

THE USE OF THE BRASS SECTION IN
PROKOFIEV'S ALEXANDER NEVSKY
Problem in Lieu of Thesis

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TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS	iv
Chapter	
I. SERGEI PROKOFIEV	1
II. <u>ALEXANDER NEVSKY</u>	11
The Film	
The Music	
III. PROKOFIEV'S USE OF THE BRASS SECTION	18
"Russia Under the Mongolian Yoke"	
"Song of Nevsky"	
"Crusaders in Pskov"	
"Arise Ye Russian People"	
"The Battle on the Ice"	
"Alexander's Entry into Pskov"	
IV. SUMMARY AND CONCLUSIONS	64
BIBLIOGRAPHY	68

LIST OF ILLUSTRATIONS

Figure	Page
1. Two shots from the film <u>Alexander Nevsky</u> from <u>The Film Sense</u> by Sergei Eisenstein	13
2. Prokofiev, <u>Alexander Nevsky</u> , I, measures 1-7	19
3. Prokofiev, <u>Alexander Nevsky</u> , I, measures 8-10	20
4. Prokofiev, <u>Alexander Nevsky</u> , I, measures 11-13	21
5. Prokofiev, <u>Alexander Nevsky</u> , I, measures 27-34	22
6. Prokofiev, <u>Alexander Nevsky</u> , II, measures 1-10	24
7. Prokofiev, <u>Alexander Nevsky</u> , II, measures 21-29	25
8. Prokofiev, <u>Alexander Nevsky</u> , II, measures 34-38	26
9. Prokofiev, <u>Alexander Nevsky</u> , II, measures 39-47	27
10. Prokofiev, <u>Alexander Nevsky</u> , II, measures 48-54	28
11. Prokofiev, <u>Alexander Nevsky</u> , II, measures 82-90	29
12. Prokofiev, <u>Alexander Nevsky</u> , III, measures 1-8	31
13. Prokofiev, <u>Alexander Nevsky</u> , III, measures 9-13	32
14. Prokofiev, <u>Alexander Nevsky</u> , III, measures 16-20	33
15. Prokofiev, <u>Alexander Nevsky</u> , III, measures 29-35	34
16. Prokofiev, <u>Alexander Nevsky</u> , III, measures 54-59	35
17. Prokofiev, <u>Alexander Nevsky</u> , III, measures 58-62	36
18. Prokofiev, <u>Alexander Nevsky</u> , III, measures 63-66	37
19. Prokofiev, <u>Alexander Nevsky</u> , III, measures 70-74	37
20. Prokofiev, <u>Alexander Nevsky</u> , IV, measures 1-6	39
21. Prokofiev, <u>Alexander Nevsky</u> , IV, measures 7-11	39

Figure	Page
22. Prokofiev, <u>Alexander Nevsky</u> , IV, measures 21-25 . . .	40
23. Prokofiev, <u>Alexander Nevsky</u> , IV, measures 26-33 . . .	41
24. Prokofiev, <u>Alexander Nevsky</u> , IV, measures 65-66 . . .	42
25. Prokofiev, <u>Alexander Nevsky</u> , V, measures 13-16 . . .	43
26. Prokofiev, <u>Alexander Nevsky</u> , V, measures 20-25 . . .	44
27. Prokofiev, <u>Alexander Nevsky</u> , V, measures 36-39 . . .	45
28. Prokofiev, <u>Alexander Nevsky</u> , V, measures 48-52 . . .	46
29. Prokofiev, <u>Alexander Nevsky</u> , V, measures 75-80 . . .	47
30. Prokofiev, <u>Alexander Nevsky</u> , V, measures 88-91 . . .	48
31. Prokofiev, <u>Alexander Nevsky</u> , V, measures 92-100 . . .	49
32. Prokofiev, <u>Alexander Nevsky</u> , V, measures 118-120 . . .	50
33. Prokofiev, <u>Alexander Nevsky</u> , V, measures 129-131 . . .	51
34. Prokofiev, <u>Alexander Nevsky</u> , V, measures 153-155 . . .	52
35. Prokofiev, <u>Alexander Nevsky</u> , V, measures 188-191 . . .	53
36. Prokofiev, <u>Alexander Nevsky</u> , V, measures 239-243 . . .	54
37. Prokofiev, <u>Alexander Nevsky</u> , V, measures 294-298 . . .	55
38. Prokofiev, <u>Alexander Nevsky</u> , V, measures 254-264 . . .	56
39. Prokofiev, <u>Alexander Nevsky</u> , V, measure 319 . . .	58
40. Prokofiev, <u>Alexander Nevsky</u> , V, measures 349-357 . . .	59
41. Prokofiev, <u>Alexander Nevsky</u> , VII, measures 1-10 . . .	60
42. Prokofiev, <u>Alexander Nevsky</u> , VII, measures 21-26 . . .	61
43. Prokofiev, <u>Alexander Nevsky</u> , VII, measures 53-54 . . .	61
44. Prokofiev, <u>Alexander Nevsky</u> , VII, measures 95-102 . . .	62
45. Prokofiev, <u>Alexander Nevsky</u> , VII, measures 119-124 . . .	63

CHAPTER I

SERGEI PROKOFIEV

Sergei Prokofiev was the product of a middle class background. He was born on April 23, 1891 in the small Russian village of Sontsovka, the son of Sergei and Marya Prokofiev. He was very fortunate in having a mother who was a rather accomplished pianist and she began his musical training at a very early age.

One of my first recollections of music, the composer relates, is the following: One evening as I lay in bed, from far off (four rooms away in the spacious country home) came the sound of a Beethoven sonata or a Chopin waltz. My mother was playing. They had put me to bed . . . but I lay there listening.¹

Both of his parents took a firm hand in the young Prokofiev's training, both musical and academic. His mother was constantly ordering new music from Moscow and playing only the best of it for him. Following these playing sessions they would discuss the good and bad aspects of the piece.

Besides his formal training at home Prokofiev's musical experience was enriched by the musical impressions that were a part of the Ukrainian village in which he lived. There can be

¹Israel V. Nestyev, Prokofiev (Stamford, 1960), p. 3.

little doubt that his "feeling for Russian national melody can be traced to his childhood years in the village."²

He began composing early, and by the time he was eight years old he had written several piano pieces and a complete opera, without the vocal parts. In the area of composition and theory Prokofiev's first real instructor was Reinhold Gliere, a rather remarkable young man that Prokofiev labeled a "born teacher."³ Gliere was able to guide the young Prokofiev through difficult exercises by alternating periods of work with periods of play and games. Prokofiev was very fond of Gliere and their mutual respect for each other brought them into a warm and lasting friendship.

In 1907 Prokofiev went to St. Petersburg to take the entrance examinations for the conservatory. By this time he had written several other works, and when he arrived for the special theory examining board headed by Rimsky-Korsakov, "the spectacle of a boy armed with four operas, a symphony, two songs and a heap of piano pieces made a deep impression on them."⁴ He passed the examination and therefore became one of the few musicians "who can claim the honor of having studied orchestration under Rimsky-Korsakov, harmony and counterpoint under Lyadov, and conducting under Tcherepnin."⁵

²Israel V. Nestyev, Sergei Prokofiev, His Musical Life (New York, 1946), p. 5.

³Sergei Prokofiev, Autobiography (Moscow, 1959), p. 19.

⁴Nestyev, Prokofiev, p. 16.

⁵Gerald Seaman, "The Many-Sidedness of Prokofiev," The Listener, 61 (April 9, 1959), 647.

It is with his entrance into the conservatory at St. Petersburg that Prokofiev begins the first period of his creative life which lasted until 1918. The other two periods are the foreign period (1918-1933) which he spent in the United States and France, and his Soviet period, which began upon his return to Russia in 1933 and lasted until his death in 1953.⁶

The years spent at the conservatory were not the happiest of his life, and he frequently argued with many of his professors. Prokofiev found Lyadov's classes in harmony extremely dull. This can be attributed in part to Lyadov, who felt that teaching "kept him away from his favorite occupation--composing."⁷ Lyadov also berated the young Prokofiev when he brought in original solutions to counterpoint problems that were too harsh sounding or crude, and would suggest that he should be studying with Richard Strauss or Debussy.⁸

He constantly quarreled with Rimsky-Korsakov and often led "that sedate and scholarly gentleman into intricate discussions, which invariably afforded Prokofiev an opportunity to crack a few jokes."⁹

Prokofiev certainly failed to take advantage of Rimsky-Korsakov's instruction and "deeply regretted that because of his

⁶Nestyev, Prokofiev, p. 454.

⁷Victor Seroff, A Soviet Tragedy (New York, 1968), p. 44.

⁸Nestyev, Prokofiev, p. 26.

