serge

prokofieff

Concerto No. 1, Op. 19

violin and piano

Edited by Joseph Szigeti

Preface to the Revised Edition

The revision of a piece of music by an editor is necessarily only one man's view of the work in question and it is only in actual practice that the suggestions made in such a revision can justify themselves or otherwise. In the case of classical works that have come down to us in many (and sometimes distorted) versions—like Tartini's *Devil's Trill* sonata, the Vitali *Chaconne* or Corelli's *La Folia*—a statement of the Editor's guiding principles, sources etc. (i.e. a *Revisionsbericht*, as it is called in German) is necessary.

In the present case, however, we still have the so-called *Urtext* (published by Edition A. Gutheil, 1921 and later [1947] re-issued by Boosey & Hawkes) at our disposal. I have been able, therefore, to limit myself—apart from some slight changes which the composer effected in the first movement as an afterthought (3 bars before **15** and 3 bars after **15**)—to performance-suggestions that are the result of the many dozens of performances I gave of this Concerto during four decades.

My suggestions between **28** and **29** in the Scherzo, for instance, that certain notes should be doubled (played in unison) aims at the realisation of the rugged, fierce character inherent in this passage. The alternative offered for the octave slides up to E (4 bars after **32** etc.) in the Scherzo is another such suggestion based on performance experience. At **34** in the Scherzo the original text did not make quite clear that up-bows were meant to be used *throughout*. That the fingerings of the bass notes at **44** are meant to bring out the bass character of this accompaniment figure should be obvious from the context. This is perhaps the place to point out that the composer did not indicate a change of tempo in the Scherzo (*Vivacissimo*) between **28** and **30** and that therefore no appreciable slowing-down is warranted in the *staccato marcatissimo* section. A tempo should be chosen which allows the negotiation of both sections at approximately the same speed.

The passage four bars from **60** is of course played as an uninterrupted double-stopped tremolo in sixths with only the bow alternating between the E and A strings.

Joseph Szigeti, 1964

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Limited
295 Regent Street, London W1R 8JH

Scanné par Kafi
Le 01/11/2004

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VIOLIN CONCERTO No 1

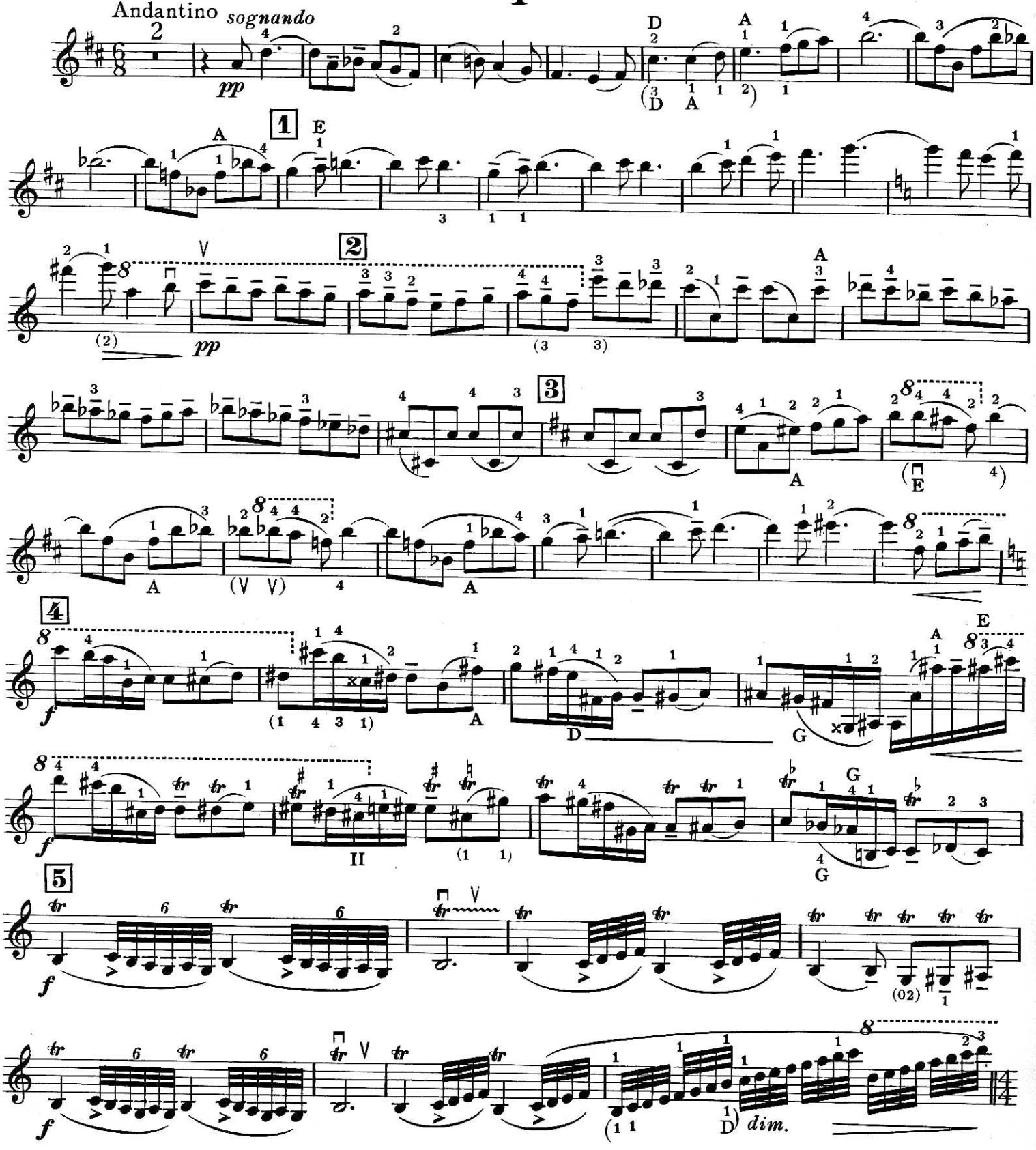
(in D major)

