

MY PERSONAL APPROACH TO SCRIABIN'S PIANO MUSIC: SONATA OP. 23 Nº3 JULIA MORA GARCÍA

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ABSTRACT

The purpose of my research was going deeper into the Scriabin's musical language by the study of his sonata nº3. My motivation was given for surpassing all the difficulties that are present in his music and be able to understand and transmit all the incredible things that are inside of his personal music universe, instead of the bad experiences that I had as a listener in the past, listening Scriabin music from performers that didn't know really what is the essence of Scriabin music.

During all this process, I had the chance to experiment and discover a lot of things about how to manage tempo in his music, develop my imagination to find different colours in my piano playing, experiment with sustain and left pedals and taking risks to achieve all the contrast that this music requires. Also, the contact with incredible experts made me go further and try to improve every day and be always looking for something new to discover.

It is only a starting point to know all the things that are in Scriabin's music, but I think it has made me a better pianist and musician although is still a lot of work to do and improve.

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A. Track list

- 1) Final recording: Result
Complete sonata:
<https://youtu.be/fTSTUSmpp14>
Recorded in room 4.19
Date 13/04/2017
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 2) Reference recording 1st intervention cycle
1st Movement (without recapitulation): https://youtu.be/SyhpTyp7_2M
Recorded in room 5.22
Date 23/01/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 3) Final recording 1st intervention cycle
1st Movement: https://youtu.be/8fLF_sbFQIQ
Recorded in room 4.19
Date 08/11/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 4) Reference recording 2nd intervention cycle
 - a. 2nd movement
<https://youtu.be/kueJn9cnxjU>
Recorded in room 4.09
Date 2/12/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
 - b. 3rd movement
<https://youtu.be/G7A1YxINX3E>
Recorded in room 4.09
Date 2/12/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 5) Final recording 2nd intervention cycle
 - a. 2nd movement <https://youtu.be/j2NvljBYyJQ>
 - b. 3rd movement <https://youtu.be/VuPgyG4E0fs>
Recorded in Room 6.35
4/04/2017
Codarts Hogeschool voor de Kunsten, Kruisplein
- 6) Reference recording 3rd intervention cycle
4th movement: <https://youtu.be/fTt3Fmip9aw>
Recorded in Room 4.07
14/03/2017
Codarts Hogeschool voor de Kunsten, Kruisplein

- 7) Final recording 3rd intervention cycle
4th movement: <https://youtu.be/mBZe8b-7V9Y>
Recorded in Room 6.35
4/04/2017
Codarts Hogeschool voor de Kunsten, Kruisplein

II. The story of my research

A. The story of my research

When I started my research, I decided to make it about Scriabin's piano music, and specifically about piano sonata nº3 because of my previous experiences with his music.

Some years ago, I went to a piano recital in Spain, where a pianist peer played the Scriabin Sonata nº4. She played very well the rest of the program and she is an excellent pianist, but those 10 minutes of Scriabin's music were like 2 hours, a never-ending time. I didn't understand nothing. She played super the rest of the programme so I supposed that Scriabin's music was boring by itself and not a performer's wrong interpretation of this music. After that I had another bad experience with this composer, and I didn't try to listen his works because of those bad experiences.

But one day, I attended to a Sokolov recital, and he played the fourth sonata. It was amazing, full of colours and contrasting parts. I understood everything, and in his hands Scriabin sounded as the marvellous music as it is.

Since that day, I became a Scriabin's music lover, but at the same time I refused to play his works, because I knew the terrible effect of playing Scriabin without being prepared for it. His major works (like the Sonatas), have a lot of technical and musical difficulties. But Scriabin's music is also very interesting in a way that you have to take a lot of decisions in relation with your performance: there are a lot of non-written things in the score that you have to add, so, you have a lot of free space to create something new.

So, when I had the chance to focus on one topic for artistic research, after some doubts, I decided that the time to involve in Scriabin's music had come, and I started my research about this composer focusing on Sonata number 3.

I chose this sonata because is one of my Scriabin's favourite works: is full of difficulties to work and is not one of the last-period works. As a non-experienced Scriabin's musician, I found late works too complex to understand without previous knowledge. Maybe in the future, I will continue learning Scriabin's music and I will proceed with a research about this complex period.

My research question was: How can I gain a deeper understanding of Scriabin's musical language and enhance my practice as a pianist by the study of his Sonata?

And my goals were:

- Gain knowledge about Scriabin as a composer and pianist.
- To enhance my piano playing, applying the knowledge acquired.
- Be able to play this work in a high level, showing the quality of Scriabin's music and making his music understandable to public.
- Add colours to my playing, and explore new sounds.
- Contribute sharing information about Scriabin and make it easy for new performers to understand the content of the Sonata nº3 op. 23.

During my research process, I have often discovered new things about the composer that led me to another discovery and in that way, I started to have a broader field to explore.

I wanted to know:

- How did Scriabin play?
- How have the great performers played Scriabin?
- How can I apply this knowledge in order to perform Scriabin's music?

And after these questions, I started to research about how was Scriabin as a player, and which ones were the most important qualities in his playing to try to add to my playing.

During this process, I have used different methods: reading literature, comparing recordings, analysing the score in order to get information, making interviews and attending master classes from experts in Scriabin's field, experimenting, etc.

Reading Faubion Bowers (*A biography of Scriabin*) and Anatole Leikin (*The performing style of Alexander Scriabin*), I discovered that Scriabin as a pianist (like as a composer) had a special way of playing, making an extremely personal style of performing. According to public reviews of his concerts, the people who attended his performances experienced something different than what could be found in his published scores.

The two qualities always present in the reviews of his performances are:

- Personal vision of tempo: with a lot of freedom. He didn't respect his own tempo marks and move tempos, making *rubato* or drastic tempo changes.
- Astonishing sound: amazing quality of sound able to extract a lot of different colours with his playing. Especially remarkable is his way to make music floating by an incredible use of the pedalling.

Since that point, I have tried to analyse this feature inside of the Sonata. Where are the tempo changes required? Where is the colour difference? Etc.

Also, I try to match my playing with the requirements of music inside the sonata.

In this procedure the inspiration from comparing recordings of outstanding Scriabin's music piano players was very useful. I really get a lot of information from these recordings and it opened my mind to experiment in my playing with different voicings, phrasings, etc.

Also, my piano teacher (Bart Van de Roer) and peers who I consulted during my research, helped me to be aware of changes in tempo or dynamics when is required, and advance step by step:

1. To know exactly what is written and be able to understand and play in that way.
2. What is required? Where? /What needs the music to be organic?
3. To add special moments like extreme sound contrast or tempo changes.

It was main base of my work and I applicated it during the whole process.

Comparing the recordings made me think about the use of tempo to create something different in my performances. I understood, after listening a lot of different recordings, that is not as important the tempo you take but the way you use it, and every person could have a different perception of tempo.

For me the most important task in tempo field, is being organic. All the time you take, you have to give back, and only in that way finally you get a balanced interpretation.

Being connected with experts and make interviews was very fruitful too, Hakon Austbo and Simon Rogers encouraged me to work with imagination in my performance, trying always to improve all the fields in my playing, and finally making the sonata mine in the sense of applying my own ideas based on acquiring knowledge.

In order to develop my imagination, the application of programmatically content and images/stories to my playing was very useful and helped me to go one step further overtaking technical problems and made me focused on the musical content of the sonata.

I think, after all this long procedure, that I have acquired a lot of skills and knowledge during the process and it made me go to another level of understanding Scriabin's piano music and my own practice as a musician. The time which I had maybe was not enough to surpass some difficulties, but I think that's a process which I have to continue during the rest of my artistic life.

I find a huge difference between the first intervention cycle recording and my final result, which of course is not perfect, but I think I have been able to show a big difference of understanding and also in my way of dealing with Scriabin's music.

I hope my research could contribute and be useful for someone who wants to explore Scriabin's universe.

B. Documentation and description of the artistic result

Final recording: <https://youtu.be/FTSTUSmpp14>

Recorded in room 4.19

Date 13/04/2017

Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.

To explain all the procedure of my artistic research, I have used different methods as annotated scores of my conclusions, exercises to improve technical skills, compare recordings and make tables to show the results, put graphics about two different ways of performing, etc.

In the description of intervention cycles and appendix, you can find all the information related to this process.

During my intervention cycles I explain the way that I have been adding to my piano playing all the information that I got through my research.

I exposed first in data collection all the resources that I employed in each intervention cycle and after each intervention the way I included it in my playing, the recordings are the final step that allowed me to analyse in which way all the researching process had been related to my playing.

As a result of all this process, my performance of the whole sonata shows my change of sound. Now I am able to show clearly my personal version of the sonata. Everything is more precise in my mind, I know where I want to go, what is the meaning of every movement for me, how I understand each phrase, and I think this is translated to listeners in my performance.

I add also a different approach to sustain pedal, using it like a tool to create new sounds and giving a special importance inside of my playing, not only putting as an embellishment to certain sounds as I used to do.

Also, I am more confident in my playing, even in the most difficult passages, I have gotten the chance to go further in my performance and really overtake the "academic" way of playing, and show what I wanted, showing how I am as a player with conviction.

The result is my performance of the whole sonata trying to show all the knowledge acquired with a more organic performance, more freedom to take time in the places where is required for musical reasons, a notorious improvement of quality of sound, a different way to approach the pedalling inside of the work and a better understanding of how to translate Scriabin's notations on the score into a convincing performance in the piano and the meaning of those annotations in the context of this sonata.

C. My reflection on the process and the artistic result

In my opinion, all this process has been very useful for me, not only to increase my knowledge about Scriabin's music, but also for make me better pianist and show me that through research we can go deeper and reflect about a lot of aspects in music that usually aren't enough considered as try to discover why the composer write in a certain way and what he wants to reflect with his music, how is

played his music and the reasons to play like this, the harmonic content inside of the work, etc. In general, the more useful tool that I found during the process was starting to wonder about all the thing that you can find inside or around the work trying to obtain answers.

As more information you get about something, more resources are available after to create your own vision. So, the real freedom in playing is going to be achieved by getting as much knowledge as you can obtain, against the common thought that being very analytic sometimes have a bad influence on your playing, making it boring and strict interpreted without space to be free and develop your personal ideas.

I think if you gather the information you have two options, use it or decline it, but if you don't have information you cannot compare, so your chance to choose doesn't exist.

All this work made me realize how incredible is Scriabin's music. Analyse and discover all the elements which form his music shows me how boundless is his universe, always full of things to investigate, and, finally understand why is so complicated perform at a high level his works.

You have to control such difficult technical parts while you have to present a difficult counterpoint, all with an extremely good quality of sound, controlling the sustain pedal in a very precise way and showing a flowing character. It is almost crazy, but at the same time the result is an astonishing music.

I think for all those difficulties Scriabin's music is not as popular as other composers' music, because the result is maybe not as brilliant as for instance some Rachmaninoff pieces, and the difficulties in the study process are enormous.

I could say that I am happy with the process, but the trouble is that now I want to go further and for me is not enough what I know by now. Also, there are some aspects in playing that require time to incorporate in myself.

I am not sure about formulating the proper questions in the beginning, but as a snowball system, even without setting out the most suitable question, the answers lead me to another question and finally with some derivations I find the appropriate answer.

Maybe sometimes the mistake happened when I tried to make certain changes too soon, like introduce changes as soon as possible while I didn't know properly well a certain passage, or try to make tempo changes when I didn't have an idea of the rhythmical form.

As well, for some phrasing elements, was necessary let it repose and mature, and after a while have a new vision.

In my opinion, this is a procedure that last for the rest of our musical life, two years are not enough for me, but is interesting to learn a good way to work with an interesting application in our artistic career.

Research shows you that always you can go further, the real improvement happens when you try to be better every day. Making research being curious has been very useful to never stop this process.

III. Intervention cycles

1. First intervention cycle:

A. Recording

In my first intervention cycle I worked with the first movement of the sonata.

