EDITION PETERS

Nr. 9077a

SKRJABIN

KLAVIERWERKE

PIANO WORKS

I

ETUDES

Opus 8, 42, 65

INHALT - TABLE - CONTENTS

12 ETUDES Op.8

Allegro — Nr. 1 — Pag. 1

A capriccio, con forza — Nr. 2 — 2

Tempestoso — Nr. 3 — 3

Piacevole — Nr. 4 — 4

Brioso — Nr. 5 — 5

Con grazia — Nr. 6 — 6

Presto tenebroso, agitato — Nr. 7 — Pag. 7

Lento (Tempo rubato) — Nr. 8 — 8

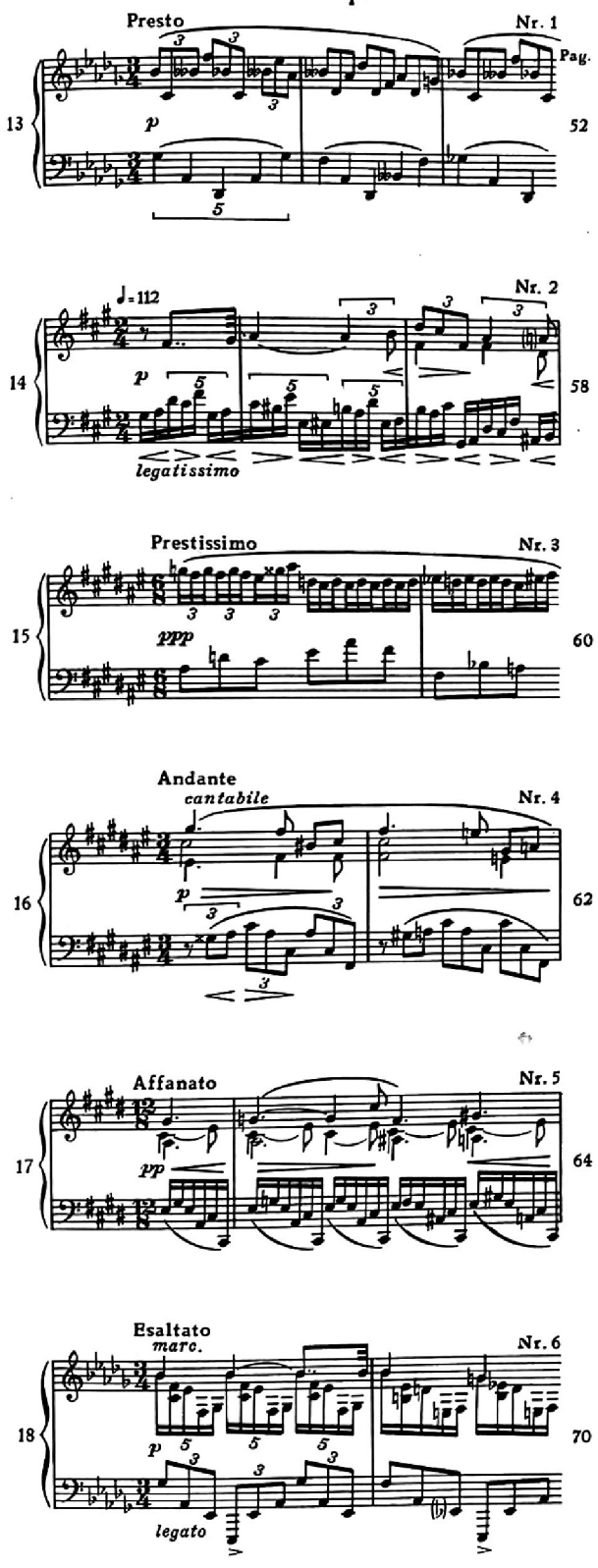
Alla ballata — Nr. 9 — 9

Allegro — Nr. 10 — 10

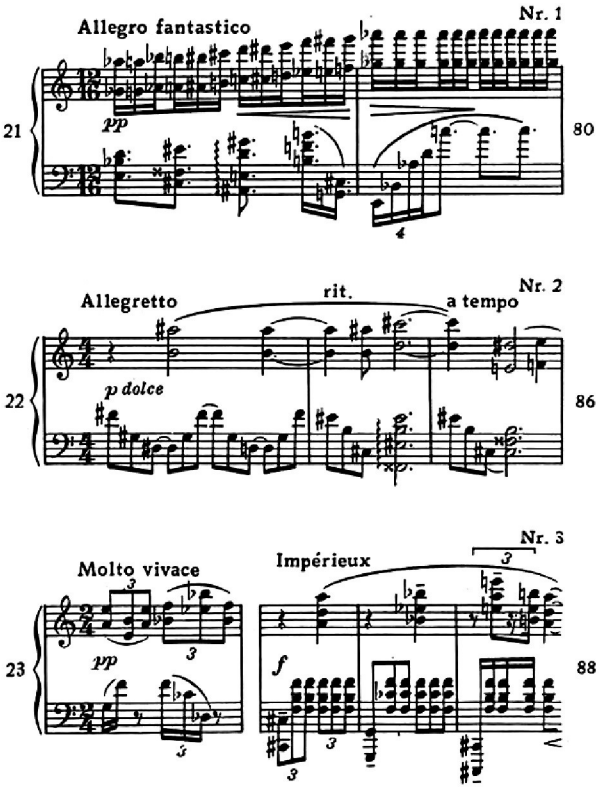
Andante cantabile — Nr. 11 — 11

Patetico — Nr. 12 — 12

8 ETUDES Op. 42
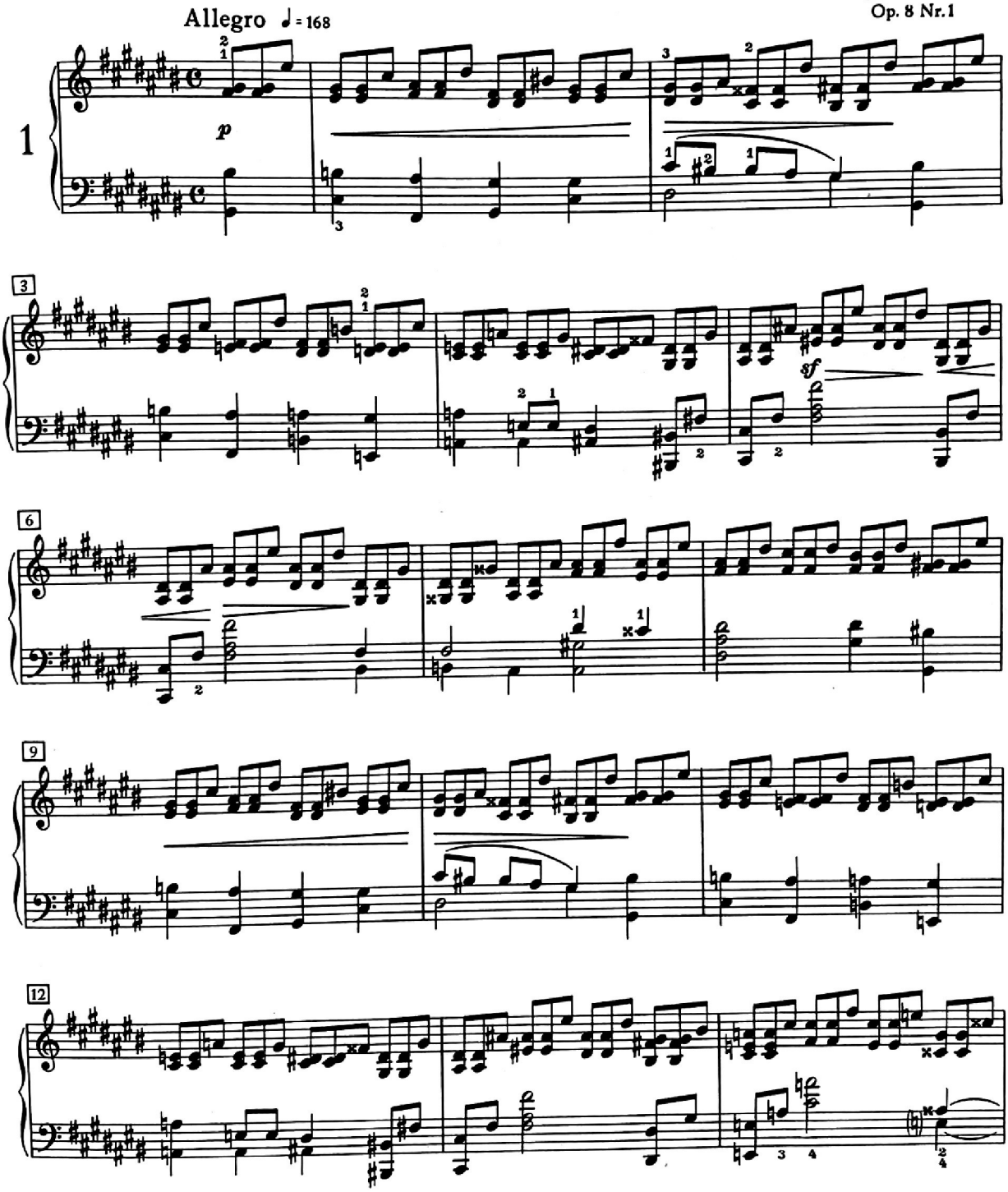


3 ETUDES Op. 65



12 ETUDES

(1894)
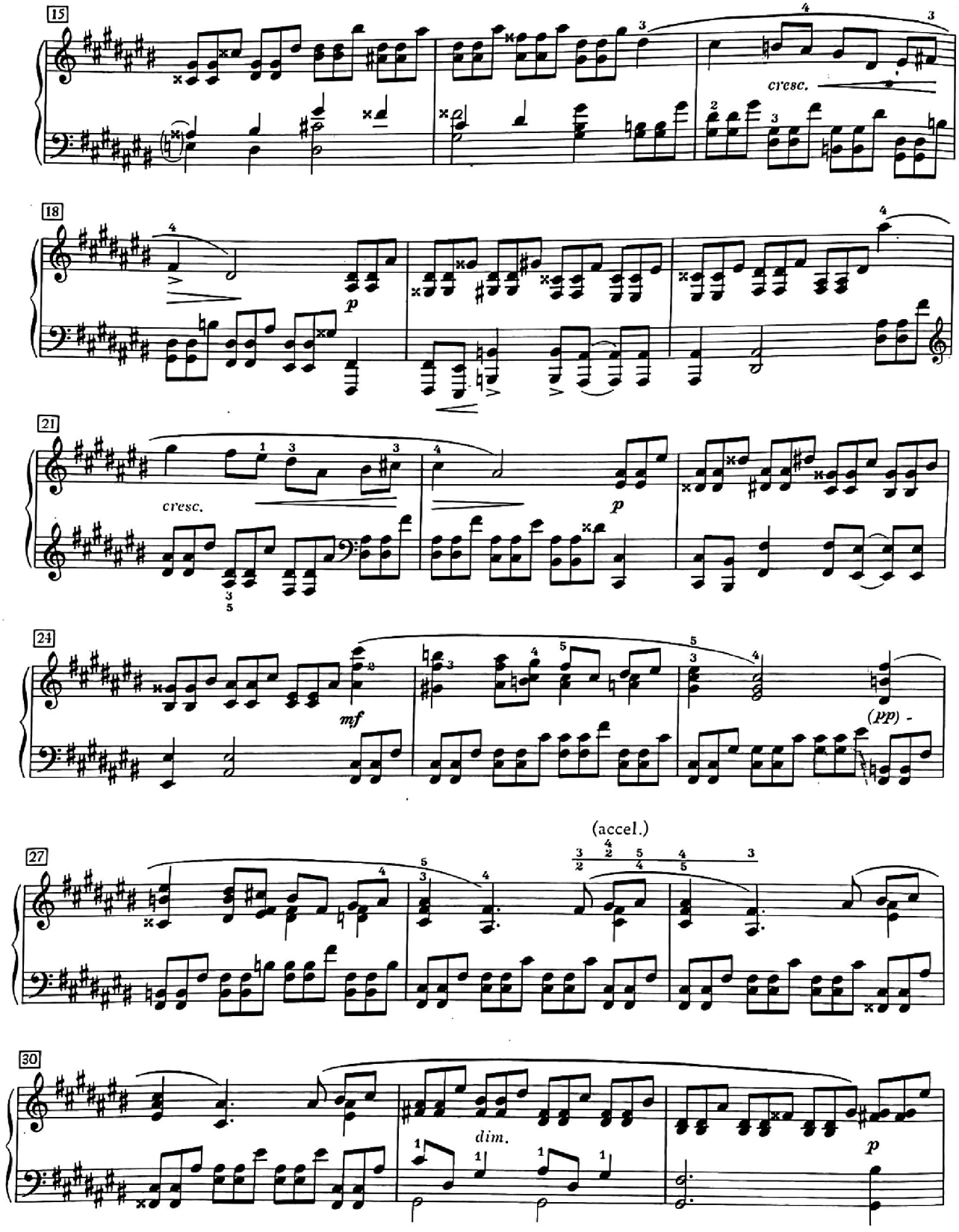
Alexander Skrjabin
(1872-1915)
Op. 8 Nr. 1
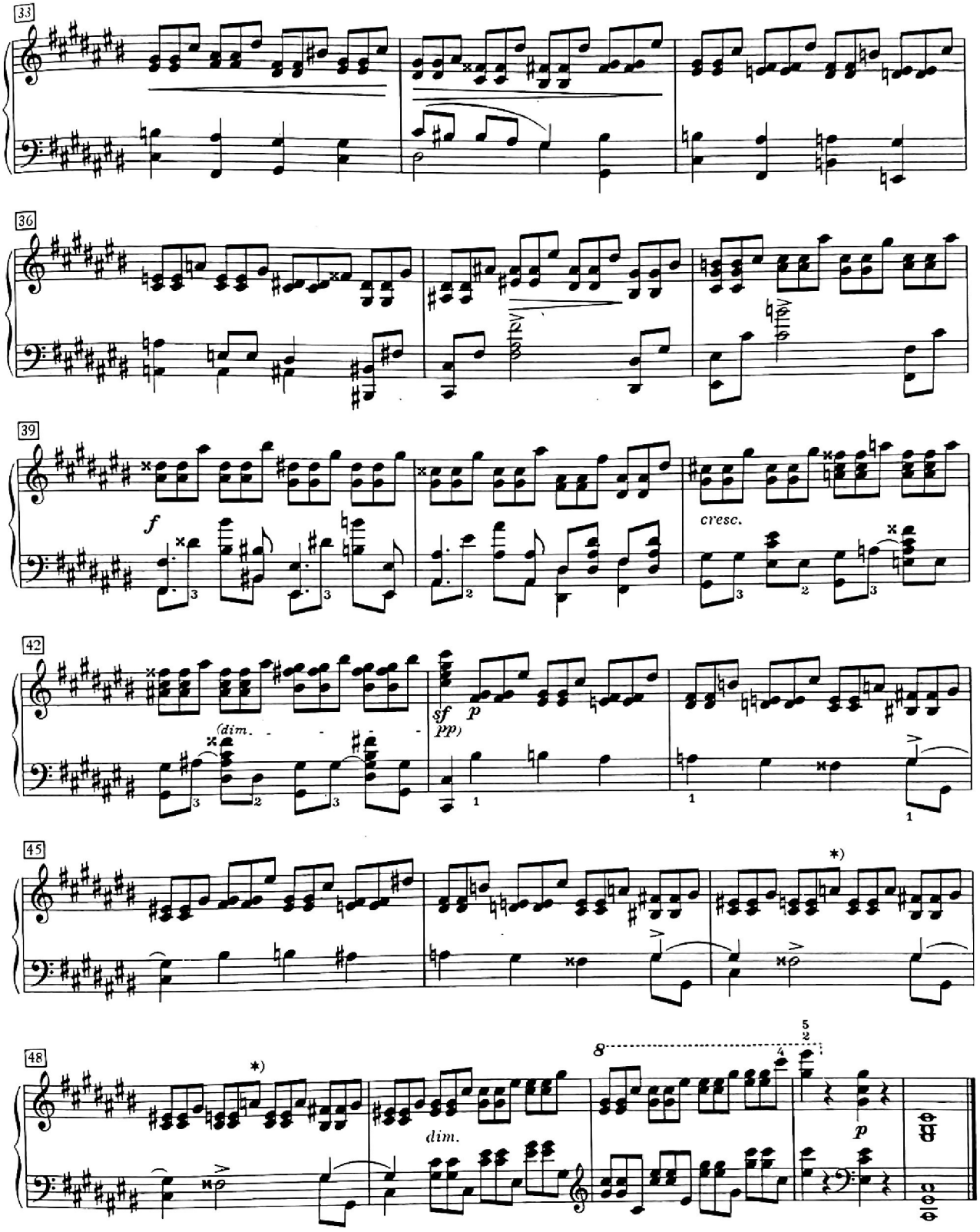


Edition Peters Nr. 9077a
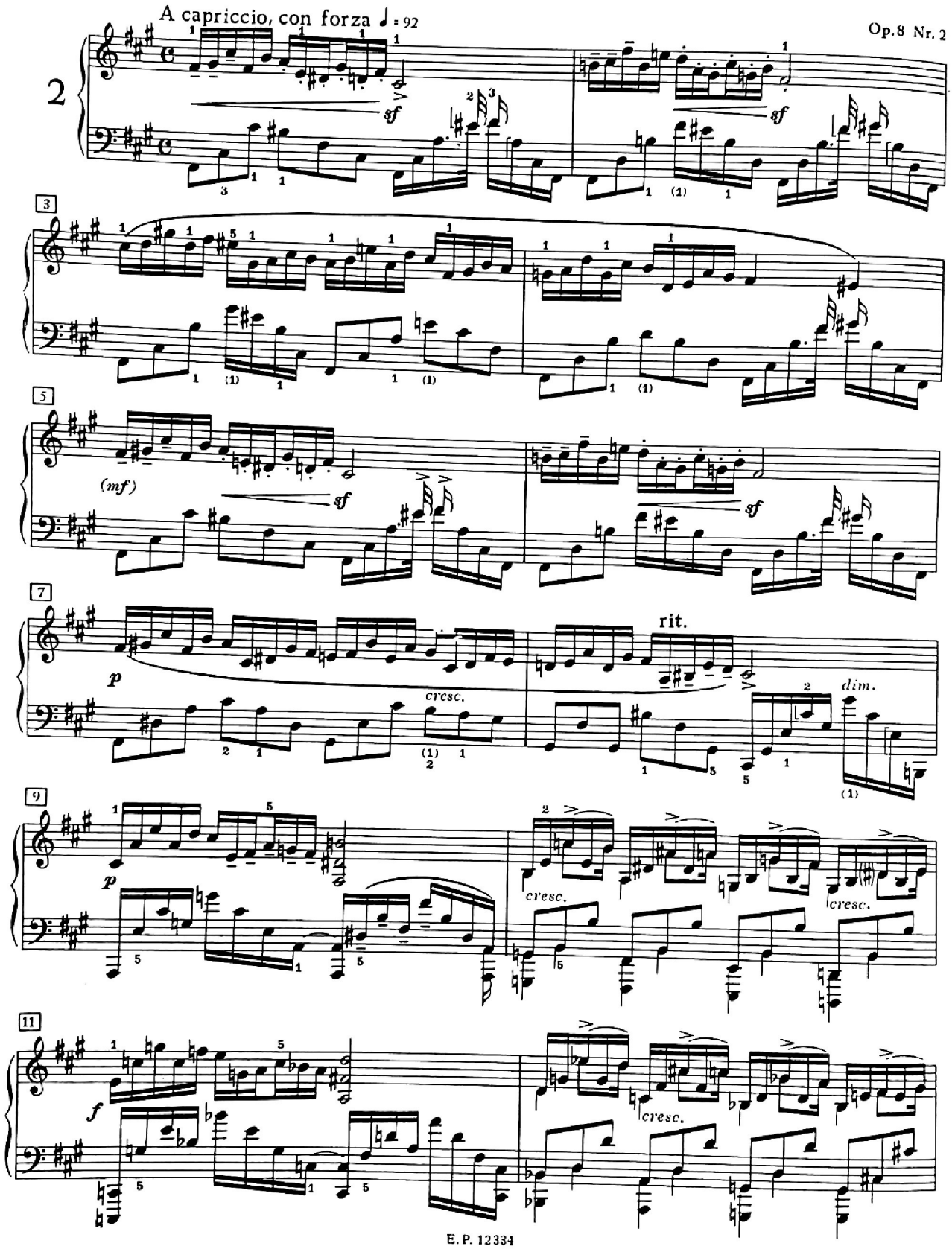
E. P. 12334
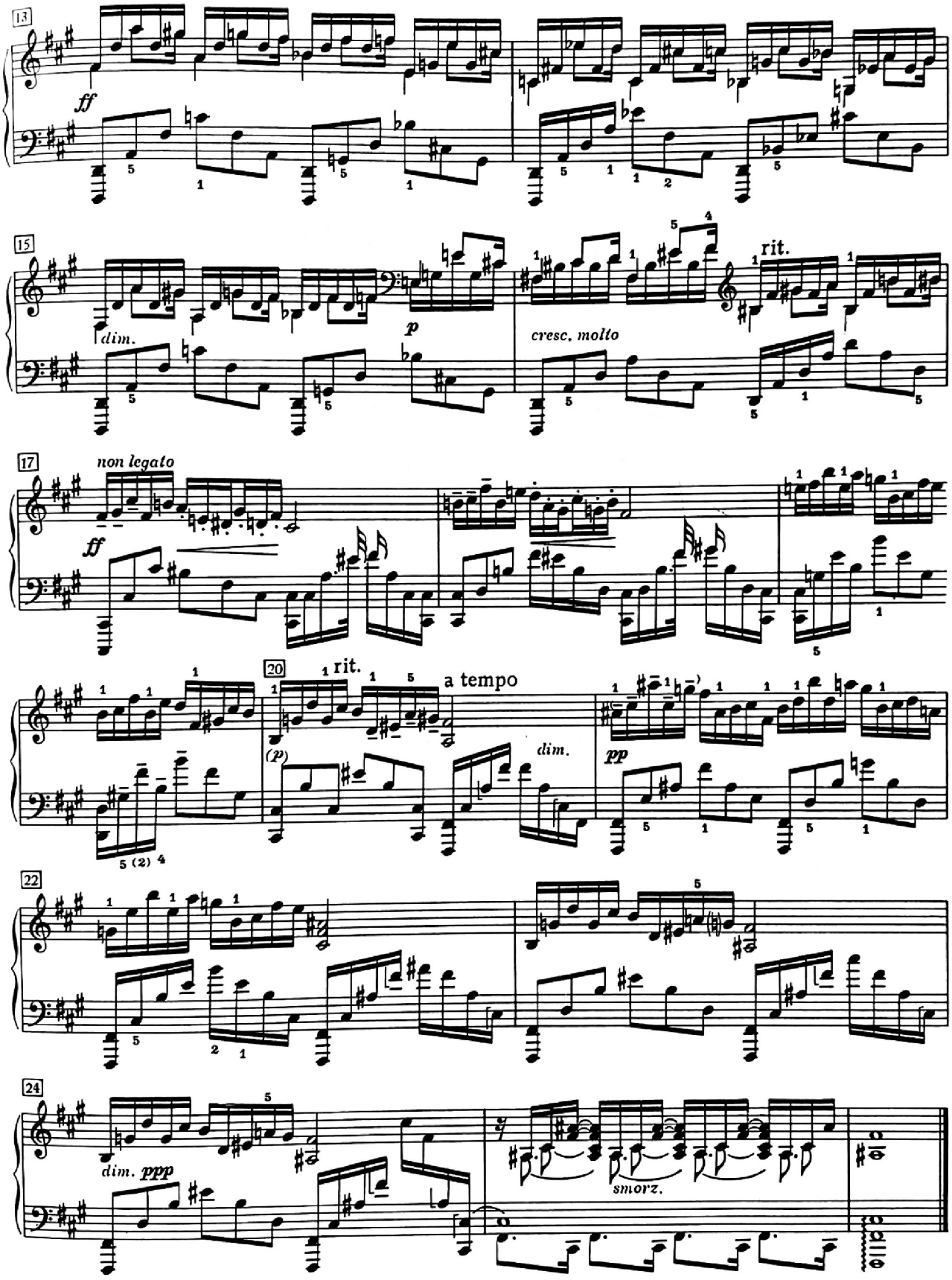
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15
cresc.
18
p
21
cresc.
p
24
mf
(pp)
(accel.)
27
30
dim.
p
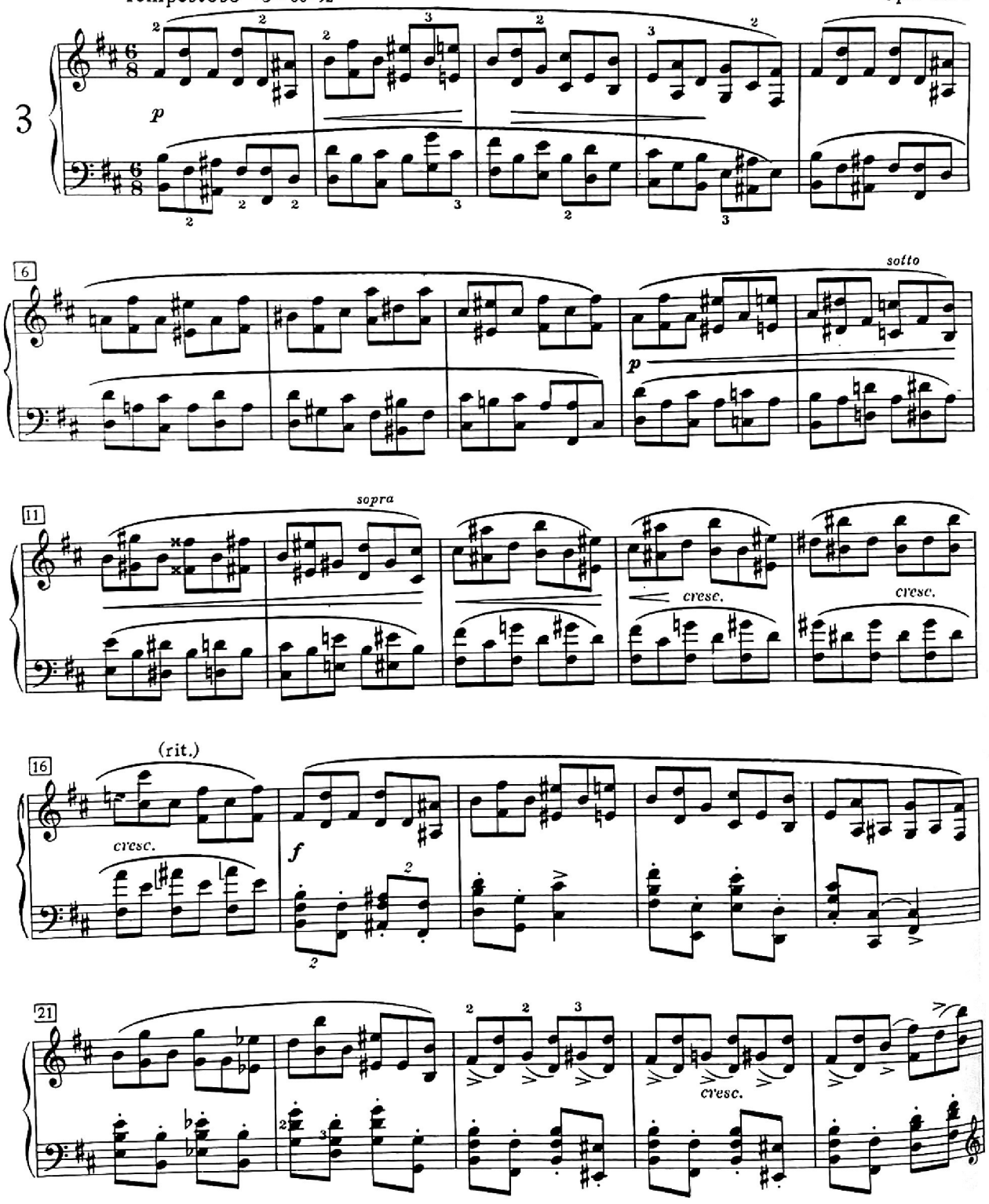


*) Siehe Revisionsbericht | Voir Revisionsbericht | See Revisionsbericht


A capriccio, con forza ♩ = 92
Op. 8 Nr. 2
2
3
5
7
9
11
(mf)
sf
p
cresc.
rit.
dim.
f
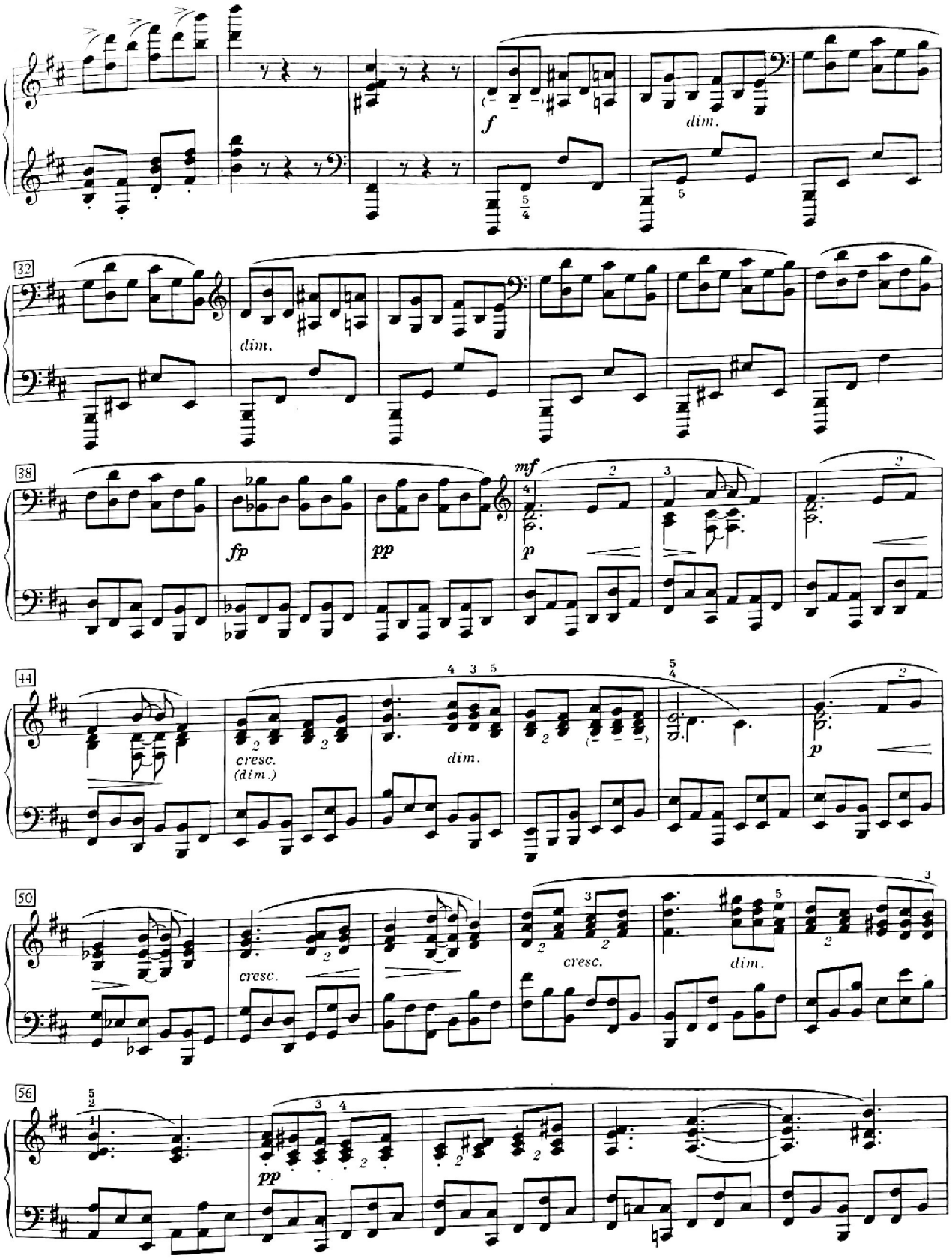

13
ff
15
dim.
p
cresc. molto
rit.
17
non legato
ff
20
rit.
a tempo
(p)
dim.
pp
22
24
dim. ppp
smorz.

Tempestoso *) ♩. = 80-92

Op. 8 Nr. 3



*) Bezeichnung nicht verbindlich (siehe Revisionsbericht) | Désignation non obligatoire (voir Revisionsbericht) | Designation not binding (see Revisionsbericht)


f
dim.
32
dim.
38
fp
pp
mf
p
44
cresc.
(dim.)
dim.
p
50
cresc.
cresc.
dim.
56
pp

61

66

71

(cresc. - - - -)

pp sub.)

*)

76

f

p

f

p

dim.

81

pp
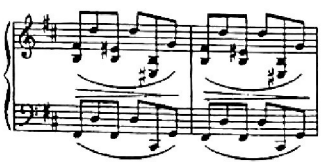
86
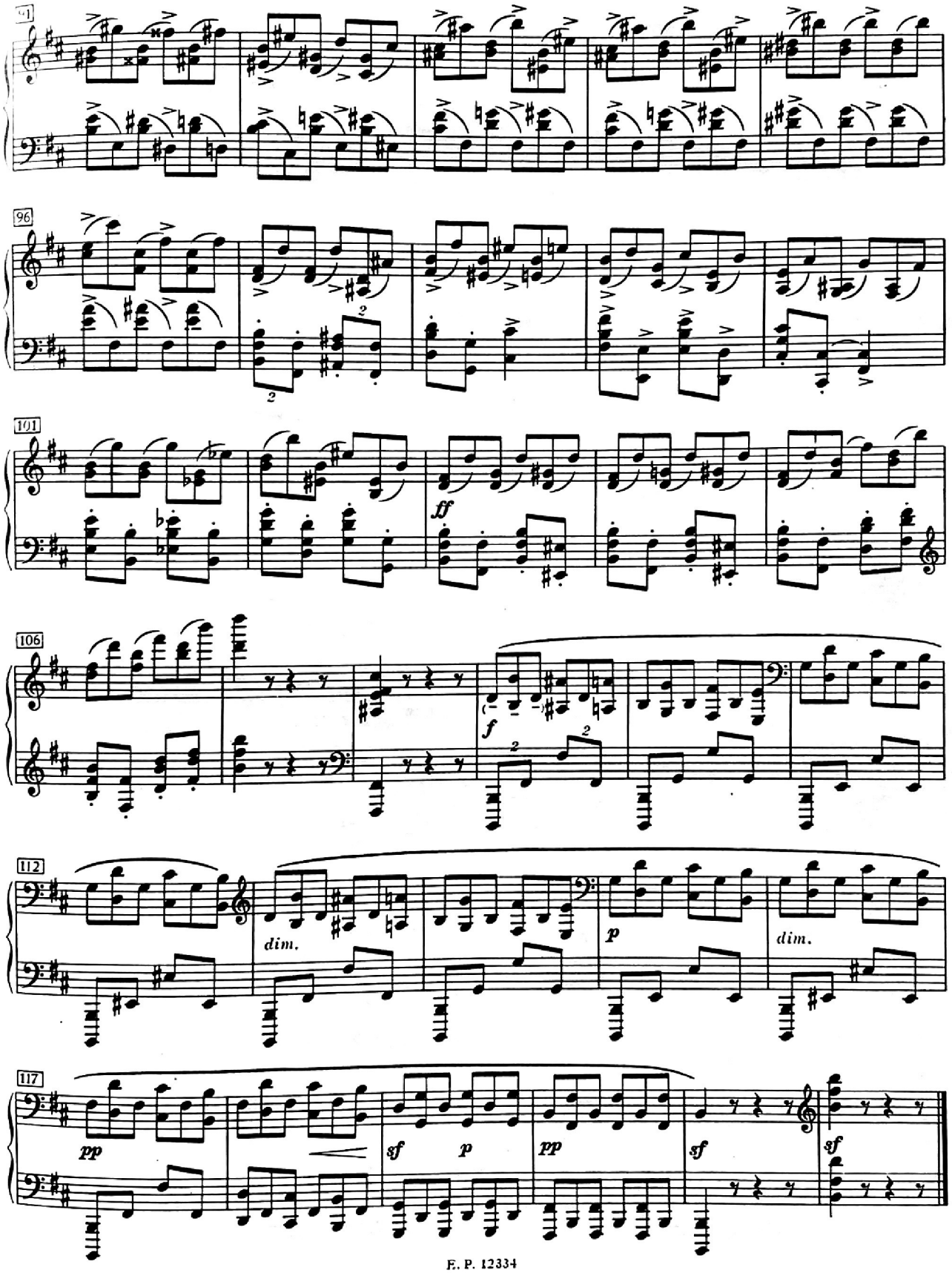
1 4 1 3 2
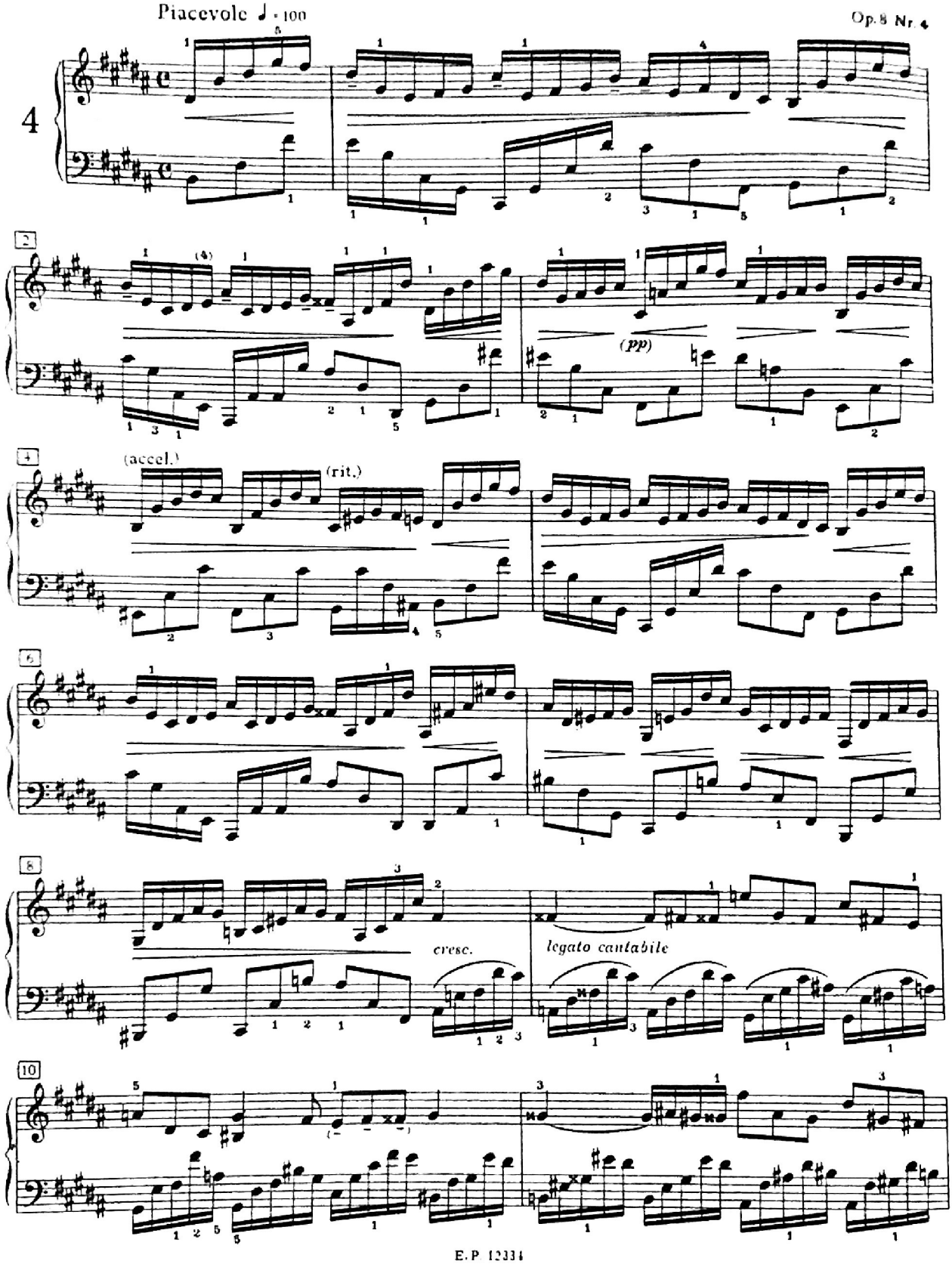
*) Herausgeber schlägt für kleinere Hände folgende Ausführung bei fast gleicher Wirkung vor:

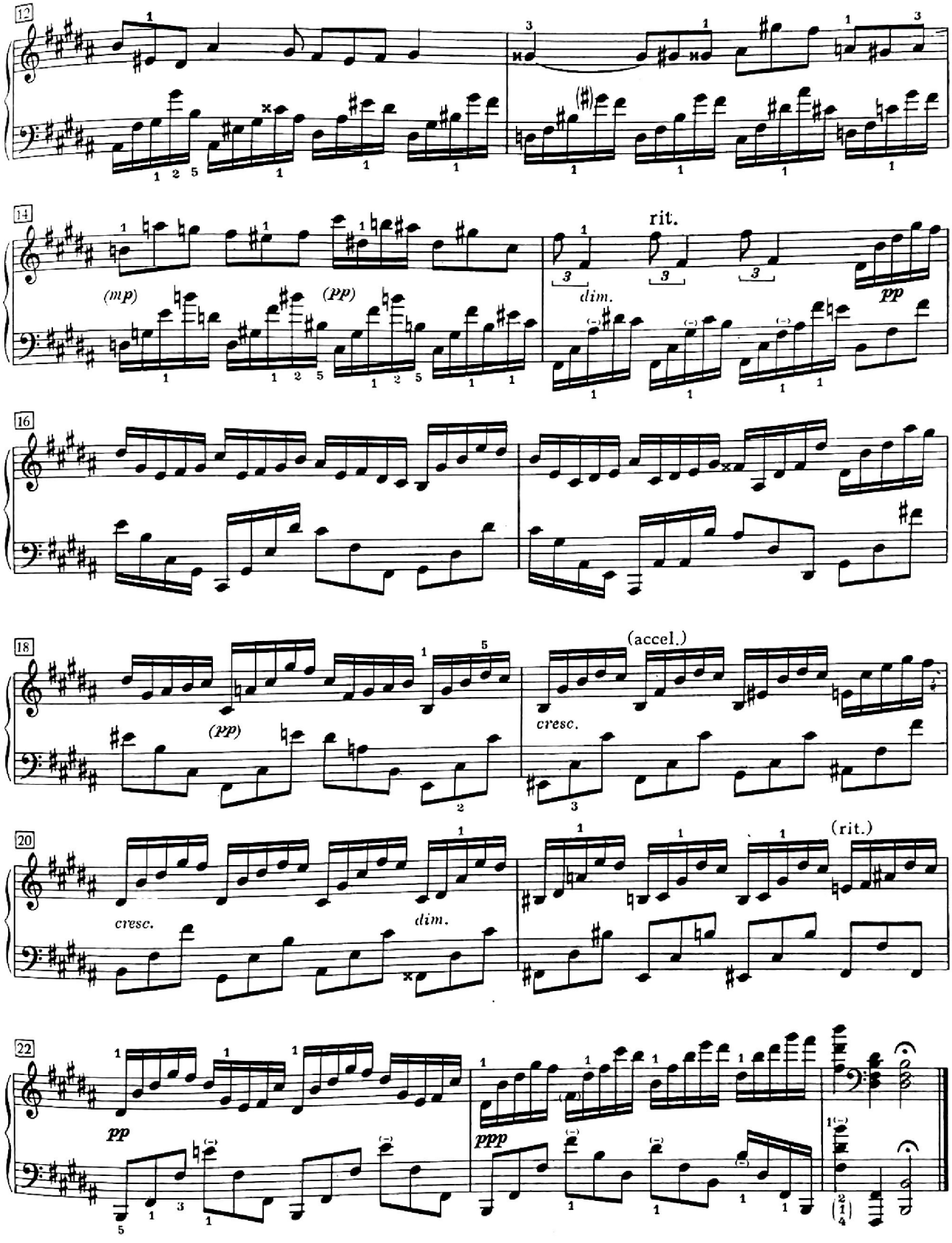
L'éditeur propose pour de petites mains l'exécution suivante à l'effet presque identique:
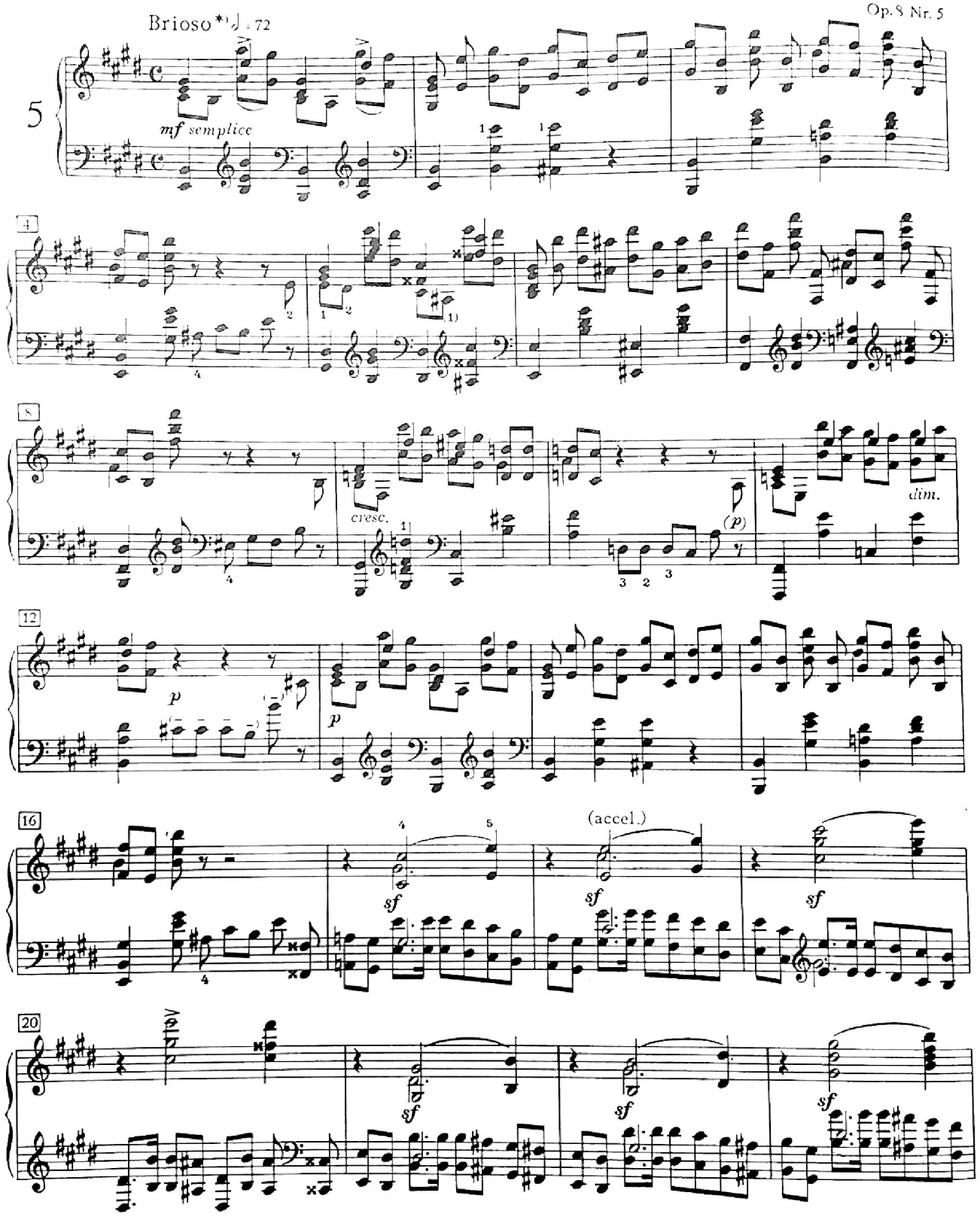
Editor suggests for smaller hands the following performance with almost the same effects:
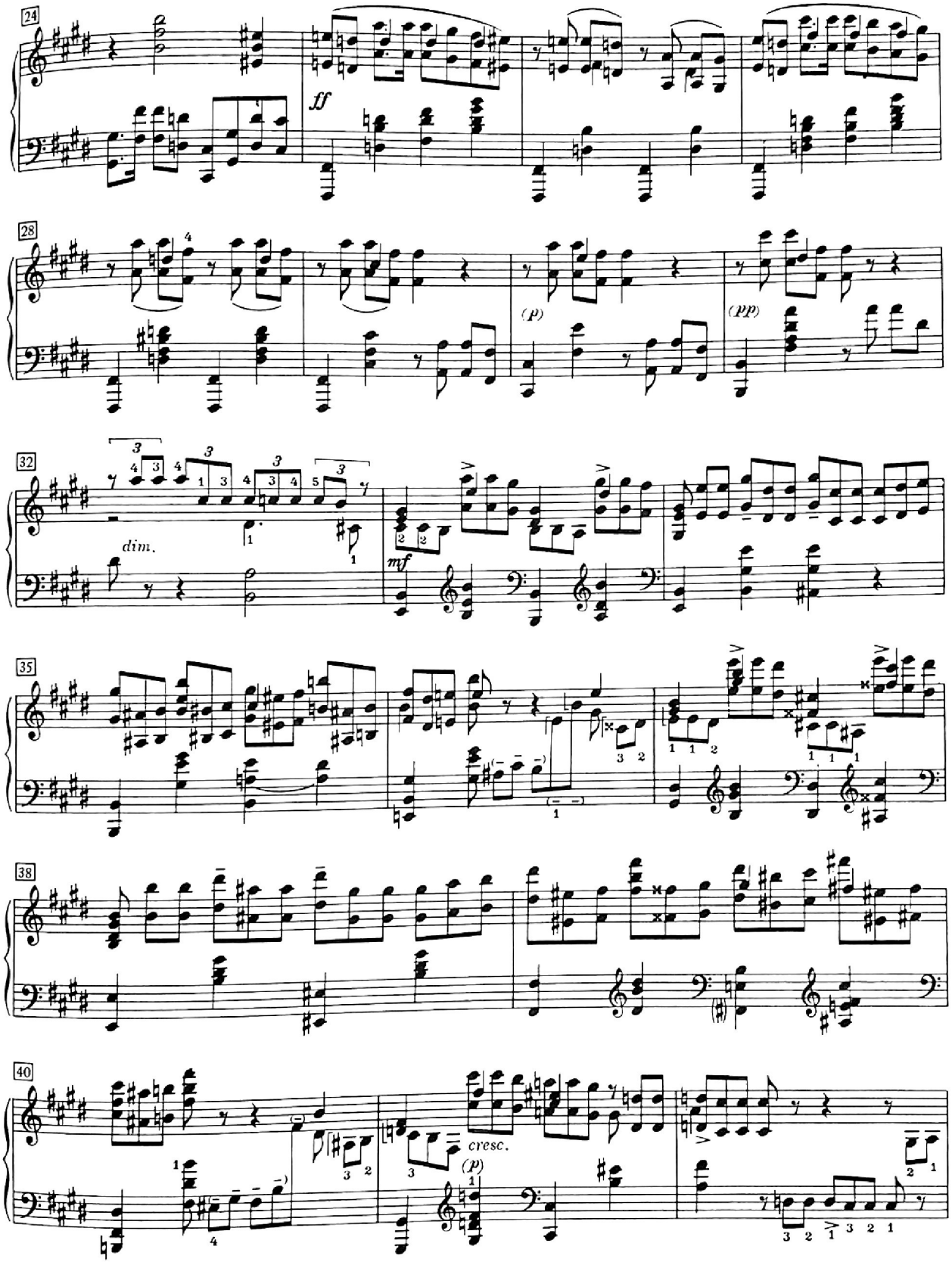



91
96
101
ff
106
f
112
dim.
p
dim.
117
pp
sf
p
pp
sf
sf
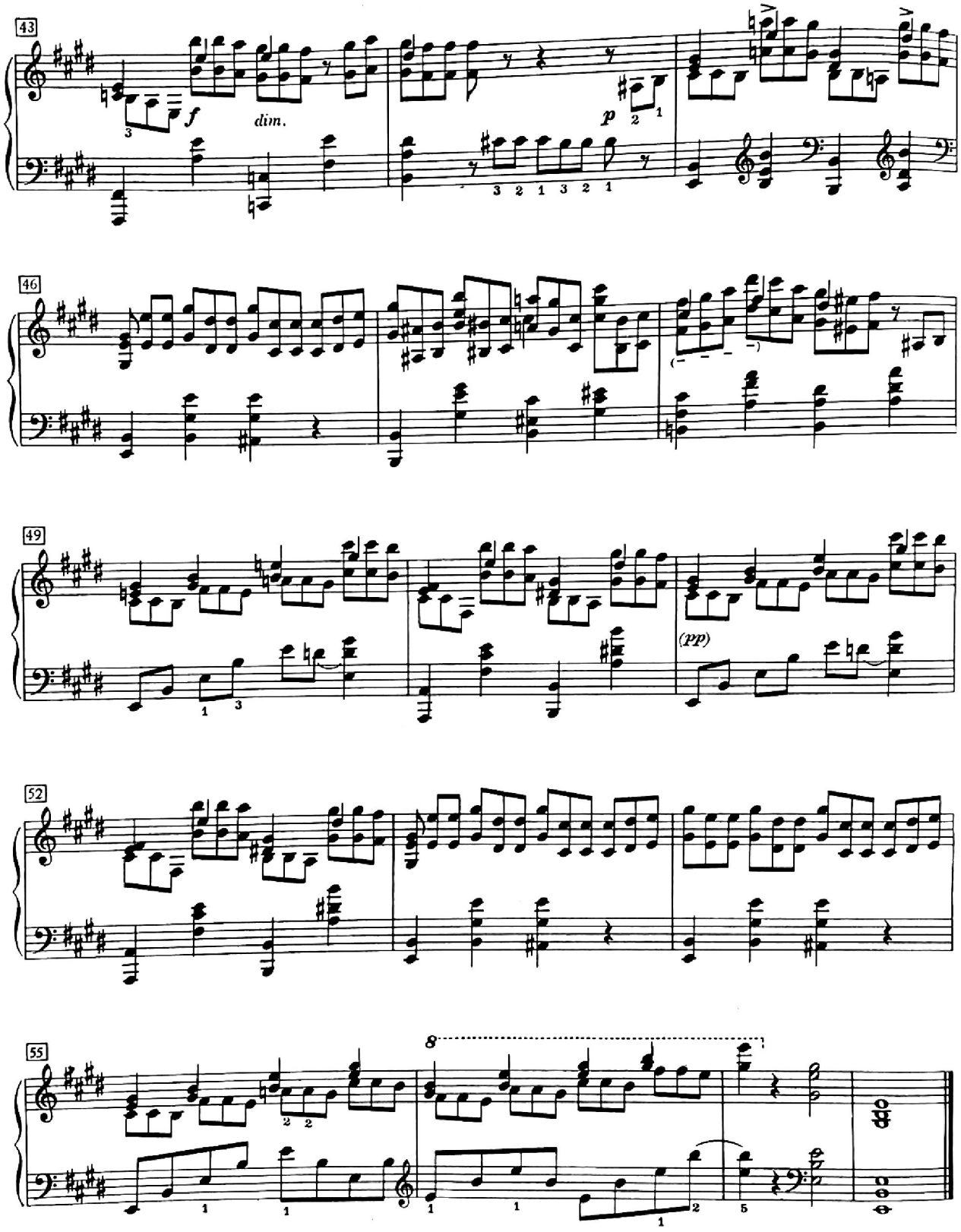

Piacevole ♩ = 100
Op. 8 Nr. 4
4
2
(pp)
4
(accel.)
(rit.)
6
8
cresc.
legato cantabile
10


12
14
(mp)
(pp)
rit.
dim.
pp
16
18
(pp)
(accel.)
cresc.
20
cresc.
dim.
(rit.)
22
pp
ppp
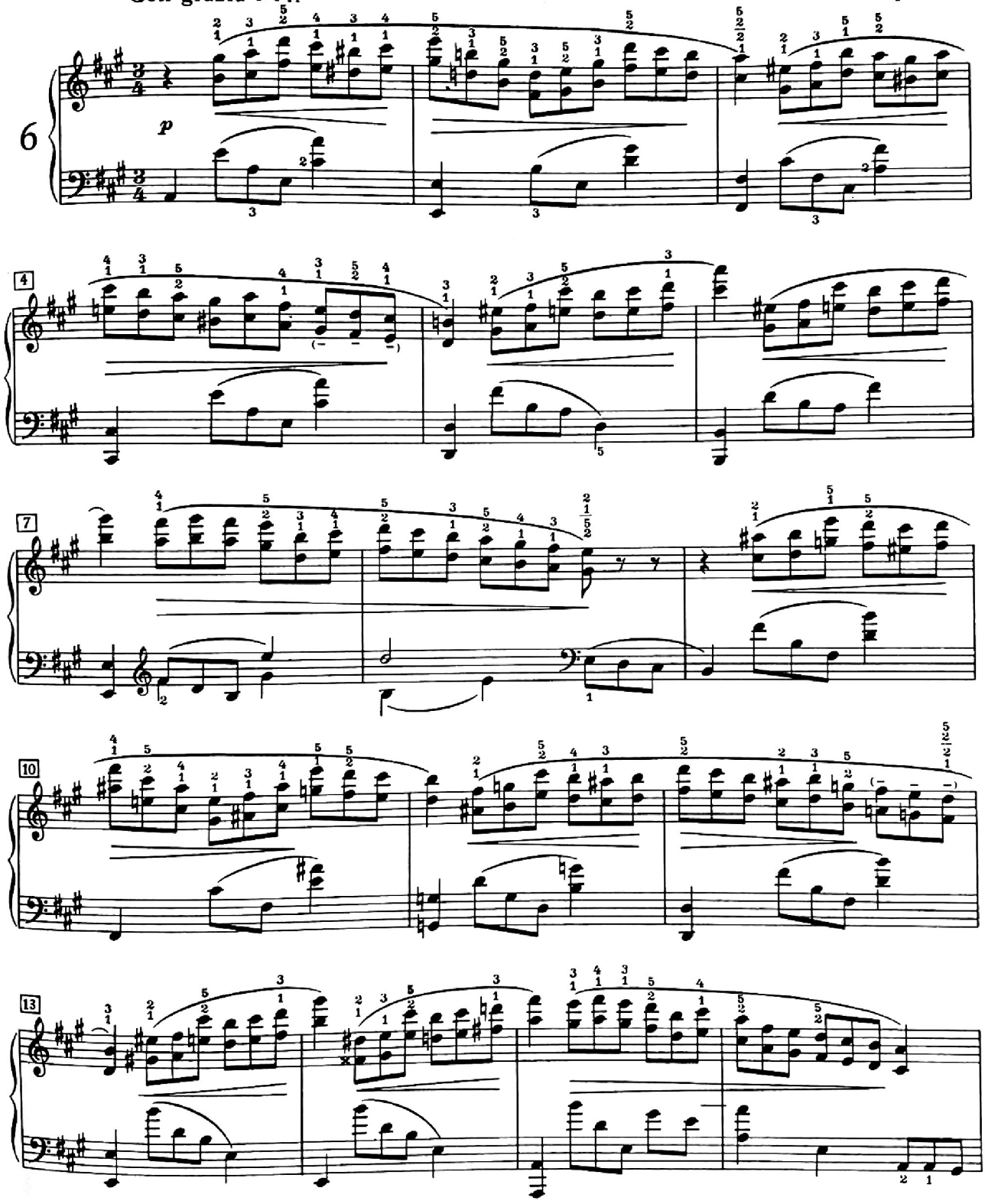


*) Bezeichnung nicht verbindlich (siehe Revisionsbericht) | Désignation non obligatoire (voir Revisionsbericht) | Designation not binding (see Revisionsbericht)
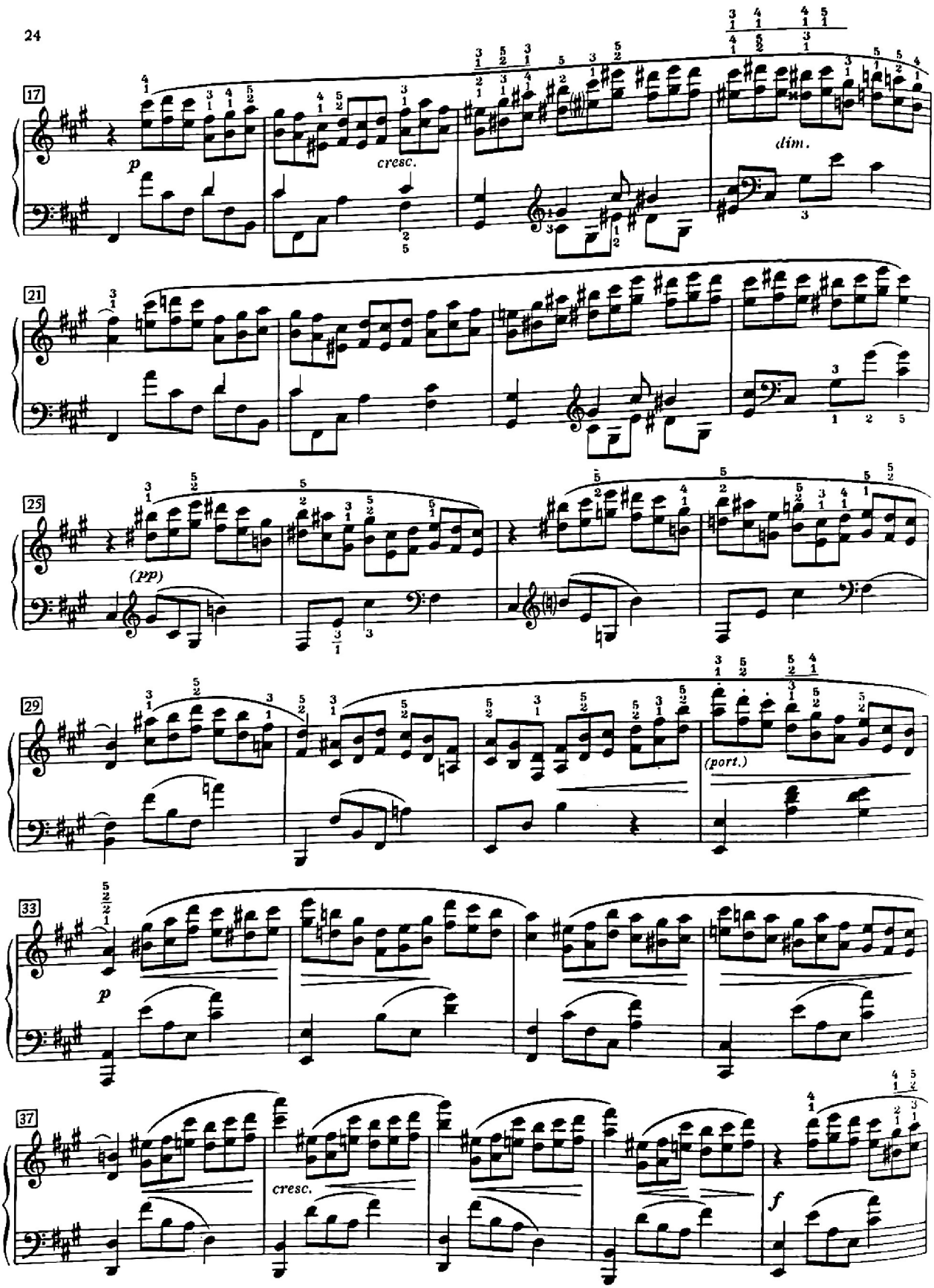

24
ff
28
(p)
(pp)
32
dim.
mf
35
38
40
cresc.
(p)
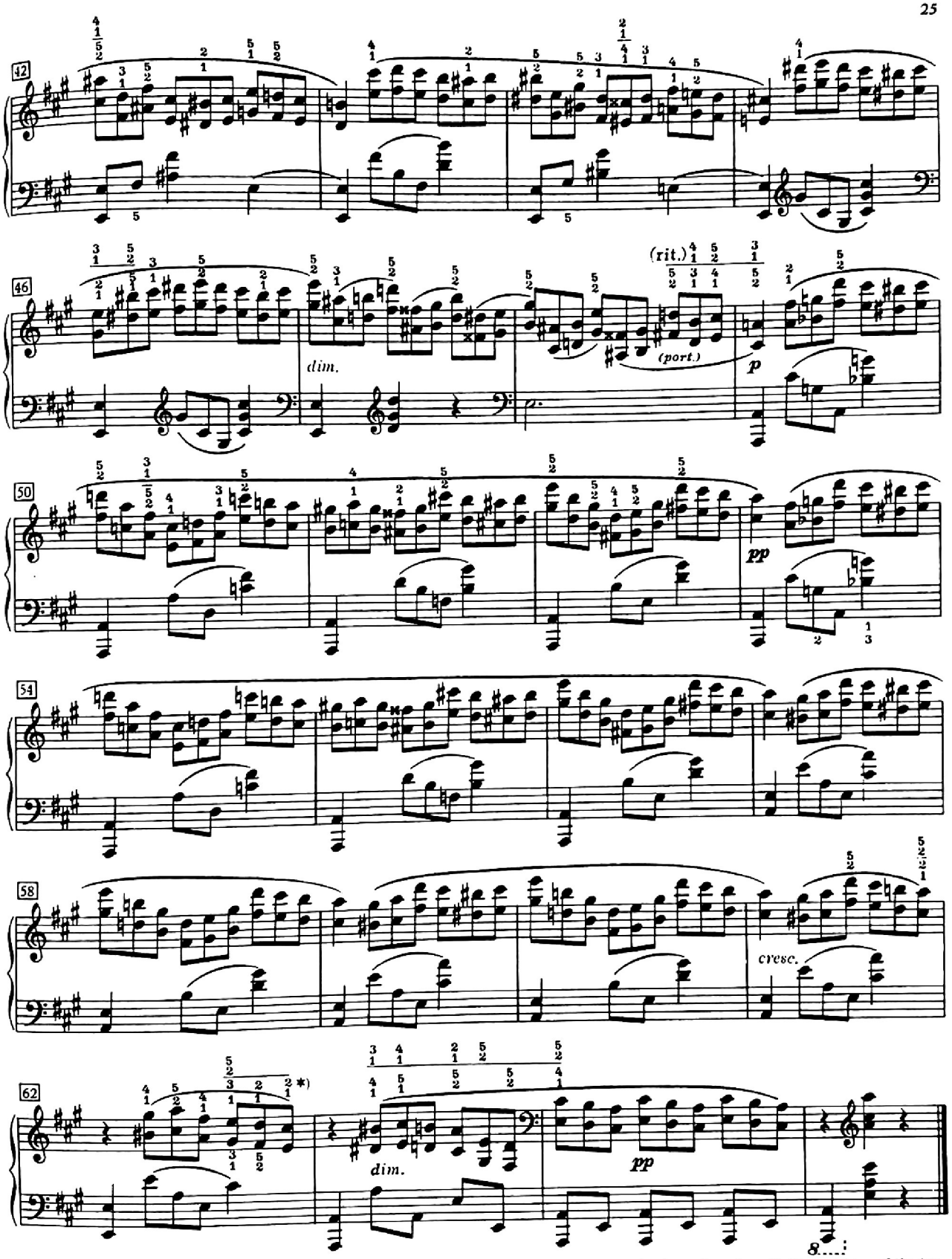

43
f
dim.
p
46
49
(pp)
52
55
8

Con grazia ♩. = 44

Op. 8 Nr. 6




17
p
cresc.
dim.
21
25
(pp)
29
(port.)
33
p
37
cresc.
f
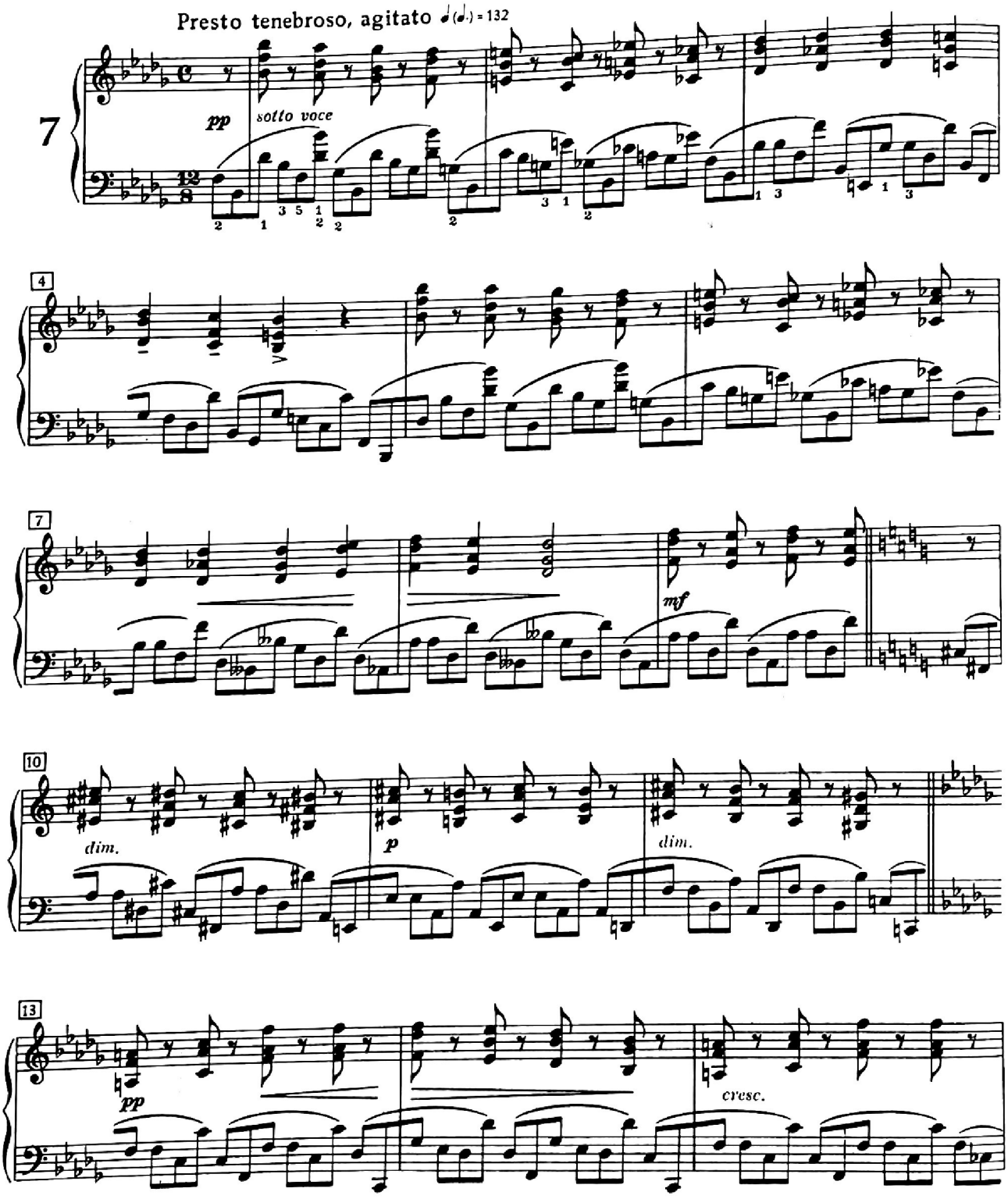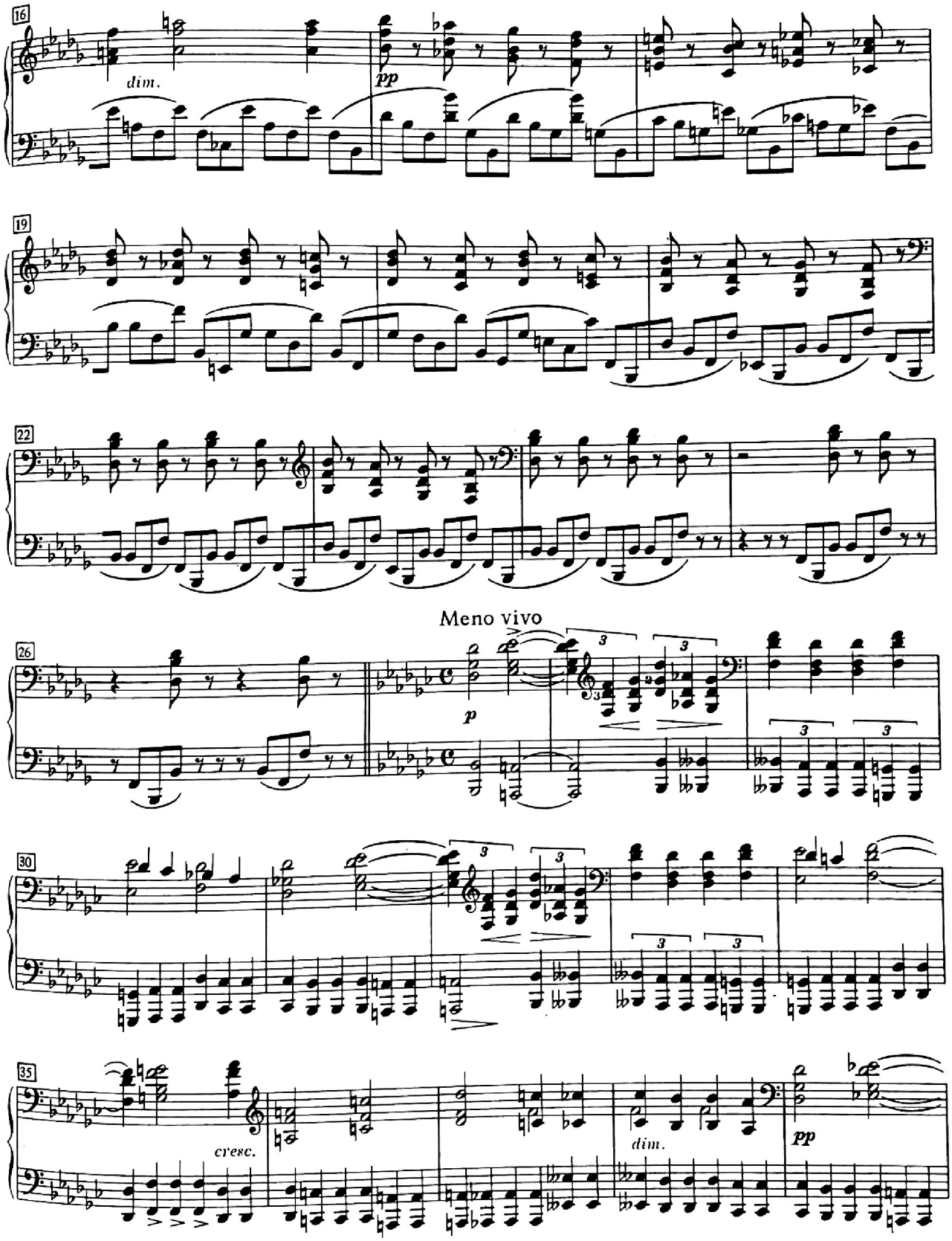


*) Es bedarf nur einer geringen Streckung des Endgliedes des 2. Fingers, um auf das *cis* zu gelangen.
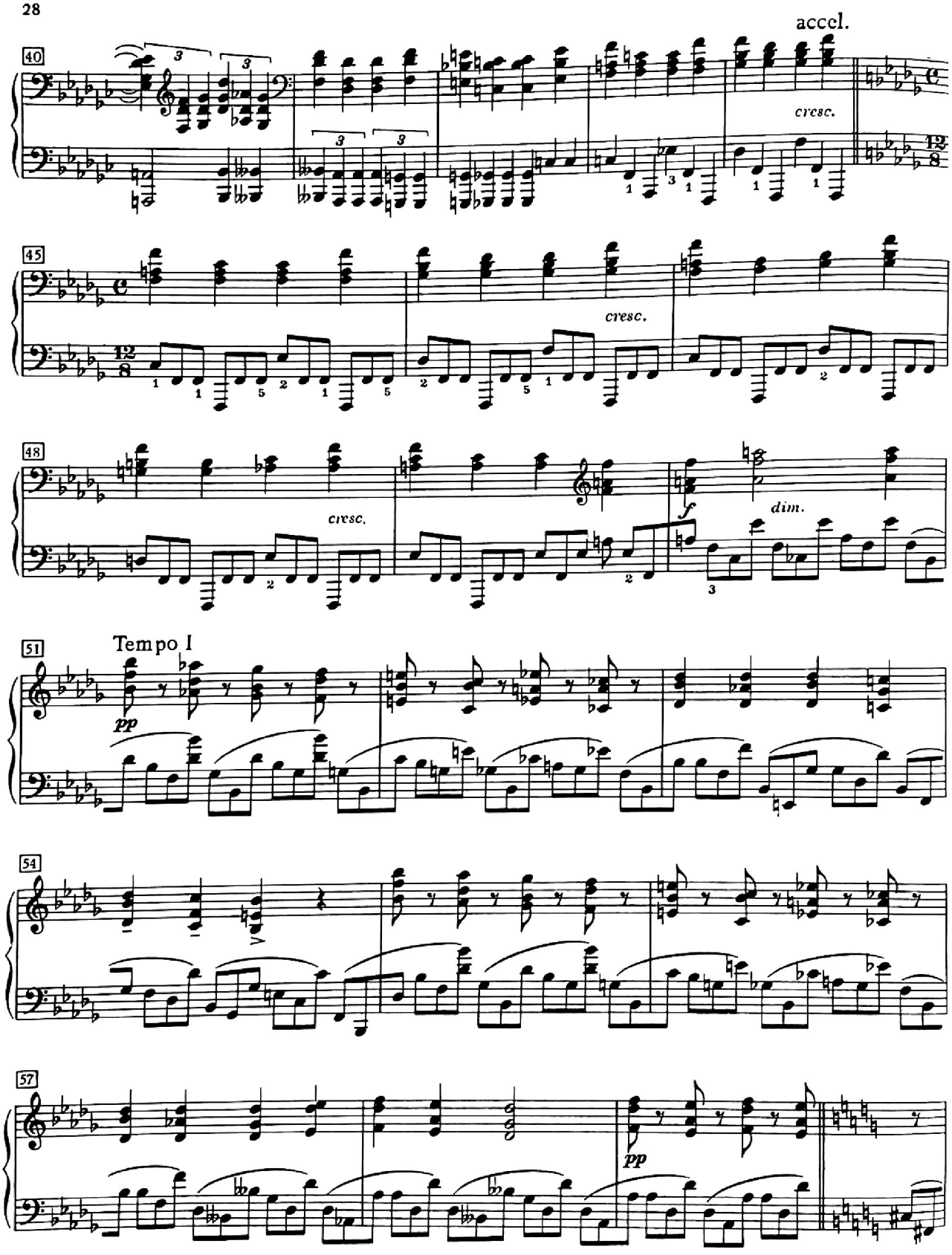
Seulement une faible élongation de la dernière phalange de l'index est nécessaire pour atteindre le *do dièse*.
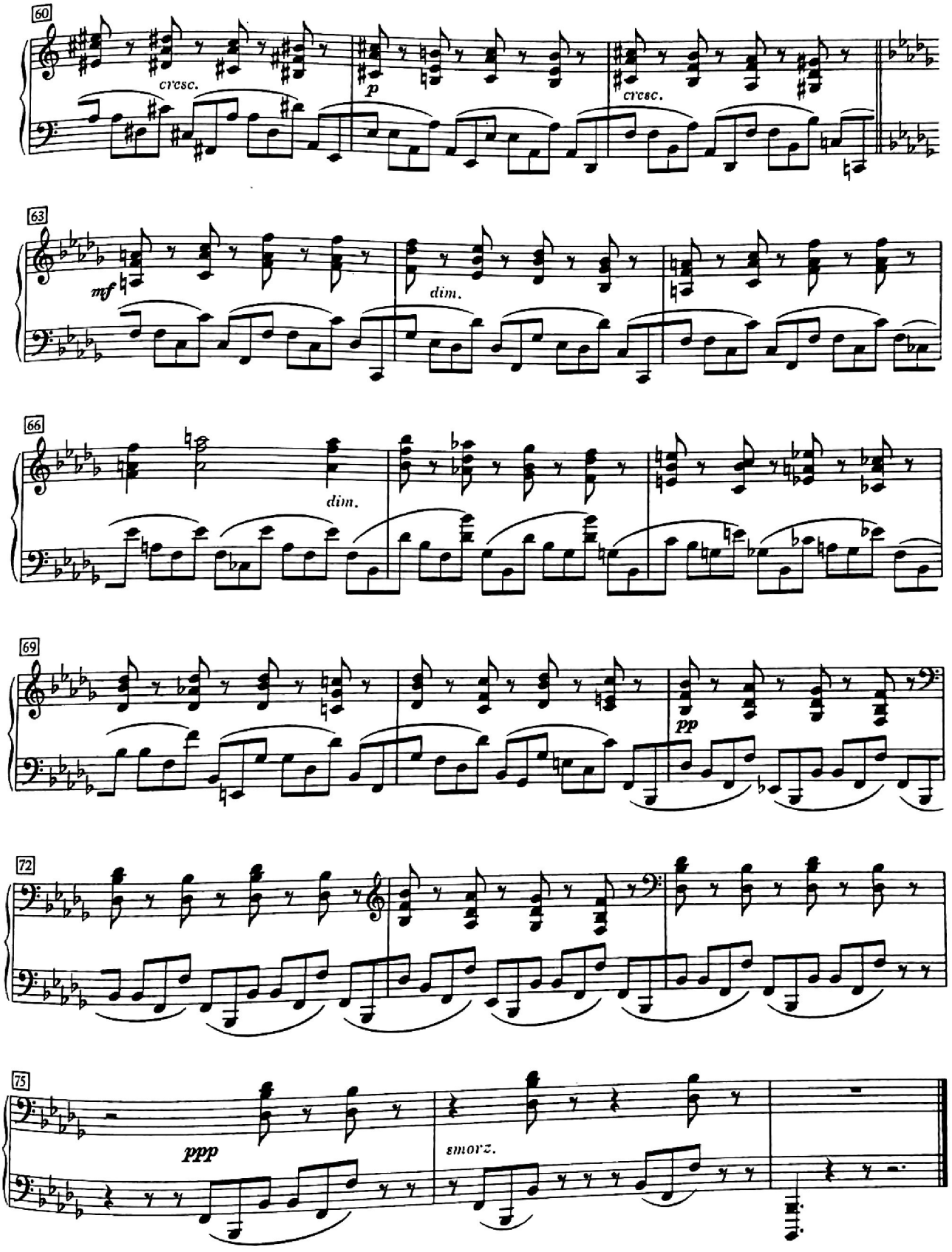
It needs only a slight stretching of the terminal limb of the 2nd finger to touch *C sharp*.

