

TO CAROLINE

UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF ARTS

MUSIC

Master of Philosophy

THE EVOLUTION OF PROKOFIEV'S STYLE
AND TREATMENT OF STRUCTURE IN HIS INSTRUMENTAL MUSIC
WITH SPECIAL REFERENCE TO THE PIANO AND VIOLIN CONCERTOS

by Lyn Henderson

This thesis traces the evolution of Prokofiev's style and treatment of structure, as viewed through the piano and violin concertos. The First Movements of the symphonies are included as a supplementary part of the work. The examination has been limited in the main to matters of large-scale construction.

The First Chapter is devoted to those concertos which were composed in Russia, before Prokofiev's departure from that country. The Second Chapter deals with the First and Second Symphonies. In Chapter Three, the relationship between the Third Symphony and its source, 'The Flaming Angel', is examined. In this case, the entire symphony is included.

The Fourth and Fifth Chapters continue to follow the course of the concertos. Possible reasons for the change of style in the Second Violin Concerto are suggested. Chapter Six sketches the main structural features of the First Movements of the later symphonies, numbers Four to Seven. In the final chapter, some important facets of Prokofiev's style receive further comment, and techniques of thematic construction are explored in detail.

UNIVERSITY OF SOUTHAMPTON

Department of Music

THE EVOLUTION OF PROKOFIEV'S STYLE
AND TREATMENT OF STRUCTURE IN HIS INSTRUMENTAL MUSIC
WITH SPECIAL REFERENCE TO THE PIANO AND VIOLIN CONCERTOS

by Lyn Henderson

A thesis submitted in fulfilment of the requirements
for the degree of Master of Philosophy

September 1976

CONTENTS

	Page
ACKNOWLEDGEMENTS	v
INTRODUCTION	vi
CHAPTER 1	
First and Second Piano Concertos, and First Violin Concerto	1
CHAPTER 2	
First and Second Symphonies	46
CHAPTER 3	
Third Symphony	67
CHAPTER 4	
Third and Fourth Piano Concertos	103
CHAPTER 5	
Fifth Piano Concerto and Second Violin Concerto	138
CHAPTER 6	
Fourth, Fifth, Sixth and Seventh Symphonies	181
CHAPTER 7: CHARACTERISTICS OF PROKOFIEV'S STYLE	217

ACKNOWLEDGEMENTS

Among the limited amount of literature available on Prokofiev, the illustrated biography by Claude Samuel* and the more comprehensive study by Israel V. Nestyev** have both been helpful, although the political standpoint of the latter does in some cases threaten the impartiality of his critical judgement.

I am indebted to my supervisor, David Brown, for his many useful suggestions and unfailing encouragement. I am very grateful to my husband for his help with the layout of musical examples. My mother's willingness to baby-sit on many occasions allowed me to have regular consultations with my supervisor. I also wish to express my thanks to Mrs. Shirley A. Bolton, who typed out the final version of this thesis.

* C. Samuel: Prokofiev (Calder and Boyars, 1971)

** I. Nestyev: Prokofiev (Stanford University Press, 1960)

INTRODUCTION

The intention of this work is to trace the evolution of Prokofiev's style and treatment of structure, as viewed through the piano and violin concertos. The first movements of the symphonies are included as a supplementary part of the work. To keep the scale of this thesis within reasonable dimensions, the examination has been limited in the main to matters of large scale construction. Wherever possible, compositions are discussed in chronological order.

The First Chapter is devoted to those concertos which were composed in Russia, before Prokofiev's departure from that country, although it has been necessary to study the Second Piano Concerto in its revised version of 1923, since the first version is not available. The Second Chapter deals with the first and second symphonies. In Chapter Three, the relationship between the Third Symphony and its source 'The Flaming Angel', is examined. In this case, the entire symphony is included, as the procedures followed in the transference of material from an opera to a symphonic work throw light on some techniques found in other works by Prokofiev.

The Fourth and Fifth Chapters continue to follow the course of the concertos, and possible reasons for the change of style in the Second Violin Concerto are suggested. Chapter Six sketches the main structural features of the first movements of the later symphonies, numbers four to seven. The Cello Concerto, opus 58, has not been studied, as it is unobtainable in its original form, and the revised Sinfonia Concertante is a very late work, dated from 1950-2. Since it is separated from the other concertos by a long period, it was not felt that it would further illuminate features discovered in the earlier works.

In the Final Chapter, some important facets of Prokofiev's style receive further comment, and techniques of thematic construction are explored in detail.

CHAPTER ONE

Prokofiev composed his First and Second Piano Concertos and the First Violin Concerto in Russia, before leaving that country in 1918. In view of this, it has been found convenient to group these first three concertos together in the opening chapter.

The three works discussed here all exhibit an economy of utterance, in particular in adapting the Sonata-form structure to make it more concise. Such succinctness was to remain an important element throughout Prokofiev's life. The first three concertos differ from one another, both in terms of actual size, and in the relative importance of solo instrument and orchestra. In the Second Piano Concerto, the solo piano has a more dominant position than in the First Concerto, and the work is much greater in length. It contains four movements, of which the first and fourth are both large Sonata structures. The second and third movements contrast sharply with each other - the brilliant, often bizarre effects of the third providing a foil to the buoyant rhythmic precision of the Scherzo. In the First Violin Concerto, the orchestral parts are often of as much importance as that of the solo violin.

The First Piano Concerto was written in 1911 to 1912, whilst the composer was still a student at the St. Petersburg Conservatory. In September, 1911, his life-long friend, Miaskovsky, wrote of it:

'Prokofiev is working on a charming, lively, and sonorous concertino for piano and orchestra. The piano part is very unusual and difficult, but the material contains a great deal that is fresh and fascinating.'*

Originally conceived as a concertino, the new work developed into a one-movement concerto, and was first performed on August 7th, 1912, in the Moscow People's House, with the composer as soloist.** The novelty of its musical idiom, and in particular, its use of hammering rhythmic propulsion, met with a mixed reception. Miaskovsky defended it as

... 'one of the most original works in the history of piano concerti'.***

* Quoted in Nestyev, Prokofiev. p.60

** Nestyev, Prokofiev, p.60

*** Quoted in Samuel, Prokofiev, p. 39

Sabaneiev, on the other hand, writing in 'The Voice of Moscow', stated

'In my opinion, it would be a dishonour to music to give the name to Monsieur Prokofiev's work, which is hard, energetic, rhythmic and coarse.'*

Two years later, in May, 1914, Prokofiev again provoked greatly differing views when he performed it in competition for the Rubinstein Prize for piano playing, in his final year at the St. Petersburg Conservatory. Despite the warning given by Dubasov, one member of the examining board, who 'protested against encouraging 'harmful' creative tendencies',** Prokofiev was awarded the Rubinstein First Prize, by a majority of votes.

An interesting feature of this one-movement First Piano Concerto is the prominence of the relationship between two keys a semitone apart: C major is of almost as much importance as Tonic D flat major. Use of keys a tone or semitone apart had also been a characteristic of Nineteenth century Russian music; in the B flat minor First Piano Concerto by Tchaikovsky, for instance, the Second Subject is in A flat major. As we shall see, other works by Prokofiev show the same preference for keys a tone or semitone apart.***

The First Piano Concerto divides into three distinct sections. The second section has no organic connection with the first or third. The first section covers bars 1 to 168. Its opening bars echo Tchaikovsky's 'grand'manner at the start of his First Piano Concerto. A theme, which will be termed 'x', is stated in bars 2 to 44. It is built on a small, cell-like pattern. Although this is adjusted as the theme progresses, it retains the same general melodic contour throughout. The first part of 'x' is quoted below, the 'cell' being indicated by brackets:

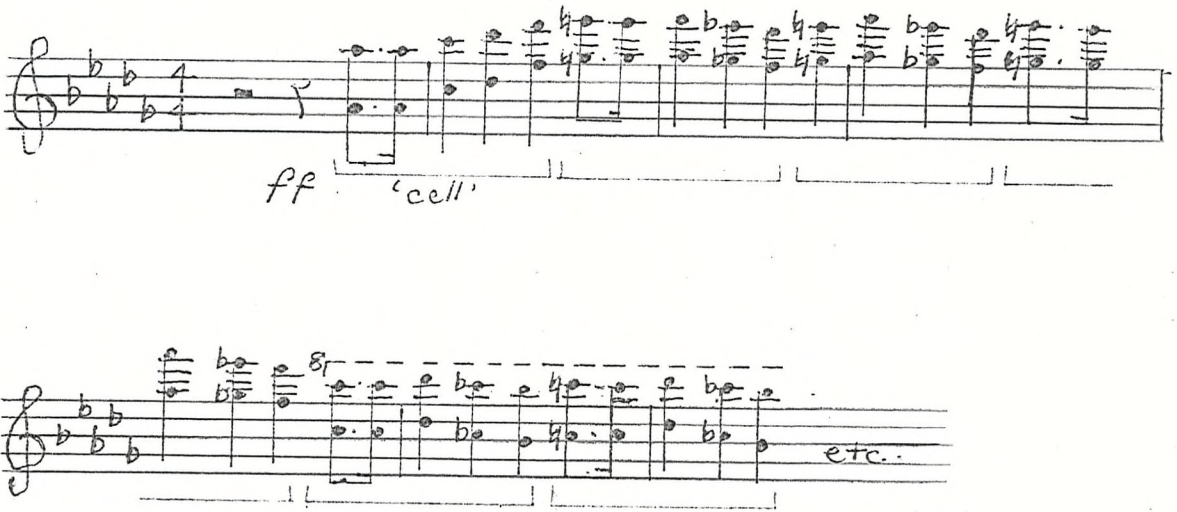
* Quoted in Samuel, Prokofiev, p. 39.

** Nestyev, Prokofiev, p. 85

*** Examples of this include the D major First Violin Concerto, in which the Second Subject is in C major.

EXAMPLE 1

BARS 2 - 8



This idea is repeated at the close of the First Section, at bars 234 to 267, and at the end of the work, starting at bar 462. It has no other statement, and is not organically connected to the rest of the movement. Its ritornello-like reiterations are additional to those themes which are normally encountered in a Sonata-form movement. Since it recurs roughly at the beginning, middle and end of the piece, it functions as a structural landmark.*

After the close of the idea 'x' in Tonic D flat major, a Toccata-like passage opens in C major at bar 45. Its function appears to be introductory. It provides the first indication of the importance of C major to the Movement. Its opening is quoted below:

* There is another instance in Prokofiev's Sonata-form movements where an idea is set apart from the others, and is simply repeated at certain points in the Movement. This is found in the First Movement of the Sixth Symphony. In that work, a 'march'-like theme is heard for the first time in the Development. It is repeated during the Recapitulation, remaining undeveloped.

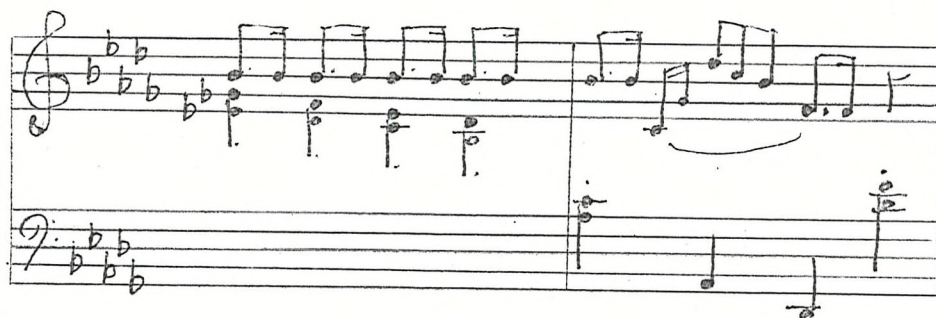
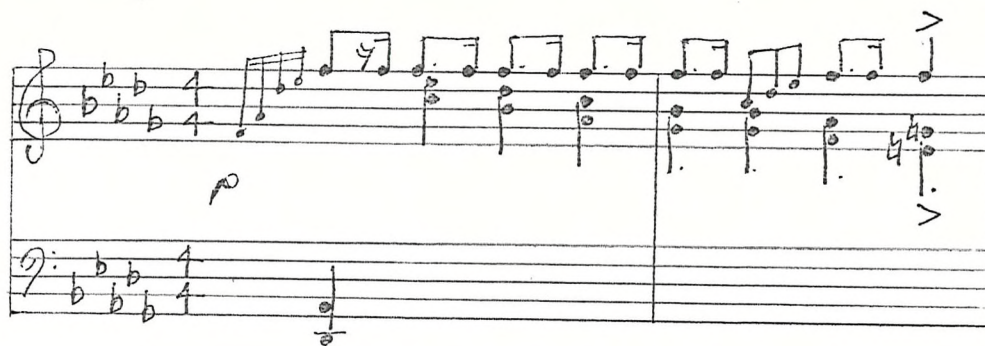
EXAMPLE 2

BARS 45 - 49

Handwritten musical score for Example 2, Bars 45-49. The score is written on two systems of staves. The first system (bars 45-49) features a treble staff with a 1/4 time signature and a bass staff with a 9/4 time signature. The music includes various notes, rests, and dynamic markings like 'f' and '>'. The second system (bars 50-54) continues the melody and accompaniment, ending with a double bar line and the word 'etc.' written to the right.

It concludes at bar 91 on the Dominant of D flat.

The First Subject is stated in bars 92 to 124. Although it opens in the key of D flat major, it ~~inflects~~ that key during the course of the first phrase, confirming the Tonic key at the close. This is also true of the second phrase, bars 96 to 100, which begins in Tonic minor C sharp (D flat) minor. The first phrase is quoted below:



Very many of Prokofiev's themes show the same habit, leaving the original key within a phrase, but returning to it at the end.*

The following Transition modulates from D flat major to C major, finishing at bar 155, thus underlining the structural importance of semi-tonal key relationships in the work. The Second Subject opens at bar 156 with an abrupt move to E minor:

* For other examples of this, see Chapter 7.

The musical score for Example 4, bars 156-163, is presented in two systems. The first system consists of a treble staff and a bass staff, both in 4/4 time with a key signature of one sharp (F#). The second system also consists of a treble and bass staff, but the treble staff changes to a key signature of one flat (Bb) and the time signature changes to 4/2. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p'.

Although this idea closes at bar 163, it has a brief tail-passage, repeating a simple melodic fragment at bars 163 to 171. The Second Subject and its tail-piece are repeated in bars 172 to 187, with additional piano decoration.

At a faster Tempo (bar 196, 'Piu Mosso') the fleeting Second Theme of the Second Subject emerges, beginning at bar 200:

EXAMPLE 5

BARS 200 - 203

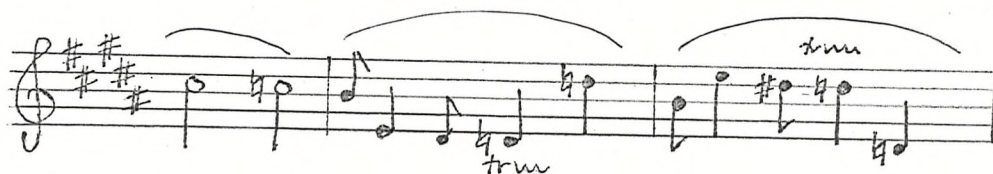


E remains the tonal centre until the return of 'x' at bar 234, back in Tonic D flat major.

The Second or middle section of the movement, bars 269 to 310, is mainly centred on G sharp (A flat) minor. It contains one theme only. This is a broad, lyrical idea, repeated in the manner of variations:

EXAMPLE 6

BARS 269 - 276



Its reiterations do not add anything to the essential nature of the theme, but elaborate on it and thicken the part-writing.

The Third Section contains both the Development, bars 311 to 409, and Recapitulation. It shows a compressing of the Sonata-form structure in that the First Subject, treated in the Development, does not recur in the Recapitulation. In addition, both Development and Recapitulation have recourse to a technique in which two or more ideas are re-stated at once. This is found in several other of the works studied. In the first part of the Development, bars 311 to 345, the steady quaver movement of the introductory idea, from bars 45 and 46, is heard simultaneously with the Second Subject, First Theme. Starting at bar 321, bars 45 and 46 are played in their original form, though in the new key of B major. Bar 47 is adjusted to fit in with the Second Subject. In bars 322 and 323, the first two bars of the Second Subject are stated in the major key. Thus, certain parts of the two themes are heard together in bars 322 and 323:

EXAMPLE 7

BARS 321 - 323

ORIGINAL BARS: 45 46 47 [altered]



PIANO

ORIGINAL BARS: 156 157

ORCHESTRA

The piano keeps up a perpetual quaver motion which leads off from the altered form of bar 47 at bar 323. After a sudden C major cadence at bar 327, the piano quavers return to the first two bars of the introductory theme in that key. Again the first two bars of the Second Subject, First Theme, are placed against it, beginning one bar later in the orchestra, so that the original bars 46 and 156 are heard in bar 128, and an altered version of bar 47 and bar 157 (unaltered) in bar 329. The two ideas are heard together for the third time at bar 333, after an unexpected D major cadence. This time, the ideas enter at the same bar, the first bar only of the introductory theme being used. The bringing together of part of two or more themes through the use of staggered entries was to become a major factor in the Developments of several of Prokofiev's later works.*

At 'Pochissimo meno mosso', bar 346, a short orchestral passage leads back to the First Subject, repeating its first four bars. Rhythmically, this follows the original exactly, though there are slight melodic alterations. Throughout this orchestral passage, the bass returns to the note E at each bar, finishing with loud repetitions of this note in bars 360 to 367. The note E is placed in a new harmonic framework in the Cadenza-like second part of the Development, which opens with a C major statement of the First Subject at bar 370.

In the Cadenza-Development, bars 368 to 409, one rhythmic element,  or  of the First Subject, is used. This important rhythmic feature is extracted to become an ingredient in the Cadenza, but apart from this one rhythm's liberal appearances, this part of the Development follows an independent course. It does not organically develop Exposition material, but selects one small part intact as one component in the extravagant pianistic gestures of a Cadenza. Thus, the linking of a Development function with that of a Cadenza has inclined it to having only a superficial connection with the Exposition.

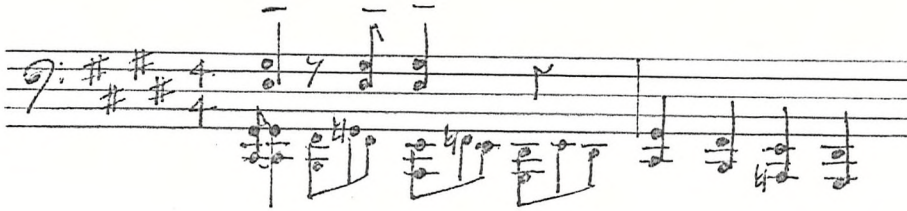
The Recapitulation begins at bar 410 in a sudden move to Tonic minor C sharp (D flat) minor. The First Subject is not included in any part of the Recapitulation, although, as noted above, it received a C major statement preceding the Cadenza. The Second Subject, First Theme, is stated in bars 410 to 417, here without its tail-piece of the Exposition. It has no repetition, being replaced by a descending 5th pattern in the bass, which continues whilst the piano reiterates the bars 418 and 420 exactly.

* For example, Symphonies numbers Three and Five, First Movements.

At bar 425, the first bar only of the Second Subject, First Theme, is stated, the same descending 5th. pattern growing from this in the bass:

EXAMPLE 8

BARS 425 - 426



Beginning at the following bar 426, two further ideas from the Exposition enter. The brief Second Subject, Second Theme, melodically altered, is heard simultaneously with two bars from the introductory passage, played in separate parts. These two bars do not come from the opening of the introduction (as was the case in the Development) but occurred later in that theme, at bars 67 to 68. In the Recapitulation, they are transferred to a minor key, but are otherwise virtually an exact quotation. Meanwhile, the descending fifth pattern is perpetuated in the bass:

81

ORIGINAL BARS: 67

68

ORIGINAL BARS: 200

201

DESCENDING, FIFTH PATTERN GROWS FROM SECOND SUBJECT, FIRST THEME.

In this manner, elements from three different Exposition ideas are now heard at once. The descending 5ths continue uninterrupted until the 'Animato' of bar 444, as does the Second Subject, Second Theme, though the latter has melodic and rhythmic adjustments. The piano part, which contained the fragment from the introduction, proceeds with new material, though returning to the quotation of bar 67 at bar 433. This neat compression of ideas from the Exposition obviates the need for their separate re-statement.

The habit of a commendably concise Recapitulation persists in both the other concertos dealt with in this Chapter.* The Second Piano Concerto also shares with the First the practice of forming the Development in Cadenza style. In the case of the Second Concerto, this applies to the whole of the Development, and not just its latter half, as with the First Concerto. Both Concertos 'recapitulate' the First Subject before the start of the Cadenza. In both cases, this is the idea's only complete re-statement after the Exposition. The technique of stating parts of two or more separate ideas at once, which was a feature of the Development and Recapitulation of the First Piano Concerto, is seen again in the Development and Coda of the Second Concerto.

If the First Piano Concerto is marred somewhat by the pianistic gestures of its Cadenza, the Second Concerto suffers to a far more serious degree. The Cadenza/Development is so lengthy as to unbalance the movement as a whole, and it contains little to justify such laborious treatment. This G minor Concerto was completed in 1913, and first performed on 5th September, 1913, in the summer symphony concerts at Pavlovsk.** Claude Samuel describes the impact it made on this occasion, as viewed by a journalist of the time:***

'Seats are emptied one by one. At last, the Concerto comes to an end on a rumbling chord of wind instruments and amidst an indescribable hubbub. Most of the audience are whistling and shouting angrily'.

The original score of the Second Piano Concerto was lost in Petrograd, and it was rewritten and reorchestrated in 1923. Although it is impossible to be certain of how much of the work was preserved in its second version, Prokofiev wrote of it:****

'I have so completely rewritten the Second Concerto that it might almost be considered the Fourth'.

The First Movement begins with a short introductory idea at bars 1 to 3:

* And many later works, including Symphonies Numbers Three and Seven.

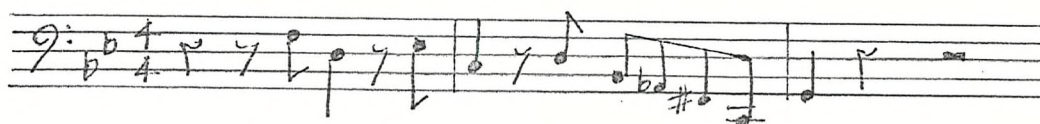
** Prokofiev, by Israel V. Nestyev, page 73.

*** Prokofiev, by Claude Samuel, page 40. Claude Samuel adds the rider, however, that the Concerto was 'performed again fifteen months later - and understood'.

**** Quoted in Prokofiev, by Israel V. Nestyev, page 202.

EXAMPLE 10

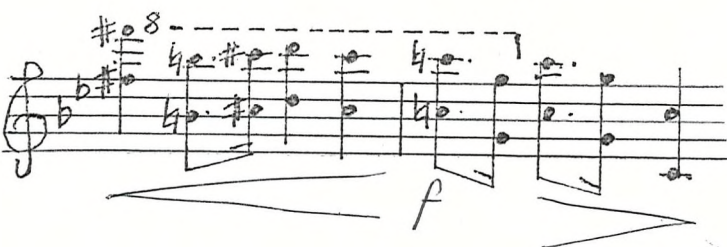
BARS 1 - 3



The Cantabile First Subject, First Theme, is supported with mainly chromatically climbing harmony. It is first stated in bars 4 to 12:

EXAMPLE 11

BARS 4 - 12



The following Second Theme, First Subject, is played by piano alone, beginning at bar 13. Though moving from the G minor tonality with which it starts, it returns to the Tonic key at bar 24:

EXAMPLE 12

BARS 13 - 24

The musical score for Example 12 consists of four staves of music. The first staff begins in G minor (one flat) and contains measures 13 to 18. It starts with a mezzo-forte (mf) dynamic and ends with a crescendo leading to a forte (f) dynamic. The second staff contains measures 19 to 22 and begins with a mezzo-piano (mp) dynamic. The third staff contains measures 23 to 24 and begins with a piano (p) dynamic. The fourth staff continues the music, also starting with a piano (p) dynamic, and includes a 12/8 time signature change.

In a complete repetition of the two themes of the First Subject, the Second Theme is extended to the opening of the Second Subject, without any intervening transition.

The Second Subject is stated by piano at bars 49 to 57, after a four-bar orchestral introduction. This theme is in the key one tone above the Tonic - that is, A minor. Here is a further instance of keys a tone or semi-tone apart, a critical feature of the First Concerto, as we have already seen.

Again, the idea abandons its original key-centre during the course of the phrase, but is pulled back to it at the close:

EXAMPLE 13

BARs 49 - 57



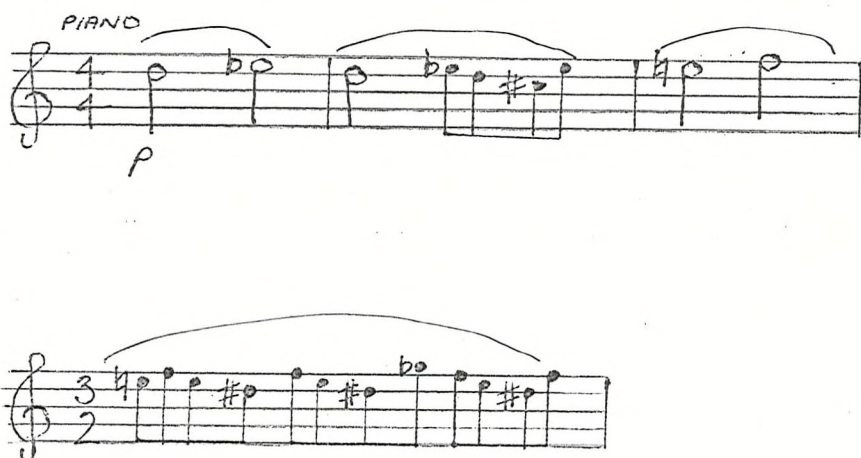
In bars 57 to 95, The Second Subject is given complete and partial repetitions. Between bars 72 and 81, there is no real feeling of key-centre. In these bars, the piano accompanies the orchestral Second Subject reiterations with mainly scalar passages. Following each of its scalar runs, chords or cadences are placed. The first of these, at bars 75 to 76, is in B flat major. The second, bars 78 to 79, is in C minor, and the third, bars 80 to 81, is in D minor. These three cadences, which rise by a tone each time, impose a rigid direction on the course of the music. They lead to a complete Second Subject repetition in D minor at bars 81 to 92. The insertion of assertive chords, imposing a particular direction on the material, is an early example of a trait that is exploited later, in the First Movement of the Fourth Piano Concerto.*

* See Chapter Five

The Second Subject repetitions do not add anything significant to it, though in some cases there is supplementary rhythmic decoration. Perhaps because of the large amount of space it is allotted in the Exposition, it does not appear again, either in the Development or Recapitulation. The Second Subject is also omitted in the Recapitulation of the First Violin Concerto, typifying Prokofiev's characteristic economy of expression. The Second Subject, Second Theme, enters at bar 101:

EXAMPLE 14

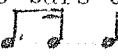
BARS 101 - 104



It leads on directly to an orchestral transition in bars 105 to 112, which links the Exposition and Development.

The Cadenza/Development begins in the latter part of bar 112 with a literal quotation of the First Subject, First Theme, in Tonic key. The First Subject's Second Theme is then adapted to be linked to the opening of the Cadenza.

The Cadenza/Development is concerned chiefly with the two themes of the First Subject. (The introductory theme is used once, at bars 138, last quaver, to 141, first quaver). The First Subject themes are not really organically developed, but merely re-stated, though often with elaborate additional ornamentation. The Development is also

unsatisfactory in its very limited range of keys. Initially, it moves rapidly through F minor, E flat major and A major, but it soon reverts to a Tonic key re-statement of the First Subject, Second Theme, starting at bar 154. Here, the first five bars of the original are included. The same theme is then reiterated, beginning at bar 164, in E minor. It is during the E minor statement of this idea that another theme enters, so that the two are heard together. The First Subject, Second Theme, is here played in double note-values. In its first four bars (the first two bars of the theme in the Exposition) the important rhythmic figure  * from the First Subject, First Theme, is inserted. The First Subject, Second Theme, follows its original course exactly. One rhythmic fragment only of the First Theme is used, and although its rhythmic pattern is only adjusted to the extent of replacing a dotted quaver with a double dotted quaver, it is adapted melodically to fit in with the continuous statement of the First Subject's Second Theme:

* The dotted quaver is now double-dotted.

Handwritten musical score for Example 15, Bars 164-165. The score is written on three staves (treble, middle, and bass clefs) and consists of two systems. The first system is labeled "FIRST SUB. FIRST THEME" on the right. The second system is labeled "FIRST SUB. SECOND THEME" on the right. The notation includes various musical symbols such as notes, rests, and accidentals. A bracket with the number "8" is placed above the first staff in both systems, indicating an eight-measure phrase. The key signature changes from one sharp (F#) to two flats (Bb and Eb) between the two systems.

As with the First Piano Concerto, such bringing together of independent ideas does foreshadow techniques of later works by Prokofiev, for example, the Symphonies numbers Two, Three and Five, First Movements. The material of the Development of the present work, however, is too thin to sustain the length of time to which it is stretched.

The Recapitulation of the introductory idea at bar 18¹/₂ rhythmically augments the original. Its two grandiose statements in Tonic key lead immediately to the Coda at bar 19³/₄. The Coda neatly combines the first phrase of the First Subject, First Theme (from bars 4 to 6) with the introductory theme, which is heard in its entirety. This is achieved through the use of staggered entries, the introductory motif entering as the last fragment of the First Subject is being stated. This piece of the First Subject is then repeated while the introductory theme continues:

EXAMPLE 16

BARS 19¹/₂ - 19³/₄

FIRST
SUBJECT.

ORIGINAL BARS: 4 5 6 last fragment repeated. etc

INTRODUCTION. ORIGINAL BARS: 1 2 3

Both ideas remain unaltered rhythmically and melodically.

The Second Movement is a neatly drawn Scherzo in which a disciplined economy of resources results in the deliberate focusing of attention onto any events which lie outside the imposed restrictions. This movement is of Rondo type, though relatively free, containing four statements of the opening phrase. Each of these begins with a semi-tonal semi-quaver flutter on the piano, against repeated orchestral chords:

EXAMPLE 17

BARS 1 - 3

Handwritten musical score for Example 17, Bars 1-3. The score is in 2/4 time with a key signature of one flat (B-flat). It features four staves: Piano (top), Piano Forte (second), Violins (third), and Cellos (bottom). The Piano part consists of a continuous eighth-note melody. The Piano Forte part features a melody with accents. The Violins and Cellos play chords, with dynamic markings of *ff* and *f*. The score is divided into three measures by bar lines.

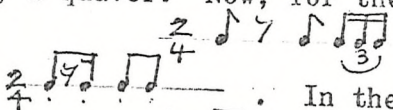
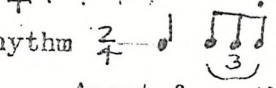
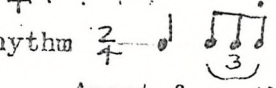
[NOT ALL ORCHESTRAL PARTS QUOTED.]

Each repetition continues in a different manner after the first few bars, though this does not exclude the interchange of fragments of the melodic shapes between the various statements. Between these four statements, other material is heard, much of which is repeated within the Movement. There is frequently no real feeling of key-centre, though the repetition of the opening phrase does impose some tonal stability, in that it is based on one chord only. In three of its statements, which begin at bars 1, 63 and 128, the implied chord is that of the Tonic D minor, though without the third of the chord, F.

In the remaining case, starting at bar 33, it is the notes C sharp and G sharp that are held.

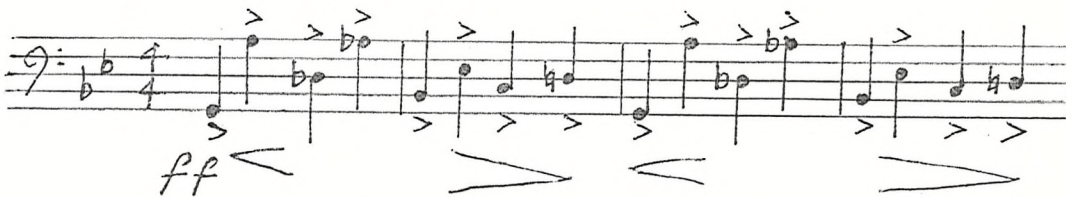
The piano's part is in semi-quavers throughout this Movement. As a 'moto perpetuo', it is the constant factor against which the other parts are heard. These may add harmonic support, orchestral colouring, or even occasional phrases of a more lyrical nature, but these in no way threaten the piano's supremacy. It is the fast moving rhythm of the piano that gives propulsion to the Movement as a whole.

Two principal means stimulate interest during the course of this movement. They both spring from restrictions imposed at its start. The first of these lies in the orchestration. The basic orchestra is confined to strings and woodwind, but extra weight is given to certain passages by an enrichment of the orchestral palette. This is true, for example, of the second statement of the opening phrase, at bars 33 to 43, where a trumpet is additional to the original scoring in the first two bars. During bars 80 to 127, there is an accumulation of tension, which is to lead to the final statement of the opening phrase. Here, the orchestration is thickened at two points. In the phrases of bars 80 to 92 and 112 to 124, horns, trumpet and timpani supplement the orchestration.

The other factor which gives prominence to these same bars is a complexity of rhythm which is not found in the remainder of the movement. Hitherto, rhythms had been restricted to continuous quavers, syncopated quavers, groups of semi-quavers, and two semi-quavers followed by a quaver. Now, for the first time, strings introduce the rhythm  with its surprise triplet, and the clipped  In the intermediate bars 92 to 111, the milder rhythm  is found.

Apart from the two departures from the established pattern mentioned above, there is one example of dislocation of metre. In those bars following immediately after the first repetition of the opening idea, bars 4⁶⁵₄ and 47 have one extra crotchet beat. *and bar 155 has only one beat* This disturbs the otherwise steady 2/4 metre. Thus, the movement's careful economy of means highlights any deviations from the norm, and ensures a Scherzo of consistent interest.

BARS 1 - 4



The solo piano is absent from the opening A. In it, the clarinet follows a descending triplet line, against a horn phrase which rises semi-tonally. A repeated figure from oboe and clarinet then moves to the entry of the solo piano at the start of B, bar 15. Piano and strings remain the chief protagonists during the whole of B, which occupies bars 15 to 38. During these bars, piano and strings follow similar melodic lines, one being a variation on the other:

PIANO

FIRST VIOLINS

ESSENTIAL NOTES OF PIANO'S

PHRASE ARE RINGED.

etc.

In bars 39 to 48, a new theme, given out by the piano, links B with the return of A. A's repetition is very brief. It is confined to the four bars 48 to 51, which repeat bars 7 to 10 exactly, but with all parts a major third higher than in the first statement, centred on B minor instead of G minor.

The whole of the main part of B2 can be traced back directly to B1. Bars 52 to 73 repeat bars 15 to 36, though not necessarily exactly. Almost all of this quotation is transposed up a major third from the original. Section B is characterised by a harshness of effect, caused by a piano part heavily burdened with runs, leaps, and thick, ponderous chords. In the contrasting Section C, bars 82 to 115, the mood is wholly transformed. With new, very soft dynamics, a lyrical phrase, initially from bassoon and oboe, floats amidst light orchestral colour. The atmosphere of reverie is sustained until bar 99. From this point until bar 115, the same theme's spiky realisation on the piano is a reminder of the inelegant thematic outlines of B and is in fact a preparation for their return.

After a short link at bars 116 to 119, B is repeated in bars 120 to 144. This is by no means an exact quotation, and from bar 131, B is drawn on freely in a mood of growing excitement. This results in the fortissimo climax of the Movement on the return of A at bar 146. The final bars 152 to 158 refer back to the opening in a gradual diminuendo. This Movement is a successful exploitation of orchestral colour. Its various effects could lend themselves to a ballet score, a possibility which, according to Israel Nestyev*, was considered by the composer. This project would presumably have embraced all four movements.

The Fourth Movement balances the grandiose treatment of the First with another Sonata-form movement of some weight. In the Tonic key of G minor, this last movement is the longest of the work. Unlike the First Movement, its greatest bulk lies in the Exposition. In both movements, though, the Second Subject spreads itself generously in the Exposition, and is completely omitted in the Recapitulation.

At the start, the hectic descent of the introductory idea exhibits a nervous interplay of piano and orchestra. Their lines are rendered spasmodic and incomplete by the inclusion of rests. Thus, the theme in its entirety is hurled at the listener from various sources:

* Op.cit. page 89

EXAMPLE 20

BARS 1 - 2

Handwritten musical score for Example 20, Bars 1-2. The score is written on three staves in 4/4 time. The top staff is marked "PIANO" and "ff" (fortissimo). The middle staff is marked "ff". The bottom staff is marked "FIRST ff VIOLINS." The music features complex rhythmic patterns with many eighth and sixteenth notes, and some syncopation. A bracket above the first staff indicates a measure of 8/1. The notation is handwritten and includes various musical symbols like beams, slurs, and dynamic markings.

The First Subject, at bars 10 (last beat) to 37, is played by the piano in four separate statements. It rotates around a small cluster of notes, but its tightly-knit line is disrupted by the repetition of certain notes an octave higher. Use of such octave transposition of part of a melodic line is found elsewhere in Prokofiev, for example, in the First Subject of the Second Symphony, First Movement.* In both cases, this makes the theme sound more complex than it really is. In the present work, a see-saw effect is conveyed to the idea as a whole through the use of Left Hand syncopated crotchets:

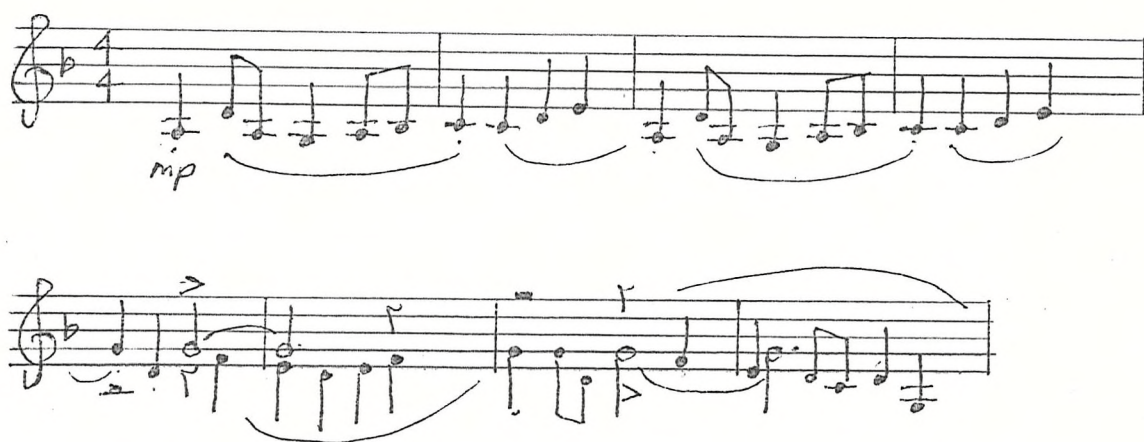
* See Chapter Two

EXAMPLE 21

BARS 11 - 14

The pattern is broken at bar 38 as energetic crotchets from horns and percussion are introduced, and all parts move towards the stormy Transition of bars 41 to 61.

At 'Meno mosso', bar 62, a passage is begun which leads to the Introduction of the Second Subject at bar 75. During this passage, the piano has sombre chords, whilst the triplet quavers from the Transition appear as mournful comments in the cellos. After an eight-bar Introduction, centred firmly on D minor, the Second Subject begins at bar 83. Morose and cheerless, it moves in four-bar phrases, which do not modulate from D minor at any point. Melodically, there is repeated use of a few basic shapes, formed almost entirely of crotchets and quavers:



This theme is treated in a manner resembling Variation technique. It is stated at some length, until the 'Piu mosso' of bar 147. Even in the final part of the Exposition, bars 147 to 192, the Second Subject is still a factor, becoming a modified ingredient in the free-moving closing passage.

The Exposition is the largest single part of the whole of the Fourth Movement. Within the Exposition, the Second Subject participates in 117 of its 192 bars. Apart from the First Movement of this same work, there are other instances among Prokofiev's compositions where the Second Subject is allowed to dominate in a large part of the Exposition.* In the First Movement, though, the Second Subject is not used again, in the Development or Recapitulation. In the Fourth Movement, pre-occupation with the Second Subject continues into the Development.

Beginning at bar 193, the Development at first draws on the piano chords which preceded the Second Subject in the Exposition. In bars 208 to 216, there is an elaborate introduction to a statement of the First Subject. This statement, at bars 216 (last beat) to 224, quotes the original theme exactly in all essentials, but has additional decoration. It is in F sharp minor, a semi-tone below its pitch of the

* For example, the Second Symphony and the Third Symphony, First Movements.

Exposition. This 'recapitulation' is of interest because it is the only exact re-statement of the First Subject in the movement. (The First Subject version of the Recapitulation is far from being exact). In this point, the movement shows formal similarities to the First Piano Concerto. In both cases, the First Subject has its only literal re-statement within the Development section, in both instances a semi-tone below its original pitch.

From bar 225 to the end of the Development, there are statements and reiterations of the Second Subject, in which the key-centres of A minor and C minor are prominent. The Development closes with a short Cadenza, based on the Second Subject, at bar 265.

The Development of this Fourth Movement is free of the excesses to which its linking with a Cadenza function led in the First Movement. It is also more enterprising in its range of keys. Like the First Movement, though, it fails to be an organic development of the Exposition material, on the whole being content with altered repetition. It is also too slight to fulfil the traditional function of a Development. It is over-shadowed by the Exposition, where the greatest weight of the movement lies. Since a large part of the Development simply continues with re-statement of the Second Subject, which had already been of great importance in the Exposition, the functions of these two sections become blurred. The exact re-statement of the First Subject in the Development section also contributes to the confusion of its identity. As the path followed by the Piano Concertos is traced, it becomes increasingly apparent that the usual functions of the Exposition, Development and Recapitulation do not necessarily apply in Prokofiev. In the Third Piano Concerto, First Movement, the role of the Exposition and Development is exchanged. The large degree of tonal instability in the Exposition is offset by a Development which remains fixed in Tonic key.

