

Д. КАБАЛЕВСКИЙ

D. KABALEVSKY

Ор. 49

КОНЦЕРТ CONCERTO

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ

FOR VIOLONCELLO AND ORCHESTRA

ПЕРЕЛОЖЕНИЕ АВТОРА
ДЛЯ ВИОЛОНЧЕЛИ И ФОРТЕПИАНО
ARRANGED FOR VIOLONCELLO AND PIANO
BY THE COMPOSER

ИЗДАТЕЛЬСТВО МУЗЫКА / STATE PUBLISHERS MUSIC
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Дмитрий Борисович КАБАЛЕВСКИЙ родился 30 декабря 1904 года в Петербурге. Музыкальное образование получил в Москве — сначала (1919—1925) в музыкальном техникуме имени А. Н. Скрябина, затем — в Московской консерватории, которую окончил по классу композиции у профессора Н. Мясковского (ранее занимался у Г. Катуара) в 1929 году и по классу фортепиано у профессора А. Гольденвейзера в 1930 году. С 1932 года Кабалевский становится доцентом, а с 1939 года — профессором Московской консерватории по классу композиции.

В 1946 году Кабалевский удостаивается звания заслуженного деятеля искусств РСФСР, в 1954 — народного артиста РСФСР, а в 1963 — народного артиста СССР.

Творчество Д. Б. Кабалевского характеризуется органической связью с лучшими традициями русской классической музыки и народной песенности, мелодической ясностью, высокой культурой и профессиональным мастерством, разнообразием жанров. Ему свойственны оптимистичность мироощущения, светлый колорит, и потому оно столь непосредственно связано с думами и настроениями советской молодежи. Именно теме молодежи посвящено значительное количество произведений композитора.

Д. Кабалевским написаны оперы: «Кола Брюньон» («Мастер из Кламси») по Ромену Роллану, «В огне» («Под Москвой») либретто Ц. Солодаря, «Семья Тараса» по повести Б. Горбатова «Непокоренные» и «Никита Вершинин» по повести Вс. Иванова «Бронепоезд 14-69»; оперетта «Весна поет» либретто Ц. Солодаря; для симфонического оркестра — «Поэма борьбы» (с хором на слова А. Жарова), 4 симфонии (третья — Реквием памяти В. И. Ленина с хором на слова Н. Асеева), сюиты «Кола Брюньон» и «Комедианты», «Музыкальные зарисовки к трагедии Шекспира «Ромео и Джульетта», «Патетическая увертюра», симфоническая поэма «Весна»; для хора с оркестром — канта «Родина великая» на стихи разных поэтов, сюита «Народные мстители» на стихи Е. Долматовского, канта для 3-х хоров «Ленинцы» на стихи Е. Долматовского, канта для детского хора «Песня утра, весны и мира» на стихи Ц. Солодаря, оратория

«Реквием» на стихи Р. Рождественского; скрипичный концерт, виолончельный концерт и 3 фортепианных концерта; 2 квартета; 3 сонаты, 2 сонатины, 24 прелюдии, рондо, около 100 детских пьес и другие произведения для фортепиано; Импровизация и Рондо для скрипки и фортепиано; соната для виолончели и фортепиано; 10 сонетов Шекспира для голоса с фортепиано и ряд песен, главным образом для детей; музыка к драматическим спектаклям (в том числе «Гибель эскадры», «Мстислав удалой», «Мадам Бовари», «Школа злословия», «Изобретатель и комедианты»); музыка к фильмам (в том числе «Петербургская ночь», «Аэроград», «Щорс», «Антон Иванович сердится», «Павлов», «Дзержинский», трилогия: «Сестры», «1918-й год» и «Хмурое утро») и другие сочинения.

Концерт для виолончели с оркестром Д. Кабалевского соль минор, соч. 49, написан в 1949 году. Вместе со скрипичным и 3-м фортепианным концертом он составил своеобразную триаду инструментальных концертов, посвященную автором советской молодежи. Занимая срединное место в этой триаде (начинается она скрипичным концертом и завершается фортепианным), виолончельный концерт по характеру своему отличен от крайних ее частей, в которых преобладают светлые, жизнерадостные настроения, звучат отголоски веселых песен, плясок, игр.

