A Transcription of Sergei Prokofiev's

Sonata for Flute and Piano Op. 94 for Bassoon and Piano

by

Leon Jin

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

Approved November 2022 by the
Graduate Supervisory Committee:

Albie Micklich, Chair
Joshua Gardner
Peter Schmelz

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

TABLE OF CONTENTS

Page

LIST OF FIGURES v

LIST OF EXAMPLES vi

CHAPTER

1. INTRODUCTION 1

2. THE SONATA FOR FLUTE AND PIANO 4

3. OVERVIEW OF FORM 8

Movement I: Moderato 8

Movement II: Scherzo 16

Movement III: Andante 21

Movement IV: Allegro Con Brio 24

4. TRANSCRIPTION ISSUES 28

Which Edition to Use? 28

Dynamics and Articulations 29

5. LIST OF SOLO ALTERATIONS 30

6. CONCLUSION 35

REFERENCES 36

APPENDIX

A COPYRIGHT LICENSE 37

B TRANSCRIPTION: *SONATA FOR BASSOON AND PIANO,* OP.94 39

C TRACK LIST OF CD 91

LIST OF FIGURES

Figure Page

1. Comparison of Flute and Bassoon Playing Ranges 2
2. Outline of Movement I 8
3. Outline of Movement II 16
4. Outline of Movement III 21
5. Outline of Movement IV 25
6. Comparison of Flute and Violin Editions 29

LIST OF EXAMPLES

Example Page

1. Example 1. Prokofiev Flute part, mvt. 1, mm. 1-16 9
2. Example 2. Prokofiev Flute part, mvt. 1, mm. 17-20 9
3. Example 3. Prokofiev Flute part, mvt. 1, mm. 21-38 10
4. Example 4. Prokofiev Flute part, mvt. 1, mm. 42-45 10
5. Example 5. Prokofiev Flute part, mvt. 1, mm. 52-55 11
6. Example 6. Prokofiev Flute part, mvt. 1, mm. 82-84 11
7. Example 7. Flute and Piano, mvt. 1, mm. 85-90 12
8. Example 8. Prokofiev Flute part, mvt. 1, mm. 94-101 13
9. Example 9. Prokofiev Flute part, mvt. 1, mm. 103-115 13
10. Example 10. Flute and Piano, mvt. 1, mm. 119-130 15
11. Example 11. Flute and Piano, mvt. 2, mm. 1-12 16
12. Example 12. Flute and Piano, mvt. 2, mm. 82-91 17
13. Example 13. Flute and Piano, mvt. 2, mm. 162-176 18
14. Example 14. Flute and Piano, mvt. 2, mm. 177-189 19
15. Example 15. Flute and Piano, mvt. 2, mm. 348-370 20
16. Example 16. Prokofiev Flute part, mvt. 3, mm. 1-33 21
17. Example 17. Flute and Piano, mvt. 3, mm. 34-41 22
18. Example 18. Flute and Piano, mvt. 3, mm. 64-68 23
19. Example 19. Flute and Piano, mvt. 3, mm. 82-94 24
20. Example 20. Prokofiev Flute part, mvt. 4, mm. 1-5 25
21. Example 21. Flute and Piano, mvt. 4, mm. 30-37 26

Example Page

22. Example 22. Prokofiev Flute part, mvt. 4, mm. 86-92 27

23. Example 23. Flute and Piano, mvt. 4, mm. 170-174 27

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).

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.

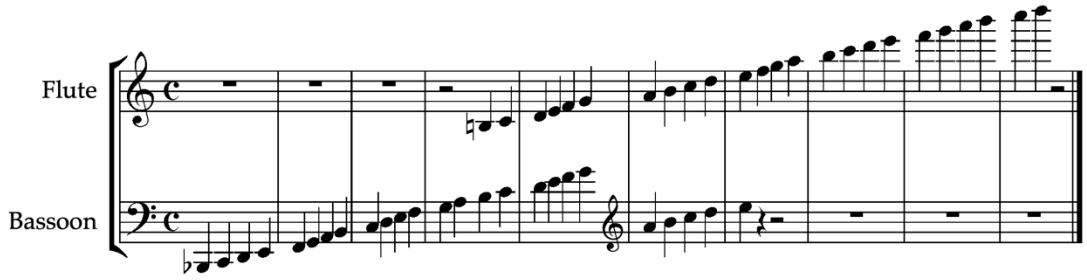


Figure 1. Comparison of Flute and Bassoon Playing Ranges

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 preformed 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 is follows familiar 18th century procedures and contains four movements.

Movement I: Moderato

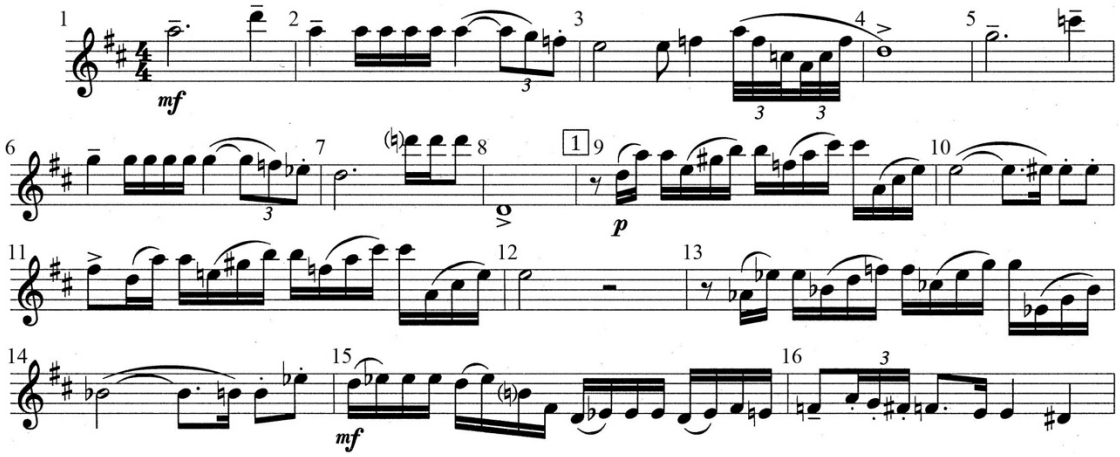
The first movement, Moderato, is composed in sonata-allegro form and focuses on Prokofiev's classical, yet post-romantic writing.

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

Figure 2. Outline of Movement I[15]

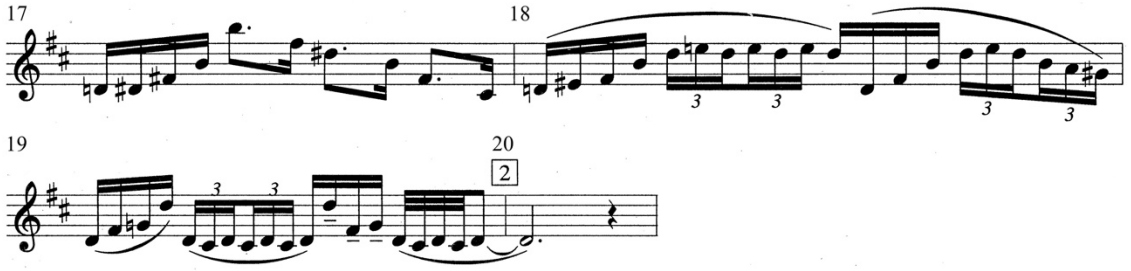
The exposition begins with flute stating the primary theme in the upper register noticeable by the perfect 4th leap in every instance and immediately establishing D major (mm. 1-16).

[15] Stevens, 31.



Example 1. Prokofiev Flute part, mvt. 1, mm. 1-16[16]

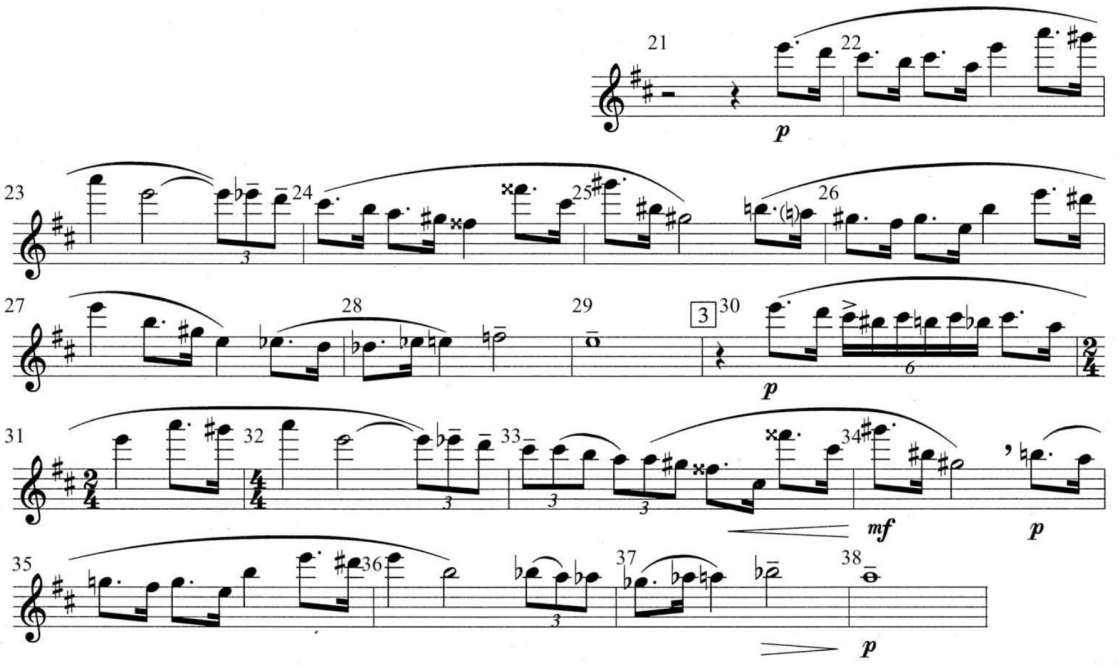
Following the initial lyrical statement, the main theme is repeated in C major and is rhythmically identical to the opening 3 bars. The first half of the primary theme is then contrasted with running sixteenth-notes and a sudden dynamic contrast from *p* to *f*. Prokofiev utilizes a combination of high 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

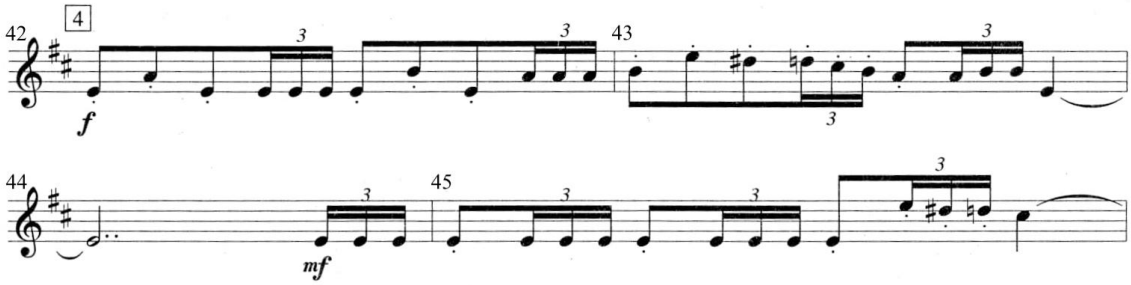
[16] Sergei Prokofiev, *Sonata for Flute and Piano Op. 94* (Hamburg, Germany: Sikorski, 1998). This and all subsequent examples of the flute and piano parts come from this publisher.

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



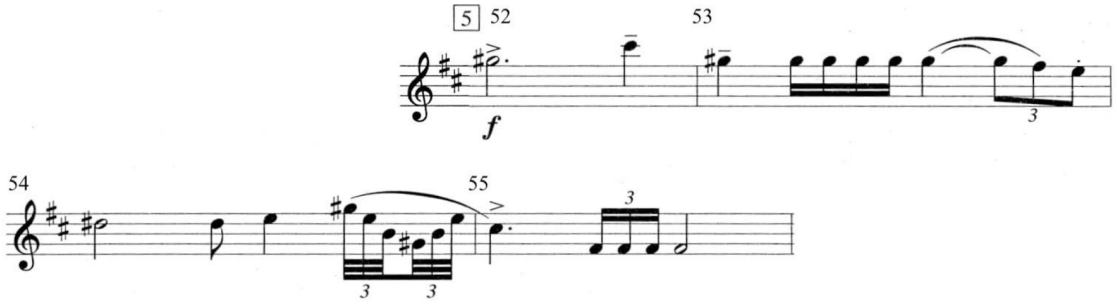
Example 3. Prokofiev Flute part, mvt. 1, mm. 21-38

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.



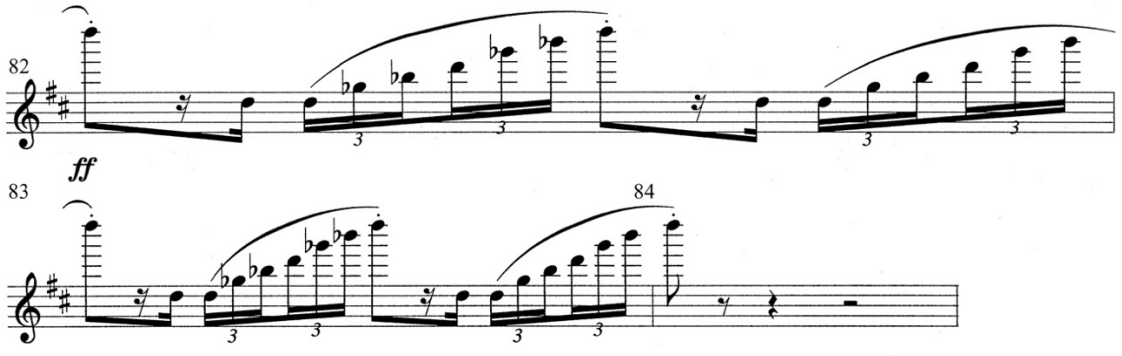
Example 4. Prokofiev Flute part, mvt. 1, mm. 42-45

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.



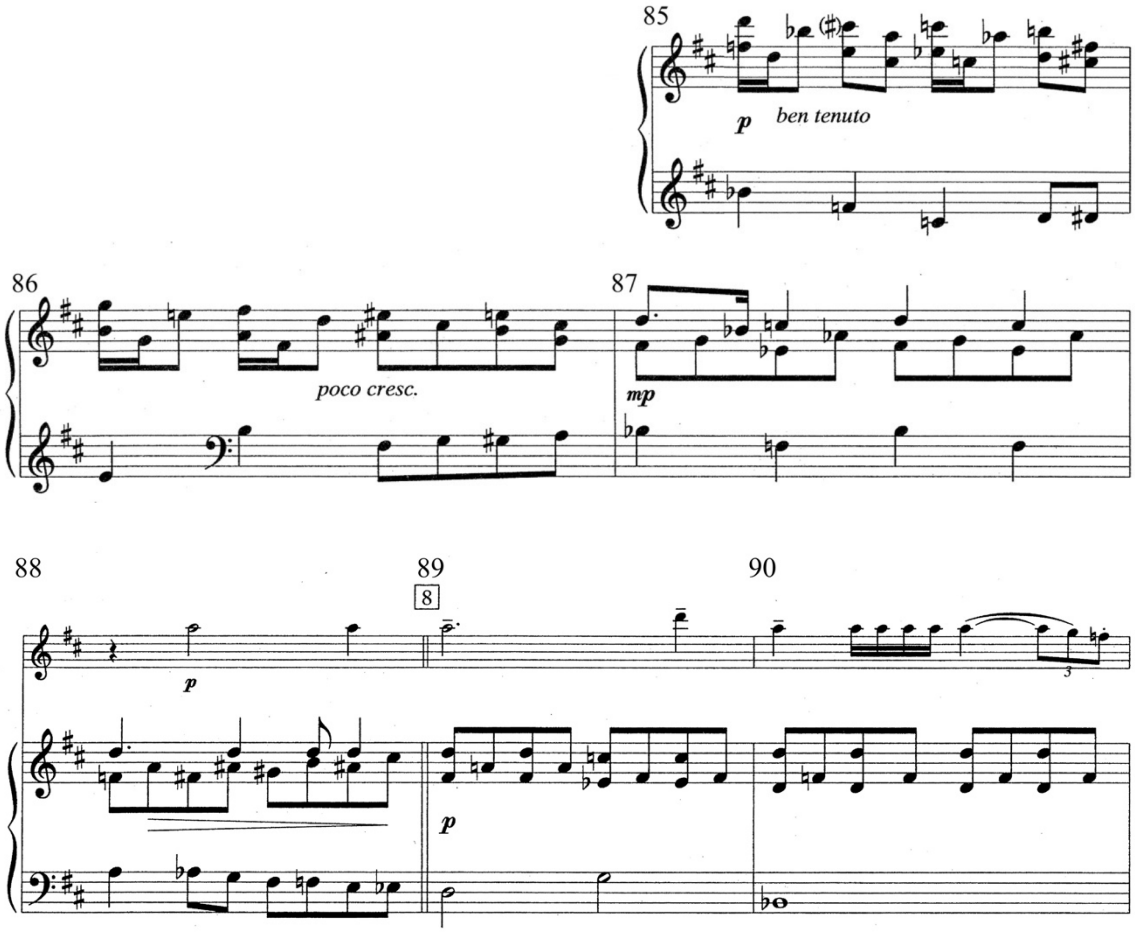
Example 5. Prokofiev Flute part, mvt. 1, mm. 52-55

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

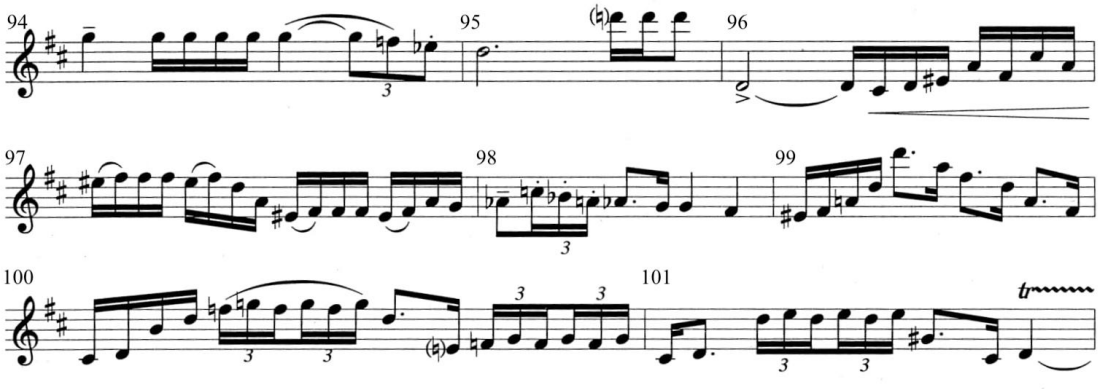
Prokofiev concludes the development in mm. 85-88 with the piano descending chromatically with hints of the secondary theme alluding to the recapitulation in measure 89. It is not until the flute sneaks into the piano's dying sound with an elongated A that signals the beginning of the recapitulation with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



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

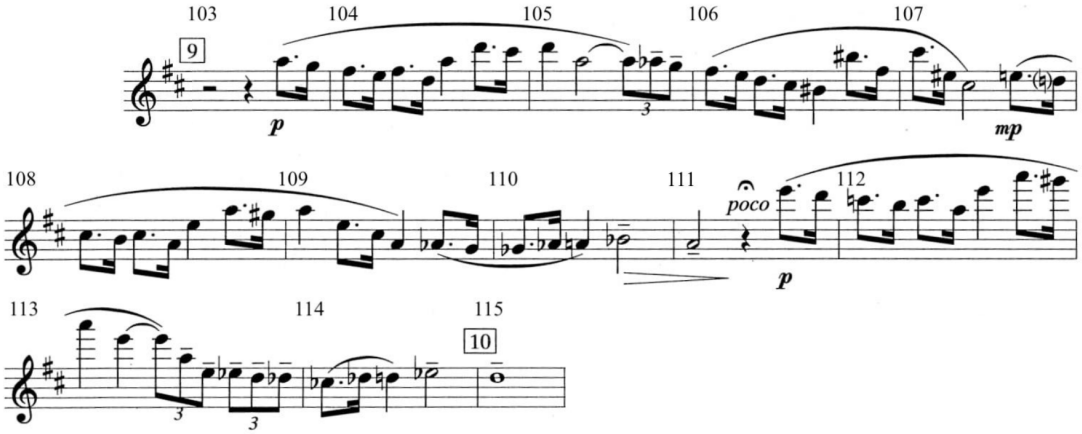
Not long after, Prokofiev forgoes the second half of the primary theme and instead, connects the end of the primary theme with the beginning of the transition. By

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.



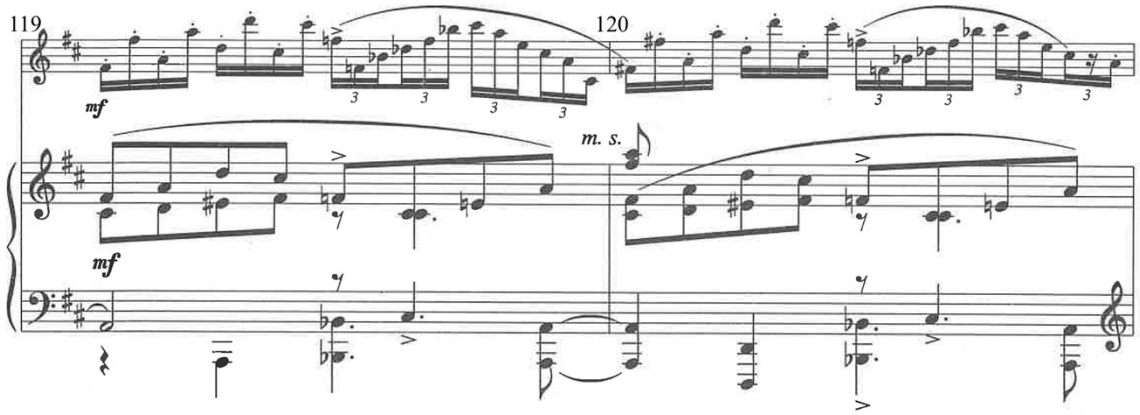
Example 8. Prokofiev Flute part, mvt. 1, 94-101.

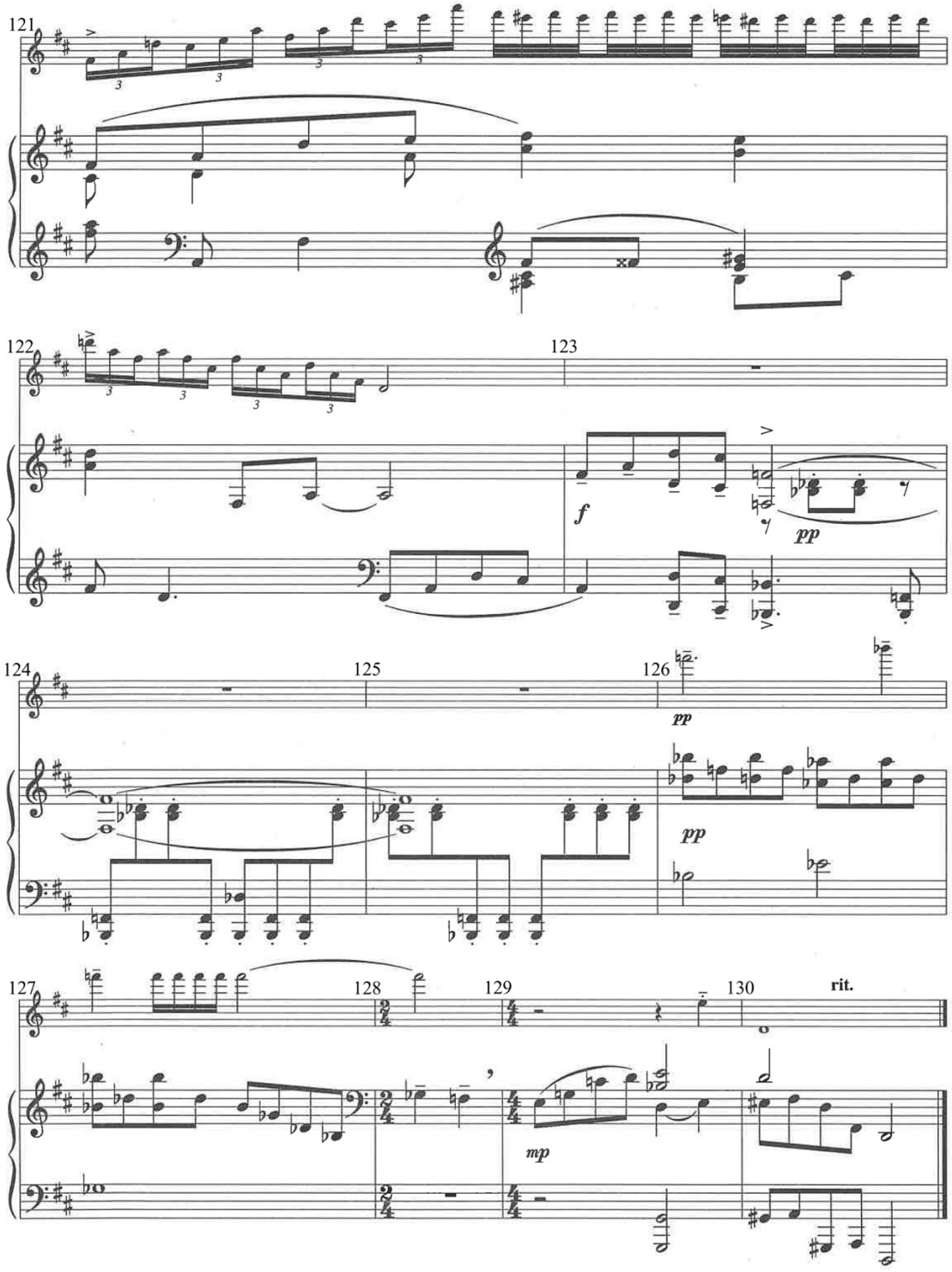
By contrast, Prokofiev does the opposite with the secondary theme in mm. 103-115. For instance, there is a brief fermata rest in measure 111 separating the major and minor renditions of the secondary theme that is not found in the exposition. This would also support the forward energy mentioned in the 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.





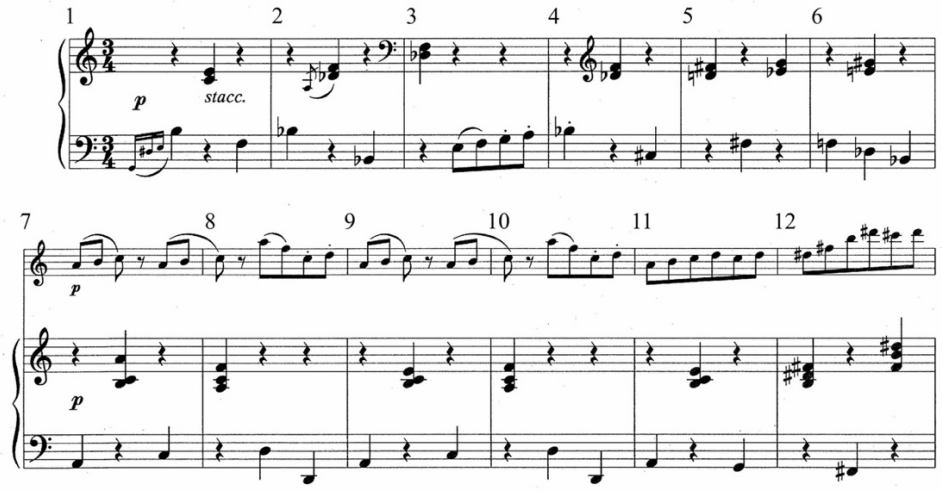
Example 10. Flute and Piano, mvt. 1, 119-130.

Movement II: Scherzo

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

Figure 3: Outline of Movement II[17]

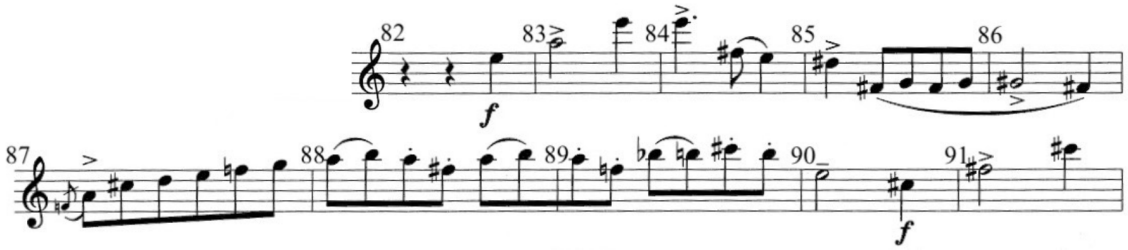
The second movement begins with a quirky scherzo in ¾ time. While the piano plays in the strict meter of the scherzo, the flute part is grouped into two creating a hemiola as seen in mm. 7-10. Within the A section, there are three distinct parts creating a mini-ternary form. Part I consists of cycling through the same hemiola material in the flute through a variety of keys including: A minor, C Major, D minor, F Major.[18]



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

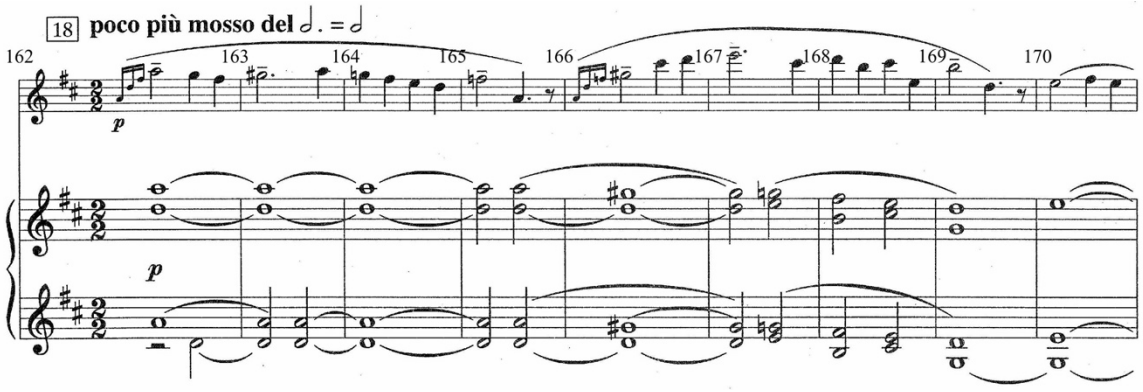
[17] Stevens, 49.
[18] Ibid.

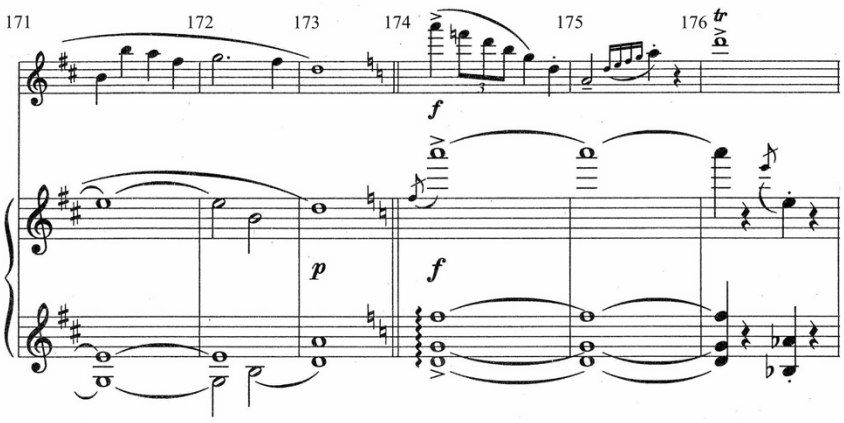
In Part II (mm. 82-122), the flute has its first melodic material with triumphant leaps into the high register. After the leaps, the flute immediately descends back down to the mid-low register only to climb back up to another hemiola in mm. 88-89. An excerpt of Part II can be seen in Example 12.



