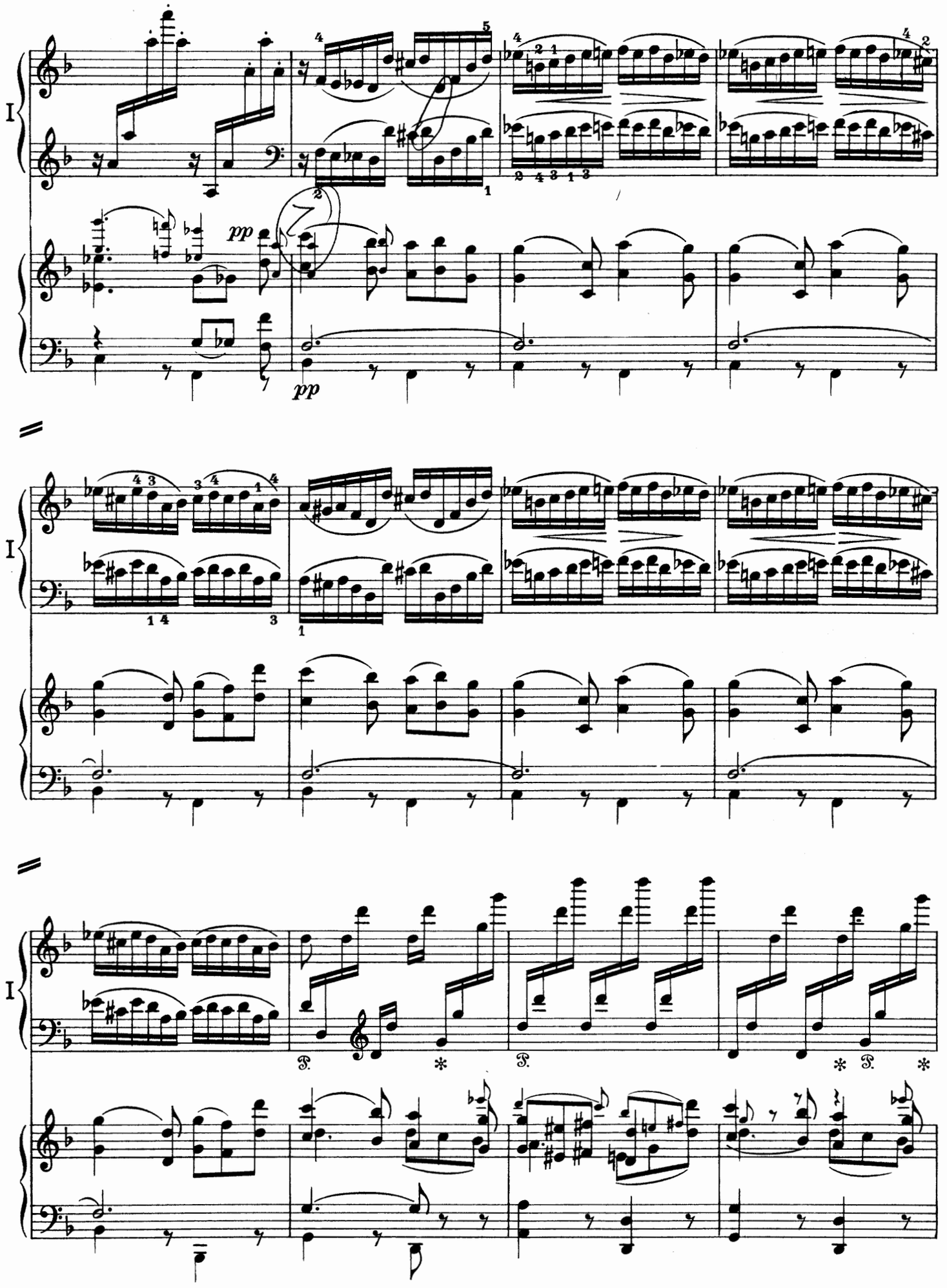
a) *Compare page 53.*
b) *Imperceptible rests, in these passages, while the hand hovers above the keys.*
c) *Short (quick) and light pedalling.*

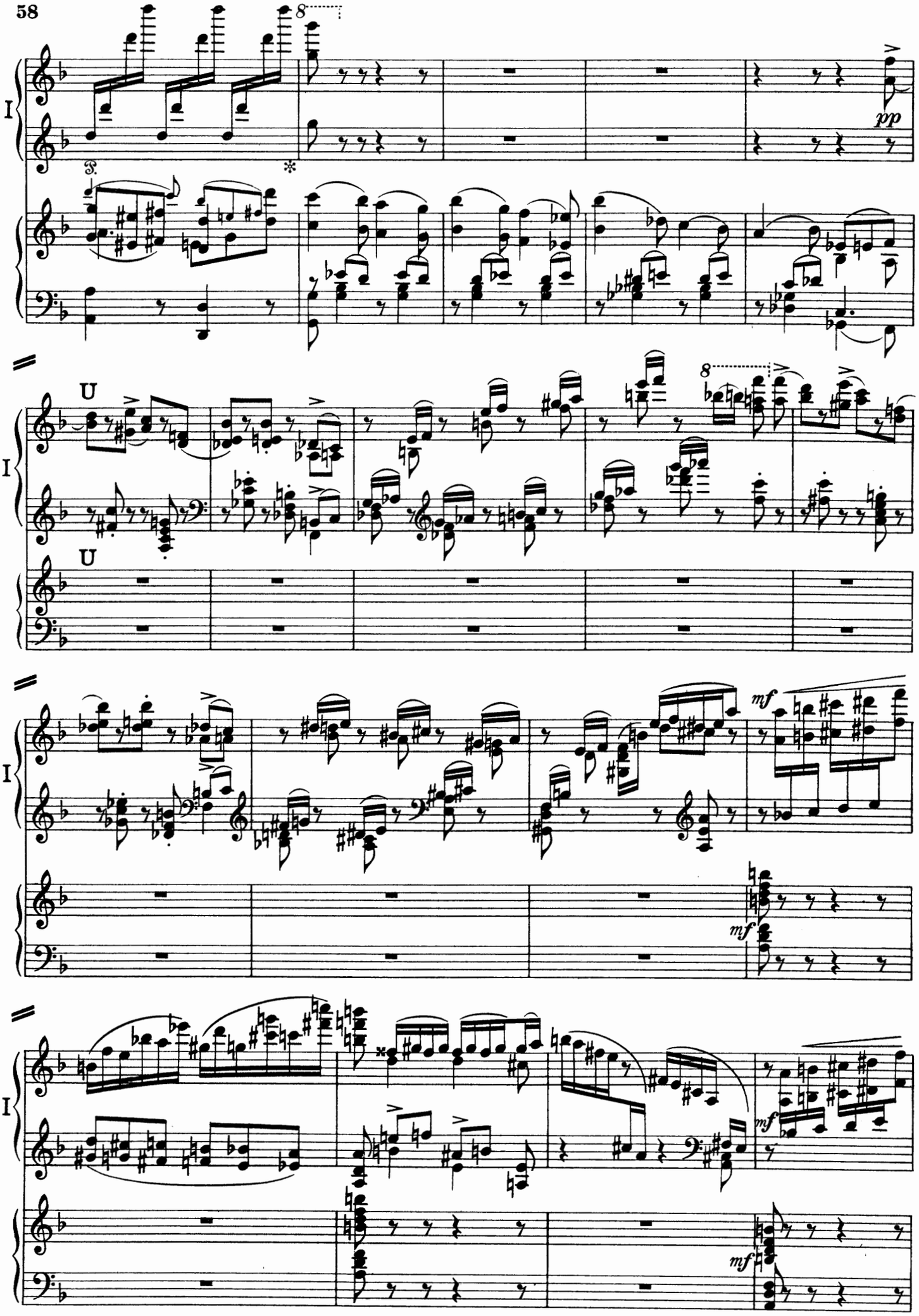


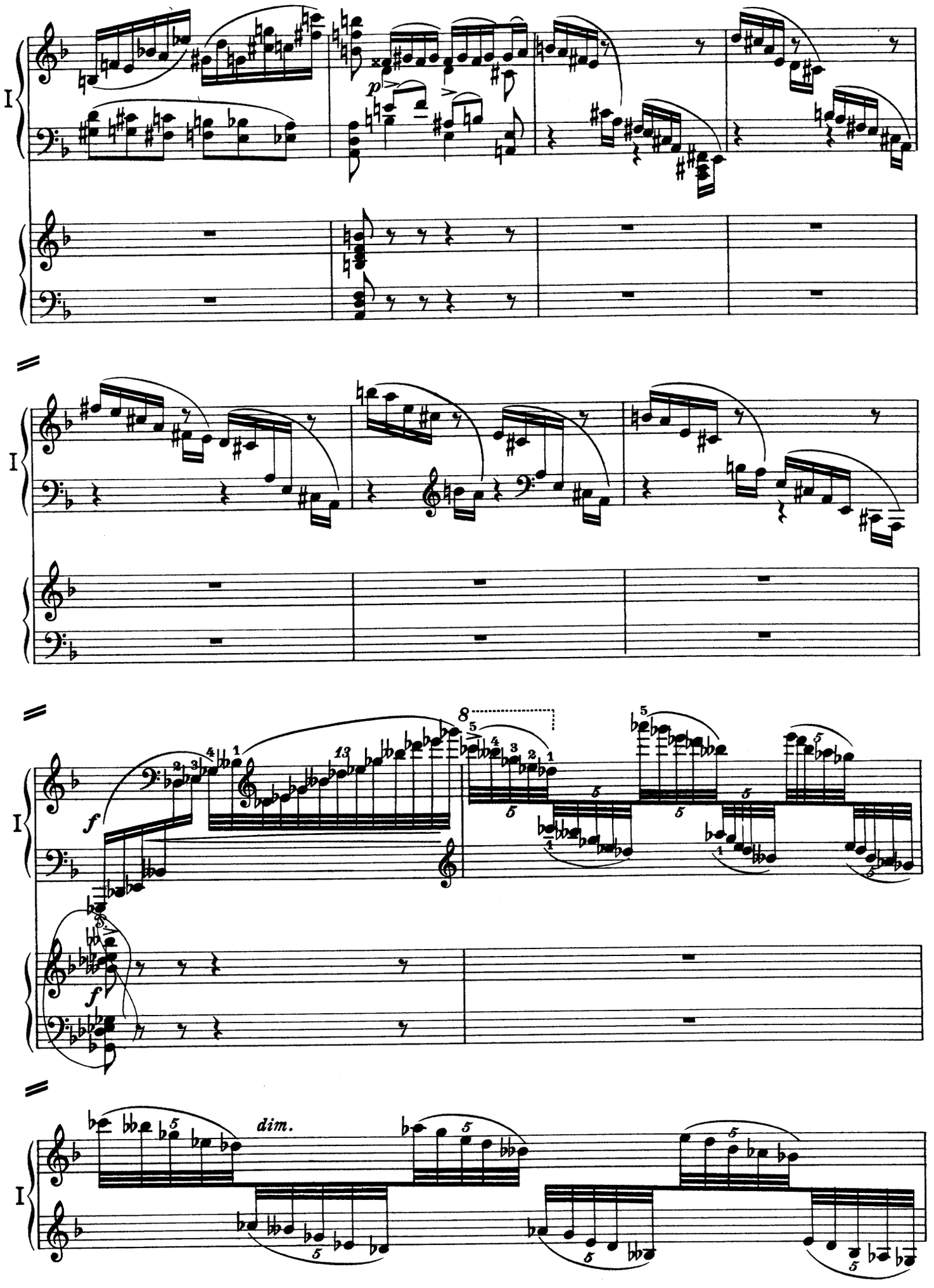
a) Dieses und den folgenden Walzer ohne Tempoänderung im Prestissimo.

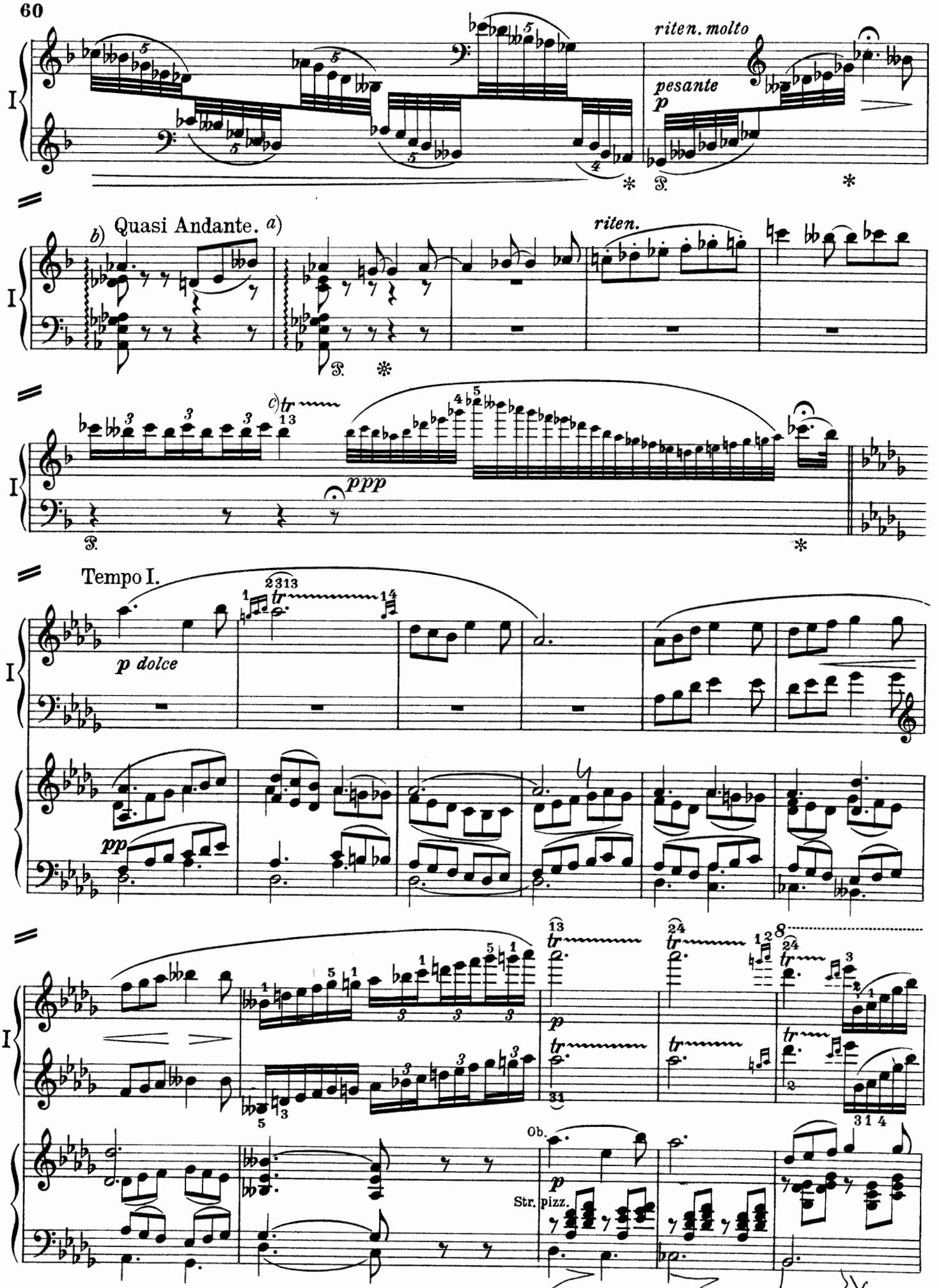
a) *This and the following Waltz without change of tempo in the prestissimo.*


I
Fl.
Ob.
I
I
S.


