

**EDUARD TUBIN**

**COMPLETE WORKS**

**Series II**

**Volume XV**

**Concerto for Double Bass  
and Orchestra**

**Concerto for Balalaika  
and Orchestra**

**Concerto for Violoncello  
and Orchestra (unfinished)**

**Piano 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

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Publisher: International Eduard Tubin Society / Gehrmans Musikförlag

Tallinn / Stockholm 2017

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Edition number GE 12923

ISMN 979-0-54002-328-7

Orchestral material on hire: Gehrmans Musikförlag

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# COMMENTARY

## ABBREVIATIONS

ETW	Eduard Tubin. Helitööde temaatilis-bibliograafiline kataloog / The Works of Eduard Tubin. Thematic-Bibliographical Catalogue
GMF	Gehrmans Musikförlag
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. Piano score. Stockholm: Körling, ©1948. 31 pp. I movement (245 bars), II movement (90 bars), III movement (285 bars). [Copy of original manuscript piano score. Place & date: Stockholm, 10 March 1948.]
- B** 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 original manuscript score. Place & date: Stockholm, 31 May 1948.]

The soloist part is based on **(B)** in this edition. In the piano score of this edition, the soloist part is written at actual pitch. As a separate part included to the piano score, it is transposed up by a minor seventh according to soloist tuning.

#### Bar 25

On beat 4, the left hand of piano part lacks a natural in front of lower E in **(A)**. This is added by the editors based on cello of **(B)**.

#### Bar 31

On beat 4, double bass displays an eighth rest in **(A)**. It may be assumed that it is a mistake, and there should be a dotted eighth rest instead. A dot is added by the editors based on string instruments of **(B)**.

#### Bar 50

On beat 2, the right hand of piano part lacks a flat in front of B in **(A)**. This is added by the editors based on viola of **(B)**.

#### Bar 142

The left hand of piano part lacks a legato slur in **(A)**. This is added by the editors based on analogy with measures 132–141 and 143–148.

**Bars 173 and 174**

Piano part displays two separate crescendo hairpins in mm. 173 and 174. These are replaced with a single hairpin in mm. 173 and 174 based on analogy with mm. 181 and 182.

**Bars 188 and 189**

Double bass lacks a tie connecting measures 188 and 189 in (B). This is added by the editors based on (A) and the soloist part accompanying (A).

**Bar 196**

The first chord of left hand of piano lacks a tenuto marking in (A). This is added by the editors based on bassoon and horn of (B).

**Bar 197**

On beat 3, right hand of piano lacks a staccato marking in (A). This is added by the editors based on oboe of (B).

**Bar 221**

On the last eighth C, right hand of piano lacks a sharp in front of it. This is added by the editors based on bassoon, contrabassoon, trumpet 2, trombone, cello and double bass of (B).

**Bar 223**

On beats 1 and 2, left hand of piano lacks staccato markings. These are added by the editors based on analogy with mm. 221, 229, etc.

**Bar 249**

In (A), the rehearsal number 17 shows a different handwriting and is probably added later.

**Bar 262**

In (A), the rehearsal number 18 shows a different handwriting and is probably added later.

**Bar 262**

On the first eighth, right hand of piano lacks an accent in (A). This is added by the editors based on violin 2 and viola of (B).

**Bar 317**

On the fourth eighth, right hand of piano lacks naturals in front on B-s in (A). These are added by the editors based on flute, oboe, bassoon, tuba and strings of (B).

**Bar 320**

The cadenza of the soloist part lacks a sharp in front of upper E of the last harmony of the first staff in (B). This is added based on (A). (B) displays a natural in front of the following E which allows to assume that there must be sharp in front of the first E.

**Bar 320**

The cadenza of the soloist part lacks legato slurs in measure 1 of the third staff on p. 31 in (B). These are added by the editors based on analogy with measure 2 of the first staff.

**Bars 385** On beat 2, the lower G of right hand of piano displays a natural in front of it. It must be sharp instead. This is added by the editors based on violin 2 of (B).

