

CRITICAL COMMENTARY

SONATE-FANTASIE IN G-SHARP MINOR (1886)

SOURCES

A Autograph

Moscow, Gosudarstvenniiy memorial'niy muzey A. N. Skryabina, [inventory no.]: 185. 8 pages, 28.8 × 22.3 cm. Model for **ED**.

Moscow, Gosudarstvenniiy memorial'niy muzey A. N. Skryabina, [inventory no.]: 186. 6 pages, 35.7 × 26.8 cm. Without expression marks.

ED First edition

In: *Sovetskaya muzika* 1940, no. 4, pp. 36–43.

Garv1970 New edition after the autograph

In: *Youthful and Early Works of Alexander and Julian Scriabin*, compiled and annotated by Donald M. Garvelmann, New York: Music Treasure Publications, 1970, pp. 12–19.

NOTES ON THE EDITION

The two autographs (**A**) in the Scriabin Museum were unfortunately not accessible for our edition. The only exception to this is the ornately decorated first page of autograph no. 185, which has already been published in facsimile: Ivan Martīnov, "O rannem tvorchestve Skryabina," in: *Sovetskaya muzika* 1940, no. 4, pp. 25–35, here p. 31. A comparison of this facsimile page from **A** with **ED** and **Garv1970** shows that **Garv1970** is the most reliable source and for this reason the basis of our edition. Since the two printed sources do not display any editorial interventions (except for expression marks), we decided against a hypothetical reconstruction of the autograph. Yet, it can be assumed that a large portion of the phrasing slurs as well as the dynamic marks do not originate from Scriabin. Besides a number of real errors in the musical text, **ED** exhibits general deviations from **A**, for example, the tacit emendation of phrasing slurs, changes in the beaming, and the distribution of chordal or multi-part passages among the voices; additionally, **ED** does not adopt the pedal markings from **A**. The extent to which **Garv1970**, and therefore also our edition, deviates from the remaining pages of **A** cannot be determined by comparison with **ED**. A number of differences between the sources (**A**, **ED**, and **Garv1970**) in the first movement can possibly be ascribed to the fact that Scriabin apparently wrote out in full the repeat of mm. 1–16 in mm. 37–52 in **A**, and in doing so (inadvertently?) altered it slightly. While **Garv1970** appears to reproduce these discrepancies – for example, two-part rather than one-part notation of the chord in m. 40 r.h. – the editor of **ED** decided on a space-saving reproduction by means of a repetition (*Da capo al segno*), collated the musical text from the two sections accordingly, and in this way created discrepancies in relation to **A** that can already be discerned on the first page of music. Like **Garv1970**, our edition circumspectly amends

missing markings, which are indicated as such by a small print, dashed lines, or square brackets. Also taken into account was the very meticulous edition, likewise based on **Garv1970**, by Andreas Schenck (M. P. Belaieff, Frankfurt am Main 1995; **Schenk1995**). Concerning the interpretation of this sonata as a two-movement form, see the Preface.

SPECIAL COMMENTS

Method of citation for comments: Bar no., Staff (t = top, b = bottom), Comment.

MOVEMENT I

- 1–2, 37–38t **Garv1970** lengthens the phrasing slur to the $g^{\sharp 2}$ of m. 2 (38), which is by all means musically sensible; however, like **ED**, we trust the version from **A** and, in view of Scriabin's unclear notation, refrain from hypothetically amending such slurs. Contrary to the simplified version in **Garv1970**, we retain, like **ED**, the placement of rests on each staff in m. 1, which recurs in a similar manner in mm. 5, 9, and 11. The notation of the 16th-notes in **A** is not entirely consistent; it only partially implies the division between r.h. and l.h., and corresponds in the predominant division into groups of three notes or to dotted 8th-note rests, respectively (which our edition resolves by default), not to the specified $\frac{6}{8}$, but rather to a $\frac{12}{16}$ meter. We have standardized the figure in question in the printed notation.
- 2, 38t/b **ED** lengthens, contrary to **A** (at least in m. 2), the 8th-notes of the second half of the bar to dotted quarter-notes.
- 8, 16, 44, 52b **ED** detaches, contrary to **A**, G^{\sharp} as the lower voice with dotted quarter-note.
- 10t **ED** detaches, contrary to **A**, e^1 as the lower voice, but does not adopt the tie, and moreover has the *sf* erroneously in the second half of m. 10 rather than at the beginning of m. 11.
- 12, 48b **ED** detaches, contrary to **A**, the notes $g^{\sharp 0}$ and F_{\sharp} , as dotted quarter-notes, as a chord in the lower voice.
- 13b **ED** adds, deviating from **A** and m. 1, a tied-over 16th-note $g^{\sharp 0}$.
- 13, 41 We add, like **Schenk1995**, crescendo signs.
- 15, 43 We add, like **ED** and **Garv1970**, *dolce*, analogous to m. 7.
- 17, 29t **A** and **ED** have *inquietoso*; we correct, like **Garv1970**, to *inquieto*.
- 17, 53t In **ED** the strong accent on the $g^{\sharp 0}$ of the lower voice is lacking.
- 18t **ED** alters the beaming of the r.h. and adds a tie b^1 – b^1 in the upper voice.

- 19 In **ED** the $d^{\#1}$ in the chords of the l.h. is lacking; **ED** displays the typographical error “*espress*”.
- 19–25 In **ED** the pedal markings are lacking.
- 22, 24 **ED** does not have decrescendo signs.
- 24, 25t **ED** does not have a tie for $g^{\#2}$ in m. 24, nor a *sf* in m. 25.
- 28t/b **Garv1970** has the rests in another (faulty) order.
- 31, 33t **ED** has in each case $g^{\#1}$ as the 3rd from last 16th-note.
- 37–52 **ED** notates these bars as *Da capo al segno* of mm. 1–16; **A** does not exhibit, at least not on the first page of music, such a marking, which allows the assumption that Scriabin wrote out the repetition of these bars in **A**.
- 37 **Schenck1995** adds here “*Tempo I*”; however, we are of the opinion that the indication “*inquieto[so]*,” which appears many times prior to this, is to be interpreted as an expression mark, not as a change of tempo, and that the basic tempo of *Andante* is thus never abandoned.
- 37–52 We add dynamic marks, accents and performance instructions analogous to mm. 1–16 in the assumption that Scriabin intended a literal repeat, and that any deviations are merely the result of scribal errors.
- 53t **ED** erroneously gives the last tone of the upper voice as a 16th-note.
- MOVEMENT II
- 1, 5, 7, 54, 58t **ED** lacks an arpeggio before the respective last 8th-note in the upper voice.
- 1, 4–8t In **ED** a number of accents are lacking in the upper voice; on the other hand, **ED** places a strong accent at the beginning of m. 6, which is possibly autograph.
- 2, 55 **ED** places the hairpins differently (dynamic climax there not until the middle of the bar).
- 4 We add, like **ED** and **Schenck1995**, crescendo and decrescendo signs, which seems justified in view of the recapitulation in m. 57; the rests in the lower voice of the r.h. are lacking in **ED** in both passages.
- 6, 8, 59b **ED** has a^0 rather than $g^{\#0}$ or d^0 rather than $c^{\#1}$ as the lower tone of the penultimate 16th-note.
- 9b \natural and \sharp before a^1 and $a^{\#1}$, respectively, come from **ED**; they are apparently not notated in **A**, but possibly intended by Scriabin.
- 10 *ff* lacking in **ED**.
- 11 **ED** specifies “*Poco meno vivo*”; **Garv1970** has “*dimin*” instead of a decrescendo sign.
- 13, 17, 64, 68t **ED** sets the 1st chord in two parts: the top note detached as the upper voice, the two lower notes as the lower voice in dotted quarters.
- 13, 17, 40, 44 **Schenck1995** adds a legato slur above the stepwise motion in the first half of the bar, which however does not appear to be corroborated by **A**.
- 14t **ED** does not have an upper mordent.
- 19 At the end of the bar, after the three *sf*, **ED** has a presumably erroneous *p*, which immediately appears again in m. 20.
- 23b The \sharp before the $E^{\#}$ comes from **Garv1970**; **ED** has *E*.
- 24, 26t **ED** has *fff* rather than *sf* in each case.
- 27t The first three chords are notated in two parts in **ED**; **Garv1970** does not have *f*.
- 28t In **Garv1970** the 1st chord is lacking the $a^{\#0}$, which is however corroborated by m. 30; **ED** adds here *sf*, which Scriabin, however, subsequently employs only for the upbeats.
- 30 We add, like **Schenck1995**, *pp* in analogy to the foregoing bars, as well as *p* for the r.h.; *f* and *sf* lacking in **ED**.
- 31–33t **Garv1970** notates these bars in treble clef. **ED** lacks dynamic marks (*sf*, *f*, *p*) and staccato on the chords of the second half of m. 31.
- 35b **ED** does not have *ff* in the bass, yet this can be considered certain owing to the sequenced repeat in m. 37.
- 36 **ED** has in the first half of the bar a dotted quarter-note $g^{\#2}$ as the upper voice of the r.h.; in the l.h., **Garv1970** has e^1 as the 3rd and 5th 16th-notes, **ED** however $e^{\#1}$, whereby C-sharp major appears more suitable than c-sharp minor in view of mm. 34–35.
- 37–38t **ED** ties over the $c^{\#1}$, notates the chord on the 1st beat of m. 38 as a dotted quarter-note, and indicates *ff* rather than *sf*.
- 38 **Schenck1995** adds “*un poco meno vivo*” above the entry of the subsidiary theme, analogous to the exposition; such a parallel is however not imperative within the development.
- 39 **ED** has only *pp* (rather than the division into a lower melodic voice *f* and a decorative upper voice *p* in the r.h.), exhibits neither an appoggiatura figure in the second half of the bar, nor a $c^{\#0}$ in the penultimate 16th-note of the l.h.; yet, in view of m. 43, all these elements are presumably certain.
- 40t **ED** notates the rhythmic values of the upper voice in first half of the bar as 8th-note and quarter-note, and ties the $c^{\#2}$ over to the second half of the bar; in the middle of the bar, **ED** additionally has *f*.
- 41 **ED** notates the lower voice of the r.h. in the second half of the bar as three 8th-notes a^1 – $g^{\#1}$ – $f^{\#1}$, and the last 16th-note in the l.h. as $f^{\#0}$ rather than $g^{\#0}$; both are conceivable, cf. also mm. 6 and 59.
- 42t **ED** has *p* at the beginning of the bar for the upper voice and *f* for the lower voice.
- 43 **ED** has *f* between the staves at the beginning of the bar.
- 44t **ED** notates, like in m. 40t, the upper voice as 8th-note and quarter-note with tie, the lower voice, however, at variance with m. 40, as dotted quarter-note.
- 45t \sharp lacking in **A** and **MSz1986**.

- 45–48b **ED** does not have strong accents on the relevant chords of the l.h.; the *f* at the end of m. 45 is lacking in **Garv1970**, but seems certain in view of mm. 46 and 47.
- 46t **ED** does not have a phrasing slur, but see m. 47.
- 47t The ♯ before a^1 in the appoggiatura figure is lacking in **ED**, but seems compelling in view of m. 46; **ED** undoubtedly has *p* erroneously above the last chord (in clear contradiction to the *f* between the staves).
- 48 **ED** has *f* in the second half of the bar, which (as previously also the *p*) is only assigned to the top staff. **Garv1970** hypothetically adds (in parentheses) e^2 in the 2nd and $g^{\sharp 2}$ in the 3rd chord of the r.h., yet the lesser density of these chords in relation to m. 49 could correlate here with the softer volume. The ♯ before a^0 in the l.h. is lacking in **ED**, but seems certain owing to a^1 on the 1st beat.
- 49t In **ED** $f^{\sharp 2}$ lacking in the 3rd chord.
- 50–51b In **ED** the upper voice in each case retains $d^{\sharp 1}$ (rather than e^1) in the second half of the bar.
- 51 Presumably inadvertently lacking in **Garv1970** is $a^{\sharp 2}$ in the 1st chord of the r.h.; **ED** dispenses with the tied-over tones $c^{\sharp 1}$ and $f^{\sharp 0}$ in the 2nd chord of the lower voice.
- 52–53 **ED** notates all chords of the r.h. with *sff* and in the same note values as the l.h.; **ED** reproduces the *D♯* interjections in between as an independent lower voice in the bottom staff and adds in both bars the corresponding rests for two voices.
- 53b **ED** lacks \ast .
- 53–60 The small discrepancies found in all editions between the recapitulation of the main theme and the model in the exposition suggest that Scriabin made several small mistakes while copying it. **Schenck1995** amends all the accents on the melody of the main theme, **ED** only in mm. 56 and 57. A general conformation to the version of the exposition suggests itself.
- 56b In **ED** $g^{\sharp 0}$ lacking on the penultimate 16th-note; cf. m. 3.
- 60–61t **ED** lacks arpeggios, cf. comment to m. 1ff. above.
- 62 We add, like **ED**, “Poco meno vivo” analogous to m. 11.
- 63, 67t **Garv1970** places the \ast before $g^{\sharp 1}$ in parentheses, thus as an emendation with regard to **A**; **ED** already added this without comment.
- 65 **ED** does not have an upper mordent, but instead “legato espress.” (probably added by way of analogy to m. 14 in the exposition).
- 65, 69b In **ED** the 2nd note is $g^{\sharp 0}$ rather than $a^{\sharp 0}$, but see mm. 14 and 18.
- 69–70 **ED** has “legato” as an additional performance marking at the beginning of m. 69 and does not place staccato marks on the chords in both hands. With the emendation “a tempo,” we follow **Garv1970**. **Schenck1995** changes the penultimate chord in m. 69 of the r.h. to a quarter-note, rather than an 8th-note, analogous to m. 18.
- 71–77 With the exception of the sforzati, **Garv1970** does not have any dynamic marks, while **ED** presumably amended all of these analogous to the exposition. **Schenck1995** makes other conformations of this type; we restrict ourselves to several central elements and leave further adjustments to the player.
- 77–78t The tie $d^{\sharp 1}$ – $d^{\sharp 1}$ is lacking in **Garv1970**, but cf. mm. 73–74.
- 79–85 The phrasing slurs are lacking in **Garv1970**, but can undoubtedly be amended analogous to the exposition.
- 82 If and where staccato is to be amended here, as **Schenck1995** presumes for the 2nd and 3rd chords in both hands, cannot be unequivocally determined. **ED** has staccato only on the 1st chord of the l.h. in m. 82 (and, presumably erroneously, on the last 8th-note of the r.h. in m. 81).
- 85 **ED** has “rit.” in the second half of the bar.
- 86b We add the phrasing slur in the l.h., like **Schenck1995**, because this figure is of thematic importance.
- 87 We add “Andante,” as have **ED** and **Garv1970** previously, yet the cyclical reminiscence of movement I does not necessarily have to be played in its tempo.
- 87, 88, 90, 91 The position of the dynamic marks deviates in **ED**: *dim.* begins only at the end of m. 87, *pp* is reached already at the beginning of m. 88, *ppp* already at the beginning of m. 90.
- 92 **ED** does not have *sf* on the upbeat $g^{\sharp 0}$; **Garv1970** puts the $g^{\sharp 1}$ in the r.h. in brackets, most likely in order to indicate the redundant doubling with the l.h. **ED** has the undoubtedly most satisfying technical solution, which however presumably does not conform to **A**: the l.h. takes b^1 rather than $g^{\sharp 1}$ as the uppermost tone; in this way, the $g^{\sharp 1}$ can remain in the r.h., and the b^1 omitted.

SONATA IN E-FLAT MINOR (1889)

SOURCES

S Sketches

Moscow, Gosudarstvenniy tsentral'niy muzey muzikal'noy kul'turi im. M. I. Glinki, fond 31, [inventory no.]: 149. 10 pp., 27 × 18 cm. Incomplete manuscript of movement III. It includes on fols. 2^v–4^v the bars 1–8, 17–73, 89–116, and 125–134.

