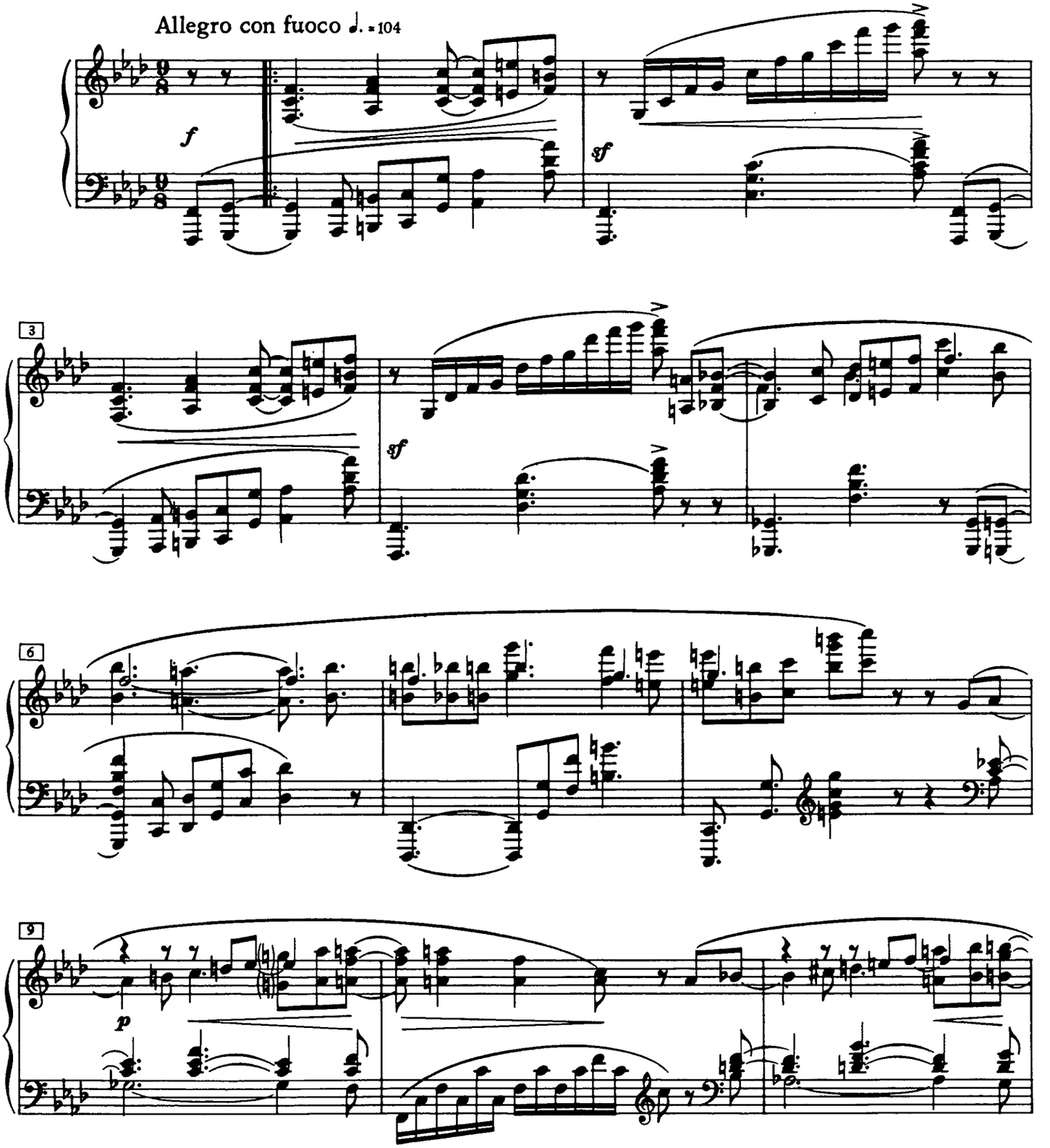
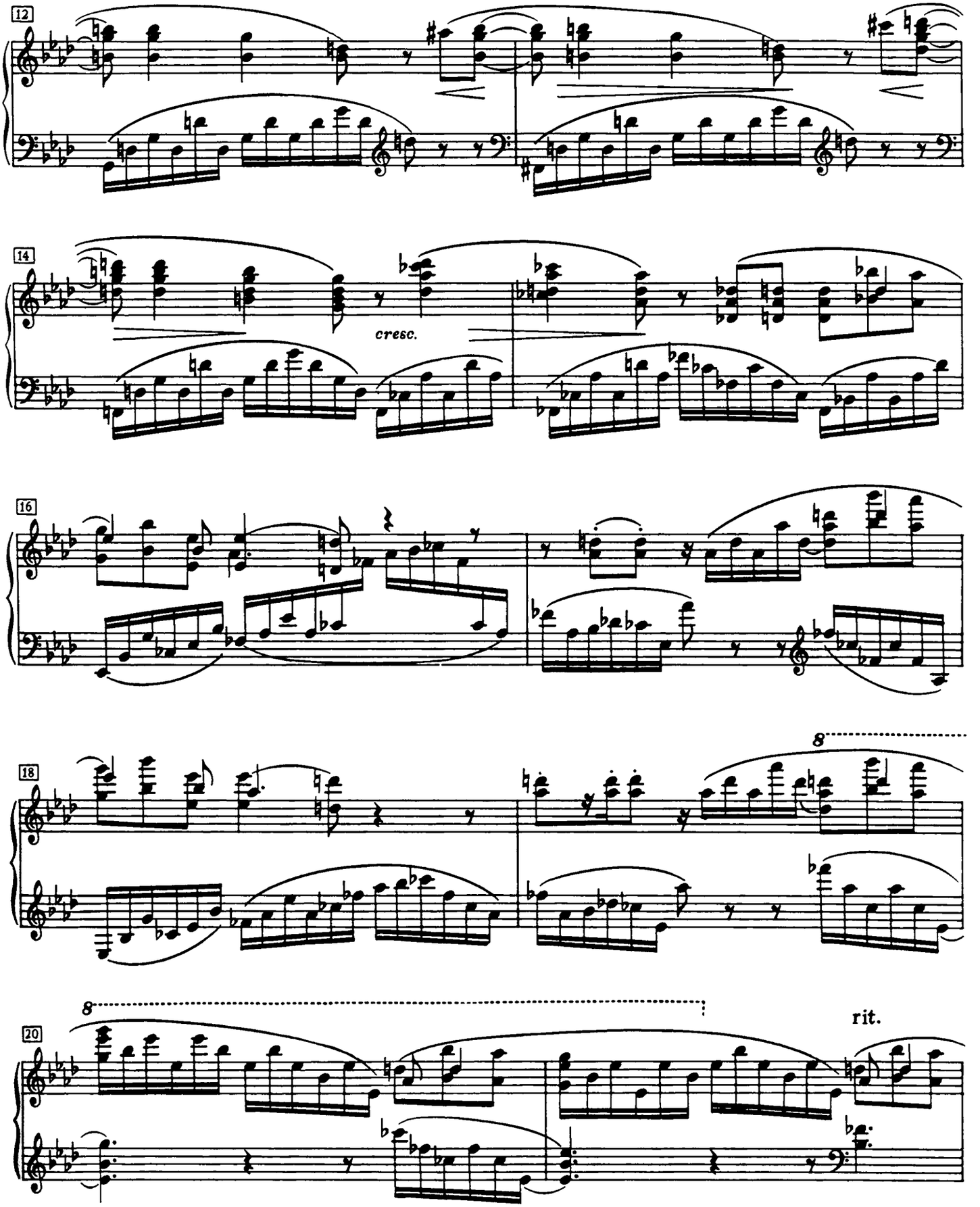
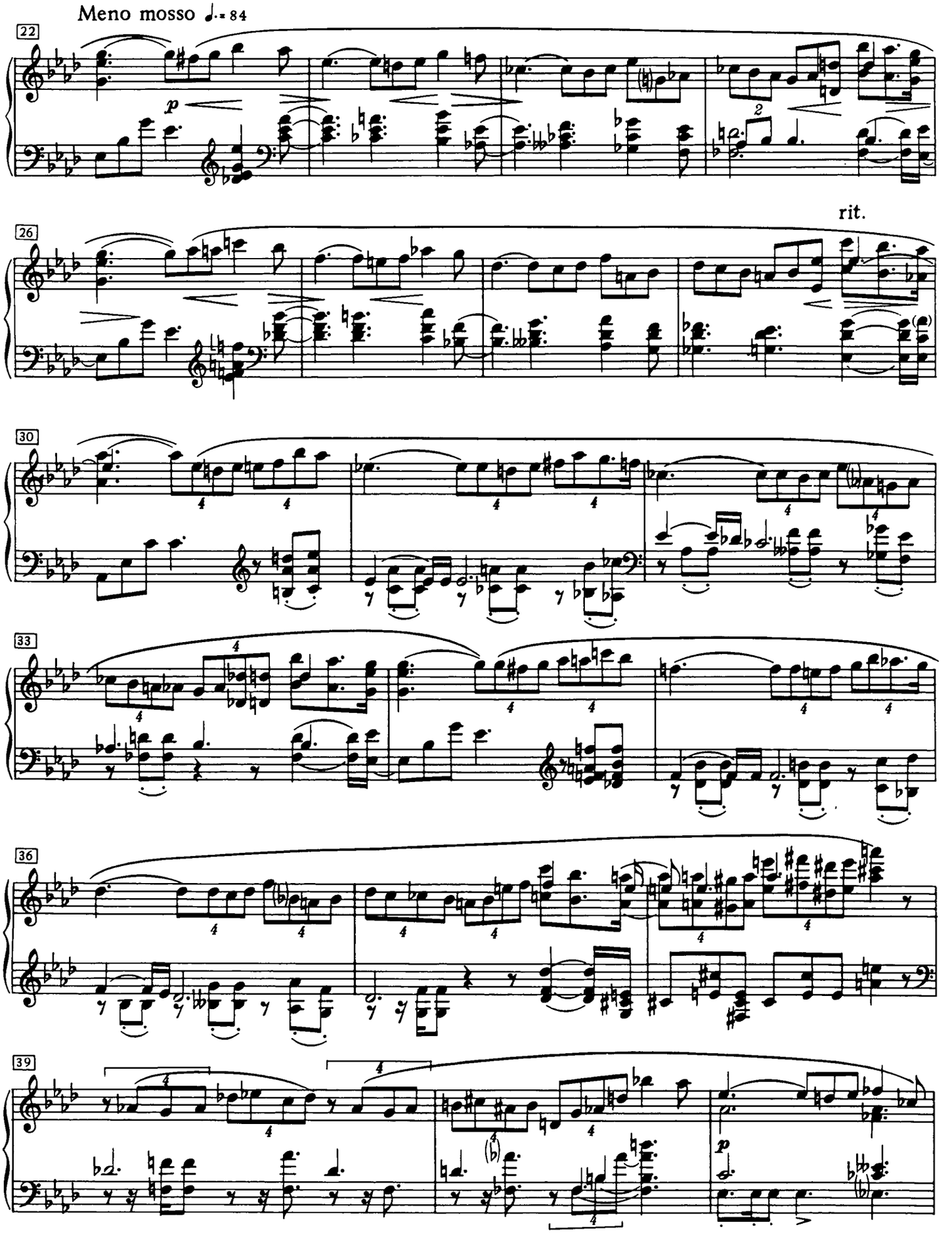
SONATE Nr. 1

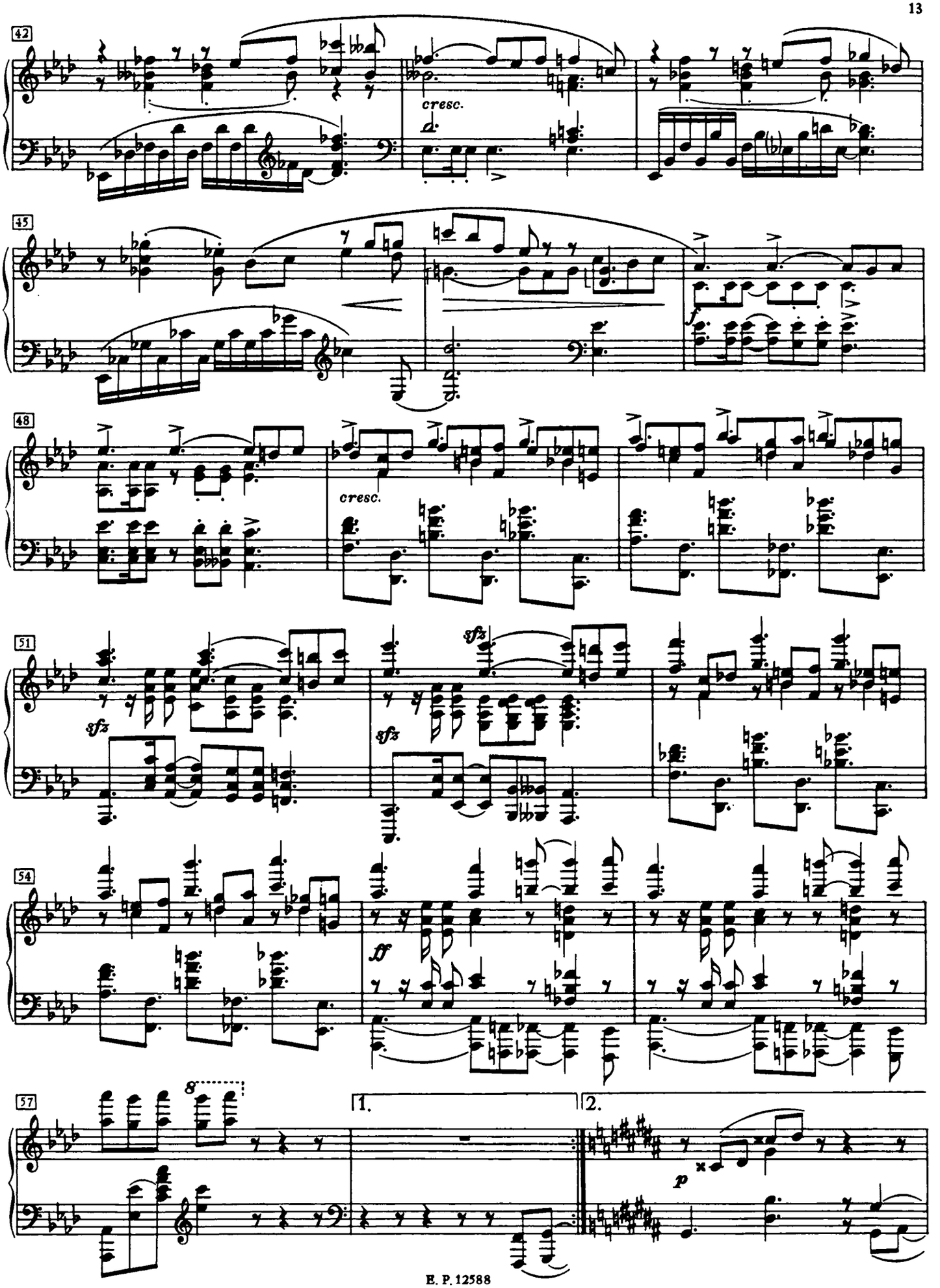
I

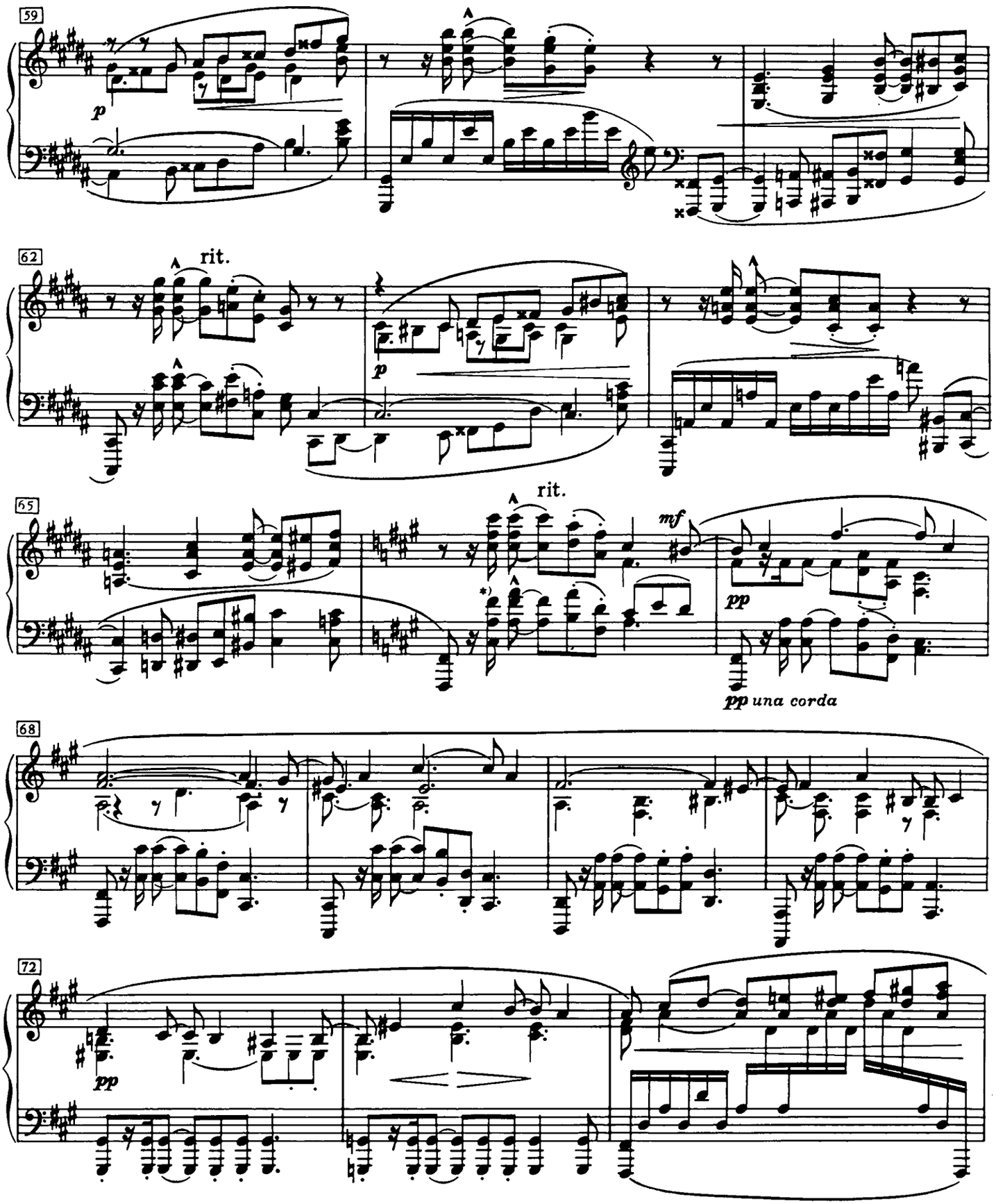
Alexander Skrjabin
(1872-1915)
Op. 6 (1893)




12
14
cresc.
16
18
8
8
20
rit.


Meno mosso ♩.= 84
22
p
26
rit.
30
33
36
39
p

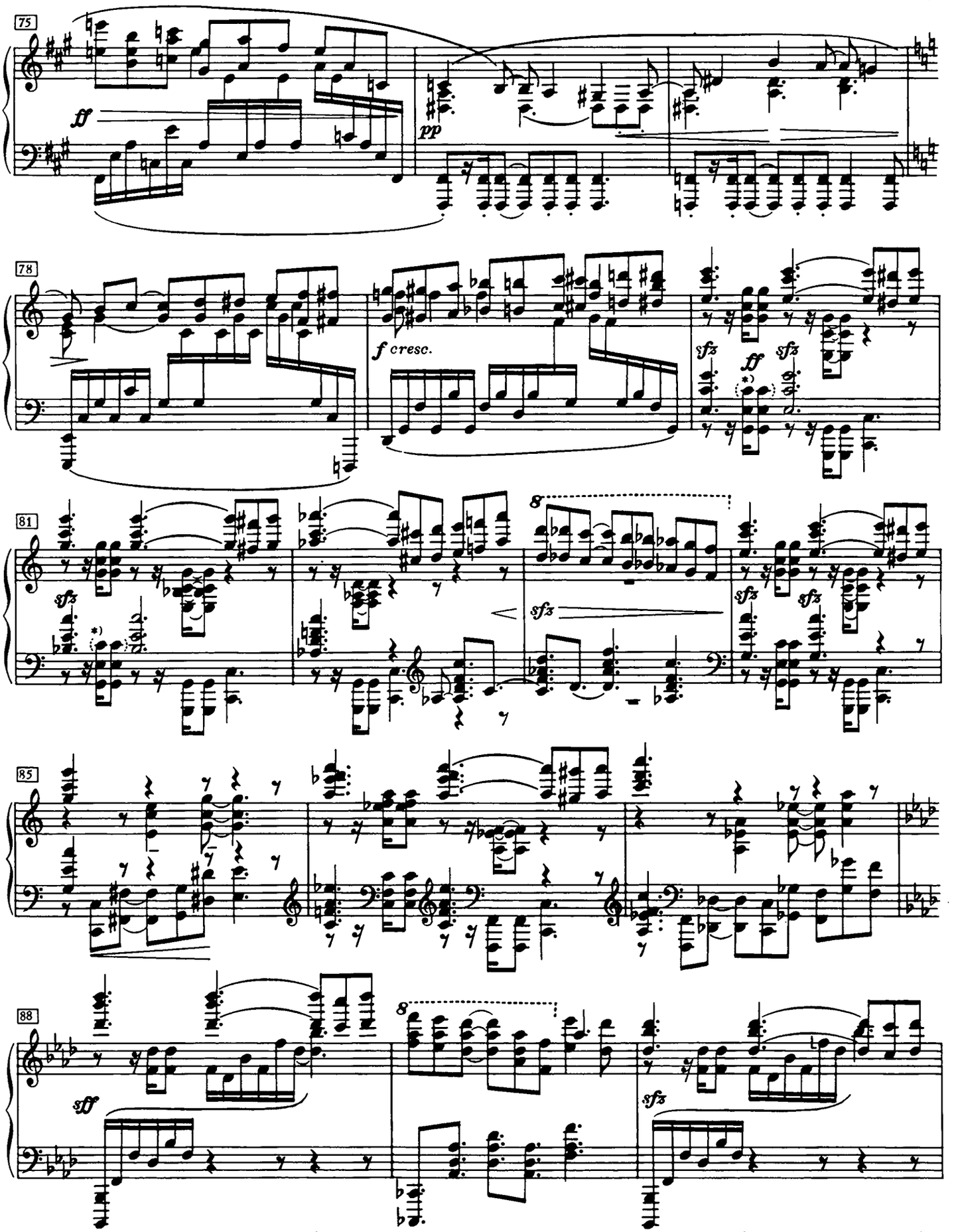

42
cresc.
45
f
48
cresc.
51
sfz
sfz
sfz
54
ff
57
8
1.
2.
p



*) Herausgeber schlägt im Interesse der Präzision des immer wiederkehrenden Rhythmus 𝅘𝅥𝅯𝅘𝅥𝅮 vor, hier das fis wegzulassen.

L'éditeur propose omettre le fa-dièse en faveur de la précision du rythme toujours se répétant 𝅘𝅥𝅯𝅘𝅥𝅮.

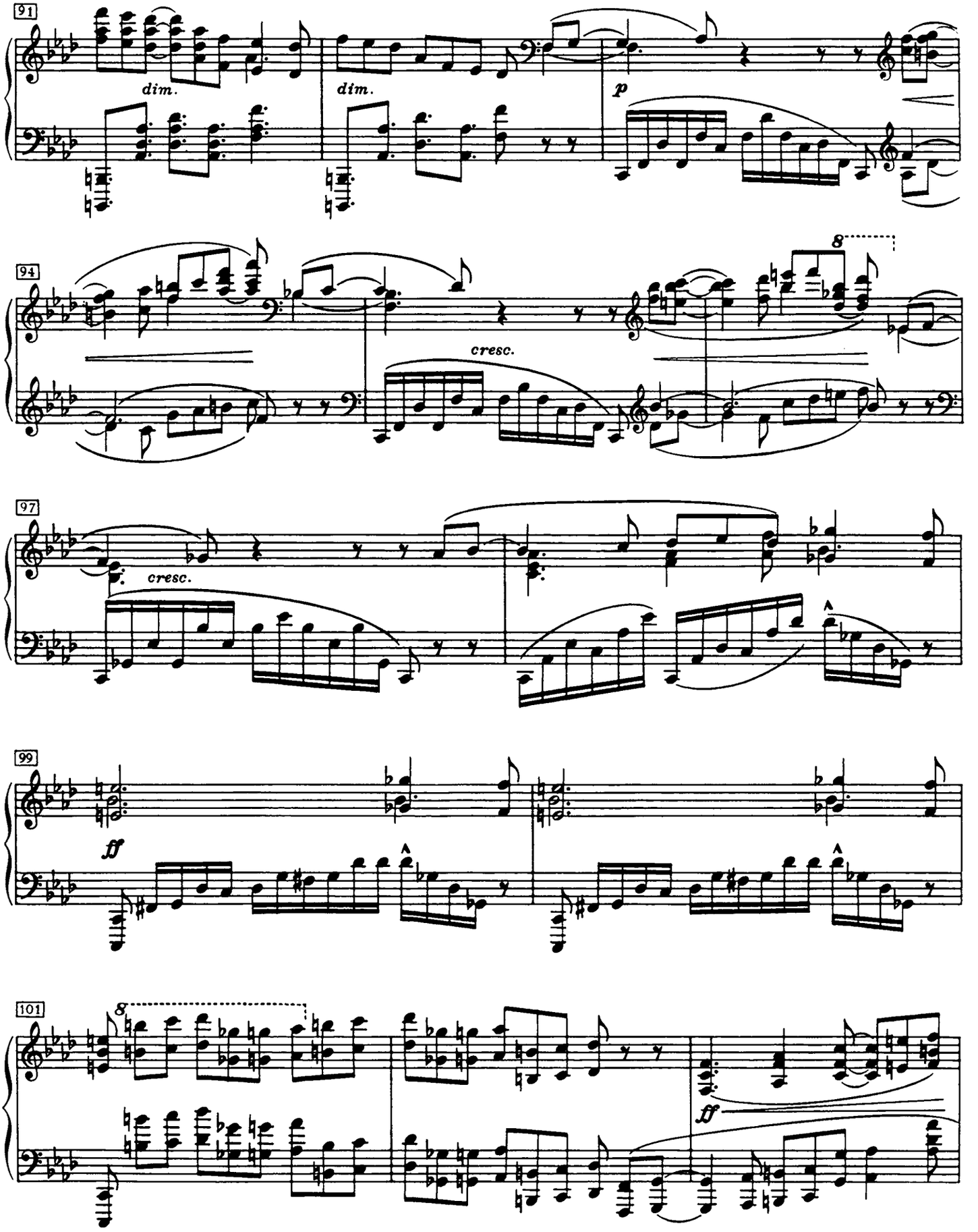
In favour of the precision of the constantly recurring rhythm 𝅘𝅥𝅯𝅘𝅥𝅮 the editor proposes the omission of the f♯.

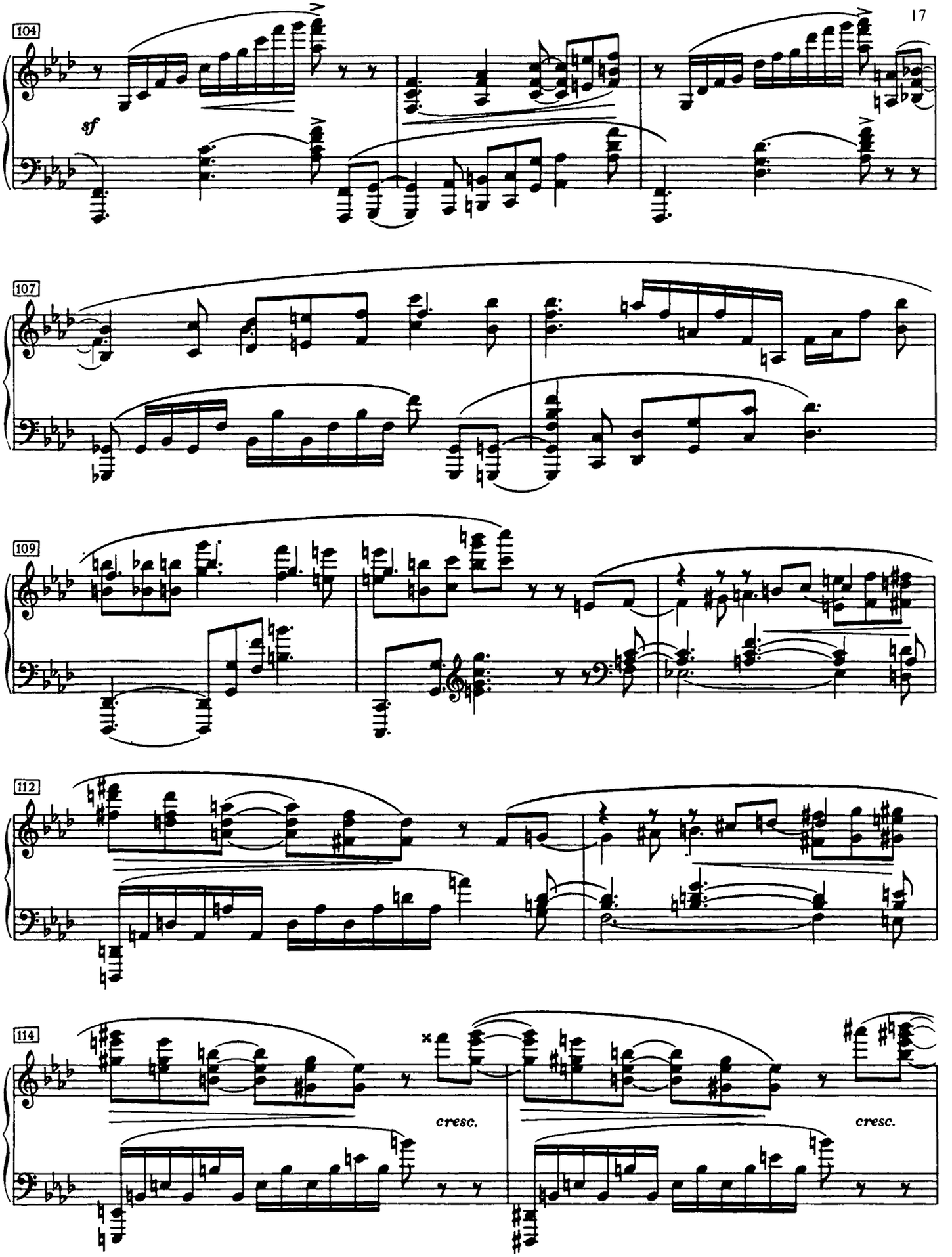


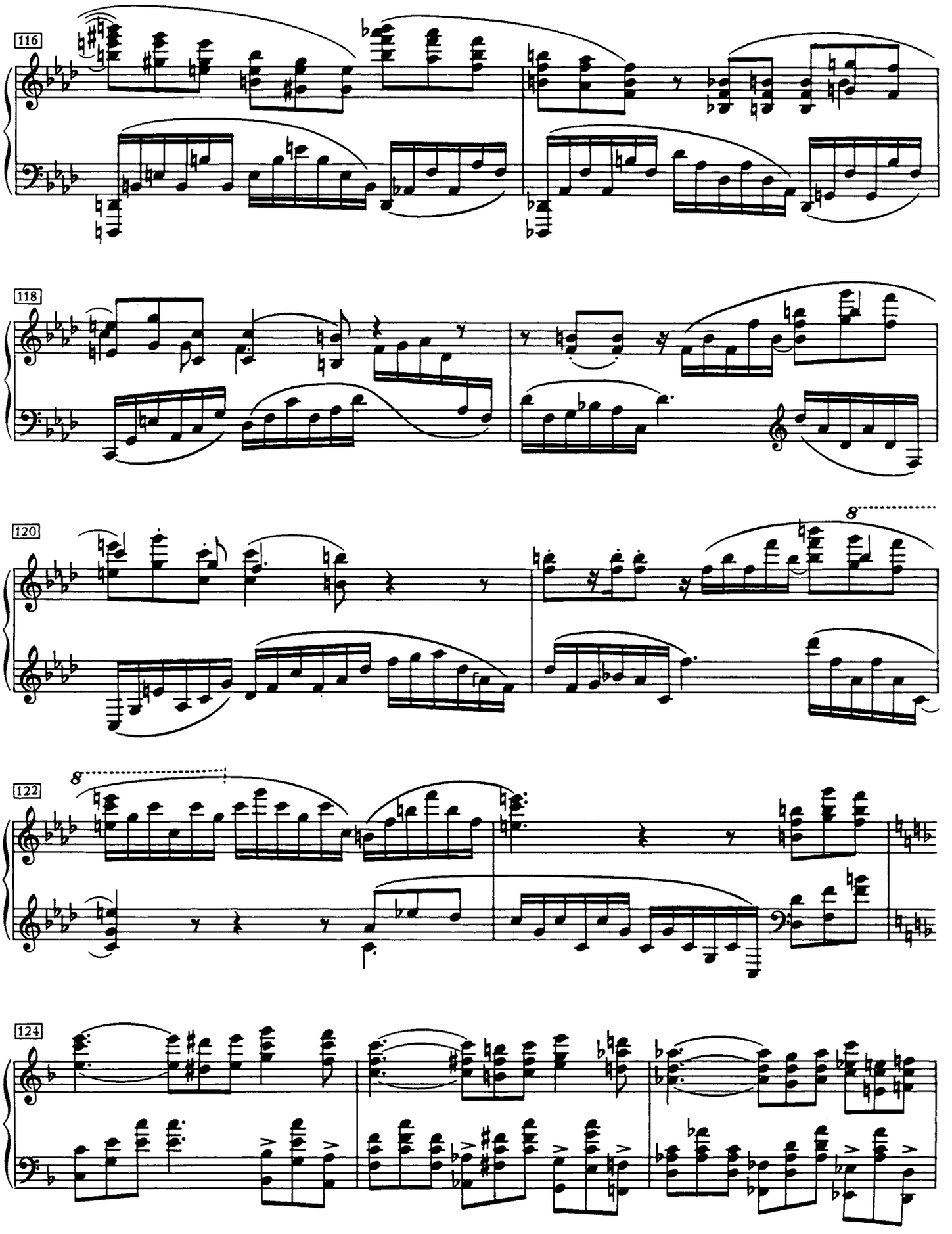
*) Herausgeber schlägt vor, die eingeklammerten Noten wegzulassen.

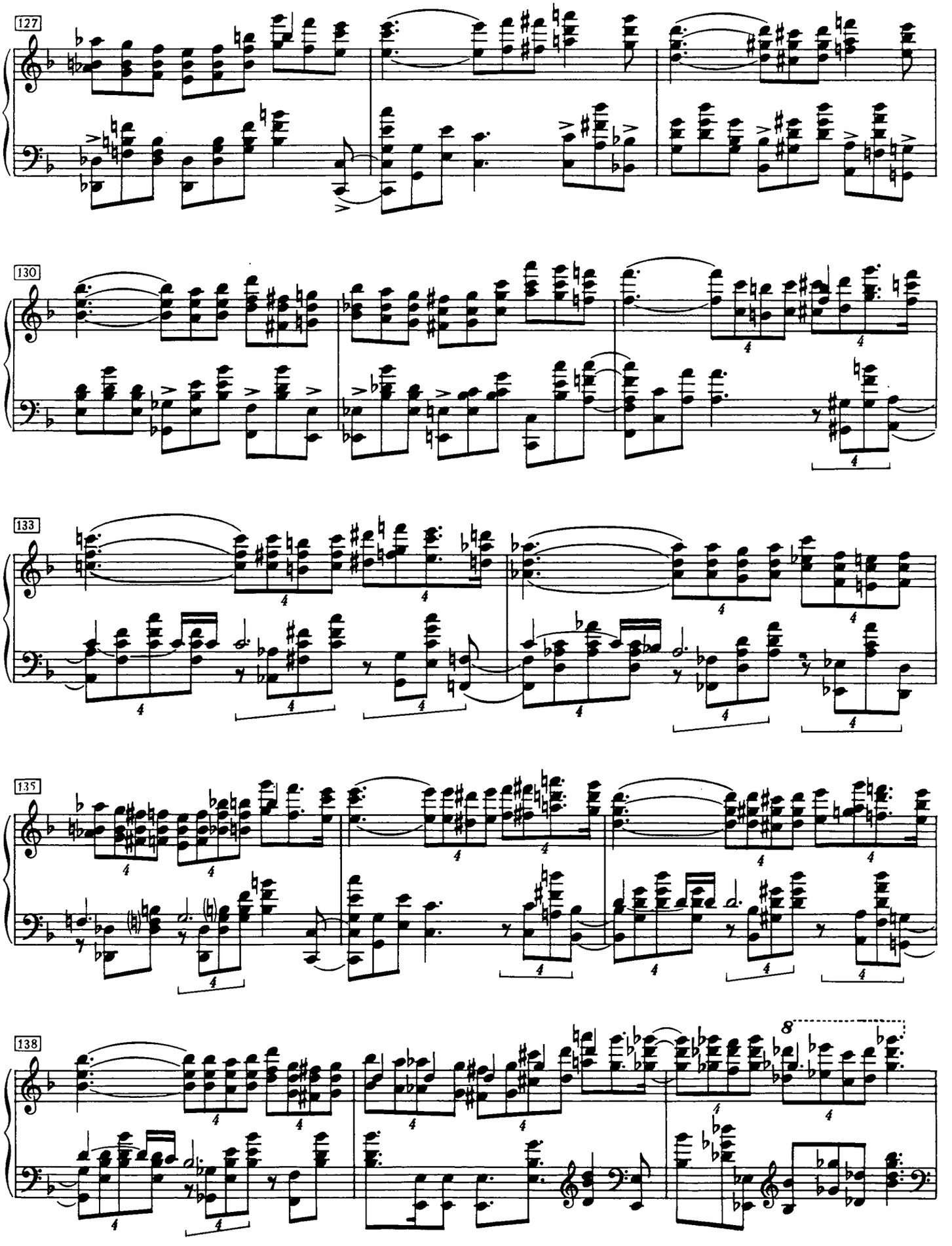
L'éditeur propose omettre les notes entre parenthèses.

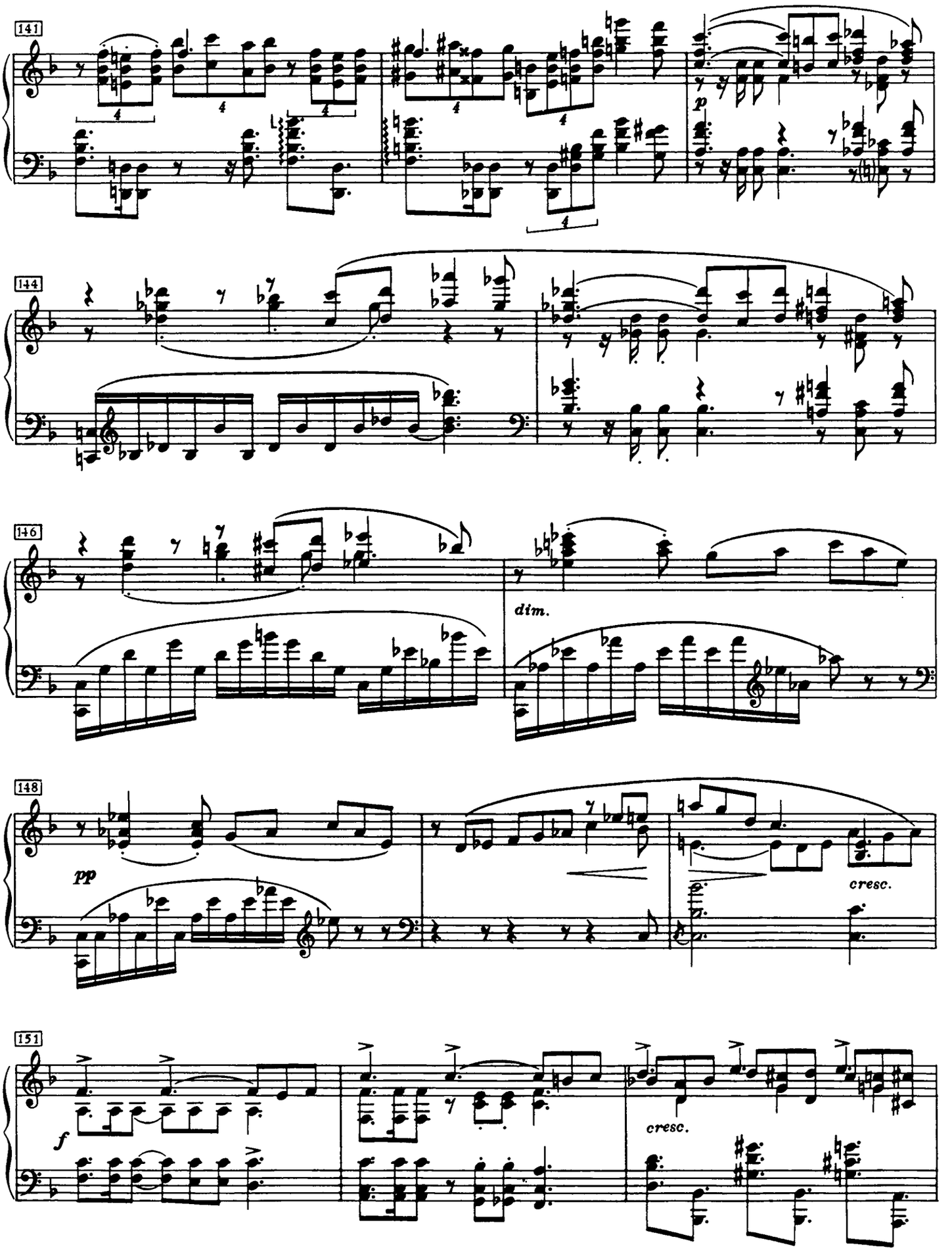
The editor proposes omitting the bracketed notes.

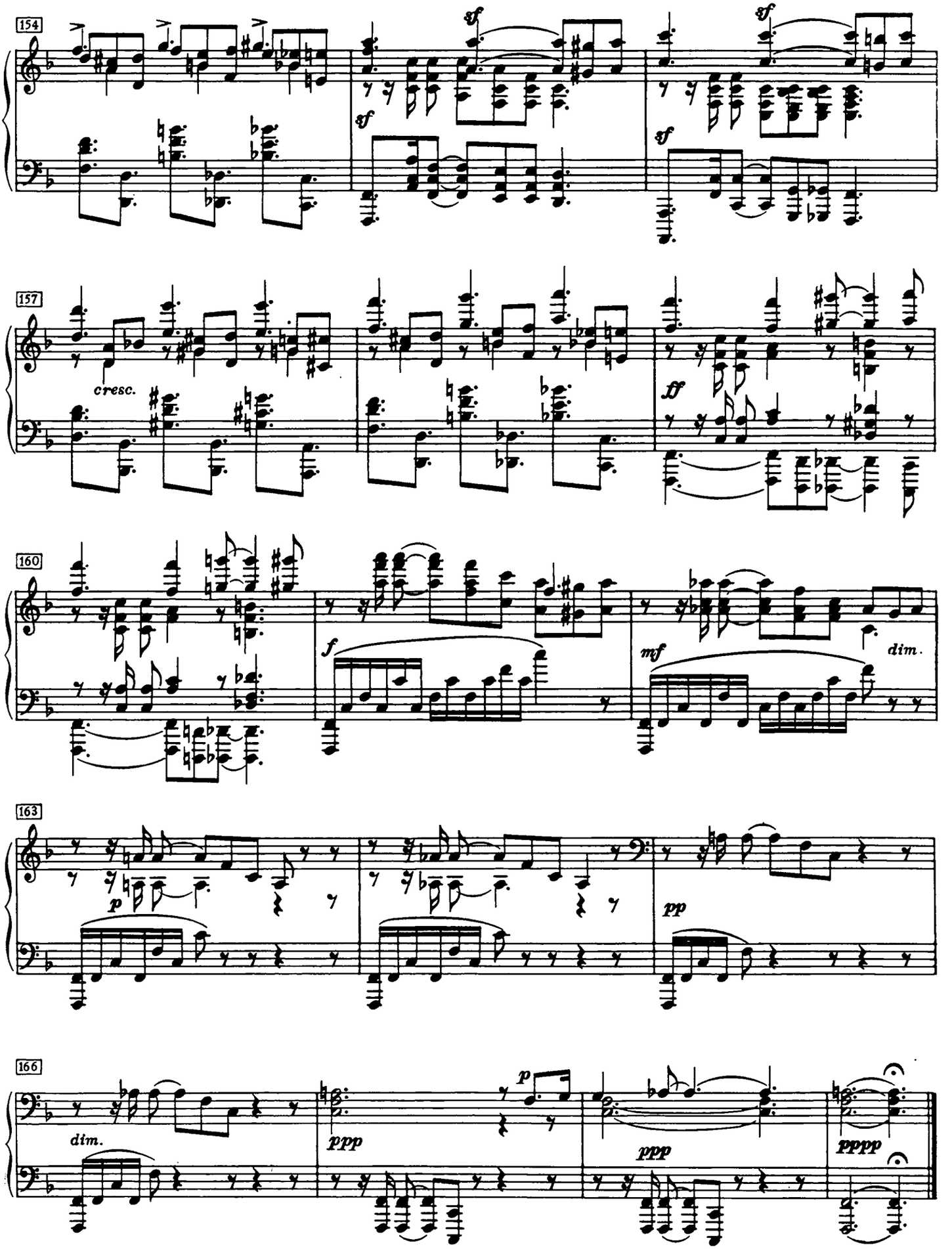

91
dim.
dim.
p
94
8
cresc.
97
cresc.
99
ff
101
8
ff


104
sf
107
109
112
114
cresc.
cresc.

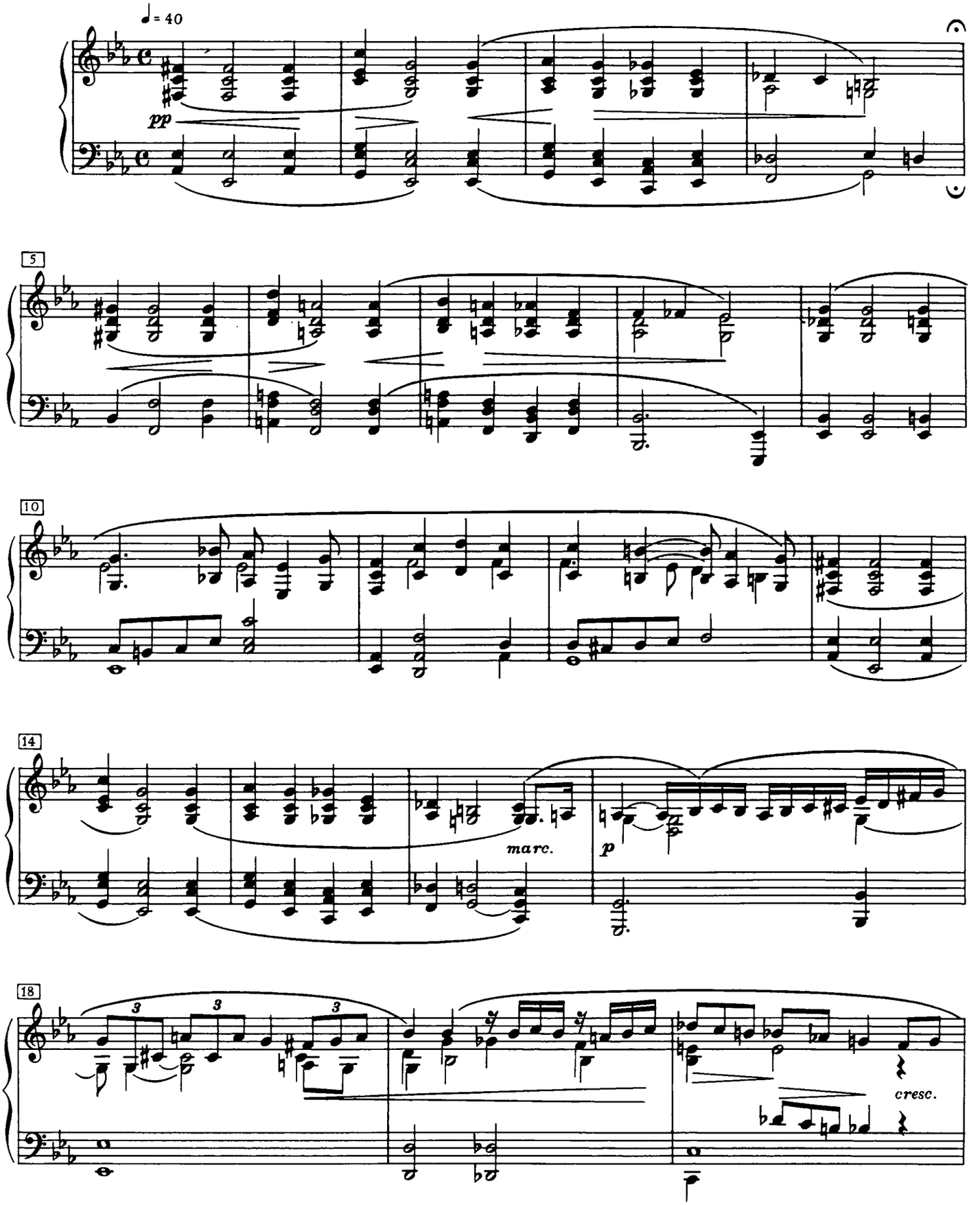

116
118
120
8
122
8
124

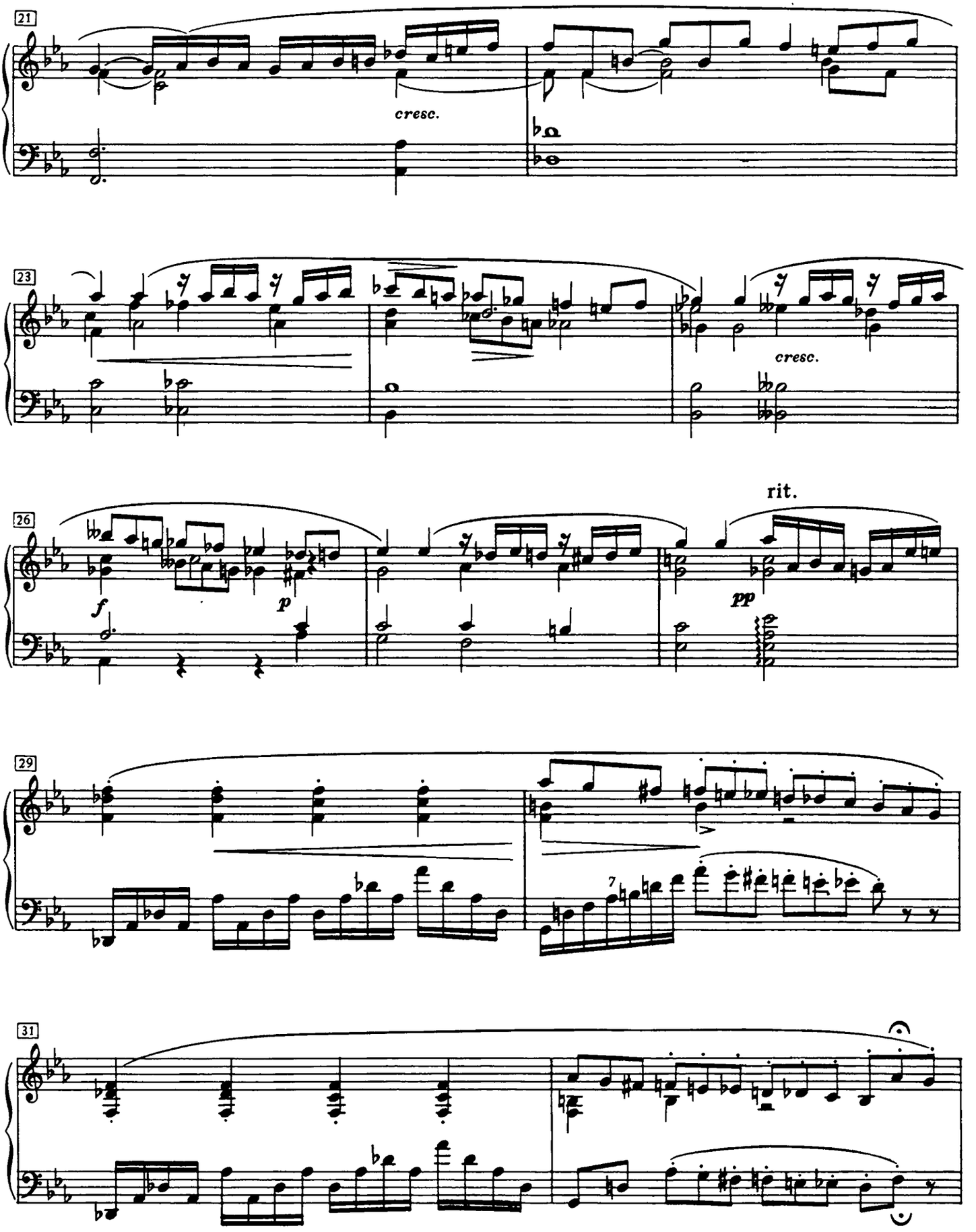

127
130
133
135
138
8

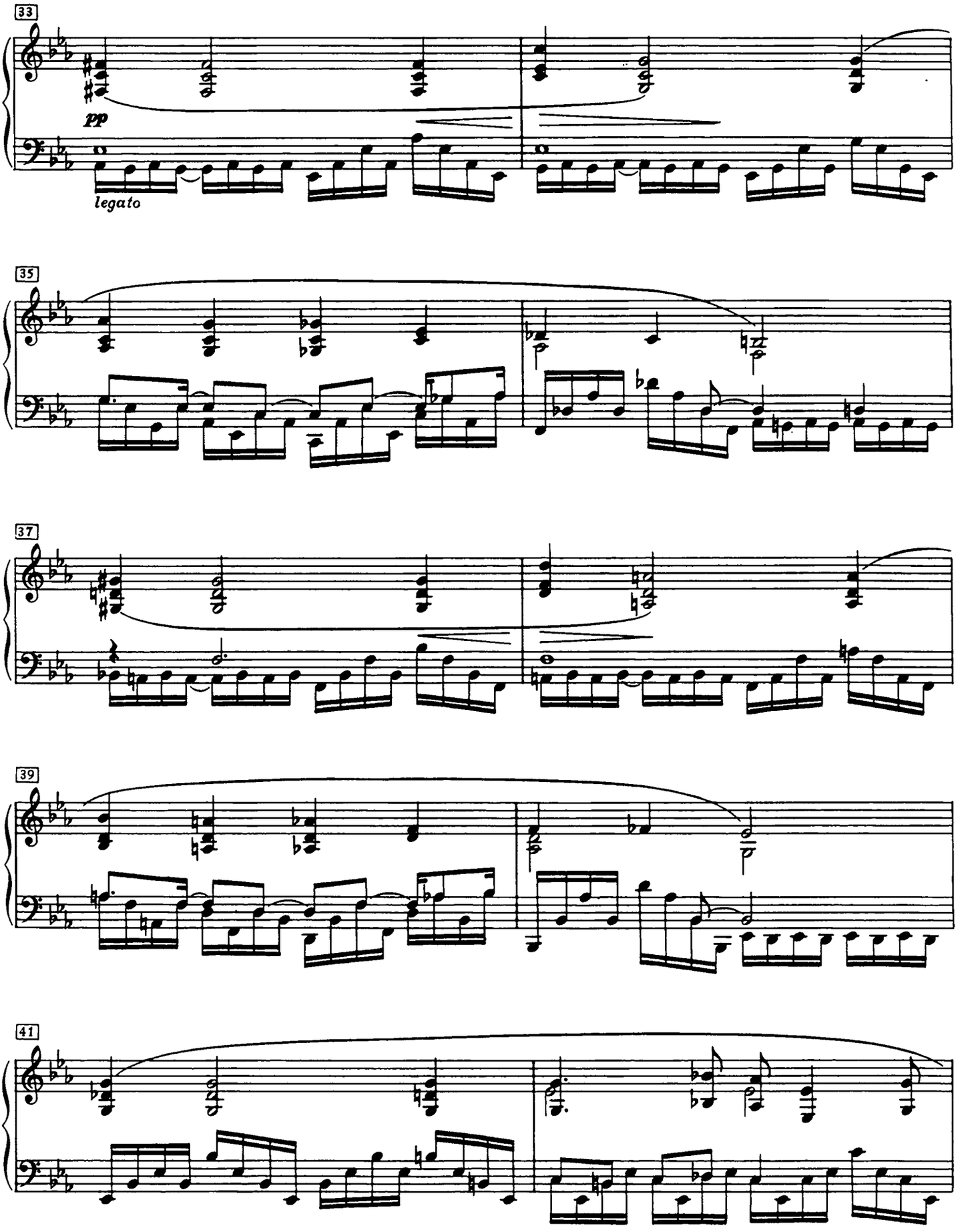

141
p
144
146
dim.
148
pp
cresc.
151
f
cresc.