In the final movement of the Second Piano Concerto, the Second Subject is omitted completely from the short Recapitulation. As noted above, the First Subject is considerably altered from its Exposition form when it returns in the latter part of bar 274, apparently receiving some 'development' for the first time. The shape of the

Second Piano Concerto as a whole, its two large outer movements enclosing contrasting inner movements, is satisfying in form. It was not repeated, however, in the following Concerto, or indeed in any other.*

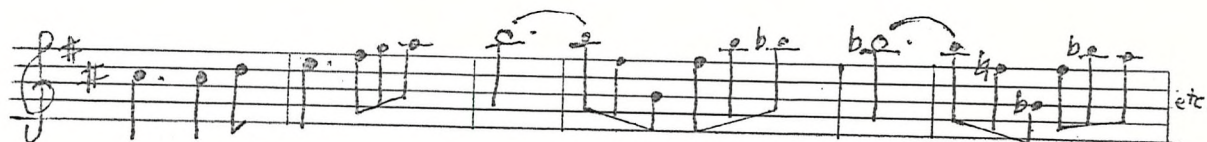
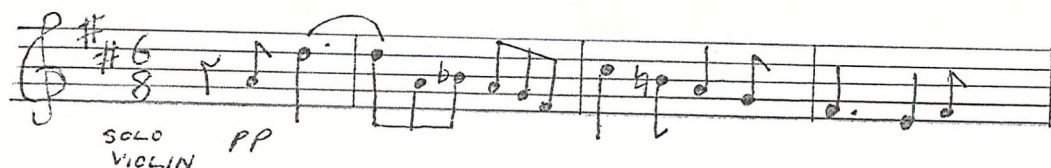
The First Violin Concerto was composed in 1916 to 1917, though the first sketches for the work were dated 1915.** It did not receive its first performance until after Prokofiev had left Russia, being first heard in Paris on October 18th, 1923. There is an interesting parallel of form between this work in its entirety and the one-movement First Piano Concerto. That work retained its opening theme, 'x', to be repeated at the close of the First and Third Sections. The Violin Concerto repeats the First Subject at identical points in the composition. It is quoted in isolation at the Recapitulation of the First Movement, and at the close of the Third Movement it is combined with the main theme of the Third Movement. The works differ in that it is not the First Subject but a completely separate theme that is repeated in the First Piano Concerto. Also, the Piano Concerto is essentially a one-movement piece.

The light orchestration of the First Violin Concerto reflects Prokofiev's concern for clarity of expression. The predominantly fine lines at the opening, for example, are comparable to the linear quality at the start of the Second Piano Sonata.

The Sonata-form First Movement is in D major. The First Subject begins at bar 3:

* The Second Piano Sonata, Opus 14, was in four movements, though. The outer movements were both in Sonata-form, as in the Second Piano Concerto.

** Samuel, Prokofiev, p. 58.



It is a lyrical theme, moving freely to C major and D flat major during the course of its statement.

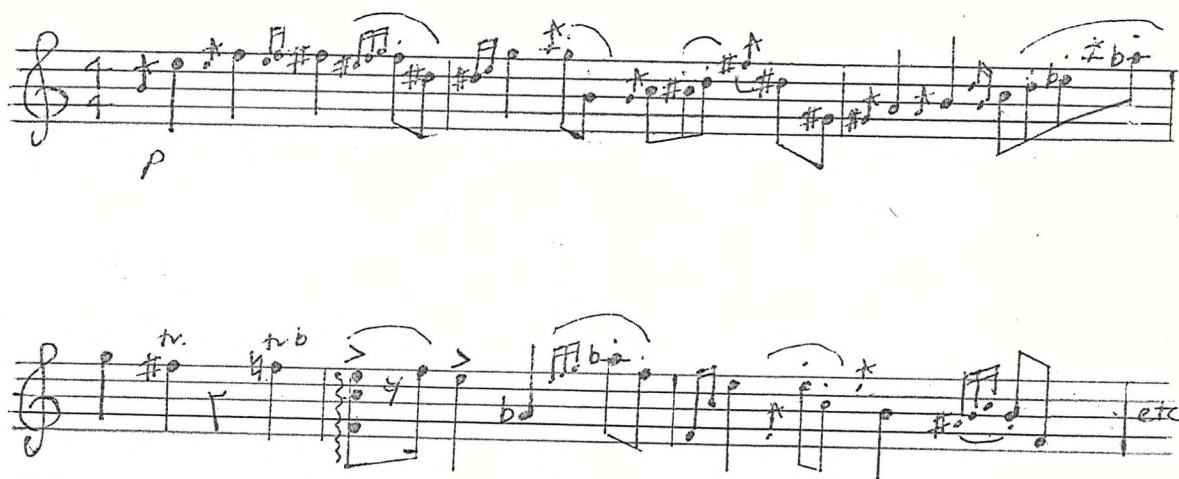
The Transition occupies bars 39 to 54. Bars 39 to 42 are repeated exactly in bars 43 to 46, but one tone higher. Such use of exact sequence is found also at the equivalent point in the First Movement of the Second Piano Sonata, beginning at bar 32. In that work, the Transition opens with four four-bar phrases, repeated exactly, each in the key one tone lower than the previous one.

The Second Subject, starting at bar 63, is in the key of the flattened leading-note, C major, *though with persistent suggestions of C minor. It is a capricious idea, with many ornaments and syncopated accents. Much of it is played 'staccato'.

* Use of the key of the flattened 7th is also found in the Fourth Movement of the Second Piano Sonata. In this D minor Movement, the Second Subject is in C major.

EXAMPLE 24

BARS 63 - 68



The Second Theme of the Second Subject has a very rhythmic, Toccata-like style, moving entirely in semi-quavers. Starting at bar 79, it at first continues the E natural/E flat oscillation set up in the Second Subject's First Theme.

EXAMPLE 25

BARS 79 - 82

The musical score for Example 25, Bars 79-82, is presented in two systems. The first system shows the Violin (SOLIC VIOLIN) and Cello/Double Bass (CELLOS and D.B.) parts. The Violin part features a melodic line with various intervals and accidentals, while the Cello/Double Bass part provides a supporting bass line. The second system continues the same musical material, showing the continuation of the melodic and bass lines.

The Development begins at bar 95. In its opening bars, the interval of a perfect 4th, from the first two notes of the First Subject, is heard at various pitches. At bar 105, the first bar of the First Subject becomes the first part of a passage deriving from the Second Subject, Second Theme:

BARS 105 - 107

Handwritten musical notation for the first subject. The notation is on a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note C5. This is followed by a series of eighth and sixteenth notes, including a chromatic descent from C5 to B4. The notation is labeled "ORIGINAL BARS: 3" and "FIRST SUBJECT".

ORIGINAL BAR: 79 alters.

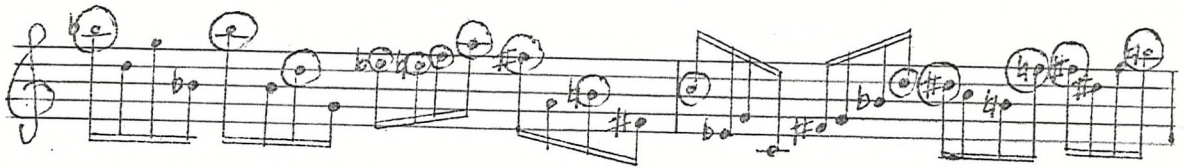
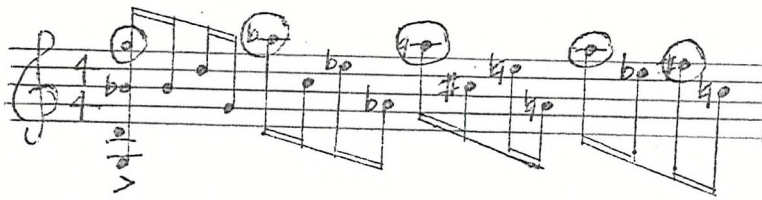
SECOND SUBJECT,
SECOND THEME

From 'a tempo' at bar 115, the Second Subject, First Theme, is traced out in altered repetition by the solo violin, masked in semi-quaver ornamentation: (bars 115 to 130)

* For example, the Coda of the Fifth Piano Concerto, Fifth Movement.

EXAMPLE 27

BARS 115 - 118



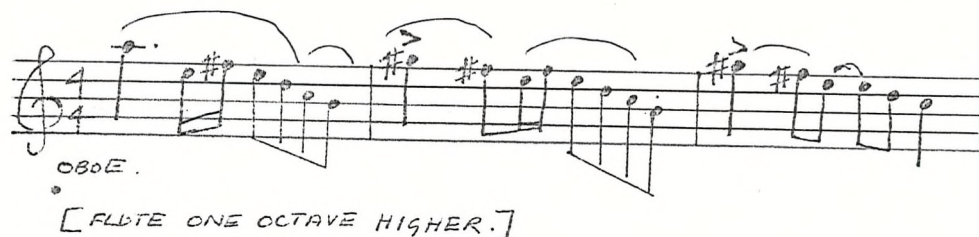
ORIGINAL NOTES OF THEME RINGED.

The bass of the Second Subject, Second Theme, is adjusted to be used in the bass in bars 131 to 135, against agitated rhythmic patterns from the solo violin.

The Movement reaches a climax at 'Poco piu mosso', bar 136. Flute and oboe transform the first two bars of the First Subject:

EXAMPLE 28

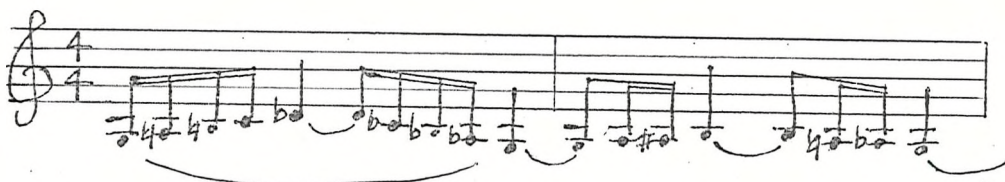
BARS 136 - 138



Meanwhile, the solo violin has insistent fifths, A and E, bars 136 to 138. From here until the end of the Development, tension is gradually dispersed in the solo violin's derivation of the Second Subject's Second Theme. Its perpetual semi-quavers are forced at last to pause:

EXAMPLE 29

BARS 151 - 155



Omission of both the Second Subjects considerably reduces the length of the Recapitulation.

This movement is more completely successful than the equivalent movements of the first two Piano Concertos. No one part of it is over-long or barren of invention, and the movement is well balanced. The Development is not merely an empty succession of statements, as in the Second Piano Concerto. On the contrary, it shows a careful and varied presentation of material. Ideas are altered by simple but ingenious means to strike a new impact. In its linking of two separate ideas in a single phrase, it looks forward to a technique of thematic construction that is favoured in later compositions of Prokofiev's. Choice of key is enterprising. There is some organic development of the Second Subject, Second Theme. Above all, the Development is rich in a vitality of rhythm which spurs the movement on, and forces a climactic point towards its close.*

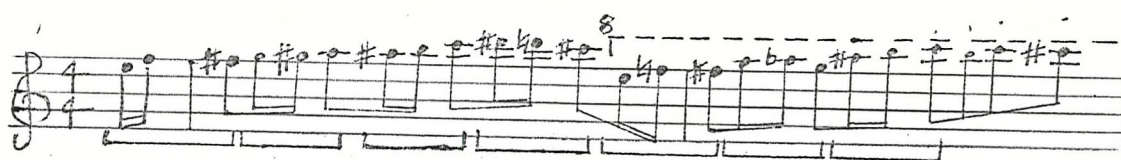
The Second Movement is constructed as a five-part Rondo , A-B-A-C-A. Entitled 'Scherzo', it is light in spirit throughout. The opening A can be subdivided into a-b-b-a.

The brittle quavers of the two-bar introduction sketch in an A minor framework. The sinewy 'a' idea of the solo violin appears at the close of bar 2. The chief part of it is compounded of cells of three notes, moving semi-tonally, bars 2 to 10. The first part of this is quoted below:

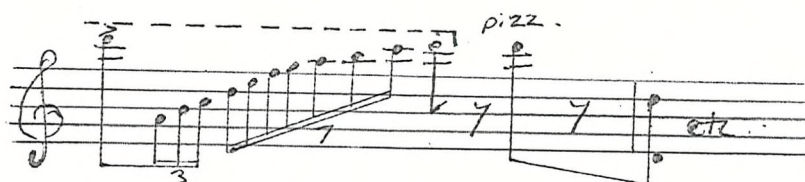
* Such use of rhythmic momentum to carry the music forward is a trait found in other works by Prokofiev. Other examples are found in Chapter 7.

EXAMPLE 30

BARS 3 - 5



BRACKETS INDICATE
THE 'CELL'

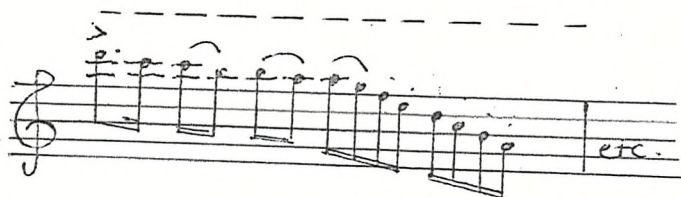
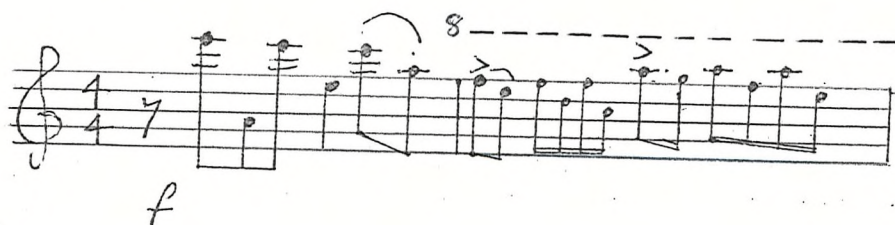


Its sparse accompaniment covers a gradual semi-tonal descent over bars 1 to 9.

At the start of 'b', bar 11, the orchestration is thickened. In place of the tightly constricted 'a' idea, solo violin and strings enjoy a new freedom of movement. The darting solo line occupies bars 11 to 15:

EXAMPLE 31

BARS 11 - 13

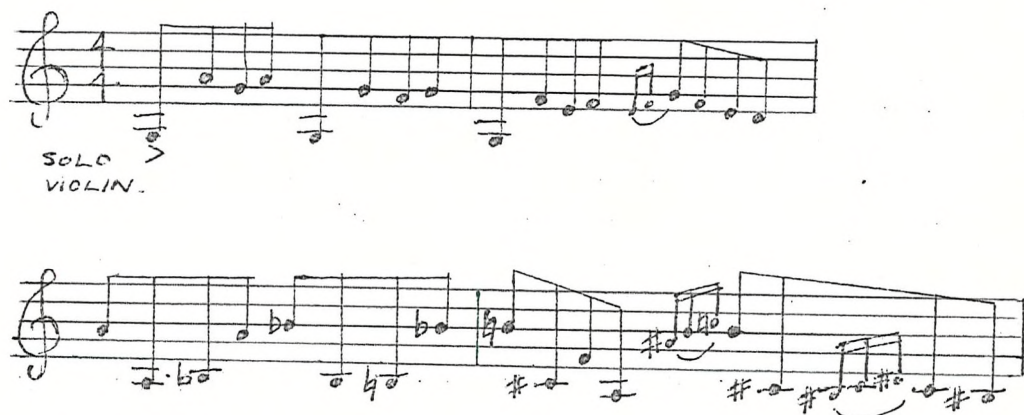


It is repeated in the following bars 16 to 20, though this reiteration is not exact. The 'a' theme returns at bar 20 (final quaver). Its final bar is adapted, leading on to conclude in a hectic semi-quaver descent at bars 30 to 34.

B's six-bar introduction, bars 34 to 39, is an immediate restraint on the rhythmic momentum of A. B's theme emerges at bar 40, drawn from the solo violin's idea in its introduction at bars 34 to 39. It consists of an eight-bar theme and its repetition, separated by the two bars 48 and 49. This spiccato idea is made up of rigid half-bar quaver figures:

EXAMPLE 32

BARS 40 - 43



The strings' accompaniment is almost entirely in crotchets. The consistent use of these large note-values has the effect of slowing the pace of the movement, a respite before the return of A at bar 57 (final quaver).

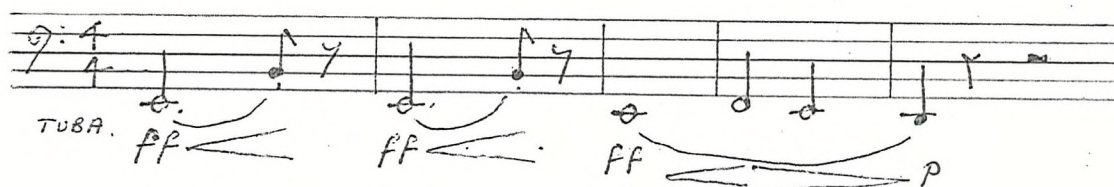
The theme 'a' is melodically unaltered on repetition, though at certain points, the orchestration is thickened, and the harmonic colour becomes more rich. Following 'a's statement, the remainder of A2 consists of new material. The solo violin's agile, scale-like patterns lead, with ever-increasing excitement, to a repeated shriek

at bars 75, 76 and 78. This is heard alternating with a semi-quaver descending scale from the violins, which ultimately leads to the climactic opening of Section C at bar 81.

Structurally, Section C can be divided into two parts, the second a repetition of the first. During the first four bars, a raucous tuba phrase is punctuated by fortissimo stabs from the strings, woodwind and timpani, and repeated horn chords. The tuba's idea is quoted below:

EXAMPLE 33

BARS 81 - 85



These bars are skilfully orchestrated, the inspired use of a solo tuba resulting in the most uninhibited, climactic point of the movement.

Following the coarse effects of C's opening bars, the solo violin takes up a new theme, which moves at first in stubborn quavers, starting at bar 85:

EXAMPLE 34

BARS 85 - 87

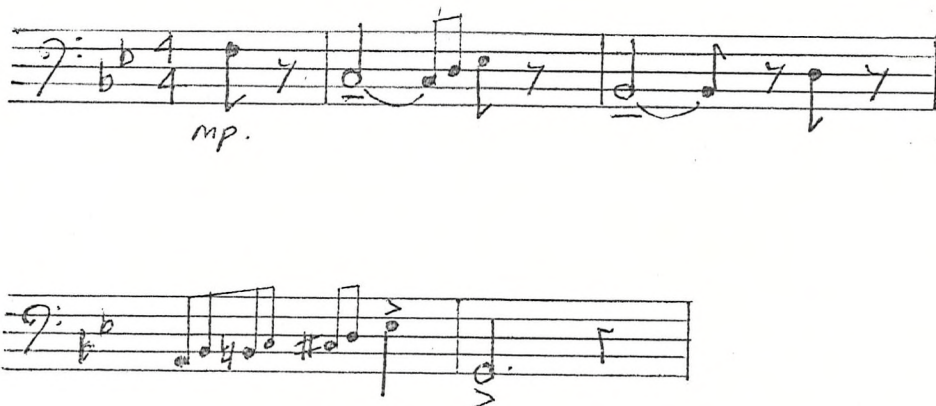


This Scherzo movement is very accomplished. Like the Scherzo of the Second Piano Concerto, its construction is of Rondo type. Both movements excel in the application of a form which does not require the organic growth of its material. On the contrary, simple re-statement is a usual component.* In the Scherzo of the Second Piano Concerto, the strict confining of resources both in terms of orchestral weight, and in the use of only a few rhythmic types, in itself draws attention to any passages which break the self-imposed discipline. In the Scherzo of the First Violin Concerto, there are no such restrictions. Here, a bolder contrast between the various themes, and a rich use of orchestral colour, produces a stimulating diversity in a movement that is full of vitality.

The Third Movement divides into three distinct sections. Opening in the key of G minor, it reverts to D major, the key of the First Movement, in its final section. The First Section, which is in A-B-B-A form, is contained in bars 1 to 93. The opening A lasts from bars 1 to 24. Against a repeated quaver background, two bassoons play the opening idea, which will be termed 'y':

EXAMPLE 35

BARS 3 - 6

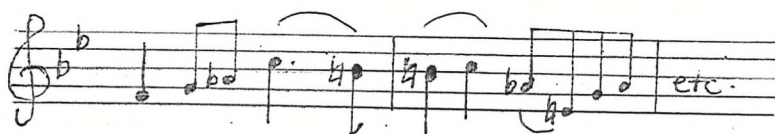


* Prokofiev was to turn to a Rondo-type in the First Movement of his last Piano Concerto, abandoning the use of a Sonata-form First Movement. See Chapter Five.

'y' is not used again in the first section, but will assume great importance in Section Two. The main idea of A begins at bar 6, a delicate introduction blossoming into a broadly flowing melodic line:

EXAMPLE 36

BARS 6 - 10



The bracketed 'Z' is used in the second and third sections of the movement.

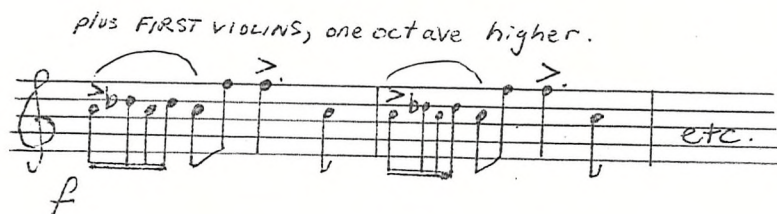
The first bar of this theme, at bar 6, is a further constituent of the Second Section of the movement. This lyrical idea flows smoothly on throughout the remainder of A. Although the first eight bars of the movement were pegged in G minor, there are quick harmonic moves during the statement of A's main theme. At bar 9, an abrupt move to a 7th on B flat subsides to a chord of C major at bar 10, a key more closely related to Tonic G minor. In the next four bars, this technique is continued.

B occupies bars 25 to 43. Its C major theme has its climax in D flat major, in a completely unprepared move.* The latter part of this idea is quoted below:

* Tonal moves of a semi-tone are frequently used by Prokofiev, and have already been found in the First Piano Concerto.

EXAMPLE 37

BARS 33 - 38




In the repeat of B at bars 44 to 65, all parts are one white note lower in pitch than originally, though the climax is at the same pitch as in its first statement.*

The return of A is prepared for in the closing bars of B2. The lower strings' semi-quaver patterns from bar 62 on, and the clarinet phrase first heard at bar 58, are both carried over for the repeat of A, which starts at bar 66. In addition, the solo violin's quaver figure of B, which was used throughout the statement of that theme, other than at its climactic point, is altered and used by the First Violins in A2. Such organic connection allows A to be influenced in part writing by the material which divided its two statements. Other examples of this 'welding together' of independent ideas include the First Movement of the Scythian Suite.** The note-values of A on its return are doubled. From bar 78 on, its melody is fused between solo violin and First Violins.

* Prokofiev shows a liking for 'white-note' ideas in certain other works. One example is found in the Introduction of the Third Piano Concerto.

** In this A-B-B-A movement, A acquires elements of B's part-writing on its return at bar 126.

The Second Section, bars 94 to 124, is unique amongst the final movements of Prokofiev's Concertos in the application of a particular technique. In it, the material of Section A is combined in a mosaic-like manner, figures and fragments of themes being heard simultaneously in independent parts. In the bass, 'cellos and double-bass have complete reiterations of the idea 'y', beginning in the first bar of the Second Section. Its repetitions continue throughout this part of the Movement, with the exception of bars 102 to 105. These repetitions include an inverted form of 'y', beginning at bars 106 and 110. Also prominent is the first bar from the main idea of the First Section (indicated by brackets in Example 36) . This will be termed 'z'. Sometimes the whole of 'z' is used, as in the harp at bars 119 to 120. In other cases, the first  is taken to form a pattern, such as in the clarinets at bars 94 to 97. Here, the pattern is repeated as one strand in the web of material. In the other cases, longer segments (but still not the entire bar) of 'z' are taken.

Lending coherence and continuity to the whole, the solo violin has repeated bar-long scalar runs for much of Section Two. (These continue from bars 94 to 101, and then from bars 106 to 109). These runs become ever higher in pitch on repetition, moving up by a tone or semi-tone in most bars, over the triadic harmonic foundation in which the harp is prominent.

When the solo violin's runs resume at bar 106, the addition of a trill at the top of the run adds greater emphasis, and there is a crescendo in all parts. Amidst mounting excitement, the solo violin switches to new patterns. In bars 116 to 118, its trilled crotchets ascend chromatically to the note D. Fortissimo repeated patterns then return repeatedly to D, in preparation for the new tonal centre of D major at the start of the Third Section.

The Second Section of this movement is a fine example of Prokofiev's ability to manipulate material in order to bring together various separate ideas. The First Piano Concerto, and the First Movement of the Second Piano Concerto had both included a technique which resulted in the simultaneous statement of parts of different ideas, but in the present movement, a complete section is set aside for the purpose. In one sense, the Third Section of the Third Movement takes the same method one stage further. Here, the key is transformed to that of the First

Movement, D major. The First Subject of the First Movement and 'z', from the main theme of the Third Movement are coupled together within the time-signature of the final movement. Note-values of the First Movement idea are doubled, and the exact melodic intervals of 'z' are not preserved, but the phrase retains its general melodic shape. The First Subject of the First Movement remains identical to its original form until bar 140. At this point, clarinets begin chromatic scale passages, leading to a D major chord at bar 152. The Tonic chord is held until the movement's close, against ascending decorative woodwind lines.

The Third Movement is very successful in form. Its material is presented in the First Section, and brought together in the Second Section. In the Third Section, a similar technique is applied to themes from the First and Third Movements. Thus, the Third Section both follows on logically from the Second Section and rounds off the work as a whole. This is the sole example among the final movements of the concertos of such a comprehensive 'welding together' of its separate ideas, together with a Coda to the entire work, in which the same principles are followed.*

All three movements of the First Violin Concerto are well-designed, the material presented in a clear-cut, orderly manner. In the outer movements, the composer shows a versatile approach to thematic repetition, avoiding the literal re-statement of individual ideas. The inventive orchestration is wholly in accord with thematic content.

In reviewing the three concertos considered in this Chapter, it has been shown that the First Piano Concerto has a remarkable capacity for economy in its handling of a Sonata-form structure. It is also a curious hybrid. Section Two appears like a slow movement within the movement, entirely unconnected with the remainder of the events of that movement. The idea 'x', recurring three times, is also set apart from the usual activities of a Sonata-form movement, and remains undeveloped. The themes range from those, such as the toccata-like quavers of the introduction and which are thoroughly typical of the mature Prokofiev, to the round, flowing melody of Section B, which is perhaps more suggestive of Rachmaninov. Its disparity of musical styles

* The Coda of the Fifth Movement of the Fifth Piano Concerto does link parts of two separate ideas in a continuous phrase, though. See Chapter Five.

marks out the First Piano Concerto as the work of a young composer, and one whose own creative idiom has not yet wholly crystallised.

With the Second Piano Concerto, Prokofiev tackles a large-scale concerto for the first time. In doing so, he carries over from the First Piano Concerto the unfortunate habit of forming the Development of the First Movement as a Cadenza, unbalancing the movement with passages of empty rhetoric. The Fourth Movement is also uncertain structurally. Here it founders on an Exposition which engenders expectations that are not fulfilled in the remaining parts of the movement. The Second and Third Movements are much more successful. It is probably significant that both of these are Rondo-type Movements, in which literal repetition plays an essential part.

With the First Violin Concerto comes the first concerto which shows a real grasp of the Sonata-form type. The Second Movement is another competent Scherzo with which Prokofiev had already proved himself in the Second Piano Concerto. The Third Movement is a 'tour de force', uniquely exhibiting those powers which were already glimpsed in the first two concertos, of bringing together the disparate forces of the movement and of the work.

Several of the symphonies have recourse to methods which, as in the early concertos, result in the simultaneous statement of parts of separate ideas.* Chapter Two examines the first movements of the symphonies numbers One and Two, and explores the application of this technique in the Second Symphony.

* Symphonies numbers Two, Three and Five, First Movements.

CHAPTER TWO

During the summer months of 1917, Prokofiev lived entirely alone in a country house near Petrograd. While he was staying there, he concentrated on scoring the First Violin Concerto and the Classical Symphony. In composing the latter work, he wanted to try his hand at writing a score without the aid of the piano, so he deliberately left his own piano behind in town. Prokofiev explained his exact intentions in the following terms:

'I conceived the plan of composing the whole of a symphonic work without using the piano. In such a work, the orchestral colouration must also be more precise and clear. So I conceived the plan of a symphony in the style of Haydn because, as a result of my classwork under Tscherepnin, Haydn's technique had come to seem particularly clear and this familiarity gave me more confidence to hurl myself, without piano, into these perilous waters'.*

Prokofiev himself labelled the resulting work the 'Classical Symphony', aiming to 'combine the modest texture and transparent orchestration of Haydn and Mozart with 'a touch of new harmonies''.** To this end, instruments used are such as Haydn would have employed.

The First Movement of this First Symphony is in D major. In one respect, this movement resembles the earlier First Piano Concerto, discussed in the preceding chapter. In that work, C major was of almost as much importance as a tonal centre as Tonic D flat major. In the present movement, it is the use of the key a tone below Tonic that is of significance. In the repetition of the First Subject at bars 11 to 19, it is in C major. The opening of the Development moves from Tonic minor D minor to suggest C major in bars 91 to 95. Here, an interrupted cadence leads to A flat major. The Development returns to C major towards its close, and concludes in that key. This allows a C major Recapitulation of the First Subject. This is not the only case among Prokofiev's compositions in which the Recapitulation begins in a key other than Tonic; for instance, in the C major Ninth Piano Sonata, the Recapitulation of the First Subject is in B major (starting at bar 133).

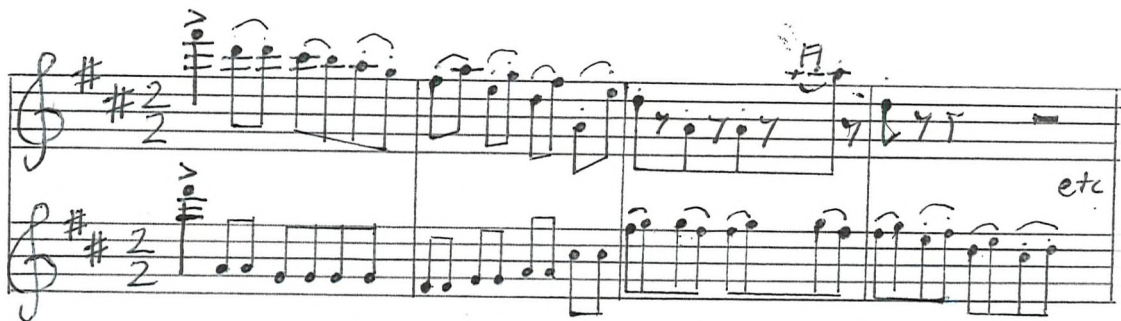
* Prokofiev, by Claude Samuel, quotes this extract from Prokofiev's autobiography on page 59.

** Quoted in Prokofiev, by Israel V. Nestyev, p.145

At the opening of the movement, there is an accented Tonic chord. This opens a brief introduction, consisting of an ascending arpeggio figure at bars 1 to 3. A second accented Tonic chord immediately precedes the First Subject at bar 3. The First Subject occupies bars 3 to 10. It begins with a quick rhythmic descent, the melodic line being split between First and Second Violins:

EXAMPLE 38

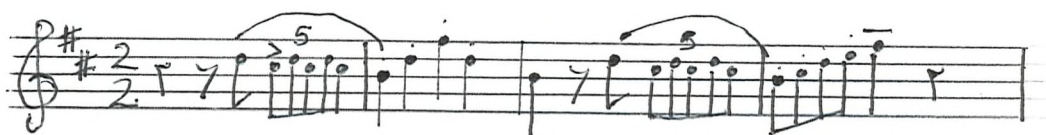
BARS 3 - 6



The second phrase follows in bars 7 to 10. This second phrase of the First Subject is heard individually in the development.

EXAMPLE 39

BARS 7 - 10



At bar 11, an accented chord of C major establishes that key as the new tonal centre. Use of such abrupt chords is another important factor in this movement.

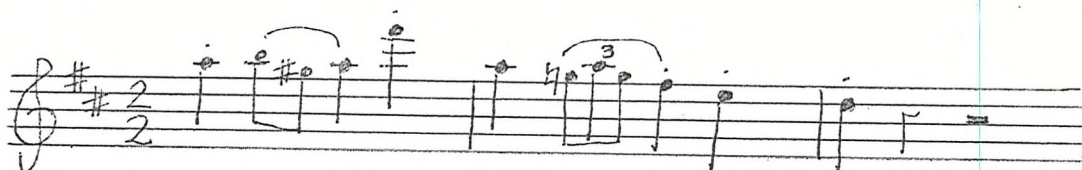
To some extent, this foreshadows a technique of the Fourth Piano Concerto, First Movement.* In that movement, much of the material is tonally unstable. Tonal points are suggested through the use of stressed notes or chords, consistently a third apart from each other in pitch. Although the present movement cannot be said to be tonally unstable, there is an impatience with traditional modulatory processes. Arrival at new key-centres is frequently sudden, a single chord or cadence confirming the move. This is the case at bar 11, where the fortissimo C major chord is the sole means of establishing that key as the new tonal centre.

The C major repetition of the First Subject is exact, apart from its final bar, bar 18. Here, the material is adapted to allow a return to D major at bar 19. An accented perfect cadence in D major re-establishes the Tonic key. Although having the merits of being a lively, vigorous idea, the First Subject is slight in substance. The abrupt tonal shifts are put to humorous effect through their suddenly loud dynamics, which give them deliberate prominence.

The forte D major cadence at bar 19 marks the opening of the Transition. Covering bars 19 to 45, this is of some length, when compared to the eight-bar First Subject. The Transition idea itself is short, however:

EXAMPLE 40

BARS 19 - 21



* See Chapter 4

The Transition theme moves from D major to B minor at bar 27, with a forte B minor cadence. In further repetitions, it moves to settle on the chord of E major. This remains the basis of the harmony through the final part of the Transition, emphasising E major as the Dominant of the A major Second Subject.

The Second Subject is first heard at bars 46 to 65. It divides into two phrases, each beginning with a two-octave swoop. The first phrase is quoted below:

EXAMPLE 41

BARS 46 - 53

PP VIOLINS

mf
Cellos + D.B.

f pp

The chord of F major at bars 50 to 51 is ambivalent in that, although it is the chord of the flattened submediant in A major, it could almost be interpreted as a Neapolitan 6th. in E major. This chord was in common use in the Classical period, and the inclusion of the F major chord here could be viewed as a deliberate allusion to the then frequent occurrence of the Neapolitan 6th. In the final bar of the first phrase, bar 53, forte dynamics herald the start of the second phrase in a similar manner to the accented chords which preceded the First and Second Subjects.

The second phrase of the Second Subject, bars 54 to 65, lengthens and alters the idea. A repetition of the Second Subject at bars 66 to 74 is harmonically adjusted, replacing the F major chord with that of F sharp minor. It finishes with an accented perfect cadence in A major at bar 74. Agile arpeggio figures and a series of accented chords, centred on A major, conclude the Exposition.

The opening of the Development copies that of the Exposition. The First Subject is stated in the Tonic minor (D minor) in bars 87 to 95. It appears to lead to C major, as did the Exposition, but the forte cadence at bar 95 is interrupted. This makes possible an abrupt move to A flat major. The Transition theme, used in bars 95 to 102, is in shortened and altered form:

EXAMPLE 42

BARS 95 - 98



This phrase is repeated at each bar, so that the second bar is heard simultaneously with the first. An abrupt, accented chord of a 7th. on B at bar 103 halts the succession of Transition phrases. In bars 103 to 110, the second half only of the First Subject (from bars 7 to 10) is stated twice, at different pitches. These repetitions generate excitement, which culminates in the arrival of the Second Subject.

In the Development, the pianissimo dynamics of the Second Subject are transformed to a perpetual fortissimo. This theme is first stated in E major at bars 111 to 118, following its original course, harmonically. Lower strings state the complete theme, while upper strings begin the idea four bars later, at bar 115. In this fugato, upper strings play the first part of the idea, at a new pitch, whilst lower strings are continuing with the second part:

The musical score for Example 43, Bars 111-118, is presented in two systems. The first system shows a treble staff with a whole note chord (D, F, A) and a bass staff with a half note chord (D, F, A) and a half note chord (D, F, A). The second system shows a treble staff with a half note chord (D, F, A) and a bass staff with a half note chord (D, F, A) and a half note chord (D, F, A). The score includes dynamic markings such as 'f', 'ff', and 'marcato', and various musical notations including notes, rests, and accidentals.

In this way, two halves of the same idea confront one another in simultaneous statement, through the overlapping of entries.

A second statement of the Second Subject begins at bar 119, here in B major. Once again, lower strings begin with the first four bars of the theme, while upper strings enter at bar 123 with an extension of the octave plunge of the first four bars. This time, upper strings are syncopated, and the theme is lengthened to conclude at bar 130. From bar 127, flute and brass participate, playing the first four bars of the Second Subject in their original rhythm of bars 111 to 114. This is heard at the same time as the extended syncopated version of the violins, and the second part of the idea on lower strings.

The Second Subject moves towards C major in its final bars, and the close of the Development confirms the key-centre of C major. As at the close of the Exposition, arpeggio passages are punctuated by accented chords, in bars 131 to 142.

Although the Development is not large in scope, it does point the way forward to one of the techniques of the Development of the Second Symphony. The Transition theme, for example, was heard as an altered, two-bar idea. Because it was repeated at each bar, its two bars were heard together. In the same way, the two halves of the Second Subject are heard at once, because the staggered entry of the violins coincides with the beginning of the second part of the idea on the lower strings.

In the Second Symphony, First Movement, this same technique of the simultaneous statement of different parts of the same idea, through the over-lapping of entries, is transferred to a much larger canvas. It is applied especially to the theme which, in the Exposition, is introductory to the Second Subject.

The Recapitulation of the First Symphony cuts down on the length of the Exposition through the curtailment of unnecessary repetition. The First Subject is stated in C major, but is heard only once. A D major accented chord at bar 150 leads straight to the Transition. This tonal move to D major reverses that of the Exposition, where D major was answered by C major.

The Transition is shortened, touching on C major towards its close, at bars 163 to 167. Treatment of the Second Subject is of interest because it looks forward to a technique found in Prokofiev's later compositions.* Its first Exposition statement, from bars 46 to 65, is quoted in near-exact form at bars 179 to 189, but the final bar is omitted. At bar 190, a specially inserted bar links this first statement of the Second Subject to the latter part of its second Exposition statement, as one continuous idea. Bars 191 to 194 quote bars 71 to 74 of the Exposition, the final bars of the harmonically altered second Exposition statement:

* For example, in the Coda of the Fourth Symphony, First Movement.

The image shows two staves of handwritten musical notation. The top staff is labeled 'SECOND VIOLINS' and contains three measures numbered 62, 63, and 64. The bottom staff is labeled 'FIRST VIOLINS' and contains four measures numbered 71, 72, 73, and 74. The first measure of the first violin staff (bar 71) is labeled 'INSERTED BAR'. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures (2/2), and notes with stems and beams. There are also some handwritten annotations like 'original bars:' and 'etc.'.

The final part of the Recapitulation follows the path of the Exposition exactly, a series of chords punctuating a rising arpeggio motif, here in D major. The last three bars are additional to the close of the Exposition, but are a reminder of the Movement's Introduction.

The main points of interest in the First Movement of the Classical Symphony are those things which later become important traits of Prokofiev's style. The linking of two different parts of the Second Subject in the Recapitulation is an early example of Prokofiev's ability to join together separate segments of material in a continuous phrase. His skills in this direction are proved abundantly in the Third Symphony, for example. The staggered entries of the Second Subject in the Development of the First Symphony ensure that different parts of the same theme are heard at once. As noted above, this same technique is practised in the First Movement of the Second Symphony, and there is also an example of it in the Third Symphony.* A critical feature of the First Movement of the Classical Symphony lies in its frequent use of a single accented chord

* This is found in the First Movement, where there are two entries of the First Subject, one beginning at bar 301, and the other at bar 302.

or cadence to establish a new key-centre.*

The Second Symphony was composed in Paris, during the autumn and winter of 1924. It received its first performance on June 6th, 1925, in Paris. Prokofiev wrote of this symphony:

'Unlike the Third Concerto, it is chromatic and ponderous, but this does not mean that I have said goodbye forever to the diatonic style. In form the symphony resembles Beethoven's last piano sonata, that is, an austere first movement followed by a theme and variations as the second and final movement.' **

Further, Prokofiev acknowledged,

'There was in it a certain influence of the Parisian atmosphere where one feared neither complications nor discords; and this was enhanced by my penchant for the working out of complicated themes'. *** Despite such mention of 'complicated themes', though, the ideas are not really complex at all, but are made to seem complicated by their treatment.

The First Movement of the Second Symphony is in D minor. It is in Sonata-form. Its Introduction, bars 1 to 9, contains two important elements of the First Subject. The first of these, at bar 2 is also the striking opening motif of the First Subject:

EXAMPLE 45

BAR 2



* Incidentally, an earlier example of this habit occurs in the Second Piano Sonata, First Movement. In this markedly economical Sonata-form Movement, a single chord of G minor in the bass at bar 31 is the sole means of fixing the new key of G minor at the start of the Transition, bar 32. In the First Movement of the Fourth Piano Concerto, the use of stressed notes or chords is vital in establishing points of tonal orientation.

