КОНЦЕРТ

для скрипки с оркестром

CONCERTO

for Violin and Orchestra

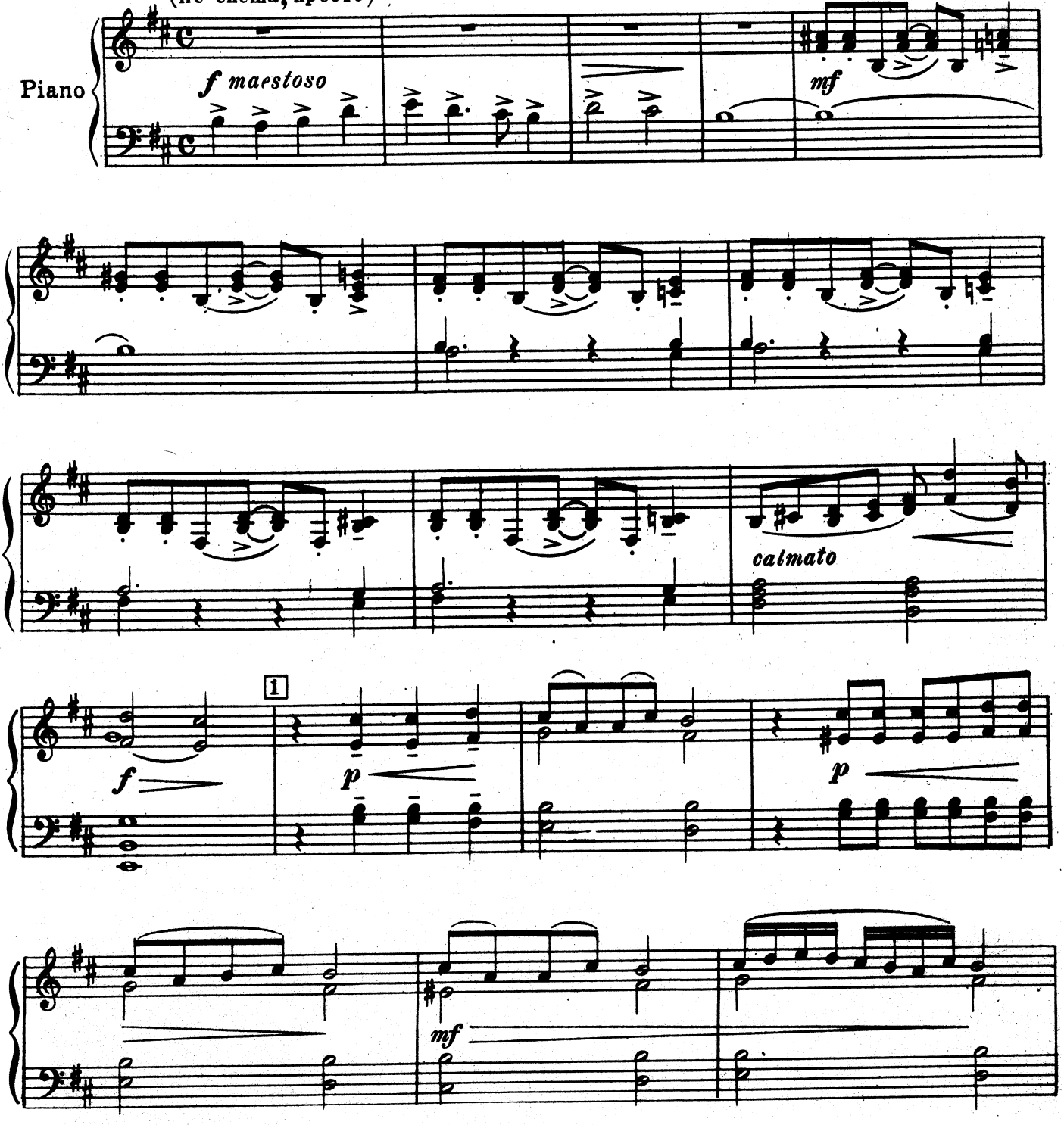
Переложение для скрипки и фортепьяно
Arranged for Violin and Pianoforte

Б. ДВАРИОНАС
B. DVARIONAS (1948 г.)

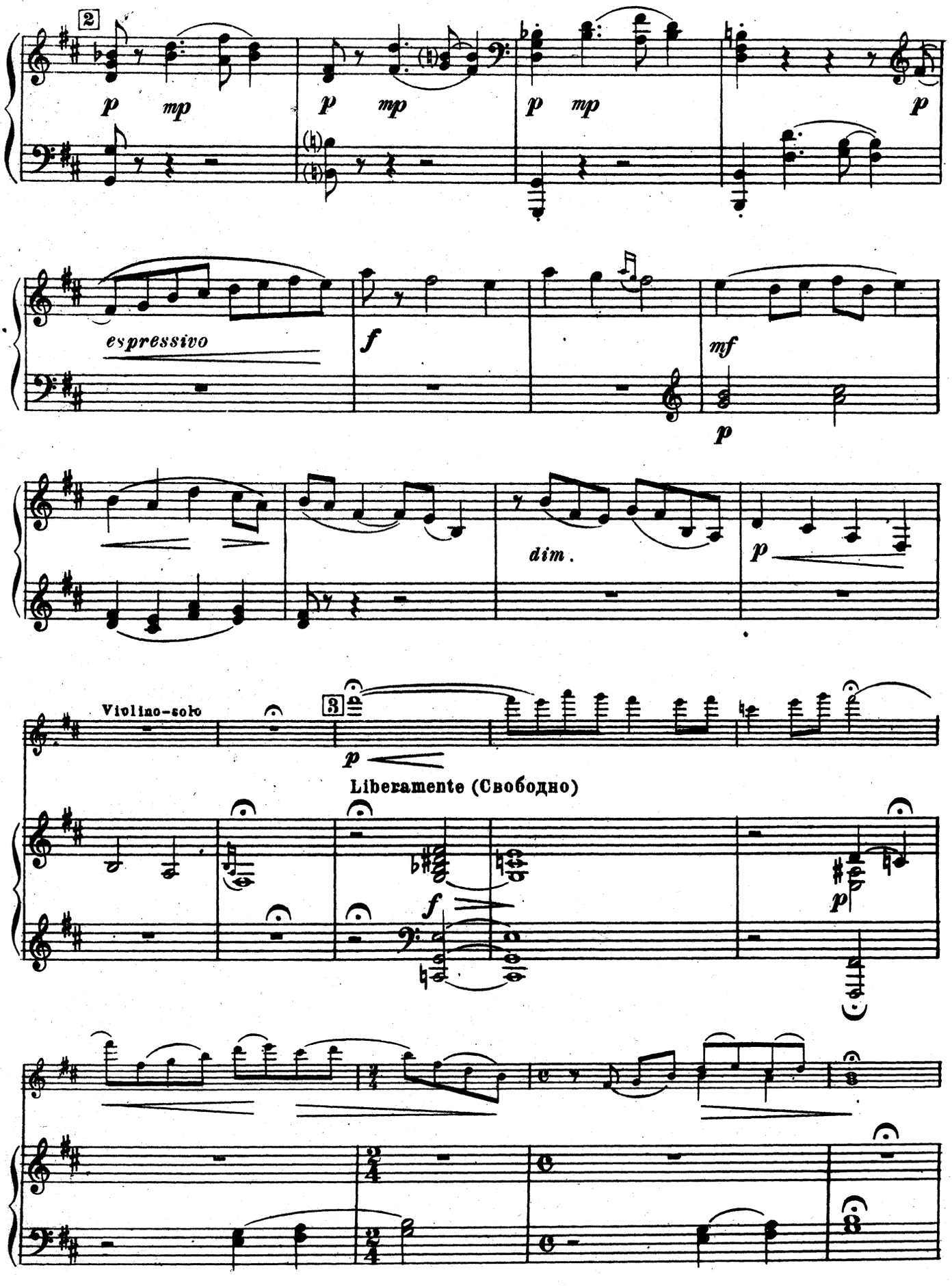
I

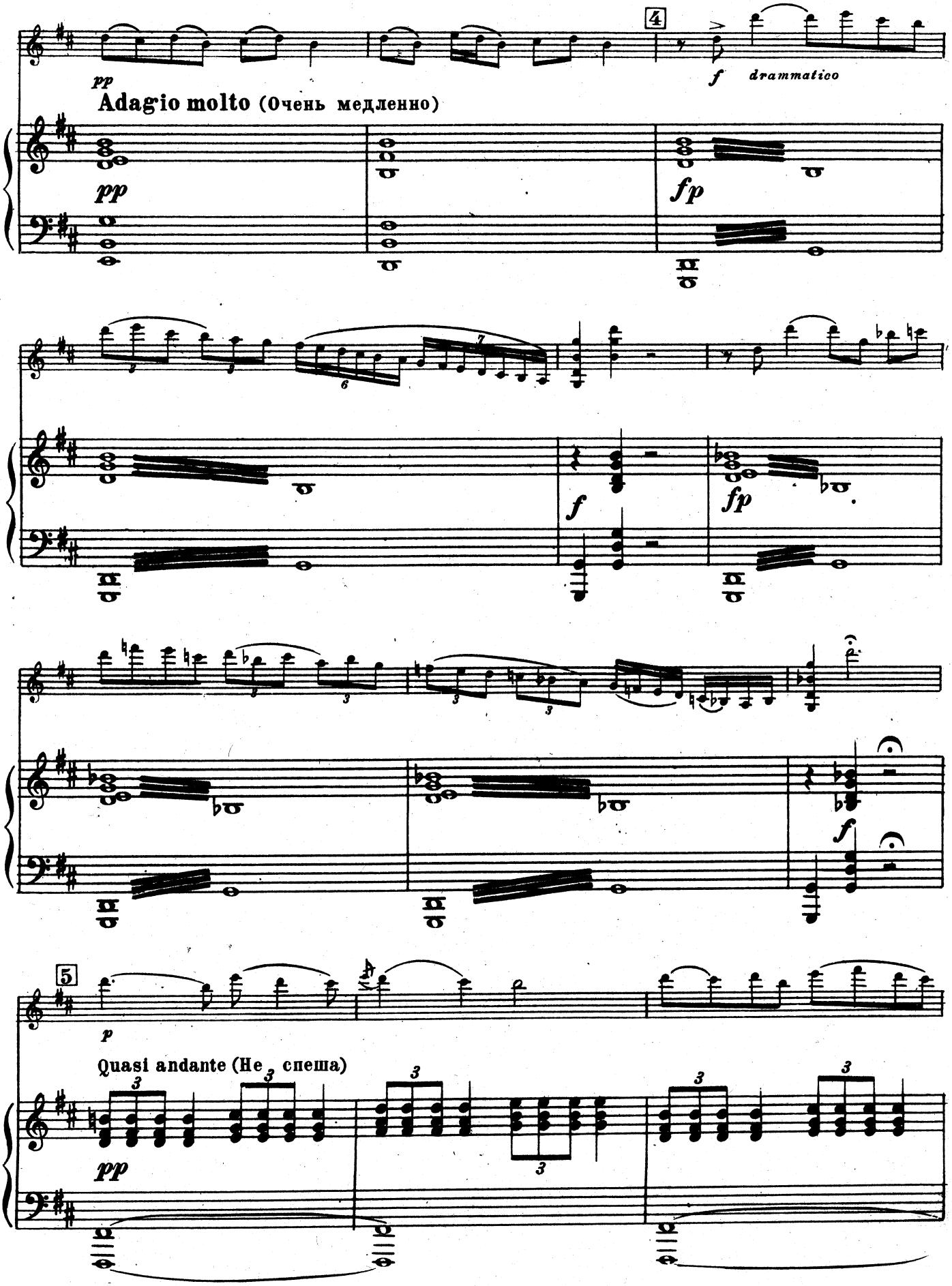
Andante semplice
(Не спеша, просто)

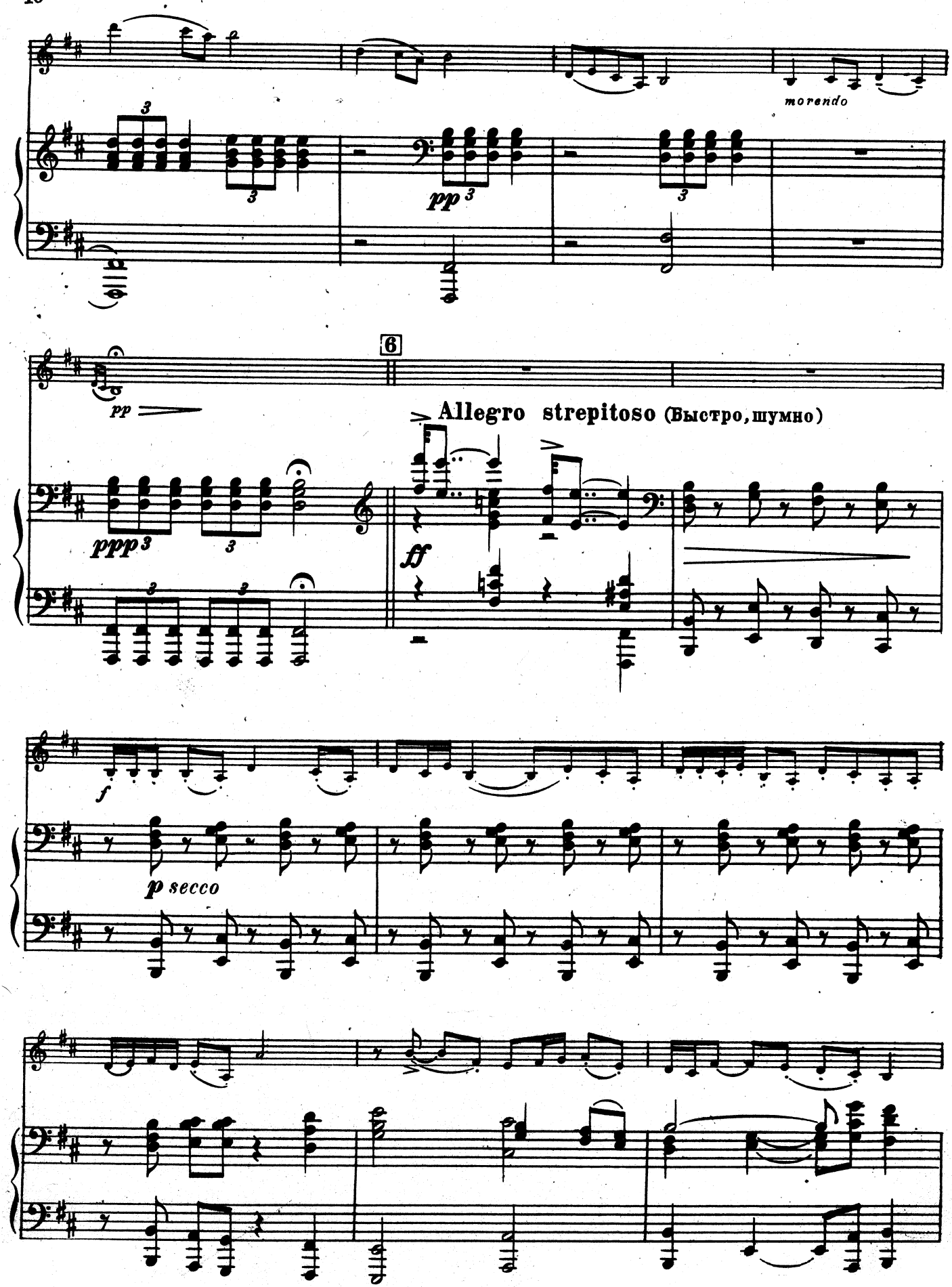
Poco più mosso e scherzando

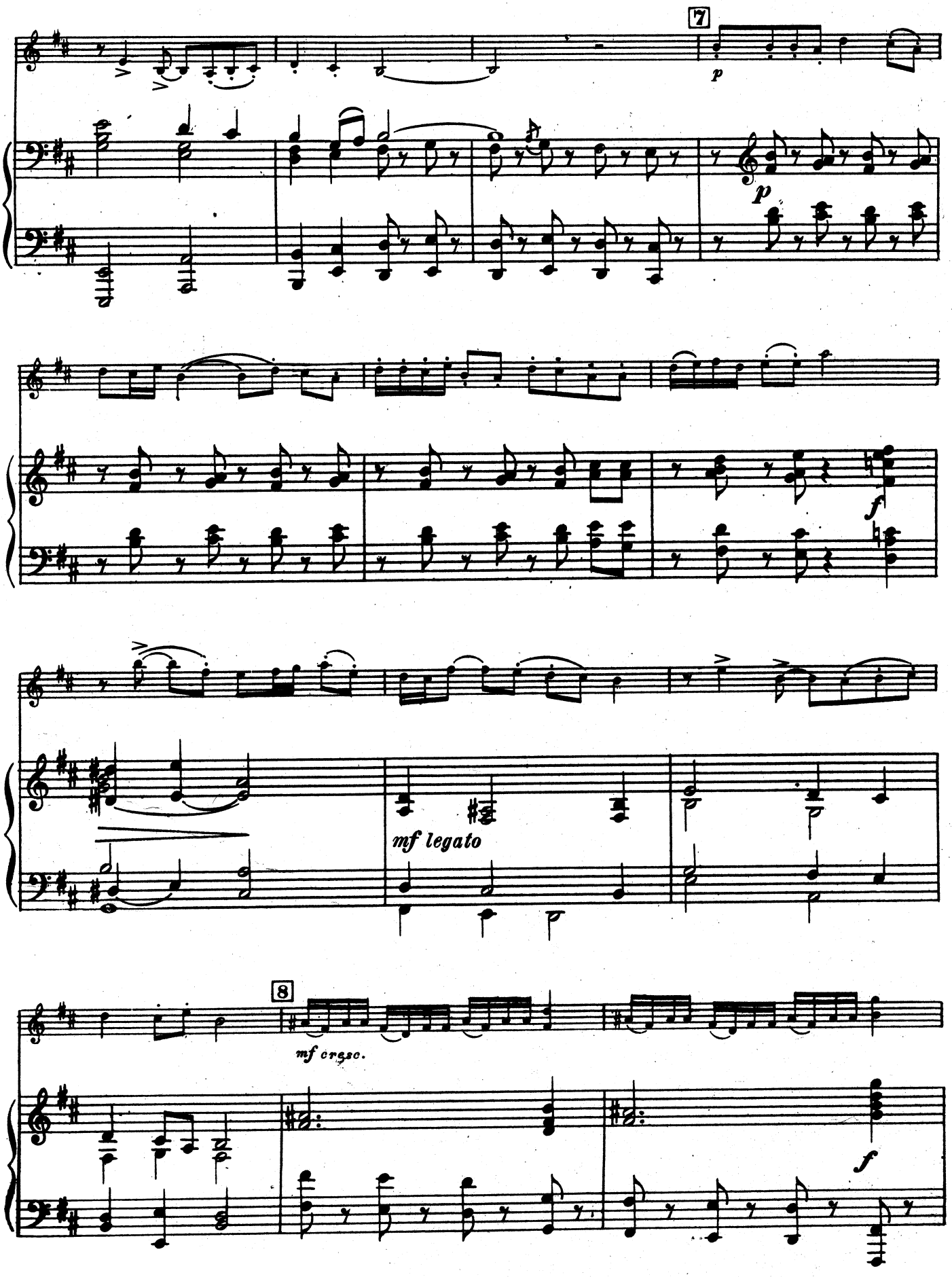


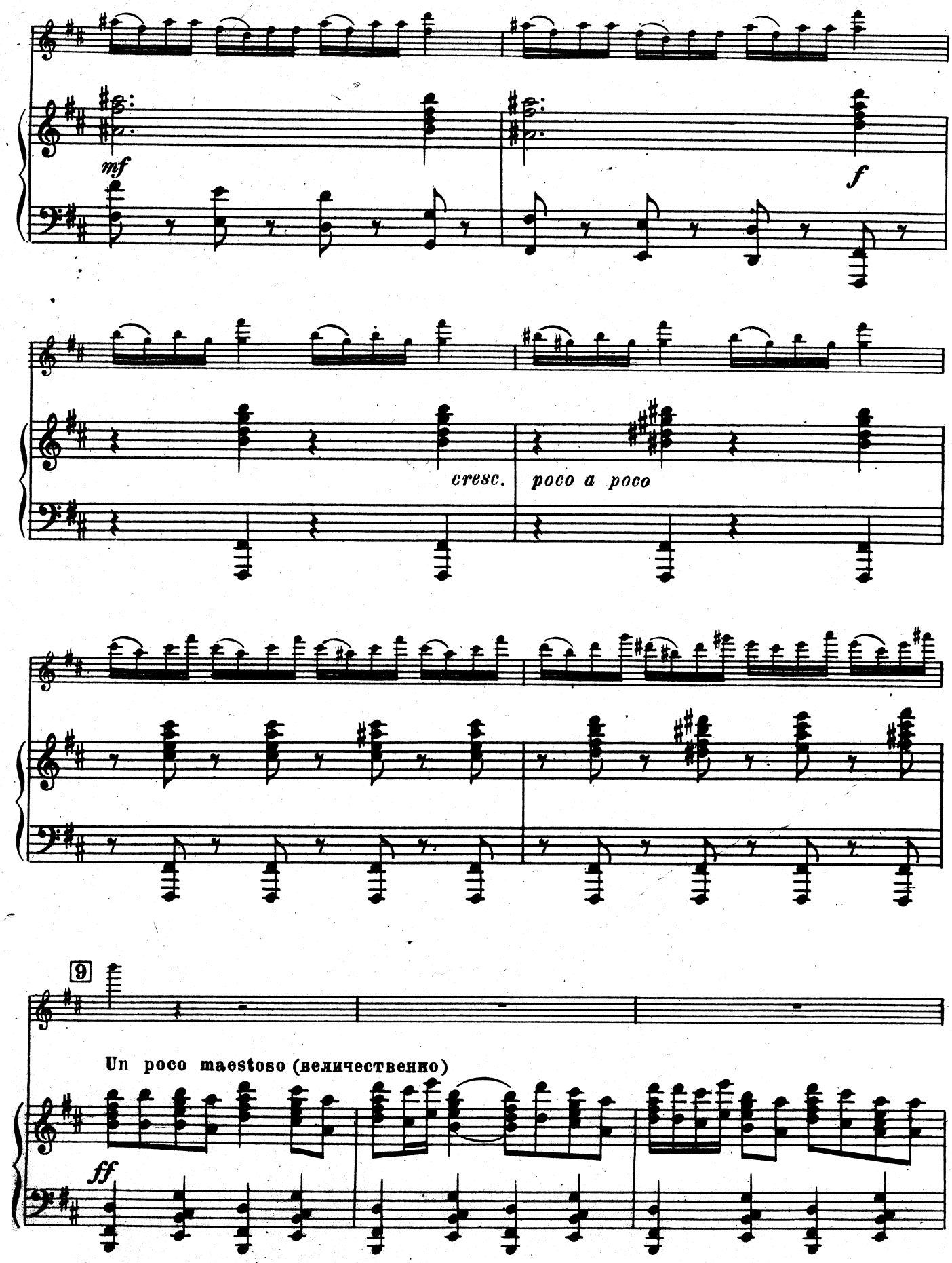
м 20677 г.


2
p mp
p mp
p mp
p
espressivo
f
mf
p
dim.
p
Violino-solo
3
p
Liberamente (Свободно)
f
p


4
pp
f drammatico
Adagio molto (Очень медленно)
pp
fp
f
fp
f
5
p
Quasi andante (Не спеша)
pp

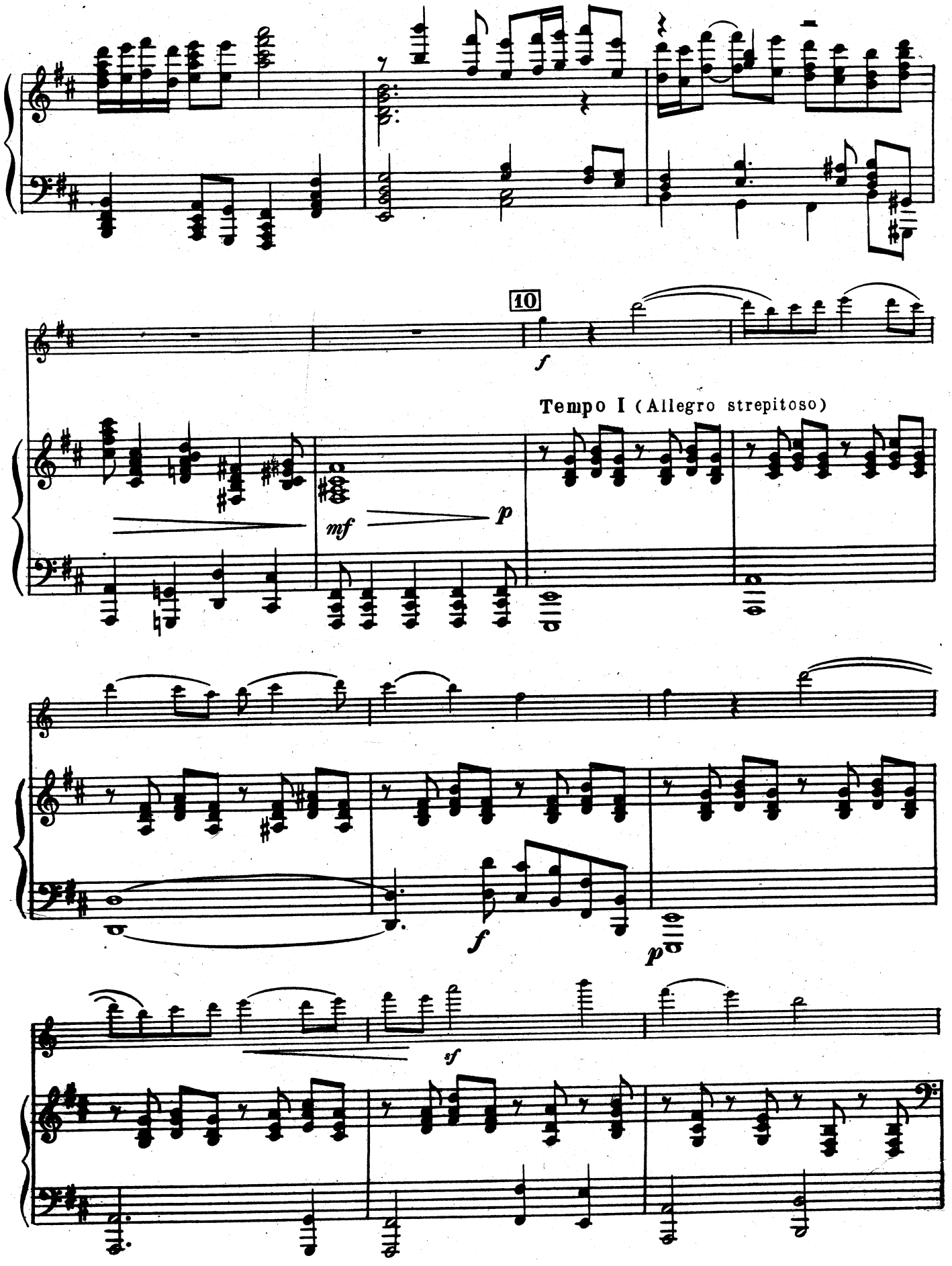

morendo
pp
6
pp
Allegro strepitoso (Быстро, шумно)
pppp
ff
f
p secco

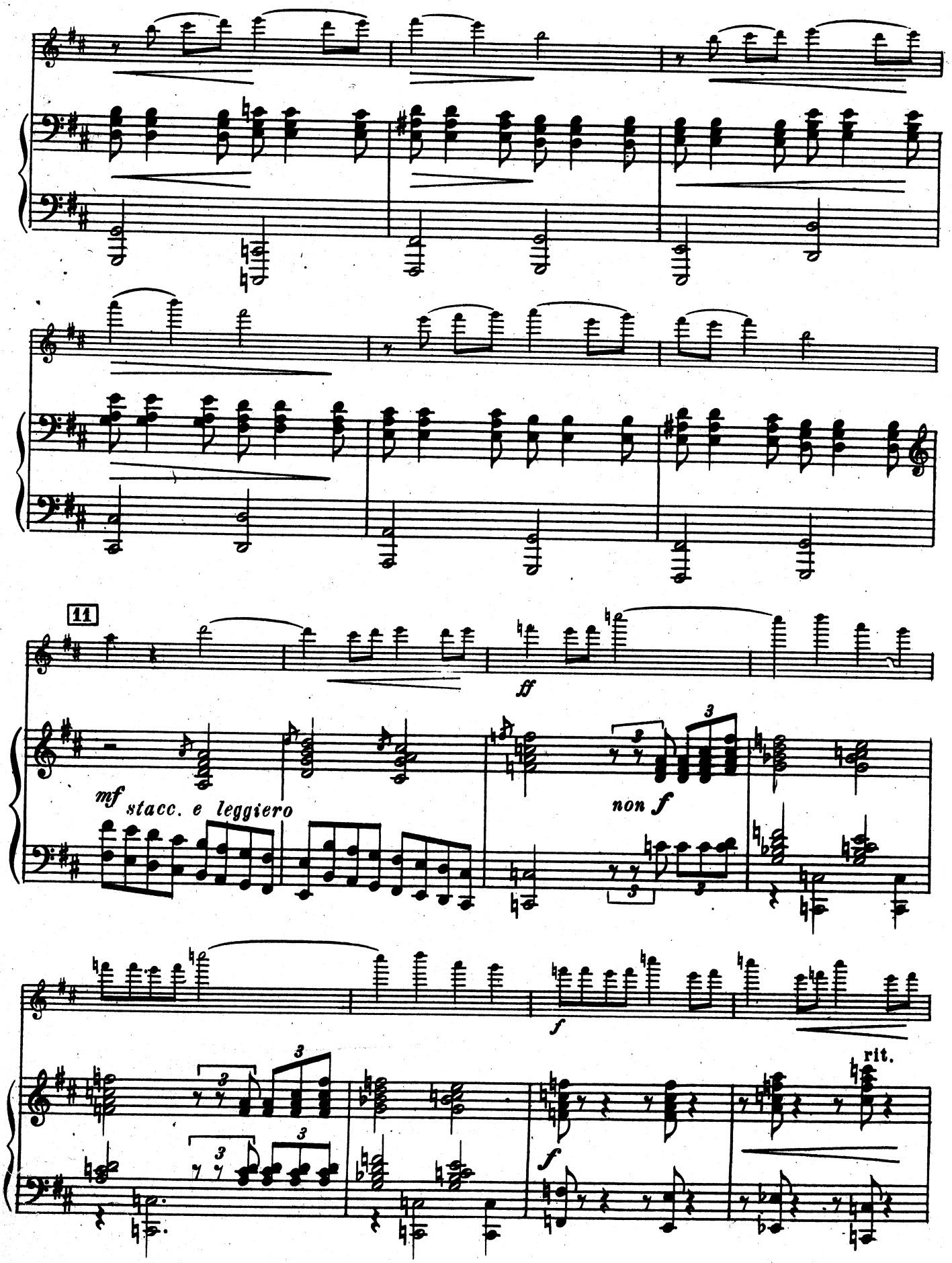

7
p
p
f
mf legato
8
mf cresc.
f

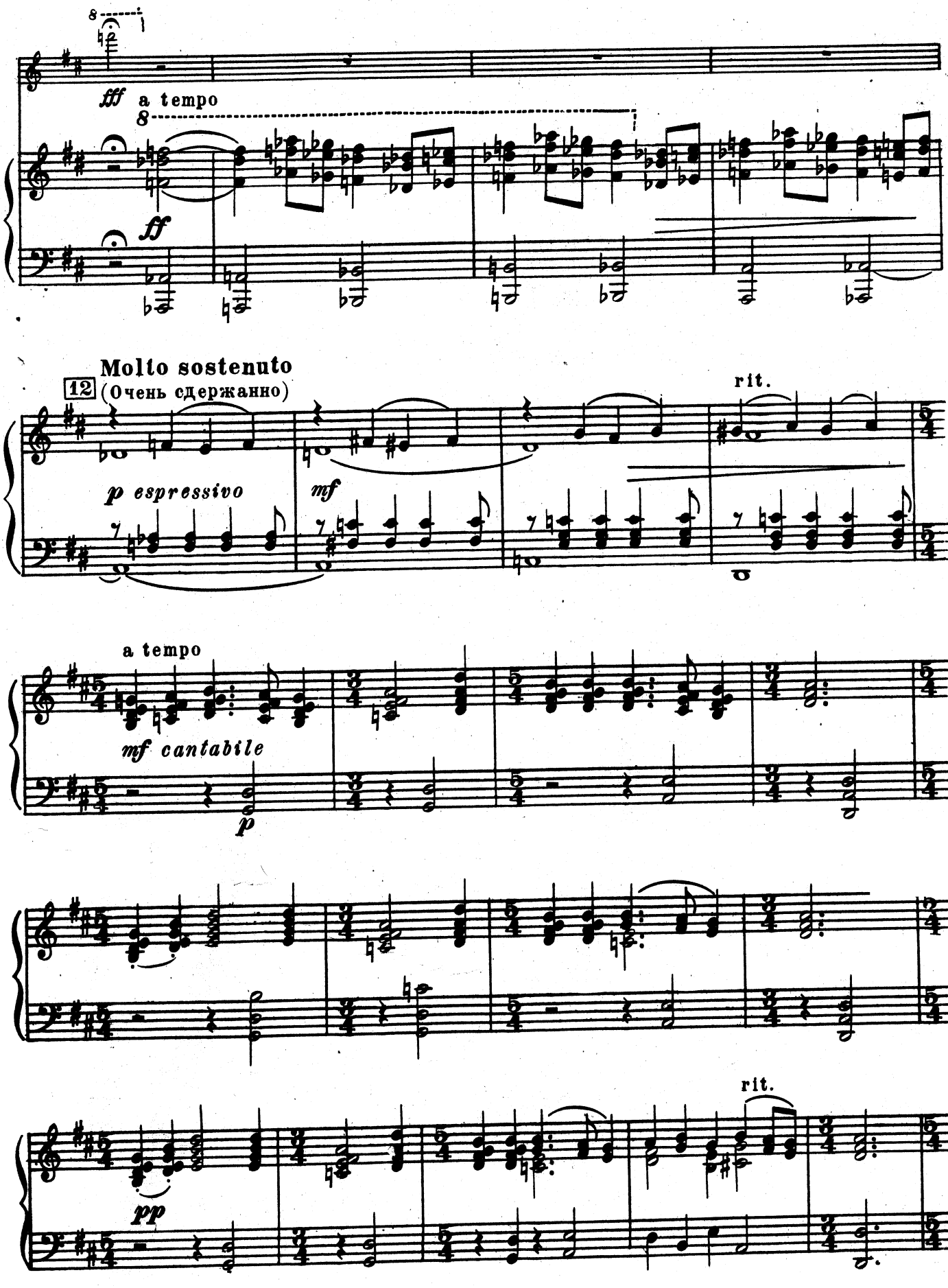


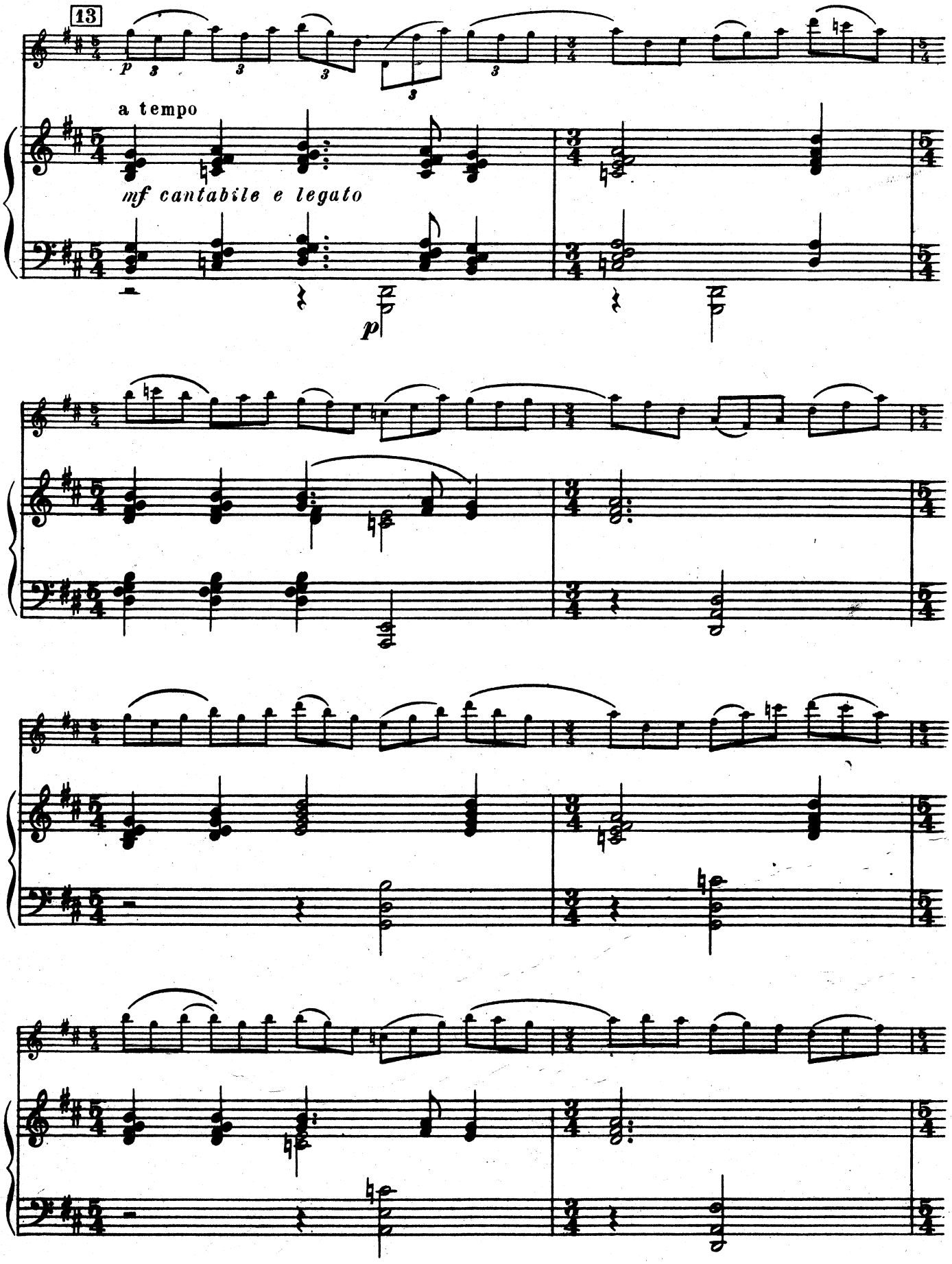
9

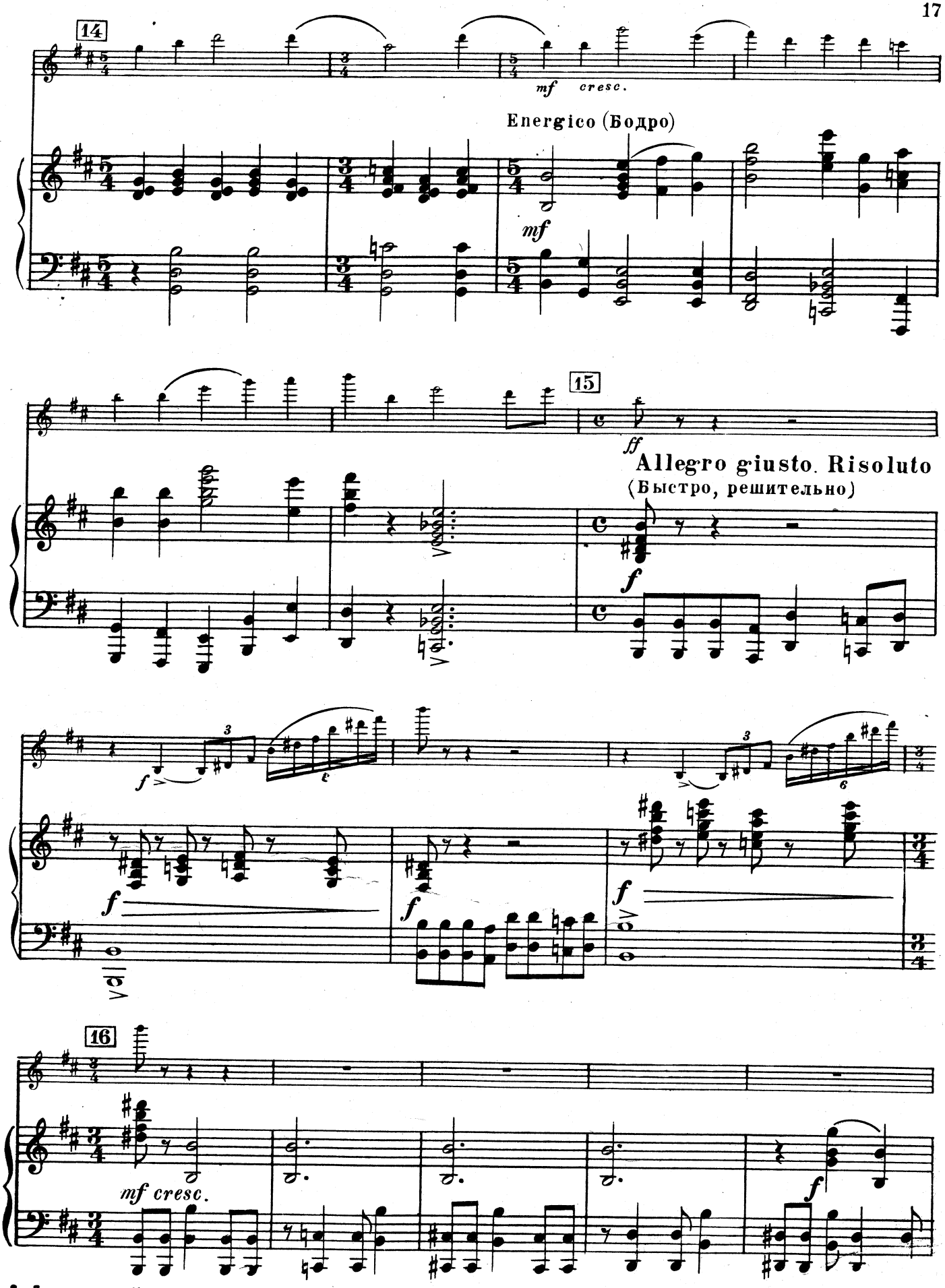
Un poco maestoso (величественно)

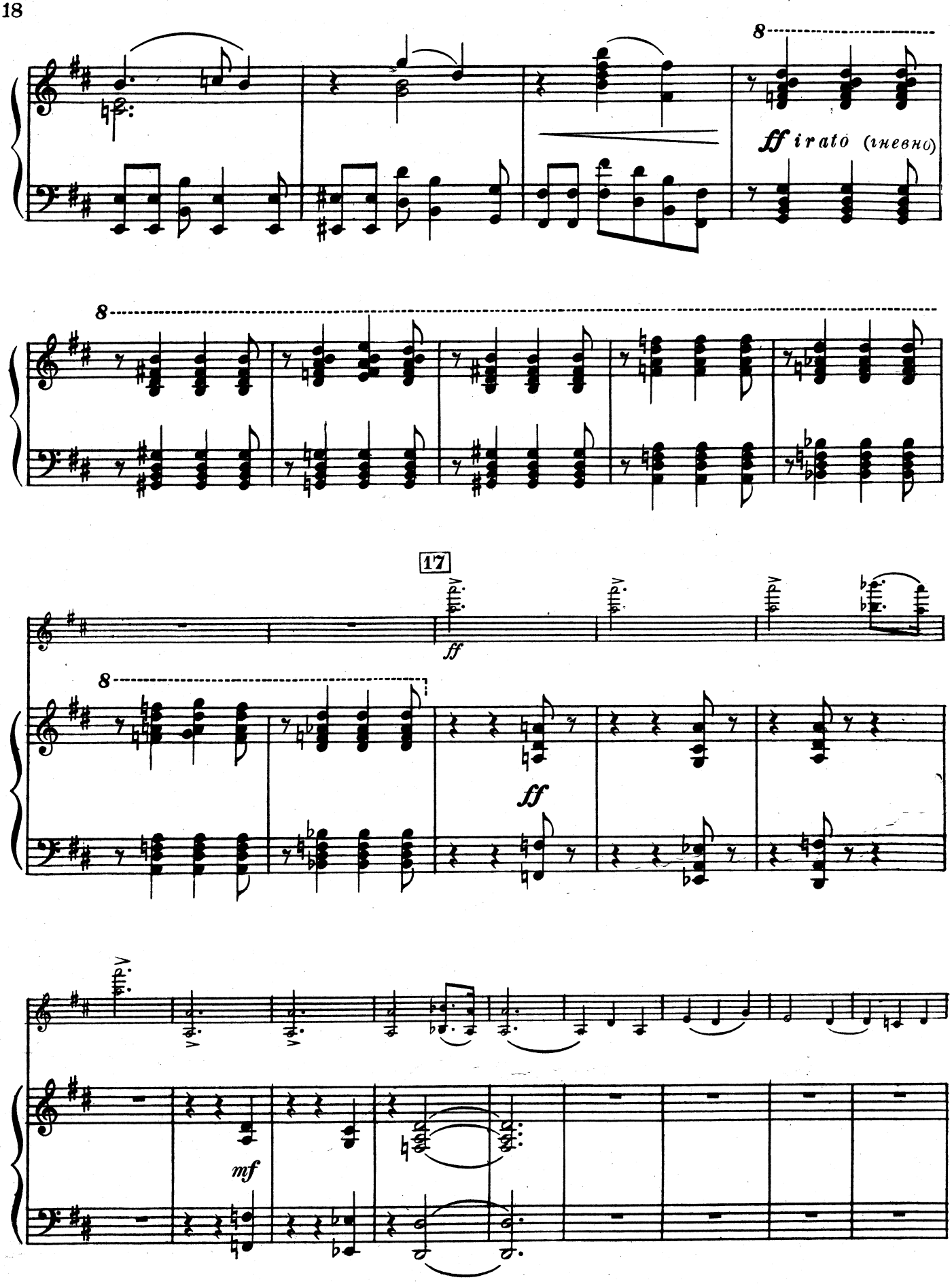

10
f
Tempo I (Allegro strepitoso)
mf
p
f
p
sf

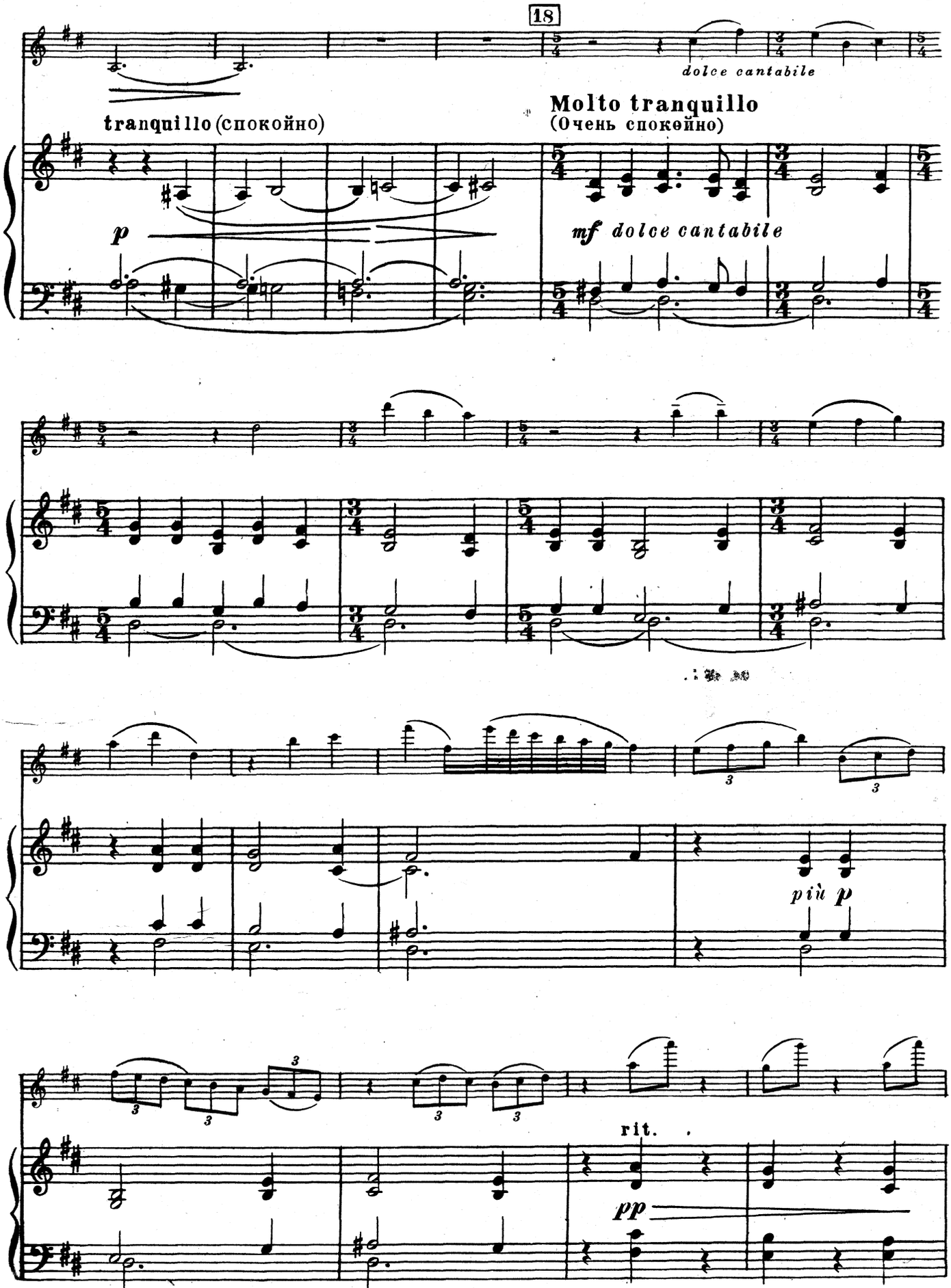

11
ff
mf stacc. e leggiero
non f
f
f
rit.


fff a tempo
ff
Molto sostenuto
12
(Очень сдержанно)
p espressivo
mf
rit.
a tempo
mf cantabile
p
rit.
pp

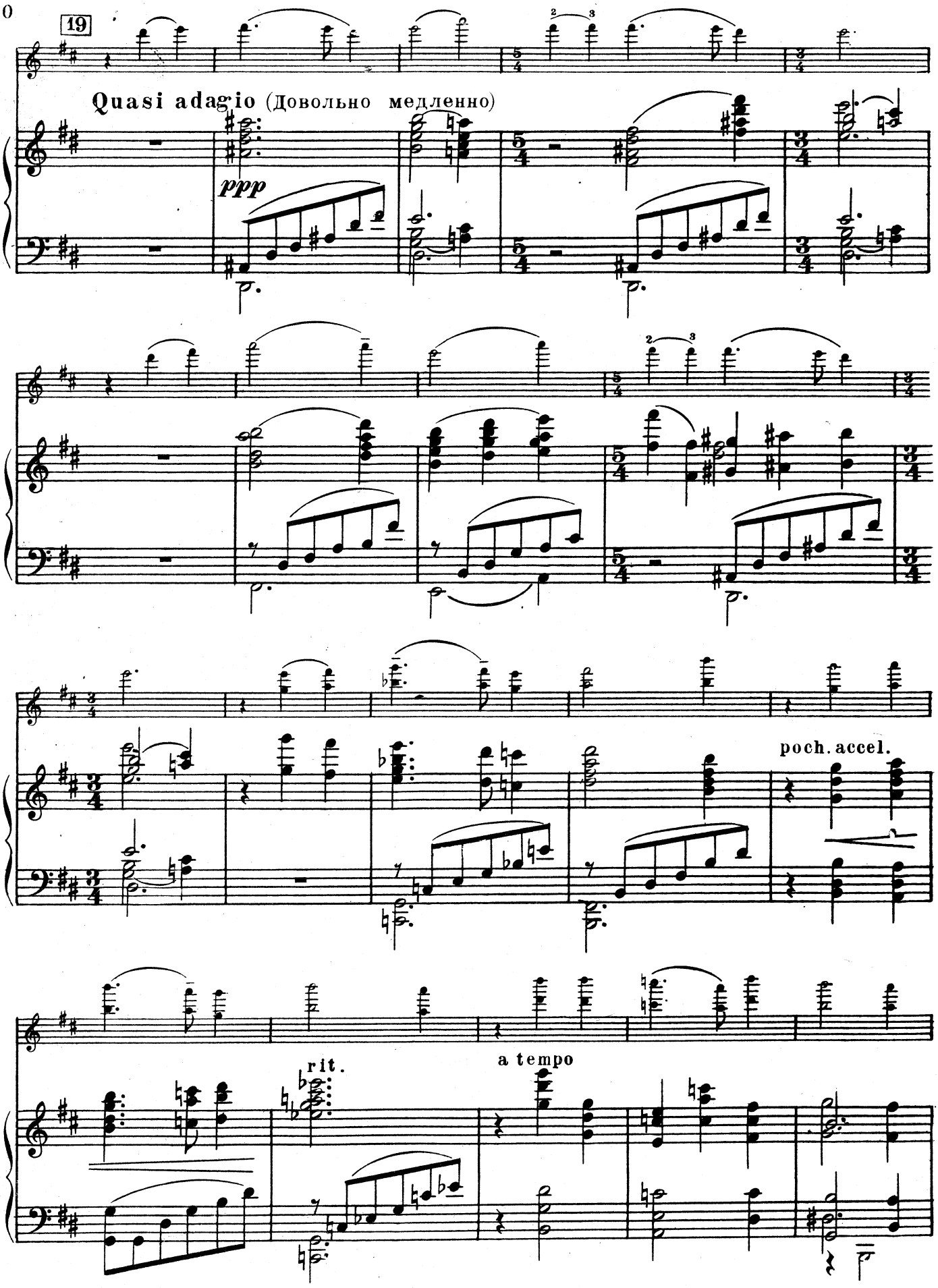

13
a tempo
mf cantabile e legato
p

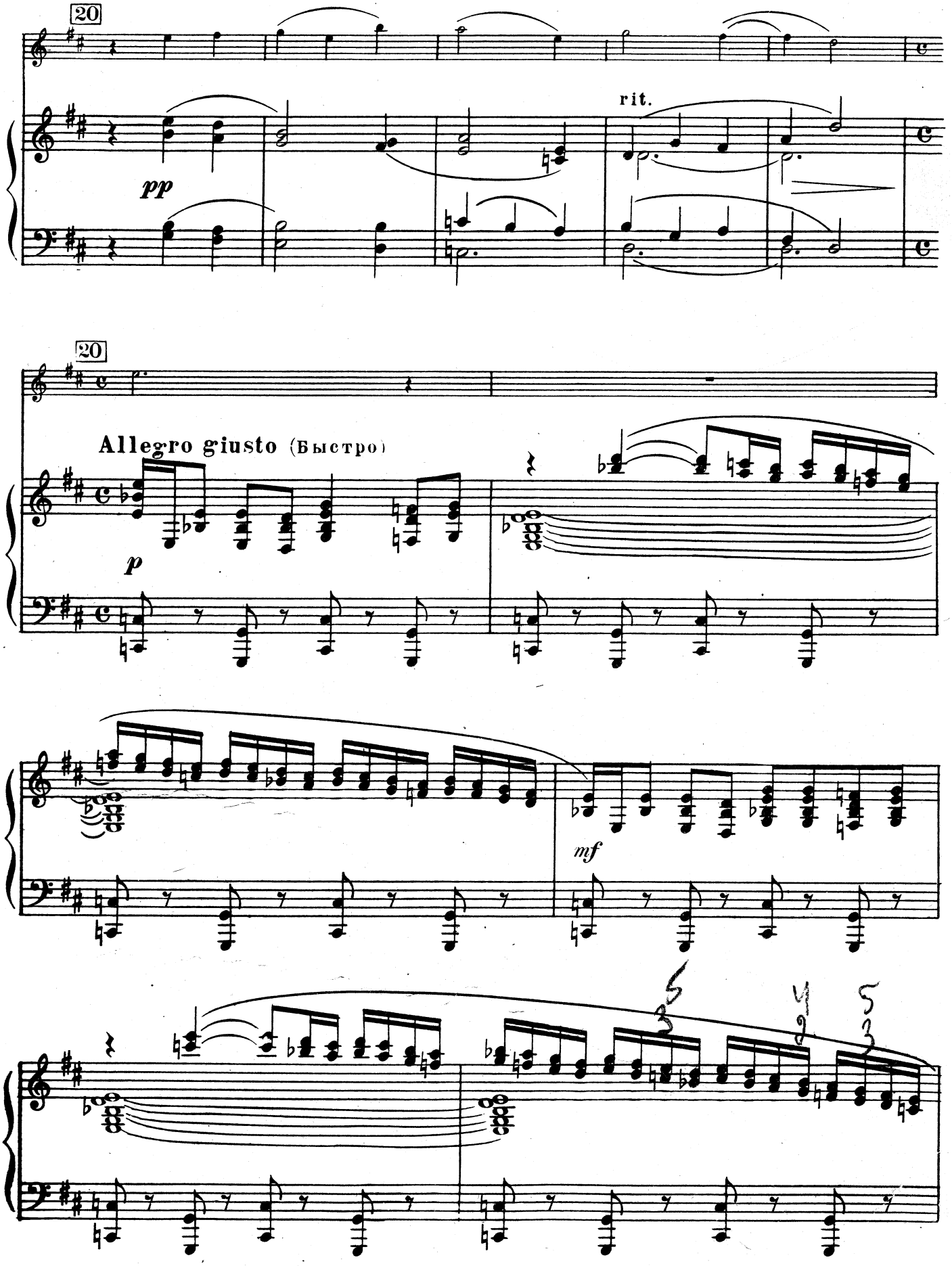

14
mf cresc.
Energico (Бодро)
mf
15
ff
Allegro giusto. Risoluto
(Быстро, решительно)
f
f
f
f
16
mf cresc.
f

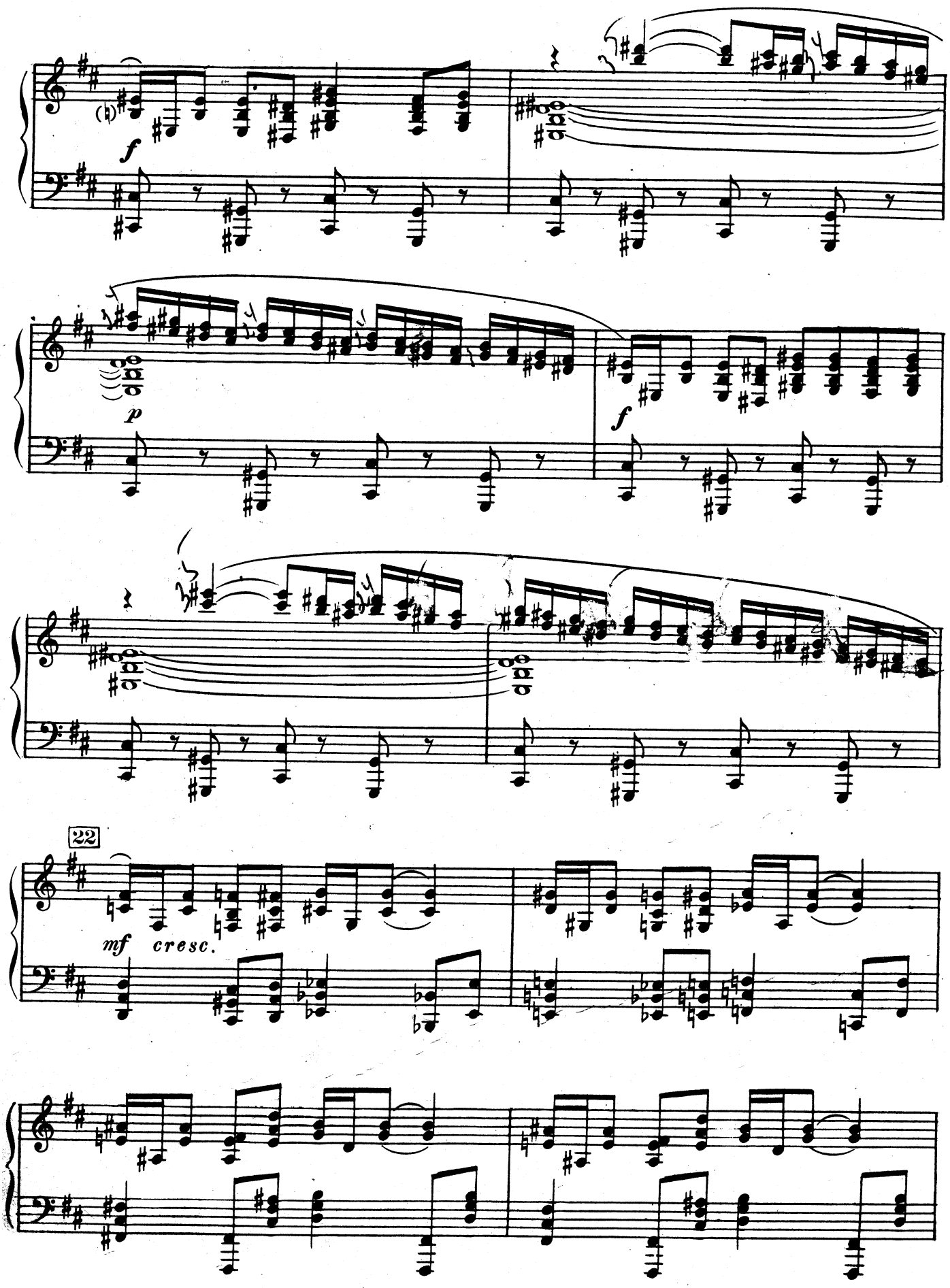

8
ff irato (гневно)
8
17
ff
8
ff
mf

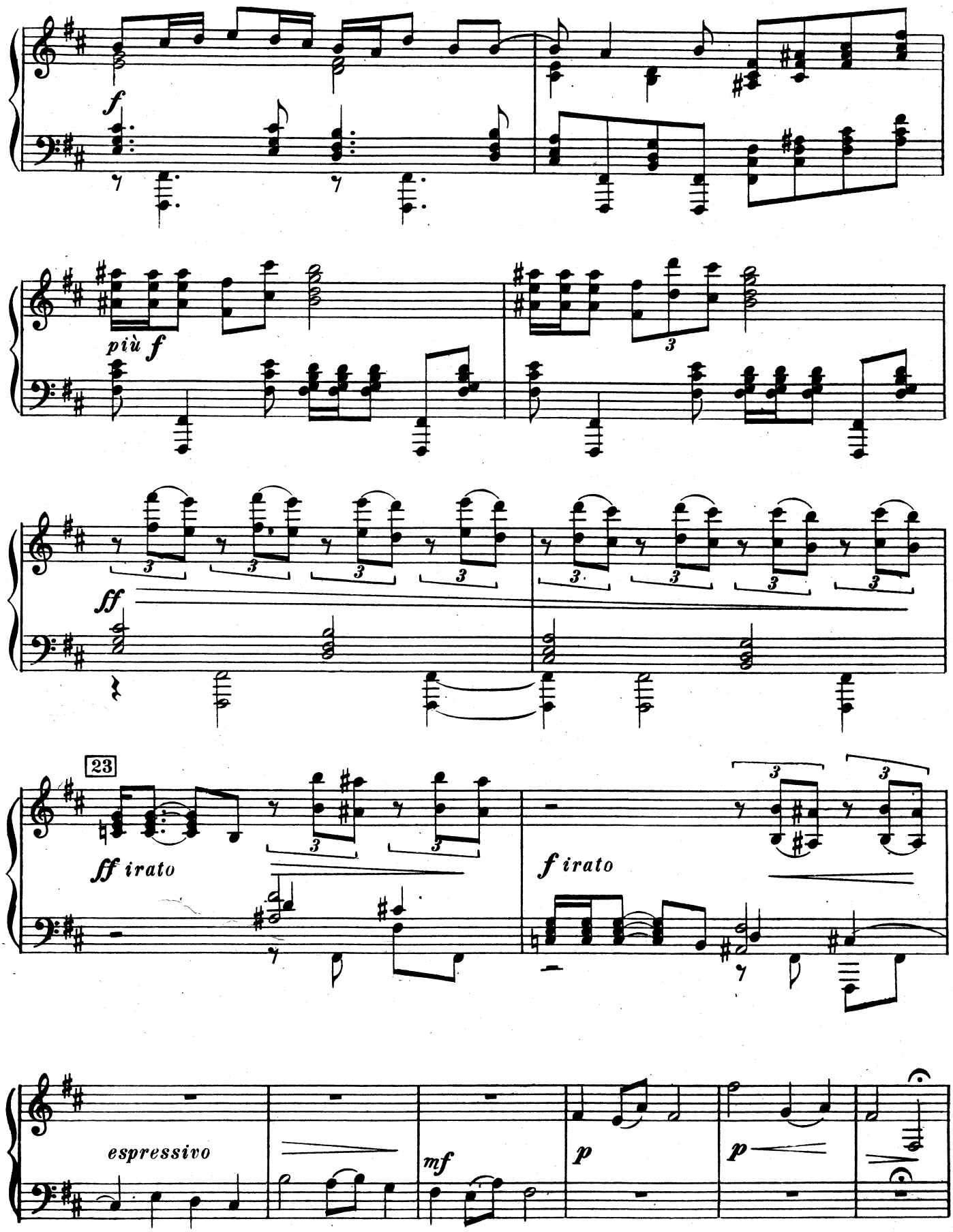

18
dolce cantabile
tranquillo (спокойно)
Molto tranquillo
(Очень спокойно)
p
mf dolce cantabile
più p
rit.
pp

м. 20677 г.


