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

CHRONOLOGICAL LIST OF WORKS

EARLY PIANO PIECES

1. Tarantella in D minor (Allegro \( \text{\texttt{q}} = 152 \) – Allegro molto)
2. Melody in E flat major (Lento)
3. Vivo in G minor \( (\text{\texttt{q}} = 138) \) – Moderato \( \text{\texttt{q}} = 132 \) – 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'

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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.
CHRONOLOGICAL LIST OF WORKS

CONCERTO FOR PIANO AND ORCHESTRA NO. 4
in B flat major, Op. 53 ‘For the left hand’

[Четвёртый концерт для фортепиано с оркестром – Chetvyorty 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

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 (Gravemente – Più mosso)
5. Beyond the Mountain (Allegro sostenuto e scherzando)
6. Song About Voroshilov (Tempo di marcia [Q = 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.
CHRONOLOGICAL LIST OF WORKS

ROMEO AND JULIET, Op. 64
1935/1936
Ballet in 4 acts (9 scenes) by Adrian Piotrovsky, Sergei Prokofiev, Sergei Radlov and Leonid Lavronsky after William Shakespeare’s tragedy

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

Act I
1. Introduction (Andante assai [q = 54] – Poco più animato – Tempo I – Poco più animato)
   Scene 1
2. Romeo (Andante [q = 63] – Poco meno mosso)
3. The Street Awakens (Allegretto [q = 128] – Poco più sostenuto)
4. Morning Dance (Allegro – Poco meno mosso)
5. The Quarrel (Allegro brusco [h = 100])
7. The Duke’s Order (Andante [q = 50])
8. Interlude (Andante pomposo [L’istesso tempo] pchissimo meno)
   Scene 2
9. Preparations for the Ball (Juliet and the Nurse) (Andante assai, Scherzando)
11. Arrival of the Guests (Minuet) (Assai moderato [q = 96-100])
12. Masks (Andante marciale [q = 72] – Andante)
14. Juliet’s Variation (Moderato [quasi allegretto] [q = 84])
17. Tybalt Recognizes Romeo (Allegro – Poco più animato – Allegro [come prima])
18. Gavotte (Departure of the Guests (Allegro [q = 160]))
19. Balcony Scene (Larghetto [q = 46] – Andante [q = 84])
20. Romeo’s Variation (Allegretto amoroso [q = 144] – Meno mosso – Allegro amoroso [q = 144])
   Act II
   Scene 3
22. Folk Dance (Allegro giocoso – Meno mosso)
23. Romeo and Mercutio (Andante tenero [q = 52] – Poco più mosso – Poco meno mosso)
CRONOLGICAL LIST OF WORKS

ROMEO AND JULIET, Op. 64 [CONTINUED 1]

25. Dance with Mandolins (Vivace)
26. The Nurse (Adagio scherzoso)
27. The Nurse Delivers a Note from Juliet to Romeo (Vivace [♩ = 144] – Meno mosso)
   Scene 4
28. Romeo with Father Lorenzo (Andante espressivo [♩ = 54] – Poco più animato)
   Scene 5
30. The Folk Festival Continues (Vivo – L’istesso tempo)
31. Folk Dance [Variation of No. 22] (Allegro giocoso)
33. Tybalt’s and Mercutio’s Fight (Precipitato [♩ = 160])
34. Mercutio’s Death (Moderato – Meno mosso)
35. Romeo Decides to Revenge Mercutio’s Death (Andante [quasi allegro] – Più mosso – Presto [♩ = 168])
36. Finale of Act II (Adagio drammatico [♩ = 48])
   Act III
   Scene 6
37. Introduction (Andante [♩ = 50])
38. Romeo and Juliet (Juliet’s Bedchamber) (Lento [♩ = 80])
40. The Nurse (Andante assai)
42. Juliet Alone (Adagio)
43. Interlude (Adagio [♩ = 60], L’istesso tempo)
   Scene
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
47. Juliet Alone (Andante [♩ = 80] – Adagio – Andante – Meno mosso)
48. Morning Serenade (Andante giocoso [♩ = 126])
49. Dance of the Girls with Lilies (Andante con eleganza [♩ = 92])
50. At Juliet’s Death-Bed (Andante assai – Meno mosso – Adagio – Poco più mosso)
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*)


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.coronet.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)

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

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ROMEO AND JULIET, Op. 64 [CONTINUED III]

and by William McDermott. 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) starring 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 saxophones, 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: 4 trumpets, 4 horns, 3 trombones, 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 wind ensemble by Andreas Tarkmann ■ for wind orchestra by Hans van der Heide: 5 saxophones, 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 violin and piano by D. Grjunes (‘Montagues and Capulets’ · ‘Dance of the Girls’ · ‘Masks’ · ‘Romeo at Juliet’s Grave’ · ‘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 viola and piano by D. Grjunes (‘Montagues and Capulets’ · ‘Dance of the Girls’ · ‘Masks’ · ‘Romeo at Juliet’s Grave’ · ‘Father Lorenzo’ · ‘Mercutio’ [SIK 2391]) ■ for violin and piano by Yasmin Borisovsky (‘Introduction’ · ‘The Street Awakens’ · ‘The Girl Juliet’ · ‘Arrival of the Guests’ · ‘Dance of the Knights’ · ‘Mercutio’ · ‘Balcony 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 violin and piano by Lucian Plessner (‘Introduction’ · ‘The Street Awakens’ · ‘The Girl Juliet’ · ‘Arrival of the Guests’ · ‘Dance of the Knights’ · ‘Mercutio’ · ‘Balcony Scene’ · ‘Romeo and Juliet with Father Lorenzo’ [SIK 6920]) ■ 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 Nadezhda Tarkovskaya (‘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’).
CHRONOLOGICAL LIST OF WORKS

ROMEO AND JULIET, Op. 64  [CONTINUED IV]


SUITE NO. 1 FROM ‘ROMEO AND JULIET’, Op. 64a  1936

for orchestra

[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 [q = 120])
2. Scene  (Allegretto [q = 126] – Poco più animato – Poco più sostenuto – pochissimo calando)
4. Minuet  (Assai moderato [q = 96-100])
5. Masks  (Andante marciale [q = 72] – Lento)

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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SUITE NO. 2 FROM ‘ROMEO AND JULIET’, Op. 64b
for orchestra

3. Father Lorenzo (Andante espressivo [♩= 54])
4. Dance (Vivo [♩= 160-168])
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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score: SIK 6915
PETER AND THE WOLF, Op. 67

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 orkestra 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 introductional 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 • 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

CHRONOLOGICAL LIST OF WORKS

PETER AND THE WOLF, Op. 67

Symphonic tale for children by Sergei Prokofiev for orchestra and narrator

1936

© 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 introductional 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 • 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
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 [♩ = 84])
3. The Little Pig (Animato – poco meno mosso)

Duration: 10’

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

► Muzgiz Collected Works: Vol. 17
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score: SIK 2247
CHRONOLOGICAL LIST OF WORKS

PIQUE DAME, Op. 70
Music to the film for orchestra

[Пиковая дама. Музыка к кинофильму для симфонического оркестра – Pikova\vaya dama. Muzyka k kinofilmu dlya simfonicheskogo orkestra]

