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Aram Khachaturyan, born on 6 June (24 May) 1903 in Kodzhori near Tbilisi, Georgia, was born into an Armenian merchant family. His father was the owner of a bookbinding factory. His brother Suren became an actor and director; Suren’s son Karen (1920-2011) became a composer.

Khachaturyan grew up in the Georgian metropolis of Tbilisi, playing the piano and tenor horn in amateur ensembles. The chaos of civil war drove him to Moscow. During the first three years there he studied biology at the Moscow State University, then violoncello and composition in Mikhail Gnessin’s class at the Gnessin Musical College starting in 1922. In 1926 he became the director of the music department at the House of Armenian Culture in Moscow. Starting in 1929 he studied at the Moscow Conservatoire with Mikhail Gnessin (1883-1957), subsequently with Nikolai Myaskovsky (1881-1950), Reinhold Glière (1875-1956) and Sergei Vasilenko (1872-1956). In 1933 Khachaturyan became acquainted with Sergei Prokofiev and he married his fellow student Nina Makarova. Works of the 1930s are increasingly orientated on theorems of Socialist Realism and Stalin’s directives concerning the question of nationality. The composer dedicated his examination composition, Symphony No. 1 in E minor (1934), to the first anniversary of the founding of Soviet Armenia. Spectacular ‘decades of national art’ motivated further folkloristic orchestral and film compositions. In 1937 Khachaturyan became Chairman of the Moscow section of the Soviet Composers’ Union. From 1938 to 1941 he dedicated himself intensively to stage music and, during the Second World War, he urgently supervised propaganda works as Commissioner of Defence Music. His Symphony No. 2 in A minor (1943) reflected war events and national pathos.

The production of Soviet composers was characterised by a lack of orientation during the first post-war years. Khachaturyan’s one-movement Symphony No. 3 in C major (1947) for the 30th anniversary of the October Revolution met with strong rejection in party circles. Andrei Zhdanov, cultural-political speaker of the CPSU, attacked Aram Khachaturyan, together with Vano Muradeli (1908-1970), Dmitri Shostakovich (1906-1975), Sergei Prokofiev (1891-1953) and Nikolai Myaskovsky (1881-1950) as a ‘formalist’. The humiliated Khachaturyan sought refuge in composing for films, including The Russian Question (directed by Mikhail Romm, 1948), Vladimir Ilyich Lenin (directed by Mikhail Romm, 1948-1949) and The Battle of Stalingrad (directed by Vladimir Petrov, 1949). In 1950 he became a teacher of composition at the Gnessin Institute and, in 1952, Professor at the Moscow Conservatoire.

In November 1953, in ‘Sovetskaya Muzyka’, Khachaturyan severely criticised the system of paternalism of the Composers’ Union; this was the beginning of the ‘thaw’ in the musical sector. His official rehabilitation took place in 1958. Khachaturyan received numerous awards, was a jury member at international competitions and travelled at home and abroad on conducting tours. He died on 1 May 1978 in Moscow and was buried in Yerevan on 6 May.
The art songs and improvisational arts of the trans-Caucasian Ashugs (folk singers) and Sazandars (instrumentalists) in oriental mughams had made Khachaturyan sensitive to complex keys and refined rhythms. In his student works, he vacillated between ‘modernistic’ experimentation (Valse-Caprice in C-sharp minor, 1926), folklore (Poem in C-sharp minor, 1926) and strict form (Seven Fugues, 1928-1929). The latter marked his future creative path: the integration of oriental melodic language into classical European forms. Impressionistic tone painting, conveyed by the pianist Elena Bekman-Shcherbina (1882-1951), inspired the Dance in B minor for violin and piano (1926). Towards the end of the 1920s, however, Khachaturyan forced his talent into the direction of agitprop-music, art songs and marches.

The remaining works of the 1930s are orientated on the Symphony No. 1 in E minor (1934), a folkloristic sound image in classical form and instrumentation. These include the Concerto for Piano and Orchestra in D-flat major (1936), Poem about Stalin (1938) as well as film scores. For the ‘Decade of Armenian Art’ in Moscow (1939), Khachaturyan composed the ballet Happiness. Out of this was created the famous Armenian ballet Gayaneh in 1942. Georgian lezginka, Russian dance, Armenian shalakho, Azerbaijani uzundara, Kurdish sabre dance and Ukrainian gopak all find their stylisations here. Khachaturyan combines occidental triadic harmony with trans-Caucasian dissonances and melismas. The Concerto for Violin and Orchestra in D minor (1940) is a further product of this phase. In the Symphony No. 2 in E minor (1943), permeated with the subject of war, Armenian-Azerbaijani melodies are contrasted with the medieval funerary sequence ‘Dies irae’. The Concerto for Violoncello and Orchestra in E minor (1946) also reflects ideas from Symphony No. 2. In the same year Three Concert Arias, dedicated to his wife Nina Makarova, came into being. Of all works, it was precisely the Third Symphony in C major (1947), the bombastic ‘Poem of Victory’ with triple orchestral scoring, organ and 15 trumpets, that became a victim of party criticism.

During that same year Khachaturyan wrote the first volume of his Children’s Album for Piano (1947), a ‘laboratory’ of his compositional techniques, and film scores based on folksongs. His last stage work of the Stalin era was the ballet Spartacus (1950-1954): chromaticism symbolises decadent Rome, whilst diatonicism and major triads represent the slaves’ urge for freedom.

During the 1960s Khachaturyan again revived old trans-Caucasian forms of music-making: he composed Rhapsodies for violin (1961), violoncello (1963) and piano (1968) with orchestra. Only the Piano Sonata of 1961 shows an approach reflecting detachment from pure folklore and a tendency towards distortion of material. With his last compositions – Fantasy-Sonata for violoncello solo in C major (1974), Monologue-Sonata for violin solo (1975) and Lied-Sonata for viola solo (1976), Khachaturyan completed his return to trans-Caucasian melody.

*Maria Biesold in Komponisten der Gegenwart*
VORWORT


*Maria Biesold in Komponisten der Gegenwart*
AWARDS AND PRIZES

- [1938] Honoured Artist of the Armenian SSR
- [1939] Order of Lenin
- [1941] Stalin Prize, second class for Concerto for Violin and Orchestra
- [1943] Stalin Prize, first class for the ballet Gayaneh
- [1944] Meritorious Artist of RSFSR
- [1944] Medal ‘For the Defence of the Caucasus’
- [1944] Medal ‘For the Defence of Moscow’
- [1945] Order of the Red Banner of Labour
- [1946] Stalin Prize, first class for Symphony No. 2
- [1947] People’s Artist of RSFSR
- [1947] Medal ‘In Commemoration of the Eighth Centenary of the Foundation of the City of Moscow’
- [1950] Stalin Prize, first class for the film music The Battle of Stalingrad
- [1954] People’s Artist of USSR
- [1955] People’s Artist of the Armenian SSR
- [1959] Lenin Prize for the ballet Spartacus
- [1960] Honorary Doctor of Accademia di Santa Cecilia, Rome
- [1960] Honorary Professor of the Mexican Conservatoire
- [1961] Order ‘Science and Art’, first class for outstanding musical achievement (United Arab Republic)
- [1961] Corresponding Member of Akademie der Künste, Berlin
[1963] Order of Lenin

[1963] People’s Artist of the Georgian SSR

[1963] Member of the Academy of Science of the Armenian SSR

[1965] Commemorative medal
  of the 25th anniversary of the enthronement of Shahin-Shah of Iran,
  Mohammad Reza Pahlevi

[1965] State Prize of the Armenian SSR

[1965] Doctor of Fine Arts


[1967] Meritorious Artist of the Uzbek SSR

[1967] Meritorious Artist of the Uzbek SSR

[1967] Meritorious Artist of the People’s Republic of Poland
  for services to Polish culture

[1970] Medal
  ‘For Valiant Labour. In Commemoration of the Centenary
  of Vladimir Ilyich Lenin’s Birth’

[1970] Medal
  ‘For Valiant Labour in the Great Patriotic War of 1941-1945’

[1971] Order of the October Revolution

[1971] USSR State Prize
  for the series of Concerto-Rhapsodies (for violin, for violoncello
  and for piano)

[1973] Order of Lenin

[1973] Hero of Socialist Labour

[1973] People’s Artist of the Azerbaijan SSR
All of Aram Khachaturyan's works listed in this catalogue are represented by Musikverlag Haus Sikorski, Hamburg, for the following countries:

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CHRONOLOGICAL LIST OF WORKS

POEM
for piano
Dedicated to Gilan
[Позма для фортепиано • Poema dlya fortepiano]

DREAM
for violoncello and piano
[Сон для виолончели и фортепиано • Son dlya violoncheli i fortepiano]
[Andantino]
Duration: 8’

score: CDM VC 4327 / SIK 6906

According to the publication by Le Chant du Monde D r e a m  was composed in 1927.

ELEGY
for violoncello and piano in G minor
[Элегия для виолончели и фортепиано la minore • Elegiya dlya violoncheli i fortepiano la minore]
Adagio
Duration: 9’

► Muzyka Collected Works: Vol. 20

E l e g y  was written in Mikhail Fabianovich Gnesin’s composition class.

SONG OF THE STROLLING ASHUG
for violoncello and piano
Dedicated to dear Mama (Kumash Khachaturyan)
[Песня странствующего ашуга для виолончели и фортепиано • Pesnya ctranstvu-yushchego ashuga dlya violoncheli i fortepiano]
CHRONOLOGICAL LIST OF WORKS

DANCE NO. 1 in B flat major 1925
for violin and piano
[Tанец № 1 для скрипки и фортепиано · Tanets No. 1 dlya skripki i fortepiano]
Allegretto comodo
Duration: 5’

score: G.S. 41417

DANCE in B flat major 1926
for violin and piano
Dedicated to AvetTer-Gabrielyan
[Tанец для скрипки и фортепиано · Tanets dlya skripki i fortepiano]
Patetico · Allegro ma non troppo · Scherzando (q = 84) · Poco più mosso – Tempo I
Duration: 5’

► Muzyka Collected Works: Vol. 18 / (SIK 6111)

ANDANTINO 1926
for piano
[Андантино для фортепиано · Andantino dlya fortepiano]
Andantino (q = 80)
Duration: 3’
Andantino was later included as No. 1 in Children’s Album, Book I.

WALTZ-ETUDE 1926
for piano
[Вальс-этюд для фортепиано · Vals-etyud dlya fortepiano]
Duration: 9’
WALTZ-CAPRICE in C sharp minor 1926
for piano

[Вальс-каприс для фортепиано do diesis minore · Vals-kapris dlya fortepiano do diesis minore]

Allegro a tempo rubato (♩ = 144) · Poco meno
Duration: 5’

▶ Muzyka Collected Works: Vol. 21
W a l t z - C a p r i c e was later included as No. 2 in ▶ S u i t e for piano (1932).

DANCE in G minor 1925
for piano

[Танец для фортепиано la minore · Tanets dlya fortepiano la minor]

Allegro marcato (♩ = 84)
Duration: 2’

▶ Muzyka Collected Works: Vol. 21
D a n c e was later included as No. 3 in ▶ S u i t e for piano (1932).

PIECE 1926
for violoncello and piano

[Пьеса для виолончели и фортепиано · Pyesa dlya violoncheli i fortepiano]

[Larghetto improvvisato]
Duration: 9’

score: CDM VC 4327 / SIK 6906

BERCEUSE 1926
for violin, violoncello and piano

[Колыбельная для скрипки, виолончели и фортепиано · Kolybelnaya dlya skripki, violoncheli i fortepiano]

Andante
Duration: 6’

score: SIK 2434
**BAGDASAR AKHPAR (UNCLE BAGDASAR)** 1927

Incidental music to Akop Paronyan’s play

[Bагдасар ахпар (Дядя Багдасар)]. Музыка к пьесе А. Пароняна. *Bagdasar akhpar (Dyadya Bagdasar)*. Музыка к пьесе А. Paronyana]

1. Overture to Act I
2. Introduction to Act II
3. Introduction to Act III  *Presto*
4. March No. 1  *[Allegro marciale]*
5. Oksen’s couplet  *Allegretto*
6. Waltz-Judgment  *Tempo di valse*
7. Song of the Judge  *Moderato*
8. Folk Dance
9. Uncle Bagdasar’s Song  *Andantino*
10. Fanfares I-V  *Allegro*


1.1.1.0 – 0.1.1.0 – side dr. strings (violins I and II, violoncello)

Première: 14 May 1927, Moscow, Armenian Theatre Workshop at Armenian House Faddei Saryan (Bagdasar) – Anna Melian (Anush) – A. Aganbekyan (Oksen) – G. Ter-Gabrielyan (Gaspar) – N. Kechegezyan (Toros) – M. Gevorkyan (Ruben) – S. Abovyan (Melkon) – Varvara Stepanyan (Shushan) – Ruben Simonov, I. Rapoport (directors) – K. Alabyan, M. Mazmanyan (stage design) – Gurgen Aikuni (lyrics)


**PANTOMIME** 1927

for oboe and piano

*Uncompleted*

[*Пантомима для гобоя и фортепиано* • Pantomima dlya goboya i fortepiano]

It had been planned to publish *Pantomime* in Vol. 22 of Muzyka Collected Works.
**CHRONOLOGICAL LIST OF WORKS**

**POEM** in C sharp minor
for piano
*Dedicated to Yu. Sukharevsky*

[Позма для фортепиано do diesis minore · Poema dlya fortepiano do diesis minore]

Allegro ma non troppo (♩ = 120) · Moderato · Lento · Tempo I · Lento

Duration: 9’

*score: SIK 2106*

► Muzyka Collected Works: Vol. 21

**VARIATIONS ON THE THEME ‘SOLVEIG’**
for piano
*Uncompleted*

[Вариации на тему »Солвейг« для фортепиано · Variatsii na temu »Solveig«]

The manuscript is preserved at the Khachaturyan family archives.
CHRONOLOGICAL LIST OF WORKS

**KHATABALA**

Incidental music to Gabriel Sundukyan’s play

_[Хатабала. Музыка к пьесе Г. Сундукяна · Khatabala. Muzyka k pese G. Sundukyana]_

1. Something Spanish
2. Natali’s Coupleт
3. Sad Song in ‘Khatabala’ Tavern  _Adagio_
4. Polka ‘Khatabala’ _Vivo scherzando_
5. Romance  _Andante_
6. Salon Waltz  _Tempo di valse_
7. March ‘The Moon was hiding behind the rivulet’
   [Спрятался месяц за речкою]

Duration: 30’

**DRAMATIS PERSONAE:** Zambalov – Magarit – Isai – Natali – Masisyan – Khamper – Sarkis

1.0.1.0 – 0.0.0.0 – piano. strings (violins I and II, violoncelli)

Première: 1 February 1928, Moscow, Armenian Theatre Workshop at Armenian House

Karo Alvaryan (Zambalov) – Varvara Stepanyan (Margarit) – Murad Kostanyan (Isai) – A. Martumyan (Natali) – N. Kechegezyan (Masisyan) – Anna Melyan (Khamper) – A. Agnyan (Sarkis) – Ruben Simonov, I. Rapoport (directors) – S. Aladzhalyan (stage design)

THE EASTERN DENTIST

Incidental music to Akop Paronyan’s play

**Восточный дантист. Музыка к пьесе А. Пароняна - Vostochny dantist. Muzyka k pyese A. Paronyana**

1. Vardush’s march
2. Tango
3. Simonov’s ditty
4. Waltz *Tempo di valse lento*
5. Waltz-Trot *Allegretto*
6. Marriage *Allegro non troppo*
7. Charleston
8. Carnival

**DRAMATIS PERSONAE:** Taparnikov – Tovmas – Eranyak – Marta – Lenov – Margar – Markos – Sofie – Niko

1.0.1.0 – 0.0.0.0 – piano. strings (violins I and II, violoncelli)

Première: 16 April 1928, Moscow, Armenian Theatre Workshop at Armenian House

Faddei Saryan (Taparnikov) – N. Kechegezyan (Tovmas) – A. Mkrtumyan (Eranyak) – Varvara Stepanyan (Marta) – A. Agnyan (Levon) – G. Ter-Gabrielyan (Margar) – Karo Alvaryan (Markos) – Anna Melyan (Sofie) – Murad Kostanyan (Niko) – Ruben Simonov, I. Rapoport (directors) – Georgi Yakulov (stage design)

SEVEN FUGUES 1928-1929
for piano

[Семь fugues для фортепиано · Sem fugi dlya fortepiano]

1. Fugue [4 voci] Moderato (q = 88)
2. Fugue [3 voci] Allegro giocoso (q = 76)
3. Fugue [4 voci] Adagio (q = 50)
4. Fugue [3 voci] Allegro non troppo (q = 116)
5. Fugue [2 voci] Allegro moderato (q = 132)
6. Fugue [3 voci] Andante sostenuto (q = 54)
7. Fugue [3 voci] Allegro marcato (q = 112)

Duration: 13’

These Seven Fugues came into being in composition class with Mikhail Gnesin between 1928 and 1929. They remained unpublished until almost forty years later Khachaturyan decided to add prelude-like ‘recitatives’ to each of the fugues (which, interestingly, did not undergo hardly any alterations), and the cycle appeared as Recitatives and Fugues in 1966.

ALLEGRETTO 1929
for violin and piano

Uncompleted

[Аллегретто для скрипки и фортепиано · Allegretto dlya skripki i fortepiano]

Duration: 5’

SONG-POEM ‘In Honour of the Ashugs’ 1929
for violin and piano

[Песня-песма »В честь ашугов« для скрипки и фортепиано – Pesnya-poema »V chest ashugov« dlya skripki i fortepiano]

Recitando con espressione (q = 84) · Poco meno mosso · Meno mosso · Tempo I

Duration: 5’

score: Sik 2274, Sik 6111

► Muzyka Collected Works: Vol. 18
**FIELD MARCH NO. 1** in A flat major 1929
for wind orchestra

[Походный марш № I для духовного оркестра - *Pokhodny marsh No. I* dlya dukhovogo orkestra]

Tempo di marcia (\(q = 116\))
1.0.4(Eb clar).0 – 2.2.0.0 – 7 flugelhorns (soprano, alto, baritone [2/2/3]),
euphonium – perc (side dr, bass dr, cym). 2 db

Duration: 3’

- Muzyka Collected Works: Vol. 23 (score)

Instrumentation by Nikolai Ivanov-Radkevich. **ARRANGEMENT** for domra and balalaika orchestra by S. Alexeev ■ for small orchestra by A. Sibrav.

**SUITE** 1929
for viola and piano

[Сюита для альта и фортепиано - *Syuita* dlya alta i fortepiano]

1. \(\downarrow = 92\) • Cadenza
2. \(\downarrow = 69\) • Lento

Duration: 10’

(score: SIK 2437)

**BE PREPARED** 1920s
Arrangement for voice or choir and piano of a Mongolian pioneer song
Text: Andrei Globa (in Russian)

[Будь готов. Монгольская пионерская песня - *Bud gotov*. Mongolskaya pionerskaya pesnya]

Preserved at the Khachaturyan family archives.

**FACTORY WORKBENCH SONG** 1920s
for voice and piano
Text: Alexander Bezumensky (in Russian)

[Заводская-станковая. Песня - *Zavodskaya-stankovaya*. Pesnya]

Preserved at the Khachaturyan family archives.
CHRONOLOGICAL LIST OF WORKS

THE AIRPLANE 1920s
Arrangement for voice or choir and piano of a Buriat song
Russian translation: Sergei Bolotin
[Самолёт. Бурятская песня • Samolyot. Buryatskaya pesnya]
Preserved at the Khachaturyan family archives.

FIELD MARCH NO. 2 in F minor 1930
[Походный марш № 2 для духового оркестра • Pokhodny marsh No. 2 dlya dukhovogo orkestra]
Composed in honour of the 10th anniversary of the Armenian SSR
Tempo di marcia (♩ = 116)
1.0.3(Eb clar).0 – 2.2.0.0 – 7 flugelhorns (soprano, alto, baritone [2/2/3]),
euphonium – perc (side dr, bass dr, cym). 2 db
Duration: 4’
▶ Muzyka Collected Works: Vol. 23 (score)
ARRANGEMENT for small orchestra by S. Tsveifel.

DZHAVUZ IDIM 1930
Arrangement for voice or choir and piano of a Turkmen song
Russian translation: Dmitri Usov
[Джавуз идим. Туркменская песня • Dzhavuz idim. Turkmeneskaya pesnya]
Medlenno [Slowly]
▶ Muzyka Collected Works: Vol. 24
According to D. M. Person the arrangement was made in 1931.

GAME SONG 1930
Arrangement for voice or choir and piano of a Turkmen children’s song
Folk text arrangement: Berdy Kerbabaev, Russian translation: Dmitri Usov
[Игровая. Детская туркменская песня • Igrovaya. Detskaya turkmeneskaya pesnya]
Bystro, no ne ochen [Fast, but not too much]
▶ Muzyka Collected Works: Vol. 24
According to D. M. Person the arrangement was made in 1931.
**OUR FUTURE**

Arrangement for voice and piano of a Turkmen folk song

Text: Karazha Burunov (in Armenian), Russian translation: Dmitri Usov

[Nаше будущее. Туркменская песня • Nashe budushchee. Turkmenskaya pesnya]  
V tempo marsha (♩ = 104) [Tempo di marcia]

According to D. M. Person the arrangement was made in 1931.

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**AN AFFAIR OF HONOUR**

Incidental music to Ivan Mikitenko’s play

Jointly composed by Aram Khachaturyan (Acts 3, 4) and Nikolai Rakhmanov (Acts 1, 2)

Russian translation by Pavel Zenkevich

[Дело чести. Музыка к пьесе И. Микитенко • Delo chesti. Muzyka k pese I. Mikitenko]

1. Labour in the mine  
2. March  
3. March No. 2  
4. Scene of the Germans  
5. Monologue of the German miner  
6. Dance of the miners  
7. Orda goes for a walk  
8. Introduction to Act IV  
9. Final march

1.1.1.1 – 2.2.1.1 – perc (side dr, cym). piano. acc. strings (1/1/1/1/1)

Première: 1931, Moscow, Moscow Art Theatre No. 2  
A. Chaban (Gnat Orda) – E. Kuztsova (Sana Karmanutsa) – V. Fotiev (Golovaty) – Mikhail Maiorov (Ivan Orda) – A. Blagonravov (Vershigora) – Vladimir Gotovtsev (Filimon Zanuda) – Anatoli Shishkov (Vyrvizub) – M. Mironova (Marusya) – Arkadi Vovsi (Shtandarenko) – Yu. Korshun (Karym Sinagatulin) – Boris Sushkevich (producer) – Ignati Nivinsky (stage designer) – N. Kholfin (choreographer)

Score and piano reduction preserved at the Khachaturyan family archives.
CHRONOLOGICAL LIST OF WORKS

STRING QUARTET (DOUBLE FUGUE) 1931
[Квартет для двух скрипок, альта и виолончели (Двойная фуга) • Kvartet dlya dvukh skripok, alta i violoncheli (Dvoinaya fuga)]

Duration: 8’
First performance: 14 September 1931, Moscow
Comitas String Quartet (Avet Ter-Gabrielyan, Levon Ogandzhanyan [violins] – Mikhael Teryan [viola] – Sergei Aslamazyan [violoncello])

score and parts: SIK 2348
► Muzyka Collected Works: Vol. 22 (score and parts)

This double fugue represents the first movement of a never completed string quartet.

