

T H E   N I N E T Y   P I A N O   P R E L U D E S

O F

A L E X A N D E R   S C R I A B I N

A N   A N A L Y S I S

A dissertation submitted to

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by

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The Preludes

are free creations  
on a small basis  
and exhibit the musician  
in all his versatility

Louis Ehlert

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THE LIFE OF A. SCRIBIN.

Alexander Scriabin<sup>+</sup> was born in Moscow on Christmas Day, 1871 O.S. January 6th 1872<sup>++</sup>. He came from an intellectual, cultured and musical family. His father was a student of Law and Oriental Languages, his mother a gifted concert-pianist. Only a year after his birth his mother died of tuberculosis, and his father entered the Consular Service which took him off to Turkey and Crete.

The child remained in Moscow under the care of his grandmother and a maiden aunt who adored and pampered him. Throughout his life he abhorred graceless manners and vulgarity because the world of his childhood was so tender and feminine. This upbringing also accounted for certain eccentricities in his character. At the early age of five he would extemporise on the piano. With the utmost ease he learnt to read and write. Any piece he heard, he was able to reproduce exactly on the piano.

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+ In an article in the "Musical Times" volume 113 (1972) on page 28, the name is spelt "Skryabin"; in a record advertisement on p.29 however, it is spelt "Scriabin".

The M.P. Belaieff edition spells the name "Scriabine" (opp. 9, 11 and 13), while the Peters edition uses the Germanised form "Skrjabin".

The spelling "Scriabin" is adopted throughout this thesis.

++ Richard Anthony Leonard: A History of Russian Music Jarrolds: London 1956.

With piano lessons, however, he was rather unsuccessful, as he wanted to do everything in his own way. He became strangely obsessed with music: he kissed the piano good-night and slept with the music under his pillow. He pedalled until there were holes in his little shoes. In fact his manner of pedalling was quite unique and later greatly admired by his contemporaries. When he was eight years old he composed a few simple pieces and also wrote short poems. His family took him frequently to the Imperial Moscow Opera House, but he took more interest in the sounds of the orchestra than in the vocal parts.<sup>+</sup> Scriabin was given every opportunity for development. At the age of ten he went to live with an uncle who was housemaster at the Moscow Military School. Although he studied and progressed well, he was not destined for a military career on account of his poor health. His musical talent, however, was developing rapidly. His classmates enjoyed his brilliant and inventive mind and he became very popular. Soon he began to study piano seriously with G.E. Conns, who was connected to the Moscow Conservatoire. Later he continued his studies under the strict tuition of N.A. Zverev, who turned out brilliant pupils like Rachmaninov and Maximov. He took theory with the principal, Taneieff. In those years

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+ Scriabin wrote no vocal music at all except for the merely vocalised ad lib. chorus part to "Prometheus".

there was a strange affinity between Scriabin and Chopin: it was all delicacy and refinement. His way of improvising and pedalling became famous. When Scriabin joined Safonov's piano class, his teacher once asked him what he was playing; it was his own D flat major prelude op. 11. Safonov afterwards remarked that this remained one of the most delightful sensations of his life.

Once Scriabin was knocked down by a "droshky", (an open cab), and his right hand was badly hurt and paralysed. However, with stoic perseverance he practised with the lamed hand and succeeded in bringing it back to normal, except for a slight crampedness in strenuous passages which never entirely disappeared.

Throughout this period he concentrated on the use of his left hand. This accounts for the extraordinarily difficult left hand parts in many of his piano works. In 1888 Scriabin was entered as a student at the Moscow Conservatoire of Music. Later he moved to Arensky's theory class, but he showed no love for contrapuntal studies and Arensky failed to find any justification for his becoming a composer. Consequently he left the Conservatoire at the end of the term in disgust, without having obtained a composer's diploma. However, he displayed immense talent as a pianist, and in 1891 he was awarded a pianists's diploma with the gold medal; an honour that had been bestowed on his mother twenty years earlier.

At the age of twenty he had already written a number of remarkable piano works - preludes, impromptus, nocturnes

and mazurkas, which were later published in his opp. 3, 5, 7 and 11. He also appeared in concerts playing Schumann's "Papillons", Chopin's Mazurkas, Bach's Preludes and Fugues, and even such difficult pieces as Balakirev's "Islamei" and Liszt's "Don Juan". Rubinstein was so impressed with Scriabin's own E major Mazurka that he improvised variations on it. In 1894, when Scriabin gave a piano recital in Petersburg, playing his own compositions, he met the publisher Belaiev, who became his life-long friend and patron. He organized extensive tours in Russia and Europe for Scriabin on which he accompanied him. It was in Switzerland on the Vierwaldstaetter See in the summer of 1895 that a number of the excellent Preludes op. 11 were composed. These early works are technically and emotionally entirely modelled on Chopin's Preludes, although the stretching left hand passages anticipate Scriabin's later style. The concerts given in Berlin, Brussels, Amsterdam and Paris were extremely successful and he was well received by the Press. His works were published, and celebrated pianists included them in their repertoires. The compositions of these years, while he was touring, were opp. 6 - 26, including his 1st symphony, three piano sonatas and his famous Piano Concerto op. 20. This latter was performed under Safonov at a concert in Odessa in October 1897. It was at about this time that Scriabin married Vera Ivanovna Isakovich, a brilliant pianist in her own right. In Paris they gave a joint concert of Scriabin's works. When they found themselves in financial

trouble, the generous Belaiev sponsored Scriabin with an annual allowance of between 500 and 1500 roubles, and presented him with a piano and the complete works of Chopin.

In 1897 the Scriabins returned to Russia where the eldest daughter, Rimma, was born. Scriabin was offered the post of professor in piano at the Moscow Conservatoire, and he accepted it. This turned out to be a mistake. Those six years of everyday teaching were unproductive years, and his tutorial work became a heavy burden to him. The only works from this period are opp. 27 - 29 (2 preludes, a fantasia and his second symphony). The second symphony brought forth an outburst of indignation from the audience. Scriabin was regarded as a revolutionary in music.

Universal, social, religious and philosophical ideas were beginning to dominate him. Chopin's influence vanished after the "Nine Mazurkas" op. 25, and he became strongly attracted by Wagner and Liszt.

In 1903 Scriabin resigned his post and went to Switzerland, where he composed his fourth sonata, op. 30, five sets of preludes opp. 27, 31, 33, 37 and 39 and the Tragic and Satanic Poems opp. 34 and 36. All these works belong to Scriabin's transitional period. At Vézenaz (Lake Geneva) his third symphony, the "Divine Poem", was taking shape. At the same time he was obsessed with the idea of preaching to mankind. This messianic mission made him neglect his compositions and even leave his wife and four children. The "Divine Poem" was first performed under Arthur Nikisch

in Paris in 1905 and was an outstanding success. Scriabin regards the leading motive as his "Divine" theme.

Later on things did not turn out so well.

Tatjana Schloezer became his mistress and again he found himself in financial difficulties. He had to leave her and her newborn child to sail to America. He gave a few successful concerts in Carnegie Hall, New York, and went on tour to Chicago and Cincinnati. When Tatjana joined him in 1907, public opinion turned against them, and they were advised to leave the country. They arrived in Paris with only 30 francs. Here, however, they met good friends, the Rimski-Korsakov family, Glazunov, Rachmaninov and others. Scriabin decided to publish his own works, but it was a disastrous undertaking. He was compelled to sell all his forthcoming smaller compositions to S.A. Kussevitsky, who paid him 500 roubles per annum. Opp. 44 - 52 date from the period Scriabin spent at Beatenberg on the shores of Lake Thun. Op. 50 seems to have been lost, and the three pieces of op. 52 together with the fifth sonata op. 53 were surrendered to Kussevitsky.

At his retired father's house in Lausanne he finished the "Poem of Ecstasy" in January 1908, and wrote the fifth sonata during the short space of 3 or 4 days. These two works are closely related to each other, standing between Scriabin's older and his new style. In Lausanne Tatjana's second child was born.

After five years Scriabin went back to Russia on a concert tour. His style had changed, and his music aroused an enormous amount of interest. A Glinka prize was awarded

for the "Poem of Ecstasy" and his concerts were outstandingly successful, but Scriabin did not stay. Brussels was his next domicile. Here he worked on "Prometheus", a poem of fire, for which he designed a special keyboard which threw lights upon a screen during performances. Opp. 56 - 60 were also composed during his stay in Brussels. After this he returned to Russia to settle permanently. In 1910 Scriabin went on a tour of the Volga towns, organised by Kussewitsky who accompanied him with his orchestra. A steamer was chartered and a special Bechstein piano taken aboard. Nineteen concerts were given in eleven towns.

During the winter Scriabin appeared as a pianist in Petersburg, Moscow, Berlin and Leipzig. The premiere of the "Poem of Fire" took place in Moscow in 1911 with Scriabin himself at the piano. The screen lights, however, failed, and Scriabin had to do without them. Opinions were much divided about this extremely advanced work, and violent controversies broke out in musical circles.

It was while Scriabin was writing the "Poem of Fire" that the plan of his great "Mystery" was taking shape. Philosophy remained the guiding motive of his life; and this work, which combined in itself all the senses, was the culmination of his ideas. It demands not only piano, orchestra and lights, but also a chorus to sing notes without words, accompanied by waves of colour and perfume. The members of the chorus should wear white robes to create the atmosphere of ritual. Scriabin wanted to erect a

temple in India for this last great performance before a world cataclysm (as he believed) would take place. But this dream was never realized.