Центром трехчастного виолончельного концерта является *Largo* (II часть), задуманное автором как пеонь-воспоминание о молодых героях, погибших в годы войны. В первой части (*Allegro*), написанной в сонатной форме и развивающей две мало контрастирующие темы, преобладают лирические тона. Финал (*Allegretto*) — сочетание сонатности с цепью вариаций на русскую народную тему — постепенно накапливает светлую настроенность и энергию и органично приводит к стремительной коде.

Первое исполнение виолончельного концерта состоялось 14 марта 1949 года в Большом зале Московской консерватории; исполнители — заслуженный артист РСФСР С. Кнушиевицкий и оркестр студентов Московской консерватории под управлением дирижера М. Н. Териана.

В. Дельсон

Dmitry KABALEVSKY was born on December 30, 1904, in St. Petersburg. He received his musical education in Moscow, where he studied first at the Scriabin Music School (1919—1925) and later, at the Conservatoire. In 1929 he graduated from N. Miaskovsky's class of composition (earlier he had studied under G. Catoire), and in 1930, from A. Goldenweiser's class of piano.

Soon upon graduation Kabalevsky started teaching composition at the Conservatoire; in 1932 he was made Docent and in 1939, Professor of composition. In 1946 he was awarded the title of Honoured Art Worker of the RSFSR, in 1954, People's Artist of the RSFSR, and in 1963, People's Artist of the USSR.

Kabalevsky's style stems from the finest traditions of Russian classical and folk music; his music, represented by a variety of forms and genres, is rich in lucid melodies and reveals the hand of a highly skilled master with a broad range of interests. The optimism of Kabalevsky's music, the predominance of bright and happy moods are in accord with his main theme — the life and aspirations of Soviet young people and children, to whom he has dedicated many of his works.

The list of his works includes the operas "Colas Breugnon" ("Master of Clameci", after Romain Rolland), "In Flames" to libretto by C. Solodar, "The Taras Family" after B. Gorbatov's novel "The Unvanquished" and "Nikita Vershinin" after V. Ivanov's "Armoured Train 14-69"; the operetta "Spring Song" to libretto by C. Solodar; the "Poem of Struggle" for symphony orchestra with chorus to words by A. Zharov, four symphonies (the Third, a symphony-requiem in memory of V. I. Lenin with chorus to words by N. Aseyev), the suites "Colas Breugnon" and "The Comedians", the "Musical Sketches to the 'Romeo and Juliet' Tragedy", the "Overture Pathétique", the "Spring" symphonic poem; the cantata "Great Motherland" to words by different poets, the choral-symphonic suite "People's Avengers" to words by Y. Dolmatovsky, the cantata "Leninists" for three choruses to words by Y. Dolmatovsky, "Song of Morn-

ing, Spring and Peace", a cantata for children's chorus to words by C. Solodar and the oratorio "Requiem" to words by R. Rozhdestvensky; a violin concerto, a cello concerto, three piano concertos; three sonatas, two sonatinas, Twenty-four Preludes, a rondo and about a hundred pieces for piano (including a great number of pieces for children); the Improvisation and Rondo for violin and piano; a sonata for cello and piano; "Ten Shakespeare Sonnets" and some songs (mostly for children) for voice and piano; incidental music to plays ("The Rout of the Squadron", "Mstislav the Daring", "Mme Bovari", "School for Scandal", "The Inventor and the Comedians") and films ("A Petersburg Night", "Aerograd", "Shchors", "Anton Ivanovich in a Huff", "Ivan Pavlov", "Felix Dzerzhinsky", the "Sisters", "1918" and "Bleak Morning" trilogy) and other works.

Kabalevsky's Violoncello Concerto in G minor, Op. 49, was composed in 1949. Together with the Violin Concerto and Third Piano Concerto it makes up a triad of works in this form dedicated to Soviet youth. The mood of the Cello Concerto, the second piece in the triad (the first is the Violin and the third, the Piano Concerto), differs from the other two with their care-free optimism and echoes of merry songs, dances and games.

