



Д. КАБАЛЕВСКИЙ

Соч. 49

# КОНЦЕРТ № 1

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ

КЛАВИР



• ИЗДАТЕЛЬСТВО «МУЗЫКА» •

МОСКВА · 1974

Д. КАБАЛЕВСКИЙ

Соч. 49

# КОНЦЕРТ № 1

ДЛЯ ВИОЛОНЧЕЛИ С ОРКЕСТРОМ

Переложение автора  
для виолончели и фортепиано

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1974

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

В 1973 г. удостоен звания Лауреата Ленинской премии.

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

Д. Кабалевским написаны оперы: «Кола Брюньон», «В огне», «Семья Тараса», «Никита Вершинин», «Сестры», оперетта «Весна поет», оратория «Реквием», 4 симфонии и ряд других произведений для симфонического оркестра (в том числе сюиты «Кола Брюньон» и «Комедианты», «Музыкальные зарисовки» к трагедии «Ромео и Джульетта») и для хора с оркестром; концерт для скрипки с оркестром, два концерта для виолончели с оркестром и 3 фортепианных концерта, 2 квартета; 3 сонаты, 24 прелюдии, Рондо, около 200 детских пьес и другие произведения для фортепиано; Импровизация и Рондо для скрипки и фортепиано, Рондо (памяти С. С. Прокофьева) для виолончели и фортепиано, исполнявшееся в качестве обязательного

произведения на Пятом международном конкурсе им. П. И. Чайковского; 10 сонетов Шекспира для голоса с фортепиано и ряд песен, главным образом, для детей; музыка к драматическим спектаклям и фильмам (в том числе «Петербургская ночь», «Щорс», «Антон Иванович сердится», трилогия «Сестры», «1918-й год» и «Хмурое утро») и другие сочинения в разных жанрах.

Виолончельный концерт № 1 Д. Кабалевского соль минор, соч. 49 написан в 1949 году. В нем широко использованы интонации русского фольклора. Так, в основу 2-й части положена мелодия русского народного причета «Как просватают», а вариации финала основаны на русской народной песне «Ах, да опоздал мальчик во роще».

Вместе со скрипичным и 3-м фортепианным концертом виолончельный концерт № 1 составил своеобразную триаду инструментальных концертов, посвященную автором советской молодежи. Занимая срединное место в этой триаде (начинается она скрипичным концертом и завершается фортепианным), виолончельный концерт по характеру своему отличен от крайних частей, в которых преобладают светлые, жизнерадостные настроения, звучат отголоски веселых песен, плясок, игр. Центром виолончельного концерта является Largo, задуманное автором как песнь-воспоминание о молодых героях, погибших в годы войны. В первой части при ее оживленном движении преобладают лирические тона. Финал — сочетание рондо с цепью вариаций. В процессе развития этой части постепенно накапливаются светлые краски и энергия, приводящая к стремительной коде.

Первое исполнение виолончельного концерта состоялось 14 марта 1949 года в Москве, в Большом зале Московской консерватории; исполнители — Заслуженный артист РСФСР С. Кнушевицкий и оркестр студентов Московской консерватории.

В. Дельсон

Посвящается советской молодежи

**КОНЦЕРТ № 1**  
для виолончели с оркестром  
Соч. 49 (1948—49)

Переложение автора для  
виолончели и фортепиано

I

Д. КАБАЛЕВСКИЙ

Violoncello

**Allegro**  $\text{♩} = 100 - 104$

Piano

**1** *p tranquillo*

**pp**

**2** *mf*

**mf**

Musical score page 5, featuring four systems of music for orchestra. The score includes parts for Violin (top), Double Bass (Bassoon), Clarinet (Cl.), and Cello/Bassoon (Qu. arco). The first system (measures 1-2) shows the Violin playing eighth-note patterns, the Double Bass providing harmonic support, and the Clarinet and Cello/Bassoon providing rhythmic patterns. Measure 3 begins with a sustained note from the Double Bass, followed by entries from the Clarinet and Cello/Bassoon. The second system (measures 4-5) features sustained notes from the Double Bass and Cello/Bassoon, with the Clarinet and Violin providing melodic lines. Measure 6 concludes the section.