In 1914 he visited England where his piano recitals as well as the performance of the "Poem of Fire" were greatly successful.

The last ten piano pieces opp. 71 - 74 were written in the spring of 1914 after his return to Russia, this being the year before his death. They are the two poems op. 71, "Vers la flamme" op. 72, the two dances op. 73, and the five preludes op. 74, all final offshoots from the "Mystery" idea.

In summer, Scriabin devoted himself entirely to the realisation of his favoured project, but on the 4th April, 1915 after he had returned home from a concert, he fell ill and took to his bed. A feruncle developed on his upper lip and the infection spread to his whole face and caused blood poisoning. He died at 8 a.m. on April 14th, after the last rites of the Russian Church had been administered.

A great national funeral was arranged in Moscow in the presence of the entire musical community. A great man had passed away, still in the prime of life at the age of 43, leaving his great "Mystery" project unfinished.

THE NINETY PIANO PRELUDES

AN INTRODUCTORY SURVEY

The Ninety Piano Preludes

Except perhaps for Debussy, Scriabin appears to be the most outstanding and productive composer amongst all his contemporaries in the field of the prelude. Altogether he wrote ninety preludes for the piano.

a) Early Preludes (53)

Prelude no. 2 (from "Three Pieces")	Opus no. 2	1893
Prelude and Nocturne	" " 9	1895
Twenty-Four Preludes	" " 11	1897
Six Preludes	" " 13	1897
Five Preludes	" " 15	1897
Five Preludes	" " 16	1897
Seven Preludes	" " 17	1897
Four Preludes	" " 22	1898

Scriabin's first compositions, opp. 1 - 5 appeared in the Jurgenson edition in 1893, but they did not attract much attention. Until op. 10 he had written only two preludes, viz. op. 2 no. 2 in B major, which is a little gem merely 17 bars long, and op. 9 no. 1, a charming piece originally composed for the left hand only, and coupled with a Nocturne.

The year 1897 was the most productive year for Scriabin as a composer. No less than 47 preludes appeared during that period besides other piano works. They were grouped in five sets, viz. preludes op. 11, 6 preludes op. 13, 5 preludes op. 15, 5 preludes op. 16, and 7 preludes op. 17. The set of

op. 22 (4 preludes) was written in the following year, 1898. In these preludes the personality of the young musician is placed in the foreground for the first time.

Although many of them are less than a minute long, they are more intuitive than the preludes of a later period, which were written in the typical ecstatic mood which distinguishes Scriabin from Chopin, and other contemporary composers. The early preludes, like all his works up to about op. 26, were composed under the influence of Chopin. In fact, Scriabin's 24 preludes op. 11 are not only written in identical keys, but most of them correspond to the form and mood of their famous models.

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No. 1 (C major), for instance, has all the characteristics and the dramatic power of Chopin's agitated and feverish prelude no. 1. Colourful modulations and a short climax are pressed into the smallest form. Different in Scriabin's prelude, however, is the irregular rhythmic pattern within the 2/2 bars. Op. 11 no 6 (b minor) strangely resembles Chopin's prelude no. 22 with its agitated rhythmic and straight-forward octave figures.

The Chopin idiom can also be traced in op. 11 no. 19 (E flat major), because of the purely homophonic way in which the beautiful cantabile melody and accompaniment is treated. However, the

rhythmic and harmonic wealth belong to the later Scriabin. The contrasting moods in Chopin's 24 preludes and Scriabin's 24 preludes op. 11 are nearly identical. After the feverish prelude no. 1 there is the contrasting pensive no. 2, followed by a rapid etude-like no. 3. In no. 4, Scriabin captures the mood of Chopin's charming e-minor prelude, and op. 11 no. 13 (G flat major) reveals a striking similarity in mood to Chopin's prelude no. 13. Both preludes convey a pure and tranquil atmosphere and have similarly expressive left hand figures. Scriabin obviously preferred the key of G flat major to the one of F sharp major. The sets of preludes opp. 13, 15, 17 and 22 also bear the imprint of exquisite poetry and slight melancholy which result from Scriabin's close kinship with Chopin, although certain characteristics of his later style can already be found.

A striking resemblance to Chopin's Etude Op. 10 no. 11 is revealed in the prelude op. 15 no. 3 (E major), an arpeggio study with widely extended arpeggios in both hands.

Prelude op. 17 no. 4 (b flat minor) a short "lento" movement, with sonorous 'Cello-line, resembles Chopin's prelude no. 6.

Scriabin's brilliant op. 11 no. 14 (e flat minor) is similar in style to his op. 11 no. 6 and Chopin's agitated prelude op. 28 no. 22.

Like those of Chopin, Scriabin's early preludes contrast magnificently, and traverse a flexible range of moods, e.g. op. 11 no. 15 (D flat major) and op. 13 no. 3 (G major) belong to the group of tranquil pastorales and are enchanting miniatures with lyrical long-spanned melodic lines. Then there is the group of feverish agitated preludes, e.g. op. 11 nos. 1 and 14, with their intricate rhythmic patterns.

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Often Scriabin uses melodic lines in the left hand e.g. op. 11 no. 9 and op. 17 no. 4. Finally there is the group of étude-like preludes based on one specific technical problem e.g. study in octaves: op. 11 no. 18; study in sixths: op. 13 no. 5; study in arpeggios: op. 15 no. 3.

But Scriabin is no imitator; he continues where Chopin ends. Although he follows piece by piece in the steps of his great predecessor, he modifies and develops the preludes in his own way, until they become more and more his own creations. Their characteristic quality is simplicity.

Scriabin handles form and design in a masterly way. The sets of preludes op. 11 and op. 13 have been arranged in such a way that a major key is always followed by its relative minor. Op. 11 consequently corresponds to the key scheme of Chopin's preludes, whereas op. 13 does not complete the circle of fifths. The sets of

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opp. 15, 16, 17 and 22 do not follow the exact order of the major-minor coupling either, but a certain tendency still prevails e.g. op. 17 nos 3 and 4 and op. 17 nos. 6 and 7 form matching pairs. Scriabin uses a great variety of forms ranging from unary (e.g. op. 11 no. 1) to binary (e.g. op. 11 no. 21), "Lied" form (e.g. op. 13 no. 4), one part variation form (op. 17 no. 3) and ternary (e.g. op. 11 no. 2). There is structural symmetry in some of the preludes e.g. op. 11 nos. 7 and 23, op. 15 no. 5, op. 16 no. 5), while others have hardly two identical bars (e.g. op. 11 no. 5, op. 17 no. 3, op. 16 no. 3). The structural symmetry is either obtained through simple four bar phrases (op. 11 nos. 7 and 23) or through sequential modulations (op. 16 no. 5). Prelude op. 16 no. 4 is unique for its remarkable simplicity of form. It consists of only 12 bars divided into four sections of three bars each. The three-bar theme appears in three variations of the same proportion. In op. 13 no. 4, a short melodic middle section breaks the figuration of the right hand. The middle section of op. 22 no. 2 consists of only 4 bars.

A coda at the end of a prelude is often enlarged to fulfil a structural function, as in op. 11 no. 10, in which the recurring A -part is shortened in favour of the Coda. A perfect miniature structure a-a-b-a-b-a is op. 11 no. 17. Prelude op. 22 no. 3 is based on a long 8-bar phrase in Mazurka rhythm, which develops into irregular shortened sections,

whereas op. 16 no. 3 displays a beautiful varied melody within a four-bar structure. The recurring right hand figure is taken over by the left hand in the nature of a duet. A similar duet structure can be found in the middle part of prelude op. 11 no. 2 (b. 35 ff). The importance Scriabin gives to each separate bar is particularly evident in op. 15 no. 2. One of the most advanced preludes amongst the early preludes is op. 16 no. 2 in ternary form, in which the single motive is repeated and modified many times.

Rhythm plays an important part in Scriabin's

RHYTHM

style. As early as the set of op. 11 there are unusual time signatures: e.g. 15/8 time in no. 14; rapid changes of time signatures: e.g. 5/8 and 4/8 in no. 16, and 6/8 and 5/8 in no. 24.

In no. 21 as many as three different time signatures (3/4; 5/4; 6/4) constantly alternate. Another unmistakable feature of Scriabin is the use of hesitating pauses. More often found in his later works, they appear, however, as early as in the preludes op. 11 nos. 12 and 21.

Also unusual are the many rubato indications and changes of speed. In prelude op. 11 no. 22 (g minor), the scene is laid within the short space of 25 bars: the "Lento" opening develops into agitation in the form of rubato time, but finally sinks back into contentedness. Op. 15 no. 5 (c sharp minor), with its chromatic sequences, and op. 17 no. 3 (D flat major),

show a similar abundance of rubato indications and changes of speed.

Occasionally one finds complex proportions between the notes of the right and the left hands. In op. 11 no. 18 (f minor), the 2:3 ratio anticipates the more complex 6:4 and 6:5 ratios of op. 17 no. 1, and the 3:5 ratio of op. 13 no. 4 (e minor). Prelude op. 22 no. 4 (b minor) shows some unusual rhythmic complexities, with irregular phrases and dispersed passages of the left hand in contrast to staccato chords of the right hand.

The piano always played the most important role as the medium for Scriabin's creations. Therefore, chromatic sequences, interesting modulations and modifications, are all cast into a genuine piano style.

PIANO STYLE

Purely pianistic and etude-like (a style which is rare in Scriabin's later preludes) are e.g. op. 11 nos. 3 and 18, op. 13 nos. 2 and 5, op. 15 nos. 2 and 4, op. 22 no. 2.

