

Serge Prokofieff | Work List

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BOOSEY & HAWKES | SIKORSKI

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## FOREWORD

To a wider public, Prokofieff will always be associated with *Peter and the Wolf*, *Romeo and Juliet* and the *March from The Love for Three Oranges* – which is, perhaps, as it should be; no twentieth-century composer has had a readier facility for finding the right melodic gesture or the right instrumental clothing to match the character or visual image in question. He pursued this genius down a fruitful path to his two miraculous collaborations with Russia's greatest film-maker, Sergei Eisenstein, and the gallery of more than sixty individuals who people his masterly operatic selection of scenes from Tolstoy's *War and Peace*. The 'basic lines' of development he set down in his 1940 autobiography – the classical, the modern, the motoric and the lyric – certainly helped him in his breadth of characterisation, and they are to be found, already fully fledged, in the early piano pieces he composed as a student at the St. Petersburg Conservatoire.

Yet there is another Prokofieff, a more profound musical thinker whose deeper qualities we are only beginning to appreciate. This new recognition comes in the aftermath of Soviet efforts to denounce his decadent Western products, and of Western critics' readiness to assess as mere communist propaganda the remarkable 'official' works he composed following his return to Russia in 1936. No doubt his sufferings under Stalin helped to shape the uncompromising arguments of the so-called 'war' sonatas for piano (Nos. 6-8) and *Symphony No. 6*, as well as the sublime simplicity of his last works; but there are disturbances, too, in portions of his early, Dostoevsky-based study in obsession *The Gambler* and the elaborately-scored cauldron of his 1920s opera *The Fiery Angel*. The latter work shares with the roughly-contemporary *Symphony No. 2* a wealth of thematic material embedded in a consciously modern, age-of-steel framework. Following the apparent failure of such ventures, Prokofieff turned his back on density and complexity, but his conscious development of a new and noble strain of melodic writing – foreshadowed in the opening theme of *Violin Concerto No. 1*, and reaching its first full expression in his last ballet for Diaghilev, *The Prodigal Son* – was no compromise; if anything, it is his most original contribution to 20<sup>th</sup> century music.

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He succeeded in every form – continuing the Mussorgskyan line of natural declamation in his operas and later songs, proving to be the natural heir to Tchaikovsky in ballet, turning his own pianistic virtuosity to powerful expressive purposes in the concertos and solo pieces, constantly refining his orchestral effects from the consciously noisy *Scythian Suite* through to the poignant and underrated *Symphony No. 7*. His highly original attempts to write public cantatas for Stalin's era – unsuccessful at the time – and his deft incidental music for a series of abortive Pushkin projects, both facets of his output at last beginning to be acknowledged, give us a broader picture of his creative breadth. It is Shostakovich who has tended to be labelled as the chronicler of Soviet history, but Prokofieff, with his stronger gift for original melody and his wider-ranging use of the orchestra, may continue to surprise us the more.

*David Nice*

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# PRÉFACE

Pour le grand public, Prokofieff sera toujours associé à *Pierre et le loup*, *Roméo et Juliette* et la Marche de *L'Amour des trois oranges*, ce qui est peut-être légitime; aucun compositeur du vingtième siècle n'a fait preuve d'une plus grande facilité à trouver l'expression mélodique ou le vêtement instrumental appropriés au personnage ou à la scène en question. Ce génie porta ses fruits dans les deux merveilleuses partitions qu'il écrivit en collaboration avec le plus grand cinéaste russe, Sergei Eisenstein, et avec la bonne soixantaine d'individus qui peuplent ses magistrales scènes lyriques d'après *Guerre et Paix* de Tolstoï: Les 'lignes fondamentales' de développement qu'il décrit dans son autobiographie de 1940 – classique, moderne, motrice et lyrique – contribuèrent certainement à la diversité de ses caractérisations, et elles sont déjà toutes présentes dans ses premières pièces de piano, composées alors qu'il était étudiant au Conservatoire de Saint-Pétersbourg.

Il y a néanmoins un autre Prokofieff, un penseur musical plus pénétrant dont on commence seulement à apprécier la profondeur. Cette nouvelle considération fait suite à l'obstination des Soviétiques à taxer de décadence les œuvres de sa période occidentale, et à l'empressement des critiques occidentaux à considérer comme simple propagande communiste les remarquables œuvres 'officielles' qu'il composa après son retour en Russie en 1936. Sans aucun doute les épreuves qu'il endura sous Staline contribuèrent à modeler les arguments inflexibles de ses 'sonates de guerre' pour piano (nos 6, 7 et 8) et de la *Sixième symphonie*, ainsi que la simplicité sublime de ses dernières œuvres; mais le trouble est aussi présent dans certaines parties de son étude de l'obsession d'après Dostoïevski, *Le Joueur*, et dans le chaudron minutieusement orchestré de son opéra des années vingt, *L'Ange de feu*. Ce dernier a en commun avec la *Deuxième symphonie* pratiquement contemporaine, une profusion de matériaux thématiques enchâssés dans un cadre consciemment moderne adapté à l'ère industrielle. A la suite de l'échec apparent de ces entreprises, Prokofieff abandonna densité et complexité, mais son développement conscient d'une nouvelle et sublime variété d'écriture mélodique – qu'annonçait le premier thème du *Premier concerto pour violon*, et qui atteint pour la première fois sa pleine expression dans *L'Enfant prodigue*, son dernier ballet pour Diaghilev – n'était en rien un compromis, il s'agirait là plutôt de sa contribution la plus originale à la musique du vingtième siècle.

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Il réussit dans tous les genres – perpétuant dans ses opéras et ses dernières mélodies la déclamation naturelle imposée par Moussorgski, se reconnaissant comme étant l'héritier direct de Tchaïkovsky dans sa musique de ballet, utilisant sa propre virtuosité pianistique à des fins expressives efficaces dans ses concertos et pièces pour solistes, raffinant continuellement ses effets orchestraux, de la *Suite scythe* consciemment tumultueuse à la *Septième symphonie* poignante et méconnue. Deux aspects de son œuvre que l'on commence enfin à reconnaître – ses essais extrêmement originaux, et infructueux à l'époque, de cantates publiques pour l'ère stalinienne, et son ingénieuse musique de scène pour une série de projets avortés d'après Pouchkine – donnent une idée plus complète de l'ampleur de son talent créateur. C'est Chostakovitch que l'on a eu tendance à qualifier de chroniqueur de l'ère soviétique, mais c'est peut-être Prokofieff, avec son talent supérieur de mélodiste original et son utilisation plus variée de l'orchestre, qui continuera à nous surprendre davantage.

*David Nice*

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# EINFÜHRUNG

Eine breite Öffentlichkeit wird bei Prokofieff immer an Peter und der Wolf, Romeo und Julia und den Marsch aus der Liebe zu den drei Orangen denken – und so soll es wohl auch sein; kein Komponist des zwanzigsten Jahrhunderts hatte wie er die Fähigkeit, mühelos die richtige melodische Geste bzw. die passende instrumentale Hülle für eine bestimmte Gestalt oder visuelle Vorstellung zu finden. Er folgte seinem Genius und beschritt den fruchtbaren Pfad, der zur zweimaligen geglückten Zusammenarbeit mit Sergei Eisenstein führte, Russlands bedeutendstem Filmmacher, sowie zu dem Aufgebot von mehr als sechzig Personen, die seine meisterhafte Opernauswahl von Szenen aus Tolstois Krieg und Frieden bevölkern. Die ‚Grundlinien‘ der Themenverarbeitung, die er in seiner Autobiographie von 1940 darlegt – die klassische, die modernistische, die motorische und die lyrische –, haben ihm, was die Bandbreite seiner Charakterisierung angeht, gewiss geholfen und sind voll ausgereift schon in den frühen Klavierstücken auszumachen, die er als Student am St. Petersburger Konservatorium komponiert hat.

Aber es gibt noch einen anderen Prokofieff, einen profunderen musikalischen Denker, dessen tiefergehende Vorzüge wir eben erst zu würdigen beginnen. Die neue Anerkennung stellt sich im Nachgang zu sowjetischen Bemühungen ein, seine dekadenten westlichen Schöpfungen anzuprangern, und zur Bereitschaft westlicher Kritiker, seine bemerkenswerten ‚offiziösen‘ Werke, die er nach 1936 im Anschluss an seine Rückkehr nach Russland komponierte, als bloße kommunistische Propaganda einzuschätzen. Zweifellos trug das, was Prokofijew unter Stalin erlitten hat, dazu bei, die entschiedene Argumentation der sogenannten ‚Kriegssonaten‘ für Klavier (Nr. 6-8) und der Sinfonie Nr. 6 ebenso zu prägen wie die erlesene Schlichtheit seiner letzten Werke; daneben finden sich aber auch Störungen, so in Teilen seiner frühen Studie zum Thema Sucht nach Dostojewskis Der Spieler und im kunstvoll instrumentierten Hexenkessel seiner Oper Der feurige Engel, die in den zwanziger Jahren entstand. Das letztgenannte Werk hat mit der etwa im gleichen Zeitraum komponierten Sinfonie Nr. 2 eine Fülle thematischen Materials gemeinsam, das in einen bewusst modernen, im Zeitalter des Stahls verankerten Rahmen eingebettet ist. Nach dem scheinbaren Fehlschlag seines Unterfangens verwarf Prokofieff Konzepte wie Dichte und Komplexität; seine bewusste Herausbildung einer neuen, hehren Form der Melodik – die sich im Eröffnungsthema des Violinkonzerts Nr. 1 ankündigt und in Der verlorene Sohn, seinem letzten Ballett für Diaghilew, erstmals voll zum Ausdruck kommt – war jedoch kein Kompromiss; eher könnte man sie als seinen originellsten Beitrag zur Musik des 20. Jahrhunderts bezeichnen.



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Er versuchte sich mit Erfolg an jeder Form – er führte die Mussorgskische Linie der natürlichen Deklamation in seinen Opern und späten Liedern fort, erwies sich als natürlicher Erbe Tchaikovskys mit seinen Balletten, zog auf eindrucksvolle Art expressiven Nutzen aus seiner eigenen Virtuosität als Pianist in den Konzerten und Solostücken, verbesserte stetig seine Orchestereffekte, angefangen mit der bewusst lautstarken *Skytischen Suite* bis hin zur ergreifenden und unterbewerteten *Sinfonie Nr. 7*. Seine höchst einfallreichen Versuche, öffentlichkeitswirksame Kantaten für die Stalin-Ära zu schreiben (denen seinerzeit kein Erfolg beschieden war) und seine gewandte Bühnenmusik für eine Reihe abgebrochener Puschkin-Projekte, zwei Facetten seines Schaffens, die derzeit endlich zur Kenntnis genommen werden, vermitteln uns ein umfassenderes Bild seiner kreativen Palette. Schostakowitsch wird leicht als Chronist der sowjetischen Geschichte abgestempelt; Prokofieff mit seiner ausgeprägteren Gabe für originelle Melodien und seinem weniger festgelegten Umgang mit dem Orchester ist dagegen zuzutrauen, dass er weiterhin mehr Überraschungen für uns bereithält.

*David Nice*

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## BIOGRAPHY

- 1891** Born 11 April (23 April, New Calendar style) at Sontsovka in the Ukraine, a large country estate where his father works as a managing agronomist.
- 1896** Encouraged by his mother's playing, writes his first piano piece Indian 'Galop'.
- 1900** Sees Gounod's 'Faust' on his first visit to Moscow, and is inspired to compose his first opera, 'The Giant', performed before a select family audience.
- 1902** Introduced through family connections to Taneyev in Moscow, who recommends theory studies with Pomerantsev and two summers' tuition at Sontsovka with Glière.
- 1904** Meets Glazunov in St. Petersburg and is enrolled at the Conservatoire. Brings with him to his entrance examination four operas, two sonatas, a symphony and piano pieces.
- 1905** The 1905 revolution disrupts classes at the Conservatoire and Prokofieff, although not an active sympathiser, signs one of the students' petitions protesting at the dismissal of the leading composer-directors.
- 1906** Friendship with Miaskovsky, an already-distinguished student ten years Prokofieff's senior, compensates for dissatisfaction with Rimsky-Korsakov's over-crowded orchestration classes and study of counterpoint with the uninspiring Uadov.
- 1908** Plays some of his first distinctive piano pieces, two from Op. 2 and the now-celebrated 'Suggestion diabolique' from Op. 4, to the leading lights of St. Petersburg's Contemporary Music Evenings and gives his first public performance in the series on 18 December.
- 1909** His new compositions at the Spring examinations shock Liadov because of their Scriabinesque tendencies. Begins graduate studies as a 'Free Artist' of the Conservatoire including conducting under Nikolai Tcherepnin, who encourages a taste for Haydn and Mozart.
- 1910** Moscow debut with premiere of Piano Sonata No. 1. His father dies in July, which may account for the elegiac mood of the symphonic poem Autumn.
- 1911** Piano Sonata No. 1 published by Jurgenson – Prokofieff's first work in print. Begins what he later regards as "my first more or less mature composition", the whimsical Piano Concerto No. 1, and a one-act opera based on a play with Wildean overtones, *Maddalena*; he is to orchestrate only the first of the four scenes.
- 1912** Compositions include the utterly characteristic, motoric Toccata and the Piano Sonata No. 2. Premieres Piano Concerto No. 1 in Moscow, to a lively mixture of reactions.

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## BIOGRAPHY

- 1913** First performance of *Piano Concerto No. 2*, with its more consciously brilliant role for the soloist, at an open-air concert in Pavlovsk; it provokes an uproar among the largely conservative members of the audience.
- 1914** Graduates from the Conservatoire; the absence through illness of his authoritarian piano teacher, Anna Essipova, prompts him to perform his *Piano Concerto No. 1* in the final competition for the Rubinstein Prize – which he wins despite Glazunov's opposition. Travels to London, where he sees the latest successes of Diaghilev's *Ballets Russes* and meets the impresario. Diaghilev commissions a ballet on a savage, prehistoric theme. Arriving back in Russia just before the outbreak of war, works on the ballet *Ala et Lolly* alongside the voice-and-piano fairy tale *The Ugly Duckling* and completion of the piano *Sarcasms*.
- 1915** Travels to Italy to see Diaghilev, who rejects *Afa et Lolly* and commissions instead a 'truly Russian' folk tale (*Chout* or *The Buffoon*). Meets Stravinsky for the second time and joins him in a four-hand piano performance of *Petrushka*. Reworks material from *Ala et Lolly* as the *Scythian Suite* and begins *The Gambler*.
- 1916** Conducts the *Scythian Suite* in Petrograd; Glazunov walks out just before the end. Encouraged by the Mariinsky Theatre's new conductor Albert Coates and its most innovative and influential director, Vsevolod Meyerhold, spends most of the year composing *The Gambler*. A more lyrical style surfaces in some of the *Visions fugitives*, completed the following year, and the *Op. 27* songs to poems by Anna Akhmatova.
- 1917** Witnesses the February Revolution in Petrograd, but spends much of the rest of the year away from the cities. Plans for production of *The Gambler* abandoned. A summer in the country yields two relatively untroubled works, the *Classical Symphony* and *Violin Concerto No. 1*. Composes, by way of contrast, the wild, 'Scythian' cantata *Seven, they are Seven*. Completes *Piano Sonatas Nos. 3 and 4*, based on sketches from the Conservatoire years.
- 1918** Gives two piano recitals and the premiere of the *Classical Symphony* in Petrograd before setting out for America in May, travelling via Japan and arriving in New York in September: Same success in recital there but concerts in December are abusively received by the critics. Meets Carolina Codina (Lina Llubera), his future wife.

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## BIOGRAPHY

- 1919** Greater success in Chicago. Cleofonte Campanini, music director of the Chicago Opera, expresses delight at the prospect of an opera based on a fable by his compatriot Gozzi, *The Love for Three Oranges*; a contract is signed in January, and despite the onslaught of scarlet fever and diphtheria in March, Prokofieff has the score ready by October. Campanini's death in December throws plans for the premiere into disarray. Meanwhile Prokofieff begins a more 'wild and passionate' opera, *The Fiery Angel*; it will take him seven years to complete.
- 1920** Visits Paris to discuss revisions of *Chout* with Diaghilev. Returns in October to America, where Chicago's wrangles over *The Love for Three Oranges* force another year's postponement.
- 1921** Diaghilev's planned presentation of Prokofieff to Parisian audiences through *Chout* is pre-empted by Koussevitzky's concert performance of the *Scythian Suite*; both are successful, though *Chout*'s London premiere is coldly received. Begins work on *Piano Concerto No. 3* in Brittany, dedicating it to the Russian poet Konstantin Balmont, who is staying nearby and five of whose poems he sets to music around the same time. *The Love for Three Oranges* successfully premiered at the end of the year in Chicago under Mary Garden's administration.
- 1922** After four years resident in America returns to Europe, settling in Ettal in the foothills of the Bavarian Alps, his base for the next year and a half.
- 1923** Concert engagements in five European countries. Marries Lina and moves to Paris, where the first performances of *Violin Concerto No.1* and *Piano Sonata No. 5* are indifferently received.
- 1924** Greater success in Paris with the more consciously modernistic *Seven*, they are *Seven* and revised version of *Piano Concerto No. 2*. Faced with the charge of "living off old compositions", begins to write a large symphony "of iron and steel" and earns money in the meantime through a commission to write a short circus ballet, *Trapeze*. First son, Sviatoslav, born in February, but Prokofieff's mother dies in December.
- 1925** Koussevitzky conducts the premiere of the "difficult" *Symphony No. 2*, but Paris no longer finds Prokofieff a sensation. Diaghilev, nonetheless, is intrigued enough to commission another new ballet presenting the new Soviet spirit of construction in a way that will suit modish Parisian tastes, *Le pas d'acier*. Returns to the United States for a concert tour beginning in December.
- 1926** *The Love for Three Oranges* successfully performed in Leningrad. Works on the complex orchestration of *The Fiery Angel*, with the prospect of a Berlin premiere to be conducted by Bruno Walter.

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## BIOGRAPHY

- 1927** First trip to the Soviet Union, giving recitals and appearances as soloist in Moscow, Leningrad and the Ukraine. At its June premiere, *Le pas d'acier* revives his flagging reputation in Paris. Berlin production of *The Fiery Angel* cancelled; Leningrad shows interest in *The Gambler*, which he revises.
- 1928** Portions of *The Fiery Angel's* second act conducted by Koussevitzky in Paris; Prokofiev reworks the thematic developments of the opera into *Symphony No.3*. Diaghilev commissions another ballet, *The Prodigal Son*, and is amazed when Prokofiev completes it in a few months. Second son, Oleg, born in December.
- 1929** Brussels, not Leningrad, hosts the first performance of *The Gambler*. *The Prodigal Son* opens in Paris after clashes with Balanchine, the choreographer; Diaghilev dies shortly afterwards in Venice. Revisits Moscow, this time without concert engagements; shape of things to come in the Proletarian Musicians' Union's rejection of the 'historically inaccurate' *Pas d'acier*.
- 1930** Extended USA concert tour. Works on two American commissions: *String Quartet No. 1* for the Washington Library of Congress and *Symphony No. 4*, a reworking of themes from *The Prodigal Son*, for the 50<sup>th</sup> anniversary of the Boston Symphony Orchestra where Koussevitzky is now principal conductor. Composes a new ballet for the Paris Grand Opéra, *On the Dnieper (Sur le Borysthène)*.
- 1931** Composes *Piano Concerto No. 4* for Paul Wittgenstein, who has lost his right hand in the war, but the pianist rejects it outright. Concert appearances in most of the major European cities.
- 1932** Plays his new *Piano Concerto No. 5* with Furtwängler and the Berlin Philharmonie, repeating his solo role in Moscow (November) and Leningrad (December), where *Le pas d'acier* is accepted in concert-suite form. Receives Belgoskino Commission to write his first film music, for Faintsinner's *Lieutenant Kijé*. First performance of *Sonata for Two Violins* takes place in Paris, half an hour before the premiere of *On the Dnieper*.
- 1933** Though he tours America in January, Prokofiev spends most of the year in the Soviet Union, to hear the recording of his *Kijé* score and to work on a Shaw-Shakespeare compendium for the Moscow Kamerny Theatre, *Egyptian Nights*.
- 1934** Writes *Izvestia* article on a 'new simplicity' in melody and form which matches his aims in the West over the past few years. Spends five months in USSR, discussing Kirov plans for *Romeo and Juliet* towards the end of the year.
- 1935** Piano score of *Romeo and Juliet* completed in September, alongside his last non-Soviet commission, *Violin Concerto No. 2*, premiered by the French violinist Robert Soetens in Madrid.
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## BIOGRAPHY

- 1936** Moves his family to Moscow, but continues to tour in the west. Pravda attack on Shostakovich's *Lady Macbeth of Mtsensk* initiates tighter state control over new music. Many cancellations of theatrical works and films with non-Soviet literary subject matter, including *Romeo and Juliet* and three Pushkin centenary projects for which Prokofieff has written extensive incidental music – Romm's film of *The Queen of Spades*, Tairov's stage adaptation of *Evgeni Onegin* and Meyerhold's radical production of *Boris Godunov*. Only *Peter and the Wolf*, written spontaneously for Natalia Sats's Moscow Children's Musical Theatre, reaches performance.
- 1937** Conducts Suite No. 2 from *Romeo and Juliet* in Leningrad. The score of the riotous and inventive Cantata for the Twentieth Anniversary of the October Revolution, Prokofieff's second 'national' work after the Russian Overture of the previous year, provokes "more indignation than rapture" among the bureaucrats and remains unperformed until 1966.
- 1938** Final tour in the west; meets Walt Disney in Hollywood and is offered \$ 2500 a week to write music for a film studio. Starts cinema work, but back in Russia collaborates with Sergei Eisenstein on the patriotic *Alexander Nevsky*. The premiere screening in December is a great success – not least with Stalin – though another first performance, of the austere *Cello Concerto No. 1*, fails and *Romeo and Juliet* receives an unremarked premiere in the Czech city of Brno.
- 1939** Music from *Alexander Nevsky* fashioned into a concert cantata alongside work on a new, 'Soviet' opera *Semyon Kotko*; Meyerhold, who is to direct the first production, is arrested for his outspokenness in July and executed in prison the following year; the oddly wistful melody that launches the short cantata *Zdravitsa* (A Musical Toast or Hail to Stalin) perhaps represents Prokofieff's sense of loss. Meets Mira Mendelson, who is to become his second wife, in the Caucasian town of Kislovodsk.
- 1940** The Kirov finally stages *Romeo and Juliet*. *Semyon Kotko* goes ahead at the Stanislavsky Opera Theatre; Serafima Birman (later to play the scheming Euphrosynia in *Ivan the Terrible*) takes Meyerhold's place as director, but the opera is not seen as a suitable 'example to the masses'. Escapes into the world of the Sheridan-based opera *The Duenna* (Betrothal in a Monastery).
- 1941** Sviatoslav Richter gives the first performance of *Piano Sonata No. 6* in Moscow. Prokofieff finally leaves Lina for Mira. The German Invasion of Russia in June turns his thoughts from a new ballet, *Cinderella*, to an opera based on Tolstoy's *War and Peace*. Evacuated with Mira to Nalchik, where he composes *String Quartet No. 2*, on local Kabardanian Themes.

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## BIOGRAPHY

- 1942** Works on *War and Peace* and the whirlwind *Piano Sonata No. 7* in Tbilisi. Travels to Alma-Ata in Central Asia to collaborate with Eisenstein on *Ivan the Terrible*, and completes scores for several minor patriotic films.
- 1943** Six weeks in Moscow followed by four months back in Alma-Ata. Receives his first Stalin Prize for *Piano Sonata No. 7*, triumphantly premiered by Richter in January. *Piano score of Cinderella* and *Flute Sonata* completed in Perm. Back in Moscow by October.
- 1944** Concentrates on two major projects completed during summer in the country, at Ivanovo: *Piano Sonata No. 8*, premiered at the end of the year by Emil Gilels, and *Symphony No. 5*. First public hearing of the original eleven-scene version of *War and Peace* in October is moderately successful, though stagings are postponed and the event is soon eclipsed by the screening of *Ivan the Terrible* part one, for which Prokofieff and Eisenstein both receive class one Stalin Prizes.
- 1945** Moscow premiere of *Symphony No. 5*, Prokofieff's last appearance as conductor, coincides with the impending defeat of the Germans. Several days later, suffers concussion of the brain after a fall and never recovers his health. Able to work on music for *Ivan the Terrible* part two and revisions to *War and Peace* in the autumn, and celebrates victory with the bizarrely-scored *Ode to the End of the War*. *Cinderella's* Bolshoi premiere takes place in November.
- 1946** Triumphant Leningrad stagings of the revised first part of *War and Peace* at the Maly Theatre, conducted by its champion Samosud, and of *The Duenna* at the Kirov Theatre. Prokofieff and Mira purchase a dacha in Nikolina Gora, where he spends most of his time. Composes the spare, tragic *Violin Sonata No. 1* and works on his bleak orchestral masterpiece, *Symphony No. 6*. *Ivan the Terrible* part two criticised for 'historical inaccuracies' and banned.
- 1947** The second ('War') half of *War and Peace* reaches dress rehearsal in Leningrad, only to be withdrawn following official criticism and Prokofieff's refusal to cut offending scenes. Composes two introspective works at Nikolina Gora, the disarmingly simple *Piano Sonata No. 9* and the *Sonata for Solo Violin*. Radically expands *Symphony No. 4* along the lines of its successor. Mravinsky conducts *Symphony No. 6* which is hailed at its October premiere, but publicly denounced and withdrawn shortly afterwards.

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## BIOGRAPHY

- 1948** Prokofieff's official marriage to Mira leaves Lina, as a resident alien, unprotected; she is arrested on trumped-up charges and deported to a Siberian labour camp. Andrei Zhdanov, Stalin's right-hand man, denounces 'formalism in music' at a February conference. Prokofieff is powerless; his works are unperformed over the following months and even his ideologically correct new opera, *The Story of a Real Man*, is ferociously denounced at the end of the year.
- 1949** A new full-length ballet score, *The Tale of the Stone Flower*, is deemed unacceptable and a Bolshoi production postponed. Prokofieff finds some consolation in his musical friendship with the young Mstislav Rostropovich, for whom he composes a Cello Sonata.
- 1950** Attends his last premiere, the first public performance of the Cello Sonata in March, Prokofieff works slowly on the oratorio *On Guard for Peace* and the suite for children *Winter Bonfire*. Concert-hall rehabilitation for his works begins.
- 1951** Richter gives the first performance of Piano Sonata No. 9 shortly before Prokofieff's sixtieth birthday, relayed by telephone to the composer from the Union of Composers. Rostropovich collaborates with him on the transformation of Cello Concerto No. 1 into what will eventually become the very different *Sinfonia-Concertante*.
- 1952** Completion of the *Sinfonia-Concertante* and the enigmatic, only superficially simple Symphony No. 7, conducted by Samosud in October; Prokofieff makes his last concert-hall appearance. Makes sketches for the Cello Concertino, revises Piano Sonata No. 5 and plans a revision of Symphony No. 2.
- 1953** Writes his childhood autobiography and hears news of Bolshoi rehearsals for *The Stone Flower*. Plans a series of new works and composes up until his death on 5 March, only hours before that of Stalin.

*David Nice*



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# CHRONOLOGICAL LIST OF WORKS

## **SONATA FOR PIANO NO. 1** in F minor, Op. 1 **1907/1909**

[**Соната для фортепиано № 1**, Соч. 1 • **Sonata dlya fortepiano № 1**, Soch. 1]

*Dedicated to Vasilii Mitrofanovich Morolev*

Allegro • Meno mosso • Allegro

Duration: 8'

First performance: 21 February/6 March 1910, Moscow, Small Hall of the Conservatoire

Serge Prokofieff

## **FOUR ETUDES**, Op. 2 **1909**

for piano

[**Четыре этюда** для фортепиано, Соч. 2 • **Chetyre etyuda** dlya fortepiano, Soch. 2]

*Dedicated to Alexander Adolfovich Vinkler*

1. Allegro [D minor]
2. Moderato [E minor]
3. Andante semplice • Moderato tranquillo • Presto [C minor]
4. Presto energico [C minor]

Duration: 11'

First performance: 21 February / 6 March 1910, Moscow, Small Hall of the Conservatoire

Serge Prokofieff (Nos. 1, 2 and 4)

## **DREAMS**, Op. 6 **1910**

Symphonic tableau in E minor

[**Сны**. Симфоническая картина, Соч. 6 • **Sny**. Simfonicheskaya kartina, Soch. 6]

*Dedicated to the author who began with 'Daydreams'* (allusion to Alexander Skriabin's, 'Rêverie', Op. 24 from 1898)

Andante molto ( $\downarrow = 64$ ) • Più mosso • Molto tranquillo • Un poco meno tranquillo • Molto tranquillo • Andantino • Andante • Come prima, ma poco più mosso

3(picc).3(cor anglais).3(bass clar).3(db bn) – 6.3.3.1 – timp. perc (tgl). 2 harps. strings

Duration: 12'

First performance: 22 November/5 December 1910, St. Petersburg, Conservatoire  
Serge Prokofieff (conductor)

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# CHRONOLOGICAL LIST OF WORKS

## TWO POEMS

### ON WORDS BY KONSTANTIN BALMONT, Op. 7

1909 – 1910

for female choir and orchestra

[**Два стихотворения на слова К. Бальмонта** для женского хора и оркестра, Соч.

7 • **Dva stikhotvoreniya na slova K. Balmonta** dlya zhenskogo khora i orkestra, Soch. 7]

Translation by Gerard McBurney (English)

1. The White Swan *Andante molto*
2. The Wave *Poco allegro • Poco più largamente • Poco più giocoso • Tempo primo • Coda*  
2.2.3(bass clar).2 – 4.0.0.0 – perc (tgl) harp. cel. strings

Duration: 10'

First performance: 24 October/6 November 1915, Petrograd

Serge Prokofieff (conductor)

## FOUR PIECES, Op. 3

1907 – 1911

for piano

[**Четыре пьесы** для фортепиано, Соч. 3 • **Chetyre pesy** dlya fortepiano, Soch. 3]

1. Tale *Andante • Lento*
2. Joke *Vivo*
3. March *Allegro energico*
4. The Ghost *Presto tenebroso*

Duration: 5'

First performance: 18/31 December 1908, St. Petersburg

Serge Prokofieff

## TWO POEMS

### BY ALEXEI APUKHTIN AND KONSTANTIN BALMONT, Op. 9

1910 – 1911

for voice and piano

[**Два стихотворения А. Апухтина и К. Бальмонта** для голоса и фортепиано,

Соч. 9 • **Dva stikhotvoreniya A. Apukhtina i K Balmonta** dlya golosa i fortepiano, Soch. 9]

Text: Alexei Apukhin (No.2) and Konstantin Balmont (No. 1), translations by Louis Laloy (French), Robert Burness (English) and by Vera Miller (German)

*Dedicated to Maria Nikolaevna Pavlova*

1. It is of Other Planets *Andante misterioso • Adagio*
2. The Drifting Boat ... *Andantino nebbioso • Più animato • Tempo I • Più mosso • Tempo I • Più mosso • Tempo I*

Duration: 5'

First performance (No. 1): 17/30 March 1914, St. Petersburg

Anna Zhrebtsoba-Andreeva (mezzo-soprano) – Mikhail Dulov (piano)

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## CHRONOLOGICAL LIST OF WORKS

### **FOUR PIECES**, Op. 4

(1908) 1910 – 1912

for piano

[**Четыре пьесы** для фортепиано, Соч. 4 • **Chetyre pesy** dlya fortepiano, Soch. 4]

1. Reminiscences *Tranquillo* • *Tranquillo* • *Non tranquillo* • *Tranquillo*
2. Elan *Molto allegro*
3. Despair *Andante con agitazione e dolore* • *Adagio*
4. Diabolic Suggestions *Prestissimo fantastico*

Duration: 11'

First performance: 18/31 December 1908, St. Petersburg  
Serge Prokofieff

### **CONCERTO FOR PIANO AND ORCHESTRA NO. 1**

1911 – 1912

in D flat major, Op. 10

[**Концерт для фортепиано с оркестром № 1**, Соч. 10 • **Kontsert dlya fortepiano s orkestrom № 1**, Soch. 10]

*Dedicated to Nikolai Nikolaevich Cherepnin*

Allegro brioso • Andante assai • Allegro scherzando

3(picc).2.2.3(db bn) – 4.2.3.0 – cym, glsp. strings

Duration: 15'

First performance: 25 July/7 August 1912, Moscow  
Serge Prokofieff (piano) – Konstantin Saradzhev (conductor)

According to Semyon Shlifshtein the first performance took place on 3/16 August 1912 in St. Petersburg conducted by Alexander Aslanov with the composer as soloist. **ARRANGEMENTS**: for two pianos by the composer.

### **TOCCATA** in C major, Op. 11

1912

for piano

[**Токката** для фортепиано, Соч. 11 • **Tokkata** dlya fortepiano, Soch. 11]

*Dedicated to Nikolai Shtember*

Allegro marcato

Duration: 4'

First performance: 27 November/10 December 1916, Petrograd  
Serge Prokofieff

**ARRANGEMENTS**: for organ by Jean Guillou and by W. Sebastian Meyer.

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## CHRONOLOGICAL LIST OF WORKS

**SONATA FOR PIANO NO. 2** in D minor, Op. 14 **1912**

[**Соната для фортепиано № 2**, Соч. 14 • **Sonata dlya fortepiano № 2**, Soch. 14]

*Dedicated to Maximilian Anatolievich Shmidtgof*

1. Allegro ma non troppo
2. Scherzo *Allegro marcato*
3. Andante
4. Vivace

Duration: 17'

First performance: 23 January/5 February 1914, Moscow, Small Hall of the Conservatoire

Serge Prokofieff

**BALLAD** in C minor, Op. 15 **1912**

for violoncello and piano

[**Баллада** для виолончели и фортепиано, Соч. 15 • **Ballada** dlya violoncheli i fortepiano, Soch. 15]

*Dedicated to Nikolai Pavlovich Ruzsky*

Allegro • Più animato • Più mosso • Più mosso • Meno mosso • Andante •  
Allegro tranquillo

Duration: 10'

First performance: 23 January/5 February 1914, Moscow, Small Hall of the Conservatoire

Evsei Yakovlevich Belousov (violoncello) – Serge Prokofieff (piano)

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## CHRONOLOGICAL LIST OF WORKS

### TEN PIANO PIECES, Op. 12

1906 – 1913

[Десять пьес для фортепиано, Соч. 11 • **Desyat pes** dlya fortepiano, Soch. 12]

*Dedicated to Vasyusha Morolev* (No. 1), *Boryusya* [B. S. Zakharov] (No. 2), *Fyak* [Nina Meshcherskaya] (No. 3), *Kolechka Myaskovsky* (No. 4), *Talya Meshcherskaya* (No. 5), *Eleonora Damsk* (No. 7), *Max Shmidtgof* (No. 8), *Nikolai Cherepnin* (No. 9) *Volodya Deshevov* (No. 10)

1. March *Allegro*
2. Gavotte *Allegretto*
3. Rigaudon *Vivace*
4. Mazurka *Capriccioso*
5. Capriccio *Allegretto capricciosamente* • *Tempo I* • *Adagio*
6. Legenda *Andantino* • *Adagio* • *Adagio* • *Andantino* • *Adagio* • *Adagio* • *Andante religioso* • *Adagio* • *Andantino*
7. Prelude (Harp) *Vivo e delicato* • *Poco meno mosso*
8. Allemande *Allegro risoluto*
9. Scherzo humoristique *Allegro* • *Poco più lento* • *Meno mosso* • *Allegro I*
10. Scherzo *Vivacissimo*

Duration: 25'

First performance (Nos. 3, 6, 7): 23 January/5 February 1914, Moscow  
Serge Prokofieff

**ARRANGEMENTS:** for four bassoons by the composer ('Scherzo Humoristique', Op. 12a, 1912 – first performance: 27 November/10 December 1916, Petrograd, Small Hall of the Conservatoire with E. Kotte, M. Putyrsky, Vladimir Khalip and A. Plotnikov ■ for organ ('Legenda' · 'Prelude'). Numerous **ARRANGEMENTS** of No. 2 ('Gavotte'): for piano four hands by Vladimir Ziring ■ for violin and piano jointly by Alexander Ilievich and Serge Prokofieff ■ for violoncello and piano by A. Stogorsky ■ for string orchestra by I. Martensen ■ for four harps by S. Khalatov ■ for string quartet by D. Rumshevich.

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## CHRONOLOGICAL LIST OF WORKS

### **MADDALENA**, Op. 13 *unfinished*

1911/1913

Opera in 1 act

*Dedicated to Nikolai Myaskovsky*

[**Маддалена**. Опера в одном действии, Соч. 13 · **Maddalena**. Opera v odnom deistvii, Soch. 13]

Libretto: Serge Prokofieff based on the play by Magda Gustavovna Lieven-Orlova, translations by Edward Downes (English) and by Peter Daniel Wolfkind (German)

Scene 1

*Tranquillo · Andante · L'istesso tempo · Più mosso · Andante · Pocchissimo più mosso*

Scene 2

*Animato · Meno mosso · Più mosso · Moderato assai · Poco meno · Più mosso ed animando*

Scene 3

*Allegro mosso · Poco più sostenuto · Più sostenuto · Meno mosso · Tranquillo · Più mosso · Più mosso ed accelerando*

Scene 4

*Allegro agitato · Più mosso · Meno mosso (Andante) · Più mosso · Allegro · Moderato · Allegro assai · Allegro moderato · Più mosso · Meno mosso (poco maestoso) · Allegro I · Moderato tranquillo · Più mosso · Meno mosso · Andante · Allegro*

**DRAMATIS PERSONAE:** Maddalena (soprano) – Gemma, a duenna (soprano) – Gennaro, Maddalena's husband, painter (tenor) – Romeo (tenor) – Stenio, Gennaro's friend, an alchemist (baritone) Gondolieri (male choir off stage)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 6.4.3.1 – timp. 2 perc (tgl, side dr, bass dr, cym, tam-t). 2 harps. strings

Duration: 48'

First performance: 25 March 1979, London (radio broadcast)

Jill Gomez (Maddalena) – BBC Northern Singers (male choir) – BBC Northern Symphony Orchestra – Edward Downes (conductor)

Première: 28 November 1981, Graz

Nancy Shade (Maddalena) – Annemarie Zeller (Gemma) – Ryszard Karczykowski (Gennaro) – Hans Holzmann (Romeo) – James Johnson (Stenio) – Jorge Lavelli (director) – Jörg Koßdorff (stage design) – Michaela Mayer (costumes) – Grazer Philharmonisches Orchester – Edward Downes (conductor)

From four composed scenes Prokofiev only orchestrated the first. In 1979 Lina Prokofieva, the composer's widow, asked conductor Edward Downes to complete the orchestration.

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## CHRONOLOGICAL LIST OF WORKS

**SINFONIETTA** in A major, Op. 5 [VERSIONS I/II] 1909/1914

[**Симфониетта**, Соч. 5 [первая и вторая редакция] • **Simfonietta**, Soch. 5 [pervaya i vtoraya redaktsiya]]

*Dedicated to Nikolai Nikolaevich Cherepnin*

1. Allegro giocoso
2. Andante
3. Intermezzo *Vivace*
4. Scherzo *Allegro risoluto*
5. Finale *Allegro giocoso*

2.2.2.2 – 4.2.0.0 – strings

Duration: 25'

First performance: 24 October/6 November 1915, Petrograd  
Serge Prokofieff (conductor)

In 1929 the composer revised his *Sinfonietta* for a second time. This final version was given the opus number 48.

**ARRANGEMENTS:** for two pianos eight hands by Pavel Lamm.

**SARCASMS**, Op. 17 1912 – 1914

Five pieces for piano

[**Сарказмы**. Пять пьес для фортепиано, Соч. 17 • **Sarkazmy**. Pyat pes dlya fortepiano, Soch. 17]

1. Tempestoso
2. Allegro rubato • Più mosso
3. Allegro precipitato • Un poco largamente • Tempo primo
4. Smanioso • Più mosso • Poco più sostenuto
5. Precipitosissimo • Meno mosso subito • Andantino • L'istesso tempo

Duration: 11'

First performance: 27 November/10 December 1916, Petrograd, Small Hall of the Conservatoire  
Serge Prokofieff

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## CHRONOLOGICAL LIST OF WORKS

### **THE UGLY DUCKLING, Op. 18**

1914

for mezzo-soprano and piano or orchestra

[Гадкий утёнок для mezzo-сопрано и фортепиано, Соч. 18 • **Gadky utyonok**. dlya metsso-soprano i fortepiano, Soch. 18]

Text: Nina Meshcherskaya after Hans Christian Andersen's tale, translations by Ronald Corp (English) and by Kurt Hanow (German)

*Dedicated to Nina Alexandrovna Meshcherskaya*

Allegretto • Lento • Allegretto • Un poco sostenuto • Allegro ma non troppo • Pochissimo meno mosso • Un poco sostenuto • Meno mosso • Animato • Poco meno • Andantino • Allegretto • Andantino • Andante assai • Più mosso • Andante assai • Più mosso • Poco meno mosso • Allegretto • Con moto • Meno mosso (Andante) • Più animato ed un poco agitato • Meno animato • Molto animato • Moderato • Meno mosso • Molt animato

3(picc).2.3(bass clar).2–2.2.2.0–perc (side dr, bass dr, cym, glsp). harp. strings

Duration: 12'

First performance: 17/30 January 1915, Petrograd, Small Hall of the Conservatoire Anna Zhrebtsoba-Andreeva (mezzo-soprano) – Serge Prokofieff (piano)

First performance (orchestral version): November 1932, Warsaw

Lina Llubera (mezzo-soprano)

There is a second version of Op. 18 which differs mainly in a number of alterations of the vocal line thus reducing the range of the soloist's ambitus. In 1996 composer Lev Nikolaevich Konov made an opera version from *The Ugly Duckling* freely using Prokofieff's music from Opp. 18 and 22.



