

ALEXANDER SKRJABIN

AUSGEWÄHLTE KLAVIERWERKE

Œuvres choisies pour piano · Selected Piano Works

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Günter Philipp

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und andere Stücke

et autres pièces · and other pieces

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VORWORT

Alexander Nikolajewitsch Skrjabin wurde als Sohn eines Diplomaten und einer Pianistin am 6. Januar 1872 in Moskau geboren. Nach seinem Studium am Moskauer Konservatorium (bei W. I. Safonow, S. I. Tanejew und A. G. Arenski) bereiste er als Pianist das Ausland. 1898 wurde er Dozent für Klavier am Moskauer Konservatorium und ging später wieder ins Ausland, um 1910 endgültig nach Moskau zurückzukehren. Nach 1900 entstanden seine wichtigsten Werke (drei Sinfonien, „Poème de l'extase“, „Prométhée“, 4. bis 10. Sonate und andere Klavierwerke), die in zunehmendem Maße auf sein kühnes Lebensziel hin ausgerichtet sind: die Schaffung eines „Mysteriums“, das alle Künste zu einer großartigen liturgisch-künstlerischen Handlung verbinden und die Menschheit in einem Zustand höchster Ekstase über sich selbst hinaus erheben und erlösen sollte. Der Tod infolge einer Blutvergiftung riß den 43jährigen Meister am 27. April 1915 aus seinen nicht zu verwirklichenden Plänen.

Skrjabin zählt zweifellos zu den genialsten und faszinierendsten Erscheinungen der Musik zu Beginn unseres Jahrhunderts. Seine große Bedeutung als Komponist und sein Einfluß auf die neue Musik wurden lange Zeit verkannt, wohl nicht zuletzt deshalb, weil man seinen widersprüchlichen subjektiv-idealistischen philosophischen Ideen und Äußerungen ungebührliche Beachtung schenkte, anstatt sich ohne Voreingenommenheit direkt seiner kühnen Musik zuzuwenden. Es ist in der Tat verwunderlich, daß namentlich der Schatz seiner Klavierwerke heute noch bei Interpreten, Pädagogen und Publikum nahezu unbekannt ist, obwohl sie doch zu den schönsten, klanglich farbigsten, erregendsten und dabei in Form und Gehalt vollendetsten Schöpfungen der neueren Klaviermusik gehören. Während sich seine frühen Kompositionen einer größeren Wertschätzung und Beliebtheit erfreuen, wurden die Werke des reifen Meisters oft von Theoretikern einseitig interpretiert und falsch gedeutet. Man sah nicht das Zukunftsträchtige, die Vitalität und den Optimismus seiner Musik und hatte zu wenig Verständnis für die neue Harmonik mit ihren ungewohnten Zusammenklängen (auf der Grundlage des „prometheischen“ synthetischen Quartenakkordes c-fis-b-e-a-d) und für das unablässig bewegliche Schweben und Gleiten seiner leuchtkräftigen Tonsprache. Man übersah die vom anfangs häufigen Moll zum später ausschließlichen Dur tendierende Entwicklung seines

Schaffens, das in einer unerhörten Evolution der Ausdrucksmittel bis an die Grenze der Atonalität vorstößt.

Skrjabins Klavierwerke erfordern vom Pianisten höchste Sensibilität sowie ungewöhnliche technische und musikalische Tugenden. Vor allem muß er in der Lage sein, den rhythmischen, klangsinlichen und pedalkünstlerischen Anforderungen gerecht zu werden. Diese Werke erfordern aber auch mit ihrem lebhaften Auf und Ab der Figuren und Melodien besonders oft ein ständiges, rasches Fluktuieren der Aufmerksamkeit des Hörers. Vollzieht der aber diesen anstrengenden Prozeß nicht mit, so verliert er den Kontakt zum Musikablauf. Daß solcherart anspruchsvolle Musik bisher nicht geeignet war, „populär“ zu werden, ist verständlich, doch nicht unabänderlich. – Der Interpret wird für sein Spiel daraus die Konsequenz ziehen, die schnellen Tempi nicht zu überziehen. Der Hörer muß „mitkommen“ (ohne daß er etwa jede Einzelheit beachten müßte), er braucht ein angemessenes Zeitmaß bei entsprechenden akustischen Verhältnissen ebenso wie ein Gemälde die rechte Entfernung und Beleuchtung.

Die im vorliegenden 2. Band enthaltenen kleineren Klavierstücke Skrjabins geben einen guten Einblick in die Entwicklung seines Stils, ausgehend von den unter dem Einfluß Chopins stehenden 24 Préludes Op. 11 bis hin zu den späten Poèmes und Tänzen (Op. 72 und 73) und den letzten, tragisch anmutenden Préludes Op. 74, die kurz vor seinem Tode entstanden.

Die Ausgabe weist im Notenbild Zusätze in Klammern und in kleinerem Schriftgrad auf; diese entsprechen nicht dem Autograph oder dem Erstdruck, sondern gehen auf anderweitige Angaben des Komponisten zurück, die in der benutzten Gesamtausgabe der Klavierwerke Skrjabins (siehe Revisionsbericht) angeführt werden.

Die Fingersätze und andere spieltechnische Hinweise stammen vom Herausgeber. Der Fingersatz mag hier und da bei oberflächlicher Betrachtung befremden, hat sich aber praktisch bewährt und erklärt sich aus der erforderlichen Pedalanwendung und dem nötigen blitzschnellen Gleiten und Springen von Arm und Hand bei größtmöglicher Lockerheit und Elastizität der Glieder. Beispiele hierfür sind Op. 32 Nr. 1 Takt 4/5 links und Takt 12 rechts. Takt 5/6 zeigt, wie auch die Phrasierung oder Zäsuren den Fingersatz beeinflussen können, Takt 13 links veranschaulicht das Bestreben des