** Quoted in Nestyev, Prokofiev, p. 211

*** From Prokofiev's autobiography, quoted in Samuel, Prokofiev, pp. 96-7

A large part of the Introduction (bars 4 to 9) elaborates on another part of the First Subject, which is there found in bars 13 to 15. A simple melodic shape is caused to appear more complex by the octave transposition of part of its line:

EXAMPLE 46

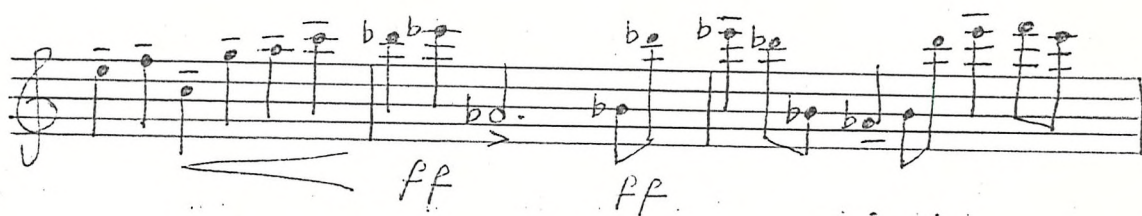
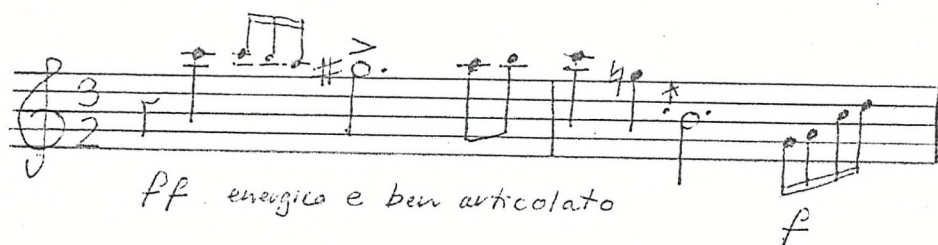
BARS 4 - 5



The First Subject is first stated in bars 10 to 17:

EXAMPLE 47

BARS 10 - 17



This idea is tonally unstable. The first bar suggests A minor, but this is quickly disowned. Bar 13 is harmonised on the chord of A flat major, this remaining the harmonic basis until a move to the chord of E minor at bar 16. A second statement of the First Subject begins at bar 26. In the intervening bars 19 to 25, the opening motif of the First Subject and the melodic contour of bar 14 are again prominent. Following the second statement of the First Subject, there is further spotlighting of the melodic shape of bar 14, and of the opening of the First Subject, in bars 34 to 36. Bars 13 to 17 receive altered repetition in bars 37 to 41.

The Transition occupies bars 43 to 51. Its quaver rhythms propel the music forward. They are repeated in bar-long phrases, heard at various pitches. An interesting feature of this Transition lies in its use of bitonality. In the greater part of this section, two chords are heard simultaneously in independent parts. The first bar, for example, uses the triads of B major and C major:

FLUTE $\#$ $>$

CLARINET $\#$ $>$

BASSOON

VIOLINS $\#$ $>$

VIOLINS f $>$

CELLOS f $>$

D.B. f $>$

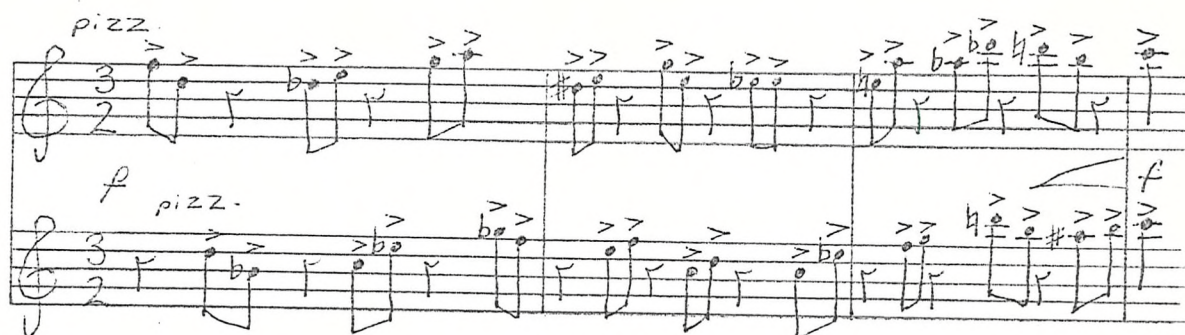
f

[NOT ALL PARTS QUOTED]

Bars 52 to 60 are introductory to the Second Subject, First Theme. Bars 52 to 55 consist entirely of quavers, the melodic line being split between divided First Violins:

EXAMPLE 49

BARS 52 - 55

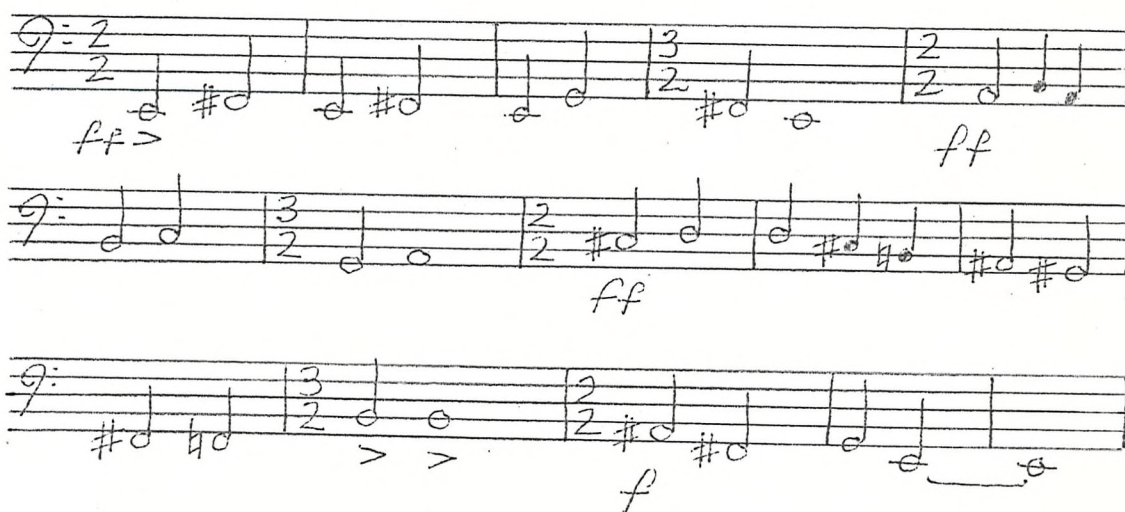


This melodic shape is of great importance, both later in the Exposition, and in the Development. At bar 57, the material of bar 52 is heard in inverted form, and bitonally, beginning on the triads of G minor and E minor. In addition, bar 52 is played in original form, opening on the triad of B major. The remainder of this introduction to the Second Subject refers back again to the pattern of bar 52, and leads to the beginning of the Second Subject at bar 61.

The Second Subject, First Theme, is quoted below:

EXAMPLE 50

BARS 61 - 75



Its accompanimental figure, drawn from its own introduction at bars 52 to 53, is heard at several different pitches at once. At bar 61, for example, it starts on the various notes of C, E, F sharp, G sharp, B and D. It is also used in inverted form at one pitch. The accompaniment thus exhibits poly-tonality. It seems that the Second Subject itself is fundamentally based on E minor, although there is no harmony to support this key. The poly-tonality of its accompaniment is self-defeating, because the large variety of pitches being heard at once make no real impression on the ear. Its aim appears to be to make the Second Subject, First Theme, sound more complex than it really is.

The Second Subject, Second Theme, is first heard at bars 115 to 122.

EXAMPLE 51

BARS 115 - 122



(plus First Violins, one octave higher.)

Just as the introduction to the Second Subject, First Theme, became that theme's accompaniment, so the Second Subject, First Theme, is now used as the starting point of the accompaniment of the Second Theme. Its first phrase, from bars 61 to 64, is heard as a quaver movement, and in the lower strings in crotchets, at a different pitch:

EXAMPLE 52

ORIGINAL BARS: 61 62 63 64 61 62 63 64 INVERTED: BARS 115 - 119 61 62 63 64

The musical score for Example 52 consists of two systems. The first system shows the 'ORIGINAL' theme in the treble staff (quaver movement) and its accompaniment in the bass staff (crotchets). The original theme is marked *pp* and the accompaniment is marked *ff pesante*. The second system shows the 'INVERTED' theme in the treble staff and its accompaniment in the bass staff, marked *etc.*

In this case, the apparent E minor tonality of the theme is supported to some extent in other instruments, despite the poly-tonality of the accompaniment. Bass clarinet and bassoon, for instance, have a little figure of their own, returning repeatedly to the note E:



This gives support to the opinion that the Second Subject, Second Theme, appears to be based on E minor.

One reason for the fact that the Second Subject, First Theme, was given only one complete statement in the Exposition could be because it participates in so much of the rest of the Exposition. Following its one statement, pieces of it were reiterated before the start of the Second Subject, Second Theme. During the course of the Second Theme, it was heard again, as that idea's accompaniment. The two Second Subject themes can be said to have been combined, in that they were heard together, in independent parts. Although this is a favourite habit of Prokofiev's in the Developments of Sonata-form movements, it is not usual of his Expositions.

The Development section lasts from bars 137 to 303. Much of it is concerned with the repetition of two themes at once, or of different parts of the same theme. When this is the case, one or both of the themes is modified for the purpose.

For the purposes of analysis, it will be convenient to divide the Development into three parts, and consider each in turn. The first part would include that part of the Development up to bar 216.

The Development opens with a solo melodic line, deriving from bar 14 of the First Subject. Bar 14 was foreshadowed in the Movement's Introduction, and is of great germinal importance. At bars 146 to 154, a theme occurs which appears to be new, though it does conclude with a trill, in the manner of the Second Subject, First Theme. This idea, and the one deriving from bar 14 of the First Subject, are played simultaneously in bars 155 to 161, in separate parts. Both themes are

adjusted: the idea from bars 146 to 154 undergoing considerable alteration:

EXAMPLE 54

BARS 155 - 161

Handwritten musical score for Example 54, Bars 155-161. The score is written on two staves. The top staff has a treble clef and a 9/4 time signature. The bottom staff has a bass clef and a 9/4 time signature. The music features various notes, rests, and dynamic markings including *mf*, *f*, and *pp*. There are also slurs and accents. The score is divided into measures by vertical bar lines.

Almost throughout the remainder of the first part of the Development, a continuous melodic line is set up in the Strings, deriving from bar 14 of the First Subject. At first, this idea is heard in unison, but from bar 201, the strings are at intervals a fifth apart from each other. This constant ingredient is important as a motoric propellant of the music. Against it, the introductory idea to the Second Subject is placed. This was the theme originally heard at bars 52 to 55, though it is not necessarily repeated in full here. The confrontation of these two independent ideas occupies a major part of the first section of the Development. The theme from bars 52 to 55 is altered rhythmically to include crotchets:

ORIGINAL

BARS:

Handwritten musical score for Example 55, bars 206-213. The score is written on two systems of staves. The first system covers bars 52 and 53, and the second system covers bar 54. The notation includes treble and bass clefs, a 3/4 time signature, and various musical notes, rests, and accidentals. Bar 54 is marked as '(left incomplete)'.

In addition to the separate ideas occurring simultaneously, there are frequently overlapping entries of the theme from bars 52 to 55, at different pitches, different pieces of this idea thus being heard together. The Second Subject, First Theme, is heard briefly at bars 190 to 193, in a quotation of its first phrase.

The second part of the Development is signalled at bar 217 by a fortissimo statement of the opening motif of the First Subject. This is repeated in subsequent bars, the melodic shape deriving from bar 14 reappearing at bar 220, and continuing. These different parts of the First Subject thus overlap one another, in separate parts:

from bar 10: opening of First Subject.

from bar 10.

derives from bar 14.

The First Subject dominates the Development until bar 248, when the Second Subject, First Theme, emerges once more.

The interval of a falling fifth at the close of the First Subject was the climactic point of that idea in the Exposition. (This occurred at bar 17). In the Development, this one bar is isolated, and its repeated fortissimo calls are heard through bars 243 to 267. Against these reiterations, the Second Subject, First Theme, is stated in bars 248 to 256, its first phrase only being used. From bars 260 to 267, the third phrase of the Second Subject, First Theme, is heard in its original form, the second phrase having been omitted. The conflict between this theme and the continuing repetitions of the falling fifth idea, concludes the second part of the Development, finishing at bar 267.

Almost without exception, the sole melodic participants of the final part of the Development are the Second Subject, First Theme, and its own introduction, from bars 52 to 55. These are rhythmically altered so that they can be heard together. Also, entries are staggered so that part of the two ideas overlaps. The Second Subject, First Theme, is alone in the closing stages of the Development, with only one intrusion from its introduction (at bars 291 to 292). A pesante entry of the Second Subject, First Theme, at bar 286, leads to a held fortissimo chord in bars 293 to 303. Tension continues to accumulate as an idea deriving from the Second Subject, First Theme, emerges against the held chord. At the very close of the Development, an upward moving figure recalls the opening of the First Subject:

EXAMPLE 57

BARS 300 - 303

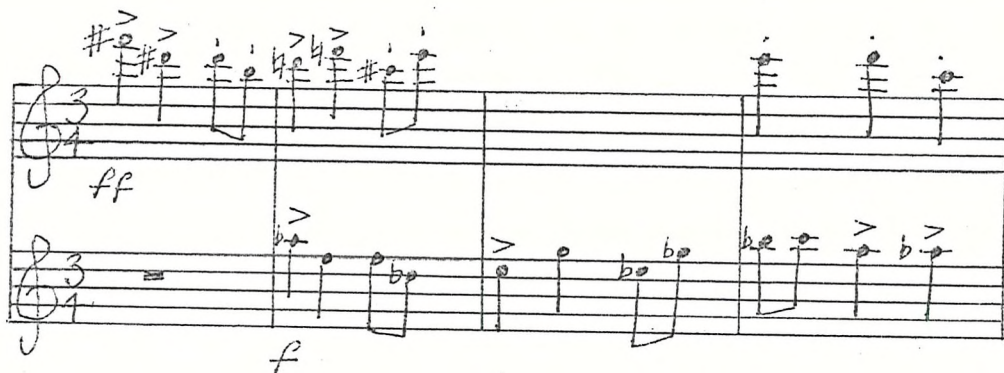


The First Subject becomes a reality in the climactic opening of the Recapitulation at bar 304. This cuts down on the length of the Exposition through the omission of repetition. The Second Subject, Second Theme, though, which was not used in the Development, is given as much time as originally. The Coda begins at bar 382, marked by a faster tempo. This is mainly concerned with the First Subject, but the first part of the Second Subject, First Theme, is heard once, starting at bar 404. The final bars of the Coda are a reminder of the rising fifth opening of the Second Subject, Second Theme.

The techniques applied in the Development may be summarised as follows. As in the First Symphony, imitative entries of one theme, which over-lap one another, ensure that certain different parts of the theme are heard together. This happens, for example, in bars 214 to 217, where an entry of the idea from bars 52 to 55 is imitated at the interval of a bar, and at a different pitch:

EXAMPLE 58

BARS 214 - 217



In another procedure, quite different pieces of the same idea confront one another. An instance of this is found in bars 217 to 224, which are quoted above. A further method brings together two separate themes in independent parts, one or both being adapted for the purpose.

The technique of stating two themes together is successfully handled in the first part of the Development. In the latter stages of the second part of the Development, the jagged contours of the Second Subject. First Theme, make it difficult to bind it together with the other material. When it is placed against the repeated falling fifth of the First Subject, it does not make coherent listening. In the Third Symphony, the Development of the First Movement applies similar techniques to those of the Second Symphony, in bringing together separate ideas of the Exposition. The Third Symphony's greater degree of success can probably be attributed to the fact that the type of theme that Prokofiev is writing has changed. The smoother lines of the Third Symphony are better suited to its composer's methods.

Prokofiev's Third Symphony was composed in 1928, whilst the composer was living in Paris. All four of its movements use material taken from his opera, 'The Flaming Angel'. This opera had occupied Prokofiev intermittently for the eight years 1919 to 1927. It failed to achieve a production, apart from a concert performance of excerpts at a Paris concert of Koussevitzky's in June 1928. When it became clear that the opera would not be heard in its entirety, Prokofiev determined to re-form its material in a symphonic suite.* This soon developed into a full-scale symphony. In fact, in composing 'The Flaming Angel', Prokofiev had spent some time in writing an orchestral score, and he emphasised that, in the Third Symphony, the material returned to its original destination. **Furthermore, Prokofiev added,

'It seems to me that in this symphony I have managed to deepen my musical language. I should not like Soviet audiences to judge me by the March from the 'Three Oranges' or by the Gavotte from the Classical Symphony'.***

The great majority of the quotations from 'The Flaming Angel' are taken intact from the opera and remain identical to their original form.**** These make up a very high percentage of the total work. Passages are used from all five acts of the opera. Often they are linked together directly, but in other cases, a few bars are specially composed to effect the join.

Diagrams are included in this chapter to supplement the prose narrative. These specify the precise relationship between 'The Flaming Angel' and the Third Symphony. Frequently, the final bar of a quotation from the opera has minor adjustments, but in the interests of clarity and economy, these have not been noted on the diagrams. To the best of my knowledge, these tables listing the relationships between the opera and the symphony are the first comprehensive summary of such connections. The manner in which the material is selected and treated receives comment in the examination of each individual movement, together with a critical view of the degree of success achieved.

* Prokofiev, by Israel V. Nestyev, page 227.

** Prokofiev, by Claude Samuel, page 105.

*** These remarks by the composer are quoted in Samuel, Prokofiev page 105.

**** It should be noted, though, that many of the quotations are from the orchestral score exclusively, omitting the vocal line.

Israel Nestyev makes the point that the Development section of the First Movement repeats one of the opera's entr'actes almost entirely. (This occurs in Act 3). In view of this, it is plausible to assume that Prokofiev constructed the remainder of the movement in the light of a Development that was already in existence. Certain peculiarities of the Exposition can most readily be interpreted as an attempt to justify the Development.

In the introductory theme of the first movement, bars 1 to 33, a rolling little figure from violins and flute is a *perpetuum mobile* against shifting brass chords. This idea is heard at three different pitches. Initially, the strings' rolling figure is centred on D flat, whilst the chords of C minor, E minor and F sharp minor are heard in turn from the brass. When the strings' figure is transposed down to G minor, bars 12 to 21, the brass chords retain the same progression at the same pitch as before. The final pitch of the string figure, with C as tonal centre, still preserves the chords of E minor and F sharp minor in the brass. Although, in most cases, quotations from 'The Flaming Angel' are used at their original pitch, this introductory theme is a semi-tone above its original pitch. The most likely explanations for this is that it allows the idea to conclude with C centred repetitions. In the symphony, the First Subject follows this immediately, in F major. C is a key closely related to F major, and has a dominant function.

The introductory theme, part of which is quoted below, is taken from Act 1, bars 175 to 205. As with all the quotations used in this chapter, the bar numbers shown above the example refer to the symphony.

FLUTES

TRUMPETS

TWO TROMBONES

TROMBONE and TUBA

ff

f

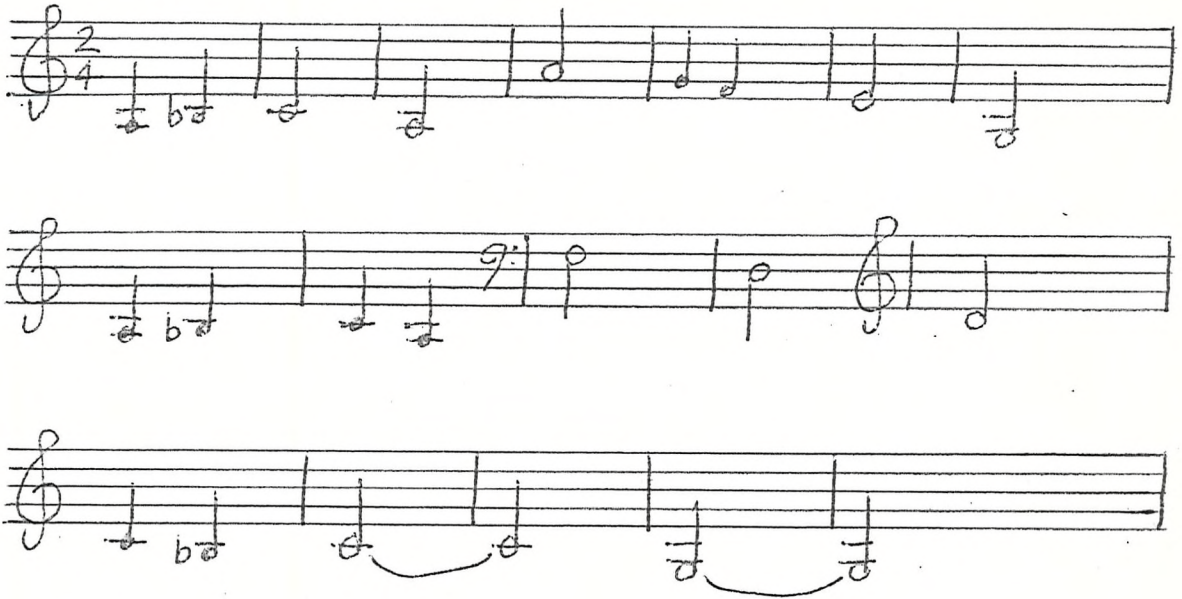
mf

mp

The first statement of the First Subject is in F major, bars 34 to 50, finishing on the Dominant chord of C major. It is a broadly flowing Cantabile idea, much in the vein of the later symphonies, though it differs from many of these in its greater richness of harmony.

EXAMPLE 60

BARS 34 - 50



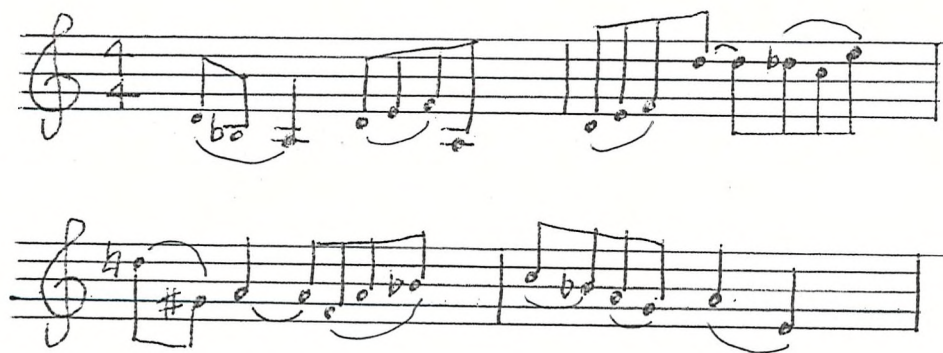
The first bar of the First Subject is literally pieced on to the Introduction. Bars 34 to 98 are taken from Act 1, bars 320 to 386, and are linked directly to the first quotation. Not all of the First Subject comes from the same place in the opera. After an inserted link of $1\frac{1}{2}$ bars, a quotation from Act 3 comprises the remainder of the First Subject and the first part of the Second Subject. In this way, parts of the opera which were originally separated now confront one another in this First Subject, thus showing Prokofiev's ability to split up and piece together segments of material. This skill is also found in later works by Prokofiev. In the slow movements of the Fourth and Fifth Piano Concertos, parts of a single idea that originally were separated are placed in adjacent positions. * In the Recapitulation of the Seventh Symphony, First Movement, the simple removal of certain parts of the Exposition results in a compact re-statement, in which many pieces of material are placed beside each other for the first time.

* See Chapters 4 and 5

The Act 3 quotation lasts from bars 100 to 170 of the symphony. Bars 100 to 114 are a little puzzling when heard simply in the context of a symphony. The ideas they contain are too slight to sound like a second theme of the First Subject. They cannot be transitional, since the First Subject returns in bars 114 to 122. They are never referred to again, either in Development or Recapitulation. Presumably, the join between the quotations of Acts 1 and 3 has been made at this point because the 'seam' is less obvious here than it would have been between the First and Second Subjects. If the Symphony had continued to quote Act 1 for the final phrase of the First Subject, it would have finished in C minor. Since the Second Subject is in D minor, the join between the two Acts might have been clumsy. As the symphony stands, the First Subject closes at bar 122 with a 7th. chord on G, which includes the notes D and F. These are a pointer to the D minor tonality which follows. One further result of using a single quotation leading from the First to the Second Subject is the complete absence of a Transition. The introduction to the Second Subject follows the final phrase of the First Subject without pause. The Second Subject is heard in its entirety at bars 130 to 133. Harmonically, it is much simpler than the First Subject, the theme closing on the Dominant minor.

EXAMPLE 61

BARS 130 - 135



In the G minor repetition of the Second Subject, beginning at bar 134, it is adapted to lead to oscillating crotchet chords, bars 138 to 139. These resolve to B flat minor. Two further statements of the Second Subject, First Theme, are in C minor and F minor, bars 140 to 147. The latter is adjusted, leading to the Second Theme of the Second Subject.

The Second Subject, Second Theme, features an octave leap and chromatic triplet descent in parallel major thirds. It opens in E minor at bar 148:

EXAMPLE 62

BARS 148 - 151

This idea concludes on the chord of B flat minor, and does not return to its initial key area at the close of the phrase. *Its further statements, at bars 155 to 159 and 169 to 170, are interspersed with other material, brief phrases of a more lyrical nature.

Bar 170 is the last bar of the continuous quotation from Act 3. The final two bars of the Second Subject, Second Theme, are omitted at the close of the quotation. The next passage from 'The Flaming Angel' is taken from Act 2, starting at bar 137. This corresponds to bar 179 of the symphony. Here, the joining together of two pieces of material from the opera is not a direct link. Bars 170 to 178 have been specially composed to effect the join, although it would have been quite possible to have a direct link, beginning a little earlier in Act 2, at bar 133. The specially composed passage begins with a D minor statement of the Second Subject, First Theme, as does the opera

* In this respect, it is unlike a great many of Prokofiev's themes. See Chapter 7, 'Characteristics of Prokofiev's style.'

at bar 133. The newly constructed link differs from it in promoting a greater degree of excitement in the use of imitative entries. The return to the First Theme of the Second Subject is thus made more plausible.

The lengthy treatment of the Second Subject, First Theme, results from the symphony's operatic origins. As mentioned above, it is probable that the Exposition was composed in a manner that would justify the already envisaged 'lifting' of the Development from the entr'acte of Act 3. The Act 3 quotation, which includes the First Subject leading quite naturally to the Second Subject, does not contain another important ingredient of the Development. It was essential to find a passage which embodied this figure, to be termed 'a',* and the piece chosen from Act 2 fitted the needs of the composer. As with the First and Second Subject, the 'join' between the two quotations was not made between the two independent ideas, but within the course of a theme, here the Second Subject. Because of this, in addition to the quite adequate space allotted to it from the Act 3 quotation, it receives further repetitions taken from Act 2, as well as specially composed reiterations in bars 171 to 178. The Act 2 passage, including the Second Subject, First Theme and the idea 'a', accounts for almost all of the rest of the Exposition.

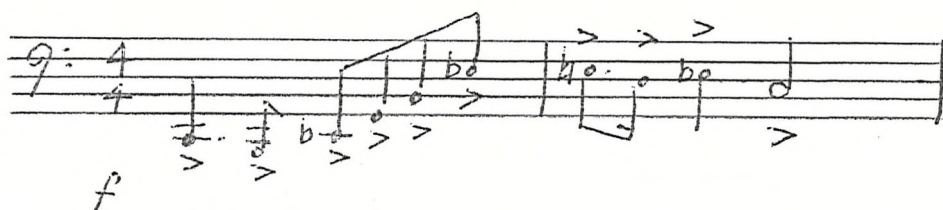
At the start of the Act 2 quotation, the Second Subject is heard in A minor, a tone above its pitch in 'The Flaming Angel'. At bar 186, the crotchet chords are adjusted to allow the passage to continue at its original pitch. The Second Subject is played in B minor and, finally, E minor, at bars 188 to 195.

A high emotional point is reached at 'Piu mosso', bar 196. New ideas are used, extraneous to a traditional Sonata-form movement. 'a' is first heard starting at bar 215:

* Example 63, overleaf.

EXAMPLE 63

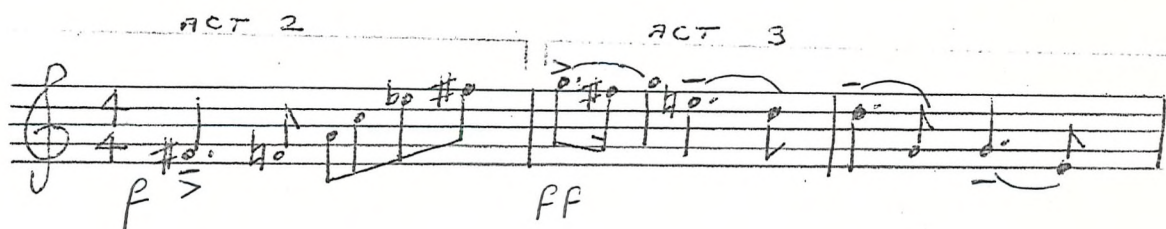
BARS 215 - 216



Bar 225, the last bar of the continuous Act 2 quotation, has minor alterations to enable an immediate switch to Act 3, bar 429, in bar 226 of the symphony. The join between the two Acts is quite unnoticeable, as it actually occurs whilst a statement of the idea 'a' is in progress:

EXAMPLE 64

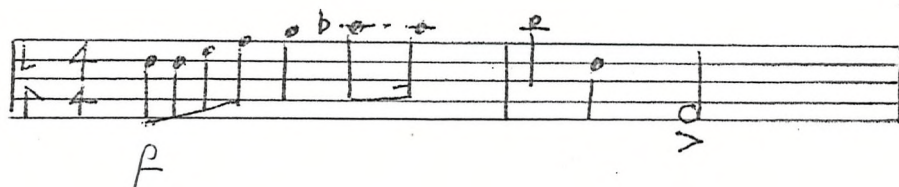
BARS 225 - 227



The transference to an extract from Act 3 takes place nine bars before the start of the Development, which simply continues the same Act 3 quotation. The inclusion of the nine bars before the entrance permits the close of the Exposition to use another little figure which appears in the Development. This will be termed 'b', and is quoted below:

EXAMPLE 65

BARS 229 - 230



At the start of the Development, the Second Subject, Second Theme, is given extended treatment in bars 235 to 253, together with a minor idea, from bars 160 to 163, heard in bars 241 to 244. The rolling figure of the Introduction returns at 'Piu animato', bar 254. In bars 254 to 280, it alternates with the Second Subject, Second Theme. Against the introductory idea, which is heard with minor melodic alterations in bars 254 to 264, first 'b' and then 'a' are stated. The same applies on the return of the introductory theme at bars 268 to 271, two separate ideas being heard together in independent parts. Any minor melodic variations to the material do not change it fundamentally. The Second Subject, Second Theme, on its alternations with the theme of the introduction, is stated on its own in bars 265 to 267 and 272 to 280. In the latter case, its rhythm is perpetuated in an extended phrase, this rhythmic propulsion forcing a high climatic point in the furious repetitions of bars 281 to 285. This culminates in a statement of the First Subject.

The Development contains two statements of the First Subject. Both of these are taken from bars 51 to 82, the middle two phrases from the four phrases of the Exposition. The first recurrence of the First Subject is in G major, a tone above its original key, at bars 285 to 301. In this passage, there are frequently two other ideas being played at the same time, as, for example, in bars 286 to 291. Here there are repeated statements of the 'a' motif, whilst the characteristic rhythm of the Second Subject, Second Theme, is a constant factor, which continues until bar 298. Bars 286 to 288 are quoted below:

theme 'a'

ff

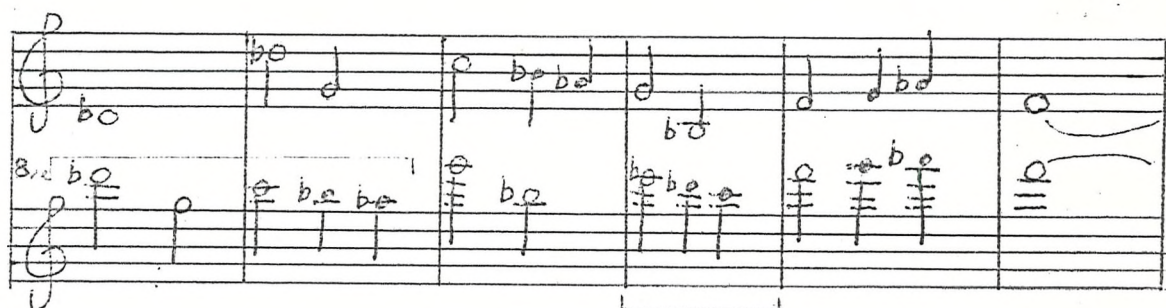
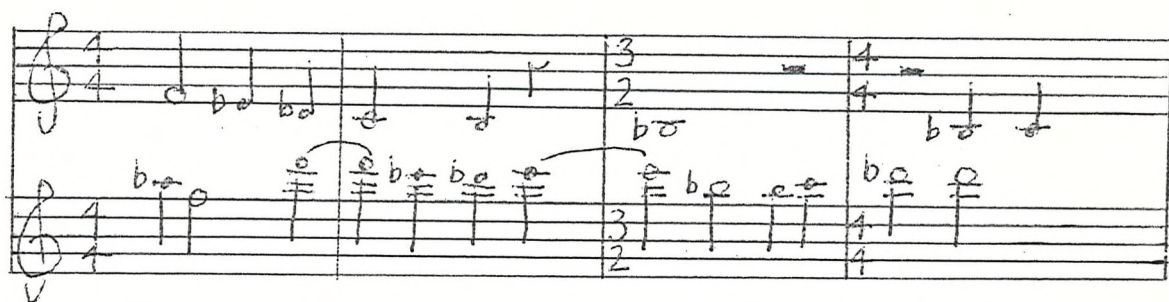
pp

p

FIRST SUBJECT.

The idea 'b' replaces the repetitions of 'a' in bars 292 to 293, and the Second Subject, First Theme, is touched on briefly in the following bars (294 to 295).

In the second statement of the First Subject, bars 301 to 317, the pitch is a semi-tone higher, in A flat major. Here, the First Subject's entry is imitated a bar later, at bar 302, this second entry being two octaves higher than the first. The quotation of the First Subject is exact, other than at bars 308 to 309, where the melodic shape of the first entry is altered. At bar 310, the first entry becomes the imitative one, following the other at the interval of one bar. The two entries are united at bar 315, through the simple omission of one bar by the latter entry, and they conclude the theme together:



*This bar omitted
in other part.*

During this second statement of the First Subject, there are again repetitions of the idea 'a'. These are heard at bars 307 to 310 in stretto. Tied triplet figures suggest the Second Subject, Second Theme, from bars 310 to the close of the statement.

After the second statement of the First Subject, firm crotchet chords culminate in a final burst of frenzy. 'a's entries, beginning at bar 325 in stretto, are followed by 'b' in bars 330 to 331. The Second Subject, First Theme, reappears at bars 333 to 336. Syncopated chords from the strings are perpetuated from bar 325 until the end of the Development. Excitement is gradually dispersed from bar 337 onwards. Dynamics become quieter in the final bars, the last four of which are an altered version of the close of the Act 3 entr'acte, adapted to lead on to the Recapitulation.

It must be remembered that the whole of the Development section was simply lifted from the opera to become the Development of the Third Symphony, and the validity of such a process might well be called into question. However, when seen in the light of Prokofiev's other symphonies, this 'operatic' Development of the Third Symphony falls into place with those other works to a surprisingly large extent. The Second Symphony had already indulged in the type of simultaneous statement of separate ideas which is practised by the Third Symphony with much greater success. In the Fifth Symphony, First Movement, a large section of the Development is spent in a statement of the Second Subject, First Theme, other ideas occurring during this statement, and thus being heard with it, in a similar manner to the Third Symphony. Apart from these links with the other symphonies, the First and Second Piano Concertos had already used the technique of simultaneous statement of separate ideas, in the Development and Recapitulation of the First Concerto, and Development and Coda of the Second. The Development of the Third Symphony can no more be adversely criticised than that of any other of these works.

In the re-forming of his operatic material as a symphony, Prokofiev chose to retain a very large proportion of it in exactly its original state. Quotations taken from all parts of the opera are simply pieced together in the symphonic movements. In view of this very literal transference, a Sonata-form movement, which generally implies a naturally evolving organic development of material, would probably have imposed the greatest problems on the composer, had it not been for the existence of the entr'acte in Act 3. During the entr'acte, the battle between Ruprecht and Heinrich is reflected in the interplay of their various motifs. This orchestral passage exploited techniques already practised in earlier instrumental works of Prokofiev's, and thus became a Development which slots in quite readily with those of his surrounding essays in sonata-form.

The Recapitulation begins at bar 345. Bars 345 to 371 are a continuous quotation from Act 5 of 'The Flaming Angel'. This quotation provides an abridged version of the First Subject, using its two middle phrases only, as in the Development. Its bright orchestration includes harp triplets accompanying the theme, in Tonic major C major. The remainder of the Recapitulation, from bar 372 onwards, has been specially composed for the symphony. The Second

Subject, First Theme, is recapitulated at the same time as the Second Subject, Second Theme, starting at bar 387. Due to the use of double note-values and a new 2/4 time-signature, the four-bar phrase of the Second Subject, First Theme, is now sixteen bars long. It opens in E minor and while it is continuing, the introductory motif is also heard, starting at bar 399.

The Second Subject, First Theme, is picked up again at bar 402, in Tonic C minor. The Second Theme again enters during its statement, bars 409-10. The rolling figure of the Introduction emerges, beginning at bar 411. This introductory idea continues after the close of the other material. In bars 421 to 428, brass chords reiterate their progression from the opening of the movement, woodwind repeating this in bars 431 to 436. In the final bars, the double bassoon plays the idea 'a' in double note-values*, against light viola repetitions of the rolling introductory figure, thus neatly concluding the movement.

In the Recapitulation, Prokofiev is again able to adhere to his usual principles in the writing of a sonata structure. The three early concertos (the First and Second Piano Concertos and the First Violin Concerto) as well as the Second Symphony, had already favoured a concise Recapitulation. In these works unnecessary repetition is avoided, and some themes are omitted altogether. In the present work, the selection of a different quotation from 'The Flaming Angel' for the recapitulation of the First Subject results in the re-statement of two only of its original four phrases. In his search for compression, Prokofiev then composed the remaining bars of the Recapitulation, in which important ideas from the Exposition are heard together.

Examination of the Exposition further reveals Prokofiev writing a characteristic symphonic movement. As explained above, the careful cutting and slotting together of quotations results in a smooth unravelling of themes, without any conspicuous joins. Whilst it is true that a lot of time is spent on the Second Subject, due to the demands of the Development, there are other instances among Prokofiev's concertos and symphonies where the Second Subject occupies a large part of the Exposition.** The lack of a Transition between the First and Second Subject also has a precedent in Prokofiev's

* This may have been taken from the opera. A statement of 'a' in double note-values on the double-bassoon occurs in Act 3, bars 701 to 704.

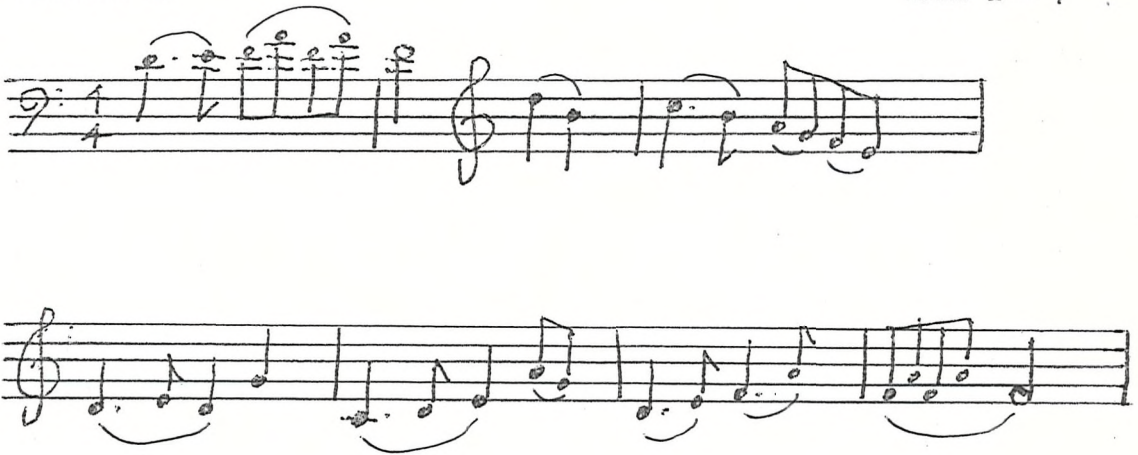
** For example, the Second Symphony, First Movement, and the Second Piano Concerto, Fourth Movement.

instrumental music. In the First Movement of the Second Piano Concerto, the Second Theme of the First Subject is extended to lead to the Second Subject, without any intervening material.

Whilst Prokofiev is certainly successful in his transference of material to form the First Movement, the Second Movement provides the finest example of the cunning re-shaping of ideas. As in the First Movement, almost all of the slow Second Movement has simply been lifted intact from various parts of the opera. In A-B-A form, the first section pursues one main idea and a short answering phrase. The first statement of both these ideas is contained in one continuous quotation from the opera, taken from the opening of Act 5. The subdued First Theme is a white-note idea, suggesting the Dorian mode with its flattened 7th:

EXAMPLE 68

BARS 1 - 7



The answering phrase, bars 19 to 22, is a repeated two-bar motif. Its mainly descending melodic line is in A major, but closes on a disconcerting chord of C sharp minor, which remains unresolved:

Handwritten note: HARP

Handwritten note: CELLOS SUPPLY E NATURAL OF FINAL CHORD.

The second continuous quotation from 'The Flaming Angel' accounts for the whole of the remainder of Section A. For this second quotation, there is an immediate move to the material of bar 32 in Act 5, without any intervening link. The second half only of bar 32 is taken as the beginning of the new passage, though in the symphony, this is expressed as a complete 2/4 bar at bar 23. The direct joining of two quotations works very well here. Although the two passages were not adjacent in the opera, the first four bars of the second quotation are an extension of the first theme of Section A. These bars lead back to the opening of the main idea at bar 28. In this manner, bars 28 to 30 return to the material of bars 1 to 3, but shorten the remainder of the idea by removing its later bars 5 to 7 and 12 to 18. The first theme is thus shortened through the simple removal of some of its bars, a technique which is exploited in certain of the later symphonies.* The original bars 3 and 19 of the symphony are now in much closer proximity to each other.

