

СЕРГЕЙ ПРОКОФЬЕВ
SERGEY PROKOFIEV

Op. 63

ВТОРОЙ КОНЦЕРТ

СОЛЬ МИНОР

SECOND CONCERTO

IN G MINOR

ДЛЯ СКРИПКИ И ОРКЕСТРА
FOR VIOLIN AND ORCHESTRA

ПЕРЕЛОЖЕНИЕ
ДЛЯ СКРИПКИ И ФОРТЕПЬЯНО
АВТОРА

ARRANGED
FOR VIOLIN AND PIANO
BY THE COMPOSER

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
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Сергей Сергеевич Прокофьев (1891–1953) — крупнейший русский композитор. Лучшие сочинения Прокофьева давно стали классическими. Они широко исполняются не только в нашей стране, но и за рубежом.

Прокофьев еще в детстве обнаружил яркое музыкально-творческое дарование. Он учился у Ю. Н. Померанцева, М. Глиэра, позднее с 1904 по 1909 годы, занимаясь в Петербургской консерватории. Его учителями здесь были А. К. Лядов (гармония и контрапункт), И. И. Витоль (музыкальные формы), А. А. Винклер и А. Н. Есипова (фортепиано), П. А. Римский-Корсаков (инструментовка) и Н. Н. Черепнин (чтение партитур и дирижирование).

Годы юности Прокофьева совпали с периодом развития модернизма в русской музыке. Воззрения модернистов оказали на молодого Прокофьева несомненное влияние, от которого композитор освободился лишь спустя десятилетия. Но модернистские элементы в музыке Прокофьева всегда являлись скорее данью моде, чем выражением внутренней сущности художника. Они были чем-то внешним, наносным и не могли полностью заслонить в музыке отражения здорового, трезвого, глубоко оптимистического мировоззрения композитора.

Уже в дореволюционные годы Прокофьев создал целый ряд ценных, значительных произведений. В их числе — первый концерт для скрипки с оркестром, первый и второй концерты для фортепиано с оркестром, вторая, третья и четвертая фортепианные сонаты, ряд фортепианных пьес (пьесы оп. 12, „Сарказмы“, „Мимолетности“), „Гадкий утенок“ (по Андерсену) для голоса и фортепиано.

С 1918 по 1932 год Прокофьев жил за границей. Отырыв от родины, воздействие западноевропейского музыкального модернизма отрицательно сказались на его творчестве. Но все же в эти годы Прокофьев завершил такие яркие и ценные сочинения как „Классическая симфония“ и третий фортепианный концерт, создал здоровую по своему духу оперу „Любовь к трем апельсинам“ (по Гоцци).

В 1932 году Прокофьев вернулся в Советский Союз. Возвращение на родину способствовало новому подъему его творчества. Начался самый плодотворный период его творческой деятельности. Прокофьев создал ряд замечательных сочинений — балеты „Ромео и Джульетта“ и „Золушка“, оперы „Дуэнья“, „Семен Котко“, „Война и мир“, музыку к кинофильму „Александр Невский“, из которой впоследствии им была составлена кантата того же названия, ораторию „На страже мира“, симфоническую сказку для детей „Петя Волк“ и оркестровую сюиту „Пионерский костер“, пятую и седьмую симфонии.

В этих сочинениях с особой силой выступают те ценные черты дарования композитора, которые ранее нередко заслонялись модернистскими влияниями. Мелодика его произведений становится широко-напевной, явственнее делается связь ее с национальными традициями русской музыки, просыпается гармонический язык композитора. Значительное место в произведениях Прокофьева этого периода занимает лирическая струя. Ярко раскрывается гуманистическая сущность музыки Прокофьева, обращавшегося в своем творчестве к столь важной в наше время теме — борьбы за мир.

Второй концерт Прокофьева для скрипки с оркестром g-moll соч. 63 был создан в 1934–1935 годах. Работа над ним проходила почти параллельно работе над балетом „Ромео и Джульетта“, что оказало определенное влияние на характер сочинения. В концерте, как и в балете, большое место занимают лирические образы, в нем проступают романтические черты.

Сравнительно с первым скрипичным концертом D-dur соч. 19, (1916–1917) второй концерт для скрипки с оркестром, будучи более развитым по масштабам, в то же время сдержаннее, он в значительной своей части выдержан в камерных тонах. Вместе с тем его музыка отличается большой углубленностью. Виртуозность в нем всецело подчинена раскрытию содержания. Партия солирующей скрипки, как и в первом концерте, нередко трактуется в нем лишь как ведущий голос оркестра.

Первая часть концерта — *Allegro moderato g-moll* — лирична по характеру. Общий колорит части во многом определяется основной ее темой, сосредоточенной, даже строгой, с оттенком элитности. Это словно романтический образ исканий. Примечательна тесная связь темы с русской народной песенностью. Вторая тема части (цифра 6) — прекрасная, исполненная теплоты лирическая мелодия родственная любовным темам „Ромео и Джульетты“. Темы связующей и заключительной партий (цифры 8 и 4) — скерцозного плана. В развитии основных образов части широко используются приемы ладотональных переключений, варьирования. В репризе утверждается тема побочной партии, приобретающая здесь черты пасторальности (цифра 25).

