



Милий Балакирев
Mily Balakirev
(1837 - 1910)

Vol. 1 : Piano works I
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Complete Works for
Pianoforte solo

Original settings



Vol. 1 : Scherzo - Islamey ?

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Remembrance on the Opera „A Life for the Tsar“

Andante

4

This musical score is for a piece titled 'Remembrance on the Opera „A Life for the Tsar“'. It is marked 'Andante' and is in 2/4 time. The score is written for piano and features a complex, dense texture. The right hand has a melodic line with some grace notes, while the left hand has a more rhythmic, arpeggiated pattern. Dynamics include *f* (forte), *m.d.* (mezzo-dolce), and *m.s.* (mezzo-sostenuto). There are also markings for 'Red.' (red) and '5' (five) at the bottom of the page.

Scherzo No.1

Presto

30

This musical score is for 'Scherzo No.1'. It is marked 'Presto' and is in 3/8 time. The score is written for piano and features a fast, rhythmic pattern. The right hand has a melodic line with some grace notes, while the left hand has a more rhythmic, arpeggiated pattern. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Sonata

I.

Andante

47

This musical score is for 'Sonata I'. It is marked 'Andante' and is in 3/4 time. The score is written for piano and features a slow, melodic line. The right hand has a melodic line with some grace notes, while the left hand has a more rhythmic, arpeggiated pattern. Dynamics include *f* (forte), *risoluto* (resolute), and *pp* (pianissimo). There are also markings for '3' (three) and 'legato'.

II. Mazur

Tempo di Mazurka

64

This musical score is for 'Sonata II Mazur'. It is marked 'Tempo di Mazurka' and is in 3/4 time. The score is written for piano and features a slow, melodic line. The right hand has a melodic line with some grace notes, while the left hand has a more rhythmic, arpeggiated pattern. Dynamics include *p* (piano).

III.

Andante

71

This musical score is for 'Sonata III'. It is marked 'Andante' and is in 3/4 time. The score is written for piano and features a slow, melodic line. The right hand has a melodic line with some grace notes, while the left hand has a more rhythmic, arpeggiated pattern. Dynamics include *p* (piano).

Polka

Introduzione

Allegretto scherzando



Vol. 1

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75

Mazurka No.1

Allegro moderato $\text{♩} = 60$



80

Mazurka No.2

Allegretto $\text{♩} = 120$



86

The Lark

Andante quasi recitativo



88

Islamey. Oriental Fantasy

Allegro con fuoco $\text{♩} = 168$



95

Comments

121

Picture of M.Balakirev

124

Vol.2: In the garden-Gondolier's song ?

In the garden

Page

Andantino quasi allegretto

p

4

This musical score is for the piece 'In the garden'. It is written for piano in 6/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino quasi allegretto'. The score consists of three measures. The first measure has a whole rest in the treble and a bass line starting with a half note G3, followed by eighth notes. The second measure continues the bass line. The third measure has a whole rest in the treble and a bass line with eighth notes. Fingerings are indicated: 1, 2, 3, 4, 3, 1 for the first measure and 1, 2, 3, 4, 3, 1 for the second measure. A dynamic marking of *p* (piano) is present.

Mazurka No.3

Andantino

p

11

This musical score is for 'Mazurka No.3'. It is written for piano in 3/4 time, with a key signature of two sharps (F-sharp, C-sharp). The tempo is marked 'Andantino'. The score consists of six measures. The first measure has a whole rest in the treble and a bass line starting with a half note F#3, followed by quarter notes. The second measure continues the bass line. The third measure has a whole rest in the treble and a bass line with quarter notes. The fourth measure continues the bass line. The fifth measure has a whole rest in the treble and a bass line with quarter notes. The sixth measure continues the bass line. A dynamic marking of *p* (piano) is present.

