Root notes marked in this color

Introduction, before exposition in sonata form. Functions to present all motifs.

SONATE Nr. 8

Op. 66 (1912-1913)

Lento

Motif 1 = "long" motif

Motif 3 = "yearning" motif

Motif 2 = "augmented" motif

5th in bass

A

Throughout "Lento" only A Dom 7 harmony, root notes are alternating between E, A, A sharp and D sharp

Precursor to will motif / first theme

Chords are still based on the same root, even when it doesn't sound (=rootless Promethean/Scriabin/Mystic chord)

Solving

Transpositions of yearning motif

Augmented motif, with Bass tone (A) constructed a minor 7th below root of augmented motif

(determined by enharmonic spelling >> G in this case)

A7

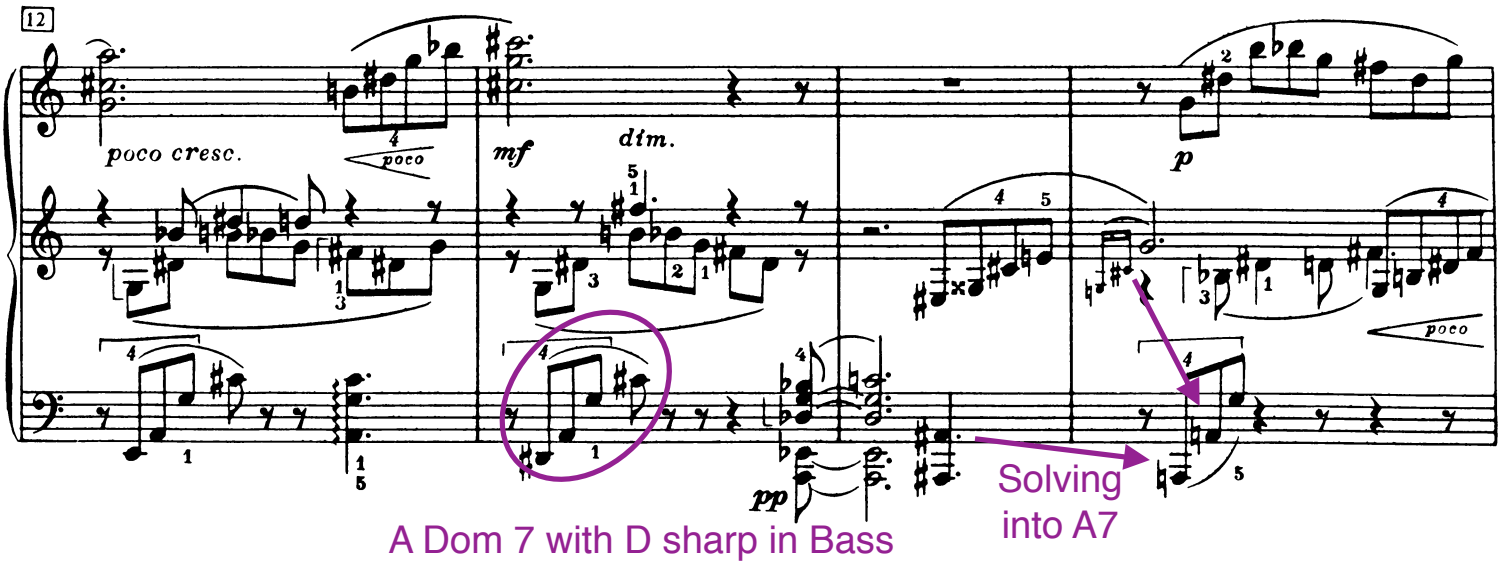
Bei dieser Sonate wurden einige Druckfehler der Gesamtausgabe nach Vergleich mit dem Autograph (Staatl. Zentrales Museum der Musikkultur „M. I. Glinka" zu Moskau) korrigiert.

Dans cette sonate quelques fautes d'impression de l'édition complète ont été corrigées après comparaison avec l'autographe (Musée d'Etat Central de Musique M. I. Glinka à Moscou).

In this Sonata several printing mistakes of the complete edition have been corrected after a comparison with the manuscript (State Central M. I. Glinka Museum of Music Culture in Moscow).

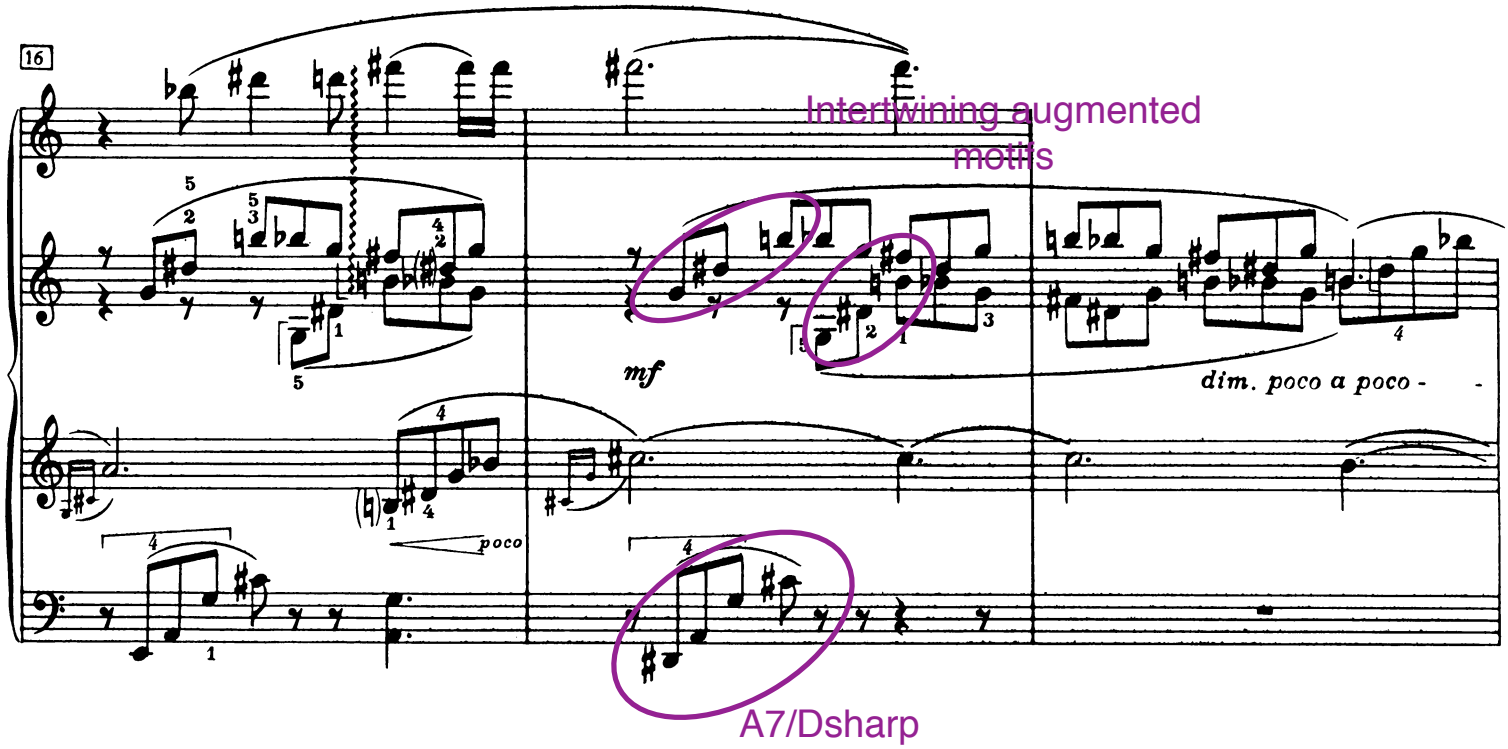
E. P. 12652

Not part of augmented motif, but rather part of harmony >> upper structure of rootless dominant chord



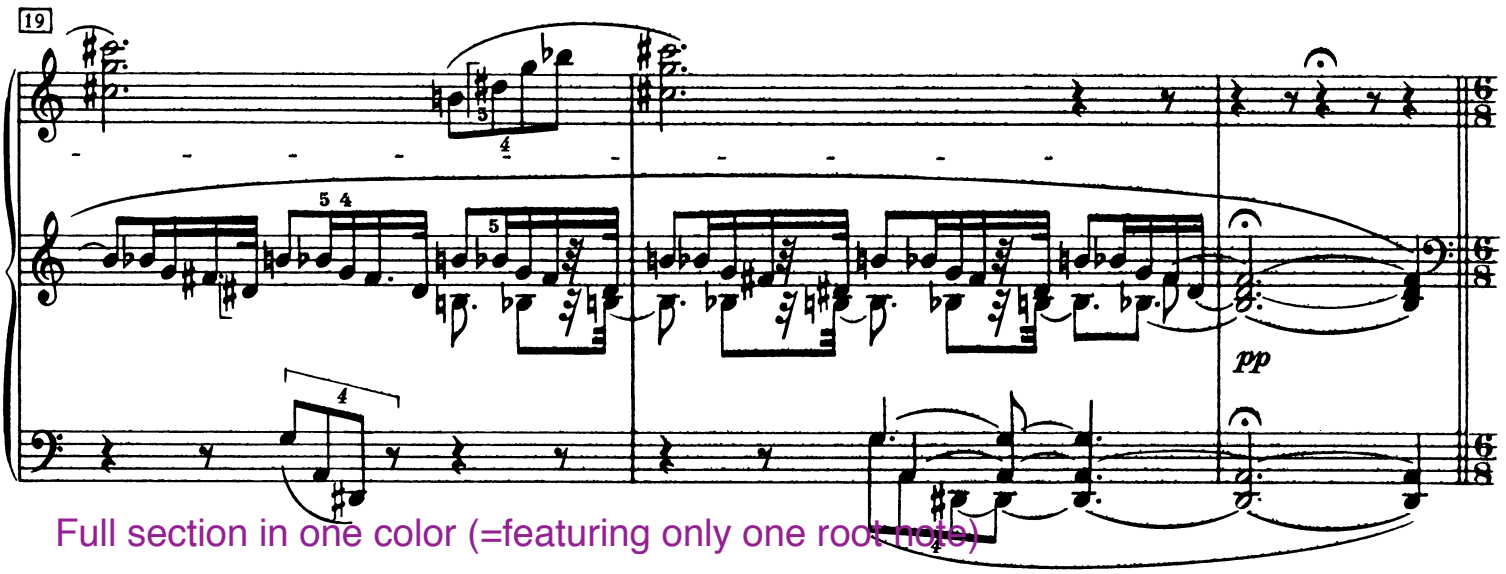
A Dom 7 with D sharp in Bass

Solving into A7



Intertwining augmented motifs

A7/Dsharp

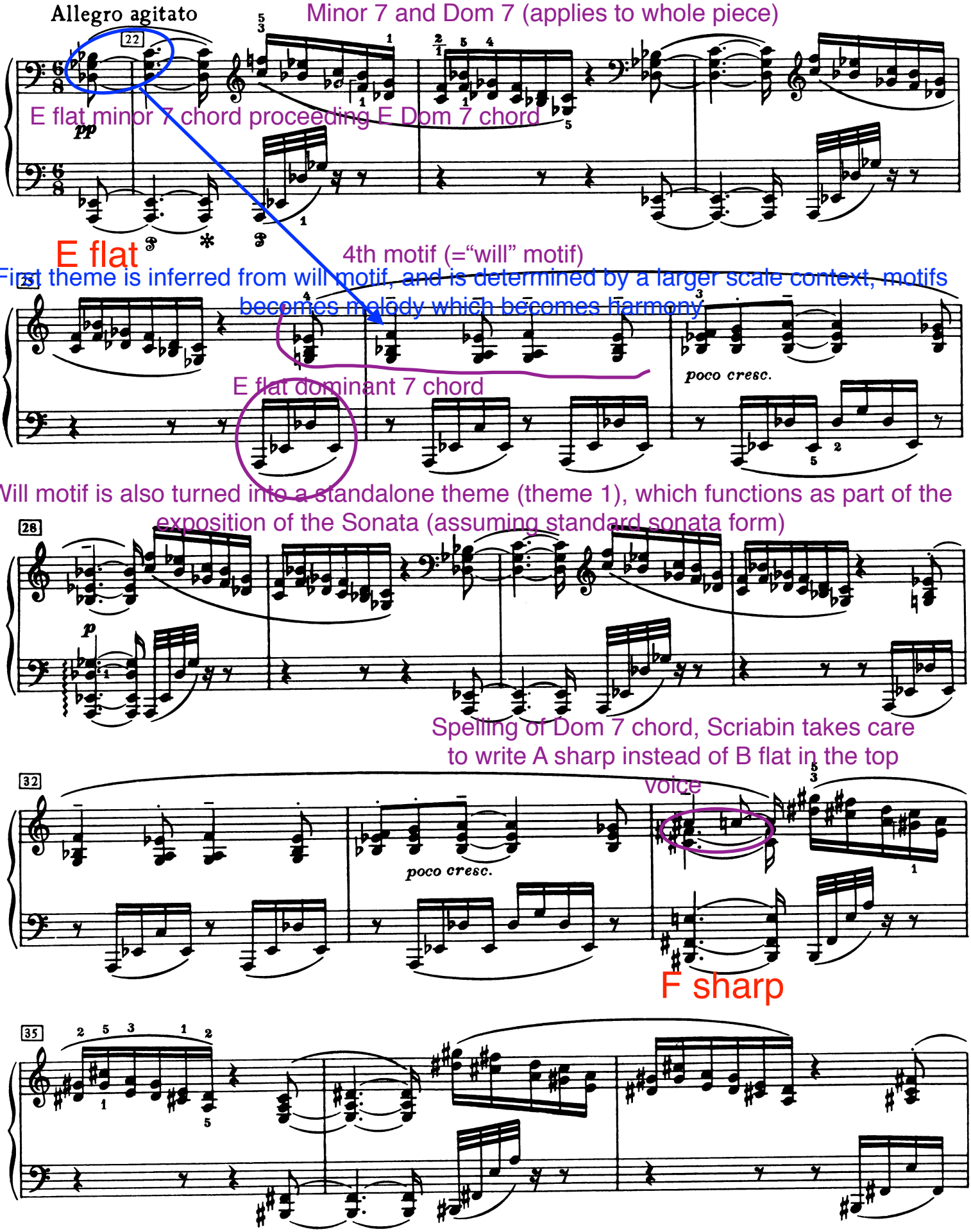


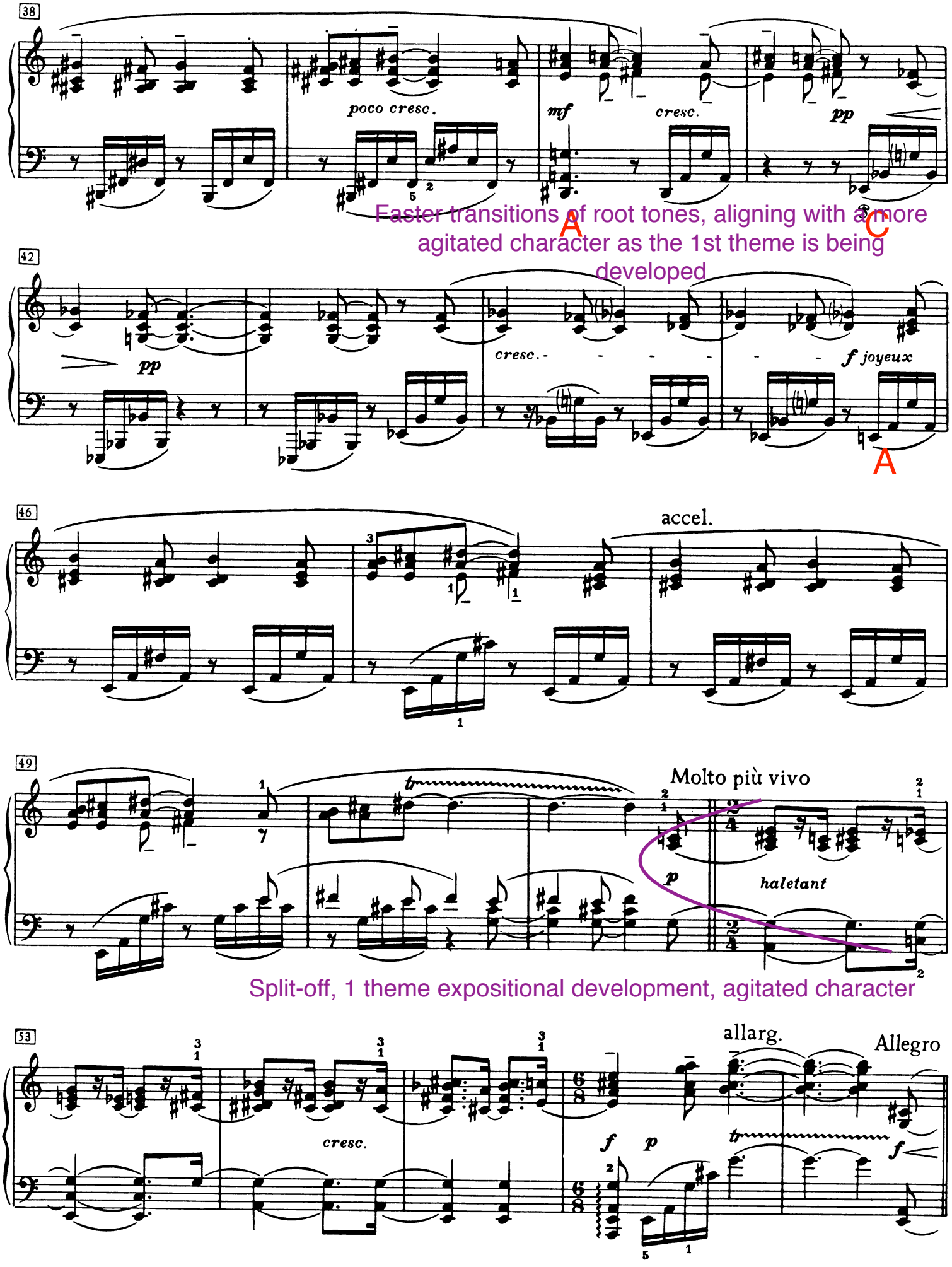
Full section in one color (=featuring only one root note)