Herausgebers, den Baßton am Taktbeginn möglichst lange mit dem Finger halten zu können, damit der Pedaleinsatz spät erfolgen und nicht die Klangreinheit trüben kann, also nicht etwa 5 5 2 1 oder 5 4 1 5. In Op. 11 Nr. 5 Takt 8 links zieht der Herausgeber 1 2 3 1 vor (statt 1 3 2 1), wodurch größte Lockerheit und Leichtigkeit (mit kleiner Kippbewegung der Hand nach links) ermöglicht wird. In Takt 7 rechts wird der Daumen erst auf das zweite Triolenachtel c gesetzt, damit die ganzen Noten e und a bis zu einem evtl. im 4. Viertel des Taktes vorgenommenen Pedalwechsel gehalten werden können. In Op. 11 Nr. 3 Takt 13 links wird cis nicht mit dem 1., sondern mit dem 2. Finger gegriffen, so daß die Hand locker aus den Tasten gezogen und e mit dem 5. Finger außerhalb der Obertasten gegriffen werden kann. Schließlich muß außer einer nicht zu geringen Spannweite der Hände eine grundlegend erworbene Fingersatz-Automatik und das Wissen um die korrespondierende Abhängigkeit zwischen manuellem Spiel und Pedaleinsatz beim Spieler vorausgesetzt werden. So darf zum Beispiel sehr oft ein vorgeschriebenes Legato nicht mit den Fingern ausgeführt werden, wenn gleichzeitig (Binde-) Pedal angewendet wird, sonst gibt es häßliche Klangverschmierungen, oder funktionell wichtige Bässe werden vom Pedal nicht erfaßt (zwei allzu häufig vorkommende Fehler, an die sich mancher Spieler schnell gewöhnt, ohne sie noch zu bemerken). Andererseits müssen gewisse Töne manuell länger als notiert gehalten wer-

den, um den Pedaleinsatz aus den eben erwähnten Gründen länger hinauszögern zu können. Diese Auffassung des Herausgebers wird von mancher Seite angefochten, doch gibt Skrjabin's eigenes Spiel (mit seinen vielen „klingenden Pausen“) neuerdings eine eindeutige Bestätigung derselben, nachdem genaue Rekonstruktionen von Einspielungen auf einem mechanischen Klavier (Pianola „Welte-Mignon“ der Firma Welte & Sohn, Freiburg i. Br.) vorgenommen wurden. *)

Oktaven sowie Parallel- und analoge Stellen wurden im allgemeinen nicht mit Fingersätzen versehen, um das Notenbild nicht zu überladen. Der Spieler möge bei den Oktaven selbst entscheiden, ob er 1 5, 1 4 oder gar 1 3 anwendet; im Fortissimo zieht der Herausgeber zuweilen vor, die Finger 3 und 4, 4 und 5 oder 3, 4 und 5, sich gegenseitig stützend, gleichzeitig zu nehmen.

Auf eine Pedalbezeichnung des Herausgebers wurde verzichtet, einmal weil die verlagsüblichen Zeichen hierfür unzulänglich sind, zum anderen weil die Pedalisierung sehr häufig von der subjektiven Auffassung des Spielers und von den Imponderabilien des Vortrages (Dynamik des Instruments, Akustik des Raumes, Stimmung des Interpreten u. a.) abhängt.

Um das originale Notenbild zu wahren, haben wir von einer Korrektur der orthographischen Notationsfehler abgesehen.

Leipzig, im Dezember 1966

Günter Philipp

*) Anhand der Rollen läßt sich präzise feststellen, wann Pedal und Tasten niedergedrückt und losgelassen wurden. Vgl. A. Skrjabin, Op. 32 Nr. 1: Poème für Klavier. Text der Ausführung durch den Komponisten nach einer Aufzeichnung auf „Welte-Mignon“. Übertragung von P. Lobanow. Staatl. Musikverlag, Moskau 1960 (russ.).

AVANT-PROPOS

Alexandre-Nicolaïevitch Scriabine est né à Moscou le 6 janvier 1872 de père diplomate et de mère pianiste. Après ses études au Conservatoire de Moscou, où il fut l'élève de V. I. Safonoff, S. I. Tanéïeff et A. G. Arensky, il se rendit en tournée de pianiste à l'étranger. En 1898 il fut nommé comme professeur de piano au Conservatoire de Moscou et repartit plus tard à l'étranger pour rentrer définitivement à Moscou en 1910. Ses principales œuvres furent créées après 1900, dont 3 symphonies, «Poème de l'extase», «Prométhée», des sonates, de la 4^e à la 10^e, et autres œuvres pour piano. Sa musique est orientée de façon toujours plus nette vers le but audacieux de sa vie, la création d'un «mystère», réunissant tous les arts en une grandiose action liturgique et artistique, afin d'élever l'humanité au-dessus d'elle-même vers un état de suprême extase et de délivrance. Sa mort, provoquée par un empoisonnement du sang, l'arracha, le 27 avril 1915, à l'âge de 43 ans, à ses plans irréalisables.

Sans aucun doute Scriabine compte parmi les personnalités les plus géniales et fascinantes de la musique du début du siècle. Sa valeur de compositeur et son influence sur la musique nouvelle furent longtemps méconnues. Ceci provenait du fait qu'on attachait trop d'importance à ses idées et propos de philosophe idéaliste, souvent contradictoires et subjectifs, au lieu de s'occuper directement et sans préjugés de sa musique téméraire. Il est en effet étonnant de voir que particulièrement le trésor de ses œuvres pour piano soit aujourd'hui encore presque inconnu par les interprètes, pédagogues et le public musical, bien qu'elles comptent parmi les œuvres les plus belles et excitantes de la nouvelle musique de piano par la beauté de leur timbre sonore comme par l'harmonie parfaite de la forme et du contenu. Tandis qu'on faisait assez grand cas de ses premières compositions, les œuvres du maître ayant atteint l'âge mûr ont souvent été mal interprétées et jugées avec partialité par les théoréticiens. On ne vit pas que sa musique dénotait le pressentiment de l'avenir, était pleine de vitalité et d'optimisme, on ne sut pas apprécier la nouvelle harmonie aux sonorités étranges (sur le principe de l'accord «prométhéen» synthétique de quarts ut - fa dièse - si bémol - mi - la - ré), le flottement et glissement inlassables de son langage sonore aux luminosités intenses. On ne vit pas le développement de son œuvre qui passa du mineur fréquent de ses débuts au seul majeur qui, par une évolution excessive des moyens d'expression, poussa jusqu'à la limite de l'atonalité.

