

Р. ЛЕДЕНЕВ

R. LEDENYOV

КОНЦЕРТ CONCERTO

для скрипки с оркестром
for Violin and Orchestra

ПЕРЕЛОЖЕНИЕ ДЛЯ СКРИПКИ
И ФОРТЕПИАНО АВТОРА
TRANSCRIBED FOR VIOLIN
AND PIANO BY THE COMPOSER



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СОВЕТСКИЙ КОМПОЗИТОР
SOVIET COMPOSER
Москва 1972 Moscow

Роман Семенович ЛЕДЕНЕВ родился в 1930 г. в Москве. Окончил Московскую консерваторию (1955 г.) по классу композиции профессора А. Н. Александрова.

Среди крупных сочинений композитора — оратории «Слово о полку Игореве» (1952—1954 гг.) и «Песнь свободы» (на слова поэтов Азии и Африки, 1961 г.), кантата «Ода радости» (на стихи Пабло Неруды, 1958 г.), «Ода партии» для оркестра (1961 г.), «Детская сюита» для оркестра (1957 г.), концерт-поэма для альта с оркестром (1964 г.) и концерт-ноктюрн для флейты с оркестром (1964 г.).

Р. Леденевым написан также балет «Сказка о зеленых шарах» (по поэме В. Луговского, 1966 г.).

Среди камерных сочинений композитора — струнный квартет (1958 г.), соната для кларнета и фортепиано (1952 г.) и соната для фортепиано (1956 г.), «Русские песни» для голоса с фортепиано (1958 г.), «Шесть пьес для струнного квартета и арфы» (1966 г.), «Десять эскизов» (1967 г.), «Семь настроений» (1967 г.), «Ноктюрны» для камерного состава (1968 г.).

Кроме того, Р. Леденев — автор музыки к ряду кинофильмов, театральных и телевизионных спектаклей, к радиопостановкам.

Работа над скрипичным концертом была завершена композитором в 1964 г. Лирическое начало является определяющим в музыке этого сочинения. По своей художественной направленности, тонкому лиризму и напевности, отсутствию внешних виртуозных эффектов концерт Р. Леденева близок основной классической линии развития русского скрипичного

Roman LEDENYOV was born in Moscow in 1930. In 1955 he graduated from Anatoly Alexandrov's class of composition at the Moscow Conservatoire.

His works in extended form are the oratorios *Lay of Igor's Hosts* (1952—54) and *Freedom's Song* to words by Asian and African poets (1961), *Ode of Joy*, a cantata to words by Pablo Neruda (1958), *Ode to the Party* for orchestra (1961), *Children's Suite* for orchestra (1957), *Concerto-Poem* for viola and orchestra (1964) and *Concerto-Nocturne* for flute and orchestra (1964). In 1966 he composed the ballet *A Tale of Green Balls* on the subject of Vladimir Lugovskoi's poem.

The list of Ledenyov's chamber music compositions includes a string quartet (1958), a sonata for clarinet and piano (1952), a piano sonata (1956), *Russian Songs* for voice and piano (1958), *Six Pieces for String Quartet and Harp* (1966), *Seven Moods* (1967), *Nocturnes* (1968) and *Ten Sketches* (1967) for various chamber ensembles.

Roman Ledenyov has also written a num-

концерта, идущей от Чайковского и Глазунова, Танеева и Прокофьева.

Хотя концерт одночастен, его форме присущи черты сонатного цикла. Это можно проследить, условно расчленив концерт на три раздела.

Первый раздел написан как экспозиция и разработка сонатного аллегро. Главная партия — широкая по дыханию и, одновременно, тревожная и взволнованная — обладает большими возможностями динамического развития. Ей противостоит побочная — светлая и устойчивая. Постоянный возврат к основному, спокойному и просветленному лирическому началу — главная линия, определяющая содержание сочинения.

Кульминация в разработке подводит к началу второго раздела. Медленная тема постепенно начинает напоминать тему побочной партии. Этот раздел, умиротворенно завершающийся светлым до мажором, переходит в каденционную связку у солирующей скрипки. Построенная на элементах главной партии, эта quasi cadenza вся идет *pizzicato*.

