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Sergei Prokofiev



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SIKORSKI MUSIKVERLAGE HAMBURG

SIK 4/5655

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SIKORSKI MUSIKVERLAGE  
20139 HAMBURG  
phone: (+ 49) (0)40 / 41 41 00-0 · fax: (+ 49) (0)40 / 41 41 00-41  
[www.sikorski.de](http://www.sikorski.de) · [contact@sikorski.de](mailto:contact@sikorski.de)

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*Cover Photo by Courtesy of the Serge Prokofiev Foundation*

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*All works not mentioned in this catalogue  
are represented by Boosey & Hawkes.*

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## SERGEI PROKOFIEV

Sergei Prokofiev studied composition at the St. Petersburg Conservatory from 1904 to 1914 (with Rimski-Korsakov and Liadov amongst others) as well as piano and conducting. In 1918 Prokofiev left his homeland with the permission of the Soviet authorities. In Paris, where he finally settled in 1923, his ballets were produced by the famous impresario Sergei Diaghilev and the dancer and choreographer Sergei Lifar between 1921 and 1932. Prokofiev returned definitively to Russia with his family in 1936. Despite his efforts to satisfy the official aesthetic maxims of the party, his works did not always meet with undivided approval. In 1948 Prokofiev (together with Shostakovich, Akhmatova, Pasternak, Eisenstein and others) was accused of 'formalism' during the course of the repressive cultural campaign introduced by Andrei Zhdanov.

Prokofiev's instrumental works found rapid acceptance in the repertoire of renowned interpreters. Alongside his symphonies, Prokofiev's worldwide fame was based upon the ballet music to the Shakespeare drama *Romeo und Juliet* and the symphonic fairytale *Peter and the Wolf*. He succeeded in combining sharps dissonances and frequently unrelenting motor rhythms with an infallible formal sense, the most tender lyricism and a filigree melodic language.

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# SERGEJ PROKOFJEW

Sergej Prokofjew studierte von 1904 bis 1914 am Petersburger Konservatorium Komposition (u.a. bei Rimski-Korssakow und Ljadow), Klavier und Dirigieren. 1918 verließ Prokofjew mit Billigung der sowjetischen Behörden seine Heimat. In Paris, wo er sich 1923 schließlich niederließ, produzierten der berühmte Impresario Sergej Diaghilew und der Tänzer und Choreograph Sergej Lifar zwischen 1921 und 1932 seine Ballette. 1936 kehrte Prokofjew mit seiner Familie endgültig nach Russland zurück. Trotz seines Bemühens, den offiziellen ästhetischen Maximen der Partei zu genügen, fanden seine Werke nicht immer ungeteilte Zustimmung. 1948 wurde Prokofjew (neben Schostakowitsch, Achmatowa, Pasternak, Eisenstein u.a.) im Rahmen der von Andrej Schdanow eingeleiteten repressiven Kulturkampagne des ‚Formalismus‘ beschuldigt.

Prokofjews Instrumentalwerke fanden rasch Eingang in das Repertoire namhafter Interpreten. Neben seinen Symphonien begründete die Ballettmusik zum Shakespeare-Drama *Romeo und Julia* und das symphonische Kindermärchen *Peter und der Wolf* den weltweiten Ruhm Prokofjews. Es gelingt ihm, untrüglichen Formsinn, zarteste Lyrik und filigrane Melodik mit gewagter Harmonik, heftigen Dissonanzen und oft bohrender Motorik zu verbinden.

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# CHRONOLOGICAL LIST OF WORKS

## EARLY PIANO PIECES

1901-1908

1. Tarantella in D minor (*Allegro* [ $\downarrow$  = 152] – *Allegro molto*)
2. Melody in E flat major (*Lento*)
3. Vivo in G minor ([ $\downarrow$  = 138] – *Moderato* [ $\downarrow$  = 132] – *Vivo*)
4. Allegretto in A minor
5. Allegretto in C minor
6. Allegro in A flat major
7. Minuet in F minor (*Allegretto*)
8. Scherzo in C major (*Allegro*)
9. Allegro in D minor (*Allegro non troppo*)
10. Waltz in G minor (*Allegro*)
11. Etude-Scherzo in C major (*Vivo*)
12. Fugue in D major (*Moderato*)
13. Scherzo in D major (*moderato con brio*)

Duration: 40'

© Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR, PL, H, CZ, HR, SLO ·  
score: SIK 2276

Igor Nestev wrote in his commentary to the above listed selection of juvenilia compiled by M. Reitich: When Prokofiev was eleven years old, the composer Reinhold Glière (1874-1956) was invited to Sonzovka, where he taught the boy the basic principles of composition. Prokofiev 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 Leningrad Conservatoire in 1904 he continued to compose short pieces for piano which became progressively richer and maturer.

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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

[**Четвёртый концерт** для фортепиано с оркестром – *Chetyvorty kontsert dlya fortepiano s orkestrom*]

*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)

© Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR, PL, H, CZ, HR, SLO · *pocket score: SIK 2288 · piano score: SIK 2287* (Vedernikov)

### SIX SONGS, Op. 66

1935

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

*in Russian*

[**Шесть песен.** Две массовые песни для голоса с фортепиано / Четыре песни для голоса или одноголосного хора – **Shest pesen.** Dve massovye pesni dlya golosa s pianoforte / Chetyre pesni dlya golosa ili odnogolosnogo khora]

Two Mass songs for Voice and Piano

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

Four Songs for Voice or Unison Choir

3. The Country Grows (*Moderato – Meno mosso – Tempo I*)
4. Through Snow and Mist (*Gravamente – Più mosso*)
5. Beyond the Mountain (*Allegro sostenuto e scherzando*)
6. Song About Voroshilov (*Tempo di marcia* [♩ = 120])

Duration: 15'

► Muzgiz Collected Works: Vol. 17

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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 by Adrian Piotrovsky, Sergei Prokofiev, Sergei Radlov and Leonid Lavronsky after William Shakespeare's tragedy

[**Ромео и Джульетта**. Балет в 4-х действиях, 9 картинах с прологом – **Romeo i Dzhulyetta**. Balet v 4-kh deistviyakh, 9 kartinakh s prologom]

#### Act I

1. Introduction (*Andante assai* [ $\text{♩} = 54$ ] – *Poco più animato* – *Tempo I* – *Poco più animato*)

#### Scene 1

2. Romeo (*Andante* [ $\text{♩} = 63$ ] – *Poco meno mosso*)

3. The Street Awakens (*Allegretto* [ $\text{♩} = 128$ ] – *Poco più sostenuto*)

4. Morning Dance (*Allegro* – *Poco meno mosso*)

5. The Quarrel (*Allegro brusco* [ $\text{♩} = 100$ ])

6. The Fight (*Presto* [ $\text{♩} = 168$ ] – *Sostenuto* – *Tempo I* – *Poco più sostenuto* – *Tempo I*)

7. The Duke's Order (*Andante* [ $\text{♩} = 50$ ])

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* [ $\text{♩} = 144$ ] – *Più tranquillo* [ $\text{♩} = 84$ ] – *Più animato* [ $\text{♩} = 124$ ] – *Più animato* [*Vivace*] [ $\text{♩} = 144$ ] – *Andante*)

11. Arrival of the Guests (Minuet) (*Assai moderato* [ $\text{♩} = 96-100$ ])

12. Masks (*Andante marciale* [ $\text{♩} = 72$ ] – *Andante*)

13. Dance of the Knights (*Allegro pesante* [ $\text{♩} = 100$ ] – *Andante* – *Tempo I* [*Allegro pesante*] – *Poco più tranquillo* – *Allegro pesante* [*Tempo I*])

14. Juliet's Variation (*Moderato* [*quasi allegretto*] [ $\text{♩} = 84$ ])

15. Mercutio (*Allegro giocoso* [ $\text{♩} = 152$ ] – *Moderato scherzando* – *Allegro primo* – *Meno mosso*)

16. Madrigal (*Andante tenero* [ $\text{♩} = 52$ ] – *Poco più mosso* – *Tempo I* – *Poco più mosso* – *Meno* [ $\text{♩} = 42$ ] – *Più mosso*)

17. Tybalt Recognizes Romeo (*Allegro* – *Poco più animato* – *Allegro* [*come prima*])

18. Gavotte (Departure of the Guests) (*Allegro* [ $\text{♩} = 160$ ])

19. Balcony Scene (*Larghetto* [ $\text{♩} = 46$ ] – *Andante* [ $\text{♩} = 84$ ])

20. Romeo's Variation (*Allegretto amoroso* [ $\text{♩} = 144$ ] – *Meno mosso* – *Allegro amoroso* [ $\text{♩} = 144$ ])

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* [ $\text{♩} = 52$ ] – *Poco più mosso* – *Poco meno mosso*)

24. Dance of the Five Couples (*Vivo* – *Meno mosso* [*Moderato marciale*] – *Vivo, come prima* – *Poco meno*)

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## CHRONOLOGICAL LIST OF WORKS

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

25. Dance with Mandolins (*Vivace*)
26. The Nurse (*Adagio scherzoso*)
27. The Nurse Delivers a Note from Juliet to Romeo (*Vivace* [ $\downarrow = 144$ ] – *Meno mosso*)

#### Scene 4

28. Romeo with Father Lorenzo (*Andante espressivo* [ $\downarrow = 54$ ] – *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* [ $\downarrow = 160$ ])
34. Mercutio's Death (*Moderato – Meno mosso*)
35. Romeo Decides to Revenge Mercutio's Death (*Andante* [*quasi allegro*] – *Più mosso – Presto* [ $\downarrow = 168$ ])
36. Finale of Act II (*Adagio drammatico* [ $\downarrow = 48$ ])

#### Act III

#### Scene 6

37. Introduction (*Andante* [ $\downarrow = 50$ ])
38. Romeo and Juliet (Juliet's Bedchamber) (*Lento* [ $\downarrow = 80$ ])
39. Farewell Before Parting (*Andante* [ $\downarrow = 50$ ] – *Adagio* [ $\downarrow = 72$ ] – *Poco più animato* [ $\downarrow = 50$ ] – *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* [ $\downarrow = 60$ ], *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* [ $\downarrow = 84$ ] – *Meno mosso – Tempo I – Andante dolente – Meno mosso – Lento*)
47. Juliet Alone (*Andante* [ $\downarrow = 80$ ] – *Adagio – Andante – Meno mosso*)
48. Morning Serenade (*Andante giocoso* [ $\downarrow = 126$ ])
49. Dance of the Girls with Lilies (*Andante con eleganza* [ $\downarrow = 92$ ])
50. At Juliet's Death-Bed (*Andante assai – Meno mosso – Adagio – Poco più mosso*)

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# CHRONOLOGICAL LIST OF WORKS

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

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*)

**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 Semberova (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) – A. V. Lopukhov (Mercutio) – K. Zhuravlev (Father Lorenzo) – Evgenia Biber (Juliet's Nurse) – L. 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 (Tybalt) 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.

