

71-58



С. ПРОКОФЬЕВ

КОНЦЕРТ № 2

ДЛЯ СКРИПКИ С ОРКЕСТРОМ

КЛАВИР



• ИЗДАТЕЛЬСТВО «МУЗЫКА» •

МОСКВА • 1974



н/мус.

1
17-62

КОНЦЕРТ № 2

Соч. 63

I

С. ПРОКОФЬЕВ
(1891—1953)

Скрипка

Ф-п.

Allegro moderato ♩=108

1

cresc. *f*

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

C-b. con sord.

f *mf* *pizz.*

Cl.

2

arco *p*

p *V-c.* *p*

C-b.

* В клавише партия скрипки изложена в редакции прижизненного издания.

ГОРОДСКАЯ
БИБЛИОТЕКА
ИМ. П. П. П.
1953

First system of the musical score. The top staff (treble clef) features a melodic line with a *mf* dynamic and a *dim.* marking. The middle staff (bass clef) includes parts for Clarinet (Cl.) and Violin I (V.I.), with a *p* dynamic. The bottom staff (bass clef) includes parts for Bassoon (Fag.) and Violoncello (V-c.), with a *mp* dynamic. The key signature is three sharps (F#, C#, G#).

Second system of the musical score, marked with a box containing the number 3. The top staff (treble clef) features a melodic line with a *p* dynamic and the instruction *Poco più mosso*. The middle staff (bass clef) includes parts for Flute (Fl.) and Bassoon (Fag.), with a *p* dynamic. The bottom staff (bass clef) includes parts for Violin I (V.I.) and Violoncello (V-c.), with a *mf* dynamic. The key signature changes to two sharps (F#, C#).

Third system of the musical score. The top staff (treble clef) features a melodic line with a *f* dynamic. The middle staff (bass clef) includes parts for Violoncello (V-c.) and Bassoon (Fag.), with a *mf* dynamic. The bottom staff (bass clef) includes parts for Violin I (V.I.) and Violoncello (V-c.), with a *mp* dynamic. The key signature changes to one sharp (F#).

Fourth system of the musical score. The top staff (treble clef) features a melodic line with a *cresc.* marking. The middle staff (bass clef) includes parts for Violoncello (V-c.) and Bassoon (Fag.), with a *f* dynamic. The bottom staff (bass clef) includes parts for Violin I (V.I.) and Violoncello (V-c.), with a *mf* dynamic. The key signature changes to one flat (Bb).

4 *pp* *cresc.* Cl. e pizz.

p pizz. e C.

5 *dim.* *poco rall.* *Poco più tranquillo* Cl. *p*

Cor.

mp Fl. Ob. *mp* *p* *mf* Vc.

V-le *poco calando al* *dim.* Cl.

6

p **Meno mosso** ♩ = 80
tranquillo
Quart.

p

Cl. *mp*

p

mp

Fl., Cl.

7

Cor. *mf*

mf *espress.*

mp Quart.

Ob.

Cl. *mp*

p

8

p *mp*

V-ni Cl. Fl. Ob.

p *mp* *acc.* *p* *Fag. e pizz.*

poco a poco cresc. *cresc.*

9

ff con briu
Piu mosso

f V-ni pizz. Tr-lo

First system of the musical score. The top staff features a melodic line with a *dim.* (diminuendo) marking. The middle staff is for the Cor (Cor Anglais) and the bottom staff is for the Tr-be (Trombone). Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of the musical score. The top staff continues the melodic line. The middle staff is for the Cl, Fag. (Clarinet and Bassoon) and the bottom staff is for the Tr-be. Dynamics include *p* (piano), *rit.* (ritardando), and *mp* (mezzo-piano).

Third system of the musical score, starting with a boxed measure number **10**. The top staff has a *Lento* tempo marking. The middle staff is for the V. I. (Violoncello I) and the bottom staff is for the V. II (Violoncello II). Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). A *Tempo I* marking is present.

Fourth system of the musical score. The top staff is for the Fl., Cl. (Flute and Clarinet). The middle staff is for the V. I. (Violoncello I) and the bottom staff is for the V. II (Violoncello II). Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte).

11

p V-ni, V-le arco

pp

pizz.
e Fag.

12

p

pp

mf

Quart. sul ponticello
arco

mf

poco cresc.

13

f Pochissimo più mosso

2 Fl.

mf

pizz.

pizz.

f

C-b.