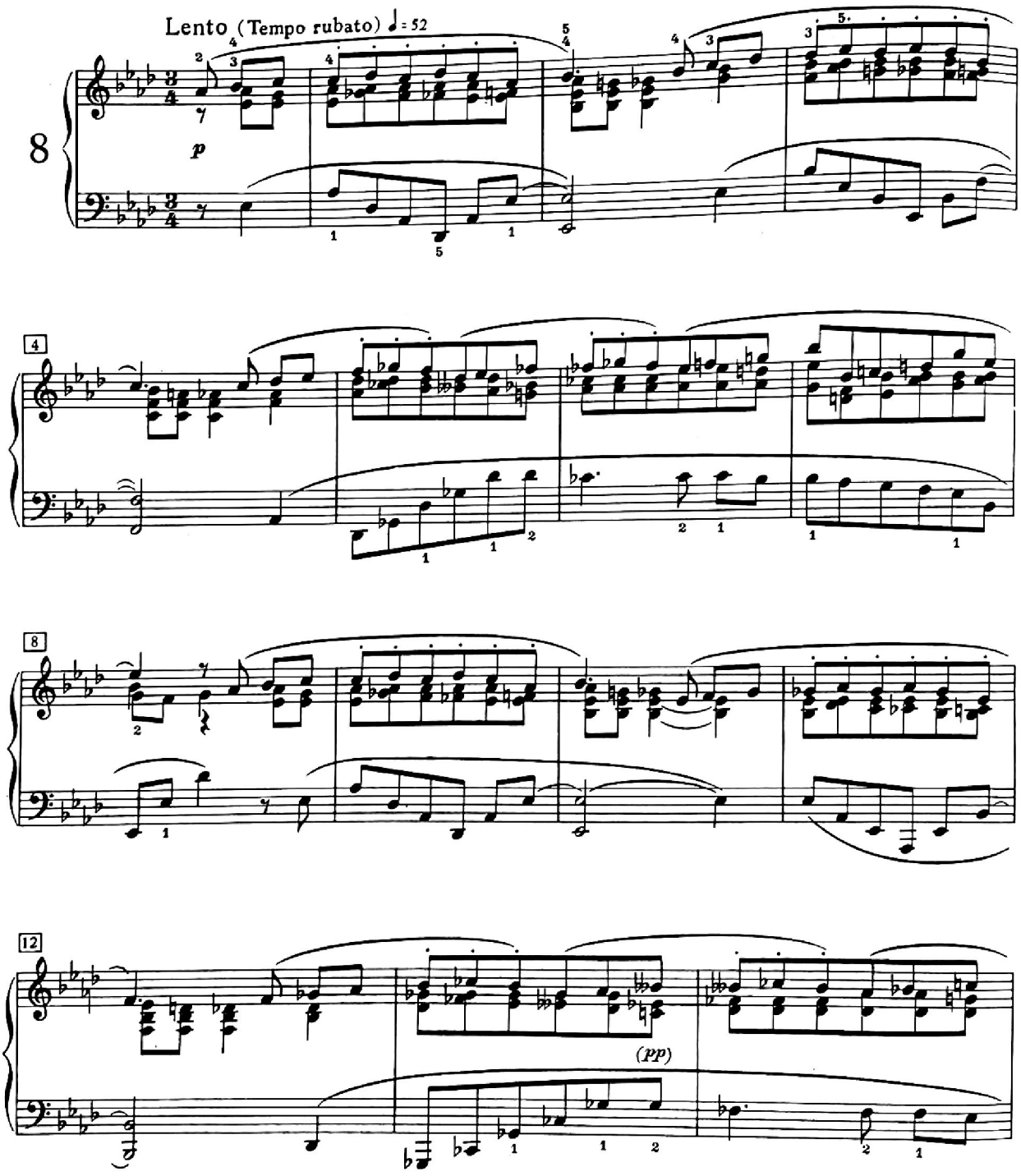
Presto tenebroso, agitato ♩(𝅗𝅥.) = 132
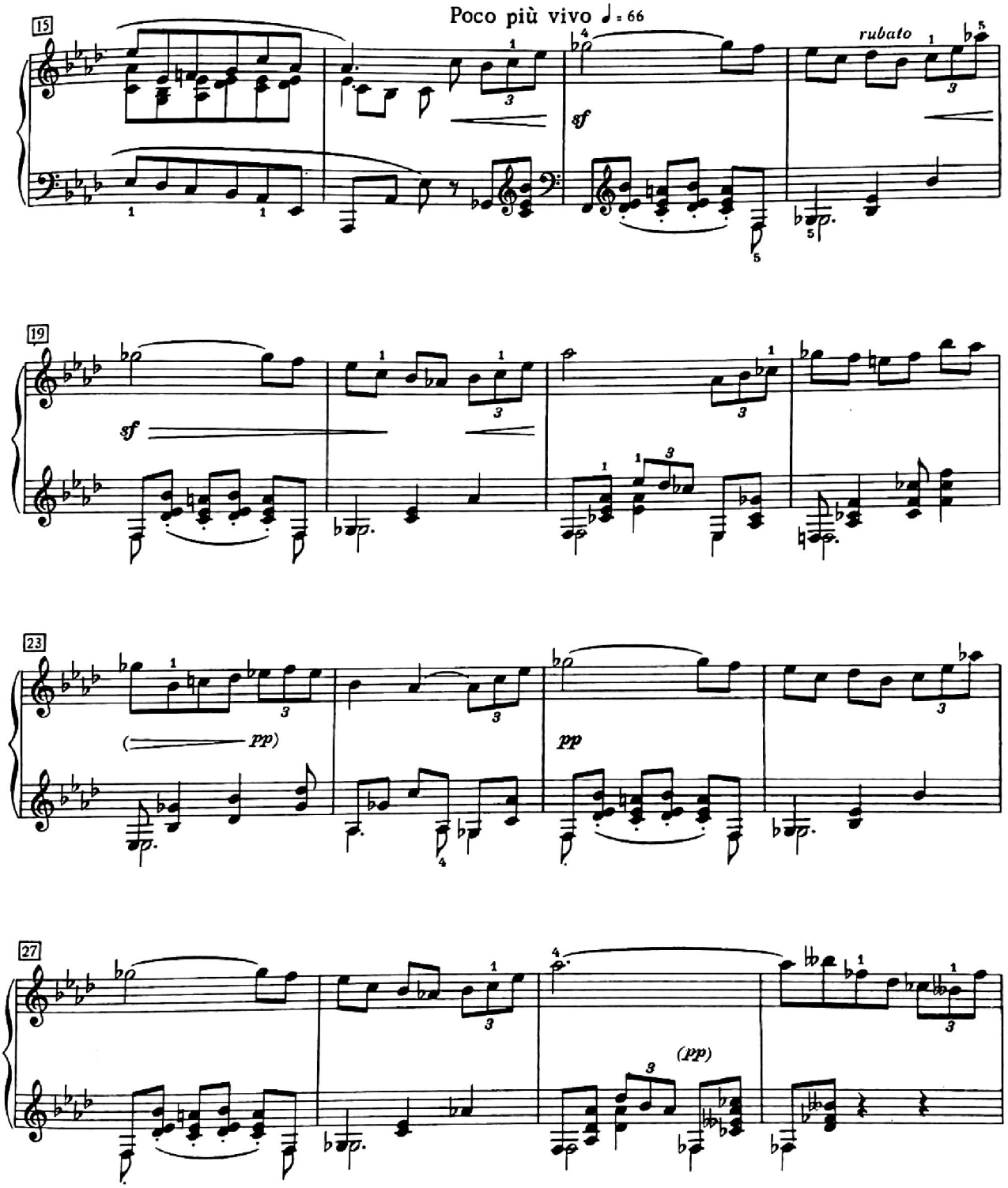



16
dim.
pp
19
22
Meno vivo
26
p
30
35
cresc.
dim.
pp
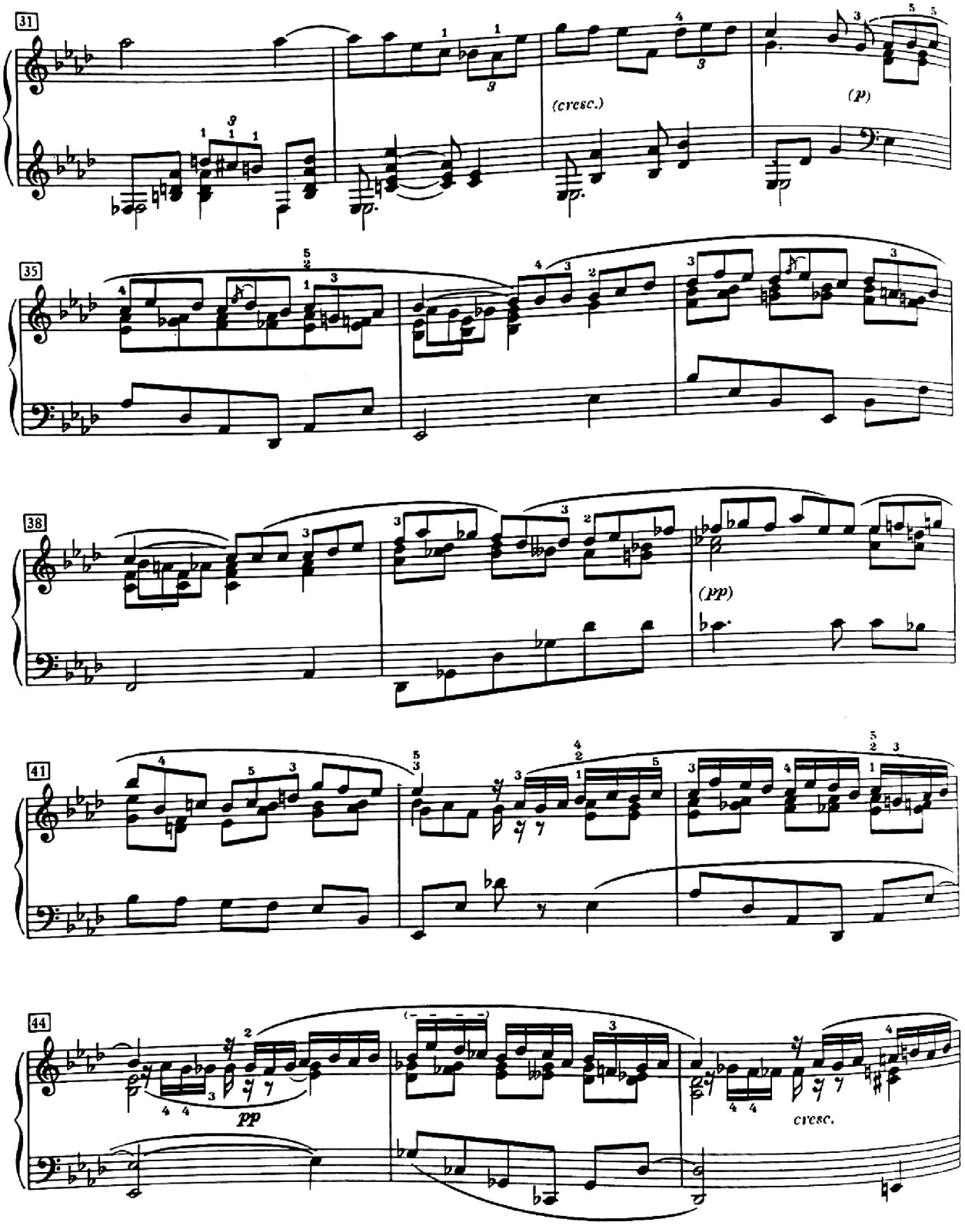

accel.
40
cresc.
45
cresc.
48
cresc.
f
dim.
51
Tempo I
pp
54
57
pp
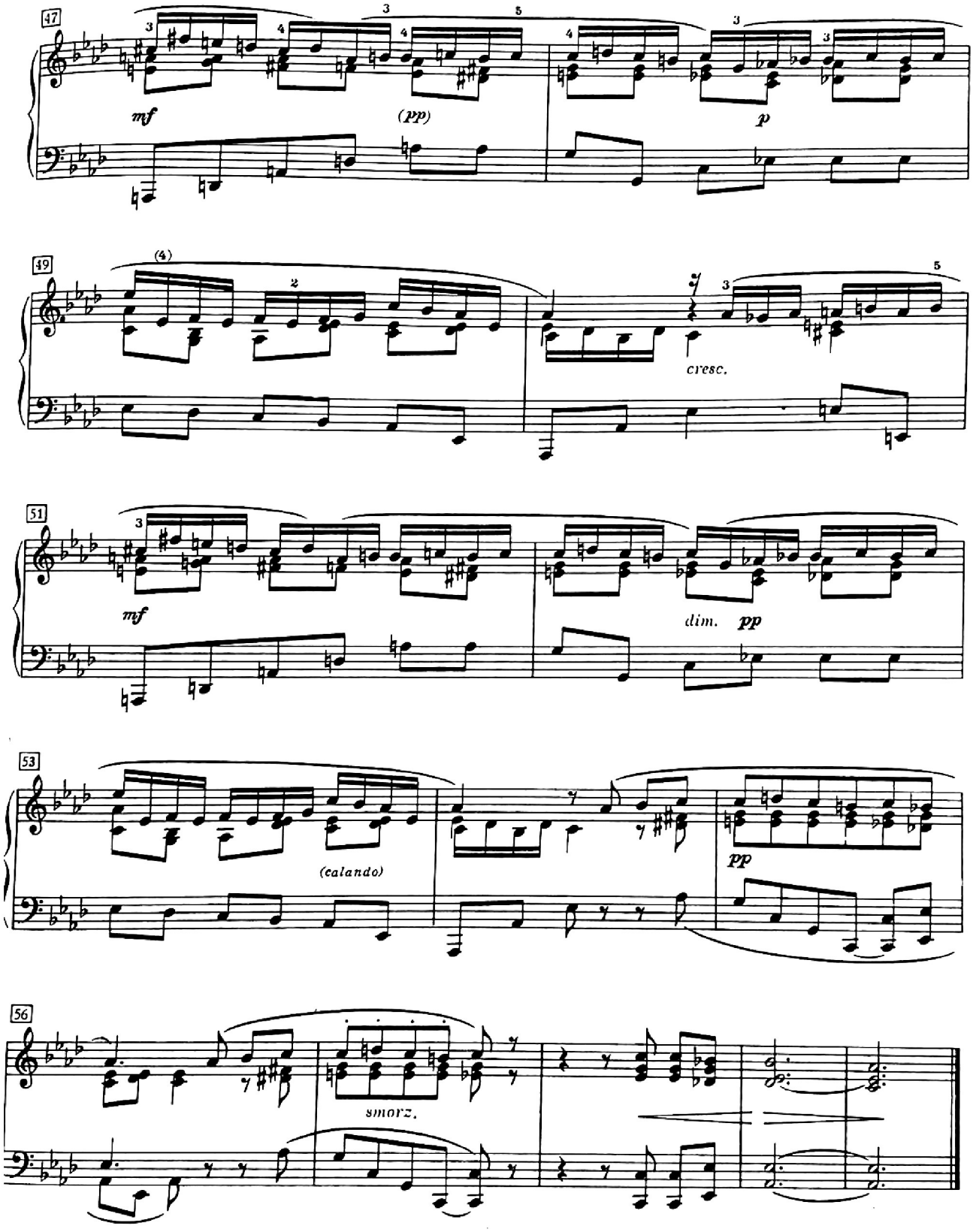

60
cresc.
p
cresc.
63
mf
dim.
66
dim.
69
pp
72
75
ppp
smorz.
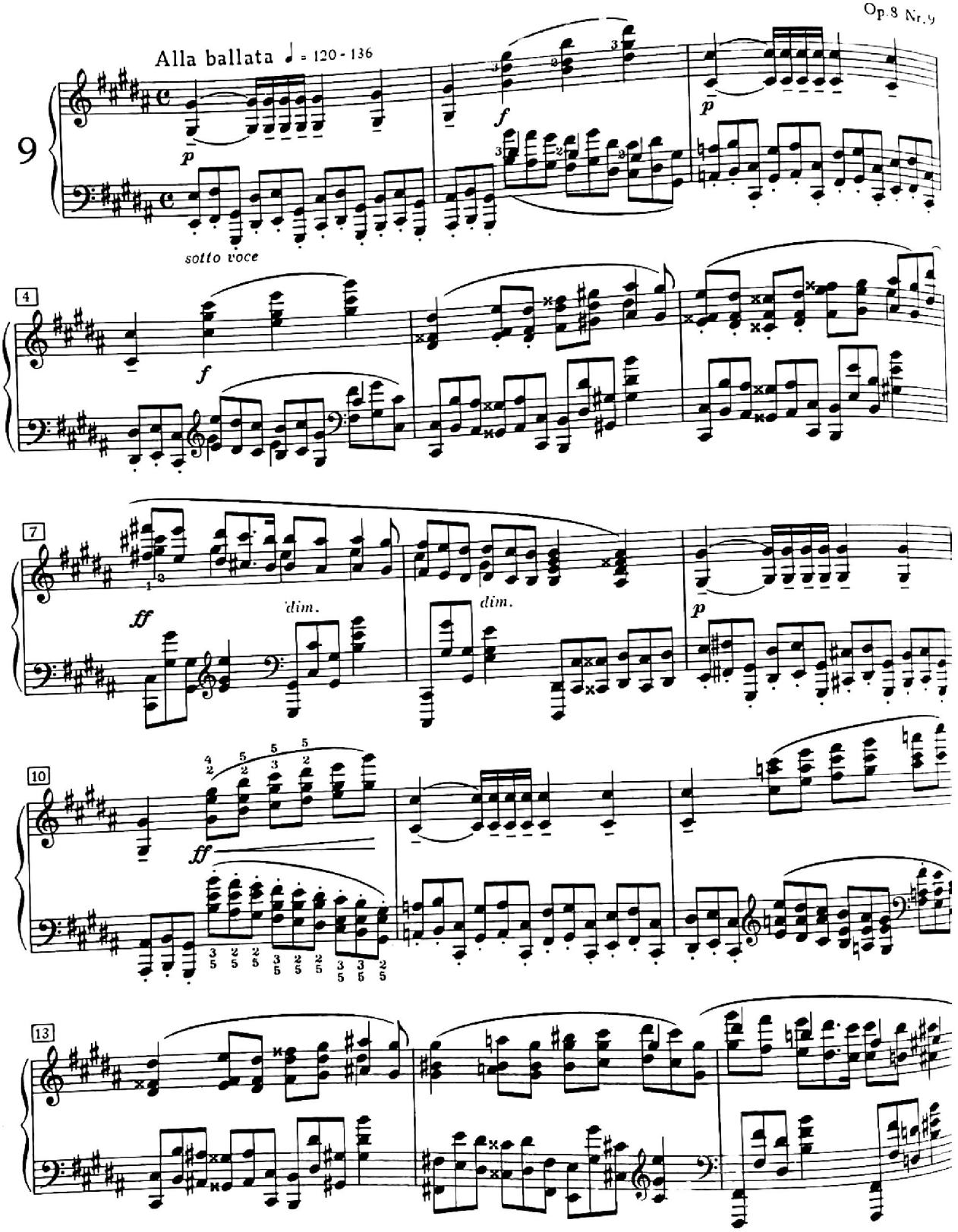

Lento (Tempo rubato) ♩ = 52
p
(pp)
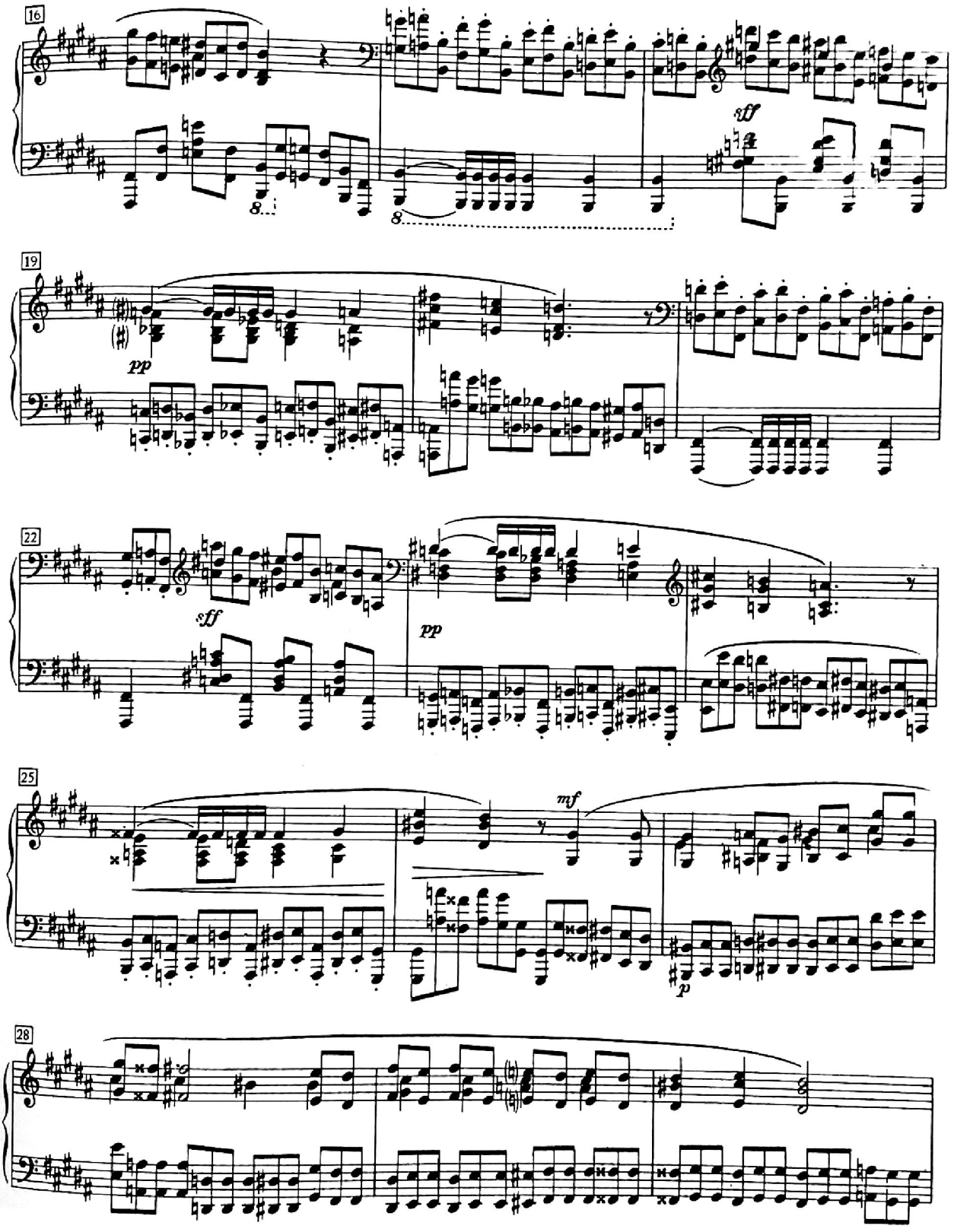

Poco più vivo ♩ = 66
15
rubato
sf
19
sf
23
(pp)
pp
27
(pp)
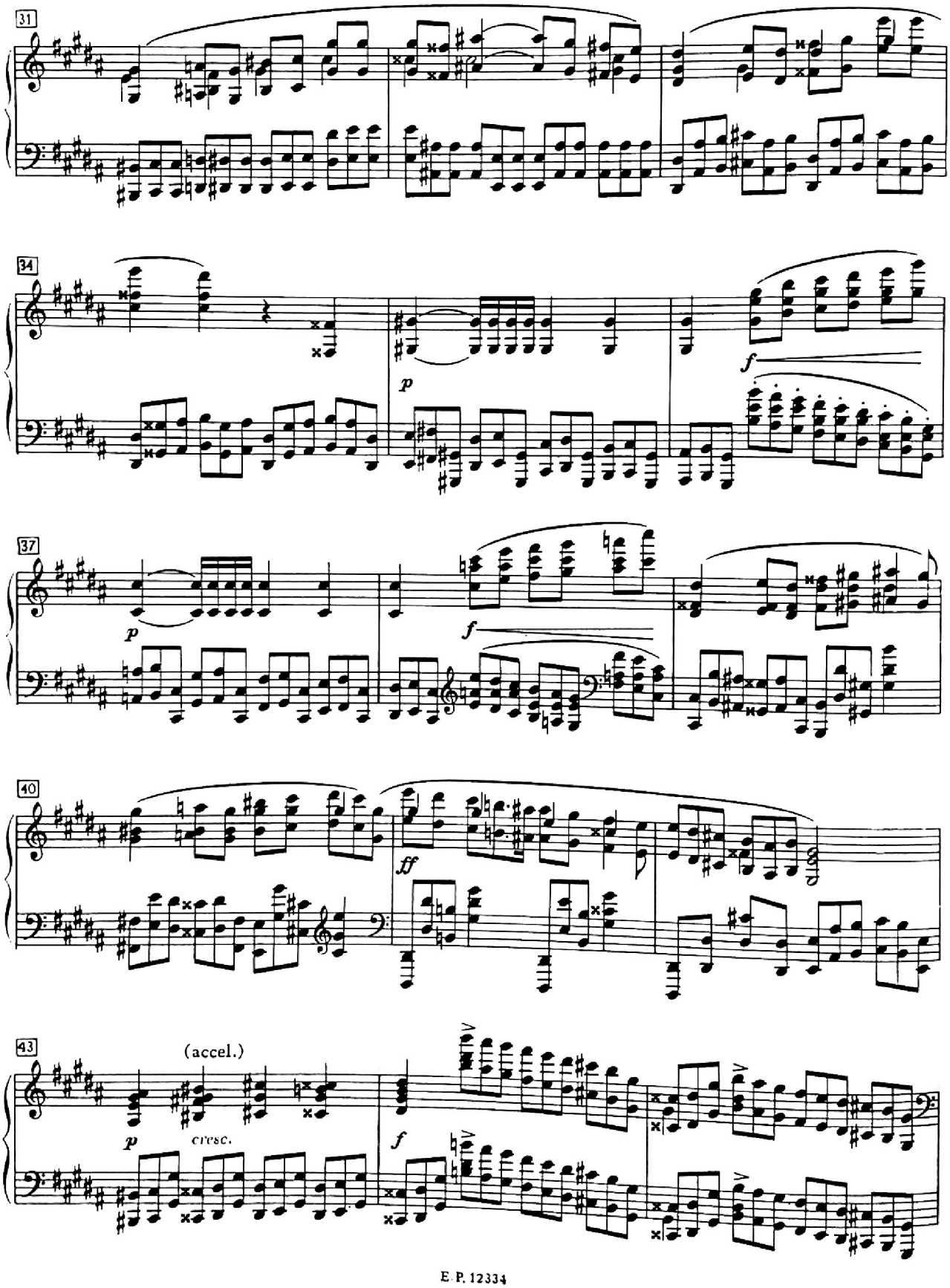
Tempo I
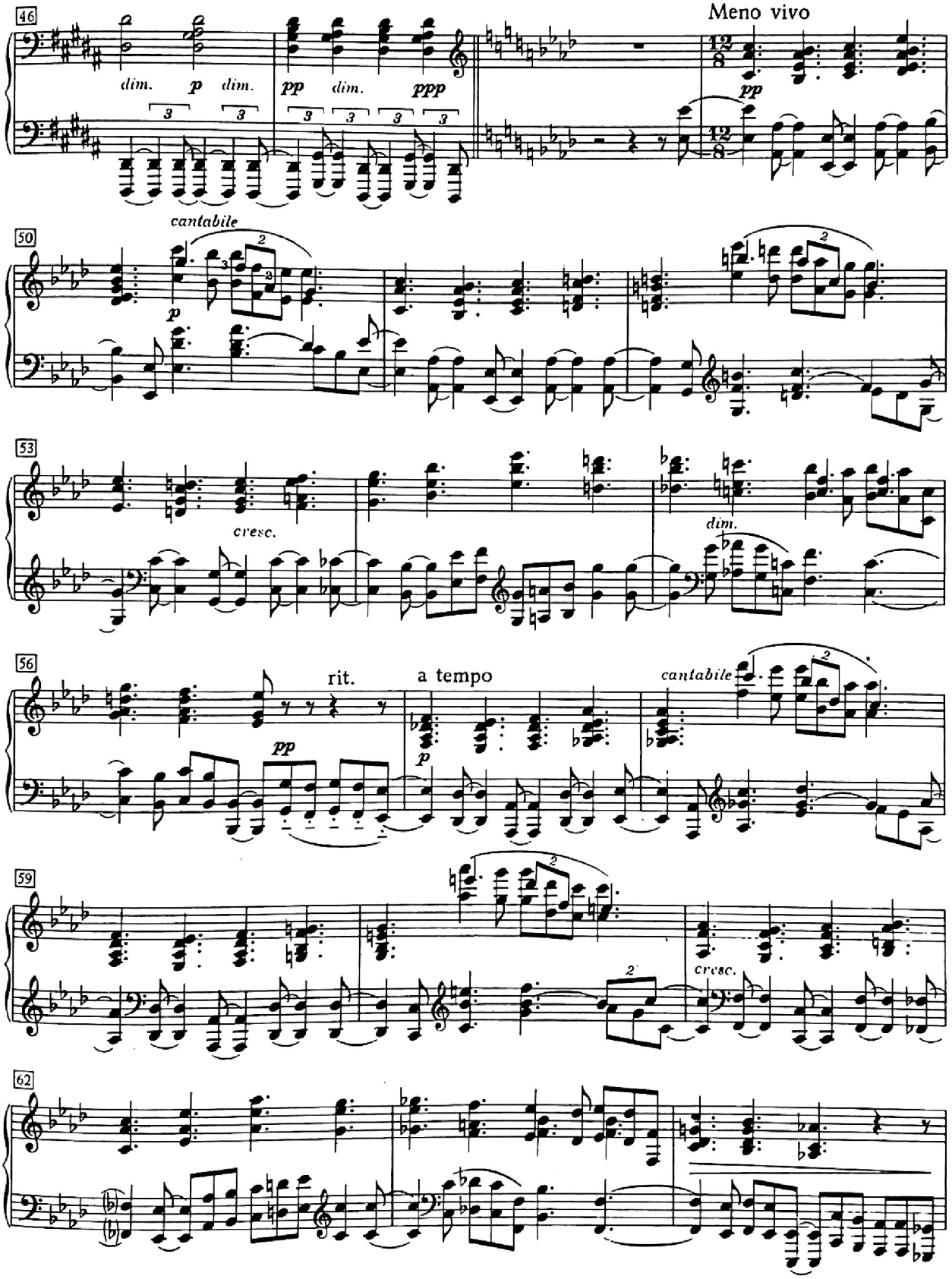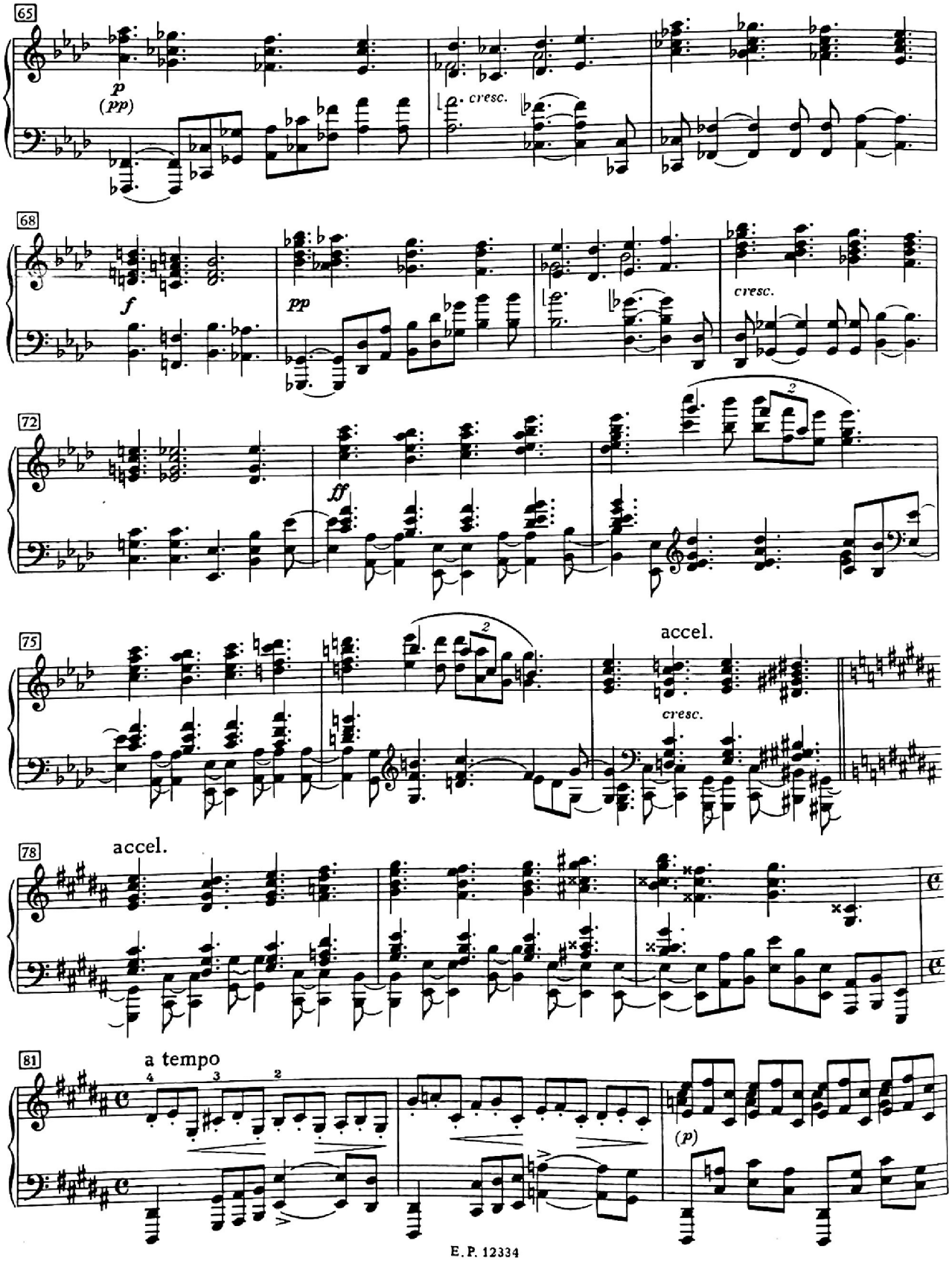



47
mf
(pp)
p
49
cresc.
51
mf
dim.
pp
53
(calando)
pp
56
smorz.
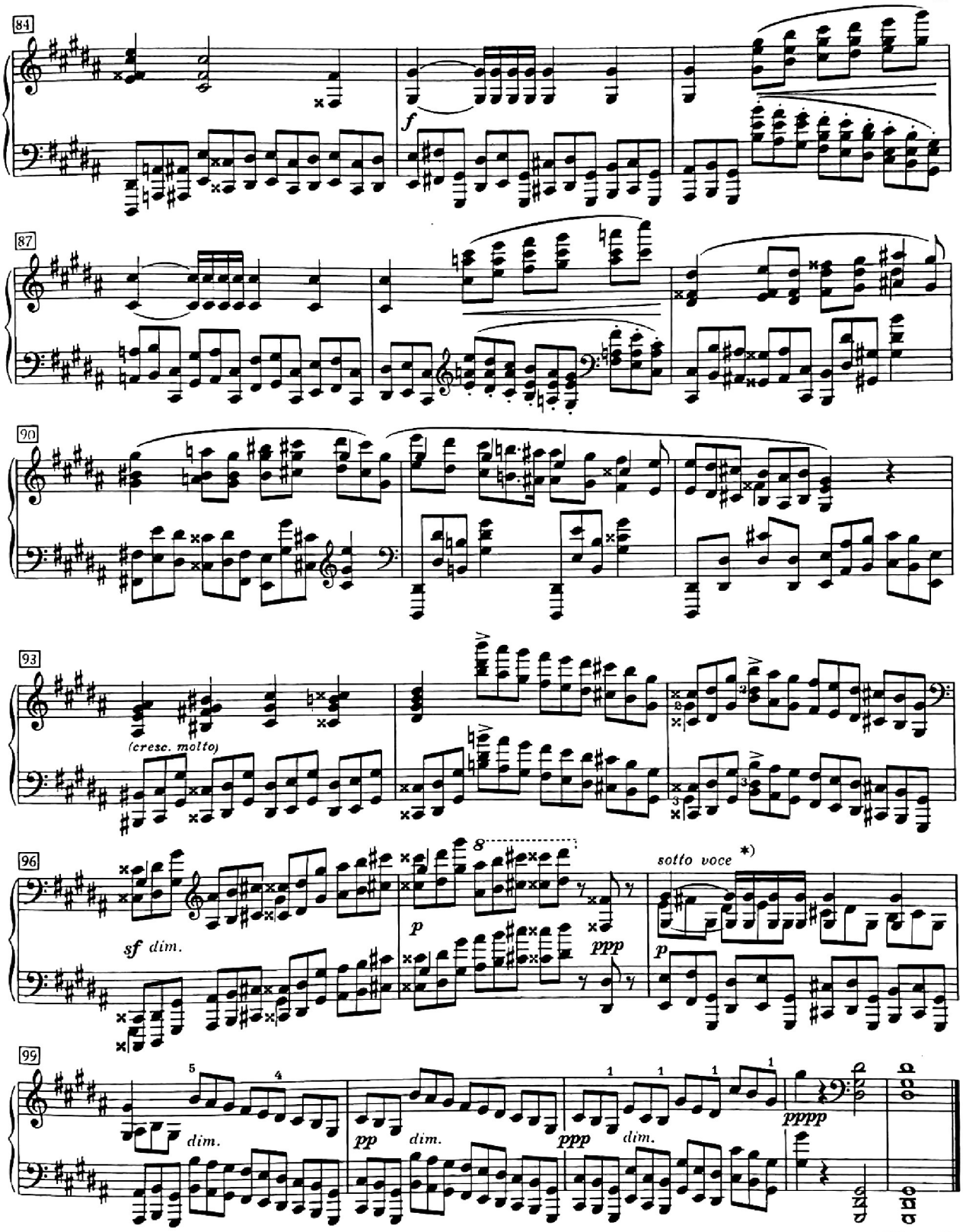