Mazurka No.4

Tempo di mazurka

mp

19

This musical score is for 'Mazurka No.4'. It is written for piano in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Tempo di mazurka'. The score consists of five measures. The first measure has a whole rest in the treble and a bass line starting with a half note G3, followed by quarter notes. The second measure continues the bass line. The third measure has a whole rest in the treble and a bass line with quarter notes. The fourth measure continues the bass line. The fifth measure has a whole rest in the treble and a bass line with quarter notes. A dynamic marking of *mp* (mezzo-piano) is present.

Nocturne No.1

Andante

p

27

This musical score is for 'Nocturne No.1'. It is written for piano in 12/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante'. The score consists of four measures. The first measure has a whole rest in the treble and a bass line starting with a half note G3, followed by eighth notes. The second measure continues the bass line. The third measure has a whole rest in the treble and a bass line with eighth notes. The fourth measure continues the bass line. A dynamic marking of *p* (piano) is present.

Scherzo No.2

**Allegro moderato
quasi Como**

p

34

This musical score is for 'Scherzo No.2'. It is written for piano in 3/8 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro moderato quasi Como'. The score consists of six measures. The first measure has a whole rest in the treble and a bass line starting with a half note G3, followed by eighth notes. The second measure continues the bass line. The third measure has a whole rest in the treble and a bass line with eighth notes. The fourth measure continues the bass line. The fifth measure has a whole rest in the treble and a bass line with eighth notes. The sixth measure continues the bass line. A dynamic marking of *p* (piano) is present.

Complainte

Allegretto

p

51

This musical score is for 'Complainte'. It is written for piano in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegretto'. The score consists of four measures. The first measure has a whole rest in the treble and a bass line starting with a half note G3, followed by quarter notes. The second measure continues the bass line. The third measure has a whole rest in the treble and a bass line with quarter notes. The fourth measure continues the bass line. A dynamic marking of *p* (piano) is present.

Mazurka No.5

Moderato. Tempo di mazurka

57

Valse di bravura

Presto con fuoco

68

Valse mélancholique

Moderato $\text{♩} = 72$

85

Gondolier's song

Andantino

93

Comments

Vol. 3 : Nocturne 2 - Valse 4 ?

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Nocturne No.2

Andante espressivo

mf risoluto *p* *f* *poco rit.*

4

Scherzo No.3

Allegro non troppo

p

12

Tarantella

Allegro vivo

p *mf*

27

Valse-Improptu

Moderato

p espressivo *pp* *p*

45

Capriccio

Agitato assai $\text{♩} = 92$

f sempre *3* *no.*

54

Spanish Melody

Allegretto quasi andantino $\text{♩} = 44$

The score for 'Spanish Melody' is in 3/8 time, key of B-flat major. It features a piano (p) dynamic. The right hand has a melodic line with grace notes, while the left hand plays a steady eighth-note accompaniment.

75

Spanish Serenada

Allegro moderato $\text{♩} = 152$

The score for 'Spanish Serenada' is in 3/4 time, key of B-flat major. It features a piano (p) dynamic. The right hand has a melodic line with slurs and fingerings (5, 5, 5), while the left hand plays a steady eighth-note accompaniment.

81

Berceuse

Andantino

pp con espressione

The score for 'Berceuse' is in 3/4 time, key of B-flat major. It features a pianissimo (pp) dynamic with the instruction 'con espressione'. The right hand has a melodic line with slurs, while the left hand plays a steady eighth-note accompaniment.

92

Valse No.4

Allegro non troppo $\text{♩} = 80$

The score for 'Valse No.4' is in 3/4 time, key of B-flat major. It features a piano (p) dynamic. The right hand has a melodic line with slurs and fingerings (3, 4, 1), while the left hand plays a steady eighth-note accompaniment.

99

Comments

114

Vol. 4 : Toccata - Dreams ?

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Toccata

Allegro ma non troppo ♩ = 100
staccato sempre

Measures 1-4 of the Toccata. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Allegro ma non troppo' at 100 beats per minute. The instruction 'staccato sempre' is given. The music begins with a piano (p) dynamic. The right hand features a series of eighth-note runs, while the left hand plays a steady eighth-note accompaniment.