Лирична в своей основе и вторая часть концерта — *Andante assai Es-dur*. Она выдержана в характере старинной серенады (основная тема). Первый эпизод части, написанный в рондообразной форме, — тонкий пасторальный образ, исполненный спокойной мечтательности (цифра 33). Второй эпизод складывается из двух образов: первый из них (цифра 36) выделяется причудливым, фантастичным колоритом, музыка звучит здесь таинственно-приглушенно; второй образ (цифра 38) — широкая, напевная лирическая мелодия которой, однако, придают беспокойство скерцозные фигурки шестнадцатых в сопровождающих голосах. Перед заключительным проведением основной темы части вновь проходит первая тема второго эпизода (цифра 45).

В финале концерта — *Allegro, ben marcato B-dur—G-dur* — в противовес первым двум частям лирика занимает уже подчиненное положение. Его основные темы отличаются энергией, налицо в них и черты скерцозности. Такова победоносно взлетающая вверх ведущая тема финала с ее грузными акцентами, обостренной гармонизацией. Стремительным движением насыщены исполненная экспрессия и патетики вторая, более лиричная тема финала (цифра 50), и тревожная, элегическая основная тема среднего эпизода, перемежаемая пассажами скерцозного характера (цифра 58). В процессе развития в финале утверждается основная его тема, проходящая в репризе в еще более динамизированном и гармонически-обостренном варианте. Кода, в которой движение ускоряется до предела, завершает финал и вместе с ним все произведение.

Ю. Холлов

ВТОРОЙ КОНЦЕРТ

СОЛЬ МИНОР

5

СЕРГЕЙ ПРОКОФЬЕВ
(1891 - 1953)

Соч. 63

I

Violino^{*)} *mp*

Allegro moderato ♩ = 108

Piano

1

cresc. *f*

V-le con sord. *pp* *cresc.* Quart. con sord. *mf*

C-b con sord.

f *pizz.*

Cl. *mf*

2

arco *p*

V-c. *p*

C-b.

^{*)} В клавире партия скрипки изложена в редакции прижизненного издания.

mf dim.

Cl.

p

Fag.

V. I.

mp

V. c.

3

p cresc.

Poco più mosso

p

Fl., Fag.

V. c.

mf

Fag.

f mp

V. ni

mf

Fl.

p Fag., Cor.

cresc.

f

mp

V. c.

Fag.

mf

4



Cl. e pizz.

p pizz. e C.

5



poco rall.

Poco più tranquillo
Cl.

Cor.

p



poco calando al



6

p
Meno mosso ♩ = 80
tranquillo
Quart.

*p*Cl.
mp

Fl., Cl.

mp

7

mf

Cor.

*mf espress.**mp*

Quart.

Ob.

Cl.
*mp**p*

8

p

V-ni

Cl.

mp

Fl. Ob.

p

mp

p

acceler.

Fag. e pizz.

poco a poco cresc.

cresc.

9

ff con brio

Più mosso

f V-ni pizz. Tr-lo

SHOOT ON MI A2
MIDUAL CAMERA

dim.

Cor.
f
Tr. be
mf

ritenuto
mp
Ob.
p
Cl., Fag.

10
lento
Tempo I
pp
mf
p
mf
p
mf
mp
V. I
Fl., Ob.
V-le

p
mf
Fl., Cl.
p
mp
V-le
mp
f

11

p V-ni, V-le arco

pp

pizz.
e Pag.

12

p

pp

mf

p

Quart. sul ponticello
arco

mf

poco cresc.

13

Pochissimo più mosso

MI 2
PIÙ
CAMERA

mf

pizz.

pizz.

f

C-b.

This block contains the musical notation for measures 13 and 14. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has one sharp (F#). Measure 13 includes a vocal line with eighth notes and a piano accompaniment with a mix of eighth and sixteenth notes. Measure 14 continues the vocal line and piano accompaniment, with a forte (f) dynamic marking in the piano part. A vertical watermark on the left side reads 'MI 2 PIÙ CAMERA'.

14

Ancora un poco più mosso

Y-ni, V-le

f p

mf

8

p

mf

This block contains the musical notation for measures 15 and 16. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The key signature has one sharp (F#). Measure 15 includes a vocal line with eighth notes and a piano accompaniment with a mix of eighth and sixteenth notes. Measure 16 continues the vocal line and piano accompaniment, with a forte (f) dynamic marking in the piano part. A vertical watermark on the left side reads 'MI 2 PIÙ CAMERA'.

15

Cor., Cl.

pesante

16

p dolce

Ob., Cl. (2 Fl. 8va)

poco rit.

Più tranquillo

V. I

mf

Ob.

V-le
*mp**p dolce*

V-c.

V. II, V-le

17

mf

Fl.

*mp**mf*

Cl.

Fag.

p *mp*
 V. I. Ob., Cl., Fag.
p *mp*
 V-le, V-c.
 18 *con sord.*
pp
poco rit.
V-ni con sord.
p
Più mosso
V-ni con sord.
V-c., C-b. *pizz., Fag., C.*
p
pp
cresc.

19

BANDA ROJA

Musical score for measures 19-20. The score includes staves for V.I. (Violin I), V.II (Violin II), V-le (Viola), Cor. (Coronet), V-c. (Violoncello), Fag. (Fagotto), and T-ro mil. (Tromba miltaria). The key signature is B-flat major. The tempo is marked *mf* (mezzo-forte). The score includes dynamic markings *p* (piano) and *mf* (mezzo-forte). The text "BANDA ROJA" is written above the V.I. staff. The text "V-le, Cl." is written above the V-le staff. The text "V-c., Fag." is written below the V-c. staff. The text "pizz." (pizzicato) is written below the V-c. staff. The text "V.II" is written above the V.II staff. The text "V.I" is written above the V.I staff. The text "T-ro mil." is written below the T-ro mil. staff.