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

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.
BORIS GODUNOV, Op. 70a

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

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)
12. Scherzando (♩ = 162)
13. Amoroso (♩ = 72)
14. The Usurper at the Fountain ('Inquieto [♩ = 168])
15. The Usurper in the Garden ('Amoroso [♩ = 72])
17. The Germans Come (♩ = 144)
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.
CHRONOLOGICAL LIST OF WORKS

**EVGENI ONEGIN**, Op. 71 1936
Incidental music to the play after Alexander Pushkin’s novel for narrator, mixed choir and orchestra

*Евгений Онегин. Музыка к спектаклю театра для симфонического оркестра*
– *Evgeni Onegin. Muzyka k spektaklyu teatra dlya simfonicheskogo orkestra*

Lensky at Dmitri Larin’s Grave

1. Lento (\( \text{q} = 56 \)) – L’istesso tempo
2. Lento (\( \text{q} = 56 \)) – L’istesso tempo – Poco piú mosso – Tempo I

Lensky and Onegin

3. Andante dolce (\( \text{q} = 72 \))
4. Andante dolce (\( \text{q} = 72 \))

And So She Was Called Tatyana

5. Adagio (\( \text{q} = 60 \))
They Fly Home by the Shortest Road with Full speed

6. Adagio (\( \text{q} = 60 \))

Tatyana in the Garden

7. Adagio (\( \text{q} = 60 \))

Tatyana and the Nurse

8. Meno adagio (\( \text{q} = 76 \))
9. Passionato (\( \text{q} . = 88 \))

Tatyana’s Letter

10. Lento (\( \text{q} = 76 \))
11. Adagio
12. Passionato (\( \text{q} . = 88 \))

Onegin Receives Tatyana’s Letter

13. Andante (\( \text{q} = 72 \))
14. Andante (\( \text{q} = 76 \))
15. Adagio (\( \text{q} = 60 \))
16. Andante (\( \text{q} = 72 \))

Onegin’s Refusal

17. Andante (\( \text{q} = 84 \)) – L’istesso tempo

Lensky and Onegin

18. Andante dolce (\( \text{q} = 72 \))
19. Adagio (\( \text{q} = 60 \))

Tatyana’s Dream

20. Andante (\( \text{q} = 76 \))
21. Allegro moderato (\( \text{q} = 132 \)) – Poco meno
22. Andante (\( \text{q} = 76 \))
23. Moderato (\( \text{q} = 96 \))
24. Moderato (\( \text{q} = 96 \))
25. Polka for two Harpsichords \( (\text{Allegro} \ q = 120) \ – \ Assai \ meno \ mosso) \)

26. Waltz \( (\text{Lento} \ q = 42) \ – \ Poco \ pi\`u \ mosso \ [q. = 48]) \)

27. Polka \( (\text{Allegro} \ q = 120) \ – \ Assai \ meno \ mosso \ [q. = 88]) \)

28. Minuet \( (\text{Andante} \ q = 66) \)

29. Mazurka \( (\text{Allegro sostenuto} \ [q. = 156] \ – \ Pocchissimo \ pi\`u \ tranquillo \ – \ Tempo \ I \ – \ Andante \ espressivo \ [q. = 69]) \)

30. Waltz \( (\text{Lento} \ q = 48) \ – \ Poco \ meno \ mosso \ [q. = 42]) \)

31. Amoroso [with Choir] \( (\text{Allegro} \ q = 168) \)

Duel

32. Lento \( (q = 56) \ – \ L’istesso \ tempo \)

33. Moderato \( (q = 96) \ – \ Andante \ dolce \ (q = 72) \)

Tatyana Visits Onegin’s Home

34. Lento \( (q = 76) \)

Tatyana in Front of Napoleon’s Bust

35. Andante \( (q = 72) \)

36. Andante \( (q = 72) \)

Goodbye Peaceful Valleys

37. Lento \( (q = 56) \)

38. Allegro con brio \( (q = 138) \)

39. Waltz \( (\text{Grazioso} \ q = 54) \)

40. Minuet \( (\text{Andante} \ q = 66) \)

Meeting of Onegin and Tatyana at a Petersburg Ball

41. Molto andante \( (q = 54) \ – \ Meno \ mosso \ – \ Passionato \ (q = 88) \)

Onegin’s Letter to Tayana

42. Andante con tristezza \( (q = 72) \)

43. Andante \( (q = 66) \ – \ Lento \)

Last Meeting of Onegin with Tatyana

44. Molto teneroso \( (q = 80) \ – \ Lento \ (q = 56) \)

APPENDIX

I. Tatyana’s Leitmotivs

II. The Students’ Song \( (\text{Allegro moderato} \ [q. = 136]) \)

\[
\text{2(picc).2(cor anglais).2(bass clar, alto sax, tenor sax).1 – 2.2. baritone.2.1 – temp. perc (tgl, tamb. side dr. bass dr. cym). harp. 2 hpd. strings}
\]

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The music of Op. 71 was conceived for a production directed by Sigizmund Krzhizhanovsky at the Moscow Chamber Theatre [Moskovski Kamernyi Teatr], which never was accomplished. 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
CHRONOLOGICAL LIST OF WORKS

EUGENI ONEGIN, Op. 71 [continued ii]

the Eighth Piano Sonata, Op. 84, and in the Seventh Symphony, Op. 131. The autograph of the piano score with indications for the instrumentation (43 mostly very short numbers) 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. ARRANGEMENTS: There is an abridged version by Gerd Albrecht, ‘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)’ · ‘Eugeni Onegin’, Op. 71: ‘Larin’s Ball (‘Minuet’, ‘Polka’ · ‘Mazurka’ · ‘Boris Godunuv’, Op. 70a: ‘Polonaise (Fountain Scene)’]. ■ for piano (‘Suite from Eugeni 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’)

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)

► Muzgiz Collected Works: Vol. 17

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FOUR MARCHES, Op. 69  
for wind orchestra  
1935-1937

[Четыре марша для духового оркестра – Chetyre marsha dlya dukhovogo orkestra]

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
CANTATA FOR THE 20TH 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 Двадцатию Октября для двух смешанных хоров, симфонического оркестра, военного оркестра, оркестра аккордеонов и оркестра шумовых инструментов – Kantata k Dvadsatsiyu Oktyabrya dlya dvuh smeshannykh khorov, simfonicheskogo orkestra, voennogo orkestra, orkestra akkordeonov i orkestra shumovykh instrumentov]

1. Introduction. A Ghost Roams Europe – The Gost of Communism (Moderato – Allegro – Allegro moderato – Allegro – Allegro moderato – Allegro – Moderato – 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 moderato – Precipitato \[q = 150\] – Meno mosso \[come prima volta\] – Più mosso \[precipitato\] – Adagio molto \[q = 40\]) attacca
7. Victory (Andante – Poco meno) attacca
8. Oath (Andante pesante \[q = 54\] – 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

4(2picc.).48cor anglais).5(Eb clar, bass clar).4(db bn) – 8.4.4.2 – timp. perc 8amb, 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.
TEN PIECES FROM ‘ROMEO AND JULIET’, Op. 75