4

Nocturne No.3

Andante

Measures 1-5 of Nocturne No.3. The piece is in 6/8 time with a key signature of one flat (Bb). The tempo is 'Andante'. The right hand plays a melody with slurs and fingerings (1, 2, 1). The left hand provides a harmonic accompaniment with chords and single notes.

14

Mazurka No.6

Moderato capriccioso

Measures 1-4 of Mazurka No.6. The piece is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The tempo is 'Moderato capriccioso'. The music starts with a mezzo-forte (mf) dynamic. The right hand features a melody with triplets and slurs. The left hand plays a simple accompaniment.

22

Fantasy-piece

Andante

Measures 1-4 of the Fantasy-piece. The piece is in 2/4 time with a key signature of four flats (Bb, Eb, Ab, Db). The tempo is 'Andante'. The right hand plays a melody with slurs and fingerings. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic is piano (p).

33

Tirolian dance

Moderato

Measures 1-5 of the Tirolian dance. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Moderato'. The music begins with a piano (p) dynamic. The right hand plays a melody with slurs and fingerings. The left hand provides a harmonic accompaniment with chords and single notes.

40

Waltz No.5

Vivo agitato

52

Humoresque

Allegro con brio

65

Waltz No.6

Andante

80

Fisherman's song

Allegretto

90

Dreams

Andantino *cantabile*

96

Vol. 5 : Sonata - Impromptu ?

Sonata

Page

I. **Andantino** $\text{♩} = 66$
p cantabile
4

II. **Moderato** $\text{♩} = 60$
f
14

III. **Larghetto** $\text{♩} = 108$
pp
25
Il ritmo nella mano sinistra sempre marcato

IV. **Allegro non troppo, ma con fuoco** $\text{♩} = 132$
p
32

Novelletta

Moderato con brio
f
54

Waltz No.7

Presto agitato
f
66

The Spinner

Allegro con fuoco

83

This musical score for 'The Spinner' is in E-flat major (three flats) and 3/4 time. It features a piano introduction with a forte (f) dynamic. The right hand plays a series of eighth-note chords, while the left hand provides a steady eighth-note accompaniment. Fingering numbers 5, 4, 3, 2 are shown for the first four notes of the right hand, and 4, 3, 1, 4 for the next four notes.

Mazurka No.7

Moderato

91

This musical score for 'Mazurka No.7' is in E-flat major (three flats) and 3/4 time. It begins with a piano (p) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand plays a simple eighth-note accompaniment. The piece has a moderate tempo.

Impromptu on Themes of a Prélude by F.Chopin

Agitato vivace

102

This musical score for 'Impromptu on Themes of a Prélude by F.Chopin' is in E-flat major (three flats) and 12/16 time. It starts with a fortissimo (ff) dynamic. The right hand features a complex melody with many beamed sixteenth notes and triplets. The left hand plays a steady eighth-note accompaniment. Fingering numbers 8, 5, 3, 2 are shown for the first four notes of the right hand, and 3, 2 for the next two notes.

Appendix

Sonatina

Allegro moderato

112

115

118

This section contains three musical excerpts from a 'Sonatina' in 3/4 time, marked 'Allegro moderato'.
 I. The first excerpt is in E major (one sharp) and starts with a piano (p) dynamic. It features a melody of eighth and quarter notes.
 II. The second excerpt is in E-flat major (three flats) and consists of a series of chords in the right hand over a simple eighth-note accompaniment in the left hand.
 III. The third excerpt is in E major (one sharp) and features a continuous eighth-note accompaniment in the left hand with a melody of eighth notes in the right hand. Fingering numbers 5, 1 are shown for the first two notes of the left hand.