KOMSOMOL MEMBER 1931
Arrangement for voice and piano
Text: Gegam Saryan (in Armenian), Russian translation: Dmitri Usov
Melody: Mikhail Mirzoyan

[Комсомолец. Песня • Komsomolets. Pesnya]

THE KOMSOMOL BOY AND GIRL 1931
Arrangement for voice and piano
Text: Khnko Aper (in Armenian), Russian translation: Dmitri Usov
Melody: Romanos Melikyan

[Комсомолец и комсомолка. Песня • Komsomolets i komsomolka. Pesnya]

SONG OF THE KOMSOMOL MINERS 1931
Song for two-part choir and piano
Text: V. Snitkovsky (in Russian)

[Комсомольская-шахтерская. Песня • Komsomolskaya-shakhterskaya. Pesnya]

► V tempe bodrogo marsha [Tempo di marcia viva]

According to Vol. 24 of Muzyka Collected Works the author of the lyrics is A. Sitkovsky.
IN OUR MEADOW 1931
Arrangement for two voices and piano
Text: A. Venkar (in Armenian), Russian translation: Dmitri Usov
Melody: Anushavan Ter-Gevondyan
[На нашем лугу. Песня · Na nashem lugu. Pesnya]
   Ozhivlyonno ($\dot{=} 168$) [Vividly]
   ▶ Muzyka Collected Works: Vol. 24

NEW SONG 1931
Arrangement for voice and piano
Text: Egishe Charents (in Armenian), Russian translation: Dmitri Usov
Melody: Mikhail Mirzoyan
[Новая песня · Novaya pesnya]

SONG OF THE BLACK SEA FLEET (KOMSOFLOT SONG) 1931
Song for solo voice and unaccompanied two-part choir
Text: Arkadi Shteinberg (in Russian)
[Песня Чёрноморского флота (Комсомфлотская) · Pesnya Chyornomorskogo flota (Komsofлотская)]
   ▶ Muzyka Collected Works: Vol. 24

MEADOW SONG 1931
Arrangement for voice and piano
Text: Alazan (in Armenian), Russian translation: Dmitri Usov
Melody: Mikhail Mirzoyan
[Полевая песня · Polevaya pesnya]
   Radostno ($\dot{=} 88$) [Happily]
   ▶ Muzyka Collected Works: Vol. 24
CHRONOLOGICAL LIST OF WORKS

COMRADE HASSAN 1931
Arrangement for voice and piano
Text: Khnko Aper (in Armenian), Russian translation: Dmitri Usov
Melody: Romanos Melikyan
[Товарищ Гассан • Tovarishch Gassan]
   Ozhivlyonno (♩ = 152) [Vividly]
   ▶ Muzyka Collected Works: Vol. 24

MASS DANCE 1932
for bayan
Uncompleted
[Массовый танец для баяна • Massovy tanets dlya bayana]
Duration: 6’

SONATA FOR VIOLIN AND PIANO in D major 1932
[Соната для скрипки и фортепиано • Sonata dlya skripki i fortepiano re maggiore]
   2. Allegro ma non troppo • Lento • [Tempo I] • Lento • Presto (♩ = =q)
Duration: 18’
First performance: 1933, Moscow
Yakov Targonsky (violin) – Naum Valter (piano)
score: SIK 2347
   ▶ Muzyka Collected Works: Vol. 22 (score and parts)
According to the commentary in Vol. 22 of Muzyka Collected Works the Composer did not consider his Violin Sonata completed.
**TRIO FOR CLARINET, VIOLIN AND PIANO** in C minor

[Трио для кларнета, скрипки и фортепиано do minore · Trio dlya klarneta, skripki i fortepiano do minore]

1. Andante con dolore, molt' espressione (\(q=66\)) · Poco più mosso · Lento · Poco più mosso · Lento
2. Allegro (\(q=184\)) · Allegretto (\(q=138\)) · Maestoso pesante (\(q=76\)) · Più mosso (\(q=100\)) · Tempo I (\(q=184\))
3. Moderato (\(q=112\)) · Poco più mosso (\(q=72\)) · Moderato (\(q=88\)) · Presto (\(q=92-96\)) · Meno mosso (\(q=88-92\))

Duration: 14’

First performance: 1933, Moscow, Small Hall of the Conservatoire
V. Semyonov (clarinet) – R. Bogdanyan (violin) – N. Musinyan (piano)
- Muzyka Collected Works: Vol. 22 (score and parts)

**TWO PIECES ON THEMES OF UZBEK FOLK SONGS**

[Две пьесы на темы узбекских народных песен для духового оркестра · Dve pesen na temy uzbekskikh narodnykh pesen dla dukhovogo orkestra]

*Composed in honour of the 15th anniversary of the Red Army*

1. Uzbek march [in F minor] *Con moto* (\(q=120\))
2. Round dance [in E flat major] *Moderato* (\(q=80\))

2(picc, alto fl).0.3(Eb clar).0 – 2.2.0.0 – 7 flugelhorns (soprano, alto, baritone [2/2/3]), euphonium – perc (tgl, tamb, side dr, bass dr, cym). 2 db

Duration: 5’
- Muzyka Collected Works: Vol. 23 (score)

Instrumentation of ‘Round dance’ by Efim Vilkovir, ‘Uzbek march’ by the composer in collaboration with his teacher.
TWO PIECES ON THEMES OF ARMENIAN FOLK SONGS

Две пьесы на темы армянских народных песен для духового оркестра

Composed in honour of the 15th anniversary of the Red Army

1. Round dance  
   Moderato ($\frac{3}{4}$ = 84)
2. Dance  
   Allegro largamente ($\frac{3}{4}$ = 132)
   1.0.3(Eb clar).0 – 2.2.0.0 – perc (tgl, tamb, side dr, bass dr, cym) – 7 flugel-horns (soprano, alto, baritone [2/2/3]). euphonium. 2 db

Duration: 5’

First performance: 1933, Moscow

Orchestra of the KGB War Institute – Fyodor Nikolaevsky (conductor)

Instrumentation in collaboration with Efim Vilkovir.

TOCCATA in E flat minor

Токката для фортепиано mi bemolle minore

Allegro marcatisimo ($\frac{4}{4}$ = 132) • Vivace con brio ($\frac{4}{4}$ = 104) • Andante espressivo e rubato ($\frac{3}{4}$ = 80) • Tempo I ($\frac{3}{4}$ = 132) • Andante

Duration: 7’

score: SIK 2103

TOCCATA was written in Nikolai Myaskovsky’s composition class at the Moscow Conservatoire. The piece was included as No. 1 in SUITE for piano (1932).

ARRANGEMENT for bayan by Alexander Sevastian.

SUITE

for piano

Сюита для фортепиано

1. Toccata
2. Waltz-Caprice
3. Dance

Duration: 14’

This SUITE represents a compilation of three separately composed pieces. For details see WALTZ-CAPRICE (1926), DANCE (1926) and TOCCATA (1932).
THE GRAIN IS RIPENING 1932
Arrangement
Text: Antal Gidash
[Начал колос колоситься · Nachal kolos kolositsya]

SATIRICAL SONG 1932
Arrangement for voice and piano of a Hungarian folk song
Text: Antal Gidash, Russian translation: Alexander Kochetkov
[Сатирическая. Песня · Satiricheskaya. Pesnya]

DANCE SUITE 1933
[Танцевальная сюита · Tantsevalnaya syuita]
1. Caucasian Dance   Allegretto (q = 152) · Meno mosso · Poco allargando, espressivo · Allegro
2. Armenian Dance   Allegro ma non troppo (q = 72)
3. Uzbek dance   Largo (q = 42) · Andante (q = 120) · Allegro (q = 120) · Largo · Tempo I
4. Armenian March   Allegro ma non troppo (q = 108) · Moderato comodo (q = 70)
5. Lezginka   Presto (q = 84-88)
   3(picc).3(cor anglais).3(bass clar).2(db bn) – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym). harp. strings
Duration: 23’
First performance: spring 1933, Moscow, Large Hall of the Conservatoire
Nikolai Anosov (conductor)
► Muzyka Collected Works: Vol. 3 (score)

ARRANGEMENTS: for piano four hands and for two pianos (‘Armenian Dance’, ‘Lezginka’) by Sergei Balasanyan · for small orchestra by S. Tsveifel (‘Armenian Dance’) and by N. Rubinstein (‘Lezginka’).

DANCE NO. 3 1933
for piano
Uncompleted
[Танец № 3 для фортепиано · Tanets No. 3 dlya fortepiano]
Autograph preserved at the Khachaturyan family archives.
MACBETH

Incidental music to William Shakespeare’s tragedy
Armenian translation by G. Maseiyan, Tigran Akhumyan, compiled by Armen Gulakyan

[Макбет. Музыка к трагедии В. Шекспира · Makbet. Muzyka k tragedii V. Shekspira]

1. Introduction
2. The King’s entry
3. Song shifting to combat music
4. Malcolm’s entry
5. Dance of the witches
6. Feast at the King’s table
7. Duncan’s murder
8. March
9. March

Dramatis Personae: Macbeth – Lady Macbeth – Angus – Macduff – Banquo – Malcolm, Duncan’s son – King Duncan

1.1.1.1 – 2.2.1.1 – perc (tamb, side dr, cym). piano. acc. strings (1/1/1/1/1)

Première: 25 April 1933, Erevan, Armenian State Sundukyan Dramatic Theatre
Rachiya Nersesyan (Macbeth) – Arus Voskanyan (Lady Macbeth) – Avet Avetisyan (Angus) – Gurgen Dzhanibekyan (Macduff) – Valentin Vartanyan (Banquo) – Vache Bagratuni (Malcolm, Duncan’s son) – Tigran Aivasyan (King Duncan) – A. Gulakyan (director) – M. Arutchyan (stage designer)

Score preserved at the Khachaturyan family archives. According to D. M. Person the score of Macbeth comprises 24 numbers, those not numbered in the above list bear no titles. see also: ► Macbeth. Incidental music to William Shakespeare’s tragedy (1955)
OFF TO SCHOOL TOMORROW 1933
Song for solo voice, unison choir and piano
Text: Nikolai Vladimirsy (in Russian)
Завтра в школу. Песня • Zavtra v shkolu. Pesnya
Spokoino, shiroko (♩ = 84) [Quietly, broadly] • Veselo (♩ = 96) [Merrily]
▶ Muzyka Collected Works: Vol. 24

MARCH OF THE KOMSOMOL SEAMEN 1933
(MARCH OF THE RED FLEET)
Song for solo voice and unison choir or two-part choir and piano
Text: Sergei Mikhalkov (in Russian)
Комсофлотский марш (Краснофлотский марш). Песня • Komsoflotskij marsh (Krasnoflotskij marsh). Pesnya
Bodro, reshitelno [Cheerfully, resolutely]
▶ Muzyka Collected Works: Vol. 24

THE PIONEER GIRL OLYA 1933
Song for unison choir and piano
Text: Nikolai Vladimirsy (in Russian)
Пионерка Оля. Песня • Pionerka Olya. Pesnya
In 1938 The Pioneer Girl Olya was awarded a prize by the Moscow District Office of the Young Pioneers.

THE PIONEER DRUM 1933
Song for voice or unison choir and piano
Text: Sergei Mikhalkov (in Russian)
Пионерский барабан. Песня • Pionerskij baraban. Pesnya
**SYMPHONY NO. 1** in E minor 1934

*Первая симфония* mi minore · *Pervaya simfoniya* mi minore

*In commemoration of the 15th anniversary of the establishment of Soviet power in Armenia*

1. Andante maestoso con passione (♩ = 54-56) · Allegretto giocoso · Tempo I · Con spirito · Allegretto giocoso · Tempo I · Allegro non troppo · Allegro ma non troppo (♩ = 96-100) · Allegro non troppo (♩ = 120) · Moderato · Andantino cantabile (♩ = 88-92) · Con fervore e rubato · Risoluto (♩ = 108) · Meno mosso (♩ = 80) · Poco più mosso · Molto più mosso (♩ = 92) · L’istesso tempo (♩ = 80-84) · Andante (♩ = 63-66) · Con debolezza · Lento

2. Adagio sostenuto (♩ = 52) · Allegretto a battuta, dolcemente (♩ = 88-96) · Meno mosso (♩ = 56) · Maestoso sostenuto (♩ = 52)

3. Allegro risoluto (♩ = 88) · Meno mosso. Recitativo espressivo (♩ = 63-66) · Con spirito · Molto sostenuto · Esaltato e con fervore · Tempo I (♩ = ♩) · Maestoso feroce

3(picc).3(cor anglais).2.2 – 4.3.3.1 – timp. perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, bells, glsp, xyl). harp. piano. strings

Duration: 43’

First performance: 23 April 1935, Moscow

Symphony Orchestra of the Moscow Philharmonic – Jenö Szenkár (conductor)

► Muzyka Collected Works: Vol. 1 (score)

**ARRANGEMENT** for piano four hands by Sergei Balasanyan.

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**MARCH NO. 3** in A flat major 1934

for piano

*Uncompleted*

*Марш № 3* для фортепиано la bemolle maggiore · *Marsh No. 3* dlya fortepiano la bemolle maggiore

Manuscript preserved at the Khachaturyan family archives.
Music to the film
Produced by Armenkino – Alexander Bek-Nazarov (scenario based on Gabriel Sundukyan’s play, director) – Dmitri Feldman (camera) – Nikolai Pisarev (sound) – Valerian Sidamon-Eristavi, Sarkis Safaryan (set designers) – David Blok (sound editor) – Tamara Lisitsyan (director of the restored version [Mosfilm]) – Egishe Cha-rents (Armenian lyrics of No. 6) – Andrei Globa (Russian translation of No. 6). First showing: 15 June 1935

1. Introduction
2. Polka [for wind orchestra]
3. Padyspansky [In a certain ‘Spanish’ manner]
4. Keroglian song [for soloist, choir and orchestra]
5. Waltz
6. Pepo’s song
7. Finale

**Cast:** Pepo (Grachya Nersisyan) – Shushan, his mother (Tagui Asmik [Tatyan Aкопяна]) – Kekel, his sister (Tatyana Makhmuryan) – Kakulin, kinto (David Malyan) – Duduli, kinto with pigeons (Armen Gulakyan) – Arutyun Kirakosovich Zimzimov (Avet Avetisyan) – Efemisya, his wife (N. Gevorkyan) – Darcho, groom (Ambartsum Khachanyan) – Darcho’s mother (Maria Beroyan) – Natel, matchmaker (Nina Manucharyan) – Kinto (Gurgen Gabrielyan) – Giko (Grigori Avetyan) – Pichkhul, Pepo’s friend (Aratvazd Keçhiyan) – Judge (Vladimir Barsky)

3(picc).3(cor anglais).2.2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym). harp. strings

‘Pepo’s Song’ [Песня Пепо – Pesnya Pepo], Umerenno i zvonko (\(\dot{\quad} = 132\)) [Moderately and sonorously] in Muzyka Collected Works, Vol. 24
CHRONOLOGICAL LIST OF WORKS

THE RAVAGED HEARTH 1935
Incidental music to Gabriel Sundukyan’s play
[Разоренный очаг. Музыка к пьесе Г. Сундукяна · Razoryonnij ochag. Muzyka k pese G. Sundukyana]
1. Tale  Andante [Andantino]
2. Tigryonok (Waltz)
3. Lezginka
4. Padypansky [In a certain ‘Spanish’ manner]

0.0.1.0 – 0.0.0.0 – piano. strings (1/0/0/1/0)

Première: 1 June 1935, Moscow, Armenian State Dramatic Studio

Score preserved at the Khachaturyan family archives. In 2003 Kompozitor, Moscow published three tomes presenting scores from Khachaturyan’s incidental music entitled ‘Theatre Music’. Volume 1, ‘Miniatures’, contains four items from the incidental music to The R avaged Hear th edited by Lev Solin: 1. ‘Tale’, 2. Song ‘Olor-Molor’ (Moderato), 3. Song ‘Me-avara’ (Lento [Andante assai]) and 4. Dance ‘Me-avara’ (Andantino). It is not clear how these three latter items fit into the above listed items according to D. M. Person. The above mentioned instrumentation is taken from the Kompozitor publication.

LENIN’S CHILDREN 1935
Arrangement for choir and piano of a Uzbek pioneer song
Russian text: Tatyana Sikorskaya
[Дети Ленина. Песня пионеров Узбекистана · Deti Lenina. Pesnya pioneerov Uzbekistana]

Preserved at the Khachaturyan family archives.
CHRONOLOGICAL LIST OF WORKS

ON GOGOL BOULEVARD

Song for voice and piano

Text: Sergei Mikhalkov (in Russian)

[На бульварде Гоголя. Песня • Na bulvarde Gogolya. Pesnya]

Zhivo (♩ = 112) [Lively]

On Gogol Boulevard was honoured at the Competition hosted by the Union of Soviet Composers and the editorial department of ‘Pravda’.

CONCERTO FOR PIANO AND ORCHESTRA in D flat major

[Концерт для фортепиано с оркестром • Kontsert dlya forte-piano s orkestrom]

Dedicated to Lev Nikolaevich Oborin

1. Allegro ma non troppo e maestoso (♩ = 108-116) • Allegro vivace (♩ = 132-138) • Poco più mosso e stretto in tempo • Tempo I • Tempo moderato • Vivo • Molto sostenuto, rubato • Moderato con sentimento • Tempo I

2. Andante con anima (♩ = 68-72) • Poco più mosso • Poco meno mosso • Tempo I • Quasi allegro • Tempo I • Lento

3. Allegro brillante (♩ = 112-120) • Più mosso • Recitando, molto espressivo (♩ = 54) • Tempo I • Maestoso (♩ = 100)

Duration: 43’

First performance: 12 July 1937, Moscow

Lev Oborin (piano) – Lev Steinberg (conductor)

piano score: SIK 6106 • pocket score: SIK 6119

The orchestra of the first performance is not known. However, a few months later, on 1 October 1937, Oborin performed the Concerto accompanied by the State Symphonic Orchestra of the USSR under the baton of Alexander Gauk in the Great Hall of the Moscow Conservatoire.
CHRONOLOGICAL LIST OF WORKS

ACTION, CAMARADAS
1936

Song for voice and piano
Text: Alexander Smolyan (in Russian)
Dedicated to the Spanish Frente Popular

[В бой, камарадос. Песня · V boi, kamarados. Pesnya]
   Bodro. Marsheobrazno (\( \lambda = 132 \)) [Cheerfully. March-like]
   ▶ Muzyka Collected Works: Vol. 24

THE BIG DAY
1937

Incidental music to Vladimir Kirshon’s play
Lyrics (in Russian): A. Smolin (‘Song of the parachutists’), Vladimir Kirshon (‘Romance’)

[Большой день. Музыка к пьесе В. Киршона · Bolshoi den. Muzyka k pyese V. Kirshona]
1. Song of the parachutists
2. Romance
3. Introduction
4. Svina
5. Dawns of mourning
6. Dawn
7. ‘Symphony’ Dawn

1.1.2.1 – 2.2.1.1 – perc (side dr, bass dr, cym). strings (1/1/1/1/1)

Première: 6 January 1937, Moscow, Central Theatre of the Red Army
P. Geraga (Kozhni) – P. Nikandrov (Golubev) – N. Nurm (Golubeva) – Anatoli Shishkov (Lobov) – S. Semyonova (Lobova) – A. Litvinov (Bobrov) – Yu. Voznesensky (Zorya) – Mark Pertsovsky (Gorokhov) – Leonid Veitsler (Glukhov) – I. Golitsyn (Erokhin) – S. Znamensky (Lazarev) – A. Molokienko (House painter) – A. Khovansky (Mezenbakh) – Oleg Frelikh (Graudents) – Elizaveta Telesheva (director) – I. Fedotov (stage designer)

Score and vocal score preserved at the Archives of Moscow Central Theatre of the Red Army.
CHRONOLOGICAL LIST OF WORKS

BAKU 1937
Incidental music to Nikolai Nikitin’s play in 4 acts and 12 scenes
Jointly composed by Aram Khachaturyan and Abram Peisin

1. The dock of the black city
2. Song of Mir Ali
3. Askerian march
4. Waltz
5. Finale
6. March


1.1.1.1 – 2.0.0.0 – perc (side dr). piano. strings (1/1/1/1/1)

Première: 2 November 1937, Leningrad, Radlov Dramatic Theatre
Dmitri Dudnikov (Mir Ali) – Rostovtseva (Leila) – Evteeva (Fami) – Gurevich (Chinghiz) – Vladimirova (Kyudra) – Yakobson (Nina) – Glebov (Vartan) – Kalashnikov (Mussa Aliev) – Dergaev (Mekhmandarov) – Glagolev (Tamerlanov) – Vsevolozhsky (Sharifov) – Boris Smirnov (Chinchiradze) – Glovatsky (Official) – Zlobin (Ivan Kondratevich) – Sergei Radlov (director) – Alexander Konstantinovsky, S. Tovbin (stage designers) – Tatyana Bruni (costumes)

Score preserved at the Khachaturyan family archives.