20

Musical score for measures 20-21. The score includes staves for V.I. (Violin I), V.II (Violin II), V-le (Viola), Cor. (Coronet), V-c. (Violoncello), Fag. (Fagotto), and T-ro mil. (Tromba miltaria). The key signature is B-flat major. The tempo is marked *cresc.* (crescendo). The score includes dynamic markings *p* (piano) and *cresc.* (crescendo). The text "V-le" is written above the V-le staff. The text "C-b. e Fag." is written below the V-c. staff. The text "V.II" is written above the V.II staff. The text "V.I" is written above the V.I staff. The text "T-ro mil." is written below the T-ro mil. staff. The text "V-c., C-b. pizz. Fag. e Cor." is written below the V-c. staff.

21

ritard.
Ob., Cl.

Meno mosso (tempo iniziale)

f Quart. arco

p Celi

C-b.

p mp

p

un poco cresc.

22

mf

Poco più mosso
V.I.

p

Fag.

Fl.

Fag.

Fl.

fp *cresc.* *f*

V. Ie *mf* V. ni *mf*

Fag.

mf *fp* *cresc.*

V. I *mp* Fl. *f* Fag., Cor. *mf* V. c.

23 *f* *pp*

mf *pp* pizz. e C.

mf *fp*

Ob. Cor. *p* Quart. arco

Fag. *mf*

cresc. *f*

un poco cresc. *mf* *Cor.* *V. I*

[24] *f*

2 Cl. *etc.*

Fl., Ob. *mf* *mp*

dim. *mp* *V-le* *Cl.* *Celli*

[25] *cresc.* *mf* *rit.* *p dolce* *Meno mosso* *V.I pp* *V.II* *p V-le*

tré corde

V.I. *un poco espress.*

V-le

pp Cl.

26

mf

Fl., Ob. *pp*

V.I. *mp* *m.s.*

calando

p

piena voce

a tempo

Cor., V-le, V-c.

mf espress.

Ob.

V.II

V-c.

p

mf

Cl.

p

mf

tenuito

27

dim.

Fl.

V.I con sord. *mp espress.*

p

Più mosso

V.II, V-le

pp

Fag.

Fl.
Ob.
Cl.

mf

p

V. I

mp

Ob.

Ob., Cl.

p

mf

28

p

f

V. I

Fl.

f

mf

P. Quart.

V-le, V-c.

mf

Ob.

Cl.

mp

Musical score for measures 29 and 30. The score is written for a large orchestra and includes the following parts and markings:

- Measure 29:**
 - Violins I (V. I.):** *calando* (decelerando), *p* (piano).
 - Violins II (V. II.):** *Tempo I*, *p* (piano).
 - Viola (V.):** *Quart.* (quartet), *p* (piano).
 - Violoncello (V-c.):** *p* (piano).
 - Double Bass (C-b.):** *p* (piano).
 - Flute (Fl.):** *pizz.* (pizzicato), *marcato* (marked).
 - Clarinet (Cl.):** *p* (piano).
 - Trumpets (V-ni):** *p* (piano).
 - French Horns (Fag.):** *mf* (mezzo-forte).
 - Cor Anglais (Cor.):** *mf* (mezzo-forte).
- Measure 30:**
 - Violins I (V. I.):** *arco* (arco), *mp* (mezzo-piano), *mf* (mezzo-forte).
 - Violins II (V. II.):** *mp* (mezzo-piano), *mf* (mezzo-forte).
 - Viola (V.):** *mp* (mezzo-piano), *mf* (mezzo-forte).
 - Violoncello (V-c.):** *mp* (mezzo-piano), *mf* (mezzo-forte).
 - Double Bass (C-b.):** *mp* (mezzo-piano), *mf* (mezzo-forte).
 - Flute (Fl.):** *f marcato* (forte marcato).
 - Clarinet (Cl.):** *f marcato* (forte marcato).
 - French Horns (Fag.):** *mf* (mezzo-forte).
 - Cor Anglais (Cor.):** *mf* (mezzo-forte).
 - Oboe (Ob.):** *cresc.* (crescendo).
 - Trumpets (V-ni):** *ff* (fortissimo).
 - French Horns (Fag.):** *ff* (fortissimo).
 - Cor Anglais (Cor.):** *ff* (fortissimo).
 - Viola (V.):** *ff* (fortissimo).
 - Violoncello (V-c.):** *ff* (fortissimo).
 - Double Bass (C-b.):** *ff* (fortissimo).
 - Flute (Fl.):** *ff* (fortissimo).
 - Clarinet (Cl.):** *ff* (fortissimo).
 - French Horns (Fag.):** *ff* (fortissimo).
 - Cor Anglais (Cor.):** *ff* (fortissimo).
 - Oboe (Ob.):** *cresc.* (crescendo).
 - Trumpets (V-ni):** *ff* (fortissimo).
 - French Horns (Fag.):** *ff* (fortissimo).
 - Cor Anglais (Cor.):** *ff* (fortissimo).
 - Viola (V.):** *ff* (fortissimo).
 - Violoncello (V-c.):** *ff* (fortissimo).
 - Double Bass (C-b.):** *ff* (fortissimo).
 - Flute (Fl.):** *ff* (fortissimo).
 - Clarinet (Cl.):** *ff* (fortissimo).
 - French Horns (Fag.):** *ff* (fortissimo).
 - Cor Anglais (Cor.):** *ff* (fortissimo).
 - Oboe (Ob.):** *cresc.* (crescendo).