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## CHRONOLOGICAL LIST OF WORKS

### SCYTHIAN SUITE, Op. 20

1914 – 1915

for orchestra

[Скифская сюита «Ала и Лоллий» для симфонического оркестра, Соч. 20 • **Skifs-kaya syuita «Ala i Lolli»** dlya simfonicheskogo orkestra, Soch. 20]

*Dedicated to the founders of 'Evenings of Contemporary Music' Vyacheslav Karatygin, Ivan Kryzhanovskiy, Alexander Medem, Valter Nuvel and Alfred Nurok*

1. Invocation to Veles and Ala *Allegro feroce • Poco meno mosso • Poco più lento*
2. The Evil God and the Dance of the Pagan Monsters *Allegro sostenuto*
3. Night *Andantino • Poco più mosso*
4. The Glorious Departure of Lolli and the Possession of the Sun *Tempestoso • Un poco sostenuto • Allegro (quasi doppio movimento) • Andante sostenuto*  
4(picc, alto fl).4(cor anglais).4(Eb clar, bass clar).4(db bn) – 8.5(picc).4.1 – timp, perc (tgl, tamb, snare dr, bass dr, 2 cym, tam-t, glsp, xyl). 2 harps. cel. piano. strings

Duration: 20'

First performance: 16/29 January 1916, Petrograd, Mariinsky Theatre  
Serge Prokofieff (conductor)

The music of Op. 20 was originally composed for the unfinished ballet 'Ala i Lolli', commissioned by Sergei Diaghilev. The score, based on a scenario located in ancient Scythia by Sergei Gorodetsky, was rejected by the impresario before its being completed, and the composer formed a suite in four movements for concert performance from the material.

**ARRANGEMENTS:** for two pianos eight hands by Pavel Lamm.

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## CHRONOLOGICAL LIST OF WORKS

### **FIVE POEMS (CINQ POESIES), Op. 23**

1915

for voice and piano

[**Пять стихотворений** для голоса с фортепиано, Соч. 23 • **Pyat stikhotvoreniĭ** dlya golosa s fortepiano, Soch. 23]

Text: Valentin Goryansky (No.1), Zinaida Gippius (No. 2), Boris Verin (No. 3), Konstantin Balmont (No. 4), Nikolai Agnivitsev (No. 5), translations by Louis Laloy (French), by Robert Burness (English) and by Vera Miller (German)

*Dedicated to Vladimir Derzhanovsky (No. 2), to Boris Verin (No. 3) and to Anna Zherebtsova-Andreeva (No. 5)*

1. Under the Roof *Moderato • Molto tranquillo, sognando • Meno mosso • Lento • Andantino • Poco più mosso • Più mosso • Andante • Più mosso • Meno mosso • Più mosso • Un poco più sostenuto*
2. The Little Grey Dress *Andantino • Un poco più mosso • Meno mosso • Tempo primo • Animato • Andante • Moderato*
3. Follow Me *Andante magico*
4. In My Garden *Andante • con agitazione • Andante • Meno mosso • con agitazione • Andante*
5. The Prophet *Allegro sostenuto • Più animato • Tempo I • Più mosso • Tempo I • Più mosso • Più lento del Tempo I*

Duration: 29'

First performance (Nos. 2-5): 2 November/10 December 1916, Petrograd

E. Popova (Nos. 2, 3) – Ivan Alchevsky (Nos. 4, 5) – Serge Prokofieff (piano)

### **FIVE POEMS OF ANNA AKHMATOVA, Op. 27**

1916

for voice and piano

[**Пять стихотворений А. Ахматовой** для голоса с фортепиано, Соч. 27 • **Pyat stikhotvoreniĭ A. Akhmatovoĭ** dlya golosa s fortepiano, Soch. 27]

Translations by Robert Burness (English), by Lois Lalois (French) and by V. M. und B. S. (German)

1. The Sun has Filled my Room *Allegro giocoso • Meno mosso*
2. True Tenderness *Andantino • Poco più mosso*
3. Memory of the Sun *Andante • Poco più mosso • Andante I*
4. Greetings *Andante • Allegretto • Meno mosso • Andante • Allegretto*
5. The Grey-Eyed King *Adagio*

Duration: 13'

First performance: 5/18 February 1917, Moscow

Zinaida Artemieva-Leontievskaya (soprano) – Serge Prokofieff (piano)

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## CHRONOLOGICAL LIST OF WORKS

**SONATA FOR PIANO NO. 3** in A minor, Op. 28 1907 / 1917

[**Соната для фортепиано № 3**, Соч. 28 · **Sonata dlya fortepiano № 3**, Soch. 28]

*Dedicated to Boris Verin*

Allegro tempestoso

Duration: 7'

First performance: 2/5 April 1918, Petrograd

Serge Prokofieff

**SONATA FOR PIANO NO. 4** in C minor, Op. 29 1908 / 1917

[**Соната для фортепиано № 4**, Соч. 29 · **Sonata dlya fortepiano № 4**, Soch. 29]

*Dedicated to Maximilian Anatolievich Shmidtgof*

1. Allegro molto sostenuto
2. Andante assai
3. Allegro con brio, ma non leggiero

Duration: 17'

First performance: 4/17 April 1918, Petrograd

Serge Prokofieff

**ANDANTE**, Op. 29a 1934

Version for symphony orchestra of the second movement from **Sonata for Piano No. 4**, Op. 29

[**Анданте из Сонаты для фортепиано № 4** для симфонического оркестра, Соч. 29 bis · **Andante iz Sonaty dlya fortepiano № 4** dlya simfonicheskogo orkestra, Soch. 29 bis]

2.3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1 – timp. perc (bass dr, cym). strings

Duration: 8'

First performance: 12 February 1958, Leningrad, Large Hall of the Philharmonic Gennadi Rozhdestvensky (conductor)

**ARRANGEMENTS:** for piano trio by V. N. Kryukov

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## CHRONOLOGICAL LIST OF WORKS

### **VISIONS FUGITIVES, Op. 22**

1915 – 1917

Twelve pieces for piano

[**Мимолетности.** Двадцать пьес для фортепиано, Соч. 22 • **Mimoletnosti.** Dvadsat pes dlya fortepiano, Soch. 22]

1. *Lentamente*
2. *Andante*
3. *Allegretto*
4. *Animato • Più sostenuto*
5. *Molto giocoso*
6. *Con eleganza*
7. *Pittoresco*
8. *Commodo • Meno mosso*
9. *Allegro tranquillo*
10. *Ridicolosamente*
11. *Con vivacità*
12. *Assai moderato • Lento • Vivo*
13. *Allegretto*
14. *Feroce*
15. *Inquieto*
16. *Dolente • Meno mosso*
17. *Poetico*
18. *Con una dolce lentezza*
19. *Presto agitatissimo e molto accentuato*
20. *Lento • Lento*

Duration: 20'

First performance: 2/15 April 1918, Petrograd  
Serge Prokofieff

**ARRANGEMENTS:** for orchestra by Walter Susskind [3(picc).3(cor anglais).3(Eb clar, bass clar, alto sax).3(db bn) – 4.3.3.1 – timp. 3 perc (tgl, chimes, cow bells, wood bl, tamb, bass dr, cym, tam-t, xyl) – harp. cel. strings] ■ for string orchestra by Rudolf Barshai ■ for flute, oboe, clarinet and bassoon (Nos. 10, 16) by N. Nazarov ■ for string quartet (Nos. 3, 10, 13, 14, 16, 17) by Rudolf Barshai ■ for clarinet and piano (Nos. 8, 10) by Nikolai Rakov ■ for two xylophones and piano (No. 10) by V. Shteiman ■ for flute and piano, clarinet and piano, saxophone and piano by Julius Harrison

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1

1916 – 1917

in D Major, Op. 19

[**Концерт для скрипки с оркестром № 1**, Соч. 19 • **Kontsert dlya skripki s orkestrom № 1**, Soch. 19]

1. Andantino • Poco più mosso • Andante assai (assai più lento che la prima volta)
2. Vivacissimo
3. Moderato • Allegro moderato • Meno mosso (ma non troppo) • Meno mosso (Andantino) • Più mosso (Moderato, come prima) • Più tranquillo • Poco meno mosso • Meno mosso

2(picc).2.2.2 – 2.2.0.1 – timp, 2 perc (tamb, side dr). harp. strings

Duration: 23'

First performance: 18 October 1923, Paris

Marcel Darrieux (violin) – Sergei Kusevitsky (conductor)

**ARRANGEMENTS:** for violin and piano by the composer.

### SYMPHONY NO. 1 'Symphonie Classique' in D major, Op. 25

1916 – 1917

[**Симфония № 1** «Классическая», Соч. 25 • **Simfoniya № 1** «Klassicheskaya», Soch. 25]

*Dedicated to Boris Asafiev*

1. Allegro (♩ = 100)
2. Intermezzo *Larghetto* (♩ = 54)
3. Gavotte *Non troppo allegro* (♩ = 144) • *Poco meno mosso*
4. Finale *Molto vivace* (♩ = 152)

2.2.2.2 – 2.2.0.0 – timp. strings

Duration: 15'

First performance: 21 April 1918, Petrograd

Former Court Orchestra – Serge Prokofieff (conductor)

**ARRANGEMENTS:** for piano by the composer ('Gavotte') ■ for wind band by Cyril Warren ('Gavotte')

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## CHRONOLOGICAL LIST OF WORKS

### **TALES OF AN OLD GRANDMOTHER**, Op. 31 1918

Four pieces for piano

[**Сказки старой бабушки**. Четыре пьесы для фортепиано, Соч. 31 • **Skazki staroi babushki**. Chetyre pesy dlya fortepiano, Soch. 31]

1. Moderato • Meno mosso
2. Andantino
3. Andante assai
4. Sostenuto • Pochissimo più animato • Molto andante

Duration: 10'

First performance: 7 January 1919, New York

Serge Prokofieff

### **FOUR PIECES**, Op. 32 1918

for piano

[**Четыре пьесы** для фортепиано, Соч. 32 • **Chetyre pesy** dlya fortepiano, Soch. 32]

1. Dance *Allegretto*
2. Minuet *Allegro moderato*
3. Gavotte *Allegro non troppo*
4. Waltz *Lento espressivo* • Assai meno mosso

Duration: 10'

First performance: 30 March 1919, New York

Serge Prokofieff

**ARRANGEMENTS:** for violin and piano by Alexander Ilievich (Nos. 2, 3)

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## CHRONOLOGICAL LIST OF WORKS

### **CHOUT (THE BUFFOON)**, Op. 21

1915 / 1920

Ballet in 6 scenes

[**Сказка про шута (Семерых шутов перешутившего)**. Балет в 6 картинах, Соч. 21 • **Skazka pro shuta (Semerykh shutov nereshutivshogo)** Balet v 6 kartinakh, Soch. 21]

Scenario: Serge Prokofieff after a tale from Alexander Nikolaevich Afanasiev's collection

*Dedicated to Sergei Pavlovich Diaghilev*

Scene 1 – The Buffoon's Chamber

*Andantino scherzando • Un poco andante • Allegro • Un poco andante • Allegro • Più mosso • Allegro brusco • Poco meno mosso • Più mosso • Allegro irresoluto • Allegro marcato • Poco più mosso • Pochissimo meno • Poco più mosso • Bruscamente (L'istesso tempo) • Più mosso attacca*

Entr'acte I

*Un poco andante • Andantino scherzando (poco più mosso) attacca*

Scene 2 – The Seven Buffoons

*Andantino • Allegro brusco • Moderato • Più mosso (Allegro sostenuto) • Poco più mosso • Moderato • Vivace • Andante lugubre (Quasi adagio) • Meno mosso attacca*

Entr'acte II

*Un poco andante • Allegretto ma non troppo • Pochissimo più tranquillo • Andantino scherzando (pochissimo meno mosso) attacca*

Scene 3 – In the Buffoon's Courtyard

*Vivace • Più mosso • Prestissimo tempestoso • Andantino innocente • Moderato (poco più mosso) • Poco meno mosso attacca*

Entr'acte III

*Un poco andante • Allegretto • Andantino scherzando attacca*

Scene 4 – The Buffoon's Main Chamber

*Moderato scherzando • Vivace • Andante gravissimo • L'istesso tempo • Più mosso (Nadantino) • Allegretto • Allegro • Meno mosso • Meno mosso • Andante maestoso, ma non troppo lento • Allegro tempestoso • Tempestoso e precipitato attacca*

Entr'acte IV

*Un poco andante • Poco più mosso (Andantino) • Allegretto • Pochissimo più mosso (quasi allegro) • Più mosso (Vivace) • L'istesso tempo • Poco meno mosso attacca*

Scene 5 – The Buffoon's Bed Chamber

*Moderato tranquillo • Allegro • L'istesso tempo • Andante ma non troppo • Moderato. con agitazione • Più mosso (Allegro moderato) attacca*

Entr'acte V

*Lento • Allegro sostenuto • Lento attacca*

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## CHRONOLOGICAL LIST OF WORKS

### CHOUT (THE BUFFOON), Op. 21 [CONTINUED]

Scene 6 – The Merchant's Garden

*Lento con tristezza (Listesso tempo) • Allegro moderato • Allegro marziale • Poco più mosso • L'istesso tempo • Adagio pesante • Moderato • Allegretto • Allegro moderato • Allegro • Più mosso • Meno mosso*

**DRAMATIS PERSONAE:** Chout, the buffoon – Choutikha, his wife – Seven Buffoons – Their Wives – Their Seven Daughters – The Merchant – The Goat – Matchmakers – Soldiers, Servants, Merchants

3(picc).3(cor anglais).3(bass clar).3 – 4.3.3.1 – 3 perc (tgl, tamb, side dr, bass dr, cym, glsp, xyl). 2 harps. piano. strings

Duration: 55'

Première: 17 May 1921, Paris, Théâtre de la Gaîté Lyrique

Tadeusz Sławiński (Chout) – Lydia Sokolova (Choutikha)

Mikhail Laryonov (choreographer, stage design and costumes) – Serge Prokofieff (conductor)

**ARRANGEMENTS:** for piano by the composer ■ for violoncello and piano by Roman Sapozhnikov ('Chout and Choutikha', 'The Merchant is Dreaming', 'Choutikha', 'The Inconsolable Merchant', 'Dance of the Buffoons' Daughters').



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## CHRONOLOGICAL LIST OF WORKS

### SYMPHONIC SUITE FROM 'CHOUT', Op. 21a

1922

[Симфоническая сюита из балета «Сказка про шута», Соч. 21бис • *Syuita iz bale-ta «Skazka pro shuta»*, Soch. 21bis]

1. Chout and Choutikha *Andantino scherzando • Un poco andante • Allegro • Più mosso*
2. Dance of the Baffoons' Wives *Andantino • Allegretto, ma non troppo*
3. The Baffoons Kill Their Wives (Fugue) *Allegro sostenuto • Poco più mosso • Moderato • Vivace • Andante lugubre (Quasi adagio) • Meno mosso • Largo*
4. Chout Dressed up as a Young Woman *Andantino innocente • Moderato (poco più mosso) • Poco meno mosso*
5. Third Entr'acte *Un poco andante • Allegretto • Meno mosso*
6. Dance of the Baffoons' Daughters *Moderato scherzando • Vivace • Meno mosso • Vivace*
7. Arrival of the Merchant, Dance of the Bows and Election of the Bride *Andante gravissimo • L'istesso tempo • Più mosso (Andantino) • Allegretto espressivo • Meno mosso e pesante • Andante maestoso, ma non troppo lento*
8. In the Merchant's Bed Chamber *Moderato tranquillo*
9. The Young Woman Has Become a Goat *Moderato con agitazione • Più mosso (allegro moderato)*
10. Fifth Entr'acte and the Goat's Burial *Lento • Allegro sostenuto • Lento • Lento con tristezza (L'istesso tempo)*
11. The Chout's and the Merchant's Fight *Allegro marziale • Poco più mosso • L'istesso tempo attacca*
12. Final Dance *Adagio pesante • Moderato • Allegretto • Allegro moderato • Allegro • Più mosso • Meno mosso*

3(picc).3(cor anglais).3(bass clar).3 – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, glsp, xyl). 2 harps. piano. strings

Duration: 35'

First performance: 15 January 1924, Brussels

François Ruhlmann (conductor)

**ARRANGEMENTS:** for piano by the composer ■ for two pianos, eight hands by Pavel Lamm

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## CHRONOLOGICAL LIST OF WORKS

### **THE LOVE FOR THREE ORANGES, Op. 33**

1919

Opera in 4 acts (10 scenes) and a prologue.

[**Любовь к трём апельсинам.** Опера в 4 действиях, 10 картинах с прологом, Соч. 33 • **Lyubov k tryom apelsinam.** Opera v 4 deistviyakh, 10 kartinakh s prologom, Soch. 33]  
Libretto: Serge Prokofieff after the eponymous Divertissement by Vsevolod Meyerhold, Vladimir Soloviev and Konstantin Vogak adapted from Carlo Gozzi's 'L'amore delle tre melarance', translations by the composer and Véra Janocopoulos (French), by David Lloyd-Jones and by Tom Stoppard (English) and by Jürgen Ben-thien and Eberhard Sprink and by Werner Hintze (German)

*Commissioned by the Chicago Opera Association*

Prologue

*Vivo • Poco più sostenuto (Allegro moderato) attacca*

Act I

Scene 1 – The Royal Palace

*Allegro moderato • Moderato • Poco più mosso • Poco meno mosso • Andante • Poco meno mosso • Più animato • Poco più animato • Pochissimo meno • Allegro • Andante • Più mosso • Andante • Allegro • Più mosso • Meno mosso (Allegro moderato) • Poco meno mosso • Andante • Allegro moderato attacca*

Scene 2 – Tchelio and Fata Morgan

*Allegro moderato • Poco più mosso • Andantino attacca*

Scene 3 – The Royal Palace

*Andantino • Più animato • Allegro moderato • Poco meno mosso • Allegro moderato • Meno mosso • Allegro • Poco meno mosso • Meno mosso • Allegro • Moderato • Vivace • Andante • Allegro moderato • Molto animato • Andante • Più mosso • Allegro • Poco più mosso • Poco più animato • Andante assai*

Act II

Scene 4 – The Prince's Chamber

*Allegro • Poco meno • Moderato • Più mosso • Poco meno • Più mosso • Pochissimo meno • Più animato • Meno mosso • Tempo di marcia animata attacca*

Scene 5 – Courtyard of the Royal Palace

*L'istesso tempo • Animato • Poco meno mosso • Meno mosso • Animato • Più mosso (Allegro) • L'istesso tempo • Poco meno mosso • Vivace • Più mosso • Molto animato • Più mosso • Meno mosso • Allegro non troppo • Andante assai • L'istesso tempo • Poco più mosso • Allegro non troppo • Meno mosso • Allegro • Un poco maestoso • Più mosso • L'istesso tempo (Allero non troppo) • Poco meno mosso • Più mosso (Allegro)*

Act III

Scene 6 – The Desert

*Sostenuto • Poco più mosso • Allegro moderato • Moderato • Poco più mosso • Andantino • Più animato • Moderato • Adagio • Andante • Allegro • L'istesso tempo • Moderato • Più mosso • Poco meno mosso • Allegro non troppo • Allegro con brio attacca*

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# CHRONOLOGICAL LIST OF WORKS

## THE LOVE FOR THREE ORANGES, Op. 33 [CONTINUED I]

Scene 7 – Courtyard of Creonte's Palace

*Pochissimo meno mosso* · *Più mosso (Vivo)* · *Meno mosso* · *Moderato* · *Meno mosso* · *Allegro* · *Andantino* · *Allegro moderato* · *Poco meno mosso* · *Più mosso* · *Moderato* · *Allegro* · *Moderato* · *Meno mosso* · *Allegro con brio attacca*

Scene 8 – The Desert

*Meno mosso (Allegro moderato)* · *Pochissimo più mosso* · *Moderato* · *Allegro* · *Meno mosso (Allegro moderato)* · *Poco meno* · *Meno mosso* · *Allegro* · *Pochissimo più largamente* · *Meno mosso* · *Moderato* · *Più mosso* · *Andantino* · *Pochissimo più mosso* · *Andante assai* · *Andantino* · *Allegro* · *Poco meno mosso* · *Andante* · *Tempo di marcia energica (Allegro moderato)* · *Andante* · *Allegro moderato* · *Meno mosso* · *Poco meno mosso* · *Andante* · *Moderato (Passionato e maestoso)* · *Meno mosso* · *Andantino* · *Moderato* · *Poco meno mosso* · *Animato* · *Andante* · *Andantino* · *Allegro* · *Andantino* · *Allegro moderato* · *Poco più mosso* · *Pochissimo meno mosso (un poco maestoso)* · *Andante assai* · *Andante* · *Allegro non troppo* · *Andante assai* · *Tempo di marcia animata* · *Moderato* · *Più mosso (Allegro moderato)* · *Tempo di marcia animata*

Act IV

Scene 9 – Tchelio and Fata Morgana

*Furioso* · *Allegro moderato* · *L'istesso tempo* · *Andante scherzando* · *Allegro moderato* · *L'istesso tempo attacca*

Scene 10 – The Throne Hall of the Royal Palace

*Allegro moderato* · *Poco più largamente (Moderato)* · *Allegro* · *Andante non troppo* · *Moderato* · *Allegro* · *Andante assai* · *Andante maestoso (poco più mosso)*

**DRAMATIS PERSONAE:** King of Clubs, ruler of an imaginary kingdom (bass) – The Prince, his son (tenor) – Princess Clarisse, the king's niece (contralto) – Leandro, the prime minister (baritone) Truffaldino, the court jester (tenor) – Pantalone, the king's advisor (baritone) – Tchelio, a magician (bass) – Fata Morgana, a witch (soprano) – Princess Ninette, Orange No. 3 (soprano) – Princess Linette, Orange No. 1 (contralto) – Princess Nicolette, Orange No. 2 (mezzo-soprano) – Smeraldina, Fata Morgana's servant (mezzo-soprano) – Farfarello, a demon (bass) – Cook, giant custodian of the three oranges (bass) – Master of Ceremonies (tenor) – Herald (bass)

Advocates of Tragedy, Comedy, Lyric Drama, and Farce – Ten 'Ridicules' – Little demons – Courtiers – Monsters – Drunkards – Gluttons – Guards – Servants – Soldiers

3(picc).3(cor anglais).3(*Eb* clar, bass clar).3(db bn) – 6.3.3.1 – timp. perc (chimes, tgl, side dr, bass dr, cym, tam-t, xyl). 2 harps. strings – on stage: bass trbn, off stage: 0.0.0.0 – 0.3.3.0 – perc (tgl, side dr, cym). harp

Duration: 110'

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## CHRONOLOGICAL LIST OF WORKS

### THE LOVE FOR THREE ORANGES, Op. 33 [CONTINUED II]

Première: 30 December 1921, Chicago, Auditorium Theatre

James Francis (King of Clubs) – José Mojica (The Prince) – Irene Pavlovska (Clarisse) – William Beck (Leandro) – Octave Dua (Truffaldino) – Désiré Defrère (Pantalone) – Hector Dufranne (Tchelio) – Nina Koshetz (Fata Morgana) – Jeanne Dusseau (Ninette) – Philine Falco (Linette) – Frances Paperte (Nicolette) – Jeanne Schneider (Smeraldina) – James Wolf (Farfarello) – Constantin Nikolay (Cook) – Lodovico Oliviero (Master of Ceremonies) – Jerome Uhl (Herald) – Serge Prokofieff (conductor)

**ARRANGEMENTS:** piano score by Friedrich Hermann Schneider.

### TWO FRAGMENTS FROM

### 'THE LOVE FOR THREE ORANGES', Op. 33b

1922

for piano

[Два фрагмента из оперы «Любовь к трём апельсинам» для фортепиано, Соч. 33тер · Dva fragmenta iz opery «Lyubov k tryom apelsinam» dlya fortepiano, Soch. 33ter]

1. March *Tempo di marcia*
2. Scherzo *Allegro con brio*

Duration: 3'

First performance: 8 April 1920, Montreal

Serge Prokofieff

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## CHRONOLOGICAL LIST OF WORKS

### SUITE FROM 'THE LOVE FOR THREE ORANGES', Op. 33a

1919/1924

for orchestra

[Сюита из оперы «Любовь к трём апельсинам» для симфонического оркестра, Соч. 33bis • *Syuita iz opery «Lyubov k tryom apelsinam»* dlya simfonicheskogo orkestra, Soch. 33bis]

1. The Riddles *Vivo* • *L'istesso tempo* • *L'istesso tempo* (♩ = ♩) • ♩ = ♩ • *L'istesso tempo* (*un poco scherzando*) (♩ = ♩) • *Poco più mosso* • *L'istesso tempo* (♩ = ♩) • *L'istesso tempo*
2. Tchelio and Fata Morgana Play Cards (Infernal Scene) *Allegro moderato* • ♩ = ♩ • *Più mosso*
3. March *Tempo di marcia*
4. Scherzo *Allegro con brio*
5. The Prince and the Princess *Andantino* • *Poco più mosso* • *Tempo primo*
6. The Escape *Allegro* • *Andante assai* • *Allegro con brio*  
3(picc).3(cor anglais).3(bass clar).4(db bn) – 4.3.3.1 – timp. 3 perc (tgl, tamb, side dr, bass dr, cym, tam-t, bells, xyl). 2 harps. strings

Duration: 20'

First performance: 29 November 1925, Paris

Serge Koussevitzky (conductor)

According to 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) the first performance was conducted by Philippe Gaubert.

**ARRANGEMENTS:** for piano by the composer (Nos. 3, 4, for which ► see: Op. 33b). There are especially numerous **ARRANGEMENTS** of No. 3 ('March'): for piano by Friedrich Hermann Schneider ■ for piano trio by B. I. Kuznetsov ■ for violin and piano by the composer, by Alexander Ilievich and by Jascha Heifetz ■ for two bayans by Georgi Tyshkevich ■ for bayan ensemble by L. Shakhlov ■ for wind orchestra by P. Shpitalny ■ for orchestra by Christopher Palmer (as 'Grand March', 3[picc].4[cor anglais].4.[bass clar].4[db bn] – 4.3.3.1 – timp. perc [tgl, side dr, bass dr, cym, glsp, xyl]. 2 harps. org. strings) ■ for brass ensemble by Fisher Tull (0.0.0.0 – 4.3. baritone.3.1 – timp. perc).

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## CHRONOLOGICAL LIST OF WORKS

### **OVERTURE ON HEBREW THEMES, Op. 34** **1919**

for clarinet, piano and string quartet

[Увертюра на еврейские темы для кларнета, фортепиано и струнного квартета, Соч. 34 • *Uvertюра na evreiskie temy* dlya klarneta, fortepiano i strunnogo kvarteta, Soch. 34]

Un poco allegro • Più mosso

Duration: 9'

First performance: 2 February 1920, Bohemian Club, New York

Zimro Ensemble: Simeon Bellison (clarinet), Yakov Mestechkin (Violin I), Grigori Bezrodny (Violin II), Karel Moldavan (viola), Iosif Chernyavsky (violoncello) – Serge Prokofieff (piano)

### **OVERTURE ON HEBREW THEMES, Op. 34a** **1934**

for orchestra

[Увертюра на еврейские темы. Транскрипция для симфонического оркестра, Соч. 34bis • *Uvertюра na evreiskie temy*. Transkriptsiya dlya simfonicheskogo orkestra, Soch. 34bis]

Un poco allegro ( $\text{♩} = 92$ ) • pochissimo animando • Tempo primo • Più mosso ( $\text{♩} = 112$ ) • Poco meno • pochissimo animando • Riprendendo il tempo • Appena più animato • Tempo primo • pochissimo animando • Più mosso ( $\text{♩} = 152$ )

2.2.2.2 – 2.2.0.0 – bass dr. piano. strings

Duration: 9'

First performance: 30 November 1934, Moscow

According to 'Notograficheski Spravochnik' by Semyon Shliifshtein (Sovetsky Kompozitor, 1962) the first performance took place in Prague in 1938 under the baton of Nikolai Malko.

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## CHRONOLOGICAL LIST OF WORKS

### **FIVE SONGS WITHOUT WORDS**, Op. 35

1920

for voice and piano

[**Пять песен без слов** для голоса с фортепиано, Соч. 35 • **Pyat pesen bez slov** dlya golosa s fortepiano, Soch. 35]

*Dedicated to Nina Koshetz*

1. Andante
2. Lento, ma non troppo • Poco più mosso • Tempo primo
3. Animato, ma non allegro • poco più tranquillo • Meno mosso • Tempo I • poco meno mosso
4. Andantino, un poco scherzando
5. Andante non troppo • Pochissimo più animato • Meno mosso

Duration: 13'

First performance: 27 March 1921, New York

Nina Koshetz (soprano) – Serge Prokofieff (piano)

**ARRANGEMENTS:** for voice and orchestra by the composer (No. 5).

### **FIVE SONGS WITHOUT WORDS**, Op. 35a

1925

for violin and piano

[**Пять мелодий** для скрипки и фортепиано, Соч. 35bis • **Pyat melodii** dlya skripki i fortepiano, Soch. 35bis]

1. Andante
2. Lento, ma non troppo • Poco più mosso • Tempo primo
3. Animato, ma non allegro • Poco tranquillo • Meno mosso • Tempo I • Poco meno mosso
4. Allegretto leggero e scherzando
5. Andante non troppo • Pochissimo più animato • Meno mosso

Duration: 13'

**ARRANGEMENTS:** for violin and strings by Joseph Swensen.

### **PRELUDE AND FUGUE** [*without opus number*]

1920

[DIETRICH BUXTEHUDE (1637-1707)]

Piano arrangement of Buxtehude's Prelude and Fugue D minor BuxWV 140 for organ

[**Прелюдия и fuga Д. Букстехуде** для фортепиано • **Syuita iz valsov** dlya fortepiano]

Duration: 5'

First performance (version for piano): Autumn 1920, USA

Serge Prokofieff

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## CHRONOLOGICAL LIST OF WORKS

### WALTZES [*without opus number*]

1920

[FRANZ SCHUBERT (1797-1828)]

Arrangement and compilation of waltzes by Franz Schubert as a suite for piano (or two pianos)

[Сюита из вальсов Ф. Шуберта для фортепиано • *Syuita iz valsov F. Shuberta dlya fortepiانو*]

Duration: 9'

First performance (version for piano): Autumn 1920, USA  
Serge Prokofieff

First performance (version for two pianos): 4 February 1927, Moscow  
Serge Prokofieff – Samuil Feinberg

American concert promoters asked Prokofieff to include works of the Classical era in his piano recitals. It seems that Igor Stravinsky suggested to Prokofieff that he search through Schubert's Ländlers and Waltzes for such material. In 1920 Prokofieff assembled a number of Waltzes into a suite with several of them serving as a sort of refrain. The mood is throughout light and the original musical texture and harmonies remained almost untouched. In 1923 the composer created a version for two pianos for Boris Romanov's dance company 'The Russian Romantic Theatre' for a production called 'Hommage à Schubert' in which he enriched the harmonic structure and introduced additional contrapunctal details.

### CONCERTO FOR PIANO AND ORCHESTRA NO. 3

in C major, Op. 26

1917 – 1921

[Концерт для фортепиано с оркестром № 3, Соч. 26 • *Kontsert dlya fortepiانو s orkestrom № 3*, Соч. 26]

*Dedicated to Konstantin Dmitrievich Balmont*

1. Andante • Allegro • Più mosso • Andante • Allegro • Poco meno mosso • Poco più mosso • Più mosso
2. Tema *Andantino* • Variation I *L'istesso tempo* • Variation II *Allegro* • Variation III *Allegro moderato (poco meno mosso)* • Variation IV *Andante meditativo* • Variation V *Allegro giusto* • Tema *L'istesso tempo* • *Molto meno mosso*
3. Allegro, ma non troppo • Poco più mosso • Meno mosso • *L'istesso tempo* (♩=♩) • Pochissimo meno mosso • Allegro

2(picc).2.2.2 – 4.2.3.0 – timp. 2 perc (cast, tamb, bass dr, cym). strings

Duration: 27'

First performance: 16 December 1921, Chicago  
Serge Prokofieff (piano) – Chicago Symphony Orchestra – Frederick Stock (conductor)

**ARRANGEMENTS:** for two pianos by the composer.



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## CHRONOLOGICAL LIST OF WORKS

### FIVE POEMS OF KONSTANTIN BALMONT, Op. 36

1921

for voice and piano

[**Пять стихотворений К. Бальмонта** для голоса с фортепиано, Соч. 36 • **Pyat stikhotvorenii K. Balmonta** dlya golosa s fortepiano, Соч. 36]

Translations by Lina Llubera and Serge Prokofieff (French), by Olga Mojaysky (English) and by Vera Miller (German)

*Dedicated to Lina Llubera*

1. Incantation of Fire and Water *Un poco agitato*
2. Birdsong *Andantino pastorale*
3. The Butterfly *Un poco allegretto. Con grazia • Meno mosso*
4. Remember Me *Andante*
5. The Pylons *Andante lugubre • Meno mosso • Tempo primo*

Duration: 16'

First performance (Nos. 1, 2, 5): 24 October 1923, Moscow  
Zoya Artemieva (soprano) – Pavel Lamm (piano)

First performance (complete): 14 June 1928, Paris  
Lina Llubera (soprano) – Serge Prokofieff (piano)

According to 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) the Parisian performance of the cycle was sung by Lina Llubera.

### SONATA FOR PIANO NO. 5 in C major, Op. 38 [VERSION I]

1923

[**Соната для фортепиано № 5**, Соч. 38 [первая редакция] • **Sonata dlya fortepiano № 5**, Soch. 38 [pervaya redaktsiya]]

*Dedicated to Pyotr Petrovich Suvchinsky*

1. Allegro tranquillo
2. Andantino
3. Un poco allegretto

Duration: 16'

First performance: 9 March 1924, Paris  
Serge Prokofieff

For the revised version ► *see*: Sonata for Piano No. 5, Op. 135 (1951-1952).

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## CHRONOLOGICAL LIST OF WORKS

### **CONCERTO FOR PIANO AND ORCHESTRA NO. 2**

1913/1923

in G minor, Op. 16

[**Концерт для фортепиано с оркестром № 2**, Соч. 16 • **Kontsert dlya fortepiano s orkestrom № 2**, Soch. 16]

*Dedicated to the memory of Maximilian Anatolievich Shmidtgof*

1. Andantino • caloroso con gran espressione • Allegretto • Poco meno mosso • Tempo I (Andantino)
  2. Scherzo *Vivace*
  3. Intermezzo *Allegro moderato*
  4. Finale *Allegro tempestoso* • Meno mosso • Più mosso (Allegro) • Meno mosso • Meno mosso (Moderato) • Allegro tempestoso
- 2(picc).2.2.2 – 4.2.3.1 – timp, perc (tamb, side dr, bass dr, cym). strings

Duration: 31'

First performance (of the original version): 23 August/5 September 1913, Pavlovsk  
Serge Prokofieff (piano) – Alexander Aslanov (conductor)

First performance (of the final version): 8 May 1924, Paris  
Serge Prokofieff (piano) – Serge Koussevitzky (conductor)

**ARRANGEMENTS:** for two pianos by the composer (of both versions).

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## CHRONOLOGICAL LIST OF WORKS

### **TRAPEZE** [*without opus number*]

1924

Ballet in 8 parts

[Трапезия. Балет в 8 частях • Трапези́я, Balet v 8 chastyakh]

Scenario: Boris Romanov and Serge Prokofieff

*Commissioned by Boris Georgievich Romanov*

1. Overture *Moderato, molto ritmato • Poco meno mosso • Tempo primo • Andantino*
2. Matelote *Allegro • Allegretto • [Allegro, come prima]*
3. The Ballerina *Tema con variazioni* [Tema: *Moderato* • Var. I: *L'istesso tempo* • Var. II: *Vivace* • Tema: *Moderato come prima*]
4. Andante energico
5. Dance of the Tumblers *Allegro sostenuto, ma con brio*
6. Adagio pesante
7. *Allegro precipitato, ma non troppo presto*
8. Mourning the Ballerina *Andantino*

0.1.1.0 – 0.0.0.0 – strings (1/0/1/0/1)

Duration: 25'

First performance: 6 November 1925, Gotha

The Russian Romantic Theatre – Boris Romanov (choreographer)

The première of *Trapèze* in Gotha was followed by only a few performances in Hanover and Turin – together with Romanov's other commission, 'Homage à Schubert', for which Prokofieff made an arrangement for two pianos of his suite *Waltzes* for piano solo (1920). However, in spring 1926 'The Russian Romantic Theatre' went bankrupt, the company was disbanded, the score disappeared and *Trapèze* fell into oblivion. Prokofieff, who had – apparently from the very start – conceived the music of *Trapèze* also for concert performances, transferred sections 3 to 8 into his *Quintet*, Op. 39 (1924). 'Overture' and 'Matelote' were reworked for full orchestra and became the first and third movements of *Diversissement*, Op. 43 (1925–1929). In 2002 Noëlle Mann, curator of the Serge Prokofieff Archive, re-discovered the piano score of 'Overture' and 'Matelote' which then served Samuel Becker as a basis for the reconstruction of their original setting for oboe, clarinet, violin, viola and double bass. Thus in combination with the music from Op. 39 it was possible to re-establish the whole ballet in its original structure. A concert performance of the complete ballet by members of the Royal Northern College of Music conducted by Robin Newton took place in January 2003. On 8 April 2003, nearly eighty years after its première, *Trapèze* was performed again on stage by the English National Ballet at the Sadlers Wells Theatre. Choreographed by Christopher Hampson Sarah McIlroy, Jan-Erik Wikström, Amy Hollins, Francisco Bosch, Joanne Clarke and Laura Tong danced accompanied by the English National Ballet Orchestra under the baton of Anthony Twiner.

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## CHRONOLOGICAL LIST OF WORKS

### QUINTET FOR OBOE, CLARINET, VIOLIN, VIOLA AND DOUBLE BASS in G minor, Op. 39

1924

[Квинтет для гобоя, кларнета, скрипки, альта и контрабаса, Соч. 39 • *Kvintet dlya goboya, klarneta, skripki, alta i kontrabasa*, Soch. 39]

1. Tema con variazioni
2. Andante energico
3. Allegro sostenuto, ma con brio
4. Adagio pesante
5. Allegro precipitato, ma non troppo presto
6. Andantino

Duration: 21'

First performance: 6 March 1927, Moscow

Nikolai Nazarov (oboe) – Ivan Maiorov (clarinet) – Dmitri Tsyganov (violin) – Vladimir Borisovsky (viola) – Iosif Gertovich (double bass)

For the genesis of Op. 39 ► *see*: *Trapeze* (1924)

### SYMPHONY NO. 2 in D minor, Op. 40 [VERSION I]

1924 – 1925

[Симфония № 2, Соч. 40 • *Simfoniya № 2*, Soch. 40]

*Dedicated to Serge Koussevitzky*

1. Allegro ben articolato • Poco meno mosso • Meno mosso • Tempo primo • Poco meno mosso • Poco più mosso. Tempestoso • Poco meno mosso
2. Tema *Andante* • Variation I *L'istesso tempo* • Variation II *Allegro non troppo* • Variation III *Allegro* • Variation IV *Larghetto* • Variation V *Allegro con brio* • Variation VI *Allegro moderato* • *Più mosso* (♩ = ♩) • *Più mosso. Con precipitazione* • *Assai meno mosso* • Tema *Andante molto. Doppio movimento* (♩ = ♩)  
3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. 3 perc (tgl, cast, tamb, side dr, bass dr, cym). piano. strings

Duration: 34'

First performance: 6 June 1925, Paris

Serge Koussevitzky (conductor)

In the early 1950ies the composer intended to revise his *Second Symphony*. But the project, which was assigned the Opus number 136, never came into being.

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## CHRONOLOGICAL LIST OF WORKS

### **LE PAS D'ACIER (THE STEEL STEP), Op. 41**

1925

Ballet in 2 scenes

[**Стальной скок**. Балет в 2 картинах, Соч. 41 • **Stalnoi skok**. Balet v 2 kartinakh, Soch. 41]

Scenario: Georgi Yakulov and Serge Prokofieff

*Dedicated to Sergei Pavlovich Diaghilev*

#### Scene I

1. Introduction of the Cast *Moderato*
2. Train with Black Marketeers *Allegro energico*
3. The Commissars *Andantino*
4. Street Sellers *Vivace*
5. The Speaker *Moderato*
6. Handcuffed Sailor with Female Worker *Andante con moto*

#### Scene II

7. Change of Scenery *Moderato con effetto*
8. The Sailor Becomes a Worker *Allegro (non troppo presto)*
9. The Factory *Allegro moderato*
10. The Hammers *Moderato pesantissimo*
11. Finale *Allegro moderato*

3(picc).3(cor anglais).4(*Eb* clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, cast, tamb, side dr, bass dr, cym, glsp, xyl). piano. strings

Duration: 35'

First performance: 7 June 1927, Paris, Théâtre Sarah Bernhardt

Felitsata Dubrovskaya, Liubov Chernyshyova, Alicia Nikitina, Léonide Massine, Sergei Lifar, Leon Wójcikowski (dancers) – Léonide Massine (choreographer) – Roger Désormière (conductor) – Georgi Yakulov (stage design)

### **SUITE FROM 'LE PAS D'ACIER', Op. 41a**

1926

for orchestra

[**Сюита из балета «Стальной скок»** для симфонического оркестра, Соч. 41bis •

**Syuita iz baleta «Stalnoi skok»** dlya simfonicheskogo orkestra, Soch. 41bis]

1. Introduction of the Cast *Moderato*
2. Commissars, Orators and Citizens *Andantino*
3. Sailor and Female Worker *Andante con moto*
4. The Factory *Allegro moderato*

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. 5 perc (tgl, cast, tamb, side dr, bass dr, cym, bells, xyl). piano. strings

Duration: 14'

First performance: 27 May 1928, Moscow

Vladimir Savich (conductor)

**ARRANGEMENTS:** piano score by the composer.

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## CHRONOLOGICAL LIST OF WORKS

**OVERTURE ('AMERICAN')** in B flat major, Op. 42 1926

for chamber orchestra

[Увертюра для камерного оркестра, Соч. 42 · **Uvertyura** dlya kamernogo orkestra, Soch. 42]

Allegro brioso e fastoso

1.1.2.1 – 0.2.1.0 – perc. 2 harps. 2 pianos. cel. strings (0/0/0/1/2)

Duration: 8'

First performance: 7 February 1927, Moscow

Persimfans

Persimfans [Pervy simfonichesky ansambl] was a Soviet orchestra (1922-1932) which worked without a conductor.