I
pp
pp
I
I

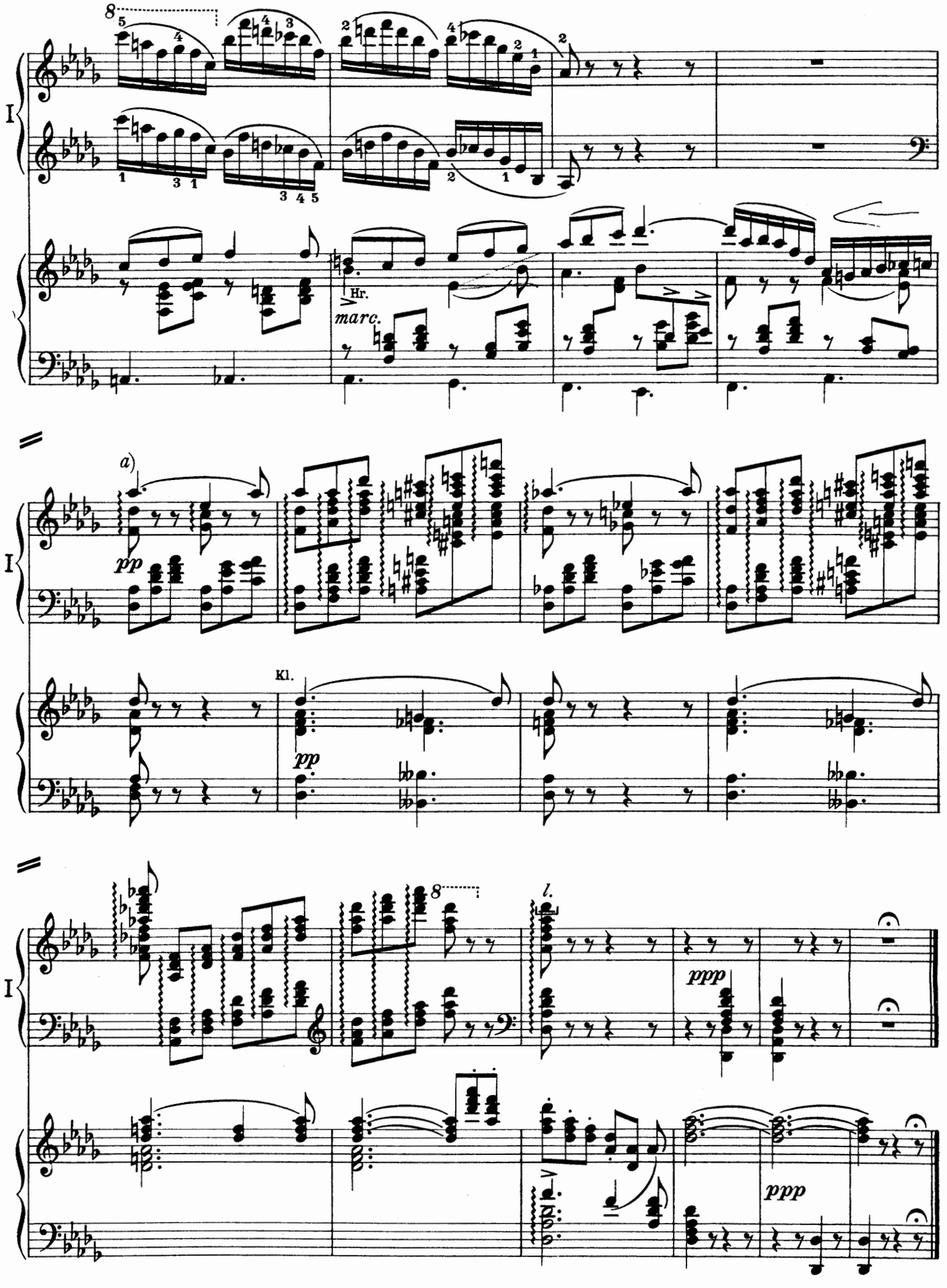

I
8
pp
U
U
I
mf
mf
I
mf
mf


I
p
I
I
f
f
8
dim.
I



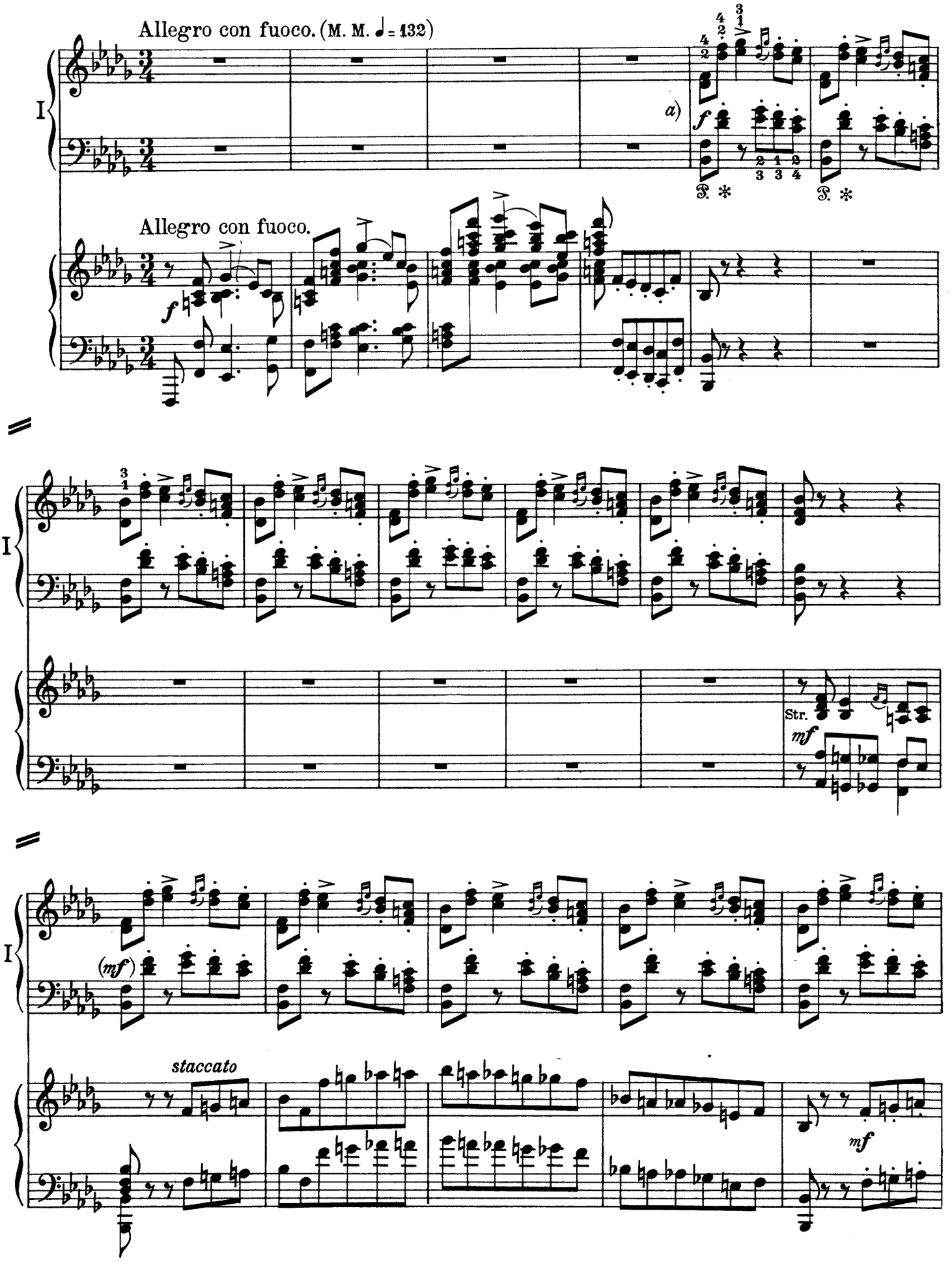
a) Gleich einer Improvisation.
b) Breites Arpeggio.
c) Triller lang und verklingend.

a) *In the style of an improvisation.*
b) *Broad arpeggio.*
c) *The shake long and dying away (perdendosi.)*



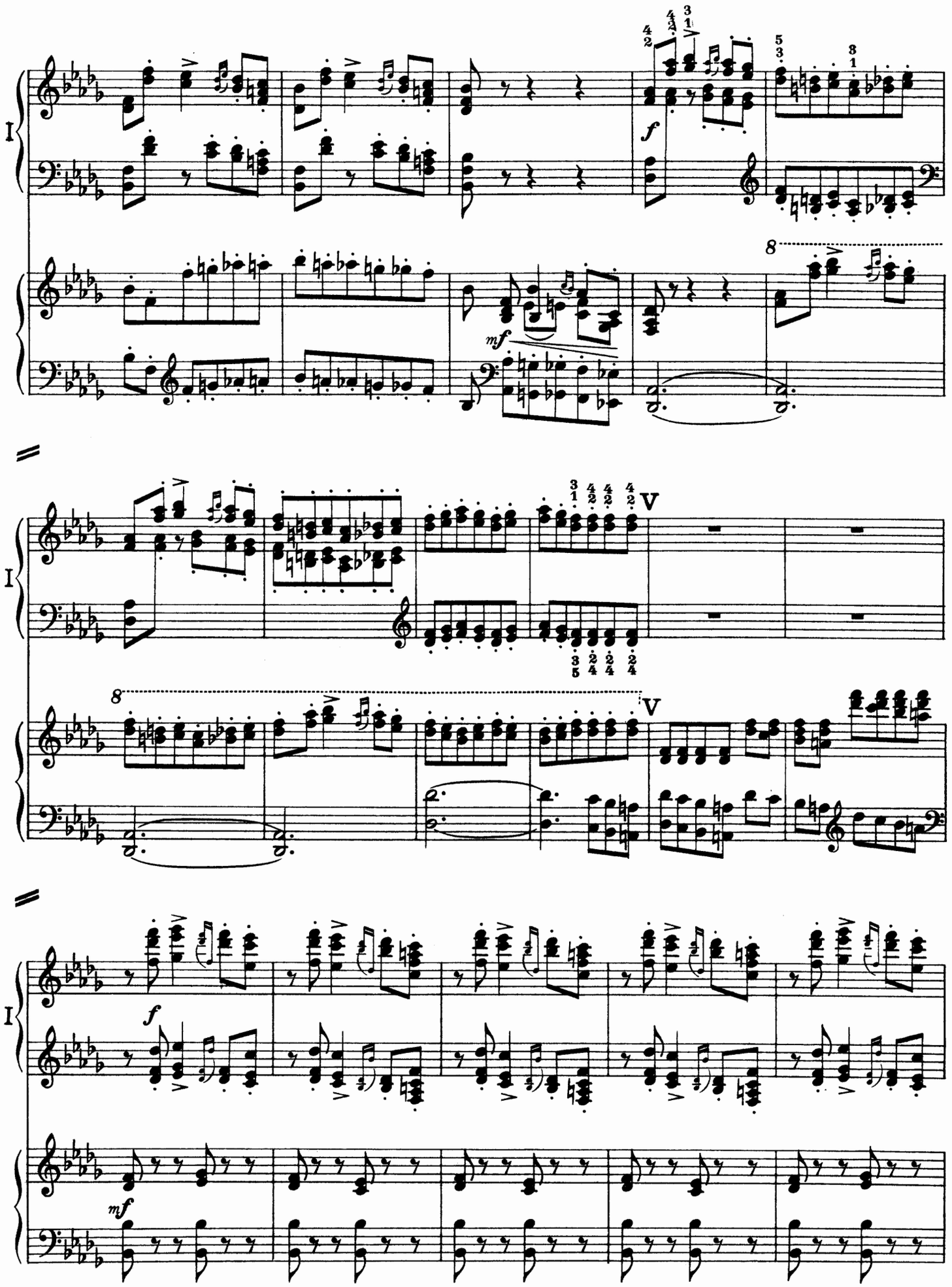
a) Herausgeber empfiehlt una corda.