Comments

Work list Mily Balakirev (1837-1910)

- ordered by Genre -

Orchestra works

Symphonies and other Orchestra works

| No. | Title | Year |
|-----|--|---------|
| 1 | Ouvertüre on a spanish March theme revised and new orchestrated 1886 | 1857 |
| 2 | Ouverture on three russian Themes Nor.1 | 1858 |
| 3 | Ouverture on three russian Themes No.2 | 1863/64 |
| 4 | Symphonie No.1 C major- finished 1893-97 | 1864-66 |
| 5 | Ouverture on czechical Themes New setting 1905 as symphonical poem "In Bohemia" | 1866/67 |
| 6 | Tamara - Symphonical Poem | 1867-82 |
| 7 | Symphonie No.2 d minor Scherzo drafted 1864 for Symphonie No.1 | 1900-08 |
| 8 | Suite to pieces by Chopin | 1909 |

Works for Solo instrument and Orchestra

| No. | Title | Year |
|-----|---|---------|
| 1 | Grande Fantasy D flat major op.4 - about russian Folk songs | 1852 |
| 2 | Piano concert No.1 f sharp minor op.1 | 1855/56 |

Chamber music

| No. | Title | Year |
|-----|---|---------|
| 1 | Oktet op.3 - for Flute, Oboe, Horn, 2 Violins, Viola, Violoncello und Piano | 1855/56 |
| 2 | Romance - for Violoncello and Piano | 1856 |

Spectacle music

| No. | Title | Year |
|-----|--|---------|
| 1 | Spectacle music for Shakespeare's tragedy "King Lear" , to alter 1902-05 | 1858-61 |

Piano works

Piano to 4 Hands

| No. | Title | Year |
|-----|--|------|
| 1 | Auf der Wolga (On Wolga) | 1863 |
| 2 | 30 russian Folk songs | 1898 |
| 3 | Suite - first drafts 1850-60, 1.Polonaise, 2.Song without words, 3.Scherzo | 1909 |

Piano to 2 Hands

| No. | Title | Year |
|-----|--|---------|
| 1 | Fantasy about Themes from Glinka's "A live for the Tsar", drafted 1899 | 1854/55 |
| 2 | Nocturne No.1 b flat minor, drafted 1898 | 1856 |
| 3 | Fandango-Etude, 1902 drafted to "Spanish Serenada" | 1856 |
| 4 | Scherzo No.1 b minor | 1856 |
| 5 | Polka f sharp minor | 1859 |
| 6 | Impromptu f minor | 1850-60 |
| 7 | Mazurka No.1 A flat major, drafted 1884 | 1861 |
| 8 | Mazurka No.2 c sharp minor, drafted 1884 | 1861 |
| 9 | The Lark - after a song by Glinka, drafted 1902 | 1864 |
| 10 | Islamey - Oriental Fantasy, drafted 1902 | 1869 |
| 11 | In the garden D flat major | 1884 |
| 12 | Mazurka No.3 b minor | 1886 |
| 13 | Mazurka No.4 G flat major | 1886 |
| 14 | The wilderness, Piano setting the song No.2 on 1895/96 | 1898 |
| 15 | Dumka e flat minor | 1900 |
| 16 | Mazurka No.5 D major, also used in Sonata 1900-05 | 1900 |
| 17 | Scherzo No.2 b flat minor, from parts of Oktet op.3 and Sonata op.5 | 1900 |
| 18 | Bravour-Walzer No. G major | 1900 |
| 19 | Melancholic Waltz No.2 f minor | 1900 |
| 20 | Sonata No.1 b ^b minor op.5, Set No.2 token from Grand Sonata b ^b minor | 1900-05 |
| 21 | Berceuse D flat major | 1901 |
| 22 | Gondolier's song a minor | 1901 |
| 23 | Nocturne No.2 b minor | 1901 |
| 24 | Scherzo No.3 F sharp major | 1901 |
| 25 | Valse-Impromptu No.3 D major | 1901 |
| 26 | Tarantella B major | 1901 |
| 27 | Capriccio D major | 1902 |
| 28 | Spanish Melody | 1902 |
| 29 | Spanish Serenada, drafted dof Fandango-Etude | 1902 |
| 30 | Mazurka No.6 A flat major | 1902 |
| 31 | Nocturne No.3 d minor | 1902 |
| 32 | Toccata c sharp minor | 1902 |
| 33 | Tyrolean dance F sharp major | 1902 |
| 34 | Waltz No.4 B flat major ("Concert waltz") | 1902 |
| 35 | Fisherman's song b minor | 1903 |
| 36 | Humoresque D major | 1903 |
| 37 | Fantasy piece D flat major | 1903 |
| 38 | Rêverie F major | 1903 |
| 39 | Waltz No.5 D flat major | 1903 |
| 40 | Waltz No.6 f sharp minor | 1903/04 |
| 41 | The Spinner b flat minor | 1906 |
| 42 | Mazurka No.7 e flat minor | 1906 |
| 43 | Novellet A major | 1906 |
| 44 | Waltz No.7 g sharp minor | 1906 |
| 45 | Impromptu, after Chopin's Preludes e flat minor and B major | 1907 |
| 46 | Esquisses (Sonatina) G major | 1909 |