In op. 11 no. 3 (G major) the exquisite spinning figure requires nimble fingers in the right hand; while op. 11 no. 18 represents an impetuous study in octaves, and op. 13 no. 5 (D major) is a straight forward right-hand study in sixths. Leaps and wide stretches in both hands can be observed in op. 11 no. 8 (f sharp minor), and op. 13 no. 2 (a minor) displays rapid semiquaver figuration in the right hand.

The lively prelude op. 15 no. 2 (f sharp minor) demands stretching ability for both hands, particularly for the left hand, whereas op. 15 no. 4 represents an etude-like type with interesting dispersed figuration in both hands. Op. 22 no. 2 (c sharp minor) is a short study of only 20 bars in ascending and descending chromatic lines, and op. 16 no. 2 a very pianistic piece with a wealth of chords and massive harmony. Op. 11 no. 21 (B flat major) is exceedingly lovely, with an enchanting melody in the right hand, accompanied by the left hand's widely dispersed arpeggios. Extended arpeggios in the left hand are also found in op. 16 no. 1 (B major), in contrast to the right hand melody which concludes with emphatic leaps. Prelude op. 17 no. 1 (d minor) demands a well-developed piano technique and stretching ability. Op. 17 no. 2 (E flat major) is also a virtuoso piece, with effective octave progressions in the left hand moving at presto speed. The march-like rhythm of heavy chords in the right hand bestows heroic masculinity to this prelude. The basic element here can be traced to the earlier prelude op. 13 no. 1 (C major) with its chord progressions in march rhythm. Chromatic sequences, interesting modulations and complex rhythm in the left and right hands are all cast into the truly pianistic prelude op. 17 no. 7 (g minor).

In the early preludes, harmonies are clear and conventional. Passing notes, however, and leaps

in the melody, appear more and more frequently. This increase of passing dissonances anticipates Scriabin's use of fundamental dissonances in his later style. The exuberant spirit of prelude op. 11 no. 20 (c minor) is caused by an abundance of suspensions. Another instance of a constant use of suspensions is op. 17 no. 6 (B flat major), an elegy, marked "Andante doloroso". In fact, this piece is a study of suspensions producing a plaintive and mournful melody. Passing notes and leaps in the melody appear in prelude op. 16 no. 1 (B major). Deviations from the conventional tonic ending are found in op. 13 no. 4 (e minor), and op. 13 no. 6 (b minor); both preludes ending in the variant major key. Op. 22 no. 1 (g sharp minor) has an unusual ending on the dominant, and the exposed augmented chord in op. 11 no. 4 (e minor) is a rare example in Scriabin's early preludes, and foreshadows the ecstatic style of his later compositions. An harmonically advanced prelude is op. 17 no. 5. Even though the key of f minor is implied, harmony and melody are rather ambiguous. The prelude moves swiftly through a multitude of keys and concludes in F major.

b) Transitional Preludes (29)

Two Preludes	Opus no. 27	1901
Four Preludes	" " 31	1904
Four Preludes	" " 33	1904
Three Preludes	" " 35	1904
Four Preludes	" " 37	1904
Four Preludes	" " 39	1904
Prelude no. 3 (From "Three Pieces")	" " 45	1905
Four Preludes	" " 48	1906
Prelude no. 2 (From "Three Pieces")	" " 49	1906
Prelude no. 2 (From "Four Pieces")	" " 51	1907
Prelude no. 1 (From "Four Pieces")	" " 56	1908

The year 1904 turned out to be another fertile period of Scriabin's life. In the space of nine months he wrote opp. 30 - 43, including five sets of preludes. These reveal greater refinement and a sublime spiritual exaltation, and show a basically happy mood.

From op. 27 onwards, Scriabin gradually moves towards revolutionary ideas. We find him totally different, striving toward harmonic innovation, unusual modulations and fluctuating tonality. Unlike his Russian contemporaries he ignored folksong. His interest centred in the development of new harmonies and harmonic systems. In his search for a more grandiose style, the influence of Liszt and Wagner can be felt. From Liszt, Scriabin

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retained the brilliant and intricate piano idiom and the infinity of technical means to exploit piano-sound. This influence is seen in the massive harmonies of Prelude op. 27 no. 1 (g minor). Wagner's influences can be traced in the short prelude op. 39 no. 2 (D major), and especially in the three preludes of op. 35. Prelude no. 2 (B flat major), in particular, is full of Wagnerian chromaticism. Harmonies and melodic lines are obviously drawn from "Tristan and Isolde". Violent outbursts of tempo and contemplative moods replace the earlier lyrical compositions, e.g. the stormy Russian temperament is revealed in Preludes op. 33 no. 3 (C major), op. 49 no. 2 (F major) and op. 56 no. 1 (E flat major).

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In the development of form and design, Scriabin tends to replace melodies with short characteristic themes and harmonic sequences until finally melody loses its dependence on harmony. The little motive is the characteristic device which appears in nearly all of Scriabin's later works, consisting of as few as three notes in some pieces. On these the composer then dwells at length e.g. op. 45 no. 3 (E flat major) and op. 48 no. 7 (F sharp major).

FORM AND  
DESIGN

For his phrasing Scriabin prefers four-bar units, as seen in Preludes op. 31 no. 3 (e flat minor), op. 33 no. 1 (E major) and no. 4 (A flat major), op. 35 no. 2 (B flat major), op. 37 no. 3 (B major) and

no. 4 (g minor), op. 39 no. 1 (F sharp major) and op. 48 no. 1 (F sharp major).

Exceptions, however, are e.g. op. 33 no. 3 (C major), built on a repeated and modified three-bar phrase in four equal parts with an additional upbeat, and op. 35 no. 3 (C major), built on irregular phrases.

In the preludes of the transitional period,

complexity of rhythm increases. Prelude op. 31 no. 1, for example, has interesting cross-rhythm arpeggios in the left hand, and counter-rhythms can be found in Preludes op. 35 no. 1, (ratio: 2:1, 3:5, 2:5), op. 39 no. 3 (5:3) and op. 48 no. 3 (2:3).

RHYTHM

A new and distinctive piano style emerged from the transitional preludes, demanding professional execution. Because of great technical problems they are unapproachable from the amateur player's point of view, e.g. Preludes op. 37 no. 1 (b minor) and op. 39 no. 1 (F sharp major) with dispersed figuration in the left and right hand. In preludes op. 33 no. 2 (F sharp major) and op. 37 no. 3 (B major) inversion and spacing of chords are freely treated and demand stretching ability. In the latter, the widely spaced chords consist of sevenths and ninths.

PIANO  
STYLE

Scriabin's new means of technical display are extraordinary in the festive and jubilant prelude op. 48 no. 4. The short and impetuous op. 48 no. 1 also shows chordal and rhythmic complexity which demands a special degree of concentration.

Etude-like preludes based on one technical problem become rarer. Op. 31 no. 3 (e flat minor) could be considered as a study in quintuplets moving at presto speed. Op. 33 no. 4 (A flat major) is a brilliant pianistic composition in 5/4 time, based on stretches and leaps in the right hand. In op. 35 no. 1 (D flat major) a 5-note motive is carried throughout, while in op. 39 no. 3 (G major) the quintuplet against triplet motive dominates the entire piece. In op. 48 no. 3 the 3:2 rhythm is again the basic technical problem. The preludes of the transitional period are richer in texture and have daring harmonies. Simple major and minor triads become rarer, seventh and ninth chords prevail, and augmented chords and French sixths are plentiful. Seventh and ninth chords e.g. can be found in Preludes op. 33 no. 1 (E major) and op. 35 no. 1 (D flat major); augmented chords in op. 31 no. 1 and op. 39 no. 4; both augmented and ninth chords in op. 33 no. 2. In Prelude op. 51 no. 2 all triads have added minor sixths, whereas in op. 56 no. 1 (E flat major) the chord of the German sixth with all its inversions is maintained throughout. The chord of the French sixth with the dominant in the bass is a special feature in op. 31 no. 2 (F sharp minor).

## HARMONIES

The tonality of some preludes is vague, even obscured, as e.g. in op. 27 no. 1 and op. 37 no. 4. Sometimes tonality is established only towards the end, e.g. in

preludes op. 48 no. 2 and op. 49 no. 2; or with the final chord e.g. op. 48 nos. 1 and 4.

Another harmonically advanced piece is prelude op. 39 no. 3 (G major) with its shifting tonality. In op. 45 no. 3 Scriabin applies the whole-tone scale, but, contrary to Debussy's technique, with dominant function and resolution into tonic triads.

c) Late Preludes (8)

Prelude no. 2 (from "Two Pieces")	Opus no. 59	1913
Two Preludes	" " 67	1913
Five Preludes	" " 74	1914

With the late preludes we enter into the final phase of Scriabin's creative life. They are fewer in number and earlier influences disappear completely.

These last preludes carry the mark of Scriabin's premonition of some obscure fate during the last years of his life. They are closely allied to his

"Mystery" idea. A sad atmosphere pervades the dramatic prelude op. 74 no. 3 with its violent figuration and heart-rending outcry. Almost liturgic and symbolic are the vague and mysterious op. 67 no. 1 and the contemplative op. 74 no. 2.

Constructed chords, like the "Mystic Chord", open up a wide field of combination possibilities. One or two of these chord combinations dominate an entire piece and replace the function of the melody. Short, broken phrases are characteristic in the late preludes.