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# CHRONOLOGICAL LIST OF WORKS

## THE FIERY ANGEL, Op. 37

1919 – 1927

Opera in 5 acts (7 scenes)

[**Огненный ангел.** Опера в 5 действиях, 7 картинах, Соч. 37 • **Ognennyi angel.**

Opera в 5 deistviyakh, 7 kartinakh, Soch. 37]

Libretto: Serge Prokofieff after the eponymous novel by Valeri Bryusov, translations by Louis Laloy and by André Michel (French), by Christopher Hassall (English), by Mario Nordio and by Emanuele Guercelti (Italian)

### Act I

Scene 1 – Chamber at an inn

*Andante non troppo* • *Allegro moderato* • *Moderato*. *Drammatico* • *Allegro* • *Moderato* • *Allegro* • *Moderato* • *L'istesso tempo* (♩ = ♩) • *L'istesso tempo* (♩ = ♩) • *L'istesso tempo* (♩ = ♩) • *Meno mosso* • *Andante* • *Allegro moderato* • *Meno mosso* (*ma non troppo*) • *Più animato* (*Allegro non troppo*) • *Meno mosso* • *Moderato* (*L'istesso tempo*) • *Poco meno mosso* • *Andante lamentoso* (*poco meno mosso*) • *Più mosso* • *Andante* • *Poco più mosso* • *Moderato* • *Allegretto* • *Moderato* • *Allegretto* • *Andante* • *Andante non troppo* • *Meno mosso* • *Larghetto* (*meno mosso*) • *L'istesso tempo* • *Poco più animato* • *Allegretto* • *Poco più mosso* • *Poco meno mosso* • *Andante* • *Poco meno mosso* • *Allegretto*, *ma non troppo* • *Meno mosso* (*Andante non troppo*) • *Allegro moderato* • *Poco più mosso* • *Inquieto* (♩ = ♩) • *Andante* • *Allegro* (*ma più lento del doppio movimento*) • *Assai più mosso* (*Allgro molto*) • *Meno allegro*

### Act II

Scene 2 – Renata's chamber

*Andante assai* • *Tranquillo, un poco gravemente* • *Commodo* (♩ = ♩) • *Poco più sostenuto* • *Allegro moderato* • *Moderato* • *Meno mosso* • *Allegretto* • *Allegretto* • *Andantino* • *Allegro* • *Andantino* • *Poco meno mosso* • *Poco meno mosso* (*Andante*) • *Più mosso* (*Moderato*) • *Andante* • *Meno mosso* • *Poco più mosso* • *Poco più* (*mosso*) • *Allegro, ma non troppo* • *Precipitato* (*più mosso*) • *Meno mosso* • *Andante assai* • *Andantino*

### Entr'acte

*L'istesso tempo* • *Poco più mosso* • *Poco più mosso* (*allegro moderato*) • *Meno mosso* (*Andante non troppo*) *attacca*

Scene 3 – A vaguely fantastic place

*Poco più mosso* (*Moderato*) • *Poco più mosso* (*Allegro moderato*) • *L'istesso tempo* (♩ = ♩) • *L'istesso tempo* (♩ = ♩) • *Più sostenuto* (*ma pochissimo*) • *Tempo precedente* (*poco più mosso*) • *Più sostenuto e maestoso*

### Act III

Scene 4 – Street in front of Heinrich's house

*Allegro moderato* • *Andante* • *Allegro moderato* • *Allegro* (*ma non troppo*) • *L'istesso tempo* • *L'istesso tempo* (♩ = ♩) • *Poco meno mosso* • *Un poco più animato* • *Meno mosso* • *Poco meno mosso* • *Più mosso* (*Allegro moderato*) • *Tranquillo* (♩ = ♩) • *Poco meno mosso* • *Andante espressivo* • *Moderato* • *Allegro agitato* • *L'istesso tempo* (♩ = ♩) *attacca*

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# CHRONOLOGICAL LIST OF WORKS

## THE FIERY ANGEL, Op. 37 [CONTINUED]

Entr'acte

*L'istesso tempo (Allegro non troppo) · L'istesso tempo attacca*

Scene 5 – Steep bank of the Rhine

*Andante assai · Poco più mosso · Allegro (un poco agitato) · Andante espressivo · Poco più mosso · Andante assai*

Act IV

Scene 6 – Square in Cologne

— · *L'istesso tempo · Andante drammatico · Allegro, ma non troppo · Andante · L'istesso tempo · Poco più mosso · Più mosso · Meno mosso (a tempo) · Allegro moderato (un poco agitato) · Andante · Meno mosso · Largo · Andante · Moderato · Allegro ma non troppo · Pochissimo meno mosso · Allegro · Poco meno mosso · Poco più mosso (Allegro) · Meno mosso (Andante) · Più mosso*

Act V

Scene 7 – Gloomy cellar of a convent

*Andante · Poco più mosso · Allegro · Meno mosso (Moderato) · L'istesso tempo (♩ = ♩) · Più mosso · Allegro moderato · Andante · Allegro moderato · Moderato energico · Allegro moderato · Più mosso · Poco meno mosso · Andante assai · Allegro moderato · Andante · Poco più mosso · Allegro · L'istesso tempo · L'istesso tempo (♩ = ♩) · L'istesso tempo (♩ = ♩)*

**DRAMATIS PERSONAE:** Ruprecht, a knight (baritone) – Female inn-keeper (contralto) – Renata (soprano) – Servant at the pub (baritone) – Sorceress (mezzo-soprano) – Jakob Glock (Tenor) – Agrippa von Nettelsheim, philosopher (tenor) – Count Heinrich (mute role) – Mathias (baritone) – Doctor (tenor) – Mephistopheles (tenor) – Faust (baritone) – Cologne inn-keeper (baritone) – Mother superior (mezzo-soprano) – Inquisitor (bass) – 2 Young nuns (sopranos) – 3 Skeletons (soprano, tenor, bass) – 3 Neighbours (baritone, 2 basses) – Nuns (female choir) – Entourage of the Inquisitor (male choir)

3(2picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, cast, tamb, snare dr, bass dr, cym, bell [off stage]). 2 harps. strings

Duration: 125'

First (concert) performance: 25 November 1954, Paris, Théâtre des Champs-Élysées  
Xavier Depraz (Ruprecht) – Jane Rhodes (Renata) – Orchestre Philharmonique de Radio France – Chœurs René Alix – Charles Bruck (conductor)

Première: 29 September 1955, Venice, Teatro La Fenice

Rolando Panerai (Ruprecht) – Dorothy Dow (Renata) – Nino Sanzogno (conductor) – Giorgio Strehler (director)

The première of *The Fiery Angel* was preceded by a performance of two fragments of the opera on 14 June 1928 in Paris with Nina Koshetz as Renata and Grigori Raizov as Ruprecht under the baton of Serge Koussevitzky (in a French translation by Louis Laloy). **ARRANGEMENTS:** piano score by the composer



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## CHRONOLOGICAL LIST OF WORKS

### **FIVE KAZAKH POPULAR SONGS** [*without opus number*]

1927

for voice and piano

**[Пять казахских народных напевов. Обработка для голоса и фортепиано • Руат казахских напевов. Obrabota dlya golosa i fortepiano]**

1. Kanafiya
2. Manmager
3. Kape kyz
4. Shama
5. Yek kuragai

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# CHRONOLOGICAL LIST OF WORKS

## THE GAMBLER, Op. 24

1915 / 1928

Opera in 4 acts and 6 scenes

[Игрок. Опера в 4 действиях, 6 картинах, Соч. 24 • **Igрок.** Опера в 4 deistviyakh, 6 kartinakh, Soch. 24]

Libretto: Serge Prokofieff after Fyodor Dostoevsky's novel, translations by Paul Louis Spaak (French), by David Poutney (English) and by Gustav von Festenberg

### Act 1

Scene 2 – The Roulettenburg Grand Hotel's garden

*Allegro passionato • Poco meno • Poco meno mosso (Moderato) • Allegro animato • Meno mosso • a tempo (Allegro animato) • Con fuoco • Meno mosso • Tempo precedente (con fuoco) • Meno mosso • Andantino • Andante maestoso • Moderato • Poco meno • Più mosso • L'istesso tempo (♩ = ♩) • Animato • Andante • Allegretto scherzando, ma non troppo vivo • Poco più sostenuto • Meno mosso (Andante) • Allegro furioso • L'istesso tempo • Andante • Allegretto • Andante • Più mosso • Più tranquillo (Andantino) • Andante • Allegro moderato • Più mosso • Andante • Allegro moderato • Poco più animato • Meno mosso (Moderato tranquillo) • Più mosso • Andante non troppo • Moderato (poco più mosso) • Andante • Allegro • Andante • Moderato • L'istesso tempo (♩ = ♩) • Vivace scherzando • Poco meno vivo • Poco più animato • Meno mosso • Moderato • Animato • Andantino • Allegro moderato*

### Act 2

Scene 2 – The Hotel Lobby

*Andante • Più animato • Un poco meno mosso (Andante scherzando) • Più mosso • Andante • Allegretto • Allegro • Moderato • Allegretto • Poco più mosso (Allegro moderato) • Meno mosso • Allegro • Meno mosso. Allegretto • Più mosso • Meno mosso • Andante mosso • Allegro agitato • Andante • Allegro moderato • Poco più sostenuto • Più mosso (Allegro moderato) • Moderato • Meno mosso (♩ = ♩) • Moderato (♩ = ♩) • Allegro moderato • Poco meno mosso • Andantino • Allegretto • Andantino • Allegretto • Andantino • Allegretto • Andantino • Allegretto • Andantino • Allegro moderato • Meno mosso (Moderato) • Più mosso (Allegro moderato) • Andante • Allegro • Assai sostenuto • L'istesso tempo (♩ = ♩) • L'istesso tempo (♩ = ♩) • Meno mosso (Andantino) • Più mosso (Moderato) • Andante • Moderato • Allegretto • Andante • Allegro ma non troppo • Meno mosso • Assai sostenuto • Più mosso (Moderato) • Andante • Allegro • Allegretto • L'istesso tempo (♩ = ♩) • Meno mosso (Moderato) • Allegro animato • Andantino • Più mosso (Moderato) • Più mosso • Meno mosso • Poco più mosso • Meno mosso • Vivace • Allegretto • Moderato • Andante • Più mosso • Allegro moderato • Moderato • Andante • Moderato • Più animato • Meno mosso • Poco meno (Andantino) • Più mosso • Andantino • Più mosso • Meno mosso (Andantino) • Più mosso (Moderato) • Più animato (Allegretto) • Moderato*

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# CHRONOLOGICAL LIST OF WORKS

## THE GAMBLER, Op. 24 [CONTINUED I]

### Act 3

#### Scene 3 – Parlour adjoining the gambling room

*Allegro agitato* • *Allegro moderato (Meno mosso)* • *Un poco più mosso* • *Andante* • *Moderato* • *Più mosso (Allegro)* • *Andante* • *Allegro moderato* • *Moderato* • *Andante* • *Allegretto* • *L'istesso tempo* (♩ = ♩) • *Moderato* • *Allegretto* • *Moderato* • *Allegro* • *L'istesso tempo* (♩ = ♩) • *Moderato* • *Allegro moderato* • *Moderato* • *Andante* • *Poco più mosso* • *Allegro moderato* • *Moderato* • *Andante* • *Allegro scherzando* • *Un poco più mosso* • *Meno mosso (Moderato)* • *Poco più mosso* • *Poco meno (Moderato)* • *Moderato* • *Allegretto* • *Moderato* • *Allegro ma non troppo* • *Andante assai* • *Meno mosso* • *a tempo (Andante assai)* • *L'istesso tempo* • *Moderato* • *Andante* • *Andante assai* • *Allegro moderato* • *Meno mosso* • *Andante* • *Vivace* • *Moderato* • *Poco meno mosso* • *Vivace* • *Moderato*

### Act 4

#### Scene 4 – Alexei's small room

*Moderato* • *Poco meno mosso* • *Allegro* • *Poco meno mosso* • *Moderato* • *Allegro moderato* • *Moderato* • *L'istesso tempo* (♩ = ♩) • *Poco più mosso* • *Allegro* • *Moderato passionato* • *Allegro, ma non troppo* • *Poco più tranquillo* • *Meno mosso* • *Andante espressivo* • *Allegrissimo*

#### Entr'acte I

*L'istesso tempo (Allegrissimo)*

#### Scene 5 – The Gambling room

*Allegro moderato (meno mosso)* • *Allegro assai* • *Meno mosso (Allegro)* • *Allegro moderato (Meno mosso)* • *Più mosso* • *Allegro (Più mosso)* • *L'istesso tempo* (♩ = ♩) • *Meno Allegro attacca*

#### Entr'acte II

*Più mosso (Allegrissimo) attacca*

#### Scene 6 – Alexei's small room

*L'istesso tempo (Allegrissimo)* • *Poco meno* • *Moderato* • *Allegro doloroso* • *Più animato* • *Moderato* • *Passionato* • *Meno mosso* • *Moderato (poco più mosso)* • *Poco meno mosso* • *L'istesso tempo* (♩ = ♩) • *Allegro* • *Andante assai* • *Moderato* • *Passionato* • *Andante* • *Meno mosso* • *Allegro* • *Andante assai* • *Moderato*

**DRAMATIS PERSONAE:** General (bass) – Polina, the general's stepdaughter (soprano) – Alexei, tutor of the general's children (tenor) – Babulenska, the general's aunt (mezzo-soprano) – The Marquis (tenor) – Mr. Astley, an Englishman (baritone) – Blanche, demimondaine (contralto) – Prince Nilsky (tenor) – Baron Würmerhelm (bass) – Baroness Würmerhelm (mute role) – Potapych, Babulenska's valet (baritone) – Director (bass) – Two Croupiers (2 tenors) – Fat Englishman (bass) – Thin Englishman (bass) – Rosy Lady (soprano) – Pale Lady (mezzo-soprano) – Respectable old Lady (mezzo-soprano) – Disreputable old Lady (contralto) – Passionate Gambler (tenor) – Sick-looking Gambler (tenor) – Hump-backed Gambler (tenor) – Luckless Gambler (baritone) – Old Gambler (bass)

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## CHRONOLOGICAL LIST OF WORKS

### THE GAMBLER, Op. 24 [CONTINUED II]

6 gamblers, Head waiter, 3 Servants, Gamblers, Hotel guests, Porters  
3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, snare dr, bass dr, cym). 2 harps. piano. strings

Duration: 130'

Première: 29 April 1929, Brussels, Théâtre Royal de la Monnaie  
Milorad Yovanovich (General) – Lily Leblanc (Polina) – José Lens (Alexei) – Simone Ballard (Babulenska) – Edmond Rambaud (Marquis) – Emile Colonne (Astley) – Yvonne Andry (Blanche) – Henri Marcotty (Nilsky) – Georges Clauzure (Wurmerhelm) – Maurice Corneil de Thoran (conductor)

**ARRANGEMENTS:** for piano by the composer ■ for two pianos, eight hands by Pavel Lamm ■ for piano four hands by Levon Atovmyan.

### FOUR PORTRAITS AND DENOUEMENT

FROM 'THE GAMBLER', Op. 49

1930 – 1931

for orchestra

[**Четыре портрета и Развязка из оперы «Игрок».** Симфоническая сюита, Соч. 49 • **Chetyre portreta i Razvyazka iz opery «Igrok».** Simfonicheskaya syuita, Soch. 49]

1. Alexei *Allegro passionato*
2. Babulenska *Moderato*
3. The General *Moderato*
4. Polina *Moderato*
5. Denouement *Allegro*

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1 – timp. perc (tamb, side dr, bass dr, cym). strings

Duration: 25'

First performance: 12 March 1932, Paris  
François Ruhlmann (conductor)

**ARRANGEMENTS:** for piano by the composer.

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## CHRONOLOGICAL LIST OF WORKS

**OVERTURE ('AMERICAN')** in B flat major, Op. 42a **1928**

for full orchestra

[**Увертюра** для большого оркестра, Соч. 42bis • **Uvertyura** dlya bolshogo orkestra, Soch. 42bis]

Allegro brioso e fastoso

3.3.3.3 – 4.2.3.1 – timp. perc (side dr, bass dr, cym). 2 harps. piano. cel. strings

Duration: 8'

First performance: 18 December 1930, Paris

Pierre Monteux (conductor)

**THINGS IN THEMSELVES (CHOSSES EN SOI)**, Op. 45 **1928**

Two pieces for piano

[**Вещи в себе**. Две пьесы для фортепиано, Соч. 45 • **Veshchi v sebe**. Dve pesy dlya fortepiانو, Soch. 45]

1. Allegro moderato

2. Moderato scherzando

Duration: 14'

First performance: 6 January 1930, New York

Serge Prokofieff

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## CHRONOLOGICAL LIST OF WORKS

### **SYMPHONY NO. 3** in C minor, Op. 44

1928

[Симфония № 3, Соч. 44 • **Simfoniya № 3**, Soch. 44]

*Dedicated to Nikolai Yakovlevich Myaskovsky*

1. Moderato (♩. = 104) • Un poco più tranquillo • Poco più mosso • Poco meno • Più mosso • Più animato • Meno mosso • Poco meno mosso (Moderato)
  2. Andante • Poco più mosso • Largo
  3. Allegro agitato • Più mosso • Tempo I • Allegretto • Pochissimo più animato • Poco meno mosso • Allegro agitato • Meno mosso
  4. Andante mosso • Poco più mosso • Poco più mosso (Allegro moderato) • Meno mosso (Andante non troppo) • Poco più mosso (Moderato) • Poco più mosso. Tranquillo. Un poco gravemente • Andante • Poco a poco accelerando al Allegro moderato • Allegro moderato • Andante maestoso
- 3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. 3 perc (cast, tamb, side dr, bass dr, cym, tubular bells, tam-t). 2 harps. strings

Duration: 33'

First performance: 17 May 1929, Paris

Orchestre Symphonique de Paris – Pierre Monteux (conductor)

Symphony No. 3 is based on music from the opera *The Fiery Angel*, Op. 37 (1919-1927) which remained unstaged until 1955, four years after Prokofieff's death. After having attended a concert performance of act II of *The Fiery Angel* under the baton of Serge Koussevitzky in June 1928 the composer decided to adapt parts of Op. 37 for his Third Symphony. The same fate shared the ballet *The Prodigal Son*, Op. 46 whose musical material functioned as basis for Symphony No. 4, Op. 47.

**ARRANGEMENTS:** for piano four hands by Nikolai Myaskovsky ■ for two pianos eight hands by Pavel Lamm.

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## CHRONOLOGICAL LIST OF WORKS

### **DIVERTISSEMENT**, Op. 43

1925 – 1929

for orchestra

[**Дивертисмент** для симфонического оркестра, Соч. 43 • **Divertisment** dlya simfonicheskogo orkestra, Soch. 43]

1. Moderato, molto ritmato • Poco meno mosso • Tempo primo
2. *Larghetto* (non troppo lento)
3. Allegro energico • Allegretto • Allegro energico, come prima
4. Allegro non troppo e pesante • Pochissimo meno • Tempo I • Moderato cantabile • Più mosso • Ancora più mosso

2.2.2.2 – 4.2.3.1 – timp. perc (tamb, snare dr, bass dr, cym). strings

Duration: 14'

First performance: 22 December 1929, Paris

Serge Prokofieff (conductor)

No. 1, 'Moderato, molto ritmato', and No. 3, 'Allegro energico', represent orchestrations of 'Overture' and 'Matelote' from the ballet *Trapeze* (1924).

### **DIVERTISSEMENT**, Op. 43a

1938

for piano

[**Дивертисмент**. Переложение для фортепиано, Соч. 43bis • **Divertisment**. Perelozhenie dlya fortepiano, Soch. 43bis]

1. Moderato, molto ritmato
2. Nocturne *Larghetto* (non troppo lento)
3. Dance *Allegro energico*
4. Epilogue *Allegro non troppo pesante*

Duration: 14'

First performance: 7 February 1939, Chicago

Serge Prokofieff

The titles of Nos. 2, 3 and 4 ('Nocturne', 'Dance', 'Epilogue') only appear in the piano version.

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# CHRONOLOGICAL LIST OF WORKS

## THE PRODIGAL SON, Op. 46

1928 – 1929

Ballet in 3 scenes

[**Блудный сын.** Балет в 3 картинах, Соч. 46 • **Bludny syn.** Balet v 3 kartinakh, Soch. 46]

Scenario: Boris Kokhno

*Dedicated to Sergei Pavlovich Diaghilev*

### Scene I

1. The Departure (The prodigal son leaves his father and sisters) *Allegro risoluto* • *Allegretto* • *Allegro risoluto* • *Allegretto* • *Presto* • *Andantino espressivo* • *Poco più largamente* • *Adagio* • *Presto* • *Meno mosso* (*Allegro risoluto come prima*) • *Andante irresoluto* • *Adagio*
2. Meeting with Friends *Allegro fastoso*
3. The Beautiful Woman *Moderato scherzoso* • *Meno mosso* • *Tempo primo* • *Meno mosso* (*Andante*) • *Tempo primo*
4. Men's Dance *Andante pomposo* • *Allegro brusco* • *Pochissimo più sostenuto* • *Allegro brusco, come prima* • *L'istesso tempo* • *Listesso tempo* • *L'istesso tempo*

### Scene II

5. The Prodigal Son and the Beautiful Woman *Adagio* • *Allegretto* • *Poco meno* • *Moderato (meno mosso)*
6. The Feast *Allegro fastoso* • *Meno mosso*
7. The Robbery *Presto*

### Scene III

8. Awakening and Repentance *Andante assai*
  9. Division of Spoils (Intermezzo) *Vivo* • *L'istesso tempo* (♩. = ♩)
  10. The Return *Andante* • *Allegro* • *Meno mosso* • *Allegro* • *Andante* (*poco più mosso del doppio movimento*) • *L'istesso tempo*, *Andante tranquillo* • *Meno mosso* • *Larghetto*
- 3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1 – timp. perc (tgl, side dr, bass dr, cym). strings

Duration: 35'

Première: 21 May 1929, Paris, Théâtre Sarah Bernhardt

Sergei Lifar (Prodigal Son) – Mikhail Fyodorov (Father) – Leon Wójcikowski, Anton Dolin (Friends of the Prodigal Son) Felitsata Dubrovskaya (Siren) – Eleanora Marra, Nathalia Branitskaya (Servants) – Georges Balanchine (choreographer) – Georges Rouault (stage design and costumes) – Serge Prokofieff (conductor)

**ARRANGEMENTS:** piano score by the composer.

The titles of the above mentioned numbers were taken from the piano score.



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## CHRONOLOGICAL LIST OF WORKS

### SUITE FROM 'THE PRODIGAL SON', Op. 46a

1929

for orchestra

[**Сюита из балета «Блудный сын»** для симфонического оркестра, Соч. 46bis • **Syuita iz baleta «Blyudny syn»** dlya simfonicheskogo orkestra, Soch. 46bis]

1. Adagio • Allegretto • Adagio • Allegretto • Presto • Andantino espressivo • Poco più largamente • Adagio • Presto • Poco meno mosso • Andante irrisoluto • Adagio
  2. Allegro fastoso • Meno mosso
  3. Presto • Meno mosso [solo for 3 clarinets]
  4. Andante assai • Allegro • Meno mosso • Andante (poco più mosso del doppio movimento)
  5. Andante pomposo • Allegretto espressivo • Pochissimo più animato • Tempo I (Allegro espressivo) • Poco meno
- 3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym). strings

Duration: 18'

First performance: 7 March 1931, Paris

Serge Prokofieff (conductor)

**ARRANGEMENTS:** piano score by the composer.

### SINFONIETTA in A major, Op. 48 [VERSION III]

1929

[**Симфонietta**, Соч. 48 [третья редакция] • **Simfonieta**, Soch. 48 [tretya redaktsiya]

1. Allegro giocoso • Più mosso • Tempo primo • Andantino • Allegro giocoso, come prima • Più mosso • Meno mosso
  2. Andante • Più mosso • Andante, come prima • Più mosso • Andante assai (meno mosso che la prima volta)
  3. Intermezzo *Vivace*
  4. Scherzo *Allegro risoluto* • *Poco più mosso* • *Meno mosso*
  5. Finale *Allegro giocoso* • Moderato • Listesso tempo • Tempo primo (Allegro giocoso) • Più mosso • Pochissimo meno • Tempo primo • Moderato • Più mosso • Più mosso
- 2.2.2.2 – 4.2.0.0. strings

Duration: 25'

First performance: 18 November 1930, Moscow

Konstantin Saradzhev (conductor)

For the original version(s) ► *see: Sinfonieta*, Op. 5 (1909/1914).

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## CHRONOLOGICAL LIST OF WORKS

**SYMPHONY NO. 4** in C major, Op. 47 [VERSION 1] **1929 – 1930**  
[Симфония № 4, Соч. 47 [первая редакция] • **Simfoniya № 4**, Soch. 47 [pervaya redaktsiya]]

1. Andante assai (♩ = 60) • Allegro eroico • Più tranquillo (♩ = 69) • Allegro, come prima • Più tranquillo • Tempo primo
2. Andante tranquillo (♩ = 52) • Meno mosso • Larghetto
3. Moderato quasi allegretto (♩ = 108) • Meno mosso (♩ = 96) • Tempo primo • Andante (♩ = 69) • Poco più mosso (Moderato) • Andante assai
4. Allegro risoluto • Meno allegro • Moderato (♩ = 96) • Più mosso • Poco meno • Poco meno mosso (Moderato) • Allegro risoluto, come prima • Coda (*senza accelerare*) • *Poco più mosso*  
3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1 – timp. perc (tamb, side dr, bass dr, cym, susp.cym). strings

Duration: 23'

First performance: 14 November 1930, Boston

Boston Symphony Orchestra – Serge Koussevitzky (conductor)

Symphony No. 4 is based on music from the ballet *The Prodigal Son*, Op. 46 (1928).

**ARRANGEMENTS:** for two pianos eight hands by Pavel Lamm.

**STRING QUARTET NO. 1** in B minor, Op. 50 **1930**  
[Струнный квартет № 1, Соч. 50 • **Strunnyi kvartet № 1**, Soch. 50]

1. Allegro • Andante (ma non troppo) • Allegro moderato • Allegro • Meno mosso (ma poco) • Allegro primo • Allegro moderato • Allegro primo
2. Andante molto • Vivace
3. Andante • Poco più mosso • Pochissimo più animato

Duration: 24'

First performance: 25 April 1931, Washington

Brosa String Quartet: Antonio Brosa, Hyam Greenbaum (violins), Leonard Rubens (viola), Anthony Pini (violincello)

**ANDANTE**, Op. 50a **1930**  
for string quintet or string orchestra from *String Quartet No. 1*, Op. 50  
[**Andante из Струнного квартета № 1** для струнного квинтета или струнного оркестра, Соч. 50bis • **Andante iz Strunnogo kvarteta № 1** dlya strunnogo kvinteta ili strunnogo orkestra, Soch. 50bis]

Duration: 9'

First performance: 1931, Washington DC

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## CHRONOLOGICAL LIST OF WORKS

### **ON THE DNIEPER**, Op. 51

1930

Ballet in 2 scenes

[**На Днепре**. Балет в 2 картинах, Соч. 51 • **Na Dnepre**. Balet v 2 kartinakh, Soch. 51]

Scenario: Serge Lifar and Serge Prokofieff

*In memoriam Sergei Pavlovich Diaghilev*

1. Prelude *Andante dolce (quasi andantino)*

Scene I

2. The Meeting *Allegro amabile • Poco meno • Tempo primo*

3. Mime Scene *Moderato (quasi allegretto)*

4. Pas de deux *Andante mosso • Moderato • Tempo primo (Andante mosso) •  
Meno mosso*

5. Segei's Variation and Finale *Allegro vivace e ben marcato*

Scene II

6. The Betrothal *Andante • Poco più animato • Tempo primo*

7. The Bridegroom's Dance *Allegro risoluto*

8. The Bride's Dance *Andante con eleganza*

9. Men's Dance *Andantino • Allegro moderato, ma con brio*

10. The Brawl *Allegro precipitato • Andante*

11. Mime scene *Moderato • Poco meno • Vivace • Andante*

12. Epilogue *Andante amoroso • Meno mosso*

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1 – timp. perc (tamb, side  
dr, bass dr, cym). strings

Duration: 40'

First performance: 16 December 1932, Paris, Palais Garnier

Natalie Paley, Serge Lifar (dancers) – Serge Lifar (choreographer) – Philippe Gaubert  
(conductor) – N. S. Goncharova, Mikhail Laryonov (stage design and costumes)

**ARRANGEMENTS:** for piano by the composer.

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## CHRONOLOGICAL LIST OF WORKS

### SUITE FROM 'ON THE DNIEPER', Op. 51a

1930

for orchestra

[**Сюита из балета «На Днепре»** для симфонического оркестра, Соч. 51bis • **Syuita iz baleta «Na Dnepre»** dlya simfonicheskogo orkestra, Soch. 51bis]

1. Prelude *Andante dolce (quasi andantino)*
  2. Segei's Variation *Allegro vivace e ben marcato*
  3. The Betrothal *Andante • Poco più animato • Tempo primo*
  4. The Brawl *Allegro precipitato • Andante*
  5. Scene *Moderato • Poco meno • Vivace • Andante*
  6. Epilogue *Andante amoroso • Meno mosso*
- 3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.2.3.1– timp. perc. strings

Duration: 21'

First performance: 1934, Paris

Serge Prokofieff (conductor)

According to 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) Op. 51a was composed in 1933. **ARRANGEMENTS:** for piano by the composer and by Vyacheslav Gryaznov ('Prelude', 'Pantomime', 'Wedding', 'The Groom's Dance', 'The Bride's Dance', 'Variation of the Main Dancer, Finale and Coda').

### SIX PIECES, Op. 52

1930 – 1931

for piano

[**Шесть пьес** для фортепиано, Соч. 52 • **Chetyre pesy** dlya fortepiano, Soch. 52]

*Dedicated to Alexander Borovsky (No. 1), to Artur Rubinstejn (No. 2), to Vladimir Horowitz (Nos. 3 and 6) and to Nikolai Orlov (No. 4)*

1. Intermezzo *Andantino • Presto • Meno mosso • Più mosso • Meno mosso • Moderato • Presto • Meno mosso • Presto • Andante • Adagio*
2. Rondo *Moderato, quasi Allegretto • Un poco più sostenuto • Tempo I • Meno mosso • Tempo I • Andante • Poco più mosso (Moderato) • Andante assai*
3. Etude *Vivace*
4. Scherzino *Un poco allegretto*
5. Andante • Poco più mosso • Pochissimo più animato • Tempo I • Poco meno mosso
6. Scherzo *Allegro risoluto • Poco più mosso • Meno mosso*

Duration: 27'

First performance: 27 May 1932, Moscow

Serge Prokofieff

Nos. 1-3 are based on material from The Prodigal Son, Op. 46, No. 4 recycles music from Five Songs Without Words, Op. 35, No. 5 represents an arrangement from String Quartet No. 1, Op. 50 (third movement) and No. 6 goes back to Sinfonietta, Op. 48.

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR PIANO AND ORCHESTRA NO. 4

in B flat major, Op. 53 'For the Left Hand'

1931

[**Концерт для фортепиано с оркестром № 4**, Соч. 53 «для левой руки» • **Kontsert dlya fortepiano s orkestrom № 4**, Соч. 53 «dlya levoi ruki»]

*Commissioned by and dedicated to Paul Wittgenstein*

1. Vivace
2. Andante
3. Moderato • Allegro moderato • Meno mosso • Ancora più lento • Andante
4. Vivace

2.2.2.2 – 2.1.1.0 – bass dr. strings

Duration: 24'

First performance: 5 September 1956, Berlin

Siegfried Rapp (piano) – West Berlin Radio Symphony Orchestra – Martin Rich (conductor)

**ARRANGEMENTS:** for two pianos by the composer and by Anatoli Vedernikov.

### TWO SONATINAS FOR PIANO, Op. 54

1931 – 1932

[**Две сонатины для фортепиано**, Соч. 54 • **Dve sonatiny dlya fortepiano**, Soch. 54]

Sonatina in E minor

1. Allegro moderato
2. Adagietto
3. Allegretto

Sonatina in G major

1. Allegro sostenuto
2. Andante amabile
3. Allegro, ma non troppo

Duration: 10'/9'

First performance (Sonatina in G major): 17 April 1932, London (radio broadcast)

Serge Prokofieff

First performance (both Sonatinas): 27 November 1932, Moscow

Serge Prokofieff

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR PIANO AND ORCHESTRA NO. 5

in G major, Op. 55

1932

[Концерт для фортепиано с оркестром № 5, Соч. 55 · *Kontsert dlya fortepiano s orkestrom № 5*, Соч. 55]

1. Allegro con brio (♩ = 152-160) · Più mosso (♩ = 192) · ♩ = 200 · Meno mosso (♩ = 144-152) · Più mosso (♩ = 72-76) · Meno mosso · Poco più mosso · Ancora più mosso · Più mosso · Meno mosso (tempo iniziale)
  2. Moderato ben accentuato (♩ = 104) · Più mosso (♩ = 112) · Tempo I (♩ = 104) · Poco meno · Tempo I · Poco più animato
  3. Toccata *Allegro con fuoco (più presto che la prima volta)*
  4. Larghetto (♩ = 80-84) · Più mosso (♩ = 108-112) · Poco meno mosso. Molto espressivo · Più largamente · Poco più animato (♩ = 112) · Meno mosso (come prima)
  5. Vivo (♩ = 108-116) · Appena più mosso (♩ = 120-126) · Più mosso (♩ = 132) · Più tranquillo (♩ = 112) · Coda *Allegro non troppo* (♩ = 126) · ♩ = 132-138 · *Poco più animato* (♩ = 144) · *Ancora un poco più animato* · *Più mosso* · *Allegro assai*
- 3(picc).2.2.2 – 2.2.2.1 – timp. 1 or 2 perc (side dr, bass dr). strings

Duration: 23'

First performance: 31 October 1932, Berlin

Serge Prokofieff (piano) – Berlin Philharmonic Orchestra – Wilhelm Furtwängler (conductor)

### SONATA FOR TWO VIOLINS in C major, Op. 56

1932

[Соната для двух скрипок, Соч. 56 · *Sonata dlya dvukh skripok*, Soch. 56]

1. Andante cantabile
2. Allegro
3. Commodo (quasi allegretto)
4. Allegro con brio

Duration: 15'

First performance: 27 November 1932, Moscow

Dmitri Tsyganov, Vasili Shirinsky

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## CHRONOLOGICAL LIST OF WORKS

### **SEVEN, THEY ARE SEVEN**, Op. 30

1917 / 1933

Cantata for dramatic tenor, mixed choir and symphony orchestra

[**Семеро их**. Сантата для драматического тенора, смешанного хора и симфонического оркестра, Соч. 30 • **Semero ikh**. Cantata dlya tenora, smeshannogo khora i simfonicheskogo orkestra, Soch. 30]

Text: Konstantin Balmont, from 'Ancient Calls', translations by Louis Laloy (French) and by A. Flotat (English)

Andante drammatico (♩ = 96) • Poco più mosso • Poco più sostenuto • Allegro sostenuto. Feroce • Quasi andante • Andante assai

4(2picc).4(cor anglais).4(bass clar).4(db bn) – 8.4(picc).4.2 – timp. perc (tamb, side dr, bass dr, cym, tubular bell, tam-t, xyl). cel. 2 harps. strings

Duration: 7'

First performance: 29 May 1924, Paris

Serge Koussevitzky (conductor)

Op. 30 was also entitled 'Akkadian Incantation' by the composer. Revised in 1933.

**ARRANGEMENTS**: for tenor, choir and piano by the composer (both original version and revised versions).

### **SYMPHONIC SONG (CHANT SYMPHONIQUE)**, Op. 57

1933

for orchestra

[**Симфоническая песнь**, Соч. 57 • **Simfonicheskaya pesn**, Soch. 57]

Andante assai (♩ = 50) • Più mosso • Tempo I • Più mosso • Più mosso • Meno mosso (tempo iniziale) • Allegro (♩ = 144-152) • Andante (tempo iniziale) • Poco più mosso • Meno mosso assai

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. 2 perc (tgl, tamb, side dr, bass dr, cym). strings

Duration: 14'

First performance: 14 April 1934, Moscow

Symphony Orchestra of the All-Union Radio Committee – Alexander Gauk (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### LIEUTENANT KIZHE [*without opus number*]

1933

Music to the film for orchestra

[**Поручик Кизе**. Музыка к кинофильму • **Poruchik Kizhe**. Muzyka k kinofilmu]

Produced by Belarus film – Yuri Tynyanov (scenario) – Alexander Faintsimmer (director) – Pyotr Snopkov, Konstantin Kartashyov (set design) – Arkadi Koltzaty (camera) – Orchestra of the Leningrad State Academic Theatre – Isaak Dunaevsky (conductor). First showing: 7 March 1934

1. Opening Battle of Drums
2. The Sound of Drums Answering 'Long Live!'
3. False Battle of Drums
4. Trumpetsound
5. Kizhe's Birth
6. Before the Section
7. The Section
8. On the Road to Siberia
9. Pavel's Song
10. 'Everything is Untrue'
11. Kizhe's Return
12. Kizhe Marries
13. Kizhe is Dead
14. Princess Gagarina's Song
15. Kizhe's Funeral
16. Parade

CAST: Pavel I (Mikhail Yanshin) – Adjutant Kablukov (Erast Garin) – Count Pahlen (Boris Gorin-Goryainov) – Clerk (Leonid Kmit) – Scribe (Andrei Kostrichkin) – Princess Gagarina's companion (Sofia Magarill) – Fortress commandant (Mikhail Rostovtsev) – Princess Gagarina (Nina Shaternikova) – Court doctor (Konstantin Gibshman)



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## CHRONOLOGICAL LIST OF WORKS

### SUITE FROM 'LIEUTENANT KIZHE', Op. 60

1934

for orchestra

[Сюита из музыки к кинофильму «Поручик Киже» для симфонического оркестра, Соч. 60 • *Syuita iz muzyki k kinofilmu «Poruchik Kizhe» dlya simfonicheskogo orkestra, Soch. 60*]

1. Kizhé's Birth *Andante assai* (♩ = 60) • *Doppio movimento* (♩ = 120) • *Poco più animato* (♩ = 128-132) • *Andante* (♩ = 80) • *Allegro, come prima* (♩ = 120)
2. Romance *Andante* (♩ = 68) • *Allegretto (Poco meno del doppio movimento)* (♩ = 104) • *Appena più mosso* • *Tempo I* (♩ = 104) • *Appena più mosso* • *Andante, come prima* • *Meno mosso*
3. Kizhé's Wedding *Allegro fastoso* (♩ = 84) • *Più animato* (♩ = 104) • *Meno mosso, come prima* (♩ = 84) • *Poco più mosso della prima volta* (♩ = 116) • *Meno mosso, come prima* (♩ = 84)
4. Troika *Moderato* (♩ = 104) • *Meno mosso* • *Allegro con brio* (♩ = 152) • *Moderato, come prima*
5. Kizhé's Funeral *Andante assai* (♩ = 60) • *Allegro moderato* (♩ = 96) • *Meno mosso* (♩ = 64) • *Poco meno mosso* (♩ = 64) • *Ancora un poco più lento* • *Andante assai* (♩ = 60)

3(picc).2.2.tenor sax.2 – 4.2.cornet.3.1– 3 perc (tgl, sleigh bells, tamb, snare dr, bass dr, cym), harp, piano/cel. strings – baritone ad lib.

Duration: 21'

First performance: 21 December 1934, Moscow (radio broadcast)

There is a version of Op. 60 for orchestra and baritone by the composer in which No. 2 ('Romance') and No. 4 ('Troika') were provided with a vocal part. These two pieces were also published separately, for which ► *see: Two Songs from Lieutenant Kizhé, Op. 60a*. **ARRANGEMENTS:** for piano by the composer ■ for two pianos eight hands by Pavel Lamm ■ for brass ensemble by Fisher Tull (0.0.0.0–4.3.2 baritones.3.1 – 2 timp. 3 perc, score and parts) ■ for trumpet and piano ('Kizhé's Wedding') ■ for saxophone and piano ('Kizhé's Wedding') ■ for viola and piano ('Kizhé's Wedding'). Numerous **ARRANGEMENTS** of No. 4, 'Troika': for string orchestra ■ for alto saxophone ■ for flute ■ for oboe ■ for trumpet ■ for tenor saxophone and piano ('Romance', 'Troika') by Herman Hummel ■ for concert band by Paul Lavender ■ for wind band ■ for classroom ensemble by Terry Kenny ■ for mixed choir by Robert Hebble ■ for band by Ray Farr.

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## CHRONOLOGICAL LIST OF WORKS

### TWO SONGS FROM 'LIEUTENANT KIZHE', Op. 60a

1934

for baritone and piano

[Две песни из кинофильма «Поручик Кизже» для голоса и фортепиано, Соч. 60bis • **Dve pesni iz kinofilma «Poruchik Kizhe»** dlya golosa i fortepiano, Soch. 60bis]

Text: Yuri Tynianov

1. Romance. The Little Grey Dove is Cooing *Andante* (♩ = 68) • *Allegretto (Poco meno del doppio movimento)* (♩ = 104) • *Appena più mosso* • *Tempo I* (♩ = 104) • *Appena più mosso* • *Andante, come prima* • *Meno mosso*
2. Troika *Moderato* (♩ = 104) • *Meno mosso* • *Allegro con brio* (♩ = 152) • *Moderato, come prima*

Duration: 8'

### AUTUMNAL SKETCH in C minor, Op. 8

1910 / 1915 / 1934

for symphony orchestra

[**Осенее**. Симфонический эскиз, Соч. 8 • **Osenee**. Simfonicheski Eskiz, Soch. 8]

*Andantino von tristezza* • *Poco più mosso* • *Poco meno mosso*

2.2.3(bass clar).2 – 4.1.0.0 – harp. strings

Duration: 9'

First performance: 19 July/1 August 1911, Moscow [version 1910]

Alexander Medtner (conductor)

8/21 October 1916, Petrograd [Version 1915]

Serge Prokofieff (conductor)

The original version from 1910 was revised in 1915 and received its final shape in 1934.

**ARRANGEMENTS:** piano score by the composer [version 1910]

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## CHRONOLOGICAL LIST OF WORKS

### THREE PIECES, Op. 59

1933 – 1934

for piano

[Три пьесы для фортепиано, Соч. 59 • Tri pesyy dlya fortepiano, Soch. 59]

1. Promenade *Andantino*
2. Landscape *Allegretto* (♩ = 144) • *Moderato* (♩ = 112) • *Poco più animato* • *Moderato* • *Allegretto* • *Andante* (♩ = 92)
3. Pastoral Sonatina *Moderato* (♩ = 100) • *Meno mosso* (♩ = 80) • *Più mosso* (*Tempo iniziale*) • *Tempo iniziale* • *Meno mosso* • *Tempo iniziale*

Duration: 10'

First performance: 1935, Moscow

Serge Prokofieff

According to 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) the first performance of Op. 59 was executed by the composer in 1934 in London.