**Measures 4-6:**  
 Treble clef, B-flat key signature. Woodwind parts (Flute, Oboe, Clarinet, Bassoon) play eighth-note patterns. Dynamics: *mf*, *v*, *mf*, *Qu.*
  
**Measures 5-6:**  
 Treble clef, B-flat key signature. Parts for Clarinet (Cl.) and Bassoon (Fg.) are labeled. Dynamics: *pp*.
   
**Measures 6-7:**  
 Bass clef, B-flat key signature. Dynamics: *pp*, *Qu. pizz.*
  
**Measures 7-8:**  
 Bass clef, B-flat key signature. Crescendo instruction: *poco a poco crescendo*. Clarinet part continues.

II

7

*mf* Ob., Cl.

Cl., Fg., Qu.

*mf* Qu.

V-ni I

Fl., Oh., Cl.

*f*

III

*p*

Fg.

*pizz.*

*f*

*p*

Qu. pizz., Fati

8

*marc.*

Cor., Fati

Qu.

Qu. dim.

*mf espres.* dim. Fg.

9

*pp*

Cl. Fl.

Qu. *pp*

mf cantando

*f* Qu., Fati, Cor.

V-ni II div.

p pizz.

Fl., V-ni I

8

II

8

12

cl.

pp

Qu.

pp

13

mf

V-ni I div.

mp

v-c.

legato, cantando

13

14

crescendo

crescendo

Qu., Fati, Cor.

15

f

Qu., Fati

mf

12

v  
II  
dim.  
f dim.

**16**

v  
Cl.  
p  
p  
Qu.

mf dimin.  
Qu., Fati

mf  
pp  
p Qu.

**17**

Corni con sord.

V-le  
pp

18

V-ni I con sord.

19

con sord. sul G

*p cantabile*

*tenuto*

Cor., Fag.

*p*      *pp*      pizz.

20

18

6

6

8370

**21**

V-ni I

p

(J.=8)

mf

esp<sup>r</sup>

V-ni I, II

(J.=8)

mp

Cor., Fg.

**22**

**23**

**24**

v-le

**25**

senza sord.

Cl.

F1., Ob., Cl.

*mf*

*f*

**26**

*espress.*

*ten.*

Cor.

*f*

*mf*

Qu.

V

**27**

28

C. Cor.

F. Fg.

cresc.

cresc.

29

pifuf

Fiat

pifuf

30

Meno mosso (♩ = 69)  
poco a poco accelerando e più agitato

molto rit.

Qu. pizz. p

poco a poco crescendo  
Cl.

poco a poco crescendo

31

Ob.

Con fuoco ( $\text{♩} = 108$ )  
Tutti

allargando

34

*ff*

Tempo I, ma meno mosso

Tutti *ff*

35

*v*

*mf II*

Tempo I

*p*

36

C1.

*mp*  
pizz.

v-le

Violin I  
Violin II  
Cello  
Bassoon  
Trombone

Vni I

Qu. pp

Violin I  
Violin II  
Cello  
Bassoon  
Trombone  
Fl.

37 pp

38 Fl.

Violin I  
Violin II  
Cello  
Bassoon  
Trombone  
Fl.

39

40

Violin I  
Violin II  
Cello  
Bassoon  
Trombone  
Fl.

41 mf

Vni I div.

Violin I  
Violin II  
Cello  
Bassoon  
Trombone  
Fl.

42 mp

43 V-c. legato cantando

Musical score for orchestra and brass band, page 22, measures 39-40.