UNDER THE RAIN 1937
Song for voice and piano
Text: Yaroslav Rodionov (in Russian)

[ПОД ДОЖДЁМ. Песня • Pod dozhdyom. Pesnya]

V tempe valsa (逃跑 = 58) [Tempo di valse]

► Muzyka Collected Works: Vol. 24
POEM ABOUT STALIN

for mixed choir and orchestra on words by Ashug Mirza Bairamov from Tovuz (in Russian)

[Поэма о Сталине · Poema o Staline]

Composed on the occasion of the 20th anniversary of the October Revolution

Andante sostenuto (\( \frac{3}{4} \) = 63) · Lento · Tempo I · Allegro vivace (\( \frac{3}{4} \) = 152-160) ·
Andante (\( \frac{3}{4} \) = 80) · Poco più mosso · Allegro vivace (\( \frac{3}{4} \) = 152-160) · Poco meno mosso

3(picc).3(cor anglais).2.2 – 4.3.3.1 – timp, perc (tgl, side dr, bass dr, cym, tam-t, glsp). harp. strings

Duration: 22’

First performance: 29 November 1938, Moscow, Large Hall of the Conservatoire
USSR State Symphony Orchestra and Choir – Alexander Gauk (conductor)

► Muzyka Collected Works: Vol. 6 (score)

Poem About Stalin was originally conceived for choir a cappella. This short work, without the symphonic prelude which was added for the final version, received an acclaimed first performance in November 1937 during the Festival of Soviet Music. K. Chebotarevskaya provided a new text in 1983. Some sources mention an alternative version of the text made by Lev Oshanin after Stalin’s death. The printed score in Muzyka Collected Works Vol. 6 bears the title ‘Poem’ (instead of ‘Poem About Stalin’).
CHRONOLOGICAL LIST OF WORKS

ZANGEZUR 1938

Music to the film

[Zangezur. Muzyka k istoriko-revolyutsionnomu kinofilmu - Zangezur. Muzyka k istoriko-revolyutsionnomu kinofilmu]

1. First song of the Ashug
2. Second song of the Ashug
3. Funeral march
4. Competition
5. Popovsky dance
6. Dance ‘New Zangezur’
7. Zangezurian March
8. Fire
9. March of the White Army
10. Leaving of the White Army

CAST: Akopyan (Grachya Nersisyan) – Sparapet (Avet Avetisyan) – Makich (David Malyan) – Markov (Andrei Kostrichkin) – Nikita (Ivan Chuvelyov) – Sako (Gurgen Dzhanibekyan) – Samvel (Gegam Arutyunyan) – Anush (B. Isaakyan) – Armen (Gurgen Gabrielyan) – Deaf partisan (Grigori Avetyan) – Agyul (Tagui Asmik [Tatyana Akopyan]) – British major (Vladimir Tsoppi) – Atyun-aper (Tsolak Amerikyan) – Dashnak officers (Amasi Martirosyan, Murad Kostanyan) – Samson (Mikhail Garagash) – Pilipos (Grigori Markaryan) – Aznar (A. Arakelyan) – Zarzyand (G. Papyan) – Abbis-Ali, partisan (Yunis Suleimanov) – Ashug (A. Aikasar)

2.2.2.2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym). harp. strings

► Muzyka Collected Works: Vol. 23 (No. 7, ‘Zangezurian March’ score)

Score and piano reduction preserved at the Khachaturyan family archives. ARRANGEMENT of No. 7, ‘Zangezurian March’, for wind orchestra (1.0.4[Ek clar].0 – 2.2.3.0 – perc [side dr, bass dr, cym] – 7 horns [soprano, alto, baritone (2/2/3)], euphonium. 2 basses – Tempo di marcia [♩ = 120]), duration: 4’, printed in Muzyka Collected Works, Vol. 23 (score). The authorship of this arrangement is not certain – however, ‘Zangezurian March’ was awarded the First Prize of the Competition held in order to mark the 20th Anniversary of the Workers’ and Peasants’ Red Army Day.
CHRONOLOGICAL LIST OF WORKS

SONG ABOUT THE FRONTIER GUARD  
1938
Song for voice or choir and piano  
Text: Lev Oshanin (in Russian)  
[Песня о пограничнике · Pesnya o pogranichnike]

THE DAUGHTERS OF IRAN  
1938
Arrangement for voice and piano of a Tadzhik folk song  
Text: Abulkasim Lakhuti (in Tadzhik), Russian translation: T. Banu  
[Дочери Ирана. Таджикская песня · Docheri Irana. Tadzhikskaya pesnya]

Ne spesha (\( \dot{\mathfrak{q}} = 69 \)) [Not hurriedly]

Muzyka Collected Works: Vol. 24

THE GARDEN  
1939
Music to the film  
Produced by Tadzhikfilm – Leonid Solovev (scenario) – Nikolai Dostal (director) – Ibrahim Baramykov (camera) – Varsham Eremyan (set designer) – Alexander Bekker, V. Chechetkin (sound editors) – Vasili Lebedev-Kumach (lyrics of ‘Sulfi’s Song’). First showing: 15 May 1939  
[Сад. Музыка к кинофильму · Sad. Muzyka k kinofilmu]

1. The morning  
2. The postman’s song  
3. Zulfi’s song  
4. Overture  
5. Said’s and Zulfi’s farewell  
6. Makhmed’s return  
7. Finale  


3(picc).3(cor anglais).3(bass clar). 1 – 4.3.2.1 – harp. strings

Muzyka Collected Works: Vol. 24 (No. 3, ‘Zulfi’s Song’)

Parts preserved at the Khachaturyan family archives. ‘Zulfi’s Song’, printed as ‘Oh, My Garden’ [Сад мой любимый – Sad moi lyubimy], Ne spesha (\( \dot{\mathfrak{q}} = 66 \)) [Not hurriedly] in Muzyka Collected Works, Vol. 24
HAPPINESS
Ballet in three acts (5 scenes and epilogue)
Libretto by Georgi Ovanesyan

[Счастье. Балет в трёх актах, шести картинах - Schastye. Balet v tryokh aktakh, shesti kartinakh]


Frontier police, Kolkhoz members, Pioneers

Duration: 180’
Première: September 1939, Erevan, Spendiarov Theatre / 24 October 1939, Moscow, Bolshoi Theatre


Considering the obvious weakness of Ovanesyan’s libretto Khachaturyan decided shortly after the première of Happiness to rework the whole ballet. Eventually he entirely withdrew Happiness, and large portions of the work became the musical basis for the ballet Gayaneh, which was completed in 1942. It seems that two symphonic suites from Happiness came into being in 1940, whose specific details are unknown. Russian Fantasy from 1944 is based on a scene from Happiness.
CHRONOLOGICAL LIST OF WORKS

WE WILL WIN
Arrangement for voice and piano of a Tadzhik folk song
Text: Abulkasim Lakhuti (in Tadzhik), Russian translation: T. Banu
[Мы победим. Таджикская песня · My pobedim. Tadzhikskaya pesnya]

MY FRIEND
Song for voice and piano
Text: Lyudmila Serostanova (in Russian)
[Мой друг. Песня · Moi druzhok. Pesnya]
   Ozhivlyonno (≈ 144) [Vividly]
   ▶ Muzyka Collected Works: Vol. 24

THE VALENCIAN WIDOW
Incidental music to Lope de Vega’s comedy
[Валенсийская вдова. Музыка к комедии Лопе де Вега · Valensianskaya vdova. Muzyka k komedii Lope de Vega]

Première: 14 November 1940, Moscow, Lenin Komsomol Theatre

According to D. M. Person the material of the incidental music to The Valencian Widow fully corresponds to the Suite (▶ see below). This is contradicted by the composer’s own statement (printed in Vol. 4 of Muzyka Collected Works) saying that he made a suite from the material (thus making changes) and reorchestrated it for large orchestra. However, the score of the incidental music is preserved at the Moscow Lenin Komsomol Theatre Archives. The above list of characters shows a few alterations from Lope de Vega’s dispositions – both Urbana and Flora are originally male characters (Urbán and Floro).
SUITE FROM THE INCIDENTAL MUSIC TO
‘THE VALENCIAN WIDOW’ 1939 – 1940
[Сюита из музыки к комедии »Валенсианская вдова« · Сюита из музыки к комедии »Валенсианская вдова«]

1. Introduction Allegro (q = 126-132) · Andante [poco mosso] (q = 72) · Più mosso (q = 96) · Tempo I (q = 126-132) · Più mosso · Meno mosso · Tempo precedente
2. Serenade Allegretto (q = 84-88) · Allegro (q = 66-69) · Presto (q = 92) · Tempo di valse [molto moderato e capriccioso] (q = 56) · Poco meno mosso (q = 92-96) · Moderato (q = 80-84) · Meno mosso [ma tempo moderato] · Presto (q = 96-100) · Prestissimo
3. Song Moderato (q = 72) · Poco più mosso · Più mosso (q = 84) · Maestoso
4. Joke Allegro (q = 152-160) · Pesante e meno mosso · Lento · Allegro · Meno mosso · Allegro molto (q = 168) · Lento · Andante (q = 72) · Allegro (q = 168) · Leggiero · Tempo di valse (q = 66) · Meno mosso · Lento
5. Intermezzo Andante (q = 66) · Allegro [molto ritmico] (q = 144) · Andante
6. Dance Allegro molto (q = 160)

2(2picc).2.2.2 – 4.3.3.1 – timp. perc (tgl, cast, wood bl, side dr, bass dr, cym, glsp, xyl). harp. cel. strings

Duration: 25’

First performance: 3 October 1943, Moscow
Orchestra of the All-Union Radio and Television – Nikolai Golovanov (conductor)

pocket score: SIK 6917

► Muzyka Collected Works: Vol. 4 (score)

ARRANGEMENT for small orchestra by Gennadi Kats.

Musical material from ‘Intermezzo’ was reused in ‘Dance of the Gaditanian Girls’, No. 28 from the ballet Spartacus (1950-1954).
CONCERTO FOR VIOLIN AND ORCHESTRA in D minor

First performance: 16 November 1940, Moscow, Tchaikovsky Concert Hall
David Oistrakh (violin) – USSR State Symphony Orchestra – Alexander Gauk (conductor)

Duration: 35’

In 1941 the Violin Concerto was awarded the USSR State Prize second class. According to Vol. 17 of Muzyka Collected Works the first performance took place in November 1940 in the Moscow Tchaikovsky Hall with David Oistrakh (violin) and Alexander Gauk (conductor). Vol. 17 prints both cadenzas by the composer and David Oistakh. ARRANGEMENTS: for violin and piano by the composer ■ for flute and orchestra by Karl-Bernhard Sebon and by Jean-Pierre Rampal (piano score: SIK 6903).
CHRONOLOGICAL LIST OF WORKS

SALAVAT YULAEV

Music to the film
Produced by Soyuzdetfilm – Stepan Zlobin, Galina Spevak (scenario) – Yakov Protazanov (director) – Alexander Shelenkov (camera) – Vladimir Ladyagin, S. Kuznetsov, Sergei Voronkov (set designers) – Sergei Yurtsev (sound editor). First showing: 21 February 1941

[Салават Юлаев. Музыка к кинофильму • Salavat Yulaev. Muzyka k kinofilmu]

1. Attack
2. Passage of the Bashkirs
3. Babai’s theme
4. March
5. Salavat Batyr
6. Salavat’s war song. The chase
7. Salavat’s heroic song
8. Salavat’s love song

cast: Salavat Yulaev (Arslan Mubaryakov) – Babai, bee keeper (Adbulla-Amin Zubairov) – Yulai, Salavat’s father (Gimaletdin Mingazhev) – Bukhair (Rim Syrtlanov) – Prince Arslanov (Sakhi Saitov) – Mullah (Vali Galimov) – Rysabai (Khaziakhmet Bukharsky) – Emelyan Pugachyov (Mikhail Bolduman) – Perfilev (Sergei Blinnikov) – Khlopusha (Nikolai Kryuchkov) – Oxana (Inna Nikitina) – Amina (Irina Fedotova) – Chief of the punitive division (Lev Potyomkin) – Officer (Andrei Fait) – Leader of the miners (Georgi Milyar) – Yakim (Nikolai Gorlov) – Yusuf (Mikhail Gluzsky)

3(picc).3(cor anglais).3(bass clar).1 – 4.3.2.1 – harp. strings

Score preserved at the Khachaturyan family archives.
**CHRONOLOGICAL LIST OF WORKS**

**MASQUERADE**  1941

Incidental music to Mikhail Lermontov’s drama in four acts

[Маскарад. Музыка к драме М. Ю. Лермонтова • Maskarad. Muzyka k drame M. Yu. Lermontova]

1. Romance
2. Mazurka
3. Waltz
4. Gallop
5. Nocturne
6. Waltz for the bed chamber scene
7. Waltz at the masquerade
8. Waltz in the casino
9. The barones’s theme
10. Kazarin’s theme
11. Bracelet theme
12. Introduction
13. End of the ball
14. Choral


Première: 21 June 1941, Moscow, Vakhtangov State Dramatic Theatre

Vasili Kuza (Prince Zvezdich) – Maria Sinelnikova (Baroness Shtral) – Osvald Glazunov (Unknown man) – Iosif Tolchanov (Evgeni Alexandrovich Arbenin) – Alla Kazanskyaya (Nina) – Mikhail Sidorkin (Afanasi Pavlovich Kazarin) – Nikolai Pazhbitnov (Adam Petrovich Shprikh) – Alexei Emel’yanov (Official) – Arkadi Marin (Ivan Ilyich) – Viktor Eikhov (Doctor) – Konstantin Monov (Trushchov) – Nikolai Gritsenko, Lev Snezhnitsky, Igor Lipsky, D. Karaushevy (Four gamblers) – Garen Zhukovskaya (Hostess of the ball) – Elena Menshova (A lady) – Valentina Ershova, Nadezhdha Generalova (Her nieces) – A. Arkhangel’sky (Old man) – Valeria Tumskaya (Her Serene Highness) – Alexei Panteleev (His Serene Highness) – Nikolai Gladkov, Arkadi Nemerovsky, Anatoli Nal, Boris Shukhmin (Four officers) – Boris Korolyov (Petrov) – Nina Zorina (Nina’s maid) – Nikolai Lebedev (Arbenin’s valet) – Alexander Lebedev (Valet in the gambling parlour) – Alexei Kotrelev (Ivan, Prince Zvezdich’s valet) – Ruben Simonov, Andrei Tutyshkin (producers) – Georgi Moiseev (stage designer) – Vasilii Vainonen (choreographer) – Alexander Golubtsev (conductor) – K. Semyonova (consultant for lyrics)

According to D. M. Person the instrumentation corresponds to the one of the Suite (► see below). One item, ‘Nina’s Song’ (not part of the Suite), for voice and piano is printed in Muzyka Collected Works, Vol. 24, text by Mikhail Lermontov, Ne spesha (♩ = 76) [Not hurriedly].

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SUITE FROM THE INCIDENTAL MUSIC TO ‘MASQUERADE’
[Сюита из музыки к драме »Маскарад« · Syuita iz muzyki k drame »Maskarad«]

1. Waltz  Tempo di valse (♩ = 72-76)
2. Nocturne  Andantino con moto (♩ = 76)
3. Mazurka  Allegro (♩ = 76)
4. Romance  Andante (♩ = 69-72)
5. Galop  Allegro vivo (♩ = 168) · Andante [ad libitum] · Tempo I

Duration: 17’

First performance (studio broadcast): 6 August 1944, Moscow Orchestra of the All-Union Radio and Television – Sergei Gorchakov (conductor)
First performance (studio broadcast with doubled orchestra): 8 November 1944, Moscow Orchestra of the All-Union Radio and Television – Sergei Gorchakov (conductor)

Pocket score: SIK 6117

ARRANGEMENTS: for piano (complete) by Alexander Dolukhanyan · ‘Nocturne’, for violin and piano (possibly by the composer) is printed in Vol. 18 of Muzyka Collected Works (headed ‘Andante’) · ‘Waltz’, ‘Mazurka’ and ‘Galop’ for piano [anonymous] (SIK 2105). Numerous ARRANGEMENTS of ‘Waltz’: for violin and piano by Mikhail Fikhtengolts · for two violas and piano by Vadim Borisovsky · for violin and piano [anonymous] (SIK 6111) · for flute and piano by James Galway (SIK 6844) · for piano by the composer, by Andrei Eshpai and by Lev Solin · for tar and piano by Zakhar Stelnik · for piano four hands by Alexei Kondratev (SIK 6874) · for bayan by G. Tushkevich · for two bayans by A. Kuznetsov

CAPTAIN GASTELLO
Song for voice and piano
Text: Alexander Lugin (in Russian)
[Капитан Гастелло. Песня · Kapitan Gastello. Pesnya]

V tempe marsha (♩ = 104) [Tempo di marcia]

Duration: 17’

First performance (studio broadcast): 6 August 1944, Moscow Orchestra of the All-Union Radio and Television – Sergei Gorchakov (conductor)
First performance (studio broadcast with doubled orchestra): 8 November 1944, Moscow Orchestra of the All-Union Radio and Television – Sergei Gorchakov (conductor)

Pocket score: SIK 6117

ARRANGEMENTS: for piano (complete) by Alexander Dolukhanyan · ‘Nocturne’, for violin and piano (possibly by the composer) is printed in Vol. 18 of Muzyka Collected Works (headed ‘Andante’) · ‘Waltz’, ‘Mazurka’ and ‘Galop’ for piano [anonymous] (SIK 2105). Numerous ARRANGEMENTS of ‘Waltz’: for violin and piano by Mikhail Fikhtengolts · for two violas and piano by Vadim Borisovsky · for violin and piano [anonymous] (SIK 6111) · for flute and piano by James Galway (SIK 6844) · for piano by the composer, by Andrei Eshpai and by Lev Solin · for tar and piano by Zakhar Stelnik · for piano four hands by Alexei Kondratev (SIK 6874) · for bayan by G. Tushkevich · for two bayans by A. Kuznetsov

Nikolai Gastello was a Soviet combat pilot during World War II.
THE KREMLIN CHIMES
Incidental music to Nikolai Pogodin’s play in 3 acts and 11 scenes

Кремлёвские куранты. Музыка к пьесе Н. Погодина в трёх действиях, одиннадцати картинах.

1. Rybakov’s Romance (‘The Baltic Sea’)  
2. Rybakov’s Dreams (‘Light over Russia’)


3(picc).2.2.1 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, tam-t, vibr). harp. piano. strings (1/1/1/1/1)

Première: 22 January 1942, Saratov, Moscow Gorky Art Academic Theatre
Alexei Gribov (Lenin) – Georgi Gerasimov (Stalin) – V. Markov (Dzerzhinsky) – Boris Livanov (Rybakov) – Nikolai Khmelyov (Zabelin) – V. Sokolova (Zabelina) – Sofya Pilyavskaya (Masha) – Alexander Cheban (Chudnov) – Alexei Zhiltsov (Roman) – A. Monakhova (Anna) – Boris Petker (Watchmaker) – Vladimir Nemirovich Danchenko, Leonid Leonidov, Maria Knebel (directors) – Vladimir Dmitriev (stage designer) – A. Kardashev (conductor)

Score and piano reduction preserved at the Khachaturyan family archives.

Rybakov’s romance ‘The Baltic Sea’ [Море Балтийское – More Baltiskoe], for voice and piano is printed in Muzyka Collected Works, Vol. 24 in a version for voice and piano, text by Yaroslav Rodionov, Не спеша (♩ = 66) [Not hurriedly].

TO THE HEROES OF THE PATRIOTIC WAR
March for wind orchestra in A flat major

Героям Отечественной войны. Марш для духового оркестра.

Tempo di marcia (♩ = 120)

1.0.4(Eb clar).0 – 2.2.3.0 – perc (side dr, bass dr, cym) – 7 flugelhorns (soprano, alto, baritone [2/2/3]). euphonium. 2 basses

Duration: 4’

► Muzyka Collected Works: Vol. 23 (score)
**Chronological List of Works**

**Gayaneh**  [First Version]  1942
Ballet in four acts (5 scenes)
Libretto by Konstantin Derzhavin

![gayaneh]. Балет в четырёх действиях, пяти картинах · Gayaneh. Balet v chetyryoch deistviyakh, pyati kartinakh]

Overture  Allegro maestoso

**Act I**

1. Meeting of the Cotton Pickers (and continuation)  Allegretto ma non troppo
2. Dance of the Cotton Pickers  Moderato
3. Men’s Dance  Moderato · Allegro moderato · Allegro vivace
3a. Scene  Allegretto · Allegro molto · Allegro · Andante · Lento
4. Kasakov’s Arrival  Allegro
5. Dance of Nuneh and Karen  Allegro giocoso
6. Gayaneh’s Dance  Adagio
7. Armen’s Dance  Allegro marciale
8. Kasakov’s Departure  Allegro
8a. Gayaneh’s Dance  Moderato con libertà
8b. Scene  Andante · Allegro agitato · Andante · Allegro
     Finale of Act I  Allegro ma non troppo

**Act II**

9. Tapestry Makers  Moderato · Giocoso
10. Fanfare  Allegro vivo
10a. Nuneh’s Variation  Allegro vivo
11. The Old Man’s Dance  Allegretto · Meno mosso
12. Scene  Andante sostenuto e recitando · Andantino affetuoso · Lento
13. Lullaby  Andante · Più mosso · Lento · A tempo · Lento · Tempo I · Lento
14. Scene  Moderato · Più mosso · Presto · Largo

**Act III**

Introduction  Allegro risoluto
15. Dawn  Lento
16. Aisha’s Dance  Allegro moderato
17. Dance of the Kurds  Allegro
18. Scene  Allegro moderato
19. Duet of Armen and Aisha  Moderato · Andantino
20. Scene  Risoluto · Allegro · Andante maestoso · Lento
21. Dance of the Young Kurds  Allegretto
22. Scene  L’istesso tempo [allegretto] · Meno mosso
23. Armen’s Variation  Allegro vivace · Presto
24. Scene  Allegro molto
24a. Exposure of the Conspiracy  Allegro con calore · Molto più mosso · Presto
25. The Fire  Andante sostenuto · Allegro impetuoso · Molto sostenuto · Adagio
CHRONOLOGICAL LIST OF WORKS

GAYANEH  [FIRST VERSION]  CONTINUED I

Act IV
26. Introduction, Scene and Adagio  Andante  ·  Vivo  ·  Andante sostenuto
27. The Rose Girls and Nuneh   Allegretto
28. Entrance of the People  [music of No. 1 from bar 9 onwards]
29. Dance of Old Women and Men  Andante  ·  Allegretto
30. Lezginka   Allegro impetuoso
31. Russian Dance  Andante  ·  Poco più mosso  ·  Allegro  ·  Allegro vivace  ·  Presto
32. Shalakho  [Armenian dance]  Allegro moderato
33. Uzun-Dara  [Azerbaijani dance]  Allegro moderato
34. Waltz  Tempo di valse
35. Sabre Dance  Presto
36. Gopak  [Ukrainian dance]  Allegro vivace  ·  Presto
37. Final Scene  Moderato  ·  Andante maestoso

DRAMATIS PERSONAE: Gayaneh, cotton picker – Giko, her husband – Rip- simeh, her daughter – Ovanes and Shushanik, her parents – Armen, her brother – Karen, Armen’s friend – Nuneh, Karen’s bride, Gayaneh’s friend – Kasakov, chairman of the komsomol – Dzhalmal, tribal elder of the Kurds – Aisha, Dzhalmal’s daughter, Armen’s lover – Ismail, young Kurd
Gayaneh’s friends, Armen’s friends, Kolkhoz peasants, Lads and girls, Old men and women, Kurdish shepherds, Soldiers

3(picc).3(cor anglais).4(bass clar, alto sax).2 – 4.3.3.1 – timp, perc (tgl, wood bl, tamb, side dr, bass dr, cym, tam-t, bells, tubaphone, glsp, xyl). harp. cel. piano. strings – Georgian folk instruments: tar, kemantcha, doli, doira, tulumbasso (or similar instruments)

Duration: full eve

Première: 9 December 1942, Perm, Leningrad Kirov State Academic Theatre of Opera and Ballet
Natalia Dudinskaya (Gayaneh) – Boris Shavrov (Giko) – N. Buzhanovskaya (Ripsimeh) – Vladimir Ponomaryov (Ovanes) – Evgenia Biber (Shushanik) – Konstantin Sergeev (Armen) – Nikolai Zubkovsky (Karen) – Tatiana Becheslova (Nuneh) – Mikhail Mikhailov (Kasakov) – Nikolai Solyannikov (Dzhalmal) – Nina Anisimova (Aisha) – Alexei Andreev (Ismail) – Nina Anisimova (choreographer) – Natan Altman (stage designer) – Tatiana Bruni (costumes) – Pavel Feldt (conductor)

Gayaneh was awarded a USSR State Prize in 1943. ARRANGEMENTS: ‘Armen’s Dance’ and ‘Kazakovs Departure’ for wind band printed as ‘March from the Ballet Gayaneh’ in Vol. 23 of Muzyka Collected Works (1.0.4(Eb clar).0 – 4.2.3.0 – perc [side dr, bass dr, cym] – 7 flugelhorns [soprano, alto, tenor (2/2/3)]. euphonium. 2 basses) ■ ‘Lezginka’ for chamber ensemble (bayan, horn, violin, drums, guitar, double bass) by Efim Jourist ■ ‘Adagio’ for violin solo by Michael Jelden ■ ‘Dance of Welcome’ and ‘Fire’ for piano four hands and piano eight hands by Ed de Boer ■ ‘Gopak’, ‘Gathering of the Cotton’, ‘Dance of the Young Kurds’ and ‘Sabre Dance’