► Muzgiz Collected Works: Vol. 9 (vocal score)

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*piano score:* SIK 2176

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 (sign 135–136) and may be replaced by strings as indicated in the score. **REDUCED VERSIONS** ■ John Longstaff: 2(picc).1(cor

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## CHRONOLOGICAL LIST OF WORKS

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

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 5/2/2/2/1) ■ 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(comet).3.1 – 3 perc (l: cym, tgl, cymbals antiques, maracas, side dr – ll: 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. **ARRANGEMENT:** 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.

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 flugelhorns, 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, 3 tgl, cast, tamb, 3 side dr, bass dr, cym, susp.cym, glsp, xyl, vibr, marimba, cel) ■ 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' [SIK 2391]) ■ for woodwind quintet by Joachim Linckelmann ('Folk Dance' · 'Scene' · 'Madrigal' · 'Montagues and Capulets' [SIK 2396]) ■ for four harps by Gesine Dreyer ('Morning Serenade') ■ for violin and piano by D. Grjunes ('Montagues and Capulets' · 'Dance of the Girls' · 'Masks' [SIK 2419]) ■ for viola and piano by Vadim Borisovsky ('Introduction' · 'The Street Awakens' · 'The Girl Juliet' · 'Arrival of the Guests' · 'Dance of the Knights' · 'Mercutio' · 'Balcony

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## CHRONOLOGICAL LIST OF WORKS

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

Scene' · 'Romeo and Juliet with Father Lorenzo' (SIK 6920) ■ 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 Boris Prorvich ('Four Pieces': 'The Girl Juliet' · 'Masks' · 'Dance of the Knights' · 'Mercutio') ■ 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') ■ 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).

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

for orchestra

1936

[Первая сюита из балета »Ромео и Джульетта« для симфонического оркестра – Pervaya syuita iz baleta »Romeo i Dzhulyetta« dlya simfonicheskogo orkestra]

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

[Вторая сюита из балета «Ромео и Джульетта» для симфонического оркестра – Вторая сюита из балета «Ромео и Джульетта» для симфонического оркестра]

1. Montagues and Capulets (*Andante* [♩ = 50] – *Allegro pesante* [♩ = 100] – *Modérato 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)

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## CHRONOLOGICAL LIST OF WORKS

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

1936

Symphonic tale for children by Sergei Prokofiev for orchestra and narrator  
*in Russian*

[**Пётр и волк**. Симфоническая сказка для детей для оркестра и чтеца – **Pyotr i volk**. Simfonicheskaya skazka dlya detei dlya orkhestra i chtetsa]

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

Duration: 35'

First performance: 2 May 1936, Moscow

Natalia Sats (narrator) – Sergei Prokofiev (conductor)

© Sikorski, Hamburg for the world · score: **SIK 2291** · piano score: **SIK 2292**

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. Natalia Saz, 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. In some sources she is mentioned as commissioner of Op. 67. However, other sources state that the narrator of the first performance was T. Bobrova. There is a considerable number of different versions of the text: in German by Jörg Morgener, by Vicco von Bülow (Loriot), by Friedrich Karl Wächter, by Linard Bardill (Swiss German) and many others – in English by Rita McAllister – in French by Renaud de Jouvenel. Numerous **ARRANGEMENTS**: for piano by the composer (with German text [**SIK 2292**], with English/French/Spanish text [**SIK 6899**]), 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' [**SIK 2295**]), by Thomas F. Dunhill, by Gerhard Markson, by Carol Barratt, by Wesley Schaum, by Richard Kula [**SIK 1634**] ■ for piano four hands by Vladimir Blok ■ for organ by Heinrich Grimm ■ for symphonic wind orchestra by Johannes Stert, 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, and by Carlos Dominguez-Nieto ■ for brass ensemble and percussion by Matthias Kaufmann ■ for accordion ensemble by Ezzat Nashashibi, by Conrad Haase ■ for woodwind quintet by Joachim Linckelmann [**SIK 2397**] 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

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

1936-1939

for voice and piano

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

*in Russian – German version by Peter Schreier*

[Три детские песни для голоса с фортепиано – Tri detskie pesni dlya golosa s fortepiano]

1. Chatterbox (*Moderato – Allegro – Moderato – Allegro – Moderato*)

2. Sweet Song (*Andante* [ $\text{♩} = 84$ ])

3. The Little Pig (*Animato – poco meno mosso*)

Duration: 10'

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

L. Glazkova

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*score: SIK 2247*



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## CHRONOLOGICAL LIST OF WORKS

### PIQUE DAME, Op. 70

1936

Music to the film for orchestra

[**Пиковая дама.** Музыка к кинофильму для симфонического оркестра – **Pikovaia dama.** Muzyka k kinofilmu dlya simfonicheskogo orkestra]

1. Overture (*ben tenuto* – ♩ = 86)
2. Wandering About (♩ = 86)
3. Herman in Front of the Countess's House
4. Liza (♩ = 56 – *Poco più mosso* [♩ = 63] – *Meno mosso* [♩ = 56])
5. Herman at Home (♩ = 86)
6. Morning (♩ = 56)
7. Herman Spots Liza (♩ = 63)
8. Herman Delivers a Letter to Liza (♩ = 86)
9. Liza Reads the Letter (♩ = 63)
10. Liza Daydreams and Writes an Answer (♩ = 63)
11. Liza Goes Out with a Letter to Herman (♩ = 126)
12. Herman Reads the Letter / Herman in Front of the Countess's House (♩ = 60)
13. Herman in Liza's Room (♩ = 63)
14. The Ball (♩ = 120)
15. Liza 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'

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The film with a scenario after Pushkin's novel by Mikhail Romm never came into realization. Prokofiev recycled music from Op. 70 in his Eighth Piano Sonata, Op. 84 ('Andante') and in the Fifth Symphony, 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.

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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 – **Boris Godunov**. Muzyka k spektaklyu teatra dlya simfonicheskogo orkestra]

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 the 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: 30'

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

A. 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 chte-tsa, aktorov 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)

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# CHRONOLOGICAL LIST OF WORKS

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

23. Moderato (♩ = 96)  
24. Moderato (♩ = 96)  
    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).1 – 2.2. baritone.2.1 – timp. perc (tgl, tamb. side dr. bass dr. cym). harp. 2 hpd. strings

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## CHRONOLOGICAL LIST OF WORKS

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

In 1936 director Alexander Tairov asked Prokofiev to compose music for a dramatized version of 'Evgeni Onegin' by Sigizmund Krzhizhanovsky at the Moscow Chamber Theatre [Moskovski Kamernyi Teatr] 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. 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 Eighth Piano Sonata, Op. 84, and in the Seventh Symphony, 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 ■ 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 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

### THREE ROMANCES

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

1936

for voice and piano

*in Russian*

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

1. Pine Trees (*Andante meditativo* [♩. = 72])
2. Pink Flush of Dawn (*Allegro pastorale* [♩. = 68])
3. In Your Chamber (*Andante tenero* [♩. = 56])

Duration: 10'

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

Karolina Kodina-Lyubera [= Lina Prokofiev] (soprano) – Sergei Prokofiev (piano)

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### FOUR MARCHES

1935-1937

for wind orchestra

[**Четыре марша** для духового оркестра • **Chetyre marsha** dlya dukhovogo orchestra]

1. March for the Spartakiade
2. Lyrical March
3. Funeral March
4. Cavalry March

Duration: 20'

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**ARRANGEMENT** for large band (No. 1) by Jan W. Singerling

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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

Text: Fragments from works by Karl Marx, Friedrich Engels, Lenin and Josef Stalin  
compiled by the composer

*in Russian*

[**Кантата к Двадцати Октября** для двух смешанных хоров, симфонического  
оркестра, военного оркестра, оркестра аккордеонов и оркестра шумовых  
инструментов · **Kantata k Dvadsatiyu Oktyabrya** dlya dvukh smeshannykh kho-  
rov, simfonicheskogo orkestra, voennogo orkhestra, orkhestra akkordeonov i orkhestra  
shumovykh instrumentov]

1. Introduction. A Ghost Roams Europe – The Gost of Communism (*Moderato –  
Allegro – Allegro moderato – Allegro – Allegro moderato – Allegro – Mode-  
rato – Andante*)
2. Philosophers (*Andante assai*)
3. Interlude (*Allegro – Adagio*)
4. We Walk in a Crowd of People (*Allegretto*)
5. Interlude (*Tempestoso*)
6. Revolution (*Andante non troppo – Più mosso – Più mosso – Allegro modera-  
to – Precipitato* [ $\downarrow = 150$ ] – *Meno mosso* [come prima volta] – *Più mosso* [pre-  
cipitato] – *Adagio molto* [ $\downarrow = 40$ ]) *attacca*
7. Victory (*Andante – Poco meno*) *attacca*
8. Oath (*Andante pesante* [ $\downarrow = 54$ ] – *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*)

4(2picc).48cor anglais).5(Eb clar, bass clar).4(db bn) – 8.4.4.2 – timp. perc  
8tamb, 3 side dr, 2 tam-t). 2-4 harps. cel. piano. strings – banda (2-3 trumpets,  
4-6 cornets, 6-9 flugel 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’ footsteps’)

Duration: 50’

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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 · **Desyat pyes iz baleta »Romeo i Dzhulyetta«** dlya fortepiano]

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

Duration: 34'

First performance: 1937, Moscow

Sergei Prokofiev

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score: SIK 2121

**ARRANGEMENT** for trombone and piano by Christian Lindberg (Nos. 1, 6, 4, 7, 8 and 10)



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## CHRONOLOGICAL LIST OF WORKS

### SONGS OF OUR TIMES, Op. 76

1937

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

Text: Anton Prischelets (Nos. 2, 6), A. Rusak (translated from Belorussian by M. Isakovsky), folk poetry (No. 4), Vasili Lebedev-Kumach (Nos. 5, 8), Samuil Marshak (No. 7), Evgeni Dolmatovskiy (No. 9)

*in Russian*

[**Песни наших дней.** Сюита для солистов, хора и симфонического оркестра – **Pesni nashikh dnei.** Syuita dlya solistov, khora i simfonicheskogo orkestra]

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: 35'

