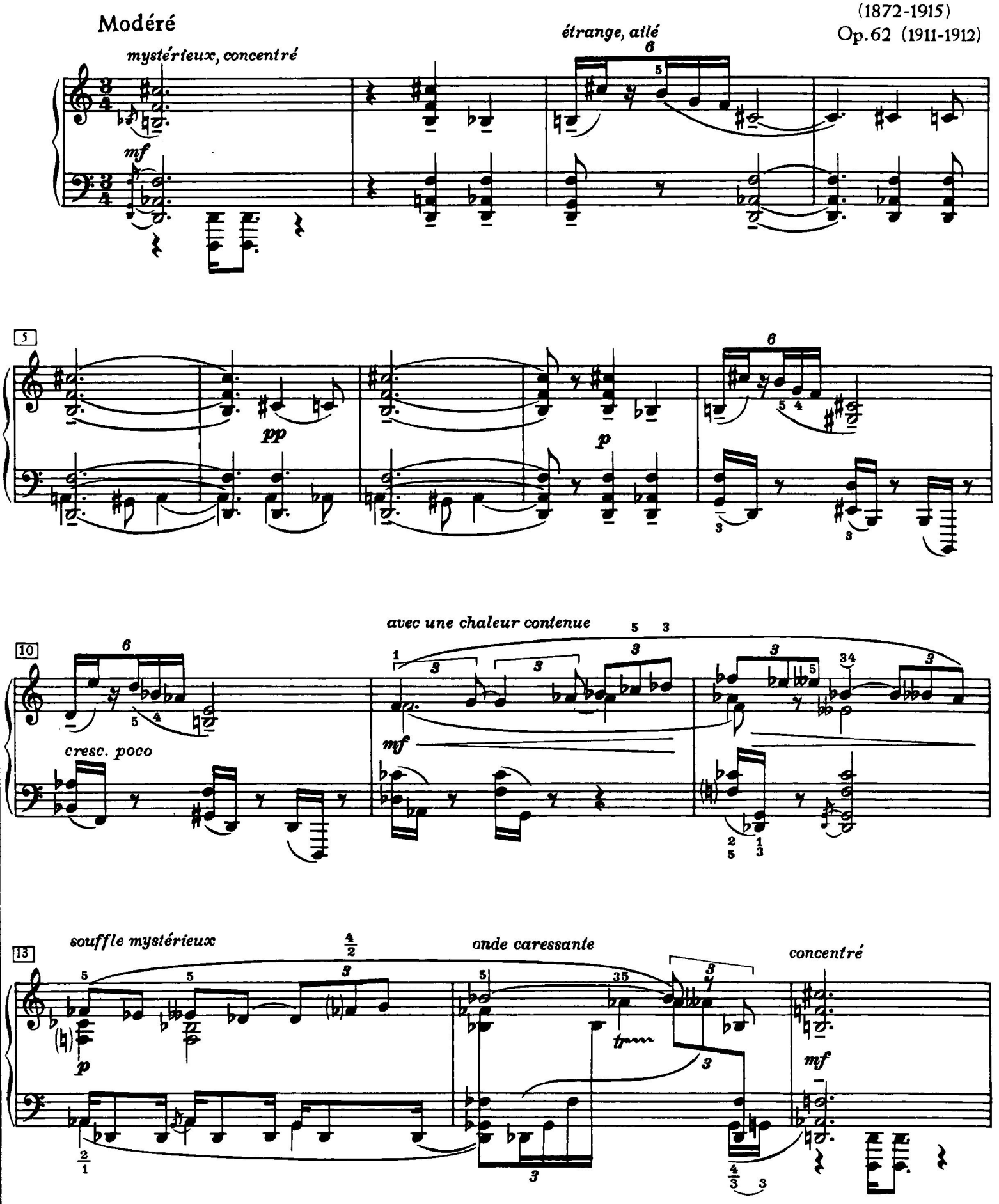
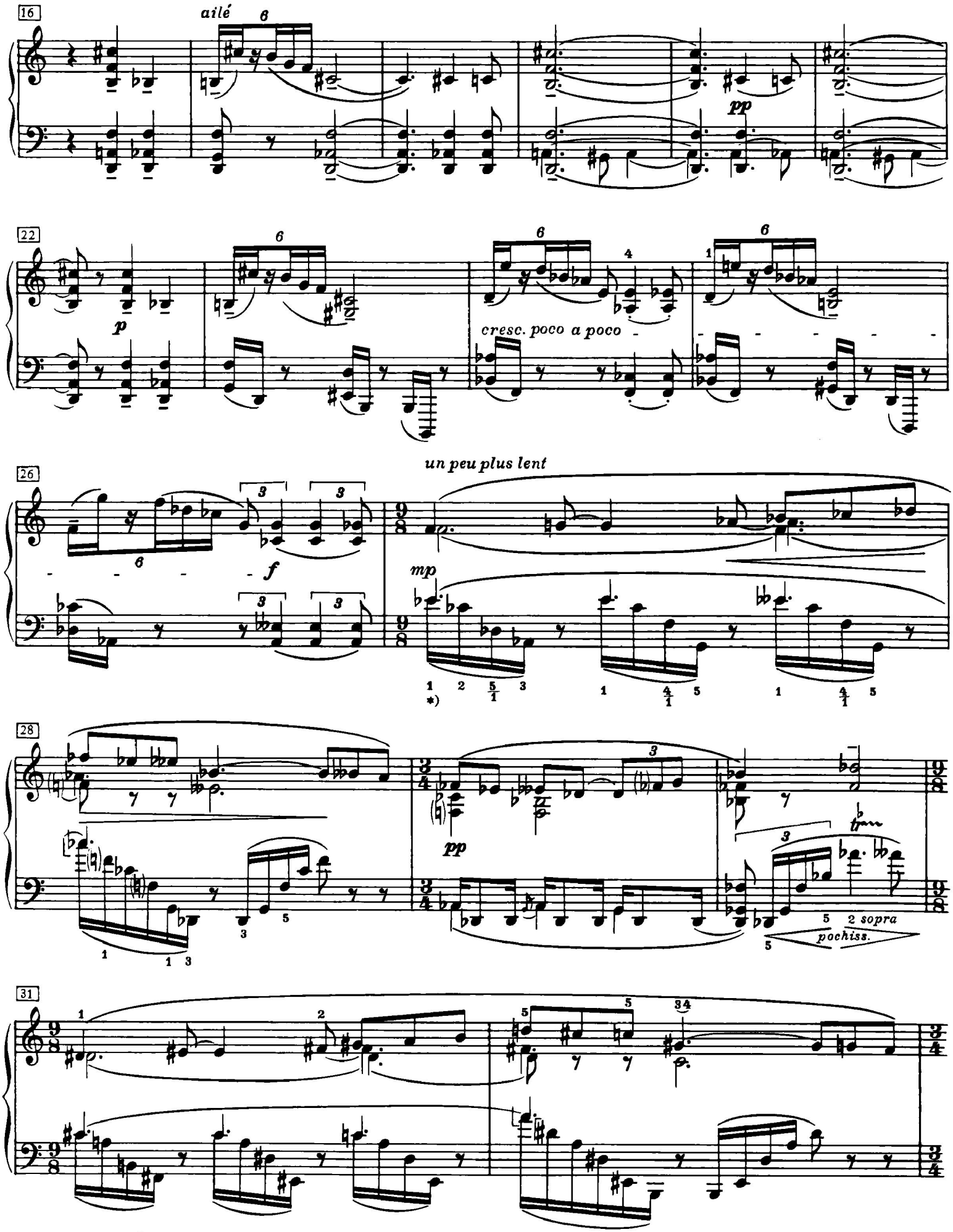
SONATE Nr. 6

Alexander Skrjabin
(1872-1915)
Op. 62 (1911-1912)