Главная тема третьего раздела финала носит скерцозный характер, она трансформирует интонации первой темы концерта. Появляется медленный эпизод — побочная партия. Финал можно рассматривать как репризу сонатного аллегро на новом материале («смысловая» реприза). В кульминации концерта сталкиваются все его основные темы. Концерт завершается настойчивой репликой солирующей скрипки — это основная интонация главной темы, как бы итог всего предшествовавшего.

M. Лубоцкий

ber of incidental scores to films, plays and TV and radio productions.

The composer completed his Violin Concerto in 1964. This predominantly lyrical work is distinguished for its original musical idiom, plastic melodies and sincere feeling. Its fine lyricism, cantilena style and lack of outward virtuosic effects put Ledenyov's Violin Concerto into the main category of classical Russian violin concertos as exemplified by the works in this form by Tchaikovsky, Glazunov, Taneiev and Prokofiev.

The Concerto is in one movement, but with the elements of the sonata cycle. This becomes clear if we divide it into three sections. The first combines the features of the exposition and development sections of the sonata form, with the principal subject, at once broad and agitated, possessing vast possibilities of further development. The contrasting subsidiary subject is lucid and tranquil. As the work develops, this lucidity and tranquillity recur over and over again, which determines its general lyrical colouring.

The climax in the development section paves the way for the second section. Gradually the slow theme here becomes more and more like the subsidiary. This section, terminating in a bright C Major, flows quietly into the bridge episode — a *cadenza* of the solo violin. This *quasi cadenza* is built up on the material of the principal subject and is played *pizzicato*.

The main theme of the third section, which may be likened to the Finale of a three-movement concerto, is scherzo-like and also related to the principal subject using its melodic ele-

Roman LEDENJOW ist 1930 in Moskau geboren, '1955 absolvierte er das Moskauer Konservatorium bei Professor A. Alexandrow (Kompositionsklasse).

Zu den großen Werken des Komponisten gehören die Oratorien *Igorlied* (1952—1954) und *Freiheitslied* (nach Worten der Dichter aus Asien und Afrika, 1961), Kantate *Ode an die Freude* (nach Gedichten von Pablo Neruda, 1958), *Ode an die Partei* für Orchester (1961), *Kindersuite* für Orchester (1957), Konzert-Poem für Bratsche und Orchester (1964) und Konzert-Nocturno für Flöte und Orchester (1964). 1966 entstand das Ballett *Das Märchen von den grünen Kugeln* (nach dem Poem von W. Lugowski).

Er schuf auch Kammermusik: Streichquartett (1958), Sonate für Klarinette und Klavier (1952), Sonate für Klavier (1956), *Russische Lieder* für Gesang und Klavier (1958), *Sechs Stücke für Streichquartett und Harfe* (1966), *Sieben Stimmungen* (1967), *Nocturnos* (1968) und *Zehn Skizzen* für Kammerbesetzung (1967).

Außerdem schrieb R. Ledenzow Musik für Theater und Film sowie für Rundfunk- und Fernsehinszenierungen.

Für das Violinkonzert, das 1964 vollendet wurde, ist die lyrische Note bestimmend. Das Werk zeichnet sich durch plastische und eigenartige Melodien, Frische und Klarheit aus. Durch die feinsinnige Lyrik und Sangbarkeit, den Verzicht auf jeden virtuosen Effekt setzt der Komponist die Tradition der russischen Violinkonzerte von P. Tschaikowski, A. Glazunow, S. Tanejew und S. Prokofjew fort.

Le compositeur Romain LÉDÉNIOV, né en 1930 à Moscou, a fait ses études au Conservatoire, classe de composition du professeur Alexandrov (1955).

Parmi ses œuvres les plus marquantes: deux oratorios *Le dit de la troupe d'Igor* (1952—1954) et le *Chant de liberté* (sur les textes de poètes d'Asie et d'Afrique, 1961), la cantate *Ode de la liesse* (sur la poésie de Pablo Neruda, 1958), une *Ode au Parti* pour orchestre, 1961, une *Suite d'enfant* pour orche-

ments in transformation. Then comes a slow episode, the subsidiary. The Finale may be regarded as the recapitulation of sonata form where, however, the main themes are not presented in their original guise (what is sometimes called a «semantic recapitulation»).