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

Duration: 34’

First performance: 1937, Moscow

Sergei Prokofiev

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

**SONGS OF OUR TIMES, Op. 76**

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

Text: Anton Prishelets (Nos. 2, 6), A. Rusak (translated from Belorussian by M. Isa-
kovsky), folk poetry (No. 4), Vasili Lebedev-Kumach (Nos. 5, 8), Samuil Marshak
(No. 7), Evgeni Dolmatovsky (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 [\( \text{\textit{d}} = 168\)])*  
2. Over the Little Bridge [Cavalry song for male choir and orchestra] *(Allegro scherzando [\( \text{\textit{d}} = 84\)])*  
3. Be Well! [baritone, choir and orchestra] *(Andante amabile [\( \text{\textit{d}} = 144\) – Scher-
zando] )*  
4. Golden Ukraine [choir and orchestra] *(Andante tranquillo [\( \text{\textit{d}} = 52\) – Poco più  
animato – Più lento del tempo I] )*  
5. Brother for Brother [baritone, choir and orchestra] *(Allegro non troppo [\( \text{\textit{d}} = 120\]  
– Poco più animato – Tempo I – Meno mosso) )*  
6. Girls [baritone, choir and orchestra] *(Andante [\( \text{\textit{d}} = 72\] – Allegretto [\( \text{\textit{d}} = 96\) –  
L’istesso tempo – Andante, come prima – Allegretto, come prima – L’istesso tempo) )*  
7. A Twenty-year Old [baritone, choir and orchestra] *(Allegro risoluto [\( \text{\textit{d}} = 84\] –  
Poco meno mosso del tempo I – Agitato [\( \text{\textit{d}} = 116\] – Allegro (Tempo I) – Mo-
derato [\( \text{\textit{d}} = 104\] – Allegro come prima – Allegro risoluto) )*  
8. Lullaby [mezzo-soprano, choir and orchestra] *(Larghetto [\( \text{\textit{d}} = 86\] – Poco  
meno mosso – Tempo I) )*  
9. October Flag [choir and orchestra] *(Allegro, ben accentuato [\( \text{\textit{d}} = 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. Dani-
lin (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 Bor-
der to Border’) are based on folk poetry.
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

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

\( \text{\#} = 1.1.1.1 – 2.1.1.0 – \text{perc (tgl, tamb, side dr, bass dr, cym). strings} \)

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)
Shlifshtein’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.
ALEXANDER NEVSKY  [without opus number]

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]


cast: Prince Alexander Nevsky (Nikolai Cherkasov) – Vasili Buslaev (Nikolai Okhlopkov) – Gavriilo Oleksich (Andrei Abrikosov) – Ignat, master armorer (Dmitri Orlov) – Pavsha, voivode of Pskov (Vasili Novikov) – Domash Tverdislavich, Novgorod boyar (Nikolai Arsky) – Amelfa Timofeevna, Buslaev’s mother (Varvara Massalitinova) – Vasilisa, a girl from Pskov (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-Sennf-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
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 kinosuma
»Aleksandr Nevsky«]

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

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ALEXANDER NEVSKY, Op. 78

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 симфонического оркестра – Aleksandr Nevsky. Kantata dlya mezzo-soprano, sme-shannogo khora i simfonicheskogo orkestra]

1. Russia under the Mongolian Yoke [orchestra] (Molto andante [q = 66])
2. Song of Alexander Nevsky [choir and orchestra] (Lento [q = 60] – Più mosso – Lento, come prima)
4. Arise, ye Russian People [choir and orchestra] (allegro risoluto [q = 72])

3(pic).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, g lsp, xyl). harp. strings

Duration: 40’

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First performance: 17 May 1939, Moscow

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

– Sergei Prokofiev (conductor)
SEVEN SONGS, Op. 79
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 dla golosa s fortepiano]
1. Song about the Motherland (Lento [\( \frac{4}{4} \) = 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.
**ZDRAVITSA (TOAST TO STALIN), Op. 85**

Cantata for mixed choir and orchestra  
Text: Folk poetry  
in Russian

[Здравица. Кантата для смешанного хора и симфонического оркестра – Zdравiца. Kantata dlya smeshannogo khora i simfonicheskogo orkestra]

\[
\text{Andante – Pìù mosso (Moderato) – Tempo I – Meno mosso del Andante I – Pochissimo più animato – Meno mosso del Andante I – Allegro – Andante, come prima – Allegro}
\]

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, gmsp, 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)

SEMYON KOTKO, Op. 81
Opera in 5 acts (7 scenes) by Valentin Kataev and Sergei Prokokiev after Kataev’s story ‘I am the Son of the Working People’
in Russian – German version by Carl Riha

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

Introduction (Andante [\( \dot{\ \ \ \ } = 60\)])

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 [\( \dot{\ \ \ \ } = 132-138\)])
   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 [\( \dot{\ \ \ \ } = 120\)])
   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 [\( \dot{\ \ \ \ } = 48\)])
   Tkachenko: ‘I can’t understand it’
2. In the street an accordion is heard (Allegro ma non troppo)
   Tkachenko: ‘Khivrya! What’s that?’
SEMYON KOTKO, Op. 81 [CONTINUED 1]

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 [\(\text{q} = 52\)])

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’
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 \[q = 63\])
      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 \[q = 66\])
      Bandura player: ‘Oh woe, bitter woe!’
   2. Allegro \(\[q = 200\]
      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,
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


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

[Шестая соната для фортепиано – Shestaya sonata dlya fortepiano]

1. Allegro moderato [\( \mathcal{Q} = 112 \)] – 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

© Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR, PL, H, CZ, HR, SLO · score: SIK 2177
**BETROTHAL IN A MONASTERY (THE DUE NNA), Op. 86**  
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 (»ДУЕН Я«). Лирико-комическая опера в 4-х действиях, 9-и картинах – ОБРУЧЕНИЕ В МОНАСТЫРЕ (»ДУЕНЯ«). ЛИРИКО-КОМИЧЕСКАЯ ОПЕРА В 4-Х ДЕЙСТВИЯХ, 9-И КАРТИНАХ**