14

f Ancora un poco più mosso

V-ni, V-la.

f p

mf

8.

p

mf

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15

f Cor, Cl.

f

pesante

16

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

mf

poco rit.

Ob.

V.I.

dolce
p Più tranquillo

V.le *mp*

Vc..

V.II, V.le *p*

17

mf

Fl. 2.

mp

Cl.

mf

Fag.

p
V.I. Ob., Cl., Fag.
p *mp*
V.le, V.c.

con sord.
18
pp Più mosso
poco rit. V-ni con sord.
V-ni con sord.
p
V.c., C-b. pizz., Fag., C.

p

pp *cresc.*

19 senza sord.

mf

V-le

Ob.

mf

Cor.

pizz.

f

V-le, Cl.

p

mf

Vc., Fag.

20

cresc.

V-le

p

cresc.

C-b. e Fag.

V.II

V.I

f

Vc., C-b. pizz.
Fag. e Cor.

Tro mil.

21

ff *p*

f Quart. arco

Ob., Cl.

Ch.

p Celli

C-b.

Meno mosso (tempo iniziale)

p *mp*

p *p* *p*

un poco cresc.

22

mf Poco più mosso

V.I.

p

Fag.

Fl.

Fag.

Fl.

cresc.

un poco cresc.

f Cor.

mf V.I.

24

ff 2 Cl.

f etc.

Fl., Ob.

mf

mp

dim.

mp

dim.

mp V-le

p

Celli

25

cresc.

mf

p dolce

Meno mosso

V.I.

V.II

p V-le

cresc.

rit.

mf

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes staves for Violin I (V.I.), Violoncello (V-le), and Clarinet in C (Cl.). The key signature has one flat (B-flat). The tempo/mood is marked *pp* (pianissimo) and *un poco espress.* (a little expressive). There are various musical notations including slurs, ties, and dynamic markings.

Second system of the musical score, starting at measure 26. It includes staves for Flute (Fl.), Oboe (Ob.), Violin I (V.I.), and Piano (p). The piano part has markings for *mf* (mezzo-forte), *pp* (pianissimo), and *m. s.* (mezzo-soprano). The tempo changes to *a tempo*. The mood is *calando* (diminishing). The vocal part is marked *piena voce* (full voice). The system ends with a *mf* (mezzo-forte) and *espress.* (expressive) marking.

Third system of the musical score. It includes staves for Oboe (Ob.), Violin II (V.II), Violoncello (V.c.), and Clarinet in C (Cl.). The key signature changes to two flats (B-flat and E-flat). The tempo/mood is marked *mf* (mezzo-forte) and *tenuto* (sustained). The piano part has markings for *p* (piano) and *mf* (mezzo-forte).

Fourth system of the musical score, starting at measure 27. It includes staves for Flute (Fl.), Violin I (V.I.), Violoncello (V-le), and Bassoon (Fag.). The tempo/mood is marked *dim.* (diminuendo) and *pp* (pianissimo). The tempo changes to *Più mosso* (faster). The mood is *V.II, V-le* (Violin II, Violoncello). The piano part has markings for *mp* (mezzo-piano) and *espress.* (expressive). The system ends with a *pp* (pianissimo) marking.

First system of the musical score. The top staff (treble clef) features a melodic line with dynamic markings *mf* and *p*. The middle staves (Flute, Oboe, and Clarinet) show harmonic support with a *p* dynamic. The bottom staff (Piano) has a complex rhythmic pattern. The system concludes with a *mp* dynamic marking and the label *Ob.* for the Oboe.

Second system of the musical score. The top staff continues the melodic line with a *mf* dynamic. The middle staves provide harmonic support, with the Oboe and Clarinet marked *mf* and the Piano *p*. The system ends with a *p* dynamic marking.

Third system of the musical score, starting at measure 28. The top staff has a *p* dynamic followed by a *f* dynamic. The middle staves show a *p* dynamic for the Piano and a *f* dynamic for the Flute. The system concludes with a *mf* dynamic and the label *V-I, V-c.* for the Violin I and Violoncello.

Fourth system of the musical score. The top staff features a *mf* dynamic. The middle staves show a *mp* dynamic for the Oboe and Clarinet. The system concludes with a *mp* dynamic marking.

calando

V.I.

Quart.

Tempo I

p

V.c.

C-b.

pizz.

marcato

mf

p V-ni

Fl.

Cl.

Fag., Cor.

mf

arco

mp

mf

marcato

Fl.

pizz.

Ob., Cl.

Fag.

cresc.

mf

V-c, C-b.

