

12

poco cresc. *poco* *mf* *dim.* *p*

Solving into A7

A Dom 7 with D sharp in Bass

16

mf *dim. poco a poco*

Intertwining augmented motifs

A7/Dsharp

19

pp

Full section in one color (=featuring only one root note)

This "Lento" introduction section introduces and develops 3 motifs, all within one root tone (dominant center) (=tonal center for Scriabin (Sabbagh, Sabaneev))

first theme (theme 1) correct enharmonic spelling by Scriabin (Sabbagh) of Minor 7 and Dom 7 (applies to whole piece)

Allegro agitato

22

E flat minor 7 chord proceeding E Dom 7 chord

E flat

4th motif (=“will” motif)

First theme is inferred from will motif, and is determined by a larger scale context, motifs becomes melody which becomes harmony

E flat dominant 7 chord

poco cresc.

Will motif is also turned into a standalone theme (theme 1), which functions as part of the exposition of the Sonata (assuming standard sonata form)

28

Spelling of Dom 7 chord, Scriabin takes care to write A sharp instead of B flat in the top

32

voice

poco cresc.

F sharp

35

38

poco cresc. *mf* *cresc.* *pp*

Faster transitions of root tones, aligning with a more agitated character as the 1st theme is being developed

42

pp *cresc.* *f joyeux*

A

46

accel.

49

Molto più vivo *haletant* *p*

Split-off, 1 theme expositional development, agitated character

53

cresc. *f* *p* *allarg.* *Allegro*

58

61

65

Transition from a Dominant 7 chord, into a rootless chord, that still maintains the tonal (dominant) center

69

73

F sharp B

77

5

Clear transition to F 7 (E Dom),
tritone substitution (from B7 to F7)

5th of B Dom 7 in Bass

F7

F

81

5 1 4 2

f dim.

4 4 4

p

A flat (third from F) comes from Minor 7 chord, instead of Dominant 7
Root still same

85

2

f

4 4 4

Tragique

2nd theme (of exposition), used as structural material, based on augmented motif, starts (interestingly) in same tonal center

89

5 4 2 1

5 4 3

5

4

Development in exposition of augmented motif

(F)

94

pp

Clear B7 chord

Will motif

5

4

5 2 1

1 3

5th of B7 in bass, same idea as in the introduction

Pivot harmony (A flat), still in same tonal center, in relation to "surrounding" B and F. Chord isn't turned into a dominant chord.

"Pivot harmony" solving into F7

Switching of Bass notes according to the same principle as in the introduction, tonal center the same

yearning motif as part of development of 2nd theme (still in exposition)

*) Die Trillerbewegung muß nicht den ganzen Notenwert ausfüllen.

L'exécution du trille ne doit pas couvrir toute la valeur de la note.

The trill movement need not extend for the whole value of the note.

F dominant 7

"Outro" of exposition section

Third of F minor 7 chord

A flat Dom 7 harmony (with 5th in bass), later becomes minor 7

Start of Development section of Sonata

As preparation for Dominant harmony on next page, tonal center was prepared before (e.g. Bar 99)

Tonal development of 1st theme/ will motif (it is featured in different tonal center)

Augmented motif (appears numerous times)

F sharp

Continuation of appearance in different keys of 1st theme

141

musical notation for measures 141-143, featuring piano dynamics and a *poco* marking.

144

musical notation for measures 144-146, featuring a *cresc.* marking.

147

musical notation for measures 147-150, featuring *trm* markings and a *mf* dynamic.

151

musical notation for measures 151-153, featuring a *Preparation of E 7* annotation in purple and a red **E** marking.

154

musical notation for measures 154-156, featuring a *p* dynamic marking.

Augmented motif, from theme 2 also

yearning motif = increased polyphony as part of Development section

5th in bass, still same tonal center

Part of 1st theme

B flat

B flat 7

Preparation and is already part of B flat 7

E

Meno vivo

Different spirit of will motif, changing of 1st theme, trills embellishments (= "calm" section)

B flat

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B flat is root tone of augmented chord in right hand (not to be confused with root tone of tonal center), B flat is minor 7th from C

Tragique. Molto più vivo Developing 2nd theme, big change of character (tragique)
 Augmented chord (from augmented motif), augmented motif helps determining nonexistent root tone of harmony, by means of symmetry

Augmented motif based on minor 7th of root of tonal center, augmented chord to be observed in its enharmonic spelling, compare with e.g. Bar 4

195

198

Tonal development of 2nd theme (it appears in different tonalities) while (!) the root of the tonal center stays the same, just as in the introduction to the sonata

202

206

Rootless 7th chord (minor 7th), it works without the surroundings of a dominant chord, because the Bass tone (B) is dramatically different from the previous tonal center (C) and couldn't appear there by logic derived from analysing the introduction.