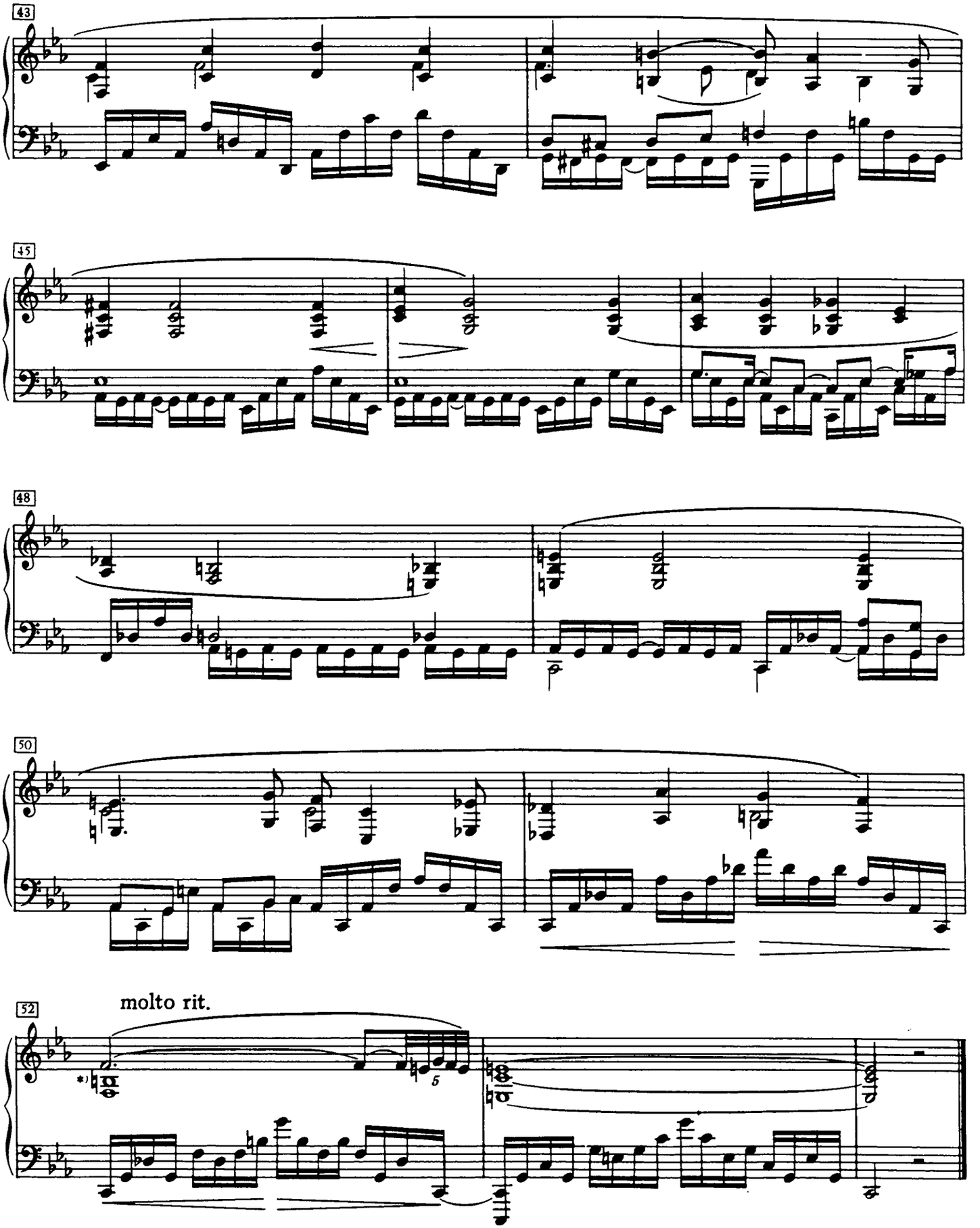

154
sf
sf
sf
sf
157
cresc.
ff
160
f
mf
dim.
163
p
pp
166
dim.
ppp
p
ppp
pppp

II




21
cresc.
23
cresc.
26
rit.
f
p
pp
29
7
31


33
pp
legato
35
37
39
41

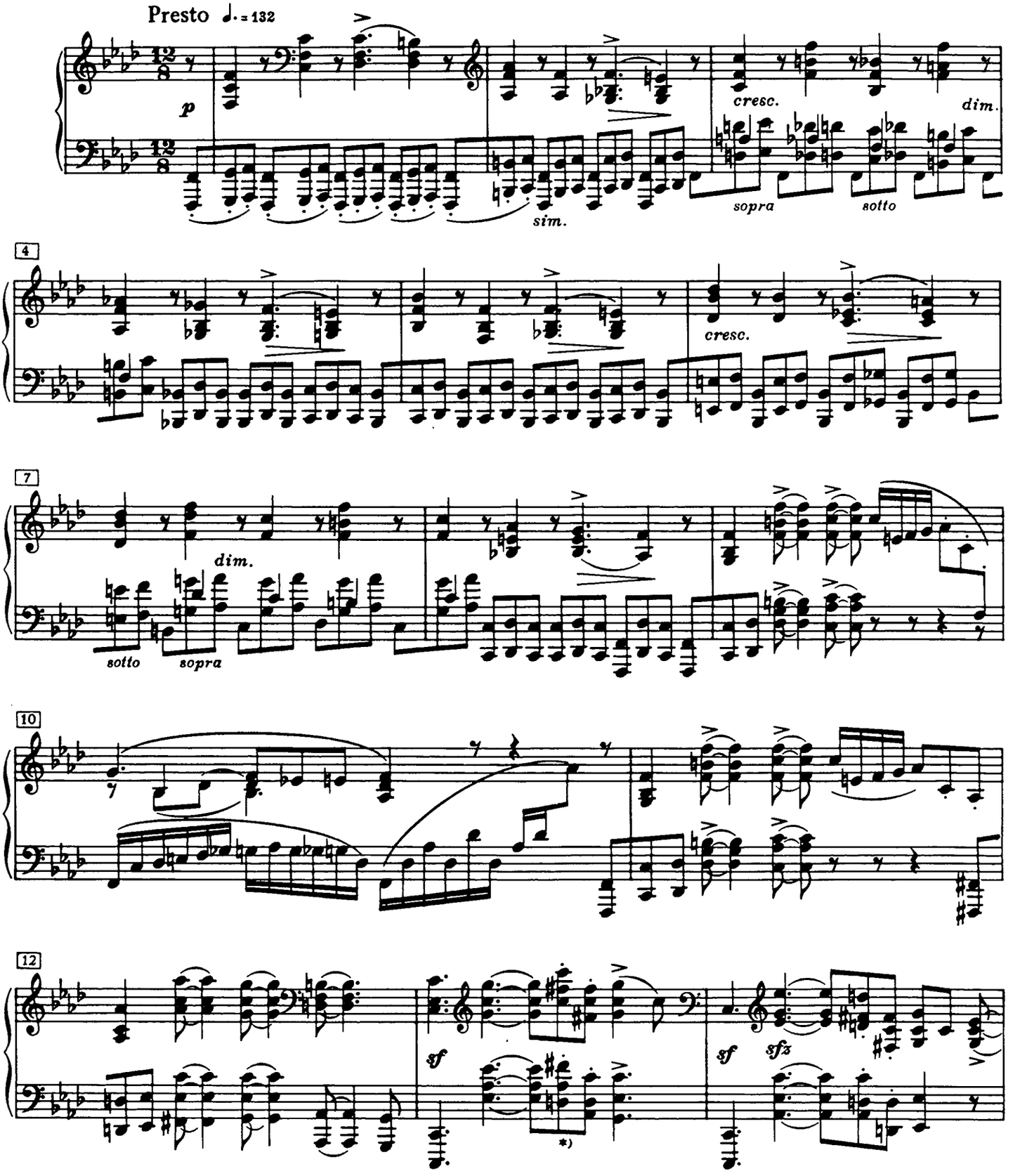


*) f und h müssen von der rechten Hand vorübergehend losgelassen und später wieder stumm niedergedrückt werden.

Le fa et le si doivent être relâchés pour le moment, et après, encore être pressés muet.

F and B must be temporarily released by the right hand and subsequently be mutely pressed down again.