Alla ballata ♩ = 120 - 136
9
p
f
p
sotto voce
4
f
7
ff
dim.
dim.
p
10
ff
13


16
sff
19
pp
22
sff
pp
25
mf
p
28


31
34
p
f
37
p
f
40
ff
43
(accel.)
p
cresc.
f


46
dim. p dim.
pp dim. ppp
Meno vivo
pp
50
cantabile
p
53
cresc.
dim.
56
rit.
a tempo
pp
p
cantabile
59
cresc.
62
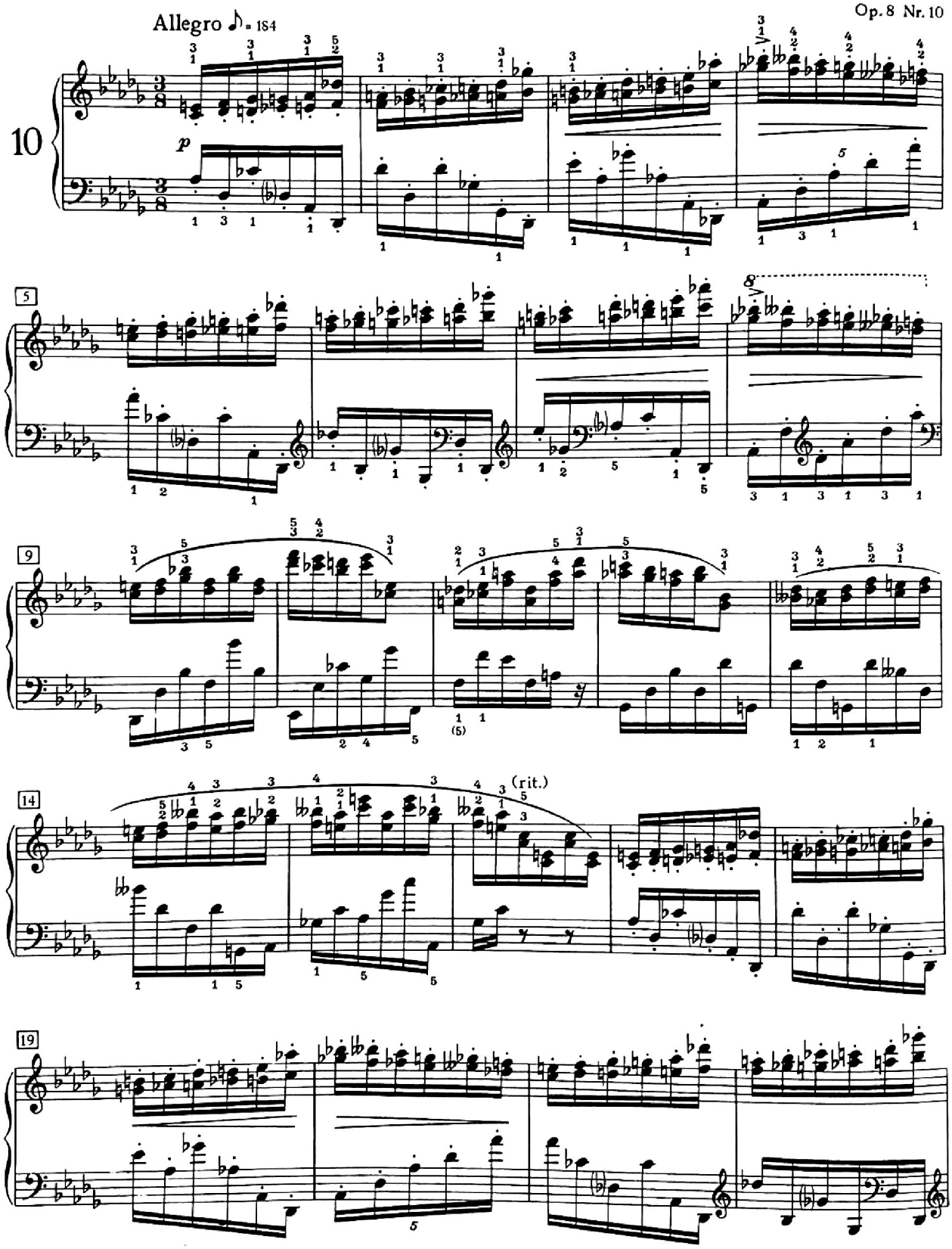

65
p
(pp)
cresc.
68
f
pp
cresc.
72
ff
2
75
2
accel.
cresc.
78
accel.
81
a tempo
4
3
2
(p)
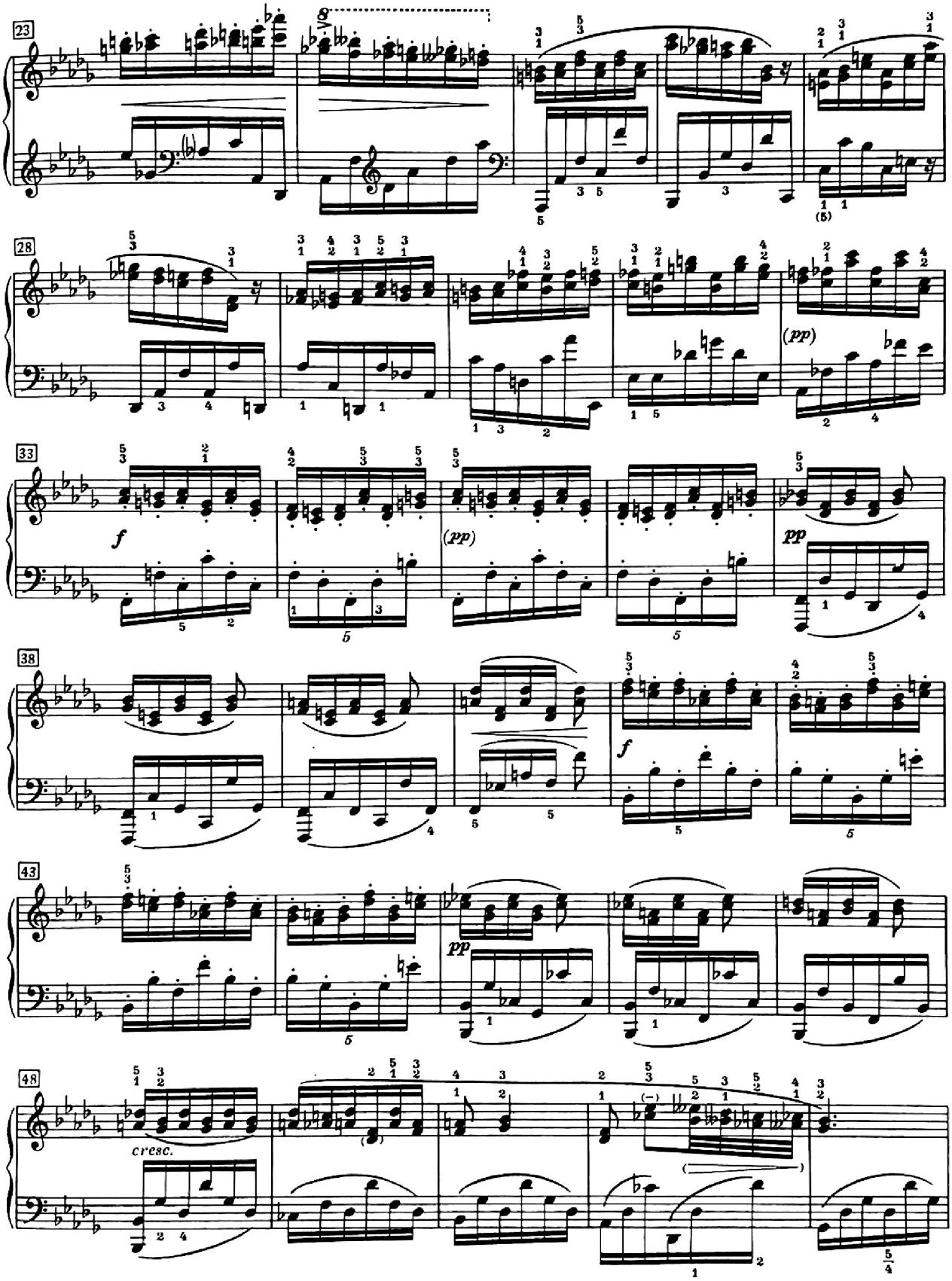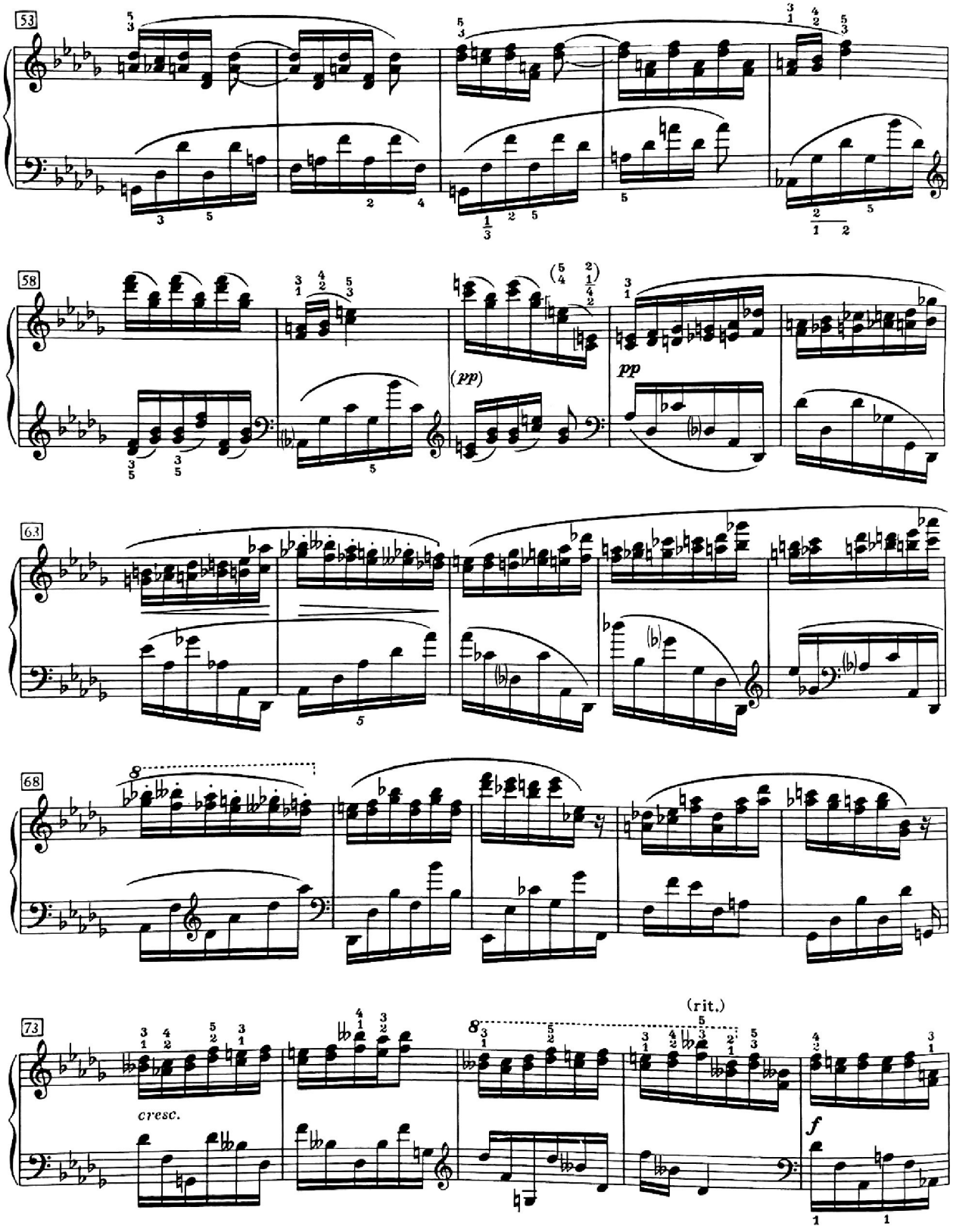


*) Diese Stelle ist in der rechten Hand nicht genau ausführbar, man muß, nach Angabe des Komponisten, spielen:
On ne peut pas exactement exécuter cette partie de la main droite, il faut, d'après le compositeur, jouer:
This spot cannot be exactly performed by the right hand, the performer has – according to the composer's assertion – to play:
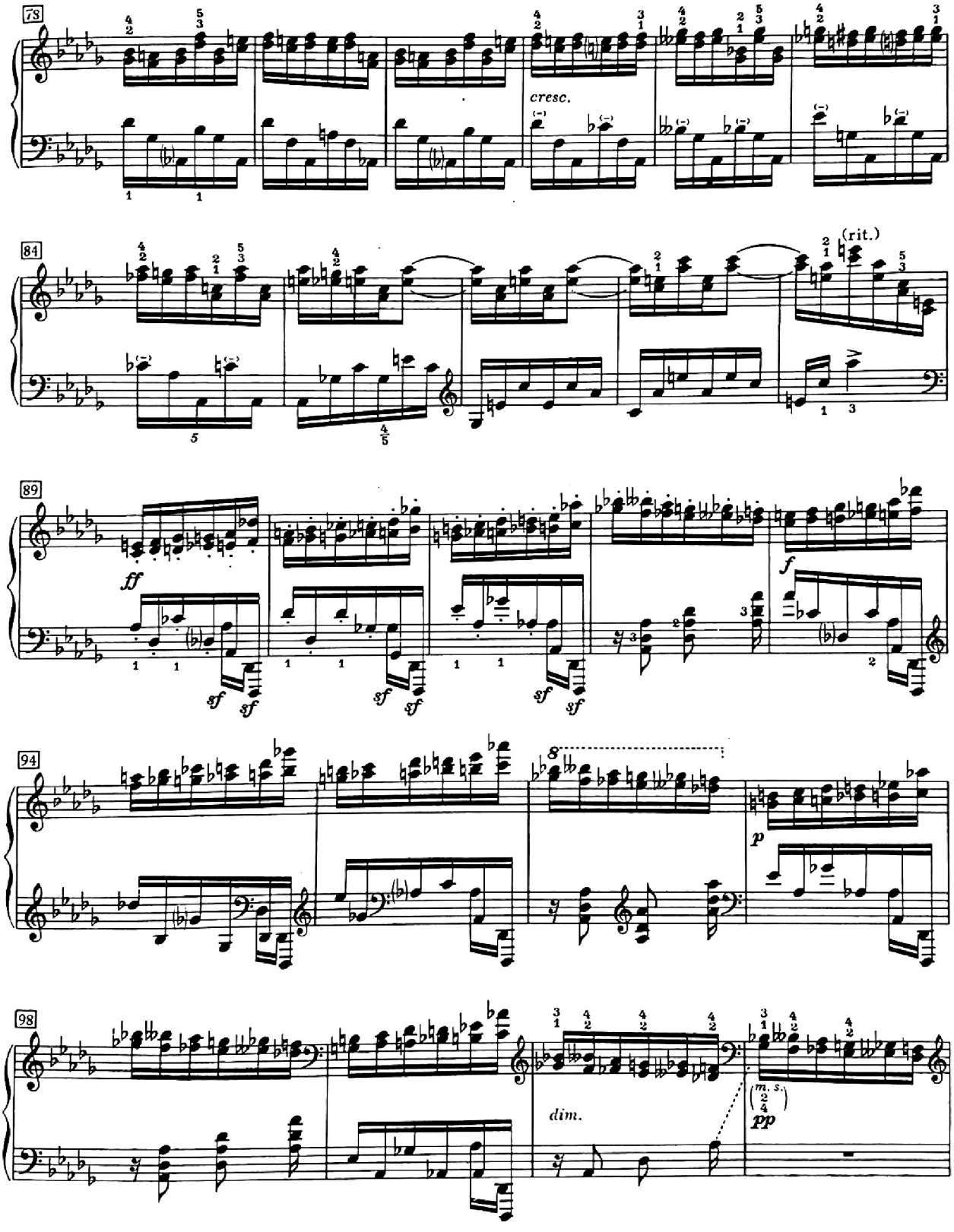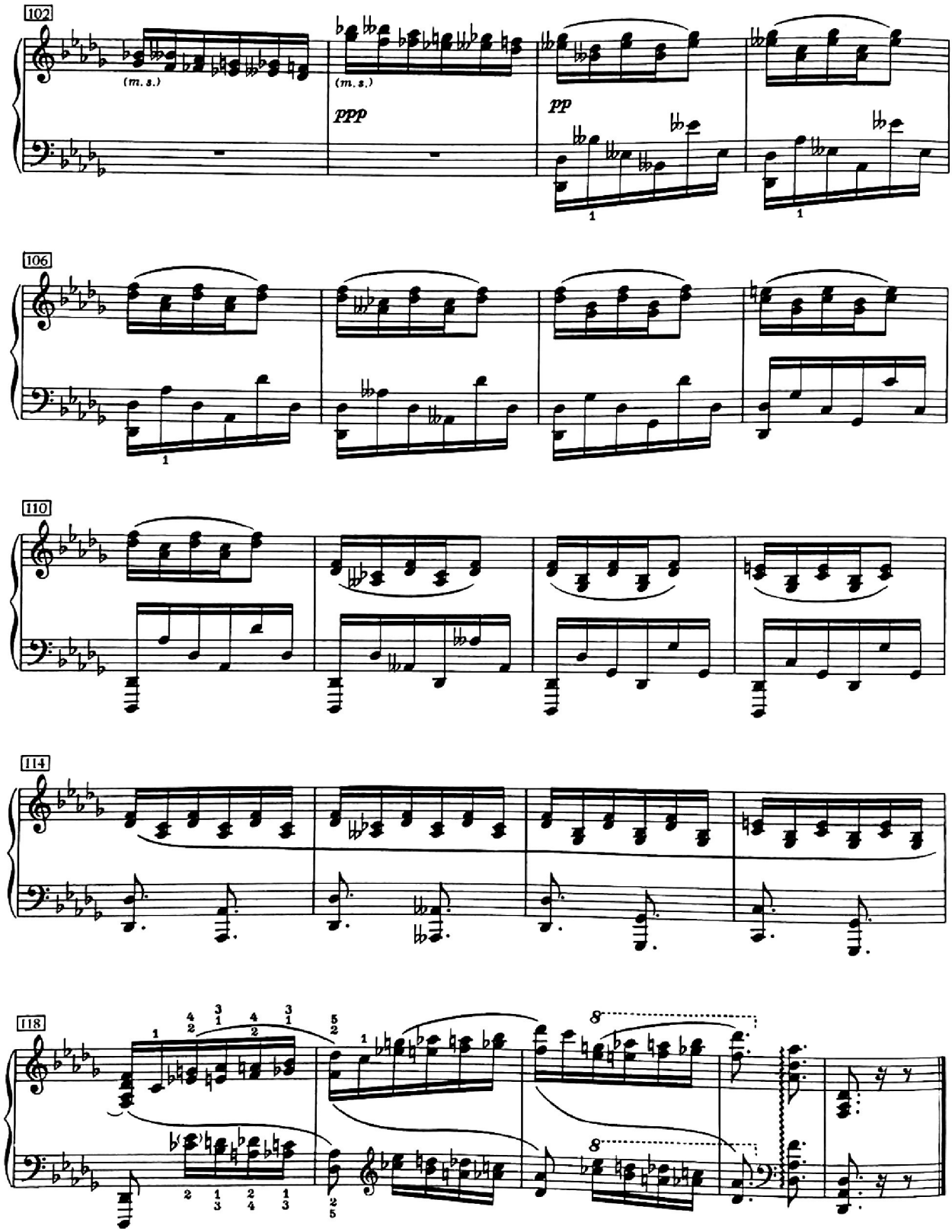


Op. 8 Nr. 10
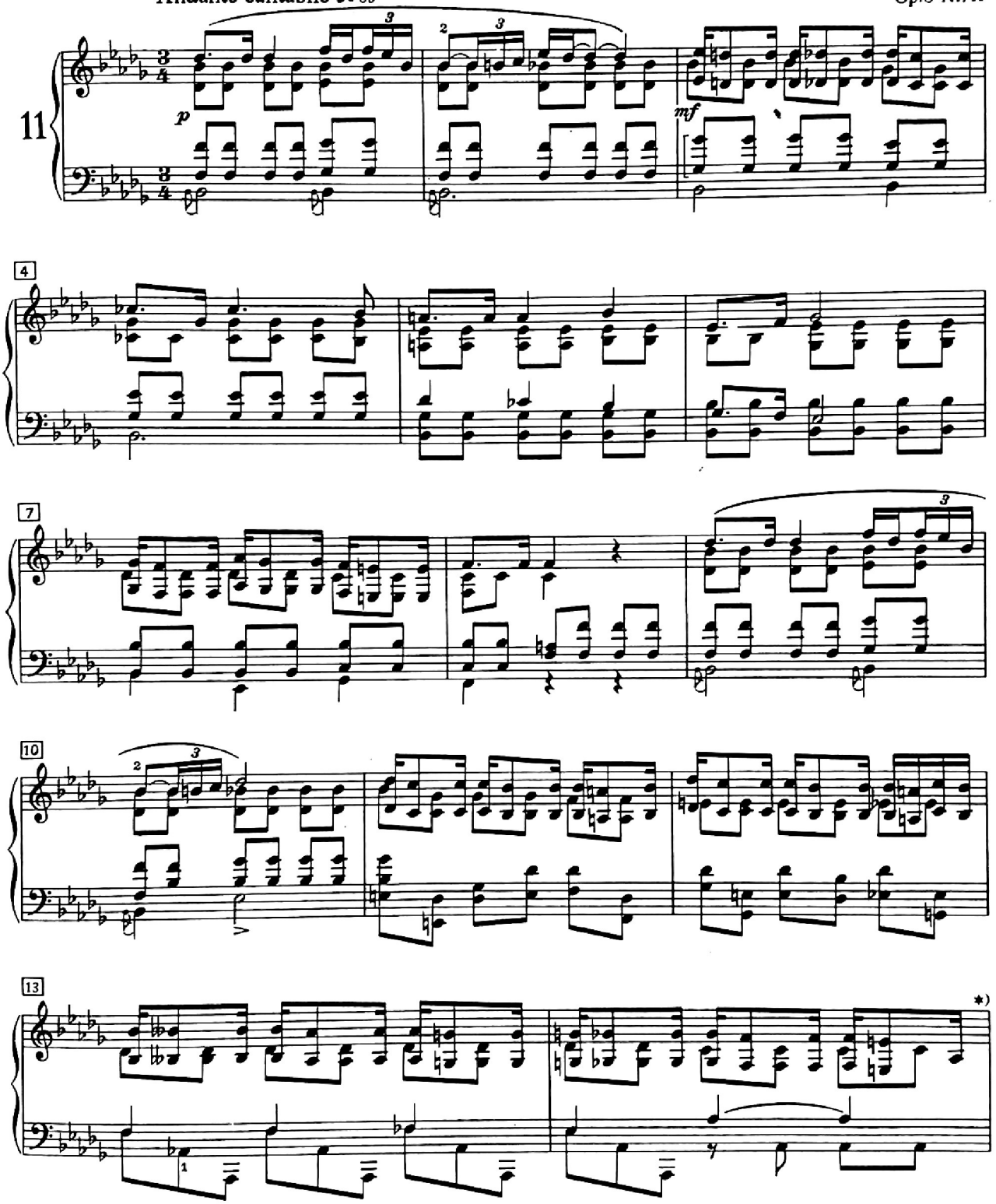



23
28
33
38
43
48
cresc.


53
58
(pp)
pp
63
68
73
cresc.
(rit.)
f


78
cresc.
84
(rit.)
89
ff
sf
f
94
p
98
dim.
(m. s.)
pp


102
(m. s.)
(m. s.)
ppp
pp
106
110
114
118
8
8
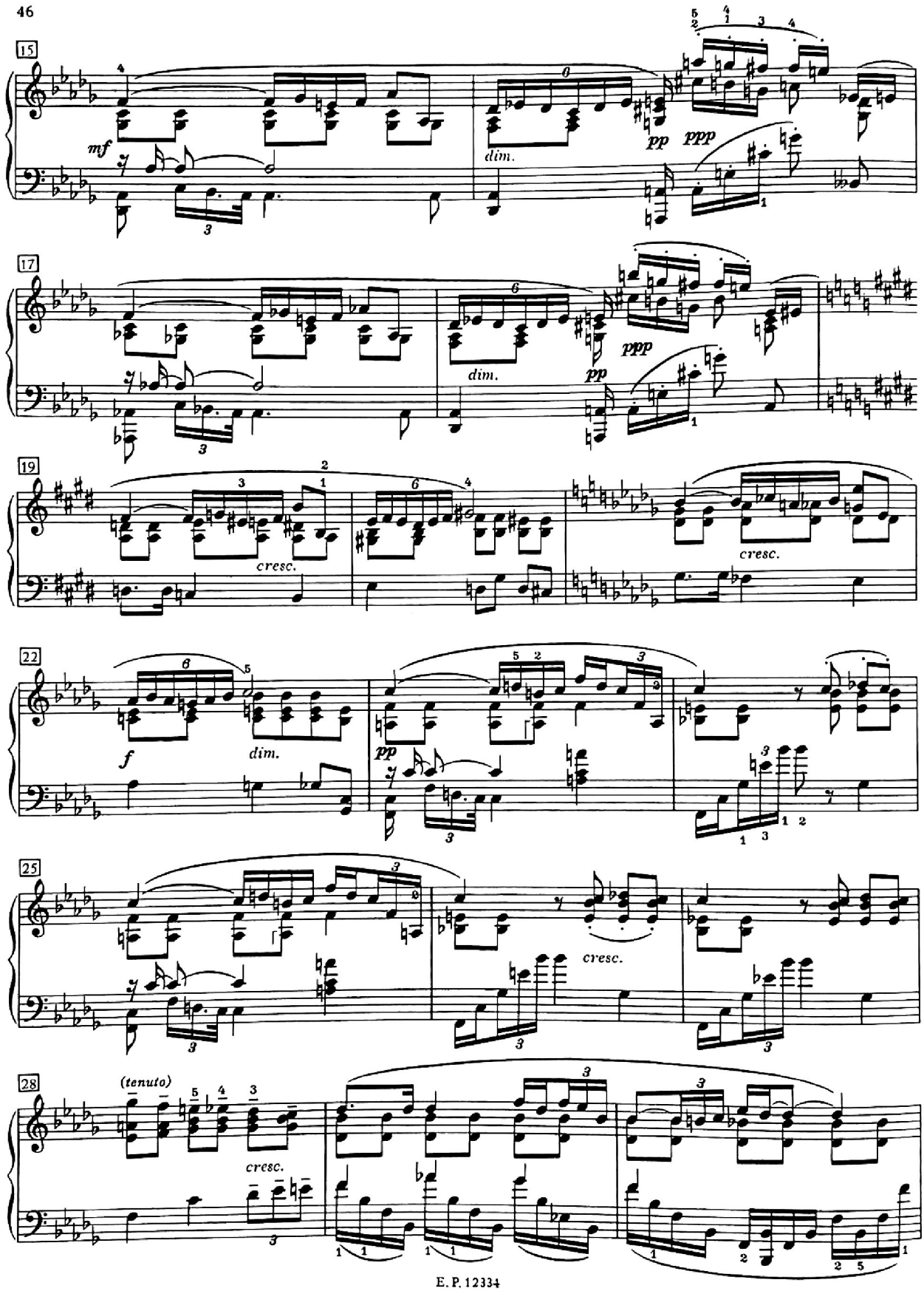
Andante cantabile ♩= 63 Op. 8 Nr. 11
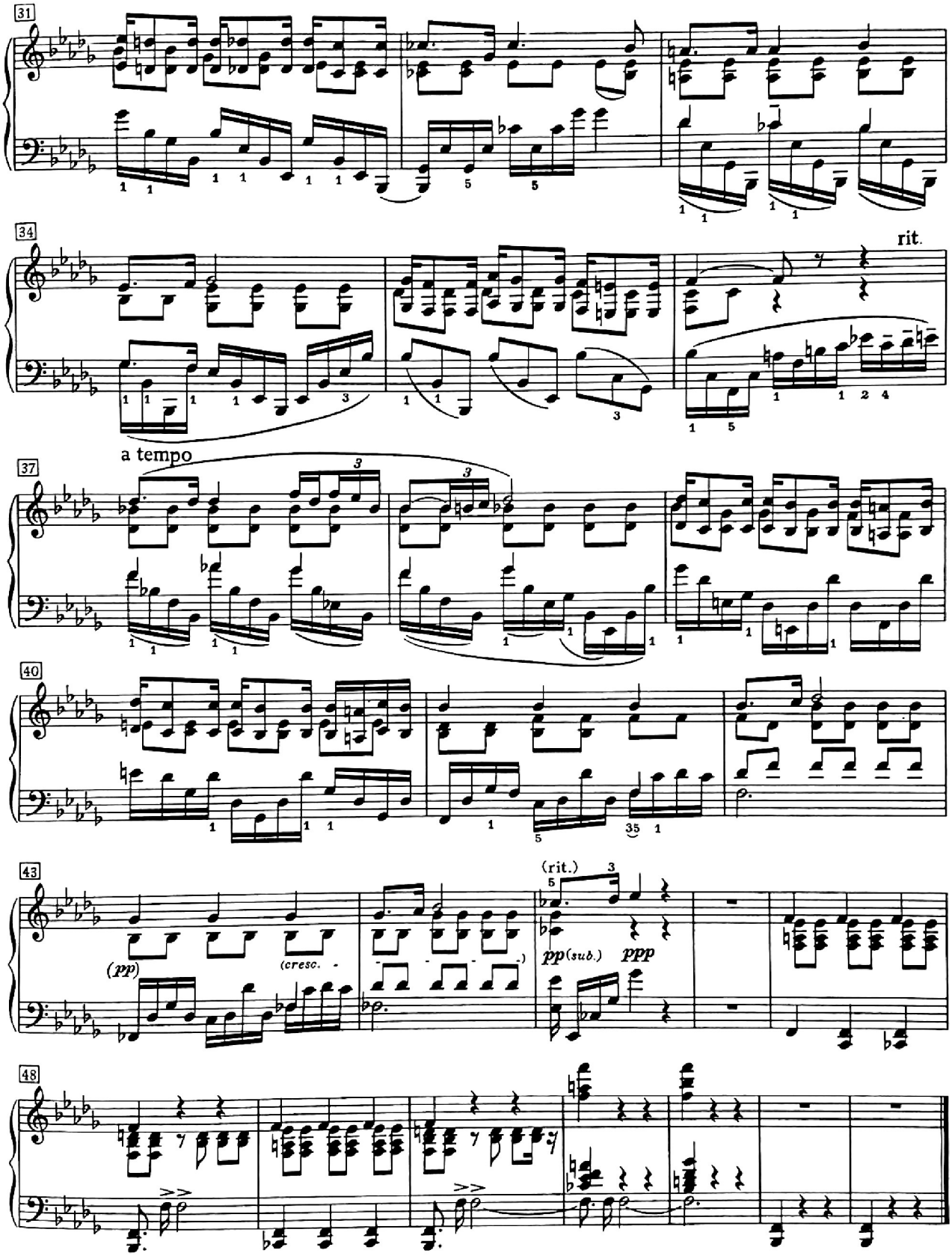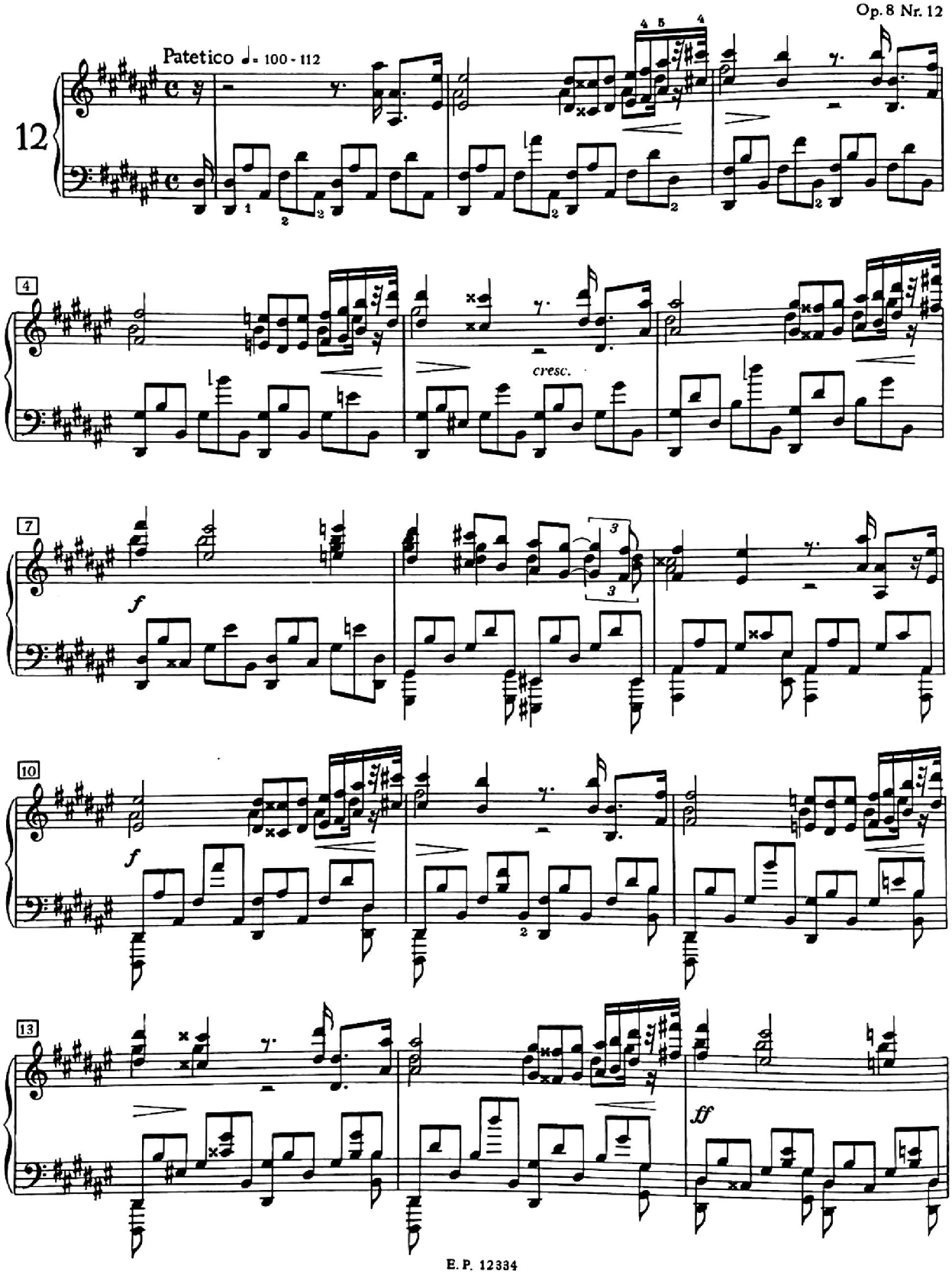


*) An dieser Stelle hielt der Komponist eine Zäsur für notwendig.
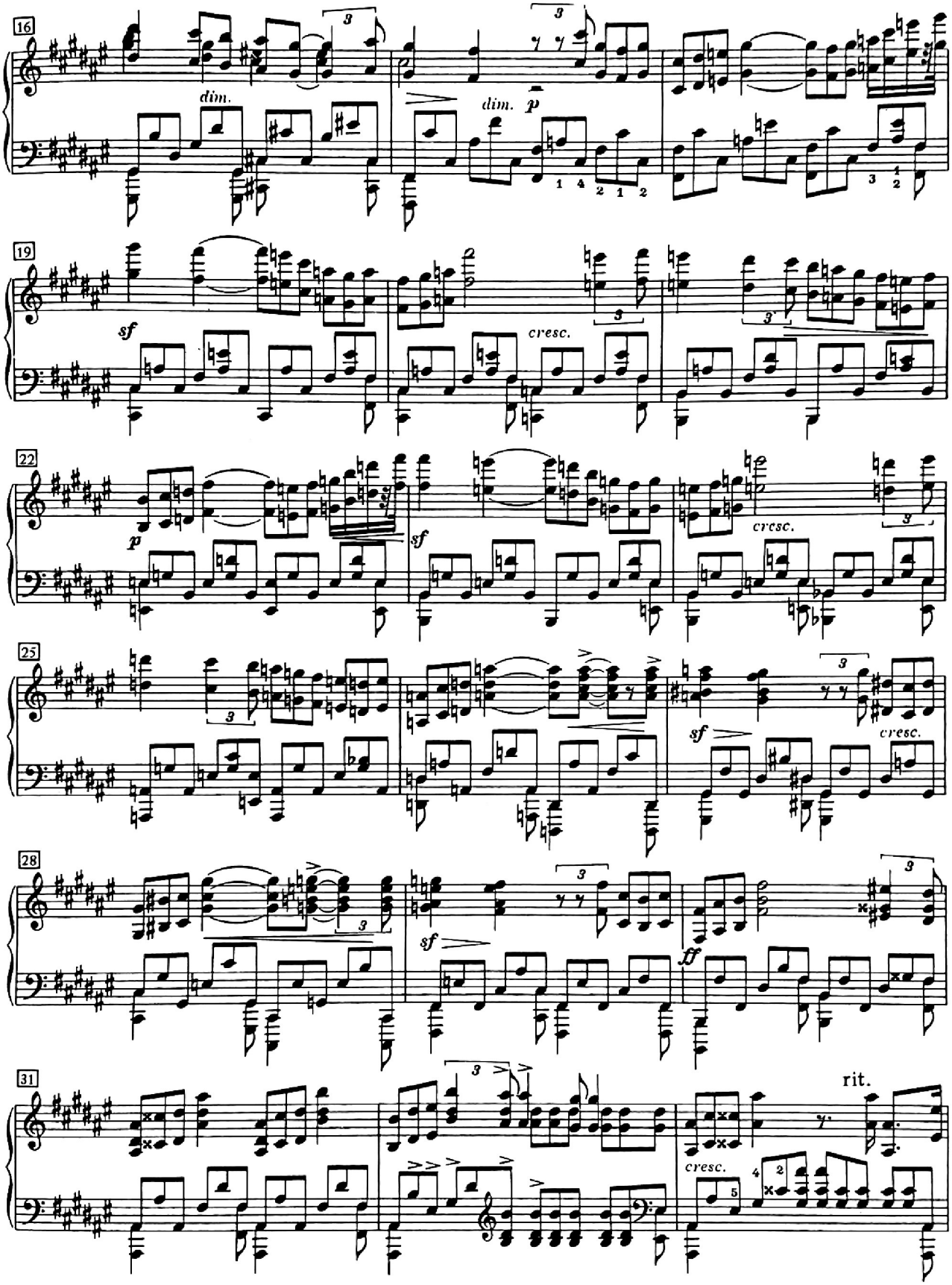
A cet endroit le compositeur estimait nécessaire de faire une césure.
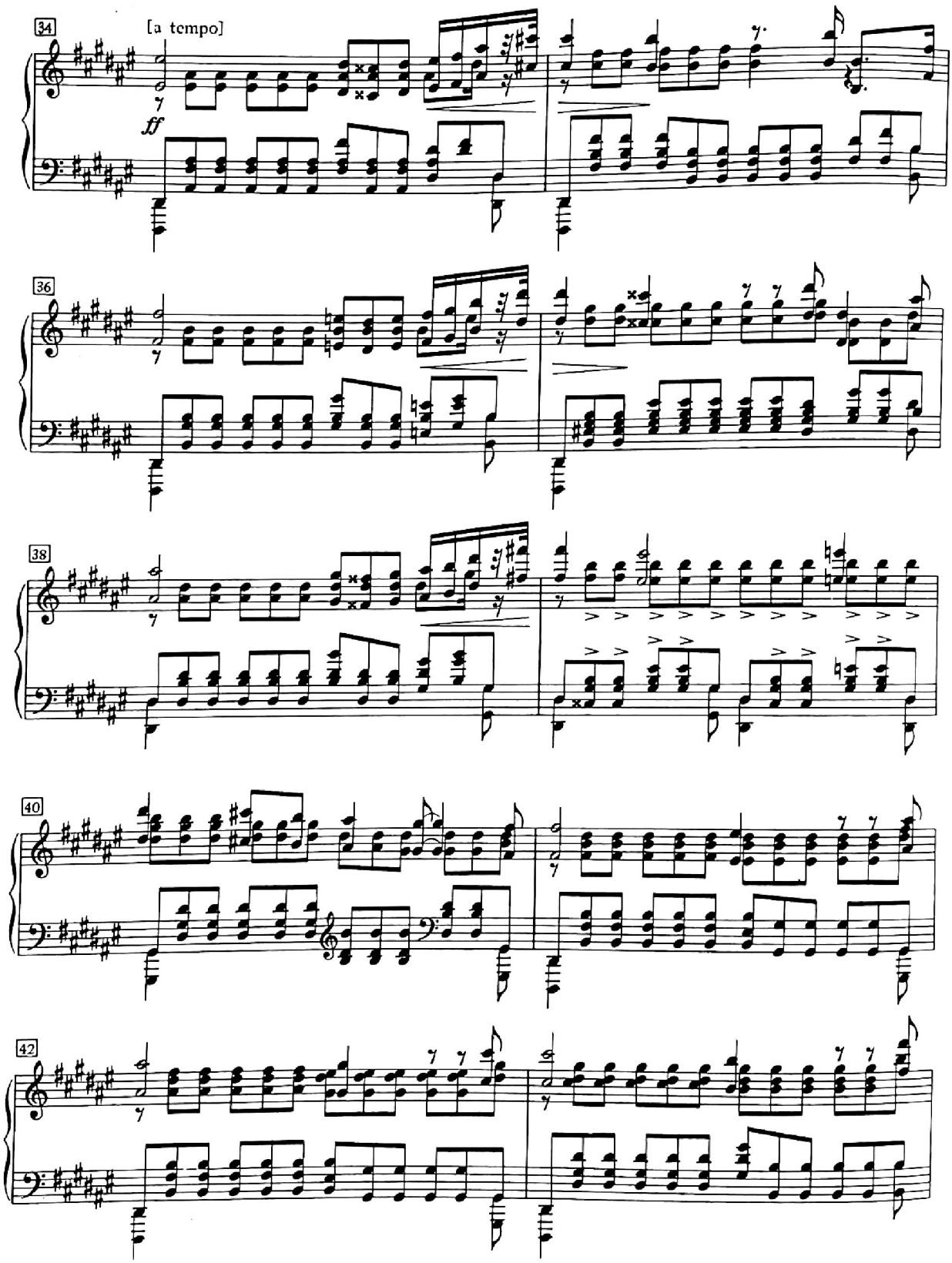
At this place the composer considered it necessary to introduce a break.
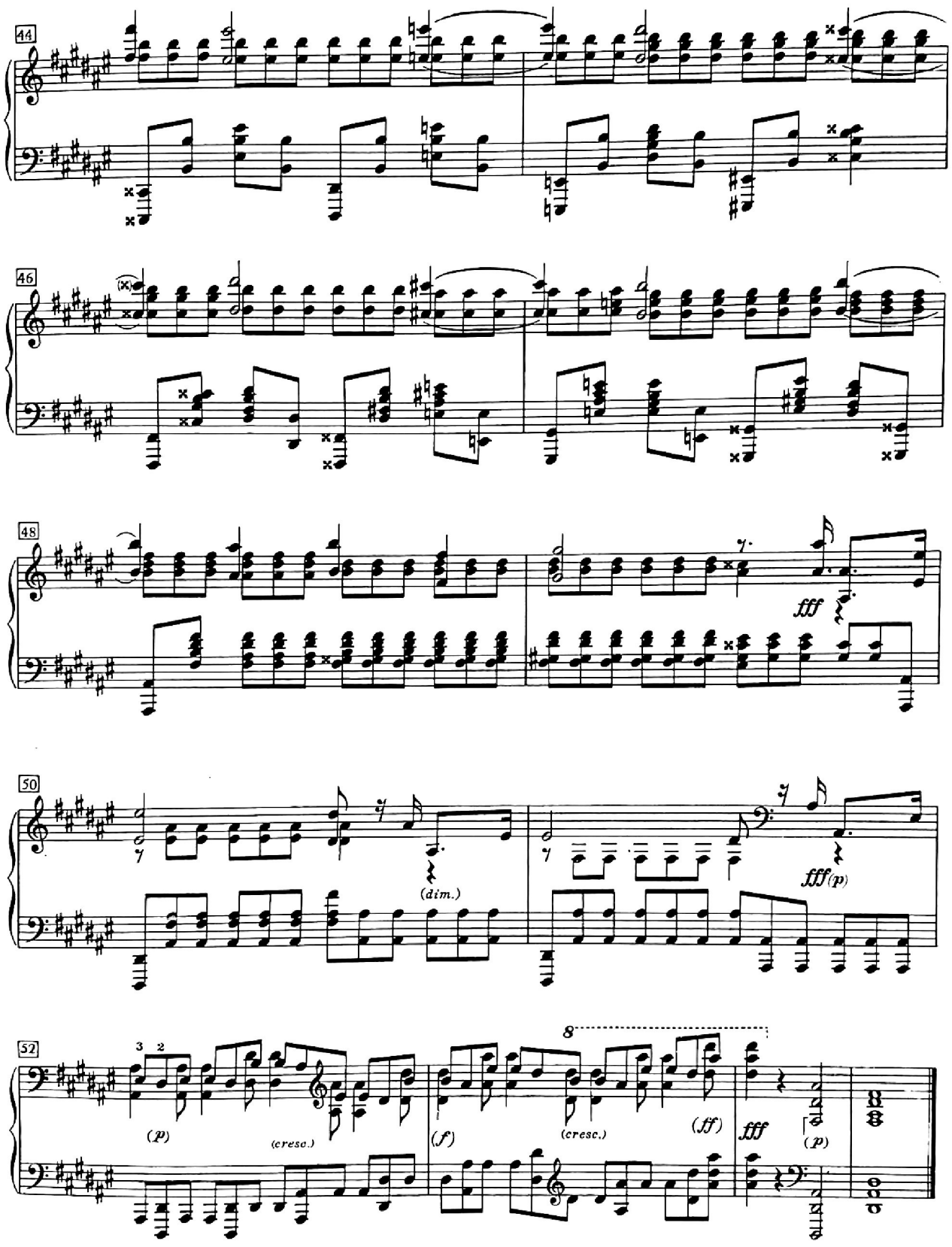

15
mf
dim.
pp
ppp
17
dim.
ppp
pp
19
cresc.
cresc.
22
f
dim.
pp
25
cresc.
28
(tenuto)
cresc.