### THOUGHTS (PENSEES), Op. 62

1933 – 1934

for piano

[Мысли. Три пьесы для фортепиано, Соч. 62 • Mysli. Tri pesy dlya fortepiano, Soch. 62]

1. Adagio pensieroso • *Moderato*
2. Lento
3. Andante

Duration: 13'

First performance: 13 November 1936, Moscow

Serge Prokofieff

### EGYPTIAN NIGHTS [without opus number]

1934

Incidental music to Alexander Tairov's play after Alexander Pushkin, George Bernard Shaw and William Shakespeare

[Египетские ночи. Музыка к пьесе по Пушкину, Шюу и Шекспиру • Egipetskie nochi. Muzyka k pese po Pushkinu, Shou i Shekspiru]

DRAMATIS PERSONAE: Cleopatra, Egyptian Queen – Ceasar, Roman Emperor – Mark Antony, Roman general

Première: 20 January 1935, Moscow, Pushkin Theatre

Alisa Koonen (Cleopatra) – Nikolai Chaplygin (Ceasar) – Georgi Petrovsky (Mark Antony) – Alexander Tairov (director) – Vadim Ryndin (stage designer)

According to the commentary in the printed Boosey & Hawkes score the première took place on 14 December 1934 at the Moscow Pushkin theatre with Nikolai Medtner as conductor.

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## CHRONOLOGICAL LIST OF WORKS

### EGYPTIAN NIGHTS, Op. 61

1934

Symphonic Suite from the incidental music to Alexander Tairov's play after Alexander Pushkin, George Bernard Shaw and William Shakespeare

[**Египетские ночи.** Сюита для симфонического оркестра к пьесе по Пушкину, Шоу и Шекспиру, Соч. 61 • **Egipetskie nochi.** Syuita dlya simfonicheskogo orkestra k pese po Pushkinu, Shou i Shekspiru, Soch. 61]

*Commissioned by Moscow Radio*

1. Night in Egypt *Adagio* (♩ = 60)
2. Caesar, the Sphinx and Cleopatra *Andantino* (♩ = 84) • *Poco meno* (♩ = 69-72) • *L'istesso tempo*
3. Alarum *Allegro inquieto* (♩ = 152)
4. Dances *Allegretto* (♩ = 100) • *Allegro energico* (♩ = 160) • *Allegretto* (♩ = 100)
5. Anthony *Andante mosso* (♩ = 88) • *Pochissimo più animato* (♩ = 96) • *Tempo iniziale* (♩ = 88) • *Poco meno* (♩ = 76) • *Tempo iniziale* (♩ = 88)
6. Eclipse of Cleopatra *Lento doloroso* (♩ = 72) • *Appena più animato* • *Poco meno* • *Meno mosso (Adagio)* (♩ = 60)
7. Roma militaris *Andante maestoso* (♩ = 63) • *Allegro* (♩ = 92) • *Poco meno* (♩ = 84) • *più mosso* (♩ = 92) • *Precipitoso* (♩ = 138) • *Andante maestoso* (♩ = 63)

3(picc).3(cor anglais).3(bass clar).tenor sax.3(db bn) – 4.2.3.1 – timp. 3 perc  
(I: cast, bass dr – II: tamb, cym tam-t – III: trgl, side dr, glsp), harp, piano.  
strings

Duration: 18'

First performance (radio broadcast): 21 December 1934, Moscow

Serge Prokofieff (conductor)

First performance (concert): 9 February 1936, Paris

Orchestre des Concerts Pasdeloup – Serge Prokofieff (conductor)

**ARRANGEMENTS:** for piano four hands by Nikolai Myaskovsky.

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## CHRONOLOGICAL LIST OF WORKS

### MUSIC FOR CHILDREN (MUSIQUE D'ENFANTS), Op. 65

1935

Twelve easy pieces for piano

[Детская музыка. Двенадцать лёгких пьес для фортепиано, Соч. 65 • **Detskaya muzyka.** Dvenadsat lyogkikh pec dlya fortepiano, Soch. 65]

1. Morning *Andante tranquillo*
2. Promenade *Allegretto*
3. A Little Story *Adagio*
4. Tarantella *Allegro • Poco meno mosso*
5. Repentance *Moderato*
6. Waltz *Allegretto*
7. Parade of the Grasshoppers *Allegro • Poco meno mosso • Tempo I*
8. The Rain and the Rainbow *Andante*
9. Tip and Run *Vivo*
10. March *Tempo di marcia*
11. Evening *Andante tenero*
12. The Moon is Over the Meadows *Andantino*

Duration: 21'

First performance: 11 April 1936, Moscow

Serge Prokofieff

Nos. 6 ('Waltz') and 11 ('Evening') were later included in *The Tale of the Stone Flower*, Op. 118. In 1941 Prokofieff orchestrated Nos. 1, 9, 6, 5, 10, 11 and 12, for which ► see: *A Summer Day*, Op. 65a.

► **ARRANGEMENTS:** for violin and piano by A. Grigoryan (No. 10) ■ for viola and piano by G. Bezrukov (No. 10) ■ for clarinet and piano by A. Semyonov (No. 10) ■ for string orchestra by S. Sapozhnikov (No. 10).

### A SUMMER DAY, Op. 65a

1941

Orchestration of Nos. 1, 9, 6, 5, 10, 11 and 12 from *Music for Children*, Op. 65

[Летний день. Детская сюита для симфонической оркестра, Соч. 65 • **Detskaya muzyka.** Dvenadsat lyogkikh pec dlya fortepiano, Soch. 65]

1. Morning *Andante tranquillo*
  2. Tip and Run *Vivo*
  3. Waltz *Allegretto*
  4. Repentance *Moderato*
  5. March *Tempo di marcia*
  6. Evening *Andante tenero*
  7. The Moon is Over the Meadows *Andantino*
- 2.2.2.2 – 2.2.0.0 – timp. perc (tgl, cast, side dr, bass dr, cym). strings

Duration: 11'

First performance: 1946, Moscow (radio broadcast)

Abram Stasevich (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR VIOLIN AND ORCHESTRA NO. 2

1935

in G minor, Op. 63

[Концерт для скрипки с оркестром № 2, Соч. 63 • *Kontsert dlya skripki s orkestrom № 2*, Soch. 63]

*Dedicated to Robert Soëtens*

1. Allegro moderato (♩ = 108) • Poco più mosso • Poco più tranquillo • Meno mosso (♩ = 80) • Più mosso • Lento • Tempo I • Pochissimo più mosso • Ancora un poco più mosso • Più tranquillo • Più mosso • Meno mosso (tempo iniziale) • Poco più mosso • Meno mosso • Più mosso • Tempo I
  2. Andante assai (♩ = 108) • Più animato (♩ = 52) • Tempo I • Allegretto • Meno mosso • Andante assai, come prima • Meno mosso
  3. Allegro ben marcato (♩ = 72) • Tempo I • Poco più mosso • Tempo I • Poco più mosso • Tempo I • Poco più mosso • Coda
- 2.2.2.2 – 2.2.0.0 – perc (tgl, cast, side dr, bass dr, cym). strings

Duration: 26'

First performance: 1 December 1937, Madrid

Robert Soëtens (violin) – Madrid Symphony Orchestra – Enrique Fernández Arbós (conductor)

**ARRANGEMENTS:** for violin and piano by the composer.

### SIX SONGS, Op. 66

1935

for voice and piano (Nos. 1, 2) and for voice or unison choir and piano (Nos. 3-6)

[Шесть песен. Две массовые песни для голоса с фортепиано / Четыре песни для голоса или одногласного хора, Соч. 66 • **Shest pesen.** Dve massovye pesni dlya golosa s pianoforte / Chetyre pesni dlya golosa ili odnogolosnogo khora, Soch. 66]

Text: Mikhail Golodny (No. 1), folk poetry (Nos. 2, 5), Alexander Afinogenov (Nos. 3, 4), Tatyana Sikorskaya (No. 6)

Two Mass songs for Voice and Piano

1. Partisan Zheleznyak *Tempo di marcia*
2. Anyutka *Allegro scherzando*

Four Songs for Voice or Unison Choir and Piano

3. My Country is Growing *Moderato • Meno mosso • Tempo I*
4. Through Snow and Fog *Gravamente • Più mosso • Tempo I*
5. Beyond the Hills *Allegro sostenuto e scherzando*
6. Song of Voroshilov *Tempo di marcia* (♩ = 120)

Duration: 15'

No. 2 ('Anyuta') was awarded the second prize at the competition of mass songs organized by the journal 'Pravda' in 1936. The Song was later recycled in The Story of a Real Man, Op. 117.

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# CHRONOLOGICAL LIST OF WORKS

## ROMEO AND JULIET, Op. 64

1935 – 1936

Ballet in 4 acts (9 scenes) and prologue

[Ромео и Джульетта. Балет в 4 действиях, 9 картинах с прологом, Соч. 64 • **Romeo i Dzhulietta**. Balet v 4 deistviyakh, 9 kartinakh s prologom, Soch. 64]

Scenario: Adrian Piotrovsky, Serge Prokofieff, Sergei Radlov and Leonid Lavrovsky after William Shakespeare's tragedy

### Act I

1. Introduction *Andante assai* (♩ = 54) • *Poco più animato* • *Tempo I* • *Poco più animato*

### Scene 1

2. Romeo *Andante* (♩ = 63) • *Poco meno mosso*

3. The Street Awakens *Allegretto* (♩ = 128) • *Poco più sostenuto*

4. Morning Dance *Allegro* • *Poco meno mosso*

5. The Quarrel *Allegro brusco* (♩ = 100)

6. The Fight *Presto* (♩ = 168) • *Sostenuto* • *Tempo I* • *Poco più sostenuto* • *Tempo I*

7. The Duke's Order *Andante* (♩ = 50)

8. Interlude *Andante pomposo (L'istesso tempo) pchissimo meno*

### Scene 2

9. Preparations for the Ball (Juliet and the Nurse) *Andante assai. Scherzando*

10. The Girl Juliet *Vivace* (♩ = 144) • *Più tranquillo* (♩ = 84) • *Più animato* (♩ = 124) • *Più animato (Vivace)* (♩ = 144) • *Andante*

11. Arrival of the Guests (Minuet) *Assai moderato* (♩ = 96-100)

12. Masks *Andante marziale* (♩ = 72) • *Andante*

13. Dance of the Knights *Allegro pesante* (♩ = 100) • *Andante* • *Tempo I (Allegro pesante)* • *Poco più tranquillo* • *Allegro pesante (Tempo I)*

14. Juliet's Variation *Moderato (quasi allegretto)* (♩ = 84)

15. Mercutio *Allegro giocoso* (♩ = 152) • *Moderato scherzando* • *Allegro primo* • *Meno mosso*

16. Madrigal *Andante tenero* (♩ = 52) • *Poco più mosso* • *Tempo I* • *Poco più mosso* • *Meno* (♩ = 42) • *Più mosso*

17. Tybalt Recognizes Romeo *Allegro* • *Poco più animato* • *Allegro (come prima)*

18. Gavotte (Departure of the Guests) *Allegro* (♩ = 160)

19. Balcony Scene *Larghetto* (♩ = 46) • *Andante* (♩ = 84)

20. Romeo's Variation *Allegretto amoroso* (♩ = 144) • *Meno mosso* • *Allegro amoroso* (♩ = 144)

21. Dance of Love *Andante* • *Più mosso* • *Meno mosso*

### Act II

### Scene 3

22. Folk Dance *Allegro giocoso* • *Meno mosso*

23. Romeo and Mercutio *Andante tenero* (♩ = 52) • *Poco più mosso* • *Poco meno mosso*

24. Dance of the Five Couples *Vivo* • *Meno mosso (Moderato marziale)* • *Vivo, come prima* • *Poco meno*

25. Dance with Mandolins *Vivace*

26. The Nurse *Adagio scherzoso*

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# CHRONOLOGICAL LIST OF WORKS

## ROMEO AND JULIET, Op. 64 [CONTINUED I]

27. The Nurse Delivers a Note from Juliet to Romeo *Vivace* (♩ = 144) • *Meno mosso*  
Scene 4
28. Romeo with Father Lorenzo *Andante espressivo* (♩ = 54) • *Poco più animato*
29. Juliet with Father Lorenzo *Lento* • *Più mosso (Andantino)* • *Poco meno*  
Scene 5
30. The Folk Festival Continues *Vivo* • *L'istesso tempo*
31. Folk Dance [Variation of No. 22] *Allegro giocoso*
32. Tybalt Meets Mercutio *Moderato* • *Più mosso* • *Tempo I* • *Più mosso* • *Tempo I* • *Più mosso*
33. Tybalt's and Mercutio's Fight *Precipitato* (♩ = 160)
34. Mercutio's Death *Moderato* • *Meno mosso*
35. Romeo Decides to Revenge Mercutio's Death *Andante (quasi allegro)* • *Più mosso* • *Presto* (♩ = 168)
36. Finale of Act II *Adagio drammatico* (♩ = 48)  
Act III  
Scene 6
37. Introduction *Andante* (♩ = 50)
38. Romeo and Juliet (Juliet's Bedchamber) *Lento* (♩ = 80)
39. Farewell Before Parting *Andante* (♩ = 50) • *Adagio* (♩ = 72) • *Poco più animato* (♩ = 50) • *Adagio* • *pochissimo più animato*
40. The Nurse *Andante assai*
41. Juliet Refuses to Marry Paris *Vivace* • *Meno mosso* • *Più lento* • *Andante* • *Allegro pesante*
42. Juliet Alone *Adagio*
43. Interlude *Adagio* (♩ = 60), *L'istesso tempo*  
Scene 7
44. With Father Lorenzo *Andante* • *Poco più animato* • *L'istesso tempo*. *Molto tranquillo*
45. Interlude *L'istesso tempo* • *Poco più mosso* • *Tempo I*  
Scene 8
46. Again in Juliet's Chamber *Moderato tranquillo* (♩ = 84) • *Meno mosso* • *Tempo I* • *Andante dolente* • *Meno mosso* • *Lento*
47. Juliet Alone *Andante* (♩ = 80) • *Adagio* • *Andante* • *Meno mosso*
48. Morning Serenade *Andante giocoso* (♩ = 126)
49. Dance of the Girls with Lilies *Andante con eleganza* (♩ = 92)
50. At Juliet's Death-Bed *Andante assai* • *Meno mosso* • *Adagio* • *Poco più mosso*  
Act IV (Epilogue)  
Scene 9
51. Juliet's Funeral *Adagio funebre* • *Poco più mosso*
52. Juliet's Death *Adagio (meno mosso del tempo precedente)* • *Poco più mosso* • *Meno mosso*



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# CHRONOLOGICAL LIST OF WORKS

## ROMEO AND JULIET, Op. 64 [CONTINUED II]

**DRAMATIS PERSONAE:** Count and Countess Capulet – Juliet, their daughter – Count and Countess Montague – Romeo, their son – Count Paris – Count Paris' Page – Father Lorenzo – Tybalt, Countess Capulet's nephew – Mercutio and Benvolio, Romeo's friends – Juliet's nurse – Rosalind, Romeo's former lover – Duke of Verona

Citizens of Verona, Servants at the Montagues' and the Capulets', Entourage of the Duke, Masks

3(picc).3(cor anglais).3(*Eb* clar, bass clar).tenor sax.3(db bn) – 6.cornet.3.3.1 – perc (timp, tgl, maracas, tamb, wood bl, side dr, bass dr, cym, bells, glsp, xyl). 2 harps. cel. piano. org. va d'amore (va). strings

on stage: 2 mandolins, 4 horns, 6 trpt, tenor flugelhorn, 2 tubas, euphonium, tgl, side dr, bass dr, cym

Duration: full eve

Première: 30 December 1938, Brno, Divadlo Na Hradbách

Ivo Vana Psota (Romeo) – Zora Šemberová (Juliet) – Ivo Vana Psota (choreographer) – V. Skrushny (stage design) – Guido Arnoldi (conductor)

Russian première: 11 January 1940, Leningrad, Kirov Theatre

Konstantin Sergeev (Romeo) – Galina Ulanova (Juliet) – Robert Gerbek (Tybalt) – Andrei Lopukhov (Mercutio) – K. Zhuravlev (Father Lorenzo) – Evgenia Biber (Juliet's Nurse) – Boris Shavrov (Paris) – Leonid Lavronsky (choreographer) – Pyotr Vilyams (stage designer) – Isai Sherman (conductor)

Six years later, on 22 December 1946, followed the Moscow première of Op. 64 at the Bolshoi Theatre. On this occasion it was called 'Ballet in 3 acts with epilogue' starring Galina Ulanova again as Juliet with Mikhail Gabovich (Romeo), Alexei Ermolaev (Tybald) and Sergei Koren (Mercutio). The Bolshoi Theatre Orchestra was heard under the baton of Yuri Faier. Pyotr Viliams was again responsible for the stage design.

No. 49 'Dance of the Girls with Lilies' is also known as 'Dance of the Girls' or 'Dance of the Girls from the Antilles'. Only in No. 19, 'Balcony Scene', an organ is required for a few bars (cue 135–136) and may be replaced by strings as indicated in the score. **REDUCED VERSIONS** ■ John Longstaff: 2(picc).1(cor anglais).2(*Eb* clar, bass clar).tenor sax(ad lib.).1 – 2.1.1.1 – 2 perc (timp, tgl, wood bl, tamb, side dr, bass dr, susp.cym, bells, glsp, xyl). harp. piano/cel/org. strings (minimum 5/2/2/1) ■ Carlos Dominguez-Nieto: 1(picc).2(cor anglais).2(bass clar).2 – 1.1.1.1 – perc (timp, tgl, wood bl, tamb, side dr, bass dr, cym, bells, glsp, xyl). harp. va d'amore. strings ■ Tobias Leppert: 2(picc).2(cor anglais).2(bass clar).2(db bn) – 4.3(cornet).3.1 – 3 perc (I: cym, tgl, cymbals antiques, maracas, side dr – II: tgl, cymbales antiques, tamb, wood bl, side dr, cym, bells, glsp, xyl – III: tgl, cymbales antiques, tamb, side dr, cym, bells). 2 mandolins. harp. piano/cel. strings ■ William McDermott: 2.2.2.2 – 2.2.1.1. timp. 2 perc. harp. piano. strings.

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# CHRONOLOGICAL LIST OF WORKS

## ROMEO AND JULIET, Op. 64 [CONTINUED III]

**ARRANGEMENTS:** There is also an adaptation of the score by Gennadi Rozhdestvensky and Frank Strobel made for live accompaniment of Lev Arnshtam's 1954 film version (choreographer: Leonid Lavronsky) with Galina Ulanova and Yuri Zhdanov. The score was also used for the 1966 film version produced at The Royal Opera House in Covent Garden with Rudolf Nureyev and Margot Fonteyn, Paul Czinner (director), Kenneth McMillan (choreographer).

Numerous **ARRANGEMENTS** for concert performance ■ for orchestra, 'Scenes from Romeo and Juliet', by Rudolf Barshai: 3.3.3.tenor sax.3 – 6.cornet.3.3.1 – timp. perc (bells, glsp, xyl). harp. cel. piano. strings ('Introduction' · 'Romeo' · 'The Girl Juliet' · 'Montagues and Capulets' · 'Romeo and Mercutio Wearing Masks' · 'Morning Dance and Fight' · 'Encounter and Fight of Tybalt and Mercutio' · 'Mercutio Dies' · 'Romeo Decides to Revenge Mercutio's Death' · 'Romeo and Juliet Before Parting' · 'Father Lorenzo' · 'Romeo at Juliet's Grave') ■ for orchestra by Claudio Abbado ('Overture' · 'The Street Awakens' · 'Romeo' · 'Morning Dance' · 'Quarrel' · 'Fight' · 'Dance with Mandolines' · 'The Nurse' · 'The Girl Juliet' · 'Dance of Five Couples' · 'Interlude' · 'Masks' · 'Romeo and Juliet' · 'Tybalt's Death' · 'Romeo and Juliet Before Parting' · 'Morning Serenade' · 'Dance of the Girls' · 'At Juliet's Bed' · 'Juliet's Funeral' · 'Juliet's Death') ■ for viola and orchestra by Joel Mathias Jenny: 2(picc).2(cor anglais).2(bass clar).2(db bn) – 4.2.3.1 – timp. perc. harp. piano. strings ('Introduction' · 'The Street Awakens' · 'The Girl Juliet' · 'Dance of the Knights' · 'Balcony Scene' · 'Mercutio') ■ for wind orchestra by Hans van der Heide: 5 saxofones, 3 cornets, 3 flugelhorn, 4 horns, 2 trumpets, 3 trombones, baritone, tuba, piano, timp, 3 perc ('Montagues and Capulets' · 'Masks' · 'Romeo at Juliet's Grave' · 'Tybalt's Death' · 'Juliet's Death') ■ for brass ensemble by Saskia Apon: 0.0.0.0 – 4.4.3.euphonium – timp. 2 perc ('Dance of the Knights' · 'Morning Dance' · 'The Girl Juliet' · 'Masks' · 'The Fight' · 'Romeo and Father Lorenzo' · 'Introduction' · 'Romeo and Juliet' · 'Folk Dance') ■ for brass ensemble by Andreas Tarkmann: 0.0.0.0 – 4.6(2picc).3.euphonium.2 – 3 perc (timp, 2 tgl, cast, whip, maracas, wood bl, tom-t, tamb, 2 side dr, tenor dr, bass dr, 2 cym, susp.cym, tam-t, glsp, xyl, vibr, marimba, alarm bell) ('Minuet' · 'Scene: The Street Awakens' · 'Morning Dance' · 'Romeo with Father Lorenzo' · 'Dance of the Girls with Lilies' · 'Interlude' · 'Juliet and the Nurse' · 'Dance of the Knights' · 'Juliet Drinks the Potion' · 'Mercutio' · 'Fight and Tybalt's Death' · 'Juliet's Death') ■ for ensemble by Joolz Gale: 1.1.1.1 – 1.1.0.0 – 2 perc. acc. piano. strings (1/1/1/1/1) ('Morning Dance' · 'The Girl Juliet' · 'Masks' · 'Montagues and Capulets' · 'Romeo and Juliet' · 'Tybalt's Death' · 'Farewell Before Parting' · 'Romeo at Juliet's Grave' · 'Juliet's Death') ■ for woodwind octet by Andreas Tarkmann: 2 oboes (cor anglais), 2 clarinets, 2 bassoons, 2 horns ('Dance of the Girls' · 'The Street Awakens' · 'Morning Dance' · 'Madrigal' · 'Morning Serenade' · 'Montagues and Capulets' · 'Father Lorenzo' · 'Mercutio') ■ for woodwind quintet by Joachim Linckelmann ('Folk Dance' · 'Scene' · 'Madrigal' · 'Montagues and Capulets') ■ for four harps by Gesine Dreyer ('Morning Serenade') ■ for violin and piano by D. Grjunes ('Montagues and Capulets' · 'Dance of the Girls' · 'Masks') and by Lidia Baich and Matthias Fletzberger ('Introduction' · 'Julia' · 'Dance of the Knights' · 'Balcony Scene') ■ for viola and piano by Vadim Borisovskiy ('Introduction' · 'The Street Awakens')

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## CHRONOLOGICAL LIST OF WORKS

### ROMEO AND JULIET, Op. 64 [CONTINUED IV]

'The Girl Juliet' · 'Arrival of the Guests' · 'Dance of the Knights' · 'Mercutio' · 'Balcony Scene' · 'Romeo and Juliet with Father Lorenzo' · 'Arrival of the Guests' · 'Balcony Scene' · 'Romeo and Juliet with Father Lorenzo' · 'Dance of the Knights' ■ for viola d'amore and piano by Alexander Labko ('The Girl Juliet' · 'Dance of the Girls with Lilies') ■ for violoncello and piano by Alexander Vlasov ('Dance of the Girls from the Antilles') ■ for clarinet and piano by Bronislav Prorvich ('Four Pieces': 'The Girl Juliet' · 'Masks' · 'Dance of the Knights' · 'Mercutio') and by Federico Kurtz de Griñó ('Introduction/The Girl Juliet' · 'Dance of the Knights' · 'Romeo with Father Lorenzo' · 'Tybalt's and Mercutio's Fight' · 'Farewell Before Parting/Juliet Alone') ■ for two pianos by Levon Atovmyan ('The Street Awakens' · 'Folk Dance' · 'Father Lorenzo' · 'Dance of the Knights' · 'Juliet' · 'Morning Serenade' · 'Dance of the Girls with Lilies' · 'Minuet' · 'Gavotte') and by Segei Babayan ('Juliet's Death' · 'Montagues and Capulets' · 'Morning Dance' · 'Quarrel' · 'Gavotte' · 'The Young Juliet – The Nurse and Romeo' · 'Folk Dance' · 'Dance with Mandolins' · 'Aubade' · 'Dance of Five Couples' · 'Romeo and Juliet Before Parting' · 'Tybalt's Death') ■ for piano duet by Lucia Huang ('Morning Dance' · 'The Fight' · 'Dance of the Knights' · 'Mercutio') and by Gregor Gardemann ('Dance of the Knights') ■ for guitar by Lucian Plessner ('Dance of the Knights' · 'Juliet's Dances with Paris' · 'Gavotte') ■ for harp by Olga Erdeli ('Dance of the Girls from the Antilles').

**ARRANGEMENTS** by the composer ▶ 'Suite No. 1 from Romeo and Juliet', Op. 64a (1936) ▶ 'Suite No. 2 from Romeo and Juliet', Op. 64b (1936) ▶ 'Ten Pieces from Romeo and Juliet', Op. 75 (1937) ▶ 'Suite No. 3 from Romeo and Juliet', Op. 101 (1946).

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## CHRONOLOGICAL LIST OF WORKS

### SUITE NO. 1 FROM 'ROMEO AND JULIET', Op. 64a

1936

for orchestra

[Сюита № 1 из балета «Ромео и Джульетта» для симфонического оркестра, Соч. 64bis • *Syuita № 1 iz baleta «Romeo i Dzhulietta»* dlya simfonicheskogo orkestra, Soch. 64bis]

1. Folk Dance *Allegro giocoso* (♩ = 120)
2. Scene *Allegretto* (♩ = 126) • *Poco più animato* • *Poco più sostenuto* • *pochissimo calando*
3. Madrigal *Andante tenero* (♩ = 52) • *Poco più mosso* • *Tempo I* • *Poco più mosso* • *Andante assai* (♩ = 42) • *Più mosso*
4. Minuet *Assai moderato* (♩ = 96-100)
5. Masks *Andante marziale* (♩ = 72) • *Lento*
6. Jomeo and Juliet *Larghetto* (♩ = 46) • *Inquieto* (♩ = 120) • *Andante* (♩ = 84) • *Più mosso* • *Meno mosso*
7. Tybalt's Death (*Precipitato* (♩ = 160) • *Presto* (♩ = 168) • *Adagio drammatico* (♩ = 48) • *Poco meno*

3(picc).3(cor anglais).3(bass clar).tenor sax.3(db bn) – 4.cornet.2.3.1 – timp.  
perc (tgl, tamb, side dr, bass dr, cym, glsp, xyl). harp. piano. strings

Duration: 28'

First performance: 24 November 1936, Moscow

Georges Sébastian (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### SUITE NO. 2 FROM 'ROMEO AND JULIET', Op. 64b

1936

for orchestra

[Сюита № 2 из балета «Ромео и Джульетта» для симфонического оркестра, Соч. 64тер • *Syuita № 2 iz baleta «Romeo i Dzhulietta»* dlya simfonicheskogo orkestra, Soch. 64ter]

1. Montagues and Capulets *Andante* (♩ = 50) • *Allegro pesante* (♩ = 100) • *Moderato tranquillo* (♩ = 84) • *Allegro pesante*
2. The Girl Juliet *Vivace* (♩ = 144) • *Più tranquillo (quasi andantino)* (♩ = 84) • *Più animato* (♩ = 124) • *Più animato (Vivace I)* • *Andante dolente* (♩ = 60) • *Meno mosso* • *Lento*
3. Father Lorenzo *Andante espressivo* (♩ = 54)
4. Dance *Vivo* (♩ = 160-168)
5. Romeo and Juliet Before Parting *Lento* (♩ = 80) • *Andante* (♩ = 50) • *Adagio* (♩ = 72) • *Poco più animato* • *Adagio* (♩ = 60) • *Andante* (♩ = 80)
6. Dance of the Girls *Andante con eleganza* (♩ = 52)
7. Romeo at Juliet's Grave *Adagio funebre* • *Poco più mosso* • *Adagio*

3(picc).3(cor anglais).3(bass clar).tenor sax.3(db bn) – 4.cornet.2.3.1 – timp.  
perc (maracas, tamb, side dr, bass dr, cym, glsp). harp. cel. piano. strings  
(viola d'amore sola)

Duration: 30'

First performance: 15 April 1937, Leningrad

Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

**ARRANGEMENTS:** for clarinet ensemble by Matt Johnston ('Montagues and Capulets').

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## CHRONOLOGICAL LIST OF WORKS

### **SUITE NO. 3 FROM 'ROMEO AND JULIET', Op. 101**

1946

for orchestra

[Сюита № 3 из балета «Ромео и Джульетта» для симфонического оркестра, Соч. 101 • *Suitta № 3 iz baleta «Romeo i Dzhulietta» dlya simfonicheskogo orkestra, Soch. 101*]

1. Romeo at the Fountain *Andante assai* • *Andante* (♩ = 63)
2. Morning Dance *Allegro* • *Tempo I*
3. The Girl Juliet *Moderato, quasi allegretto* (♩ = 84) • *Andante dolce* (♩. = 60) • *Moderato, quasi allegretto* (♩ = 84)
4. The Nurse *Andante assai. Scherzando*
5. Morning Serenade *Andante giocoso* (♩ = 126)
6. Juliet's Death *Larghetto* (♩ = 63) • *Meno mosso*

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (wood bl, tamb, side dr, bass dr, cym, glsp). harp. cel. piano. strings

Duration: 20'

First performance: 8 March 1946, Moscow

Vladimir Degtyarenko (conductor)

**ARRANGEMENT** for harp of No. 5, 'Morning Serenade', by Vera Dulova.

**PETER AND THE WOLF**, Op. 67

1936

Symphonic tale for children for narrator and orchestra

[**Пётр и волк**. Симфоническая сказка для детей для оркестра и чтеца, Соч. 67 •

**Pjotr i volk**. Simfonicheskaia skazka dlya detei dlya orkhestra i chtetsa, Soch. 67]

Text: Serge Prokofieff and Natalia Sats, translations by Rita McAllister (English), by Jörg Morgener, by Vicco von Bülow [Loriot], by Friedrich Karl Wächter, by Linard Bardill [Swiss German] and many others (German), by Renaud de Jouvenel (French) and by Juan Serrallonga (Spanish)

*Commissioned by and dedicated to Natalia Sats, the director of the Moscow Theatre for Children*

Andantino (♩ = 92) • Allegro (♩ = 176) • Andantino, come prima • L'istesso tempo (♩ = ♩) • ♩ = 96 • Più mosso • Moderato • Allegro, ma non troppo (♩ = 152-160) • Moderato • Poco più andante • Andantino, come prima • Andante • Andante molto (♩ = 66) • Nervoso (♩ = 96) • Allegro (♩ = 160) • Meno mosso • Andante (♩ = 76) • Allegretto (♩ = 116) • Moderato (♩ = 104) • Andantino, come prima (♩ = 92) • Meno mosso • Vivo (♩ = 152) • Andante molto (♩ = 66) • Vivo • Andante • Allegro (♩ = 160) • Poco meno mosso (♩ = 138) • Moderato (Meno mosso) • Allegro moderato (♩ = 116) • Andante (♩ = 63) • Moderato (♩ = 104) • Poco più mosso (allegro moderato) (♩ = 116) • Sostenuto (♩ = 100) • L'istesso tempo • Poco più mosso (♩ = 112) • Andante (♩ = 76) • Allegro (♩ = 126)

1.1.1.1 – 3.1.1.0 – 2 perc (I: timp, tgl, tamb, cym – II: cast, snare dr, bass dr). strings

Duration: 27'

First performance: 2 May 1936, Moscow

T. Bobrov (narrator) – Serge Prokofieff (conductor)

Natalia Sats, director of the Moscow Central Theatre for Children, started the scheme for the composition of Peter and the Wolf which was conceived as an introductory guide for children to the instruments of a symphonic orchestra. According to the composer's idea the characters of the story are represented by certain instruments playing specific musical motifs: Bird = flute • Duck = oboe • Cat = clarinet • Grandfather = bassoon • Wolf = three horns • Peter = violin • Hunters = timpani.

► **ARRANGEMENTS:** for piano by the composer, by Ernest Haywood and Harry Dexter, by Tatyana Nikolaeva ('Suite': 'Peter' [with five variations] • 'The Bird' • 'The Duck' • 'The Cat' • 'Grandfather' • 'The Wolf' • 'Triumphal March'), by Thomas F. Dunhill, by Gerhard Markson, by Carol Barratt, by Wesley Schaum, by Richard Kula, by Hans-Günter Heumann ■ for piano four hands by Vladimir Blok ■ for two pianos by Avrelian Rubbakh ('Peter and the Bird' • 'The Duck' • 'The Cat') ■ for violin and piano by D. Gryunes ■ for organ by Heinrich Grimm ■ for symphonic wind orchestra by Johannes Stert (picc.2.2.3.bass clar.ssax.2asax.2tsax.barsax.2 – 3.4.2.btrbn.3euph.2 – perc [tgl, cast, tamb, side dr, bass dr, cym]. db), by Pär Olofsson, by Peter B. Smith ■ for small orchestra by Justin Locke ('Peter gegen den Wolf'), by L. Remané, by Gerhard Buchner ■ for chamber ensemble by Helmut Schmiedinger, by Carlos Dominguez-Nieto (1.1.1.1 – 1.0.0.0 – 1 perc. strings [1/1/1/1/1]), by Andrei Stolyarov (1.1.1.1 – 1.0.0.0 – perc. strings [1/1/1/1/0]) and

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## CHRONOLOGICAL LIST OF WORKS

### PETER AND THE WOLF, Op. 67 [CONTINUED]

by David Matthews (1.1.1.1 – 1.0.0.0 – perc [timp, tgl, cast, tamb, side dr, bass dr, cym, xyl]. piano strings) ■ for brass ensemble and narrator by Andreas Tarkmann (0.0.0.0 – 4.2picc.4.3.euph.2 – 3 perc [timp, tgl, cast, tamb, 3 side dr, bass dr, cym, susp.cym, glsp, xyl vibr, marimba, cel]) ■ for jazz ensemble and narrator by Katharina Thomsen (0.0.ssax.tsax.bcl.0 – 0.1.1.0 – perc. piano. db) ■ for big band and narrator by Katharina Thomsen ■ for brass ensemble and percussion by Matthias Kaufmann ■ for accordion ensemble by Ezzat Nashashibi, by Conrad Haase ■ for woodwind quintet by Joachim Linckelmann and by Robert Ostermeyer ■ for mixed choir a cappella by Carsten Gerlitz ■ 'March' for violins and piano (harp ad lib.) by Leonid Feigin ■ for instruments and piano by Thomas Kahlenbach ■ for saxophone quartet by Robert Wijnands ■ for recorders and percussion by Eva Strehl ■ for solo recorder by Eva Strehl.



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# CHRONOLOGICAL LIST OF WORKS

## THE QUEEN OF SPADES (PIQUE DAME), Op. 70 *unfinished*

1936

Music to the film

[**Пиковая дама.** Музыка к кинофильму для симфонического оркестра, Соч. 70 •

**Pikovaya dama.** Muzyka k kinofilmu dlya simfonicheskogo orkestra, Soch. 70]

1. Overture *Ben tenuto* • ♩ = 86
2. Wandering About (♩ = 86)
3. Herman in Front of the Countess's House
4. Lisa ♩ = 56 • *Poco più mosso* (♩ = 63) • *Meno mosso* (♩ = 56)
5. Herman at Home ♩ = 86
6. Morning ♩ = 56
7. Herman Spots Lisa ♩ = 63
8. Herman Delivers a Letter to Lisa ♩ = 86
9. Lisa Reads the Letter ♩ = 63
10. Lisa Daydreams and Writes an Answer ♩ = 63
11. Lisa Goes Out with a Letter to Herman ♩ = 126
12. Herman Reads the Letter / Herman in Front of the Countesses House ♩ = 60
13. Herman in Lisa's Room ♩ = 69
14. The Ball ♩ = 120
15. Lisa in Her Room (♩ = 108) • *Meno mosso* (♩ = 63)
16. Herman with Playing Cards ♩ = 86
17. Visiting the Countess ♩ = 126
18. Herman Takes Notes, Puts them into His Pocket, Enters the Gambling Parlour
19. First Winnings ♩ = 72
20. Herman Enters the Gambling Parlour for the Second Time *Poco meno* (♩ = 72)
21. Second Winnings *L'istesso tempo* (♩ = 72)
22. Herman Enters the Gambling Parlour for the Third Time
23. Herman Has Lost ♩ = 112
24. Last Rendezvous ♩ = 56

2.3(cor anglais).3(bass clar).2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, 'soldiers' footsteps'). piano. strings

Duration: 43'

The film with a scenario after Pushkin's novel by Mikhail Romm never came into realization. Prokofieff recycled music from Op. 70 in his *Sonata for Piano* No. 8, Op. 84 ('Andante') and in *Symphony* No. 5, Op. 100 ('Adagio'). The manuscript piano score and unfinished score are preserved at the State Archives of Literature and Art. Scenes 8 (bars 22-35), 18 (bars 94-154), 20 (bars 19-34, 48-55), 21 and 24 were orchestrated by Mikhail Yurovsky.

**ARRANGEMENTS:** for two pianos by Sergei Babayan ('Polonaise' • 'Idée fixe') ■ for orchestra, 'Suite from The Queen of Spades' (2003) by Mikhail Yurovsky ('Overture' • 'Lisa' • 'Morning' • 'Herman Spots Lisa' • 'Herman Delivers a Letter to Lisa' • 'Lisa Reads the Letter' • 'Lisa Daydreams and Writes an Answer' • 'Lisa Goes Out with a Letter to Herman' • 'Herman Reads the Letter/Herman in Front of the Countesses House' • 'Herman in Lisa's Room' • 'The Ball' • 'Visiting the Countess' • 'Herman Takes Notes, Puts them into His Pocket, Enters the Gambling Parlour' • 'First Winnings' • 'Herman Enters the Gambling Parlour for the Third Time' • 'Herman Has Lost' •

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## CHRONOLOGICAL LIST OF WORKS

**THE QUEEN OF SPADES (PIQUE DAME), Op. 70** [CONTINUED 1]  
'Last Rendezvous', 2.3[cor anglais].3[bass clar].2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, 'soldiers' footsteps), piano. strings, Duration: 32', First performance on 4 October 2003 in Berlin by Berlin Rundfunk-Sinfonieorchester under the baton of Mikhail Yurovsky.

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## CHRONOLOGICAL LIST OF WORKS

### **BORIS GODUNOV**, Op. 70a

1936

Incidental music to the play after Alexander Pushkin's novel for soprano, 2 tenors, 2 basses, mixed choir and orchestra

[**Борис Годунов**. Музыка к спектаклю театра для симфонического оркестра, Соч. 70bis ·

**Boris Godunov**. Muzyka k spektaklyu teatra dlya simfonicheskogo orkestra, Soch. 70bis]

1. First Song of Misail and Varlaam ♩ = 66
2. Second Song of Misail and Varlaam ♩ = 66
3. Song of the Lonely Traveller *Adagio* (♩ = 58)
- 4-6. Songs of Loneliness *Adagio* (♩ = 60) [tenor, bass solo] · *Largo* (♩ = 90) [bass solo] · *Largo* (♩ = 48) [bass solo]
7. Choir of the Drunken Boyars ♩ = 112-116
8. Xenia's Song *Adagio* (♩ = 60)
9. Rêverie *Andante sognando e un poco scherzando* (♩ = 58)
10. Polonaise ♩ = 92
11. Mazurka *Allegro* (♩ = 180) · *Trio. meno mosso*
12. Scherzando ♩ = 162
13. Amoroso ♩ = 72
14. The Usurper at the Fountain *Inquieto* (♩ = 168)
15. The Usurper in the Garden *Amoroso* (♩ = 72)
16. The Battle ♩ = 144 · *Poco più mosso* · *Tempo I* (♩ = 144) · ♩ = 160 · ♩ = 144 · ♩ = 160 · *Tempo I* (♩ = 144) · ♩ = 160 · ♩ = 144
17. The Germans Come ♩ = 144
18. The Germans Go ♩ = 144 · *Poco più mosso* (♩ = 160) · ♩ = 144
19. I: Drums ♩ = 128 · II: Defence ♩ = 128 · III: Ceremony of Victory *Maestoso* (♩ = 50) · IV: The Military Forces Arrive ♩ = 128
20. Song of th Lunatic *Moderato*
21. Song of the Blind Beggar ♩ = 96
22. The People ♩ = 112
23. The People
24. The People ♩ = 108

2(2picc).1.2(bass clar).tenor sax.1 – 4.baritone.4.2.2 – perc (tgl, cast, tamb, side dr, bass dr, cym, tam-t). harp. piano. strings

Duration: 45'

First performance of Nos. 8 and 10: 28 April 1960, Moscow (radio broadcast)

Igor Frolov (conductor)

The music of Op. 70a was conceived for a production at the Moscow Meyerhold Theatre, which never came into being. No. 10, 'Polonaise', was reused in the film score of *Ivan the Terrible*, Op. 116. Other compositions contain some of the music from *Boris Godunov* as well.