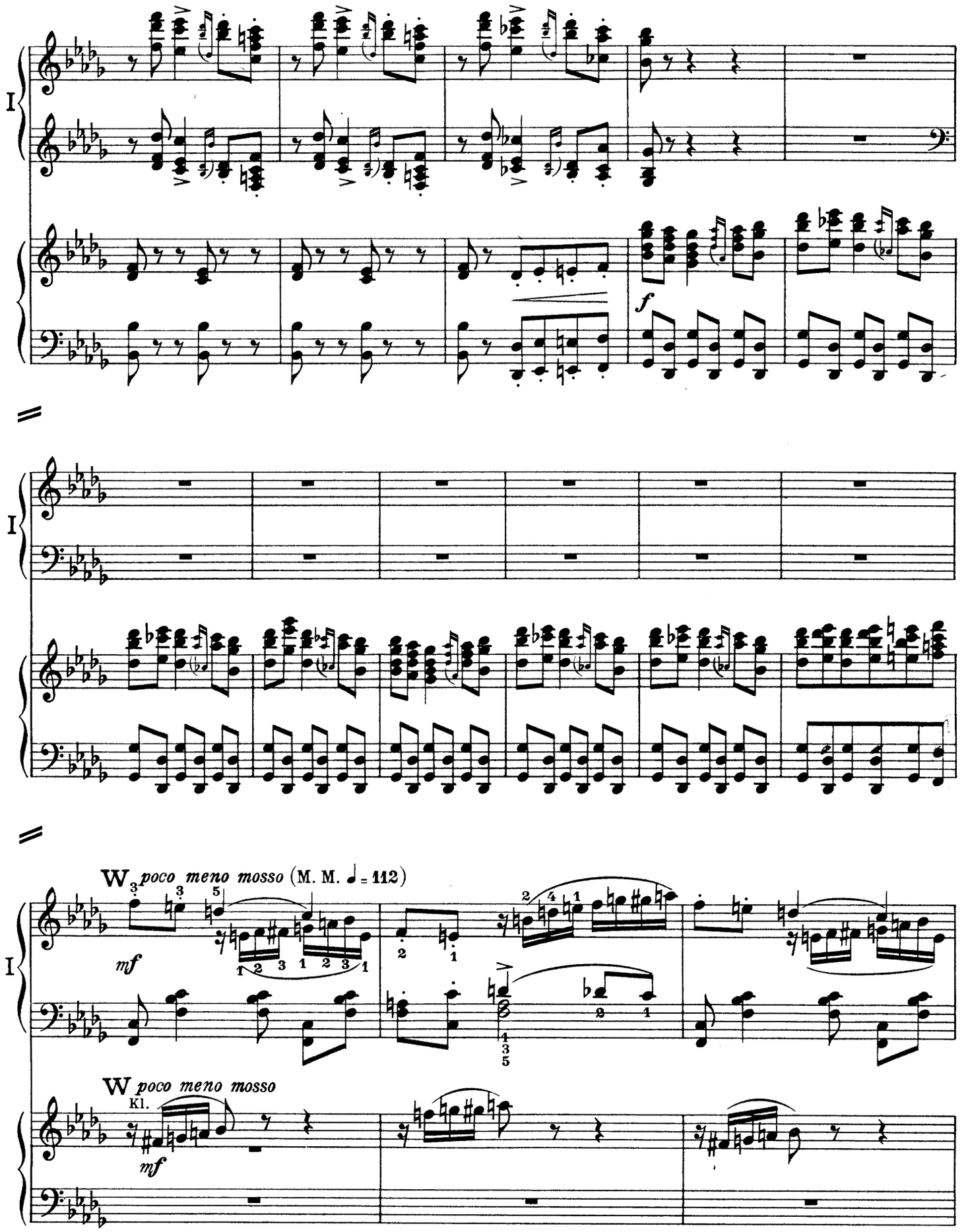
a) *Editor recommends 'una corda'.*

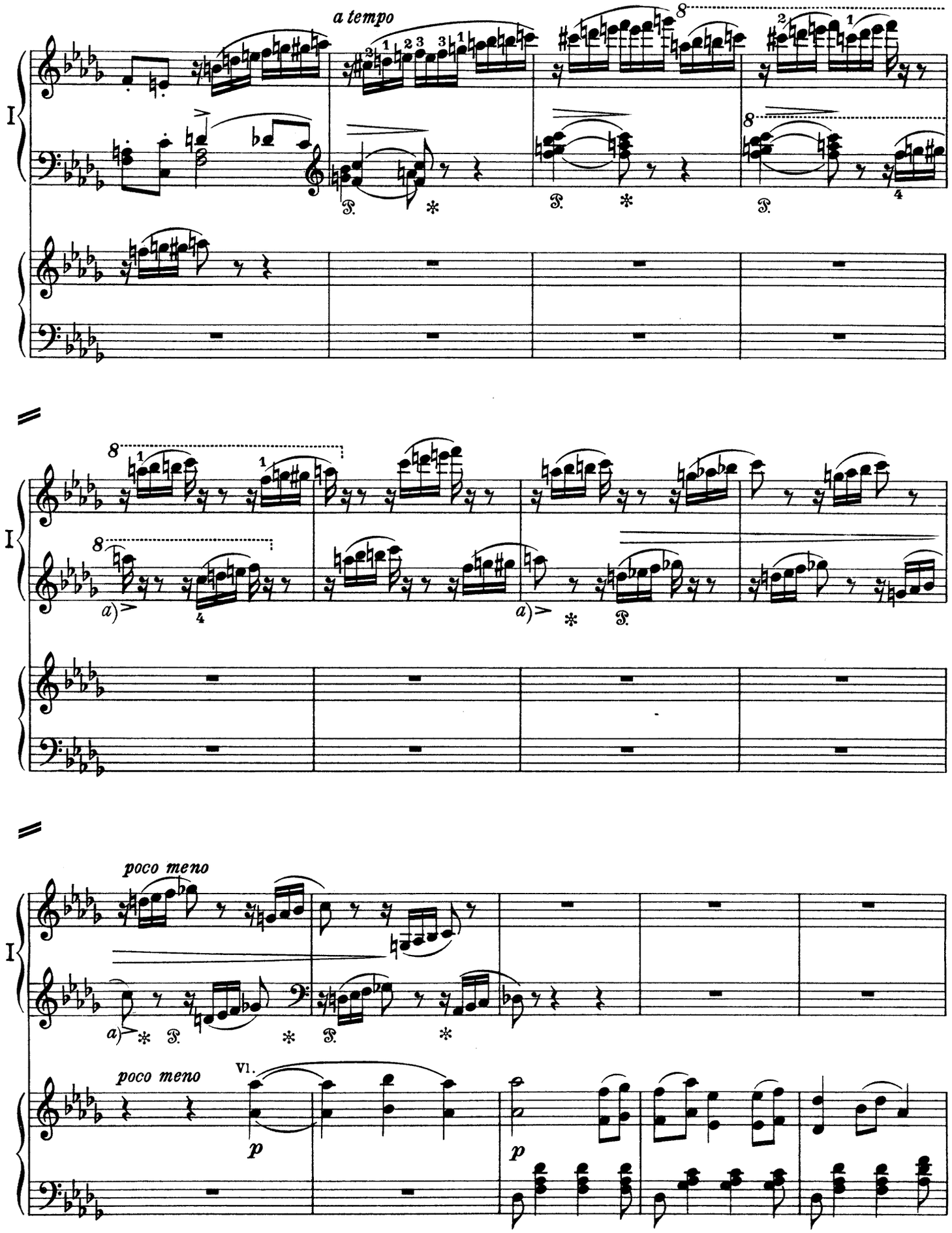


a) Hier forte und erst beim zweiten Mal (mit dem begleitenden Orchester) mezzoforte.

a) *Here forte; mezzoforte, not until repeated (with the accompanying orchestra.)*

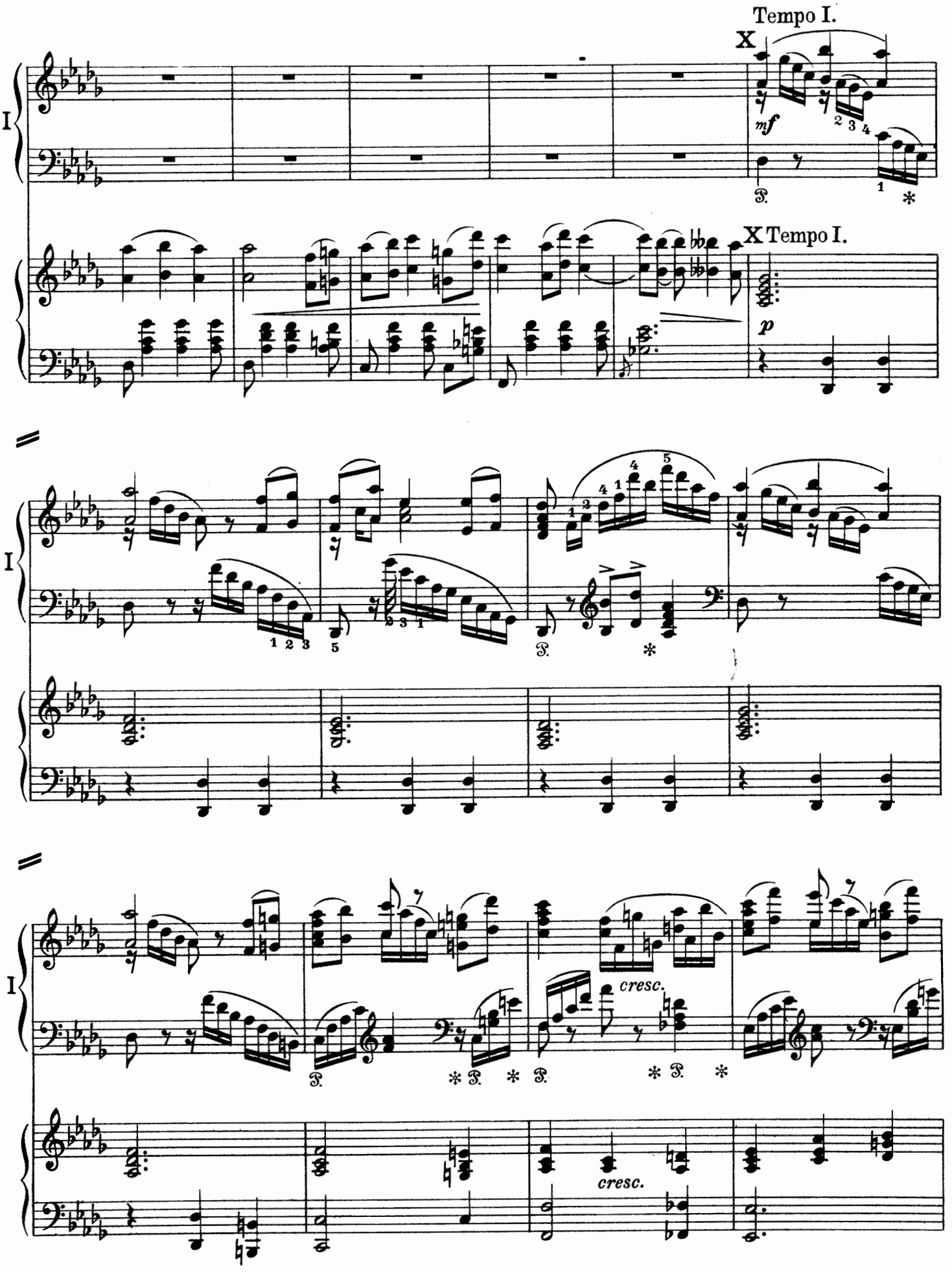

I
f
mf
8
V
I
8
V
I
f
mf

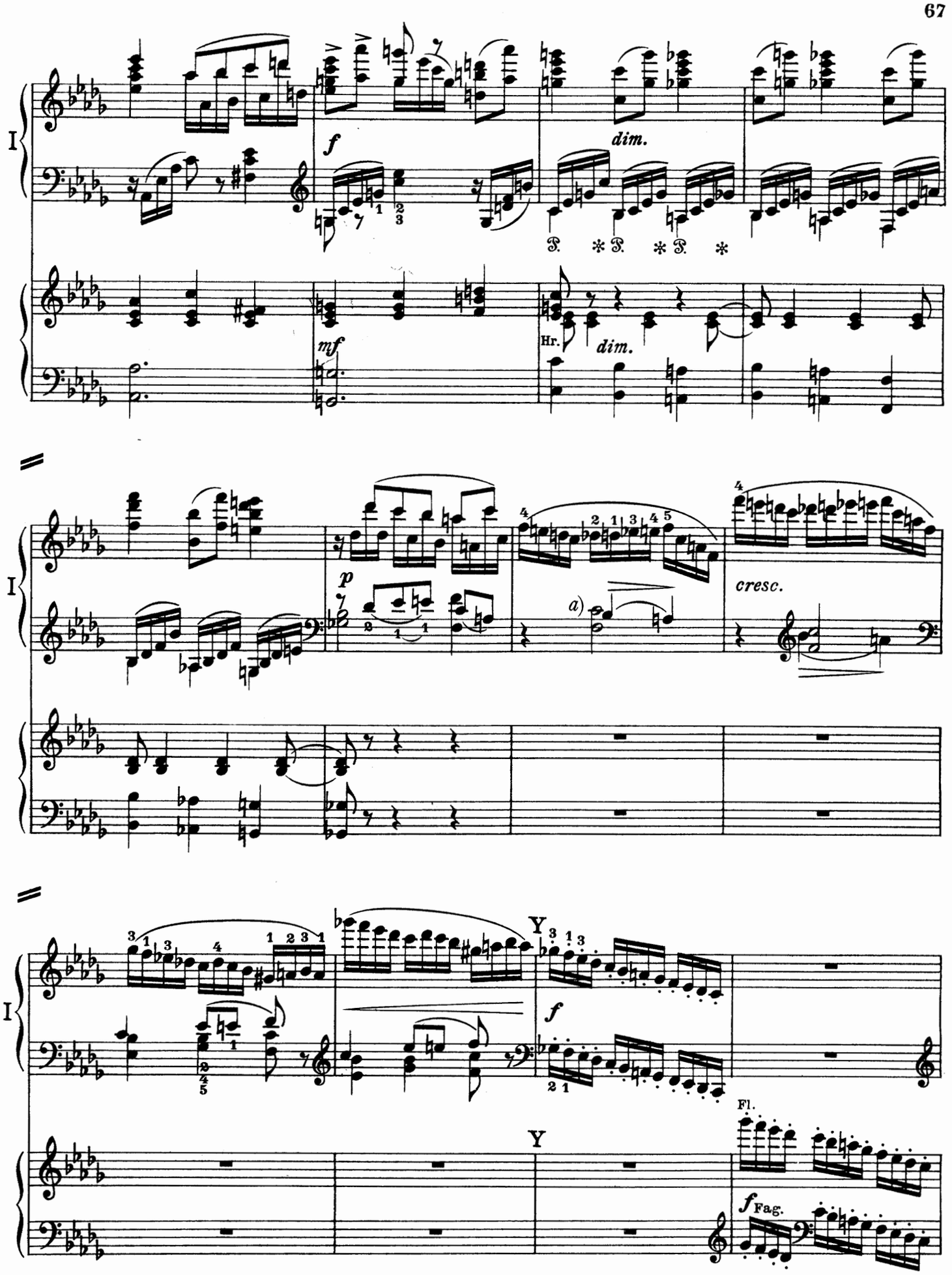

I
f
I
W poco meno mosso (M. M. ♩ = 112)
mf
W poco meno mosso
Kl.
mf



a) Das erste Viertel an diesen Stellen ist zu akzentuieren.