Scriabin's piano style reaches an extraordinary refinement and virtuosity. The revolutionary prelude, op. 74 no. 5, is full of harmonic and rhythmic complexity and virtuoso passages. Op. 67 no. 2 is a daring presto with an exceptionally long

MOODS

FORM AND  
DESIGN

PIANO STYLE

drawn out melody. It comes close to Scriabin's aim to blend music and colour. When played in the right metallic way one can visualise quivering light and fluttering colours.

It is mainly in the field of harmony that Scriabin HARMONIES opened up entirely new ways. The modulations of his transitional preludes were produced by alteration and additions of seventh and ninth chords etc., as well as by the application of passing notes. In the late preludes Scriabin accepts the whole series of partial tones as being consonant, even incorporating the 11th, 13th and 14th partial tones (F-sharp " -a" and b-flat") into the family of consonances. In other words, the passing dissonances of Scriabin's earlier preludes now cease before fundamental dissonances. He then arranges these tones in ascending augmented, diminished and perfect fourths: c-F-sharp-B-flat-E-A-D; calling this system, which is founded on fundamental scientific laws of vibration, his "Mystery". At the same time he gave himself over to a religious philosophy which he also called "Mystery". Therefore, chords built up of fourths played an important part in the expression of this philosophy. In the late preludes the sense of tonality is either vague or completely lost. Major and minor modes and the tonic-dominant relationship disappear. Key signatures are no longer needed. Once Scriabin had chosen a sound he liked from the harmonic series it remained his foundation chord

throughout the piece.

The change from his transitional to late harmonic style comes out very clearly in the prelude op. 59 no. 2 which contains constructed chords, and for which the key signature has been omitted. Scriabin dwells on these chords at considerable length transforming and transposing them. One basic chord, in two different versions, is used in op. 67 no. 2, and two basic chords in op. 74 no. 5. In the final bars of op. 74 no. 1 a shift from D-sharp to D-natural comes as a surprise. The most dissonant chord combinations with constant and variable elements appear in op. 74 no. 4 (See harmonic analysis). Scriabin uses some particularly unusual descriptive musical terms in his late preludes; a few can also be found in a number of the later transitional preludes.

DESCRIPTIVE  
TERMS

Examples of particular interest are:-

precipitatissimo (impetuously)	-	op. 48 no. 1
Bruscamente irato (brusquely)	-	op. 49 no. 2
Lugubre (lugubrious)	-	op. 51 no. 2
Sauvage, belliqueux (wild, war-like)	-	op. 59 no. 2
avec défi (challenging)	-	op. 59 no. 2
déchirant (heart-rending)	-	op. 67 no. 1 and op. 74 no. 1
vague, mystérieux (vague, mysterious)	-	op. 67 no. 1
inquiet (restless)	-	op. 67 no. 2
comme un cri (like a shout)	-	op. 74 no. 3
fier, belliqueux (proud, war-like)	-	op. 74 no. 5
impérieux (imperious)	-	op. 74 no. 5

Scriabin's revolutionary achievement of eliminating the major-minor and tonic-dominant relationships pioneers the breakdown of the traditional tonal system, in favour of atonal theories in contemporary twentieth century music.

ANALYSIS - GENERAL EXPLANATION

1. The detailed harmonic analysis including chord rhythm is given at the end of the discussion of every prelude.
2. Only key changes of sufficient duration are considered as modulations.
3. Chord symbols<sup>+</sup> used:

e.g.

- I = major triad on the first degree.
- i = minor triad on the first degree.
- I+ = augmented triad on the first degree
- I<sub>7</sub> = major seventh on the first degree.
- i<sub>7</sub> = minor seventh on the first degree.
- ii<sup>o</sup> = diminished chord on the second degree.
- ii<sup>o</sup><sub>7</sub> = half diminished chord on the second degree.
- iv<sup>d</sup><sub>7</sub> = diminished seventh chord on raised fourth.
- ii<sup>7</sup><sub>F</sub> = French Sixth Chord.
- iv<sup>7</sup><sub>G</sub> = German Sixth Chord.
- bIIN = Neapolitan Chord.

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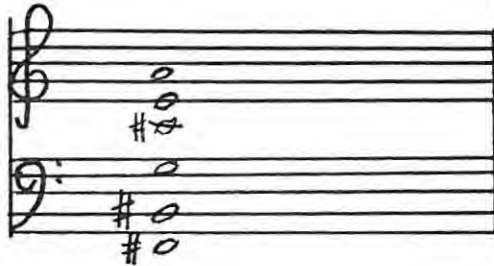
+ Terminology according to Ottman, Robert W:  
 Elementary Harmony; Advanced Harmony 1961 by  
 Prentice Hall, Inc Englewood Cliffs, N.Y. U.S.A.

4. Method of Chord Number and Interval Vector as applied to op. 74 nos. 1, 3, 4 and 5.

a) Circular Permutation.

Step 1: Determine the distances from the bass note up to each successive chromatic note of the chord.

e.g.



The bass note = 0 or 12.

0	1	3	6	7	10
f#	g	a	b#	c#	e

Step 2: Permutate these numbers in a circular fashion; the end numbers of each line being determined by adding 12 to the first number of the previous line

e.g.	0	1	3	6	7	10							
	1	3	6	7	10	12							
	3	6	7	10	12	13							
	6	7	10	12	13	15							
	7	10	12	13	15	18							
	<u>10</u>	<u>12</u>	<u>13</u>	<u>15</u>	<u>18</u>	<u>19</u>							
	12	13	15	18	19	22	=	0	1	3	6	7	10

b) Requirement I

Find the smallest distance between the first and last numbers in each line of the circular permutation.

$$\begin{array}{rclcl}
 \text{e.g.} & 0 & - & 10 & = & 10 \\
 & 1 & - & 12 & = & 11 \\
 & 3 & - & 13 & = & 10 \\
 & 6 & - & 15 & = & 9 * \\
 & 7 & - & 18 & = & 11 \\
 & 10 & - & 9 & = & 9 *
 \end{array}$$

c) Requirement II

In the case of there being more than one of the same, determine the smallest distance between the first and second numbers of those particular lines concerned.

$$\begin{array}{rclcl}
 \text{e.g.} & 6 & - & 7 & = & 1 * \\
 & 10 & - & 12 & = & 2
 \end{array}$$

Therefore, the required line is:-

$$6 \quad 7 \quad 10 \quad 12 \quad 13 \quad 15$$

d) Requirement III

If there is still more than one line giving the same distance, then, again take the lines concerned and determine the smallest distance between the first and third numbers; first and fourth numbers etc. until only one line is found.

e) Prime form

Bring the chosen line of numbers back to prime form i.e. the first number becomes 0.

e.g.   6   7   10   12   13   15   becomes  
           0   1    4    6    7    9

If this number appears in the tables under Normal Order then the Interval Vector is already determined. (If not, continue with f).

f) Determine Interval Vector

Step 1: From each number determine the distances to each of the next numbers.

e.g.   0   1   4   6   7   9  
           

---

           1   4   5   6   9  
               3   5   6   8  
                   2   3   5  
                       1   3  
                           2

Step 2: The computerized numbers only include 0 to 6; 7 to 12 must be read as 5 back to 0.

Determine how many times each number appears in the table worked out in Step 1 above.

e.g.   1 appears 2x  
           2 appears 2x  
           3 appears 4x  
           4 appears 2x  
           5 appears 3x  
           6 appears 2x

The Interval Vector therefore is: 2 2 4 2 3 2. By referring to the appropriate chart (determined by the number of notes in the chord) the Set Number can be found.<sup>+</sup>

e.g. Z 29.

In a dissonant work, where the chords cannot be analysed according to traditional harmonization, this method of determining the Interval Vectors proves useful in finding out how many new chord combinations the composer has used. (Often chords which might look and sound different, in fact can be found to have the same Interval Vector Number).

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+ The Tables of the Chord Numbers and Interval Vectors can be found in the pocket on the back cover of this thesis.

17 bars.

1. Texture.

This prelude is predominantly two-voiced, with the melodic line mainly in the left hand, and triplet figuration in the right. Both hands contain sustained notes and supporting intervals.

2. Dynamics.

Range: ppp to mf. The unaccompanied first bars of the phrases, are emphasized by having stronger dynamics than the second bars. There is no climax, but there is an increase in bars 10 - 11. From bar 12 onwards, a decrease to ppp takes place.

(mf/p < mf < > p/ppp)

3. Harmony.

B major, with sequential modulations to F<sup>#</sup> and E major. The piece starts on the raised fourth degree.

4. Melody.

The melodic line lies in the bass, with the exception of a short 3-voiced imitating section in bars 11 and 12. The right hand triplet groups are extended over two bars, with an elision in bars 5 and 13.

5. Rhythm.

$\frac{3}{4}$  There are mainly crotchets and minims in the left hand, apart from bar 11, where the right hand's triplets are

taken over by the left hand in an imitative manner. The right hand triplets move upwards in sequences of fourths. A pause on a dotted quaver in bar 16, prepares the entrance of the concluding cadence.

6. Form.

The prelude consists of three 4-bar, and one 5-bar, phrases. The final chord of phrase 1 overlaps into phrase 2, and is responsible for the extra bar in phrase 2.

- (4) b. 1 - 4 = a
- (5) b. 5 - 9 = a<sup>1</sup>
- (4) b. 10 - 13 = b
- (4) b. 14 - 17 = a<sup>11</sup>

Prelude Op. 2 no. 2.

**B** : 3  
4

#iv<sup>o</sup><sub>7</sub> I IV V<sub>7</sub>

**5**

**F#**

I IV #iv<sup>o</sup><sub>7</sub> I ii<sub>7</sub> V<sub>7</sub> I-7

**10**

**E**

IV V

**B** I  
IV

**14**

Bars 14 + 15 = bars 1 + 2

ii<sub>7</sub> I V<sub>7</sub> I

**16**

Prelude Op. 9 no. 1.