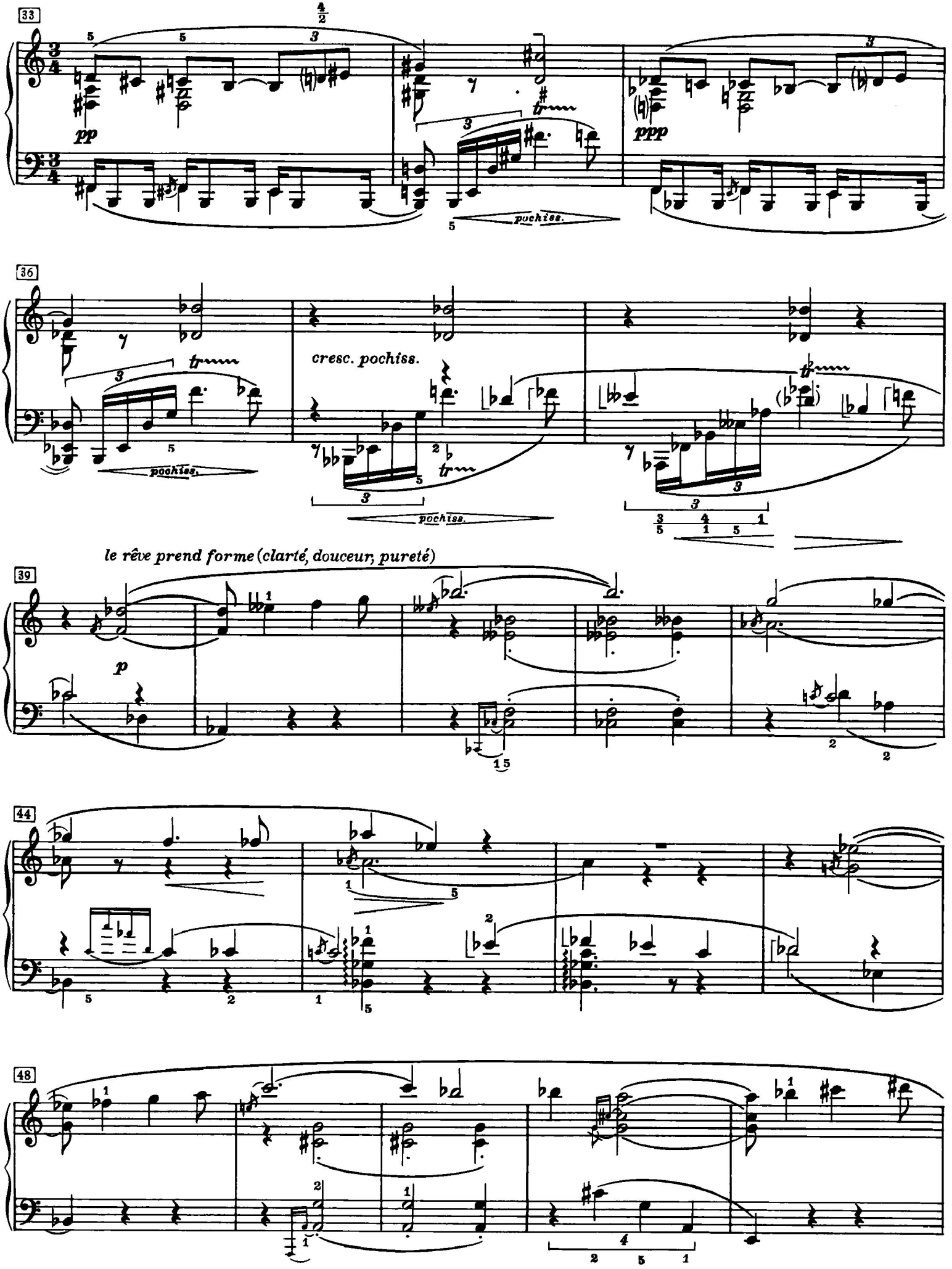


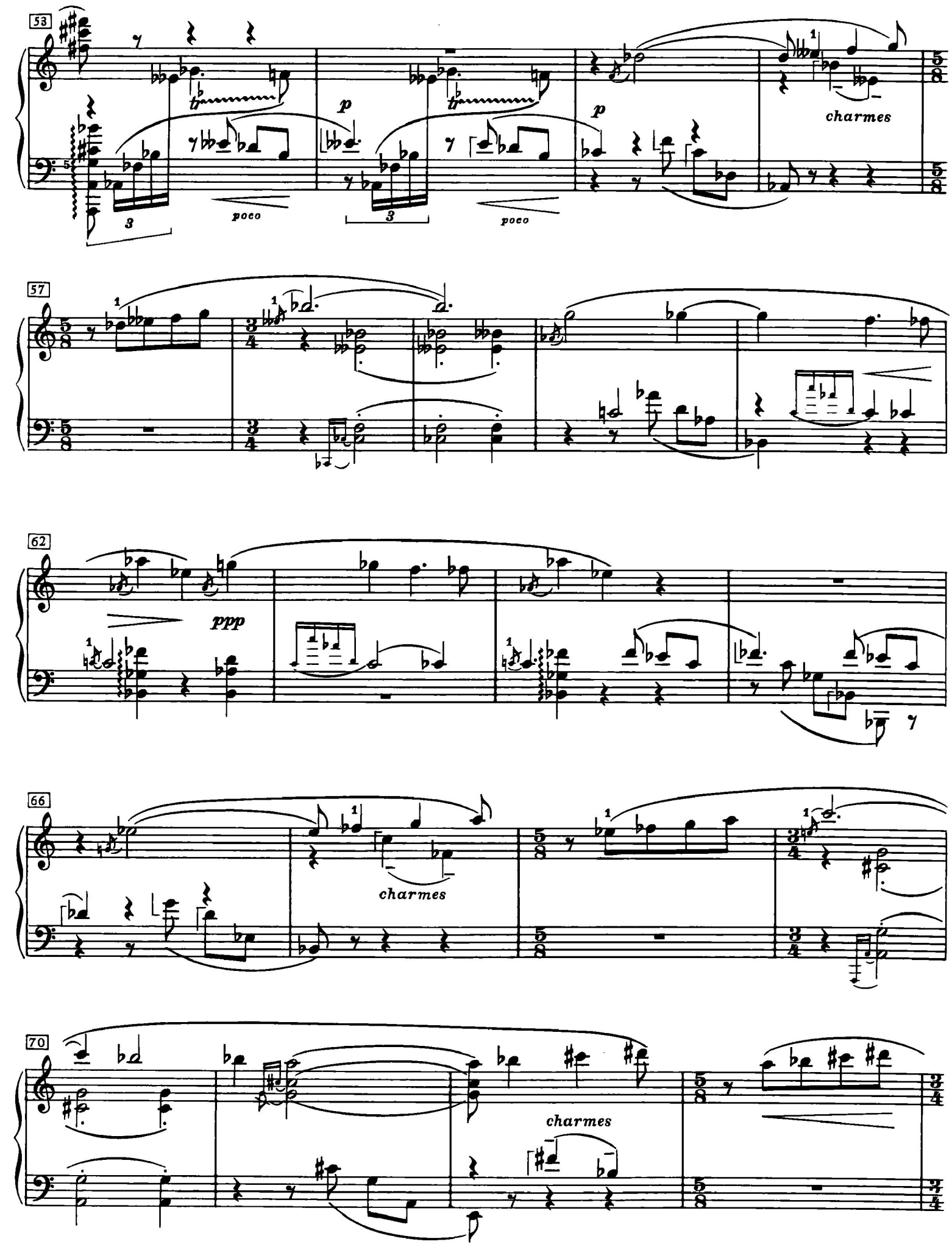


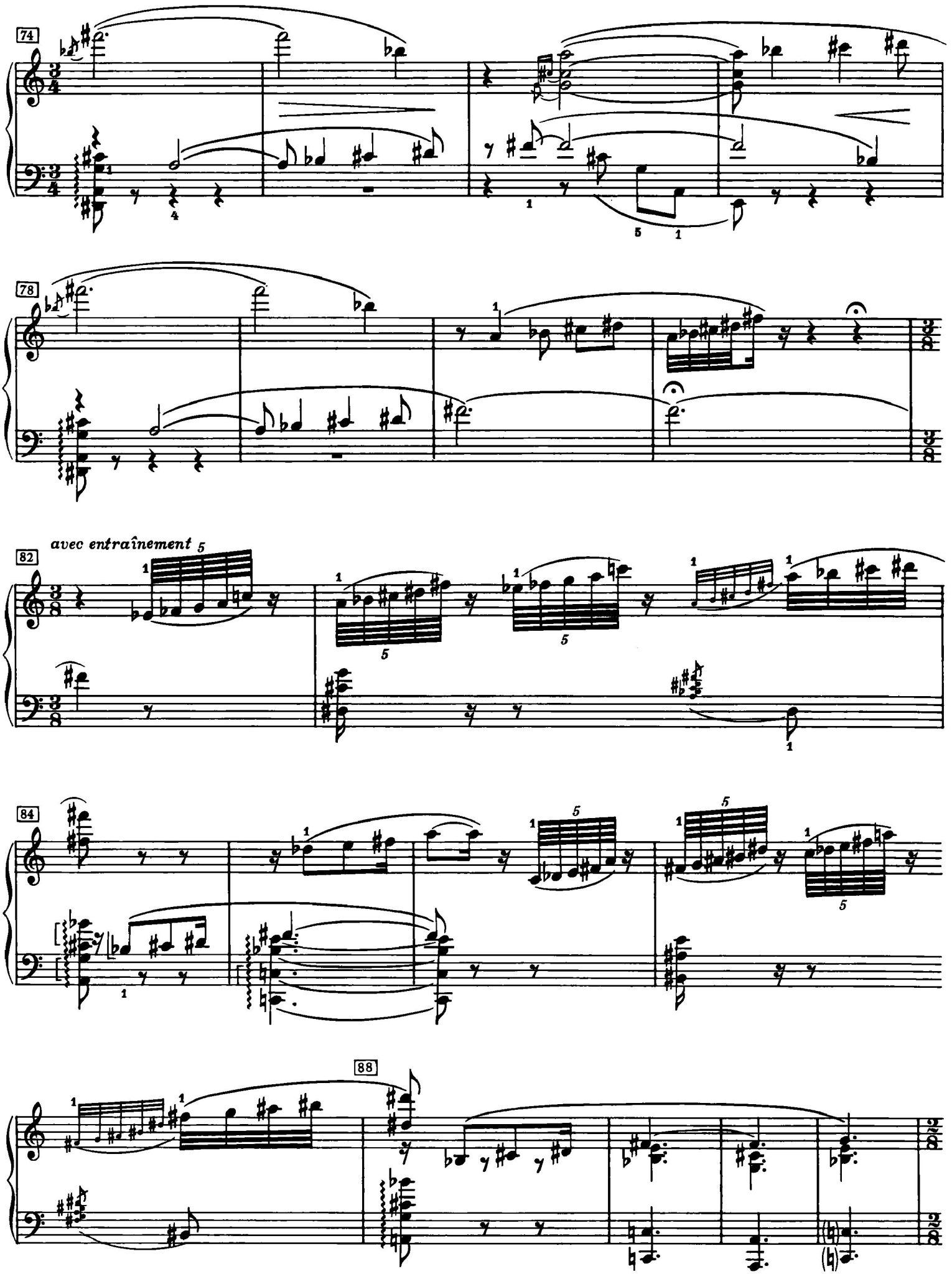
*) Der 2. Finger auf es würde das Einfangen mit dem Pedal erschweren. Man kann das punktierte Viertel hier und an ähnlichen Stellen auch mit dem rechten Daumen greifen, wodurch sich die übrigen Fingersätze ändern.

