

# Concerto

*Op. 35*

Flute & Piano

Arr.: Yujian Zhu

**Pyotr Ilyich Tchaikovsky**

EMR 51998

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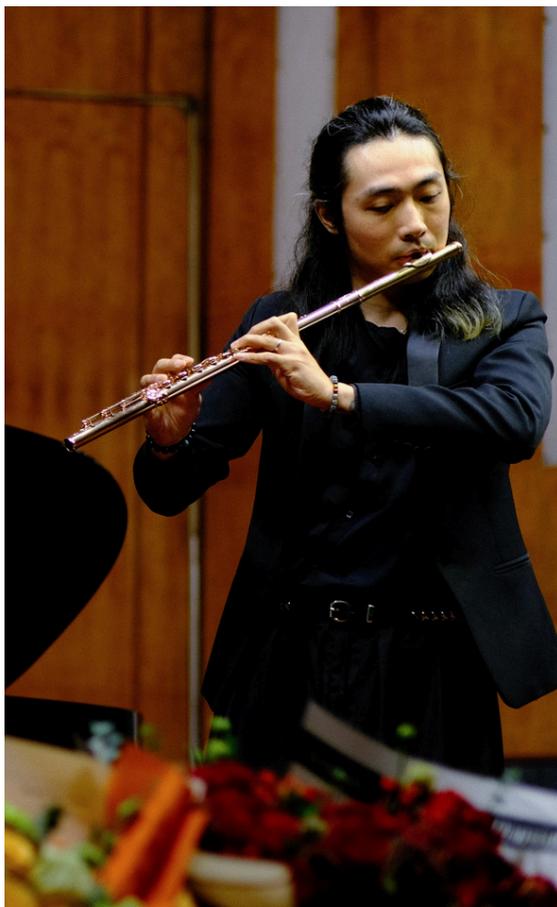
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# YUJIAN ZHU



Yujian Zhu currently serves as Professor of Flute at the Accademia Internazionale di Musica e Arte (AIMART) in Rome, Italy; Guest Professor at Berklee College of Music, USA; Vice President and Secretary-General of the Sichuan Flute Society, China; Flute and Chamber Music Instructor in the Orchestral Instruments Department at the Sichuan Conservatory of Music, China; and Committee Member of the German Music Council. As the founder of the CIAO International Music Festival, he has successfully organized multiple editions of this world-class musical event.

He holds three master's degrees in flute performance from the Sichuan Conservatory of Music (China), the Conservatorio della Svizzera italiana (Lugano, Switzerland), and the University of Agder (Norway). He also earned certificates in Baroque flute performance from the Accademia Nazionale di Santa Cecilia (Rome, Italy) and in chamber music performance from the Accademia Musicale di Firenze (Florence, Italy).

He began his flute studies at an early age under the guidance of his father, the renowned Chinese flute educator Zhu Ji, and later studied with Chinese flutist Chen Sanqing. He subsequently pursued advanced studies in Switzerland and Italy with the distinguished Italian flutist Mario Ancillotti. Over the years, he has also studied extensively with Italian flutist Andrea Oliva, Hungarian flutist Gergely Ittzés, Norwegian flute educator Jørn Eivind Schau, German flutist and chamber musician Cordula Hacke, and Italian Baroque flutist Enrico Casularo.

He has won more than twenty awards in over ten competitions, including the France Music Competition, the Saint-Saëns International Music Competition, the Padova International Music Competition, the American Virtuoso International Music Competition, and the Sichuan Provincial Flute Competition of China's Golden Bell Award.

He has performed as a soloist, chamber musician, and orchestral musician at the Suoni Riflessi Festival (Italy), the Kusatsu Music Festival (Japan), the Musicalta Festival (France), the Singapore Flute Fair, and numerous festivals across China. He has been invited to perform at prestigious venues such as the Royal Albert Hall and Carnegie Hall. He has performed extensively throughout China as well as in the United States, Switzerland, France, Italy, Germany, Japan, Hungary, Romania, and Singapore, and has extensive experience in concert hall and solo performance settings.

He has performed alongside renowned artists including Mario Ancillotti, Silvia Tocchini, Massimo Quarta, Omar Zoboli, Yuval Gotlibovich, Raquel Castro, Chen Sanqing, Ma Yong, Chen Qiling, Ian Bousfield, Kateřina Javůrková, Matteo Fossi, Erica Piccotti, Andrea Oliva, Alexa Still, Ta Jin, Zhang Guoyong, and Christian Studler, among others. Many of his students have won awards in solo and chamber music categories at various domestic and international professional music competitions. He has also been repeatedly recognized as an Outstanding Instructor, Outstanding Chamber Music Instructor, and Mentor for Top Students.

He has published the flute ensemble piece Jasmine and an arrangement of Bach's Concerto in E minor, BWV 1059, with Edition Svitzer (Denmark). He has published the intermediate and advanced editions of the flute method Learning the Flute with Ease with Shanghai Music Publishing House. In addition, he co-authored the beginner edition of Learning the Flute with Ease with his father, Ji Zhu. He has published seven academic papers in domestic and international journals, one of which was indexed in the Arts & Humanities Citation Index (A&HCI).



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# Concerto

## *Op. 35, Pyotr Ilyich Tchaikovsky (Arr.: Yujian Zhu)*

### **English:**

Tchaikovsky's Concerto in D major, Op. 35, is one of his most successful works, made famous by every violinist as a splendid showcase of virtuosity. Challenging such popularity, conferred precisely by the strict idiomatic properties of the violin, and transferring this peculiarity to the flute is a challenge for intrepid and valiant musicians. There are many difficulties that make this transfer arduous, all of which are resolved with ease and supreme instrumental virtuosity by our transcriber. After all, this challenge has already been taken up and won with the concertos by Mendelssohn and Beethoven, now frequently performed by flautists. Of course, Tchaikovsky's piece presents more extreme virtuosic characteristics and requires splendid and courageous flutists, who are certainly not lacking at this moment. Certain elements of Gypsy and Slavic folklore, which are present to a large extent and peculiar to violin playing, have been effectively resolved and made idiomatic for the flute, as was largely done in the same historical period by the famous flutist Franz Doppler. All that remains is to congratulate the transcriber on his great work, which allows us to enjoy a splendid piece of Romanticism, so lacking in creativity for the flute.

Mario Ancillotti

### **Italian:**

Il concerto in re magg. Op 35 di Tchaikowsky è una delle sue opere più fortunate, resa celebre da ogni violinista come splendida palestra di virtuosità. Sfidare tale popolarità conferita proprio dalla stretta proprietà idiomática del violino, e trasportare sul flauto tale peculiarità è una sfida da musicisti intrepidi e valorosi. Molte sono le difficoltà che rendono arduo tale trasferimento, tutte risolte con disinvoltura e sommo virtuosismo strumentale dal nostro trascrittore. Del resto già tale sfida è stata fatta e vinta con I concerti di Mendelssohn e di Beethoven, ormai frequentemente eseguiti dai flautisti. Certo, il brano di Tchaikowsky presenta caratteristiche virtuosistiche più estreme e necessita di splendidi e coraggiosi flautisti, che in questo momento non mancano davvero. Certi elementi del folklore tzigano e slavo presenti in larga misura e peculiari del violinismo, sono stati efficacemente risolti e resi idiomáticos per il flauto, così come face largamente nello stesso periodo storico il famoso flautista Franz Doppler. Non resta che congratularsi con trascrittore del grande lavoro che ci permette di godere di una splendida pagina del romanticismo, così poco creativo per il flauto.

Mario Ancillotti

### **Français:**

Le Concerto en ré majeur, Op. 35 de Tchaïkovski est l'une de ses œuvres les plus célèbres, rendue populaire par tous les violonistes comme une splendide vitrine de virtuosité. Relever le défi de cette popularité, conférée précisément par les propriétés idiomatiques strictes du violon, et transférer cette particularité à la flûte constitue un véritable défi pour des musiciens intrépides et courageux. De nombreuses difficultés rendent ce transfert ardu, toutes résolues avec aisance et un virtuosisme instrumental suprême par notre transcripateur. D'ailleurs, ce défi a déjà été relevé et remporté avec les concertos de Mendelssohn et de Beethoven, désormais fréquemment exécutés par les flûtistes. Certes, l'œuvre de Tchaïkovski présente des caractéristiques virtuoses plus extrêmes et nécessite des flûtistes splendides et audacieux, qui ne font certainement pas défaut aujourd'hui. Certains éléments du folklore tzigane et slave, largement présents et propres au violon, ont été efficacement adaptés et rendus idiomatiques pour la flûte, comme le faisait déjà largement, à la même époque historique, le célèbre flûtiste Franz Doppler. Il ne reste plus qu'à féliciter le transcripateur pour ce travail remarquable, qui nous permet de profiter d'une splendide page du romantisme, si peu créative pour la flûte.