19
Quasi adagio (Довольно медленно)
ppp
poch. accel.
rit.
a tempo

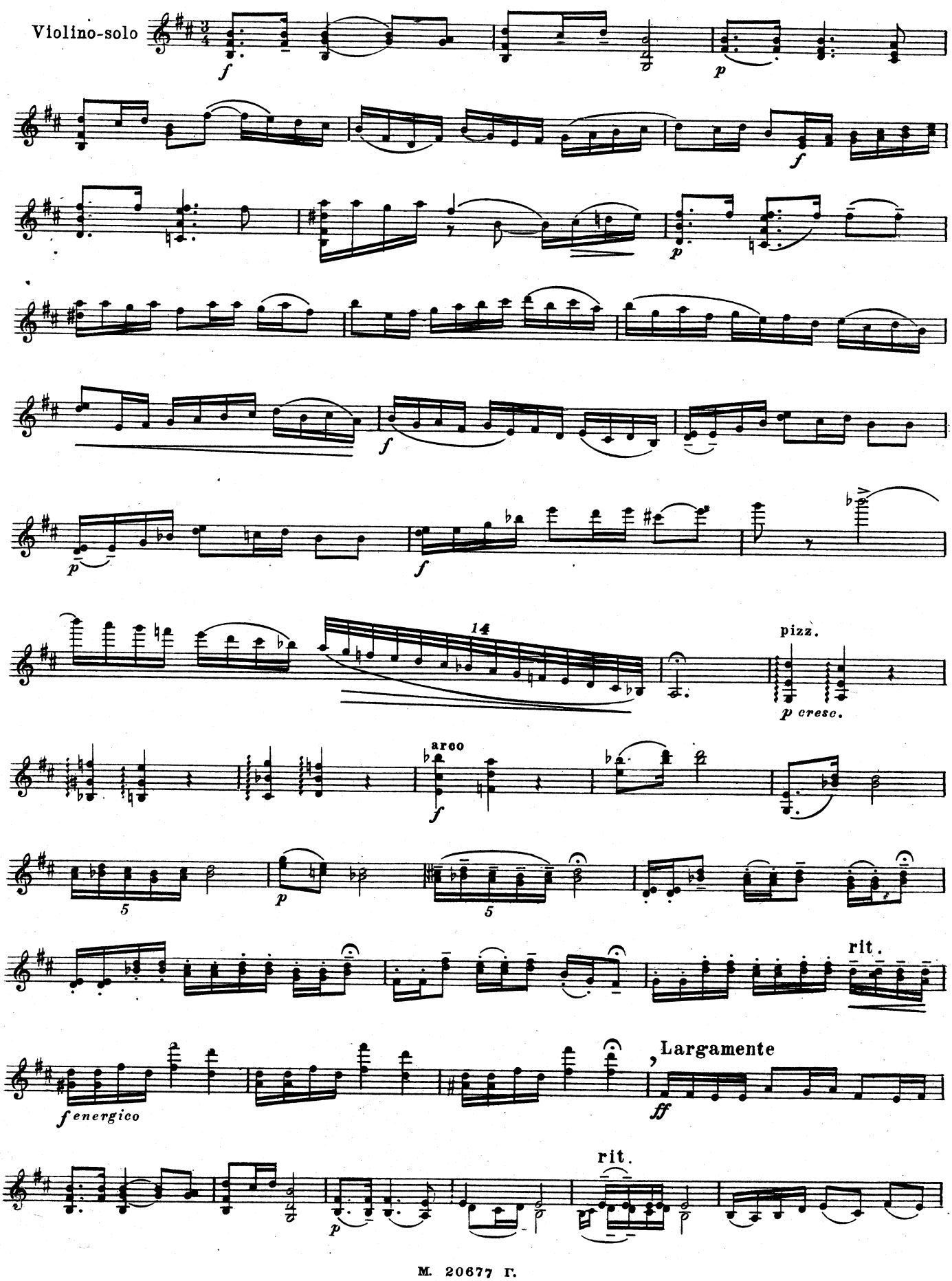

20
pp
rit.
20
Allegro giusto (Быстро)
p
mf

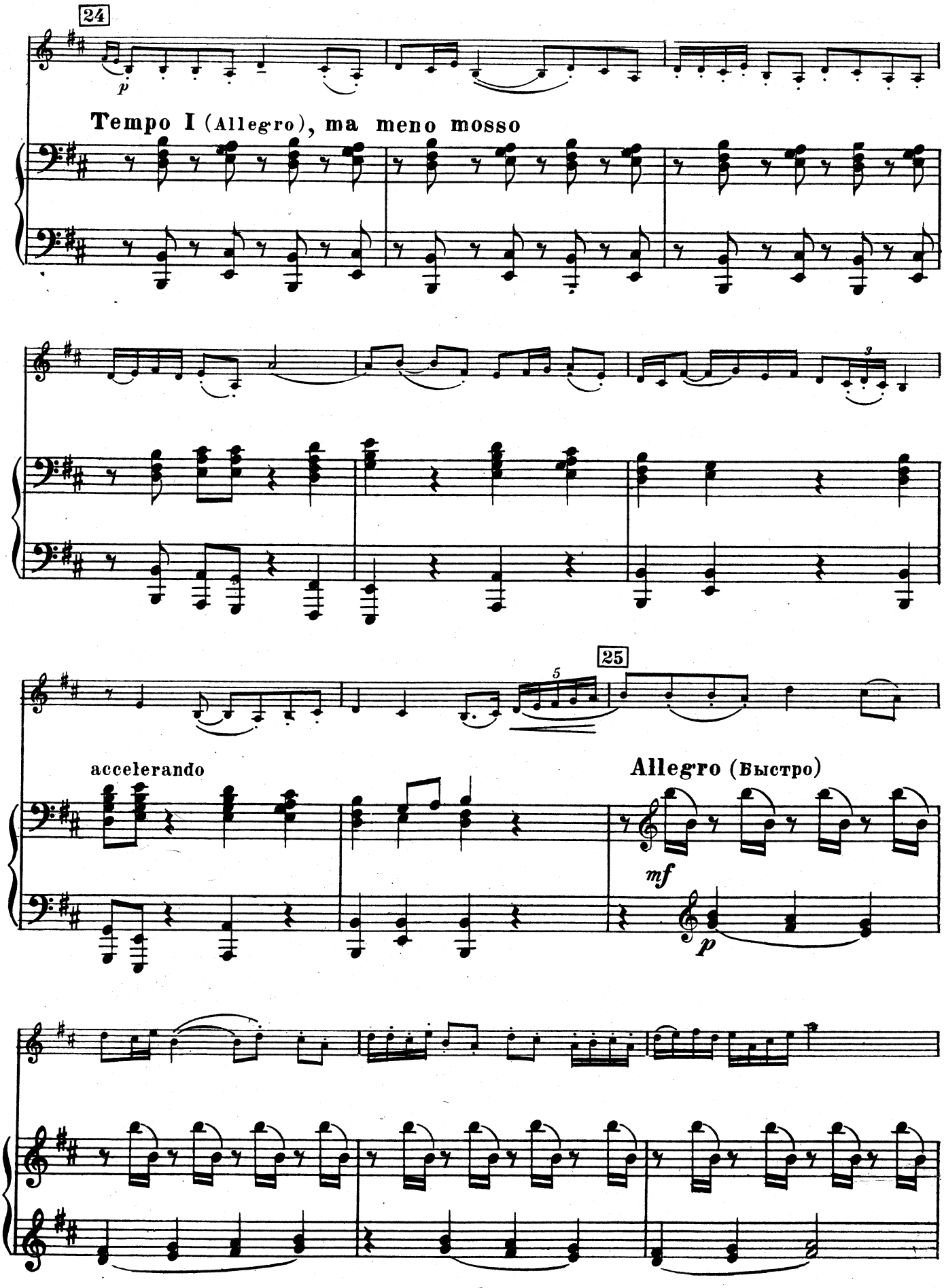

f
p
f
22
mf cresc.

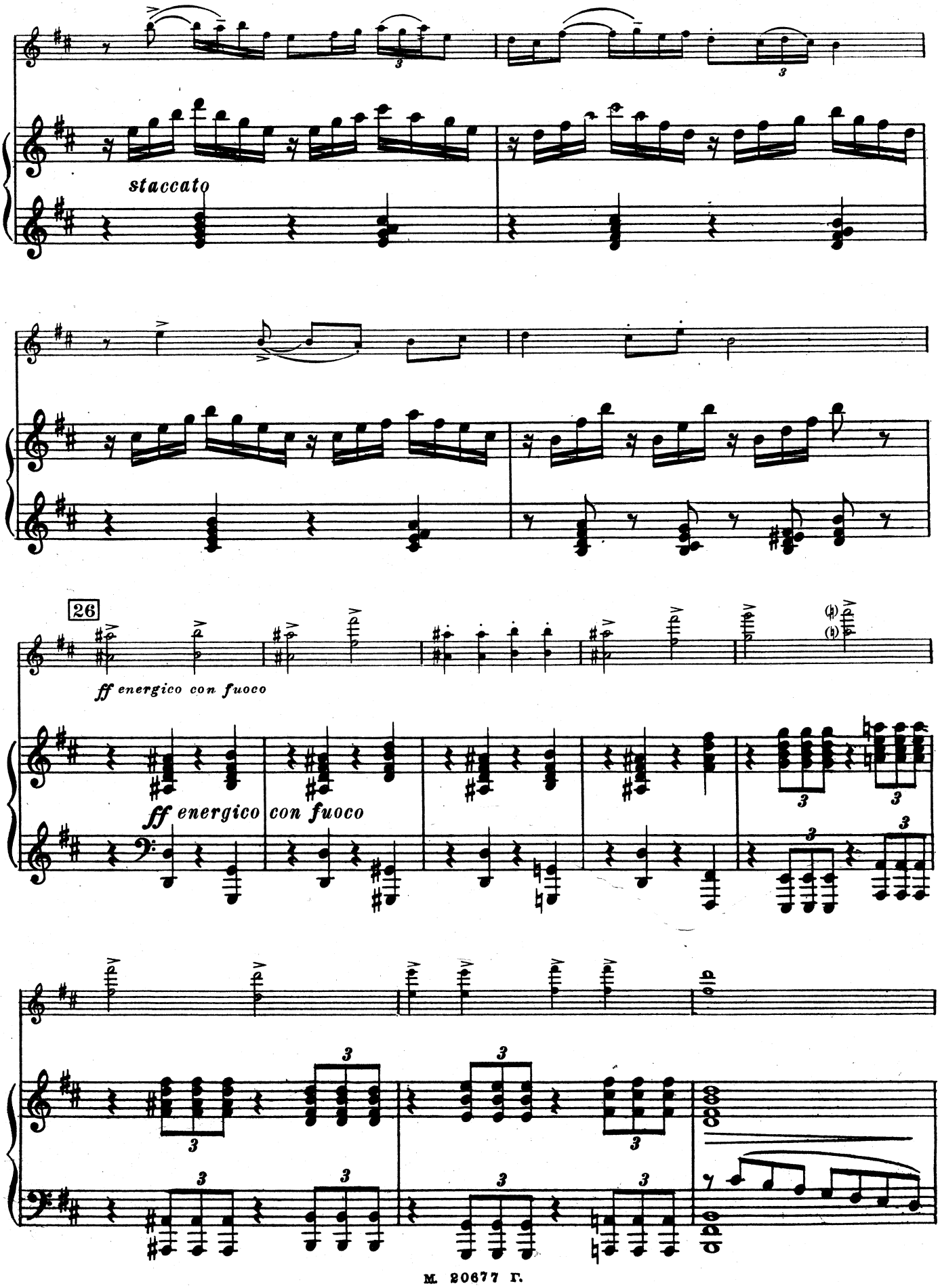

f
più f
ff
23
ff irato
f irato
espressivo
mf
p
p

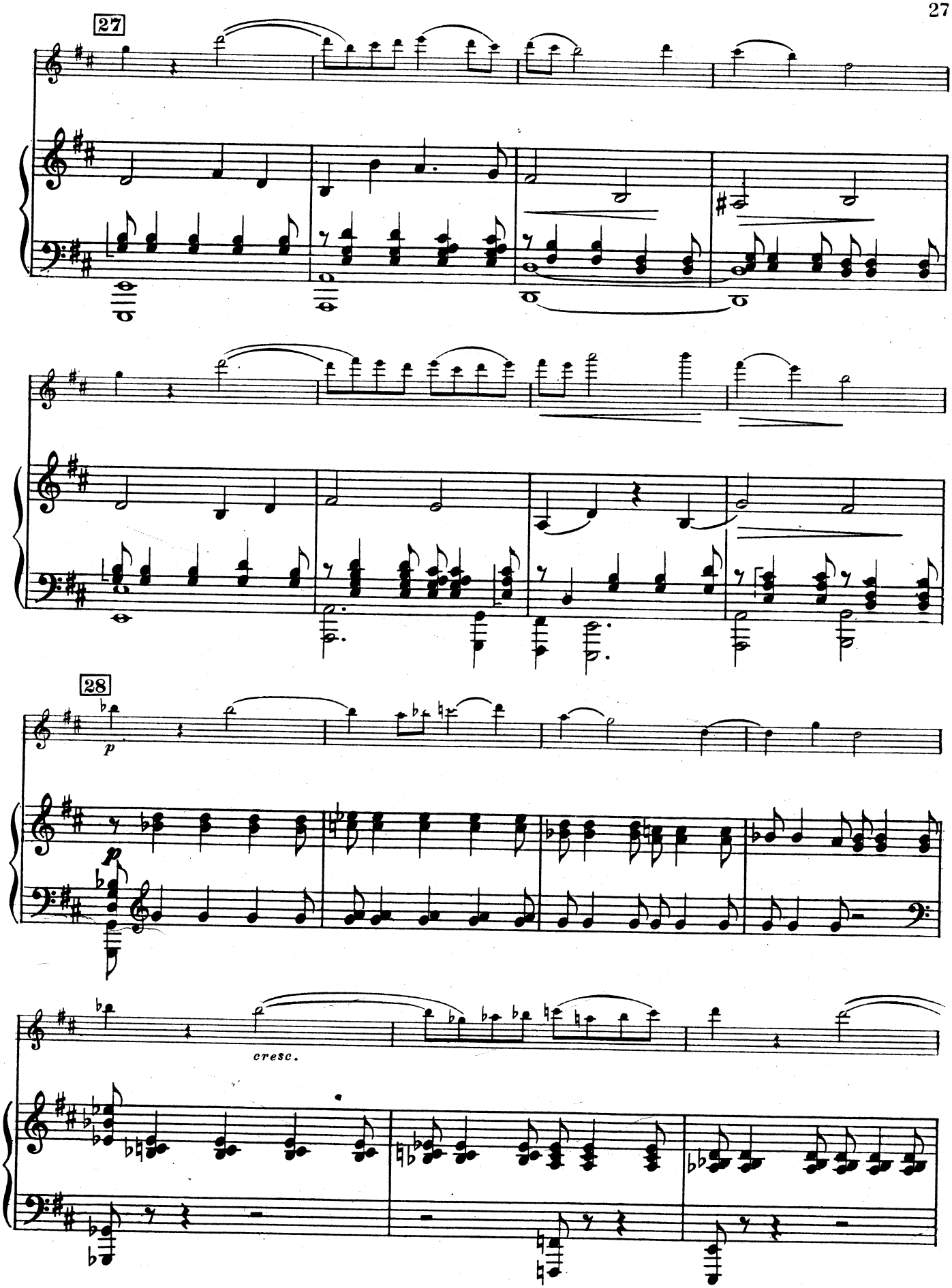
CADENZA

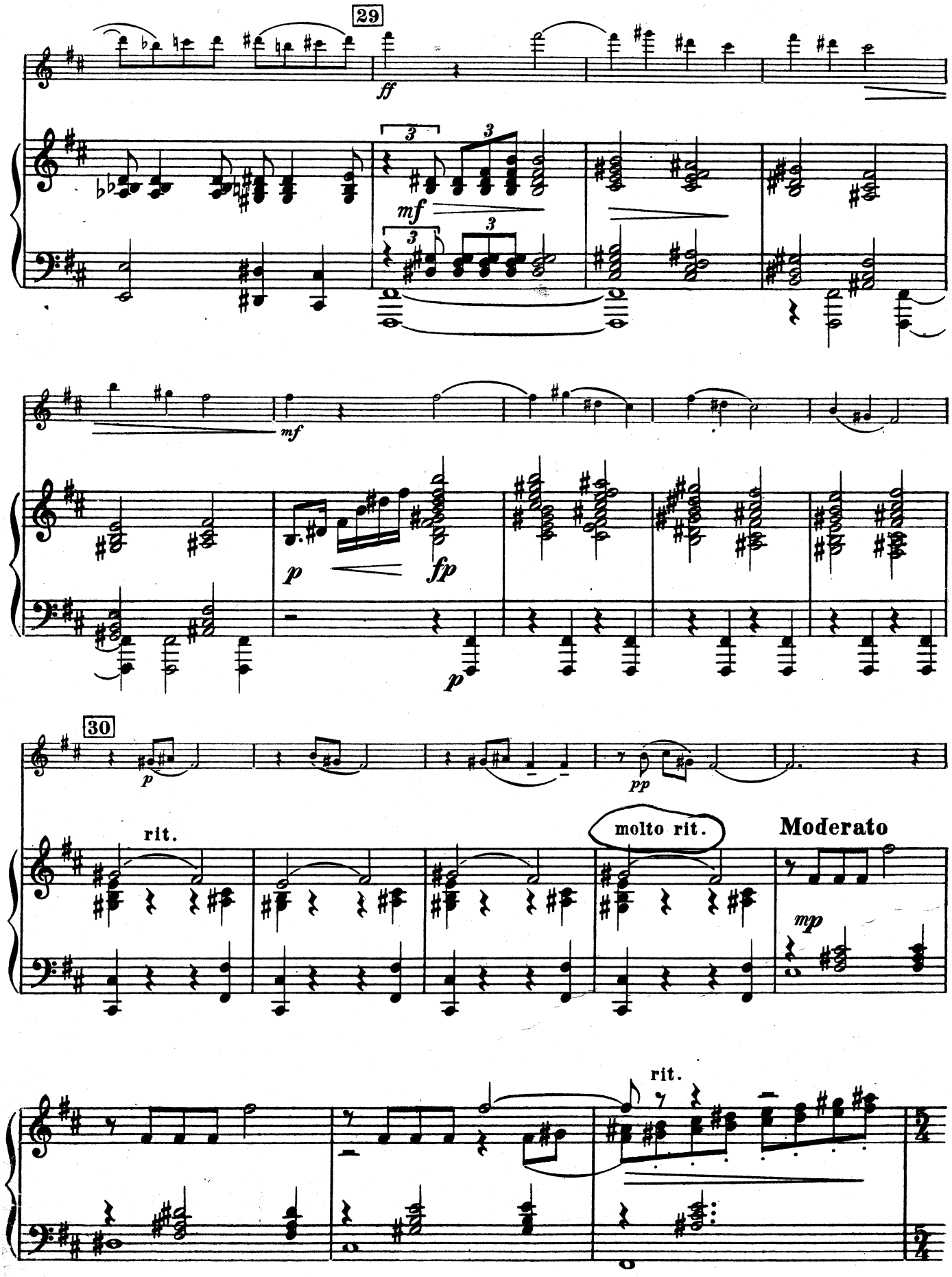
Violino-solo

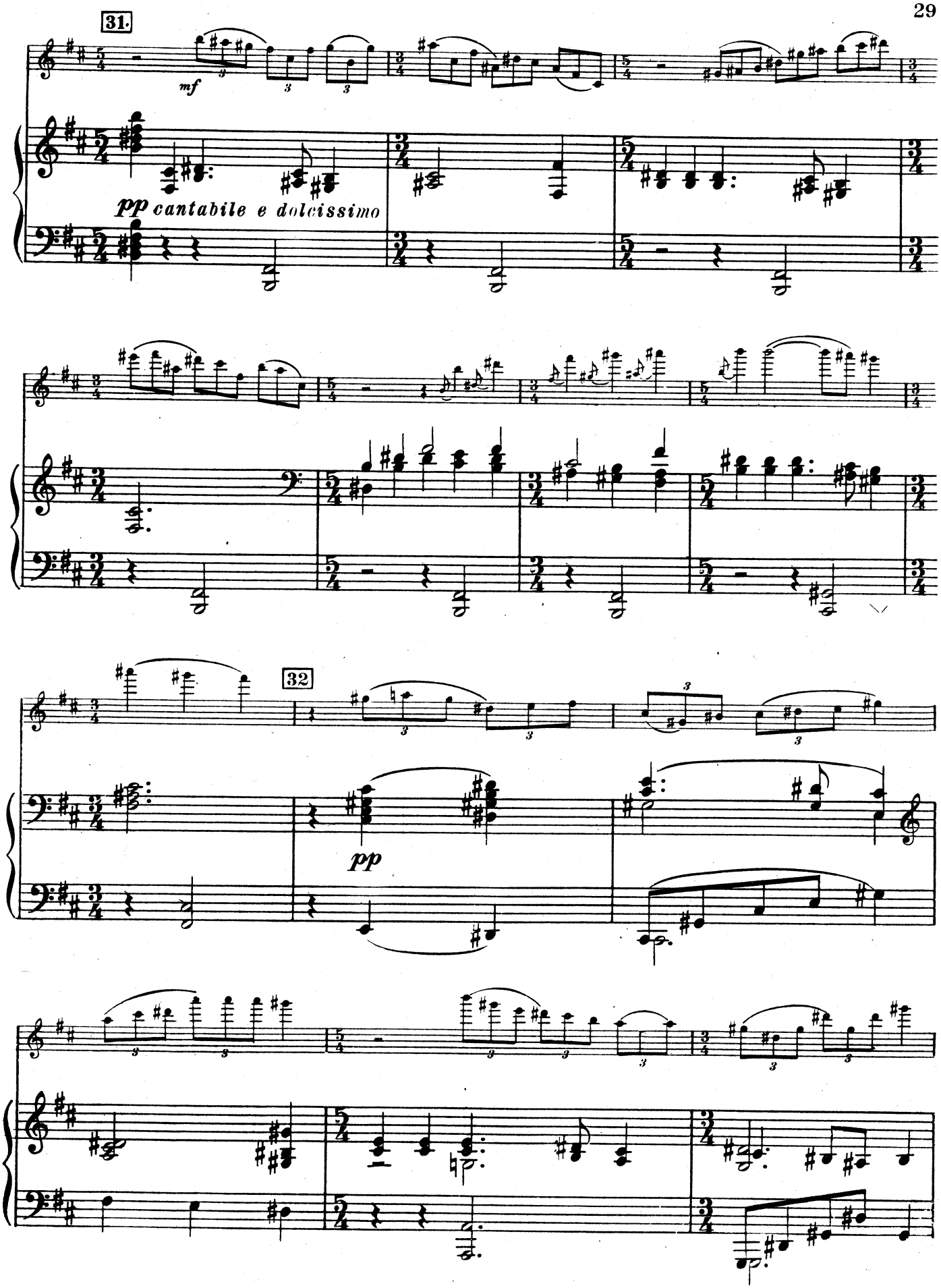


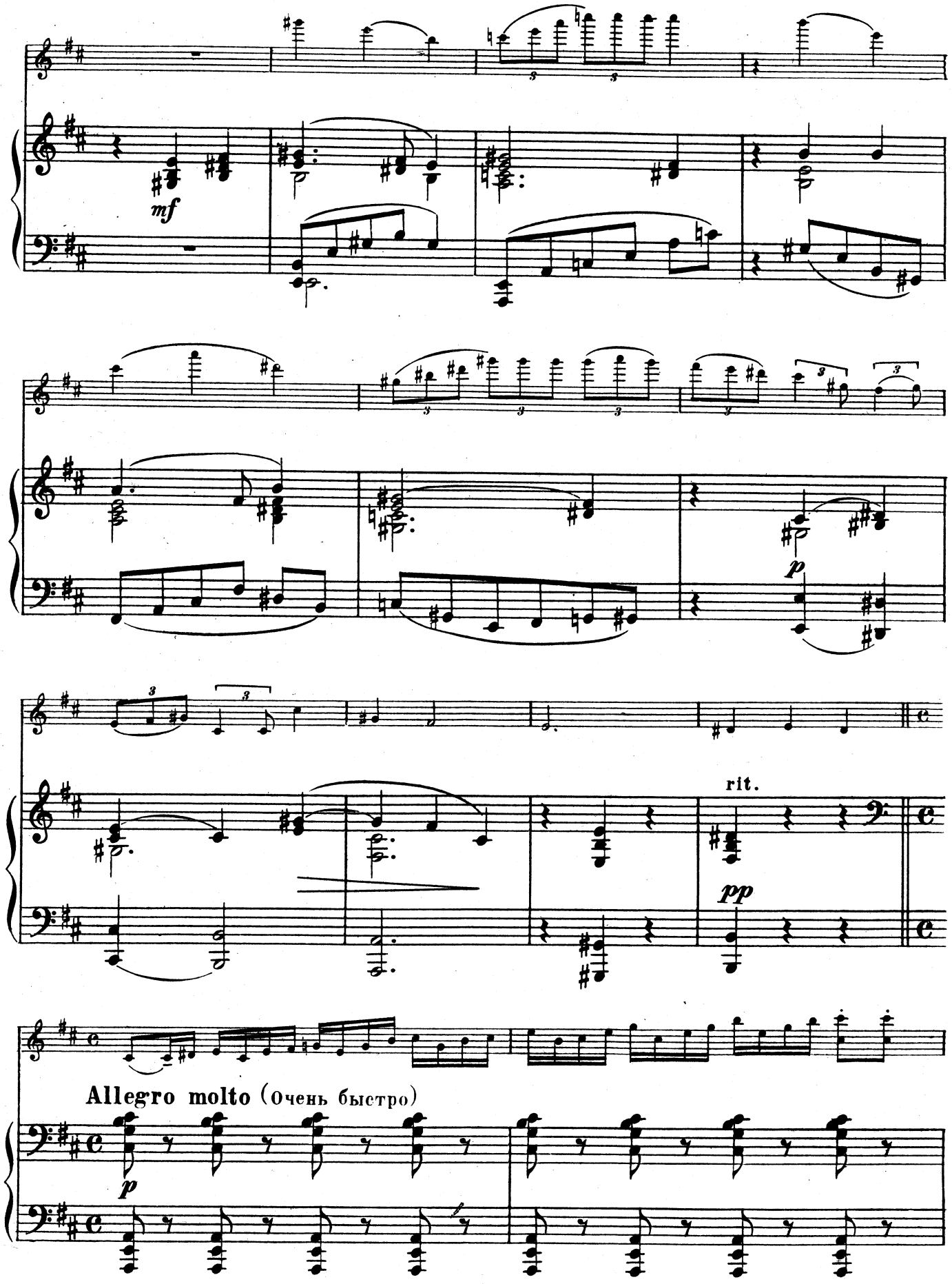

24
p
Tempo I (Allegro), ma meno mosso
25
accelerando
Allegro (Быстро)
mf
p

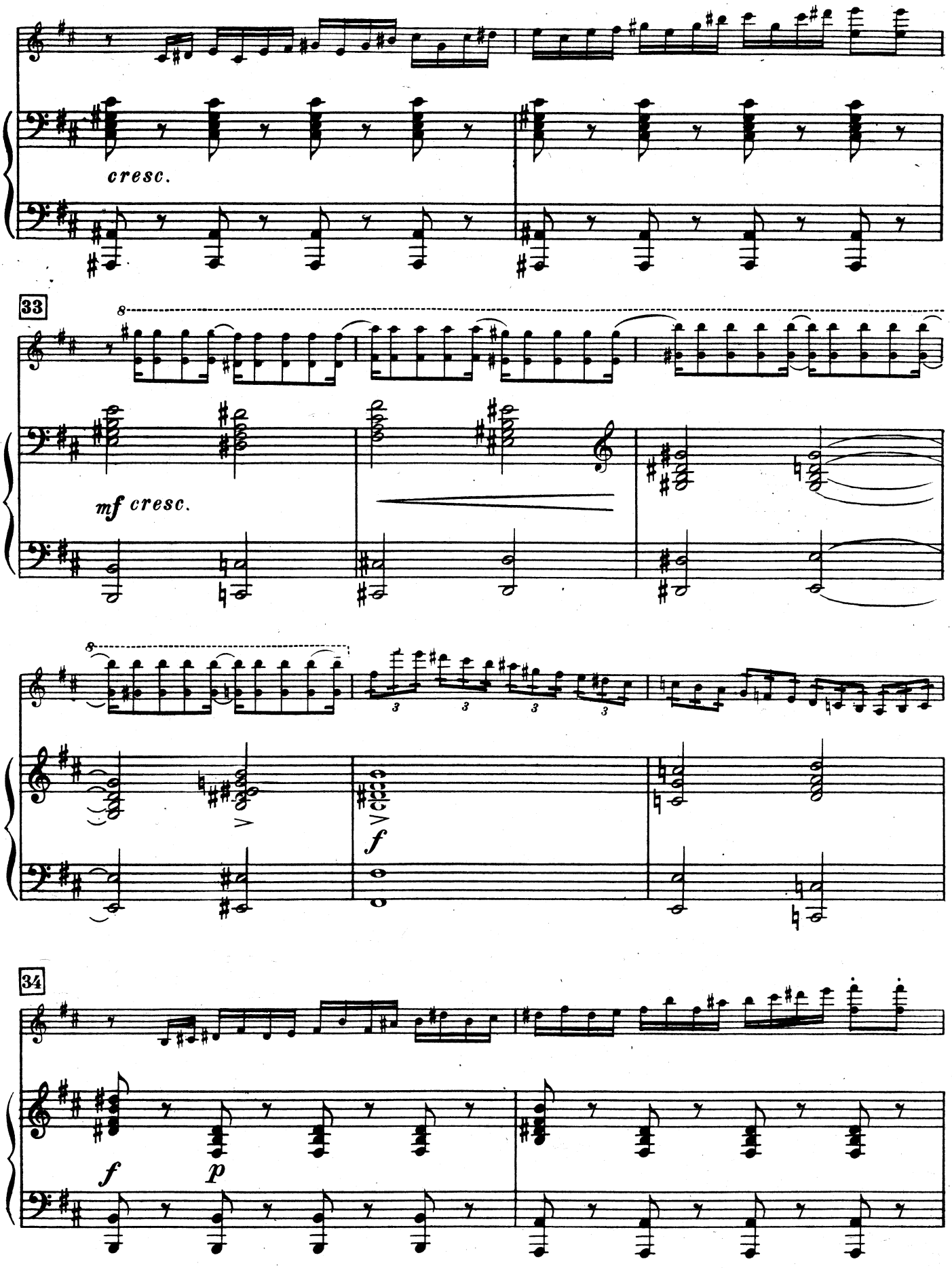

staccato
26
ff energico con fuoco
ff energico con fuoco

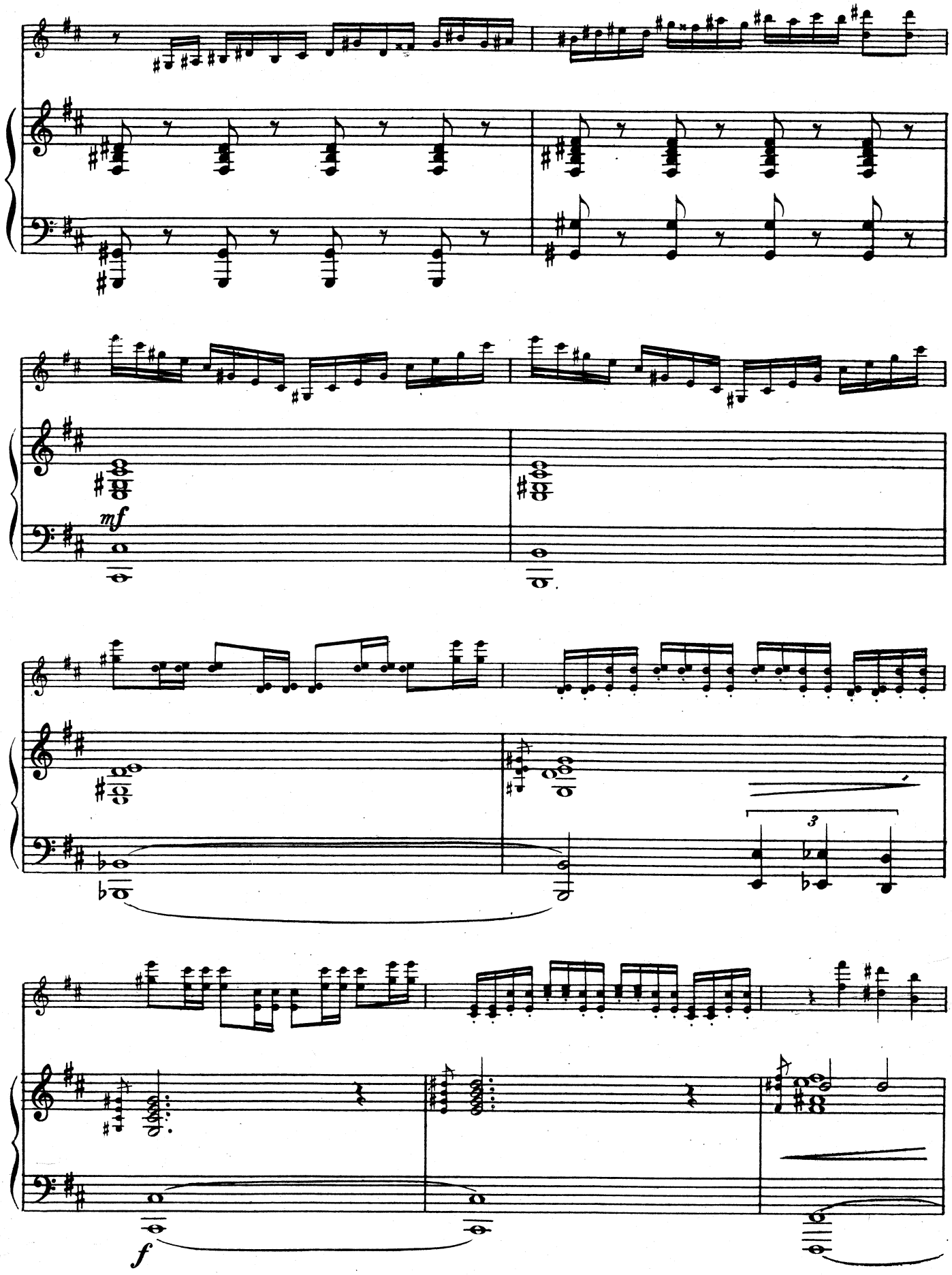

27
28
p
p
cresc.

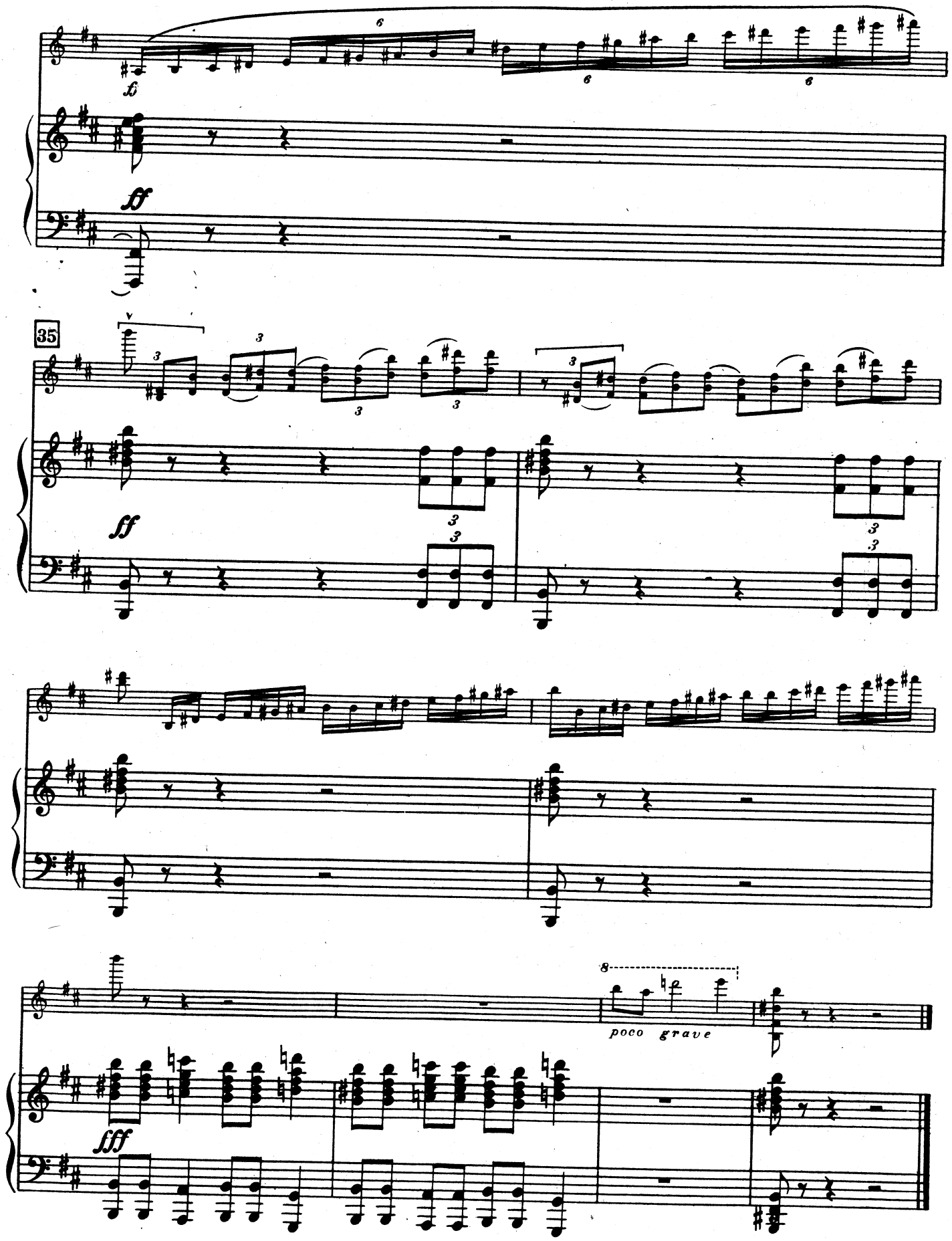

29
ff
mf
mf
p
fp
p
30
p
pp
rit.
molto rit.
Moderato
mp
rit.


31.
mf
pp cantabile e dolcissimo
32
pp


mf
p
rit.
pp
Allegro molto (Очень быстро)
p

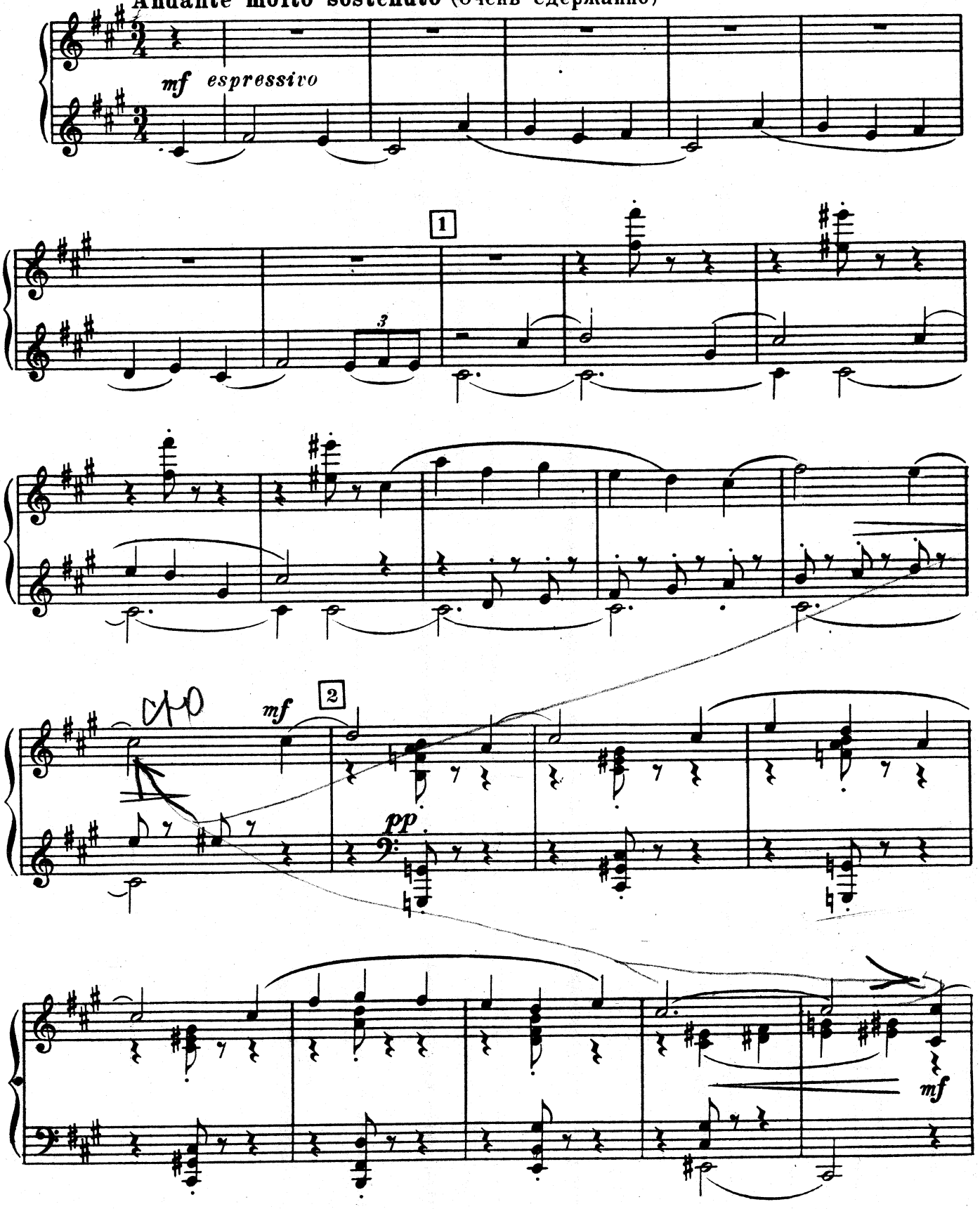

cresc.
33
8
mf cresc.
8
3
3
3
3
f
34
f
p

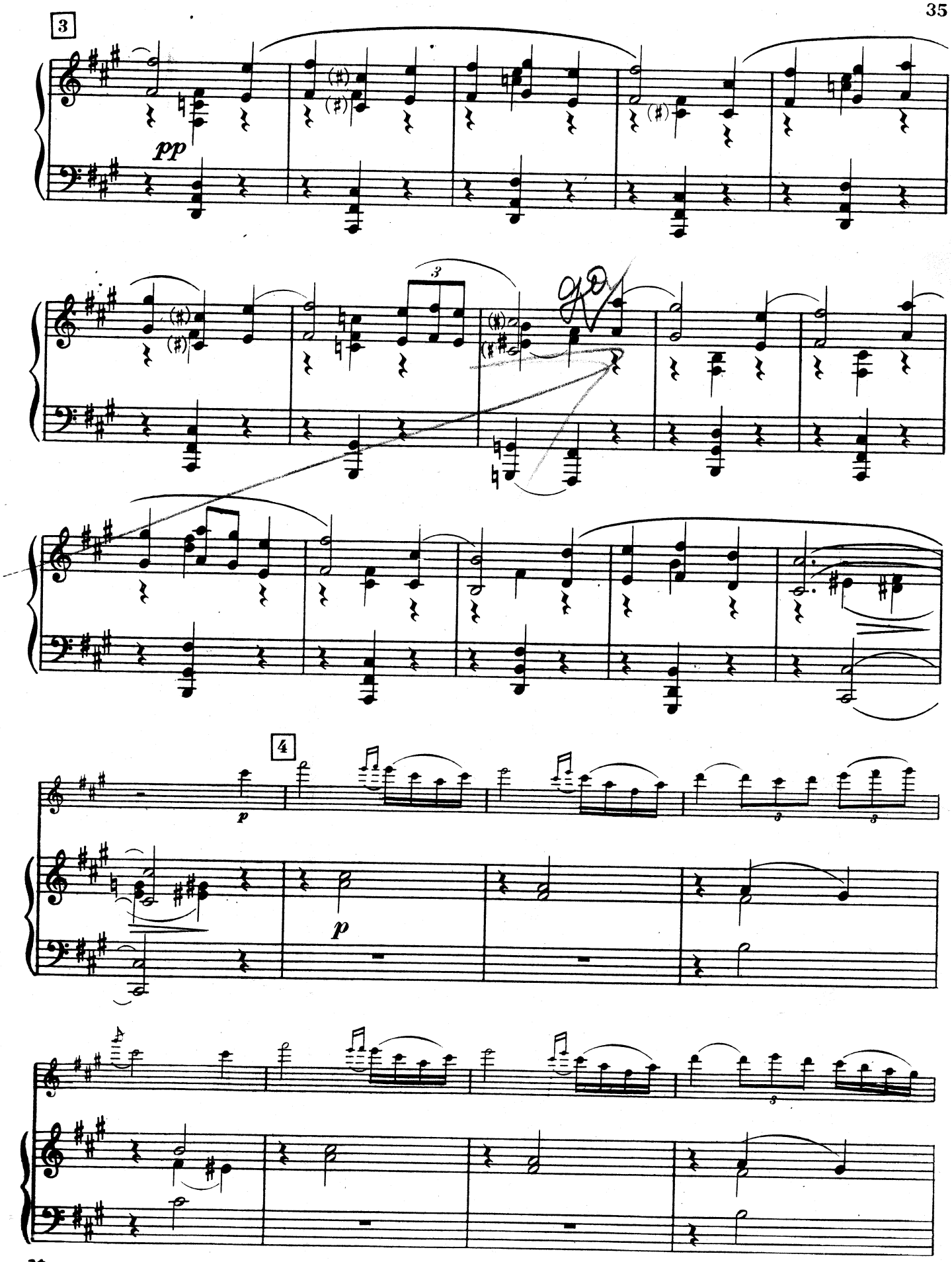

mf
3
f

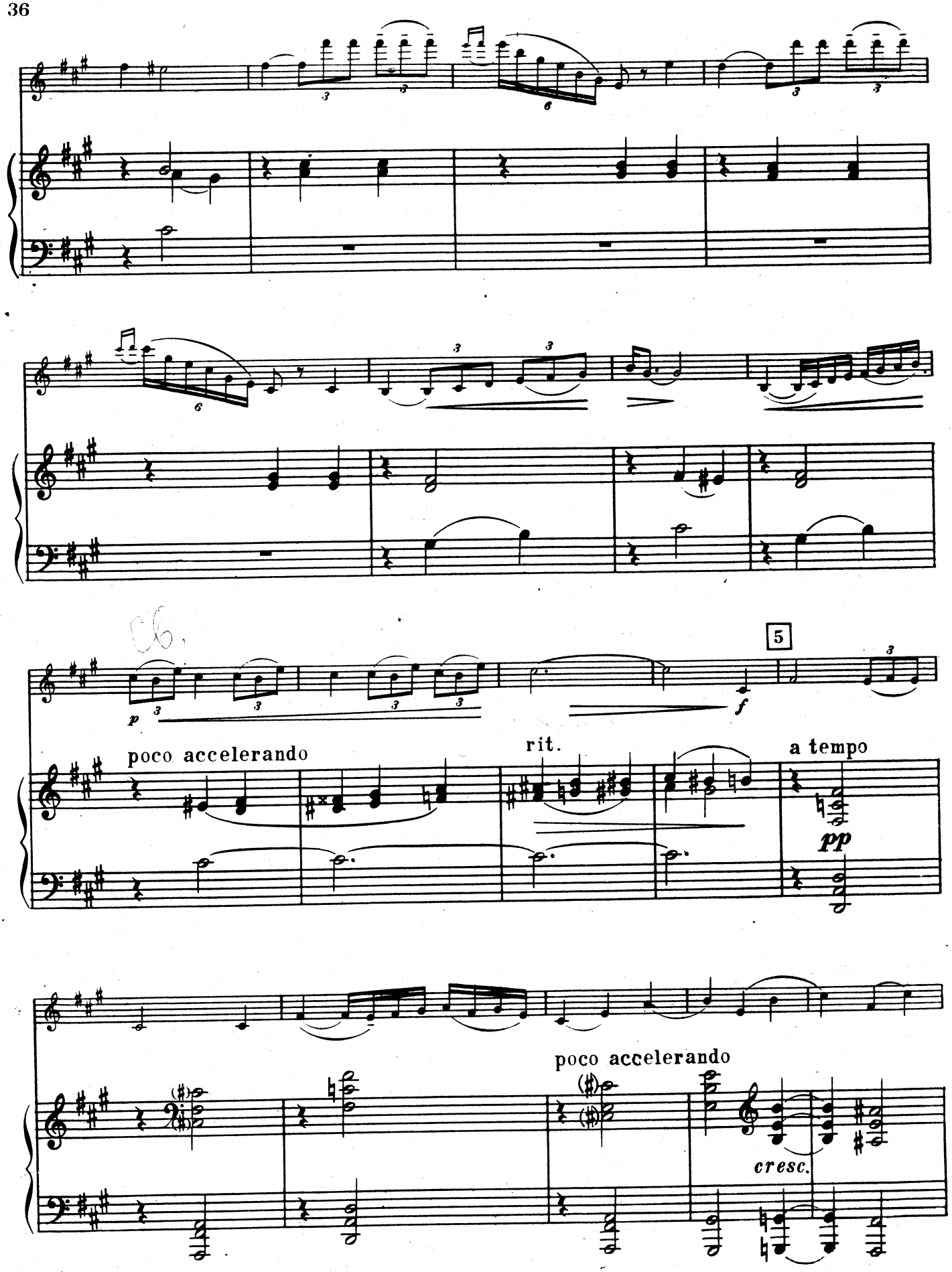

35
poco grave

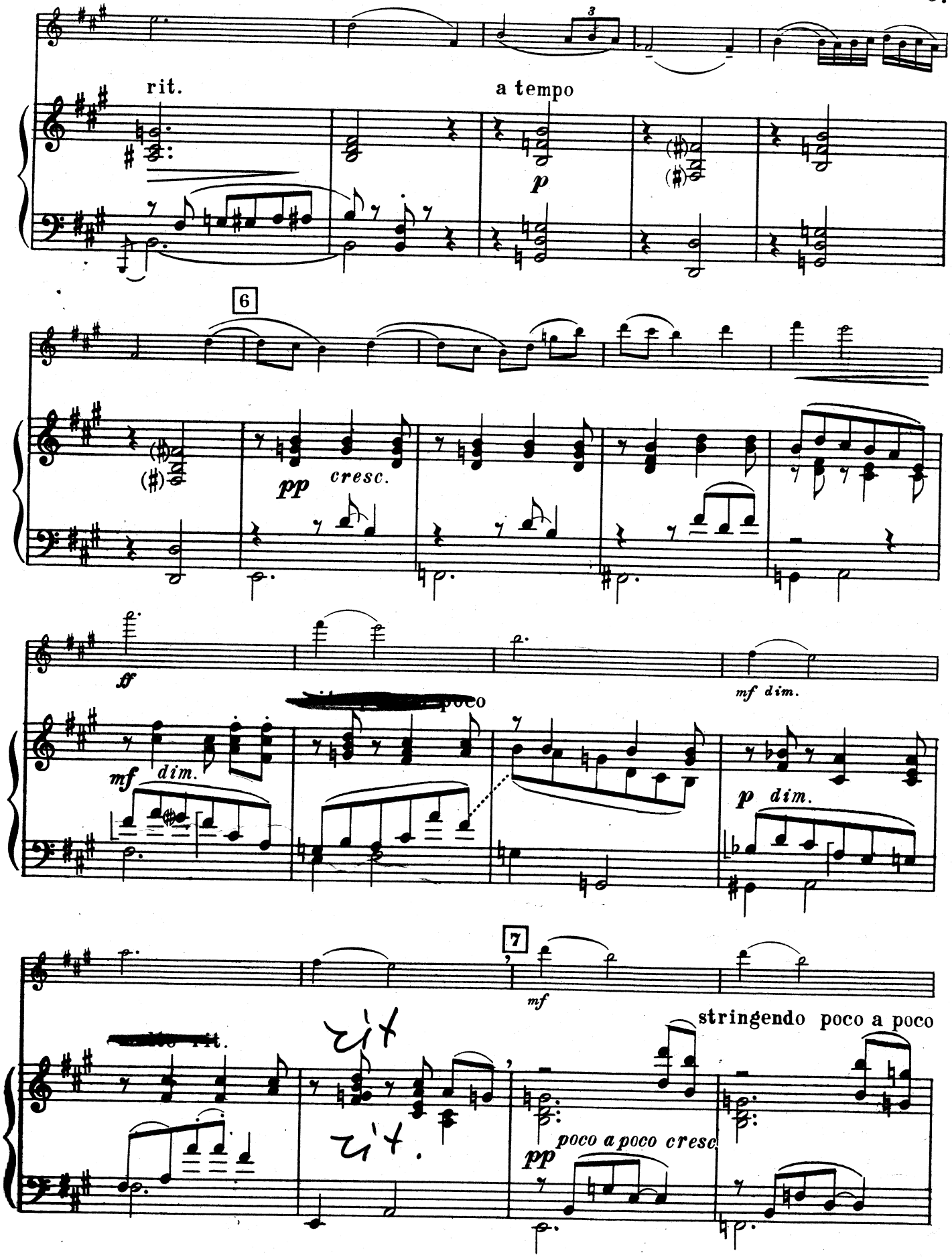
II

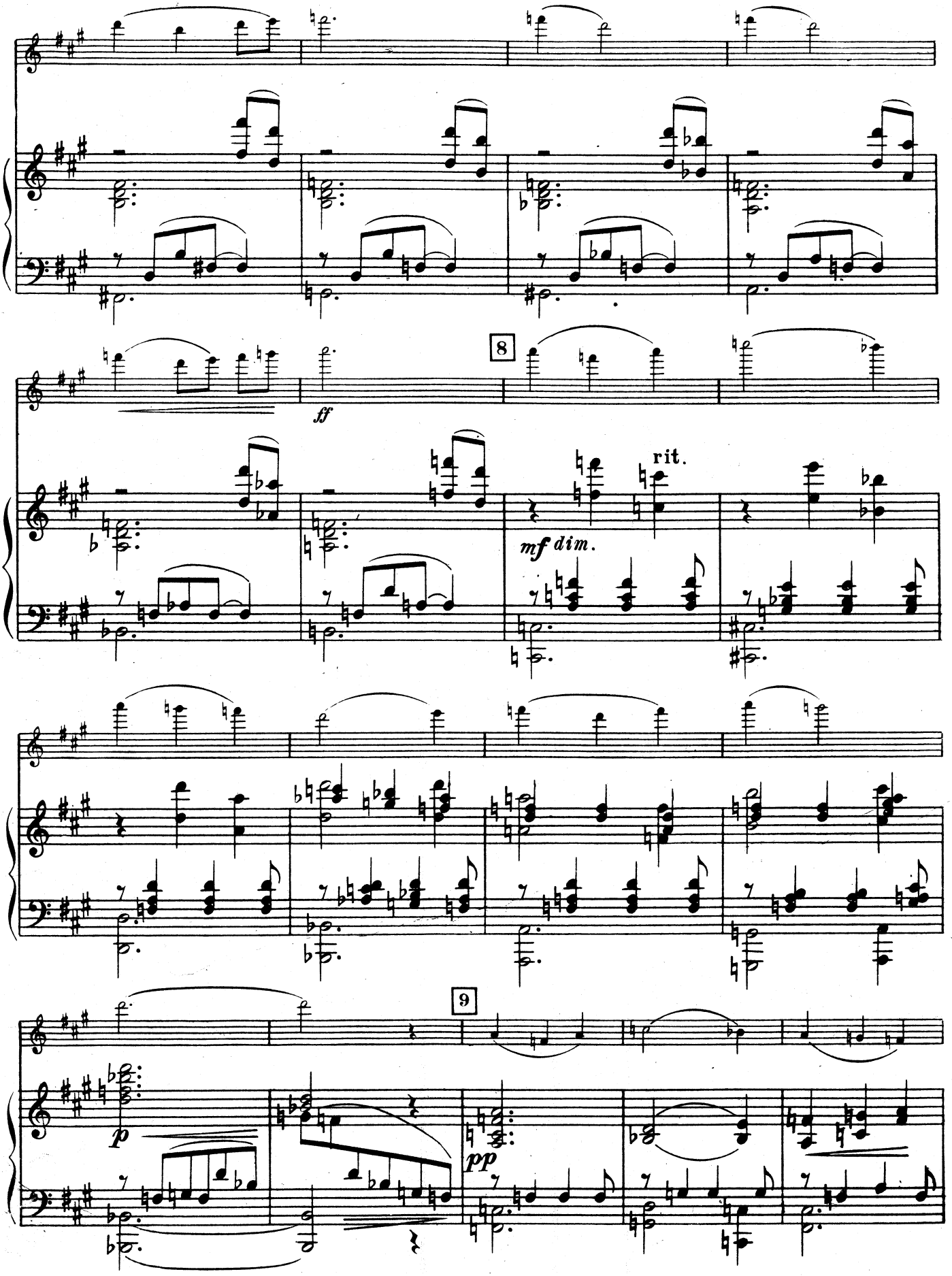
Andante molto sostenuto (Очень сдержанно)

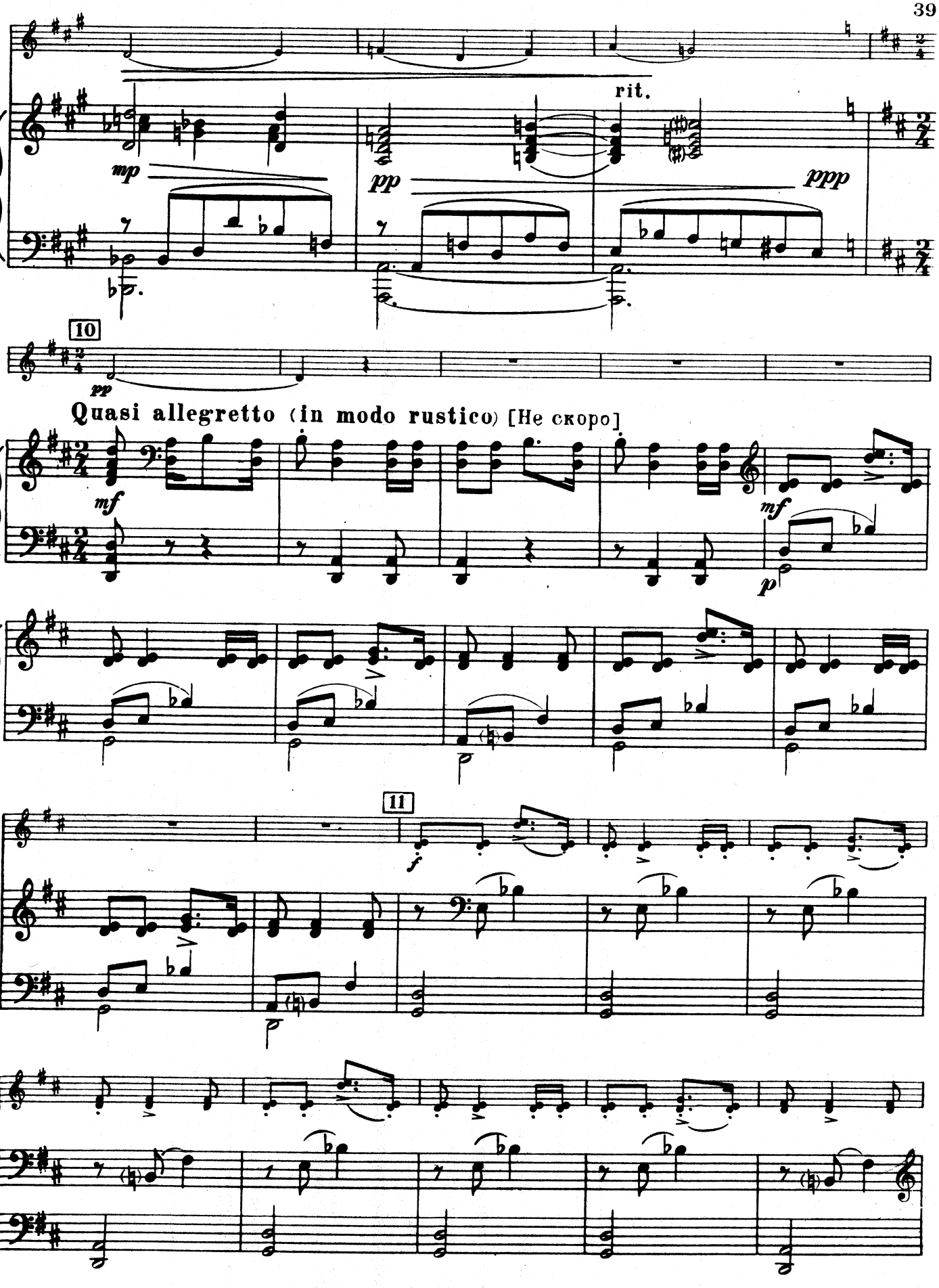


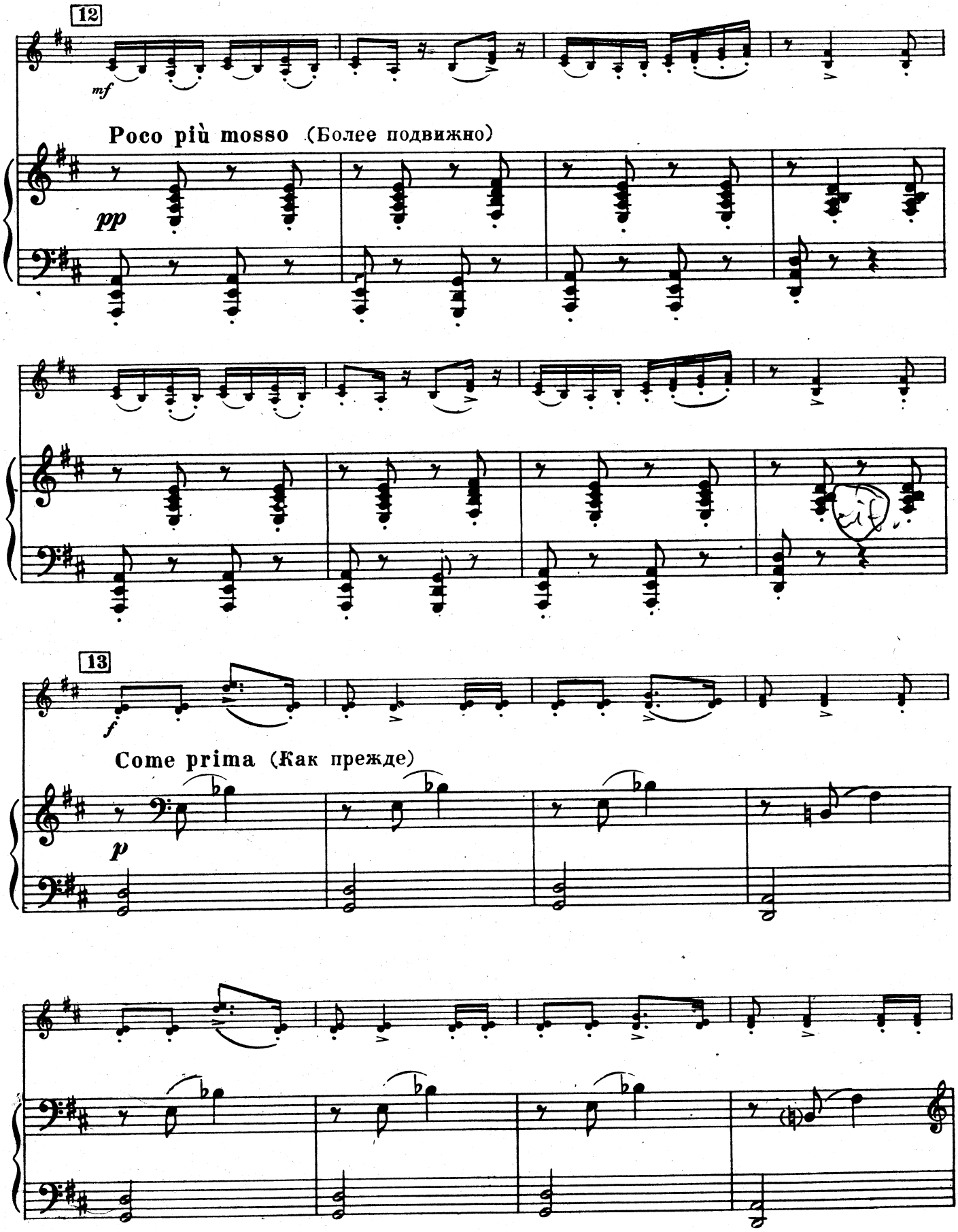

3
pp
4
p
p

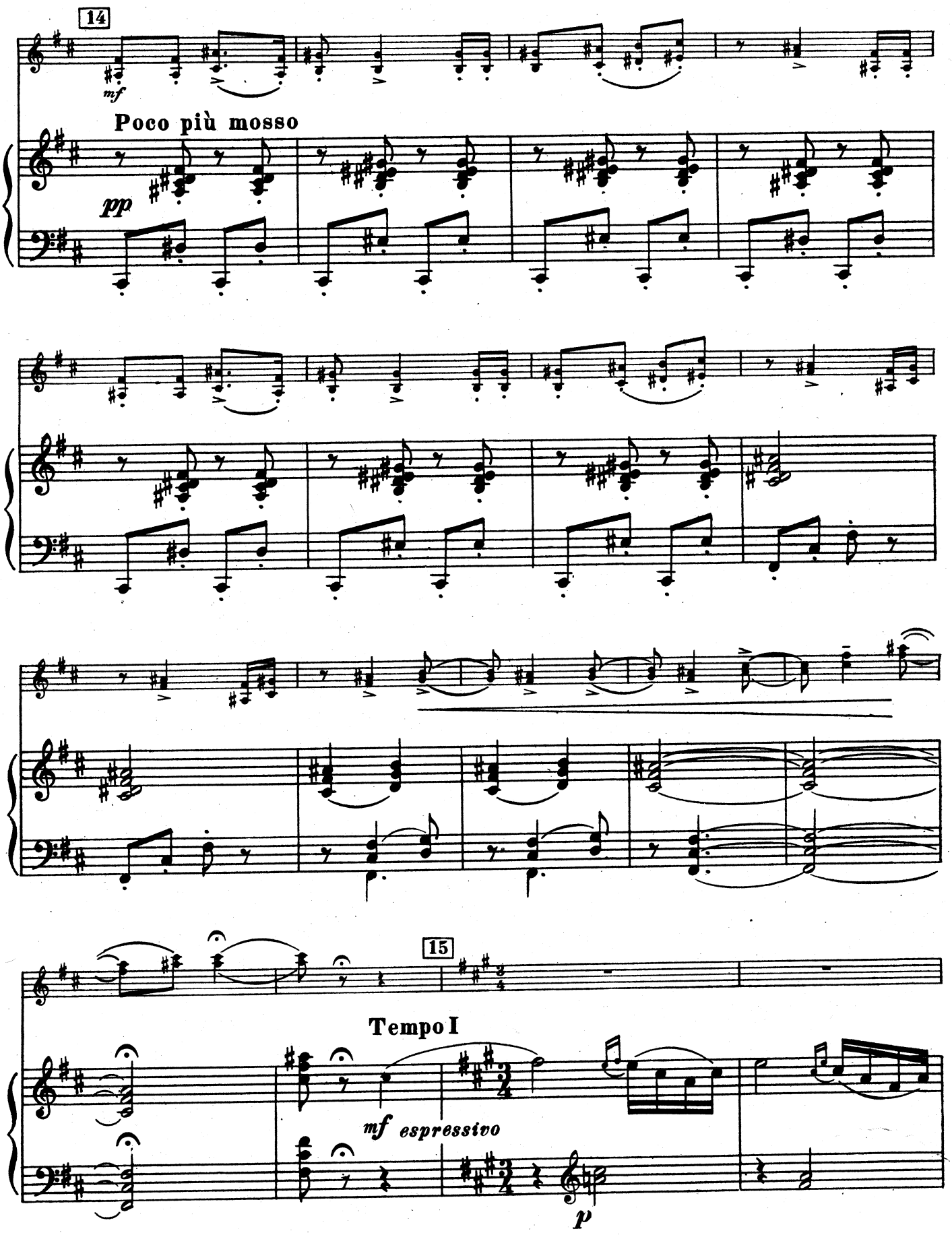

5
poco accelerando
rit.
a tempo
poco accelerando
cresc.