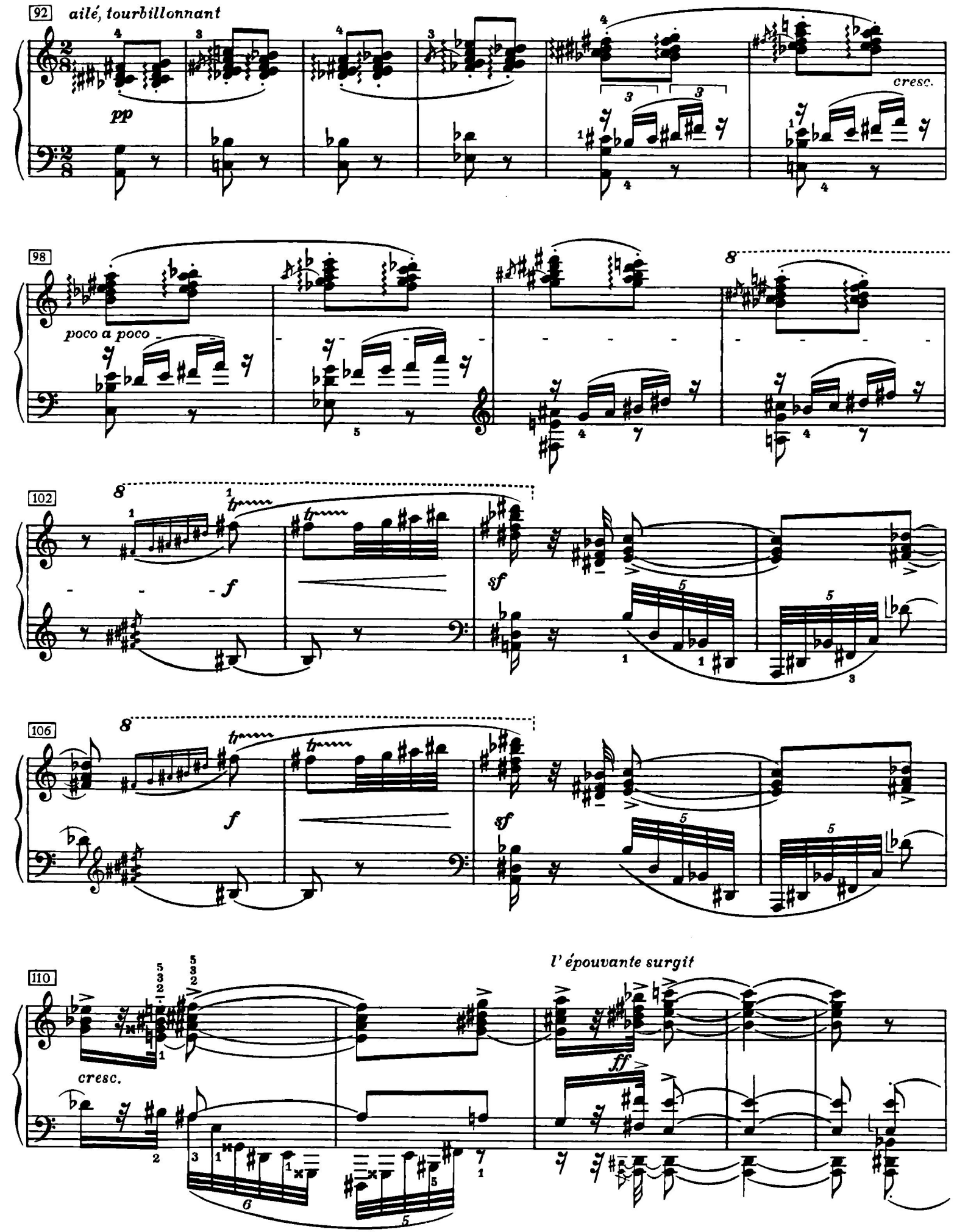
Le 2e doigt sur mi bémol compliquerait la possibilité de conserver le son à l'aide de la pédale. Ici et à des endroits semblables, on pourrait également prendre la noire pointée avec le pouce droit, ce qui modifie les autres doigtés.

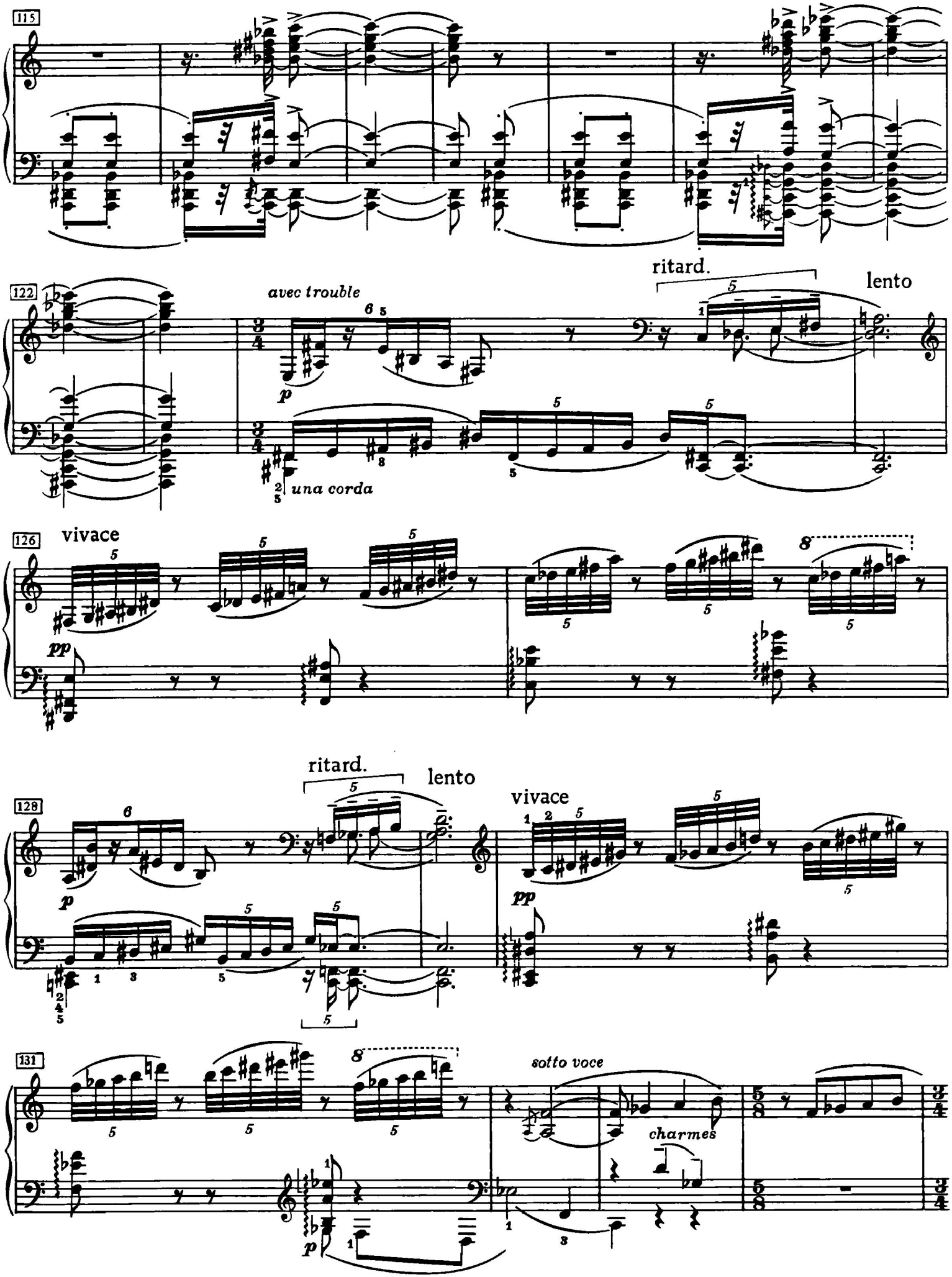
The 2nd finger on E flat would obstruct seizing by the pedal. The dotted crotchet may be fingered here and in similar passages with the right thumb, which will change the remaining fingering.

