

## Preface to the reprint · Vorwort zum Nachdruck

Shortly after Sergei Prokofiev's death, the publishing house Edition Peters in Leipzig decided to produce a selection of Prokofiev's works from the state-owned Soviet music publishing house Muzgiz in Moscow as licensed editions for the socialist countries. The initiative was taken by the then chief editor Wilhelm Weismann, who entrusted the management to the editor Christoph Hellmundt. Hellmundt had personal contacts with David Oistrakh, Alfred Schnittke and many others, but not with Prokofiev himself.

The Prokofiev editions were published by Edition Peters from 1956 to around 1974 in new engravings. In 1974, the German Democratic Republic acceded to the 1952 Universal Copyright Convention, followed by the Soviet Union in 1975, so that from then on the Soviet editions were internationally protected. The existing editions remained part of the publisher's catalogue until German reunification in 1990, after which the rights were transferred in full to the publisher Sikorski.

Today these editions can contribute to the dissemination of Sergei Prokofiev's works once again and continue as part of the rich history of the Edition Peters' catalogue.

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In addition to the piano arrangements of his ballet music for *Romeo and Juliet* (Op. 64 from 1935 / premiere 1938; excerpts for piano Op. 75) and *Cinderella* (*Solushka*, Op. 87 from 1940–1944 / premiere 1945; excerpts for piano Op. 95 and Op. 97 from 1942 / 43), Prokofiev arranged the *Three Pieces for piano* Op. 96. He published them in 1941 / 42, before the respective premieres of the main works – for the purpose of advertising and temporary income.

In the case of the first piece from his opera *War and Peace* (*Vojna i mir*, Op. 91 from 1941–1943, rev. 1946–1952 / premiere in parts 1944–1953), the composer arranged the present version for piano as well as another for orchestra (Op. 110) in 1946. The 'Contredanse' and the 'Mephisto Waltz' were only published in these piano arrangements during Prokofiev's lifetime as the music for the 1941–1943 film *Lermontov* by director Albert Gendelstein (1906–1981) about the Russian poet Michael Lermontov (1814–1841). They remained unpublished because the film was not approved by the censors.

Prokofiev only arranged his own compositions and considered transcriptions of other people's works to be 'annoying' and 'unclean'.

This edition is intended to encourage discovery of these lesser-known pieces and to enrich the 20th century piano repertoire for all pianists.

Dresden, June 2024

Klaus Burmeister  
Editor of Edition Peters Leipzig,  
1973–1993

Der Verlag VEB Edition Peters in Leipzig beschloss kurz nach dem Tod Sergej Prokofjews, gemeinfreie Drucke aus dem staatlichen sowjetischen Musikverlag Muzgiz in Moskau als Lizenzausgaben für die sozialistischen Länder zu veröffentlichen. Die Initiative ergriff der damalige Cheflektor Wilhelm Weismann und übertrug die Leitung bald schon an den Lektor Christoph Hellmundt. Dieser hatte persönliche Kontakte zu David Oistrach, Alfred Schnittke und vielen anderen, jedoch nicht zu Prokofjew selbst.

So erschienen die Prokofjew-Ausgaben in der Edition Peters in den Jahren von 1956 bis etwa 1974 in neuen Leipziger Stichen. 1974 trat die Deutsche Demokratische Republik dem Welturheberrechtsabkommen von 1952 bei, die Sowjetunion folgte 1975, so dass ab diesem Zeitpunkt die sowjetischen Ausgaben international geschützt waren. Die existenten Ausgaben waren Teil des Verlagskataloges bis zur deutschen Wiedervereinigung 1990, danach gingen die Rechte vollständig an den Verlag Sikorski über.

Heute können diese Ausgaben erneut zur Verbreitung der Werke Sergej Prokofjews beitragen und ein Stück der reichen Geschichte des Peters-Katalogs weiterführen.

