

## Exposition

## Sonate.

1<sup>er</sup> mvt thème A

Allegro appassionato.

S. Liapounow. Op. 27.

Piano.

5 seconde partie du thème en rét M

9 tête du thème A

14 thème A?

18 tête du thème A

Jul. Heinr. Zimmermann, Leipzig.

↑ tête du thème A

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1<sup>er</sup> mvt ~ forme sonate<sup>1</sup>  
sans développement.

22

25 thème A2

↑ tête du thème A

28 appassionato

thème A ↑ forte

31

34 8.....

37 strepitoso

thème A

la m

thème A Pab M

41

44

45

49

thème B II — I (chopinesque)

52

Cantabile ed espressivo.

fam

56

60

Pab M

52 - 99

3

= transition

64

67

70

73

76

~thème A

79

Partie modulante

82  
  
 85  
  
 88  

thème A<sup>2</sup>

*I fam*

  
 91  

*I*

  
 94  

*I*

  
 97  

*V desi*

petite cadence lisztienne sur thème A

100 *Capricioso e poco a poco ritenuto.*

104 *dol.* *riten. molto*

108 *Thème C*  
Un poco meno mosso.  
*dolcissimo molto con anima*  
*sempre legato*

109 *Ré M*

112 *sol M* *Thème C*

115 *~thème A (pième mesure)*

119 *Ide si ped de ja#*

etc

123

thème C

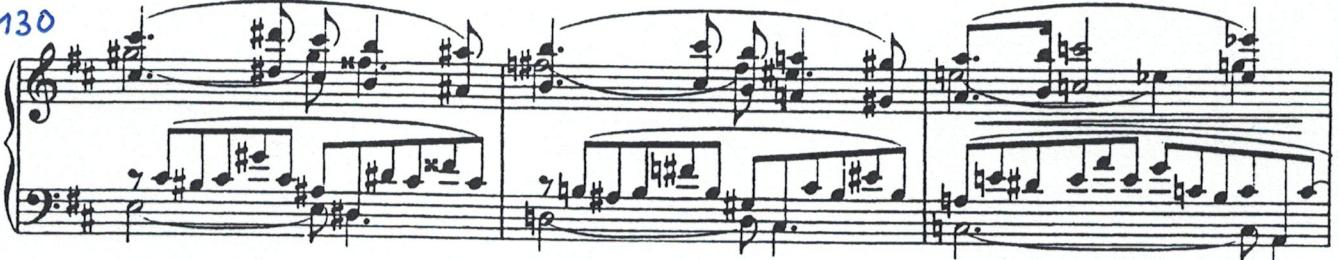


modulations chromatiques

127



130



133



136



139



Pédale de la, thème C

2 thème A2

142

Musical score page 142. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two staves with six measures each. Blue circles highlight specific notes in the bass line. The first measure ends with a fermata. The second measure has a dynamic 'p'. The third measure has a dynamic 'marcato'. The fourth measure has a dynamic 'marcato'.

145

Musical score page 145. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two staves with six measures each. Blue circles highlight specific notes in the bass line. The first measure has a dynamic 'cresc.'. The second measure has a dynamic 'marcato'. The third measure has a dynamic 'marcato'.

148

Musical score page 148. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two staves with six measures each. Blue circles highlight specific notes in the bass line. The first measure has a dynamic 'f'. The second measure has a dynamic 'f'. The third measure has a dynamic 'f'. The fourth measure has a dynamic 'f'. The fifth measure has a dynamic 'f'. The sixth measure has a dynamic 'f'.

151

Musical score page 151. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two staves with six measures each. Blue circles highlight specific notes in the bass line. The first measure has a dynamic 'mf'. The second measure has a dynamic 'mf'. The third measure has a dynamic 'mf'. The fourth measure has a dynamic 'mf'. The fifth measure has a dynamic 'mf'. The sixth measure has a dynamic 'mf'.