Reference recording 1st intervention cycle

1st Movement (without recapitulation): https://youtu.be/SyhpTyp7_2M

Recorded on room 5.22

Date 23/01/2016

Codarts Hogeschool voor de Kunsten, Kruisplein, Rotterdam.

B. Feedback

The feedback obtained was mainly focus on rhythm and quality of sound aspects. I received feedback from Bart van de Roer (Main subject teacher), Roberto Guijarro (Pianist and peer) and Enrique Bagaria (Professional pianist, expert):

- Quality of sound/ dynamics:
 - Voicing is not clear, sometimes is difficult to understand which is the most important voice. Be clear with the importance of each voice always.
 - The dynamic range is very limited, you should expand it looking for the broad range possible
- Structural form:
 - The structure is not well exposed. You must have clear in mind where are the top points, reach it and lead the audience to it. If not, you are losing tension that had been created before.
- Tempo:
 - You should move the tempo, but always in an organic way, and being respectful with the score marks.

Own feedback:

- Quality of sound/ dynamics:
 - I am not sure about what is the kind of sound required in order to perform Scriabin's music.
 - Too massive sound without real contrasting dynamics.
 - Need to clarify all the voices in order to have an ordered idea of counterpoint inside of the work.
- Structural form:
 - Is not clear the form in my playing, I am not reaching the highest points
- Tempo
 - Unstable and it doesn't fit well with the phrasing intention.

C. Data collection: Case study of the first movement.

I. Compare recordings

- Sofronitzky version: directly related to Scriabin
- Horowitz version: Suggested by Scriabin association
- Sokolov: Russian legacy performance
- Daniil Trifonov: Only have few years, representative of our times

And I made a tempo table with their performances:

Ex.3: Tempo table

Performer	Initial tempo	Theme B tempo	Coda exposition	Develop	Recapitulation tempo	Coda final tempo
Score mark	♩=69	♩=80	♩=69	♩=no indication	♩=n.i.	♩=n.i.
Sofronitzky	♩=76	♩=74	♩=70	♩=70-89	♩=80	♩=77
Horowitz	♩=69	♩=65	♩=69	♩=77	♩=69	♩=79
Sokolov	♩=71	♩=67	♩=65	♩=71	♩=77	♩=79
Trifonov	♩=75	♩=65	♩=67	♩=74	♩=80	♩=80
My performance	♩=69	♩=67	♩=69	♩=74	♩=77	♩=79

Despite the fact of the differences between performers, all of them have a similar idea of the first movement:

- The beginning is more agitated than the composer's mark:
Even when you take the composer's tempo, there is an internal agitation that leads you to sometimes go faster, especially between bars 17-23.

Ex. Bars 1-3 1st movement



- The second theme is against the composer mark more relaxed and calm
Ex. Bars 25-27, Bar 31

Both faster than beginning mark

- The coda of exposition is also more relaxed than the initial tempo
Ex. Bars 43-45

No concrete tempo marking should be quite more slow than beginning

- The development: The beginning is more relaxed but continue creating more tension and the tempo increases gradually. But the composer didn't put tempo marks again.
Ex. Bars 59-68

Agitato of tempo and dynamics

- When appears, the recapitulation is more energetic than the beginning.
- And finally, the ending coda keeps the tension until the end.

Personal conclusion after comparison:

The unstable rhythm is the base of the character of this movement, and know how to manage to not create a boring version is essential. Changes in tempo also must be reinforced by different kinds of sound according to the mood that we want to create by choosing a certain tempo.

Sokolov and Trifonov are closer in time to my piano technique school and in general I took more tips and ideas of their performances, but in another style, Horowitz and Sofronitzsky both manage the sonata well, and let the tension until the end keeping the listener with them. How they manage the

timings and the contrast in the piece is awesome, in few second the character is completely different, and at the same time the music flow and never stop creating a huge big line across the first movement.

Is interesting experiment as possible with dynamics and tempo changes to get more performance possibilities and after applying those that could fit with the piece.

II. Literature

To get all the knowledge possible of Scriabin I researched about how was he as a pianist to know how he wanted for his works.

Some examples of the information gathered are:

- Anatole Leikin: *The performing style of Alexander Scriabin*. This book analyse how Scriabin played based on the evidence of the piano rolls. I found in this book an interesting analysis of Scriabin's piano rolls taking in consideration the limitations of this kind of recording, and adding to the information that it provides, historical documents about how Scriabin played.

Scriabin's pianism frequently received the highest praise. His pianistic recognition was based mainly on the unique spectrum of his tone colours and was often described as "delicate", mysterious, yet electrifyingly intense.¹

- Faubion Bowers: *Scriabin, a biography*. A lot of information about the composer, is a more biographical book, but contains interesting letters and reviews of his time.

In 1940, the director of the Scriabin Museum, Tatyana Shaborkina, wrote an article "Scriabin the Performer," in which she charted all the reviews ever written about Scriabin's concerts. She compiles a list of words used most frequently to describe Scriabin's playing: "arrhythmical," "nervous," "magical," "wizard-like colours," "pedalization," "tonal lights," "pauses," and "silences full of thought".²

According to historical reviews and letters the main features of Scriabin's pianism:

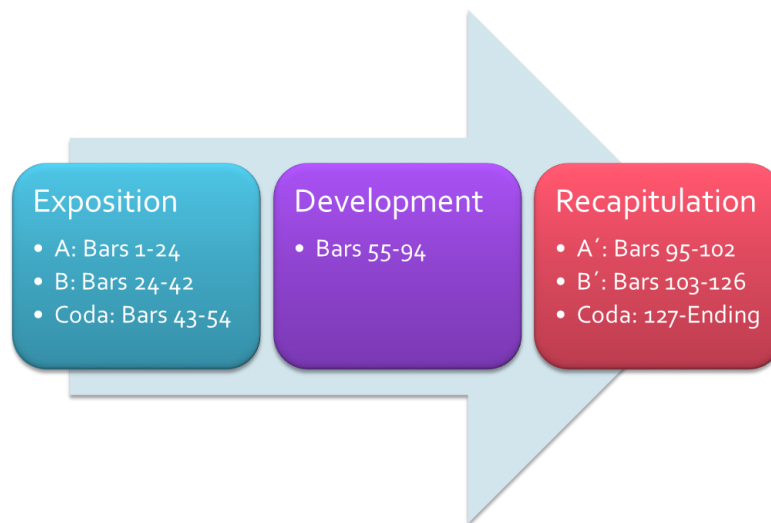
- Unique spectrum of tone colours.
- Use of pedal with utmost care.
- More dynamic range between pp-mf than in the loudest parts, his strong point is the delicate pp.
- Sound not too big, the energy is given by the energetic rhythm.
- His playing sometimes was arrhythmical and nervous, sounds occasionally as an improvisation.
- He didn't respect the score marks in his works, usually he changed almost everything.

¹ Anatole Leikin, "The Performance of Scriabin's Piano Music: Evidence from the Piano Rolls," *Performance Practice Review* 9.1 (1996): 104.

² Faubion Bowers, *The New Scriabin* (New York, 1996), p. 197.

III. Analysis of the score

I made a structural analysis of the sonata to know which is the form of the movement and have a clear idea about the construction and after that I realize that is a Sonata form with exposition, development and recapitulation.



D. Intervention

I. Apply feedback

The first step was trying to apply the feedback obtained in my playing.

- a) "Voicing is not clear, sometimes is difficult to understand which is the most important voice. Be clear with the importance of each voice always".

To be clear with voicing, I worked each single voice, and then I put all together. I mark in the score what is the voice that I want to show in every moment, and how I am going to organize the importance between different layers in the final result.

One example of this work is:

Ex.: Bars 55-59 Voicing separation.

The musical score for bars 55-59 illustrates the voicing separation. A legend indicates that red dots represent the 'Main Voice' and teal dots represent the '2nd Voice'. The score is written for two staves (treble and bass clef) in a key with two sharps (F# and C#). It includes dynamic markings such as *mp*, *pp*, and *dolciss.*, as well as fingerings (1-5) and articulation marks (asterisks). The right margin of the score is marked with the number 55.

- b) "The structure is not well exposed. You must have clear in mind where are the top points, reach it and lead the audience to it. If not, you are losing tension that had been created before".

First, I analyse the score and I divided in sections, is a sonata form so I mark exposition, development, recapitulation and coda.

When I had the form clear in mind, I try to carry all the accumulated tension to climax points, not before or after, in order to get a convincing phrasing.

Ex.: Bars 59-66. Dynamic progression to climax point.

- c) "You should move the tempo, but always in an organic way, and being respectful with the score marks".

I made recordings of myself playing at different tempos trying to exaggerate the changes, and after I listened to it carefully.

After this experiment, I realize that:

- If I thought that the beginning should be faster while I was playing, it sounded arrhythmical and precipitate. The music flows for itself, I don't have to press it.
- I don't have to think second time was slower, I have to think in bigger unities because if not do like this the music is being interrupted all the time with non-required accents.
- When there is a ff dynamic, don't force tempo because if not the result is not understandable.
- Take more time between different sections: first end the phrase and after starting something new.

Ex. Bars 23-27

II. Experiment and apply information from literature

I experiment with the information obtained from literature about how was Scriabin as a player, and try to apply in my playing:

Look for more colours in my playing:

1. Try to play repeated motives with different articulation in the same dynamic range and after trying all the options, choose the one that I think is better:
 1. Legato with sustain pedal
 2. Non-legato, but with sustain pedal
 3. Legato, but articulate
2. Repeated motives with different dynamic range
3. Repeated motives with different dynamic range and articulation

Ex.: Bars 1-9. Variations on initial theme, each new apparition should sound in a different colour.

Mp should sound different between and

The image shows a musical score for Scriabin's Sonata Op. 23 No. 3, bars 1-9. The score is divided into three systems. The first system (bars 1-3) is marked 'Drammatico' and 'f'. The second system (bars 4-6) is marked 'mp' and 'una corda'. The third system (bars 7-9) is marked 'cresc.' and 'f'. The 'mp' markings are highlighted with colored boxes: red for the first 'mp' and green for the second 'mp'.

In this case, I play more energetic the first apparition, the second one more slower and tenuto and the third one with less volume also but with more active articulation than the second.

Example of experiment with tempo to obtain a better quality of sound:

Ex.: Bars 55-59. Prepare with tempo sound in order to get a new colour

Take time to prepare the pp entrance

Morendo

Change sustain pedal at the same time.
The sound is going to shine much more inside
of the pp context

III. Apply information from compare recordings

After listening carefully the recordings, I decide to apply in my playing different ideas from the recordings:

- Rubato: finding reach a climax, change something in a repetition, etc.

Example of use of rubato to reach a climax in bar 71: Bars 64-73

cresc.

Poco accel.

Poco rit.

- Drastic Tempo changes: the mood of the phrase influence the tempos
Example of different mood more contemplative in development should be played more slowly.
Bars 55-58

pp

dolciss.

- Modify length of notes for phrasing or for entrance of the voices of the polyphony

Ex. Bars 55-58

Longer than real value

In this case, I try to take more time making longer the semiquaver to introduce a real sound change, it helps to recognise the different voices of the polyphony make it understandable

- Employ a different way of playing (Articulation) for show a new mood in the piece
Example of introduce a new theme more floating, articulation should be more leggero to show the difference.

Example: Bars 28-34.

- Use of the left pedal to create new sounds.

Example: Bars 120-122

To make a bigger contrast left pedal help me to create something new changing the colour of the sound.

- Keep the tension before the climax

Example of keeping the tempo to emphasise the climax point. Bars 127-130



E. Conclusions after first intervention cycle

New recording:

Date: November 8th, 2016

Place: Room 4.19, Codarts, Kruisplein.

Link to recording: https://youtu.be/8fLF_sbFQIQ

After the work done in this first intervention cycle, my conclusions are:

- I know much better what is the kind of sound required to play Scriabin's music, and I have a clear image in mind of what I want to do with this movement
- Compare recordings show me that there are a lot of good and different ways to play the sonata, so I want to use the freedom that offer the work to develop my own musical ideas and thoughts and experiment.
- The knowledge acquired about Scriabin as a player, and also as a human being, made me easier understand his music and how is constructed.
- My playing is more fluent and coherent if I know exactly what I want to do in every moment, and I think in bigger structure
- Still, I need time to fix the ideas and be able to present as I think with my playing surpassing technical difficulties.