The score consists of six staves:

- Measures 39:**
  - Top staff (Bassoon): Slurs over two measures.
  - Second staff (Oboe): Slurs over two measures.
  - Third staff (Cello): Slurs over two measures.
  - Fourth staff (Violin): Slurs over two measures.
  - Fifth staff (Double Bass): Slurs over two measures.
  - Sixth staff (Brass Band): Slurs over two measures.
- Measure 40:**
  - Top staff (Bassoon): Slurs over two measures.
  - Second staff (Oboe): Slurs over two measures.
  - Third staff (Cello): Slurs over two measures.
  - Fourth staff (Violin): Slurs over two measures.
  - Fifth staff (Double Bass): Slurs over two measures.
  - Sixth staff (Brass Band): Slurs over two measures.

Performance instructions:

- Measure 39: *cresc.*
- Measure 40: *cresc.*, *Qu., Fati, Cor.*, *f*, *f*
- Measure 40 (Continuation): *Cor., Tr-ne*

40

*f* Qu. pizz.

*marcato*

pizz.

*p*

Cl. Fl.

*pp*

Qu. arco (pizz.)

41

*p*

*mp* (arco) *p*

8870

[42]

Cl.  
(pizz.)

arcò

Qu., Fiasi  
mf

p

pp

Qu. p

pizz. (b)

pp

pizz.

II

arco  
sul D.  
*p*

Largo Molto espressivo ( $\text{♩} = 46$ )

*Qu. con sord.*  
*pp tenutissimo*

*espress.*  
Fg.

*dolce*  
v-le

[1] ( $\text{♩} = 52$ )

sul D

*p*

*mp*

*p*

*mp*

musical score page 26. The score consists of five staves:
 

- Staff 1:** Treble clef, key signature of four sharps. Measures show eighth-note patterns. A dynamic instruction "espress." is placed above the staff.
- Staff 2:** Bass clef, key signature of four sharps. Measures show eighth-note chords.
- Staff 3:** Bass clef, key signature of four sharps. Measures show eighth-note chords.
- Staff 4:** Treble clef, key signature of four sharps. Measures show eighth-note patterns. Dynamics include "sul A" and "mf". Text "V-ni I, II" is written above the staff.
- Staff 5:** Bass clef, key signature of four sharps. Measures show eighth-note chords. Dynamics include "dolce, espress." and "v-c".
- Staff 6:** Treble clef, key signature of four sharps. Measure 2 starts with a dynamic "np". Measures show eighth-note patterns.
- Staff 7:** Bass clef, key signature of four sharps. Measures show eighth-note chords. Dynamics include "sfp" and "mf". Text "Cor." is written above the staff.
- Staff 8:** Bass clef, key signature of four sharps. Measures show eighth-note chords.
- Staff 9:** Bass clef, key signature of four sharps. Measures show eighth-note chords.
- Staff 10:** Bass clef, key signature of four sharps. Measures show eighth-note chords.

3

4

*Cadenza  
Rubato. Molto espressivo*

*mf*      *mp*      *v*      *allargando*  
*meno mosso*      *p*

*agitato*      *irato*      *poco meno mosso*  
*f*      *pizz.*      *f*      *mf*  
*arco*      *ten.*      *dimin.*      *rit.*  
*p*      *ff*

**5**      *v*      *sul G*      *sul D*  
*pp*      *Tempo I*  
 Cor.      *pp*  
 Qu.

*sul A*  
*mp*      *pp*  
*mp*      *pp*

## III

Musical score for orchestra and piano, page 29, section III.

The score consists of six systems of music, each with two staves: treble and bass. The key signature is one flat, and the time signature varies between common time and 2/4.

**System 1:** Allegretto ( $\text{♩} = 108$ ). Dynamics:  $p$ ,  $pp$ . The piano part features eighth-note chords. The strings play eighth-note patterns.