(See Bar 286 following)

molto accel.

209

Clear B flat Dom 7

B flat

E

214 Presto

E Dominant, prepared before by 2 appearances of minor 7th chords

G7

219

Allegro

E

G

224

2nd development section (could be seen as the development of the development), this supports the idea that the 8th sonata by Scriabin features a sonata as its development (sonata inside sonata), that's why it is indeed complicated

228

Development of development, featuring more polyphony, as even more motifs are combined. It also features other tonal centers/colors. The way they are constructed remain the same as seen before.

231

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

234

Calm section (as seen before), but with more tonal centers, as it is extended..

Meno vivo

237

D flat

...supporting the idea of the development of the development.

242

246

B flat

250

D E. P. 12652

253

tr

256

pp

542

B D

259

mp

pp

B D

261

mp

pp

B D

263

f

mf

Molto più vivo. Agitato

E flat

*) vom Herausgeber eingefügt

| *) ajouté par l'éditeur

| inserted by the editor

Root derived in the same way as in the very similar tragique section before

265

1 4 2 1 1 b 1

p

269

5 4 1 5 1

pp *mf*

273

5 5 1 4 4 4 5

dim. *mf*

277

5 4 7

pp *f*

1 5 1
1 2 5 1 2

282

5 4 1 2

pp *cresc.* *f*

accel.

286 *p cresc.* *f* *accel.* *f dim.* *f dim.*

Same principles as outlined before, see Bar 208 onwards

Correct enharmonic spelling of Dom 7 D flat chord

G

D flat chord

G

292 Presto *p* *p* *f* *f*

Solving G7

297

Same tonal center (seen before)

301

8

2 1

306

Ending of development section, featuring the split-off mentioned on page 4...

310

...functions emotionally as "Dominantflaeche" in classical sonata form

314

Start of recapitulation, which still maintains same tonal center (!)

Allegro (Tempo I)

319

322

325

poco cresc.

p

328

331

cresc.

mp

B flat

334

337

mf

pp

D flat

G

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Brief deviation to calm section (of the development of the development)

341

Musical score for measures 341-343. The right hand features a circled passage of notes with fingering 5, 3, 5. The left hand has a steady eighth-note accompaniment. Dynamics include *cresc.* and *mf*.

D flat

344

Musical score for measures 344-346. The right hand has a melodic line with a 5-fingered scale-like passage. The left hand has a bass line with a 5-fingered scale-like passage.

accel.

347

Musical score for measures 347-350. The right hand has a melodic line with a 5-fingered scale-like passage. The left hand has a bass line with a 5-fingered scale-like passage. The tempo is marked *accel.*

350 Più vivo

Musical score for measures 350-353. The right hand has a melodic line with a 5-fingered scale-like passage. The left hand has a bass line with a 5-fingered scale-like passage. The tempo is marked *Più vivo*.

354

Musical score for measures 354-357. The right hand has a melodic line with a 5-fingered scale-like passage. The left hand has a bass line with a 5-fingered scale-like passage. The tempo is marked *Allegro*.

358 *m. s.*

361 *cresc.* *mf*

B

365 *m. s.* *m. s.*

368 *p*

B flat

372 *m. s.* *mf*

375

5

5

5

pp

sf

A

379

sf

pp

cresc.

A

383

Tragique

sf

dim.

f

Root of augmented motif (G) still minor 7th away from root of tonal center (A)

387

sf

dim.

392

pp

E flat

*) Die Stelle ist hier wie im Autograph, in der Erstausgabe und in der Gesamtausgabe notiert. Theoretisch müsste das B₁ kurz vor dem des¹ der rechten Hand einsetzen, was aber wohl nicht Skrjabins Absicht entspricht.

Ce passage est noté de façon identique à celle de l'autographe, de la première édition et de l'édition complète. Théoriquement le si bémol devrait commencer peu de temps avant le ré bémol₃ de la main droite, ce qui pourtant ne correspond pas aux intentions de Scriabine.

This notation corresponds to the manuscript, the first edition and the complete edition. Theoretically the contra B_b should sound shortly before the one-line D_b of the right hand, which presumably does not correspond to Scriabin's intention.