The Concerto closes on an insistent reiteration of a phrase borrowed from the principal subject in the solo violin. This motive sounds as the summing up of all that has gone before.

Mark Lubotsky

Das Konzert besteht aus nur einem Satz, aber seiner Form sind Züge des Sonatensatzes eigen. Das kann man bei einer Aufgliederung des Konzertes in drei Teile erkennen.

Der erste Teil ist wie Exposition und Durchführung des Allegro-Satzes komponiert. Das Hauptthema ist breit und zugleich beruhigend und erregend, hat große Möglichkeiten sich dynamisch zu entwickeln. Das Nebenthema steht dem Hauptthema entgegen, hell und fest. Ständige Rückkehr zum ruhigen leuchtend lyrischen Ausgangspunkt ist die Hauptlinie, die den Inhalt des Werkes bestimmt.

Der Kulminationspunkt in der Durchführung führt zum Anfang des zweiten Teiles. Allmählich erinnert das langsame Thema an das Nebenthema. Dieser Teil, der ruhig mit hellem C-Dur abschließt, geht über in die Kadenz für die Sologeige. Diese *quasi cadenza*, die auf die Elemente des Hauptthemas fußt, wird *pizzicato* ausgeführt.

Das Hauptthema des dritten Teils, des Finales, ist in der Form des Scherzos geschrieben, es transformiert das Motiv des ersten Themas des Konzertes. Es folgt eine langsame Episode, ein Nebenthema. Das Finale kann man als Reprise des Allegro-Satzes auf einem neuen thematischen Material betrachten.

Im Kulminationspunkt des Konzertes treten also alle seine Hauptthemen zusammen. Das Konzert klingt mit der nachdrücklichen Replique der Sologeige aus — das ist das beherrschende Motiv des Hauptthemas, das alles Vorangegangene zusammenfaßt.

M. Lubozki

stre, 1957, un concerto-poème pour alto et orchestre, 1961, et un concerto-nocturne pour flûte et orchestre, 1964.

Lédeniov a également écrit la musique pour le ballet *Conte des ballons verts* d'après le poème de Lougovskoi, 1966; des œuvres de chambre: Quatuor à cordes, 1958, Sonate pour clarinette et piano, 1952, Sonate pour piano, 1956, *Chansons russes* pour voix et piano, 1958, *Six pièces pour quatuor à cordes et harpe*, 1966, *Sept états d'âme*, 1967, *Nocturnes*,

1968, et *Dix esquisses* pour orchestre de chambre, 1967.

On lui doit en plus la musique pour plusieurs films, et les émissions radiophoriques et télévisées.

Le concerto pour violon est composé en 1964.

Par sa tendance artistique, son lyrisme vaporeux et sa douceur chantante, par le refus de toute recherche d'effet le concerto de Lédeniev rejoint la tradition russe du concerto pour violon qui remonte à Tchaikovsky, Glazounov, Tanéev et Prokofiev.

Oeuvre d'un seul tenant, il comporta pourtant certains traits d'un cycle de sonate ce que l'on parvient à rendre sensible en la divisant en trois périodes.

La première d'elles est tournée comme l'exposition et le développement d'un Allegro de sonate. La partie principale, d'un mouvement ample mais chargée d'inquiétude et de trouble, offre d'excellentes perspectives d'évolution dynamique. La partie secondaire, opposée à la principale, n'est que paix et sérénité. C'est à travers les retours continuels au maître principe, à la ligne lyrique faite de quiétude et de clarté, qu'apparaît nettement l'idée d'ensemble de l'ouvrage.

Le point culminant du développement prépare la seconde période en modifiant le thème lent de manière qu'il ressemble toujours davantage à celui de la partie accessoire. Abouissant, l'air apaise, à un do majeur lumineux, la période se résout en cadence de connexion attaquée par le violon solo. Bâtie sur les éléments de la partie principale, cette *quasi cadenza* est, d'un bout à l'autre, exécutée *pizzicato*.