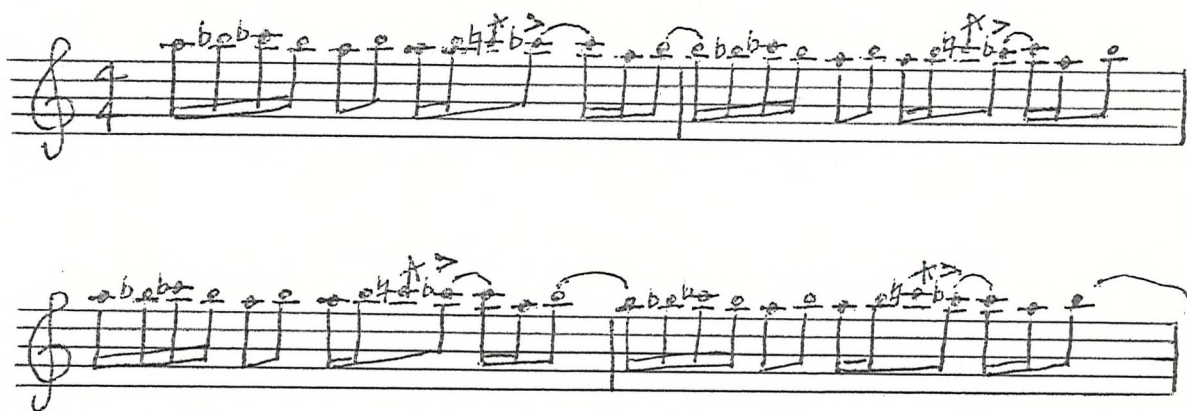
Bars 38 to 41 appear to have been specially composed to link Sections A and B. In these bars, a new idea emerges which is of great importance in the ensuing Section B. As its role is more complex than that of the other themes in this movement, it will be referred to as 'x'.

* For example, in the Fifth and Seventh Symphonies, First Movements. Unlike these two works, two 'new' bars are supplied in the Third Symphony at bars 31 and 32.

It has only one exact quotation from the opera, which occurs at the start of Section B, at bars 42 to 45. These bars are taken from Act 2 of 'The Flaming Angel', bars 107 to 110. They are quoted below:

EXAMPLE 70

BARS 42 - 45



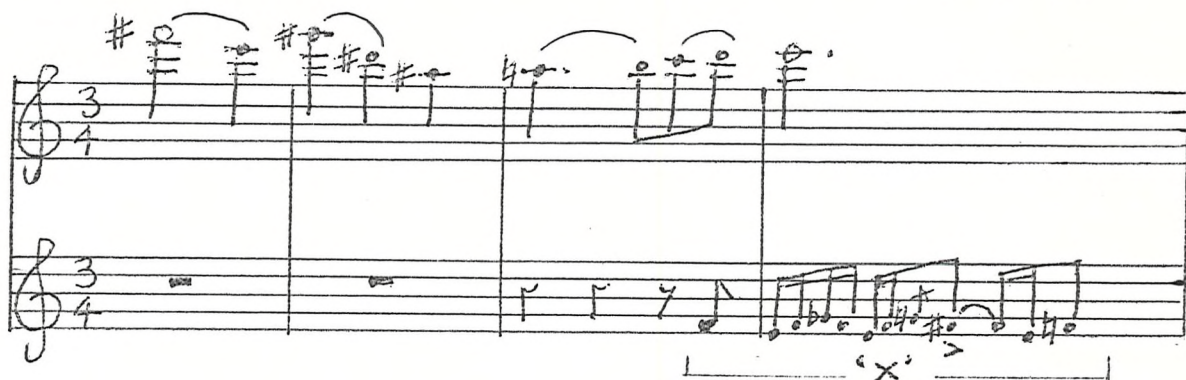
In 'The Flaming Angel', the idea 'x' is used to suggest magic or witch-craft. It recurs many times in the opera, though it is not necessarily repeated in exact form. It undergoes rhythmic and melodic alterations, whilst remaining easily recognisable. Its pithy, repetitive nature makes it ideal for its particular function as 'x'. In the symphony, it is freely adapted, as it had already been in the opera, to fit the specific demands of the composer. Several different themes are stated in Section B, and the function of 'x' is to give continuity to this Section, and to draw together the various separate ideas. To this end, apart from its one literal quotation at bars 42 to 45, it is grafted onto passages extracted from the opera, and in which it did not originally figure. In addition, it is included in specially constructed links between the quotations.

Following the one literal quotation of 'x' at bars 42 to 45, bar 46 lengthens the 'x' idea in a specially composed join to the next quotation from 'The Flaming Angel'. In bars 47 to 54, a new theme, taken from Act 4, is played at its original pitch, though the note-values of the opera are halved. A solo violin sketches out this second theme of the movement, which is four bars in length and tonally unstable.

Its lyrical outlines are repeated in bars 51 to 54. In the closing stages of the first statement of this idea, 'x' is inserted, so that the two themes over-lap one another:

EXAMPLE 71

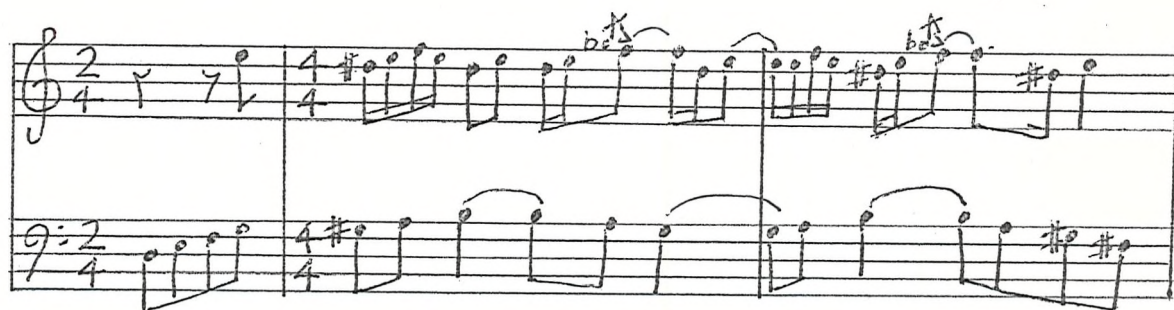
BARS 47 - 50



This is the first example of Prokofiev's ability to graft the idea 'x' on to independent material from 'The Flaming Angel', integrating the various elements of Section B. At the close of the quotation, bar 54, the rising phrase of the bass clarinet is adapted to lead to a specially composed passage in bars 55 to 58. In these bars, 'x' becomes the main idea, stated overtly by the clarinet, whilst the bass clarinet pursues its general melodic countours:

EXAMPLE 72

BARS 54 - 56

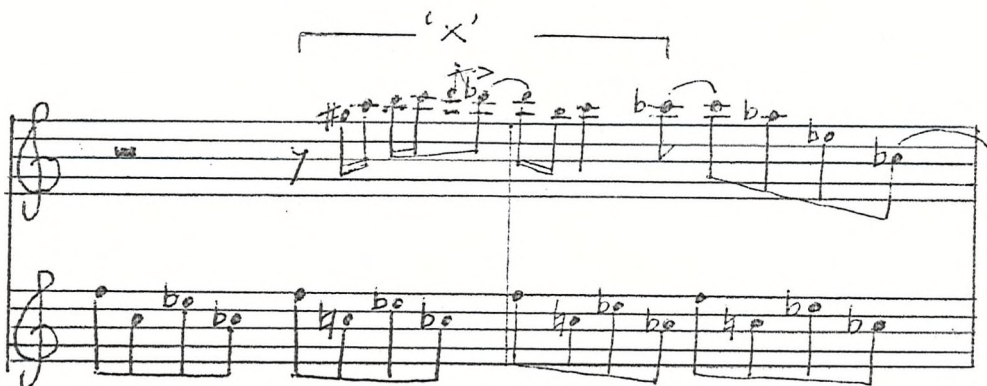
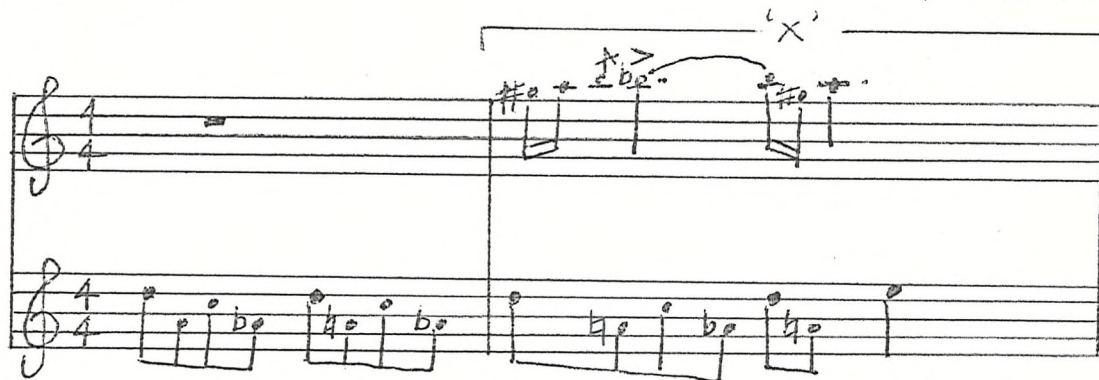


Repeated quaver background from the strings anticipate the next quotation, which is taken from Act 1.

The Act 1 quotation, which begins at bar 59 of the symphony, is not in its original key, but is otherwise exact in all essentials. Once again, 'x' is insinuated into the material:

EXAMPLE 73

BARS 59 - 62

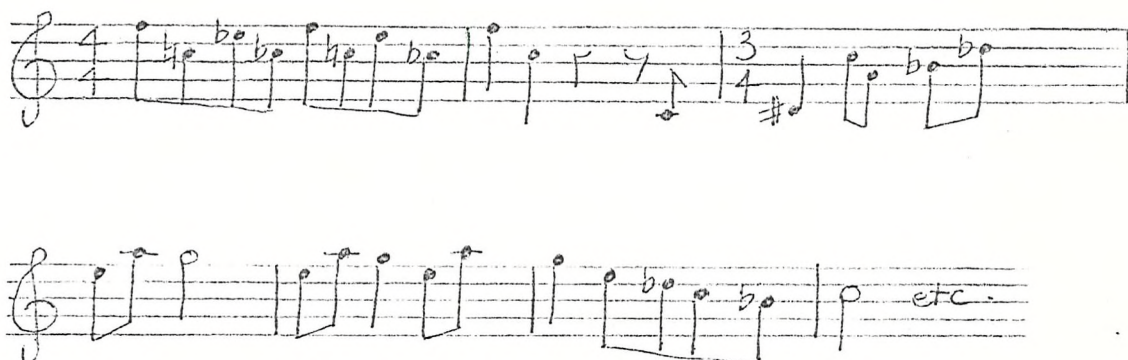


In the context of the symphony, this passage functions as the second part of a transition between two important themes of Section B. The whole of this transition extends from bars 55 to 64. In its first part, the newly composed bars 55 to 58 include the idea 'x'. In its second part, bars 59 to 64, 'x' is additional to the original material.

The Second Movement shows a mastery of the method of 'slotting in' different themes in adjacent positions. Bar 64 includes the final part of the Act 1 quotation and the beginning of a quotation from Act 4, starting at the close of bar 221 in the opera:

EXAMPLE 74

BARS 63 - 69



This idea from Act 4 is a broad, expansive theme, well suited to its position as the central and highest emotional point of the movement.

At bar 69, there is a further switch of material, in the final quotation of Section B. This last passage in Section B is taken from Act 4, beginning at bar 247.* It follows the preceding quotation quite naturally, since it opens with a repetition of part of the same theme. It continues by returning to the second theme at bar 75. Prokofiev has here chosen a quotation which allows Section B to have an arch-like structure, the central third theme being framed on either side by the second theme. The movement as a whole is also shaped as an arch structure, the first theme enclosing the ideas of Section B on both sides. Both the third theme, and the second theme, on its return, are without the additional idea 'x'. The crucial third theme would hardly require the thread of 'x', binding it to the other ideas. In the return of the second theme, the movement is going over old ground, and its relationship to the rest of Section B is clear, without any need for 'x'.

* This quotation does have some rhythmic alterations from the original, but in essential harmonic and melodic details, it is exact. Adjustments in the exact positions of certain notes in the bar stem from the fact that the close of Section B omits the final bar plus one beat of the opera's phrase.

In the shortened third section, A2, there are two quotations from 'The Flaming Angel'. This section begins at bar 87 with a passage taken from Act 5. The second quotation, starting at bar 95, comes from near to the beginning of the same Act. The keys of the two passages are exchanged: that opening A2 starts on F sharp instead of D, the second quotation replacing F sharp with D. This allows a return to the opening key area at the end of the movement. The last bar of the final quotation is adapted at bar 102 to lead to the resumption of 'x' figures. This specially composed close underlines the important role of 'x' in the movement.

In no other movement of the Third Symphony does Prokofiev go to such lengths to organise his material in a well-shaped manner. The position of 'x' is unique, forcing its way as it does through phrases from the opera and specially composed links. In the other three movements, the composer is content to allow the various themes either to stand in newly adjacent positions, in literal quotations from the opera, or to string them together with individually composed linking bars.

The Third Movement is in A-B-A form. At the start, a brief melody with an octave leap* emerges from agitated string patterns which suggest A minor as the tonal centre. These continue during its course:

* This is actually Renata's theme, First Subject of the First Movement (Ex. 60).

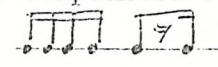

EXAMPLE 75

BARS 1 - 5

These opening bars come from Act 3 of 'The Flaming Angel', but at bar 15, there is a direct cut to Act 2. The parts that are used from Act 2 are associated with the 'little people'* in the opera, and this music is the most important idea of Section A. The lengthy treatment allotted to this theme in the opera is there justified in terms of the dramatic action, but in the symphony it is not quoted in its entirety. Much of it is left out, those bars on either side simply being joined together in newly adjacent positions. In addition, Section A is given shape through occasional breaks back to the idea from the opening of the movement, quoted above. In this way, snippets from Act 3 are slotted into the Act 2 'demon' idea. Methods used in forming Section A can therefore be summarised as follows: the length of the Act 2 quotations is shortened by various cuts, and material from another Act is introduced into the main body of the Act 2 quotations.

* The term used in the Boosey and Hawkes English translation (1965) for these spiteful, demonic creatures.

These procedures ensure both compression and contrast, maintaining a concise, well-shaped movement.

The 'demon' music is compounded of brief string figures in the characteristic rhythm $\frac{3}{4}$  These are confined to Second Violins and Violas. Cellos have the repeated triplet rhythm $\frac{3}{4}$  . Both violins and violas are divided into three parts. Their rhythmic figure, to be termed 'y', is one bar in length, but may be started on any of the three beats of the bar. Since there are six parts altogether in the violins and violas, each violin part is 'matched' rhythmically to a viola part. One violin and one viola part begin 'y' on each beat of the bar, as shown below:

EXAMPLE 76

BARS 15 - 16



The musical score for Example 76, Bars 15-16, is written for Second Violins and Violas. It consists of six staves, with the top three staves for Violins and the bottom three for Violas. Each section is divided into three parts. The time signature is 3/4, and the key signature has one sharp (F#). The notation shows rhythmic figures 'y' (one bar in length) starting on different beats of the bar. The parts are labeled 'VIOLINS' and 'VIOLAS' on the right side of the staves.

Although the rhythm of the 'matched' violin and viola is identical, the two parts have independent melodic lines. The 'cellos are also divided three ways, their 'z' figure beginning on each beat of the bar:

EXAMPLE 77

BARS 15 - 16

First Violins, divided into three parts, add a continuous glissando effect to the texture. These, too, repeat one rhythmic figure:

EXAMPLE 78

BARS 15 - 17

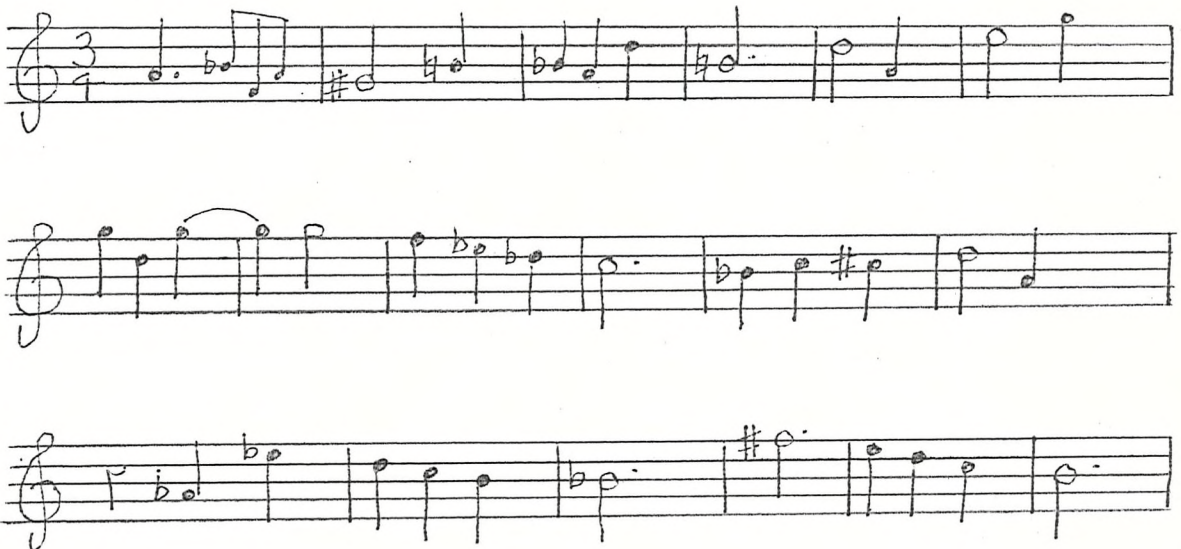
The repeated rhythm of the Second Violins and Violas is applied to different pitches each time, so that there is no reiterated melodic contour. This masks the true construction of the idea. Also, sudden and unexpected changes in dynamics occur simultaneously in all parts, distracting attention from the individual phrases. There is no contrast of timbre, which would help to indicate the various melodic lines.

Reference to the diagram which traces the exact origins of the material of the Third Movement will show that the passages from Act 2 have been preserved in their order of the opera. The long section of 'The Flaming Angel' devoted to the fairy music has simply had pieces removed. Those parts that have been retained have been joined together in their former order of the opera. The very nature of the idea lends itself to the composer's theme-synthesising techniques, consisting as it does of bar-long patterns. The removal of certain bars and substitution of a later passage is easily effected, and the coupling together of quotations is not discernable.

Most of the material of Section B, bars 124 to 221, is taken from Act 3, though there is one idea from Act 2. There is a new, slower Tempo, 'Allegretto', and a change of mood from the disquiet of the first section. The most important idea of Section B is first heard at bars 127 to 144.

EXAMPLE 79

BARS 127 - 144



[plus another part, one octave higher.]

It is heard three times within Section B, its statements interspersed with other material. This main idea is tonally unfixed, and closes on an unresolved chord at bar 144.

The first of the subsidiary themes occupies bars 145 to 150:

EXAMPLE 80

BARs 145 - 150



This is a newly composed passage, using material of counter-melody of the opera. However, this theme reappears at the end of Section B, beginning at bar 210, this time in a quotation from Act 2. This second statement helps to give Section B continuity.

In the third section, material from Act 2, which had already been cut in the first section, is further pruned, and the Act 3 interpolations are omitted entirely. It is likely that in the second quotation of this third section, a different source in the opera is responsible from that used in the first section. Much of the 'demon' music in Act 2 is repeated in that Act. In the second quotation in the third section, a new source in Act 2 includes two independent quotations of the first section in one continuous passage. Through this selection of more compact instances of the material of the first Section, and through the straightforward omission of certain bars from that section, Prokofiev composes a third section which is characteristically shorter than the first. In this way, he is successful in creating a movement which adheres to his habitual principles of compression in the re-statement of themes from Section One.*

* Other instances of a compact final section in A-B-A structure are the Fifth Piano Concerto, First Movement and the Second Violin Concerto, Second Movement.

In the closing bars of the Third Movement, the introductory idea from the First Movement is used to provide a stern conclusion. Apart from being a reminder of the First Movement, these bars also recall the same idea's contribution to Section B of the present movement. In bars 177 to 192, which appear to have been specially composed, the introductory theme from the First Movement became a subsidiary idea in the Third Movement. Its statement at the close of the movement is quoted below. This has been lifted intact from the final bars of the opera:

EXAMPLE 81

BARS 296 - 307



[PLUS OTHER PARTS, ONE OCTAVE HIGHER.]

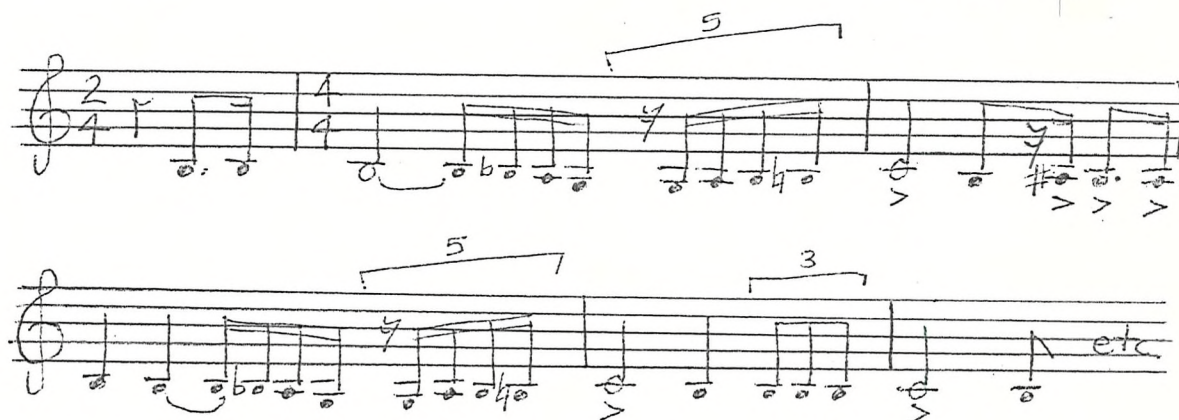
The Third Movement is another example of an accomplished transference of material from its operatic origins into an instrumental context. As with the other movements, a large proportion of the Third Movement is constructed from literal quotations from 'The Flaming Angel'. Although the use of such piece-meal methods might at first seem both trivial and clumsy, it is in the careful editing and fitting together of such snippets that the composer's success lies. The lengthy Act 2 'demon' music becomes, in the symphony, a much abbreviated first section. In the final section, the use of different quotations and a further pruning down of passages from the first section results in a movement very much in line with other instrumental models by Prokofiev.

The Fourth Movement can also be broadly described as being in A-B-A form. Unlike the careful tailoring of material in the Third Movement, though, one quotation is allowed to dominate almost the whole of the first section.

Section A lasts from bars 1 to 73. The first theme, bars 1 to 9, is a turgid, heavy-footed idea:

EXAMPLE 82

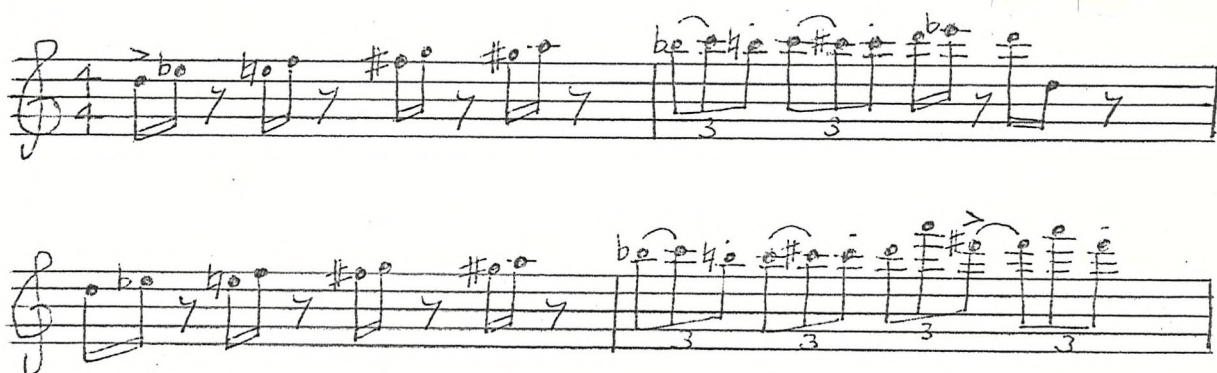
BARS 1 - 5



Its opening indicates the tonal centre of E minor, but the phrase closes inconclusively at bar 9. The second idea follows immediately at bar 10, at a new, faster Tempo:

EXAMPLE 83

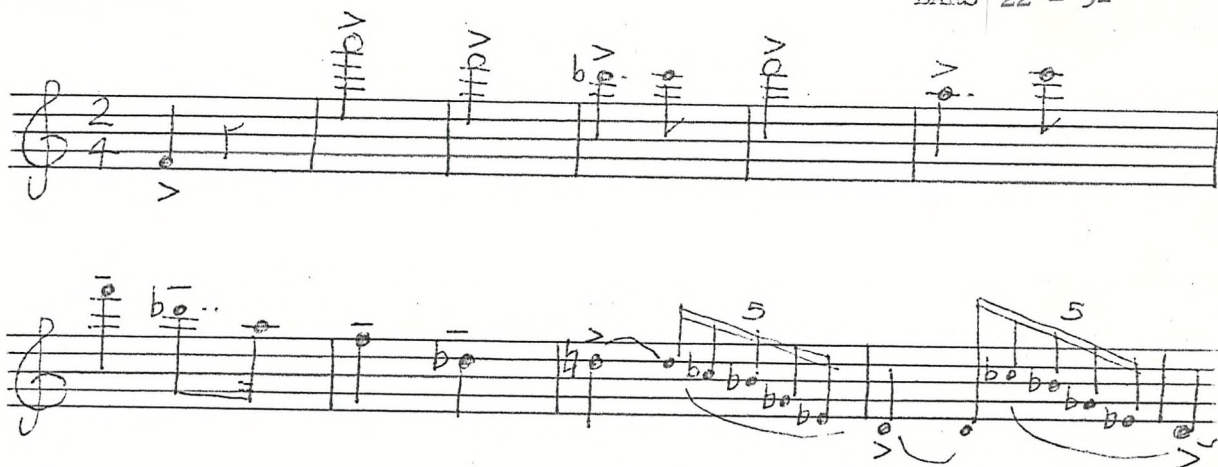
BARS 10 - 13



A third theme, starting at bar 22, is in a brisk 2/4 time. It is very much lengthier than the first two themes, and leads to a climatic phrase in bars 61 to 69. Its opening is quoted below:

EXAMPLE 84

BARS 22 - 31



Section A closes with a fourth theme. This is the 'magic' idea which in the Second Movement was a force for continuity. Its use in the present case may well have two functions: it is a reminder of another movement (and there are several more later on) and it also foreshadows the linking passage between Sections A and B. This two-bar link, bars 74 and 75, is specially composed, manipulating the 'magic' idea between two separate quotations from the opera, much in the manner of the Second Movement.

The first three themes of Section A are not readily compatible with each other. They are at different speeds, and each is unrelated with the last in general mood and type of expression. The third theme, in being very much longer than the first two, unbalances Section A, and so weakens the structure of the entire movement. Such misjudgements in the selection of material could indicate that Prokofiev had become clumsy in his 'slotting together' of quotations. In fact, a reference to the diagram, which shows the exact relationship between symphony and opera, shows that almost the whole of Section A is one long quotation. It is probable that it is Prokofiev's wish to bring in the 'magic' idea that accounts for the prolonged use of one passage from the opera. Unfortunately, this also results in the third theme's being allowed to run on far beyond the length of the first two.

Section B, bars 76 to 98, is composed of one long quotation from 'The Flaming Angel'. The introductory theme of the First Movement returns at the start of this quieter section, though not in an exact quotation of the First Movement. Drawn out rhythmically, lengthened and altered, it is a wistful reminder of the once passionate motif. The continuation of this one idea fills the whole of Section B, following a course which is tonally unfixed.

The final section begins at bar 99. The first theme of the Fourth Movement is stated in bars 99 to 103, though it is now much more lightly scored. This idea is set up as a repeated bass figure in bars 104 to 112. At the same time, there is re-statement of the Second Subject, First Theme, from the First Movement, centred mainly on E minor. Such simultaneous statement of independent ideas (here brought about through the use of one quotation from the opera) is typical of Prokofiev's practice elsewhere in instrumental compositions. In the Third Movement of the First Violin Concerto, for instance, the First Subject from the First Movement is heard together with the main idea of the Third Movement. In the present work, the linking of the Second Subject from the First Movement with the Fourth Movement idea brings greater tonal stability to the third section than was present in the first.

to
At bar 113, a new 'Allegro moderato', the third theme of the first section returns. Although this is not an exact repeat, it follows the idea's first statement in essentials. It is at ^adifferent pitch, suggesting C minor as tonal centre. The second theme of Section A is heard briefly at bars 155 and 156. The movement closes with the climatic phrase of the third theme, lengthened and altered. This is at a fourth higher than its original pitch, finishing on a C major chord. During the re-statement of the third theme, glissando effects from violins and violas are a possible reference back to the Third Movement. This would again ensure the re-statement of two themes at once, whose source lies in separate movements.

The Fourth Movement of the Third Symphony is certainly the least successful of the work. A glance at the diagram included with this text will point to one of the reasons for this. When compared to the diagram of the Second Movement, which has fewer bars, the Fourth Movement has a smaller number of quotations, but the individual

quotations are much longer. Instead of cutting and fitting together ideas with the shape of the entire movement in mind, the quotations are allowed to run on to an extent where a neat presentation of material is impossible. The third theme of the first section is allotted much greater space than either of the first two, simply because one quotation has not been cut and tailored to the demands of a satisfactory structure.

A further weakness of the Fourth Movement is the incompatibility of the various ideas. Even had they been pieced together with a view to their equivalent size, they would still not have related easily to each other. Each is different in mood, and they require different speeds, as well as changes of metre. Apart from this, the ideas themselves are not of a very high calibre. It seems that in the writing of this movement, Prokofiev was trying to include as much as possible of the remaining material from the opera that had not already been used, regardless of other considerations. Because of this, the Fourth Movement is simply a receptacle for spare musical material, and not a well-formed symphonic movement. If the composer had been able to resist the temptation of writing this final movement, so that the work was judged entirely on the merits of the first three movements, then it would be arguably the most consistently successful symphony that Prokofiev wrote.

In the next chapter, I return to the concertos, and continue to trace the course of their development in an examination of the Third and Fourth Piano Concertos.

THIRD SYMPHONY First Movement Bar Numbers	FLAMING ANGEL
1 - 33	ACT I, Bars 175 - 205. (Bar 13 repeats bar 186 of the opera. Bar 24 repeats bar 196 of the opera.)
34 - 98	ACT I, Bars 320 - 386
98 - 99	Newly composed from new material
100 - 170	ACT III, Bars 120 - 186
171 - 178	Newly composed, using material of the opera.
179 - 225	ACT II, Bars 137 - 183
226 - 344	ACT III, Bars 429 - 554 (Entr'acte) - last four bars of Entr'acte altered.
345 - 371	ACT V, Bars 333 - 359
372 - 446	Newly composed, using material of the opera.

DIAGRAM DETAILING THE CONSTRUCTION OF THE THIRD SYMPHONY, 1st MOVEMENT, FROM
THE SCORE OF THE OPERA 'THE FLAMING ANGEL'.

THIRD SYMPHONY Second Movement Bar Numbers	FLAMING ANGEL
1 - 22	ACT V, Opening, Bars 1 - 22
23 - 37	ACT V, Bars 32 (last half) - 46
38 - 41	Newly composed, but incorporating 'x' idea (see text).
42 - 45	ACT II, Bars 107 - 110 (sole literal quotation of 'x')
46	Newly composed, lengthening previous quotation of 'x'.
47 - 54	ACT IV, Bars 422 - 429 ('x' inserted, bars 49 - 50)
55 - 58	Newly composed around the idea 'x'
59 - 64	ACT I, Bars 854 - 859, with 'x' inserted*
65 - 69	ACT IV, Bars 222 - 226
70 - 86	ACT IV, Bars 248 - 265
87 - 94	ACT V, Bars 37 - 44
95 - 102	ACT V, Bars 8 - 15
102 - 107	Newly composed, but incorporates 'x' idea.

* Bars 60, and 61 - 63.

DIAGRAM DETAILING THE CONSTRUCTION OF THE THIRD SYMPHONY, 2nd MOVEMENT, FROM THE SCORE OF THE OPERA 'THE FLAMING ANGEL'.

THIRD SYMPHONY Third Movement Bar Numbers	FLAMING ANGEL
1 - 14	ACT III, Bars 12 - 26
15 - 34	ACT II, Bars 275 - 293
35 - 39	Newly composed, using material of the opera.
40 - 46	ACT II, Bars 302 - 308
47 - 54	ACT II, Bars 321 - 328
55 - 57	Newly composed, using material of the opera.
58 - 61	ACT III, Bars 23 - 26
62 - 63	Newly composed, using material of the opera.
64 - 75	ACT II, Bars 325 - 336
76 - 84	ACT II, Bars 351 - 359
85 - 101	ACT II, Bars 368 - 384

DIAGRAM DETAILING THE CONSTRUCTION OF THE THIRD MOVEMENT OF THE
THIRD SYMPHONY FROM THE SCORE OF THE OPERA 'THE FLAMING ANGEL'.

Third Movement Bar Numbers	FLAMING ANGEL
102 - 106	ACT II, Bar 385, lengthened and altered.
107 - 110	ACT II, Bars 390 - 391 (minor adjustment to bar 391)
111 - 115	ACT II, Bars 256 - 260
116 - 118	Newly composed, using material of the opera.
119 - 123	ACT II, Bars 390 - 391 (minor adjustment to bar 391)
124 - 126	Newly composed, using new material.
127 - 144	ACT III, Bars 605 - 612
145 - 150	Newly composed, using material of the opera.
150 - 151	Newly composed, using new material.
152 - 154	ACT III, Bars 618 - 620
155 - 176	ACT III, Bars 633 - 643
177 - 192	Newly composed, using material of the opera.
193 - 210	ACT III, Bars 605 - 612
210 - 221	ACT II, Bars 202 - 211 (last chord prolonged.)

Third Movement Bar Numbers	FLAMING ANGEL
222 - 250	ACT II, Bars 275 - 303
251 - 264	ACT II, Bars 315 - 328
265 - 270	ACT II, Bars 360 - 365
271 - 282 (repeat of bars 89-100, with bar 100 altered)	ACT II, Bars 372 - 384
283 - 287 (repeat of bars 107-110)	ACT II, Bars 390 - 391 (minor adjustment to bar 391)
288 - 290 (shortened repeat of bars 111 - 118)	ACT II, Bars 256 - 258
291 - 295	ACT II, Bars 390 - 391 (minor adjustment to bar 391)
296 - 307	ACT V, Bars 640 - 645

THIRD SYMPHONY Fourth Movement Bar Numbers	FLAMING ANGEL
1 - 5	Based on Act II, bars 452 - 6, but excluding violins' counter-melody.
6 - 9	Based on ACT II, Bars 457 - 460
10 - 73	ACT II, Bars 461 - 524
74 - 76	Newly composed, but incorporates 'x' idea.
77 - 98	ACT II, Bars 10 - 31
99 - 103	Newly composed, using material from the opera.
103 - 112	ACT II, Bars 430-439
113 - 170	ACT II, Bars 599 - 656

DIAGRAM DETAILING THE CONSTRUCTION OF THE THIRD SYMPHONY, FOURTH
MOVEMENT, FROM THE SCORE OF THE OPERA 'THE FLAMING ANGEL'.

CHAPTER FOUR

The Third and Fourth Piano Concertos were both composed while Prokofiev was living away from Russia, though he had been accumulating ideas for the Third Concerto over a long period. It was first performed in Chicago on December 16th, 1921, with the composer as soloist.* The Third Piano Concerto was hailed at this opening performance as 'the most beautiful modern concerto for piano' by a critic of the American Daily Herald**, and it soon became popular all over the world.

The C major Third Piano Concerto is the most successful of the five written by Prokofiev. Its First Movement has a much greater degree of tonal instability than the equivalent parts of the first two concertos. Because almost all the ideas are of a tonally unstable nature, Prokofiev balances the Exposition with a Development which uses the only theme which is tonally stable, that of the Introduction. Thus a well-balanced First Movement is achieved. The themes show pleasing contrast with each other, though they are well integrated, and all are characteristically Prokofiev's own.

The introductory idea of the First Movement is announced by the clarinet on what would be the white notes of a keyboard. Prokofiev composed at the piano, and it is possible that his familiarity with the instrument would have encouraged such individual traits, even when the material was not intended for the piano. Part of this lyrical theme of the Introduction is quoted below:

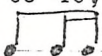
* Prokofiev, by Israel V. Nestyev, page 193

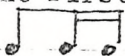
** This passage is quoted in Prokofiev, by Claude Samuel, page 82.



At bar 11, the 'Allegro' opens with a passage of rattling semi-quaver patterns in the strings. These occur three times within the movement. They re-appear at the start of the Recapitulation, and they also close the movement. The piano enters at bar 15 with the First Subject. This is a lively theme, full of springy rhythms:

Handwritten musical notation for Example 86, Bars 15-20. The notation is on a single staff in treble clef with a 7/8 time signature. It consists of three lines of music. The first line starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes with slurs and accents. The second line starts with a mezzo-forte (*mf*) dynamic and continues the melodic line. The third line starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The notation includes various accidentals (flats and naturals) and a final measure with a "fr. mm" (fritto) marking.

It receives extensive treatment in the Exposition. It is tonally unstable, the first phrase moving from C major to a chord of E flat minor (bars 15 to 20). The answering phrase moves from C major to E minor. Further entries of the First Subject in the Exposition are similarly unstable. During bars 29 to 40, fragments drawn mainly from its first bar exploit the rhythm .

The Transition, bars 41 to 61, is begun with loud quaver chords on the piano. Such an unexpected change of mood and timbre is typical of the composer's tactics in the present work. In the Third Movement, the opening idea, bars 1 to 9, is announced in clear octaves, but is answered in a phrase consisting of thick, heavy triads at bars 9 to 20. The Transition of the First Movement includes further use of the First Subject rhythm . It reaches a climax in its concluding bar 61, which is also the first bar of the Second Subject.

Like the First Subject, the Second Subject occupies a considerable number of bars in the Exposition. It is handled in a manner resembling that of Variations.* This bright, jaunty idea is tonally unstable, though it at first suggests the relative ^{minor}/A minor.

The final recurrence of the Second Subject is cut short and leads directly to the closing theme of the Exposition at bar 101. Marked 'Piu mosso', this is played by the piano in rippling triplet quavers while First violins and violas mark out its melodic shape, chiefly in quavers:

EXAMPLE 87

BARS 101 - 102

PIANO

mp.

3

FIRST VIOLINS.

pp


* There are other examples within Prokofiev's Sonata-form movements where he applies this technique to the Second Subject in the Exposition. One such is the final movement of the Second Piano Concerto.

This idea generates increasing excitement on its repetitions, and it culminates in the return of the introductory theme and the start of the Development.

The Exposition of this movement is remarkable for its evasiveness of key. The Exposition can thus be said to possess the tonal drama normally associated with a Development section.

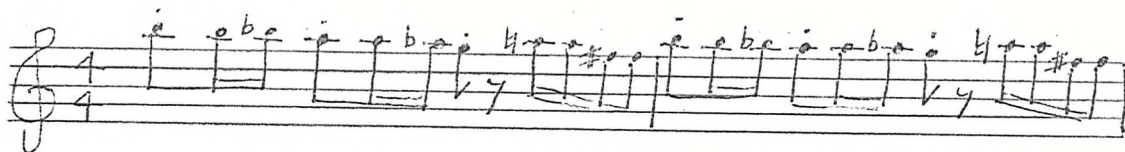
Prokofiev builds the Development on the only theme of the movement which is tonally stable. In this brief section (it occupies only bars 140 to 168) the idea from the Introduction is simply repeated in Tonic C major. Although Prokofiev had already formed much of the Development of his Second Piano Concerto, First Movement, with just such unambitious repetition, the simplicity and stability of the Third Piano Concerto's Development is positively welcomed, because these qualities are achieved for the first time since the Introduction. The Exposition and Development exchange their usual roles, the Development possessing the tonal stability that the Exposition lacks.

A further reason for the success of the Development lies in the fact that its material had not been heard since the beginning of the movement. A Cantabile, lyrical idea, it brings a pleasing contrast to the other themes of the Exposition.

At the opening of the Recapitulation, there is a resumption of the semi-quaver runs first heard at bars 11 to 14. In the Recapitulation they are once again in C major, and are lengthened considerably, leading to the First Subject at bar 194. This is repeated in its original form until bar 208. From this point, the Recapitulation of the First Subject and the Second Theme of the Second Subject take place together. In bars 208 to 216, the first part of the Second Subject, Second Theme, is heard with the new rhythm , taken from the First Subject (as well as in triplets on the piano). This is true also of bars 221 to 222:

EXAMPLE 88

BARS 221 - 222




At bars 227 to 228, the same two themes are again heard at the same time, but are confined to separate parts, regaining their individual identities:

EXAMPLE 89

BARS 227 - 228

Second Subject, Second Theme.

First Subject, derived from its opening.

These ideas recur in the same way at bars 231 to 232. Three passages of parallel rising triads, which were among the earliest parts composed for this work, are heard between the other fragments of material. The last of these rising triads, bars 233 to 234, leads to a thrice repeated  from the First Subject, in a fortissimo climax at bars 235 to 236. This heralds the arrival of the Second Subject, First Theme, at bar 237.

The Recapitulation of themes concurrently, instead of consecutively as is usual, is a characteristic of the composer which can be traced back as far as the First Piano Concerto.* This practice is in keeping with Prokofiev's ideals of economy of expression. In imposing the rhythm of the First Subject on the Second Theme of the Second Subject, Prokofiev allows one theme to influence another. There are other instances among Prokofiev's compositions where one idea acquires certain elements of another.**

The Recapitulation of the Second Subject, First Theme, occupies twenty-three bars, eight fewer than originally (bars 237 to 260). It is more richly harmonised than in the Exposition, but there is a constant bass C almost until its close. This maintains a Tonic identity that is usual in a Recapitulation, and identifies the moving chords of the theme as harmonic colouring. The idea retains its general melodic shape of the Exposition, but is not identical to it. The Coda, bars 261 to 276, concludes the movement in a resumption of the semi-quaver runs which preceded the First Subject.