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

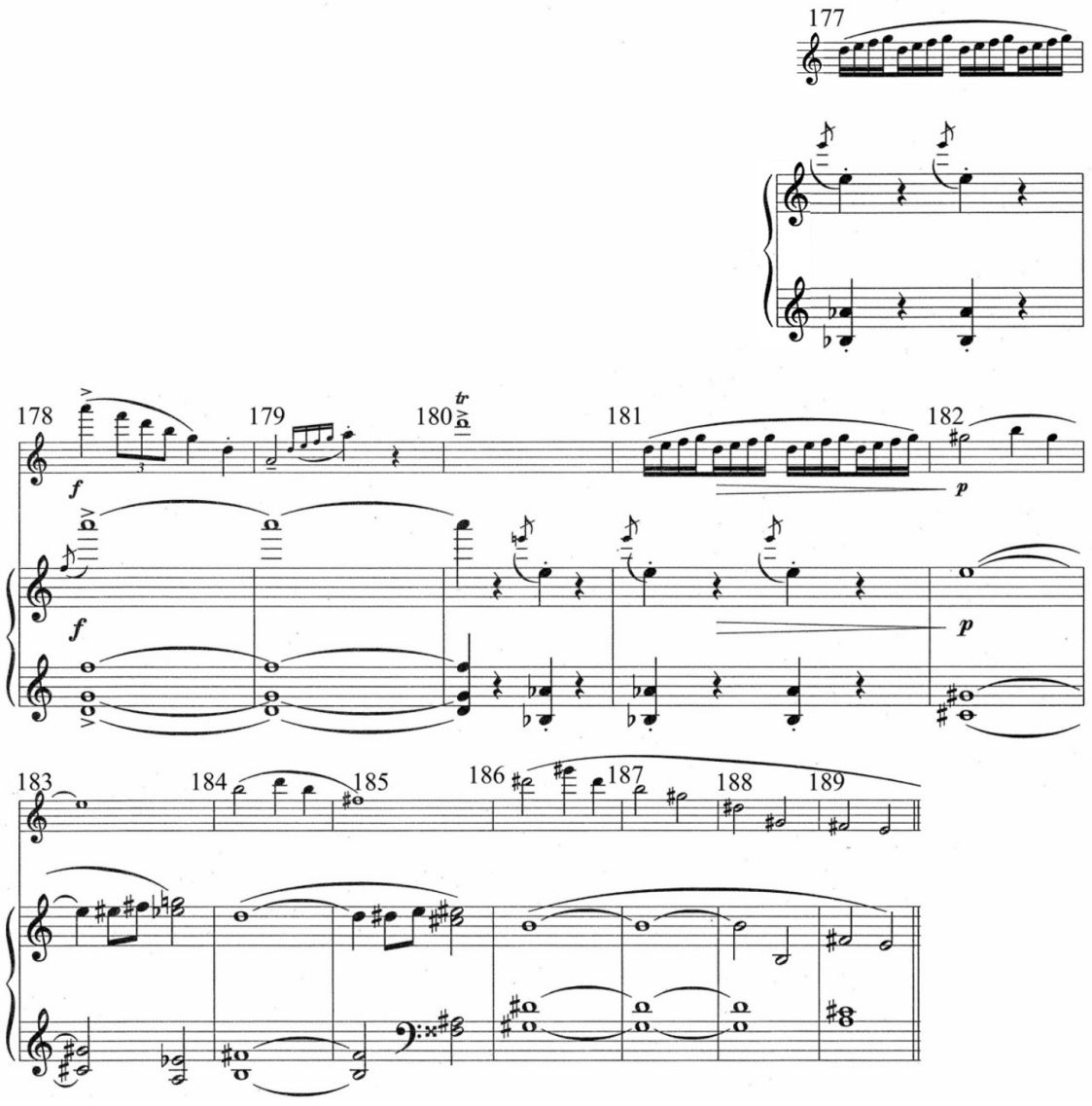
In the B theme**,** Prokofiev returns to his dream-like texture and color when the dynamics suddenly drop to piano in measure 162 with the flute playing in the upper register and stepwise motion through half notes and quarter notes. Often in performances, the soloist will take more liberties with tempo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





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

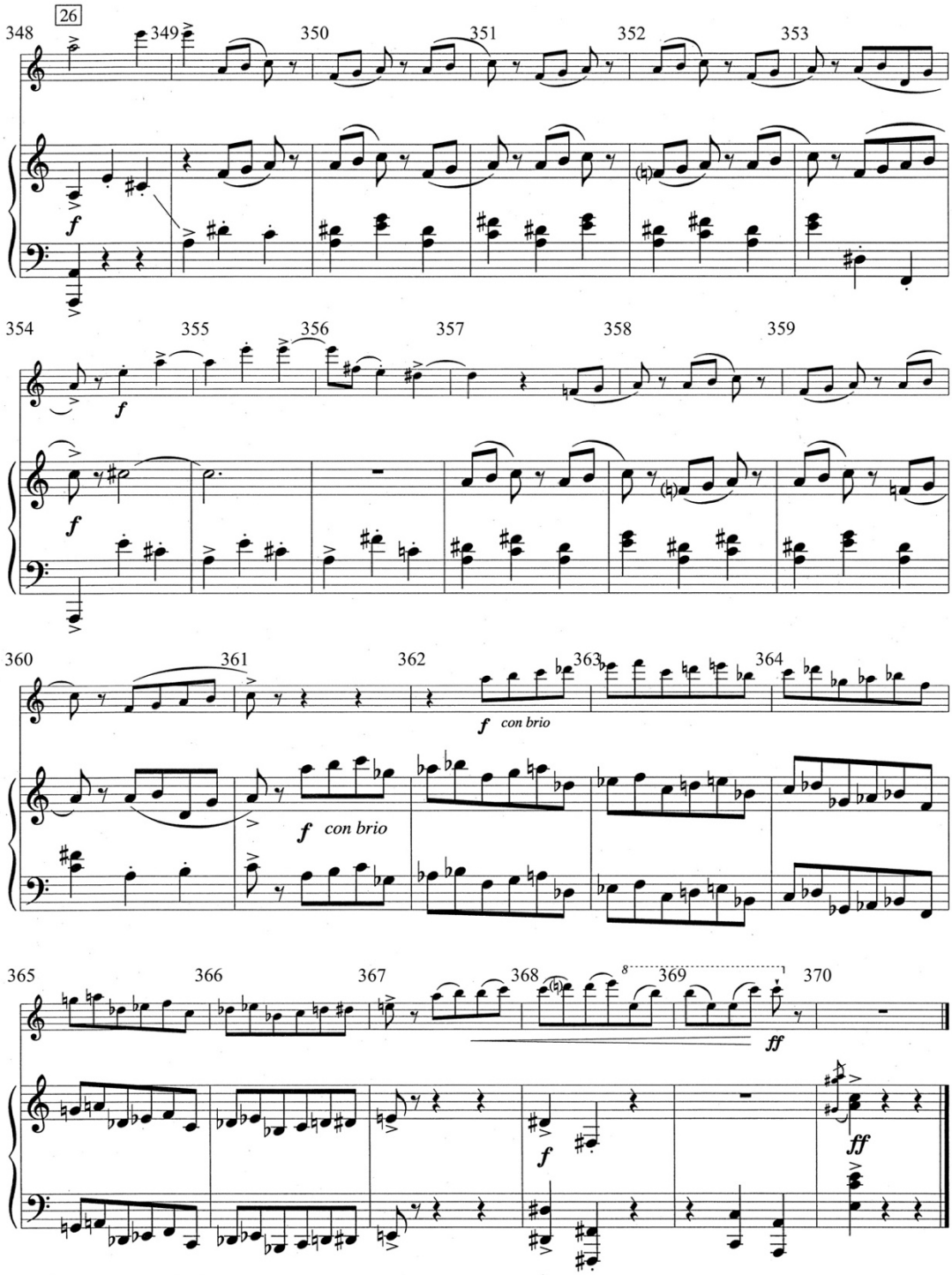
Prokofiev contrasts the opening lyrical section of the B theme with a turbulent section, mm. 177-189, that frequently fluctuates between the mid and high registers of the flute. With the addition of a subito forte, this adds another element of surprise. The flute and piano will continue to go back and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



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.



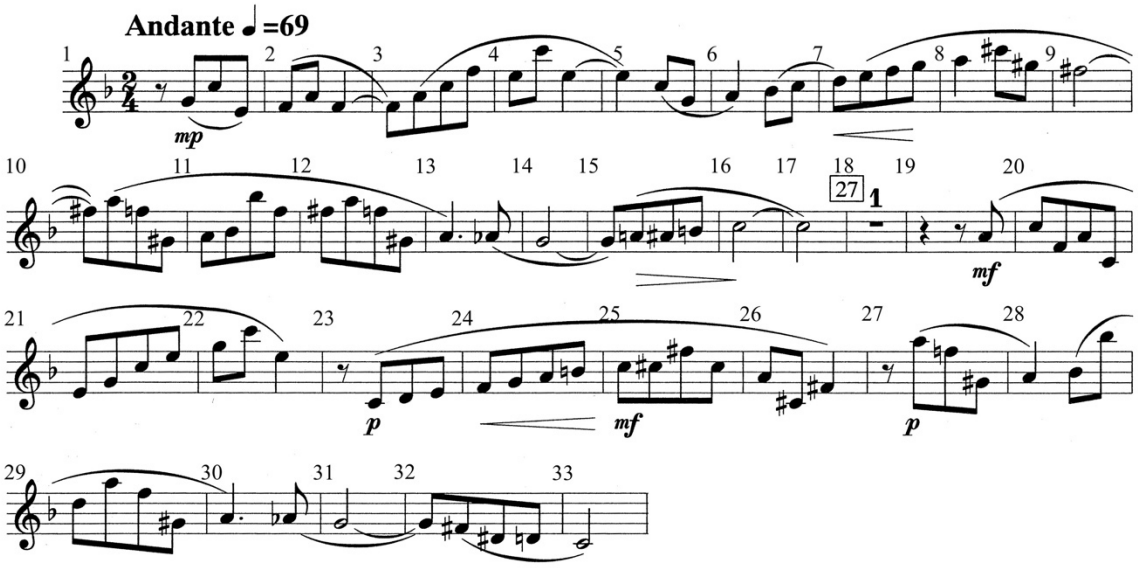
Example 15. Flute and Piano, mvt. 2, mm. 348-370

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]

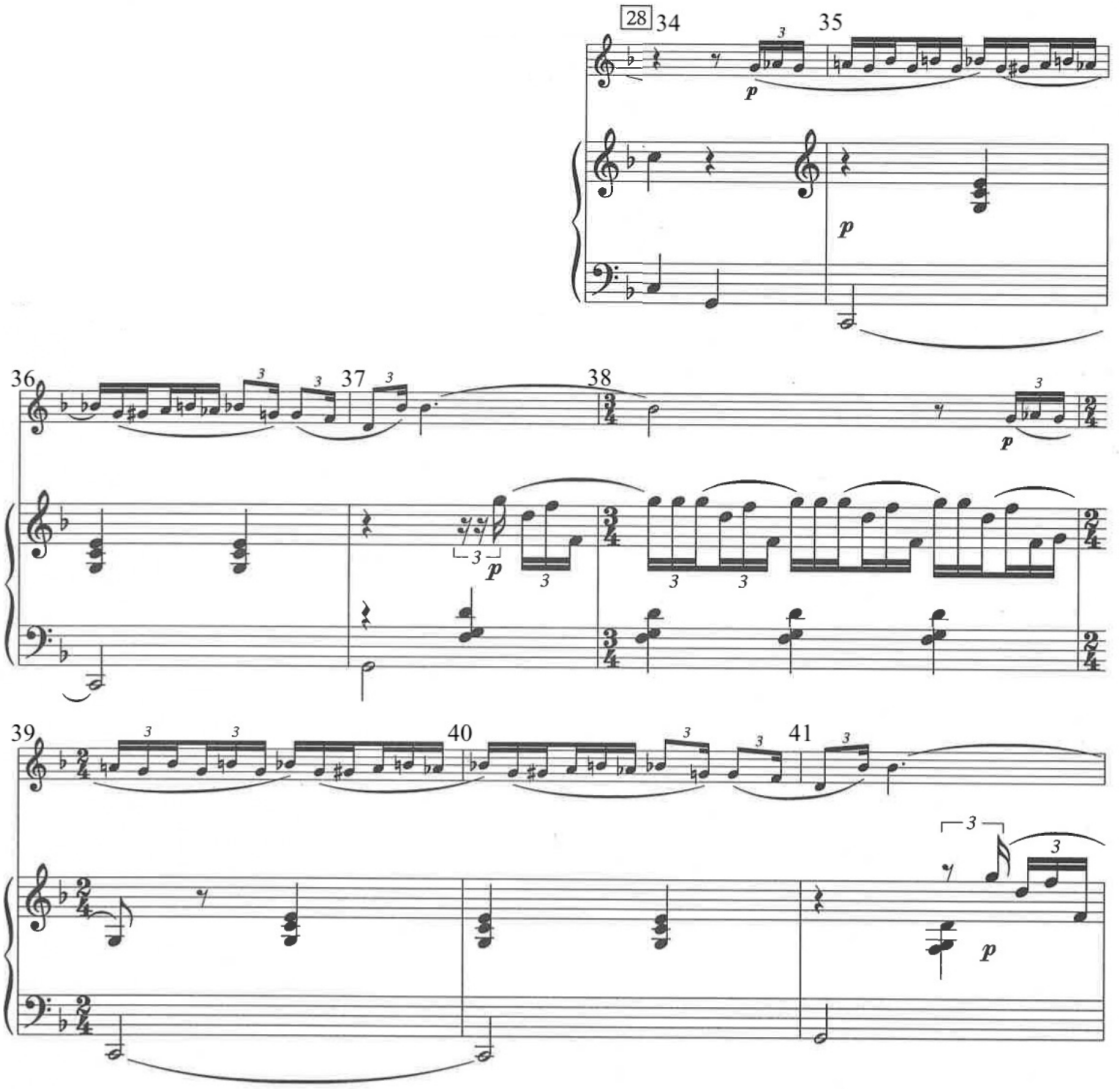
In the third movement, Prokofiev uses a different approach from that found in surrounding movements. Harmony, melody, and texture, they are simple and elegant requiring the flutist to be sensitive to the tone color and phrasing. The opening tempo marking is a quarter note equal to 69 which may still 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.



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

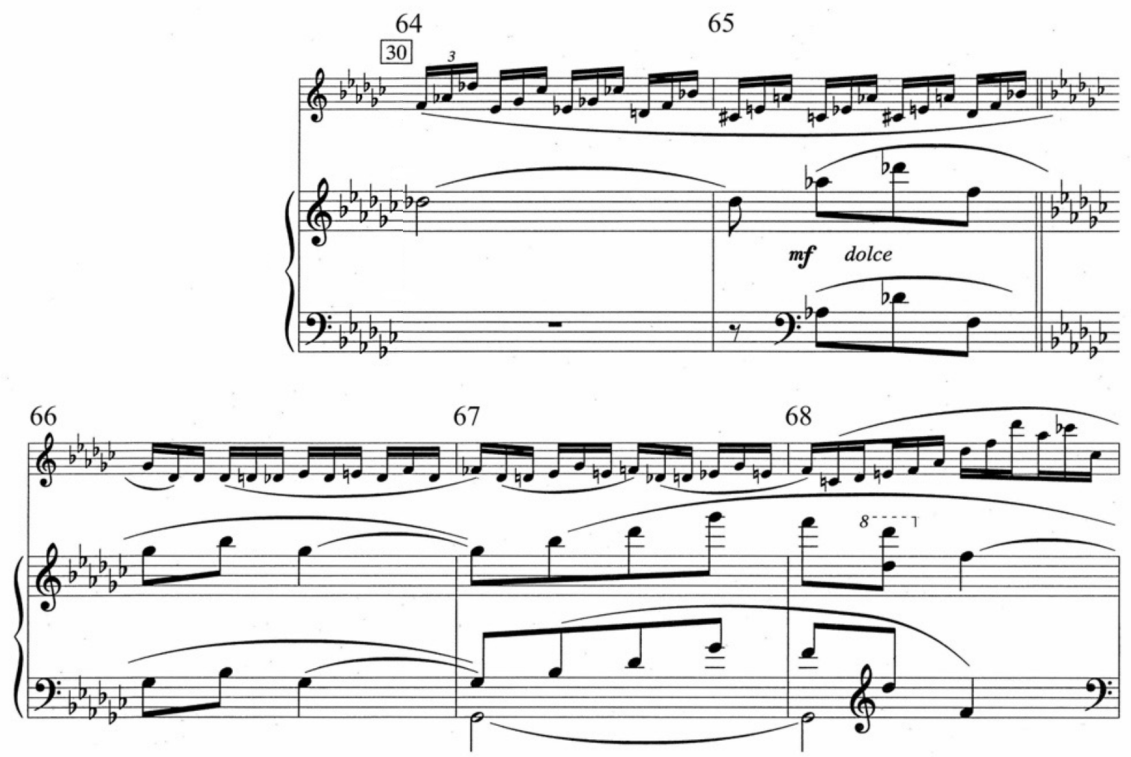
[19] Stevens, 62.

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.



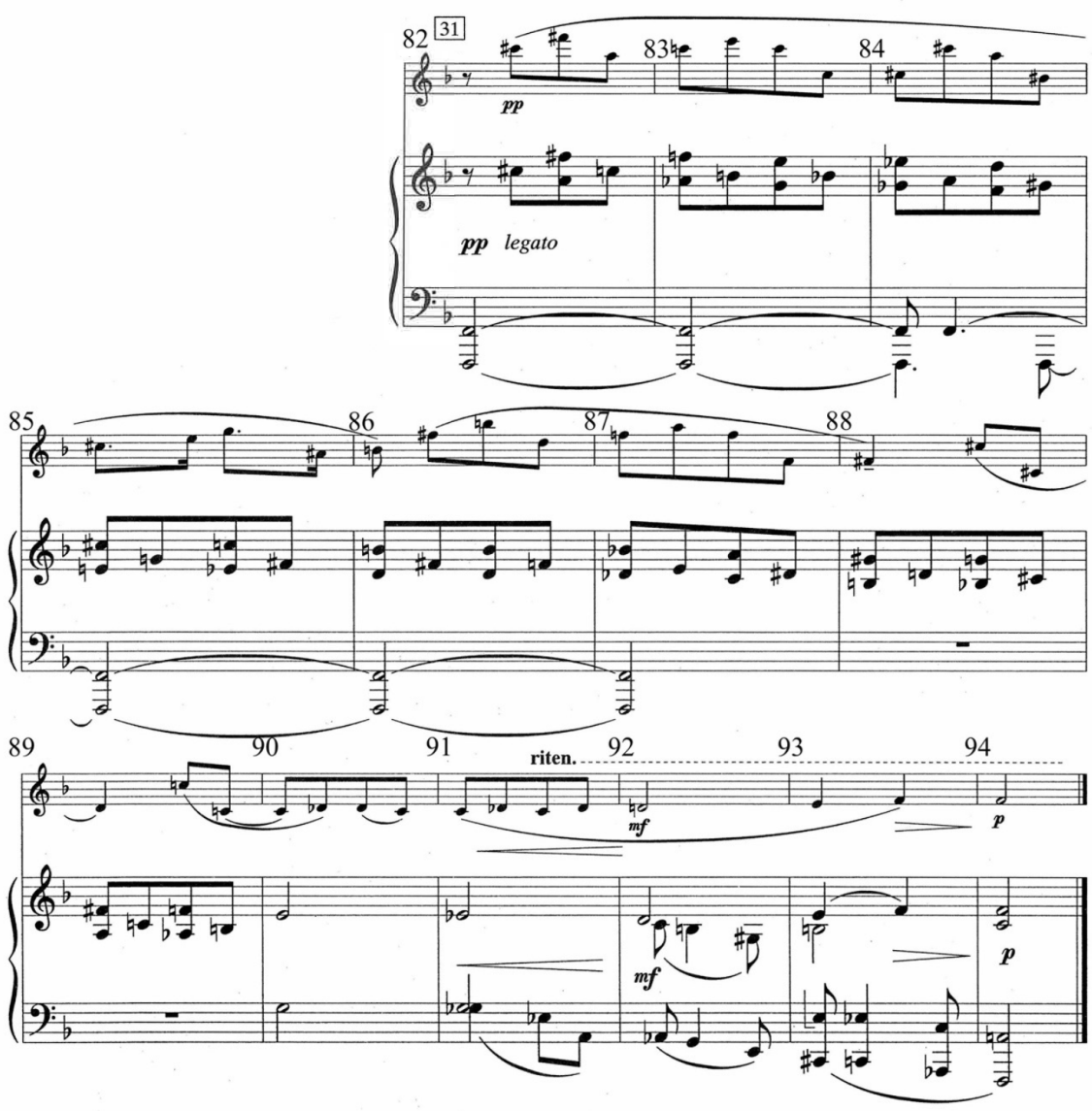
Example 17. Flute and Piano, mvt. 3, 34-41

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.



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.



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

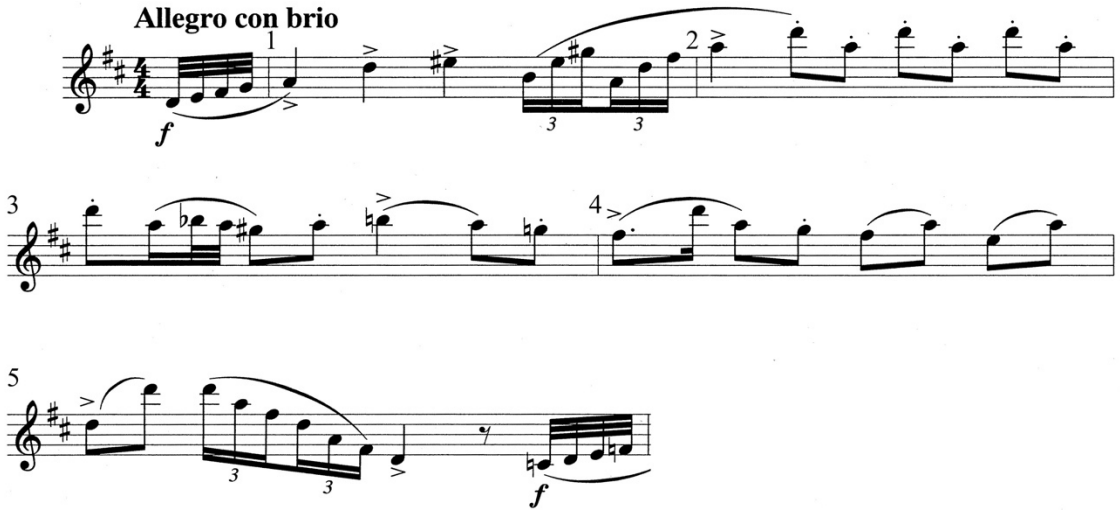
Movement IV: Allegro con brio

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. IV[20]

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.

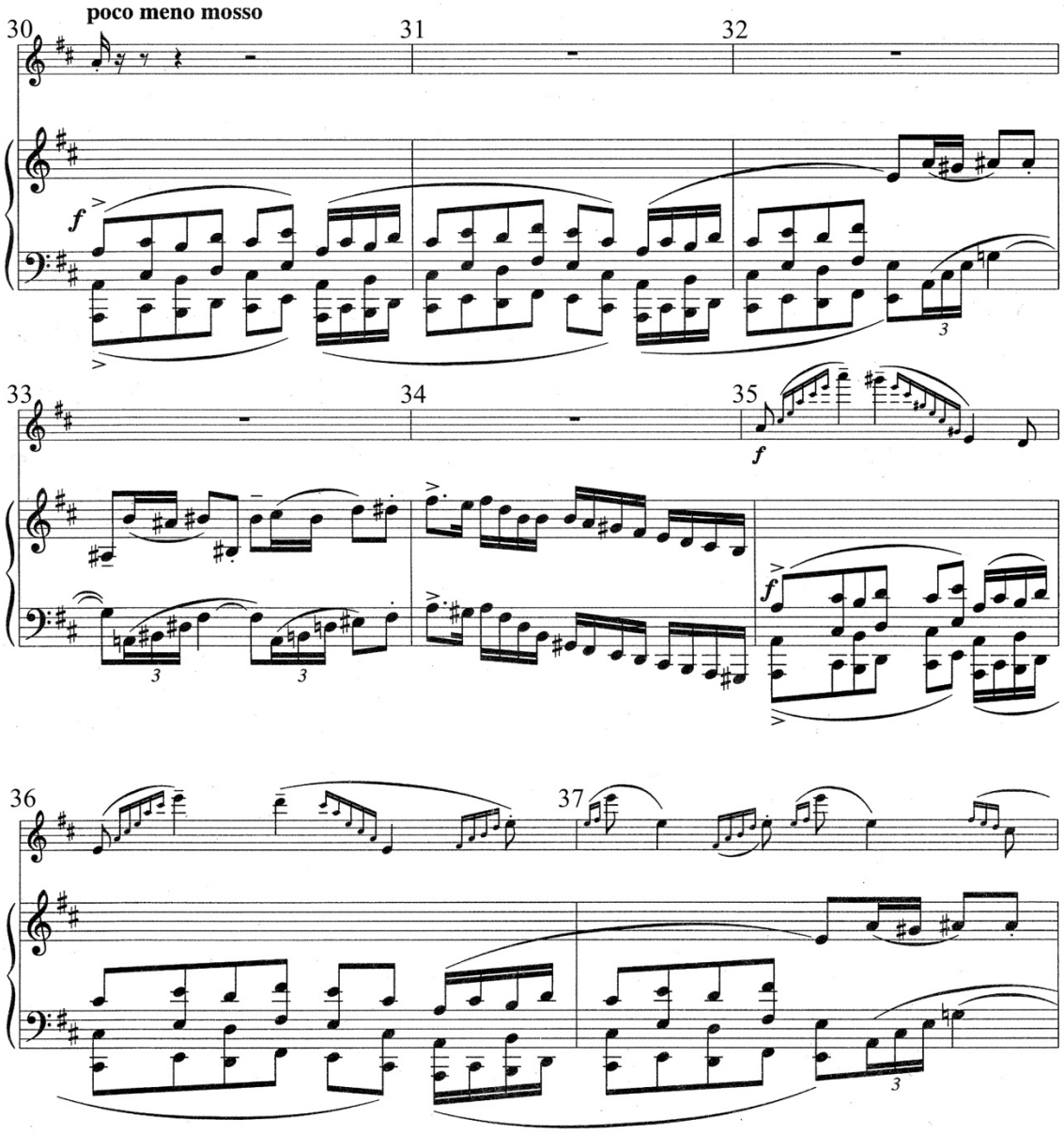


Example 20. Prokofiev Flute part, mvt. 4, mm. 1-5

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.

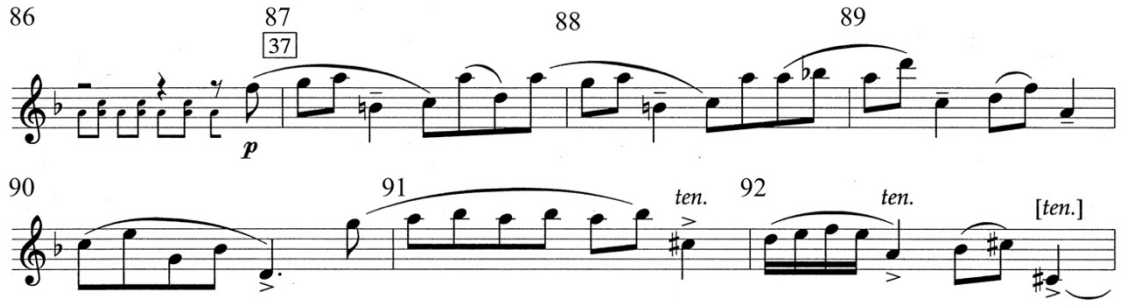
contrary motion with the flute. An excerpt of the first B section, mm. 30-37, can be found in Example 21.



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

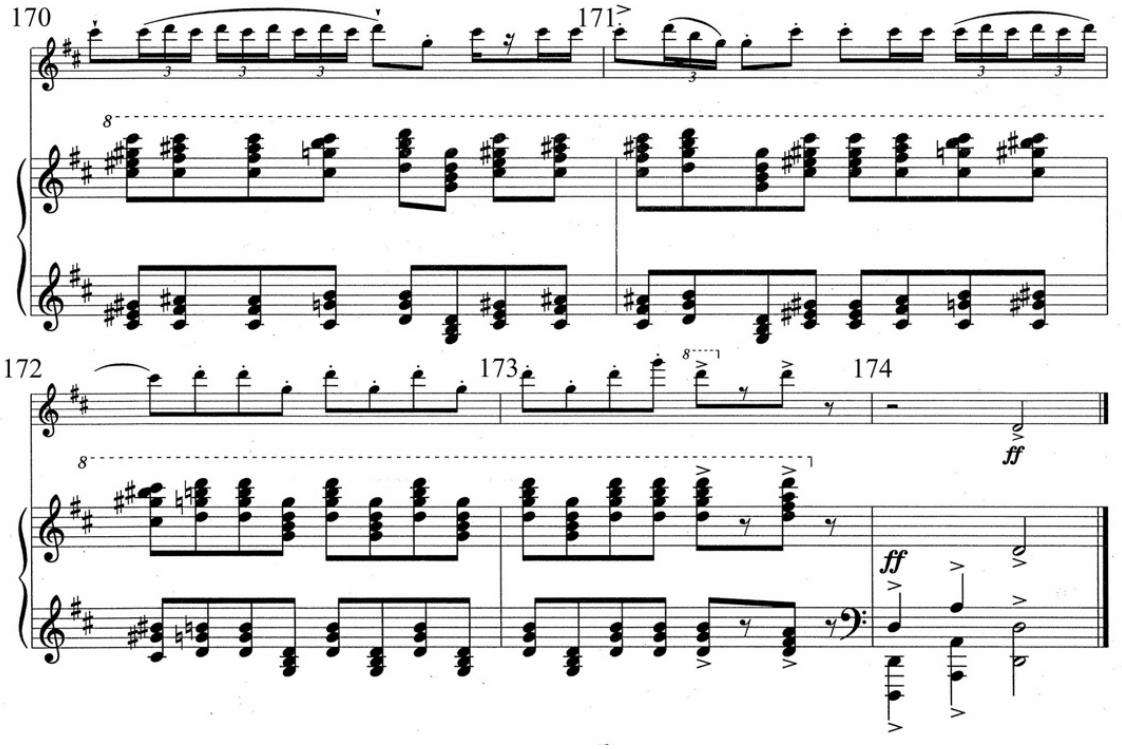
In the C section (mm. 72-121), the melody consists of ascending step-wise motion followed by a large leap down. Even when the flute leaps up in small intervals, Prokofiev

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



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.



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.

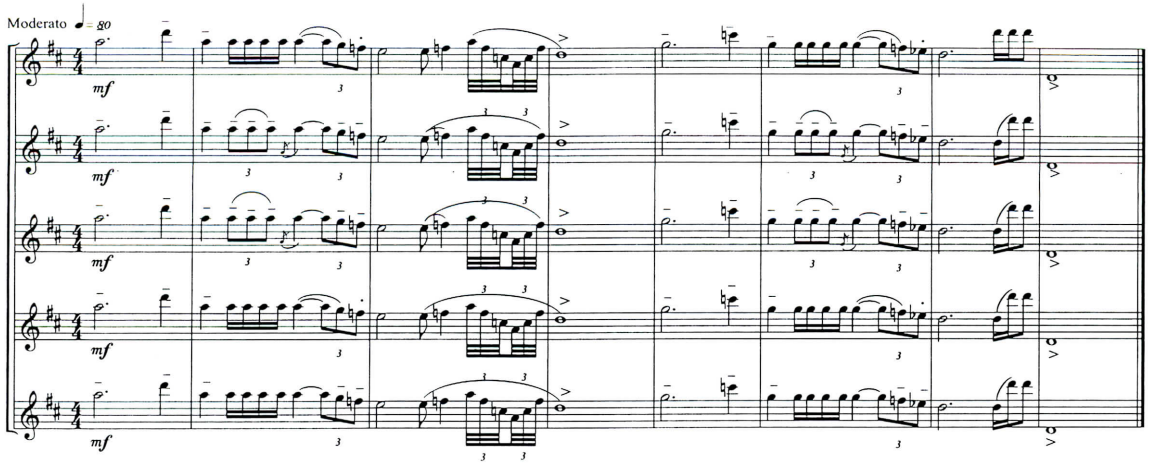


Figure 6. Comparison of Flute and Violin Editions [22]

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 16^{th}-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.

REFERENCES

"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.

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

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

Harper, Patricia. "Prokofiev's Sonata for Flute and Piano in D Major Opus 94: From Manuscript to Performing Editions - An Entangled Evolution." *The Flutist Quarterly*, Fall 2003, XXVIV, no. No. I (n.d.): 1–108.

Ludlow, Oliver. "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/.

Prokofiev, Sergey. "Sonata in D Major, Op. 94, for Flute [or Violin] and Piano." New York: International Music Co., 1958.

Prokofiev, Sergei. *Sonata for Flute or Violin and Piano Op. 94*. New York, NY: Leeds Music, 1946.

Prokofiev, Sergei. *Sonata for Flute and Piano Op. 94*. Hamburg, Germany: Sikorski, 1998.

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.

"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.

Stevens, Danielle Emily. "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%2cDanielle Final.pdf?sequence=1.

APPENDIX A

COPYRIGHT LICENSE

BOOSEY & HAWKES

August 23, 2022
Leon Jin
Arizona State University
RE: Sonate fur Flote und Klavier, Op. 94 by Sergei Prokofiev

Dear Leon:

We hereby grant you gratis permission to include excerpts from the above referenced work in your dissertation for Arizona State University.

We do require that you include the following copyright notice immediately following the excerpts for which it pertains:

Sonate fur Flote und Klavier, Op. 94 by Sergei Prokofiev
© 1946 By Boosey & Hawkes Music Publishers LTD. Administered By Boosey & Hawkes.
All Rights Reserved. For The Sole Use Of Leon Jin, Arizona State University

Permission is also granted for you to deposit one copy of your paper with ProQuest. Should you wish to place your paper elsewhere, beyond that which is required for the degree, you will have to contact us in advance as a royalty may be payable.

Thank you,

Allison Rau

BY:_____
Allison Rau
Permissions Coordinator
Concord Music Group, LLC.