34 bars/Andante

1. Texture.

There are two melodic lines, one in the treble and one in the bass, plus a chordal accompaniment in the middle voices. Basically, the melody lies in the upper part, and the accompaniment in the lower part of the right hand. The single bass line of broken chords and arpeggios moves independently, within the range of three octaves. However, in bars 9 - 17, 27, 31 and 32, the chordal accompaniment is taken over by the left hand with a single melodic line in the right. From bars 13 - 17, it is presented in octaves.

2. Dynamics.

Range: pp to f, with a dramatic increase to a climax in bar 13, and thereafter to another slightly weaker, but longer climax in bars 25 - 30. The final chord, however, is pianissimo. Strongly accentuated octaves occur in bars 13 - 17.

(p < f > p < f > p/pp < f/mf > p/pp)

3. Harmony.

c<sup>#</sup> minor. The prelude starts with a chord on the sixth degree, and ends in C<sup>#</sup> major. The only cadence into the tonic takes place in bar 30.

4. Melody.

The motivic groups in the upper voice move mostly over two bars, in sequences of semitones, tones or thirds.

The accompaniment in the middle voices consists of intervals and chords.

5. Rhythm.

3  
4 The rhythmical flow of this piece is dictated by the accompaniment figure of six quavers in the bar. The melody consists of a colourful mixture of quavers, double-dotted quavers, semiquavers, crotchets and minims, woven in an ornamental manner. In contrast, the bass line is grouped in motives containing semiquavers, minims, crotchets, and two semiquaver triplets (bars 6 and 24).

6. Form.

The prelude is in two parts:

part 1: consists of three 4-bar, and one 6-bar, phrases,

part 2: starts in bar 19, and has two 4-bar and one 8-bar, phrases. The latter is extended to 8 bars by a melodic continuation.

(4) b. 1 - 4 = a

(4) b. 5 - 8 = b

(4) b. 9 - 12 = c

(6) b. 13 - 18 = c<sup>1</sup>

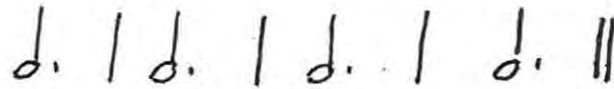
(4) b. 19 - 22 = a

(8) b. 23 - 30 = b<sup>1</sup>

(4) b. 31 - 34 = c

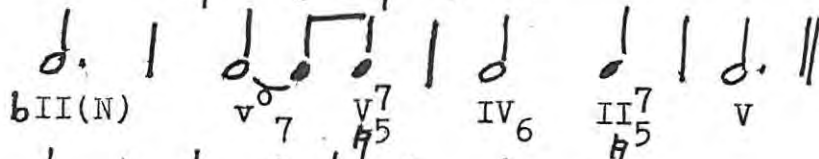
Prelude Op. 9 no. 1.

C# :  $\frac{3}{4}$



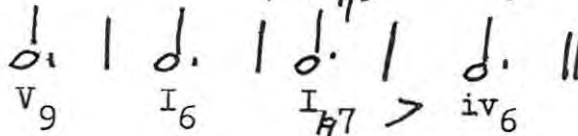
VI    V<sub>7</sub>    #iii<sup>d</sup><sub>7</sub>    >    iv

5



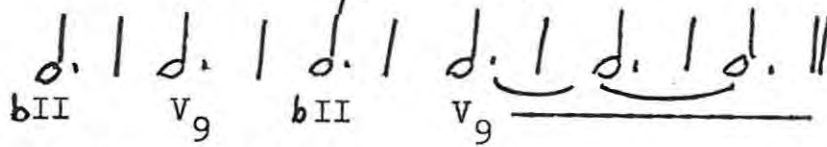
bII(N)    v<sup>o</sup><sub>7</sub>    v<sup>7</sup><sub>7</sub>    IV<sub>6</sub>    II<sup>7</sup><sub>5</sub>    V

9



V<sub>9</sub>    I<sub>6</sub>    I<sub>7</sub>    >    iv<sub>6</sub>

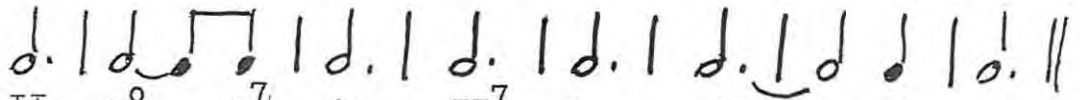
13



bII    V<sub>9</sub>    bII    V<sub>9</sub> —————

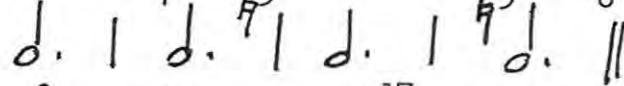
Dominant Pedal —————

19 - 22 Like bars 1 - 4



bII    v<sup>o</sup><sub>7</sub>    v<sup>7</sup><sub>5</sub>    iv    II<sup>7</sup><sub>5</sub>    i<sub>6</sub>    iv ———    V<sub>7</sub>    i

23




31

v<sup>o</sup><sub>7</sub>    bII    vii<sup>d7</sup><sub>3</sub>    I

Tonic Pedal —————

Prelude Op. 11 no. 1.

Moscow, November 1895

25 bars/Vivace M.M.  = 63 - 761. Texture.

The piece is two-voiced throughout with quintuplet arpeggio figures in both hands. The left hand figures move within the range of over  $2\frac{1}{2}$  octaves, while those of the right hand move within  $1\frac{1}{2}$  octaves in undulating contrary motion. The hands start at a distance of 3 octaves, but the gap narrows, and they overlap within the range of a third. Increased density of action can be found in bars 15 - 19.

2. Dynamics.

There are two gradual crescendos, from piano to forte (bars 1 - 7), and from pianissimo to fortissimo (bars 11 - 18). From bar 18 onwards, the fortissimo is retained until the end.

(p < f > p/pp < ff)

3. Harmony.

C major. There are simple cadential progressions with a few non-harmonic tones.

4. Melody.

The fast quintuplets form patterns, in which the rhythmic aspect outweighs the melodic contour.

5. Rhythm.

$\frac{2}{2}$  There is parallel rhythm in both hands, with rhythmically

displaced quintuplet patterns throughout:  $|| \text{|||} - \text{|||} - || \text{|||}$ .  
 Implied accelerando, and a faster harmonic rhythm can be found in bars 15 - 19. There is a rubato indication in bar 7, and an accelerando to the final fortissimo chord from bar 22 until the end.

#### 6. Form.

Three phrases of 8 + 10 + 7 bars = A - A<sup>1</sup> - A<sup>11</sup>. A<sup>1</sup> is a fifth higher, and A<sup>11</sup> an octave higher than A. There are twelve 2-bar subphrases with 4 patterns each, plus an additional bar at the end.

#### Pattern groups.

A	b.	1 + 2	=	a - b - a - a
	b.	3 + 4	=	a - b - a - a
	b.	5 + 6	=	a - b - a - b
	b.	7 + 8	=	a <sup>1</sup> - b <sup>1</sup> - a <sup>1</sup> - c
A <sup>1</sup>	b.	9 + 10	=	a - b - a - a
	b.	11 + 12	=	a - b - a - a
	b.	13 + 14	=	a - b - a - b
	b.	15 + 16	=	a - a - a - a
	b.	17 + 18	=	a - a - a - a
A <sup>11</sup>	b.	19 + 20	=	a - b - a - a
	b.	21 + 22	=	a - b - a - a
	b.	23 + 24	=	a - a - a - a
	b.	25	=	Final Chord.

Prelude Op. 11 no. 1.

**C**: 2  
2

V<sub>7</sub> — I — V<sub>7</sub> — IV —  
T.P. —————

**5**

ii<sub>7</sub> — V<sub>7</sub> — V<sub>7</sub> — I —  
T.P. —————

**11**

III<sub>7</sub> > vi #ii<sub>7</sub><sup>d</sup> —> iii #i<sub>7</sub><sup>d</sup> —> ii —

**15**

ii<sup>o</sup><sub>7</sub> V II<sub>7</sub><sup>b5</sup> — II<sub>7</sub> V —  
7 7

**19**

V<sub>7</sub> — I — V<sub>7</sub> — I —  
T.P. ————— T.P. —————

**23**

————— ||

Prelude Op. 11 no. 2. Moscow, November 1895.

68 bars/Allegretto M.M. ♩ = 138

1. Texture.

The thematic right hand melody, accompanied by a two-voiced left hand, becomes imitative in the middle section in the form of a duet (bar 35). The ascending and descending crotchet and quaver groups in the right hand, and the crotchets and dotted minims, sometimes sustained, in the left (bar 33), move within the normal range.

2. Dynamics.

Piano and pianissimo throughout, with a crescendo in bars 9 and 25, and a short mezzoforte climax in bars 29/30.

(p < > pp < mf > p/pp)

3. Harmony.

a minor. There are short modulations to e minor, G major and B<sup>b</sup> major. The piece starts on the second minor degree.

4. Melody.

The irregularly grouped motives, ascending and descending, have emphasised peaks in the second bar of each 4-bar subphrase, and these are sometimes reinforced by additional notes as in bars 13 - 14. Imitations of the right hand's melody in the left hand can be found in bars 35, 43 and 65.

5. Rhythm.

$\frac{3}{4}$  There is a lilting waltz rhythm with rubato -

ritardando effect, which is especially implied by the left hand chords as in bars 26 - 32.