This movement is successfully balanced, in having a short Development between a long Exposition and Recapitulation. There is no feeling, as there was in the First Movement of the Second Piano Concerto, that one section of the movement is needlessly long. The lack of any real organic development in the First and Second Piano Concertos was a serious shortcoming. In the Third Concerto, it has become a virtue. Because the main ideas of the Exposition are tonally unstable, the tonal stability of the Development is positively welcomed.

* See Chapter One.

** See Chapter 7, 'Characteristics of Prokofiev's style.'

The Second Movement is a neat set of five contrasting Variations, preceded by a Theme of sixteen bars:

EXAMPLE 90

BARS 1 - 13

FLUTE

CLARINET

OBOE FIRST VIOLINS

FLUTE

here repeats opening phrase.

This is the sole example of a Variation Movement among the Piano and Violin Concertos, although the Second Movement of the Second Symphony is a long Variation Movement. There are several examples of the Variation principle being adopted within the concerto movements, however, In the First Piano Concerto, the single theme of the middle section is treated in the manner of Variations. In the final movement of the Second Piano Concerto, the Second Subject is repeated in a manner that resembles Variation technique.*

* See Chapter One.

In the present movement, the solo piano is absent from the whole of the Theme's statement. Woodwind are prominent in this reflective idea, which moves at an 'Andantino' pace. The Theme is completed with a Plagal cadence, which recurs at the close of almost all the Variations, rounding off the movement, and emphasising its continuity.

The Piano enters at the opening of Variation 1. After trilling on Tonic E, it climbs rapidly to B flat and traces out the first twelve bars of the Theme. This is more richly harmonised than originally. The adjustments in the Theme do not obscure its general melodic shape. In bars 29 to 33, the precise crotchet movement from bars 8 to 12 is transformed to impassioned semi-quavers. These subside to trills on Dominant B as the final phrase of the Theme is played in an exact quotation.

In the Second Variation, the piano's fortissimo runs and patterns at first compete with the trumpet's statement of the first eight bars of the Theme (bars 40 to 49). This has new harmonisation, and is not at its original pitch. In the following bars (49 to 53) a persistent quaver movement is derived from bars 8 to 12. Although a melodic distortion of this section of the Theme can be traced in the woodwind, its identity is felt chiefly in the natural breakdown of the phrases' segments.

In the Third Variation, starting at bar 65, syncopated triplet quavers melodically distort bars 8 to 12 in three separate passages, which are also newly harmonised. Alternating with these, two sections derive from bars 5 to 12. The entire Variation is infused with a furious energy.

The Fourth Variation (bars 96, final beat, to 126) appears almost as an interlude. At a slower Tempo, the piano opens quietly, supported by muted strings:



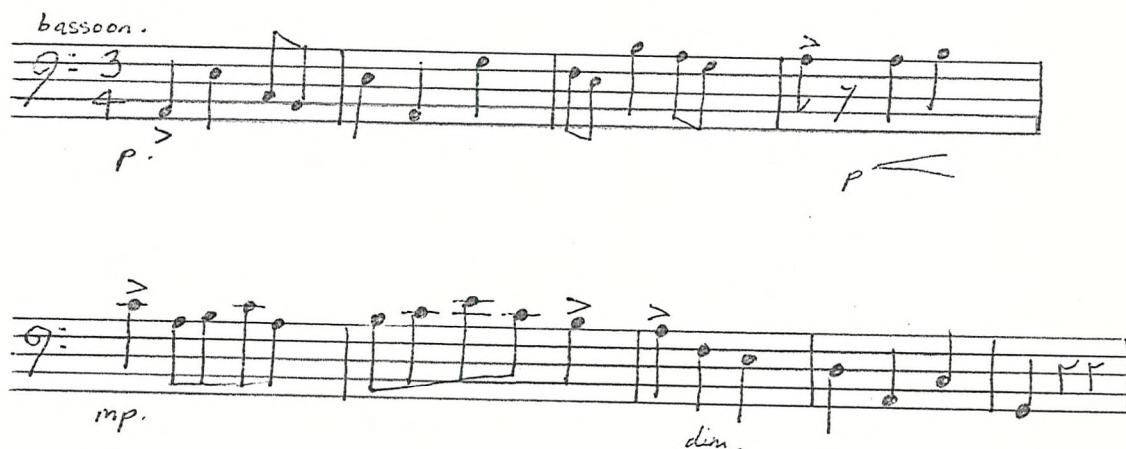
It draws freely on the Theme, woodwind adding comments to the idea. The piano concludes this Variation.

In the final Variation, bars 126 to 177, an extensive climactic passage reaches its peak in the return of the Theme at bar 178. The fact that this Variation had not been preceded with the usual plagal cadence, and that it is clearly working over a long period towards a climax, prepares the listener for the close of this cycle. The final statement of the Theme, beginning at bar 178, is an exact quotation, though note-values are doubled. The piano, which did not participate in the original Theme, adds a quaver chatter of staccato chords. The Movement ends in a brief dialogue between piano and orchestra, in which the orchestral Tonic major close is brushed aside in the piano's E minor chord of the final bar. These Variations have much freedom in their presentation, but are nevertheless compact, and show a well-defined range of mood.

The Third Movement starts in the key of A minor, but closes in C major, Tonic key of the work. It is in A-B-A form, plus a Coda. Section A covers the bars 1 to 146. The rhythmic first theme is announced by bassoons and pizzicato strings in octaves (bars 1 to 9):

EXAMPLE 92

BARS 1 - 9



This theme is similar in some respects to the opening idea of the Fifth Piano Concerto, Fifth Movement. Both are played in unharmonised octaves, staccato or pizzicato, with strong motoric rhythms.*

At the close of the first theme, a semi-quaver ascent at bar 8 leads to a heavy answering phrase from the piano consisting of thick adjacent triads:

* This theme is quoted in Chapter Five.

These thick chords which begin the answering phrase are the first indication of the great contrasts within this movement.

At bar 20, another statement of the first theme begins in C major. The piano cuts in at bar 24 with a phrase deriving from the same idea, but harmonised and in the key of D major.* An abrupt halt on an F major chord at bar 28 also marks the start of a further statement of the first theme, in F major. The answering phrase, with its thick triads, recurs at bar 33. The last part of this idea is altered at bars 37 to 42 to abrupt pianistic flourishes. **

* Modulation between keys a tone apart is a frequent trait of Prokofiev's. There are numerous examples in his compositions. One such is found in the First Movement of the Scythian Suite. In this C major movement, there is a sudden shift to D major at bars 25 to 33 and then back to C major at bar 34.

** The habit of taking an idea, and altering the last part of it, is a feature of Prokofiev's style which is discussed in Chapter 7.

The second theme, sole idea of bars 42 to 65, is characterised by rapid scale passages. Although it opens in Tonic A minor, it soon departs from this tonal centre. It maintains a high state of tension in the unfolding of its brief phrases. Piano and orchestra often have imitative entries:

EXAMPLE 94

BARS 42 - 44

The musical score for Example 94, covering bars 42 to 44, is presented in three staves. The top staff is for the Piano, the middle for the First Violins, and the bottom for the First Violins. The time signature is 3/4. The Piano part begins with a *mf. energico* marking and features a rapid scale passage. The First Violins part enters with a *mp energico* marking and also features a rapid scale passage. The score is characterized by complex rhythms and rapid scale passages, maintaining a high state of tension.

This idea is in great contrast to the first theme. Whereas that idea was marked by its exclusive use of crotchet and quaver rhythms, the second theme generates energy through the very irregularity of more complex rhythms. Amidst growing excitement, the piano reverts to the first theme at bar 66, building a stern, accented line from the rhythm of its first bar. Meanwhile, the orchestra continues with the second theme, the two ideas thus being heard concurrently. Here is a further example of one technique being carried over from the earlier concertos. The statement of two or more themes together was an important procedure of the first two Piano Concertos and the First Violin Concerto, and it has already been noted in the First Movement of the present work.

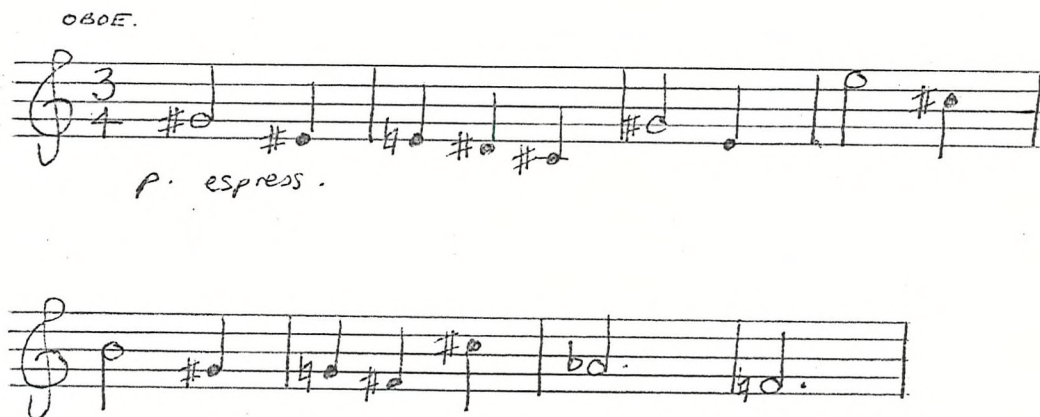
In bars 83 to 91, the first theme is stated alone in its original key. In the following bars, it is repeated, a tone higher in pitch, leading to a C major plateau, in which the first four bars of the first theme are richly harmonised. Material deriving from the first theme occupies the remainder of the first section.

Section B begins at bar 147. The lyricism of its opening idea differs sharply from the content of the first section, in which rhythmic propulsion was a vital factor in carrying the music forward. The use of such widely contrasting ideas is no new departure for Prokofiev. The one-movement First Piano Concerto contained a lyrical middle section between the various ideas of the first and third sections. In the present work, though, the *Cantabile* opening theme of Section B possesses traits peculiar to its composer. It begins and ends on the chord of C sharp (D flat) major (bars 147 and 169) but during the course of its phrase it moves to a chord of E major. It is typical of Prokofiev's ideas to move to a distant key area within a phrase, but return to the opening key area at the close.*

The opening phrase of the *Cantabile* first theme of Section B is quoted below:

EXAMPLE 95

BARS 147 - 154

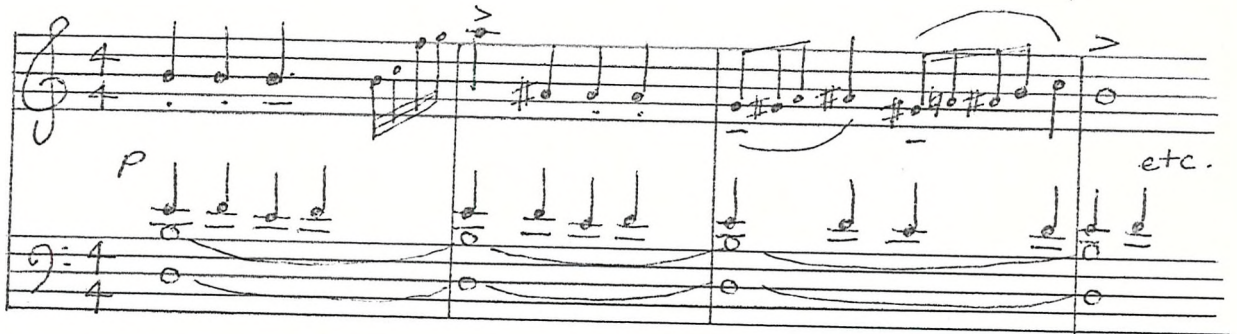


* There are further examples of this trait in Chapter 7.

Section B is in itself in A-B-A form, the lyrical idea enclosing a middle episode in bars 170 to 199. Against crotchet semi-tonal oscillations, the new theme incorporates crotchet repetitions with sudden major 7th swoops:

EXAMPLE 96

BARS 170 - 173



This idea is pensive in tone. The shrill woodwind that enter while it is continuing add an eerie effect to the whole. At bar 200, these disturbing effects vanish in the resumption of the first theme of Section B. In three statements, it reaches its fulfilment in unbridled lyricism.

There is an abrupt return to the ideas of Section A at bar 275. This third section is by no means a simple repetition. Its function appears to be to bring an animated close to the entire piece. To this end, the Tempo is faster than originally and entries of the first theme from Section A, the only one that is used here, are closely knit, as in a stretto. At bar 376, sudden soft dynamics build up to an exhilarating finish.

Prokofiev's preference for tonal instability in the Exposition and Recapitulation of the Third Piano Concerto, First Movement, is encountered again in the Fourth Concerto. This Fourth Piano Concerto was composed in 1931. It was commissioned by the Austrian pianist Paul Wittgenstein, who had lost his right arm during the First World War, and consequently, it is scored for Left Hand only. When he received the work, Wittgenstein said only

'Thank you for the Concerto, but I do not understand a single note, and shall not play it'. *

The Fourth Concerto was not performed until after Prokofiev's death. Nestyev gives the date of the first performance as September 5th, 1956, in West Berlin.

In the First Movement of the Fourth Piano Concerto, Prokofiev eschews the use of traditional key-schemes. Within the unfixed tonality of the First Subject Group, there is frequently no feeling of key-centre. The degree of tonal uncertainty is such that the composer is prompted to a new technique.** Chords, or individual notes, are 'stepped on', often given a deliberate accent, to make them appear significant. These enclose and confine the phrases, and are consistently between tonal points a major or minor third apart. A plan, included with this chapter, specifies the pitch of each, and its exact position in the movement. It is interesting to observe that, in the largely unstable material, Prokofiev found it necessary to find some sort of tonal substitute. Although the succession of notes a third apart from each other is not comparable to the natural sequence of keys in traditional tonality, certain notes are still of greater importance than the rest.

The First Subject, First Theme, lasts from bars 1 to 7. This idea moves in an arch-structure of chords within its phrase; from B flat major at bar 1, it passes to the chord of C major in bar 2 and C sharp minor at bar 4. In the following bar it returns through the chord of C major back to Tonic B flat major at bar 7.

* Quoted in Samuel, Prokofiev, page 109.

** This point has not been noted by previous commentators.

EXAMPLE 97

BARS 1 - 7

PIANO

f con brio

ORCHESTRA

f

f

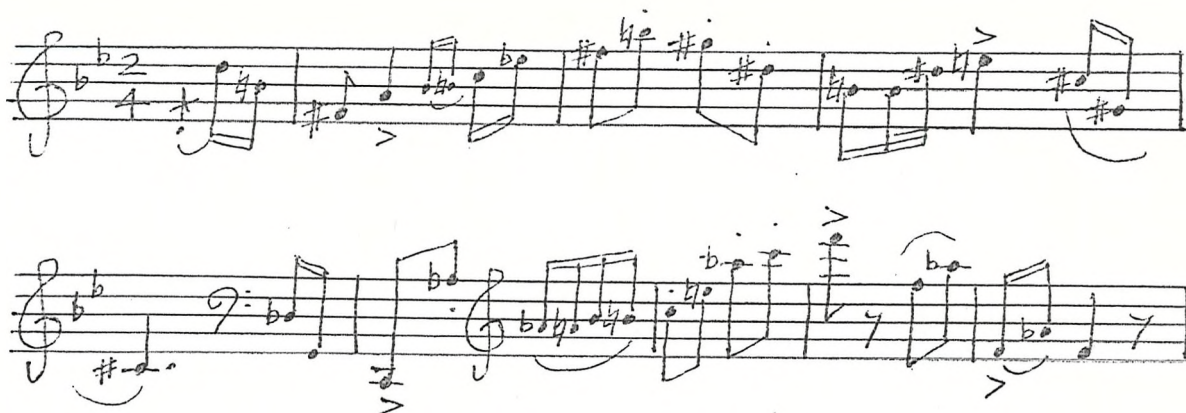
etc.

The immediate pull to the note G at bar 8 marks the first of the moves of a third.

The Second Theme of the First Subject (bars 9 to 20) descends in a mainly step-wise movement in the bass to reach F minor at bar 17. It then sinks lower to D flat at bar 20, a third below F. The melodic line of this Second Theme features syncopated accents and an angular melodic shape:

EXAMPLE 98

BARS 9 - 17

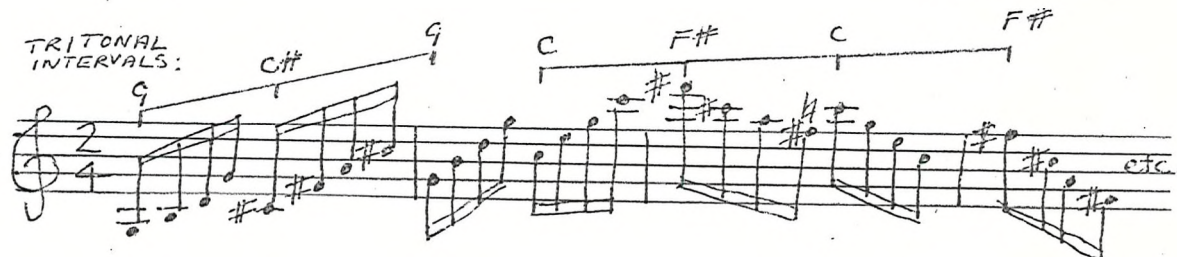


In bars 20 to 27, the first idea of the First Subject is repeated, a minor third higher in pitch, on D flat. There is then a move, first to the note B flat (bar 28) and then G at bar 29. (Piano fills this in to G major).

The broken chords of the Third Theme, First Subject (starting at bar 29) provide a tritonal relationship that is of some importance in this movement. The chords themselves are in most cases either a tritone or a semi-tone apart. In either case, the first note of each is a tritone from the first note of the next:

EXAMPLE 99

BARS 29 - 32



This tritonal relationship is further exploited in the Development section, which is framed within the chords of E major and B flat major.

From bars 37 to 68, all three themes contribute to an altered repetition of the First Subject. Again, certain notes or chords are made to sound significant through a sudden loud accent, and are used to contain the two phrases of which this repetition consists. Thus, the passage at bars 37 to 54 lies between the note C and the chord of A flat minor. The suggestion of E major at bar 55, the beginning of the second passage, is balanced by C major at the start of the Transition (bar 69).

The part of the movement which appears to function as a Transition (bars 69 to 84) is unusually stable. It has no modulation, but is centred on C throughout. The repeated C in the orchestra simply becomes part of an A flat major framework at the beginning of the Second Subject (bar 85). The usual 'behaviour' of sections of a Sonata-form movement has been exchanged. After an unstable First Subject group, the Transition is fixed in one key.

The Second Subject opens at bar 85, in A flat major. * It is fixed in this one key for its first eight bars (85 to 92), so possessing greater tonal stability than the First Subject ideas. It is still bound within pitches a third apart from each other, finishing on C major at bar 100. Its immediate repetition in bars 101 to 117 is in the form of a variation. ** It begins and closes in E flat major, a third above C. A final, brief return to the First Subject (bars 118 to 137) is again framed within a third relationship, between chords of E major and A flat minor. This leads on to the start of the Development at bar 137.

* Prokofiev uses the key of the flattened 7th. for the Second Subject in several of the works discussed. In the D major First Violin Concerto, the Second Subject is in C major.

** Here is another application of the variation technique to the Second Subject in the Exposition. This was also true of the Second Subject in the Second Piano Concerto, Fourth Movement.

The Development section divides into two halves, the second part a shortened repetition of the first. The broken chords of the orchestra move semi-tonally through all the major triads, first descending and then ascending, through the majority of the Development. Meanwhile, the piano has two lines which move melodically mainly in semi-tones, generally at an interval a ninth apart from each other:

EXAMPLE 100

BARS 152 - 155



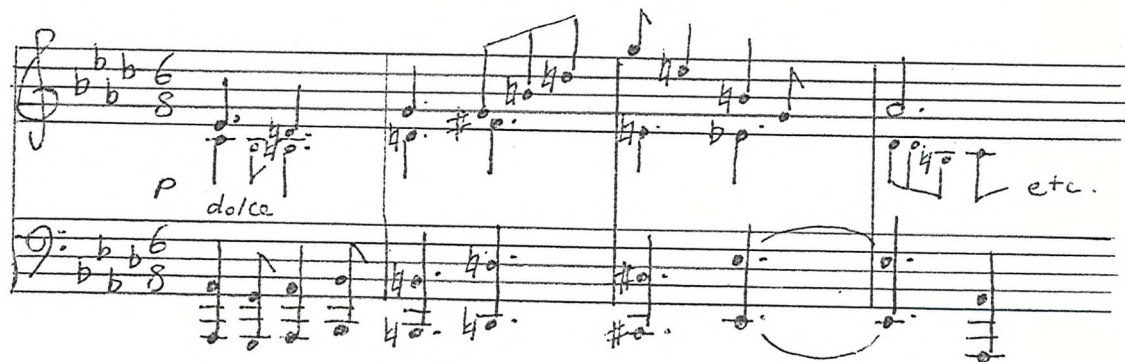
This Development, like that of the Third Piano Concerto, does not attempt an organic evolution of the Exposition material, as would be usual in a traditional Sonata-form movement. Unlike that of the Third Concerto, though, the Development of the Fourth Piano Concerto is made up entirely of new material. It differs from any of the first three concertos in lacking any key centre. It has a certain predictability in its mechanical succession of broken chords, moving up or down semi-tonally. This sense of clear direction in the Development gives it contrast to the Exposition, a usual function of the Development in Sonata-form. The First Movements of both the Third and Fourth Piano Concertos are unusual in having a tonally unstable Exposition. In both cases, this leads Prokofiev to an unorthodox procedure in the Development. In the Third Concerto, the Development remains fixed in the Tonic Key; in the Fourth Concerto, it moves semi-tonally through all the major triads, in a logical progression. Although, clearly, the Development of the Fourth Concerto is tonally unstable, in both these works, the Development brings the tonal 'direction' that the Exposition lacks.

The shortened Recapitulation of the Fourth Concerto again exploits chords a third apart as points of tonal orientation within the uncertain tonal areas of the First Subject. The Second Subject, now in the Dominant F major, closes a third above, on A major. From bar 239 to the close, the First Subject, First Theme, has further repetitions, Tonic B flat being firmly entrenched by insistent octave B flats. These indicate Prokofiev's real allegiance to tonality. If the material is unfixed by nature, then there must be compensating factors. In this concerto, he introduces a series of tonal points following a logical course, and thereby giving the music direction. In the final bars of the movement, there is an almost hysterical piling on of repeated Tonics, as though by their very repetition, Prokofiev would re-establish the supremacy of the Tonic note.*

The Second Movement is in A flat major. A slow, lyrical movement, it is confined to the repetition of two main themes. The opening idea, to be termed 'a' is announced by orchestra alone at bars 1 to 12. Its first phrase is quoted below:

EXAMPLE 101

BARS 1 - 4



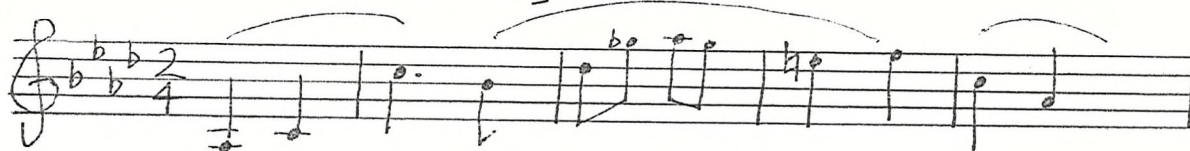
* There is a similar instance in the fourth piece of the 'Visions Fugitives'. After a passage of unfixed tonality, the final twenty-one bars, from 'Piu sostenuto', stay firmly in Tonic C major, with numerous repetitions of the Tonic chord.

This idea, and, in fact, the whole of this movement is less unstable tonally than the material of the First Movement. The idea 'a', for instance, is typical of many of Prokofiev's themes in that, although it passes through a variety of keys, it returns to a key closely related to its opening key at the close. (Here, the idea, which begins in A flat major, concludes on the chord of the Dominant, E flat major). It would seem, that in the writing of a 'Cantabile' movement, Prokofiev moves naturally to a basically tonal language, though peppered with the unexpected tonal shifts that are so much a feature of his style.

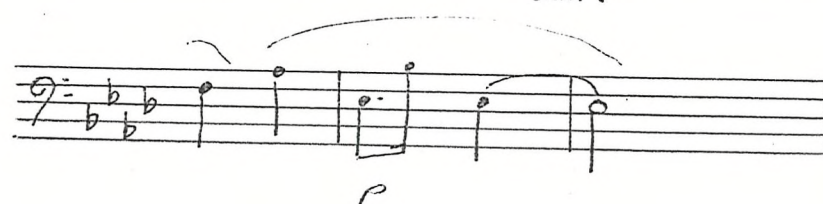
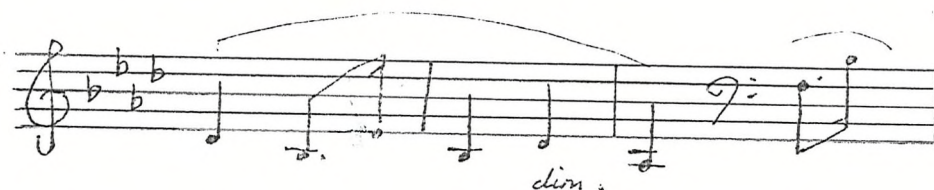
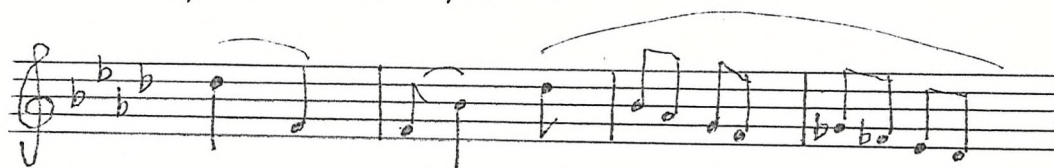
An immediate repetition of the first part of the idea 'a' (starting at bar 13) modifies the fourth bar to remain in A flat major. The piano enters at bar 20 in a link passage to the second theme, 'b', starting at bar 28. This opens in C major, but there is a pull to subdominant F major from its second bar, giving the C major start almost the character of a Dominant. This first appearance of 'b' is incomplete, and is followed by a short orchestral phrase which closes back in Tonic A flat major at bar 40.

The idea 'b' is heard in its entirety for the first time in bars 41 to 55, played by the orchestra. It is a broad, lyrical theme, and in its second half it follows a mainly descending melodic path, to finish on the Dominant note, E flat:

[also played two octaves lower.]



mf cantando ed espressivo



At bar 56, there is a return to the tightly knit chords of 'a's opening bars, but in the Dominant key of E flat major. In another statement of 'a', starting at bar 64, it is at a new pitch, concluding in D flat major. Here, the first bar of the theme is replaced by new material at bar 64. Bars 2 to 4 are quoted in bars 65 to 67. In the next two bars, material from bars 11 and 12 is inserted, preceded by the anacrusis from bar 10. The original bar 8 is pieced in at the second part of bar 69 and the first quaver of bar 70. Bars 70 to 73 then quote bars 5 to 8. Piano and orchestra alternate in this statement:

The musical score for Example 103, Bars 64-73, is presented on three staves. The first staff, labeled 'ORCHESTRA', shows bars 1 through 3. The second staff, labeled 'PIANO', shows bars 4 through 12, with a bracket indicating bars 8 and 9. The third staff, labeled 'ORCHESTRA', shows bars 6 through 8. A vertical line separates the first two staves, with 'ORIGINAL BARS:' to the left and 'NEW BAR' to the right. The notation includes various musical symbols such as notes, rests, and accidentals.

The procedure followed here, of splitting up ideas and re-forming them in a different sequence, was repeated in Prokofiev's Fifth Piano Concerto, written in the following year. (1932); in the slow Fourth Movement, there is a real similarity of technique. This is again constructed using two main ideas. These are adjusted by placing together parts of an idea which were not originally in adjacent positions.

At bars 74 to 77, the first four bars of 'a' are played in B major. Two bars link 'a' to a statement of 'b', beginning at bar 80. This is in G major, the Dominant of its initial key of C major. In this repetition of 'b', bars 89 to 91 compress the material of bars 50 to 55, but it is otherwise an exact re-statement.

In a further statement of 'b' at bars 92 to 101, the latter part of the theme is altered, and with increasing excitement it leads to the final reiteration of the idea 'b'. In this climactic statement of bars 102 to 117, certain bars are omitted and extra bars added:

ORIGINAL BARS: 41 42 43 44

47 48 49 EXTRA BAR

50 51 52 53

EXTRA BAR EXTRA BAR 54 55

The omission of the original bars 45 and 46, linking bar 44 directly to bar 47 in bars 105 and 106, raises the pitch of the remainder of the statement by a semi-tone, and helps to achieve the highest emotional point of the movement. The phrase becomes quiet towards its close, to the accompaniment of trills from the piano.

The material of bars 20 to 27 is used in altered form at bars 118 to 128 in a transition back to a statement of 'a' (bar 129).

Beginning in D flat major, this follows the original for its first 11 bars, and is then adapted to lead back to Tonic A flat major at bar 141. The movement closes with soft orchestral chords and light passage-work from the solo piano.

This movement is of interest in that it presages certain techniques of the Fourth Movement of the Fifth Piano Concerto, which have been mentioned above. In itself, it is not a very satisfactory movement. It is here that the limitations of one hand playing the piano are most in evidence. Whereas the piano's constantly moving phrases of the First Movement could mask much of the imbalance of forces, here the piano is pitifully inadequate, especially in the delivery of the slowly moving 'b' idea. Because of this, it is in general assigned to the orchestra, leaving the piano to background patterns or imitative entries of secondary importance to the main orchestral statement. The 'a' idea, with its thick chords, cannot fail to sound clumsy when allotted to the piano, even if the pianist can stretch the major 10th, demanded in the part.

Apart from the unsatisfactory effect of a single hand announcing a 'Cantabile' idea, this movement is poorly constructed. The two ideas to which it is confined are simply repeated, with minor alterations, throughout the movement. This would have become tedious even had the themes been of a high quality. It is significant that the Fourth Movement of the Fifth Piano Concerto, on which it was clearly an influence, is the poorest part of that work.

The Third Movement of the Fourth Piano Concerto is in C major, a tone above B flat tonic of the work. (The Second Movement had been in A flat major, a tone below B flat). The longest movement of the Fourth Concerto, it is in A-B-A form. While Section B is occupied with one theme only, A has several contrasting ideas, and in their very abundance lies a major weakness in this movement. The potential for thematic development remains largely unrealised: drama is dissipated in a succession of unrelated themes.

The First Theme, to be termed 'f', is announced by the orchestra at bars 1 to 5:

EXAMPLE 105

BAR 1 - 5



It is a strident idea, moving mainly in crotchets, to loud dynamics. Stern chords follow this first statement of 'f'.

The second idea, 'g', begins at bar 11. Its first six bars are centred on B minor, a semi-tone below Tonic C major. In this second theme, Prokofiev has found one well suited to the restrictions of a single hand. Rhythmic in nature, it roams up the keyboard from a bass B at its start, then broods over a repeated figure in bars 13 to 16, which is used later in the movement. It finishes on an E minor chord at bar 20. It is quoted below:

EXAMPLE 106

BAR 11 - 20

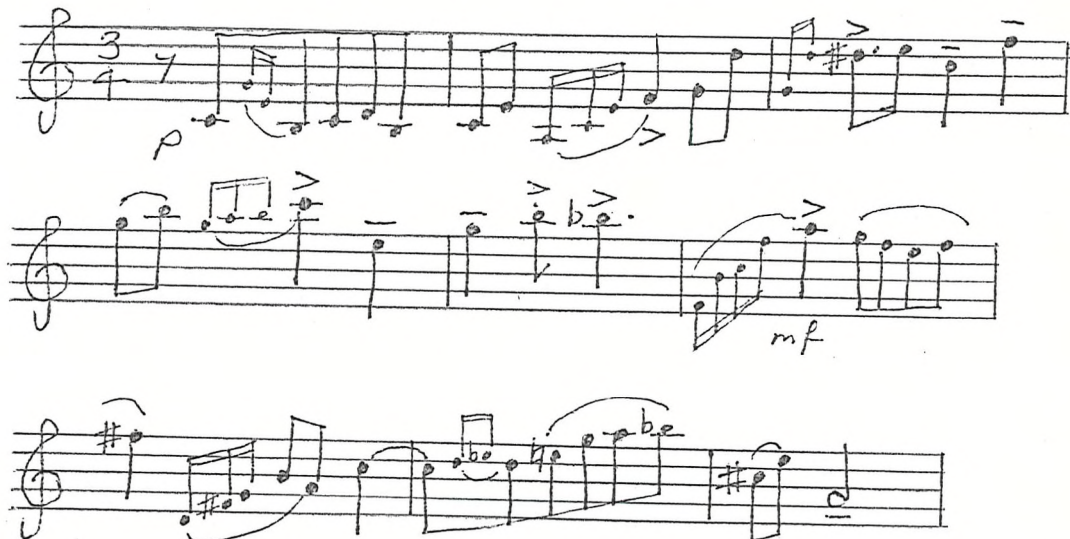


The idea 'g' is repeated, beginning at bar 24. This cuts out the first two bars of the theme, and it has a new E minor harmonisation at its start. It also has a different conclusion, finishing on the note C at bar 32.

At bar 32, the pace quickens to 'Allegro moderato', and a third idea, 'h', begins in Tonic C major. As with 'g', it is at first tonally stable, but it moves to finish on the note A at bar 42:

EXAMPLE 107

BARS 34 - 42



The fact that the two themes 'g' and 'h' do not return to the key in which they began makes them seem incomplete and fragmentary. They appear as a mere succession of ideas, which occur in apparently random order. The third idea, 'h', however, is turned to good effect later, as a counter-melody.

The martial strength of the opening 'f' is diminished on its repetition (bar 43) because it has been preceded by the inconsequential idea 'h'. 'h' becomes a counter-melody against a new idea in bars 61, final beat, to 70. Part of this is quoted below:


EXAMPLE 108

BARS 62 - 65

mf energico.

theme 'h'.

During bars 70 to 86, new themes of subsidiary importance are heard, before a repetition of the idea 'f' at bar 87. It is here a third higher than previously, starting on the note E.

From bar 94 to the end of the first section at bar 129, there are a number of quotations of the first part of 'g' at various pitches. These are not necessarily exact repetitions, and in the final version at bars 121 to 126, the rhythm  sparks off an athletic descent in the piano. There is one further new idea in this remaining part of the first section. This is a smooth, expressive theme, heard in bars 111 to 121. The first part of this is quoted below:

EXAMPLE 109

BARS 111 - 118

espress.

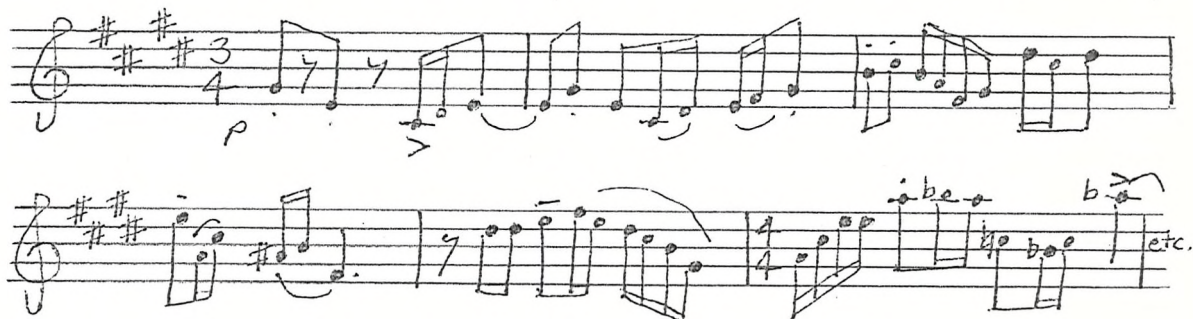
etc.

In the third section, this is used concurrently with another theme.

Section B, (bars 130 to 165) is concerned chiefly with one idea. This is first heard at bars 130 to 137, at a slower tempo, and in the key of E major:

EXAMPLE 110

BARS 130 - 135



This theme is treated in the manner of variations. It is repeated in whole or in part, sometimes with rhythmic variation. Apart from the partial repetition of bars 138 to 139, it remains in its original key of E major. Section B is notable for its tonal stability after a first section in which much of the material was tonally unstable.*

The third section is opened by piano alone in Cadenza-like fashion at bar 166** After thirteen bars, the orchestra joins in with the first idea, 'f', in the bass, followed at bar 183 by the first part of 'g'. In bars 188 to 201, 'f' and 'g' are heard alternately and, starting at bar 197, concurrently, in independent parts:

* In this respect, it appears to function in the same way as the Development of the Third Piano Concerto, a respite after the tonal uncertainty of the first section.

** There is a precedent for this use of ^aShort Cadenza, prior to a return of the first section material in the Fourth Movement of the Second Piano Concerto. In that Sonata-form movement, a short Cadenza based on the Second Subject preceded the Recapitulation.

The quotation of 'f' is here exact, but the idea 'g' has been adjusted rhythmically. This is the sole instance of the use of simultaneous statement of separate ideas in the Fourth Piano Concerto. As already noted, this technique had been adopted in the sonata-form First Movements of the First and Second Piano Concertos, and in the First and Third Movements of the Third Piano Concerto. In the Fourth Concerto, it is transferred exclusively to the Third Movement, taking it away from a sonata-form context.

Much of the third section quotes the first section exactly, though usually at a new pitch. The final bars 269 to 272 revert to the original pitch in quoting bars 56 to 59, and the movement closes at bar 280 to fortissimo dynamics.

This movement is weakened structurally by the large number of ideas that it contains. Opportunities for development are not fully realised. Section B is more successful in adhering to one idea, and is well formed in that it begins and finishes with an entire statement of the theme, enclosing whole or fragmentary parts within its course.

The Fourth Movement returns to the material of the First Subject of the First Movement, of which it selects the First Theme, from bars 1 to 7, and the Third Theme, of bars 29 to 36. These two First Movement ideas are heard alternatively with a new theme, which appears in the Fourth Movement only:*

EXAMPLE 112

BARS 60 - 67



It is heard twice, at bars 29 to 45 and 60 to 78. If the ideas from the First Movement are termed A and the new theme B then the form of this final movement is A-B-A-B-A. It is much shorter than the First Movement (only 103 bars, compared to 262) and has mainly soft dynamics.

Although this movement, like the first, is largely unfixed tonally, it does not have the accented notes or chords, consistently a third apart from each other in pitch. Perhaps it was not felt to be necessary in this brief closing movement, especially since much of its content would be already familiar.

* The presence of new material in this Fourth Movement has not been noted by previous commentators.

This final movement is in all respects much slighter than the first. Certain of the material of the First Movement is gone over again, without any attempt to develop it, and the new idea is not of any great calibre. The Fourth Movement merely rounds off the work in a manner that is in keeping with its First Movement, creating a cyclic structure that is so often preferred by Prokofiev, although it is the sole example among the concertos of a final movement which confines itself almost entirely to repeating the First Movement material.

In summarising the works considered in this chapter, it has been found that the Third Piano Concerto is consistently successful. The First Movement is very well balanced, choosing a simple Development, formed of Tonic key reiterations of one idea, between an Exposition and Recapitulation which are crowded with events. Its material is well integrated, although including a wide variety of ideas. The Second Movement is a concise set of Variations which nevertheless explore imaginative paths in reforming the Theme. The Third Movement, like the First, has invigorating contrasts in its various motifs. The final section is tailored to the demands of bringing an exciting finish to the work.

It is just this diversity, abundantly apparent in the Third Concerto, that the First Movement of the Fourth Piano Concerto lacks. The absence of contrast in the main ideas makes the movement ill-defined thematically. The Second Movement becomes tedious in its exclusive use of two themes that are merely repeated throughout the movement. The Third Movement, on the other hand, attempts to retain interest through the sheer quantity of its different ideas, whose progression becomes pointless and inconsequential. The Fourth Movement's repetition of part of the material of the First Movement does at least impose some shape on the work, and represents the most complete example of Prokofiev's willingness to re-state opening material at the close.

Traditional Western European procedures of Development are evaded in all the first four Piano Concertos. In the first two concertos, Prokofiev links the Development function with that of a Cadenza, abandoning one part of the movement to empty pianistic gestures (though in the case of the First Piano Concerto, only part of the development is cast as a Cadenza). The failure to develop organically the material of the Exposition is a weak point of both works. In the Third Concerto, the Development consists of the reiteration of one idea, remaining undeveloped, but here this is made a virtue by the sheer wealth of events in the Exposition. In the Fourth Concerto, another way out is found by ignoring the material of the Exposition altogether.

In the Fifth Piano Concerto, the First Movement is not written in Sonata-form. This course makes it unnecessary to develop material within the First Movement. The alternative methods adopted by Prokofiev are discussed in Chapter 5.

EXPOSITION

Note/Chord* B flat - G F minor* - D flat - B flat - G

Bar number 1 8 17 20 28 29

Note/Chord* C - A flat minor* - E major* - C - A flat major* -

Bar number 37 54 55 69 85

Note/Chord* - C - E flat E - A flat minor*

Bar number 100 101 118 137

RECAPITULATION

Note E - C F - A B flat B flat B flat B flat B flat

Bar number 199 213 223 238 245 250 254 261 262

PLAN OF TONAL POINTS IN THE FIRST MOVEMENT OF THE FOURTH
PIANO CONCERTO.

CHAPTER FIVE

Prokofiev's Fifth Piano Concerto was composed in 1932, while he was living in Western Europe. Early that year, he informed his friend Asafyev

'While travelling about through various cities, I have almost completed sketches for a new piano concerto, which, by the way, I would like to call 'music for piano and orchestra.' '*

The composer's plans soon developed further than he had envisaged.