A Autograph

Movements I and II: Moscow, Gosudarstvenniy memorial'niy muzey A. N. Skryabina, [inventory no.]: 181 (olim 964). 20 pp., 27 × 18 cm. Movement II breaks off in m. 104. Facsimile of this manuscript in *Youthful and Early Works of Alexander and Julian Scriabin*, ed. by Donald M. Garvelmann, New York: Music Treasure Publications, 1970, pp. 55–74.

Movement III: Moscow, Gosudarstvenniy memorial'niy muzey A. N. Skryabina, [inventory no.] 182 (olim 654). 10 pp., 35.8 × 26.8 cm.

ED First edition (Movement III only)

In: Aleksandr Skryabin, *Polnoye sobraniye sochineniy dlya forte-piano*, vol. 1, ed. Konstantin Igumnov and Yakov Mil'shteyn, Moscow: Muzgiz, 1947.

MSz1986 First edition of the whole sonata with a completion of the second movement

Alexander Skrjabin, *Sonate es-Moll (1889)*, Klavier zu zwei Händen. Nach dem Manuskript erstmals vervollständigt herausgegeben und erläutert von Richard Metzler und Roberto Szidon, Gräfelfing: Verlag Walter Wollenweber, 1986 (WW Unbekannte Werke der Klassik und Romantik 101).

Blok1993 New edition with a completion of the second movement by Vladimir Blok

Skryabin, Aleksandr Nikolayevich: *Sonata Es-moll dlya forte-piano*. Zaversheniye i redaktsiya V. Bloka [completed and edited by Vladimir Michaylovich Blok], Moscow: Kompozitor, 1993.

Allegro appassionato ♩ = 152 - 160

NOTES ON THE EDITION

The autographs housed in the Scriabin Museum were unfortunately not made available for our edition. The basis of our edition for movements I and II is nevertheless **A**, namely the facsimile in **Garv1970**. It is not clear to what extent the editor, Donald Garvelmann, made alterations in the reproduction of the manuscript, yet this does not appear to affect the musical text itself: "In the manuscript of the Sonata I have intensified some of the stem lines, accidentals, etc., and also a few blurred areas and marginal or interstaff ink blots have been obliterated in the interest of clarity" (**Garv1970**, p. vii). **MSz1986**, alongside **S**, was used as the principal source for the reconstruction of the autograph of the third movement, since all editorial emendations are meticulously marked, while **ED** (and **Blok1993**, which is based on it) edits the musical text without comment. The hypothetical completion of the second movement is by Richard Metzler and Roberto Szidon, who published it in their edition **MSz1986**. An alternative transition from movement II to movement III is offered by **Blok1993**; in spite of its artistic value, this version, which additionally creates a cyclical link to movement I, is undoubtedly quite far removed from the sonata conception of the young Scriabin. Unlike **MSz1986** and **Blok1993**, our edition does not attempt to amend all the phrasings, dynamic, tempo and performance markings of the in many respects unfinished autograph musical text. The revised version of the first movement, in the guise of the *Allegro appassionato* op. 4 (first edition 1894), can however be considered a guideline for its form (see music example in the right hand column).

The *Allegro appassionato*, however, is indeed a further development of the original first movement, which not only expurgates notational weaknesses (above all in the presentation of the chromatic harmonies), but substantially intervenes in

the work's thematic and formal structure, frequently expanding and modifying it. In this respect, any transfers from the younger work to the older have to be undertaken with caution. In the following, the significant editorial decisions are presented and the substantial deviations from the sources specified, but not, however, the emendation or deletion of accidentals, or the very frequent emendation of note stems in multi-part passages, which **MSz1986** and **Blok1993** also implement throughout. We have gleaned additional information from **S**, which is, over long stretches, carefully worked out and identical with the final version; occasionally, there are uncertainties in the placement of accidentals, and middle voices are also often lacking. In the following, we list only important motivic, harmonic, and formal deviations of **S** as well as evidence for editorial cases of doubt. All emendations that go beyond the principal source **A** (or the reconstruction of **A** on the basis of **S** and **MSz1986** for movement III) are indicated by small print, square brackets, or dashed lines.

SPECIAL COMMENTS

Method of citation for comments: Bar no., Staff (t = top, b = bottom), Comment.

MOVEMENT I

- 1ff. The tempo marking is taken from the revised version of this movement, the *Allegro appassionato* op. 4, which at the very least can supply ideas for additional performance instructions (see Notes on the Edition).
- 6t In **Blok1993**, the bass clef is incorrectly placed.

- 8b In **A** the middle group of 8th-notes reads $A\flat_1 - A\flat - E\flat$; **MSz1986** corrects this without comment to $A\flat_1 - c\flat^0 - E\flat$ (analogous to op. 4); **Blok1993** retains **A**; we follow **A**.
- 10b In **Blok1993** *sf* lacking.
- 12t In the second group, **A** displays a deviant stemming, which we have adopted; **MSz1986** adjusts to match the preceding model.
- 12b **Blok1993** additionally stems the $A\flat$ of the 2nd and 3rd groups erroneously as quarter-notes.
- 22b **Blok1993** does not have quarter-note stems on the 5th and 8th 8th-notes.
- 29t We adopt from **A** the conspicuously separate stems of the two lower tones of the 6th and 9th 8ths, which are further hints of Scriabin's latent inclination toward (unnecessarily complexly notated) polyphony; **MSz1986** adjusts to match the 3rd 8th-note, and in each case groups the tones in a chord; **Blok1993** has only the respective middle tone stemmed separately, undoubtedly in order to indicate the split in the printed notation resulting from the stepwise motion.
- 31t **Blok1993**: the 8th 8th-note lacks the downward quarter-note stem.
- 55t The middle voice is inadvertently lacking in **MSz1986**.
- 55b In **Blok1993** ab^0 lacking.
- 58t, 61b The \sharp before cb^2 and cb^1 , respectively, is lacking in **MSz1986**.
- 78t **Blok1993** erroneously repeats the 2nd and 3rd quarter-notes from the previous bar (i. e., $g\flat^1$ and $b\flat^1$ instead of cb^1 and eb^1).
- 92b In **A** the 5th 8th-note is the chord $eb^2 - gb^2$, which probably resulted from an uncorrected scribal error; we delete, like **MSz1986** and **Blok1993**, the eb^2 .
- 95b The mathematically incorrect notation of the rhythm of 8th- and 16th-notes is consistent throughout **A**. A triplet-like interpretation would be conceivable; **MSz1986** and **Blok1993**, on the other hand, add dotting. We consciously refrain from deciding one way or the other, since, on the one hand, the realization cannot be exactly determined and was, on the other hand, perhaps intentionally left open, cf. Preface.
- 108b In **Blok1993** the separate quarter-note stem of the $b\flat^1$ on the 7th 8th-note is lacking, which is however necessary as the continuation of the phrase from the top staff.
- 109b In **Blok1993** the arpeggio is lacking.
- 112/113t **Blok1993** amends neither dotting nor rest in the upper voice.
- 115t In **A** a stem is not discernable on the e^2 on the last beat; **MSz1986** and **Blok1993** lead it as a quarter-note to the lower voice; we presume however that e^2 is the third quarter-note of the middle voice. **MSz1986** erroneously adds a dot to the half-note at the beginning of the bar.
- 125t In **A** the lower voice does not have an accidental on the penultimate 8th-note; **Blok1993** decides with a \sharp for f^1 ; we, on the other hand, follow **MSz1986** with a cautionary accidental \sharp , i. e., $f\sharp^1$, since the parallel passage in m. 123 also displays a perfect fifth.
- 127–128, 131–132 In **MSz1986** the ties are lacking.
- 129b In **A** the 2nd and 3rd quarter-notes lack accidentals; **Blok1993** decides with a \sharp for $C\sharp$; we, on the other hand, follow **MSz1986** with \sharp before c^0 and C , which works better as the continuation of the chromatic ascent from the previous bar.
- 130 In **MSz1986** g^0 lacking in the 1st chord.
- 142–163 In the *Allegro appassionato* op. 4, Scriabin sets this passage without bar lines in small print and writes “Cadenza” above it; it begins with “acceler.,” reaches “Presto” at the climax (m. 152), and demands “ritard. molto” before the entry of the recapitulation (mm. 159–163).
- 165ff. In the notation of the recapitulation of the main theme, **A** again displays rhythmic ambiguity (cf. comment to m. 95 above and the Preface): the downward leap with subsequent tone repetition, the central motif of the theme, is consistently notated in a straight rhythm as 8th-note with tied-over 16th and further 16th; above it is a continuous 8th-note pendular motion as the upper voice; the graphic positioning with respect to the 8th-note triplets in the top staff appears to confirm the polyrhythmic relationship of 4 : 3. However, in **A**, above the first three of these motivic groups in the l.h., is found a “3” that cannot be reconciled with the written note values. **MSz1986** and **Blok1993** adapt the rhythm without comment to that of the exposition, thus changing (in spite of the beam connecting the whole group in **A**) the first 8th-note into a quarter, so that the concluding 16th-note is shortened each time in a triplet-like manner, thereby increasing the rhythmic edge. In view of its consistently maintained form, we have not altered the notation of **A** and leave it to the player to decide for the edgier triplet-like or the denser polymetric solution.
- 173b In **MSz1986** the first two 8th-notes of the top voice are replaced by quarter-note rests in brackets.
- 174–175 Between these two bars in **A** is an empty bar (without closing bar line), which was obviously intended for the reprise of m. 12 from the exposition; Scriabin thus decided to tighten this up only at a very late date.
- 175t Both a \flat and a \sharp (in this illogical order) are placed before the lower tone of the 6th 8th-note in **A**; as already in the parallel passage in m. 13, which is conspicuous due to its having been overwritten, the harmonic situation seems to be unclear here. **MSz1986** and **Blok1993** correct it without comment to \flat ; we concur with this interpretation, but point out that, in view of the following bar, a harmonic modulation that

was imperfectly realized could originally have been intended here.

- 175b **MSz1986** erroneously has C^b rather than B^b as the lower tone of the 2nd quarter-note.
- 178b The notation of the 5th 8th-note of the l.h. is difficult to interpret in **A**. The octave $c^b^0-c^b^1$ (as quarter-note), of which only the note heads are faintly written, was presumably initially intended in the lower voice; then the decision was made for the stepwise motion $d^0-d^1-c^b^0-c^b^1$. The optical result is that **A** appears to demand an unplayable chord of all four tones. **Blok1993** erroneously interprets the two rudimentary note heads as accidentals (b), thus modifying the tones of the 5th 8th-note to $d^b^0-d^b^1$ (this is contradicted by the model in m. 16, among other things, which repeats d^0 three times in the lower voice). We follow **MSz1986**, and simplify it to the octave d^0-d^1 .
- 187t We add, like **MSz1986** and **Blok1993**, a \natural before g^1 , since the change to minor does not have a precedent in the exposition (cf. m. 42).
- 199–200t In **MSz1986**, the tie has been amended without comment; cf. mm. 183–184 and 54–55.
- 206, 210, 218 Scriabin notates oversized fermatas that are presumably intended to indicate that the retardation pertains in each case to a whole group of notes. For mm. 206 and 210, an execution as a ritardando with a fermata at the end of the bar suggests itself; for m. 218 presumably a fermata on the penultimate 8th-note $a^b^0-a^b^1$ (cf. the similar characteristic passages in Scriabin's *Nocturne* op. 9, m. 12, *Impromptu* op. 10, no. 1, mm. 55 and 59, *Prélude* op. 11, no. 12, mm. 16–18, and *Impromptu* op. 14, no. 2, mm. 58 and 60).
- 227–234t The placement of accidentals in these bars is very ambiguous and incomplete in **A**. While in the exposition, the concluding-group phrase is heard twice in identical harmonization on the dominant of the parallel tonic G-flat major (mm. 82–89), in the recapitulation Scriabin has to effect a modulation back to minor. To this end, after bars 227–230 in major, he leads the repetition in mm. 231–234 to minor. Scriabin entered the main accidentals for this change of mode, but forgot the natural sign for the respective dominant harmonies. **Blok1993** assumes that d^b^1 and d^b^2 in m. 233 remain flattened; we however follow **MSz1986** in the emendation of the \natural , commensurate to the harmony in the following bar.
- 239t In **Blok1993** the b before the g^b on the last 8th-note is lacking.
- 245t **A** erroneously has d^b^0 on the 2nd 8th-note in the lower voice; we follow **MSz1986** and **Blok1993** in the correction to e^b^0 .
- 251–252 If, as indicated, the two transitional bars are to be played an octave lower, an octave transposition is also advisable for the first chord of the

l.h. in m. 1 of the second movement, which then, however, possibly begins too solemnly. Another possibility would be to dispense with the transposition.

MOVEMENT II

- 2ff. We leave the rhythmically imprecise notation of the descending triad figure and its spin-offs in the course of the movement as in **A**; **MSz1986** and **Blok1993** concretize it by amended dotting; cf. Preface.
- 13b \natural added analogous to m. 62.
- 15, 17b Accidentals added analogous to mm. 64 and 66.
- 19b **A** notates the upper voice $e^1-f^{\sharp 1}$ as two 8th-notes; we alter the rhythm, like **MSz1986** and **Blok1993**, analogous to the r.h., albeit without dotting.
- 29ff. In **A** the page of music that includes mm. 29–44 is struck out crosswise. **Blok1993** considers the cancellation of these bars as definitive, and relates it by analogy to the whole section: he thus also leaves out the first system of the following page (not crossed-out in **A**!) up to the re-entry of the main theme, i. e., mm. 29–49.
- 51t In **A** the 2nd quarter-note is notated as a single chord; we detach the upper voice, like **MSz1986** and **Blok1993**, analogous to m. 2.
- 60t **Blok1993** erroneously has $f^{\sharp 0}$ rather than $d^{\sharp 0}$ in the chord in the lower voice on the 2nd beat.
- 69b We assume, like **Blok1993**, that the first chord at the beginning of the bar must be an octave lower, like in the two following bars. **MSz1986** leaves **A** unaltered.
- 72t **A** does not have accidentals before g^0 and d^0 ; **MSz1986** adds a \natural before each; **Blok1993**, on the other hand, adds a \sharp before the middle note, thus interpreting the tone as $g^{\sharp 0}$, yet the model in m. 23 displays a pure major triad, for which reason we likewise opt for a natural.
- 75b In **Blok1993** the \natural before c^1 is lacking.
- 81b Since all \sharp in **A** are lacking, one could assume that Scriabin actually did intend a modulation to the minor here, yet the model in m. 32 speaks unequivocally to the contrary.
- 83t/b In **Blok1993** the arpeggio and the fermata are lacking.
- 85t **Blok1993** alters the $c^{\sharp 2}$ on the 2nd beat in the upper voice to a quarter-note and then adds, as the conclusion of the melodic phrase in the upper voice, an 8th-note stem for $f^{\sharp 2}$ on the 3rd beat. The tie is lacking in **MSz1986**.
- 89–102 In **A**, Scriabin obviously prepared the key signature with five \sharp on the entire last (preserved) page of music of the 2nd movement and had to subsequently reduce this by means of brackets to two \sharp . This circumstance explains why the application of accidentals in the affected bars fluctuates between B major and b minor. Scriabin made the same mistake already in the 4th