II

31

Andante assai $\text{♩} = 108$ *p* Quart. pizz. e Cl.

Fag.

p V-le pizz. e Cl. I

Celli pizz. e Cl. II

*mf**dim.**dim.*

32

V-ni con sord.

pp *dolcissimo*

MI DUAL CAMERA

SI COM. AZ

cresc. *mf*

mf *Cl.*



dim. *p* *mp* **33**

Fl. *dim.* *p* *pp*

Più animato ♩ = 52
Cor., Fag.



p *p* *Quart.*



mf

Fag. 3

Cl. mf

2 Fag.

34

p dolce

Cl. *pp*

Fl. *p*

Ob. Cor. *m. s.*

m. s.

15822

VI. AZ.

MI DUAL CAMERA

p *s* *Ob.* *dolce* *Quart.*

cresc. *V. I con sord.* *appena rit.* *Cl.* *mf*

35 *f* *Tempo I* *Cl.* *f*

musical score for a symphony, measures 36-44. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into systems. The first system (measures 36-40) features a melody in the first violin (V.1) and a supporting bass line in the piano. The second system (measures 41-44) includes a woodwind section (flute, oboe, and bassoon) and a brass section (trumpets and trombones). The third system (measures 45-48) features a woodwind section (flute, oboe, and bassoon) and a brass section (trumpets and trombones). The fourth system (measures 49-52) features a woodwind section (flute, oboe, and bassoon) and a brass section (trumpets and trombones). The score includes various musical notations such as notes, rests, and dynamic markings.

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SHOCKWAVE
MIDUAL CAMERA

Fl., Ob.

p *mf*

Cl., Fag.

37

pp

pp T-ba con sord.

Cor.

pizz.

The musical score is written for measures 37 through 40. It features a complex arrangement of staves. The top staff is a single melodic line. The second staff is a woodwind section (Flute and Oboe) with a dynamic marking of *p* (piano) and a crescendo to *mf* (mezzo-forte). The third staff is a string section with a dynamic marking of *pp* (pianissimo). The fourth staff is a percussion section (T-ba con sord.) with a dynamic marking of *pp*. The fifth staff is a woodwind section (Clarinet and Bassoon) with a dynamic marking of *pp*. The sixth staff is a woodwind section (Cor Anglais) with a dynamic marking of *pp*. The seventh staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The eighth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The ninth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The tenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The eleventh staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twelfth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirteenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The fourteenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The fifteenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The sixteenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The seventeenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The eighteenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The nineteenth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twentieth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-first staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-second staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-third staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-fourth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-fifth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-sixth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-seventh staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-eighth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The twenty-ninth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirtieth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-first staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-second staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-third staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-fourth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-fifth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-sixth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-seventh staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-eighth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The thirty-ninth staff is a woodwind section (Percussion) with a dynamic marking of *pp*. The fortieth staff is a woodwind section (Percussion) with a dynamic marking of *pp*.

MI DUAL CAMERA

First system of the musical score. It includes a piano part with a treble and bass staff, and woodwind parts for Flute 2 (2 Fl.), Clarinet (Cl.), and Bassoon (Fag.). The piano part features a melodic line with a crescendo leading to a piano (*p*) dynamic. The woodwinds provide harmonic support.

Second system of the musical score. It continues the piano and woodwind parts. The piano part has a melodic line with a crescendo leading to a piano (*p*) dynamic. The woodwinds include 2 Fl., Cl., and Fag. The piano part is marked *mf* *espress.* and *poco rit.*

38

Third system of the musical score, starting at measure 38. It features a piano part with a treble and bass staff, and woodwind parts for Flute 2 (2 Fl.), Clarinet (Cl.), and Bassoon (Fag.). The piano part has a melodic line with a crescendo leading to a piano (*p*) dynamic. The woodwinds include 2 Fl., Cl., and Fag. The piano part is marked *mf* *espress.* and *poco rit.*

Fourth system of the musical score. It continues the piano and woodwind parts. The piano part has a melodic line with a crescendo leading to a piano (*p*) dynamic. The woodwinds include 2 Fl., Cl., and Fag. The piano part is marked *mf* *espress.* and *poco rit.*

Musical score for measures 35-38. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The music features a melodic line in the Violin I part, with the other instruments providing harmonic support.

Musical score for measures 39-42. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The tempo is marked *pp* (pianissimo) and *cresc.* (crescendo). The music features a melodic line in the Violin I part, with the other instruments providing harmonic support.

Musical score for measures 43-46. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The tempo is marked *f* (forte) and *a tempo*. The music features a melodic line in the Violin I part, with the other instruments providing harmonic support. The score includes dynamic markings *mf* (mezzo-forte), *mp* (mezzo-piano), and *espress.* (espressivo).

MI DUAL CAMERA

40

8

f *spicc.* *mf*

V.I. V-le

poco cresc. *f* *p* *mf*

T-ba, Cor.