Voices works

Songs

| No. | Title | Year |
|-----|-------------------------------|---------|
| 1 | Three forgotten songs | 1855 |
| 2 | 20 songs - by different poets | 1858-64 |
| 3 | 10 songs - by different poets | 1895/96 |
| 4 | 10 songs - by different poets | 1903/04 |
| 5 | Morning - by Chomjakow | 1909 |
| 6 | The Rock - by Lermontow | 1909 |

Choir/Voice and Orchestra

| No. | Title | Year |
|-----|--|---------|
| 1 | Georgical song - (No.19 of 20 songs from 1858-64), after Puschkin for voice and Orchestra | 1860-70 |
| 2 | Six Antiphone - for mixed Choir after biblically Texts | 1880-90 |
| 3 | Christ is up-arose - for womans- or childrens choir after biblically Texts | 1887 |
| 3a | Christ is up-arose - for mixed Choir after biblically Texts | 1906 |
| 4 | Hymn on honor the big Leader Georgi Wsewolodowitsch - for mixed Choir by Lichatschow | 1889 |
| 5 | The golden time is over - for 3-voices womans Choir | 1891 |
| 6 | Hymn on honor the raised Patronin the Polozker-Girl scool - for 4-voices womans Choir with Piano accompaniment | 1898 |
| 7 | Berceuse - (Nor.4 of 20 songs from 1858-64), after Arsenjew for 2 womans - or childrens choir and Orchestra/Piano | 1898 |
| 8 | Under the shade of yours present mercy - Hymn for womans choir | 1899 |
| 9 | Russian Prey - Hymn for womans choir after Puschkin | 1899 |
| 10 | Praises the all-powerful God - Hymn for 4-voices womans Choir | 1902 |
| 11 | We sing an hymn, our school to you - Hymn for womans- or childrens choir after Lebedinski | 1902 |
| 12 | Cantata to the exposure of the Glinka monument in St.Petersburg on the occasion of Glinka's 100.birthday 1904 - for Solo sopran, Choir and Orchestra after W. Glebow | 1902/04 |
| 13 | The dream - (No.20 of 20 songs from 1858-64), after Heine for Voice and Orchestra | 1906 |
| 14 | Prolog - (No.1 of 10 songs from 1903/04), after Mey for Voice and Orchestra | 1906 |
| 15 | Farewell for ever, our unforgotten sky - for 3-voices womans choir | 1908 |