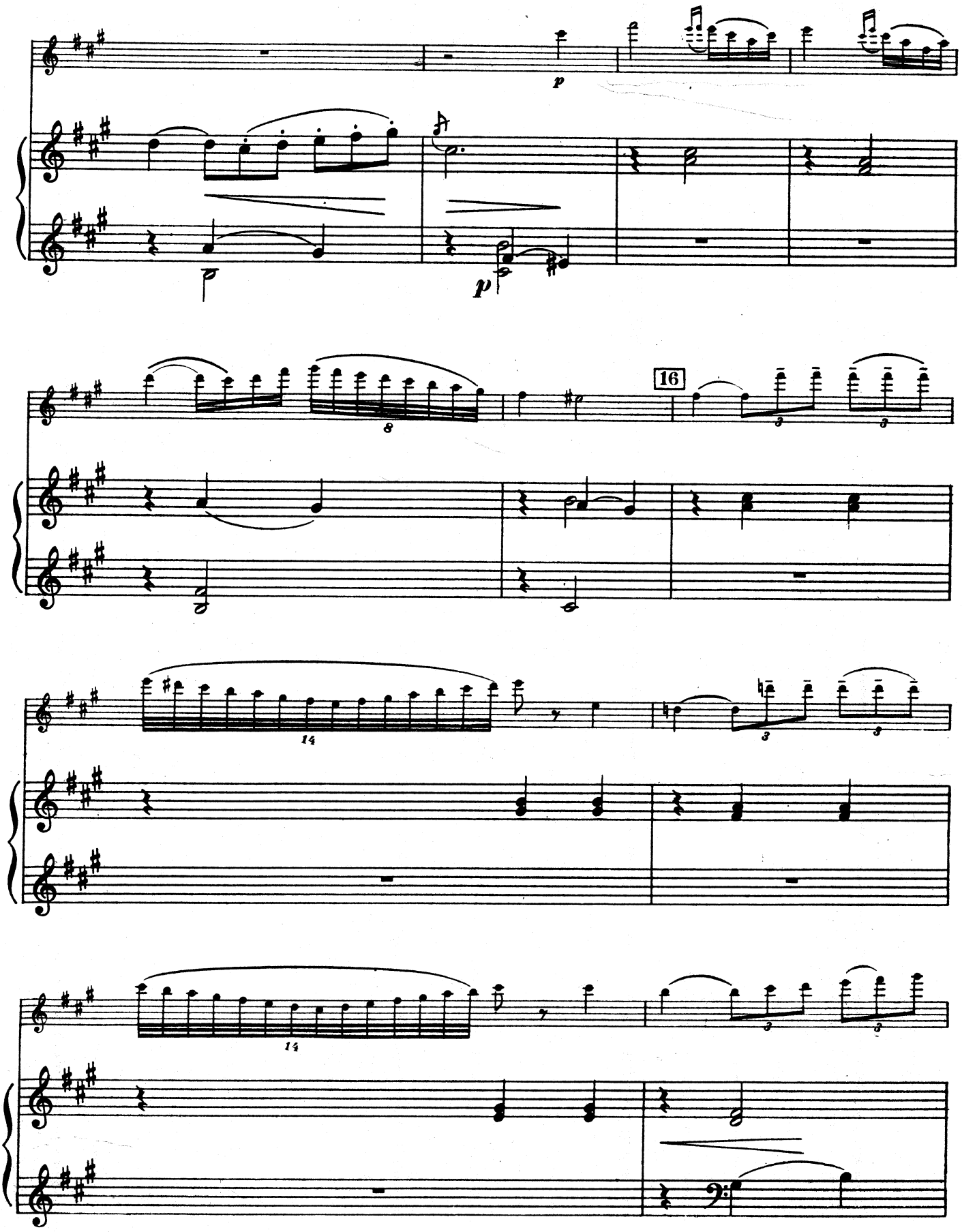

rit.
a tempo
p
6
pp
cresc.
ff
mf dim.
mf dim.
p dim.
7
mf
stringendo poco a poco
poco a poco cresc.
pp

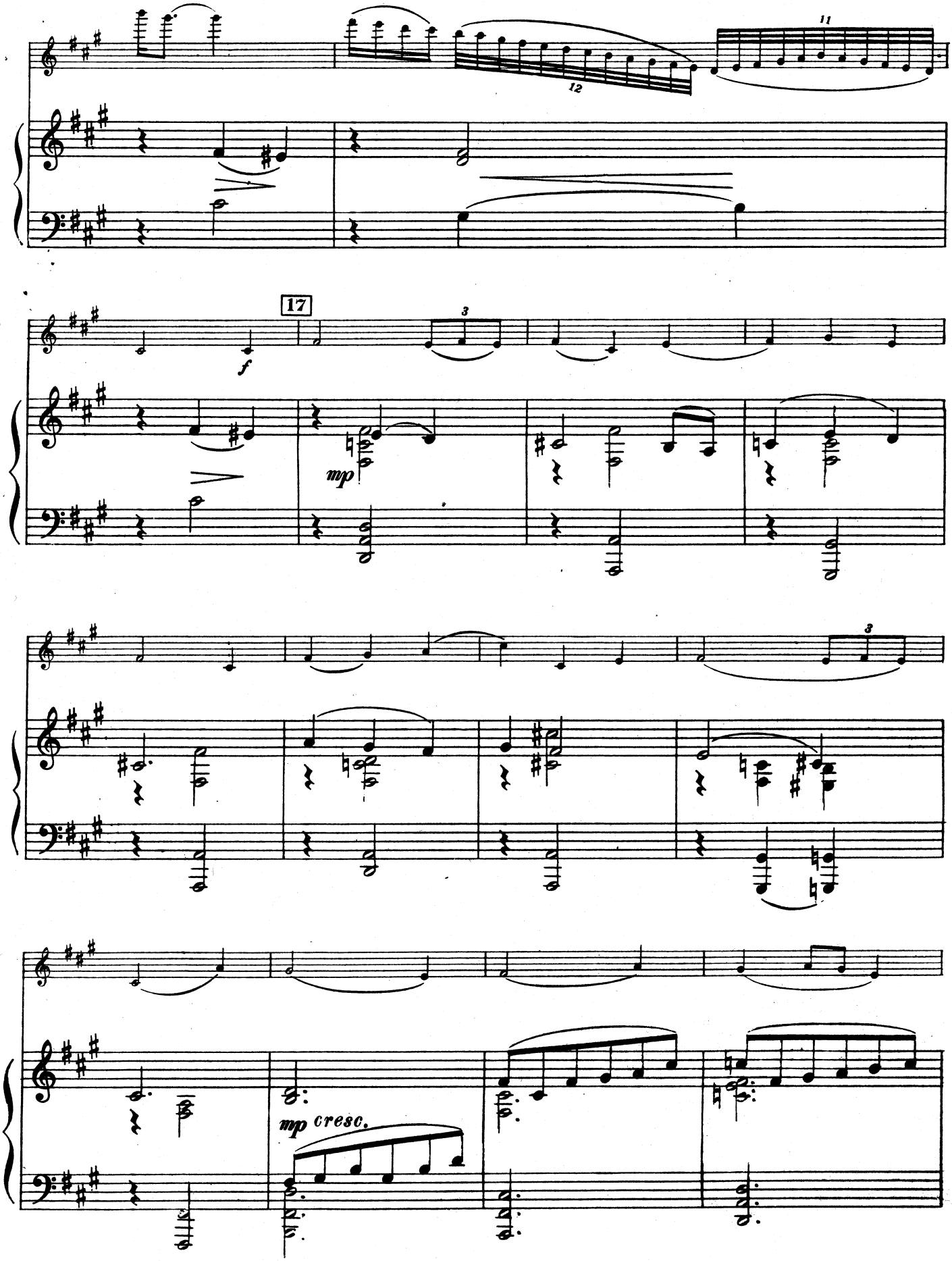

8
ff
rit.
mf dim.
9
p
pp

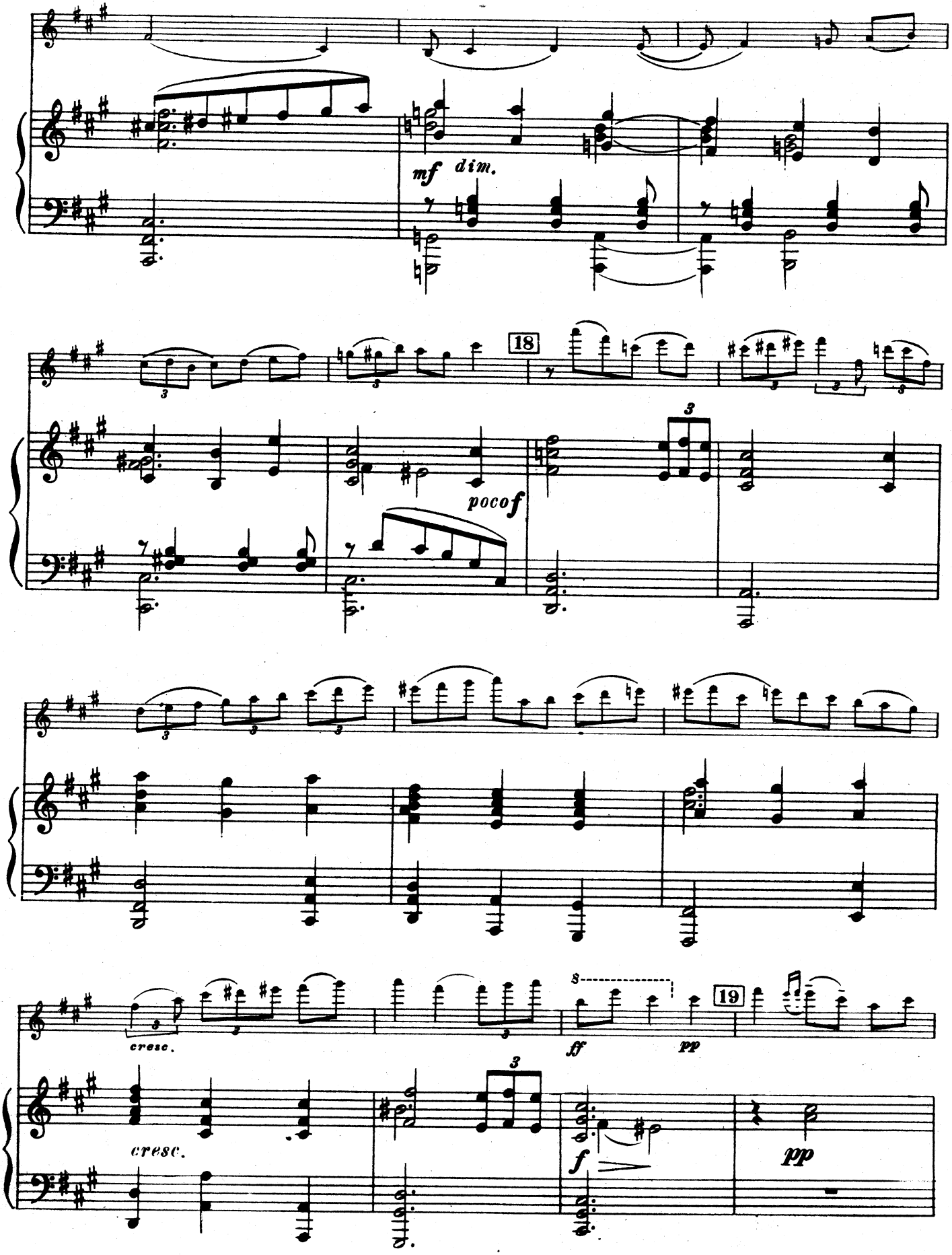

rit.
mp
pp
ppp
10
pp
Quasi allegretto (in modo rustico) [Не скоро]
mf
mf
p
11
f

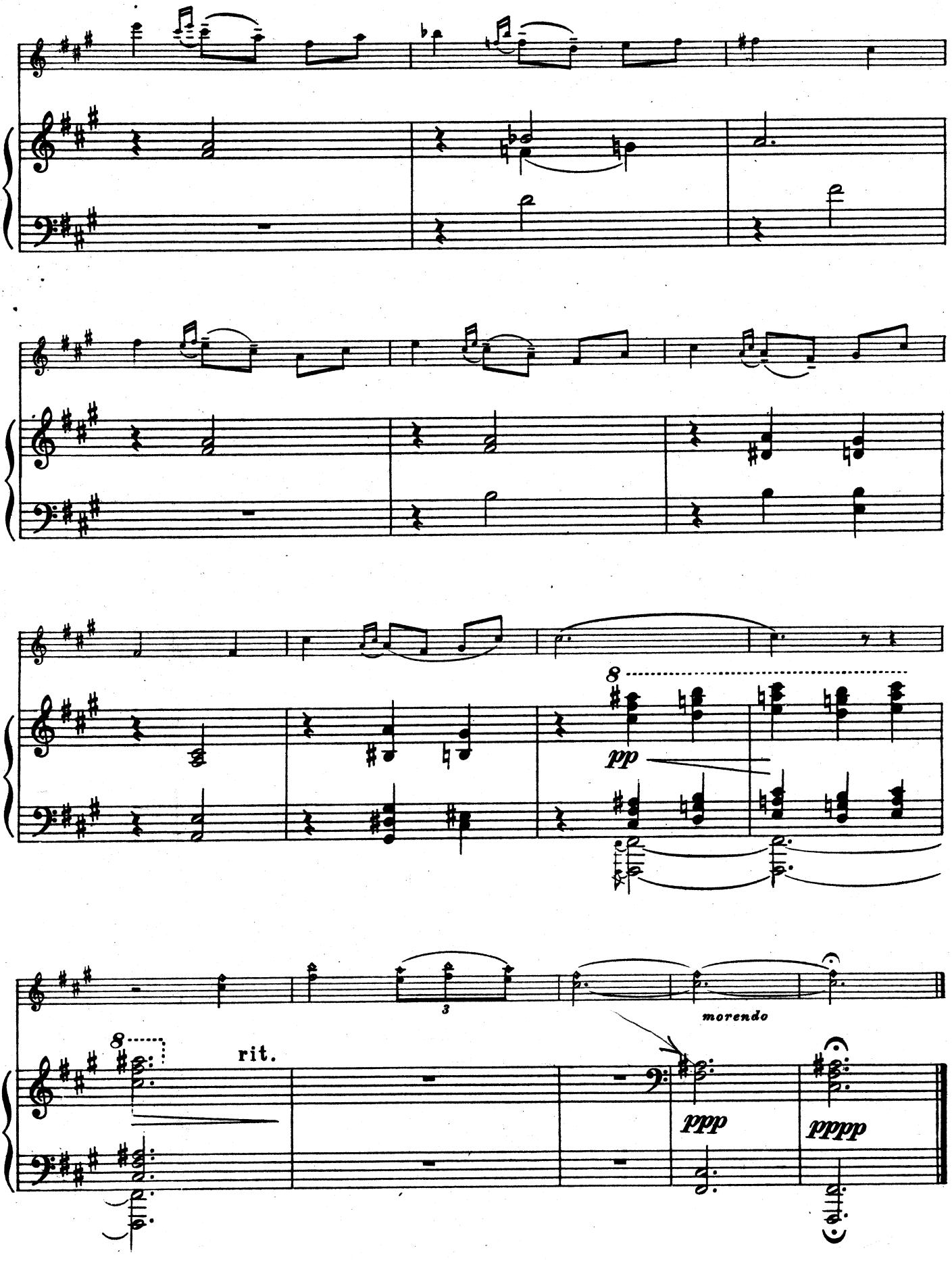

12
mf
Poco più mosso (Более подвижно)
pp
13
f
Come prima (Как прежде)
p


14
mf
Poco più mosso
pp
15
Tempo I
mf espressivo
p


p
p
8
16
3
3
14
3
3
14
3
3

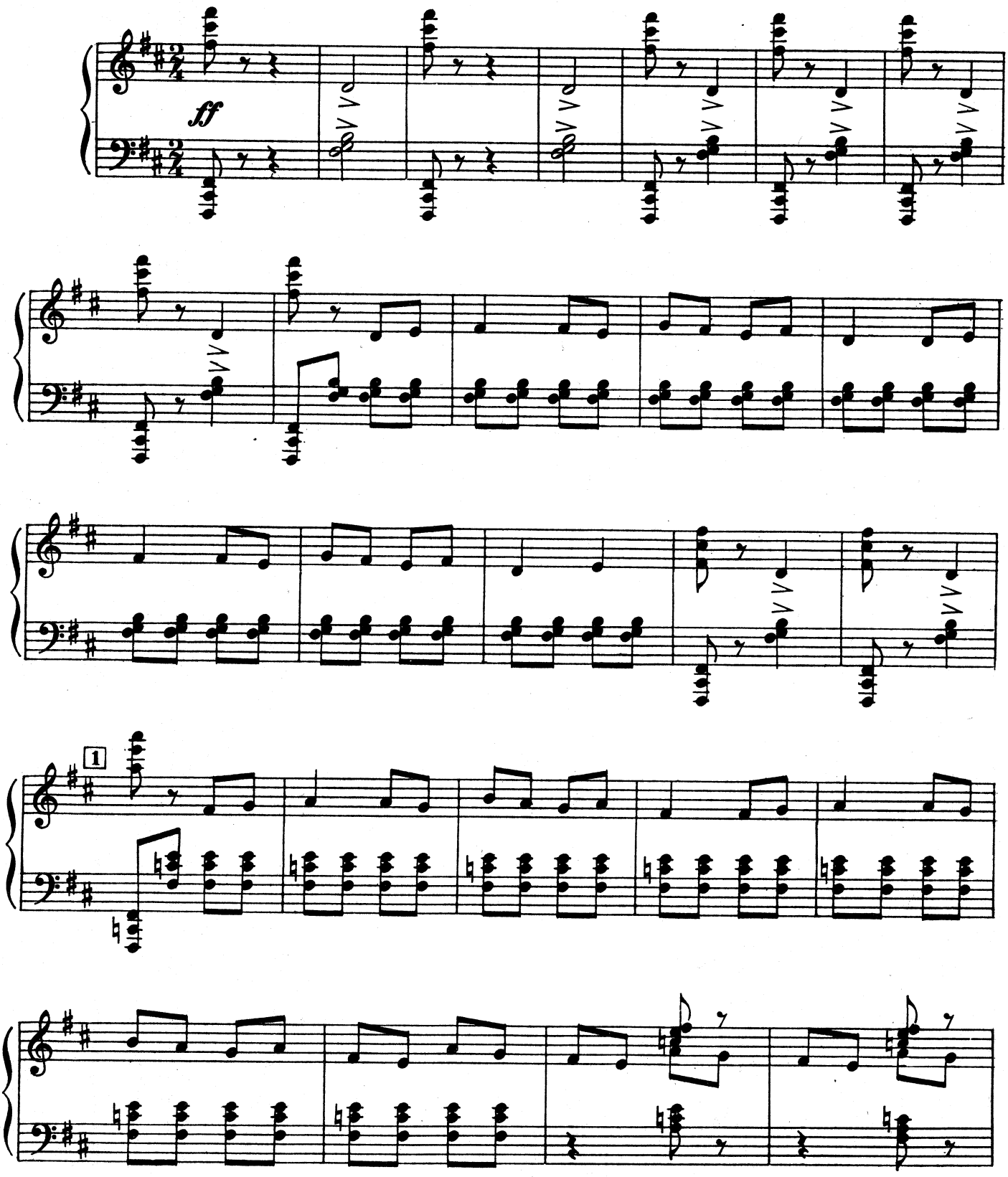

11
12
17
3
f
mp
3
mp cresc.

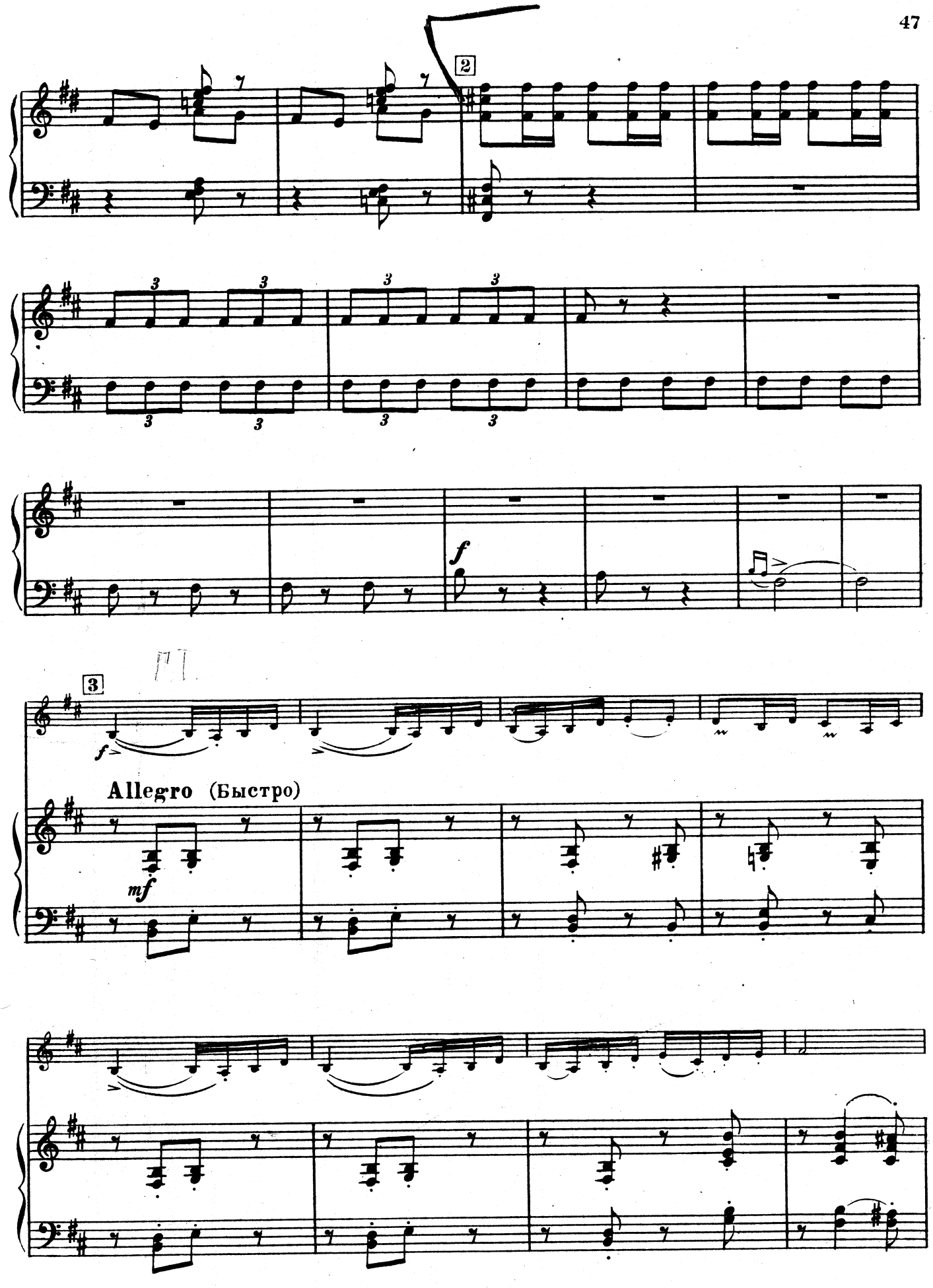

mf dim.
18
pocof
cresc.
ff
pp
19
cresc.
f
pp

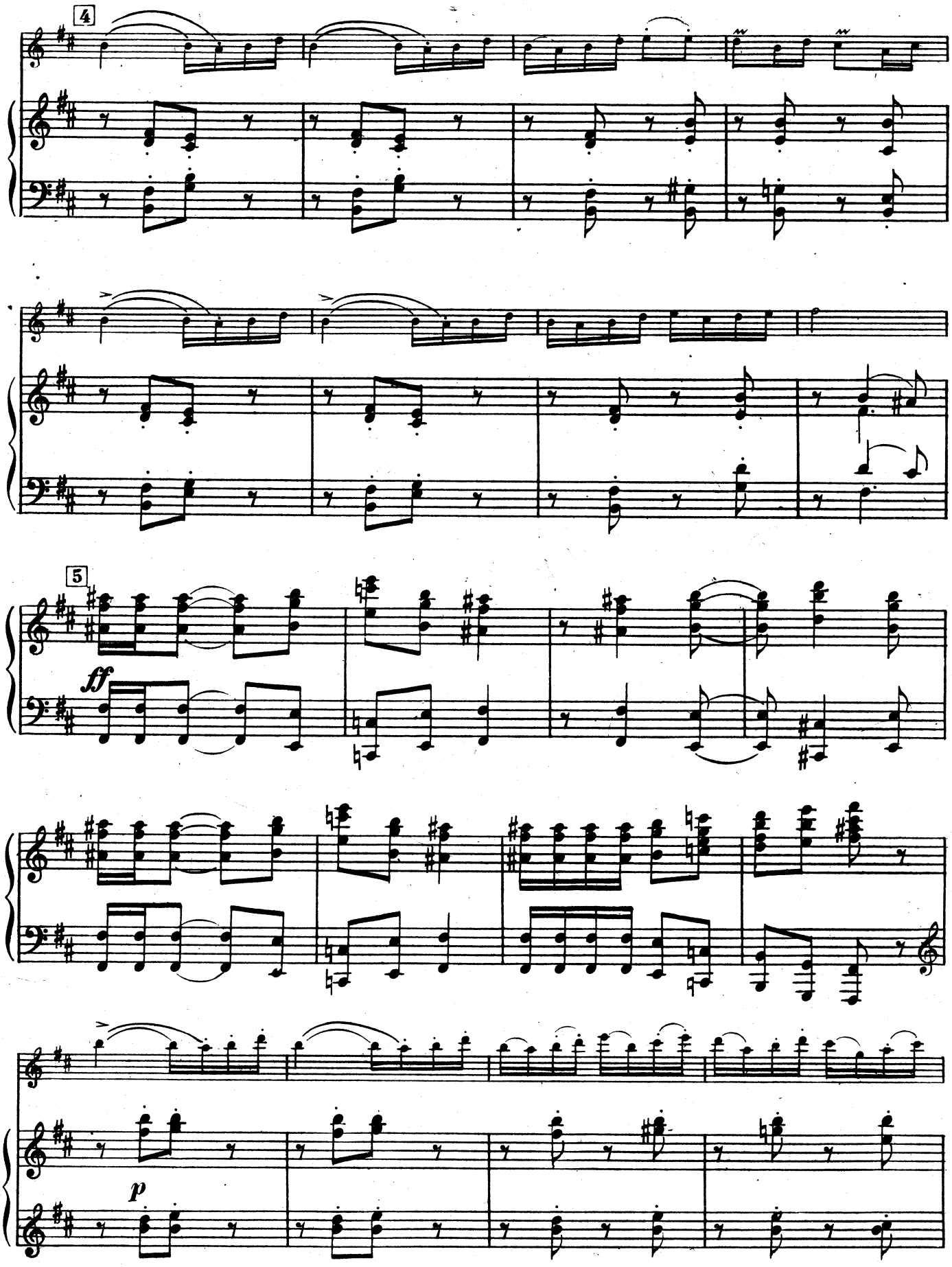

8
pp
3
morendo
8
rit.
ppp
pppp

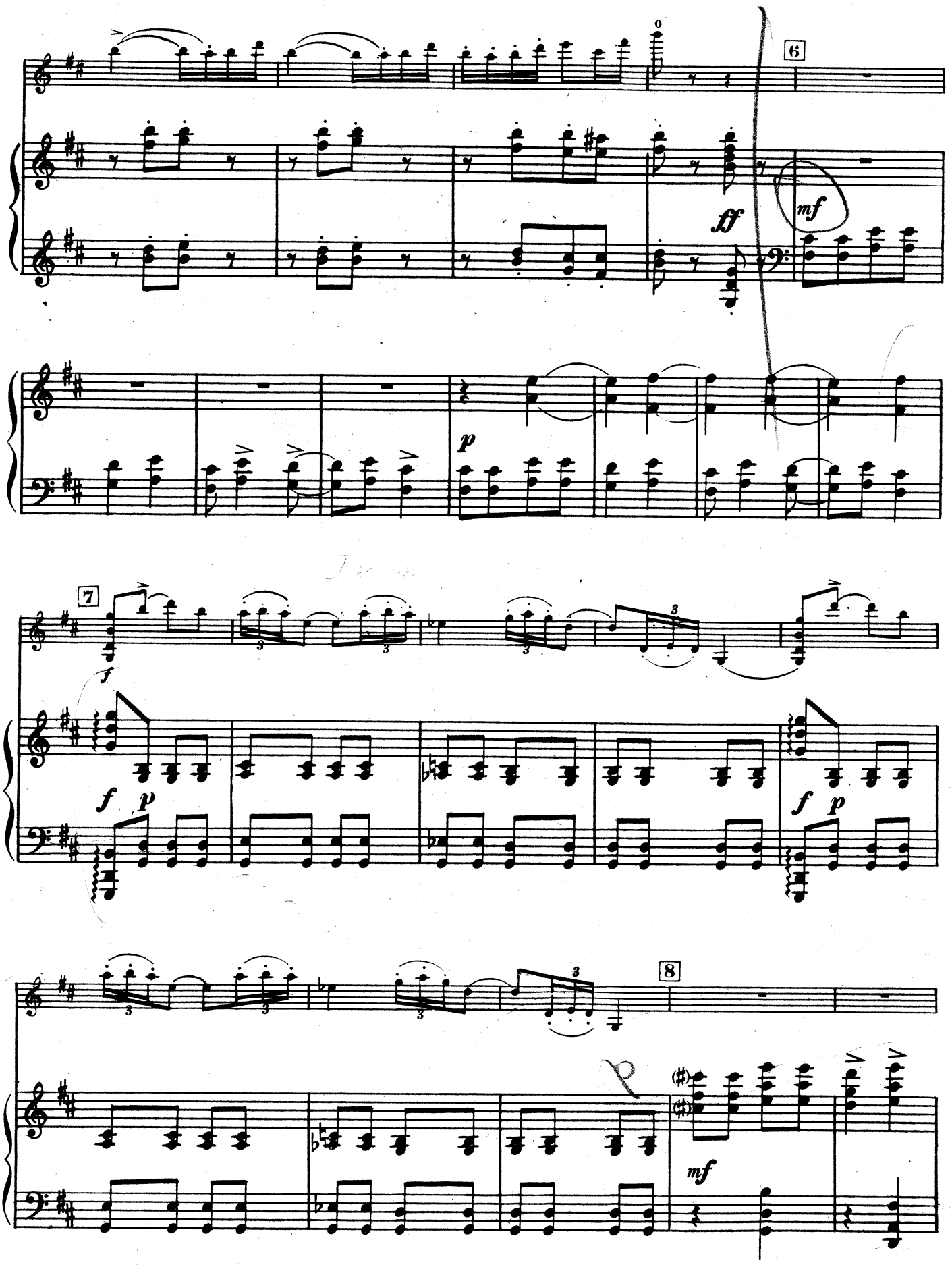
III

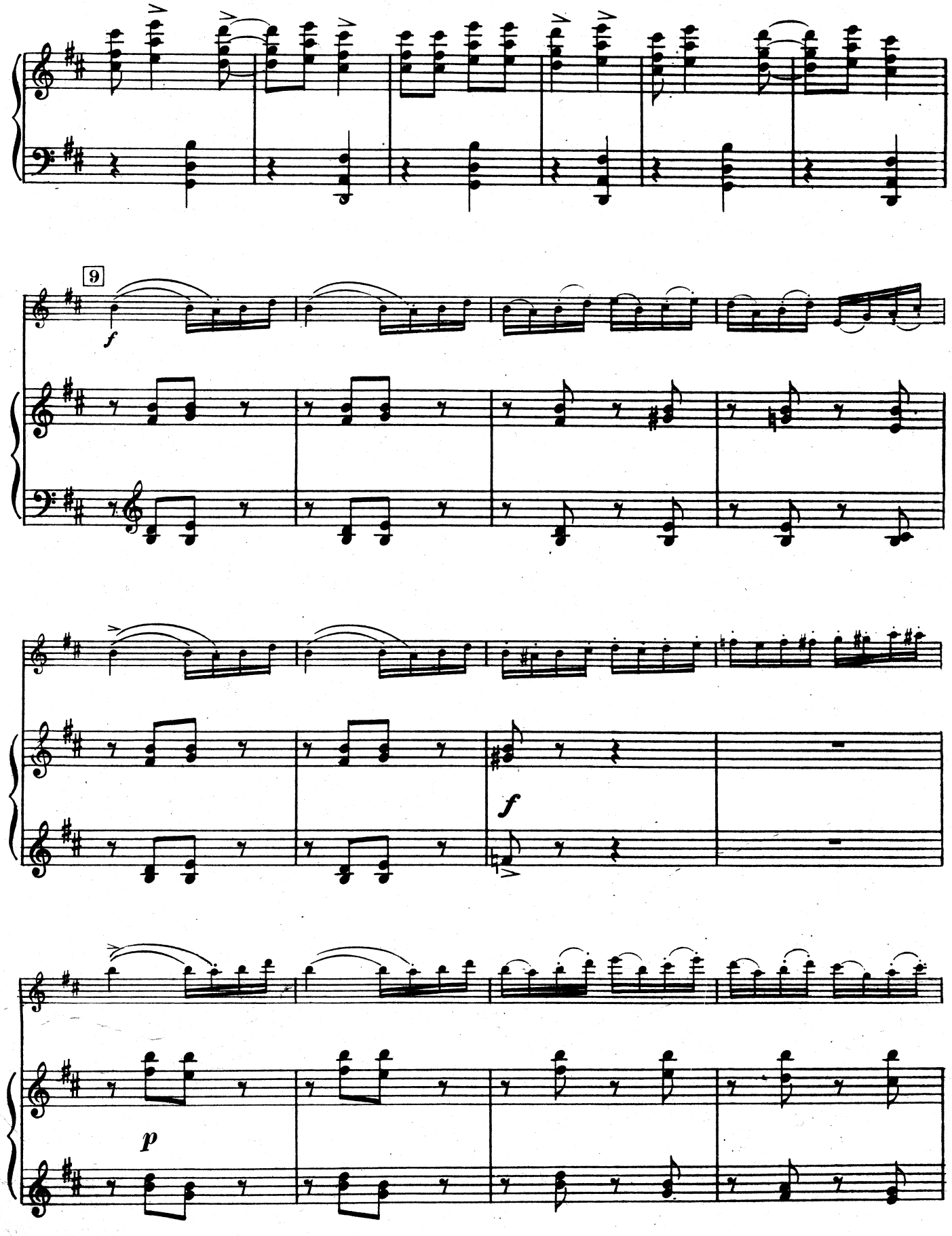
Vivo (Живо)