6. Form.

A B A with eight 8-bar and one 4-bar phrases.

A (8) b. 1 - 8 = a

(8) b. 9 - 16 = b

(8) b. 17 - 24 = a<sup>1</sup>

(8) b. 25 - 32 = b<sup>1</sup>

B (8) b. 33 - 40 = c

(8) b. 41 - 48 = c<sup>1</sup>

A (8) b. 49 - 56 = a<sup>1</sup>

(8) b. 57 - 64 = b<sup>11</sup>

(4) b. 65 - 68 = d

Prelude Op. 11 no. 2.

a:  $\frac{3}{4}$

ii<sup>o</sup><sub>7</sub> II<sup>7</sup><sub>5</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub> i #vi<sup>o</sup><sub>7</sub> #VI<sup>7</sup><sub>5</sub> #vi<sup>o</sup><sub>7</sub> ii<sup>o</sup><sub>7</sub> V<sup>7</sup><sub>5</sub>

9

I<sub>7</sub> bII v<sup>o</sup><sub>7</sub> bII VI II<sub>7</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub>

17

ii<sup>o</sup><sub>7</sub> II<sup>7</sup><sub>5</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub> #iii<sub>7</sub> #i<sup>7</sup><sub>5</sub> #i<sup>o</sup><sub>7</sub> V #iii<sub>7</sub> #IV<sub>7</sub> e VII<sub>7</sub>

25

VII<sub>7</sub> #iv<sup>7</sup><sub>G</sub> i iv<sub>7</sub> VI II<sub>7</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub> i G vi

33

#iv I V<sub>7</sub> I

41

B #iv I V<sub>7</sub> I a <sub>b</sub> IIN V<sub>7</sub>

49

ii<sup>o</sup><sub>7</sub> II<sup>7</sup><sub>5</sub> ii<sup>o</sup><sub>7</sub> I<sub>7</sub> v<sup>o</sup><sub>7</sub> V<sup>7</sup><sub>5</sub> v<sup>o</sup><sub>7</sub> i<sup>o</sup><sub>7</sub> IV<sup>7</sup><sub>5</sub>

57

<sup>b</sup>VII<sub>7</sub> V<sub>7</sub> bIV<sub>7</sub> VI II<sub>7</sub> ii<sup>o</sup><sub>7</sub> ii<sup>7</sup><sub>F</sub>

65

i<sup>6</sup><sub>4</sub> V<sub>7</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub> i

Prelude Op. 11 no. 3. Heidelberg, May, 1895.46 bars/Vivo M.M.  = 184 - 192 - 2001. Texture.

This piece is two-voiced throughout, with triplets in the right hand against quavers in the left. Exceptions are the last beat of bars 1, 5, 17, 21, 37 and 41, which have semiquavers in the right hand against a triplet in the left. The piece has a gentle perpetuum mobile flow throughout, within the range of 2 - 2½ octaves, the exception being the five concluding bars.

2. Dynamics.

Piano throughout, with slight modifications. There is only one crescendo in bar 21.

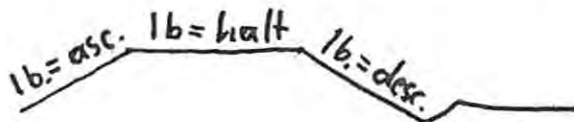
(p < > < > p)

3. Harmony.

G major, with modulations to b minor and e minor. The piece starts on the Dominant.

4. Melody.

The first notes of each group of triplets form an ascending and descending melodic line. A triple repetition of the highest note delays the descent for the length of one bar (see diagram).



There is a tension-producing diminution of the ascending and descending line from bars 29 - 36. The final melody

note in the right hand, is suspended over the last five bars.

5. Rhythm.

$\frac{3}{4}$  There is a lively flowing 3:2 and 4:3 rhythm throughout, except in the last 5 bars. The long accelerando starts in bar 31 and continues to the end.

6. Form.

There are 5 phrases and 11 subphrases. The first 3 phrases consist of 8 bars each. The 4th phrase has an extended second subphrase of  $8 + 4 = 12$  bars. The second subphrase of the 5th phrase has 2 extra bars  $4 + 2 = 6$ .

$$(8) \text{ b. } 1 - 8 = a + a^1$$

$$(8) \text{ b. } 9 - 16 = b + c$$

$$(8) \text{ b. } 17 - 24 = a + a^1$$

$$(8+4=12) \text{ b. } 25 - 36 = b^1 + c^1 + d$$

$$(8+2=10) \text{ b. } 37 - 46 = a + a^{11}$$

Prelude Op. 11 no. 3.

G: 3/4

$V_7$  —  $I$  —  $V_7$  —  $I \#iv^{\circ}_7$

9 (b)  $i \ iv^{\circ}_G$  —  $i \ \#iv^{\circ}_G$  —  $V_7$  —  $i$  — (G)  $iii$  —  $V$  —

17 Bars 17 - 20 like bars 1 - 4

$I_7$  —  $IV$  —  $vii^{\circ}_7$

(e)  $ii^{\circ}_7$  —  $i \ \#iv^{\circ}_G$  —  $i \ \#iv^{\circ}_G$  —  $V_7$

29 —  $i$  —  $\#iii^d_7$  — (G)  $\#i^d_7$  —  $ii$  —  $ii^{\circ}_7$  —  $I$  —  $ii^{\circ}_7$  —

35 Bars 37 - 42 like bars 1 - 6

43  $V_7$  —  $I$  —

Prelude Op. 11 no. 4. Moscow 1888

24 bars/Lento M.M. ♩ = 72 - 80

1. Texture.

This piece is predominantly chordal in the right hand, with the melody in the bass line. This is a quiet and stately piece within the normal range, and with six slow crotchets in the bar.

2. Dynamics.

There are very soft dynamics throughout, except for a crescendo in bar 5, which leads to an mf climax in bar 8.

(p > pp < mf > p > pp > ppp)


3. Harmony.

e minor, with short modulations to b minor. Augmented chords are frequently used.

4. Melody.

A single melodic line is carried through by the left hand, while the right hand consists of chords, with some emphasized peak notes.

5. Rhythm.

<sup>6</sup>  
<sub>4</sub> There are evenly flowing crotchets in the right hand against a mixture of quavers, crotchets and minims in the left hand, including 4 triplet figures:  (bars 2, 4, 10 and 12).

6. Form.

The piece consists of five irregular phrases (three

4 bar, one 7 bar and one 5 bar phrases), and is very sequential, with diminution in bar 7 - 8, and augmentation in bars 15 - 16.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = b
- (4) b. 9 - 12 = a
- (7) b. 13 - 19 = b<sup>1</sup>
- (5) b. 20 - 24 = c

Sequences.

- b. 1 + 2 = b. 3 + 4
- b. 5 = b. 6
- b. 9 + 10 = b. 11 + 12
- b. 13 = b. 14 + (15 - 16 augmentation)

Prelude Op. 11 no. 4.

**e:**  $\frac{6}{4}$

i III+ i II<sub>7</sub> (b)i III+ i II<sub>7</sub>

**5**

ii<sup>o</sup><sub>7</sub> i #iii<sup>d</sup><sub>7</sub> - bII #iv<sub>G</sub><sub>7</sub> V<sub>7</sub> I<sub>7</sub> (e)V<sub>7</sub>

**9**

Bars 9 - 14 like bars 1 - 6

(e)#iii<sup>d</sup><sub>7</sub> bII #iv<sub>G</sub><sub>7</sub> i<sup>6</sup><sub>4</sub>

**15**

V<sub>7</sub>

**19**

i III+ i III+ i

**20**

Prelude Op. 11 no. 5. Amsterdam 1896.

14½ bars/Andante cantabile M.M. ♩ = 40

1. Texture.

The piece consists of chords, with a superimposed melody in the right hand, and a single line of quaver figures in the left hand. There is, however, a short interruption of this gentle movement, which is caused by the change of the intricate four-quaver figure into quaver - crotchet - quaver syncopation (bars 3 - 4 and 8 - 10).

2. Dynamics.

piano and pianissimo, with crescendo and decrescendo throughout. There is a final ppp chord.

(p < > pp < > p < > p > pp/ppp)

3. Harmony.

D major. There are simple harmonic progressions with a modulation to G major. The piece starts on the Dominant.

4. Melody.

The long melodic line in the right hand contains two ascending and two descending bars, with a final ascent in bar 13, after which follow the two concluding chords. Each bar is different. The melody is varied and convincingly expanded. There are unusual leaps in bars 9, 12 and 13.

5. Rhythm.

$\frac{4}{2}$  with a two minim upbeat. All phrases have feminine

endings. There are 'con anima' and 'rubato' indications from bars 8 - 10, and in the left hand throughout the piece. The quaver bass line includes some quintuplet figures in bars 1, 12 and 13.

## 6. Form.

The piece is structurally asymmetric, with three irregular phrases of 4, 7 and 3 bars, plus upbeat. The first phrase contains 3 motives, of which the second is a varied repeat of the first. Motives 1 and 2 are each one bar long, while motive 3 stretches over two bars but overlaps into the second phrase. The second phrase also contains 3 motives. Motive 2, however, is a sequence of motive 1, a fourth higher, and motive 3 has an extension of 3 bars. The third phrase is a shortened version of phrase 1 from which the third motive has been omitted. The second motive is a sequence of the first motive, an octave higher.