Le thème conducteur de la troisième période est d'une nature scherzienne, brodant sur les intonations du thème premier. A un moment surgit un épisode ralenti ayant valeur de partie secondaire.

Quant au final on pourrait le considérer comme une reprise de l'allegro de sonate sur un terrain nouveau (reprise dite de sens). Tous les maîtres thèmes du concerto viennent ainsi converger à son sommet.

En conclusion, le violon attaque solo, une réplique insistante qui reprend l'intonation principale du grand thème comme pour dresser un bilan.

M. Loubotzky

Марку Лубоцкому

To Marc Lubotsky

КОНЦЕРТ
для скрипки с оркестром

CONCERTO
for Violin and Orchestra
Op. 12
(1961-1964)

Переложение для скрипки и фортепиано автора
Transcribed for Violin and Piano by the Composer

Р. ЛЕДЕНЕВ
R. LEDENYOV

Violino solo Allegro agitato ($J=132$) *p, ma sonoro*

Piano *p legato*

IV al segno $\frac{2}{3}$

c 1535 к

Musical score page 6, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 begins with a quarter note, followed by a dynamic instruction "dim.", then a piano dynamic "p". A measure repeat sign is shown above the second measure. Measure 2 ends with a dynamic "p". Measure 3 begins with a quarter note.

Musical score page 6, measures 3-4. The score continues with two staves. Measure 3 starts with a quarter note followed by eighth notes. Measure 4 begins with a quarter note, followed by a dynamic instruction "dim.", then a piano dynamic "p". Measure 4 ends with a dynamic "p". Measure 5 begins with a quarter note followed by eighth notes.

Musical score page 6, measures 5-6. The score continues with two staves. Measure 5 starts with a quarter note followed by eighth notes. Measure 6 begins with a quarter note, followed by a dynamic instruction "mf", then a piano dynamic "p". Measure 6 ends with a dynamic "p". Measure 7 begins with a quarter note followed by eighth notes.

Musical score page 6, measures 7-8. The score continues with two staves. Measure 7 starts with a quarter note followed by eighth notes. Measure 8 begins with a quarter note followed by eighth notes. The bass staff concludes with a dynamic "p".

7

poco rit. **4** *a tempo*

p

p

mf

d. *mf*

cresc.

5 *mf*

mf

cresc.

c 1535 к

8

cresc.

f

accel. poco a poco

f

6 Più mosso ($\text{♩} = 160$)

mf

f

cresc.

bd.

cresc.

f

f^{3}

p

f^{3}

$\text{c } 1535 \text{ K}$

9

1525 "

9

con sord.
III

p dolce

rall.

10 Andantino con moto ($\text{J}=84$)

pp

p

con Ped.

III V

11

II

12 *poco rit. a tempo*

Poco più animato

c 1535 K

p

Più tranquillo

Più animato

3 3 3 3

pp

8 -

13 Più tranquillo

pp

p

p

rit.

pp

c 1535 k

14 Tempo I ($\text{♩} = 84$)

13

14 *Tempo I* ($\text{♩} = 84$)

14

IV *tr.*

tr. *tr.* *tr.*

3 3 3 3

tr. *tr.* *tr.* *tr.*

cresc. ed accel. poco a poco

3 3 3 3 3 3 3 3

tr. *tr.* *tr.* *tr.*

3 3 3 3 3 3 3 3

tr. *tr.*

15 Allegro vivace (♩ = 132)

ff *f*

c 1535 K

Musical score page 15, measures 1-8. The score consists of two staves. The top staff is in bass clef, B-flat key signature, and common time. The bottom staff is in bass clef, G major key signature, and common time. Measure 1 starts with a forte dynamic. Measure 2 shows a change in key signature to G major. Measure 3 includes a dynamic marking *mf*. Measure 4 shows a change in key signature back to B-flat. Measure 5 features a dynamic *f*. Measure 6 includes a dynamic *f*. Measure 7 includes a dynamic *f*. Measure 8 ends with a dynamic *f*.

senza sord.

Continuation of the musical score from measure 8. The top staff begins with a dynamic *f*. The bottom staff continues with eighth-note patterns.

f

Continuation of the musical score from measure 8. The top staff begins with a dynamic *f*. The bottom staff continues with eighth-note patterns.