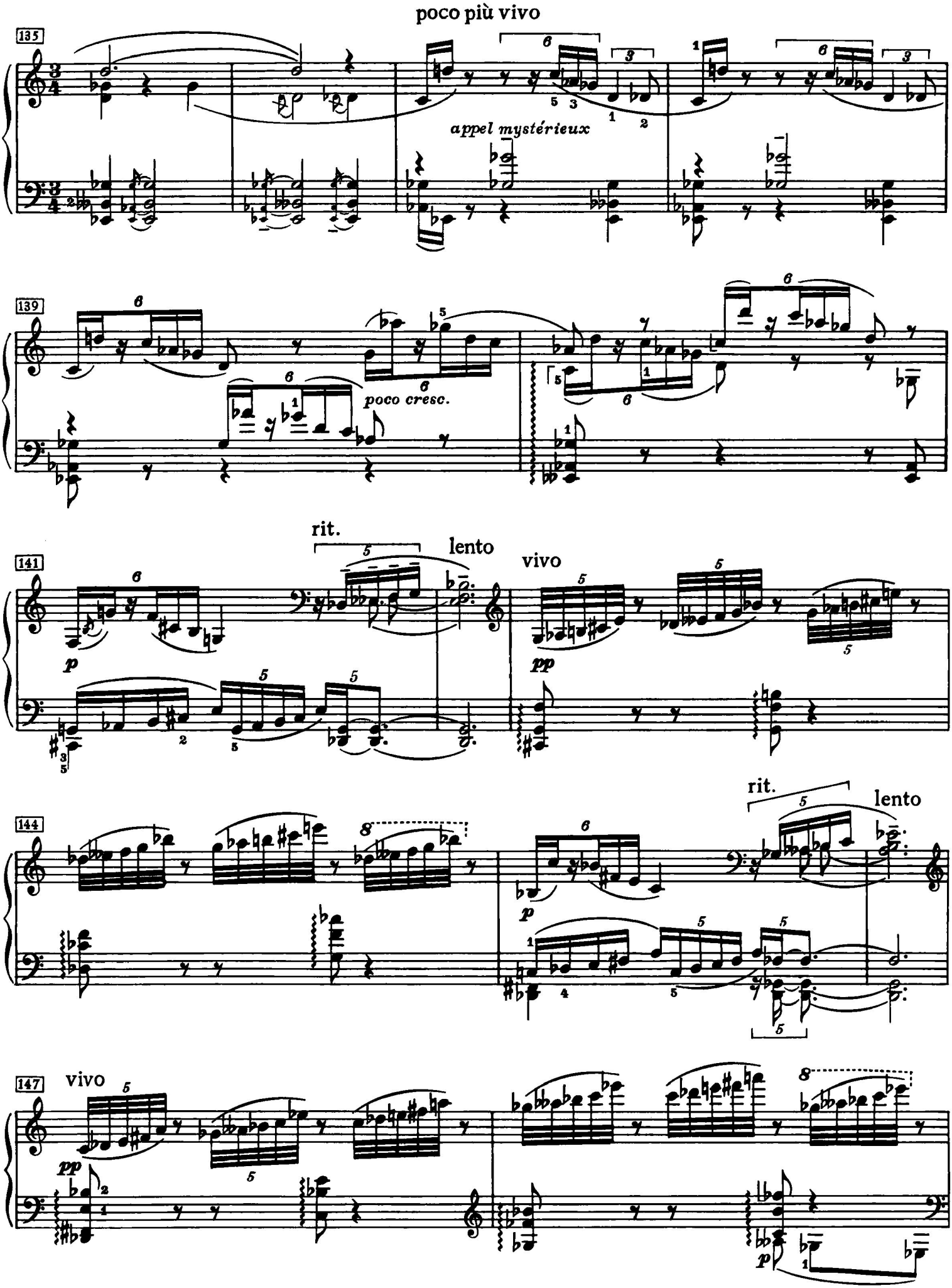

33
pp
ppp
pochiss.
36
cresc. pochiss.
pochiss.
pochiss.
le rêve prend forme (clarté, douceur, pureté)
39
p
44
48

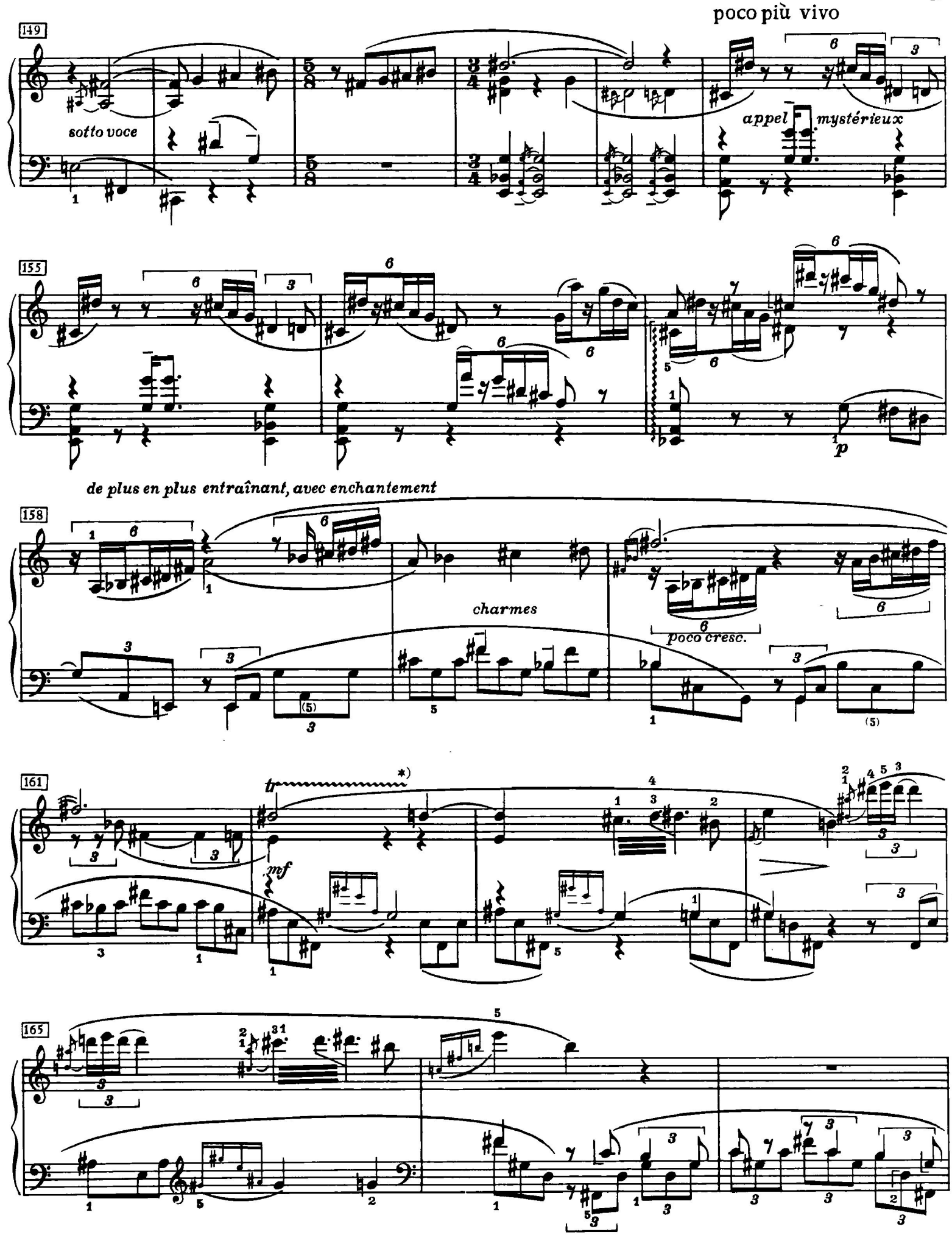

53
p
poco
charmes
57
62
ppp
66
charmes
70
charmes


74
78
avec entraînement
82
84
88


92
ailé, tourbillonnant
pp
cresc.
98
poco a poco
8
102
8
f
sf
106
8
f
sf
110
cresc.
l' épouvante surgit
ff


115
122
avec trouble
ritard.
lento
una corda
126
vivace
128
ritard.
lento
vivace
131
sotto voce
charmes