The central movement in this three-movement concerto is the second, Largo, in the nature of an elegiac song, a tribute to young heroes who laid down their lives in the past war. Its first movement, a lyrical Allegro, is cast in sonata form and based on the development of two themes which present no sharp contrast. The Finale, Allegretto, combines the principles of sonata form with variations on a Russian folk-song theme; the mood gradually brightens, the music becomes more intense and vigorous and flows naturally into a rushing coda.

Kabalevsky's Cello Concerto was first performed on March 14, 1949, in the Large Hall of the Moscow Conservatoire by Honoured Artist of the RSFSR Sviatoslav Knushevitsky and the Moscow Conservatoire Student Orchestra under M. Terian.

V. Delson

Посвящается советской молодежи
КОНЦЕРТ
 для виолончели с оркестром

Dedicated to Soviet Youth

CONCERTO

FOR VIOLONCELLO AND ORCHESTRA

Op. 49
 (1948-49)

Переложение автора для
 виолончели и фортепиано
 Arranged for Violoncello
 and Piano by the Composer

Д. КАБАЛЕВСКИЙ
 D. KABALEVSKY

I

Violoncello solo

Allegro $\text{J.} = 100-104$
 (Быстро)

Piano

f
 Qu. pizz.

p tranquillo

1

p

2

Musical score page 5, featuring six staves of music for various instruments:

- Staff 1:** Treble clef, dynamic *p*, measures 1-2.
- Staff 2:** Bass clef, dynamic *f*, measures 1-2.
- Staff 3:** Bass clef, dynamic *p*, measure 3.
- Staff 4:** Treble clef, dynamic *mf*, instrument *C1.* (Clarinet), measure 3.
- Staff 5:** Bass clef, dynamic *mf*, instrument *Qu. arco* (Double Bass), measure 3.
- Staff 6:** Treble clef, dynamic *f*, instrument *Ob.* (Oboe), measure 3.
- Staff 7:** Bass clef, dynamic *f*, instrument *Cor.* (Corno), measure 4.
- Staff 8:** Treble clef, dynamic *f*, instrument *Cor.* (Corno), measure 4.
- Staff 9:** Bass clef, dynamic *f*, instrument *Cor.* (Corno), measure 4.

6

String parts (Violin, Viola, Cello, Double Bass) play eighth-note patterns. The Violin has a dynamic *mf*. The Cello has a dynamic *mf* and the instruction *Qu.*

System 5: Clarinet (C1.) and Bassoon (Fg.) play eighth-note patterns. The Clarinet has a dynamic *mf*.

System 6: Bassoon (Fg.) plays eighth-note patterns. The dynamic is *pp*. The Cello part has a dynamic *pp* and the instruction *Qu. pizz.*

Bottom system: Bassoon (Fg.) and Double Bass play eighth-note patterns. The bassoon part includes dynamics *poco a poco crescendo*. The double bass part includes dynamics *poco a poco crescendo*.

7

Ob.C1.

Cl., Fg., Qu.

mf Qu.

V-ni I

Fl., Ob., Cl.

8

Vn

pizz.

Fg.

p Qu. pizz., Fiati

Musical score page 8. The top staff shows a melodic line with grace notes and slurs. The middle staff has two measures: the first is labeled "marc." with dynamic "f" and the second is labeled "Cor. Fiati" with dynamic "f". The bottom staff shows a bassoon part with "Qu." and "Qn." markings.

Continuation of musical score page 8. The top staff shows a melodic line with "dim." markings. The middle staff shows woodwind parts with "mf espress." and "dim." markings. The bottom staff shows a bassoon part with "Fg." markings.

Musical score page 9. The top staff shows a piano dynamic "pp". The middle staff shows a clarinet part with "Cl." and a flute part with "Fl.". The bottom staff shows a bassoon part with "Qu." markings.

Continuation of musical score page 9. The top staff shows a piano dynamic "pp". The middle staff shows a flute part with slurs and grace notes. The bottom staff shows a bassoon part.

mf cantando

f Qu, Fati, Cor.

10 V-ni II div.

p pizz.