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# CHRONOLOGICAL LIST OF WORKS

## **EVGENI ONEGIN**, Op. 71

1936

Incidental music to Sigizmund Krzhizhanovsky's play after Alexander Pushkin's novel for narrator, five actors and orchestra [with mixed choir in No. 31, male choir in App.II and soprano and baritone in No. 4]

[**Евгений Онегин**. Музыка к спектаклю театра для чтеца, актёров и симфонического оркестра • **Evgeni Onegin**. Muzyka k spektaklyu teatra dlya chtetsa, aktyorov i simfonicheskogo orkestra]

Lensky at Dmitri Larin's Grave

1. Lento (♩ = 56) • L'istesso tempo
2. Lento (♩ = 56) • L'istesso tempo • Poco più mosso • Tempo I

Lensky and Onegin

3. Andante dolce (♩ = 72)
4. Andante dolce [Onegin sings] (♩ = 72)

And So She Was Called Tatyana

5. Adagio (♩ = 60)

They Fly Home by the Shortest Road with Full speed

6. Adagio (♩ = 60)

Tatyana in the Garden

7. Adagio (♩ = 60)

Tatyana and the Nurse

8. Meno adagio (♩ = 76)
9. Passionato (♩ = 88)

Tatyana's Letter

10. Lento (♩ = 76)
11. Adagio
12. Passionato (♩ = 88)

Onegin Receives Tatyana's Letter

13. Andante [Onegin sings] (♩ = 72)
14. Andante (♩ = 76)
15. Adagio (♩ = 60)
16. Andante (♩ = 72)

Onegin's Refusal

17. Andante (♩ = 84) • L'istesso tempo

Lensky and Onegin

18. Andante dolce (♩ = 72)
19. Adagio (♩ = 60)

Tatyana's Dream

20. Andante (♩ = 76)
21. Allegro moderato (♩ = 132) • Poco meno
22. Andante (♩ = 76)
23. Moderato (♩ = 96)
24. Moderato (♩ = 96)

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# CHRONOLOGICAL LIST OF WORKS

## EVGENI ONEGIN, Op. 71 [CONTINUED I]

The Ball at the Larin's

25. Polka for two Harpsichords *Allegro* (♩ = 120) • *Assai meno mosso*
26. Waltz *Lento* (♩ = 42) • *Poco più mosso* (♩ = 48)
27. Polka *Allegro* (♩ = 120) • *Assai meno mosso* (♩ = 88)
28. Minuet *Andante* (♩ = 66)
29. Mazurka *Allegro sostenuto* (♩ = 156) • *Pocchissimo più tranquillo* • *Tempo I* • *Andante espressivo* (♩ = 69)
30. Waltz *Lento* (♩ = 48) • *Poco meno mosso* (♩ = 42)
31. Amoroso [with mixed choir] *Allegro* (♩ = 168)

Duel

32. *Lento* (♩ = 56) • *L'istesso tempo*
33. *Moderato* (♩ = 96) • *Andante dolce* (♩ = 72)

Tatyana Visits Onegin's Home

34. *Lento* (♩ = 76)

Tatyana in Front of Napoleon's Bust

35. *Andante* (♩ = 72)
36. *Andante* (♩ = 72)

Goodbye Peaceful Valleys

37. *Lento* (♩ = 56)
38. *Allegro con brio* (♩ = 138)
39. Waltz *Grazioso* (♩ = 54)
40. Minuet *Andante* (♩ = 66)

Meeting of Onegin and Tatyana at a Petersburg Ball

41. *Molto andante* (♩ = 54) • *Meno mosso* • *Passionato* (♩ = 88)

Onegin's Letter to Tatyana

42. *Andante con tristezza* (♩ = 72)
43. *Andante* (♩ = 66) • *Lento*

Last Meeting of Onegin with Tatyana

44. *Molto teneroso* (♩ = 80) • *Lento* (♩ = 56)

### APPENDIX

I. Tatyana's Leitmotifs

II. The Students' Song [with male choir] *Allegro moderato* (♩ = 136)

**DRAMATIS PERSONAE:** Tatyana – Nurse – Onegin – Lenski – General

2(picc).2(cor anglais).2(bass clar, alto sax, tenor sax).2 – 2.2. baritone.2.1 – timp. perc (tgl, tamb. side dr. bass dr. cym). harp. 2 hpd. strings

In 1936 director Alexander Tairov asked Prokofieff to compose music for a dramatized version of 'Evgeni Onegin' by Sigizmund Krzhizhanovsky at the Moscow Chamber Theatre for the forthcoming centennial celebrations of Alexander Pushkin's death in 1937. According to Elizaveta Dattel the piano score (with indications for the instrumentation) was completed with the exception of the last four numbers and the students' choral songs in Autumn 1936. Last sketches for the decoration and the costumes were completed by Alexander Osmerkin.

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## CHRONOLOGICAL LIST OF WORKS

### EVGENI ONEGIN, Op. 71 [CONTINUED II]

But then, presumably due to artistic liberties not approved by the Stalinist authorities and/or possible artistic differences between Krzhizhanovsky and Tairov, the Committee for Artistic Matters [Комитет по делам искусств · Komitet po delam iskusstv] gave the order to remove the *Evgeni Onegin* project from the repertory of the Moscow Chamber Theatre. In 1973 *Sovetsky Kompozitor*, Moscow, published a full score of Op. 71 which was accomplished by Elizaveta Dattel (although she is only mentioned as 'editor') on the basis of the composer's indications in the piano score. Musical material from Op. 71 was recycled in *Betrothal in a Monastery*, Op. 86, in *Cinderella*, Op. 87, in *War and Peace*, Op. 91, in the *Sonata for Piano No. 8*, Op. 84, and in the *Symphony No. 7*, Op. 131. The author of the lines in Nos. 4 and 13 ('Elle était fille, elle était amoureuse ...') is Jacques Clinchamps de Malfilâtre (1732-1767). The autograph of the piano score is preserved at the State Archives of Literature and Art. Sir Edward Downes discovered the piano reduction of scenes 38, 39, 40 which had been considered to be lost for a long time. He orchestrated the pieces and conducted the première of the complete work at the BBC on 4 April 1980. **ARRANGEMENTS:** There is an abridged version by Gerd Albrecht on the basis of Elizaveta Dattel's orchestration, 'Eugen Onegin. Szenen für fünf Schauspieler(innen), gem. Chor und Orchester' (2[picc].2[cor anglais].2[bass clar, alto sax, tenor sax].1 – 2.baritone.2.2.1 – timp. perc [tgl, tamb, side dr, bass dr, cym]. harp. 2 hpd. strings), with German Text provided by Jörg Morgener ■ as 'Scenes from Eugene Onegin' (1992) by Edward Downes for five speakers, choir and orchestra – 2.2.2[alto sax, tenor sax].1 – 2.2.baritone trpt.2.1 – timp. perc. harp. 2 pianos. strings) ■ Gennadi Rozhdestvensky compiled an orchestral suite called 'Pushkiniana' based on material from Opp. 70, 70a and 71 (2.3[cor anglais].3[bass clar].2sax[alto, baritone].2 – 4.2.3.1 – timp. perc [tamb, side dr, bass dr, cym]. harp. hpd. piano. strings ['Pique Dame', Op. 70: 'Herman', 'Liza', 'The Ball (Polonaise)' · 'Evgeni Onegin', Op. 71: 'The Ball at the Larin's' ('Minuet', 'Polka' · 'Mazurka' · 'Boris Godunov', Op. 70a: 'Polonaise (Fountain Scene)'] ■ for two pianos by Segei Babayan ('Mazurka' · 'Polka') ■ for piano ('Suite from Evgeni Onegin') by Zinaida Vitkind ('Onegin' · 'Lenski' · 'The Ball at the Larins' [Waltz, Polka, Minuet, Mazurka] · 'Petersburg Soirée' · 'Onegin's Letter to Tatyana' · 'Remembrance of the Waltz')

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## CHRONOLOGICAL LIST OF WORKS

### **RUSSIAN OVERTURE** in C Major, Op. 72

1936/1937

for orchestra

[**Русская увертюра** для симфонического оркестра, Соч. 72 • **Russkaya uvertyuura** dlya simfonicheskogo orkestra, Soch. 72]

*Allegro con brio* (♩ = 114) • *Poco più sostenuto* (♩ = 120) • *Tempo I* • *Poco più sostenuto* • *Tempo I* • *Poco più sostenuto* • *Tempo I* • *Poco più sostenuto* • *Moderato* (♩ = 84) • *Tempo I* • *Più mosso* • *Ancora più mosso* • *Più tranquillo* • *Meno mosso* • *Andante* • *Andante cantabile* (♩ = 88) • *Poco più mosso* • *Poco più mosso* • *Più mosso* (♩ = 104) • *Più mosso* (♩ = 120) • *Moderato* (♩ = 84) • *Più mosso* (♩ = 104) • *Più animato* (♩ = 144) • *Più mosso* (♩ = 176)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. 4 perc (tgl, cast, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). 2 harps. piano. strings

Duration: 14'

First performance (first version): 29 October 1936, Moscow

Jenő Szenkár (conductor)

### **THREE ROMANCES**

#### **ON WORDS BY ALEXANDER PUSHKIN**, Op. 73

1936

for voice and piano

[**Три романса на слова А. Пушкина** для голоса и фортепиано, Соч. 73 • **Tri romansa na slova A. Pushkina** dlya golosa i fortepiano, Soch. 73]

1. Pine Trees *Andante meditativo* (♩ = 72) • *Meno mosso* • *Lento*
2. Pink Flush of Dawn *Allegro pastorale* (♩ = 63) • *Moderato scherzando* (♩ = 126 [♩ = ♩]) • *Tempo I*
3. In Your Chamber *Andante tenero* (♩ = 56)

Duration: 10'

First performance (Nos. 2, 3): 20 April 1937, Moscow (radio broadcast)

Carolina Codina-Llubera (Lina Prokofieva) (soprano) – Serge Prokofieff (piano)

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## CHRONOLOGICAL LIST OF WORKS

### FOUR MARCHES, Op. 69

1935 – 1937

for wind orchestra

[**Четыре марша** для духового оркестра, Соч. 69 • **Chetyre marsha** dlya dukhovogo orkestra, Soch. 69]

lyrics (No. 4): Anton Prischelets, translation by Gerard McBurney (English)

1. March for the Spartakiade *Vivace*
2. Lyrical March  $\text{♩} = 120$
3. Field March *Allegro* ( $\text{♩} = 120$ )
4. Cavalry March 'Across a Little Bridge' [with male choir] *Scherzando* ( $\text{♩} = 84$ )
  1. 1(picc).1(ad lib.).3.2(ab lib.) – 4 (III, IV ad lib.).2.2 cornets.6 horns (alto, tenor, baritone [2/3/1]).2 – perc (tgl, side dr, bass dr, cym)
  2. 2.0.3(Eb clar).0 – 2.2.2 cornets.6 horns (alto, tenor, baritone [2/3/1]).2 – perc (tamb, side dr, bass dr, cym)
  3. 1.0.2.0 – 2.2.2 cornets.6 horns (alto, tenor, baritone [2/3/1]).2 – perc (tamb, side dr, bass dr, cym)
  4. 2.0.3(Eb clar).0 – 2.2.2 cornets.5 horns (alto, tenor, baritone [2/2/1]).2 – perc (tgl, side dr, bass dr, cym)

Duration: 20'

First complete performance: January 2003, Manchester

Royal Northern College of Music Wind Orchestra – Clark Rundell (conductor)

According to Noëlle Mann No. 4, 'Cavalry March', reappears in *Songs of Our Times*, Op. 76. No. 3, 'Field March' was composed for the Muzgiz [Soviet State Music Publishing House] competition but Prokofieff never orchestrated it (nor No. 4). Following a suggestion of the composer V. Shpirko, editor of *Muzyka Publishers*, orchestrated the piece leaving out the second Scherzo and in 2002 the trio was re-installed in an orchestration by Samuel Becker, 1.0.3.0 – 2.2 alto horns.3 tenor horn.baritone.2 cornets.2.3.2 – perc (tamb, side dr, bass dr, cym). **ARRANGEMENTS**: No. 1, 'March for the Spartakiade' for large band by Jan W. Singerling and by Richard Franko Goldman.



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## CHRONOLOGICAL LIST OF WORKS

### CANTATA FOR THE 20<sup>TH</sup> ANNIVERSARY OF THE OCTOBER REVOLUTION, Op. 74

1936 – 1937

for orchestra, military band, accordion orchestra, noise instruments and two mixed choirs

[**Кантата к Двадцатию Октября** для двух смешанных хоров, симфонического оркестра, военного оркестра, оркестра аккордеонов и оркестра шумовых инструментов, Соч. 74 · **Kantata k Dvadsatiyu Oktyabrya** dlya dvukh smeshannykh khorov, simfonicheskogo orkestra, voennogo orkhestra, orkhestra akkordeonov i orkhestra shumovykh instrumentov, Soch. 74]

Text: Fragments from works by Karl Marx (The Communist Manifesto, 11<sup>th</sup> thesis from 'Theses on Feuerbach' – Nos. 1, 2) and speeches by Vladimir Lenin (Speeches and articles, October 1917 – Nos. 4, 6, 7) and Josef Stalin (Eulogy at Lenin's catafalque, speech at the Extraordinary Eighth Congress of Soviets – Nos. 8, 10) compiled by the composer

1. Introduction. A Ghost Roams Europe – The Ghost of Communism *Moderato* · *Allegro* · *Allegro moderato* · *Allegro* · *Allegro moderato* · *Allegro* · *Moderato* · *Andante*
2. Philosophers *Andante assai attacca*
3. Interlude *Allegro* · *Adagio attacca*
4. We Walk in a Crowd of People *Allegretto attacca*
5. Interlude *Tempestoso attacca*
6. Revolution *Andante non troppo* · *Più mosso* · *Più mosso* · *Allegro moderato* · *Precipitato* (♩ = 150) · *Meno mosso [come prima volta]* · *Più mosso [precipitato]* · *Adagio molto* (♩ = 40) *attacca*
7. Victory *Andante* · *Poco meno attacca*
8. Oath (*Andante pesante* (♩ = 54) · *Poco più mosso* · *Meno mosso (Tempo I)* · *Poco più mosso* · *Poco meno mosso* · *Lento attacca*
9. Symphony *Allegro energico* · *Poco meno* · *Meno mosso* · *Più mosso attacca*
10. Constitution *Andante assai* · *Poco più animato* · *Poco meno* · *Poco meno* · *Poco più mosso* · *Poco meno* · *Andante molto*

5(2picc).4(cor anglais).5(Eb clar, bass clar).4(db bn) – 8.4.4.2 – timp. perc (tamb, 2 side dr, 3 bass dr, 3 tam-t). harp. cel. piano. strings – banda (2-3 trumpets, 4-6 cornets, 6-9 horns [alto, tenor, baritone (3/3/3)], 2 tubas, side dr) – 3-4 acc – noise instruments (cannon shots [big/small calibres], machine gun, tocsin, siren, 'soldiers' marching steps')

Duration: 50'

First performance (incomplete): 5 April 1966, Moscow (radio broadcast)

Kirill Kondrashin (conductor)

A lyrical theme from Op. 74 was reused in Ode to the End of the War, Op. 105.

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## CHRONOLOGICAL LIST OF WORKS

### TEN PIECES FROM 'ROMEO AND JULIET', Op. 75

1937

for piano

[Десять пьес из балета «Ромео и Джульетта» для фортепиано, Соч. 75 • Desyat pyes iz baleta «Romeo i Dzhulietta» dlya fortepiano, Soch. 75]

1. Folk Dance *Allegro giocoso* (♩ = 120)
2. Scene *Allegretto* (♩ = 126)
3. Minuet *Assai moderato* (♩ = 96-100)
4. The Girl Juliet *Vivace* (♩ = 144)
5. Masks *Andante marciale* (♩ = 72)
6. Montagues and Capulets *Allegro pesante* (♩ = 100)
7. Father Lorenzo *Andante espressivo* (♩ = 54)
8. Mercutio *Allegro giocoso* (♩ = 152)
9. Dance of the Girls with Lilies *Andante con eleganza* (♩ = 52)
10. Romeo bids Juliet Farewell *Lento* (♩ = 80)

Duration: 34'

First performance: 1937, Moscow

Serge Prokofieff

**ARRANGEMENTS:** for trombone and piano by Christian Lindberg (Nos. 1, 6, 4, 7, 8 and 10) ■ for small orchestra by Vladimir Derzhanovsky (No. 1) ■ for piano four hands by Yu. Komol'kov (Nos. 2, 6) ■ for three-stringed domra and piano by A. Kudryavtsev (No. 2) ■ for string quartet by Rudolf Barshai (Nos. 2, 9) ■ for violin and piano by D. Gryunes (Nos. 5, 6, 9) ■ for violoncello and piano by A. Stogorsky (No. 9) ■ for flute and piano by Yu. Yagulin (No. 9) ■ for bayan by A. Nabatov (No. 9)

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## CHRONOLOGICAL LIST OF WORKS

### SONGS OF OUR TIMES, Op. 76

1937

Suite for mezzo-soprano, baritone, mixed choir and orchestra

[**Песни наших дней.** Сюита для солистов, хора и симфонического оркестра, Соч. 76 • **Pesni nashikh dnei.** Syuita dlya solistov, khora i simfonicheskogo orkestra, Soch. 76] Text: Anton Prshelets (Nos. 2, 6), Adam Rusak (translated from Belorussian by Mikhail Isakovsky), folk poetry (No. 4), Vasili Lebedev-Kumach (Nos. 5, 8), Samuil Marshak (No. 7), Evgeni Dolmatovsky (No. 9)

1. March [orchestra] *Allegro con brio* (♩ = 168)
2. Over the Little Bridge [Cavalry song for male choir and orchestra] *Allegro scherzando* (♩ = 84)
3. Be Well! [baritone, choir and orchestra] *Andante amabile* (♩ = 144) • *Scherzando*
4. Golden Ukraine [choir and orchestra] *Andante tranquillo* (♩ = 52) • *Poco più animato* • *Più lento del tempo I*
5. Brother for Brother [baritone, choir and orchestra] *Allegro non troppo* (♩ = 120) • *Poco più animato* • *Tempo I* • *Meno mosso*
6. Girls [baritone, choir and orchestra] *Andante* (♩ = 72) • *Allegretto* (♩ = 96) • *L'istesso tempo* • *Andante, come prima* • *Allegretto, come prima* • *L'istesso tempo*
7. A Twenty-year Old [baritone, choir and orchestra] *Allegro risoluto* (♩ = 84) • *Poco meno mosso del tempo I* • *Agitato* (♩ = 116) • *Allegro (Tempo I)* • *Moderato* (♩ = 104) • *Allegro come prima* • *Allegro risoluto*
8. Lullaby [mezzo-soprano, choir and orchestra] *Larghetto* (♩ = 86) • *Poco meno mosso* • *Tempo I*
9. October Flag [choir and orchestra] *Allegro, ben accentuato* (♩ = 80) • *Meno mosso. Maestoso*  
2.2.2.2 – 4.3.3.1 – perc (tgl, wood bl, tamb, side dr, bass dr, cym). harp. strings

Duration: 32'

First performance: 5 January 1938, Moscow

F. Petrova (mezzo-soprano) – Vladimir Zakharov, Georgi Abramov (baritones) – N. Danilin (choirmaster) – Alexander Gauk (conductor)

Op. 76 is also known as 'Songs of Our Days'. Shlifshtein mentions that the text of No. 4 ('Golden Ukraine') is based on words by a certain U. Barabash from the kolkhoz 'Red Ploughman'. He also states that the words of No. 9 (then 'From Border to Border') are based on folk poetry.

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## CHRONOLOGICAL LIST OF WORKS

### CONCERTO FOR VIOLONCELLO

AND ORCHESTRA in E minor, Op. 58

1933 – 1938

[Концерт для виолончели с оркестром, Соч. 58 • *Kontsert dlya violoncheli s orkestrom*, Соч. 58]

1. Andante (♩ = 96) • poco meno mosso (Andante assai) • Adagio
2. Allegro giusto (♩ = 152) • Tempo I
3. Tema *Allegro* (♩ = 66) • Interludio I *L'istesso tempo* • Var. I *L'istesso tempo* • Var. II *Vivace* • Var. III *Andantino tranquillo* • Interludio II (*Tempo I*) • *L'istesso tempo* • Var. IV *L'istesso tempo* • *Poco più mosso* • *Reminiscenza Meno mosso (più mosso del mezzo movimento)* • Coda *Poco più sostenuto* • *Meno mosso* • *Più mosso* • *Meno mosso* • *Più mosso*

2.2.2.2 – 2.2.0.1 – timp. perc (cast, tamb, side dr, bass dr, cym). strings

Duration: 35'

First performance: 26 November 1938, Moscow

Lev Berezovsky (violoncello) – USSR State Symphony Orchestra – Alexander Melik-Pashaev (conductor)

**ARRANGEMENTS:** for violoncello and piano by the composer.

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## CHRONOLOGICAL LIST OF WORKS

### HAMLET, Op. 77

1937 – 1938

Incidental music to William Shakespeare's tragedy for soprano, baritone and orchestra

[Гамлет. Музыка к спектаклю театра для симфонического оркестра, Соч. 77 • Gamlet. Muzyka k spektaklyu teatra dlya simfonicheskogo orkestra, Soch. 77]

Translation of Nos. 5-7, 8, 9 by Anna Radlova

1. The Ghost of Hamlet's Father *Andante lugubre* (♩ = 68-72)
2. Claudius' March *Moderato con brio* (♩ = 88)
3. Fanfares I and II ♩ = 96 / ♩ = 96
4. Pantomime *Allegro moderato* (♩ = 120)
5. Ophelia's First Song *Andante* (♩ = 60)
6. Ophelia's Second Song *Andante* (♩ = 60)
7. Ophelia's Third Song *Andante* (♩ = 72)
8. Ophelia's Fourth Song *Andante espressivo* (♩ = 52)
9. The Gravediggers' Song *Sostenuto* (♩ = 76)
10. Fortinbras' Closing March *Andante maestoso* (♩ = 68) • *Meno mosso*

1.1.1.1 – 2.1.1.0 – perc (tgl, tamb, side dr, bass dr, cym). piano. acc. strings

Duration: 30'

Première: 15 May 1938, Leningrad, Pushkin Theatre

Sergei Radlov (director)

First radio broadcast: 25 November 1954, Moscow

Natalia Rozhdestvenskaya (soprano) – Georgi Abramov (baritone) – Gennadi Rozhdestvensky (conductor)

Shlifshstein's order of items is slightly different. **ARRANGEMENTS**: for two pianos by Segei Babayan (No. 1, 'The Ghost of Hamlet's Father').

### GAVOTTE, Op. 77a

1938

Version for piano of 'Pantomime' (No. 4) from Hamlet, Op. 77

[Гавот для фортепиано из музыки к спектаклю «Гамлет», Соч. 77bis • Gamlet. Muzyka k spektaklyu «Gamlet», Soch. 77bis]

Duration: 3'

First performance (radio broadcast): 22 November 1939

Serge Prokofieff

First performance: 30 November 1939, Moscow, conservatoire

Heinrich Neuhaus

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## CHRONOLOGICAL LIST OF WORKS

### ALEXANDER NEVSKY [*without opus number*]

1938

Music to the film for mezzo-soprano, mixed choir and orchestra

[Александр Невский. Музыка к кинофильму • Aleksandr Nevsky. Muzyka k kinofilmu]

Produced by Mosfilm – Sergei Eisenstein, Pyotr Pavlenko (scenario), Sergei Eisenstein, Dmitri Vasiliev (directors) – Eduard Tisse (camera) – Iosif Shpinel (set design) – Konstantin Eliseev (costumes) – Vladimir Bogdankevich (sound engineer). First showing: 23 November 1938, Moscow, Bolshoi Theatre

1. Ravaged Rus
2. Dawn
3. Pskov (I)
4. Pskov (II)
5. Pskov (III)
6. Pskov (IV)
7. The Council
8. Mobilisation
9. The Swine
10. Russian Horns
11. The Horn in Sinking
12. Before the Carré (square)
13. Zhaleykas (Hornpipes)
14. Carré (square)
15. Duell
16. After the Duel
17. Time for the Attack
18. Cavalry Charge
19. Pursuit
20. Arrival in Pskov
21. Finale

3(picc).3(cor anglais).5(2bass clar).2alto sax.2tenor sax.3(db bn) – 4.5(cor-net).4(bass trbn).2 – timp. perc (tgl, rattle, wood bl, 2 tamb, side dr, 2 snare dr, bass dr, cym, tam-t, gong, bells). 2 harps. piano. strings – banda (2 horns, 2 trumpets, tenor flugel horn)

CAST: Prince Alexander Nevsky (Nikolai Cherkasov) – Vasili Buslaev (Nikolai Okhlopkov) – Gavriilo Oleksich (Andrei Abrikosov) – Ignat, master armorer (Dmitri Orlov) – Pavsha, voivode of Pskov (Vasili Novikov) – Domash Tverdislavich, Novgorod boyar (Nikolai Arsky) – Amelfa Timofeevna, Buslaev's mother (Varvara Massalitinova) – Vasilisa, a girl from Pskov (Alexandra Danilova) – Hermann von Balk, Grand Master of the Teutonic Order (Vladimir Ershov) – Tverdilo (Sergei Blinnikov) – Anani, a monk (Ivan Lagutin) – Archbishop (Lev Fenin) – Black-hooded monk (Naum Rogozhin)

Duration: 55'

A few months after its first showing in 1938 Alexander Nevsky was withdrawn from all Soviet cinemas due to the Hitler-Stalin pact from August 1939. At Stalin's behest Alexander Nevsky was shown again in the entire country

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## CHRONOLOGICAL LIST OF WORKS

### ALEXANDER NEVSKY [CONTINUED]

after the German assault on the Soviet Union. For many years the score of the film music was untraceable. When Sikorski Music Publishers were provided copies of Prokofieff's manuscript by the Glinka Museum, Frank Strobel was able to make a reconstruction of the original music in 2003. The above listed details concerning the orchestration correspond to the reconstructed version which is subdivided into 27 segments. For further information see the score's foreword. Strobel's version was heard for the first time on 16 October 2003 in Berlin, Konzerthaus, during a showing of Eisenstein's masterpiece with Marina Domashenko (mezzo-soprano), the Ernst-Senff-Choir and the Rundfunk-Sinfonieorchester Berlin under the baton of Frank Strobel. There is also a version by William D. Brohn who combined music reconstructed from the soundtrack, pieces of the Cantata *Alexander Nevsky*, Op. 78, and music composed by himself in Prokofieff's style. This arrangement was recorded in 1993 with Evgenia Gorokhovskaya (mezzo-soprano) and the St. Petersburg Philharmonic Orchestra under the baton of Yuri Temirkanov.

► See also the cantata *Alexander Nevsky*, Op. 78

### THREE CHILDREN'S SONGS, Op. 68

1936 – 1939

for voice and piano

[**Три детские песни** для голоса с фортепиано, Соч. 68 • **Tri detskie pesni** dlya golosa s fortepiano, Soch. 68]

Text: Agnia Barto (No. 1), Nina Sakonskaya (Nos. 2), Lev Kvitko (No. 3, translation of the Yiddish original text by Sergei Mikhalkov), translation by Peter Schreier (German)

1. Chatterbox *Moderato* • *Allegro* • *Moderato* • *Allegro* • *Moderato* • *Allegro* • *Moderato*
2. Sweet Song *Andante* (♩ = 84)
3. The Little Pigs *Animato* • *Poco meno mosso* • *Animato* • *Poco meno mosso* • *Andante misterioso* • *Andante*

Duration: 10'

First performance (No. 1): 5 May 1936, Moscow  
L. Glazkova

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## CHRONOLOGICAL LIST OF WORKS

### ALEXANDER NEVSKY, Op. 78

1938 – 1939

Cantata for mezzo-soprano, mixed choir and orchestra on the basis of the film music Alexander Nevsky

[Александр Невский. Кантата для меццо-сопрано, смешанного хора и симфонического оркестра, Соч. 78 • Aleksandr Nevsky. Kantata dlya mezzo-soprano, smeshannogo khora i simfonicheskogo orkestra, Soch. 78]

Text: Vladimir Lugovsky, Serge Prokofieff (Nos. 3 and 5 in Latin), translations by A. Steiger (English) and Enns Fried (German)

1. Russia under the Mongolian Yoke [orchestra] *Molto andante* (♩ = 66)
2. Song about Alexander Nevsky [choir and orchestra] *Lento* (♩ = 60) • *Più mosso - Lento, come prima*
3. The Crusaders in Pskov [choir and orchestra] *Largo* (♩ = 48) • *Andante* (♩ = 60) • *Largo, come prima* • *Andante*
4. Arise, Ye Russian People [choir and orchestra] *Allegro risoluto* (♩ = 72)
5. The Battle on Ice [choir and orchestra] *Adagio* (♩ = 48) • *Moderato* (♩ = 92) • *Allegro moderato* (♩ = 112) • *Allegro* (♩ = 80) • *Poco meno mosso* • *Andante* (♩ = 58) • *Allegro* (♩ = 96) • *L'istesso tempo* • *Adagio* • *Allegro, quasi doppio movimento*
6. Field of the Dead [mezzo-soprano and orchestra] *Adagio* (♩ = 48) • *Meno mosso* • *Pocchissimo più animato* • *Meno mosso (come prima)*
7. Alexander's Entry into Pskov [choir and orchestra] *Moderato* (♩ = 88) • *Allegro, ma non troppo* (♩ = 84) • *Meno mosso* (♩ = 138) • *Più largamente*  
3(picc).3(cor anglais).4(bass clar, sax).3(db bn) – 4.3.3.1 – timp. perc (tgl, maracas, wood bl, tamb, side dr, bass dr, cym, bells, tam-t, glsp, xyl). harp. strings

Duration: 40'

First performance: 17 May 1939, Moscow

Varvara Gagarina (mezzo-soprano) – Moscow Philharmonic Orchestra and Choir – Serge Prokofieff (conductor)

**ARRANGEMENTS:** piano score by Levon Atovmyan ■ for two pianos, eight hands by Pavel Lamm ■ for piano, four hands (Nos. 4, 7) by Yu. Olenev.

### THREE SONGS FROM 'ALEXANDER NEVSKY', Op. 78a

1939

for voice and piano (Nos. 1, 2) and for duet or male choir and piano (No. 3)

Text: Vladimir Lugovsky

in Russian

Dedicated to Sergei Mikhailovich Eisenstein

[Три песни из кинофильма «Александр Невский», Соч. 78bis • Tri pesni iz kino-filma «Aleksandr Nevsky», Soch. 78bis]

1. Arise Men of Russia
2. Hark, Ye Bright Falcons
3. On the Neva River



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## CHRONOLOGICAL LIST OF WORKS

### SEVEN SONGS, Op. 79

1939

for voice and piano

[**Семь песен** для голоса с фортепиано, Соч. 79 • **Sem pesen** dlya golosa s fortepiano, Soch. 78]

Text: Alexander Prokofiev (No. 1), Alexander Blagov (No. 2), Mikhail Svetlov (No. 3), folk poetry (No. 4), Mira Mendelson-Prokofieva (No. 5), Pimen Pachenko (No. 6), Unknown author [from Pravda, 9 September 1937] (No. 7)

1. Song about the Homeland *Lento* (♩ = 69) • *Più mosso* • *Lento* • *Più mosso*
2. The Stakhanov Girl *Andantino*
3. Over the Polar Sea *Andante tranquillo*
4. Farewell *Andante*
5. Bravely Forward *Allegro moderato*
6. Through the Village Came a Cossack *Allegro*
7. Hey, to the Road *Allegro moderato*

Duration: 15'

First performance (Nos. 3, 4): November 1941, Nalchik

Anatoli Dolivo (bass) – Serge Prokofieff (piano)

No. 1 ('Song About the Homeland') reappears as *leitmotiv* in *The Story of a Real Man*, Op. 117. No. 4 ('Farewell') was reused in *Zdravitsa* (Toast to Stalin), Op. 85.

### ZDRAVITSA (TOAST TO STALIN), Op. 85

1939

Cantata for mixed choir and orchestra

[**Здравитца**. Кантата для смешанного хора и симфонического оркестра, Соч. 85 • **Zdravitsa**. Kantata dlya smeshannogo khora i simfonicheskogo orkestra, Soch. 85]

Text: Folk poetry

*Andante* • *Più mosso* (*Moderato*) • *Tempo I* • *Meno mosso del Andante I* • *Pochissimo più animato* • *Meno mosso del Andante I* • *Allegro* • *Andante, come prima* • *Allegro*

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, snare dr, bass dr, cym, tam-t, glsp, xyl). harp. piano. strings

Duration: 13'

First performance: 21 December 1939, Moscow

Symphony Orchestra and Choir of the All-Union Radio Committee – Nikolai Golovanov (conductor)

Op. 85 is conceived rather as a large one-movement composition instead of a work clearly subdivided in six neatly separated movements as Shlifshtein suggests: 'Introduction', 'There Was Never Such a Green Field', 'Oh, White Cherry Blossoms in the Gardens', 'He Hears and Sees How the People Lives', 'Oh, Yesterday We Sang Songs and Went for a Walk' and 'Conclusion'.

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## CHRONOLOGICAL LIST OF WORKS

### SEMYON KOTKO, Op. 81

1939

Opera in 5 acts (7 scenes)

[Семён Котко. Опера в 5 действиях, 7 картинах, Соч. 81 • Semyon Kotko. Opera v 5 deistviyakh, 7 kartinakh, Soch. 81]

Libretto: Valentin Kataev and Sergei Prokofieff after Kataev's story 'I am a Son of the Working People', translation by Carl Riha (German)

Introduction (*Andante* [♩ = 60])

Act I

Scene 1 – In Front of Semyon's Cottage

1. Night. Semyon approaching the cottage *Moderato*  
Semyon: 'A soldier came back from the front' *Andante*
2. Semyon knocking on the window *Più mosso (Allegretto)*  
Mother: 'Who d'you want?' *Andantino*

Scene 2 – Yard of Semyon's Cottage

1. Four old women behind the fence *Vivace*  
Second woman: 'The soldier Semyon Kotko has come back'
2. Frosya is coming out of the cottage *Allegretto* (♩ = 132-138)  
Frosya: 'He's woken up, he's got dressed'
3. Semyon comes out *Moderato*  
Semyon: 'Good day, friends and neighbours'
4. First woman *Allegro scherzando*  
First woman: 'We are happy to see you again' *Allegro scherzando*
5. Semyon alone *Andante*  
Semyon: 'A soldier came back from the front' *Andante*
6. Tkachenko approaching with workers *Tempo di marcia* (♩ = 120)  
Sofia: 'It's papa coming back from the market'
7. Tsaryov (playing accordion), Lyubka and Pemenyuk come in *Allegro ma non troppo*  
Remenyuk: 'Greetings, soldier! Welcome home!' *Moderato, ben ritmato*
8. Frosya alone *Andante*  
Frosya: 'The sound of the rain'
9. Frosya and Mikolka *Allegretto*  
Mikolka: 'Frosya!'
10. Mother comes in *Andantino*  
Semyon: 'Mother ... Mother'

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# CHRONOLOGICAL LIST OF WORKS

## SEMYON KOTKO, Op. 81 [CONTINUED I]

### Act II

#### Scene 3 – Two Chambers in Tkachenko's Cottage

1. Tkachenko, Khivrya, Worker. Sofia listening from the adjacent room *Moderato* (♩ = 48)  
*Tkachenko*: 'I can't understand it'
2. In the street an accordion is heard *Allegro ma non troppo*  
*Tkachenko*: 'Khivrya! What's that?'
3. Remenyuk and Tsaryov come in. Worker leaves *Moderato*  
*Remenyuk*: 'We've got business with you'
4. Remenyuk and Tsaryov *Moderato*  
*Remenyuk*: 'A young prince'
5. Khivrya, Tsaryov, Tkachenko, Sofia *L'istesso tempo*  
*Tsaryov*: 'We get the same sort ...'
6. Tkachenko comes into the left room *Moderato*  
*Tkachenko*: 'Women's tears!'
7. Three women, Semyon, Mother, Frosya etc. *L'istesso tempo*  
*Three women*: 'The groom is coming'
8. Three Germans come in *Allegro moderato*  
*Old German sergeant*: 'Morgen!'
9. At the table  
*Interpreter*: 'To eat?'
10. Remenyuk *Allegro inquieto*  
*Remenyuk*: 'Did they see me?'

### Act III

#### Scene 4 – Small Garden alongside Tkachenko's Cottage. Street

##### Before Sunrise *Adagio* (♩ = 52)

1. Semyon and Sofia on a bench  
*Sofia*: 'I had the same dream again'
2. Tkachenko appears *Allegretto*  
*Tkachenko*: 'Sonya! Is that you?'
3. Tsaryov and Lyubka walk hugging  
*Tsaryov*: 'So it's the young prince!'
4. Semyon, Tsaryov and Lyubka leave. Frosya and Mikolka appear *L'istesso tempo*  
*Frosya*: 'I had a dream, Mikolka'
5. Mikolka with guitar *Andantino*  
*Mikolka*: 'Early, early in the morning'
6. Tkachenko kneeling, listening *Allegro moderato*  
*Tkachenko*: 'I can't hear anything ...'
7. Lyubka and Tsaryov walking slowly *Adagio*  
*Mikolka*: 'Uncle Tsaryov ... Uncle Tsaryov ...'
8. The worker gives von Virchow a sabre *Moderato*  
*Worker*: 'Permettez-moi de parler français'
9. Tkachenko gives von Virchow a piece of paper *Meno mosso*  
*Tkachenko*: 'Permit me to present for your perusal'

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# CHRONOLOGICAL LIST OF WORKS

## SEMYON KOTKO, Op. 81 [CONTINUED II]

10. Lyubka approaches *Moderato*  
*Lyubka*: 'No, no, that wasn't my Vasilyok'
11. Semyon alone *Andante*  
*Semyon*: 'So things turn out ...'
12. Mikolka appears *L'istesso tempo*  
*Mikolka*: 'Uncle Semyon ... Uncle Semyon'
13. Sofia and Frosya gaze after Semyon and Mikolka *Andante*  
*Sofia*: 'Oh, Frosechka, it's terrible ...'
14. Tkachenko and First Haydamak come back *Meno mosso (Allegro moderato)*  
*First Haydamak*: 'Swine!'  
Act IV  
Scene 5 – Ravine in a Forest. Oak. Night
  1. Semyon and Mikolka on a cart. A cuckoo is heard *Andantino* (♩ = 63)  
*Mikolka*: 'Oh my God, my God, forgive me'
  2. Remenyuk discovers the bodies of Tsaryov and Ivassenko *Andante*  
*Remenyuk*: 'So ... So ...'
  3. Funeral of Tsaryov and Ivassenko *Molto andante*  
*Choir*: 'When I die, bury me in a grave'Scene 6 – The Same Place as the Previous Scene, in Autumn
  1. Near an old cannon Semyon teaches a group of men *Moderato*  
*Semyon*: 'That means ... that means ...'
  2. Remenyuk appears  
*Semyon*: 'Then we've got ...'
  3. *L'istesso tempo*
  4. *L'istesso tempo*  
*Remenyuk*: 'Eh!'Act V  
Scene 7 – Square in Front of a Church. Burnt down Small Town
  1. Semyon's mother and a blind bandura player at the entrance of the church  
*Andante lugubre* (♩ = 66)  
*Bandura player*: 'Oh woe, bitter woe!'
  2. *Allegro* (♩ = 200)  
*Mother*: 'Semyon!'
  3. Tkachenko comes back *Allegretto*  
*Tkachenko*: 'Hm, hm!'
  4. *Poco più mosso*  
*Tkachenko*: 'So now, stand up, my friends'
  5. Red Army brigade passes by *Allegro*  
*Choir*: 'The cavalry flies over a free Ukraine'

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## CHRONOLOGICAL LIST OF WORKS

### SEMYON KOTKO, Op. 81 [CONTINUED III]

**DRAMATIS PERSONAE:** Semyon Kotko, demobilized soldier (tenor) – His mother (contralto) – Frosya, his sister (high mezzo-soprano) – Remenyuk, chairman of the village soviet (bass) – Tkachenko, former tsarist segeant (baritone) – Khivrya, his wife (contralto) – Sofia, his daughter (soprano) – Tsaryov, sailor (baritone) – Lyubka, his bride (soprano) – Mikolka, young lad (tenor) – Ivasenko, his father (bass) – Klembovsky, estate owner (tenor) – Von Virchow, German lieutenant (speaking part, low voice) – Old German sergeant (baritone) – Translator (tenor) – Two old men (basses) – Four old women (2 sopranos, mezzo-soprano, contralto) – Two Men (baritone, tenor) – Lad (bass) – Bandura player (bass [or baritone]) – Two Haidamaks (bass, tenor) – Orderly (bass [or baritone]) Peasants, Partisans, Red Army soldiers, Germans, Haidamacks (choir)

3(picc).3(cor anglais).3(bass cl).3(db bn) – 4.3.3.1 – timp, perc (tg), wood bl, tamb, side dr, snare dr, bass dr, cym, tam-t, bells). harp. domra. strings – banda (0.0.0.0 – 2.2.3.1 – snare dr, bass dr) – On stage and behind the stage: acc. guitar. alarm bell. coockoo. jingles. trumpet (picc)

Duration: full eve

Première: 23 June 1940, Moscow, Stanislavsky Opera Theatre

M. Voskresensky (Semyon Kotko) – N. Averkieva (Frosya) – S. Nikolau (Remenyuk) – Nikolai Panchekhin (Tkachenko) – A. Rosnitskaya (Khivrya) – K. Malkova (Sofia) – G. Bushuev (Tsaryov) – M. Kapinos (Lyubka) – Vasili Yakushenko (Mikolka) – S. Dubinin (Klembovsky) – Serafima Birman (director) – Alexander Tishler (stage designer) – A. Stepanov (choral director) – Mikhail Zhukov (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **SUITE FROM 'SEMYON KOTKO', Op. 81a**

1941

for orchestra

[**Сюита из оперы «Семён Котко»** для симфонического оркестра, Соч. 81bis • **Syuita iz opery «Semyon Kotko»** dlya simfonicheskogo orkestra, Soch. 81bis]

1. Introduction *Andante* (♩ = 60) • *Tempo I*
  2. Semyon and his Mother *Moderato* • *Allegretto* • *Meno mosso* • *Andante, ma non troppo*
  3. The Betrothal *Moderato* (♩ = 48) • *Allegro moderato* • *Moderato, come prima* • *Meno mosso* • *Moderato, come prima*
  4. Southern Night *Adagio* (♩ = 52) • *Poco più animato* • *Adagio, come prima*
  5. The Execution *Allegro moderato* (♩ = 132) • *L'istesso tempo* (♩ = ♩)
  6. The Village is Burning *Andante* (♩ = 66) • *Moderato* (♩ = 100) • *Allegro agitato, ma non troppo presto* (♩ = 60) • *Poco più animato* (♩ = 69) • *Moderato. Agitato* (♩ = 84) • *Moderato* (♩ = 92)
  7. Funeral *Andante* (♩ = 63) • *Meno mosso* (♩ = 54) • *Poco più largamente*
  8. Ours have Come *Vivace* (♩ = 120) • *Andante dolce* (♩ = 76) • *Vivace* (♩ = 126) • *Meno mosso* (♩ = 88) • *L'istesso tempo* (♩ = ♩) • *Più mosso* (♩ = 104)
- 3(picc).3(cor anglais).3(2 *E♭* clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, jingles, wood bl, tamb, side dr, bass dr, cym, tam-t, bells, glsp). harp. cel. strings