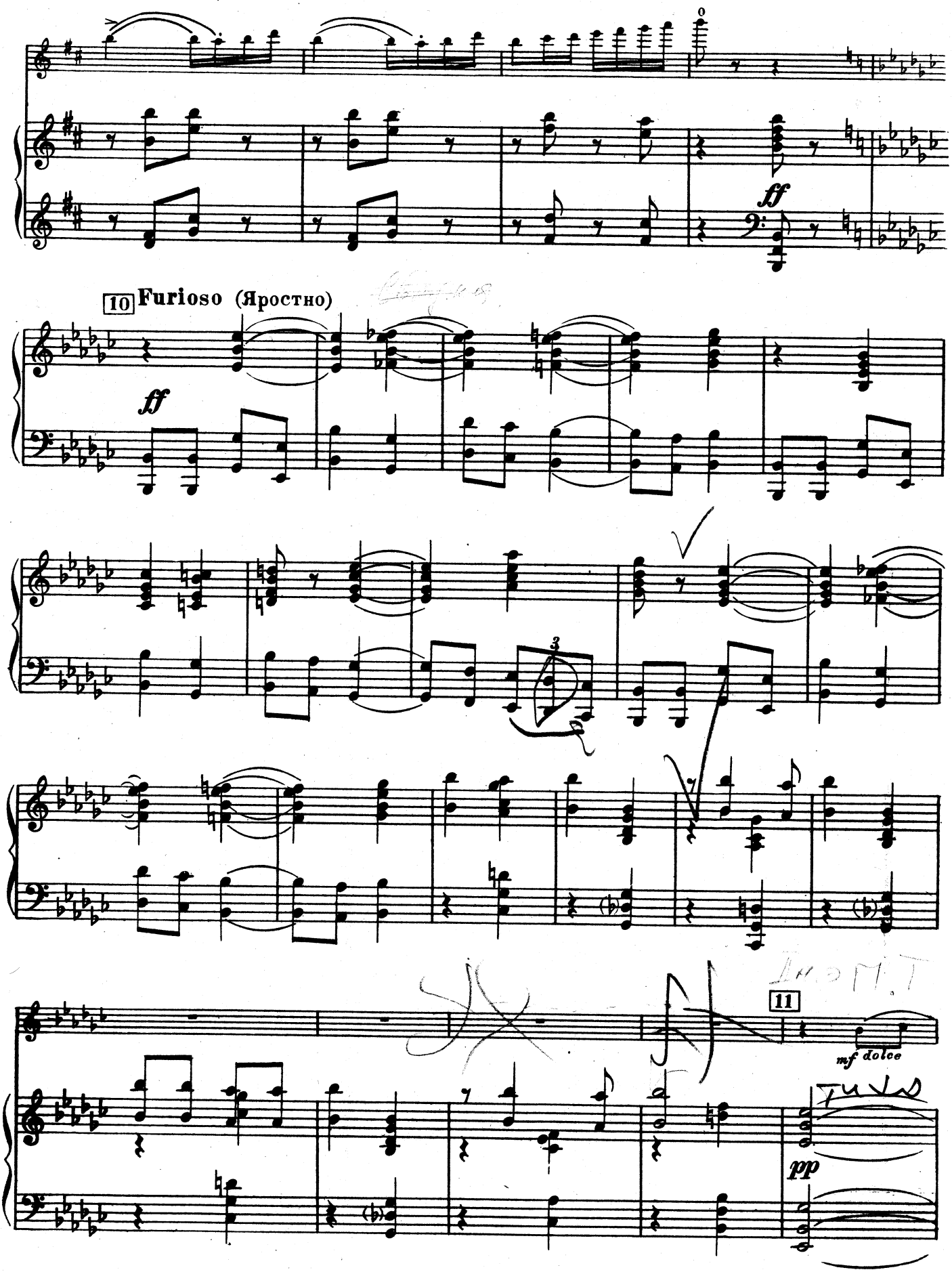


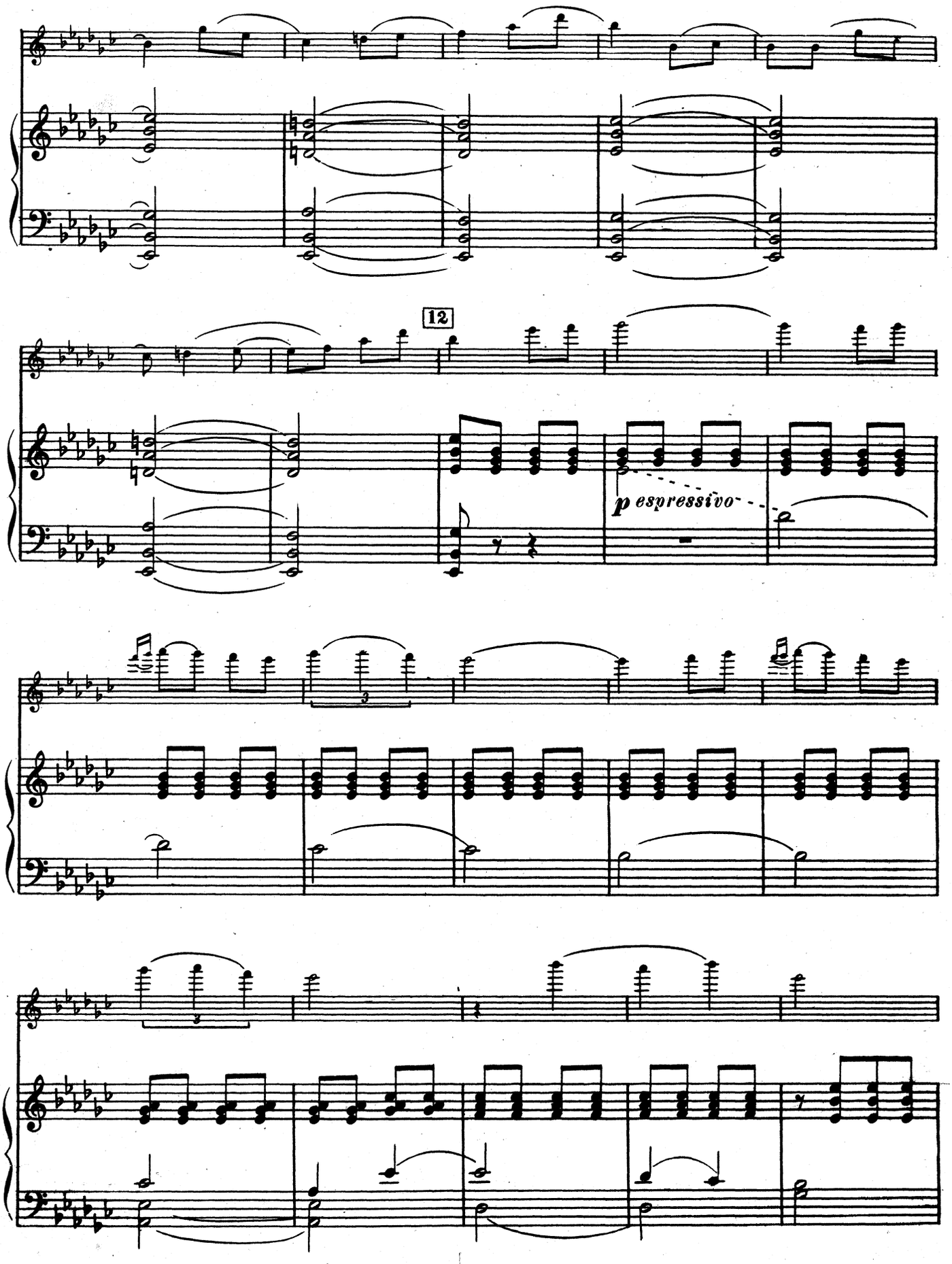

2
3
f
3
Allegro (Быстро)
mf


4
5
ff
p


6
ff
mf
p
7
f
f p
f p
8
mf


9
f
f
p


ff
10 Furioso (Яростно)
ff
3
11
mf dolce
pp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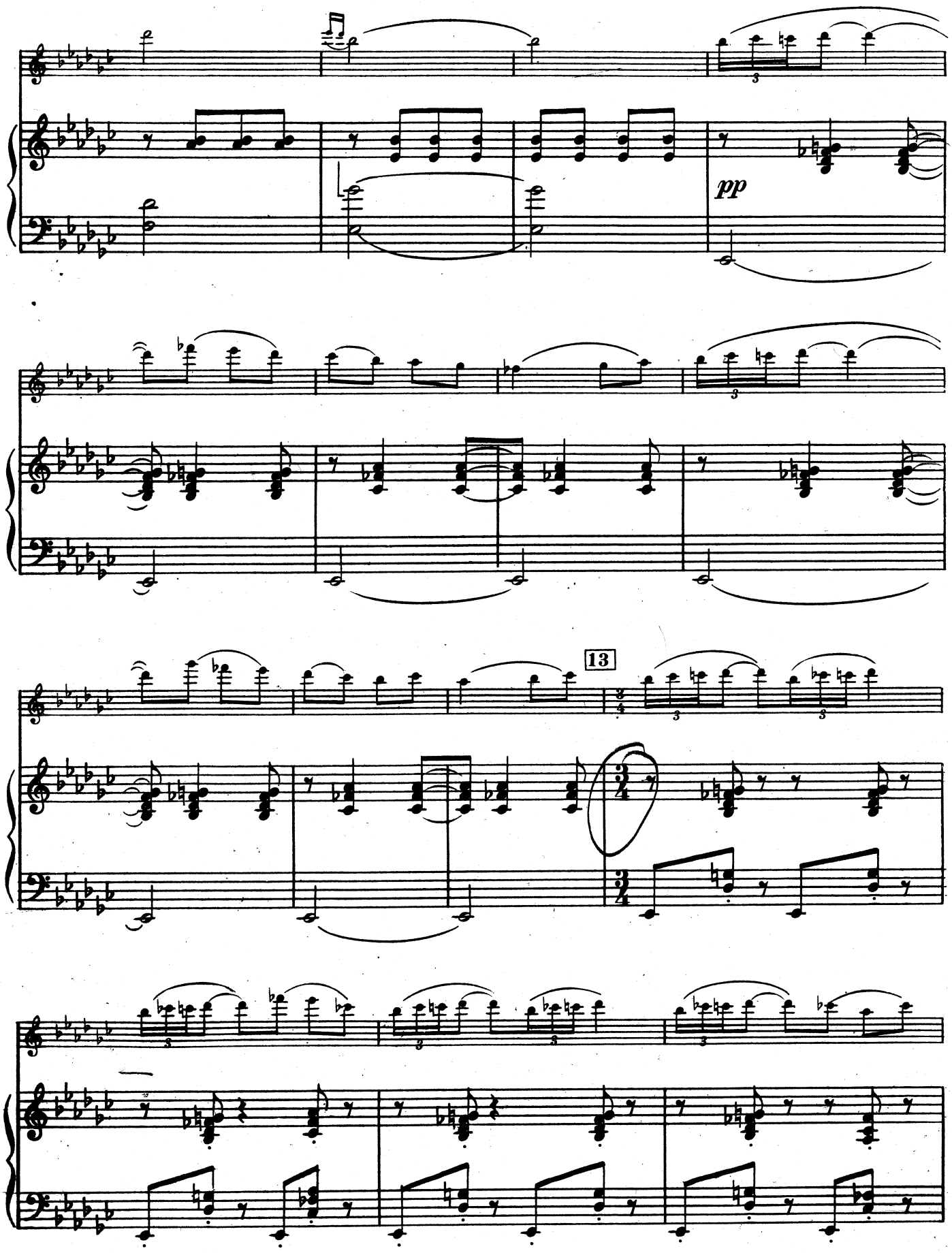
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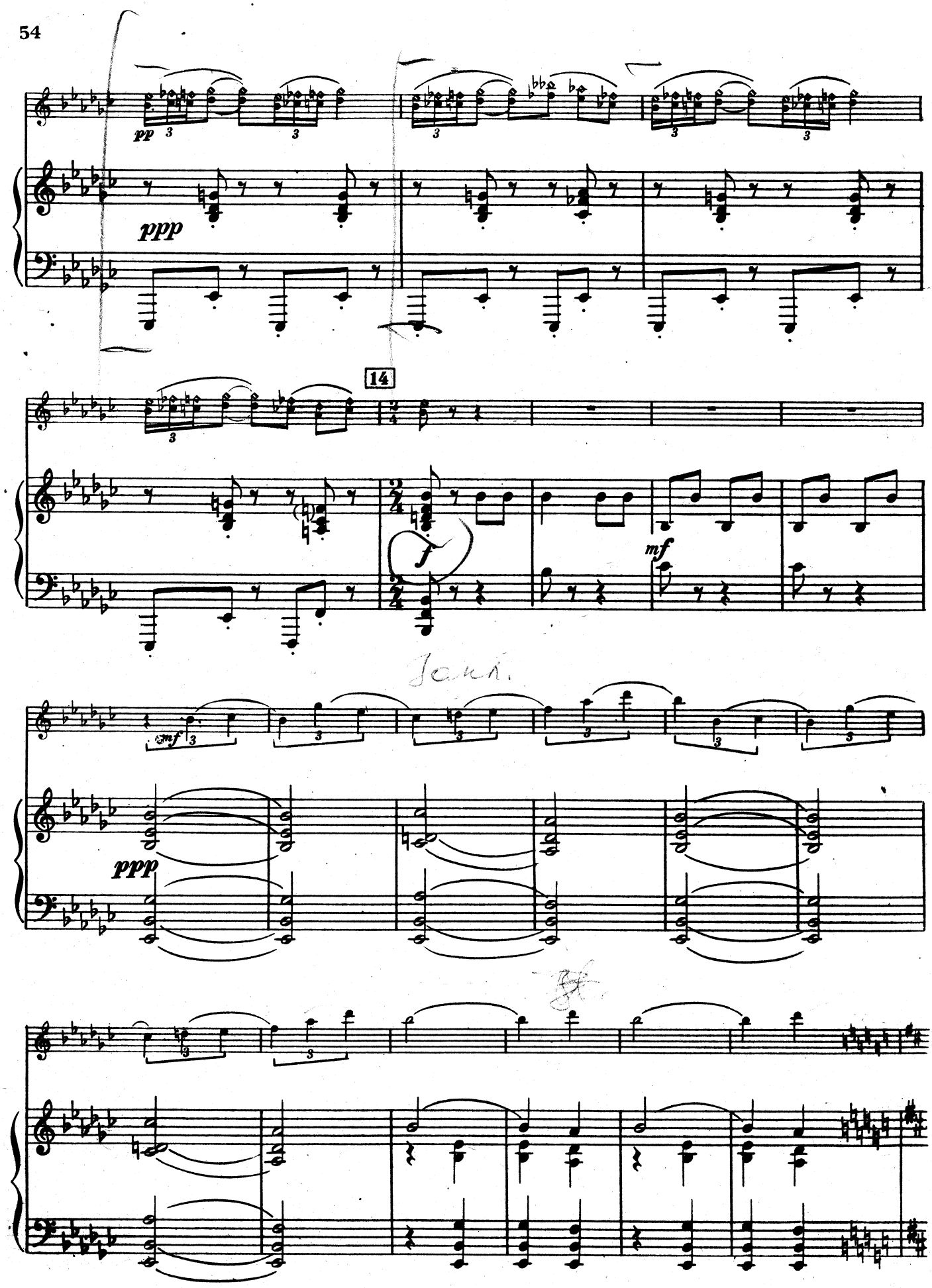
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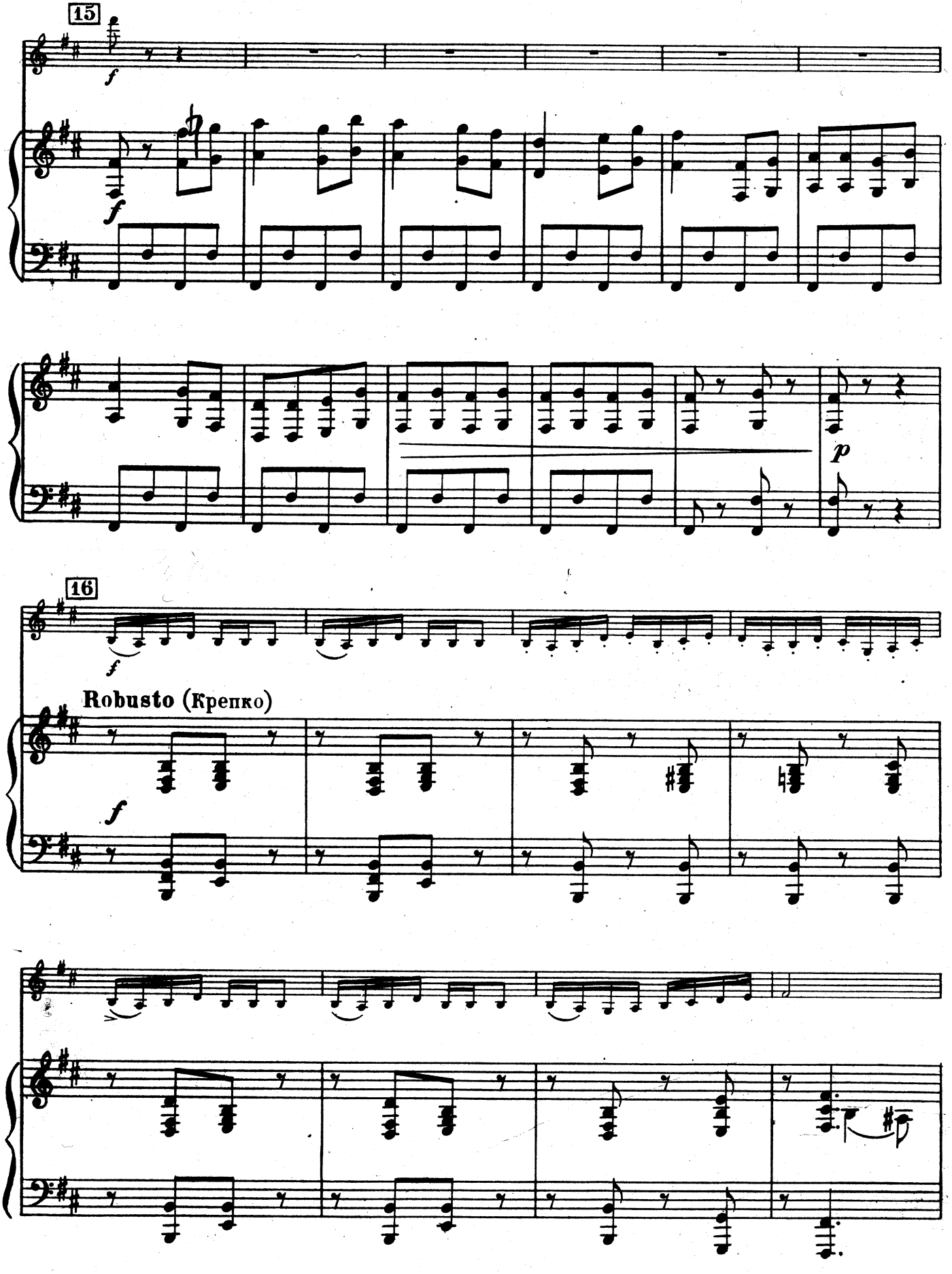
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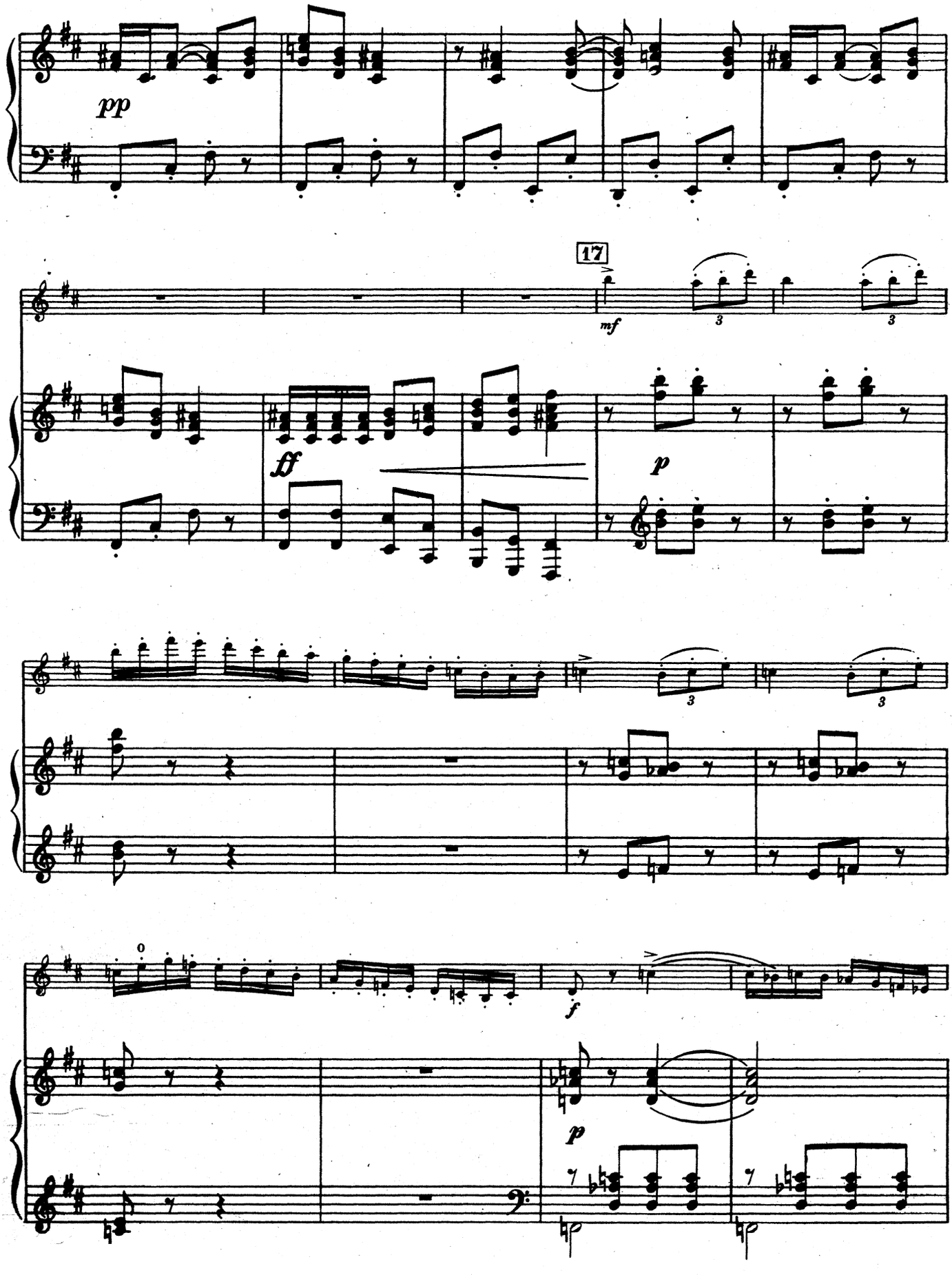
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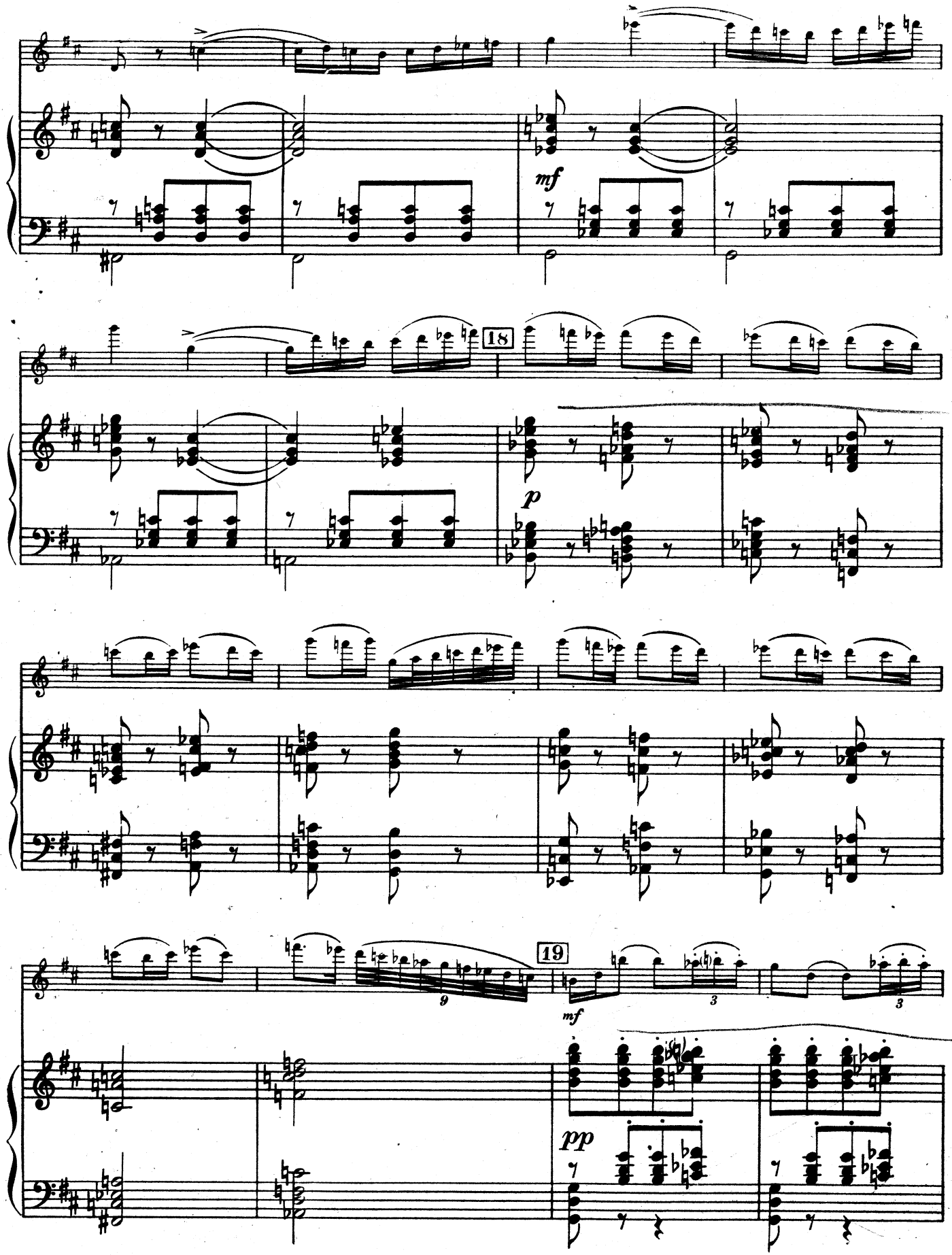
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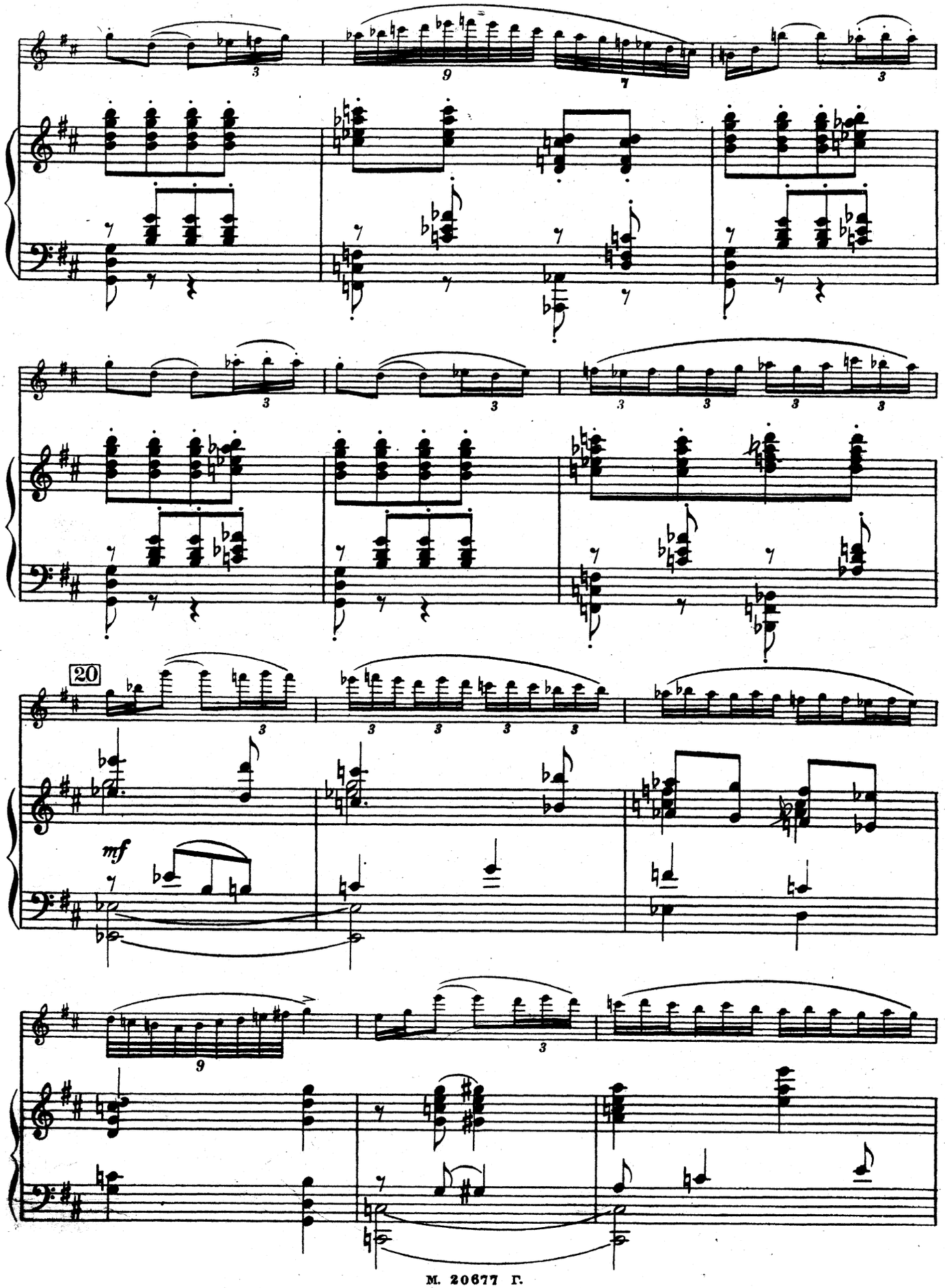
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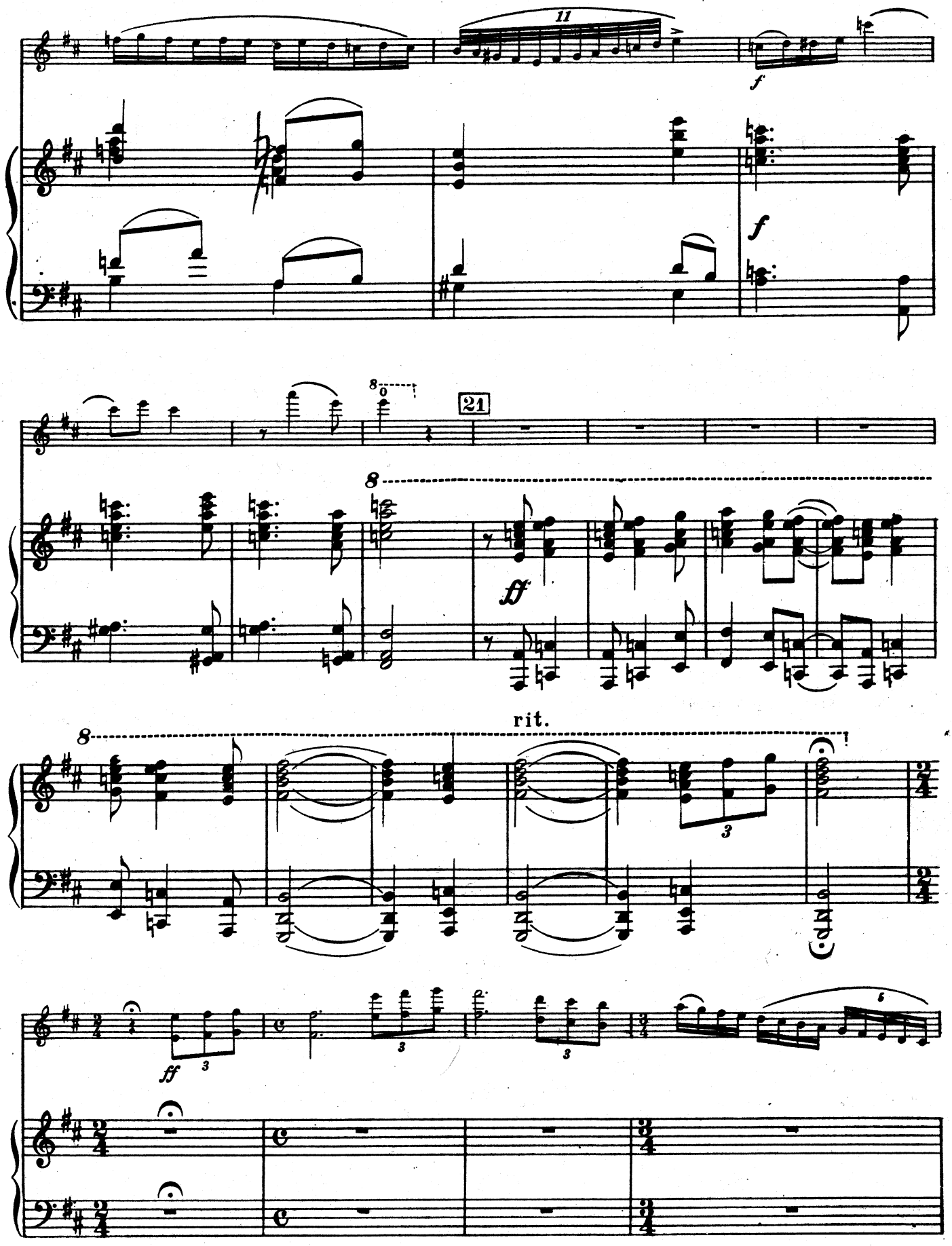
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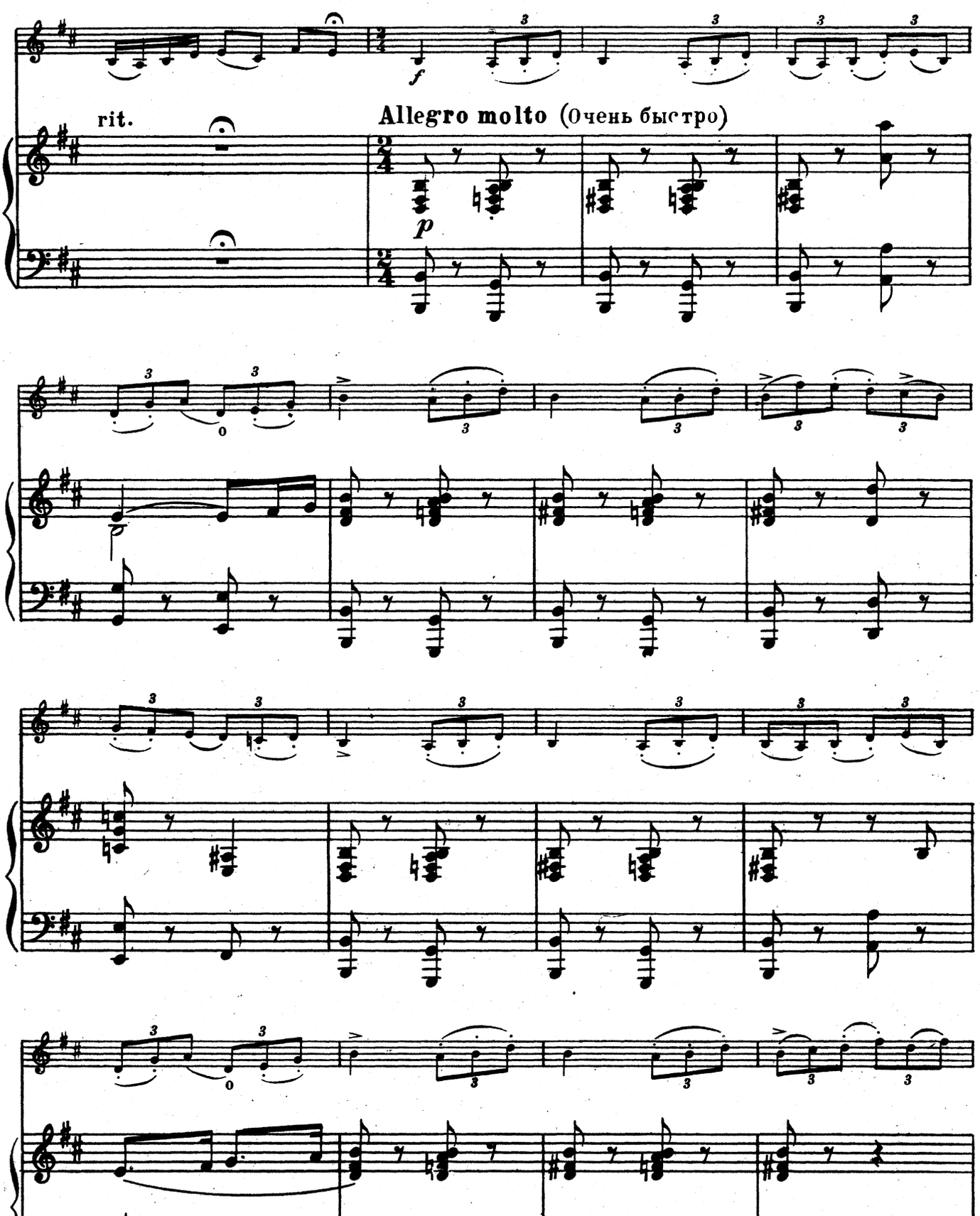
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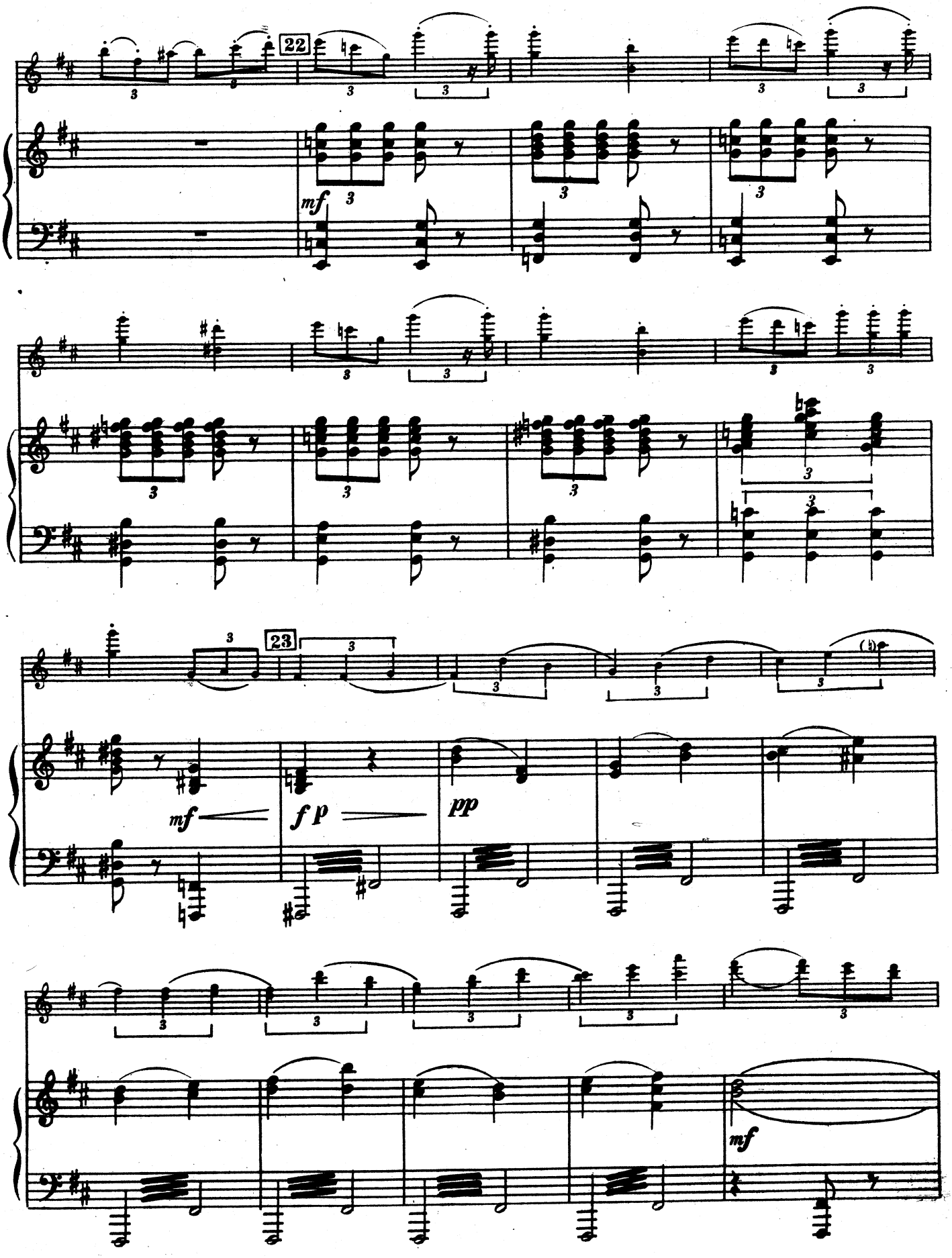
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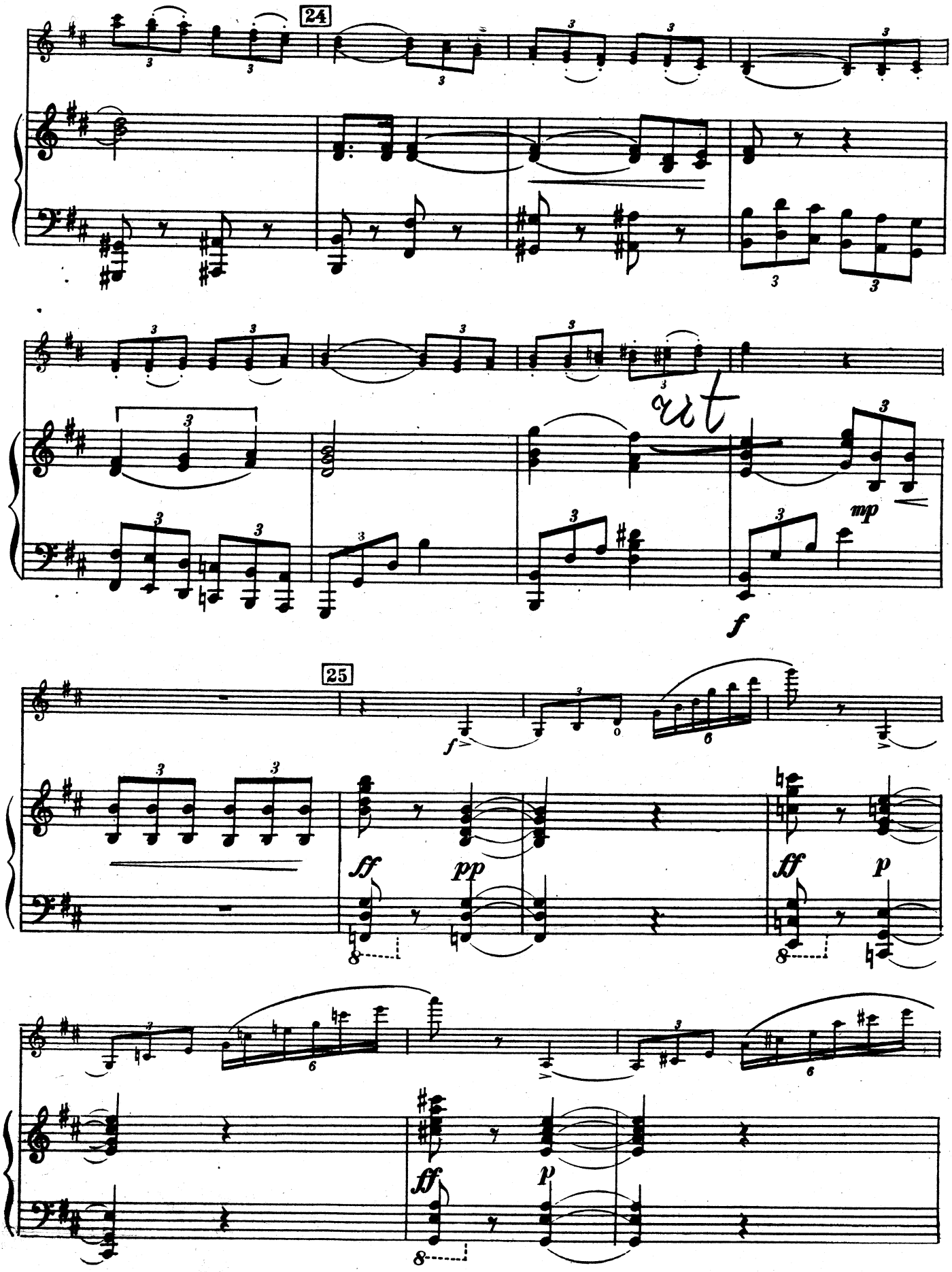
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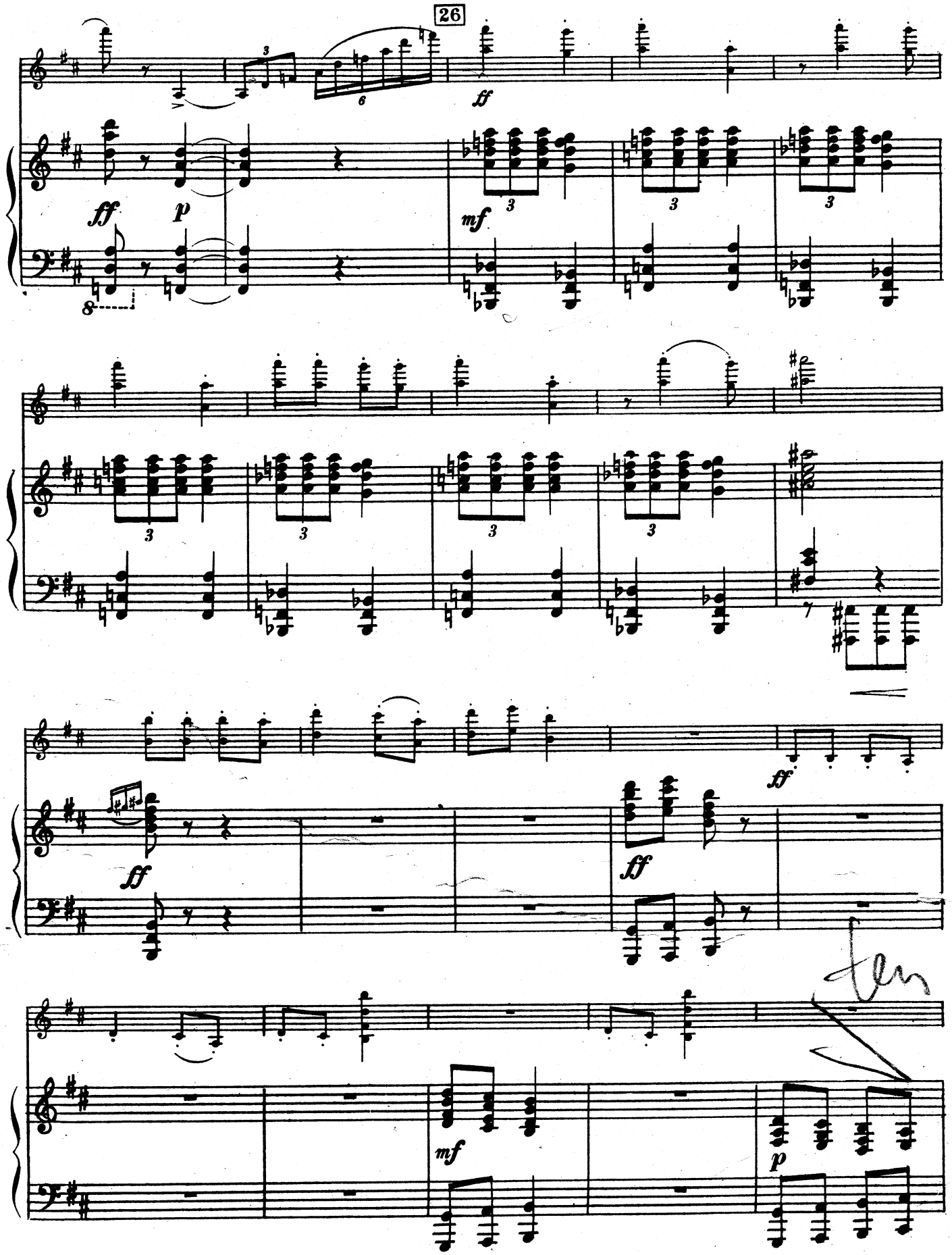
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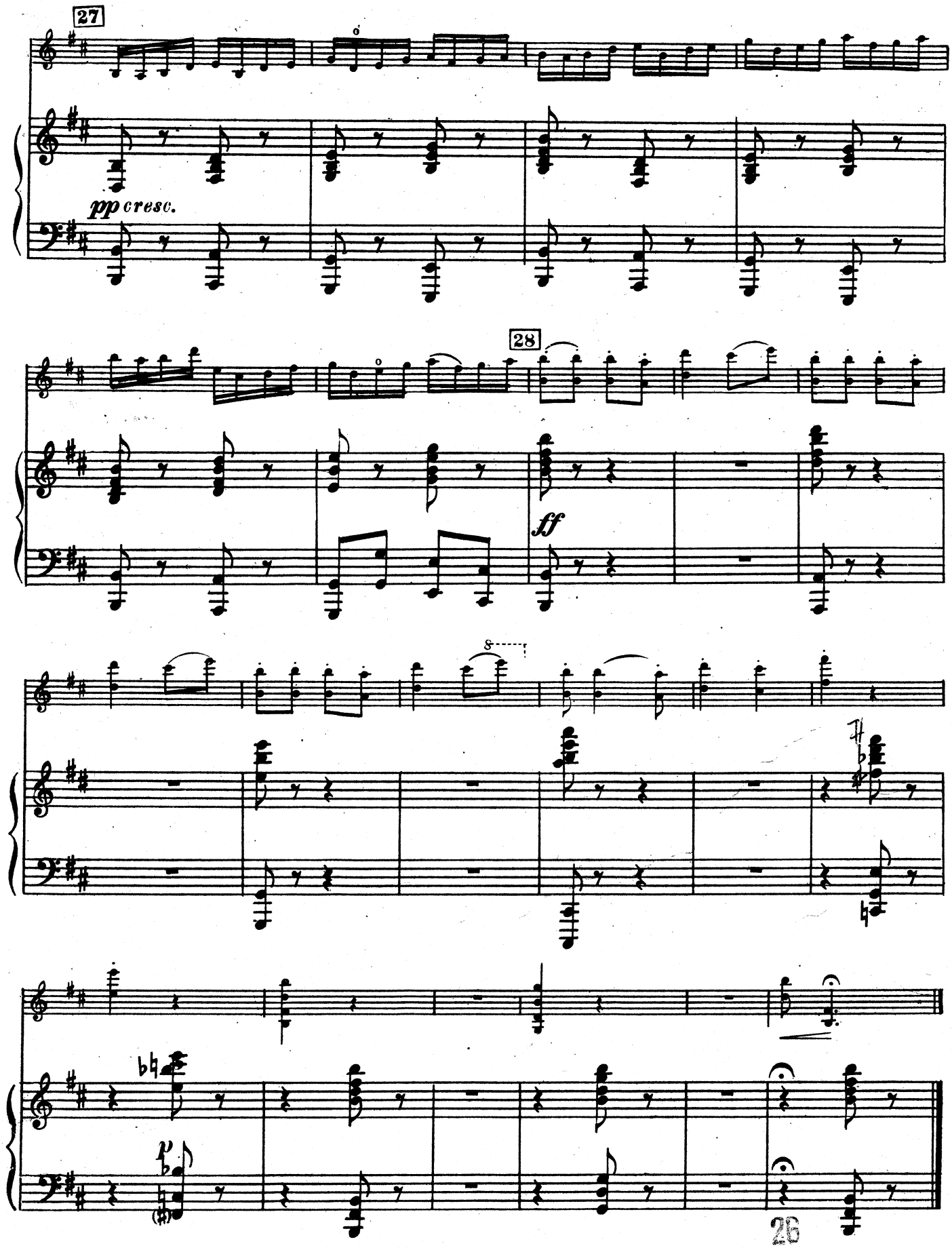
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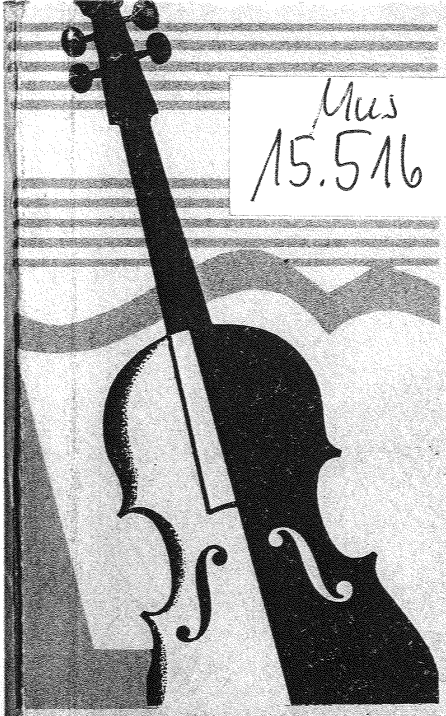

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Б. ДВАРИОНАС

КОНЦЕРТ

ДЛЯ СКРИПКИ С ОРКЕСТРОМ

ПЕРЕЛОЖЕНИЕ ДЛЯ СКРИПКИ И ФОРТЕПЬЯНО

МУЗГИЗ · 1960

Б. ДВАРИОНАС
B. DVARIONAS

КОНЦЕРТ
CONCERTO

ДЛЯ СКРИПКИ С ОРКЕСТРОМ
FOR VIOLIN AND ORCHESTRA

ПЕРЕЛОЖЕНИЕ
ДЛЯ СКРИПКИ И ФОРТЕПЬЯНО

ARRANGED
FOR VIOLIN AND PIANOFORTE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
STATE MUSIC PUBLISHERS
Москва 1960 Moscow

БАЛИС ДОМИНИКОВИЧ ДВАРИОНАС — народный артист СССР, профессор Государственной консерватории Литовской ССР, композитор, пианист, дирижер и педагог, — родился 14 июня 1904 года в г. Либаве (ныне Лиепая) в семье мастера музыкальных инструментов. Музыке начал обучаться с шести лет; теорию композиции изучал в 1918—1920 годах у Калнинша, музыкальное образование завершил в Лейпцигской консерватории (1920—1924) по специальностям: фортепьяно (у Тейхмюллера) и композиция (у С. Крелля и З. Карг-Элерта). В дальнейшем Б. Дварионас совершенствовался у Эгона Петри; в 1939 году сдал экзамен также и по дирижерскому классу Германа Абендрота.

В тридцатых годах Б. Дварионас концертирует как пианист в крупнейших музыкальных центрах, дирижирует симфоническим оркестром для радиопередач, преподает в музыкальном училище (фортепьяно, оркестровый и оперный классы) в г. Каунасе. Здесь же он пишет музыку к спектаклям драматического театра и к радиоспектаклям. К 1931 году относится создание одноактного балета на народную тему «Сватовство» (сюжет Людаса Гиры).

После вступления Литвы в число братских республик Советского Союза творчество Дварионаса получает стимул к дальнейшему развитию.

В 1945—1946 годах Б. Дварионас создает «Праздничную увертюру», в 1947 году, к тридцатой годовщине Великого Октября, — оптимистическую симфонию (e-moll). В том же году он пишет музыку к художественному фильму «Марите» — о героине Великой Отечественной войны Марите Мельникайте; затем — музыку к кинофильмам «Советская Литва» и «Рассвет над Неманом». В 1950 году Б. Дварионас совместно с И. Швядосом создает музыку Государственного гимна Литовской ССР (слова А. Венцловы). Перу композитора принадлежит значительное количество произведений других жанров и форм, в частности, кантаты «Здравица» (к десятилетию советской Литвы, 1950), «Приветствие Москве» (1954), опера «Даля» на либретто И. Мацкониса (1956), хоровые и сольные песни, пьесы для фортепьяно, скрипки, фагота и другие.

Много внимания уделяет Б. Дварионас обработкам литовских народных песен; их интонационные и структурные особенности органично вошли в строй музыкального мышления композитора. Этой связью с самобытным музыкальным творчеством литовского народа привлекает Концерт для скрипки с оркестром h-moll (1948). Из живого родника народной песенности композитор черпает и развивает проникновенные лирические напевы, задумчивые мелодии-сказы повествовательного характера, незатейливые инструментальные наигрыши, задорные, шуточные, игровые, танцевальные мотивы с их острыми синкопированными ритмами, своеобразной ладово-гармонической окраской (пентатонические интонации, переменные лады, квинтовые параллелизмы и др.) и специфической структурой. В концерте немало интонаций, общих для народной музыки литовского, русского, украинского и других славянских народов; использованы и «восточные» интонации.

С народной музыкой связаны также особенности строения тем и способы разработки тематического материала, в частности, преобладание варьирования над другими методами развития. На этот же источник указывает свободный, импровизационный характер высказывания, черты рапсодичности в построении отдельных частей цикла и некоторые колористические особенности инструментовки, в которой нередко имитируется звучание народных инструментов.

В концерте много света, энергии, ясности и душевной простоты. В лирически-проникновенных, энергично-волевых и шутливо-грациозных образах концерта воплощены любовь к родной природе, полнота жизнеощущения; в них рисуются опоэтизированные жанрово-бытовые сцены.

В первой части концерта, написанной в форме сонатного аллегро, особую роль играет широко развернутое вступление импровизационного характера. Из интонаций вступления вырастают в дальнейшем основные темы не только первой части, но и всего произведения в целом. Интонационные связи между многими эпизодами различных частей цикла цементируют обильный тематический материал концерта.

Преобладающий характер музыки первой части — живой, подвижный, темпераментный. Этому способствует не только волевой тонус главной партии, построенной на танцевально-жанровой основе, но и эмоциональный подъем в развитии широкораспевной связующей партии. Совершенно иное настроение господствует в контрастной побочной партии. Мелодия этой партии (авторский вариант записанной Дварионасом народной аукштайской песни «Осенним утром» с характерным метром — $^{5}/_{8}+^{3}/_{8}$) — образец сдержанной, сосредоточенной, «повествовательной» лирики.

Лирический «центр» произведения — проникновенная, написанная с большой любовью и теплотой, инструментованная с большим вкусом, в т о р а я ч а с т ь. Ароматом свежести и непосредственности веет и от темы вступления (вариант народной песни «Alaus, alaus», записанной композитором), и от выросшей из нее основной темы, с ее светлым, прозрачным колоритом, заставляющим вспомнить о незатейливом свирельном наигрыше (цифра 4). Такими же привлекательными чертами наделены непосредственно развивающаяся далее новая лирическая тема, близкая по своим оборотам многим советским лирическим песням (цифра 8) и контрастный эпизод — жанрово-бытовая зарисовка крестьянского танца, с его ярким народным—ладовым, ритмическим и инструментальным — колоритом.

Полон жизненной энергии темпераментный ф и н а л концерта, написанный в форме рондо-сонаты. Вступление к нему — яркое, динамичное; основная тема рондо родственна и по интонациям, и по характеру главной партии первой части концерта, но более компактна, упруга, волеустремленна. Первый эпизод, предваряемый колоритными квинтовыми параллелизмами,— подвижный, задорный и вместе с тем изящный народный танец; живой пульс движения не ослабевает и во внезапно возникающем втором, контрастном эпизоде лирического характера; в нем неожиданно появляется ориентальный колорит. В стремительной коде господствуют трансформированные мотивы главной партии первой части и основной темы финала, цементирующие тематический материал и утверждающие оптимистический замысел всего произведения.

Концерт впервые был исполнен в 1948 году (в г. Вильнюсе) заслуженным артистом Литовской ССР А. Ливонтом в сопровождении симфонического оркестра под управлением автора.

М. Блок

BALIS DOMINIKOVICH DVARIONAS, People's Artist of the U. S. S. R., Professor of the State Conservatoire of the Lithuanian S. S. R., a composer, pianist, conductor and pedagogue, was born on June 14, 1904 in Libava (now Liepaja) in the family of a musical instrument maker. Dvarionas began his study of music at the age of six. He studied theory of composition in 1918-20 with A. Kalninsh and completed his musical education in the Leipzig Conservatoire (1920-24), studying piano under Teichmüller and composition under S. Krell and Z. Karg-Ehlert. Later Dvarionas did advanced work with Egon Petri; in 1939 he also passed examinations in conducting (under Herman Abendrot).

In the thirties Dvarionas appeared as a concert pianist in the large musical centres, conducted a broadcasting symphony orchestra and taught music (piano, orchestra and opera) at a music school in Kaunas. Here he wrote incidental music to plays and for radio shows. In 1931 he wrote the one-act ballet on the folk theme "Match-Making" (after Ludas Gira).

Lithuania's entry into the brotherhood of the Soviet Union inspired Dvarionas in creating new works.

In 1945-1946 the "Festival Overture" was written; in 1947, on the occasion of the thirtieth anniversary of the Great October Revolution he wrote his optimistic symphony (E minor). The same year Dvarionas wrote incidental music to the film "Marite", about the heroine of the Great Patriotic War Marite, Melnikaite, and, later, music to the films "Soviet Lithuania" and "Dawn over the Nieman". In 1950 Dvarionas wrote music for the National anthem of the Lithuanian S. S. R. (in collaboration with I. Schwiados; words by A. Wenzlova). From the composer's pen have come a great number of works of varying genre and form, such as the cantata "Dythiramb" (on the occasion of the tenth anniversary of Soviet Lithuania, 1950), "Salutation of Moscow" (1954), the opera "Dalia" on the book of I. Matskonis (1956), choral and solo songs, piano, violin, bassoon pieces, etc.

Dvarionas devotes much time to the transcription of Lithuanian folk songs, whose intonational and structural peculiarities are an integral part of the composer's musical philosophy.

This close link with the original musical creative work of the Lithuanian people is felt in the Concerto for Violin and Orchestra B Minor (1948), which attracts the listener with its moving lyrical tunes, drawn from the vital spring of folk song. In this concerto the composer develops pensive melody-tales of narrative character, simple instrumental tunes, full of mirth and jest, playful, dance-like melodies, with their keen, syncope rhythms and distinctive modal and harmonic colours (pentatonics, variable modes, parallel fifths, etc.) and appropriate structure.

There are some intonations common to Lithuanian and Russian and Ukrainian music, and to music of other Slavic peoples; "eastern" intonations are also found.

The characteristic features of the themes and the means of developing them (particularly the predominance of variation) are also linked with folk practice. The folk source is felt also in free, improvisatory idiom and rhapsodic features in the structure of some parts of the cycle and in colouristic traits of the instruments, which often imitate folk instruments.

The Concerto is full of light, energy, clearness and spiritual simplicity. In the movingly lyrical, vigorously willful, playful and gracious images of the Concerto there is love for the native scene, there is richness in perception of reality; the Concerto poetically portrays these life-like scenes.

In the first movement of the Concerto (in sonata allegro form) a broadly developed introduction of improvisatory character plays the important role. The main themes not only of the first movement but of the whole Concerto grow out of this introduction. Links between many episodes of the different movements of the cycle unite the thematical material of the Concerto.

The prevailing character of the first movement is a lively, vivid, temperamental one. This is supported not only by the willful mood of the principal subject, based on dance idiom, but also by the emotionally ascending, broadly singing transition section. A completely different mood prevails in the contrasting subordinate subject. The melody of this subject (the composer's variant of an Aukstai folk song "On an Autumn Morn", in the characteristic $^5/_8+^3/_8$ meter) is a kind of restrained concentrated lyrical "narration".

The lyrical "core" of the work is the penetrating second movement, written with love and warmth

and orchestrated with excellent taste. The aroma of freshness and spontaneity originates in the introductory theme (a variation of the folk songs "Alaus, alaus", recorded by the composer), and is maintained by the main theme which grows out of that introduction and which, in itself, is bright and transparently vivid, reminiscent of the naive sound of a reed flute (figure 4). The same captivating traits are found in a later lyrical theme which is stylistically close to Soviet lyrical song (fig. 8) and in a contrasting episode, a genre depiction of a peasant dance with its strikingly modal, rhythmical and instrumental folk colour.

The energy filled, temperamental finale is written in rondo-sonata form. The introduction is brilliant and dynamic; the basic rondo theme is related in character and idiom to the principal subject of the first movement, but is more compact, resilient and willfully directed. The first episode, anticipated by colourful parallel fifths, is a mobile, provocative and at the same time graceful folk dance; the lively pulse of the motion does not slacken even in the next unexpected and contrasting episode of lyrical character. In the latter oriental colours unexpectedly appear. The impetuous coda is dominated by transformed motives from the principal subject of the first movement and by the main theme of the finale, cementing the thematic material and emphasising the optimistic outlook of the entire work.

The Concerto was first performed in 1948 (in Vilnius) with the Honoured Artist of the Lithuanian S. S. R., A. Livont as soloist and with the composer conducting.

M. Blok

КОНЦЕРТ

для скрипки с оркестром

CONCERTO

for Violin and Orchestra

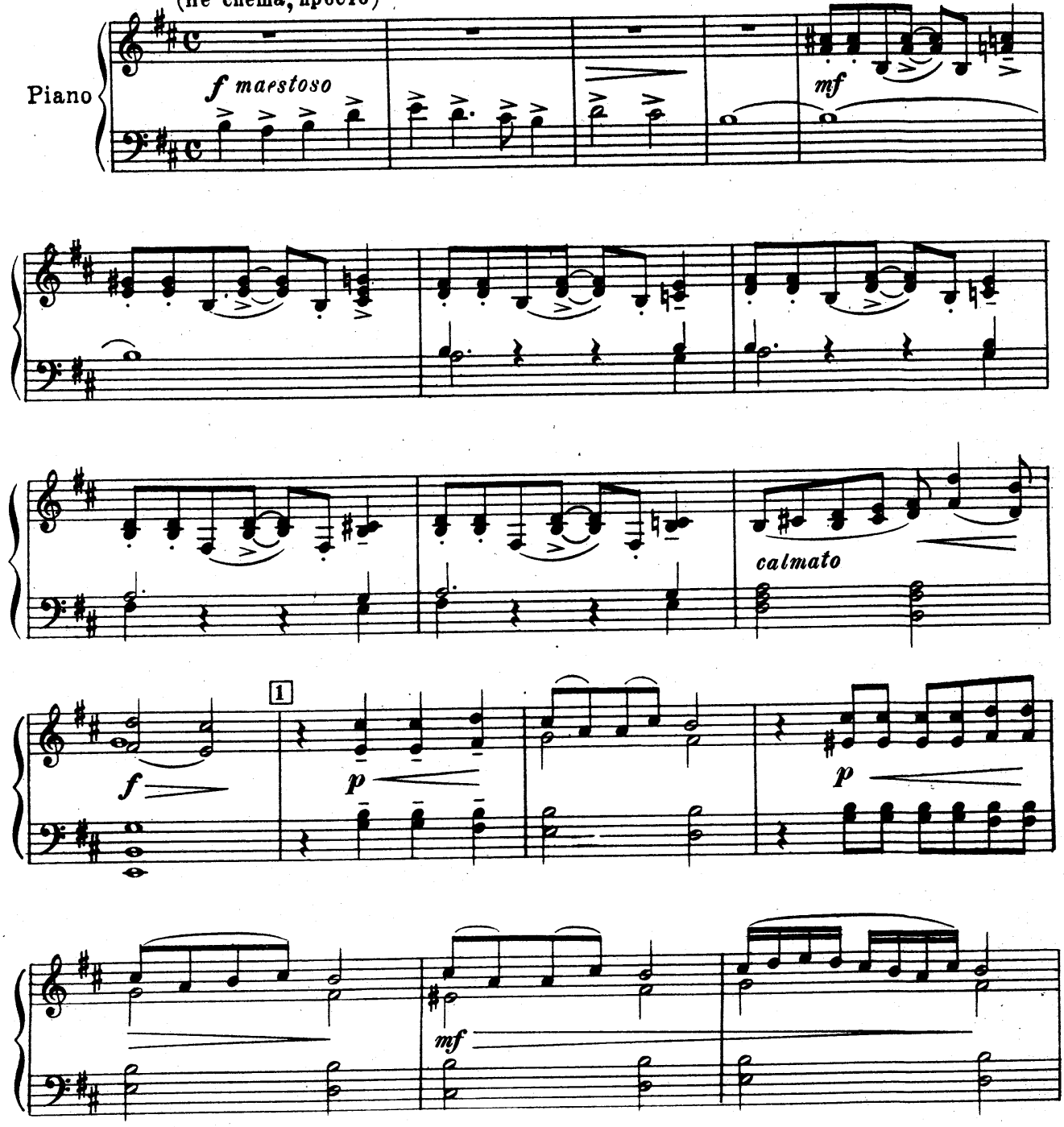
Переложение для скрипки и фортепьяно
Arranged for Violin and Pianoforte

Б. ДВАРИОНАС
B. DVARIONAS (1948 г.)

I

Andante semplice
(Не спеша, просто)

Poco più mosso
e scherzando



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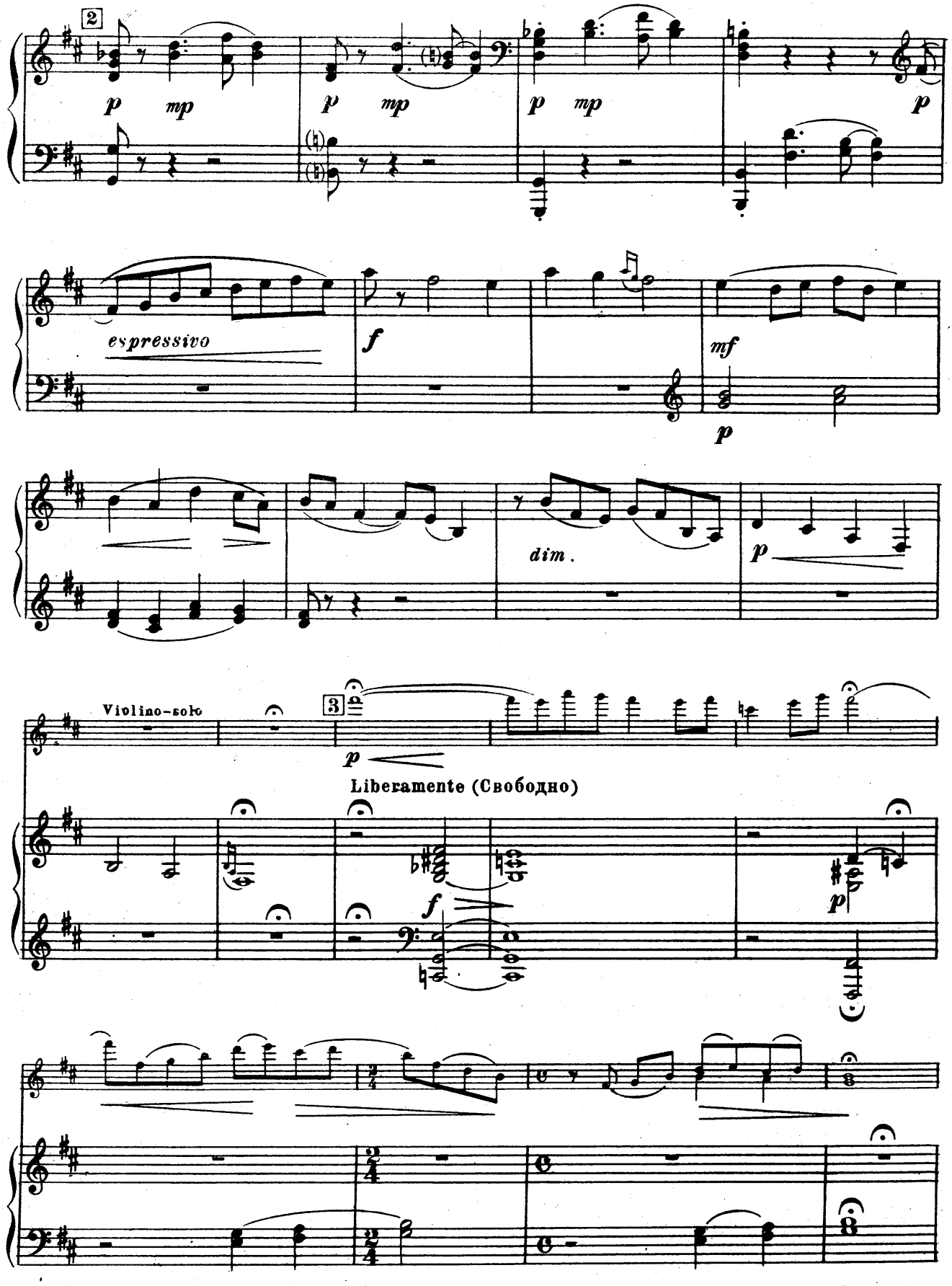
2
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Violino-solo
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Liberamente (Свободно)
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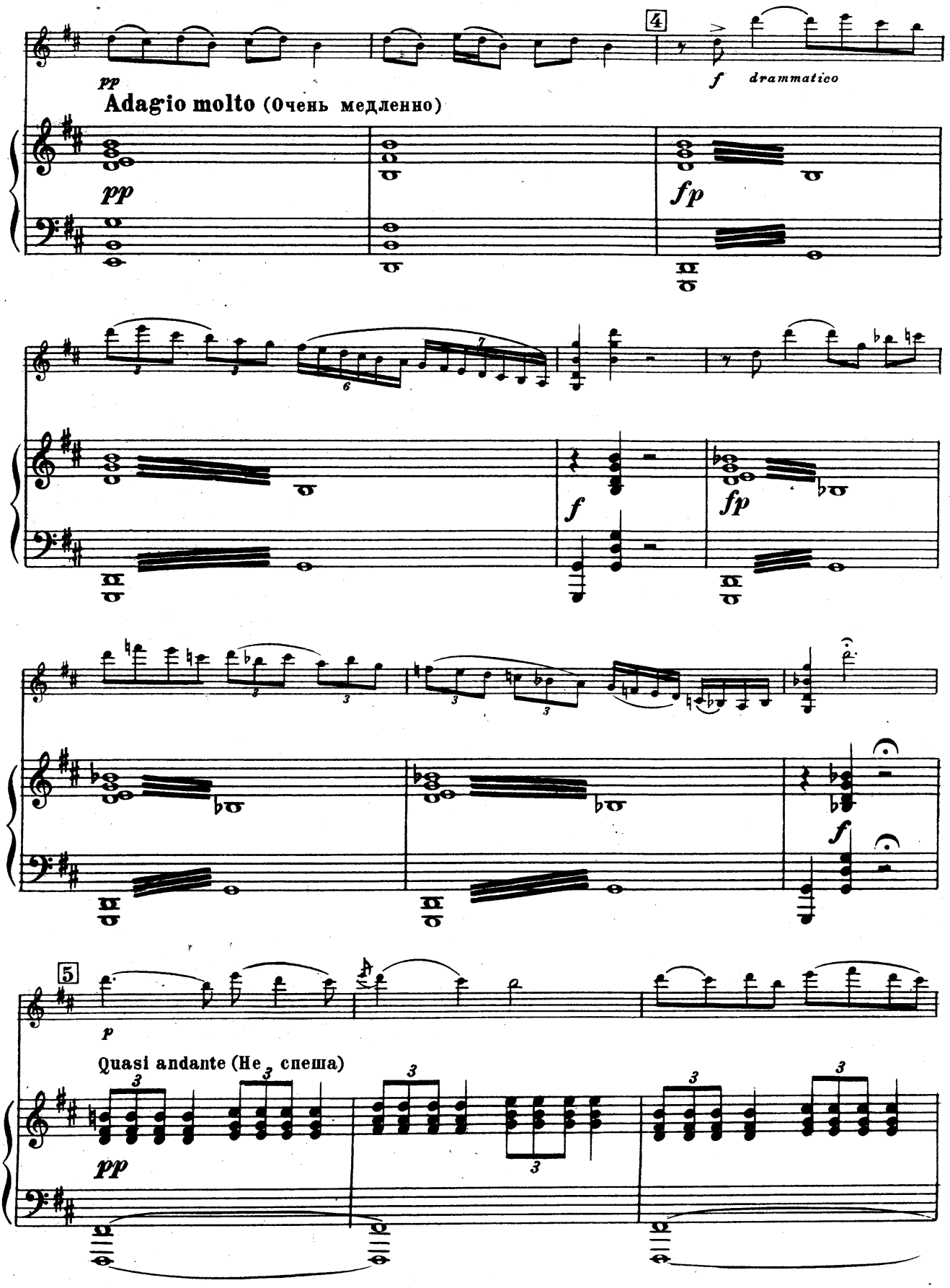
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Adagio molto (Очень медленно)
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5
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Quasi andante (Не спеша)
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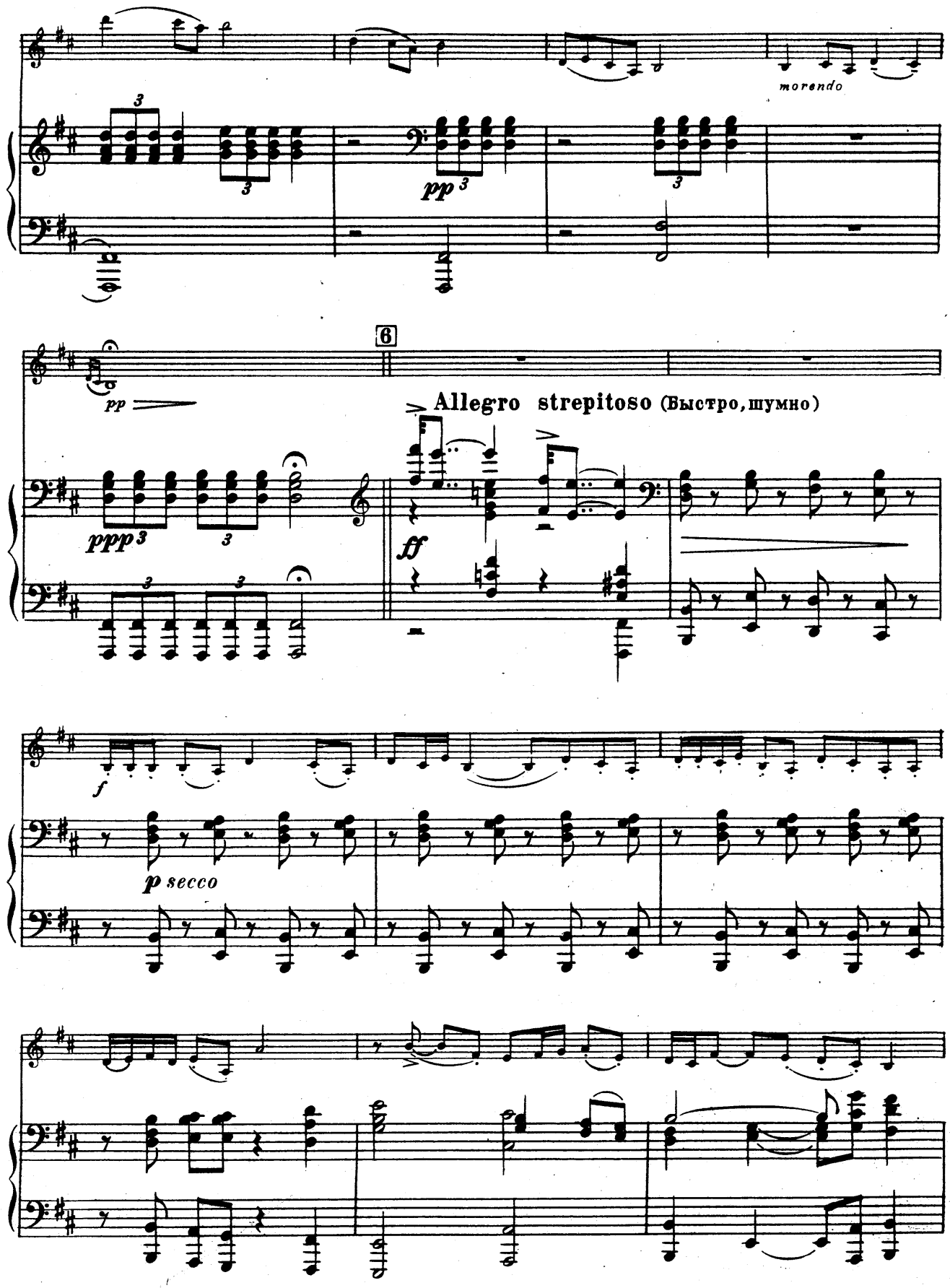
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Allegro strepitoso (Быстро, шумно)
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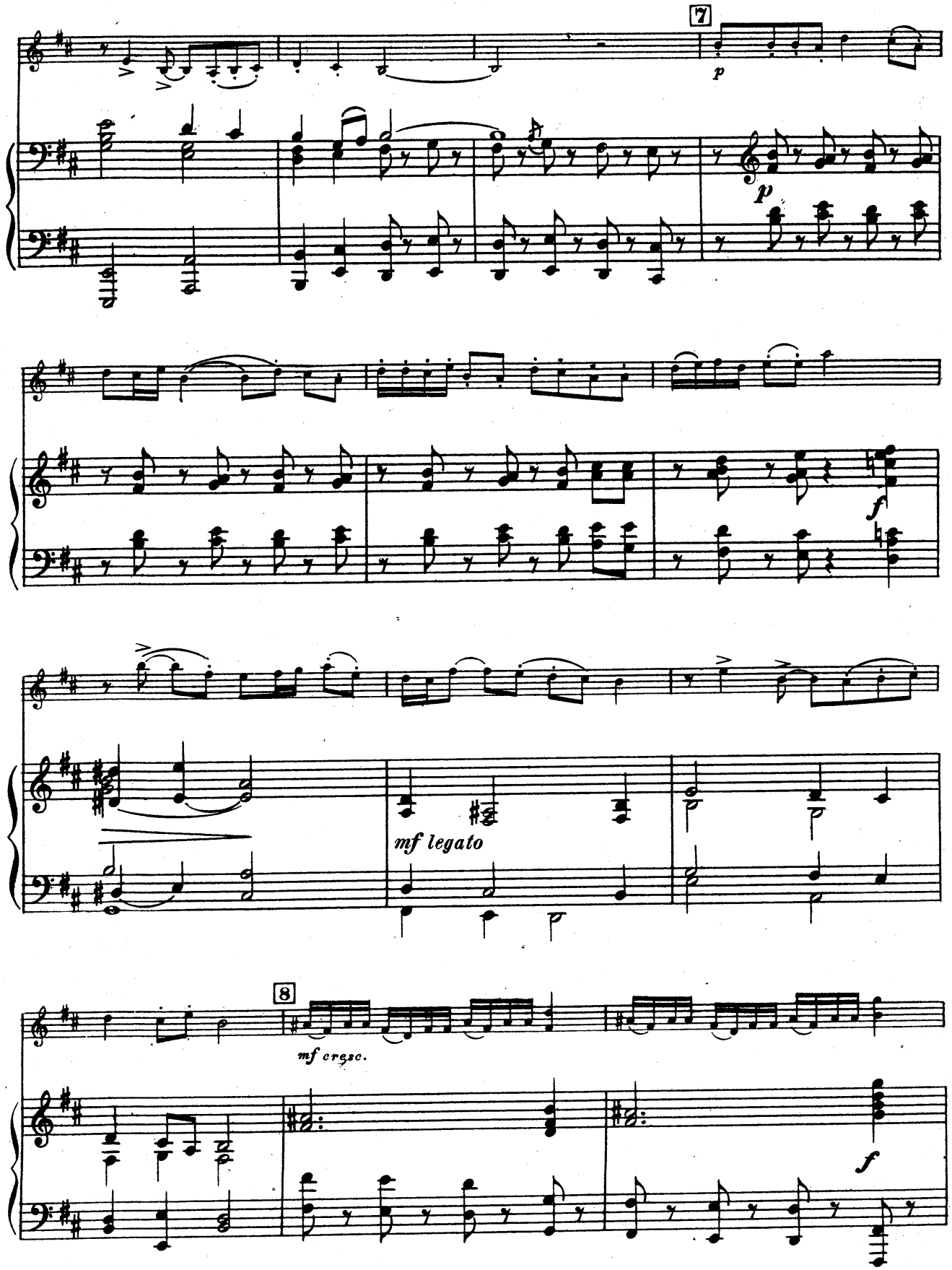
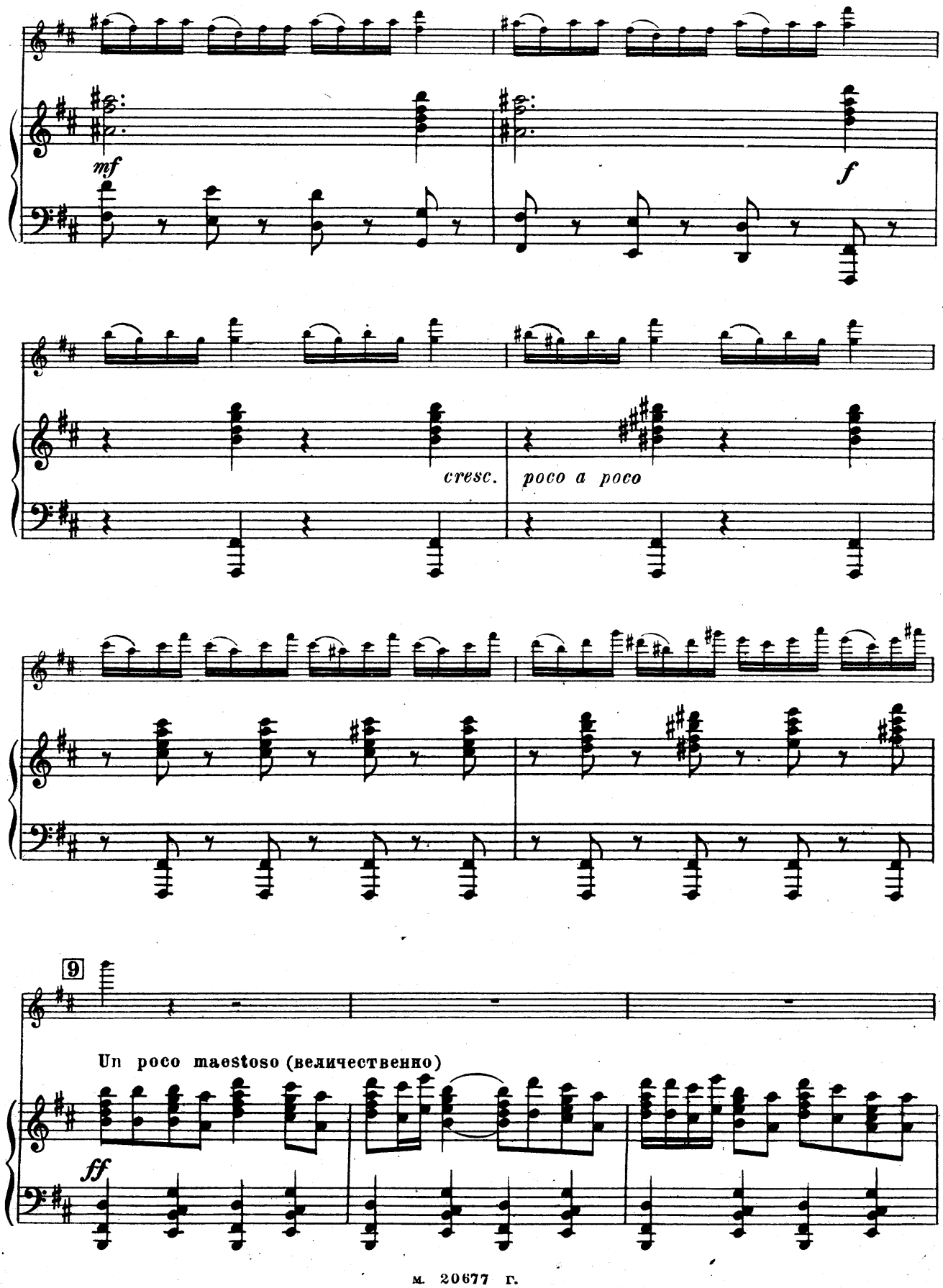
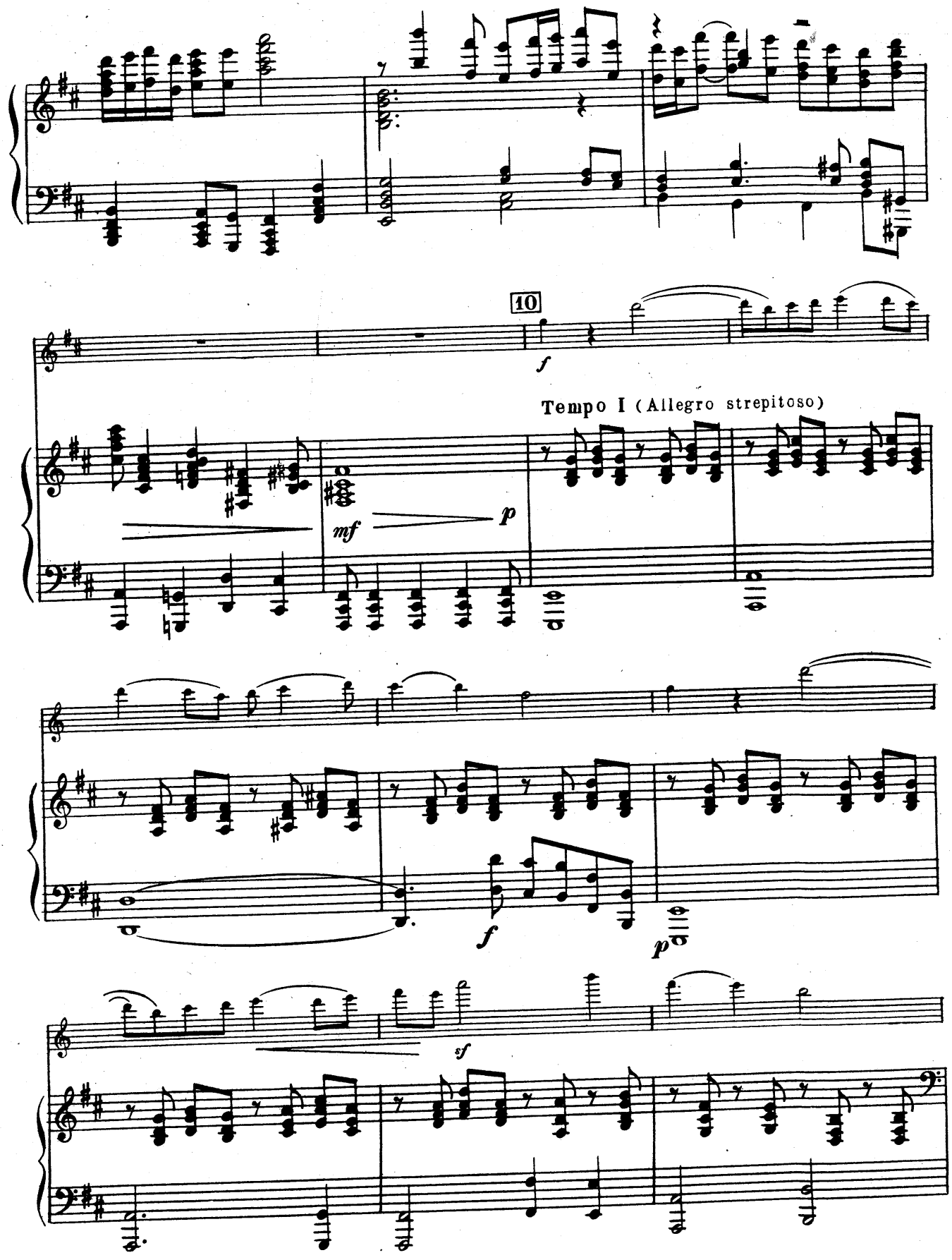
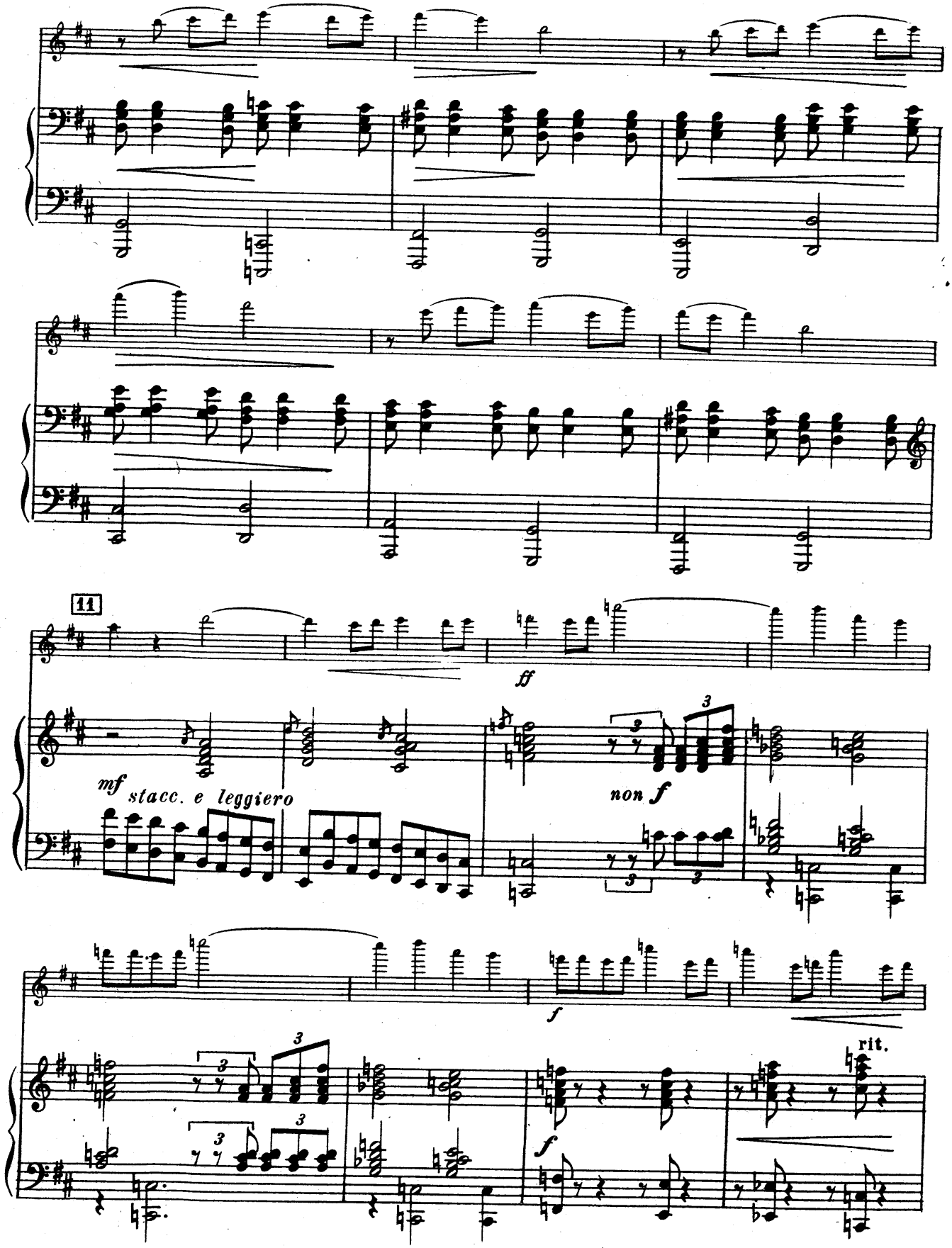
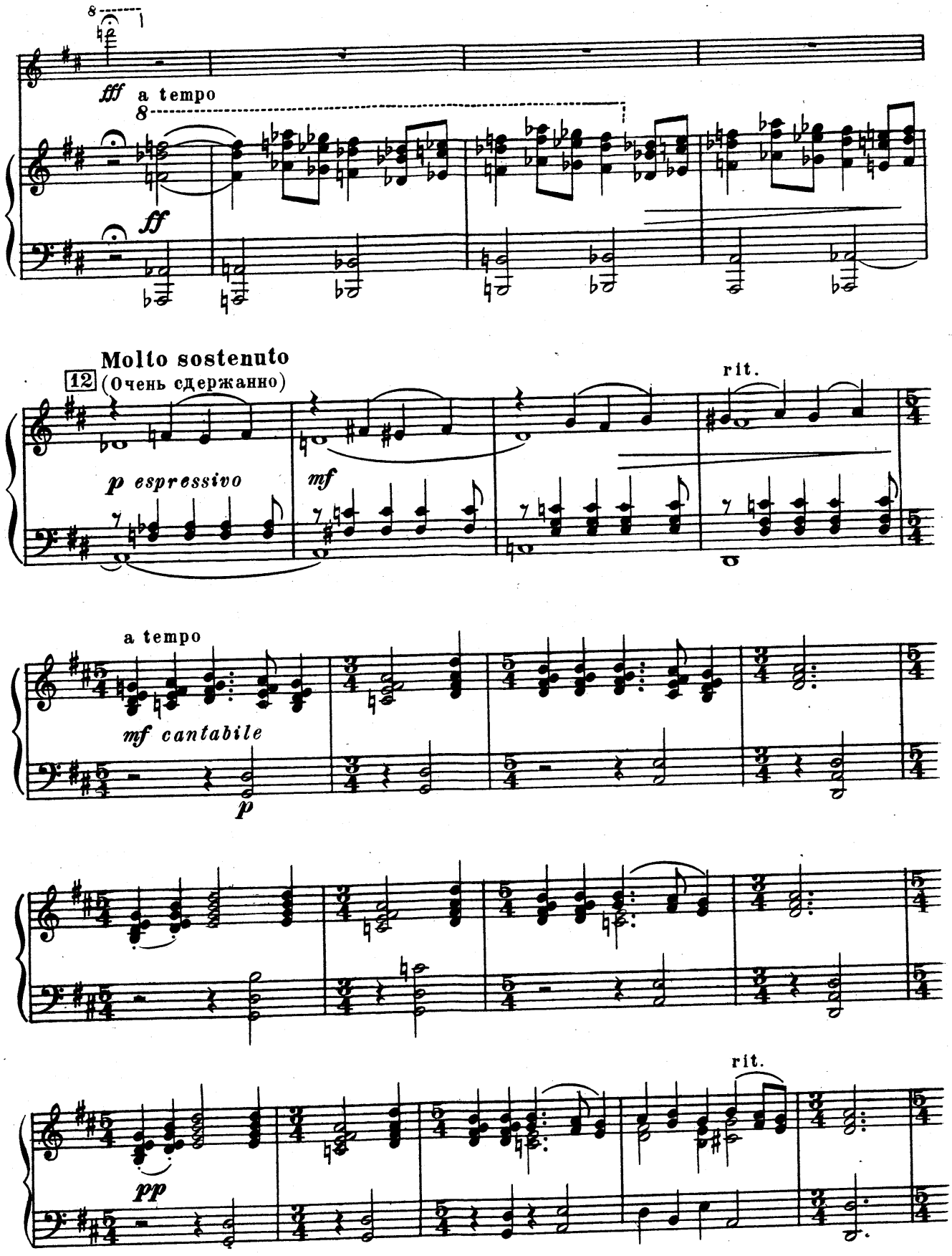
f
p secco