L'interprétation des pièces de piano de Scriabine exige du pianiste la plus grande sensibilité et des vertus techniques et musicales exceptionnelles. Il faut qu'il soit surtout à même de satisfaire les exigences du rythme et de la sonorité et possède l'art de la pédale. Mais ces œuvres, avec leur va-et-vient vif des figures et des mélodies, exigent également de l'auditeur une attention constante à prompts fluctuations. Si ce dernier ne se soustrait pas à ce procès fatigant, il perd contact avec le fil de la musique. S'il est compréhensible qu'une musique aussi prétentieuse n'ait pas, jusqu'ici, pu devenir «populaire», cet état de chose n'est toutefois pas irrévocable. L'interprète en tirera pour son jeu la conséquence de ne pas pousser à

PREFACE

Alexander Nicolaïevich Scriabin, the son of a diplomatist and a lady pianist, was born on the 6th of January 1872 in Moscow. When he had finished his studies on the Moscow Conservatoire (with V. I. Safonof, S. I. Tancief and A. G. Arensky) he toured abroad as a pianist. In 1898 he became lecturer and teacher of the piano on the Conservatoire in Moscow and later on was leaving again for abroad whence he returned in 1910 to settle for good in Moscow. After 1900 he created his most important works (three symphonies, "Poème de l'extase", "Prométhée", the 4th until the tenth sonatas and other works for the piano) which were directed, in an ever increasing degree, towards his bold aim in life viz.: the creation of a "mystery" which should unite all the arts to a grand liturgic-artistical action and should uplift and redeem humanity above itself into a condition of the utmost ecstasy. Death, as the consequence of blood-poisoning, tore away the master on April 27th 1915, from his plans never to be realized.

Scriabin belongs doubtlessly to the most ingenious and fascinating phenomena in music at the beginning of our century. His great importance as a composer and his influence on up-to-date music failed to be duly recognized for a long time, probably owing to the fact that people conferred an undue consideration to his contradictory, subjective-idealistic, philosophical ideas and utterances instead of turning directly, without any prejudice, to his bold music. Indeed, it is astounding that especially the treasures of his works for the piano are even until today nearly unknown to his interpreters, pedagogues and the public, although they belong to the most beautiful, most variegated, sonorous, stirring and simultaneously most perfect creations in form and contents of the more recent piano music. While his earlier compositions enjoy a greater appreciation and popularity, the works of the mature master were often partially interpreted and explained by theoreticians. His critics did not perceive his future-divining element, the vitality and optimism of his music, and had too little understanding for the new harmony with its unusual jointly sounds (on the basis of the Promethian, synthetic chord of fourths C - F sharp - B flat - E - A - D) and the incessantly movable soaring and gliding of the illuminating power of his language of sounds. His critics overlooked the tendency in the development of his creations which in the beginning frequently consisted in a minor key, but later on changed into an exclusively major key and which in an unheard-of evolution of the means of expression, pushed forward to the limits of atonality.

Scriabin's works for the piano require from the player the highest degree of sensibility, as well as unusual technical and musical virtues. Above all, he has to be in a situation to come up to the mark of the rhythmic, sound-sensitive and pedal-artistic requirements. These works also demand, with their vivid ups and downs of figures and melodies, especially often a constant, rapid fluctuation and attention of their listener, for if he does not accomplish this strenuous procedure, he will lose his contact with the issue of the music. It is comprehensible that such an exacting music

outrance les temps rapides. Il faut que l'auditeur «suive» sans, pour cela, s'attarder à chaque détail; il lui faut une mesure du temps adaptée aux conditions acoustiques comme il convient de regarder un tableau de la distance et sous l'éclairage appropriées.

Ce deuxième recueil des petites œuvres pour piano de Scriabine nous donne un bon aperçu du développement de son style, partant des 24 préludes op. 11, composés sous l'influence de Chopin, allant jusqu'aux poèmes et danses de son œuvre tardive (op. 72 et 73) et finalement aux préludes tragiques (op. 74) créés peu avant sa mort.

Dans l'écriture musicale de la présente édition l'on trouve en paranthèses et en petits caractères certaines annotations qui relèvent ni de l'autographe ni de la première édition, mais qui remontent à des indications faites par le compositeur qu'on retrouve dans les œuvres complètes pour piano de Scriabine (voir le rapport des réviseurs).

Le doigté et d'autres notations se référant à la technique du jeu proviennent de l'éditeur même. Le doigté peut, à première vue, surprendre parfois, mais il s'est avéré pratique en vue de la nécessité d'utiliser la pédale et de faire des glissements et sauts du bras et de la main ultra-rapides avec la plus grande souplesse et élasticité des articulations. L'op. 32 n° 1, mesures 4 et 5 à gauche et mesure 12 à droite, en sont des exemples. Les mesures 5 et 6 montrent comment les phrases et les césures peuvent influencer le doigté; la mesure 13 à gauche dénote l'intention de l'éditeur de tenir le son de la basse au début de la mesure le plus longtemps possible, afin que la pédale n'intervienne qu'au dernier moment et ne vienne pas troubler la pureté du son (donc éviter le 5 5 2 1 ou 5 4 1 5). Dans l'op. 11 n° 5, mesure 8 à gauche, l'éditeur préfère 1 2 3 1 (au lieu de 1 3 2 1), ce qui permet de déployer une grande souplesse et légèreté de la main (avec petits mouvements de bascule vers la gauche). Dans la mesure 7, à droite, il convient de poser le pouce seulement sur le deuxième croche du triolet en ut pour que les rondes mi et la puissent être tenues jusqu'au changement de pédale qu'il convient d'employer vers le 4^e temps de la mesure. Dans l'op. 11 n° 3, mesure 13 à gauche, il convient d'employer le 2^e et non le 1^e doigt pour l'ut dièse, afin de pouvoir retirer doucement la main des touches et de pouvoir presser le mi du 5^e doigt en dehors des touches noires.

Il faut enfin que l'interprète, en plus d'un empan considérable, possède l'automatisme du doigté et connaisse à fond l'interdépendance du jeu des mains avec l'action de la pédale. Il y a, par exemple, des cas assez fréquents, où un legato ne peut pas être réalisé avec le doigt si la pédale de liaison est employée simultanément; cela produirait de vilains brouillages du son ou il se peut que des basses fonctionnellement importantes ne soient pas saisies par la pédale (deux fautes, hélas, par trop fréquentes auxquelles les joueurs s'habituent facilement, sans même s'en apercevoir). D'autre part certains sons doivent être tenus manuellement plus longtemps que noté, afin de pouvoir retarder l'action de la pédale pour les raisons que nous venons de mentionner. Cette conception de l'éditeur a été attaquée

was not apt to become "popular" hitherto, but that does not mean that it cannot be altered. The interpreter must draw the consequence of the fact in his performance viz. not to exaggerate the quick tempi. The listener too has to "follow suit" (that does not mean that he has to observe every isolated note), he needs an appropriate time-measure with the prevailing acoustic conditions, just as a picture needs the correct distance and light.