⁹Rena Moisenko, Realist Music (London, 1949), p. 174.

youth he had failed to appreciate fully the opportunity of close contact with that composer."¹⁰

In his conducting teacher, Tcherepnin, Prokofiev found one who was considered by the other faculty to be a modernist and who encouraged his own modernistic tendencies. Tcherepnin, while supporting Prokofiev's innovative ideas, "succeeded in imbuing him with respect for the classical tradition."¹¹ It was also under Tcherepnin that Prokofiev rekindled his interest in the symphony orchestra. In 1909 Prokofiev graduated from the class of composition and in 1914 he was graduated from the classes of piano and conducting with honors.

Up until this time Prokofiev's creative output contained five elements which he himself explains in his autobiography. The first is "classical," and can be traced back to the training he received from his mother and Tcherepnin. The second element is that of "innovation." The third is the "motor" or rhythmic element which is prominent throughout his music. The fourth, and considered most important by Prokofiev, is the "lyrical" element, and the last is the "grotesque" or Scherzo quality found in his music.

Some of the works written in this first period were the opera Undine, Dreams and Autumnal Sketch for orchestra, Symphony in E Minor, the First Piano Concerto in D Flat, the Classical Symphony, and a host of piano works including Diabolic Suggestions.

¹⁰Nestyev, Prokofiev, p. 463.

¹¹Nestyev, Musical Life, p. 18.

After graduation from the conservatory Prokofiev divided his time between composing and concert engagements. "As a pianist, Prokofiev is magnificent; his technique is superb; his interpretary style unique."¹²

In 1918 Prokofiev left Russia on a world tour. After stops in Japan and Hawaii he arrived in the United States in August of that same year. This is the beginning of his "foreign" period.

Prokofiev's first piano recital at Aeolian Hall in New York City produced sharply divided opinions among the critics. "Personally, I cannot imagine how any musician of sane mind would write so many formless and impressionistic vaporings spontaneously," wrote the critic for the New York Herald.¹³ At the other end of the spectrum was this comment by a reviewer for the New York Tribune: "He is one of the most stimulating composers that the Land of Unlimited Trouble has sent us in many moons."¹⁴

After several unsuccessful bouts with the New York critics Prokofiev went to Chicago, where his reception was indeed much warmer. The performance of his Scythian Suite was well received and the critics' reviews were very complimentary and encouraging. While in Chicago he received a commission from the Chicago Opera Company to write an opera. The result was Love of Three Oranges. He completed it in 1919; but due to circumstances beyond his control, it was not

¹²Moisenko, op. cit., p. 175.

¹³Nestyev, Prokofiev, p. 170.

¹⁴Ibid.

produced until 1921. During the interim he made several successful concert tours of Europe.

When the opera was finally produced in Chicago, it was a success; and when the company performed it in New York, it was well received there also. But the critics still made Prokofiev feel "as if a pack of mad hounds had been let loose and torn my pants to shreds."¹⁵ Another important work written while in America was the Third Piano Concerto, which premiered in Chicago in 1921.

Two years later, in 1923, still dissatisfied with his progress, he moved to Paris, where he lived for the next ten years. At this time Paris was considered the center of modern music, and much to Prokofiev's surprise, his Violin Concerto was criticized for being "too lucid and not sufficiently complex."¹⁶ During this time in Paris, Prokofiev's compositions were overshadowed by Parisian artistic movements which at that time tended toward "soulless experimentation in the matter of melodic line, rhythm and harmonic coloration."¹⁷

During his stay in Paris he continued to write a considerable amount of music. "Prokofiev was always a prolific composer, and he attributed his compositional speed to the fact that he jotted down all his ideas in notebooks."¹⁸

¹⁵Seroff, op. cit., p. 120.

¹⁶Nestyev, Prokofiev, p. 209.

¹⁷Moisenko, op. cit., p. 176.

¹⁸Seaman, op. cit., p. 646.

Some of the works attributed to this period are the ballets Le Pas d'acier, (The Steel Leap), The Prodigal Son, and Sur le Borysthine; the cantata Seven, They Are Seven; the Third Symphony, based on themes from The Flaming Angel; Divertissement for orchestra; and several piano works.

In 1933 Prokofiev decided to return to Russia to stay; concerning that decision the French critic Serge Moreux quotes Prokofiev as saying:

The air of foreign lands does not inspire me because I am Russian, and there is nothing more harmful to a man than to live in exile, to be in a spiritual climate incompatible with his race. I must again immerse myself in the atmosphere of my homeland--I must once again see real winter and spring. I must hear Russian speech and talk with the people dear to me. This will give me what I lack here, for their songs are my songs. Here I'm restive, I'm afraid of falling into academism. Yes my friend, I'm going home!¹⁹

With his arrival in Russia begins Prokofiev's most productive and profound period of his life. Even though he wrote many works in Paris, there is no comparison to his output after his return to Russia. In the five years following his return he wrote no less than twenty-seven works.

His first is the still popular Lieutenant Kije, originally music for a children's film; and in 1936 he wrote his famous ballet Romeo and Juliet. These were followed by Russian Overture, Alexander Nevsky, Concerto No. 2 in G Minor for Violin, Summer Day, for small orchestra, and the immortal Peter and the Wolf.

¹⁹Serge Moreux, "Through the Eyes of a Friend," Musik der Zeit, No. 5 (Bonn, 1953), 14.

In a very short time he assumed a position of first importance in Soviet musical life. And as Nicholas Slonimsky remarked, his music became "probably the greatest single influence in Soviet music."²⁰ In 1943 he was awarded the Stalin Prize for his seventh piano sonata, Stalingrad.

And then without warning he was in disgrace. On February 10, 1948, the Central Committee of the Communist Party issued a public resolution saying that "Russian composers had allowed themselves to be infected by Western musical thinking, with the result that the complex, dissonant, iconoclastic music they wrote was far removed from the masses."²¹

Prokofiev was one of the main targets of this attack, and yet his music was the exact opposite. "His music is predominantly melodious, harmonically and contrapuntally clear."²² In some instances he used dissonance for descriptive purposes, but it was "almost always conceived as purely functional and inevitably gave way to clear and accepted harmonies."²³

²⁰David Ewen, The World of 20th Century Music (Englewood Cliffs, N. J., 1968), p. 577.

²¹Ibid.

²²Robert Sabin, "Prokofiev, A Classicist but Decadent," Musical America, 71 (Dec. 15, 1951), 5.

²³Nestyev, Prokofiev, p. 467.

Prokofiev did not deserve this scathing denouncement of his work. His music above all else is "Russian," and he constantly strove "to discover a fresh musical language attuned to the epoch of Socialism," as Prokofiev wrote in the Soviet Press.²⁴

Prokofiev appears as a phase of reaction of the absolute against an esthetics that had loaded music with philosophy, mysticism and literature. His native tendency was to bring music back to the world of pure sound, to draw it down from the infinite and intangible to nearer and familiar spheres.²⁵

James Bakst in A History of Russian Soviet Music states:

"Prokofiev developed Russian national intonations by integrating elements of his melodic style with elements of Russian folklore."

After this denunciation the rebuked composer lost no time in trying to gain official favor. Prokofiev in a letter to a fellow composer, Khrennikov states: "The existence of formalism in some of my works is probably explained by a certain self-complacency, an insufficient realization of the fact that it is completely unwanted by the public."²⁶

In his opera, A Tale of a Real Man, Prokofiev attempted to correct the "errors" in his music as seen by the Central Committee. He does not completely succeed, and not until his oratorio, On Guard for Peace, and a vocal-symphonic suite, Winter Bonfire, does he find final acceptance. In 1951 he again was awarded the Stalin Prize.

²⁴Moisenko, op. cit., p. 177.

²⁵L. Sabaneyev, "Russia's Strong Man," Mod. Music, 4.

²⁶David Ewen, op. cit., p. 578.

Prokofiev died on March 5, 1953. He continued to compose until the very end and died quite suddenly from suffocation. As fate would have it, his death was overshadowed by the death of Josef Stalin, who died three hours after Prokofiev.

CHAPTER II

ALEXANDER NEVSKY

Prokofiev's ability to write music for a comparatively popular medium and yet to maintain the highest artistic integrity and standards was proven by Alexander Nevsky. Although originating as motion picture music, it is nevertheless one of the composer's finest creations, a work of great dignity and power.¹

The film is built around the Russian defense of Novgorod in 1242 against the invading Knights of the Teutonic Order, and was directed by Sergei Eisenstein in collaboration with Dimitri Vasiliev. Prokofiev had long admired the work of Eisenstein, and was delighted when asked to do the sound track. "Nothing could have better suited Prokofiev's talent, his natural predilection for concrete, visual images than the dynamic and many-faceted art of the motion picture."²

Prokofiev had been to Hollywood during his stay in the United States and had observed the making of films, especially the techniques of recording the sound tracks, which he later used and revised for his own purposes. Prokofiev realized from the beginning the importance of the musical score (in films), and he criticized the " 'anti-musical' tendencies of culturally underdeveloped directors."³ He had nothing in this way to fear from Eisenstein

¹Ewen, op. cit., p. 593.