### 1. Phrase

$$(4) \quad \begin{cases} (b. & 1 + 2 & = & a + a \\ (b. & 3 + 4 & = & b \end{cases}$$

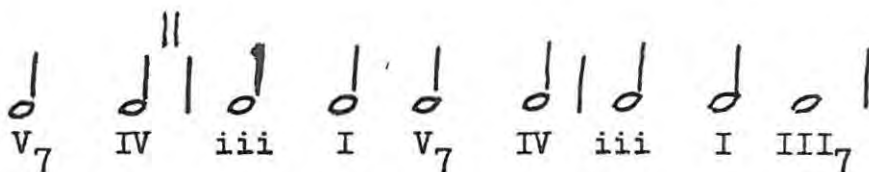
### 2. Phrase

$$(7) \quad \begin{cases} (b. & 5 + 6 & = & a + a^1 \\ (b. & 7 + 8 & = & b^1 \\ (b. & 9 - 11 & = & b^1 \text{ (ext.)} \end{cases}$$

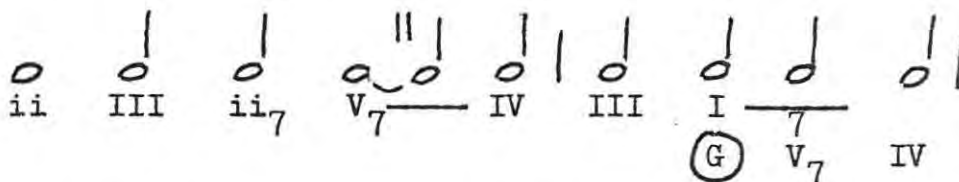
### 3. Phrase

$$(3) \quad (b. & 12 - 14 & = & a + a^{11}$$

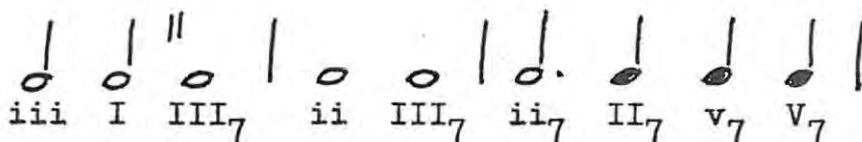


Prelude Op. 11 no. 5.D:  $\frac{4}{2}$ 

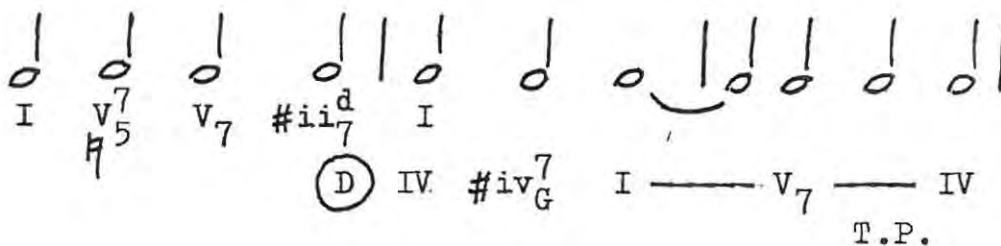
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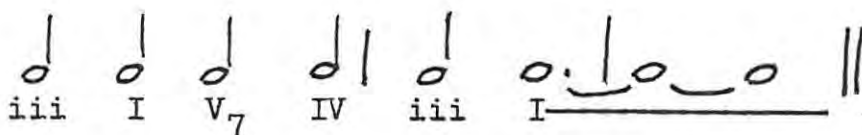
6



9



12



Prelude Op. 11 no. 6.

Kiev 1889

58 bars/Allegro M.M. ♩=168 - 172

1. Texture.

This piece has a polyphonic two-voiced texture, the voices doubled in octaves, apart from bars 23 - 34, which are less polyphonic, and bars 49 - 58, which consist of sustained chords.<sup>+</sup>

2. Dynamics.

There are a variety of changes within the range of p to fff. At first, two 8-bar crescendos and decrescendos lead to a forte in bar 16. In bar 17, this crescendo-decrescendo movement is shortened to two bars for each. It is given more intensity - p < f > p, with an sf on the first beat of bar 23 in the left hand. Then a ten-bar crescendo leads to a fortissimo (bar 35), from where it moves to an implied climax in bar 49. The last 8 bars conclude forte - fortissimo.

(mf < > mf/f/mf < > f/p < f > p < f < ff/fff)

3. Harmony.

The harmonic progressions are only indicated. However, a version in b minor, with modulations to e-minor, G-major and C-major, is a possibility.

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<sup>+</sup> The prelude strongly resembles Chopin's Prelude no. 22, with its agitated, rhythmic, and straight-forward octave figures.

4. Melody.

The accentuated notes, which alternate in both hands, form ascending and descending scale and chord patterns, together with the dynamic increases and decreases. Bars 1 - 4, 9 - 12 and 35 - 38 form the ascending harmonic minor scale on b, e, and b respectively, and bars 35 - 38 several triad patterns. From bars 43 - 49, a continuously descending line can be traced to the implied climax chord ( $II_7$ ) in bar 49. From then, until the end, static cadential chords conclude the piece.

5. Rhythm.

$\frac{2}{4}$  The main element in this prelude is the imitative quaver - crotchet pattern with strong accents on each beat.

6. Form.

The piece consists of two 8-bar phrases, one 4-bar phrase, one extended phrase (4 + 10 = 14 bars), one extended phrase: (8+8 = 16 bars) and an 8-bar cadence.

(8)	b.	1 - 8	=	a
(8)	b.	9 - 16	=	a <sup>1</sup>
(4)	b.	17 - 20	=	b
ext:(4+10=14)	b.	21 - 34	=	b <sup>1</sup>
ext:(8+8=16)	b.	35 - 50	=	a
(8)	b.	51 - 58	=	Cadence.

b: 2/4

I V I V I V I V

I V I V I V I V

I V I V I V I V

I V I V I V I V

I V I V I V I V

I V I V I V I V

I V I V I V I V

I V I V I V I V

I V I V I V I V

51

46

41

28

21

15

10

5

b: 2/4

Bars 35 - 40 like Bars 1 - 6

Prelude Op. 11 no. 7. Moscow 1895.

24 bars/Allegro assai M.M. ♩ = 152

1. Texture.

The piece displays a structural symmetry, and is basically three-voiced. The melody lies in the upper voice, which is doubled up in thirds (bars 9 - 14), in octaves (bars 15 - 18), and again in thirds (bars 19 - 23). While the upper voice consists of quavers and crotchets, the middle voice moves in semiquavers throughout. In the bass, there are rocking arpeggio quavers and pedal note octaves in bars 1 - 3 and 17 - 19. The bass line forms triads within a texture of widely spread single notes and octaves (bars 5 - 11). There are octaves throughout in bars 12 - 14, and three-voiced chords and octaves in bars 15 - 18. Four-voiced chords and octaves can be found in bar 19, and single notes plus pedal note octaves in bars 21 - 24.

2. Dynamics.

Range: ppp to ff with many crescendos and an ff climax in bar 17. From bar 19, there is a rapid decrease from ff to ppp (bar 21). A sudden forte in the left hand in bar 23 leads to a powerful conclusion.

(pp < > p < > p < f > p < f < ff > mp > pp/ppp/f).

3. Harmony.

A-major, with modulations to E-and D-major. There are simple harmonic progressions, but a syncopated harmonic rhythm by means of suspension notes can be found.

4. Melody.

Widely extended melodic phrases (six quavers in the bar) in the upper voice move against semiquavers in the middle voice. Bars 1, 2, 5 and 6 have an ascending, bars 3, 4, 7 and 8 a descending, upper line, and the next four bars an ascending line only. In bars 13 and 14, the melodic line remains static, while in bars 15 and 16, the ascent and descent is reduced to one bar for each. Bars 17 - 21 are like the beginning, but an octave higher, and with additional notes. In bars 21 - 24 the melodic line once again remains static.

5. Rhythm.

$\frac{6}{8}$  Evenly flowing quavers and crotchets in the two outer parts are set against semiquavers 1:2 in the middle part.

6. Form.

The piece consists of three periods of 8 bars each, containing four 4-bar, and two 2-bar phrases, plus a 4-bar Coda.

A	{	(4)	b.	1 - 4	= a	}	Period 8
		(4)	b.	5 - 8	= a <sup>1</sup>		
		(2)	b.	9 + 10	= b	}	" 8
B	{	(2)	b.	11 + 12	= b <sup>1</sup>		
		(4)	b.	13 - 16	= c		
A <sup>1</sup>	{	(4)	b.	17 - 20	= a	}	" 8
		(4)	b.	21 - 24	= Coda		

Prelude Op. 11 no. 7.

**A** ::  $\begin{matrix} 6 \\ 8 \end{matrix}$

The musical score consists of seven lines of music, each with a measure number in a box on the left. The notes are quarter notes with stems pointing up. Chord symbols are written below the notes, often with horizontal lines connecting them. Measure 1 is a repeat sign. Measure 22 is the end of the piece.

Chord symbols and their positions:

- Measure 1: I
- Measure 2: ii<sub>7</sub>
- Measure 3: V<sub>9</sub>
- Measure 4: I
- Measure 5: ii<sub>7</sub>
- Measure 6: V<sub>9</sub>
- Measure 7: I (circled E), IV
- Measure 8: ii<sub>7</sub>
- Measure 9: V<sub>7</sub>
- Measure 10: I (circled D), i
- Measure 11: ii
- Measure 12: ii<sub>7</sub>
- Measure 13: V<sub>7</sub>
- Measure 14: I (circled A), iv
- Measure 15: i
- Measure 16: II<sub>7</sub>
- Measure 17: ii<sub>7</sub>
- Measure 18: V<sub>9</sub>
- Measure 19: I
- Measure 20: V<sub>9</sub>
- Measure 21: I
- Measure 22: V<sub>9</sub>

Prelude Op. 11 no. 8. Paris 1896.