30

pizz.

ff

2 Cor.

pizz. e C.

f

mf

Quart. arco

p

2 Fag.

31

Andante assai ♩ = 108

p V-le pizz e Cl. I

p Quart. pizz. e Cl.

Fag.

Celli pizz. e Cl. II

mf

dim.

dim.

2

32

p

V-ni con sord.

pp *dolcissimo*

8- *cresc.* *mf* *cl.*

8- *dim.* *p* *mp* *p* **Più animato**
Cor., Fag. *pp*

p *p Quart.*

mf
Fag.
Cl.
mf
2 Fag.

This system contains measures 29 through 33. The first staff (treble clef) features a melodic line with sixteenth-note runs. The second staff (bass clef) has a woodwind part with a *mf* dynamic. The third staff (bass clef) shows a woodwind part with a *mf* dynamic. The fourth staff (bass clef) contains a woodwind part with a *mf* dynamic. The fifth staff (bass clef) has a woodwind part with a *mf* dynamic. The sixth staff (bass clef) features a woodwind part with a *mf* dynamic.

34
p dolce
Cl.
pp
Fl.
p
Ob.
Cor.
m. s.

This system contains measures 34 through 38. The first staff (treble clef) has a woodwind part with a *p dolce* dynamic. The second staff (bass clef) features a woodwind part with a *pp* dynamic. The third staff (bass clef) has a woodwind part with a *p* dynamic. The fourth staff (bass clef) contains a woodwind part with a *p* dynamic. The fifth staff (bass clef) has a woodwind part with a *p* dynamic. The sixth staff (bass clef) features a woodwind part with a *p* dynamic.

m. s.

This system contains measures 39 through 43. The first staff (treble clef) has a woodwind part with a *m. s.* dynamic. The second staff (bass clef) features a woodwind part with a *m. s.* dynamic. The third staff (bass clef) has a woodwind part with a *m. s.* dynamic. The fourth staff (bass clef) contains a woodwind part with a *m. s.* dynamic. The fifth staff (bass clef) has a woodwind part with a *m. s.* dynamic. The sixth staff (bass clef) features a woodwind part with a *m. s.* dynamic.

V
p
Ob.
dolce
p
Quart.

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

35
Tempo I
f
Cl.

f
f

36

pp V-ni con sord.

pp Tr-ba con sord.

Cor.

8

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is three sharps (F#, C#, G#).

Second system of the musical score. It includes parts for Flute and Oboe (Fl., Ob.) and Clarinet and Bassoon (Cl., Fag.). The Flute and Oboe part has a melodic line with some accidentals and a dynamic marking of *p* (piano). The Clarinet and Bassoon part has a harmonic accompaniment with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment continues with chords and single notes.

Third system of the musical score, starting at measure 37. It includes parts for Trombone with mutes (Tr-ba con sord.) and Horn (Cor.). The Trombone part has a melodic line with a dynamic marking of *pp* (pianissimo). The Horn part has a harmonic accompaniment with a dynamic marking of *pp*. The piano accompaniment continues with chords and single notes, including a *pizz.* (pizzicato) marking.

Fourth system of the musical score. It continues the piano accompaniment with chords and single notes. The key signature remains three sharps (F#, C#, G#).

First system of music, measures 1-4. The treble staff contains a rapid sixteenth-note scale, and the bass staff provides a simple harmonic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Second system of music, measures 5-8. The treble staff features a melodic line with dynamics *espress.* and *mf poco rit.*. The bass staff has a melodic line with dynamics *mf* and *p*. Instrument markings include *2 Fl.*, *V-c. solo*, *Fag.*, and *Cl.*.

38

Allegretto $\text{♩} = 104$

Third system of music, measures 9-12. The tempo is marked *Allegretto* with a quarter note equal to 104 beats per minute. The treble staff has a melodic line with dynamics *V-le* and *dolce*. The bass staff has a melodic line with dynamics *V.I trem e Fl. mp*.

Fourth system of music, measures 13-16. The treble staff has a melodic line with dynamics *p dolce* and *V-le*. The bass staff has a melodic line with dynamics *p* and *V-ni trem.*.

mf mp

39

pp

V-le

cresc.

p

pochiss rit. *f* a tempo

Cl. *mf* *mp*

mf *espress.* V-ni

mp V-c. *mf* *mp*

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Musical score for measures 40-41. The score includes staves for Violins I (V.I.), Violins II (V.II), Violas (V.lo), Cellos (V.c.), Double Basses (Fag.), Trumpets and Cornets (Tr-ba, Cor.), Oboes and Clarinets (Ob., Cl.), and Bassoon (Fag.). Dynamics include *mf*, *f*, *p*, and *poco cresc.*.