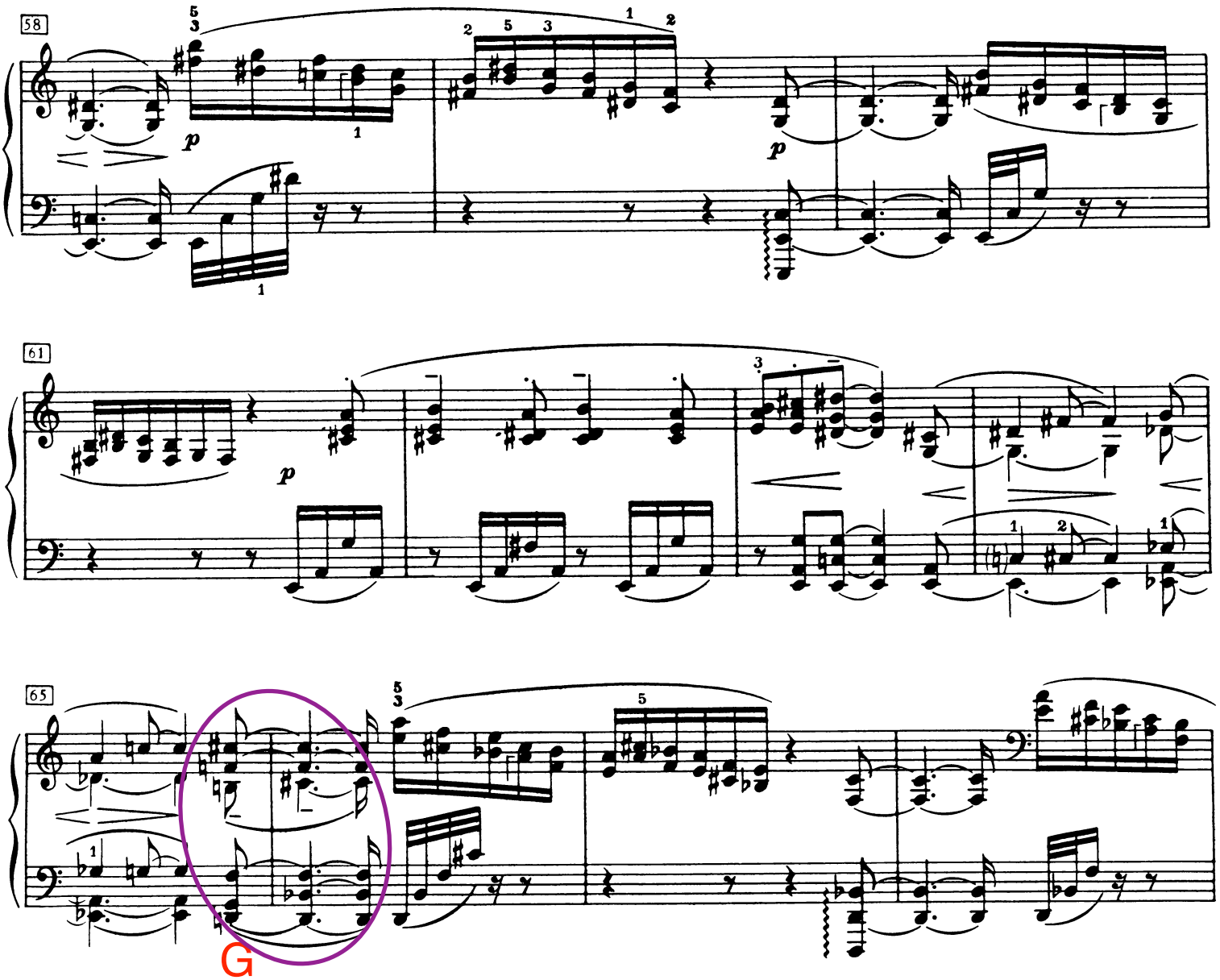
This “Lento” introduction section introduces and develops 3 motifs, all within one root tone (dominant center) (=tonal center for Scriabin (Sabbagh, Sabaneev))

first theme (theme 1)

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

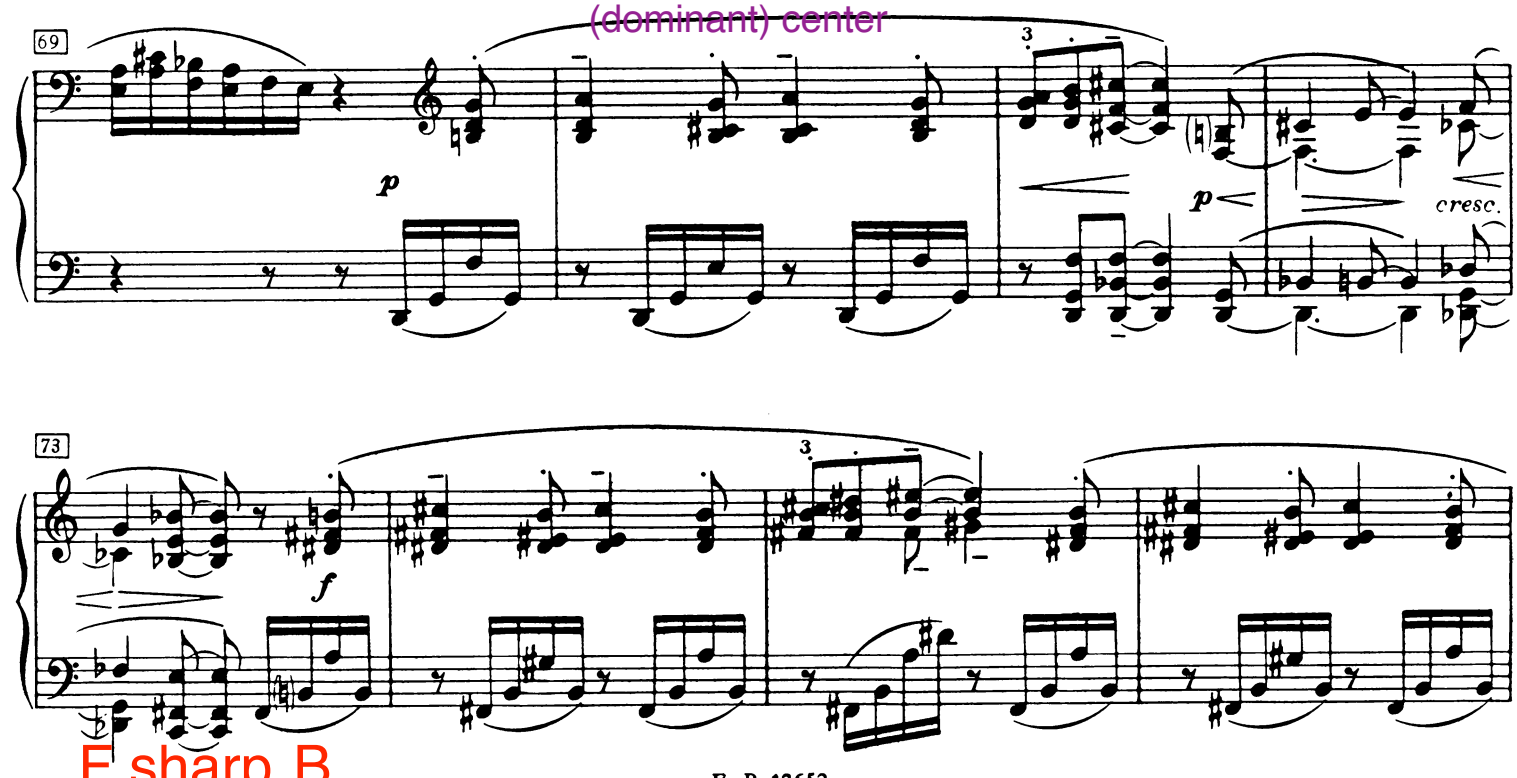



38
poco cresc.
mf
cresc.
pp
Faster transitions of root tones, aligning with a more agitated character as the 1st theme is being developed
A
C
42
pp
cresc.
f joyeux
A
46
accel.
49
Molto più vivo
p
haletant
Split-off, 1 theme expositional development, agitated character
53
cresc.
allarg.
Allegro
f
p
f