'Unfortunately, the music for piano and orchestra is turning out to be rather difficult for the pianist, although I had really hoped to get by with something light but effective'. **

This concerto received its first performance on 31st October, 1932, in Berlin.

Alone among the concertos, the Fifth Piano Concerto is in five movements. It uses an unprecedented amount of thematic connection in four out of its five movements. There are clear connections between the First, Third and Fifth movements, although all three also contain independent material of their own. The Second Movement takes one idea from the First Movement. It is split into two halves, each half becoming part of a theme in the Second Movement. The two ideas constructed in this way are the most important themes of the Second Movement.

In charting the evolution of Prokofiev's handling of the concerto form, it has been shown that he was unable to overcome the stumbling block of writing a Development Section in the Sonata-form movement which developed organically the Exposition material. In the Fifth Piano Concerto, he eschews the use of a Sonata-form First Movement for the first and only time in the concertos. In an interview with the Boston Evening Transcript, Prokofiev spoke of new intentions in his Fifth Piano Concerto:

'My essential problem in this Concerto was to create a technique which would be different from that of my previous Concertos... an artist must always look for new modes of expression.' ***

In choosing an A-B-A structure for the First Movement, the necessity for a formal Development is precluded. The composer is now free to restate material as often as he wishes, unhindered by the usual expectations of a Sonata-form movement.

* Quoted in Nestyev, Prokofiev, p. 238

** Quoted in Nestyev, Prokofiev, p. 239

*** Quoted in Samuel, Prokofiev, p. 111

In Section A of the First Movement, two themes are repeated at various pitches. Between their statements, (which are not used concurrently) other ideas are heard, more than once in some cases. The two main ideas appear to have almost a Ritornello function. Certainly they show Rondo characteristics in their appearances, alternating as they do with other material.*

These two important ideas of the First Movement will be termed 'x' and 'y'. They both have some tonal stability, but the tonal basis of 'x' is masked to some extent by the wide-ranging leaps of its melodic line. These destroy its linear quality. In fact, when analysed, the idea 'x' proves to be of simple harmonic construction:

* In using a Rondo-like form, Prokofiev has chosen one ideally suited to a Russian composer. The reliance on exact re-statement is also a cardinal rule in the 'changing background' technique, evolved by Glinka.

EXAMPLE 113

BARS 1 - 16

Handwritten musical score for Example 113, Bars 1-16. The score is written on four systems of three staves each. The key signature is one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'ff'. A section labeled 'HARMONIC BASIS:' is present in the first system. The score is written in a fluid, handwritten style.

At 'x's subsequent repetitions, only the second half of the theme is used, with one exception within the First Section. This is at its final statement (bars 88 to 104) when the whole idea is played in the Dominant key. Since there is a tonal move up a fourth from the beginning of 'x' to its close, this allows a Tonic key finish at bar 104. In the Third Section of the movement, 'x' is heard in complete form. Here it begins at a new pitch, but is adapted so that by its third bar (221) it follows its original tonal course.

The idea 'y' remains tonally fixed within one key-centre for its first three bars. It then moves, to finish on the note a tone below its initial key. In its first statement it begins in F major, closing on the notes E flat and B flat. It is constructed of two thematic elements, both of which are quoted below:

EXAMPLE 114

BARS 24 - 29

HORNS

PIANO ff

The musical score for Example 114, Bars 24-29, is presented in two systems. The first system includes staves for Horns and Piano. The Horns part is in G major (one sharp) and 3/4 time. The Piano part is in G major (one sharp) and 3/4 time. The second system continues the musical notation for both instruments. The score is handwritten and includes various musical notations such as notes, rests, beams, and dynamic markings.

The piano's chromatic triplets do not threaten the F major identity of the first three bars, because of the very loud horn part (exclusively in the key of F major) and because the piano has notes in prominent positions that are part of the chords of the Tonic and Dominant in F major. At 'y's further statements, it includes the addition of decorative string triplet quavers.

The recurring statements of 'x' and 'y' are land marks in the otherwise unstable material. Not only are the subsidiary ideas largely tonally unstable, but they have no clear ending. They have no stressed note or chord at beginning and end to define and enclose them, as do 'x' and 'y'. They are identified only by the final note of the previous 'x' or 'y' and the first chord of the next. Since the repetitions of 'x' and 'y' are exact, though transposed, their tonal direction is dictated by the pitch of their opening chord. The repetitions of the second half of 'x' invariably move from a chord at the start to a note a semi-tone below at the close. Those of 'y' finish on a note a tone below its opening chord. The inflexible course of these two themes is a stabilising factor on the movement as a whole.

Several of the subordinate ideas (that is, those themes other than 'x' or 'y') are manipulated to be used more than once in this movement. In almost all of these cases, the organic link between versions of the idea is only between the first few notes, the theme then following an independent course. One notable exception to this is the first subordinate theme (first heard at bars 17 to 23). Its first three bars are later altered rhythmically to continuous quavers, the whole of the passage deriving from these three bars:

EXAMPLE 115(i)

BARS 17 - 23

These two bars used in the transition.

EXAMPLE 115(ii)

TWO ADDITIONAL NOTES

BARS 105 - 112

The second example above is taken from the transition to Section B. The theme has here been given a new function, in that it is now joining one section of the movement to another.*

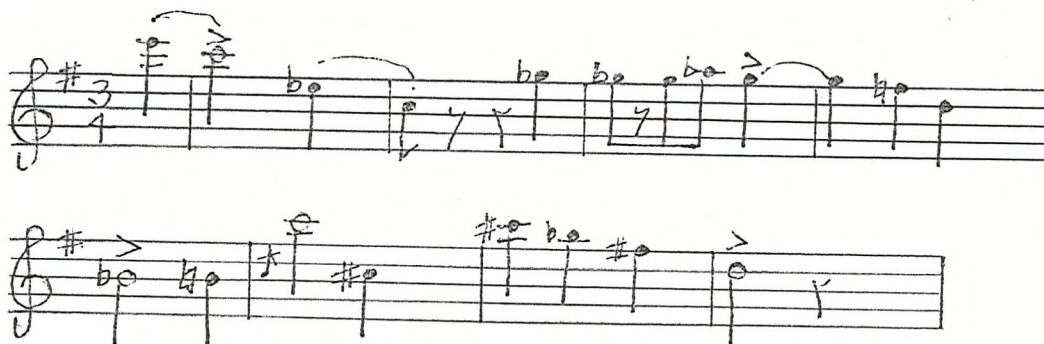
The first statement of 'y', quoted above, follows immediately after the first subordinate idea. 'y's use of dissonant intervals, especially the major second in the piano, and its fortissimo dynamics, make it sound aggressive, and help to make certain that it stands out above the minor ideas.

* Use of one theme for more than one function is found elsewhere in Prokofiev's works. This trait is discussed in Chapter 7.

A second subsidiary theme occupies bars 38 to 58. As with the other subordinate ideas, this has no chord at beginning and close. Since it is considerably longer than the others, it is divided into two sections by a single stressed C at bar 47. This theme is a second instance of one being used more than once in the movement. The rhythmic fragment first heard in the woodwind (bars 40, last beat, to 42, first beat,) is heard three times. It is in each case attached to a different melodic line, and at a new pitch.*

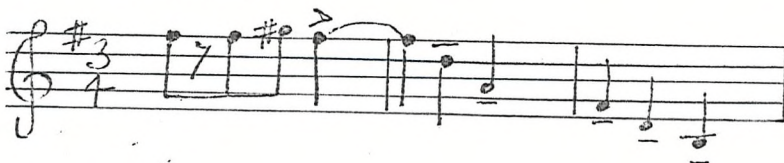
EXAMPLE 116(i)

BARS 39 - 46



EXAMPLE 116(ii)

BARS 48 - 50



EXAMPLE 116(iii)

BARS 74 - 77



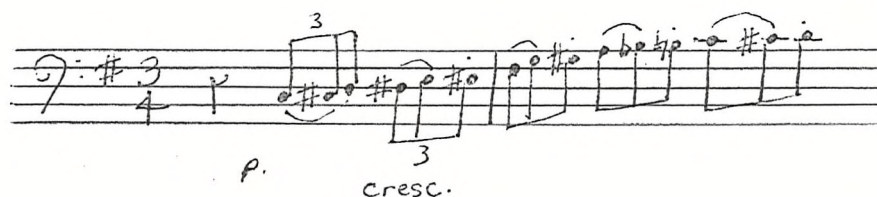
* The procedure followed here, of repeating a fragment, but completing the phrase in a new way, is one that can be seen in other places in the concertos. Other instances are quoted in Chapter 7.

The first two quotations come from the minor material of bars 38 to 58, one from each of its two sections. The third is taken from the opening of the next passage of subordinate ideas at bar 74.

Near to the end of the second phrase of the subsidiary theme of bars 38 to 58, lower strings enter with a rising chromatic triplet figure: (bars 56 to 57.)

EXAMPLE 117

BARS 56 - 57



Similar phrases of chromatic triplet quavers are later to become the third constituent of the idea 'y'. The first statement of 'y' to include these string triplets occurs at bars 67 to 72.

In bars 77 to 82, there is an entirely new idea:

EXAMPLE 118

BARS 77 - 82

This is the last of the minor themes of Section A. Its first three notes are later used in retrograde in Section B (bars 157 to 158) as the opening of an idea which then follows a completely new course. This is the only fragment from the first section which spreads over to Section B. It is also the only definite organic link with the Second Movement. Its statement at bars 77 to 82 of the First Movement is made to seem important through the use of fortissimo dynamics and stern octaves, unharmonised.

Bars 105 to 138 are transitional, and use the material of bars 17 and 18, as described above. The main theme of Section B is first heard at bars 138 to 146, dividing into two short phrases. The first of these is of markedly lyrical character, in striking contrast to the ideas of Section A:

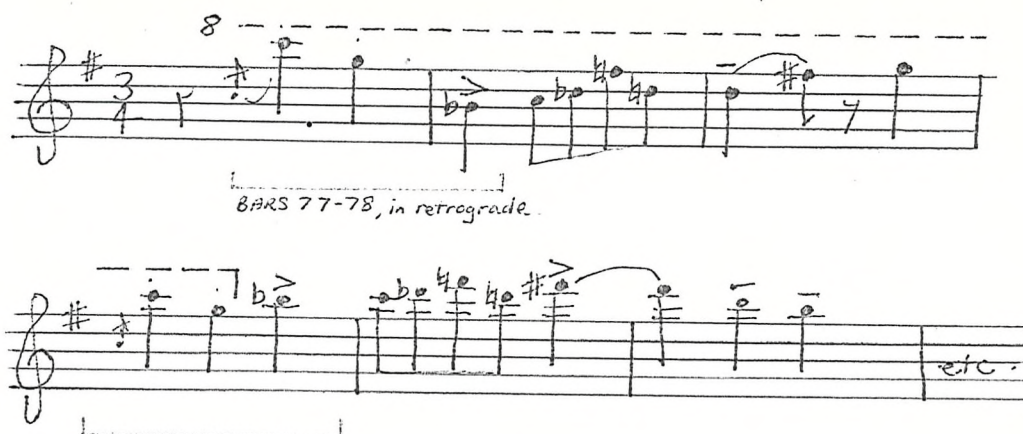
EXAMPLE 119

BARS 138 - 142

*Begins on the third beat,
on repetition.*



The second idea of Section B is the one whose first three notes are identical to the intervals at the start of the theme at bars 77 to 82, though in retrograde:



This leads back to the first, main theme of Section B at bar 187.

The shortened third section includes only a complete re-statement of the ideas 'x' and 'y'. This confirms their status as the most important themes of Section A.*

The inclusion of so many different ideas is unparalleled in the First Movements of Prokofiev's concertos. The literal repetition of 'x' and 'y' is of paramount importance in holding together the various subordinate phrases. Prokofiev has found a form in which exact re-statement is a fundamental practice, and in which there is no expectation of any development of material.

In the Second Movement, one single theme from the First Movement is split into two halves, and each becomes part of a new idea. It could be argued that the Second Movement is the Development that the First Movement lacks, especially since the Third Movement 'Recapitulates' the main ideas 'x' and 'y', from the First Movement. The first three movements would then be regarded as a complete

* In the Second Movement of the Second Violin Concerto, the third section also cuts down on the material of the first in an A-B-A structure.

Sonata-form movement. Close examination of the Second Movement does not really support this view, though. The definite organic links between the first two movements, although applying to the two most important ideas of the Second Movement, do not by any means include all its material. The Second Movement has a well-defined structure of its own, which would not usually be the case in a true Development section. Most important, it is probable that Prokofiev wished to avoid the writing of a Development altogether.

The opening phrase of the C major Second Movement lasts from bars 2 to 10. It is the first of the two ideas constructed from the First Movement theme, first heard in bars 77 to 82 of the First Movement. It occurs three times in the Second Movement, at beginning, middle and close, so that the movement divides into two clear sections, divided by the second statement of the opening idea. This theme's first three notes have already been used in two different ways in the First Movement, as related above. Now the major 6th from bars 157 to 158 of the First Movement is adjusted to a minor 6th by replacing B flat with B natural, and the theme is transposed down one octave in pitch. It is played on the piano, as in the First Movement:

C, G and B,
ringed, come from
the First Movement,
bars 77-78 and
157-158.

The harmony of the first part of this phrase is based on C major, as originally, though in the Second Movement, this is spiced by off-the-beat E flats played on the horn.* In an altered version of the opening theme at bars 14 to 19, the first part (bars 2 - 5) of the

* It is possible that the second part of the idea, from bars 6 to 8, derives from the opening of the First Movement theme 'x', bars 1 to 2. However, the routine nature of that fragment makes positive identification impossible. If it were the case, it would not be the sole example of the confrontation of two independent ideas in this concerto. The Coda of the final movement links parts of two of that movement's ideas together in a single phrase.

idea is replaced by a falling major third, E to C. This falling third fragment assumes some importance in the Second Movement, as it also begins passages of free melodic invention and the second main idea. (There is also a possible link here with the First Movement. At bars 38 to 39 of that movement, a falling third at the same pitch in flute and oboe opens the long passage of subordinate material. It is immediately followed by a minor third E flat to C in the First Movement. This C major, C minor oscillation is picked up again in the opening of the Second Movement, where the chords of C major and C minor alternate.)

The falling third, E to C, is used again in the Second Movement, immediately after the altered version of the first theme. (Bar 20). Here, it opens the first passage of free melodic invention, closing at bar 34 on the note C. An altered and shortened repetition of the same material at bars 34 to 39 is again begun with the falling third E to C (bars 34 to 39). These two phrases, divided as they are by a single octave C, are treated in a similar way to the equivalent part of the First Movement. The long passage of subordinate ideas in the First Movement, which had also started with the falling third E/C, was split into two by another E to C, in octaves, bars 46 to 47.

The closing motif at the end of the first section of the Second Movement (bars 42 to 45) is explained in retrospect in its repetition at bars 74 to 79, where it is shown to derive from the second important idea of this movement, which is also the second theme which has clear links to the First Movement:

... *f*

Melodic shape used in the closing motif.

EX 122/ii

BARS 74 - 76

p. dolce.

etc.

The two sections of the Second Movement are divided by a restatement of the opening theme at bars 46 to 53. This is identical to the first statement in essentials, but with the addition of piano runs and patterns.

The second chief idea occupies bars 54 to 57, opening the second half of the movement as the other important idea did the first. Again starting with the falling third motif, its final two bars derive from the second part of the First Movement theme of bars 77 to 82. It is placed strategically at the opening of the second half of the movement to attract attention to it, both as a link with the First Movement and as the main idea in the second part of the Second Movement. As in the First Movement, it is announced in heavy, unaccompanied octaves by the piano - the only unaccompanied theme in the movement. Later in the Second Movement, it is altered and used twice more (bars 62 to 67 and 68 to 71). In these two latter instances, it is played by the strings.

EXAMPLE 123(i)

FIRST MOVEMENT, BARS 77 - 82

ff marcato

EXAMPLE 123(ii)

SECOND MOV'T., BARS 54 - 57

pesante.

f

EXAMPLE 123(iii)

SECOND MOVEMENT, BARS 62 - 67

f

f

The first four notes of the example from the First Movement that are bracketed are exactly the same as the second statement of the idea in the Second Movement. Thus, it could well be argued that the theme of the Second Movement merely takes the first four of the bracketed notes and then pursues an independent course. (This has already been found

to be a technique of the First Movement). On the other hand, a comparison of the two examples from the Second Movement suggests that the whole of the second part of the First Movement theme might have been used in the construction of the Second Movement phrases. If this were the case, it would show that Prokofiev is prepared to use octave transposition of the original theme, resulting in inversion of intervals, and actually to modify certain of the intervals by a semi-tone.

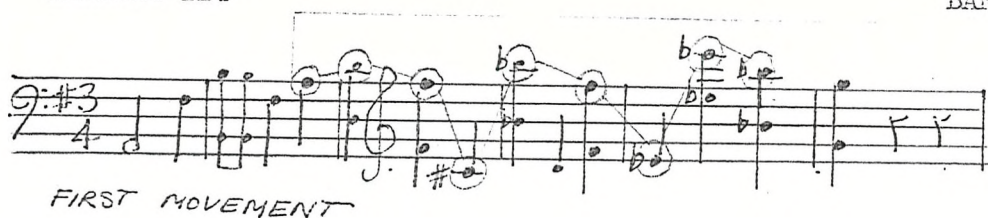
The interval between the second and third notes bracketed is a minor third in the second example, and a major third in the third. It is a major third in the equivalent place of the First Movement. The minor 7th, F to E flat (fourth and fifth notes bracketed in the second quotation) has become an unobtrusive passing-note in the C sharp to B of the third quotation. This point is important, since the passing-note is not present in the version of the First Movement. It is manoeuvred as required in the Second Movement.

Overall, the deliberately harsh, angular characteristics of the second example have mellowed in the third example to a smooth melodic line. The two notes ringed in the Example (i) are not present in the Second Movement examples. It seems that the D in the second bar that is bracketed in Example (i) would not have served the composer's purpose in the second example, from the Second Movement. He required a succession of hard intervals, so omitted the sixth from B flat to D and instead inserted the minor seventh F to E flat in Example (ii). He was quite prepared to relegate this added note to the position of passing-note in the Example (iii). The final note of the first example, not used in the Second Movement versions, is heard before a repetition of the idea's last three notes leads on to a statement of 'x'. In the Second Movement, a firm ending of phrase is required, hence also the inversion of the final three notes, since a descending 5th is more 'final' than a rising 5th.

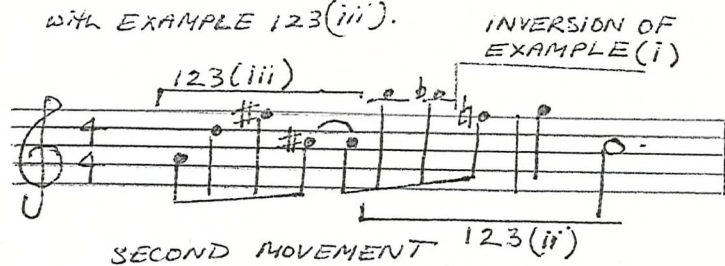
Interestingly, a combination of the intervals of the first part of Example (iii) and the second part of Example (ii) gives a very close intervallic relationship with the First Movement Example (i):

EXAMPLE 124

BARS 77 - 82



EXAMPLE 123(ii) coupled
with EXAMPLE 123(iii).



After the repetition of Example (iii), there is a second hearing of the 'closing motif' first used at bars 42 to 45. It has been shown above that it derives from the second important theme of the Second Movement.

There is a return to the opening theme of the Movement at bar 80. In this final statement, it is linked to the simultaneous playing of an idea derived from the melodic invention of bars 20 to 39 in the Second Movement. This is played by the piano.

EXAMPLE 125

BARS 80 - 85

TRUMPET

mp.

PIANO mf

ORIGINAL BARS:

20 21 20

22 20 21

The piano part reveals an intriguing habit of Prokofiev's that has already been found in the Second Movement of the Fourth Piano Concerto, and which is also a factor in the Fourth Movement of the present work. In repeating only the first three bars of the idea (that is, from bars 20 to 22) in bars 80 to 85, he links together bars 20 to 22 in the adjacent bars 82 and 83. These bars are preceded and followed by the repetition of bars 20 and 21 in original sequence. Quotation of the original rhythms of bars 20 to 22 is exact, but there are melodic alterations.

Prokofiev's repetition of two ideas simultaneously in this final part of the movement is comparable to his Recapitulation of themes concurrently in the First Piano Concerto. The same desire for a neat, economical conclusion is evident in both. All five of Prokofiev's Piano Concertos have stated themes simultaneously in some part of the work, though in the later concertos it is not such a prominent feature of the style.

The Third Movement reiterates the most important themes of the First Movement, 'x' and 'y', and also includes new material. It is much shorter than the First Movement, and is taken at a faster tempo. It draws attention to forthcoming quotations of the First Movement by going over the opening of that movement at its start, in a statement of the idea 'x'. It is also a hinge between Movements One and Five. Certain parts of the Fifth Movement derive from the Third Movement, and can also be linked back to the First Movement.

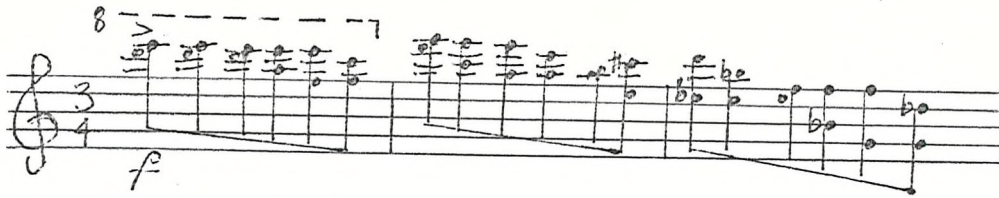
The statement of 'x' with which the Third Movement opens is heard in bars 1 to 16. It is in its original key, and is unaltered harmonically. At bar 16, the piano sets up a quaver movement which continues without pause through most of the Third Movement. This motoric rhythm is vital in carrying the music forward.* It is still a factor when the trombone enters at bar 25 with the melodic element of the idea 'y'. (This was originally played on woodwind and horns in bars 23 to 29 of the First Movement). Only this one element from 'y' is used in this first repetition. The triplet quavers from the idea 'y' are taken up in the strings from bar 33, remaining there for most of the rest of the movement. These too are first heard in isolation from the other components of 'y'.

Although the piano does not revert to its exact First Movement contribution to 'y', there is a possible organic connection with it in its use of the repeated interval of a major 2nd, in a mainly descending line. This is incorporated into its quaver movement, beginning at bar 37:

* Use of such motoric rhythm was a very early trait of the composer. It is a feature of the Opus 2 Piano Studies, in numbers One and Four.

EXAMPLE 126 (i)

BARS 37 - 39



THIRD MOVEMENT.

(ii)

BARS 24 - 25



FIRST MOVEMENT.

Piano and strings are the sole protagonists in bars 37 to 82. Strings continue their triplet quavers, while the piano repeatedly uses the interval of a major 2nd, as part of its descending phrases, at times rising again in reiteration of the opening of its Toccata quavers. The harsh rhythmic drive of these bars leads on unceasingly to the climax of the movement, at bars 83 to 89, which is also the highest emotional point of the entire work.

In bars 83 to 89, the separate elements of the idea 'y' are heard simultaneously. Its melodic phrase is played on flute, trombone and tuba, and the triplet quavers are assigned to the strings, as in the First Movement. The piano's mainly descending line recalls its contribution of the First Movement, in its inclusion of harsh seconds, as noted above. Its melodic shape is also probably related to that of the brass and flute:

FLUTE

PIANO

These three bars follow general melodic outline of flute.

repeats third and fourth bar of flute.

INTERVAL OF 4th is inverted

TRIPLET QUAVERS OF STRINGS NOT QUOTED.

In providing the crucial climactic point of the Third Movement, 'y' has changed its function from that of the First Movement. In that movement, 'x' and 'y' were unchanging elements, in the manner of a Ritornello. In the Third Movement, 'y' is the goal towards which the whole of this highly rhythmic little part of the work is reaching. The Rondo-like First Movement was essentially compounded of repetition, and lacked any clear high emotional point. The Second Movement repeated its first idea at beginning, middle and close as important structural landmarks, and was also devoid of a definite high climactic point. Although the Third Movement also has much thematic repetition, it is the constant motoric rhythm that is of crucial importance. It is not a melodic entity, but the unchanging rhythmic pulse that accumulates force with repetition, resulting in the climax of bars 83 to 89.

In the final bars, 98 to 105, there is a shortened reference back to the idea 'x', rounding the movement off in the manner with which it began. Although attaining the highest emotional point of the work, this Third Movement is curiously sparse in overall effect. The Toccata-like passages are too slight in interest to be relied on for the bulk of the movement's material. They are perhaps most accurately seen as a 'moto perpetuo', against which the various ingredients of 'y' can be thrown.

The B flat major Fourth Movement differs from the others in several respects. It is the slow movement of the work, and is mainly lyrical in content. It is composed entirely of new material, though bars 30 to 46, in reverting to rapid arpeggio figures, do recall the taut rhythmic triplets of the Third Movement. These engineer the climax of both movements.

The form of the Fourth Movement, A-B-A shortened, can be likened to that of the First Movement, though the latter movement is much simpler in construction, and possesses only two main ideas. Much of the Fourth Movement is tonally unstable, often moving chromatically to new key areas.

Its phrases do not return to their original tonal area at the close. Although the slow Second Movement of the Fourth Piano Concerto appears to have been influential in the form of this movement, it had greater harmonic stability.

Neither of the main themes of the present movement begins and closes in the same tonal area. The first theme, starting in the second half of bar 4, opens in B flat major, but finishes on the chord of C major at bar 15:

In the repetition of this idea, bars 17 to 29, the first part of it is transposed up a perfect 4th, beginning in E flat major. An extra bar is inserted at bar 24, allowing a further transposition up a perfect 5th at bar 25. This supplies a Tonic key close at the end of Section A (bar 29).*

The transitional bars 30 to 46 briefly recall the motoric elements of the First and Third Movements. Their function lies in generating excitement, culminating in the opening of Section B at bar 47. The new theme (bars 47 to 63) is a passionate, gloomy idea, moving in stern chords. Its first statement is immediately followed by a lengthened repetition, a semi-tone lower in pitch. This repetition of the second idea (bars 64 to 90) contains four additional bars at bars 75 to 78.

* The insertion of new, additional bars in a theme has already been found to be a technique of the Fourth Piano Concerto, Second Movement.

These bars break off the repetition incomplete, and are linked at bar 79 to a further repeat, which picks up the theme at its original bar 50, though at a new pitch. This last reiteration at a higher pitch is also the climax of the movement (bars 79 to 83).

At bar 83, this second repetition is broken off at the equivalent of bar 54 and joined to the material of bars 58 to 63 in bars 84 to 90, though their quotation is not in all cases exact. After a further transition passage (bars 91 to 107) the material of Section A returns, the first theme being played a tone lower than originally. Thus it closes in the Tonic key of B flat major.

The Fifth Movement begins in B flat minor, but concludes in the Tonic key of the work, G major. It divides into two main sections, with a quiet interlude in between. The second section is marked as being a Coda (bar 194). This movement uses both new material and some deriving from the Third Movement. This comes from the piano's contribution to the idea 'y' at bars 83 to 89 of the Third Movement (though a similar phrase had first been heard on the piano starting at bar 36 of the movement). The three parts of the idea 'y' were assembled gradually in the Third Movement, as they had been in the First Movement. It has already been shown that this piano part appears to be organically related to the melodic element of 'y' in the woodwind, so that the ideas of the Fifth Movement which derive from the piano part of the Third Movement are also a link back to the First Movement.

The Fifth Movement, like the First and Third, has a highly charged rhythmic quality. Its phrases frequently end on a sudden, accented note, in the manner of many of those of the First Movement.* Others have a crescendo towards the end.

This final movement is the longest of the work. Its First Section has two main ideas. The opening theme is new, played in octaves on the piano at bars 1 to 8. It will be termed 'a'.

* And also those of the Fourth Piano Concerto, First Movement.

EXAMPLE 129

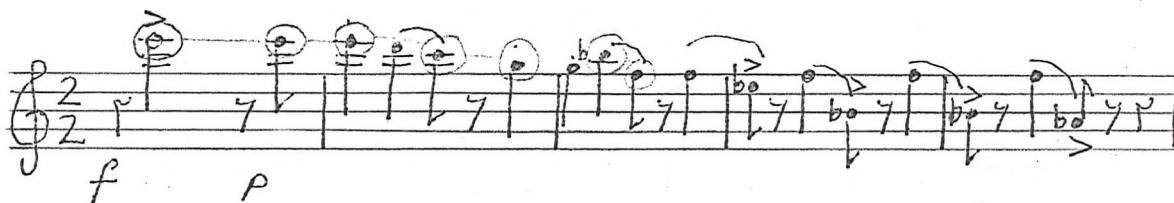
BARS 1 - 8



This idea shifts onto A flat minor during the course of its phrase, but finishes back on the note B flat. An exact repetition of this theme leads directly to the first of three phrases whose root is probably in the Third Movement. This first one is a subordinate idea in the Fifth Movement, and is first heard at bars 22 to 26:

EXAMPLE 130

BARS 22 - 26

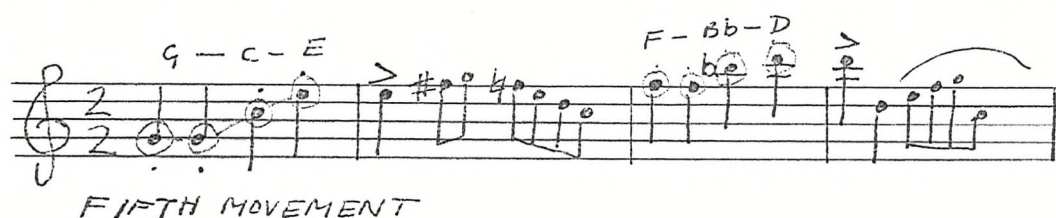


This general melodic outline certainly has affinities with that of the Third Movement, in bars 37 to 39 of the piano part.

The second idea which has a possible organic connection with the Third Movement occurs immediately after the first, at bars 29 to 32. This is the second important theme of the Fifth Movement, and will be termed 'b'. It is ^aretrograde form of the piano's Third Movement quavers:* The clearest link is shown in bars 37 to 39 of the Third Movement:

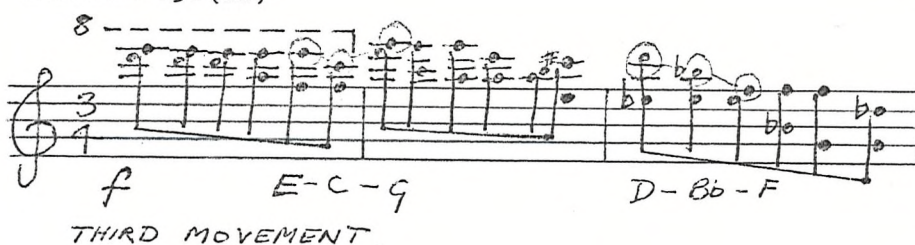
EXAMPLE 131(i)

BARS 29 - 32



EXAMPLE 131(ii)

BARS 37 - 39



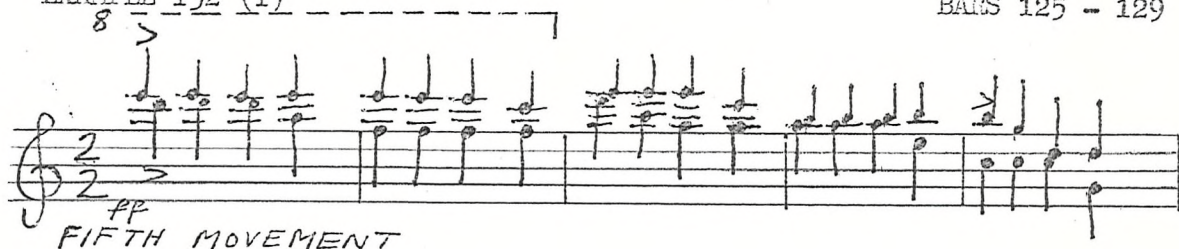
Bars 74 to 81 see a return to the idea 'a' in an exact quotation, though a semi-tone higher in pitch. This theme is for the mostpart only stated, and not developed. (Its sole alterations are found in the fleeting fragments of bars 107 to 109 and 118 to 119). It is not used in the Second Section of the movement. The idea 'b', on the other hand, receives considerable alteration. In bars 91 to 97, 'b' is used twice in the bass of the piano, and the phrase is completed with string fragments of the latter half of the idea 'a' in bars 98 to 102. Such drawing together of two separate ideas into a single phrase foreshadows a procedure that is found in the Coda.

* Use of melodic intervals in retrograde was also a feature of the First Movement.

With increasing excitement, another fragment from 'a' is heard in bars 105 to 110, against semi-tonally moving major thirds on the piano. A second passage of mechanically moving split chords at bars 116 to 121 is placed first against part of the idea 'b', and then 'a', culminating in the climax of the movement at bars 125 to 149. It is within these bars that references back to the Third Movement are the most explicit. The likeness between the highest emotional point of Movements Three and Five is very clear:

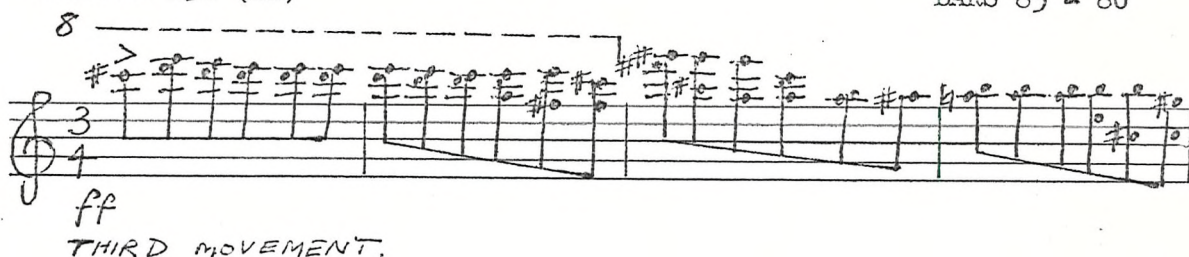
EXAMPLE 132 (i)

BARS 125 - 129



EXAMPLE 132 (ii)

BARS 83 - 86



In the remaining bars of the First Section, tension is gradually released in the playing out of a descending, mainly scalar figure, on the piano, against ascending string scales.

The interlude of bars 150 to 193 transforms this ascending scale idea into a continuous two-bar pattern of the melodic minor scale of B minor. This is played on the piano, the right hand in crotchets and the left hand in quavers. The chief idea of the interlude emerges at bar 162, announced by two bassoons. It will be termed 'c'. Meanwhile, the piano's scalar runs remain uninterrupted:

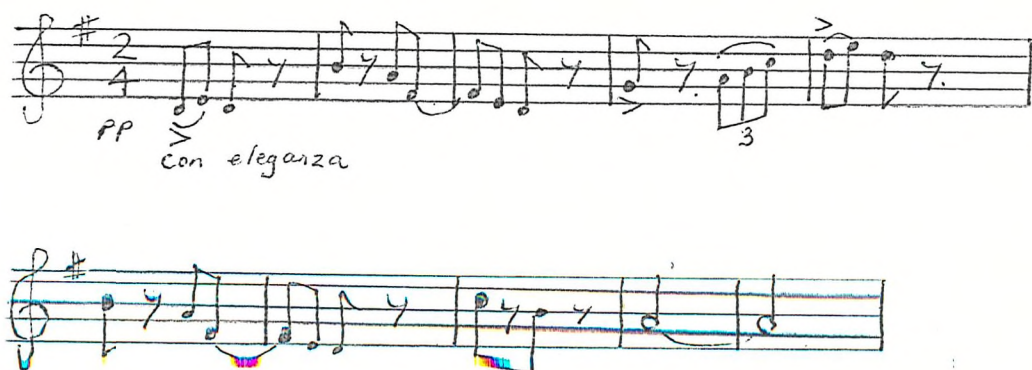
BASSOONS

PIANO

f

pp

At the onset of the long Coda, the bassoon's idea 'c', from the interlude, is metamorphosed into a jaunty, rhythmic theme, given out by First Violins, (Bars 194 to 203). This is the third important theme of the movement. It is here transferred to half note-values, and after its first two bars, it follows a new course. Its springy rhythms give it an entirely new character:



The Coda is drawn chiefly from two themes 'c' and 'b'. The first part of 'c' (that is, up to the long A of bars 202 to 204) is heard in isolation. In addition, on three occasions, the first part of 'b' is joined to part of the idea 'c' in a continuous phrase. In the first example, bars 227 to 237, the first three bars of 'b' are followed by a connecting bar (piano, bar 230). The second half of the phrase is taken up by oboes and flute, playing the latter part of 'c' in bars 231 to 237. In the second instance, (bars 249 to 258) the piano plays the whole of 'b's first two bars. The First Violins complete the phrase with the second half of the idea 'c', without any intervening link between the two themes.

In the final example, piano and violins again play 'b's first two bars, and violins then continue to complete the phrase with the theme 'c'. This time, it is the first three bars of 'c', plus a quaver, that are used, the entire 'new' theme lasting from bars 286 to 293:

Piano fills in octaves, giving smooth transition to the idea 'c'.

f *theme 'b'* *theme 'c'*

theme 'c'

This Coda provides firm evidence of Prokofiev's wish to confront two previously independent ideas in a continuous phrase. In the Second Movement, parts of one First Movement idea were split up, each being joined to new material, becoming the two most important themes of the Second Movement. In the Fourth Movement, separate parts of one theme became adjacent on repetition. The technique of the Fifth Movement, in which pieces of separate ideas are linked together, is a typically Russian procedure. Borodin does a very similar thing in the Coda of his First Symphony, First Movement, where previously independent ideas become a continuous melodic line. It is surely of great significance that in this Fifth Concerto, in which Prokofiev abandons the traditional conception of Concerto form, there is a return, perhaps unconsciously, to Nineteenth Century Russian precedents. In this most unconventional of Prokofiev's concertos lies proof of his natural Russian identity.

The Fifth Piano Concerto was not well received by the public when it was played in front of Russian audiences,* and it is still largely unknown in the West. Perhaps Prokofiev miscalculated the difficulty encountered on the part of any listener to absorb the more unusual aspects of its idiom. The high degree of dissonance, for

* Nestyev, Prokofiev, p. 246

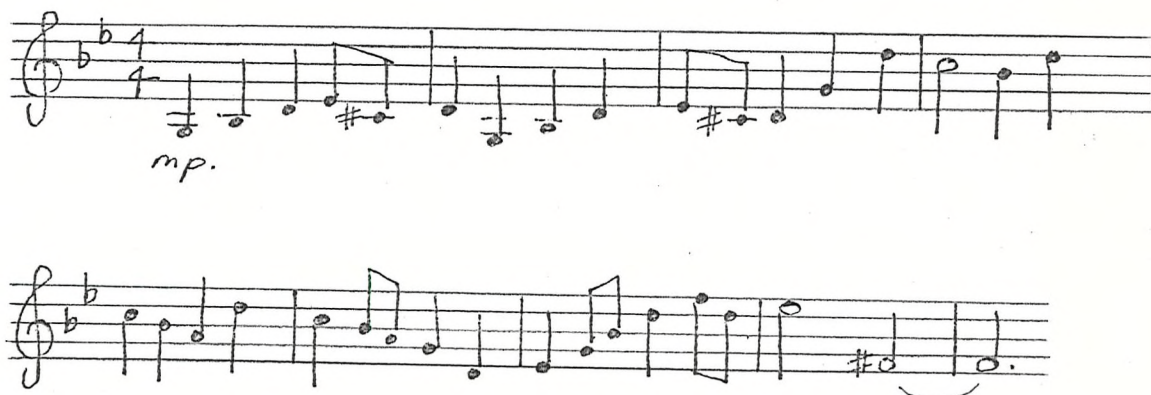
example in the First Movement (especially the idea 'y') and its great number of different ideas, would inhibit a quick assimilation of its underlying procedures. At any rate, the Second Violin Concerto, composed in 1935, shows a marked return to the most orthodox of formal technique.

The Second Violin Concerto was begun in Paris, but part of it was written while Prokofiev was on a concert tour. It was completed in Baku, the capital of Azerbaijan. Its first performance was given in Madrid on 1st December, 1935. * Prokofiev's imminent return home to Russia is probably reflected in the type of work that he wrote. It is the most formally orthodox of any of his concertos. Just as he had hoped to please West European audiences with the unconventional aspects of the Fifth Piano Concerto, so it is conceivable that in this work he aimed to win the approval of Soviet critics. The retreat to an orthodox concerto may well have been encouraged by the failure of the Fifth Piano Concerto to make any impact on the public.

The First Movement of the Second Violin Concerto clings to traditional Sonata-form practice to a degree unprecedented in any other of his concertos. This G minor movement opens with a statement of the First Subject announced by unaccompanied solo violin at bars 1 to 8:

EXAMPLE 136

BARS 1 - 9



* Nestyev, Prokofiev, p. 263

An answering phrase is made up of the first part of the First Subject, continuing with a new conclusion.

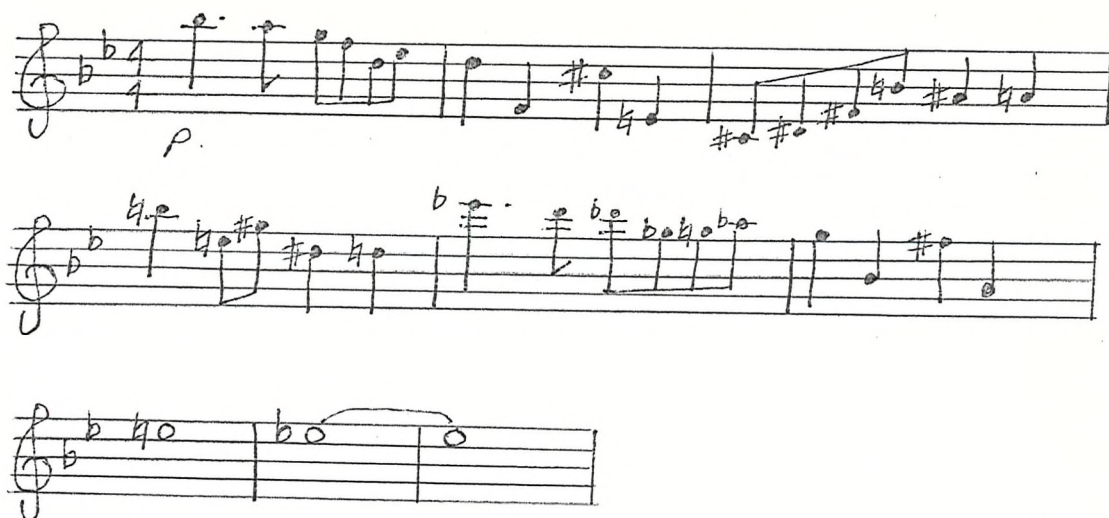
After an altered repetition of the First Subject (bars 18 to 27) the Transition begins in C major at bar 28. Here, the solo violin's agitated semi-quavers are set against First Subject allusions in the lower strings. At 'poco piu tranquillo', bar 43, the semi-quavers are halted, and a woodwind drooping figure leads to the Second Subject.