‘Sabre Dance’ has inspired composers and arrangers for decades and the different versions of the famous piece are innumerable. Here is a small selection of arrangements of ‘Sabre Dance’: for string orchestra by Anatolijus Šendorovas and by Ted Ricketts ■ for small orchestra by Charly Horvath, by Günter Sonneborn, by Günter Noris and Wolfgang Förster ■ for violoncello and orchestra by Christopher Francis Palmer ■ for wind orchestra by Hans Dörner, by Roland Kreid ■ for marching band by Ingo Wentzel ■ for brass instruments and percussion by Herman-Josef Schmitz ■ for wind ensemble (2.2.2.2 – 2.0.0.0 – db) by Henrik Schnoeke ■ for nine clarinets by Terje Bjoern Lerstad ■ for ensemble (flute, clarinet, harp and string trio) by Miranda Harding ■ for four double basses by Klaus Trumpf ■ for guitar, clarinet and bassoon by Adalbert and Matthias Doersam ■ for trumpet, clarinet (or tenor sax) and piano by Elmer Schoebel (SIK 6114) ■ for violin and piano by Jascha Heifetz (SIK 2273, SIK 6111) ■ for flute and piano by James Galway (SIK 6844) ■ for two pianos eight hands by S. Kaganovich ■ for piano four hands by Gregor Gardemann ■ for accordion orchestra by Heinz Ehme, by Josef Retter, by Lechon Puchnowski ■ for piano, double bass and drums by Oswald Vogler ■ for piano by Andrei Eshpai, by Robert Wallenborn (SIK 2107), by Günter Sonneborn ■ for organ by Friedemann Winklhofer (SIK 2364) and by Kalevi Kiviniemi ■ for el. organ by Willi Nagel (SIK 1313) ■ for accordion Friedrich Buck (SIK 2127)
SUITE NO. 1 FROM THE BALLET ‘GAYANEH’

[Первая сюита из балета »Гаянэ« · Pervaya syuita iz baleta »Gayaneh«]

1. Introduction Andante (q = 80)
2. Dance of the Maidens Allegro (q = 120)
3. Awakening and Dance of Aisha Lento (q = 50) · Allegro (q = 58-60)
4. Mountain Dance Allegro (q = 108-112)
5. Lullaby Allegretto (q = 152)
6. Scene of Gayanek and Giko Moderato (q = 76-84) · Più mosso (q = 120-132) · Allegro (q = 144) · Presto (q = 168) · Adagio (q = 50)
7. Gayaneh’s Adagio Adagio (q = 44)
8. Lezginka Allegro vivace (q = 88-92)


Duration: 30’

First performance: 3 October 1943, Moscow
Orchestra of the All-Union Radio and Television – Nikolai Golovanov (conductor)

pocket score: SIK 6125

SUITE NO. 2 FROM THE BALLET ‘GAYANEH’

[Вторая сюита из балета »Гаянэ« · Vtoraya syuita iz baleta »Gayaneh«]

1. Dance of Welcome Allegro ma non troppo (q = 112)
2. Lyrical Duet Moderato (q = 92) · Più mosso, poco a poco crescendo ed accelerando · Tempo I · Andantino (q = 54)
3. Russian Dance Andante · Poco allegro (q = ) · Allegro (q = 96-104) · Più allegro (q = 120) · Allegro vivo (q = 132) · Allegro molto vivace (q = 144) · Presto (q = 176)
4. Nuneh’s Variation Allegro vivo (q = 132-144)
5. Dance of the Old Man and the Carpet Weavers Allegretto (q = 69-72) · Meno mosso
6. Armen’s Variation Allegro vivace (q = 72-76) · Poco più mosso attacca
7. Fire Allegro vivace (q = 120-132) · Poco più mosso · Allegro vivace · q = q


Duration: 30’

First performance: 18 February 1945, Moscow
Orchestra of the All-Union Radio and Television – Nikolai Golovanov (conductor)

pocket score: SIK 6126
SUITE NO. 3 FROM THE BALLET ‘GAYANEH’  1943

[Третья сюита из балета »Гаянэ«]  ·  Tretya syuita iz baleta »Gayaneh«]

1. Gathering of the Cotton  
   Allero ma non troppo ($\approx 66-69$)

2. Dance of the Young Kurds  
   Andante · Allegretto ($\approx 108-120$) · Allegro vivace ($\approx 132-138$)

3. Introduction and Dance of the Old Men  
   Allegro ($\approx 120$) · Andante ($\approx 108$)

4. Weaving of the carpets  
   Moderato ($\approx 108-120$)

5. Sabre dance  
   Presto ($\approx 184$)

6. Gopak  
   Presto ($\approx 144-160$) · Poco sostenuto · Poco più mosso · Più mosso · Presto

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

   Duration: 28’

   pocket score: SIK 6127

GUARDS MARCH  1942

Song for solo voice, two-part choir and piano
Text: Vasili Lebedev-Kumach (in Russian)
[Гвардейский марш. Песня]  ·  Gvardeiskij marsh. Pesnya]

   V tempe pokhodnogo marsha ($\approx 104$) [Tempo di marcia]

   Muzyka Collected Works: Vol. 24

THE MIGHTY URALS  1942

Song for voice or choir and piano
Text: Agniya Barto (in Russian)
[Могучий Урал. Песня]  ·  Moguchij Ural. Pesnya]

URAL MEN ARE FINE SOLDIERS  1942

Song for two- or three-part choir and piano
Text: Agniya Barto (in Russian)
[Уралцы бьются здорово. Песня]  ·  Uraltsy byutsya zdorovo. Pesnya]

   V tempe pokhodnogo marsha ($\approx 120$) [Tempo di marcia]

   Muzyka Collected Works: Vol. 24
CHRONOLOGICAL LIST OF WORKS

DETAILED RECONNAISSANCE
Incidental music to Alexander Kron’s play in 4 acts
[Глубокая разведка. Музыка к пьесе А. Крона в четырёх актах · Glubokaya razvedka. Muzyka k pyese A. Krona v chetyryokh aktakh]

1. Gazanfar march
2. Gazanfar’s first song (voice and piano)
3. Gazanfar’s second song (voice and piano)
4. Russian song (voice and two balalaikas or balalaika and guitar)
5. Gazanfar’s song (voice and piano)
6. Mexican song (voice and guitars)


1.0.2.0 – 2.2.1.1 – perc (cym, bass dr). strings (1/1/1/1/1)

Première: 23 June 1943, Moscow, Moscow Academic Art Theatre
Mark Prudkin (Mekhti Aga Rustambeili) – Vasily Toporkov (Maurice) – Varvara Popova (Margo) – M. Titova (Marina) – Vladimir Belokurov (Germanov) – Mikhail Bolduman (Maiorov) – Alexei Zhiltsov (Commander) – V. Novikov (Ivan Yakovlevich) – L. Ezov (Gulam Vezirov) – Alexander Dubov (Teimur) – N. Khoshchanov (Gazanfar) – Anna Komolova (Klava) – A. Kolomitseva (Olga Petrovna) – Ekaterina Petrova (Fatma Khanum) – Mikhail Kedrov (producer, director) – G. Gerasimov, A. Karev (assistants) – Vladimir Tatlin (stage designer)

Only No. 1, ‘Gazanfar March’, seems to be written for full orchestra. Score and piano reduction preserved at the Archives of Moscow Academic Art Theatre.

I’M WAITING FOR YOU
Song for voice and piano
Text: Grigori Slavin (in Russian) on motifs from Konstantin Simonov’s poem ‘Wait for Me’
[Жду тебя. Песня · Zhdu tebya. Pesnya]

V tempe valsa \( \left( \text{\textit{L.}} = 60 \right) \) [Tempo di valse]

► Muzyka Collected Works: Vol. 24

54
SONG OF THE RED ARMY
for voice and piano
Jointly composed by Aram Khachaturyan and Dmitri Shostakovich
Text: Mikhail Golodny (in Russian)

[Песня о Красной Армии · Pesnya o Krasnoi Armii]

Variant title: ‘Invincible Red Army’. On 15 March 1944 a newly composed National Anthem of the Soviet Union replaced Pierre Degeyter’s ‘Internationale’, which had been in use since 1917. In 1943 a competition for a National Anthem had been held which eventually was won by Alexander Alexandrov’s setting of a text by Sergei Mikhalkov and El-Registan. Among numerous entries there were, according to Erna Meskhishvili, two jointly composed by Dmitri Shostakovich and Aram Khachaturyan: The present work and Unbreakable Union of Free-born Republics (► see below). Manuscripts preserved at the Khachaturyan family archives and at the State Central Glinka Museum.

UNBREAKABLE UNION OF FREEBORN REPUBLICS
for two-part choir and piano
Jointly composed by Aram Khachaturyan and Dmitri Shostakovich
Text: Sergei Mikhalkov and El-Registan (in Russian)

[Союз нерушимый республик свободних · Soyuz nerushimy respublik svobodnikh]

Khachaturyan’s autograph with notes by Shostakovich preserved at the State Central Glinka Museum.

GLORY TO OUR NATIVE LAND
Song for voice and piano (in Russian)
Text: Vasili Lebedev-Kumach

[Слава нашей отчизне. Песня · Slava nashei otchizne. Pesnya]

Maestoso, marcato

► Muzyka Collected Works: Vol. 24
THE URAL GIRL

Song for voice and piano

Text: Grigori Slavin (in Russian)

[Уралочка. Песня • Uralochka. Pesnya]

V tempo valsa (\( \dot{q} = 66 \)) [Tempo di valse]

- Muzyka Collected Works: Vol. 24

SYMPHONY NO. 2 in A minor ‘Bell Symphony’

[Вторая симфония la minore • Vtoraya simfoniya la minore]

1. Andante maestoso (\( \dot{q} = 46 \)) • Molto tranquillo (\( \dot{q} = 72 \)) • Poco più mosso (\( \dot{q} = 88-92 \)) • Più mosso, agitato (\( \dot{q} = 100-104 \)) • Molto meno mosso, recitando (\( \dot{q} = 69 \), \( \dot{q} = 84-88 \)) • Allegro agitato (\( \dot{q} = 104-108 \)) • Feroce • Tempo I • Poco più mosso (\( \dot{q} = 88-92 \)) • Poco più mosso (\( \dot{q} = 96-100 \)) • Molto meno mosso, recitando (\( \dot{q} = 69 \), \( \dot{q} = 84-88 \)) • Allegro. Deciso (\( \dot{q} = 104-108 \)) • Tempo I (\( \dot{q} = 60 \)) • Poco più mosso • a tempo (\( \dot{q} = 46 \)) • Poco più mosso • a tempo (\( \dot{q} = 46 \)) • Poco più mosso • a tempo (\( \dot{q} = 46 \))

2. Allegro risoluto (\( \dot{q} = 92-96 \)) • Andante con passione (\( \dot{q} = 60 \)) • Tempo I

3. Andante sostenuto (\( \dot{q} = 60-63 \)) • Pochissimo animato • Tempo I • Poco più mosso (\( \dot{q} = 96 \)) • Allegro (\( \dot{q} = 104 \)) • Maestoso. Tempo I (\( \dot{q} = 69 \))

4. Andante mosso (\( \dot{q} = 96 \)) • Allegro sostenuto. Maestoso (\( \dot{q} = 112-116 \)) • tranquillo • Più mosso (\( \dot{q} = 144-152 \)) • Poco sostenuto • a tempo (\( \dot{q} = 112-116 \)) • Andante (\( \dot{q} = 72 \)) • Più mosso e rubato (\( \dot{q} = 112 \)) • a tempo (\( \dot{q} = 80-84 \))

3(picc).3(cor anglais).4(Eb clar,bass clar).2 – 4.3.3.1 – timp. perc (wood bl, side dr, bass dr, cym, tam-t, bells, glsp, xyl). 2 harps. piano. strings

Duration: 43’

First performance (version 1943): 30 December 1943, Moscow USSR State Symphony Orchestra – Boris Khaitkin (conductor)

First performance (version 1944): 6 March 1944, Moscow USSR State Symphony Orchestra – Alexander Gauk (conductor)

- Muzyka Collected Works: Vol. 2 (score)

Symphony No. 2 was awarded the USSR State Prize, First Class in 1946. As stated in the commentary of Muzyka Collected Works the composer revised the score of his Second Symphony shortly after its première. The result was, apart from minor changes, a new order of the movements: The Scherzo, ‘Allegro risoluto’, originally the third movement, was put (and shortened) directly after the opening movement. In 1969 the composer focussed again on this work introducing a number of changes which mainly consist in two major abridgements: in the third movement 6 bars between cue 34 and 35 were cut out and the final movement was shortened.
SYMPHONY NO. 2  C O N T I N U E D
by 37 bars between cue 47 and 54. The above listing and description of the movements refers to the final 1969 version. ARRANGEMENT for piano four hands by Alexander Dolukhanyan.

STATE ANTHEM OF THE ARMENIAN SSR
1944
for mixed choir and orchestra on words by Sarmen (in Armenian, Russian translation: Alla Ter-Akopyan)
Государственный гимн Армянской Советской Социалистической Республики · Gosudarstvennyj gimn Armyanskoj Sovetskoi Sotsialisticheskoi Respubliki]
Andante maestoso
3(picc).3(cor anglais).3(bass clar).2 – 4.3.3fanfares.3.1 – timp, perc (side dr, bass dr, cym, tam-t, glsp). strings
Duration: 3’
► Muzyka Collected Works: Vol. 6 (score), Vol. 23 (wind orchestra, score), Vol. 24 (choir and piano)
ARRANGEMENTS: for choir with piano accompaniment ■ for choir a cappella ■ for wind orchestra by Gaik Marutyan, printed in Vol. 23 of Muzyka Collected Works: (1.0.3.0 – 2.2.3.0 – perc [side dr, bass dr, cym] – 6 flugelhorns [soprano, alto, tenor (2/2/2)], euphonium. 2 db).

RUSSIAN FANTASY
1944
[Русская фантазия · Russkaya fantaziya]
Moderato – Allegro
3(picc).3(cor anglais).2.2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, glsp).
harp. piano. strings
Duration: 6’
First performance: 6 November 1945, Moscow
Orchestra of the All-Union Radio and Television – Sergei Gorchakov (conductor)
► Muzyka Collected Works: Vol. 3 (score)
According to the commentary in Vol. 3 of Muzyka Collected Works Russian Fantasy represents an arrangement of a scene from the ballet Happiness.
CHRONOLOGICAL LIST OF WORKS

THREE PIECES FOR TWO PIANOS  1944
[Три пьесы для двух фортепиано · Tri pyesy dlya dvukh fortepiano]
1. Ostinato · Allegro moderato · Andante
2. Romance · Andante · Poco più mosso · Tempo I
3. Fantastic Waltz · Tempo di valse · Lento · Tempo I · Meno mosso
Duration: 10’
First performance: 9 December 1945, Erevan
Alexander Arutyunyan, Arno Babadzhanyan

Three Pieces represent arrangements from other works by Khachaturyan. ‘Ostinato’ is based on a fragment of the film music Prisoner No. 217, which originally bore the heading ‘Labour’. ‘Romance’ is a transcription of the Tajik folk song The Daughters of Iran, which Khachaturyan had arranged for voice and piano in 1939. The third item, ‘Fantastic Waltz’ is again based on an episode from the film music Prisoner No. 217 headed ‘Recollections’.

CHOREOGRAPHIC WALTZ  1944
for piano
Uncompleted
[Хореографический вальс для фортепиано · Khoreograficheskiy vals dlya fortepiano]
Manuscript preserved at the Khachaturyan family archives.
THE LAST DAY

Incidental music to Vasili Shkvarkin’s play in 3 acts

[Последний день. Музыка к пьесе В. Шкваркина в трёх действиях - Posledniy den. Muzyka k pyese V. Shkvarkina v tryokh deistviyakh]

1. Rumba
2. Blues


2.2. alto sax. tenor sax. 0.0 – 4.3.3.1 – timp. harp. piano. strings (1/1/1/1/1)

Première: 5 April 1945, Moscow, Vakhtangov State Dramatic Theatre

Galina Sergeeva (Nyura Zavyalova) – Dina Andreeva (Olga Pavlovna Kazantseva) – Alla Kazanskaya (Lida) – Viktor Koltsov (Vasili Maximovich Gradusov) – A. Kalyatov (Kolya) – Anatoli Goryunov (Pyotr Petrovich Baskakov) – Nadir Malishevsky (Alexei Nikolaevich Artemev) – Viktor Eikhov (Saveli Mikhailovich) – Nikolai Gritsenko (Valentin Makarovich Pryazhin) – Vladimir Kolchin (Myshelovsky) – Lev Snezhnitsky (Derlits) – Alexander Khmara (Paulsen) – Nina Arkhipova (Zina) – Nadezhda Generalova (Fedya) – Konstantin Monov (Poor artist) – Fyodor Odinokov (Old lieutenant) – Yakov Smolensky (German officer) – Ruben Simonov, Andrei Tutyshkin (producers) – V. Dmitriev (stage designer)

Score preserved at the Archives of Moscow Vakhtangov State Dramatic Theatre.
**CHRONOLOGICAL LIST OF WORKS**

**PRISONER NO. 217**

Music to the film


[Человек № 217. Музыка к кинофильму • Chelovek No. 217. Muzyka k kinofilmu]

1. Introduction
2. Murder
3. Prison
4. Bombing raid and Klava’s death
5. Work
6. Remembrance
7. Finale

**CAST:** Tatyana [Tanya] Krylova (Elena Kuzmina) – Klava Vasilieva, her friend (Anna Lisyanskaya) – Sergei Ivanovich Kartashyov, scholar (Vasili Zaichikov) – Tanya’s father (Nikolai Komissarov) – Prisoner No. 224 (Grigori Mikhailov) – Johann Krauss, grocer (Vladimir Vladislavsky) – Greta Krauss, his wife (Tatyana Barysheva) – Lotta, their daughter ( Lidya Sukharevskaya) – Rudolf Peschke, Lotta’s fiancé (Pavel Sukhanov) – Taciturn Kurt (Genrikh Graif) – Max, officer, Krauss’ son (Vladimir Balashov) – Prisoner No. 204 (Evgeni Morgunov) – German woman (Lyudmila Semyonova) – Woman, recognizing prisoners (Maria Yarotskaya) – Woman (Tsetsiliya Tsutsunava) – Recruiter (Konstantin Mikhailov) – German (Georgi Budarov)

3(picc).3(cor anglais).3(bass clar).2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, tam-t, xyl, vibr). harp. strings – choir

Score preserved at the Khachaturyan family archives.
CONCERTO FOR VIOLONCELLO AND ORCHESTRA in E minor 1946

[Концерт для виолончели с оркестром mi maggiore · Kontsert dlya violoncheli s orkestrom mi maggiore]

Dedicated to Svyatoslav Nikolaevich Knushevitsky

1. Allegro moderato (\( \text{\textit{q}} = 88 \)) · Meno mosso (\( \text{\textit{q}} = 63-66 \)) · Più mosso · Poco più mosso · Cadenza · A tempo (\( \text{\textit{q}} = 88-92 \)) · Allegro vivace (\( \text{\textit{q}} = 138-152 \))

2. Andante sostenuto (\( \text{\textit{q}} = 50-63 \)) \textit{attacca}

3. Allegro a battuta (\( \text{\textit{q}} = 108-112 \)) · Poco più mosso · Maestoso

2.2.3(bass clar).2 – 4.2.0.0 – timp. perc (side dr, bass dr, cym). harp. strings

Duration: 25’

First performance: 30 October 1946, Moscow, Large Hall of the Conservatoire

Svyatoslav Knushevitsky (violoncello) – USSR State Symphony Orchestra – Alexander Gauk (conductor)

\textit{piano score:} \textit{SIK 6112}


\textbf{ARRANGEMENT} for violoncello and piano by Alexander Dolukhanyan.
THREE CONCERT ARIAS
for high voice and orchestra on traditional words (No. 1), on words by Ovanes Tumanyan (No. 2) and Mkrtich Peshiktashlyan (No. 3) (in Armenian, Russian translation by Valeri Bryusov [No. 1], Konstantin Balmont [No. 2] and A. Umants [No. 3])

Три концертные арии для высокого голоса с оркестром • Три контсертные арии dlya vysokogo golosa s orkestrom

Dedicated to Nina Vladimirovna Makarova

1. Poem  Andante molto espressivo (\( q = 63-69 \)) • Pesante • Tempo I • Agitato
2. Legend (Akhtamar)  Adagio non troppo e sostenuto (\( q = 44 \)) • Allegro ma non troppo (\( q = 100 \)) • Tempo sostenuto (\( q = 60-63 \)) • Allegro comodo (\( q = 80-84 \)) • Poco meno mosso • Poco più mosso (\( q = 104-108 \)) • Meno mosso (\( q = 80 \))
3. Dithyramb  Allegro animato, con agilità (\( q = 92 \)) • Lento (\( q = 63-66 \)) • Allegro animato, con agilità (\( q = 92 \)) • Poco meno mosso (\( q = 63 \)) • Lento (\( q = 58 \))

2.2.2.2 – 2.2.3.1 – timp, perc (side dr, bass dr, cym, tam-t, vibr). harp. strings

Duration: 20’

First performance: 1967 (?)

► Muzyka Collected Works: Vol. 6 (score), Vol. 24 (vocal score)

The commentary in Vol. 6 of Muzyka Collected Works states that the words from ‘Poem’ were written by A. Tumanyan. In a letter to Edward Mirzoyan from 6 May 1966 the composer states: “Although written twenty years ago, this work [Three Concert Arias] has not been performed so far.”
SYMPHONY NO. 3 in C major (SYMPHONY-POEM) 1947
for orchestra, organ and fifteen trumpets
[Третья симфония do maggiore (симфония-поэма) · Tretya simfoniya do maggiore (simfoniya-poema)]
In commemoration of the 30th anniversary of the October Revolution
one movement: Allegro moderato, maestoso (В = 88) · Poco meno mosso (В = 72) · A tempo (В = 66-72) · A tempo (В = 72-80) · Allegro (В = 92) · Andante sostenuto (В = 66) · Andante sostenuto (В = 66) · Più mosso (В = 92) · В = В
Doppio meno mosso (В = 92-96) · Maestoso (В = 96 · Poco pesante e poco sostenuto) · Tempo I (В = 96)
3(picc).3(cor anglais).2.2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, tam-t). harp. strings
Duration: 26’
First performance: 13 December 1947, Leningrad, Large Philharmonic Hall
Leningrad Philharmonic Orchestra – Isai Braudo (organ) – Evgeni Mravinsky (conductor)

pocket score: SIK 6929
▶ Muzyka Collected Works: Vol. 2 (score)

CHILDREN’S ALBUM FOR PIANO, BOOK 1 1947
Dedicated to Renik (Nos. 2, 3), to Talya (Nos. 1, 5), to Rita (No. 6), to Vladik (No. 7) and to Nuneh (Nos. 9, 10)
[Детский альбом для фортепиано, первая тетрадь · Detskiy albom dlya forte-piano, pervaya tetrad]
1. Andantino
2. No walk today · Allegro moderato
3. Lyado is seriously ill · Lento
4. Birthday · Allegro
5. Etude · Allegro moderato
6. Musical picture · Lento · Poco più mosso · Tempo I
7. The cavalry · Allegretto
8. Invention · Adagio
9. In folk-style · Allegro ma non troppo
10. Fugue · Allegro moderato
Duration: 30’

score: SIK 2144
▶ Muzyka Collected Works: Vol. 21

‘Andantino’ was originally composed separately (1926). ‘Invention’ is based on ‘Gayaneh’s Dance’ from the ballet ‘Gayaneh’, (act I). According to Laurel E. Fay ‘Fugue’ was composed in 1929. ‘Renik’ is the nickname for the composer’s son Karen.
**THE SOUTHERN JUNCTION**

Incidental music to Arkadi Perventsev’s play in 4 acts for orchestra

*[Южный узел. Музыка к пьесе А. Первенцева в четырёх актах • Yuzhny uzel. Музыка к пьесе А. Пerventseva chetyryokh aktakh]*

1. Introduction to Act I
2. Introduction to Act III
3. Introduction to Act IV
4. Visions
5. Block house
6. Finale ‘Free Black Sea’


1.1.2.1 – 3.3.1.1 – timp. cym. piano. strings

Première: 7 November 1947, Moscow, Central Theatre of the Soviet Army


The score consists of thirteen numbers – only the a.m. ones bear titles. Score preserved at the Archives of Moscow Central Theatre of the Red Army.
A TALE OF TRUTH
Incidental music to Margarita Aliger’s dramatic poem in 3 acts for orchestra, jointly composed by Aram Khachaturyan (Nos. 1, 2) and Nina Makarova (Nos. 3-12)
[Сказка о правде. Музыка к пьесе Маргариты Алигер. Драматическая поэма в трёх действиях · Skazka o pravde. Muzyka k pyese Margarity Aliger. Dramaticheskaya poema v tryokh deistviyakh]

1. Introduction to Act I
2. Aerial battle
3. Zoya’s entry
4. Scene of transformation
5. Nocturne ‘Song of the Blue Star’
6. Introduction to Act II
7. Komsomol song
8. Introduction to Act III
9. Zoya and Boris leave
10. Fire
11. The woodpecker’s song
12. Finale


Première: 1947, Moscow, Central Theatre of the Red Army

Score preserved at the Archives of Moscow Central Theatre of the Red Army.
CHRONOLOGICAL LIST OF WORKS

THE RUSSIAN QUESTION 1948
Music to the film
First showing: 8 March 1948
[Русский вопрос. Музыка к кинофильму · Russkij vopros. Muzyka k kinofilmu]

1. Gould’s First Arrival
2. Waltz
3. Smith’s Catastrophy
4. Encounter of Jessie and Smith
5. Jessie’s Happiness
6. Mute Dictation
7. Remembrance of Russia
8. Introduction
9. Finale

CAST: Harry Smith (Vsevolod Aksyonov) – Jessie (Elena Kuzmina) – McFerson (Mikhail Astangov) – Gould (Mikhail Nazanov) – Meg (Maria Barabanova) – Hardy (Boris Poslavsky) – Bob Murphy (Boris Tenin) – Preston (Arkadi Tsinman) – Kessler (Sergei Antimonov) – Williams (Mikhail Troyanovsky) – Parker (Gennadi Yudin) – Radio anouncer (Viktor Dragunsky) – Barber (Georgi Georgiu) – Chauffer (Valentin Zubkov) – Journalist (Vladimir Kirillin)

3(picc).1.3(bass clar).sax.2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, xyl). harp. piano. strings

Score and piano reduction preserved at the Khachaturyan family archives.