APPENDIX B

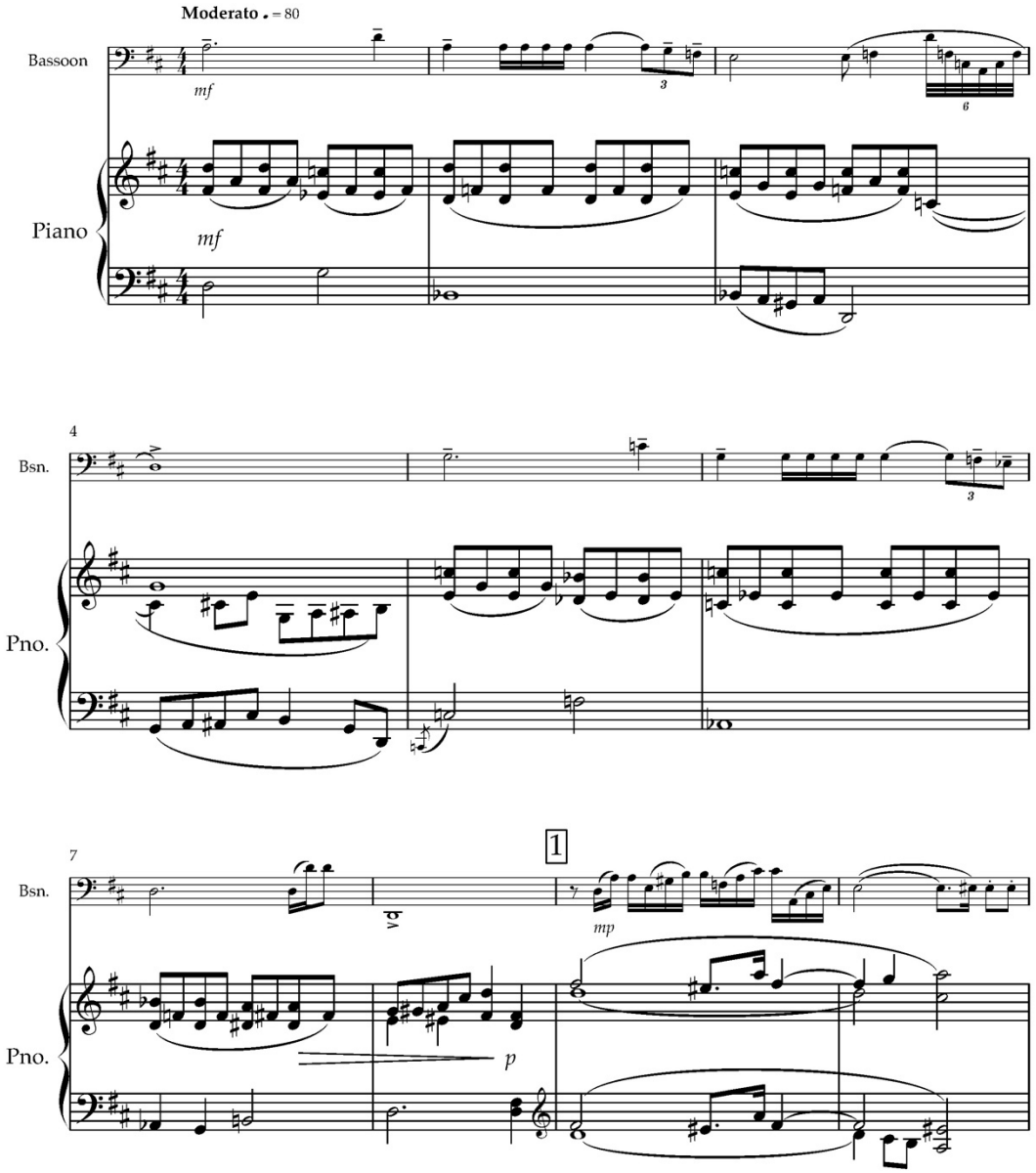
TRANSCRIPTION: *SONATA FOR BASSOON AND PIANO,* OP. 94

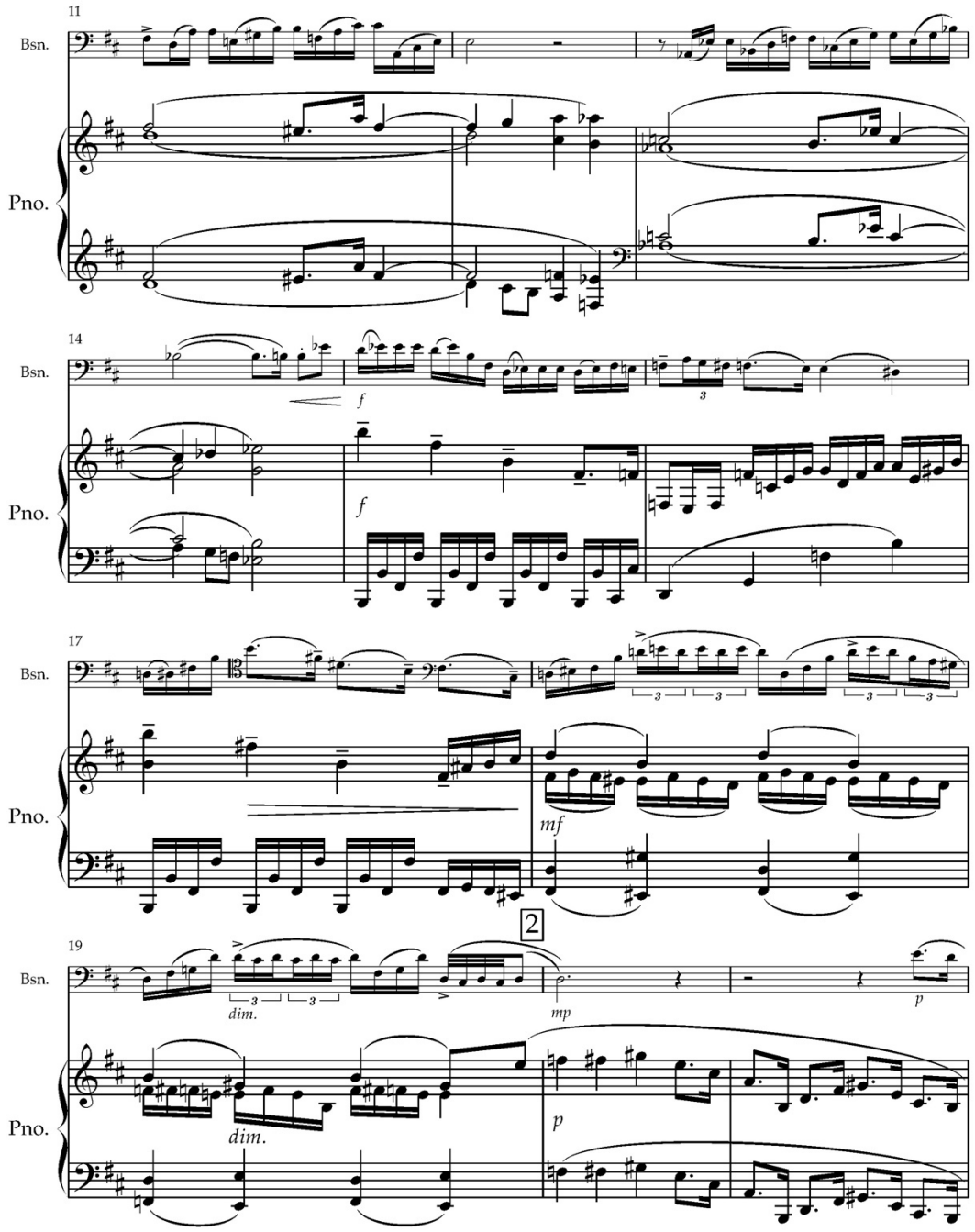
Sonata for Flute and Piano

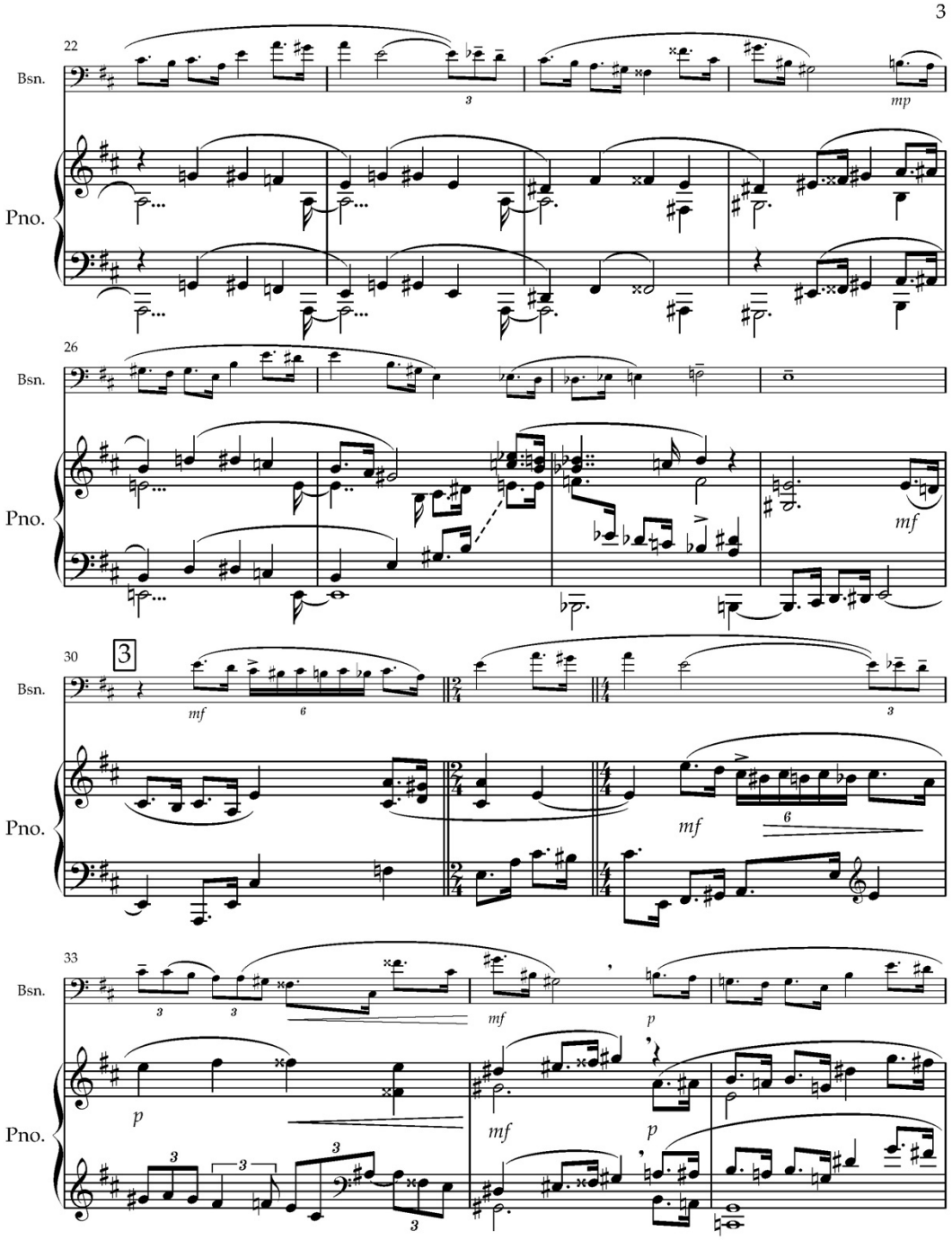
arranged for bassoon and piano

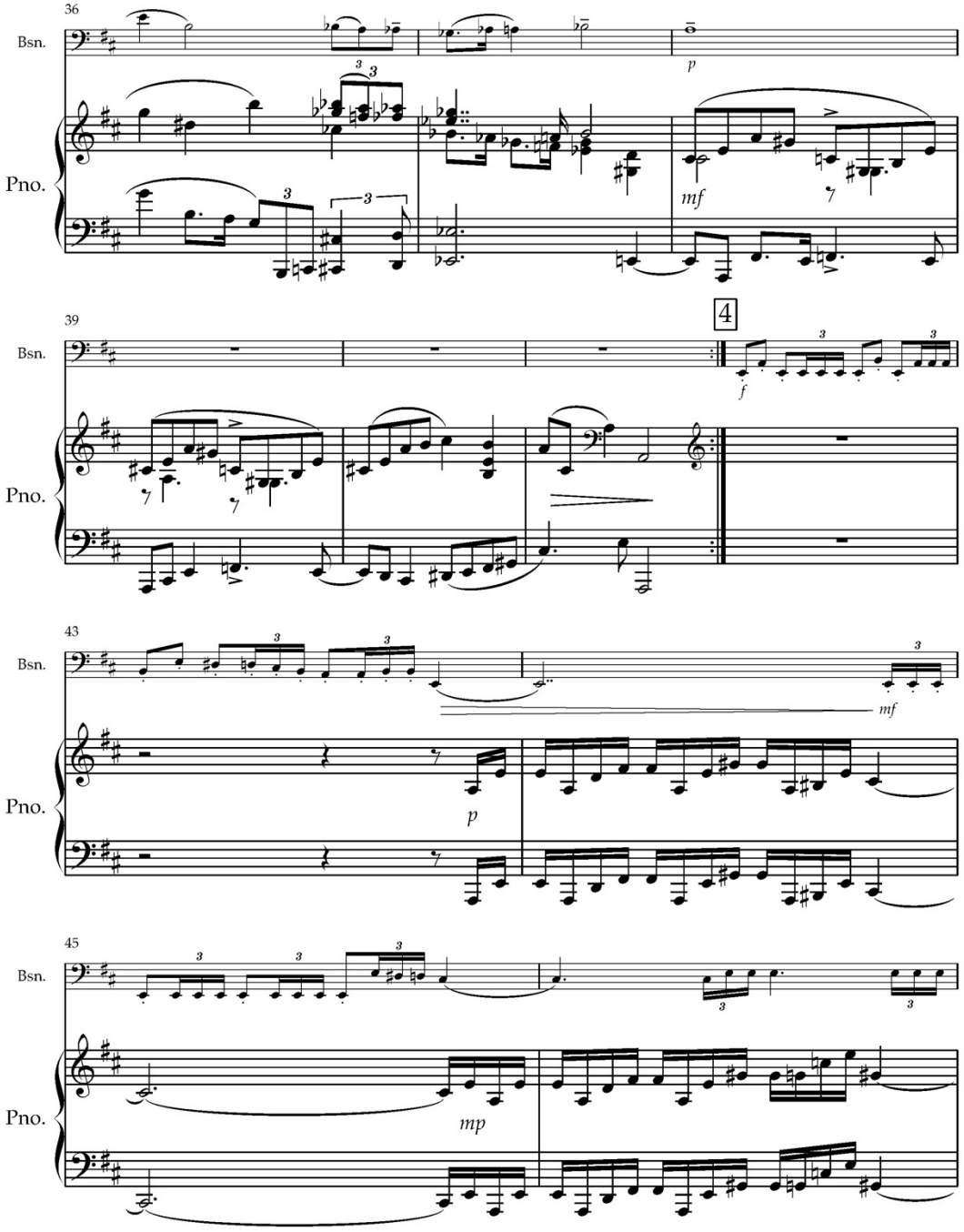
I

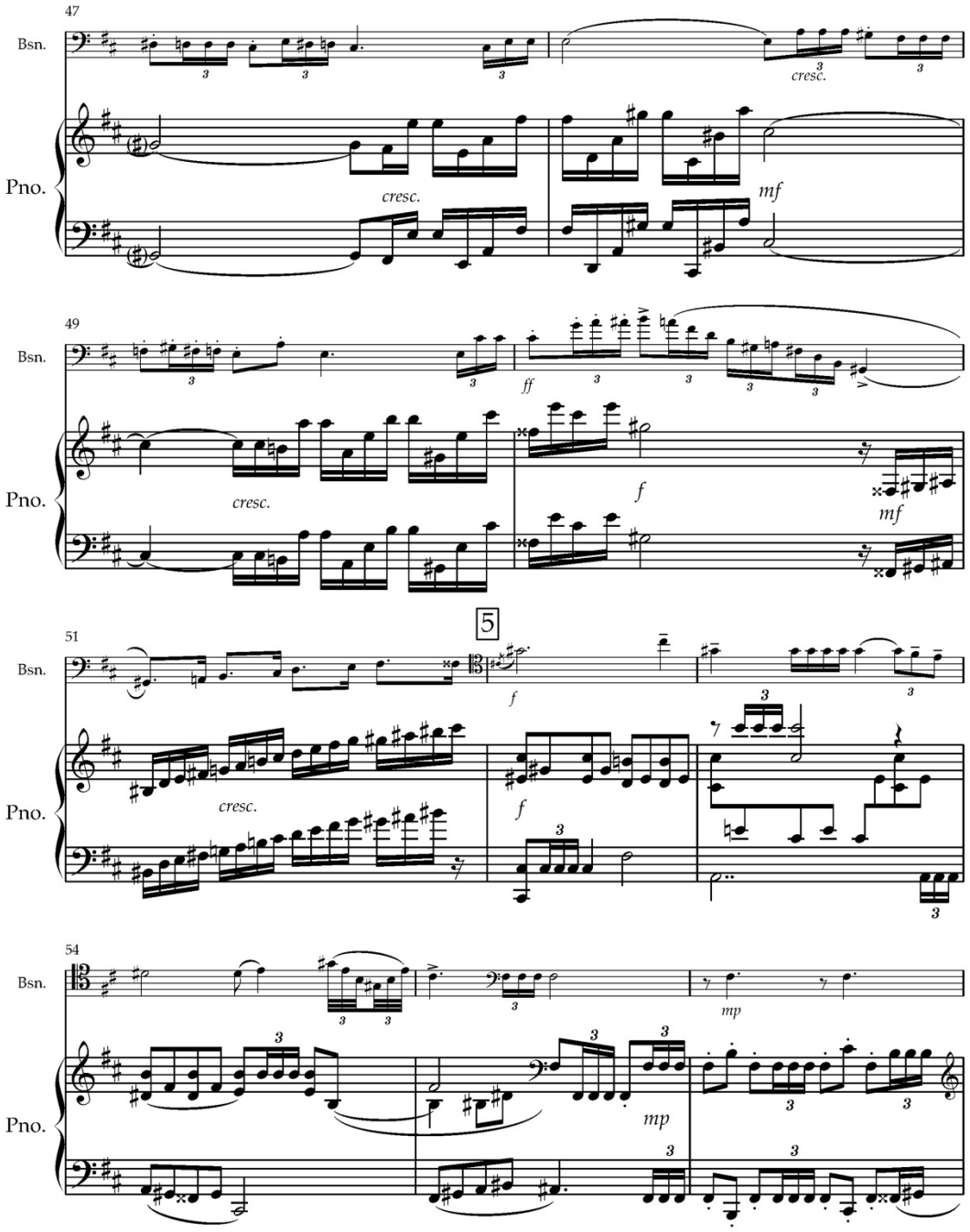
Sergei Prokofiev
Opus 94 (1891-1953)
Arr. Leon Jin

