

A Transcription of Sergei Prokofiev's
Sonata for Flute and Piano Op. 94 for Bassoon and Piano

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2022 by the
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ARIZONA STATE UNIVERSITY

December 2022

ABSTRACT

The versatility of the bassoon has always been a signature trait, noticeable both in the diversity of canonic works conceived for the instrument and in transcriptions. While Russian composer and pianist, Sergei Prokofiev (1891-1953), is well-known for his orchestral and piano compositions, outside from moments in his compositions for orchestra, most woodwind musicians have been unable to experience his solo repertoire and writing style. Prokofiev did not write any solo compositions for the bassoon. In fact, his only solo work for woodwinds is his Sonata for Flute and Piano, Op. 94. The purpose of this project is to transcribe Prokofiev's Sonata for Flute and Piano, Op. 94 for bassoon and piano as an addition to the bassoon solo literature. The project begins with an historical overview of both composer and composition, then turns into a description of the rationale and process of transcription, followed by the transcription for bassoon and piano itself as well as a complete recording.

DEDICATION

To my Lord and Savior in Heaven, this would not have been possible without your never-ending love and mercy. All the glory to You!

To my Mother, Father, and Sister, thank you for all your love and support from the very beginning.

To my significant other, Hongzuo Guo, thank you for always being there for me through the good and the bad. I would not be the person I am today without you.

ACKNOWLEDGMENTS

There are not enough words in the world that can describe how grateful I am to have been your student, Dr. Albie Micklich. Thank you for your dedication and commitment to your students every day. Studying with you at ASU has been one of the most fulfilling experiences in my life and it is a great honor to continue your legacy as you have continued the legacy of your own teachers.

I would also like to give a shout of praise to all the music teachers who have been a part of my life, and who have made me who I am as a musician and person today:

- Arizona State University, Tempe, AZ, MM. and DMA., Class of 2020 and 2022:
 - Dr. Albie Micklich, Dr. Joshua Gardner, Dr. Peter Schmelz, Dr. Elizabeth Buck, Dr. Jeffery Meyer, Dr. Jason Caslor, Tito Muñoz, Martin Kuuskmann, Judith Farmer, Dr. Frank Morelli, Dr. Rémy Taghavi, Russell Ryan, Dr. Andrew Campbell, Dr. Heidi Hernandez, Douglas Brown and Paul Benson.
- Central Washington University, Ellensburg, WA, BM. Class of 2018:
 - Dr. Dan Lipori, Dr. Hal Ott, Dr. Maria Roditeleva-Wibe, Dr. Martin Kennedy, Dr. Nikolas Caoile, Larry Gookin, Lewis Norfleet, Mark Lane, Brent Hages, and Ryan Reynolds.
- Rogers High School, Puyallup, WA, Class of 2014:
 - Peter Miles, Stephen Pickard, Bruce Leonardy, Dr. Paul-Elliot Cobbs, Dale Johnson, and Dr. Marilyn Johnson.
- Ballou Junior High, Puyallup, WA, Class of 2011
 - Rick Thill
- Zeiger Elementary, Puyallup, WA, Class of 2008
 - Ryan Wagner

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CHAPTER 1

INTRODUCTION

The role of the bassoon has drastically evolved from its accompaniment duties in the 17th century to the solo instrument it is today. In fact, the first publication for solo bassoon repertoire traces back to Giovanni Antonio Bertoli's *Compositioni Musicali* (1645) which are a set of nine bassoon sonatas.¹ As the instrument became more advanced over the centuries, its flexibility and capabilities for handling difficult passages became more enhanced allowing for composers to write increasingly challenging works. While many "standard" bassoon works were products of the 20th century, Russian solo bassoon music was scarce, specifically the music by Sergei Prokofiev (1891-1953).

Unfortunately for bassoonists, Prokofiev did not compose an original solo composition for bassoon; therefore, for bassoonists to experience Prokofiev's solo music, an existing work written for another instrument must be transcribed for bassoon. There is a popular chamber work for bassoonists, *Humorous Scherzo for Four Bassoons*, that is performed frequently, but takes the 9th of Prokofiev's *10 pieces for Piano*, Op. 12 and gives each of the four piano parts to four bassoons which in essence, is a direct transcription with the same title. It is also worth mentioning that Prokofiev himself arranged and transcribed works of other composer including, Dieterich Buxtehude's

¹ Giobanni Antonio Bertoli, "Compositioni Musicali (Bertoli, Giobanni Antonio)," IMSLP (Lorenzo Girodo), accessed November 8, 2022, [https://imslp.org/wiki/Compositioni_musicali_\(Bertoli%2C_Giobanni_Antonio\)](https://imslp.org/wiki/Compositioni_musicali_(Bertoli%2C_Giobanni_Antonio)).

Organ Fugue in D minor for solo piano and Franz Schubert's *Waltzes* arranged as a Suite for solo piano.²

For this project, I chose to transcribe Prokofiev's *Flute Sonata in D Major*, Op. 94 (1943). The natural playing range of the flute and bassoon are similar in octaves, both instruments cover roughly three and one-half octaves. The flute's and bassoon's natural low and high pitches are two octaves apart which means octave displacement throughout my transcription will be less or greater than the two-octave range.



Figure 1. Comparison of Flute and Bassoon Playing Ranges

A transcription of this piece not only illustrates how the bassoon overcomes the tonal differences of the flute, but also how the bassoon can meet the challenging technical demands of the flute. From a technical standpoint, the flute is more capable than the bassoon. The key of D major is a comfortable key to play on flute, yet on bassoon, it is more awkward, especially in faster tempos. However, the tempo for each movement is not too quick to be seen as a technical challenge so the original key of D major was

² Redepenning, Dorothea. "Prokofiev, Sergey." Oxford Music Online. 2001; Accessed 7 Oct. 2022. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022402>.

preserved in this project. This should make rehearsing and performing easier since pianists that have performed this piece will not need to learn in in a different key.

Even though the flute and bassoon are tone-wise similar in octaves, there are acoustical differences. The flute has a cylindrical bore that is physically noticeable in the even-round shape and width of the instrument which allows the flautist to play with a clear and focused sound.³ On the other hand, the bassoon has a conical bore that starts small from the tip of the reed at about 1 millimeter and eventually expands to 4 centimeters at the bell creating a cone shape that enables the bassoonist to play with a variety of timbres and characters.⁴ Although the flute and bassoon have sonic differences, the uniqueness of the bassoon contributes to the value of Prokofiev's Flute Sonata. There are plenty of flute repertoire that would not fit the bassoon, but this sonata plays towards the strengths of the bassoon.

³ Oliver Ludlow, "Why Does the Bassoon Sound like a Bassoon?," Why does the bassoon sound like a bassoon? | Double Reed Ltd (Double Reed Ltd, April 17, 2020), <https://www.doublereed.co.uk/news/why-does-the-bassoon-sound-like-a-bassoon/>.

⁴ Ibid.

CHAPTER 2

THE SONATA FOR FLUTE AND PIANO

Prokofiev's *Sonata for Flute and Piano*, Op. 94 (1943) is considered a great work composed for the flute during the early 20th century and continues to be a standard work frequently performed in recital and concert halls globally. In the present day, there is one professional recording of the sonata on bassoon found on William Ludwig's album, *Brahms, Schumann & Prokofiev* (1992), but this version remains to be unpublished.⁵ Furthermore, a published clarinet transcription was also transcribed by Kennan Kent that validates the exploration of Prokofiev's solo music for other instruments.⁶ William Ludwig's recording and Kennan Kent's transcription changes were not consulted for this project. Chapter 5 includes all of my alterations and changes.