**System 2:** Dynamics:  $p$ . The piano part has eighth-note chords. The strings play eighth-note patterns.

**System 3:** Dynamics:  $mf$ ,  $pp$ . The piano part has eighth-note chords. The strings play eighth-note patterns.

**System 4:** Dynamics:  $p$ . The piano part has eighth-note chords. The strings play eighth-note patterns.

**System 5:** Dynamics:  $mf$ ,  $pp$ . The piano part has eighth-note chords. The strings play eighth-note patterns.

**System 6:** Dynamics:  $p$ . The piano part has eighth-note chords. The strings play eighth-note patterns. The section ends with a dynamic of  $p$  followed by the instruction "Fati, Corni".

mf      p

mf      p

**[3]**

p II

Poco più mosso  $\text{♩} = 126$

Qu. p

mf

mf

mf

mf

mf

**[4]**

p

p

p

p

p

p

5

*mf marc.*

Fg.

6

*p*

*poco*

*p*

Cl.

*poco*

*a poco crescendo*

*a poco crescendo*

7 v

*mf*

*sf*

*sf*

8 sul G v

II

*p* Fati, Corni

*p*

*mf*

*p*

*mf*

*p*

9 sul D

*pp* leggiero

Ancora più mosso ( $\text{d} = 152$ )

pizz.

Fag.

*pp*

3330

10

Ob., Fag.

poco cresc.

poco cresc.

11

pp

pp

12

poco a poco

poco a poco

Musical score for orchestra and piano, page 34. The score consists of six staves. The top two staves are for the orchestra, with dynamics including *crescendo*, *II*, *meno f e cresc.*, *Cor.*, *p sub e cresc.*, and a boxed measure number 13. The third staff is for the piano. The fourth staff contains vocal parts with lyrics: *Traba con sord*, *murc.*, *f*, *Qu, Piatil*, and *V*. The fifth staff shows sustained notes with fermatas. The bottom two staves are for the piano, featuring eighth-note patterns with dynamic markings *(poco sost.)*, *sfp*, and *f*.

**14**

L'istesso tempo, ma poco tranquillo  $J=132$

Qu., Fag., Cor., Tr-ne

*mf* *tenuto*

*p* Qu.

**15**

**16**

Fl., Cl.

**17**

Ob., Cl., Fag. *mf*

*poco a poco crescendo*

*poco a poco crescendo*

*Fl., Cl.*

*V-ni*

**20** (♩ = 152)

f energico

sf

**21**

sf

Tutti

f

rit.

poco a poco dimin. e più tranquillo

**22**

p a tempo ♩ = 144

p leggiero  
pizz. Cl., Fag.

23

sul D

24

V-ni I      espress.

poco a poco crescendo

poco a poco crescendo

*simile*

25

*f*

*Tutti*

*mf cantabile*

*d=152 Ob.*

*subp scherzando*

*Qu., Fag.*

26

40

27

28

Ob.

*p*

29

*poco a poco crescendo*

*poco a poco accelerando*

Fl.

*poco a poco crescendo*

Qu., Fati, Cor.

41

**30**

*mf* *p sub.*

**Più mosso agitato** ( $\text{♩} = 168$ )  
Tr-ba

**f**

**31**

**sf**

8370

42  
 p sub e poco a poco crescendo  
 sf pizz. poco a poco crescendo  
 32 pizz., Fati f marcato C1.  
 sf sf sf

allargando

33

Tempo I (♩=108)

Tutti

*ff tenutissimo*

V-ni I.II, V-le, V-c, Fl.

*cantabile, espressivo*

(b)

34

35

*poco a poco*

*poco rit.*

*diminuendo Tr-ha*

*Cadenza  
a tempo*

p  
f  
II

poco rit.

a tempo  
Cl.  
pp

poco rit.

[36] 

p  
a tempo  
Qu.  
pp

[37] 

cresc.  
mf

cresc.  
mf

molto rit.

**38**

*pp sotto voce*

**Più mosso, quasi presto (d=84)**

*pp pizz.*

*v.v.*

**39**

*p*

*f*

**Fiat!, Cor.**

*pizz.*

*p*

Musical score for page 46. The top staff consists of three systems of music. The first system has a treble clef, a key signature of one sharp, and a tempo marking of  $\text{crescendo}$ . The second system has a bass clef, a key signature of one sharp, and a tempo marking of  $\text{crescendo}$ . The third system has a bass clef, a key signature of one sharp, and a tempo marking of  $\text{crescendo}$ .