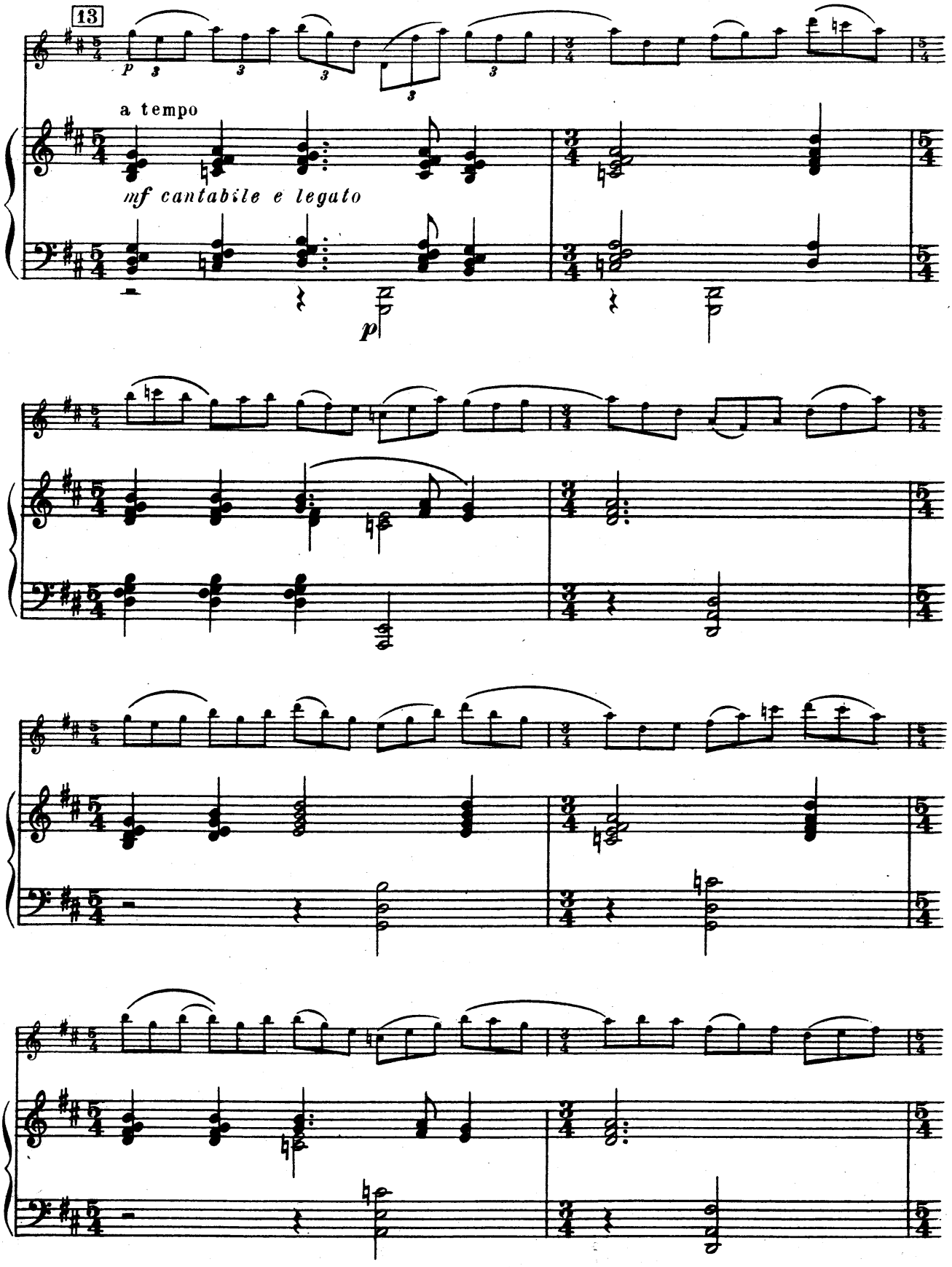

7
p
p
f
mf legato
8
mf cresc.
f

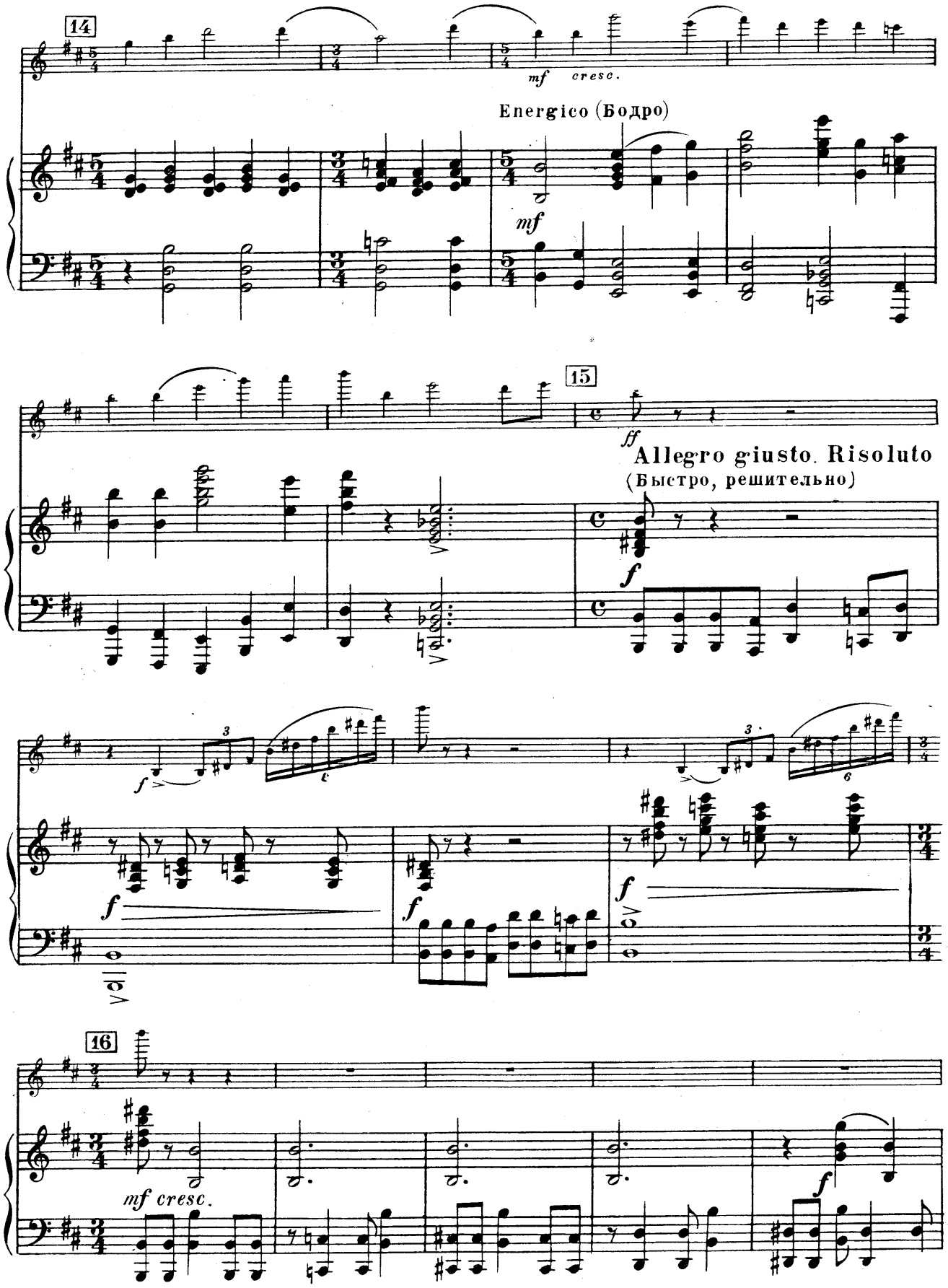

mf
f
cresc.
poco a poco
9
Un poco maestoso (величественно)
ff

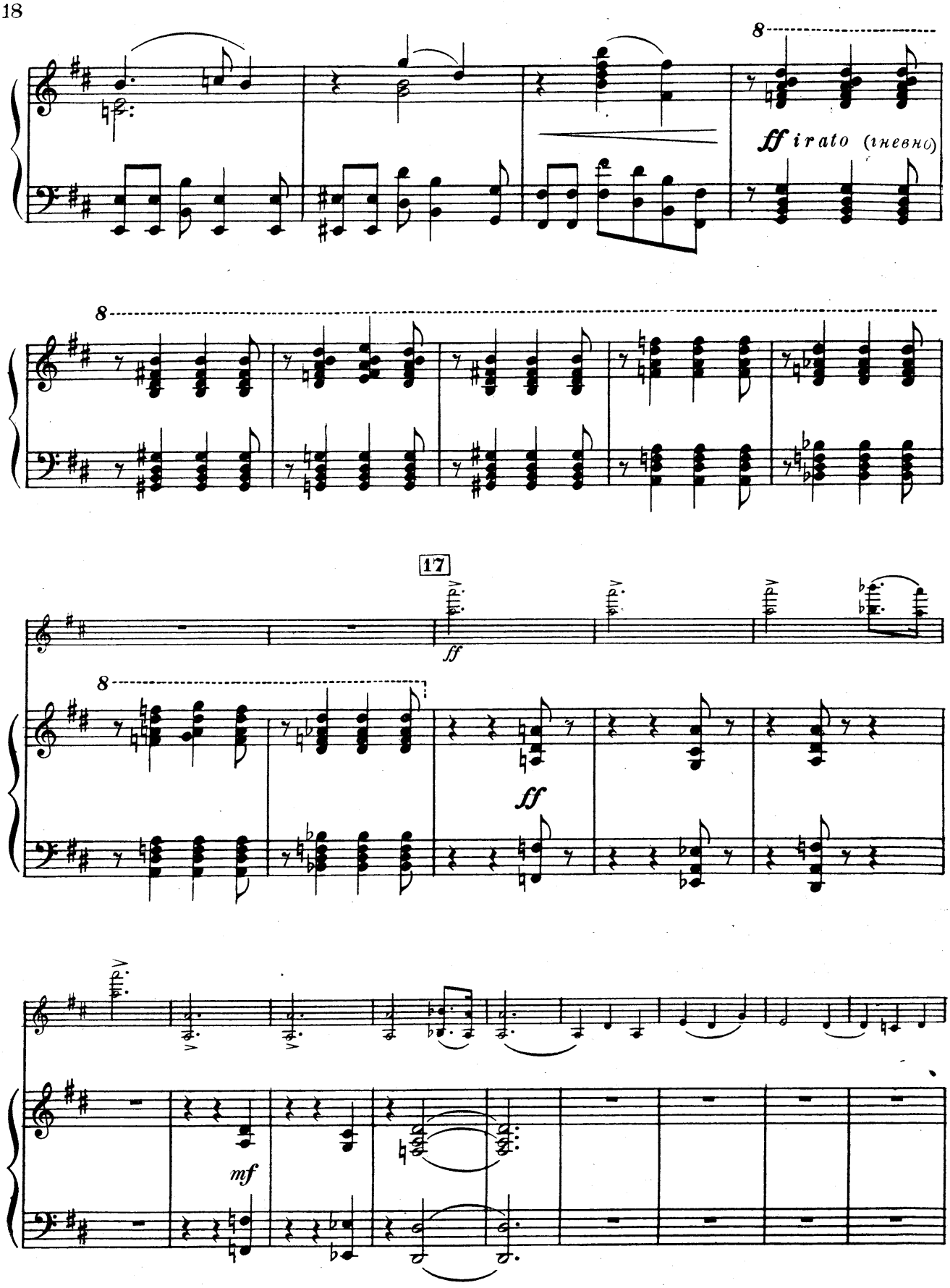

10
f
Tempo I (Allegro strepitoso)
mf
p
f
p
sf

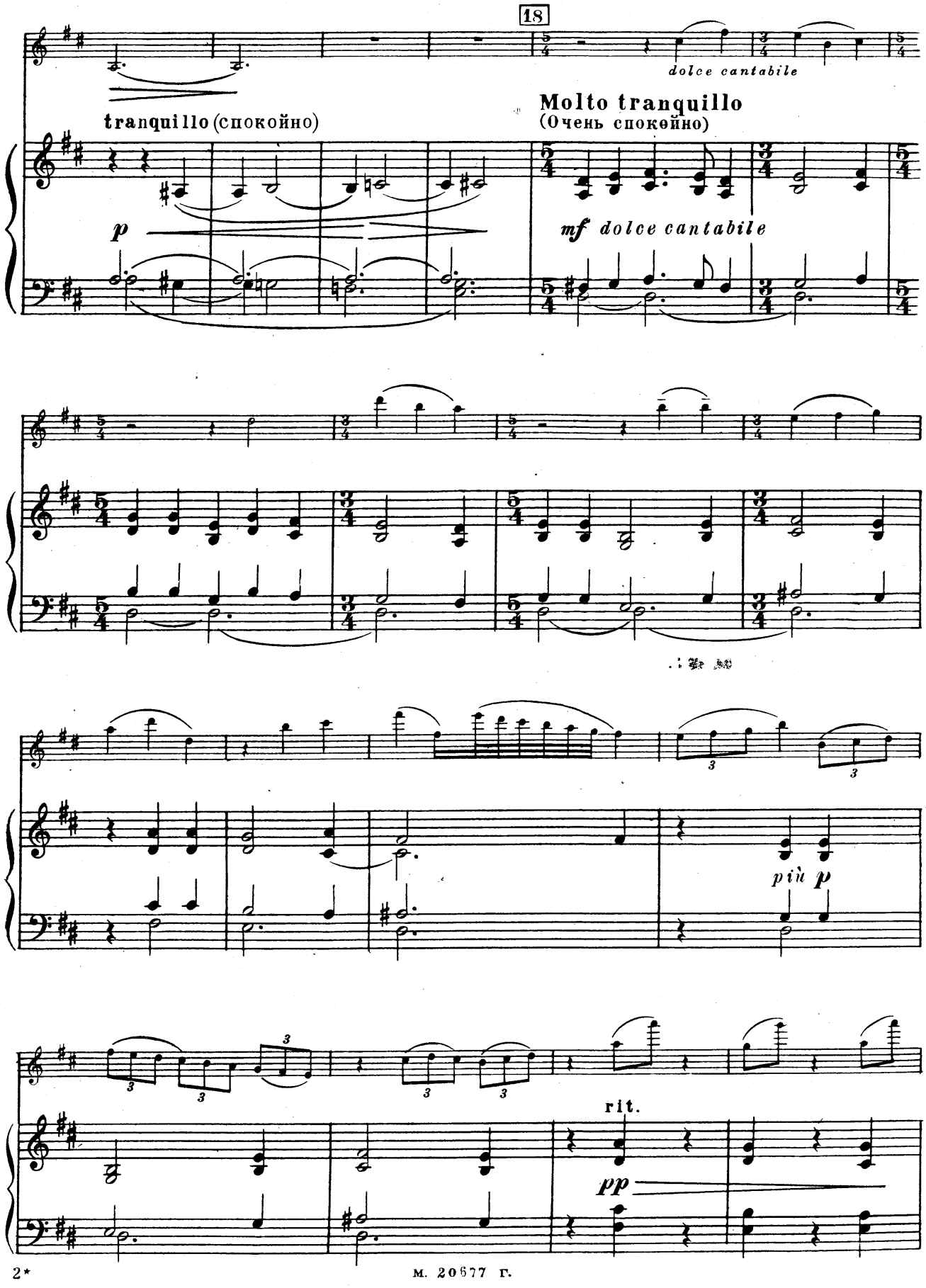

11
ff
mf stacc. e leggiero
non f
f
f
rit.

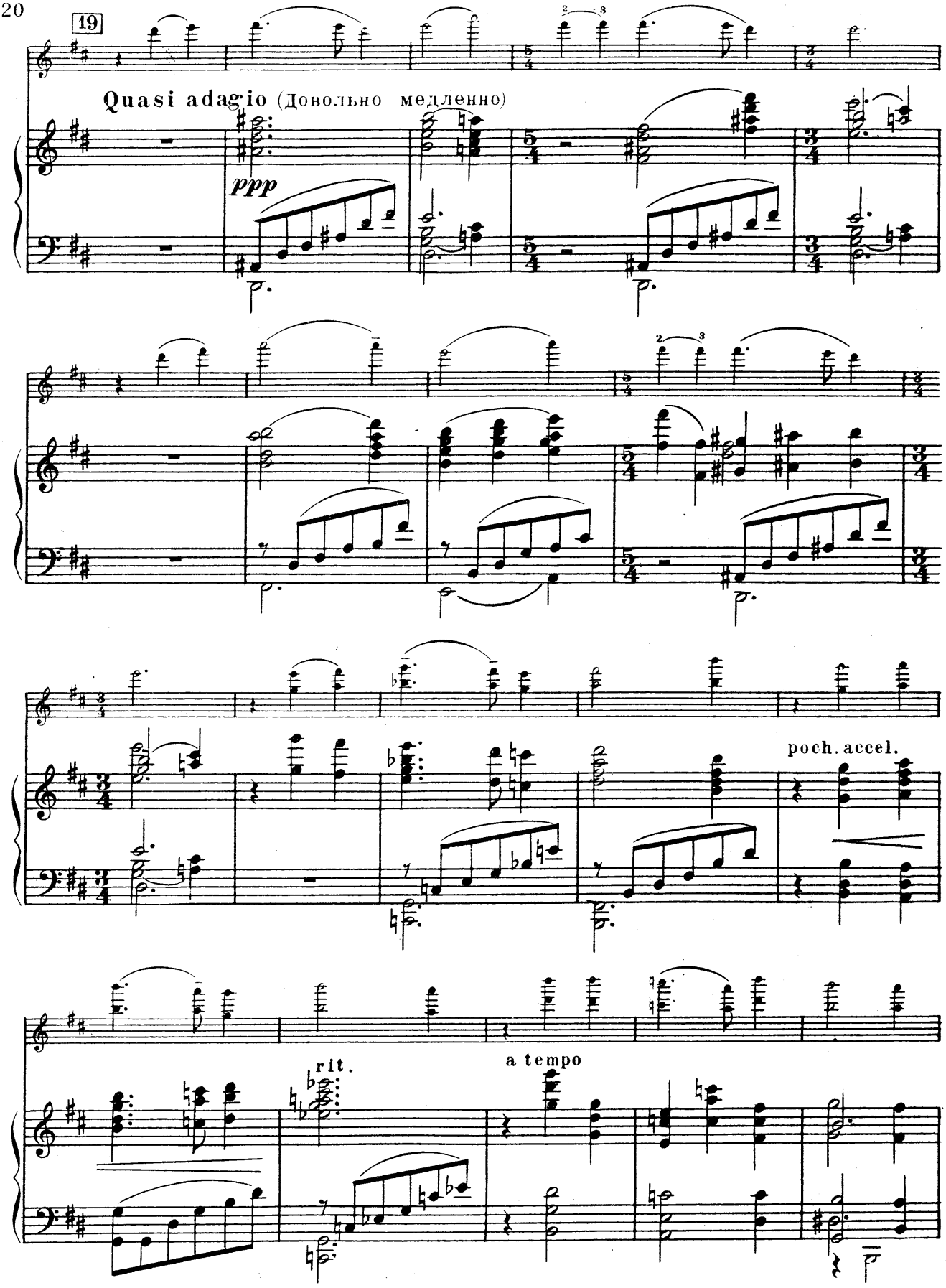

fff a tempo
ff
Molto sostenuto
12
(Очень сдержанно)
p espressivo
mf
rit.
a tempo
mf cantabile
p
rit.
pp

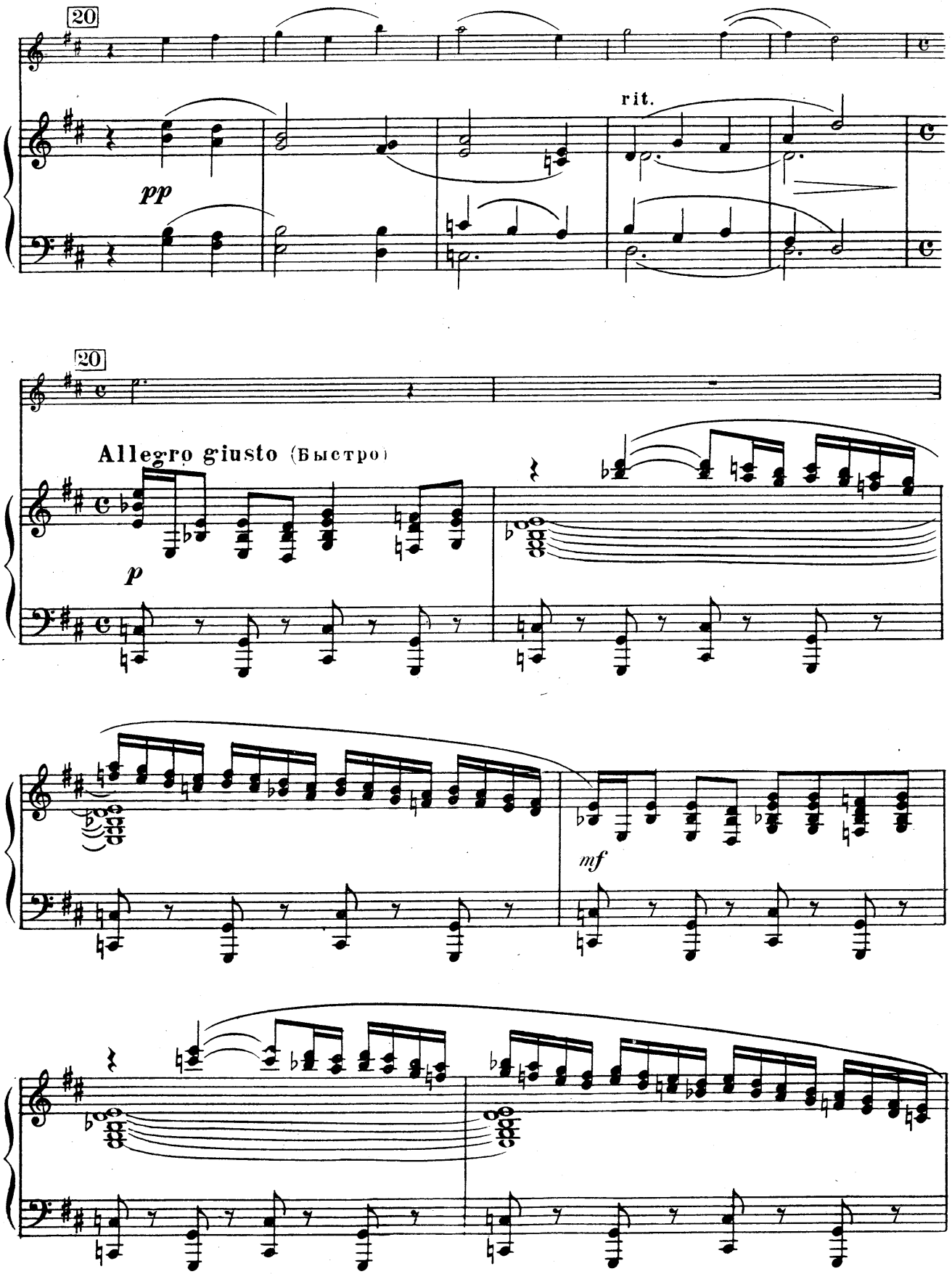

13
a tempo
mf cantabile e legato

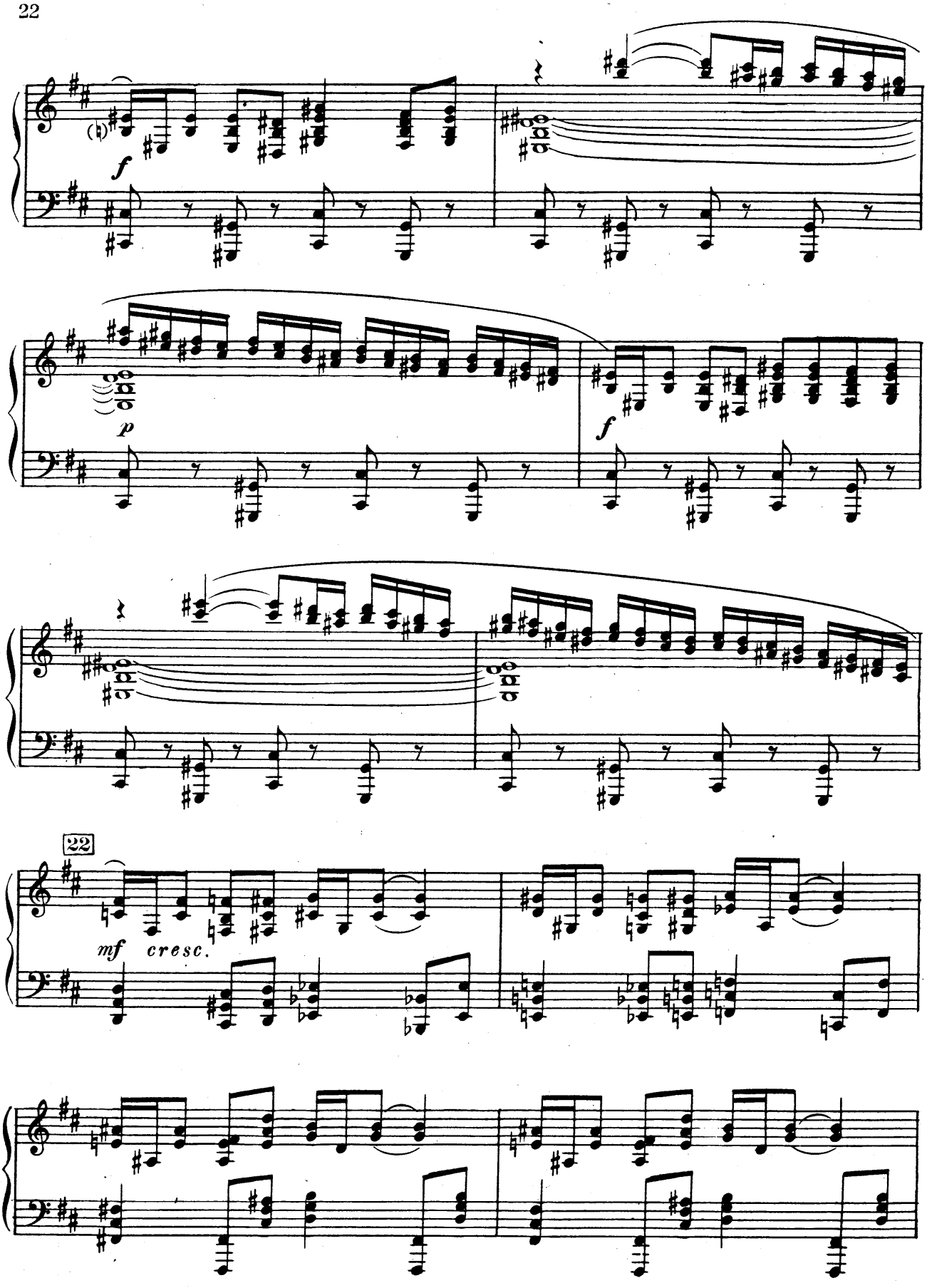

14
mf cresc.
Energico (Бодро)
mf
15
ff
Allegro giusto. Risoluto
(Быстро, решительно)
f
16
mf cresc.
f

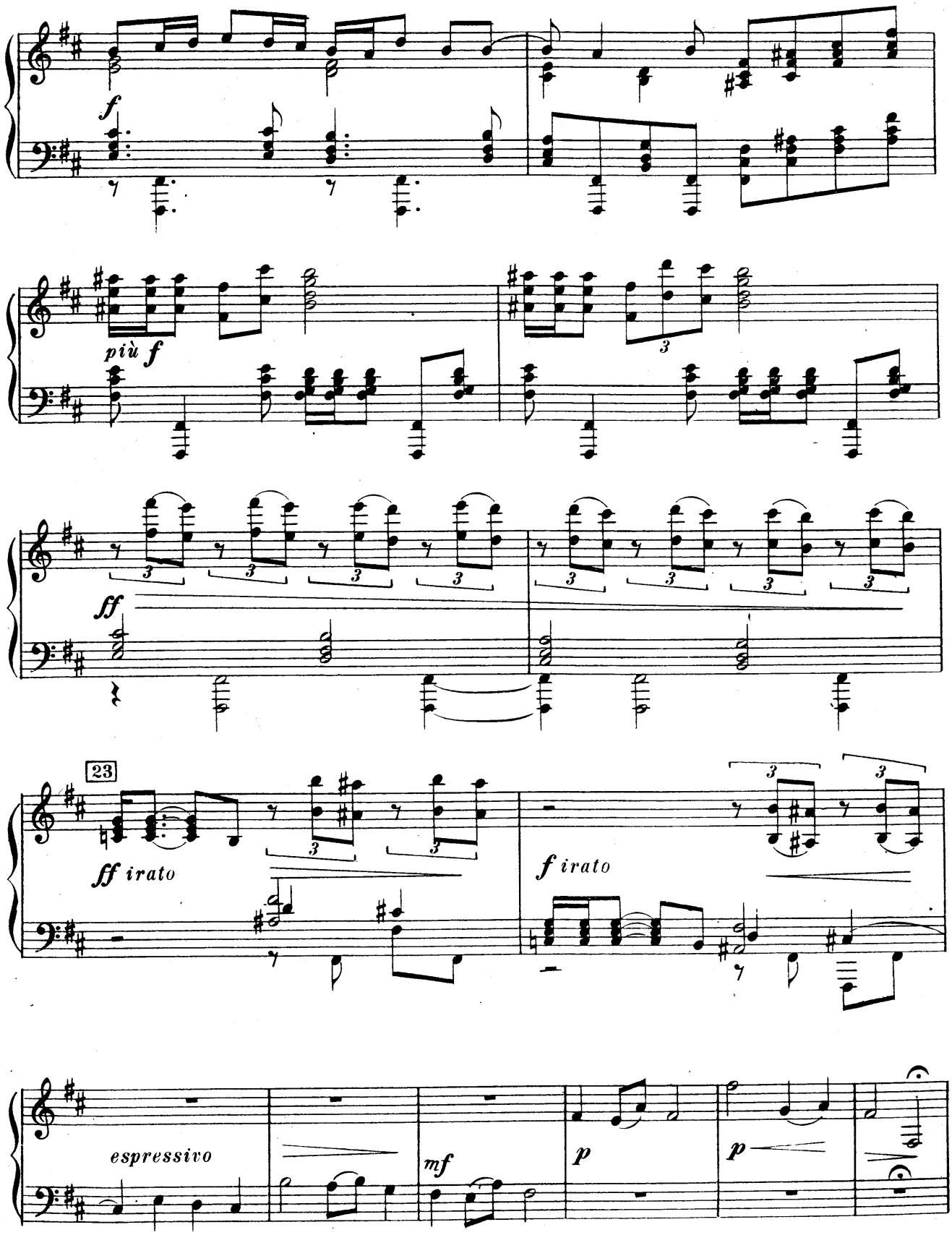

8
ff irato (гневно)
8
17
ff
8
ff
mf

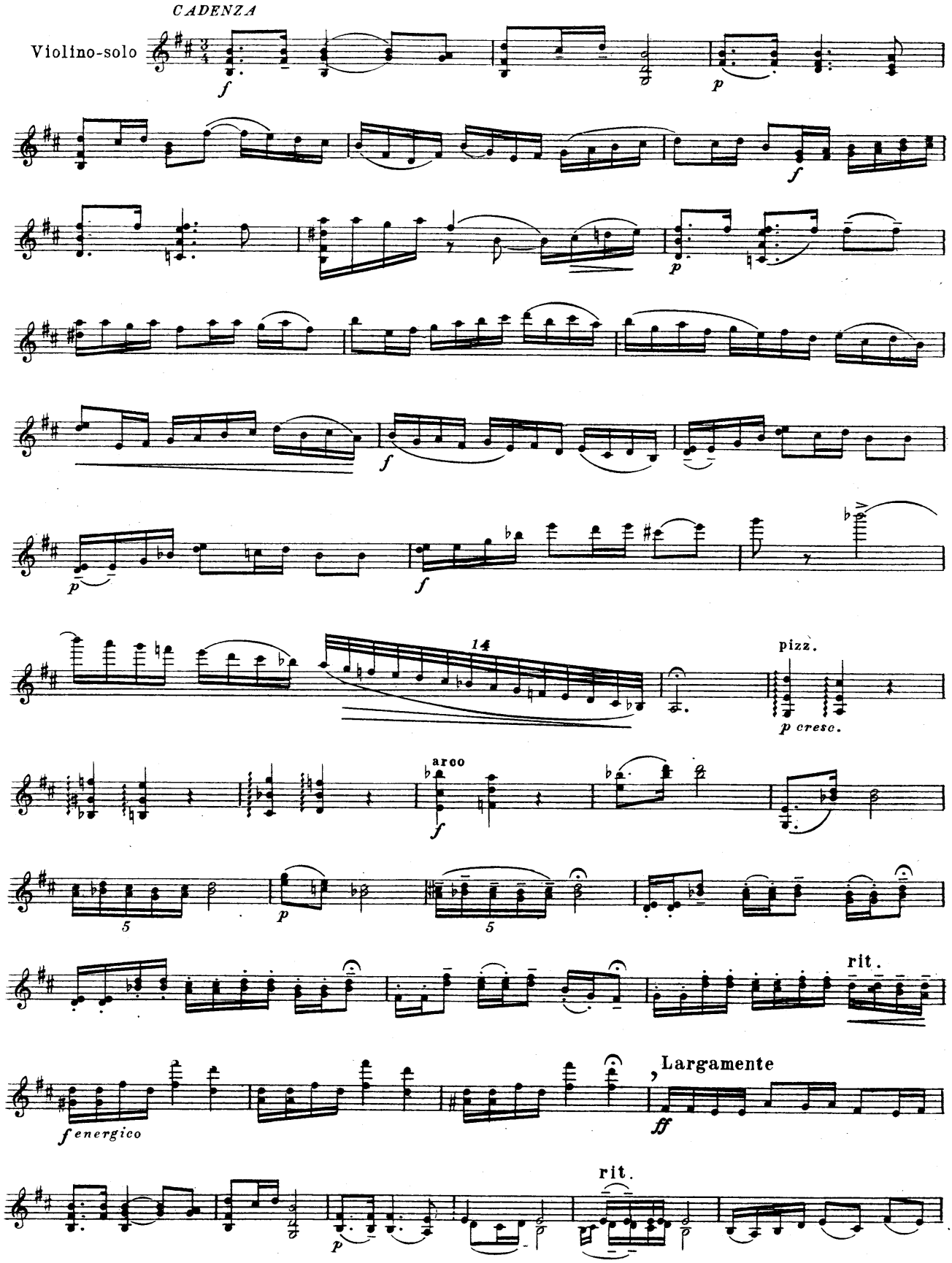

18
dolce cantabile
tranquillo (спокойно)
Molto tranquillo
(Очень спокойно)
p
mf dolce cantabile
più p
rit.
pp

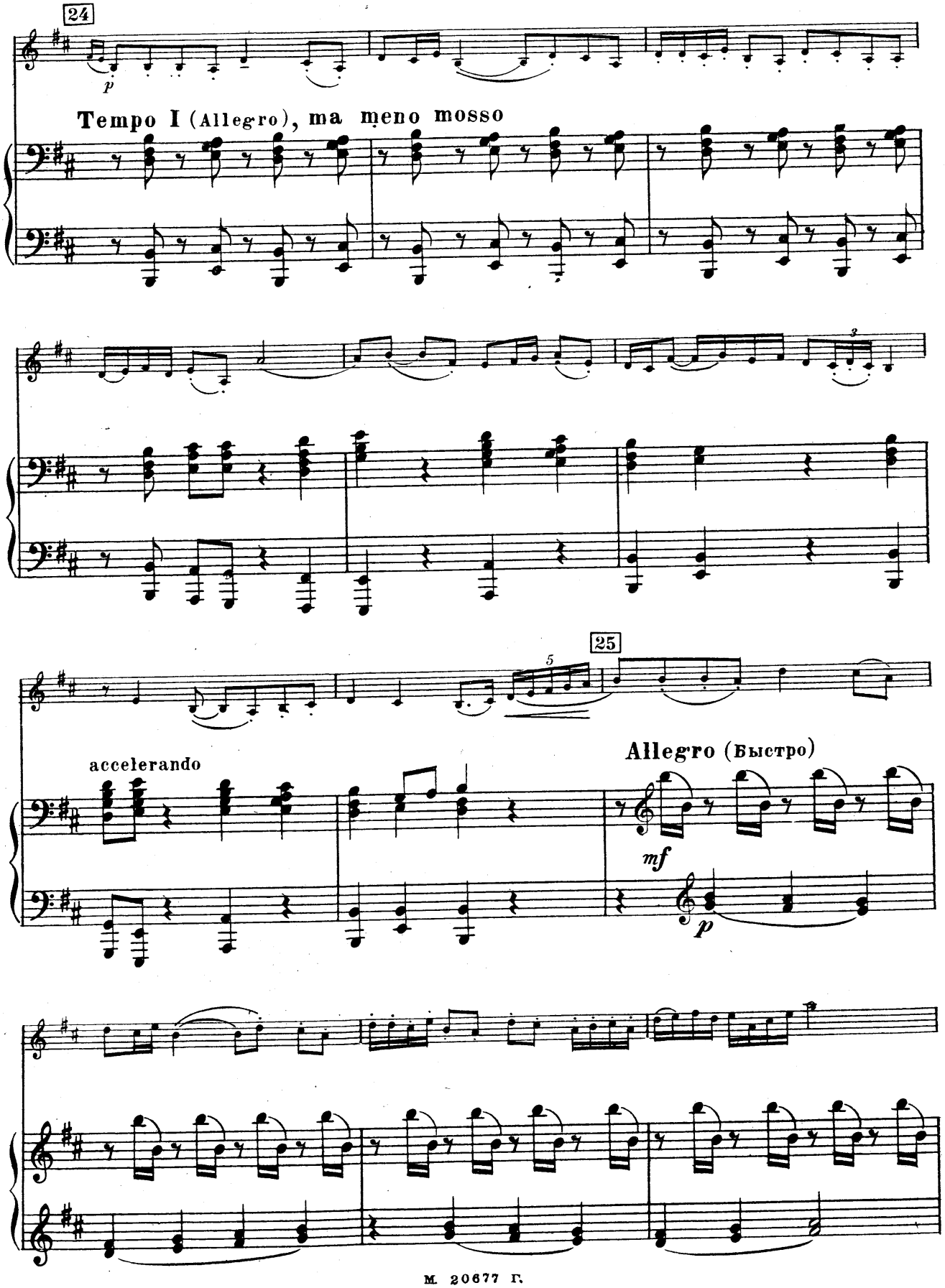

19
Quasi adagio (Довольно медленно)
ppp
poch. accel.
rit.
a tempo

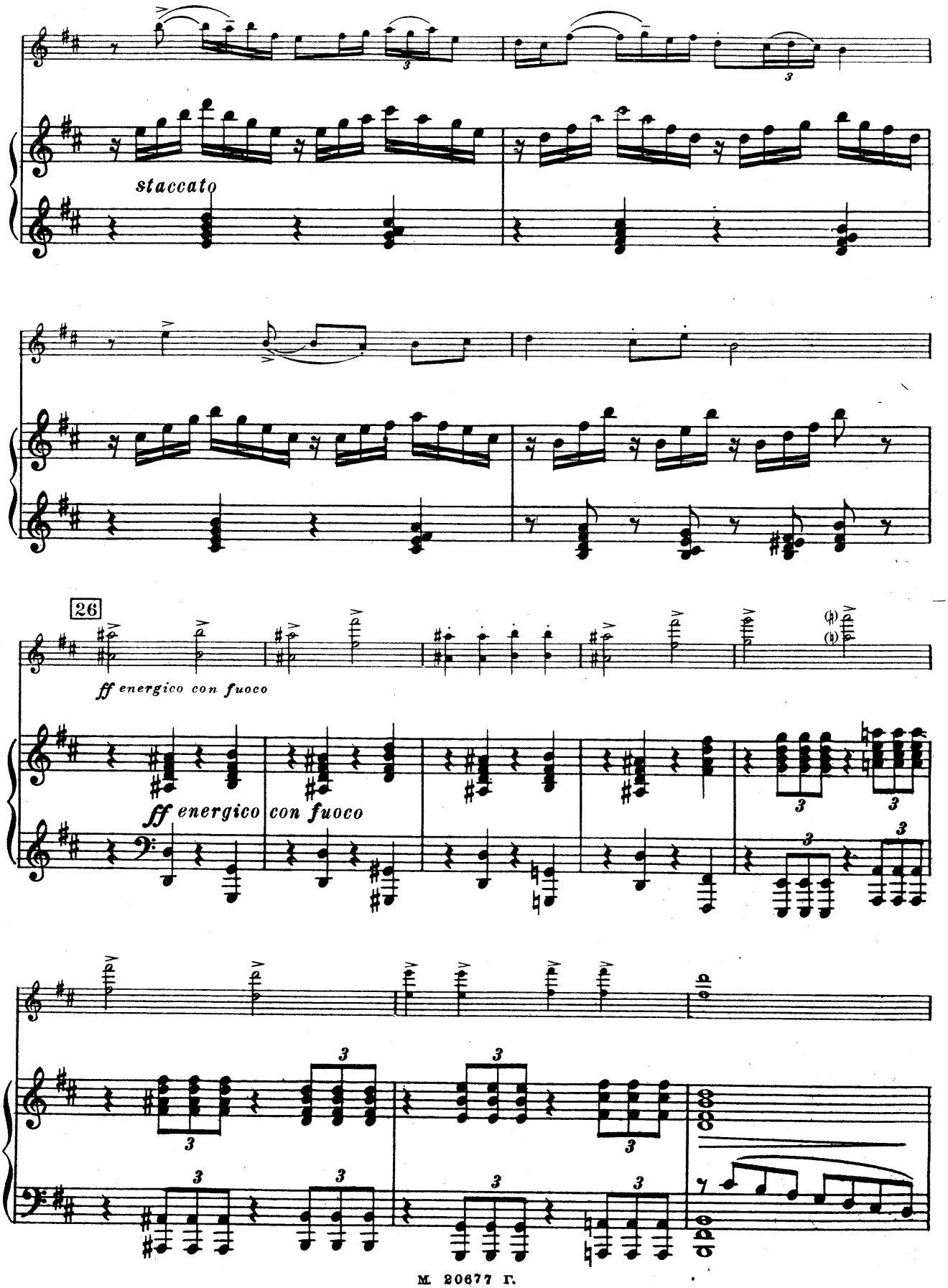

20
rit.
pp
20
Allegro giusto (Быстро)
p
mf

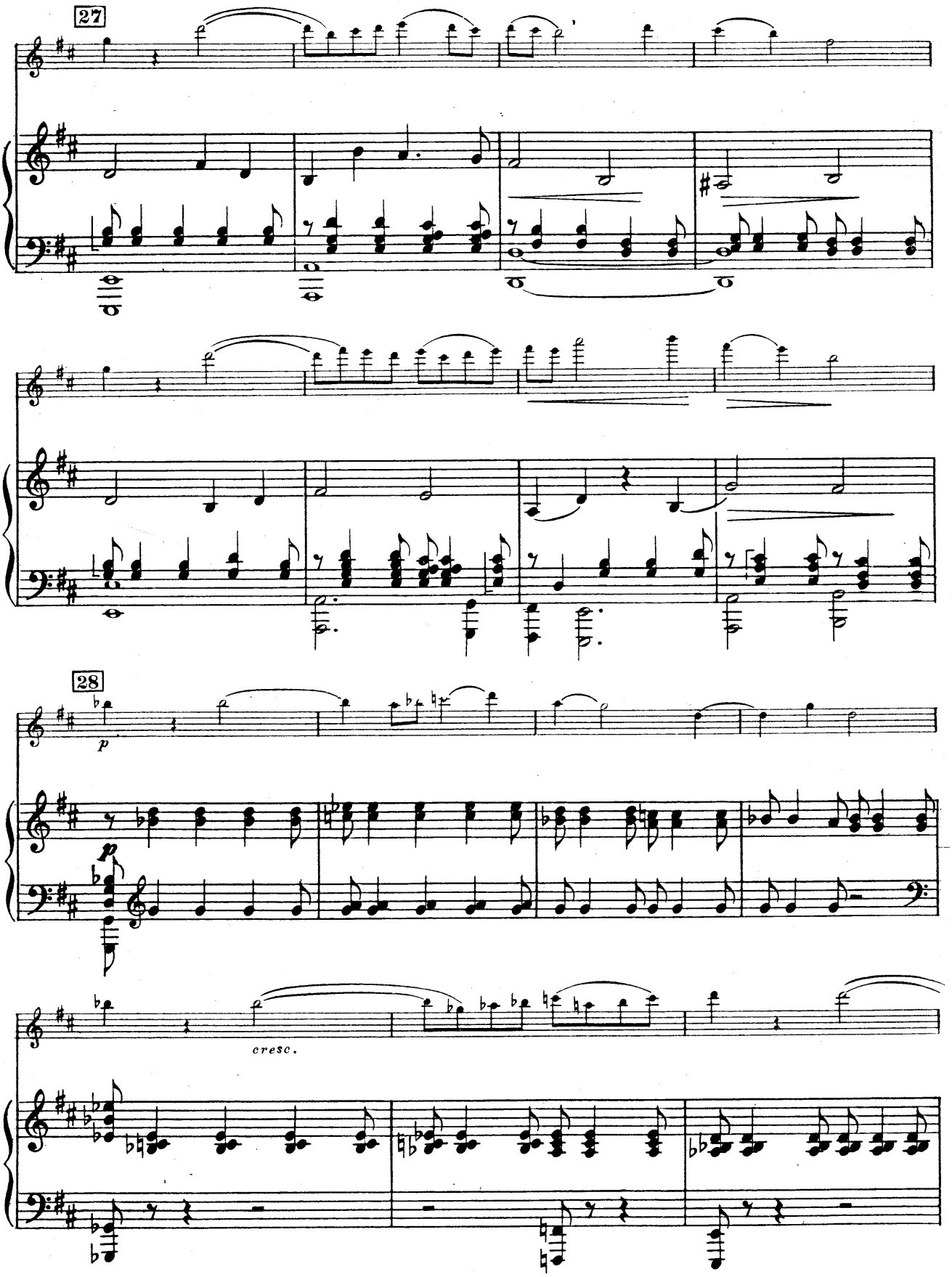

f
p
f
22
mf cresc.

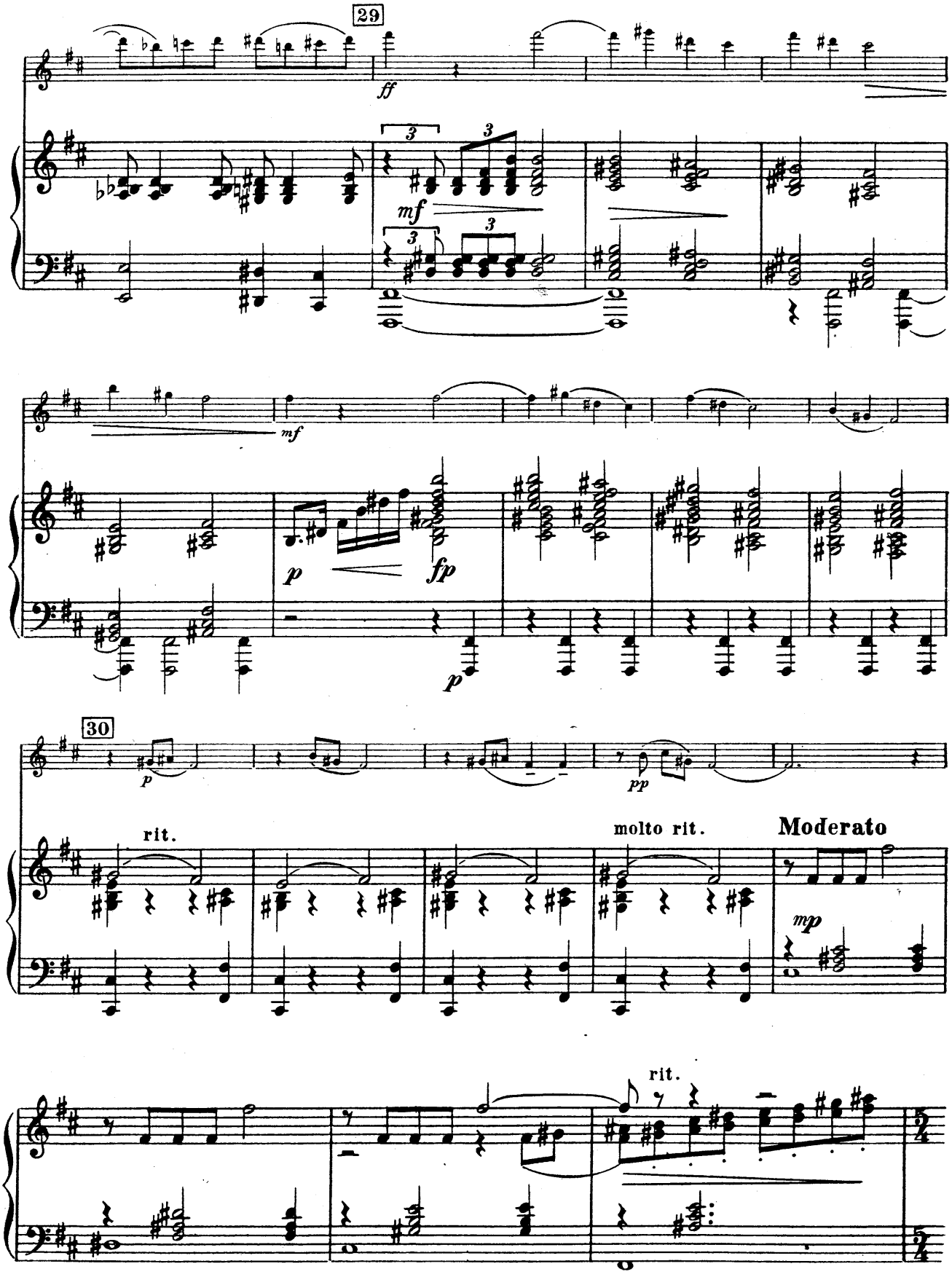

f
più f
ff
23
ff irato
f irato
espressivo
mf
p
p

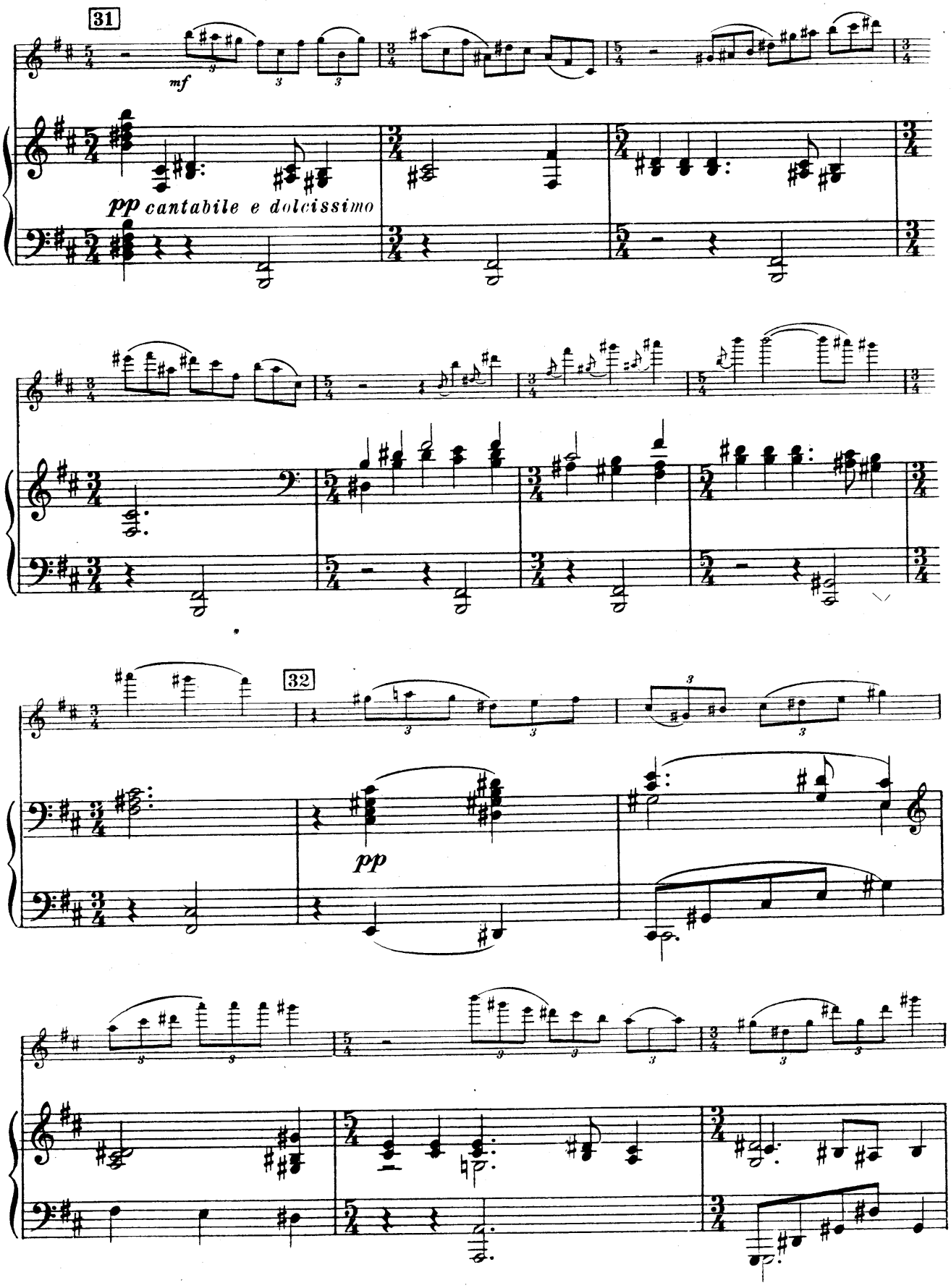

CADENZA
Violino-solo
f
p
f
p
f
p
f
14
pizz.
p cresc.
arco
f
p
5
5
rit.
f energico
Largamente
ff
rit.
p

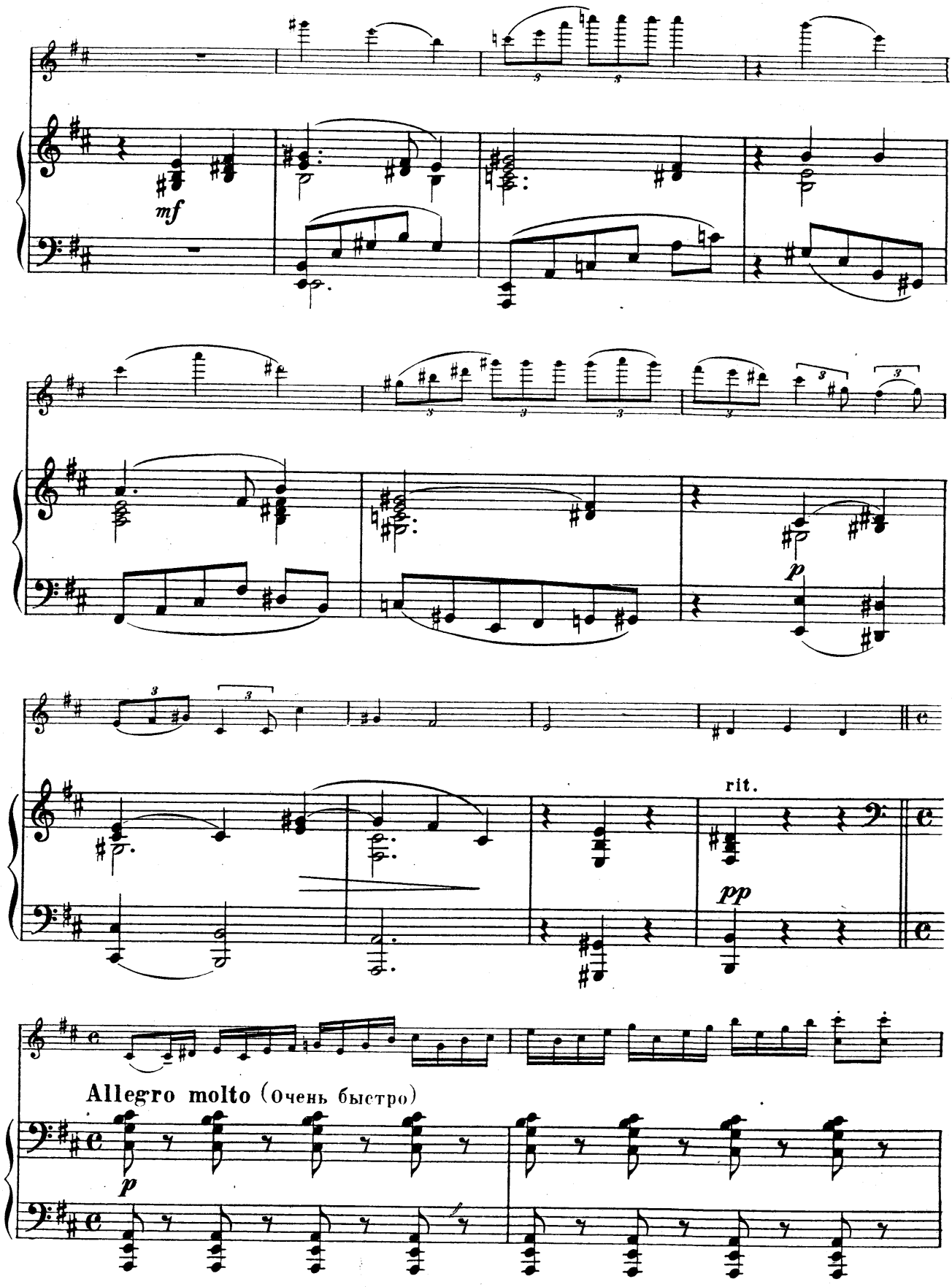

24
p
Tempo I (Allegro), ma meno mosso
25
accelerando
Allegro (Быстро)
mf
p

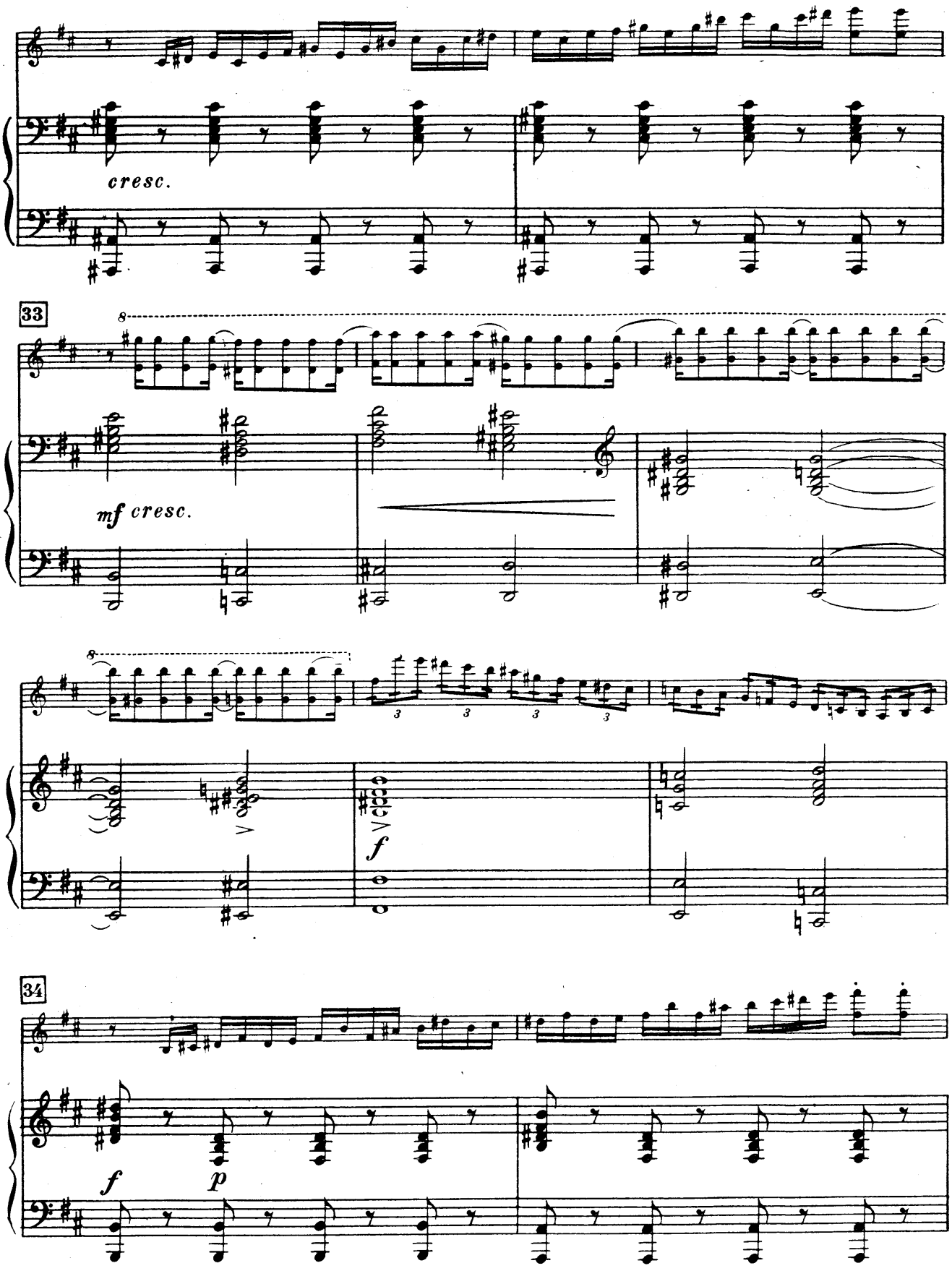

staccato
26
ff energico con fuoco
ff energico con fuoco

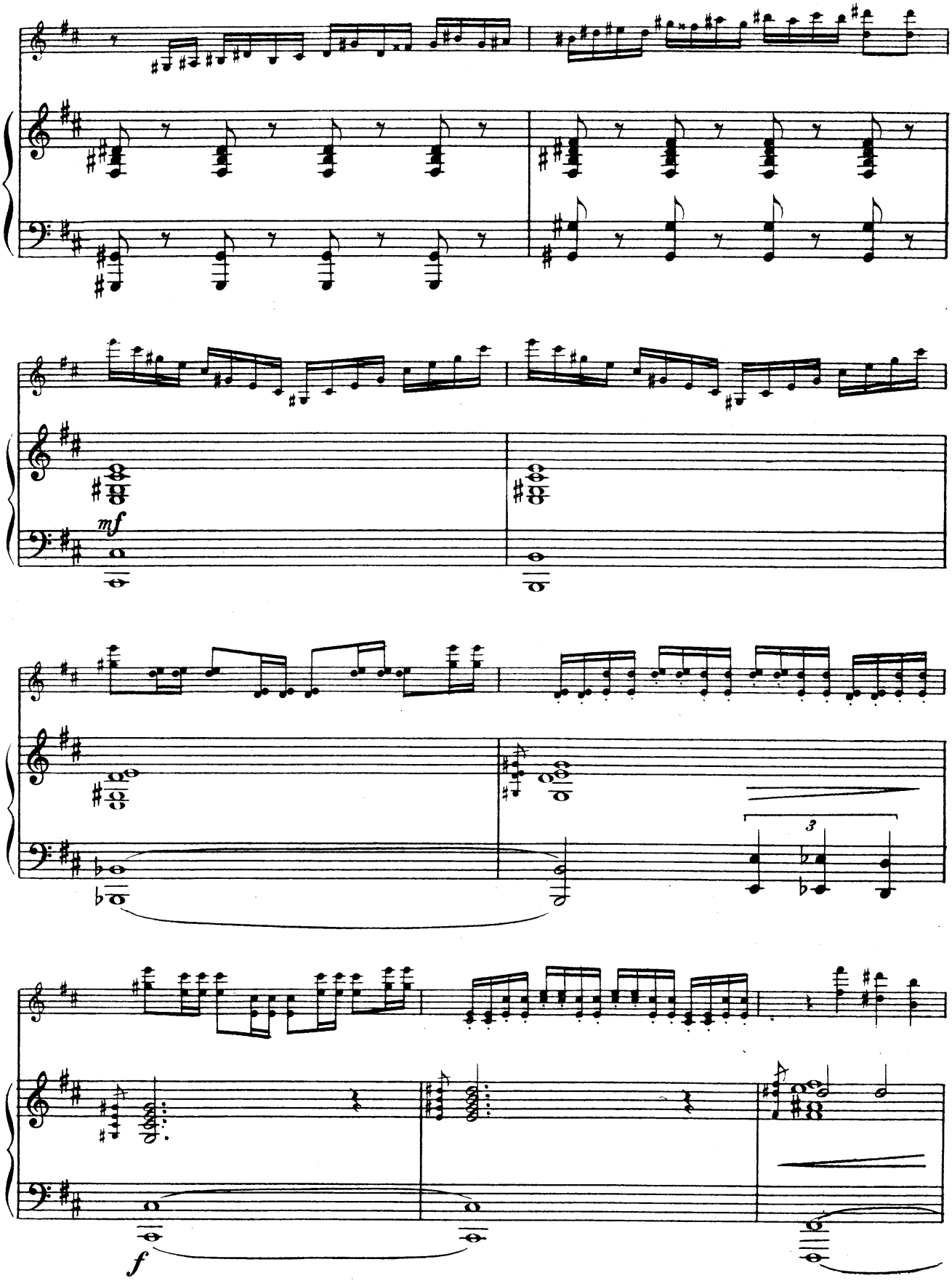

27
28
p
p
cresc.