²Nestyev, Prokofiev, p. 249.

³Ibid.

for he found "that in addition to being a brilliant director, Eisenstein was a keen musician."⁴ They worked very closely together and used every conceivable method to create the most suitable music possible.

On one occasion Prokofiev was having a particularly hard time conceiving the sound that Eisenstein wanted.

Seeing that we were getting nowhere, I ordered some 'prop' instruments shot, these being played (without sound) visually and projected the results for Prokofiev-- who almost immediately handed me an exact 'musical equivalent' to that visual image of pipes and drummers which I had shown him.⁵ (See figure 1, page 13.)

Other methods of obtaining a perfect integration of music and film were tried. "There are sequences in which the shots were cut to a previously recorded music-track" and there "are sequences for which the entire piece of music was written to a final cutting of the picture."⁶

Prokofiev also experimented with the actual recording of the music. He took a very personal interest in this and often was present at the recording sessions. He suggested placing the horns and trumpets in one studio and the chorus in another. This required the mixing of three sound sources, which at that time,

⁴Seroff, op. cit., p. 215.

⁵Sergie Eisenstein, The Film Sense (N.Y., 1942), pp. 158-159.

⁶Jay Leyda, KINO, A History of the Russian and Soviet Film (N.Y., 1960), p. 351.



Two of the shots from *Alexander Nevsky* shown to Prokofiev by Eisenstein (see pages 158-159), to which the composer wrote his "musical equivalent."



Fig. 1--Two shots from the film Alexander Nevsky from The Film Sense by Sergie Eisenstein.

was not a standard practice.⁷ In another instance he noted that too powerful a sound played directly into a microphone would distort the recording. He used this to good advantage.

When the music characterizing the German crusaders was being recorded, he had the musicians play the fanfares directly into the microphones; the result was a harsh, snarling sound which sharpened and exaggerated the themes of the Teutonic Knights.⁸

The film was first shown in Russia on December 1, 1938, and was a great success. This was due in large part to the mutual respect that Eisenstein and Prokofiev shared for each other.

When the film was shown in the United States, it received excellent reviews; but Eisenstein still felt that one aspect of the film was still being overlooked. "I think there could be more said about the visual and sound unity and composition: in some of the sequences we've reached with Prokofiev the results I was dreaming about pretty long ago."⁹

While he was composing the film score, Prokofiev "realized that he had here the materials for a major musical composition. He extracted the most graphic pages of his score, amplified and extended them, and developed the whole into a cantata."¹⁰

The cantata has seven sections or pictures and is founded on the lofty patriotic idea as expressed by the hero of the movie, Duke Alexander Nevsky: "If a stranger visits Rus, he is welcome to

⁷Seroff, op. cit., p. 216.

⁸Nestyev, Prokofiev, pp. 294-295.

⁹Leyda, op. cit., p. 350.

¹⁰Ewen, op. cit., p. 594.

come as a guest; but if he comes with a sword, by the sword shall he perish. By that stands and shall stand the Russian land."¹¹

The seven sections are

I. "Russia Under the Mongolian Yoke" In sombre music the composer evokes the feeling of desolation that seizes Russia following the Tartar invasion in the middle of the thirteenth century.

II. "Song of Nevsky" With ringing, soaring lines of music the chorus raises its voices in praise of the hero, Nevsky, who has helped bring about the defeat of the Swedes on the Neva River.

III. "Crusaders in Pskov" The Teutonic Knights, masquerading as religious crusaders, are depicted in music that pointedly combines Gregorian cadences with brutal, modern harmonies and sonorities.

IV. "Arise, Ye Russian People" The people of Russia are urged to rise against the invaders, the music now reflecting the intensity of this sentiment.

V. "The Battle on the Ice" A gruesome realistic picture is drawn of the savage battle on Lake Chud.

VI. "Field of the Dead" Grief for the dead, expressed in a song by a Russian girl, mingles with the exaltation of patriotism.

VII. "Alexander's Entry Into Pskov" A grandiose hymn of triumph is sounded by chorus and orchestra to celebrate the victory of Nevsky as he enters with glory into the city of Pskov.¹²

The cantata required much extra work in developing it from the film score. Some movements were basically the same, but most had to be reworked and expanded. Prokofiev was very careful to make sure that the cantata had an inner logic of its own and not just a random selection of excerpts from the film. The general

¹¹Moisenko, op. cit., p. 181.

¹²Ewen, op. cit., p. 594.

structure has certain features of the sonata form. The first four movements serve as the introduction and exposition, the fifth is the development of the main theme and the last movement serves as a recapitulation.¹³

The orchestration of the cantata is typically Prokofian and is "laudable, economic and clear."¹⁴ With only a few instruments he can paint startlingly real "musical" pictures for the listener. A good example of this is the first movement. "The combination of the very high and very low registers of these instruments, moving in unison four octaves apart, creates an unusual effect which heightens the feeling of a vast and desolate Russian landscape."¹⁵

The instrumentation is standard except for the addition of a tenor saxophone, which is used to imitate the sound of a "gusli," a Russian national instrument having a round concave body, parchment soundboard, and one horsehair string.¹⁶

Prokofiev kept Alexander Nevsky on a level that the Russian people could understand and incorporated many other means, besides that of orchestration, to do this.

In the second movement there "is an obvious relationship between the principal melody of this chorus and the traditional Russian folksong; the byliny."¹⁷

¹³Nestyev, Prokofiev, p. 299.

¹⁴Soviet Press as quoted in Realist Music, p. 183.

¹⁵Nestyev, Prokofiev, p. 300.

¹⁶Moisenko, op. cit., p. 39.

¹⁷Ibid., p. 300.

The third movement contains the musical description of the Catholic Teutonic Knights. The composer gives us a good idea of what he went through to make this movement relevant to today's audience.

As the action is laid in the 13th century I was above all interested to know what music was sung by the Catholics at that period. I got hold of a book containing a collection of Catholic chants of various periods, but this music was so strange to us that it was impossible to use in the film. No doubt the Teutonic Knights, going into battle, sang it with frenzy but to modern ears it would have sounded cold and expressionless. So I was obliged to compose for the Knights music that would sound more apt to contemporary listeners.¹⁸

In the fourth movement he creates a very "Russian" song that calls the people to arms. "In its harmonic structure, which alternates between C minor and E flat major, it is quite akin to Russian folk song."¹⁹

The fifth movement is the most developed of all the sections. It vividly paints the scene on Lake Chud from early dawn until the enemy perishes beneath the ice. The use of dissonance and overlaying of the main themes against a very rhythmic background produces the most dramatic moments in the cantata.

The aria "The Field of the Dead" in the sixth movement conveys its Russian nature through its melody and harmonization.

"In Alexander Nevsky, Prokofiev comes forth as a poet of Russia, extolling her vast spaces, the expanse of her fields, and the might of her people."²⁰

¹⁸ Abraham, op. cit., p. 40.

¹⁹ Nestyev, Prokofiev, p. 302.

²⁰ Ibid., p. 459.

CHAPTER III

PROKOFIEV'S USE OF THE BRASS SECTION

In Prokofiev's Alexander Nevsky the brasses play an important part in the overall effectiveness and descriptive power of the work.

The brass section called for can be classified as the traditional section in a score which employs woodwinds by threes:

4 Horns
3 Trumpets
3 Trombones
1 Tuba¹

The brasses in the score are all written in C, a practice that Prokofiev was fond of and one that he wanted to see adopted by other composers. The brasses are not over-used in any section of this work. Further, it is the manner in which they are used that is of the utmost importance to this study.

"Russia under the Mongolian Yoke"

"The first movement is a remarkable tone picture of the vast, empty Russian landscape, remarkable above all for the economy of the means employed."² (See Figure 2, page 19.)

Out of a total of forty-two measures, the brasses are only used in thirteen of those measures; and yet it is because of the brasses,

¹Walter Piston, Orchestration (New York, 1955), p. 207.