1er Concerto pour Violon

Violin

SERGE PROKOFIEFF, Op. 19
Edited by Joseph Szigeti

I



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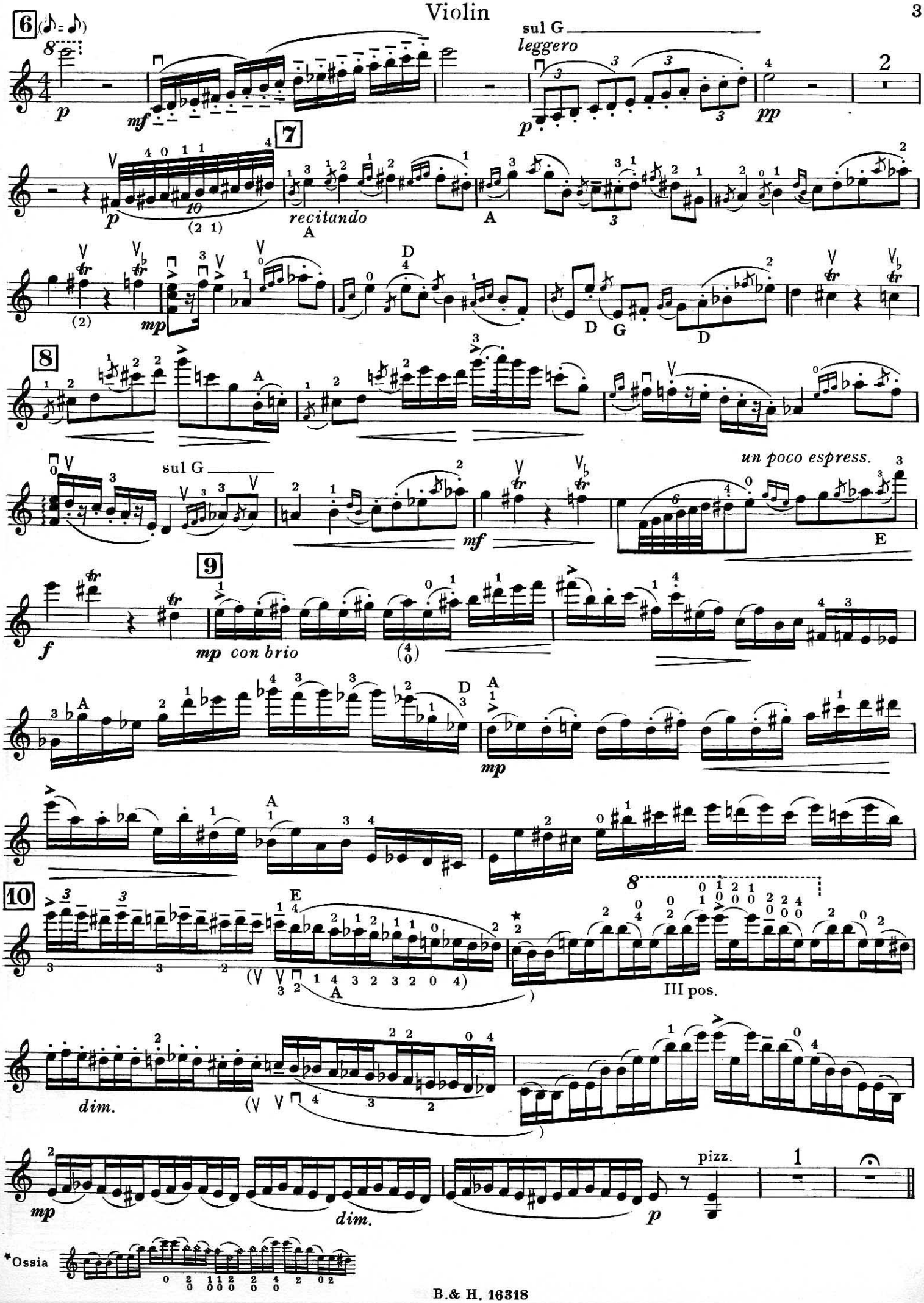
