

Root notes marked in this color

Introduction, before
exposition in sonata form.

SONATE Nr. 8

Functions to present all

motifs.

Motif 1 = "long" motif

Motif 3 = "yearning" motif

Op. 66 (1912- 1913)

Lento

5th in bass

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)

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).

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

12

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

A Dom 7 with D sharp in Bass

Solving into A7

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

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*

46

accel.

49

Molto più vivo *p* *haletant*

Split-off, 1 theme expositional development, agitated character

53

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

58

59

60

p

61

62

63

p

64

65

66

G

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

67

68

69

p

70

71

72

f

F sharp B

77

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

5th of B Dom 7 in Bass

F

81

f dim.

p

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

85

Tragique

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

98 **B7** **F**

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

101 **Pivot "harmony" solving into F7**

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

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

*) 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.

115

“Outro” of exposition section

The musical score for measures 115-118 is shown. Measure 115 features a treble clef with a half note G4, a quarter note A4, and a half note Bb4. The bass clef has a whole rest. Measure 116 has a treble clef with a half note G4, a quarter note A4, and a half note Bb4. The bass clef has a half note G3, a quarter note A3, and a half note Bb3. Measure 117 has a treble clef with a half note G4, a quarter note A4, and a half note Bb4. The bass clef has a half note G3, a quarter note A3, and a half note Bb3. Measure 118 has a treble clef with a half note G4, a quarter note A4, and a half note Bb4. The bass clef has a half note G3, a quarter note A3, and a half note Bb3. A purple oval highlights the bass line in measure 118, and a purple bracket groups measures 117 and 118.

119

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature has one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The piece is marked with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The score is divided into measures by bar lines. A purple circle highlights the final measure of the piece, which contains a whole note chord in the Treble staff and a whole note chord in the Bass staff. The chord in the Treble staff is a flat Dim 7 chord, and the chord in the Bass staff is a flat 5th chord.

122

poco

E. P. 12652

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

Augmented motif (appears numerous times)

Pivot chord preparing F sharp Dom 7

F sharp

Continuation of appearance in different keys of 1st theme

141

poco

144

cresc.

147

trm

trm mf

151

Preparation of E 7

f

154

p

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 7

B flat

B flat 7

Preparation and is already part of B flat 7

B flat

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

B flat

176

poco cresc.

mp

G

180

Augmented motif

dim.

pp

B

184

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

Developing 2nd theme, big

change of character (tragique)

186

Tragique. Molto più vivo

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

p

190

p

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. P. 12652

E

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

Allegro

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

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.

E. P. 12652

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

234

p *cresc.* *f*

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

Meno
vivo

237

mf *dim.* *p* *mf* *dim.* *pp*

D flat

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

242

246

poco cresc. *mp*

B flat

250

D

253

256

259

261

263

542

67

pp

mp

pp

mp

f

mf

Molto più vivo. Agitato

Root derived in the *Eb flat*

•) $\frac{1}{2}$ vom Herausgeber eingefügt

| 4 ajouté par l'éditeur

inserted by the editor

E. P. 12652

Root derived in the
 the same way as in the
 E. P. 12652
 very similar tragique
 section before

265

269

273

277

282

286

4 1 5 2

5 2

p cresc.

f

acc.

f dim.

dim.

f dim.

1 3 3 1

5

1 4

4

5 3 1 3

Same principles as outlined before, see Bar 208 onwards

Correct enharmonic spelling of Dom 7 chord

G flat chord

G

292 Presto

The musical score is for a piece titled "Presto". It features a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 6/8. The score includes various musical notations such as notes, rests, and accidentals. A blue circle highlights a specific chord progression, and a purple circle highlights a G7 chord. Arrows indicate the flow of the music.

297

Same tonal center (seen before)

301

8

2 1

2/4

2/4

1 2 3 1

5 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

E. P. 12652

G

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

341

cresc.

mf

D flat

344

mf

347

accel.

mf

350 Più vivo

mf

354 Allegro

f

358 *m. s.* *p* *m. s.*

361 *cresc.* *mf* **B**

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

368 *p* **B flat**

372 *mf* *m. s.*

375

5

5

5

pp

379

sf

4

4

4

pp

cresc.

383

sf

4

dim.

4

4

Tragique

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

387

5

4

392

8

pp

E flat

5

4

1

1

*) 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

399

402

406

mf

mf

p

mp

dim.

pp

E flat

*) Siehe Anmerkung S. 58

Voir annotation p. 58

See annotation p. 58

E. P. 12652

411

8

1

(1)

p

5

ppp

5

1 5

A

415

sf

4

4

4

sf dim. 4

C

419

pp

4

3

3

423

cresc. poco a poco

3

4

5

1

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

427

mf

dim.

p

Più vivo

Augmented motif

A

432

Yearning motif

Long motif

436

cresc.

440

mf

p cresc.

accel.

444

mf

f

p

448

Faster
Presto

(Still) A7

456

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of staves. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The second system consists of two staves, both with treble clefs and a key signature of one sharp. The third system consists of two staves, both with bass clefs and a key signature of one sharp. The music is written in a simple, folk-like style. The first system contains a single staff with a treble clef and a key signature of one sharp. The second system contains two staves, both with treble clefs and a key signature of one sharp. The third system contains two staves, both with bass clefs and a key signature of one sharp. The music is written in a simple, folk-like style. The first system contains a single staff with a treble clef and a key signature of one sharp. The second system contains two staves, both with treble clefs and a key signature of one sharp. The third system contains two staves, both with bass clefs and a key signature of one sharp. The music is written in a simple, folk-like style.

459

462

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of staves. The first system consists of a single treble staff with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with a quintuplet of eighth notes and a triplet of eighth notes. The second system consists of a grand staff (treble and bass staves) with a key signature of one sharp and a common time signature. It features a melody in the treble staff and a bass line in the bass staff, both with triplet markings. The third system continues the grand staff notation. The score is written in ink on aged paper.

465

pp

Still part of A7 tonal center

470

cresc.

474

accel.

478

pp

And faster
Prestissimo

482

pp

From long motif

486

1 2

489

2 1

1 1 1 1 1

Long motif for last time

doux, languissant

493

5 2 1

1 1 1 1 1

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

496

5 2 1

1 1 1 1 1

Sonata ending on an A7(9) chord