Duration: 42'

First performance: 27 December 1943, Moscow

Mikhail Zhukov (conductor)

### **SONATA FOR PIANO NO. 6** in A major, Op. 82

1939 – 1940

[**Соната для фортепиано № 6**, Соч. 82 • **Sonata dlya fortepiano № 6**, Soch. 82]

1. *Allegro moderato* (♩ = 112) • *Poco più mosso* • *Andante*
2. *Allegretto* • *Meno mosso* • *Tempo I*
3. *Tempo di valse, lentissimo*
4. *Vivace* • *Andante* • *Più tranquillo*

Duration: 24'

First performance (radio broadcast): 8 April 1940, Moscow

Serge Prokofieff

First (concert) performance: 26 November 1940, Moscow, Conservatoire

Svyatoslav Richter

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## CHRONOLOGICAL LIST OF WORKS

### **BETROTHAL IN A MONASTERY (THE DUENNA), Op. 86**

1940

Lyric-comic opera in 4 acts (9 scenes)

[**Обручение в монастыре** («Дуэнья»). Лирико-комическая опера в 4 действиях, 9 картинах, Соч. 86 · **Obruchenie v monastyre** («Дуэнья»). *Liiriko-komicheskaya opera v 4 deistviyakh, 9 kartinakh, Soch. 86*]

Libretto: Serge Prokofieff after Richard Brinsley Sheridan's ballad opera libretto for Thomas Linley the younger's 'The Duenna', lyrics by Mira Mendelson-Prokofieva, translation by Gerhard Schwalbe and Walter Zimmer (German)

Overture *Moderato, ma con brio* (♩ = 92) · *Più animato* (♩ = 104)

#### Act I

Scene 1 – In Front of Don Jeronimo's House

1. Mendoza and Don Geronimo *Allegro moderato* (♩ = 104)
2. Mendoza and Don Geronimo *Poco più mosso*
3. *Andante* (♩ = 66)
4. *Adagio* (♩ = 48)
5. Don Geronimo appears wearing a dressing gown and night cap *Vivace*
6. Mask Dance *Vivace* (♩ = 112)
7. *Andante* (♩ = 76)
8. *L'istesso tempo*

#### Act II

Scene 2 – In Don Jeronimo's House

1. Luisa and the Duenna *Con vivacità* (♩ = 98)
2. Don Geronimo and Fernando come in *Andante mosso* (♩ = 76)
3. *Andante espressivo* (♩ = 54)
4. *Allegro* (♩ = 138)
5. *Più mosso* (♩ = 52)
6. *Andantino* (♩ = 88)

Scene 3 – The Rive Bank

1. Vendors sell fish *Allegro moderato* (♩ = 136)
2. Clara and Rosina Appear *Andantino*
3. Clara's aria *Andantino* (♩ = 172)
4. *Allegro giocoso* (♩ = 84)
5. Mendoza and Don Carlos appear *L'istesso tempo*
6. *Andante* (♩ = 52)

Scene 4 – In Don Jeronimo's House

1. Mendoza and Don Geronimo *Allegro moderato* (♩ = 138)
2. Lauretta appears *Allegro*
4. *Larghetto* (♩ = 104)
5. Don Geronimo comes in with two bottles of champagne *Moderato* (♩ = 92)

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# CHRONOLOGICAL LIST OF WORKS

## BETROTHAL IN A MONASTERY, Op. 86 [CONTINUED I]

### Act III

#### Scene 5 – In Don Jeronimo's House

1. Carlos and Luisa *Andante tranquillo*
2. Medoza and Antonio appear *Allegro, ma non troppo* (♩ = 76)
3. Antonio embraces Luisa *Andante* (♩ = 52)
5. Moderato (♩ = 88)

#### Scene 6 – In Don Jeronimo's House

1. Don Jeronimo, a friend and Sancho playing clarinet, cornet and bass drum  
*Allegro, ma non troppo* (♩ = 138)
2. Lopez ushers Don Carlos into the room *Andante* (♩ = 52)
3. *Allegro, ma non troppo*
4. Moderato (♩ = 92)

#### Scene 7 – The Garden of the Convent

1. Clara wearing a nun's habit *Andante tranquillo* (♩ = 88)
2. Largo (♩ = 52)
3. Ferdinando appears *Moderato* (♩ = 92)

### Act IV

#### Scene 8 – Monastery

1. The abbot drinking wine with the friars *Allegro, ma non troppo* (♩ = 144)
2. *L'istesso tempo*
3. Moderato, ben ritmato (♩ = 72)
4. Luisa comes running in *Vivace* (♩ = 84)
5. Moderato con moto (♩ = 96)

#### Scene 9 – Parlour in Don Geronimo's House

1. Don Geronimo *Allegro* (♩ = 180)
2. Mendoza comes in *Poco meno mosso* (♩ = 100)
3. Luisa and Antonio kneel down before Don Geronimo *Più mosso*
4. Clara and Ferdinando appear *Adagio* (♩ = 54)
5. The guests burst in *Moderato con brio* (♩ = 92)

**DRAMATIS PERSONAE:** Don Geronimo, nobleman from Seville (tenor) – Don Ferdinando, his son (baritone) – Luisa, his daughter (soprano) – Duenna, Luisa's nanny (contralto) – Don Antonio (tenor) – Clara, Luisa's friend (mezzo-soprano) – Mendoza, rich fish merchant (bass) – Don Carlos, impoverished nobleman (baritone) – Father Augustin, abbot of a monastery (baritone) – Father Elustaph (tenor) – Father Chartreus (baritone) – Father Benedict (bass) – Friar and first masque (tenor) – Lauretta, Luisa's maid (soprano) – Rosina, Clara's maid (contralto or mezzo-soprano) – Sancho, Geronimo's valet – Lopez, Ferdinando's valet (tenor) – Three masques, also musicians: trpt, db, bass dr (tenor, baritone, bass)

Messenger, fish women, nuns, friars, guests (choir)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, perc (tg], maracas, wood bl, tamb, side dr, bass dr, cym, tam-t). guitar (on stage). harp. strings



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## CHRONOLOGICAL LIST OF WORKS

### BETROTHAL IN A MONASTERY, Op. 86 [CONTINUED II]

Duration: full eve

Première: 5 May 1946, Prague, National Theatre

Russian première: 3 November 1946, Leningrad, Kirov Theatre

Vladimir Ulyanov (Don Geronimo) – Leonid Solomyak (Ferdinando) – Alexandra Khalileeva (Luisa) – Nadezhda Velter (Duenna) – Ivan Bugaev (Don Antonio) – Lydia Grudina (Clara) – Boris Freydkov (Mendoza) – G. Orlov (Don Carlos) – B. Lensky (Father Augustin) – Nikolai Chesnokov (Father Elustaph) – Ilya Shlepyanov (director) – Tatyana Bruni and Ilya Shlepyanov (stage designers) – Boris Khaikin (conductor)

**ARRANGEMENTS:** piano score by the composer.

### SUMMER NIGHT, Op. 123

1950

Suite for orchestra from *Betrothal in a Monastery*, Op. 86

[**Летняя нотч.** Сюита по материалам оперы «Обручение в монастыре» для симфонического оркестра, Соч. 123 • **Letnyaya noch.** Syuita po materialam opery «Ob-ruchenie v monasterye» dlya simfonicheskogo orkestra, Soch. 123]

1. Introduction *Moderato, ma con brio* (♩ = 92) • *Più animato* (♩ = 104)

2. Serenade *Adagio* (♩ = 48) • *L'istesso tempo*

3. Minuet *Allegro ma non troppo* (♩ = 138)

4. Dreams (Nocturne) *Andante tranquillo*

5. Dance *Allegretto* (♩ = 138)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, maracas, tamb, side dr, bass dr, cym, xyl). harp. strings

Duration: 24'

First performance: 1952, Moscow (radio broadcast)

All-Union Radio Orchestra – Samuil Samosud (conductor)

### SYMPHONIC MARCH in C Major, Op. 88

1941

for orchestra

[**Марш** для симфонического оркестра, Соч. 88 • **Marsh** dlya simfonicheskogo orkestra, Soch. 88]

2.2.2.2 – 4.3.3.1 – timp. perc. strings

According to 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) the key of Op. 88 is C major. The manuscript piano score (with indications for the instrumentation) is preserved at the State Central Archives of Literature and Art.

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## CHRONOLOGICAL LIST OF WORKS

### **THE YEAR 1941**, Op. 90

1941

Symphonic Suite

[1941-й год. Сюита для Симфонического оркестра, Соч. 90 • 1941-й год. Syuita dlya simfonicheskogo orkestra, Soch. 90]

1. In Battle *Allegro tempestoso* (♩ = 128) • *Meno mosso* (♩ = 88) • *Allegro tempestoso, come prima*
2. At Night *Lento* • *Più mosso* (♩ = 84) • *Tempo I* • *Più mosso*
3. To the Brotherhood of Nations *Andante maestoso* (♩ = 100) • *Poco meno mosso* • *Poco più animato* • *Più animato che l'Andante maestoso prima* • *Più mosso*  
3(picc).3(cor anglais).3(bas clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, xyl). harp. strings

Duration: 20'

First performance: 21 January 1943, Sverdlovsk  
Nikolai Rabinovich (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **LERMONTOV** [*without opus number*] *unfinished*

1941

Music to the film for orchestra

[**Лермонтов**. Музыка к кинофильму – **Lermontov**. Muzyka k kinofilmu]

Produced by Soyuzdetfilm [All-Union Children's Film Studios] – Konstantin Paustovsky (scenario) – Albert Gendelstein (director) – Konstantin Efimov (set design and costumes) – Mark Magidson, Alexander Shelenkov (camera men) – Sergei Yurtsev (sound engineer)

1. Fragment from Fenel
2. Quadril
3. Trio from a Waltz
4. Waltz
5. Polonaise
6. Song 'Little Path' [Путь дороженка]
7. Waltz 'Youth'
8. Trio from Mephisto Waltz

**CAST:** Lermontov (Alexei Konsovsky) – Princess (Nina Shaternikova) – Belinsky (Andrei Raevsky) – Odоеvsky (Pavel Shpringfeld) – Vasilchikov (Georgi Menglet) – Martynov (Pavel Masalsky) – Baron de Barait / Stepan Stepanovich (Sergei Martinson) – Tsar Nikolai I (Alexei Savostyanov) – Grand Duchesse (Lidiya Sukharevskaya) – Benkendorf (Nikolai Komissarov) – General Golofev (Boris Tenin) – Smirdin (Mikhail Troyanovsky) – Stolshin (Andrei Fait)

During the labour on **Lermontov** Gendelstein and Prokofieff had numerous disagreements with the result that Prokofieff withdrew from the production and Venedikt Pushkov was charged with the completion of the score. From the eight items that Prokofieff had written before abandoning the project especially 'Mephisto Waltz' and the 'Polonaise' became quite popular. While 'Notograficheski Spravochnik' by Semyon Shlishtein (Sovetsky Kompozitor, 1962) gives 1941 as the date of creation of **Lermontov**, the title sequence of the film mentions 1943. *See* ▶ **Three Pieces**, Op. 96. The manuscript piano score is preserved at the State Archives of Literature and Art.

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## CHRONOLOGICAL LIST OF WORKS

### **SONATA FOR PIANO NO. 7** in B flat major, Op. 83 1939 – 1942

[**Соната для фортепиано № 7**, Соч. 83 • **Sonata dlya fortepiano № 7**, Soch. 83]

1. Allegro inquieto • Andantino • Allegro inquieto, come prima • Andantino • Allegro inquieto
2. Andante caloroso • Poco più animato • Più largamente • Tempo I
3. Precipitato

Duration: 17'

First performance: 18 January 1943, Moscow

Svyatoslav Richter

Op. 83 was awarded the Stalin State Prize, second class, in 1943. In 2012 Vakh-tang Matchavariani made an **ARRANGEMENT** of the third movement called '7 in 7' (2[picc].3.3[db bn] – 4.4.4.1 – timp. bass dr. strings).

### **SEVEN MASS SONGS**, Op. 89 1941 – 1942

for voice and piano

[**Семь массовых песен** для голоса с фортепиано и марш, Соч. 89 • **Sem massovykh pesen dlya golosa s fortepiano i marsh**, Soch. 89]

Text: Vladimir Mayakovsky (No. 1), A. Surkov (No. 2), Mira Mendelson-Prokofieva (Nos. 3-7)

1. Song. The Admiral is a Scoundrel
2. Song of the Brave *Allegro moderato*
3. The Tankman's Vow
4. Son of Kabarda
5. The Soldier's Sweetheart
6. Fritz
7. The Soldier's Love
8. March in A major [piano]

Duration: 15'

First performance (Nos. 3 and 4): November 1941, Nalchik

Anatoli Dolivo (bass) – Serge Prokofieff (piano)

Nos. 5 ('The Soldier's Sweetheart') and 7 ('The Soldier's Love') were later reused in *The Story of a Real Man*, Op. 117 for the musical depiction of the character of Olga.

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## CHRONOLOGICAL LIST OF WORKS

### **THREE PIECES**, Op. 96

1941 – 1942

for piano

[**Три пьесы** для фортепиано, Соч. 96 · **Tri pyesy** dlya fortepiano, Soch. 96]

1. Waltz [from the opera *War and Peace*, Op. 91] *Allegro moderato* · *Poco meno mosso (Allegretto)* · *Moderato espressivo* · *Allegro moderato, come prima*
2. Contredance [from the film music *Lermontov*] *Moderato* (♩ = 104)
3. Mephisto Waltz [from the film music *Lermontov*] *Allegro precipitato*

Duration: 15'

### **THREE PIECES FROM 'CINDERELLA'**, Op. 95

1942

for piano

[**Три пьесы из балета «Золушка»** для фортепиано, Соч. 95 · **Tri pyesy iz baleta «Zolushka»** dlya fortepiano, Soch. 95]

1. Pavane. Intermezzo *Andante grazioso* (♩ = 76) · *Poco più tranquillo* · *Tempo I*
2. Gavotte *Allegretto*
3. Slow Waltz *Adagio*

Duration: 12'

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## CHRONOLOGICAL LIST OF WORKS

### **KOTOVSKY** [*without opus number*]

1942

Music to the film for orchestra

[**Котовский**. Музыка к кинофильму – Koto vsky. Muzyka k kinofilmu]

Produced by TSOKS [Tsentralnaya obedinyonnaya kinostudiya / Central United Film Studios] – Alexei Kapler (scenario) – Alexander Faintsimmer, Dmitri Vasilev (directors) – Isidor Simkov (assistant director) – Mikhail Gindin (camera) – Alexei Utkin (set design) – Valeri Popov (sound engineer) – S. Gorakova (cutter). First showing: 6 January 1943

1. Song *Andante molto* (♩ = 52)
2. Horse Race *Allegro* (♩ = 138) • *Poco più mosso* (♩ = 160)
3. Revolution *Allegro* (♩ = 120)
4. Waltz (At Karakozen's) *Moderato* (♩ = 60) • *Più mosso* • *Moderato* (♩ = 60)
5. Intervention *Allegro* (♩ = 120)
6. Kharitonov's Death *Adagio* (♩ = 52)
7. The Germans before the Onset *Alla marcia* (♩ = 112)

CAST: Grigori Kotovsky (Nikolai Mordvinov) – Kharitonov (Vasili Vanin) – Kabanyuk and Zagari (Nikolai Kryuchkov) – Doctor (Vera Maretskaya) – Prince Karakozen and his son (Mikhail Astangov) – Orderly (Konstantin Sorokin)

2.2.2.2 – 3.3.1. Euphonium.1 – perc (tamb, side dr, bass dr, cym). harp. strings

With the exception of one item of the music for K o t o v s k y only the piano score survived. On the basis of the soundtrack and the piano score Mikhail Yurovsky reconstructed the score. The manuscript piano score is preserved at the State Archives of Literature and Art.

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## CHRONOLOGICAL LIST OF WORKS

### **TONYA** [*without opus number*]

1942

Music to the film for orchestra

[**Тоня**. Музыка к кинофильму – **Тоня**. Muzyka k kinofilmu]

Produced by TSOKS [Tsentralnaya obedinyonnaya kinostudiya] – Boris Brodsky (scenarist) – Abram Room (director) – Leonid Kosmatov (camera man) – Fyodor Berenshtam (set designer) – Vladimir Bogdankevich (sound engineer)

1. Overture
2. Alley in the Park
3. Tonya Descends the Stairway
4. Song
5. German No. 1
6. War Episode
7. Katya Bids Farewell to Tonya
8. Anya Bids Farewell to Tonya
9. Russian Inhabitants Leave the Town
10. The First Hut (Vasya Recognizes Tonya)
11. The First Hut
12. The Cannon Moves
13. Before the Shot
14. Arrival of the Germans
15. Strophes 1-3 of the Song
16. Finale

**CAST:** Tonya (Valentina Karavaeva) – Vasili Stepanovich (Sergei Stolyarov) – Katya (Lyudmila Shabalina) – Anya (Larisa Emelyantseva) – Tikhon Petrovich (Boris Bibikov) – Colonel (Yuri Korshun) – German Officer (B. Olenin)

For unknown reasons *To n y a* was never released, the manuscript score is preserved at the State Archives of Literature and Art. The above listed items are taken from Shlifstein's 'Notograficheski Spravochnik'.

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## CHRONOLOGICAL LIST OF WORKS

### **THE PARTISANS IN THE UKRAINIAN STEPPES** [*without opus number*]

1942

Music to the film for orchestra

[**Партизаны в степях Украины.** Музыка к кинофильму – *Partizany v stepyakh Ukrainy.* Muzyka k kinofilmu]

Produced by Kievskaya kinostudiya khudozhestvennykh filmov [Kiev Art Film Studios] – Igor Savchenko (scenario after Alexander Korneichuk's play) – Igor Savchenko (director) – Yuri Ekelchik (camera man) – Morits Umansky, Ekaterina Yukelson (set designers) – N. Mina, A. Baby (sound engineers)

*Dedicated to the 25<sup>th</sup> anniversary of Soviet Rule in Ukraine*

1. Begin of the Second Song
2. After the Detonation
3. Deda's Death
4. Uneasy Background
5. After Sashko's Gunshot
6. The Grave
7. Fragment from 'The Year 1941'

каст: Salyvon Chasnyk (Nikolai Bogolyubov) – Pelageya Chasnyk (Natalia Uzhvy) – Ded Taras (Boris Chirkov) – Ded Ostap (Anton Dunaisky) – Doctor (Vladislav Krasnovetsky) – Ekaterina (Larisa Emelyantseva) – Arkasha (Vladimir Balashov) – Sashko (Boris Runge) – Dolgonosik (Dmitri Milyutenko) – Interpreter (Terenti Yura) – German officers (Konstantin Koshevsky, Evgeni Ponomarenko)

Prokofieff recycled for this film Nos. 1 and 3 ('In the Struggle', 'The Brotherhood of Man') from *The Year 1941*, Op. 90 and a march from the music for *Kotovsky*. The manuscript piano score is preserved at the State Archives of Literature and Art.

### **STRING QUARTET NO. 2** (on Kabardinian themes) in F major, Op. 92 1941 – 1942

[**Струнный квартет № 2** (на кабардинские темы), Соч. 92 • **Strunnyi kvartet № 2** (na kabardinskie темы), Soch. 50]

1. Allegro sostenuto (♩ = 104) • più pesante • Tempo I
2. Adagio (♩ = 42) • Poco più animato (♩ = 56) • Poco meno mosso (♩ = 50) • Tempo I (♩ = 42)
3. Allegro (♩ = 152) • Pochhissimo meno • Pochhissimo meno • Tempo I • Andante molto (♩ = 63) • Quasi Allegro I, ma un poco più tranquillo • Poco meno mosso • Allegro I

Duration: 22'

First performance: 5 September 1942, Moscow, Conservatoire  
Beethoven Quartet

Some sources mention that the first performance of Op. 92 took place as early as 7 April 1942. **ARRANGEMENT** for chamber orchestra by Daniel Sánchez Velasco (1 [picc].1.1.1 – 1.1.0.0 – strings [5/4/3/3/1])



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## CHRONOLOGICAL LIST OF WORKS

### **BALLAD OF AN UNKNOWN BOY**, Op. 93

1942 – 1943

Cantata for soprano, tenor, mixed choir and orchestra

[**Баллада о мальчике, оставшемся неизвестным.** Кантата для сопрано, тенора, хора и симфонического оркестра – **Ballada o malchike, ostavshemsya neizvestnym.**

Kantata dlya soprano, tenora, khora i simfonicheskogo orkestra]

Text: Pavel Antokolsky

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, xyl). 2 harps. piano. strings

Duration: 30'

First performance: 21 February 1944, Moscow, Conservatoire

Natalia Shpiller (soprano) – Fyodor Fedotov (tenor) – (Leningrad?) State Orchestra – Leningrad State Capella – Republican Russian Capella – Alexander Gauk (conductor)

The cantata is also known as 'The Tale of the Boy Who Remained Unknown'. According to Simon Morrison the dedicatee of Op. 93 is Semyon Shlifshtein.

### **SONATA FOR FLUTE AND PIANO** in D major, Op. 94

1943

[**Соната для флейты и фортепиано**, Соч. 94 • **Sonata dlya fleity i fortepiano**, Soch. 94]

1. Moderato (♩ = 80)

2. Scherzo *Presto* • *Poco più mosso del* ♩. = ♩ • *Tempo I*

3. Andante (♩ = 69)

4. Allegro con brio • *Poco meno mosso* • *Tempo I* • *Poco meno mosso* • *Tempo I* • *Poco meno mosso* • Allegro con brio I

Duration: 24'

First performance: 7 December 1943, Moscow, Conservatoire

Nikolai Kharkovsky (flute) – Svyatoslav Richter (piano)

**ARRANGEMENTS:** for flute and orchestra (0.1[cor anglais].2[bass clar].1 – 2.1.0.0 – timp. 2 perc [I: tgl, wood bl, snare dr, bass dr, glsp, xyl – II: cast, tamb, 3 temple bl, susp.cym]. harp. piano/cel. strings) by Christopher Palmer ■ for flute (or violin) and orchestra (2[picc].2.2.2 – 2.2.bass trbn or tuba – perc [timp, tamb, side dr, bass dr, glsp]. strings) by Joel Gamzou ■ for clarinet and orchestra by Kent Kennan ■ for flute (or violin) and strings (5/4/4/3/1) by Andreas Tarkmann ■ for piano trio by Lera Auerbach

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## CHRONOLOGICAL LIST OF WORKS

### TEN PIECES FROM 'CINDERELLA', Op. 97

1943

for piano

[Десять пьес из балета «Золушка» для фортепиано, Соч. 97 · *Desyat pyes iz baleta «Zolushka» dlya fortepiano, Soch. 97*]

1. Spring Fairy *Presto* (♩ = 160)
2. Summer Fairy *Andantino sognando* (♩ = 80)
3. Autumn Fairy *Allegro moderato* (♩ = 126)
4. Winter Fairy *Moderato, quasi allegretto* (♩ = 120)
5. Grasshoppers and Dragonflies *Vivace con brio* (♩ = 138)
6. Oriental Dance *Andante dolce* (♩ = 63)
7. Passepied *Allegretto* (♩ = 63)
8. Capriccio *Allegretto capriccioso* (♩ = 144)
9. Bourrée *Allegro pesante* (♩ = 84)
10. Adagio (The Prince and Cinderella) ♩ = 42

Duration: 21'

### ADAGIO FROM 'CINDERELLA', Op. 97a

1944

for violoncello and piano

[Адажио из балета «Золушка» для виолончели и фортепиано, Соч. 97bis · *Adazhio iz baleta «Zolushka» dlya violoncheli i fortepiano, Soch. 97bis*]

Duration: 5'

First performance: 19 April 1944, Moscow (radio broadcast)

Alexander Stogorsky (violoncello) – N. Balk (piano)

**ARRANGEMENTS:** for violoncello and orchestra by Wolfgang Emanuel Schmidt (2.3[cor anglais].2.2[db bn] – 4.1.0.1 – timp. perc. harp. piano. strings).

### SONATA FOR PIANO NO. 8 in B flat major, Op. 84

1939 – 1944

[Соната для фортепиано № 8, Соч. 84 · *Sonata dlya fortepiano № 8, Soch. 84*]

*Dedicated to Mira Mendelson*

1. Andante dolce · Poco più animato · Andante I · Allegro moderato · Tempo I · Andante · Andante dolce, come prima
2. Andante sognando
3. Vivace · Allegro ben marcato · Andantino · Vivace, come prima

Duration: 21'

First performance: 30 December 1944, Moscow, Conservatoire

Emil Gilels

Op. 84 was awarded the Stalin State Prize, first class, in 1946.

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# CHRONOLOGICAL LIST OF WORKS

## **CINDERELLA**, Op. 87

1940 – 1944

Ballet in 3 acts

[Золушка. Балет в 3 действиях, Соч. 87 • Zolushka. Balet v 3 deistviyakh, Soch. 87]

Scenario: Nikolai Volkov after the tale by Charles Perrault

### Act I

1. Introduction *Andante dolce* (♩ = 80)
2. Pas de Shawl *Allegretto* (♩ = 132) • *Poco più mosso* • *L'istesso tempo* • *Poco più animato* (♩ = 88) • *Meno mosso (Allegretto)* (♩ = 66) • *Allegro* (♩ = 100) • *Più mosso* • *Allegro* (♩ = 160)
3. Cinderella *Andante dolce* (♩ = 80)
4. Cinderella's Father *Andantino* (♩ = 80) • *Andante poco drammatico* (♩ = 80)
5. The Beggar Fairy *Adagio* (♩ = 69)
6. The Sister Dress for the Ball *Vivo* (♩ = 144) • *Andantino*
7. The Dancing Lesson *Allegretto* • *Più animato* • *Più animato* • *Allegretto*
8. Departure for the Ball (Stepmother and Sisters) *Vivo* (♩ = 144) • *Andantino* • *Vivo*
9. Cinderella's Dream of the Ball *Andante dolce* • *Allegretto* (♩ = 126) • *Andante dolce*
10. Gavotte *Allegretto*
11. Second Appearance of the Beggar Fairy *Adagio* (♩ = 69)
12. Variation of the Spring Fairy *Presto* (♩ = 160) • *Moderato*
13. Monologue of the Summer Fairy *Andantino sognando* (♩ = 80)
14. Grasshoppers and Dragonflies *Vivace con brio* (♩ = 138)
15. Variation of the Autumn Fairy *Allegro moderato* (♩ = 126) • *Andantino* • *Poco più mosso*
16. Variation of the Winter Fairy *Allegro moderato* (♩ = 126)
17. The Departure is Delayed *Vivo* (♩ = 92)
18. Clock Scene *Allegro moderato* (♩ = 112)
19. Cinderella's Departure to the Ball *Allegro espressivo* (♩ = 60)

### Act II

20. Court Dance *Andante grazioso* (♩ = 76) • *Poco più tranquillo* • *Tempo I*
21. Passepied *Allegretto* (♩ = 62)
22. Dance of the Cavaliers (Bourrée) *Allegro pesante e ben ritmato* (♩ = 84)
23. Khudishka's Variation *Allegretto*
24. Kubishka's Variation *Allegretto capriccioso* (♩ = 144) • *Più mosso* • *Tempo I*
25. Court Dance *Andante grazioso* (♩ = 76)
26. Mazurka and Entrance of the Prince *Allegro* (♩ = 72) • *Poco più sostenuto* • *Moderato* (♩ = 112) • *Allegro ma non troppo* • *Meno mosso* • *Moderato* • *Più mosso ben ritmato*
27. Variation of the Prince's Four Friends *Allegro moderato* (♩ = 120)
28. Mazurka *Allegro, ma non troppo* (♩ = 180) • *Poco più sostenuto*
29. Cinderella's Arrival at the Ball *Allegro* (♩ = 150) • *Andante*
30. Grand Waltz *Allegretto* • *Più animato* • *Meno mosso* • *Meno mosso della prima volta*
31. Promenade *Allegro tranquillo* (♩ = 80)

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# CHRONOLOGICAL LIST OF WORKS

## CINDERELLA, Op. 87 [CONTINUED I]

32. Cinderella's Variation *Allegro grazioso* (♩ = 92)
33. The Prince's Variation *Andante con brio* (♩ = 48)
34. Entertainment of the Guests *Moderato* (♩ = 100)
35. The Sisters' Duet with the Oranges *Allegro con brio* (♩ = 126) • *Poco più mosso* • *Allegro con brio*
36. Duet – Cinderella and the Prince (Adagio) *Adagio* (♩ = 42) • *Poco più animato*
37. Waltz-Coda *Allegro espressivo* (♩ = 60) • *Presto*
38. Midnight *Allegro moderato* (♩ = 120) • *Moderato* (♩ = 64)

### Act III

39. The Prince and the Cobblers *Allegro scherzando* (♩ = 76)
40. The Prince's First Galop *Presto* (♩ = 168) • *Andante* (♩ = 69)
41. The Temptation *Moderato* (♩ = 88) • *Allegretto* (♩ = 132) • *Moderato I* • *Allegretto* (♩ = 132) • *Moderato I*
42. The Prince's Second Galop *Presto* (♩ = 168)
43. Oriental Dance *Andante dolce* (♩ = 63) • *Poco più animato* • *Tempo I*
44. The Prince's Third Galop *Allegro marcato* (♩ = 126)
45. Cinderella Awakes *Andante dolce* (♩ = 80) • *Allegretto* • *Allegro ma non troppo* (♩ = 76) • *Poco più mosso* • *Tempo I* • *Poco più mosso* • *Andante molto*
46. The Morning after the Ball *Allegretto capriccioso* (♩ = 126) • *Moderato* (♩ = 96) • *Vivo* (♩ = 160)
47. The Prince's Visit *Vivace* (♩ = 184) • *Poco meno presto* (♩ = 168) • *Andante con brio* (♩ = 48) • *Vivace I* • *Moderato furioso* • *Poco più mosso*
48. The Prince has Found Cinderella *Adagio passionato* (♩ = 120) • *Andante* (♩ = 64) • *Moderato* (♩ = 88) • *Andante*
49. Slow Waltz *Adagio* (♩ = 54) • *Poco più animato* • *Tempo I* • *Assai più mosso* (♩ = 84) • *Poco più animato* • *Meno mosso* (*Più animato al Adagio I*)
50. Amoroso *Andante dolcissimo* (♩ = 60) • *Poco meno mosso*

**DRAMATIS PERSONAE:** Cinderella – Cinderella's Father – Cinderella's Stepmother – Cinderella's Sisters Khudishka and Kubishka – Prince – Dance instructor – Beggar Fairy – Spring Fairy – Summer Fairy – Autumn Fairy – Winter Fairy  
The Prince's friends, Guests at the ball, Spanish women, Oriental women, vendors, cobblers, dwarfs, grasshoppers, dragonflies

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, 5 perc (tgl, cast, maracas, tamb, wood bl, side dr, bass dr, tam-t, glsp, xyl). harp. piano. strings  
on stage: 3(picc).0.4.0 – 4.3.3.1 – strings (1/1/0/0/0)

Duration: full eve

Première: 21 November 1945, Moscow, Bolshoi Theatre  
Olga Lepeshinskaya (Cinderella) – Vladimir Ryabtsev (Her Father) – V. Kriger (Her Stepmother) – Minna Shmelkina and T. Lazarevich (Her Sisters) – Mikhail Gabovich (Prince) – Viktor Tsaplin (Dance instructor) – Anastasia Abramova (Beggar Fairy) – Muza Gotlib (Spring Fairy) – Marianna Bogolyubskaya (Summer Fairy) – Maya Plisetskaya (Autumn Fairy) – Lyudmila Cherkasova (Winter Fairy)  
Rostislav Zakharov (director) – Pyotr Vilyams (stage design) – Yuri Faier (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### CINDERELLA, Op. 87 [CONTINUED II]

Op. 87 was awarded the Stalin State Prize, first class, in 1945. **REDUCED VERSION** by Daryl Griffith: 2(picc).1(cor anglais). 2(bass clar).1 – 2.2.1.1 – 2 perc (tmp, tgl, wood bl, tamb, side dr, bass dr, susp.cym, glsp, xyl). harp. piano/cel. strings. **ARRANGEMENTS:** for violoncello and orchestra of 'Adagio – Cinderella and the Prince' by Wolfgang Emanuel Schmidt (2.3[cor anglais].2.2[db bn] – 4.1.0.1 – tmp. perc. harp. piano. strings) ■ for wind orchestra ('Introduction' · 'Pas de Shawl' · 'Dancing Lesson' · 'Spring & Summer Fairies' · 'Fairy Godmother & Fairy Winter' · 'Clock Scene' · 'Cinderella's Waltz', 2[picc].2[cor anglais].2[bass clar].2 – 2.2.1.1 – 1 perc (tgl, wood bl, tamb, side dr, bass dr, pedal bass dr, susp.cym) by Peter Franks ■ for two pianos by Mikhail Pletnyov ('Suite from Cinderella': 'Introduction' · 'Quarrel' · 'Winter' · 'Spring' · 'Cinderella's Waltz' · 'Galop' · 'Valse lente' · 'Finale') ■ for violin and piano ('Waltz' · 'Gavotte' · 'Passepied' · 'The Winter Fairy' · 'Mazurka') by Mikhail Fikhtengolts ■ for piano duet ('Suite-Fantasia') by Adolf Gotlib ■ for piano by Levon Atovmyan.

For **ARRANGEMENTS** by the composer *see* ▶ Three Pieces from Cinderella, Op. 95 (1942) ▶ Ten Pieces from Cinderella, Op. 97 (1943) ▶ Adagio from 'Cinderella', Op. 97a (1944) ▶ Six Pieces from 'Cinderella', Op. 102 (1944) ▶ Suite No. 1 from 'Cinderella', Op. 107 (1946) ▶ Suite No. 2 from 'Cinderella', Op. 108 (1946) ▶ Suite No. 3 from 'Cinderella', Op. 109 (1946) ▶ Waltz Suite, Op. 110 (1946).

Composer André Parfenov was inspired by 'Waltz-Coda', No. 37 from 'Cinderella', for his composition 'Hommage à Sergei Sergeevich' for violin and piano (2014, duration: 7')

### SIX PIECES FROM 'CINDERELLA', Op. 102

for piano

1944

[Шесть пьес из балета «Золушка» для фортепиано, Соч. 102 · *Shest pyes iz baleta «Zolushka» dlya fortepiano, Soch. 101*]

1. Waltz. Cinderella and the Prince *Allegretto* · *Poco più animato* (♩ = 52) · *Più animato* · *Meno mosso* · *Meno mosso della prima volta*
2. Cinderella's Variation *Allegro grazioso* (♩ = 92)
3. Quarrel *Moderato*
4. Waltz. Cinderella Goes to the Ball *Allegro espressivo* (♩ = 50)
5. Veil Dance *Allegretto* · *Moderato* (♩ = 96) · *Poco più animato* · *Allegro moderato* · *Poco meno mosso* · *Allegro moderato*
6. Amoroso *Moderato dolce* · *Andante* (♩ = 60)

Duration: 21'

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## CHRONOLOGICAL LIST OF WORKS

### SUITE NO. 1 FROM 'CINDERELLA', Op. 107

1946

for orchestra

[Сюита № 1 из балета «Золушка» для симфонического оркестра, Соч. 107 • Syuita № 1 iz baleta «Zolushka» dlya simfonicheskogo orkestra, Soch. 107]

1. Introduction *Andante dolce* (♩ = 80) • *Poco meno mosso* • *Tempo I*
  2. Pas de châte (Veil Dance) *Allegretto* • *Poco più animato* (♩ = 88) • *Moderato* (♩ = 96) • *Poco più animato* • *Allegro con brio* (♩ = 116) • *Poco meno mosso* • *Allegro moderato*
  3. Quarrel *Moderato* • *Allegro irato* (♩ = 160)
  4. Beggar Fairy and Winter Fairy *Allegro moderato* (♩ = 106) • *Moderato* (♩ = 88) • *Più animato* • *Tempo I (poco meno mosso)*
  5. Mazurka *Allegro* (♩ = 72) • *Poco più sostenuto* (♩ = 180) • *Moderato* (♩ = 112) • *Allegro ma non troppo* • *Meno mosso* • *Moderato* • *Allegro, ma non troppo*
  6. Cinderella goes to the Ball *Vivo* (♩ = 92) • *Poco più lento* • *Ancora più lento* • *Allegro grazioso* (♩ = 92)
  7. Cinderella's Waltz *Allegro espressivo* (♩ = 60)
  8. Midnight *Allegro moderato* (♩ = 120) • *Moderato* (♩ = 84)
- 3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, cast, wood bl, tamb, side dr, bass dr, cym, tam-t, bells, glsp, xyl). harp. piano. strings

Duration: 26'

First performance: 12 November 1946, Moscow, House of the Unions  
All-Union Radio Orchestra – Abram Stasevich (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### SUITE NO. 2 FROM 'CINDERELLA', Op. 108

1946

for orchestra

[Сюита № 2 из балета «Золушка» для симфонического оркестра, Соч. 108 • *Suitta № 2 iz baleta «Zolushka» dlya simfonicheskogo orkestra, Soch. 108*]

1. Cinderella's Dreams *Andante dolce • Moderato* (♩ = 100) • *Più animato • Moderato I • Andante drammatico • Moderato*
2. Dancing Lesson and Gavotte *Vivo* (♩ = 144) • *Allegretto* (♩ = 126)
3. Spring Fairy and Summer Fairy (*Presto* (♩ = 160) • *Moderato • Presto • Andantino sognando • Vivace con brio* (♩ = 138)
4. Bourrée *Allegro pesante e ben ritmato* (♩ = 84)
5. Cinderella in the Palace *Allegretto* (♩ = 150) • *Andante • Allegretto • Poco più animato* (♩ = 52) • *Più animato • Meno mosso • Meno mosso della prima volta*
6. Galop *Presto • Poco meno • Tempo I • Poco meno • Ancora un poco meno mosso* (♩ = 126) • *Presto, come prima • Andante dolce • Presto, come prima*  
3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, maracas, cast, tamb, side dr, bass dr, cym, glsp, xyl). 2 harps. cel. piano. strings

Duration: 26'

First performance: July 1956, Moscow

All-Union Radio Orchestra

### SUITE NO. 3 FROM 'CINDERELLA', Op. 109

1946

for orchestra

[Сюита № 3 из балета «Золушка» для симфонического оркестра, Соч. 109 • *Suitta № 3 iz baleta «Zolushka» dlya simfonicheskogo orkestra, Soch. 109*]

1. Pavane *Andante grazioso* (♩ = 76) • *Poco più tranquillo*
2. Cinderella and the Prince *Adagio* (♩ = 42) • *Poco più animato*
3. Three Oranges *Moderato* (♩ = 100)
4. Temptation *Moderato* (♩ = 88) • *Allegretto* (♩ = 132) • *Moderato I • Allegretto* (♩ = 132) • *Moderato I*
5. Oriental Dance *Andante dolce* (♩ = 63) • *Poco più animato*
6. The Prince Finds Cinderella *Adagio passionato* (♩ = 120)
7. Valse lente *Adagio* (♩ = 54) • *Poco più animato • Tempo I • Assai più mosso* (♩ = 84) • *Poco più animato • Meno mosso • Adagio I*
8. Amoroso *Andante dolcissimo* (♩ = 60) • *Poco meno mosso*  
3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. 5 perc (I: tamb, cym – II: cast, side dr – III: tgl, bass dr – IV: xyl – V: glsp/cel). 2 harps. piano. strings

Duration: 27'

First performance(radio broadcast): 3 September 1947, Moscow

All-Union Radio Orchestra – Abram Stasevich (conductor)

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## CHRONOLOGICAL LIST OF WORKS

**MARCH** in B flat major, Op. 99 1943 – 1944

for wind orchestra

[**Марш** для духового оркестра, Соч. 99 • **Marsh** dlya dukhovogo orkestra, Soch. 99]

1(picc).0.3(*E♭* clar).0 – 2.2.3.0 – banda (3 cornets, 5 horns [alto, tenor, baritone (1/3/1)], 2 tubas)

Duration: 3'

First performance (radio broadcast): 30 April 1944

First performance (concert): 14 May 1944, Moscow

Ivan Petrov (conductor)

**ARRANGEMENTS:** for full orchestra by Muscat (1[picc].1.2.1 – 2.3.1.0 – timp. perc [side dr, bass dr, cym]. harp. piano. strings [2/2/1/1/1]) and by Otfried Büsing (1.1.1.1 – 3.1.1.0 – timp. 2 perc [I: tamb, snare dr – II: bass dr, cym]). strings ■ for brass band by William Relton ■ for clarinet ensemble by Matt Johnston

**SONATA FOR VIOLIN AND PIANO NO. 2** in D major, Op. 94a 1944

Reworked version of Sonata for Flute and Piano, Op. 94

[**Соната для скрипки и фортепиано № 2**, Соч. 94bis • **Sonata dlya skripki i fortepiano № 2**, Soch. 94bis]

1. Moderato (♩ = 80)

2. Scherzo (*Presto · Poco più mosso del ♩. = ♩ · Tempo I*)

3. Andante (♩ = 69)

4. Allegro con brio

Duration: 24'

First performance: 17 June 1944, Moscow, Conservatoire

David Oistrakh (violin) – Lev Oborin (piano)



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## CHRONOLOGICAL LIST OF WORKS

**SYMPHONY NO. 5** in B flat major, Op. 100

1944

[**Симфония № 5**, Соч. 100 • **Simfoniya № 5**, Soch. 100]

1. Andante (♩ = 48) • Poco più mosso • Tempo I • Poco più mosso • Tempo I • Tempo I • Meno mosso
2. Allegro marcato (♩ = 132) • Pochissimo più animato • Meno mosso • Poù mosso (un poco più animato ch'el tempo I) • Meno mosso • Listesso tempo • Allegro marcato, come prima
3. Adagio (♩ = 60) • Poco più animato • Più lento
4. Allegro giocoso (♩ = 72) • Poco più tranquillo  
3(picc).3(cor anglais).4(E♭ clar, bass clar).3(db bn) – 4.3.3.1 – timp, perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t). harp. piano. strings

Duration: 43'

First performance: 13 January 1945, Moscow, Conservatoire  
USSR State Symphony Orchestra – Serge Prokofieff (conductor)

Op. 100 was awarded the Stalin Prize, first class, in 1946.