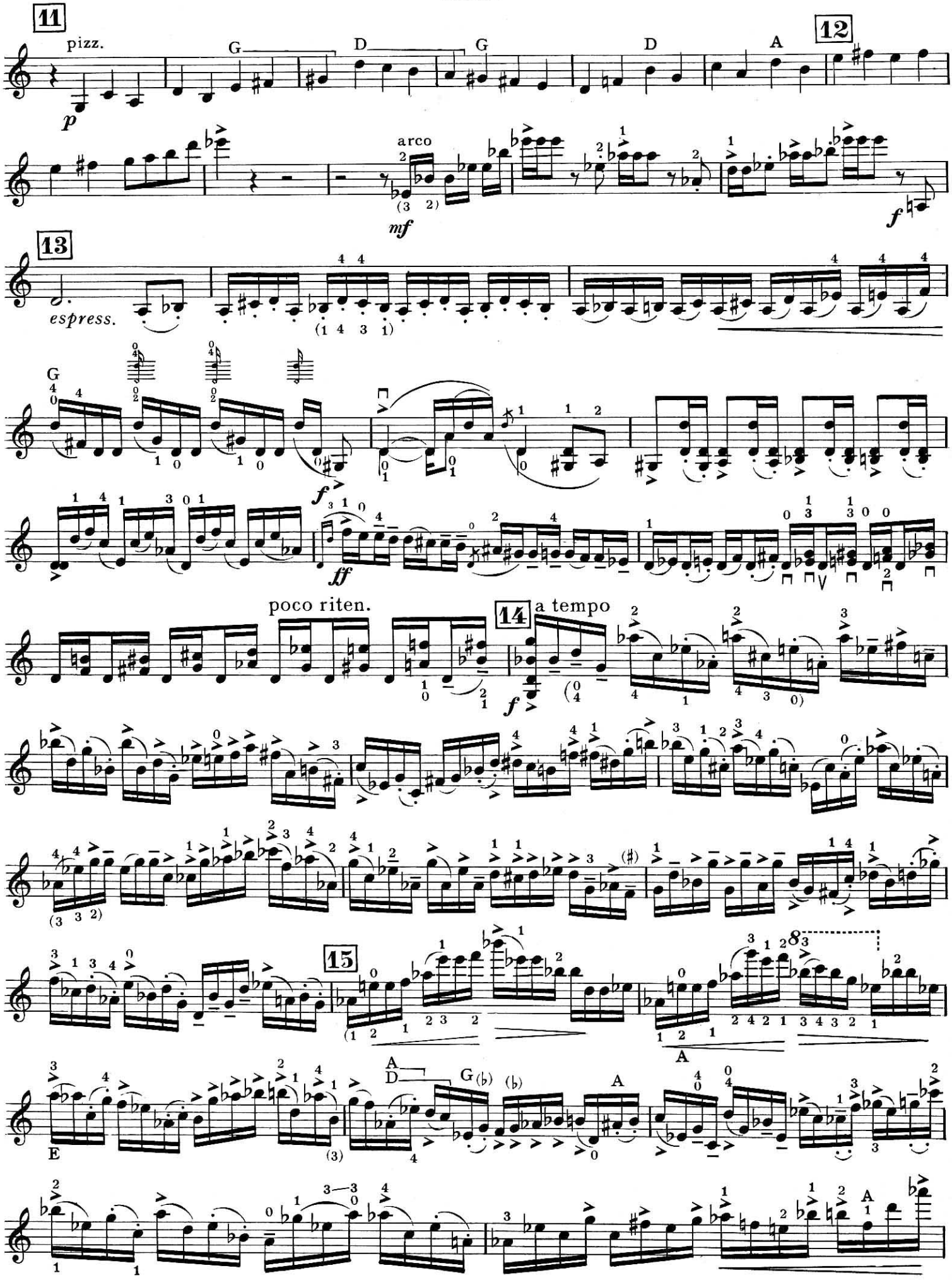
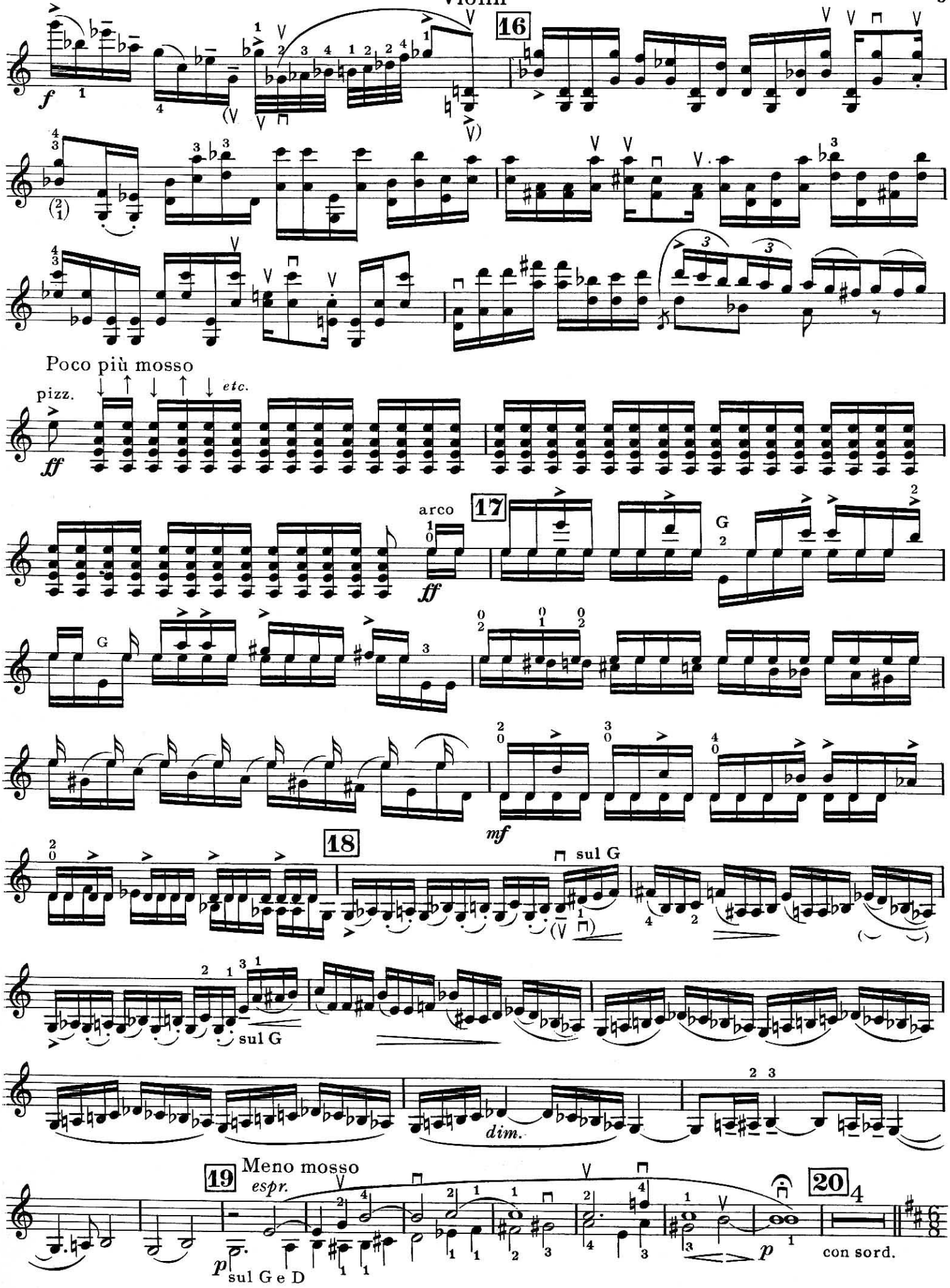
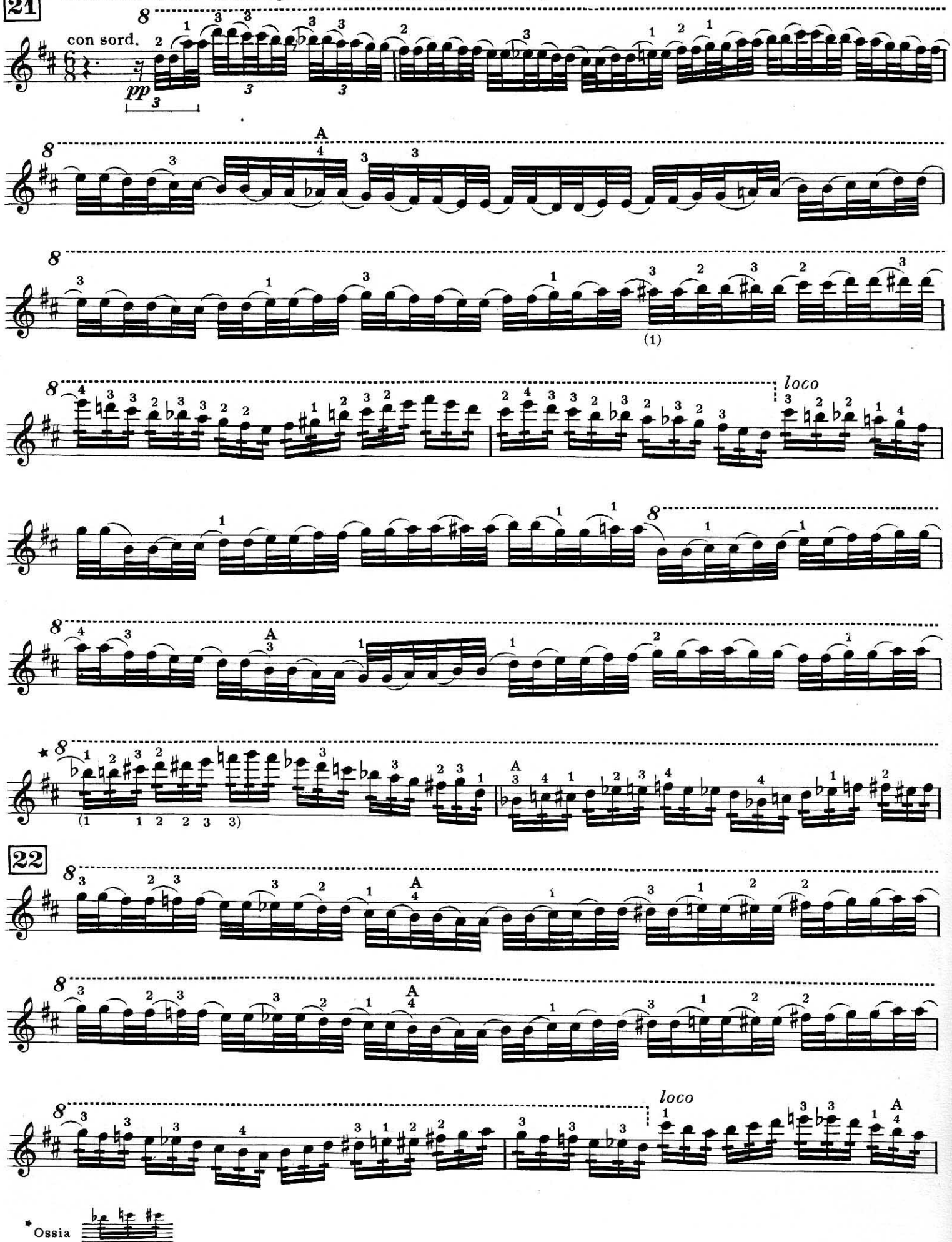
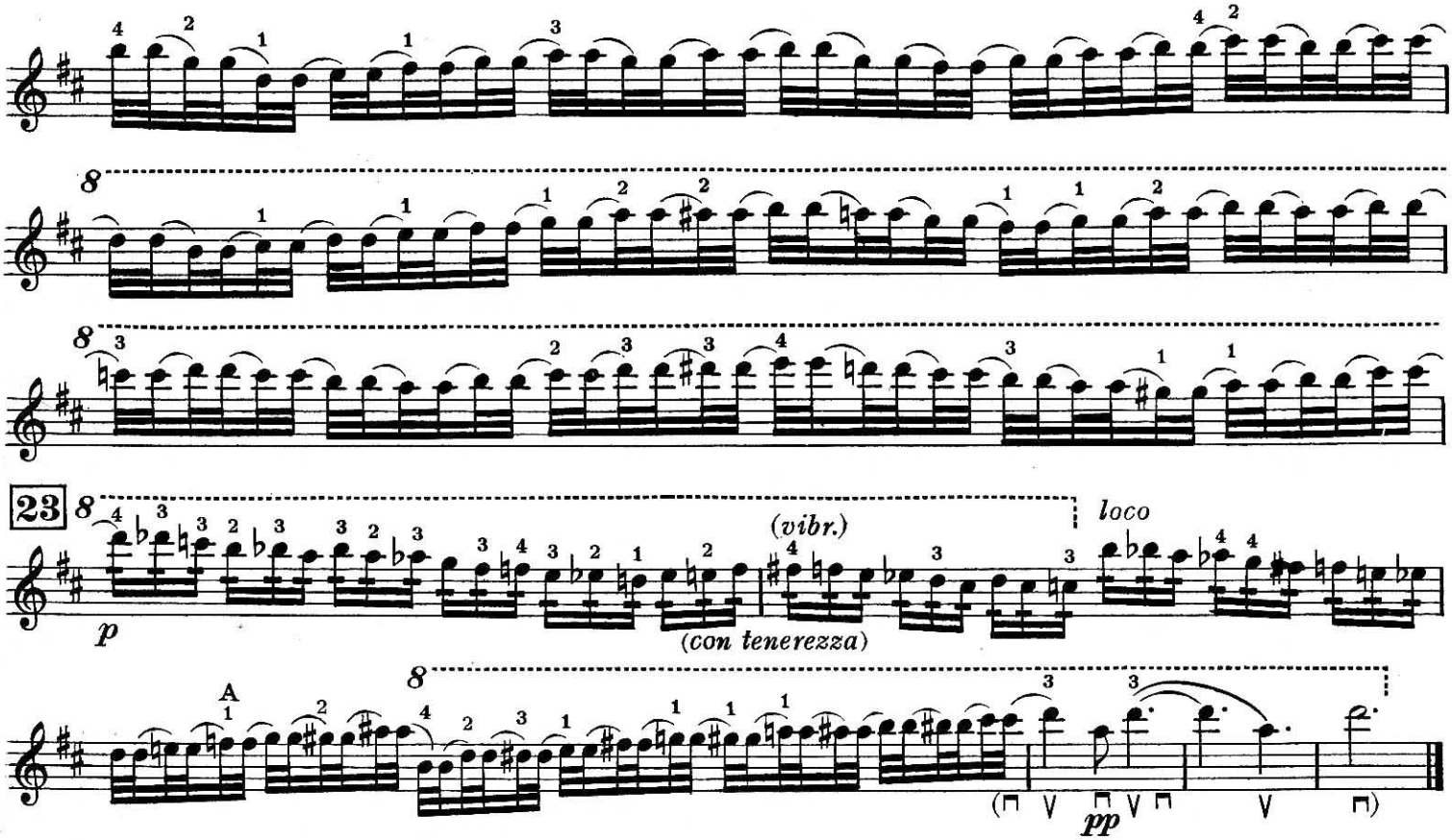