Fag.

f

Ob., Cl.

mf *p* *f*

alla corda *f*

Cl.

mp *mf* *p*

pizz. e Fag.

Ob.

41

f

V.I. V.II

mf *p*

V-c.

SHOOTING CAMERA

mf

Celli con sord.

V-le

p espress.

O-b.

42

f

V. II

V-le

Cl.

mf dolce

V. I trem. e Fl.

p *mf* *p*

p *p*

SHOON MI AZ
MIDUAL CAMERA

mf p f *espress.*

V-le

V.I

p mf

43

p

T-ba, Cor.

p mf mf

rallent.

con precisione

Fag.

f

ben tenuto

Meno mosso

V-le

Cl.

V-c.

2 Fag.

C-b. C.

f

V-le

Cl.

f

V-c.

2 Fag.

rit.

44

Andante assai, come prima

Cl. e pizz.

V.I dolce

p.

pizz.

V.II con sord.

mf

Fl.

con sord.

b

mf

dim.

p.

Ob.

Fl.

Cl.

V-le

p.

V-c.

45 con sord.

p V-ni con sord.

pp T-ba con sord.

Cor.

pizz.

8

Fl., Ob.

p

Cl., Fag.

C-b.

mf

f

15822

p
V-ni
con sord.
pp
T-ba con sord.
Cor.
pizz. (h)

senza sord. 46
mf espress.
Cl.
mp
V. I, Ob.
Fl., Cl. e pizz.
pizz. C.

allargando
cresc.
Fl., V. I
f
p
Fag. e pizz.

pizz.
mf un poco gravamente
Meno mosso
V-c. con sord., 2 Cor., 2 Cl.
mf espress.
Fl.
Cl., V-c.
Cor.
Cl.
ritard.
C-b. solo
p mf
p
pizz. C.

III

47

arco

Allegro, ben marcato $\text{♩} = 72$

pizz.

Cl.
e Fag.

48

Ob. Cl.

Fag.

Cor., Fag.

f Quart.

mf

f Quart.

pizz. C.

49

mp

cresc.

f

p Cl., Fag. e pizz.

cresc.

f brusco

C-b.

V-c.

Cor., Fag., T-mil.

p *cresc.*

f *p* V-le, V-e. *cresc.*

Cor., Fag.

f

50

espress. IV

mp

V.I. *pp*

Fl. *p*

Cl.

mp *cresc.* *ff* *mp*

V.II *3* *3* V-le *3*

Cl., Fag.

mp Ob. *cresc.* T-ba

V-e.

51

Musical score for measures 51-52. The score is in G major and 7/4 time. It features a vocal line, piano accompaniment, and woodwind parts. Measure 51 includes dynamics *f*, *p*, *pizz.*, *p*, and *mf espress.* Measure 52 includes dynamics *p* and *mf espress.* The woodwind parts include Fag. and Fag., Cor.

52

Continuation of the musical score for measures 51-52. The score is in G major and 7/4 time. It features a vocal line, piano accompaniment, and woodwind parts. Measure 51 includes dynamics *p* and *mf espress.* Measure 52 includes dynamics *p* and *mf espress.* The woodwind parts include T-be, Cl. and Ob.

SECTION V. A2
M. D. AL CAMERA

53

dim. *p* *pizz.* *f* *arco* *3* *3*

dim. *mp* *pizz.* *un poco marcato*

pizz. *arco* *pizz.* *arco* *pizz.* *f*

cresc. *f*

54

poco animando *arco* *Tempo I* *ff*

V-c. e T-ba con sord.

pizz. *f* *Cl., Fag.* *f* *V-c. 3 m. d.*

Cast.

m. d. 3
 f
 Ob., Cl.
 f
 Cor., Fag.
 mf
 mf Quart.
 Fag.
 piza. C.

55
 f
 f con brio
 Quart.
 mp
 V. I
 cresc.
 Cl., Fag. e pizz.

ff
 mp
 cresc.
 f
 brusco
 p V-le., V-c.
 cresc.
 Cor., Fag., T. mil.
 C-b.

56
 f
 Fl., V. I
 f
 con brio
 V-c.
 V-le
 V. II
 V-c.

V-le
 f marcato
 V. I.
 p
 3
 cresc.
 f
 3
 p
 3
 3 cresc.
 accelerando al
 p Quart.
 cresc.
 T-ro mil.
 pp
 3
 cresc.
 3

57

ff
 Poco più mosso
 2 Cl.
 f
 3 con brio
 f
 3
 f
 3
 f
 3
 f p v-ni

58

p
 cresc.
 p
 cresc.
 T-bo con sord.

59

59

f

2 Cl.

f

3 *con brio*

mf

p

3

p V-ni

p

T-be con sord.

cresc.

f

cresc.

Cl.

mf

60

p

Cl. (Fl. 8va)

f con brio

p

Ob.

pizz.

p mf V-c., C-b.
Cor., Fag.

Measures 59-60. The top staff contains a melodic line with dynamic markings *f* and *p*. The bottom staff contains a piano accompaniment with dynamic marking *mf*.

Measures 61-62. Measure 61 includes dynamic markings *p*, *cresc.*, and *f*, and is marked with Roman numerals V, III, and IV. Measure 62 includes dynamic markings *p*, *cresc.*, and *f*, and is marked with Cl. and 3. The bottom staff includes dynamic markings *p*, *cresc.*, and *f*, and is marked with T-ro mil. and *pp*.