1. Overture *(Moderato, ma con brio \( \dot{\text{q}} = 92 \) – Più animato \( \dot{\text{q}} = 104 \))*
2. **Act I**
   - Scene 1 – In Front of Don Jeronimo’s House
   1. Mendoza and Don Geronimo *(Allegro moderato \( \dot{\text{q}} = 104 \))*
   2. Mendoza and Don Geronimo *(Poco più mosso)*
   3. Andante \( \dot{\text{q}} = 66 \)
   4. Adagio \( \dot{\text{q}} = 48 \)
   5. Don Geronimo appears wearing a dressing gown and night cap *(Vivace)*
   6. Mask Dance *(Vivace \( \dot{\text{h}} = 112 \))*
   7. Andante \( \dot{\text{q}} = 76 \)
   8. L’istesso tempo
3. **Act II**
   - Scene 2 – In Don Jeronimo’s House
   1. Luisa and the Duenna *(Con vivacità \( \dot{\text{q}} = 98 \))*
   2. Don Geronimo and Fernando come in *(Andante mosso \( \dot{\text{q}} = 76 \))*
   3. Andante espressivo \( \dot{\text{q}} = 54 \)
   4. Allegro \( \dot{\text{q}} = 138 \)
   5. Più mosso \( \dot{\text{q}} = 52 \)
   6. Andantino \( \dot{\text{q}} = 88 \)
4. Scene 3 – The Rive Bank
   1. Vendors sell fish *(Allegro moderato \( \dot{\text{q}} = 136 \))*
   2. Clara and Rosina Appear *(Andantino)*
   3. Clara’s aria *(Andantino \( \dot{\text{q}} = 172 \))*
   4. Allegro giocoso \( \dot{\text{q}} = 84 \)
   5. Mendoza and Don Carlos appear *(L’istesso tempo)*
   6. Andante \( \dot{\text{q}} = 52 \)
5. Scene 4 – In Don Jeronimo’s House
   1. Mendoza and Don Geronimo *(Allegro moderato \( \dot{\text{q}} = 138 \))*
   2. Lauretta appears *(Allegro)*
   3. Larghetto \( \dot{\text{q}} = 104 \)
   4. Don Geronimo comes in with two bottles of champagne *(Moderato \( \dot{\text{q}} = 92 \))*
BETROTHAL IN A MONASTERY, Op. 86  [CONTINUED 1]

Act III

Scene 5 – In Don Jeronimo’s House
1. Carlos and Luisa (Andante tranquillo)
2. Medoza and Antonio appear (Allegro, ma non troppo [\( \dot{q} = 76 \)])
3. Antonio embraces Luisa (Andante [\( \dot{q} = 52 \)])
5. Moderato ([\( \dot{q} = 88 \)])

Scene 6 – In Don Jeronimo’s House
1. Don Jeronimo, a friend and Sancho playing clarinet, cornet and bass drum (Allegro, ma non troppo [\( \dot{q} = 138 \)])
2. Lopez ushers Don Carlos into the room (Andante [\( \dot{q} = 52 \)])
3. Allegro, ma non troppo
4. Moderato ([\( \dot{q} = 92 \)])

Scene 7 – The Garden of the Convent
1. Clara wearing a nun’s habit (Andante tranquillo [\( \dot{q} = 88 \)])
2. Largo ([\( \dot{q} = 52 \)])
3. Ferdinando appears (Moderato [\( \dot{q} = 92 \)])

Act IV

Scene 8 – Monastery
1. The abbot drinking wine with the friars (Allegro, ma non troppo [\( \dot{q} = 144 \)])
2. L’istesso tempo
3. Moderato, ben ritmato ([\( \dot{q} = 72 \)])
4. Luisa comes running in (Vivace [\( \dot{q} = 84 \)])
5. Moderato con moto ([\( \dot{q} = 96 \)])

Scene 9 – Parlour in Don Geronimo’s House
1. Don Geronimo (Allegro [\( \dot{q} = 180 \)])
2. Mendoza comes in (Poco meno mosso [\( \dot{q} = 100 \)])
3. Luisa and Antonio kneel down before Don Geronimo (Più mosso)
4. Clara and Ferdinando appear (Adagio [\( \dot{q} = 54 \)])
5. The guests burst in (Moderato con brio [\( \dot{q} = 92 \)])

DRAMATIS PERSONAE: Don Geronimo, nobleman from Seville (tenor) – Don Ferdinando, his son (baritone) – Luisa, his daughter (soprano) – Duenna, Luisa’s nanny (contralto) – Don Antonio (tenor) – Clara, Luisa’s friend (mezzo-soprano) – Mendoza, rich fish merchant (bass) – Don Carlos, impoverished nobleman (baritone) – Father Augustin, abbot of a monastery (baritone) – Father Elustaph (tenor) – Father Chartreus (baritone) – Father Benedict (bass) – Friar and first masque (tenor) – Laurretta, 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)
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, maracas, 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 опеы ‘Семён Котко’ для симфоническог ооркестра – Syuita iz opery ‘Semyon Kotko’ dlya simfonicheskogo orkestra]

1. Introduction  (Andante [♩= 60])
2. Semyon and his Mother  (Moderato – Allegro – Andante, ma non troppo)
3. The Betrothal  (Moderato [♩= 48] – Moderato, come prima – Moderato, come prima)
5. The Execution  (Allegro moderato [♩= 132] – L’istesso tempo [♩= ♩])

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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While the ‘Notograficheski Spravochnik’ compiled by Semyon Shlifshtein states that the key of Op. 88 is C major, a number of other sources mention that this march is written in B flat major or A flat major. The above instrumentation is taken from Semyon Shlifshtein. The manuscript piano score is preserved at the State Archives of Literature and Art.

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

1. In Battle (*Allegro tempestoso* $\dot{=} 128$) – *Meno mosso* $\dot{=} 88$ – *Allegro tempestoso, come prima*
2. At Night (*Lento – Più mosso* $\dot{=} 84$) – *Tempo I – Più mosso*)
3. For the Brotherhood of Nations (*Andante maestoso* $\dot{=} 100$) – *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 Shelekov (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 Konovsky) – Princess (Nina Shaternikova) – Belinsky (A. Raevsky) – Odoevsky (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 Troyansovsky) – 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.
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 II
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.
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.

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 massovyh 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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THREE PIECES, Op. 96 1941-1942
for piano

[Tри пьесы для фортепиано – Tri pyesy dlya fortepiano]

2. Contredance [from the film music ‘Lermontov’] (Moderato [q = 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

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

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 TSOKS [Tsentralnaya obedinennaya 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 – Kotovsky. Muzyka k kinofilmu]

1. Song
2. Galop
3. Revolution
4. Waltz
5. Intervention
6. Kharitonov’s Death
7. The Germans before the onset

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

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With the exception of one item of the music for ‘Kotovsky’ 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.
**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. Muzyka k kinofilmu]

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

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

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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 sprawochnik’.
THE PARTISANS IN THE UKRAINIAN STEPPES [without opus number] 1942

Music to the film for orchestra

Dedicated to the 25th anniversary of Soviet Rule in Ukraine

Produced by Kievskaya kinoshtyala khudozhestvennych 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 kinosfilmu]

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) – Arkasja (Vladimir Balashov) – Sashko (Boris Runge) – Dolgonosik (Dmitri Milyutenko) – Interpreter (Terenti Yura) – German officers (Konstantin Koshevsy, 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.
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, ostavshemysya neizvestnym. Кантата 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’
© Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR, PL, H, CZ, HR, SLO
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 (q = 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)
© Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR, PL, H, CZ, HR, SLO · score: SIK 2109
ARRANGEMENT as ‘Concerto for Clarinet and Orchestra’ by Kent Kennan.
TEN PIECES FROM ‘CINDERELLA’, Op. 97
for piano

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

Duration: 21’

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SONATA FOR PIANO NO. 8 in B flat major, Op. 84
Dedicated to Mira Mendelson

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

Duration: 21’

First performance: 30 December 1944, Moscow, Conservatoire
Emil Gilels

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Op. 84 was awarded the Stalin State Prize, first class, in 1946.
**CINDERELLA, Op. 87**
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])
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. Dewparture 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. Passepie (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])
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)
31. Promenade (Allegro tranquillo [♩ = 80])
CINDERELLA, Op. 87  [CONTINUED 1]

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

Act III

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

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, gsp, xyl). harp. piano. strings

on stage: 3 flutes (picc), 4 clarinets, 4 horns, 3 trumpets, 3 trombones, tuba, 2 violins

Duration: full eve
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(piccs).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. piano. strings) ■ for two pianos by Mikhail Pletnyov (‘Suite from Cinderella’: ‘Introduction’ · ‘Quarrel’ · ‘Winter’ · ‘Spring’ · ‘Cinderella’s Waltz’ · ‘Gallop’ · ‘Valse lente’ · ‘Finale’ [SIK 2394]) ■ for violin and piano (‘Waltz’ · ‘Gavotte’ · ‘Passepied’ · ‘The Winter Fairy’ · ‘Mazurka’) by Mikhail Fikhtengolts.