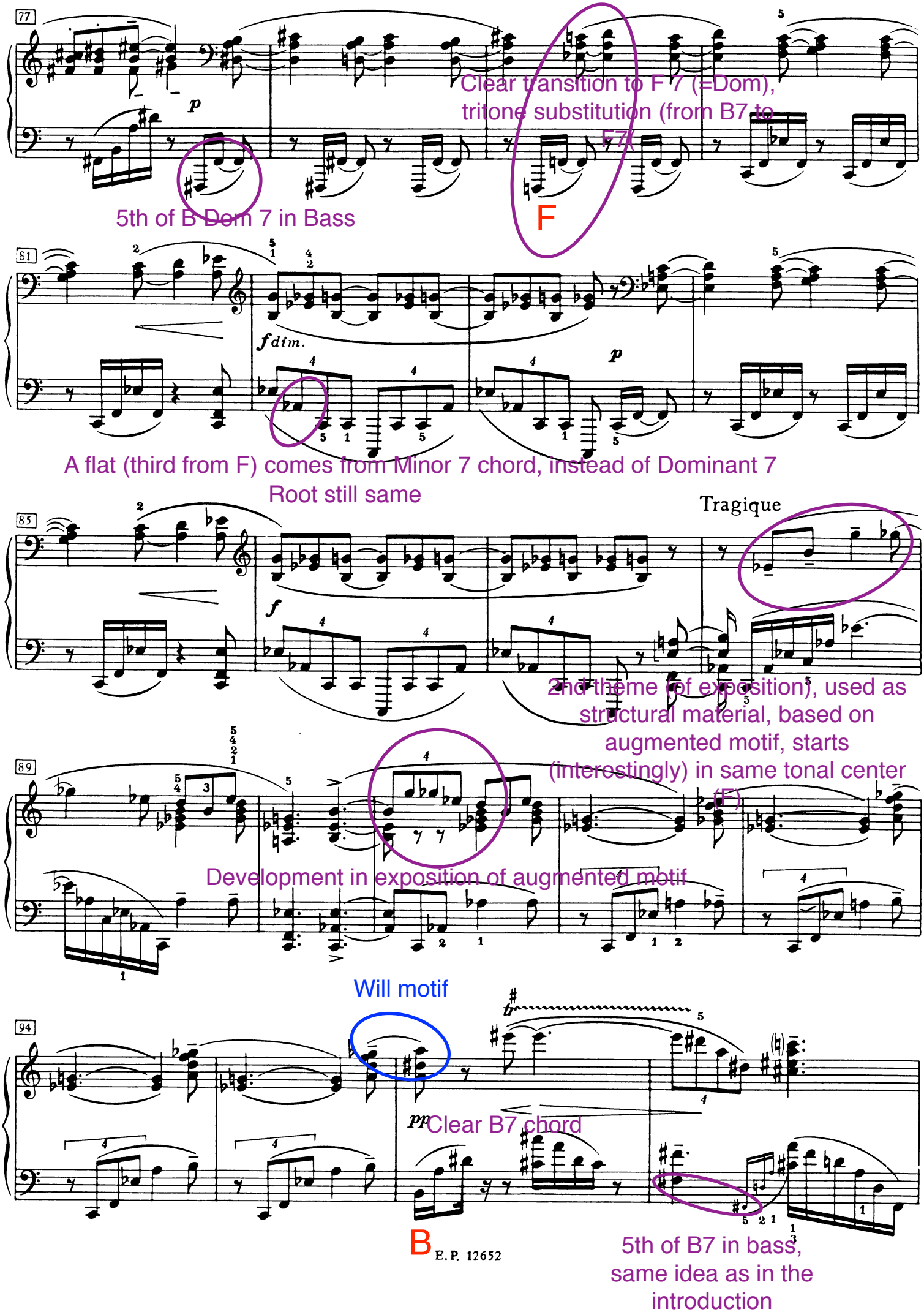


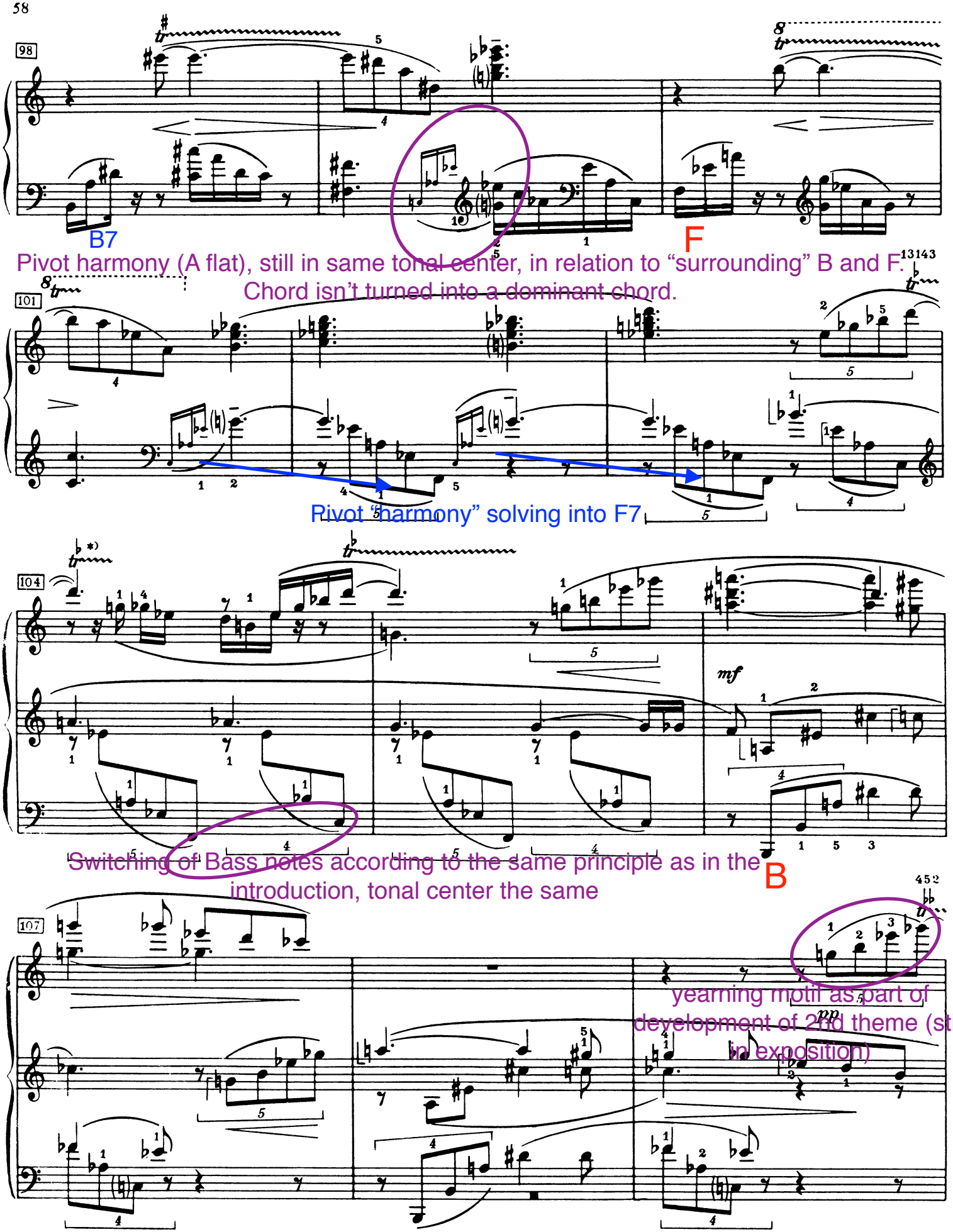
G

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



F sharp B

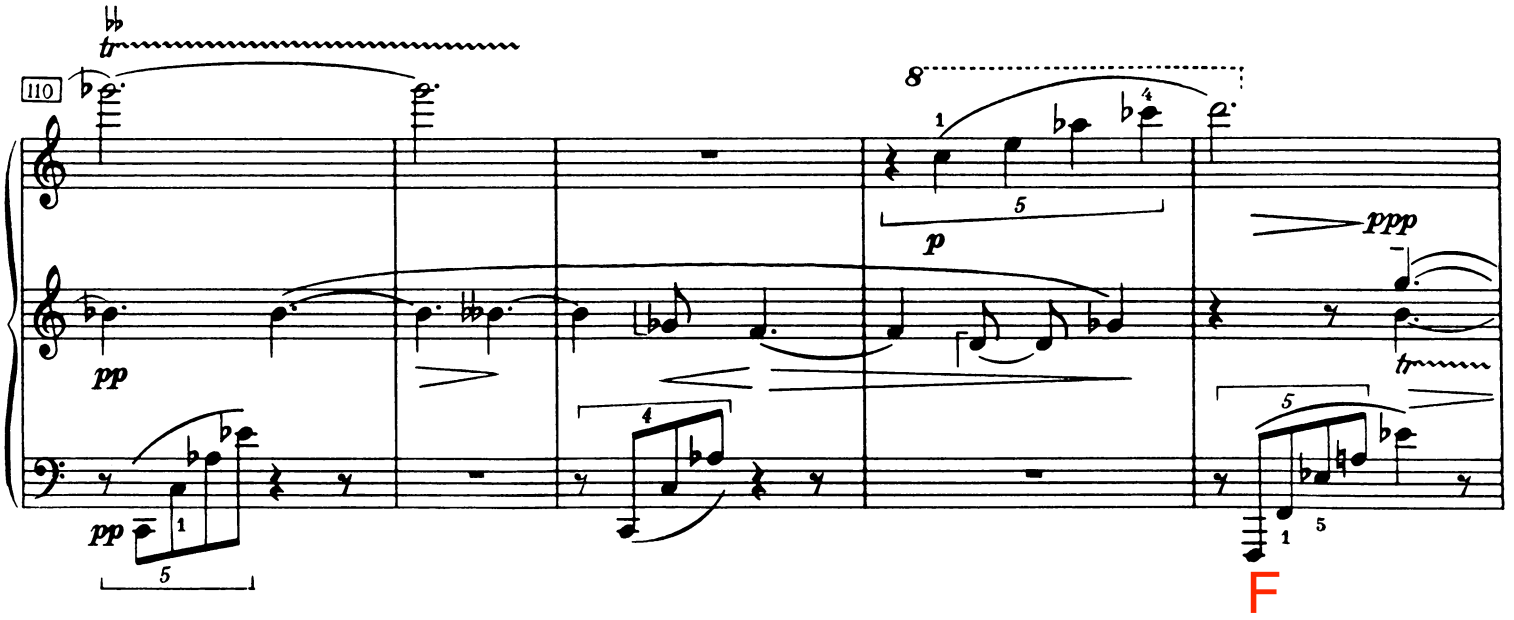

77
p
5th of B Dom 7 in Bass
Clear transition to F 7 (=Dom),
tritone substitution (from B7 to
F7)
F
81
fdim.
p
A flat (third from F) comes from Minor 7 chord, instead of Dominant 7
Root still same
85
Tragique
f
2nd theme of exposition, used as
structural material, based on
augmented motif, starts
(interestingly) in same tonal center
(F)
89
Development in exposition of augmented motif
Will motif
94
pp
Clear B7 chord
B
5th of B7 in bass,
same idea as in the
introduction

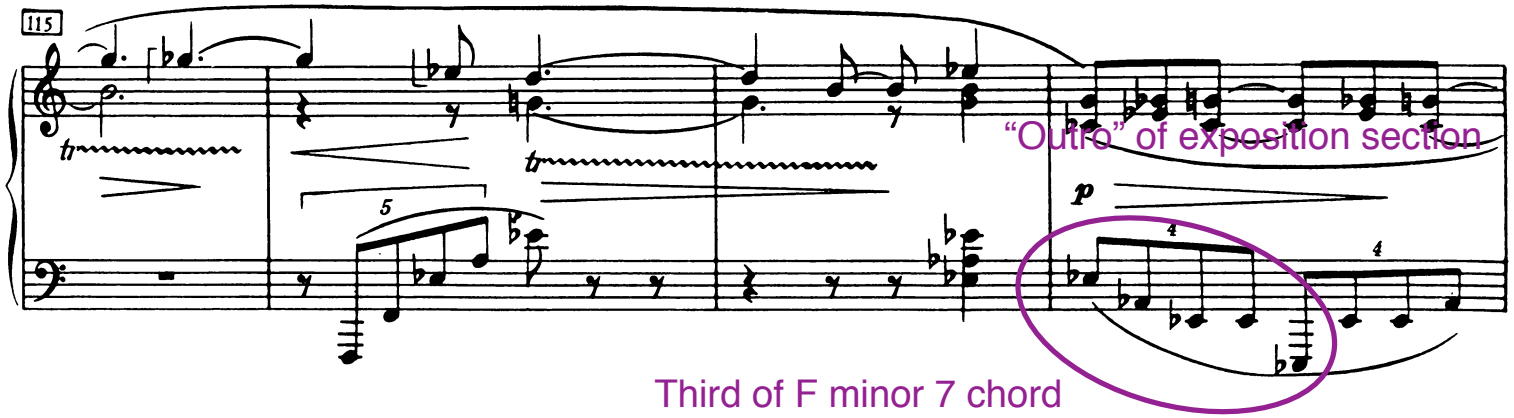


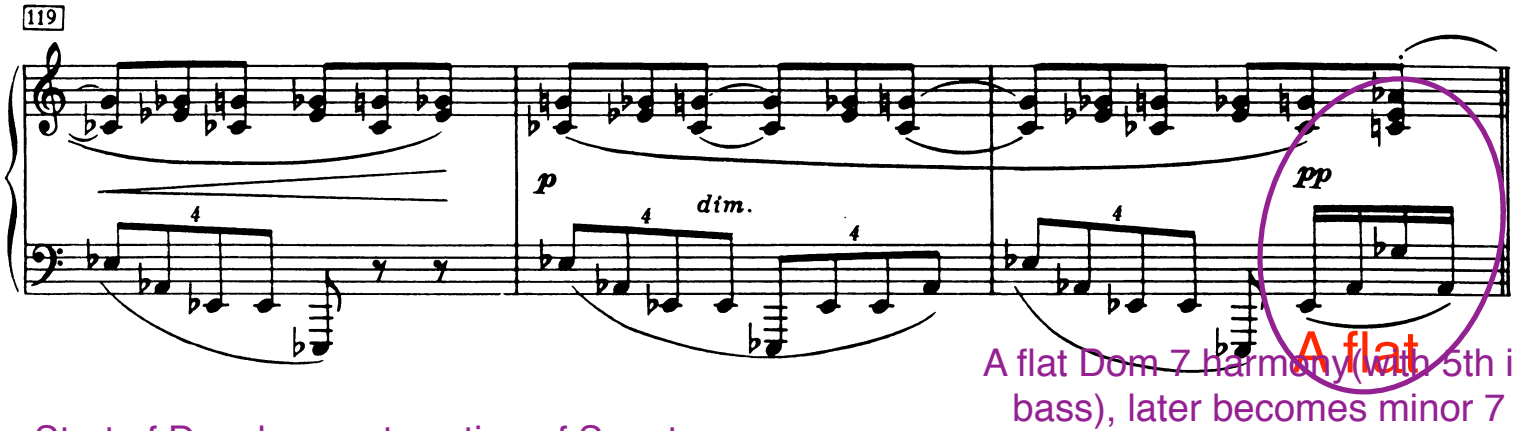
*) Die Trillerbewegung muß nicht den ganzen Notenwert ausfüllen.

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

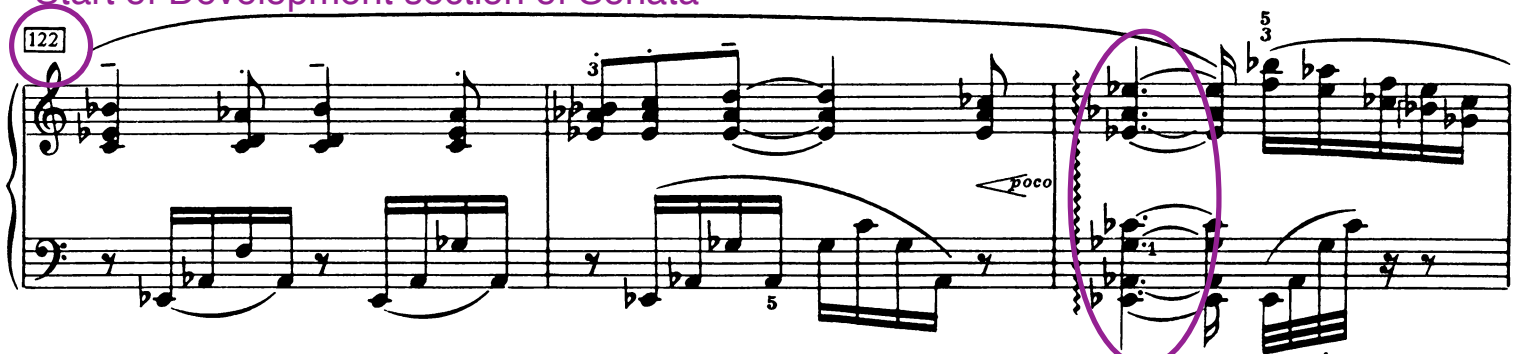
The trill movement need not extend for the whole value of the note.