8-

16

Musical score page 16, measure 1. The top staff starts with a dynamic *f*. The bottom staff starts with a dynamic *cresc.*

cresc.

Continuation of the musical score from measure 1. The top staff continues with eighth-note patterns. The bottom staff continues with eighth-note patterns.

cresc.

Musical score page 16, measure 2. The top staff starts with a dynamic *f*. The bottom staff starts with a dynamic *cresc.*

Continuation of the musical score from measure 2. The top staff continues with eighth-note patterns. The bottom staff continues with eighth-note patterns.

16

V₃ V sul pont.

17

dim.

mp

loco

cresc.

f

mf

3 3 3 3

p

b

sul pont.

III

cresc.

mp

cresc.

IV

f

tr

b

18

mf

f

c 1535 k

f

mf

ff

ff

dim.

19 *Meno mosso*

p

legato

cresc.

cresc.

c 1535 k

20 *mf*

21 *mf*

cresc.

cresc.

cresc.

cresc.

c 1535 K

Musical score page 19, measures 21-22. The score consists of four staves. Measure 21 starts with a treble clef staff in E major (no sharps or flats). It transitions to a bass clef staff in A major (one sharp) at measure 22. Measure 22 concludes with a forte dynamic (f).

Musical score page 19, measures 23-24. The score continues with four staves. Measure 23 shows a transition from E major to A major. Measure 24 concludes with a forte dynamic (f).

Musical score page 19, measures 25-26. The score consists of three staves. Measure 25 includes dynamics "meno f". Measure 26 concludes with a forte dynamic (f).

Musical score page 19, measures 27-28. The score consists of three staves. Measure 27 starts with a forte dynamic (f). Measure 28 concludes with a forte dynamic (f).

A page of musical notation for orchestra, featuring six staves of music. The notation includes various dynamics such as *cresc.*, *ff*, and *ff* (marked 24), and articulations like *p* and *b*. The music is written in measures, with some measures spanning multiple staves. The key signature changes throughout the page, and the time signature is indicated as 8. The page number 1535 k is at the bottom right.

25

26 Maestoso ($\text{J}=66$)
allarg.

27 a tempo
poco rit.

22

Poco più tranquillo

fff

p *poco rit.*

28 Poco meno mosso

p

poco rit.

[29] a tempo

mf legato

p

mp espr.

pp sub.

cresc.

poco rit. **[30] a tempo**

c 1535 k

8-

8-

II

32 Maestoso (♩=88)

f

c 1535 K

20

ff *dim. poco a poco*

allarg. poco a poco

ff *f* *p*

33 *V-no solo pizz. sempre*

Allegro non troppo e rubato (d=120)

a tempo

pp *ff* *molto rubato* *cresc.*

a tempo o gliss.

f *ff* *mf* *p* *cresc. poco a poco*

cresc.

f *rit.*

34 *Allegro assai (d=138)*

p

arco

mp

sim.

8

v o IV v
gliss.

35 mf cresc. f

8

36 p

f p

8

cresc.

cresc.

8

28

37 *f*

8

8

p

cresc.

8

p

cresc.

f

p

cresc.

8

gliss.

dim.

dim.

c 1535 K

39

p

cresc.

40

mf

p sub.

cresc. poco a poco

f

41

f

c 1535 K

30

dim.

dim.

pizz.

42 *mf*

mf stacc.

f

mf

arco

pizz.

43 *f*

mf

f *mf* stacc.

c 1535 K

Musical score page showing six staves of music for orchestra. The score includes dynamics such as *f*, *mf*, *cresc.*, *arco*, *f*, *f*, *p*, *ff*, and *p*. Articulations include slurs, grace notes, and accents. Measure numbers 44 and 45 are indicated. Measure 44 starts with a dynamic *f* and a 3 measure bracket. Measure 45 starts with a dynamic *p* and a 3 measure bracket. The bass staff features a 3 measure bracket under the first three measures. Measure 45 ends with a dynamic *p*.