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First performance: 5 January 1938, Moscow

F. Petrova (mezzo-soprano) – V. 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

### HAMLET, Op. 77

1937-1938

Incidental music to William Shakespeare's tragedy for soprano, baritone and orchestra – translation of Nos. 5-7, 8, 9 by Anna Radlova

[Гамлет. Музыка к спектаклю театра для симфонического оркестра – Gamlet. Muzyka k spektaklyu teatra dlya simfonicheskogo orkestra]

1. The Ghost of Hamlet's Father (*Andante lugubre* [ $\downarrow$  = 68-72])
2. Claudius' March (*Moderato con brio* [ $\downarrow$  = 88])
3. Fanfares I and II ( $\downarrow$  = 96) / ( $\downarrow$  = 96)
4. Pantomime (*Allegro moderato* [ $\downarrow$  = 120])
5. Ophelia's First Song (*Andante* [ $\downarrow$  = 60])
6. Ophelia's Second Song (*Andante* [ $\downarrow$  = 60])
7. Ophelia's Third Song (*Andante* [ $\downarrow$  = 72])
8. Ophelia's Fourth Song (*Andante espressivo* [ $\downarrow$  = 52])
9. The Gravediggers' Song (*Sostenuto* [ $\downarrow$  = 76])
10. Fortinbras' Closing March (*Andante maestoso* [ $\downarrow$  = 68] – *Meno mosso*)  
1.1.1.1 – 2.1.1.0 – perc (tgl, tamb, side dr, bass dr, cym). strings

Duration: 30'

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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)

Shlifstein's order of items is slightly different. **ARRANGEMENT** for piano of 'Gavotte', part of No. 8 ('Pantomime'), which was performed for the first time during a radio broadcast on 22 November 1939 by the composer. On 30 November of the same year the piece was publicly performed at the Moscow Conservatoire by 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

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

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

3(picc).3(cor anglais).5(2bass clar).2alto sax.2tenor sax.3(db bn) – 4.5(cornet).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)

CACT: 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 (Olga 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 Rogoshin)

Duration: 55'

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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 after the German assault on the Soviet Union. For a long time the score of the film music from 'Alexander Nevsky' was untraceable. When Sikorski Music Publishers were provided copies of Prokofiev'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 takes. 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, Op. 78, and music composed by himself in Prokofiev'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

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## CHRONOLOGICAL LIST OF WORKS

**THREE SONGS FROM 'ALEXANDER NEVSKY', Op. 78a** **1936-1939**

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» – Tri pesni iz kinofilma «Aleksandr Nevsky»**]

1. Arise, ye Russian People
2. Answer, Splendid Falcons
3. There was Something on the Neva

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## CHRONOLOGICAL LIST OF WORKS

**ALEXANDER NEVSKY**, Op. 78

1938-1939

Suite for mezzo-soprano, mixed choir and orchestra. Arrangement of the film music 'Alexander Nevsky'

Text: Vladimir Lugovsky

*in Russian – German version by Enns Fried*

[**Александр Невский**. Кантата для меццо-сопрано, смешанного хора и симфо-нического оркестра – **Aleksandr Nevsky**. Kantata dlya mezzo-soprano, smeshannogo khora i simfonicheskogo orkestra]

1. Russia under the Mongolian Yoke [orchestra] (*Molto andante* [ $\downarrow = 66$ ])
2. Song of Alexander Nevsky [choir and orchestra] (*Lento* [ $\downarrow = 60$ ] – *Più mosso – Lento, come prima*)
3. The Crusaders in Pskov [choir and orchestra] (*Largo* [ $\downarrow = 48$ ] – *Andante* [ $\downarrow = 60$ ] – *Largo, come prima – Andante*)
4. Arise, ye Russian People [choir and orchestra] (*allegro risoluto* [ $\downarrow = 72$ ])
5. The Battle on the Ice [choir and orchestra] (*Adagio* [ $\downarrow = 48$ ] – *Moderato* [ $\downarrow = 92$ ] – *Allegro moderato* [ $\downarrow = 112$ ] – *Allegro* [ $\downarrow = 80$ ] – *Poco meno mosso – Andante* [ $\downarrow = 58$ ] – *Allegro* [ $\downarrow = 96$ ] – *L'istesso tempo – Adagio – Allegro, quasi doppio movimento*)
6. Field of the Dead [mezzo-soprano and orchestra] (*Adagio* [ $\downarrow = 48$ ] – *Meno mosso – Pocchissimo più animato – Meno mosso [come prima]*)
7. Alexander's Entry into Pskov [choir and orchestra] (*Moderato* [ $\downarrow = 88$ ] – *Allegro, ma non troppo* [ $\downarrow = 84$ ] – *Meno mosso* [ $\downarrow = 138$ ] – *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'

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score: SIK 6182

First performance: 17 May 1939, Moscow

Varvara Gagarina (mezzo-soprano) – Moscow Philharmonic Orchestra and Choir – Sergei Prokofiev (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### SEVEN SONGS, Op. 79

1939

for voice and piano

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)

*in Russian*

[**Семь песен** для голоса с фортепиано – **Sem pesen** dlya golosa s fortepiano]

1. Song about the Motherland (*Lento* [ $\text{♩} = 69$ ])
2. Stakhanovka [activist] (*Andantino*)
3. On 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'

► Muzgiz Collected Works: Vol. 17

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

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## CHRONOLOGICAL LIST OF WORKS

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

1939

Cantata for mixed choir and orchestra

Text: Folk poetry

*in Russian*

[**Здравитца.** Кантата для смешанного хора и симфонического оркестра – **Zdravitsa.** Kantata dlya smeshannogo khora i simfonicheskogo orkestra]

*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'

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First performance: 21 December 1939, Moscow

All-Union Radio Orchestra [Orkestr Vsezoyuznogo radio-komiteta] and Choir – 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) by Valentin Kataev and Sergei Prokoviev after Kataev's story 'I am the Son of the Working People'  
*in Russian – German version by Carl Riha*

[Семён Котко. Опера в 5-и действиях, 7-и картинах – Semyon Kotko. Opera v 5-i deistviyakh, 7-i kartinakh]

Introduction (*Andante* [ $\downarrow = 60$ ])

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* [ $\downarrow = 132-138$ ])  
*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 very pleased 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* [ $\downarrow = 120$ ])  
*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'

Act II

Scene 3 – Two Chambers in Tkachenko's Cottage

1. Tkachenko, Khivrya, Worker. Sofia listening from the adjacent room (*Moderato* [ $\downarrow = 48$ ])  
*Tkachenko*: 'I can't understand it'
2. In the street an accordion is heard (*Allegro ma non troppo*)  
*Tkachenko*: 'Khivrya! What's that?'



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## CHRONOLOGICAL LIST OF WORKS

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

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* [ $\downarrow = 52$ ])

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'
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'

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## CHRONOLOGICAL LIST OF WORKS

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

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*: 'The swine!'

Act IV

Scene 5 – Ravine in a Forest. Oak. Night

1. Semyon and Mikolka on a cart. A cuckoo is heard (*Andantino* [ $\text{♩} = 63$ ])  
*Mikolka*: 'Oh my God, my God, forgive me'
2. Remenyuk discovers the bodies of Tsaryov and Ivasenko (*Andante*)  
*Remenyuk*: 'So ... So ...'
3. Funeral of Tsaryov and Ivasenko (*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* [ $\text{♩} = 66$ ])  
*Bandura player*: 'Oh woe, bitter woe!'
2. Allegro ( $\text{♩} = 200$ )  
*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'

**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),

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## CHRONOLOGICAL LIST OF WORKS

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

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).2 (db bn) – 4.3.3.1 – timp, perc (tgl, wood bl, tamb, side dr, snare dr, bass dr, cym, tam-t, bells). harp. domra. strings – band (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. I. Voskresensky (Semyon Kotko) – N. S. Averkieva (Frosya) – S. S. Nikolau (Remenyuk) – N. D. Panchekhin (Tkachenko) – A. A. Rosnitskaya (Khivrya) – K. A. Malkova (Sofia) – G. M. Bushuev (Tsaryov) – M. D. Kapinos (Lyubka) – V. I. Yakushenko (Mikolka) – S. N. Dubinin (Klembovsky) – Serafima Birman (director) – A. G. Tishler (stage designer) – A. S. Stepanov (choral director) – Mikhail Zhukov (conductor)

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

1939-1940

[Шестая соната для фортепиано – *Shestaya sonata dlya fortepiano*]

1. Allegro moderato [ $\downarrow = 112$ ] – Poco più mosso – Andante
2. Allegretto – Meno mosso – Tempo I
3. Tempo di valse, lentissimo
4. Vivace – Andante – Più tranquillo

Duration: 24'

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

Sergei Prokofiev

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

Svyatoslav Richter

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score: SIK 2177

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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) by Sergei Prokofiev after Richard Brinsley Sheridan's ballad opera libretto for Thomas Linley the younger's 'The Duenna'.

Lyrics by Mira Mendelson-Prokofieva

*in Russian – German version by Gerhard Schwalbe and Walter Zimmer*

**[Обручение в монастыре («Дуенья»).** Лирико-комическая опера в 4-х действиях, 9-и картинах – **Obbruchenie v monastyre («Duenya»).** Liriko-komicheskaya opera v 4-kh deistviyakh, 9-i kartinakh]

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* [ $\downarrow = 76$ ])
3. Antonio embraces Luisa (*Andante* [ $\downarrow = 52$ ])
5. Moderato ( $\downarrow = 88$ )

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

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

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

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

### Act IV

#### Scene 8 – Monastery

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

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

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

**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, impoverish-ed 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)

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## CHRONOLOGICAL LIST OF WORKS

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

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, perc (tgl, macas, wood bl, tamb, side dr, bass dr, cym). guitar (on stage). harp. strings

Duration: full eve

Première: 5 May 1946, Prague, National Theatre

Russian première: 3 November 1946, Leningrad, Kirov Theatre

V. G. Ulyanov (Don Geronimo) – Lipa Solomyak (Ferdinando) – Alexandra Khalileeva (Luisa) – Nadezhda Velter (Duenna) – Ivan Bugaev (Don Antonio) – Lydia Grudina (Clara) – Boris Freydkov (Mendoza) – G. Orlov (Don Carlos) – B. E. Lensky (Father Augustin) – N. Ya. Chesnokov (Father Elustaph)

Ilya Shlepyanov (director) – Tatyana Bruni and Ilya Shlepyanov (stage designers) – Boris Khaikin (conductor)