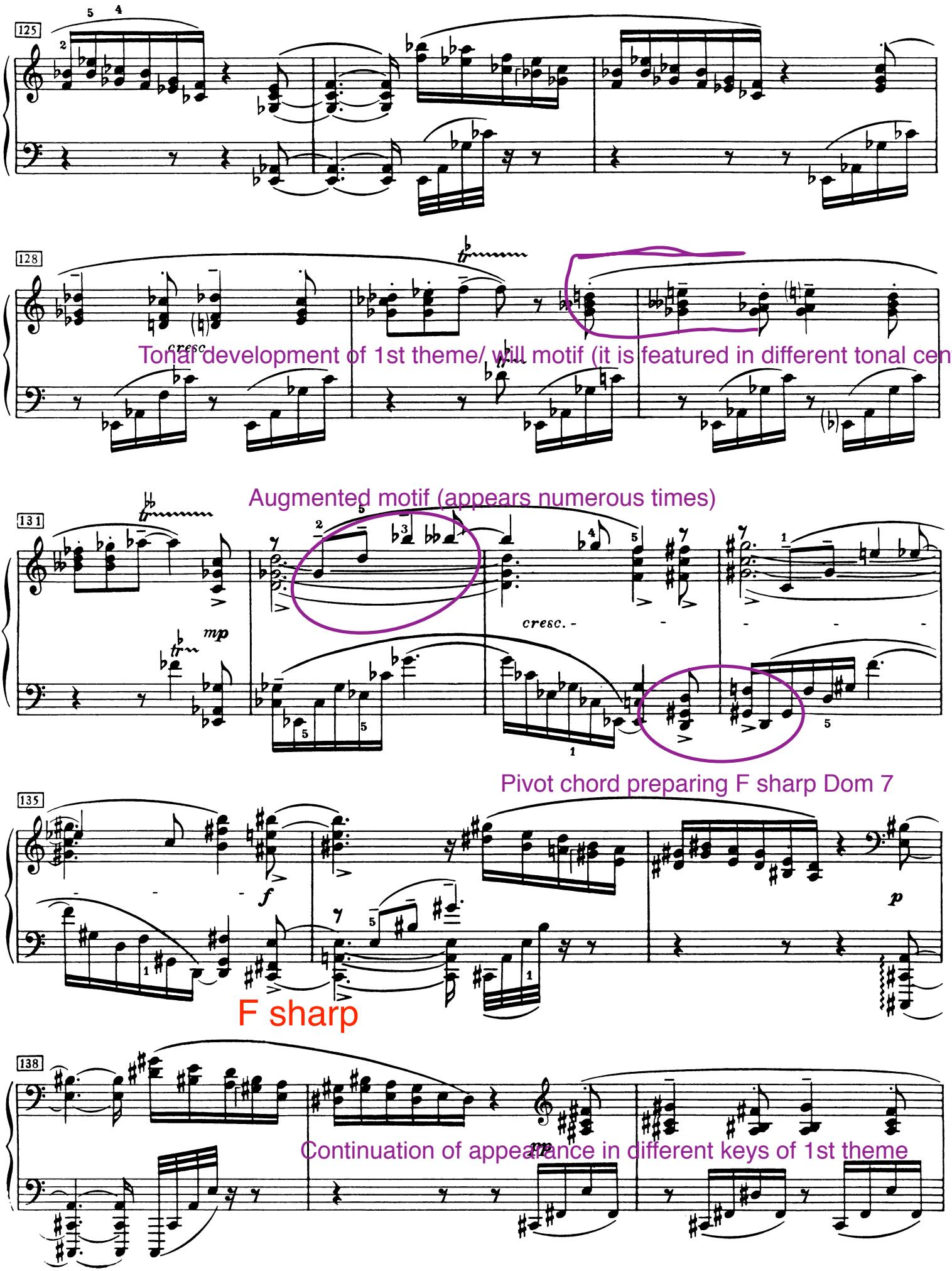


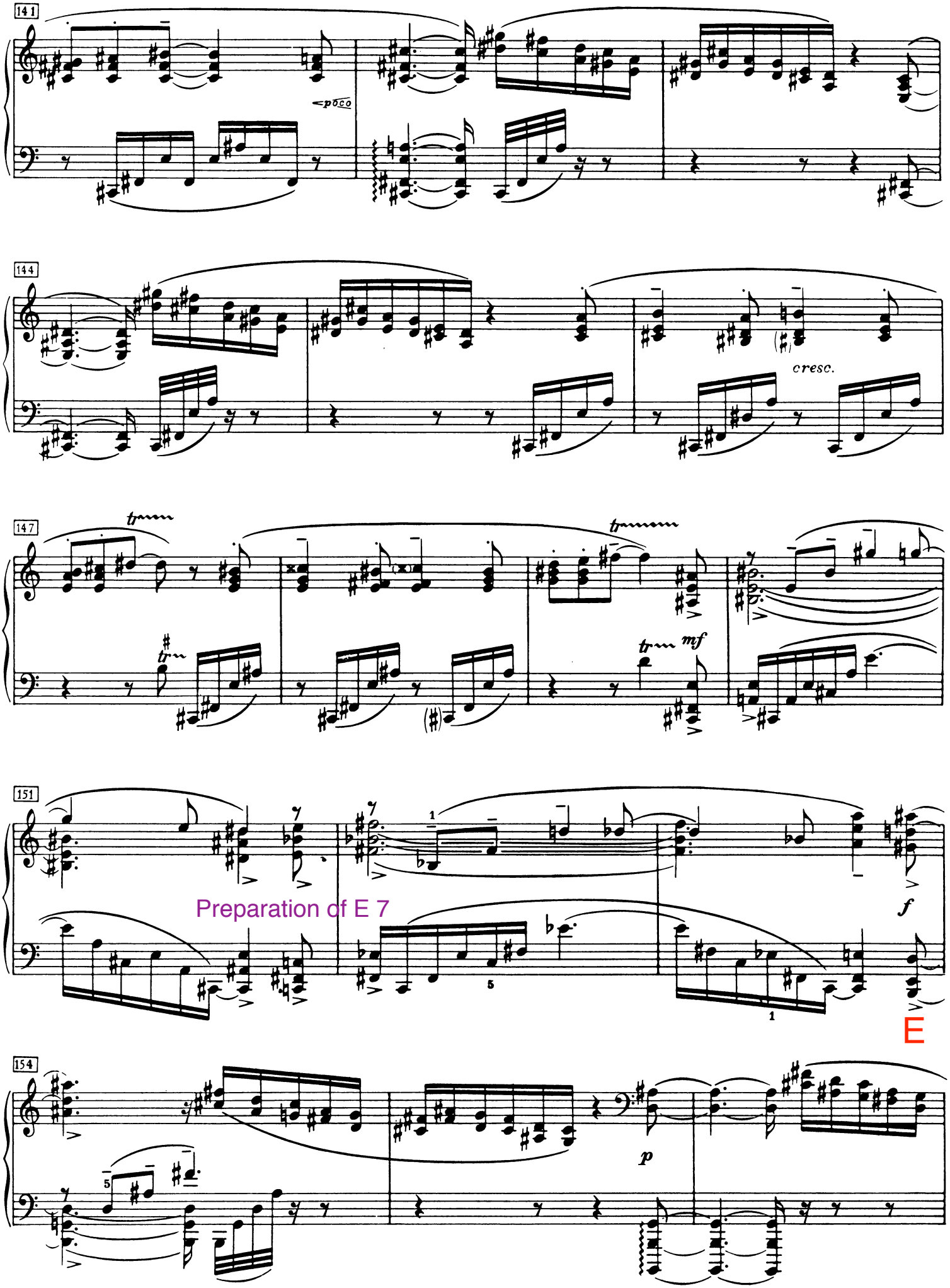


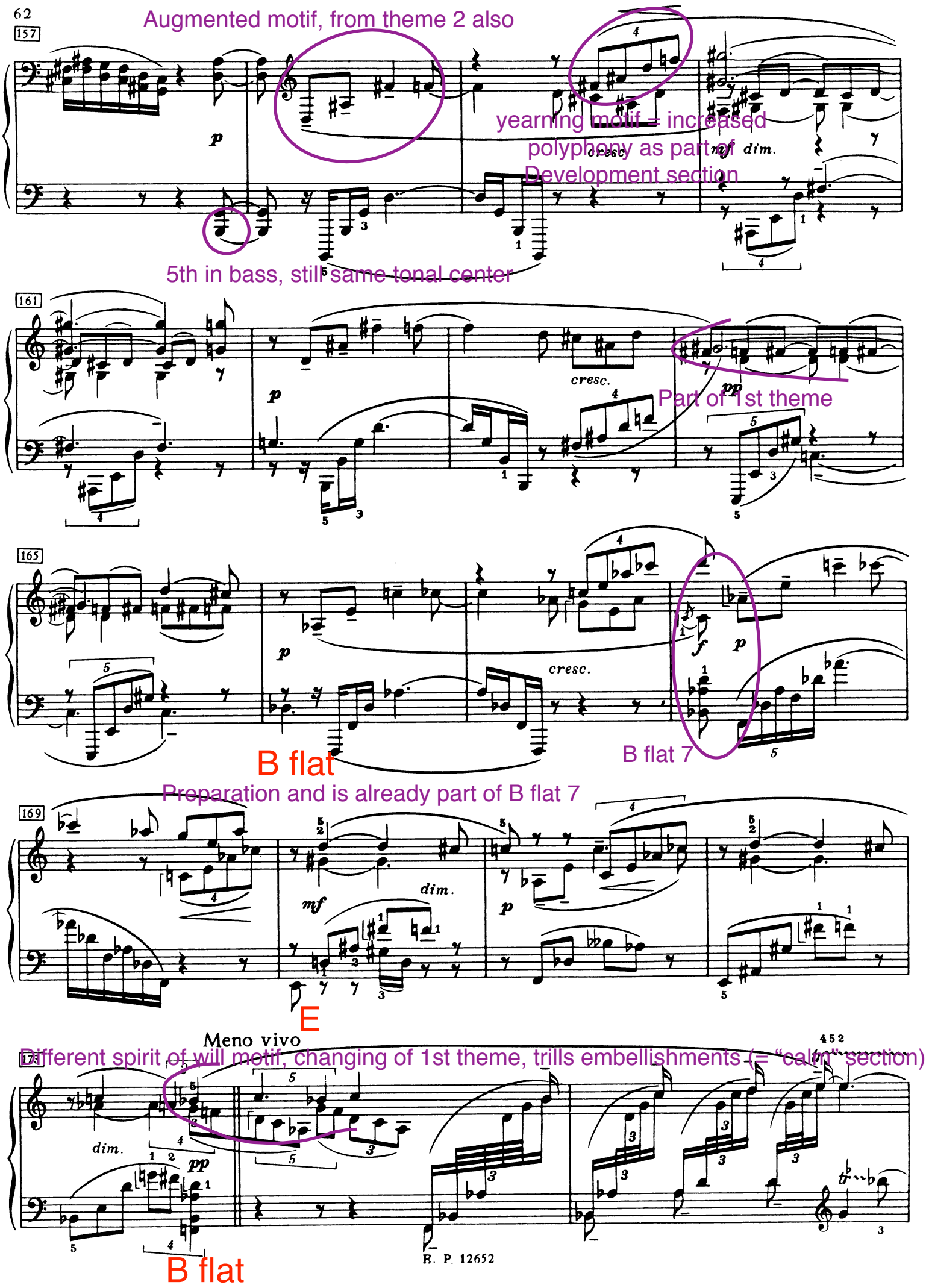
Start of Development section of Sonata

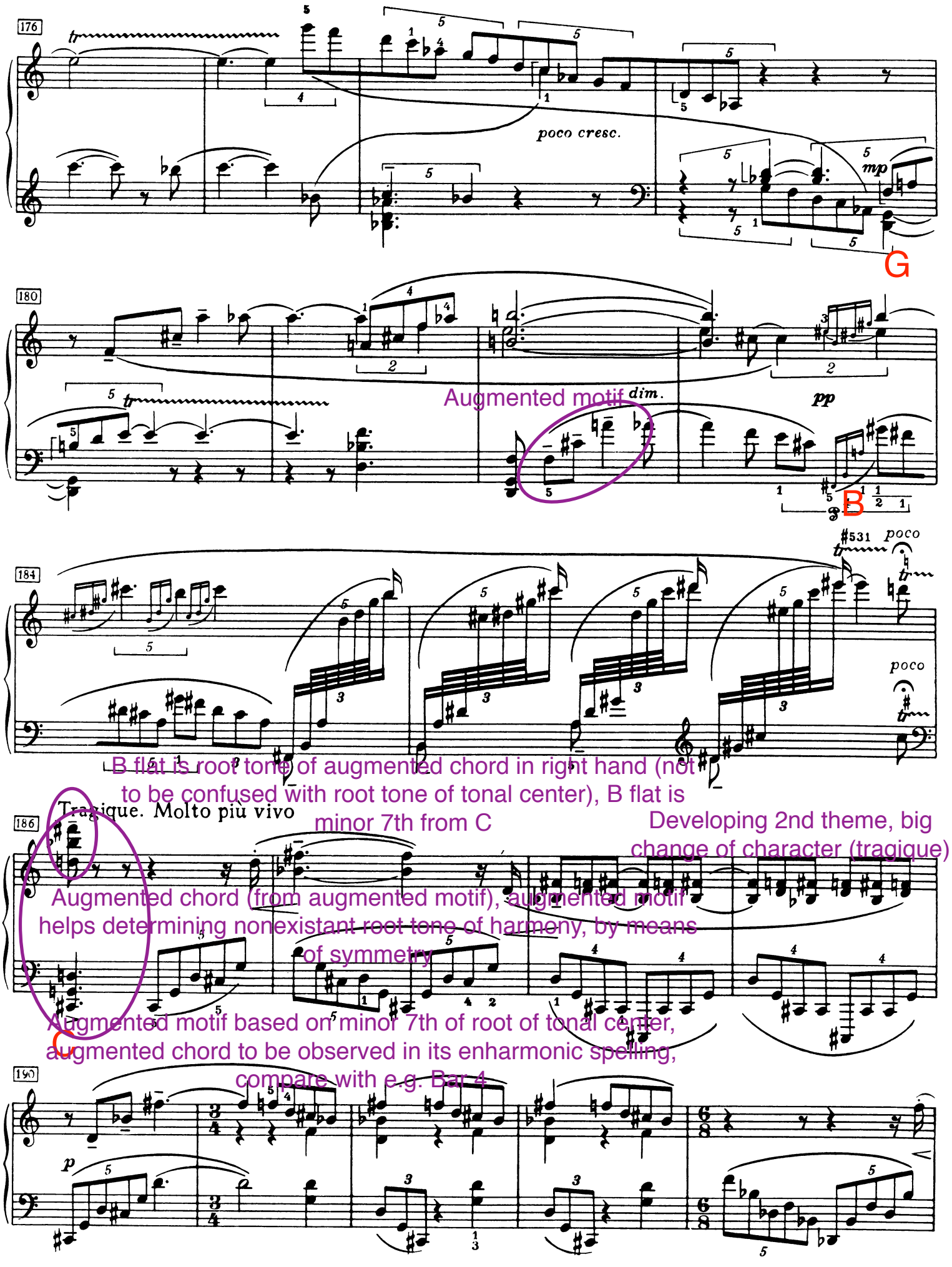


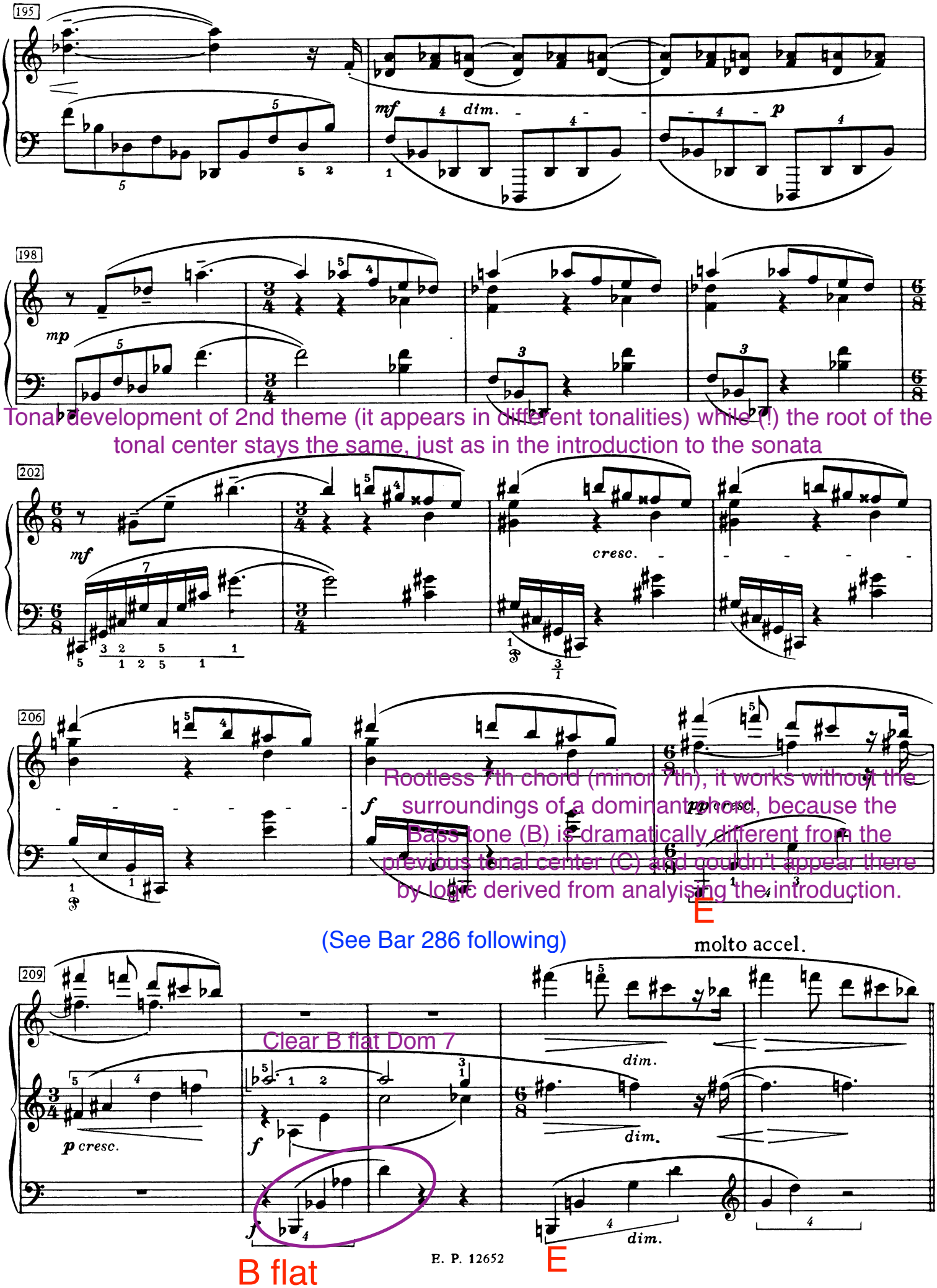
As preparation for Dominant harmony on next page, tonal center was prepared before (e.g. Bar 99)


125
128
cresc.
Tonal development of 1st theme/ will motif (it is featured in different tonal center
Augmented motif (appears numerous times)
131
mp
cresc.
Pivot chord preparing F sharp Dom 7
135
f
p
F sharp
138
mp
Continuation of appearance in different keys of 1st theme


141
poco
144
cresc.
147
tr
mf
151
Preparation of E 7
f
E
154
p


157
Augmented motif, from theme 2 also
yearning motif = increased polyphony as part of Development section
5th in bass, still same tonal center
161
Part of 1st theme
165
B flat
B flat 7
Preparation and is already part of B flat 7
169
E
Meno vivo
Different spirit of will motif, changing of 1st theme, trills embellishments (= "calm" section)
173
B flat


176
poco cresc.
mp
G
180
Augmented motif
dim.
pp
B
184
#531
poco
poco
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
186
Tragique. Molto più vivo
Developing 2nd theme, big change of character (tragique)
Augmented chord (from augmented motif), augmented motif helps determining nonexistant root tone of harmony, by means of symmetry
C
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
190
p


195
mf
dim.
p
198
mp
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
mf
cresc.
206
f
pp cresc.
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.
E
(See Bar 286 following)
molto accel.
209
p cresc.
Clear B flat Dom 7
f
dim.
dim.
dim.
B flat
E