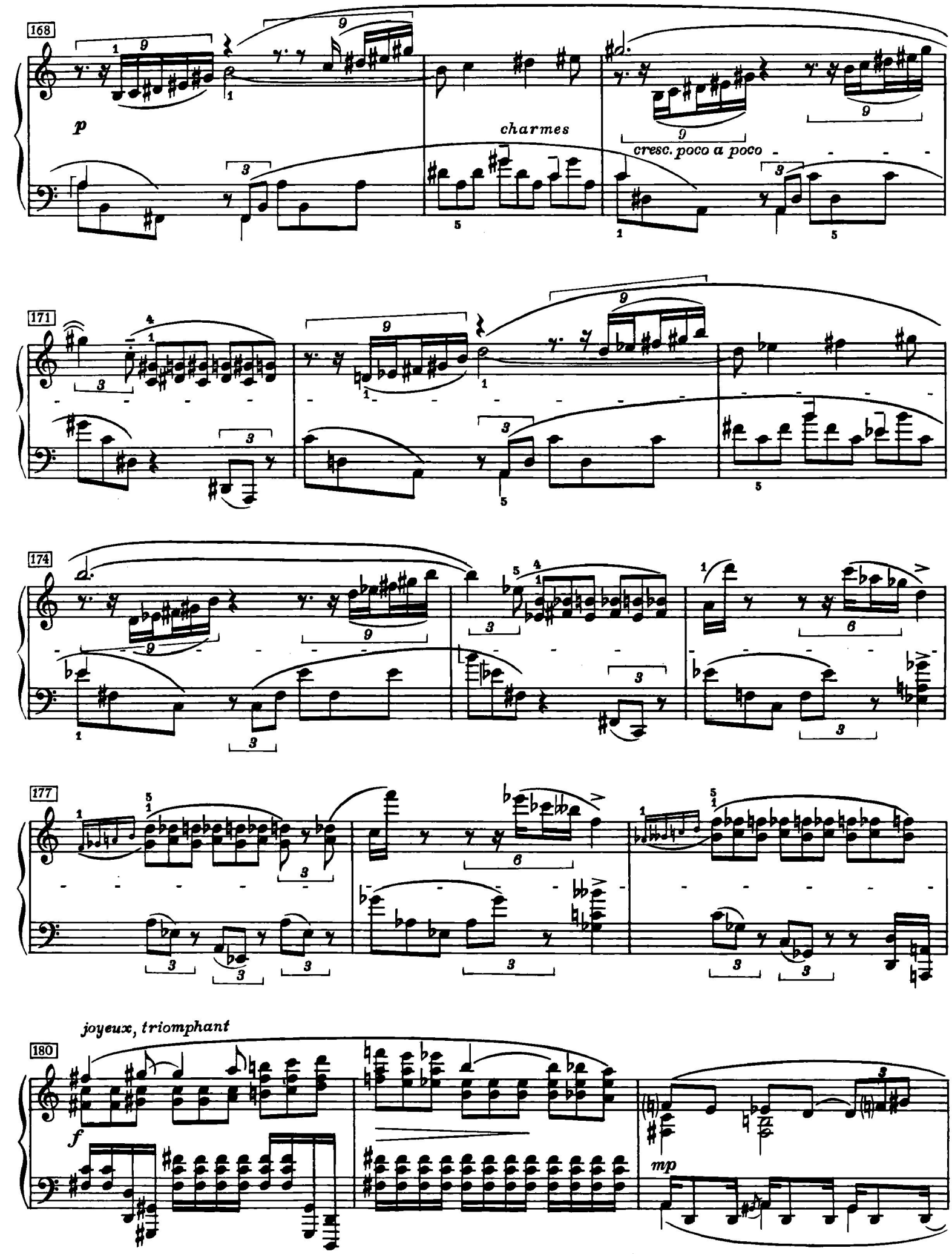

poco più vivo
135
appel mystérieux
139
poco cresc.
rit.
lento
141
vivo
p
pp
rit.
lento
144
p
147
vivo
pp
p

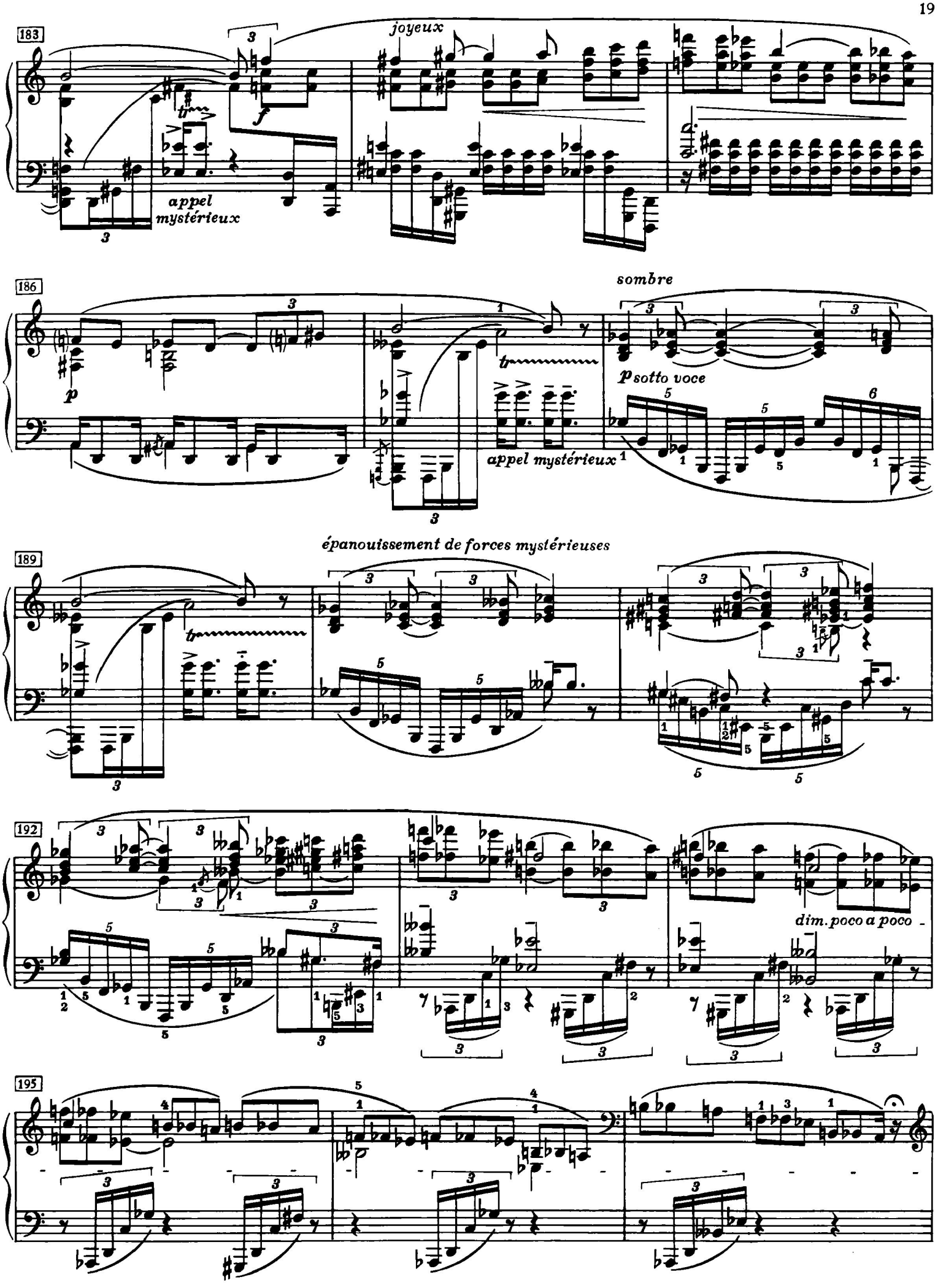


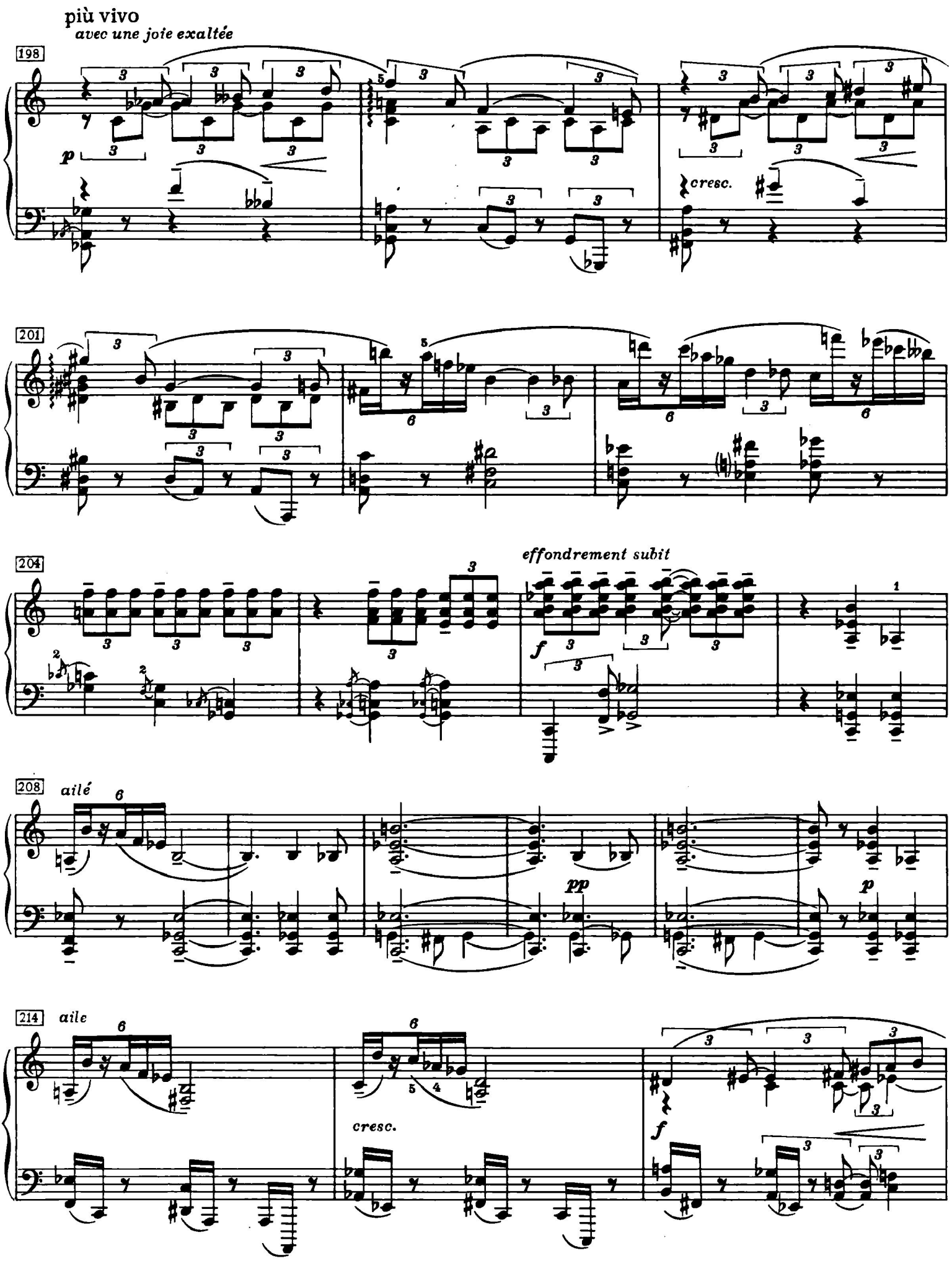
*) Herausgeber rät zur Weiterführung des Trillers über das d.