In 1941, Prokofiev evacuated from Moscow to Alma-Ata and Perm to escape the German-Nazi invasion during World War II. Influenced by the war, Prokofiev was mainly focused on writing his opera, *War and Peace* (1941-1952). However, near the end of his life, Prokofiev had always wanted to write a piece for the flute and it became his only solo woodwind work.⁷ He strongly believed the flute was underrepresented and

⁵ "Anne Epperson, William Ludwig - Brahms, Schumann, Prokofiev Album Reviews, Songs & More," AllMusic (Centaur Records, May 1, 1992), <https://www.allmusic.com/album/brahms-schumann-prokofiev-mw0001396844>.

⁶ "Sergei Prokofiev: Sonata for Clarinet and Piano, Op. 94," Wise Music Classical - Print on Demand (Wise Music Group), accessed November 7, 2022, <https://classicalondemand.com/prokofiev-sonata-for-clarinet-and-piano.html>.

⁷ Danielle Emily Stevens, "SONATA FOR FLUTE AND PIANO IN D MAJOR, OP. 94 BY SERGEY PROKOFIEV: A PERFORMANCE GUIDE" (Digital Collections at Texas State University, May 2014), <https://digital.library.txstate.edu/bitstream/handle/10877/5079/Stevens%2cDanielleFinal.pdf?sequence=1>.

never acted on his convictions until he was commissioned by the USSR's Committee of Artistic Affairs in 1942.⁸

Prokofiev was first intrigued by the sound of the flute when he heard French woodwind playing in Paris, France in 1917. According to his Soviet biographer, Israel V. Nestyev,

The idea of composing a transparent graceful piece for the flute had interested Prokofiev years before in France, where the art of woodwind playing is highly cultivated. He spoke with respect of the 'heavenly sound' of one of the best French flutists, Barrère...The character of the sonata's principal images...that suited the transparent tone color of the flute splendidly.⁹

Completing the sonata within a year, the premiere was performed by flutist Nicolai Kharkovsky and pianist Sviatoslav Richter on December 7, 1943. Oddly, the premiere was also held as a private concert while simultaneously being entered as an audition piece for the Stalin Prize which resulted in no awards given.¹⁰ According to Soviet sculptor, Sergei Merkurov, he stated:

I was sitting in the Beethoven Hall, listening, and such ennui [*toska*] possessed me. I thought of my own childhood, of sheep and imagined a [shepherd] fellow sitting down next to me and playing the flute. That would have been great in comparison. This is my opinion. Now they say that the flautist was poor. Was he by any chance drunk? He simply floored Prokofiev. What I heard in the Beethoven Hall was impossible.¹¹

⁸ Patricia Harper, "Prokofiev's Sonata for Flute and Piano in D Major Opus 94: From Manuscript to Performing Editions - An Entangled Evolution," *The Flutist Quarterly* XXVIV, no. No. I (n.d.): pp. 23.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Frolova-Walker, Marina. *Stalin's Music Prize: Soviet Culture and Politics*. New Haven, CT: Yale University Press, 2016, 75.

Despite not receiving a Stalin Prize for his Flute Sonata, Prokofiev went on to win 3 Stalin Prizes featuring: *Symphony No. 5 in B-flat Major*, Op. 100 (1944), *Piano Sonata No. 8 in B-flat Major*, Op. 84 (1944), and *Ivan the Terrible Part 1*, Op. 16 (1944).¹² Normally, Prokofiev was the pianist in his pieces, but at this point in his life, he was physically unable to maintain his piano skills so Richter frequently performed Prokofiev's works starting in the 1930s. Prokofiev described Richter as a "splendid artist" since Richter played in a way that reminded Prokofiev of his younger self and as if he was hearing his work for the first time. Meanwhile, Kharkosvky was an upcoming prominent flutist in Moscow who became the principal flutist of the Russian State Symphony Orchestra in 1952.¹³ Despite having some of Moscow's finest musicians debut Prokofiev's flute sonata, the piece did not gain the amount of popularity and traction it has today.

Only a year later, in 1944 a transcription for violin was created in collaboration with legendary Soviet violinist, David Oistrakh. As Prokofiev stated,

Some of our violinists have taken interest in it...together with David Oistrakh, one of our best violinists, I made a violin version out of it. This proved not too difficult, since we found that the part of the flute is easily adaptable to violin technique. Very few changes were required, most of them affecting bowing.¹⁴

The piano part was unchanged. Following the creation of the violin edition, Op. 94b, there was and still are controversies today about which editions (for both flute and violin) to use as the definitive edition. In the 21st century, there are multiple editions by different publishers that are similar, but not exact. For this project, I was given

¹² Frolova-Walker, 76.

¹³ Stevens, 21.

¹⁴ Harper, 24.

permission to use the Sikorski edition (see appendix A) of 1985. I often referenced other flute and violin editions to create a bassoon edition that is close to the original flute part but adapted to comfortably fit the bassoon.

CHAPTER 3

OVERVIEW OF FORM

The overall form of Prokofiev's Sonata for Flute and Piano follows familiar 18th century procedures and contains four movements.

Movement I: Moderato

The first movement, Moderato, is composed in sonata-allegro form and focuses on Prokofiev's classical, yet post-romantic writing.

Section	Exposition	Development	Recapitulation
Measures	mm. 1-41	mm. 42-88	mm. 89-130
Key	D	A	D

Figure 2. Outline of Movement I¹⁵

The exposition begins with flute stating the primary theme in the upper register noticeable by the perfect 4th leap in every instance and immediately establishing D major (mm. 1-16).

¹⁵ Stevens, 31.

Example 1. Prokofiev Flute part, mvt. 1, mm. 1-16¹⁶

Following the initial lyrical statement, the main theme is repeated in C major and is rhythmically identical to the opening 3 bars. The first half of the primary theme is then contrasted with running sixteenth-notes and a sudden dynamic contrast from *p* to *f*. Prokofiev utilizes a combination of high energy repetition and clear phrasing direction to create a striking mood change that leads to the transition (mm. 17-20).

Example 2. Prokofiev Flute part, mvt. 1, mm. 17-20

¹⁶ Sergei Prokofiev, *Sonata for Flute and Piano Op. 94* (Hamburg, Germany: Sikorski, 1998). This and all subsequent examples of the flute and piano parts come from this publisher.

The secondary theme follows the transition and continues through m. 38.

Example 3. Prokofiev Flute part, mvt. 1, mm. 21-38

The development section can be divided into three distinct sections that each end with recalled climactic material. The first section begins from mm. 42-55. It begins with unaccompanied flute featuring a buildup of repeated sixteenth-triplets to a climax of the primary theme of the exposition except in C# major as seen in mm. 42-45 in Example 4.

Example 4. Prokofiev Flute part, mvt. 1, mm. 42-45

In the second section of the development in mm. 52-55 recalls the primary theme of the exposition in C# major again, but this time with a tonal center around G#. This functions as a tonic to dominant relationship in traditional Western music theory, except the harmonies are not completely clear and Prokofiev immediately modulates to the key of B-flat major instead.



Example 5. Prokofiev Flute part, mvt. 1, mm. 52-55

Finally, in the last part of the development in mm. 82-84, the climactic material concludes with four repetitions of G-flat major 16th triplet arpeggios that appear for the first time. In a triumphant manner, these 16th triplet runs reach to the top of the flute's range and Prokofiev does not shy away from utilizing the altissimo range and texture of the flute to make a musical statement.



Example 6. Prokofiev Flute part, mvt. 1, mm. 82-84

Prokofiev concludes the development in mm. 85-88 with the piano descending chromatically with hints of the secondary theme alluding to the recapitulation in measure 89. It is not until the flute sneaks into the piano's dying sound with an elongated A that signals the beginning of the recapitulation with the primary theme once again in its original key. The transition from development into recapitulation can be seen in measures 85-90.