40

Musical score for page 40. The top staff has a treble clef, a key signature of one sharp, and a dynamic marking of  $f$ . The middle staff has a bass clef, a key signature of one sharp, and a dynamic marking of  $v.$ . The bottom staff has a bass clef, a key signature of one sharp, and a dynamic marking of  $v.$ . The score includes markings for  $\text{Tr., Cor.}$ ,  $f$ , and  $\text{Cl.}$ .

Musical score for page 41. The top staff has a treble clef, a key signature of one sharp, and a dynamic marking of  $v$ . The middle staff has a bass clef, a key signature of one sharp, and a dynamic marking of  $v$ . The bottom staff has a bass clef, a key signature of one sharp, and a dynamic marking of  $v$ .

41

Musical score for page 41. The top staff has a treble clef, a key signature of one sharp, and a dynamic marking of  $p$ . The middle staff has a bass clef, a key signature of one sharp, and a dynamic marking of  $p$ . The bottom staff has a bass clef, a key signature of one sharp, and a dynamic marking of  $p$ . The score includes a marking for  $\text{pizz.}$

V.

Tutti *f*

V.

42

*f*

V.

*dim.*

pizz.

*dim.*

Musical score for orchestra, page 48. The top staff shows a melodic line in the bass clef with dynamic *p*. The middle staff consists of three staves grouped by a brace, with dynamics *pp* and *p*. The bottom staff is in the bass clef.

43

Musical score for orchestra, page 43. The top staff shows a melodic line in the bass clef with dynamic *pp*. The middle staff shows woodwind parts: Flute (Fl.) and Clarinet (Cl.). The bottom staff is in the bass clef. The section ends with a dynamic *pp*.

Poco

Musical score for orchestra, continuing from page 43. The top staff shows a melodic line in the bass clef. The middle staff shows woodwind parts. The bottom staff is in the bass clef. The section ends with a dynamic *ff*.

sostenuto

Musical score for orchestra, *sostenuto* section. The top staff shows a melodic line in the bass clef with dynamic *ff*. The middle staff shows woodwind parts. The bottom staff is in the bass clef with dynamic *sf*.

Посвящается советской молодежи

# КОНЦЕРТ № 1

для виолончели с оркестром

Соч. 49 (1948—49)

## Violoncello

Редакция партии виолончели

С. Кнушевицкого

Д. КАБАЛЕВСКИЙ

**Allegro**  $\text{♩} = 100 - 104$

I

The musical score for the Cello Concerto No. 1, Movement I, Allegro section, features six staves of music for cello. The score includes various dynamics such as *p*, *mf*, *f*, and *pp*. Articulation marks like *v* and *z* are used throughout. Measure numbers 1 through 6 are indicated above the staves. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a bass clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a bass clef and a common time signature. The sixth staff begins with a bass clef and a common time signature.

## Violoncello

*poco a poco crescendo*

*p*

*f*

*dimin.*

**9**

**8**

*pp*

## Violoncello

**10** *mf cantando*

**11**

**12** *pp*

**13** *mf*

**14**

*crescendo*

**15** *f*

## Violoncello

Violoncello part of a musical score by Kabalevsky. The page contains six staves of music, each with a measure number and specific performance instructions.

- Staff 1:** Measure 16. Dynamics: *dimin.*, *p*. Fingerings: 2, 3, 4. Articulation: *v*.
- Staff 2:** Measures 17-19. Dynamics: *mf*, *dimin.*, *p*. Fingerings: 2, 3, 4. Articulation: *v*. Performance instruction: *sul G*, *con sord.*
- Staff 3:** Measures 20-21. Dynamics: *p*. Fingerings: 2, 3, 4. Articulation: *cantabile*.
- Staff 4:** Measures 22-23. Dynamics: *mf*, *espress.* Fingerings: 2, 3, 4.
- Staff 5:** Measures 24-25. Dynamics: *p*, *v*. Fingerings: 2, 3, 4. Articulation: *v*.