One point of interest in this movement is its very clear sectionalisation. There are obvious 'seams' between the various structural divisions. The switch from First Subject to Transition, for example, and from the Transition to the Second Subject, are very noticeable. They do not move smoothly from one to another.*

The Second Subject, starting at bar 52, is in the relative major, B flat major. Although this is a common choice of key in traditional Sonata-form movements, it is by no means the usual preference of Prokofiev. The only other example of so close a relationship of keys among the concertos is in the Third Piano Concerto, First Movement. In this C major movement, the Second Subject begins in relative minor A minor, but both First and Second Subjects soon abandon their original key areas.

The Second Subject is a broadly flowing lyrical theme, first heard on the solo violin (bars 52 to 60).

* Such clear structural divisions are also found in the Second Piano sonata, First Movement.



The second phrase opens in E flat major at bar 56, adapting the first phrase in an answer which has quick tonal moves. Its final bars 59 and 60 prepare for a repetition of the complete theme in the same key at bars 61 to 68. This idea is much less tonally stable than the First Subject. However, although tonality is more fluid in the Second Subject, and it may temporarily distort the tonal identity of the movement, the tonal pull remains strong.

An altered and shortened repetition of the Second Subject leads to a quotation of the Transition material at bar 69. The final theme of the Exposition, to be termed the Second Subject, Second Theme, emerges at bar 74, played by the solo violin. It is heard together with the First Subject (in independent parts) in bars 82 to 86.

The Development is contained in bars 92 to 182. Much of it is concerned with the First Subject. In bars 101 to 112, the opening figure of the First Subject (from bars 1 to 3) is set up as repeated bass. It moves from F minor, through A flat major, and F minor again, to B minor in bars 110 to 112. The solo violin has semi-quaver passage work and the upper strings syncopated quavers during these First Subject reiterations.

These repeated statements of the first three bars of the First Subject lead on at bars 113 to 118 to a longer statement of the same theme. This takes the idea as far as its first seven bars, but omits the original bar 4. Bars 3 and 5 are joined together in bars 115 to 116:

EXAMPLE 138

BARS 113 - 118

The musical notation for Example 138 is presented in two staves. The first staff, labeled 'ORIGINAL BARS:', contains three measures numbered 1, 2, and 3. The second staff contains three measures numbered 5, 6, and 7. A bracket under measure 7 is labeled 'alters.'. The notation is in 4/4 time and G major. The first staff shows the original theme, and the second staff shows a modified version where bar 4 is omitted and bars 3 and 5 are joined together.

Hence, this Second Violin Concerto, which differs greatly from the Fifth Piano Concerto in terms of musical idiom and formal technique, is shown to share with it one method of thematic modification: the simple removal of one bar or bars of a theme enables those on either side to be placed in newly adjacent positions.

In bars 123 to 130, the First Subject is repeated by the lower strings, whilst the solo violin simultaneously plays first a triplet variant of the idea (bars 123 to 127) and then a quaver realisation of the same theme. The first part of this is quoted below:

EXAMPLE 139

BARS 123 - 125

SOLO VIOLIN

f

p cello and D.B.

etc.

The treatment accorded to the First Subject in this Development resembles that of Variations. Its repeated statements, in whole or in part, do not really add anything of significance to the theme, and do not constitute organic development. Even in this most orthodox of his concertos, Prokofiev does not adhere to this basic precept of Sonata-form. Bars 131 to 149 are concerned with the Second Subject, First Theme. After three bars which distort it melodically, and which have no certain key, its first two bars are heard in minor mode (E minor). Original note-values are doubled. At bar 138 there is a move to C major and a quotation of the Second Subject which is exact in essentials follows. As in the case of the First Subject, organic development is here replaced by statement. The remainder of the Development reverts to the First Subject, covering the key-centres of C minor and D minor.

The Recapitulation presents the First Subject in shortened form, in this respect following Prokofiev's usual inclination towards economy of expression. This section of the movement does hold to the traditional Sonata-form practice in that no important material of the Exposition is omitted, but the length of much of it is reduced.

The Transition is actually longer than in the Exposition, though adding nothing of significance. The Second Subject is in traditional Tonic major. The Coda, starting at bar 258, returns to the First Subject in repetitions of its opening phrase.

The degree to which this movement follows the expected course of a Sonata-form movement is certainly of significance. Where in his other concertos Prokofiev frequently tightened the structure by omitting repetition, here the Recapitulation repeats all the material of the Exposition, though sometimes shortening its length. The orthodox use of the relative major for the Second Subject may also be a conscious bowing to usual Sonata-form procedures. Unfortunately, although the resulting movement works well enough, each section of the piece is transparently evident as being another section. The ideas do not appear to grow naturally from one to another, but seem almost to have been composed in isolation and then pieced together. Such bald placing of the various sections does recall the more 'mechanical' aspects of the Fifth Piano Concerto, for example, the literal construction of phrases in the Fifth Movement, in which parts of two separate ideas are linked together.

The Second Movement is in E flat major. It is in A-B-A form, but it also has obvious elements of Variation form.* There is not just one theme, though, but four. Three of them are used in the first Section, A. The fourth is the sole property of Section B.

The First Theme emerges at bar 3 from a delicate triplet quaver accompaniment. It lasts from bars 3 to 10. This idea is a long drawn out melody that is especially characteristic of Prokofiev's later compositions. It swings to the Subdominant A flat major at its close:

* And that of the Rondo, the first theme recurring. This is not always the case in this instance, though.

This theme is a point of contact with the Second Subject of the First Movement, which is also a sustained, lyrical idea.

In the first variation of the theme, bars 11 to 18, it is repeated in its entirety. Here, it opens in B major,* but changes key at bar 15 to E flat major, swinging to the Subdominant A flat major at the close, as originally. Other than the change of key at bar 15, this is essentially an exact repeat.

In the second variation, the second theme of the movement grows out of the triplet accompaniment. It begins in F major at bar 19:

EXAMPLE 141

BARS 17 - 19

* Really C flat major.

The third variation is essentially a repetition of the second, but semi-quavers replace the quavers of the theme. It begins in the new key of A flat major, moving to its Dominant E flat halfway through (at bar 32) just as in the second variation, the tonal centre moved from F major to C major.

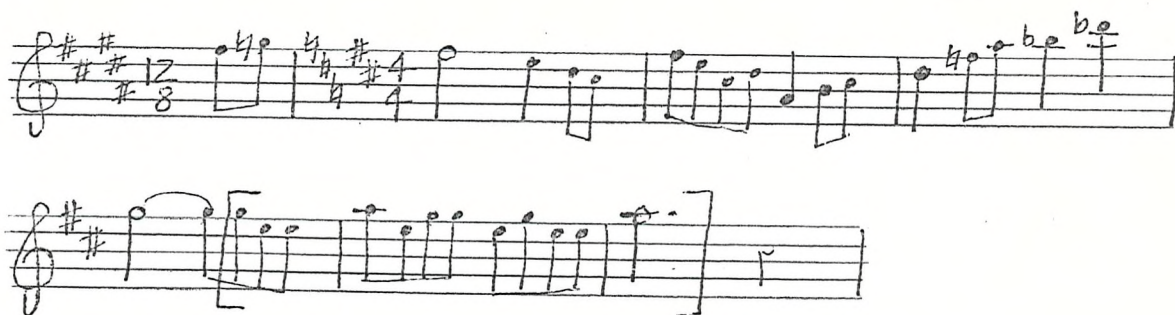
The fourth variation (bars 36 to 43) is a further statement of the first theme, but opening in C major. It changes key at bar 40 to Tonic E flat major, finishing in the Subdominant, as originally.

The third theme is first heard at bars 44 to 50. This opens in C flat major (though written as B major for convenience). It moves to G flat major, A flat minor and finally Tonic E flat major at bar 50. In this idea, one is aware mostly of texture - it has virtually no melody. Because the melodic element is so slight, it appears to be connected with the first theme, which precedes it on both of its statements (the latter being at bars 110 to 115.) It cannot be regarded as a Variation, since it is not organically linked to the first two themes.

A two-bar linking passage leads straight to the beginning of Section B at bar 53. This is in D major, a typically Russian semi-tonal move from the main key of E flat major. It has one main idea, the fourth theme of the movement. Between bars 53 to 70, this idea is heard four times. Each repetition opens in an identical manner, but continues in a different way:

EXAMPLE 142 (i)

BARS 53 - 58



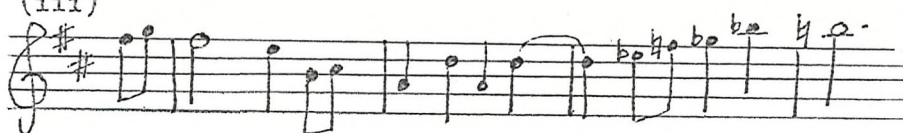
(ii)

BARS 59 - 62



(iii)

BARS 63 - 66



(iv)

BARS 67 - 70



FOURTH VERSION ALSO PLAYED ONE OCTAVE HIGHER.

The first and fourth versions are repeated at the end of Section B, at bars 82, final beat, to 92.

The fragment which was tagged onto the end of the first version of the theme (bracketed in the Example) is used in several ways in this movement. In bars 70 to 72 it is altered and forms the first half of the phrase of bars 70 to 74. The second half is taken from the latter part of the second variant of the same theme:

TRUMPET
Some melodic and rhythmic adjustments.

ORIGINAL BARS: 56 57 58 60

61 62

O.S.C.E.

This is a further example of Prokofiev's ability to join together two phrases that were originally separate. In bars 92 to 94, the same fragment is used again, at the same pitch as at bars 70 to 72. Instead of forming the first half of a phrase, it leads to another short statement of the fragment in bars 96 to 97. This latter phrase is really the close of Section B, finishing as it does on D, the Tonic of the section. It also links Section B with the return of Section A, because the fragment at bars 96 to 97 is back in the time-signature of the first section, 12/8. The material of bars 96 to 97 is re-stated in bars 99 to 100, but a tone lower in pitch. Section A returns in the following bar (bar 101).

The repetition of Section A contains only the first and third themes from the first section. These themes have only one complete statement, though the final bars 120 to 123 repeat its first three bars plus one note. The first phrase does not modulate halfway through, and so avoids the tonal complexity that it exhibited in some of the variations of the First Section.

The Third Movement opens in B flat major, but it reverts to the Tonic key of the work, G minor, in the Coda. It is in A-B-A form, plus Coda. The movement has three main themes, the first two of which are contained in the First Section, which itself has an A-B-A structure.

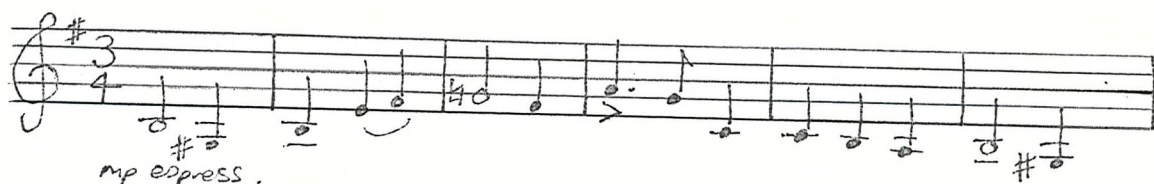
The first idea is of a strongly rhythmic character. It is a prickly, forceful phrase, with the dissonance of semitonal clashes with its accompaniment. It remains in the Tonic key:

EXAMPLE 144

BARS 1 - 10

tail-piece in which tonic major and minor oscillate.

The middle episode within Section A begins at bar 30. Three bars, introductory to the second theme, use the alternating time-signatures of 2/2 and 3/4. The second theme, starting at bar 34, is in 3/4 time. Although it seems to be in E minor, it begins and closes in the major key, E major:



It contrasts with the first theme in being lyrical in nature. In bars 64 to 71 there is a subsidiary idea in 7/4 time. It is sombre at this first appearance, but at bars 72 to 75 it is injected with new spirit through the addition of solo violin pizzicato and triplet quavers. The rhythmic urgency shown in this latter version is symptomatic of the great rhythmic drive of much of this movement, carrying the music forward.* In the final bars of the first section, an accelerando and crescendo in all parts leads to the start of Section B at a high emotional point at bar 126.

A mood of feverish excitement permeates the whole of Section B. It features a strident new idea, the third important theme of the movement, first heard at bars 129, final beat, to 142. A vigorous quaver motif, occurring at bars 163 to 171, is also present in the Coda.

The final section repeats the two themes of the first section, and the third theme, from Section B, enters at a high dynamic point in bars 323 to 334. Prokofiev frequently cut down the length of the third section in his A-B-A movement, by omitting unnecessary repetition, but this is not true of the present movement. The Third section, including the Coda, is in fact considerably longer than the first.

* Such use of rhythmic propulsion is very typical of a Russian composer. It receives further comment in Chapter 7, 'Characteristics of Prokofiev's style.'

It is arguable that the Fifth Piano Concerto was written at a crisis point in Prokofiev's career. Having taken up residence in Western Europe, he aimed to explore new creative paths, in a climate more prepared to accept the unorthodox than was the Soviet Union. In the Fifth Piano Concerto, though, he proves unable to formulate any significant new procedures. Although the work indulges a familiar penchant of the composer's, that of thematic connection between movements, to an unrivalled extent, this is no fundamental change of course. In the re-grouping of separate ideas in 'new' phrases (as in the Fifth Movement) he merely follows in the line of Nineteenth century Russian precedents. The inclusion of a large number of themes in the work, some having a high degree of dissonance, prevented even these features from being observed, and audiences remained baffled. In these circumstances, the expediency of writing that most orthodox of his concertos, the Second Violin Concerto, is not difficult to understand. Certain in the knowledge of his imminent return home to Russia, Prokofiev had good reason to hope to impress Soviet critics by the measure of his orthodoxy, where the inefficacy of innovation had failed to command the attention of the West.

CHAPTER SIX

It will be useful at this point to consider the First Movements of some of Prokofiev's later works, both to corroborate the features of style found in the concertos and to throw more light on them. Since the earlier symphonies have already received comment here, the Sonata-form movements of the symphonies numbers four to six (and, briefly, number seven) have been chosen for discussion in this chapter.

Prokofiev returned to Russia in 1933.* Apart from occasional trips abroad, he lived there for the remainder of his life. All the works with which this chapter is concerned were composed in Soviet Russia. The first version of the Fourth Symphony had been written in 1930, but since the original score is unobtainable in Britain, it is the second version which is considered here. This dates from 1947, and is therefore pre-dated by the Fifth and Sixth Symphonies. As this is the case, and as in the writing of the second version, Prokofiev endeavoured to benefit from experience gained in the writing of those two works**, the compositions are here dealt with in chronological rather than numerical order.

Prokofiev was living in Moscow when he began to 'accumulate thematic material'*** for the Fifth Symphony in the spring of 1944. That summer was spent at the Composer's House near the city of Ivanovo, and during this period, the Fifth and Sixth Symphonies, as well as other works, were written. Back in Moscow, the Fifth Symphony was orchestrated in the autumn of 1944. Its first performance took place on January 13th, 1945, in Moscow.

The First Movement of the Fifth Symphony is in B flat major, and is in Sonata-form. In this movement, the first theme of both the First and Second Subjects is lyrical in nature. The First Subject, First Theme, is stated in bars 1 to 7, with a short answering phrase at bars 8 to 11. It is tonally stable, not quitting the Tonic key, and closing on its dominant chord:

* This date is supplied in Samuel, Prokofiev, p. 178, list of chronological events.

** Nestyev, Prokofiev, pages 401 to 402.

*** Nestyev, Prokofiev, pages 349 to 350.



In the immediate repetition of the First Theme's opening phrase (bars 12 to 16) the alteration of its third note from A to G sharp allows a smooth modulation to A major, a characteristic semi-tonal move.

Though the undisturbed diatonic innocence of this theme might not immediately suggest Prokofiev as the composer, its habit of latching on a new phrase ending to the final part of the existing idea has already been found to be a feature of other works by Prokofiev. In this symphony, the first three bars of the First Subject are further repeated in bars 16 to 20, but the phrase is completed with new material. Again, the third note of the theme is adjusted to allow a modulation, here to D flat major:

OBOE

continues below.

NOTE RINGED IS ADJUSTED FROM THE ORIGINAL

OBOE.

VIOLINS

Next entry of First Subject.

The First Subject, Second Theme, is heard at bars 29 to 33, Its first bar shows an organic connection to the First Theme, in that the last three beats are rhythmically identical to the syncopated sixth bar of the First Theme. The Second Theme is quoted below:

EXAMPLE 148

BARS 29 - 33

BASSOON.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of several measures, including a triplet of eighth notes. Below the staff, there are two dynamic markings: *mp. espress.* and *mf pesante.*

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 2/4. The melody begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

In bars 37 to 41, the first five bars of the first theme are repeated for the only time in the Exposition, the key again a semi-tone from the Tonic, here B major. The First Subject group closes at bar 53 in the dominant key, F major. There is no Transition theme as such, the final bars of the First Subject group growing from bar 4 of the First Theme. In the absence of a separate Transition idea, this movement is reminiscent of the Third Symphony, First Movement, which also moves immediately from First to Second Subject.

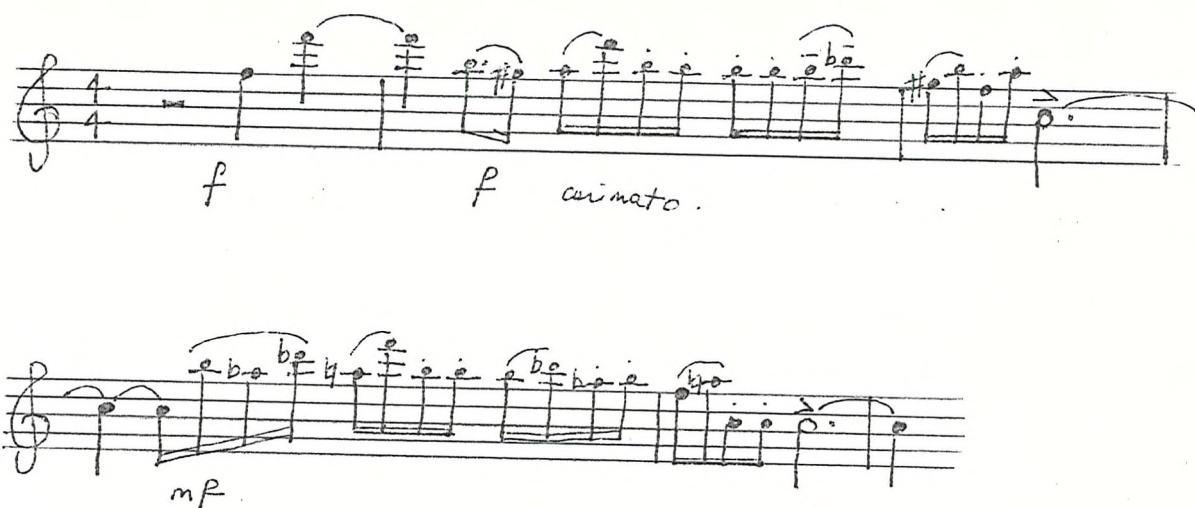
The Second Subject, First Theme, is first heard at bars 54 to 64. It is tonally unstable. Although its opening bar is harmonised by the chord of A minor, it modulates to E major at bar 57. It closes at bar 64 again with A minor harmonisation. The melodic contour of its first phrase is really more suggestive of dominant F major, however, implying another semi-tonal relationship in the modulation to E major.

OBOE.

Also flute, one octave higher.

The immediate repetition of this theme is adapted to lead to the Second Subject, Second Theme, at bars 74 to 77. This new idea's allegiance to the Dominant F major is emphasised in a constant bass F throughout its statement.* A second statement of this theme leads to the closing theme of the Exposition, the Codetta:

* The same technique of repetitions of the key note in the bass is used in the Second Subject, First Theme, of the Sixth Symphony, the note B either being expressed in long, held notes or terse quavers.



Again, there are repeated bass F's throughout this idea's statement, confirming the Exposition's very traditional tonic-dominant polarity. Its clear tonal move from the tonic to the dominant, usual in a traditional Sonata-form movement, calls to mind the First Movement of the Second Violin Concerto. That, too, conformed to the orthodox Sonata-form procedures to a greater extent than other works discussed in this thesis.

At the opening of the Development (bar 92) the first seven bars of the First Subject, First Theme, are played in Tonic key. Repeated triplet quavers are then set up to accompany a statement of this same theme in bars 104 to 106. Whilst this statement is in progress, the Second Subject, Second Theme, enters at bar 106, part of the two themes thus being heard together, in separate parts. Both ideas are here in E flat major:

FIRST SUBJECT, FIRST THEME.

Second Subject, Second Theme

Second Subject, Second Theme

Since the two ideas have been fitted together at a convenient point, they are both able to remain identical to their original form.

In bars 110 to 115, the First Subject, First Theme, is stated, but its seven bars have been placed in a new order:

FLUTE

ORIGINAL BARS: 1 2 5 6

BASSOON

7 3 4 5

This breaking down of a theme, its bars being assigned new positions, is seen, too, in the Second Movement of the Fourth Piano Concerto.* In the present case, it affords a modulation of a tone (also characteristic of Prokofiev) from G major at the start, to F major at bar 114.

The Codetta phrase from bars 83 to 84 is repeated with increasing excitement in the strings at bars 115 to 130, moving to E flat major at bar 121. Meanwhile, bars 4 to 7 of the First Subject are played in separate parts at bars 116 to 121. The staggering of its two phrases makes possible an otherwise exact statement of the First Subject. The Codetta, although not retaining the exact melodic intervals of the Exposition, follows the rhythmic succession of bars 83-84. Both ideas preserve their original time-signatures:

* See Chapter Four

FIRST SUBJECT.

ORIGINAL BARS: 5 3 4

CODETTA THEME.

FIRST SUBJECT.

5 5 6 etc.

CODETTA THEME.

Thus, some part of the two themes is heard together.

The Development is completed with two statements of the Second Subject, First Theme. The first of these begins at bar 137. At the same time, there are repeated entries of the first bar of the First Subject, Second Theme. The first one, at bar 139, is identical to the original, apart from the new pitch. Subsequent entries of the First Subject, Second Theme, hold to the same rhythms. These sketch out the general melodic contour of its first bar, but melodic intervals are not exact. In order to fit in with these entries, there are some minor alterations to the Second Subject, First Theme (for example, at bar 140) and an extra bar is inserted at bar 141.

Two further bars (bar 144 and 145) raise the pitch of the remainder by a perfect 4th, the original bar 59 being repeated at bar 146. The final three bars of the Second Subject are omitted. Harmonic essentials are based on those of the Exposition.

EXAMPLE 154

BARS 137 - 149

ORIGINAL BARS: 54 55 56

57 (Altered) EXTRA BAR 58 59

EXTRA BARS 59 repeated 60

61 EXTRA BAR.

In the second statement of the Second Subject, First Theme (beginning at bar 153) the pitch is a perfect 5th. higher than in the Exposition. The opening of the First Subject, Second Theme, is again heard during the course of the statement of the Second Subject, though here it occurs once only, at bar 155. This repetition of the Second Subject is broken off at bar 160, and a mainly descending quaver phrase (bars 162 to 164) moves to the climax of the movement at the opening of the Recapitulation.

It would seem that in this Development, Prokofiev's approach is quite different from that of a traditional Sonata-form movement. Instead of allowing the material to grow organically, every effort is made to preserve the ideas in their original form.* The absence of harmony in much of the material chosen for the Development makes it easier to stay close to the original where two ideas are heard at once. The first two bars of the First Subject, Second Theme, are completely unaccompanied, and in all cases but one, it is these two bars which are used in the Development. (There is one notable exception, at bars 150 to 152. Here, the original bars 32 to 33 precede bars 29 to 30, bar 31 being omitted).

In another important procedure of this Development, the individual bars of a theme are placed in a new order, the constituent parts of the idea remaining intact. This is a careful re-shuffling of material, no organic development. Here, as in the statement of two ideas together, Prokofiev applies a method which presents the material in a new light, whilst remaining faithful to the smallest detail of the original. If the bars 110 to 115, which state the first seven bars of the First Subject in a new order, were adjusted back to their original sequence, all the notes but one (the third beat of bar two) have been kept, the first beat of bar 113 expressing the first beat of both bars 3 and 7.

In the technique of stating part of two ideas at once, the Development of the Fifth Symphony follows on quite naturally from those of the Second and Third Symphonies, and even the First and Second Piano Concertos. In the insertion of a second theme while the first is still in progress, it avoids being predictable, as the literal repetition of one theme alone is bound to be. The insertion of extra bars into a theme, wholly in keeping with the material, has already been found to be a procedure of the Fourth Piano Concerto, Second Movement, and the Fifth Piano Concerto, Fourth Movement.

* The Second and Third Piano Concertos had both re-stated a theme from the Exposition literally in the Development. With the exception of the First Subject, Second Theme, whose syncopated rhythm is retained while the melodic line is manipulated, the Development of the Fifth Symphony is as much a succession of statements as either of those cited above.

The Recapitulation does not omit any of the Exposition's main ideas, but its overall length is cut. The First Subject, First Theme, has additional harmonisation in the fortissimo statement of its first seven bars at the opening of the Recapitulation (starting at bar 165). The remaining bars 8 to 10 are preserved for the Coda. In the immediate repetition of the First Subject, bars 5 and 6 are omitted. An extra bar is inserted at bar 175, whilst the intervals of bars 3, 4 and 7 are changed. Rhythms remain the same as in the original:

EXAMPLE 155

BARS 173 - 178

VIOLAS and CELLOS VIOLINS.

ORIGINAL BARS: 1 2 EXTRA BAR

3 (altered intervallically) 4 (altered intervallically) 7

Whilst this second statement is still in progress, an even more abridged version of the First Subject, First Theme, begins. This moves directly from bar 1 to bar 6:

EXAMPLE 156

BARS 178 - 180

ORIGINAL BARS: 1 6 7 (altered intervallically)

The staggering of the two entries of the First Subject, beginning at bars 173 and 178, results in bars 1 and 7 of the idea being heard together in bar 178. In the same way, the First Subject, Second Theme, starts before the First Theme has finished, at bar 180. Here, the first two bars of the First Subject, Second Theme, are 'stretched out' rhythmically into four $\frac{3}{4}$ bars, both to accommodate the First Theme, and to draw the two themes closer together in mood:

EXAMPLE 157

BARS 179 - 183

FIRST SUBJECT, FIRST THEME

FIRST SUBJECT, SECOND THEME.

ORIGINAL BARS: 29 30

Both the Second Subject themes are the same as in the Exposition, though stated once only. One of the Codetta's brief phrases is omitted.

In the Coda, bars 227 to 262, there are two statements of the First Subject, First Theme, each preceded by one bar of the First Subject, Second Theme. The $\frac{4}{4}$ rhythm of bar 31 is the root of bar 229, the first bar of the Coda theme. Bar 31 was the third bar of the First Subject, Second Theme, and was the only bar of this idea which was not used in the Development. It will be remembered that it was usually the first bar only (bar 29) which was stated in the Development. In the one exception to this, at bars 150 to 152, the first two bars were preceded by the final two, the third bar, 31, being omitted entirely:

EXAMPLE 158

BARS 150 - 152

TRUMPET.

ORIGINAL BARS: 32 33

VIOLINS. ORIGINAL BARS: 32 33

29 (near inversion)

30 (rhythmic and melodic alterations)

In the Coda, bar 31 from the First Subject, Second Theme, comes into its own. Opening the idea at bar 229, the following two bars grow from it, the third bar becoming an altered version of the beginning of the First Subject, First Theme. With some adjustments, this theme continues for its first seven bars:

ORIGINAL BARS: 31 grows into

3 (rhythm of first beat adjusted)

related to

1 (altered)

3 (altered intervallically)

4

5 (altered.)

div.

6

7

The second statement of the Coda quotes the first exactly, but takes the First Subject, First Theme, as far as bar 10.*

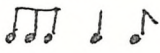

The First Movement of the Fifth Symphony is a successful realisation of the composer's methods. The Development handles the material of the Exposition in a very adroit manner. Whilst, on the whole, themes remain close to their original form, the skilful use of staggered entries produces often forceful, intriguing effects in their combination. In the re-grouping of the individual bars of a theme, Prokofiev again

* The procedure followed in this Coda, linking two independent ideas in a continuous phrase, was also a feature of the Coda of the Fifth Piano Concerto, Fifth Movement.

preserves the essence of that idea. These methods ensure that in this Development, material is presented in a new way, but without having undergone fundamental change.

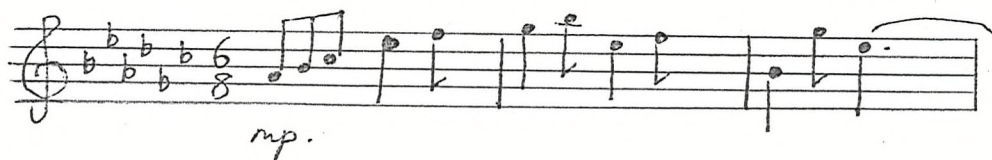
The First Movement of Prokofiev's Sixth Symphony is in E flat minor. It is in Sonata-form. As with the Fifth Symphony, explicit re-statement of material is important in the Development, but here, organic development is also a significant factor.

The two most important ideas of the Exposition, the First Subject, and the Second Subject, First Theme, are allotted very different treatment in this movement. The First Subject is dealt with at some length within the Exposition. Beginning at bar 11, phrases deriving from it, or using fragments of it, recur until bar 121. The Second Subject has only complete statements of its phrases, during bars 122 to 154.

A stern ten-bar Introduction precedes the First Subject. The wistful First Subject itself begins at bar 11. Its sinewy melodic line remains within the Tonic key, and uses two rhythms $\frac{6}{8}$  and  almost exclusively:

EXAMPLE 160

BARS 11 - 17

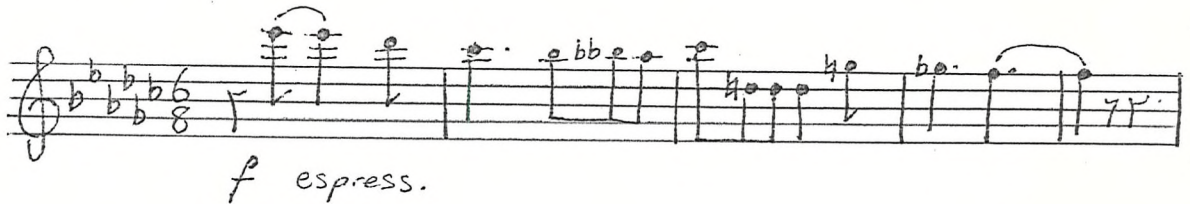


This theme is unaccompanied, and is so allowed more breadth than if it had been split up into phrases by cadences. An A minor repetition of the First Subject (bars 26 to 32) leads to a rapid triplet descent in bar 32, landing on an A flat minor chord at bar 33.

A phrase first heard at bars 33 to 35, and in complete form at bars 37 to 41, assumes great importance in the Development. It will be referred to as 'a':

EXAMPLE 161

BARS 37 - 41

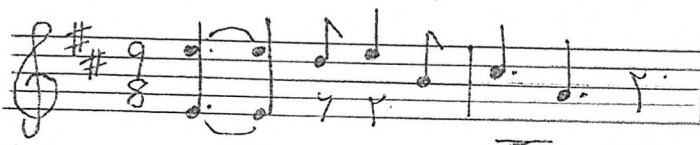
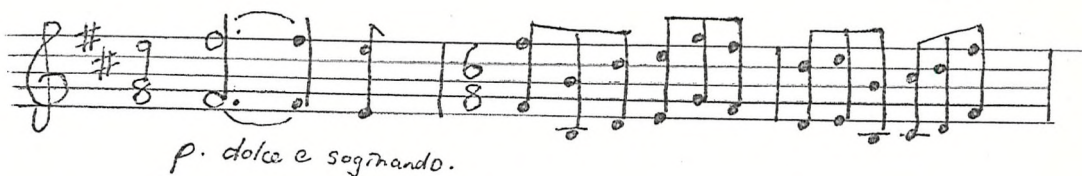


In another brief phrase (bars 64 to 66) a semi-tonal drooping figure from the trombone leads to a frozen cluster of notes, held through bars 66 to 69. Meanwhile, the solo viola plays the first three bars of the First Subject at bars 67 to 70. This procedure is repeated twice more in the bars 77 to 79 and 103 to 106. A further phrase (bars 113 to 121) which derives from the First Subject, completes its group of ideas.

The Second Subject, beginning at bar 122, is in B (C flat) minor. This idea uses the alternate key-signatures of 6/8 and 9/8. Mournful in tone, it features a flattened 7th at its close:

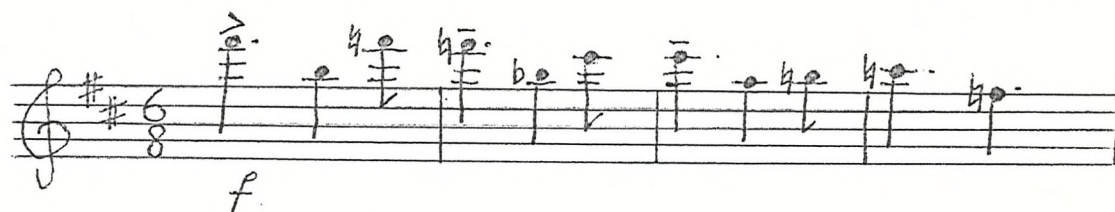
EXAMPLE 162

BARS 122 - 126



The slower tempo of the Second Subject, First Theme, is abandoned at bar 157. At original speed, the Second Subject, Second Theme, enters at bar 158. Its fiery phrase is formed almost entirely of intervals of a perfect 5th:

BARS 158 - 161



At the start of the Development, (bar 179) three phrases, each of which begin with the first three bars of the First Subject, are completed in a new way, by the woodwind. At 'Andante molto', bar 211, the time-signature is adjusted to 4/4, and a march-like theme is stated. It is possible that its first five notes derive from the idea 'a', whose first six notes also follow a minor scale descent. More probably, this march theme constitutes entirely new material:

** In the Second Piano Sonata, the Second Subject of the First Movement is used again in the final movement. It is stated at the opening of the Development of the Sonata-form Fourth Movement.

mf lugubre

f

f p

mp

This theme has an immediate repetition, at bars 228 to 240, its two statements thus forming a small section within the Development, set apart from the rest by its different metre. The use of new material within the Development is not without precedent among Prokofiev's Sonata-form movements.* This march-like theme is much akin to the sober Introduction in general mood, however.

Although the use of bald statement in the Development can be judged to be a weakening factor (as, for example, in the Second Piano Concerto) in the present case, it has some justification. It comprises only one small part of the Development, and brings complete contrast to the rest of this section. Since the march theme has not been heard in the Exposition, it does avoid the monotony of literal re-statement of Exposition material. The new theme is bounded on each side by appearances of the First Subject, and is thus satisfactorily confined within material of the Exposition.

* The Development of the Fourth Piano Concerto consists entirely of new material.

EXAMPLE 165 (i)

BARS 267 - 268

- 200 -

In the following phrase (bars 269 to 271) the A/G sharp from 'a' is latched onto material from bars 86 to 87 of the Exposition, thus forming a 'new' idea from segments of two Exposition phrases. The interval of a perfect 4th at the start of bar 270 is an inversion of the interval of a 5th at bar 86:

EX. 166 *This interval inverted.* BARS 269 - 271

ORIGINAL BARS: 86 2nd half. 87 1st. half 262 (Card bar 40 of Exposition at a different pitch.)

FIRST SUBJECT.

The following bars 273 to 276 confirm bars 86 to 87 as the root of bar 270 (and other later appearances of the Development). A literal quotation of bars 86 to 87 is immediately followed by the Development phrase which links it to the final bar of 'a' in a continuous theme:*

EX. 167 FLUTE and VIOLINS PICCOLO BARS 273 - 276

ORIGINAL BARS: 86 87 2nd half 86 87 40 (Exposition) and 262 (Development)

* In the Exposition, bars 86 to 87 were added on at the end of one of the passages of uneasy, semi-tonal movement which usually preceded a solo viola fragment from the First Subject. Bars 86 to 87 may have been deliberately inserted, with the Development in mind. There is a similar case in the Second Violin Concerto, Second Movement. In Section B, bars 56 to 58 are added onto the first statement of the main idea. They are later adapted to serve several functions in that movement.

Apart from use of the technique related above, the Development contains statements of the idea 'a' and the Second Subject, Second Theme. From bar 311 onwards, it is the rhythm of the First Subject which drives the movement forward and forces a climax in the closing stages of the Development, reaching a high emotional point at bar 339. Against repeated B flats, fragments deriving from the First Subject are directed intermittently. Chords of C major and D major are also heard clashing against the held B flat. This B flat is constant until bar 358. During bars 359 to 370, there is no continuous B flat, but this note is still important as the pitch to which short phrases deriving from the First Subject return. At 'Poco meno' (bar 378) dynamics become softer and horns take charge of repeated B flats, heard against a held, unresolved chord. F flat is preserved from the final chord, and this note, sounding simultaneously with B flat, concludes the Development.

The Recapitulation opens at bar 394 with a shortened repetition of the Second Subject, First Theme, which had been absent from the Development. It is now in Tonic E flat minor. This is followed at bar 417 by the idea which was originally heard at the close of the First Subject group, beginning at bar 113, so reversing the order of the Exposition. The 'march' theme is stated in the Tonic key at bars 426 to 441, but has no repetition.

Although there is no statement of the First Subject in the Recapitulation, its characteristic rhythms are important, as they were in the Development, in urging the music forward. At 'Allegro moderato' (bar 442) the use of such rhythms achieves a climactic point, in much the same way as in the Development. Tonic E flat is constant*, whilst a succession of chords, all of which contain the note E flat, are heard. The chords of C flat major, C minor, A flat minor** and Tonic major E flat major are all used in turn, the movement concluding in E flat major. The use of a pivot note, held against changing chords of which it is a part, is a technique which was used by Nineteenth century Russian composers. The close of the Development also contained a held note, heard against changing harmonies, though in that case, B flat was used as a conventional pedal.

* From bar 454 onwards.

** With an added D.

The Fourth Symphony was adapted for its second version in 1947. In June of the previous year, Prokofiev had settled in the country district of Nikolina Gora near Zvenigorod, sixty kilometres west of Moscow, where he spent the remainder of his life. In spite of the increasing deterioration of his health, and his doctors' advice that he should cut down on work, he continued to compose avidly. As with the Third Symphony, the first version of the Fourth Symphony was written using material already in existence, from the ballet 'The Prodigal Son'. Prokofiev said of the second version,

'The previous material has been preserved to some degree, but I have added so much that is new that this work could actually be called my Seventh Symphony'*

Unfortunately, the original version of the Fourth Symphony is not available in Britain. Because of this, it is impossible to know whether the same method of borrowing chunks of material and piecing them together was applied here, as in the Third Symphony. Israel V. Nestyev, who presumably had access to both versions of the symphony, asserts that 'the first movement was radically reworked and considerably extended'.** Certainly, a comparison of the ballet score with the first movement offers little hope of accurate detection of methods. The second movement of the second version of the symphony does contain passages of exact quotation from the ballet, but they do not account for the entire movement.*** These findings do suggest that similar methods as in the Third Symphony were at any rate applied in certain parts of the Fourth Symphony, but methods used could only be explored conclusively by using the first version of the symphony.

The First Movement of the Fourth Symphony is in C major, and is in Sonata-form. Its 'Andante' Introduction (bars 1 to 44) is tonally unstable. Its opening phrase is heard again in the Development, though not in the Recapitulation:

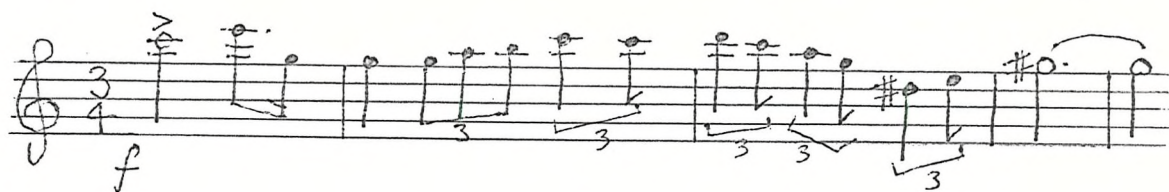
* Quoted in Nestyev, Prokofiev, p. 402.

** Nestyev, Prokofiev, p. 402

*** The final scene from 'The Prodigal Son', from Figure 210 to the end, and also the passage between Figures 197 and 199, are both used in the Second Movement of the Fourth Symphony.