**Bar 390**

On beat 1, the soloist part lacks a legato slur in (B). This is added by the editors based on analogy with mm. 389, 394, etc. of (B) and m. 385 of (A).

**Bar 397**

On beat 1, left hand of piano lacks a staccato marking in (A). This is added by the editors based on analogy with mm. 394–396 and 398.

**Bar 407**

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

**Bar 408**

Left hand of piano lacks a bass clef in (A). This is added by the editors based on bass clarinet, bassoon, cello and double bass of (B).

**Bar 487**

On beat 1, right hand of piano lacks a flat in front of G in (A). This is added by the editors based on violin 2 of (B).

**Bar 488**

On beat 1, right hand of piano lacks flats in (A). These are added by the editors based on oboe and violin 2 of (B).

**Bar 499**

On beat 1, the soloist part lacks F sharp in (B). This is added by the editors based on analogy with (A). There is a F sharp in m. 498 which displays a connecting tie, but not a following F sharp in m. 499 in (B).

**Bar 532**

The five last notes of right hand of piano lack accents in (A). These are added by the editors based on oboe, clarinet, violin1 and 2 and viola of (B).

**Bar 539**

On beat 4, right hand of piano part lacks a legato slur in (A). This is added by the editors based on analogy with m. 547.

**Bar 549**

On beat 3, the soloist part lacks a legato slur in (B). This is added by the editors based on analogy with (A) and m. 548 of (B).

All changes introduced by the editors are typographically marked.

## Concerto for Balalaika and Orchestra, ETW 23

Composed 1963–1964.

- A. 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.
- B. 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.

The soloist part is based on (B) in this edition.

### First movement

**Bar 26**

On beat 3, the eighth-note of balalaika displays a tremolo marking in (B). It may be assumed that it is a mistake. Based on analogy with mm. 3, 4, 9, 10 and 42, the tremolo marking is removed by the editors.

**Bar 60**

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

**Bar 113**

On the second eighth of beat 3, right hand of piano lacks a natural on front of the lower C. This is added by the editors based on viola of (B).

**Bars 113 and 114**

In (B), balalaika lacks ties connecting the notes of the chord suspended over barline in mm. 113 and 114. Based on analogy with mm. 122 and 123, the ties are provided by the editors.

**Bar 125**

Upper D of the last chord of balalaika lacks a natural in front of it in (B). This is added by the editors based on (A) and clarinet 1 of (B).

**Second movement****Bar 1**

(B) displays a tempo marking *Andante sostenuto*. Based on analogy with (A), the marking [*e serio*so] is added by the editors.

**Bar 23**

On beat 5, left hand of piano lacks a natural in front of E in (A). This is added by the editors based on balalaika of (B).

**Bar 25**

The last note of the piano part in both right and left hand is notated shorter as it should be. The note is prolonged by one beat by the editors.

**Bar 30**

On the second eighth, balalaika lacks an eighth rest. This is added by the editors based on (A).

**Bar 56**

Left hand of piano lacks ties connecting the chords on beats 4 and 5 in (A). These are added by the editors based on analogy with m. 55.

**Third movement****Bar 23**

The last eighth D of right hand of piano lacks a natural in front of it in (A). This is added by the editors based on oboe and violin 1 of (B).

**Bar 38**

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

**Bar 74**

On the sixth eighth, balalaika lacks a sharp in front of F in (B). This is added by the editors based on (A).

All changes introduced by the editors are typographically marked in this edition.

## Concerto for Violoncello and Orchestra, ETW 129

A. Original manuscript, piano score. GMF. Title: Concerto for Violoncello and Orchestra. I Recitativo. 12 pp. (153 bars). No date.

### Bar 13

The third and fourth sixteenths of beat 1 of violoncello lack staccato markings in (A). These are added by the editors based on analogy with m. 8.

### Bar 126

The second sixteenth of beat 3 (reading from the back) of violoncello lacks a natural in front of G in (A). It may be assumed that it is a mistake since G belongs to a passage of ascending perfect fourths (the lack of natural in front of G would change the interval to another interval than perfect fourth). The natural is added by the editors.