Musical score page 1535 k, featuring two systems of music. The top system (measures 46) includes dynamic markings *tr*, *v*, *b*, and *b*. Measure 46 is numbered 46. The bottom system (measure 47) includes dynamic markings *mf stacc.* and *f*. Measure 47 is numbered 47. The score consists of multiple staves, primarily treble and bass clef, with various note heads and rests. Measure 47 concludes with a forte dynamic *f* and a piano dynamic *p*.

Musical score page 33. The top staff shows a treble clef, a key signature of one flat, and a bassoon part with slurs and dynamics *mf*, *f*, *mf*, and *cresc.*. The middle staff shows a treble clef, a key signature of one flat, and a bassoon part with dynamics *mf*, *f*, *mf*, and *cresc.*. The bottom staff shows a bass clef, a key signature of one flat, and a bassoon part with slurs and dynamics *mf*, *f*, and *cresc.*

Musical score page 33. The top staff shows a treble clef, a key signature of one flat, and a bassoon part with dynamics *f* and *pizz.* The middle staff shows a bass clef, a key signature of one flat, and a bassoon part with dynamics *f* and *d.* The bottom staff shows a bass clef, a key signature of one flat, and a bassoon part with a dynamic *f*.

Musical score page 33. The top staff shows a treble clef, a key signature of one flat, and a bassoon part with dynamics *arco* and *pizz.* The middle staff shows a bass clef, a key signature of one flat, and a bassoon part with dynamics *mf*. The bottom staff shows a bass clef, a key signature of one flat, and a bassoon part with a dynamic *mf*.

Musical score page 33. The top staff shows a bass clef, a key signature of one flat, and a bassoon part with dynamics *sf* and *pizz.* The middle staff shows a bass clef, a key signature of one flat, and a bassoon part with dynamics *mf* and *pizz.*

34

49

sf
f

sf
ff

sf
ff

sf
ff

sf
ff

sf
ff

sf
ff

c 1535 K

51 *pp*

52 *p* *tr.* *p*

cresc.

dim.

dim.

rall. poco a poco

53

54 *Tranquillo (♩ = 84)
cantabile*

c 1535 K

37

55 *p*

rall.

pp *Meno mosso* *rit.* *p*

c 1535 k

56 Allegro assai ($\text{d} = 138$)

Musical score page 38, measures 8-12. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 8 starts with a rest followed by a sixteenth-note pattern. Measures 9 and 10 continue this pattern with some variations. Measure 11 begins with a sixteenth-note pattern followed by eighth notes. Measure 12 ends with a sixteenth-note pattern.

57

Musical score page 38, measures 13-17. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. Measure 13 starts with a sixteenth-note pattern. Measure 14 begins with a sixteenth-note pattern followed by eighth notes. Measure 15 continues with a sixteenth-note pattern. Measure 16 begins with a sixteenth-note pattern followed by eighth notes. Measure 17 ends with a sixteenth-note pattern.

cresc.

cresc.

8

8

p

mf p

8

Musical score page 39. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 8 sim. The bottom staff shows a bass clef. The music consists of two staves with various notes and rests. Measure 39 ends with a repeat sign and a double bar line.

Continuation of musical score from page 39. The top staff starts with a treble clef and a key signature of one flat. The bottom staff starts with a bass clef. Measure 39 continues with a repeat sign and a double bar line. Measure 59 begins with a treble clef and a key signature of one sharp. The bottom staff continues with a bass clef. Measure 59 ends with a repeat sign and a double bar line.

Continuation of musical score from page 39. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef. Measure 59 continues with a repeat sign and a double bar line. Measure 60 begins with a treble clef and a key signature of one sharp. The dynamic (p) is indicated above the staff. The bottom staff continues with a bass clef. Measure 60 ends with a repeat sign and a double bar line.

Musical score page 60. The top staff starts with a treble clef and a key signature of one sharp. The bottom staff starts with a bass clef. The dynamic cresc. poco a poco is indicated above both staves. Measure 60 begins with a treble clef and a key signature of one sharp. The bottom staff continues with a bass clef. Measure 60 ends with a repeat sign and a double bar line. The tempo c 1535 k is indicated at the bottom.

40

gliss.