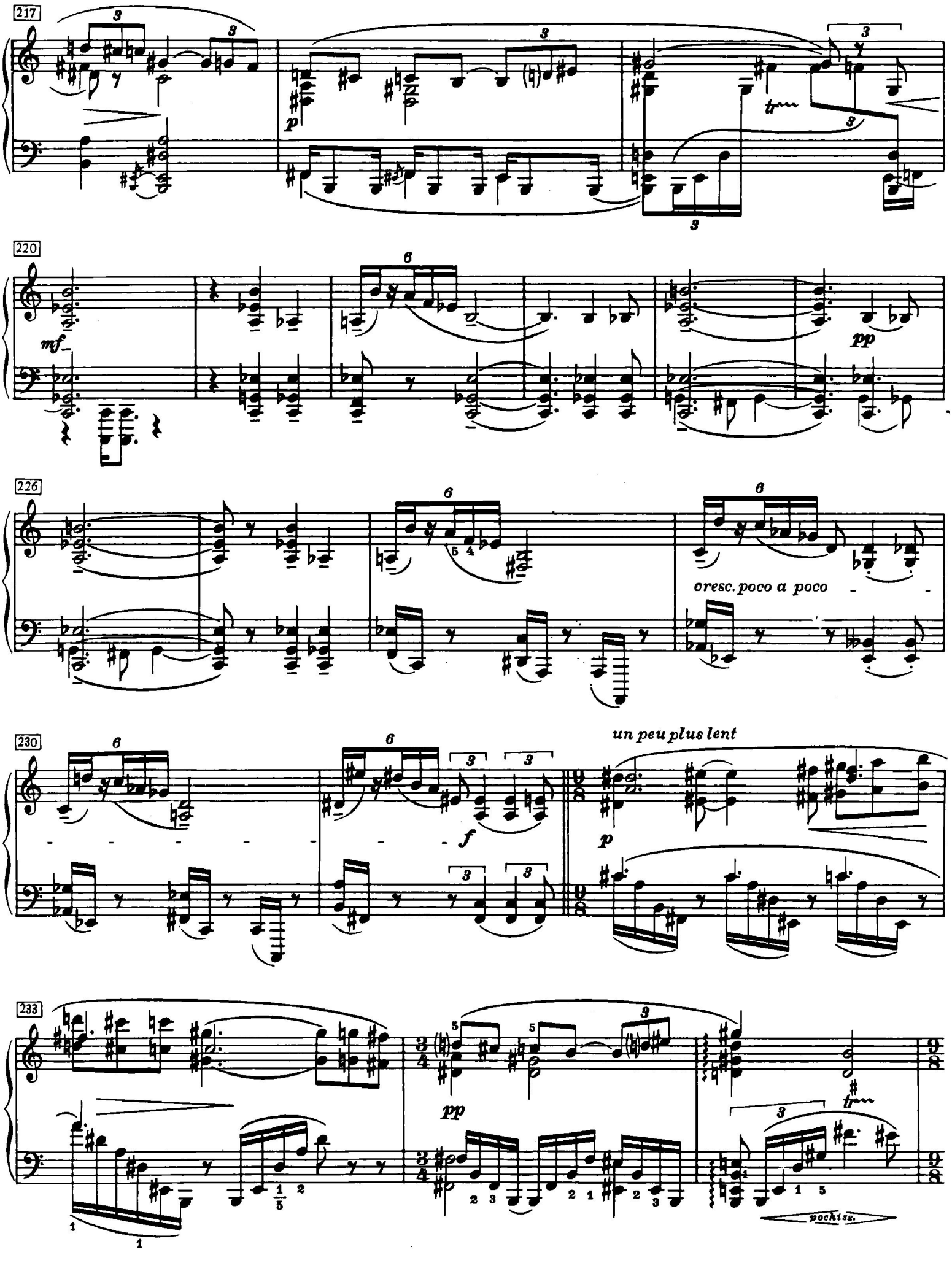
L'éditeur conseille de poursuivre le trille sur le ré.

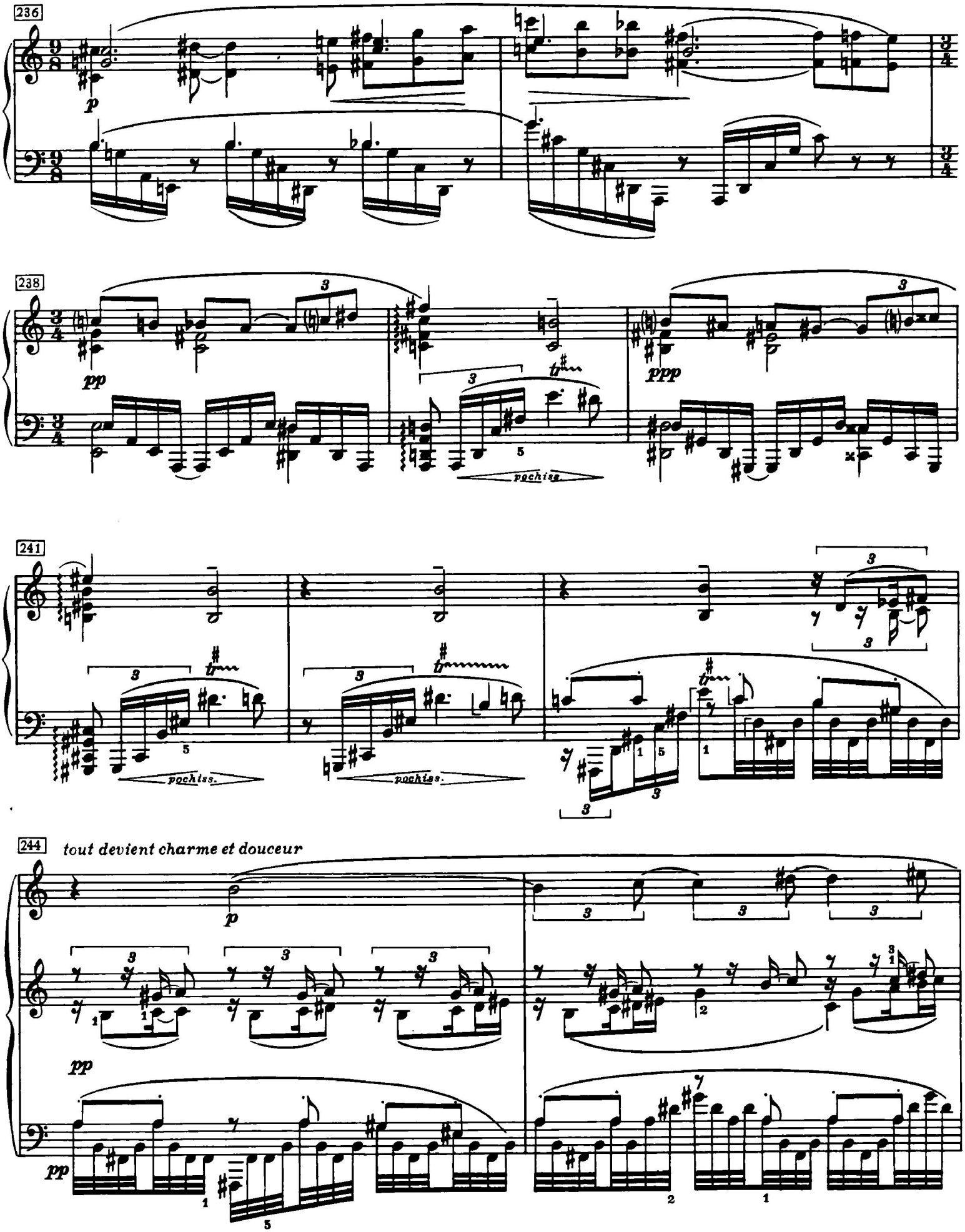
The editor advises the continuation of the trill over the D.