The image displays a musical score for measures 85 through 90. Measure 85 features a piano part with a descending chromatic line and a flute part. The piano part is marked *p ben tenuto*. Measures 86 and 87 continue the piano part, with *poco cresc.* in measure 86 and *mp* in measure 87. Measures 88, 89, and 90 show the piano part with *p* and the flute part, which includes an elongated A in measure 89.

Example 7. Flute and Piano, mvt. 1, 85-90

Not long after, Prokofiev forgoes the second half of the primary theme and instead, connects the end of the primary theme with the beginning of the transition. By

doing this, the energy and intensity is always moving forward and there are little to no interlude materials as in the exposition. This can be seen in mm. 94-101 in Example 8.

Example 8. Prokofiev Flute part, mvt. 1, 94-101.

By contrast, Prokofiev does the opposite with the secondary theme in mm. 103-115. For instance, there is a brief fermata rest in measure 111 separating the major and minor renditions of the secondary theme that is not found in the exposition. This would also support the forward energy mentioned in the previous section. The brief pause underscores the dramatic effect of the minor statement; the silence functions as a reset button.

Example 9. Prokofiev Flute part, mvt. 1, 103-115

During the coda, mm. 119-130, the flute plays a variation of the closing material of the development. This time, the repetitions are augmented into upward octave leaps followed by triplet 16th runs that are followed by a variation of the closing transition in the exposition. All of this eventually brings the movement back to the key of D major. Surprisingly, Prokofiev captures a fragment of the primary theme one last time before finishing the movement in measure 130. Played at pianissimo, the opening perfect fourth interval is stated in B-flat major, but only for three measures as the piano interrupts in the dominant key of A major. However, the piece ends on a mezzo-piano octave D instead of a traditional cadence which does not feel like a closing of the movement. This sets up the perfect mood for the beginning of the second movement.

The image shows a musical score for measures 119 and 120. The top staff is for the flute, and the bottom two staves are for the piano. The key signature is one sharp (F#), and the time signature is 3/4. Measure 119 starts with a mezzo-forte (*mf*) dynamic. The flute part features a series of triplet runs, each consisting of three sixteenth notes followed by a dotted eighth note, with an upward octave leap between the first and second notes of each triplet. The piano part features a perfect fourth interval in the right hand, starting on B-flat, and a single note in the left hand. Measure 120 continues the flute's triplet runs, which are now marked with a mezzo-soprano (*m. s.*) dynamic. The piano part continues with the perfect fourth interval in the right hand and a single note in the left hand. The score ends with a treble clef on the right side of the piano part.

121

122

123

124

125

126

127

128

129

130 rit.

f

pp

pp

mp

Example 10. Flute and Piano, mvt. 1, 119-130.

Movement II: Scherzo

A	B	A'
mm. 1-161	mm. 162-227	mm. 228-370

Figure 3: Outline of Movement II¹⁷

The second movement begins with a quirky scherzo in $\frac{3}{4}$ time. While the piano plays in the strict meter of the scherzo, the flute part is grouped into two creating a hemiola as seen in mm. 7-10. Within the A section, there are three distinct parts creating a mini-ternary form. Part I consists of cycling through the same hemiola material in the flute through a variety of keys including: A minor, C Major, D minor, F Major.¹⁸

The musical score for Example 11 consists of two systems of music. The first system contains measures 1 through 6. The piano accompaniment is in 3/4 time, with dynamics *p* and *stacc.* The flute part is in 3/4 time, with dynamics *p* and a hemiola pattern in measures 7-10. The second system contains measures 7 through 12. The piano accompaniment is in 3/4 time, with dynamics *p*. The flute part is in 3/4 time, with dynamics *p* and a hemiola pattern in measures 7-10.

Example 11. Flute and Piano, mvt. 2, mm. 1-12

¹⁷ Stevens, 49.

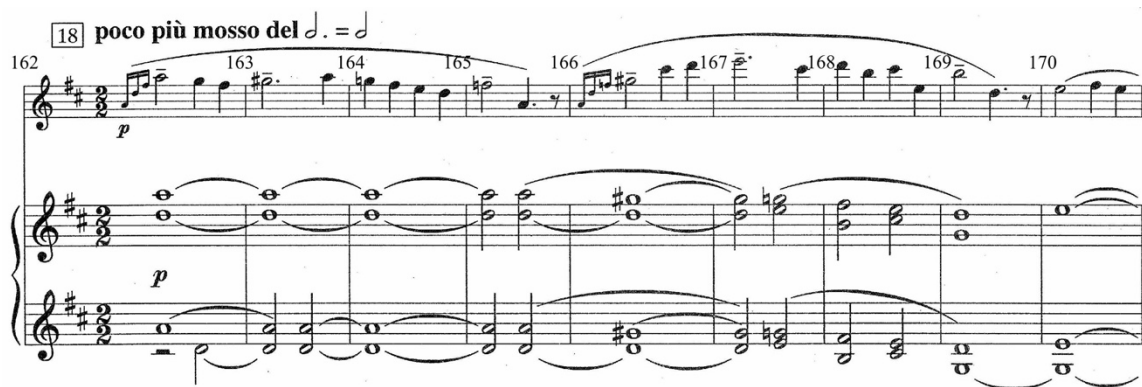
¹⁸ Ibid.

In Part II (mm. 82-122), the flute has its first melodic material with triumphant leaps into the high register. After the leaps, the flute immediately descends back down to the mid-low register only to climb back up to another hemiola in mm. 88-89. An excerpt of Part II can be seen in Example 12.



Example 12. Prokofiev Flute part, mvt. 2, mm. 82-91

In the B theme, Prokofiev returns to his dream-like texture and color when the dynamics suddenly drop to piano in measure 162 with the flute playing in the upper register and stepwise motion through half notes and quarter notes. Often in performances, the soloist will take more liberties with tempo even though Prokofiev wrote a metric modulation.



The image shows a musical score for a flute and piano. The score is in G major and 2/4 time. It consists of three staves: a single flute staff and a grand piano staff. The flute staff has measures 171 through 176. The piano staff has measures 171 through 176. The flute line starts at measure 171 with a melodic phrase, followed by a dynamic shift to forte (f) at measure 174. The piano accompaniment provides harmonic support, with dynamics shifting from piano (p) to forte (f) at measure 174. The score ends at measure 176 with a final chord.

Example 13. Flute and Piano, mvt. 2, mm. 162-176

Prokofiev contrasts the opening lyrical section of the B theme with a turbulent section, mm. 177-189, that frequently fluctuates between the mid and high registers of the flute. With the addition of a subito forte, this adds another element of surprise. The flute and piano will continue to go back and forth between subito piano and forte until full the reappearance of the A theme.

The image displays a musical score for Flute and Piano, measures 177-189. The score is arranged in three systems. The first system shows measure 177 with a flute line and piano accompaniment. The second system covers measures 178-182, featuring a flute line with dynamics 'f' and 'p', and piano accompaniment with dynamics 'f' and 'p'. The third system covers measures 183-189, with a flute line and piano accompaniment. The piano part includes a 'vco' marking in measure 178.

Example 14. Flute and Piano, mvt. 2, mm. 177-189

The return of the A theme, Part I (mm. 228-302) and Part II (mm. 303-334) are exact repeats with no changes in either part. Prokofiev concludes this movement with a coda, mm. 348-370, that is a hybrid of both Parts I and II, oscillating back and forth every couple measures. This all leads to the dramatic ending of an ascending 8th-note run where

the flute and piano are an octave part until the piano gets the final strike with an second inversion A major chord.

The image displays a musical score for a flute and piano duo, spanning measures 348 to 370. The score is organized into four systems, each with a flute staff on top and a piano grand staff (treble and bass clefs) on the bottom. Measure numbers are placed above the flute staff. A box containing the number '26' is located above measure 348. The piano part features various dynamics, including *f*, *f con brio*, and *ff*. The flute part includes slurs and accents. The piano part includes a second inversion A major chord in measure 370. The key signature has one sharp (F#) and the time signature is 4/4.