31
34
rit.
a tempo
37
40
43
(rit.)
(pp)
(cresc.
pp(sub.)
ppp
48


Patetico ♩= 100 - 112
12
4
cresc.
7
f
10
f
13
ff


16
dim.
dim.
p
19
sf
cresc.
22
p
sf
cresc.
25
sf
cresc.
28
sf
ff
31
cresc.
rit.
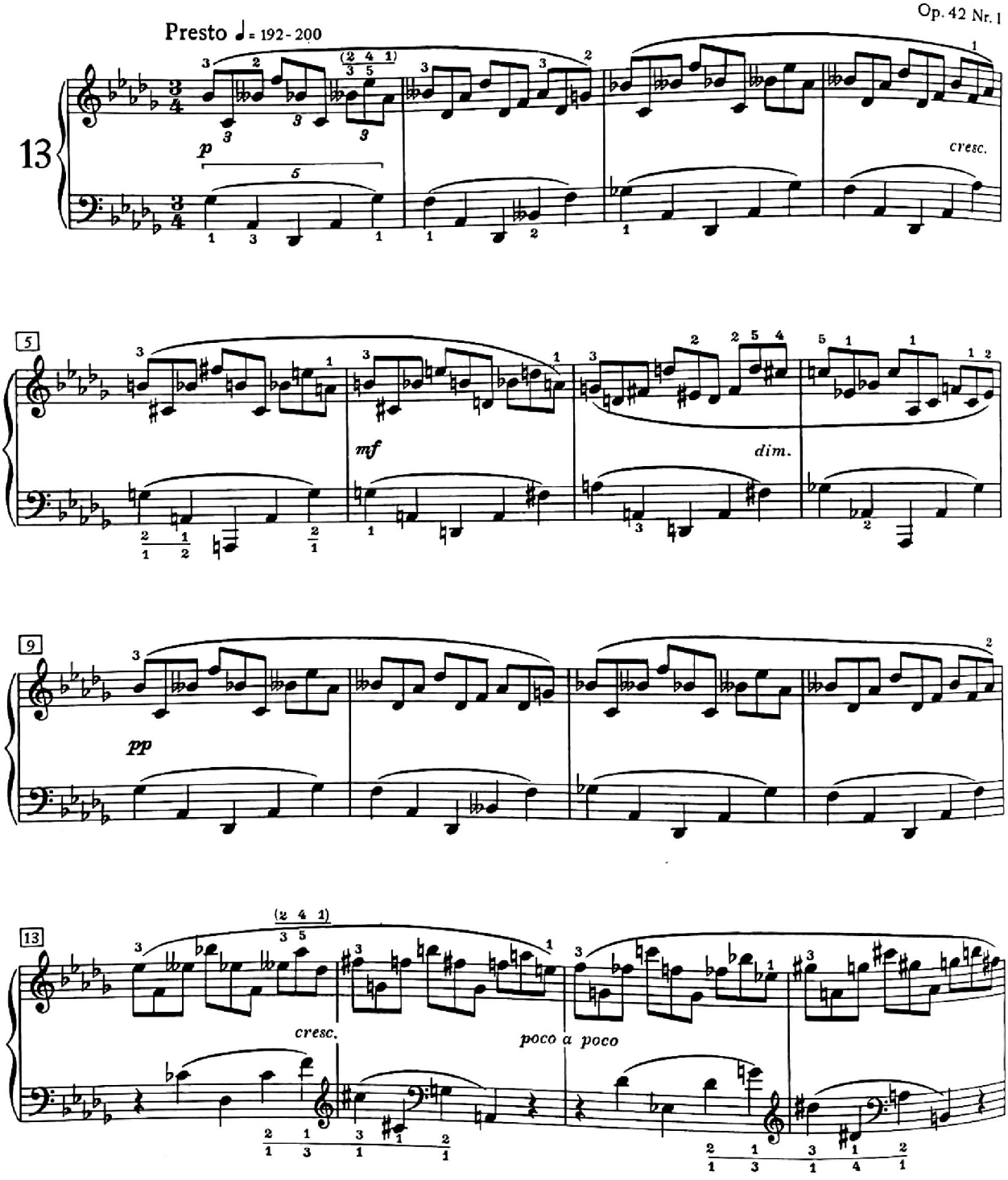

34
[a tempo]
ff
36
38
40
42
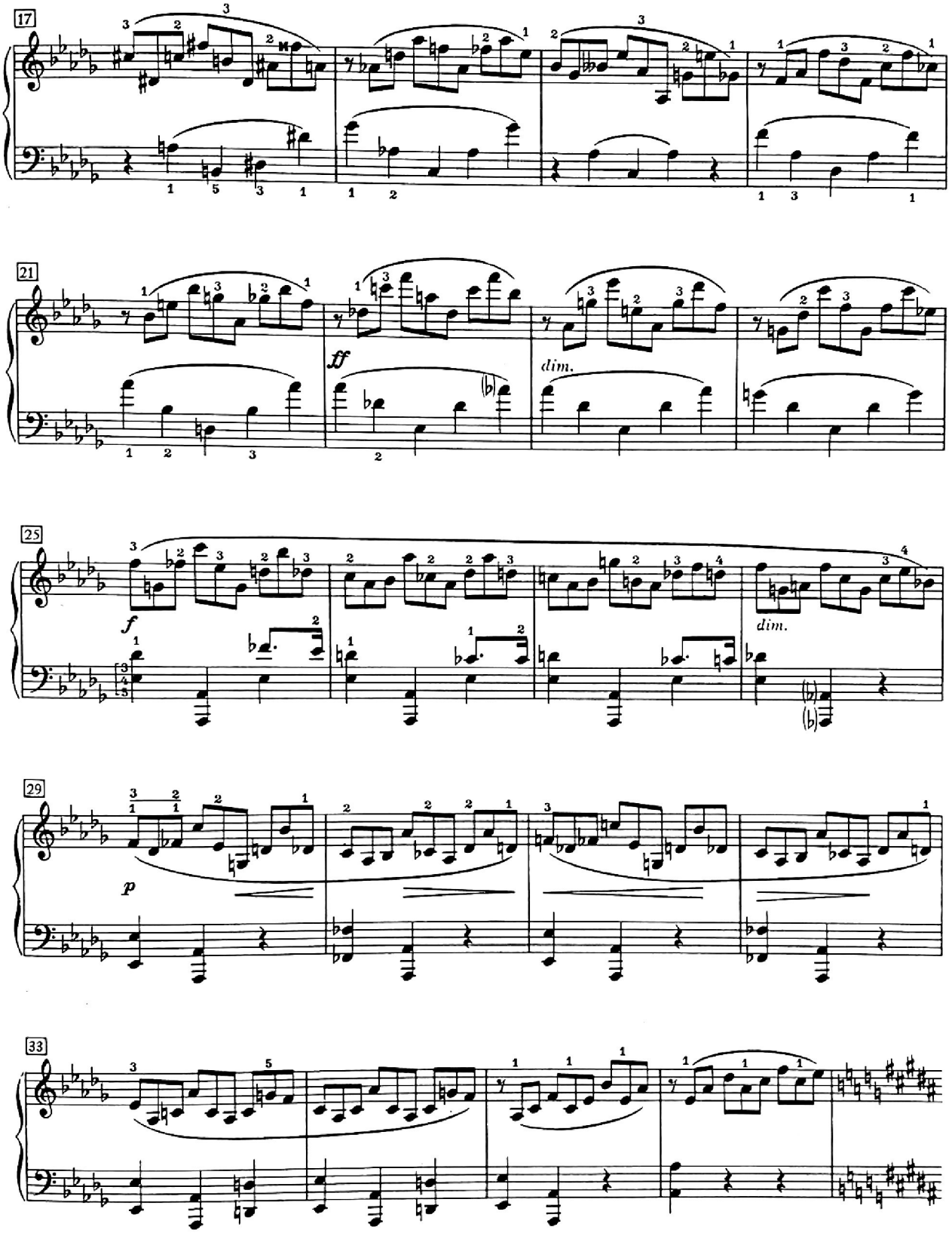

44
46
48
fff
50
(dim.)
fff(p)
52
(p)
(cresc.)
(f)
(cresc.)
(ff)
fff
(p)
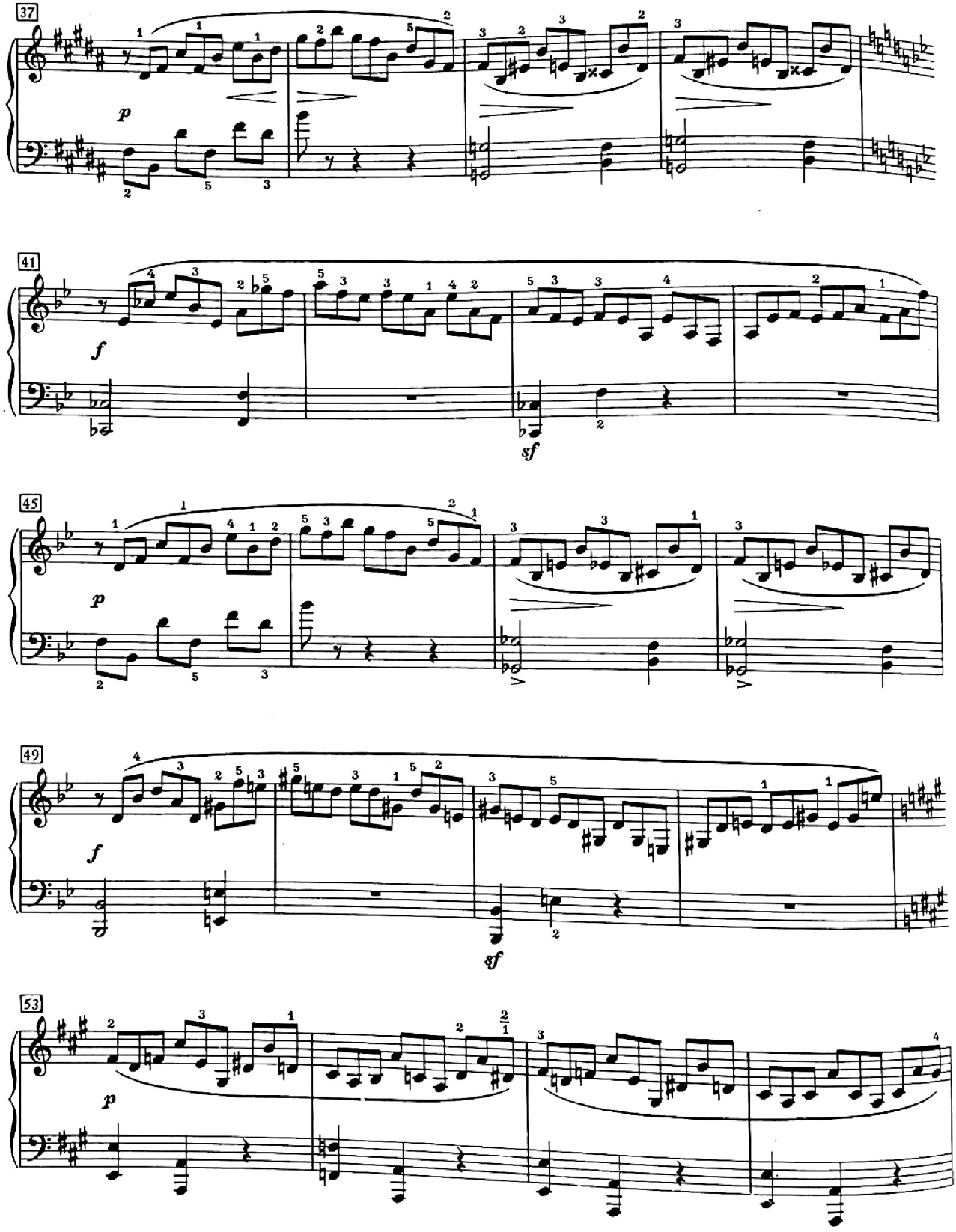
8 ETUDES
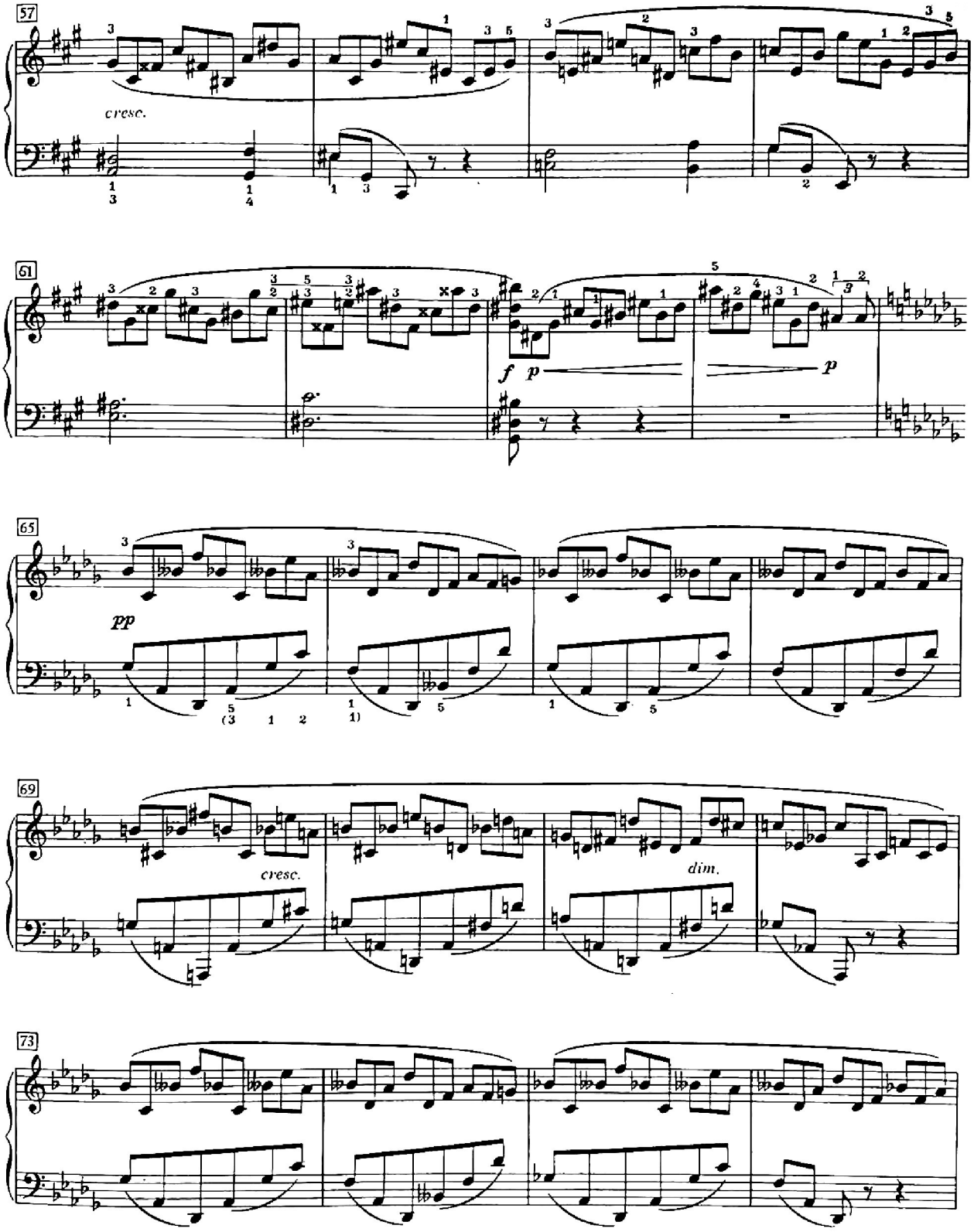
(1903)
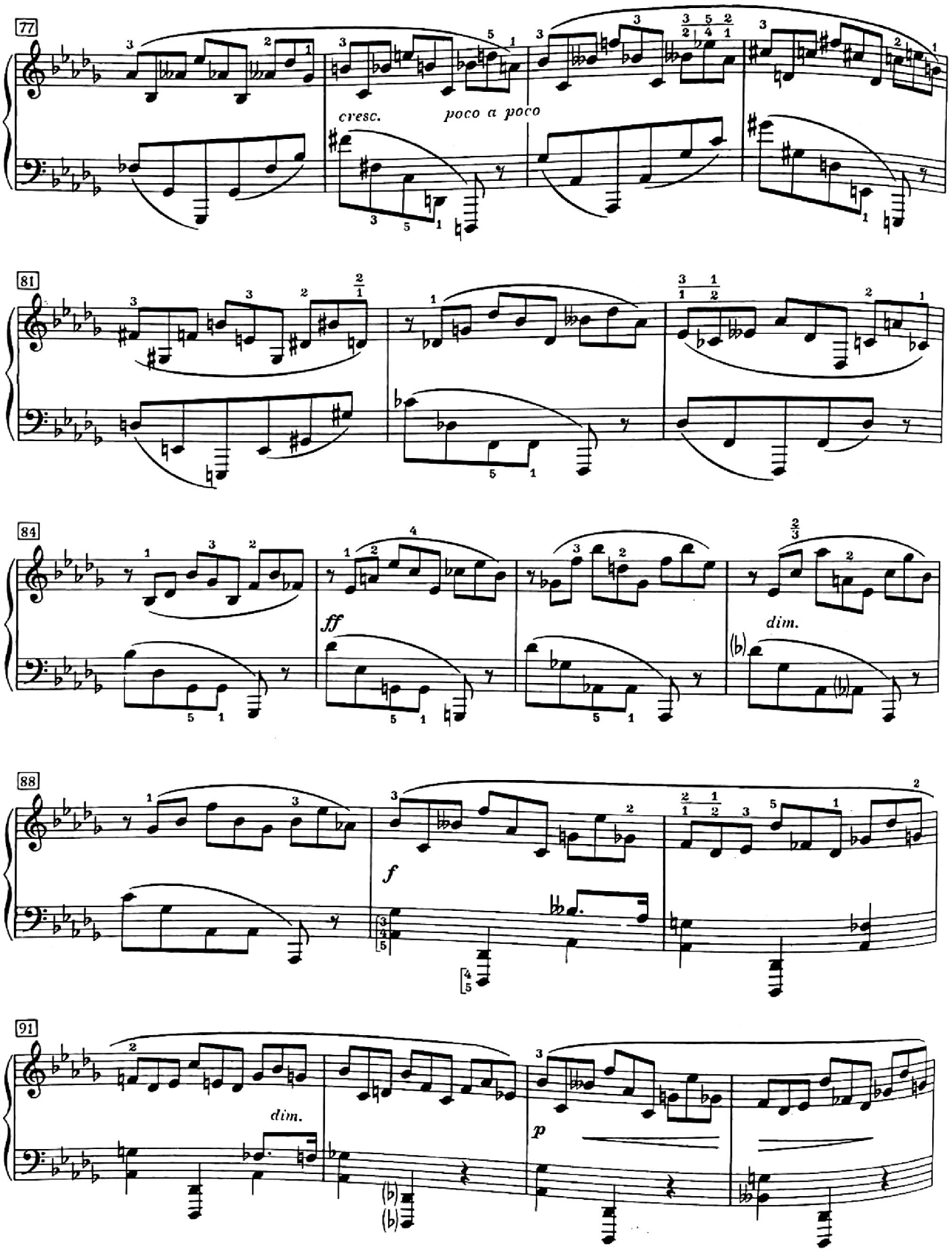
Op. 42 Nr. 1
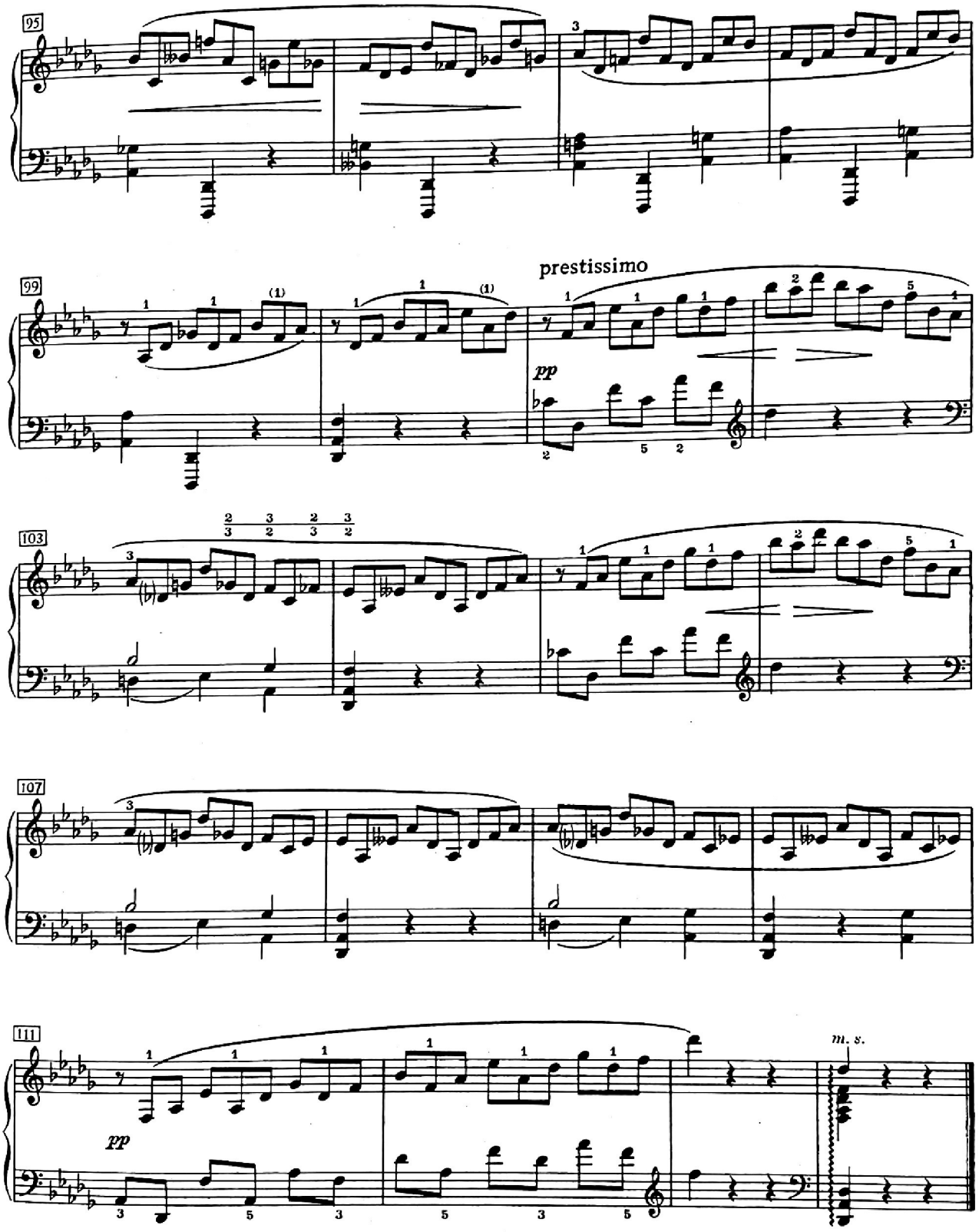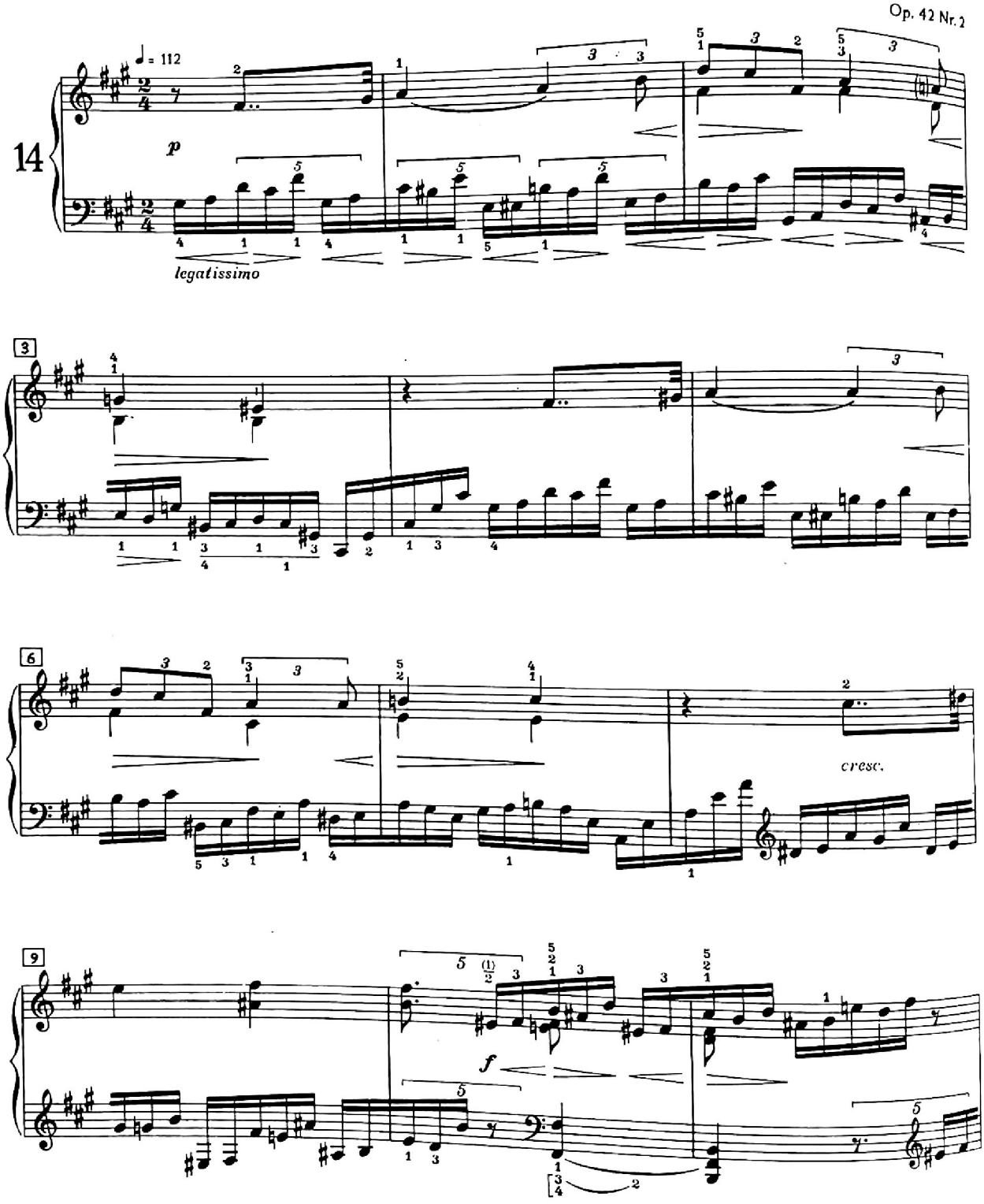



17
21
ff
dim.
25
f
dim.
29
p
33
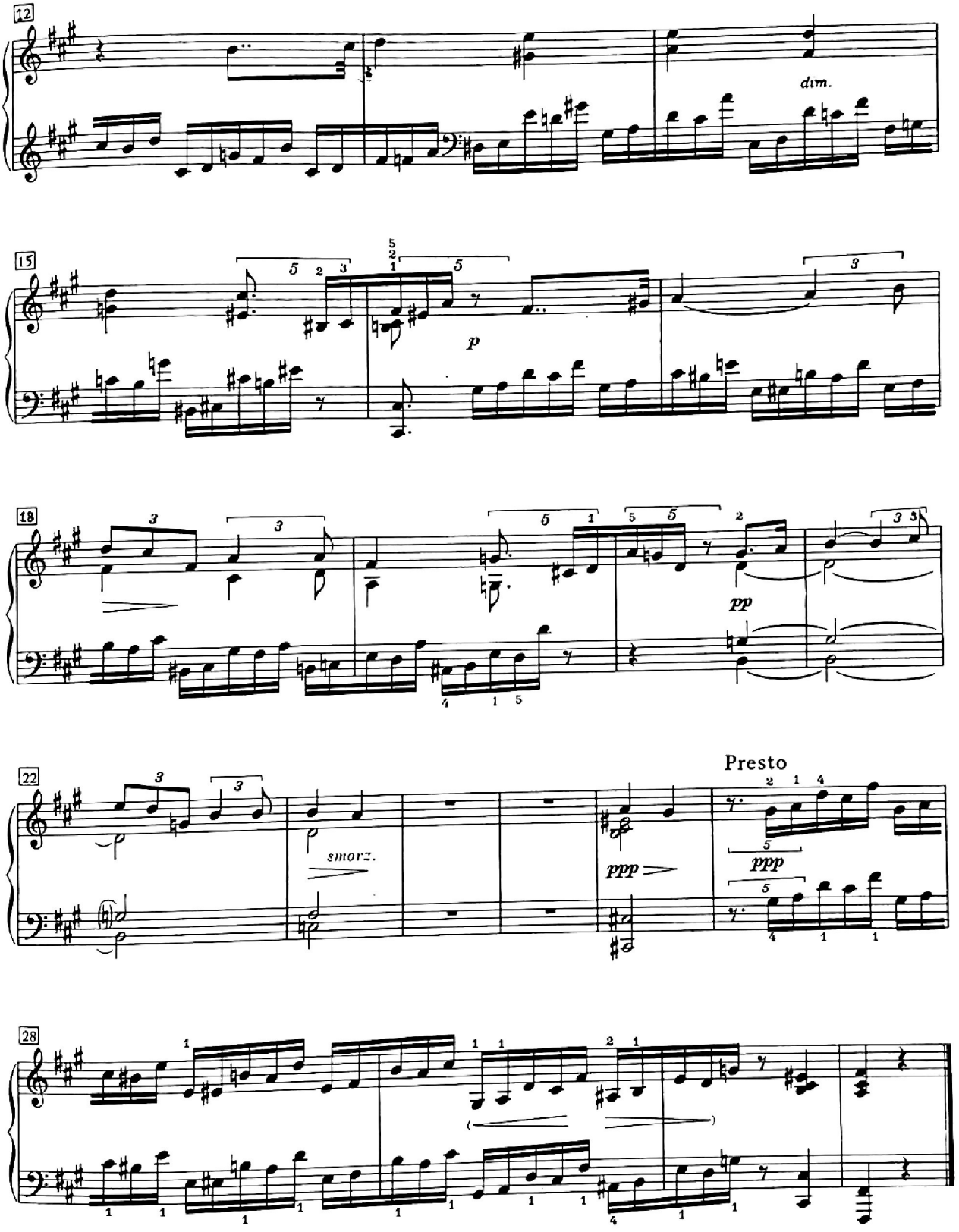

37
p
41
f
sf
45
p
49
f
sf
53
p
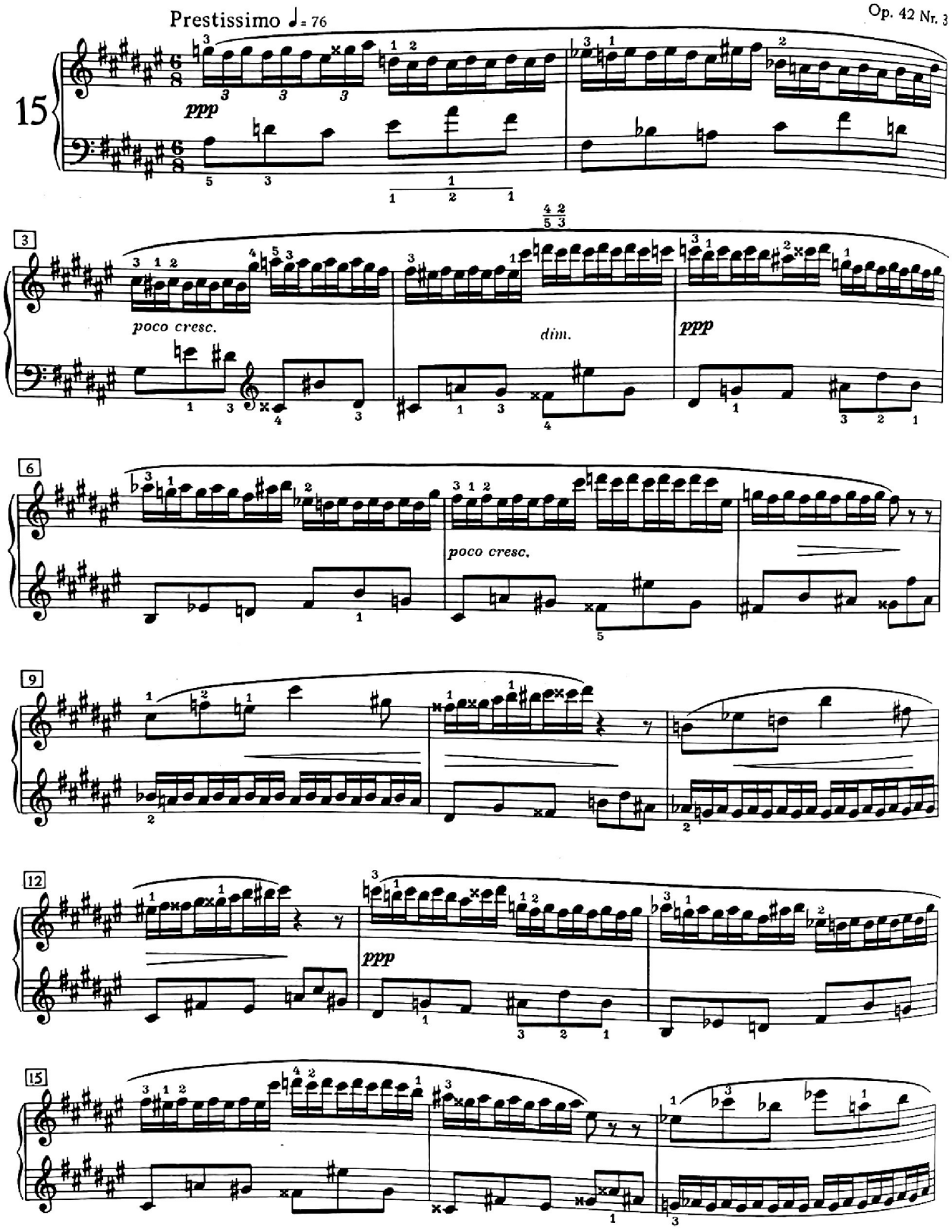

57
cresc.
61
f p
p
65
pp
69
cresc.
dim.
73
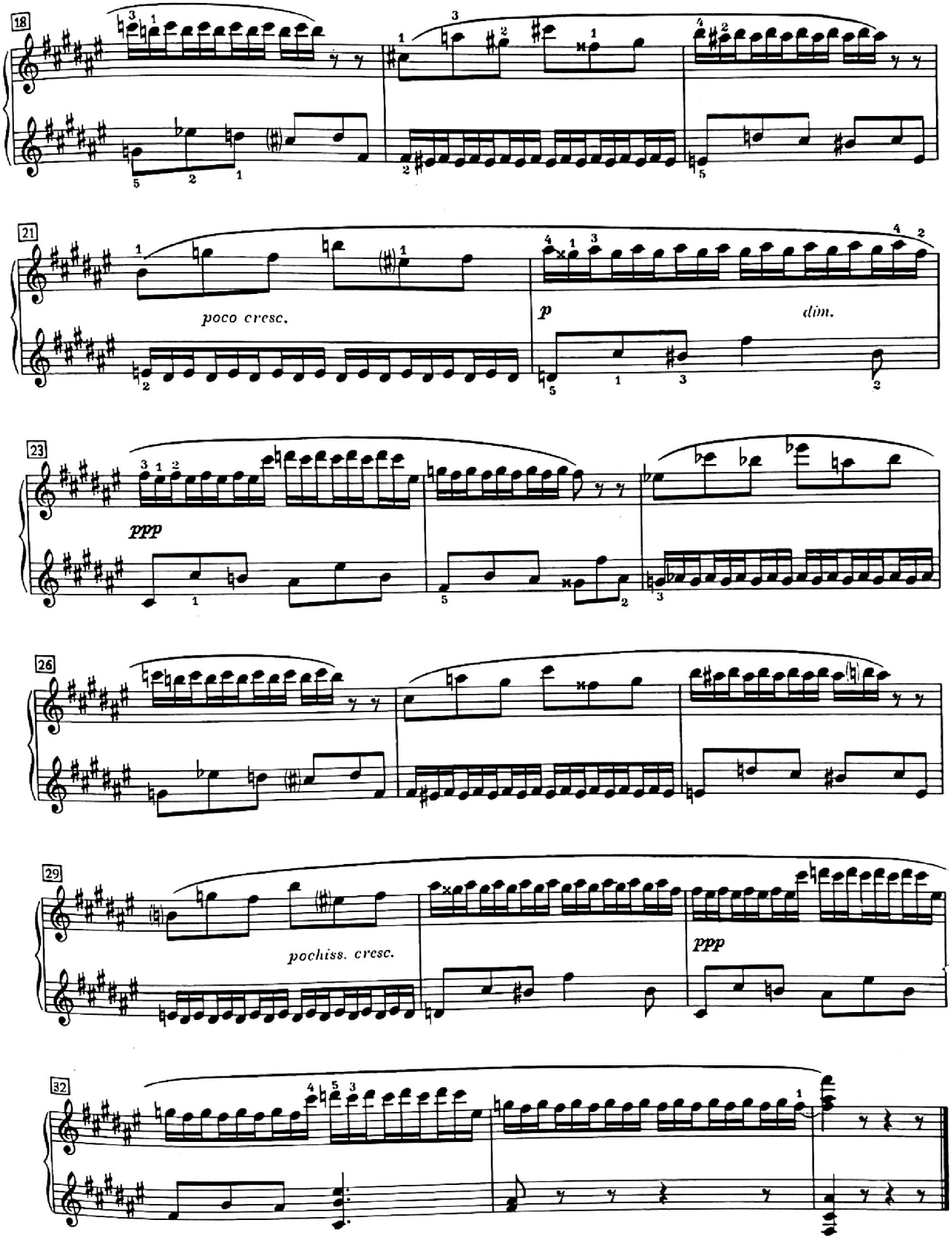