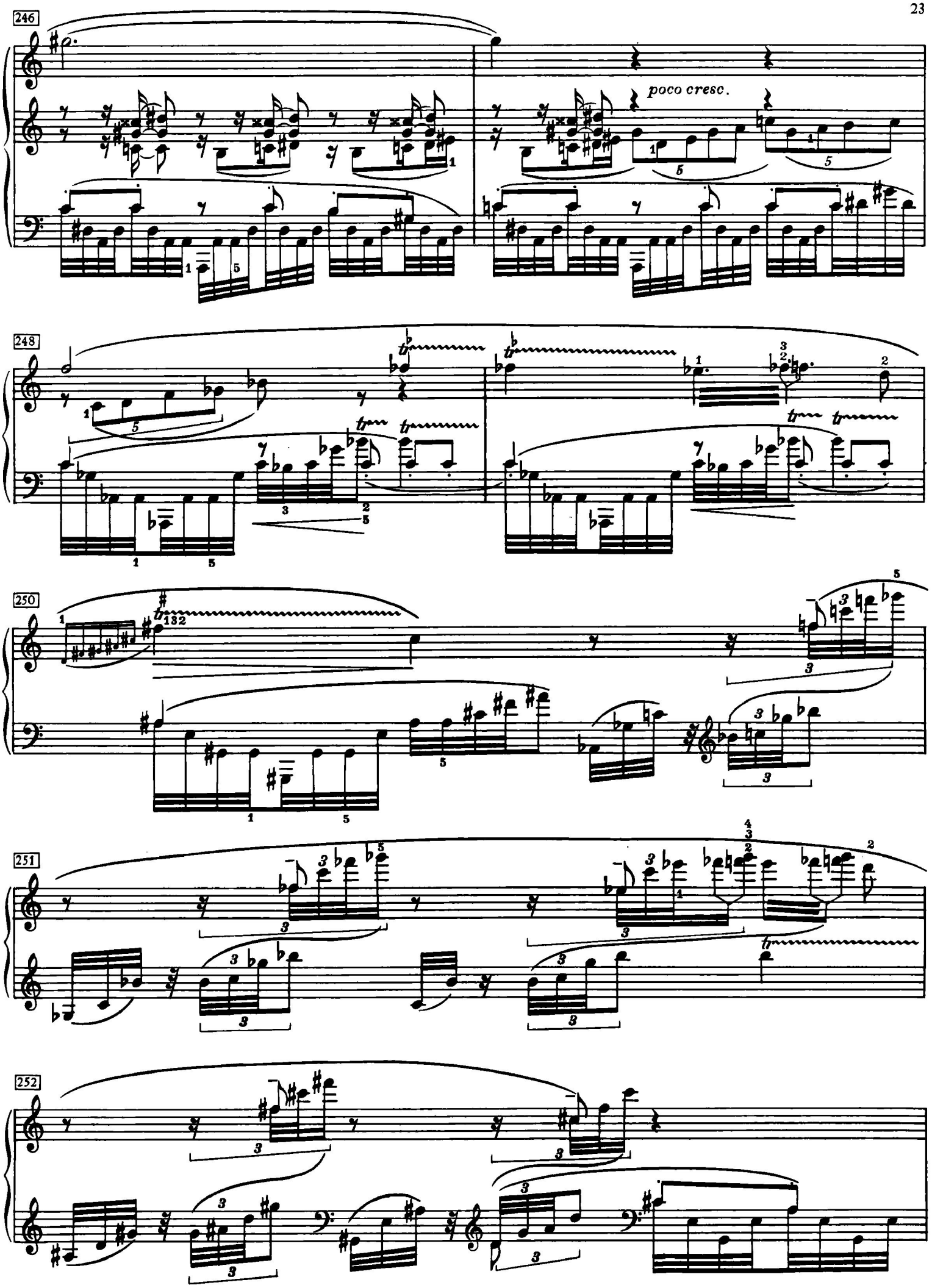

168
p
charmes
cresc. poco a poco
171
174
177
joyeux, triomphant
180
f
mp

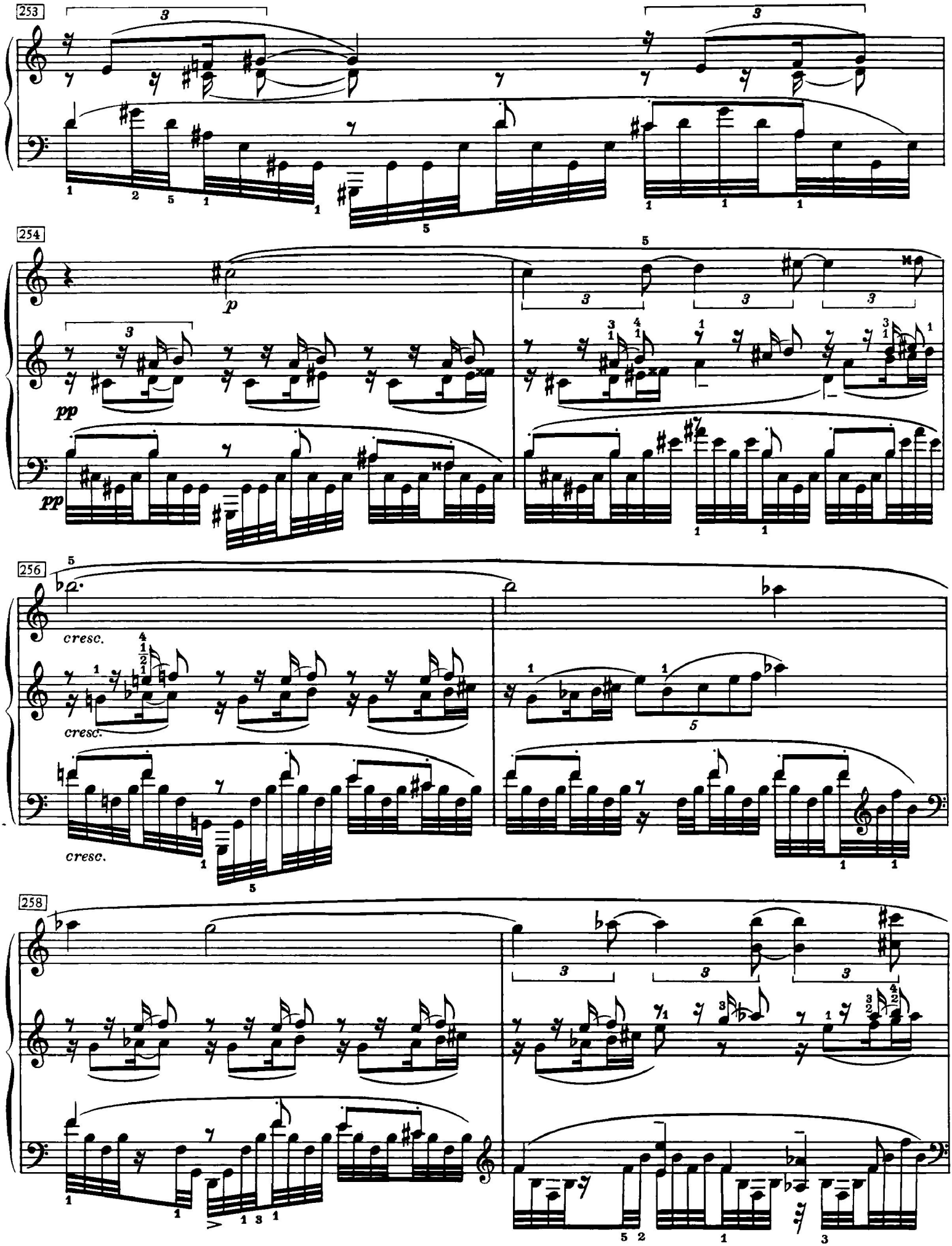

183
joyeux
appel
mystérieux
186
sombre
p
p sotto voce
appel mystérieux
épanouissement de forces mystérieuses
189
192
dim. poco a poco
195

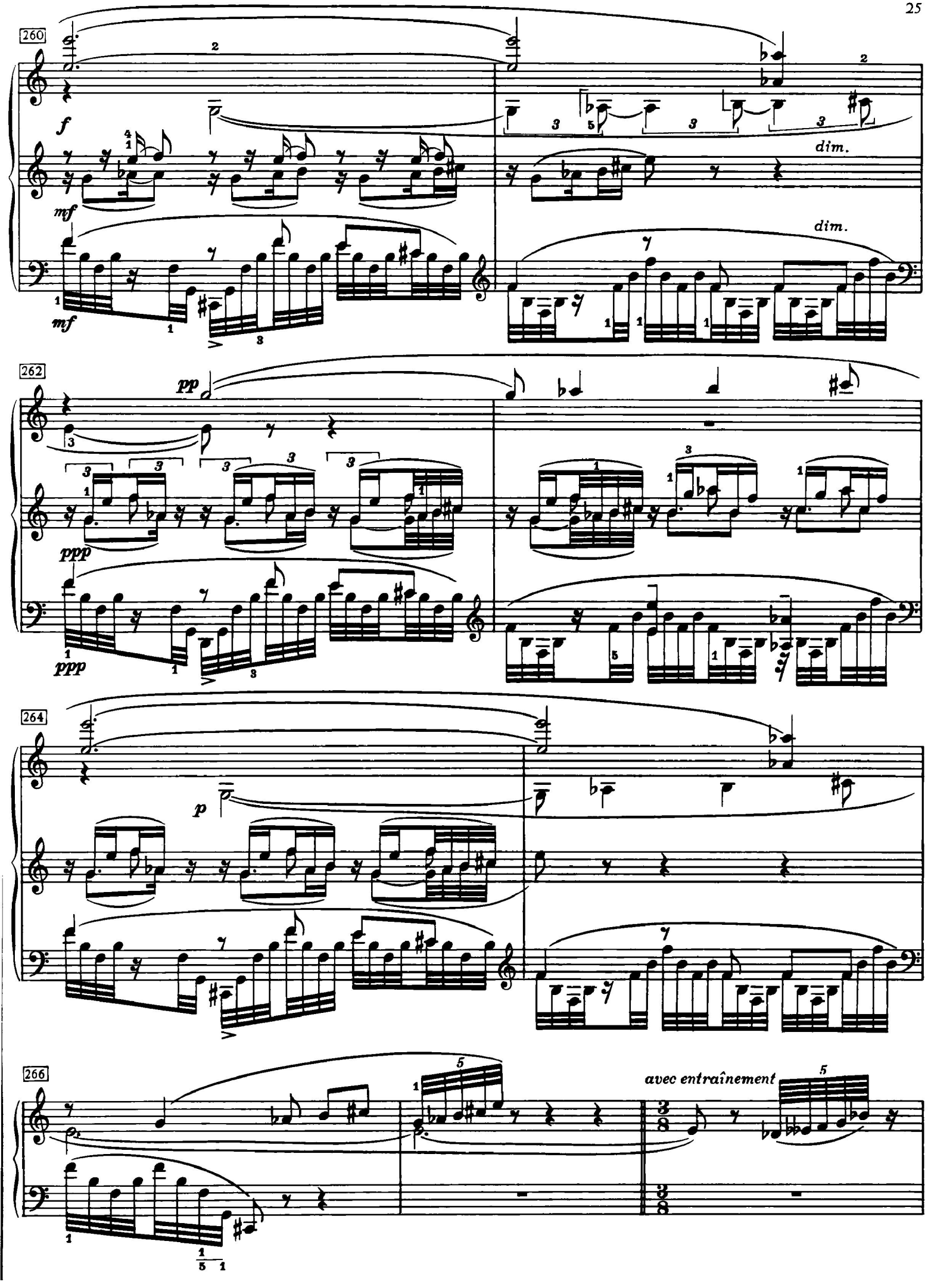

più vivo
avec une joie exaltée
198
p
cresc.
201
204
effondrement subit
f
208
ailé
pp
p
214
aile
cresc.
f