Example 15. Flute and Piano, mvt. 2, mm. 348-370

Movement III: Andante

A	B	A'	Coda
mm. 1-33	mm. 34-64	mm. 65-81	mm. 82-94
F - C	C - (bm - C - Gb)	(Gb - Gm) - F	F

Figure 4. Outline of Movement III.¹⁹

In the third movement, Prokofiev uses a different approach from that found in surrounding movements. Harmony, melody, and texture, they are simple and elegant requiring the flutist to be sensitive to the tone color and phrasing. The opening tempo marking is a quarter note equal to 69 which may still feel on the fast side, but what is more important and difficult is playing with an effortless and sweet sound. This movement is in ternary form with a coda, but focuses more on the repetition of melodies than developing them. The A section, mm. 1-33, can be seen in Example 16.

Andante ♩ = 69

The musical score for the first 33 measures of the flute part in Movement III, Prokofiev, is shown. The tempo is marked 'Andante' with a quarter note equal to 69. The key signature is one flat (B-flat major). The score is in 2/4 time. The first measure (m. 1) starts with a quarter rest followed by a quarter note G4. The melody continues with eighth and quarter notes, featuring various dynamics: *mp* (measures 1-9), *mf* (measures 10-17), *p* (measures 18-20), *mf* (measures 21-26), and *p* (measures 27-28). The score ends with a quarter note G4 in measure 33.

Example 16. Prokofiev Flute part, mvt. 3, mm. 1-33

¹⁹ Stevens, 62.

The flute continues to extend the A theme until the B section starts in m. 34. On the arrival of the B section the flute changes from melody to countermelody. As the flute and piano begin a musical dialogue, the countermelody in the flute becomes increasingly intricate with the increase of chromaticism and rhythm change to triplet-16ths. Prokofiev continues to build the tension between the two instruments until eventually leading up to the reappearance of the A theme. An example of the dialogue between two instruments can be found in mm. 34-41.

The image displays a musical score for flute and piano, covering measures 34 through 41. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The flute part (top staff) begins in measure 34 with a triplet of eighth notes, marked *p*. It continues with a melodic line that becomes increasingly chromatic and rhythmic, featuring several triplet markings. The piano accompaniment (bottom staff) provides harmonic support, with chords and moving lines in both hands. The piano part also includes triplet markings and a *p* dynamic marking. The score concludes in measure 41 with a final triplet of eighth notes in the flute and a chord in the piano.

Example 17. Flute and Piano, mvt. 3, 34-41

The return of the A theme in m. 65 is, at first, difficult to pinpoint since Prokofiev did not write a transition. Prokofiev uses a direct modulation in m. 66 to the key of G-flat Major while having the flute continue the triplet-16ths in the new key as the A theme returns in the piano.

The image shows a musical score for measures 64 through 68. Measure 64 features a flute part with a triplet of eighth notes (marked with a '3' and a box around the measure number '64') and a piano accompaniment. Measure 65 shows a direct modulation to G-flat Major, with the flute continuing the triplet-16th pattern and the piano part marked *mf dolce*. Measures 66, 67, and 68 continue the flute's triplet-16th pattern, with the piano part providing harmonic support. The score is written in a key signature of three flats (B-flat, E-flat, A-flat).

Example 18. Flute and Piano, mvt. 3, 64-68

The coda begins in m. 82, when the flute and piano parts chromatically descend (F#6 to C4) in even 8th notes at a pianissimo dynamic. Prokofiev wrote a *ritenuto* in the last four measures further slowing the melody to postpone the long-awaited arrival of a decisive cadence to conclude the movement in F.

82 ³¹ *pp* 83 84

85 86 87 88

89 90 91 *riten.* 92 93 94

mf *p*

Example 19. Flute and Piano, mvt. 3, mm. 82-94

Movement IV: Allegro con brio

Section	Measures	Tonal Region
A – Rondo	mm. 1-29	D Major
B – Episode	mm. 30-53	A Major
A – Rondo	mm. 54-66	D Major
B – Episode	mm. 67-71	A Major
C – Episode	mm. 72-121	F Major
A – Rondo	mm. 122-144	D Major

B – Episode	mm. 145-160	d minor
A – Rondo	mm. 161-174	D Major

Figure 5: Outline of Mvt. IV²⁰

The final movement begins with an aggressive and capricious march in an 8-part rondo form (A-B-A-B-C-A-B-A). The A section is constructed with a group of 32nd pickup notes that are followed by ascending arpeggios and triplet-16ths creating a marcato figure. An excerpt from the A section can be seen in Example 20.

Allegro con brio

Example 20. Prokofiev Flute part, mvt. 4, mm. 1-5

The B section is recognizable by the rapid ascending and descending of octave leaps with arpeggios in-between to fill the gap in the flute part. Meanwhile, the piano keeps the rhythmic energy moving forward with climbing scales-in-thirds creating

²⁰ Stevens, 73.

contrary motion with the flute. An excerpt of the first B section, mm. 30-37, can be found in Example 21.

The musical score for Example 21, titled "Flute and Piano, mvt. 4, 30-37", is presented in three systems. The first system covers measures 30-32, the second system covers measures 33-35, and the third system covers measures 36-37. The tempo is marked "poco meno mosso". The piano accompaniment features a consistent rhythmic pattern of eighth notes, with triplets in measures 30, 33, 34, and 37. The flute part has a melodic line with some rests and dynamic markings like "f".

Example 21. Flute and Piano, mvt. 4, 30-37

In the C section (mm. 72-121), the melody consists of ascending step-wise motion followed by a large leap down. Even when the flute leaps up in small intervals, Prokofiev

immediately leaps the flute in a contrary direction which creates a feeling of unease and ambiguity.

Musical score for Prokofiev Flute part, mvt. 4, mm. 86-92. The score is written in a single system with two staves. The first staff contains measures 86, 87, 88, and 89. Measure 87 is marked with a box containing the number 37. The second staff contains measures 90, 91, and 92. Measure 91 is marked with 'ten.' and measure 92 is marked with 'ten.' and '[ten.]'. The music features a mix of eighth and sixteenth notes, with some slurs and accents. The key signature is one flat (B-flat major/D minor).

Example 22. Prokofiev Flute part, mvt. 4, mm. 86-92

The flute and piano close the movement with the flute playing rapid 8th and triplet-16th notes over block-chord 8th notes in the piano. The sonata ends with a unison D in both the flute and piano.

Musical score for Prokofiev Flute and Piano, mvt. 4, mm. 170-174. The score is written in a single system with three staves. The first staff is for the flute, the second for the piano right hand, and the third for the piano left hand. Measures 170, 171, 172, 173, and 174 are indicated. The flute part features rapid eighth and triplet-16th notes. The piano part features block-chord eighth notes. The music concludes with a unison D in both the flute and piano. The key signature is one sharp (F# major/C# minor). Dynamics include 'p' and 'ff'.

Example 23. Flute and Piano, mvt. 4, mm. 170-174

CHAPTER 4

TRANSCRIPTION ISSUES

Despite staying within the realm of woodwind instruments, there were still difficult challenges in the transcription process. One of the main hurdles of transposing Prokofiev's *Sonata for Flute and Piano*, Op. 94 is the variety of flute and violin editions from different publishers, for each edition varies from one another in terms of musical markings. In movement 1, m. 2, the flute plays repeated 16th notes while in the violin edition, the violin plays repeated triplets. This may not be a big change in terms of instrument mechanics, but the sound effect is significantly different. In Example 26, the order of editions is: **First stave** is the unofficial flute part "urtext" (manuscript from Glinka State Central Museum), **second stave** is the 1946 Oistrakh violin part by the Soviet State Music Publishers, **third stave** is the 1946 Szigeti annotated violin part by Leeds Publishing, **fourth stave** is the: 1948 Carleton Sprague Smith annotated flute part, **last stave** is the 1958 Rampal flute part by International Publishing.²¹ In my transcription, adjustments were based on the flute edition with the violin edition used as a supplementary resource for more possibilities.