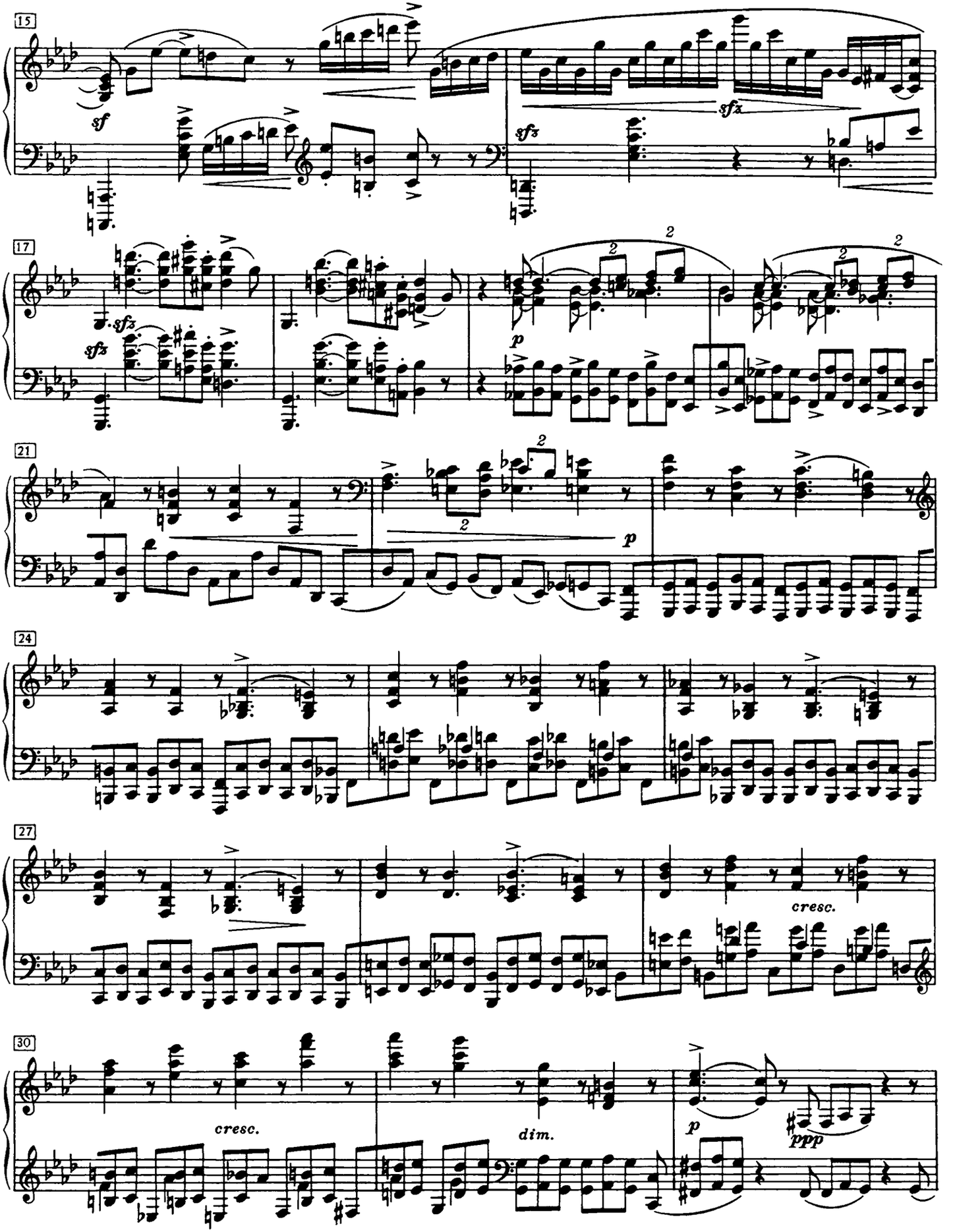
III

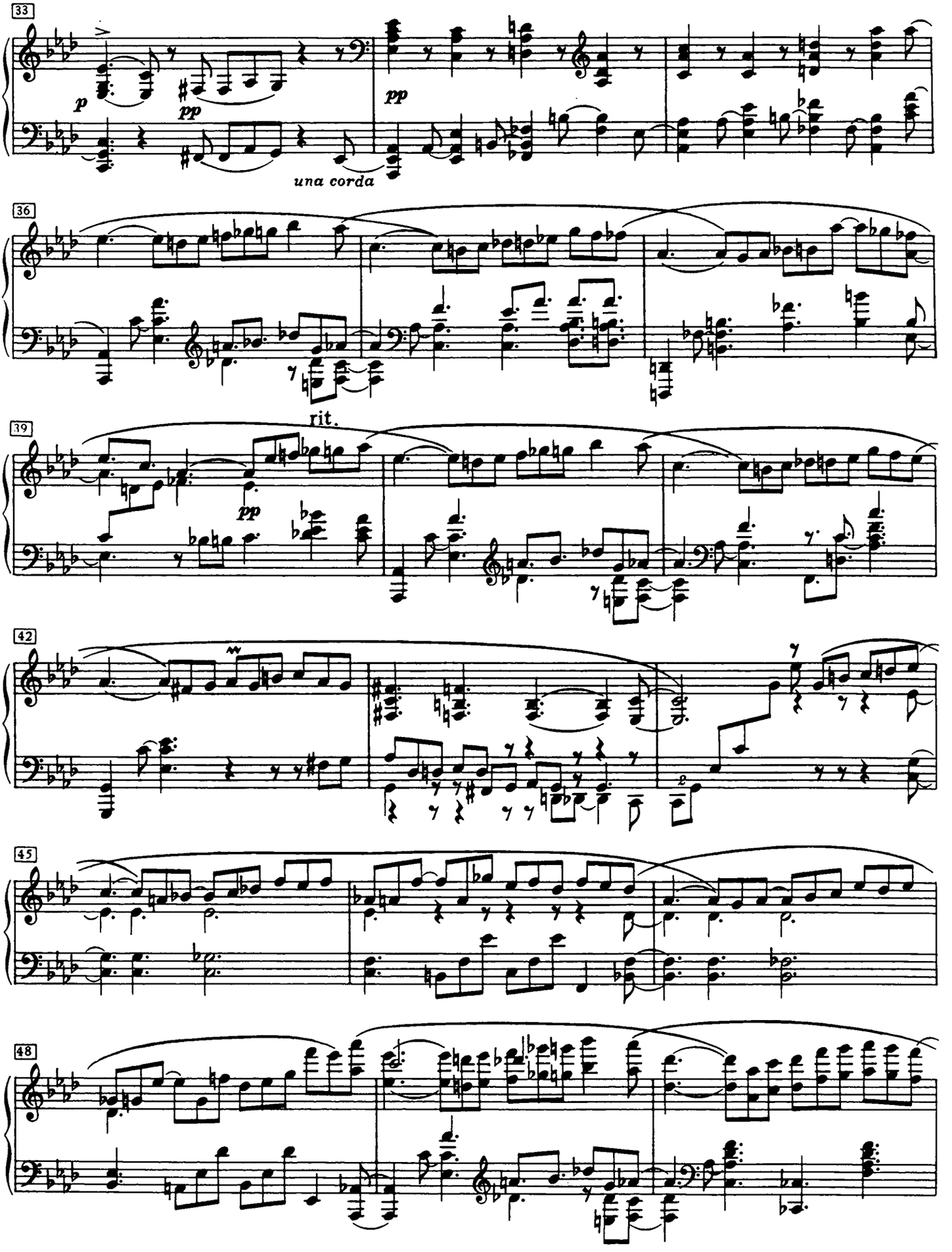


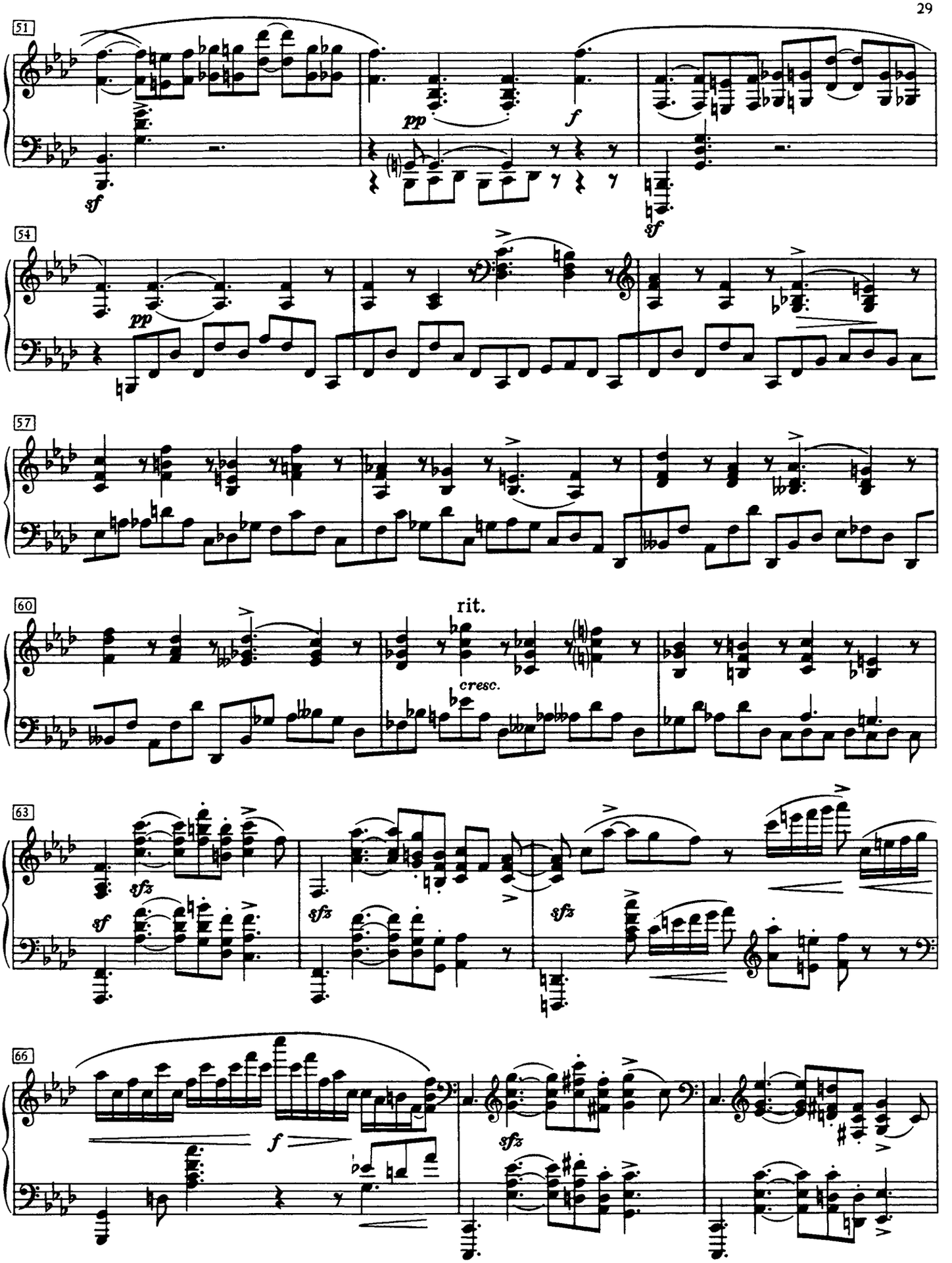
*) Wenn sich der Spieler zur Erleichterung der drei weiten Griffe entschließt, so können nur die oberen Töne fis c c der linken Hand weggelassen werden. Das gilt sinngemäß auch für analoge Stellen.

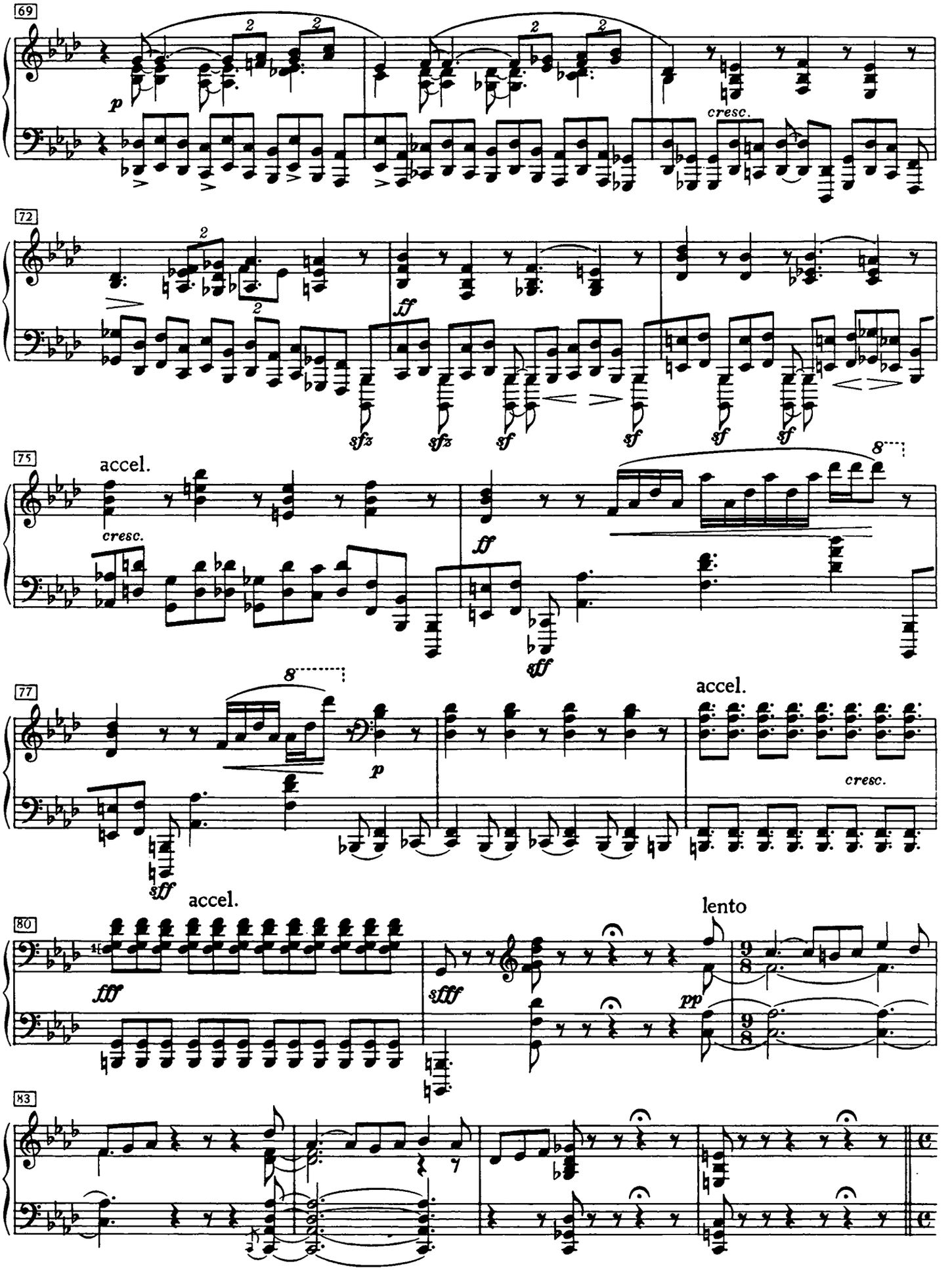
Si le joueur se décide à faciliter les trois accords étendues, seulement les notes supérieures: fa-dièse, ut, ut de la main droite puissent être omises. Celà est valable aussi pour les endroits analogues.

If the player decides for facilitating the three wide chords, only the upper F♯ C C of the left hand may be omitted. This is also valid in a similar sense for analogous passages.