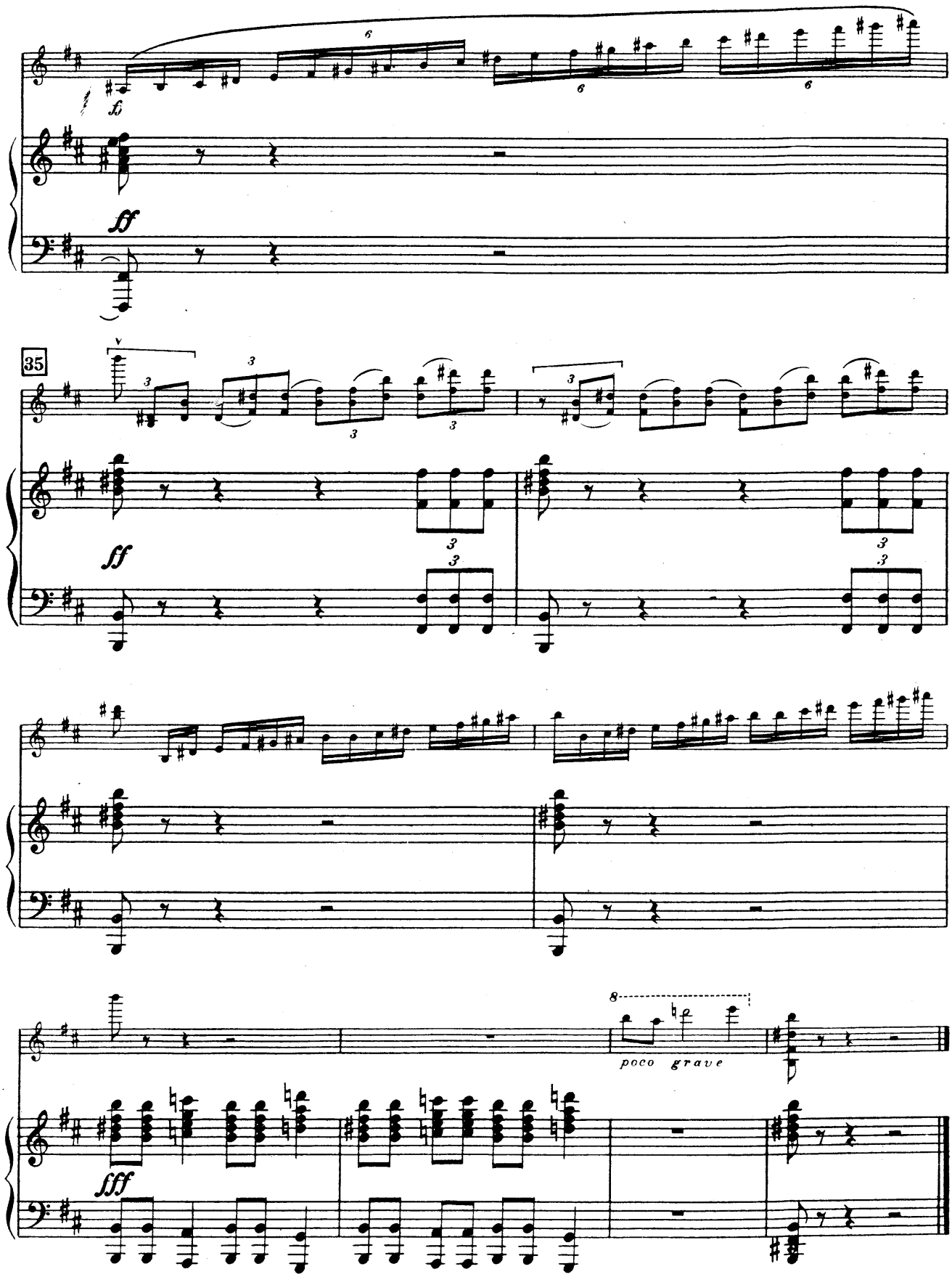

29
ff
mf
3
mf
p
fp
p
30
p
pp
rit.
molto rit.
Moderato
mp
rit.


31
mf
pp cantabile e dolcissimo
32
pp

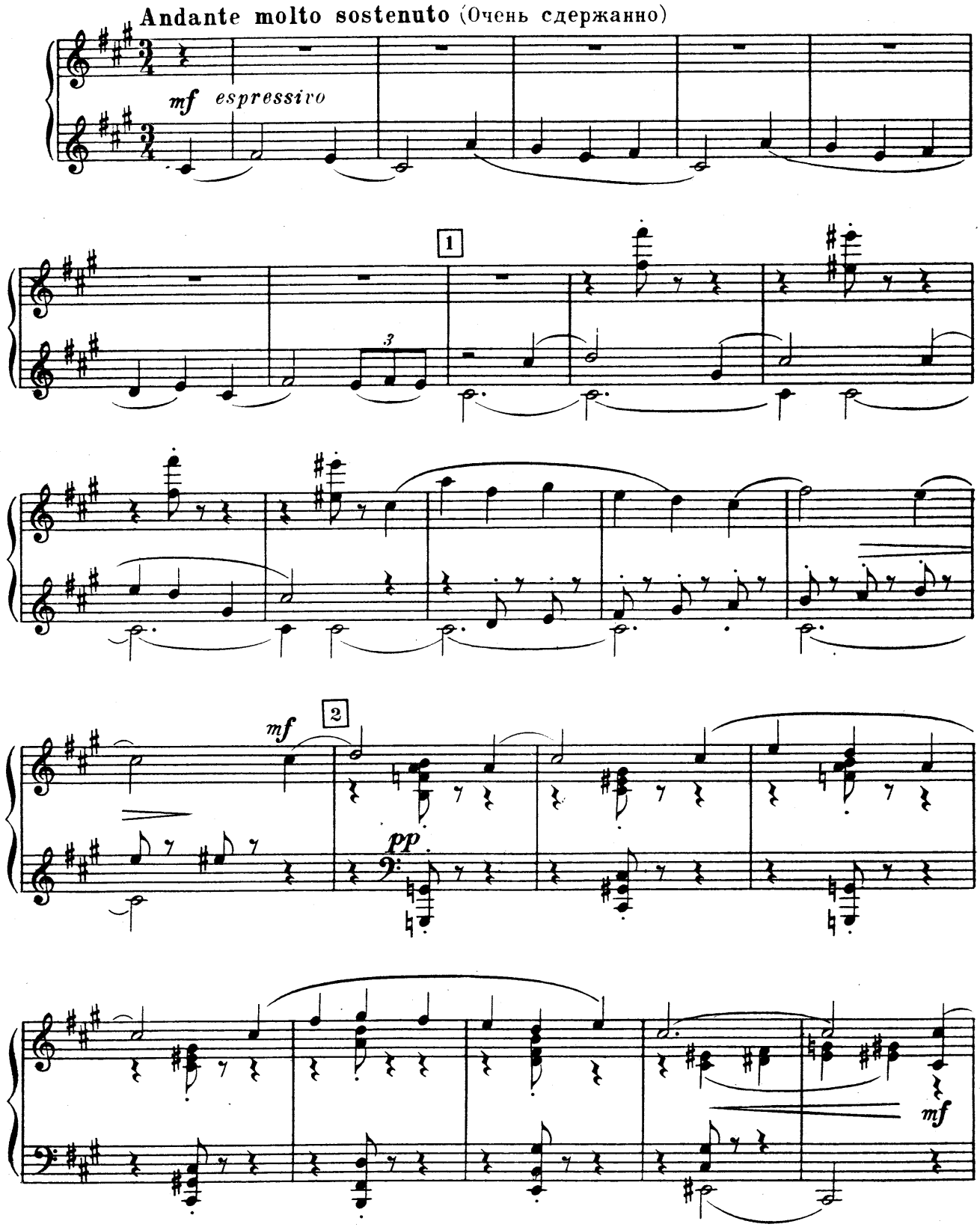

mf
p
rit.
pp
Allegro molto (Очень быстро)
p
f

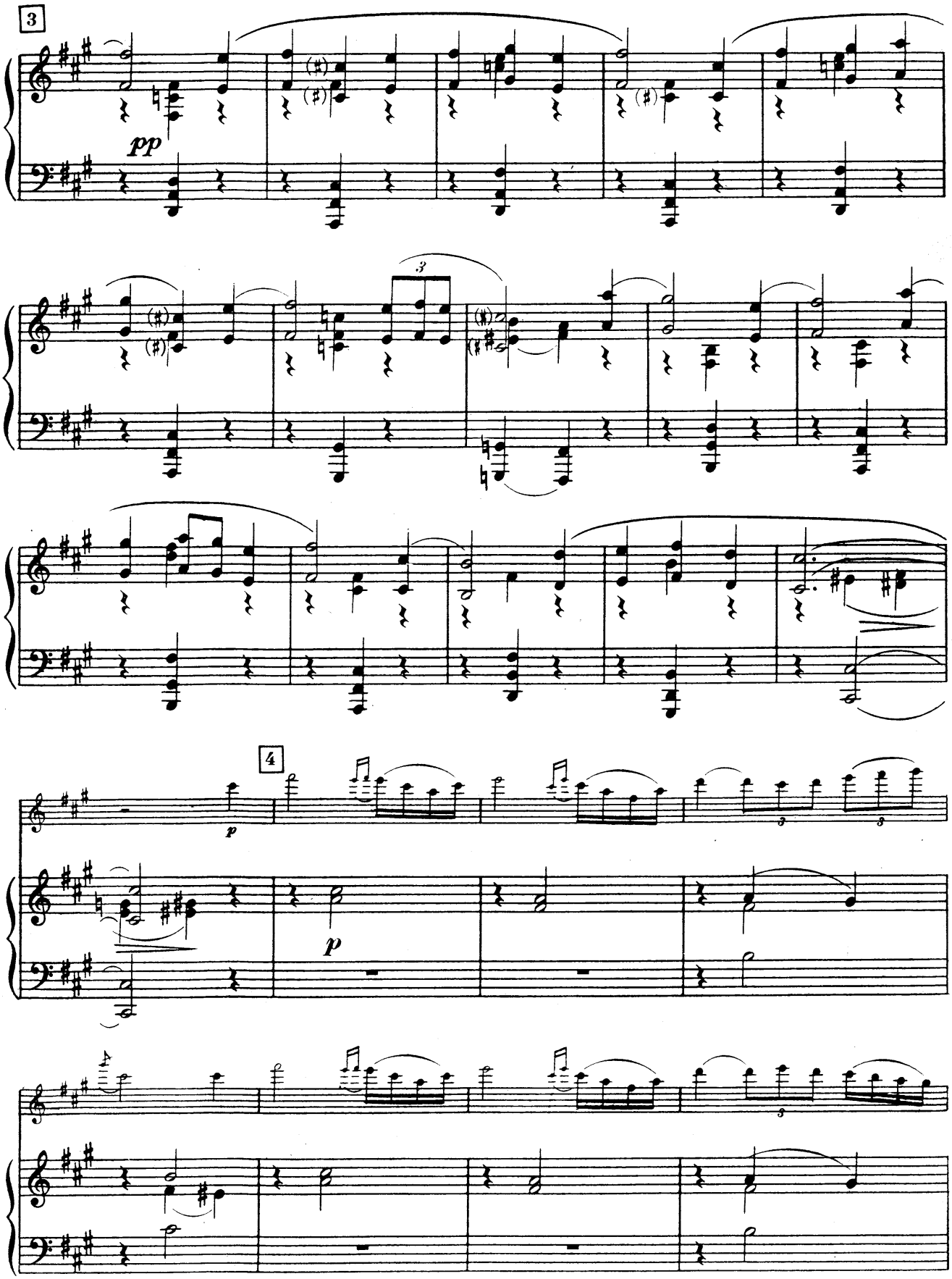

cresc.
33
8
mf cresc.
8
3
3
3
3
f
34
f
p

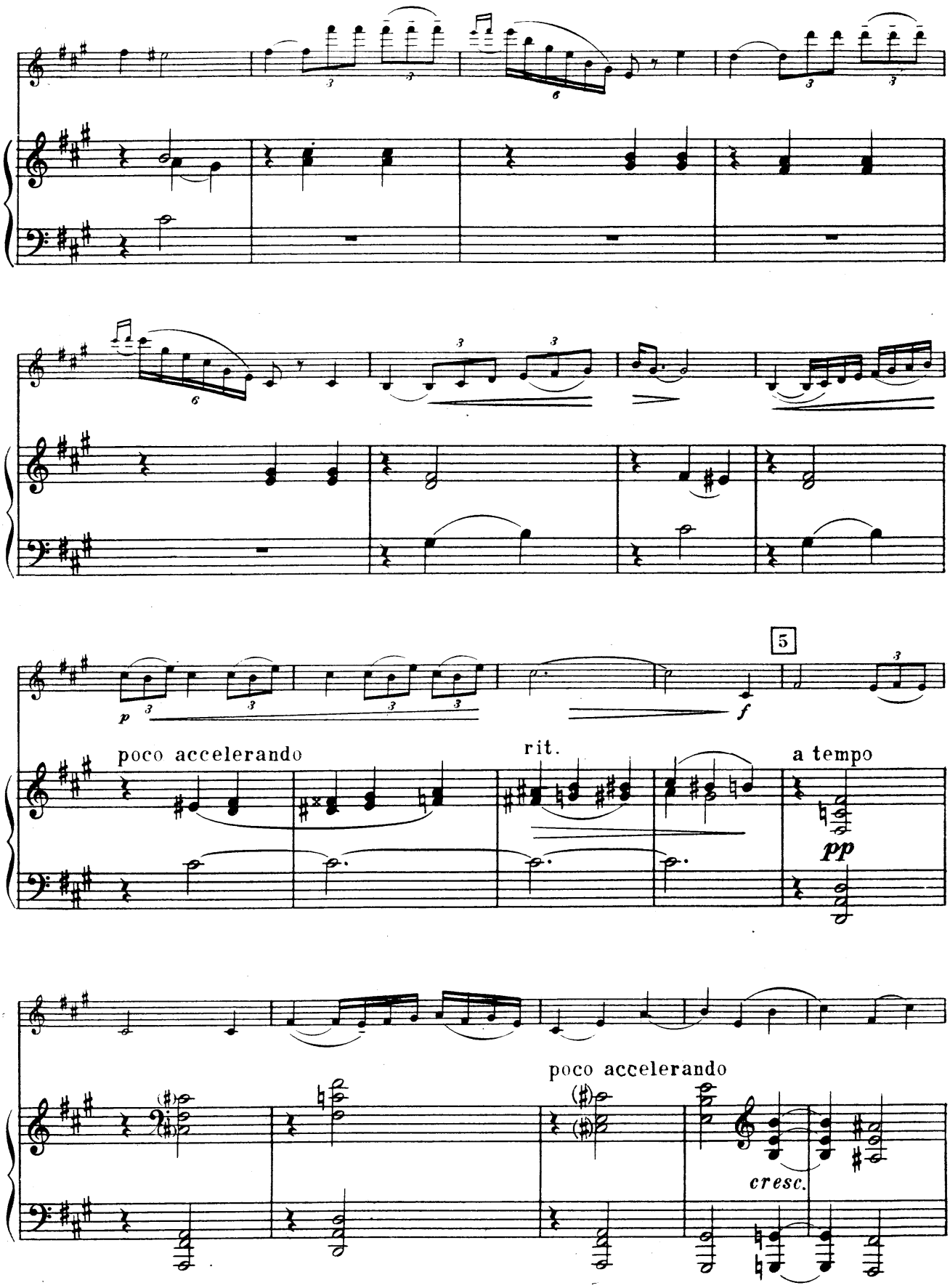

mf
3
f

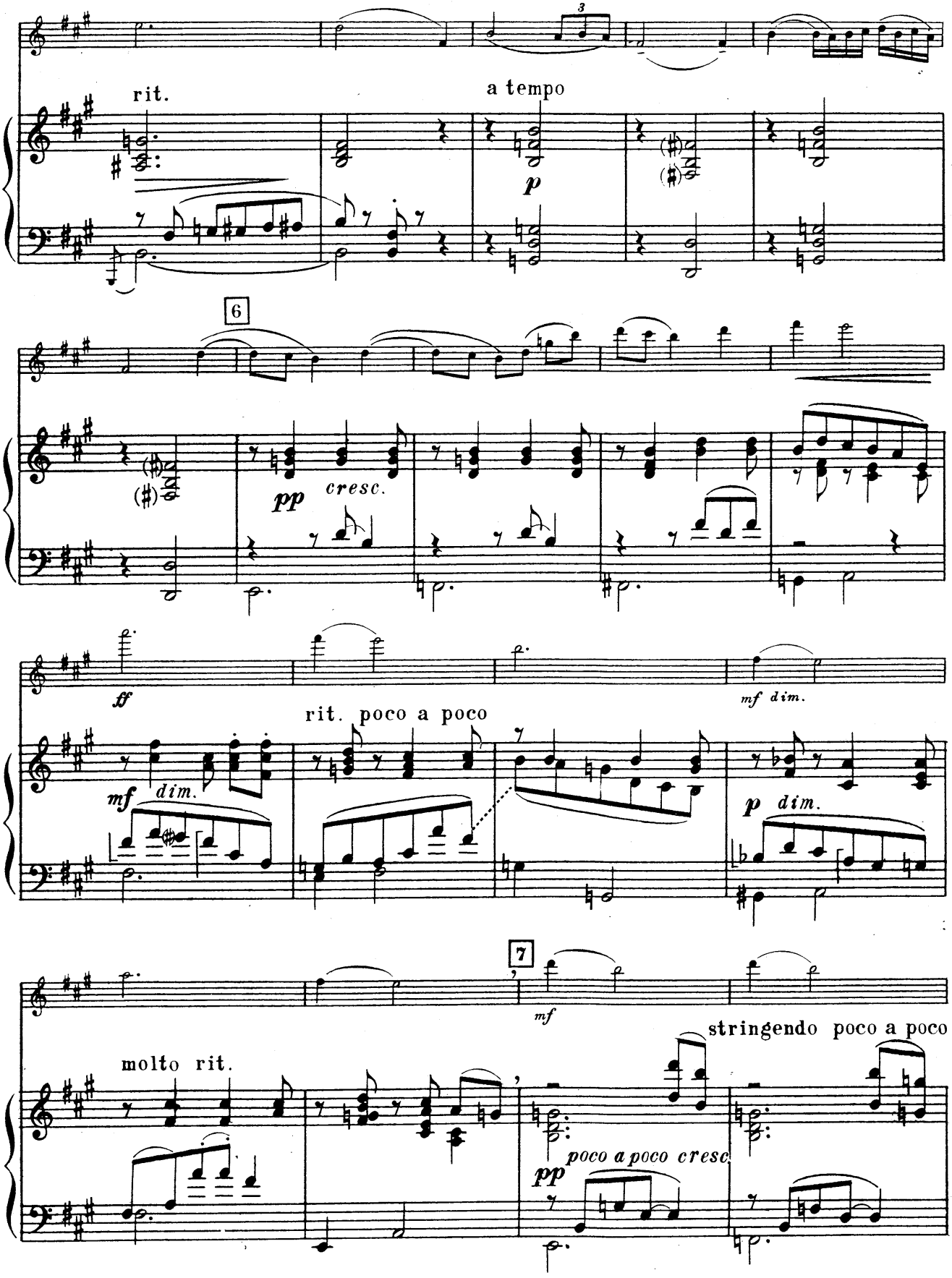

35
poco grave

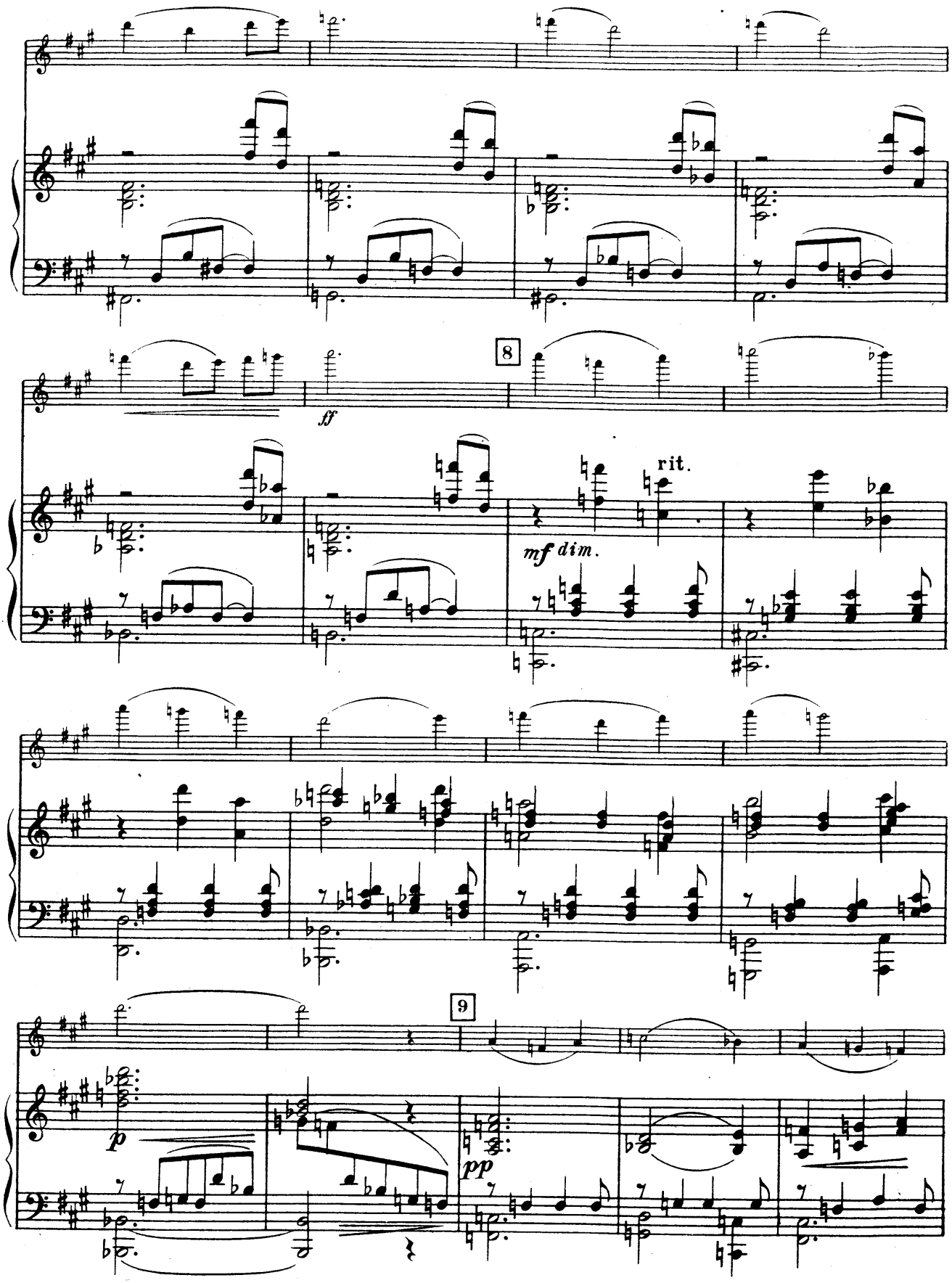
II

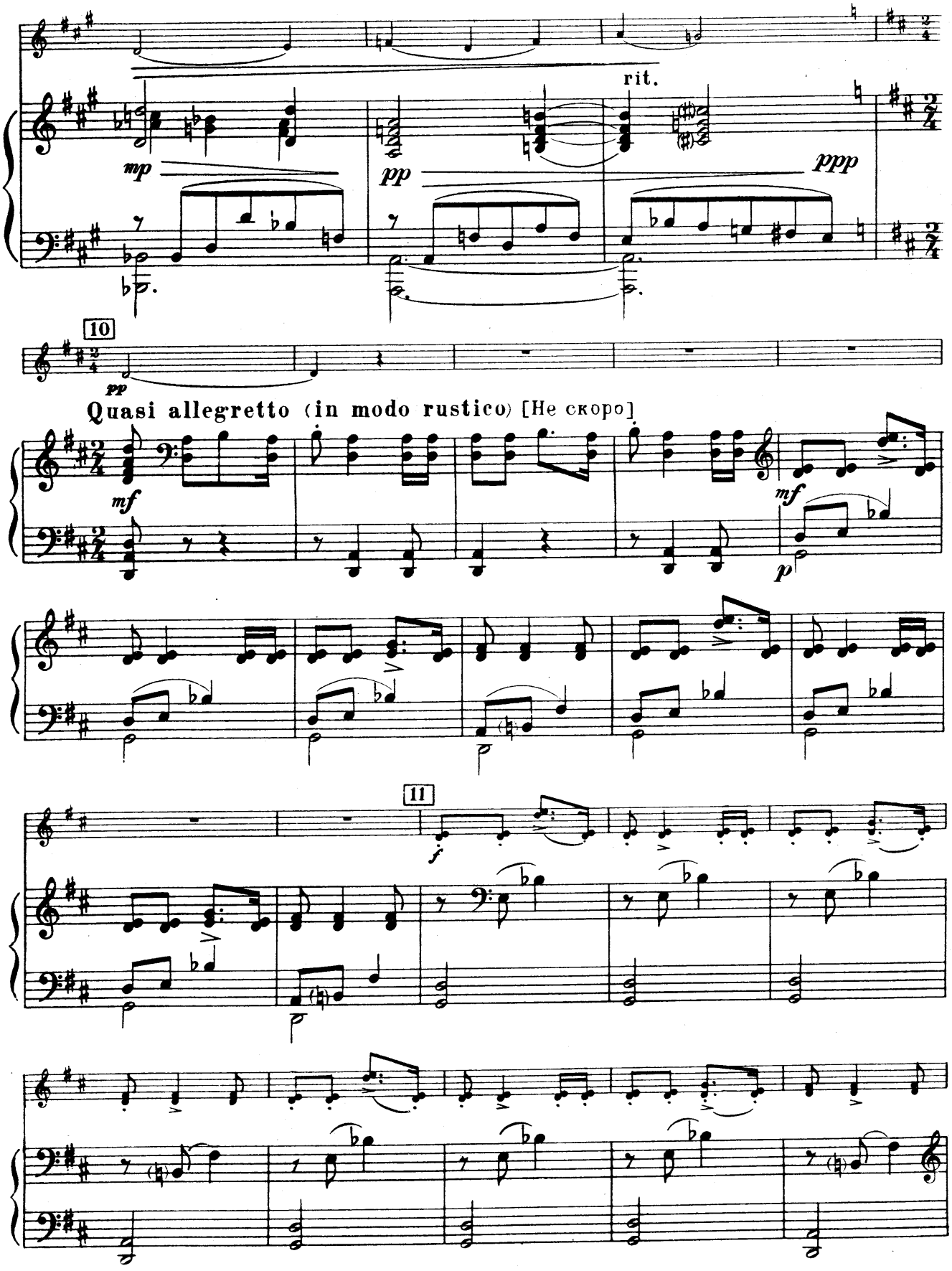

Andante molto sostenuto (Очень сдержанно)
mf espressivo
1
3
2
mf
pp
mf

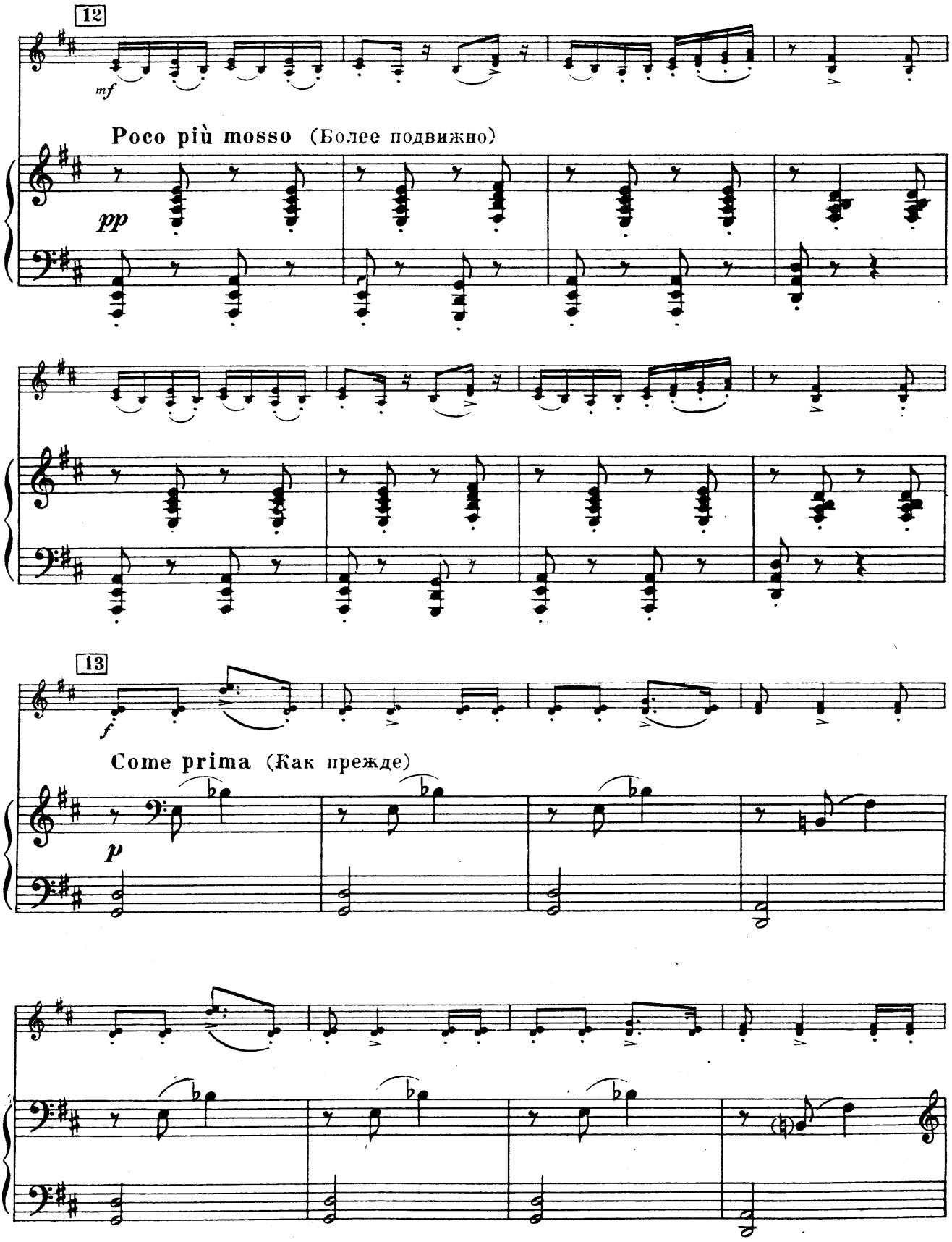

3
pp
4
p
p

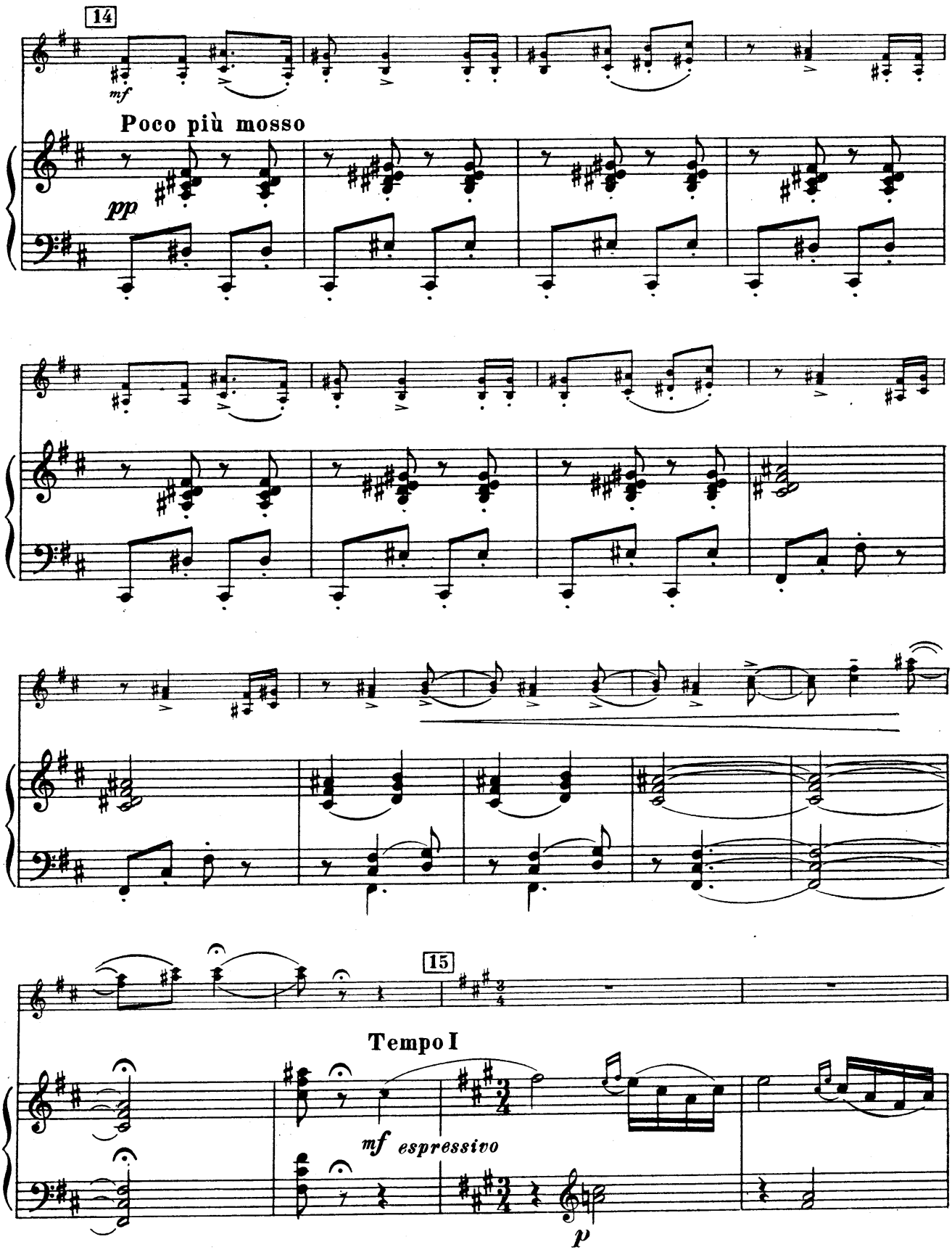

5
poco accelerando
rit.
a tempo
pp
poco accelerando
cresc.

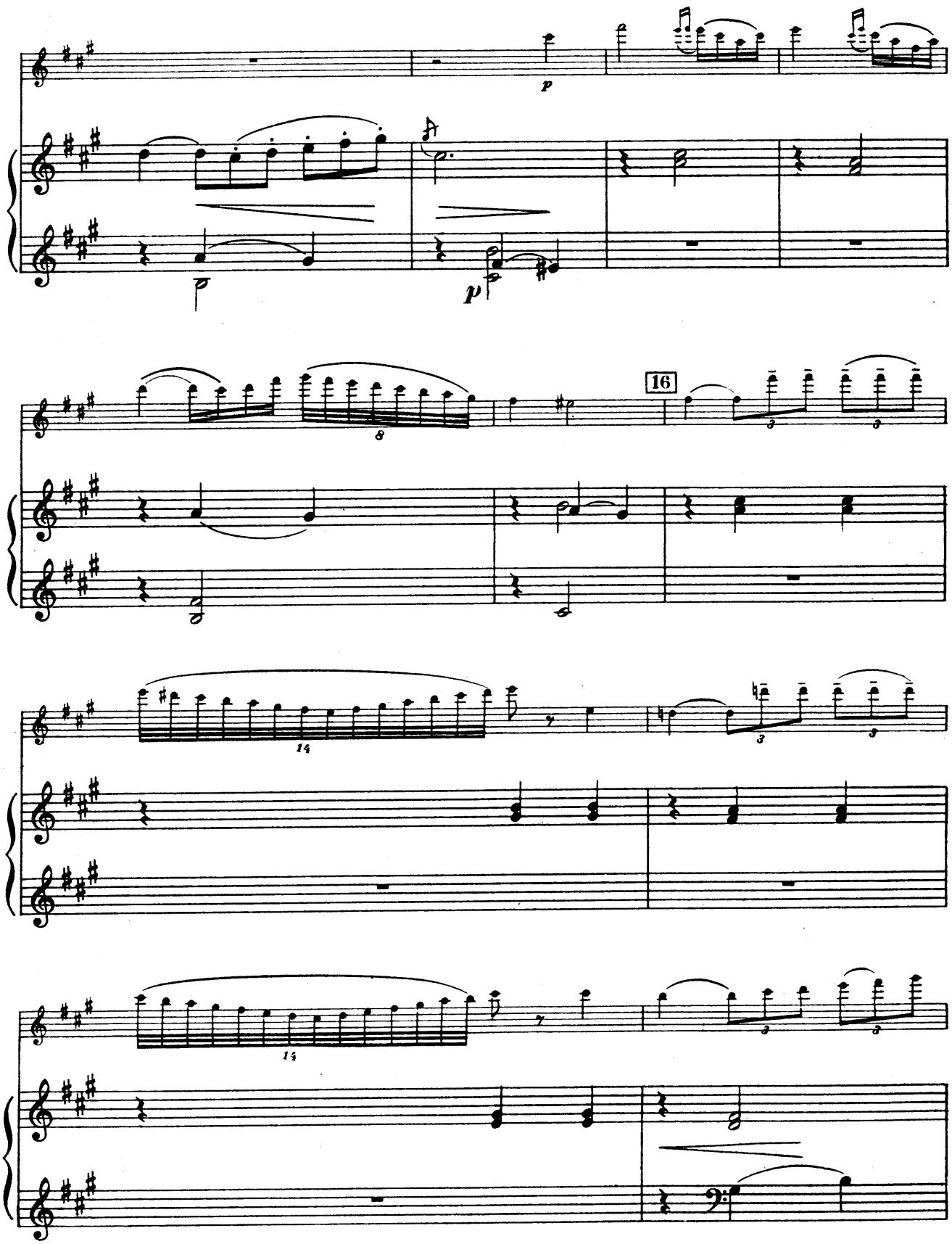

rit.
a tempo
p
6
pp
cresc.
ff
mf dim.
rit. poco a poco
mf dim.
p dim.
7
mf
molto rit.
stringendo poco a poco
poco a poco cresc.
pp

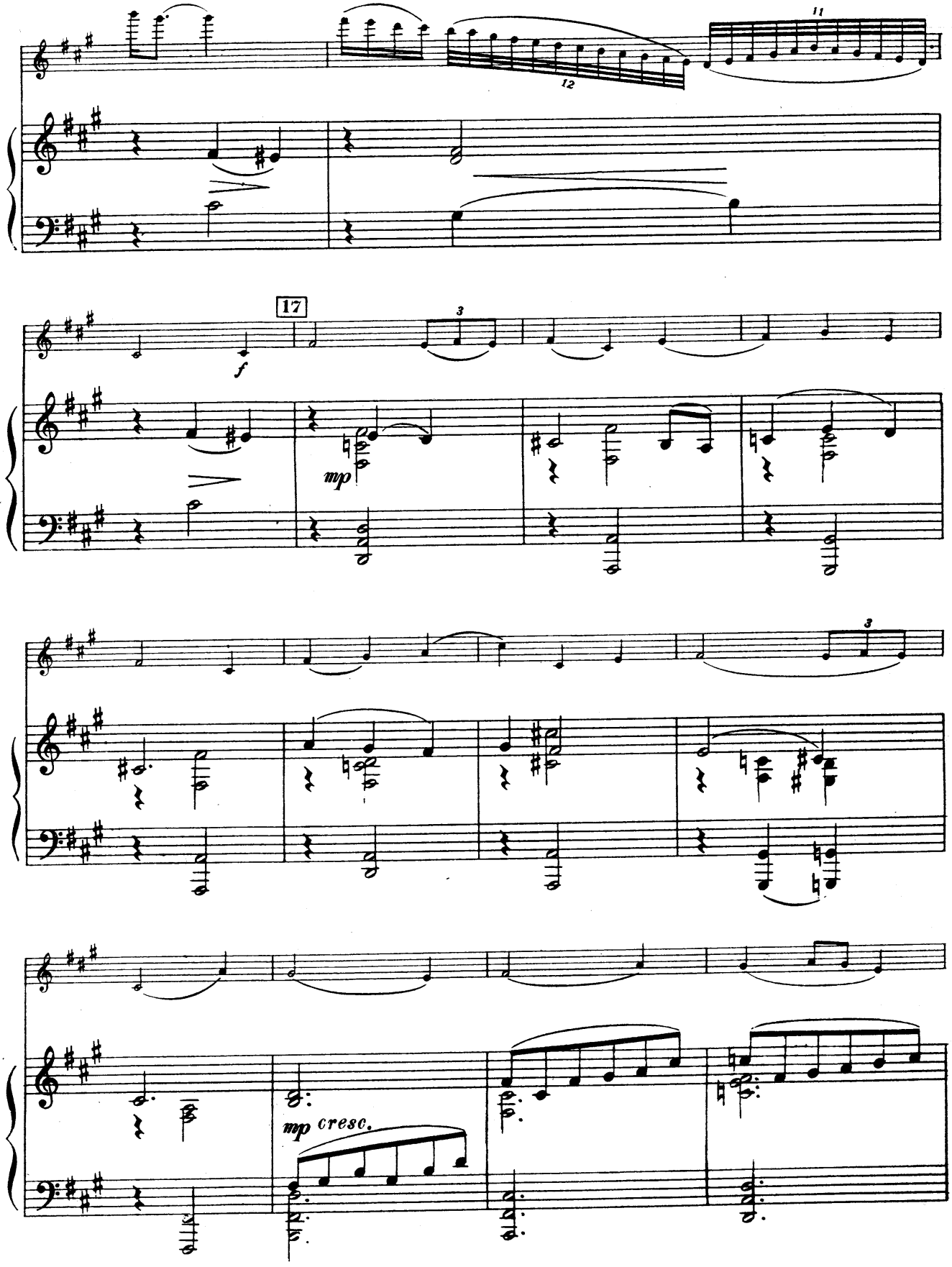

8
ff
rit.
mf dim.
9
p
pp

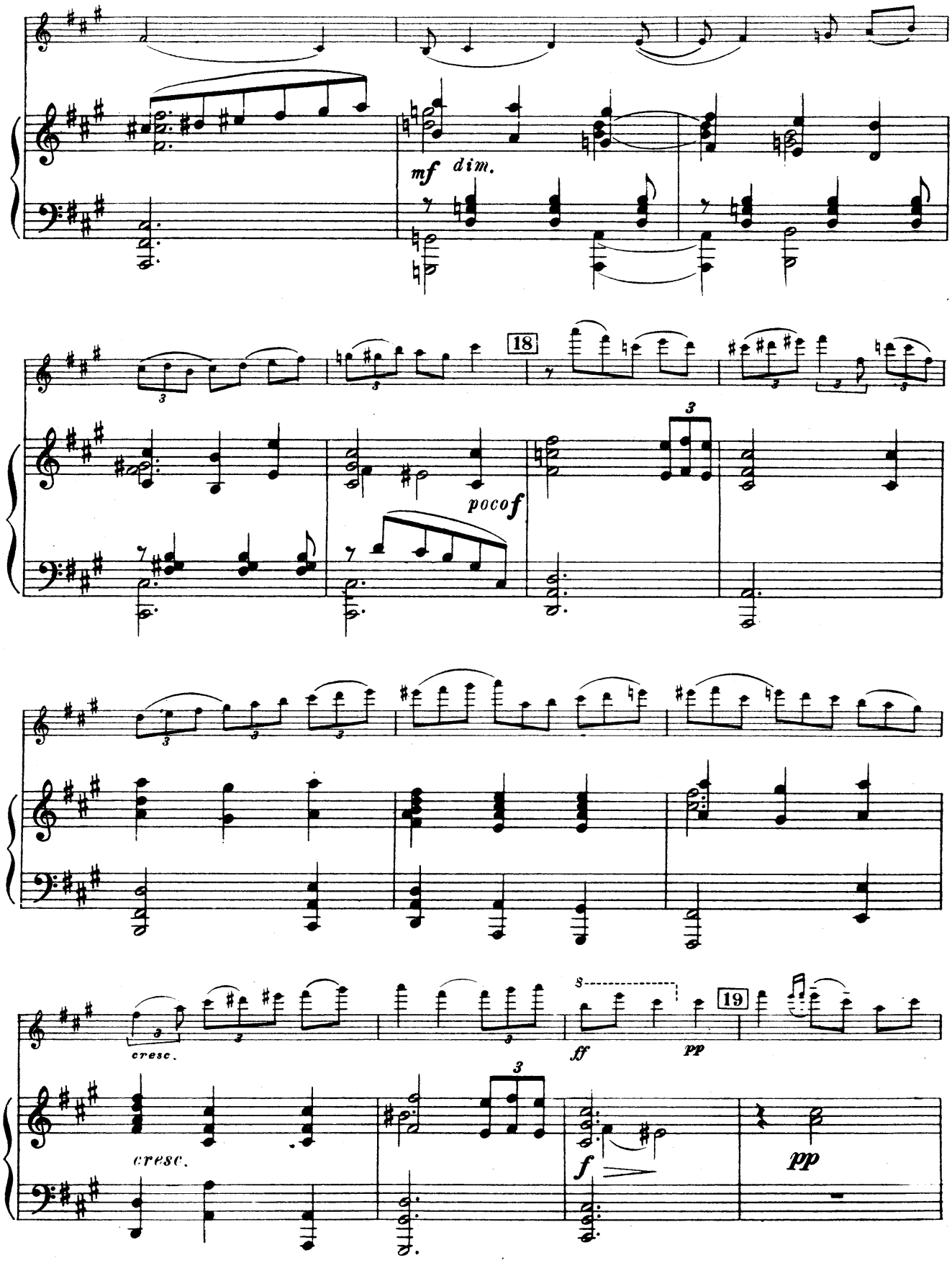

rit.
mp
pp
ppp
10
pp
Quasi allegretto (in modo rustico) [Не скоро]
mf
mf
p
11
f

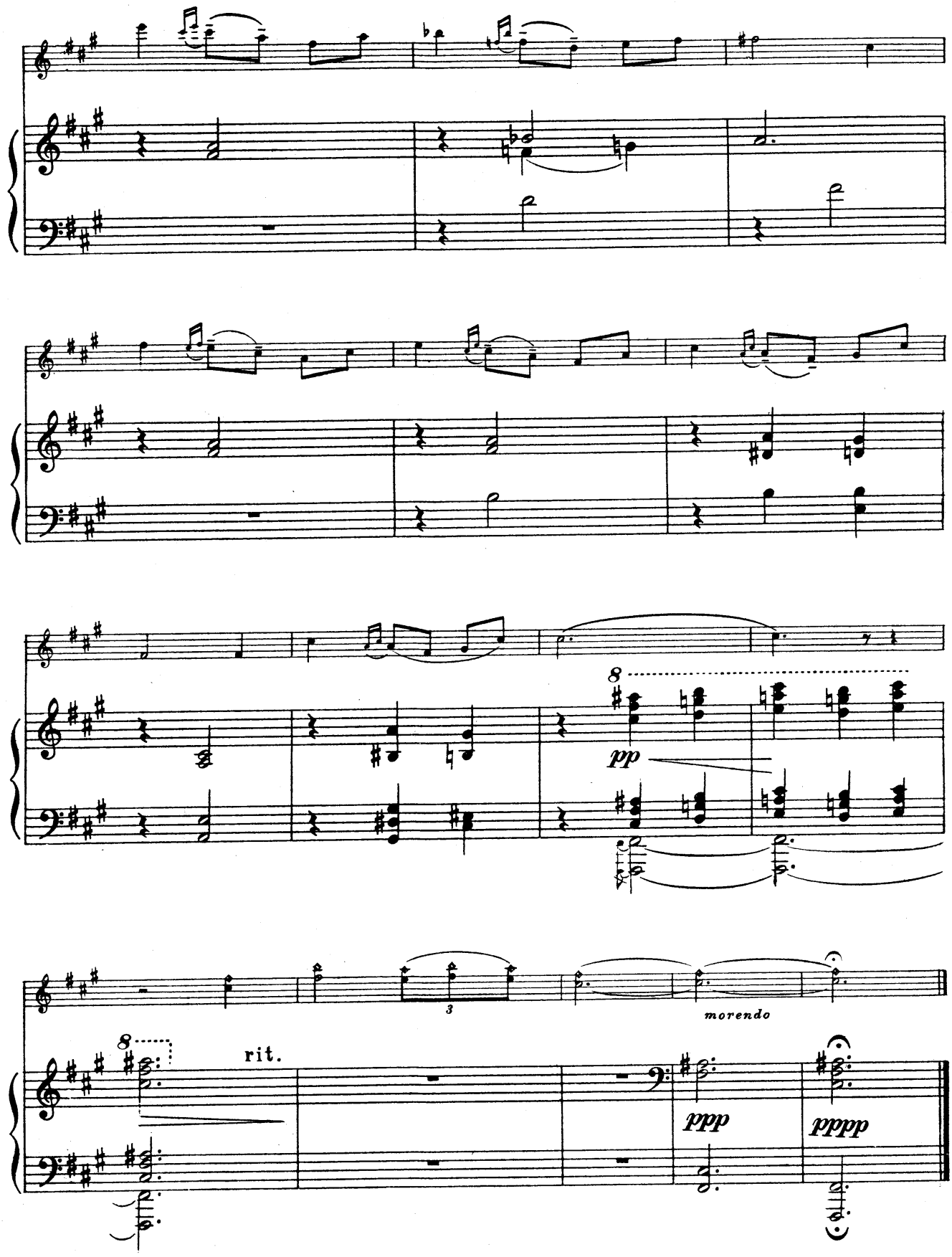

12
mf
Poco più mosso (Более подвижно)
pp
13
f
Come prima (Как прежде)
p


14
mf
Poco più mosso
pp
15
Tempo I
mf espressivo
p


p
p
16

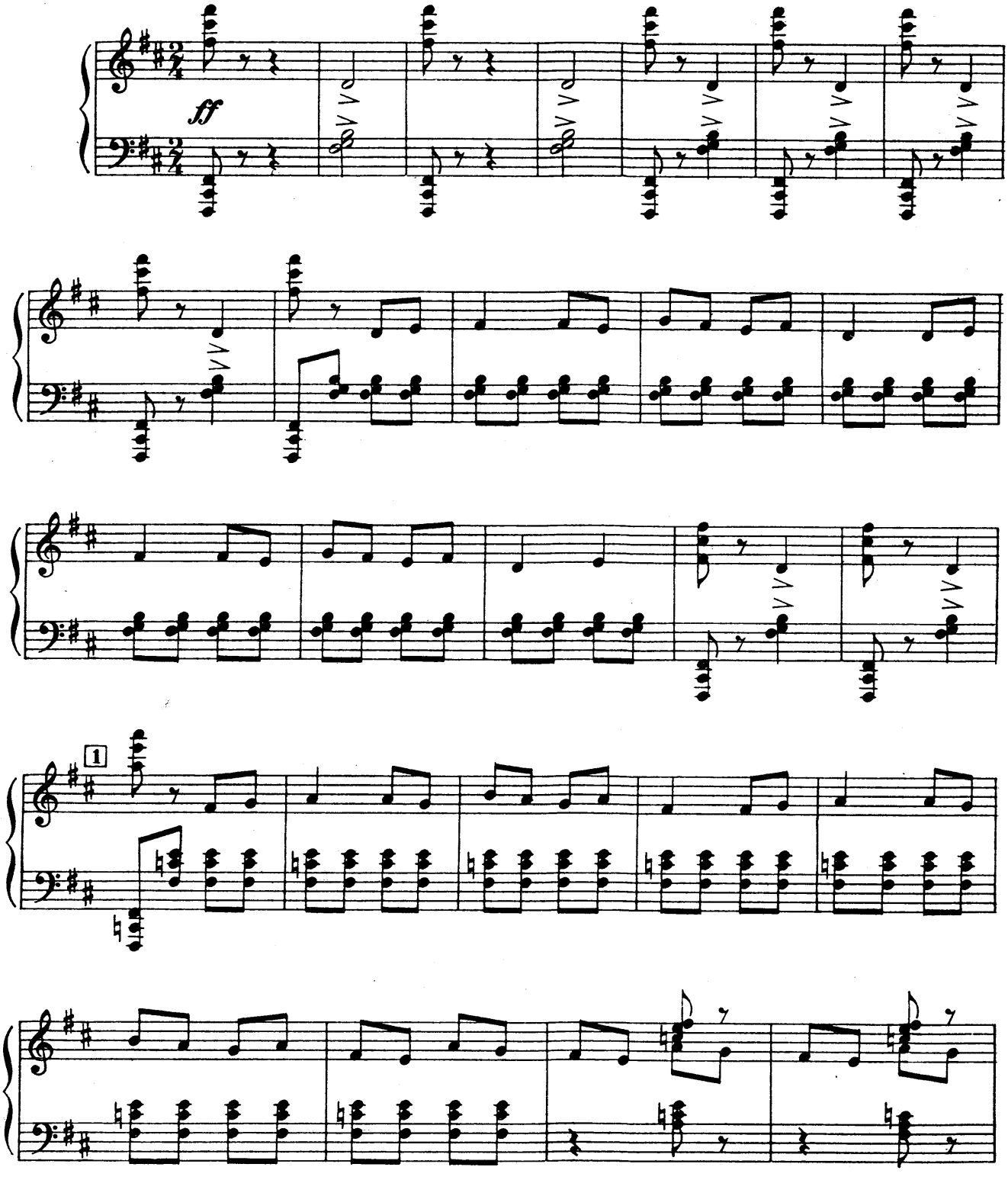

11
12
17
3
f
mp
3
mp cresc.

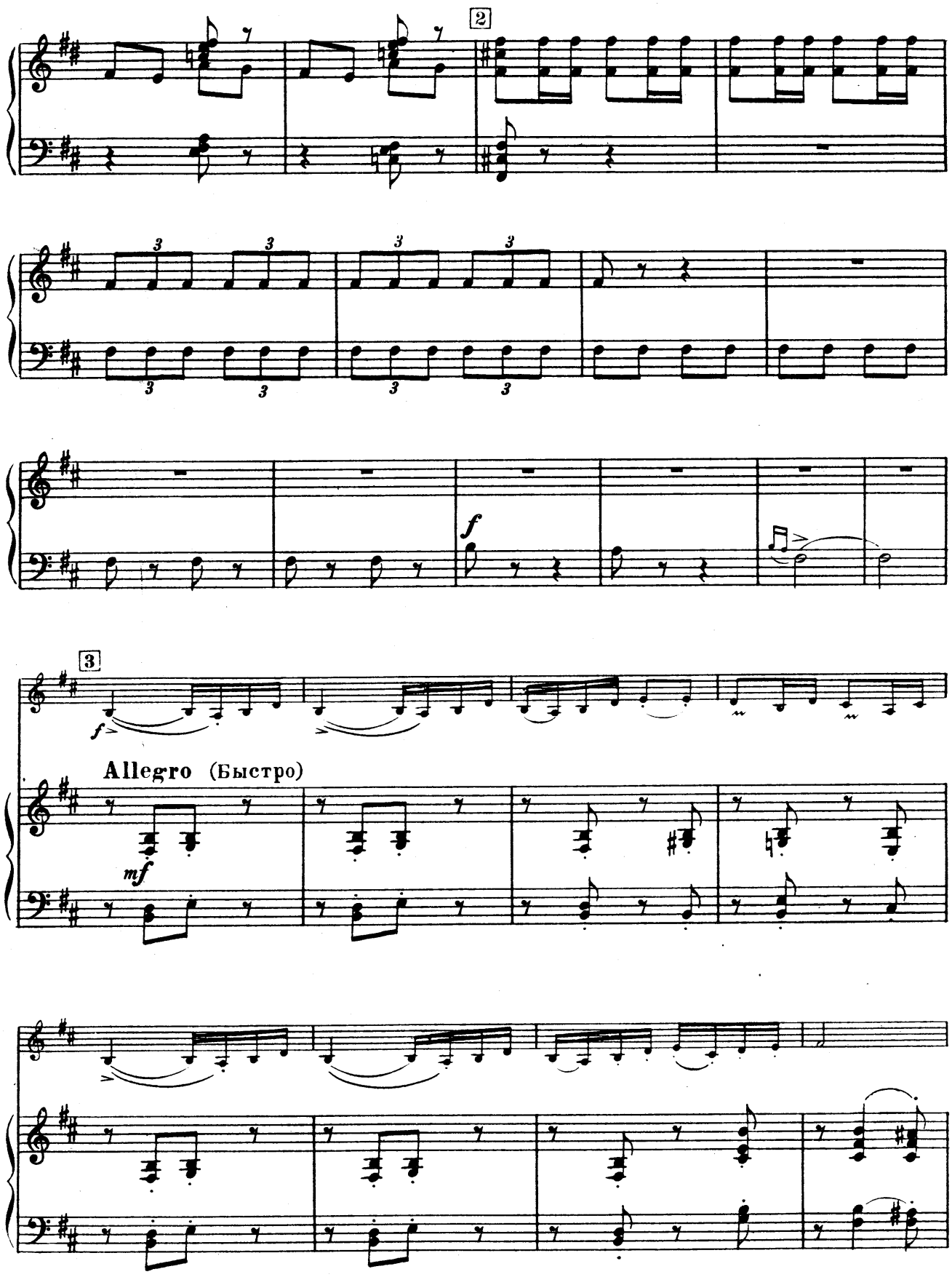

mf dim.
18
poco f
cresc.
ff
pp
19
cresc.
f
pp

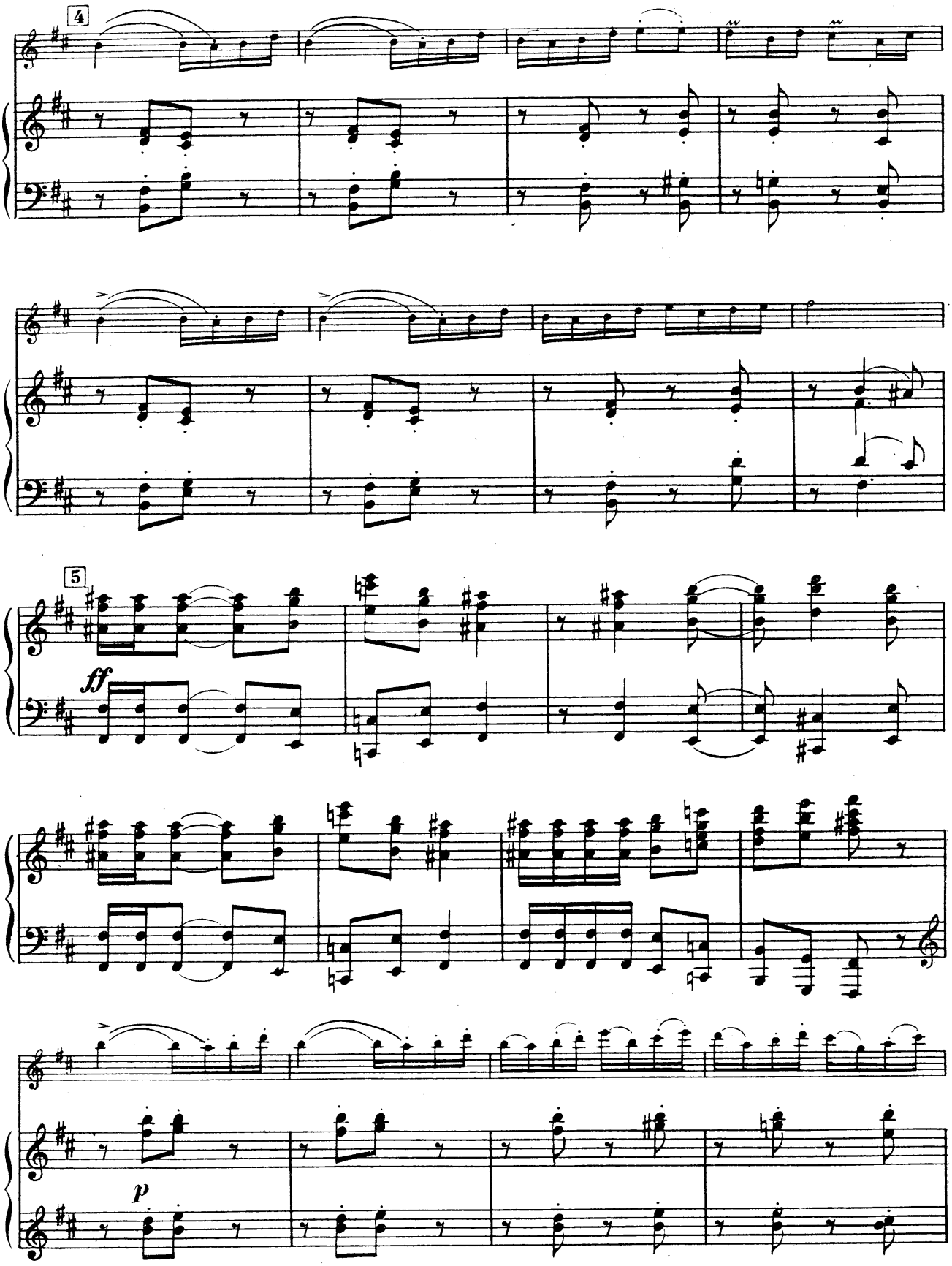

8
pp
3
morendo
8
rit.
ppp
pppp

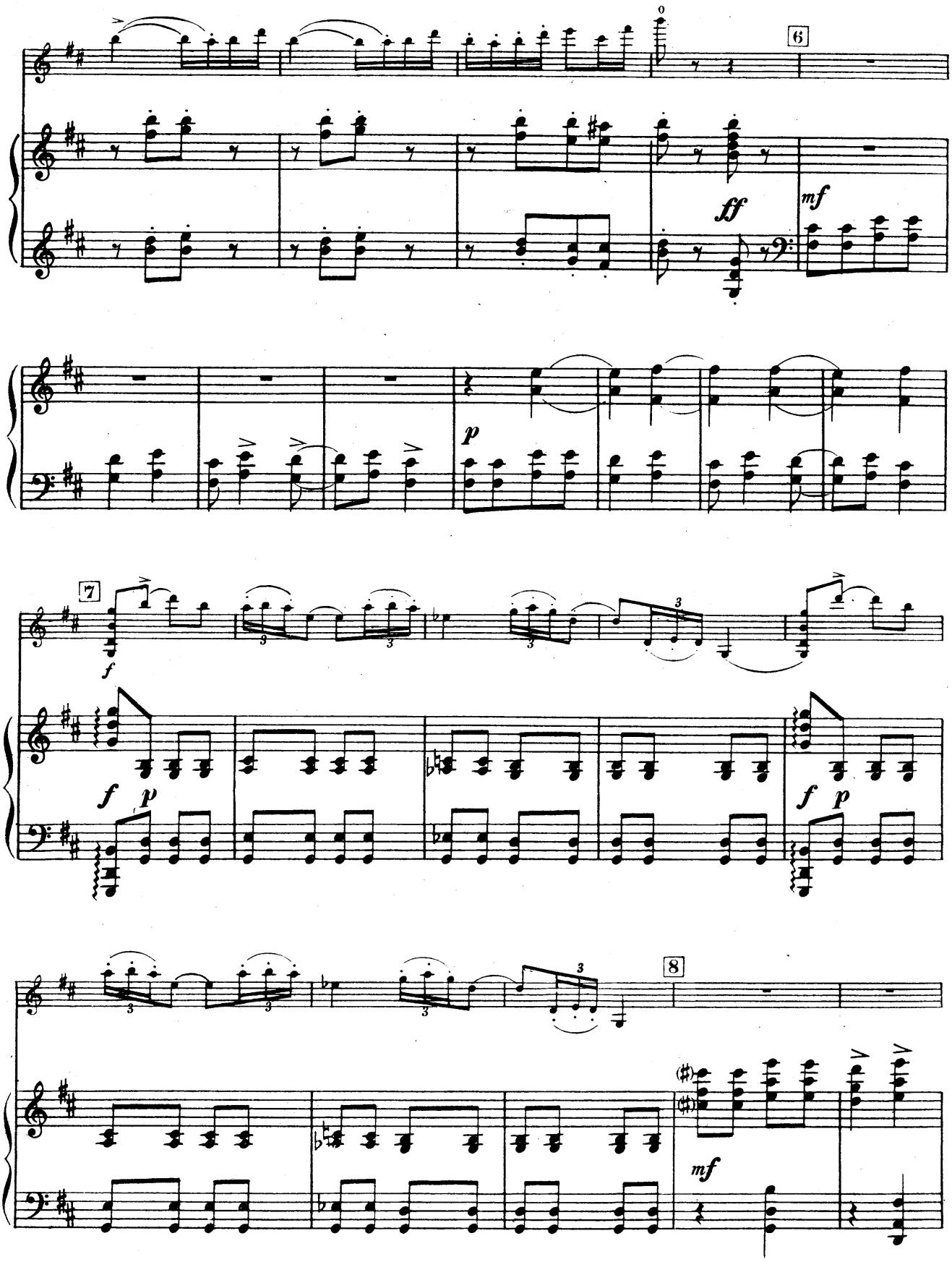
III

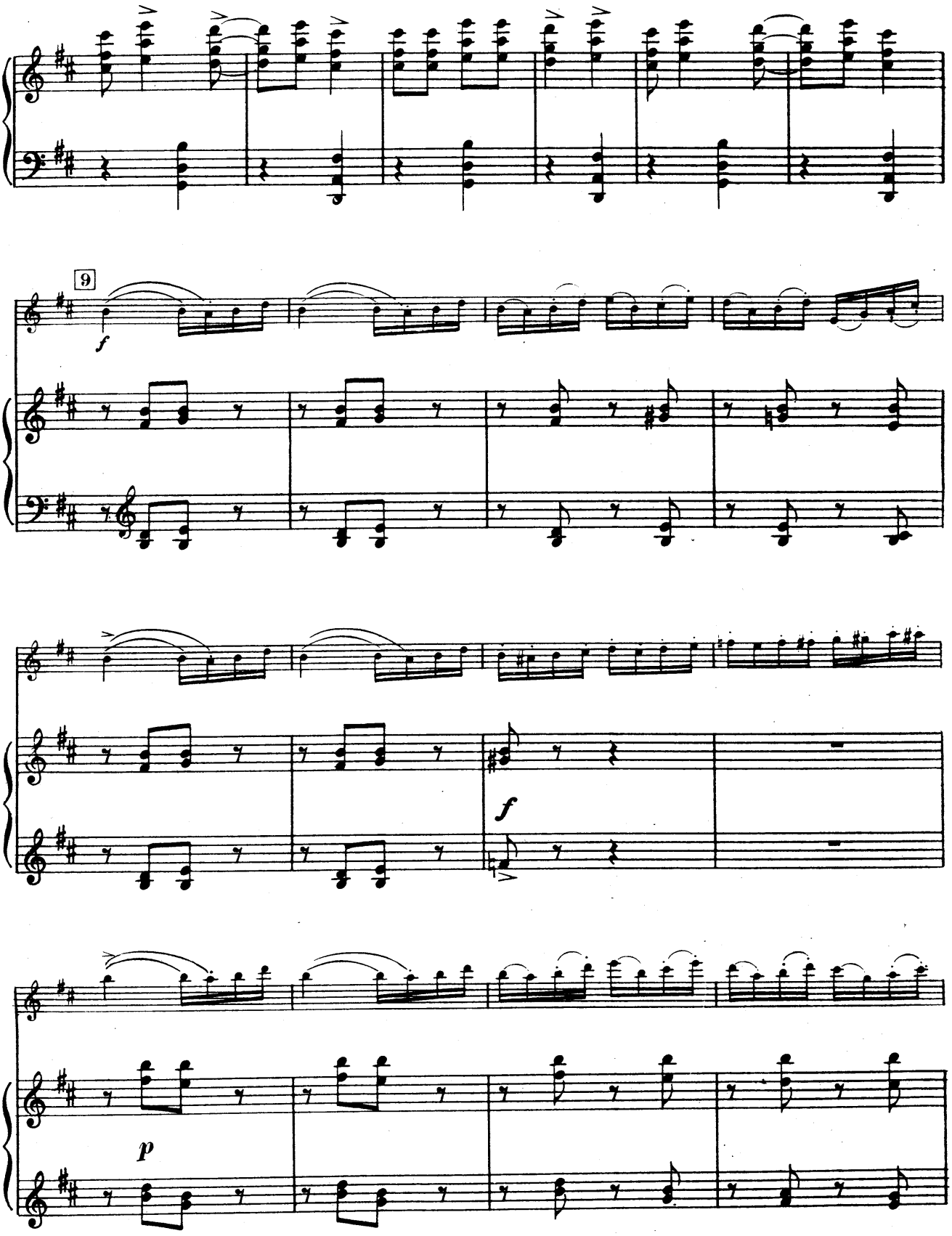
Vivo (Живо)

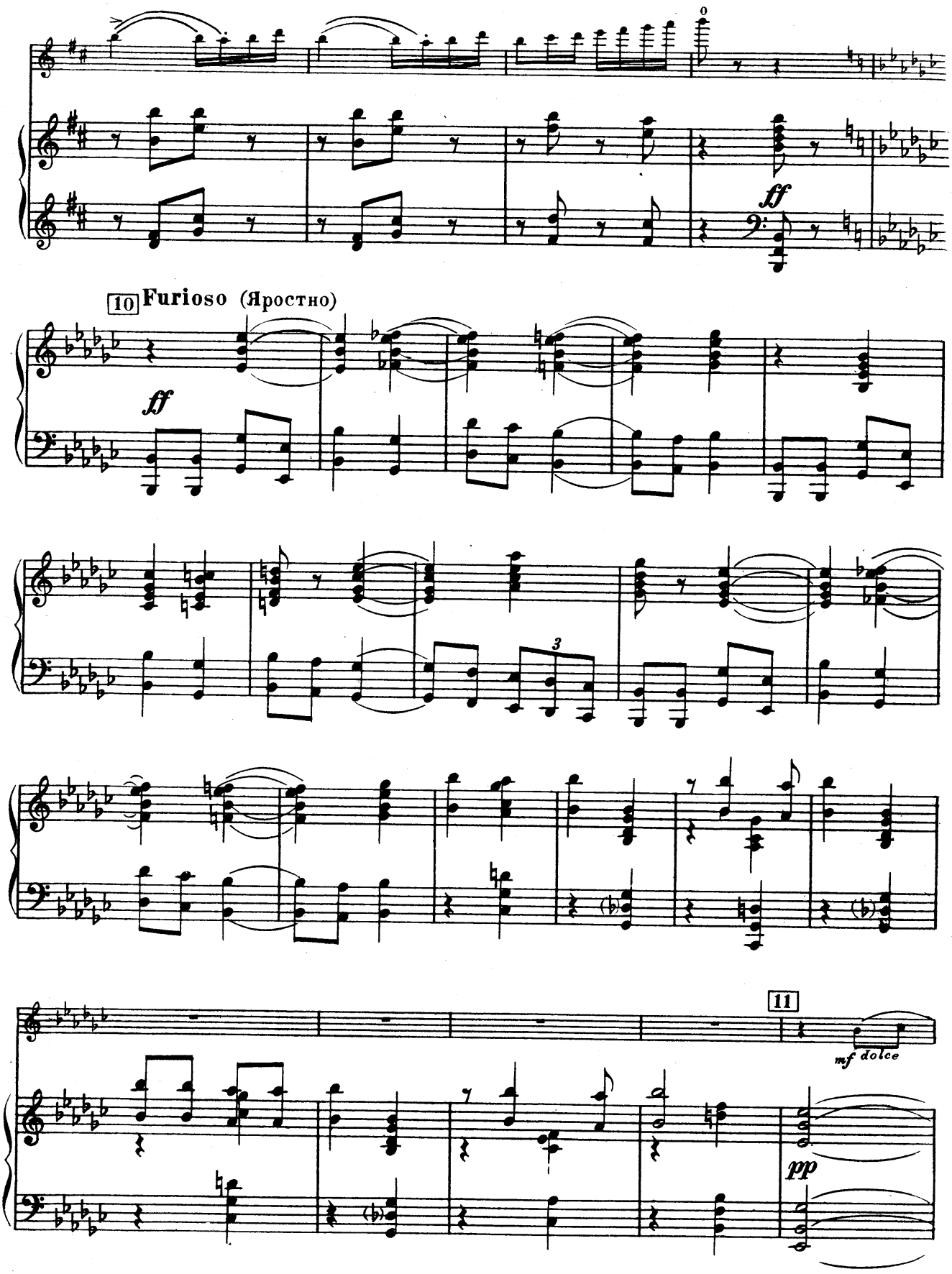


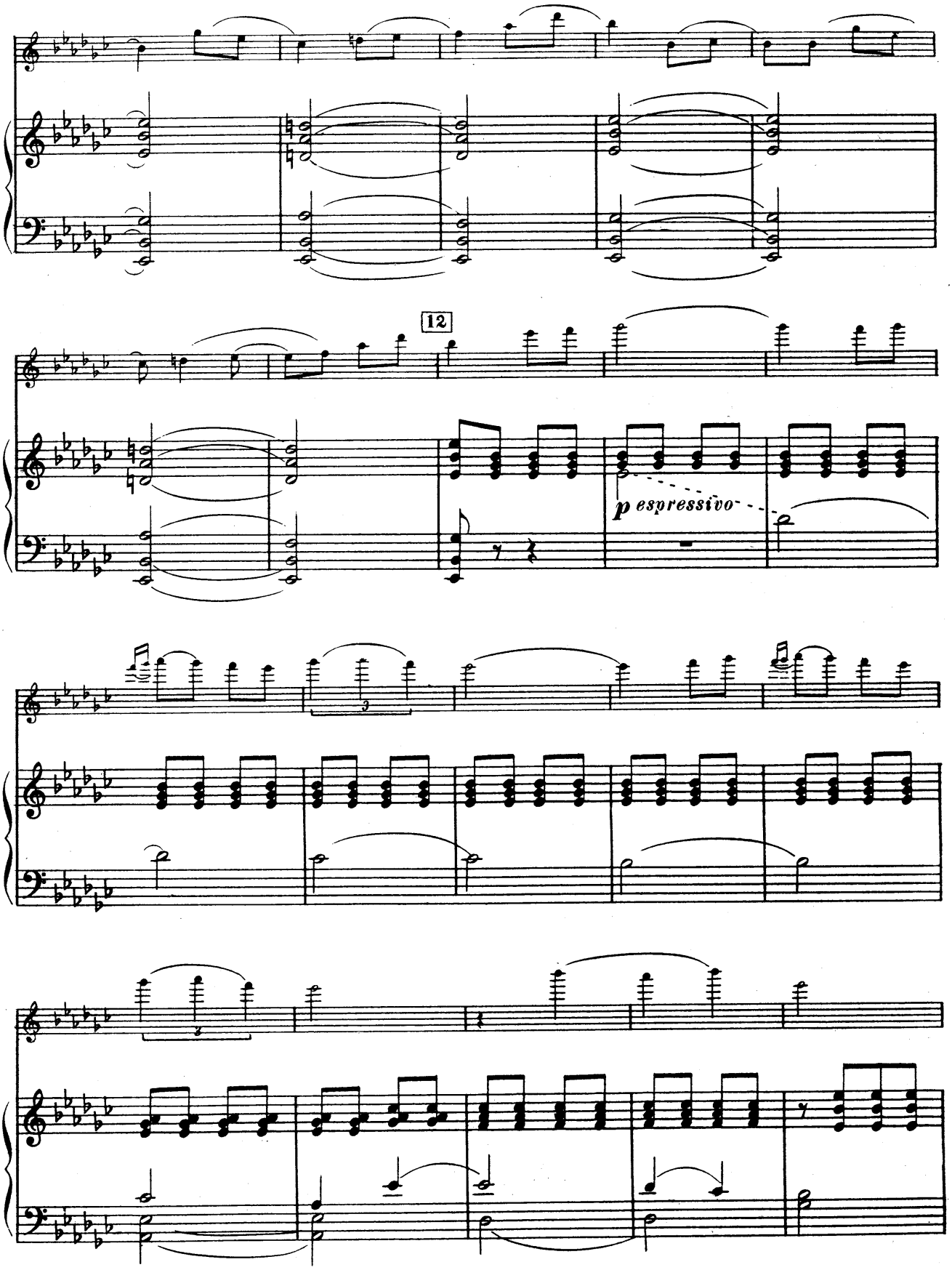

2
3
f
Allegro (Быстро)
mf

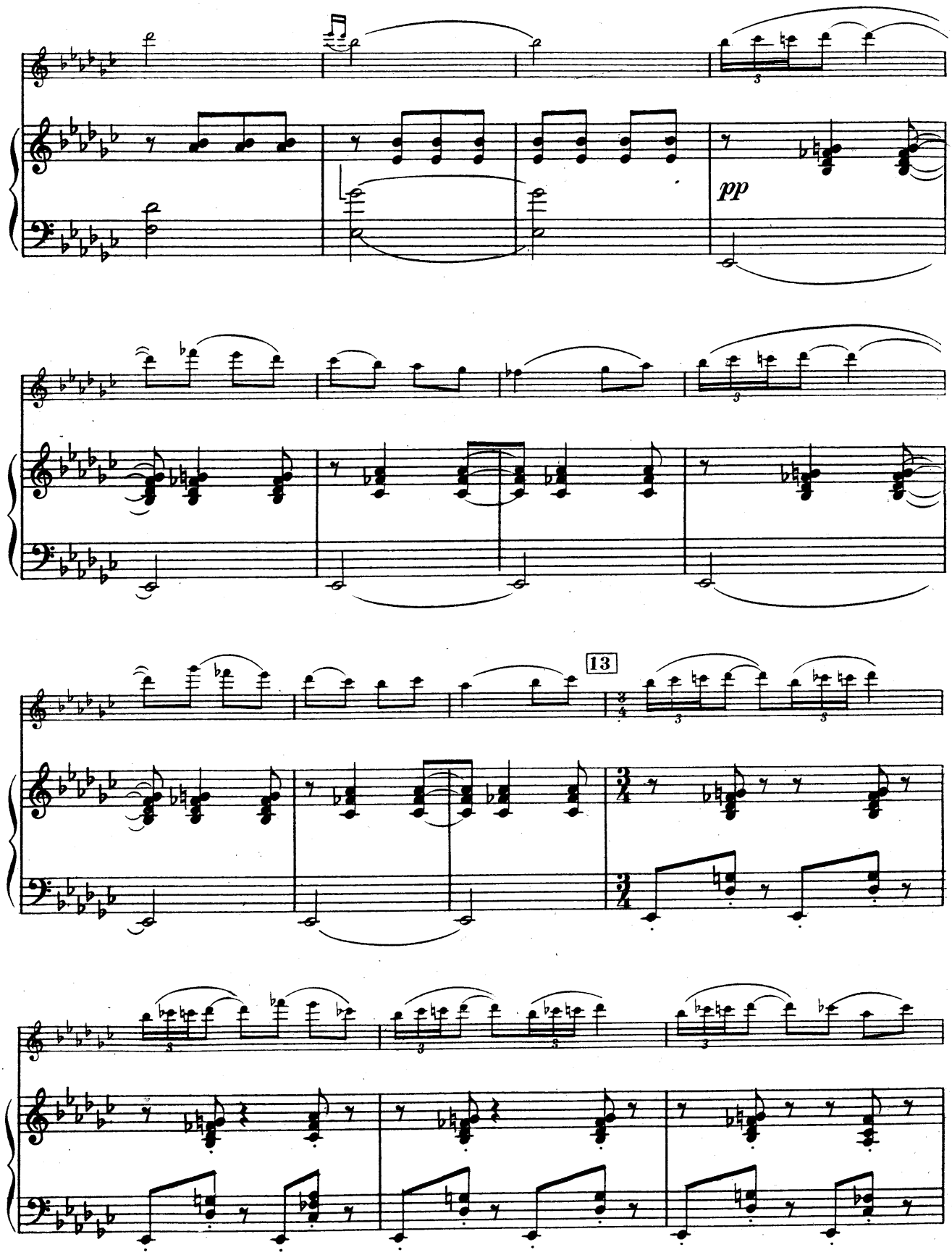

4
5
ff
p

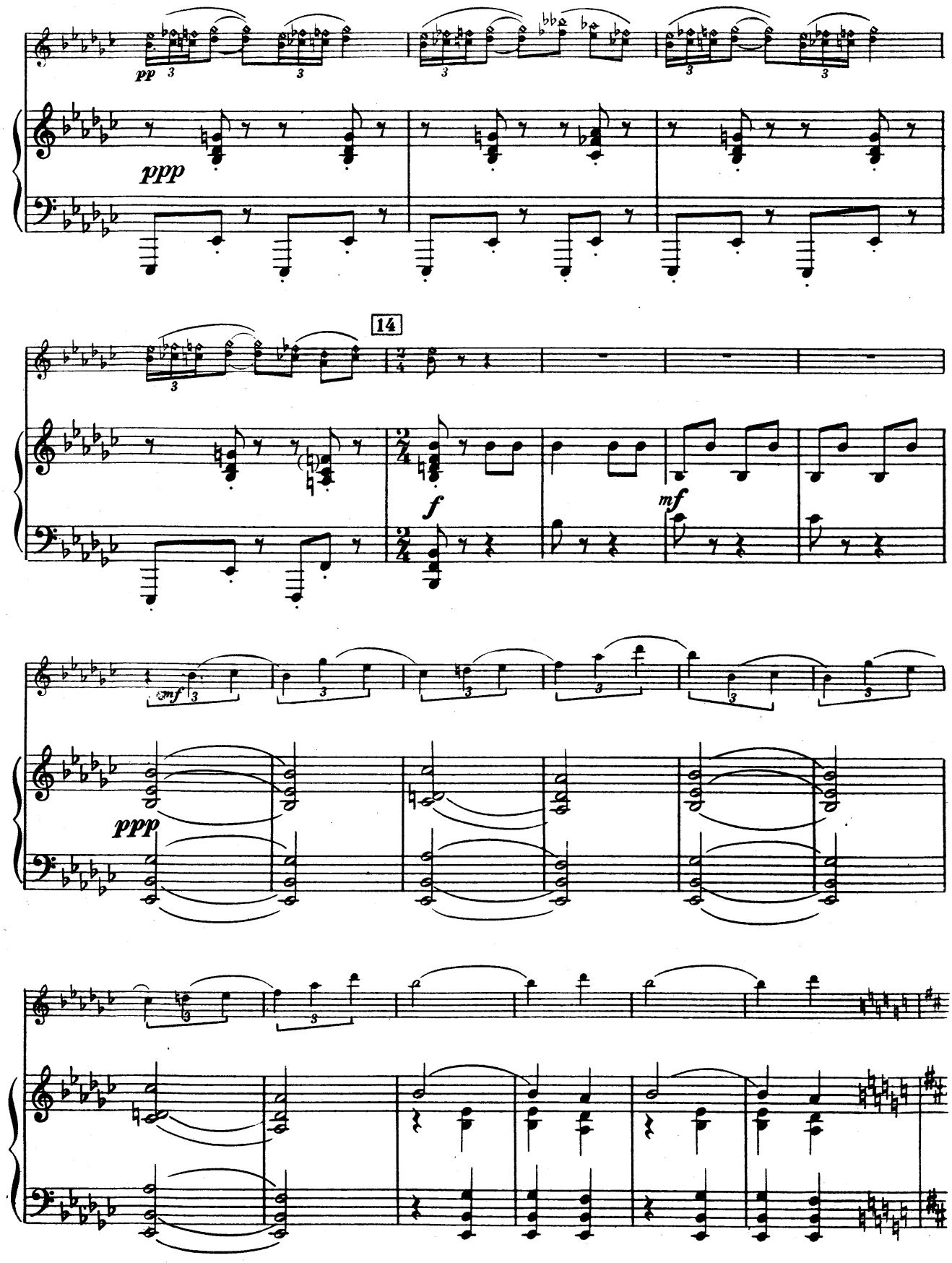

6
ff
mf
p
7
f
f
p
f
p
8
mf

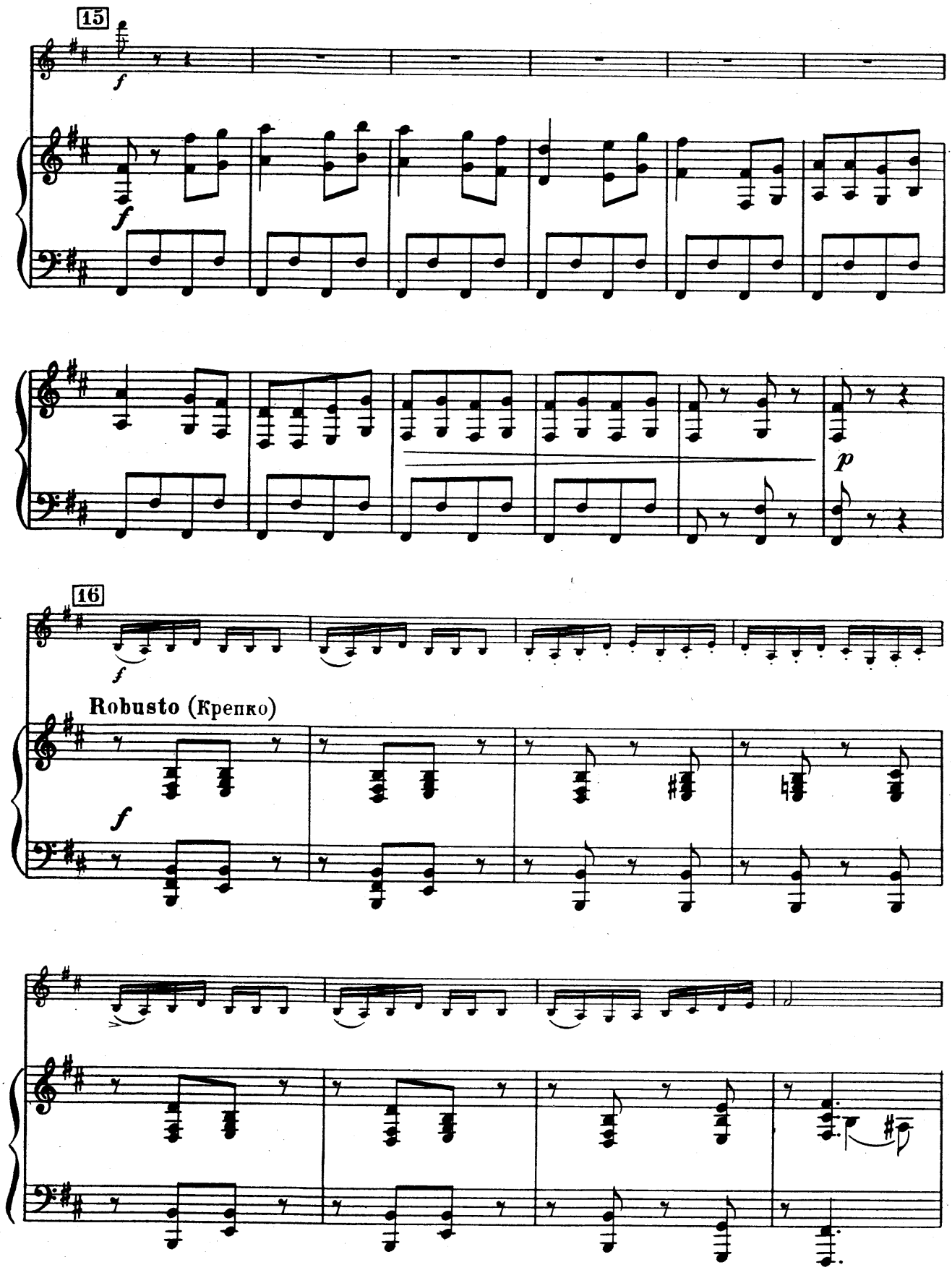

9
f
f
p

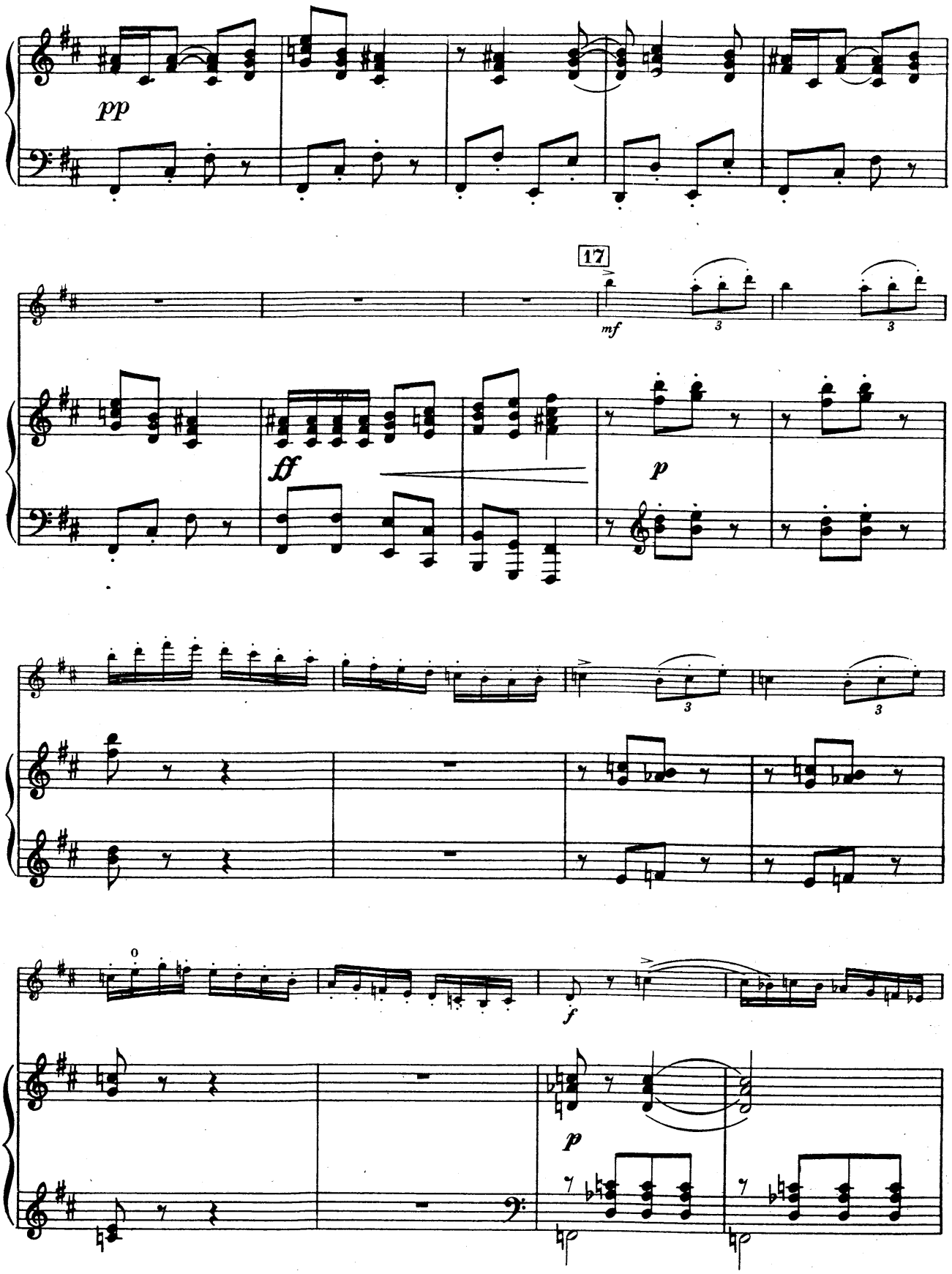

0
ff
10 Furioso (Яростно)
ff
3
11
mf dolce
pp

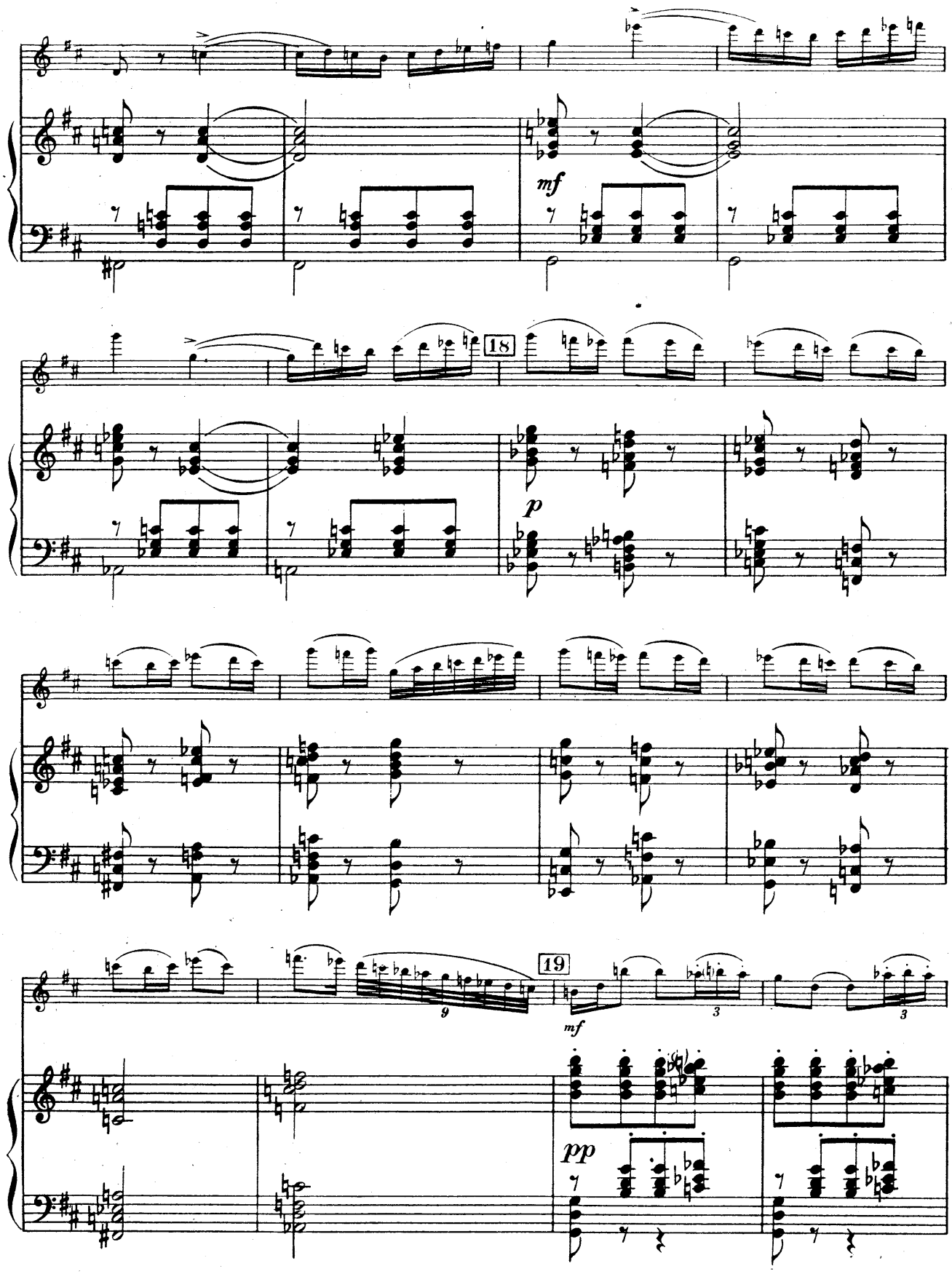

12
p espressivo

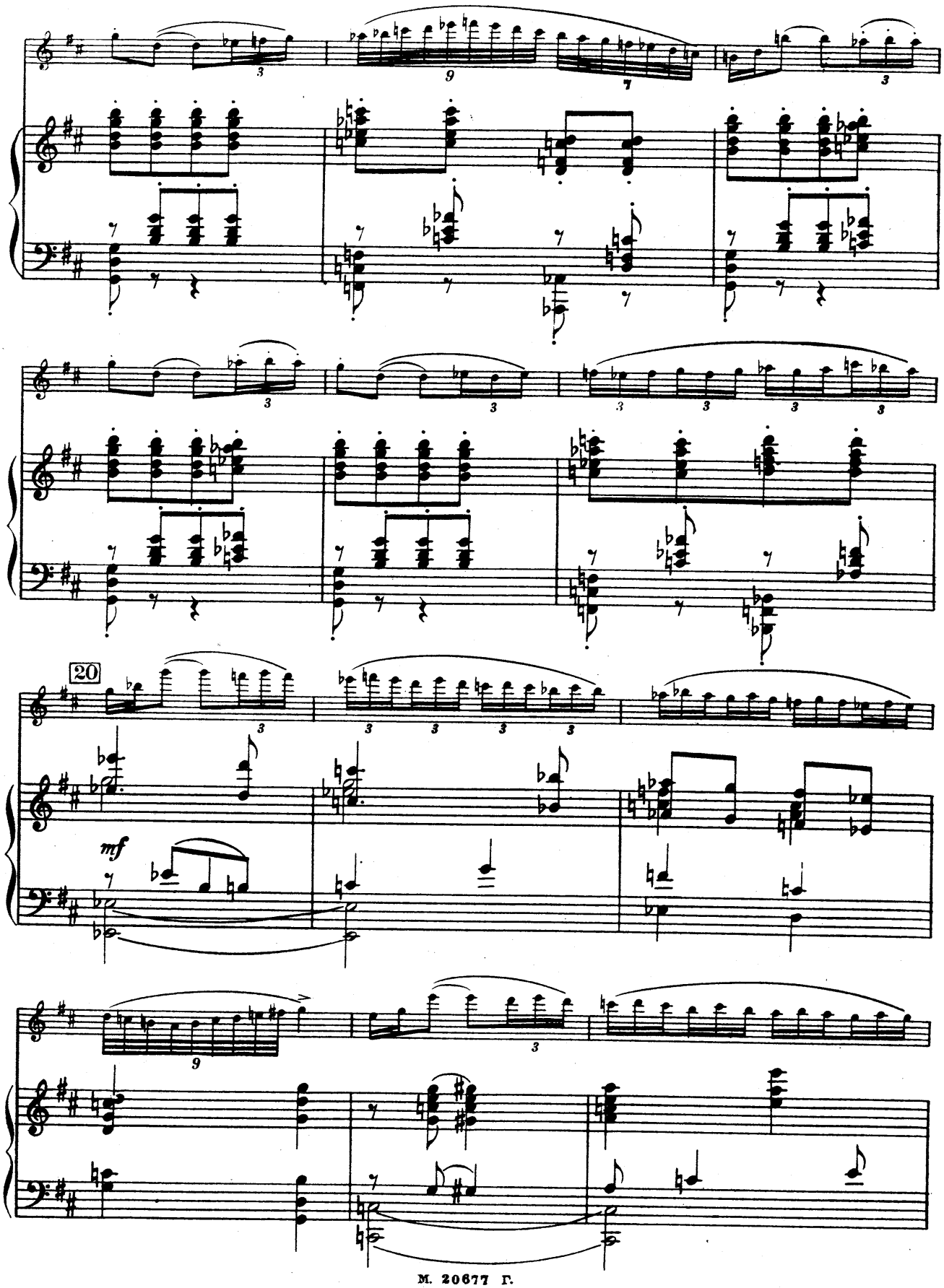

pp
13

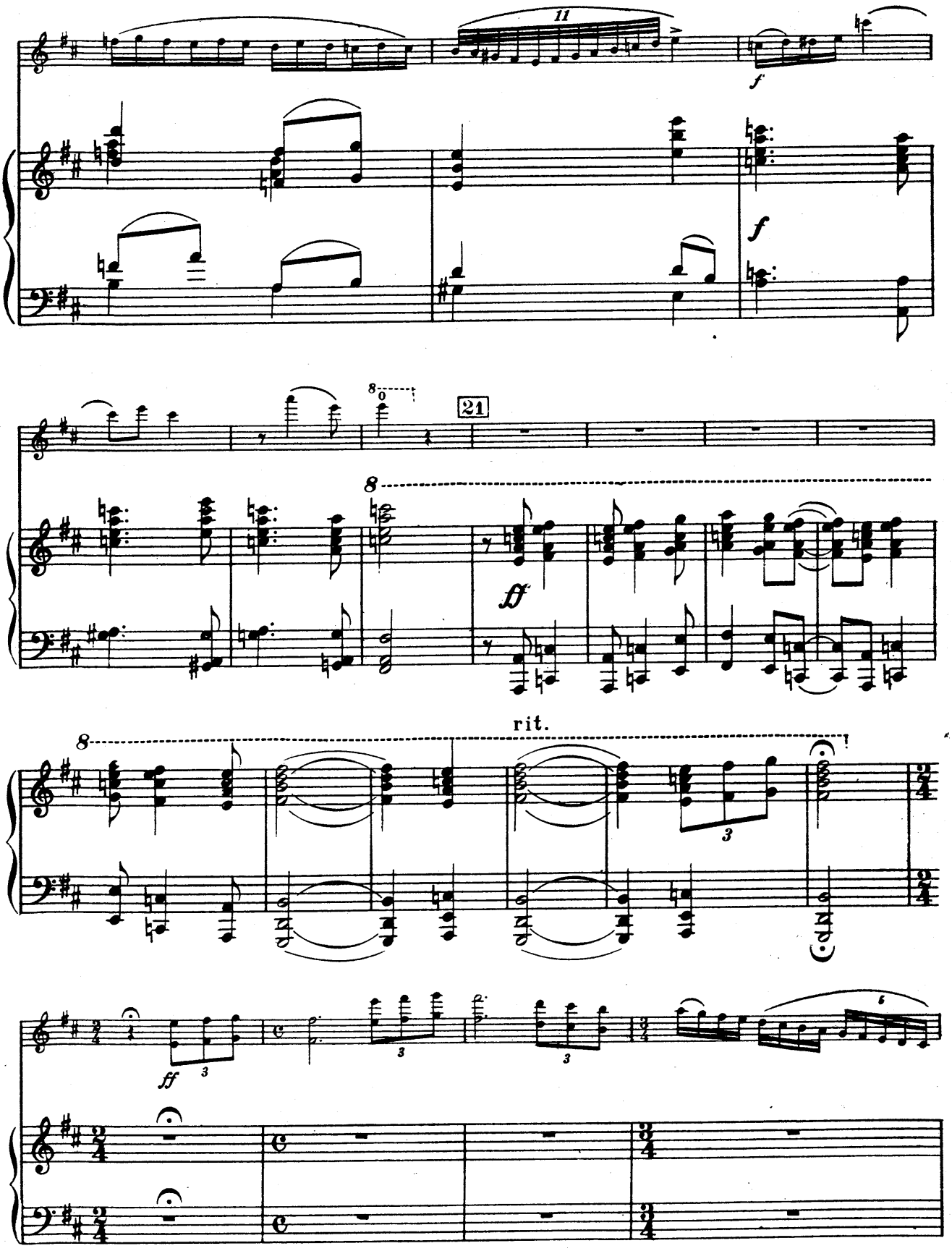

pp
ppp
14
f
mf
mf
ppp

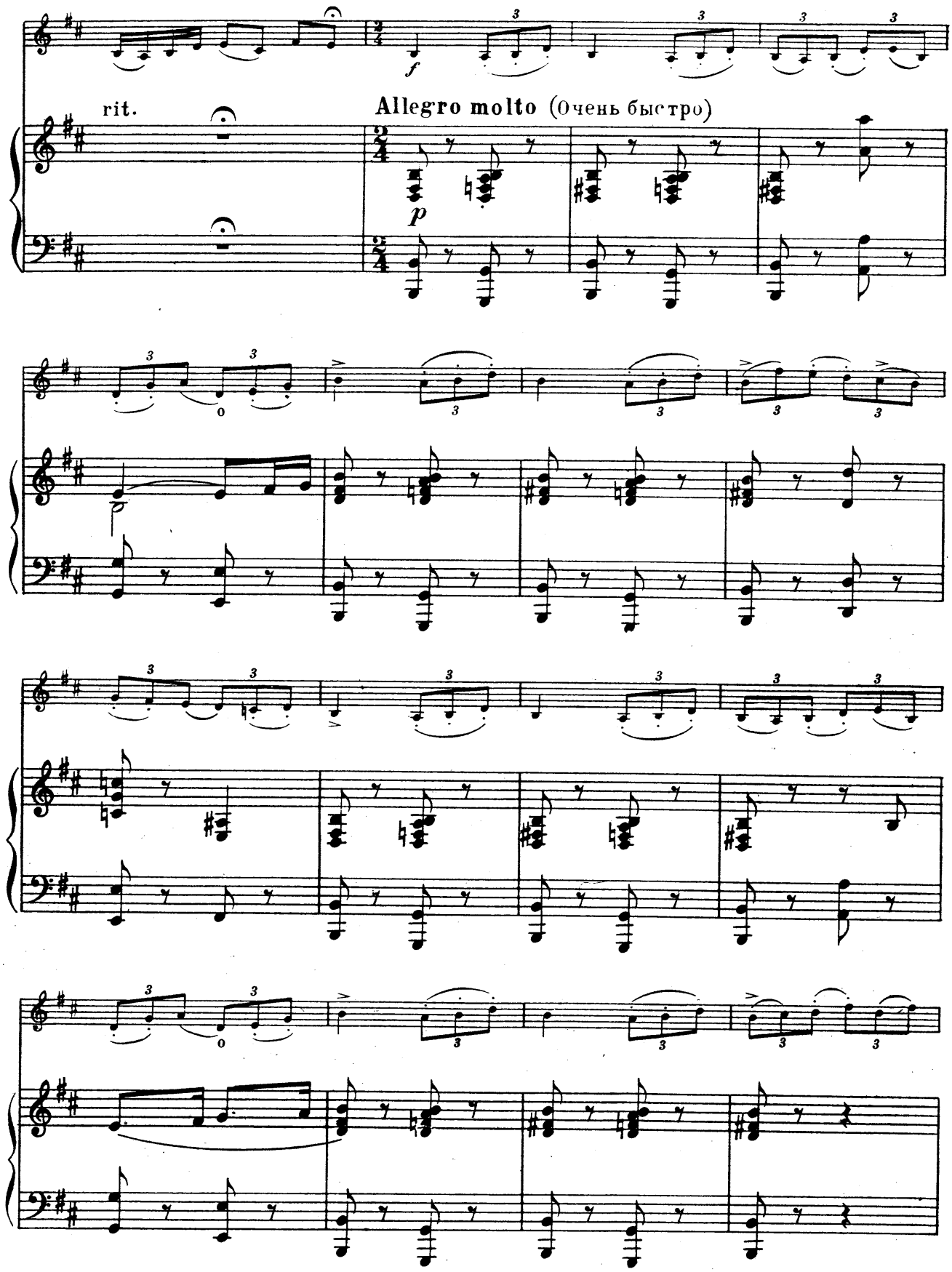

15
f
f
p
16
f
Robusto (Крепко)
f

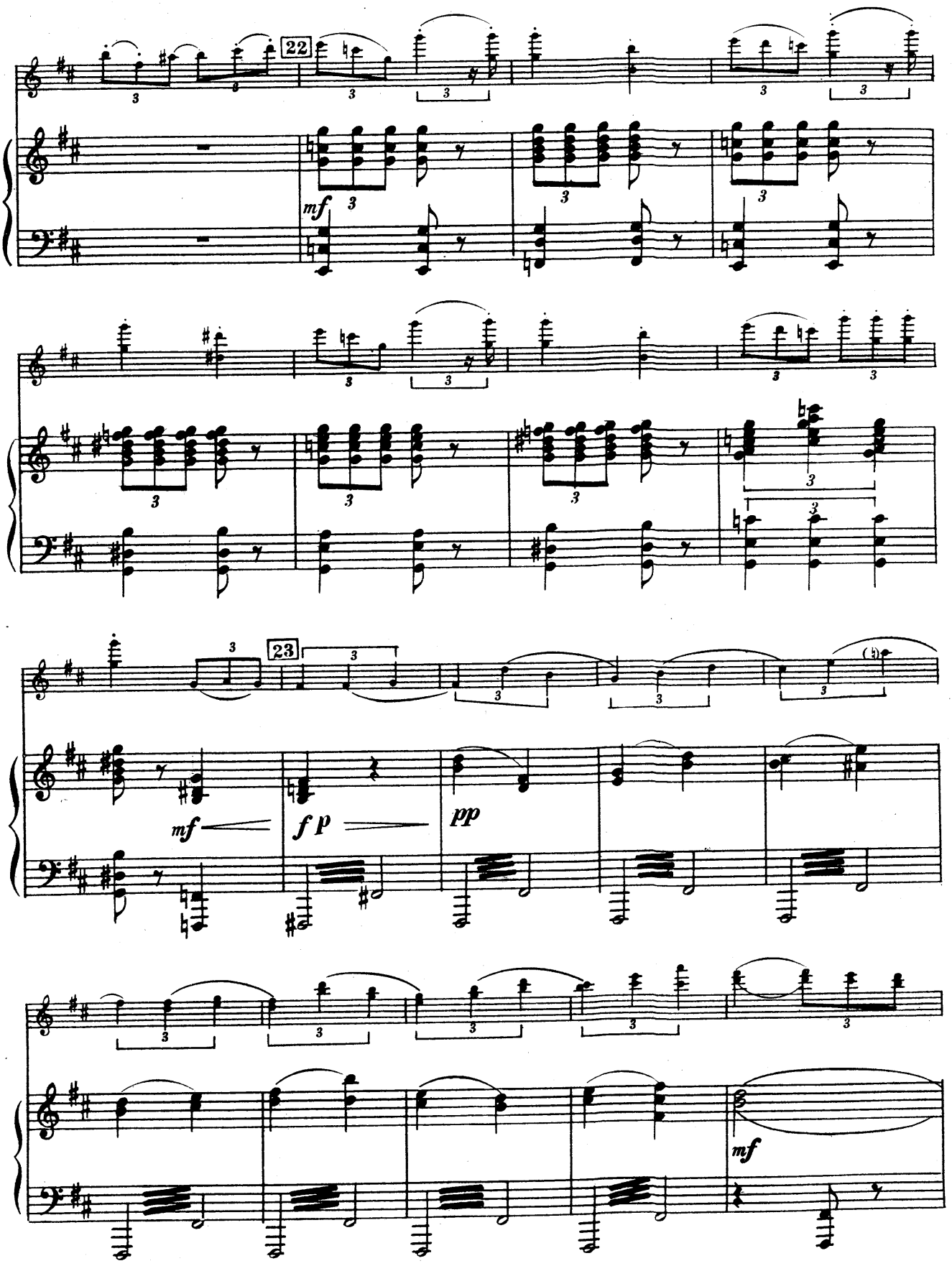

pp
17
mf
3
3
ff
p
3
3
o
f
p

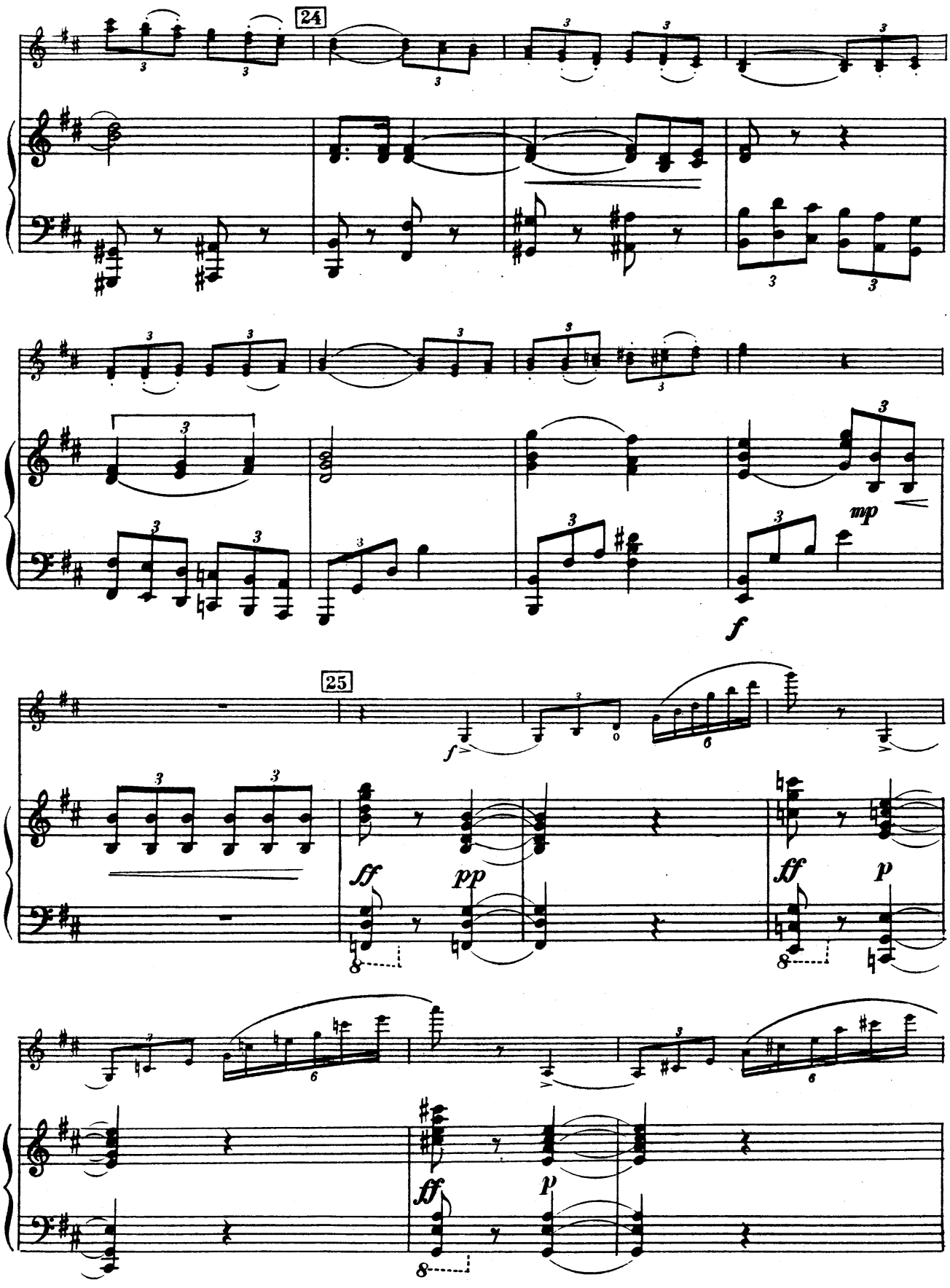

mf
18
p
19
9
3
3
mf
pp

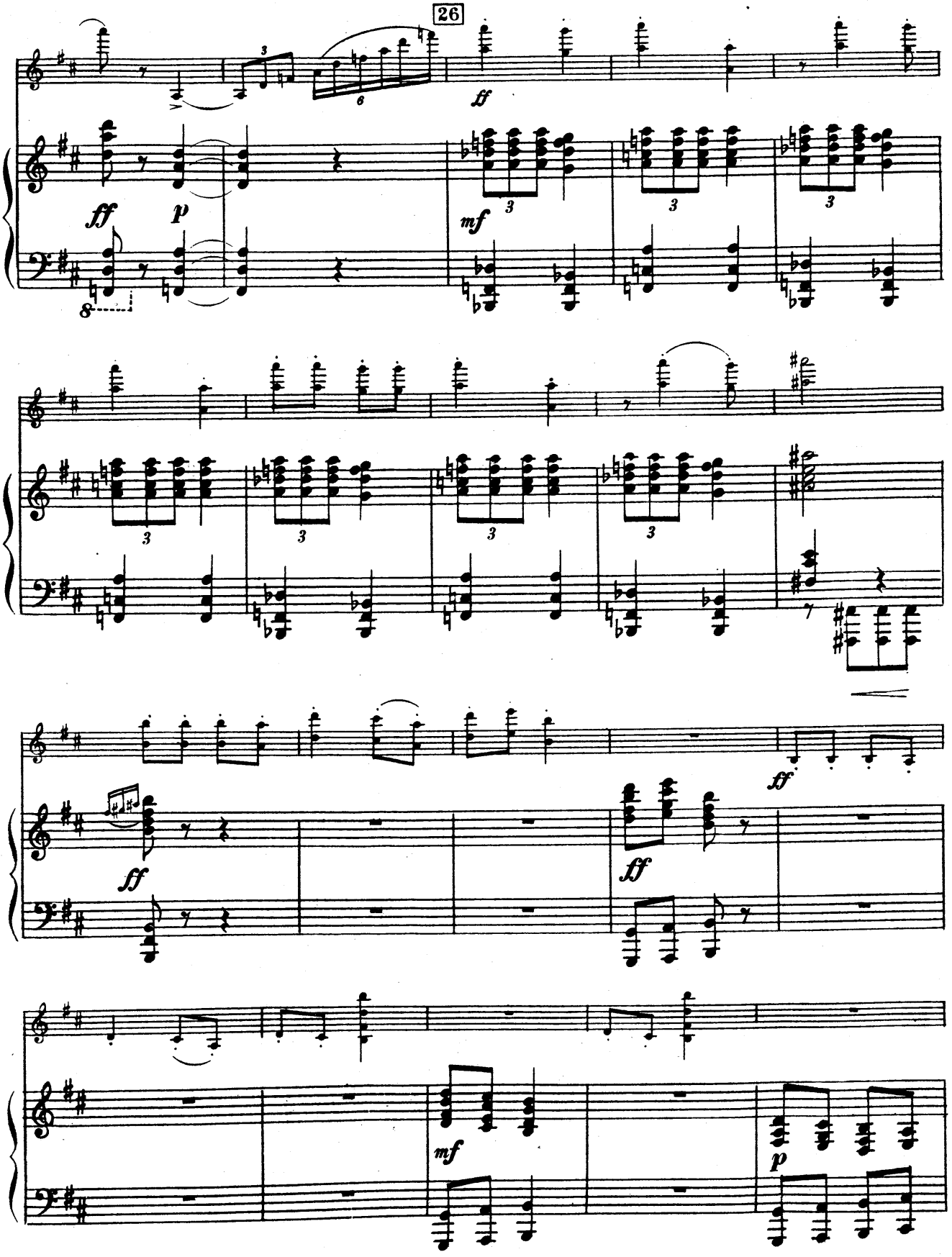

20
mf

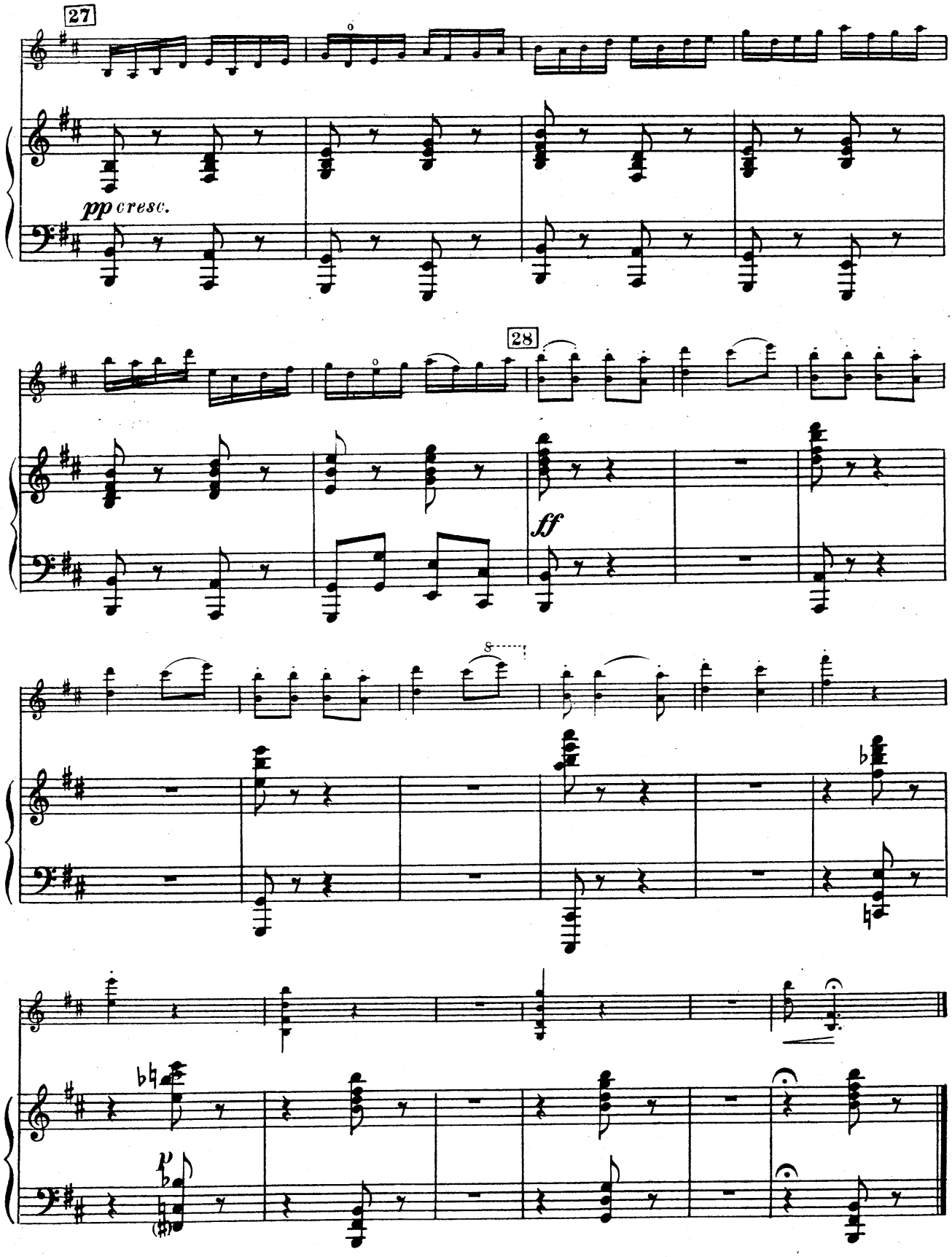

11
f
f
8
21
8
ff
8
rit.
3
ff
3
3
3
6


rit.
Allegro molto (Очень быстро)
f
p


22
mf
23
mf
f p
pp
mf


24
mp
f
25
f
ff
pp
ff
p
ff
p


26
ff
ff
p
mf
3
6
8
ff
ff
ff
mf
p



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10 р. 50 к.

С 1/I 1961 г. цена 1 р. 5 к.

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53
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КОНЦЕРТ

для скрипки с оркестром

CONCERTO

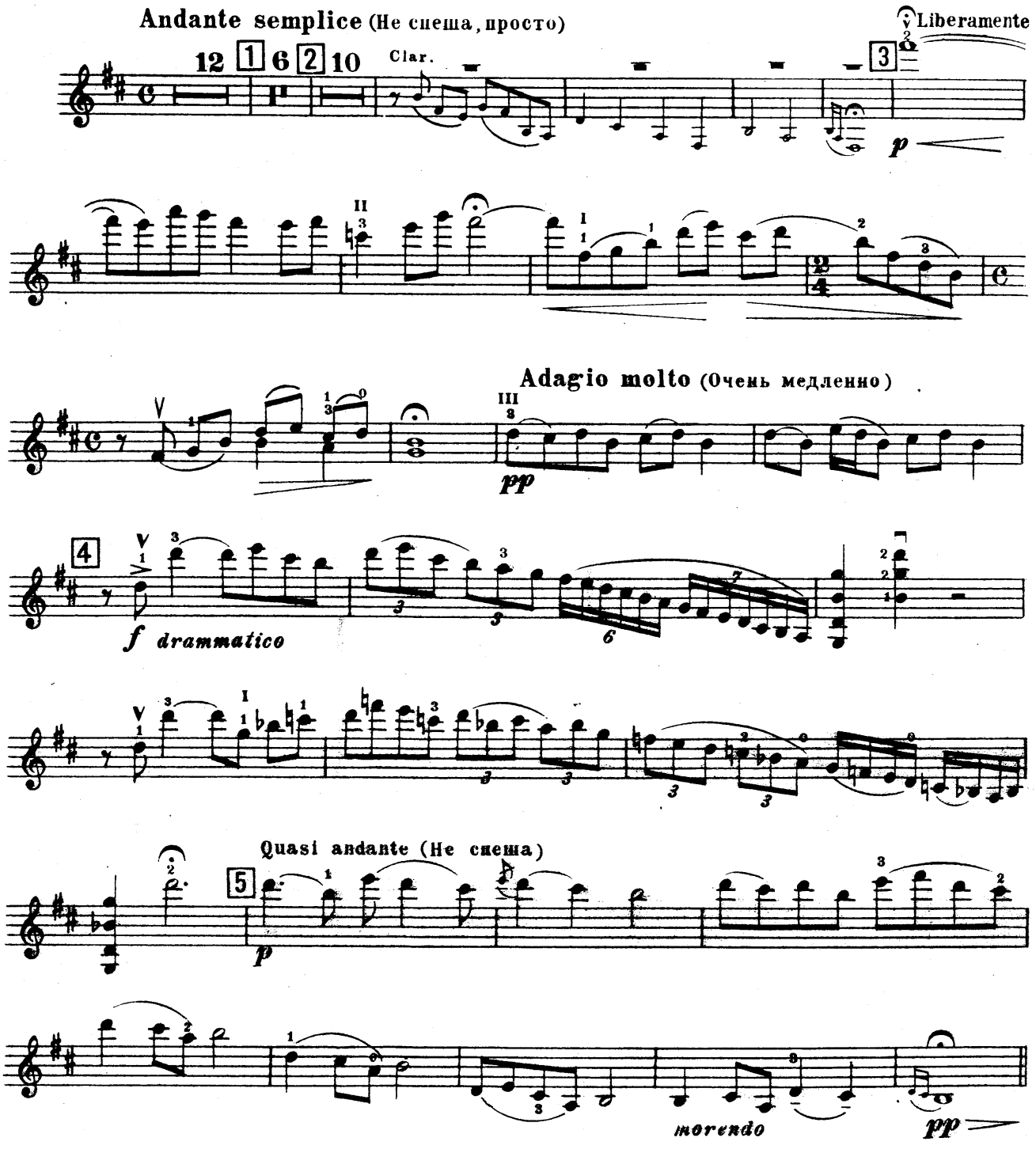
for Violin and Orchestra

Violino

Редакция партии скрипки А. Ливонта
Violin Part Edited by A. Livont

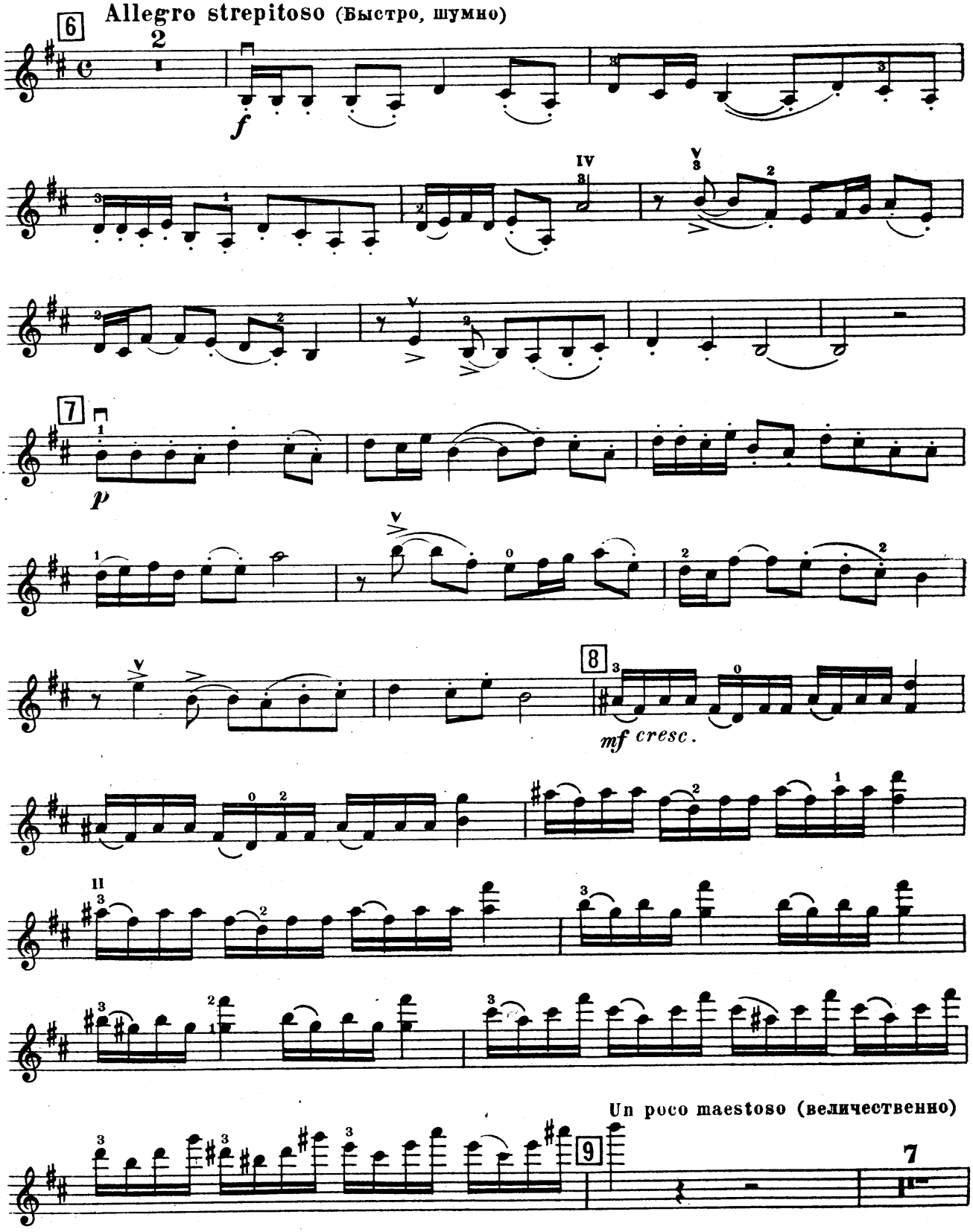
Б. ДВАРИОНАС
B. DVARIONAS (1948 г.)

I



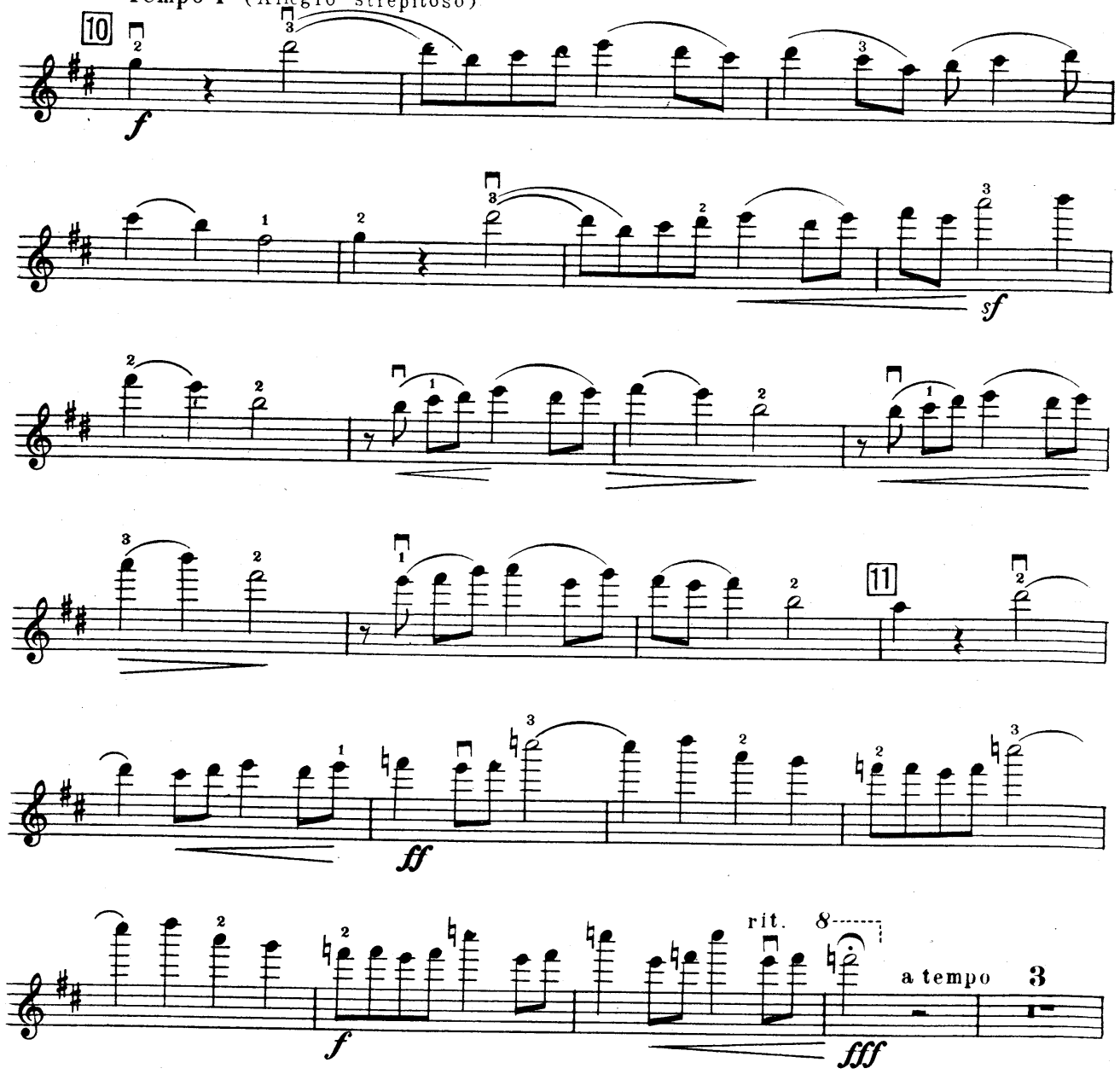
м. 20677 г.

Violino

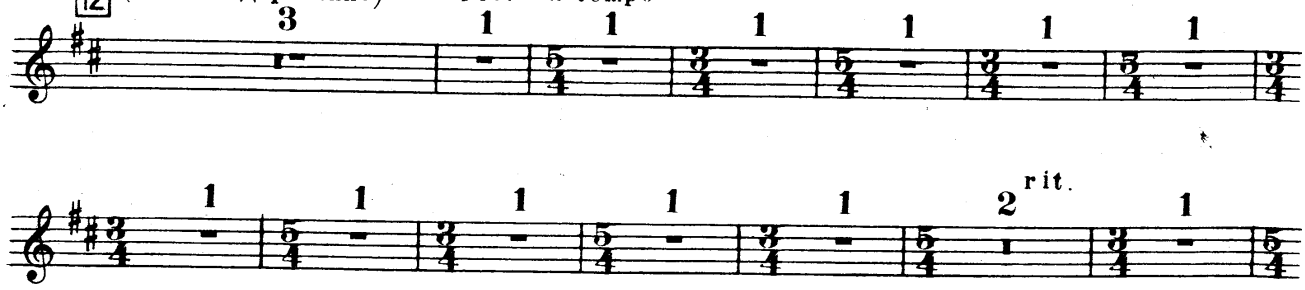

Allegro strepitoso (Быстро, шумно)
6
2
f
IV
V
7
p
V
8
mf cresc.
II
Un poco maestoso (величественно)
9
7

Violino

Tempo I (Allegro strepitoso)

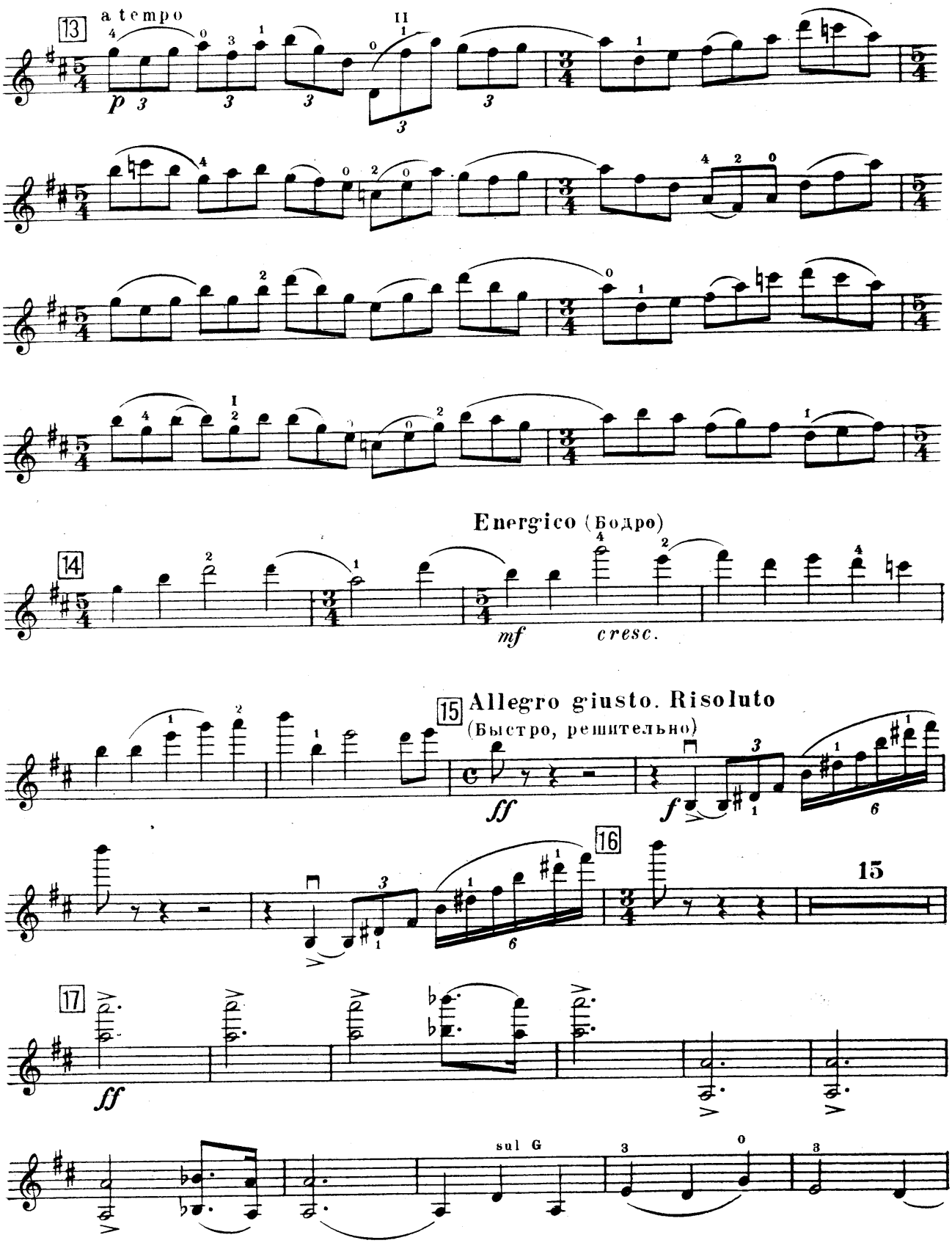


Mołto sostenuto
(Очень сдержанно)



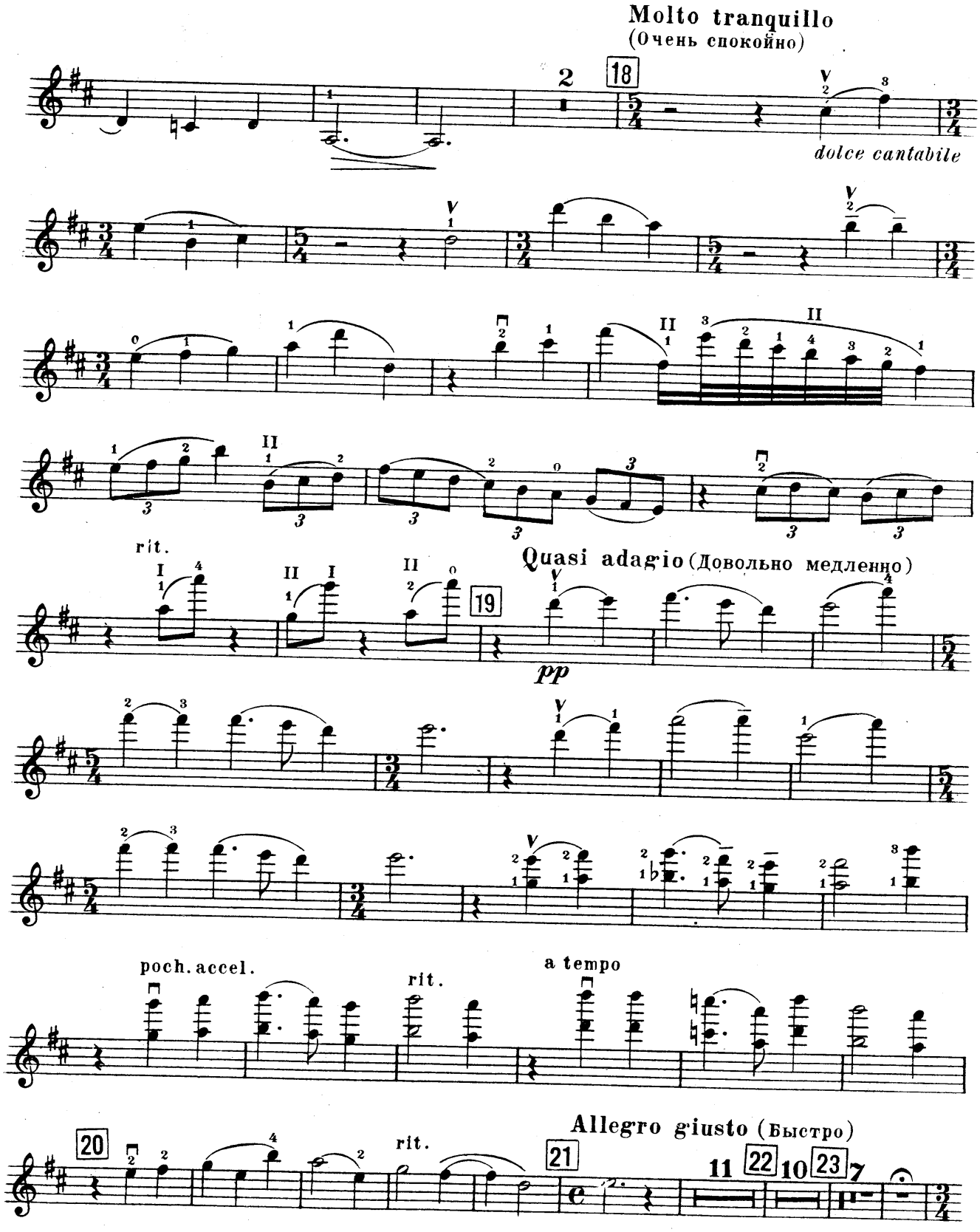
м. 20677 г.

Violino



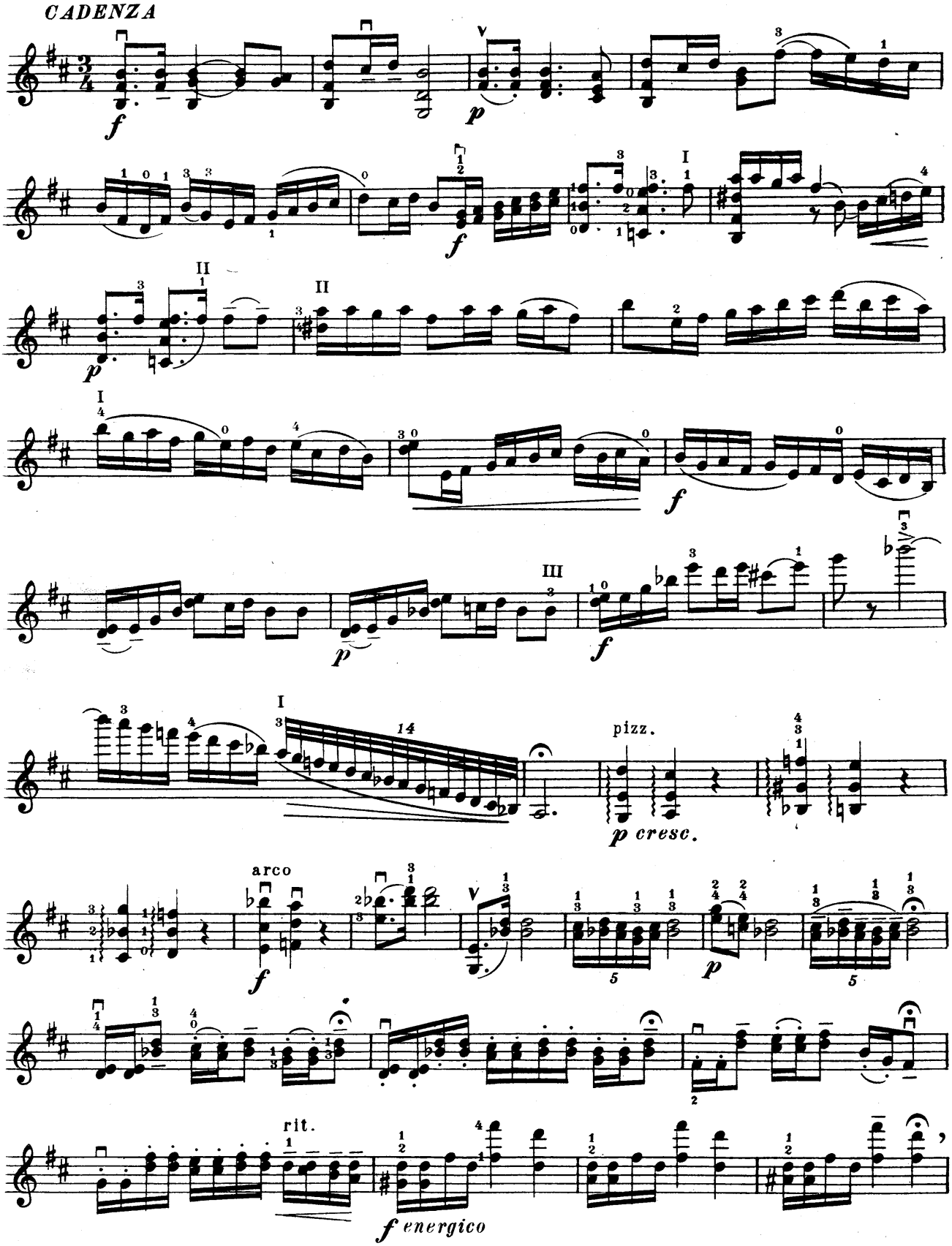
м. 20677 г.

Violino

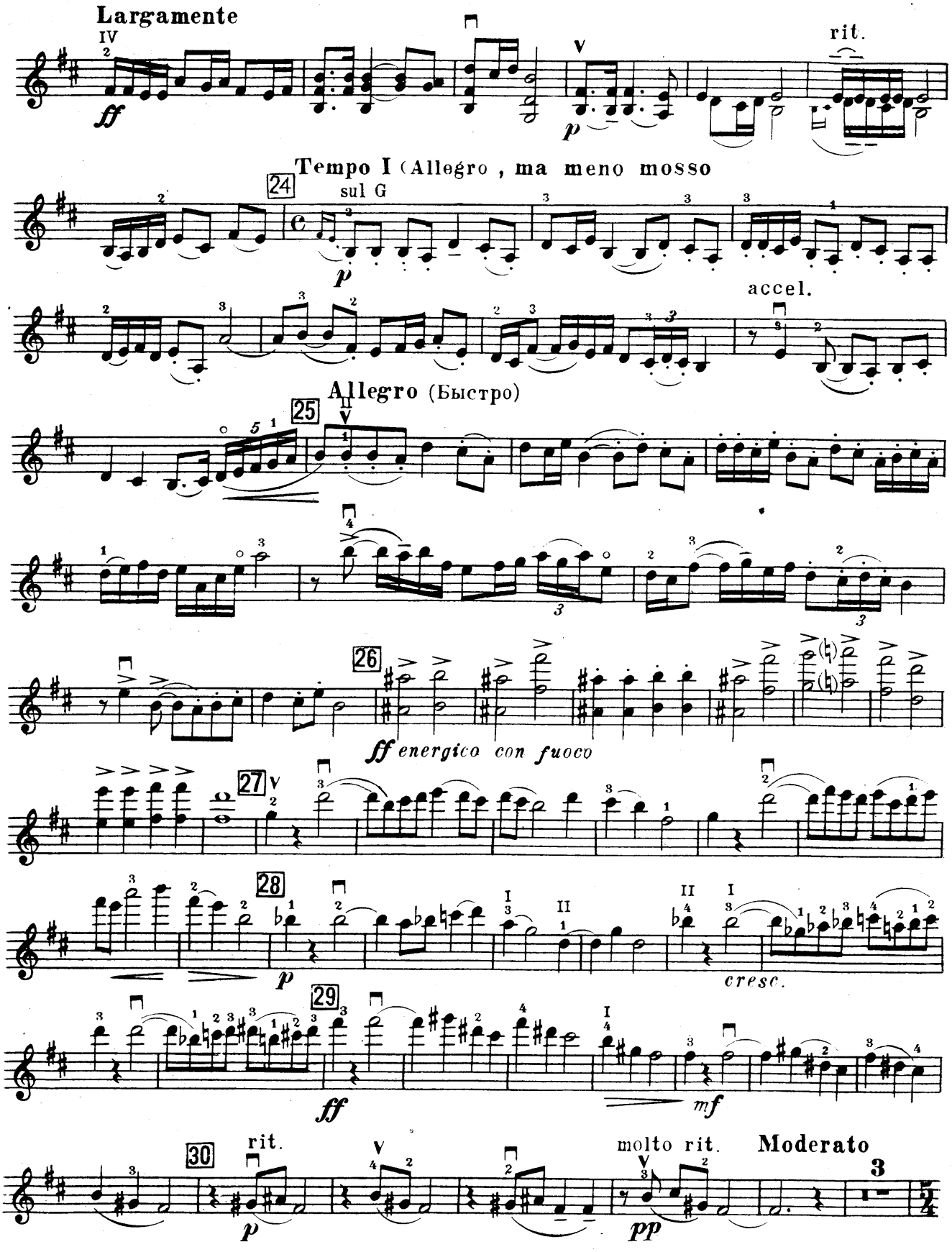


М. 20677 г.

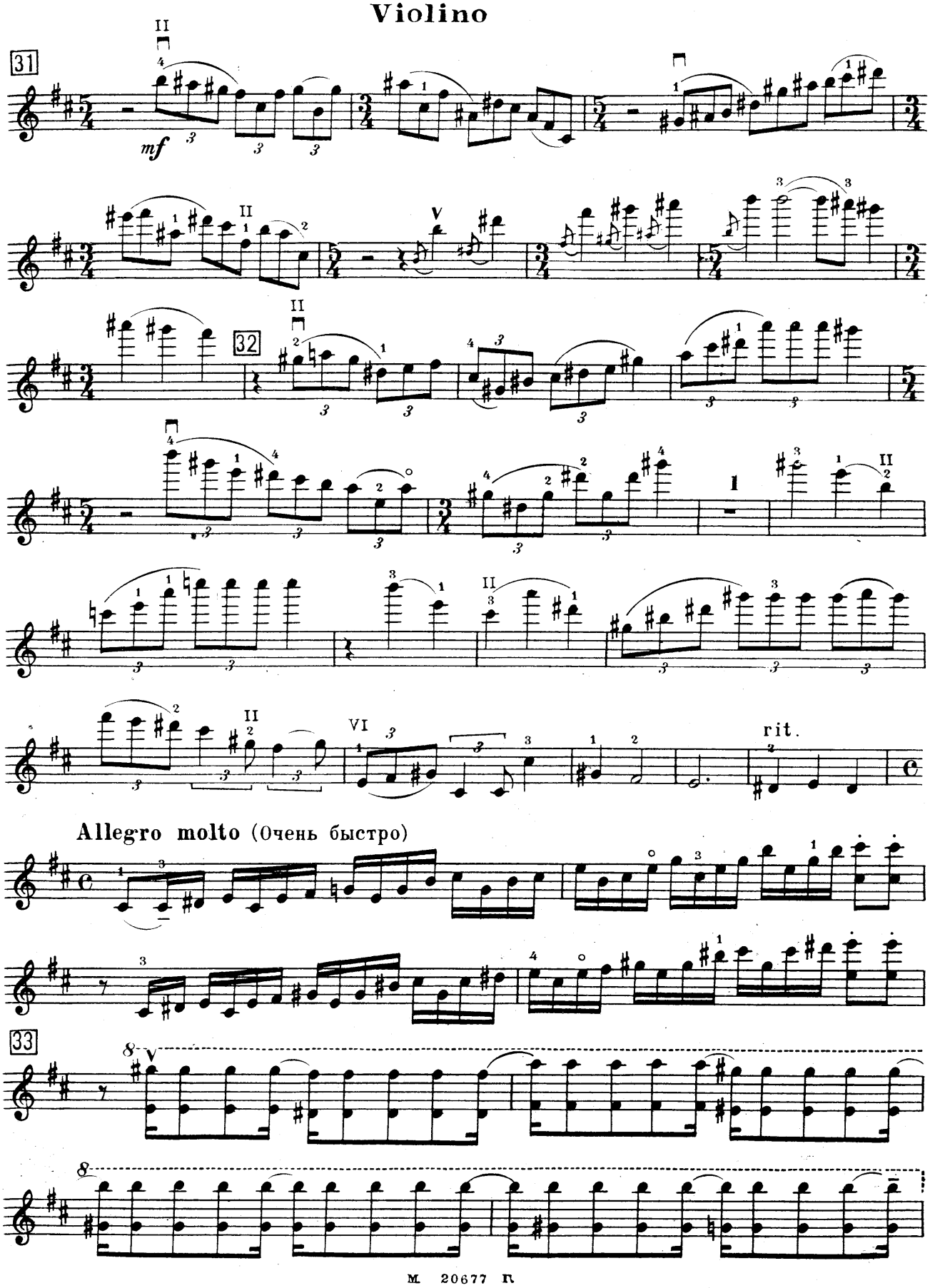
Violino



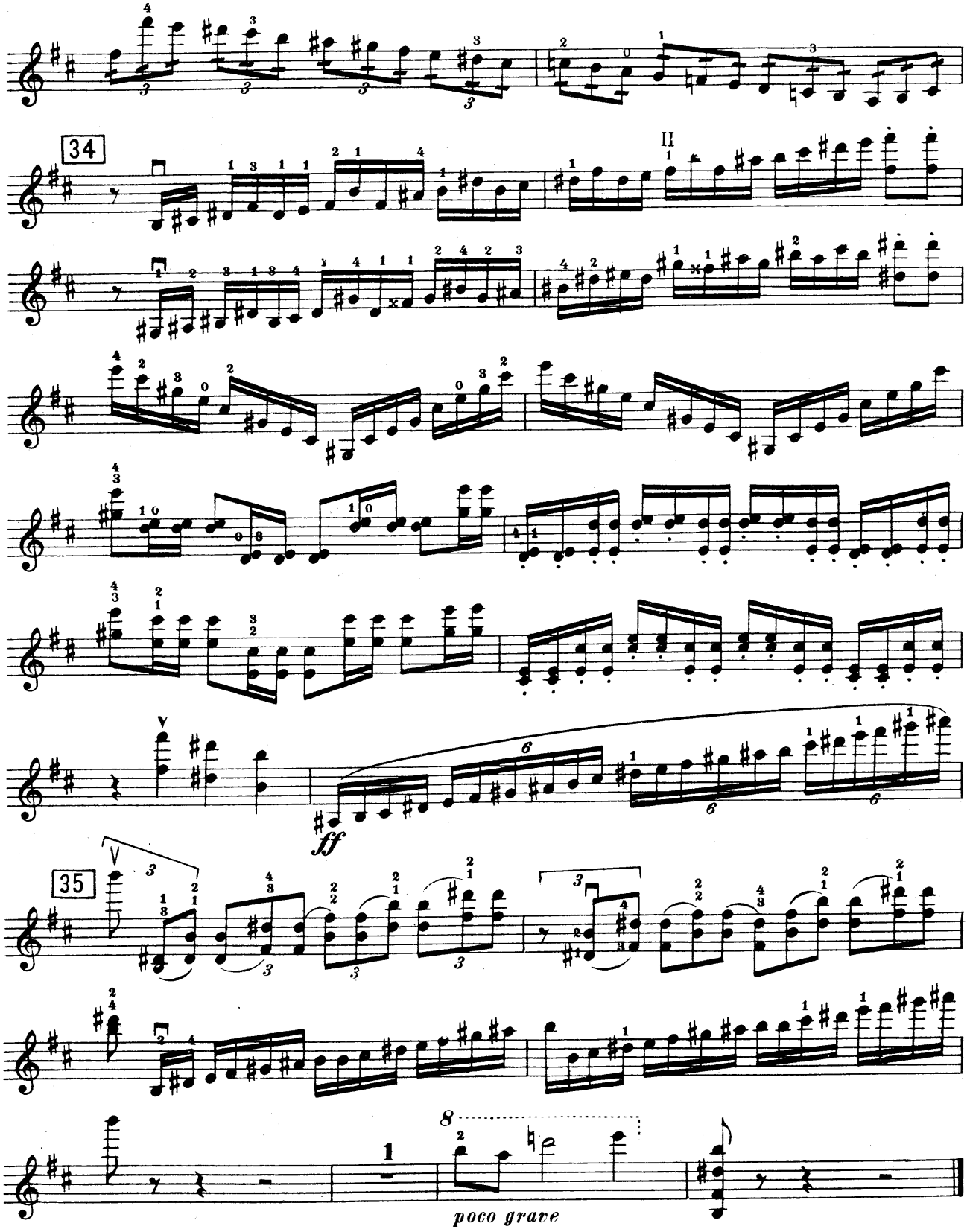
Violino


Largamente
ff
p
rit.
Tempo I (Allegro , ma meno mosso
24
sul G
p
accel.
Allegro (Быстро)
25
26
ff energico con fuoco
27
28
p
cresc.
29
ff
mf
30
rit.
p
molto rit.
Moderato
pp

Violino

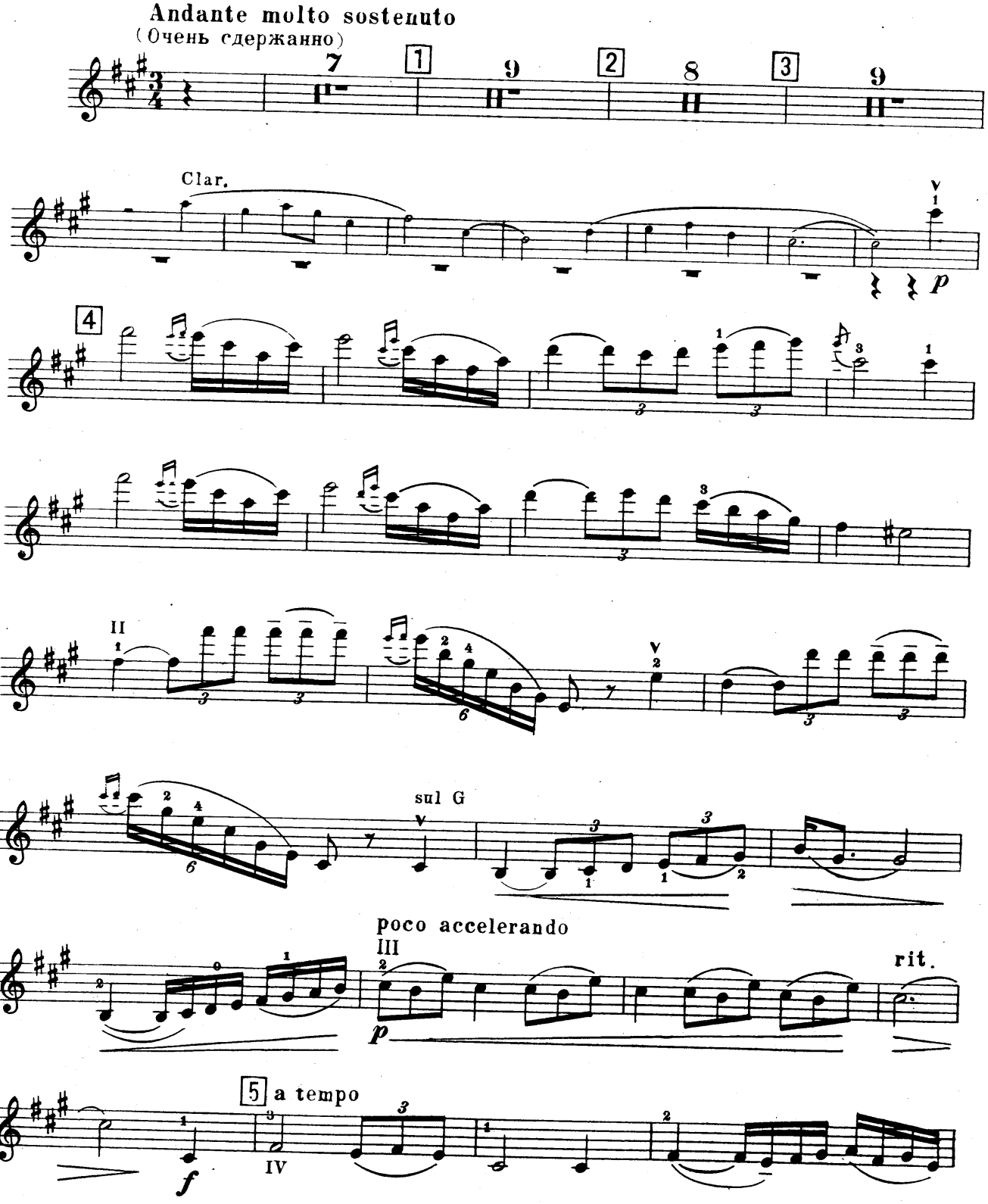


Violino

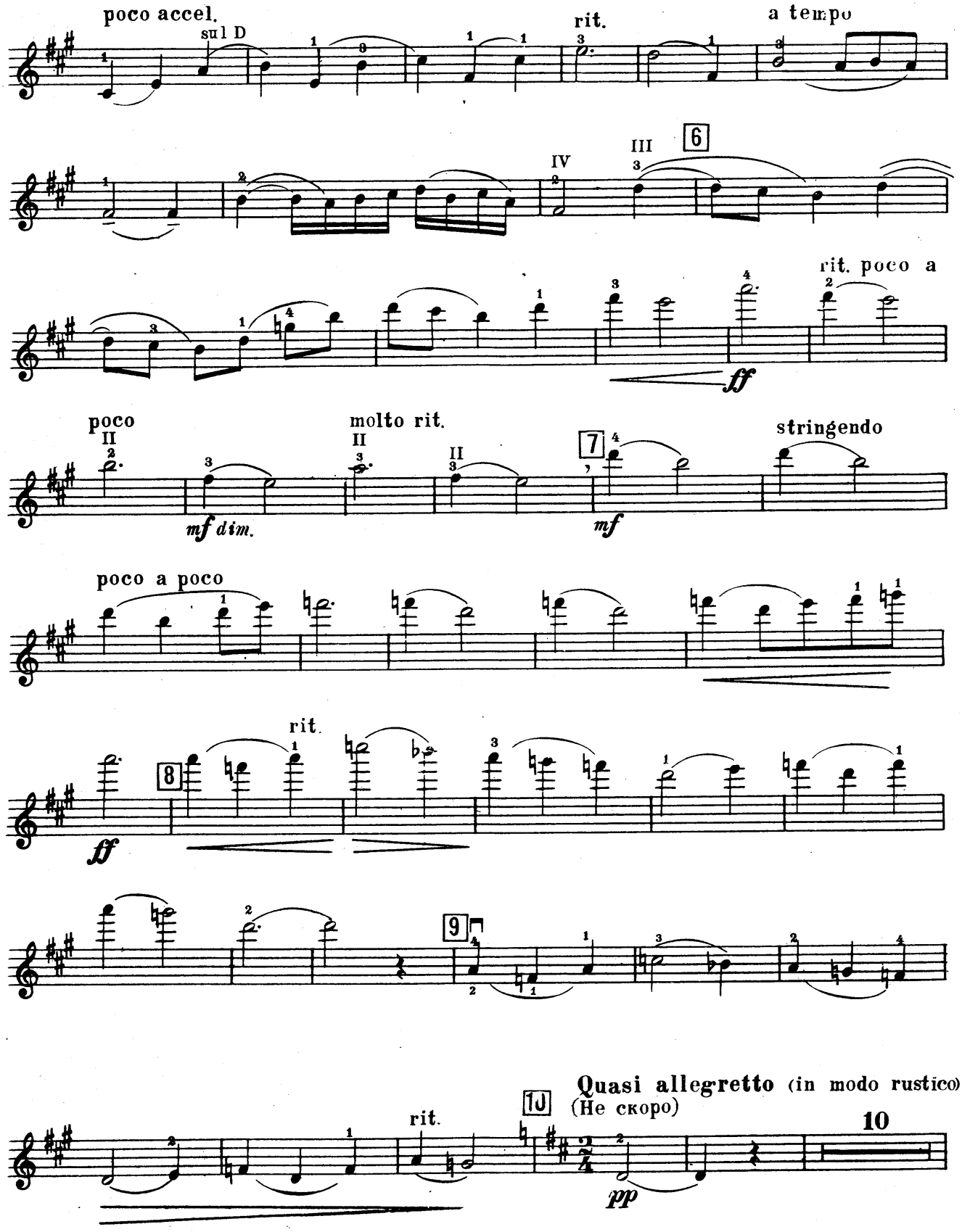


II

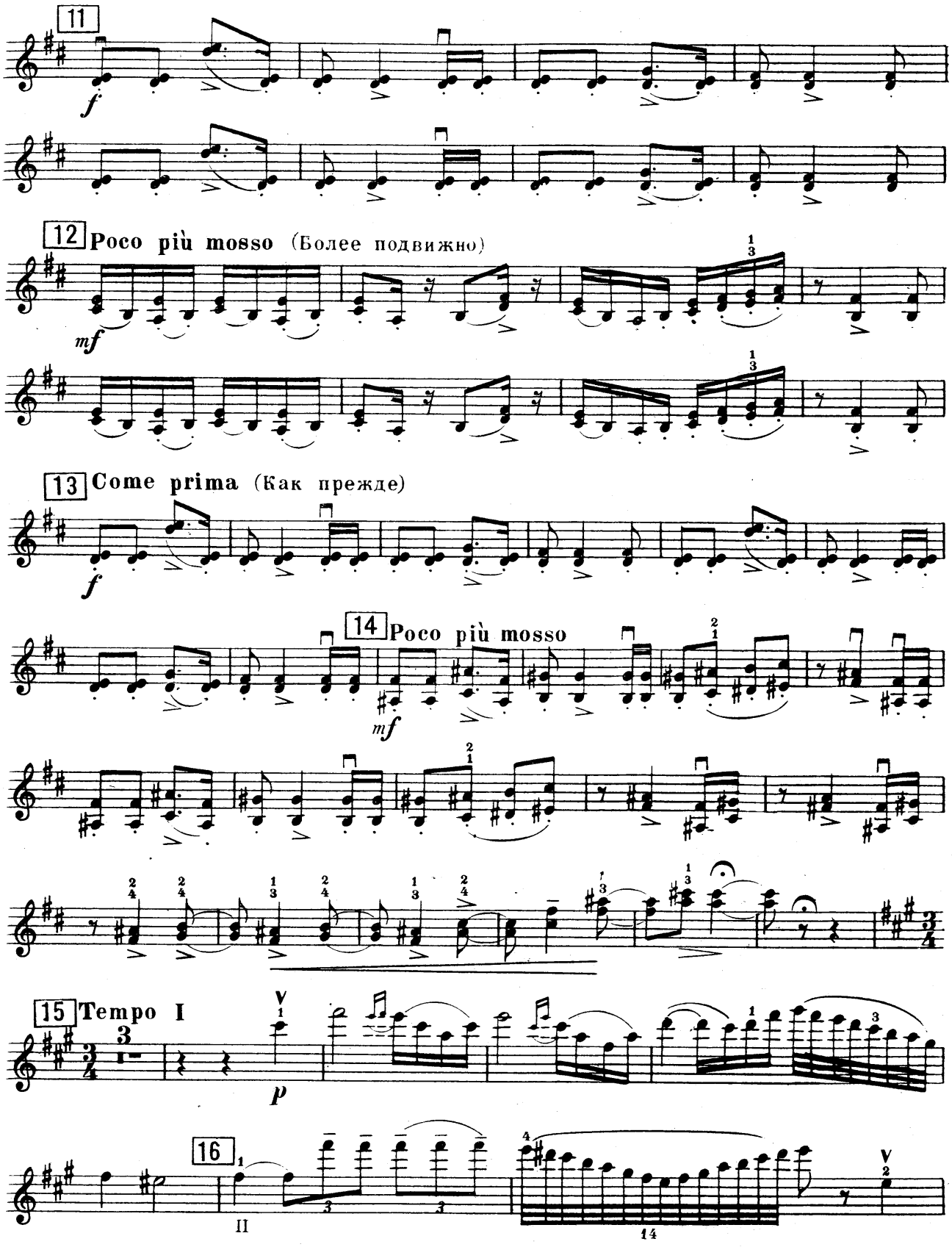
Violino


Andante molto sostenuto
(Очень сдержанно)
7
1
9
2
8
3
9
Clar.
p
4
II
V
sul G
poco accelerando
III
rit.
5 a tempo
f
IV

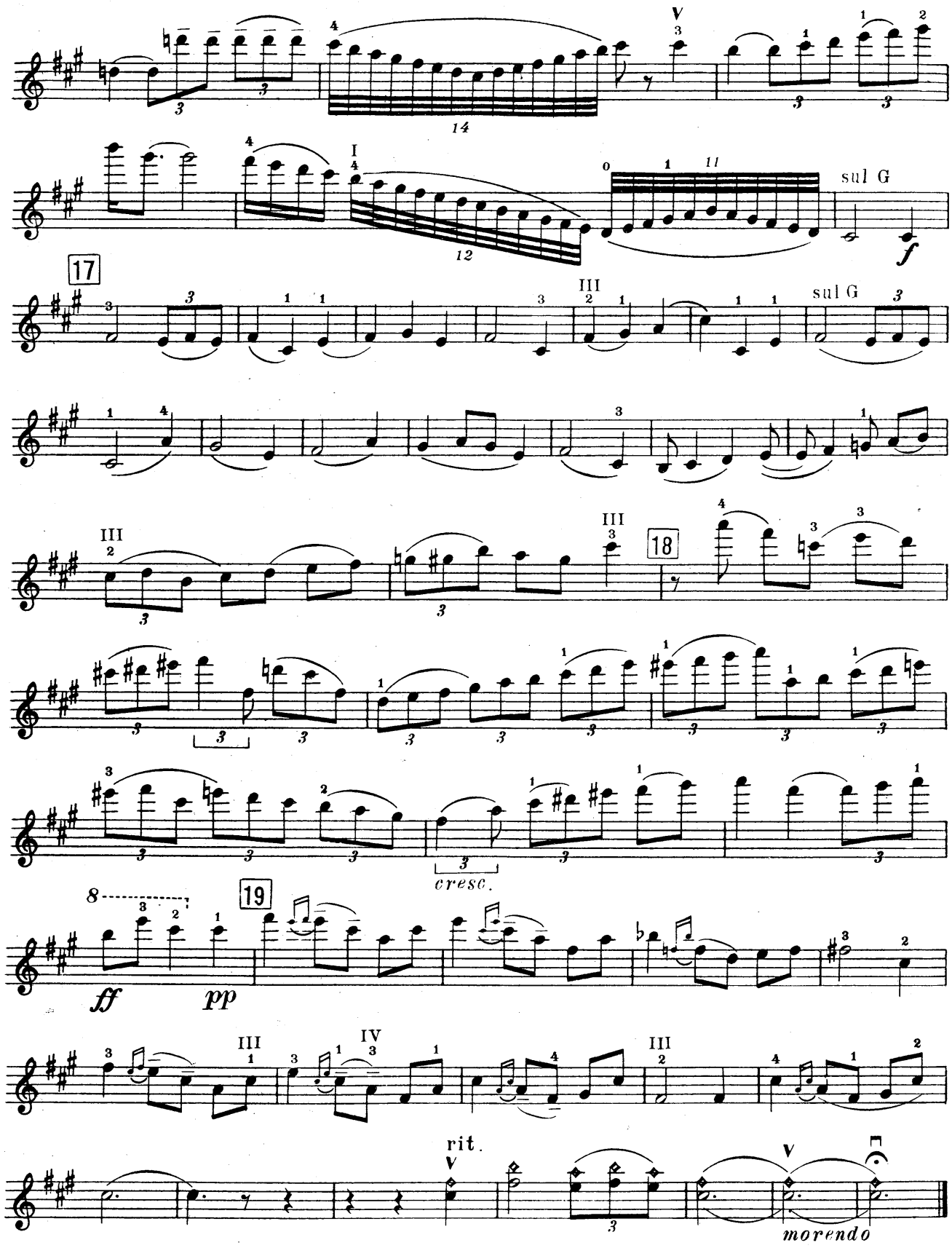
Violino


poco accel.
sul D
rit.
a tempo
6
III
IV
rit. poco a
ff
poco
molto rit.
stringendo
mf dim.
mf
poco a poco
rit.
8
ff
9
Quasi allegretto (in modo rustico)
(Не скоро)
10
rit.
pp

Violino

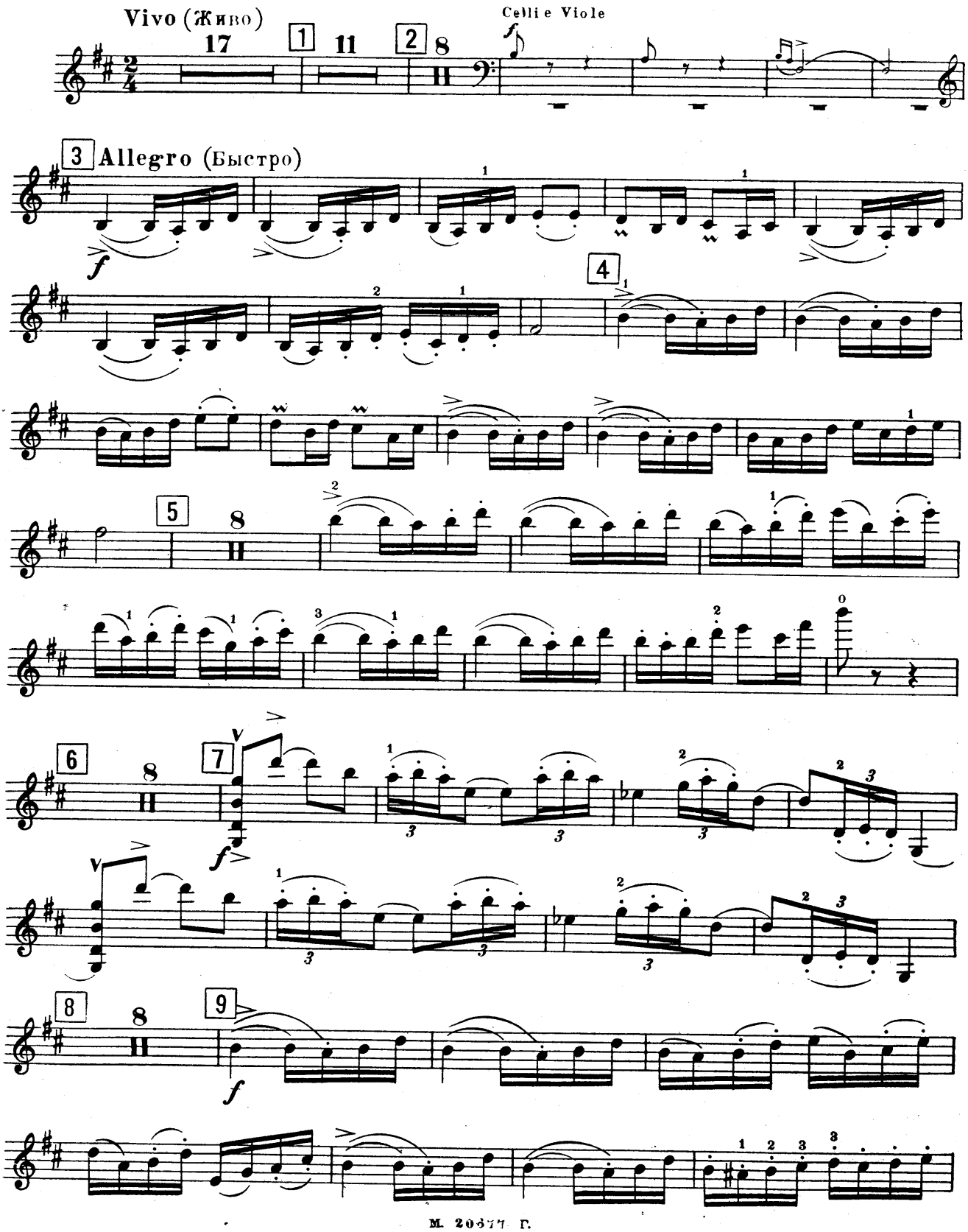

11
f
12 Poco più mosso (Более подвижно)
mf
13 Come prima (Как прежде)
f
14 Poco più mosso
mf
15 Tempo I
p
16

Violino

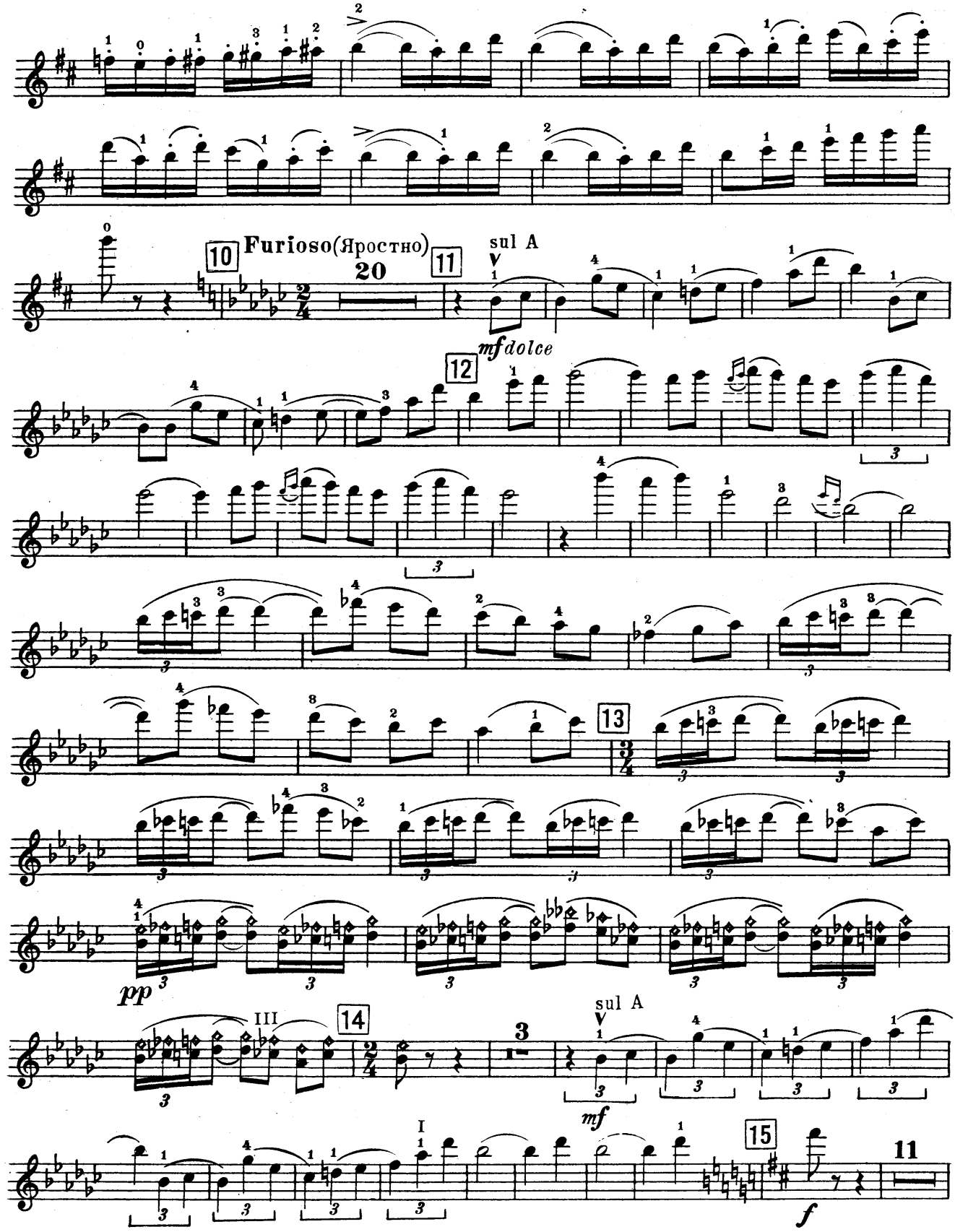

sul G
f
17
III
sul G
III
III
18
cresc.
8
19
ff
pp
III
IV
III
rit.
morendo

III

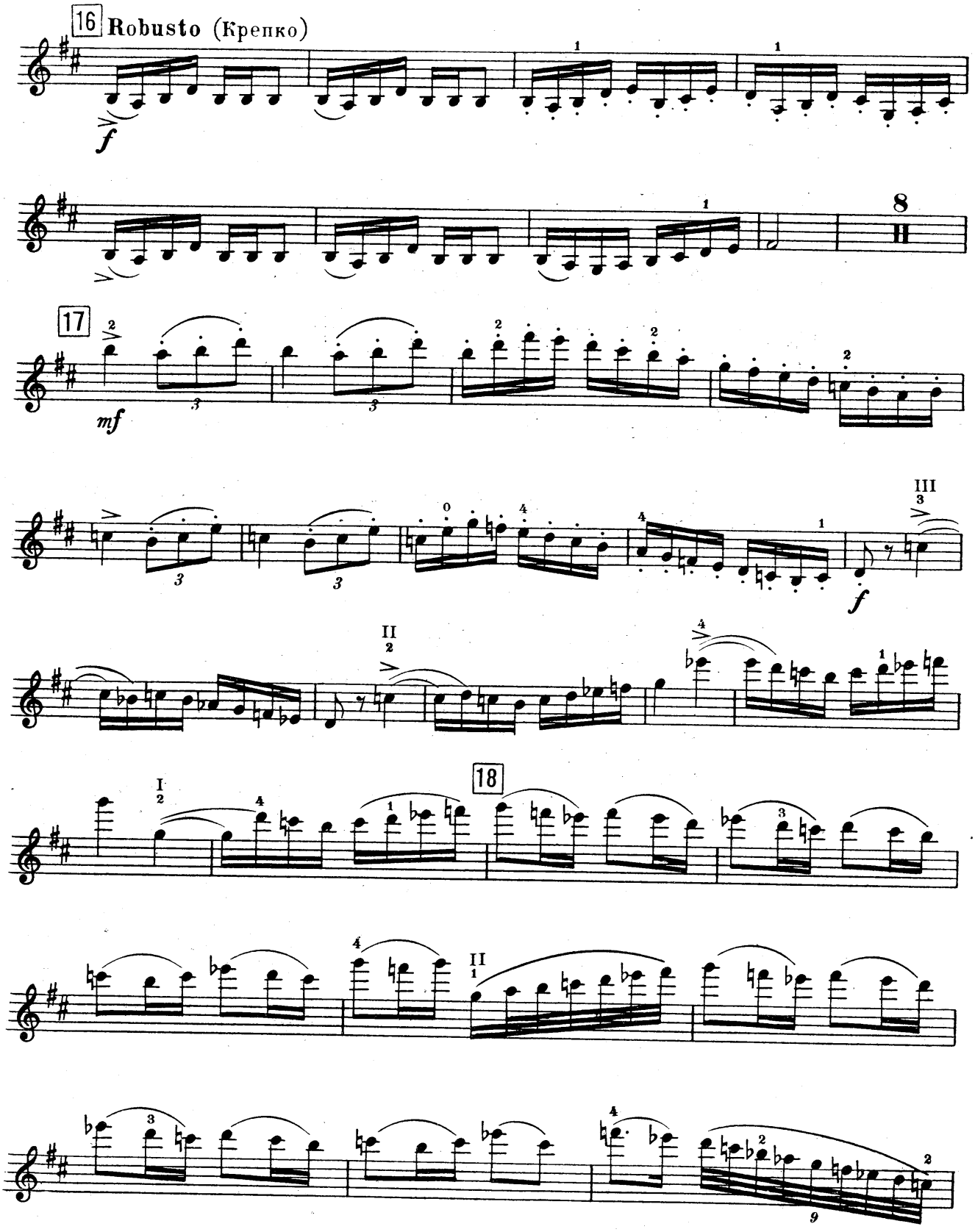
Violino


Vivo (Живо)
17
1
11
2
8
Celli e Viole
f
3 Allegro (Быстро)
f
4
5
8
6
8
7
V
f
V
8
8
9
f

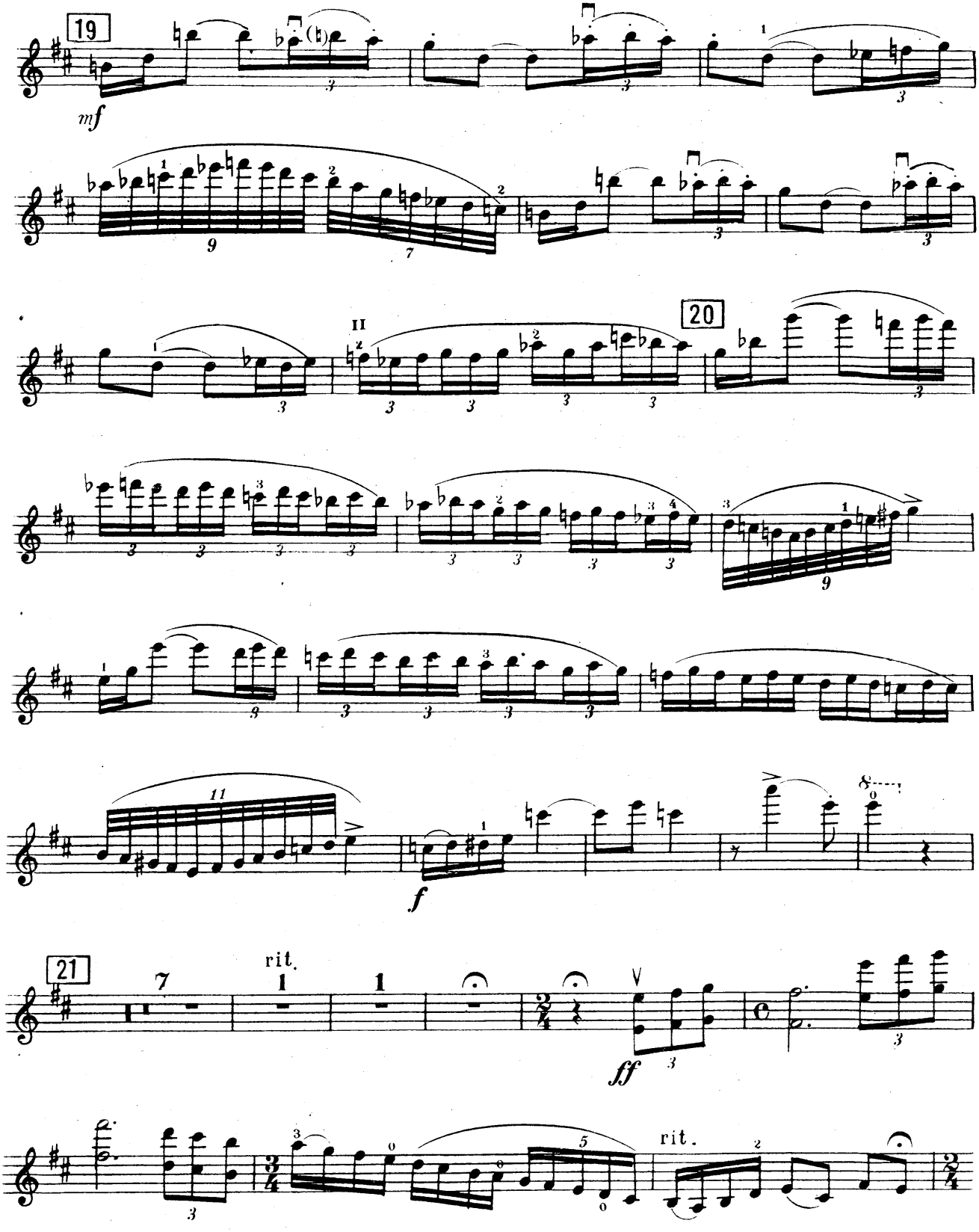
Violino


10
Furioso(Яростно)
20
11
sul A
mf dolce
12
13
pp
III
14
3
sul A
mf
I
15
11
f

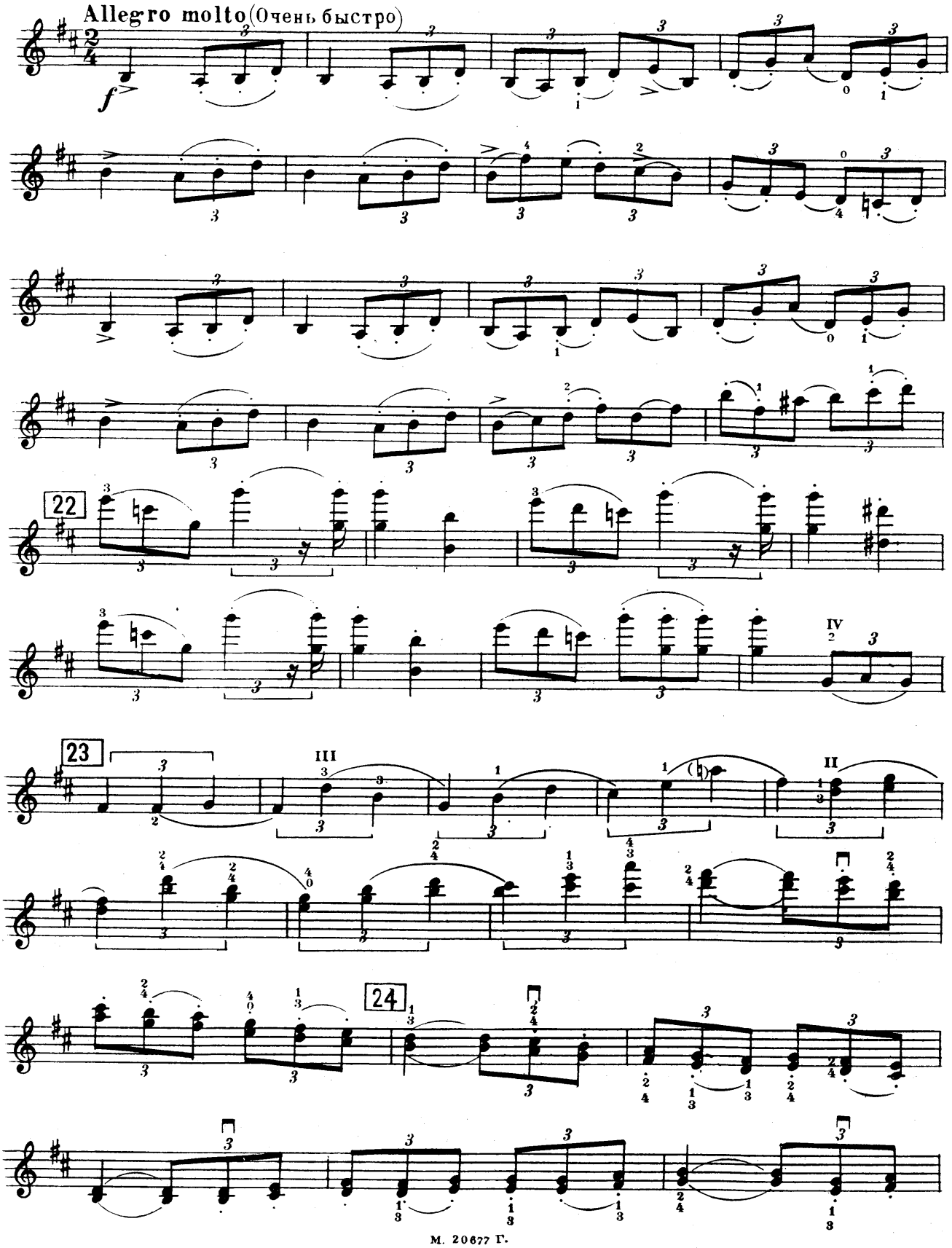
Violino



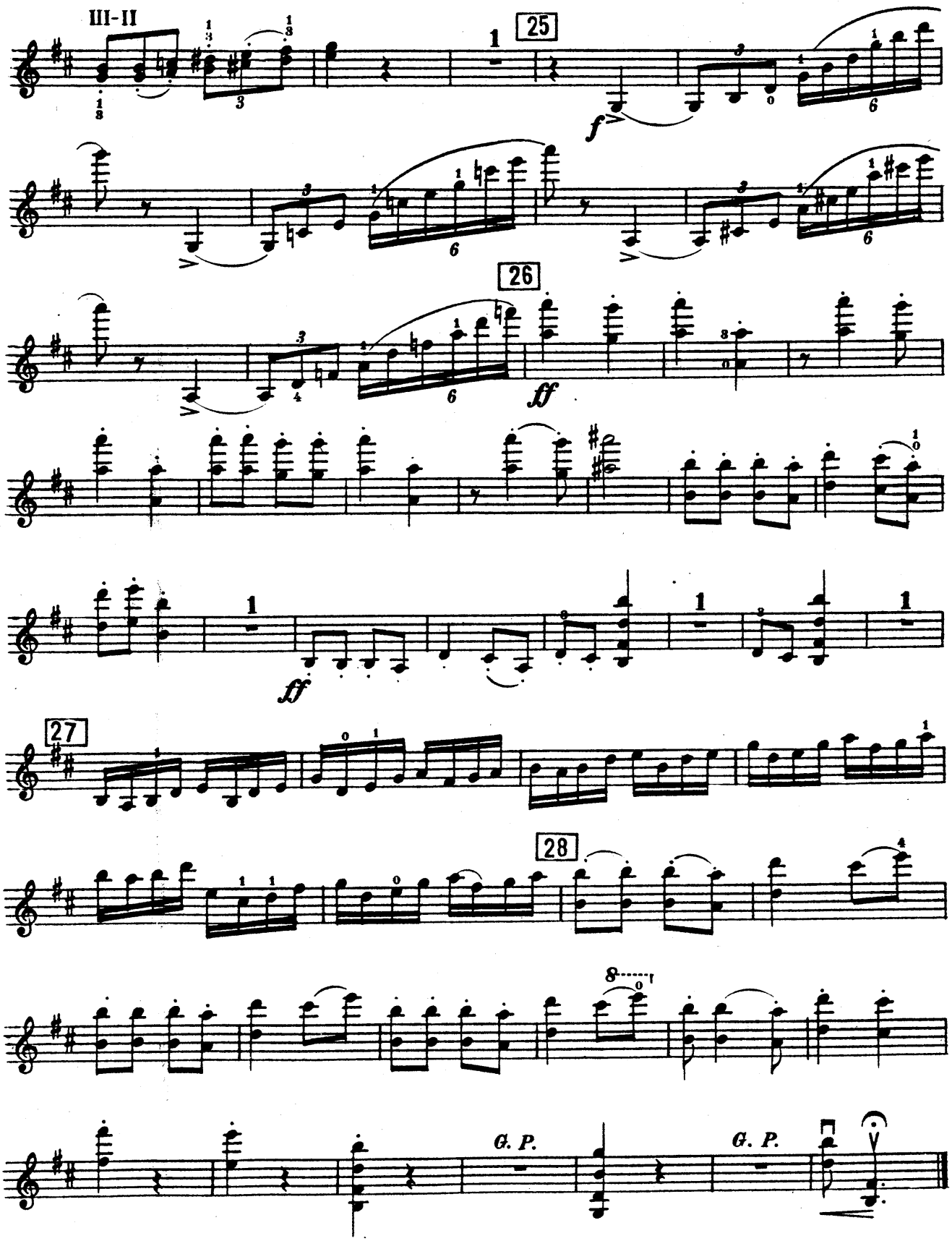
Violino



Violino



Violino



Б. ДВАРИОНАС

КОНЦЕРТ

ДЛЯ СКРИПКИ С ОРКЕСТРОМ

ПЕРЕЛОЖЕНИЕ
ДЛЯ СКРИПКИ И ФОРТЕПЬЯНО

МУЗГИЗ 1957