ODE IN MEMORY OF VLADIMIR ILYICH LENIN 1948
[Ода памяти Владимира Ильича Ленина · Oda pamyati Vladimira Ilyicha Lenina]

Andante sostenuto (♩ = 50-58) · Allegro (♩ = 108) · Pesante. Feroce e poco rubato (♩ = 104-108) · Lento (♩ = 58)

3(picc).3(cor anglais).3(bass clar).2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, tam-t). harp. piano. strings

Duration: 10’
First performance: 26 December 1948, Moscow, Large Hall of the Conservatoire
USSR Radio Symphony Orchestra – Alexander Gauk (conductor)

► Muzyka Collected Works: Vol. 3 (score)
**ARmenian DRinkinG SonG** 1948
for voice and piano
Text: Ashot Grashi (in Armenian), Russian translation: A. Tonsky

[Армянская застольная. Песня • Armyanskaya zastolhaya. Pesnya]

Podvizhno \( (\text{\textit{q}} = 88) \) [Animatedly]

Apart from A. Tonsky Vol. 24 of Muzyka Collected Works mentions M. Pavlova as translator.

**MEETinG wITH A PoET** 1948
Song for voice and piano
Text: Pavel German (in Russian)

[Vstrecha s poetom. Pesnya • Vstrecha s poetom. Pesnya]

**KOMSomol SONG** 1948
for voice and piano
Text: Gurgen Boryan (in Russian)

[Komsomolskaya pesnya • Komsomolskaya pesnya]

Preserved at the Khachatryan family archives.

**SONG ABOUT YereVAN** 1948
for voice and piano
Text: Ashot Grashi (in Armenian), Russian translation: Sergei Bolotin and Tatyana Sikorskaya

[Песня о Ереване • Pesnya o Erevane]

- Bystro \( (\text{\textit{q}} = 168) \) [Fast]
- Nemnogo sderzhannee \( (\text{\textit{q}} = 160) \) [poco meno mosso]
- Pervy tempo \( (\text{\textit{q}} = 168) \) [Tempo primo]

Muzyka Collected Works: Vol. 24
CHRONOLOGICAL LIST OF WORKS

VLADIMIR ILYICH LENIN 1948-1949
Music to the documentary film
Vladimir Belyaev, Evgeni Kriger, Mikhail Romm (scenario) – Vladimir Belyaev, Mikhail Romm (director) – Evgeni Kriger (text) – L. Khmara (narrator) – Boris Volchek, Grigory Giber, Iosif Golomb, Alexander Levitsky, Evgeni Slavinsky, Eduard Tisse, Maria Slavinskaya (camera). First showing: 10 February 1950
[Владимир Ильич Ленин. Музыка к документальному кинофильму - Vladimir Ilyich Lenin. Muzyka k dokumentalnomu kinofilmu]  
1. Storming of the Winter Palace  
2. Red Square  
3. Funeral March  
4. Patriotic War  
   3(picc).1.3(bass clar).sax.2 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, xyl). harp. piano. strings  
Khachaturyan recycled music from Ode in Memory of V. I. Lenin for the present work. Score preserved at the Music Library of Goskino.

WHAT CHILDREN DREAM OF 1949
Song for solo voice, two-part choir and piano  
Text: versions by Viktor Vinnikov and by Pyotr Gradov (in Russian)  
[О чём мечтают дети. Песня - O chyom mechtayut deti. Pesnya]  
   Bystro (j = 84) [Fast]  
   ▶ Muzyka Collected Works: Vol. 24

SONG OF THE HEART 1949
for voice and piano  
Text: versions by Ashot Grashi (in Armenian) and by Sergei Mikhalkov (in Russian)  
[Песня сердца · Pesnya serdtsa]  
   Torzhestvenno (j = 66) [Solemnly]  
   ▶ Muzyka Collected Works: Vol. 24  
According to the composer (quoted in the commentary in Vol. 24 of Muzyka Collected Works) Song of the Heart is an adaptation of a song performed at the XIV Congress of Armenia’s Party, then entitled ‘Song of the Motherland’.
ILYA GOLOVIN

Incidental music to Sergei Mikhalkov’s play in 3 acts
Lyrics (No. 2): Sergei Mikhalkov, O. Bedyrov
[Илья Головин. Музыка к пьесе С. Михалкова в трёх действиях - Ilya Golovin. Muzyka k pyese S. Mikhalkova v tryokh deistviyakh]

1. Golovin’s Fourth Symphony
2. Song of a Hero
3. Piano Concerto
4. Final song

3(picc).3(cor anglais).3(bass clar).2 – 4.3.3.1 – timp. perc (side dr, cym, xyl). harp. strings

Première: 10 November 1949, Moscow, Gorky Moscow Academic Art Theatre
Vasili Toporkov (Golovin, composer) – Angelina Stepanova (Alef`tina Ivanovna) – Yuri Leonidov (Fyodor) – Luiza Koshukova (Liza) – Nikolai Titushin (Stepan) – Tatyana Makhova (Maiya) – Anastasia Zueva (Lusha) – Nikolai Dorokhin (Bazhov) – Ilya Sudakov (Rosly) – Leonid Volkov (Zalishaev) – Vladimir Troshin (Zhigulev) – Klementina Rostovtseva (Female pioneer leader) – N. Gorchakov, Vasili Toporkov, Mikhail Yanshin (producers, directors) – Igor Vesyolkin (stage designer) – A. Gosberg (piano) – Boris Izrailevsky (conductor)

Score and piano reduction preserved at the Khachaturyan family archives. ‘Song of a Hero’ [Песня о герое – Pesnya o geroe], Umerenno (\( \dot{\text{q}} = 88 \)) [Moderately] printed in Muzyka Collected Works, Vol. 24. According to D. M. Person there are two more items of Ilya Golovin preserved in the archives of Moscow Gorky Academic Theatre: ‘Golovin’s Song’ for choir (score and parts) and ‘Finale’ in a version for wind orchestra by V. Petrov (score).
**THE BATTLE OF STALINGRAD**

Music to the film in two parts
Produced by Mosfilm – Nikolai Virta (scenario) – Vladimir Petrov (producer-director) – Yuri Ekelchik, Konstantin Petrochenko, Grigori Aizenberg (camera) – Leonid Mamaladze (set designer) – V. Popov (sound editor). First showing: 9 May 1949 (part I), 18 December 1949 (part II)

[Стalingрадская битва. Музыка к кинофильму в двух сериях · Stalingradskaya bitva. Muzyka k kinofilmu v dvukh seriakh]

CAST:
- Joseph Vissarionovich Stalin (Alexei Diky)
- Vyacheslav Mikhailovich Molotov (Maxim Shtraukh)
- Georgi Maximilianovich Malenkov (Viktor Khokhryachov)
- Nikita Sergeevich Khrushchyov (Nikolai Dorokhin)
- Mikhail Ivanovich Kalinin (Vladimir Solovyov)
- Andrei Alexandrovich Zhdanov (Yuri Tolubeev)
- Lazar Moiseevich Kaganovich (Nikolai Ryzhov)
- Anastas Ivanovich Mikoyan (G. Mushegyan)
- Party official (Mikhail Derzhavin sen.)
- Party official (Gavrili Belev)
- General Alexander Mikhailovich Vasilevsky (Yuri Shumsky)
- General Nikolai Nikolaevich Voronov (Vasili Merkurev)
- General Konstantin Konstantinovich Rokossovsky (Boris Livanov)
- General Andrei Ivanovich Eryomenko (Nikolai Kolesnikov)
- General Vasily Ivanovich Chuikov (Nikolai Simonov)
- General Nikolai Ivanovich Krylov (Vasili Orlov)
- General Alexander Ilyich Rodimtsev (Sergei Brzhevsyky)
- Commissar Gurov (Nikolai Plotnikov)
- Lieutenant Kaledanov (Boris Smirnov)
- Sergeant Yakov Fedotovich Pavlov (Leonid Knyazev)
- General Nikolai Rydorovich Vatutin (Vladimir Golovin)
- General Nikolai Ivanovich Trufanov (Alexei Krasnopolsky)
- Colonel Ivan Ilyich Lyudnikov (Mikhail Nazanov)
- Colonel Ivanov (Nikolai Kryuchkov)
- Colonel Popov (Alexander Antonov)
- Franklin Delano Roosevelt (Nikolai Cherkasov)
- Sir Archibald Clark Kerr (N. Raevsky)
- Winston Churchill/General Rydor Ivanovich Tolbukhin (Viktor Stanitsyn)
- William Averell Harriman (Konstantin Mikhailov)
- American journalist (Pavel Massalsky)
- Adolf Hitler (Mikhail Astangov)
- Hermann Göring (Mikhail Garkavi)
- Field Marshal Wilhelm Keitel (Nikolai Komissarov)
- General Alfred Jodl (Boris Svoboda)
- Field Marshal Maximilian von Weichs (Nikolai Rybnikov)
- General Arthur Schmidt (Vladimir Vsevolodov)
- Field Marshal Friedrich Paulus (Vladimir Gaidarov)
- General Willhelm Adam (Evgeni Kaluzhsky [part I] / Nikolai Nikolaievski [part II])
- General Kurt Zeitzler (Vladimir Chernyavsky)
- General Hermann Hoth (Rostislav Plyatt)
- Roumanian General Traian Stanescu (Pyotr Arzhansov)
- Alexander Nikolaevich Poskryobyshev (Sergei Blinnikov)
- Woman with children (Sofia Pilyavskaya)

According to D. M. Person the number of musical items and the instrumentation corresponds to the Suite (► see below). In 1950 the Battle of Stalingrad was awarded the USSR State Prize, first class. Score preserved at the Khachaturyan family archives. The name of the actor in the role of Lavrenty Pavlovich Beriya is unknown.
CHRONOLOGICAL LIST OF WORKS

SUITE FROM THE MUSIC TO THE FILM ‘THE BATTLE OF STALINGRAD’
[Сюита из музыки к кинокартине «Стalingрадская битва»]

1. The City on the Volga  Andante maestoso ($\mathrm{q}=69-72$)
2. Invasion  Allegro alla marcia ($\mathrm{q}=132-138$)
3. Stalingrad in Flames  Lento sostenuto ($\mathrm{q}=52$) • Poco più mosso ($\mathrm{q}=92$)
4. The Enemy is Doomed  Andante sostenuto ($\mathrm{q}=72-76$) • Poco meno mosso • Tempo I • Allegro non troppo ($\mathrm{q}=112$)
5. A Battle for the Homeland  Moderato assai ($\mathrm{q}=72-80$) • Allegro vivace ($\mathrm{q}=92-96$) • Presto ($\mathrm{q}=200-208$) attacca
6. Eternal Glory to the Heroes  Andante sostenuto ($\mathrm{q}=60-63$)
7. Forward to Victory!  Tempo di marcia ($\mathrm{q}=132$)
8. There is a cliff on the Volga  Andante maestoso ($\mathrm{q}=69-72$)

3(picc).3(cor anglais).4(Eb clar, bass clar).2 − 4.4.3.1 − timp. perc (side dr, bass dr, cym, tam-t, xyl, vibr). harp. piano. strings

Duration: 29’

Musyka Collected Works: Vol. 5 (score)

ARRANGEMENTS: for wind band by Grigori Kalinkovich (3[picc].2.4[Eb clar, bass clar].2 − 4.3.3.0 − timp. perc [side dr, bass dr, cym, xyl, vibr] − 2 cornets, 2 alto horns, 3 tenor horns, euphonium, 2 basses) • ‘Forward to Victory’ (No. 7) for wind band by Evgeni Makarov, printed as ‘Guards March’ in Vol. 23 of Muzyka Collected Works (2.0.3.0 − 2.2.3.0 − perc [side dr, bass dr, cym] − 7 flugelhorns [soprano, alto, tenor (2/2/3)]. euphonium. 2 basses)

BUDYONOVA (MASS DANCE)
[Будёновка (массовый танец) для фортепиано]

for piano
Uncompleted

Manuscript preserved at the Khachaturyan family archives. ‘Budyonovka’ is a type of cap and an essential part of the uniform of the Russian Civil War, later named after general Semyon Budyonny.
THEY HAVE A NATIVE COUNTRY

1950

Music to the film

[У них есть Родина. Музыка к кинофильму · U nich est Rodina. Muzyka k kinosfilmu]

1. Sasha’s First Escape
2. Sasha’s Second Escape
3. Song ‘My Native Country’
4. A Slap in the Face

Cast: Ira Sokolova (Natalia Zashchipina) – Sasha Butuzov (Lenya Kotov) – Lieutenant Alexei Petrovich Dobrynin (Pavel Kadochnikov) – Sasha’s mother (Vera Maretskaya) – Major Vsevolod Vasilievich Sorokin (Vsevolod Sanaev) – Nurse at the children’s home (Lidia Smirnova) – Kurt, chauffeur (Gennadi Yudin) – Frau Wurst, caffeehouse owner (Faina Ranevskaia) – Upmanis (Vladimir Solovyov) – Captain Robert Skott, director of the children’s home (Mikhail Astangov) – Lieutenant Barkley (Viktor Stanitsyn) – Cook (Alexander Khokhlov) – Captain Johnson (V. Renin) – Dodge, female journalist (Yudif Glizer)

3(piccs).3(cor anglais).2.1 – 2.1.1.1 – timp. perc (side dr, bass dr, cym, tam-t). harp. strings – choir

SECRET MISSION

Music to the film
Produced by Mosfilm – Konstantin Isaev, Mikhail Maklyarsky (scenario) – Mikhail Romm (director) – Boris Volchek, Nikolai Renkov (camera) – Abram Freidin, Pyotr Kiselyov (set designers) – Valeri Popov (sound editor) – Valentin Perelyotov (costumes). First showing: 21 August 1950

[Секретная миссия. Музыка к кинофильму • Sekretnaya missiya. Muzyka k kinofilmu]

1. Introduction
2. Our entry
3. Pilot
4. The Ardennes
5. Capitulation
6. Gathering of technicians
7. Finale


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

Score preserved at the Khachaturyan family archives.
CHRONOLOGICAL LIST OF WORKS

SOLEMN POEM  

[Торжественная поэма · Torzhhestvennaya poema]

1950

- Allegro vivace con fuoco ($\approx 96$)
- Poco più mosso
- Allegro vivace ($\approx 195$)
- Più mosso
- Poco sostenuto
- Animo un poco
- Lento
- Andante agitato
- appassionatissimo
- Tempo I ($\approx 96$)
- Poco meno mosso
- Meno mosso
- Allegro vivace ($\approx 176$)

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

Duration: 20’

First performance: 9 December 1950, Moscow, Large Hall of the Conservatoire
USSR Radio Symphony Orchestra – Alexander Gauk (conductor)

► Muzyka Collected Works: Vol. 3 (score)

THE CARPET OF HAPPINESS

1950

Song for voice and piano

Text: Ashot Grashi (in Armenian), Russian translation: Yuliana Yakhnina

[Ковёр счастья. Песня · Kavyor schastya. Pesnya]

- Allegretto giocoso ($\approx 160$)
- $\approx 152$

► Muzyka Collected Works: Vol. 24

SONG ABOUT A YOUNG GIRL

1950

for voice and piano

Text: Ashot Grashi (in Armenian), Russian translation: Yuliana Yakhnina

[Песня о девушке »Милую цветком мог бы я назвать ...« · Pesnya o devushke »Mila-yu tsvetkom mog by ya nazvat ...«]

- Ne ochen podvizhno ($\approx 60-63$) [Not very animated]

► Muzyka Collected Works: Vol. 24

OATH OF ALLEGIANCE TO PEACE

1950

Song for voice or choir and piano

Text: Georgi Rublyov (in Russian)

[Присяга миру. Песня · Prisyaga miru. Pesnya]

- V tempe marsha ($\approx 112$) [Tempo di marcia]
CHRONOLOGICAL LIST OF WORKS

SPARTACUS  1950-1954
Ballet in four acts (9 scenes)
Libretto by Nikolai Volkov

[Spartak. Балет в четырёх действиях, девяти картинах · Spartak. Balet v chetyryokh deistviyakh, devyati kartinakh]

Act I

– Scene 1 ‘The Triumph of Rome’ –
1. Triumphant March Moderato maestoso (q = 84) · Allegro non troppo (q = 104) · Allegro (q = 112) · Maestoso · Poco meno mosso (Scene of Spartacus, Phrygia and Harmodius) · Tempo I · Maestoso

– Scene 2 ‘The Slave Market’ –
2. The Market Allegro vivace (q = 163) · Meno mosso
3. Dance of the Greek Slave Presto (q = 168)
4. The Egyptian Dancer Andante (q = 108)
5. Scene of Crassus and Egina
6. Phrygia’s Dance and Scene of the Separation from Spartacus Lento (q = 48) · Poco più mosso · Agitato · Poco più mosso (q = 100) · Andante (q = 69)

– Scene 3 ‘The Circus’ –
7. Introduction Allegro ma non troppo (q = 100)
8. Pantomime ‘Rape of the Sabines’ Presto (q = 92) · Allegretto (q = 100)
9. Entrance of the Gladiators Tempo di marcia (q = 108)
10. Combat of the Andabates Moderato feroce (q = 72) · Allegro non troppo (q = 100) · Lento · Allegretto (q = 100)
11. The Fight of Retiarius and Murmillo ‘The Fisher and the Little Fish’ Allegro vivace (q = 196) · Andante (q = 60) · Moderato (q = 76) · Allegretto (q = 100)
12. The Fight of Thracians and Samnites Allegro vivace (q = 84) · Meno mosso (q = 160) · Allegro molto (q = 114) · Più mosso (q = 92)
13. Spartacus’ Triumph Andante maestoso (q = 84) · Allegro non troppo (q = 104)

Act II

– Scene 4 ‘The Gladiators’ Barracks’ –
14. The Gladiator’s Death Adagio (q = 54) · Più mosso · Allegro (q = 80)
15. Spartacus Summons for an Uprising Allegro (q = 144) · Andante maestoso (q = 6)

– Scene 5 ‘Via Appia’ –
16. Introduction Adagio (q = 60) attacca
17. Dance ‘The Wolf and the Little Sheep’, The Game of the Shepherd and the Shepherdess Allegro giocoso (q = 84)
18. Appearance of Spartacus, Phrygia and the Gladiators Allegro ma non troppo (q = 112) · Meno mosso (q = 92)
19. Scene of the Uprising Maestoso (q = 66)
Act II (cont.)