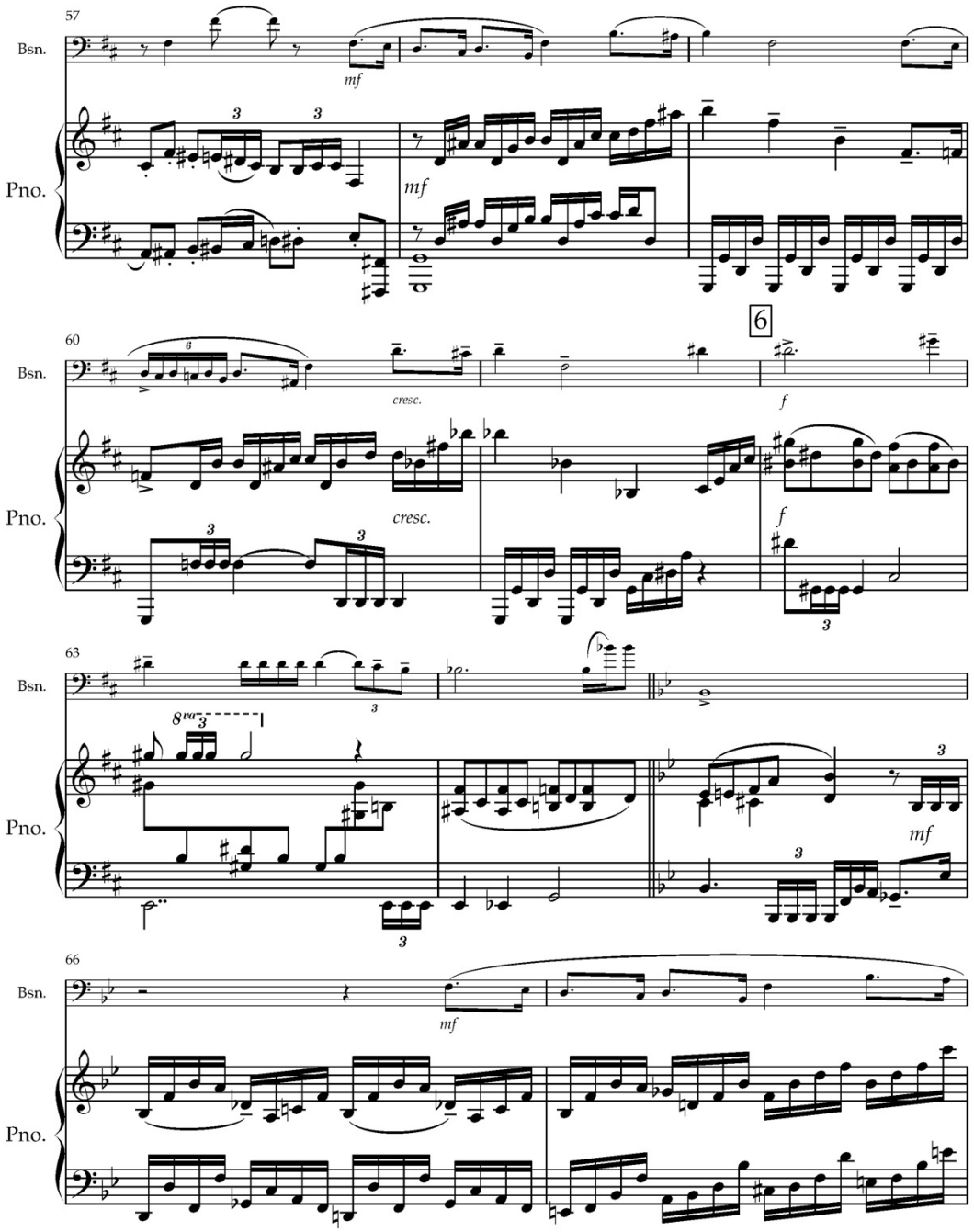


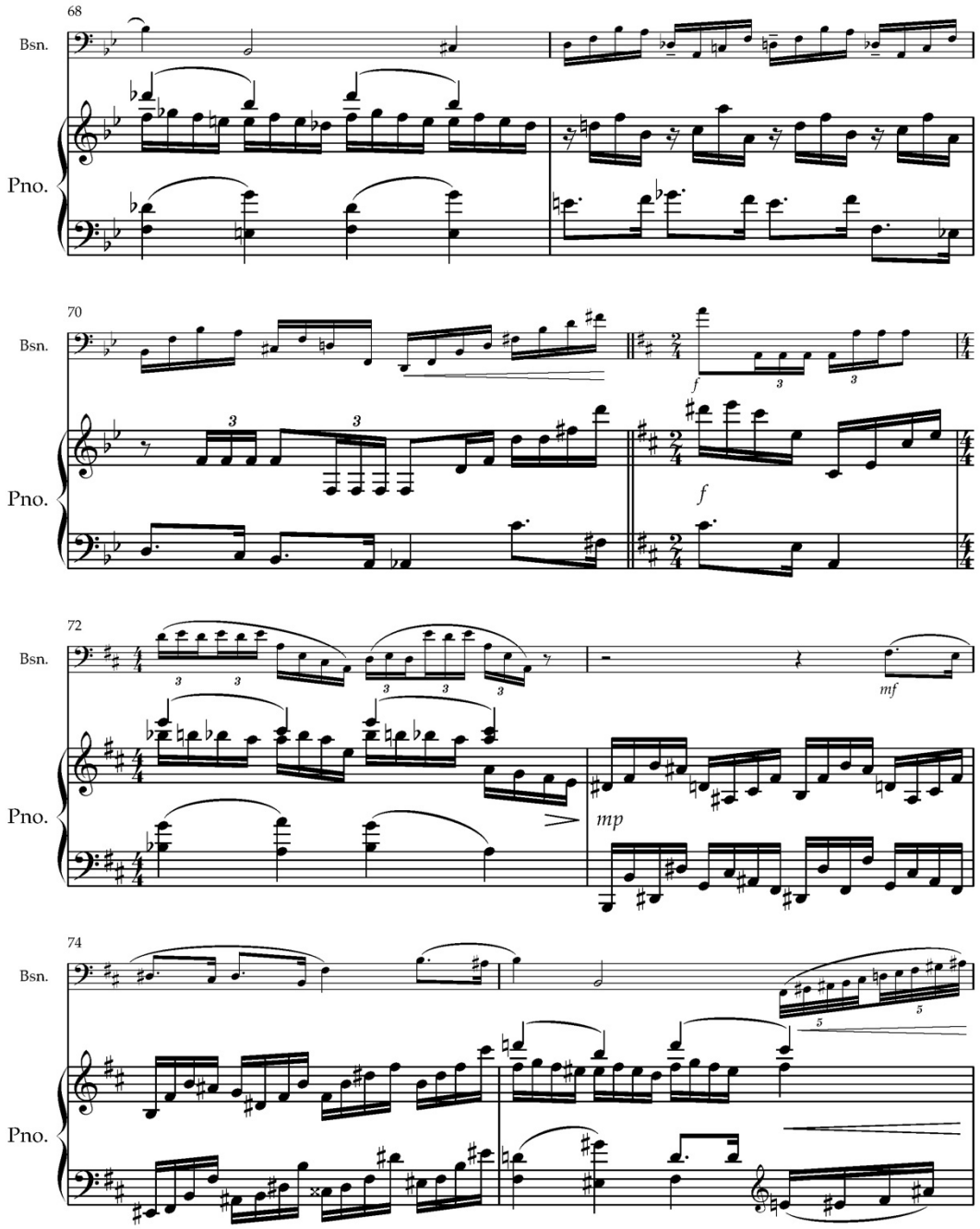

11
Bsn.
Pno.
14
Bsn.
Pno.
f
f
17
Bsn.
Pno.
mf
2
19
Bsn.
dim.
mp
p
Pno.
dim.
p

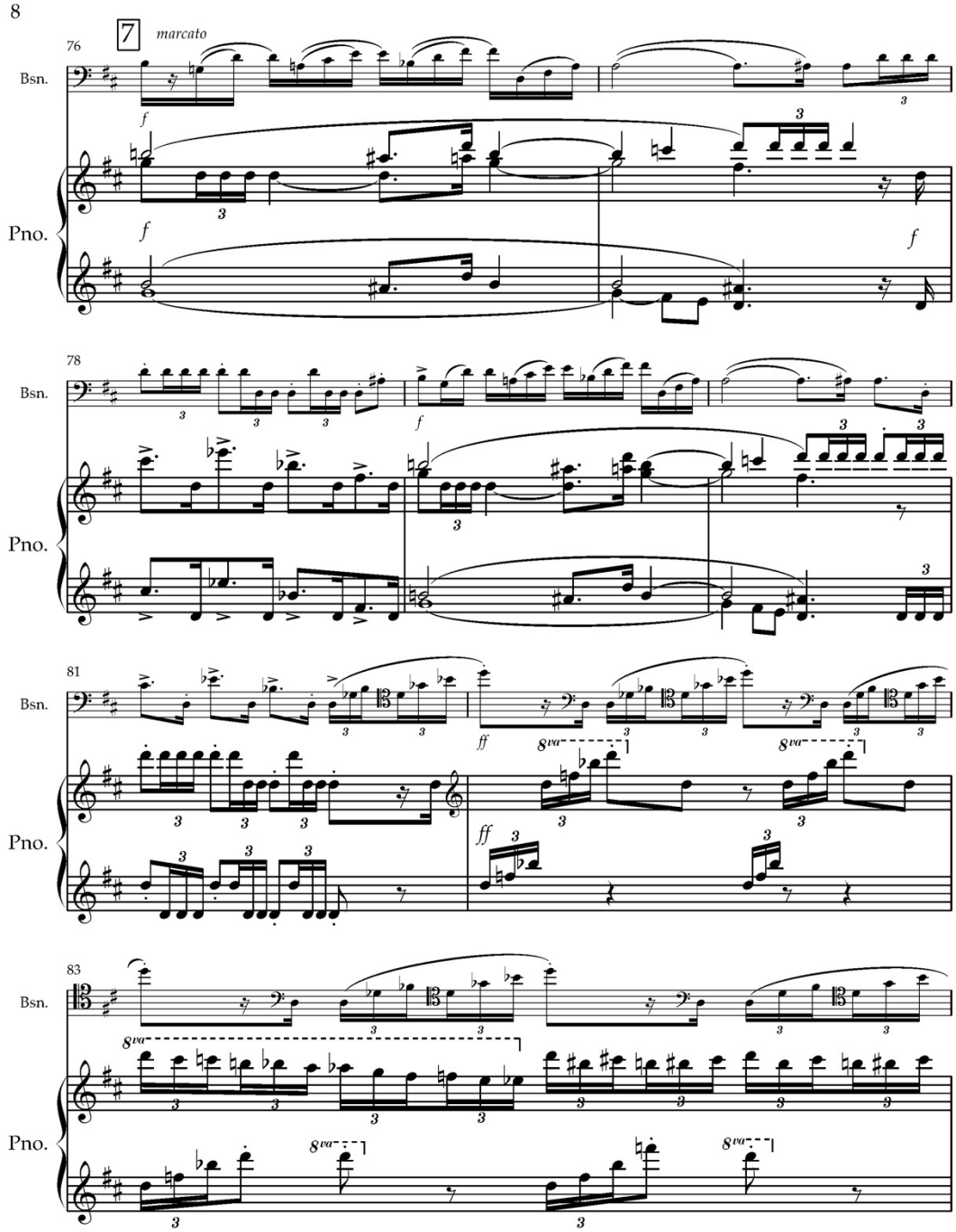

22
Bsn.
Pno.
mp
26
Bsn.
Pno.
mf
30
3
Bsn.
Pno.
mf
33
Bsn.
Pno.
mf
p
mf
p

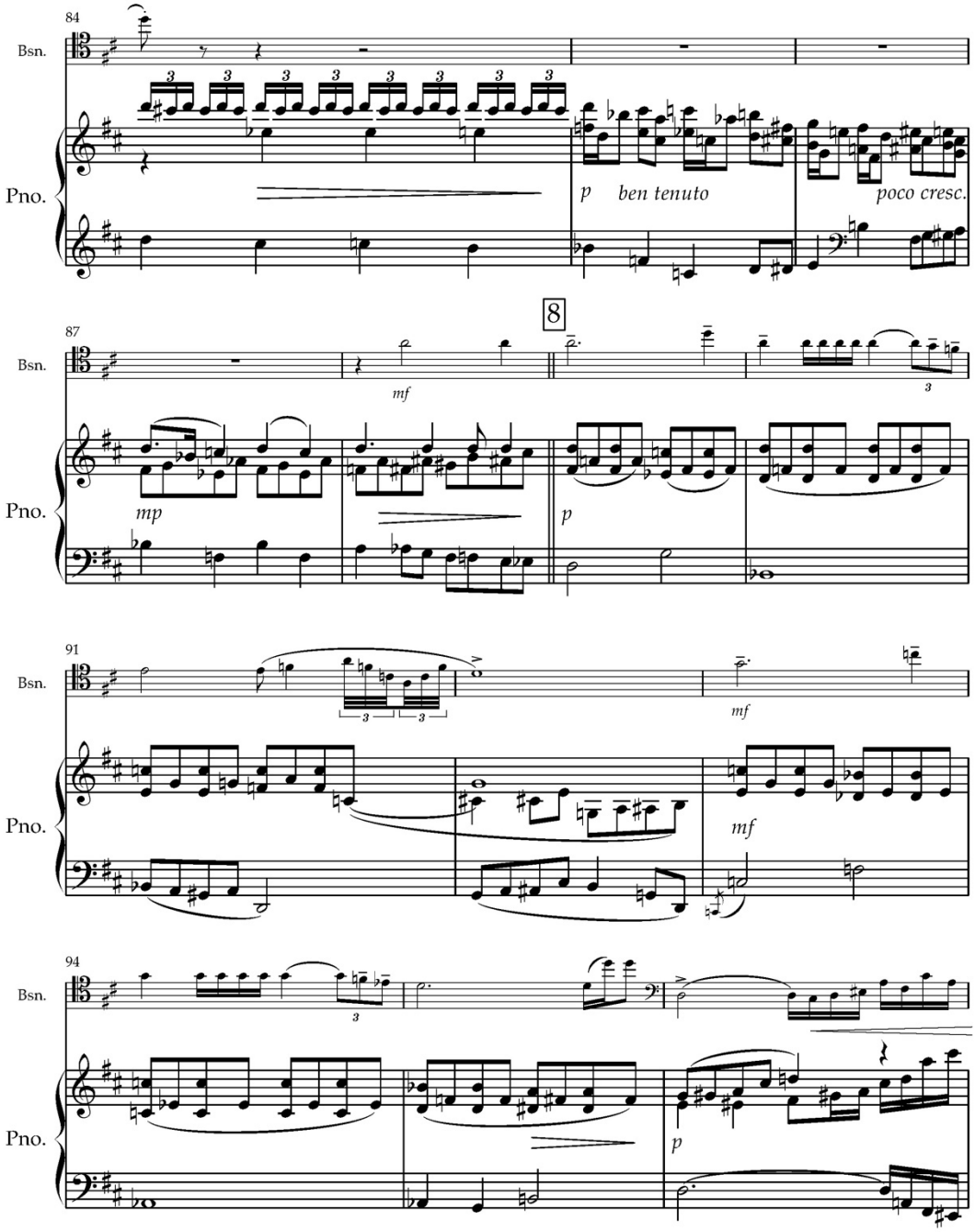

36
Bsn.
Pno.
p
mf
39
4
f
43
mf
p
45
mp

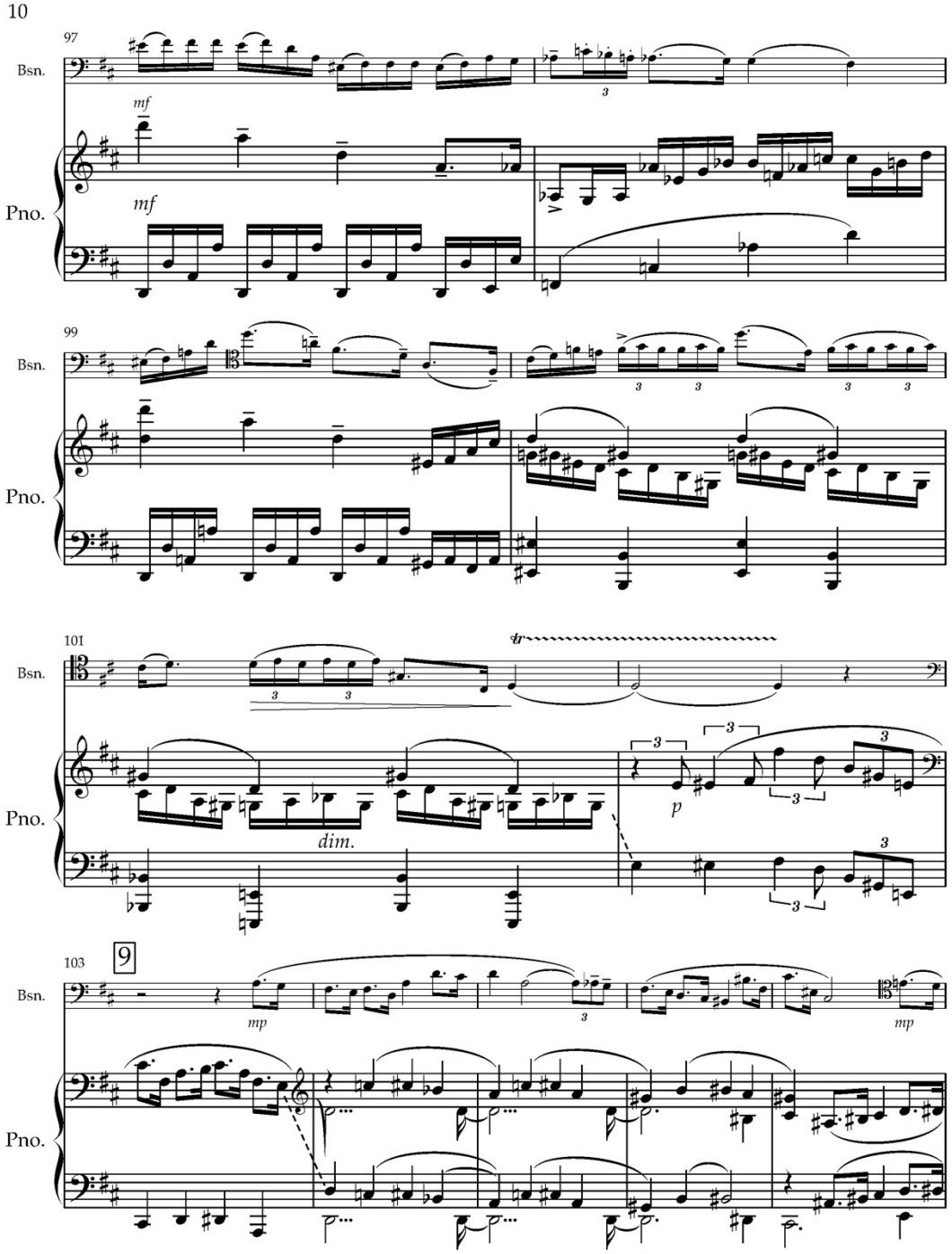

47
Bsn.
Pno.
cresc.
cresc.
mf
49
Bsn.
Pno.
ff
cresc.
f
mf
51
5
Bsn.
Pno.
f
cresc.
f
54
Bsn.
Pno.
mp
mp

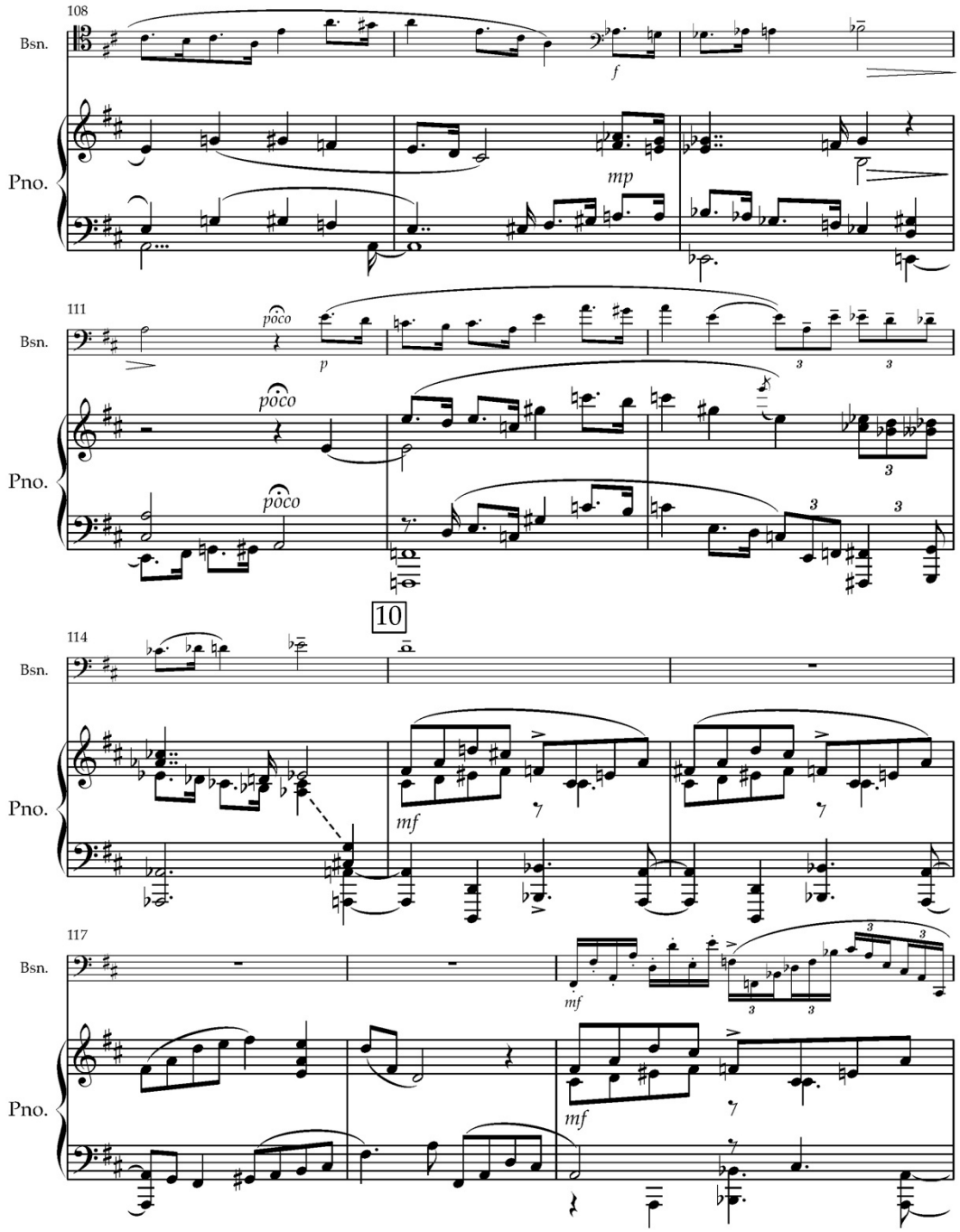

57
Bsn.
mf
Pno.
mf
60
Bsn.
cresc.
6
f
Pno.
cresc.
f
63
Bsn.
8va
Pno.
mf
66
Bsn.
mf
Pno.

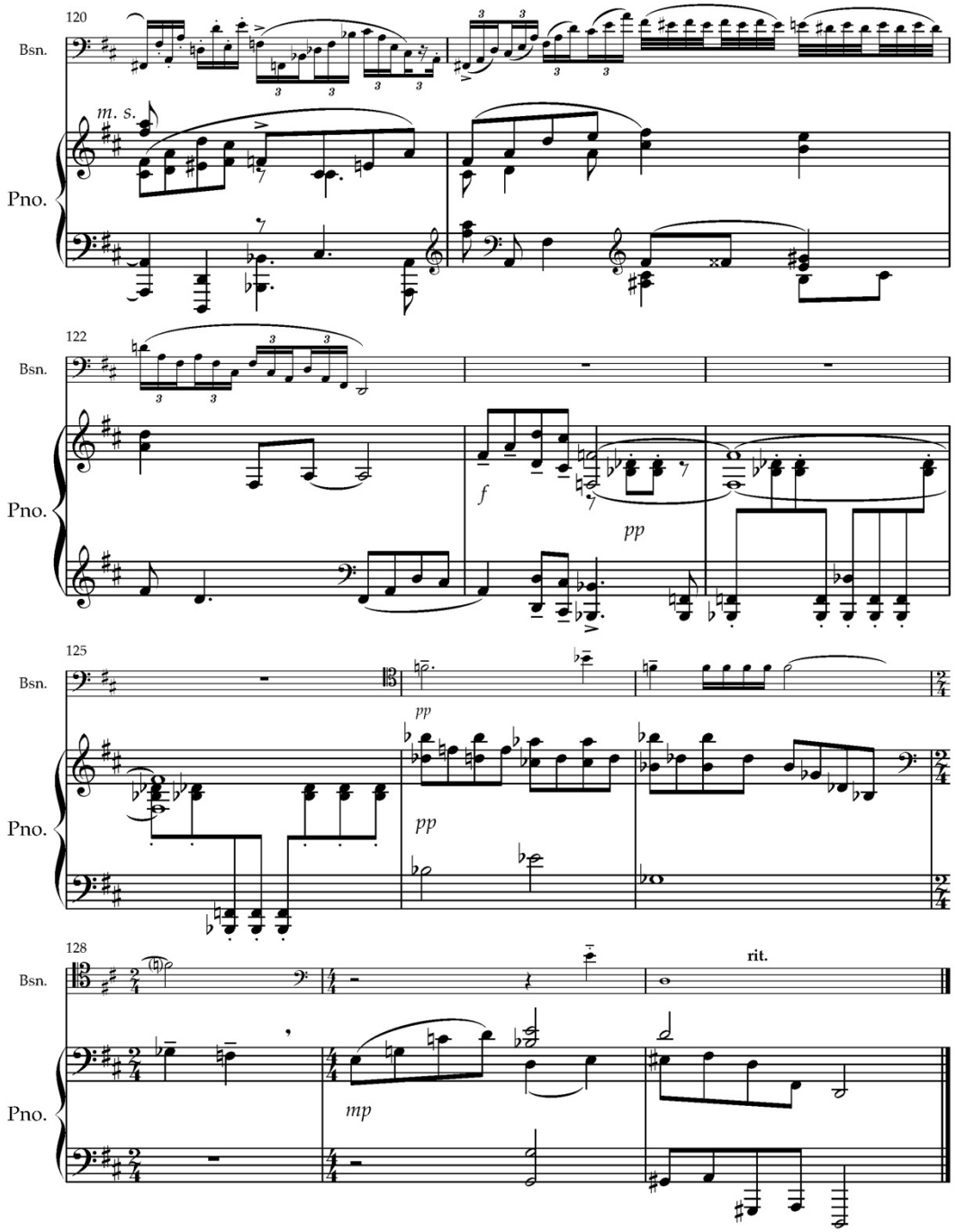

68
Bsn.
Pno.
70
Bsn.
Pno.
f
f
72
Bsn.
Pno.
mf
mp
74
Bsn.
Pno.


7
marcato
76
Bsn.
Pno.
78
81
83
8va

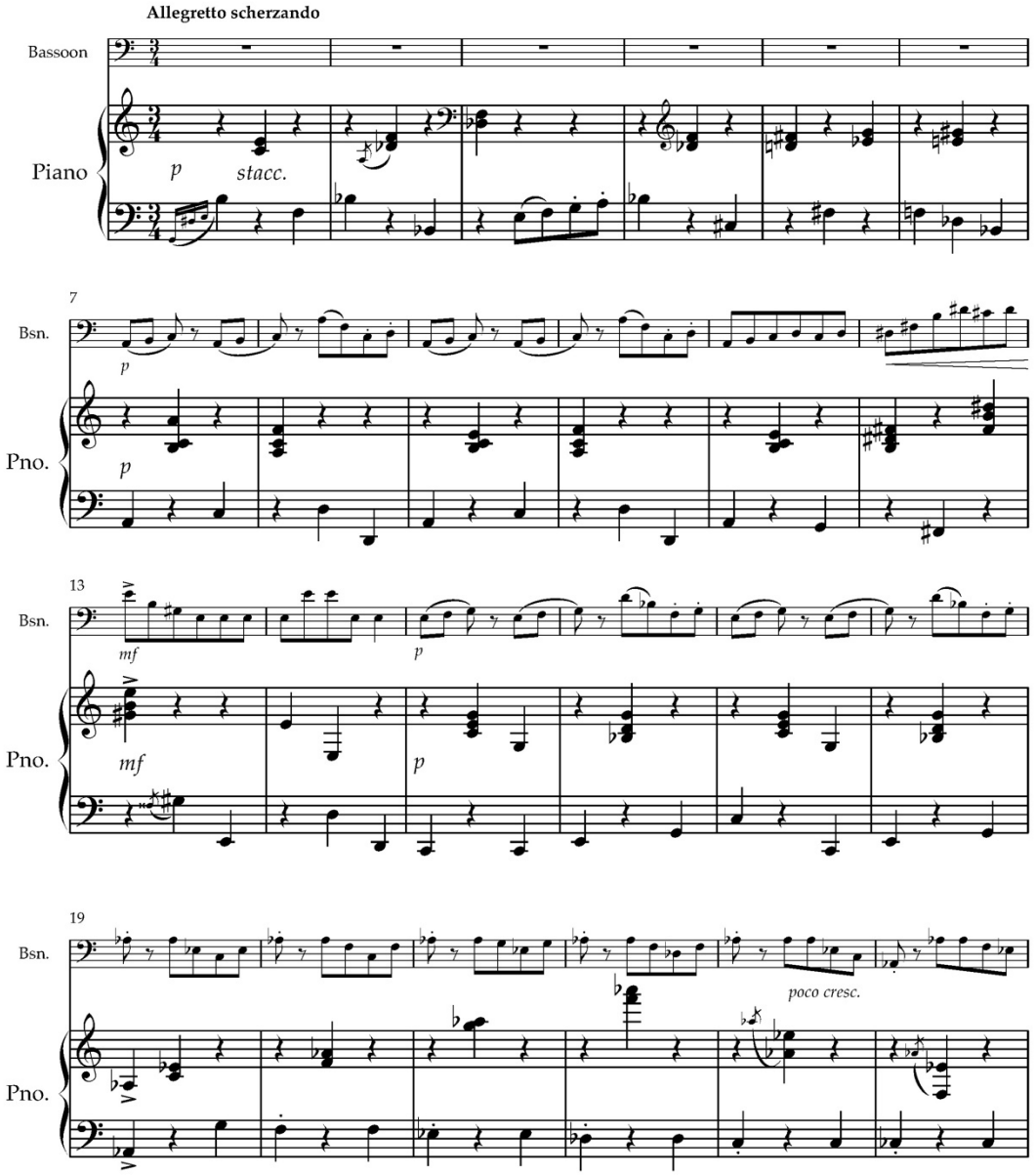

84
Bsn.
Pno.
p ben tenuto
poco cresc.
8
87
Bsn.
mf
Pno.
mp
p
91
Bsn.
mf
Pno.
mf
94
Bsn.
Pno.
p

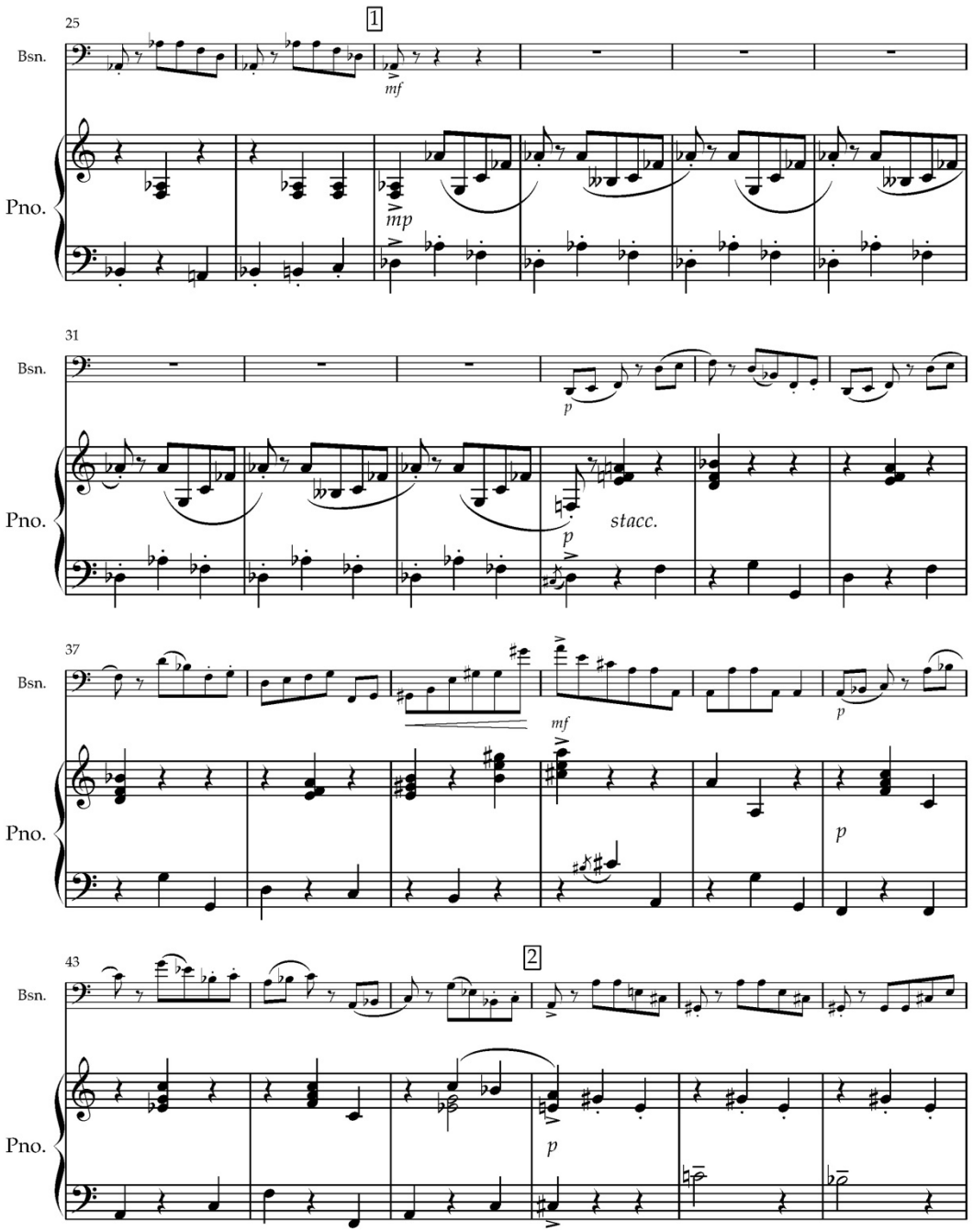

10
97
Bsn.
mf
Pno.
mf
99
Bsn.
Pno.
101
Bsn.
tr
Pno.
dim.
p
103
9
Bsn.
mp
mp
Pno.

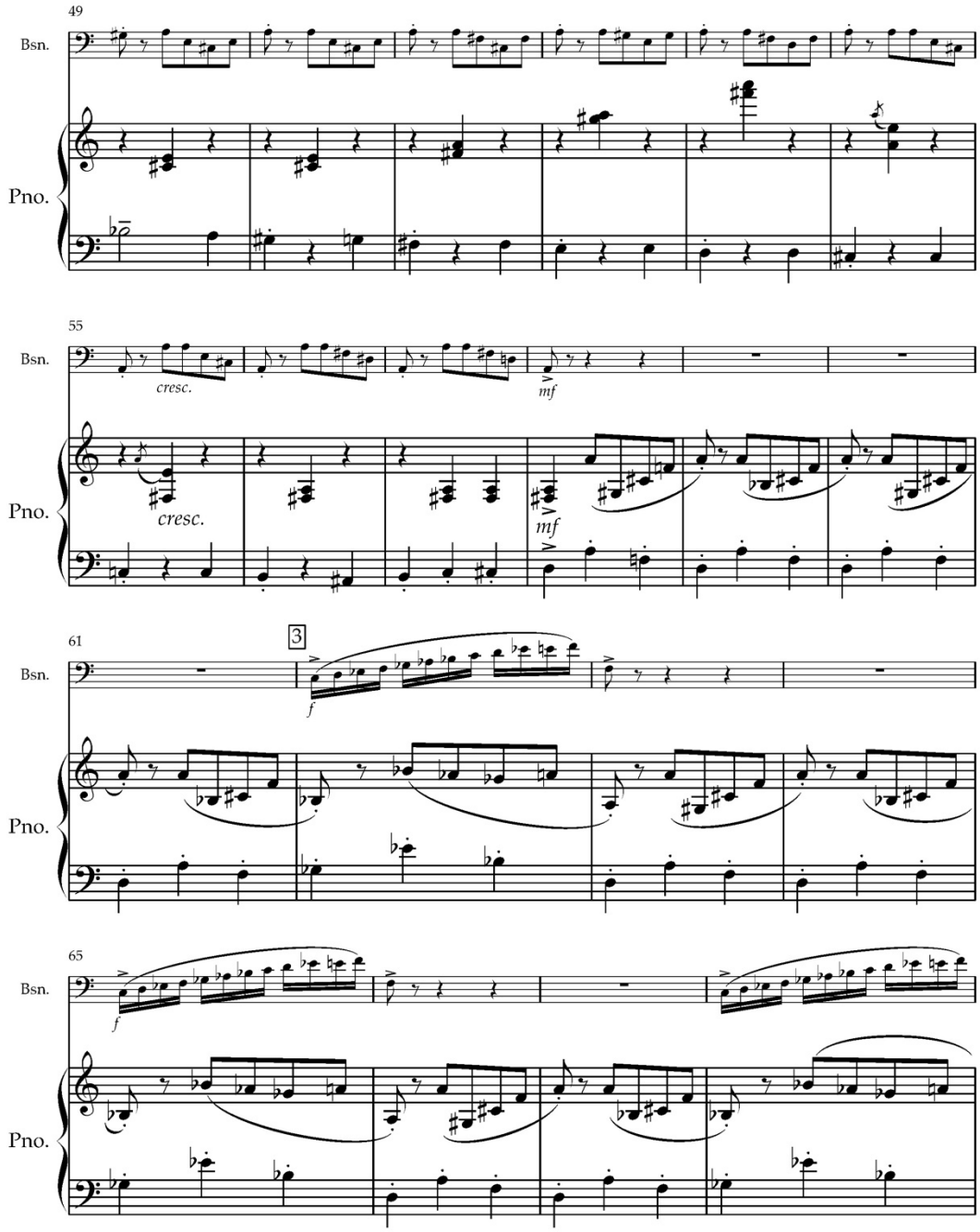

108
Bsn.
Pno.
f
mp
111
Bsn.
Pno.
poco
p
3
10
114
Bsn.
Pno.
mf
117
Bsn.
Pno.
mf

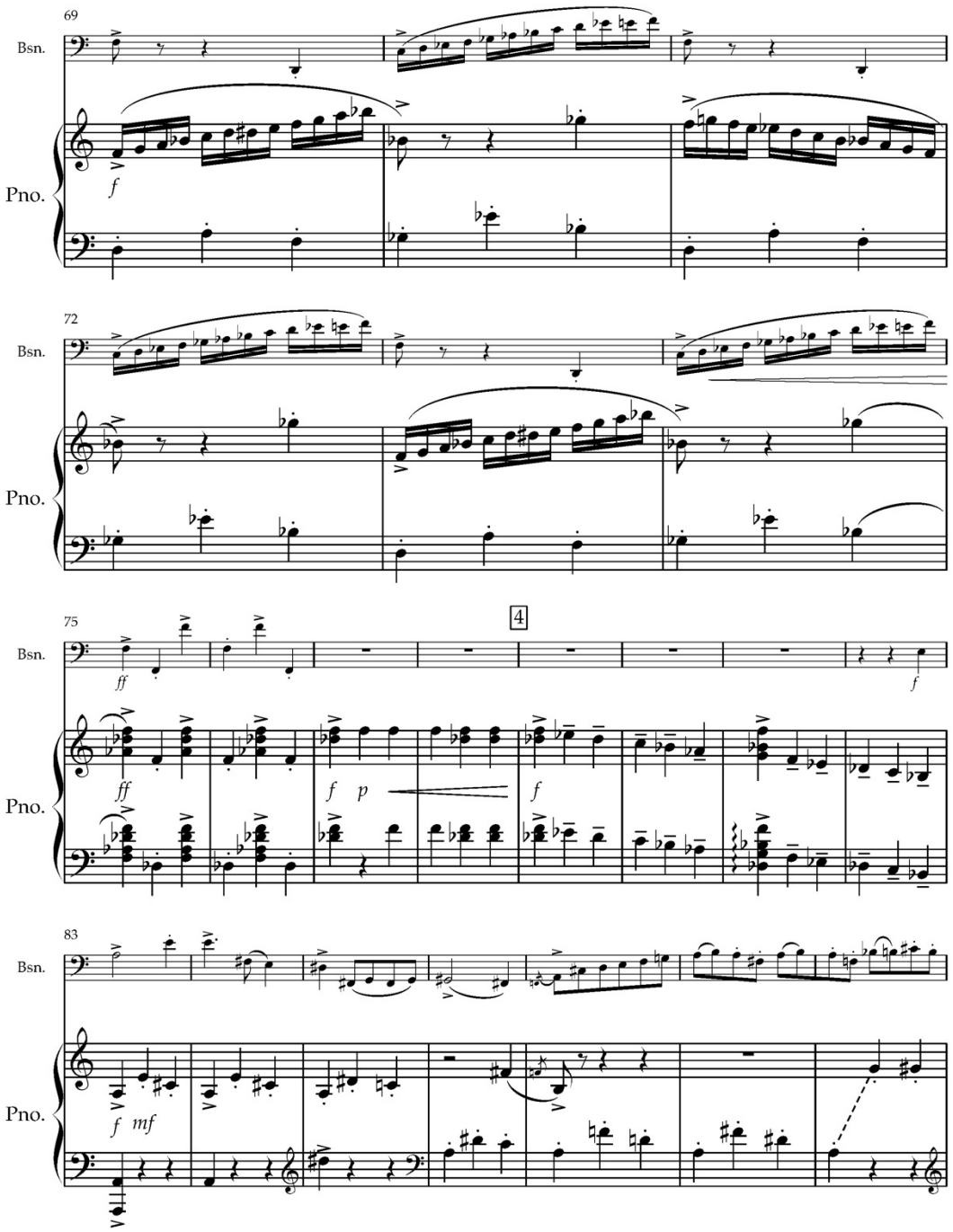

120
Bsn.
m. s.
Pno.
122
Bsn.
f
pp
Pno.
125
Bsn.
pp
pp
Pno.
128
Bsn.
rit.
mp
Pno.

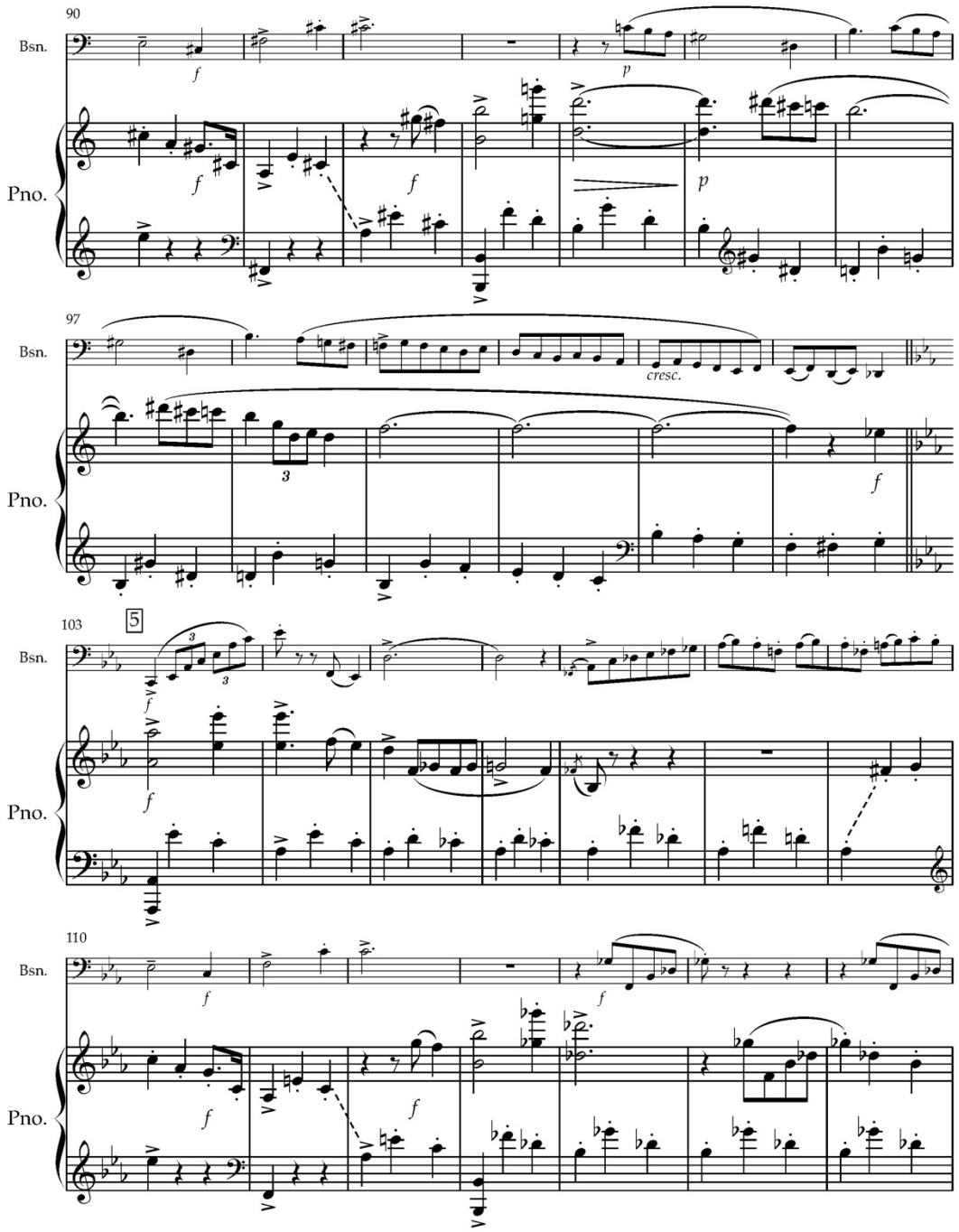
II.
(Scherzo)

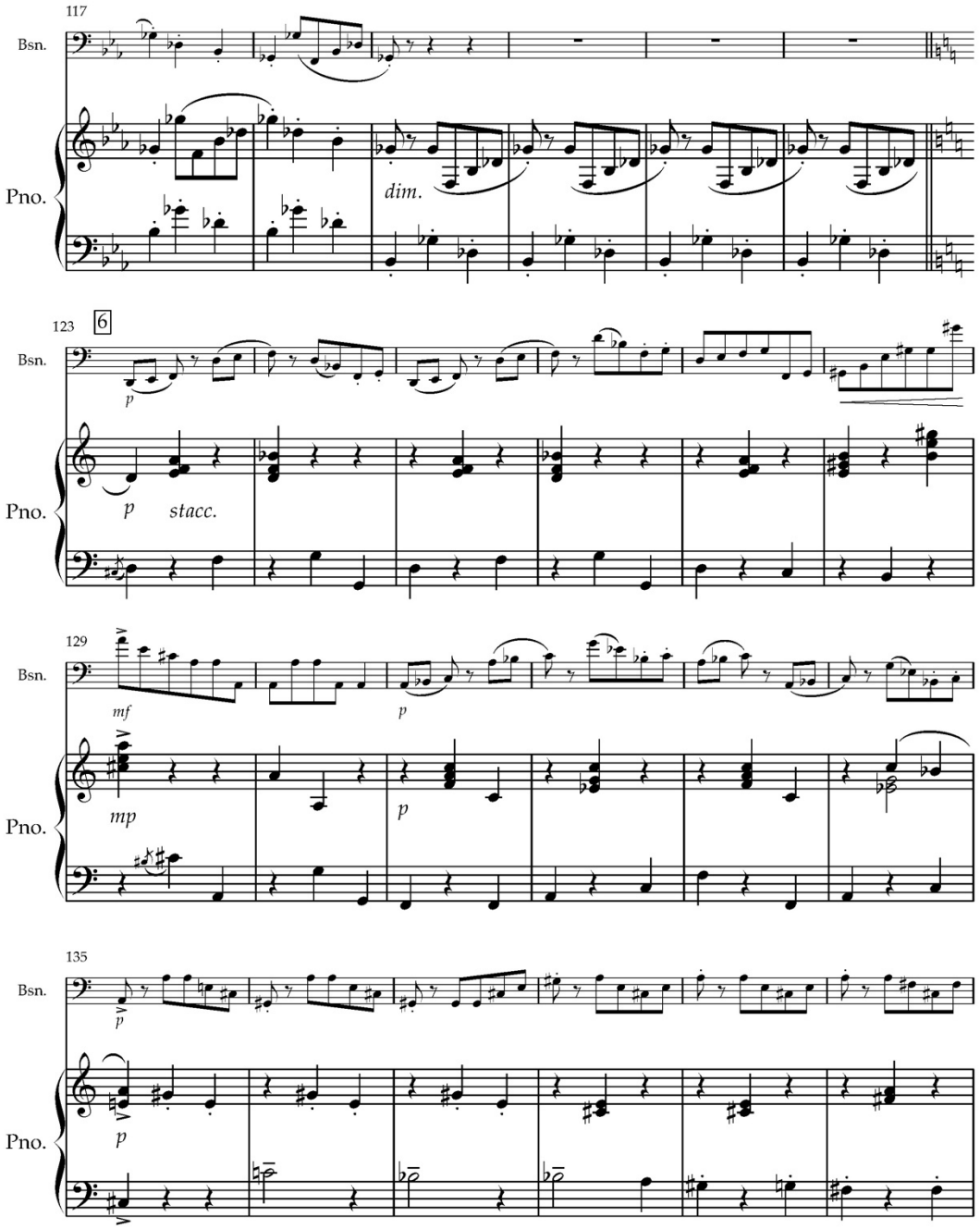

Allegretto scherzando
Bassoon
Piano
p
stacc.
7
Bsn.
Pno.
13
mf
19
poco cresc.