MARCH in B flat major, Op. 99
1943-1944
for wind orchestra

[Марш для духового оркестра – Marsh dlya dukhovogo orkestra]

1(piccs).0.2.0 – 2.2.3.0 – banda (3 cornets, 6 flugelhorns [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[piccs].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 Ottfried Büsing (1.1.1.1 – 3.1.1.0 – timp. 2 perc [I: tamb, snare dr – II: bass dr, cym]). strings
STRING QUARTET NO. 2 (on Kabardinian themes) in F major, Op. 92 1944

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

1. Allegro sostenuto (q = 104)
2. Adagio (q = 42) – Poco più animato (q = 56) – Poco meno mosso (q = 50)
3. Allegro (q = 152) – Andante molto (q = 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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Some sources mention that the first performance of Op. 92 took place as early as 7 April 1942.

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 skripki i fortepiano]

1. Moderato (q = 80)
2. Scherzo (Presto – Poco più mosso del = = – Tempo I)
3. Andante (q = 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
**ADAGIO FROM ‘CINDERELLA’, Op. 97a**  
1944  
for violoncello and piano  

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

Duration: 5’  
First performance: 19 April 1944, Moscow (broadcast transmission)  
Alexander Stogorsky (violin cello) – 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 (q = 48)  
2. Allegro marcato (q = 132)  
3. Adagio (q = 60) – Poco più animato – Più lento  
4. Allegro giocoso (q = 48) – Poco più tranquillo  

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. piano. strings  

Duration: 43’  
First performance: 13 January 1945, Moscow, Conservatoire  
Sergei Prokofiev (conductor)  

► Muzgiz Collected Works: Vol. 146 (score)  

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Op. 100 was awarded the Stalin Prize, first class, in 1946. **ARRANGEMENT** of the second movement for piano by Anatoli Vedernikov (score: SIK 2377).
SIX PIECES FROM ‘CINDERELLA’, Op. 102

1944

for piano

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

2. Cinderella’s Variation  (Allegro grazioso [♩ = 92])
3. Quarrel  (Moderato)
4. Waltz. Cinderella Goes to the Ball  (Allegro espressivo [♩. = 50])
6. Amoroso  (Moderato dolce – Andante [♩ = 60])

Duration: 30’

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CHRONOLOGICAL LIST OF WORKS

Music to the film in two parts for contralto, baritone, mixed choir and orchestra
Produced by Mosfilm – Sergei Eisenstein (scenario and director) – Andrei Moskvin (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)

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

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

IVAN THE TERRIBLE, Op. 116 [CONTINUED I]

30. Dances of the Oprichniki
30a. Chaotic Dance (Allegro ben ritmico [q = 144])
30b. Orderly Dance (Più mosso [q = 90])
31. Song of the Oprichniki (Allegro moderato [q = 116])
31a. Song of the Oprichniki, instrumental version (Allegro moderato [q = 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 [q = 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, cy, tam-t, church bells [ad
lib.]), glsp, xyl). harp. piano. strings.

CAST: Tsar Ivan IV (Nikolai Cherkasov) – Tsarina Anastasia Romanovna (Lyud-
mila Tselikovskaya) – Efrosinia Staritskaya, boyarina (Serafima Birman) –
Prince Andrei Kurbsky (Mikhail Nazarov) – Malyuta Skuratov and Alexei
Basmanov, the Tsar’s guard (Mikhail Zharov, Amvrosi Buchma) – Fyodor Bas-
manov (Mikhail Kuznetsov) – Vladimir Staritsky (Pavel Kadochnikov) – Fyo-
dor Kolychev, boyar (Nadrei Abrikosov) – Pimen, Archbishop of Novgorod
(Alexander Muebrov) – Archdeacon (Maxim Mikhailov) – Nikola, simpleton
beggar (Vsevolod Pudovkin) – Sigismond, King of Poland (Pavel Massalsky) –
Kaspar von Oldenbock, Livonian ambassador (Semyon Timoshenko)

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score: SIK 2290
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[Eb clar, bass clar].2sax[alto/baritone].4[db bn] – 4.5.3.2 – timp. perc [tgl, whip, wood bl, tamb, side dr, bass dr, cym, tam-t, church bells, gsp, 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, which spares textual insertions (duration: approx. 30 minutes), is probably closer to Prokofiev’s intentions than the work or Abram Stasevich. The composer approved of Atovmyan’s conception as early as 1947.

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

for large orchestra

[Ода на оканчание 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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CHRONOLOGICAL LIST OF WORKS

TWO DUETS, Op. 106 1945
Arrangement of traditional Russian folk songs for tenor, bass and piano
in Russian

[Два дуета, обработка русских народных песен для тенора и баритона с
фортепиано – Dva dueta, obrabotka russkich 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-Prokofieva (see next
entry).

TO THE MOTHERLAND [without opus number]
for high voice and piano
Text: Mira Mendelson-Prokofieva
in Russian

[К родине – K rodine]

(Moderato)

Duration: 5’

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This undated short song without opus number was probably composed in the
SONATA FOR VIOLIN AND PIANO NO. 1 in F minor, Op. 80
Dedicated to David Fyodorovich Oistrakh

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

1. Andante assai (q = 60) – Poco più animato – Tempo I
2. Allegro brusco (q = 96) – Poco più tranquillo
3. Andante (q = 66) – Poco meno mosso
4. Allegro issimo – Poco più tranquillo (q = 120) – Allegroissimo I – Poco meno (q = 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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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 Sovets-kaya Respublika]
   Text by S. Shchipachov

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

Третья сюита из балета »Ромео и Джульетта« для симфонического оркестра

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])

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, gsp). harp. cel. piano. strings

Duration: 20’

First performance: 8 March 1946, Moscow
Vladimir Degtyarenko (conductor)

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ARRANGEMENT for harp of No. 5, ‘Morning Serenade’, by Vera Dulova.
for orchestra

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

1. Introduction  (Andante dolce [♩ = 80] – Poco meno mosso – Tempo I)
2. Pas de châle (Veil Dance)  (Allegretto – Poco più animato [♩ = 88] – Moderato
   – Allegro moderato)
3. Quarrel  (Moderato – Allegro irato [♩ = 160])
   Più animato – Tempo I (poco meno mosso))
   Allegro ma non troppo – Meon mosso – Moderato – Allegro, ma non troppo)
6. Cinderella goes to the Ball  (Vivo[♩ = 92] – Poco più lento – Ancora più lento –
   Allegro grazioso [♩ = 92])
7. Cinderella’s Waltz  (Allegro espressivo [♩ = 60])
8. Midnight  (Allegro moderato [♩ = 120] – Moderato [♩ = 84])