## Violoncello

senza sord.

**26**

*f*

*espress.*

**27**

**28**

**29**

*cresc.*

*più f*

*molto rit.*

Meno mosso  $\text{d} = 69$   
poco a poco accelerando e più agitato

**30**

*p*

*poco a poco crescendo*

## Violoncello

**31**

*Con fuoco*  $\text{d} = 108$ 

**32**

**33**

*allargando***34** *Tempo I, ma poco meno mosso*

## Violoncello

Tempo I

**36**

*mf II*

**37**

**pp**

**38**

**mf**

**39**

*cresc.*

**40** *pizz.*

**41**

**42**

*arcò*

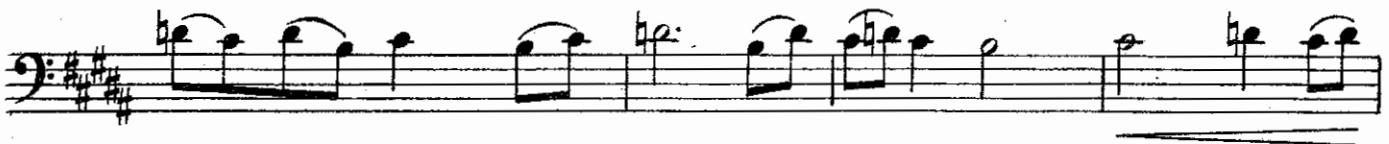
*pizz.*

*p*

8370

## II

## Violoncello

Largo. Molto espressivo  $\text{J}=46$ 

crescendo



poco sost.



## Violoncello

*Cadenza*  
*Rubato. Molto espressivo*

*sul G*

*p* *mp*

*mf* *2 2* *mp* *3 3*

*p* *3 3*

*f* *5 6*

*p* *4 5*

*f* *5 6*

*ff* *5 6*

*p* *5 6*

*rit.*

*dimin.*

*arco*

*ten.*

5 *Tempo I*

*pp*

*sul G*

*pp* *sul D*

*sul A* *mp*

## III

## Violoncello

**Allegretto ( $\text{d} = 128$ )**

6      **1**

**2**      **3** *Poco più mosso ( $\text{d} = 126$ )* **mf**

**4**      **5**

**6**      **p**

*poco a poco crescendo*

**7**      **8** *sul G*

## Violoncello

Ancora più mosso  $\text{J}=152$ 

[9] sul D



## Violoncello

L'istesso tempo, ma poco tranquillo ( $\text{♩} = 132$ )

**14** *mf cantando*

**15**

**16**

**17**

**18** *mf* *poco a poco*

*crescendo*

**19**

**20**  $\text{♩} = 152$  *f energico*

**21** *sf* *rit.* **5** **2**

## Violoncello

**22** a tempo  $\text{♩} = 144$

**22** a tempo  $\text{♩} = 144$

**23**

**24**

poco a poco crescendo

**25**

**26** ( $\text{♩} = 152$ )

**27**

**28**

**29** poco a poco accelerando

poco a poco crescendo

## Violoncello

Più mosso, agitato  $\text{d}=168$ 

[30] 

*p sub. e poco a poco crescendo*

[32]

*allargando*

[33] *Tempo I*  $\text{d}=108$

## Violoncello

*Cadenza*

**34** 8      **35** 8      poco rit. a tempo      **p**

**36** a tempo      **pp**

**37**      crescendo      **mf**

molto rit.      **f**

**38** Più mosso      **pp sotto voce**

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

**39**      **p**

## Violoncello

**Violoncello**  
**40**  
*crescendo*  
**41**  
*f*  
**42**  
*f*  
*diminuendo*  
**43**  
*pp*  
*pp*  
**Poco sostenuto**  
*ff*  
*sf*