Scriabin's small pieces for the piano contained in the present 2nd volume give us great insight into the development of his style, starting from the 24 Preludes Op. 11 which show the influence of Chopin, up to the later Poems and Dances (Op. 72 and 73) and the tragic mood of the last Preludes, Op. 74, which were composed shortly before his death.

In this edition some additions are indicated in musical notation in brackets and in smaller print; these do not correspond with the original manuscript nor with the first edition, but go back to the statements of the composer given in the edition of the complete works for pianoforte by Scriabin which was used (see reviewer's report).

The fingering and other technical indications are by the editor. The fingering may appear rather strange at a first glance, yet it has proved its worth in practice, and is explained by the required use of the pedal and the rapid gliding and leaping of arms and hands, with the utmost looseness and elasticity of the limbs. Examples of this are Op. 32 No. 1 bar 4/5 on the left and bar 12 on the right. Bar 5/6 shows how the phrasing or caesuras can also influence the fingering, bar 13 on the left illustrates the efforts of the editor to hold the bass-note at the beginning of the bar as long as possible with the finger so that the entry of the pedal can take place later and will not interfere with the sound, that is, not 5 5 2 1 or 5 4 1 5. In Op. 11 No. 5 bar 8 on the left the editor prefers 1 2 3 1 (instead of 1 3 2 1), which offers the greatest possible lightness and agility (by means of a slight tilting of the hand to the left). In bar 7 on the right the thumb is placed on the first triplet-quaver C so that the semibreves E and A can be held until a possible change of pedal in the fourth quarter of the bar. In Op. 11 No. 3 bar 13 on the left, the C sharp should be played, not with the 1st but with the 2nd finger, so that the hand can be drawn lightly from the keys and E can be played outside the black keys with the 5th finger.

Finally we must be able to take for granted not only a large enough hand-span, but also that the player possesses a thorough and fundamental fingering-automatic and the knowledge of the corresponding interdependence between manual playing and the pedal entry. Thus, for example, a prescribed legato must very often not be executed with the fingers when simultaneously a (binding-) pedal is applied, otherwise unpleasant blurrings of the sound will occur, or bass-notes with an important function will not be taken up by the pedal (two mistakes which occur only too often, and to which some players accustom themselves without even noticing them). On the other hand, certain notes must be held longer manually than is given in the notation, so that the entry of the pedal can be retarded

de plusieurs côtés, mais le jeu même de Scriabine (avec ses nombreux «silences sonores») a fourni dernièrement de preuves sûres de la validité de cette conception par des reconstructions exactes des enregistrements sur un piano mécanique (Pianola «Welte-Mignon» de la firme Welte & fils, Fribourg-en-Brisgau).*)

Les octaves ainsi que les passages parallèles et analogues n'ont en général pas été pourvues d'un doigté, afin de ne pas surcharger l'image des notes. L'emploi de 1 5, 1 4 ou même 1 3 reste à la discrétion du pianiste. Dans le fortissimo l'éditeur préfère parfois l'emploi simultané des doigts 3 et 4, 4 et 5 ou 3, 4 et 5, qui se soutiennent l'un l'autre.

L'éditeur a renoncé à porter une notation pour pédale, d'une part parce que les signes habituels à l'édition sont insuffisants, d'autre part parce que l'emploi de la pédale dépend très souvent de l'interprétation subjective du musicien et des impondérables de l'exécution (dynamisme de l'instrument, acoustique de la salle, humeur de l'interprète, etc.).

Pour conserver le caractère original de l'écriture musicale, nous avons renoncé à corriger les nombreuses fautes d'orthographe dans la notation.

Leipzig, décembre 1966

Günter Philipp

as long as possible for the reasons just mentioned. This interpretation of the editor is attacked in some quarters; Scriabin's own playing (with its numerous "resounding rests") has recently given unmistakable confirmation of this interpretation, however, after exact reconstructions were undertaken from recordings on a piano-player (Pianola "Welte-Mignon" of the firm Welte und Sohn, Freiburg im Breisgau).*)

Octaves as well as parallel and analogous passages were generally not marked with fingerings, so that the musical notation would not be overburdened. The player may decide himself with the octaves whether to apply 1 5, 1 4, or 1 3; in the fortissimo the editor sometimes prefers to use fingers 3 and 4, 4 and 5, or 3, 4 and 5 simultaneously, the one supporting the other.

The editor's pedal-markings were dispensed with, first because the signs usually employed by the publishing-houses were inadequate here, and secondly because the use of the pedal is very often dependent on the subjective interpretation of the player and on the imponderables of recitals' (the dynamics of the instrument, the acoustics of the room, the mood of the interpreter etc.).

In order to preserve the original musical notation, we have refrained from correcting the orthographical mistakes in the notation.

Leipzig, December, 1966

Günter Philipp

*) Par les rouleaux l'on voit aisément quand la pédale et les touches ont été pressées et quand elles ont été relâchées. Comp. A. Scriabine, op. 32 n° 1: Poème pour piano. Texte de l'exécution par l'auteur selon un enregistrement sur «Welte-Mignons». Transcription de P. Lobanoff, Editions Musicales d'Etat, Moscou 1960 (en langue russe).

*) By means of the paper-rolls it can be determined precisely when pedal and keys were pressed down and released. Cf. A. Scriabin, Op. 32 No. 1: Poem for piano. Text of the composer's own execution of the work according to a recording of "Welte-Mignon". Transcription by P. Lobanof, State Music Publishers, Moscow 1960 (Russian).

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Appassionato

f

3

Nr. 1
Pag. 49

Andante cantabile

p ben marcato le due voci, ma dolce

legato rubato

Nr. 21
Moskau, 1895
Pag. 41

Andante

Nr. 2
Pag. 53

Allegro, con eleganza, con fiducia

f

3 3

marcatiss.

QUASI VALSE Op. 47

d. = 66
 29 *p* 56 Pag.

4 PIÈCES Op. 56

Prélude

Violent, très accentué Nr. 1
 30 *f* 58

Ironies

Vivo, scherzoso Nr. 2
 31 *p leggiero* 59

Nuances

Fondu, velouté Nr. 3
 32 *pp* *p dim.* 62
pochiss.