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

Duration: 26’

First performance: 12 November 1946, Moscow, House of the Unions
All-Union Radio Orchestra – Abram Stasevich (conductor)

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for orchestra

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

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**
for orchestra

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

1. Pavane (Andante grazioso $q = 76$ – Poco più tranquillo)
2. Cinderella and the Prince (Adagio $q = 42$ – Poco più animato)
3. Three Oranges (Moderato $q = 100$)
4. Temptation (Moderato $q = 88$ – Allegretto $q = 132$ – Moderato I – Allegretto $q = 84$ – Poco più animato – Meno mosso – Adagio I)
5. Oriental Dance (Andante dolce $q = 63$ – Poco più animato)
6. The Prince Finds Cinderella (Adagio passionato $q = 120$)
7. Slow Waltz (Adagio $q = 54$ – Poco più animato – Tempo I – Assai più mosso $q = 84$ – Poco più animato – Meno mosso – Adagio I)
8. Amoroso (Andante dolcissimo $q = 60$ – Poco meno mosso)


Duration: 27’

First performance: 3 September 1947, Moscow
All-Union Radio Orchestra – Abram Stasevich (conductor)

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pocket score: SIK 6901

**WALTZ SUITE, Op. 110**
for symphony orchestra

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

1. Since We Met [from ‘War and Peace’, Op. 91] (Allegro moderato)
3. Mephisto Waltz [from ‘Lermontov’] (Allegro precipitato)
5. New Year’s Eve Ball [from ‘War and Peace’, Op. 91] (Allegro, ma non troppo)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (I: 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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[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 – Evgeni Mravinsky (conductor)

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SONATA FOR PIANO NO. 9 in C major, Op. 103 1947

Dedicated to Svyatoslav Teofilovich Richter

[Девятая соната для фортепиано – Devyataya sonata dla 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

Duration: 24’

First performance: 16 December 1951, Moscow, Conservatoire
Svyatoslav Richter

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FESTIVE POEM (‘Thirty Years’), Op. 113 1947
for orchestra

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

_In Commemoration of the 30th 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 30th anniversary of the October Revolution on a text by Evgeni Dolmatovsky

_in Russian_

[Расцветай могучий край. Кантата к XXX-летию Октября для смешанного и симфонического оркестра – Rastsvetai moguchy krai. Kantata k XXX-letiyu Oktyabrya 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’.
SONATA FOR VIOLIN SOLO in D major, Op. 115 1947

[Соната для скрипки соло – Sonata dlya skripki solo]

1. Moderato
3. Con brio – Allegro precipitato – Tempo I – Allegro precipitato

Duration: 12’

First performance: 10 March 1960, Moscow, Conservatoire
Ta Bon, E. Tieles, R. Balazh, D. Bravnicher, 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).
CHARONOGICAL LIST OF WORKS

STORY OF A REAL MAN, Op. 117
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
   Interlude I (Poco meno mosso)
Scene 2
2. Alexei Sits by a Fire (Moderato [Più mosso])
3. Olga’s Song (Andante dolce [q = 72])
4. Cannonade (Più mosso)
   Interlude II (Andante lugubre)
Scene 3
5. Scene with Children (Poco più mosso del [q = 4])
6. Seryonka’s Narration (Tristamente)
7. Arrival of the Kolkhoz Peasants
   Song of the Kolkhoz Members (Lento [q = 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])
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) – Vasily Vasilievich, famous surgeon (bass) – Two surgeons (bass, tenor) – Alexei’s mother (mezzo-soprano) – Semyon Vorobiev, commissar of the regiment (baritone) – Klavdia 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 (Vasily) – L. S. Maslov, N. P. Zakharov (surgeons) – Dina Dyan (Alexei’s mother) – Alexei Krivchenya (commissar) – Irina Arkhipova (Klavdia) – 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 Ermler (conductor)

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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 \( \text{q} = 54 \) – Moderato animato \( \text{q} = 100 \) – Andante – Andante grave come prima – Allegro moderato – Meno mosso – Più mosso
2. Moderato \( \text{q} = 96 \)
3. Allegro ma non troppo – Andantino \( \text{q} = 92 \) – Meno mosso – Allegro ma non troppo

Duration: 24’

First performance: 1 March 1959, Moscow, Conservatoire
Mstislav Rostropovich (violoncello) – Svyatoslav Richter (piano)

► Muzgiz Collected Works: Vol. 18

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The violoncello part of Op. 119 was edited by Mstislav Rostropovich. **Arrangement** for violoncello, wind ensemble and double bass by Alexander Raskatov.
**Chronological List of Works**

**Pushkin Waltzes**, Op. 120  
for orchestra  

**Пушкинские вальсы для симфонического оркестра – Pushkinskie valsy dlya simfonicheskogo orkestra**

1. Allegro espressivo \(q = 120\) – Più animato \(q = 63\)
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 (Sik 2365).

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 \(q = 128\))
2. Snow Outside the Window (Andante dolce \(q = 48\))
3. Waltz on the Ice (Tempo di valse)
4. The Bonfire (Andante maestoso \(q = 76\))
5. Chorus of the Pioneers [boys’ choir and orchestra] (Allegro giocoso \(q = 72\))
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. 16б (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’.
Ballet in 4 acts (9 scenes), prologue and epilogue by Leonid Lavrovsky and Mira Mendelson-Prokofieva after Pavel Bazhov’s tale

Сказ о каменном цвете. Балет в 4-х действиях, 8-и картинах с прологом и эпилогом – Skaz o kamennom tsvete. Balet v4-kh deictvijakh, 8-i kartinakh s pro-logom 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
5. Scene and Lyrical duet of Katerina and Danila (Allegro amabile [1/4 = 108] – Adagietto [1/4 = 52])

Scene 2

7. Round Dance (Allegro fastoso [1/4 = 120])
8. Katerina Bids Farewell to her Friends (Adagio [1/4 = 48])
10. Danila’s Dance (Moderato energico [1/4 = 72])
11. Dance of the Young Men (Allegro giocoso [1/4 = 132])
12. Severyan Appears (Andante [1/4 = 63])
14. Lyrical Scene. Katerina and Danila (Andante tenero [1/4 = 104])
15. Danila’s Thoughts (Andante [Meno mosso] [1/4 = 72] – Moderato [1/4 = 104])

Scene 3


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 [1/4 = 48])
18. Duet of the Mistress of the Copper Mountain and Danila (First Temptation) (Moderato – Poco meno mosso – Andante mosso [1/4 = 72])
CHRONOLOGICAL LIST OF WORKS


19. Waltz of the Diamonds and Scene (Second Temptation)  \textit{(Allegro capriccioso} \([\dot{c} = 152]\) – \textit{Andantino})