- system of the preceding page (corresponds to m. 80, 3rd beat to m. 83, 1st beat).
- 90ff. In **Blok1993**, bars 90 and 91 have been omitted without comment, as has the first beat of 92, which is replaced by rests.
- 104ff. **Blok1993** ends the incomplete bar with a quarter-note rest with fermata; he then repeats mm. 103/104 with slightly altered concluding formula and, after a further rest with fermata, adds 6 bars that quote the subsidiary theme of the 1st movement (there m. 34ff.) and finally lead attacca into the 3rd movement.
- MOVEMENT III
- 1 The tempo mark stems from the editors of **ED**; it was adopted by all following editions; **S** is also not marked.
- 3ff. t According to **MSz1986**, **A** has doubled 8th-note rests on beat 1 in all comparable passages (with the exception of several inadvertently missing rests), thus separately for the lower and upper voices; **ED** and **Blok1993** reduce them to single 8th-note rests. Since the doubled rests are also found throughout **S**, we abstain from a simplification.
- 11ff. t We amend, like all other editions, the dotting of the lower voice throughout the whole movement; **S** confirms that Scriabin always intended this dotting, but forgot it in rare cases.
- 23t/b **S** has $D\flat-d\flat^0$ rather than $F-f^0$ in the l.h. as the last octave (cf. comments to mm. 31 and 63); in the r.h., $d\flat^1$ is presumably inadvertently lacking in the 1st chord.
- 26t **MSz1986** places the downward stem of $g\flat^0$ in brackets, presumably because it was forgotten in **A**; we take this stem from **S**.
- 31t **S** has $C\flat-c\flat^0$ rather than $E\flat/e\flat^0$ in the l.h. as the last octave (cf. comments to mm. 23 and 63).
- 32, 56t **MSz1986** in each case puts one of the two eighth-note rests in brackets, presumably because they were forgotten in **A**; we take these rests from **S**.
- 34–36, 37–39, 41–48b Staccato and accent (m. 44) amended after **ED**.
- 42b **S** has a quarter-note $D\flat-d\flat^0$ rather than the 8th-note motion $E\flat-e\flat^0-D\flat-d\flat^0$ in the 2nd half of the bar.
- 47–48b Sketched in **S** is a strongly divergent sequence of octaves in the l.h. (without note stems).
- 52b According to the Critical Report in **MSz1986**, **A** has d^0 as a quarter-note rather than as a half-note; like **ED** and **Blok1993**, we adopt the correction.
- 60 In the Critical Report, **MSz1986** points out deviants in the autograph.
- 63t According to the Critical Report in **MSz1986**, **A** does not have accidentals before the octaves, thus theoretically $c\flat^1-c\flat^2$; like **ED** and **Blok1993**, we adopt the correction.
- 63b **S** has $c\flat^0-c\flat^1$ rather than $e\flat^0-e\flat^1$ in the l.h. as the last octave (cf. comments to mm. 23 and 31).
- 71b **MSz1986** does not add a quarter-note rest for the middle voice in the 2nd half of the bar; also conceivable would be a repeat of the $a\flat^1$, cf. m. 67.
- 72ff. Sketched here in **S** are just six bars with octaves in the l.h., which deviate from the final version: they correspond to a direct sequence of mm. 72, 75–76, and 79–80.
- 75, 77, 79b **MSz1986** adds rests in m. 75, in order to provide a two-voice completion of the bar; in mm. 77 and 79 the rests are not identified as emendations, thus possibly autograph. **ED** and **Blok1993** simplify in that they each form a single beamed line of 8th-notes per half measure. We retain the separate manner of notation, but dispense with the rests.
- 81t In contrast to **ED** and **Blok1993**, **MSz1986** has $b\flat^1$ in the first chord, which seems isolated (scribal error?), but cf. m. 85.
- 88b **MSz1986** has $d\flat^1$ rather than $e\flat^1$ as the 3rd and 6th 8th-notes; we follow **ED** and **Blok1993** here.
- 89ff. **S** does not notate the lower voice of the l.h. as triplets, but rather as dotted quarter and 8th.
- 93–94t **MSz1986** places the tie $b\flat^1-b\flat^1$ in brackets, because it was presumably forgotten in **A**; we take this tie from **S**.
- 94t **MSz1986** has $d\flat^1$ rather than $e\flat^1$ in the 1st chord of the lower voice; we follow **ED** and **Blok1993**.
- 96b **S** has $g^0-g^0-a^0$ rather than $g^0-c^1-a^1$ as the upper voice of the l.h. in the first half of the bar.
- 100t **ED** and **Blok1993** have $d\flat^2$ as quarter note as the last tone of the lower voice; **MSz1986** as 8th-note with editorially added 8th-note rest; in view of the downward leap to $b\flat^1$ in the upper voice, we follow the version from **MSz1986**.
- 104b **S** has a fermata on the penultimate 8th-note of the l.h. ($d\flat^0$).
- 106t According to the Critical Report of **MSz1986**, **A** has the chord in the middle voice notated as a half-note in spite of the following 8th-note at the end of the bar; like **ED** and **Blok1993**, we adopt the correction.
- 108–112 As a general rule, **S** does not have a ♯ before the note g-flat in these bars, whether inadvertently or intentionally remains unknown.
- 109, 112b **MSz1986** has the lowest tone on the 2nd 8th-note of the upper voice (g^0 and $e\flat^0$, respectively) additionally stemmed as a quarter-note, and editorially adds a quarter-note rest for the second half of the bar. The intention is not found in **S**, but presumably authenticated by **A**, yet it is musically doubtful and, in this fast tempo and in view of the bass octaves sustained by the pedal, in any case difficult to execute cleanly. We have therefore simplified it, like **ED** and **Blok1993**.
- 115–116 **S** has the harmonic progression G-flat major – C-flat major (rather than G major – C major) in these bars; this is followed immediately by a rough sketch for bars 125–134.
- 123t According to the Critical Report in **MSz1986**, **A**

has $e^1-d\sharp^2$ rather than $d\sharp^1-d\sharp^2$ as the last chord of the upper voice, which, in view of the continuous octave motion, obviously must be a scribal error; like **ED** and **Blok1993**, we adopt the correction.

- 129–130t Emendation of the slurs after **ED**.
 140b Emendation of the cautionary accidental \flat after **MSz1986**.
 141–165 The Critical Report of **MSz1986** points out that for these bars the 6th \flat (for c-flat) is lacking in the key signature at the beginning of the system.
 173–174, 177–178, 181–182t/b Emendation of the accents after **ED**.
 184b **ED** and **MSz1986** do not have an $A\flat$ in the 1st chord; we amend, like **Blok1993**.
 201/201b **ED** does not have a tie $g^{\flat 0}-g^{\flat 0}$; **MSz1986** (like **Blok1993**) adds it without comment, which allows the assumption that it is also found in **A**.
 208–210 In **A** there are three empty bars here. Whether Scriabin wanted to fill these with something other than rests, cannot be determined. **Blok1993** deletes the bars completely.
 211–229b The editors of **ED** suggest adding the lower octave to this entire series of 8th-notes (“Con 8 bassa”). **Blok1993** adopted the suggestion without comment; we retain, like **MSz1986**, the version from **A**.
 231–237 See the comment to movement I, m. 95.
 233b In **MSz1986** the \sharp before the **A** in the 1st chord is lacking, but is verified by the following $a^{\flat 0}$; this error is possibly autograph.
 242, 244–247 **MSz1986** does not have any staccato marks in these bars; we amend after **ED**, which is only lacking the staccato in the r.h. in m. 244. **Blok1993** amends everywhere without comment.
 250–251 In **MSz1986** the dottings of the half notes are lacking; this error is possibly autograph.

SONATA NO. 1, OP. 6

SOURCES

- A** Autograph: lost
- ED** First Edition. Leipzig: Belaïeff, 1895.
 Sonate / (Fa mineur) / pour / PIANO / par / A. Scriabine. / OP. 6. | Pr. M. 2_ / R._70 // Propriété de l'Editeur pour tous Pays. / Enregistré aux Archives de l'Union. / M. P. Belaïeff, Leipzig. / 1895 / [publisher's no.:] 1046 / Inst. Lith. de C. G. Röder, G.m.b.H., Leipzig.
- NA** Scholarly-critical new edition by Nikolay Zhilyayev. Moscow: State Publishing House, 1925.
 А. СКРЯБИН / Соч. 6. / СОНАТА № 1 / (f) / ДЛЯ ФОРТЕПИАНО // Новое исправленное издание // ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО / МУЗЫКАЛЬНЫЙ СЕКТОР / Москва / 1925.
 [publisher's no. on the pages of music:] Г. М. И. М. 3686

NOTES ON THE EDITION


Our musical text is based on **ED** (see Preface). The tabular list of alternative readings cites all substantial discrepancies between **ED** and **NA** while omitting the deletion of superfluous accidentals and the addition of missing ones (they are identified by small print in the musical text), except in cases of doubt or when mentioned in the Critical Report (CR) of **NA**. All accidentals, even if only cautionary, are presented without brackets; those not supplied by Scriabin appear in small print. Additions in **NA** have been adopted only if they are actually corroborated by parallel passages. All further standardization is left to the discretion of the user. Conjectures and additions included in **NA** or by the present editor are indicated by small print, dashed lines, or square brackets. Only in cases of doubt have we drawn on the Soviet complete edition of the piano works: Aleksandr Skryabin: *Polnoye sobraniye sochineniy dlya fortepiano*, ed. Konstantin Igumnov, Yakov Mil'shteyn, and Lev Oborin, 3 vols., Moscow, 1947–53 (**GA**).

SPECIAL COMMENTS

Method of citation for comments: Bar no., Staff (t = top, b = bottom), Comment.

MOVEMENT I

- 1t, 3t In contrast to **NA**, **ED** dispenses with phrasing slurs in the r.h. both here as well as in the recapitulation (mm. 103, 105), by which means Scriabin indicates that the thematic-melodic line is found in the l.h. (cf. also the comment on mm. 103–106 below); two passages in the development (mm. 61, 65) nevertheless allow the emendation of phrasing slurs also in the r.h.
- 4–8t Phrasing slur added analogous to the recapitulation (mm. 106–110).
- 4–5t **NA**: tie f^1-f^1 added analogous to mm. 106/107 (CR).
- 4, 106 Crescendo sign amended analogous to mm. 2 and 104, respectively.
- 8 In **ED** and **NA**, p undoubtedly appears erroneously at the beginning of m. 9; we move it forward to the beginning of the phrase.
- 8b \flat before $e^{\flat 1}$ added after **NA**.
- 11/12t **ED**: phrasing slur breaks off at the system break after m. 11.
- 14–21b **NA** adds phrasing slurs passim, yet the recapitulation is also not marked (mm. 116–122).
- 16t **ED**: quarter-note on the 2nd beat of the lower voice not dotted; **NA** amends dotting, cf. mm. 18 and 118.
- 18t **ED** has staccato on the 2nd 8th-note; **NA** erroneously deletes it; added here on the 3rd 8th-note analogous to the recapitulation m. 120
- 19/20t **ED**: phrasing slur broken off after m. 19 because of the system break; **NA** joins the slur, cf. recapitulation mm. 121/122.

- 23b Last 8th-note, \flat before $a^{\flat 0}$ added after NA.
- 25b Dotting of the half-note amended after NA.
- 27b Last 8th-note, \flat before $b^{\flat 0}$ added after NA.
- 27–28 Decrescendo sign added analogous to mm. 23–24.
- 29t Lower voice of last chord, \flat before $a^{\flat 1}$ added (NA).
- 31t We add a cautionary accidental \flat before $a^{\flat 2}$ because of a^0 in the l.h.
- 31, 32, 35, 36b ED: Dotting of the half-notes in the upper voice lacking in each case; amended after NA.
- 32b ED: \flat before $g^{\flat 0}$ - $g^{\flat 1}$ lacking; NA amends analogous to m. 24 (CR).
- 35t Cautionary accidental \flat added before $b^{\flat 2}$.
- 35b We add, like NA, the tie f^1 - f^1 (CR) and \flat before $b^{\flat 0}$.
- 37t The upper voice of the last beat is notated mathematically imprecise in ED and NA as dotted quarter and 16th; we delete the dotting analogous to the likewise imprecise, but simpler notation in m. 33.
- 37–38t ED, NA: no tie e^2 - e^2 ; amended here analogous to the recapitulation mm. 139–140.
- 38t ED: the quarter-note in the upper voice on the 2nd beat is not dotted; amended here after NA; the notation is however inexact in this respect, since on the previous beat the upper voice is notated without comment as a quadruplet.
- 40b ED: b^0 is not stemmed upward as a quarter note; amended after NA.
- 41t Dotting amended after NA, cf. m. 43.
- 42b ED: 7th 16th-note is $d^{\flat 0}$; corrected to f^{\flat} after NA; phrasing slur added analogous to mm. 44 and 144.
- 43b Accent added after NA, cf. m. 41.
- 44t Phrasing slur added after NA, cf. m. 146.
- 49t Cautionary accidental \flat before $d^{\flat 2}$ added after NA.
- 51t ED: 6th 8th-note of the lower voice is $a^{\flat 0}$ - $a^{\flat 1}$; NA amends $e^{\flat 1}$ analogous to the recapitulation m. 155 (CR).
- 54t ED: upper voice has an undotted quarter-note; amended after NA.
- 55, 56b ED: 8th-note rest of the upper voice on the 2nd beat lacking in each case; amended after NA.
- 58b The phrasing slur of the upbeat to the repetition of the exposition lacking in ED and NA.
- 59b ED: lower voice beamed incorrectly
- ; corrected after NA.
- 60, 64b Phrasing slurs added after NA, cf. mm. 10 and 13.
- 62b Phrasing slur and staccato added analogous to the r.h. (NA), cf. m. 66.
- 63t, b Dotting amended after NA.
- 66b Tie $f^{\sharp 1}$ - $f^{\sharp 1}$ added after NA analogous to m. 62 (CR); NA additionally adds a phrasing slur for the last three 8th-notes in the upper voice, which is not however corroborated by any parallel passages.
- 69t ED: upper voice $g^{\sharp 1}$ is erroneously a quarter-note rather than an 8th, and the quarter-note $c^{\sharp 2}$ is not dotted; NA corrects to 8th-note and
- 70t ED, NA: the lower voices are notated as a chord on the 2nd beat, but separated here, since the quarter-note rests of the lowest voice do not make sense otherwise; the dotting of the last quarter note $b^{\sharp 0}$ amended after NA.
- 72, 76t Tie on the 3rd–4th 8th-notes amended in each case after NA (CR). On the basis of the parallelism of the passages, a vestige of uncertainty appears to remain, yet this is the metamorphosis of the complete and melodically unaltered second subject of the exposition, so that tone repetitions would be illogical; the model in the exposition (mm. 22–26) clearly speaks against them.
- 74–76, 78, 79b NA adds bar-long phrasing slurs in each case, which are not however corroborated by parallel passages, and additionally do not necessarily conform with the musical and pianistic circumstance: in NA the slurs in mm. 74 and 78 thus extend in each case to the last 16th-note, which is however to be understood and played as an upbeat to mm. 75 and 79, respectively; the slur in m. 75 extends to the first 8th-note of m. 76, although the change of style and the tone repetition of F^{\sharp} suggest that the phrase ends in the previous bar. We dispense with a concrete emendation and leave the phrasing to the player's discretion.
- 76, 77t Dottings amended after NA.
- 77t ED: lower voice only has $d^{\sharp 0}$ on the 1st beat; we also add, like NA, a^0 by means of a stem, cf. m. 73.
- 79t Emendation of d^2 on the penultimate 8th-note after NA (CR).
- 82t ED, NA: the rests in the lower voice are lacking on beat 2.
- 82b ED: the upper voice is erroneously written as undotted 8th-note rest and undotted 8th-note on the 2nd beat; NA corrects to quarter-note rest and 8th-note; we, on the contrary, adjust rhythmically to the two following chord breakings; tie a^0 - a^0 amended after NA (CR).
- 84, 86b ED, NA: the respective second chord of the upper voice is notated as a dotted quarter-note, and the last beat is unfilled; GA adds dotted quarter-note rests; we correct to dotted half-notes analogous to mm. 80 and 81.
- 85t Rest and dotting of the lower voice amended after NA.
- 86t Tie $e^{\flat 1}$ - $e^{\flat 1}$ amended after NA.