Development tricks by Scriabin

214 Presto

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

G

G7

219

E

G

Allegro

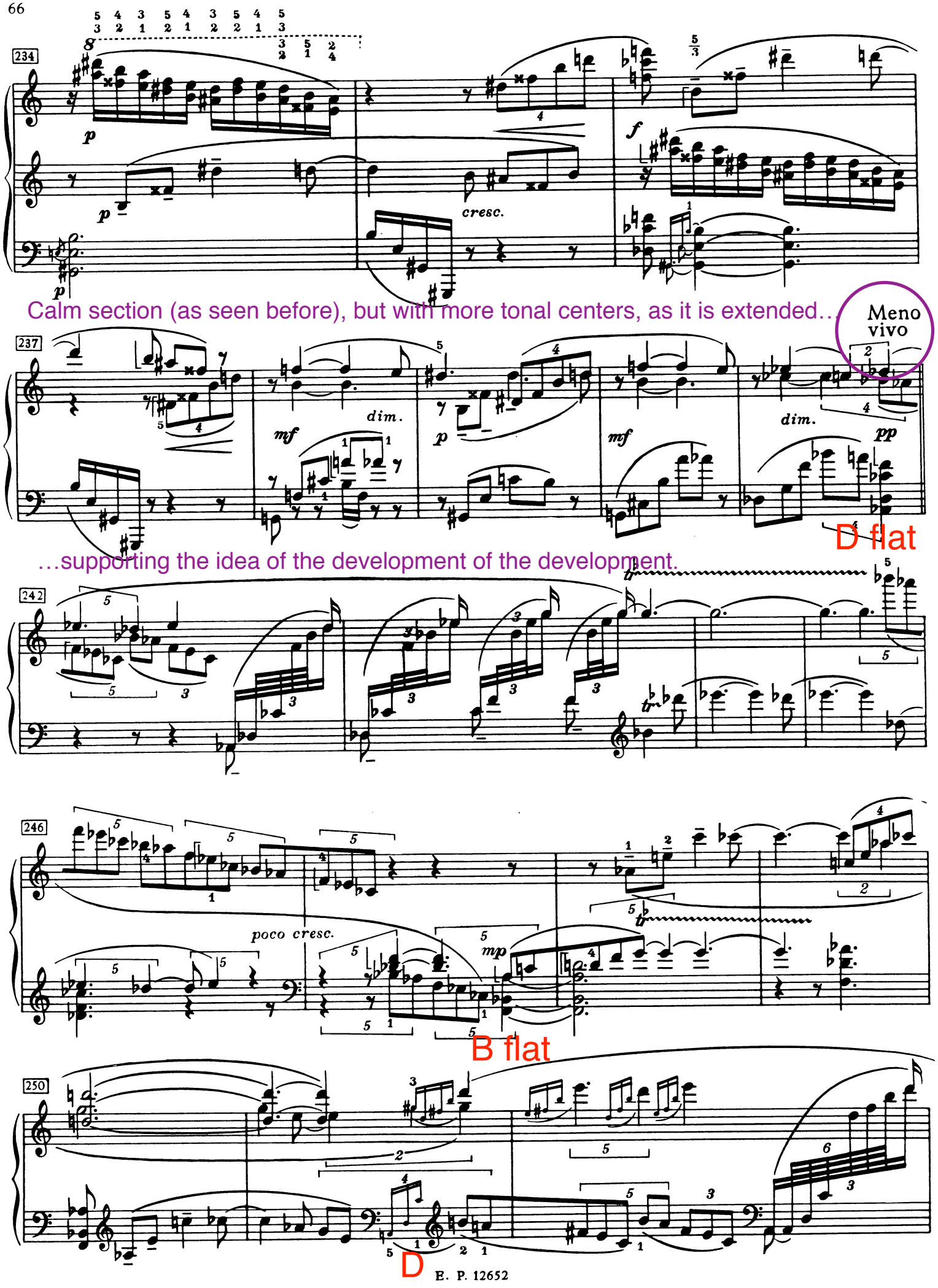
224

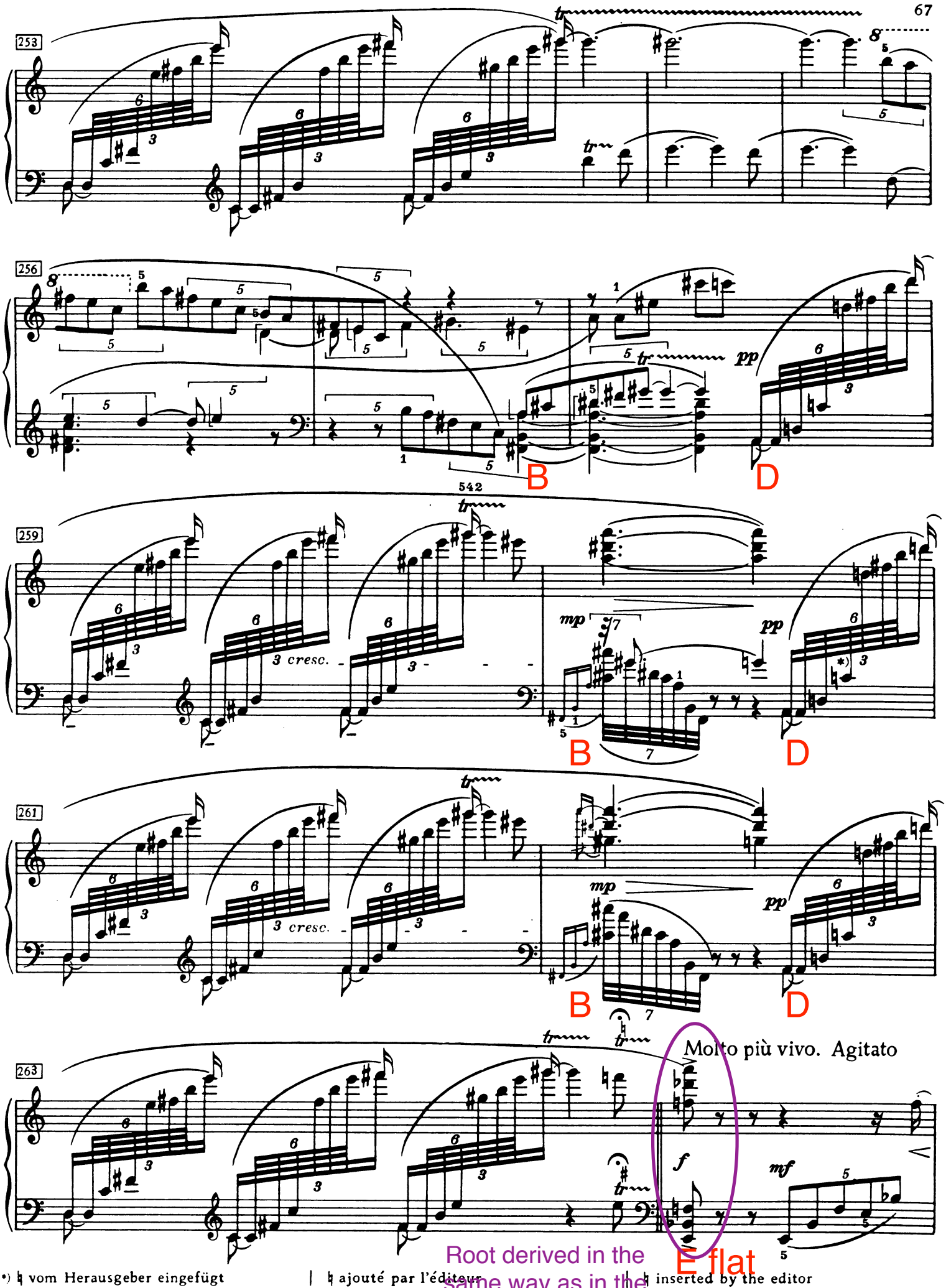
2nd development section (could be seen as the development of the development), this supports the idea that the 8th sonata by Scriabin features a sonata as its development (sonata inside sonata), that's why it is indeed complicated)

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.

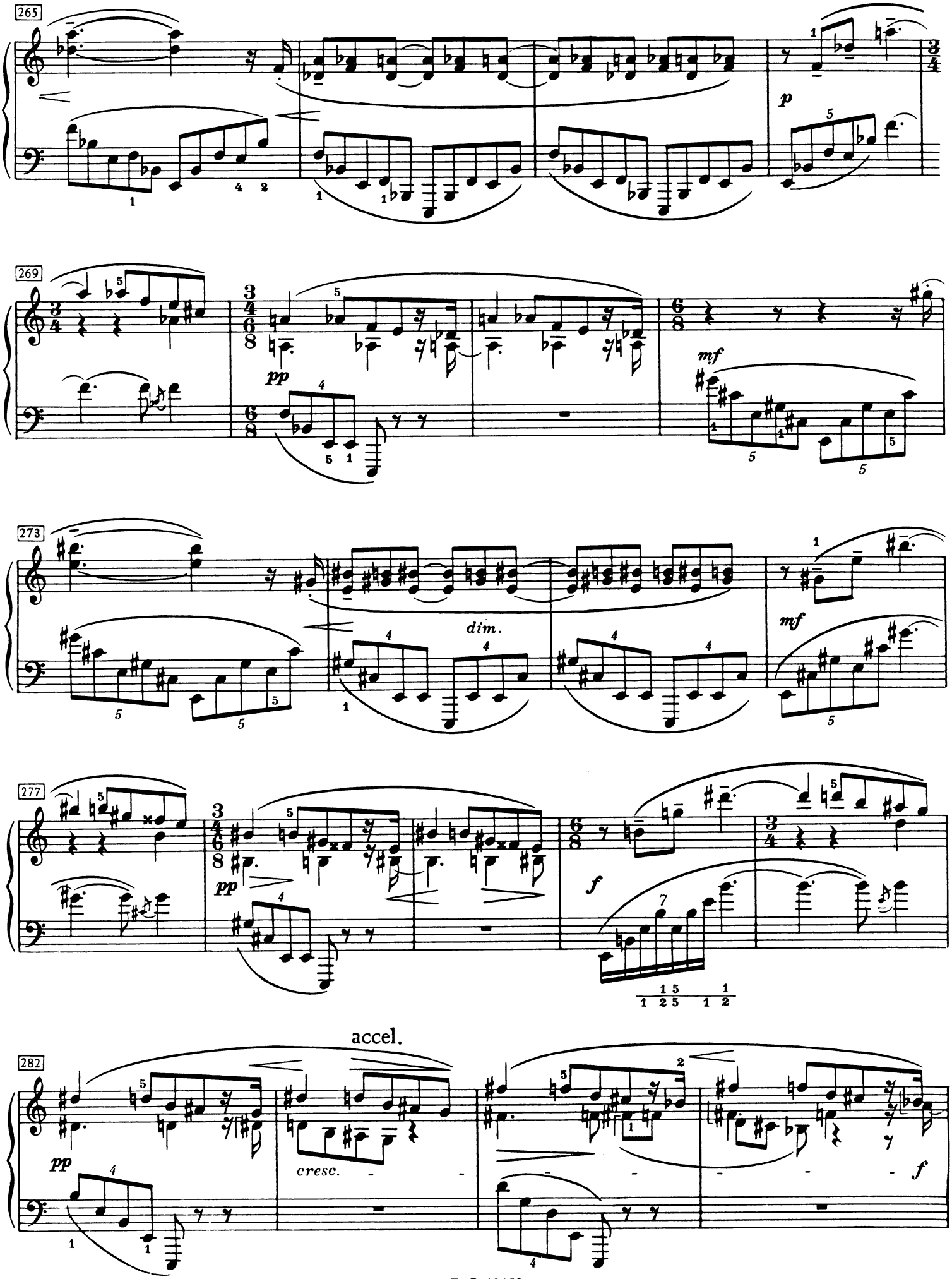
231

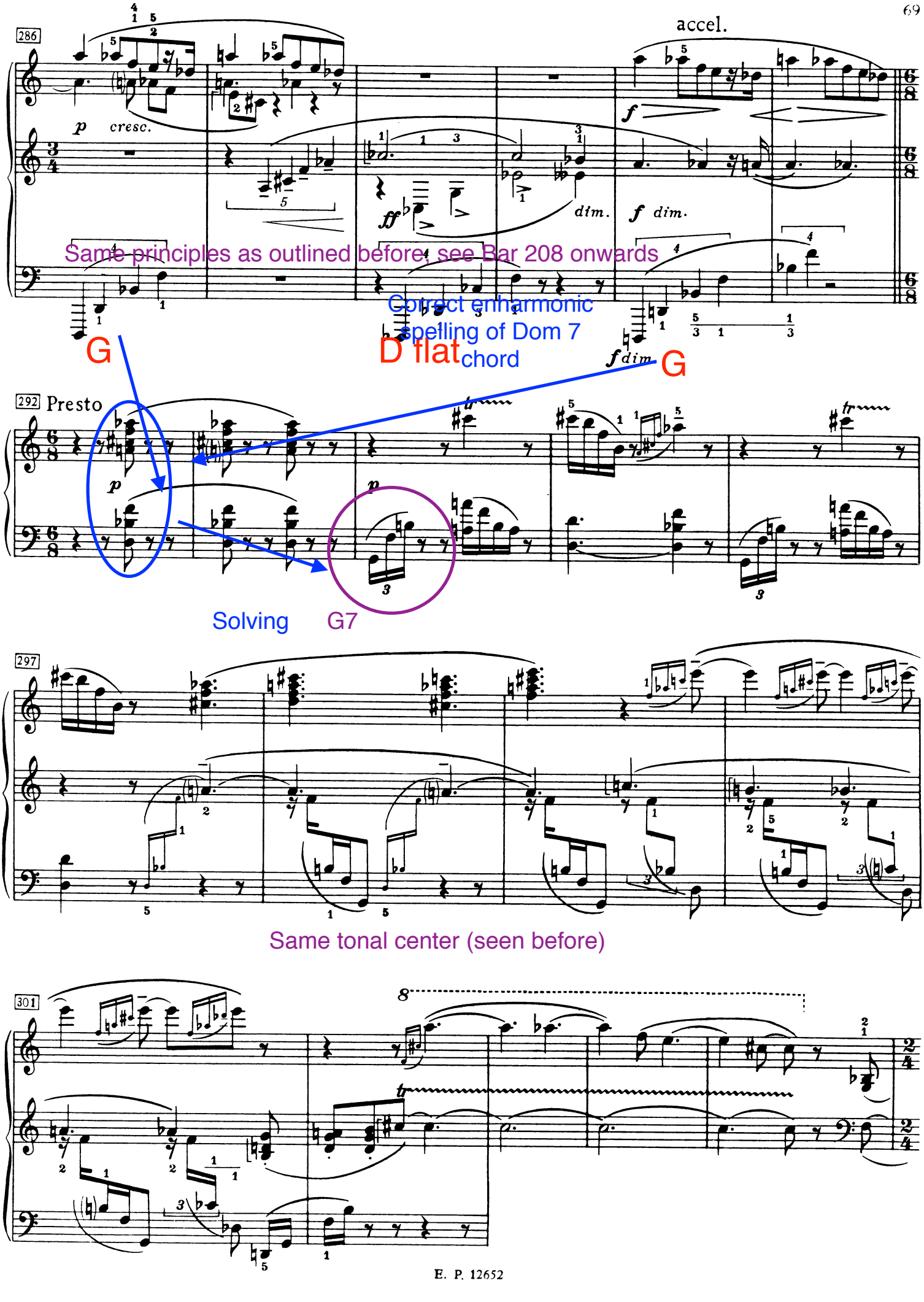

234
cresc.
Calm section (as seen before), but with more tonal centers, as it is extended..
Meno vivo
237
dim.
dim.
D flat
…supporting the idea of the development of the development.
242
246
poco cresc.
B flat
250
D

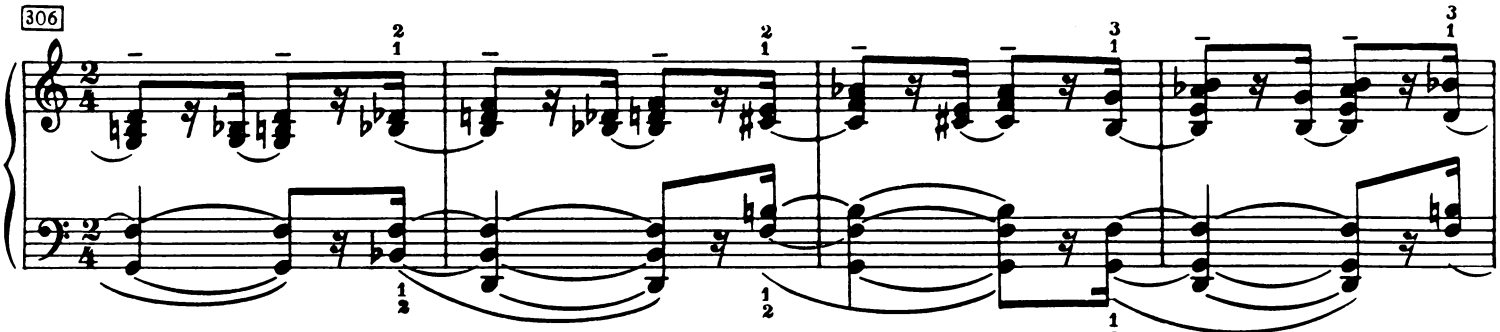


•) ♮ vom Herausgeber eingefügt | ♮ ajouté par l'éditeur | ♮ inserted by the editor

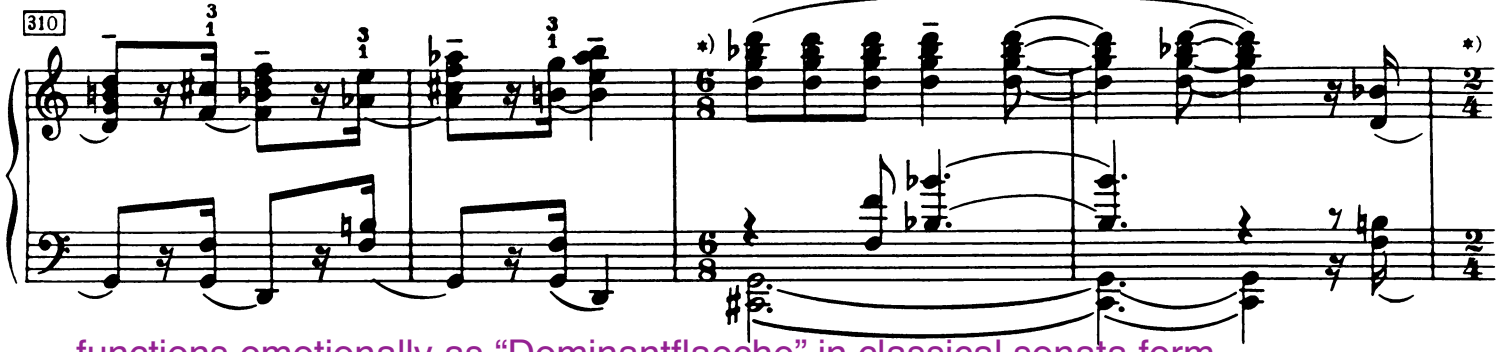
Root derived in the same way as in the very similar tragique section before


265
p
269
pp
mf
273
dim.
mf
277
pp
f
accel.
282
pp
cresc.
f

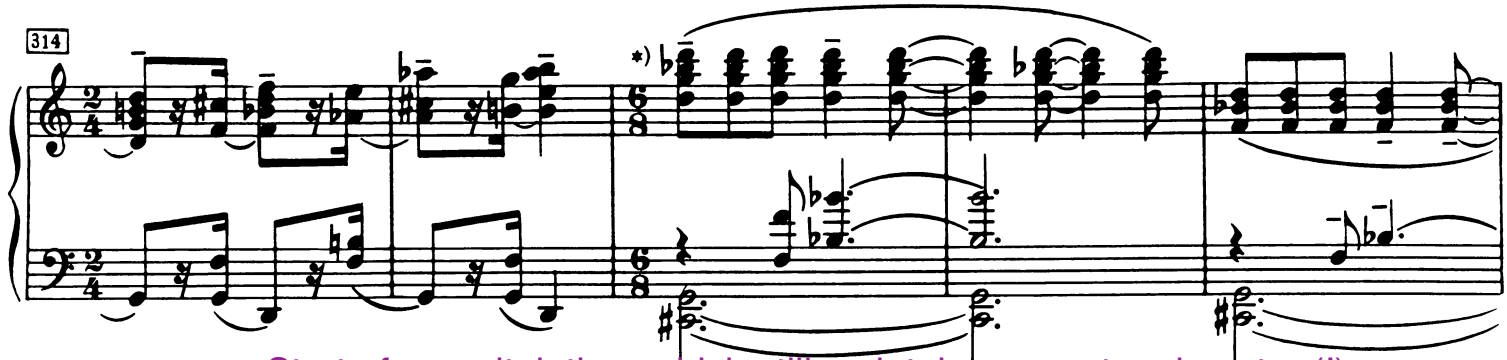

286
accel.
p cresc.
ff
dim.
f dim.
Same principles as outlined before, see Bar 208 onwards
Correct enharmonic spelling of Dom 7 chord
G
D flat
f dim
G
292 Presto
p
p
Solving G7
297
Same tonal center (seen before)
301
8



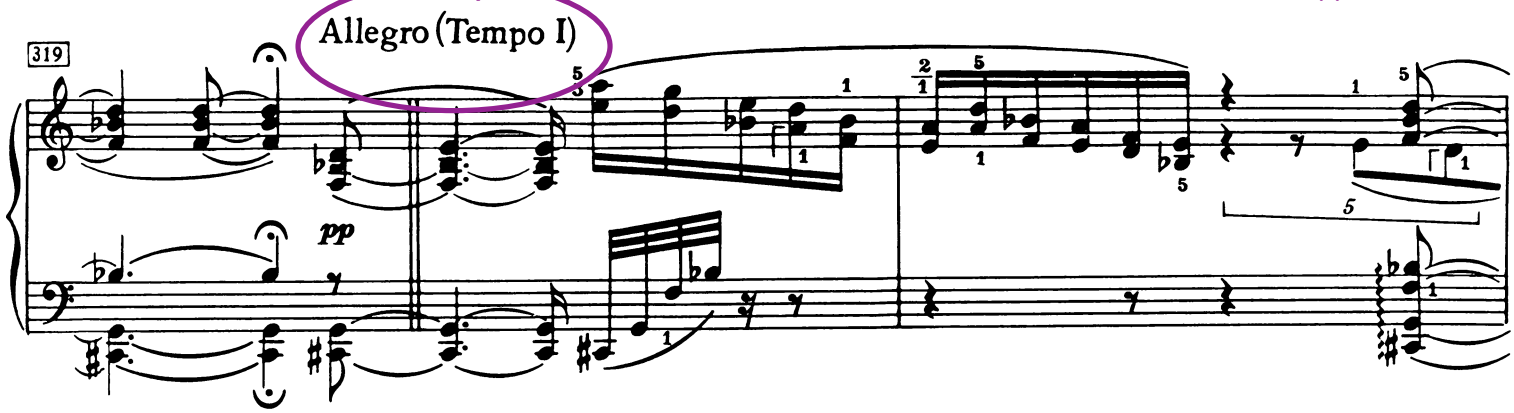
Ending of development section, featuring the split-off mentioned on page 4…

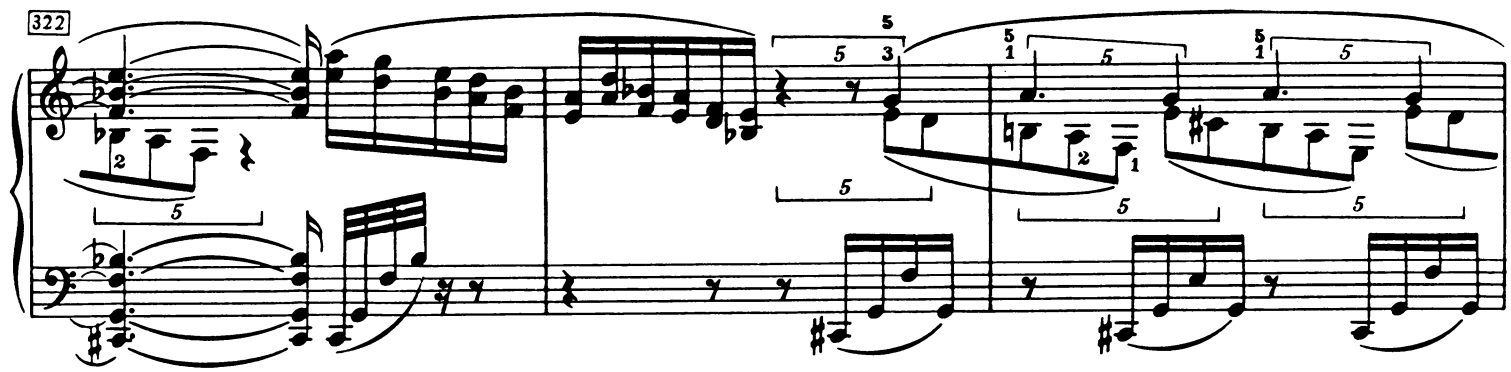


…functions emotionally as “Dominantflaeche” in classical sonata form

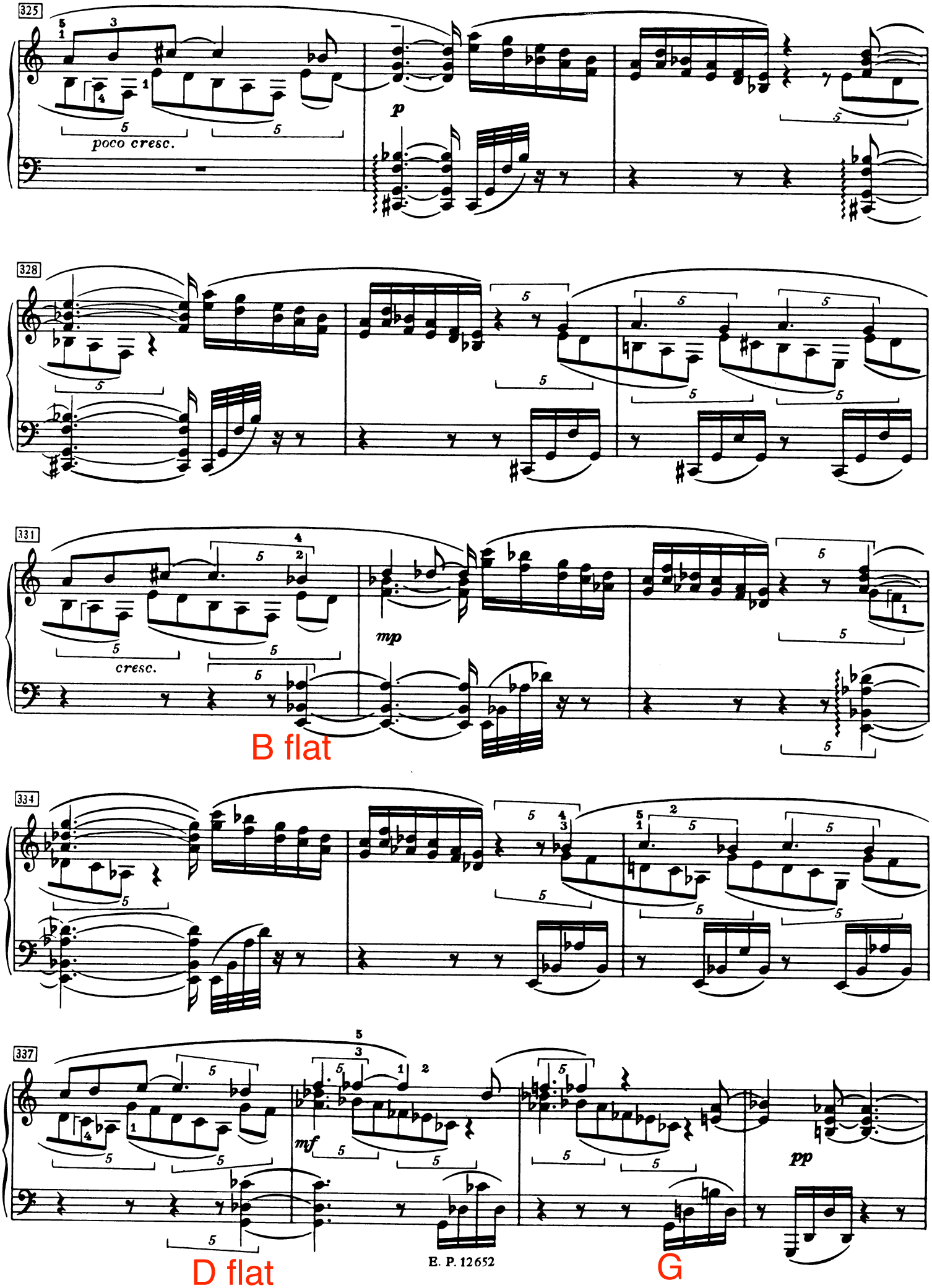


Start of ~~recapitulation~~, which still maintains same tonal center (!)





*) Taktwechselangaben vom Herausgeber eingefügt. | Les indications de changement de mesure ont été ajoutées par l'éditeur. | Change of metre indicated by the editor.


325
poco cresc.
328
331
cresc.
mp
B flat
334
337
mf
pp
D flat
G

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

341

cresc.

mf

D flat

344

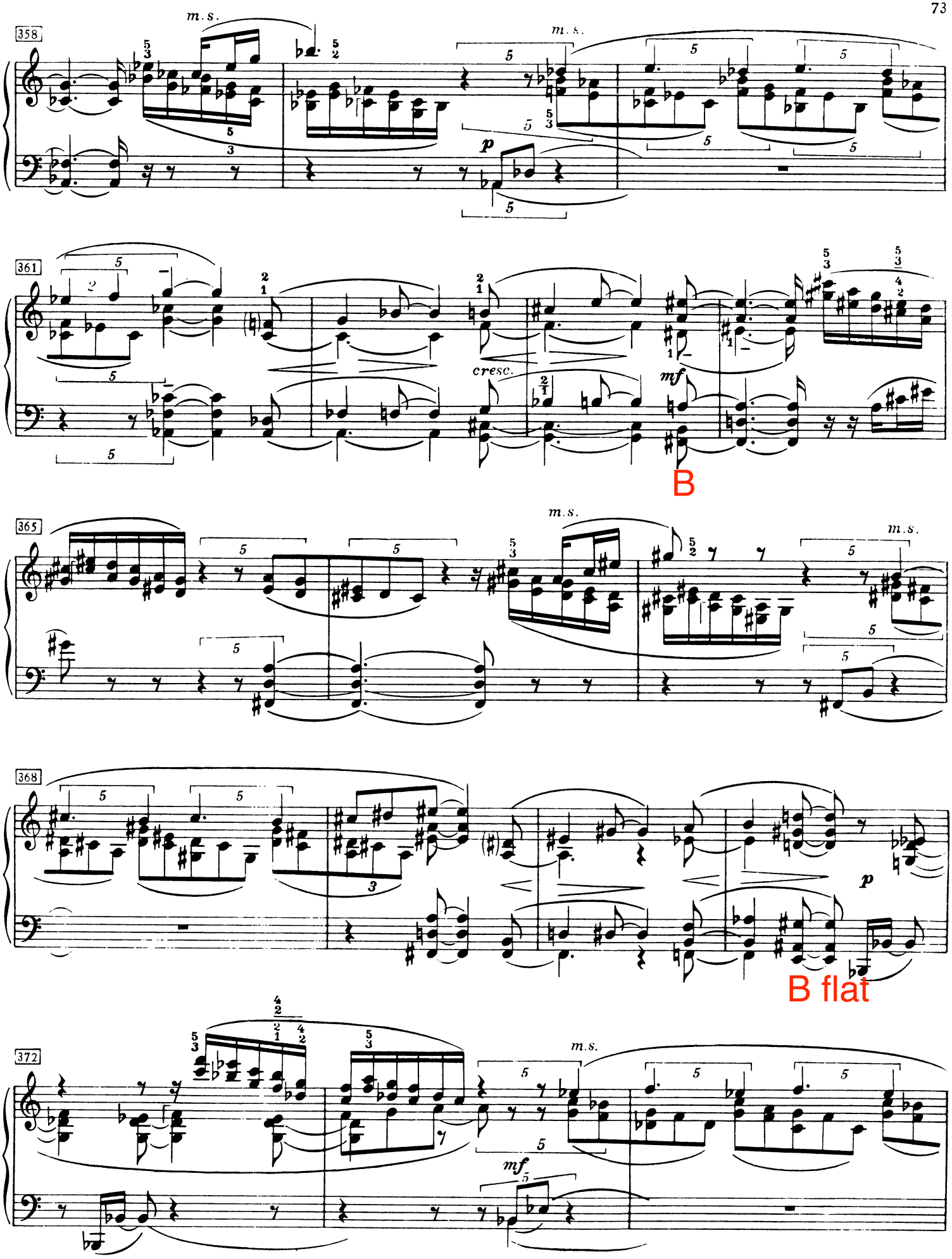
accel.