Etude

Presto Nr. 4
 33 *pp* 63

VERS LA FLAMME Op. 72

Poème

Allegro moderato
 34 *pp sombre* *pochiss.* 64
con sord.

2 DANSES Op. 73

Guirlandes

Avec une grâce languissante Nr. 1
 35 *p* 73 Pag.

Flammes sombres

Avec une grâce dolente Nr. 2
 36 *p* 76

5 PRELUDES Op. 74

Douloureux déchirant

Nr. 1
 37 *p* *molto* 79

Très lent, contemplatif

Nr. 2
 38 *pp* 80

Allegro drammatico

Nr. 3
 39 *p* *cresc.* 80

Lent, vague, indécis

Nr. 4
 40 *p* *pochiss.* *poco a poco cresc.* 82

Fier, belliqueux

Nr. 5
 41 *p* 83

24 PRELUDES

(1888 - 1896)

Alexander Skrjabin
(1872-1915)
Op.11 Nr.1

Vivace ♩ = 63-76

1

5

9

13

17

21

Allegretto ♩ = 138

Op. 11 Nr. 2

2

rit. a tempo p

7

a tempo (p) (pp) cresc.

13

dim.

19

pp

25

cresc. mf dim.

32

37

43

49

55

62

Vivo $\text{♩} = 184-192-200$

Op.11 Nr. 3

3

5 2 1 3 2
1 2 4 3

$\frac{1}{2}$ 1 5

4

8

12

16

20

cresc.

2 3 5

1 2 4 1

24

1 2 3

1 2

1 5 2

1 4

5 1

1 2 3

1 5 2

28

1 5 2

5 1

1 5 2

1 5 2

accel.

32

1 5 2

1 5 2

1 5 2

1 5 2

accel.

36

1 1 3

1 5 2

1 1 3

1 5 2

1 1 3

1 5 2

1 1 3

1 5 2

accel.

p

40

4

Lento $\text{♩} = 72-80$

p *pp*

1 2 1 2 3

4

cresc.

3 4 5

8

mf *p* *pp*

3

12

pp

3

16

pp

20

p *ppp*

1

Andante cantabile ♩ = 40

Op. 11 Nr. 5

*) Die Wahl des Fingersatzes hängt von der Pedalisierung und der zeitlichen Einordnung der Arpeggien ab.

Le choix du doigté dépend de l'emploi de la pédale et de l'arrangement temporel d'arpèges.

The choice of the fingering depends on the use of the pedal and the temporal arrangement of the arpeggios.

Allegro $\text{♩} = 168-172$

6 *mf* *cresc.* *dim.*

6 *mf* *f* *mf* *cresc.*

11 *dim.*

16 *f* *p* *f* *sf*

21 *p* *f* *cresc.* *sf*

27

Musical score for measures 27-32. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It contains six measures of music, each starting with a quarter rest followed by a dotted quarter note and an eighth note. The lower staff is in bass clef and contains six measures of music, primarily consisting of eighth and sixteenth notes with various articulations.

33

Musical score for measures 33-38. The system consists of two staves. The upper staff is in treble clef and contains six measures of music, including a triplet of eighth notes in measure 35. The lower staff is in bass clef and contains six measures of music, including a *ff* dynamic marking in measure 34. The system concludes with a fermata over the final measure.

39

Musical score for measures 39-43. The system consists of two staves. The upper staff is in treble clef and contains five measures of music, featuring a triplet of eighth notes in measure 39 and a *rit.* marking above measure 43. The lower staff is in bass clef and contains five measures of music, primarily consisting of eighth and sixteenth notes.

44

Musical score for measures 44-48. The system consists of two staves. The upper staff is in treble clef and contains five measures of music, including a triplet of eighth notes in measure 44 and a *rit.* marking above measure 48. The lower staff is in bass clef and contains five measures of music, primarily consisting of eighth and sixteenth notes.

49

Musical score for measures 49-54. The system consists of two staves. The upper staff is in treble clef and contains five measures of music, including a *fff* dynamic marking in measure 50 and a *m.s.* marking above measure 54. The lower staff is in bass clef and contains five measures of music, primarily consisting of eighth and sixteenth notes.

*) Herausgeber spielt:
 L'éditeur joue:
 Editor plays:

Musical notation for the 'Editor plays' instruction, showing a bass clef staff with a key signature of two sharps and a 7/8 time signature. It contains two measures of music: the first measure has a quarter rest followed by a dotted quarter note and an eighth note; the second measure has a quarter rest followed by a dotted quarter note and an eighth note.

Allegro assai $\text{♩} = 152$

Op. 11 Nr. 7

7

pp *cresc.*

3

dim. *p*

5

cresc.

7

dim. *p*

9

cresc. *f* *dim.* *p*

11

Musical score for measures 11-12. The piece is in G major (one sharp) and 3/4 time. Measure 11 features a *cresc.* marking. Measure 12 features a *f* marking and a fingering of 5 2 1. Both measures have a bass line with an 8-measure rest.

13

Musical score for measures 13-14. Measure 13 continues the *cresc.* marking. Measure 14 features a *cresc.* marking and a fingering of 5 2 1 3 1 4 5 4. The bass line has a 2-measure rest.

16

Musical score for measures 16-17. Measure 16 features a *ff* marking. Measure 17 features a *ff* marking and a *dim.* marking. The bass line has an 8-measure rest.

19

Musical score for measures 19-20. Measure 19 features a *mp* marking and a *dim.* marking. Measure 20 features a *pp* marking and a *ppp* marking. The bass line has an 8-measure rest.

22

Musical score for measures 22-23. Measure 22 features a *f* marking and a fingering of (9). Measure 23 features a *f* marking and a fingering of 8. The bass line has an 8-measure rest.

Allegro agitato ♩ = 132

*) *p*

cresc.

dim.

p

cresc.

cresc.

*) Das *p* fehlte ursprünglich im Autograph; der Komponist ließ es oft weg und begann *f*.

Le *p* manquait initialement dans l'autographe; le compositeur l'omit fréquemment et commença *f*.

The *p* was missing originally in the autograph; the composer frequently omitted it and began with *f*.

31 *f* *pp*

35 *cresc.*

39 *mf* *dim.*

44 *pp sotto voce*

48

52 *smorz.*

*) Das *dim.* fehlt im Autograph; der Komponist überging es gewöhnlich und spielte T. 44 *sub. pp.*

Le *dim.* manque dans l'autographe; le compositeur s'en passa généralement et joua mesure 44 *sub. pp.*

The *dim.* is missing in the autograph; the composer generally omitted it and played bar 44 *sub. pp.*

Andantino $\text{♩} = 66$

Op.11 Nr. 9

The musical score is written for piano in G major and 3/4 time. It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Andantino' with a quarter note equal to 66 beats per minute. The first system (measures 9-15) begins with a *mf* dynamic and a *rubato* marking. It features a descending bass line and a treble line with chords and single notes. Fingerings are indicated with numbers 1-5. The second system (measures 16-22) starts with a *pp* dynamic and a *rit.* marking. It includes a triplet in the treble and a descending bass line. The third system (measures 23-29) begins with a *mf* dynamic and an *accel.* marking. It features a steady bass line and a treble line with chords. The fourth system (measures 30-36) starts with a *mf* dynamic and a *rit.* marking. It includes a descending bass line and a treble line with chords. The fifth system (measures 37-43) begins with a *pp* dynamic and a *cresc.* marking. It features a descending bass line and a treble line with chords. The sixth system (measures 44-50) starts with a *cresc.* marking and ends with a *pp* dynamic. It includes a descending bass line and a treble line with chords. The score concludes with a double bar line and a final chord.

Andante $\text{♩} = 96-100$

Op.11 Nr. 10

10 *rubato*
pp *mf* *pp*
5 2 1 4 1 5 2 1

5 *pp* *mf* *pp* *rit.*
5 1 3 2 4 1

9 *con anima* *poco rit.* *pp* *f*
5 2 1 3 4

13 *fff* *sf* *fff sf*
3 1 2 1 2 3 1 1 1 1 4 3 2 5 4 3 2

17 *sf* *rit.* *p* *sf* *pp*
1 3 1

Allegro assai ♩ = 126

Op. 11 Nr. 11

11

Musical notation for measures 1-3. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). Measure 1 starts with a piano (*p*) dynamic. The right hand features a melodic line with a slur over measures 1-3, and the left hand provides a rhythmic accompaniment. Fingering numbers are indicated below the notes.

4

Musical notation for measures 4-7. Measure 4 begins with a mezzo-forte (*mf*) dynamic. Measure 5 includes a *dim.* (diminuendo) marking. Measure 7 ends with a piano (*p*) dynamic. The right hand continues the melodic development, while the left hand maintains the accompaniment. Fingering is clearly marked.

8

Musical notation for measures 8-11. Measure 8 starts with a piano (*p*) dynamic. The right hand features a melodic line with a slur over measures 8-11, and the left hand provides a rhythmic accompaniment. Fingering numbers are indicated below the notes.

12

Musical notation for measures 12-15. Measure 12 includes a *cresc.* (crescendo) marking. Measure 14 also includes a *cresc.* marking. The right hand continues the melodic development, while the left hand maintains the accompaniment. Fingering is clearly marked.

16

Musical notation for measures 16-19. Measure 16 starts with a *f cresc.* (forte crescendo) dynamic. Measure 17 includes a *rit.* (ritardando) marking. Measure 18 includes a *pp* (pianissimo) dynamic. Measure 19 includes a *rubato* marking. The right hand features a melodic line with a slur over measures 16-19, and the left hand provides a rhythmic accompaniment. Fingering numbers are indicated below the notes.

19 *rit.*
cresc. con passione

23 *f* *dim.* (*p*) *p*

27 *pp*

31

35 *ppp*

* Im Autograph steht hier *rit.*, das zu einem Tempo ♩ = 100 ab T. 25 überleitet.

L'on trouve ici un *rit.* dans l'autographe qui forme transition à un mouvement de ♩ = 100 à partir de mesure 25.

In the autograph stands here *rit.*, which is leading over to a tempo ♩ = 100 from bar 25.

Andante ♩ = 126

Op.11 Nr. 12

12

4

8

12

16

19

*) Die Fermaten brauchen nach Angabe des Komponisten nicht gleiche Länge zu haben.

Selon le compositeur les points d'orgue ne doivent pas avoir les mêmes durées.

The pauses need, according to the composer's statement, not to be of the same lengths.

Lento $\text{♩} = 76$

13

Musical notation for measures 1-5. Treble clef, bass clef, 3/4 time signature. Includes dynamics 'p' and fingering numbers.

6

Musical notation for measures 6-11. Treble clef, bass clef, 3/4 time signature. Includes dynamics 'pp' and fingering numbers.

12

Musical notation for measures 12-16. Treble clef, bass clef, 3/4 time signature. Includes dynamics 'cresc.' and a fermata.

17

Musical notation for measures 17-22. Treble clef, bass clef, 3/4 time signature. Includes dynamics 'cresc.', 'rit.', and 'p'.

23

Musical notation for measures 23-27. Treble clef, bass clef, 3/4 time signature. Includes dynamics '(rit.)' and 'pp'.

28

Musical notation for measures 28-32. Treble clef, bass clef, 3/4 time signature. Includes dynamics 'rit.' and 'p.'.

Presto $\text{♩} = 69-72$

14

Musical notation for measures 14-15. The piece is in 15/8 time with a key signature of three flats. Measure 14 starts with a mezzo-forte (*mf*) dynamic. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 15 continues the pattern, with accents and dynamic markings of *sf sf* appearing in the right hand.

3

Musical notation for measures 16-17. Measure 16 continues the rhythmic development. Measure 17 features a forte (*sf sf*) dynamic in the right hand, with a more active bass line.

5

Musical notation for measures 18-19. Both measures feature a crescendo (*cresc.*) dynamic marking, indicating a gradual increase in volume. The right hand has a more complex texture with chords and moving lines.

7

Musical notation for measures 20-21. Measure 20 begins with a fortissimo (*ff*) dynamic. Measure 21 features a decrescendo (*dim.*) dynamic marking. The right hand continues with complex textures, while the left hand maintains a rhythmic accompaniment.

9

Musical notation for measures 22-23. Measure 22 starts with a forte (*f*) dynamic. Measure 23 features a fortissimo (*sf sf*) dynamic and includes fingering numbers (1-5) for the right hand, indicating a technically demanding passage.