- 87 Crescendo sign and tenuto mark amended analogous to m. 85.
- 92/93, 94/95t Phrasing slurs amended after NA, cf. mm. 96/97.
- 94t ED: 4th 8th-note of the upper voice is only b^2 ; we extend the stem, like NA, to the quarter-note f^2 of the lower voice, cf. m. 96; tie a^2-a^2 amended after NA analogous to m. 96 (CR).
- 96–97t Tie f^1-f^1 amended after NA (CR), cf. mm. 92–95.
- 97t 8th-note rest amended after NA.
- 97–98t Phrasing slur amended after NA, its contour, however, is only partly corroborated by the previous bars; another, longer span could be conceivable: either to the top note g^2 or even to the beginning of m. 99 – the corresponding phrasing is left to the discretion of the player.
- 98b NA adds three phrasing slurs for each 16th-note group, yet without a parallel passage and without analogous emendations in mm. 99–100.
- 103, 105t Phrasing slurs amended after NA, see comment to m. 1 above.
- 103–106b The two phrasing slurs deviate significantly from the exposition m. 1 and m. 3, they can hardly be interpreted as engraving errors and accordingly corrected; Scriabin himself was obviously not quite sure about the phrasing of the bass theme.
- 104 ED, NA: crescendo sign starts only on the 2nd beat; corrected here analogous to m. 2.
- 107t NA detaches f^1 and b^1 from the chords as dotted quarter-notes of the lower voice, as in m. 5; yet Scriabin could have intentionally selected another notation here, because the 16th-note motion of the l.h. adds, and in that way extends, the relevant tone each time in the lower octave.
- 107–108b Phrasing slur amended after NA, cf. mm. 5/6; NA additionally adds a slur in m. 107 from G^b to f^1 , which is however without an exact parallel.
- 110 We add p analogous to the exposition, cf. comment to m. 8 above.
- 112t ED: 5th 8th-note is $f^{\#1}-f^{\#2}$; NA adds d^2 analogous to m. 114 (CR).
- 112, 114, 115b Phrasing slurs amended after NA analogous to mm. 10, 12, and 13; NA additionally adds a slur, without exact parallel, in mm. 116–122, cf. comment to mm. 14–21 above.
- 116–117 Cautionary accidentals amended after NA.
- 121t ED: the 5th 16th-note on the 2nd beat is b^2-f^3 ; NA deletes b^2 analogous to m. 19 (CR).
- 121b The 2nd beat, as a dotted quarter-note, deviates significantly from the exposition m. 19.
- 122b b before e^b amended after NA (there without comment); the addition of a \sharp before d^2 cannot be entirely ruled out as an alternative correction, yet Scriabin would then probably have confirmed the change to d^b in m. 123 by means of accidentals.
- 123b NA presumes that the penultimate 8th-note has to be read as g^0-f^1 rather than as f^0-f^1 , but does not give any reasons for this (CR); the model in the exposition m. 21 does not provide any clues; the voice leading from this chord, broken-up in three steps, to its three-step resolution in m. 124 would probably be optimized as a result. In terms of harmony, the alternative is of no importance.
- 123–124 We add “rit.” and “Meno mosso” analogous to the exposition mm. 21–22.
- 125t We delete the phrasing slur $f^2-f^{\#2}$ in the first chord analogous to m. 129, but also to make it clear that the middle voice is not tied over here. Cf. also the comment to m. 133t.
- 125b \sharp before the last 8th-note f^0-F amended after NA; cf. m. 133.
- 126b We amend the accent analogous to m. 130.
- 131t/b \sharp before f^1 and f^2 amended after NA.
- 133, 134, 137t Tie and 8th-note of the middle voice amended each time after NA (there without comment), cf. m. 138; other bars could possibly provide arguments against such an emendation (for example, the end of the phrase in mm. 128 and 136 or also mm. 143 and 145), yet there is a difference in as far as the respective tone there is amended in a lower octave. It however remains doubtful whether Scriabin actually made one and the same error in so many cases.
- 133–134, 137–138b Dotting of the half-notes amended after NA.
- 136–137b The octave tie B^b-b^b amended after NA (CR), cf. mm. 132–133.
- 139t ED: d^2 is part of the chord on the 4th 8th-note; we detach the tone, like NA, as a quarter-note in the middle voice.
- 140t ED: 1st/2nd 8th-notes erroneously tied by a slur; slur deleted after NA (CR); the emendation of the dotting on the 2nd beat after NA, cf. m. 141 and comment to m. 38 above.
- 141t ED: The first two 8th-note groups each have a slur that has been adopted by NA and all later editions; however, this contradicts the fact that Scriabin left the entire subsidiary theme without phrasing in the recapitulation (cf. the exposition mm. 22–41). A more plausible explanation is that in ED the quadruplet brackets appear as a general rule in the form of round slurs, independent of whether it is a complete or incomplete 8th-note group with a rest sign (cf. mm. 132–140 in both hands); Scriabin undoubtedly intended brackets here, not phrasing slurs, whereby the one above the last quadruplet group is lacking. An interpretation as phrasing slur additionally contradicts the model in mm. 39–41; however, the staccato on the first three 8th-notes is also without a model and would be compatible with a slur.
- 142t \sharp amended after NA.
- 143t/b NA adds a phrasing slur over the whole bar for the upper voice of the r.h., which however deviates from the model in the exposition (see

also comment to m. 141). **ED**: in the upper voice of the l.h. the dotting of the first chord is lacking and the penultimate chord is erroneously an 8th-note rather than a quarter; **NA** corrects both. We amend the staccato in both hands analogous to m. 145 (see there) and to the model in the exposition m. 41.

145t Emendation of the 8th-note rest and of the staccato in the r.h. after **NA** (see also m. 143).

146–148b **NA** adds a phrasing slur per bar, yet m. 146 remains without an exact model; concerning mm. 147 and 148, cf. m. 45.

149t Emendation of the 8th-note rest before the entry of the upper voice after **NA**.

151–152t/b The first 8th-note group of the l.h. (m. 151) is erroneously without dotting in **ED** (three 8th-notes); **NA** corrects analogous to the r.h. and all parallel passages (**CR**). **NA** additionally amends accents in both bars, the staccato of the lower voice only in m. 152; **ED** is however entirely unmarked; we leave the obvious conformation to mm. 47/48 to the discretion of the player.

153t **ED**: in the middle voice, the 2nd 8th-note is only a^1 ; we extend the stem, like **NA**, to the quarter-note d^1 of the lower voice, analogous to all parallel passages.

157–158t Emendation of the 8th-note rests after **NA**.

158t **ED**: 2nd and 3rd beats of the lower voice not stemmed as quarter-notes; amended after **NA**.

161–166b **NA** adds phrasing slurs, cf. mm. 10, 12, and 13.

162t Tie and 8th-note c^2 amended after **NA** (there without comment), cf. m. 161 as well as mm. 60 and 64, but see also the critical comment to m. 133.

163–164t **NA** presumes that the 16th-notes of the lower voice, analogous to the upper voice, should possibly not be tied over (**CR**); the uniform appearance of both bars tends to speak to the contrary.

164t Dotting and rests of the lower voice amended after **NA**; the last tone of the upper voice is possibly inadvertently a quarter-note rather than an 8th (cf. m. 163).

167t Rests amended after **NA**.

MOVEMENT II

18t \sharp before a^0 amended after **NA** (**CR**), cf. m. 22.

20, 24, 26 The polyphony of these bars is partly incompletely executed; its completion is conceivable either by inserting rests or by lengthening note durations. We lengthen the half-notes in the second voice of the r.h. in m. 20 and m. 24 by means of dotting (**NA** lengthens only in m. 24), since in each case a stable seventh chord is attained, which is not weakened by the auxiliary note in the uppermost voice. For this reason, the b^0 in the l.h. in m. 20 should possibly also be lengthened to a half-note. On the other hand,

Scriabin wrote a quarter-note rest in the second voice at the end of m. 26, since the resonance would have resulted here in a minor rather than a major second due to the harmonic change, and with that in too harsh a dissonance. Contrary to the interpretation of **NA** and later editions, the filling-in of the voices in m. 26 is complete, since the second voice of the l.h., as in m. 24, is partly in the top staff; we therefore do not add, contrary to **NA**, quarter-note rests in the bottom staff, but rather “m.g.” at the relevant 8th-note triplet analogous to mm. 20 and 24.

22t Tie in the lower voice amended after **NA**, cf. m. 18.

29t **ED** has staccato only on the 2nd chord; **NA** adds staccato on the 3rd and 4th chords; we additionally add staccato also on the 1st chord, cf. m. 31.

30, 32t **ED**: The lower voice is incomplete in the second half of the bar in each case; **NA** amends by means of rests, yet the quarter-note rest at the end of m. 32 could indicate that the b^0 (and the b^1 in m. 30) before it was intended as a half-note.

30, 32b In 32b we amend, like **NA**, staccato analogous to the r.h. and to m. 30; **NA** additionally adds a phrasing slur in both passages, which is however not corroborated by analogous passages.

36b **ED**: 7th 16th-note does not have additional stem as 8th-note; amended after **NA**.

40b **ED**: 7th 16th-note has a false additional stem as quarter-note; we correct, after **NA**, to 8th-note.

49b Tie amended after **NA** (**CR**), yet without compelling parallel.


52t **ED** and **NA** mark the quintuplet with a round slur that, in view of the thirty-second beams, we delete as superfluous and also as capable of being misunderstood (as a phrasing slur).

MOVEMENT III

1b The emendation of a decrescendo sign between the last two chords of the r.h. is possibly appropriate here to emphasize the sigh motif, yet it is lacking also in the recapitulation in m. 55.

2t **ED** joins the first two chords with a phrasing slur, which is not found anywhere else and therefore deleted here, like in **NA**. In **NA** the staccato is lacking on the 2nd chord; **GA** even deletes all staccato dots in the r.h. in mm. 1/2. With the indication “simile” in m. 2, Scriabin may have been thinking not only of the l.h., but rather intended the first two bars as a general model for the phrasing.

6, 28t **NA**, with reference to mm. 1, 2, and 5, presumes a \flat before $c[\flat]^1$ in m. 6, which was possibly erroneously placed before $e^{\flat 1}$ (**CR**); the \flat before $e^{\flat 1}$ is however not superfluous, but rather necessary for the mutation of the e in the l.h.; however, in m. 28 both accidentals are

- lacking, which we amend beyond **NA**, but call attention to the uncertainty of c^{\flat} in place of c^{\flat} .
- 11t We amend the staccato on the third from last 8th-note, analogous to m. 9.
- 12t Tie in last chord lacking in **ED** and **NA**, amended after **GA**.
- 14–15t **ED** erroneously has
- 
- we follow **NA** in the correction as well as in the emendation of accents, ties, and phrasing slurs analogous to mm. 64–65 (CR).
- 15b **NA** additionally amends an accent on the second chord analogous to **ED** m. 65, yet this is presumably out of place there; concerning this, see comment to m. 65 below.
- 18b Staccato amended after **NA**, cf. mm. 14 and 68.
- 19–20t Phrasing slur amended after **NA**, cf. the following bars and mm. 69–70.
- 20, 22, 37, 41, 48–50, 69, 83 Dottings amended after **NA**.
- 21b We amend the accent on the first 8th-note analogous to the previous bar.
- 23b **ED** has f^0 - c^{\flat} as the second chord; **NA** adds c^0 with reference to mm. 27, 1, and 5 (CR).
- 28t In **ED** the 2nd chord is presumably erroneously dotted; **NA** and later editions retain this deviation with respect to the two previous bars; we correct to quarter note with 8th-note rest, cf. m. 6.
- 30t, 43b, 44t, 52b Rests amended after **NA**.
- 33t/b **NA** adjusts the phrasing slur to match that of the previous bar, yet a change of phrasing could well have been intended.
- 45t Cautionary accidental (\flat) amended after **NA**.
- 52b Tie in the upper voice amended after **NA** (CR).
- 53t Tie amended after **NA**, analogous to m. 51 (CR).
- 57 The harmony of the 3rd beat deviates strikingly and surprisingly from the model in m. 3 and m. 25; an engraving error is however inconceivable.
- 59t \flat before g^{\flat} in the last chord amended after **NA**.
- 62t \flat before $b^{\flat 0}$ in the last chord amended after **NA**.
- 65b **ED** and all later editions have the accent on the 2nd chord; we assume, however, that the correct placement has to be on the target note after the crescendo 16th-note figure; cf. m. 15 and the comment concerning it.
- 66 Rather than the *sfz* in **ED**, **NA** erroneously has *f[orte]*, which is retained by later editions, such as **GA**.
- 70t In **ED** the upper voice is incorrectly notated rhythmically and as a result displaced in relationship to the lower voice: the dotting of the quarter-note f^{\flat} and the tie are lacking; **NA** corrects with reference to m. 69 as well as mm. 19–20 (CR); we follow **NA**.
- 70b Exceptionally, **ED** gives the 2nd 8th-note as octave C - c^0 ; we correct this, like **NA**, to $A_{\flat 1}$ - A_{\flat} analogous to mm. 71 and 20–21 (CR).

- 72t **ED** repeatedly has incorrect or multiple, contradictory note values in both voices of the r.h.



- ; we correct and amend the missing \flat before $a^{\flat 0}$ after **NA** (cf. m. 22). That the lower voice on the 3rd beat could be interpreted at variance to this as a triplet quarter and 8th is unlikely.
- 74t Phrasing slur amended after **NA**.
- 74b In **ED** the last octave of the lower voice is stemmed as a quarter-note; we correct, like **NA**, to an 8th-note, cf. m. 73.
- 77b In **ED** the F in the last chord of the lower voice is presumably erroneously dotted; we delete this dotting after **NA**. This could be a vestige of an older concept in which the pedal point F sounds continuously to the end of m. 78, i. e., without pause.
- 81 We interpret “lento” as a sectional tempo indication, not as an expression mark as do **ED** and **NA**.
- 84b **ED** inadvertently has in the tied-over chord on the last beat an additional E_{\flat} that does not sound previously; we delete it, like **NA**.

MOVEMENT IV

- 2t **NA** presumes that the triplet group in the upper voice on the last beat is already to be executed dotted here (CR), cf. mm. 6 and 51; concerning this, see also the remarks in the Preface.
- 5–6t Contrary to **ED** and **NA**, we have the phrasing slur begin already with the upbeat, in analogy to mm. 54–55 and the other comparable appearances of the beginning of the theme.
- 7b Quarter-note rest amended analogous to m. 3.
- 8b Phrasings and staccato amended after **NA**, cf. m. 4.
- 10, 59t \flat before $b^{\flat 0}$ amended after **NA** (CR).
- 13t **ED** does not have an additional stem as quarter note on $e^{\flat 1}$; we amend after **NA** analogous to m. 62.
- 15b Tie amended after **NA** with reference to mm. 3, 7, 52, 56, 64 (CR); **NA** additionally presumes that the ostinato bass octave F_1 - F also sounds on the 3rd beat, like in m. 64; however, the lack of corresponding rests speaks rather to the contrary.
- 16–17t Phrasing slur amended after **NA**, cf. mm. 65–66; an analogous phrasing can possibly be conceived in bars 18–19 and 67–68 as well as by analogy in 69 and 70.
- 16b **NA**, and the later editions following it, erroneously amends quarter-note rests; however the two quarter-notes $d^{\flat 0}$ belong to the bell-like oscillating lower voice; see also the comment to mm. 64–66 below.
- 19b **NA** presumes that the ostinato F_1 again sounds on the 1st beat, like in m. 68; however, the lack of corresponding rests speaks to the contrary.

SONATE-FANTAISIE
(SONATA NO. 2), OP. 19

SOURCES

- A** Autograph: lost
- ED** First Edition. Leipzig: Belaïeff, 1898.
Sonate-Fantaisie / No. 2, en SOL-dièse mineur / POUR / PIANO / PAR / A. SCRIBINE. / OP. 19. | Pr. M. 1.60 / R. 60 // Propriété de l'Editeur pour tous Pays. / M. P. BELAÏEFF, LEIPZIG. / 1898 / [publisher's no.] 1605 / Inst. Lith. de C. G. Röder, G.m.b.H., Leipzig.
- NA** Scholarly-critical new edition by Nikolay Zhilyayev. Moscow: State Publishing House, 1924.
А. СКРЯБИН / Соч. 19. / СОНАТА-ФАНТАЗИЯ / ДЛЯ ФОРТЕПИАНО // Новое исправленное издание // ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО / МУЗЫКАЛЬНЫЙ СЕКТОР / Москва / 1924
[publisher's no. on the pages of music:] Г. М. 3544 И. М.
- Hup1908** Transcription of the piano-roll recordings of the 2nd Sonata made by Scriabin in 1908 for Hupfeld in Leipzig (only movement II transcribed).
In: Aleksandr Skryabin, *Izbrannīye sochineniya. Novīye redaktsii na osnove zapisey avtorskogo ispolneniya. Rasshifrovka i kommentarii P. Lobanova*, vip. 2: *Sonata № 2, Sonata № 3 dlya fortepiano* / Alexander Scriabin [sic], *Selected Works. New versions based on the composer's recordings. Transcribed and edited by Pavel Lobanov*, vol. 2: *Sonata № 2, Sonata № 3 for Piano*, Moscow: Muzika 1998, pp. 17–43.