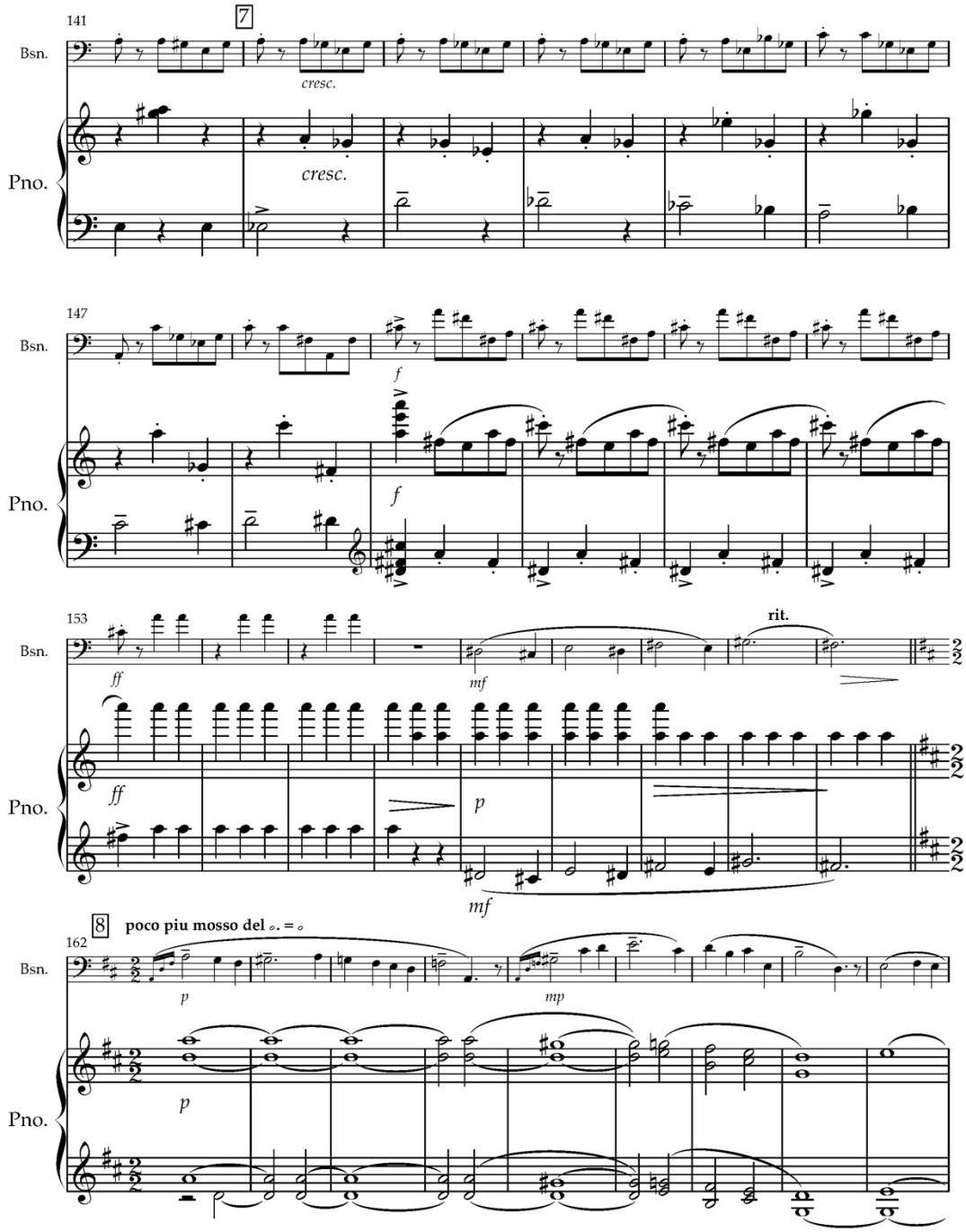

25
1
Bsn.
mf
Pno.
mp
31
Bsn.
p
Pno.
p
stacc.
37
Bsn.
mf
p
Pno.
p
43
2
Bsn.
Pno.
p

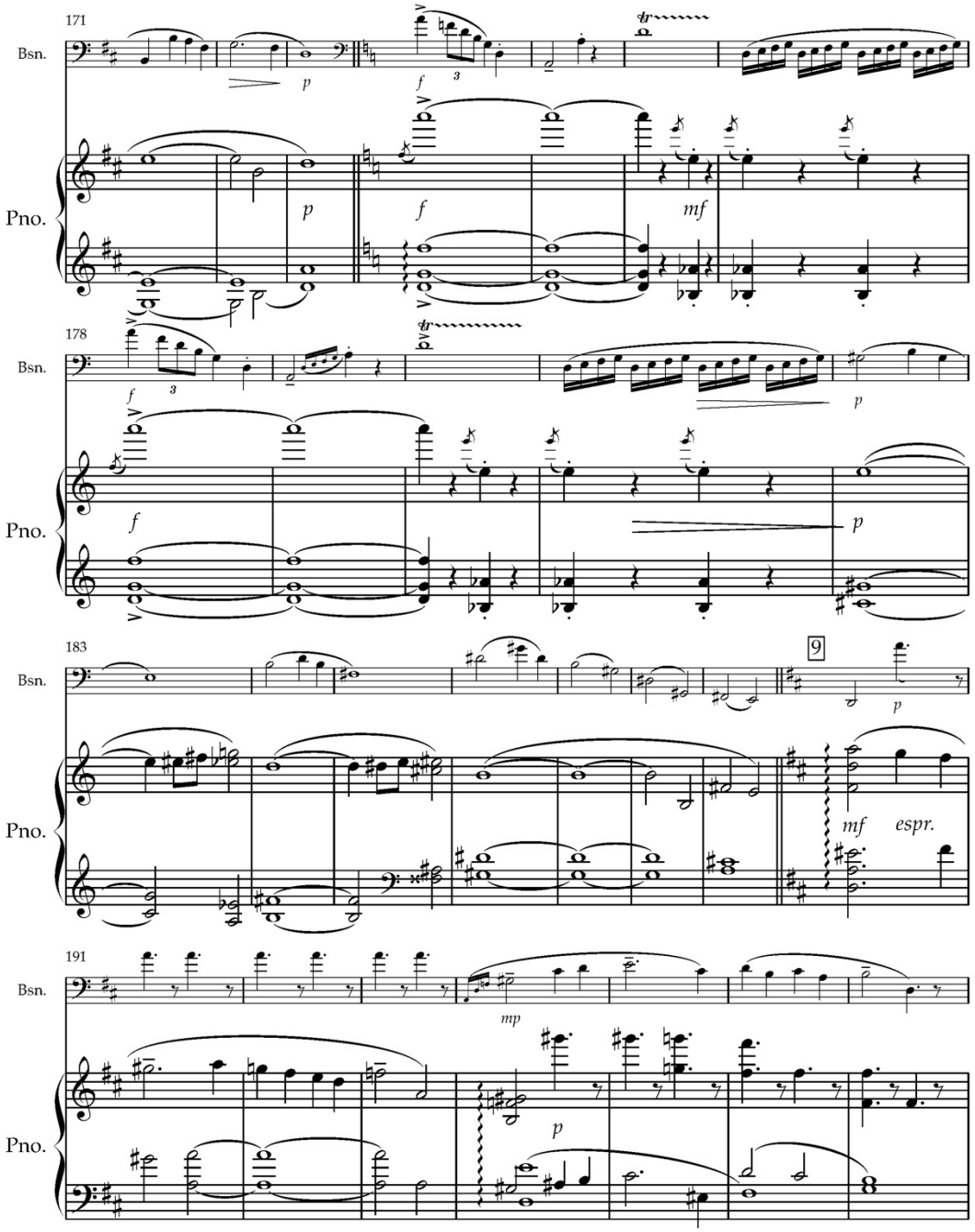

49
Bsn.
Pno.
55
Bsn.
cresc.
mf
Pno.
cresc.
mf
61
Bsn.
3
f
Pno.
65
Bsn.
f
Pno.

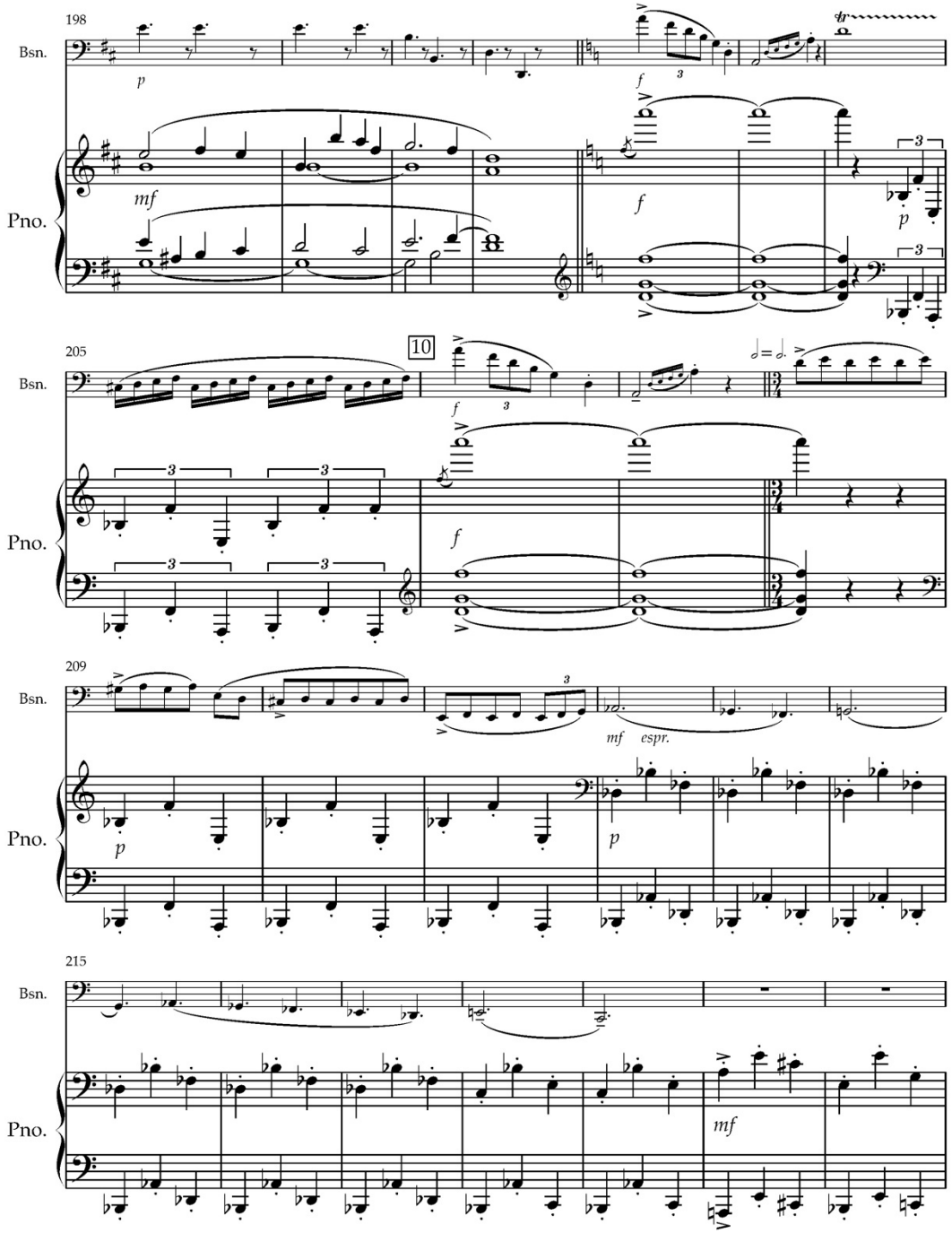

69
Bsn.
Pno.
f
72
Bsn.
Pno.
75
4
Bsn.
ff
f
Pno.
ff
f p
f
83
Bsn.
Pno.
f mf

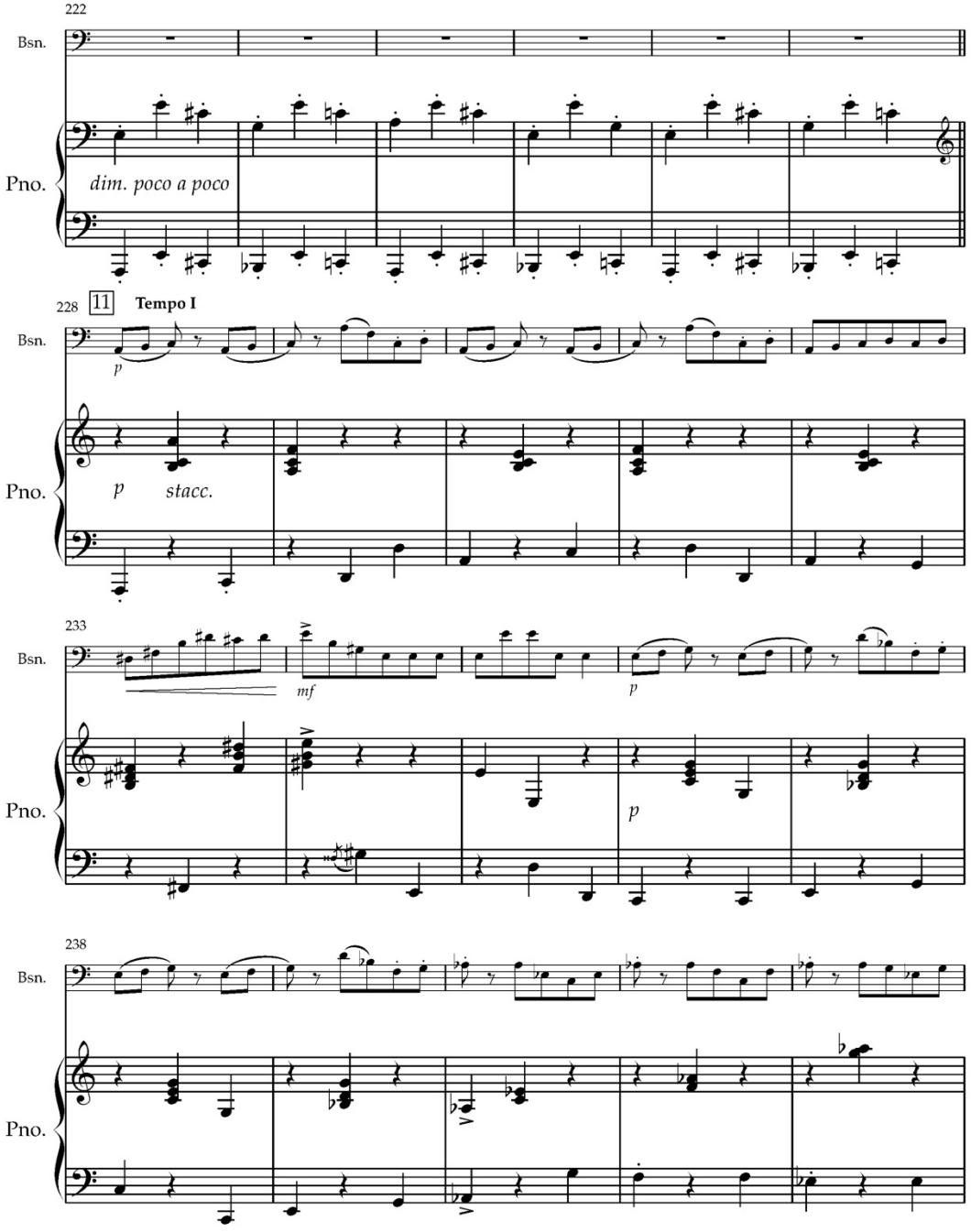

90
Bsn.
Pno.
97
cresc.
103
5
110

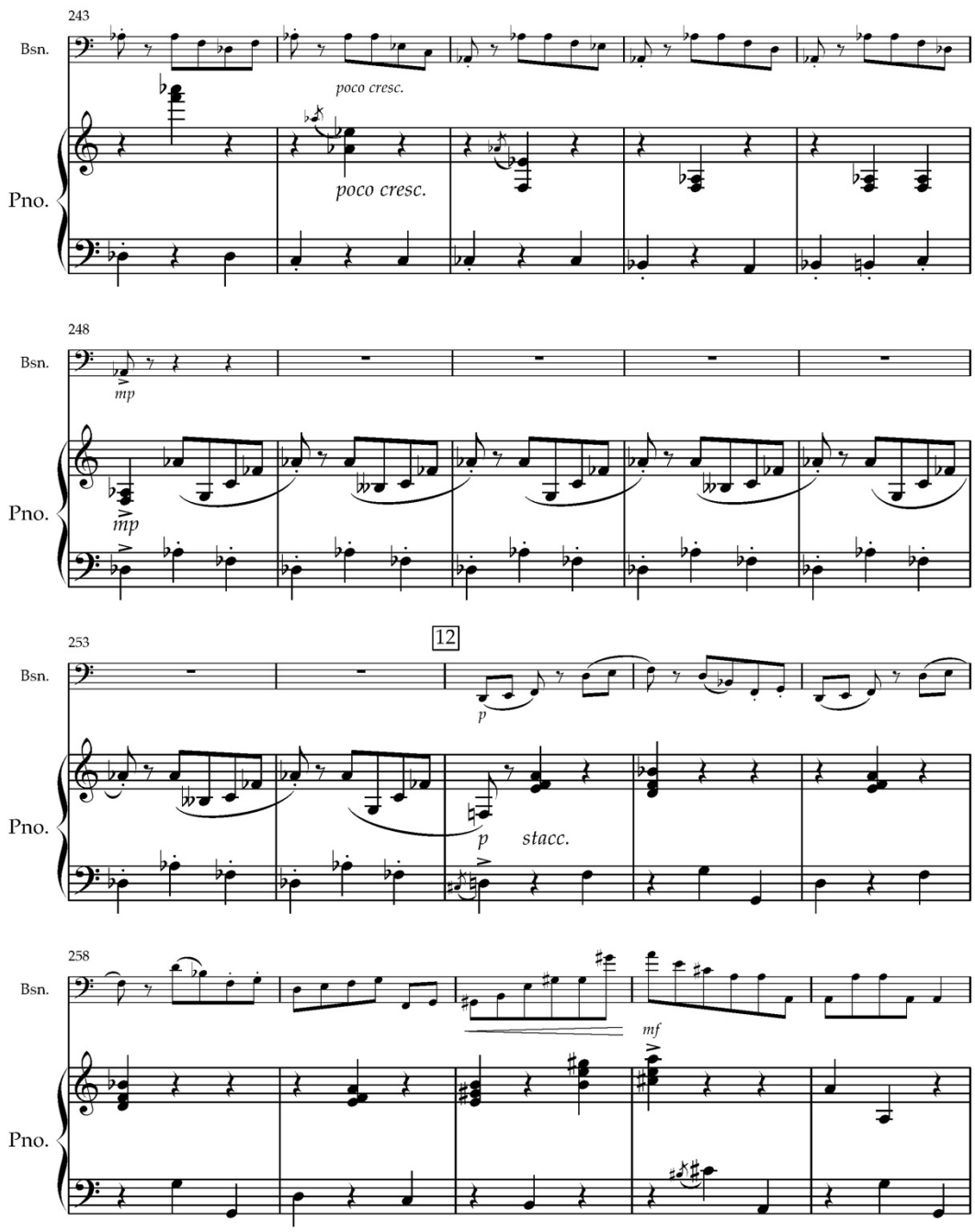

117
Bsn.
Pno.
dim.
123
6
Bsn.
Pno.
p
p stacc.
129
Bsn.
Pno.
mf
p
mp
p
135
Bsn.
Pno.
p
p

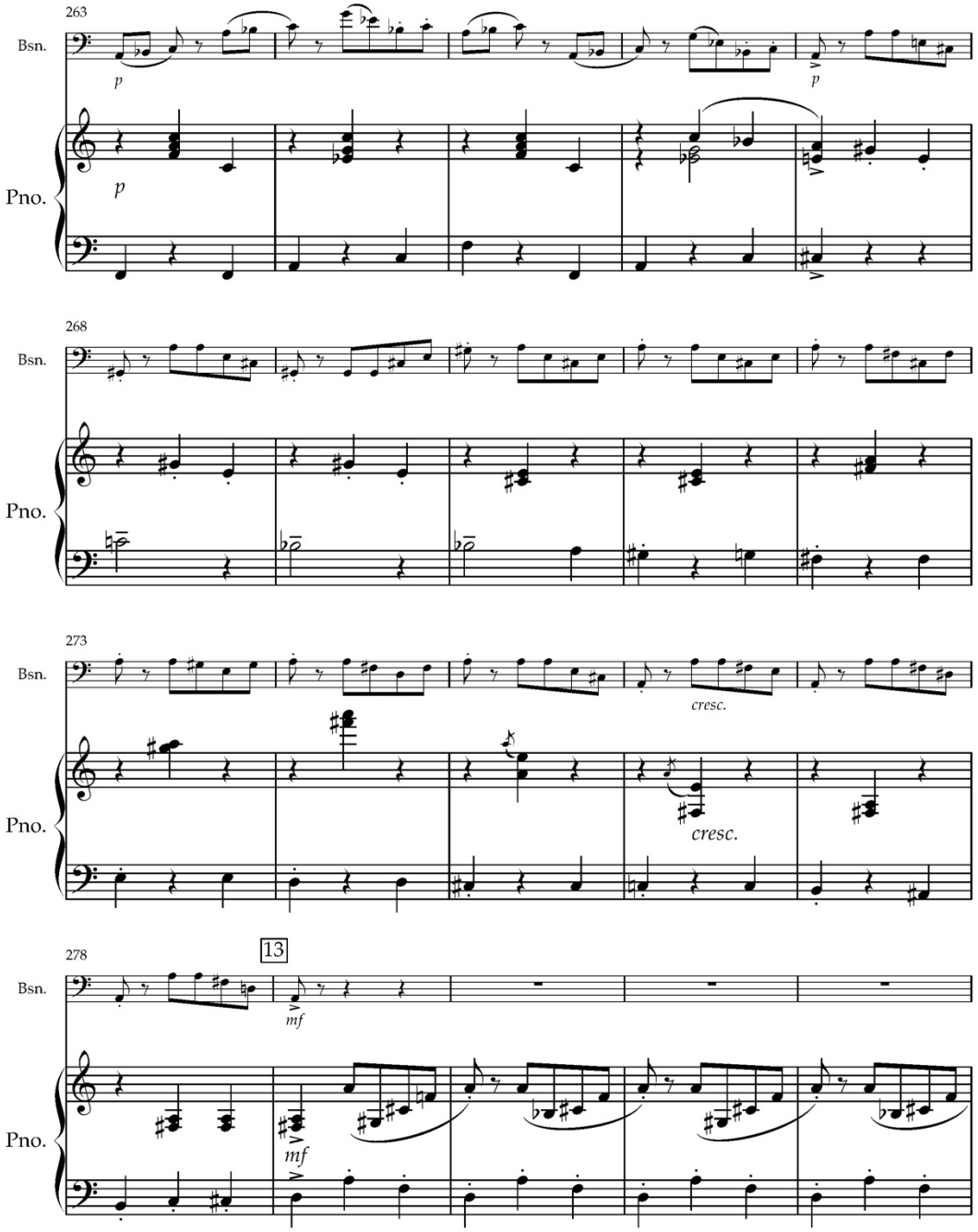

141
7
Bsn.
cresc.
Pno.
cresc.
147
Bsn.
f
Pno.
f
153
Bsn.
ff
mf
rit.
Pno.
ff
p
mf
8
poco piu mosso del 𝅗𝅥. = 𝅗𝅥
162
Bsn.
p
mp
Pno.
p