61

61

mf

cresc.

f

62

cresc.

gliss.

8 -

gliss.

gliss.

gliss.

gliss.

63 Poco più sostenuto, eroico ($\text{d}=126$)

cresc. molto

ff

8 -

ff

64

ff

8 -

ff 3

3 3 3

cresc.

8 -

cresc.

gliss.

gliss.

65 fff

ff 3

fff

b8

8 -

c 1535 k

8 -

42

Musical score page 42. The top staff shows three measures of music with sixteenth-note patterns and dynamic markings like ff and pp. The bottom staff shows four measures of music with eighth-note patterns and dynamic markings like ff and pp.

66 Allegro vivace ($\text{d}=152$)

Musical score page 66. The top staff starts with a crescendo and has a measure with ff. The bottom staff has four measures with eighth-note patterns and dynamic markings like ff and pp.

67

Musical score page 67. The top staff has measures with eighth-note patterns and dynamic markings like ff and pp. The bottom staff has four measures with eighth-note patterns and dynamic markings like ff and pp.

Musical score page 68. The top staff has measures with eighth-note patterns and dynamic markings like ff and pp. The bottom staff has four measures with eighth-note patterns and dynamic markings like ff and pp.

68

Musical score page 68. The top staff has measures with eighth-note patterns and dynamic markings like ff and pp. The bottom staff has four measures with eighth-note patterns and dynamic markings like ff and pp.

69 43

 70

 71

 cresc.

sim.

c 1535 K

Musical score page 44. The top staff shows a treble clef, dynamic ff, and tempo mf. The middle staff shows a bass clef, dynamic ffp. The bottom staff shows a bass clef. Measure 44 ends with a crescendo (cresc.) and measure 45 begins with a dynamic ff.

8-

Continuation of the musical score. The top staff shows a treble clef and dynamic ff. The middle staff shows a bass clef. The bottom staff shows a bass clef. Measure 45 continues with ff dynamics. Measure 46 begins with a dynamic ff and includes a glissando instruction (gliss.). Measure 47 begins with a dynamic ff.

8-

Continuation of the musical score. The top staff shows a treble clef and dynamic ff. The middle staff shows a bass clef. The bottom staff shows a bass clef. Measures 48-50 show various rhythmic patterns with dynamic ff. Measure 51 begins with a dynamic ff and includes a glissando instruction (gliss.). Measure 52 begins with a dynamic ff.

8-

Continuation of the musical score. The top staff shows a treble clef and dynamic fff. The middle staff shows a bass clef. The bottom staff shows a bass clef. Measures 53-55 show various rhythmic patterns with dynamic fff. Measure 56 begins with a dynamic f and includes a ff instruction. Measure 57 begins with a dynamic ff.

8-

Violino

²Violino

КОНЦЕРТ

Op.12

CONCERTO

для скрипки с оркестром (1961-1964) for Violin and Orchestra

Редакция партии скрипки М. Лубоцкого
Violin part reduced by M. Lubotsky

Р. ЛЕДЕНЕВ
R. LEDENYOV

Allegro agitato ($\text{J}=132$)

2 IV al segno $\frac{5}{8}$

Sheet music for Violin Part, Op. 12, Concerto for Violin and Orchestra. The page shows ten staves of musical notation for violin, with various dynamics, articulations, and performance instructions like "poco rit.", "a tempo", and "cresc.". Measures are numbered 1 through 4.

Measure 1: $p, ma sonoro$, dynamic **1**. Measure 2: *cresc.*, dynamic **2**. Measure 3: **3**, dynamic *mf*, dynamic **dim.**. Measure 4: **poco rit.**, **4**, *a tempo*.

Dynamics and Articulations:

- Measure 1: $p, ma sonoro$
- Measure 2: *cresc.*
- Measure 3: *mf*
- Measure 4: **poco rit.**, **4**, *a tempo*
- Measure 5: **p**
- Measure 6: **p**
- Measure 7: **p**
- Measure 8: **p**
- Measure 9: **p**
- Measure 10: *cresc.*

Violino

3

5 2. 3 4 0
6 mf

poco a poco p cresc. 6 2. 1 2 3
f accel.