Musical score for measures 42-43. The score includes staves for Violins I (V.I.), Violins II (V.II), Violas (V.lo), Cellos (V.c.), Double Basses (Fag.), Oboes and Clarinets (Ob., Cl.), and Bassoon (Fag.). Dynamics include *mf*, *p*, and *f*.

Musical score for measures 44-45. The score includes staves for Violins I (V.I.), Violins II (V.II), Violas (V.lo), Cellos (V.c.), Double Basses (Fag.), Oboes and Clarinets (Ob., Cl.), and Bassoon (Fag.). Dynamics include *f*, *mp*, *mf*, and *p*.

Musical score for measures 46-47. The score includes staves for Violins I (V.I.), Violins II (V.II), Violas (V.lo), Cellos (V.c.), Double Basses (Fag.), Oboes and Clarinets (Ob., Cl.), and Bassoon (Fag.). Dynamics include *f*, *mf*, and *p*.

First system of the musical score, measures 38-41. The top staff features a melodic line with a *mf* dynamic. The middle staff is for the Cello, marked "Celli con sord." and *p espress.*, with a *V-le* (Violoncello) instruction. The bottom staff is for the Bass, marked "C-b." and *p*. The key signature has two flats, and the time signature is 4/4.

Second system of the musical score, measures 42-45. The top staff continues the melodic line with a *f* dynamic, marked with a box containing the number 42. The middle staff features a Clarinet (Cl.) part with a *mf dolce* dynamic and a Violin I (V. I) part with a tremolo effect ("trem. e fl."). The bottom staff continues the Bass line. The key signature changes to two sharps, and the time signature remains 4/4.

Third system of the musical score, measures 46-49. The top staff features a melodic line with dynamics *p*, *mf*, and *p*. The middle staff continues the Clarinet (Cl.) and Violin I (V. I) parts. The bottom staff continues the Bass line, marked with a *p* dynamic and a sharp sign (#). The key signature remains two sharps, and the time signature is 4/4.

mf *p* *f espress.* V-le

V.I. *p* *mf*

43

p

Tr-ba, Cor.

p *mf* *mf con precisione* *rall.*

Fag.

f *ben tenuto* **Meno mosso**

V-le

Cl.

f V.c.

2 Fag.

C-b.

f V-le

Cl.

f V.c.

2 Fag.

rit.

8293

44

p

Andante assai come prima

Cl. e pizz.

p

pizz.

V.I dolce

V.II con sord. *mf*

Fl.

mf *dim.* *p* con sord.

Ob.

Fl.

Cl.

V-le

p

45 con sord.

p V.ni con sord.

pp Tr.ba con sord.

Cor.

pizz.

8

Fl., Ob.

p

(b) (b)

Cl., Fag.

mf

C.b.

p
V-ni
con sord.

pp
Tr-ba con sord

Cor.

pizz.

senza sord. 46

espress.

Cl.

mp

V.I., Ob.

Fl., Cl. e pizz.

pizz.

8-

allarg.

cresc.

Fl., V.I.

f

p

Fag. e pizz.

pizz.

mf un poco gravemente

Meno mosso

V.c. con sord., 2 Cor., 2 Cl.

mf *espress.*

Fl.

Cl., V.c.

dim.

Cor.

Cl. *rit.*

C-b. solo

p *mf*

pizz. C.

V.d.

III

47

arco

f

Allegro ben marcato $\text{♩} = 72$

pizz.

f Cl. Fag.

48

Ob. Cl.

f

V.c. 3 m. d. 3

Fag.

Cor., Fag.

f Quart.

mf

pizz. C.

49

mp

cresc.

f

P Cl., Fag e pizz.

cresc.

f brusco

C-b. V.c.

p *cresc.*
f *p* V-le, V.c. *cresc.*
 Cor., Fag., T-mil.

f *f* *f* *f*
 Cor., Fag.
 V-le, V.c.

50 IV
mp *espress.*
 V.I. *pp*
 Fl. *p*
 Cl.

mp *cresc.* *mp*
 V.I. *mp* Ob. *cresc.*
 V.c. Cl., Fag.