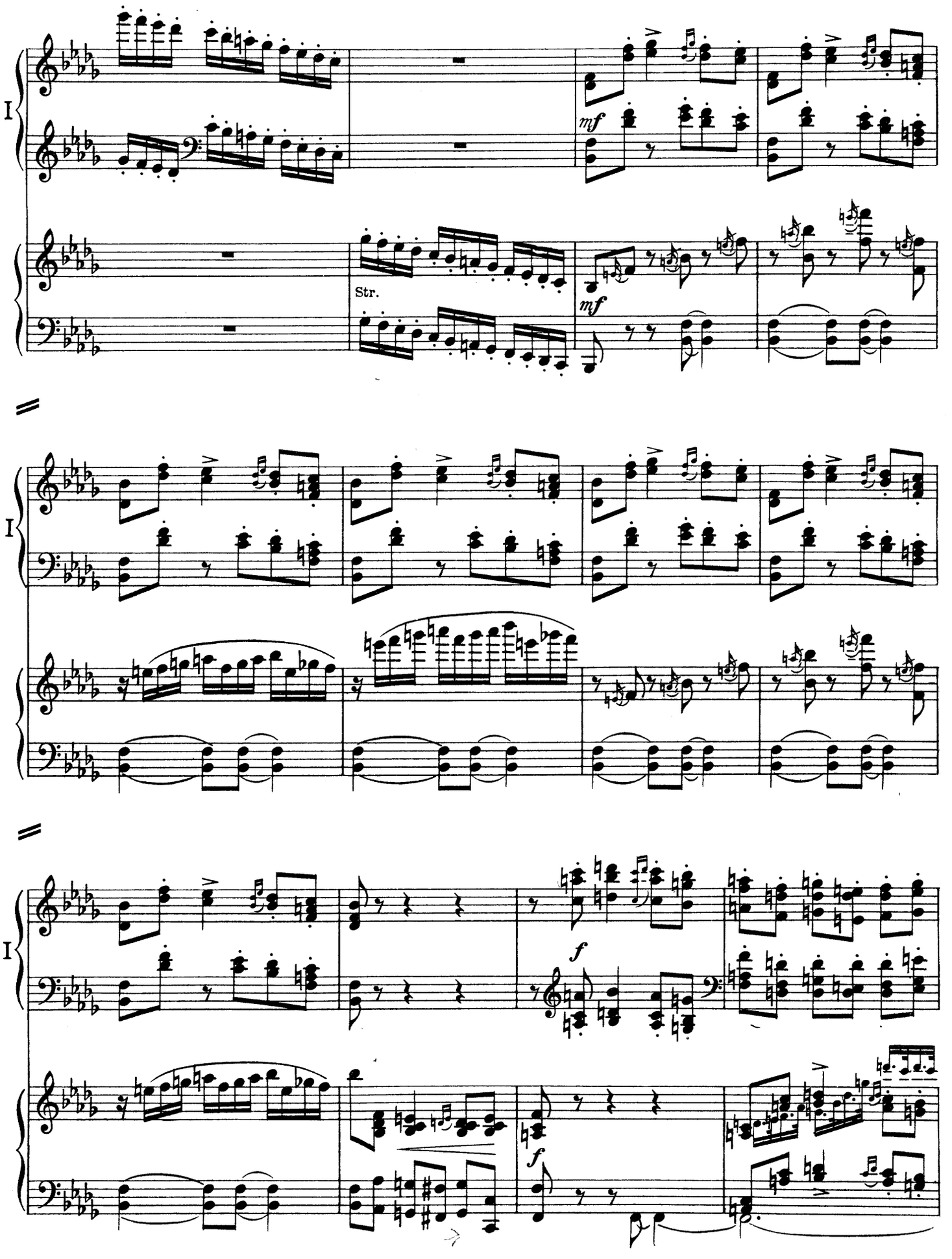
a) *Emphasise each first quarter-beat in these passages!*

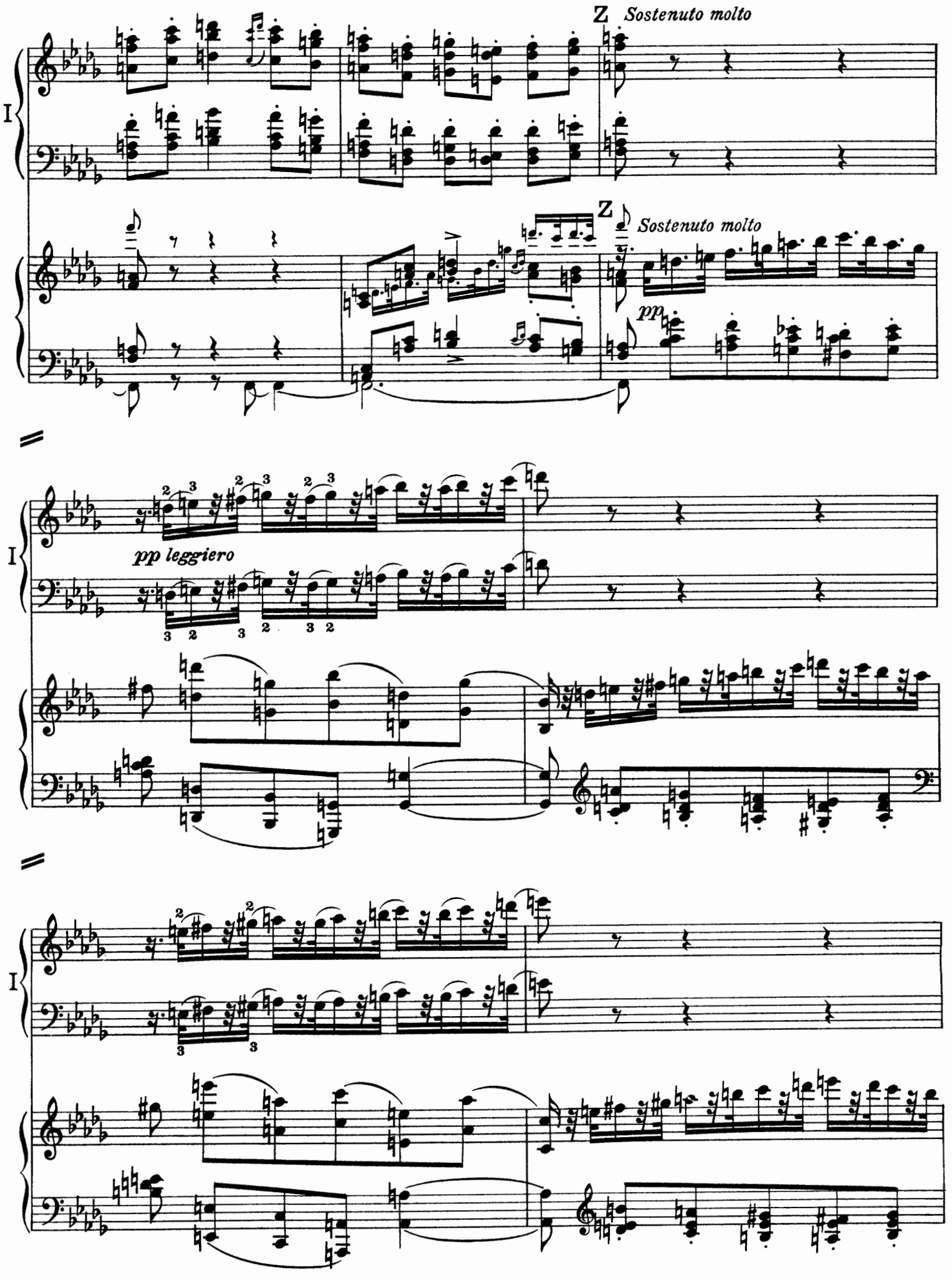

Tempo I.
X
mf
X Tempo I.
p
cresc.
cresc.

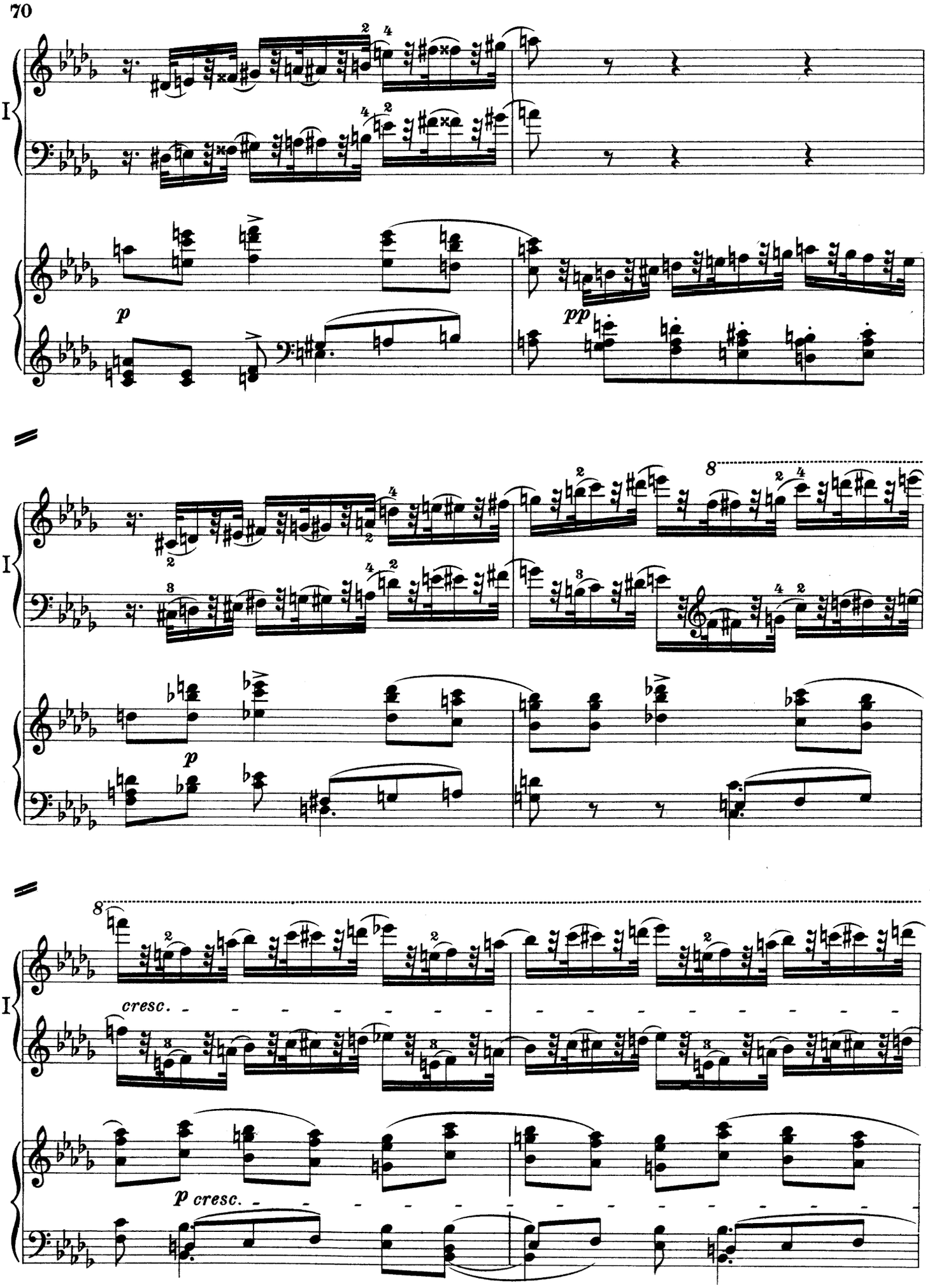


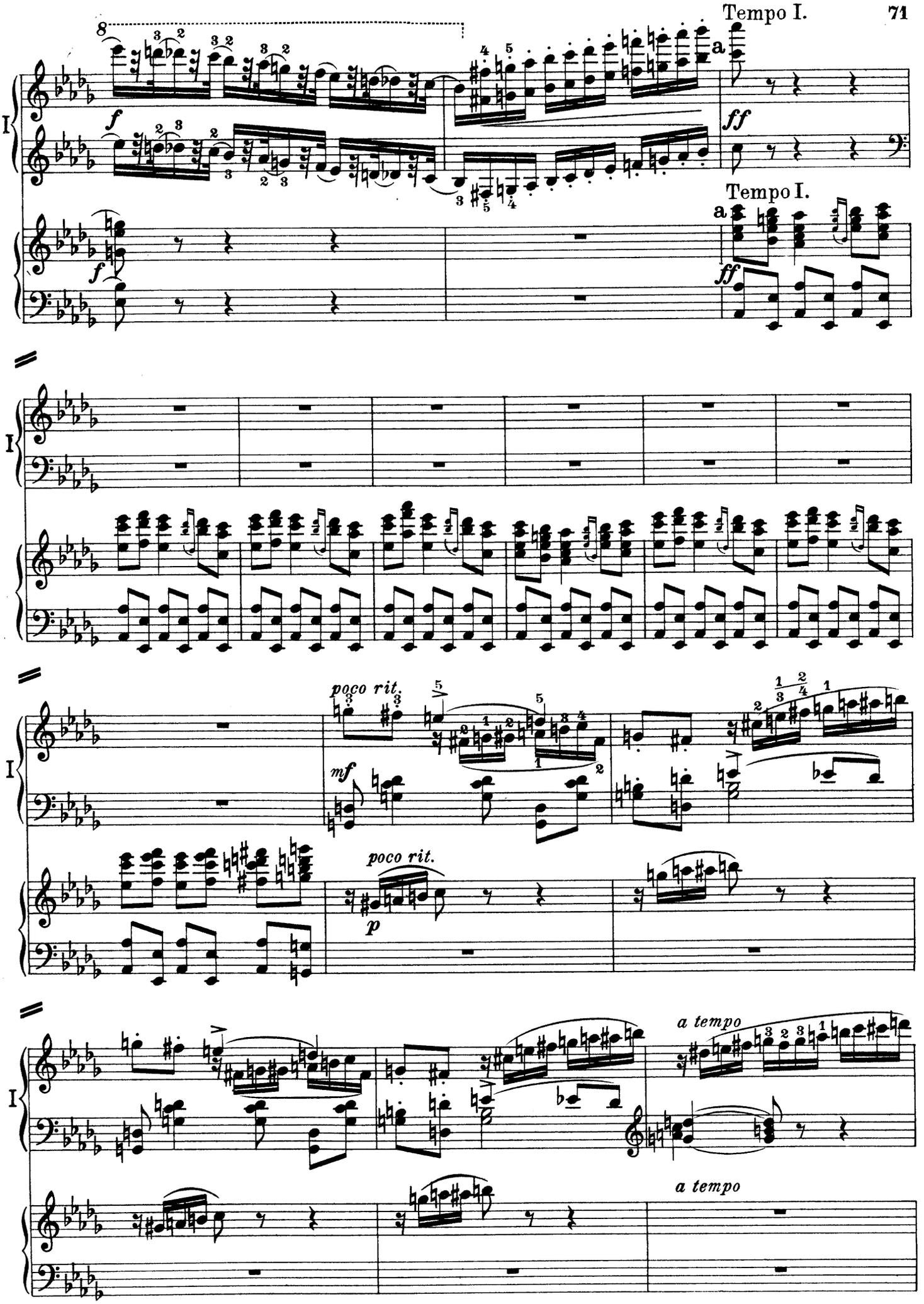
a) Die linke Hand ist straff zu spielen.