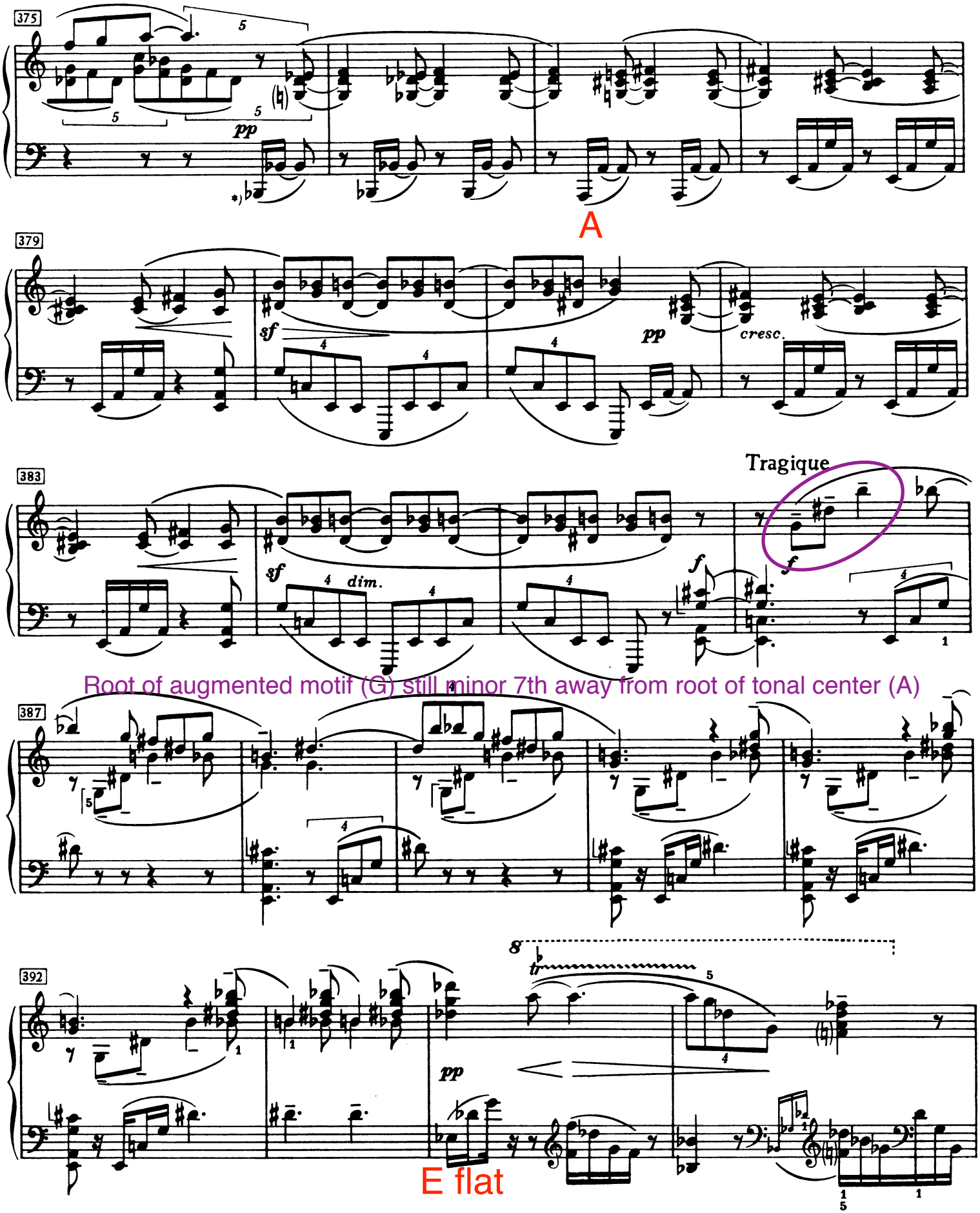
347

350 Più vivo

354 Allegro

f p

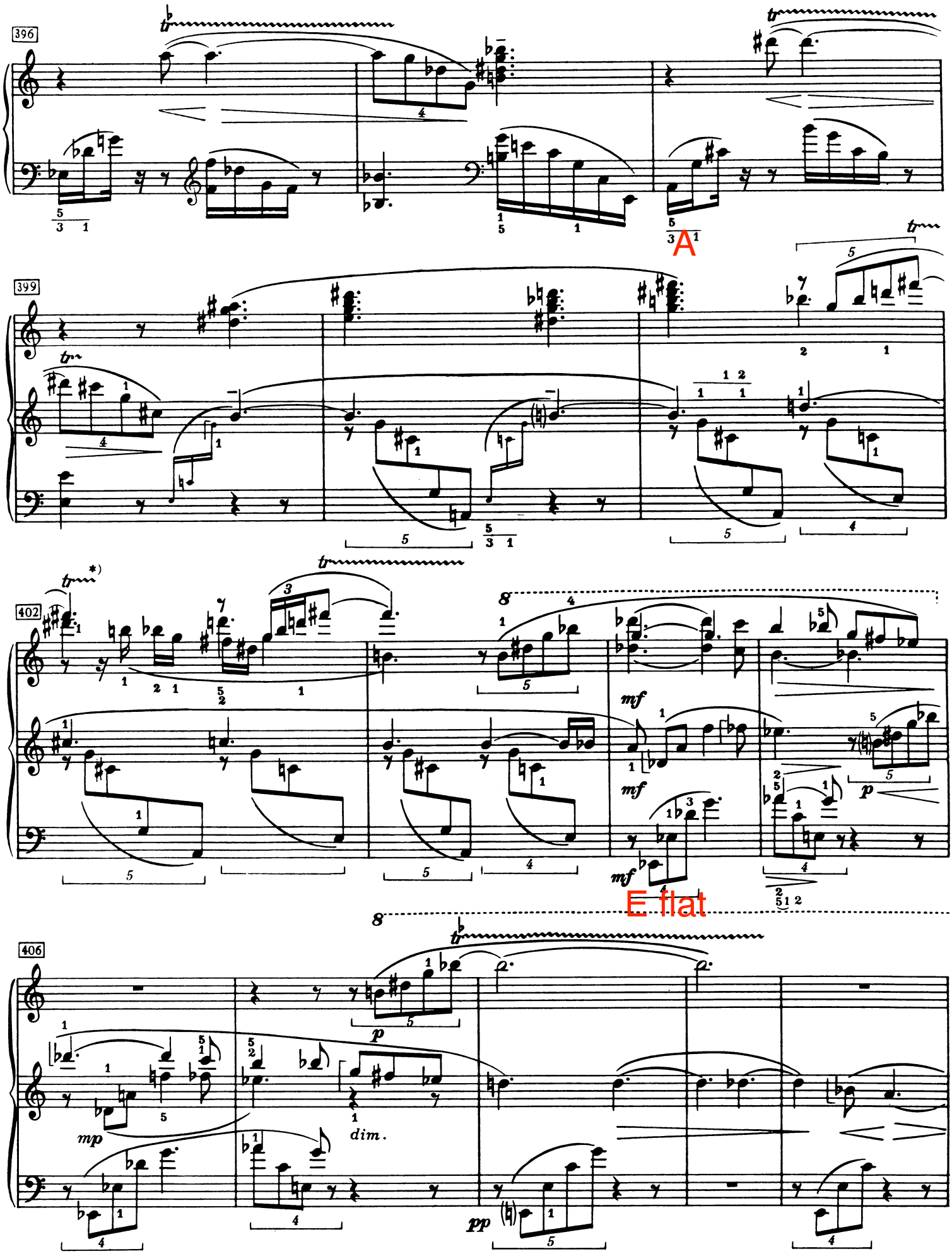

358
m.s.
m.s.
p
361
cresc.
mf
B
365
m.s.
m.s.
368
p
B flat
372
m.s.
mf



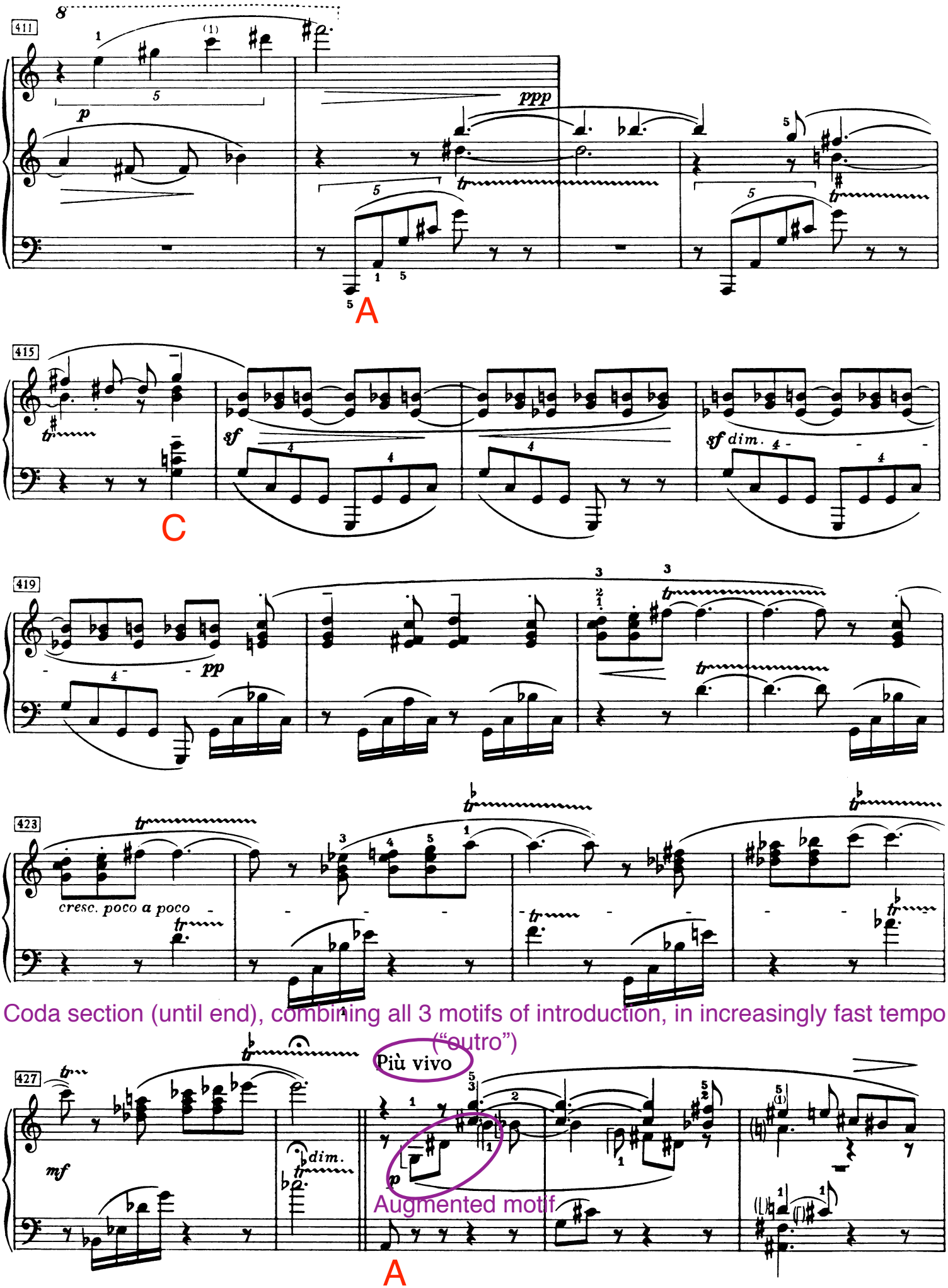
*) Die Stelle ist hier wie im Autograph, in der Erstausgabe und in der Gesamtausgabe notiert. Theoretisch müßte das B_1 kurz vor dem des^1 der rechten Hand einsetzen, was aber wohl nicht Skrjabins Absicht entspricht.

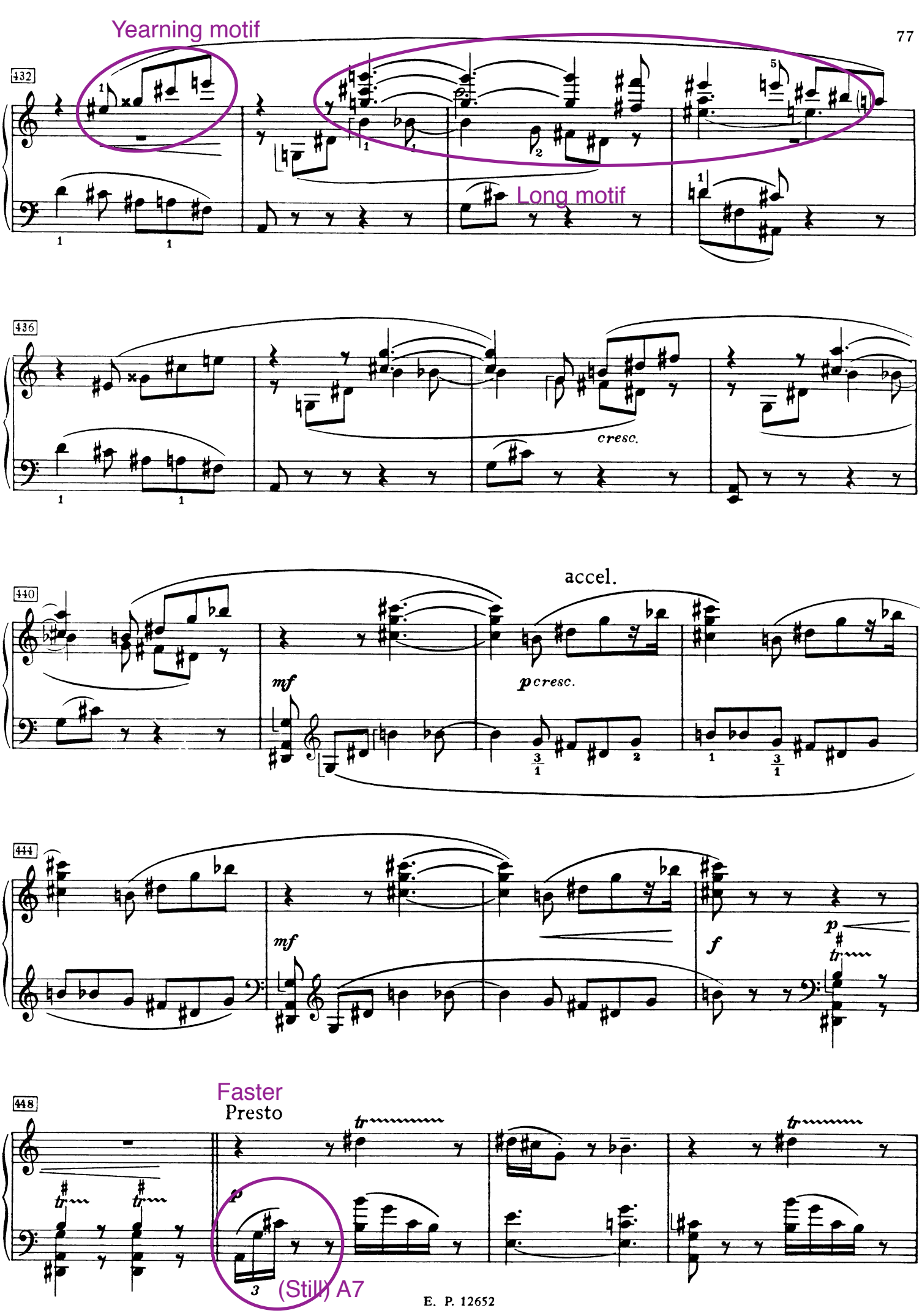
Ce passage est noté de façon identique à celle de l'autographe, de la première édition et de l'édition complète. Théoriquement le si bémol devrait commencer peu de temps avant le ré bémol$_3$ de la main droite, ce qui pourtant ne correspond pas aux intentions de Scriabine.