20. Dance of the Russian Precious Stones (Third Temptation)  \textit{(Moderato} \([\dot{c} = 88]\) – \textit{Allegro scherzando} – \textit{Poco più mosso} – \textit{Più mosso})

21. Waltz  \textit{(Tempo di valse} \([\dot{c} = 48]\))

22. Danila’s Monologue and the Mistress’s Answer  \textit{(Moderato dramatico} \([\dot{c} = 96]\) – \textit{Largo tranquillo} \([\dot{c} = 48]\))

23. The Mistress Shows Danila the Stone Flower  \textit{(Allegro sostenuto e fastoso} \([\dot{c} = 120]\) – \textit{Meno mosso})

24. Severyan and the Workers. The Mistress’s Warning  \textit{(Meno mosso} \([\dot{c} = 69]\) – \textit{Adagio} \([\dot{c} = 48]\) – \textit{Poco più animato} – \textit{Allegro energico} \([\dot{c} = 132]\) – \textit{Moderato} \([\dot{c} = 84]\) – \textit{Andante pesante} \([\dot{c} = 84]\))

Scene 5 – In Prokopich’s Cellar, where Katerina has Moved

25. Scene and Dance of Katerina (Thoughts about Danila)  \textit{(Adagio} \([\dot{c} = 48]\) – \textit{Poco più mosso} – \textit{Andante scherzando} \([\dot{c} = 63]\))

26. Severyan’s Arrival  \textit{(Andante} \([\dot{c} = 72]\) – \textit{Più mosso} – \textit{Più mosso} – \textit{Andante} \([\dot{c} = 66]\))

27. Where Are You, Danila?  \textit{(Andantino lamento-soso} \([\dot{c} = 88]\))

28. The Mistress’s Appearance and Katerina’s Joy  \textit{(Moderato} \([\dot{c} = 96]\) – \textit{Più animato} – \textit{Più mosso} \textit{(Allegro giocoso)} \([\dot{c} = 80]\))

Act III

Scene 6 – The Fair

29. Ural Rhapsody  \textit{(Moderato energico} \([\dot{c} = 92]\) – \textit{Più mosso} \([\dot{c} = 120]\) – \textit{Andante alla breve} \([\dot{c} = 48]\))

30. Interlude  \textit{(Vivo} \([\dot{c} = 132]\) – \textit{Allegro amabile} \([\dot{c} = 108]\) – \textit{Pochissimo più lento} – \textit{Allegro moderato} \([\dot{c} = 120]\) – \textit{Poco più mosso} \([\dot{c} = 132]\) – \textit{Allegretto amabile} \([\dot{c} = 96]\) – \textit{Poco più mosso} – \textit{Moderato espressivo} – \textit{Allegretto} – \textit{Più mosso} \([\dot{c} = 120]\))

31. Russian Dance  \textit{(L’istesso tempo – Meno mosso)}

Scene 7

32. Gypsy Dance  \textit{(Allegro tempestoso} \([\dot{c} = 128]\) – \textit{Più animato})

33. Severyan’s Dance  \textit{(Più allegro} \([\dot{c} = 144]\))

34. Solo of the Gypsy Girl and General Coda  \textit{(Andantino} \([\dot{c} = 80]\) – \textit{Più mosso} – \textit{Allegretto} – \textit{Allegro} – \textit{Presto})

35. Katerina’s Appearance and Severyan’s Rage  \textit{(Allegro amabile} \([\dot{c} = 108]\) – \textit{Più brusco})

36. The Mistress’s Appearance and Scene of Severyan Transfixed to the Earth  \textit{(Più mosso} – \textit{Moderato} – \textit{Allegro moderato} \([\dot{c} = 138]\))

37. Severyan Chases the Mistress  \textit{(Precipitato} \([\dot{c} = 92]\))

38. Severyan’s Downfall

Act IV

Scene 8 – In the Copper Mountain

39. Katerina Sits by the Fire Yearning for Danila  (Adagio \( \dot{\text{=}} \ 48 \))

40. Scene and Dance of Katerina and Ognevushka-Poskakushka  (Allegro giocoso \( \dot{\text{=}} \ 120 \) – Poco più mosso – Allegro I)

41. Katerina Follows Ognevushka-Poskakushka  (Allegro \( \dot{\text{=}} \ 120 \) – Meno mosso [Andantino])

Scene 9

42. Dialogue of Katerina and the Mistress  (Andante lamentoso – Più mosso – Moderato \( \dot{\text{=}} \ 104 \))

43. Danila Turned to Stone  (Largo \( \dot{\text{=}} \ 54 \) – Adagio \( \dot{\text{=}} \ 92 \))

44. The Joy of the Meeting of Katerina and Danila  (Adagio)  (Andante mosso \( \dot{\text{=}} \ 76 \) – Poco più mosso – Poco più largemente)

45. The Mistress Presents Gifts to Katerina and Danila  (Andante pomposo – Andante mosso \( \dot{\text{=}} \ 69 \))

46. Epilogue  (Maestoso \( \dot{\text{=}} \ 84 \))

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, Katerinas 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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SOLDIERS’ MARCHING SONG, Op. 121 1950
for unison choir and piano
Text: Vladimir Lugovsky
in Russian
[Солдатская походная – Soldatskaya pohodnaya]
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 нотч. 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 [♩ = 92] – Più animato [♩ = 104])
2. Serenade (Adagio [♩ = 48] – L’istesso tempo)
3. Minuet (Allegro ma non troppo [♩ = 138])
4. Dreams (Nocturne) (Andante tranquillo)
5. Dance (Allegretto [♩ = 138])
3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp. perc (tgl, maracas, tamb, side dr, bass dr, cym, xyl). harp. strings
Duration: 24’
First performance: 1952, Moscow (radio broadcast)
All-Union Radio Orchestra – Samuil Samosud (conductor)
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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 меццо-сопрано, альт, чтецов, смешанного хора, хора мальчиков и симфонического оркестра – На strazhe mira. Oratoriya dla mezzo-soprano, alt, chtetsov, smeshannogo khora, khora malchikov i simfoniche-skogo orkestra]

1. Scarce has the Earth Recovered [choir and orchestra] *(Andante mosso [q = 80])*  
2. Those who Are Ten Today [boy soprano, boys’ choir, mixed choir and orchestra] *(Allegro moderato)*  
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 [q = 60])*  
8. At the festival of Peace [boys’ choir, mixed choir and orchestra] *(Moderato animato [q = 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(Eb clar, bass clar).3 (db bn) – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, glsp, xyl). harp. cel. piano. strings

Duration: 37’

► 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 awarde the Stalin State Prize, second class, in 1950.
CHRONOLOGICAL LIST OF WORKS

WEDDING SUITE
for orchestra

[Свадебная сюита из балета »Сказ о каменном цвете« для симфонического оркестра – Svadebnaya syuita iz baleta »Skaz o kamennom tsveve« dlya simфониче-
ского оркестра]

2. Dance of Katerina’s Friends (Moderato energico [♩ = 72])
3. The Maidens’ Dance (Andante mosso [♩ = 72] – Pochissimo più mosso, ma tranquillo)
4. Ceremonial Dance (Adagio [♩ = 48])
5. Wedding Dance (Allegro fastoso [♩ = 120])