396

Musical score for measures 396-398. The piece is in E-flat major (one flat). Measure 396 features a trill in the right hand and a triplet in the left hand. Measure 397 continues with a trill and a triplet. Measure 398 has a trill and a triplet. A red 'A' is written below the first triplet in measure 398.

399

Musical score for measures 399-401. Measure 399 has a trill and a triplet. Measure 400 has a trill and a triplet. Measure 401 has a trill and a triplet. A red 'A' is written below the first triplet in measure 401.

402

Musical score for measures 402-405. Measure 402 has a trill and a triplet. Measure 403 has a trill and a triplet. Measure 404 has a trill and a triplet. Measure 405 has a trill and a triplet. A red 'E flat' is written below the first triplet in measure 405.

406

Musical score for measures 406-408. Measure 406 has a trill and a triplet. Measure 407 has a trill and a triplet. Measure 408 has a trill and a triplet. A red 'E flat' is written below the first triplet in measure 408.

*) Siehe Anmerkung S. 58

| Voir annotation p. 58

| See annotation p. 58

411

1 (1) # # #
5 p ppp
5 1 5
A

415

trill sf sf dim. 4-
4 4 4
C

419

4 pp 3 3
4 4 4 4

423

trill cresc. poco a poco trill
3 4 5 1
C

Coda section (until end), combining all 3 motifs of introduction, in increasingly fast tempo

427

trill mf dim. b2.
Più vivo Augmented motif
A

432

Musical score for measures 432-435. The 'Yearning motif' is circled in purple in the first measure. A 'Long motif' is circled in purple across measures 433-435. Fingerings '1' and '2' are indicated.

436

Musical score for measures 436-439. A 'Long motif' is circled in purple across measures 437-439. A 'cresc.' marking is present in measure 438.

440

Musical score for measures 440-443. 'mf' and 'p cresc.' markings are present. 'accel.' is written above the staff. Fingerings '3/1', '2', '1', and '3/1' are indicated.

444

Musical score for measures 444-447. 'mf' and 'f' markings are present. A 'p' marking is present in measure 447.

448

Faster
Presto

Musical score for measures 448-451. 'trm' markings are present. A '3' marking is present in measure 449. A 'Still A7' annotation is circled in purple in measure 449.

452

Musical score for measures 452-455. The piece is in G major (one sharp) and 3/4 time. Measure 452 starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Measure 453 includes a triplet of eighth notes in the right hand. Measure 454 shows a descending eighth-note scale in the right hand. Measure 455 concludes with a triplet of eighth notes in the left hand.

456

Musical score for measures 456-458. Measure 456 begins with a trill in the right hand. The right hand continues with a melodic line, and the left hand plays chords and moving lines. Measure 457 features a descending eighth-note scale in the right hand. Measure 458 ends with a descending eighth-note scale in the right hand.

459

Musical score for measures 459-461. Measure 459 starts with a trill in the right hand. The right hand has a melodic line with slurs and accents, and the left hand provides harmonic support. Measure 460 includes a descending eighth-note scale in the right hand. Measure 461 features a descending eighth-note scale in the right hand.

462

Musical score for measures 462-464. Measure 462 begins with a descending eighth-note scale in the right hand. The right hand continues with a melodic line, and the left hand plays chords and moving lines. Measure 463 features a descending eighth-note scale in the right hand. Measure 464 concludes with a descending eighth-note scale in the right hand.

465

pp

Still part of A7 tonal center

470

pp *cresc.*

474

pp *accel.*

478

pp

And faster
Prestissimo

482

pp

From long motif

Musical score for measures 466-488. A purple oval highlights a sequence of chords in the upper staff: F#m7(b9), G#m7(b9), Abm7(b9), and Bbm7(b9). The lower staff contains a melodic line with fingerings 1 and 2.

Musical score for measures 489-492. The upper staff features a melodic line with fingerings 2, 1, 4, 2, 1, 2, 5, 2. The lower staff features a bass line with fingerings 1, 1, 1, 1, 1.

Long motif for last time
doux, languissant

Musical score for measures 493-495. The upper staff has a melodic line with fingerings 5, 2, 1, 1, 1, 1. The lower staff has a bass line with fingerings 3, 1, 1, 1, 1.

As long motif was the first to appear, its is also the last to end (probable philosophical implications)

Musical score for measures 496-500. The upper staff has a melodic line with fingerings 5, 2, 2, 5, 5, 5. The lower staff has a bass line with fingerings 5, 5, 5. A purple oval highlights the final chord in the upper staff, an A7(9) chord.

Sonata ending on an A7(9) chord