155

Musical score page 155. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two staves with six measures each. Blue circles highlight specific notes in the bass line. The first measure has a dynamic 'p'. The second measure has a dynamic 'p'. The third measure has a dynamic 'p'. The fourth measure has a dynamic 'p'. The fifth measure has a dynamic 'p'. The sixth measure has a dynamic 'p'.

159

Musical score page 159. The top staff shows a treble clef and a key signature of two sharps. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two staves with six measures each. Blue circles highlight specific notes in the bass line. The first measure has a dynamic 'p'. The second measure has a dynamic 'p'. The third measure has a dynamic 'p'. The fourth measure has a dynamic 'p'. The fifth measure has a dynamic 'p'. The sixth measure has a dynamic 'p'.

page basée sur  
le thème C

# Développement

ou ré-expo du 1er mvt

163 Più animato.

165

169

172

175

178

181

184

187

*Coda du 1er mou*

190

193

196

198

200

203

thème A sib M

207

211

214

217

Musical score for page 217. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music features various note heads and stems.

220

Musical score for page 220. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music includes dynamic markings "ff" and "ff". A handwritten label "thème A Ré bM" is placed above the top staff.

224 thème A

Musical score for page 224. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music features various note heads and stems.

228

Musical score for page 228. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music includes dynamic marking "ff".

231

Musical score for page 231. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music includes dynamic marking "dimin.".

234

Musical score for page 234. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music includes dynamic markings "pp" and "I né bM".

237 cadence lisztienne sur thème B

241

1 Andante sostenuto e molto espressivo.

(245)

5

(253)

9

(257)

13

issus des thèmes

poco cresc.

thème D

(261) 17

(265) 21

(269) 25

ISSU de la 3<sup>e</sup> mesure du thème A

[a1] marche

vers la lam

(272) 28

marche

contre chant la 2<sup>e</sup> fois

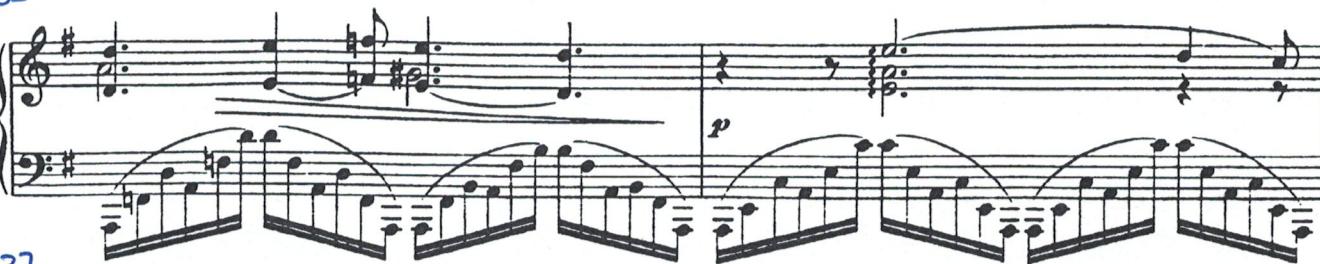
vers la m

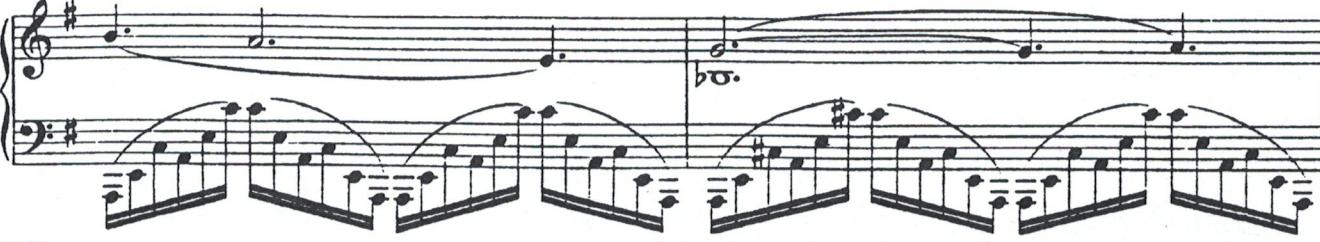
pédale de la

(275) 31

mf

(277) 33

35  
 (279) 