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

Duration: 17’

First performance: 12 December 1951, Moscow
All-Union Radio Orchestra – Samuil Samosud (conductor)

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GYPSY FANTASY
for orchestra

[Циганская сюита из балета »Сказ о каменном цвете« для симфонического оркестра – Tsiganskaya syuita iz baleta »Skaz o kamennom tsvete« dlya simфониче-
ского оркестра]

1. Introduction (Allegro tempestoso [♩ = 128])
2. Gypsy Dance (Andante [♩ = 92] – Più animato – Allegro)
3. Severyan’s Dance (Più allegro [♩ = 144])
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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URAL RHAPSODY
for orchestra

[Уральская рапсодия из балета »Сказ о каменном цвете« для симфонического оркестра – Uralskaya rapsodiya iz baleta »Skaz o kamennom tsvet section]

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

Duration: 17’

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Symphonic poem

[Vstrecha Volgi s Donom. Праздничная поэма для симфонического оркестра – Vtrecha Volgi s Donom. Prazdnichnaya poema dlya simfonicheskogo orkestra]

Allegro moderato (q = 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. 15B (score)

© Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR, PL, H, CZ, HR, SLO
WAR AND PEACE, Op. 91
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 Soydisann und Stephan Stomper

[Бойна и мир. Опера в 5-и действиях, 13-и картинах с хоровым эпиграфом-прологом – Война и мир. Опера в 5-и деиствиях, 13-и картинах с хоровыми эпиграфом-прологом]

Epigraph (Andante drammatico \( \frac{4}{4} = 69 \) – Adagio \( \frac{4}{4} = 48 \) – Andante drammatico I – Poco più mosso \( \frac{4}{4} = 92 \) – Più mosso)

Overture (Andante, un poco maestoso \( \frac{4}{4} = 76 \) – Più mosso. Passionato \( \frac{4}{4} = 104 \) – Andante dolce \( \frac{4}{4} = 76 \) – Poco più largamente \( \frac{4}{4} = 60 \))

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-soprano) – 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, partisan (bass) – Fyodor, partisan (tenor) – Vasilisa, church leader’s wife (mezzo-soprano) – Matvejv, a Muscovite (baritone) – Two Prussian Generals (speaking
WAR AND PIECE, Op. 91 [continued]

parts) – Prince Andrei’s orderly officer (tenor) – Field Marshal Prince Mikhail Illarionovich Kutuzov (bass) – Kaisarov, 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 Bessiard (bass) – Prince Eugen’s adjutant (tenor) – Voice back stage (high tenor) – Adjutant from Napoleon’s entourage (high bass) – Marquis de Beausset (tenor) – General Benningsen (bass) – General Prince Mikhail Barclay de Tolly (tenor) – General Yermolov (bass) – General Konovnitsyn (tenor) – General Raevsky (baritone) – Capitaine Ramballe (bass) – Lieutenant Bonnet (tenor) – Capitaine Jacqueau (bass) – Gérard, Marshal Berthier’s adjutant (tenor) – Young factory worker (tenor or baritone) – Shopkeeper (soprano) – Mavra Kuzminichna, old doorkeeper at the Rostov’s (contralto) – Ivanov, a Muscovite (tenor) – Marshal Davout (bass) – French officer (baritone) – Platon Karataev, old soldier (tenor) – Three madmen (tenor, high bass, mute role) – Two French actresses (soprano, mezzo-soprano)

Guests at the ball, Muscovites, peasant-reservists, Russian Army, partisans, Frenchmen (choir and ballet)

3(picc).3(cor anglais).3(bass clar).3(db bn) – 4.3.3.1 – timp, 4-5 perc (tgl, tamb, wood bl, side dr, bass dr, cym, glsp, xyl). harp. strings

Duration: two parts

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


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

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

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According to the composer the Epigraph can be performed instead of the overture or before the 8th scene. ARRANGEMENTS: Symphonic Suite by Christopher Palmer (‘The Ball’ [Fanfare, Polonaise, Waltz, Mazurka] · ‘Intermezzo’ [May Night] · ‘Finale’ [Snowstorm, Battel, Victory]) ● for piano (waltz from Scene II) [Sik 2110].

80
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 (\( \dot{\nu} = 96 \)) – Più mosso – Andante primo – Adagio
2. Allegro giusto (\( \dot{\nu} = 132 \)) – Meno mosso – andante – Più mosso e poco a poco accelerando – Più animato – Meno mosso – Più mosso – Allegro assai (\( \dot{\nu} = 160 \))
3. Andante con moto (\( \dot{\nu} = 66 \)) – Allegretto (poco meno mosso) – Allegro marcato – Poco meno mosso

2(picc).2.2.2 – 4.2.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym). cel. strings

Duration: 38’

First performance: 18 February 1952, Moscow, Conservatoire
Mstislav Rostropovich (violin cello) – Svyatoslav Richter (conductor)

► Muzgiz Collected Works: Vol. 19б (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 (\( \dot{\nu} = 80 \))
2. Allegretto (\( \dot{\nu} = 48 \)) – Allegro (\( \dot{\nu} = 72 \)) – Meno animato – Allegro (\( \dot{\nu} = 72 \)) – Meno allegro – Più animato
3. Andante espressivo
4. Vivace (\( \dot{\nu} = 144 \)) – Moderato marcato (\( \dot{\nu} = 96 \)) – Poco più animato (Tempo I) – Poco meno mosso – Più lento (\( \dot{\nu} = 48 \)) – Tranquillo – [Alternative conclusion, 23 bars: Vivace]

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

Duration: 32’

First performance: 11 October 1952, Moscow, House of the Unions – Hall of Columns
All-Union Radio Orchestra – Samuil Samosud (conductor)

► Muzgiz Collected Works: Vol. 14б (score)

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CONCERTINO FOR VIOLONCELLO
AND ORCHESTRA in G minor, Op. 132
[Концертино для виолончели с оркестром – Kontsertino dlya violoncheli s orke-
strom]

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) – Abram Stasevich (conductor)

► Muzgiz Collected Works: Vol. 19б (piano score)
© Sikorski, Hamburg, for D, CH, E, GR, IL, IS, NL, P, DK, N, S, TR, PL, H, CZ, HR, SLO · pocket score: SIK 2334 · piano score: SIK 2279

Prokofiev left the Concertino unfinished. After the death of the composer Mstislav
Rostropovich completed piano score and solo part, especially the only sketched
final rondo whose tonal plan and musical development had been indicated to
Rostropovich by Prokofiev. Preceding the première of Dmitri Kabalevsky’s orche-
stral version in 1960, Op. 132 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.

CONCERTO FOR TWO PIANOS AND STRINGS, Op. 133
Sketches
[Концерт для двух фортепиано и струнного оркестра – Kontsert dlya dvух
fortepiano i strunnogo orkestra]

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The sketches comprise 24 sheets from which pages 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 Tikho-
mirov, represents a fantasy on a theme by Prokofiev.
SONATA FOR VIOLONCELLO SOLO in C sharp minor, Op. 134

unfinished

The first movement of the sonata was completed by Vladimir Blok in 1971. Op. 134 is customarily heard in this version.
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