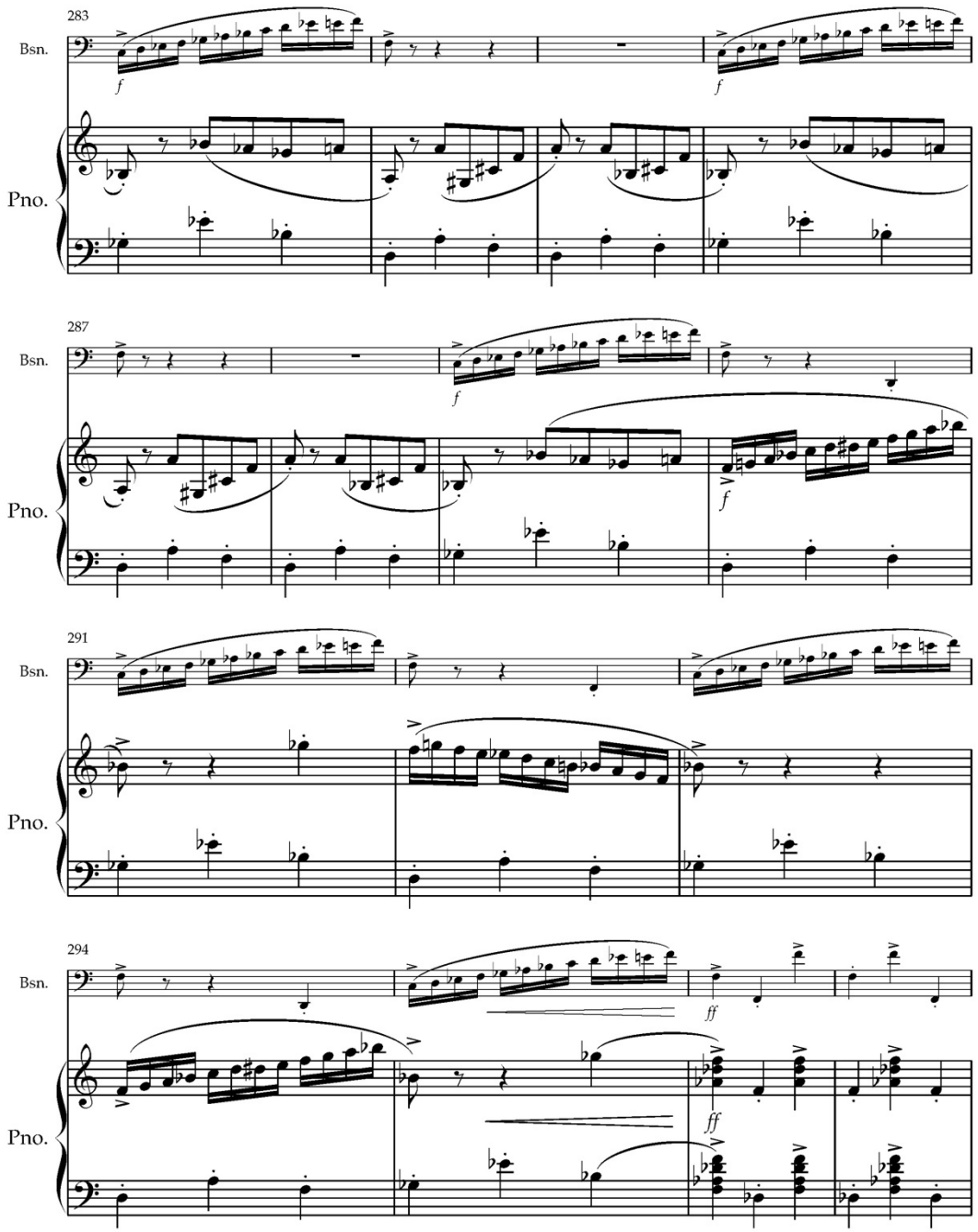

171
Bsn.
Pno.
178
Bsn.
Pno.
183
Bsn.
Pno.
9
mf
espr.
191
Bsn.
Pno.

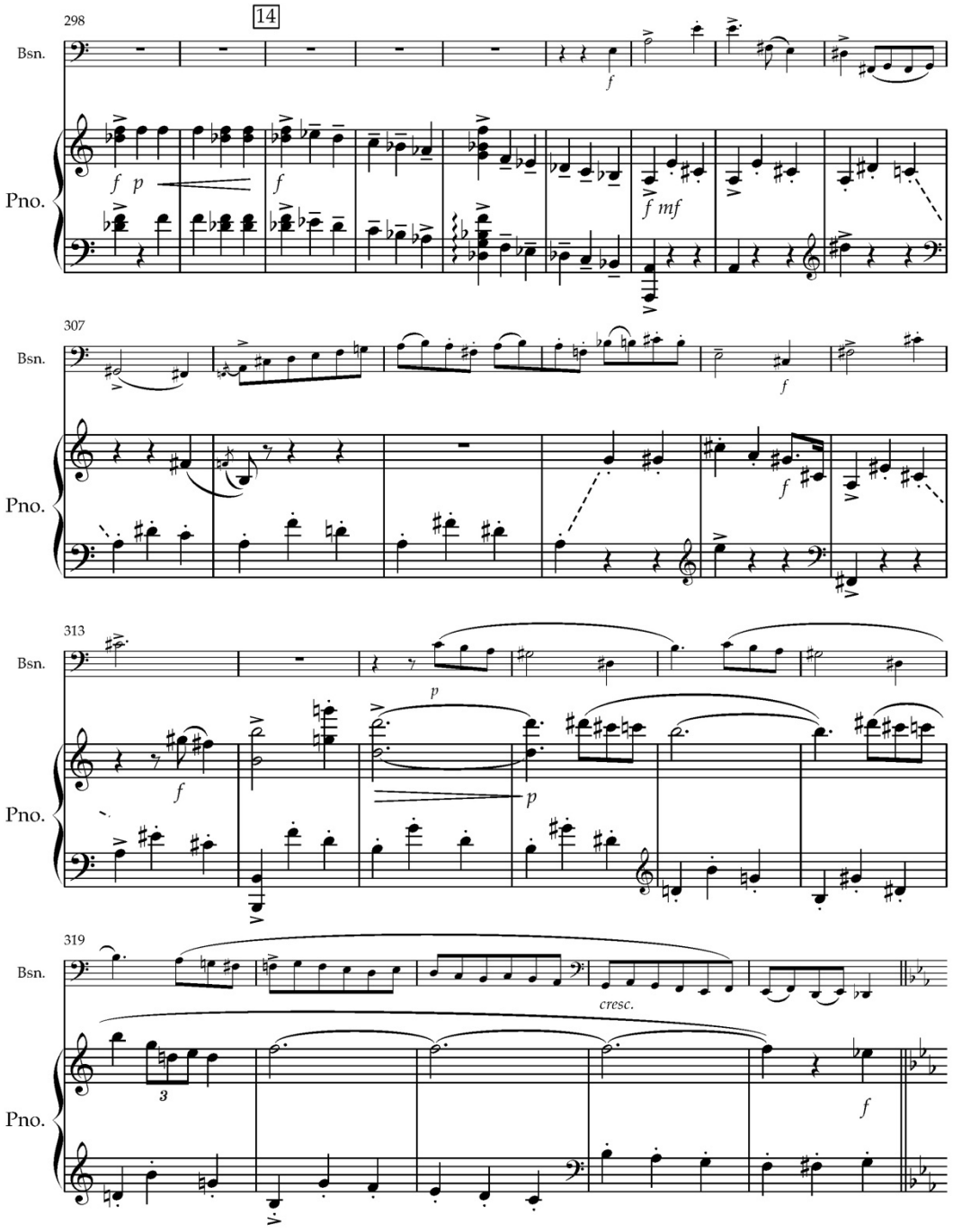

198
Bsn.
Pno.
205
10
209
215
mf
espr.

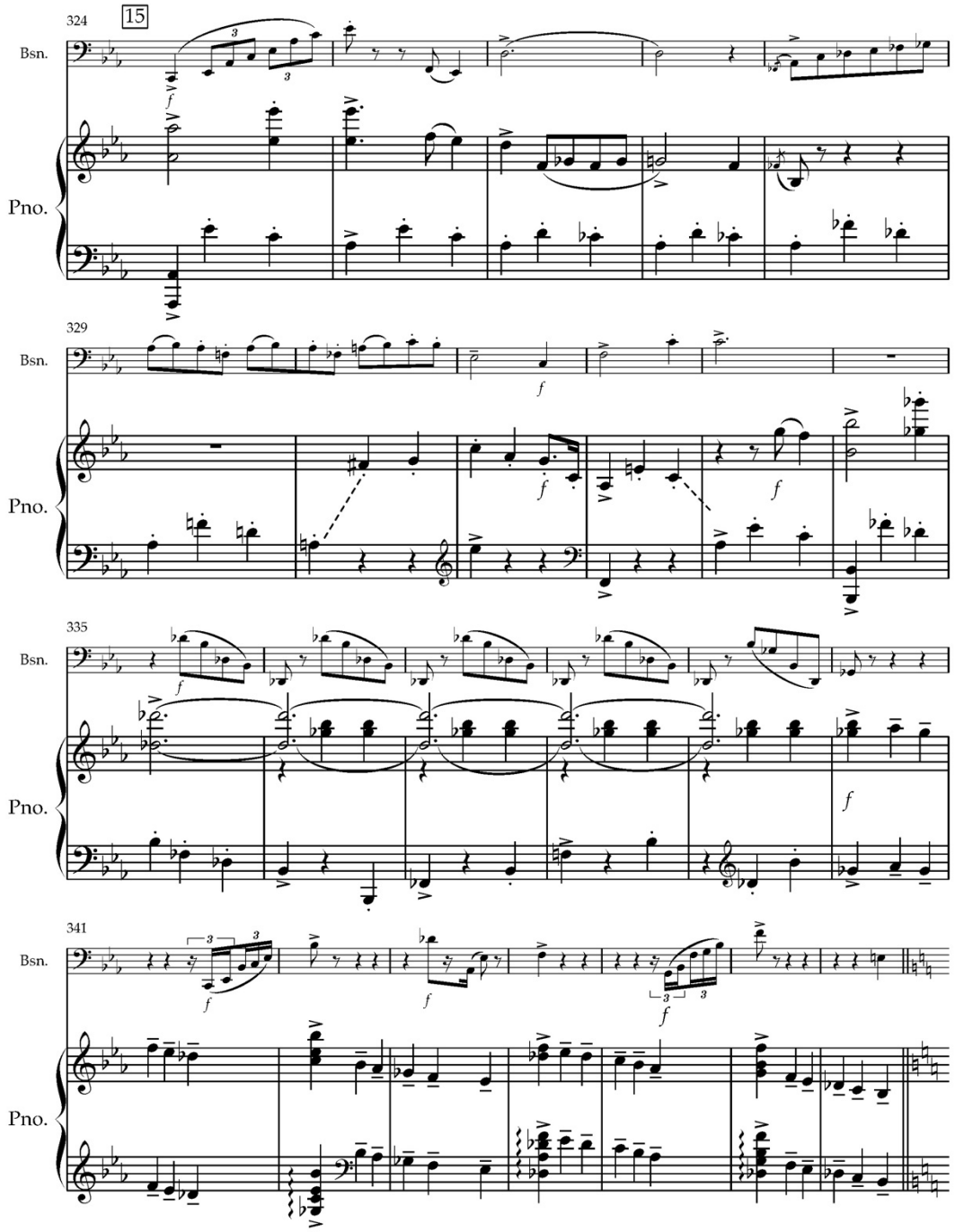

222
Bsn.
Pno.
dim. poco a poco
228
11
Tempo I
Bsn.
p
Pno.
p
stacc.
233
Bsn.
mf
p
Pno.
p
238
Bsn.
Pno.

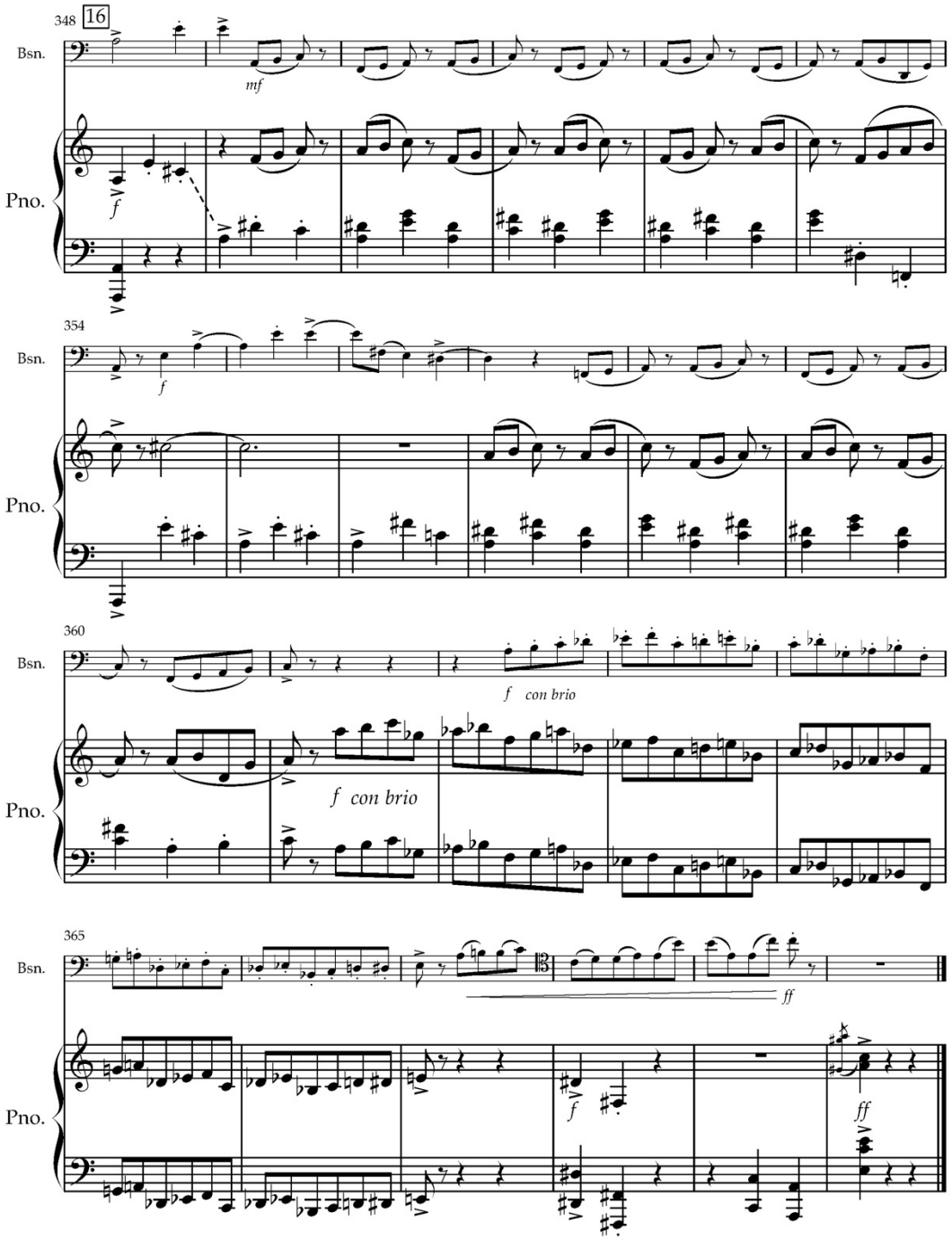

243
Bsn.
poco cresc.
Pno.
poco cresc.
248
Bsn.
mp
Pno.
mp
253
12
Bsn.
p
Pno.
p
stacc.
258
Bsn.
mf
Pno.


263
Bsn.
p
p
Pno.
p
268
Bsn.
Pno.
273
Bsn.
cresc.
Pno.
cresc.
278
13
Bsn.
mf
Pno.
mf

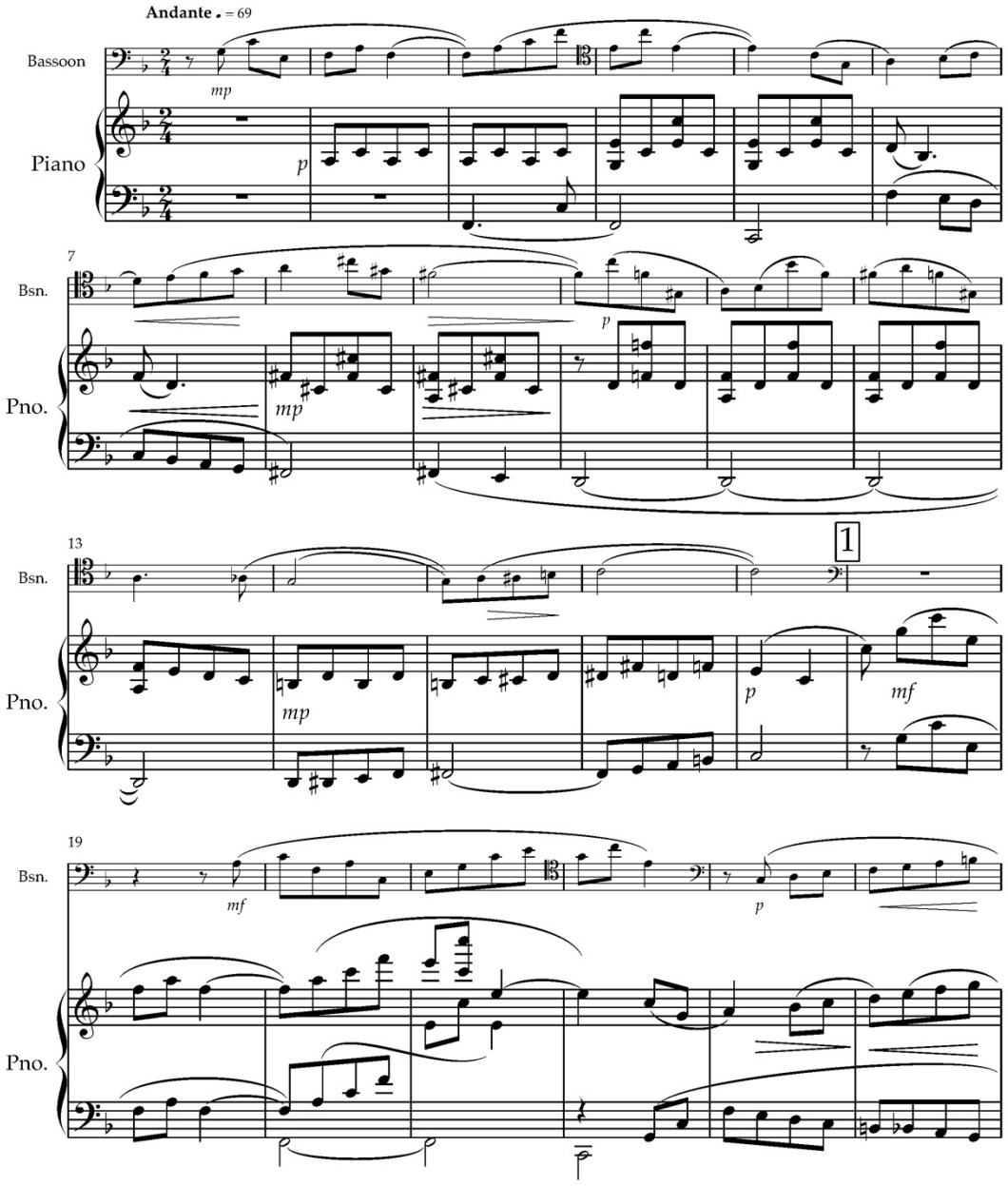

283
Bsn.
f
Pno.
287
Bsn.
f
Pno.
f
291
Bsn.
Pno.
294
Bsn.
ff
Pno.
ff

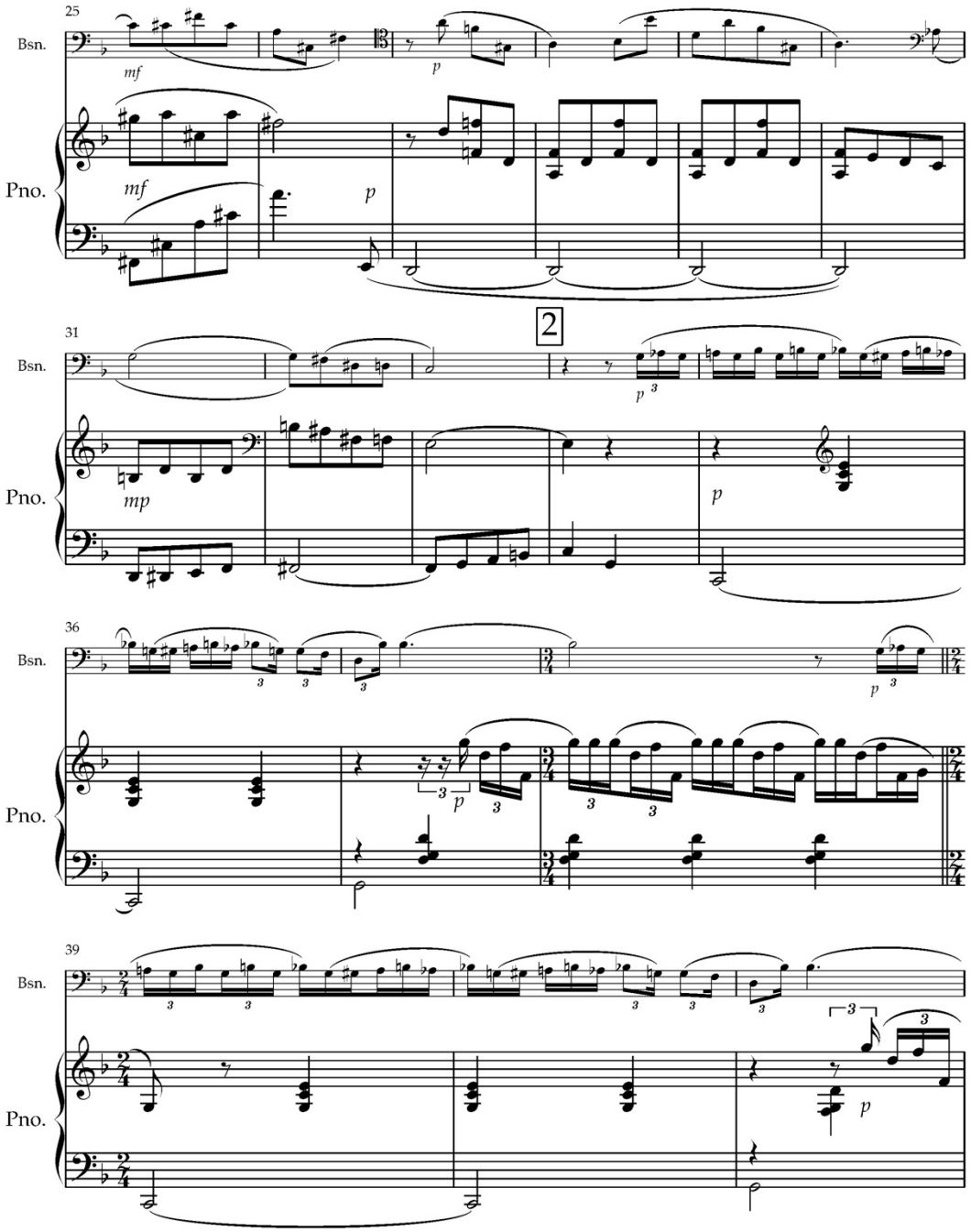

298
14
Bsn.
Pno.
f
f p
f
f mf
307
Bsn.
Pno.
f
f
313
Bsn.
Pno.
p
f
p
319
Bsn.
Pno.
cresc.
3
f

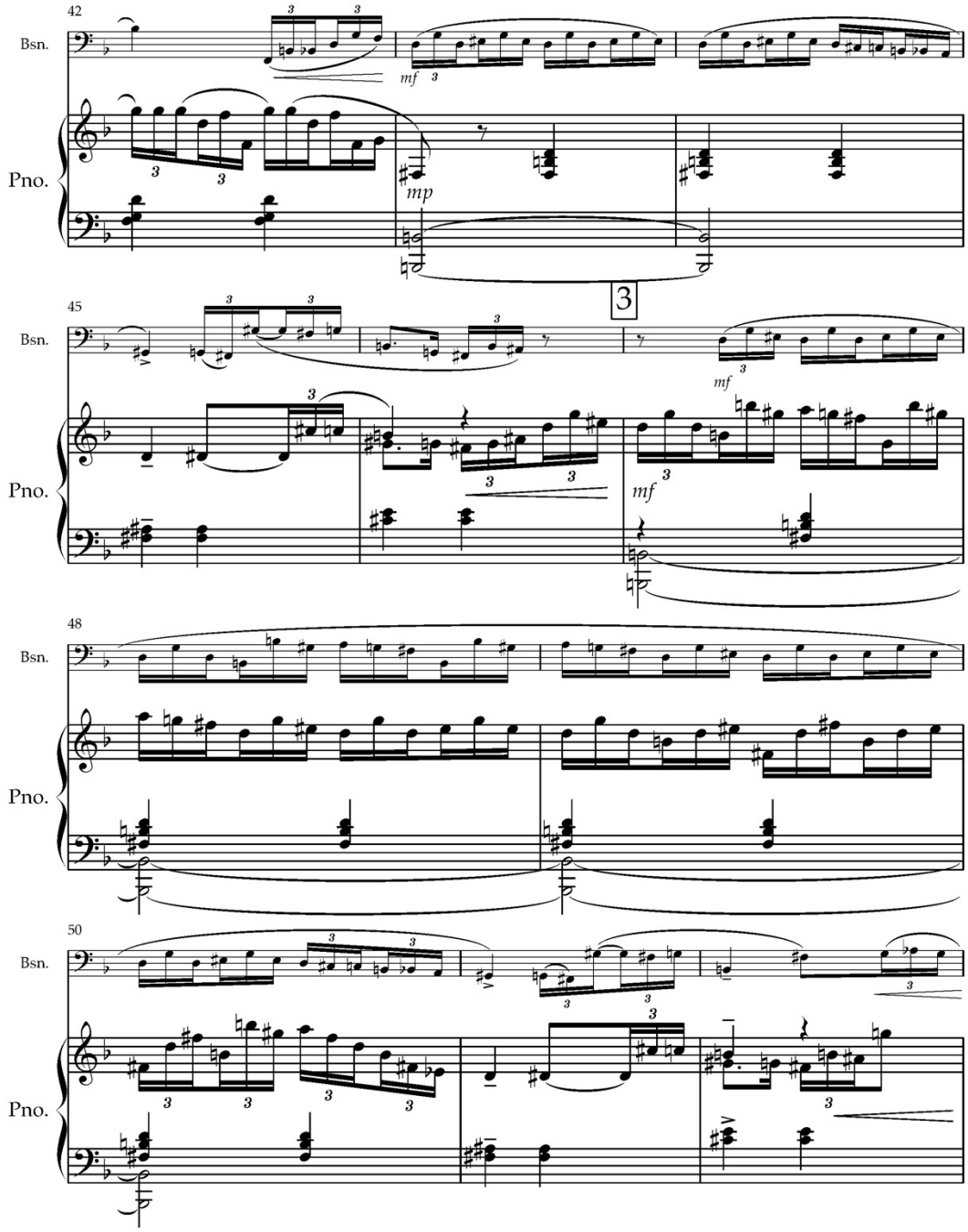

324
15
Bsn.
Pno.
329
Bsn.
Pno.
335
Bsn.
Pno.
341
Bsn.
Pno.

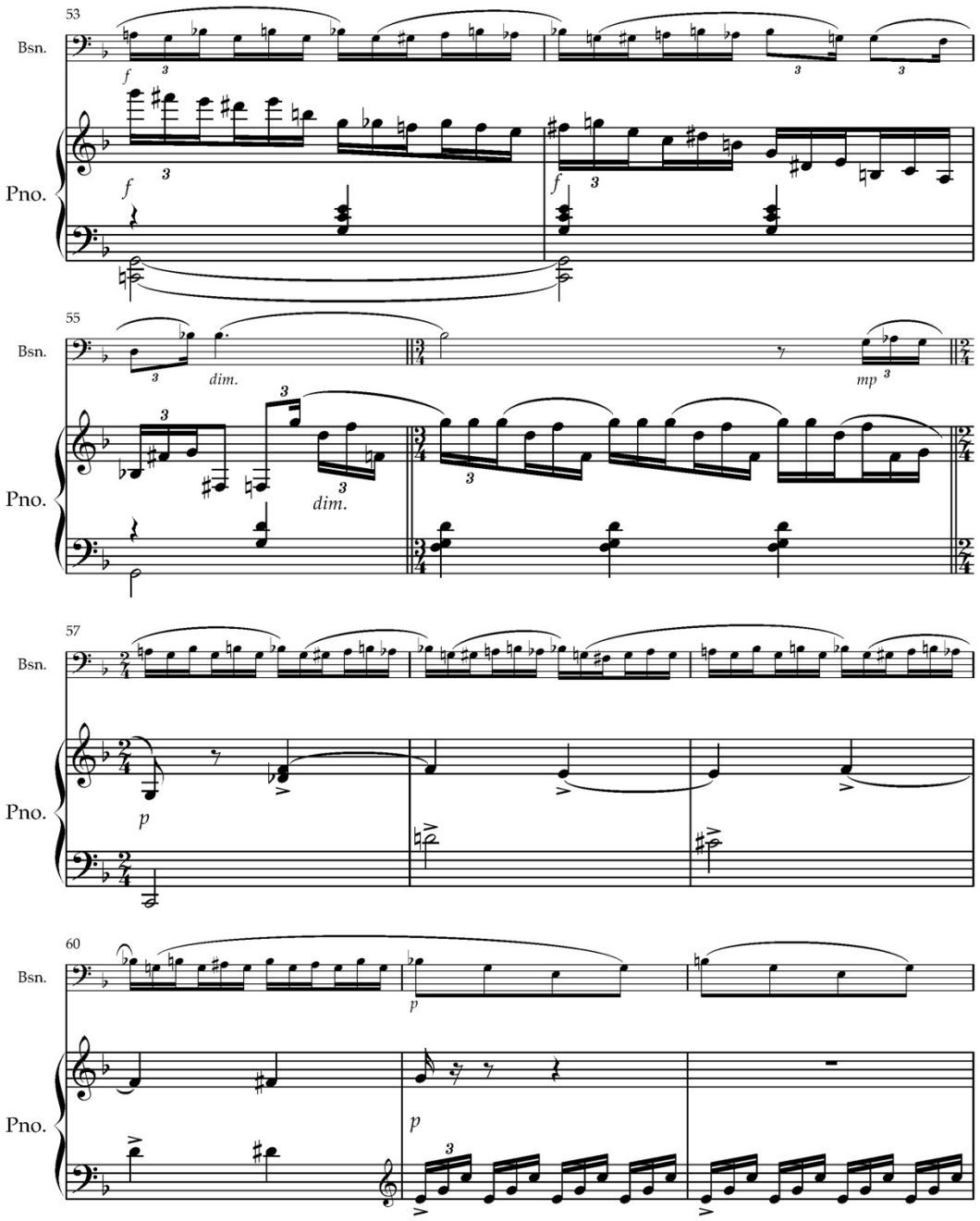

348
16
Bsn.
mf
Pno.
f
354
Bsn.
f
Pno.
360
Bsn.
f con brio
Pno.
f con brio
365
Bsn.
ff
Pno.
f
ff

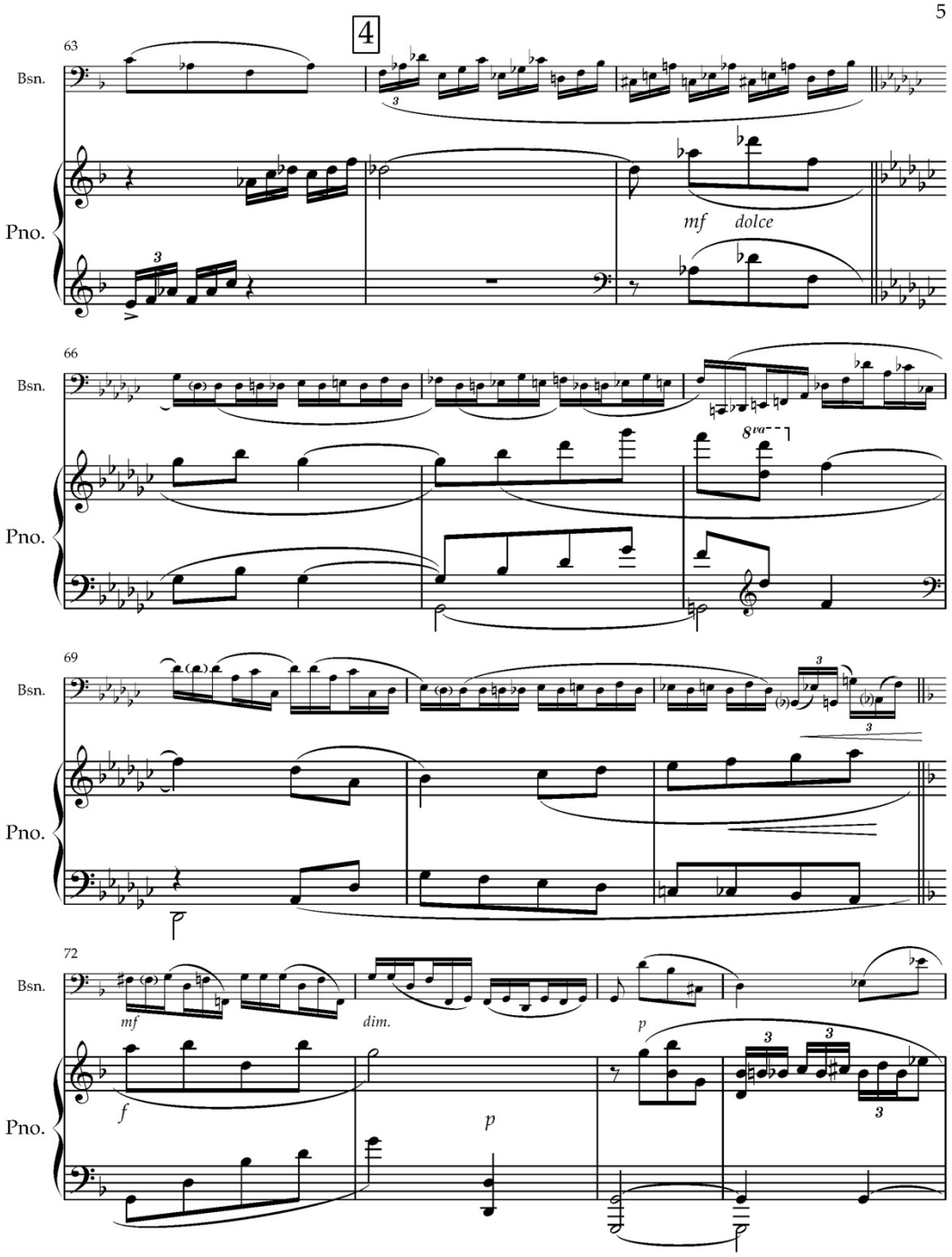
III

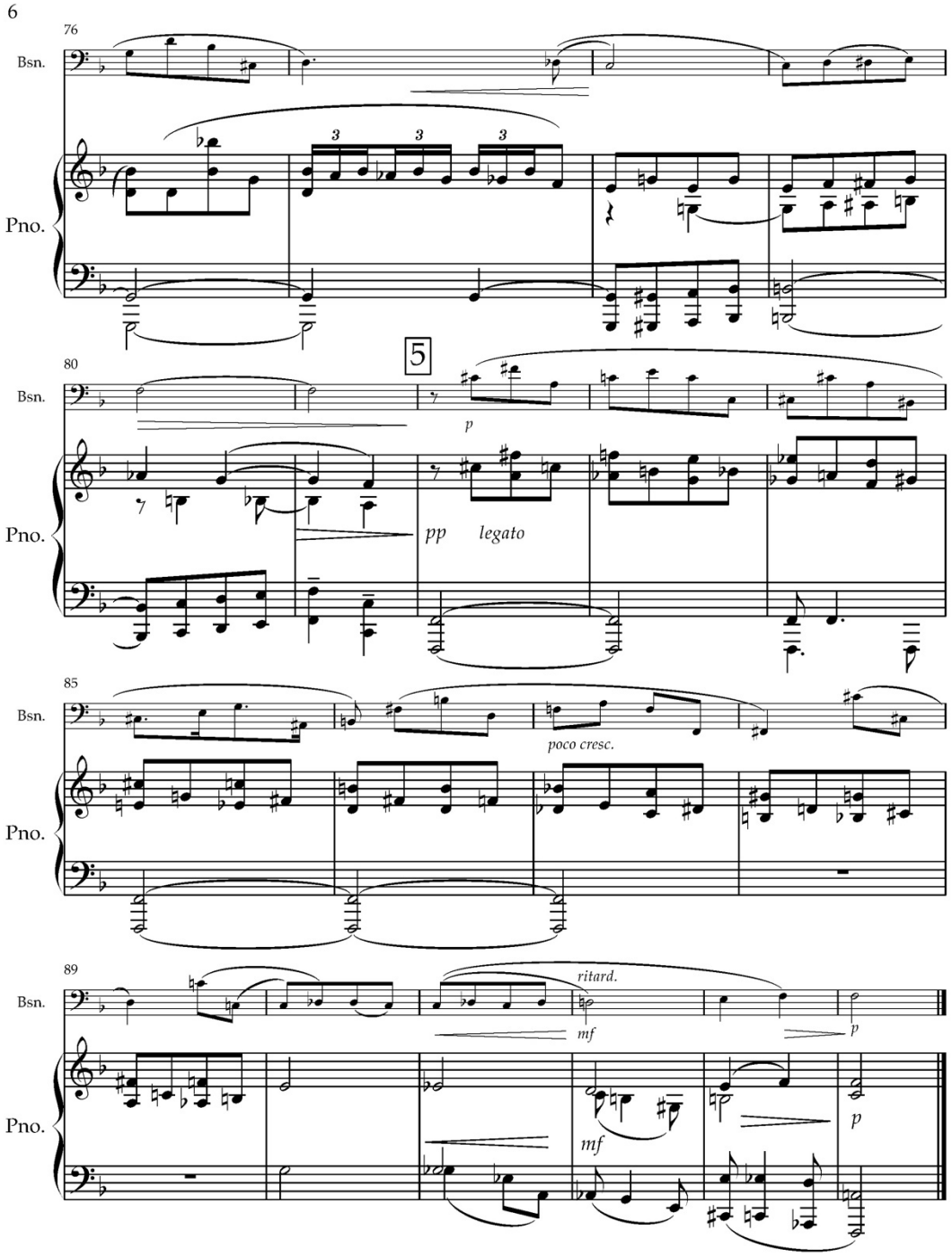

Andante . = 69
Bassoon
Piano
mp
p
7
Bsn.
Pno.
mp
p
13
Bsn.
Pno.
mp
p
mf
1
19
Bsn.
Pno.
mf
p