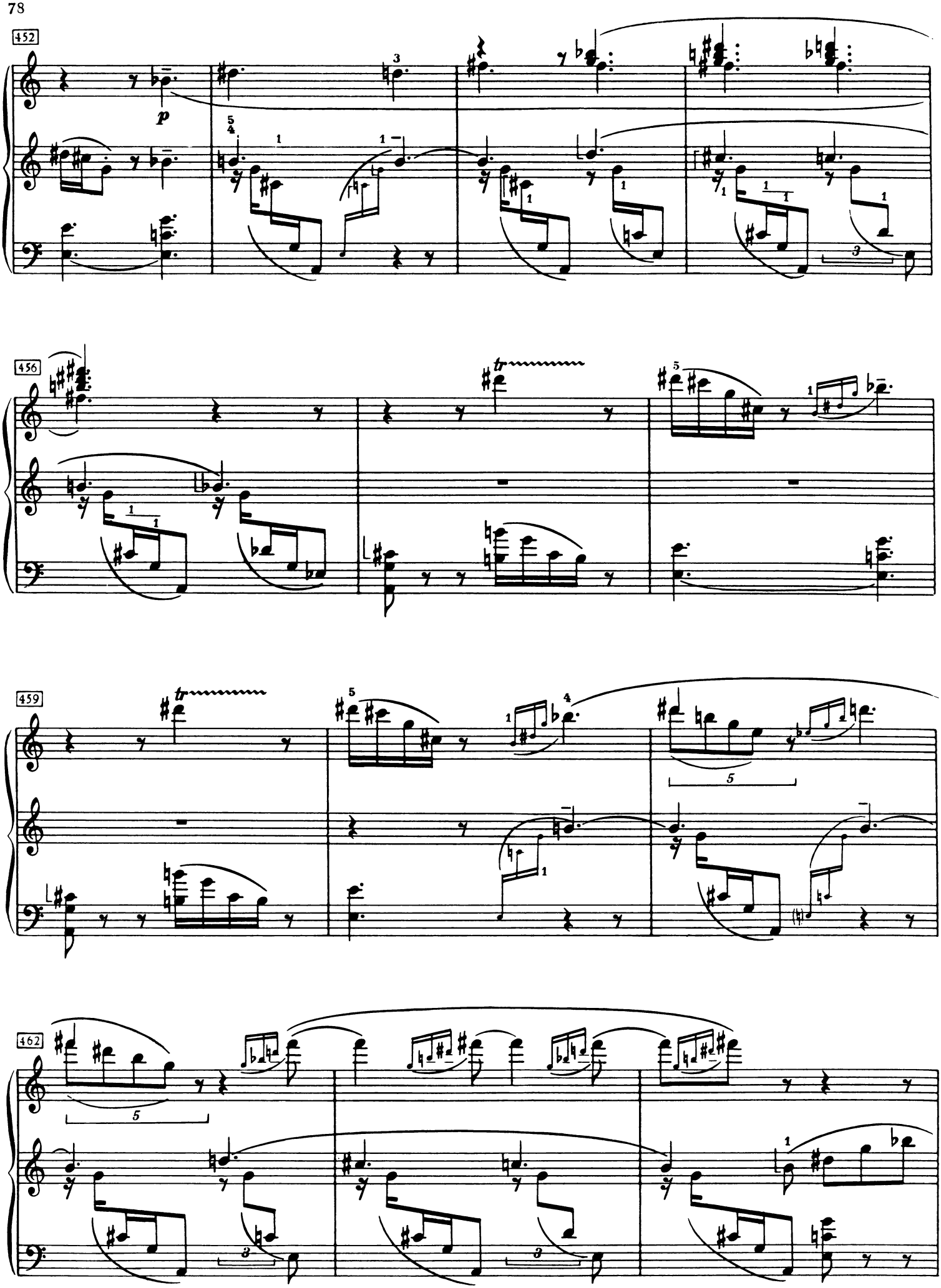
This notation corresponds to the manuscript, the first edition and the complete edition. Theoretically the contra B♭ should sound shortly before the one-line D♭ of the right hand, which presumably does not correspond to Scriabin's intention.

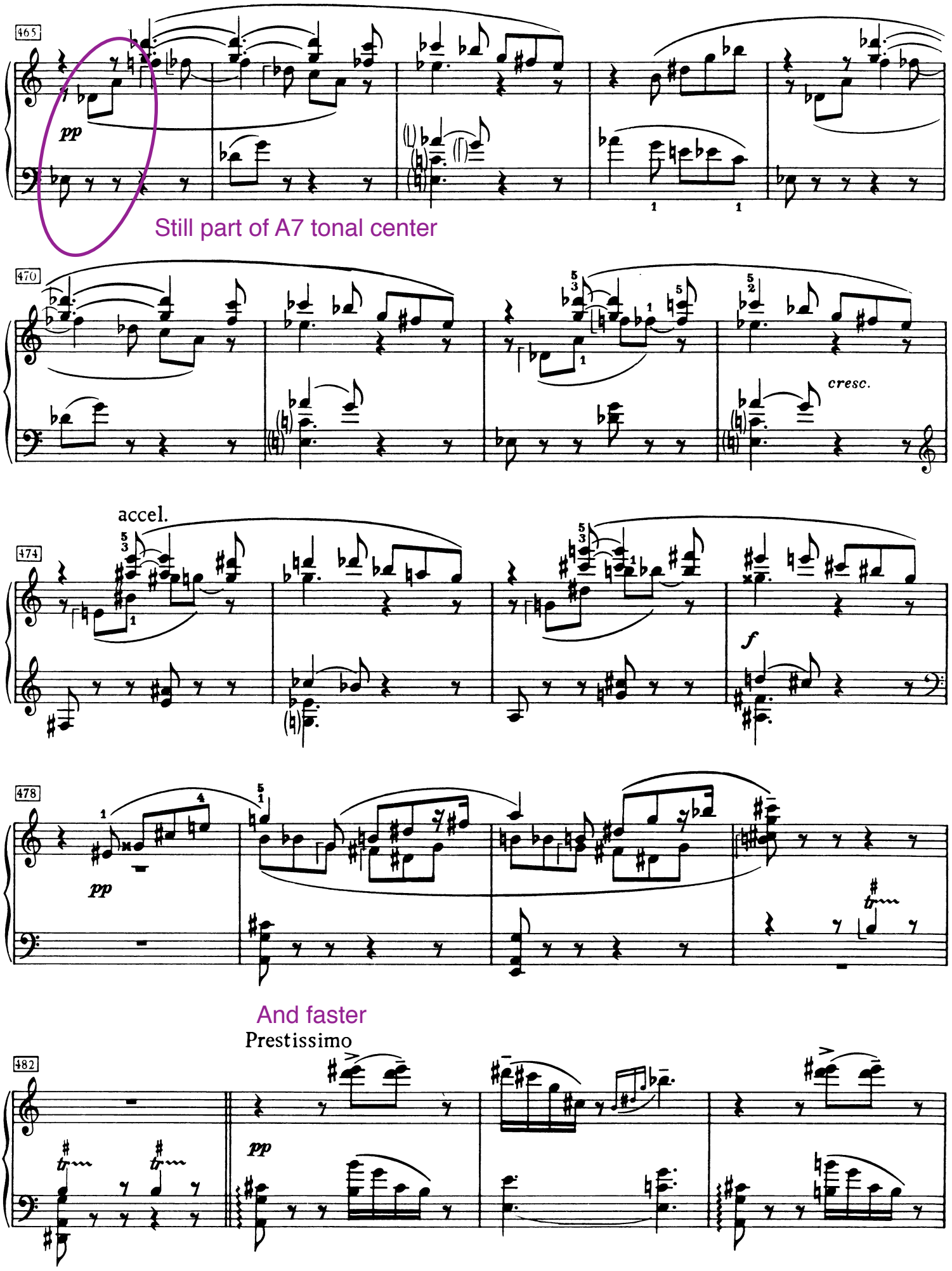


*) Siehe Anmerkung S. 58 | Voir annotation p. 58 | See annotation p. 58

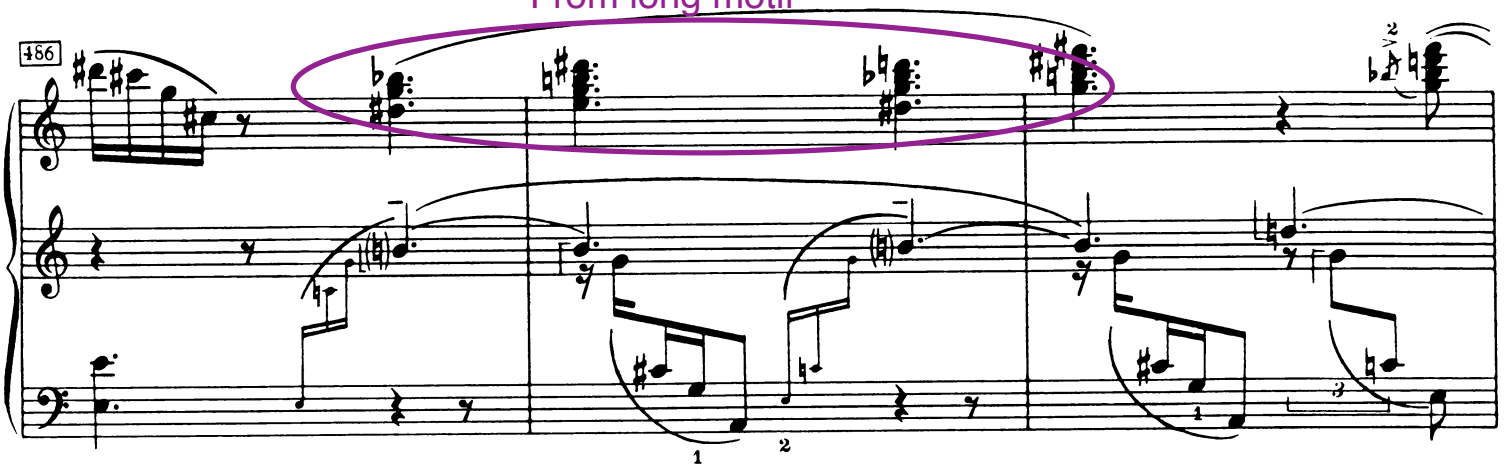

411
ppp
A
415
sf
sf dim.
C
419
pp
423
cresc. poco a poco
Coda section (until end), combining all 3 motifs of introduction, in increasingly fast tempo ("outro")
427
mf
dim.
Più vivo
p
Augmented motif
A

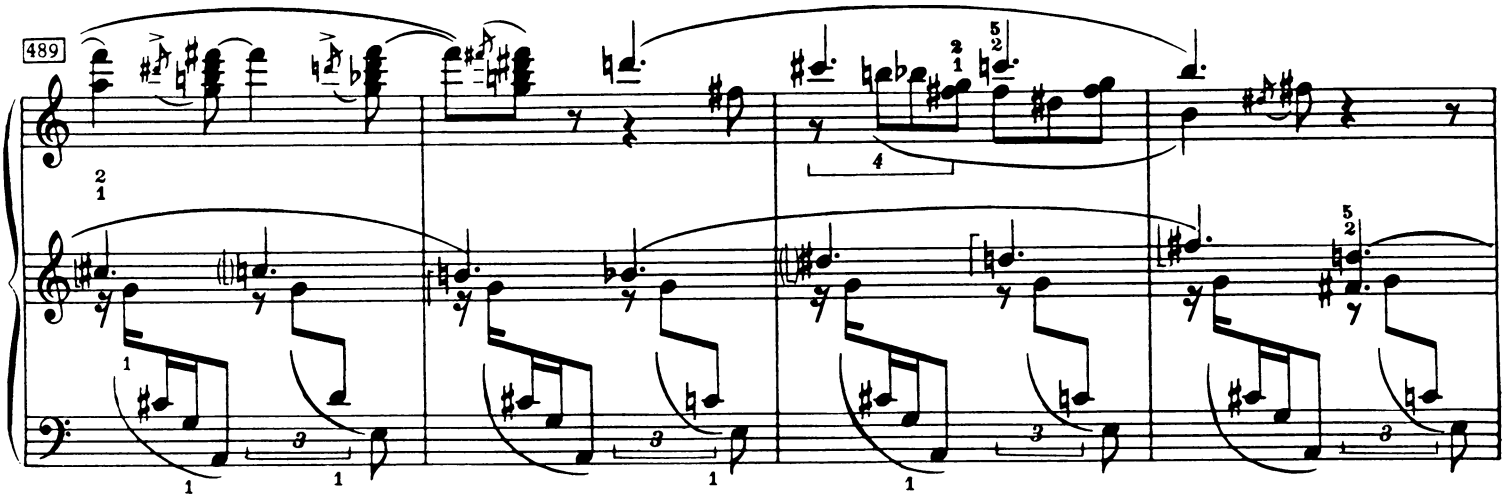

Yearning motif
Long motif
cresc.
accel.
mf
p cresc.
mf
f
p
Faster
Presto
p
(Still) A7


452
456
459
462


465
pp
Still part of A7 tonal center
470
cresc.
accel.
474
f
478
pp
And faster
Prestissimo
482
pp

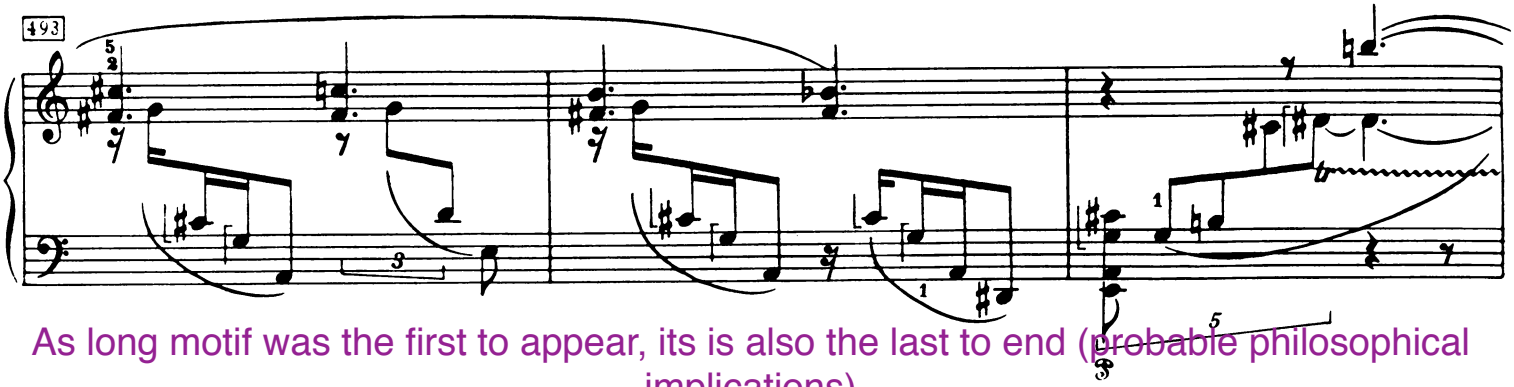
From long motif



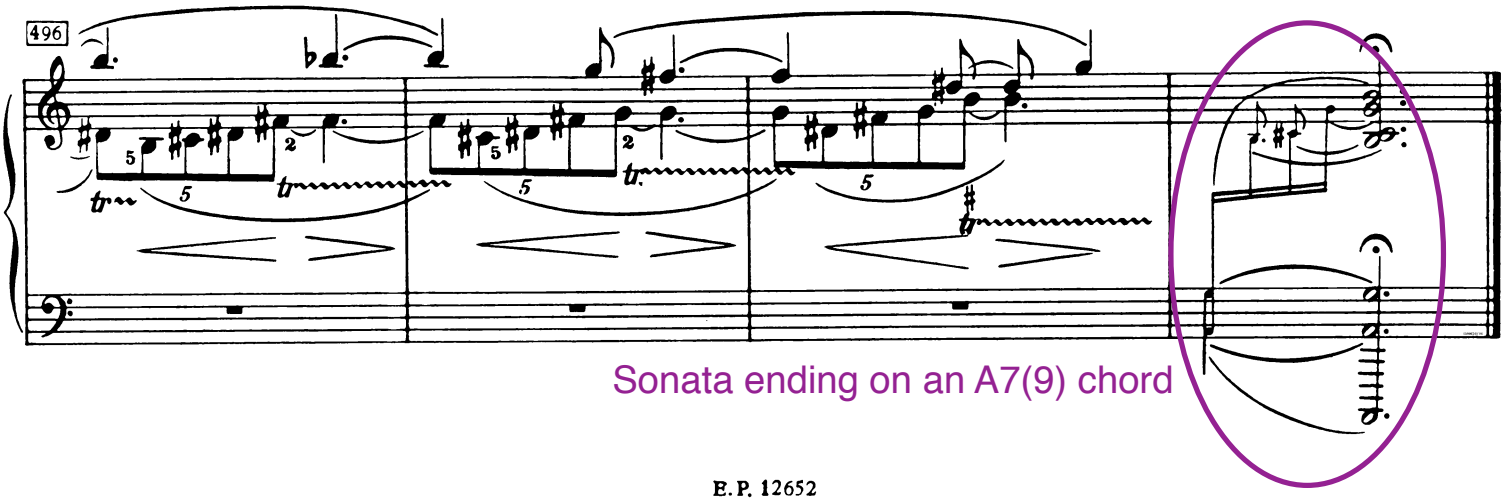


Long motif for last time

doux, languissant



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



Sonata ending on an A7(9) chord