11

Fl., V-ni I

Musical score page 10. The score consists of three staves. The top staff is in common time (indicated by '8'). The middle staff is in common time (indicated by '8') and has a dynamic of ff. The bottom staff is in common time (indicated by '8'). The music includes various note heads and rests.

12

Musical score page 12. The score consists of three staves. The top staff has a dynamic of pp. The middle staff has dynamics of ff and pp. The bottom staff has a dynamic of ff. The music includes various note heads and rests.

Musical score page 12 continued. The score consists of three staves. The top staff has a dynamic of ff. The middle staff has a dynamic of ff. The bottom staff has a dynamic of ff. The music includes various note heads and rests.

13

Musical score page 13. The score consists of two staves. The top staff has a dynamic of mf. The bottom staff has a dynamic of ff. The music includes various note heads and rests.

V-ni I div.

Musical score page 13 continued. The score consists of two staves. The top staff has a dynamic of mp. The bottom staff has a dynamic of ff. The music includes various note heads and rests.

legato, cantando

Musical score page 11, measures 13-14. The score consists of three staves: Treble, Bass, and a third staff below the bass. Measure 13 starts with a whole note followed by eighth-note pairs. Measure 14 begins with a half note.

14

Musical score page 11, measure 15. The score continues with three staves. The treble staff shows a melodic line with eighth and sixteenth notes. The bass staff has sustained notes.

Musical score page 11, measure 16. The score includes three staves. The treble staff has a 'crescendo' instruction above it. The bass staff has a 'Qu., Fati, Cor.' instruction.

15

Musical score page 11, measure 17. The score features three staves. The bass staff has a 'Qu., Fati' instruction and a dynamic 'mf'. The bass staff also includes a 'V.' symbol.

dim.

f dim.

16

C1.

p

Qu.

mf dimin.

Qu, Fiasi

*mf**pp**p* Qu.*Ad.*

*

17

Corni con sord.

V-le
pp

18

V-ni I con sord.

19

con sord.

p cantabile

tenuto

p Cor., Fag. *pp* pizz.

20

21

(J.-J.) V-ni I

22

mf *espr.*

(J.-J.) V-ni I, II.

Cor., Fg.

23

24

V-le

25

(d = d) Cl.

senza sord.

Fl., Ob., Cl.

26

espr.

(d = d) ten.

Cor.

26

f

mf

Qu

V

27

28

Cor.

Fg.

cresc.

poco.

29

più f Fati

30

очень замедляя (molto rit.)

Медленнее $\text{♩} = 69$, постепенно ускоряя.
(Meno mosso, poco a poco accelerando
e più agitato)

Qu. pizz.

M 20087 Г.

poco a poco crescendo

C1.

poco a poco crescendo

31

32

Ob.

С жаром (Con fuoco) $\text{d} = 108$

Tutti

Musical score page 18, measures 1-3. The top staff shows a melodic line with grace notes and slurs. The middle staff has three measures of piano chords. The bottom staff has three measures of bass notes.

Musical score page 18, measures 4-6. The top staff shows a melodic line with slurs and grace notes. The middle staff has three measures of piano chords. The bottom staff has three measures of bass notes.

Musical score page 18, measures 7-9. The top staff shows a melodic line with slurs and grace notes. The middle staff has three measures of piano chords. The bottom staff has three measures of bass notes.

расширения (allargando)

Musical score page 18, measures 10-12. The top staff shows a melodic line with slurs and grace notes. The middle staff has three measures of piano chords. The bottom staff has three measures of bass notes.

19

34

Несколько шире чем начальный темп
(Темпо I, ma poco meno mosso)

Tutti ***ff***

35

mf В начал -
(Темпо I)

p

36

НОМ ТЕМПО

Cl.

mp
pizz.

V-le.

V-ni I

pp

Qu.

37

pp

Fl. $\# \flat \sharp \flat \flat$

8

9

9

38

mf

V-ni I div.

mp

V-c. *legato cantando*

22

39

cresc.

cresc.

Qu, Fati, Cor.

f

Qu

Cor. Tr-ne

40

pizz.

p

pp

Qu. arco

f

Qu. pizz.

marcato

C1.