51

f *p* *pizz.* *p* *V-le e C-b. con sord.* *Fag.* *espress.*

Fag., Cor.

p

(b)

52

p *Tr-be, Cl* *p*

f *mf espress.*

53

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

dim. *mp* *pizz.*

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

cresc. *f*

54

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

V-c. e Tr-ba con sord.

pizz. *f* *Cl., Fag.* *f* *3 m. d.*

Cast.

First system of the musical score. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The piano part includes a triplet of eighth notes marked 'm. d.' and '3 A A'. Dynamic markings include *f* and *mf*. Instrumentation includes Ob., Cl., Cor., Fag., Quart., and pizz. C.

Second system of the musical score, starting with measure 55. The piano part continues with a triplet of eighth notes. Dynamic markings include *f*, *mp*, and *cresc.*. Instrumentation includes V.I., Quart., Cl., Fag., and pizz.

Third system of the musical score. The piano part features a triplet of eighth notes marked 'brusco' and 'C-b.'. Dynamic markings include *ff*, *mp*, *f*, and *cresc.*. Instrumentation includes Cor., Fag., T. mil., and V-c.

Fourth system of the musical score, starting with measure 56. The piano part continues with a triplet of eighth notes. Dynamic markings include *f* and *con brio*. Instrumentation includes Fl., V.I., V-c., V-le, and V-c.

V-le
 f marcato
 p
 mp
 mf
 cresc.

f
 p
 cresc.
 accel. al
 p Quart.
 cresc.
 T-ro mil.
 cresc.

57
 ff Poco più mosso
 mf
 2 Cl.
 f
 con brio
 f
 p V-ni

58
 p
 cresc.
 p
 cresc.
 T-be con sord.

59

f

2 Cl.

f

3

con brio

mf

p

3

p V-ni

p

Tr-be con sord.

cresc.

f

cresc.

Cl.

mf

60

p

Cl. (Fl. 8va)

f con brio

Ob.

p

V-c., C-b.

p *mf* Cor., Fag.

pizz.

Measures 59-60. The top staff is a single melodic line with dynamic markings *f* and *p*. The bottom two staves are a piano accompaniment with a treble and bass clef, featuring a crescendo and a mezzo-forte (*mf*) section.

Measures 61-62. Measure 61 is marked with a box containing the number 61. The top staff has markings III and IV, and a crescendo. The middle staves are for Quartet (*p Quart.*) and Clarinet (*Cl.*), both with crescendos. The bottom staff is for Trombone (*T-ro mil.*) with a crescendo. Measure 62 starts with a forte (*f*) dynamic.

Measures 63-64. The top staff has a mezzo-forte (*mf*) dynamic. The middle staves are for Violin (*V-ni*) and Violoncello (*V-cl*), both with a piano (*p*) dynamic. The bottom staff is for Trombone (*T-be con sord.*) with a piano (*p*) dynamic.

Measures 65-66. Measure 65 is marked with a box containing the number 62. The top staff has a piano (*p*) dynamic. The middle staves are for Violin (*V-ni*) and Violoncello (*V-cl*), both with a piano (*p*) dynamic. The bottom staff is for Trombone (*T-be con sord.*) with a piano (*p*) dynamic.

ff

f Tr-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

Cor, Tr-be

f

V-c. e C-b.

Tempo I

pizz.

f Cl. e Fag.

Cast.

mp

64 65

f

pizz

f

V-c. *m. d.*

66 67

con sord.

Cor. e Fag., Tr-ba

f

p

sf

sf

V-le *p*

V-le gliss.

68 69

V. I. gliss.

70 71

p

V-le gliss.

p

mp Fag., Cor.

senza sord. [69]

mp

tranquillo
V-le

mp

V-c.

C-b.
espress.

Fl.

Cl.

Fl.

mp

mp

cresc.

ff

mp

f

V-II

V-le

Ob.

mp

cresc.

Fl.

Cl., Fag.

Tr-ba

f

V-c.

Fag.

[70]

p

Fl.

p

V.I

71

mp

p

V. lo

p

cresc.

f

dim.

FL

V. I

mf

dim.

72

p

mf con brio

Poco più mosso

p

mp

mf

V-c. e C-b.

f Quart.

V-c., C-b.

73

V. II, V.le *poco rit.* V.I V. II, Cl. **Tempo I** pizz.

mp *mf* *f*

Ob., Cl., Fag. e pizz. Cl. e Fag. Cast.

f

V.c. m. a. 3 A A

74

Poco più mosso

f *mf* V-c., C-b.

75

f *f con brio*

Cor. V.I.

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

Fag., Tr-o mil. Cl., Fag., e pizz.