NOTES ON THE EDITION

The basis of our edition is **ED** (see Preface). In both of the sonata's movements, a filling-in of the beats with triplets is the norm, although Scriabin does not always indicate this out by means of corresponding numbers and brackets. The editor has abstained as far as possible from an emendation of these specifics beyond that in **ED**, also in the case of other irregular filling-ins such as quintuplets, sextuplets, and septuplets, since, on the one hand, they would encumber the filigree look of the music and, in particular, disfigure the arabesques of the 1st movement, and, on the other hand, an entirely uniform metrical fashioning of the small note values would anyway contradict Scriabin's distinctive feeling for agogics (exactly this might also be the reason why the composer wrote freely flowing, rather than exactly measured figurations). In order to allow unmarked triplet structures to be easily recognized, a standardized contraction of 8th-note rests to quarter-note rests was dispensed with – contrary to the usual practice of this edition. This will not be commented in detail. The tabular list of alternative readings cites all substantial discrepancies between **ED** and **NA** while omitting the deletion of superfluous accidentals and the addition of missing ones (they are identified by small print in the musical text), except in cases of doubt or when mentioned in the Critical Report (CR) of **NA**. All accidentals, even if

- 20 Instead of the new time signature \mathfrak{C} , **ED** erroneously introduces \mathfrak{C} again; correction after **NA**, cf. also m. 42.
- 42t Cautionary accidental \flat before $d^{\flat 1}$ amended after **NA**.
- 43b Contrary to **ED**, **NA** detaches $a^{\flat 0}$ in the second chord by means of a separate stem; we follow **NA**, cf. m. 21.
- 47 Cautionary accidental \sharp before g^0 amended after **NA**.
- 48b We assume that the c^0 here was intended as a whole note and inadvertently attached to the stem of the upper chord in **ED**.
- 49t **ED** poses a problem that cannot be conclusively solved, since a beat and a fermata are lacking in the top staff. **NA** corrects by dotting the half note and adding a fermata on the rest, which is not really logical, since the bottom staff does not have a fermata on the last beat. For this reason, **GA** places the fermata above the chord. Scriabin possibly had the idea that the dolorous minor ninth $d^{\flat 1}$ would still continue to reverberate in the silence after the chord in the r.h. had already died out.
- 58–63t Phrasing slur amended after **NA** analogous to mm. 9–13; we extend the beginning of the phrasing slur in T. 63/64 to the end of m. 62 in analogy to mm. 13–15.
- 63t Tie amended after **NA** analogous to m. 14 (CR); in **ED** the $a^{\flat 0}$ on the 3rd beat is erroneously stemmed as an 8th-note to the upper voice, rather than to the lower voice as a quarter-note; corrected after **NA**, cf. m. 14.
- 64t **NA** adds $a^{\flat 1}$ to the 1st chord analogous to m. 15 (CR).
- 64b **NA** adds $d^{\flat 0}$ to the 4th beat analogous to m. 15 (CR), in spite of the quarter-note rest.
- 65b **ED** has, presumably erroneously, both quarter-note rests as well as $d^{\flat 0}$ on the 2nd and 4th beats, which has been adopted by **NA** and later editions; we delete the rests analogous to m. 16, cf. the comment to m. 16b.
- 66b Staccato, phrasing, and quarter-note rest amended after **NA**, cf. m. 17; a logical conformation to the model of m. 17 would also require an octave transposition of the three last tones, which is however demanded neither by **NA** nor anywhere else.

only cautionary, are presented without brackets; those not supplied by Scriabin appear in small print. Additions in **NA** have been adopted only if they are actually corroborated by parallel passages. All further standardization is left to the discretion of the user. Conjectures and additions included in **NA** or by the present editor are indicated by small print, dashed lines, or square brackets. Pavel Lobanov's transcription of the piano rolls made by Scriabin of the 2nd Sonata (**Hup1908**, only 2nd movement) was primarily consulted for clarification of cases of doubt, yet we have also included in the list striking deviations from the musical text (concerning the nature and informative value of this source, see Preface). Only in cases of doubt have we drawn on the Soviet complete edition of the piano works: Aleksandr Skryabin: *Polnoye sobraniye sochineniy dlya fortepiano*, ed. Konstantin Igumnov, Yakov Mil'shteyn, and Lev Oborin, 3 vols., Moscow, 1947–53 (**GA**).

SPECIAL COMMENTS

Method of citation for comments: Bar no., Staff (t = top, b = bottom), Comment.

MOVEMENT I

13t **ED** has a tie $f^{\#1}-f^{\#1}$ between the 2nd and 3rd 8th-note chords on the 2nd beat; we delete this after **NA** with reference to mm. 15, 89, and 91 (CR).

14t Staccato and phrasing slur amended after **NA**, cf. mm. 16–18; **ED** has an unnecessary slur over the three staccato 8th-notes in addition to the triplet number; the engraver presumably mistook the original phrasing slur for a triplet bracket and adjusted it accordingly.

16b Accent amended analogous to mm. 15 and 17; the player may also place such accents in the l.h. in the recapitulation (mm. 91–93).

21b Analogous to the recapitulation m. 97, the top-most tone $d^{\#1}$ must be joined by a tie.

24 **ED**, **NA**, and later editions have *cresc.* on the last beat, which we delete for three reasons: first, it contradicts the decrescendo sign in this passage; second, it seems tautological in view of the *cresc.* in m. 25; and third, it also does not appear in the recapitulation (m. 100).

28b Emendation of the dotting of the half notes in the lower voice after **NA**; this indeed does not seem compelling because of the tone repetitions of b^0 , yet m. 36 clearly speaks in favor of it.

30b Tie $f^{\#0}-f^{\#0}$ amended after **NA** with reference to m. 106 (CR); **NA** additionally adds a rest for an alleged lower voice in the second half of the bar, presumably analogous to the rests in m. 106 (whereby in **NA** an additional quasi-triplet 8th-note rest, which was deleted in **GA**, erroneously follows the quarter-note rest on the last beat), Scriabin, however, assigned the melodic upbeat in m. 106 to the voices of the top

staff, but here, on the other hand, to the bottom staff, so that an emendation of rests would be incorrect.

34b Cautionary accidental \natural before e^1 amended after **NA**.

36b In **NA** the dottings of the half notes in the upper voice are lacking; cf. m. 28 above.

40b **NA** deletes the dotting in the lower voice and adds a slur without any further explanation (CR); this did not seem compelling to us.

41t Phrasing slur begins in **ED** on the tied-over note $c^{\#1}$; we shorten it analogous to mm. 39 and 117.

47–48b **NA** and **GA** do not add a phrasing slur here, but at the analogous passage in the recapitulation m. 123; however, such slurs have to extend to the 1st beat of the respective following bar in order to conform to Scriabin's model (cf. the ends of the slurs in mm. 45/46, 46/47, 121/122). We emphatically call the player's attention to the discrepancies in the placement of the slurs between the exposition and recapitulation: it remains unclear to what extent these intentionally or unintentionally originate from the composer, or whether they came about as a result of engravers' habits (particularly with different beamings and clef changes).

50t The 1st 16th of the 3rd beat has to be an $a^{\#1}-f^{\#2}$ chord analogous to the recapitulation m. 126; the overextended leap, as it were, of a tenth within the figuration does not have any parallels, and the lone $a^{\#1}$ is strangely isolated; however, neither **NA** nor **GA** alter **ED**.

53–54t, 55t **NA** adds a tie $f^{\#0}-f^{\#0}$ in mm. 53–54 with reference to m. 56 (CR, whereby the version without a tie is inadvertently given there again as the emended reading) and in m. 55 without comment; in view of mm. 131–133, these ties do not however seem absolutely compelling, or they would also be worth considering there.

54b In **NA** on the 2nd beat the * is lacking after *Ped.*

61t Emendation of the quarter-note rest after **GA** (**NA** unchanged); **NA** moves the change of key signature to the beginning of the following bar (likewise in mm. 88/89).

62b In **NA** and **GA** the accent on the lower voice on the 3rd beat is lacking; the assignment of voices and rests is illogical in this bar, a correction would only be hypothetically possible.


65b Emendation of staccato and phrasing slur after **NA**.

82t Emendation of the phrasing slur after **NA**, cf. m. 80.

91t Emendation of the phrasing slur and staccato after **NA**, cf. m. 89 and m. 15.

98b In the exposition, the final tone is an 8th-note rather than a quarter-note, cf. m. 22.

102–105b In **ED** the last phrasing slur of m. 102 breaks off after the system break; the continuation can only be hypothetically amended; we follow **NA** in m. 103, but dispense with the emendation of similar slurs in mm. 104 and 105.

- 106t/b Lengthening of the phrasing slurs to the tied-over notes after **NA** (b) and **GA** (t).
- 109–113b **NA** adds continuous phrasing slur; we follow **NA** in mm. 109 and 113, which are corroborated by m. 115.
- 114/115, 116/117b The different phrasing of the l.h. – now with upbeat, now without – shows that Scriabin did not consistently standardize the musical text; a conjecture is however hardly possible, since both variants make sense.
- 116b The lower voice *B* is notated in **ED** and **NA** as a quarter-note; we change it to a dotted 16th-note analogous to m. 114.
- 118t In **ED** the phrasing slur at the beginning of the system commences as if it began before the system break in m. 117; the exposition mm. 42/43 do not, however, corroborate this assumption, which is why we have left the slur detached.
- 122, 123b **NA** adds phrasing slurs within the bars; we follow **NA** only in m. 122, but lengthen this slur to the beginning of the following bar; see also comment to mm. 47/48 above.
- 126t **ED** has an accent under the chord, and the upper voices incorrectly stemmed downward.
- 126b Phrasing slur amended after **NA**, cf. m. 50.
- 127b 8th-note rest amended after **NA**, cf. m. 51.
- 128t In view of mm. 130–132 as well as mm. 52 and 54–56, **NA** assumes that the 1st and 3rd chords have to have the octave b^1 rather than a^1 (CR); this assumption cannot be conclusively proven, since a consistent conformation to the exposition, which is identical in mm. 52 and 54, would turn out like this:
- 
- 131–133b In **ED** the phrasing slurs extend only over the 1st beat, each following sextuplet group has a slur that presumably was only intended as a bracket for the sextuplet, but erroneously does not take in the rest (engraving error?); in the placement of the slurs we follow **NA**, which corresponds to the model in m. 129.
- 134t Emendation of the tie b^0 – b^0 after **NA** (CR), without a direct parallel passage, cf. comment to mm. 53–54 and 56.
- MOVEMENT II
- 7, 15, 31, 81b **Hup1908**: Scriabin does not articulate the last half-note of the lower voice, but ties it over; see also m. 57.
- 20, 24b **Hup1908**: the second chord in the lower voice is not re-articulated by Scriabin, but sustained in each case, which is hardly possible with this span; in the event that a silent change of finger did not take place here in the r.h., Hupfeld's technicians certainly lent a hand (cf. Preface).
- 23t **ED** has the last c^\sharp of the upper voice as a quarter-note; we correct, like **NA**, to an 8th-note, cf. m. 19.
- 29 **NA** assumes that the first 8th-note of the 2nd group is not d^\sharp , but the chord b^0 – d^\sharp and refers to mm. 5 and 13 as well as mm. 83 and 91 in the recapitulation (CR); m. 30, which represents a sequence of m. 29, speaks however to the contrary, and **Hup1908**, too, has only d^\sharp .
- 30t **NA** adds \natural before $d[\sharp]^1$ (CR), which can be considered verified by the d^2 in the following 8th-note group. **NA** additionally assumes that the 1st 8th-note of the 2nd group is not f^\sharp , but the chord d^1 – f^\sharp (CR); **Hup1908** has only f^\sharp ; see concerning this the comment to m. 29.
- 34t **NA** assumes that the 9th 8th-note is not f^\sharp , but f^\sharp (CR); however, **Hup1908** confirms f^\sharp .
- 36t **NA** assumes an additional quarter-note h^0 in the lower voice on the first beat (CR) and refers to the foregoing m. 35; **Hup1908**: Scriabin does not play an additional note here.
- 41t **NA** detaches g^0 as a half-note from the first chord, analogous to m. 49 (CR); **Hup1908** reproduces all notes in the lower voice only as quarter-notes with subsequent rest.
- 42, 43, 50, 51b **Hup1908**: Scriabin plays the fourth 8th-note group each time as a chord, in doing so he sometimes takes the lowest note in advance as an appoggiatura or arpeggiates the chord.
- 46–47b, 60–61b Quarter-note rests amended after **NA**.
- 48t \natural before c^2 amended after **GA**; **ED** and **NA** have c^\sharp , yet **Hup1908** confirms c^2 (contrary to the then available printed edition!).
- 51t Penultimate beat: the 8th-note triplet of the lower voice has to end, analogous to mm. 43 and 97, on the sub-octave c^2 rather than on d^2 ; **Hup1908**, however, confirms d^2 (cf. the comments in the Preface).
- 53, 55b Concerning the 2nd note of each of these bars, the g^\sharp in m. 53 could theoretically be an f^\sharp , and the g^0 in m. 55 an a^0 . However, all written sources and **Hup1908** confirm both notes.
- 54t **ED** detaches g^2 as a quarter-note from the chord on the 2nd beat; we simplify, after **NA**, to a three-voice 8th-note chord, cf. m. 56; **Hup1908** has g^2 , like the other notes of the chord, only as an 8th-note.
- 57t **Hup1908**: Scriabin does not articulate the whole note in the lower voice, but ties it over.
- 64/65t In **ED**, a phrasing slur ends in m. 65 after a system break, which was however already brought to a conclusion on the last quarter-note of m. 64; we join it, like **NA**, to a single phrasing slur, cf. mm. 68/69.
- 64, 66, 68, 70, 100, 102, 104t **Hup1908**: Scriabin expands the lower voice on the 1st beat to chords, mostly in the form of a repetition of the respective chord from the previous bar.
- 68t In **ED** the upper voice ends on a half-note without “ten.”; **NA** does not alter this; we follow **GA** in the correction to a whole note and

- the emendation of “ten,” analogous to mm. 64, 66, and 70; **Hup1908** has a whole note.
- 69b In **ED** the ♯ is lacking before a^1 , cf. m. 70; **NA** amends in the CR with the annotation “Corrigé suivant l’indication de Scriabine lui-même,” which is however unnecessary here in view of the unambiguous subsequent bar. **Hup1908**, however, actually does have $a^{\sharp 1}$, which possibly can be traced back to the Hupfeld technicians (Pavel Lobanov also presumes this), cf. the comments concerning this in the Preface.
- 71t Phrasing slur amended after **NA**, cf. m. 73.
- 71–72, 75–76 **Hup1908**: Scriabin leaves out these bars; cf. comment to mm. 77–78 and Preface.
- 76b **ED** has b^0 as the 2nd 8th-note; we correct, like **NA**, to $g^{\sharp 0}$; cf. m. 75.
- 77–78 **Hup1908**: Scriabin changed these bars entirely (cf. concerning this the comments and the musical example in the Preface).
- 98b **NA** corrects the 6th 8th-note e^1 , with reference to mm. 99–101, to $c^{\sharp 1}$ (CR), yet although the sequence of the ascending motif in the upper octaves speaks in favor of a correction, the octave ambitus in the 2nd 8th-note group of mm. 99 and 101 possibly offers an argument against it, cf. also mm. 44 and 52; **Hup1908** confirms e^1 (Lobanov does not base his comparison here on **ED**, but on the musical text of **NA**, and he weakens the deviation from the supposedly authentic $c^{\sharp 1}$ in that he points to the c^{\sharp} additionally woven into the following figures by Scriabin; cf. also the Preface concerning this).
- 98–99t **ED** and **NA** leave the phrasing slur open at the end of m. 98, but do not continue it in m. 99 after the system break; **GA** shortens the slur, ending it on the $c^{\sharp 3}$. That, however, the melodic line leads for the first time and finally to its highest tone in this passage, and in this way ends the compositional process, speaks for a conscious lengthening of the slur at least to the $d^{\sharp 3}$, which the editor suggests here.
- 103t **ED** has only $g^{\sharp 1}$ as a half note in the lower voice on the 1st beat; we follow **NA** in additionally adding b^1 as a half note to the $g^{\sharp 1}$ of the lower voice (CR), since this seems logical in view of the prevailing voice leading in mm. 66, 68, and 70; **Hup1908**: Scriabin plays the chord from the previous bar in the lower voice; see concerning this the comment to m. 64ff.