F1.

(pizz.)

p

mp

(arco)p

41

42

Bassoon: *pizz.*
 Clarinet: *pizz.*
 Flute: *pizz.*
 Bassoon: *(pizz.)*
 Bassoon: *mf*
 Bassoon: *mf*
 Bassoon: *(bass)*
 Bassoon: *Qu, Fati*
 Bassoon: *pp*
 Bassoon: *p*
 Bassoon: *Qu*
 Bassoon: *pizz.*
 Bassoon: *pp*
 Bassoon: *pizz.*

II

арко *v.* sul D. *p.*

Очень широко и выразительно $\text{d}=46$
 (Largo. Molto espressivo)

Qu. con sord.
pp tenutissimo

Fg. *espr.*

V-ni I-II
dolce
V-le

[1] $\text{d}=52$

sul D. *mp*

Qu. *p.* *mp*

A musical score page featuring six staves of music for orchestra. The key signature is A major (three sharps). The first staff shows a melodic line with eighth-note patterns. The second staff has a bassoon part labeled "Fg." with dynamics "espress.". The third staff continues the melodic line. The fourth staff starts with "sul A" and includes markings "V-ni I-II" and "dolce, espr.". The fifth staff begins with "V-c" and "mf". The sixth staff is a continuation of the melodic line. Measure 2 begins with a dynamic "mp" and a tempo marking "(= 58)". The first two measures of the sixth staff are marked "sfu". The third measure of the sixth staff is marked "Cor." and "mf". The score concludes with a final melodic line in the sixth staff.

3

4

КАДЕНЦИЯ (CADENZA)

Свободно и очень выразительно
(Rubato. Molto espressivo)

Медленнее
(*Meno mosso*)

ускоряя (*accelerando*)

С напором (*Agitato*)

гневно (*irato*)

чуть медленнее
(*Poco meno mosso*)

ten.

arco

dimin.

замедляя (rit.)

5

sul G

sul D

В начальном темпе (Темпо I)

Cor.

pp

Qu.

sul A

pp

mp

pp

mp

III

С умеренной скоростью $\text{d} = 108$
Allegretto

1

2

Fati, Corni

Musical score page 30, measures 1-2. The score consists of three staves. The top staff has a bass clef, the middle staff has a treble clef, and the bottom staff has a bass clef. Measure 1 starts with a whole note followed by a half note. Measure 2 begins with a quarter note. Dynamic markings include *mf*, *p*, and *mf*.

[3]

Musical score page 30, measure 3. The tempo is indicated as *чуть` скорее (Poco più mosso)* at $\text{d}=126$. The dynamic is *p*. The score includes three staves: bass, treble, and bass.

Musical score page 30, measures 4-5. The score continues with three staves. Measure 4 starts with a whole note followed by a half note. Measure 5 begins with a quarter note. Dynamic markings include *mf* and *mf*.

[4]

Musical score page 30, measure 6. The dynamic is *p*. The score consists of three staves: bass, treble, and bass.

5

6

a poco crescendo

7

8 *sul G*

Fati, Corni

9 *sul D*

pp leggiero

Еще скорее (Ancora più mosso) $\text{♩} = 152$

pizz.

Fag.

pp

10

Ob., Fag.

poco cresc.

mf

poco cresc.

mf

11

pp

pp

12

poco a poco

poco a poco

measures 34-35:

- Top staff: Crescendo, dynamic markings: *crescendo*, *meno f e cresc.*
- Middle staff: Crescendo, dynamic markings: *crescendo*, *Cor.*, *p sub e cresc.*
- Bottom staff: Bassoon part.

13

measure 13:

- Top staff: Dynamic *f*.
- Middle staff: Dynamic *f*, tempo *Traba consord. mare.*
- Bottom staff: Dynamic *f*, tempo *Qu. Fati*.

measures 14-15:

- Top staff: Dynamic *f*.
- Middle staff: Measures 14-15 show rhythmic patterns with slurs and accents.
- Bottom staff: Measures 14-15 show rhythmic patterns with slurs and accents.