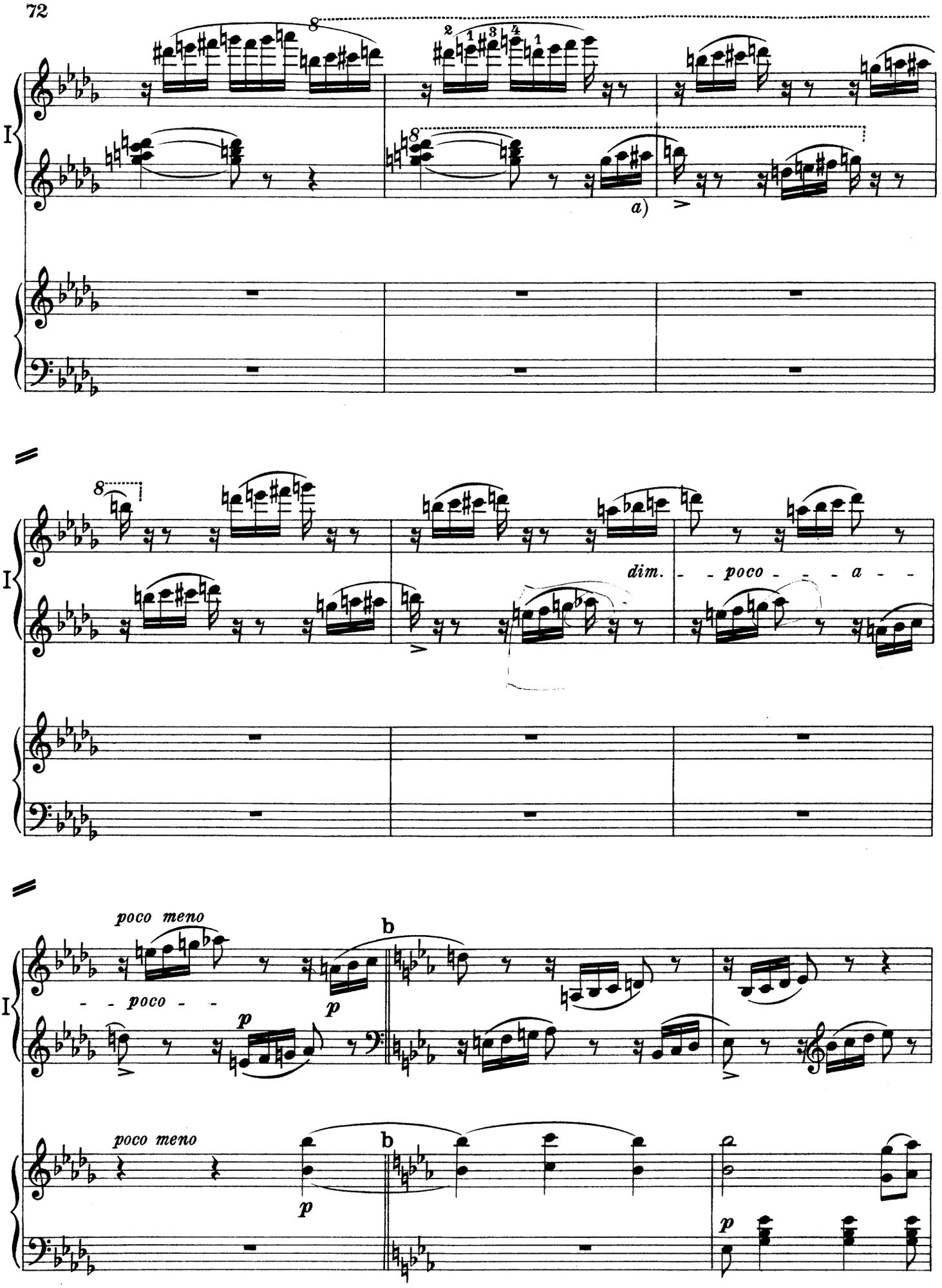
a) *The left hand to be played firmly and with rigid accuracy.*


I
mf
Str.
mf
I
I
f
f


Z
Sostenuto molto
Z
Sostenuto molto
pp
I
pp leggiero
I
I

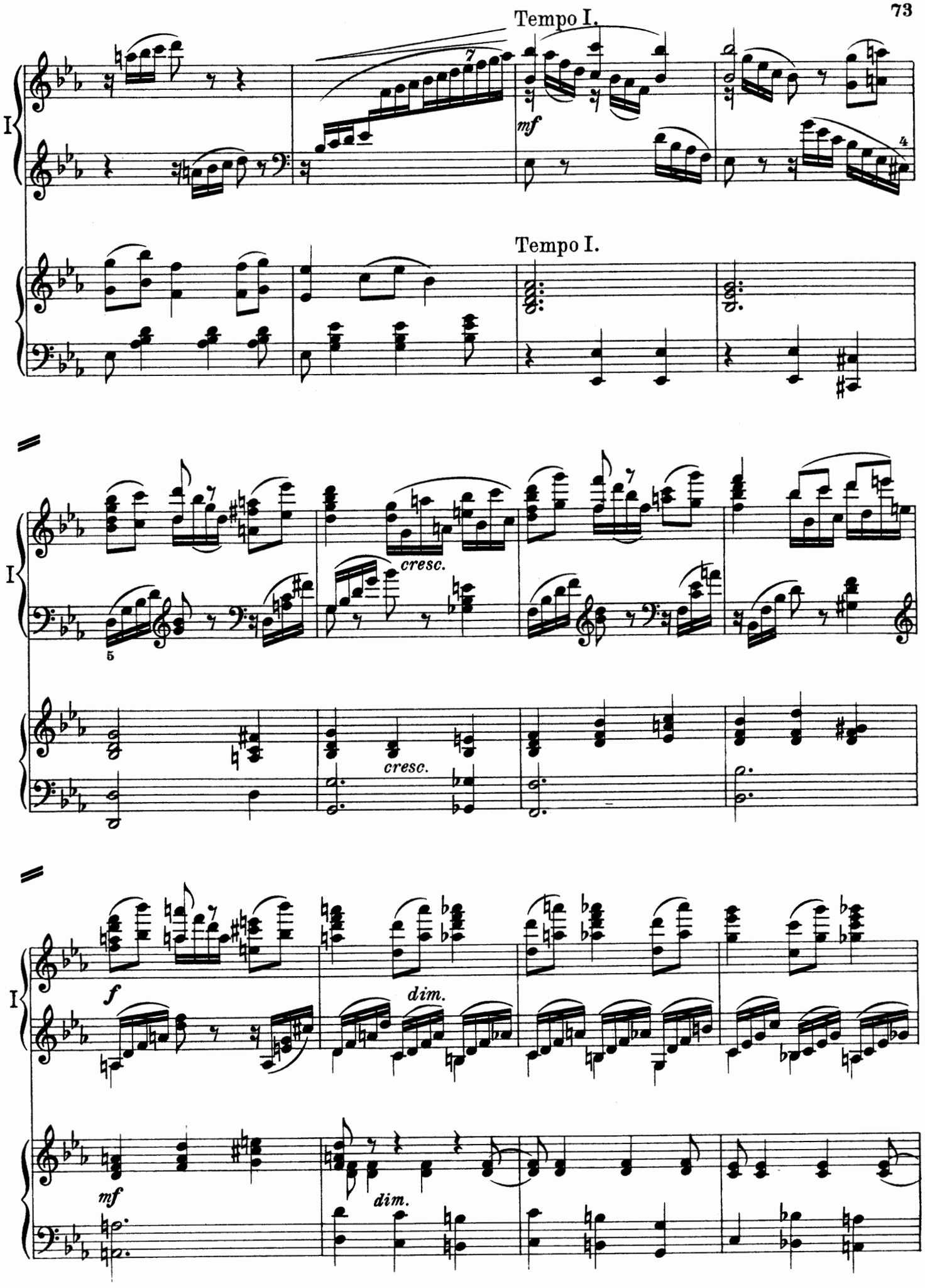

I
p
pp
8
I
p
8
I
cresc.
p cresc.

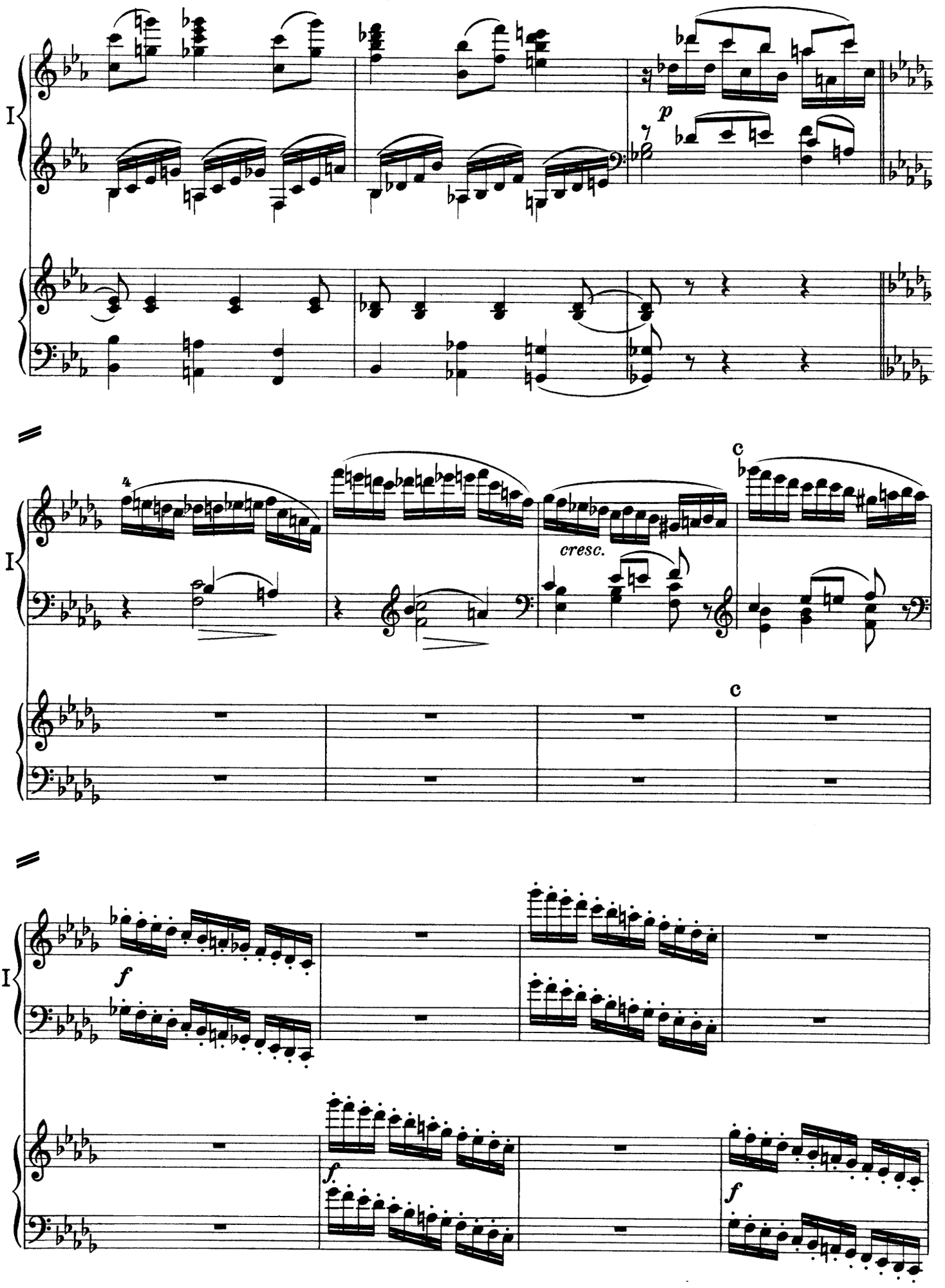

Tempo I.
Tempo I.
poco rit.
poco rit.
a tempo
a tempo

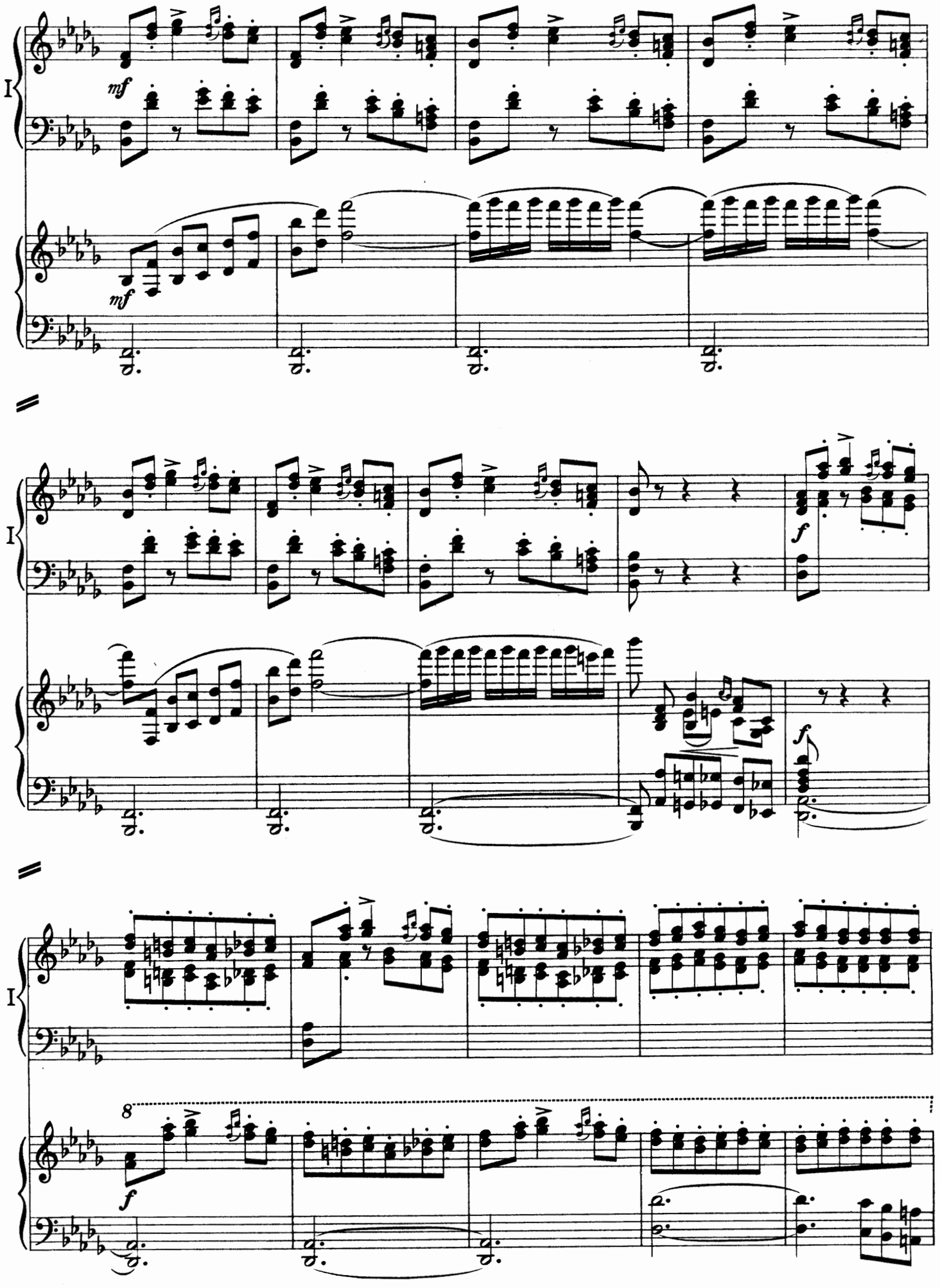


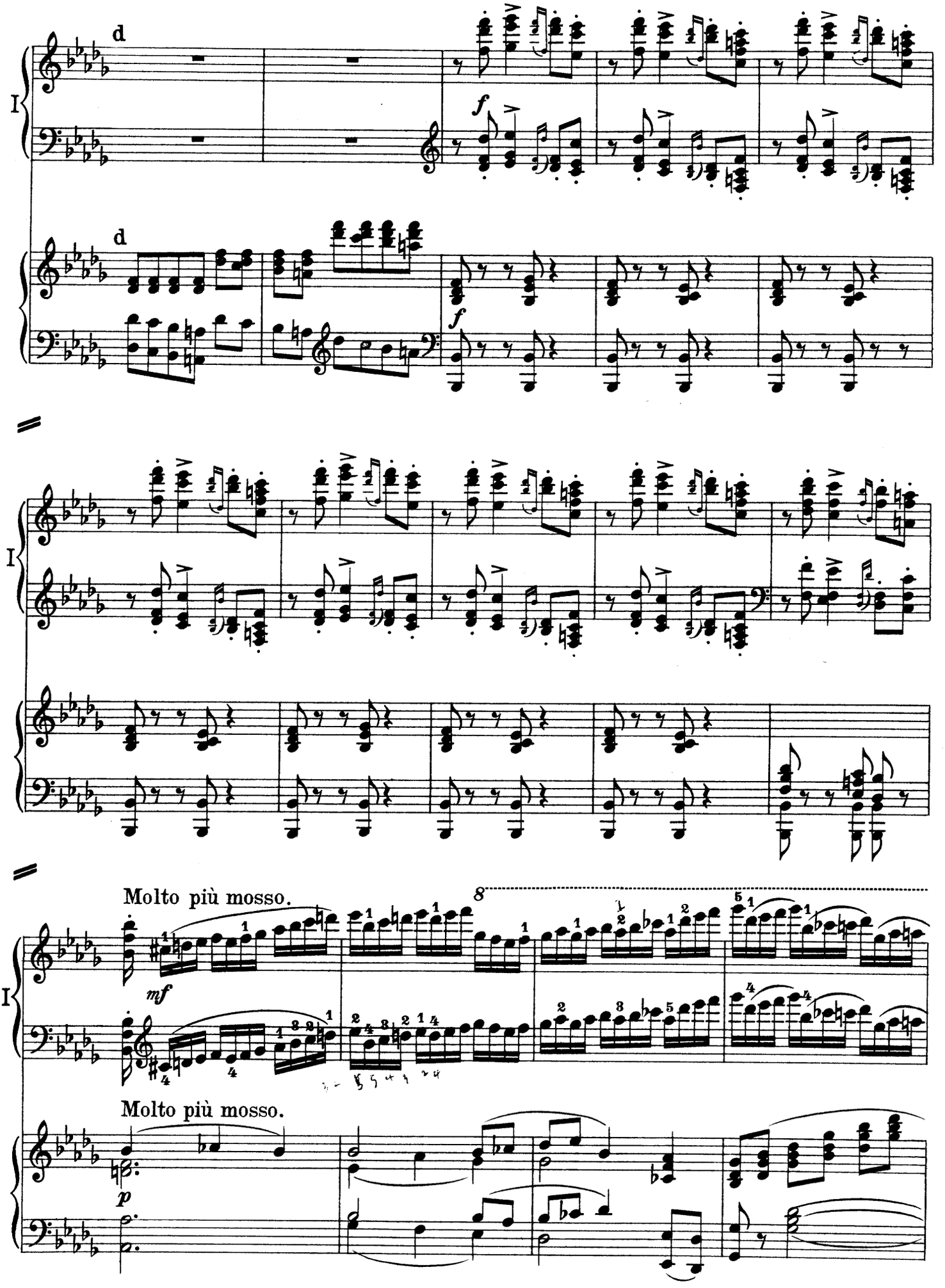
a) Vergl. Seite 65a

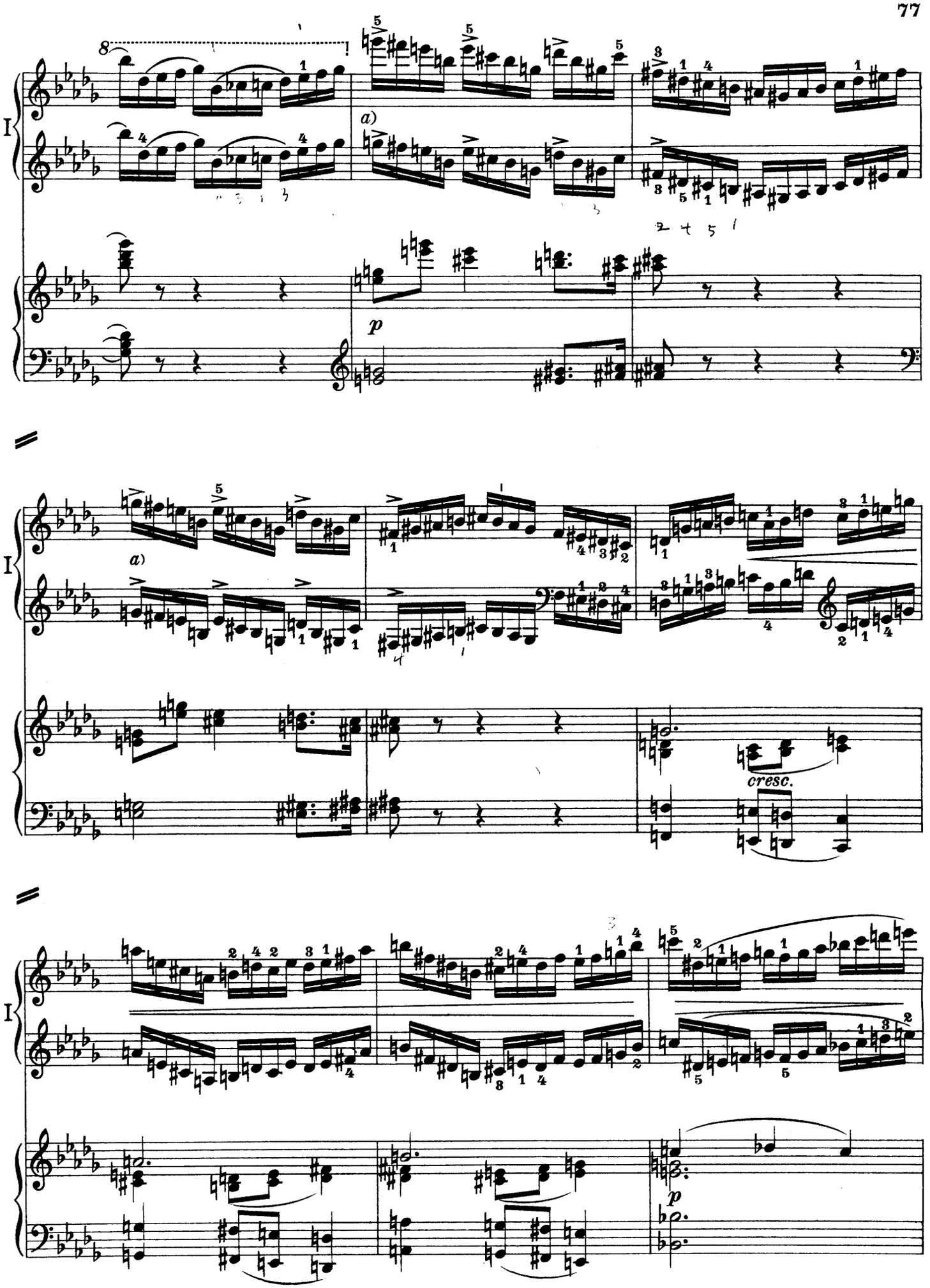
a) Compare page 65a


Tempo I.
mf
Tempo I.
cresc.
cresc.
f
dim.
mf
dim.