C-b.

ff *mp* *cresc.*

f *p* Quart: *cresc.*

V-c.

Cor, Tr-ba.
Fag., Tr-o mil.

76

V.I. Fl. *ff* Fl., Ob., Cl.

ff

Quart.

77

f *con brio*

Tr-ba senza rit. CODA

f Ce C-b. pizz.

First system of the musical score. The upper staff features a melodic line with various ornaments and a *mp* dynamic marking. The lower staff provides a harmonic accompaniment with a *mp* *V-le. V.c. arco* marking.

Second system of the musical score, starting with measure 78. The upper staff includes a *cresc.* marking and a *f* dynamic. The lower staff also has a *cresc.* marking and a *C-b. pizz. e C.* instruction.

Third system of the musical score. The upper staff shows a melodic line with dynamics *mp*, *f*, *mp*, *cresc.*, *f*, *mp*, and *cresc.*. The lower staff includes a *Quart. arco* marking and dynamics *p*, *f*, *mp*, *cresc.*, *f*, *mp*, and *cresc.*.

Fourth system of the musical score, starting with measure 79. The upper staff includes a *f* dynamic. The lower staff has a *f* dynamic and a *C-b. pizz. e C.* instruction.

First system of the musical score. The upper staff (violin) features a melodic line with dynamic markings *f*, *mp*, and *f*. The lower staff (piano) has a bass line with dynamic markings *f* and *p*. The section is labeled "V-le arco" and "V-c. arco".

Second system of the musical score. The upper staff (violin) includes a measure marked with a box containing the number 80. Dynamic markings include *mp*, *f*, and *ff*. The lower staff (piano) has a bass line with dynamic markings *f* and *p*. The section is labeled "V-c."

Third system of the musical score. The upper staff (violin) has a melodic line with dynamic markings *f* and *p*. The lower staff (piano) has a bass line with dynamic markings *f* and *p*. The section is labeled "C-b. pizz. e C." and "pizz."

Fourth system of the musical score. The upper staff (violin) includes a measure marked with a box containing the number 81. Dynamic markings include *ff* and *f*. The lower staff (piano) has a bass line with dynamic markings *f* and *p*. The section is labeled "pizz." and "C-b. pizz. e C."

82

f *p* *cresc.*

V.c.

V.I

V.I

Cor, Tr-be con sord.

sf *sf* *sf*

83

ff *tumultuoso*

V.I pizz.

sf *sf* *sf*

V.II pizz.

84

ff *pizz.* *arco*

cresc. *ff* *ff*

T-be

C.

С. С. ПРОКОФЬЕВ
КОНЦЕРТ № 2
для скрипки с оркестром
Клавир

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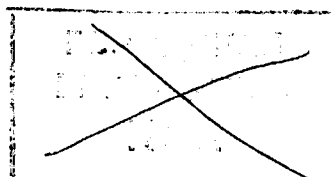
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С. ПРОКОФЬЕВ

КОНЦЕРТ № 2

ДЛЯ СКРИПКИ С ОРКЕСТРОМ

ПАРТИЯ СКРИПКИ



ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1974

5200 -#188852

Скрипка

КОНЦЕРТ № 2

Соч. 63

I

С. ПРОКОФЬЕВ
(1891—1953)Allegro moderato $\text{♩} = 108$

mp
 1
 cresc.
 f
 IV
 pizz
 2
 arco
 p
 III
 IV II IV III
 mf
 3 Poco più mosso
 dim.
 p
 III
 cresc.
 f
 mp
 III
 cresc.
 f
 pp
 cresc.
 poco rall. IV
 5 Poco più tranquillo
 dim.
 p

Скрипка

Meno mosso ♩=80

poco calando al

6

p

mf

7

8

p

acc.

poco a poco cresc.

9

Più mosso

ff con brio

dim.

rit.

p

10

Lento

Tempo I

p

mf

p

mf

8233

Скрипка

11

p

III

II

12

p

II

mf Pochissimo più mosso

13

f

III

14 Ancora un poco più mosso

f

IV

Ob. Cl.

poco rit.