(poco sost. - - -)

measures 16-17:

- Top staff: Dynamic *f*.
- Middle staff: Measure 16 starts with dynamic *sfp*.
- Bottom staff: Measure 16 starts with dynamic *sfp*.

14

В том же темпе, но чуть спокойнее
 (L'istesso tempo, ma poco tranquillo) (♩ = 132)
 Qu., Fag., Cor., Tr.-ne

mf cantando

mf tenuto

p Qu.

15

16

Fl., Cl.

17

Ob., Cl., Fag.

18

poco a poco crescendo

poco a poco crescendo

19

Fl., Cl.

V-ni

20 (♩ = 152)

f energico

sf

21

Tutti

f

poco a poco dimin e più tranquillo

замедляя (rit.)

22

p в темпе (a tempo)

p leggiero
pizz., Cl., Fag.

23

24

simile

Qu., Fiasi

25

26

f

tutti *f*

mf cantabile

d = 152 Ob.

sub. p scherzando

Qu., Fag.

27

Musical score page 27. The score consists of three staves. The top staff is for Flute (Fl.), which plays a sixteenth-note pattern. The middle staff is for Oboe (Ob.), which plays eighth-note chords. The bottom staff is for Bassoon (Bsn.), which plays sustained notes. The key signature is one sharp.

Musical score page 27 continuation. The score consists of three staves. The top staff is for Flute (Fl.), which plays a sixteenth-note pattern. The middle staff is for Oboe (Ob.), which plays eighth-note chords. The bottom staff is for Bassoon (Bsn.), which plays sustained notes. The key signature is one sharp.

28

Musical score page 28. The score consists of two staves. The top staff is for Oboe (Ob.), which plays eighth-note chords. The bottom staff is for Bassoon (Bsn.), which plays eighth-note chords. The key signature is one sharp.

29

Musical score page 29. The score consists of five staves. The top staff is for Flute (Fl.), which plays eighth-note chords. The second staff is for Oboe (Ob.), which plays eighth-note chords. The third staff is for Bassoon (Bsn.), which plays eighth-note chords. The fourth staff is for Clarinet (Cl.), French Horn (Ft.), and Cor (Cor.) which play eighth-note chords. The bottom staff is for Cello/Bass (Cello/Bass), which plays eighth-note chords. The key signature changes to one flat. The instruction "постепенно ускоряя (poco a poco)" is written above the clarinet staff.

accelerando)

30

Скорее, с напором (Più mosso, agitato) $\text{♩} = 168$

31

A musical score page containing six staves of music. The top staff is for strings, with dynamics *p sub. e poco a poco crescendo*. The second staff is for bassoon, dynamic *sf*, with *pizz.* markings. The third staff is for strings, dynamic *poco a poco crescendo*. The fourth staff is for strings, dynamic *f*, with *pizz., Fati* markings. The fifth staff is for strings, dynamic *marcato*. The sixth staff is for strings. Measure numbers 32 and 33 are indicated above the fourth and fifth staves respectively. The score includes various dynamics, articulations like *pizz.* and *Fati*, and performance instructions like *sf*.

расширяя (allargando)

33

В начальном темпе. Широко и певуче (Темпо I) $J=108$
V-ni I, II, V-le, V-c, Fl.

34

Tr-ba, Ob, Cl.

35

poco a poco

чуть замедляя
(poco rit.)

diminuendo Tr-ba

КАДЕНЦИЯ (CADENZA)
в темпе (a tempo)

чуть замедляя (пoco rit.)

в темпе (a tempo)
Cl.

чуть замедляя (пoco rit.)

в темпе (a tempo)

Qu.
pp

cresc.

cresc.

mf

38

f

очень замедляя (molto rit.)

pp sotto voce

Очень быстро. Стремительно $\text{d}=84$
(Più mosso, quasi presto)

pp pizz.

p

Fiat, Cor.

crescendo

crescendo

40

Tr., Cor.

f

Cl.

41

pizz.
p

42

Tutti

V

dim.

pizz.

dim.