77
cresc.
poco a poco
81
84
ff
dim.
88
f
91
dim.
p
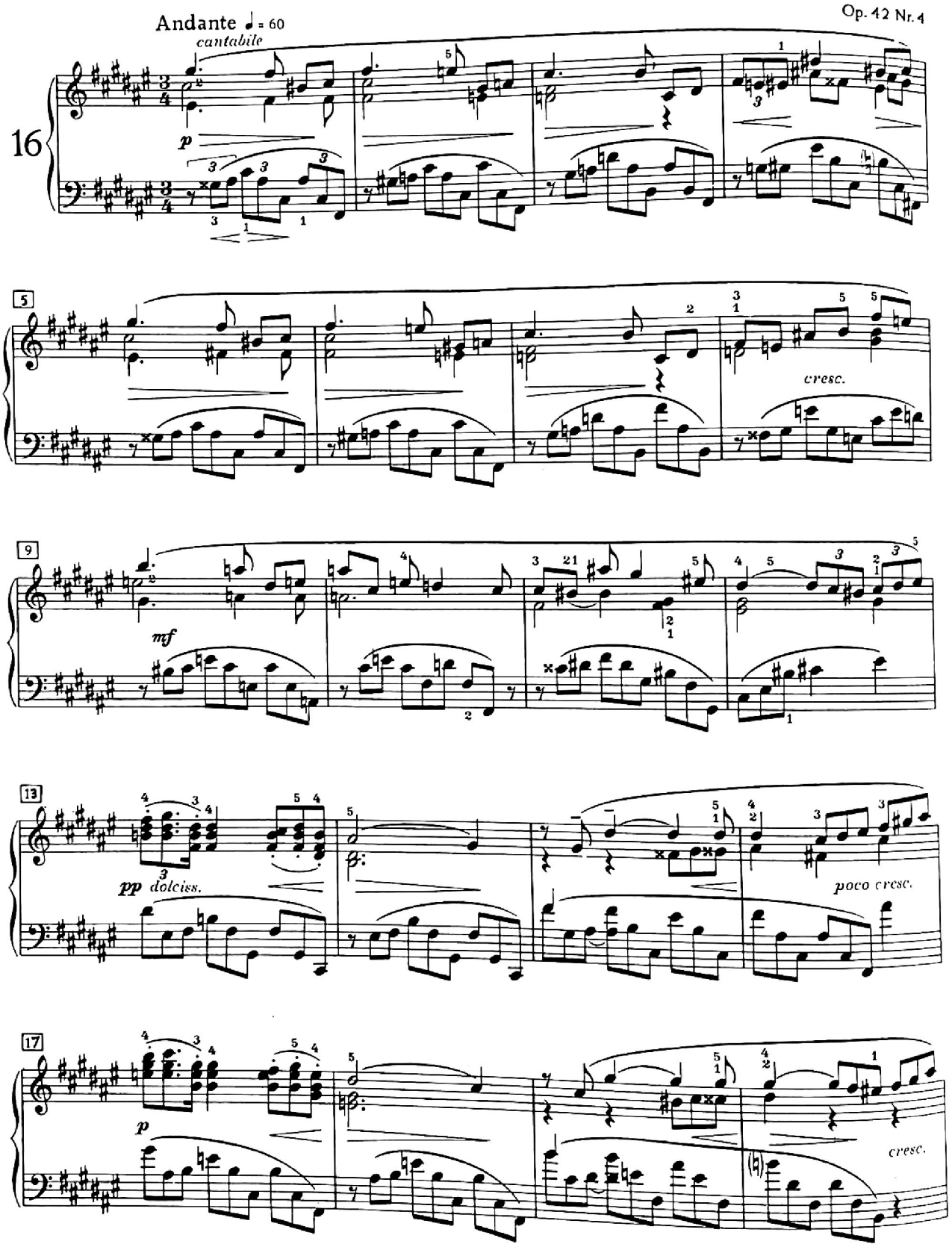

95
99
prestissimo
pp
103
107
111
pp
m. s.
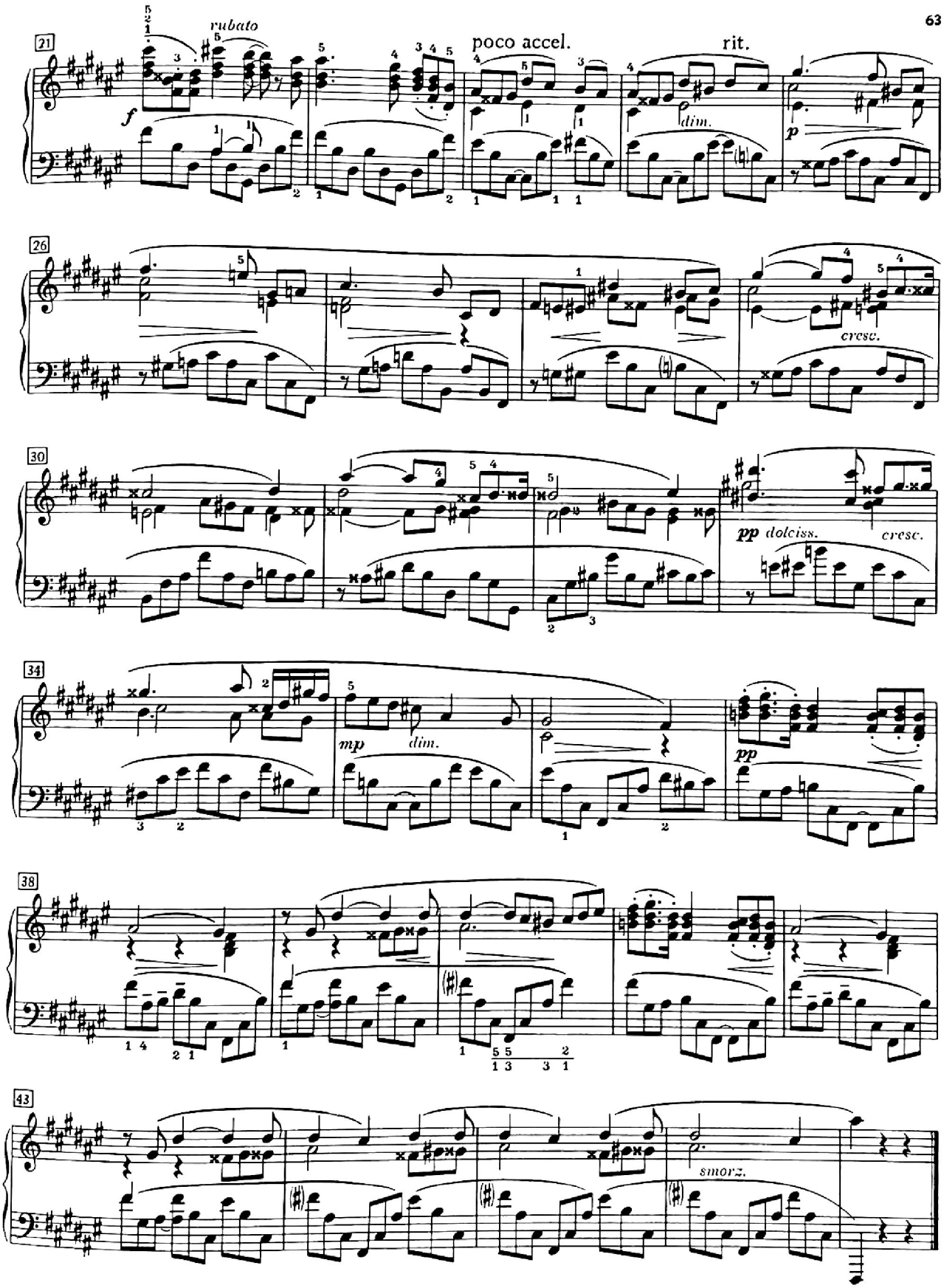

♩ = 112
14
p
legatissimo
3
6
cresc.
9
f
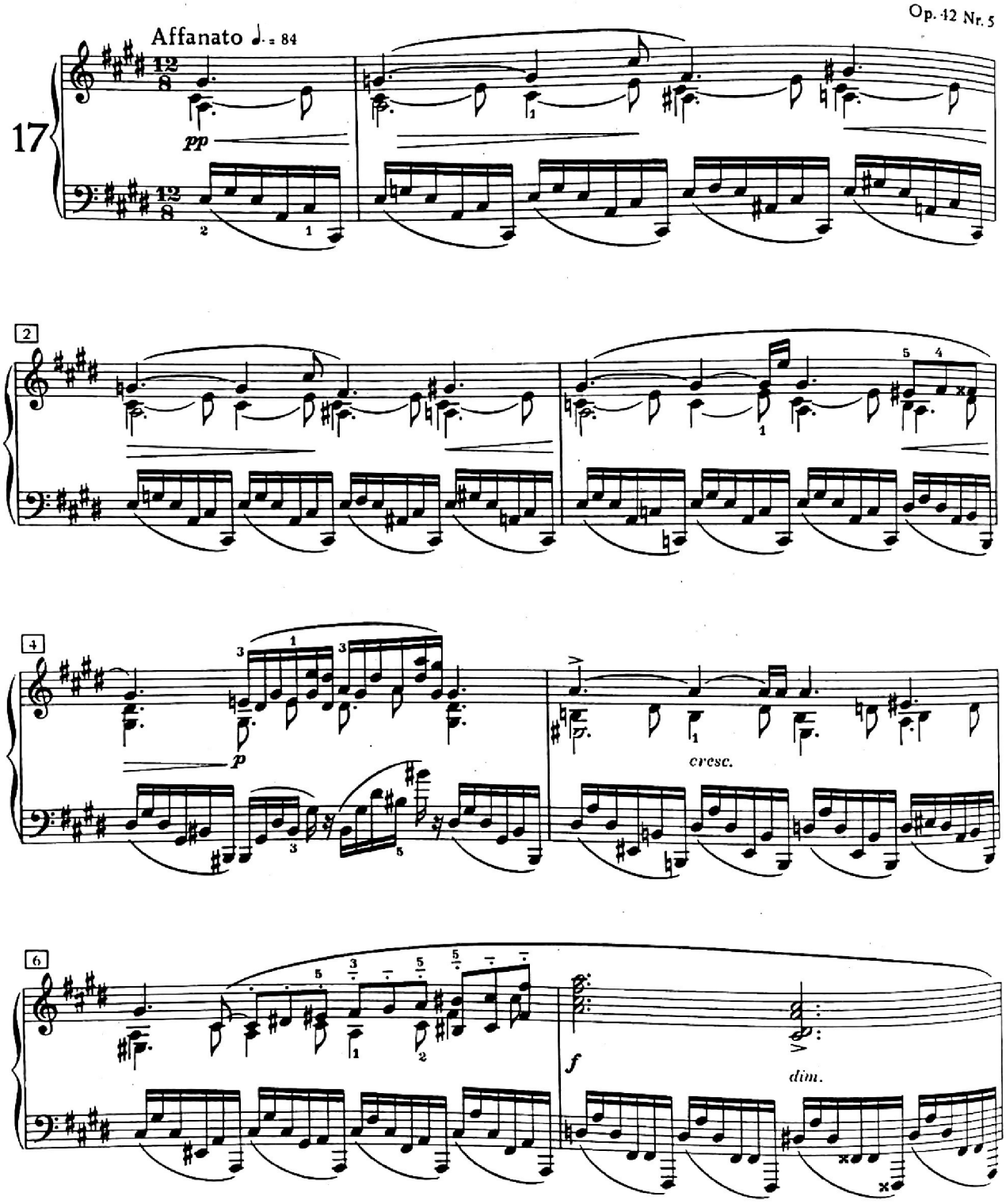

12
dim.
15
p
18
pp
22
smorz.
ppp
Presto
ppp
28
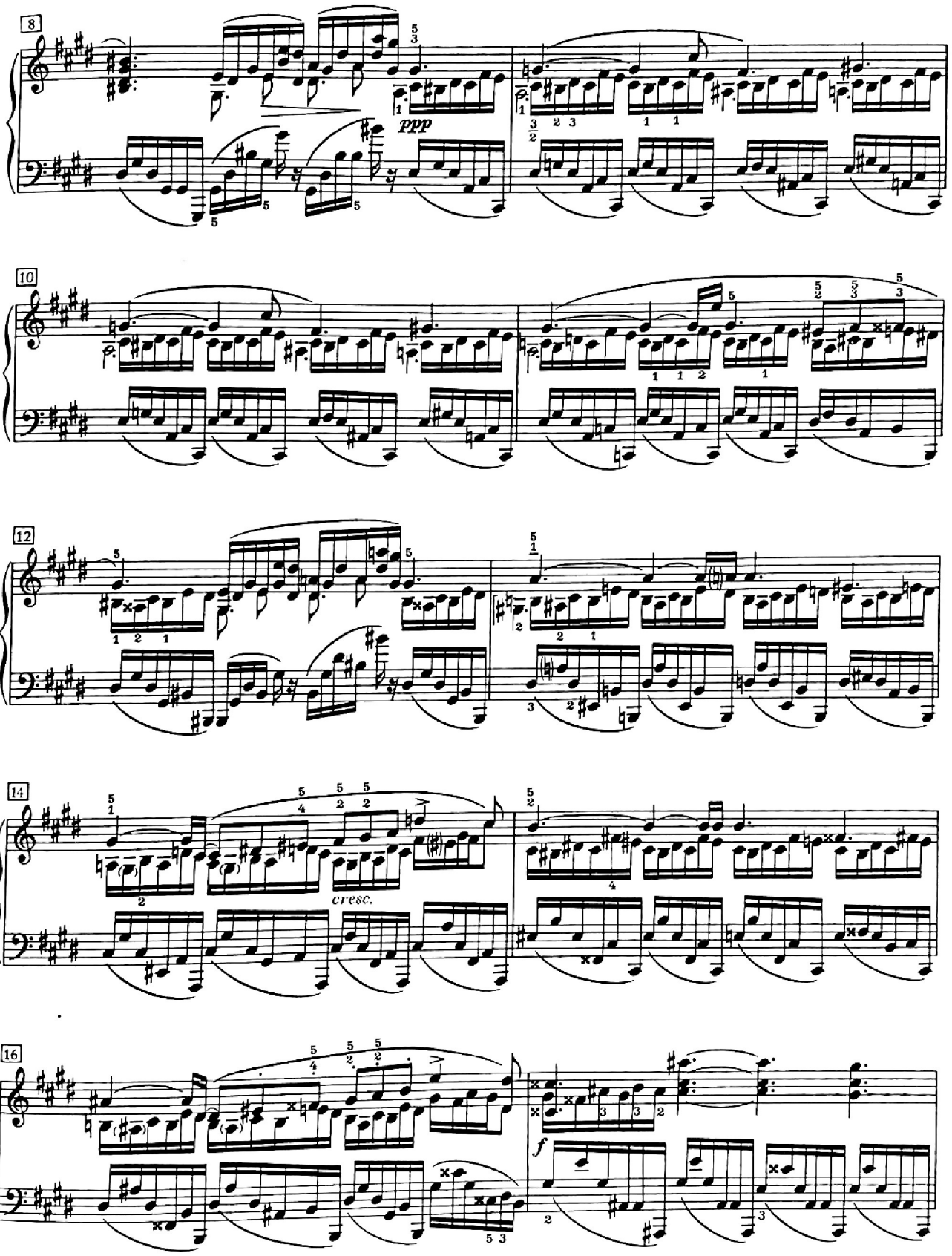

Prestissimo ♩= 76
Op. 42 Nr. 3
ppp
poco cresc.
dim.
ppp
poco cresc.
ppp
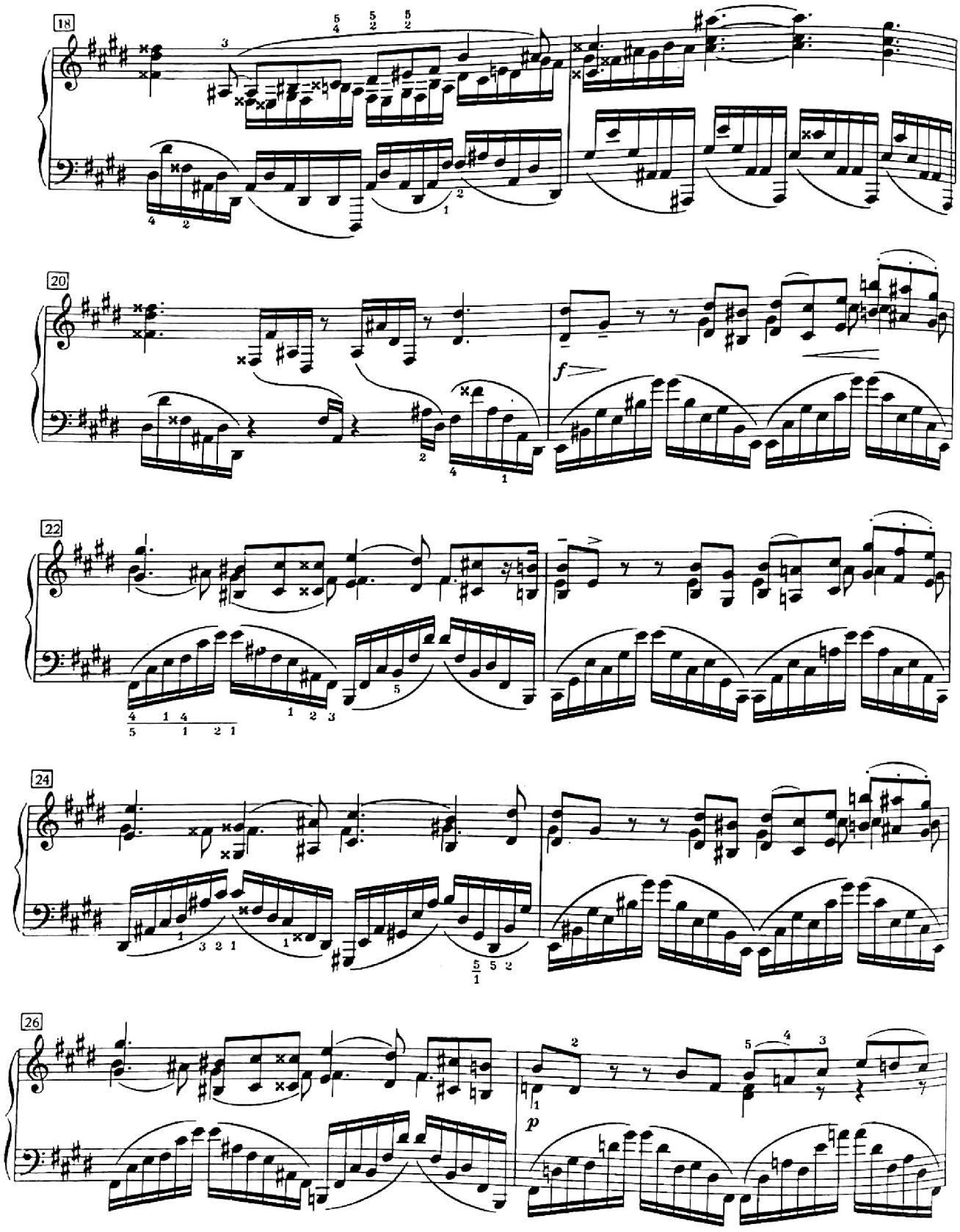

18
poco cresc.
21
p
dim.
23
ppp
26
pochiss. cresc.
29
ppp
32
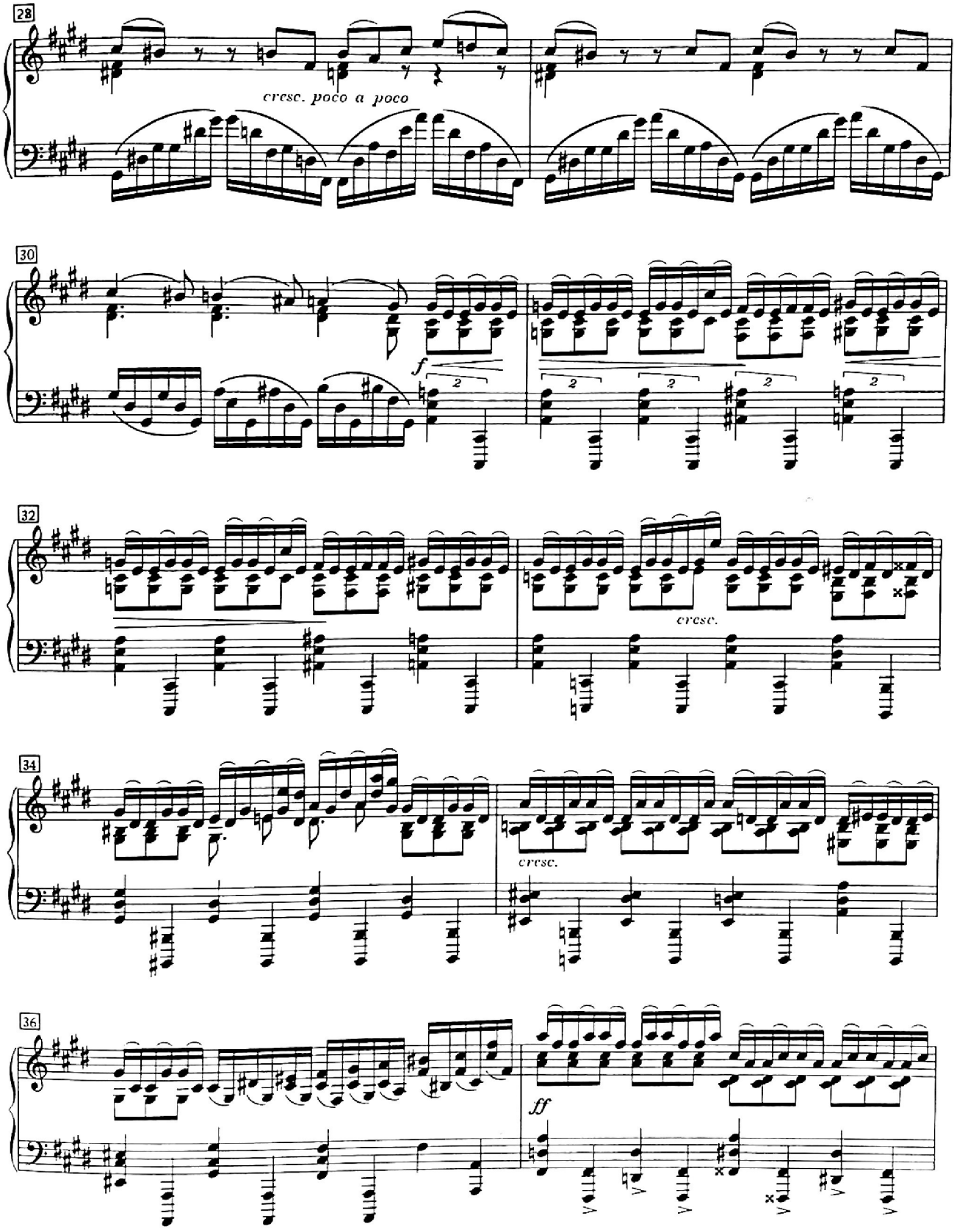

Andante ♩ = 60
cantabile
16
p
cresc.
mf
pp dolciss.
poco cresc.
p
cresc.
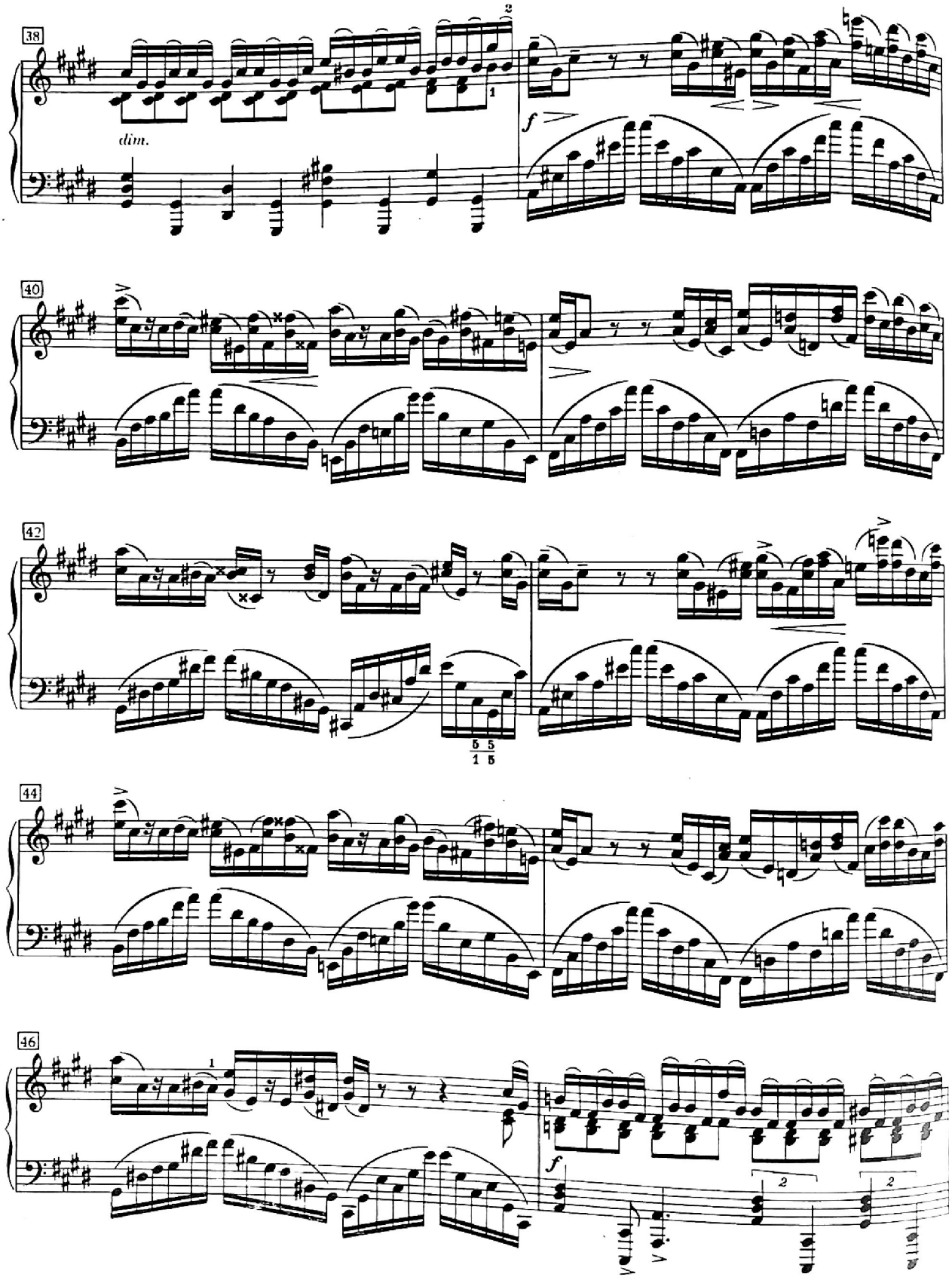

21
rubato
poco accel.
rit.
f
dim.
p
26
cresc.
30
pp dolciss.
cresc.
34
mp
dim.
pp
38
43
smorz.
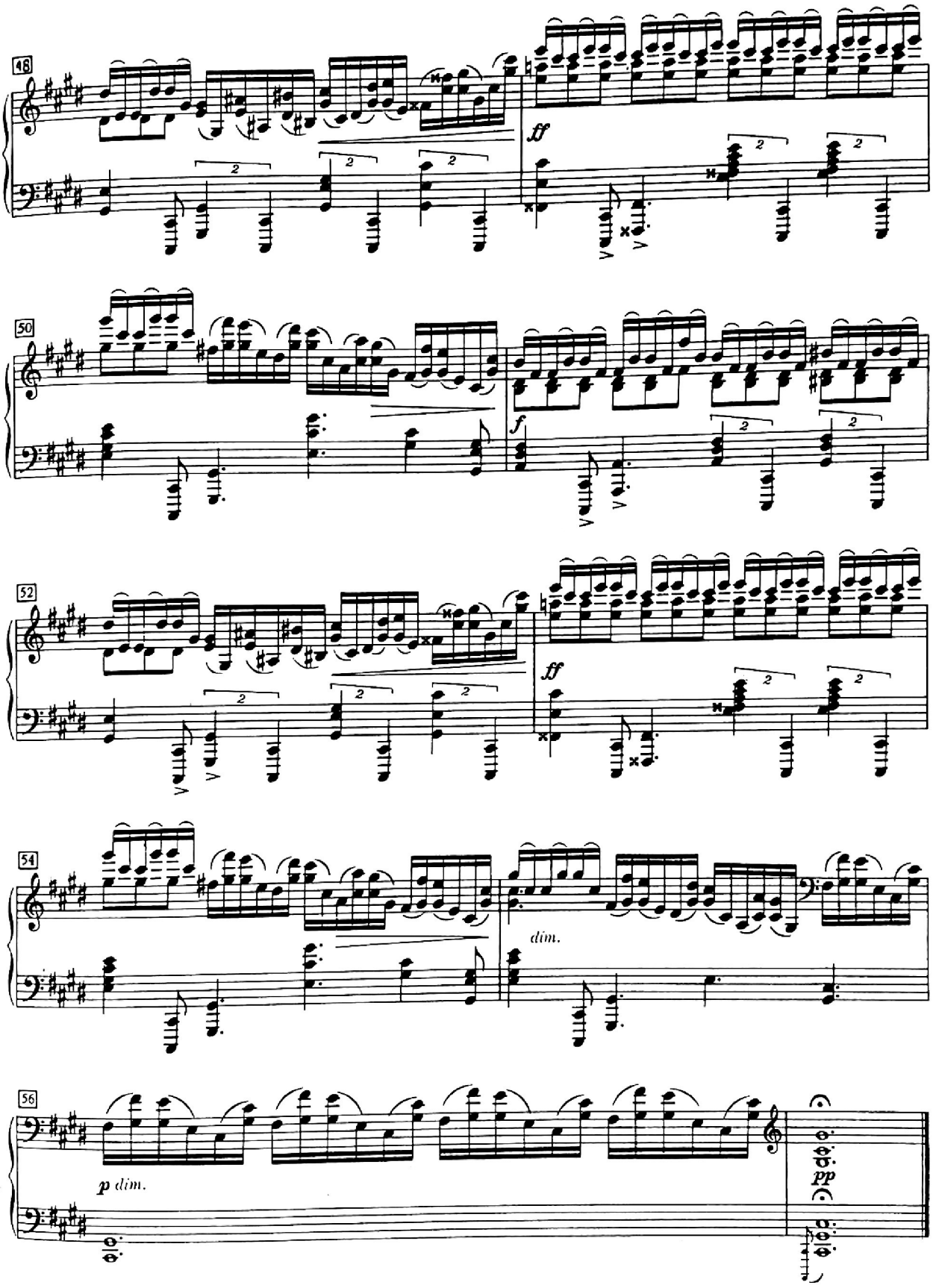

Affanato ♩. = 84
17
pp
2
4
6
p
cresc.
f
dim.
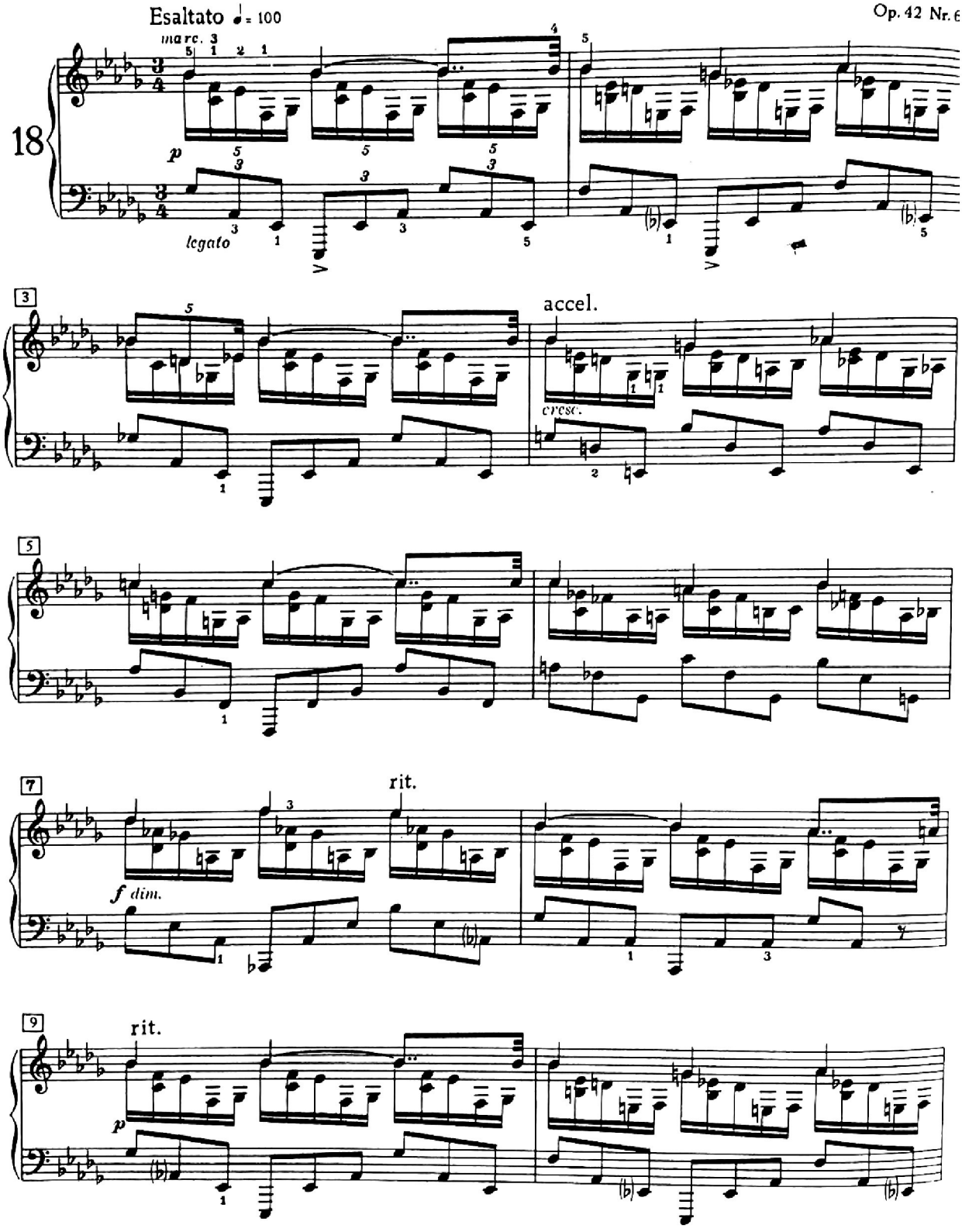