Transkriptions and Orchestra settings

| No. | Title | Year |
|-----|--|---------|
| 1 | Two Legends - 1.Nikita Romanowitsch, 2.The King's son of Krakau; for mixed Choir a cappella after No.6 and 8 the 30 russian Folk songs | 1902 |
| 2 | O my Heart - for mixed Choir a cappella after No.27 the 30 russian Folk songs | |
| 3 | Grande Fantasy op.4 for 2 Pianos | |
| 4 | Piano concert No.1 for 2 Pianos | |
| 5 | Ouverture about three russian Themes for Piano to 4 Hands | |
| 6 | Symphonie No.1 for 2 Pianos | |
| 7 | Symphonie No.2 for 2 Pianos | |
| 8 | Beethoven: Cavatine from String quartet op.130 for Piano | 1859 |
| 9 | Beethoven: Allegretto from String quartet op.59 No.2 for Piano | 1862 |
| 10 | Beethoven: String quartet op.95 for 2 Pianos | 1862 |
| 11 | Berlioz: Introduction for "The escape to Egypt" for Piano | 1864 |
| 12 | Berlioz: "Harold in Italy" for 2 Pianos | 1876 |
| 13 | Chopin: Romance from Piano concert op.11 for Piano | 1905 |
| 14 | Chopin: Mazurka op.6 No.4 and Mazurka op.11 No.4 for mixed Choir and cappella under the Title "Mazurka" | 1887 |
| 15 | Chopin: Mazurka No.7 for String orchestra | 1881 |
| 16 | Chopin: Piano concert op.11, orchestrated and partly rewritten | 1910 |
| 17 | Dargomyshski: 2 Excerpts from "Rogdana" for Piano to 4 Hands | 1908 |
| 18 | Dargomyshski: 2 Excerpts from "Rogdana" for Voice and Piano | 1870-72 |
| 19 | Dargomyshski: "Paladin" for Voice and Orchestra | 1860-70 |
| 20 | Glinka: "O my beautiful girl" for Voice and Piano | 1840 |
| 21 | Glinka: "Nächtliche Heerschau" for Voice and Orchestra | 1860 |
| 22 | Glinka: Oriental dances from "Ruslan und Ludmilla" for Orchestra | 1868 |
| 23 | Glinka: Kamarinskaja for Piano to 4 Hands | 1863 |
| 24 | Glinka: Kamarinskaja for Piano to 2 Hands | 1902 |
| 25 | Glinka: Jota aragonesa for Piano to 2 Hands | 1864 |
| 26 | Glinka: Jota aragonesa for Piano to 4 Hands | 1864 |
| 27 | Glinka: Prinz Holmski for Piano to 4 Hands | 1864 |
| 28 | Glinka: Remembrance on a summer night in Madrid for Piano to 2 Hands | 1864 |
| 29 | Glinka: Remembrance on a summer night in Madrid for Piano to 4 Hands | 1864 |

Transkriptios and Orchestra settings

| No. | Title | Year |
|-----|--|------|
| 30 | Glinka: String quartet F major for Piano to 4 Hands | 1877 |
| 31 | Glinka: March of Tschernomor from "Ruslan und Ludmilla" for Piano, in team work with Liszt | 1890 |
| 32 | Glinka: "Say nothing" for Piano | 1903 |
| 33 | Glinka: "Venezian Night" for mixed Choir a cappella | 1887 |
| 34 | Lwow: Ouverture for "Undina" for Orchestra | 1900 |
| 35 | Lwow: Ouverture for "Undina" for Piano to 4 Hands | 1900 |
| 36 | Paganini: Violin-Capriccio op.1 No.3 for Piano | 1872 |
| 37 | Sapolski: Rêverie for Piano | 1900 |
| 38 | A.Tanejew: 2 Waltzes-Capriccios (A flat major, D flat major) for Piano | 1900 |

Fragments and lost Works

| No. | Title | Year |
|-----|--|---------|
| 1 | The Fire bird - Opera, drawings | 1864 |
| 2 | Polonaise-Fantasy - for Orchestra, unfinished | 1857 |
| 3 | Piano concert No. 2 E flat major - begin 1861/62, continued 1906-09, finished by S. Ljapunow | 1861/62 |
| 4 | Suite b flat minor - Prêambule, Quasi valse, Tarantella, finished by S. Ljapunow | 1901-08 |
| 5 | Septet - for Flute, Clarinet, 2 Violins, Viola, Violoncello and Piano, loss | 1852 |
| 6 | String quartet op.2 ("Russian Original quartet"), unfinished | 1854/55 |
| 7 | Big Sonata b flat minor - for Piano, 3 Sets ready, used in other Works | 1856/57 |
| 8 | The yellow sheet trembles - for 3-voices Choir by Lermontow, for Voice and Piano | 1903/04 |

Edited by
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