M. 20037 Г.

Musical score page 48, measures 47-48. The score consists of three staves. The top staff uses a treble clef and has sixteenth-note patterns. The middle staff uses a treble clef and has eighth-note chords. The bottom staff uses a bass clef and has eighth-note chords. Measure 48 ends with a dynamic **p**.

43

Musical score page 48 continuing to page 43. The top staff starts with **pp** dynamics. The middle staff has Flute (Fl.) and Clarinet (Cl.) parts. The bottom staff has **pp** dynamics. Measure 43 includes a **Fiat** instruction.

Poco

Musical score page 43 continuing. The top staff shows sustained notes with a dynamic **poco**. The middle staff shows sustained notes with a dynamic **Tutti**. The bottom staff shows sustained notes with a dynamic **f sub.** Measure 43 ends with a dynamic **ff**.

sostenuto

Musical score page 43 continuing. The top staff shows sustained notes with a dynamic **ff**. The middle staff shows sustained notes with a dynamic **sf**. The bottom staff shows sustained notes with a dynamic **sf**. Measure 43 ends with a dynamic **ff**.

**КОНЦЕРТ
ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ**

**CONCERTO
FOR VIOLONCELLO AND ORCHESTRA**

Violoncello-solo

I

Д. КАБАЛЕВСКИЙ
D. KABALEVSKY

Allegro $J. = 100-104$
(Быстро)

4

1

3

v

2

4

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Violoncello-solo

The sheet music for Violoncello solo, page 3, contains eight staves of musical notation. The first staff begins with a dynamic of *poco a poco crescendo*. Subsequent staves include various fingerings (e.g., 1, 2, 3, 4, 0) and performance instructions like *mf*, *f*, *dimin.*, and *dimin.*. The music includes measures with sixteenth-note patterns, slurs, and grace notes. Measure numbers 7 and 8 are indicated in boxes. Measures 7 and 8 feature dynamic markings *v.* and *f*. Measure 8 ends with a dynamic of *pp*.

Violoncello-solo

10

mf cantando

11

12 *pp*

13 *mf*

14

crescendo

15 *f*

Violoncello - solo

Sheet music for Violoncello solo, featuring six staves of musical notation. The music includes dynamic markings like *dimin.*, *mf dimin.*, *p cantabile*, *mf espr.*, and *con sordino sul G.*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Measure numbers 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25 are present. The music is written in bass clef and includes various time signatures and key changes.

Measure 16: *dimin.* **Measure 17:** **17** **6** **18** **8** *con sordino sul G.* **Measure 19:** **19** *p cantabile*

Measure 20: **20** **21** **6** **22** *mf espr.* **Measure 23:** **23** **24** **25**

Violoncello-solo

senza sordino

(♩ = ♪) 26

esp. f

1 1 2 4 1 8 1

1 3 0 2 4 1 0 4 2 0 2

1 0 2 4 1 0 4 1 0 2

1 2 2 8 1 8 1

1 8 1 8 1 8 1 8 1

очень замедляя
(molto rit.)

Медленнее ♩ = ♪ постепенно ускоряя
(Meno mosso, poco a poco accelerando e più agitato)

poco a poco crescendo

Violoncello - solo

31

32 С жаром (Con fuoco) $\text{♩} = 108$

33

расширяя (allargando)

34 Несколько шире, чем начальный темп
(Tempo I, ma poco meno mosso)

35 6

ff

Violoncello-solo

В начальном темпе
(Темпо I)

36

mf II

37

pp

38

mf

39

cresc.

40

f

41

p

42

p

арко

pizz.

M. 20087 Г.

The sheet music consists of ten staves of musical notation for cello. The first six staves are in common time, while the last four are in 6/8 time. The key signature varies throughout the piece. Fingerings are indicated above the notes, and dynamics such as *mf*, *pp*, *f*, *p*, and *cresc.* are used. Measure numbers 36 through 42 are marked at the beginning of each group of staves. The instruction "арко" (arco) appears in measure 42, and "pizz." (pizzicato) appears in measure 41. The tempo is specified as "В начальном темпе" (In initial tempo) and "(Темпо I)" (Tempo I). The dynamic *mf* is marked with "II" below it in measure 36. Measures 36-37 and 38-39 are connected by horizontal lines. Measures 36-40 and 41-42 are also connected by horizontal lines.