**ARRANGEMENTS:** for piano (second movement) by Anatoli Vedernikov ■ for ensemble (1.1.1.1 – 1.1.0.0 – 2 perc. acc. piano. strings [1/1/1/1]) by Joolz Gale.

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## CHRONOLOGICAL LIST OF WORKS

### **TWELVE RUSSIAN FOLKSONGS**, Op. 104

1944

Arrangements of traditional Russian folk songs for voice and piano

[**Обработки русских народных песен** для голоса с фортепиано, Соч. 104 • **Obra-  
botki russkikh pesen dlya golosa s fortepiano**, Soch. 104]

Volume I

1. Guelder Rose *Moderato, ben marcato*
2. Green Glade *Andantino*
3. Guelder Rose on the Hill *Allegro*
4. Katerina *Moderato scherzando*
5. White Snow *Andante dolce*
6. Sashenka *Andante*
7. My Beloved is Gone *Moderato, quasi Allegretto tranquillo*
9. Dream *Andante sognando*
8. Beyond the Woods *Andante*
10. Brown Eyes *Andante*
11. Dynyusha *Allegretto*
12. The Monk *Allegro moderato, ben marcato*

Duration: 15'

First performance: 25 March 1945, Moscow, Conservatoire

Lidiya Melnikova (soprano) – Boris Abramovich (piano)

The order of numbers in 'Muzgiz Collected Works Vol. 17' does not correspond with 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) and other sources. The latter claims that Op. 104 was composed as early as 1941. Nos. 7 ('Dream') and 11 ('Sashenka') reappear in The Story of a Real Man, Op. 117.

### **ODE TO THE END OF THE WAR**, Op. 105

1945

for large orchestra

[**Ода на оканчание войны** для симфонического оркестра, Соч. 105 • **Oda na okan-  
chanie voiny** dlya simfonicheskogo orkestra, Soch. 105]

Moderato. Maestoso • Allegro energico • Moderato, come Tempo I • Più ani-  
mato • Allegro assai (più animato ch'il Tempo II) • Meno mosso

3(picc).3(cor anglais).4(Eb clar, bass clar).3sax(soprano, alto, tenor).3(db bn)  
– 6.3.3.3 – timp. perc (tgl, side dr, bass dr, cym, tam-t, bells, xyl). 8 harps. 4  
pianos. strings (0/0/0/0/8)

Duration: 14'

First performance: 12 November 1945, Moscow, Tchaikovsky Hall

USSR State Symphony Orchestra – Samuil Samosud (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### TWO DUETS, Op. 106

1945

Arrangement of traditional Russian folk songs for tenor, bass and piano

[**Два дуэта**. Обработки русских народных песен для тенора и баритона с фортепиано, Соч. 106 • **Dva dueta**. Obrobтки russkikh narodnykh pesen dlya tenora i baritona s fortepiano, Soch. 106]

1. Every Man Must Marry *Andante* • *Meno mosso* • *Tempo I. Furioso*
2. Moscow Road *Moderato*

Duration: 8'

'Muzgiz Collected Works Vol. 17' prints a third, undated short song without opus number, 'To the Motherland', on a text by Mira Mendelson-Prokofieva for which ▶ *see*: To the Motherland.

### TO THE MOTHERLAND [without opus number]

1945 (?)

for high voice and piano

[**К родине** для голоса и фортепиано • **K rodine** dlya golosa i fortepiano]

Text: Mira Mendelson-Prokofieva

*Moderato*

Duration: 5'

This undated short song without opus number was probably composed in the context of *Two Duets*, Op. 106.

### SONATA FOR VIOLIN AND PIANO NO. 1 in F minor, Op. 80

1938 – 1946

[**Соната для скрипки и фортепиано № 1**, Соч. 80 • **Sonata dlya skripki i fortepiano № 1**, Soch. 80]

*Dedicated to David Fyodorovich Oistrakh*

1. *Andante assai* (♩ = 60) • *Poco più animato* • *Tempo I*
2. *Allegro brusco* (♩ = 96) • *Poco più tranquillo* • *Più mosso* • *Poco più tranquillo* • *Tempo I*
3. *Andante* (♩ = 66) • *Poco meno mosso*
4. *Allegrissimo* (♩ = ♩) • *Poco più tranquillo* (♩ = 120) • *Allegrissimo I* • *Poco meno mosso* (♩ = 112) • *Andante assai, come prima*

Duration: 27'

First performance: 23 October 1946, Moscow, Conservatoire

David Oistrakh (violin) – Lev Oborin (piano)

David Oistrakh edited the solo part of Op. 80 which was awarded th State Prize First Class in 1946.

**ARRANGEMENTS:** for violin, strings and percussion by Andrei Pushkarev, *commissioned by Sebastian Bohren*.

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## CHRONOLOGICAL LIST OF WORKS

### IVAN THE TERRIBLE, Op. 116

1942 – 1946

Music to the film in two parts for contralto, baritone, mixed choir and orchestra  
[Иван Грозный. Музыка к кинофильму для хора и симфонического оркестра, Соч. 116 · Ivan Grozny. Muzyka k kinofil'mu dlya khora i simfonicheskogo orkestra, Soch. 116]  
Produced by Mosfilm – Sergei Eisenstein (scenario and director) – Andrei Moskv  
vin (chief camera man) – Sergei Eisenstein, Iosif Shpinel (set design) – Vsevolod  
Voinov, Lidia Naumova, Yakov Raizman (costume designer) – Vasili Goryunov  
(makeup artist) – Vladimir Bogdankevich (sound engineer) – Abram Stasevich  
(conductor). First showing: 30 December 1944 (Part I), 1958 (Part II)

1. Overture *Moderato* (♩ = 104)
2. The Death of Glinskaya *Allegro* (♩ = 80) · *Andante* (♩ = 72)
3. Young Ivan's March *Moderato* (♩ = 96)
4. The Azure Main *Andante* (♩ = 66)
- 4a. The Azure Main, instrumental version *Andante* (♩ = 66)
5. Shuisky and the Keepers of the Hounds *Allegro moderato* (♩ = 132)
6. May He Live Forever *Allegro moderato*
7. Song of Praise *Andante* (♩ = 72)
8. The Swan *Allegro fastoso* (♩ = 120-126)
9. The Simpleton *Allegro tempestoso* (♩ = 80)
10. Riot *Allegro tempestoso* (♩ = 80)
11. The Entrance of the Tatars *Allegro moderato*
12. Cannons Are Brought to Kazan *Moderato pesante* (♩ = 108)
13. Ivan's Tent *Andante non troppo* (♩ = 78)
14. The Tatar Steppes *Largo*
15. The Cannoneers *Moderato energico* (♩ = 104)
16. The Tatars *Moderato* (♩ = 66)
17. Kurbsky's Trumpets *Allegro moderato* (♩ = 128)
18. The Attack *Presto*
19. Malyuta's Jealousy *Presto*
20. Kazan Has Fallen *Presto* (♩ = 176)
21. Ivan Pleads with the Boyars *Adagio* (♩ = 44-48)
22. Anastasia's Illness *Adagio* (♩ = 60)
23. Anastasia Is Poisoned *Moderato* (♩ = 100)
24. Ivan at Anastasia's Coffin *Moderato* (♩ = 104)
25. The Oath of the Oprichniki *Moderato energico* (♩ = 96)
26. Come back! Finale of Part I *Adagio* (♩ = 60) · *Molto fastoso* (♩ = 96)
27. Fanfares *Andante* (♩ = 96)
- 27a. Polonaise *Andante* (♩ = 96)
28. The Furnace Play. Liturgical Drama: The Burning Fiery Furnace
- 28a. Wonderful is God *Allegro*
- 28b. Song of the Young Men in the Burning Fiery Furnace
29. The Song of the Beaver *Andante assai*
30. Dances of the Oprichniki
- 30a. Chaotic Dance *Allegro ben ritmico* (♩ = 144)
- 30b. Orderly Dance *Più mosso* (♩ = 90)

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# CHRONOLOGICAL LIST OF WORKS

## IVAN THE TERRIBLE, Op. 116 [CONTINUED I]

- 31. Song of the Oprichniki *Allegro moderato* (♩ = 116)
- 31a. Song of the Oprichniki, instrumental version *Allegro moderato* (♩ = 116)
- 32. The Oprichniki and Vladimir
- 32a. Chorus No. 1 *Andante*
- 32b. Chorus No. 2 *Andante*
- 32c. Vladimir's Murder *Animato. Precipitato*
- 33. The Entrance of Ivan *Molto andante*

### APPENDIX I

- 1. Kyrie eleison *Largo, maestoso*
- 2. Sofrony's Cherubic Song *Adagio*
- 3. May He Live Forever! *Lento, recitativo*
- 4. My Soul *Andante mesto*
- 5. Most Merciful Lord *Andante ma non troppo, recitativo*
- 6. Eternal Remembrance *Largo*
- 7. With All the Saints *Andante*
- 8. You Alone *Moderato, recitativo*
- 9. Do not Weep for Me, Mother [Fyodor Ivanov] *Adagio*
- 10. You Were Told, Judas *Largo, mesto*
- 11. Wonderful Is God *Allegro*
- 12. We Are Innocent and at Their Mercy

### APPENDIX II

- 25. The Oath of the Oprichniki, variant version *Moderato energico* (♩ = 96)  
3(picc).3(cor anglais).5(Eb clar, bass clar), alto sax.5(db bn) – 5.5.3.2 – timp. perc (tgl, whip, wood bl, tamb, snare dr, bass dr, cym, tam-t, church bells [ad lib.], glsp, xyl). harp. piano. strings.

**CAST:** Tsar Ivan IV (Nikolai Cherkasov) – Tsarina Anastasia Romanovna (Lyudmila Tselikovskaya) – Efrosinia Staritskaya, boyarina (Serafima Birman) – Prince Andrei Kurbsky (Mikhail Nazarov) – Malyuta Skuratov and Alexei Basmanov, the Tsar's guard (Mikhail Zharov, Amvrozi Buchma) – Fyodor Basmanov (Mikhail Kuznetsov) – Vladimir Staritsky (Pavel Kadochnikov) – Fyodor Kolychev, boyar (Nadrei Abrikosov) – Pimen, Archbishop of Novgorod (Alexander Muebrov) – Archdeacon (Maxim Mikhailov) – Nikola, simpleton beggar (Vsevolod Pudovkin) – Sigismond, King of Poland (Pavel Massalsky) – Kaspar von Oldenbock, Livonian ambassador (Semyon Timoshenko)

Duration: 125' (music parts) / 175' (total duration of the film)

The films were originally planned as part of a trilogy, but Eisenstein died before the filming of the third part was finished. In 1945 Part I of *Ivan the Terrible* was awarded the Stalin State Prize, first class.

► **ARRANGEMENTS** There is an orchestral suite on themes from *Ivan the Terrible* by Paul Haletzki and Gottfried Madjera (2.2.2.2 – 4.3.3.1 – timp. perc. strings [‘Elegy and Chant’ · ‘Procession and Polonaise’ · ‘Finale and Russian Dance’] ■ Yuri Grigorovich created a ballet in 2 acts (7 scenes) called ‘Ivan the Terrible’, for which Mikhail Chulaki assembled parts from Op. 116, *Russian*

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## CHRONOLOGICAL LIST OF WORKS

### IVAN THE TERRIBLE, Op. 116 [CONTINUED II]

Overture, Op. 72, Symphony No. 3, Op. 44 and 'Field of the Dead' from the Cantata Alexander Nevsky, Op. 78.) ■ In 1961 Abram Stasevich compiled an oratorio for narrator, contralto, baritone, mixed choir, children's choir (ad lib.) and orchestra after Ivan the Terrible, Op. 116 on words by Sergei Eisenstein with insertions by Abram Stasevich, German version by Jörg Morgener (3[2picc].3[cor anglais].5[Eb clar, bass clar].2sax[alto/baritone].4[db bn] – 4.5.3.2 – timp. perc [tgl, whip, wood bl, tamb, side dr, bass dr, cym, tam-t, church bells, glsp, xyl, metal bar]. 2 gusli, 2 harps. piano. strings ['Overture' · 'Young Ivan's March' · 'The Ocean' · 'I Will Become Tsar' · 'Song of Praise' · 'May He Live Forever' · 'The Simpleton' · 'The Swan' · 'From the Enemies' Tombs' · 'The Tatars' · 'The Cannoneers' · 'The Assault of Kazan' · 'Ivan Implores the Boyars' · 'Ephrosinia's Lullaby' · 'Ivan at Anastasia's Coffin' · 'The Oath of the Oprichniki' · 'Fyodor Basmanov's Song with the Oprichniki' · 'Dance of the Oprichniki' · 'Finale' ]) ■ In the same year (1961) also Levon Atovmyan completed an oratorio for contralto, baritone, choir and orchestra, 'Ivan the Terrible', on the basis of Op. 116. Tel Aviv musicologist Nelly Kravets, who received the score from Atovmyan's daughter Svetlana in 2007, states that Atovmyan's version ('Ivan and the Boyars' · 'Ivan Entreats the Boyars' · 'The Barber's Song' · 'The Oprichniks' · 'The Swann' · 'Anastasya' · 'The Ocean' · 'The Fall of Kazan' · 'Glorification' – 4[2picc].3[cor anglais].4[Eb clar bass clar].tenor sax.3[db bn] – 4.5.3.2 – timp [2]. perc [tgl, whip, wood bl, tamb, side dr, bass dr, cym, Tam-t, glsp, xyl]. 2 harps. cel. piano. strings) which spares textual insertions (duration: approx. 30 minutes), is probably closer to Prokofieff's intensions than the work of Abram Stasevich. The composer approved of Atovmyan's conception as early as 1947 ■ Composer Mikhail Chulaki and choreographer Yuri Grigorovich used Prokofieff's film score for a ballet entitled 'Ivan the Terrible', which was premiered in 1975 ■ In 1990 Christopher Palmer arranged a Concert Scenario 'Ivan the Terrible' for contralto, bass, mixed choir and orchestra (3[picc].3[cor anglais].5[Eb-clar, bass clar].3sax[alto, tenor, bass].4[db bn] – 4.5.3.2 – timp. perc [tgl, whip, tamb, tenor dr, side dr, bass dr, cym, tam-t, bells, xyl]. 2 harps. piano. strings) with a Russian text by Vladimir Lugovsky ■ In 2016 Frank Strobel produced a reconstruction of the film music matching the final cut of the picture (first performance: 16 September 2016, Berlin, Rundfunk-Sinfonieorchester Berlin under the baton of Frank Strobel) – in contrast the material prepared by Sikorski Music Publishers represents a scientific research concerning all of what Prokofieff ever composed for Ivan the Terrible not considering that noticeable portions of the music underwent cuttings and reorganizations due to adjustments on the actual composition of the film sequences.

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## CHRONOLOGICAL LIST OF WORKS

### NATIONAL ANTHEM (I, II), Op. 98 *Sketches*

1943/1946

for choir and piano

[Эскизы к Гимну СССР и к Гимну РСФСР, Соч. 98 • Eskizy k Gimnu SSSR i k Gimnu RSFSR, Soch. 98]

Text: Sergei Mikhalkov and El-Registan (No. 1), S. Shchipachov (No.2)

1. Anthem for the SSSR [Soyuz Sovetskikh Sotsialisticheskikh Respublik (USSR)]
2. Anthem for the RSFSR [Russkaya Sotsialisticheskaya Federativnaya Sovetskaya Respublika]

The manuscripts are preserved at the State Archives of Literature and Art.

### WALTZ SUITE, Op. 110

1946

for symphony orchestra

[Валсы. Сюита для симфонического оркестра, Соч. 110 • Valsy. Syuita dlya simfonicheskogo orkestra, Soch. 110]

1. Since We Met [War and Peace, Op. 91] *Allegro moderato* • *Poco meno mosso (Allegretto)* • *Moderato espressivo* • *Poco più animato* • *Moderato espressivo, come prima* • *Più lento* • *Allegro moderato* • *Poco più mosso (come la prima volta)*
2. Cinderella in the Palace [Cinderella, Op. 87] *Allegretto* • *Poco più animato* (♩. = 52) • *Più animato* • *Meno mosso* • *Meno mosso della prima volta*
3. Mephisto Waltz [Lermontov] *Allegro precipitato* • *Poco meno mosso* • *Modarato* (♩ = 104) • *Meno mosso* • *Allegro precipitato, come prima*
4. End of the Fairy Tale [Cinderella, Op. 87] *Adagio* (♩ = 54) • *Poco più animato* • *Tempo I* • *Assai più mosso* (♩ = 84) • *Poco più animato* • *Meno mosso (più animato che l'Adagio I)* • *Adagio*
5. New Year's Eve Ball [War and Peace, Op. 91] *Allegro, ma non troppo* • *Poco meno mosso* • *Pochissimo più animato* • *Come prima* • *Poco più animato* • *Più mosso*
6. Happiness [Cinderella, Op. 87] *Allegro espressivo* • *Più animato* • *Poco più animato* • *Tempo I*

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, maracas, cast, wood bl, tamb, side dr, bass dr, cym, glsp, xyl). harp. piano. strings

Duration: 27'

First performance: 13 May 1947, Moscow, Conservatoire

USSR State Symphony Orchestra – Mikhail Shteiman (conductor)

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## CHRONOLOGICAL LIST OF WORKS

**SYMPHONY NO. 6** in E flat minor, Op. 111 1945 – 1947  
[Симфония № 6, Соч. III • **Simfoniya № 6**, Soch. III]

1. Allegro moderato • Moderato • Allegro moderato, come prima • Andante molto • Allegro (un poco più animato che il tempo I) • Poco meno mosso • Moderato • Andante molto • Allegro moderato • Andante
  2. Largo • Meno mosso
  3. Vivace • Andante tenero • Vivace, come prima
- 3(picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp, perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t). harp. cel. piano. strings

Duration: 42'

First performance: 11 October 1947, Leningrad

Leningrad Philharmonic Orchestra – Evgeni Mravinsky (conductor)

**SYMPHONY NO. 4** in C major, Op. 112 [VERSION II] 1947  
[Симфония № 4, Соч. III2 (вторая редакция) • **Simfoniya № 4**, Soch. III2 (vtoraya redaktsiya)]

1. Andante assai • Allegro eroico
  2. Andante tranquillo
  3. Moderato quasi allegretto
  4. Allegro risoluto
- 3(picc).3(cor anglais).4(Eb-clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym). harp. piano. strings

Duration: 37'

First performance (radio broadcast): 11 March 1950, London

BBC Symphony Orchestra – Sir Adrian Boult (conductor)

First performance (concert): 5 January 1957, Moscow, Conservatoire

USSR State Symphony Orchestra – Gennadi Rozhdestvensky (conductor)

Symphony No. 4 is based on music from the ballet *The Prodigal Son*, Op. 47 (1929 – 1930). For the original version ▶ *see*: *Symphony No. 4*, Op. 47 (1929 – 1930). **ARRANGEMENTS**: for two pianos eight hands by Gennadi Rozhdestvensky.



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## CHRONOLOGICAL LIST OF WORKS

### **SONATA FOR PIANO NO. 9** in C major, Op. 103 1947

[**Соната для фортепиано № 9**, Соч. 103 • **Sonata dlya fortepiano № 9**, Soch. 103]

*Dedicated to Svyatoslav Teofilovich Richter*

1. Allegretto • Poco meno mosso
2. Allegro strepitoso • Meno mosso • Andante
3. Andante tranquillo • Allegro sostenuto • Andante tranquillo, come prima • Allegro sostenuto • Andante tranquillo, come prima • Allegro • Andante tranquillo
4. Allegro con brio, ma non troppo presto • Poco meno mosso • Tempo I • Poco meno mosso • Andantino • Allegretto • Tempo I • Poco meno mosso

Duration: 25'

First performance: 16 December 1951, Moscow, Conservatoire  
Svyatoslav Richter

The official first performance was preceded by a rendition with Svyatoslav Richter on 21 April 1951 in a concert dedicated to Serge Prokofieff in the Moscow House of Composers on the occasion of the composer's 60<sup>th</sup> birthday.

### **FESTIVE POEM** ('Thirty Years'), Op. 113 1947

for orchestra

[**Праздничная поэма** («Тридцать лет») для симфонического оркестра, Соч. 113 • **Prazdnichnaya poema** («Tritdsat let») dlya simfonicheskogo orkestra, Soch. 113]

*In Commemoration of the 30<sup>th</sup> Anniversary of the Revolution*

- Andante tranquillo ed un poco maestoso • Allegro • Andante  
2.2.2.2 – 4.2.3.1 – timp. perc (tgl. side dr, bass dr, cym). harp. piano. strings

Duration: 15'

First performance: 3 October 1947, Moscow, Conservatoire  
USSR State Symphony Orchestra – Konstantin Ivanov (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **PROSPER, OUR MIGHTY LAND!**, Op. 114

1947

Cantata for mixed choir and orchestra in commemoration of the 30<sup>th</sup> anniversary of the October Revolution

[**Расцветай могучий край**. Кантата к 30-летию Октября для смешанного хора и симфонического оркестра, Соч. 114 • **Rastsvetai moguchy kraj**. Kantata k 30-letiyu Okt'yabrya dlya smeshannogo khora i simfonicheskogo orkestra, Soch. 114]

Text by Evgeni Dolmatovsky

Allegro moderato

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl. tamb, cast, side dr, bass dr, cym). 2 harps. piano. strings

Duration: 7'

First performance: 12 November 1947, Moscow, Conservatoire

USSR State Symphony Orchestra – Republican Russian State Cappella – Nikolai Anosov (conductor)

The cantata is also known as 'Flourish, Mighty Homeland' or 'Prosper, Mighty Country'.

### **SONATA FOR VIOLIN SOLO** in D major, Op. 115

1947

[**Соната для скрипки соло**, Соч. 115 • **Sonata dlya skripki solo**, Soch. 115]

1. Moderato

2. Theme with Variations (Tema *Andante dolce* • Var. I • Var. II *Scherzando* • Var. III *Andante* • Var. IV • Var. V)

3. Con brio • Allegro precipitato • Tempo I • Allegro precipitato

Duration: 12'

First performance (solo violin): 10 July 1959

Ruggiero Ricci

First performance (unison violins): 10 March 1960, Moscow, Conservatoire

Ta Bon, Evelio Tiele, R. Balazh, D. Bravnichev, E. Brozh, Irina Bochkova, A. Shtern, N. Grigorieva, Artur Shtilman

Op.115 was not originally intended as a work for solo violin, but rather for a group of twenty or so violinists playing in unison. The idea behind this indication was the practice, prevalent in the pedagogy of student violinists in Russia, of a group playing a solo violin part in unison. **ARRANGEMENTS:** for solo flute by Gian-Luca Petrucci ■ for solo violoncello by Norbert Hilger.

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## CHRONOLOGICAL LIST OF WORKS

### THE STORY OF A REAL MAN, Op. 117

1947 – 1948

Opera in 3 acts (8 scenes)

[**Повесть о настоящем человеке.** Опера в 3 действиях, 8 картинах, Соч. 117 • **Povest o nastoyashchem cheloveke.** Opera v 3 deistviyakh, 8 kartinakh, Soch. 117]

Libretto: Serge Prokofieff and Mira Mendelson-Prokofieva after Boris Polevoi's story (version 1960), translation by Gerhard Schwalbe and Walter Zimmer (German)

Introduction *Tempo di marcia viva · Più mosso*

Act I

Scene 1

1. Deep Snowy Forest. Alexei and the Wreck of his Airplane *Andante assai*

Interlude I *Poco meno mosso*

Scene 2

2. Alexei Sits by a Fire *Moderato Più mosso*

3. Olga's Song *Andante dolce* (♩ = 72)

4. Cannonade *Più mosso*

Interlude II *Andante lugubre*

Scene 3

5. Scene with Children *Poco più mosso del* (♩ = ♩)

6. Seryonka's Narration *Tristemente*

7. Arrival of the Kolkhoz Peasants

Song of the Kolkhoz Members *Lento* (♩ = 69)

Interlude III *L'istesso tempo*

Scene 4

8. Terzetto *Andantino*

9. Grandmother Vasilisa *L'istesso tempo*

10. Grandfather's Aria

11. Arrival of the Airplane *Allegro ma non troppo*

12. Andrei's Departure *Moderato*

Act II

Scene 5

13. Alexei's Feverous Dream *Allegro agitato*

14. Klavdya's Song 'The Green Grove' *Andantino*

15. Klavdya and the Commissar *L'istesso tempo*

16. The Commissar's Ballad

17. Scene

18. Scene and Kukushkin's Song *Poco più mosso*

19. Scene

Scene 6

20. Scene in the Sun-bath *Andante non troppo*

21. Alexei's Arioso *L'istesso tempo (Andante dolce)*

22. The Commissar's Death *Più mosso (Andantino)*

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# CHRONOLOGICAL LIST OF WORKS

## THE STORY OF A REAL MAN, Op. 117 [CONTINUED I]

Act III

Scene 7

23. The Letter *Moderato espressivo*

Scene 8

24. Scene *Moderato*

25. Waltz

26. Scene and Dance *Moderato*

27. Rumba *Moderato*

28. Departure of the Pilots *Andante non troppo*

29. Lakeshore. Vision *Larghetto*

30. Soldiers' Choir *Allegro moderato*

Scene 9

31. Scene *Allegro non troppo agitato*

32. Alexei's Return *Allegro*

**DRAMATIS PERSONAE:** Alexei Meresiev, fighter pilot (baritone) – Olga, his bride (soprano) – Grandfather Mikhailo (tenor) – Grandmother Vasilisa (contralto) – Varya, Mikhailo's daughter-in-law (mezzo-soprano) – Petrovna, kolkhoz peasant (soprano) – Fedya and Seryonka, boys from the kolkhoz (speaking parts) – Andrei Degtyarenko, fighter pilot, Alexei's friend (bass) – Vasili Vasiliyevich, famous surgeon (bass) – Two surgeons (bass, tenor) – Alexei's mother (mezzo-soprano) – Semyon Vorobei, commissar of the regiment (baritone) – Klavdya Mikhailovna, nurse (contralto) – Konstantin Kukushkin, fighter pilot (tenor) – Grigori Gvozdev, tanker (tenor) – Anyuta, student (soprano) – Zinochka (soprano) – Senior physician (tenor) – Colonel (bass)  
Peasants, soldiers (choir)

2.2.2.2-4.2.3.1-timp.perc:tgl, wood bl, tamb, snare dr, bass dr, cym, tam-t).  
piano. strings

Duration: full eve

Première: 8 October 1960, Moscow, Bolshoi Theatre

Evgeni Kibkalo (Alexei) – Glafira Deomidova (Olga) – Gregori Shulpin (Mikhailo) – Vera Smirnova (Vasilisa) – Margarita Miglau (Varya) – Antonina Ivanova (Petrovna) – Vladimir Kurguzov (Fedya) – Alexander Suranov (Seryonka) – Georgi Pankov (Nadrei) – Mark Reshetin (Vasili) – Leonid Maslov, Nikolai Zakharov (surgeons) – Dina Dyan (Alexei's mother) – Alexei Krivchenya (commissar) – Irina Arkhipova (Klavdya) – Alexei Maslennikov (Konstantin) – Vitali Vlasov (Grigori) – Maria Zvezdina (Zinochka) – Vladimir Petrov (Physician) – Valeri Yaroslavtsev (Colonel) Georgi Ansimov (director) – Nikolai Zolotarev (stage design) – Alexander Rybnov, Igor Agafonnikov (choral directors) – S. Chudinov (choreographer) – Mark Ermler (conductor)

The above description refers to the three-act-version of Op. 117 which was created for the première at the Moscow Bolshoi Theatre in 1960. Originally the work consisted of four acts and ten scenes. This version was performed for the first time at a rehearsal-like closed performance under the baton of Boris Khaikin on 3 December 1948 at the Leningrad Kirov Theatre.

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## CHRONOLOGICAL LIST OF WORKS

### **DISTANT SEAS** [*without opus number*] *unfinished* 1948

Lyric-comic opera after Vladimir Dykhovichny's play 'Honeymoon'

[**Далёкие моря**. Лирико-комическая опера по пьесе В. А. Дыховичного «Свадебное путешествие» • **Dalyokie morya**. Liriko-komicheskaya opera po pesе V. A. Dukhovichnogo «Svadebnoe puteshestvie»]

Manuscript sketches in piano score stored in the St. Petersburg Central Archive of Literature and Art. These sketches bear the opus number 118 which was finally assigned to The Tale of the Stone Flower.

### **SONATA FOR VIOLONCELLO AND PIANO** in C major, Op. 119 1949

[**Соната для виолончели и фортепиано**, Соч. 119 • **Sonata dlya violoncheli i forte-piano**, Soch. 119]

*Dedicated to Levon Tadevosovich Atovmyan*

1. Andante grave (♩ = 54) • Moderato animato (♩ = 100) • Poco meno mosso • Moderato animato (♩ = 100) • Andante • Andante grave come prima • Allegro moderato • Meno mosso • Più mosso
2. Moderato (♩ = 96) • Andante dolce (♩ = 60) • Moderato primo
3. Allegro ma non troppo • Andantino (♩ = 92) • Meno mosso • Allegro ma non troppo

Duration: 24'

First performance: 1 March 1959, Moscow, Conservatoire  
Mstislav Rostropovich (violoncello) – Svyatoslav Richter (piano)

The violoncello part of Op. 119 was edited by Mstislav Rostropovich. **ARRANGEMENTS**: for violoncello, wind ensemble and double bass by Alexander Raskatov.

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## CHRONOLOGICAL LIST OF WORKS

### **PUSHKIN WALTZES**, Op. 120

1949

for orchestra

[**Пушкинские вальсы** для симфонического оркестра, Соч. 120 • **Pushkinskie valse** dlya simfonicheskogo orkestra, Soch. 120]

1. Allegro espressivo (♩ = 120) • Più animato (♩ = 63)
  2. Allegro meditativo • Poco più animato – Allegro meditativo, come prima • Coda. Più mosso
- 2.3(cor anglais).3(bass dr).2 – 4.2.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym. strings

Duration: 8'

First performance: 1952, Moscow (radio broadcast)

All-Union Radio Orchestra – Samuil Samosud (conductor)

**ARRANGEMENT:** for piano by Anatoli Vedernikov ■ for violoncello and piano by David Geringas ■ for two pianos by Segei Babayan (No. 2) ■ for domra and piano by Ya. Alexandrov (No. 2) ■ for accordion by A. Sukhanov (No. 2).

### **WINTER BONFIRE**, Op. 122

1949

Suite for narrators, boys' choir and orchestra

[**Зимний костёр**. Сюита для чтецов, хора мальчиков и симфонического оркестра, Соч. 122 • **Zimny kostyor**. Syuita dlya chtetsov, khora malchikov i simfonicheskogo orkestra, Soch. 122]

Text: Samuil Marshak, translation by Jörg Morgener (German)

1. Departure *Allegro giusto* (♩ = 128)
  2. Snow Outside the Window *Andante dolce* (♩ = 48)
  3. Waltz on the Ice *Tempo di valse* • *Più mosso* • *Tempo I*
  4. The Bonfire *Andante maestoso* (♩ = 76) *attacca*
  5. Chorus of the Pioneers [boys' choir and orchestra] *Allegro giocoso* (♩ = 72) • *Andante maestoso primo*
  6. Winter evening *Andante dolce*
  7. March *Tempo di marcia attacca*
  8. The Return *Allegro giusto*
- 2(picc).1.2.1 – 4.2.1.1 – timp, perc (tgl, tamb, side dr, bass dr, cym, glsp, xyl). harp. cel. piano. strings

Duration: 20'

First performance: 19 December 1950, Moscow, Trade Union Hall of Columns Lyudmila Pirogova and Natasha Zashchipina (narrators) – Boys' Choir of the Moscow Choir School – All-Union Radio Orchestra – Samuil Samosud (conductor)

In 1959 Op. 122 (also known as 'Winter Fire') was awarded the Stalin State Prize, second class. **ARRANGEMENTS:** for piano by Levon Atovmyan (complete) and by Anatoli Vedernikov (No. 3) ■ for piano four hands by David Patrick (No. 1) ■ for two pianos, eight hands by S. Karanovich (No. 1).

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## CHRONOLOGICAL LIST OF WORKS

**SOLDIERS' MARCHING SONG**, Op. 121

1950

for unison choir and piano

[**Солдатская походная** для голоса с фортепиано, Соч. 121 • **Soldatskaya pokhodnaya** dlya golosa i fortepiano, Soch. 121]

Text: Vladimir Lugovsky

Duration: 5'

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## CHRONOLOGICAL LIST OF WORKS

### ON GUARD FOR PEACE, Op. 124

1950

Oratorio for mezzo-soprano, contralto, boy soprano, narrators, boys' choir, mixed choir and orchestra

[**На страже мира.** Оратория для mezzo-сопрано, альты, чтецов, смешанного хора, хора мальчиков и симфонического оркестра, Соч. 124 • **Na strazhe mira.** Oratoriya dlya mezzo-soprano, alt, chtetsov, smeshannogo khora, khora malchikov i simfonicheskogo orkestra, Soch. 124]

Text: Samuil Marshak

1. Scarce has the Earth Recovered [choir and orchestra] *Andante mosso* (♩ = 80) • *Meno mosso attacca*
2. Those who Are Ten Today [boy soprano, boys' choir, mixed choir and orchestra] *Allegro moderato* • *Poco meno mosso* • *Più mosso* • *Più animato attacca*
3. Volgograd – City of Glory [boys' choir, mixed choir and orchestra] *Assai meno mosso (Andante)* • *Allegro moderato* (♩ = 132) • *Più animato attacca*
4. Let Enduring Peace on Earth be the Heroes' Reward [mixed choir and orchestra] *Andante maestoso* • *Meno mosso* • *Andante maestoso* • *Meno mosso attacca*
5. We Do not Want War [boy soprano, boys' choir, mixed choir and orchestra] *Allegro* • *Poco più mosso* • *Poco meno mosso attacca*
6. Doves of Peace [boys' choir and orchestra] *Allegro moderato giocoso* • *Meno mosso* • *Più mosso attacca*
7. Lullaby [contralto, boys' choir, mixed choir and orchestra] *Adagio* (♩ = 60) • *Più lento* • *L'istesso tempo attacca*
8. At the festival of Peace [boys' choir, mixed choir and orchestra] *Moderato animato* (♩ = 104) *attacca*
9. Radio Conversation [Narrator]
10. The Whole World is Ready for War Against War [boys' choir, mixed choir and orchestra] *Moderato energico* • *Andante (Meno mosso)* • *Più mosso. Andante mosso, fastoso* (♩ = 72)

3(picc).3(cor anglais).4(Eb clar, bass clar).3 (db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). harp. cel. piano. strings

Duration: 37'

First performance: 19 December 1950, Moscow, Trade Union Hall of Columns  
Zara Dolukhanova (mezzo-soprano) – Zhenya Talanov (boy soprano) – Natalia Efron and Anton Shvarts (narrators) – Boys' Choir of the Moscow Choir School – All-Union Radio Orchestra and Choir – Samuil Samosud (conductor)

Op. 124 was awarded the Stalin State Prize, second class, in 1950. **ARRANGEMENTS:** for voice and piano by Levon Atovmryan.



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## CHRONOLOGICAL LIST OF WORKS

### **THE MEETING OF THE VOLGA AND THE DON, Op. 130**

1951

Festive poem for orchestra

[**Встреча Волги с Доном.** Праздничная поэма для симфонического оркестра, Соч. 130 • **Vstrecha Volgi s Donom.** Prazdnichnaya poema dlya simfonicheskogo orkestra, Soch. 130]

Allegro moderato (♩ = 128) • Meno mosso, molto ritardando • Andante • Allegro • Poco più animato del (♩ = ♩) • Poco sostenuto • L'istesso tempo • Allegro primo

3(picc).3(cor anglais).3(bass clar.3(db bn) – 4.3.3.1 – timp. perc (tgl, side dr, bass dr, cym, glsp). harp cel. piano. strings

Duration: 16'

First performance: 22 February 1952, Moscow (radio broadcast)

All-Union Radio Orchestra – Samuil Samosud (conductor)

**ARRANGEMENTS:** for piano by Anatoli Vedernikov.

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# CHRONOLOGICAL LIST OF WORKS

## WAR AND PEACE, Op. 91

1941 – 1952

Opera in 13 scenes

[**Война и мир.** Опера в 5 действиях, 13 картинах с хоровым эпиграфом-прологом, Соч. 91 • **Voyna i mir.** Opera в 5 deistviyakh, 13 kartinakh s khorovym epigrafom-prologom, Soch. 91]

Libretto: Serge Prokofieff and Mira Mendelson-Prokofieva after Leo Tolstoy's novel, translation by Edward Downes (English) and by Joachim Herz, Hans-Jörg Leopold, Kurt Seipt, Helmut Soydeisann and Stephan Stomper (German)

Epigraph *Andante drammatico* (♩ = 69) • *Adagio* (♩ = 48) • *Andante drammatico I* • *Poco più mosso* (♩ = 92) • *Più mosso* • *Poco meno mosso*

Overture *Andante, un poco maestoso* (♩ = 76) • *Più mosso. Passionato* (♩ = 104) • *Andante dolce* (♩ = 76) • *Poco meno mosso* • *Poco più largamente* (♩ = 60)

1. Scene I – Garden of Count Rostov's country estate

*Andante assai* (♩ = 66) • *Poco meno mosso* • *Più animato* • *L'istesso tempo* (♩ = ♩) • *Adagio dolce* (♩ = 96) • *Poco meno mosso* • *Andante assai* (♩ = 60) • *Poco più mosso* – *Meno mosso* (*Andante assai*)

2. Scene II – New Year's Eve, Ball in St. Petersburg

*Maestoso e brioso* (♩ = 92) • *Poco più lento* • *Tempo I* • *L'istesso tempo* • *Poco meno mosso* • *Poco meno mosso* • *Più animato* (*Tempo I*) • *L'istesso tempo* • *Animato* • *Più animato* • *Andante assai* • *Allegro* (♩ = ♩) • *Tempo di valse* • *Poco più animato* • *Più mosso* • *Andante* • *Più mosso* • *Poco meno mosso* • *Più mosso* • *Molto animato*

3. Scene III – Town house of Prince Bolkonsky

*Andante* (♩ = 69) • *Allegro, ma non troppo* (♩ = 152) • *Andante* • *Poco più mosso* • *Andante assai* • *Moderato* (♩ = 84) • *Meno mosso* • *Poco meno mosso* • *L'istesso tempo* • *Più mosso* (*Moderato*) • *Meno mosso* (*Andante*) • *Poco più animato* • *Adagio* • *Andantino*

4. Scene IV – Hélène Bezukhova's parlour in Moscow

*Allegro moderato* • *Poco meno mosso* (*Allegretto*) • *Poco meno mosso* • *Andantino, quasi Allegretto* • *Pochissimo più mosso* • *Poco più animato* • *Tempo I* • *Poco più animato* • *Andante assai* • *Poco più mosso* • *Andantino* • *Come prima* • *Allegro moderato* • *Poco più mosso* (*come la prima volta*)

5. Scene V – At Dolokhov's house

*Moderato* • *Meno mosso* • *Più mosso* (♩ = 90) • *Più mosso* (*Allegretto ed espressivo*) • *Tempo precedente* (♩ = 90) • *Allegro* (♩ = 92) • *Poco meno mosso* • *Andante* (♩ = 54) • *Allegretto* (♩ = 128) • *Allegro, ma non troppo* (♩ = 80) • *Andante assai* • *Più mosso* (*Moderato*) • *Allegro* (♩ = 168) • *Poco più tranquillo* • *Poco più mosso* • *Meno mosso* • *Poco più mosso*

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# CHRONOLOGICAL LIST OF WORKS

## WAR AND PIECE, Op. 91 [CONTINUED I]

6. Scene VI – Room in Madame Akhrosimova's house. Natasha's elopement is prevented.  
*Moderato, animato* (♩ = 116) • *Poco più sostenuto* • *Inquieto* • *Più animato* (♩ = 132) • *Più mosso*. *Moderato drammatico* (♩ = 108) • *Moderato (poco meno mosso)* (♩ = 96) • *Adagio* (♩ = 54) • *Allegro moderato* • *Moderato* • *L'istesso tempo* • *Poco più mosso* • *Meno mosso* • *Andantino* (♩ = 72) • *Poco meno mosso* • *Più mosso* • *Meno mosso* • *Andantino* • *Poco più mosso* • *Andante* • *Passionato* (♩ = 63) • *Meno mosso* • *Poco più mosso* • *L'istesso tempo* (♩ = ♩) • *Meno mosso*. *Andante* (♩ = 144) • *Più mosso* (♩ = 96) • *Meno mosso*. *Moderato* • *Poco più mosso* (♩ = 84)
7. Scene VII – Count Bezukhov's Moscow house. Denisov arrives with the news that Napoleon and his army are crossing into Russia.  
*Allegro moderato* • *Meno mosso* (♩ = 56) • *Poco più mosso* • *Tempo precedente* • *Moderato* (♩ = 96) • *Più mosso* • *Più mosso* • *Poco meno mosso* • *Meno mosso* • *L'istesso tempo* (♩ = ♩) • *Andante dolce* (♩ = 60) • *Poco più mosso*
8. Scene VIII – The Borodino Field before the battle  
*Moderato drammatico* (♩ = 80) • *Poco meno mosso* • *Meno mosso* (♩ = 69) • *Poco meno mosso* • *Moderato drammatico come prima* (♩ = 80) • *Poco più mosso* • *Tempo I* (♩ = 80) • *Più largamente* (♩ = ♩) • *Andante con moto* (♩ = 88) • *Moderato* (♩ = 104) • *Allegro moderato* (♩ = 132) • *Poco più largamente* • *Adagio* • *Adagio* • *Più mosso* • *L'istesso tempo* • *Adagio I* • *Andante* • *Moderato* (♩ = 80) • *Andante* (♩ = 60) • *Moderato* (♩ = 80) • *Andante* (♩ = 60) • *Meno mosso* (♩ = 100) • *Allegro moderato* (♩ = 120) • *Andante* (♩ = 72) • *Allegro moderato* (♩ = 120) • *Andante molto* (♩ = 60) • *Poco più mosso (Andante)* • *Allegro* (♩ = 80) • *Più allegro* (♩ = ♩) • *Allegro tranquillo* (♩ = 66) • *Poco meno mosso* • *Meno mosso*. *Moderato* (♩ = 88) • *Allegro* (♩ = 120) • *Moderato* (♩ = 80)
9. Scene IX – The Shevardino Redoubt  
*Allegro* (♩ = 152) • *Poco meno mosso* • *Allegro I* (♩ = 152) • *Poco più sostenuto* • *Tempo I* • *Allegro I* (♩ = 152) • *Poco meno mosso* • *Moderato* (♩ = 108) • *Poco meno mosso* (♩ = 92) • *Allegro* (♩ = 76) • *Moderato* (♩ = 92) • *Poco meno mosso* • *Andante* (♩ = 60) • *Poco più mosso* (♩ = 72) • *Maestoso* • *Moderato* (♩ = 80)
10. Scene X – Kutuzov and his generals are holding a council of War  
*Moderato drammatico* (♩ = 88) • *Maestoso* • *Andante* • *Allegro moderato* • *Moderato I* • *Andante* • *Molto meno mosso* • *Più mosso* • *Allegro moderato* • *Moderato* • *Allegro moderato* • *Andante* • *Moderato precedente* • *Moderato* • *Andante* • *Moderato* • *Allegro moderato*