SONATA NO. 3, OP. 23

SOURCES

- S** Leaves of sketches [edition of the sketches follows the Special Comments]
 Moscow, Gosudarstvenniy tsentral’niy muzey muzikal’noy kul’turī im. M. I. Glinki, fond 31, [inventory no.]: 10. 1 fol. (2 pp.), 36 × 27 cm.

Moscow, Gosudarstvenniy tsentral’niy muzey muzikal’noy kul’turī im. M. I. Glinki, fond 31, [inventory no.]: 90, fol. 9^v–12^r, 36 × 27 cm.

A Autograph: lost

ED First Edition. Leipzig: Belaïeff, 1898.
 Sonate / № 3, en FA-dièse mineur / POUR / PIANO / PAR / A. SCRIBINE. / OP. 23. | Pr. M. 2._ / R._70 // Propriété de l’Editeur pour tous Pays. / Enregistré aux Archives de l’Union. / M. P. BELAÏEFF, LEIPZIG. / 1898 / [publisher’s no.]: 1875 / Inst. Lith. de C. G. Röder, G.m.b.H., Leipzig.

NA Scholarly-critical new edition by Nikolay Zhilyayev. Moscow: State Publishing House, 1924.
 А. СКРЯБИН / Соч. 23. / СОНАТА № 3. / ДЛЯ ФОРТЕПИАНО // Новое исправленное издание // ГОСУДАРСТВЕННОЕ ИЗДАТЕЛЬСТВО / МУЗЫКАЛЬНЫЙ СЕКТОР / Москва / 1924
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SO Edition with performance markings by Vladimir Sofronitsky. Moscow: State Music Publishing House, 1956.
 А. СКРЯБИН / Соч. 23 / СОНАТА № 3 / ДЛЯ ФОРТЕПИАНО // РЕДАКЦИЯ В. СОФРОНИЦКОГО // 1956 / ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО / МОСКВА
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Hup1908 Transcription of the piano-roll recordings of the 3rd Sonata made by Scriabin in 1908 for Hupfeld in Leipzig (only movements I and II transcribed).
 In: Aleksandr Skryabin, *Izbrannīye sochineniya. Novīye redaktsii na osnove zapisey avtorskogo ispolneniya. Rasshifrovka i komentarii P. Lobanova*, vīp. 2: Sonata № 2, Sonata № 3 dlya fortepiano / Alexander Scriabin [sic], *Selected Works. New versions based on the composer’s recordings. Transcribed and edited by Pavel Lobanov*, vol. 2: Sonata № 2, Sonata № 3 for Piano, Moscow: Muzika 1998, pp. 44–74.

NOTES ON THE EDITION

The basis of our edition is **ED** (see Preface). Like in the 2nd Sonata op. 19, here, too, no effort is made to elucidate the filling-in of bars with triplets, which constitutes the norm particularly in the first movement, by means of corresponding numbers and brackets. The tabular list of alternative readings cites all substantial discrepancies between **ED** and **NA** while omitting the deletion of superfluous accidentals and the addition of missing ones (they are identified by small print in the musical text), except in the case of doubt or when mentioned in the Critical Report (CR) von **NA**. All accidentals, even if only cautionary, are presented without brackets; those not supplied by Scriabin appear in small print. Additions in **NA** have been adopted only if they are actually corroborated by parallel passages. All further standardization is left to the discretion of the user. Conjectures and additions

included in **NA** or by the present editor are indicated by small print, dashed lines, or square brackets. Pavel Lobanov's transcription of the piano rolls made by Scriabin of the 3rd Sonata (**Hup1908**, only 1st and 2nd movements) was primarily consulted for clarification of cases of doubt, yet we have also included striking deviations from the musical text in the list (concerning the nature and informative value of this source, see Preface). We took additional information from **SO**, in which the performance instructions may have an authentic character because of the close relationship between Sofronitsky and Scriabin. Only in cases of doubt have we drawn on the Soviet complete edition of the piano works: Aleksandr Skryabin: *Polnoye sobraniye sochineniy dlya forte-piano*, ed. Konstantin Igumnov, Yakov Mil'shteyn, and Lev Oborin, 3 vols., Moscow, 1947–53 (**GA**).

SPECIAL COMMENTS

Method of citation for comments: Bar no., Staff (t = top, b = bottom), Comment.

MOVEMENT I

1 **ED** and **NA** have incorrect spelling "Dramatico" rather than "Drammatico".

1ff. Concerning Scriabin's own execution of the octave appoggiaturas, the pedal markings, and the wide chords in **Hup1908**, see Preface.

1, 3, 9, 13, 43, 45, 51, 52–54, 95, 97, 127, 133, 135, 141, 143t; 51, 137, 139, 141–142b In **ED** the middle voice of the chordally fanned-out central motif is only single rather than double dotted in most passages in the top staff; in mm. 45, 52–54, 95, 97, 133, and 143t it is even notated in entirely undotted quarter-notes, and in 13t as a half-note. Double dotting is found in **ED** only in mm. 20, 64, and 142t. In all cases, only a note duration corresponding to the outer voices seems to make musical sense, i. e., double dotted. In the transcription of **Hup1908**, Scriabin's extremely inconsistent notation was adopted without comment from **ED**, which means that the transcription of these passages probably does not represent the actual realization. **NA** standardizes without comment all the relevant passages to double dotting; we concur. In the analogous passages appearing in the bottom staff (l.h.), **ED** almost always displays the note duration correctly; exceptions are in mm. 51, 137, 141–142b undotted, in m. 139b single-dotted quarter-note. Cf. also the comments to mm. 43 and 45 as well as movement III, mm. 51 and 53b.

2, 4t In **ED** the opening 8th-note rests are for two voices both in the upper as well as in the lower voice, yet in the further course of these bars, and also of the entire movement (cf. m. 6ff. and the recapitulation m. 96ff.), such multi-voice rests are not implemented any further, for which reason we also simplify here.

5t, 99t **NA** adds tie $g^{\sharp 2}$ – $g^{\sharp 2}$ without explanation here and in the recapitulation m. 99 (CR); **Hup1908** confirms the tone repetition in both passages, for which reason we do not follow **NA**.

8, 9t In **SO** the slur and tie, respectively, are lacking.

31, 33, 109, 111t For each of the first chords of the melodic line, **SO** explicitly suggests in footnotes the anticipation of the lower tone by means of an appoggiatura; Scriabin, however, does not play any chord breakings in **Hup1908**.

32, 110b In **ED** the e^1 is dotted here, however the $c^{\sharp 1}$ in the parallel passage in the recapitulation m. 110 is not. A difference can be ascertained neither in the transcription of nor in listening to **Hup1908**. **NA** deletes the dotting; we amend it in m. 110 in the assumption that the tone correlates in each case with the lowest voice. The deletion without comment of the quarter-note rest in both bars in **NA** is inadmissible, since through it Scriabin retains the four-part texture of the bottom staff over the whole bar, even if the distribution of the parts is musically not exactly entirely logical.

37t Tie e^2 – e^2 lacking in **SO**; **Hup1908** confirms the tie.

42 **NA** adds a tie for e^0 on the last beat (CR); **Hup1908** confirms that the tone is not articulated again (Lobanov's transcription is faulty here).

43, 45, 133, 135t **ED**, **NA**, and **GA** have an 8th-note and 8th-note rest on the last beat in each case; the transcription of **Hup1908** leaves the musical text unaltered. This deviation from the other appearances of the head motif (as dotted 8th- and 16th-note rest) is however difficult to interpret in spite of the obvious direct parallel between the exposition and recapitulation. Scriabin possibly thought of a quicker fading away of the sound, however the pedal sustained to the following upbeat and the unchanged l.h. speak to the contrary. We therefore consider the notation of **ED** to be an oversight (which was perhaps carried over while copying from the exposition to the recapitulation) and consequently adapt it to the model of m. 1, but point out to the player that he also has to correspondingly shorten the middle voice of the r.h. should he decide to the contrary; see also the comment to mm. 1, 3, 9, etc.

44, 134t The closing 8th-note triplet rest was deleted without comment in **NA** and **GA**. It is however necessary because it indicates that the chord of the r.h. has to be ended before the 16th-note upbeat in the l.h., analogous to all such upbeat passages and here all the more imperative, since $c^{\sharp 2}$ and c^1 would otherwise collide.

44b In **ED** the \natural before g^0 is lacking on the 3rd beat, which was presumably erroneously stemmed to the upper voice; we correct after **NA**, cf. also m. 134.

55, 59, 65b We amend phrasing slurs, like **NA**, analogous to m. 63.

- 56t In **NA** the dotting of the 8th-note in the upper voice is lacking.
- 57b **NA** adds # before $d^{\sharp 1}$ (CR) with reference to Scriabin and m. 61; Scriabin plays d^{\sharp} rather than d (**Hup1908**), yet the # is erroneously not amended by Lobanov in the transcription.
- 66t The rhythmic notation of the octave-transposed lower voice poses problems. In **ED** and **NA** the octave b^0 - b^1 on the 2nd beat is notated as an 8th and the octave d^1 - d^2 as a quarter and graphically assigned to the first two 8th-note triplets of the upper voice. The 8th-note rest at the end of the bar speaks for a polyrhythmic interpretation as regular 8th- and quarter-notes; in this way the lower voice would be completed, even if this 8th-note rest in **ED** is above the 16th-note rest, that is to say, contrary to the distribution of the voices (many later editions therefore have their positions reversed, yet the fact that the subsequent melody line beginning with an upbeat is not the continuation of the short motivic interjections of the upper voice speaks to the contrary). We incline to this polyrhythmic interpretation. **Hup1908** however shows that Scriabin played it in a third, completely different manner, namely in even quarter-notes in all three octaves of the lower voice; this could mean that the 8th-note flag of the second octave was an error, and the 8th-note rest a subsequent emendation that cemented rather than rectified the mistake.
- 70b **ED** erroneously has the ♯ before g^0 rather than a^0 ; we correct like **NA**.
- 76, 80t **ED** has a quarter-note as the last tone of the upper voice, which would mean a technically impossible and harmonically absurd prolongation into the upbeat chord; we correct it, like **NA** (CR), to a dotted 8th-note with 16th-note rest. The transcription of **Hup1908** leaves the musical text unaltered.
- 81t In **ED** the middle voice on the 1st and 2nd beats is erroneously notated as a single quarter-note on the 3rd 8th of beat 1; we correct it, like **NA**, analogous to m. 77. The transcription of **Hup1908** leaves **ED** unaltered.
- 84, 87b **ED** has an accent on the 8th-note b^0 of the upper voice on the first beat in m. 88; **NA** amends without comment an accent also on the b^0 in m. 84. These accents do not however make sense musically; it seems more likely that the supposed accent in m. 88 was really a decrescendo sign falsely interpreted by the engraver (cf. mm. 78 and 82). We correct and amend it in this sense. **SO** possibly felt himself compelled by the two accents in **NA** and **GA** to add further accents in m. 92b (on $b^{\sharp 0}$ and $g^{\sharp 1}$) and in m. 93b (on a^1).
- 85, 119b We add ties, like **NA** (CR), on d^0 and $c^{\sharp 0}$, respectively; **Hup1908** confirms the tying-over.
- 92t In **ED** the 2nd tone of the 8th-note figure is presumably inadvertently b^1 rather than $g^{\sharp 1}$; we correct it, like **NA** with reference to all analogous passages, to $g^{\sharp 1}$ (CR). The transcription of **Hup1908** leaves b^1 unaltered.
- 93–94t/b **SO** adds crescendo signs in mm. 93t and 94t, moreover in 93b an accent on a^1 and in 94b tenuto marks on the three tones of the upper voice.
- 94t In contrast to m. 93, the undotted half-note of the lower voice is a further example of imprecise notation: **Hup1908** shows that all the voices of the r.h. and l.h. break off together before the upbeat to the recapitulation (the transcription even reproduces a short general rest that is however not audible).
- 98b It should be noted that the second chord deviates from the model in the exposition (in m. 6: with $c^{\sharp 0}$); **Hup1908** confirms the deviation.
- 100t We amend the staccato and adjust the duration of the last tone of the middle voice, which is notated as a quarter-note in **ED**, analogous to m. 6.
- 105–106b, 107–108b **NA** adds a tie b^0 - b^0 in mm. 105–106b with reference to mm. 27–28 (CR), and a tie $e^{\sharp 0}$ - $e^{\sharp 0}$ without comment in mm. 107–108b (analogous to mm. 29–30b). However, in **Hup1908** Scriabin articulates the tone in question twice both in mm. 27–28b (in spite of the tie there!) as well as in mm. 105–106, and likewise the $e^{\sharp 0}$ in mm. 107–108b; he ties over only the $g^{\sharp 1}$ in T. 29–30b. We amend both ties after the model of the exposition bars, but point out the general freedom in execution that the composer allowed himself (see Preface).
- 110b See m. 32 above.
- 116–119 In **Hup1908** Scriabin leaves out bars 116–119, and instead plays an only slightly altered transition (cf., concerning this, the comments and the musical example in the Preface).
- 121t **ED** has a ♯ before e^1 rather than before g^1 , which **NA** interprets as an engraver's error and corrects it (CR); **Hup1908** confirms e^1 (rather than $e^{\sharp 1}$), however the transcription overlooks this and leaves the text of **ED** erroneously unaltered.
- 122t We add, like **NA**, the # before $c[\sharp]^1$ on the 2nd beat of the upper voice (CR); **Hup1908** confirms c^{\sharp} .
- 125, 127b We follow **NA** in the emendation of phrasing slurs in the upper voice, cf. mm. 47, 51ff. and the comment to m. 55.
- 126b **ED** has *A* stemmed separately, we follow **NA** in grouping *A* and $c^{\sharp 0}$ in a chord, analogous to m. 128.
- 128t In **ED** the rests before the entry of the upper voice are lacking; we amend them, like **NA**, cf. m. 126t. Similarly, we follow **NA** in stemming $c^{\sharp 1}$ together with the octave on the 1st beat, cf. m. 126.
- 129b **ED** does not have a # before the octave of the 3rd beat, thus nominally still g^{\sharp} ; we correct it, like **NA**, through emendation of the acciden-

tals. In a footnote, **SO** explicitly calls attention to the necessary conjecture that it should be a $g\sharp$. In **Hup1908** Scriabin plays $g\sharp$, yet the transcription overlooks this and, like **ED**, does not have a \sharp ; the passage is not even mentioned in Lobanov's commentary.

130t **ED** erroneously notates the middle voice on the 2nd beat as a quarter-note with 8th-note rest. **NA** combines this $b\sharp^1$ with the upper voice to an 8th-note group and deletes the 8th-note rest. We retain Scriabin's intention of separate voice leading and correct the duration of the note to an 8th, since in view of the following repetition of $b\sharp^1$ in the l.h., a quarter-note would not make any sense.

132t We follow **NA** in the lengthening of the middle voice by means of a tied-over 8th-note with double dotting.