Violoncello-solo

II

Очень широко и выразительно $\text{♩} = 46$

(Largo. Molto espressivo)

ff argento 1 1 4 2. *p*

p

p

1 ($\text{♩} = 52$) 1 1 2. 3 1 1 Sul D 3. *mp*

Sul A 2 ($\text{♩} = 58$) 3. *mp*

4 1 3 1 2 8 1 3 8 2. 1 8 *mf*

3. 1 *crescendo*

3. 2. 1 2. 1. 2.

чуть сдерживая
(*peso sost.*)

в темпе
(*a tempo*)

4 2. *ff* > *mf*

Violoncello-solo**КАДЕНЦИЯ (CADENZA)**Свободно и очень выразительно
(Rubato. Molto espressivo)

sul G 1 2 3 4 5 6

p *mp*

**Медленнее
(Meno mosso)**

1 2 3 4 5 6 7

2 0 1 2 3 4 5

mp 3 3

ускоряя (accelerando)

1 2 3 4 5 6 7

p 1 2 3 4 5 6

С напором (Agitato)

f *pizz.* *ten.*

**Чуть медленнее
(Poco meno mosso)**

mf *p* *ff*

замедляя (rit.)

dimin. 2 1 2

5 В начальном темпе (Tempo I)

pp *sul G 1* 1 2 3

2 *sul A* 3 2

pp

III

Violoncello-solo

С умеренной скоростью ♩ =108
(Allegretto) □ ♫ —

(Allegretto)

6 *p*

1 *mf* *p*

mf *p*

2 *p* *mf* *p* *p*

3 Чуть скорее (Poco più-mosso) *d=126*

4 *p* *mf* *p*

5 *mf*

6 *p* *p*

poco a poco crescendo

II

7 *mf*

8 *sul G* *p* *mf* *p*

Violoncello-solo

9 Еще скорее (Ancora più mosso) ♩ = 152
sul D

pp leggiero

10 *poco*

crescendo *mf*

11 *pp*

12 *poco a poco crescendo*

meno f e cresc.

13 *(poco sost.) 6*

Violoncello-solo

[14] В том же темпе, но чуть спокойнее ($\text{♩} = 132$)
 (L'istesso tempo, ma poco tranquille)

3 *mf cantando*

15 **[16]**

17 1 **[18]** *mf*
poco a poco

crescendo

19 **[20]** ($\text{♩} = 152$) *f energico*

[21] *замедляя (rit.)*
5 2

Violoncello-solo

[22] в темпе (a tempo) $\text{♩} = 144$

[22] в темпе (a tempo) $\text{♩} = 144$

[23] $\text{♩} = 144$

[24] $\text{♩} = 152$

[25] $\text{♩} = 152$

[26] $\text{♩} = 152$

[27]

[28]

[29] постепенно ускоряя (poco a poco accelerando)

poco a poco crescendo

Violoncello-solo

Скорее, с напором
 30 (Più mosso, agitato) $\text{♩} = 168$

p sub. e poco a poco crescendo

32 *f*

расширяя (allargando)

33

В начальном темпе. Широко и певуче (Tempo I) $\text{♩} = 108$

ff

7

Violoncello-solo

КАДЕНЦИЯ (CADENZA)

чуть замедляя (реко rit.) в темпе (a tempo) чуть замедляя (реко rit.)

34 8 35 8 1 4 3 4 1 3 4 1 3
p *f*

в темпе (a tempo) чуть замедляя (реко rit.)

36 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4
p *mf*

в темпе (a tempo)

37 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4
mf

crescendo

очень замедляя (molto rit.) 38 Очень быстро.

Стремительно (Più mosso, quasi presto) $\text{d}=84$

39 1 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4
p

1 2 1 0 1 2 1 0 1 2 1 0 1 2 1 0 1 2 1 0 1
pp sotto voce

Violoncello-solo

crescendo
40
41
42
diminuendo
43
Poco sostenuto
44
45
46
47
48