Più mosso ($\text{J}=160$)

6 4 4
f mf

2 1 2 3 1 0 3
cresc.

f b² b² b² b²

3 4 3 0 4 0 7 3 0
cresc.

2 0 v gliss. v ff 3 2 1 v₃ b² b²

2 3 0 4 2 1 3 2 0
rall. 2

4 3 2 1 2 3 0 v 9 9 12 c 1535 K

Violino

Andantino con moto ($\text{♩} = 84$)

10 con sord.
III
p dolce

11
III
V

II
III

poco rit. **12** a tempo
p
Più tranquillo

Poco più animato
1
pp
Più animato **13** Più tranquillo
p

Tempo I ($\text{♩} = 84$) *p*
14

pp

p accel. poco a poco
b

cresc.
b

Violino

15 Allegro vivace ($\text{♩} = 132$)

16 senza sord.

17 sul pont.

18

c 1535 K

Violino

Meno mosso

19

20

21

22

meno f

Violino

7

23 *f*

cresc.

24 7 25 6

ff

allarg. 2 26 7 Maestoso ($\text{\textit{d}}=66$) 1 poco rit. 27 a tempo 4

Poco più tranquillo

p

poco rit.

28 Poco meno mosso

28 *pespr.*

poco rit. 29 a tempo 4

p

Violino

v
mp espr. *poco rit.* **30** *a tempo*
pp sub. *cresc.*
ten. *ten.* *II*
dim.
31
p
1 *2* *2.* *b* *b2.*
p espr.
poco rubato
32 *Maestoso* ($\text{J}=88$) *2* *rall.*
IV *3* *3* *rit.* *3* *3* *f*
cresc.
allarg. poco a poco
ff
dim poco a poco
IV *3* *2*
33 *Allegro non troppo e rubato* ($\text{J}=120$)
pizz. sempre
accel. *rall.*
p
~ 1535 K

Violino

9

Violino

accel. rall.

a tempo

cresc. poco a poco

rit.

34 Allegro assai ($d = 138$) 2 arco cresc.

35

36

37 3

Violino

1 **38**
p *cresc.*

39
p *cresc.*
f
sliss.
dim.

40
p *cresc.*
mf
p sub.

cresc. poco a poco

41
f
dim.

c 1535 k

Violino

42 pizz.

 1
 1
 arco
43 pizz.
 f
 3
 1
 5
 45 II V
 p
 1
 2
 3
 46
 1
 2
 3
 4
 5
 6
 7
 8
 c 1535 k

Violino

49 12 50 arco, *pp*

II 2 *cresc.* *p*

51 *pp*

cresc.

52 *p*

53 *rall. dim.* *poco a poco*

Tranquillo ($\text{d} = 84$)

54 *pp*

()

Violino

13

Violin part with measure numbers 55 and 56.

Measure 55: Treble clef, key signature changes from B-flat to A major. Measures show eighth-note patterns with grace notes and trills. Measure 55 ends with a repeat sign and a dashed line.

Measure 56: Treble clef, key signature changes back to B-flat major. Measure starts with a dynamic *rall.* (rallentando), followed by *tr.* (trill). The tempo is indicated as *Meno mosso*. The measure concludes with a dynamic *rit.* (ritenando) and a change in key signature to B-flat major.

Measure 57: Treble clef, key signature changes to B-flat major. Measure begins with a dynamic *p* (pianissimo). Measures 57 and 58 are numbered 8 and 1 respectively. Measure 58 ends with a dynamic *p* (pianissimo).

Violino

58

58

cresc.

59

60

cresc. poco a poco

61

62

63 Poco più sostenuto, eroico ($d = 126$)

64

ff

Violino

2

ff [3] [3] [3]

[65] *gliss.* [3] *gliss.*

cresc. *fff*

v *ff* Allegro vivace (d=152) *10*

cresc. *fff*

mf

v *ff* *mf*

cresc. *ff*

IV₂ *I* *ff* *gliss.* *gliss.*

gliss.

fff

1 p. 13 k.

Индекс 9—6—2

РОМАН СЕМЕНОВИЧ ЛЕДЕНЕВ КОНЦЕРТ

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