²¹ Harper, 32.



Figure 6. Comparison of Flute and Violin Editions²²

Another challenge during the transcription process was the adaptation of dynamics and articulations to the bassoon. Since the flute naturally projects more than the bassoon, many of the soft dynamics needed to be raised in order for the bassoon to match the flute's color and tone. At the same time, articulations and groupings were also adjusted in order to assist the bassoonist in playing difficult passages more comfortably. All changes can be found in the next chapter.

²² Harper, 33.

CHAPTER 5

LIST OF SOLO ALTERATIONS

The bassoon is naturally two octaves lower than the flute. (Ex. Bassoon C1 = Flute C3). Octave displacement will be when the bassoon is less or greater than the two-octave difference with the flute.

Sergei Prokofiev, *Sonata for Flute and Piano*, Op. 94

I. **Moderato**

m. 2: removed 2nd slur from triplet, changed articulation to tenuto on triplet to give better clarity to the triplet

m. 3: added slur in beat 3 for better phrasing

m. 6: removed 2nd slur from triplet, changed articulation to tenuto on triplet to give better clarity to the triplet

m. 7: first note in beat 4, written 1 octave lower, added slur for better articulation

m. 9: dynamics changed from p to mp for better projection

mm. 19: beat 2 and 4 written 2 octave higher, beat 3 rewritten for fitting better on bassoon

m. 20: written 1 octave higher to match flute color

m. 25: added mp dynamic for better projection

m. 30: dynamics changed from p to mf for better projection

m. 53: removed 2nd slur from triplet, changed articulation to tenuto on triplet to give better clarity to the triplet

m. 54: added slur in beat 3 for better phrasing

mm. 52-57: written 1 octave higher, beat 1 added grace note to match flute color

m. 64: beat 3 is written 1 octave lower for better clarity in upper range

m. 88: dynamics changed from p to mf to match exposition

m. 90: removed 2nd slur from triplet, changed articulation to tenuto on triplet to give better clarity to the triplet

m. 91: added slur in beat 3 for better phrasing

m. 94: removed 2nd slur from triplet, changed articulation to tenuto on triplet to give better clarity to the triplet

m. 95: added slur in beat 3 for better phrasing

mm. 88-99: written 1 octave higher to match flute color and build off high D

mm. 100: beat 2 and 4 written 1 octave higher, beat 3 written 2 octaves higher to match flute color

mm. 101: written 1 octave higher to match flute color

m. 103: dynamic change from p to mp for better projection

mm. 107-111: beat 4 written 1 octave higher to match flute color

m. 113: beat 3, 2nd triplet (A3), written 2 octaves lower, beat 4 written 1 octave higher to match phrasing of the flute

m. 121-122: Added slurs for more comfortability on bassoon

mm. 129-130: written 1 octave higher to match flute color

II. Scherzo

- m. 12: added crescendo for better phrasing
- m. 23: added poco crescendo for better phrasing
- m. 27: added mf dynamic for better clarity on accent
- m. 39: added crescendo for better phrasing
- m. 40: added mf dynamic for better clarity on accent
- m. 101: added crescendo for better phrasing
- m. 103: only slur to C5 for better articulation downbeat of m. 104
- m. 128: added crescendo for better phrasing
- m. 129: dynamic change from mp to mf for dramatic effect
- mm. 157-161: written 1 octave higher to match flute color
- m. 166: added mp dynamic for color contrast
- m. 172: added decrescendo to prepare for subito f in m. 174
- m. 173: added p dynamic to prepare for subito f in m. 174
- mm. 186-189: adjusted slurs into each measure for fitting better on bassoon
- m. 194: changed dynamic from mf to p for better contrast
- mm. 195-196: divided slur into two for better phrasing
- m. 212: added mf dynamic for color change
- mm. 218-219: added tie for better phrasing
- m. 233: added crescendo for better phrasing
- m. 234: added mf dynamic for better clarity of accent
- m. 244: added poco crescendo for better phrasing
- m. 260: added crescendo for better phrasing

m. 261: added mf dynamic for better clarity of accent
m. 296: dynamic changed from f to ff for bigger dramatic effect
m. 322: added crescendo for better phrasing
m. 324: only slur to C5 for better articulation downbeat of m. 325
m. 349: added mf dynamic to continue forward momentum
mm. 362-366: added staccatos for better clarity

III. Andante

mm. 1-2: connected slur for better phrasing
m. 10: added p dynamic for bigger contrast
m. 10-13: divided slurs for better phrasing
m. 25: divided slur for better phrasing
mm. 1-42: written 1 octave higher to match flute color
m. 55: added dim for phrasing for going into m. 56
mm. 56-68: written 1 octave higher to match flute color
mm. 66-72: added optional breath notes to omit for breathing
m. 71: adjusted slurs into groups of 2 for fitting better on bassoon
m. 77: added crescendo for better phrasing
mm. 80-81: begin crescendo 1 measure earlier for bigger contrast
m. 82: dynamic change from pp to p for better projection
m. 87: added poco crescendo for better phrasing
mm. 88-94: written 1 octave higher to match flute color

IV. Allegro Con Brio

mm. 17-21: written 1 octave higher to match phrasing of flute

m. 17: added marcato for better phrasing and character

m. 27: beat 4 changed to 16th-triplets for fitting better on bassoon

m. 40: dynamic change from mp to mf for better projection

mm. 46-47: added slurs for better phrasing

m. 59: added mf dynamic for better projection

m. 86: dynamic change from p to mp for better projection

m. 90: added mp dynamic for bigger contrast

m. 94: added slurs for better phrasing

m. 99: added espressivo for matching flute color

mm. 86-101: written 1 octave higher

m. 107: added espressivo for matching flute color

m. 112: added slurs for fitting better on bassoon

m. 174: used violin ending for bigger ending

CHAPTER 6

CONCLUSION

Thanks to this transcription of Prokofiev's *Sonata for Flute and Piano*, Op. 94, bassoonists will have the chance to fully experience as soloists Prokofiev's elegant melodies and his virtuosic and his vigorous rhythms. As the only solo piece Prokofiev wrote for any woodwind instruments means, it remains the only example we can look at to understand his approach to writing for solo woodwinds.

Transcribing this composition for the bassoon presented several challenges since, despite several shared characteristics, the differences in tessitura between the flute and bassoon as well as the variety of publications of the piece made it hard to determine Prokofiev's preferred version for this composition. Even though many passages in the solo part were altered, the piano part and original key of D Major were unchanged, making the solo bassoon less complicated to perform with pianists who may have already played the flute or violin versions. In the future, I plan on transcribing and even arranging more works from the Soviet Union for bassoon and piano, therefore bringing more of this music into solo bassoon repertoire.

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APPENDIX A
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APPENDIX B

TRANSCRIPTION: *SONATA FOR BASSOON AND PIANO*, OP. 94

Sonata for Flute and Piano

arranged for bassoon and piano

Sergei Prokofiev
Opus 94 (1891-1953)
Arr. Leon Jin

I

Moderato ♩ = 80

The musical score is arranged in three systems. The first system (measures 1-3) features a Bassoon part in the upper staff and a Piano part in the lower staff. The Bassoon part begins with a half note G4, followed by a quarter note F#4, and then a triplet of eighth notes (E4, D4, C4). The Piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system (measures 4-6) continues the Bassoon part with a half note G4, a quarter note F#4, and a triplet of eighth notes (E4, D4, C4). The Piano part continues with the same accompaniment. The third system (measures 7-9) shows the Bassoon part with a half note G4, a quarter note F#4, and a triplet of eighth notes (E4, D4, C4). The Piano part continues with the same accompaniment. The score includes dynamic markings such as *mf*, *mp*, and *p*, and articulation marks like accents and slurs. A first ending bracket is present over measures 8 and 9 of the Bassoon part.