25
Bsn.
mf
p
Pno.
mf
p
31
Bsn.
2
p
Pno.
mp
p
36
Bsn.
p
Pno.
p
39
Bsn.
Pno.
p

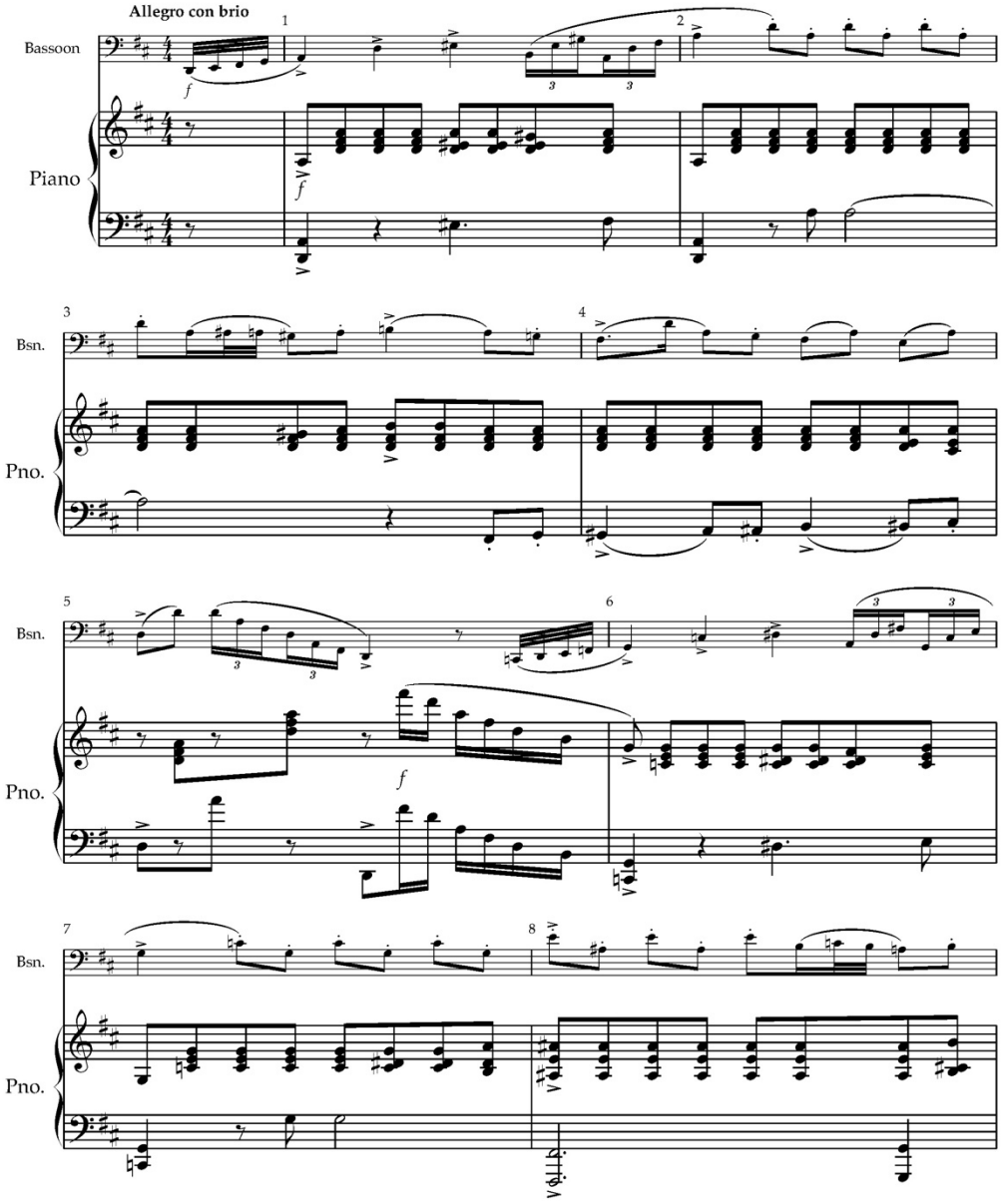

42
Bsn.
Pno.
mf
mp
45
3
Bsn.
Pno.
mf
mf
48
Bsn.
Pno.
50
Bsn.
Pno.

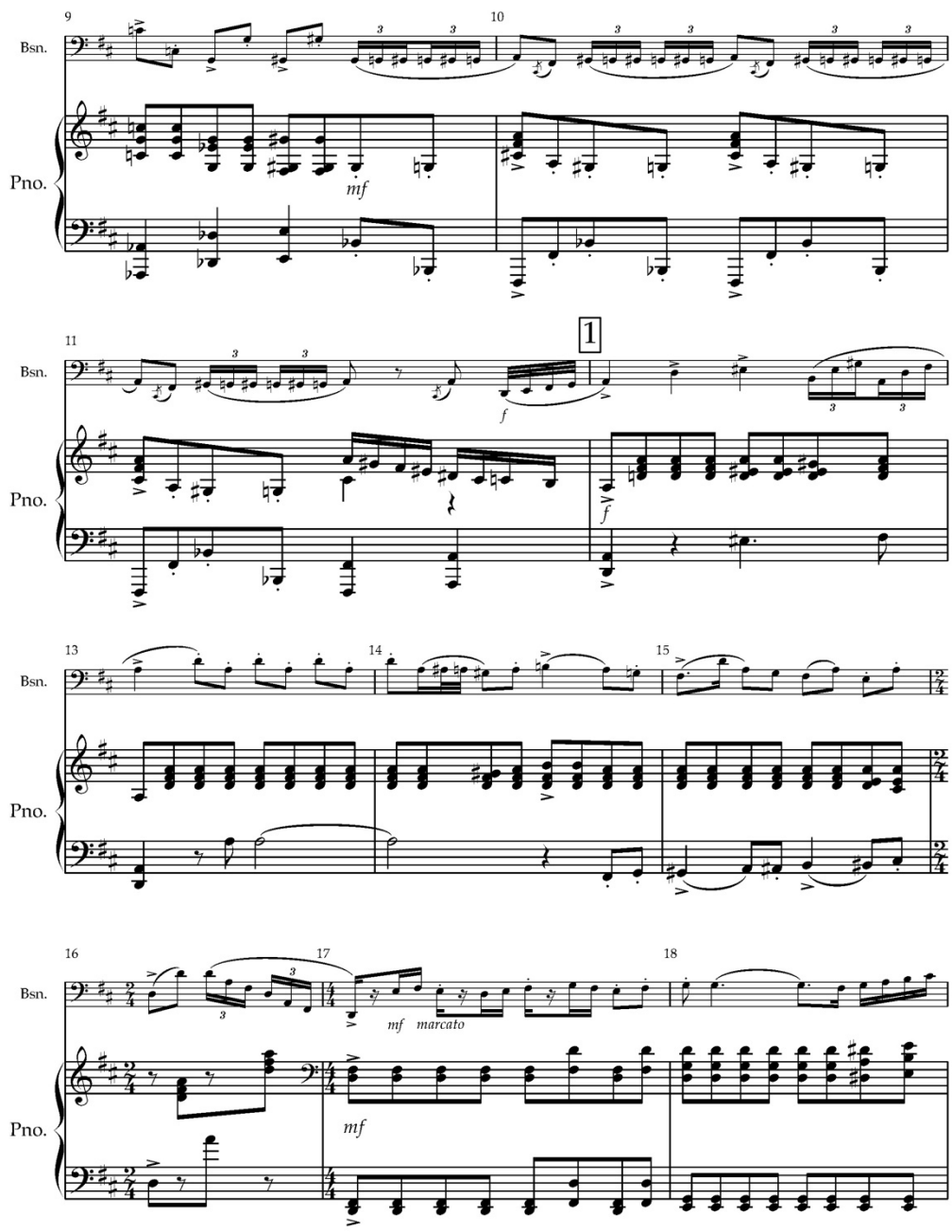

53
Bsn.
Pno.
55
dim.
mp
57
60

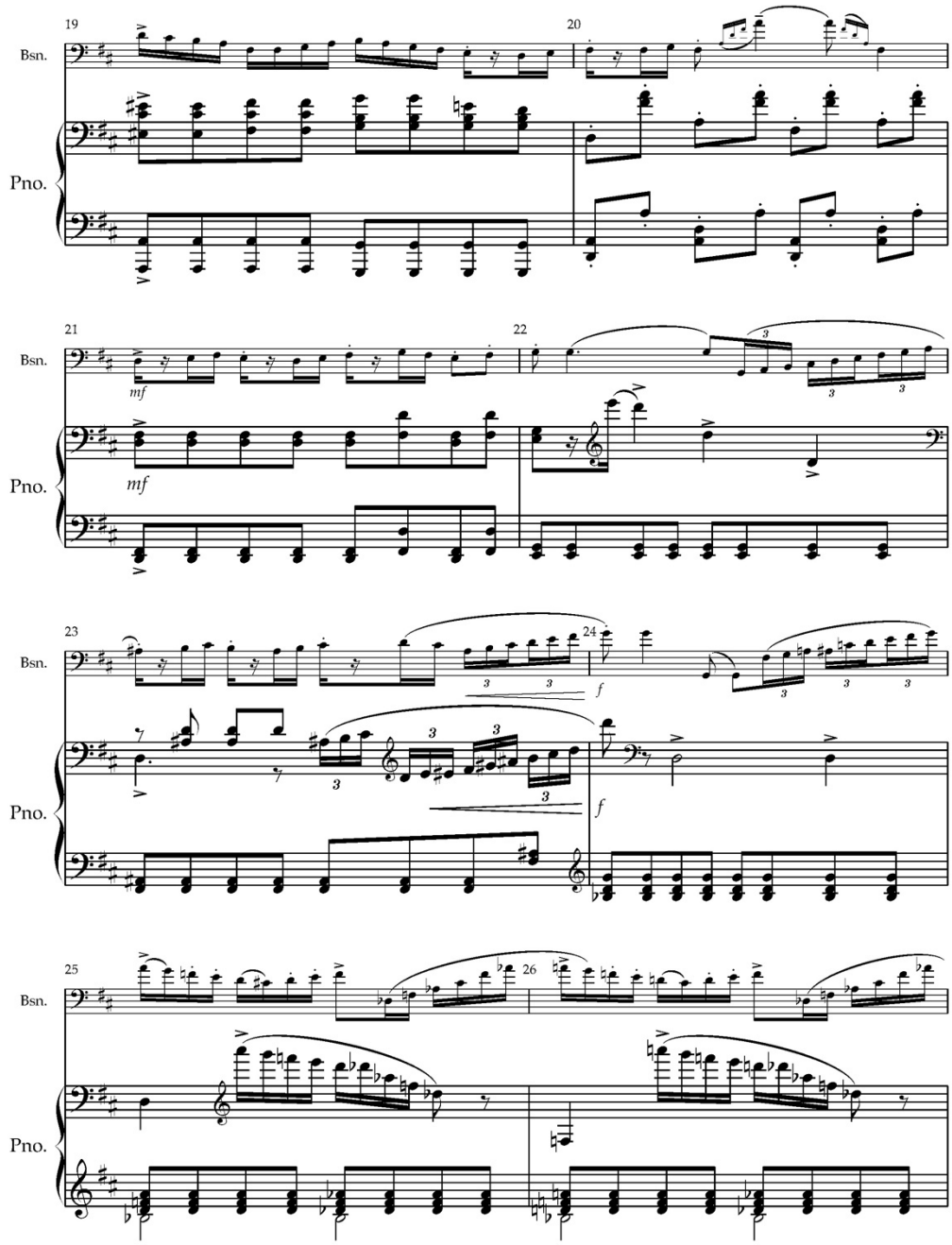

4
63
Bsn.
Pno.
mf dolce
66
Bsn.
Pno.
8va
69
Bsn.
Pno.
3
3
72
Bsn.
mf
dim.
p
Pno.
f
p
3
3
3

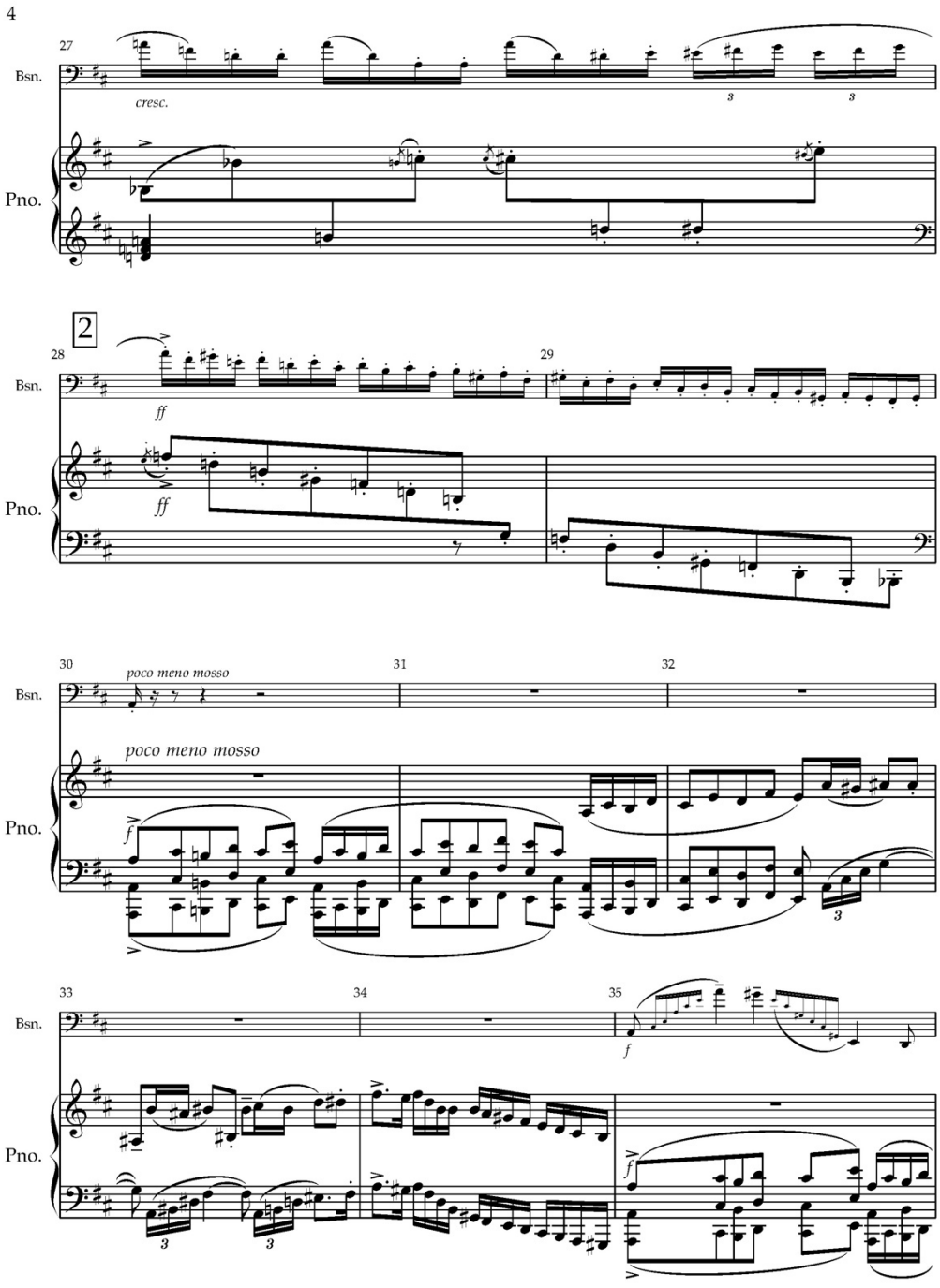

76
Bsn.
Pno.
3
3
3
80
5
Bsn.
Pno.
p
pp
legato
85
Bsn.
Pno.
poco cresc.
89
Bsn.
Pno.
ritard.
mf
p
mf
p

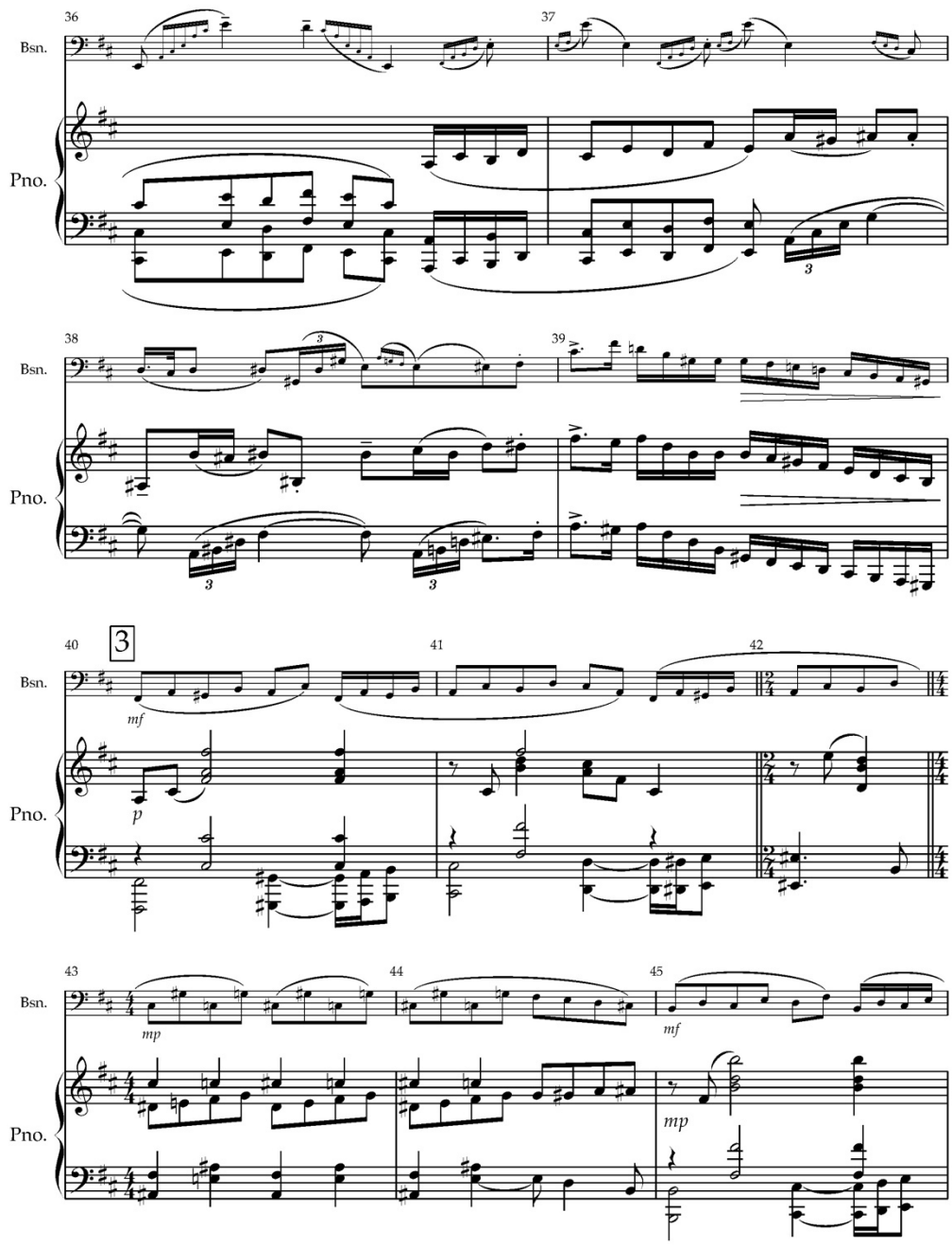
IV

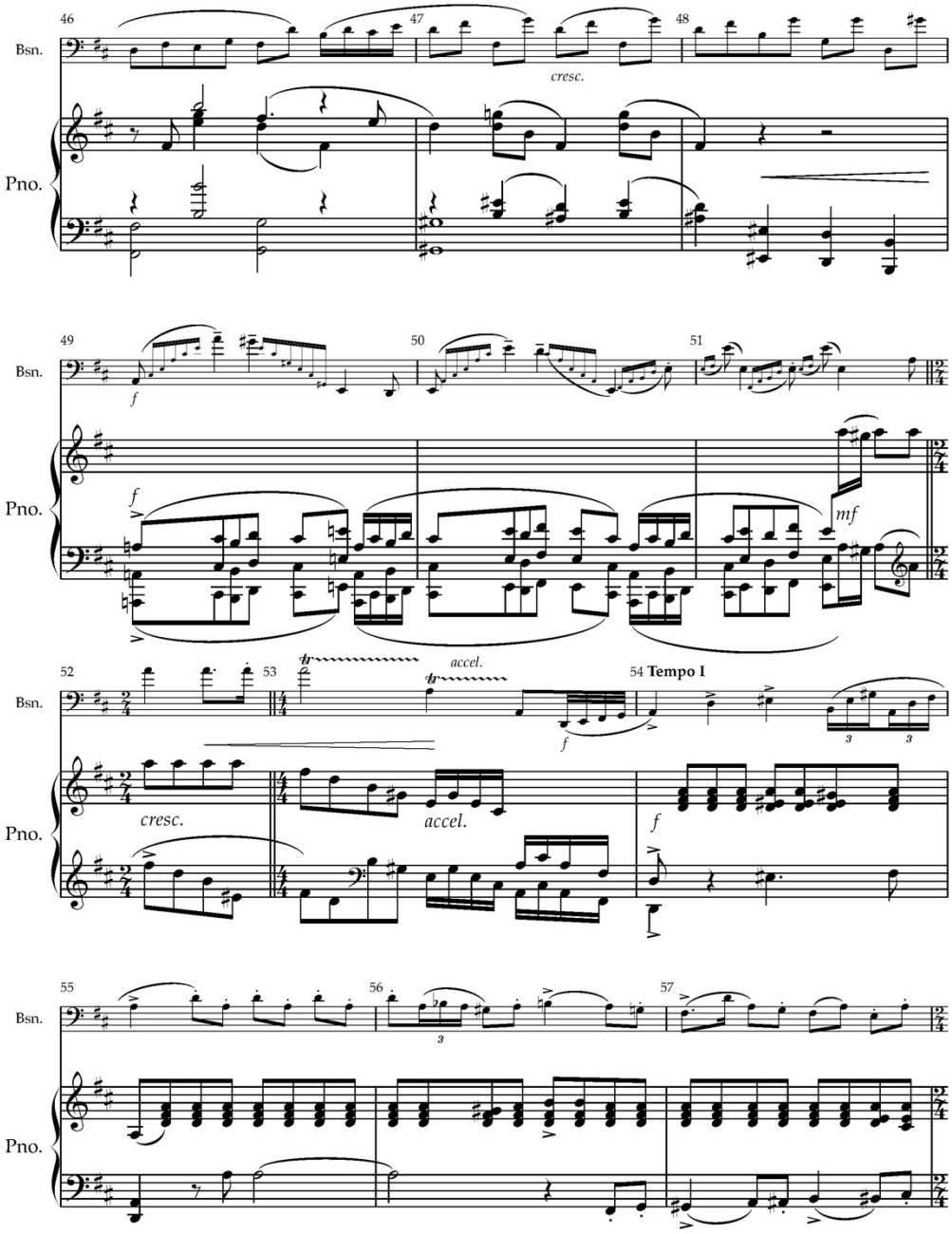


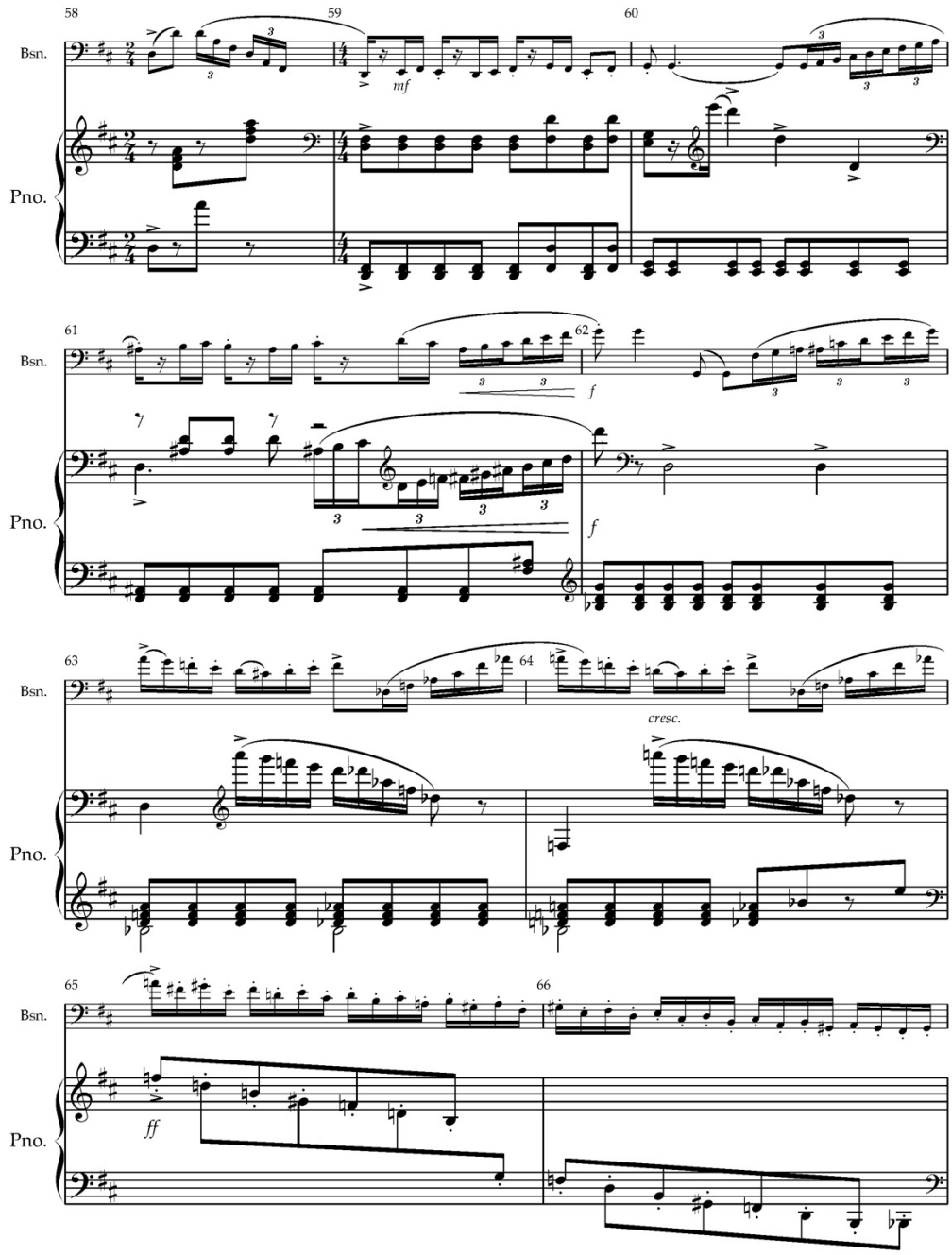

9
10
Bsn.
Pno.
mf
11
1
f
f
13
14
15
16
17
18
mf marcato
mf

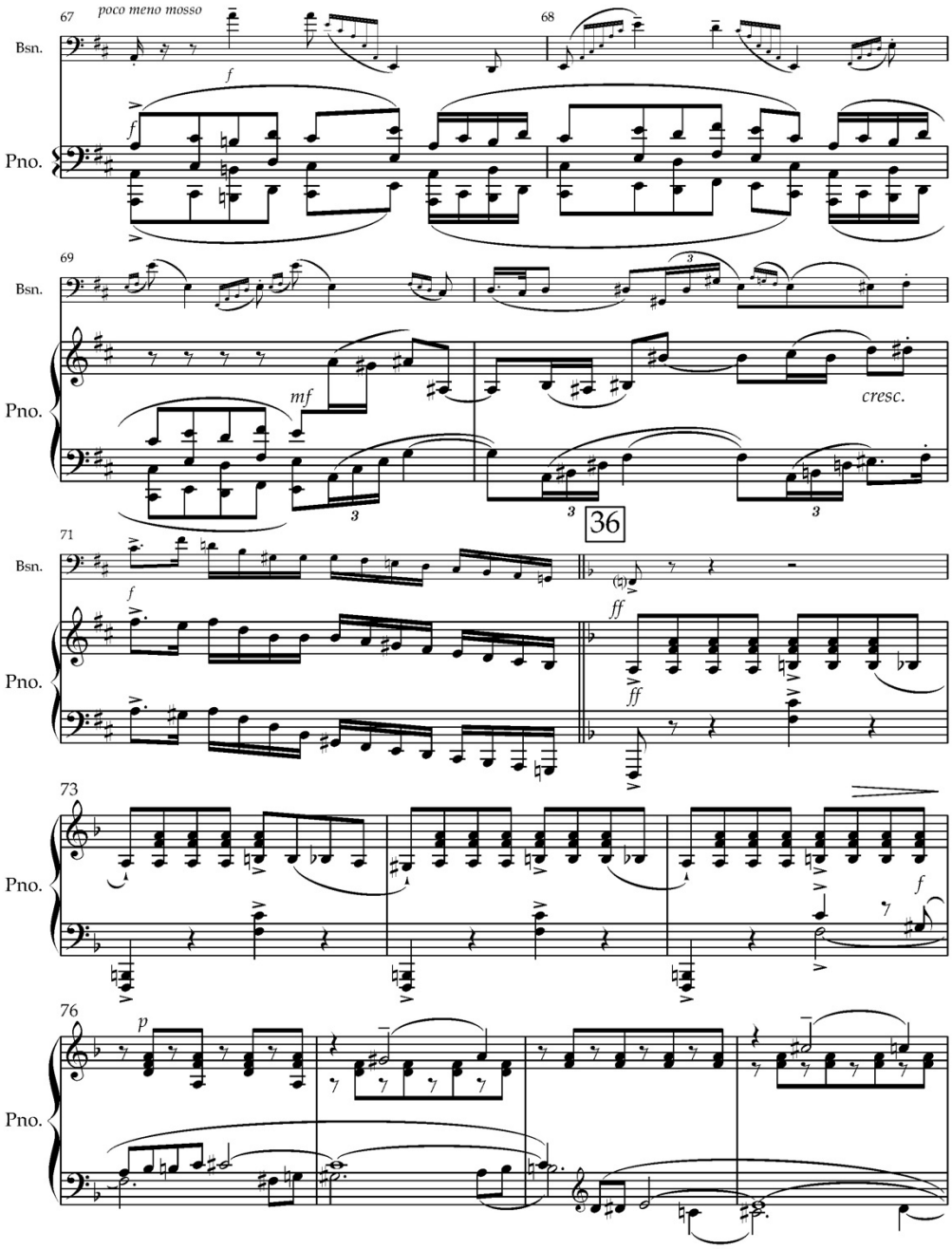

19
20
Bsn.
Pno.
21
22
mf
mf
23
24
f
f
25
26

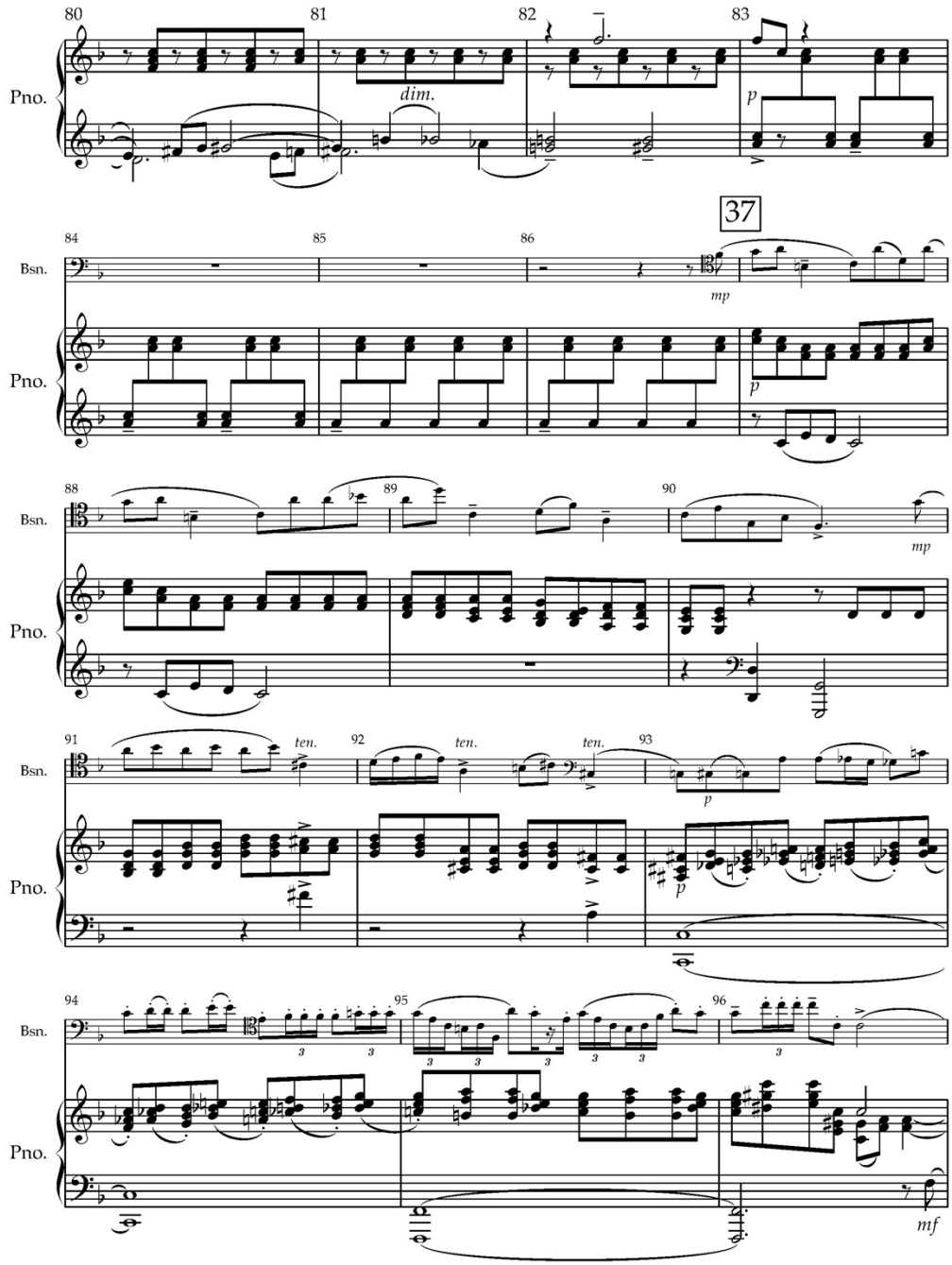

4
27
Bsn.
cresc.
Pno.
2
28
29
ff
ff
30
poco meno mosso
31
32
poco meno mosso
f
33
34
35
f