I
p
4
cresc.
c
c
I
f
f
f

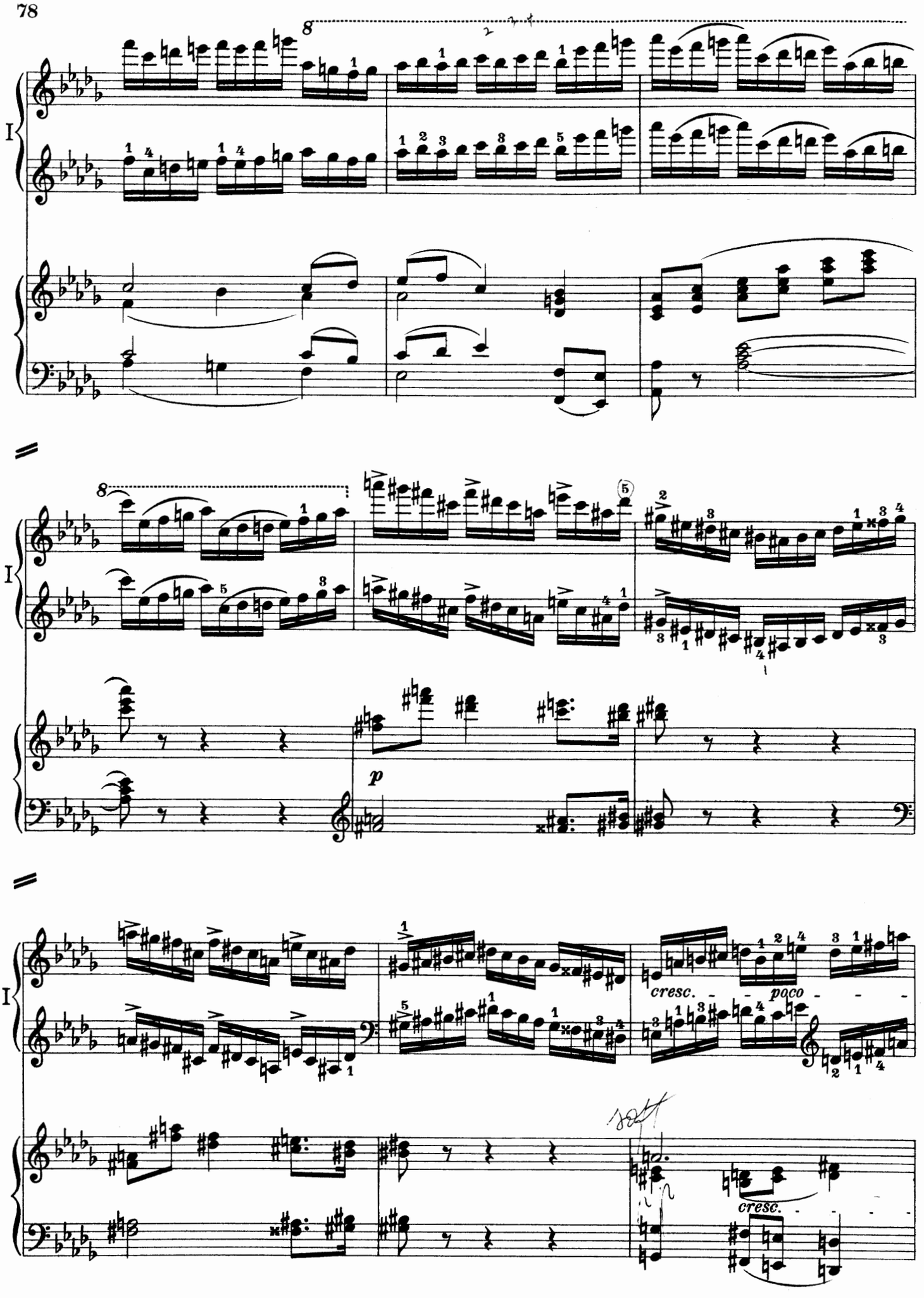

I
mf
mf
I
f
f
I
8
f

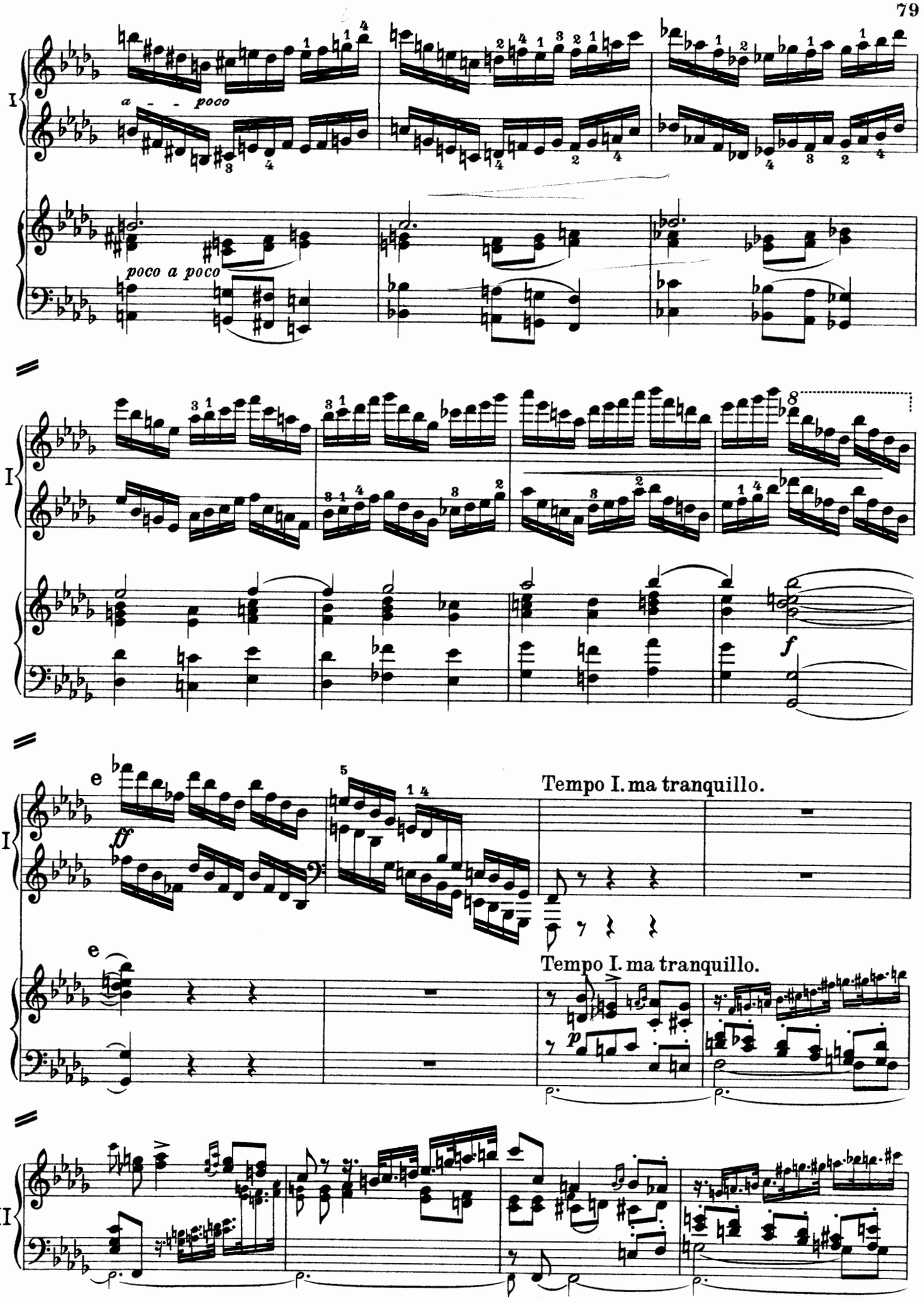

d
f
d
f
I
I
Molto più mosso.
mf
8
Molto più mosso.
p
I

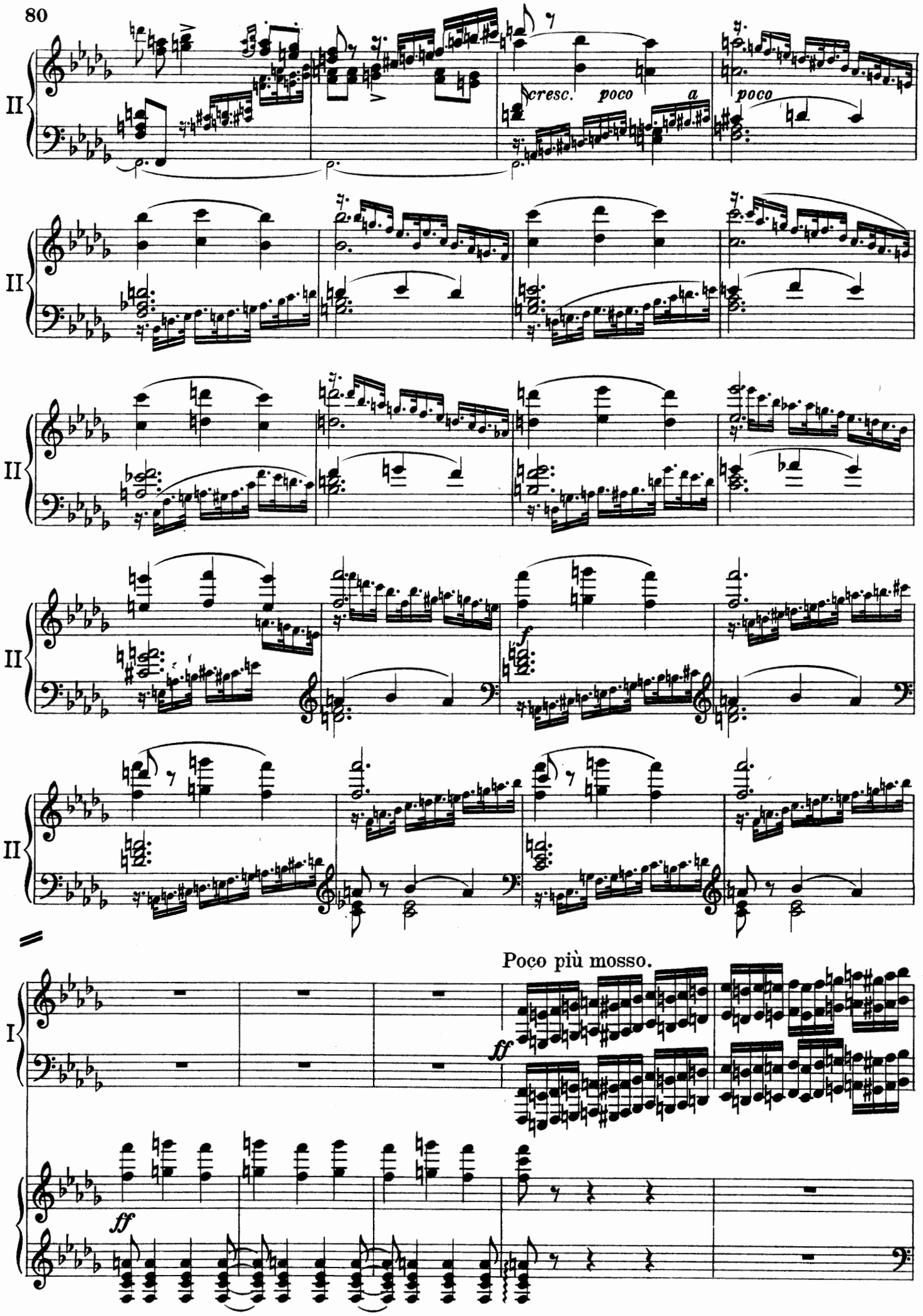


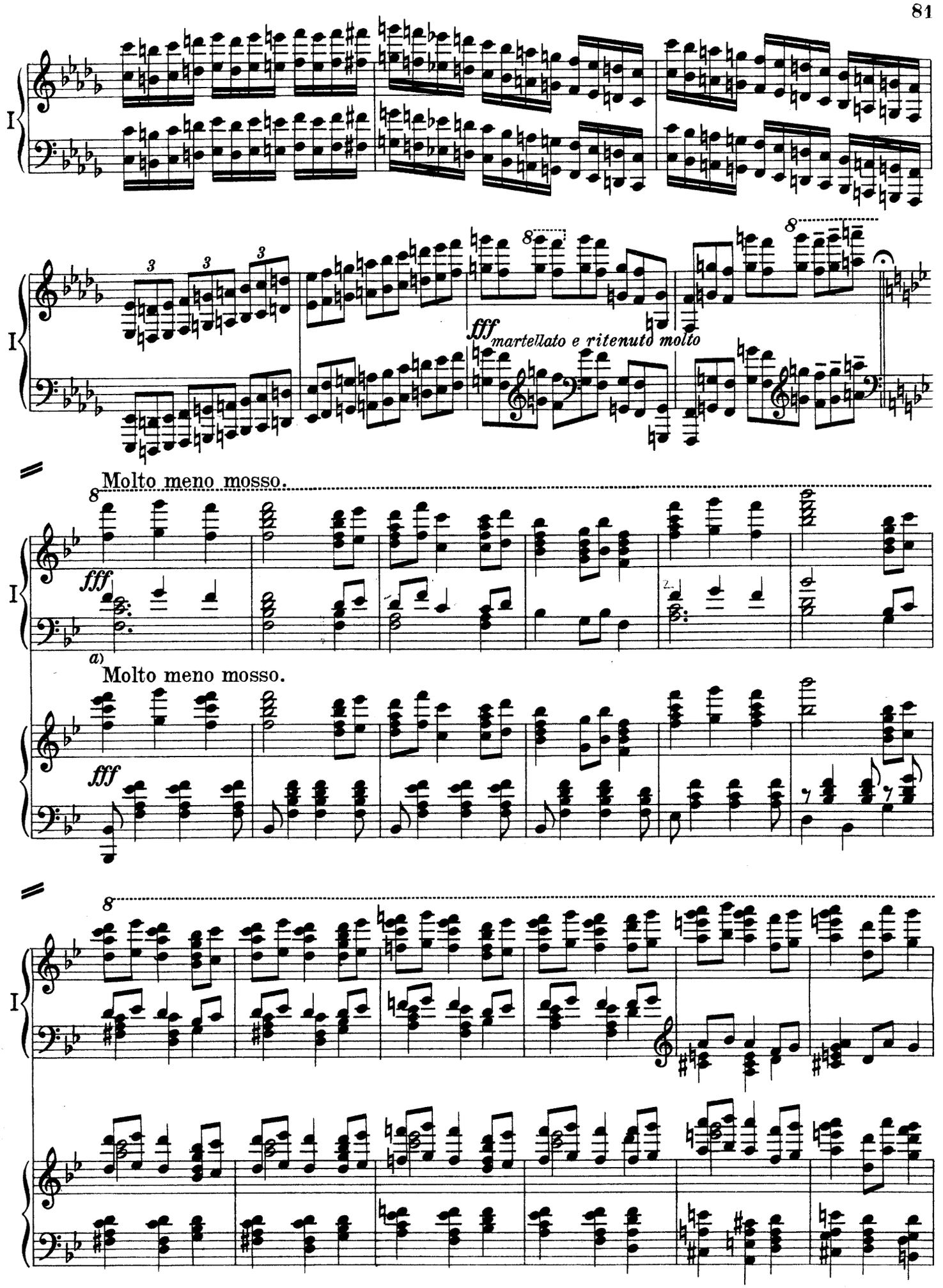
a) Die Zählzeiten scharf akzentuieren.

a) *Accentuate clearly and distinctly each beat of the bar.*


I
8
p
cresc.
poco
cresc.

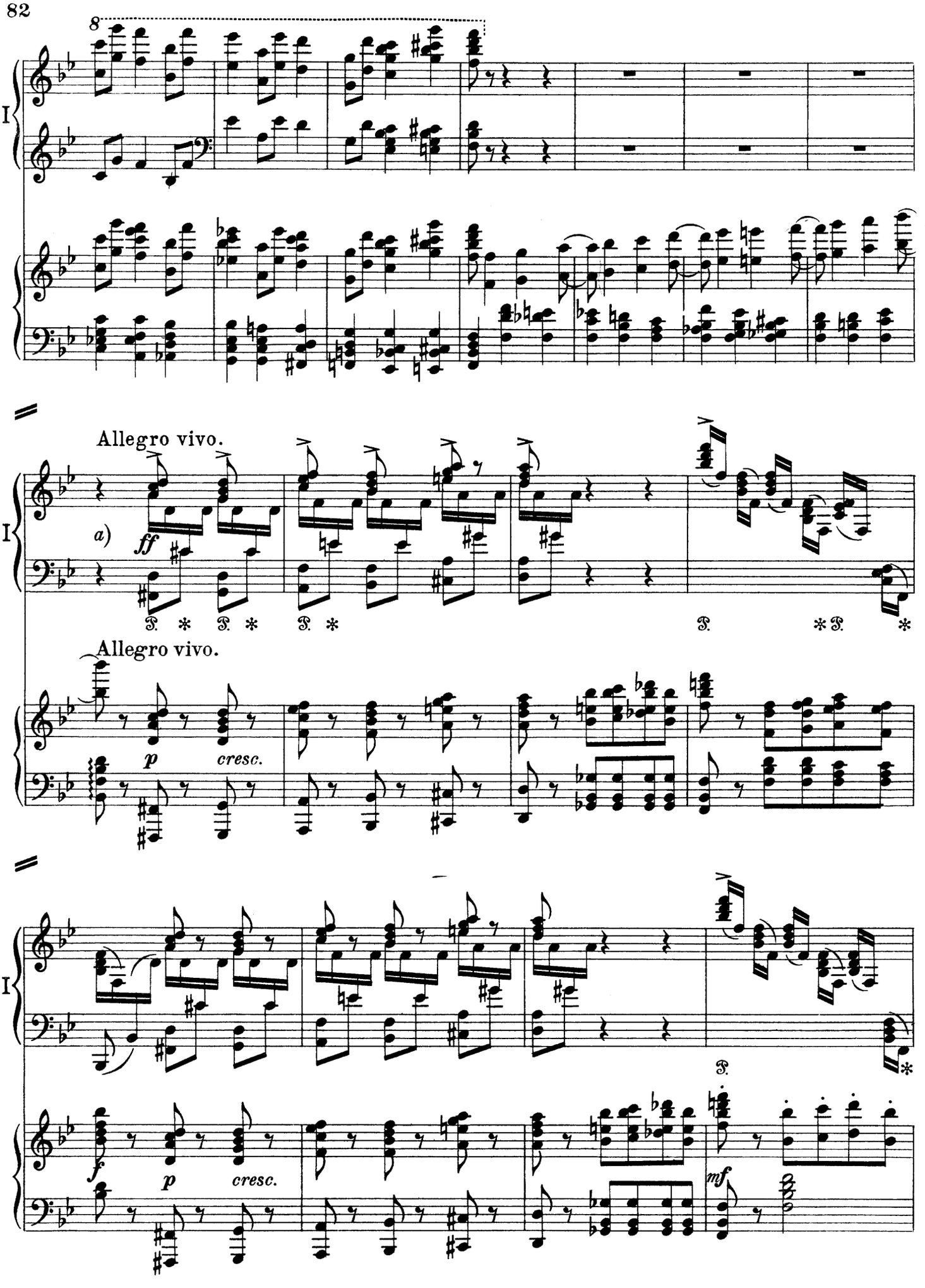

I
a - - poco
poco a poco
I
f
e
ff
Tempo I. ma tranquillo.
e
Tempo I. ma tranquillo.
p
II


II
cresc.
poco
a
poco
f
Poco più mosso.
ff
I
ff



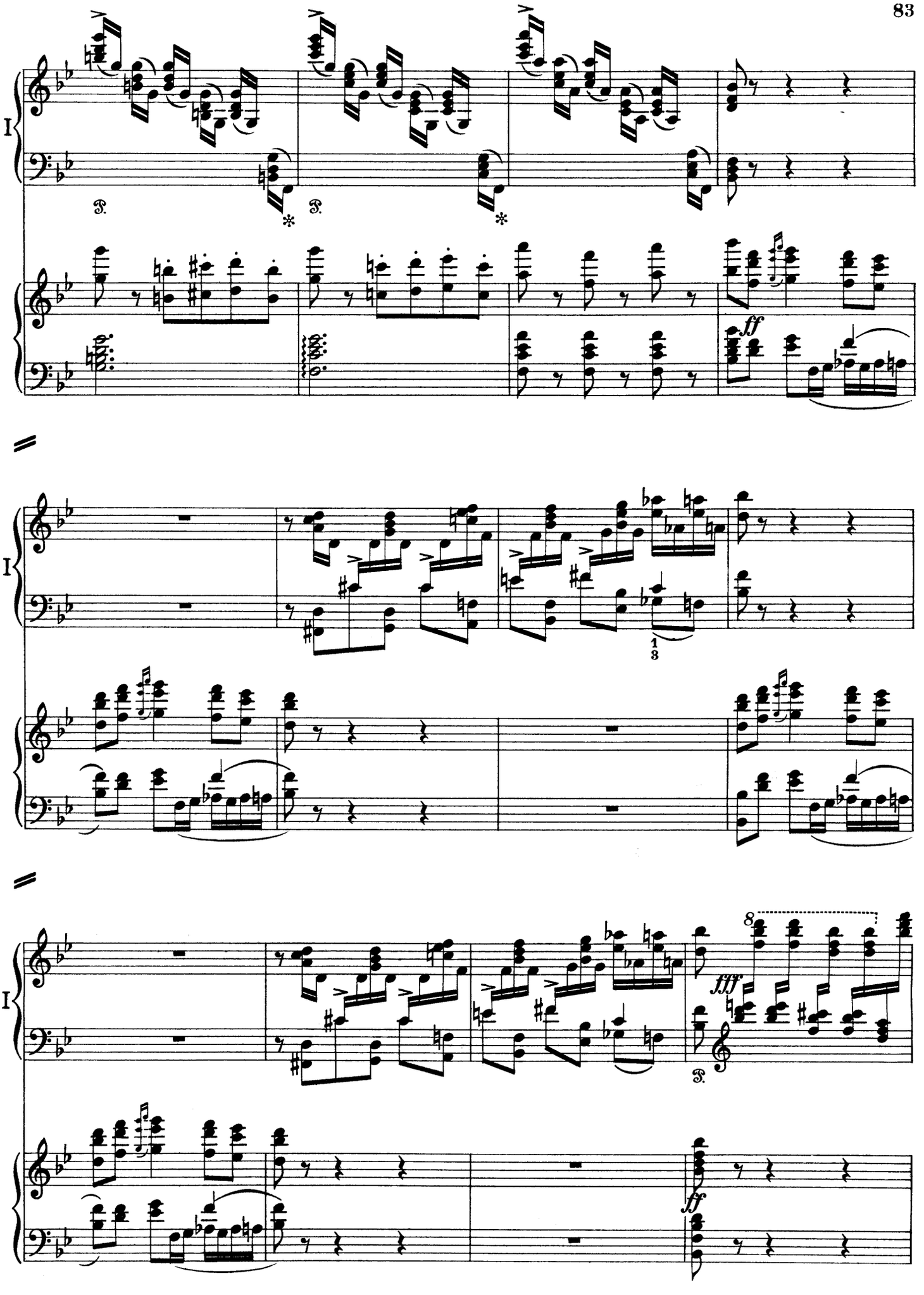
a) Die linke Hand kann auch als Verdoppelung der rechten gespielt werden.

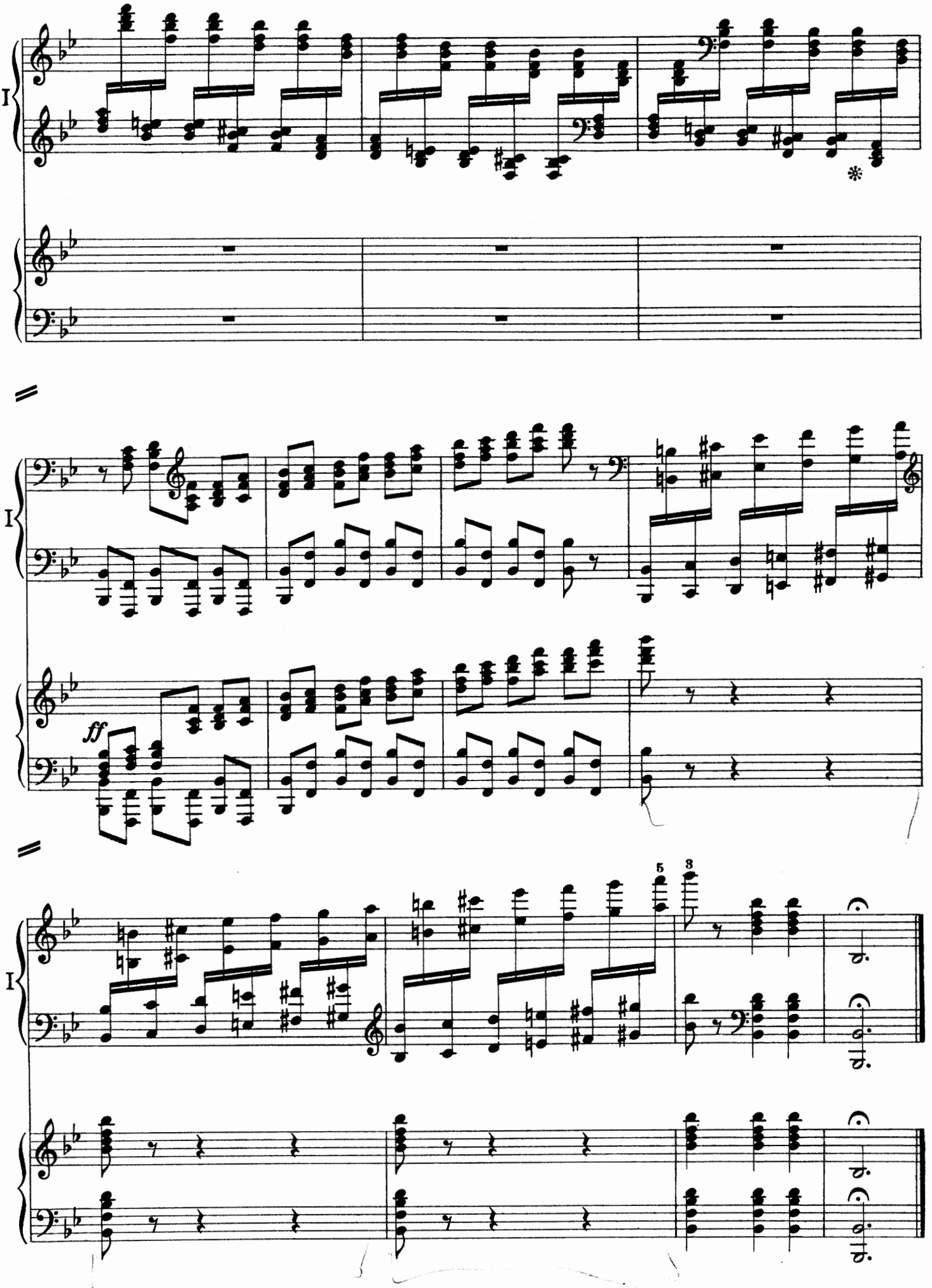
a) *The left hand may also be played in octaves, to increase the tonal effect of the right hand.*



a) Bis zum Schluß mit starken Akzenten.

a) *With strong accents to the end.*


I
ff
I
1
3
I
8
fff
ff


I
I
ff
I
5
3

KLAVIER-MUSIK

AUSGEWÄHLTE WERKE FÜR 2 KLAVIERE ZU 4 HÄNDEN

Original-Werke

E. P.

4284 BACH, W. Fr.: Sonate F dur (Brahms-Martienssen)
3892 BRAHMS: Haydn-Variationen B dur Op. 56 b
3662 BRAHMS: Sonate 34bis nach dem f moll-Quintett
1914 CHOPIN: Rondo C dur Op. 73
1982 CLEMENTI: Zwei B dur Sonaten (Ruthardt)
2494 GRIEG: Altnorwegische Romanze mit Variationen Op. 51
2468 KIRCHNER: Sieben Walzer Op. 86
3874a/b KUHLAU: Sonatinen Op. 20, 55. II. Klav. v. Riedel-Niemann
2984 MOSCHELES: Hommage à Händel Op. 92
2490a/d MOZART: Sonaten K. Nr. 533, 475, 545, 283. II. Klav. v. Grieg
1327 MOZART: Sonate in D dur, Adagio und Fuge in c moll
1898 REINECKE: Improvisata über eine Gavotte v. Gluck Op. 125
2362 SCHUMANN: Andante und Variationen B dur Op. 46

Übertragungen

2951 BEETHOVEN: Septett Es dur Op. 20 (Ruthardt)
3033a/i BEETHOVEN: Neun Symphonien (Singer)
BRAHMS: Schumann-Variationen Op. 23
3667 BRAHMS: 5 ausgew. Walzer (vom Komponisten übertragen)
3841a/i BRUCKNER: Neun Symphonien (Grunsky)
3764a/b GRIEG: Beliebte Klavierstücke (Rée), 2 Bände
I. An den Frühling, Norwegischer Brautzug, Bächlein
II. Hochzeitstag auf Troldhaugen, Huldigungsmarsch
3877a/b HÄNDEL: Vier Concerti grossi (Singer), 2 Hefte
3621/4 LISZT: Symphonische Dichtungen (Singer), 4 Bände
Préludes, Prometheus, Tasso, Mazeppa
3761 MAHLER: Symphonie Nr. 5 (Stradal)
3254 MOSZKOWSKI: Fünf Spanische Tänze Op. 12
MOZART: Adagio zur Fuge K. Nr. 546 für 2 Klav. (Lewicki)
3169 MOZART: Sonate K. Nr. 497 F dur (Reinecke)
3467a/d MOZART: Symphonien K. Nr. 551, 550, 543, 504 (Singer)
C dur Jupiter, g moll, Es dur, D dur
3976 REGER: Mozart-Variationen Op. 132a v. Komponisten übertr.
3378 SCHÖNBERG: Fünf Orchesterstücke Op. 16 (Webern)
SCHUMANN: Etudes Symphoniques Op. 13
3077a/b SCHUBERT: Symphonien C dur, h moll [Unvoll.] (Singer)
4195a STRAUSS, RICH.: Aus Italien Op. 16 (Singer)
4195b STRAUSS, RICH.: Don Juan Op. 20 (Singer)
4195c STRAUSS, RICH.: Macbeth Op. 23 (Singer)
4195d STRAUSS, RICH.: Tod und Verklärung Op. 24 (Singer)
4195e STRAUSS, RICH.: Till Eulenspiegel Op. 28 (Singer)
4195f STRAUSS, RICH.: Also sprach Zarathustra Op. 30 (Singer)
4195g STRAUSS, RICH.: Don Quixote Op. 35 (Singer)
3780 TSCHAIKOWSKY: Symph. VI (Pathétique) Op. 74 (Singer)
3437b WAGNER-REGER: Walküre- und Tristan-Übertragungen

Klavier-Konzerte usw.

E. P.

(Original: Klavier und Orchester)

3830 BACH: Konzert Nr. 3 f moll (Teichmüller)
2912 BACH: Konzert Nr. 7 d moll (Ruthardt)
2200a/b BACH: Doppelkonzerte Nr. 1 und 2 C dur und c moll
4262 BACH, JOH. CHR.: Konzert D dur Op. 13, 2 (Landshoff)
4329 BACH, JOH. CHR.: Konzert B dur Op. 13, 4 (Landshoff)
2894a/e BEETHOVEN: Sämtliche fünf Konzerte (Pauer)
(C dur Op. 15, B dur Op. 19, c moll Op. 37, G dur Op. 58, Es dur Op. 73)
3629 BEETHOVEN: Kadenzen zu Op. 37 und 58 v. Cl. Schumann
3655 BRAHMS: Konzert Nr. 1 d moll Op. 15 (Sauer)
3895 BRAHMS: Konzert Nr. 2 B dur Op. 83 (Sauer)
2895a/b CHOPIN: Konzerte e moll Op. 11 u. f moll Op. 21 (Ruthardt)
2968 CHOPIN: Polonaise Es dur Op. 22 (Ruthardt)
3274 DUSSEK: Konzert g moll Op. 50, Satz I (Ruthardt)
3741 FRANCK: Symphonische Variationen (Sauer)
2164 GRIEG: Konzert a moll Op. 16
2164a GRIEG: Konzert a moll Op. 16, Neuausgabe v. Percy Grainger
4353 HAYDN: Konzert D dur (Teichmüller) mit Originalkadenzen und Kadenzen von B. Sekles (die Kadenzen auch in Sonderausg.)
3724 HENSELT: Konzert f moll Op. 16 (Ruthardt)
2952 HUMMEL: Konzert a moll Op. 85 (Ruthardt)
3606/7 LISZT: Konzerte Es dur und A dur (Sauer)
3612 LISZT: Phantasie über Ungarische Volksmelodien (Sauer)
2942 MENDELSSOHN: Capriccio brillante Op. 22 (Ruthardt)
2896a/b MENDELSSOHN: Konzerte g moll Op. 25, d moll Op. 40
3491 MENDELSSOHN: Rondo brillante Es dur Op. 29 (Ruthardt)
3492 MENDELSSOHN: Serenade und Allegro giocoso Op. 43
2872 MOSZKOWSKI: Konzert E dur Op. 59
3309b MOZART: Konzert Es dur K. Nr. 271 mit Orig.-Kadenzen
2212 MOZART: Doppelkonzert Es dur K. Nr. 365
3309c MOZART: Konzert B dur K. Nr. 450 mit Orig.-Kadenzen*
2897a MOZART: Konzert d moll K. Nr. 466 m. Kadenzen v. Sekles*
3629 MOZART: Kadenzen zu Konzert d moll K. Nr. 466 u. zu Beethoven Konzerte c moll, G dur Op. 37, 58 v. Clara Schumann
2897b MOZART: Konzert C dur K. Nr. 467 m. Kad. v. Paul Klengel*
3826 MOZART: Konzert Es dur K. Nr. 482 (Teichmüller), Kadenz.
3309a MOZART: Konzert A dur K. Nr. 488 mit Orig.-Kadenzen
3309d MOZART: Konzert c moll K. Nr. 491. Kadenzen von J. N. Hummel und B. Sekles*
2897c MOZART: Krönungskonzert D dur K. Nr. 537, Kad. v. Sekles*
*) Kadenzen auch in Sonderausgabe
1171 RUBINSTEIN: Konzert e moll Op. 25
2898 SCHUMANN: Konzert a moll Op. 54 (Sauer)
3213 STOJOWSKI: Symphonische Rhapsodie Op. 23
3775 TSCHAIKOWSKY: Konzert b moll Op. 23 (Teichmüller)
2899 WEBER: Konzertstück f moll Op. 79 (Ruthardt)

MOZART, KLAVIERKONZERTE FÜR 2 KLAVIERE

Neue Ausgabe nach den Autographen herausgegeben von Edwin Fischer und Kurt Soldan

E. P.
3309f Konzert Es dur K. Nr. 271
3309g Konzert B dur K. Nr. 450

E. P.
2897d Konzert d moll K. Nr. 466
2897e Konzert C dur K. Nr. 467

E. P.
3309e Konzert A dur K. Nr. 488
3309h Konzert c moll K. Nr. 491

E. P. 2897f Konzert D dur K. Nr. 537 (Krönungskonzert)
Mit Kadenzen von Mozart, Hummel, Paul Klengel u. a.

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