137, 141, 143b In **ED** the phrasing slurs for the upper voice in mm. 137b and 141b are lacking, and, on the other hand, the slur in m. 143b begins too early, i. e., on the first beat. We amend and correct, as already done in **NA**.

137b The head motif, appearing here in the l.h. in triplets rather than dotted, could be a notational error; **NA** accordingly alters the 1st beat to a dotted 8th and 16th (CR). Scriabin's own interpretation in **Hup1908** shows, however, that a conscious slowing down or broadening of the tempo is intended here, which brings about a lessening of the dramatic tension. **GA** and **SO**, in contrast to **ED** and **NA**, add a tie for $c\sharp^1$ in the middle voice of the l.h., yet **Hup1908** documents the tone repetition, which does not, however, represent a compelling argument against tying-over (see Preface).

MOVEMENT II

1ff. The placement of the slurs for the anapestic octave figures of the l.h. is incomplete in **ED**; **NA** does not amend them. A standardization of the phrasing is conceivable for all analogous passages and undoubtedly also makes musical sense; we have however limited ourselves to emendations based only on the model of mm. 1–8. As for the interpretation of the likewise not always consistently notated tied-over octave appoggiaturas that seem to contradict the sustained pedal as well as the staccato, Pavel Lobanov, in search of an explanation and interpretation of this unusual notation, undertook a statistical evaluation of the actually played duration of the two 16th-notes of this upbeat motif in the first part of the movement (**Hup1908**, pp. 99–100). The assumption that the tying-over should lead to a lengthening of the note values and with that to a retardation of the target note was confirmed in 5 of 7 cases (appoggiaturas to mm. 2, 6, 12, 32, and 46): the

second 16th-note here is longer than the first, albeit by temporal values that do not deviate at all from the proportions of note duration in the normally notated parallel passages without appoggiatura. In two cases (appoggiaturas to mm. 4 and 34), the tied-over 16th-note was even shortened in relation to the first 16th; since these two bars correspond to one another within the thematic framework, this can hardly be a coincidence: a desire for streamlining obviously dominated at the immediate repetition of the head motif. Through the agogics of his playing, Skrjabin made a mockery, as it were, of the idiosyncratic notation. Without wanting to impose a specific execution on the player, the basic idea of the tied-over appoggiatura indeed appears to be an emphatic retardation.

13t We amend the staccato after m. 5, cf. also mm. 18, 22, 27, and 87.

17, 21 According to **SO**, to be played "senza Ped." **Hup1908** shows that Scriabin actually does play m. 17 entirely without pedal, and m. 21 only with a very short application of the pedal.

19, 26, 28–29, 36–38, 88–90t The notation of the middle voice as a separate quarter-note, which collides mathematically with the upper voice, does not express in these bars that which is actually playable, but that which is musically meant (cf., however, mm. 6–8t, 14–16, 20, 23–24, etc.). In the condensed animato version of mm. 39–41 and 91–93, too, the technical logic is subordinated in the same manner to the consistent voice leading of a quasi orchestral texture.

25, 27t **NA** assumes e^b2 rather than f^2 in the last chord of the r.h. in m. 25 with reference to m. 27 (CR). Not only the different harmonic progression offers possible arguments against this, but also the identical chordal structure in mm. 5, 13, 35, and 87. In **Hup1908** Scriabin plays f^2 in the last chord both in m. 25 as well as in m. 27! In all probability, it is m. 27 that has to be corrected, not m. 25.

31–38b The emendation of slurs, accents, and staccato dots is made here after the literal recapitulation in mm. 83–90. **NA** amends only in mm. 31–34b. In view of the *sf*, we dispense however with the emendation of the tautological accents in mm. 36 and 37 analogous to mm. 88 and 89; see also the comment to m. 90.

32, 44b **ED**, **NA**: \flat lacking before c^b0-c^b1 and g^b0 , respectively; we follow **GA** in the emendation of all three, cf. mm. 2 and 96.

35t In **ED** the b^b1 in the middle voice is notated as a quarter-note; we correct it, with **NA**, to an 8th-note (cf. m. 87). The emendation of the staccato, after m. 87, is not found in **NA**.

40b, 86b We add, with **NA**, the \flat before G^b1 and g^b0 , respectively.

42t We amend the last 8th-note rest of the lower voice, after **NA**, analogous to m. 94.

- 43–44b We add, like **NA**, a slur, which is corroborated by all analogous passages of the beginning of the theme; a tied-over appoggiatura presumably also has to be amended, but see, concerning this, the comment to m 1ff.
- 46t **NA** assumes that the octave b^0 - b^1 has to be sounded again on the first beat of the bar and that the middle voice, as a half-note, lasts the whole bar (CR). **Hup1908** proves the assumption that the notation here could be incomplete: Scriabin doubles the first three tones of the upper voice at the lower octave after the pattern of the previous bars. The transcription does not provide any information about the duration of the notes of the middle voice; **GA** lengthens e^1 by means of dotting and an 8th-note rest.
- 54, 58, 72t The 8th-note rest (two-part notation) of the melodic upbeat at the end of the bar does not seem to make sense, but can hardly be interpreted as an error. Cf., by way of comparison, the one-part notation at the end of mm. 50 and 76. We retain the inconsistent original notation, since it presumably traces back to Scriabin.
- 58b In **ED** the quarter-note g^0 is dotted, which does not make any sense with respect to m. 54 or in view of the tone repetition in the lower voice; **NA**, **GA**, and **SO** retain the dotting; we delete it.
- 64t We amend, like **NA**, a tie in the upper voice, cf. m. 66.
- 77–78t We follow **NA** in the emendation of all three slurs, with reference to mm. 51–52 and 55–56 (CR). **Hup1908** confirms that the tones are not rearticulated.
- 82–96 **SO** amends the indication “una corda” in m. 82, certainly in analogy to the beginning of the movement. However, this is not a literal recapitulation of m. 1ff., but rather of the recurrence of the theme in mm. 31–45. Since Scriabin does not indicate when the soft pedal is canceled, the execution of “una corda” in the whole movement is up to the discretion of the player.
- 90b **GA** amends an accent in keeping with mm. 88–89, but the diminuendo could possibly be a reason for its absence. The combination of *sf* and accent is in any case redundant; cf. also mm. 36–38 above.
- 92b **ED** and **NA** have staccato on the first 8th-note; we adjust to tenuto.
- 94t We amend, like **NA**, the slur, analogous to the first half of the bar.

MOVEMENT III

- 2b Concerning the execution of the 16th-notes of the fanfare-like octave motif as thirty-second notes, which is documented both by **S** as well as by Scriabin’s own recording **Hup1908**, see Preface and the comment to the sketches

below. In **NA** the dotting of the 8th-note rest is erroneously lacking.

- 4b We amend, like **NA**, accents, cf. mm. 2, 10, and particularly m. 12.
- 11t The voice distribution on the last beat appears to be more correct here than in m. 3; we intentionally leave the text unaltered.
- 16b We detach the half-notes as independent chords, contrary to **ED**, **NA**, and **GA**.
- 17t In **ED** the quarter-note $c^{\sharp 2}$ of the upper voice is not dotted; we follow **NA** and amend it, cf. m. 21.
- 18, 22b The lower voice in these bars is incompletely notated in **ED** and **NA** as a half note without a dot; **SO** amends the dot in brackets. **Hup1908** and **S** show that Scriabin wrote and played it dotted, cf. the comment to the sketches below.
- 19, 23t In **ED** the \natural before $g[\sharp]^1$ is lacking at the beginning of the bar in each case. **NA** amends with the explicit annotation “according to Scriabin’s own instructions” (CR). The sketches (**S**) prove that g was intended from the very beginning, see the comment to the sketches below.
- 23t/b We amend, with **NA**, the \natural before d^1 and the phrasing slur analogous to m. 19.
- 30t We amend the \sharp before $a^{\sharp 0}$ in the lower voice after **NA**.
- 45, 47b We amend the missing accents in the octave motif after **NA**, and the accent on B_1 in m. 47 after **SO**.
- 47t In **ED** the 2nd 16th-note of the upper voice is e^2 ; **NA** corrects with \sharp to $e^{\sharp 2}$ “suivant l’indication de Scriabine lui-même” (CR); **GA** and later editions point out the situation in **ED** in a footnote. Since Scriabin clearly plays e rather than e^{\sharp} in **Hup1908**, the decision for e^{\sharp} is questionable at the very least, even if a manipulation of the piano-roll recording by the technicians cannot be ruled out; cf. the Preface concerning this.
- 48b We amend, as already **NA**, the phrasing slur analogous to m. 47b.
- 51, 53t **ED** notates the tied-over tone of the middle voice in m. 51 as a half-note, in m. 53 as a quarter-note; we correct, with **NA**, in both cases to a double-dotted 8th-note, corresponding to the octave doubling in the l.h.; cf. also the execution of movement I, m. 1ff.

MOVEMENT IV

- 1ff. b **NA** points out that in the Presto Scriabin made the following change “qui lui permettait de prendre un tempo fantastiquement rapide” in the difficult-to-execute accompaniment pattern



- 4t In **ED** the dotting of the half notes is lacking; we amend, like **NA**, after the model of m. 2.

- 9–12t Contrary to the sources, we move the phrasing slurs to the lower voice, analogous to the continually recurring thematic model mm. 1–4; cf. also the comment to m. 183ff.
- 13–16t **ED** has the 1st beat in each case in two parts, with a quarter-note rest as the upper voice and two 8th-note rests and 8th-note as the lower voice. This notation does not make musical sense (cf., for example, mm. 6–8) and we have therefore simplified it as in **NA**.
- 18b We follow **NA** in the completion of the half-note a^0 of the middle voice by dotting, for which there is no exact parallel passage, but cf. mm. 213 and 216.
- 20b **NA** assumes that the 8th-note $B\sharp$ is tied over to the half-note (CR). **GA** and **SO** adopt the tie; **Hup1908**, however, has a tone repetition.
- 25t **SO** amends, presumably inadvertently, a tie for $c\sharp^2$.
- 40, 140t Above the three sounding voices in m. 40, **ED** has a further, fourth voice notated by quarter-note rests, but not, on the other hand, in the recapitulation m. 140. **NA** and **GA** adopt the notation unaltered; we delete the rests of the redundant fourth voice in m. 40, analogous to m. 140. The dotting of the $c\sharp^2$ half-note in m. 140 in **ED** was deleted already in **NA**; we follow **NA**, although only this dotting could explain the addition of a fourth voice in m. 40, and although **Hup1908** does not preclude that this tone was actually sustained to the end of the bar.
- 45, 47, 145, 147 **SO** points out by means of dashed lines that the arpeggios are not to come before the beat, but on the beat in each case. **Hup1908** tends to bear out this interpretation.
- 48b Emendation of the cautionary accidental \natural before e^1 after **NA**.
- 51, 151t We amend, like **NA**, the rests in the lower voice, cf. mm. 53 and 153.
- 70t In **ED**, **NA**, and **GA** the middle voice is incompletely notated; we add a quarter-note rest, since a lengthening of a^1 to a half-note would be precluded by a collision on the 2nd beat.
- 80, 82t We amend the two dottings, like **NA**, cf. m. 88 and 90.
- 93t In **ED**, contrary to all analogous passages, the two chords on the 2nd beat are notated as dotted 8th and 16th. We adjust, like **NA** and all later editions, to even 8th-notes, since **Hup1908**, too, confirms this.
- 95–98b In **ED** the beaming of the 16th- and 8th-note groups is inconsistent; we standardize them, like **NA**.
- 98t In **ED** the \natural before e^1 is lacking; we amend, like **NA**, this and the necessary \flat in the further course of the bar.
- 103–115t/b The two-part notation, presumably tracing back to Scriabin, even of those bars in which a voice rests throughout is incompletely and inconsistently realized in **ED**. We retain the notation in order to illustrate the polyphonic intention and amend the few missing rests, without bringing about consistent two-part writing throughout. That Scriabin's desire for polyphonic notation was somewhat over ambitious is shown by the fact that in **ED** the first 8th-note in m. 105t is provided, in spite of the whole rest above it, with a double stem in two parts, which is already corrected in **NA**.
- 117b The first beat is notated in **ED** as a quarter- and 8th-note, thus presumably to be understood without comment as a triplet, as in mm. 206, 212, and 215 (see there). Contrary to **ED** and **NA**, **GA** alters it in the sense of a rhythmically exact repetition of the octave motif from the previous bar, i. e., to a normal 8th-note, and additionally amends an 8th-note rest before the octave A_1-A , which is now to be interpreted as the lower voice. In view of Scriabin's agogic liberties, **Hup1908** allows an interpretation both as a triplet 8th-note as well as a normal 8th-note. Therefore, an emendation after **GA** does not seem compelling.
- 118t **ED** erroneously has $d\sharp^2$ rather than d^2 in the first chord; we delete the \sharp , like **NA**.
- 119/120t The emendation of the dotting follows **NA**, cf. m. 100 and also the comment to m. 18.
- 130/131t/b Contrary to all other sources, which have even 8th-notes, Scriabin plays the two chords on the 2nd beat in m. 130 r.h. as dotted 8th and 16th (**Hup1908**), i. e., he does not change the rhythmic structure of the recurring motive; this error in the printed sources has never been noticed before. We follow **NA** in the emendation of a \ast and \sharp as well as in the correction of the slur placement.
- 140b Scriabin's different treatment of the dynamics in comparison to the model m. 40 should be noted; we suggest a conformation through the addition of a decrescendo at the end of the bar, corresponding to the melodic line.
- 145, 147b We follow **NA** in the emendation of rests (cf. mm. 45, 47), in the correction of the upper voice in m. 147 from half-note (**ED**) to quarter-note, and in the new placement of the 8th-note rest, which is placed too low in **ED** (cf. m. 47).
- 159 The emendation of the indication "Tempo I" was made after **SO**, cf. m. 59. The repeat of the immediately foregoing bars is presumably to be executed as an accelerando, cf. m. 54ff. and the transition from movement III to movement IV.
- 168t The last beat of the middle voice is lacking in **ED**; **NA** adds a dot. We however interpret the sequence of this bar (m. 172) as a pattern and therefore amend the tone repetition as a quarter-note.
- 170, 174b **SO** provides the octave motif (upper voice l.h.), which is already emphasized by Scriabin by means of an f , with five additional accents each

time in order to strengthen its quality as a signal.

- 183–184, 185–186, 191–192, 194–195t In **ED** the phrasing slurs are each placed above the upper voice; we move the slurs, like **GA**, in keeping with the musical logic, to the lower voice, cf. also m. 67–70 and the comment to mm. 9–12.
- 197b **NA** amends three cautionary accidentals before the 1st chord.
- 203, 207, 209t We follow **NA** in the emendation of the dotting.
- 204t In **ED** the middle voice on the 3rd beat is lacking; the emendation by **NA** of $a^{\sharp 2}$ (CR) is undoubtedly correct, cf. m. 210.
- 206, 212, 215b As already in m. 117, **GA** does not interpret the 1st beat as triplet notation, but rather corrects it to two 8th-notes (cf. m. 218ff.). **Hup1908** clearly documents in mm. 206 and 212 the asymmetrical triplet interpretation, which only then gradually shifts in the direction of a symmetrical division of the beat.
- 207b, 214t, 225b The emendation of dottings in the middle voices follows **NA**, but is however not entirely certain; cf. the annotations to mm. 18 and 119/120.
- 215–216b We add, like **NA**, a slur, cf. the foregoing and following bars.
- 224t We add, like **SO**, a tie for a^{\flat} , which is confirmed by **Hup1908**.
- 230–235 Since no pedal markings are given for these bars in the musical text, **Hup1908** is particularly helpful here: Scriabin fills the rest bars 231, 233, and 235 almost entirely with the sound of the respective previous bar sustained by the pedal.