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Ergänzend zu den Klavierbearbeitungen seiner Ballettmusiken zu *Romeo und Julia* (op. 64 aus dem Jahr 1935 / UA 1938; Auszüge für Klavier op. 75) sowie *Aschenbrödel* (*Soluschka*, op. 87 aus den Jahren 1940–1944 / UA 1945; Auszüge für Klavier op. 95 und op. 97 aus den Jahren 1942 / 43) bearbeitete Prokofjew auch die *Drei Stücke für Klavier* op. 96, die er 1941 / 42 veröffentlichte, also noch vor den jeweiligen Uraufführungen der Hauptwerke – zum Zwecke der Werbung und vorübergehender Einnahmen.

Im Falle des ersten Stückes aus seiner Oper *Krieg und Frieden* (*Vojna i mir*, op. 91 aus den Jahren 1941–1943, rev. 1946–1952 / UA in Teilen 1944–1953) arrangierte der Komponist die vorliegende Fassung für Klavier sowie 1946 eine weitere für Orchester (op. 110). Die „Contredanse“ und der „Mephisto-Walzer“ aus der Musik zum Film *Lermontow* von Regisseur Albert Gendelstein (1906–1981) von 1941–1943 sind zu Prokofjews Lebzeiten nur in diesen Klavierbearbeitungen erschienen, da die Filmmusik über den russischen Dichter Michael Lermontow (1814–1841) ungedruckt blieb, weil der Film von der Zensur nicht genehmigt wurde.

Prokofjew bearbeitete nur eigene Kompositionen und erachtete Transkriptionen fremder Werke als „ärgerlich“ und „unreinlich“.

Die vorliegende Ausgabe soll dazu anregen, diese weniger bekannten Stücke wiederzuentdecken und das Klavierrepertoire des 20. Jahrhunderts für Pianisten und Klavierspielende zu bereichern.

Dresden, Juni 2024

Klaus Burmeister  
Lektor der Edition Peters Leipzig,  
1973–1993

51

*mf*

Musical score for measures 51-54. The piece is in D major (two sharps) and 3/4 time. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *mf* at the beginning and accents (>) over several notes in the right hand.

55

*f*

Musical score for measures 55-58. The right hand consists of a series of chords, many of which are beamed together. The left hand continues with eighth-note accompaniment. The dynamic marking is *f* (forte).

59

*f* *mf*

Musical score for measures 59-62. The right hand features a series of chords with some beaming. The left hand continues with eighth-note accompaniment. Dynamic markings include *f* at the start and *mf* later in the system.

63

*p*

Musical score for measures 63-66. The right hand has a more active melody with beamed notes. The left hand continues with eighth-note accompaniment. The dynamic marking is *p* (piano).

67

*p*

Musical score for measures 67-70. The right hand features a complex, rhythmic melody. The left hand continues with eighth-note accompaniment. The dynamic marking is *p* (piano).

154

Musical score for measures 154-158. The piece is in a minor key. Measure 154 features a treble clef with a 7-measure rest followed by eighth notes. The bass clef has a 7-measure rest followed by eighth notes. A dynamic marking of *f* appears in measure 156. Measure 158 has a dynamic marking of *mf*. There are first fingerings (1) indicated in the bass clef for measures 155 and 156.

159

Musical score for measures 159-162. The piece is in a minor key. Measures 159-162 feature a treble clef with a 7-measure rest followed by eighth notes. The bass clef has a 7-measure rest followed by eighth notes. A dynamic marking of *mp* appears in measure 160.

163

Musical score for measures 163-167. The piece is in a minor key. Measures 163-167 feature a treble clef with a 7-measure rest followed by eighth notes. The bass clef has a 7-measure rest followed by eighth notes. A dynamic marking of *ff* appears in measure 164. There are accents (v) over notes in measures 164 and 167.

168

Musical score for measures 168-172. The piece is in a minor key. Measures 168-172 feature a treble clef with a 7-measure rest followed by eighth notes. The bass clef has a 7-measure rest followed by eighth notes. A dynamic marking of *f* appears in measure 169. There are accents (v) over notes in measures 168 and 170.

173

Musical score for measures 173-177. The piece is in a minor key. Measures 173-177 feature a treble clef with a 7-measure rest followed by eighth notes. The bass clef has a 7-measure rest followed by eighth notes. A dynamic marking of *ff* appears in measure 174. There is an accent (v) over a note in measure 177. A dotted line with an '8' above it spans measures 174-177.