Measures 63-64. Measure 63 includes dynamic markings *mf* and 3. Measure 64 includes dynamic markings *p V-ni* and 3.

Measures 65-66. Measure 65 includes dynamic markings *p* and *cresc.* Measure 66 includes dynamic markings *p* and *cresc.* The bottom staff includes dynamic markings *p* and *cresc.* and is marked with T-be con sord.

SONATA

f T-be con sord.
V-ni, V-le

2 3 4 5 6

63 *f* con brio

7 8 *f* *mf*

64 *ff*
V-ni con sord.
mf p *f*

65 *f* *Tempo I* pizz.
Cor., T-be *f* Cl. e Fag. *f*
V-c. e C-b. Cast. *mp*

Measures 64-65 of the musical score. The top staff features a melodic line with various intervals and rests. The bottom staff includes a piano accompaniment with a 'pizz.' (pizzicato) marking and a 'V. c. 3 m. d. 3' instruction. A 'f' (forte) dynamic is indicated at the end of the system.

Measures 66-67 of the musical score. Measure 66 is marked with a box containing the number 66. The bottom staff includes the instruction 'Cor. e Fag., T-ba' and a 'f' (forte) dynamic. Measure 67 is marked with a box containing the number 67 and the instruction 'con sord.' (con sordina). The bottom staff also includes a 'V-le gliss.' instruction and a 'p' (piano) dynamic.

Measures 68-69 of the musical score. The bottom staff includes a 'V. I gliss.' instruction and a 'mp' (mezzo-piano) dynamic. The music continues with complex melodic and harmonic structures.

Measures 70-71 of the musical score. Measure 70 is marked with a box containing the number 68. The bottom staff includes a 'V-le gliss.' instruction and a 'p' (piano) dynamic. Measure 71 is marked with a box containing the number 69 and the instruction 'mp Fag., Cor.' (mezzo-piano Fagotto, Corni).

15822

71

mp

p

V-la

p

cresc.

f

dim.

F1.

V.I.

mf

dim.

72

p

mf con brio

Poco più mosso

p

mp

mf

V.c. e C-b.

Quart.

V-c., G-b.

73

V. II, V-le

poco rit.

V. I

V. II, Cl.

Tempo I

pizz.

Cl. e Fag.

Ob., Cl., Fag. e pizz.

Cast.

V-c.

m.d.

74

Poco più mosso

V-c., G-b.

75

f *con brio*

Cor. V. I.

f *mp* *cresc.* *f* *brusco*

Fag., T-ro mil. Cl., Fag., e pizz. C-b.

mp *cresc.*

f *P Quart.* *cresc.*

V. c. Cor., T-ba. Fag., T-ro mil.

76

V. I., Fl. Fl., Ob., Cl.

ff

Quart.

77

f *con brio*

(senza rit.)

f *CODA*

T-ba C. e C-b. pizz.

T-w mil.

mp

mp V.le. V.c. arco

78

cresc.

f

cresc.

C-b. pizz. e C.

mp f mp cresc. f mp cresc.

Quart. arco

p f mp cresc. f mp cresc.

79

f

C-b. pizz. e C.

STANDARD
MIDUAL CAMERA

Violin I (V-le arco) and Violoncello (V-c. arco) staves. The Violin I staff has dynamics *f*, *mp*, and *f*. The Violoncello staff has dynamics *f* and *p*. The music is in 2/4 time, with a key signature of one sharp (F#).

Violoncello (V-c.) staff. The music is in 2/4 time, with a key signature of one sharp (F#). Dynamics include *mp*, *f*, and *ff*. A measure number box contains the number 80.

Violoncello (V-c.) and Contrabasso (C-b.) staves. The Violoncello staff has dynamics *f* and *p*. The Contrabasso staff has dynamics *f* and *p*. The music is in 2/4 time, with a key signature of one sharp (F#). A measure number box contains the number 81.

Violoncello (V-c.) and Contrabasso (C-b.) staves. The Violoncello staff has dynamics *f* and *p*. The Contrabasso staff has dynamics *f* and *p*. The music is in 2/4 time, with a key signature of one sharp (F#). A measure number box contains the number 81.

MI DUAL CAMERA

82

First system of music (measures 82-87). It includes staves for Violoncello (V.c.), Violin I (V. I.), and Violin II (V. II.). Dynamics include *p*, *f*, *cresc.*, *mf*, and *f*. The text "Cor., T-be con sord." appears at the end of the system.

Second system of music (measures 88-93). It includes staves for Violoncello (V.c.), Violin I (V. I.), and Violin II (V. II.). Dynamics include *sf* and *f*. There are triplets marked with a "3" and *sf*.

83

Third system of music (measures 94-100). It includes staves for Violoncello (V.c.), Violin I (V. I.), and Violin II (V. II.). Dynamics include *sf*, *f*, and *sf*. The text "tumultuoso" is written above the first staff. "V. I pizz." and "V. II pizz." are written above the second and third staves respectively.

Fourth system of music (measures 101-107). It includes staves for Violoncello (V.c.), Violin I (V. I.), and Violin II (V. II.). Dynamics include *cresc.*, *ff*, and *ff*. The text "pizz." and "arco" are written above the first staff. "T-be" is written above the second staff.

