

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-Mignon». 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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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 *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

p *cresc.* *rubato*

5

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

9

pp

13

cresc.

17

ff

21

accel. *ff*

Allegretto ♩ = 138

Op. 11 Nr. 2

2

p

rit. a tempo rit.

7

a tempo

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 4

1

1 2

2 1 3

1 5 2

2

28

1

1

1

accel.

1 5 2

5 1

1

32

accel.

1

1

1

5

36

accel.

1 1 3

3

1

p

40

1

1

1

4

Lento $\text{♩} = 72-80$

p *pp*

1 2 1 2

4

cresc. *pp*

3 4 5

8

mf *p* *pp*

3

12

pp

3

16

pp

20

p *ppp*

1

Andante cantabile ♩ = 40

Op. 11 Nr. 5

5 *p* *pp* *pp*

rubato

3 *dim.* *cresc.*

5 *cresc.* *dim.* *p*

7 *con anima* *cresc.*

rit. rubato 10 *dim.* *p* *dim.* *pp*

12 *ppp*

*) 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 and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble with occasional rests.

33

Musical score for measures 33-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music includes a *ff* dynamic marking and features a more active treble line with triplets and a steady bass accompaniment.

39

Musical score for measures 39-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music includes a *rit.* (ritardando) marking and features a treble line with triplets and a steady bass accompaniment.

44

Musical score for measures 44-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music includes a *rit.* marking and features a treble line with triplets and a steady bass accompaniment.

49

Musical score for measures 49-54. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music includes a *ff* dynamic marking and a *m.s.* (more sostenuto) marking. The treble line features a complex, flowing melody with many slurs, while the bass line provides a steady accompaniment.

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

Musical notation for the 'Editor plays' section, showing a few notes in the bass clef with a *ff* dynamic marking.

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 piano introduction with a *cresc.* marking. Measure 12 begins with a forte (*f*) dynamic and includes a fingering of 5 2 1 above the treble clef. Both staves show complex rhythmic patterns with slurs and ties.

13

Musical score for measures 13-15. Measure 13 continues the piano introduction. Measure 14 features a *cresc.* marking. Measure 15 includes a fingering of 5 2 above the treble clef and a fingering of 1 4 5 4 below the bass clef. The music is characterized by intricate rhythmic textures.

16

Musical score for measures 16-18. Measure 16 features a fortissimo (*ff*) dynamic. Measure 17 also has a *ff* dynamic. Measure 18 includes a *dim.* marking and a fingering of 5 3 1 (2) above the treble clef. The bass clef has a fingering of 2 2 2 2.

19

Musical score for measures 19-21. Measure 19 features a mezzo-piano (*mp*) dynamic. Measure 20 includes a *dim.* marking. Measure 21 features a pianissimo (*pp*) dynamic and a fingering of 1 2 1 1 above the treble clef. The bass clef has a fingering of 1 1 1 1.

22

Musical score for measures 22-24. Measure 22 features a fingering of (9) above the treble clef. Measure 23 includes a *f* dynamic. Measure 24 features a *f* dynamic and a fingering of 8... below the bass clef. The music concludes with a final chord in the right hand.

Allegro agitato $\text{♩} = 132$

8 *p*

6 *cresc.*

11 *dim.*

16 *p*

21 *cresc.*

26 *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

rubato

mf *p* *cresc.*

6 *rit.* *pp*

11 *mf* *p* *cresc.* *accel.*

17 *mf* *p* *p* *rit.*

23 *rit.* *pp* *cresc.*

29 *cresc.* *mf* *pp*

Andante $\text{♩} = 96 - 100$

Op. 11 Nr. 10

10 *rubato*

pp mf pp pp

5

pp mf pp pp rit.

9 *con anima*

pp pp pp pp f poco rit.

13

fff sf fff fff

17 *rit.*

pp p p p p rit.

Allegro assai ♩ = 126

Op. 11 Nr. 11

11

Musical notation for measures 11-15. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). Measure 11 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The left hand has a rhythmic accompaniment with fingerings (1 3 1 2 3, 4 5, 2 4 2, 5 3).

14

Musical notation for measures 14-18. Measure 14 is marked *mf*. Measure 15 has a *dim.* (diminuendo) marking. Measure 18 ends with a piano (*p*) dynamic. Fingerings include 3, 1 1 1, 1 2, and 5 4 3 1 2.

18

Musical notation for measures 18-22. Measure 18 is marked *p*. The notation continues with slurs and fingerings (1 1, 1 1, 1 1, 1 2).

12

Musical notation for measures 12-16. Measures 14 and 16 are marked *cresc.* (crescendo). Fingerings include 1 1, 1 1, and 2.