8
ppp
10
12
14
cresc.
16
f
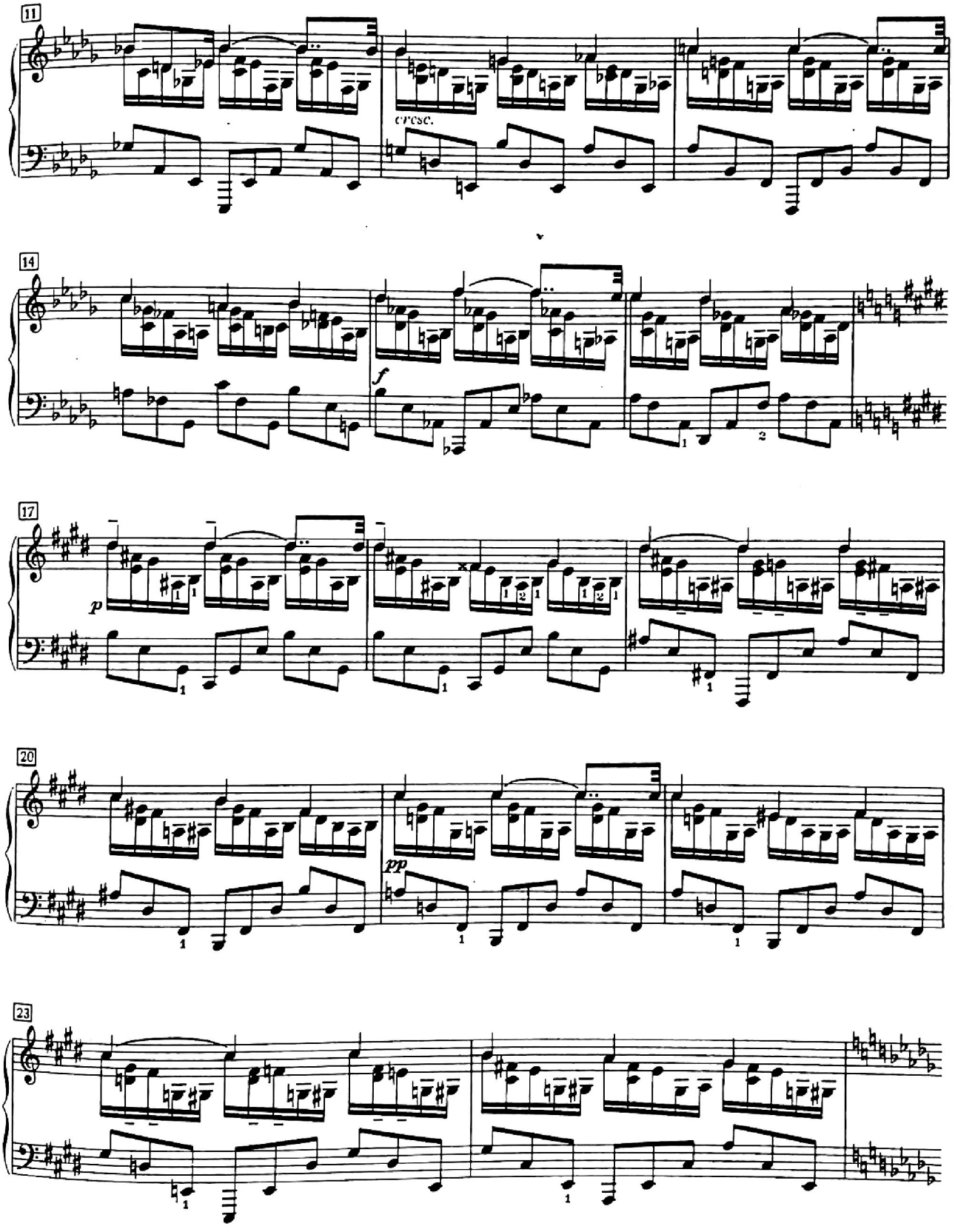

18
20
f
22
24
26
p
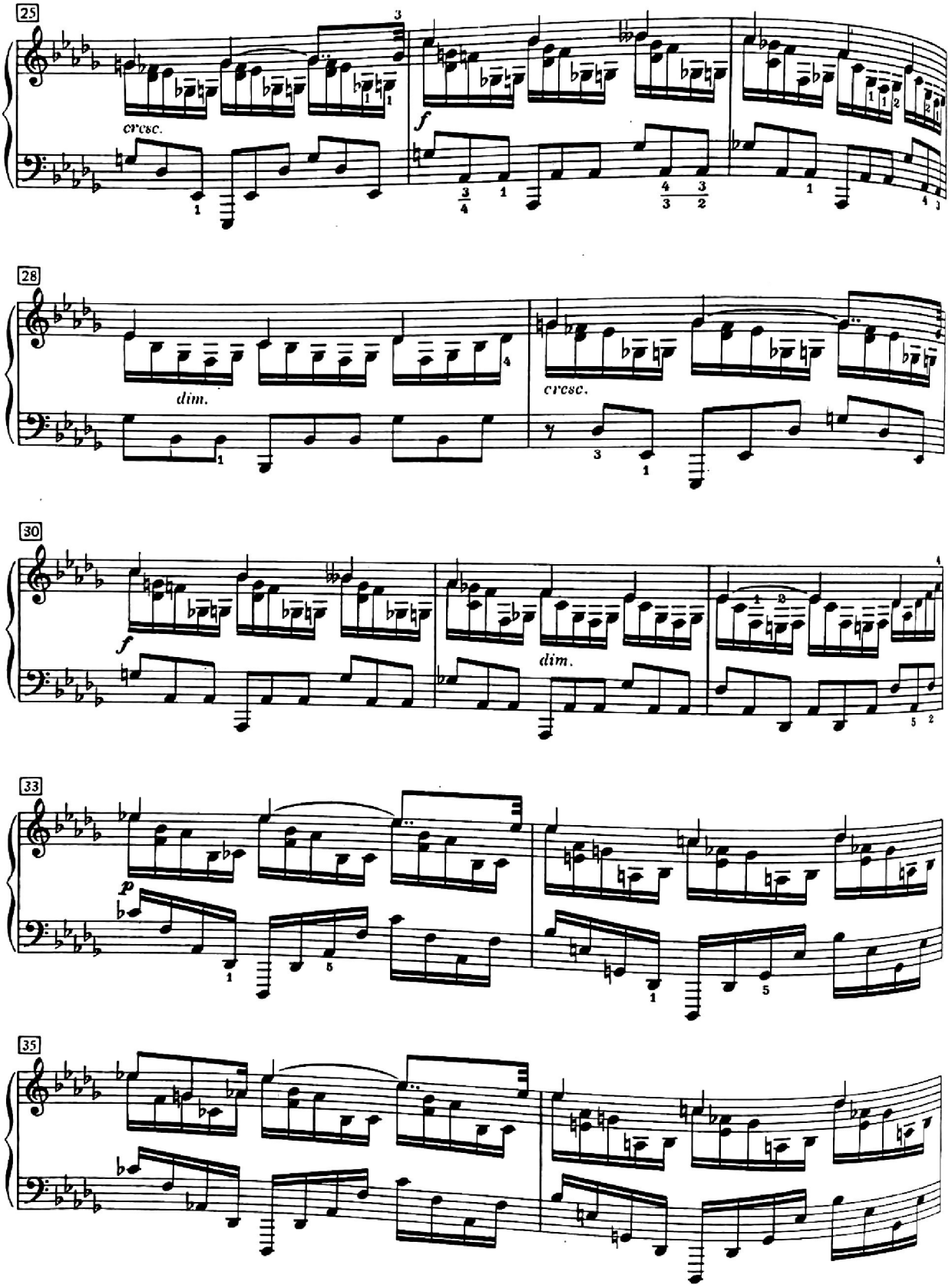

28
cresc. poco a poco
30
f
32
cresc.
34
cresc.
36
ff

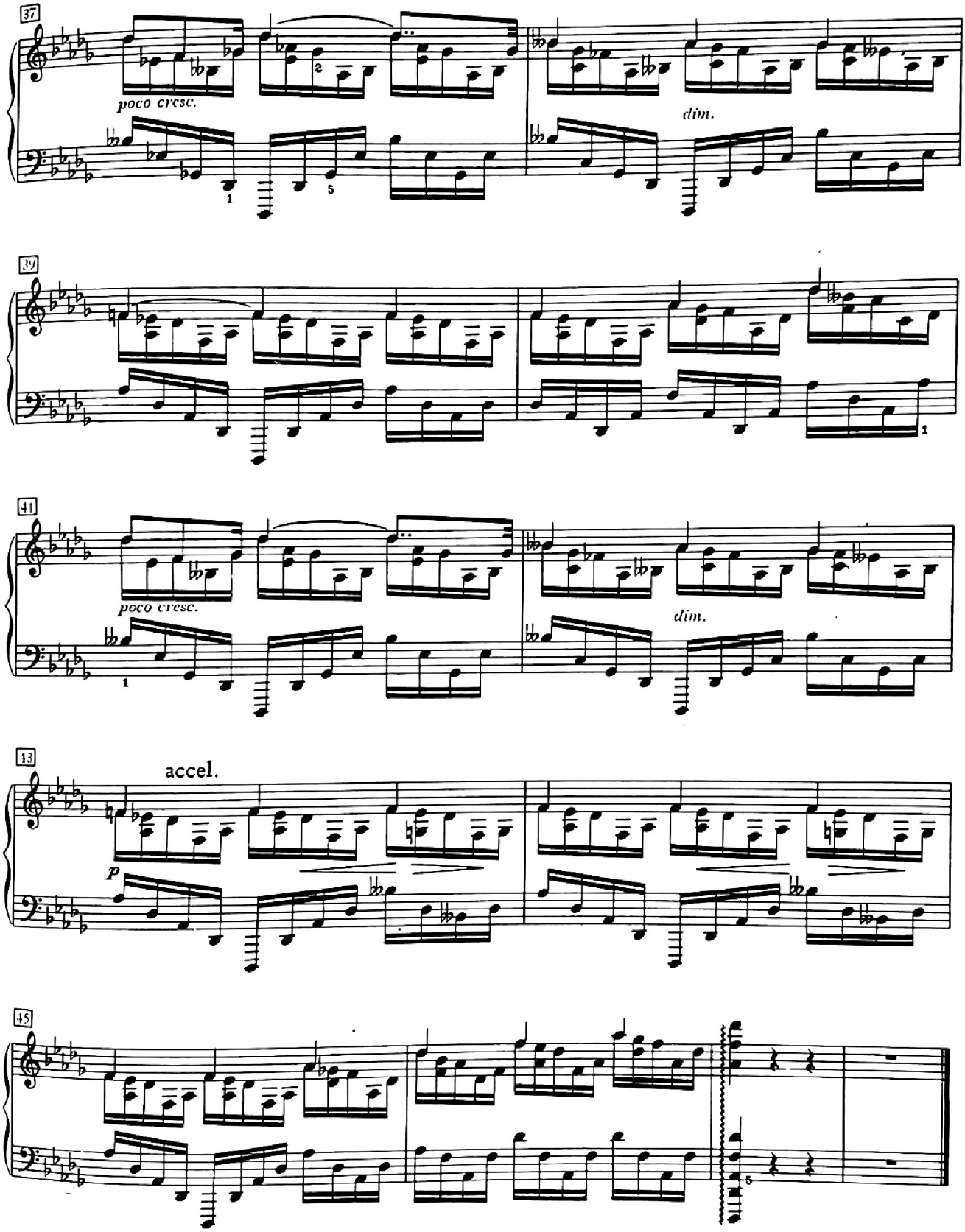

38
dim.
f
40
42
44
46
f
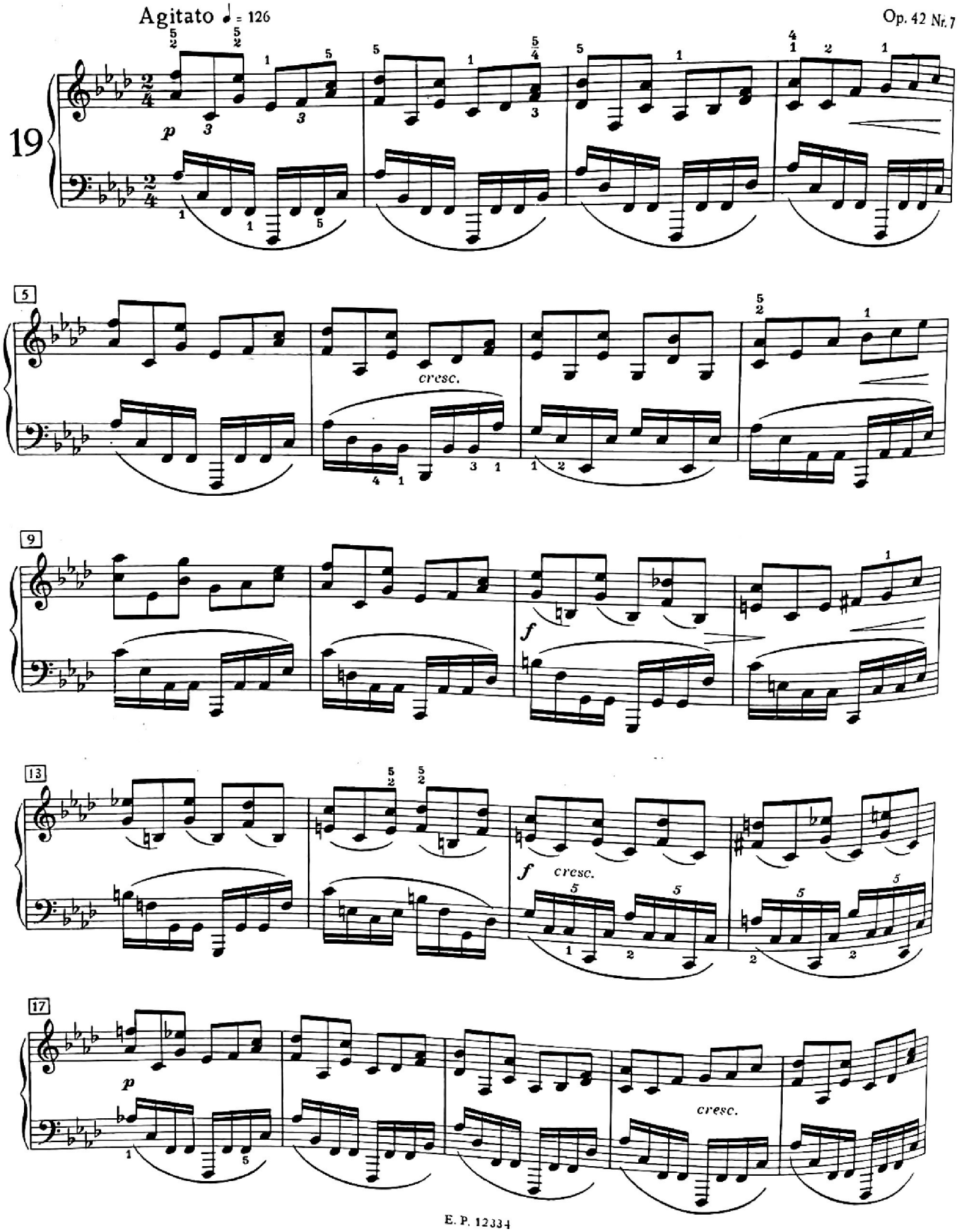

48
ff
50
f
52
ff
54
dim.
56
p dim.
pp
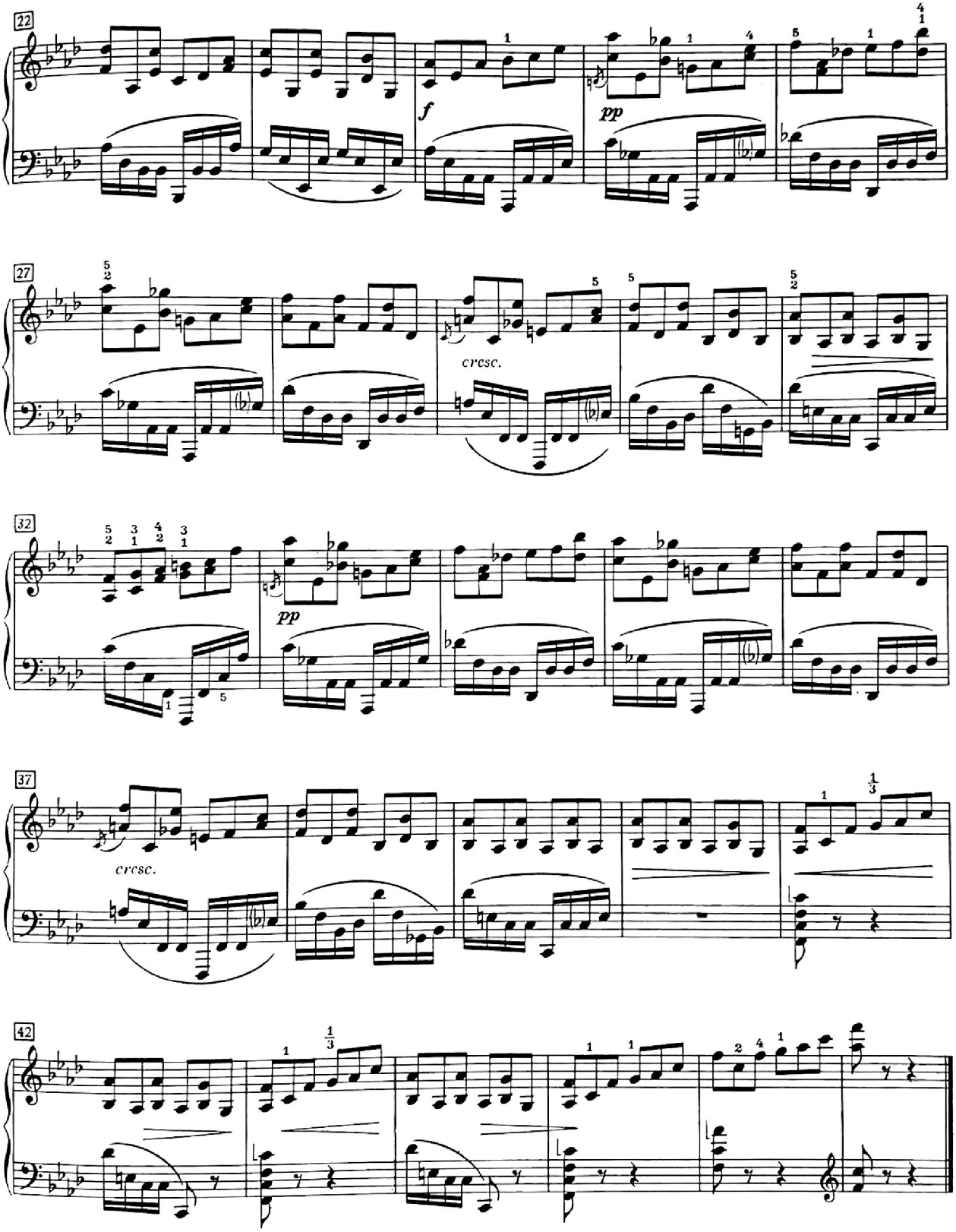

Esaltato ♩= 100
Op. 42 Nr. 6
marc.
18
p
legato
3
5
accel.
cresc.
rit.
f dim.
rit.
p
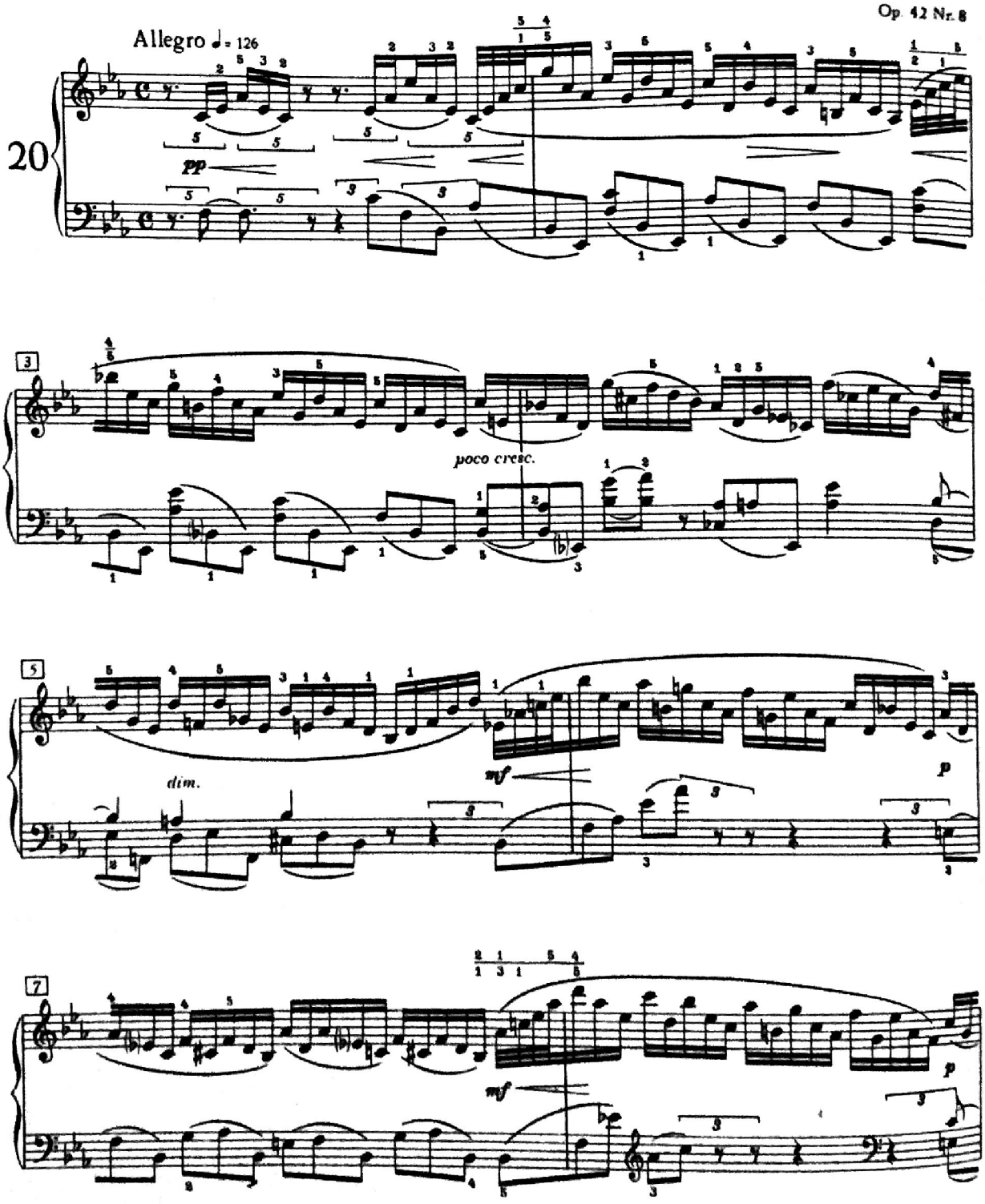

11
cresc.
14
f
17
p
20
pp
23
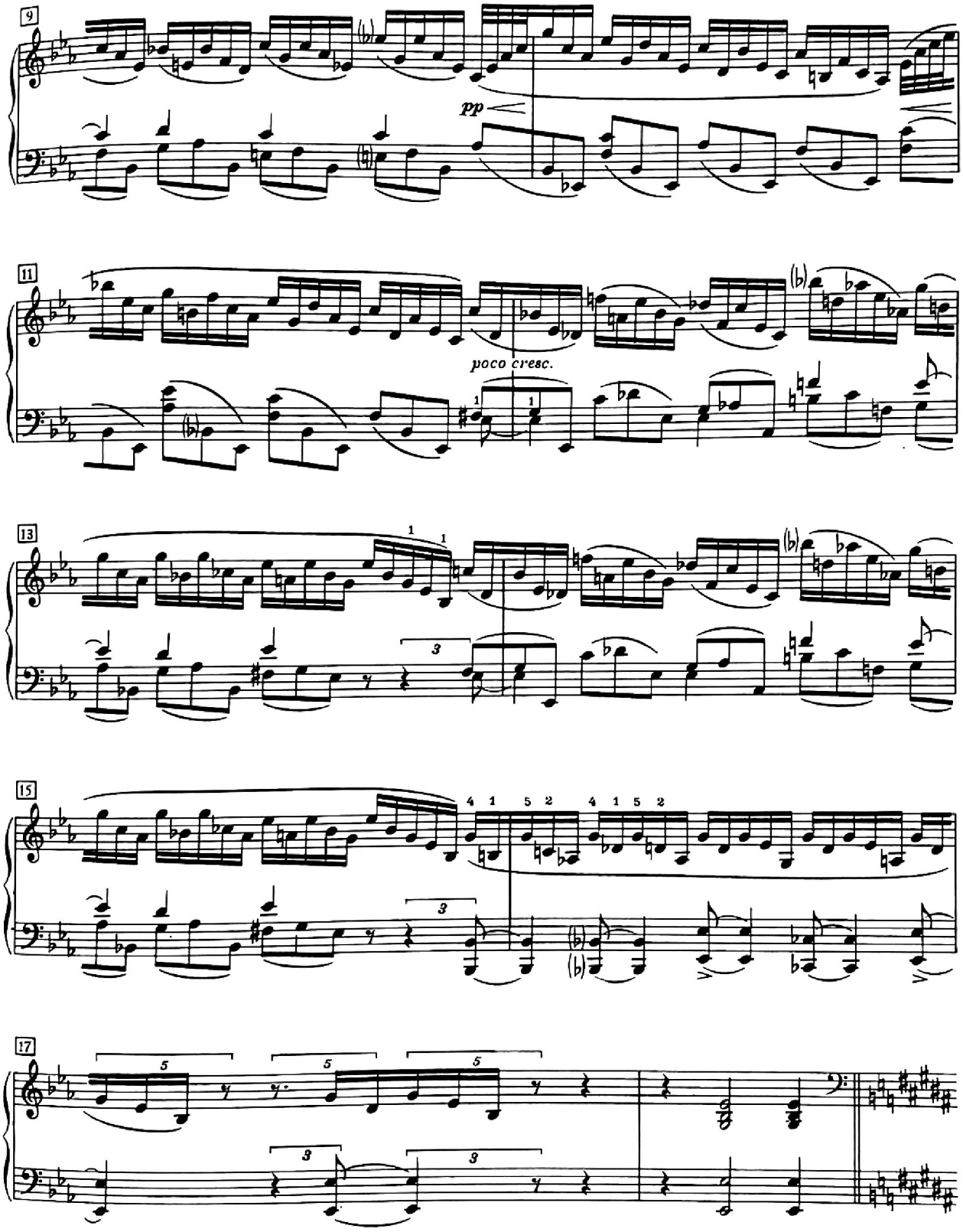

25
cresc.
f
28
dim.
cresc.
30
f
dim.
33
p
35
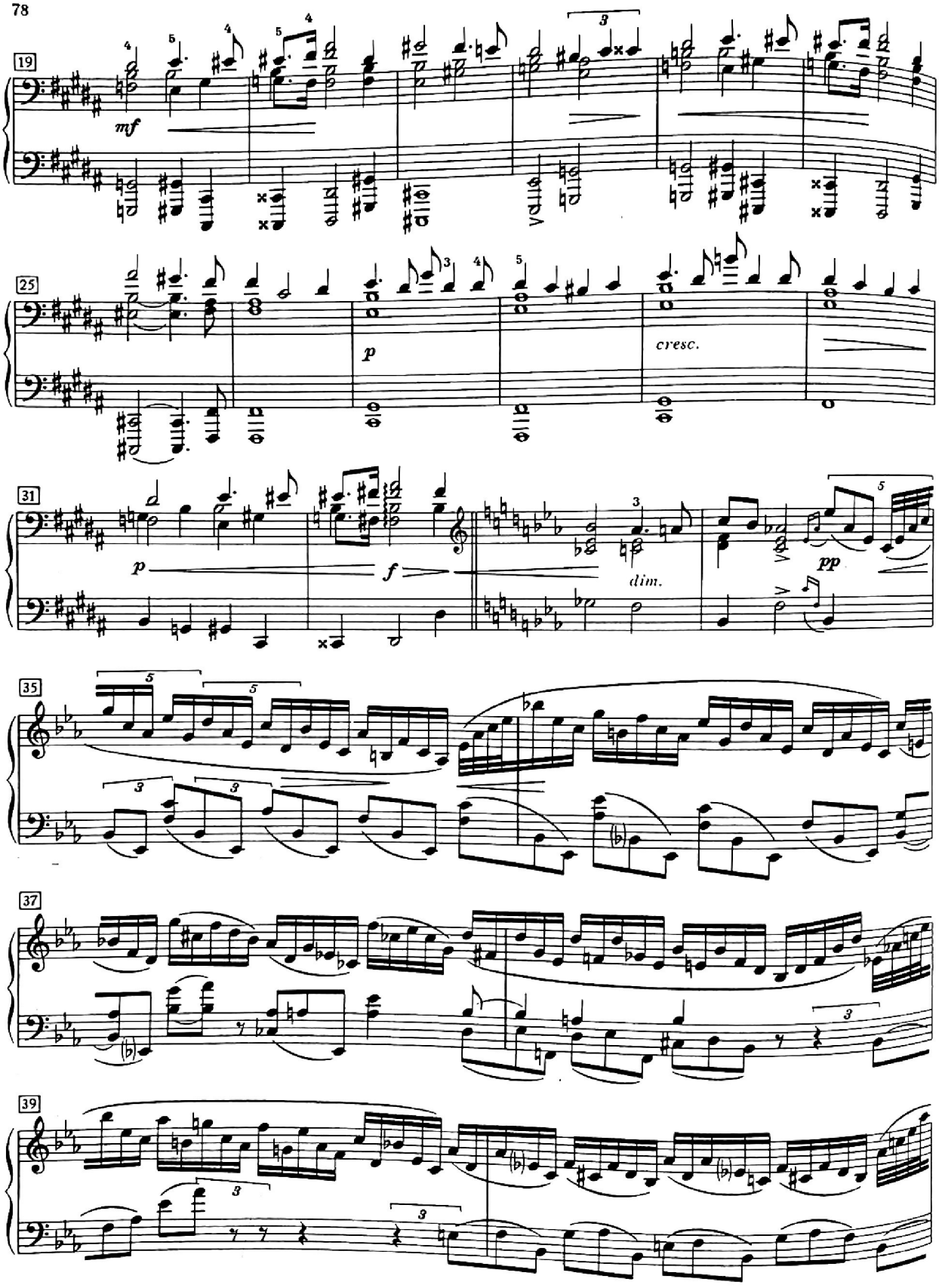

37
poco cresc.
dim.
39
41
poco cresc.
dim.
13
accel.
p
45
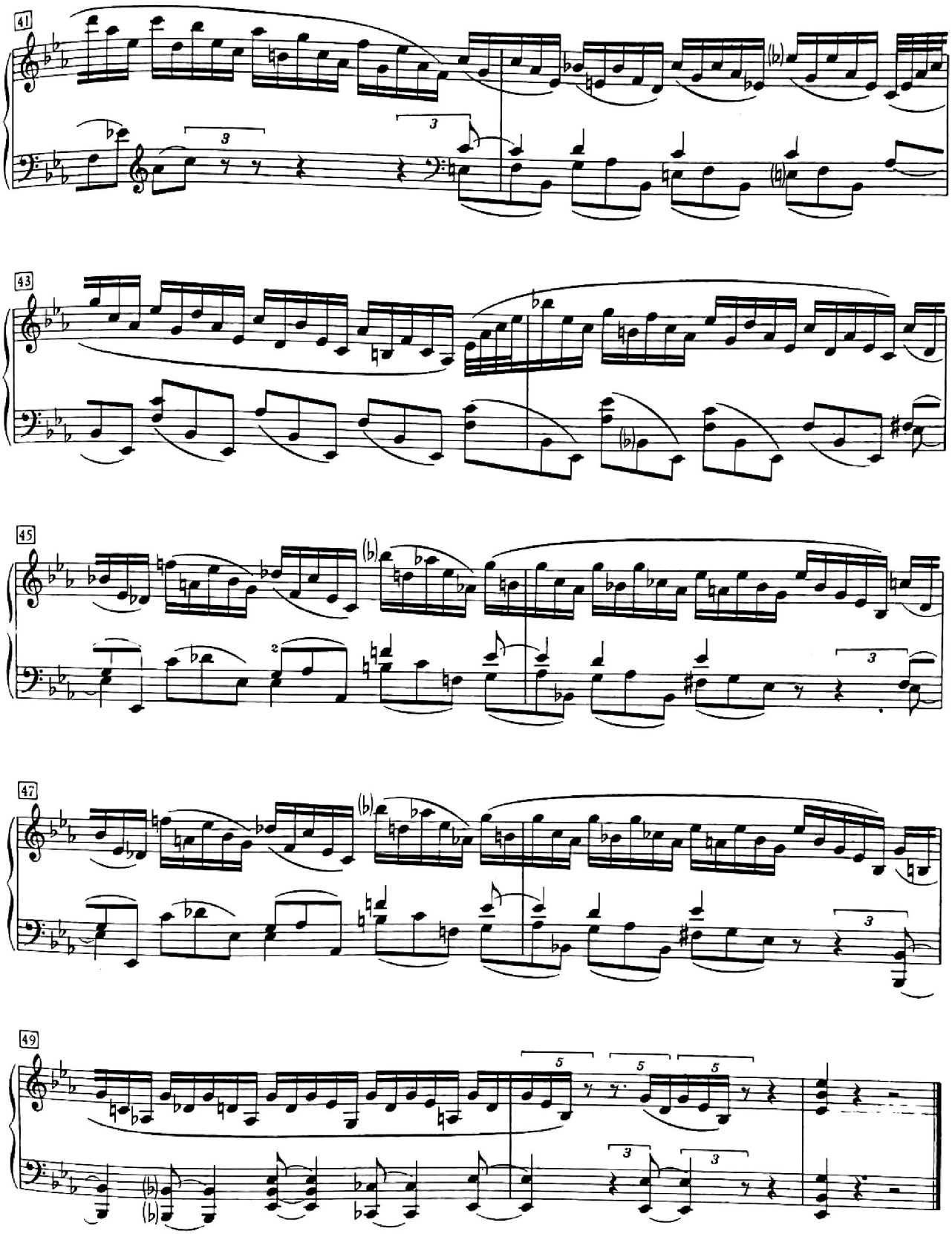

Agitato ♩ = 126
Op. 42 Nr. 7
19
p
5
cresc.
9
f
13
f
cresc.
17
p
cresc.


22
f
pp
27
cresc.
32
pp
37
cresc.
42


Allegro ♩= 126
20
pp
3
poco cresc.
5
dim.
mf
p
7
mf
p


9
pp
11
poco cresc.
13
15
17

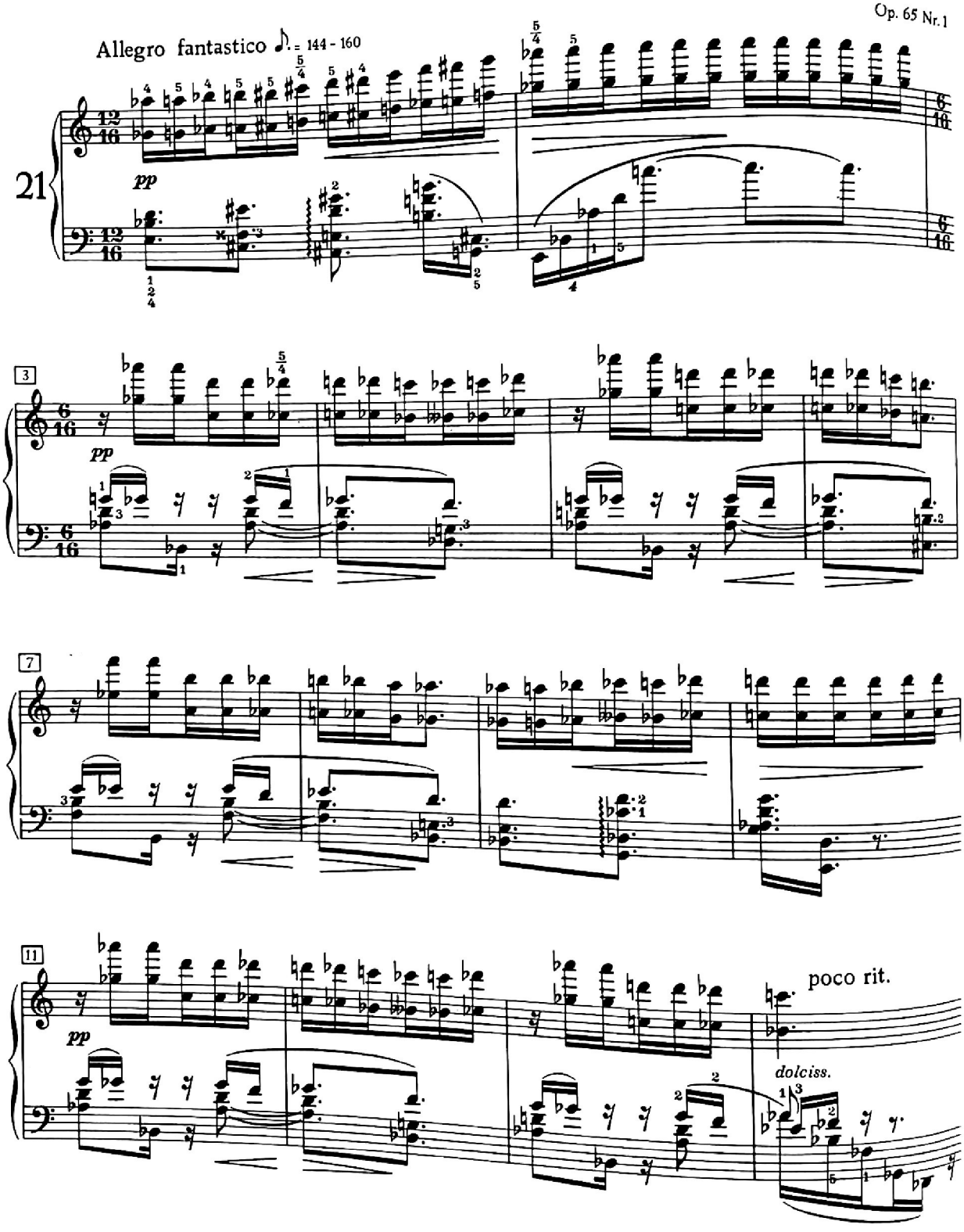

19
mf
25
p
cresc.
31
p
f
dim.
pp
35
37
39
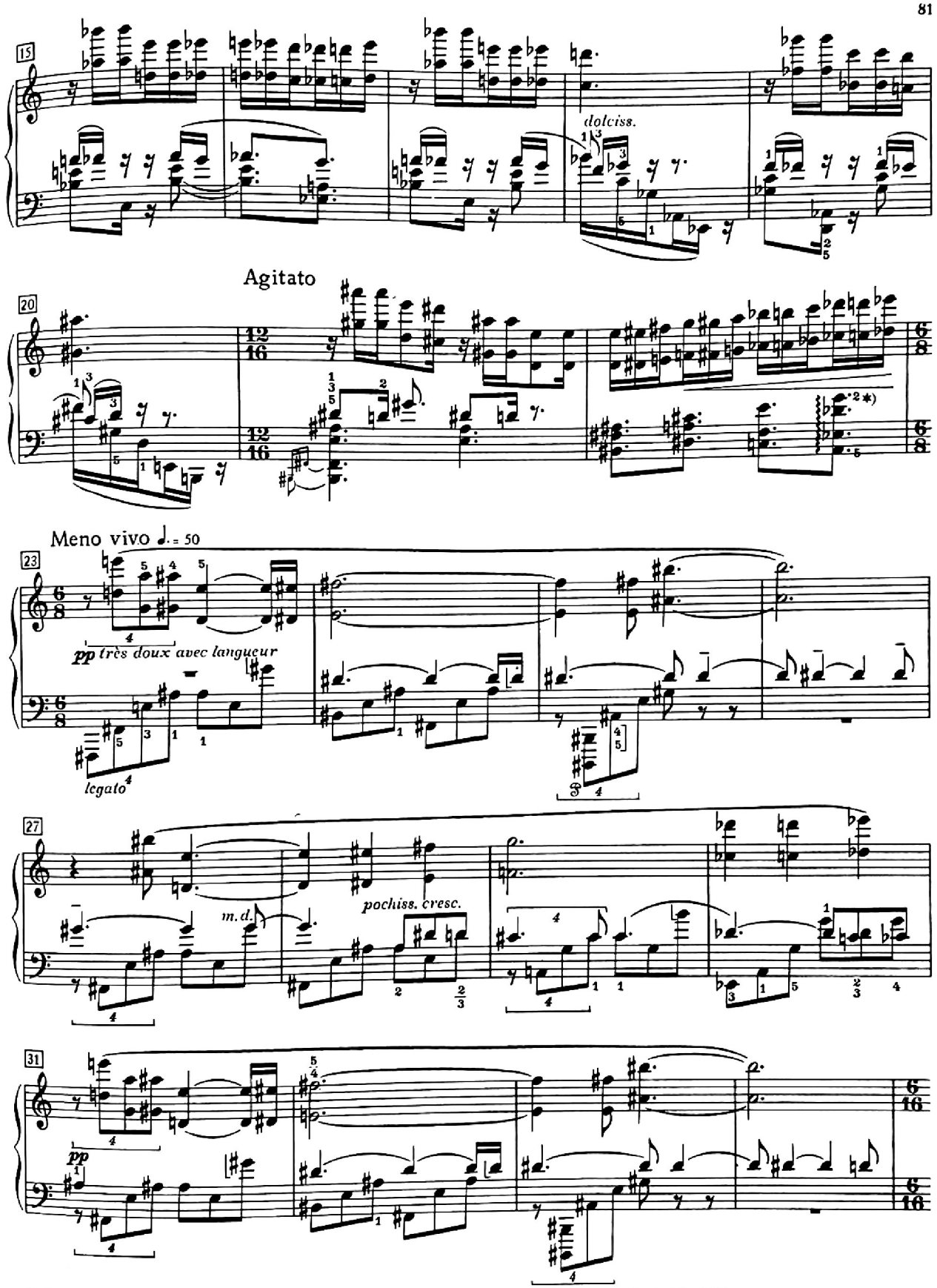