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# CHRONOLOGICAL LIST OF WORKS

## WAR AND PIECE, Op. 91 [CONTINUED II]

### 11. Scene XI – Moscow is burning

*Allegro moderato* (♩ = 72) • *L'istesso tempo* • *Allegro moderato* (♩ = 72) • *L'istesso tempo* (♩ = ♩) • *Modearto* (♩ = 108) • *Meno mosso* • *Moderato* (♩ = ♩) • *Andantino* (♩ = 63) • *Più mosso* • *Poco meno mosso* (♩ = 96) • *Allegro agitato* (♩ = 80) • *Andantino* • *Andante* (♩ = 54) • *Andante* (♩ = 76) • *Poco più mosso* • *Moderato* (♩ = 100) • *Poco meno mosso* • *Poco meno mosso* (♩ = 92) • *Poco più mosso* • *Andante* (♩ = 63) • *Moderato* (♩ = 100) • *Andante* (♩ = 68) • *Poco più mosso* (♩ = 72) • *Più mosso* • *Più mosso* • *Poco meno mosso* • *Andante* • *Andantino* (♩ = 80) • *Andante assai* (♩ = 56) • *Poco più mosso* • *Andate assai, come prima* • *Moderato drammatico* (♩ = 80) • *Meno mosso* (♩ = 69) • *Moderato drammatico* • *Allegro* (♩ = 152) • *Meno mosso* • *Andante mosso* (♩ = 88) • *Meno mosso* • *L'istesso tempo*

### 12. Scene XII – In a peasant's hut. The wounded, delirious Prince Andrei and Natasha become reconciled. Andrei dies.

*Lento* (♩ = 60) • *Poco più mosso* • *Tempo I* (♩ = 60) • *Meno mosso* • *Tempo I* (♩ = 60) • *Meno mosso* • *Tempo I* (♩ = 60) • *Poco più mosso* • *Tempo I* (♩ = 60) • *Più mosso* (♩ = 72) • *Pochissimo più animato* • *Andante grave* (♩ = 80) • *Pochissimo meno mosso, come prima* (♩ = 60) • *Tempo di valse* • *Poco più lento*

### 13. Scene XIII – The road to Smolensk. Heavy Snowstorm. Count Bezukhov is liberated by partisans.

*Tempestoso* (♩ = 108) • *Andante assai* (♩ = 60) • *Tempestoso come prima* (♩ = 108) • *Andante assai* (♩ = 60) • *Allegro moderato* (♩ = 138) • *Poco più mosso* • *Allegro* (♩ = 80) • *Poco meno mosso* • *Fastoso* • *Moderato* (♩ = 108) • *Allegretto* • *Più mosso del ♩ = ♩* • *Poco meno mosso* • *Meno mosso (andante)* • *Più mosso* • *Poco più mosso* • *Poco più animato* (♩ = 98) • *Andante* (♩ = 76) • *Molto andante* (♩ = 63) • *Meno mosso* • *Più mosso* (♩ = 60) • *Adagio* (♩ = 88) • *Allegro* (♩ = 132) • *Più mosso* (♩ = 92) • *Andante* (♩ = 60) • *Allegro fastoso* (♩ = 84) • *Andante maestoso* • *Meno mosso* • *Allegretto* • *Andante maestoso*

**DRAMATIS PERSONAE:** Prince Andrei Bolkonsky (high baritone) – Natasha Rostova (lyric-dramatic soprano) – Sonia, Natasha's cousin (mezzo-soprano) – Host of the ball (tenor) – Lackey at the ball (tenor) – Maria Dmitrievna Akhrosimova (mezzo-soprano) – Peronskaya (soprano) – Count Ilya Andreevich Rostov, Natasha's father (bass) – Count Pierre Bezukhov (dramatic tenor) – Hélène Bezukhova, his wife (contralto) – Anatol Kuragin, her brother (tenor) – Dolokhov, officer (bass) – Alexander I. (mute part, dancer) – Prince Nikolai Andreevitch Bolkonsky, Andrei's Father (basso profondo) – Bolkonskys' valet (bass) – Bolkonskys' old lackey (baritone) – Bolkonskys' chambermaid (mezzo-soprano) – Princess Maria Bolkonskaya, Andrei's sister (mezzo-soprano) – Balaga, troika driver (high bass) – Matryosha, gypsy woman (contralto) – Dunyasha, Natasha's Maid (soprano) – Gavril, Akhrosimova's lackey (bass or baritone) – Metivière, French physician (bass or baritone) – French Abbé (tenor) – Colonel Vaska Denisov (bass-baritone) – Tikhon Shcherbaty, partisan (bass) – Fyodor, partisan (tenor) – Vasilisa, church leader's wife (mezzo-soprano) – Matvejev, a Muscovite (baritone) – Two Prussian Generals (speaking parts) – Prince Andrei's orderly officer (tenor) –

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## CHRONOLOGICAL LIST OF WORKS

### WAR AND PIECE, Op. 91 [CONTINUED III]

Field Marshal Prince Mikhail Illarionovich Kutuzov (bass) – Kaisarov, Kutuzov's adjutant (tenor) – Two Russian field officers (tenor, bass or baritone) – Napoleon Bonaparte (baritone) – General Compans' adjutant (tenor) – Marshal Murat's adjutant (contralto) – Marshal Berthier (bass-baritone) – Marquis de Caulaincourt (mute part) – General Belliard (bass) – Prince Eugen's adjutant (tenor) – Voice back stage (high tenor) – Adjutant from Napoleon's entourage (high bass) – Marquis de Beausset (tenor) – General Benningsen (bass) – General Prince Mikhail Barclay de Tolly (tenor) – General Yermolov (bass) – General Konovnitsyn (tenor) – General Raevsky (baritone) – Capitaine Ramballe (bass) – Lieutenant Bonnet (tenor) – Capitaine Jacqueau (bass) – Gérard, Marshal Berthier's adjutant (tenor) – Young factory worker (tenor or baritone) – Shopkeeper (soprano) – Mavra Kuzminichna, old doorkeeper at the Rostov's (contralto) – Ivanov, a Muscovite (tenor) – Marshal Davout (bass) – French officer (baritone) – Platon Karataev, old soldier (tenor) – Three madmen (tenor, high bass, mute role) – Two French actresses (soprano, mezzo-soprano)

Guests at the ball, Muscovites, peasant-reservists, Russian Army, partisans, Frenchmen (choir and ballet)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, 4-5 perc (tgl, tamb, wood bl, side dr, bass dr, cym, glsp, xyl). harp. strings

Duration: 230' (in two parts)

Russian Première (complete and unabridged): 8 November 1957, Moscow, Stanislavsky-Nemirovich-Danchenko Theatre

Lev Morozov (Andrei Bolkonsky) – Valentina Kaevchenko (Natasha Rostova) – Tamara Yanko (Maria Akhrosimova) – M. Shchavinsky (Pierre Bezukhov) – Xenia Belyoytseva (Hélène Bezukhova) – Vladislav Radzievsky (Anatol Kuragin) Arkadi Talmazov (Dolokhov) – Alexander Pirogov (Mikhail Kutuzov) – Vladimir Kandelaki (Napoleon)

Leonid Baratov, Pavel Zlatogorov (directors) – Boris Volkov (stage designer) – Alexander Shaverdov (conductor)

The currently available version of *War and Peace* corresponds to the score published by Muzyka, the State Music Publishers, in 1958. Originally the composer finished the opera as early as 1942. Due to Soviet ideological and aesthetic pressure in the context of the German invasion Prokofieff revised the opera several times between 1942 and 1952. In the course of this process *War and Peace* was transformed from a rather intimate opera with the love story of Natasha, Andrei and Pierre in its centre into a heroic national monument. Patriotic mass choruses, heroic arias and conventional ball music were added to make the Russian folk and the legendary general Kutuzov the main heroes of the story. The rather 20<sup>th</sup>-century-sounding music of the original score became more nineteenth-century like. *War and Peace* grew from 11 scenes to 13 scenes with Epigraph and was finally split into two parts performed on two evenings. However, Prokofieff's above mentioned first version of the opera – which represents the composer's original

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## CHRONOLOGICAL LIST OF WORKS

### WAR AND PIECE, Op. 91 [CONTINUED IV]

uncensored conception of the work – is preserved in piano score in the Russian State Archive of Literature and Art and the Glinka National Museum Consortium of Musical Culture. Since the orchestration was not finished when revisions started a number of parts of this version remained unscored. Rita McAllister orchestrated these sections and assembled a performing edition of the first version of *War and Peace* jointly with Katya Ermolaeva. Its first performance as a joint production of the Royal Conservatoire of Scotland, the Rostov State Conservatoire and Scottish Opera took place in Glasgow and Edinburgh in January 2010 and was followed by a first Russian performance in Rostov-on-Don in March 2010.

According to the composer the Epigraph can be performed instead of the overture or before Scene VIII. Scene XIII, as listed above, represents a somewhat shortened version – whereas the Finale, from '*Allegro fastoso*' on, comprises 117 bars, the original concept spanned 152 bars. **ARRANGEMENTS:** Symphonic Suite by Christopher Palmer ('The Ball' [Fanfare, Polonaise, Waltz, Mazurka] · 'Intermezzo' [May Night] · 'Finale' [Snowstorm, Battle, Victory], 3[picc].3[cor anglais].3[bass clar].3[db bn] – 4.3.3.1 – timp 4-5 perc. 2 harps. organ [ad lib.]. strings) ■ for two pianos by Segei Babayan ('Natasha's and Andrei's Waltz' ■ for piano (waltz from Scene II).

### SINFONIA CONCERTANTE

**FOR VIOLONCELLO AND ORCHESTRA** in E minor, Op. 125 1950 – 1952

[Симфония-концерт для виолончели с оркестром, Соч. 125 · *Simfoniya-kontsert dlya violoncheli s orkestrom*, Soch. 125]

*Dedicated to Mstislav Leopoldovich Rostropovich*

1. Andante (♩ = 96) · Andante primo · Andante · Più mosso · Andante primo · Adagio
2. Allegro giusto (♩ = 132) · Meno mosso · Andante · Più mosso e poco a poco accelerando · Meno mosso · Più animato · Meno mosso · Più mosso · Allegro assai (♩ = 160)
3. Andante con moto (♩ = 66) · Poco meno mosso · Allegretto (poco meno mosso) · Allegro marcato · Poco meno mosso  
2(picc).2.2.2 – 4.2.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym). cel. strings

Duration: 38'

First performance: 18 February 1952, Moscow, Conservatoire  
Mstislav Rostropovich (viola) – Svyatoslav Richter (conductor)

The *Symphony-Concerto* represents a revised version of Prokofieff's *Concerto for Violoncello and Orchestra*, Op. 58 composed between 1934 and 1938. **ARRANGEMENTS:** for violoncello and piano by Mstislav Rostropovich.

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## CHRONOLOGICAL LIST OF WORKS

### **SYMPHONY NO. 7** in C sharp minor, Op. 131

1951 – 1952

[**Симфония № 7**, Соч. 131 • **Simfoniya № 7**, Soch. 131]

1. Moderato (♩ = 80) • Poco meno mosso • Tempo I • Poco meno mosso • Tempo I
  2. Allegretto (♩. = 48) • Allegro (♩. = 72) • Più mosso • Poco più espressivo • Meno animato (Tempo primo) • Allegro (♩. = 72) • Meno allegro • Più animato • Più mosso
  3. Andante espressivo • Meno mosso
  4. Vivace (♩ = 144) • Poco meno mosso • Moderato marcato (♩ = 96) • Poco più animato (Tempo I) • Poco meno mosso • Più lento (♩ = 48) • Tranquillo • Meno mosso • [Alternative conclusion, 23 bars: Vivace I]
- 3(picc).3(cor anglais).3(bass clar).2 – 4.3.3.1 – timp, perc (tgl, wood bl, tamb, side dr, bass dr, cym, glsp, xyl). harp. piano. strings

Duration: 32'

First performance: 11 October 1952, Moscow, Trade Union Hall of Columns  
All-Union Radio Symphony Orchestra – Samuil Samosud (conductor)

Op. 131 was posthumously awarded the Lenin Prize in 1957. **ARRANGEMENTS:** for piano by L. V. Berman ■ for piano four hands by Anatoli Vedernikov.

### **CONCERTINO FOR VIOLONCELLO**

1952

**AND ORCHESTRA** in G minor, Op. 132 *unfinished*

[**Концертино для виолончели с оркестром**, Соч. 132 • **Kontsertino dlya violoncheli s orkestrom**, Soch. 132]

Completed by Mstislav Rostropovich, orchestration by Dmitri Kabalevsky

1. Andante mosso (♩ = 63) • Poco più animato • Tempo I • Tempo I
2. Andante • Poco meno mosso • Tempo I
3. Allegretto

2.3(cor anglais).2.2 – 4.2.3.1 – timp. perc (tamb, side dr, bass, cym). strings

Duration: 21'

First performance: 18 March 1960, Moscow, Conservatoire  
Mstislav Rostropovich (violoncello) – Moscow Philharmonic Orchestra – Abram Stasevich (conductor)

After the composer's death Mstislav Rostropovich completed piano score and solo part. This applies especially for the only sketched final movement whose tonal plan and musical development had been indicated to Rostropovich by Prokofieff. Preceding the première of Op. 132 with Dmitri Kabalevsky's orchestration in 1960, the *C o n c e r t i n o* was performed for the first time on 29 December 1956 in the Small Hall of the Moscow Conservatory by Mstislav Rostropovich accompanied by pianist Alexander Dedyukhin. **ARRANGEMENTS:** for five violoncelli by Mstislav Rostropovich (second movement) ■ for violoncello and chamber orchestra (2[picc]-2[cor anglais].2[bass clar].2 – 2.1.0.0 – timp. 2 perc [tgl, tamb, side dr, bass dr, glsp]. piano [ad lib.]. strings) by Vladimir Blok (1996).

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## CHRONOLOGICAL LIST OF WORKS

**CONCERTO FOR TWO PIANOS AND STRINGS**, Op. 133 *sketches* 1952  
[Концерт для двух фортепиано и струнного оркестра, Соч. 133 • *Kontsert dlya dvukh fortepiانو i strunnogo orkestra*, Soch. 133]

The sketches comprise 24 pages from which nos. 19 and 20 were written by Anatoli Vedernikov under Prokofieff's instruction. Op. 133 was conceived as a three-movement composition. There is a completion by Boris Tikhomirov from 2003, whose first movement does not bear any tempo indication, the second is headed 'Andante tranquillo · Tranquillo', and its third movement, an 'Allegretto' with music solely by Tikhomirov, represents a fantasy on a theme by Prokofieff.

**SONATA FOR VIOLONCELLO SOLO** in C sharp minor, Op. 134 *unfinished* 1952  
[Соната для виолончели без сопровождения, Соч. 134 • *Sonata dlya violoncheli bez soprovozhedeniya*, Soch. 134]

Duration: 13'

The sonata's first movement (of four planned) was completed by Vladimir Blok in 1971. Op. 134 is customarily heard in this version which was performed for the first time by Natalia Gutman on 29 February 1972 in Moscow.

**MUSICAL LETTER TO B. S. ZAKHAROV IN VIENNA  
FROM S. S. PROKOFIEFF IN ST. PETERSBURG** [*without opus number*] 1952(?)  
for voice and piano

[Музыкальное письмо Б. С. Захарову от С. С. Прокофьева в Вену из Петербурга для голоса с фортепиано • *Muzikalnoe pismo B. S. Zakharovu ot S. S. Prokofieva v Venu iz Peterburga dlya golosa i fortepiانو*]

Con fuoco

Boris Zakharov and Prokofieff were fellow students at the Petersburg Conservatoire and close friends. Between 1913 and 1915 Zakharov studied with Leopold Godovsky in Vienna – this fact may possibly be the background for the genesis of this letter. At the end of the manuscript (stored in the St. Petersburg Central Archive of Literature and Art) there is a note by the composer saying that he restored the letter by memory in 1952 – perhaps the year that this *Musical Letter* was set into music.



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# CHRONOLOGICAL LIST OF WORKS

## THE TALE OF THE STONE FLOWER, Op. 118

1948 – 1953

Ballet in 4 acts (9 scenes), prologue and epilogue

[Сказ о каменном цветке. Балет в 4 действиях, 8 картинах с прологом и эпилогом, Соч. 118 • Skaz o kamennom tsvete. Balet v 4 deistviyakh, 8 kartinakh s prologom i epilogom, Soch. 118]

Scenario: Leonid Lavrovsky and Mira Mendelson-Prokofieva after Pavel Bazhov's tale

*Dedicated to Mira Mendelson-Prokofieva*

### Prologue

1. The Mistress of the Copper Mountain *Maestoso* • *Poco meno mosso*
2. Danila and his Work *Andante espressivo*

### Act I

#### Scene 1

3. Danila in Search of the Flower *Adagio* (♩ = 72) • *Moderato* (♩ = 88)
4. Danila Meets the Villagers *Andante* (♩ = 72) • *Allegro* (♩ = 120) • *Moderato* (♩ = 88)
5. Scene and Lyrical duet of Katerina and Danila *Allegro amabile* (♩ = 108) • *Adagietto* (♩ = 52)
6. Scene of Severyan and the Workers *Moderato energico* (♩ = 96) • *Andante pesante* (♩ = 69) *Tempo I* • *Andante pesante*

#### Scene 2

7. Round Dance *Allegro fastoso* (♩ = 120)
8. Katerina Bids Farewell to her Friends *Adagio* (♩ = 48)
9. Dance of the Girls *Andante mosso* (♩ = 72) • *Pochissimo più mosso, ma tranquillo*
10. Danila's Dance *Moderato energico* (♩ = 72)
11. Dance of the Young Men *Allegro giocoso* (♩ = 132)
12. Severyan Appears *Andante* (♩ = 63)
13. Altercation over the Stone Flower *Larghetto* (♩ = 48) • *Allegro* (♩ = 132) • *Allegro giocoso* – *Allegretto*
14. Lyrical Scene. Katerina and Danila *Andante tenero* (♩ = 104)
15. Danila's Thoughts *Andante (Meno mosso)* (♩ = 72) • *Moderato* (♩ = 104)

#### Scene 3

16. The Mistress of the Copper Mountain Lures Danila into her Realm *Andantino* (♩ = 88) • *Moderato* (♩ = 104) • *Andante (Più mosso)* • *Meno mosso* • *Andante (Più mosso)* • *Maestoso* • *Meno mosso*

### Act II – In the Realm of the Mistress of the Copper Mountain

#### Scene 4

17. The Mistress of the Copper Mountain Shows Danila the Riches of the Earth *Largo* (♩ = 48)
  18. Duet of the Mistress of the Copper Mountain and Danila (First Temptation) *Moderato* • *Poco meno mosso* • *Andante mosso* (♩ = 72)
  19. Waltz of the Diamonds and Scene (Second Temptation) *Allegro capriccioso* (♩ = 152) • *Andantino*
  20. Dance of the Russian Precious Stones (Third Temptation) *Moderato* (♩ = 88) • *Allegro scherzando* • *Poco più mosso* • *Più mosso*
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# CHRONOLOGICAL LIST OF WORKS

## THE TALE OF THE STONE FLOWER, Op. 118 [CONTINUED I]

21. Waltz *Tempo di valse* (♩ = 48)
22. Danila's Monologue and the Mistress's Answer *Moderato drammatico* (♩ = 96) · *Largo tranquillo* (♩ = 48)
23. The Mistress Shows Danila the Stone Flower *Allegro sostenuto e fastoso* (♩ = 120) · *Meno mosso*
24. Severyan and the Workers. The Mistress's Warning *Meno mosso (Andante)* (♩ = 69) · *Adagio* (♩ = 48) · *Poco più animato* · *Allegro energico* (♩ = 132) · *Moderato* (♩ = 84) · *Andante pesante* (♩ = 84)  
Scene 5 – In Prokopich's Cellar, where Katerina has Moved
25. Scene and Dance of Katerina (Thoughts about Danila) *Adagio* (♩ = 48) · *Poco più mosso* · *Andante scherzando* (♩ = 63)
26. Severyan's Arrival *Andante* (♩ = 72) · *Più mosso* · *Più mosso* · *Andante* (♩ = 66)
27. Where Are You, Danila? *Andantino lamentoso* (♩ = 88)
28. The Mistress's Appearance and Katerina's Joy *Moderato* (♩ = 96) · *Più animato* · *Più mosso (Allegro giocoso)* (♩ = 80)  
Act III  
Scene 6 – The Fair
29. Ural Rhapsody *Moderato energico* (♩ = 92) · *Più mosso* (♩ = 120) · *Andante alla breve* (♩ = 48)
30. Interlude *Vivo* (♩ = 132) · *Allegro amabile* (♩ = 108) · *Pochissimo più lento* · *Allegro moderato* (♩ = 120) · *Poco più mosso* (♩ = 132) · *Allegretto amabile* (♩ = 96) · *Poco più mosso* · *Moderato espressivo* · *Allegretto* · *Più mosso* (♩ = 120)
31. Russian Dance *L'istesso tempo* · *Meno mosso*  
Scene 7
32. Gypsy Dance *Allegro tempestoso* (♩ = 128) · *Più animato*
33. Severyan's Dance *Più allegro* (♩ = 144)
34. Solo of the Gypsy Girl and General Coda *Andantino* (♩ = 80) · *Più mosso* · *Allegretto* · *Allegro* · *Presto*
35. Katerina's Appearance and Severyan's Rage *Allegro amabile* (♩ = 108) · *Più brusco*
36. The Mistress's Appearance and Scene of Severyan Transfixed to the Earth *Più mosso* · *Moderato* · *Allegro moderato* (♩ = 138)
37. Severyan Chases the Mistress *Precipitato* (♩ = 92)
38. Severyan's Downfall  
Act IV  
Scene 8 – In the Copper Mountain
39. Katerina sits by the fire yearning for Danila *Adagio* (♩ = 48)
40. Scene and Dance of Katerina and Ognevushka-Poskakushka *Allegro giocoso* (♩ = 120) · *Poco più mosso* · *Allegro I*
41. Katerina Follows Ognevushka-Poskakushka *Allegro* (♩ = 120) · *Meno mosso (Andantino)*

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## CHRONOLOGICAL LIST OF WORKS

### THE TALE OF THE STONE FLOWER, Op. 118 [CONTINUED II]

#### Scene 9

42. Dialogue of Katerina and the Mistress *Andante lamentoso* • *Più mosso* • *Moderato* (♩ = 104)
43. Danila Turned to Stone *Largo* (♩ = 54) • *Adagio* (♩ = 92)
44. The Joy of the Meeting of Katerina and Danila *Adagio Andante mosso* (♩ = 76) • *Poco più mosso* • *Poco più largamente*
45. The Mistress Presents Gifts to Katerina and Danila *Andante pomposo* • *Andante mosso* (♩ = 69)
46. Epilogue *Maestoso* (♩ = 84)

#### Appendix – Finale of the Fair

**DRAMATIS PERSONAE:** Danila, gemstone cutter – Katerina, his bride – Mistress of the Copper Mountain – Prokopich, old master – Severyan, steward – Ognevushka-Poskakushka, fire fairy

Danila's friends, Katerina's friends, Workers, Masters, Guards, Gypsies, Precious stones, Vendors, Stewards, Merchants

3(picc).2(cor anglais).4(*E♭* clar, bass clar).3(db bn) – 4.3.3.1 – timp, 5 perc (tgl, cast, wood bl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). harp. piano. strings

Duration: full eve

Première: 12 February 1954, Moscow, Bolshoi Theatre

Vladimir Preobrazhensky (Danila) – Galina Ulanova (Katerina) – Nina Chkalova [Chorokhova] (Mistress of the Copper Mountain) – N. Popko (Prokopich) – Alexei Ermolaev (Severyan) – Natalia Orlovskaya (Ognevushka-Poskakushka)  
Leonid Lavronsky (director) – Tamara Starzhentskaya (stage design) – Yuri Faier (conductor)

According to 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) Op. 118 was composed between 1948 and 1950.

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## CHRONOLOGICAL LIST OF WORKS

### WEDDING SUITE

#### FROM 'THE TALE OF THE STONE FLOWER', Op. 126

1951

for orchestra

[Свадебная сюита из балета «Сказ о каменном цвете» для симфонического оркестра, Соч. 126 • *Svadebnaya syuita iz baleta «Skaz o kamennom tsvete»* dlya simfonicheskogo orkestra, Soch. 126]

1. Amorous Dance *Andante espressivo* (♩ = 60) • *Poco più mosso* • *Poco meno* • *Ancora più lento* • *Tempo primo*
2. Dance of Katerina's Friends *Moderato energico* (♩ = 72)
3. The Maidens' Dance *Andante mosso* (♩ = 72) • *Pocchissimo più mosso, ma tranquillo*
4. Ceremonial Dance *Adagio* (♩ = 48)
5. Wedding Dance *Allegro fastoso* (♩ = 120)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, side dr, bass dr, cym, glsp). harp. piano. strings

Duration: 17'

First performance: 12 December 1951, Moscow

All-Union Radio Orchestra – Samuil Samosud (conductor)

### GYPSY FANTASY

#### FROM 'THE TALE OF THE STONE FLOWER', Op. 127

1951

for orchestra

[Цыганская сюита из балета «Сказ о каменном цвете» для симфонического оркестра, Соч. 127 • *Tsiganskaya syuita iz baleta «Skaz o kamennom tsvete»* dlya simfonicheskogo orkestra, Soch. 127]

1. Introduction *Allegro tempestoso* (♩ = 128)
2. Gypsy Dance *Andante* (♩ = 92) • *Più animato* • *Allegro*
3. Severyan's Dance *Più allegro* (♩ = 144)
4. Dance of the Gypsy Girl *Andantino* (♩ = 80) • *Più mosso*
5. General Dance *Allegretto*

3(picc).3(cor anglais).4(Eb clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, glsp, xyl). harp. piano. strings

Duration: 8'

First performance: 18 November 1951, Moscow (radio broadcast)

All-Union Radio Orchestra – Samuil Samosud (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### URAL RHAPSODY

**FROM 'THE TALE OF THE STONE FLOWER',** Op. 128

1951

for orchestra

[Уральская рапсодия из балета «Сказ о каменном цветке» для симфонического оркестра, Соч. 128 • *Uralskaya rapsodiya iz baleta «Skaz o kamennom tsvete»* dlya simfonicheskogo orkestra, Soch. 128]

3(picc).3(cor anglais).4(*E♭* clar, bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). harp. piano. strings

Duration: 9'

### THE MISTRESS OF THE COPPER MOUNTAIN. *only planned*

**SUITE FROM 'THE TALE OF THE STONE FLOWER',** Op. 129

for orchestra

[Хозяйка Медной горы. Сюита из балета «Сказ о каменном цветке» для симфонического оркестра, Соч. 129 • *Khozyaika Mednoi gory. Syuita iz baleta «Skaz o kamennom tsvete»* dlya simfonicheskogo orkestra, Soch. 129]

**SONATA FOR PIANO NO. 5** in C major, Op. 135 [VERSION II]

1952–1953

[Соната для фортепиано № 5, Соч. 135 [вторая редакция] • *Sonata dlya fortepiano № 5*, Soch. 135 [vtoraya redaktsiya]]

1. Allegro tranquillo
2. Andantino
3. Un poco allegretto

Duration: 16'

First performance: 2 February 1954, Alma-Ata  
Anatoli Vedernikov

For the original version ▶ *see*: Sonata for Piano No. 5, Op. 38 (1923).

**SYMPHONY NO. 2** in D minor, Op. 136 [VERSION II] *unfinished*

1953

[Симфония № 2, Соч. 136 (вторая редакция) • *Simfoniya № 2*, Soch. 136 (vtoraya redaktsiya)]

For the original version ▶ *see*: Symphony No. 2, Op. 40 (1924–1925).

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## CHRONOLOGICAL LIST OF WORKS

**SONATA FOR PIANO NO. 10** in C minor, Op. 137 *Sketches* 1953

[Соната для фортепиано № 10, Соч. 137 · **Sonata dlya fortepiano № 10**, Soch. 137]

Op. 137 was the last work on which the composer actually worked shortly before his death. He made drafts of the first 44 bars and sketches of musical themes which were taken from the first movement of the *Sonatina for Piano*, Op. 54, 1. Two manuscript pages are being held at the State Central Glinka Museum of Musical Culture.

**SONATA FOR PIANO NO. 11**, Op. 138 *only planned*

[Соната для фортепиано № 11, Соч. 138 · **Sonata dlya fortepiano № 11**, Soch. 138]

# JUVENILIA

## JUVENILIA [*without opus number*]

1896 – 1908

### [Детские рукописи • Detskie rukopisi]

1. **Indian Gallop**\*\* for piano [F major] *Allegro* 1896
2. **March (I)**\*\* for piano [C major] *Andante* 1897
3. **Waltz (I)**\*\* for piano [C major] *Moderato* 1897
4. **Rondo**\*\* for piano [C major] *Allegretto* 1897
5. **March (II)**\*\* for piano [B minor / D major] *Allegro* January 1898
6. **March (I)**\*\* for piano four hands [C major] *Andante* February 1898
7. **Polka** for piano [G major] Winter 1898-1899
8. **Waltz (II)** for piano [G major] *Allegretto* Winter 1898-1899
9. **March (II)** for piano four hands [C major] *Andante* Winter 1898-1899
10. **Waltz (III)**\*\* for piano [C major / G major] *Allegretto* Summer 1899
11. **March (III)**\*\* for piano four hands [F major] *Allegro* September 1899
12. **Piece**\* for piano four hands [F major] *Allegro* November 1899
13. **The Giant**. Opera in 3 acts, 6 scenes February-June 1900
14. **Piece**\* for piano four hands [D minor] February-June 1900
15. **March (III)**\* for piano February-June 1900
16. **Piece** for piano four hands and zither (*unfinished*) February-June 1900
17. **Piece** for piano 25 September 1901
18. **Bagatelle** for piano four hands [C minor] *Vivo* 1901 (1902)
19. **Desert Islands**. Opera (*unfinished*) 1900-1902
20. **March from 'Desert Islands'**\* for piano 1900-1902
21. **'Song No. 1'** for piano, Series I [E flat major] *Allegro* July 1902
22. **'Song No. 2'** for piano, Series I [A major] *Andante* July 1902
23. **'Song No. 3'** for piano, Series I [F major] *Vivo • Presto* July 1902
24. **'Song No. 4'** for piano, Series I [B flat major] *Vivo* July 1902
25. **'Song No. 5'** for piano, Series I [C major] *Maestoso* July 1902
26. **'Song No. 6'** for piano, Series I [D major] *Tempo di Mazurca* July 1902
27. **Symphony** in G major *Dedicated to Reinhold Glière*  
(first movement, score, piano score and parts) July-November 1902
28. **'Song No. 7'** for piano, Series I [C major] *Allegro con fuoco* September 1902
29. **'Song No. 8'** for piano, Series I *Lento* November 1902
30. **'Song No. 9'** for piano, Series I [C major] December 1902
31. **Bagatelle** for piano [A minor] *Presto* December 1902
32. **'Song No. 10'** for piano, Series I [A major] *Lento* December 1902
33. **'Song No. 11'** for piano, Series I [G major] *Allegro* December 1902
34. **'Song No. 12'** for piano, Series I [C minor] December 1902
35. **'Song No. 1'** for piano, Series II [C minor] January 1903
36. **Sonata for Violin and Piano**\* in C minor — • Minuetto •  
Finale *Prestissimo* January-February 1903
37. **'Song No. 2'** for piano, Series II [A flat major] *Andante* March 1903
38. **'Song No. 3'** for piano, Series II [C major] *Allegretto* March 1903
39. **'Song No. 4'** for piano, Series II [B minor] *Lento* March 1903
40. **'Song No. 5'** for piano, Series II [G major] *Moderato* March 1903
41. **'Song No. 6'** for piano, Series II [D major] *Lento • Maestoso* March 1903

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# JUVENILIA

## JUVENILIA [CONTINUED I]

42. **'Song No. 7'** ('Melody') for piano, Series II [E flat major] *Lento* March 1903
43. **'Song No. 8'** for piano, Series II [C major] *Presto* May 1903
44. **'Song No. 1'** for violin and piano [D minor] *Lento* 8 July 1903
45. **'Song No. 9'** for piano, Series II [A major] *Moderato* August 1903
46. **'Song No. 10'** for piano, Series II [D flat major] *Presto* September 1903
47. **A Feast in Time of Plague.** Opera in 1 act  
(fragments of the Overture) July-October 1903
48. **Sonata for Piano No. 1** in B flat major  
*Presto · Vivo* (movements 1, 2) October 1903
49. **'Song No. 11'** for piano, Series II [F major] *Andante* November 1903
50. **Branch of Palestine.** Romance for voice and piano  
on words by Mikhail Lermontov (*sketches*) November 1903
51. **'Song No. 12'** for piano, Series II [B flat major] December 1903
52. **Oh, No, Not Figneu, Not Yuzhin.**  
Joke sketch for voice and piano December 1903
53. **Look Those Downy Feathers.** Sketch for voice and piano  
on the composer's words December 1903
54. **I Am No More the Ardent Lover.** Romance for voice and piano  
on words by Alexander Pushkin (*sketches*) 25 December 1903
55. **'Song No. 1'** ('March I') for piano,  
Series III [G minor] December 1903 – January 1904
56. **'Song No. 2'** ('March II') for piano, Series III [E flat major] January 1904
57. **'Song No. 2'**\* for violin and piano [C minor] *Moderato* 25 January 1904
58. **'Song No. 3'** for piano, Series III [D flat major]  
*Allegro con fuoco* 20 February 1904
59. **Sonata for Piano No. 1** in B flat major (movements 3, 4) 20 February 1904
60. **'Song No. 4'** ('Presto') for piano, Series III [C major] 20 March 1904
61. **'Song No. 5'** ('Romance I') for piano, Series III [E flat minor]  
*Andante* 22 March 1904
62. **'Song No. 6'** ('March III') for piano, Series III [E flat major]  
*Allegro* 28 March 1904
63. **Variations on the Theme 'Chizhik'**\* for piano 1904
64. **'Song No. 7'** ('March IV') for piano, Series III [F major] *Allegro* 26 May 1904
65. **'Song No. 8'** ('Vivo') for piano, Series III [G minor] 8 July 1904
66. **Undina.** Opera in 4 acts (act I) April-August 1904
67. **'Song No. 9'** ('March V') for piano, Series III [C minor] September 1904
68. **'Song No. 10'** ('Romance II') for piano, Series III [F minor]  
*Allegretto* 16 October 1904
69. **'Song No. 11'** ('Waltz') for piano, Series III [D major]  
*Allegro con brio* 24 November 1904
70. **'Song No. 12'** ('March VI') for piano, Series III [F major]  
*Tempo di marcia* 25 December 1904
71. **'Song No. 1'** for piano, Series IV [F sharp minor] *Presto con brio* January 1905
72. **'Song No. 2'** ('Romance III') for piano, Series VI [D minor]  
*Lento* 26 January 1905
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# JUVENILIA

## JUVENILIA [CONTINUED II]

73. **'Song No. 3'** for piano, Series IV [A minor] *Allegretto* February 1905
74. **'Song No. 4'** for piano, Series IV [D minor] *Energico* February 1905
75. **'Song No. 5'** for piano, Series IV [C minor] *Allegretto* March 1905
76. **'Song No. 6'** for piano, Series IV [A flat major] *Allegro* March 1905
77. **Undina.** Opera in 4 acts (act II) May-July 1905
78. **'Song No. 7'** ('Romance IV') for piano, Series IV [B flat major]  
*Allegro con fuoco* 8 July 1905
79. **Polka mélancolique** for piano [F sharp minor] 1 September 1905
80. **'Song No. 8'** for piano, Series IV [A minor] *Presto* 13 September 1905
81. **'Song No. 9'** for piano, Series IV [D minor] *Andante* November 1905
82. **'Song No. 10'** for piano, Series IV [C minor] *Presto* December 1905
83. **'Song No. 11'** ('Minuet') for piano, Series IV [F minor]  
*Allegretto* December 1905
84. **'Song No. 12'** ('à la Mendelssohn') for piano, Series IV [E flat major]  
*Moderato* December 1905
85. **'Song No. 1'** for piano, Series V [C sharp minor] *Moderato* 12 January 1906
86. **'Song No. 2'** ('Scherzo') for piano, Series V [C major]  
*Allegro* 26 January 1906
87. **'Song No. 3'** for piano, Series V [C minor] *Presto* 9 April 1906
88. **'Song No. 4'** for piano, Series V [D minor] *Allegro non troppo* April 1906
89. **'Song No. 5'** ('Waltz') for piano, Series V [G minor] *Allegro* May 1906
90. **'Song No. 6'** ('March') for piano, Series V [F minor] May 1906
91. **'Song No. 7'** for piano, Series V [C major] *Prestissimo* 8 July 1906
92. **'Song No. 8'** for piano, Series V [A flat major] *Allegretto (unfinished)* 1906
93. **'Song No. 9'** for piano, Series V [C minor] *Allegro con fuoco (unfinished)* 1906
94. **'Song No. 12'** ('Etude-Scherzo') for piano, Series V [C major]  
*Vivo* 21 September 1906
95. **Undina.** Opera in 4 acts (acts III, IV) 1907
96. **The Spreading Oak.\*** Romance for voice and piano  
on words by Apollon Maikov 1906-1907
97. **Reproach\*** for piano [A minor] *Andante* 1907
98. **Chant sans paroles\*** for piano [D flat major] 1907
99. **Intermezzo\*** for piano [A major] *Allegretto* 1907
100. **Humoresque\*** for piano [F minor] *Allegro* 1907
101. **Piece Without Title\*** for piano [B flat minor] *Molto energico* 1907
102. **Oriental Song\*** for piano [G minor] *Andante* 1907
103. **Piece Without Title\*** for piano [C minor] 1907
104. **Sonata for Violin and Piano** (first movement) 1907
105. **Sonata for Piano No. 2** in F minor 1907
106. **Sonata for Piano No. 3** in A minor 1907
107. **Four Piano Pieces** ('Tale', 'Joke', 'March', 'The Ghost') 1907-1908
108. **Fugue** (exam piece) for piano [D major] *Moderato* 11 May 1908
109. **Andante** for piano [C minor] (*unfinished*) 1908
110. **Two Piano Pieces** ('Snowball', 'Prayer')

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## JUVENILIA

<b>JUVENILIA</b> [CONTINUED III]	1908
111. <b>Four Piano Pieces</b> ('Reminiscences', 'Elan', 'Despair', 'Suggestion diabolique')	1908
112. <b>Sonata for Piano No. 5</b>	1908
113. Scene from <b>A Feast in Time of Plague</b> . * Opera in 1 act after Pushkin	1908
114. <b>Sonata for Piano No. 4</b> **	1908-1909
115. <b>Sonata for Piano No. 6</b> **	1908-1909
116. <b>Symphony</b> in E minor (three movements)	Summer 1909

In 1977 M. Reitikh compiled a selection of twelve pieces from the above listed juvenilia (Nos. 17, 42, 65, 73, 75, 76, 83, 86, 88, 89, 94 and 108). In its commentary Igor Nestev wrote: When Prokofieff was eleven years old, the composer Reinhold Glière (1874-1956) was invited to Sonzovka, where he taught the boy the basic principles of composition. Prokofieff started at once to compose series of simple miniatures, that he called 'songs'. After six years there were 70 little 'songs'. After being accepted into the composition class of the St. Petersburg Conservatoire in 1904 he continued to compose short pieces for piano which became progressively richer and maturer.

Manuscripts of almost all of these pieces are stored in the St. Petersburg Central Archive of Literature and Art. Pieces marked with an asterisk (\*) are untraceable, they are only known by their titles. From pieces marked with two asterisks (\*\*) only the opening bars survive.

No. 90, 'Song No. 6' ('March'), reappears as No. 1 ('March') in *Ten Piano Pieces*, Op. 12. Nos. 105 and 106, Sonatas for Piano Nos. 2, 3 and 5, were later reworked and appeared as *Sonata for Piano No. 1*, Op. 1, as *Sonata for Piano No. 3*, Op. 28 and as *Sonata for Piano No. 4*, Op. 28. Both pieces from No. 110 were performed for the first time on the occasion of the young composer's first public appearance in St. Petersburg on 18/31 December 1908.

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## UNDATED WORKS

### **DUMKA** [*without opus number*]

for piano

[**Думка** для фортепиано • **Dumka** dlya fortepiano]

The undated autograph stored in the St. Petersburg Central Archive of Literature and Art.

### **SONG WITHOUT WORDS** [*without opus number*]

for piano

[**Песня без слов** для фортепиано • **pesnya bez slov** dlya fortepiano]

The undated autograph stored in the St. Petersburg Central Archive of Literature and Art.

### **MUSIC FOR PHYSICAL EXERCISES** [*without opus number*]

[**Музыка для физкультурных занятий** • **Muzyka dlya fizkulturnykh zanyati**]

The undated autograph of 6 numbers stored in the St. Petersburg Central Archive of Literature and Art.

### **ABOUT A CATFISH** [*without opus number*]

for voice and piano on a poem by Sergei Vladimirovich Mikhalkov

[**Про сома** для голоса и фортепиано • **Pro soma** dlya golosa i fortepiano]

The undated sketch of the beginning stored in the St. Petersburg Central Archive of Literature and Art.

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