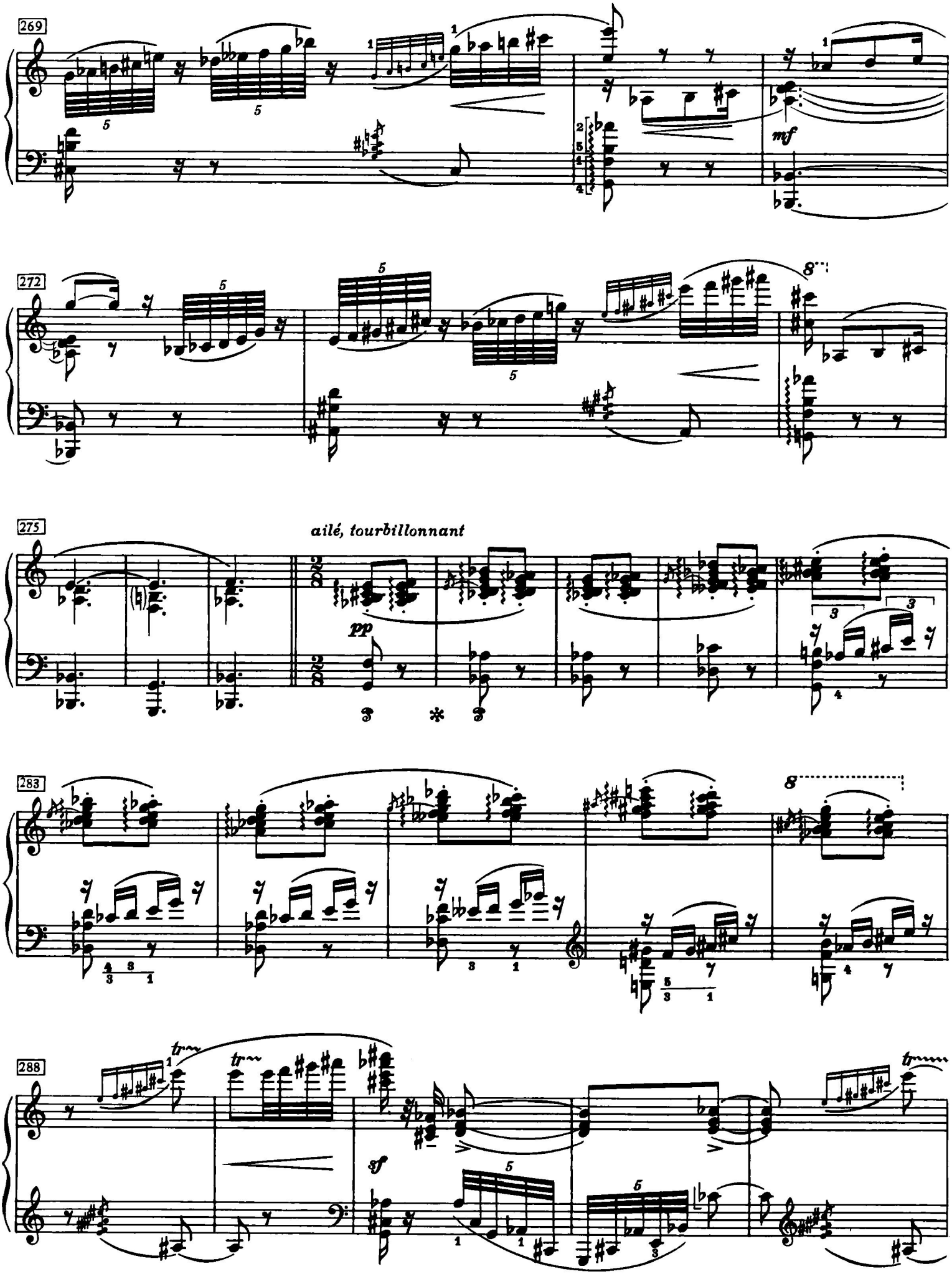

217
220
mf
pp
226
cresc. poco a poco
230
un peu plus lent
f
p
233
pp
pochiss.


236
p
238
pp
ppp
pochiss.
241
pochiss.
pochiss.
244
tout devient charme et douceur
p
pp
pp


246
poco cresc.
248
250
251
252


253
254
256
258
p
pp
cresc.


260
f
mf
mf
dim.
dim.
262
pp
ppp
ppp
264
p
266
avec entraînement


269
mf
272
8
275
ailé, tourbillonnant
pp
283
8
288
tr
tr
sf
tr

293

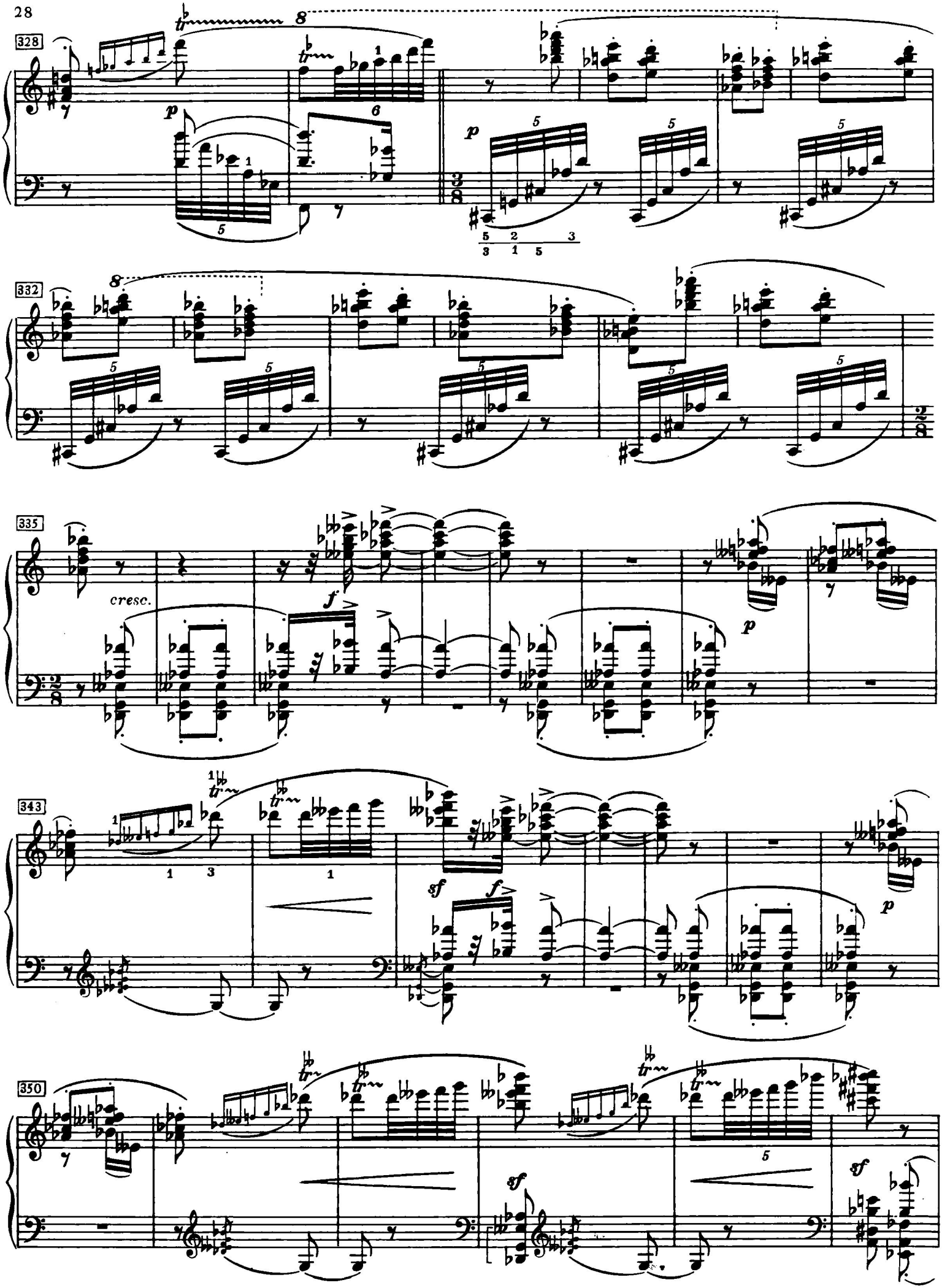
298

l'épouvante surgit, elle se mêle à la danse délirante

307

315

321


328
p
p
332
335
cresc.
f
p
343
sf
f
p
350
sf
sf

356

363

367

371

molto accel.

378

*) Das auf der Klaviertastatur nicht vorhandene d^5 ersetzte Skrjabin, nach dem Zeugnis von Zeitgenossen, beim Spielen durch c^5:

Selon le témoignage de certains de ses contemporains, Scriabine remplaçait le $ré_7$ inexistant sur le clavier du piano par l'ut_7:

The D^5 not existing on the piano keyboard was substituted by Scriabin, according to contemporary witnesses, by playing the C^5: