

EDUARD TUBIN

COMPLETE WORKS

Series II

Volume XIV

**Concerto for Double Bass
and Orchestra**

**Concerto for Balalaika
and Orchestra**

Score

Edited by
Edward Jurkowski & Reet Marttila

RAHVUSVAHELINE EDUARD TUBINA ÜHING / GEHRMANS MUSIKFÖRLAG
INTERNATIONAL EDUARD TUBIN SOCIETY / GEHRMANS MUSIKFÖRLAG

Supported by the Estonian Ministry of Culture

Editorial Board:

Kerri Kotta (Editor in chief), Margus Pärtlas, Toomas Velmet, Reet Marttila, Urmas Vulp,
Paul Mägi and Sigrid Kuulmann-Martin

Corrections: Lauri Sirp, Aare Tool and Piret Väinmaa

Music engraving: Valdo Preema, Edition 49

Layout: Tiina Sildre

Estonian translation: Reet Marttila

Estonian language editor: Kerri Kotta

Editor-in-chief: Kerri Kotta

Publisher: International Eduard Tubin Society / Gehrmans Musikförlag

Tallinn / Stockholm 2017

© International Eduard Tubin Society / Gehrmans Musikförlag, 2017

Edition number GE 12922

ISMN 979-0-54002-327-0

Orchestral material on hire: Gehrmans Musikförlag

E-mail: orkester@gehrmans.se

www.gehrmans.se

The full text of the comments is available on the Eduard Tubin Society website at:
www.tubinsociety.com

All rights reserved by law, including the rights to reproduce this edition.
Any unauthorised reproduction is prohibited by law.

COMMENTARY

ABBREVIATIONS

ETW	Eduard Tubin. Helitööde temaatilis-bibliograafiline kataloog / The Works of Eduard Tubin. Thematic-Bibliographical Catalogue
SMB	Swedish State Music Library (Statens Musikbibliotek)
SMIC	Swedish Music Information Centre

SOURCES

Concerto for Double Bass and Orchestra, ETW 22 Composed 1948.

- A** Title: Concerto for double bass and orchestra. Score. Stockholm: Körling, ©1948. 56 pp. I movement (245 bars), II movement (90 bars), III movement (285 bars). [Copy of the original score manuscript. Place & date: Stockholm, 31 May 1948.]
- B** Title: Concerto for double bass and orchestra. Piano score. Stockholm: Körling, ©1948. 31 pp. I movement (245 bars), II movement (90 bars), III movement (285 bars). [Copy of the original piano score manuscript. Place & date: Stockholm, 10 March 1948.]

In (A), the soloist part of the double bass is written at actual pitch. This is notated an octave higher in this edition, analogous with double bass group of string instruments.

(A) displays *Clarinetto in A* in front of the clarinet part of the score. It should be *2 Clarinetti in A* instead. It is corrected by the editors based on (A) from measure 183 onwards.

(A) displays *Fagotto* in front of the bassoon part of the score. It should be *2 Fagotti* instead. It is corrected by the editors based on (A) from measure 108 onwards.

In (A), bass clarinet is written in A. This is written in B flat in the present edition.

In (A), English horn lacks one sharp in its key signature. The original key signature of (A) is retained in the present edition.

Bar 16

On beat 1, (A) displays *a4* in cello. It may be assumed that it is a mistake, and there should be *a2* instead. It is corrected by the editors.

Bars 21–26

Violin 2 lacks a staccato marking on the fourth eighth-note in (A). This is added by the editors analogous with viola.

Bar 61

On beat 3, violins 1 and 2 lack a staccato marking in (A). This is added by the editors analogous with piccolo, flute, oboe and clarinet.

Bar 75

(A) lacks an alto clef in viola. This is added by the editors analogous with oboe, clarinet and bass clarinet in mm. 75 and 76, and cello in m. 77.

Bars 188–189

(A) lacks a tie connecting two G sharps in mm. 188 and 189. This is added by the editors on the basis of (B).

Bars 225–227

On beat 3, timpani lack a sharp in front of F in (A). This is added by the editors analogous with bassoon, contrabassoon, trombone 3, tuba and double bass.

Bars 230–234

On beat 2, timpani lack a sharp in front of F in (A). This is added by the editors analogous with bassoon, contrabassoon, trombone, tuba and double bass.

Bar 249

Rehearsal number 17 displays a different handwriting in (A) and is probably added later.

Bar 262

Rehearsal number 18 displays a different handwriting in (A) and is probably added later.

Bar 271

Viola lacks a tenuto marking on the last eighth-note in (A). This is added by the editors analogous with m. 267.

Bar 293

On beat 1, bassoon 2 lacks a flat in front of F in (A). This is added by the editors analogous with double bass.

Bar 303

On beat 1, trumpet lacks staccato markings in (A). These are added by the editors analogous with m. 302.

Bar 307

On beat 1, horns 3 and 4 that play the same note are notated as separate parts (i.e. with both upward and downward stems) in (A). On the following beats, (A) displays only downward stems. Since it is unlikely that horn 3 plays only the first beat in this phrase, the upward stem is removed by the editors in this edition.

Bars 310 and 311

On beat 1, timpani lack a flat in front of B in (A). This is added by the editors analogous with bassoon, contrabassoon and double bass.

Bar 312

On beat 1 and 2, tuba and double bass lack legato slurs in (A). These are added by the editors analogous with bassoon and contrabassoon.

Bar 313

On the last eight-note, trombones 1 and 2 lack an accent in (A). This is added by the editors analogous with trombone 3.

Bar 320

The cadenza of the soloist lacks a sharp in front of the upper E of the last harmony of the upper staff in (A) as shown on p. 56 of the present edition. On the basis of (B), the sharp is added by the editors.

Bar 320

On beat 3 and 4 of measure 2 of the seventh staff, the cadenza of the soloist lacks legato slurs in (A). These are added analogous with measure 3 of the sixth staff by the editors.

Bars 377 and 378

Viola lacks an upper legato slur connecting the last harmony of m. 377 and the first harmony of m. 378. This is added by the editors analogous with mm. 378–381.

Bar 407

On beat 4, the soloist part lacks a staccato marking in (A). This is added by the editors analogous with mm. 402–406 and m. 407 of (B).

Bars 468, 470–476 and 478

Timpani lack a flat in front of A in (A). This is added by the editors analogous with double bass.

Bar 488

(A) displays the first note of oboe as G. It may be assumed that it is a mistake, and there should be G flat instead. This is corrected by the editors based on clarinet.

Bar 499

On beat 1, the soloist part lacks F sharp in (A). This is added by the editors analogous with (B). (A) displays F sharp in m. 498 which is connected with a tie with m. 499 displaying no note.

Bar 518

Timpani lack a sharp in front of C in (A). This is added by the editors analogous with double bass.

Bar 549

On beat 3, double bass lacks a legato slur in (A). This is added by the editors based on m. 549 of (B) and m. 548 of (A).

Bar 563

On the last eighth-note, trombone 3 and tuba lack a staccato marking in (A). This is added by the editors analogous with m. 566.

Bar 564

The first note of flute lacks an accent in (A). This is added by the editors analogous with mm. 565–567.

Dynamic markings added by analogy are not commented in this edition.

Concerto for Balalaika and Orchestra, ETW 23

Composed 1963–1964.

A. Original manuscript, score. SMB. Title: Konsert för balalaika och orkester. 72 pp. I movement (255 bars), II movement (74 bars), III movement (211 bars). Place & date: Stockholm, 24 April 1964.

B. Original manuscript, piano score. SMIC. Title: Konsert för balalaika och orkester. 36 pp. I movement (255 bars), II movement (74 bars), III movement (211 bars). Place & date: Stockholm, 19 March 1964.

The list of percussion instruments displays *Tamburo militaire* in (A). This is replaced with an Italian *Tamburo militare* in this edition.

First movement

Bar 14

Violoncello lacks a legato slur in (A). This is added by the editors analogous with double bass.

Bar 26

On the eighth note of beat 3, balalaika displays tremolo markings in (A). These are removed by the editors based on analogy with mm. 3, 4, 9, 10, 41 and 42.

Bar 27

On the three last eighth-notes, violin 2, viola and cello lack staccato markings in (A). These are added by the editors analogous with bassoon and horn 2.

Bar 28

Violin 2, viola and cello lack staccato markings in (A). These are added by the editors analogous with bassoon and horn 2.

Bars 29 and 32

Violins 1 and 2 and viola lack a legato slur in (A). It may be assumed that this is a mistake. The legato slurs are added based on analogy with cello.

Bar 34

On the last eighth-note, bassoon lacks a staccato marking in (A). This is added by the editors based on clarinet, horn 2, trumpet 1, violin 2, viola and cello.

Bar 60

On the third and fourth sixteenth of beat 4, balalaika chords lack A in (A). These are added by the editors based on (B) and the first chord of m. 61 of (A).

Bars 113 and 114

Balalaika lacks ties suspending a chord over the barline in mm. 113 and 114 in (A). The ties are provided by the editors based on analogy with mm. 122 and 123.

Bar 125

On the fourth sixteenth-note of beat 3, balalaika lacks a flat in front of upper D in (A). This is added by the editors based on (B).

Bar 131

On the fourth note of beat 1, balalaika lacks a flat in front of D in (A). This is added by the editors based on (B).

Bar 176

On the fourth sixteenth of beat 3, clarinet lacks flats in (A). These are added by the editors analogous with piccolo, flute, violin 1 and violin 2.

Bars 231 and 232

Viola lacks a tie connecting the last note of m. 231 and the first note of m. 232 in (A). This is added by the editors analogous with violin 2.

Second movement**Bar 1**

(A) displays a tempo marking *Andante sostenuto*. This is added [*e serio*] based on analogy with (B).

Bar 25

On beat 1, trumpets 1 and 2 lack the second quarter in (A). This is added by the editors.

Bar 28

On beat 1 and 2, balalaika lacks tremolo markings in (A). These are added by the editors based on (B).

Bar 70

(A) displays an arrow below the *tutti* marking in violin 1. It is removed by the editors.

Bars 70 and 71

Cello and double bass lack ties connecting the notes of mm. 70 and 71 in (A). These are added by the editors analogous with mm. 72 and 73.

Third movement**Bar 38**

On beat 1, balalaika lacks a sharp in front of C in (A). This is added by the editors based on violin 1 of (A) and balalaika of (B).

Bars 83–89

Double bass lacks *divisi* markings whenever a note is doubled in octave in (A). These are provided by the editors based on analogy with mm. 80–83.

Bar 95

On the fourth eighth-note of beat 1, cello lacks a flat in front of B. This is added by the editors based on horn 1 of (A) and the left hand of piano part of (B).

Bar 100

Viola and double bass lack legato slurs in (A). These are added by the editors analogous with bassoon.

Bar 100

Cello lacks a legato slur connecting the second and the last note of the measure in (A). This is added by the editors based on clarinet.

Bar 101

Cello and double bass lack legato slurs in (A). These are added by the editors analogous with oboe, clarinet and bassoon.

Bar 121

On the third eighth F sharp, cello displays a staccato marking in (A). This is removed by the editors based on double bass.

Bar 200

On the sixth eighth, cello lacks an eighth rest. This is added by the editors analogous with double bass.

Analogous with double bass concerto, dynamic markings added by analogy are not commented in this edition.