11

sf sf

Musical notation for measures 11 and 12. The piece is in a minor key with a 3/4 time signature. Measure 11 features a series of chords in the right hand and a bass line in the left hand. Measure 12 continues with similar textures, marked with *sf* (sforzando).

13

cresc. cresc.

Musical notation for measures 13 and 14. Measure 13 shows a crescendo in the right hand. Measure 14 continues with a similar texture, also marked with *cresc.*

15

ff dim.

Musical notation for measures 15 and 16. Measure 15 is marked *ff* (fortissimo). Measure 16 is marked *dim.* (diminuendo).

17

p f mf ff

Musical notation for measures 17 and 18. Measure 17 starts with a piano (*p*) dynamic. Measure 18 features a dynamic progression from *f* (forte) to *mf* (mezzo-forte) to *ff* (fortissimo).

19

5 5 3 3 2 2 (accel.) (ten.) f cresc. fff

Musical notation for measures 19, 20, and 21. Measure 19 includes fingering numbers (5, 5, 3, 3, 2, 2) and markings for *(accel.)* and *f*. Measure 20 is marked *cresc.* and *f*. Measure 21 is marked *(ten.)* and *fff* (fortississimo).

22

Musical notation for measures 22 and 23. Measure 22 continues the texture. Measure 23 features a series of chords in the right hand and a bass line in the left hand, ending with a fermata.

Lento ♩ = 80-76

Op. 11 Nr. 15

15

Musical notation for measures 15-16. The piece is in C minor, 3/4 time. Measure 15 features a piano (*pp*) accompaniment in the bass clef with a triplet of eighth notes. Measure 16 continues the accompaniment with a triplet of eighth notes. Fingerings are indicated: 1-2 for the first two notes of the first triplet, and 2-3 and 1-4 for the second triplet.

6

Musical notation for measures 6-8. Measure 6 has a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 7 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 8 has a piano (*pp*) accompaniment with a triplet of eighth notes. Dynamics include *cresc.*, *dim.*, and *mf*. Fingerings are indicated: 2-3 for the first triplet, 1-5 and 1-4 for the second triplet, and 2 for the final note.

10

Musical notation for measures 10-12. Measure 10 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 11 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 12 features a piano (*pp*) accompaniment with a triplet of eighth notes. Dynamics include *cresc.*. Fingerings are indicated: 2 for the first note, 2 for the second note, 4 for the third note, 3-2 for the fourth note, and 3-2 for the fifth note.

14

Musical notation for measures 14-16. Measure 14 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 15 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 16 features a piano (*pp*) accompaniment with a triplet of eighth notes. Dynamics include *dim.* and *pp*. A *rit.* marking is present above measure 16. Fingerings are indicated: 1-2-3-2 for the first note, 3-2-1 for the second note, 2-3 for the third note, and 2-4-3-1 for the fourth note.

18

Musical notation for measures 18-20. Measure 18 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 19 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 20 features a piano (*pp*) accompaniment with a triplet of eighth notes. Fingerings are indicated: 4-3 for the first note, 3-2 for the second note, 4-3 for the third note, and 3-2 for the fourth note.

22

Musical notation for measures 22-24. Measure 22 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 23 features a piano (*pp*) accompaniment with a triplet of eighth notes. Measure 24 features a piano (*pp*) accompaniment with a triplet of eighth notes. Dynamics include *pp*. Fingerings are indicated: 1-2 for the first note, 1-2 for the second note, and 1-2 for the third note.

Misterioso $\text{♩} = 160-168$

Op.11 Nr. 16

sotto voce

16

p

una corda

5

cresc.

dim.

p

10

15

cresc.

20

pp

25

Musical score for measures 25-29. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. Dynamics include *cresc.* and *mf*. Fingerings are indicated with numbers 1-5.

30

Musical score for measures 30-34. The right hand continues the melodic development with slurs and grace notes. The left hand accompaniment becomes more rhythmic. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

35

Musical score for measures 35-38. The right hand features a melodic line with grace notes and slurs. The left hand accompaniment is steady. Dynamics include *cresc.* and *ff*. The instruction *una corda* is present. Fingerings are indicated with numbers 1-5.

39

Musical score for measures 39-43. The right hand continues the melodic line with grace notes and slurs. The left hand accompaniment is steady. Dynamics include *p*. The instruction *una corda* is present. Fingerings are indicated with numbers 1-5.

44

Musical score for measures 44-48. The right hand features a melodic line with grace notes and slurs. The left hand accompaniment is steady. Dynamics include *dim.*. The instruction *una corda* is present. Fingerings are indicated with numbers 1-5.

49

Musical score for measures 49-53. The right hand continues the melodic line with grace notes and slurs. The left hand accompaniment is steady. Dynamics include *pp* and *ppp*. The instruction *una corda* is present. Fingerings are indicated with numbers 1-5.

Allegretto $\text{♩} = 92$

Op.11 Nr.17

*) *accel.* *rit.* *a tempo* *) *accel.* *rit.*

17 *p*

4 *a tempo* *con anima*

cresc.

7 *p* *cresc.*

10 *rit.* *a tempo*

pp *ppp*

*) Im Autograph fehlt *accel.*; der Komponist begann es etwas später und ging sofort zu *rit.* über.

Dans l'autographe il manque *accel.*; le compositeur commença l'*accel.* un peu plus tard et passa immédiatement au *rit.*

In the autograph the *accel.* is missing; the composer began it a little later on, passing immediately over to *rit.*

Allegro agitato ♩ = 138

18

Musical notation for measures 18-22. The piece is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes, often in groups of three. Measure 18 starts with a treble clef and a bass clef. The key signature is established in the first few measures.

5

Musical notation for measures 23-27. The notation continues with similar rhythmic patterns. A *dim.* (diminuendo) marking is present in measure 24. The right hand has a melodic line with some triplet markings. The left hand continues with eighth-note accompaniment.

10

Musical notation for measures 28-32. This section includes dynamic markings: *cresc.* (crescendo) in measure 29, *ff* (fortissimo) in measure 30, and *dim.* (diminuendo) in measure 31. The tempo marking *rubato* is placed above the right-hand staff in measure 30. The right hand features a melodic line with triplet markings and some slurs.

15

Musical notation for measures 33-37. The right hand has a melodic line with triplet markings and some slurs. The left hand continues with eighth-note accompaniment. A *p* (piano) dynamic marking is present in measure 34. The piece maintains its 2/4 time signature and key signature.