ВТОРОЙ КОНЦЕРТ

СОЛЬ МИНОР

Violino

Редакция скрипичной партии Д. Ойстраха

СЕРГЕЙ ПРОКОФЬЕВ Соч. 63
(1891 - 1953)

I

Allegro moderato $\text{♩} = 108$

mp

1

cresc.

2

pizz.

arco

3

Poco più mosso

dim.

4

poco rall.

5

Poco più tranquillo

Violino

3

poco calando al

[6] Meno mosso $\text{♩} = 80$

Violino musical score page 3. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Meno mosso' with a quarter note equal to 80 beats per minute. The first measure is marked with a box containing the number 6. The second staff has a measure marked with a box containing the number 7. The third staff has a measure marked with a box containing the number 8. The fourth staff has a measure marked with a box containing the number 9. The fifth staff has a measure marked with a box containing the number 10. The sixth staff has a measure marked with a box containing the number 11. The seventh staff has a measure marked with a box containing the number 12. The eighth staff has a measure marked with a box containing the number 13. The ninth staff has a measure marked with a box containing the number 14. The tenth staff has a measure marked with a box containing the number 15. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics include 'p' (piano), 'mf' (mezzo-forte), 'ff' (fortissimo), and 'dim.' (diminuendo). The tempo markings include 'Meno mosso', 'Piu mosso', 'Lento', and 'Tempo I'. The score also includes fingerings and bowings.

V-le

p II

mf III

p 0

p 3 3 3 3

poco a poco cresc.

ff con brio

dim.

ritenuto

p

Lento

[10] Tempo I

p 1 3 4 3 1

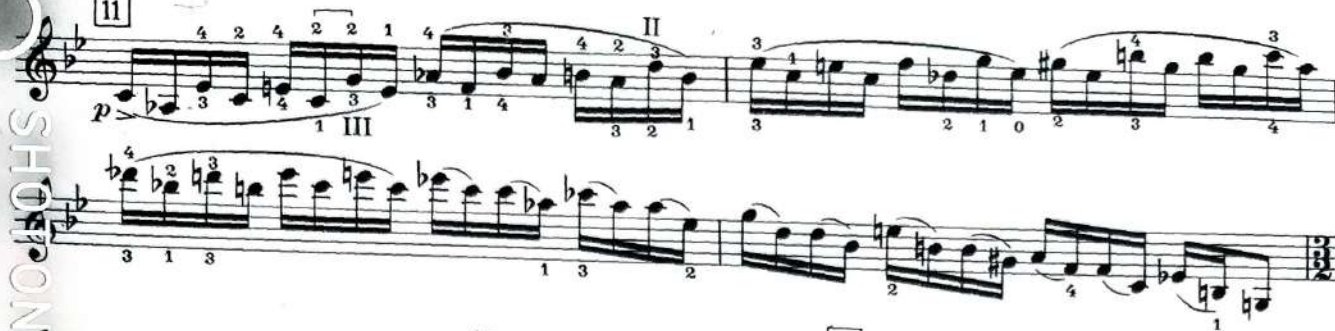
mf V 0 1

p V 1 2 1 1

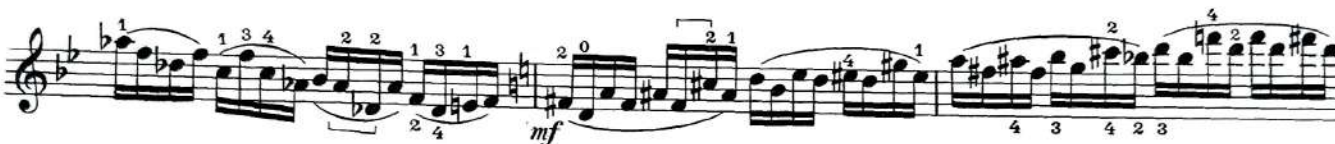
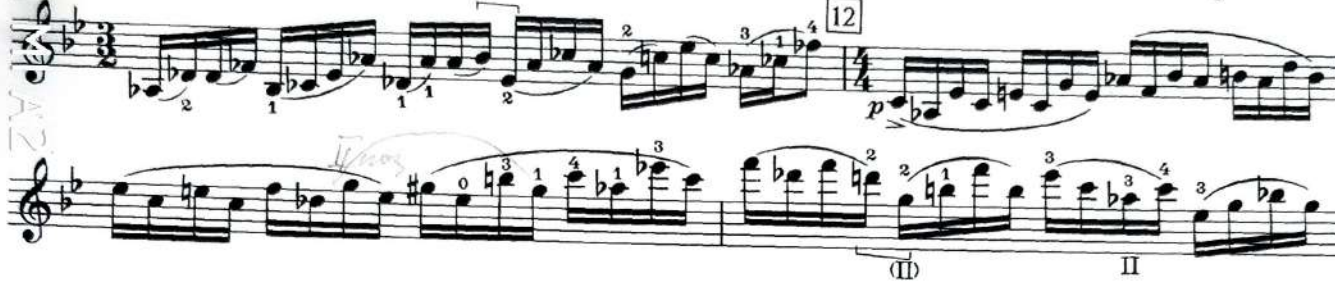
mf V 1 2 3 1

Violino

11



12



13 Pochissimo più mosso

III



14 Ancora un poco più mosso



15



Ob. Cl.

poco rit.

[16] Più tranquillo



[17]

Più mosso
con sord.

[19]

senza sord.



[20]

cresc.