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

1941

for orchestra

[Сюита из оперы «Семён Котко» для симфонического оркестра – *Syuita iz opery »Semyon Kotko«* dlya simfonicheskogo orkestra]

1. Introduction (*Andante* [ $\downarrow = 60$ ])
2. Semyon and his Mother (*Moderato – Allegro – Andante, ma non troppo*)
3. The Betrothal (*Moderato* [ $\downarrow = 48$ ] – *Moderato, come prima – Moderato, come prima*)
4. Southern Night (*Adagio* [ $\downarrow = 52$ ] – *Poco più animato*)
5. The Execution (*Allegro moderato* [ $\downarrow = 132$ ] – *L'istesso tempo* [ $\downarrow = \downarrow$ ])
6. The Village is Burning (*Andante* [ $\downarrow = 66$ ] – *Moderato* [ $\downarrow = 100$ ] – *Allegro agitato, ma non troppo presto* [ $\downarrow = 60$ ] – *Poco più animato* [ $\downarrow = 69$ ] – *Moderato. Agitato* [ $\downarrow = 84$ ] – *Moderato* [ $\downarrow = 92$ ])
7. The Burial (*Andante* [ $\downarrow = 63$ ] – *Meno mosso* [ $\downarrow = 54$ ] – *Poco più largamente*)
8. Ours have Come (*Vivace* [ $\downarrow = 120$ ] – *Andante dolce* [ $\downarrow = 76$ ] – *Vivace* [ $\downarrow = 125$ ] – *Meno mosso* [ $\downarrow = 88$ ] – *L'istesso tempo* [ $\downarrow = \downarrow$ ] – *Più mosso* [ $\downarrow = 104$ ])

3(picc).3(cor anglais).3(2 Eb 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). 2 harps. cel. strings

Duration: 42'

First performance: 27 December 1943, Moscow

Mikhail Zhukov (conductor)

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## CHRONOLOGICAL LIST OF WORKS

**SYMPHONIC MARCH** in C Major, Op. 88 1941  
for orchestra

[**Марш** для симфонического оркестра – **Marsh** dlya simfonicheskogo orkestra]

2.2.2.2 – 4.3.3.1 – timp. perc. strings

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While in 'Notograficheski Spravochnik' by Semyon Shlifshtein (Sovetsky Kompozitor, 1962) is stated that the key of Op. 88 is C major, the same author mentions in 'С. С. Прокофьев – материалы, документы, воспоминания' [S. S. Prokofiev – materialy, dokumenty, vospominaniya] (Deutscher Verlag für Musik Leipzig, n.y.) that Op. 88 is written in B flat major. The manuscript piano score (with indications for the instrumentation) is preserved at the State Central Archives of Literature and Art.

**THE YEAR 1941**, Op. 90 1941  
Symphonic Suite

[**1941-год**. Сюита для Симфонического оркестра – **1941-god**. Syuita dlya simfonicheskogo orkestra]

1. In Battle (*Allegro tempestoso* [ $\downarrow = 128$ ] – *Meno mosso* [ $\downarrow = 88$ ] – *Allegro tempestoso, come prima*)

2. At Night (*Lento – Più mosso* [ $\downarrow = 84$ ] – *Tempo I – Più mosso*)

3. For the Brotherhood of Nations (*Andante maestoso* [ $\downarrow = 100$ ] – *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*]

1941

Music to the film for orchestra

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)

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

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 (A. 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)

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During the labour on 'Lermontov' Gendelstein and Prokofiev had numerous disagreements with the result that Prokofiev withdrew from the production and Venedikt Pushkov was charged with the completion of the score. From the eight items that Prokofiev had written before abandoning the project especially Mephisto Waltz and the Polonaise became quite popular. While 'Notografichesky Spravochnik' gives 1941 as the date of creation of 'Lermontov', the title sequence of the films 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

### **TWELVE RUSSIAN FOLKSONGS**, Op. 104

1941

Arrangements of traditional Russian folk songs for voice and piano  
*in Russian*

[**Обработки русских народных песен** для голоса с фортепиано – **Obrabotki russkykh pesen dlya golosa s fortepiano**]

Volume I

1. Guelder Rose (*Moderato, ben marcato*)
2. Green Glade (*Andantino*)
3. Guelder Rose on the Hill (*Allegro*)
4. White Snow (*Andante dolce*)
5. Brown Eyes (*Andante*)
6. Katerina (*Moderato scherzando*)

Volume I

7. Dream (*Andante sognando*)
8. Beyond the Woods (*Andante*)
9. Dunyushka (*Allegretto*)
10. My Beloved is Gone (*Moderato, quasi Allegretto tranquillo*)
11. Sashenka (*Andante*)
12. The Monk (*Allegro moderato, ben marcato*)

Duration: 15'

First performance: 25 March 1945, Moscow, Conservatoire

L. Melnikova – B. Abramovich

► Muzgiz Collected Works: Vol. 17

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The order of numbers in 'Muzgiz Collected Works Vol. 17' does not correspond with 'Notograficheski Spravochnik' and other sources.

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## CHRONOLOGICAL LIST OF WORKS

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

[Седьмая соната для фортепиано – *Sedmaya sonata dlya fortepiano*]

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 1940, Moscow

Svyatoslav Richter

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*score: SIK 2178*

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. perc. strings).

### SEVEN MASS SONGS, Op. 89 1941-1942

for voice and piano

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

*in Russian*

[Семь массовых песен для голоса с фортепиано и марш – *Sem massovykh pesen dlya golosa s fortepiano i marsh*]

1. The Cursed Admiralty
2. Song of the Brave (*Allegro moderato*)
3. The Tank Driver's Oath
4. Son of Kabarda
5. The Soldier's Girlfriend
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) – Sergei Prokofiev (piano)

► Muzgiz Collected Works: Vol. 17 ('Song of the Brave')

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## CHRONOLOGICAL LIST OF WORKS

### THREE PIECES, Op. 96

1941-1942

for piano

[Три пьесы для фортепиано – Tri pyesy dlya fortepiano]

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* [ $\downarrow = 104$ ])
3. Mephisto Waltz [from the film music 'Lermontov'] (*Allegro precipitato*)

Duration: 15'

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score: SIK 2403

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

1942

for piano

[Три пьесы из балета «Золушка» для фортепиано – Tri pyesy iz baleta »Zolushka« dlya fortepiano]

1. Pavane. Intermezzo (*Andante grazioso* [ $\downarrow = 76$ ] – *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

Produced by TSOXS [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

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

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

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With the exception of one item of the music for 'Kotovskiy' 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

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

[**Тоня.** Музыка к кинофильму – **Тоня.** Музыка к кинофильму]

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

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

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For unknown reasons 'Tonya' 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 UKRANIAN STEPPES [*without opus number*]

1942

Music to the film for orchestra

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

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)

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

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 of 'The Year 1941'

CAST: 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)

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Prokofiev 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.

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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

Text: Pavel Antokolsky

*in Russian*

[**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]

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'

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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 – **Sonata** dlya fleity i fortepiano]

1. Moderato (♩ = 80)

2. Scherzo (*Presto – Poco più mosso del ♩ = ♩ – Tempo I*)

3. Andante (♩ = 69)

4. Allegro con brio

Duration: 24'

First performance: 7 December 1943, Moscow, Conservatoire

N. Kharkovsky (flute) – Svyatoslav Richter (piano)

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*score: SIK 2109*

**ARRANGEMENTS:** as 'Concerto for Clarinet and Orchestra' by Kent Kennan · for piano trio by Lera Auerbach (2015).

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## CHRONOLOGICAL LIST OF WORKS

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

1943

for piano

[Десять пьес из балета «Золушка» для фортепиано – Desyat pyes iz baleta »Zolushka« dlya fortepiano]

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'

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score: SIK 2169

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

1939-1944

*Dedicated to Mira Mendelson*

[Восьмая соната для фортепиано – Vosmaya sonata dlya fortepiano]

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

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score: SIK 2179

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 by Nikolai Volkov after the tale by Charles Perrault

[Золушка. Балет в 3-х действиях – Zolushka. Balet v 3-kh deistviyakh]

### Act I

1. Introduction (*Andante dolce* [♩ = 80])
2. Veil Dance (*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*)

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## CHRONOLOGICAL LIST OF WORKS

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

31. Promenade (*Allegro tranquillo* [ $\downarrow$  = 80])
32. Cinderella's Variation (*Allegro grazioso* [ $\downarrow$  = 92])
33. The Prince's Variation (*Andante con brio* [ $\downarrow$  = 48])
34. Entertainment of the Guests (*Moderato* [ $\downarrow$  = 100])
35. The Sisters' Duet with the Oranges (*Allegro con brio* [ $\downarrow$  = 126] – *Poco più mosso* – *Allegro con brio*)
36. Duet – Cinderella and the Prince (Adagio) (*Adagio* [ $\downarrow$  = 42] – *Poco più animato*)
37. Waltz-Coda (*Allegro espressivo* [ $\downarrow$  = 60] – *Presto*)
38. Midnight (*Allegro moderato* [ $\downarrow$  = 120] – *Moderato* [ $\downarrow$  = 64])

#### Act III

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

**DRAMATIS PERSONAE:** Cinderella – Cinderella's Father – Cinderella's Stepmother – Cinderella's Sisters Khudishka and Kugishka – 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 flutes (picc), 4 clarinets, 4 horns, 3 trumpets, 3 trombones, tuba, 2 violins

Duration: full eve

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## CHRONOLOGICAL LIST OF WORKS

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

Première: 21 November 1945, Moscow, Bolshoi Theatre

Olga Lepeshinskaya (Cinderella) – V. Ryabtsev (Her Father) – V. V. Kriger (Her Stepmother) – M. Shmelkina and T. Lazarevich (Her Sisters) – Mikhail Gabovich (Prince) – V. I. Tsaplin (Dance instructor) – Anastasia Abramova (Beggar Fairy) – M. 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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*piano score: SIK 2208*

Op. 87 was awarded the Stalin State Prize, first class, in 1946. **REDUCED VERSION** of the score by Daryl Griffith: 2(picc).1(cor anglais). 2(bass clar).1 – 2.2.1.1 – 2 perc (timp, 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 – timp. perc. harp. piano. strings) ■ for two pianos by Mikhail Pletnyov ('Suite from Cinderella': 'Introduction' · 'Quarrel' · 'Winter' · 'Spring' · 'Cinderella's Waltz' · 'Galop' · 'Valse lente' · 'Finale' [SIK 2394]) ■ for violin and piano ('Waltz' · 'Gavotte' · 'Passepied' · 'The Winter Fairy' · 'Mazurka') by Mikhail Fikhtengolts.