²Moisenko, op. cit., p. 38.

particularly the tuba, that the movement achieves its objective. Of the thirteen measures using brass, the tuba appears in eleven. In the first four measures the tuba, in relationship to the strings, leaves an indelible imprint on the listener's memory. The first sound covers a span of five octaves with the tuba serving as the

The image shows a page of a musical score for Prokofiev's *Alexander Nevsky, I*, measures 1-7. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Ob. I, 2 Cl. (Cl. a2 and Cl. b), 2 Fg. (Fg. a2 and Fg. b), C. F., Tuba, V. I, V. II, Viols, Celli, and C.B. The tuba part is particularly prominent, with a 'SOLO' marking and 'mf espress.' dynamic. The strings provide a foundation, with cellos and basses doubling the tuba notes. The score includes various musical notations such as dynamics (f, mf, p), articulation (accents), and phrasing slurs.

Fig. 2--Prokofiev, Alexander Nevsky, I, measures 1-7

foundation. The tuba note is doubled by the basses and celli, but it is the tuba sound that predominates. In the first few measures the tuba is performing its normal function, that of contributing

"massive solidity to the bass of the orchestral tutti, doubling the bass instruments at the unison or octave below."³

The image shows a musical score for measures 8-10 of Prokofiev's Alexander Nevsky, I. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Ob. I, C. Ing., Cl. B., C. F., T-ba II, Tuba, Flauti, V. II, and Viola. The Trumpet II part (T-ba II) is marked 'poco sord.' and 'pp'. The Viola part (Viola) is marked 'p'. The score shows various musical notations including notes, rests, and dynamic markings.

Fig. 3--Prokofiev, Alexander Nevsky, I, measures 8-10

In Figure 3 the second trumpet enters in the low register which Prokofiev favors, producing a color that is in keeping with the descriptive nature of the movement. This tessitura of the trumpet is used frequently for its very distinctive timbre. In using the trumpet this way, Prokofiev gets away from the "traditional flourish of trumpets and drums."⁴

The entrance of the second trumpet also reinforces the oboe line and helps control the "natural tendency to loudness and even coarseness"⁵ that the oboe possesses in this lower register.

³Piston, op. cit., p. 290.

⁴Ibid., p. 249.

⁵Ibid., p. 152.

The image shows a page of a musical score for Prokofiev's *Alexander Nevsky*, I, measures 11-13. The score is for a full orchestra and includes parts for Ob. II, Cl. b., Sax. ten., 2 Fg., C. F., T. ba. I, 4 Cor., Tuba, Fletti, V. I, V. II, Violo, and Celli. The music is in 2/4 time and features a variety of dynamics and articulations. Key markings include "SOLO, in distanza", "p dolce", "con sord.", "f", "pp", "p", "ppp", "sul pontic.", and "luc.". The tuba part is particularly prominent in measure 11, and the horns enter in measure 11 with a dissonant chord.

Fig. 4--Prokofiev, Alexander Nevsky, I, measures 11-13

In Figure 4 the entrance of the tuba brings emphasis to the dissonance in measure ten and prepares the listener for the climax in measure eleven. In measure eleven the horns enter on a dissonant chord, but the effect is lessened by the use of mutes. In their first entrance the horns are used in a traditional way to reinforce the harmonic structure and give added weight to the dissonant climax of the measure. The first trumpet enters in measure eleven, also muted, which results in a "nasal" quality that adds to the descriptive element. Again it is the tuba that predominates because of the low register in which it enters, and the fact that his E is an anticipation of the resolution to the dominant seventh

chord in measure twelve. In Figure 5 the tuba enters again in a recapitulation of the opening theme of the movement.

The image shows a page of a musical score for measures 27-34 of Prokofiev's *Alexander Nevsky*, I. The score is for a full orchestra. The instruments listed on the left are: Ob. I, C. Ing., 2 Cl., Cl. b., 2 Fg., C.F., Tuba, V. I, V. II, Viols, Celli, and C.B. The tuba part is the focus, showing its entry in measure 27 and its role in the recapitulation. The score includes dynamics like 'f' (forte) and 'mf' (mezzo-forte), and markings like 'solo' and 'subito'.

Fig 5--Prokofiev, Alexander Nevsky, I, measures 27-34

That the first movement ends with a clear tonal image of Russia's vastness is due in part to the special scoring for the brass section by Prokofiev.

"Song about Alexander Nevsky"

In this second section it is again the tuba that performs the predominant brass role. The brasses are used in twenty-eight of the ninety measures that comprise this second section, and the tuba appears in all but one of those twenty-eight measures. The only other brasses used are the horns, which appear in eleven measures.

The second section is primarily a choral movement with the orchestra serving as the accompaniment. It is a good example of the simplicity that Prokofiev strove for in his orchestration.

The "Song about Alexander Nevsky" is a recalling of "the previous exploits of Prince Alexander Nevsky in repelling a Swedish invasion,"⁶ and from the first entrance of the tuba, a reflective quality permeates the music. The tuba in measures one through eight, (See Figure 6, page 24.) carries the responsibility of the harmonic progression. The basses somewhat reinforce the tuba in measures one, three, five and seven; but the tuba playing the sustained notes becomes the main bass instrument.

The use of the tuba in this texture is not traditional but certainly contributes to the "Russian" quality that is evident from the very beginning. It is also interesting to note the dynamic level, piano. It is not uncommon for the tuba to play piano in this register; but a great deal of control on the part of the performer is needed to play softly with the strings, as opposed to playing a piano passage in which all of the brasses are used.

In Figure 7 the tuba cadences with the strings to bring the lento section of this movement to an end. (See Figure 7, page 25.) The use of the tuba in the last two measures seems to give a feeling of finality to the section that would not be achieved by the string basses alone.

⁶Abraham, op. cit., p. 38.

5 Lento. $\text{♩} = 60$

2 Fl. *p tenuto*

2 Cl. *p tenuto*

Cl. b. *p tenuto*

Tuba *p*

Alti
CORO

Tenori

V. I
div.
a 3

V. II

Viola

Celli

C. B.

A = 20 612 = 20 22 = 20
Yes, I was on the River

Fig. 6--Prokofiev, Alexander Nevsky, II, measures 1-10

In the Piu mosso section (see Figure 8, page 26), the tuba takes on another role, that being rhythmic as well as harmonic. In measure thirty-five while the double basses are doubling the vocal part, the tuba plays the root of the g minor triad and also emphasizes the fact that the measure is in 3/4 meter.

The image shows a page of a musical score for Prokofiev's *Alexander Nevsky*, Part II, measures 21-29. The score is arranged in a standard orchestral format with multiple staves. At the top right, there are markings for *rit.* and *poco*. The vocal parts (A. T. and B.) include lyrics in Russian: "ЗЛО - Е ВО - НИ - СТВО, ВОИ - СКА - Е. ИМПА - Е. С." and their English translation: "Evil of fighting men, army of the Goats." The instrumental parts include C. F., Tuba, Arpa, V. I., V. II., Viols, Celli, and C. B. The score contains various musical notations such as dynamics (mf, mp, p, f), articulation (rit., poco), and phrasing slurs.

Fig. 7--Prokofiev, Alexander Nevsky, II, measures 21-29

Measures thirty-nine through forty-five (see Figure 9, page 27) return to the original slow tempo; and the tuba is seen in still a third role, that of being a melodic instrument.

Through these measures the tuba doubles the bass line of the chorus an octave lower, giving the sound a very virile quality. This doubling also seems to strengthen the feeling of nationalism conveyed by the words "For our great land, our native Russian land."

In measure forty the horns enter in their characteristic role of providing a harmonic background. Prokofiev's choice of the horns at this point compliments the vocal timbre, which is comprised of the basses alone.

The next entrance of the tuba in measure fifty (see Figure 10,

2 Fl.

2 Cl.

Cl. b.

Sax.

2 Tr.

C. F.

I. II
Cor.

III. IV

Tuba

Timpano

T. mil.

C. C.

Arpa

T.

B.

Ho. 30 - 32 - 28
We moved down the

Въ ихъ ря- дахъ - бе- жахъ ко- нямъ, гдѣ ко- лѣ- ты - бы- ло - ко- лѣ- ты.
Through their ranks ran a lane where the spear was thrust.

V. I

V. II

Viola

Celli

C. B.

Fig. 10--Prokofiev, Alexander Nevsky, II, measures 48-54

The horn entrance in measure eighty-three is in perfect agreement with the spirit of the words "Rise to arms, arise."
(See Figure 11, page 29.)

ritenuto

2 Fl.

2 Eup.

C. Tr.

4 Cor.

Tuba

Arpa

A.

T.

B.

V. I. div.

V. II

V. lo

Celli

C. B.

ritenuto

Lyrics:
 -ра, ПОД-НИ-МУСЬ НА БОИ, СЛАВ-НЫМЪ НЕМЪ-РО-РОД!
 -rise? Rise to arms, a - rise, great totem New-go - rod!