11

Bsn.

Pno.

14

Bsn.

Pno.

17

Bsn.

Pno.

19

Bsn.

Pno.

The musical score consists of four systems, each with a Bassoon (Bsn.) and Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is 4/4. Measure 11 shows the Bsn. playing a melodic line with eighth notes, while the Pno. provides harmonic support with chords and moving lines. Measure 14 features a forte (f) dynamic in both parts, with a triplet in the Bsn. and a steady eighth-note accompaniment in the Pno. Measure 17 includes a mezzo-forte (mf) dynamic and a triplet in the Bsn. part. Measure 19 concludes with a piano (p) dynamic and a decrescendo (dim.) in the Bsn. part, followed by a second ending bracketed with the number 2.

Musical score for Bassoon (Bsn.) and Piano (Pno.) from measures 22 to 33. The score is in G major and 4/4 time. It features complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *mp*, *mf*, *p*, and *mf*. The piano part includes arpeggiated chords and intricate melodic lines.

Measures 22-25: Bsn. part starts with a triplet of eighth notes, followed by a melodic line. Pno. part features arpeggiated chords in both hands. Dynamics: *mp*.

Measures 26-29: Bsn. part continues with a melodic line. Pno. part has a more active bass line. Dynamics: *mf*.

Measures 30-32: Bsn. part includes a triplet of eighth notes and a sextuplet of sixteenth notes. Pno. part features a sextuplet of sixteenth notes in the right hand. Dynamics: *mf*.

Measure 33: Bsn. part has a triplet of eighth notes. Pno. part features a triplet of eighth notes in the left hand. Dynamics: *p* and *mf*.

36

Bsn.

Pno.

p

mf

7

39

Bsn.

Pno.

f

4

43

Bsn.

Pno.

mf

p

45

Bsn.

Pno.

mp

47

Bsn.

Pno.

cresc. *mf*

49

Bsn.

Pno.

cresc. *f* *mf*

51

Bsn.

Pno.

cresc. *f*

54

Bsn.

Pno.

mp *mp*

Musical score for Bsn. and Pno. with measures 57-66. The score is in 3/4 time and features a key signature of two sharps (F# and C#). The Bsn. part is in the bass clef, and the Pno. part is in the grand staff (treble and bass clefs). Measure 57: Bsn. starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 58: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 59: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 60: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 61: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 62: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 63: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 64: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 65: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3. Measure 66: Bsn. has a quarter note G4, a quarter note A4, and a quarter note B4. Pno. has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a bass clef with a quarter note G3, a quarter note F3, and a quarter note E3.

68

Bsn.

Pno.

70

Bsn.

Pno.

72

Bsn.

Pno.

74

Bsn.

Pno.

8

76 7 *marcato*

Bsn. *f*

Pno. *f*

78 *f*

Bsn. *f*

Pno. *f*

81 *ff* *8va*

Bsn. *ff* *8va*

Pno. *ff* *8va*

83 *8va*

Bsn. *8va*

Pno. *8va*

84

Bsn.

Pno.

p ben tenuto poco cresc.

87

Bsn.

Pno.

mf

mp

p

8

91

Bsn.

Pno.

mf

mf

94

Bsn.

Pno.

p

10

97

Bsn.

mf

Pno.

mf

99

Bsn.

Pno.

101

Bsn.

Pno.

dim.

p

103

9

Bsn.

mp

Pno.

108
Bsn. *f*

Pno. *mp*

111
Bsn. *poco* *p*

Pno. *poco*

114
Bsn.

Pno. *mf* 7

117
Bsn. *mf*

Pno. *mf* 7

10

Detailed description: This page of a musical score contains five systems of music for Bassoon (Bsn.) and Piano (Pno.). The first system (measures 108-110) features a Bassoon line with a forte (*f*) dynamic and a Piano accompaniment with a mezzo-piano (*mp*) dynamic. The second system (measures 111-113) includes the instruction *poco* (poco) and a piano (*p*) dynamic for the Bassoon, with the Piano accompaniment also marked *poco*. The third system (measures 114-116) shows the Bassoon part with a box containing the number '10' above measure 114, and the Piano accompaniment with a mezzo-forte (*mf*) dynamic and a fermata (7) over measure 115. The fourth system (measures 117-119) continues with the Bassoon part marked mezzo-forte (*mf*) and the Piano accompaniment also marked mezzo-forte (*mf*) with a fermata (7) over measure 118. The score includes various musical notations such as slurs, ties, and dynamic markings.

12

Musical score for Bsn. and Pno. from measures 120 to 128. The score is in G major and 2/4 time. It features a Bsn. part and a Pno. part. The Pno. part includes a section marked *m. s.* (mezzo sostenuto) and a section marked *f* (forte) and *pp* (pianissimo). The Bsn. part includes a section marked *rit.* (ritardando). The score is divided into four systems, each with a Bsn. staff and a Pno. grand staff. The Pno. part includes a section marked *m. s.* (mezzo sostenuto) and a section marked *f* (forte) and *pp* (pianissimo). The Bsn. part includes a section marked *rit.* (ritardando).

II. (Scherzo)

Allegretto scherzando

The musical score is arranged in four systems, each featuring a Bassoon (Bsn.) part and a Piano (Pno.) part. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The tempo is marked "Allegretto scherzando".

- System 1:** The Bassoon part is silent. The Piano part begins with a *p* dynamic and a *stacc.* marking. The melody is primarily in the right hand.
- System 2:** The Bassoon part begins at measure 7 with a *p* dynamic. The Piano part continues with a *p* dynamic.
- System 3:** The Bassoon part begins at measure 13 with a *mf* dynamic. The Piano part continues with a *mf* dynamic.
- System 4:** The Bassoon part begins at measure 19 with a *poco cresc.* marking. The Piano part continues with a *poco cresc.* marking.

25 1

Bsn. *mf*

Pno. *mp*

31

Bsn. *p*

Pno. *p* *stacc.*

37

Bsn. *mf* *p*

Pno. *p*

43 2

Bsn.

Pno. *p*

49

Bsn.

Pno.

55

Bsn.

cresc. *mf*

Pno.

cresc. *mf*

61

Bsn.

f

3

Pno.

65

Bsn.

f

Pno.

69

Bsn.

Pno.

f

72

Bsn.

Pno.

75

Bsn.

Pno.

ff *f*

4

83

Bsn.

Pno.

f *mf*

90

Bsn.

Pno.

f *p*

97

Bsn.

Pno.

cresc. *f*

103

Bsn.

Pno.

f *p*

110

Bsn.

Pno.

f *f* *p*

117

Bsn.

Pno.

dim.

123 [6]

Bsn.

Pno.

p

p stacc.

129

Bsn.

Pno.

mf

p

mp

135

Bsn.

Pno.

p

141 7

Bsn. *cresc.*

Pno. *cresc.*

147

Bsn. *f*

Pno. *f*

153

Bsn. *ff* *mf* *rit.*

Pno. *ff* *p* *mf*

8 poco piu mosso del o. = o.