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')

### MARCH in B flat major, Op. 99

1943-1944

for wind orchestra

[Марш для духового оркестра – Marsh dlya dukhovogo orkestra]

1(picc).0.2.0 – 2.2.3.0 – banda (3 cornets, 6 flugelhornes [alto, tenor, baritone (3/3/2)], 2 tubas)

Duration: 3'

First performance: 14 May 1944, Moscow

Ivan Petrov (conductor)

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**ARRANGEMENTS** for full orchestra by Muscat (1[picc].1.2.1 – 2.3.1.0 – timp. perc [timp, 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

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## CHRONOLOGICAL LIST OF WORKS

**STRING QUARTET NO. 2** (on Kabardinian themes) in F major, Op. 92 1944

[**Второй квартет** (на кабардинские темы) для 2-х скрипок, альты и виолончели  
– **Vtoroi kvartet** (na kabardinskie temy) dlya 2-kh skripok, alta i violoncheli]

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

Duration: 24'

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

► Muzgiz Collected Works: Vol. 18 (score)

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score: **SIK 2171** · parts: **SIK 2172**

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]) score: **SIK 1751**.

**SONATA FOR VIOLIN AND PIANO NO. 2** in D major, Op. 94a 1944

Arrangement of the Sonata for Flute and Piano, Op. 94

[**Вторая соната** для скрипки и фортепиано – **Vtoraya sonata** dlya skriпки i fortepiانو]

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)

► Muzgiz Collected Works: Vol. 18

© Sikorski, Hamburg for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR · score: **SIK 2108**

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## CHRONOLOGICAL LIST OF WORKS

**ADAGIO FROM 'CINDERELLA', Op. 97a** 1944  
for violoncello and piano

[**Адажио из балета »Золушка«** для виолончели и фортепиано – *Adazio iz baleta »Zolushka«* dlya violoncheli i fortepiano]

Duration: 5'

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

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

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**ARRANGEMENT** 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).

**SYMPHONY NO. 5** in B flat major, Op. 100 1944

[**Пятая симфония** – *Pyataya simfoniya*]

1. Andante (♩ = 48)

2. Allegro marcato (♩ = 132)

3. Adagio (♩ = 60) – Poco più animato – Più lento

4. Allegro giocoso (♩ = 48) – 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

Sergei Prokofiev (conductor)

► Muzgiz Collected Works: Vol. 146 (score)

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*pocket score: SIK 2330*

Op. 100 was awarded the Stalin Prize, first class, in 1946. **ARRANGEMENT** of the second movement for piano by Anatoli Vedernikov (*score: SIK 2377*).

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## CHRONOLOGICAL LIST OF WORKS

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

1944

for piano

[Шесть пьес из балета «Золушка» для фортепиано – *Shest pyes iz baleta »Zolushka«* dlya fortepiانو]

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

Duration: 30'

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## CHRONOLOGICAL LIST OF WORKS

### IVAN THE TERRIBLE, Op. 116

1942-1944/1945

Music to the film in two parts for contralto, baritone, mixed choir and orchestra  
Produced by Mosfilm – Sergei Eisenstein (scenario and director) – Andrei Moskvina (chief camera man) – Sergei Eisenstein, Iosif Shpinel (set design) – Leonid Naumov (costume designer) – Vasili Goryunov (makeup artist) – Vladimir Bogdankevich (sound engineer) – Abram Stasevich (conductor). First showing: 30 December 1944 (Part I), 1958 (Part II)

[**Иван Грозный**. Музыка к кинофильму для хора и симфонического оркестра – **Ivan Grozny**. Muzyka k kinofilmu dlya khora i simfonicheskogo orkestra]

1. Overture (*Moderato* [ $\downarrow$  = 104])
2. The Death of Glinskaya (*Allegro* [ $\downarrow$  = 80] – *Andante* [ $\downarrow$  = 72])
3. Young Ivan's March (*Moderato* [ $\downarrow$  = 96])
4. The Azure Main (*Andante* [ $\downarrow$  = 66])
- 4a. The Azure Main, instrumental version (*Andante* [ $\downarrow$  = 66])
5. Shuisky and the Keepers of the Hounds (*Allegro moderato* [ $\downarrow$  = 132])
6. May He Live Forever (*Allegro moderato*)
7. Song of Praise (*Andante* [ $\downarrow$  = 72])
8. The Swan (*Allegro fastoso* [ $\downarrow$  = 120-126])
9. The Simpleton (*Allegro tempestoso* [ $\downarrow$  = 80])
10. Riot (*Allegro tempestoso* [ $\downarrow$  = 80])
11. The Entrance of the Tatars (*Allegro moderato*)
12. Cannons Are Brought to Kazan (*Moderato pesante* [ $\downarrow$  = 108])
13. Ivan's Tent (*Andante non troppo* [ $\downarrow$  = 78])
14. The Tatar Steppes (*Largo*)
15. The Cannoneers (*Moderato energico* [ $\downarrow$  = 104])
16. The Tatars (*Moderato* [ $\downarrow$  = 66])
17. Kurbsky's Trumpets (*Allegro moderato* [ $\downarrow$  = 128])
18. The Attack (*Presto*)
19. Malyuta's Jealousy (*Presto*)
20. Kazan Has Fallen (*Presto* [ $\downarrow$  = 176])
21. Ivan Pleads with the Boyars (*Adagio* [ $\downarrow$  = 44-48])
22. Anastasia's Illness (*Adagio* [ $\downarrow$  = 60])
23. Anastasia Is Poisoned (*Moderato* [ $\downarrow$  = 100])
24. Ivan at Anastasia's Coffin (*Moderato* [ $\downarrow$  = 104])
25. The Oath of the Oprichniki (*Moderato energico* [ $\downarrow$  = 96])
26. Come back! Finale of Part I (*Adagio* [ $\downarrow$  = 60] – *Molto fastoso* [ $\downarrow$  = 96])
27. Fanfares (*Andante* [ $\downarrow$  = 96])
- 27a. Polonaise (*Andante* [ $\downarrow$  = 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*)

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# CHRONOLOGICAL LIST OF WORKS

## IVAN THE TERRIBLE, Op. 116 [CONTINUED I]

30. Dances of the Oprichniki
- 30a. Chaotic Dance (*Allegro ben ritmico* [ $\downarrow = 144$ ])
- 30b. Orderly Dance (*Più mosso* [ $\downarrow = 90$ ])
31. Song of the Oprichniki (*Allegro moderato* [ $\downarrow = 116$ ])
- 31a. Song of the Oprichniki, instrumental version (*Allegro moderato* [ $\downarrow = 116$ ])
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* [ $\downarrow = 96$ ])  
3(picc).3(cor anglais).5(*Eb* clar, bass cla), 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) – Efosinia Staritskaya, boyarina (Serafima Birman) – Prince Andrei Kurbsky (Mikhail Nazarov) – Malyuta Skuratov and Alexei Basmanov, the Tsar's guard (Mikhail Zharov, Amvrosi 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) – Sigismund, King of Poland (Pavel Massalsky) – Kaspar von Oldenbock, Livonian ambassador (Semyon Timoshenko)

Duration: 125' (music parts) / 175' (total duration of the film)

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score: SIK 2290



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## CHRONOLOGICAL LIST OF WORKS

### IVAN THE TERRIBLE, Op. 116 [CONTINUED II]

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 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[E♭ 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 Barver's Song', 'The Oprichniks', 'The Swann', Anastasya', 'The Ocean', 'The Fall of Kazan', 'Glorification' – 4[2picc].3[cor anglais].4[E♭ 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 Prokofiev's intensions than the work of Abram Stasevich. The composer approved of Atovmyan's conception as early as 1947 ■ 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 printed in **SK 2290** represents a scientific research concerning all of what Prokofiev 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

### ODE TO THE END OF THE WAR, Op. 105

1945

for large orchestra

[**Ода на окончание войны** – *Oda na okanchanie voiny*]

one movement: Moderato. Maestoso – Allegro energico – Moderato, come Tempo I – Più animato – 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 (only db)

Duration: 14'

First performance: 12 November 1945, Moscow, Tchaikovsky Hall

USSR State Orchestra – Samuil Samosud (conductor)

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### TWO DUETS, Op. 106

1945

Arrangement of traditional Russian folk songs for tenor, bass and piano

*in Russian*

[**Два дуэта**, обработки русских народных песен для тенора и баритона с фортепиано – *Dva dueta*, obrobutki russkikh narodnykh pesen dlya tenora i baritona s fortepiano]

1. Everybody Gets Married (*Andante – Meno mosso – Tempo I. Furioso*)

2. The Glorious Moscow Road (*Moderato*)

Duration: 8'

► Muzgiz Collected Works: Vol. 17

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'Muzgiz Collected Works Vol. 17' prints a third, undated short song without opus number, 'To the Motherland', on a text by Mira Mendelson-Prokovieva (see next entry).

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## CHRONOLOGICAL LIST OF WORKS

### TO THE MOTHERLAND [*without opus number*]

for high voice and piano

Text: Mira Mendelson-Prokofieva

*in Russian*

[**К родине – K rodine**]

(*Moderato*)

Duration: 5'

► Muzgiz Collected Works: Vol. 17

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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

*Dedicated to David Fyodorovich Oistrakh*

[**Первая соната** для скрипки и фортепиано – *Pervaya sonata* dlya skripki i forte-piano]

1. Andante assai ( $\downarrow = 60$ ) – Poco più animato – Tempo I
2. Allegro brusco ( $\downarrow = 96$ ) – Poco più tranquillo
3. Andante ( $\downarrow = 66$ ) – Poco meno mosso
4. Allegrissimo – Poco più tranquillo ( $\downarrow = 120$ ) – Allegrissimo I – Poco meno ( $\downarrow = 112$ ) – Andante assai, come prima

Duration: 27'

First performance: 17 June 1944, Moscow, Conservatoire

David Oistrakh (violin) – Lev Oborin (piano)

► Muzgiz Collected Works: Vol. 18

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## CHRONOLOGICAL LIST OF WORKS

### NATIONAL ANTHEM (I, II), Op. 98

1943/1946

*Sketches*

[Эскизы к Гимну СССР и к Гимну РСФСР – Eskizy k Gimnu SSSR i k Gimny RSFSR]

1. Anthem for the SSSR [Soyuz Sovetskikh Sotsialisticheskikh Respublik (USSR)]  
Text by Sergei Mikhalkov and El-Registan
2. Anthem for the RSFSR [Russkaya Sotsialisticheskaya Federativnaya Sovetskaya Respublika]  
Text by S. Shchipachov

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The manuscripts are preserved at the State Archives of Literature and Art.