Fig. 11--Prokofiev, Alexander Nevsky, II, measures 82-90

The harmony progresses from a B flat chord on the first beat to perfect fifths on the second, to a dominant C chord minus the third in measure eighty-four, so that the progression goes from consonance to dissonance as the call to arms is sounded by the chorus. The harmonic movement is coupled with an increase in dynamic level. Thus, the entrance of the tuba emphasizes even more strongly the open harmony of measure eighty-four. The actual horn writing is in keeping with the usual practice of writing the first and third horn parts high, and the second and fourth parts low.

Again, the tuba lends a strong feeling of finality with the entrance of low B flat in the last measure.

"The Crusaders in Pskov"

The third movement describes the sacking of Pskov by the Teutonic Knights, and it is in this movement that Prokofiev uses the brasses most effectively. In this movement the brass section is used to portray the inhumane and barbaric qualities of the invaders.

Out of the eighty measures in this section the brasses are employed in sixty. This movement deals with war and cruelty, two emotions that the brasses are often used to depict; and yet Prokofiev succeeds in putting his own stamp of individuality on this ancient theme.

In his brass writing for this movement Prokofiev uses less than a common approach, as can be seen in Figure 12, page 31.

The image shows a page of a musical score for Prokofiev's Alexander Nevsky, III, measures 1-8. The score is for a full orchestra and includes parts for Tuba, Trombones (I, II, III), Horns (1-4), Trumpets (1-4), and Timpani. The first measure shows a complex, dissonant chord with various dynamics and articulations. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4. The first measure is marked with a forte (f) dynamic and a 'senza sord' (without mute) instruction. The score is arranged in a system with five staves, each representing a different instrument or section of the orchestra.

Fig. 12--Prokofiev, Alexander Nevsky, III, measures 1-8

The first chord is very dissonant and for a good reason. The basic chord is a C# minor triad with a B# sounding against it. It is interesting to note just how dissonant it does sound, and then to realize that the B# is only present in one voice, the second trombone. The strength of this note can be attributed in part to the voicing of the trumpets. Not only are the trumpets in their low register, but the second and third trumpets are in mutes. This use of open and muted trumpets simultaneously adds a definite harshness to the sound; but at the same time, it prevents them from overpowering the other parts. In addition to this the first and second horns are doubling the trumpet note in octaves, but on their instrument the C# predominates over the trumpets. The horns are also senza sord (without mute) at this point. The third and fourth horns are playing the fifth of the chord, G#, in octaves in a range that blends well with the trombones. The first trombone is the only instrument playing the third, E, and this merely proves once again the strength of that particular note of the triad.

The principal reason for the distinctive sound in this measure is due to the fact that, minus the tuba part, all the parts lie within the range of one octave. The tuba being an octave lower reinforces the moving part and adds depth to the chord.

The tension abates somewhat as the tuba and third trombone move down to the C \sharp (B \sharp); but when they reach the B \sharp , it becomes even more dissonant. Now there is the sonority of a C \sharp minor triad sounding against a B \sharp and a B \sharp . The dissonance is strengthened further by the first trumpets and the first and second horns repeating their notes on the second beat of the measure. This, coupled with the movement of the third trombone and tuba, serves to provide momentum within the measure. Measures three and four provide a slight release of tension accompanied by a marked lowering of the dynamic level, but the dissonance is still present in the moving trombone and tuba parts.

In Figure 13 the opening motive has been transposed to A minor, and the spacing has been widened considerably. The same

Fig. 13--Prokofiev, Alexander Nevsky, III, measures 9-13

dissonant relationships are present in the harmony, but the expansion of range makes this passage even more striking than when first heard. The trumpets are now in a register that is very penetrating and powerful. This is true of all the parts.

The image shows a musical score for measures 16-20 of Alexander Nevsky, III. The score is arranged in systems. The first system includes Tuba III, Cor. II and IV, Tuba, and G.C. The second system includes vocal parts A, T, and B. The brass parts feature a prominent motif of a descending interval of two octaves, often marked with dynamics like *p < mf* and *f*. The vocal parts have lyrics in Latin: "ta - vi, pe - des me - os, in cym - ba - lis, ex - pec - ta - vi, pe - des me - os, pe - des me - os, in cym - ba - lis, in cym - ba - lis".

Fig. 14--Prokofiev, Alexander Nevsky, III, measures 16-20

In Figure 14 appears one of the most distinctive brass motives found in the entire work. In measure seventeen the third trumpet and tuba are doubled at the interval of two octaves. This doubling occurs throughout this section and adds immeasurably to the ominous effect that Prokofiev wanted. The chant in the chorus is one of mock religiousness; and the nature of the figure, mentioned in the previous paragraph, up a step then down one-half step, yields a sense of foreboding that reminds the listener that beneath the

exterior of the crusaders lies cruelty and treachery. Prokofiev further supports this idea in measure eighteen, where the horns and tuba together produce a perfect fifth followed by a perfect fourth. In this same figure the horns are also leaping an octave, further strengthening the hollow sound of the fourth.

In Figure 15 the horns and trombones state the fanfare that represents the Knights, and Prokofiev sets this against the chorus. He uses muted trombones in unison with the horns to obtain a harsh quality that he originally obtained in the film by having the brass play the fanfare directly into the microphones in the recording studio.

The musical score for Figure 15 consists of two systems. The first system features brass instruments: 4 Cor., III, Tral, III, A., T., and B. The second system features a chorus with parts for Alto (A.), Tenor (T.), and Bass (B.). The lyrics for the chorus are: "Pe - des me - os, in cym - ba - lia." and "Pe - re - grinus, re - pec - ta - vi, pe - des me - os, in cym - ba - lia." The score includes dynamic markings such as *f*, *ff*, and *rit.*, and tempo markings like *cresc. and.*

Fig. 15--Prokofiev, Alexander Nevsky, III, measures 29-32

There is a constant increase in dynamic level and harmonic complexity until there comes a re-statement of the original brass motive as it appeared in measures seventeen and eighteen, bringing to an end this section of the third movement.

After a Largo con prima section of soli strings depicting the suffering of the Russian people, the brass enter with the fanfare of the Teutonic Knights in ominous counterpoint to the motive in the strings. (See Figure 16.)

Fig. 16--Prokofiev, Alexander Nevsky, III, measures 54-59

The tension and dissonance have by now increased considerably. The score shows an expansion of the instrumentation and a wider spacing of the brasses in the fanfare motive, which is played against a constant shifting harmonic structure in the strings. In measures twenty-nine through thirty-three the fanfare was given by unison horns and trombones. In this entrance it appears in octaves

using horns, trombones and trumpets. The biting, piercing quality is maintained by using senza sord. horns together with con sord. (muted) trumpets and trombones. This combination allows for the fact that when muted, brass instruments lose considerable body in their sound. The open horns are filling this vacuum while allowing the trumpets and trombones to supply the harshness in the fanfare. The counterpoint climaxes in measure fifty-nine, and Prokofiev adds the first trumpet, senza sord., at the very last moment to heighten the climatic effect.

In Figure 17 the horns appear in a different setting than any used in the entire work thus far. Here Prokofiev uses the horns to

The image shows a page of a musical score for Alexander Nevsky, III, measures 58-62. The score is arranged in a standard orchestral format with multiple staves. The top section includes the first horn (I), second horn (Cor. II), third and fourth horns (III, IV), three trumpets (3 Trpt), and tuba. Below these are the timpani (Timp.) and guitar (G.C.). The bottom section features the vocal parts: Alto (Alti), Tenor (Tenori), and Bass (Bassi). The vocal parts have lyrics: "Pe-re-grinus, ex-pec-ta-vi, pe-des me-os". The instrumental parts include various brass instruments, and the vocal parts are accompanied by piano (p) and forte (f) dynamics, with a crescendo (cresc.) marking.

Fig. 17--Prokofiev, Alexander Nevsky, III, measures 58-62

reinforce and strengthen the vocal parts. The first horn doubles the first tenor part, the second horn doubles the second tenor

part, and the third and fourth horns double the first and second bass parts. There is a general crescendo from measure fifty-eight, and the horns support the chorus against the increasing dynamic level and complex harmonic structure in the strings.

In measure sixty-five (see Figure 18), two trombones enter with the fanfare in what seems to become an often used practice for Prokofiev in this work, one con sord. and one senza sord. Against

Fig. 18--Prokofiev, Alexander Nevsky, III, measures 65-66

this fanfare Prokofiev uses two trumpets in a partial rhythmic augmentation of the same fanfare.

In Figure 19 the brass are used in a typical Prokofian manner. In measure seventy the horns, con sord. and trombones, senza sord., state the fanfare in C# minor. Two beats later the trumpets, one senza sord. and two con sord., state the fanfare in diminution and

Fig. 19--Prokofiev, Alexander Nevsky, III, measures 70-74

in the key of E minor. In measure seventy-two the third trombone and tuba enter with the theme again in diminution and in the tonal level of F minor.

This polytonal treatment of the theme is in keeping with Prokofiev's views on harmony. Although he strove for basically simple harmonies, he was not against using dissonance for "descriptive purposes" or for "depicting the terrible, cruel, and ugly side of life."⁷

The movement ends with a return to the original brass motive as it appeared in measures nine and ten, and it seems to provide a final testament to the inhumane and barbaric qualities possessed by the Teutonic Knights.

"Arise, Ye Russian People"

With this section Prokofiev sets into musical terms the Russian call to arms against the Teutonic Knights. In the opening five measures (see Figure 20, page 39), we again see the low register of the trumpet used to create an individual, personal sound. Except for the first and second trumpet all the brass and woodwinds are playing the same rhythmic pattern in octaves. What stands out in this passage is the economy of means employed to gain the desired effect. The first and second trumpet figure, as an anticipation of the unison syncopated figure, balances well against the other parts. The horns are used as before to emphasize the choral parts, but not so much harmonically as melodically.

⁷Nestyev, Prokofiev, p. 479.

Pic.

2 Fl.

2 Ob.

C. Ing.

2 Cl.

Sax.

2 Fg.

I, II

T. - b

III

4 Cor.

3 Trn
e Tuba

Fig. 20--Prokofiev, Alexander Nevsky, IV, measures 1-6

4 Cor.

8 Trn
e Tuba

Flauti

Cimpra

Tam-tam

S.

A.

T.

B.

русск. во. за славный бой, за суровый бой, несл. ра. до. до. несл. см. р. за
 Russian folk, in bat. tle just, in fight to death. A. - rise Yo. Pro. ple, from, and brave, de.

Fig. 21--Prokofiev, Alexander Nevsky, IV, measures 7-11

In measures seven and eight (see Figure 21, page 39), he uses the first and second horns in unison to emphasize the most important notes of the melody, while leaving the tones of secondary importance to the chorus.

In Figure 22 is used a similar technique, the trombones and tuba now added for more emphasis, that is reserved for the important cadences on the fourth and first beats of the measure.

Fig. 22--Prokofiev, Alexander Nevsky, IV, measures 21-25.

In Figure 23, page 41, the trumpets and horns in measures twenty-eight and twenty-nine appear in what can be termed a conventional manner. The figure is like a fanfare in its appearance; and the trumpets and horns are in thirds, a practice that dates back to the first use of brass instruments in classical music. In this

instance it seems very appropriate to fall back on an old established practice because the brass instruments are doubling the vocal parts and reaching a climax at the same time.

In measures thirty through thirty-three the horns are used very effectively to modulate from E Flat major to D major and to provide some feeling of inner motion as the tempo slackens its pace.

The image shows a page of a musical score for Alexander Prokofiev's *Alexander Nevsky*, Part IV, measures 26-33. The score is arranged in a system with multiple staves. From top to bottom, the staves are: Tuba III, 4 Cornets, 3 Trumpets and 3 Tubas, Piano, Cymbals, Tam-tam, Arpa (Harp), and four vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics in Russian and French. The Russian lyrics are: 'ВЕРИТЕ, ВО ДНЬ ПОСЛАШЕ, ЗА НАС БЫ СВОЮ ОТЕЧИНУ.' The French lyrics are: 'rise Ye People, free and brave, defend our fair, our native land.' The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 23--Prokofiev, Alexander Nevsky, IV, measures 26-33

After a slow section which contrasts beautifully with the previous one, the brass enter in measure sixty-five (Figure 24, page 43), where they serve a triple function. They effect a modulation back to E Flat major, provide a return to the original tempo, and support a change in the vocal texture as the sopranos and altos take up the original theme.

This is perfect integration of brasses with choral parts and supports the total concept of the movement. With two well placed notes Prokofiev returns to the original mood of a call to arms.

This section ends with the "fanfare-like" figure found originally in measures twenty-eight and twenty-nine. Prokofiev has very judiciously maintained his individualistic scoring of the brass section. When he does use a well entrenched practice, he uses it to its best advantage.

The image shows a page of a musical score for Alexander Prokofiev's *Alexander Nevsky*, Part IV, measures 65-66. The score is arranged in two columns. The left column contains the vocal parts for the Chorus, with lyrics in Russian: "встаете, пойдете на войну" (rise to arms, ye). The right column contains the instrumental parts for the brass and percussion sections. The parts are labeled as follows: Tuba II, 4 Cornets, 3 Trumpets and Tubas, Cymbals, Campana, Tam-tam, Arpa, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is written in a major key and 2/4 time. The brass parts feature a prominent fanfare-like figure, and the vocal parts are in a call-to-arms style.

Fig. 24--Prokofiev, Alexander Nevsky, IV, measures 65-66

"The Battle on the Ice"

This section is the culmination point of both the motion picture and the cantata. It is a massive movement, both in length and content; and there can be no doubt in the mind of the listener that the battle that took place on Lake Chud was brutal and devastating. The brasses are used very extensively and provide some of the most dramatic and powerful sequences.

The first entrance of the brass in Figure 25 is a statement of the Teutonic Knights fanfare. Prokofiev uses a muted trombone and English horn played off-stage to give it a feeling of Distance, a foreboding sound serving as a final call to battle.

The image shows a musical score for five brass instruments: C. Imp., Cl. I., Cl. b., C. F., and Tuba I. The score is in 2/4 time and features a fanfare motif. The C. Imp. staff is marked "In distance" and "mp". The Cl. I. staff is marked "mp". The Cl. b. staff is marked "mp". The C. F. staff is marked "mp" and "p". The Tuba I. staff is marked "In distance, and wood." The score consists of five measures, with the first measure being the most prominent.

Fig. 25--Prokofiev, Alexander Nevsky, V, measures 13-16

In Figure 26, page 44, the tuba is again used a sola and enters with a development of the original fanfare. The second horn and tenor saxophone enter two measures later with a restatement of the last three measures of the fanfare. The tuba's development of the

theme lends motion and is in keeping with the increasing intensity of the battle.

Fig. 26--Prokofiev, Alexander Nevsky, V, measures 20-25

Figure 27, page 45, illustrates the rhythmic aspect of Prokofiev's writing that he himself labels motor, firmly established in the strings and woodwinds combined with an interesting use of the first trumpet. The first trumpet, con sord, is used to echo the figure played by the violins and violas. The trumpet is the only instrument playing this line; it lends an important contrapuntal element to the momentum of the combined violin, viola, and trumpet line.

The motor rhythm of Prokofiev was mentioned in the preceding paragraph; but, as seen in Figure 28, page 46, the composer creates an even greater rhythmic drive by his use of the tuba (measures fifty-one and fifty-two). In having the tuba play only the

Fig. 27--Prokofiev, Alexander Nevsky, V, measures 36-39

downbeats and in not doubling the string bass part, which is an entirely feasible texture, Prokofiev has reinforced the natural "strong-weak" division of each individual beat. This serves to increase the rhythmic energy of the beats and provides a change in the basic feeling of the rhythmic pattern (which had remained the same since the start of this section).

Figure 29, page 47, shows the careful attention given to tone color and tessitura in the brass writing. The trumpets are placed at the very bottom of their range and are combined with the

The image shows a page of a musical score for Prokofiev's *Alexander Nevsky*, Part V, measures 48-52. The score is arranged in a system with multiple staves. The instruments listed on the left are: 4 Cor. (4 Cornets), Trn III (3rd Trumpet), Tuba, Trombone, Legno (Woodwinds), T.mil. (Timpani), VI (Violin I), VII (Violin II), Viola, Celli (Celli), and C.B. (Contrabass). The brass parts (4 Cor., Trn III, Tuba, Trombone) are marked with dynamics like *f pesante* and *con sord.* (muted). The woodwinds and strings (VI, VII, Viola, Celli, C.B.) are marked with dynamics like *pian.* and *arco*. The score is written in G major and 2/4 time. The music features a prominent brass motif that is central to the piece's theme.

Fig. 28--Prokofiev, Alexander Nevsky, V, measures 48-52

trombones. All the brass are muted, adding a harshness to the motive, which depicts the cruelty of the battlefield. Of special importance is the horn entrance in measure seventy-eight. Rather than having the trumpets go up to their C#, thereby destroying the strength of the theme, the horns enter with the proper C# in the correct octave and carry the theme to its climax.

In measure seventy-nine the third trombone drops out leaving the horn sound to predominate. The third trombone had been the only instrument playing senza sord.; now his exit leaves the first and second trombone and first and third horns, con sord., playing against the third and fourth horns, senza sord. The tonal color of

The image shows a page of a musical score for measures 75-80 of Prokofiev's *Alexander Nevsky*, Part V. The score is arranged in two systems. The first system on the left shows the beginning of measures 75 and 76. The second system on the right shows measures 77, 78, 79, and 80. The instruments listed on the left are Tuba (I, II, III), Cor (I, II), 3 Traps, and Tuba. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions like "mf percu" and "mf percu" are present. The bottom of the page features a series of small boxes, likely representing a MIDI or digital score representation.

Fig. 29--Prokofiev, Alexander Nevsky, V, measures 75-80

the muted instruments now predominates but is strengthened by the instruments playing senza sord.

The second trumpet, con sord., takes over the role of keeping the pulse going by offsetting the rhythmic pattern of the strings

The image shows a page of a musical score for Alexander Prokofiev's *Alexander Nevsky*, Part V, measures 88-91. The score is arranged in two systems. The first system includes parts for Trumpets I and II, 4 Cornets, 3 Trumpets and Tubas, Timpani, Snare Drum, and Tom-tom. The second system includes parts for Violins I and II, Viola, Cello, and Double Bass. The score shows complex rhythmic patterns and dynamics markings such as 'con sord.', 'senza sord.', and 'poco'.

Fig. 30 - Prokofiev, Alexander Nevsky, V, measures 88-91

and high woodwinds. In measure ninety Prokofiev alters the original fanfare by retaining the tuba and first and second horns on G instead of completing it in octaves. In order to offset this change, and to retain the strength of the climax, the first trumpet

enters, senza sord, with the original ending of the fanfare. This entrance of the first trumpet keeps the fanfare pushing ahead to its climax and offsets the sustained note of the tuba and horn.

As this section progresses toward its large climax and the entrance of the chorus, Prokofiev uses the trumpets to sustain the emotional intensity until measure ninety-nine in Figure 31.

The musical score for Alexander Nevsky, V, measures 93-100, is presented in two systems. The first system (measures 93-99) includes parts for I. Tuba, II. III. Tuba, 4 Cor., 3 Trni, and Tuba. The second system (measures 100-106) includes parts for II. III. Tuba, 4 Cor., 3 Trni, Tuba, Timp., Piatii, Trombo, T. mil., G. C., Tac-tan, Arpa, A., T., and B. The score features various musical notations including notes, rests, and dynamic markings such as 'senza sord' and 'p'.

Fig. 31--Prokofiev, Alexander Nevsky, V, measures 93-100

The fanfare enters in measure ninety-three; here the composer prevents a premature climax by beginning the fanfare again in measure ninety-seven. When the full force of measure ninety-nine arrives, Prokofiev wisely leaves the predominant rhythmic part to the chorus, saving the trumpets until measure one hundred and thereby making their entrance stronger.

So far the trumpets have been used in this section mainly to state the fanfare and provide the ominous sound associated with the Teutonic Knights. In Figure 32 they assume the role of maintaining the motor rhythm alternating with the French horns. This excerpt also illustrates one of the few instances where all the trumpets play the same rhythmic pattern.

The image shows a musical score for measures 118-120. It consists of six staves. From top to bottom, they are labeled: Tuba I, II, III; 4 Cor. (I and II); and Tred. I, II, III. The trumpets (I, II, III) play a rhythmic pattern of eighth notes, while the French horns (I and II) play a similar pattern. The tubas and trombones play a different rhythmic pattern. The score is marked 'ff con forza'.

Fig. 32--Prokofiev, Alexander Nevsky, V, measures 118-120

Because of the dramatic association of ominous and foreboding moods with the trumpets, the use of the first trumpet in Figure 33, page 51, markedly stands out. This treatment certainly is not new, but it takes on new dimensions because of Prokofiev's characteristic

uses of the trumpet to this point. It is also the first use of a trumpet doubling a woodwind instrument.

In Figure 34, page 52, can be seen a combination of the brass motive first heard in the second section, measure seventeen, with

The image shows a musical score for measures 129-131 of Prokofiev's Alexander Nevsky, V. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: 2 Fl., 2 Ob., C. In B., 2 Cl., Cl. B., Sax., 2 Fg., and Tuba. The music is written in a common time signature and features a prominent brass fanfare motif. The notation includes various dynamics, articulation marks, and phrasing slurs. The score is divided into three measures by vertical bar lines.

Fig. 33--Prokofiev, Alexander Nevsky, V, measures 129-131

the Knights' fanfare. Against the full orchestra and chorus these brass motives maintain their full individuality and dominant position with respect to the total ensemble.

Figure 35, page 53, is an example of Prokofiev's excellent integration of dynamics with instrumentation. Instead of just using dynamic markings, which are relative, Prokofiev, through the addition and deletion of instruments, obtains a more positive control over the dynamics.

Measure 188 begins forte with the trumpet entrance indicating a crescendo into measure 189. To compensate for the tuba's decrease to mezzo piano, one trumpet states the theme, and only the

The image displays a page of a musical score for measures 188-191. The staves are labeled on the left as follows: Pic., 2 Fl., 2 Ob., C. Ing., Cl. I, Cl. II, Cl. B., Sax., 2 Eup., Tuba III, 4 Cor., Tromb. III, and Tuba. The tuba part is specifically noted with a dynamic change from *f* to *mp* between measures 188 and 189. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 35--Prokofiev, Alexander Nevsky, V, measures 188-191

first and second horn continue past measure 188. This provides the momentum going into measure 189 but not the heaviness that would result if both trumpets and all four horns had continued until the key change in measure 192.

Prokofiev returns to a polytonal harmonic structure in Figure 36, page 54. Against a key center of B-Flat in the strings and

58

Pic.

2 Fl.

2 Ob.

C. Ing.

2 Cl.

Cl. b.

Sax.

2 Fg.

C. F.

III

T. b. I
senza sord.
con sord.

III
con sord.

4 Cor.

1
senza sord.
2 con sord.

3 Tr. I
e Tuba
senza sord.

Piatti

T. b. c.

T. mil.

Tam-tam

Arpa

V. I
pizz.

V. II
pizz.

Viola

Celli

C. B.

Fig. 36--Prokofiev, Alexander Nevsky, V, measures 239-243

woodwinds, the fanfare enters in C# minor. This polytonal technique is also used within the brass section, as seen in Figure 37 below.

Fig. 37--Prokofiev, Alexander Nevsky, V, measures 294-298

The fanfare has been stated in the key of G# minor by the second and third trumpet when the tuba, first trumpet, and horns enter with the same theme in G minor. Such polytonal treatment of the fanfare is very effective, as it keeps the listener conscious of the nature of the invaders while depicting musically what was earlier shown on the motion picture screen.

A different treatment of this same fanfare can be seen in Figure 38, page 56. Rhythmically it is both a diminution and an augmentation of the original, but a greater interest lies in the melodic structure. The theme is first stated senza sord. by two trumpets and two trombones, and the listener expects it to be carried to its normal conclusion; but in measure 257 instead of leaping a perfect fifth to C#, the motive descends a minor sixth to C natural. This alteration is in keeping with the dynamic

The image shows a page of musical notation for Alexander Prokofiev's *Alexander Nevsky*, Part V, measures 254-264. The score is arranged in two systems. The first system (measures 254-264) features six staves: Violin I, Violin II, Violin III, Violin IV, Viola, and Cello. The second system (measures 265-270) features three staves: Trumpet III, Trumpet I, and Tuba. The music is marked with a forte (*f*) dynamic and includes a *pp subito* instruction. The notation includes various rhythmic values, accidentals, and articulation marks.

Fig. 38--Prokofiev, Alexander Nevsky, V, measures 254-264

change which occurs in measure 258, but it still keeps the listener's interest by the sudden leap downward. Harmonically, the fanfare is in G# minor, played against a tonal center of B-Flat major. In measure 260 appears the first true use of an "echo" effect by Prokofiev. The fanfare is played in its same configuration, but it is now muted. He has kept the polytonal aspect in the "echo" by stating it in F minor against a tonal center of D major. With the change of only one tone, Prokofiev has given the fanfare a new character and kept the listener interested in its development.

In the final climatic moments of this panorama, the brass serve as a bridge between the strings and woodwinds. In Figure 39, page 58, the trombones, by their pyramiding figure, and the trumpets, by their change in registers, support the ascending string passage and seem to make the woodwinds' descending passage a logical outgrowth of what has preceded. The whole structure in this passage seems to be perfectly integrated to provide a very strong, unified climax.

Prokofiev plainly expounds upon the capabilities of the brass section by reversing their role, as shown in Figure 40, page 59. Until this point the brass have depicted boldness, strength, and cruelty. In this final entrance before the "Field of the Dead," the brass form the link between the ferocity of battle and the grief that ultimately follows. In the short space of six measures Prokofiev proves that the brass section is just as capable of tender passages as of those portraying the opposite end of the emotional spectrum.

The image shows a page of a musical score for measure 319 of Prokofiev's *Alexander Nevsky*, Part V. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Picc., 2 Fl., 2 Ob., C. Ing., 2 Cl. (likely Clarinet in A and Clarinet in B), Sax., 2 Fg. (likely Flute and Clarinet in F), C. F. (likely Clarinet in F), 3 T. ba. (Trumpet in B-flat), 4 Cor. (Cornets), 3 Trp. (Trumpets), 3 Tbn. (Trombones), Piatti (Percussion), T. mil. (Timpani), G. C. (Gong/Cymbal), Arpa (Harp), V. I. (Violin I), V. II. (Violin II), Viola, Celli (Cello), and C. B. (Double Bass). The score features complex rhythmic patterns and dynamic markings, with various articulations and phrasing slurs across the instruments. The notation is dense, with many notes and rests, and includes some performance instructions like 'p' and 'f'.

Fig. 39--Prokofiev, Alexander Nevsky, V, measure 319

Fig. 40--Prokofiev, Alexander Nevsky, V, measures 349-357

The "Battle on the Ice" has shown the importance that Prokofiev assigned to the brass section. Every brass entrance plays an important role in the overall scope of the movement. His selection of instruments, use of mutes, and use of doublings are consistent with the descriptive nature and emotional mood of this movement.

"Alexander's Entry into Pskov"

The final movement of the cantata is the most melodramatic, and for the most part the brass play a subservient role to the rest of the orchestra and chorus. With the first chord Prokofiev establishes a triumphant mood signalling the victorious return of Prince Nevsky. The power of the first chord, both musically and psychologically, is provided by the brass section, as can be seen in Figure 41, page 60. The horn parts are doubled on perfect intervals rather than forming a complete chord, and this voicing contributes heavily to the strength of the complete chord.

4 Cor.

3 Tru e Tuba

Piatii
Cmpna
Tam-tam

Arpa

Soprani
Alti
Tenori
Bassi

V. I
V. II
Viole
Celli
C. B.

Музыка — на — сра — жении. Рус — ские. Во — во — та — ны — на — Рус — ские. Во — во — та — ны — на — Рус — ские.
 In a great cam — paign Rus — sian — sion — war. Rus — sian — sion — war. Rus — sian — sion — war.
 senza voce
 senza voce
 senza voce
 div. univ. div. univ.

Fig. 41--Prokofiev, Alexander Nevsky, VII, measures 1-10

After the first measure the horns provide a feeling of motion and offset the sustained notes of the strings and chorus. Even though from its initial entrance the chorus plays the main role in this opening section, the brass entrance in measure five strengthens the feeling of victory by its entrance with the percussion. This serves to keep the texture full when the alti, tenori, and bassi drop out for two beats, allowing them to make a fresh, powerful entrance in measure six.

With the trumpet entrance in Figure 42 the mood changes from a statement of victory to one of celebration. For the first time the trumpets are used in a strictly harmonic role, and their staccato articulation is in keeping with the predominant mood of gaiety.



Fig. 42--Prokofiev, Alexander Nevsky, VII, measures 21-26

In Figure 43 the first and second trumpet appear in a texture that has not been used previously.



Fig. 43--Prokofiev, Alexander Nevsky, VII, measures 53-54

The melodic line is divided between the first and second trumpet with a partial overlapping to provide continuity. Most probably this alternation was used in order to provide the first trumpet with a few well deserved beats of rest. The pause is momentary, and it is the first trumpet that carries the line to its conclusion.

In Figure 44, page 62, the final climax begins, and the horns enter with a countermelody that is easily recognizable as standard practice in this finale-type setting. This is the only instance in

the entire cantata where Prokofiev has not managed to alter a standard practice and put his own stamp of individuality on it.

1
Cor. II
HL. IV
Trco III
& Tuba
Flauti
S.
A.
T.
B.
V. I
V. II
Violoncello
Contrabbasso

S.
now, as Py. cu Gosa
great, in our na - tive

A.
Ha Py. cu Gosa - mok no sat. sari spe - ry. Be - ce - za - en. nos.

T.
now, as Py. cu Gosa - Rur. sia no foe shall live. Ce - le - brate and sing!

B.
Ha Py. cu Gosa
In our na - tive

Fig. 44--Prokofiev, Alexander Nevsky, VII, measures 95-102

The cantata ends in a typically grandiose fashion with the full orchestra and chorus. The counter-melody, as seen in Figure 45, page 63, in the first and second trombone is basically related to the original Teutonic Knights fanfare, and its chromatic rise leads directly and effectively into the last chord of the piece.

155

poco allarg.

Fl.

2 Fl.

2 Ob.

C. Ing.

2 Cl.

Cl. b.

Sax.

2 Fg.

C. F.

III
T. ba

III

4 Cor.

3 Trid
Tuba

Timp.

Triangolo

Piatti

Campana

G. C.

Tom-tam

Campelli

Xil.

Arpa

S.

A.

T.

B.

V. I

V. II

Viola

Celli

C. B.

poco allarg.

Fig. 45--Prokofiev, Alexander Nevsky, VII, measures 119-124

CHAPTER IV

SUMMARY AND CONCLUSIONS

This research problem has shown the means by which Prokofiev has obtained a unique sound by his writing for the brass section in Alexander Nevsky, and how the brasses are used in relation to the rest of the orchestra. Throughout the work he has succeeded in maintaining a creative individuality that he considered to be of the utmost importance. "The cardinal virtue of my life has always been the search for originality. I hate imitation. I hate hackneyed methods. I do not want to wear anyone's mask. I want always to be myself."¹ The fact that he maintained this individuality in a very nationalistic setting is a further tribute to his skill and creativity.

In Prokofiev's writing for the tuba can be found the most effective use of a single instrument in the entire work. Throughout the work the tuba is employed in many different settings, but it always maintains its individuality. Prokofiev realized the capabilities of the tuba and assigned it a very important role in the overall context of the work.

The tuba not only performs its traditional role in the brass section, but appears as a solo instrument in several passages not

¹Nestyev, Prokofiev, p. 466.

normally associated with the tuba. In the second section the tuba is delicately balanced against the strings in a texture that evokes a strong feeling of Russian nationalism. In the fifth section, "The Battle on the Ice," the tuba is used in such a way that it is the most predominant bass instrument, also playing an important part in the thematic development of this section. As a rhythmic instrument, the tuba constitutes an integral factor in purveying the motor element so important in Prokofiev's writing.

Through the examples given, it can be seen that Prokofiev treated the tuba as a very important voice in the overall compositional structure of the work and did not merely assign to it the traditional role of providing depth to the brass tutti sections.

In creating new orchestral colors and voicings, Prokofiev has shown that he, once again, gave the tuba careful consideration as a means to an end.

The feeling of vast spaces and bleakness in the beginning of the first section is due to the unique doubling of the tuba and first violins at an interval of four octaves.

In the second section, "The Crusaders in Pskov," the doubling of the third trumpet and tuba at an interval of two octaves provides a sound that descriptively portrays the veiled treachery of the Teutonic Knights. This figure appears in several other movements and always stands out no matter how full the orchestration.

It is also in this second section that Prokofiev consistently uses muted and open brass together. By so doing, he is able to produce a coloring that is very graphic and allows him to obtain

exacting dynamic levels. In some instances the same type of instrument is used muted and open simultaneously. In addition to controlling dynamics, this technique allows Prokofiev to create a harsh timbre very indicative of the mood of battle.

In his use of the trumpet's low register, Prokofiev has taken advantage of a little-used range on that instrument. In this tessitura Prokofiev has discovered a tonal quality that integrates well with the nature of the piece, and one that is very unique. In many sections of the work he uses this low register in conjunction with the horns to intensify the descriptive power of a passage. Also, as a direct result of this use of the low register, the trumpet writing in the normal range assumes added dimensions. In a like manner, when the brass do appear in a traditional setting, they are much more effective because of the contrast with Prokofiev's special treatment of them.

Not only in the orchestral writing do the brasses play a significant role, but also in the choral sections of the work. The brass writing does not hinder the chorus in any way; there are, in fact, several instances in which it adds strength and emphasis.

In the first section the brass are doubled with the vocal line to reinforce a particular timbre or quality. In the fourth section, "Arise, Ye Russian People," the brass provide the rhythmic impetus for the chorus and also provide harmonic support.

The conclusion to be drawn from this analysis of Alexander Nevsky is that the orchestral brass instruments are treated in

significant compositional textures, each of which is capable of its own emotional expression. Furthermore, they are unique and indispensable in this powerful and moving composition, a testament to the creative genius of Prokofiev.

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