-- Scene 6 'Crassus’ Banquet' --

20. Begin of the Banquet  \textit{Allegro non troppo} ($q = 92-100$)

21. Dance of the Nymphs  \textit{Moderato} ($q = 126$) \cdot \textit{Quasi allegro}

22. Harmodius’ Entrance  \textit{Allegro ma non troppo} ($q = 72-80$)

23. Adagio of Egina and Harmodius  \textit{Andante} ($q = 72-80$) \cdot \textit{Sostenuto} \cdot \textit{Allegro giocoso} ($q = 72-80$)

24. Harmodius’ Variation  \textit{Allegro vivace} ($q = 84$)

25. Egina’s Variation  \textit{Allegro molto vivace} ($q = 96$)

26. Final Bacchanal  \textit{Presto} ($q = 96$)

27. Scene and Dance with Crotales  \textit{Andante} ($q = 100$) \cdot \textit{Presto} ($q = 100-104$)

28. Dance of the Gaditanian Girls. Approach of the Rebels  \textit{Andante} ($q = 60$) \cdot \textit{Più mosso} ($q = 92$) \cdot \textit{Tempo di marcia} ($q = 120-126$)

29. Gladiator Fight of the Captured Romans  \textit{Allegro non troppo} ($q = 96$)

30. Sword Dance of the Young Thracians  \textit{Allegro vivace} ($q = 96$)

31. War Dance of Three of Spartacus’ Partisans  \textit{Moderato} ($q = 76$) \cdot \textit{Lento} \cdot \textit{Presto} ($q = 160$) \cdot \textit{Tempo I}

32. Spartacus is Proclaimed Imperator. Spartacus’ Honouring  \textit{Maestoso alla marcia} ($q = 92-96$) \cdot \textit{Poco più mosso} ($q = 116$) \cdot \textit{Maestoso alla marcia} \cdot \textit{Meno mosso} ($q = 84$)

Act III

-- Scene 7 ‘Spartacus’ Camp’ --

33. Introduction and Scene  \textit{Allegro non troppo} ($q = 144$) \cdot \textit{Sostenuto} \cdot \textit{Andante}

34. Adagio of Spartacus and Phrygia  \textit{Adagio} ($q = 69$) \cdot \textit{Poco più mosso} ($q = 72$) \cdot \textit{Sostenuto} \cdot \textit{Più mosso} ($q = 100-104$) \cdot \textit{Tempo I} \cdot \textit{Lento}

35. Entrance of the Merchants and General Dance  \textit{Allegro} ($q = 144$)

36. Dance of the Roman Courtesans  \textit{Moderato} ($q = 84$)

37. General Folk Dance  \textit{Allegro vivace} ($q = 176$)

38. Spartacus’ Entrance  \textit{Lento} ($q = 72$) \cdot \textit{Allegro} \cdot \textit{Lento} ($q = 72$) \cdot \textit{Allegro vivace} ($q = 152$) \cdot \textit{Andante} ($q = 88$) \cdot \textit{Poco meno mosso}

39. Quarrel of Spartacus’ Commanders  \textit{Allegro vivace} ($q = 160$)

40. Hormodius’ Treason  \textit{Andante} ($q = 88$) \cdot \textit{Poco meno mosso}

-- Scene 8 ‘Crassus’ Camp’ --

41. Entrance and Dance of Egina before Crassus  \textit{Allegro} ($q = 152$) \cdot \textit{Moderato}

42. Crassus’ triumph  \textit{Lento} ($q = 100$) \cdot \textit{Andante} ($q = 76$) \cdot \textit{Più mosso} ($q = 120$) \cdot \textit{Tempo I} ($q = 76$) \cdot \textit{Più mosso} ($q = 120$) \cdot \textit{Tempo I} ($q = 76$) \cdot \textit{Più mosso} ($q = 120$) \cdot \textit{Agitato molto}
CHRONOLOGICAL LIST OF WORKS

SPARTACUS CONTINUED II

Act IV

– Scene 9 ‘Spartacus’ Doom’ –

43. Introduction. Pirates Lento (\( \dot{q} = 104 \))
44. Folk Dance of the Pirates. Spartacus’ Scene Allegro vivace (\( \dot{q} = 184 \)) · Lento (\( \dot{q} = 72 \)) · Tempo I (\( \dot{q} = 104 \)) · Allegro vivace (\( \dot{q} = 184 \)) · Allegro (\( \dot{q} = 120 \))
45. The Downfall of Spartacus’ Hopes \( \dot{q} = 104 \) · Poco meno
46. Battle. Spartacus’ Death Allegro assai (\( \dot{q} = 144-152 \)) · Moderato maestoso (\( \dot{q} = 88-92 \)) · Allegro (\( \dot{h} = 88 \))
47. Requiem Agitato, tempo rubato (\( \dot{q} = 54-56 \)) · Più mosso (\( \dot{q} = 69 \)) · Moderato (\( \dot{q} = 84 \)) · Sostenuto (\( \dot{q} = 76 \)) · Lento (\( \dot{q} = 48 \)) · Doloroso (\( \dot{q} = 72 \)) · Allegro ma non troppo (\( \dot{q} = 72 \)) · Tragico (\( \dot{q} = 69 \)) · Lento (\( \dot{q} = 100 \)) · Maestoso (\( \dot{q} = 88 \))

Appendix I (Additionally composed pieces at Leonid Yakobson’s request for the Leningrad production of 1956)

1. Dance of Sorrow of the Bacchantes Allegro con anima (\( \dot{q} = 72-80 \)) · Allegro moderato (\( \dot{q} = 112-116 \)) · Allegro con anima (\( \dot{q} = 72-76 \)) · Tempo I (\( \dot{q} = 112-116 \)) · Drammatico e feroce (\( \dot{q} = 66 \)) · Allegro moderato (\( \dot{q} = 112-116 \))
2. Nocturnal Incident Allegro giocoso (\( \dot{q} = 72-80 \)) · Poco meno mosso (\( \dot{q} = 69 \)) · \( \text{L'istesso tempo} \) · Moderato
3. Tarantella Allegro vivace (\( \dot{q} = 88 \)) · Presto · Tempo I · Poco meno mosso (\( \dot{q} = 104 \)) · Andante (\( \dot{q} = 69 \))
4. Saturnalia Allegro (\( \dot{q} = 112-116 \)) · Maestoso pesante (\( \dot{q} = 104-108 \)) · Poco più mosso · Allegro vivace (\( \dot{q} = 96 \)) · Sostenuto · Allegro vivace (\( \dot{q} = 96 \)) · Meno mosso (\( \dot{q} = 104 \)) · Piu largo · Maestoso

Appendix II (Written for a production of Spartacus at the Moscow Bolshoi Theatre in 1958)

47. Requiem (Abridged version) Agitato, tempo rubato (\( \dot{q} = 54-56 \)) · Più mosso (\( \dot{q} = 69 \)) · Moderato (\( \dot{q} = 84 \)) · Sostenuto (\( \dot{q} = 76 \)) · Lento (\( \dot{q} = 48 \)) · Poco più mosso

DRAMATIS PERSONAE: Spartacus, Thracian slave—Phrygia, his wife—Harmodius, young Thracian—Crassus, Roman commander—Egina, Greek dancer, Crassus’ lover—Lentulus, owner of a gladiator school
Gladiators: the Murmillo, the Retiarius, Andabates, Samnites, Thracians Slaves: Egyptian dancer, Greek mime artist, Egina’s old maid, Craftsmen Prisoners of war (Teutons, Gauls, Syrians, Numidians, Thracians), Gladiators, Soldiers, Guests at Crassus’ banquet, Jugglers, Circus audience, Dancers, Shepherds, Legionaries, Pirates, Supporters of Spartacus, Black Cappadocian slaves

3(picc).3(cor anglais).3(bass clar).alto sax.2 – 4.4.3.1 – timp. perc (tgl, 2 woodbl, 2 tom-t, tamb, small side dr, side dr, bass dr, cym, tam-t, tubular bells, church bells, tubaphone, glsp, xyl). 2 harps. piano. cel. strings – mixed choir
SPANISH EDITION

CHRONOLOGICAL LIST OF WORKS

SPARTACUS CONTINUED III

Duration: full eve

Première: 27 December 1956, Leningrad, Kirov State Academic Theatre of Opera and Ballet

Askold Makarov (Spartacus) – Inna Zubkovskaya (Phrygia) – Svyatoslav Kuznetsov (Harmodius) – Robert Gerbek (Crassus) – Alla Shelest (Eagina) – Mikhail Mikhailov (Lentulus) – Yuri Maltsev (Murmillo) – Yuri Grigorovich (Retarius) – I. Leontovskaya (Egyptian Slave Girl) – Leonid Yakobson (choreographer) – Valentina Khodasevich (stage designer) – Pavel Feldt (conductor) – Alexander Murin (choral director)

The above mentioned order of ‘Appendix I’ and ‘Appendix II’ of the musical items of Spartačus is based on information by Karen Khachaturian, the composer’s son. He claims that the order of the Appendices I and II was erroneously permuted in Vol. 13 of Muzyka Collected Works. This means that the abridged version of ‘Requiem’ was composed for a Moscow staging of the ballet in 1958, whereas the four pieces ‘Dance of sorrow of the bacchantes’, ‘Nocturnal incident’, ‘Tarantella’ and ‘Saturnalia’ were composed on behalf of the choreographer of the 1956 Leningrad première, Leonid Yakobson. Spartačus was awarded the Lenin Prize in 1959 and Yuri Grigorovich’s 1968 version of the ballet was awarded the Lenin Prize in 1970. The vocal score, Vol. 14 of Muzyka Collected Works (with correct description of the Appendices), was made by Emin Khachaturyan.

ARRANGEMENTS: for piano four hands (‘Egyptian Dance’, ‘Eagina’s Dance’) by A Gotlib • for piano (‘Eagina’s Dance’) by M. Zagradov • for flute and piano (‘Adagio’) by James Galway (SIK 6844).

SUITE NO. 1 FROM THE BALLET ‘SPARTACUS’

1. Introduction and Dance of the Nymphs Allegro ma non troppo (\( \dot{\breve{\breve{\breve{j}}}} = 92-100 \)) • Moderato (\( \dot{\breve{\breve{\breve{j}}}} = 126 \)) • Quasi allegro

2. Introduction, Adagio of Eagina and Harmodius Allegro ma non troppo (\( \dot{\breve{\breve{\breve{j}}}} = 72-80 \)) • Andante sostenuto (\( \dot{\breve{\breve{j}}}} = 72-80 \)) • Poco meno mosso (Tempo I) • Sostenuto • Allegro giocoso (\( \dot{\breve{\breve{j}}}} = \dot{\breve{j}}}} = 72-80 \))

3. Eagina’s Variation and Bacchanale Allegro molto vivace (\( \dot{\breve{\breve{j}}}} = 96 \)) • Presto (\( \dot{\breve{\breve{j}}}} = 96 \))

4. Scene and Dance with Crotales Andante (\( \dot{\breve{\breve{j}}}} = 100-104 \)) • Presto (\( \dot{\breve{\breve{j}}}} = 104 \))

5. Dance of the Gaditanian Girls and Spartacus’ Victory Andante (\( \dot{\breve{j}}}} = 60 \)) • \( \dot{\breve{j}}}} = 60 \) • \( \dot{\breve{j}}}} = 76 \) • \( \dot{\breve{j}}}} = 80 \) • \( \dot{\breve{j}}}} = 88 \) • Più mosso (\( \dot{\breve{j}}}} = 92 \)) • Pesante

3(picc).3(cor anglais).3(bass clar).2 – 4.4.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, tubaphone, gisp, xyl). harp. piano. cel. strings

Duration: 25’

pocket score: SIK 6926

Muzgiz, Moscow, 1960
SUITE NO. 2 FROM THE BALLET ‘SPARTACUS’
[Вторая сюита из балета »Спартак«] 1955

1. Adagio of Spartacus and Phrygia  Adagio (q = 69) · Poco più mosso (q = 72) · Sostenuto · Più mosso (q = 100-104) · = 160 · Tempo I · Lento
2. Entrance of Merchants, Dance of a Roman Courtesan, General Dance  Allegro vivace (q = 160) · L’istesso tempo · Moderato (q = 76) · Lento · Allegro vivace (q = 168)
3. Spartacus’ Entrance, Quarrel, Harmodius’ Treachery  Lento (q = 72) · Allegro · Lento (q = 72) · Andante (q = 80) · Andante (q = 88)
4. The Pirates’ Dance  Allegro vivace (q = 184)

Duration: 21’
pocket score: SIK 6927
► Muzgiz, Moscow, 1960

SUITE NO. 3 FROM THE BALLET ‘SPARTACUS’
[Третья сюита из балета »Спартак«] 1955

1. The Slave Market  Allegro vivace (q = 168) · Meno mosso attacca
2. Dance of the Greek Slaves  Presto (q = 168)
3. Dance of the Egyptian Girl  Andante (q = 108)
4. Phrygia’s Dance and Parting Scene  Lento (q = 40) · Poco più mosso · Poco più mosso (q = 100) · Allegro (q = 120) · Andante (q = 69)
5. Sabre Dance of the Young Thracians  Allegro vivace (q = 96)

Duration: 18’
pocket score: SIK 6928
► Muzgiz, Moscow, 1960
SUITE NO. 4 FROM THE BALLET ‘SPARTACUS’
1956-1966

[Четвёртая сюита из балета »Спартак« · Четвёртая сюита из балета »Spartak«]

1. Melancholic dance of the bacchantes · Allegro con anima (\( \dot{r} = 72-80 \)) · Allegro moderato (\( \dot{r} = 112-116 \)) · Allegro con anima (\( \dot{r} = 72-76 \)) · Tempo I (\( \dot{r} = 112-116 \)) · Drammatico e feroce (\( \dot{r} = 66 \))

2. Nocturnal incident (Allegro giocoso [\( \dot{r} = 72-80 \]) – Poco meno mosso [\( \dot{r} = 69 \]) – L’istesso tempo)

3. Tarantella (Allegro vivace [\( \dot{r} = 88 \]) – Andante [\( \dot{r} = 4 \]) – Presto)

4. Saturnalia (Allegro [\( \dot{r} = 112-116 \]) – Maestoso pesante [\( \dot{r} = 104-108 \]) – Poco più mosso – Allegro vivace [\( \dot{r} = 96 \]) – Sostenuto – Allegro vivace [\( \dot{r} = 96 \]) – Meno mosso [\( \dot{r} = 104 \]) – Più largo – Maestoso)

3(picc).3(cor anglais).3(bass clar).alto sax. 2 – 4.4.3.1 – timp. perc (tgl, 2 wood bl, tamb, side dr, bass dr, cym, tam-t, bells, glsp). 2 harps. piano. cel. strings

Duration: 19’

score: SIK 2441

▶ Muzyka Collected Works: Vol. 13 (listed as Appendix II) / Muzyka, Moscow, 1966

The four pieces of this suite correspond to those listed as Appendix I of the ballet’s score. Originally No. 2, ‘Melancholic dance of the bacchantes’, bore the title ‘Dance of sorrow of the bacchantes’.
### SYMPHONIC PICTURES FROM THE BALLET ‘SPARTACUS’

**Chronological List of Works**

<table>
<thead>
<tr>
<th>Scene No.</th>
<th>Description</th>
<th>Start Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>Introduction</strong> <em>Moderato maestoso</em> ($\dot{q} = 88$) · <em>Allegro non troppo</em> ($\dot{q} = 104$) <em>attacca</em></td>
<td>1955</td>
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<tr>
<td>2</td>
<td>The Circus <em>Allegro</em> ($\dot{q} = 112$) <em>attacca</em></td>
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<tr>
<td>3</td>
<td>Rape of the Sabines <em>Presto</em> ($\dot{q} = 92$) <em>attacca</em></td>
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<tr>
<td>4</td>
<td>March of the Gladiators <em>Marciale</em> ($\dot{q} = 88$) <em>attacca</em></td>
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<tr>
<td>5</td>
<td>Combat of the Andabates <em>Allegro non troppo</em> ($\dot{q} = 108$) · <em>Lento</em> · <em>Allegretto</em> ($\dot{q} = 100$) <em>attacca</em></td>
<td></td>
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<tr>
<td>6</td>
<td>The Fight of Retiarius and Murmillo ‘The Fisher and the Little Fish’ <em>Allegro vivace</em> ($\dot{q} = 80$) · <em>Andante</em> ($\dot{q} = 60$) · <em>Moderato</em> ($\dot{q} = 76$) · <em>Lento</em> · <em>Allegretto</em> ($\dot{q} = 100$) <em>attacca</em></td>
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<tr>
<td>7</td>
<td>The Fight of the Thracians and Samnites <em>Allegro vivace</em> ($\dot{q} = 84$) · <em>Meno</em> ($\dot{q} = 160$) · <em>Allegro molto</em> ($\dot{q} = 144$) · <em>Più mosso</em> ($\dot{q} = 92$) <em>attacca</em></td>
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<tr>
<td>8</td>
<td>Spartacus’ Hymn <em>Moderato maestoso</em> ($\dot{q} = 88$)</td>
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**Duration:** 30’

*Score: SIK 2436*

> Sovetsky Kompozitor, Moscow, 1960

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<table>
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<th>Scene No.</th>
<th>Description</th>
<th>Start Year</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>The gladiator’s Death</strong> <em>Adagio</em> ($\dot{q} = 54$) · <em>Più mosso</em> · <em>Allegro</em> ($\dot{q} = 80$) · $\dot{q} = 66$ <em>attacca</em></td>
<td>1955</td>
</tr>
<tr>
<td>2</td>
<td>The Uprising of the Slaves <em>Allegro</em> ($\dot{q} = 144$) · <em>Poco meno mosso</em> <em>attacca</em></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td><em>Via Appia</em> <em>Adagio</em> ($\dot{q} = 54$) <em>attacca</em></td>
<td></td>
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<tr>
<td>4</td>
<td>Dance of the Shepherd and the Shepherdess ‘The Wolf and the Little Sheep’ <em>Allegro giocoso</em> ($\dot{q} = 84$) <em>attacca</em></td>
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<td>5</td>
<td>Spartacus’ Arrival and his Tale <em>Allegro ma non troppo</em> ($\dot{q} = 112$) · $\dot{q} = 92$ · <em>Maestoso</em> ($\dot{q} = 66$)</td>
<td></td>
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**Duration:** 30’

*Score: SIK 2436*

> Sovetsky Kompozitor, Moscow, 1960
SYMPHONIC PICTURES FROM THE BALLET ‘SPARTACUS’ 1955

Scene No. 9 ‘Spartacus’ Doom’
[Симфонические картины из балета »Спартак«. Девятая картина »Гибель Спартака« · Simfonicheskie kartiny iz baleta »Spartak«. Devyataya kartina »Gibel Spartaka«]

1. Downfall of Spartacus’ Hopes  Moderato non troppo (q = 96) · q = 104 · Poco meno attacca
2. Final Battle  Allegro assai (q = 144-152) · q = 88 · Moderato maestoso (q = 88-92) · q = 104 · Allegro (q = 88) attacca
3. Spartacus’ Death and Requiem  Lento (q = 80) · Agitato, tempo rubato (q = 48) · Più mosso (q = 69) · Moderato (q = 84) · q = 80 · Sostenuto (q = 76) · Lento (q = 48) · Poco più mosso

3(picc).3(cor anglais).3(bass clar).alto sax.2 – 4.4.3.1 – timp. perc (side dr, bass dr, cym, tam-t, glsp, xyl). harp. piano. cel. strings – choir

Duration: 30’

score: SIK 2436
▶ Sovetsky Kompozitor, Moscow, 1960

FRIENDSHIP WALTZ 1951

Song for solo voice, choir and piano
Text: Georgi Rublyov (in Russian)
[Вальс дружбы. Песня · Vals druzhby. Pesnya]

V tempe valsa (q = 84) [Tempo di valse]
▶ Muzyka Collected Works: Vol. 24

MUSICAL PAMPHLET 1951

Song for voice and piano (in Russian)
[Музыкальный памфлет. Песня · Muzykalny pamflet. Pesnya]

Preserved at the Khachaturyan family archives.
SONG OF THE WOMEN PEACE CHAMPIONS 1951
for solo voice or choir and piano
Text: Sergei Ostrovoi (in Russian)
[Песня защитниц мира · Pesnya zashchitnits mira]
V tempe marsha (♩ = 112) [Tempo di marcia]
► Muzyka Collected Works: Vol. 24

KOREAN PARTISAN SONG 1951
Arrangement for voice and piano
Russian translation: Tatyana Sikorskaya
Melody: Kim Sun Nam
[Корейская партизанская песня · Koreiskaya partizanskaya pesnya]
Moderato
► Muzyka Collected Works: Vol. 24

SONG “I remember having called you Flower once ...” 1952
for voice and piano
Text: Ashot Grashi (in Armenian), Russian translation: Lidiya Nekrasova
[Песня »Звал тебя цветком прежде, помню я ...« · Pesnya »Zval tebya tsvetkom prezh-de, pomnyu ya ...«]
ADMIRAL USHAKOV

Music to the film in two parts (part I: Admiral Ushakov, part II: Ships Storming the Bastions)


1. Introduction
2. Corfu (Battle)
3. Battle near Tendra Cape
4. Battle of Fidonisi
5. Viktor’s death
6. Funeral
7. Mist
8. Mekenzi (Inspection of the fleet)
9. Plague
10. Finale


3(picc).3(cor anglais).3(bass clar).2 – 4.4.3.1 – timp. perc (2 side dr, bass dr, cym, tam-t, bells, glsp, xyl, vibr). harp. piano. strings

► Muzyka Collected Works: Vol. 5 (score)
ADMIRAL USHAKOV  CONT I N U E D

The above list of musical items and details of orchestration (which differ considerably from indications in Vol. 5 from Muzyka Collected Works) were adopted from D. M. Person. One song ‘Marching Song’ [Походная песня – Pokhodnaya pes-nya], V tempe marsha (♩ = 104-108) [Tempo di marcia], lyrics by Alexei Surkov printed in Muzyka Collected Works, Vol. 24. Score preserved at the Music Library of Goskino.

SHIPS STORMING THE BASTIONS

Music to the film in two parts (part I: Admiral Ushakov, part II: Ships Storming the Bastions)

Produced by Mosfilm – Alexander Shtein (scenario) – Mikhail Romm (director) – Alexander Shelenkov, Iolanda Chen, Boris Aretsky, Boris Gorbachyov (camera) – Alexei Parkhomenko, Arnold Vaisfeld, Levan Shengeliya (set designers) – Sergei Minervin (sound editor) – Konstantin Efimov (costumes) – A. Ermolov (make-up) – Grigori Gamburg (conductor). First showing: 5 October 1953

[Корабли штурмуют бастоны. Музыка к кинофильму · Korabli shturmuyut bastiony. Muzyka k kinosfilmu]


Neither E. Sadovnikov nor D. M. Person specify any musical numbers for Ships Storming the Bastions. The only known orchestral piece is ‘Overture’, which was published as No. 1 in the printed score of Admiral Ushakov (Muzyka Collected Works, Vol. 5). ‘Song of the Russian Sailors’ [Песня русских матросов – Pesnya russkih matrosov], Medlenno, raspevno (♩ = 72) [Slowly, solemnly], lyrics by Alexei Surkov, printed in Muzyka Collected Works, Vol. 24.
CHRONOLOGICAL LIST OF WORKS

SUITE FROM THE MUSIC TO THE FILMS
‘ADIMIRAL USHAKOV’ and ‘SHIPS STORMING THE BASTIONS’ 1953

[Адмирал Ушаков · Корабли штурмуют бастионы. Сюита из музыки к кинофильмам · Admiral Ushakov · Korabli shturmuyut bastiony. Syuita is muzyki k kinofilmm]

1. Overture Allegro
2. Battle near Corfu Allegro ma non troppo (q = 100) · Poco più mosso
3. Victor’s death Andante
4. Funeral (Requiem) Adagio (q = 60)
5. Mist Lento (q = 56)
6. Plague Modera-to · Più mosso · Feroce e rubato · Poco meno mosso · Tempo I
7. The wharfs on fire Allegro vivace (q = 132)
8. Launching of the ships Allegro vivace e maestoso (q = 126)
9. Mekenzi [McKenzie] (Inspection of the fleet) Allegro vivace (q = 132)
10. Russian sailors in Naples Allegro vivace (q = 160)
11. The liberation of Chimorozo [Andante] · Allegro
12. Finale Andante · Allegro

3(picc).3(cor anglais).3(bass clar).2 – 4.4.3.1 – timp. perc (tgl, side dr, bass dr, cym, tam-t, bells, glsp, xyl, vibr). harp. piano. strings

▶ Muzyka Collected Works: Vol. 5 (score)

According to the commentary in Vol. 5 of Muzyka Collected Works the above listed items represent a little more than half of the music from the two parts of the film. The selection and compilation of the musical material was made by the editorial department of Muzyka. The only piece from Ships Storming the Bastions seems to be ‘Overture’, which originally served as opening piece in the film’s second part.
THE GUARDIAN ANGEL FROM NEBRASKA

Incidental music to August Yakobson’s play in 3 acts for orchestra
Russian translation of the originally Estonian text: Leon Toom

[Ангел-хранитель из Небраски. Музыка к пьесе А. Якобсона в трёх действиях ·
Angel-khranitel iz Nebraski. Muzyka k pyese A. Yakobsona v tryokh deistviyakh]

1. Menagerie
2. Slow waltz
3. [Song without title from Act III]


1.0.1.3sax(alto/tenor/baritone).1 – 4.3.3.1 perc. guit. piano. strings

Première: 28 October 1953, Moscow, Moscow Academic Art Theatre
Boris Petker (Samuel Sunne) – Olga Androvskaya (Ingeborg) – Anatoli Ktorov (Anker Ankersen) – V. Ershov (Gunnar Hansen) – L. Valzer (Astrida) – Vladimir Belukurov (Theodore N. Jackson) – V. Markov (Smiles) – M. Anastasieva (Katrin) – Galina Shostko (Miss Paulsen) – Mikhail Batashov (Knut Bente) – Vladlen Davydov (Ola) – Grigori Konsky (director) – Boris Volkov (stage designer) – Alexander Radunsky (dancer)