6
sul G
leggero
7
recitando
8
sul G
un poco espress.
9
mp con brio
10
III pos.
dim.
pizz.
*Ossia


11
pizz.
p
G
D
G
D
A
12
arco
mf
f
13
espress.
(1 4 3 1)
G
f
ff
poco riten.
14
a tempo
f
15
A
E
D
G
A

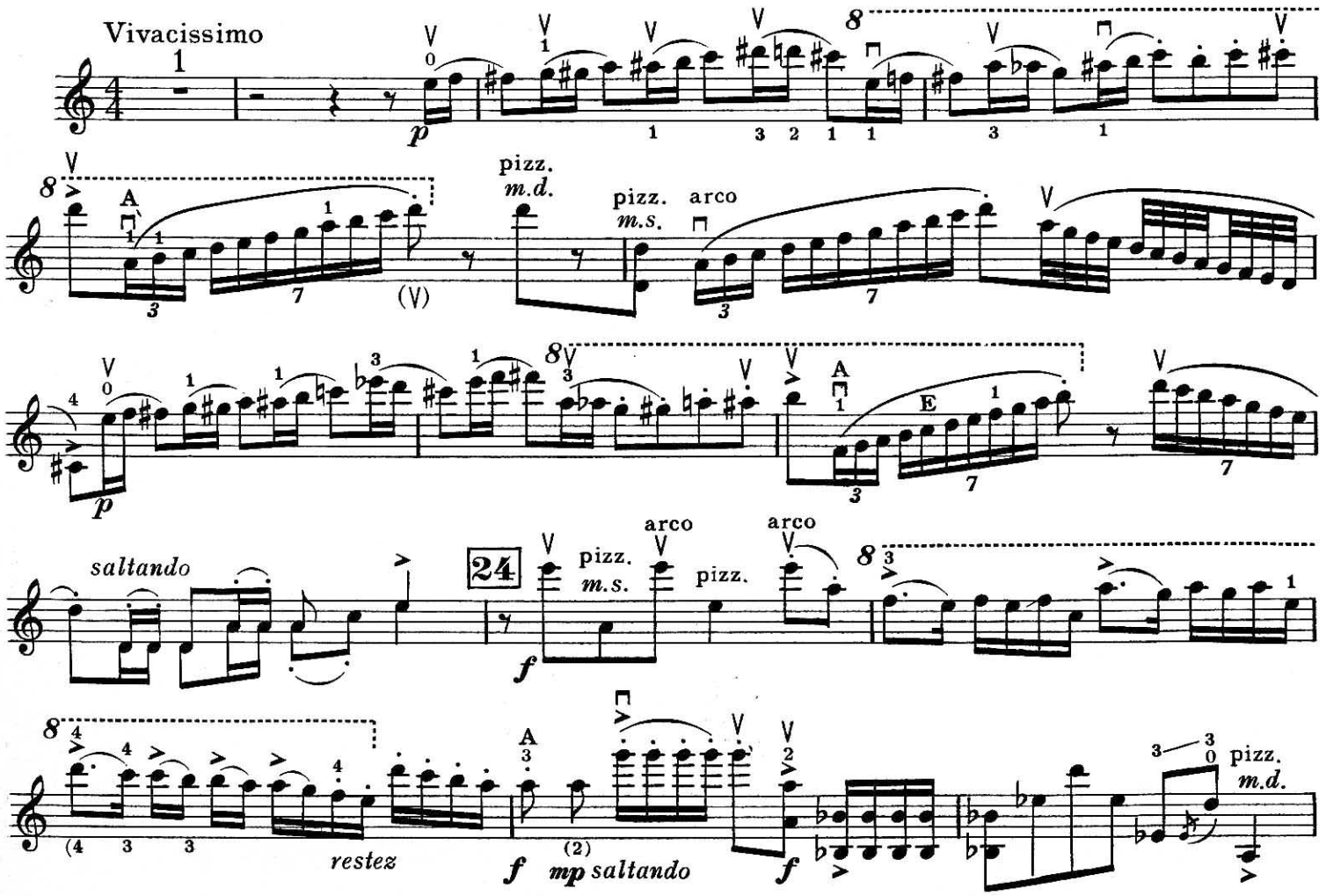

16
Poco più mosso
pizz.
etc.
ff
arco
17
ff
G
mf
18
sul G
sul G
dim.
19
Meno mosso
espr.
p