[21]

Meno mosso (tempo iniziale)

Violino

Celli
C. B.

p III I II

22 Poco più mosso
mf

un poco cresc.

f *p* *cresc.* *f*

mf II *fp* *cresc.* *f*

23 *pp*

mf *f* *p* *cresc.*

24 *f* *ff* *dim.*

25 Meno mosso
p dolce

riten. *mf* IV II

mf I III

Violino

7

26 *calando* *a tempo* *piena voce* *tenuito* *dim.*

27 *Più mosso* *mf* *p*

28 *p* *f* *calando*

29 *Tempo I* *p* *arco* *mp* *mf* *f* *marcato* *pizz.* *marcato*

30 *ff* *pizz.* *mf* *p*

[31] Andante assai $\text{♩} = 108$

Cl.

Measures 31-32 of the Violino II part. Measure 31 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 32 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *p*, *mf*, and *dim.*. Fingerings are indicated with numbers 1-3.

Measures 33-34 of the Violino II part. Measure 33 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 34 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *cresc.*, *mf*, and *dim.*. Fingerings are indicated with numbers 1-3.

Measures 35-36 of the Violino II part. Measure 35 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 36 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *dim.*, *p*, *mp*, and *p*. Fingerings are indicated with numbers 1-3.

Measures 37-38 of the Violino II part. Measure 37 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 38 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *dim.*, *p*, *mp*, and *p*. Fingerings are indicated with numbers 1-3.

Measures 39-40 of the Violino II part. Measure 39 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 40 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *dim.*, *p*, *mp*, and *p*. Fingerings are indicated with numbers 1-3.

Measures 41-42 of the Violino II part. Measure 41 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 42 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *dim.*, *p*, *mp*, and *p*. Fingerings are indicated with numbers 1-3.

Measures 43-44 of the Violino II part. Measure 43 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 44 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *dim.*, *p*, *mp*, and *p*. Fingerings are indicated with numbers 1-3.

Measures 45-46 of the Violino II part. Measure 45 is in 12/8 time, marked 'Andante assai' with a tempo of 108. It features a melodic line with triplets and a bass line with a triplet. Measure 46 continues the melodic line with triplets and a bass line with a triplet. Dynamics include *dim.*, *p*, *mp*, and *p*. Fingerings are indicated with numbers 1-3.

SHOON V.AZ
VIDUAL CAMERA

II

appena rit.

35 Tempo I

f

III *dim.*

IV

36 *pp*

37 *f* *pp*

38 Allegretto $\text{♩} = 104$

mf espress.

mf

poco rit.

CL.

Violino

Musical score for Violino, measures 39 to 43. The score includes various dynamics, articulations, and tempo markings.

Measures 39-40: *p dolce*, *mf*, *mp*, *pochiss. rit.*, *a tempo*.

Measure 41: *f*, *cresc.*, *f*.

Measure 42: *f*, *mf spicc.*, *f*.

Measure 43: *alla corda*, *f*.

Measure 44: *f*, *mf*, *f*.

Measure 45: *f*, *mf*, *p*, *mf*, *p*, *fespress.*.

Measure 46: *p*, *f*.

Measure 47: *2 rallent.*, *V*, *f*.

Measure 48: *Meno mosso*, *ben tenuto*, *f*, *rit. al*.

Andante assai, come prima

44 *p* III IV *mf* *dim.* II III IV *p* con sord.

45 *p* *f* *p* *senza sord.* IV

46 *mf espress.* II *allargando* II *ff*

Meno mosso
pizz. *mf un poco gravemente* *dim.* *rit.* *p*

III

[47] Allegro, ben marcato $\text{♩} = 72$

arco V

f

1 2 2 2

3 1 1

48

3

Cor.

V-ni

mp

cresc.

49

f

1 3 4

p

cresc.

III

50

IV

mp

espress.

1 2

III

mp

cresc.

ff

mp

51

II

f

p

1 2 3 4 1 0 1

0 1

3 1

Cor., Celli

52

1

p

f

dim.

53

pizz.

arco

pizz.

arco

pizz.

arco

poco animando

T-ba e Celli

54

Tempo I

f

f

55

mf

f

Violino

f con brio

ff

mp

cresc.

f

p

mp

mf

f

p

accelerando al

57 Poco più mosso

ff

cresc.

mf

III IV

III IV

58

p

(IV)

cresc.

II

59

f

III

IV

mf

III IV

p

III

cresc.

Violino musical score page 15, measures 60-64. The score is written for a violin in G major (one sharp) and 4/4 time. It features various musical notations including dynamics, articulation, and fingerings.

Measures 60-64 include the following markings and features:

- Measure 60:** Starts with a second finger (II) marking. Dynamics include *f* and *p*. A triplet of eighth notes is marked with a '3'.
- Measure 61:** Features a *f* *con brio* marking. Includes a triplet of eighth notes and a *f* dynamic.
- Measure 62:** Includes a *cresc.* marking, a *f* dynamic, and a *mf* dynamic. A second finger (II) marking is present.
- Measure 63:** Includes a *f* *con brio* marking.
- Measure 64:** Includes a *ff* dynamic and a triplet of eighth notes marked with a '3'.

Other markings include various fingerings (1, 2, 3, 4, 0), slurs, and accents.

Violino

65 Tempo I

66

67 con sord.

68

69 senza sord.

70

71

Violino

17



Violino