162

Bsn. *p* *mp*

Pno. *p*

171
Bsn. *p* *f* *3* *tr*
Pno. *p* *f* *mf*

178
Bsn. *f* *3* *p*
Pno. *f* *p*

183
Bsn. *p* **9**
Pno. *mf* *espr.*

191
Bsn. *mp*
Pno. *p*

Detailed description: This page of a musical score contains four systems of music for Bassoon (Bsn.) and Piano (Pno.). Each system consists of a Bassoon staff and a grand staff for the Piano. The first system (measures 171-177) features a Bassoon line with a piano (*p*) dynamic, followed by a forte (*f*) section with a triplet (*3*) and a trill (*tr*). The Piano accompaniment starts with a piano (*p*) dynamic and includes a forte (*f*) section. The second system (measures 178-182) shows the Bassoon with a forte (*f*) dynamic and a triplet (*3*), followed by a piano (*p*) section. The Piano accompaniment has a forte (*f*) section and a piano (*p*) section. The third system (measures 183-190) features a Bassoon line with a piano (*p*) dynamic and a circled measure number '9'. The Piano accompaniment includes a mezzo-forte (*mf*) section with an expressive (*espr.*) marking. The fourth system (measures 191-196) shows the Bassoon with a mezzo-piano (*mp*) dynamic and the Piano with a piano (*p*) dynamic.

198
Bsn. *p*
Pno. *mf*
f
p

205
Bsn. *f*
Pno. *f*

209
Bsn. *mf espr.*
Pno. *p*

215
Bsn.
Pno. *mf*

Detailed description: This page contains four systems of musical notation for Bassoon (Bsn.) and Piano (Pno.).
System 1 (Measures 198-204): Bsn. part starts with a *p* dynamic, followed by a *f* dynamic with a triplet. Pno. part starts with *mf*, then *f*, and ends with *p*.
System 2 (Measures 205-214): Bsn. part features a triplet and a *f* dynamic. Pno. part features triplets and a *f* dynamic.
System 3 (Measures 209-214): Bsn. part has a *mf espr.* dynamic. Pno. part has a *p* dynamic.
System 4 (Measures 215-224): Bsn. part is mostly rests. Pno. part has a *mf* dynamic.

222

Bsn.

Pno.

dim. poco a poco

228 11 Tempo I

Bsn.

Pno.

p stacc.

233

Bsn.

Pno.

mf p

238

Bsn.

Pno.

b

243

Bsn.

poco cresc.

Pno.

poco cresc.

248

Bsn.

mp

Pno.

mp

253

Bsn.

p

Pno.

p stacc.

12

258

Bsn.

mf

Pno.

12

263

Bsn.

p

Pno.

p

268

Bsn.

Pno.

273

Bsn.

cresc.

Pno.

cresc.

278

13

Bsn.

mf

Pno.

mf

283

Bsn.

Pno.

287

Bsn.

Pno.

291

Bsn.

Pno.

294

Bsn.

Pno.

298 14

Bsn. *f*

Pno. *f p* *f* *f mf*

307

Bsn. *f*

Pno. *f*

313

Bsn. *p*

Pno. *f* *p*

319

Bsn. *cresc.*

Pno. *3* *f*

324 15

Bsn. Pno.

329

Bsn. Pno.

335

Bsn. Pno.

341

Bsn. Pno.

Detailed description of the musical score: The page contains four systems of music for Bassoon (Bsn.) and Piano (Pno.). Each system consists of two staves. The first system (measures 324-328) features a Bassoon line with a triplet of eighth notes and a piano accompaniment with chords and moving lines. The second system (measures 329-334) shows a Bassoon line with a steady eighth-note pattern and piano accompaniment with some rests and chords. The third system (measures 335-340) has a Bassoon line with a rhythmic eighth-note pattern and piano accompaniment with sustained chords. The fourth system (measures 341-345) includes a Bassoon line with triplets and a piano accompaniment with chords and moving lines. Dynamics like 'f' and 'ff' are indicated throughout.

348 16

Bsn. *mf*

Pno. *f*

354

Bsn. *f*

Pno.

360

Bsn. *f con brio*

Pno. *f con brio*

365

Bsn. *ff*

Pno. *f* *ff*

III

Andante ♩ = 69

The score is divided into four systems, each with a Bassoon (Bsn.) part and a Piano (Pno.) part. The key signature is one flat (Bb) and the time signature is 2/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 69. The first system (measures 7-12) features a Bassoon line with a melodic line and a Piano accompaniment with a rhythmic pattern. The second system (measures 13-18) includes a first ending bracket in the Bassoon part. The third system (measures 19-24) continues the melodic and accompanimental lines. Dynamics include *mp*, *p*, and *mf*.

Bsn.

Piano

7

Bsn.

Pno.

13

Bsn.

Pno.

19

Bsn.

Pno.

25

Bsn. *mf* *p*

Pno. *mf* *p*

31

Bsn. *p* *3*

Pno. *mp* *p*

2

36

Bsn. *p* *3*

Pno. *p* *3*

39

Bsn. *p* *3*

Pno. *p*

42

Bsn.

Pno.

mf 3

mp

45

Bsn.

Pno.

mf 3

48

Bsn.

Pno.

50

Bsn.

Pno.

53

Bsn.

Pno.

f

55

Bsn.

Pno.

dim.

mp

57

Bsn.

Pno.

p


60

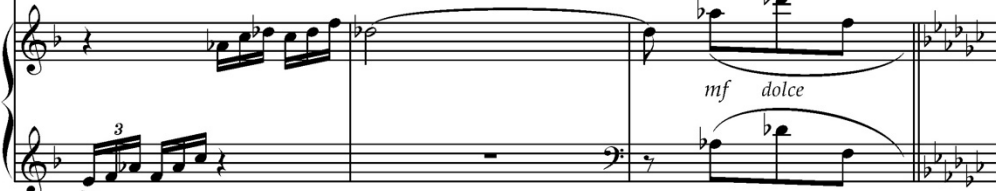
Bsn.

Pno.


p


63 4

Bsn. 

Pno. 

66

Bsn. 


Pno. 

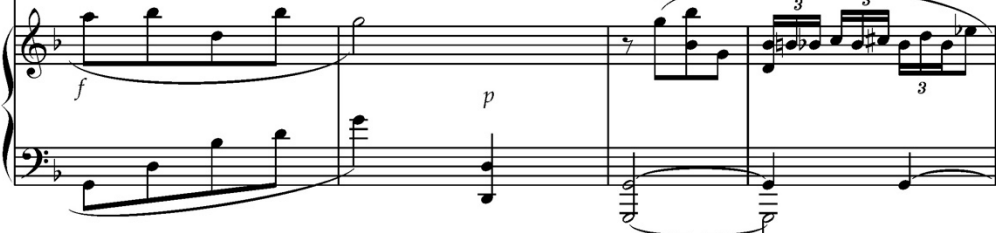
69

Bsn. 

Pno. 

72

Bsn. 

Pno. 

6

76

Bsn.

Pno.

80

Bsn.

Pno.

85

Bsn.

Pno.

89

Bsn.

Pno.

5

p

pp legato

poco cresc.

mf

ritard.

p

mf

p

Detailed description: This page of a musical score contains four systems of music for Bassoon (Bsn.) and Piano (Pno.). The first system (measures 76-79) features a Bsn. line with a melodic line and a Pno. line with a complex accompaniment including triplets. The second system (measures 80-84) includes a boxed measure number '5' above the Bsn. staff, a piano dynamic (*p*) in the Bsn. staff, and a *pp legato* marking in the Pno. staff. The third system (measures 85-88) has a *poco cresc.* marking in the Bsn. staff. The fourth system (measures 89-92) includes *mf* and *ritard.* markings in the Bsn. staff, and *mf* and *p* markings in the Pno. staff. The score concludes with a double bar line at the end of measure 92.

IV

Allegro con brio

The score is for Bassoon and Piano. It consists of eight measures, numbered 1 through 8. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Allegro con brio'. The piano part features a rhythmic accompaniment of chords, with some measures containing triplets. The bassoon part has melodic lines with various ornaments and triplets. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score is divided into two systems: measures 1-4 and measures 5-8.