15

f

II

Скрипка

Più tranquillo

16 *p dolce*

17 *mf* (II) *p*

mp *più mosso con sord.* *poco rit.* 18 *pp*

(II)

19 *senza sord.* *mf* *p* *f*

20 *cresc.* *Meno mosso tempo iniziale* 21 *ff* *p*

22

Скрипка

Celli
C. B.

p III

22 *Poco più mosso* *mf* I

un poco cresc.

f *p* *cresc.* *f*

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

23 *pp*

mf *f* *cresc.* **24** *ff*

f *dim.*

Meno mosso

25 *p dolce* II

mf I

mf I IV III

Скрипка

26 *a tempo*

calando *p* *piano voce* *tenuto* *III* *mf* *dim.*

27 *Più mosso*

p *mf* *p* *mf*

28

p *III* *f* *II* *I* *mf*

calando *pizz.* *marcato* *mf*

29 *Tempo I*

p *arco* *mp* *mf* *f* *marcato*

30

ff *III* *pizz.* *mf* *p*

8293

Andante assai $\text{♩} = 108$

31 Cl. $\text{♩} = \text{♩}$ *p*

III *II* *I* *mf*

32 *dim.* *p* *p* *V₄*

cresc. *mf*

33 *dim.* *p* *mp* *Più animato* $\text{♩} = 52$ *p*

III *V₃* *V* *V* *V* *mf*

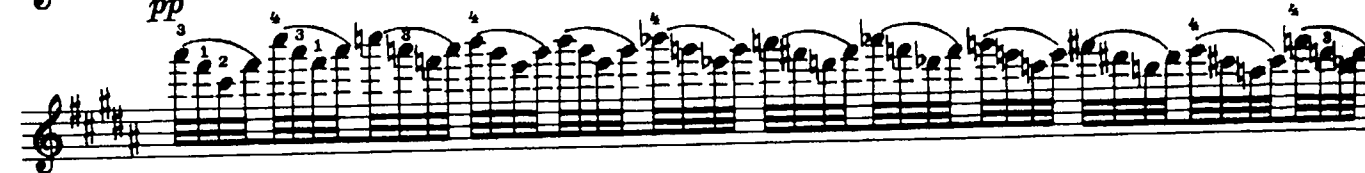
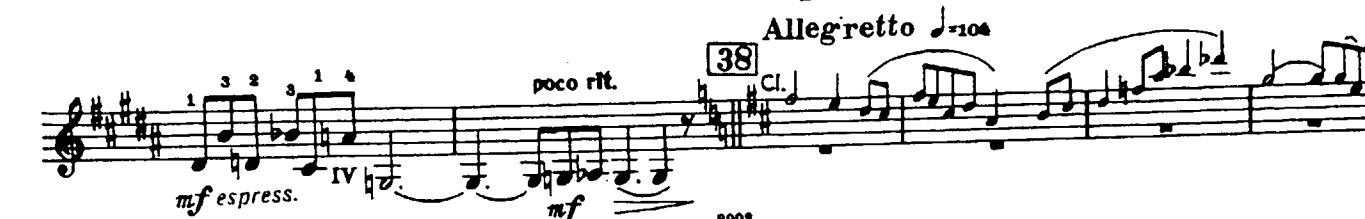
34 *p dolce* *p* *cresc.*

Скрипка

appena rit.



Tempo I

Allegretto $\text{♩} = 104$ 

Скрипка

Violin score for measures 39-43. The score is in G major (one sharp) and 4/4 time. It features various dynamics (*p*, *mf*, *f*, *cresc.*, *decresc.*), articulations (*dolce*, *spicc.*, *alla corda*), and performance instructions (*pochiss. rit.*, *a tempo*, *rall.*, *fespess.*). Measures 39-43 contain complex melodic lines with many slurs, ties, and fingerings. Measure 43 ends with a double bar line and a repeat sign.

Meno mosso

Violin score for measures 44-48. The tempo changes to "Meno mosso". The key signature changes to D major (two sharps). The score continues with complex melodic lines, including slurs, ties, and fingerings. Measure 48 ends with a double bar line and a repeat sign.

Скрипка

Andante assai, come prima

44

p III IV

mf

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

45

p

f *p*

senza sord.

46

mf espress. II II *ff*

allarg.

IV II

Meno mosso

pizz.

mf un poco gravemente *dim.* *p*

III

Allegro, ben marcato $\text{♩} = 72$

47 *arco* *f* *V* *1* *2* *2* *2*

48 *f* *Cor.* *3*

V-ni *mp* *cresc.* *II*

49 *f* *p* *cresc.* *III*

f *Cor., Celli*

50 *mp* *espress.* *IV* *IV*

III *mp* *cresc.* *ff* *mp* *V*

51 *f* *p* *II* *1* *2* *3* *1* *0* *1* *1* *0* *1*

V *0* *3* *1*

Скрипка

[illegible]

Скрипка

f con brio
ff
mp
cresc.
f
p
mp
mf
f
p
II
acc.
cresc.
ff
57
III IV
III IV
58
p
IV
cresc.
II
59
f
III
IV
mf
III IV
p
III
cresc.