37  
 (281) 

39  
 (283) 

41  
 (285) 

43  
 (287) 

□ thème E (religioso)

47  
 (291) 

Cf. Les tableaux d'une exposition :

La grande porte de Kiev

51  
 (295) 
  
 55  
 (299) 
  
 59  
 (303) 
  
 variation  
 64  
 (308) 
  
 68  
 (312) 
  
 72  
 (316)

76  
 (320) 
  
 79  
 (323) 

poco *f*                      poco a poco dimin.

  
 83  
 (327) 

poco *rit.*

  
 87  
 (331) 

a *tempo*

**Cadence**

  
 91  
 (335) 

*pp*

delicato

scintilllement

  
 93  
 (337) 

poco *rit.*

*m>miM*

accords // par moments, couleur modale

(339) 95 

miM ↳ thème D à la main gauche

(341) 97 

(343) 99 

(345) 101 

103 conclusion du deuxième mouvement, thème D

(347) 103 

Pa M

(350) 106 

basse conjointe

109  
 (353) 
  
 113  
 (356) 
  
 115  
 (359) 
  
 118  
 (362) 
  
 3  
 (365) 
  
 7  
 (369)

$\Rightarrow$  mesure terminale 6

19

n'est pas vraiment un scherzo mais une série de 3 variations sur le thème B.

12  
 (374)

15  
 (377)

19  
 (381)

23  
 (385)

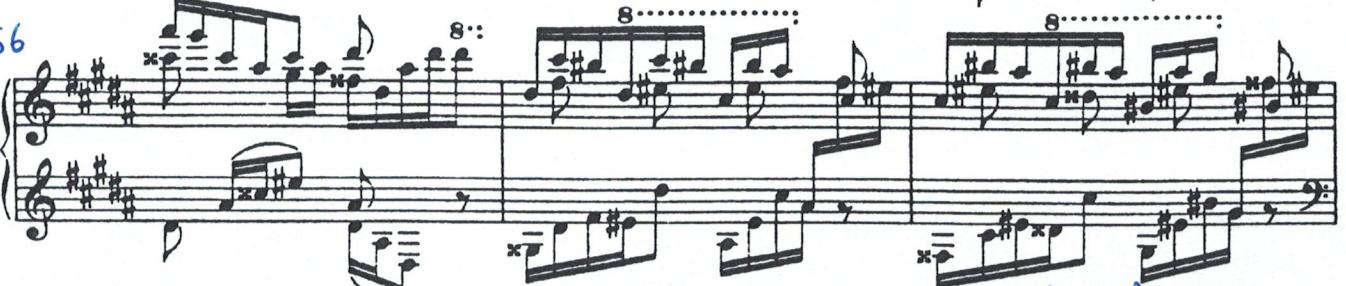
27  
 (389)

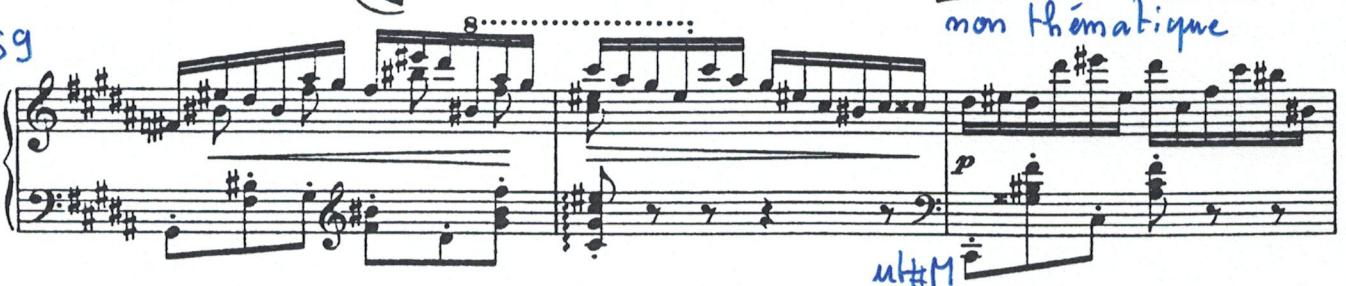
30  
 (392)