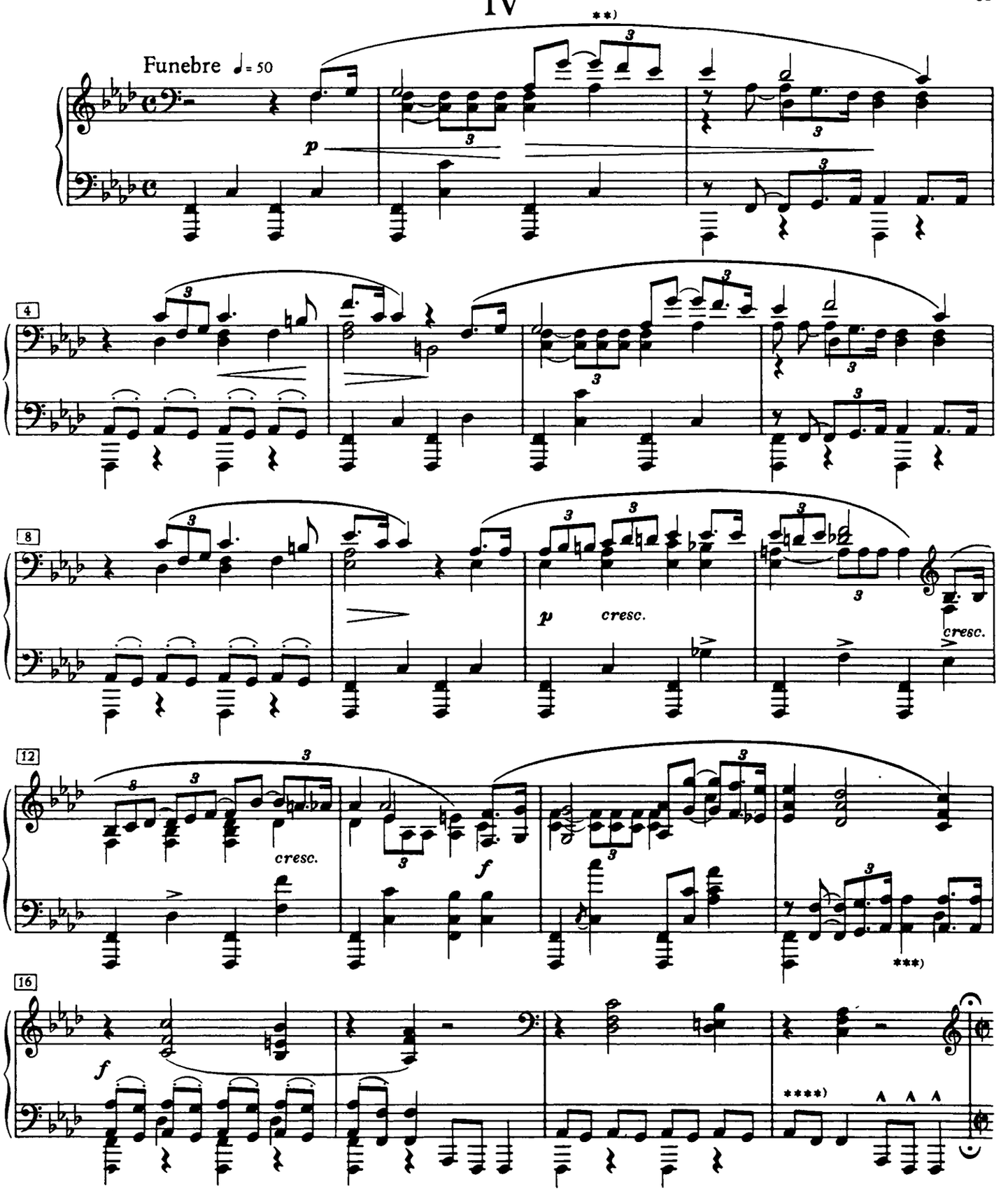

15
sf
sfz
sfz
17
sfz
sfz
p
21
p
24
27
cresc.
30
cresc.
dim.
p
ppp


33
p
pp
pp
una corda
36
rit.
39
pp
42
45
48


51
sf
pp
f
sf
54
pp
57
60
rit.
cresc.
63
sf
sfz
sfz
sfz
66
f
sfz


69
p
cresc.
72
ff
sfz
sfz
sf
sf
sf
sf
75
accel.
cresc.
ff
sff
8
77
p
sff
accel.
cresc.
80
fff
accel.
sfff
lento
pp
83

IV *)



*) Dieser Abschnitt wird vom Herausgeber als vierter Satz betrachtet. Die Gesamtausgabe gibt dafür keine Anhaltspunkte.

**) Derartige Triolen spielte Skrjabin häufig so: ♫. In Analogie zu Takt 6 u.a. ist diese Ausführung auch hier anzunehmen.

***) Herausgeber spielt hier wie in Takt 64.

****) Vgl. Takt 68.

Ce passage, d'après l'éditeur, est un quatrième mouvement. L'édition complète ne donne pas des indications dans ce sens.

Ces triolets, Scriabine a souvent joué: ♫ Analogue à la mesure 6 etc. on doit supposer cette interprétation ici.

L'éditeur joue ici comme à la mesure 64.

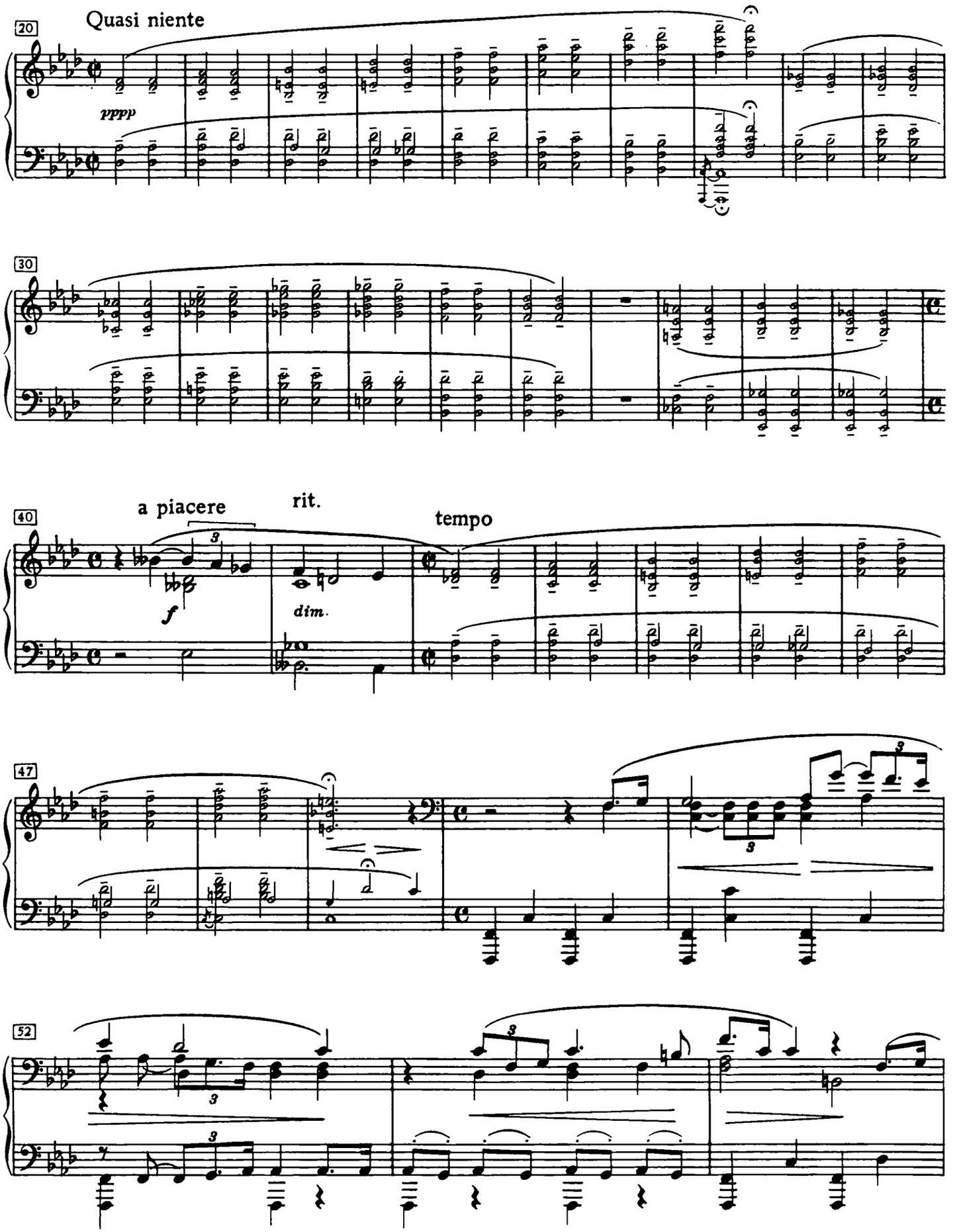
Comp. mesure 68.

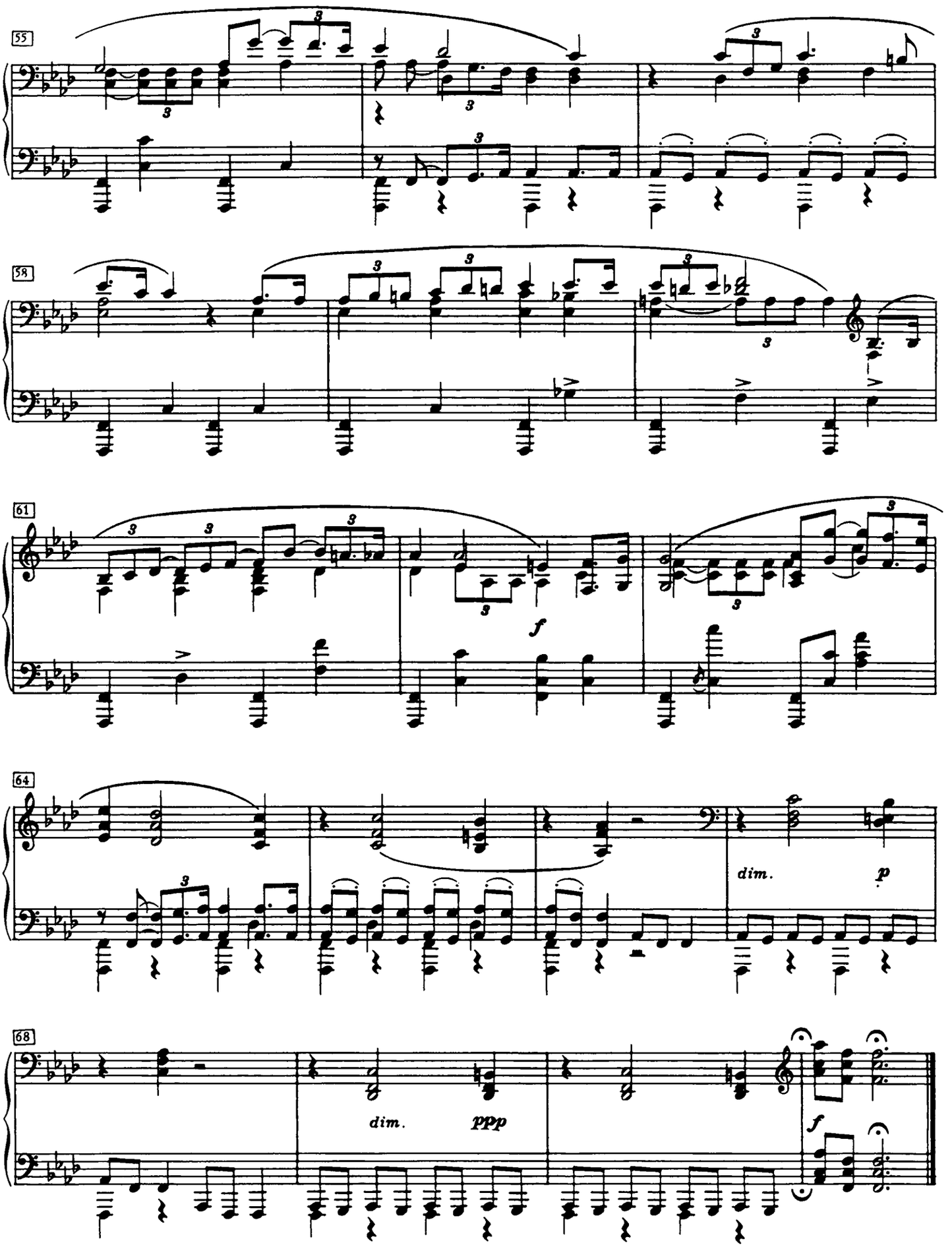
This section is regarded by the editor as a fourth movement. The complete edition does not provide any indications of this.

Triplets of this kind were frequently played as: ♫ by Scriabin. In analogy to bar 6 and others this execution should also be presumed here.

Editor here plays as bar 64.

Cf. bar 68.


20
Quasi niente
pppp
30
40
a piacere
rit.
tempo
f
dim.
47
52


55
58
61
f
64
dim.
p
68
dim.
ppp
f