15

8293

Скрипка

[65]

Tempo I

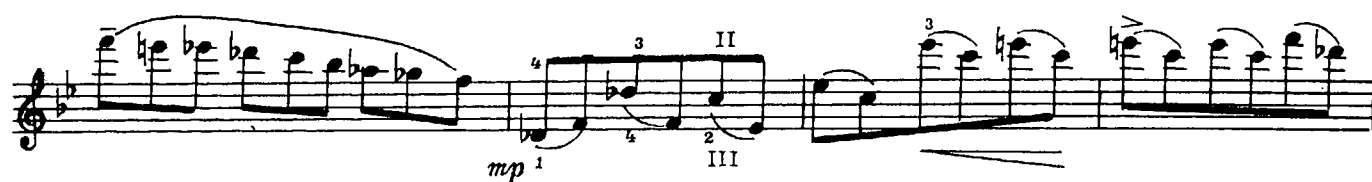


[66]



[67]

con sord.



[69]

senza sord.

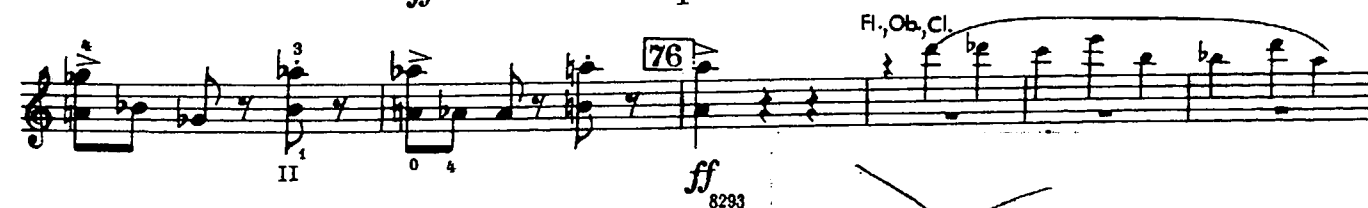
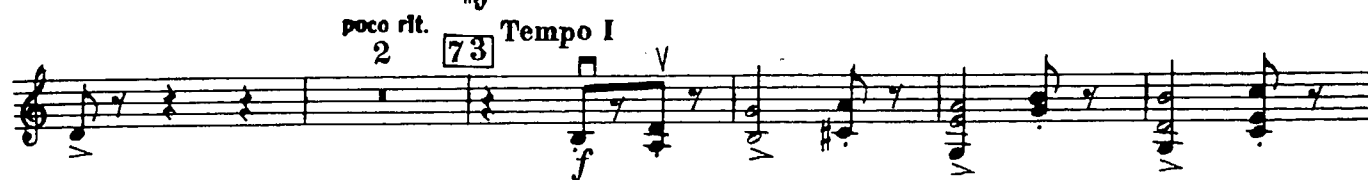


[70]



[71]





Violin score for measures 77-79, featuring a CODA section. The music is written for a single violin in G major (one sharp) and 2/4 time.

Measure 77: The section begins with a **CODA** marking. The tempo is marked *(senza rit.)*. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The section includes a *f con brio* marking and a *cresc.* (crescendo) marking. The measure ends with a *ba* (basso) marking.

Measure 78: The dynamics range from *f* to *mp*. The section includes a *cresc.* marking and a *f* marking.

Measure 79: The dynamics range from *f* to *mp*. The section includes a *cresc.* marking and a *f* marking.

The score includes various musical notations such as slurs, accents, and fingerings (e.g., 0, 1, 2, 3, 4).

Violin score page 19, measures 80-83. The music is in G major (one sharp) and 2/4 time. The score includes various dynamics, articulations, and fingerings.

Measures 80-83:

- Measure 80: *f*, *ff*, *II*, *III*, *0*, *4*, *2*, *1*, *4*, *0*, *4*, *2*, *1*, *4*, *0*, *2*.
- Measure 81: *f*, *ff*, *III*, *II*, *III*, *III*, *V*, *II*, *III*, *f*, *4*.
- Measure 82: *cresc.*, *III*, *ff*, *II*, *II*.
- Measure 83: *ff*, *umultuoso*, *pizz.*, *arco*.