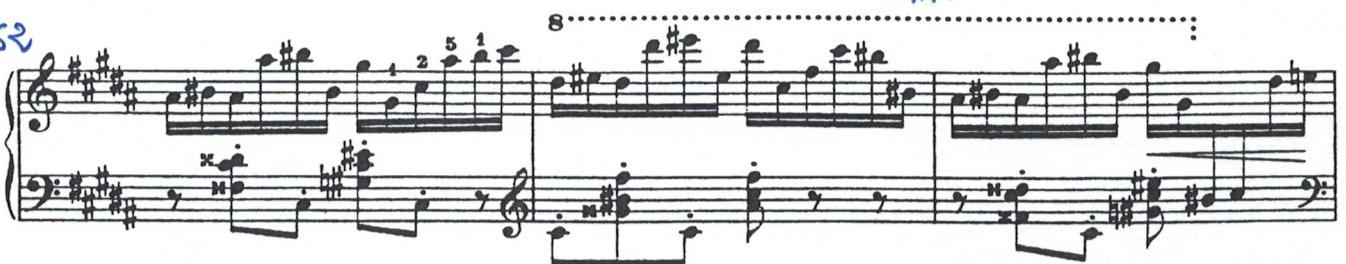
33 (395) 
  
 36 (398) 
  
 40 (402) 
  
 44 (406) 
  
 47 (409) 
  
 50 (412)

thème B [variation 3]

53 (415) 

56 (418) 

59 (421) 

62 (424) 

65 (427) 

68 (430) 

71 codetta thème B  
 (433)

75 sol# m progression chromatique  
 (437)

79 (441)

83 IV ja m  
 (445)

87 (449)

90 (452)

mors V  
 de ja

4 ième mvt

Tempo I.

v B2

(455) 1

(458) 4

V defa

(461) 7

(464) 10

(467) 13

(472) 18

Ré-exposition

Thème A

Final avec tous les thèmes

Imitation

effet de gravité

24 (478) theme A2

28 (482) theme A Pabm 6 4 imitation

33 (487) B2 Job M

37 (491) appassionato Thème A Thème A

40 (494)

43 (497) poco a poco ritenuuto -

## modulations chromatiques

## IV de nébM

## thème C

47 (S01) **Meno mosso.** *dolcissimo*

50 (S04)

53 (S07) *thème A (2ème mesure)*

56 (S10)

59 (S13) *mf*

thème C  
 63  
 (S17) 
  
 ~ thème A<sub>2</sub>  
 66  
 (S20) 
  
 69  
 (S23) 
  
 72  
 (S26) 
  
 75  
 (S29)

Page basée sur  
le thème C

équivalent de Pa  
page 8 (avant)  
1er mat (le deur.)

78 (S32) accélération  
*p poco agitato ed acceler.*

81 (S35) *Z defa.* Più animato.  
*Thème A2*  
*jam*

84 (S38) *più f*

87 (S41) *comme puge S*

90 (S44)

93 (S47) *mm> fa M*

Coda

thème D

Référence à Mazeppa de Liszt

Andante maestoso.

97 (SS1) 

fa M (au lieu de mi M la 1<sup>re</sup> fois)

99 (SS3) 

101 (SS5) 

103 (SS7) 

105 (SS9) 

107 (S61) 

109  
(S63)

111  
(S65)

113  
(S67)

115  
(S69)

117  
(S71)

L'istesso tempo. thème E

V defa

7  
+

128  
 (S76) { *più p* *pp*

127  
 (S81) { *poco a poco ritard. e perdendosi -*

130  
 (S84) { *Cadence finante*

133  
 (S87) { *pesante*

137  
 (S91) { *p* *dimin.* *pp*  
  
*fam*