2. Second intervention cycle

In my second intervention cycle I started to analyse what I have done before and try to apply the knowledge acquired in the performance of the second and third movements. So, the work of applying the previous knowledge is not included in the report of the second intervention cycle.

A. Recording

Reference recording 2nd intervention cycle

a. 2nd movement

<https://youtu.be/kueJn9cnxjU>

Recorded in room 4.09

Date 2/12/2016

Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.

b. 3rd movement

<https://youtu.be/G7A1YxINX3E>

Recorded in room 4.09

Date 2/12/2016

Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.

B. Feedback

Feedback from Bart Van de Roer, Luis del Valle (expert and pianist) and Roberto Guijarro:

2nd Movement:

- ✓ Articulation/Phrasing:
 - Be strict with Scriabin notations, legato, staccato with slurs, etc.
 - Make clear the difference between the different kinds of articulation with your playing.
 - Left hand in the beginning like a military march, concrete/ Right hand more melodic.
- ✓ Quality of sound/ dynamics:
 - Clear difference between first and second part: First rhythmical/ second part like a dream fantasy.
 - Play second part clear without abuse of the sustain pedal
- ✓ Tempo:
 - More static than first movement/ Scriabin put the marks when tempo should be moved

3rd Movement

- ✓ Articulation/phrasing:
 - You have to look for the Russian cantabile tone at the piano. Is a kind of sound very cantabile and transparent. It must be used to emphasise melodies.

- Different layers at the same time requires playing each voice with different articulation.
- ✓ Quality of sound/ dynamics:
 - Quality of sound and different dynamics is the most important thing in this movement and is directly related to phrasing, and if you reach an ideal sound and control it, you can do much more interesting things with phrasing.
- ✓ Tempo:
 - Stable tempo (especially in the semiquavers) helps to keep the flowing atmosphere.
 - Only take the time when you want to create a special moment, not always that something changes.

Own feedback:

2nd Movement:

- Articulation/phrasing:
 - Everything sounds static, it must create tension until the release moments.
 - Need to have longer phrases not bar to bar.
 - Counterpoint is not understandable.
 - Articulation in general could be more clear.
- Quality of sound/dynamics:
 - Everything is played with the same piano touching, not different colours
 - The sound is too weak, not full and round.
- Tempo
 - Very unstable. You slow down or sometime are late because of technical problems.
 - Second part is too fast and anxious, should be a peaceful place.

3rd Movement:

- Articulation/Phrasing:
 - I didn't make the long phrasing, I played too static.
 - All the layers are almost at the same level, need to differentiate each voice and their lines.
- Quality of sound/dynamics:
 - Small dynamic range.
 - Didn't reach the special moments of pp.
 - Pedalling was not good; some harmonies were mixed and it didn't help the melody.
 - Not enough contrast with second theme when it appears.
- Tempo
 - Is not flowing, sometimes I rush and sometimes I slow down.
 - I have text doubts and it makes me be late in some moments.

C. Data collection: Case study of the second and third movement.

I. Compared recordings of second movement

I compare recordings in order to reach my ideal vision of this movement and trying to understand behind the score the music and what is the composer's intention.

I compare Horowitz, Neuhaus and Austbo versions, and also, I could talk with Hakon Austbo about his recording.

Ex. Tempo table 2nd movement

Performer	Part A Bars 1-16	Bars 16-31	Bars 31-50	Part B Bars 51-82
Score mark	♩=160	♩=160	♩=160	♩=168
Horowitz	♩=160	mm♩=160-168	♩=160-180	♩=150
Austbo	♩=164.	♩=180	♩=164-200	♩=172-188
Neuhaus	♩=168.	♩=188	♩=168-205	♩=172-190

Tempo analysis:

- This movement in their performances is more stable than the first movement. The rhythm is the generator of tension across the movement. The accompaniment must be in the first part (Bars 1-50) like a march with active rhythm.
- In the second part (Bars 51-82), everything is flowing like if the separation between bars doesn't exist.
- The recapitulation (Bars 83-100) is like the beginning, but with more agitato feeling.
- There are some places non-remarked by Scriabin where the tempo change like the Accelerando between bars 17-30.

Ex.: Non-written tempo changes (Bars 22-32, 2nd movement)

The image shows a musical score for the second movement of Scriabin's Sonata Op. 23 No. 3, specifically focusing on the section between bars 22 and 32. The score is written for piano in G major, 3/4 time. Annotations highlight non-written tempo changes:

- A yellow box labeled "Non written acellerando" is placed above the staff for bars 22-32.
- A yellow arrow labeled "Agitato feeling-> Faster tempo" points from bar 22 towards bar 32.
- A blue box labeled "Recover the tempo: Slowing down" is placed below the staff for bars 32-38.
- A red box labeled "Initial tempo" is placed below the staff for bars 38-44.

Performance markings include "cres." at bar 22, "dim." at bar 32, and "p" at bar 38.

- The tempo of the second part will depend of original tempo and agitate develop of initial motive.
- Horowitz has the heaviest approach, keeping tempo during almost the whole movement

Quality of sound/ dynamics analysis:

- Chords are full, showing the whole harmony
- Ex. Bars 5-8 2nd movement

Show the whole harmony with full chords

- Contrast is mainly between first and second section of the movement, each section has their own mood, not to change in each tonality modulation inside of the movement.
- More than dynamic contrast, second part (Bars 51-82) must sound lighter in articulation.

Ex.: Bars 47-57

○ Triplets should sound piano and leggero

a. Interview with Hakon Austbo about his recording

I had the chance to meet Hakon Austbo because he came to Codarts to give us a Masterclass about Grieg Lyrical pieces, and I could talk with him about his impressions of this movement and his recording. You can find the complete interview in the appendix.

The interview was valuable for me because I discovered:

- An interesting vision of the sustain pedal, counterpoint more important than pedal effect.
- Basic quality required to play Scriabin music is working with imagination. You should create first in your mind difference colours to translate it to your playing.
- The second movement is not leggero, give more importance to harmony and play with full sound.
- Explore the dynamic range between mf-pp

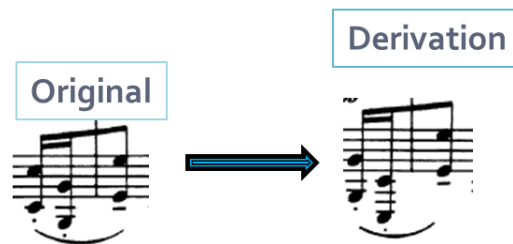
II. Analysis of the score

a) Motives analysis of the second movement

To make more understandable the counterpoint and the content of this movement I analyse the motives, relationships that are present in this movement and also the relation establishes with the motives of the first movement.

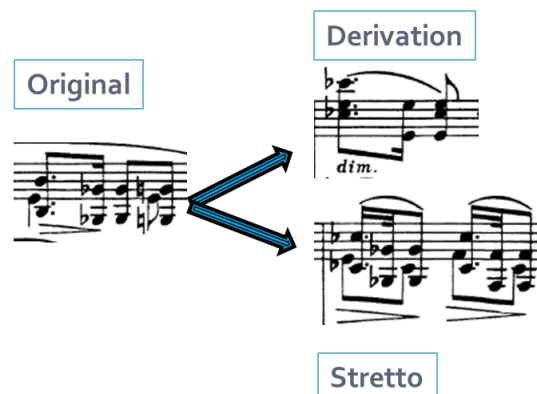
1. Basic motives of first part of the movement

Ex. Bass motive.



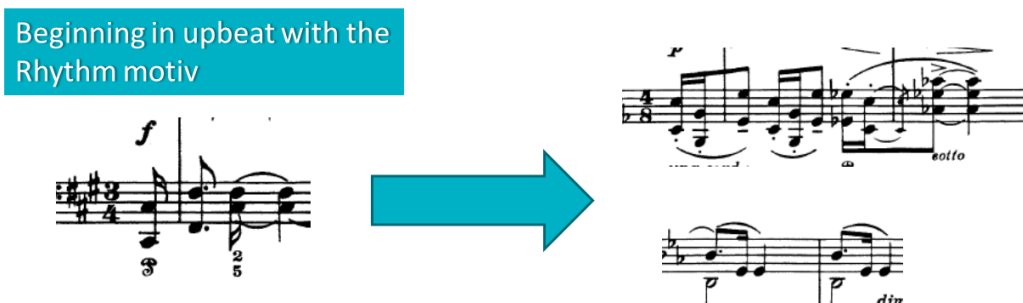
Should be played in the same way the original and the derivation.

Ex.: Melodic motive



2. Motivic connection with first movement

Ex.: Beginning connection (Bar 1, 1st movement) (Bars 1-2, 47-48, 2nd movement)



Keep the upbeat feeling during the whole work, as Austbo told me, inside of the sonata the upbeat motive represent the human desire to be free and surpass the fade plans.

Ex.: 2nd theme of 1st movement and 2nd part of 2nd movement

Second theme of 1st movement
similar to B part melody



Cantabile and legato with dreamy mood, quite similar in construction and phrasing.

b. Programmatically content in the second movement

When Scriabin presented this sonata in Brussels in 1906, Scriabin's second wife, Tatiana, wrote a programme note that trying to reflect all the emotional content of the Sonata. Besides, Scriabin subtitled the Sonata "soul-states".

The Soul, weary of suffering, finds illusory and transient respite. It forgets itself in song, in flowers. But this vitiated and uneasy Soul, invariably penetrates the false veil of fragrant harmonies and radiant rhythms.³

And following Austbo advices, I try to improve my imagination in order to improve also my playing, and find the answer to this programme note.

- Apparently is a "light" movement, but behind the appearances are a deep message represented by cantabile melody and scherzando accompaniment, the soul tries to run away, forget and have a rest, but life continue and your wounds are still there. Is like an internal fight against the destiny. So, I have to play non-as lightly as I used to play, Is not a light march.

Ex.12: Bars 1-3 2nd Movement, combination between major and minor chords.



- As Austbo told me, the duality between minor and major in the first part is important "but the light rhythm and fragrant harmonies are but a veil, though with the uneasy, wounded soul shimmers.", Those harmonies could represent these feelings and I have to show in my playing the harmonies full and round to express those feelings.

³ Scriabin, A Biography, p.254. (Bowers,1996)

III. Scriabin piano roll recording analysis

I found the recording of a piano roll with Scriabin playing third and fourth movements of the sonata. Scriabin's playing as I mention in the first intervention cycle was unique and quite eccentric. His performances were described as ecstasies experiences, with a lot of colours and an irregular sense of pulse, something close to improvisations.

He didn't play twice in the same way as we can find in the historical letters

... What makes Scriabin's music "ravishing" is simply the enchantment of his performance. The tone is marvellous, despite a continuous sharpness, even clanging mezzo piano, but he achieves extraordinary effects. Don't forget he is a wizard with the pedal, though his ethereal sounds cannot quite fill the hall. He captivates his audience too, by giving the impression of improvising. He breaks the rhythmic flow and something new comes out each time. This suffuses the performance with freshness...⁴

But how we can't listen Scriabin performances live nowadays, we should trust historical documents and analyse the piano rolls.

Piano rolls are not the most reliable source because the dynamic and pedalling aspects are not well reflected, and sometimes the tempos are not completely precise, but anyway is an interesting tool to know something about the composer performing his own works.

a) Analysis of Scriabin's third movement performance:

- It isn't enough differentiation between melody and accompaniment because of the piano roll system, so we can't imagine how was the real tone of Scriabin playing this movement, and how he divides the importance between the different sound layers.
- The dynamic range is too small to determine which was the climax point inside of the movement for him.
- He tended to break and arpeggiate big chords

Example of chords arpeggiates by Scriabin in the recording: Bars 1-2, 3rd movement



⁴ New Scriabin, p.196 (Bowers, 1996)

- Freedom in rhythm in order to keep the flowing feeling in irregular rhythms, He tends to play together the last note of the formula.