Mario Ancillotti



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FLUTE

# Concerto

## Op. 35

Pyotr Ilyich Tchaikovsky  
Arr.: Yujian Zhu

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**Allegro moderato** *Solo*

22

**Moderato assai**

♩ = 80

cresc.

\*Acciaccatura is notated as A in original score.

\*\*This passage should be play 8 ottava bassa in original score.

# Concerto

Op. 35

Pyotr Ilyich Tchaikovsky

Arr.: Yujian Zhu



**Allegro moderato**

Flute

Piano

*p*

Musical score for measures 1-6. The Flute part is mostly rests. The Piano part begins with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand.

7

*p*

*cresc.*

*marcato*

Musical score for measures 7-11. The Piano part continues with a piano (*p*) dynamic, marked *cresc.* (crescendo) and *marcato* (marked). The Flute part has rests.

12

*mf*

Musical score for measures 12-15. The Piano part features a melody in the right hand and a bass line in the left hand, marked *mf* (mezzo-forte). The Flute part has rests.

16

*f*

*ff*

Musical score for measures 16-20. The Piano part features a melody in the right hand and a bass line in the left hand, marked *f* (forte) and *ff* (fortissimo). The Flute part has rests.

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20

20

*f* *mf* *p*

23

23

*Solo* *p* *cresc.* *f* *dim.* *rit.* *ritenuto*

28

**Moderato assai** ♩ = 80

28

*pp* *p* *3* *dolce*

33

33

*mf*

36

36

*cresc.* *f*

\*Acciaccatura is notated as A in original score.

\*\*This passage should be play 8 ottava bassa in original score.

39

*p* *mf*

42

*cresc.* *dolce*

46

*f* *dim.*

49 **Ben sostenuto il Tempo**

*pp*

52

*pp*

54

*cresc.*

56

*f*

58

*f*

60

62

*ff*

*ff*

*8va*

The image shows a page of musical notation for a piano and violin piece. The page is numbered 6 at the top left. The music is in G major and 2/4 time. It consists of six systems of staves, each starting with a measure number (54, 56, 58, 60, 62). The violin part is on the top staff of each system, and the piano accompaniment is on the bottom two staves. Dynamics include *cresc.* (crescendo), *f* (fortissimo), and *ff* (fortissimo-fortissimo). An *8va* marking is present in measure 62. The piano part features various textures, including chords and textures.

64

*cresc.*

*dim.*

66

*dim.*

69

*p con molto espressione*

*pp*

73

*pp*

76

*poco cresc.*

*pp poco cresc.*

79

con sonorità

*p*

82

*poco a poco cresc.*

85

*poco a poco cresc.*

88

*mf*

*f*

90

*mf*

93

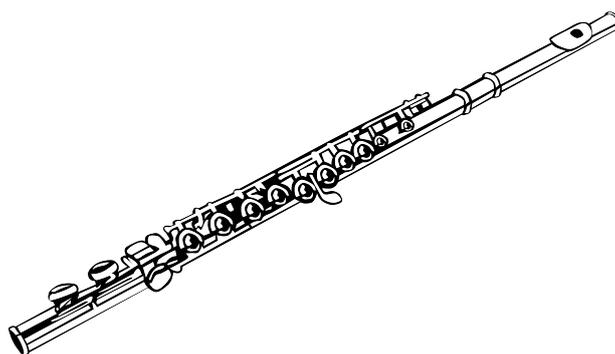
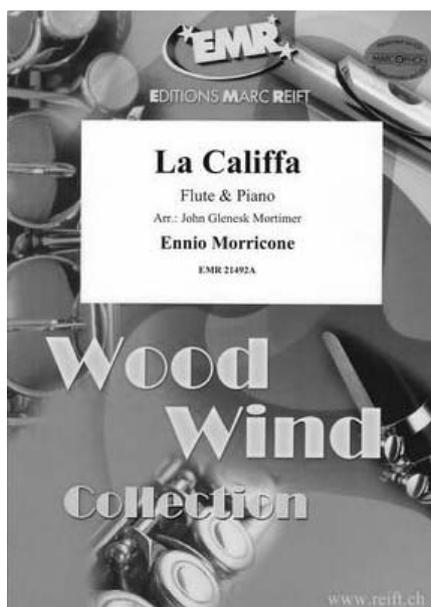
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