16

Musical notation for measures 16-20. Measure 16 is marked *f cresc.* (forte crescendo). Measure 17 is marked *rit.* (ritardando). Measure 18 is marked *pp* (pianissimo). Measure 20 is marked *rubato*. Fingerings include 1 2, 1 2, 1 1 4, 4, 5 2, 1 4, and 5 5.

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

pp sotto voce

4

8

12

pp

16

19

pp

*) 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 13-15. Treble clef, bass clef, 3/4 time signature. Includes dynamics *p* and fingering numbers 4, 1 2, 2, 1 3 1, 5 2 1 1, 1.

6

Musical notation for measures 16-18. Treble clef, bass clef, 3/4 time signature. Includes dynamics *pp* and fingering numbers 3 1 5, 3, 3 1 4.

12

Musical notation for measures 19-21. Treble clef, bass clef, 3/4 time signature. Includes dynamics *cresc.* and fingering number 3.

17

Musical notation for measures 22-24. Treble clef, bass clef, 3/4 time signature. Includes dynamics *cresc.*, *rit.*, *p*, and fingering numbers 5 5, 5, 3 1 3, 3, 1.

23

Musical notation for measures 25-27. Treble clef, bass clef, 3/4 time signature. Includes dynamics *(rit.)*, *pp*, and fingering numbers 5 3 1, 4.

28

Musical notation for measures 28-30. Treble clef, bass clef, 3/4 time signature. Includes dynamics *rit.* and fingering numbers 1, 2 1, 1 2, 3 1.

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 melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Measure 15 continues the melodic development with accents and slurs.

3

Musical notation for measures 16-17. Measure 16 continues the melodic line with accents. Measure 17 features a fortissimo (*sf*) dynamic and includes a triplet of eighth notes in the right hand.

5

Musical notation for measures 18-19. Both measures feature a crescendo (*cresc.*) dynamic. The right hand has a more complex rhythmic pattern with slurs and accents, while the left hand maintains a steady accompaniment.

7

Musical notation for measures 20-21. Measure 20 begins with a fortissimo (*ff*) dynamic. Measure 21 features a decrescendo (*dim.*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

9

Musical notation for measures 22-23. Measure 22 starts with a forte (*f*) dynamic. Measure 23 features a fortissimo (*sf*) dynamic and includes a triplet of eighth notes in the right hand, with fingerings 2, 3, 2 and 1, 3, 1, 4 indicated.

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 sf*.

13

cresc. cresc.

Musical notation for measures 13 and 14. Measure 13 shows a crescendo in both hands. Measure 14 continues the texture with a *cresc.* marking.

15

ff dim.

Musical notation for measures 15 and 16. Measure 15 is marked *ff*. Measure 16 shows a decrescendo, marked *dim.*

17

p f mf ff

Musical notation for measures 17 and 18. Measure 17 starts with a piano (*p*) dynamic, moving to forte (*f*) in the second measure. Measure 18 starts with mezzo-forte (*mf*) and ends with fortissimo (*ff*).

19

(accel.) (ten.)

f cresc. fff

Musical notation for measures 19, 20, and 21. Measure 19 includes a fingering diagram (5 3 2 2) and an *accel.* marking. Measure 20 is marked *f* and *cresc.*. Measure 21 is marked *fff* and *(ten.)*.

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 a minor key with a common time signature. The tempo is Lento, with a metronome marking of ♩ = 80-76. The dynamics are *pp* (pianissimo). The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

6

Musical notation for measures 6-9. The dynamics are *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *pp* (pianissimo). The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

10

Musical notation for measures 10-13. The dynamics are *cresc.* (crescendo). The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

14

Musical notation for measures 14-17. The dynamics are *dim.* (diminuendo), *pp* (pianissimo), and *mp* (mezzo-piano). The tempo is marked *(rit.)* (ritardando). The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

18

Musical notation for measures 18-21. The right hand has a melodic line with grace notes, and the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

22

Musical notation for measures 22-25. The dynamics are *pp* (pianissimo). The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Fingerings are indicated with numbers 1-5.

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 key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *cresc.* and *mf*. Fingerings are indicated with numbers 1-5.

30

Musical score for measures 30-34. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

35

Musical score for measures 35-38. The piece is marked *una corda*. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *cresc.* and *ff*. Fingerings are indicated with numbers 1-5.

39

Musical score for measures 39-43. The piece is marked *una corda*. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

44

Musical score for measures 44-48. The piece is marked *una corda*. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *dim.*. Fingerings are indicated with numbers 1-5.

49

Musical score for measures 49-53. The piece is marked *una corda*. The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment. Dynamics include *pp* and *ppp*. 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 grace notes, and the left hand continues with eighth-note accompaniment.