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

1946

for orchestra

[Третья сюита из балета «Ромео и Джульетта» для симфонического оркестра – Tretya syuita iz baleta »Romeo i Dzhulyetta« dlya simfonicheskogo orkestra]

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)

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*pocket score: SIK 6916*

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

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## CHRONOLOGICAL LIST OF WORKS

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

1946

for orchestra

[Первая сюита из балета «Золушка» для симфонического оркестра – Pervaya syuita iz baleta »Zolushka« dlya simfonicheskogo orkestra]

1. Introduction (*Andante dolce* [ $\downarrow = 80$ ] – *Poco meno mosso* – *Tempo I*)
2. Pas de châte (Veil Dance) (*Allegretto* – *Poco più animato* [ $\downarrow = 88$ ] – *Moderato* [ $\downarrow = 96$ ] – *Poco più animato* – *Allegro con brio* [ $\downarrow = 116$ ] – *Poco meno mosso* – *Allegro moderato*)
3. Quarrel (*Moderato* – *Allegro irato* [ $\downarrow = 160$ ])
4. Beggar Fairy and Winter Fairy (*Allegro moderato* [ $\downarrow = 106$ ] – *Moderato* [ $\downarrow = 88$ ] – *Più animato* – *Tempo I (poco meno mosso)*)
5. Mazurka (*Allegro* [ $\downarrow = 72$ ] – *Poco più sostenuto* [ $\downarrow = 180$ ] – *Moderato* [ $\downarrow = 112$ ] – *Allegro ma non troppo* – *Meon mosso* – *Moderato* – *Allegro, ma non troppo*)
6. Cinderella goes to the Ball (*Vivo* [ $\downarrow = 92$ ] – *Poco più lento* – *Ancora più lento* – *Allegro grazioso* [ $\downarrow = 92$ ])
7. Cinderella's Waltz (*Allegro espressivo* [ $\downarrow = 60$ ])
8. Midnight (*Allegro moderato* [ $\downarrow = 120$ ] – *Moderato* [ $\downarrow = 84$ ])

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

[Вторая сюита из балета «Золушка» для симфонического оркестра – Vtoraya syuita iz baleta »Zolushka« dlya simfonicheskogo orkestra]

1. Cinderella's Dreams (*Andante dolce – Moderato* [ $\text{♩} = 100$ ] – *Più animato – Moderato I – Andante drammatico – Moderato*)
2. Dance Lesson and Gavotte (*Vivo* [ $\text{♩} = 144$ ] – *Allegretto* [ $\text{♩} = 126$ ])
3. Spring Fairy and Summer Fairy (*Presto* [ $\text{♩} = 160$ ] – *Moderato – Presto – Andantino sognando – Vivace con brio* [ $\text{♩} = 138$ ])
4. Bourrée (*Allegro pesante e ben ritmato* [ $\text{♩} = 84$ ])
5. Cinderella in the Palace (*Allegretto* [ $\text{♩} = 150$ ] – *Andante – Allegretto – Poco più animato* [ $\text{♩} = 52$ ] – *Più animato – Meno mosso – Meno mosso della prima volta*)
6. Galop (*Presto – Poco meno – Tempo I – Poco meno – Ancora un poco meno mosso* [ $\text{♩} = 126$ ] – *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 (tg), 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

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## CHRONOLOGICAL LIST OF WORKS

### SUITE NO. 3 FROM 'CINDERELLA', Op. 109

1946

for orchestra

[Третья сюита из балета «Золушка» для симфонического оркестра – Tretya syuita iz baleta »Zolushka« dlya simfonicheskogo orkestra]

1. Pavane (*Andante grazioso* [ $\text{♩} = 76$ ] – *Poco più tranquillo*)
2. Cinderella and the Prince (*Adagio* [ $\text{♩} = 42$ ] – *Poco più animato*)
3. Three Oranges (*Moderato* [ $\text{♩} = 100$ ])
4. Temptation (*Moderato* [ $\text{♩} = 88$ ] – *Allegretto* [ $\text{♩} = 132$ ] – *Moderato I* – *Allegretto* [ $\text{♩} = 132$ ] – *Moderato I*)
5. Oriental Dance (*Andante dolce* [ $\text{♩} = 63$ ] – *Poco più animato*)
6. The Prince Finds Cinderella (*Adagio passionato* [ $\text{♩} = 120$ ])
7. Slow Waltz (*Adagio* [ $\text{♩} = 54$ ] – *Poco più animato* – *Tempo I* – *Assai più mosso* [ $\text{♩} = 84$ ] – *Poco più animato* – *Meno mosso* – *Adagio I*)
8. Amoroso (*Andante dolcissimo* [ $\text{♩} = 60$ ] – *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: 3 September 1947, Moscow

All-Union Radio Orchestra – Abram Stasevich (conductor)

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*packet score: SIK 6901*

### WALTZ SUITE, Op. 110

1946

for symphony orchestra

[Вальсы. Сюита для симфонического оркестра – Valsy. Syuita dlya simfonicheskogo orkestra]

1. Since We Met [from 'War and Peace', Op. 91] (*Allegro moderato*)
2. Cinderella in the Palace [from 'Cinderella', Op. 87] (*Allegretto*)
3. Mephisto Waltz [from 'Lermontov'] (*Allegro precipitato*)
4. End of the Fairy Tale [from 'Cinderella', Op. 87] (*Adagio* [ $\text{♩} = 54$ ])
5. New Year's Eve Ball [from 'War and Peace', Op. 91] (*Allegro, ma non troppo*)
6. Happiness [from 'Cinderella', Op. 87] (*Allegro espressivo*)

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 Orchestra – M. Shgeiman (conductor)

► Muzgiz Collected Works: Vol. 15B (score)

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## CHRONOLOGICAL LIST OF WORKS

**SYMPHONY NO. 6** in E flat minor, Op. 111

1945-1947

[Шестая симфония – *Shestaya simfoniya*]

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 – Evgeniy Mravinsky (conductor)

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*pocket score: SIK 2331*

**SONATA FOR PIANO NO. 9** in C major, Op. 103

1947

*Dedicated to Svyatoslav Teofilovich Richter*

[Девятая соната для фортепиано – *Devyataya sonata dlya fortepiano*]

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: 24'

First performance: 16 December 1951, Moscow, Conservatoire

Svyatoslav Richter

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*score: SIK 2180*



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## CHRONOLOGICAL LIST OF WORKS

### **FESTIVE POEM** ('Thirty Years'), Op. 113

1947

for orchestra

[**Праздничная поэма** («Тридцать лет») для симфонического оркестра – **Prazdnichnaya poema** («Tritsatsat let») dlya simfonicheskogo orkestra]

*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). piano. harp. strings

Duration: 27'

First performance: 3 October 1947, Moscow, Conservatoire

USSR State Orchestra – Konstantin Ivanov (conductor)

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### **FLOURISH, MIGHTY LAND**, Op. 114

1947

Cantata for mixed choir and orchestra in commemoration of the 30<sup>th</sup> anniversary of the October Revolution on a text by Evgeni Dolmatovsky

*in Russian*

[**Расцветай могучий край**. Кантата к ххх-летию Октября для смешанного и симфонического оркестра – **Rastsvetai moguchy kraj**. Kantata k XXX-letiyu Okt'yabrya dlya smeshannogo khora i simfonicheskogo orkestra]

3.3.3.3 – 4.3.3.1 – perc. 2 harps. piano. strings

Duration: 7'

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First performance: 12 November 1947, Moscow, Conservatoire

State Orchestra – Republican Russian State Cappella – Nikolai Anosov (conductor)

The cantata is also known as 'Flourish, Mighty Homeland' or 'Prosper, Mighty Country'.

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## CHRONOLOGICAL LIST OF WORKS

**SONATA FOR VIOLIN SOLO** in D major, Op. 115

1947

[**Соната** для скрипки соло – **Sonata** dlya skripki solo]

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: 10 March 1960, Moscow, Conservatoire

Ta Bon, E. Tieleš, R. Balazh, D. Bravnichev, E. Brozh, I. Bochkova, A. Shtern, N. Grigorieva, A. Shtilman (violins)

► Muzgiz Collected Works: Vol. 18

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*score: SIK 2152*

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 (**SIK 2381**) ■ for solo violoncello by Norbert Hilger (**SIK 2406**).

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# CHRONOLOGICAL LIST OF WORKS

## STORY OF A REAL MAN, Op. 117

1947-1948

Opera in 3 acts (8 scenes) by Sergei Prokofiev and Mira Mendelson-Prokofieva  
after Boris Polevoi's story (version 1960)

*in Russian – German version by Gerhard Schwalbe and Walter Zimmer*

### [Повесть о настоящем человеке – Povest o nastoyashchem cheloveke]

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* [ $\downarrow = 72$ ])

4. Cannonade (*Più mosso*)

Interlude II (*Andante lugubre*)

Scene 3

5. Scene with Children (*Poco più mosso del* [ $\downarrow = \downarrow$ ])

6. Seryonka's Narration (*Tristamente*)

7. Arrival of the Kolkhoz Peasants

Song of the Kolkhoz Members (*Lento* [ $\downarrow = 69$ ])

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

## 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 Vasilievich, famous surgeon (bass) – Two surgeons (bass, tenor) – Alexei's mother (mezzo-soprano) – Semyon Vorobev, commissar of the regiment (baritone) – Klavdya Mikhailovna, nurse (contralto) – Konstantin Kukushkin, fighter pilot (tenor) – Grigori Gvozdev, tanker (baritone) – 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) – A. A. Ivanova (Petrovna) – Vladimir Kurguzov (Fedya) – A. Suranov (Seryonka) – Georgi Pankov (Nadrei) – Mark Reshetin (Vasili) – L. S. Maslov, N. P. Zakharov (surgeons) – Dina Dyan (Alexei's mother) – Alexei Krivchenya (commissar) – Irina Arkhipova (Klavdya) – Alexei Maslennikov (Konstantin) – Vladimir Vlasov (Grigori) – Maria Zvezdina (Zinochka) – V. N. Petrov (Physician) – Valeri Yaroslavtsev (Colonel) – Georgi Ansimov (director) – N. N. Zolotareev (stage design) – Alexander Rybnov, Igor Agafonnikov (choral directors) – S. V. Chudinov (choreographer) – Mark Erm-ler (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### STORY OF A REAL MAN, Op. 117 [CONTINUED I]

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 on 3 December 1948 at the Leningrad Kirov Theatre.

