

# SERGEI PROKOFIEV

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## ABOUT THIS EDITION

## Foreword

Sergei Prokofiev composed for solo piano throughout his creative life. A major portion of this keyboard output includes the nine completed sonatas, spanning the years 1907–1953. (A 10th and an 11th sonata were planned but exist only in short fragments.) Prokofiev was an accomplished pianist, and his keyboard works reflect a thorough knowledge of the instrument and its possibilities. This edition addresses sonatas 1–4.

**Editorial Considerations:** Fingerings in normal type are by the editor, while italicized fingering indications are by the composer. In this edition, dashed lines are used to show voice leading. The few pedaling indications found in the first published editions are presumably by the composer, whose recordings reflect sparseness in his pedal sound. The composer's pedal marks are noted in the score. All other pedaling suggestions are by the editor.

Original manuscripts of these sonatas were unavailable to the editor. A search for locations of original Prokofiev manuscripts in the United States revealed materials at the Library of Congress and the manuscripts archives of Columbia University. While both institutions contain some original source material by Prokofiev, neither holds material relevant to this study of the first four piano sonatas. The following scores have been referenced as primary sources in the production of this edition:

Prokofieff, Serge. *Piano Sonatas*. [Nos. 1–9] Edited and annotated by Irwin Freundlich. New York: Leeds Music Corporation, 1957.

Prokofieff, Serge. *Sonata No. 2*. New York: Edwin F. Kalmus, no date.

Prokofieff, Serge. *Sonata No. 3*. Edited by Harry Cumpson. New York: Leeds Music Corporation, 1945.

Prokofieff, Serge. *Sonata No. 4*. Edited by Ernő Balogh. New York: Leeds Music Corporation, 1948.

Prokofiev, Serge. *Zweite Sonate für Klavier*. Edited by Robert Forberg. New York: C.F. Peters Corporation, no date.

Additional scores and texts consulted are listed on page 18.

# Sonatas, Opp. 1, 14, 28, 29

## Edited by Thomas Schumacher

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### ABOUT THE COMPOSER

Sergei Sergeyevich Prokofiev was born April 11, 1891 in Sontsovka, eastern Ukraine. His father was an agrarian and the manager of a large estate on which the family lived as tenants. His mother, an amateur pianist, provided him with his initial contact with the piano. She gave him his first lessons and introduced him to the music of Mozart, Beethoven, and Chopin. This early musical activity also included composing, and upon recognition of the scope of young Sergei's performing and creative talent, he was taken in 1900 to Saint Petersburg to play for Alexander Glazunov, one of the leading composers and teachers in Russia at the time. Advised to enter the conservatory there, Prokofiev at age 13 moved with his mother to Saint Petersburg and began studies. Anna Esipova was his main piano professor; his composition teachers during this period included Glazunov, Nikolay Rimsky-Korsakov, Anatoly Lyadov, and Sergei Taneyev. The atmosphere of the Conservatory stimulated the young Prokofiev, and although reportedly rebellious and stubborn at times, he became attentive to new musical trends. His compositional efforts from this period strongly show influence of Debussy and Scriabin.

Prokofiev left Russia at the outbreak of the Revolution in 1917 and embarked on a concert tour of England, Japan, the United States, and France. He spent several years in Paris before returning to Russia, where he lived from 1932 until his death in 1953.

Although Prokofiev changed his compositional style frequently during the course of his career, he maintained certain stylistic facets. Aspects of his compositions identified as trademarks of his style include the following:

- **neoclassicism**—Classical formality and structure with a firm sense of tonality;
- **“modern” harmonic exploration**—daring use of dissonance, chromaticism, and extended harmonies (encouraged during his studies with Taneyev, who early on regarded the young Prokofiev as too conservative);
- **toccata style**—motoric, perpetual-motion textures that create relentless tension and energy;
- **lyricism**—melodies that are song-like, and others that are contemplative in nature;
- **humor**—sometimes lighthearted, other times biting and grotesque;
- **bell-like sonorities**—ringing, chime-like sounds also prevalent in piano music of other Russian composers, most notably Moussorgsky and Rachmaninoff;
- **fairy tale elements**—programmatic use of Russian folklore, another practice shared by his contemporaries.