10

Musical notation for measures 28-33. This section includes dynamic markings: *cresc.* (crescendo) in measure 29, *ff* (fortissimo) in measure 30, and *dim.* (diminuendo) in measure 32. The tempo marking *rubato* is placed above the staff in measure 30. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady eighth-note accompaniment.

15

Musical notation for measures 34-39. The notation includes a *p* (piano) dynamic marking in measure 35. The right hand has a melodic line with various rhythmic figures, including triplets and slurs. The left hand continues with eighth-note accompaniment.

20

Musical notation for measures 40-44. This section includes dynamic markings: *f* (forte) in measure 41 and *p* (piano) in measure 42. The right hand features a melodic line with slurs and triplets. The left hand continues with eighth-note accompaniment.

24

Musical score for measures 24-27. The piece is in a minor key. The right hand features a melodic line with slurs and accents, including a triplet in measure 27. The left hand provides a steady accompaniment with slurs and accents. Dynamics include *cresc.*

28

Musical score for measures 28-32. The right hand continues with slurs and accents, featuring a triplet in measure 28 and a *ff* dynamic in measure 30. The left hand maintains the accompaniment with slurs and accents.

33

Musical score for measures 33-37. The right hand shows a clear *accel.* (accelerando) starting in measure 33. The left hand continues with slurs and accents.

38

Musical score for measures 38-42. The right hand features a *Presto* tempo change starting in measure 38. The left hand continues with slurs and accents.

43

Musical score for measures 43-47. The right hand has a *sf* dynamic in measure 43 and a *p* dynamic in measure 45. The left hand features triplets in measures 43 and 45.

48

Musical score for measures 48-52. The right hand has a *fff* dynamic in measure 49 and an *8* (ottava) marking in measure 51. The left hand continues with slurs and accents. Dynamics include *cresc.*

Affettuoso $\text{♩} = 88$

Op. 11 Nr. 19

19

Musical score for measures 1-3. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Affettuoso' with a quarter note equal to 88 beats per minute. The first system shows the right hand with a triplet of eighth notes (measures 1-2) and a quarter note (measure 3). The left hand has a bass line with various fingerings and dynamics including *p* and *f*. A *cresc.* marking is present in measure 3. Fingerings are indicated by numbers 1-5. A ♩ symbol is placed below the bass line in measure 2.

Musical score for measures 4-7. The right hand continues with a melodic line, marked with a *cresc.* in measure 4 and *af* in measure 5. The left hand features a steady bass line with triplets and other rhythmic patterns. Dynamics range from *cresc.* to *af*. Measure numbers 4, 5, 6, and 7 are indicated at the start of their respective lines.

Musical score for measures 8-11. The right hand has a melodic line with a *pp* dynamic in measure 9. The left hand continues with a bass line. Dynamics include *pp*. Measure numbers 8, 9, 10, and 11 are indicated at the start of their respective lines.

Musical score for measures 12-14. The right hand has a melodic line with a *(pp)* dynamic in measure 13. The left hand continues with a bass line. Dynamics include *(pp)*. Measure numbers 12, 13, and 14 are indicated at the start of their respective lines.

Musical score for measures 15-17. The right hand has a melodic line with a *tr* (trill) in measure 15. The left hand continues with a bass line. Dynamics include *tr*. Measure numbers 15, 16, and 17 are indicated at the start of their respective lines.

18

(4) 3 4 5 4 4

cresc.

22

cresc.

ff

26

1 1

30

1

34

p

38

(accel.)

p

Appassionato $\text{♩} = 116$

Op.11 Nr. 20

20

4

8

11

14

18

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

*) 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 ♩ = 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

3
4 1 2 1 2
5 1 2 1
p
1 2 4 3 1 2
3 2
1 2
1 3 4 1

5

9

1 3 2 4 2 5 2
2 3 4 2
3 4 2 1 2 5 2
1 5
2 1 5
2

13

2 1 2 3 4 3 1 2 1 4 1 2 5 2
3 4 3 2 5 4 3 1 2
2 5 1 4 2

17

22

pp
1 4 2 1

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*) and accents.

5

Musical notation for measures 5-8. The right hand continues with eighth-note patterns and includes a triplet. The left hand features triplet accompaniment. Dynamics include *dim.* and *f*.

9

Musical notation for measures 9-12. The right hand has a triplet of eighth notes in the first measure. The left hand has a steady eighth-note accompaniment. Dynamics include piano (*p*) and *cresc.*

13

Musical notation for measures 13-16. The right hand features eighth-note patterns with accents. The left hand has a steady eighth-note accompaniment. Dynamics include *f* and *dim.*

17 $\frac{4}{3}$

p *cresc.*

21

25

29

33

fff

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