Measures 1-4: Bassoon starts with a triplet of eighth notes (1), followed by a quarter note (2), and then a triplet of eighth notes (3). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Measures 5-8: Bassoon continues with a triplet of eighth notes (5), followed by a quarter note (6), and then a triplet of eighth notes (7). The piano accompaniment continues with chords and a bass line.

2

Musical score for Bsn. and Pno. (Piano) with measures 9-18. The score is in 2/4 time and features a key signature of two sharps (F# and C#).

Measures 9-10: Bsn. part features triplet eighth notes. Pno. part features a *mf* dynamic with a steady eighth-note accompaniment.

Measure 11: Bsn. part features a first ending bracket (1) over a triplet eighth note. Pno. part features a *f* dynamic with a steady eighth-note accompaniment.

Measures 13-15: Bsn. part features a melodic line with slurs. Pno. part features a steady eighth-note accompaniment.

Measures 16-18: Bsn. part features a melodic line with slurs and a *mf marcato* dynamic. Pno. part features a steady eighth-note accompaniment with a *mf* dynamic.

19 20

Bsn.

Pno.

21 22

Bsn.

Pno.

23 24

Bsn.

Pno.

25 26

Bsn.

Pno.

4

27

Bsn. *cresc.*

Pno.

28

Bsn. *ff*

Pno. *ff*

29

30

Bsn. *poco meno mosso*

Pno. *poco meno mosso*

31

32

33

Bsn. *f*

Pno.

34

35

This musical score is for a Bassoon (Bsn.) and Piano (Pno.) duo. It consists of four systems of music, each with a Bassoon staff and a Piano grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure numbers 36, 37, 38, 39, 40, 41, 42, 43, 44, and 45 are indicated above the Bassoon staves. Measure 40 is enclosed in a box with the number 3. Performance markings include *mf* (mezzo-forte) and *p* (piano) for the Bassoon, and *mp* (mezzo-piano) for the Piano. The score includes various musical notations such as slurs, ties, and triplets. A key signature change to one sharp (F#) occurs at the end of measure 42. The piece concludes with a double bar line at the end of measure 45.

Bsn. 46 *cresc.* 47 48

Pno.

Bsn. 49 *f* 50 51

Pno. *f* *mf*

Bsn. 52 53 *accel.* 54 **Tempo 1**

Pno. *cresc.* *accel.* *f*

Bsn. 55 56 57

Pno.

58 59 60

Bsn. *mf*

Pno.

Detailed description: This system covers measures 58 to 60. The bassoon part (Bsn.) begins with a triplet of eighth notes in measure 58, followed by a slur over measures 59 and 60. A dynamic marking of *mf* is present. The piano accompaniment (Pno.) consists of chords in the right hand and eighth-note patterns in the left hand.

61 62

Bsn. *f*

Pno. *f*

Detailed description: This system covers measures 61 to 62. The bassoon part (Bsn.) features a slur over measures 61 and 62, with a dynamic marking of *f*. The piano accompaniment (Pno.) continues with chords and eighth-note patterns, also marked *f*.

63 64

Bsn. *cresc.*

Pno.

Detailed description: This system covers measures 63 to 64. The bassoon part (Bsn.) has a slur over measures 63 and 64, with a dynamic marking of *cresc.* The piano accompaniment (Pno.) features chords and eighth-note patterns.

65 66

Bsn.

Pno. *ff*

Detailed description: This system covers measures 65 to 66. The bassoon part (Bsn.) has a slur over measures 65 and 66. The piano accompaniment (Pno.) features chords and eighth-note patterns, with a dynamic marking of *ff*.

67 *poco meno mosso*

Bsn. *f*

Pno. *f*

68

69

Bsn. *mf* *cresc.*

Pno. *mf* *cresc.*

71

Bsn. *f* *ff*

Pno. *ff*

73

Pno. *f*

76

Pno. *p*

36

Musical score for Piano (Pno.) and Bassoon (Bsn.) from measures 80 to 96. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The piano part consists of two staves (treble and bass clef), and the bassoon part consists of two staves (treble and bass clef). Measure numbers 80, 81, 82, 83, 84, 85, 86, 88, 89, 90, 91, 92, 93, 94, 95, and 96 are indicated above the staves. Performance markings include *dim.* (diminuendo), *p* (piano), *mp* (mezzo-piano), *ten.* (tension), and *mf* (mezzo-forte). A rehearsal mark **37** is enclosed in a box above measure 86. The piano part features complex chordal textures and arpeggiated figures, while the bassoon part has melodic lines with slurs and accents.

10

97 98 99

Bsn. *mf espr.*

Pno.

100 101 102

Bsn. *mf*

Pno. *mf*

103 104

Bsn.

Pno. *p*

105 106

Bsn. *ff*

Pno. *cresc.*

38

11

107 Bsn. *espansivo*

108 109

Pno. *f*

110 Bsn. *f* *ten.* *ten.* *ten.*

111 112

Pno. *mf* *f*

113 Bsn. *p*

114

Pno. *p*

115 Bsn. *f* *p* *mf*

116

Pno. *f* *mf*

117 118

Bsn.

Pno.

cresc.

119 120

Bsn.

Pno.

ff

121 39 **Tempo I**

Bsn.

Pno.

123 124 125

Bsn.

Pno.

Detailed description: This page contains a musical score for a Bassoon (Bsn.) and Piano (Pno.) duo. The score is divided into four systems, each with two staves. The first system (measures 117-118) features a *cresc.* marking. The second system (measures 119-120) includes a *ff* marking. The third system (measures 121-125) begins with a boxed number '39' and the instruction 'Tempo I'. The piano part in this system includes complex rhythmic patterns with 7th and 9th notes and triplets. The bassoon part has various articulations and slurs. The final system (measures 123-125) shows a steady bassoon line and a piano accompaniment of chords and eighth notes.

Musical score for Bsn. and Pno. measures 126-135. The score is in 2/4 time and D major. It features a Bsn. line and a Pno. line with treble and bass staves. Measure 126 includes a box containing the number 40. Dynamics include *f* and *mf*. Articulation includes accents and slurs. The Pno. part includes triplets and chords.

126 Bsn. *f*

127 Bsn. *f*

128 Bsn. *f*

129 Bsn. *f*

130 Bsn. *f*

131 Bsn. *f*

132 Bsn. *f*

133 Bsn. *f* *mf*

134 Bsn. *f* *mp*

135 Bsn. *f* *mp*

136 137 138

Bsn.

Pno.

139 140

Bsn.

Pno.

141 142

Bsn.

Pno.

143 144 41 poco meno mosso 146

Bsn.

Pno.

Musical score for Bsn. and Pno. measures 147-156. The score is in 2/4 time and consists of four systems. Each system contains a Bsn. staff and a Pno. staff. The key signature is one flat (Bb). Measure numbers 147, 148, 149, 150, 151, 152, 153, 154, 155, and 156 are indicated above the Bsn. staves. Dynamics include *mp*, *mf*, and *f*. The Pno. part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The Bsn. part has a melodic line with various articulations and dynamics.

16

157 *f* 158 *f*

Bsn.

Pno.

159 *f* 160 *un poco accel.* *ff*

Bsn.

Pno.

42 **Allegro con brio**

161 *f* 162 *ff* 163

Bsn.

Pno.

164 165 166

Bsn.

Pno.

167

Bsn.

Pno.

168

ff 3 3 3 3

Sra

169

Bsn.

Pno.

ff *Sra*

170

Bsn.

Pno.

171

(8)

172

Bsn.

Pno.

173

174

(8) *ff*

APPENDIX C
TRACK LIST OF CD

A recording of the transcription is included with this document. This piece was recorded on October 14 and 15, 2022 by bassoonist Leon Jin and pianist Hongzuo Guo in Katzin Concert Hall by Jin Studios, LLC.