*Sergei Prokofiev*



*Saint Petersburg Conservatory*

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## SOURCES CONSULTED

### Scores:

Prokofieff, S. *Quatrième sonate*. Moscow: A. Gutheil, 1918. Reprinted, Moscow: Muzgiz, 1926.

Prokofieff, Sergei. *9 Sonatas*. New York: International Music Company, 1971.

Prokofiev, Sergei. *Nine Sonatas*. New York: Edwin F. Kalmus, no date. Reprinted, New York: Belwin-Mills Publishing Corporation, 1985.

Prokofiev, Sergei. *Piano Sonatas Nos. 1–4: Opp. 1, 14, 28, and 29*. Mineola, New York: Dover Publications, Inc., 2002.

Prokofiev, Sergey. S. *Prokofiev: Collected Works, Vol. 2*. Edited by Levon Atovmyan. Moscow: Muzgiz, 1955. Reprinted, Moscow: Muzyka, no date.

### Texts:

Berman, Boris. *Prokofiev's Piano Sonatas*. New Haven, CT: Yale University Press, 2008.

Monsaingeon, Bruno. *Sviatoslav Richter: Notebooks and Conversations*. Translated by Stewart Spencer. Princeton, NJ: Princeton University Press, 2001.

Nestyev, Israel V. *Prokofiev*. Stanford, CA: Stanford University Press, 1961.

Robinson, Harlow. *Sergei Prokofiev: A Biography*. New York: Viking Press, 1987; reprint with a new introduction, Boston: Northeastern University Press, 2002.



*Sergei Prokofiev (1936) by Hilda Wiener (1877–1940)*

# Sonata No. 1

Sergei Prokofiev (1891–1953)

Op. 1

Allegro (♩. = 66)

First system of the musical score, measures 1-3. The piece is in 12/8 time and B-flat major. The right hand starts with a fortissimo (*ff*) chord, followed by a melodic line with a *dim.* (diminuendo) marking. The left hand features a rhythmic accompaniment with a *sopra* (soprano) marking. Fingerings are indicated with numbers 1-5. A bracket groups the first three measures.

Second system of the musical score, measures 4-6. Measure 4 is marked with a box containing the number 4. The tempo changes to *a tempo*. The right hand has a *rit.* (ritardando) marking. The left hand has a *p* (piano) marking. Fingerings are indicated with numbers 1-5. A bracket groups the last three measures.

Third system of the musical score, measures 7-9. Measure 7 is marked with a box containing the number 7. The right hand features a melodic line with a *dim.* marking. The left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A bracket groups the last three measures.

Fourth system of the musical score, measures 10-12. Measure 10 is marked with a box containing the number 10. The right hand has a melodic line with a *dim.* marking. The left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A bracket groups the last three measures.

Fifth system of the musical score, measures 13-15. Measure 13 is marked with a box containing the number 13. The right hand has a melodic line with a *dim.* marking. The left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A bracket groups the last three measures.

16

*f*

19

*p* *cresc.*

22

*p* *f marcato* *rit.*

25

*a tempo* ( $\text{♩.} = 72$ ) *p* *8va*

28

*dim.* *p*

## II. Scherzo

**Allegro marcato** (♩ = 152–160)

Measures 1–4: *f*, LH, RH (a), LH, LH, LH

Measures 5–8: *p subito*, LH, LH, LH, LH

Measures 9–11: *f*, *dim.*, LH, LH, LH

Measures 12–14: *p*, LH, LH, LH, LH

Measures 15: *p*, *f*, LH, RH, LH

(a) Prokofiev's indications of *m.s.* (mano sinistra) and *m.d.* (mano destra) have been replaced with their English equivalents LH and RH.