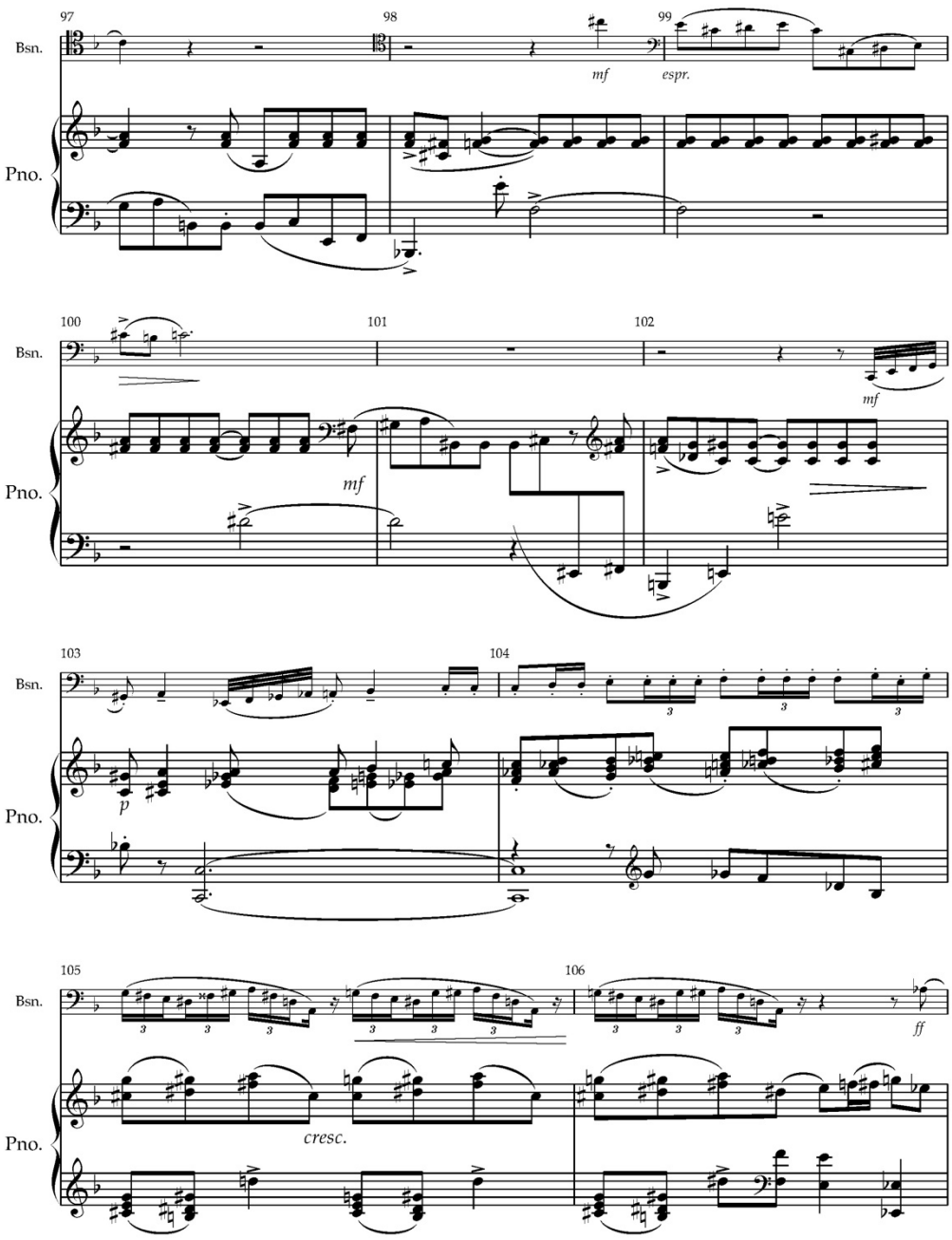

36
37
Bsn.
Pno.
38
39
Bsn.
Pno.
40
3
41
42
Bsn.
mf
Pno.
p
43
44
45
Bsn.
mp
mf
Pno.
mp

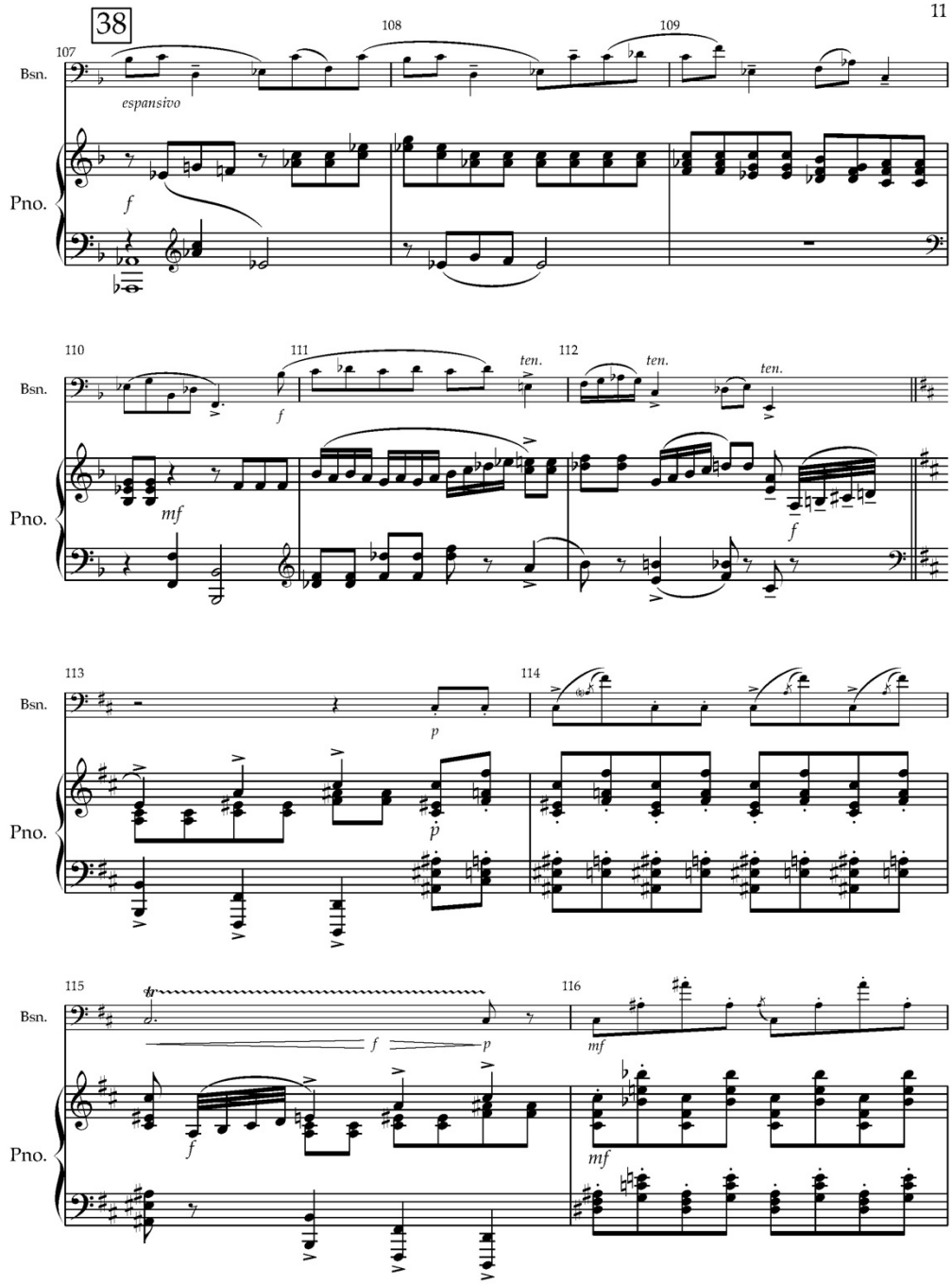

46
47
48
Bsn.
Pno.
cresc.
49
50
51
f
mf
52
53
54 Tempo I
accel.
cresc.
55
56
57

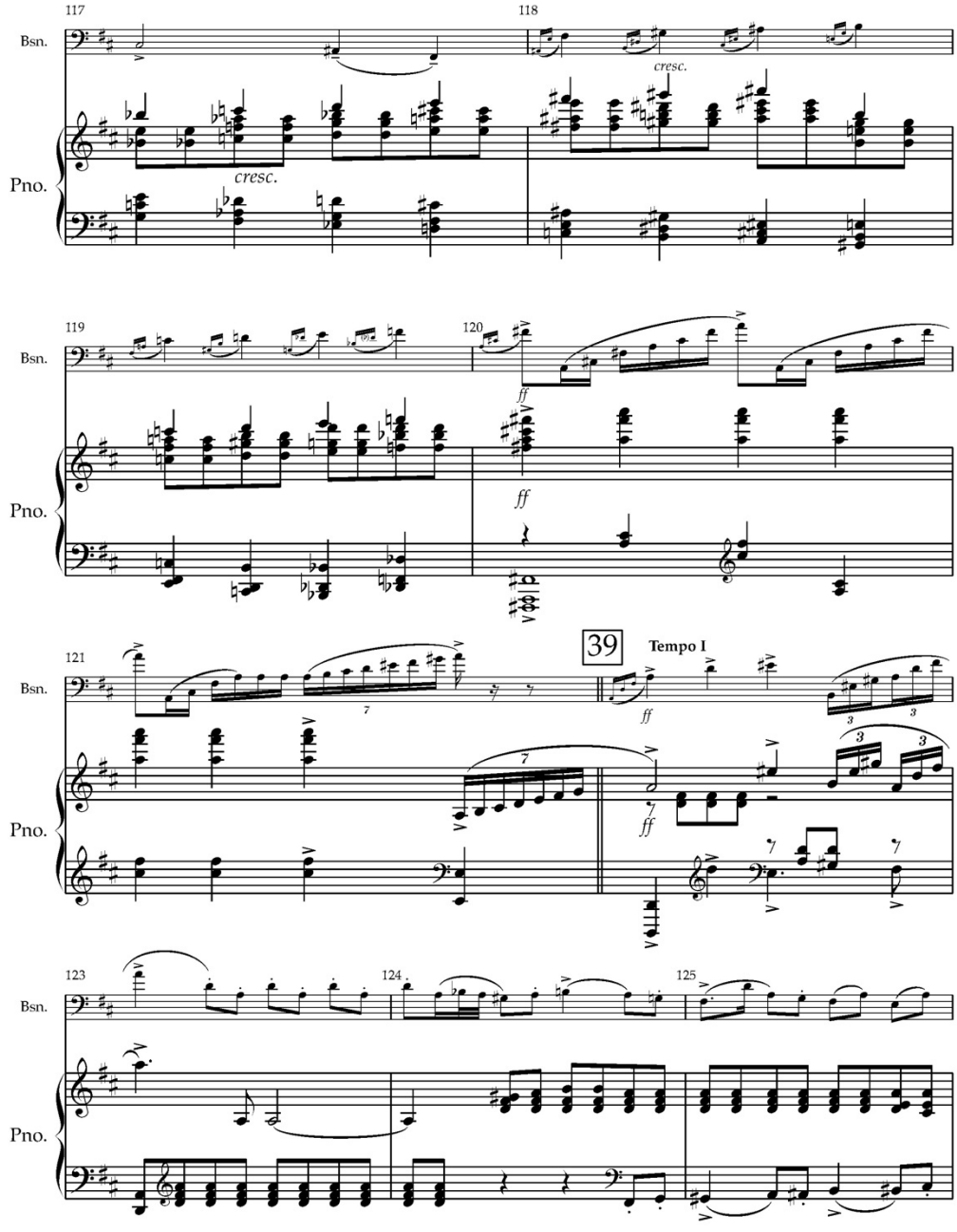

58
59
60
Bsn.
Pno.
mf
61
62
f
63
64
cresc.
65
66
ff

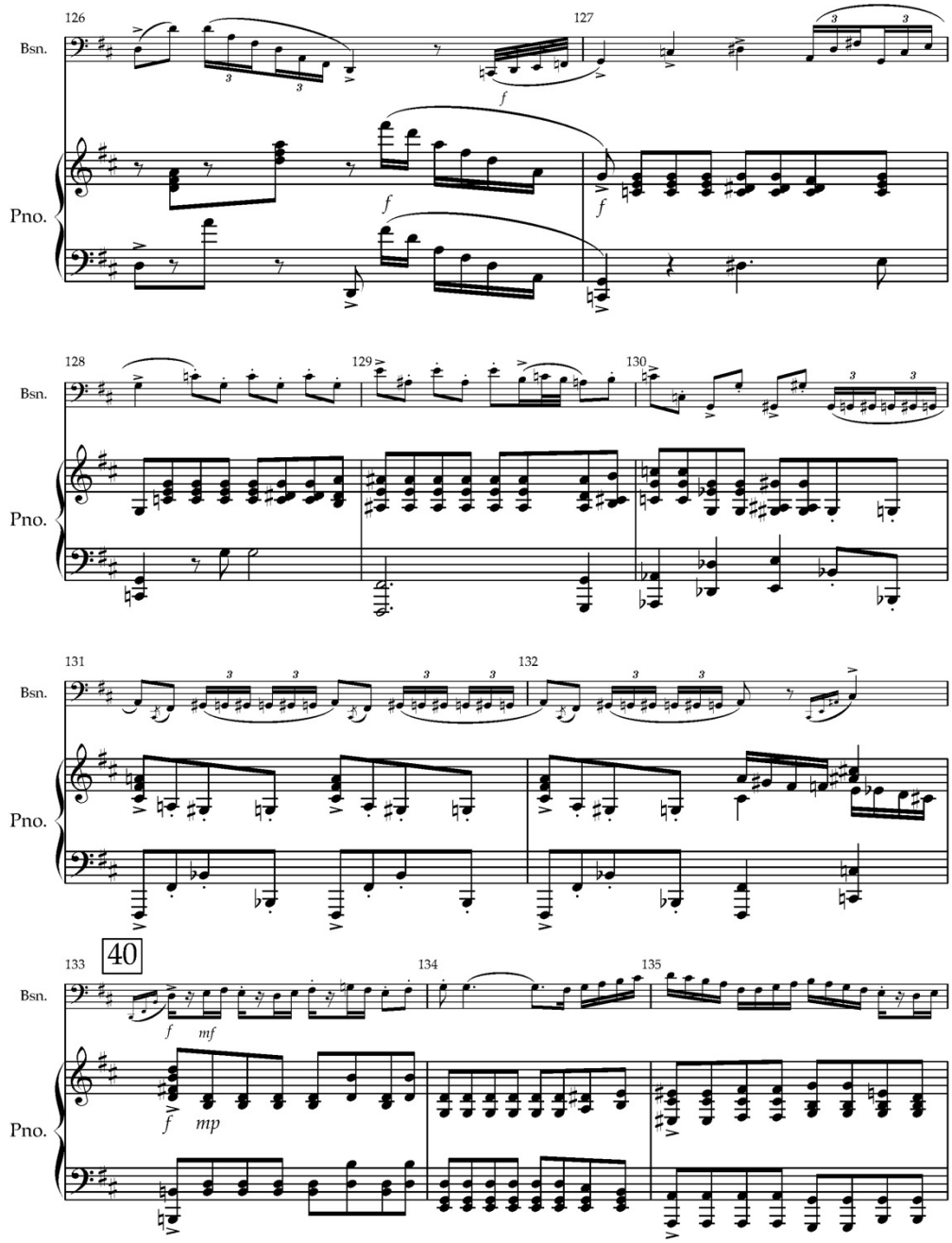

67
poco meno mosso
68
Bsn.
Pno.
69
mf
cresc.
36
71
ff
73
f
76
p

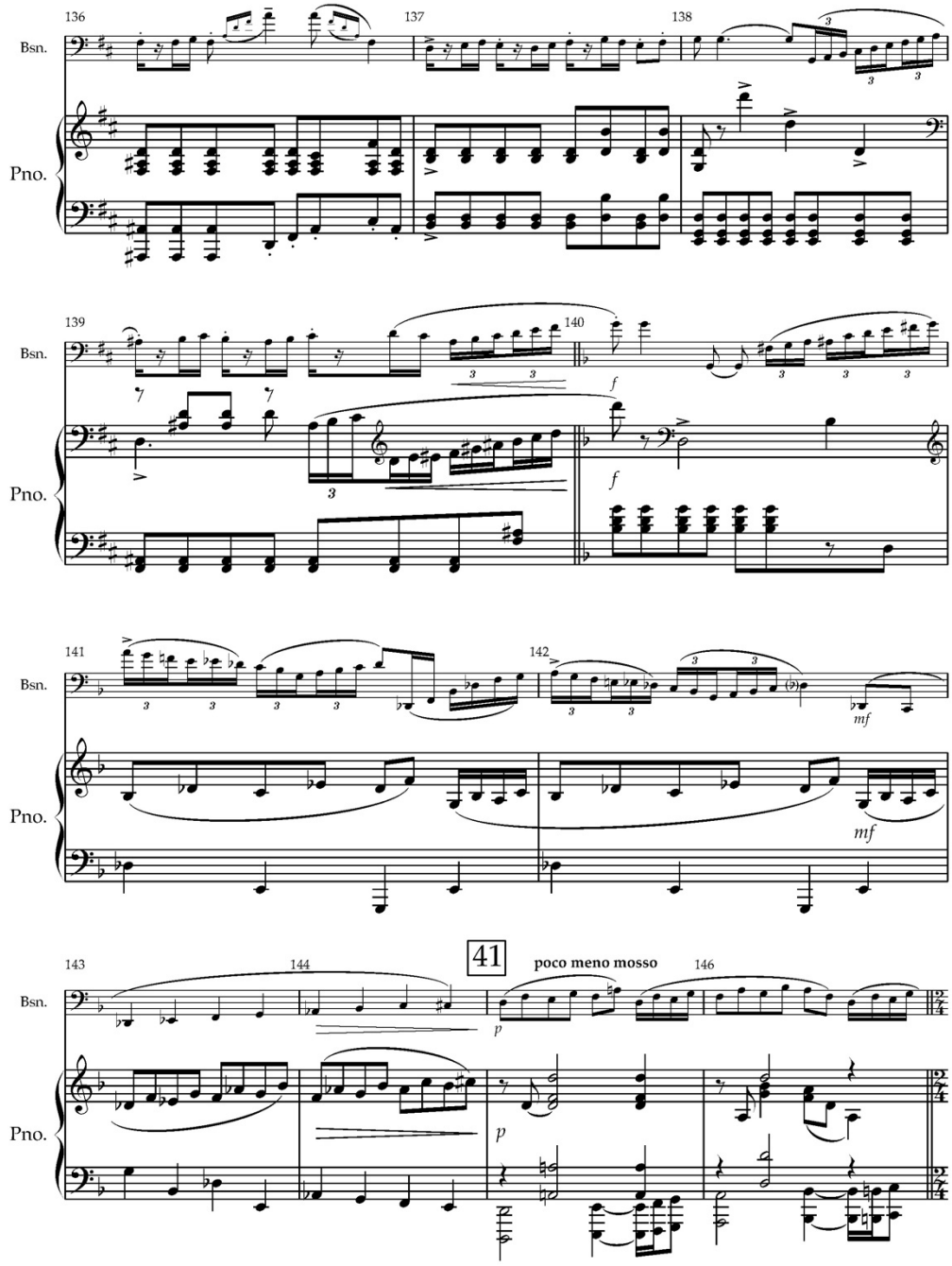

80
81
82
83
Pno.
dim.
p
37
84
85
86
Bsn.
mp
Pno.
p
88
89
90
Bsn.
mp
Pno.
91
ten.
92
ten.
ten.
93
Bsn.
p
Pno.
p
94
95
96
Bsn.
Pno.
mf

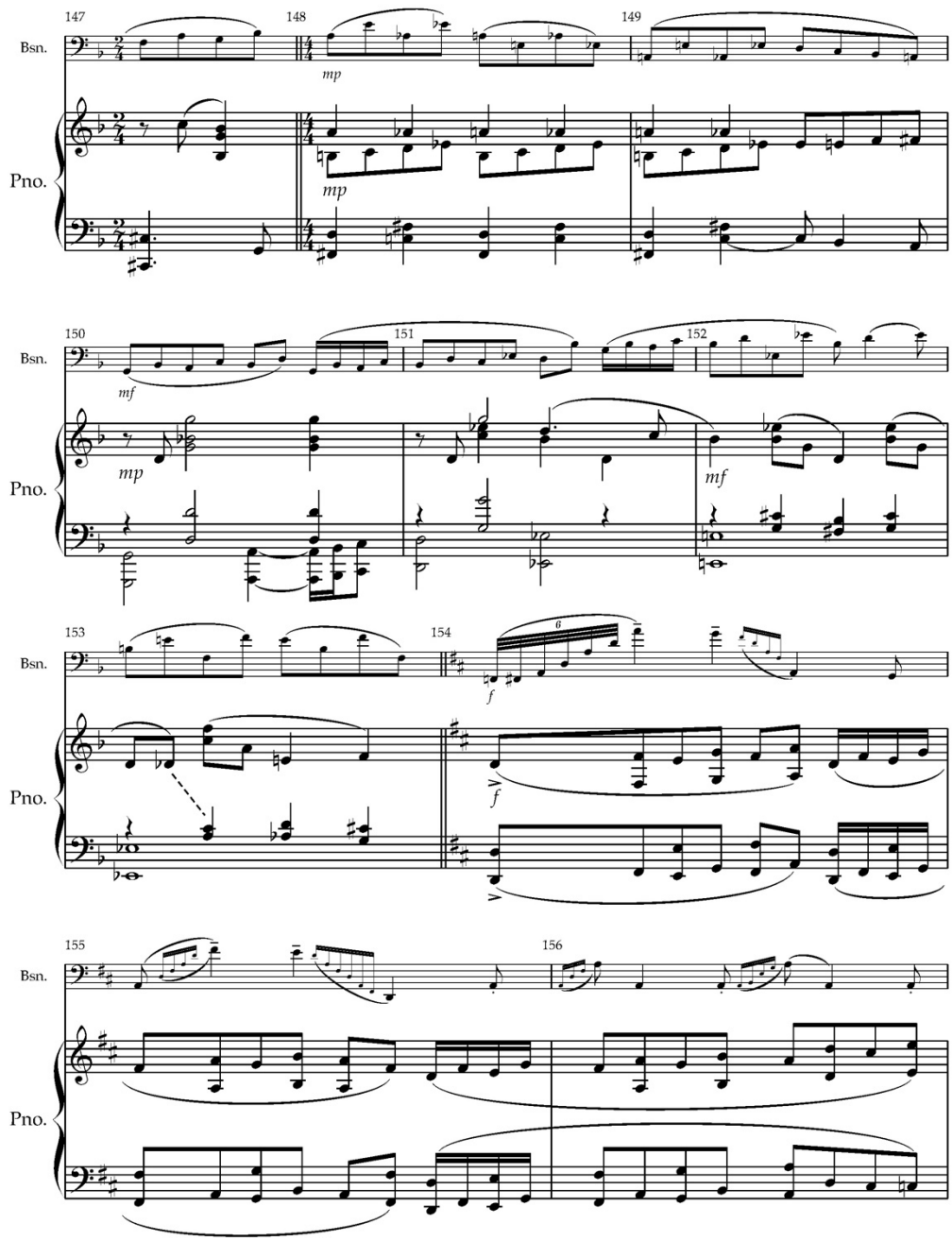

97
98
99
Bsn.
mf
espr.
Pno.
100
101
102
Bsn.
mf
Pno.
mf
103
104
Bsn.
Pno.
p
105
106
Bsn.
ff
Pno.
cresc.

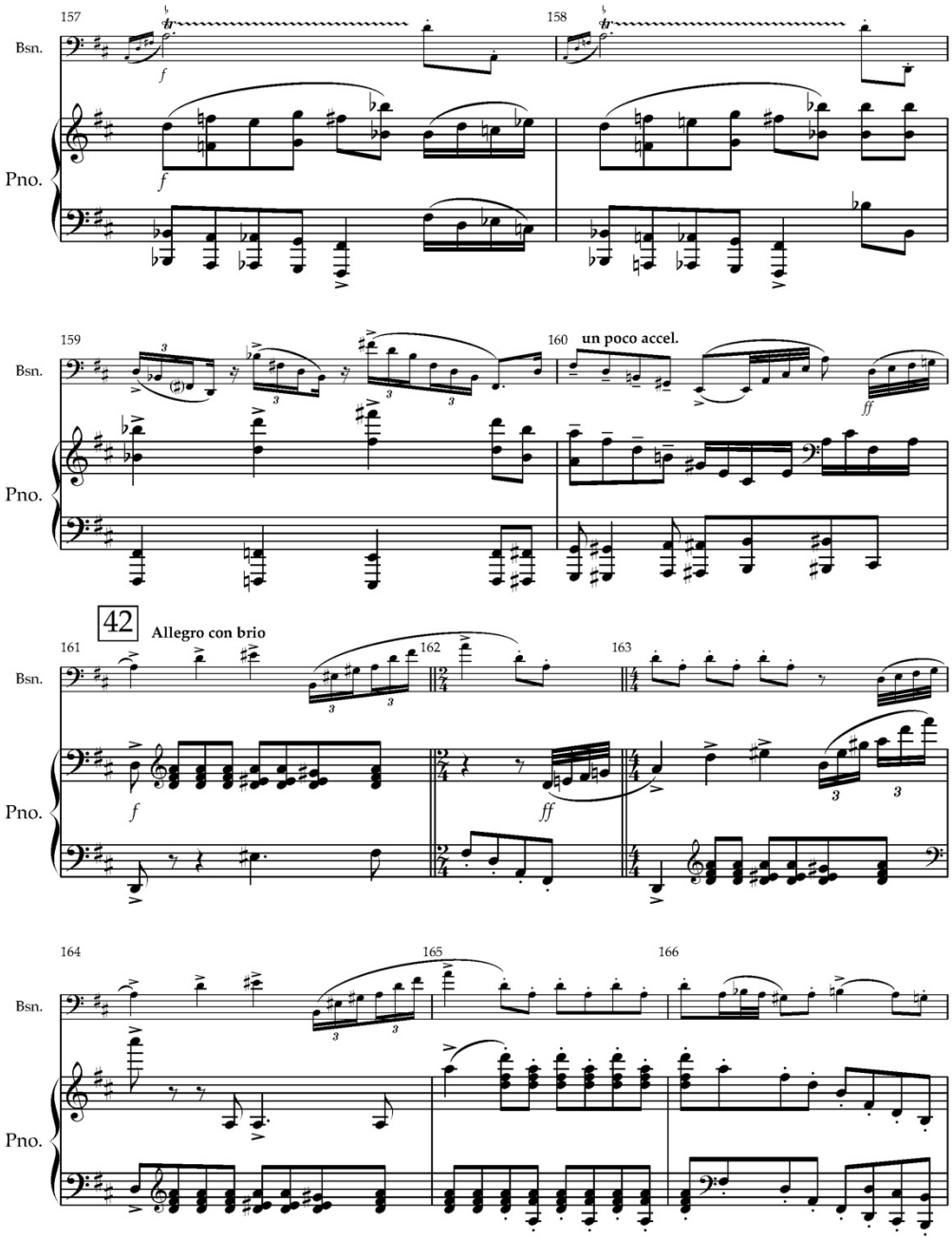

38
107
108
109
Bsn.
espansivo
Pno.
f
110
111
112
ten.
ten.
ten.
mf
f
113
114
p
p
115
116
f
p
mf
mf

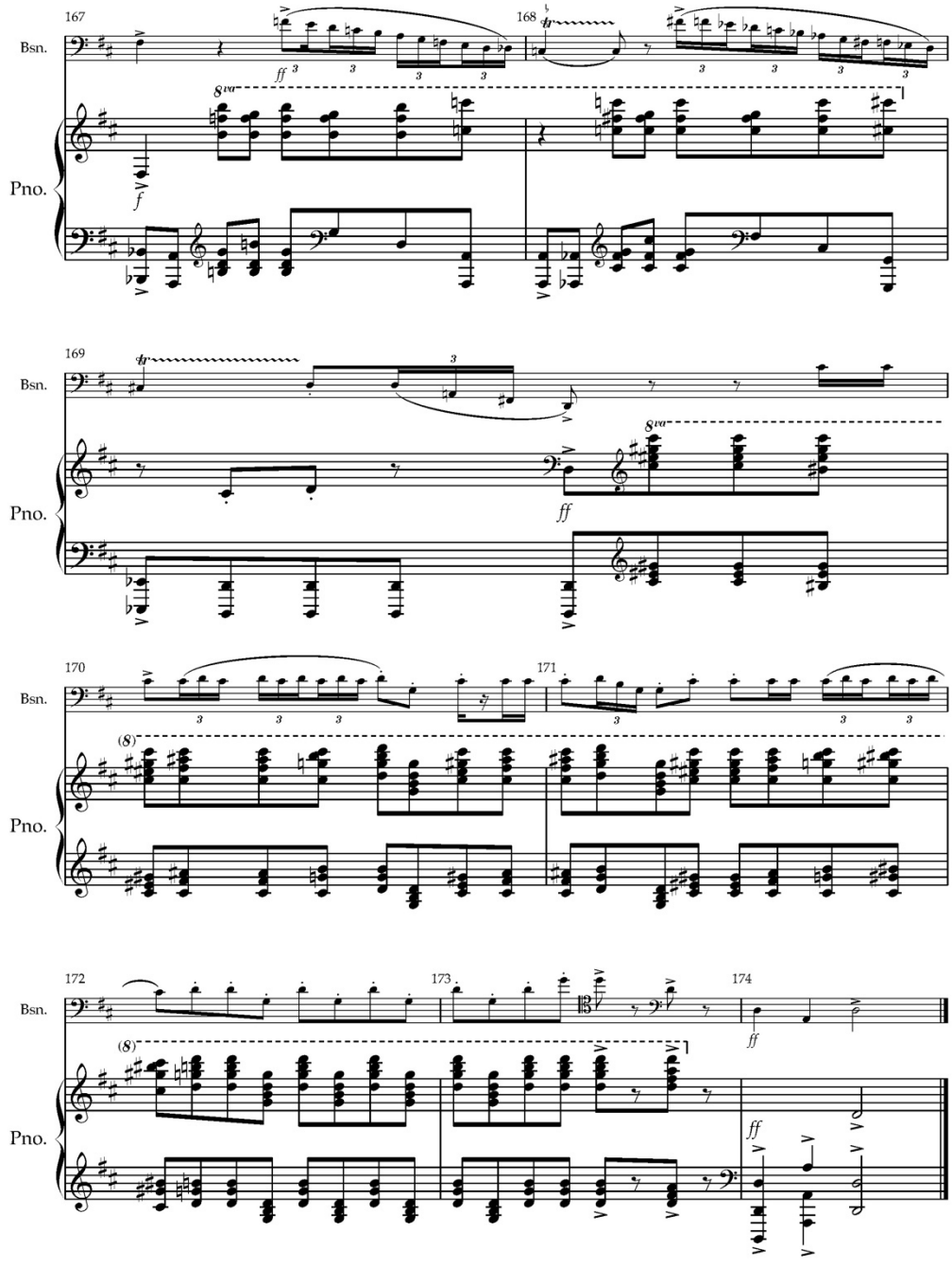

117
118
Bsn.
Pno.
cresc.
cresc.
119
120
Bsn.
Pno.
ff
ff
121
39
Tempo I
Bsn.
Pno.
ff
ff
123
124
125
Bsn.
Pno.


126
127
Bsn.
Pno.
f
f
f
128
129
130
Bsn.
Pno.
131
132
Bsn.
Pno.
133
40
134
135
Bsn.
Pno.
f
mf
f
mp


136
137
138
Bsn.
Pno.
139
140
f
f
141
142
mf
mf
143
144
41
poco meno mosso
146
p
p


147
148
149
Bsn.
Pno.
mp
mp
150
151
152
Bsn.
Pno.
mf
mp
mf
153
154
Bsn.
Pno.
f
f
155
156
Bsn.
Pno.


157
158
Bsn.
Pno.
f
159
160
un poco accel.
ff
42
Allegro con brio
161
162
163
164
165
166


167
168
169
170
171
172
173
174
Bsn.
Pno.
ff
f
8va
(8)
tr

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.