sul G e D
20
p
con sord.

21 Andante assai (Assai più lento che la prima volta)

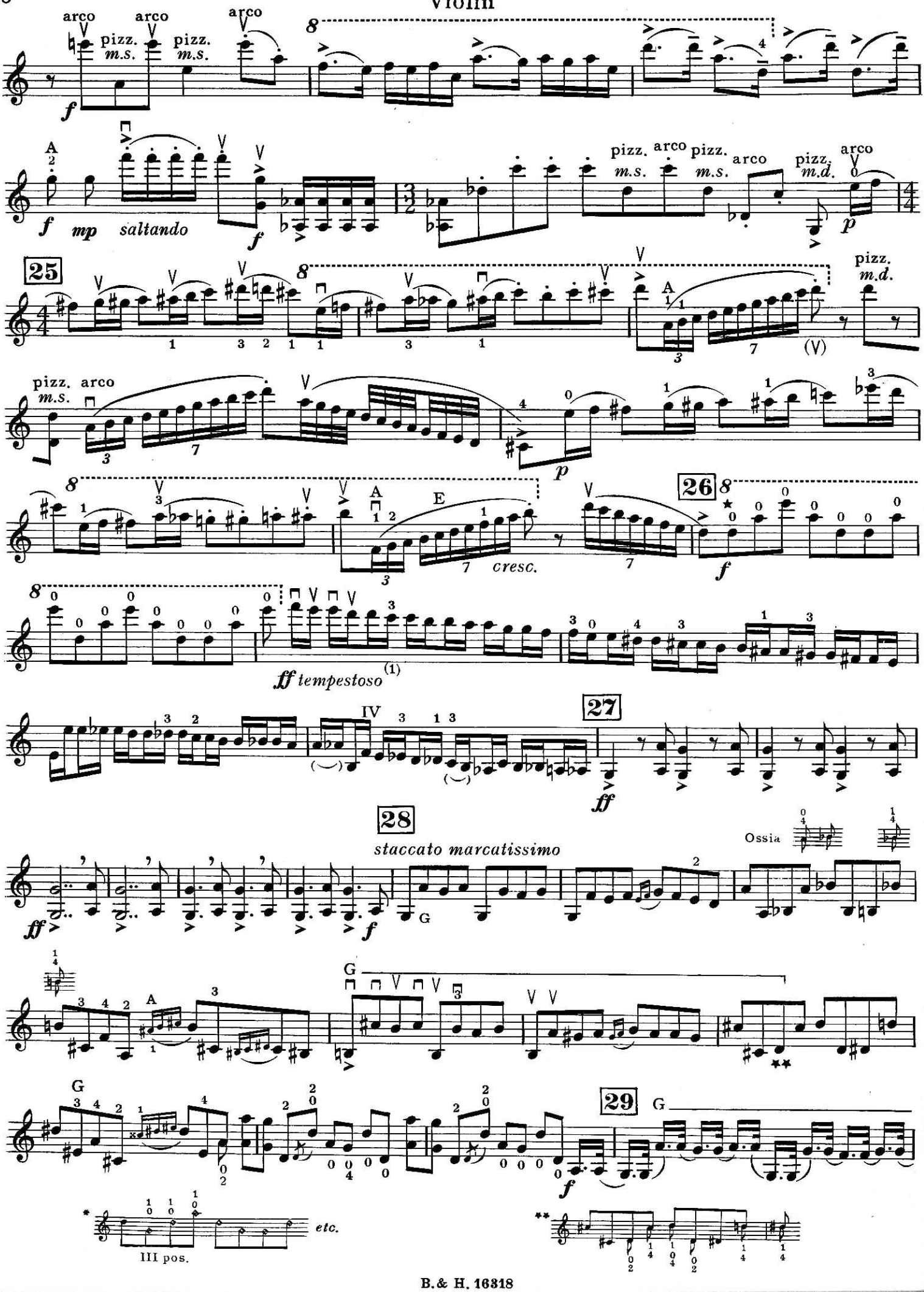


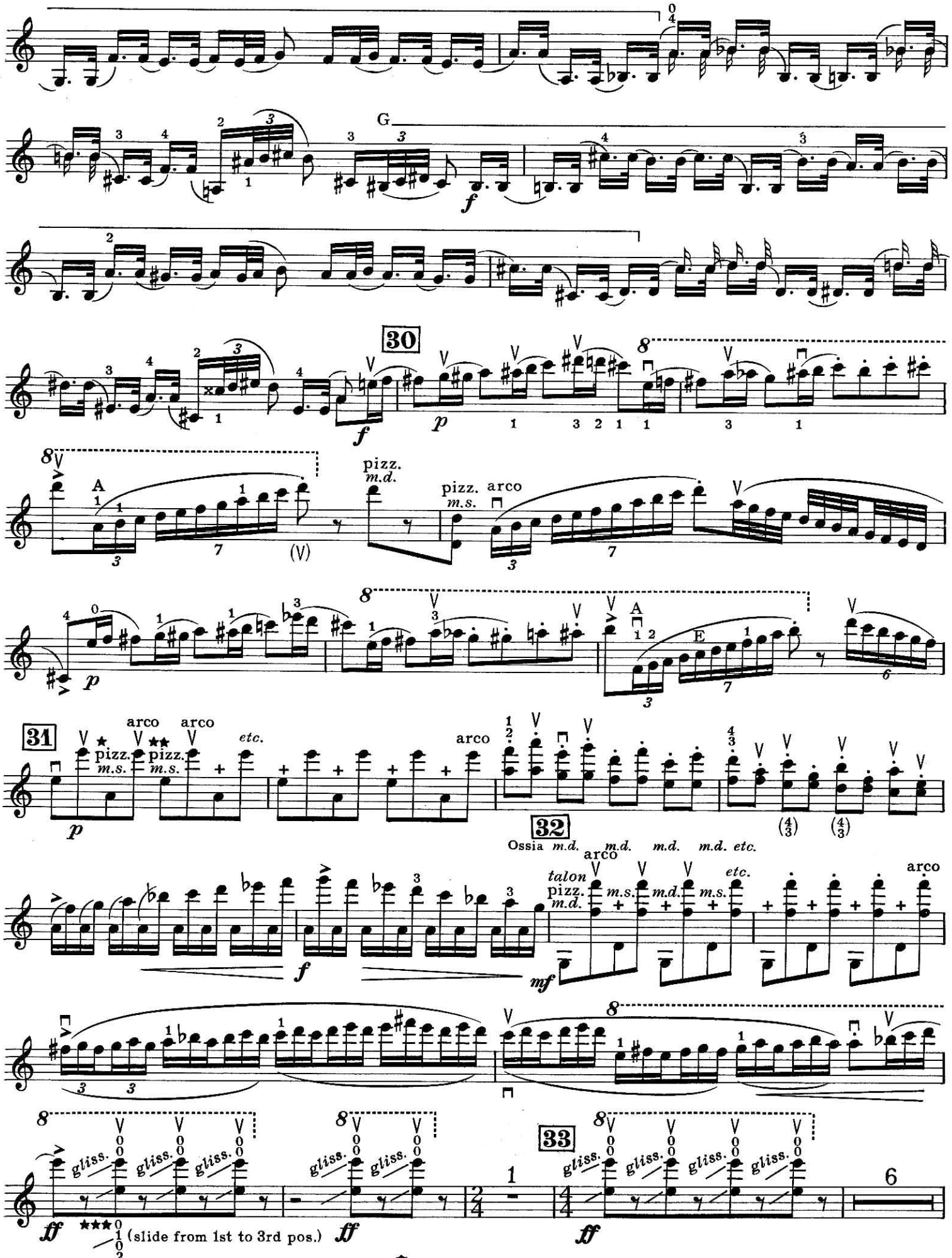

23
(vibr.)
loco
p
(con tenerezza)
pp

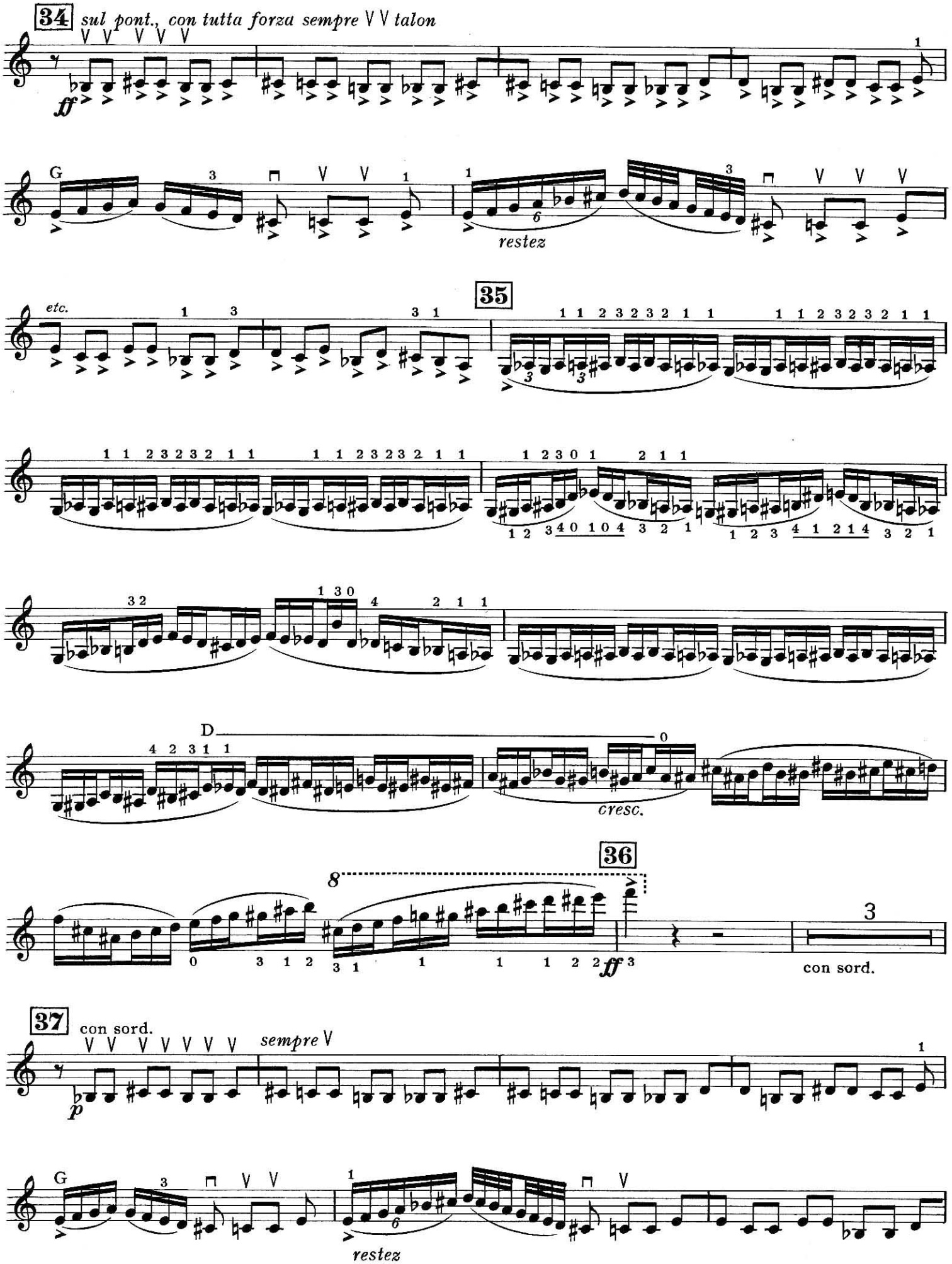
II
Scherzo

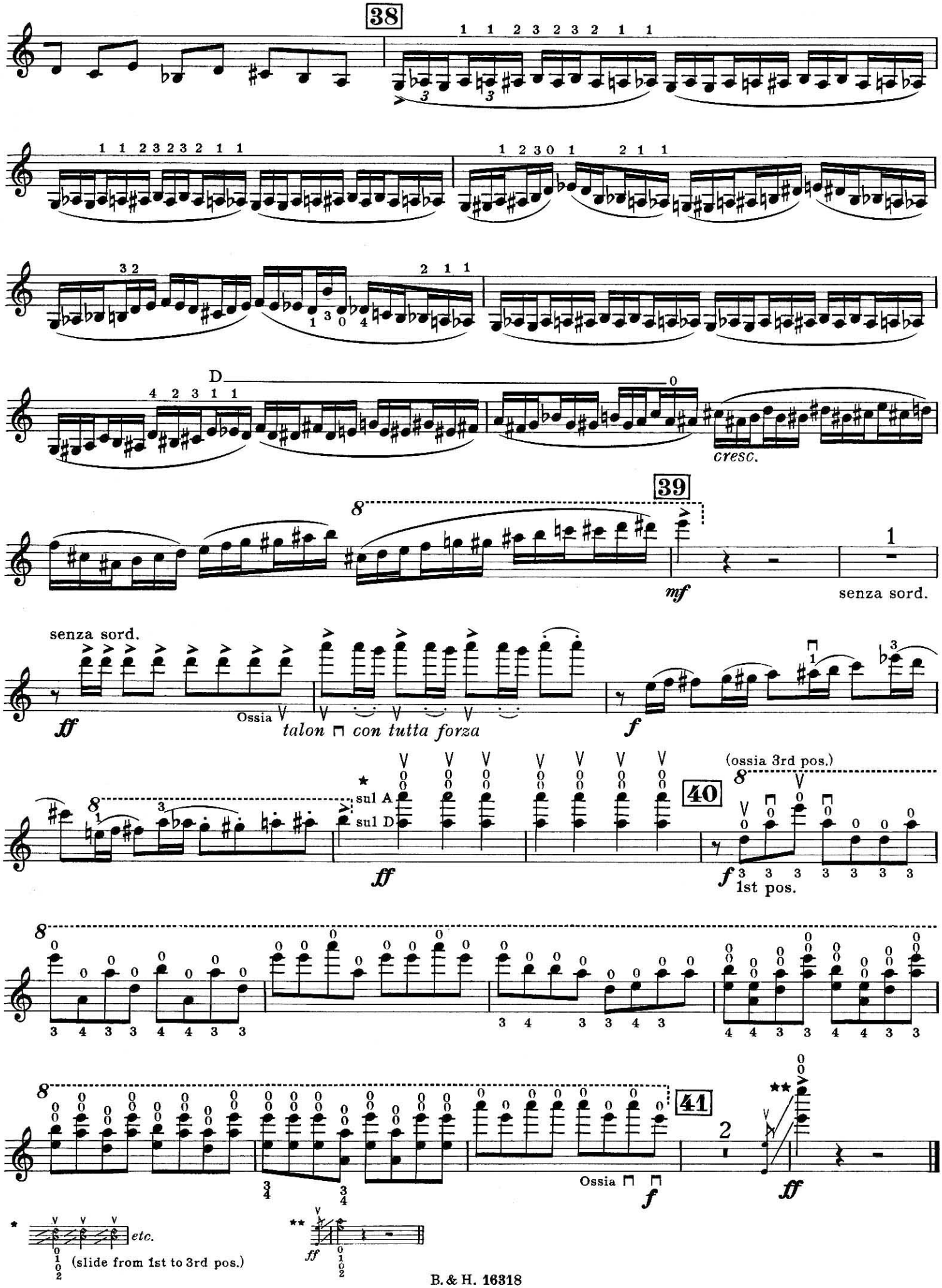

Vivacissimo
p
pizz.
m.d.
pizz.
m.s.
arco
saltando
24
pizz.
m.s.
arco
pizz.
f
restez
f
mp saltando
f
pizz.
m.d.

Violin


arco
pizz.
m.s.
arco
pizz.
m.s.
arco
f
8
A
f
mp
saltando
f
pizz.
m.s.
arco
pizz.
m.s.
arco
pizz.
m.d.
arco
p
25
pizz.
m.d.
(V)
pizz.
m.s.
arco
p
26
E
cresc.
f
ff tempestoso
(1)
27
IV
ff
28
staccato marcatissimo
ff
f
G
Ossia
A
G
f
29
G
f
III pos.
etc.