SONATA NO. 3, OP. 23, SKETCHES

Autographs or sketches of only a very few of Scriabin's early works have been preserved. In the case of the 3rd Sonata, several pages of sketches have fortunately come down to us, which on the one hand afford valuable insights into the composer's studio, and on the other hand provide information with which doubtful passages in the printed editions can be checked and, if need be, corrected. In the following, we reproduce the main parts of the sketches from the Scriabin Collection of Moscow's Glinka Museum (**S**), together with a description and information about special details.

f. 31, no. 10, fol. 1r (see Example 1, p. 26)

This is a first version of the beginning of movement III, mm. 1–6. The main theme is still in the false key of E Major (rather than B Major). The melody is already "finished," but the middle voices (notice in m. 2 a later deleted counter voice in the tenor) and the harmonic fundament are still incomplete.

f. 31, no. 90, fol. 9v (see Example 2, p. 26)

This is a sketch of the triumphal return of the main theme of movement III at the end of movement IV (there mm. 201–216). The characteristic combination with the chromatic descending main theme of movement IV is already executed here. Also the wide spacing of the supporting chords of the l.h. high into the treble (treble clef) is already present. The position of the chords, however, is partially still quite far removed from the final version, especially toward the end of the sketch. Middle voices and octave transpositions of the melody have only partly been executed. Interesting is also that the dotting of the half notes is incomplete (in the second bar, for example, in the top staff only the two lower tones, but not however the two upper tones), an inadvertent error that is still to be found in **ED** (cf. CC to mm. 203, 209).

f. 31, no. 90, fol. 10r (see Example 3, p. 27)

These eight bars show the embellished recapitulation of the main theme in movement III, mm. 32/33–40, already very close to the final version. The thirds in the upper voice of the l.h. in the first bar represent a remarkable deviation. This sketch is of fundamental importance because of the double dotting of the fanfare-like octave repetition in the second bar in the l.h., which is certainly only inadvertently notated as a ninth here: in **Hup1908** Scriabin shortens the fanfare-like octave leaps of the l.h. to thirty-second notes already in the first movement, and he does this also in the third movement with all the octave fanfares in mm. 2, 4, 10, 12, 34, 45, 47 (the recording is quite clear in these passages, even without scholarly transcription); in **Hup1908** Scriabin also shortens the octave upbeat of the r.h. in m. 14 to m. 15 in a similar manner (cf. m. 38/39). The notation in **ED** in movement III, m. 34, also speaks in favor of the execution of these passages as thirty-second notes where the octave sixteenth notes stand graphically *behind* the last of the preceding sixteenth notes, which certainly cannot be explained as merely being due to a lack of space. In short, Scriabin thinks in thirty-seconds, plays thirty-seconds; he presumably also places them accordingly in the autograph (T. 34), but notates the exact note values *only here* in this sketch. The user of this edition, if he is interested in authenticity in the sense of historically informed performance practice, is expressly encouraged to play double dottings with thirty-second notes in all these passages – contrary to the notation of the "Urtext."

f. 31, no. 90, fol. 11r (see Example 4, p. 28)

This page contains bars 17–20, 27/28–29, and 30/31–32 from the middle section of movement III. Remarkably, the new theme begins here with a repeat of the descending opening of the theme. Scriabin replaces this repetition of the motif in the final version by the dotted upbeat motif of the l.h., which is still lacking here in the sketch (it appears in the fourth system in the r.h.). Instead, a small melodic contrary motion in the tenor, which Scriabin later deleted, is found in the second bar of the sketch. In the fourth bar appears the ♯ before g^{\flat} , which is lacking in **ED** and explicitly commented on in the CR of **NA**, and that therefore can be considered

confirmed (cf. CC to mm. 19, 23). The continuation of the theme (fourth system) still takes place without the echo-like repetition of the phrases, thus compressed, as it were. The bridge to the recapitulation of the A section (fifth system), which contains adventurous harmonic progressions in the final version, still deviates noticeably from the final version in the circling middle voice; the missing bass voice also allows the conclusion that this “forceful” harmonic passage was not yet worked out.

f. 31, no. 90, fol. 11v (see Example 5, p. 29)

f. 31, no. 90, fol. 12r (see Example 6, p. 30)

On these two pages are found harmonic studies for the chromatic passage in the fourth movement, m. 75ff. On fol. 11v these sequences are executed rather schematically (marked “I”). On fol. 12r (upper system) are two bars with sixteenth-note accompaniment, then two bars with the final triplet accompaniment. One notices from these sketches that Scriabin worked quite intensively on the complex harmonic progressions (with contrary chromatic motion of the outer voices). Moreover, eight bars of an almost final version of the main theme of movement III are found on fol. 12r (mm. 1–8), in which the double-dotted octave fanfares are already reduced to single dots (cf., concerning this, Example 3 above).

APPENDIX

SONATA IN C-SHARP MINOR (1887, FRAGMENT)

SOURCES

A Autograph

Moscow, Gosudarstvennĭy memorial'niy muzey A. N. Skryabina, [inventory no.:] 196 (olim 647/180). 2 fols. (3 pp.), 37.5 × 25.3 cm. The autograph is a fair copy in black ink with traces of reworking in pencil. Scriabin wrote “N^o 12 / Sonate (Cis moll)” above the beginning, and noted the name of the dedicatee, “O. Monighetti,” in broad lettering in the right margin of the first and the third pages of music.

ED First edition

In: Alexander Skrjabin, *Jugendwerke für Klavier*, ed. Daniel Bosshard, Ardez: Edizioni Trais Giats, 1997, pp. 97–102.

NOTES ON THE EDITION

In the catalogue of works by Daniel Bosshard (*Thematisch-chronologisches Verzeichnis der musikalischen Werke von Alexander Skrjabin*, Ardez 2002) this fragment appears in the Appendix as number 11. The basis of our edition is **A** (a facsimile of the first page of music is found in Valentina Rubtsova, *Aleksandr Nikolajevich Skryabin*, Moscow 1989, p. 67). The idiosyncrasies of the notation were retained as far as possible, for example, the tying-over of equal note values in mm. 1, 24b, 43b, 44b, 47b, 48b, 69b, 83b, and 84b, whose meaning is unclear. Contrary to **ED**, the placement of many passages of the l.h. in the top staff has been retained (mm. 22–24, 59, 62, 68), since an execution by the r.h. could be implied here; it is at least very comfortable in most cases. A striking inconsistency is the complete lack of rest signs in the synco-

pated upper voice in mm. 73–80: Scriabin possibly intended continuous half-note chords here rather than quarter-notes separated by rests. In a number of cases there are uncertainties in the placement of accidentals, which cannot always be clarified by means of parallel passages; cases of doubt are listed below.

SPECIAL COMMENTS

Method of citation for comments: Bar no., Staff (t = top, b = bottom), Comment.

- 14 The whole bar is enclosed by penciled-in parentheses and provided with the annotation “b dur” (B-flat major), obviously as an instruction for an enharmonic simplification of A-sharp major to B-flat major. This indication makes it very probable that the bass octave of the l.h. has to be $A\sharp_1-A\sharp (= B\flat_1-B\flat)$; **A** and **ED** have A_1-A .
- 15/16 **A** cancels the key signature at the beginning of m. 15, yet there are again four sharps after the system break in m. 16, possibly because the systems were prepared already before the entry of the notes (an analogous correction by overwriting the 4 sharps with 4 naturals is found in **A** at the beginning of the line at m. 54).
- 15b 3rd 8th-note: **ED** erroneously has $g:\flat^0$ rather than $g:\sharp^0$. It would possibly be more correct harmonically with $f:\sharp^1$ rather than $f:\sharp^1$ in the r.h. of this same passage, yet **A** is unequivocal here.
- 24b The separate stemming of $f:\flat^0$ and $e:\flat^0$ as quarter-notes was added subsequently in pencil (not in **ED**).

- 27b 5th 8th-note: **A** has the quarter-note g^1 of the upper voice additionally stemmed to the 8th-note e^b of the lower voice.
- 32b 7th 8th-note: in **ED** g^0 (most likely meant is g^b) is lacking in the chord.
- 34t 4th quarter-note: in **ED** the lower voice has been altered to match m. 6 (8th-note motion $g^{\#0}-f^{\#0}$); however, we do not find this compelling.
- 38b 1st quarter-note: in **ED** the $C^{\#}$ was presumably inadvertently not stemmed to the upper voice as well. 3rd and 4th quarter-notes of the upper voice: **A** and **ED** have (contrary to all parallel passages) $a^{\#0}$ rather than $g^{\#0}$, as would be expected, as the uppermost tone of the chord, and this is additionally corroborated by a \sharp placed at the beginning of the line after the system break within the bar. However, the sequence in m. 39 shows that it must have been an error by the composer.
- 40b \sharp before A/a^0 on the 1st beat seems corroborated by $a^{\sharp1}$ in the r.h.
- 45t Upper voice, 1st quarter-note: **A** and **ED** have a^0 , yet the following \natural makes $a^{\#0}$ a certainty.
- 46–48t/b Here as well, we assume that Scriabin intended a^{\sharp} instead of a (**A**, **ED**).
- 57t 5th 8th-note: **ED** lacking appoggiatura a^1 .
- 60b We assume, contrary to **A** and **ED**, an octave marking above the 5th 8th-note f^2 , i. e., f^3 (cf. m. 56).
- 65t **ED** has erroneously interpreted the accidental as a note head and thus as a part of the chord (f^1).
- 68t 3rd and 4th quarter-notes: **ED** amends, presumably because of the reading error in the l.h., \sharp before f^2 and accordingly a \natural before f^1 .
- 68b 1st 8th-note: **ED** erroneously has d^0 rather than f^0 .
- 81t 2nd quarter-note: **ED** erroneously reads the two \natural corrected in **A** to \flat (before b^b and c^b) in the lower and upper voices as naturals, which then have to be corrected by further accidentals at the recurrence of the tones.
- 83/84t Tie in the lower voice amended analogous to mm. 47/48.
- 84t 4th quarter-note: **A** does not have a filling in the lower voice; a rest could also possibly be placed here.

SONATA IN G-SHARP MINOR
(1892, FRAGMENT)

SOURCES

A Autograph
Moscow, Gosudarstvenniiy tsentral'niy muzey muzikal'noy kul'turi im. M. I. Glinki, fond 31, [inventory no.]: 153. 10 separate fol., 35 × 26.5 cm. Scriabin inscribed the first leaf in pencil as follows: "4-я соната / gis moll." (Fourth Sonata / g-sharp minor).

The miscellany of autograph sketches for a g-sharp minor sonata preserved in the Glinka Museum under one call number has remained unpublished until now. In the catalogue of works by Daniel Bosshard (*Thematisch-chronologisches Verzeichnis der musikalischen Werke von Alexander Skrjabin*, Ardez 2002), this fragment appears in the Appendix as number 39. Our edition reconstructs the beginning of the sonata (with variants) and gives additional fragments that are recognizable from the sketches as contiguous units, whose function within the whole of the work can however only be hypothetically determined. In view of motivic and stylistic similarities, as well as the thematic sequence on the upper mediant, the *Étude* op. 8 no. 5 in E Major can be considered the focal point for the broken-off sonata sketch:

SPECIAL COMMENTS

FRAGMENT 1

The beginning of the sonata is found on the first two pages of music of the miscellany, which are the only ones written in black ink, but in each case breaks off after a few bars. The first leaf includes mm. 1–3 (m. 3 with an alternative version for the top staff) and the first notes of m. 4 in the top staff; moreover, the sequence of the opening octave motif of the l.h. (later m. 5). The second leaf includes mm. 1–6 with additional phrasing slurs, whereby the r.h. in mm. 3–4 displays striking alterations; the following two bars are only realized in the top staff and break off after three notes of the melody in m. 8. On the third page of music, paginated at the upper right as page 6, are found mm. 3–4 and 7–10. The reworkings of mm. 3–4 tried out on this leaf of sketches, and their sequenced repetitions in m. 7–8, mainly have to do with the fashioning of the lower voice in the r.h.; they were obviously made after the broken-off fair copies. Since the versions provided with phrasing slurs presumably represent a later, more mature stage, they are given in our edition as the main variants, and the alternative (rejected) versions as *ossias* in small print.

FRAGMENT 2

A combination of the opening central motif with the melodic line from mm. 3–4 is notated on the leaf paginated as page 8. On the uppermost staves is found a two-bar sketch (with octave doubling of the l.h.), below this the whole four-bar phrase and its sequenced repetition (incomplete in the top staff), and after that two further, incompletely executed transpositions of the four-bar phrase. This is presumably a sketch for motivic-thematic work in the development.

FRAGMENTS 3 AND 4

Two presumably not immediately successive sections, notated on the unpaginated page facing page 9. The top system (staves 1 and 2) shows ten bars in unmarked $\frac{3}{8}$ time (Fragment 3). The key signature is also lacking, yet the obvious assumption of B major (as parallel major key to the main

key of g-sharp minor), for example, for a lyrical subsidiary theme, is called into question by the placement of sharps before $c^{\#0}$ in the 6th bar, before $f^{\#1}$ in the 8th bar, and before $d^{\#0}$ in the 9th bar. Conceivable would also be b minor or, more probably, e minor as imaginary key signature. In the system immediately below (staves 3 and 4) follows a version of bars 3 and 4 of the main theme transposed to E (major?), which is accompanied by flowing 8th-note motion rather than by octaves (Fragment 4). This might be a sketch for a recapitulation in which the theme returns in transformed major form. The relationship between the two elements is not clear. In the following fifth staff, the two-part figure of the r.h. from the second bar of the theme is again sketched. The last sheet of music, paginated as page 9, shows three-and-a-half bars of the main theme that contain a modulating continuation of the theme rather than a simple sequence.

(translated by Howard Weiner)

SONATA NO. 3, OP. 23, SKETCHES

(see above, pp. 22–23)

Example 1

Example 1 consists of two systems of musical notation. The first system has two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of notes and rests, including a half note, a quarter note, and an eighth note. The lower staff begins with a bass clef and contains notes and rests, including a half note and a quarter note. The second system also has two staves. The upper staff continues the melodic line with notes and rests. The lower staff contains notes and rests, including a half note and a quarter note.

Example 2

Example 2 consists of three systems of musical notation. The first system has two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains notes and rests, including a half note and a quarter note. The lower staff begins with a bass clef and contains notes and rests, including a half note and a quarter note. The second system has two staves. The upper staff continues the melodic line with notes and rests. The lower staff contains notes and rests, including a half note and a quarter note. The third system has two staves. The upper staff continues the melodic line with notes and rests. The lower staff contains notes and rests, including a half note and a quarter note.

Example 3

The image displays a musical score for 'Example 3', organized into three systems. Each system consists of two staves. The notation is complex, featuring a variety of rhythmic values and melodic lines. The first system includes a treble clef and a key signature of one sharp (F#). The second system features a key signature change to one flat (Bb). The third system continues with the one flat key signature. The notation includes eighth and sixteenth notes, rests, and various rests in the lower staff, suggesting a piano accompaniment or a multi-measure rest. The overall structure is that of a short musical exercise or study.

Example 4

The musical score for Example 4 is presented in five systems. The first system features a complex texture with multiple voices, including chords with 'x' marks and a melodic line with a slur. The second system continues this texture with more chords and a melodic line. The third system shows a transition with fewer notes and some 'x' marks. The fourth system has a more active melodic line with many notes and some 'x' marks. The fifth system concludes with a final melodic phrase and a chord.

Example 5

The first system of Example 5 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including a chromatic descent. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes.

I

The first system of Example 5, labeled 'I', consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including a chromatic descent. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes.

The second system of Example 5 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes.

2

The second system of Example 5, labeled '2', consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes.

The third system of Example 5 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes.

Example 6

The musical score for Example 6 is presented in six systems, each consisting of a grand staff (treble and bass clefs). The first system features a complex texture with multiple voices in both hands, including chords and moving lines. The second system is a continuation of the first, showing a similar dense texture. The third system introduces a more rhythmic and melodic focus in the right hand, with a steady accompaniment in the left. The fourth system continues this pattern, with the right hand playing a series of eighth-note figures. The fifth system shows a shift in the right hand's texture, with a more melodic line and a simpler accompaniment. The sixth system concludes with a final melodic phrase in the right hand and a simple accompaniment in the left.