Score and orchestral parts preserved at the Archives of Moscow Academic Art Theatre.
**SPRING STREAM**

Incidental music to Yuli Chepurin’s play in 4 acts and 9 scenes jointly composed by Aram Khachaturyan and Nina Makarova (songs)

Lyrics: Ya. Khelemsky

[Vесенный поток. Музыка к пьесе Ю. Чепурина в четырёх актах, девяти картинах](#)

1. Overture
2. Introduction to scene II
3. Finale of scene IV
4. Introduction to scene VI
5. Introduction to scene VIII
6. Introduction to scene IX
7. Finale
8. ‘I Went on the Hill’ (Song)
9. Chastushki [Jokes]
10. Final Song ‘Spring Song of Friends’


1.1.2.1 – 3.3.1.1 – timp. perc (side dr, bass dr, cym, tam-t). strings

Première: 18 November 1953, Moscow, Central Theatre of the Red Army

Boris Sitko (Barsukov) – Lyubov Dobrzhanskaya (Barsukova, his wife) – Stanislav Chekan (Talyanov) – A. Ivanov (Travin) – Vladimir Ratomsky (Khryashch) – Nikolai Sergeev (Zipunov) – T. Bocharnikov (Kolkhoz chairman) – V. Belyavsky (Kuritsyn) – N. Starostin (Mechanic) – Andrei Petrov (Silkin) – Lyudmila Kasatkina (Galya) – Andrei Popov, Abram Okunchikov (directors) – Yuri Pimenov (stage designer)

Score preserved at the Archives of Moscow Central Theatre of the Red Army. The above list of musical items is taken from D. M. Person whose specification omits Nos. 6-8.
INCIDENTAL MUSIC TO BORIS LAVRENYOV’S PLAY IN 4 ACTS

[Лермонтов. Музыка к пьесе Б. Лавренёва в четырёх актах - Lermontov. Muzyka k pyese V. Lavrenyova v chetyryokh aktakh]

1. First song
2. March
3. Mazurka
4. Waltz
5. Lezginka
6. Signals
7. On the death of the poet
8. Finale


Première: 30 December 1954, Moscow, Moscow Gorki Art Academic Theatre


According to D. M. Person the instrumentation corresponds to the one of the Suite (► see below).
CHRONOLOGICAL LIST OF WORKS

SUITE FROM THE INCIDENTAL MUSIC TO ‘LERMONTOV’ 1959

1. Introduction (On the death of the poet)  Andante maestoso
2. Mazurka  Allegretto ($\frac{3}{4}$ = 168) • Allegro molto ($\frac{2}{4}$ = 80) • Moderato ($\frac{3}{4}$ = 176-184) • Delicato • Tempo I ($\frac{3}{4}$ = 168) • Tranquillo
3. Waltz  Allegro agitato ($\frac{3}{4}$ = 92) • Tempo di valse (Moderato $\frac{3}{4}$ = 63-66) • Più mosso ($\frac{3}{4}$ = 96-100) • Furioso • Tempo I (Moderato $\frac{3}{4}$ = 63-66) • Più mosso ($\frac{3}{4}$ = 92) • Marcato • Tempo I ($\frac{3}{4}$ = 63-66) • Più mosso ($\frac{3}{4}$ = 96-100) • Tranquillo ($\frac{3}{4}$ = 112) • Tempo I (Allegro agitato $\frac{3}{4}$ = 92) • Allegro molto
4. Intermezzo and Finale (Lermontov in the Caucasus)  Moderato ($\frac{3}{4}$ = 108) • Presto ($\frac{3}{4}$ = 84)

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

Duration: 23’

- Muzyka Collected Works: Vol. 4 (score)

ARRANGEMENT of ‘Waltz’ for piano by A. Gosberg.
**CHRONOLOGICAL LIST OF WORKS**

**SALTANAT**

*Music to the film*


[Салтанат. Музыка к кинофильму · Saltanat. Muzyka k kinofilmu]

1. Introduction
2. Night in the village
3. Dzhoomart arrives
4. Threesome scene
5. Saltanat arrives
6. After the snow storm
7. Saltanta outside the house
8. Quarrel. Tale. Spring
9. Saltanat on horseback
10. Reconciliation

**cast:** Saltanat (Baken Kydykeeva) – Tugelbaev, kolkhoz chairman / Asan (Muratbek Ryskulov) – Aali, driver (Alty Karliev) – Dzhoomart (Seidakhmetly Nurmukan) – Karymshakov (L. Kabegenov) – Tashbaev (Sadykbek Dzhamanov) – Shambet (Shamshi Tyumenbaev) – Oronbek (Marklen Ibraev) – Belyaev (Konstantin Bartashevich) – Shaibyubyu (Ch. Dzhamanova) – Kumyush (Darkul Kuyukova) – Mukash (T. Uraliev) – Dzhuma (T. Saskeev) – Secretary (Valentina Belyaeva)

3(picc).3(cor anglais).3(bass clar).1 – 4.3.3.1 – timp. perc (side dr, bass dr, cym, tam-t, g lsp). harp. piano. strings

Score preserved at the Music Library of Goskino. Laurel E. Fay erroneously states that the score of *Saltanat* is printed in Vol. 5 of Muzyka Collected Works.
Incidental music to William Shakespeare’s tragedy in 5 acts for orchestra
Russian translation: Boris Pasternak

MACBETH

1955

[Макбет. Музыка к трагедии В. Шекспира в пяти актах - Makbet. Muzyka k tragedii V. Shekspira v pyati aktakh]

1. Introduction
2. Dance of the witches
3. Macbeth’s brigade in the steppe
4. Macbeth and the witches
4a. Song at the banquet
5. Flourish
6. The King’s murder
7. Grotesque dance of the witches
8. Chimes
9. Birnham woods
10. Malcolm’s victory
11. Duncan’s arrival. Hymn
12. Raising of the flags on Macbeth’s castle. Fanfare

DRAMATIS PERSONAE: Duncan, King of Scotland – Malcolm, Duncan’s elder son – Donalbain, Duncan’s younger son – Macbeth, Thane of Glamis and Cawdor – Macduff, Thane of Fife – Lennox, nobleman – Ross, nobleman – Angus – Lady Macbeth – Lady Macduff

1.1.1.1 – 1.1.1.1 – timp. perc (tamb, side dr, bass dr, cym). harp. strings

Première: 30 December 1955, Moscow, State Academic Maly Theatre of the USSR

Evgeni Matveev (Dunkan, King of Scotland) – Boris Telegin (Malcolm, Duncan’s elder son) – Yuri Kolychev (Donalbain, Duncan’s younger son) – Mikhail Tsaryov (Macbeth, Thane of Glamis and Cawdor) – Yuri Averin (Macduff, Thane of Fife) – S. Konov (Lennox, nobleman) – Georgi Kulikov (Ross, nobleman) – Konstantin Mikhailirov (Angus) – Eleha Gogoleva (Lady Macbeth) – Irina Likso (Lady Macduff) – Konstantin Zubov, Evgeni Velikhov (producer-directors) – Boris Volkov (stage designer) – Kasyan Goleizovsky (choreographer)

Score preserved at the Khachaturyan family archives.

MACBETH

Incidental music to William Shakespeare’s tragedy twice – in 1933 for the Sundukyan Theatre in Erevan and an independent version with newly composed music in 1955 for the Maly Theatre in Moscow. In 2003 Kompozitor, Moscow, published three tomes edited by Lev Solin presenting scores from Khachaturyan’s incidental music entitled ‘Theatre Music’. Volume 3 contains a Suite from the incidental music to MACBETH (1955). These are the items of the Suite: 1. ‘Introduction’ Andante. Maestoso • Allegro ma non troppo • Moderato, 2. ‘Macbeth in the steppe (Grotesque)’ Allegro non troppo [alla marcia] • Allegro vivace • Allegro non troppo, 3. ‘Dance of the witches at the fire’ Andante, 4. ‘The King’s assassination’ Lento. Pesante • Più mosso • Lento • Allegro vivace • Andante, 5. ‘Intermezzo’ Andante sostenuto, 6. ‘Finale (Birnham Forest)’ Allegro vivace • Meno mosso • Meno mosso • Lento.

See also: MACBETH, Incidental music to William Shakespeare’s tragedy (1933). Khachaturyan wrote incidental music for this Shakespearian tragedy twice – in 1933 for the Sundukyan Theatre in Erevan and an independent version with newly composed music in 1955 for the Maly Theatre in Moscow. In 2003 Kompozitor, Moscow, published three tomes edited by Lev Solin presenting scores from Khachaturyan’s incidental music entitled ‘Theatre Music’. Volume 3 contains a Suite from the incidental music to MACBETH (1955). These are the items of the Suite: 1. ‘Introduction’ Andante. Maestoso • Allegro ma non troppo • Moderato, 2. ‘Macbeth in the steppe (Grotesque)’ Allegro non troppo [alla marcia] • Allegro vivace • Allegro non troppo, 3. ‘Dance of the witches at the fire’ Andante, 4. ‘The King’s assassination’ Lento. Pesante • Più mosso • Lento • Allegro vivace • Andante, 5. ‘Intermezzo’ Andante sostenuto, 6. ‘Finale (Birnham Forest)’ Allegro vivace • Meno mosso • Meno mosso • Lento.
MACBETH CONTINUED

The instrumentation mentioned by D. M. Person’s deviates considerably from the one indicated by Solin: 2.2.2.2 – 4.3.3.1 – timp. perc (tamb, side dr, bass dr, cym, tam-t). harp strings.
OTELLO

Music to the film
Produced by Mosfilm – Sergei Yutkevich (scenario after William Shakespeare’s tragedy, producer-director) – Evgeni Andrianakis (camera) – Arnold Vaisfeld, Valeri Dorrer, Mikhail Karyakin (set designers). First showing: 19 March 1956

[Отелло. Музыка к кинофильму • Otello. Muzyka k kinofilmu]

1. Prologue and Introduction  [Andante] · Allegro · Poco più mosso · Moderato (\(j = 100\)) · Andante sostenuto
2. Desdemona’s Arioso  Allegro ma non troppo (\(j = 72\))
3. Vine-growers  Allegro giocoso
4. Venice (Nocturne)  Adagio
5. Nocturnal Murder  Andante sostenuto
6. Otello’s Despair  Andante con ferocia
7. Otello’s Rage  Allegro vivace · Meno mosso
8. Otello’s Arrival  Moderato · Lento · Tempo di marcia
9. A Slap in the Face  Allegro
10. Otello’s Depart from the Camp  Andante sostenuto · Marcato
11. Finale  Largo cantabile · Rubato

CAST: Otello (Sergei Bondarchuk) – Desdemona (Irina Skobtseva) – Yago (Andrei Popov) – Cassio (Vladimir Soshalsky) – Rodrigo (Evgeni Vesnik) – Emilia (Antonina Maksimova) – Brabantio (Evgeni Teterin) – Doge (Mikhail Troyanovsky) – Montano (Alexei Kelberer)

3(picc).3(cor anglais).4(sax,bass clar).2 – 4.3.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, bells, glsp, vibr). harp. cel. strings – soprano, choir

– Muzyka Collected Works: Vol. 5 (score)

The comparison with D. M. Person’s listing shows that three items were not included in the above enumeration (adopted from Muzyka Collected Works): ‘Hymn No. 2’, ‘Desdemona’s Song’ (About the Willow) and ‘Soldiers’ Song’. Three songs for voice and piano from O t e l l o were printed in Muzyka Collected Works, Vol. 24: ‘Song About the Willow’ [Песня про иву – Pesnya pro ivu], Umerenno (\(j = 104\) [Moderately], ‘Soldiers’ Song’ [Песня солдат – Pesnya soldat], Allegro (\(j = 80\)), and ‘Desdemona’s Vocalise’ [Вокализ Дездемоны – Vokaliz Dezdemony], Ne slishkom skoro (\(j = 72\) [Not too fast]. The latter was ARRANGED for piano solo by the composer in 1978, printed as ‘Vocalise’ in Vol. 21 of Muzyka Collected Works. Sergei Yutkevich was awarded for O t e l l o the prize for best director at the 1956 Cannes Film Festival.
THE BONFIRE OF IMMORTALITY 1956
Music to the film
Produced by Kiev Film Studio – Igor Lukovsky, Abram Naroditsky (scenario) – Abram Naroditsky (director) – Naum Slutsky (camera) – Boris Nemechek (set designer) – Konstantin Simeonov (conductor) – Orchestra of the Ministry of Culture. First showing: 22 August 1956

[Костёр бессмертия. Музыка к кинофильму • Kostyror bessmertiya. Muzyka k kinoshimu]

1. Bruno’s Return
2. Introduction
3. Urbis Kisses Bruno
4. Serenade
5. Coffin
6. Torture Chamber
7. Bruno is Arrested by Rebels in the Forest
8. Threat
9. People Go the King’s Castle
10. Julia Reads Bruno’s Letter
11. Julia is Brought to the Cardinal
12. Geneva
13. Bruno Kneeling Before the Consistory
14. Bruno is Followed by a Spy in the Castle
15. Bruno is Arrested in the Consistory
16. Messenger and Episcopal Forces
17. Expulsion of the Queen’s Ambassador
18. Horses
19. Cemetery After the Battle
20. Battle and Christ
21. Dance in the Queen’s Palace
22. Tarantella
23. Song of the Galley Slaves
24. A Letter from Bruno
25. Chorale
26. Italy – Happiness
27. In the Boat
28. Finale

CAST: Giordano Bruno (Vladimir Druzhnikov) – Dzhabius (David Meriin-Volosov) – Julia (A. Girutskaya) – Martin Yasnoglazny (Oleg Zhakov) – Captain Piagetta (Alexander Mrebrov) – Petit Jean (Yuri Krotenko) – Perkalo (Viktor Khalatov) – Queen Elizabeth I (Emilia Milton) – King Henry III (Vladimir Taskin) – Urbis (Yuri Lavrov) – Clergyman (Dmitri Milyutenko) – Inquisitor (Pavel Shpringfeld) – De la Fé (Georgi Budarov) – Nobleman (Georgi Georgiu) – Prosecutor (Sergei Petrov) – Lady Marfi (Nadezhda Cherdenichenko)
CHRONOLOGICAL LIST OF WORKS

THE BONFIRE OF IMMORTALITY CONTINUED

3(picc).3(cor anglais).3(bass clar).2 – 4.2.2.1 – timp. perc (tamb, side dr, bass dr, cym, tam-t-glsp). 2 mandolins. 2 guit. harp. 2 pianos. strings

Score preserved at the Khachaturyan family archives. Laurel E. Fay erroneously states that the score of The Bonfire of Immortality is printed in Vol. 5 of Muzyka Collected Works.

ODE TO JOY

Cantata for mezzo-soprano, mixed choir, violin ensemble (unisono), harp ensemble and orchestra on words by Sergei Smirnov (in Russian)

[Ода радости. Для ансамбля скрипок и арф, меццо-сопрано, смешанного хора и оркестра - Oda radosti. Dlya ansamblya skripok i arf, mezzo-soprano, smeshannogo khora i orkestra]

Allegro moderato – Maestoso. Cantabile

3(picc).2.2.2 – 4.3.2cornets.3.1 – timp, perc (side dr, bass dr, cym, tam-t, bells, glsp, xyl). strings – 6-10 solo harps (in two groups), 24-40 solo violins

Duration: 12’

First performance: Autumn 1956, Moscow, Bolshoi Theatre Orchestra of the Armenian Opera and Ballet Theatre – Mikhail Tavrizian (conductor)

► Muzyka Collected Works: Vol. 6 (vocal score), Vol. 24 (arrangement for mezzo-soprano, choir and piano)

SPRING CARNIVAL

Song for voice and piano (in Russian)

Text: Pyotr Gradov

[Весенный карнавал. Песня - Vesenniy karnaval. Pesnya]

V tempe valsa, no ne spesha ( .= 60) [Tempo di valse ma non tanto]

► Muzyka Collected Works: Vol. 24

AH, WHERE IS SHE?

Song (in Armenian)

[Aх, где она? Песня - Akh, gde ona? Pesnya]

Preserved at the record library of All-Union Radio.
GAYANEH  [SECOND VERSION]  1957
Ballet in three acts (7 scenes) with prologue
Libretto by Boris Pletnyov

Гаянэ. (новая редакция) Балет в трёх действиях, семи картинах с прологом.
Gayaneh. (novaya redaktsiya) Balet v tryokh deistviyakh, semi kartinakh s prologom]

Overture  (Tempo di marcia [\(\frac{1}{2} = 132-138\)])
– Prologue ‘Friendship’ –
1. The Hunt  Allegro [\(\frac{1}{2} = 132\)]
2. Dance of the Friends (Armen and Georgi)  Allegro [\(\frac{1}{2} = 76\)] • Poco più mosso
3. A Storm is Coming Up  Allegro [\(\frac{1}{2} = 76\)]
4. The Storm (Aisha’s Appearance, Scene with Armen, Georgi and Aisha)
   Allegro con calore [\(\frac{1}{2} = 144\)] • Poco più mosso [\(\frac{1}{2} = 88-92\)] • Allegro vivace
   [\(\frac{1}{2} = 162-176\)] • Poco meno mosso • Maestoso sostenuto • Meno mosso

Act I
– Scene 1 ‘Spring’ –
5. Embroidering Carpets (Gayaneh and Her Friends)  Allegro [\(\frac{1}{2} = 92\)]
6. Lezginka (Dance of the Young)  Allegro vivace [\(\frac{1}{2} = 100-104\)]
7. Uzundara (Dance of Nuneh and the Girls)  Allegretto [\(\frac{1}{2} = 69\)] • L’istesso tempo
8. Gayaneh’s Dance  Moderato [\(\frac{1}{2} = 58-60\)]
9. Waiting for the Hunters  Allegro [\(\frac{1}{2} = 152\)] • Meno mosso • Andante
10. Duet of Gayaneh and Armen  Andante [\(\frac{1}{2} = 66-69\)]

– Scene 2 ‘Recovery’ –
11. Entr’acte  Allegro [\(\frac{1}{2} = 60\)]
12. Aisha’s Recovery. Dance of Gayaneh, Nuneh and Aisha  Andante [\(\frac{1}{2} = 66\)] •
   Allegro • Andante • Allegro • Tempo I
13. Scene and Duet of Aisha and Georgi  Andante [\(\frac{1}{2} = 60-63\)] • Appassionato •
   Tempo I
14. Aisha’s Scene  Allegro molto [\(\frac{1}{2} = 76\)]
15. Scene of Aisha and Armen  Allegro giocoso [\(\frac{1}{2} = 160\)] • Allegro [\(\frac{1}{2} = 58-60\)] •
   Lento • Allegro giocoso • Andante
GAYANEH  [SECOND VERSION]  CONTINUED I

Act II

– Scene 3 ‘Jealousy’ –
16. Karen is being examined by the Hunters  *Tempo di marcia* (*q* = 120)
17. Dance of the Girls   *Allegro* (*q* = 120)
18. Dance of Armen and Georgi   *Moderato* (*q* = 66)
19. Dance of Nuneh and Karen   *Allegro ma non troppo* (*q* = 112)
20. Scene and General Dance  *Moderato* (*q* = 100) • *Poco più mosso* • *(Tempo I)* • *Andantino*
21. The Fight of Georgi and Armen  *Allegretto* • *Allegro*
22. March   *Allegro* (*q* = 120)
23. Scene of Aisha and Gayaneh   *Andante* (*q* = 42 [*q* = 126]) • *Poco più mosso* • *(Tempo I)* *(Andante)*

– Scene 4 ‘The Crime’ –
24. Scene in the Mountains   *Andante sostenuto* (*q* = 69-72) • *Poco più mosso* • *Moderato* (*q* = 98) • *Poco più mosso*
25. Armen’s Ditty   *Tempo di marcia* (*q* = 120)
26. Armen’s Misfortune   *Allegro agitato* (*q* = 132) • *Andante* (*q* = 84) • *Moderato* • *Allegro* (*q* = 120) • *Andante*

– Scene 5 ‘Love’ –
27. Gayaneh’s Scene (Waiting for Armen)  *Moderato*
28. Gayaneh’s Dance   *Allegro sostenuto* • *Più sostenuto*
29. Blind Armen   *Andante* (*q* = 60)
30. Scene of Gayaneh and Armen   *Poco più mosso* (*q* = 63)
31. Love Duet of Gayaneh and Armen   *Andantino* • *Poco più mosso* • *Sostenuto* • *Poco più mosso* • *Poco animato* • *Andante* (*q* = 50)
32. Scene of Georgi and Armen   *Allegro moderato*
33. Georgi’s Monologue   *Andante* • *Moderato* • *Poco più mosso*

Act III

– Scene 6 ‘Conscience’ –
34. A Village in the Mountains   *Andante sostenuto* (*q* = 46)
35. Aisha’s Monologue (Remembering Georgi) *MAllegro* (*q* = 60)
36. Dance of the Mountain People   *Allegro*
37. Dance of the Young Mountain People   *Andante* • *Allegretto* (*q* = 108-120) • *Allegro vivace* (*q* = 132-138)
38. Aisha’s Solitude   *Allegro* (*q* = 60)
39. Georgi’s Scene – Duet of Aisha and Georgi   *Molto espressivo* • *Andantino* • *Poco meno mosso* • *Appassionato*
40. Georgi’s Leaving   *Allegro* (*q* = 84 [*q* = 168])
CHRONOLOGICAL LIST OF WORKS

GAYANEH  [SECOND VERSION]  C O N T I N U E D  II

Act III (cont.)