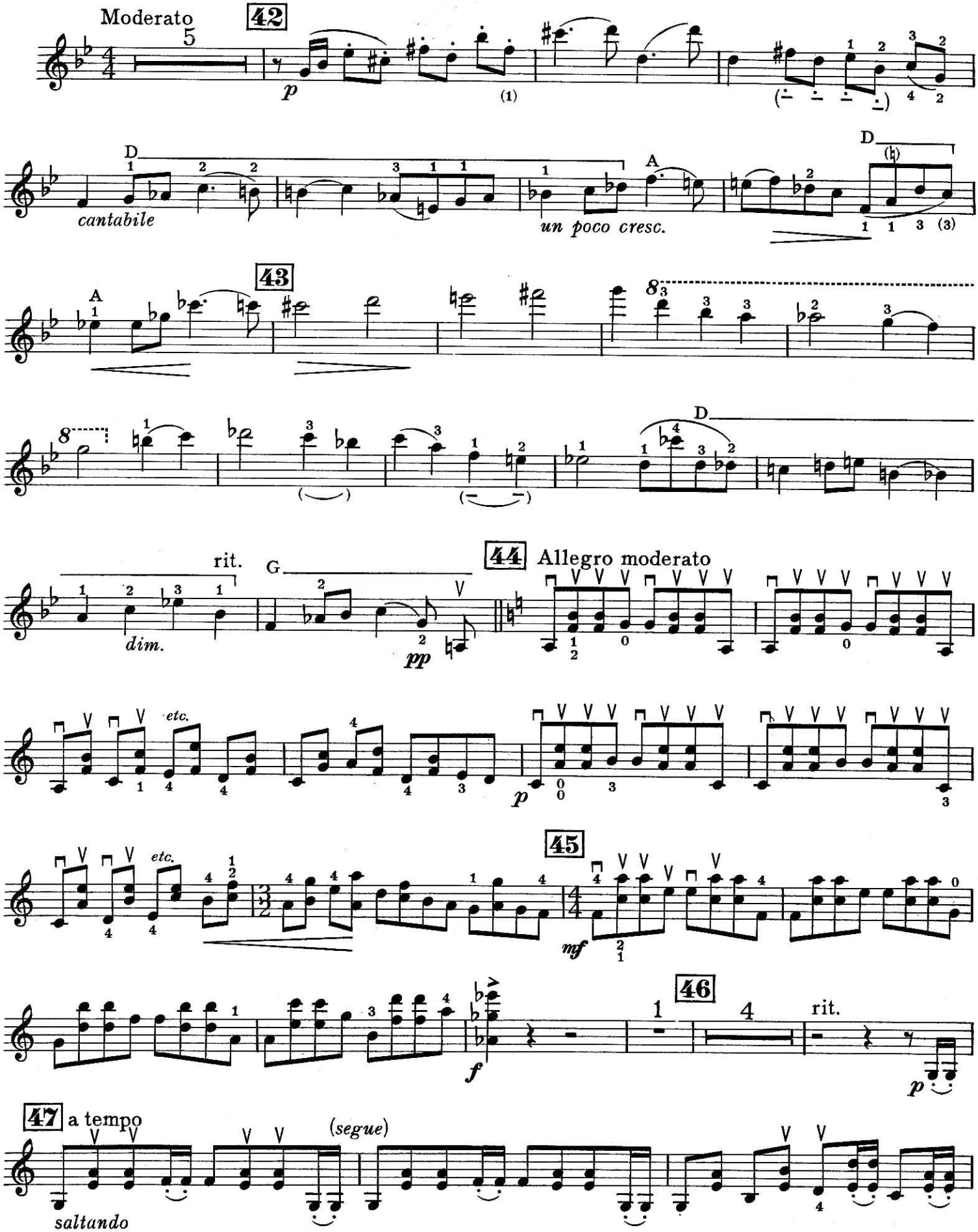

G
30
A
pizz.
m.d.
pizz. arco
m.s.
31
arco
pizz.
m.s.
etc.
32
Ossia m.d. m.d. m.d. m.d. etc.
talon
pizz.
m.d.
m.s.
33
gliss.
(slide from 1st to 3rd pos.)
* pizz with 3rd finger. ** pizz. with 4th finger. ***

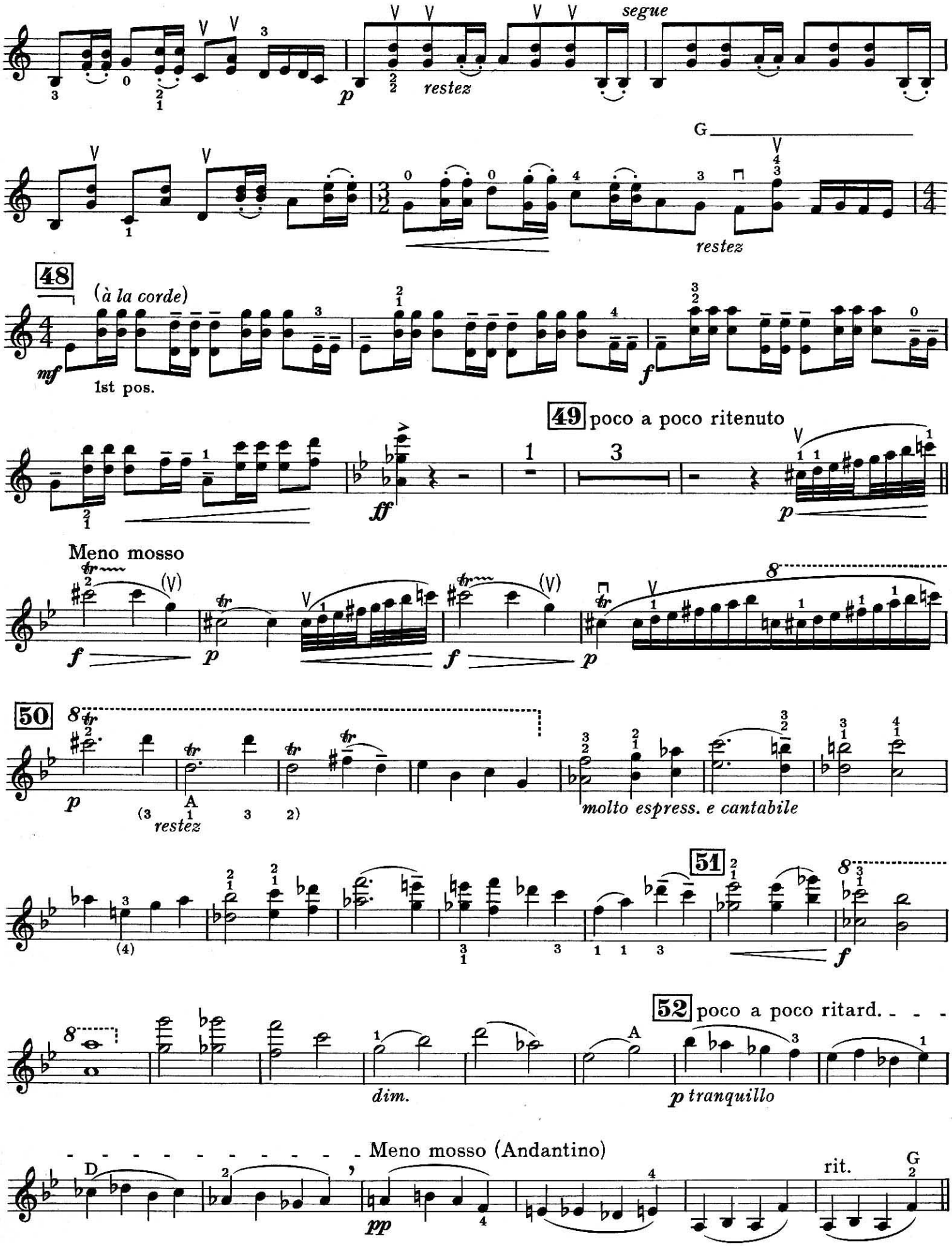

34
sul pont., con tutta forza sempre V V talon
ff
G
restez
etc.
35
D
cresc.
36
8
ff
con sord.
37
con sord.
sempre V
p
G
restez

