

52 Root notes marked in this color

Introduction, before

exposition in sonata form.

SONATE Nr. 8

Functions to present all

motifs.
Lento

Motif 1 = "long" motif

Op. 66 (1912-1913)
Motif 3 = "yearning" 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 base) 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).

12

poco cresc.

poco

mf

dim.

pp

p

poco

A Dom 7 with D sharp in Bass

Solving into A7

16

mf

dim. poco a poco

poco

Intertwining augmented motifs

A7/Dsharp

19

5 4

5

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

Allegro agitato

Minor 7 and Dom 7 (applies to whole piece)

E flat minor 7 chord proceeding E Dom 7 chord

pianissimo

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)

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

poco cresc.

voice

F sharp

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.

3

1

49

Molto più vivo

p haletant

2

Split-off, 1 theme expositional development, agitated character

53

cresc.

f *p*

allarg. Allegro

f

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

F sharp B

77

Clear transition to F7 (=Dom),
tritone substitution (from B7 to
F7)

5th of B Dom 7 in Bass

81

f dim.

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

85

f

Tragique

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

89

5 4 2 1

4

Development in exposition of augmented motif

Will motif

94

pp

Clear B7 chord

B E.P. 12652

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

B7 F

Pivot harmony (A flat), still in same tonal center, in relation to "surrounding" B and F.¹³¹⁴³
Chord isn't turned into a dominant chord.

Rivet "harmony" solving into F7

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

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)

128

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

131

Augmented motif (appears numerous times)

Pivot chord preparing F sharp Dom 7

F sharp

138

Continuation of appearance in different keys of 1st theme

141

144

147

151

Preparation of E 7

E

154

Augmented motif, from theme 2 also

62
157

Augmented motif, from theme 2 also

yearning motif = increased polyphony as part of Development section

5th in bass, still same tonal center

5th in bass, still same tonal center

yearning motif = increased
polyphony as part of
cresc. *mf* *dim.*
Development section

161

p

cresc.

pp

Part of 1st theme

Part of 1st theme

165

5

p

cresc.

4

f

p

1

B flat 7

5

B flat

B flat

~~Preparation and is already part of B flat 7~~

4

Meno vivo

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

dim. *pp*

5 6

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B flat

G

B

#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

Tragique. Molto più vivo minor 7th from C

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

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

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 thereby logic derived from analysing the introduction.

E

(See Bar 286 following)

molto accel.

Clear B flat Dom 7

B flat

E. P. 12652

E

Development tricks by Scriabin

65

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)

cresc.
cresc.

228

mf dim.

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

cresc.
pp

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

p

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

Meno vivo

237

dim.

mf

p

mf

dim.

pp

D flat

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

242

5

5 3

3

3

3

5

246

5

5

5

poco cresc.

5

5

5

5

5

5

1

2

4

2

B flat

250

3

2

5

3

5

5

3

6

3

D

253

256

259

261

263

Molto più vivo. Agitato

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

68 Featuring different upper structures on same root note (harmonic development)

265

269

273

277

282

accel.

286

accel.

Same principles as outlined before; see Bar 208 onwards

Correct enharmonic spelling of Dom 7

G

D flat chord

G

292 Presto

Solving G7

297

Same tonal center (seen before)

301

E. P. 12652

70

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 (!)

Allegro (Tempo I)

* Taktwechselangaben vom Herausgeber
eingefügt.

Les indications de changement de mesure
ont été ajoutées par l'éditeur.

Change of metre indicated by the editor.

325

328

331

B flat

334

337

D flat

E. P. 12652

G

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

341

344

347

358

361

B

365

368

B flat

372

A

Tragique

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

E flat

^{a)} 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.

Musical score pages 396, 399, 402, and 406. The score consists of four staves (treble, bass, alto, tenor) with various dynamics and performance instructions.