EXAMPLE 168

BARS 1 - 5

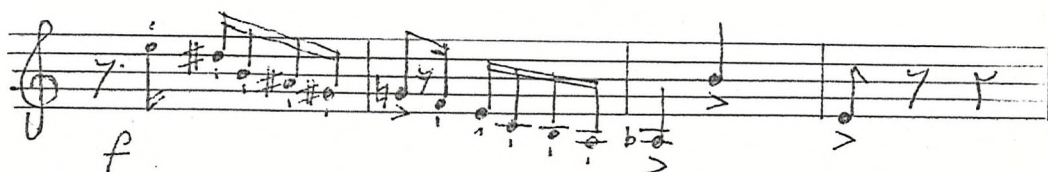
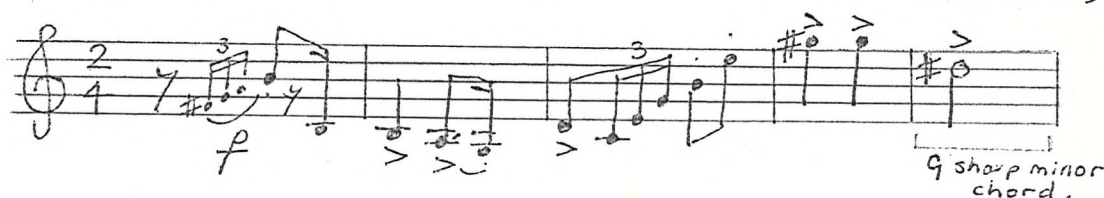


The repeated rhythm $\frac{3}{4}$ — d — e — f — is maintained by the bass in most bars through a large part of the Introduction.

The energetic First Subject begins at bar 48. It is at a faster 'Allegro eroico', and contains biting dotted rhythms and unexpected melodic leaps:

EXAMPLE 169

BARS 48 - 56



The second part of the phrase steers the tonal centre back to C major after an unexpected ending on a G sharp minor chord at the close of the first half. At bar 62, a second phrase begins which copies the rhythms of the first, but with an altered melody. The second part of this idea is extended before copying exactly the close of the first phrase in bars 73 to 76. A short, spiky idea leads at bar 80 to a smooth quaver passage.

This modulates to D flat major, a characteristic tonal move of a semi-tone. The spiky phrase is repeated in D flat major, but closes on an F major chord (bars 84 to 88).

Bars 89 to 102 appear to be Transitional. The violins' broken chord patterns move down in steps of a tone, from B flat minor, through A flat major to F sharp minor. This progression is then repeated. The passage ends at bar 102 on a C minor broken chord. In the following bar 103, a sudden move to a D major chord is necessary. This Transition can be compared to Borodin's in his First Symphony, in that it does not really achieve the required tonal moves. Prokofiev's Transitions, in any case, do not always have the modulatory function that is normally theirs in a traditional Sonata-form movement.*

The introduction to the Second Subject begins at bar 106. The opening figure of the Second Subject is suggested in the short woodwind phrases of its introduction. The Second Subject (beginning at bar 120) is announced by flute and clarinet, alternating. It is in G major, and the first phrase does not modulate. The second phrase also closes in G major, but is more wide-ranging, tonally, reaching a high expressive point in bars 134 to 137, which swing to the chord of E flat major:

* The 'Transition' of the Fourth Piano Concerto, First Movement, remains in C major throughout. The first note of the Second Subject simply takes the note C, which had many repetitions in the Transition, and places it in an A flat major framework, without any preparation.

FLUTE.

CLARINET

CLARINET.

USED IN DEVELOPMENT

USED IN DEVELOPMENT

FLUTE.

E flat major chord.

After the statement of the Second Subject, First Theme, there is a final idea in the Exposition, which will be termed the Second Subject, Second Theme. This occupies bars 143 to 152:

EXAMPLE 171

BARS 143 - 151

FIRST
VIOLINS.

p. espress. *mp.*

CLARINET.

mp. *p.*

FIRST VIOLINS.

The Development opens at bar 153 with semi-quaver broken chord figures, similar to those which had accompanied the First Subject in the Exposition. In this passage, in place of the entry of the First Subject, there are terse brass fragments. An accented chord is followed by triplet quavers in a chromatic descent:

EXAMPLE 172

BARS 156 - 157

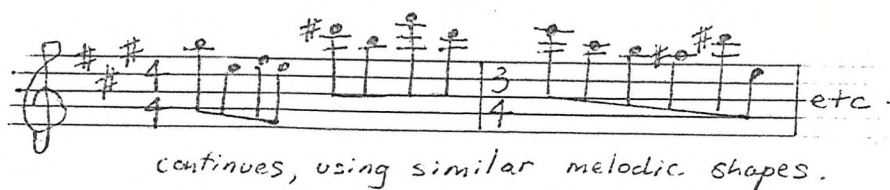
ff

This figure is repeated three times more in the Development.

In bars 181 to 198, there is further use of the First Subject's accompaniment with the brass fragments quoted above. In a switch to B major, the same material is used again in bars 199 to 203. In bars 203 to 216, the Second Subject, Second Theme, is used to create a 'new' idea from certain parts of its Exposition statement. Bars which were originally separated are placed in adjacent positions by the simple removal of the intervening bar. The resulting phrase, taken from bars 143 to 148, cuts out bars 145 and 147. The intervals of bars 146 and 148 have slight adjustments, but are otherwise transposed down to original pitch:

EXAMPLE 173

BARS 203 - 208



The following bars 210 to 216 begin in the same manner, but shorten the process by one bar. The technique of re-forming themes by the omission of some bars is discussed in Chapter 7. In the present instance, it is a process of cramming together those bars which use quavers exclusively.

The Introductory idea of the Movement is stated at bars 217 to 220 in B major, a semi-tone below the original pitch. This is repeated in E flat major at bars 221 to 224, the melodic line being altered in this latter statement. At 'Piu mosso', bar 225, the First Subject accompaniment is begun. The First Subject itself starts at bar 228, in A major. Although this is altered melodically, it retains its general rhythmic and melodic shape from the Exposition. This is followed by a second statement of the first half of the First Subject, beginning at bar 234.

The Second Subject is given an Introduction, which begins at bar 241. Before the first Development statement of the Second Subject, First Theme, its first descending figure is repeated, much in the manner of the Exposition. The Second Subject, when it emerges, is in A flat major, a semi-tone above its original pitch. It is not the first phrase of the Second Subject which is heard, but the second, coming from bars 128 to 132. These bars are stated in bars 249 to 253. The same part of the Second Subject is then used in bars 254 to 258, in B flat minor.

In bars 259 to 268, the Second Subject, First Theme, is freely adapted by the violins to be fitted in with imitative entries from horns and trombone. These go no further than the theme's first two bars at the most, stating the same idea in independent parts. This procedure is not far removed from that of the Development of the Third Symphony, where there are two statements of the First Subject, one a bar in front of the other. In a similar manner, it does avoid the tedium of straightforward re-statement of individual ideas. In addition, woodwind add a triplet quaver accompaniment, whose shrill effect is a noticeable ingredient in the orchestral texture.

A new statement of the Second Subject, First Theme, is begun at bar 269 in A flat major, the same key with which its Development statements began. As in all cases in this Development, it is the second phrase of the idea which is used. This time, though, the quotation is taken further, to include the whole of the rest of the theme, closing at bar 281. The bars 241 to 281, which deal with the Second Subject and its introduction, do not substantially alter it from its Exposition form, but re-state one part of it. However, it is given greater interest by the use of imitative, staggered entries. Colourful orchestration is also used to good effect.

At 'Allegro eroico', bar 282, the First Subject accompaniment is followed by the theme itself in the following bar. This begins in A major, a semi-tone above the previous tonal centre of the Development. Two statements of the First Subject, in bars 283-287 and 294 to 298, quote the first half of the idea's first phrase. Instead of continuing with the second half, they both lead immediately to a passage which in the Exposition followed the second phrase of the First Subject at bars 76 to 79. Thus, two pieces of the Exposition which were originally separated have been placed in adjacent positions by the removal of the intervening bars.

In the final part of the Development, bars 301 to 320, the Introductory idea of the Exposition opens in D flat major, a semi-tone above its original pitch. Its first two bars are taken, and altered to move to the climax of the Development, at bar 307. To fortissimo dynamics, the note C is held against a background of changing chords, each of which contains the note C. This was a technique found in the Recapitulation of the Sixth Symphony, and may have been one instance of an idea borrowed from that work. In the final four bars of the Development, C is held as a pivot note against chords foreign to that note, maintaining tension up to the start of the Recapitulation.

In the main, the Development has not significantly changed Exposition material. The chief technique used has been one of statement, the ideas having been shaken up and put down in a new order. In the case of the Second Subject, staggered entries do bring about the curious inter-play of a single idea, in independent parts.

The Recapitulation, opening at bar 321, follows the Exposition quite closely. It omits the Introduction, but has 23 full bars of First Subject accompaniment before the First Subject begins at bar 344. In the Coda, starting at bar 437, there is a return to the material from the opening of the Development, the brass fragments again propelled against the First Subject accompaniment. With increased excitement and very loud dynamics, the First Subject itself appears at bar 460. It is in Tonic key, and links parts of its two Exposition phrases in one continuous phrase. The first part of its first Exposition statement, from bars 48 to 50, is joined to the second part of its second statement, from bars 65 to 66. It continues, quoting bars 67 to 73:

ORIGINAL
BARS: 48 49 50 65 66 67 68

69 70 71 72

Bars 73 and 74 are extended in bars 472 to 476, to close firmly at bar 478. The same process of linking parts of two different phrases of the same idea can be found in the first movement of the First Symphony*.

Prokofiev's Seventh Symphony was composed in 1951 to 1952. Israel V. Nestyev ** observes that the full score was in fact drawn up 'according to the composer's detailed sketches' by Anatoly Vedernikov, but presumably this was carried out to Prokofiev's satisfaction, since he attended the first performance, in October 1952. The work is in C sharp minor, the First Movement being in Sonata-form. This movement has an interesting key-scheme. In the Exposition, the First Subject is stated in Tonic C sharp minor. The Second Subject, First Theme, instead of using the relative major, or some other closely related key, as would be usual in a traditional Sonata-form Movement, is in E sharp major (written as F major). This unusual choice of key relates to the key structure in the work as a whole. The Second Movement is in F major with a section in C sharp minor, the Third Movement is in A flat (G sharp) major, and the Fourth Movement is in D flat (C sharp) major.

* See Chapter Two, page 52.

** Nestyev, Prokofiev, p. 430

The First Subject falls into three phrases, the third reiterating the first (bars 1 to 14). The two opening bars and the equivalent two of the third phrase are unaccompanied. The First Subject is quoted below:

EXAMPLE 175

BARS 1 - 10

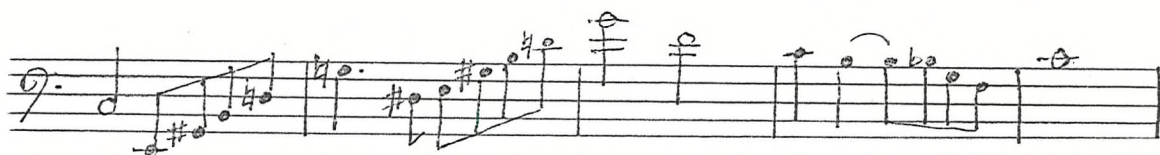
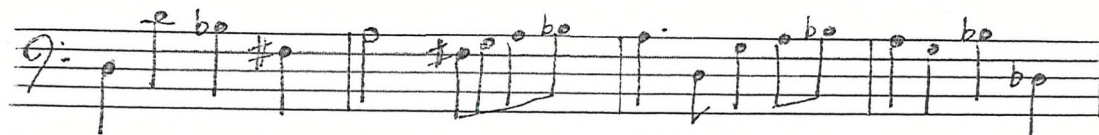
Handwritten musical notation for Example 175, Bars 1-10. The notation is on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The first phrase (bars 1-4) is unaccompanied and marked *mf espress.* The second phrase (bars 5-8) begins with a piano (*p*) dynamic and is also marked *mf espress.* The third phrase (bars 9-10) is marked *here repeats opening phrase.* and shows the first two bars of the first phrase repeated.

The final phrase of the First Subject closes with an unexpected D major chord, stressing the key of the flattened second. This chord leads to passages of running semi-quavers which, starting at bar 26, become the background to First Subject fragments. From the chord of D major at bar 14, there are moves to F minor, C minor, A minor, to G sharp minor at the beginning of the First Subject phrases at bar 26.

The Second Subject opens at bar 42 in F (E sharp) major. It is a lyrical idea of some length.



mf espress.



The immediate repetition of the Second Subject, First Theme, is altered and shortened. The contrasting Second Theme begins at bar 63. Its first phrase, bars 63 to 67, is centred on C major, though using the flattened 7th, B flat. Its repetition is transposed up a 4th to F major. This F major repetition, starting at bar 67, changes after the first two bars, and has an additional phrase from bars 71 to 74, which is important in the ensuing Development. F is used as a pivot note against the alternating chords of F major and a German 6th, in the second half of the theme's repetition, before the additional phrase:

EXAMPLE 177

BARS 67 - 74

CHORDS: Fmaj. aug. 6th. Fmajor aug. 6th. Fmajor aug. 6th. Fmajor aug. 6th.

The Development section, starting at bar 75, immediately takes up a rhythmic fragment from bars 71 to 72, the additional phrase at the end of the Second Subject, Second Theme. This is heard from bars 75 to 82, inclusive. The First Subject is then altered rhythmically in a passage deriving from its second phrase of bars 7 to 10. Bars 7 and 8 are extended in bars 87 to 91.

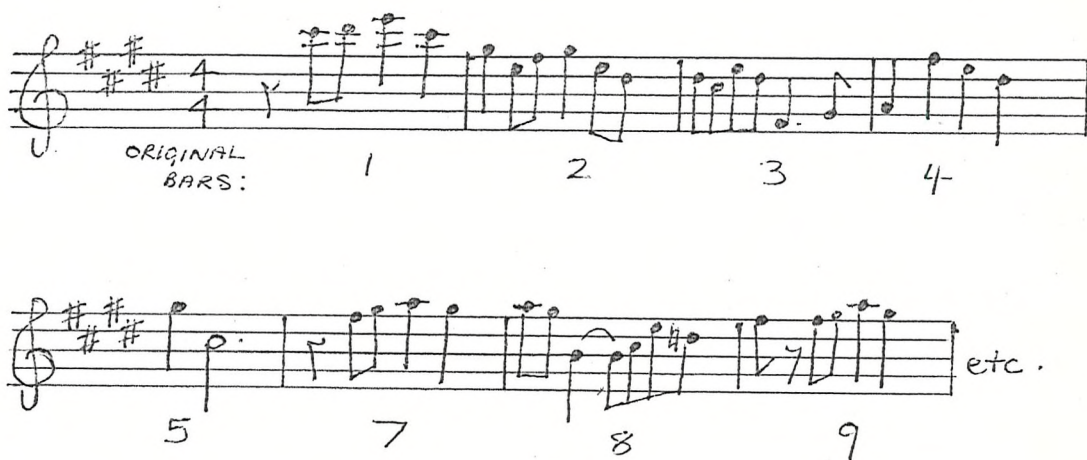
The Second Subject, First Theme, is picked up at bar 92, starting at its original bar 46. Bar 46 is extended in bars 93 to 96. Part of the same theme appears again in bars 97 to 103. This begins at the original second bar of the idea, in the version of the repeat of the Exposition. In D major, there are minor alterations at bar 101, but otherwise the theme follows a similar course to that of the Exposition. Taut pizzicato quavers lead to references to the Second Subject, Second Theme, at bars 106 to 112. This is followed by overt repetition of the Second Subject, Second Theme, starting at bar 113, in G sharp major. This leads the way to the opening of the Recapitulation in Tonic C sharp minor, bar 118.

There was a degree of organic development in the earlier stages of the Development section. The rhythmic pattern from bars 71 to 72 provided material for bars 75 to 80. There was also some melodic extension of the First Subject in bars 89 to 91. Other than this, the Development largely consisted of statement of individual ideas, and so failed to provide the drama normally associated with a Development. It did use a fair range of keys, though. These included D minor, G minor, A major and C minor.

The Recapitulation is typically shorter than the Exposition. In order to effect this shortened repetition, Prokofiev applies a technique which has already been shown to operate in the Fifth Symphony, as well as the Second Movement of the Fourth Piano Concerto. Certain bars of a theme are removed, those bars on either side now being placed in adjacent positions. The Recapitulation of the First Subject at bars 118 to 130 cuts out bar 6 of the original. The bass of bar 122, equivalent to bar 5 (not quoted) is adapted to lead smoothly to bar 7 at bar 123:

EXAMPLE 178

BARS 118 - 125



The running semi-quaver passages from bars 15 to 35 are shortened by joining the material of bar 21 to that of bar 30. Bar 137 is adapted from the original bar 21 to lead directly to bar 30 in bar 138.

Bar 141 alters the original bar 33, joining it to bar 37 in the following bar. Bar 38 is linked to bar 42 in bars 145 and 146.

The Second Subject, First Theme, begins at bar 146. This statement is an exact repeat of the first one of the Exposition in essentials. The Second Subject, Second Theme, is repeated in its entirety as in the Exposition, at bars 159 to 170. In the brief Coda, bars 171 to 176, the first two bars of the First Subject are adapted to conclude the movement.

The material used in this movement is not of a very high calibre, the Second Subject, First Theme, being particularly poor. This idea lacks interest, both in intervals used, and in its choice of rhythms. The Second Subject, Second Theme, relies on novel tonal effects. However, the Seventh Symphony was well received when it was first performed, in October 1952, and, posthumously, earned the composer the Lenin Prize, in April 1957.*

* Nestyev, Prokofiev, pages 430 and 435.

CHAPTER SEVEN

Characteristics of Prokofiev's Style

In describing certain aspects of Prokofiev's technique, it will be convenient to begin with those things which pertain directly to his treatment of Sonata-form. In the final part of this chapter, Prokofiev's techniques of thematic construction and modification will be explored in detail.

One of the most striking things about Prokofiev's treatment of Sonata-form is its conciseness. It is not uncommon for Prokofiev to omit some of the Exposition material altogether in the Recapitulation. The Second Subject is not used in the Recapitulation of the First or Fourth Movements of the Second Piano Concerto, or the First Movement of the First Violin Concerto. Part of two or more ideas may be re-stated together in the Recapitulation*, rendering their separate repetition unnecessary. One other way of cutting the length of the Recapitulation will be discussed in the closing part of this chapter. This lies in the simple removal of certain bars of Exposition material, the remaining bars thus being linked together.

A feature that is found particularly in the earlier works of Prokofiev is an impatience with traditional methods of modulation. This can be viewed as a further aspect of Prokofiev's desire for economy of expression. In the First Movement of the Second Piano Sonata, chords are simply 'placed' at the end of the Exposition statement of the First Subject, to be taken up at the start of the Transition. Tonal moves are also abrupt in the First Movement of the First Symphony. They are frequently engineered by the use of a single perfect cadence, unprepared, establishing a new tonal area.

Prokofiev is sometimes willing to alter the functions of sections of a Sonata-form movement. Normally, in a traditional Exposition, the First Subject is stated in the Tonic key. There is then a movement to another key, usually related, for the Second Subject. In Prokofiev, the First Subject often does not stay in the Tonic key, for example, the First Subject of the Third Piano Concerto. Because of the unusually unstable nature of the Exposition, the function of the

* This is true of the First Piano Concerto, starting at bar 426. One of the themes is melodically altered for the purpose.

Development section is affected. Traditionally, this is an area of tonal conflict, in contrast to the stability of the Exposition. In the Third Piano Concerto, the one theme from the Exposition which was tonally stable, that of the Introduction, is simply given Tonic key repetitions in the Development. The role of the Exposition and Development have thus been exchanged.

In another important respect, Prokofiev's Development sections are unlike those of traditional Sonata-form movements. Although they sometimes include a degree of organic development, which would normally be expected, this is frequently replaced by the blunt re-statement of themes. This sometimes comprises the repetition of certain parts of separate ideas together, as, for example in the Symphonies numbers Three and Five, first movements.

Prokofiev's Transitions do not always travel from one tonal centre to another, as in a conventional Sonata-form movement. The Transition of the Fourth Piano Concerto remains centred on C major, a linking passage between two ideas, but without any modulation. Elsewhere, the Transition is conspicuous by its absence. In the First Movement of the Third Symphony, the First Subject is completed in bar 122, and the next bar moves immediately to the Second Subject.

An unusual feature of two of the Sonata-form movements that have been examined is the prominence accorded to another key, other than the Tonic. It can even usurp the position of Tonic, in that it is used in places where, in traditional Sonata-form, the Tonic would be the chosen key. In the First Piano Concerto, C major is of almost as much importance as Tonic D flat major. The Toccata-like passage, immediately after the opening 'x' idea, begins in C major. The Transition which follows the First Subject modulates from Tonic D flat major to C major. The First Subject's only further statement, at the start of the Cadenza/Development, bars 370 to 377, is set in C major.

C major is again of significance in the D major First Symphony. Repetition of the First Subject in the Exposition is in C major, at bars 11 to 19. The First Subject's Recapitulation is also in C major, after the Development has closed in that key. The First Symphony also employs a device not normally associated with Sonata-form movements. Its abrupt tonal moves are emphasised by the use of accented notes or chords, frequently an unprepared perfect cadence, in the new key. A similar

device is found in the First Movement of the Fourth Piano Concerto. Here, the material of the First Subject group is tonally very unstable, and there is often no feeling of key-centre. The use of stressed notes or chords establishes points of tonal orientation. Since they are invariably a third apart from each other in pitch, they also impose a predictable direction on the material. One interesting aspect of both the First Symphony, First Movement, and the Fourth Piano Concerto, is the deliberate piling on of repeated Tonics at the close of the movement. Because the themes of the Fourth Concerto were frequently unstable, the composer finds it necessary to re-establish the supremacy of Tonic very firmly at the close. Similarly, after the repeated use of unprepared tonal moves in the First Symphony, the Tonic chord is underlined at the finish. This stresses the fact that Prokofiev is basically a tonal composer. He is unable to abandon tonality, even where the type of material he is writing has become tonally unfixed. The repeated Tonics at the close of the Fourth Concerto, First Movement, counter-act the impression of instability that prevailed through much of the Movement.

Some of Prokofiev's themes deliberately draw attention to the continuing supremacy of a key through insistent Tonic repetitions in the bass. This is true of the First Theme, Second Subject, of the Sixth Symphony. It is also a feature of the Second Theme, Second Subject, of the Fifth Symphony, which is quoted below:

Musical score for Example 179, Bars 74 - 82. The score is divided into three systems, each with a treble and bass staff.

System 1:

- VIOLINS:** Treble staff with a melodic line starting on a half note, followed by eighth and sixteenth notes. Includes a *ff* dynamic marking.
- TUBA + D.B.:** Bass staff with a half note, followed by eighth and sixteenth notes. Includes a *ff* dynamic marking.

System 2:

- TRUMPETS:** Treble staff with a melodic line starting on a half note, followed by eighth and sixteenth notes. Includes a *ff* dynamic marking.
- TUBA + D.B.:** Bass staff with a half note, followed by eighth and sixteenth notes. Includes a *ff* dynamic marking.

System 3:

- TRUMPETS:** Treble staff with a melodic line starting on a half note, followed by eighth and sixteenth notes. Includes a *ff* dynamic marking.
- TUBA AND D.B.:** Bass staff with a half note, followed by eighth and sixteenth notes. Includes a *ff* dynamic marking.

Within certain of the Sonata-form movements, the influence of other forms is felt. In the Final Movement of the Second Piano Concerto, for instance, the Second Subject, occupying some length in the Exposition, is treated in the manner of variations. In the middle section of the First Piano Concerto, one idea is repeated in the manner of variations.

Over a composition as a whole, there are frequently cyclic elements. Some of the material of the First Movement often recurs, especially in the Final Movement. This is true of the First Violin

Concerto. In that work, the First Subject of the First Movement is heard simultaneously with the opening idea of the Final Movement in the final section of that movement. In the Fifth Symphony, the First Subject is given first partial, and then complete, repetition in the Fourth Movement.

The outstanding example of the recurrence of ideas through a work is the Fifth Piano Concerto. First Movement ideas are re-stated in the Third and Fifth Movements, while one idea of the First Movement is taken in the construction of two Second Movement themes.

Moving away from features that are specifically associated with Sonata-form movements, the use of rhythmic momentum, as a means of carrying the music forward, is of vital importance in some movements. The Second Movement of the Second Piano Concerto is a 'moto perpetuo' throughout, rhythm being the driving force of the entire movement. Similarly, in the Second Movement of the Fifth Symphony, Section A is dependant on the constant rhythmic impulse in all parts. The Third Movement of the Fifth Piano Concerto transforms the opening 'x' theme of the First Movement into a swift-moving idea. The piano then has a constant quaver movement, against which the orchestra pits its own forces, in the same way as in the Second Movement of the Second Piano Concerto. The First Subject of the Second Piano Sonata is propelled forward through the urgency of its two against three rhythms and repeated suspension.

Motoric rhythms are frequently found amongst Prokofiev's works. In the First Piano Concerto, immediately after the opening 'x' statement, the piano sets off on a Toccata-like passage which lasts until the beginning of the First Subject at bar 92. In the Third Piano Concerto, after the Introduction of the First Movement, the piano again initiates a passage of cumulative rhythmic drive which culminates in the arrival of the First Subject.

In his methods of thematic construction, Prokofiev often causes an idea to abandon its initial key-centre, only to return to it at the close of the phrase. In the Third Movement of the Ninth Piano Sonata, the opening theme, in A flat major, moves to suggest A major before completing back in A flat major. The B flat major First

Subject of the Eighth Piano Sonata, First Movement, steps on the chord of E major in its third bar, but closes firmly in its Tonic key.

Often, the main ideas of a movement are composed in keys a tone apart from each other. In the D major First Violin Concerto, for instance, the Second Subject is in C major. In the C minor Third Symphony, the Second Subject of the First Movement is in D minor. Similarly, in the G minor First Movement of the Second Piano Concerto, the Second Subject is in A minor. Often, the repetition of a theme will be set in a key a tone or semi-tone away from the original key. In the C major First Movement of the Ninth Piano Sonata, the Recapitulation of the First Subject is in B major. (Starting at bar 133, final beat). This follows a 'false' Recapitulation in the Tonic key at the close of the Development, in which there are melodic alterations, and the bass has a repeated C major pedal in place of its Exposition harmonisation. The B major statement which follows can be identified as the Recapitulation because it copies the Exposition statement almost exactly (the only alterations being the thicker part-writing in bars 137 to 138 and the lengthening of bar 6 to two 4/4 bars at bars 139 to 140).

Several of the works studied include unaccompanied ideas. The absence of harmony will prevent a theme being split up into sections by cadences, and allow it to flow on, uninterrupted. One example of such a theme is the First Subject of the Sixth Symphony. This is also an irregular phrase, being seven bars in length:*

EXAMPLE 180

BARS 11 - 17



* The First Subject of the Fifth Symphony is constructed of three irregular short phrases.

Another habit found in Prokofiev is the use of heterophony. In the First Movement of the Second Violin Concerto, it occurs in the Development section, bars 123 to 127. Here, solo violin plays a triplet variant of the First Subject, which is played by lower strings:*

EXAMPLE 181

BARS 123 - 126

The musical score for Example 181, Bars 123-126, is presented in two systems. The first system shows the Violin part (top staff) and the Bass part (bottom staff). The Violin part features a triplet variant of the First Subject, with notes marked with accents and slurs. The Bass part plays the original First Subject. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the same musical material, with the Violin part maintaining the triplet variant and the Bass part playing the original First Subject.

* Heterophony is also a feature of 'The Flaming Angel', the solo singer frequently having an altered version of the orchestral part.

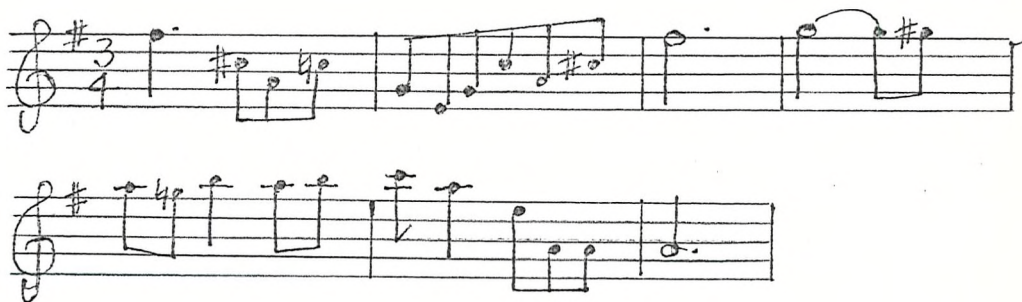
There are some interesting instances in Prokofiev of a desire to draw together two individual themes. He actually modifies a theme by imposing on it the characteristics of another idea. There is an excellent example of this in the First Movement of the Scythian Suite. In this A-B-B-A Movement, A on its return is transformed by taking over the scoring of B, as well as its syncopated bass rhythm, starting at bar 126. In the Third Movement of the First Violin

Concerto, the first section is also in A-B-B-A form, and again, in its return, A absorbs some of the characteristics of B. Lower strings' semi-quavers and the clarinet phrase are carried over for A's repetition, and the solo violin quaver figure of B is altered and used by First Violins in A2. A further instance is seen in the First Movement of the Sixth Piano Sonata. In the First Movement, the Second Subject is altered so that, although it does not actually copy the rhythm of the First Subject, it acquires its rhythmic urgency.

Sometimes Prokofiev will use a theme for more than one function in a single movement. In the First Movement of the Fifth Piano Concerto, the first subsidiary theme is adapted to a running quaver idea, becoming Transitional in function, between Sections A and B. The first two bars only of the idea are used:

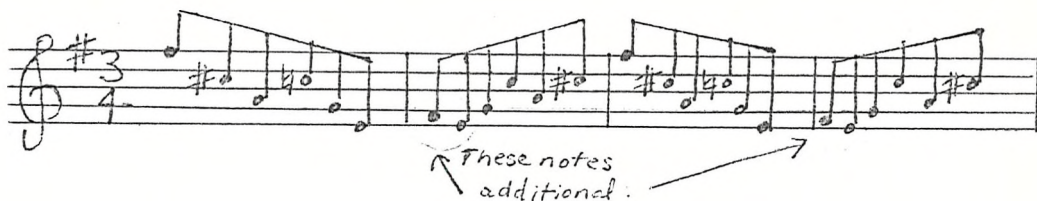
EXAMPLE 182 (i)

BARS 17 - 23



(ii)

BARS 105 - 108



In the Fifth Piano Concerto, the idea 'y', first heard in the First Movement, has a new function when heard in the Third Movement. In the First Movement, together with the idea 'x', it had a Ritornello-like function, in its many repetitions. In the Third Movement, it is the goal towards which the whole of the Toccata-styled Movement is reaching, its emotional climax.

The insertion of new, additional bars into a theme is a technique of modification that has been found in several of the works studied. The Second Movement of the Fourth Piano Concerto is one such. In the statement of the idea 'b' that occurs in bars 102 to 117, an extra bar is inserted at bar 109. This alters the pitch of the remainder of the phrase, becoming a major third lower. The same practice is found in the Fourth Movement of the Fifth Piano Concerto. Repetition of the Second theme at bars 64 to 90, contains four new bars in bars 75 to 78.

In the Development section of the Fifth Symphony, First Movement, extra bars are inserted into the First Theme, Second Subject. In its statement beginning at bar 137, there is an extra bar at bar 141, in order to fit in with fragments of the First Subject, Second Theme, which is being heard simultaneously. Two further bars are inserted at bars 144 to 145, raising the pitch of the remainder of the statement, and advancing emotional tension. In addition, the material of one bar is repeated, being played in bars 143 and 146:

f ORIGINAL BARS: 54-56
 57 alters EXTRA BAR 58 59
 [EXTRA BARS] 59 60
 61

Another way in which Prokofiev modifies his themes is by the simple removal of certain bars from an idea. There are examples of this in the slow movements of Piano Concertos numbers Four and Five. In the Second Movement of the Fourth Piano Concerto, the same statement of the idea 'b' in which an extra bar was inserted at bar 109, also omits two of the theme's original bars. The material of bars 45 and 46 is cut out, bars 105 and 106 linking the original bars 44 and 47. In the Fourth Movement of the Fifth Piano Concerto, repetition of the Second theme, in bars 64 to 90, as well as containing additional bars, related above, breaks off, at bar 83, the equivalent of bar 54. Bar 54 is joined directly to bar 58 at bar 84.

The same technique is applied in the First and Third Movements of the Fifth Symphony. The Recapitulation of the First Subject in the First Movement, has some bars removed. In the second Recapitulation statement of bars 173 to 178, the original bars 5 and 6 are omitted, bar 4 being linked to bar 7. The first four bars contain the

characteristic rhythms of the first three bars of the idea's
Exposition statement:

EXAMPLE 184

BARS 173 - 178

ORIGINAL BARS:

1 2 3 alters RHYTHM of bar 3

4 7

Following this, bar 1 is joined to bars 6 and 7 in bars 178 to 180:

EXAMPLE 185

BARS 178 - 180

ORIGINAL BARS:

1 6 7

In the Third Movement of the same work, the main idea of Section A (bars 1 - 53) is a lyrical idea, first heard in bars 4 to 16. In its immediate repetition of bars 17 to 28, it is a semi-tone lower in pitch, in E major. Here, the material of bars 8 and 13 is completely cut out, those bars on either side of the two omissions now being adjacent. In the same theme's final statement of the first section of the movement, all the first eight bars are omitted. Beginning at bar 43, starting at bar 9 of the theme, the latter part of the idea is repeated, again without including bar 13.

Further examples of the same technique include the Recapitulation of the Seventh Symphony and the Development of the Fourth Symphony. In the Seventh Symphony, statement of the First Subject at bars 118 to 130 cuts out the original bar 6. In the Fourth Symphony, the Second Theme, Second Subject, has two of its bars removed. The phrase of bars 203 to 207 quotes bars 143 to 149, but without bars 145 and 147.

The technique described above was used by Prokofiev in order to abbreviate repetition and aid the concise expression of ideas. Used in Developments of Sonata-form Movements, it became a pithy allusion to Exposition material that avoided literal re-statement.

In another method of modification, the aim is again the neat expression of an idea that economises on complete re-statement. This entails the linking of parts of different versions of the same theme. One example of this is found in the Coda of the Fourth Symphony, First Movement. The First Subject was stated twice in the Exposition, each statement containing two phrases. The second statement was not an exact repeat of the first. In the Coda, the first half of the first phrase of its first Exposition statement is linked to the second part of the second phrase of the second statement:

EXAMPLE 186

BARS 460 - 464

ORIGINAL 48 BARS: 49 50 65 66

In the First Movement of the First Symphony, the Recapitulation is shortened in a similar manner. The first Exposition statement of the Second Subject is quoted in near-exact form, but omitting the final bar. Instead, a specially inserted bar at bar 190 links the first statement of the Second Subject to the latter part of its second Exposition statement in one continuous idea. This is quoted in Chapter Two, Example 44.

The same practice is seen in the Third Movement of the Fifth Symphony, in bars 140 to 157. The original statement of the main idea is quoted in bars 140 to 152 and is joined directly to the material which was additional to the second statement of the same idea. In this way, material of bars 4 to 16 is linked to that of bars 28 to 32, thus reducing the length of the third section of the Movement.

The Recapitulation of the Seventh Symphony is also shortened in this way. The length of the Transition is cut, throwing together parts of its idea which were originally separated. For example, bars 137 and 138 join bars 21 and 30 of the Exposition. Bars 141 and 142 link bars 33 and 37. Bars 21 and 35 are altered for this purpose.

The final Movement of the Fifth Symphony contains an instance of a different method of re-forming an idea. This theme is repeated in bars 124 to 143. Although it is in complete form, its individual phrases are now separated by a new and independent idea on First Violins so that the two ideas alternate. Part of this is quoted below:

BARS 125 - 132

28

ORIGINAL BARS:

Handwritten musical notation for the original bars. The notation is on two staves. The top staff is in 4/4 time with a key signature of one flat (Bb). It contains four measures of music. The first measure starts with a piano (p) dynamic. The second measure has a '28' above it. The third measure has a '29' above it. The fourth measure has a '30' above it. The bottom staff is also in 4/4 time with a key signature of one flat (Bb) and contains four measures of music. The first measure has a '31' above it. The second measure has a '32' above it. The third measure has a '33' above it. The fourth measure has a '34' above it. The notation is handwritten and includes various musical symbols like notes, rests, and dynamics.

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains three measures: the first measure has a whole note G4; the second measure has a whole rest; the third measure has a half note A4 followed by a quarter note B4 with a sharp sign (#). Above the first measure is the number "32". The bottom staff also begins with a treble clef and a key signature of one flat. It contains several measures: it starts with a whole rest, followed by a series of ascending eighth notes from C5 to F#5, which are beamed together. This is followed by a double bar line and then four measures of music featuring dotted rhythms and slurs over pairs of notes. At the end of the piece, there is a double bar line and the Roman numeral "II".

[illegible]

- 230 -

65 to 67. In the next two bars, material from bars 11 and 12 is inserted, preceded by the anacrusis from bar 10. The original bar 8 is pieced in at the second part of bar 69 and the first quaver of bar 70. Bars 70 to 73 then quote bars 5 to 8. Piano and orchestra alternate in this statement, which is quoted in Chapter Four, as Example 103.

The Development of the Fifth Symphony, First Movement, shows a similar technique. Here, bars of the First Theme, First Subject, are placed in new order at bars 110 to 115. This is quoted in the relevant Chapter.

In another method of modification of themes, Prokofiev alters the last part of an idea - completes it in a new way. There is a good example of this in the Second Movement of the Second Violin Concerto. Here, the D major idea of Section B is completed in four different ways. This is quoted in Chapter Five, Example 142.

There are also several instances of this in the Fifth Piano Concerto.

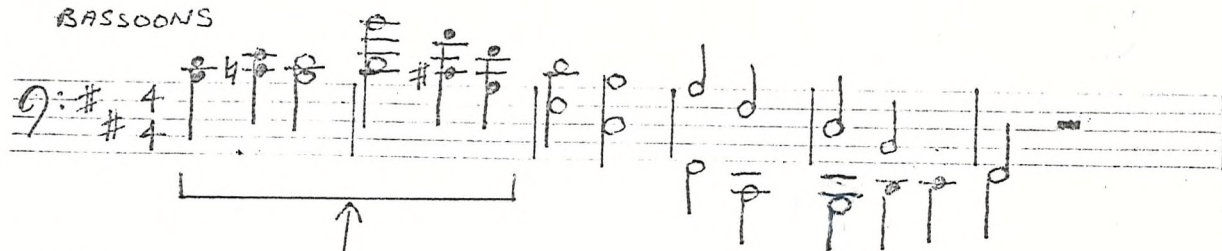
In the First Movement, for example, one subordinate idea occurs three times, each time finishing in a different manner. In its first form, it is not an entire idea in itself, but is preceded by a falling third motif. Its three versions are quoted in Chapter Five, Example 116.

There is also a falling third idea in the Second Movement of the Fifth Piano Concerto, which leads to several different phrases. In the Fifth Movement of the same work, a theme is announced by bassoons in the Interlude of bars 150 to 193. At the beginning of the Coda, this same idea is given out by First Violins. After the first two bars, it follows a new course:

EXAMPLE 188 (i)

BARS 162 - 167

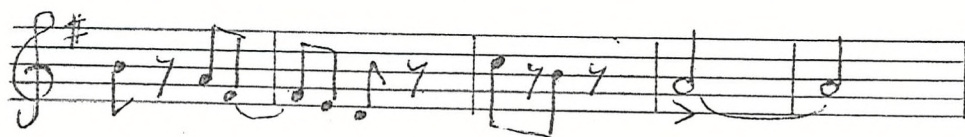
BASSOONS



(ii)

FIRST
VIOLINS

BARS 194 - 203



Perhaps it is in his treatment of the idea 'x' in the Second Movement of the Third Symphony, that Prokofiev shows the greatest licence in the modification of an idea. This idea is constantly altered to suit his needs. It is changed rhythmically and melodically and can be of any length. It is heard on its own and is also inserted during the course of other ideas. Retaining recognisable characteristics through all its changes, it is a force for continuity in the movement.

Apart from the various methods outlined, by which Prokofiev modifies individual themes, he is also concerned with the confrontation of two or more themes. This is sometimes effected through the simultaneous statement of two ideas. It is a technique used in the Development sections of Symphonies numbers Three and Five, and the Recapitulation of the First Piano Concerto. In the Third Movement of the First Violin Concerto, the second section states themes and fragments from that movement simultaneously. In these works, the monotony of literal re-statement of separate ideas, a tedious feature of the Second Piano Concerto, is avoided. In the Development of the Fifth Symphony, the various ideas are skilfully over-lapped, so that a second idea emerges during the course of the first. In the Third Symphony Development, apart from the use of simultaneous statement of independent themes, one theme receives imitative entry at the distance of one bar. In this case, the First Subject is stated, beginning at bar 317, the imitative entry starting at bar 318, in the form of a canon.

Another method by which Prokofiev confronts independent ideas is by placing them in adjacent positions, or in a single phrase. In the Coda of the Fifth Piano Concerto^{*}, independent ideas, or parts of ideas, become adjacent in this manner. Part of the ideas 'b' and 'c' are joined in a continuous phrase. This happens on three occasions in the Coda, each differing in the exact bars taken to form the 'new' idea. The second instance is quoted below. In this, 'b's first two bars are followed by the latter part of the idea 'c':

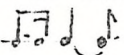
* Fifth movement.

'b'

PIANO

'c'

FIRST VIOLINS

The Development section of the Sixth Symphony also confronts independent ideas in a continuous phrase. This is quoted in the Chapter concerned. The Coda of the Fifth Symphony, First Movement, links the Second Theme of the First Subject to its First Theme. The rhythm  from bar 31 of the Second Theme, First Subject, is the source of the rhythm of the first bar of the Coda idea. The phrase then continues with the First Theme, First Subject. This is quoted in Chapter Six, Example 159.

The main points that have been made in this chapter may be summarised as follows. In his treatment of a Sonata-form structure, Prokofiev shows a desire for economy of expression. This is brought about through the omission of unnecessary re-statement, and by the repetition of themes concurrently, instead of consecutively. Certain bars of a theme may be cut out, those on either side being placed in newly adjacent positions. Prokofiev applies various methods in order to modify themes in all types of movement. Bars may be removed or

inserted. Themes are concluded in several different ways. Sometimes, the individual bars of a theme are placed in a new order. The individual phrases of an idea may retain their original order, but be separated by another idea, the two themes being heard alternatively. The same idea may be given different functions in a single work, being modified for the purpose if necessary. Independent ideas are drawn together, through one theme's acquiring the characteristics of another.