Ex.: Bar 35 3rd movement



- The rhythm motive of first movement should be played shorter as a reminiscence.

Ex.: Bars 1-2 3rd movement



- He uses tempo changes to create tension or release this tension created before.

Some examples of this are:

- The second part of movement more agitated

Ex.: Bars 17-22 3rd movement



- Reach the calm and pp special moment with tempo in the ending

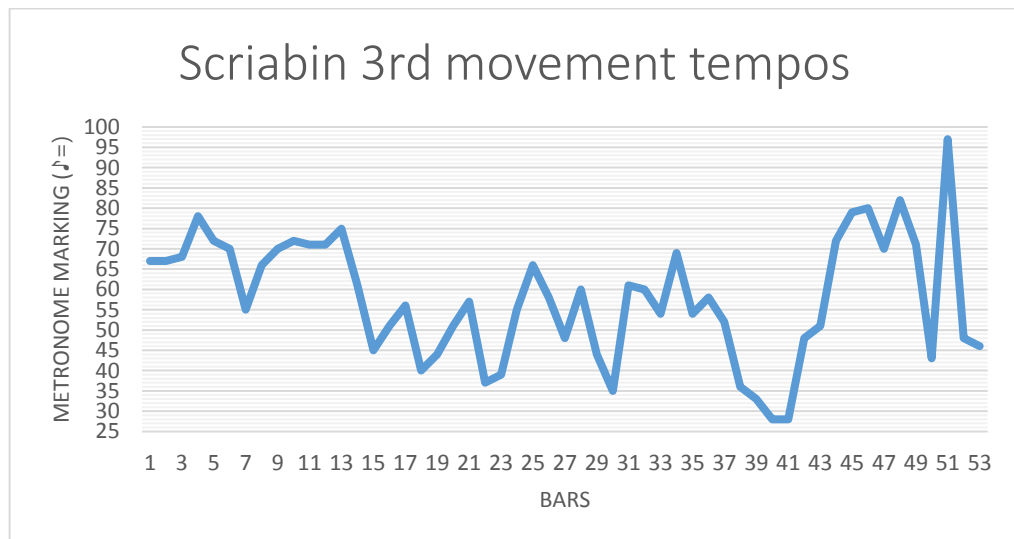
Ex.: Bars 41-44

The musical score for bars 41-44 of Scriabin's Sonata Op. 23 No. 3. The score is in G major and 3/4 time. It features a piano (pp) section with a tempo change indicated by a blue dashed line labeled 'Rit.' and a red dashed line labeled 'Acell'. A blue oval highlights a specific moment in the ending.

b) Analysis of tempo used by Scriabin

As I said before, one of the features of Scriabin as a performer was his freedom with tempo. He uses rubato constantly, and sometimes is difficult to determine which is the real tempo inside of his playing. In order to have an idea about how he conceives the movement, I analyse the way he uses tempo inside of this third movement.

Ex.: Scriabin graphic of tempos



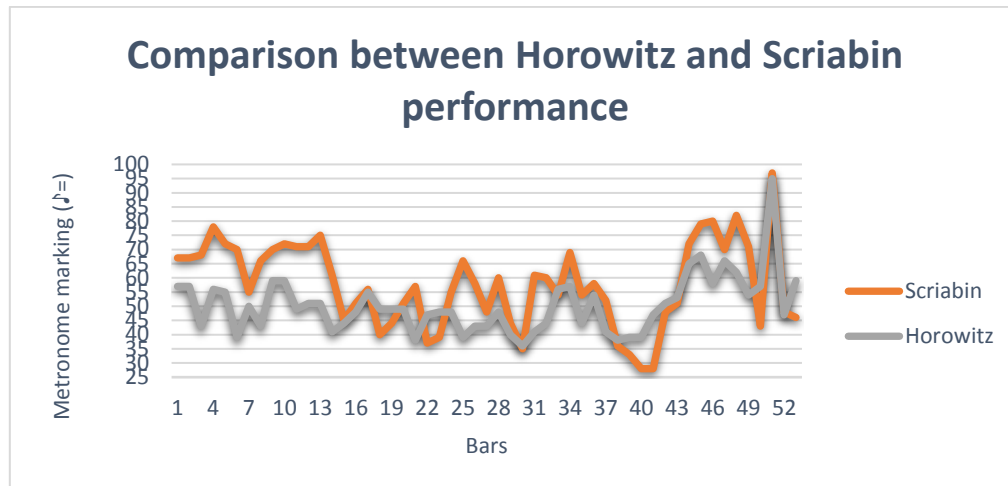
In this graphic I represent the tempo employed in each bar. And is interesting to analyse that:

- In the second part of the movement (Bars 17-32), we have the perception of an agitated feeling, but the tempo between bars is even slower. He plays the semiquavers in the irregular side, sometimes faster and sometimes slower. But the time that he takes after is recovered, even if you as a listener don't perceive it.

- The result of all those tempo changes is finally the real metronome mark if you divide it. So, unconsciously, Scriabin plays in an organic way, although appears that his playing is crazy and unnatural.

After I compare with Horowitz performance who plays this movement more in the regular side.

Ex.20: Comparison between Horowitz and Scriabin performance of Third Movement

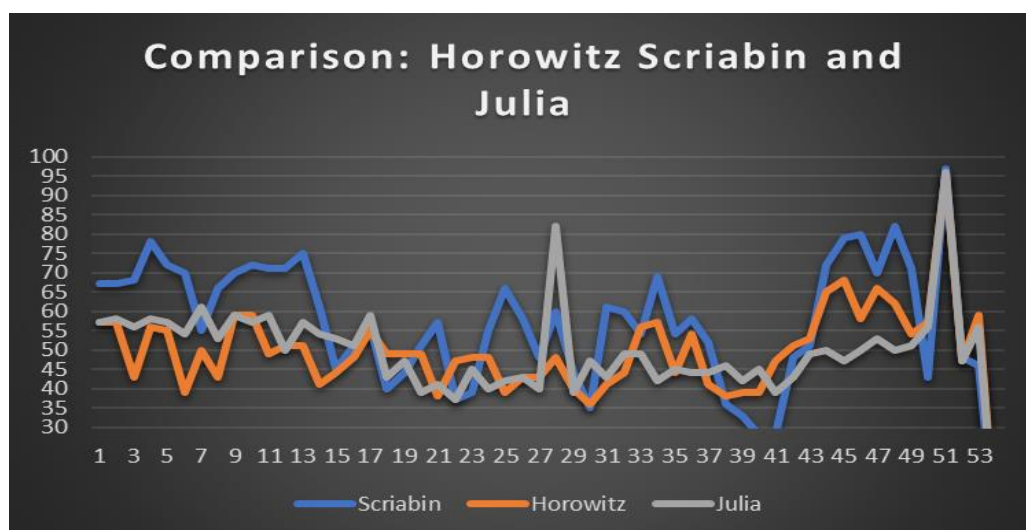


The result of this comparison was:

- Even though it appears like two interpretations completely different of the movement, the idea of the movement is almost the same.
- Scriabin makes more changes, but the final average in tempo is almost the same as Horowitz tempo which is more regular.
- The places to take time or create tension are similar in both.

When I made my final recording of this movement I make a table in order to compare my own performance with Horowitz and Scriabin.

Ex. Table comparison



And I discovered:

- My playing is much more stable than their playing, I am sometimes afraid to take the time or change it
- In general my version follows the correct direction of movement, but I have to dare to look for more contrast in the piece keeping the flowing feeling
- I have to work more in the beginning, my ideas are not clear and with this table is proving that I am not on the correct approach.

D. Intervention

1. Second movement

I try to apply all the knowledge acquired by data collection in my performance of this movement.

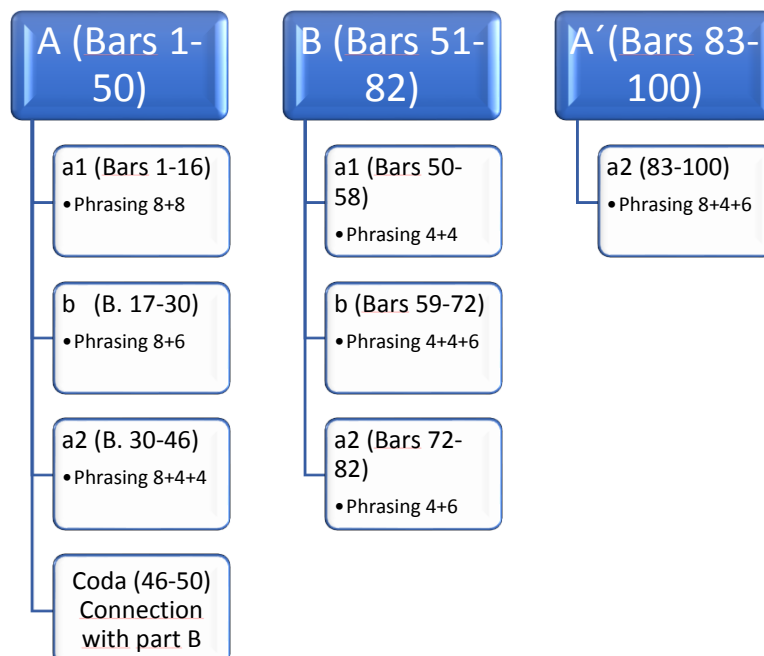
a. Phrasing

The main goal in phrasing was being able to make long phrases without accents.

I decided to analyse the movement to see how is constructed and have a clear schematic form in my mind about where I want to lead the phrase.

Once that I had this information in mind, I divided the task in smaller phrases, and after I started to make bigger phrases until I got the phrasing that I wanted.

Ex.: Analysis of phrasing in second movement



And I decided to make easier the task, grouping bars in order to think longer:

An example of this information translated to score is:

Ex.: Bars 47-62 2nd movement

47 *f* *dim.* *p* *dim.* *pp* *ritard.* *pp* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62*

Long phrase of 8 bars 4+4

mp *pp* *cresc.*

b. Articulation

I determined how to play each articulation, every time they appear, regardless of dynamic or tempo. The differentiation is especially interesting in left hand.

The motivic composition is the same during the whole movement, with some variations, so, if you decide one way to play you can apply also in next apparitions.

To know how to play each motive and articulation I divided it into:

- Staccato with slur: Shorter with pedal



- Tenuto with slur: Longer than staccato.



- Accent with slur: Marked, important point.



- c. Apply knowledge acquired by comparing recordings and programmatically content in my playing

I decided to incorporate into my playing:

- Accompaniment in the beginning like a military march, concrete and with energetic rhythm.
- In the second part, (bars 51-83) keep flowing and peaceful feeling. Triplets should be played with a leggero and clear touch. Be aware of use of sustaining pedal.
- Change tempo in order to create an agitato or stretto feeling not for technical reasons.
- Play full chords, showing the whole harmony
- More than dynamic contrast, second part (Bars 51-83) must sound lighter in articulation.
- Show the difference between major and minor chords

- d. Information of interviews

As I mentioned in a data collection the interview was very useful for me, and help me to change some aspects of my playing:

- An interesting vision of the sustain pedal, counterpoint more important than pedal effect. In my playing firstly, I try to play with the less sustain pedal possible, and after adding more quantity until feel that is enough and respectful with the clarity of the lines.
- Basic quality required to play Scriabin music is working with imagination. You should create first in your mind difference colours to translate it to your playing. I started to work without piano as a mental exercise to imagine how want I the sound.
- The second movement is not leggero, give more importance to harmony and play with full sound.
- Explore the dynamic range between mf-pp

2. Third movement

After the analysis of the composer's recording, the interviews and feedback I try to apply in my playing the elements that I found interesting:

- a) Play the melody without accents, with the flowing feeling until the end:

For this, I experiment playing alone in the right hand the different voices in a comfortable mf dynamic, and after together, also with comfortable dynamic. I remark each time a different voice to be able to follow all the voices and play with care each layer even if is not relevant at this moment.

After I start to change dynamics and I decided the importance of each voice at every moment.

Ex.: Separation of voices in the beginning of the third movement, Bars 1-6.

■ Main voice ■ Second voice
■ Harmonic ■ Bass line
 Accompaniment

To create a big line without accents, I start bar by bar, and after trying to make longer lines until when I could play the whole phrase without accents or marking the difference between bars.

Ex.: Example of work with long lines in steps. Bars 1-8



b) Apply knowledge acquired by tempo comparison

After the tempos comparison between Horowitz and Scriabin, I wanted to make my own version, but taking the freedom in tempo concept.

- The tempo changes to introduce new colours in performance
- The tempo changes to remark special moments (like when appear the theme in left hand in bar 43-44)
- Irregular tempos when you want to show agitato feeling.

But always:

- If you take the time you have to recover it, in order to keep the organic flowing feeling (as Scriabin and Horowitz did)
- If you use tempo to introduce a special colour or moment, you have to realize that the sound is consequently good for the time you take.

Check appendix to find the complete analysis of tempo markings in my performance

E. Conclusions after second intervention cycle

Final recording 2nd intervention cycle

- a. 2nd movement <https://youtu.be/j2NvjBYyJQ>
- b. 3rd movement <https://youtu.be/VuPgyG4E0fs>

Recorded at Room 6.35

4/04/2017

Codarts Hogeschool voor de Kunsten, Kruisplein

In this intervention cycle I had the chance to experiment a lot working at the same time with two contrasting movements, and it made me reflect about how is the Scriabin treatment of each mood that wants to show.

I think after the work:

- I have improved a lot the phrasing in general, maybe I work more this aspect of the third movement and the second part of the second movement.
- My sound is much better now, but still there are places to improve a lot.
- My pedalling is now much better than before, I listen better to the harmonies and relations inside of the movements.
- I still sometimes feel insecure while I am playing, I should correct it and improve my memory security in certain passages.
- I need time to mature the movements.

3. Third intervention cycle

In the last of my intervention cycles I worked with the last movement of the sonata

A. Recording

Reference recording 3rd intervention cycle

4th movement: <https://youtu.be/fTt3Fmip9aw>

Recorded at Room 4.07

14/03/2017

Codarts Hogeschool voor de Kunsten, Kruisplein

B. Feedback

I received feedback from Bart van de Roer (Main subject teacher), Roberto Guijarro (Pianist and peer) and Enrique Bagaria (Professional pianist, expertise):

- General advices:
 - Is the most difficult movement technically of the sonata. Presto tempo combined with an uncomfortable left hand is two tasks to solve from the beginning. Go for it and work a lot with metronome and slow tempos to feel comfortable when you have to play in time.
 - Add the agitato feeling when you feel good with the piece, not before, because it could be translated to anxiety and tension physically in your playing
- Quality of sound/ dynamics:
 - Sometimes you lose the control of sound because you try to play from the beginning in fast tempo. Be patient and first build the sound that you wish and after increase tempo gradually.
 - The calm parts inside of the movement sound so anxious. You have to differentiate clearly with the agitato previous part because are the only places to rest and breath inside of the movement.
 - Use of sustain pedal is sometimes wrong, is too much or too little. Keep listening to it.
 - In general, the contrasts are not enough, you can expand your dynamic range
 - Is necessary emphasise the climax points in the work. Everything sounds so messy and forte in general.
- Articulation/Phrasing
 - This movement is always changing because of this there is a continuous unstable feeling. You have to show every time where is the change, what is new, and how do you understand this part.
 - You have to always play in the key. If you leave it, is more difficult to play in fast tempo and is easier have a lot of mistakes.
 - Check the way you make phrases, especially in the slower parts.
- Tempo:
 - Usually, you slow down because of difficulties, check it, put everything at the same tempo, and after deciding where do you want to move tempos.
 - You have sometimes more time to breathe and take a little time.
 - Check rhythm, sometimes you make wrong rhythms.

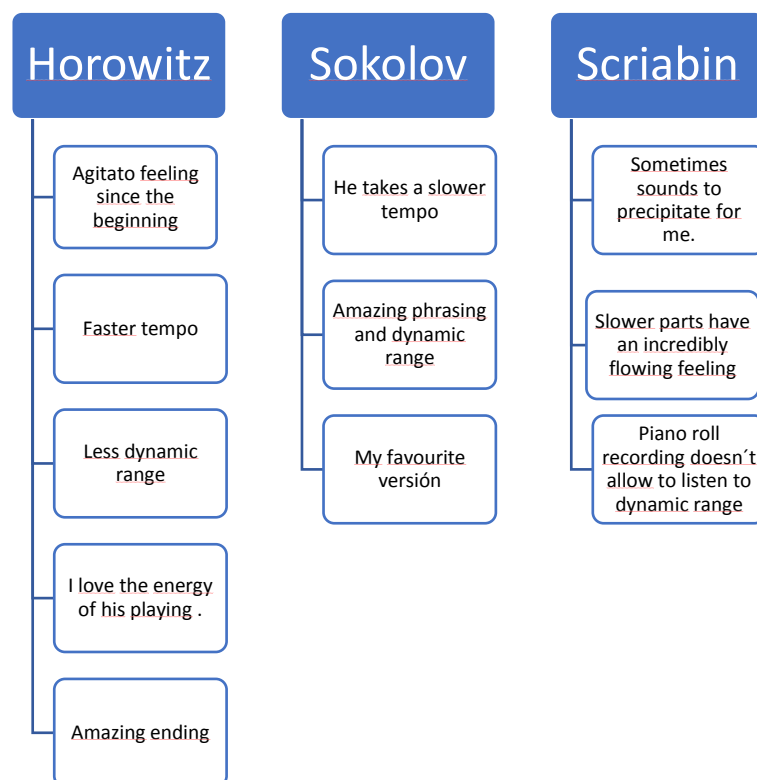
Own feedback:

- Quality of sound/ dynamics:
 - Too massive sound without real contrasting dynamics
 - Need to clarify where are the top points of the dynamics and reach it.
 - Establish voicing in some points, everything sound at the same time with the same volume and it is too much.

- Articulation/Phrasing
 - Is required control everything much better. The first step is overcome any technical difficulty.
 - Phrasing is not good.
- Tempo
 - A lot of differences between parts not required.
 - Should be faster, but worked slower.

C. Data collection: Case study of the fourth movement.

1. Analysis of Scriabin, Horowitz and Sokolov recordings



My favourite version was Sokolov, so I analyse deeply his performance and took the elements that I like inside of his playing:

- Differentiation in the beginning when is two against three or when are triplets, it makes the second more agitato.



- He takes time always that want to introduce a big contrast, and it gives enough time to make the previous amount of sound disappear and create something new.

Ex. Bars 23-24

Take time when is required in order to make big contrasts



- Beautiful dialogue between the lines, between right and left hand in bars 37-54 (Same when the theme appears again in bars 137-154)



2. Analysis of the way is constructed tension and release moments in the movement:
¿Which aspects of the movement (apart of fast tempo) help to create tension?

The tension created in music in this movement has three elements:

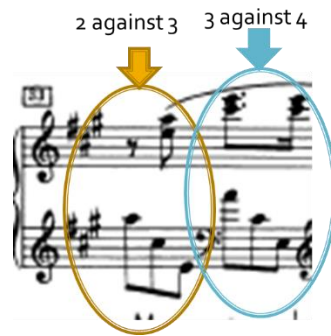
- The instability created by key changes and strettos.



- Acceleration of internal rhythm



- Polyrhythms



Be aware while you are playing of those elements aid to create the agitato mood of the movement and not to sound static.

As well, in calm parts remark the aspects that contribute to create this more peaceful atmosphere:

- Absence of agitato accompaniment in the left hand with the employ of longer values



- More stable tonality

3. Literature

I found in the preface of the Barenreiter edition of Scriabin sonatas, this interesting description about the meaning of this fourth movement.

[Movement IV:] from the depths of the soul the unhappy, sorrowful, deathly, abandoned God, and of Man condemned to solitude on Earth, there arises everything elemental and immortal, imperious and powerful, writhing from darkness to freedom {...]; the forces struggle tear themselves away, grow into the God-Man – Hear the radiant edifice in the cloister of light, shimmering in mighty chords! Hear it resound and reverberate in triumph praising the immortal name from the mortals of the centuries! - And... it plunges downward... plunges downward – Thus the God-Man perishes, vanquished by a blind, cold, dispassionate power – inexorable Death.⁵

To improve my playing of the sonata I realize that when I have a mental idea about what want to transmit with music, which kind of feelings or moods, or even a story, is easier to find the appropriate sound to it.

Also, is easier to understand (always with a subjective vision) what the composer's want, or why is written in that way.

My personal reflection about this is that imagination is especially necessary when you have to deal with the performance of the whole sonata. As a cyclic form, everything is connected and related, as a story

⁵ Flamm, C. (2011). Scriabin Complete piano sonatas I (1st ed., preface, pp. 53-54). Kassel: Bärenreiter-Verlag.

which moves forward, aware of the things that had happened and anxious of those that are going to happen after.

We cannot understand second movement without first movement or fourth without third movement. The progression of the Sonata is depending on the previous and following content, and should be played conscious of what have happened before, you are not the same person after having surpassed certain moments in your life, and with the sonata story is the same.

As Scriabin, who subtitles the work as "États d'Âme" (states of soul), this sonata is a travel into the depths parts of our soul, where are our wishes, fears and hopes of the future, and the fight between these wishes and the fade, who amongst Scriabin vision is inevitable, even if we try to fight until the end and we have the feeling of victory. Is then when fade comes and you can't do nothing.

Those thoughts help me to keep going during the whole sonata, and make me easier think only in music during my playing, surpassing technical problems and enjoying while I am playing.

D. Intervention

1. Apply feedback and experiment

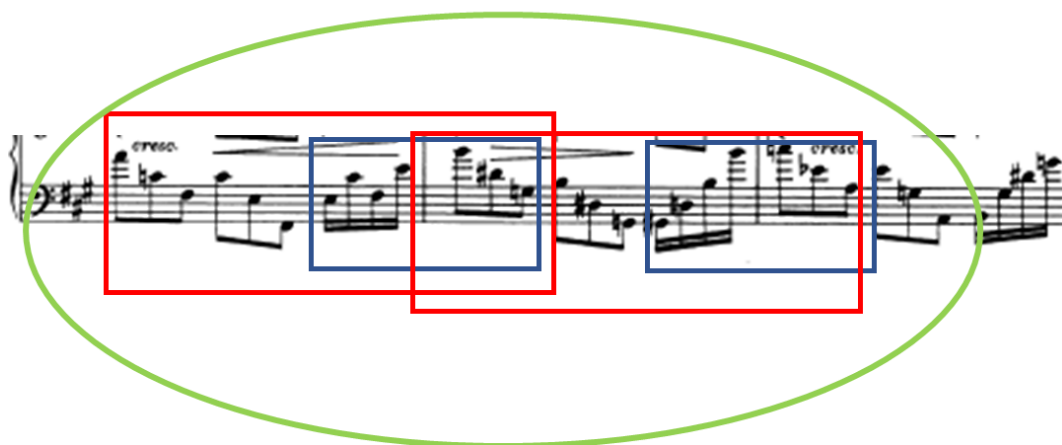
a. Solve basic issues:

Make exercises to be able to surpass technical difficulties in left hand.

- Work bar by bar and after connecting
- At the same time put the metronome and increase the tempo gradually
- Always check that you are playing inside of the key making the less movement possible.

Example of working in bars 27-29 of the 4th movement

■ 1st Step ■ 2nd Step ● 3rd Step



In order to be more confident while I am playing

- Check which places are similar, compare it and play together. Understand the differences help me to be more confident in be able to play by hearth without mistakes.
- It allows me to understand better the harmony differences between the different apparitions
- Be secure of what I am doing in this moment and not be confused about where I am

Ex.: Comparison of similar places Bars 78-84, and 85-90

- Work with harmonic progressions and make it a simple line with only one voice. After, adding all the voices, but while you are playing, only think in this line

Ex. Progression in bass line bars 23-32

b. Work with phrasing and quality of sound

- Go always to the second bar and make phrasing like waves, increasing and decreasing dynamics. Even when we want to go further and play more forte or piano we have to make these waves bigger or smaller.
- Respect the dynamics marks of the composer.

Example 1st phrase of 4th movement (Bars 1-8)

Direction to second bar

The musical score shows the first phrase of the 4th movement, bars 1-8. The score is in 3/4 time, key of D major. It features a piano introduction with a 'legato' marking. Bars 1-4 are highlighted with a blue box and a blue arrow pointing from bar 1 to bar 4. Bars 5-8 are highlighted with a red box and a red arrow pointing from bar 5 to bar 8. Dynamics include p, mp, and cresc. mp. Fingerings and articulations are indicated throughout.

2. Apply knowledge of comparing recordings

- Differentiation in the beginning when is two against three or when are triplets, I apply it in my playing more clearly
- Take time to introduce big contrast, is necessary breath more in order to create space between two different parts. Examples of this could be found between bars 24-25, 83 (1st and 2nd beat), 125 (1st and 2nd beat), 170-171, 174-175, etc. (Check the appendix for complete score)
- Expand my dynamic range in the whole movement in general, more forte and more piano.
- Phrasing in both hands with Sokolov voicing in bars 37-54 (Same when the theme appears again after in bars 137-154)

3. Apply knowledge of literature

Reading about what represented the sonata, and specifically this fourth movement, to Scriabin, makes me realize the importance of feel it entire like if the separation of movements doesn't exist, telling the same story in different acts.

Think about the importance of play the sonata as a whole allow me to play more continuously, giving more unity in the form and creating more connections between the movements.

E. Conclusions after third intervention cycle

Final recording 3rd intervention cycle

4th movement: <https://youtu.be/mBZe8b-7V9Y>

Recorded at Room 6.35

4/04/2017

Codarts Hogeschool voor de Kunsten, Kruisplein

This intervention cycle had been maybe the most difficult one because the last movement of the sonata is incredibly difficult.

Only the task to read it and be able to play what is written in the most basic way requires a lot of time, and when you are with a lot of technical difficulties is more difficult to be able to focus on music mainly, but I think I have reach finally get over all those difficulties and show my musical ideas and for me is the most important step.

Another important thing that I think I have improved a lot is the way I play the movement, much more relaxed showing that is not as difficult as really is. I used to play with a lot of tension and it was translated into sound and anxious phrasing.

There is still a lot of work to do, but I think is going to be ready in a really short period of time, is more a thing about letting it mature for itself, and after play more confidence and enjoying the wonderful music that it is.

It had been amazing, the chance to go deeper into Scriabin music and grew up as a musician working with this sonata and showing all the incredible elements that are inside. I think it has been a procedure that I am going to continue during the rest of my life trying to be a little bit better every time.

IV. Appendix

1. Track list of audio/video recordings on the USB flash disc

- 1) Reference recording 1st intervention cycle
1st Movement (without recapitulation):
Recorded in room 5.22
Date 23/01/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 2) Final recording 1st intervention cycle
1st Movement:
Recorded in room 4.19
Date 08/11/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 3) Reference recording 2nd intervention cycle 2nd movement
Recorded in room 4.09
Date 2/12/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 4) Reference recording 3rd movement
Recorded in room 4.09
Date 2/12/2016
Codarts Hogeschool voor de Kunsten, Kruisplein,
Rotterdam.
- 5) Final recording 2nd intervention cycle 2nd movement
- 6) Final recording 3rd movement
Recorded in Room 6.35
4/04/2017
Codarts Hogeschool voor de Kunsten, Kruisplein
- 7) Reference recording 3rd intervention cycle 4th movement:
Recorded in Room 4.07
14/03/2017
Codarts Hogeschool voor de Kunsten, Kruisplein
- 8) Final recording 3rd intervention cycle 4th movement:
Recorded in Room 6.35
4/04/2017
Codarts Hogeschool voor de Kunsten, Kruisplein
- 9) Final recording: Result
Complete sonata:
Recorded in room 4.19
Date 13/04/2017
Codarts Hogeschool voor de Kunsten, Kruisplein

2. Network

Bart Van de Roer: My main subject teacher. He gave me advices about how to play Scriabin during the whole process.

Bárbara Varassi: My coach, she supervised my work and assisted me during the whole research.

Simon Rogers: Head of the Scriabin Society. He answered my doubts, brought me a lot of interesting content, and gave me advices about recordings and bibliography.

Hakon Austbo: Expert in Scriabin field and wonderful pianist. He gave me a Masterclass of the sonata and two interviews about it.

Enrique Bagaria: Wonderful pianist, pupil of Dmitry Baskhirov, with a strong connection with Russian school. He gave me feedbacks and tips to play better Scriabin. Also, he resolves some analytic doubts that I had.

Luis del Valle: Another pupil of Dmitry Baskhirov, he gave me feedback and some tips to improve my playing.

Roberto Guijarro: Pianist and peer. He gave me feedback about some recordings.

3. Reference list

A) Literature

Bowers, F. (1996). *Scriabin, a biography*. Dover.

Bowers, F. (1973). *The New Scriabin: Enigma and Answers*. St. Martin's Press.

Chiang, E. C. (2013). *Rubato and Climax Projection in Two Piano Sonatas by Scriabin* (Doctoral dissertation, University of Toronto).

Flynn, E. N. (2014). *Liberation of the Senses: An Exploration of Sound-Color Synesthesia in the Music of Alexander Scriabin and Olivier Messiaen* (Doctoral dissertation, University of Kansas).

Leikin, A. (2011). *The performing style of Alexander Scriabin*. Ashgate Publishing, Ltd..

Leikin, A. (1996). The Performance of Scriabin's Piano Music: Evidence from the Piano Rolls. *Performance Practice Review*, 9(1), 8.

Nicholls, S. (2010-11) "With Exotic Enthusiasm"; *Annotations and Titles in the Music of Skryabin as Clues to Content and Aids to Interpretation*, *Journal of the Scriabin Society of America*, 15(1) (2010–11) 76–101, fn.60

Scriabin, A. N., & Hamelin, M. A. (2011). *Sämtliche Klaviersonaten* (Vol. 1). Bärenreiter

Whitehead, L. L. (2014). *Transcendent Sounds: The Early Piano Music of Alexander Scriabin*.

B) Recordings

1. E. Kissin version of Scriabin Sonata:
<https://open.spotify.com/album/7c4O9wYX45nHKrxtYFp5wb>
2. V. Sofronitzky version of Scriabin Sonata, historical recording remastered:
<https://open.spotify.com/album/6wKRuRc7OiDK44LwscqgB>
3. V. Horowitz version of Scriabin Sonata, also remastered, one of my favourites:
<https://open.spotify.com/album/6RLiNxo14Bhyr3d8pp5RQ7>
4. D. Trifonov performance of Scriabin sonata live in a competition, an amazing approach:
<https://youtu.be/I5i-IEIxpZ0>
5. S. Neuhaus version of Scriabin Sonata. Such an interesting and unknow recording:
<https://youtu.be/9e6cqzKEJ-l>
6. G. Sokolov version. For me is one of the best versions that I have listened.
<https://youtu.be/YvPaHMYyb9Y>
7. H. Austbo version. I had the pleasure to work with Austbo and he is an amazing pianist.
<https://youtu.be/3UDN4N1Md7Q>
8. A. Scriabin piano roll recording of 3rd and 4th movements, the only source to listen how the composer played this sonata.
<https://youtu.be/pwMDck9Xcyk>

C) Websites

- a) Hakon Austbo research project, interesting approach to research into classical music
<https://www.researchcatalogue.net/view/86413/86414>
- b) Simon Nicholls web, includes some articles and conferences about Scriabin
<http://www.simonnichollspiano.com/>

4. Interviews

a. Interview with Simon Nicholls

In order to get more information about Scriabin and this sonata, I decided to contact with Scriabin Society and with their headmaster Simon Nicholls, a pianist and expertise in Scriabin Music and ask some aspects of Scriabin's music.

*"Simon Nicholls is a British pianist and teacher of international experience, who has undertaken a special study of the music and thought of Alexander Skryabin and given many Skryabin recitals and lecture-recitals. He has made many research visits to Moscow, discussing the music with Russian experts and examining original sources in the Skryabin Museum, the Taneyev Research Library of the Tchaikovsky Conservatoire and the Glinka Museum. His writings on this subject have been published in England, Russia and America, and his annotated translation by Michael Pushkin of Skryabin's notebooks and other writings is in preparation for publication."*⁶

Julia: Why did you decide to specialize in Scriabin's music?

Simon Nicholls: I don't regard myself as a 'specialist' though I have made a special study. I was initially intrigued by the sound of the music, the magical timbres, and the impalpable and enigmatic harmonies.

What do you think is the most important quality that must have a pianist who perform Scriabin's music?

Sense of colour, imagination, freedom of rhythm, good technique from Chopin/Schumann/Bach/Liszt

One advice for someone who want to play Scriabin piano works?

See above – study these composers and apply what you learn. Get a good edition and study the text very closely!

Colours and lights are always present in Scriabin's music, but, as a pianist, where did you find the inspiration to be able to play with so many colours that sometimes appear that the instrument is not the same? Did you experiment with the touching in piano, imagination before play or get inspiration for other arts?

Try from the music itself, but certainly an art of for example Vrubel' and maybe Kandinsky is very important, also poetry – Tyutchev, Bal'mont.

Tempo freedom in Scriabin is always a trouble, do you think nowadays we are stricter with score marks than old times? Are you against or in favour to performer licenses?

Yes, we are now probably too strict, though certain artists I also find too arbitrary. It should be freely and imaginatively treated, not too literal.

If you had to choose a pianist playing Scriabin, who would you choose? And recording of 3rd sonata?

In the past, Sofronitsky, Horowitz. Now: Sudbin, Ashkenazy, Zhukov. (No particular order. I realise that the last two are of an older generation – but they are still alive!). 3rd Sonata: Berman, Sofronitsky (there are several versions of him, each a little different from the others).

What do you think about the third sonata inside of Scriabin music?

⁶ ("Welcome to Simon Nicholls Piano - Simon Nicholls", 2017)

Maybe the most conventional in form of all the ten sonatas, but the second movement (in place of scherzo) completely original and unclassifiable. The culmination of Scriabin's 'romantic' period showing complete mastery of existing form plus potential of development and originality.

Could you tell me what represent for you each movement? (Opinion a part of Scriabin's wide programme notes) What is the main advice that you could give me for each movement?

- 1) Resolution, determination, inspiration from dreams (2nd subject)*
- 2) An equivocal movement – dance/march – nervous élan and again dream and fantasy in middle section*
- 3) Nocturnal reverie – more and more beautiful and deep.*
- 4) Heroic struggle against the elements/opposition – brief victory followed by tragedy.*

It's a very difficult piece to study – try to follow out all the contrapuntal strands and it will come clear I think. Some hints can be gleaned from the piano roll transcription by P. V. Lobanov of Scriabin's own playing, reproduced in Anatole Leikin's book (The Performing Style of Alexander Scriabin). Note especially the different figuration in the finale Left Hand also given in the Soviet complete edition. This should be adopted.

b. First interview with Hakon Austbo

Julia: I analysed your recording of the third sonata and for me was interesting realise that you use much less sustain pedal than most of the performers, especially in the first movement, why did you choose this pedalling?

Hakon Austbo: Because I want to make understandable the counterpoint, sometimes and I think that pedalling can disturb the content of the text creating a mixture of voices that is not required. Besides, I had the chance to play in Scriabin's piano and I realize that his pedal only has two positions and anyway when you press the whole pedal the result is not as massive as in modern pianos so I decided to play more in the cleanest way using pedal only in order to keep bass voices and make sound beauty when is required.

In your playing, there are so many colours and different dynamics, how do you reach this broad palette of colours?

I think the base is imagination. You have to imagine those colours and after trying to play and get it by relaxation. Scriabin himself had synaesthetic perception, so everything was in his imagination. We have to work not only in the keyboard, also with our brain. Also, is important that in his piano ff sound too sharp, so I think of his music is more important to explore the mf-pp range than an extremely forte tone.

Do you think second movement is the "lighter" inside of this sonata?

I don't think so. For me is a false lighter movement, the story and drama continue until the end is a false relax. If I have to describe this movement for me, it is the falseness of a hollow joy.

Because of this drama, you show all the harmony with full sound in this movement in your recording?

Yes. I want to show the duality between minor and major chords, and it is only possible if the harmony is clear and full.

About the second part of this movement, is the first real rest inside of the work or is a false rest?

For me it has something nervous inside. It is a rest, but something tells you that bad things are going to happen, you are not in peace. All this sonata is about the fight against the fate, and this is something that you cannot skip easily.

The real rest is going to appear in third movement when you enter in an ethereal state, like in the dream world, and you are not present, is all about visions not real ones, maybe memories only are real.

c. Second interview with Hakon Austbo

Why did you decide to specialize in Scriabin's music?

He fascinated me since I was a teenager before I heard any of his music, just by reading about him in a music encyclopaedia. No one played it at that time. Then, as a student in Paris, I heard a recording of the 5th and 6th sonatas by Richter and I got hold of the music in London. I was very impressed by his originality and the transcendental qualities of his music. It even became too much: in order to not identify with him (and go crazy), I had to leave his music for some years before taking it up again.

What do you think is the most important quality that must have a pianist who perform Scriabin's music?

To understand his vision, both musically and philosophically. In particular, the urge to go beyond the trivial and to seek the ecstasy. His concept of colours is part of this. Then, of course, the technical means to rely his complex scores, especially on the rhythmical level.

One advice for someone who want to play Scriabin piano works?

Read as much as possible about him. Find out about his harmonic language, especially in the post-Promethean period.

Colours and light are always present in Scriabin's music, but, as a pianist, where did you find the inspiration to be able to play with so many colours that sometimes appear that the instrument is not the same? Did you experiment with the touching in piano, imagination before play or get inspiration for other arts?

To realise colours on the piano, one must first imagine them. Then, one must gain control over sound by means of relaxation.

Tempo freedom in Scriabin is always a trouble, do you think nowadays we are stricter with score marks than old times? Are you against or in favour to performer licenses?

I do think we are too strict with tempo nowadays. In many of Scriabin's works, one must imagine how he thought a tempo rather than try to follow the indications, often incomplete. But one must always understand the rhythmical structure before taking a liberty.

If you had to choose a pianist playing Scriabin, who would you choose? And recording of 3rd sonata?

I think Sofronitsky and Horowitz were the best Russian performers. For the 3rd sonata, I don't know, besides myself, ha-ha.

What do you think about the third sonata inside of Scriabin music?

It is still in the late 19th century style, but already contains psychological elements of the later style. But the tragic element will disappear in his latest cosmic visions.

Could you tell me what represent for you each movement? (Opinion a part of Scriabin's wide programme notes) What is the main advice that you could give me for each movement?

First movement: The will to defy your tragic fate.

Second: The falseness of a hollow joy

Third: Indulging in an ethereal, weightless state

Fourth: No way back: the fate catches up with you.

5. Annotates scores

- a) Structural analysis of 1st movement. Barenreiter score edition.
- b) Tempos analysis of 3rd movement. Peters edition
- c) Complete score of the sonata. Peters edition

52

SONATA Nr. 3

→ EXAMPLE TEMPOS SOFRONITSKY

EXPOSITION

Op. 23 (1898)

Drammatico

f

Accelerando

mp

una corda

Deeper + calm

cresc.

Accl.

f

mp

cresc.

f

Handwritten musical score for Scriabin's Sonata Op. 23 n°3, measures 17-32. The score includes various performance instructions and tempo markings.

Measure 17: *ACELL*

Measure 20: *dim.*, *rit.*, *mp*, *ACELL*, *cresc.*, *f*

Measure 23: *♩ = 80*, *cantabile*, *♩ = 74*, *sf*, *dim.*, *p*, *CALM FLOWING*

Measure 28: *poco rit.*, *♩ = 70*, *a tempo*, *♩ = 88*, *mp poco scherzando*

Measure 32: *cresc.*

54

Handwritten musical score for Scriabin's Sonata Op. 23 n°3, measures 35-50. The score is written on five systems of grand staves. It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue, green, and red ink are present throughout the score.

Measures 35-38: *mf*, *sf*, *dim.*, *p dolce*, *dolce* (handwritten).

Measures 39-41: *mf*, *sf*, *p dolce*.

Measure 42: *ritard.*, *Tempo I* (handwritten), *mp*, *NORE CALM* (handwritten).

Measures 43-45: *espr.*, *mf*, *p*, *cresc.*, *ACQUANTO* (handwritten).

Measures 46-50: *f*, *FULL* (handwritten), *dim.*.

DEVELOP

55 *mp* **CALM.** *pp* *dolciss.* *pp* *cresc.* *mp* *ff* *mp*

59 *mp* *cresc.* *mp* *ff* *mp*

64 *cresc.* *mp* *ff* *mp*

69 *mp* *cresc.* *mp* *ff* *mp*

74 *mp* *cresc.* *mp* *ff* *mp*

*) Herausgeber zieht in Anbetracht des Charakters dieses Satzes den oberen Fingersatz vor.

En vue du caractère de ce passage, l'éditeur donne préférence au doigté au-dessus.

E. P. 12588

Editor gives preference to the upper fingering in view of the character of this movement.

Handwritten musical score for Scriabin's Sonata Op. 23 n°3, measures 56-99. The score includes handwritten annotations in blue and green ink:

- Measure 56: $1 = 80$ (blue)
- Measure 83: *Háritas* (green), *cresc.* (green), *p* (green)
- Measure 87: *cresc.* (green), *p* (green)
- Measure 91: *Recapitulación* (blue), *p* (green), *mp* (green), *p* (green), *L8* (green)
- Measure 95: *L8* (green)
- Measure 99: *dim.* (green), *mp* (green), *p* (green)

57

103 *cantabile*

107 *poco rit.* *a tempo* *mp poco scherzando* *cresc.*

111

114 *sf* *dím.* *p dolce*

117 *mf* *sf* *p dolce*

120 *pp* *mf*

58

123 *pp* *cresc.* *f* *CODA* *Robak* *Acold.*

127 *cresc.* *fff* *molto*

131 *f* *dim.*

136 *mf* *p* *cresc.*

140 *f* *dim.* *rit.* *p* *7*

The image shows a handwritten musical score for Scriabin's Sonata Op. 23 No. 3, measures 123-140. The score is in F# major and 3/4 time. It features complex chromatic passages and dynamic markings. Handwritten annotations include 'CODA', 'Robak', 'Acold.', and a blue '7' at the end.

Tempo markings

III

Andante  63



Special colour, take a little time

Poco accel

Poco rit

dim. mf

64

doloroso

molto

Poco agitato acell

Recover time

p

Poco rit

mf

f

p

f

p

cresc.

f

dim.

Poco rit

*) In der Erstausgabe (Belaieff, Leipzig 1898) fehlt dieses \sharp , demnach gis .

Dans la première édition (Belaieff, 1898), ce \sharp n'est pas marqué, ainsi jouer sol-dièse.

In the first edition (Belaieff, Leipzig 1898) this \sharp is missing, therefore $\text{G}\sharp$.

65

Flowing feeling of semiquavers

Poco rit

Most special moment in movement

Rit.

pp

The image displays a musical score for Scriabin's Sonata Op. 23 n°3, measures 32 through 43. The score is written for piano in F# major and 3/4 time. The right hand features a continuous semiquaver melody, while the left hand provides harmonic support with chords and occasional semiquaver runs. Key annotations include 'Poco rit' at measure 32, 'Most special moment in movement' with a blue arrow pointing to measure 43, and 'Rit.' at measure 43. A blue circle highlights measures 32-35, and a red circle highlights measures 41-43. A red arrow points from measure 38 to measure 41, and a blue arrow points from measure 41 to measure 43. Fingerings are indicated by numbers 1-5 above the notes.

66

43

47

49

Morendo

Remembrance of first movement like a dream -> Feeling of no time

51

poco rit.

Introduction of 4th movement

55

accel.

movement

attacca

SONATE Nr. 3

I

Op. 23 (1898)

Drammatico $\text{♩} = 69$

f

5

mp

una corda

9

cresc.

f

mp

13

cresc.

f

The image displays a musical score for Scriabin's Sonata Op. 23 n°3, measures 17 through 32. The score is written for piano and features a variety of musical notations and dynamics.

- Measures 17-19:** The music begins with a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a time signature of 3/4. The bass staff has a key signature of one sharp (F#) and a time signature of 3/4. The music is marked with a *dim.* (diminuendo) and a *mp* (mezzo-piano) dynamic.
- Measures 20-22:** The music continues with a *cresc.* (crescendo) and a *f* (forte) dynamic. The tempo is marked *cantabile* with a tempo of $\text{♩} = 80$.
- Measures 23-25:** The music is marked with a *sf* (sforzando) and a *dim.* (diminuendo) dynamic. The tempo is marked *poco rit.* (poco ritardando) with a tempo of $\text{♩} = 88$.
- Measures 26-28:** The music is marked with a *p* (piano) dynamic. The tempo is marked *a tempo* with a tempo of $\text{♩} = 88$.
- Measures 29-31:** The music is marked with a *mp* (mezzo-piano) and a *poco scherzando* (poco scherzando) dynamic.
- Measures 32-34:** The music is marked with a *cresc.* (crescendo) dynamic.

The score includes various musical notations such as triplets, slurs, and fingerings. The key signature is two sharps (F# and C#) and the time signature is 3/4.

54

The image displays a musical score for the piano, specifically measures 35 through 50 of Scriabin's Sonata Op. 23 No. 3. The score is written for both the right and left hands on a grand staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. Performance instructions like *mf*, *sf*, *dim.*, *p*, *dolce*, *ritard.*, *Tempo I*, *espr.*, *cresc.*, and *f* are present. Measure numbers 35, 39, 42, 46, and 50 are clearly marked at the beginning of their respective systems. The score shows a progression of musical ideas with changing textures and dynamics.

55 *mp* *pp* *dolciss.* *p* *pp*

59 *mf* *mp* *cresc.* *p*

64 *cresc.* *ff*

69 *dim.* *mp* *sf* *mp*

74

*) Herausgeber zieht in Anbetracht des Charakters dieses Satzes den oberen Fingersatz vor.

En vue du caractère de ce passage, l'éditeur donne préférence au doigté au-dessus.

E. P. 12588

Editor gives preference to the upper fingering in view of the character of this movement.

56

79

83

87

91

95

99

The musical score consists of six systems of piano music, each with a treble and bass staff. The key signature is F# major (three sharps). The time signature is 3/4. The measures are numbered 56, 79, 83, 87, 91, 95, and 99. The music is characterized by dense textures, frequent triplets, and rapid sixteenth-note passages. Dynamics such as *sf* (sforzando), *cresc.* (crescendo), *mp* (mezzo-piano), and *p* (piano) are used throughout. Fingerings are indicated by numbers 1 through 5. The notation includes many beamed sixteenth notes and complex chordal structures.

57

103 *cantabile*

107 *poco rit.* *a tempo* *cresc.*

111

114 *sf* *dim.* *p dolce*

117 *mf* *sf* *p dolce*

120 *pp* *mf*

58

The image displays a page of a musical score for Scriabin's Sonata Op. 23 n°3, specifically measures 123 through 140. The score is written for piano and features a complex, chromatic harmonic language characteristic of Scriabin. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various dynamic markings such as *pp*, *cresc.*, *f*, *fff*, *softn*, *mf*, *p*, *dim.*, and *rit.*. Fingerings are indicated by numbers 1-5 above or below notes. Some measures contain performance instructions like "8...." and "1 2 3 4" below the bass line. The score is presented in a standard musical notation with a grand staff (treble and bass clefs) and includes a page number "58" at the top left.

II

Allegretto ♩ = 160

p

una corda

sotto

cresc.

sf

dim.

sopra

cresc.

sf

mp

mf

dim.

mp

60

22

cresc. *ff* *sf*

28

sf *dim.* *p*

33

cresc. *sf* *sf*

38

animato *accel.* *cresc.* *sopra* *sotto*

42

stretto *ff* *dim.*


The image displays a musical score for Scriabin's Sonata Op. 23 n°3, specifically measures 47 through 69. The score is written for piano and is in the key of B-flat major (three flats). The tempo is marked as $\text{♩} = 168$ and the performance style is *con grazia*. The score is divided into five systems, each with a measure number in a box at the beginning of the first staff.

- System 1 (Measures 47-52):** Measure 47 starts with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) leading to a piano (*p*) dynamic. Measure 52 features a *ritard.* (ritardando) and a *pp* (pianissimo) dynamic. The system concludes with a *pp* dynamic and a *con grazia* marking.
- System 2 (Measures 53-57):** Measure 53 begins with a *p* dynamic. The system includes a *mp* (mezzo-piano) dynamic in measure 55 and a *pp* dynamic in measure 57.
- System 3 (Measures 58-62):** Measure 58 starts with a *mp > pp cresc.* (mezzo-piano to pianissimo crescendo) dynamic. The system includes a *cresc.* (crescendo) marking in measure 61.
- System 4 (Measures 63-68):** Measure 63 begins with a *mf* (mezzo-forte) dynamic. The system includes a *dim.* (diminuendo) marking in measure 65 and a *p* dynamic in measure 68.
- System 5 (Measures 69-72):** Measure 69 starts with a *dim.* (diminuendo) marking. The system concludes with a *pp* (pianissimo) dynamic in measure 72.

The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72).

The image displays a musical score for a piano piece, specifically measures 62 through 96 of Scriabin's Sonata Op. 23 n°3. The score is written for piano and features a complex, chromatic harmonic language. The notation includes various dynamic markings such as *mp*, *p*, *pp*, *cresc.*, *sf*, *dim.*, *ff*, *accel.*, and *stretto*. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The score is divided into systems, with measure numbers 62, 79, 83, 87, 92, and 96 clearly marked at the beginning of their respective systems. The notation includes many beamed sixteenth and thirty-second notes, creating a sense of rapid movement and tension. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

III

Andante  63



The musical score for the third movement of Scriabin's Sonata Op. 23 No. 3 is presented in five systems. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked Andante, with a metronome marking of 63. The score begins with a piano (*p*) dynamic. The first system contains measures 1 through 3. The second system starts at measure 4 and includes a piano (*p*) dynamic. The third system starts at measure 7. The fourth system starts at measure 10. The fifth system starts at measure 13 and features a forte (*f*) dynamic, a decrescendo (*dim.*) marking, and a mezzo-forte (*mf*) dynamic. The notation includes various fingerings, slurs, and articulation marks.

64

72
doloroso

legato

p

mf

f

p

f

cresc.

dim.

*) In der Erstaussage (Belaieff, Leipzig 1898) fehlt dieses ♯, demnach gis.

Dans la première édition (Belaieff, 1898), ce ♯ n'est pas marqué, ainsi jouer sol-dièse.

In the first edition (Belaieff, Leipzig 1898) this ♯ is missing, therefore G#.

The image displays a musical score for the piano part of Scriabin's Sonata Op. 23 n°3, specifically measures 32 through 43. The score is written for two staves, treble and bass clef, in a key signature of three sharps (F#, C#, G#). The music is characterized by dense, flowing sixteenth-note passages in the right hand and more rhythmic, often sustained or moving in thirds/sixths, lines in the left hand. Measure 32 begins with a piano (*p*) dynamic. Measures 35, 38, and 41 show various fingering suggestions (1-5) and articulation marks. Measure 38 includes a *pp* (pianissimo) dynamic marking. Measure 42 features a *pp* marking and a triplet in the right hand. The notation includes many slurs, ties, and specific fingering numbers (1-5) to guide the performer. The overall texture is highly chromatic and expressive, typical of Scriabin's style.

66

The image displays a musical score for a piano piece, specifically measures 45 through 59 of Scriabin's Sonata Op. 23 n°3. The score is written for piano (p) and includes various performance instructions and fingering.

- Measures 45-46:** The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment with eighth notes. Fingering numbers (1, 2, 3) are indicated above the right-hand notes.
- Measures 47-48:** The right hand continues with a similar rapid pattern, now incorporating triplets. The left hand maintains its accompaniment. Fingering numbers are present.
- Measures 49-50:** The right hand's pattern becomes more varied, including some longer notes. The left hand's accompaniment continues. A *pp* (pianissimo) dynamic marking is present in the left hand.
- Measures 51-52:** The right hand features a triplet of eighth notes. A *poco rit.* (poco ritardando) instruction is written above the staff.
- Measures 53-54:** The right hand continues with a triplet of eighth notes. The left hand's accompaniment continues.
- Measures 55-56:** The right hand features a triplet of eighth notes. An *accel.* (accelerando) instruction is written above the staff.
- Measures 57-58:** The right hand continues with a triplet of eighth notes. The left hand's accompaniment continues.
- Measure 59:** The right hand features a triplet of eighth notes. The left hand's accompaniment continues. An *attacca* instruction is written below the staff.

IV

67

Presto con fuoco $\text{♩} = 58$

legato

cresc.

mf

dim.

*) Der kursiv gedruckte Fingersatz für die linke Hand stammt von Scriabin. Es gibt jedoch hier und an ähnlichen Stellen dieses Satzes fast immer auch die Möglichkeit, in jedem Takt den ersten Ton des unteren Systems mit der rechten Hand zu greifen, was der linken eine andere Fingersetzung erlaubt. Scriabin selbst spielte die Passage anders:

Le doigté en italiques pour la main gauche est par Scriabine. Mais, ici et aux lieux semblables de ce mouvement, il y a à peu près toujours la possibilité de jouer la première note de chaque mesure dans la portée d'en bas avec la main droite, ce qui permet à la main gauche un autre doigté. Scriabine lui-même a joué ce passage comme suivant:

The fingering printed in italics for the left hand is by Scriabin. Yet here and in similar places of this movement there is nearly always the alternative of playing the first note of the lower staff in each bar with the right hand, which permits a different fingering to the left hand. Scriabin himself had played the passage in a different way:



68

17

mf 3

sf 2

mf

23

accel. poco rit.

p 3

1 2 1 3 5 2 1 1 5 1 2

27

cresc.

cresc.

30

f

dim.

33

dolce rit.

pp 2

Meno mosso ♩ = 92

37

1 3

*) Möglicherweise ist hier ein Haltebogen zu ergänzen.

Peut-être ici il faut ajouter une liaison. | Possibly a tie should be added here.

69

42

47

51

55

59

63

cresc.

mf

p

dim.

pp

p dolciss.

cresc.

accel.

mp

cresc.

dim.

Tempo I

p

*) Möglicherweise ist hier ein Haltebogen zu ergänzen, vgl. Takt 145.

Peut-être ajouter ici une liaison, comp. mesure 145.

Possibly a tie should be added here, cf. bar 145.

70

The image displays a musical score for Scriabin's Sonata Op. 23 n°3, spanning measures 67 to 81. The score is written for piano and features a complex, chromatic harmonic language. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various dynamic markings such as *cresc.*, *mf*, *mp*, *p*, *sf*, *f*, *dim.*, and *sff*. The score is divided into five systems, each containing a grand staff (treble and bass clefs). The first system (measures 67-70) begins with a *cresc.* marking and a *mf* dynamic. The second system (measures 71-74) includes a *mp* dynamic and a *cresc.* marking. The third system (measures 75-78) features a *p* dynamic, a *cresc.* marking, and a *dim.* marking. The fourth system (measures 79-80) includes a *p* dynamic and a *cresc.* marking. The fifth system (measures 81) begins with a *sf* dynamic and a *cresc.* marking, followed by a *sff* dynamic and a *cresc.* marking. The score is characterized by dense, chromatic textures and frequent use of accidentals.

The image displays a musical score for a piano piece, specifically measures 85 through 99 of Scriabin's Sonata Op. 23 n°3. The score is written for piano and features a complex, chromatic harmonic language. The notation includes a variety of dynamic markings and articulations:

- Measure 85:** Starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic, ending with a crescendo (*cresc.*).
- Measure 88:** Features a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*).
- Measure 91:** Begins with a mezzo-piano (*mp*) dynamic, followed by a crescendo (*cresc.*).
- Measure 95:** Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*).
- Measure 99:** Begins with a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*), and ends with a piano (*p*) dynamic and a crescendo (*cresc.*).

The score is presented in a standard musical notation format, with a grand staff (treble and bass clefs) and a key signature of three flats (B-flat, E-flat, A-flat). The measures are numbered 85, 88, 91, 95, and 99, indicating the start of each system.

72

104 *mp* *sopra* *sotto* *ff* *sopra* *sotto* *3ff* *mp* *sotto* *sopra* *cresc.* *p*

109 *ff* *ff* *sotto* *ff* *cresc.* *mp* *cresc.*

114 *sopra* *ff* *sotto* *ff* *cresc.* *ff*

119 *ff* *mf* *cresc.* *ff* *sotto*

124 *accél.* *poco rit.* *p* *ff*

127

cresc.

cresc.

130

dim.

133

136

dolce

pp

rit.

Meno mosso

140

cresc.

74

The image displays a page of a musical score for Scriabin's Sonata Op. 23 n°3, specifically measures 145 through 162. The score is written for piano and is in the key of F# major (three sharps). It consists of six systems, each with a treble and bass staff. The notation includes various musical elements such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. Measure numbers 145, 149, 153, 156, 159, and 162 are placed at the beginning of their respective systems. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo), with markings for *cresc.* (crescendo), *dim.* (diminuendo), and *dolciss.* (dolcissimo). The score shows a complex interplay of melodic lines and harmonic textures, characteristic of Scriabin's style.

The image displays a musical score for the final section of Scriabin's Sonata Op. 23 No. 3, spanning measures 165 to 180. The score is written for piano and is in the key of F# major (three sharps). It consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *cresc.* (crescendo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *poco cresc.* (a little crescendo). The score features complex harmonic structures, including chords and arpeggios, and is characterized by its chromatic and modal qualities. The final measure (180) ends with a double bar line and a key signature change to F major (two sharps).

76

183

pp cresc.

188

dim. mf

193

cresc.

199

ritard. Maestoso J. = 50 fff

205

fff

The image displays a musical score for the final section of Scriabin's Sonata Op. 23, No. 3, spanning measures 212 to 230. The score is written for piano and features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes treble and bass staves with various musical notations such as chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *dim.* (diminuendo), *f dim.* (forte diminuendo), *pp* (pianissimo), *sotto voce* (softly), and *cresc.* (crescendo). The score concludes with a double bar line and repeat signs at measure 230.

Measures 212-217: The right hand plays a series of chords and arpeggios, while the left hand provides a steady accompaniment. A *dim.* marking is present at the end of measure 217.

Measures 218-222: The right hand continues with arpeggiated figures, and the left hand maintains a consistent rhythmic pattern. A *f dim.* marking is at the start of measure 218, and a *p* (piano) marking is at the end of measure 222.

Measures 223-226: The right hand features a melodic line with a *sotto voce* marking. The left hand continues its accompaniment. A *dim.* marking is at the start of measure 223, and a *pp* marking is at the start of measure 224.

Measures 227-229: The right hand plays a rapid, ascending arpeggiated figure. The left hand continues with chords. A *cresc.* marking is at the start of measure 227.

Measure 230: The final measure of the section, featuring a *ff* (fortissimo) marking and a double bar line with repeat signs.