41
43
45
47
49

3 ETUDES
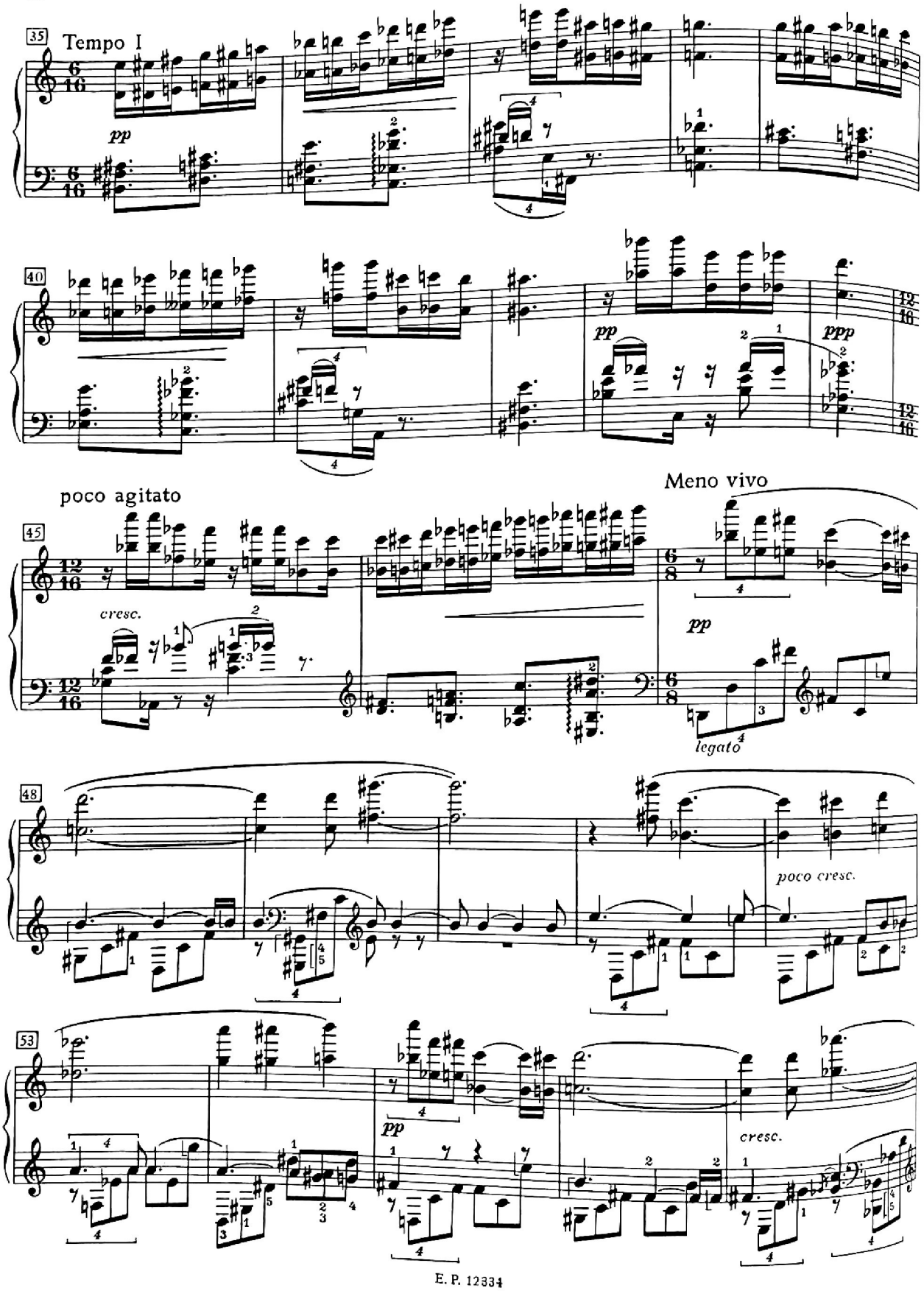
(1911/12)
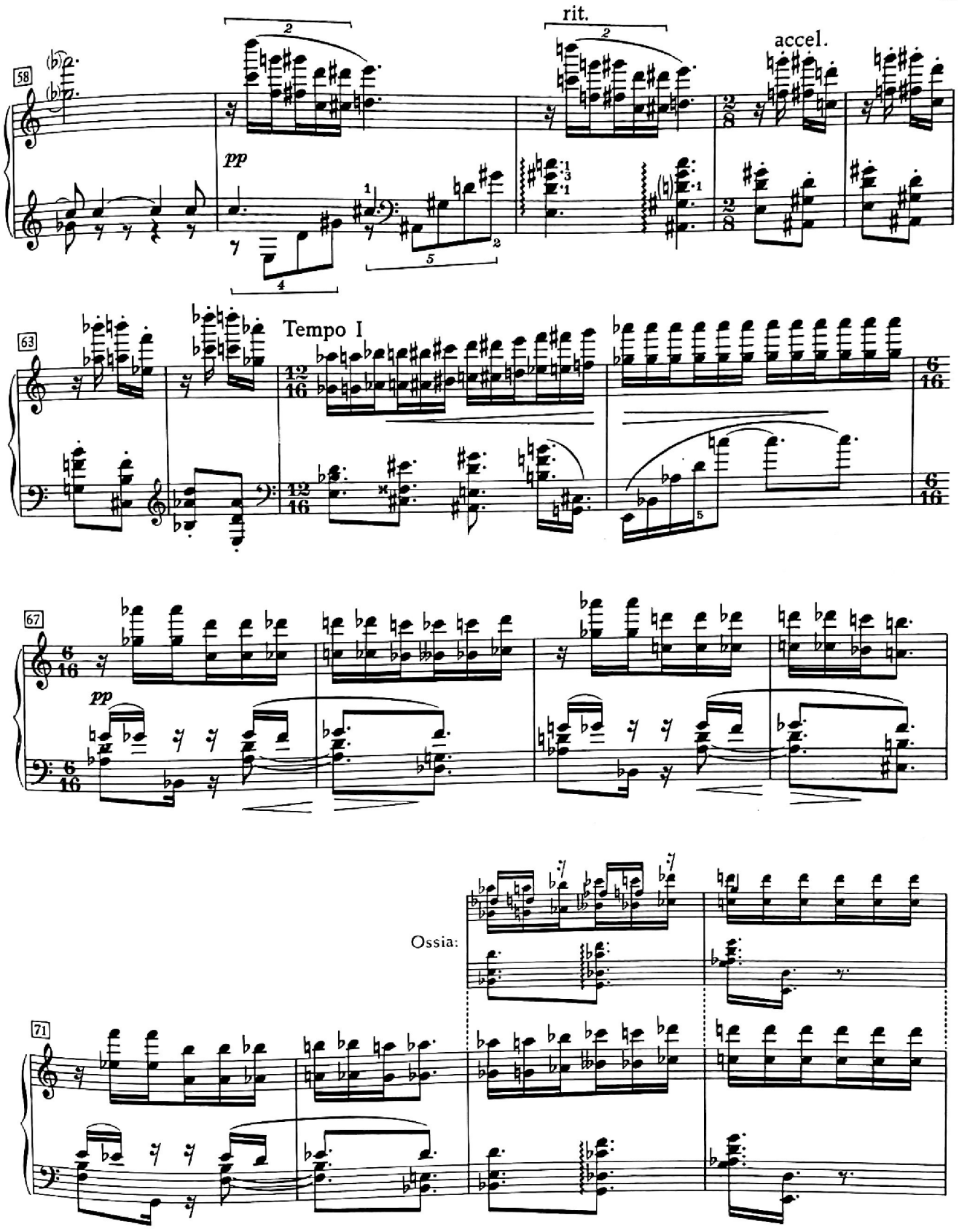
Op. 65 Nr. 1

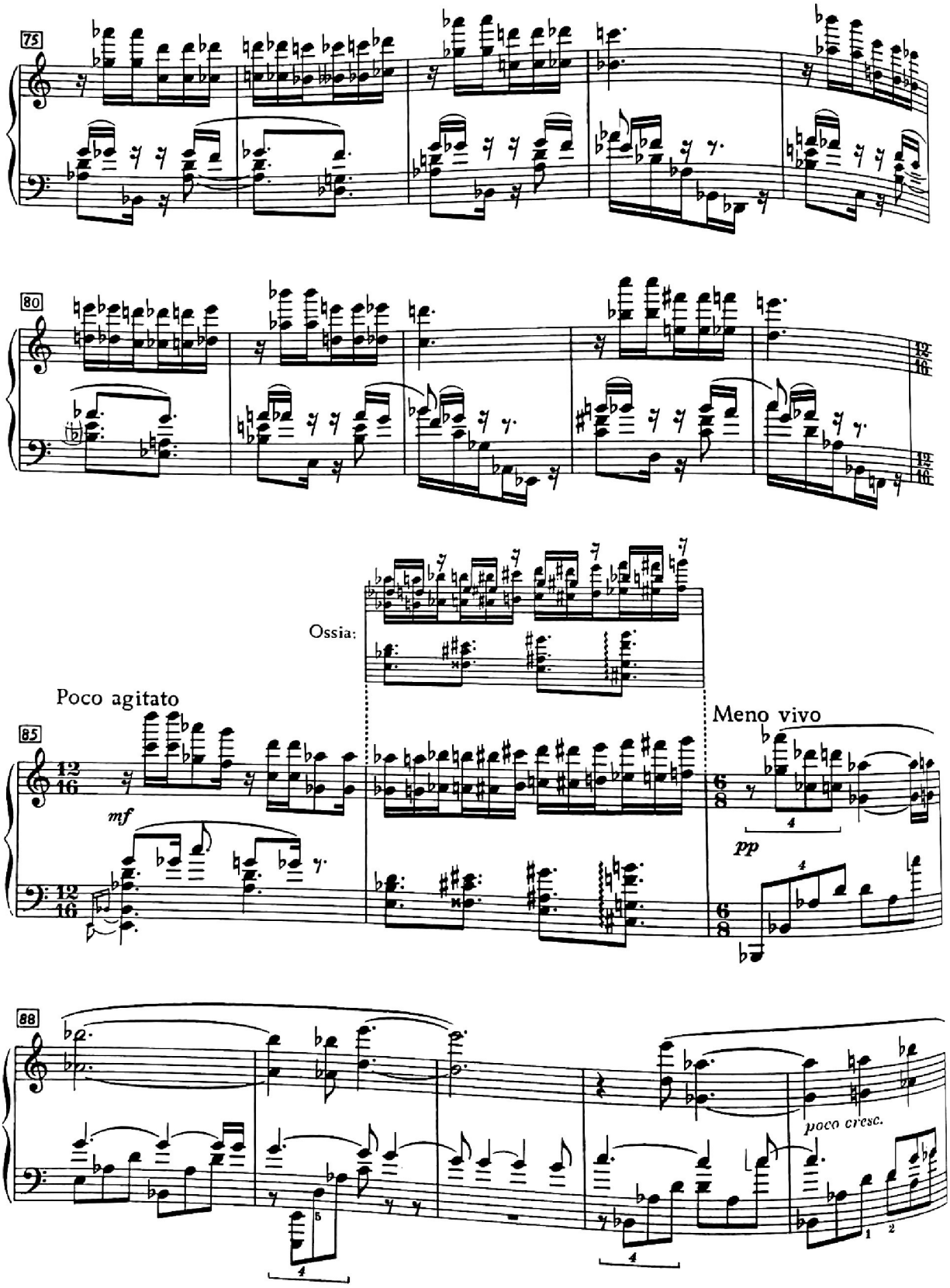


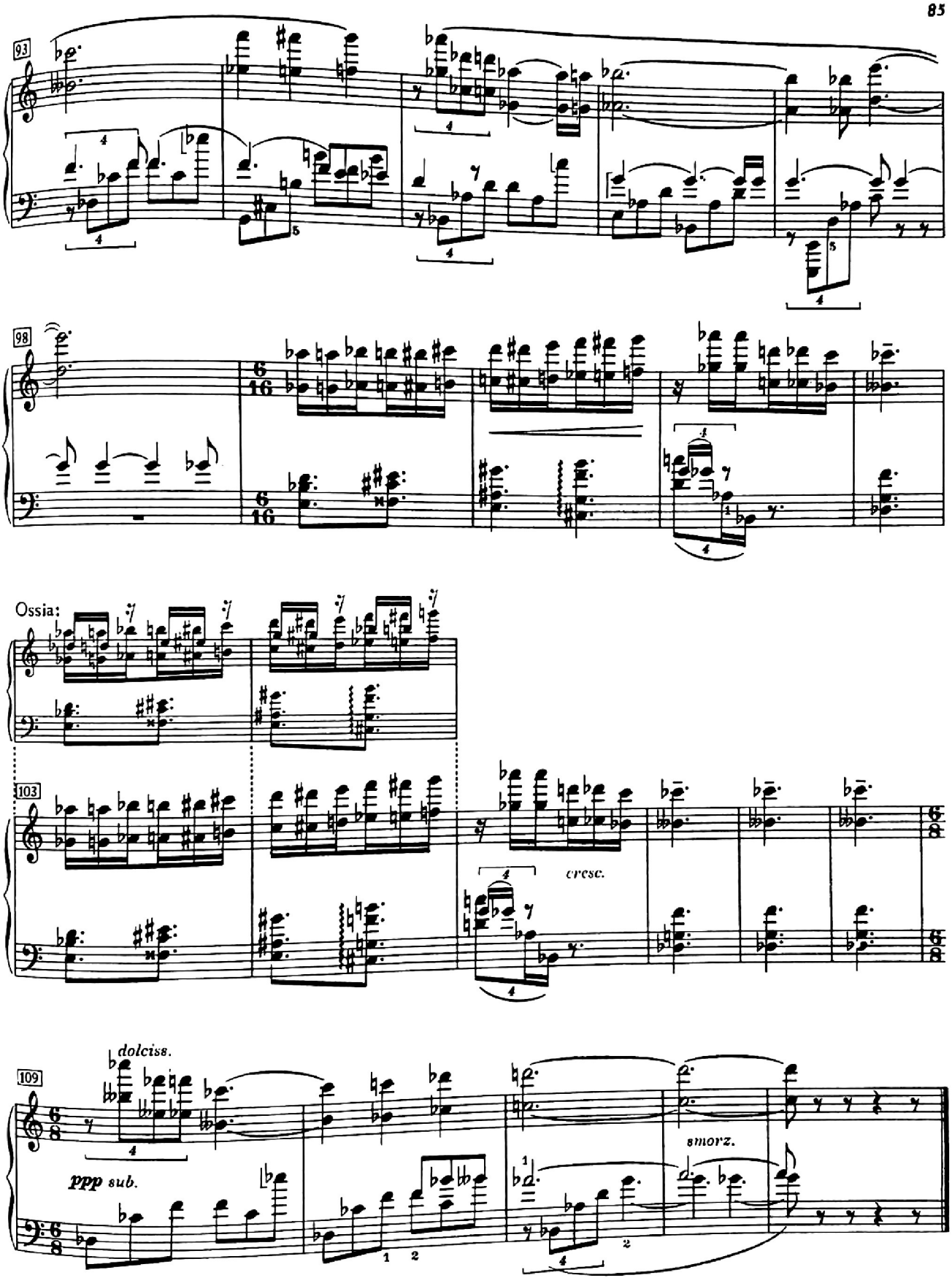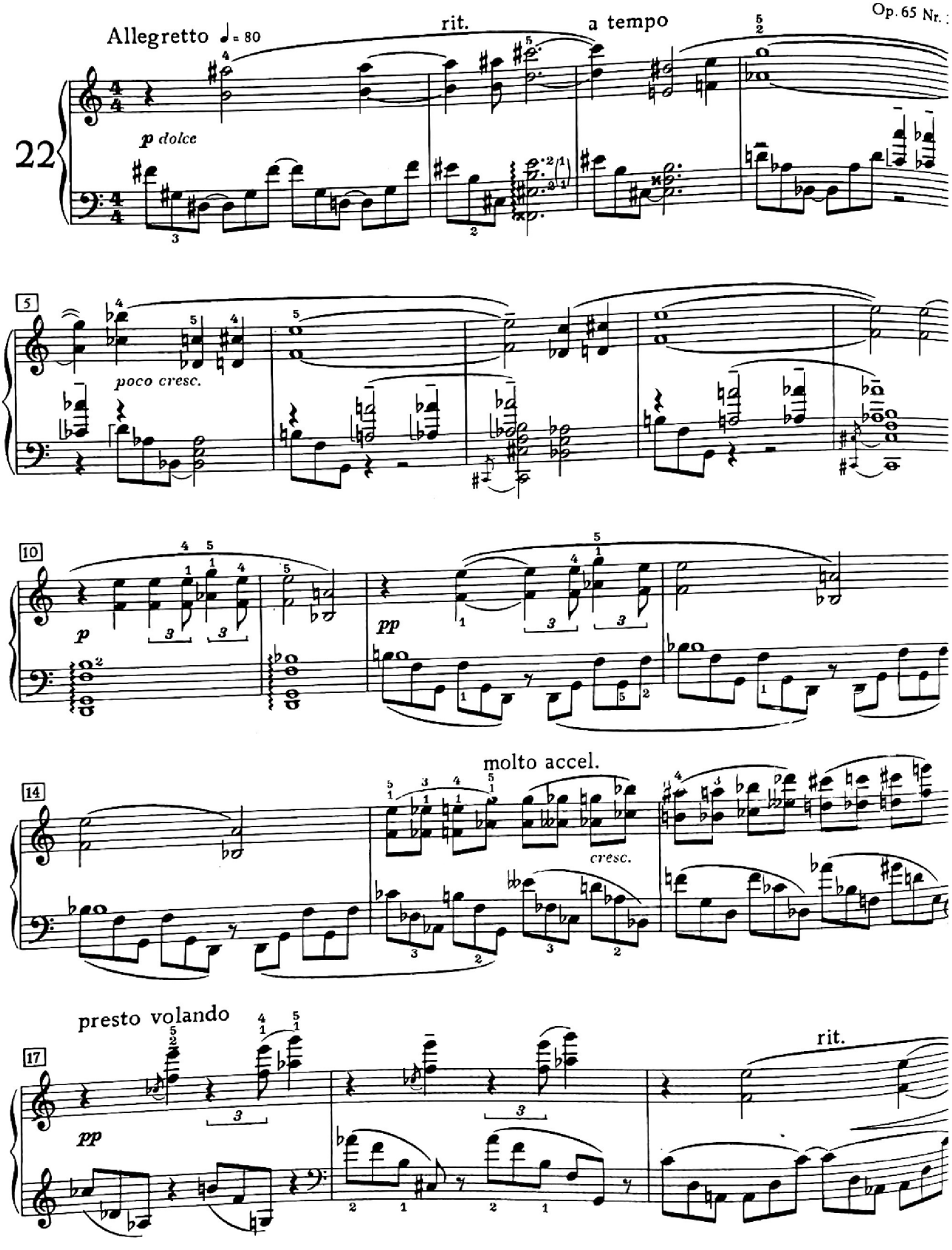


*) 5. und 2. Finger vor den Obertasten! | Le 5e et le 2e doigt devant les touches noires! | The fifth and second finger in front of the upper key-board!
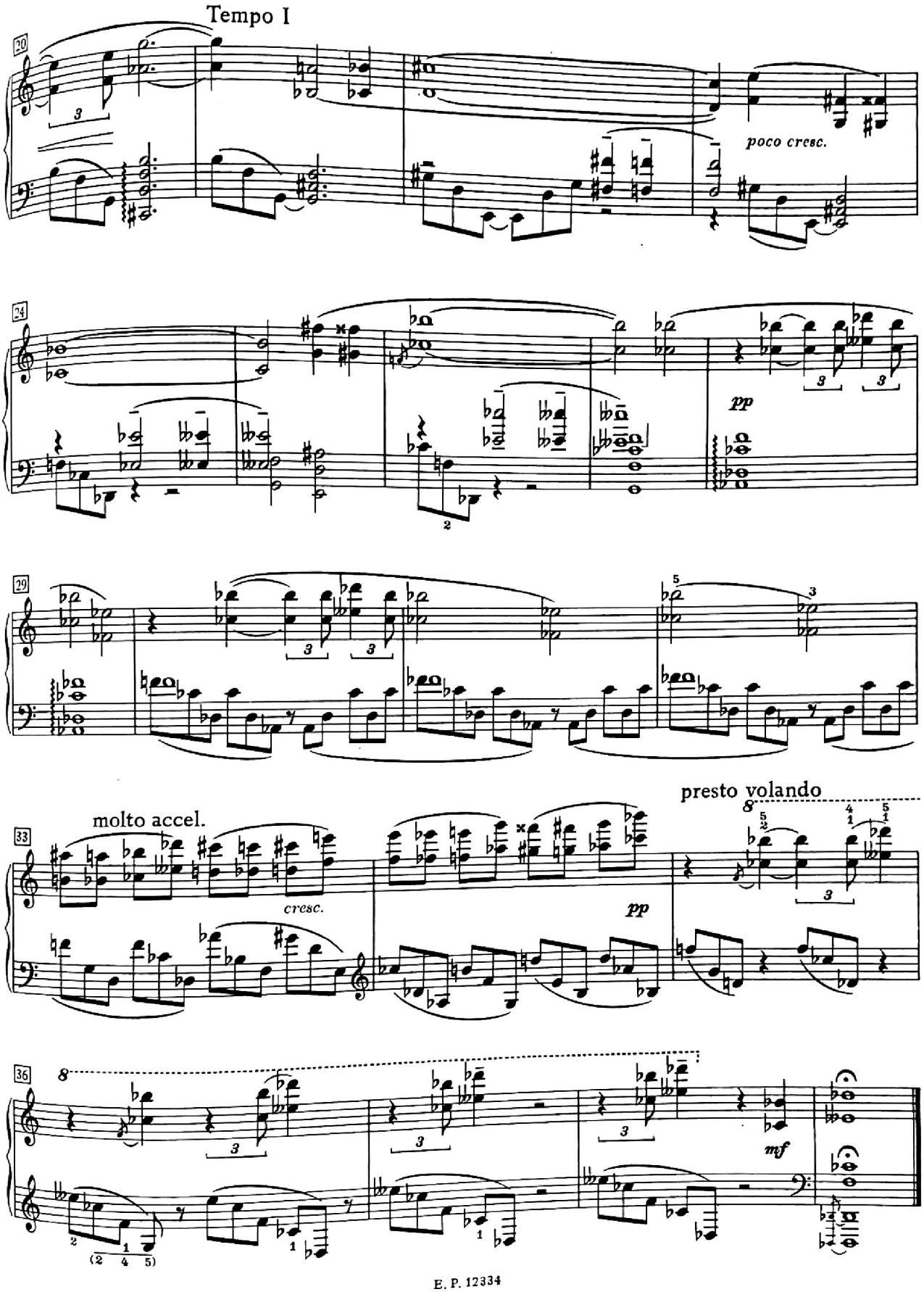

35
Tempo I
pp
40
pp
ppp
poco agitato
45
cresc.
Meno vivo
pp
legato
48
poco cresc.
53
pp
cresc.
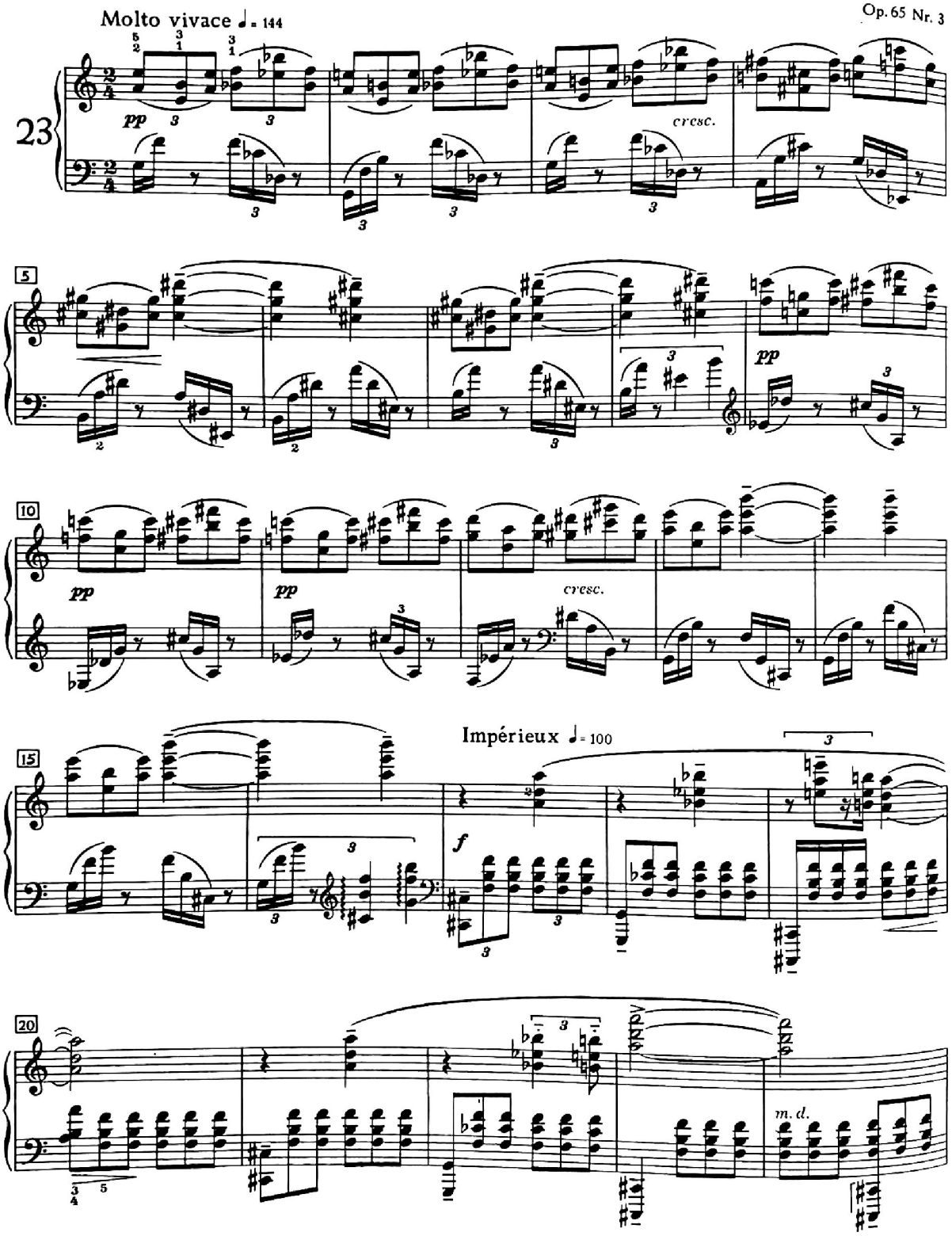

rit.
accel.
58
pp
63
Tempo I
67
pp
Ossia:
71
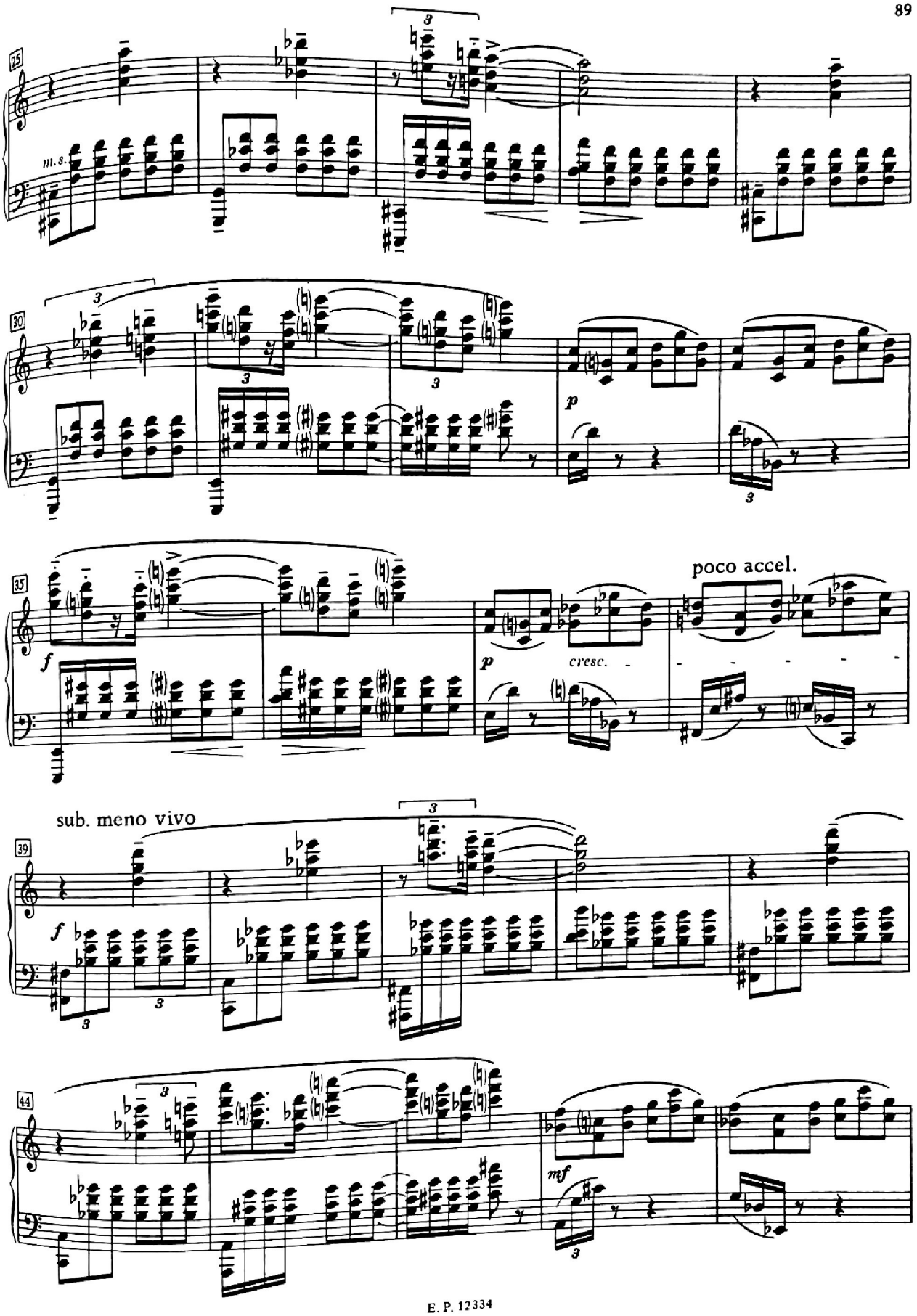

75
80
Ossia:
Poco agitato
85
mf
Meno vivo
pp
88
poco cresc.
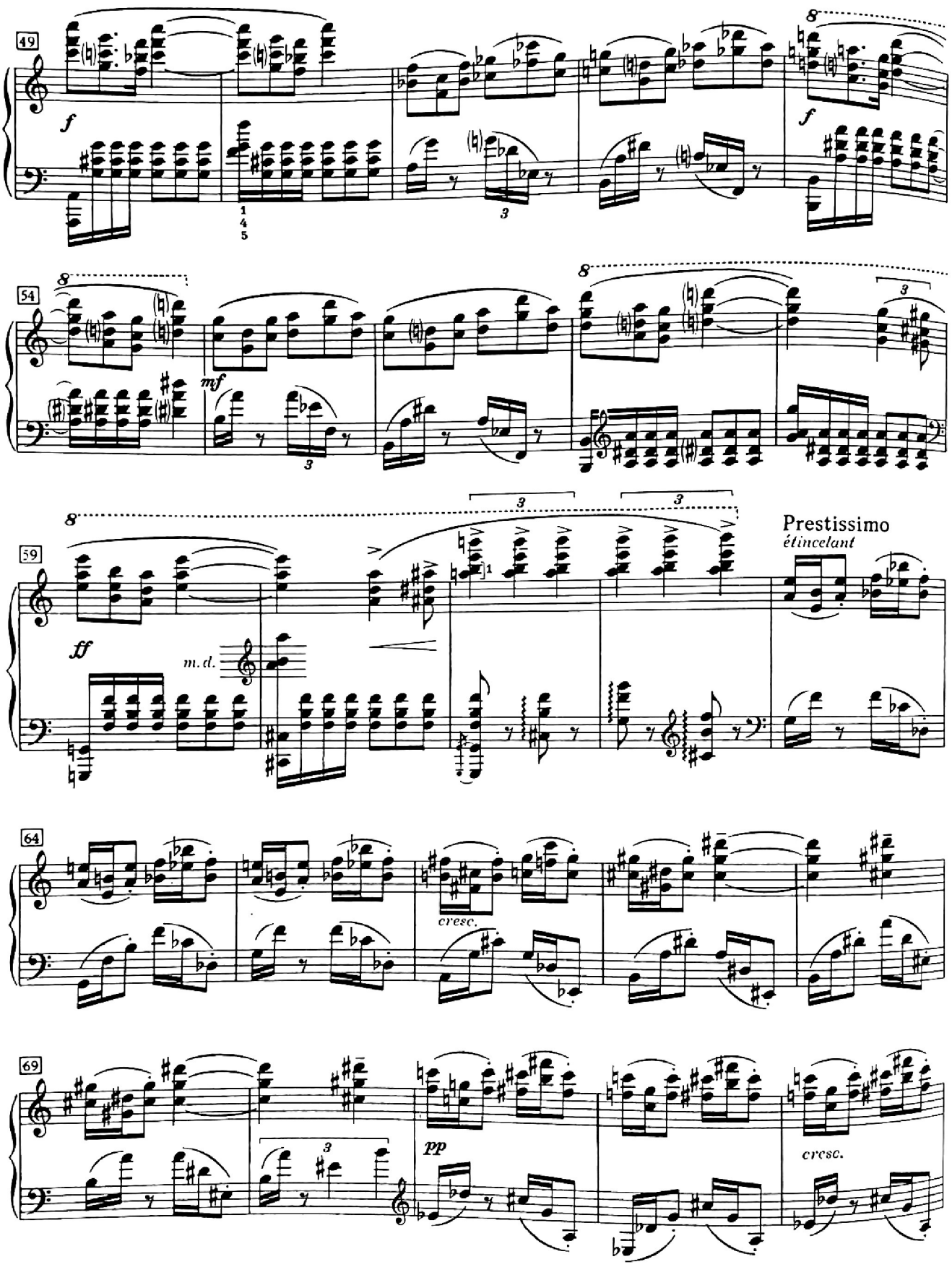

93
98
Ossia:
103
cresc.
109
dolciss.
ppp sub.
smorz.
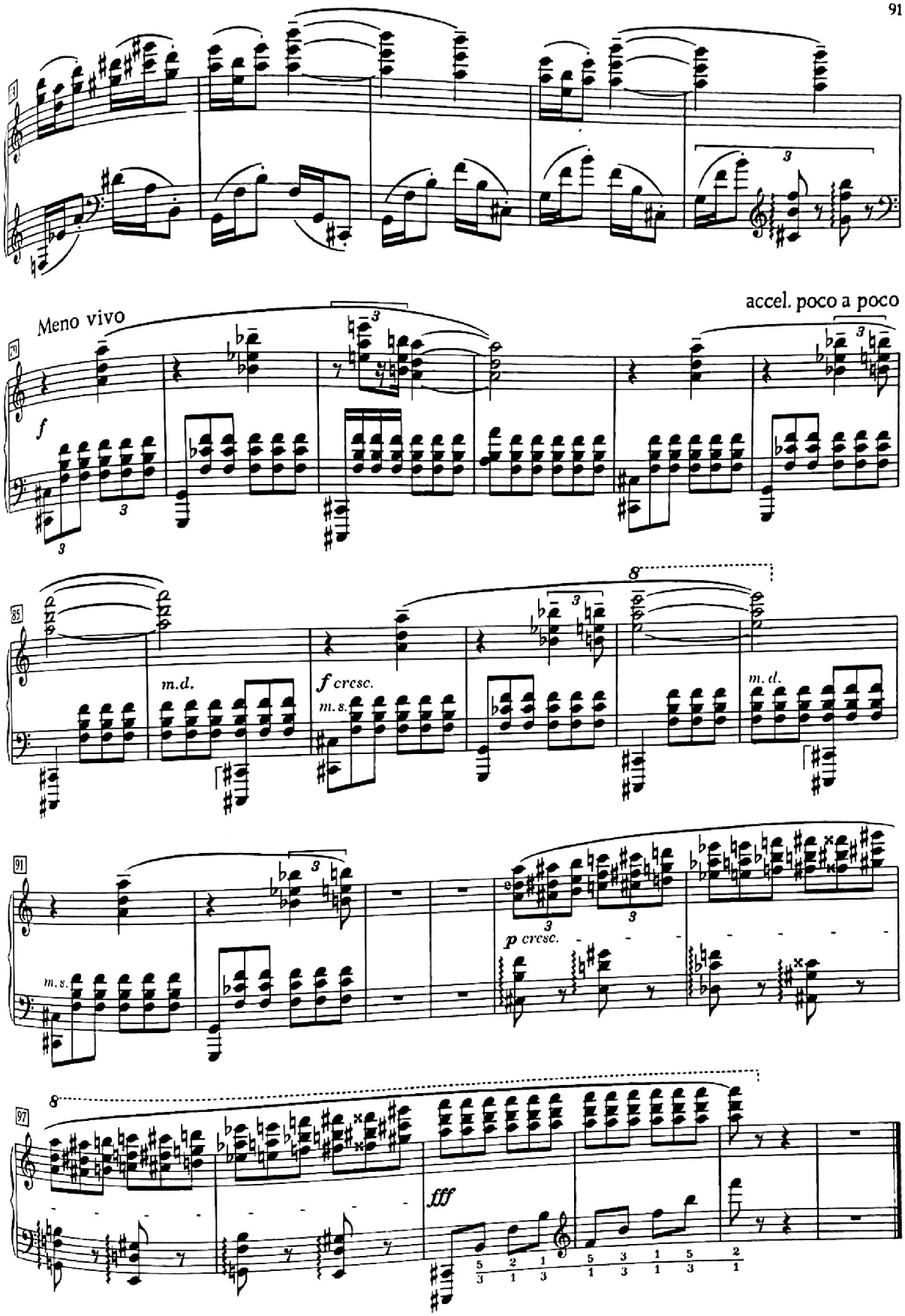

Allegretto ♩= 80
rit.
a tempo
22
p dolce
5
poco cresc.
10
p
pp
14
molto accel.
cresc.
17
presto volando
pp
rit.


Tempo I
poco cresc.
pp
molto accel.
cresc.
pp
presto volando
mf


Molto vivace ♩. = 144
23
pp
cresc.
5
pp
10
pp
pp
cresc.
Impérieux ♩ = 100
15
f
20
m. d.


25
m. s.
30
p
35
f
p
cresc.
poco accel.
sub. meno vivo
39
f
44
mf


49
f
1
4
5
3
f
54
mf
3
3
59
ff
m.d.
3
3
Prestissimo
étincelant
64
cresc.
69
3
pp
cresc.


Meno vivo
accel. poco a poco
f
m.d.
f cresc.
m.s.
m.d.
m.s.
p cresc.
fff

REVISIONSBERICHT
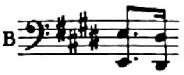
Grundlegend für die vorliegende Veröffentlichung ist die Ausgabe der Etüden Alexander Skrjabins im Staatlichen Musikverlag Moskau (1962). Für Op. 8 und Op. 42 wurden in Zweifelsfällen auch die Erstausgaben, erschienen bei M. P. Belaieff, Leipzig (1895 bzw. 1904), herangezogen.
Unsere Ausgabe weist im Notenbild Zusätze in Klammern und in kleinerem Schriftgrad auf; diese entsprechen nicht dem Autograph (A) oder der Erstausgabe (B), sondern gehen laut genannter sowjetischer Ausgabe auf *Angaben des Komponisten* zurück, die nicht in gedruckter Form überliefert sind. Die Fingersätze und andere spieltechnische Hinweise stammen, sofern hier nicht anders vermerkt, vom Herausgeber.
Die **Etüden Op. 8** wurden vor ihrer Veröffentlichung im Druck (1895) vom Komponisten mehrmaligen Änderungen unterworfen. Der nachfolgende Bericht enthält hiervon einige wesentliche, ferner die Abweichungen unserer Ausgabe von A und B.
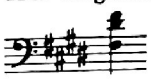
Nr. 1 T. 47 u. 48 r. H. a′ nach Angabe des Komponisten. A und B haben ais′.
T. 49 l. H. 3. Viertel letzte Note eis laut A. B und andere Ausgaben haben gis.
T. 50 l. H. 1. Viertel letzte Note cis′ laut A. B und andere Ausgaben haben eis′.

Nr. 3 Die Bezeichnung *Tempestoso* befriedigte den Komponisten selbst nicht, er hielt sie nicht für völlig dem Charakter der Etüde entsprechend.

Nr. 4 T. 9 l. H. drittletzte Note in A und B ohne ♯, also fisis.
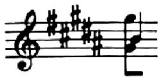
Nr. 5 Die ursprüngliche Tempobezeichnung *Allegro* wurde vom Komponisten in A gestrichen und durch *Brioso* ersetzt. Aber auch diese Bezeichnung befriedigte ihn nicht, er fand sie später nicht dem Charakter der Etüde entsprechend.
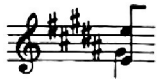
T. 22 l. H. 1. Viertel in A und B 

T. 27 l. H. 3. Viertel entsprechend A und B, ist aber möglicherweise ein Schreibfehler und muß  oder  lauten.
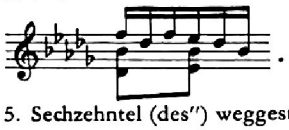
Nr. 6 T. 20 r. H. 2. obere Note in A und B ohne ♯, also d‴.
T. 45 r. H. vorletzte untere Note in A und B ohne ♯, also d″.

Nr. 7 T. 43 am Taktanfang steht in A *p*.

Nr. 9 T. 16 r. H. 1. Achtel entsprechend A und allen Ausgaben. Der Komponist ergänzte hier jedoch später noch ein h′: 

T. 42 und 92 r. H. 1. Achtel entsprechend A und allen Ausgaben. Der Komponist ergänzte hier jedoch später noch ein gis′ 

Nr. 10 T. 12 unter dem letzten Sechzehntel steht in A *Ped.*

Nr. 11 Die Tempobezeichnung fehlte in A ursprünglich, es stand dort nur *cantabile.* Nachträglich wurde von Skrjabins Hand *Andante* hinzugefügt.
T. 1 r. H. das letzte Viertel lautete ursprünglich:  . Später wurde das 5. Sechzehntel (des″) weggestrichen.
T. 43–45 in A steht am Ende von T. 43 ein *dim.*, das sich über den ganzen nächsten Takt erstreckt und ins *pp* führt. Der bei uns in Klammern angegebene Verlauf wurde jedoch ebenfalls vom Komponisten für möglich gehalten.
T. 47 in A *pp*.

Nr. 12 T. 1 auf dem 1. Achtel in A *fp*.
T. 2 r. H. Fingersatz laut A.
T. 1, 2, 11 und 17 l. H. Fingersatz laut B.
T. 50 bis zum Schluß dynamische Angaben in Klammern laut A.