### SONATA FOR VIOLONCELLO AND PIANO in C major, Op. 119

1949

*Dedicated to Levon Tadevosovich Atovmyan*

[**Соната** для виолончели и фортепиано – **Sonata** dlya violoncheli i fortepiano]

1. Andante grave (♩ = 54) – Moderato animato (♩ = 100) – Andante – Andante grave come prima – Allegro moderato – Meno mosso – Più mosso
2. Moderato (♩ = 96)
3. Allegro ma non troppo – Andantino (♩ = 92) – Meno mosso – Allegro ma non troppo

Duration: 24'

First performance: 1 March 1959, Moscow, Conservatoire

Mstislav Rostropovich (violincello) – Svyatoslav Richter (piano)

► Muzgiz Collected Works: Vol. 18

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*score: SIK 2152*

The violincello part of Op. 119 was edited by Mstislav Rostropovich. **ARRANGEMENT** for violincello, 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 – **Pushkinskie valsey** dlya simfonicheskogo orkestra]

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: 9'

First performance: 1952, Moscow (radio broadcast)

All-Union Radio Orchestra – Samuil Samosud (conductor)

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**ARRANGEMENT** for violoncello and piano by David Geringas (SK 2365).

### **WINTER BONFIRE**, Op. 122

1949

Suite for narrators, boys' choir and orchestra on a text by Samuil Marshak  
*in Russian – German version by Jörg Morgener*

[**Зимний костёр**. Сюита для чтецов, хора мальчиков и симфонического оркестра – **Zimny kostyor**. Syuita dlya chtetsov, khora malchikov i simfonicheskogo orkestra]

1. Departure (*Allegro giusto* [♩ = 128])
2. Snow Outside the Window (*Andante dolce* [♩ = 48])
3. Waltz on the Ice (*Tempo di valse*)
4. The Bonfire (*Andante maestoso* [♩ = 76])
5. Chorus of the Pioneers [boys' choir and orchestra] (*Allegro giocoso* [♩ = 72])
6. Winter evening (*Andante dolce*)
7. March (*Tempo di marcia*)
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'

► Muzgiz Collected Works: Vol. 166 (score)

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First performance: 19 December 1950, Moscow, House of the Unions – Hall of Columns

Lyudmila Pirogova and Natasha Zashchipina (narrators) – Boys' Choir of the Moscow Choir School – All-Union Radio Orchestra – Samuil Samosud (conductor)

Op. 122 is also known as 'Winter Fire'.

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## CHRONOLOGICAL LIST OF WORKS

### THE TALE OF THE STONE FLOWER, Op. 118

1948-1950

Ballet in 4 acts (9 scenes), prologue and epilogue by Leonid Lavrovsky and Mira Mendelson-Prokofieva after Pavel Bazhov's tale

[Сказ о каменном цветe. Балет в 4-х действиях, 8-и картинах с прологом и эпилогом – Skaz o kamennom tsvete. Balet v4-kh deictviyakh, 8-i kartinakh s prologom i epilogom]

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])

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## CHRONOLOGICAL LIST OF WORKS

### THE TALE OF THE STONE FLOWER, Op. 118 [CONTINUED I]

19. Waltz of the Diamonds and Scene (Second Temptation) (*Allegro capriccioso* [ $\text{♩} = 152$ ] – *Andantino*)
20. Dance of the Russian Precious Stones (Third Temptation) (*Moderato* [ $\text{♩} = 88$ ] – *Allegro scherzando* – *Poco più mosso* – *Più mosso*)
21. Waltz (*Tempo di valse* [ $\text{♩} = 48$ ])
22. Danila's Monologue and the Mistress's Answer (*Moderato drammatico* [ $\text{♩} = 96$ ] – *Largo tranquillo* [ $\text{♩} = 48$ ])
23. The Mistress Shows Danila the Stone Flower (*Allegro sostenuto e fastoso* [ $\text{♩} = 120$ ] – *Meno mosso*)
24. Severyan and the Workers. The Mistress's Warning (*Meno mosso* [*Andante*] [ $\text{♩} = 69$ ] – *Adagio* [ $\text{♩} = 48$ ] – *Poco più animato* – *Allegro energico* [ $\text{♩} = 132$ ] – *Moderato* [ $\text{♩} = 84$ ] – *Andante pesante* [ $\text{♩} = 84$ ])  
Scene 5 – In Prokopich's Cellar, where Katerina has Moved
25. Scene and Dance of Katerina (Thoughts about Danila) (*Adagio* [ $\text{♩} = 48$ ] – *Poco più mosso* – *Andante scherzando* [ $\text{♩} = 63$ ])
26. Severyan's Arrival (*Andante* [ $\text{♩} = 72$ ] – *Più mosso* – *Più mosso* – *Andante* [ $\text{♩} = 66$ ])
27. Where Are You, Danila? (*Andantino lamentoso* [ $\text{♩} = 88$ ])
28. The Mistress's Appearance and Katerina's Joy (*Moderato* [ $\text{♩} = 96$ ] – *Più animato* – *Più mosso* [*Allegro giocoso*] [ $\text{♩} = 80$ ])  
Act III  
Scene 6 – The Fair
29. Ural Rhapsody (*Moderato energico* [ $\text{♩} = 92$ ] – *Più mosso* [ $\text{♩} = 120$ ] – *Andante alla breve* [ $\text{♩} = 48$ ])
30. Interlude (*Vivo* [ $\text{♩} = 132$ ] – *Allegro amabile* [ $\text{♩} = 108$ ] – *Pochissimo più lento* – *Allegro moderato* [ $\text{♩} = 120$ ] – *Poco più mosso* [ $\text{♩} = 132$ ] – *Allegretto amabile* [ $\text{♩} = 96$ ] – *Poco più mosso* – *Moderato espressivo* – *Allegretto* – *Più mosso* [ $\text{♩} = 120$ ])
31. Russian Dance (*L'istesso tempo* – *Meno mosso*)  
Scene 7
32. Gypsy Dance (*Allegro tempestoso* [ $\text{♩} = 128$ ] – *Più animato*)
33. Severyan's Dance (*Più allegro* [ $\text{♩} = 144$ ])
34. Solo of the Gypsy Girl and General Coda (*Andantino* [ $\text{♩} = 80$ ] – *Più mosso* – *Allegretto* – *Allegro* – *Presto*)
35. Katerina's Appearance and Severyan's Rage (*Allegro amabile* [ $\text{♩} = 108$ ] – *Più brusco*)
36. The Mistress's Appearance and Scene of Severyan Transfixed to the Earth (*Più mosso* – *Moderato* – *Allegro moderato* [ $\text{♩} = 138$ ])
37. Severyan Chases the Mistress (*Precipitato* [ $\text{♩} = 92$ ])
38. Severyan's Downfall



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# CHRONOLOGICAL LIST OF WORKS

## THE TALE OF THE STONE FLOWER, Op. 118 [CONTINUED II]

### Act IV

#### Scene 8 – In the Copper Mountain

39. Katerina Sits by the Fire Yearning for Danila (*Adagio* [ $\downarrow = 48$ ])
40. Scene and Dance of Katerina and Ognevushka-Poskakushka (*Allegro giocoso* [ $\downarrow = 120$ ] – *Poco più mosso* – *Allegro I*)
41. Katerina Follows Ognevushka-Poskakushka (*Allegro* [ $\downarrow = 120$ ] – *Meno mosso* [*Andantino*])

#### Scene 9

42. Dialogue of Katerina and the Mistress (*Andante lamentoso* – *Più mosso* – *Moderato* [ $\downarrow = 104$ ])
43. Danila Turned to Stone (*Largo* [ $\downarrow = 54$ ] – *Adagio* [ $\downarrow = 92$ ])
44. The Joy of the Meeting of Katerina and Danila (*Adagio*) (*Andante mosso* [ $\downarrow = 76$ ] – *Poco più mosso* – *Poco più largamente*)
45. The Mistress Presents Gifts to Katerina and Danila (*Andante pomposo* – *Andante mosso* [ $\downarrow = 69$ ])
46. Epilogue (*Maestoso* [ $\downarrow = 84$ ])

#### 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(*Eb* 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. M. Popko (Prokopich) – Alexei Ermolaev (Severyan) – N. N. Orlovskaya (Ognevushka-Poskakushka)

L. M. Lavronsky (director) – T. Starzhenskaya (stage design) – Yuri Faier (conductor)

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## CHRONOLOGICAL LIST OF WORKS

### **SOLDIERS' MARCHING SONG**, Op. 121

1950

for unison choir and piano

Text: Vladimir Lugovsky

*in Russian*

[**Солдатская походная** – *Soldatskaya pokhodnaya*]

Duration: 5'

► Muzgiz Collected Works: Vol. 17

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### **SUMMER NIGHT**, Op. 123

1950

Suite from 'Betrothal in a Monastery' for orchestra

[**Летняя ночь**. Сюита по материалам оперы »Обручение в монастыре« для симфонического оркестра – *Letnyaya noch*. Syuita po materialam opery »Obruchenie v monastyre« dlya simfonicheskogo orkestra]

1. Introduction (*Moderato, ma con brio* [ $\downarrow = 92$ ] – *Più animato* [ $\downarrow = 104$ ])

2. Serenade (*Adagio* [ $\downarrow = 48$ ] – *L'istesso tempo*)

3. Minuet (*Allegro ma non troppo* [ $\downarrow = 138$ ])

4. Dreams (Nocturne) (*Andante tranquillo*)

5. Dance (*Allegretto* [ $\downarrow = 138$ ])

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)

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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 on a text by Samuil Marshak

*in Russian*

**[На страже мира.** Оратория для mezzo-сопрано, альт, чтецов, смешанного хора, хора мальчиков и симфонического оркестра – **Na strazhe mira.** Oratoriya dlya mezzo-soprano, alt, chtetsov, smeshannogo khora, khora malchikov i simfonicheskogo orkestra]

1. Scarce has the Earth Recovered [choir and orchestra] (*Andante mosso* [♩ = 80])
2. Those who Are Ten Today [boy soprano, boys' choir, mixed choir and orchestra] (*Allegro moderato*)
3. Volgograd – City of Glory [boys' choir, mixed choir and orchestra] (*Assai meno mosso* [*Andante*] – *Allegro moderato* [♩ = 132])
4. Let Enduring Peace on Earth be the Heroes' Reward [mixed choir and orchestra] (*Andante maestoso*)
5. We Do not Want War [boy soprano, boys' choir, mixed choir and orchestra] (*Allegro*)
6. Doves of Peace [boys' choir and orchestra] (*Allegro moderato giocoso*)
7. Lullaby [contralto, boys' choir, mixed choir and orchestra] (*Adagio* [♩ = 60])
8. At the festival of Peace [boys' choir, mixed choir and orchestra] (*Moderato animato* [♩ = 104])
9. Radio Conversation [Narrator]
10. The Whole World is Ready for War Against War [boys' choir, mixed choir and orchestra] (*Moderato energico*)

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. cel. piano. strings

Duration: 37'

► Muzgiz Collected Works: Vol. 166 (score)

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First performance: 19 December 1950, Moscow,, House of the Unions – Hall of Columns

Zara Dolukhanova (mezzo-soprano) – Zhenya Talanov (boy soprano) – N. Efron and A. 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.