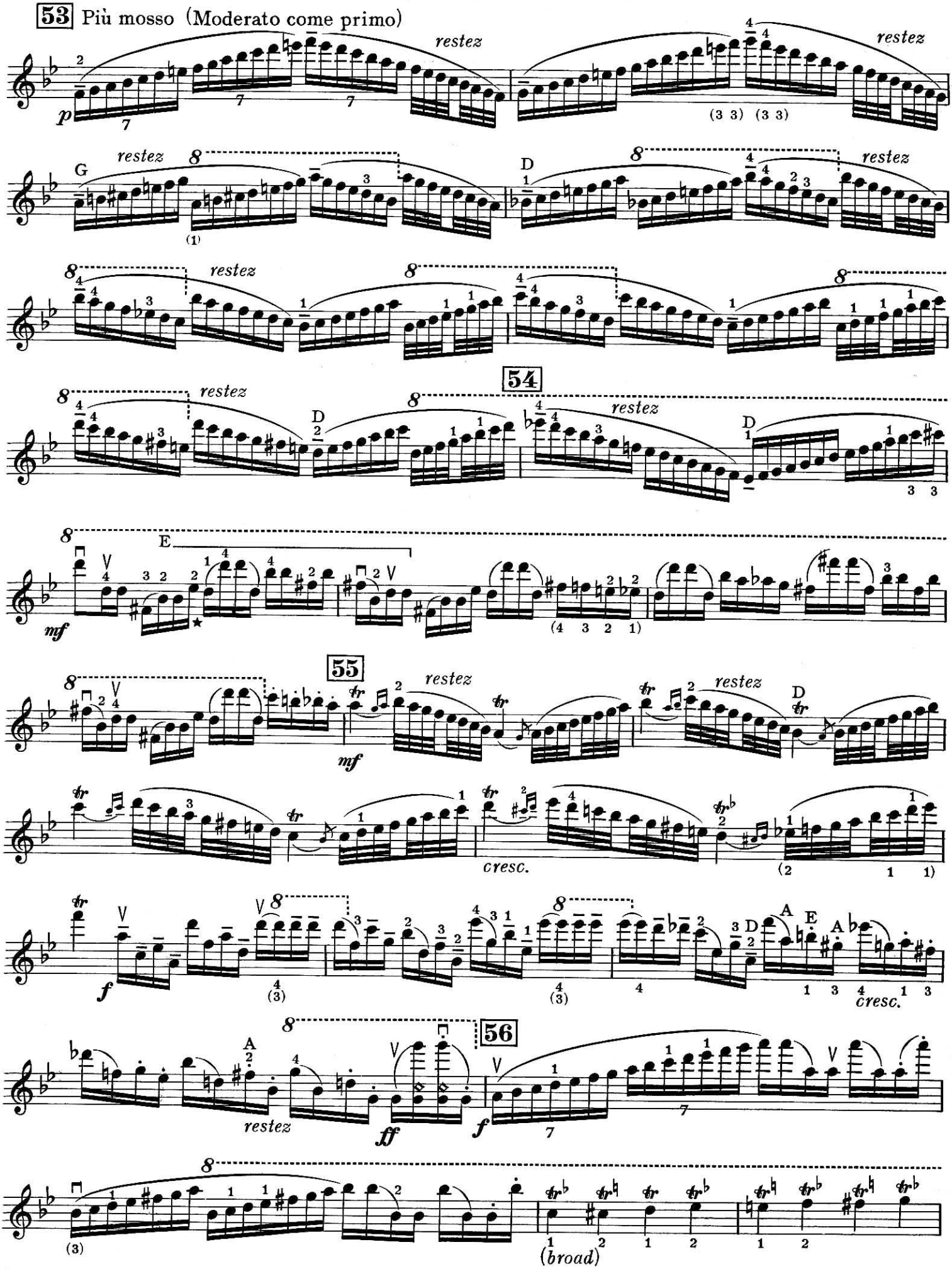

38
cresc.
39
mf
senza sord.
senza sord.
ff
Ossia
talon
con tutta forza
f
sul A
sul D
ff
40
(ossia 3rd pos.)
f
1st pos.
41
Ossia
f
ff
etc.
(slide from 1st to 3rd pos.)
ff

Violin

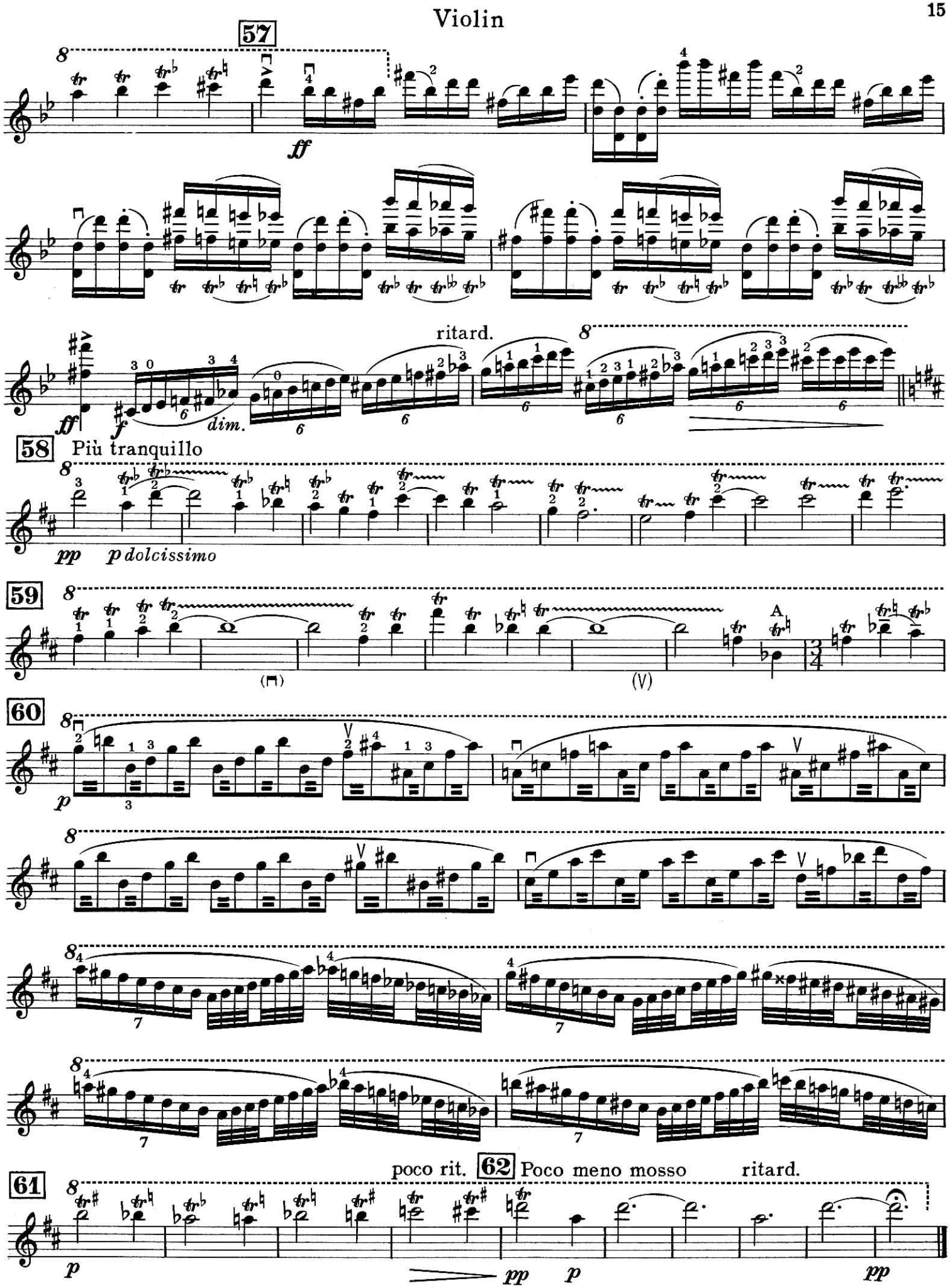
III


Moderato
42
p
(1)
cantabile
un poco cresc.
43
rit.
dim.
pp
44
Allegro moderato
etc.
p
45
mf
46
rit.
f
p
47
a tempo
(segue)
saltando


segue
p
restez
G
restez
48
(à la corde)
mf
1st pos.
f
49 poco a poco ritenuto
ff
p
Meno mosso
f
p
f
p
50
p
restez
molto espress. e cantabile
51
f
52 poco a poco ritard.
dim.
p tranquillo
Meno mosso (Andantino)
pp
rit.


53 Più mosso (Moderato come primo)
restez
p
(3 3) (3 3)
G
D
54
E
mf
(4 3 2 1)
55
cresc.
f
A
E
ff
56
(broad)

*stretch


57
ff
ritard.
58 Più tranquillo
pp p dolcissimo
59
60
poco rit. 62 Poco meno mosso ritard.
61
p pp p pp