- Page 396:** Measures 396-397. Dynamics: $\text{b} \text{ tr}$. Measure 397 has a red annotation "A" above the tenor staff.
- Page 399:** Measures 399-400. Dynamics: tr , tr . Measure 400 has a red annotation "E flat" below the tenor staff.
- Page 402:** Measures 402-403. Dynamics: tr^* , mf , mf , p . Measure 403 has a red annotation "E flat" below the tenor staff.
- Page 406:** Measures 406-407. Dynamics: p , dim. , pp .

Annotations include measure numbers (396, 399, 402, 406), fingerings (e.g., 1, 2, 3, 4, 5), and performance instructions like tr , mf , p , dim. , and pp .

*) Siehe Anmerkung S. 58

| Voir annotation p. 58

| See annotation p. 58

411 8

A

C

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

427

A

Yearning motif

77

Musical score page 432. The top system shows two staves. The treble staff has a circled measure labeled "1" with a "x" over it. The bass staff has a circled measure labeled "1". The bottom system shows a continuation of the bass staff with a circled measure labeled "1". A purple oval encloses the first two measures of the top system and the first measure of the bottom system, labeled "Yearning motif". The key signature is F major (one sharp). Measure numbers 1, 2, 3, 4, 5 are indicated above the notes.

Musical score page 436. The top system shows two staves. The treble staff has a circled measure labeled "1". The bass staff has a circled measure labeled "1". The bottom system shows a continuation of the bass staff with a circled measure labeled "1". A purple oval encloses the first two measures of the top system and the first measure of the bottom system, labeled "Long motif". The key signature is F major (one sharp). Measure numbers 1, 2, 3, 4, 5 are indicated above the notes. A crescendo dynamic is shown below the bass staff.

Musical score page 440. The top system shows two staves. The treble staff has a circled measure labeled "1". The bass staff has a circled measure labeled "1". The bottom system shows a continuation of the bass staff with a circled measure labeled "1". A purple oval encloses the first two measures of the top system and the first measure of the bottom system. Dynamics include *mf*, *p cresc.*, and *accel.*. The key signature is F major (one sharp). Measure numbers 1, 2, 3, 4, 5 are indicated above the notes.

Musical score page 444. The top system shows two staves. The treble staff has a circled measure labeled "1". The bass staff has a circled measure labeled "1". The bottom system shows a continuation of the bass staff with a circled measure labeled "1". A purple oval encloses the first two measures of the top system and the first measure of the bottom system. Dynamics include *mf*, *f*, and *p*. The key signature is F major (one sharp). Measure numbers 1, 2, 3, 4, 5 are indicated above the notes.

Musical score page 448. The top system shows two staves. The treble staff has a circled measure labeled "1". The bass staff has a circled measure labeled "1". The bottom system shows a continuation of the bass staff with a circled measure labeled "1". A purple oval encloses the first two measures of the top system and the first measure of the bottom system, labeled "(Still) A7". The key signature is F major (one sharp). Measure numbers 1, 2, 3, 4, 5 are indicated above the notes. The tempo is marked *Faster Presto*.

452

456

459

462

465

pp

Still part of A7 tonal center

470

cresc.

474

accel.

f

478

pp

trill

And faster
Prestissimo

482

pp

trill

From long motif

Musical score page 486. The top staff shows a melodic line with a circled segment. The bottom staff has numerical markings 1, 2, 3, 4, 5 under various notes.

Musical score page 489. The top staff shows a melodic line with numerical markings 1, 2, 3, 4, 5 under the notes. The bottom staff also has numerical markings 1, 2, 3, 4, 5 under the notes.

Long motif for last time
doux, languissant

Musical score page 493. The top staff shows a melodic line with numerical markings 1, 2, 3, 4, 5 under the notes. The bottom staff also has numerical markings 1, 2, 3, 4, 5 under the notes.

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

Musical score page 496. The top staff shows a melodic line with numerical markings 1, 2, 3, 4, 5 under the notes. The bottom staff shows a bass line. A purple circle highlights the final chord, which is an A7(9) chord.

Sonata ending on an A7(9) chord