20

Musical notation for measures 38-42. The right hand has a melodic line with triplet markings and some slurs. The left hand continues with eighth-note accompaniment. A *f* (forte) dynamic marking is present in measure 39, followed by a *p* (piano) marking in measure 40. The piece concludes with a final chord in measure 42.

24

24

25

26

27

cresc.

2

3

2

3

Detailed description: This system contains measures 24 through 27. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. Measure numbers 24, 25, 26, and 27 are indicated above the staff. Performance markings include 'cresc.' and fingerings 2 and 3.

28

28

29

30

31

32

cresc.

ff

3

3

Detailed description: This system contains measures 28 through 32. The right hand continues the melodic development with slurs and accents. The left hand has a consistent rhythmic pattern. Measure numbers 28, 29, 30, 31, and 32 are indicated above the staff. Performance markings include 'cresc.', 'ff', and fingerings 3.

33

33

34

35

36

37

accel.

accel.

Detailed description: This system contains measures 33 through 37. The tempo increases as indicated by 'accel.' markings above measures 35 and 36. The right hand has a more active melodic line with slurs and accents. Measure numbers 33, 34, 35, 36, and 37 are indicated above the staff.

38

38

39

40

41

42

Presto

p

Detailed description: This system contains measures 38 through 42. The tempo is marked 'Presto' above measure 40. The right hand features a rapid melodic line with slurs and accents. Measure numbers 38, 39, 40, 41, and 42 are indicated above the staff. A dynamic marking of 'p' is present in measure 40.

43

43

44

45

46

47

sf

p

p

3

3

3

3

Detailed description: This system contains measures 43 through 47. The right hand has a melodic line with slurs and accents. The left hand features triplet patterns. Measure numbers 43, 44, 45, 46, and 47 are indicated above the staff. Performance markings include 'sf', 'p', and the number 3.

48

48

49

50

51

52

cresc.

fff

cresc.

8

Detailed description: This system contains measures 48 through 52. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Measure numbers 48, 49, 50, 51, and 52 are indicated above the staff. Performance markings include 'cresc.', 'fff', and the number 8.

Affettuoso $\text{♩} = 88$

Op. 11 Nr. 19

19

Musical notation for measures 1-3. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 1 starts with a piano (*p*) dynamic. Measure 2 features a forte (*f*) dynamic. Measure 3 includes a *cresc.* (crescendo) marking. The bass line contains fingering numbers: 5, 2, 3, 1, 3, 2, 5, 2, 1, 3, 5, 4, 1, 5, 3, 4, 5. A first ending bracket is shown above the treble clef staff.

Musical notation for measures 4-7. Measure 4 begins with a *cresc.* marking. Measure 5 has a *sf* (sforzando) dynamic. The bass line includes fingering numbers: 3, 4, 3, 3, 4, 3, 4, 3, 5. A first ending bracket is shown above the treble clef staff.

Musical notation for measures 8-11. Measure 8 starts with a *pp* (pianissimo) dynamic. The bass line contains fingering numbers: 2, 5, 2, 5, 5, 5, 5. A first ending bracket is shown above the treble clef staff.

Musical notation for measures 12-14. Measure 12 features a *(pp)* dynamic. The bass line includes fingering numbers: 5, 5, 1, 2, 5, 5, 1, 5. A first ending bracket is shown above the treble clef staff.

Musical notation for measures 15-17. Measure 15 includes a trill (*tr*) over the note G5. The bass line contains fingering numbers: 5, 3, 1, 2, 3, 5, 4, 3. A first ending bracket is shown above the treble clef staff.

18

(4) 3 4 5 4 4

1 1 1

cresc.

22

cresc.

ff

1 2 1

2 3 1 5

26

1 1 1 1

ff

30

1 1 1 1

ff

34

2 2 2 2

ff

38

(accel.)

3 2 3 2 3 2 3 2

ff

Appassionato ♩ = 116

Op. 11 Nr. 20

20

4

8

11

14

18

f *cresc.* *sf* *cresc.* *ff* *dim.* *mf* *p* *rit.* *sotto voce* *pp*

*) In der für den Komponisten typischen Spielweise lautete die Ausführung dieser Triole etwa:

Dans le jeu typique du compositeur, l'exécution est à peu près la suivante:

In the manner of playing, typical for the composer, the execution ran about:

21

Andante $\text{♩} = 108$

rit.

5

a tempo

(rit.)

9

a tempo

(rit.)

(p)

13

rit.

a tempo

18

rit.

a tempo

pp

22

(rit.)

pp*)

dolciss.

*) Der Komponist begann das *pp* erst beim 3. Viertel.

Le compositeur commença le *pp* seulement sur la 3ème noire.

The composer began the *pp* only at the 3rd crotchet.

Lento $\text{♩} = 76$
rubato

Op. 11 Nr. 22

22

5

10

15

20

*) Der Komponist hielt es für möglich, statt *p* und *pp* den letzten Akkord *f* zu spielen, so daß T. 20 (*pp*) „wie ein Nachhall“ klingt.

Le compositeur crut possible de jouer en *f* le dernier accord, au lieu de *p* et *pp*, si bien que la mesure 20 sonne „comme un retentissement“.

The composer thought it possible to play the last chord *f*, instead of *p* and *pp*, so that bar 20 sounds „like a reverberation“.

Vivo ♩ = 152

Op. 11 Nr. 23

23

5

9

13

17

22

Presto ♩ = 100

Op.11 Nr. 24

24

Musical notation for measures 1-4. The piece is in 6/8 time. The right hand features a triplet of eighth notes in the first measure, followed by eighth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamics include piano (*p*). Fingerings are indicated with numbers 1-5.

Musical notation for measures 5-8. The right hand continues with eighth-note patterns. The left hand features triplet eighth notes in measures 6 and 7. Dynamics include *dim.* and *f*. Fingerings are indicated with numbers 1-5.

Musical notation for measures 9-12. The right hand has a triplet of eighth notes in measure 9. The left hand features a steady eighth-note accompaniment. Dynamics include piano (*p*) and *cresc.* (crescendo). Fingerings are indicated with numbers 1-5.

Musical notation for measures 13-16. The right hand features a triplet of eighth notes in measure 13. The left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). Fingerings are indicated with numbers 1-5.

17 $\frac{4}{3}$

p *cresc.*

21

25

ff

29

33

fff

*) Herausgeber spielt:
L'éditeur joue:
Editor plays: