

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. Мяковского (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», «Шорс», «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. Кнушевицкий 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", "Shehors", "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 J. = 100-104
 (Быстро)

Piano

Qu. pizz.

dim.

1

p tranquillo

p

2

mf

Musical score page 5, featuring five systems of music for various instruments:

- Top System:** Treble clef, 2/4 time. Dynamics: *p*, *f*. Measures show eighth-note patterns.
- Second System:** Bass clef, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.
- Third System:** Bass clef, 2/4 time. Measure 3 starts with a bassoon (Bsn.) part. Dynamics: *f*.
- Fourth System:** Bass clef, 2/4 time. Measures 3-4 show parts for Clarinet (Cl.) and Double Bass (Qu. arco).
- Fifth System:** Bass clef, 2/4 time. Measures 3-4 show parts for Bassoon (Bsn.) and Oboe (Ob.).
- Sixth System:** Bass clef, 2/4 time. Measures 3-4 show parts for Bassoon (Bsn.) and Horn (Cor.).

Musical score for orchestra, page 6, measures 4-5. The score consists of four staves. The top staff (treble clef) has a dynamic of *mf*. The second staff (bass clef) has a dynamic of *mf* and is labeled "Qu.". The third staff (bass clef) has a dynamic of *mf*. The bottom staff (bass clef) has a dynamic of *mf*.

Musical score for orchestra, page 6, measures 5-6. The score consists of four staves. The top staff (treble clef) is labeled "5". The second staff (bass clef) is labeled "C1.". The third staff (bass clef) is labeled "Fg.". The bottom staff (bass clef) has a dynamic of *mf*.

Musical score for orchestra, page 6, measures 6-7. The score consists of four staves. The top staff (treble clef) has a dynamic of *pp*. The second staff (bass clef) has a dynamic of *pp*. The third staff (bass clef) is labeled "Qu. pizz.". The bottom staff (bass clef) has a dynamic of *pp*.

Musical score for orchestra, page 6, measures 7-8. The score consists of four staves. The top staff (treble clef) has dynamics of "poco a poco crescendo". The second staff (bass clef) is labeled "C1.". The third staff (bass clef) has dynamics of "poco a poco crescendo". The bottom staff (bass clef) has dynamics of "poco a poco crescendo".

7

Cl., Fg., Qu.

Ob., Cl.

V-ni I

Fl., Ob., Cl.

pizz.

Fg.

Qu. pizz., Fiati

M. 20037 F.

The musical score consists of six staves of music. The top two staves are treble clef, the third staff is bass clef, and the bottom three staves are bass clef. Measure 7 starts with a treble clef staff containing eighth-note patterns. The second staff begins with a bass clef and contains eighth-note patterns. The third staff begins with a bass clef and contains eighth-note patterns. The fourth staff begins with a bass clef and contains eighth-note patterns. The fifth staff begins with a bass clef and contains eighth-note patterns. The sixth staff begins with a bass clef and contains eighth-note patterns. Measure 8 starts with a treble clef staff containing eighth-note patterns. The second staff begins with a bass clef and contains eighth-note patterns. The third staff begins with a bass clef and contains eighth-note patterns. The fourth staff begins with a bass clef and contains eighth-note patterns. The fifth staff begins with a bass clef and contains eighth-note patterns. The sixth staff begins with a bass clef and contains eighth-note patterns.

Musical score page 8. The top staff shows a melodic line with grace notes and slurs. The middle staff has dynamic markings *maro.*, *(b)*, and *f*. The bottom staff includes labels *Cor. Fiati*, *Qu.*, and *Qu.* with a dynamic *f*.

Continuation of musical score page 8. The top staff shows a melodic line with dynamic *dim.*. The middle staff has dynamic markings *mf express.* and *dim.*. The bottom staff includes labels *Fg.* and *Qu.*

Musical score page 9. The top staff shows a melodic line with dynamic *pp*. The middle staff includes labels *Cl.* and *Fl.* with dynamic *pp*. The bottom staff includes label *Qu.*

Continuation of musical score page 9. The top staff shows a melodic line with dynamic *pp*. The middle staff shows a melodic line with dynamic *pp*. The bottom staff shows a melodic line with dynamic *pp*.

mf cantando

f Qu, Fati, Cor.

10

V-ni II div.

p pizz.

11

Fl., V-ni I

11

12

Cl.

pp

pp

Qu.

13

V-ni I div.

mp

V-c.

legato, cantando

Musical score for measures 13-14. The top staff is treble clef, 3/4 time. The middle staff is treble clef, 8/8 time. The bottom staff is bass clef, 6/8 time.

14

Musical score for measure 14. The top staff shows a sustained note followed by eighth-note pairs. The middle staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns.

Musical score for measures 15-16. The top staff shows a crescendo with eighth-note pairs. The middle staff shows sixteenth-note patterns with dynamic markings 'crescendo' and 'Qu., Fati, Cor.'. The bottom staff shows eighth-note patterns.

15

Musical score for measure 15. The top staff shows sixteenth-note patterns. The middle staff shows sixteenth-note patterns with dynamic marking 'Qu., Fati mf'. The bottom staff shows eighth-note patterns.

dim.

f dim.

16

C1.

p

Qu.

mf dimin.

Qu. Fati

mf

pp

p Qu.

p

17

Corni con sord.

V-le

pp

18

V-ni I con sord.

19

con sord.

*p cantabile**tenuto*

Cor., Fag.

*p**pp*

pizz.

20

21

(J.-J.) V-ni I

22

(J.-J.)

mf espr.

V-ni I, II.

Cor., Fg.

23

24

V-le

25

(d-d) Cl.

Fl., Ob., Cl.

mf

26

espr.

(d-d) ten.

Cor.

f #mf Qu

27

28

cresc.

Cor.

Fg.

cresc.

29

più f Fatti

30

p

очень замедленно (molto rit.)

Медленнее $\text{♩} = 60$, постепенно ускоряя.
(Meno mosso, poco a poco accelerando
e più agitato)

Qu. pizz.

M 20087 Г.

poco a poco crescendo

Cl.

poco a poco crescendo

31

V

32

Ob.

С жаром (Con fuoco) *rit.*

Tutti

расширения (allargando)

34

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

Tutti ***ff***

35

mf
В начало -
(Tempo I)

p

The musical score consists of four staves of music for orchestra. Measure 34 starts with a dynamic 'Tutti ***ff***' and includes俄文 lyrics 'Несколько шире чем начальный темп' (slightly wider than the initial tempo) and '(Tempo I, ma poco meno mosso)' (Tempo I, but slightly less moving). Measure 35 continues the musical line, with a dynamic marking 'V' at the beginning of the measure. The score concludes with a dynamic 'p' and the instruction 'В начало - (Tempo I)'.

36

НОМ ТЕМПО

CL

mp
pizz.

V-le 2.

V-ni I

pp

Qu.

37

pp

Fl.

38

mf

V-ni I div.

mp

V-c. *legato cantando*

39

cresc.

cresc.

Qu, Fati, Cor.

Cor. Tr-ne

40

f Qu. pizz.
marcato

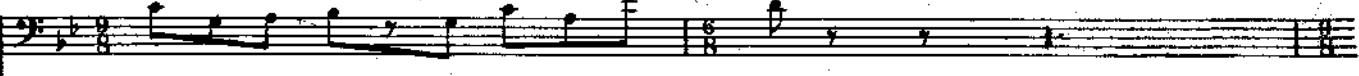
pizz.
p
Qu. arco
(pizz.)
f1.

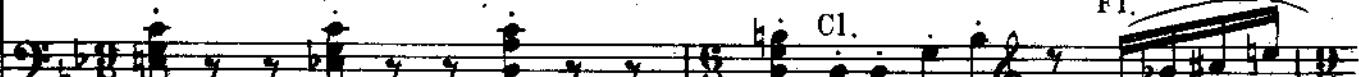
41

p
mp (arco)*p*

f

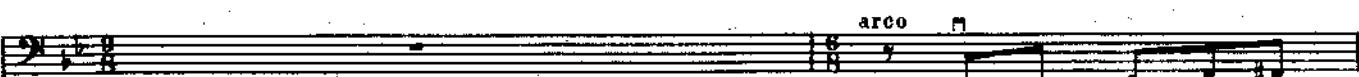
42

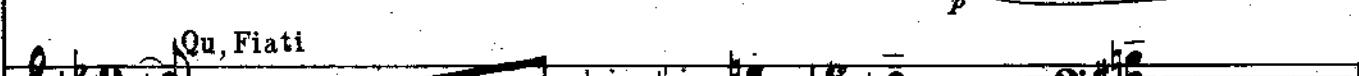
Bassoon: 

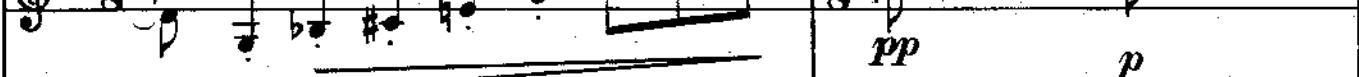
 Clarinet: Cl. (pizz.) 

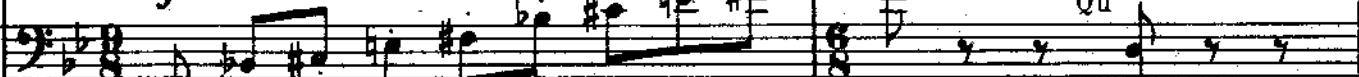
 Flute: Fl. 

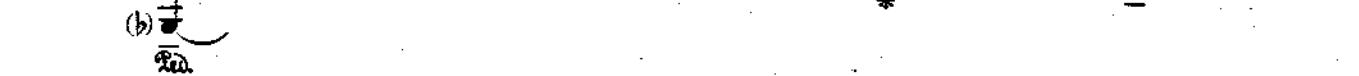
 Bassoon: 

 Bassoon: arco 

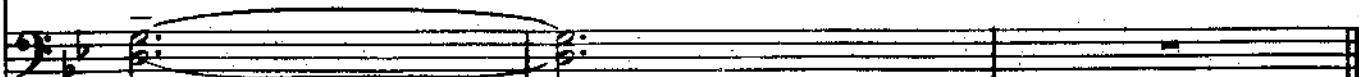
 Trombones: Qu, Fiasi 

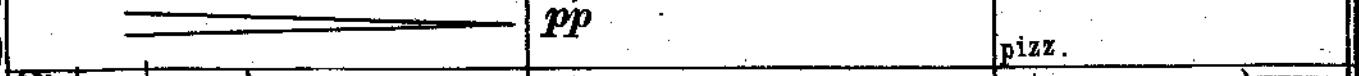
 Trombones: mf 

 Trombones: (b) 

 Trombones: (b) 

 Trombones: (b) 

 Trombones: p 

 Trombones: Qu 

 Trombones: pizz. 

II

арко *v.* sul D. *p.*

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

Qu consord.
pp tenutissimo

Fg. *espr.*

V-ni I-II
dolce
 V-le

(1) $\text{♩} = 52$

sul D. *mp*

Qu. *mp*

A musical score page featuring six staves of music for orchestra. The top staff consists of three treble clef staves. The second staff from the top has a bass clef and includes dynamic markings "espress." and "Fg.". The third staff from the top has a bass clef and includes dynamic markings "mf" and "dolce, espr.". The fourth staff from the top has a bass clef and includes dynamic markings "Vc". The fifth staff from the top has a bass clef and includes dynamic markings "mp" and "mf". The bottom staff has a bass clef and includes dynamic markings "fp". The score is set in a key signature of four sharps and includes various time signatures and measure numbers. Measure 26 begins with a forte dynamic.

3

в темпе (a tempo)

чуть сдерживая (poco sost.)

espress.

Qu.

4

mf

mf

КАДЕНЦИЯ (CADENZA)

Свободно и очень выразительно
(Rubato. Molto espressivo)

p sul G

mp

p

mp pizz.

Mедленнее
(Мено шоссо)

ускоряя (accelerando)

С напором (Agitato)

гневно (irato)
pizz.

Чуть медленнее
(Росо шено шоссо)

замедляя (rit.)

ten.

arcu.

dimin.

5

sul G

sul D

В начальном темпе (Темпо I)

Cor.

pp

Ou.

sul A

mp

pp

mp

pp

This page contains musical notation for two cellos. The top half features six staves of music with various performance instructions: 'Mедленнее (Мено шоссо)' with a 'mf' dynamic, 'ускоряя (accelerando)', 'С напором (Agitato)', 'гневно (irato) pizz.', 'Чуть медленнее (Росо шено шоссо)', and 'замедляя (rit.)'. It also includes dynamic markings like 'ten.', 'arcu.', and 'dimin.'. The middle section begins with a dynamic of 'pp' and includes markings for 'sul G' and 'sul D'. The number '5' is written above the first note of this section. The bottom section continues with dynamics 'mp' and 'pp', and includes a marking for 'sul A'.

III

C умеренной скоростью $\text{♩} = 108$

Allegretto

1

mf **p**

2

mf **pp**

mf **Fati, Corni**

p

[3]

[4]

5

6

a poco crescendo

a poco crescendo

[7]

[8] *sul G*

Fati, Corni

[9]

[9] *sul D*

pp leggiero

Еще скреее (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

crescendo

crescendo

Cor.

p sub. e cresc.

13

f

Traba consord.
marc.

Qu. Fati

(poco sost. - - -)

sf

f

14

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

mf cantando

mf tenuto

p Qu.

15

16

F1, Cl.

17

Ob., Cl., Fag.

18

poco a poco crescendo

poco a poco crescendo

19

Fl., Cl.

V-ni

20 ($\text{♩} = 152$)

21

Tutti

замедляя (rit.)

poco a poco dimin e più tranquillo

22 $\text{♩} = 144$

p в темпе (a tempo)

p leggiero
pizz., Cl., Fag.

23

24

poco a poco crescendo

- espr.

poco a poco crescendo

simile

Qu., Fati

25

26

mf cantabile

d = 152 Ob.

tutti f

sub. p scherzando

Qu., Fag.

27

Fl.

(Ob.)

28

Ob.

p

29

poco a poco crescendo

постепенно ускоряя (poco a poco)

Fl.

poco a poco crescendo

Qu., Fati, Cor.

accelerando)

mf p sub.

30

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

Tr-ba

f

V *V* *V* *V* *V*

31

V *V* *V* *V* *V*

V *V* *V* *V* *V*

V *V* *V* *V* *V*

p sub e poco a poco crescendo
sf
pizz.
poco a poco crescendo
pizz., Fati
marcato
sf
sf

32

sf
sf

расширяя (allargando)



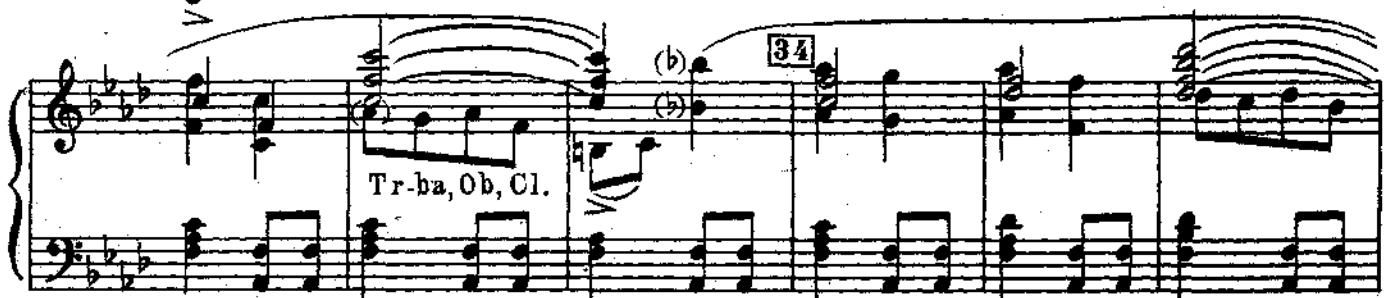
[33]

В начальном темпе. Широко и певуче (Tempo I) $J=106$
V-ni I, II, V-le, V-c, Fl.

*ff tenuissimo**cantabile, espressivo*

[34]

Tr.-ba, Ob, Cl.



[35]

poco a poco

чуть замедляя
(*poco rit.*)

diminuendo Tr.-ba

КАДЕНЦИЯ (CADENZA)
в темпе (a tempo)

чуть замедляя (росо rit.)

Measure 44: Two staves. Top staff: dynamic *p*, slurs. Bottom staff: dynamic *ff*.

Measure 45: Two staves. Top staff: dynamic *f*. Bottom staff: dynamic *ff*.

Measure 46: Two staves. Top staff: dynamic *p*, slurs. Bottom staff: dynamic *pp*.

Measure 47: Two staves. Top staff: dynamic *mf*, slurs. Bottom staff: dynamic *ff*.

Measure 36: Two staves. Top staff: dynamic *p*, slurs. Bottom staff: dynamic *ff*.

Measure 36 (continued): Two staves. Top staff: dynamic *ff*. Bottom staff: dynamic *pp*.

Measure 37: Two staves. Top staff: dynamic *ff*, slurs. Bottom staff: dynamic *ff*.

Measure 37 (continued): Two staves. Top staff: dynamic *ff*, slurs. Bottom staff: dynamic *ff*.

38

f

очень замедленная (molto rit.)

pp sotto voce

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

pp pizz.

p

Fiat, Cor.

pizz. p

crescendo

40

f

Tr., Cor.

Cl.

41

p

pizz.
p

Musical score for orchestra, page 47, featuring four staves of music. The score includes dynamics such as *f*, *Tutti*, and *pizz.*. Measure 41 concludes with a dynamic *V*. Measure 42 begins with a dynamic *f* and ends with a dynamic *V*. The score continues with measure 43, which includes a dynamic *dim.* and another *pizz.* instruction.

41

V

Tutti

f

V

42

f

V

V

dim.

pizz.

dim.

Musical score page 48, measures 47-48. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns with dynamic *p*.

43

Musical score page 48, measure 49. The top staff shows eighth-note patterns with dynamic *pp*. The middle staff shows eighth-note patterns with dynamic *pp* and instruction *Fati*. The bottom staff shows eighth-note patterns with dynamic *pp*.

Poco

Musical score page 48, measure 50. The top staff shows eighth-note patterns with dynamic *Poco*. The middle staff shows eighth-note patterns with dynamic *f sub.* The bottom staff shows eighth-note patterns with dynamic *f sub.*

Tutti

Musical score page 48, measure 51. The top staff shows eighth-note patterns with dynamic *ff*. The middle staff shows eighth-note patterns with dynamic *ff*. The bottom staff shows eighth-note patterns with 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

2

4

2

3

4



p tranquillo

mf

p

f

mf

p

mf

f

f

pp

mf

f

f

pp

Violoncello-solo

Sheet music for Violoncello solo, featuring ten staves of musical notation. The music is written in common time, mostly in G major (indicated by a 'G' at the beginning of each staff) with some sections in F major (indicated by a 'F'). The notation includes various dynamics such as *poco a poco crescendo*, *mf*, *f*, and *pp*. Fingerings are indicated above the notes, and performance techniques like slurs and grace notes are shown. The music is divided into sections labeled II and III.

poco a poco crescendo

mf

f

pp

dimin.

II

III

8

Violoncello-solo

10

mf cantando

11

12 *pp*

13 *mf*

14

crescendo

15 *f*

Violoncello - solo

Sheet music for Violoncello solo, featuring ten staves of musical notation. The music is divided into sections by measure numbers and dynamic markings.

- Measure 1:** Bass clef, 2/4 time. Fingerings: 1, 4, 1, 8; 1, 4. Dynamic: *v*. Measure number: II. Measure end: **16**.
- Measure 16:** Treble clef, 2/4 time. Fingerings: 1, 2. Dynamic: *dimin.*
- Measure 17:** Bass clef, 2/4 time. Fingerings: 2, 0. Measure number: 17.
- Measure 18:** Bass clef, 2/4 time. Fingerings: 2, 0. Measure number: 18.
- Measure 19:** Bass clef, 2/4 time. Fingerings: 1, 2. Dynamic: *mf dimin.* Measure number: 19. Instruction: *con sordino sul G.*
- Measure 20:** Bass clef, 2/4 time. Fingerings: 2, 1, 2. Dynamic: *p cantabile*.
- Measure 21:** Bass clef, 2/4 time. Fingerings: 1, 2, 1. Measure number: 21.
- Measure 22:** Bass clef, 2/4 time. Fingerings: 1, 2, 1. Measure number: 22.
- Measure 23:** Bass clef, 2/4 time. Fingerings: 3, 2, 1, 2. Measure number: 23.
- Measure 24:** Treble clef, 2/4 time. Fingerings: 2, 1, 2, 1. Measure number: 24.
- Measure 25:** Treble clef, 2/4 time. Fingerings: 2, 1. Measure number: 25.

Violoncello-solo

senza sordino
 $(\text{J.} = \text{d})$
26
esp. r.

27
28
29
М. кр. cresc.

30
*очень замедляя
(molto rit.)*
più f

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

poco a poco crescendo

Violoncello - solo

31

32 С жаром (Con fuoco) ♩ = 108

33

расширяя (allargando)

34 Несколько шире, чем начальный темп
(Темпо I, та росо шено шоссо)

35 6

Violoncello-solo

В начальном темпе
(Темпо I)

36

Tempo I

mf II

36

37

pp

38

mf

39

oresso.

40

f

p

41

p

42

p

pizz.

Violoncello-solo

II

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

(Largo, Molto espressivo)

ff
arco 8
1 1 4
Sul D
p

1 ($\text{♩} = 52$)
p
Sul D
mp

Sul A
2 ($\text{♩} = 58$)
mp

mf

p
crescendo
1

3
2

чуть сдерживая (poco sost.)
в темпе (a tempo)
4
2

ff
 $\geq mf$

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

sul G 1 2 3 4 5 6

p *mp*

Медленнее
(Meno mosso)

ускоряя (accelerando)

с напором (Agitato)

гневно (irato)
pizz.

чуть медленнее
(Poco meno mosso)

mf *p* *ff* *arco* *ten*

dimin.

замедляя (rit.)

5 В начальном темпе (Tempo I)

sul G 1 2 3 4

pp

sul D 2 3

f, *p*

sul A 3 2 4 1

mp

pp

III

Violoncello-solo**С умеренной скоростью** $\text{♩} = 108$

(Allegretto)

6 

1 

2 

3 Чуть скорее (Poco più mosso) $\text{♩} = 126$ 

4 

5 

6 

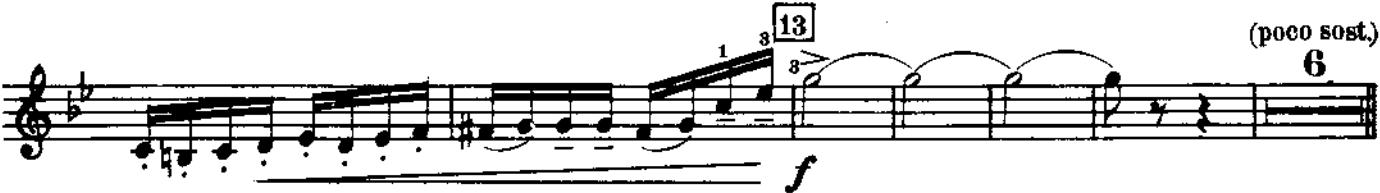
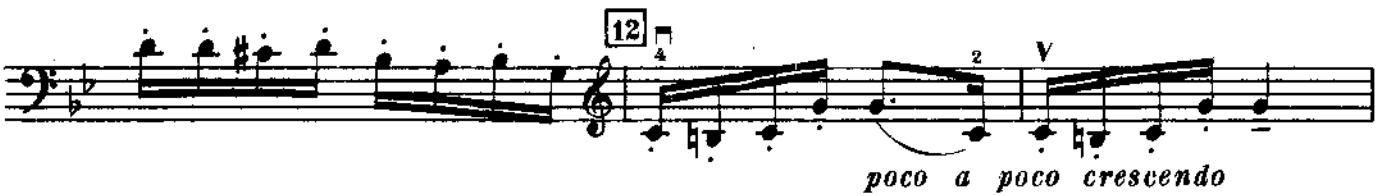
poco a poco crescendo 

7 

sul G **8** 

Violoncello-solo

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



Violoncello-solo

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

3 *mf cantando*

15 16

17 18 *mf*
poco a poco

crescendo

19

20 $\text{♩} = 152$ *f energico*

21 замедляя (rit.)
 5 2

Violoncello-solo

22 в темпе (a tempo) $\text{♩} = 144$

Sul D

23

24

25

26 $\text{♩} = 152$

27

28

29 постепенно ускоряя (poco a poco accelerando)

poco a poco crescendo

Violoncello-solo

Скорее, с напором
 (Più mosso, agitato)

$\text{♩} = 168$

Violoncello solo sheet music with ten staves. The music starts at measure 30 with dynamic *sf*, followed by *f*. Fingerings include 1, 0, 4/8, 2/1, 0, 2, 3, 1, 3, 2, 2/1, 2, 3, 2. Measure 31 starts with 3. Measure 32 starts with *f*. Measures 33 and 34 begin with dynamic *p sub. e poco a poco crescendo*. Measure 35 starts with 3. Measure 36 starts with 0. Measure 37 starts with 1, 2, 1, 2. Measure 38 starts with 3. Measure 39 starts with 1. Measure 40 starts with 0. Measure 41 starts with 2, 4, 1, 3, 1, 2, 1, 2. Measure 42 starts with 3. Measure 43 starts with 7. Measure 44 starts with *ff*.

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

31 3

p sub. e poco a poco crescendo

32 0

33 расширяя (allargando) 33 В начальном темпе. Широко и певуче (Tempo I) $\text{♩} = 108$

34 1

35 3

36 0

37 1, 2, 1, 2

38 3

39 0

40 2, 4, 1, 3, 1, 2, 1, 2

41 3

42 1

43 7

44 7

Violoncello-solo

КАДЕНЦИЯ (CADENZA)

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

34 8 35 8 36 8

в темпе (a tempo)

чуть замедляя (реко rit.)

36 8

crescendo

37 8

очень замедляя (molto rit.) 38 Очень быстро.

pp sotto voce

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

39 8

Violoncello-solo

crescendo

40
41
42
43
diminuendo
pp **pp**
Poco sostenuto
ff **sf**