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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 – *Svadebnaya syuita iz baleta »Skaz o kamennom tsvete« dlya simfonicheskogo orkestra*]

1. Amorous Dance (*Andante espressivo* [ $\text{♩} = 60$ ] – *Poco più mosso* – *Poco meno* – *Ancora più lento* – *Tempo primo*)
2. Dance of Katerina's Friends (*Moderato energico* [ $\text{♩} = 72$ ])
3. The Maidens' Dance (*Andante mosso* [ $\text{♩} = 72$ ] – *Pocchissimo più mosso, ma tranquillo*)
4. Ceremonial Dance (*Adagio* [ $\text{♩} = 48$ ])
5. Wedding Dance (*Allegro fastoso* [ $\text{♩} = 120$ ])

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)

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### 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 – *Tsiganskaya syuita iz baleta »Skaz o kamennom tsvete« dlya simfonicheskogo orkestra*]

1. Introduction (*Allegro tempestoso* [ $\text{♩} = 128$ ])
2. Gypsy Dance (*Andante* [ $\text{♩} = 92$ ] – *Più animato* – *Allegro*)
3. Sevryan's Dance (*Più allegro* [ $\text{♩} = 144$ ])
4. Dance of the Gypsy Girl (*Andantino* [ $\text{♩} = 80$ ] – *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 цвете« для симфонического оркестра – Uralskaya rapsodiya iz baleta »Skaz o kamennom tsvete« dlya simfonicheskogo orkestra]

3.3.4.3 – 4.3.3.1 – timp. perc (glsp). harp. piano. strings

Duration: 17'

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**THE MEETING OF THE VOLGA AND THE DON, Op. 130**

1951

Symphonic poem

[Встреча Волги с Доном. Праздничная поэма для симфонического оркестра – Vtrecha Volgi s Donom. Prazdnichnaya poema dlya simfonicheskogo orkestra]

Allegro moderato (♩ = 128)

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)

► Muzgiz Collected Works: Vol. I 5B (score)

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## CHRONOLOGICAL LIST OF WORKS

### WAR AND PEACE, Op. 91

1941-1952

Opera in 13 scenes by Sergei Prokofiev and Mira Mendelson-Prokofieva after Leo Tolstoy's novel

*in Russian – German version by Joachim Herz, Hans-Jörg Leipold, Kurt Seipt, Helmut Soydeisann und Stephan Stomper*

[**Война и мир.** Опера в 5-и действиях, 13-и картинах с хоровым эпитаграфом-прологом – **Voyna i mir.** Opera v 5-i deistviyakh, 13-i kartinakh s khorovym epigra-fom-prologom]

Epigraph (*Andante drammatico* [♩ = 69] – *Adagio* [♩ = 48] – *Andante dramma-tico I* – *Poco più mosso* [♩ = 92] – *Più mosso*)

Overture (*Andante, un poco maestoso* [♩ = 76] – *Più mosso. Passionato* [♩ = 104] – *Andante dolce* [♩ = 76] – *Poco più largamente* [♩ = 60])

1. Scene I. Garden of Count Rostov's country estate
2. Scene II. New Year's Eve, Ball in St. Petersburg
3. Scene III. Town house of Prince Bolkonsky
4. Scene IV. Count Bezukhov's Moscow house
5. Scene V. At Dolokhov's house
6. Scene VI. In Madame Dolokhova's house. Natasha's elopement is prevented.
7. Scene VII. Count Bezukhov's Moscow house. Denisov arrives with the news that Napoleon and his army are crossing into Russia.
8. Scene VIII. Near Borodino. The battle starts.
9. Scene IX. Napoleon on a hill near the battle field
10. Scene X. Kutuzov and his generals are holding a council of War
11. Scene XI. Moscow is burning
12. Scene XII. In a peasant's hut at Mitishi. the wounded, delirious Prince Andrei and Natasha become reconciled. Andrei dies.
13. Scene XIII. A group of prisoners on the road to Smolensk. Count Bezukhov is liberated by partisans

**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-sop-rano) – Balaga, coachman (high bass) – Matryosha, gypsy woman (contralto) – Dunyasha, Natasha's Maid (soprano) – Gavrila, Akhrosimova's lackey (bass or baritone) – Metivière, French physician (bass or baritone) – French Abbé (tenor) – Colonel Vaska Denisov (bass-baritone) – Tikhon Shcherbaty, parti-san (bass) – Fyodor, partisan (tenor) – Vasilisa, church leader's wife (mezzo-soprano) – Matvejv, a Muscovite (baritone) – Two Prussian Generals (speaking

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## CHRONOLOGICAL LIST OF WORKS

### WAR AND PIECE, Op. 91 [CONTINUED]

parts) – Prince Andrei's orderly officer (tenor) – Field Marshal Prince Mikhail Illarionovich Kutuzov (bass) – Kaiserov, Kutusov'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 Jacquieu (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: two parts

Russian Première (complete and unabridged): 8 November 1957, Moscow, Stanislavsky-Nemirovich-Danchenko Theatre

L. M. Morozov (Andrei Bolkonsky) – Valentina Kaevchenko (Natasha Rostova) – Tamara Yanko (Maria Akhrosimova) – M. M. Shchavinsky (Pierre Bezukhov) – K. A. Belevtseva (Hélène Bezukhova) – V. A. Radzievsky (Anatol Kuragin) Andrei Talmazov (Dolokhov) – Alexander Pirogov (Mikhail Kutuzov) – Vladimir Kandelaki (Napoleon)

Leonid Baratov, Pavel Zlatogorov (directors) – B. I. Volkov (stage designer) – Alexander Shaverdov (conductor)

► Muzgiz Collected Works: Vol. 6a / 6б / 6B (score) · Vol. 7a / 7б (vocal score)

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According to the composer the Epigraph can be performed instead of the overture or before the 8<sup>th</sup> scene. **ARRANGEMENTS:** Symphonic Suite by Christopher Palmer ('The Ball' [Fanfare, Polonaise, Waltz, Mazurka] · 'Intermezzo' [May Night] · 'Finale' [Snowstorm, Battle, Victory]) ■ for piano (waltz from Scene II) [SK 2110].

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## CHRONOLOGICAL LIST OF WORKS

### **SYMPHONY-CONCERTO FOR VIOLONCELLO**

**AND ORCHESTRA** in E minor, Op. 125

1950-1952

[**Симфония-концерт** для виолончели с оркестром – **Simfoniya-kontsert** dlya violoncheli s orkestrom]

*Dedicated to Mstislav Leopoldovich Rostropovich*

1. Andante (♩ = 96) – Più mosso – Andante primo – Adagio
2. Allegro giusto (♩ = 132) – Meno mosso – andante – Più mosso e poco a poco accelerando – Più animato – Meno mosso – Più mosso – Allegro assai (♩ = 160)
3. Andante con moto (♩ = 66) – Allegretto (poco meno mosso) – Allegro marcato – Poco meno mosso  
2(pic).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 (violincello) – Svyatoslav Richter (conductor)

► Muzgiz Collected Works: Vol. 196 (piano score)

© Boosev & Hawkes, London / Sikorski, Hamburg for D · *pocket score*: **SIK 6171** ·  
*piano score*: **SIK 6459**

The 'Symphony-Concerto' represents a revised version of Prokofiev's Concerto for Violoncello and Orchestra, Op. 58 composed between 1934 and 1938.

### **SYMPHONY NO. 7** in C sharp minor, Op. 131

1952

[**Седьмая симфония** – **Sedmaya simfoniya**]

1. Moderato (♩ = 80)
2. Allegretto (♩ = 48) – Allegro (♩ = 72) – Meno animato – Allegro (♩ = 72) – Meno allegro – Più animato
3. Andante espressivo
4. Vivace (♩ = 144) – Moderato marcato (♩ = 96) – Poco più animato (Tempo I) – Poco meno mosso – Più lento (♩ = 48) – Tranquillo – [Alternative conclusion, 23 bars: Vivace]  
3(pic).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, House of the Unions – Hall of Columns

All-Union Radio Orchestra – Samuil Samosud (conductor)

► Muzgiz Collected Works: Vol. 146 (score)

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*pocket score*: **SIK 2332**



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## CHRONOLOGICAL LIST OF WORKS

### CONCERTINO FOR VIOLONCELLO

AND ORCHESTRA in G minor, Op. 132

*unfinished*

Completed by Mstislav Rostropovich, orchestration by Dmitri Kabalevsky

1952

[**Концерт**но для виолончели с оркестром – **Kontsertino** dlya violoncheli s orkestrom]

1. Andante mosso (♩ = 63) – Poco più animato – 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)

► Muzgiz Collected Works: Vol. 19б (piano score)

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*pocket score: SIK 2334 · piano score: SIK 2279*

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 Prokofiev. Preceding the première of Op. 132 with Dmitri Kabalevsky's orchestration in 1960, the *Concertino* 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. There is an **ARRANGEMENT** of the second movement (Andante – Poco meno mosso – tempo I) for five violoncelli made by Mstislav Rostropovich in the 1950ies.

### CONCERTO FOR TWO PIANOS AND STRINGS, Op. 133

1952

*Sketches*

[**Концерт** для двух фортепиано и струнного оркестра – **Kontsert** dlya dvukh fortepiano i strunnogo orkestra]

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The sketches comprise 24 pages from which nos. 19 and 20 were written by Anatoli Vedernikov under Prokofiev'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 indication, the second is headed 'Tranquillo', and the third movement, an 'Allegretto' with music solely by Tikhomirov, represents a fantasy on a theme by Prokofiev.

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## CHRONOLOGICAL LIST OF WORKS

**SONATA FOR VIOLONCELLO SOLO** in C sharp minor, Op. 134

1952

*unfinished*

[**Соната** для виолончели без сопровождения – **Sonata** dlya violoncheli bez soprovzhedeniya]

Duration: 13'

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*piano score*: **SIK 2435** (first movement)

The first movement of the sonata 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.

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