– Scene 7 ‘Atonement’ –

41. Harvest Festival  Allegro (\( \dot{\text{h}} = 92 \) \( \text{q} = 184 \))

42. Shalakho (Lad’s Dance)  Allegro (\( \dot{\text{h}} = 104-108 \))

43. Nuneh’s Dance  Allegro vivo (\( \dot{\text{h}} = 152-160 \))

44. Dance of the Girls with Tambourines  Allegretto (\( \dot{\text{h}} = 63 \))

45. Entrance of the Hunting Men and Scene with Karen  Allegro (\( \dot{\text{h}} = 144 \) \( \text{q} = 72 \)) · Poco meno mosso

46. Armen Regains Eyesight  Moderato (\( \dot{\text{h}} = 80 \))

47. Duet of Gayaneh and Armen  Andante (\( \dot{\text{h}} = 72 \)) · (Poco più mosso) · Lento

48. Sabre Dance  Presto (\( \dot{\text{h}} = 148 \))

49. General Dance (Waltz)  Allegro (\( \dot{\text{h}} = 88 \)) · Meno mosso (\( \dot{\text{h}} = 132 \))

50. Finale (Georgi’s Confession)  Allegro (\( \dot{\text{h}} = 144 \)) · Presto · Meno mosso (\( \dot{\text{h}} = 72 \)) · Andante


3(picc).3(cor anglais).3(bass clar).alto sax.2 – 4.3(alto trp).cornet.3.1 – timp. perc (tgl, woodbl, tamb, 2 side dr, bass dr, cym, tam-t, bells, doli, daira, glsp, xyl, vibr, marimba). 2 harps. piano. cel. strings

Duration: full eve

Première: 22 May 1957, Moscow, Bolshoi Theatre
Raisa Struchkova (Gayaneh) – Nina Chkalova (Aisha) – Lyudmila Bogomolova (Nuneh) – Yuri Kondratov (Armen) – Yaroslav Sekh (Georgi) – Esfandyar Kashani (Karen) – Vasili Vainonen (choreographer) – Vadim Ryndin (stage designer) – Yuri Faier (conductor)

► Muzyka Collected Works: Vol. 7/8/9 (score), Vol. 10 (vocal score by A. Tseitlin)

For a new production of G a y a n e h at the Moscow Bolshoi Theatre in 1957 Khachaturyan commissioned a new scenario from Boris Pletnyov. The result was an entirely different plot retaining only the names of the principal characters. For this new version the composer again re-worked and extended the musical material to overall 50 numbers.
Music to the film
Produced by Mosfilm – Vladimir Petrov (scenario after Alexander Kuprin’s novel, producer-director) – Arkadi Koltsaty, Grigori Aizenberg (camera) – Abram Freidin (set designer) – Alexander Ryabov (sound editor) – A. Gamburg (conductor). First showing: 2 December 1957

**THE DUEL**

1. Introduction
2. Conversation with Nazansky
3. Rain
4. Flowers
5. Romashov’s nocturnal walks
6. Finale


3(piccs).3(cor anglais).3(bass clar).1 – 2.2.1.1 – timp. perc (side dr, bass dr, cym, tam-t, bells). harp. strings

Score preserved at the Khachaturyan family archives. Laurel E. Fay erroneously states that the score of The Duel is printed in Vol. 5 of Muzyka Collected Works.
CHRONOLOGICAL LIST OF WORKS

GREETING OVERTURE 1958
for orchestra
[Приветственная увертюра · Privetstvennaya uvertyura]
   Allegro risoluto (♩ = 92-96) · Maestoso · Poco sostenuto e maestoso · Maesto-
   so
   3(picc).3(cor anglais).3(Eb clar).2 – 4.4.3.1 – timp, perc (tgl, tamb, side dr,
   bass dr, cym, Tam-t, bells, xyl). harp. piano. strings
Duration: 5’
First performance: 3 April 1960, Moscow, Large Hall of the Conservatoire
Symphony Orchestra of the Moscow Philharmonic – Natan Rakhlin (conductor)
   ▶ Muzyka Collected Works: Vol. 3 (score)
   In some sources the present work bears the title ‘Salutatory Overture’.

SONATINA FOR PIANO in C major 1958
Dedicated to the children at Prokopevsk Music School
[Сонатина для фортепиано do maggiore · Sonatina dlya fortepiano do maggiore]
   1. Allegro giocoso (♩ = 152-160)
   2. Andante con anima, rubato (♩ = 108)
   3. Allegro mosso (♩ = 144-152)
Duration: 7’
   score: SIK 2153
   ▶ Muzyka Collected Works: Vol. 21
KING LEAR

Incidental music to William Shakespeare’s tragedy in 3 acts for orchestra
Russian translation: Boris Pasternak

[Король Лир. Музыка к трагедии В. Шекспира в трёх действиях • Korol Lir. Musy-
ka k tragedii V. Shekspira v tryokh deistviyakh]

1. Introduction
2. Storm
3. Battle
4. Arrival of the Duke
5. Gloster’s blinding
6. Lear’s awakening
7. Second fanfare
8. Appearance of the King
9. On the Fool’s death
10. Lear’s death
11. Finale


3(picc).3(cor anglais).3(bass clar).2 – 4.4.3.1 – timp. perc (tgl, tamb, side dr, bass dr, cym, tam-t, bells, xyl). harp. piano. strings

Première: 8 May 1958, Moscow, Mossovet Dramatic Theatre

N. Mordvinov (Lear, King of Britain) – L. Shaposhnikova (Goneril, Lear’s oldest daughter) – I. Kartashyova (Regan, Lear’s middle daughter) – E. Kovenskaya (Cordelia, Lear’s youngest daughter) – V. Privalov (King of France) – K. Sidoruk (Duke of Burgundy) – A. Petrosyan (Duke of Cornwall) – Nikolai Lebedev (Duke of Albania) – B. Lavrov (Count of Kent) – K. Mikhailov (Count of Gloster) – A. Konsovsky (Edgar, Gloster’s son) – B. Ivanov (Edmund, Gloster’s illegitimate son) – A. Barantsev (Fool) – A. Kostomolotsky (Old man) – I. Annisimova-Vulf (producer) – A. Goncharov (stage designer)

Score preserved at the Khachaturyan family archives. In 2003 Kompozitor, Moscow published three tomes presenting scores from Khachaturyan’s incidental music entitled ‘Theatre Music’. Volume 2 contains a Suite from the incidental music to King Lear edited by Lev Solin: 1. ‘Introduction to the Tragedy’ Allegro • Moderato • Allegro, 2. ‘Lear on the Throne – Treachery – Banishment’ Allegro vivace, 3. ‘The fools grief’ Andante sostenuto, 4. ‘Storm (Storm of the Human Soul and Heart)’ Andante sostenuto • poco più mosso • Tempo I, 5. ‘Blind Gloster’ Andante • Allegro vivace • Tempo I, 6. ‘Battle’ Moderato • Moderato, 7. ‘Lear and Cordelia (Awakening and Death)’ Andante • Andante • Lento. Solin’s instrumentation requires 2 harps and a slightly different percussion group: side dr, cym, tam-t, xyl.
CONCERTO-Rhapsody
FOR VIOLIN AND ORCHESTRA in B flat minor
[Концерт-рапсодия для скрипки с оркестром си бемоль минор • Kontsert-rapsodya dlya skripki c orkestrom si bemolle minore]
Dedicated to Leonid Borisovich Kogan

Andante sostenuto ($q = 56$) • Poco meno mosso • Tempo I • Meno mosso • Recitando e poco più mosso ($q = 60-72$) • Allegro ma non troppo ($q = 96-100$) • Poco sostenuto • Poco meno mosso ($q = 60$) • Più mosso ($q = 84$) • Un poco giocoso ($q = 56$) • Allegro vivace ($q = 88-92$) • Poco meno mosso • Tempo I ($q = 92$)
3(picc).2.2.2 – 4.2.0.0 – timp, perc (side dr, bass dr, cym, tam-t). harp. strings

Duration: 23’

First performance: 7 October 1962, Yaroslavl
Leonid Kogan (violin) – Yaroslavl Philharmonic Orchestra – Yuri Aranovich (conductor)

Pocket score: SIK 2336
▶ Muzyka Collected Works: Vol. 17 (score), Vol. 18 (piano score)

Concerto-Rhapsody for Violin and Orchestra was awarded (together with the Rhapsodies for piano and orchestra and violoncello and orchestra) the USSR State Prize in 1971.

BALLAD ABOUT THE MOTHERLAND
for bass and orchestra on words by Ashot Garnakeryan (in Russian)
[Баллада о Родине. Для баса и оркестра • Ballada o Rodine. Dlya basa i orkestra]
Dedicated to the 40th anniversary of the Soviet Army

Andante maestoso ($q = 66$) • Lento • Allegro ma non troppo ($q = 108-112$) • Poco più mosso • Poco più mosso
2.2.2.2 – 4.3.3.1 – timp, perc (side dr, bass dr, cym, tam-t). harp, strings

Duration: 8’

First performance: 24 October 1961, Moscow, Large Hall of the Conservatory
Boris Deinek, A. Blagov, Boris Dobrin, A. Polyakov, A. Serov, Gennadi Troitsky (basses in unison) – Orchestra of the All-Union Radio and Television – Algis Zhyuraitis (conductor)

▶ Muzyka Collected Works: Vol. 6 (score), Vol. 24 (vocal score)

Arrangement for voice an piano by the composer.

According to the score the part of the solo voice was originally conceived for one voice.
SONATA FOR PIANO in E flat major / C major 1961/1976-1978

Dedicated to the memory of my teacher Nikolai Yakovlevich Myaskovsky

[Соната для фортепиано mi bemolle maggiore / do maggiore • Sonatina dla fortepiano mi bemolle maggiore / do maggiore]

1. Allegro vivace (\( \dot{z} = 144-152 \)) • Poco meno mosso (\( \dot{z} = 132 \)) • A tempo (\( \dot{z} = 144-152 \))
2. Andante tranquillo (\( \dot{z} = 168-176 \)) • Allegro ma non troppo (\( \dot{z} = 104 \))
3. Allegro assai (\( \dot{z} = 88-92 \)) • Pesante maestoso, ma a tempo • Prestissimo (\( \dot{z} = 176 \))

Duration: 25'

First performance: 9 November 1962, Moscow, Central House of Composers
A. Kazakov

score: SIK 2325

For the publication of the Sonata for Piano, the composer revised the work in 1976 and 1978. Two bars were deleted in the first and twelve bars in the final movement. While D. M. Person gives the above mentioned data of first performance, other sources state that the composition was premiered in 1961 by Emil Gilels.

THE TOCSIN OF PEACE 1962

Music to the documentary film


[Набат мира. Музыка к документальному кинокартину • Nabat mira. Muzyka k dokumentalnomu kinofilmu]

One song from The Toocsin of Peace, ‘Peace March’ [Марш мира – Marsh mira], V tempe marsha (\( \dot{z} = 108 \)) [Tempo di marcia], lyrics by Alexei Surov, is printed in Muzyka Collected Works, Vol. 24.
CONCERTO-RHAPSODY
FOR VIOLONCELLO AND ORCHESTRA in D minor 1963
[Концерт-рапсодия для виолончели с оркестром re minore · Kontsert-rapsodiya dlya violoncheli c orkestrom re minore]
Dedicated to Mstislav Leopoldovich Rostropovich

Andante sostenuto e pesante (\(\dot{z} = 66\)) · Andante (quasi cadenza) · Allegro vivace (\(\dot{z} = 138\)) · Doppio meno mosso (\(\dot{z} = 50\)) · Adagio (\(\dot{z} = 60-66\)) · Meno mosso (\(\dot{z} = 92\)) · Allegro animato (\(\dot{z} = 120\)) · Poco meno mosso, appassionato (\(\dot{z} = 92\)) · Tempo I (\(\dot{z} = 60-66\)) · Maestoso, molto espressivo (\(\dot{z} = 60-63\)) · Tempo I, ma pochissimo sostenuto (\(\dot{z} = 54\)) · Meno mosso (\(\dot{z} = 92\)) · Allegro vivace (\(\dot{z} = 144-152\))

2.2.2.2 – 4.2.0.0 – timp, perc (side dr, bass dr, cym, tam-t, xyl). harp. strings

Duration: 25'

First performance: 4 January 1964, Gorky, Large Philharmonic Hall
Mstislav Rostropovich (violoncello) – Gorky Philharmonic Orchestra – Izrail Borisovich Gusman (conductor)

 Muzyka Collected Works: Vol. 19 (score), Vol. 20 (piano reduction)

C o n c e r t o - R h a p s o d y f o r V i o l o n c e l l o a n d O r c h e s t r a was awarded (together with the Rhapsodies for piano and orchestra and for violin and orchestra) the USSR State Prize in 1971.

TODAY WE ARE MERRY! 1963
Song for voice and piano
Text: Sergei Vasiliev (in Russian)
[Нам сегодня весело. Песня · Nam segodnya veselo. Pesnya]

V tempe marsha (\(\dot{z} = 112\)) [Tempo di marcia]

 Muzyka Collected Works: Vol. 24

TO YOU, ARAB FRIENDS 1964
Song for voice or choir and piano
Text: El-Registan
[Вам, арабские друзья. Песня · Vam, arabskie druzya. Pesnya]

Preserved at the Khachaturyan family archives. The music of this song was recycled in 1968 with new lyrics by Alexander Godov. see: S o n g A b o u t F r i e n d s h i p o f t h e P e o p l e s.
CHILDREN’S ALBUM FOR PIANO, BOOK II
[Детский альбом для фортепиано. Вторая тетрадь · Детский альбом для фортепиано. Вторая тетрадь]

1. Skipping-rope   Allegro
2. An evening tale  Andante cantabile
3. Eastern dance    Allegro marcato
4. The cat on the swing  Allegro non troppo
5. Playing the tambourine  Allegretto
6. Two chattering aunties  Vivo
7. Funeral march Andante sostenuto
8. Rhythmic gymnastics   Allegretto
9. Toccata    Allegro vivace
10. Fugue     Allegro giocoso

Duration: 25’

score: SIK 2166

►  Muzyka Collected Works: Vol. 21

According to Laurel E. Fay ‘ Skipping-rope’, ‘ An evening tale’ and ‘ Eastern dance’ were composed in the 1940s and ‘ Fugue’, was written as early as 1928.
The seven fugues were written between 1928 and 1929 in composition class with Mikhail Gnesin. In 1966 Khachaturyan added prelude-like ‘recitatives’ to each fugue for publication of the by then unpublished cycle.
CONCERTO-RHAPSODY
FOR PIANO AND ORCHESTRA in D flat major

[Концерт-рапсодия для фортепиано с оркестром re bemolle maggiore · Концерт-рapsодия dlya fortepiano c orkestrom re bemolle maggiore]

Composed on the occasion of the 50th anniversary of the October Revolution

- Allegro non troppo (♩ = 100-104)
- Andante sostenuto (♩ = 63-66)
- Più mosso (♩ = 80)
- Allegro vivace (♩ = 144)
- Poco meno mosso · Tempo I (Feroce) · Maestoso e pesante (♩ = 69-72) · Tempo I (♩ = 104)

2(picc).2.2.2 – 4.2.0.0 – timp, perc (tgl, whip, wood bl, side dr, bass dr, cym, tam-t, xyl, vibr, marimba). harp. strings

Duration: 26’

First performance: 9 December 1968, Gorky
Nikolai Petrov (piano) – Orchestra of the All-Union Radio and Television – Gennadi Rozhdestvensky (conductor)

score: SIK 2336

- Muzyka Collected Works: Vol. 15 (score), Vol. 16 (version for two pianos by the composer)

Concerto-Rhapsody for Piano and Orchestra was awarded (together with the Rhapsodies for violoncello and orchestra and for violin and orchestra) the USSR State Prize in 1971. Notograficheskii i bibliograficheskii spravochnik erroneously states that the present work was composed in 1955.

SONG ABOUT FRIENDSHIP OF PEOPLES
for two solo voices, choir and piano

Text: Alexander Godov (in Russian)

[Песня о дружбе народов – Pesnya o druzhe narodov]

- Allegro giocoso (♩ = 120)

- Muzyka Collected Works: Vol. 24

The music of this piece was taken from an earlier song with lyrics by El-Registan.

- see: To You, Arab Friends.

HYMNNIC SONG
for voice and piano

Text: Pyotr Brovka, Nikolai Gribachyov, Mikhail Isakovsky, Sergei Smirnov, Alexander Tvardovsky (in Russian)

[Гимническая песня – Gimnicheskaya pesnya]

- Muzyka Collected Works: Vol. 24
CHRONOLOGICAL LIST OF WORKS

PATRIOTIC SONG
for voice and piano
Text: Sergei Vasiliev, Evgeni Dolmatovsky, Nikolai Dorizo, Mikhail Matusovsky, Sergei Ostrovoi, Lev Oshanin (in Russian)

Патриотическая песня · Patrioticheskaya pesnya

Torzhественно, медленно [Solemnly, slowly]

► Muzyka Collected Works: Vol. 24

Both worklists published by Le Chant du Monde and by G. Schirmer mention a Patriotic Song for voice and piano on a text by Sergei Mikhalkov presumably written in the 1940s and preserved in the family archives. Karen Khachaturian, however, has no knowledge of the Mikhalkov setting.

OUR SOVIET MOTHERLAND
Song for voice and piano
Text: Alexander Godov (in Russian)

Отчизна Советская. Песня · Otchizna Sovetskaya. Pesnya

Torжественно, гимнически (q = 80) [Solemnly, hymn-like]

► Muzyka Collected Works: Vol. 24

WHEN I’M ON THE SHORE
Sailor song for voice and piano
Text: Lev Oshanin (in Russian)

Когда я на берегу. Матроская песня · Kogda ya na beregu. Matroskaya pesnya

V tempe valsa (q = 63) [Tempo di valse]

► Muzyka Collected Works: Vol. 24

FIREFEWN’S SONG
for two-part choir and piano
Text: Lev Oshanin (in Russian)

Песня пожарников · Pesnya pozharnikov

V tempe marsha (q = 104) [Tempo di marcia]

► Muzyka Collected Works: Vol. 24
AYU-DAG
Song for voice and piano
Text: Mikhail Tsuranov (in Russian)
[Aю-даг. Песня · Ayu-dag. Pesnya]
   Ne spesha (\( \dot{\text{q}} = 92-96 \)) [Not hurriedly]
   Muzyka Collected Works: Vol. 24

‘Ayu-Dag’ is a mountain on the south coast of the Crimean peninsula.

WE’RE LIVING IN WONDERFUL TIMES
Song for voice and piano
Text: Mikhail Tsuranov (in Russian)
[V завидное время, друзья, мы живём! Песня · V zavidnoe vremya, druzya, my zhivyom! Pesnya]
   V tempe marsha (\( \dot{\text{q}} = 100 \)) [Tempo di marcia]
   Muzyka Collected Works: Vol. 24

MARCH OF THE SOVIET MILITIA in E flat major
[Марш советской милиции для духового оркестра · Marsh sovetskoi militsii dlya dukhovogo orkestra]
   Tempo di marcia (\( \dot{\text{q}} = 120 \))
   2(picc).2.3.2 – 4.2.3.0 – perc (side dr, bass dr, cym) – 7 flugelhorns (soprano, alto, baritone [2/2/3]). euphonium. 2 basses
   Duration: 4’
   Muzyka Collected Works: Vol. 23 (score)

Orchestration by Daniil Braslavsky.
SONATA-FANTASY in C major 1974
for violoncello solo

Andante sostenuto (\( \textit{q} = 69 \)) · Allegro giocoso, sostenuto (\( \textit{q} = 138 \)) · Meno mosso · Meno mosso molto espressivo (\( \textit{q} = 88 \)) · Andante sostenuto (\( \textit{q} = 88 \)) · Allegro giocoso (Tempo I) (\( \textit{q} = 138-144 \))

Duration: 15’

First performance: 1975, Moscow, Central House of Composers
Natalia Shakhovskaya

score: SIK 2231

- Muzyka Collected Works: Vol. 20

SONATA-MONOLOGUE 1975
for violin solo

Dedicated to Viktor Alexandrovich Pikaizen

Duration: 16’

First performance: Autumn 1975, Moscow, Central House of Composers
Viktor Pikaizen

score: SIK 2232

- Muzyka Collected Works: Vol. 18

FESTIVE FANFARES in F Major 1975
for trumpets and drums (orchestration by Daniil Braslavsky)

Composed in honour of the 30th anniversary of the victory in the Great Patriotic War

Marciale (\( \textit{q} = 118 \))

0.0.0.0 – 0.7.0.0 – perc (2 side dr)

Duration: 4’

- Muzyka Collected Works: Vol. 23 (score)
**CHRONOLOGICAL LIST OF WORKS**

**SONATA-SONG** 1976
for viola solo

[Соната-песня для альта соло - Sonata-pesnya dla alta solo]

* Allegro (*q* = 100-108) • Andante cantabile, poco sostenuto (*q* = 80-84) • Poco sostenuto (*q* = 92) • Poco più mosso (*q* = 108) • Recitativo espressivo (*q* = 84-88) • Pesante e poco sostenuto • Sostenuto

Duration: 12’

First performance: 6 March 1977, Leningrad, Large Philharmonic Hall
Mikhail Tolpygo

*score: sik 2233*

▶ Muzyka Collected Works: Vol. 22

According to the composer *Sonata-Song* was written within nine days and completed on 23 August 1976.

**VOCALISE** 1978
for piano

[Вокализ для фортепиано - Vocaliz dlya fortepiano]

* Allegro moderato

Duration: 5’

▶ Muzyka Collected Works: Vol. 21

Vocalise represents an arrangement of ‘Desdemona’s Arioso’, No. 2 from the Music to the film *Othello* (1956), originally written for soprano and orchestra. This brief arrangement is Khachaturyan’s last work, accomplished shortly before his death.
UNDATED WORKS

AIR-MARCH
Song for choir and piano
Text: Alexander Zharov (in Russian)
[Авиамарш. Песня • Aviamarsh. Pesnya]
Preserved at the Khachaturyan family archives.

DO YOU HEAR THIS SONG, OH HEART?
Song for voice and piano
Text: Abulkasim Akhmedzade Lakhuti (in Russian)
[Сердце, слышишь эту песню? Песня • Serdtse, slyshish etu pesnya? Pesnya]

Andantino ($\frac{3}{4} = 60$)

► Musyka Collected Works: Vol. 24
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Mordvinov, Nikolai Dmitrievich
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<td>Velikhov, E.</td>
<td>Producer-Director</td>
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<td>Venkar, A.</td>
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Yakhnina, Yuliana Yakovlevna
TR and TRANSLATOR ► Carpet of Happiness · Song
About a Young Girl

Yakobson
ACTRESS ► Baku

Yakobson, August Mikhkelevich
PLAYWRIGHT ► The Guardian Angel from Nebraska

Yakobson, Leonid Veniaminovich
CHOREOGRAPHER ► Spartacus

Yakulov, Georgi Bogdanovich
STAGE DESIGNER ► The Eastern Dentist

Yanakiev, Yan
[ Yanakiev-Boliev, Christian Jules ]
ACTOR ► Admiral Ushakov

Yanshin, Mikhail Mikhailovich
PRODUCER-DIRECTOR ► Secret Mission

Yarotskaya, Maria Kasparovna
ACTRESS ► Prisoner No. 217

Yudin, Gennadi Petrovich
ACTOR ► The Russian Question · They Have a Native Country · Admiral Ushakov · Ships Storming the Bastions

Yumatov, Georgi Alexandrovich
ACTOR ► Admiral Ushakov · Ships Storming the Bastions

Yurtsev, Sergei Gavrilovich
SOUND EDITOR ► Salavat Yulaev

Yurushkina, Nina Andreevna
CAMERA WOMAN ► The Russian Question

Yutkevich, Sergei losifovich
SCENARIST-DIRECTOR ► Otello

Z

Zagradov, M.
ARRANGER ► Spartacus

Zaichikov, Vasili Fyodorovich
ACTOR ► Prisoner No. 217

Zarzhitskaya, Anna Yakovlevna
ACTRESS ► The Duel

Zashchipina, Natalia Alexandrovna
ACTRESS ► They Have a Native Country

Zenkevich, Pavel Boleslavovich
TRANSLATOR ► An Affair of Honour

Zhakov, Oleg Petrovich
ACTOR ► The Bonfire of Immortality

Zharov, Alexander Alexeevich
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Zharova, Margarita Vasilievna
ACTRESS ► The Duel

Zhiltsov, Alexei Vasilievich
ACTOR ► The Kremlin Chimes · Detailed Reconnaissance

Zhizneva, Olga Andreevna
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Zhukovskaya, Garen Konstantinovna
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Zhuraitis, Algis Martselovich
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Zimin, M.
ACTOR ► Lermontov

Zlobin
ACTOR ► Baku

Zlobin, Stepan Pavlovich
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ACTOR ► The Big Day

Zorin, Nina Evgenievna
ACTRESS ► Masquerade

Zubairov, Abdulla-Amin Fakhreevich
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Zubov, Konstantin Alexandrovich
PRODUCER-DIRECTOR ► Macbeth (1955)

Zubkov, Valentin Ivanovich
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Zubkovskaya, Inna Borisovna
DANCER ► Spartacus

Zubkovsky, Nikolai Alexandrovich
DANCER ► Gayaneh (1942)

Zueva, Anastasia Platonovna
ACTRESS ► Ilya Golovin