56 bars/Allegro agitato M.M. ♩ = 132

1. Texture.

The piece is two-voiced with mainly quavers, quaver triplets and crotchets in parallel and contrary motion. The widely dispersed arpeggio figures are within the range of 2 - 3 octaves. In the right hand jumps of ninths, tenths and even elevenths can be found, as in bars 5, 9 and 38.

2. Dynamics.

Range: pp to forte. The first crescendo (bar 9) leads into a piano (bar 17); the second (bar 25) into a forte climax (bar 31), and the third into a mezzoforte (bar 39). After the climax there is a sudden piano (bar 33). From bar 42 a gradual decrease takes place. The piece ends pianissimo.

(p < > p < f/pp < mf > pp)

3. Harmony.

f# minor with colourful modulations to b minor, A major, b minor, e minor, D major and G major. There are pedal points in bars 1 - 8 and 17 - 24, as well as German sixths in bars 2, 6, 18 and 22.

4. Melody.

The right hand has the leading melody which is accompanied by the left hand. The melody contains alternating jumps and scale figures. The jumps are

predominantly ascending, the scale figures descending. In bars 9, 11, 25 and 27, the ascent and descent take place within one bar, each containing one descending jump. Bars 33 - 35 have no jumps at all. In bars 41 - 44, the initial phrase is compressed into two 2-bar sequences to create greater tension. Bar 45 starts with the last motive of the previous phrase, and continues with a new phrase-forming sequence.

### 5. Rhythm.

$\frac{3}{4}$  The piece has alternating crotchets and quaver triplets in the right hand set against quavers in the left. Tension is created by the dotted quavers in bars 9, 11, 13, 14, 25, 29, 30 31 and 36. Implied rubatos can be found in bars 13 - 16 and 29 - 32.

### 6. Ferm.

The piece consists of six 8-bar phrases, the last phrase being extended to 12 bars, and one 4-bar phrase.

- (8) b. 1 - 8 = a
- (8) b. 9 - 16 = b
- (8) b. 17 - 24 = a<sup>1</sup>
- (8) b. 25 - 32 = b<sup>1</sup>
- (4) b. 33 - 36 = c
- (8) b. 37 - 44 = a<sup>11</sup>
- (8+4=12) b. 45 - 56 = d<sup>+</sup> plus extension.

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<sup>+</sup> d is actually derived from the descending scale figure of a.

Prelude Op. 11 no. 8.

$f^\#$  :  $\frac{3}{4}$

$d. | d. | d. | d. | d. | d. | d. | d. |$   
 $i \quad \#iv_7^G \quad i \quad \text{---} \quad iv \quad \text{(b)} \quad i \quad \#iv_7^G \quad i \quad \text{---}$

Dominant Pedal

9

$d. | d. | d. | d. | d. | d. | d. | d. |$   
 $II_7 \quad i \quad \text{(A)} \quad ii \quad II_7 \quad I \quad ii_7 \quad III_7$

17

$d. | d. | d. | d. | d. | d. | d. | d. |$   
 $iv \quad \text{(b)} \quad i \quad \#iv_7^G \quad i \quad \text{---} \quad iv \quad \text{(e)} \quad i \quad \#iv_7^G \quad i \quad \text{---}$

D.P. Pedal Point:  $f^\#$

25

$d. | d. | d. | d. | d. | d. | d. | d. |$   
 $II_7 \quad i \quad \text{(D)} \quad ii \quad II_7 \quad I \quad ii_7 \quad III_7 \quad \text{(G)} \quad IV \quad I \quad \text{---}$

33

$d. | d. | d. | d. || d. | d. | d. | d. |$   
 $\text{---} \quad v_7 \quad I \quad v_7 \quad I \quad \text{(f\#)} \quad bII \quad II_7^5 \quad i \quad \text{---}$

41

$d. | d. | d. | d. || d. | d. | d. | d. |$   
 $bII \quad \text{---} \quad v_7^5 \quad \text{---} \quad v_7^0 \quad VI \quad iv_7 \quad i$

49

$d. | d. | d. | d. | d. | d. | d. | d. ||$   
 $v_7^0 \quad VI \quad iv_7 \quad i \quad iv_7 \quad i \quad \text{---}$   
 T.P.

Prelude Op. 11 no. 9. Moscow, November 1895.36 bars/Andantino M.M.  $\text{♩} = 66$ 1. Texture.

This piece has two independent melodic lines in the outer voices, and a chordal accompaniment in the middle voices. The right hand's emphasized top voice in crotchets, is set against a quietly flowing quaver "cello line" in the left hand <sup>+</sup> within the range of two octaves.

2. Dynamics.

Range: pp to mf. The 6 bar crescendo in bars 25 - 30 leads to an mf climax in bar 31.

(mf > p < > < pp < mf > p < mf < > p < > pp < mf/pp)

3. Harmony.

E major. There are simple harmonic progressions with an harmonic sequence to A major in bar 15.

The piece starts on the minor second degree.

4. Melody.

The melodic upper line stretches over the first 8 bars. Bars 9 - 16 form a variation of this. In bars 25 - 30, the top voice forms the first four notes of the ascending E major scale, which leads to the climax and pause in bar 30. The quietly flowing left-hand melody is interrupted twice by pauses, in bars 24 and 30.

---

<sup>+</sup> It resembles Chopin's b minor prelude.

5. Rhythm.

$\frac{3}{4}$  This is a rubato movement throughout, with several accelerandos, ritardandos and pauses. Quavers predominate in the left hand, and are set against crotchets in the right. Bars 9, 31 and 32 in the right hand contain dotted quavers, and bars 2, 10, 18, 22, 24, 26, 28, 29 and 33 - 36 dotted minims.

6. Form.


The piece consists of three 8-bar and two 6-bar phrases.

- (8) b. 1 - 8 = a  
 (8) b. 9 - 16 = a<sup>1</sup>  
 (4+4=8) b. 17 - 20 = b )  
           b. 21 - 24 = b<sup>1</sup> )  
 (6) b. 25 - 30 = c  
 (6) b. 31 - 36 = a<sup>11</sup>



Prelude Op. 11 no. 10.

Moscow 1894.

20 bars/Andante M.M.  = 96 - 1001. Texture.

The texture of this prelude is predominantly four-voiced, and consists of intervals of fourths, fifths and sixths in both hands, moving in parallel and contrary motion. Octave doubling extends the normal range of the piece to over 4 octaves (bars 13 - 16). The phrases in bars 1, 9 and 13 start with different indications of touch: legato, staccato and accentuated non-legato.

2. Dynamics.

Within this short prelude of twenty bars, extreme dynamics and subtle shading can be found. Range: pp to fff, with sharply emphasized sff notes in bars 16 and 17. There are two gradations of colour within one bar. In bar 17, as many as four dynamic indications can be found. In bars 1, 2, 5 and 6 for example, there is pp in the upper voices and an accentuated mf in a split middle voice.  $\frac{sff}{p}$   
 $(\frac{pp}{mf} < > pp/mf/pp < > pp < f/fff/sf/sff/ \frac{p}{sff} /pp)$   
 $p$

3. Harmony.

The piece starts with an harmonic sequence in  $G\sharp$  major before proceeding to the indicated key of  $c\sharp$  minor. There is a short modulation to E major,

in bar 9. Several chords with added sixths can be found (e.g. bars 1, 5, 9 and 15), and there is a tonic pedal in bar 15.

#### 4. Melody.

The upper voice is the leading voice with the three other voices accompanying. Long and short-phrased motives form the melodic pattern. The motivic groups move in a descending line, but with an upward swing in the last bar. From bars 9 - 13, the phrases become compressed. The concluding phrase (bars 17 - 20) consists of chords and arpeggios only.

#### 5. Rhythm.

$\frac{6}{8}$  quaver movement throughout in both hands. The piece has a strong rubato character, with ritardando indications in bars 8, 10 and 17 and pauses in bars 8 and 18.

#### 6. Form.

There are four equal 4-bar phrases, and a four-bar Coda.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (4) b. 9 - 12 = b
- (4) b. 13 - 16 = a<sup>11</sup>
- (4) b. 17 - 20 = Coda.

Prelude Op. 11 no. 10

**C#**: 6  
8

**C#** iv V<sub>7</sub> iv ii<sup>o</sup><sub>7</sub> i V<sub>7</sub><sup>#5</sup> I

**5**

**C#** iv V<sub>7</sub> iv ii<sup>o</sup><sub>7</sub> i V<sub>7</sub><sup>#5</sup> i

**9**

**E** I V<sub>7</sub> I I V<sub>7</sub> III<sub>7</sub><sup>#5</sup>

**C#** V<sub>7</sub><sup>#5</sup>

**13**

Bars 13 + 14 like bars 1 + 2

**15**

**b** II V<sub>7</sub><sup>#5</sup> iv VI ii<sup>o</sup><sub>7</sub> i  
T.P.

Prelude Op. 11 no. 11.

Moscow, November 1895

39 bars/Allegro assai M.M. ♩ = 126

1. Texture.

This piece has a predominantly four-voiced texture, with a leading cantabile melody in the soprano, and a contrasting staccato counter melody in the tenor. The counter melody however, ends with bar 16. The other parts form the accompaniment. The bass line is widely dispersed and stretches over three octaves (e.g. bars 32 and 37).

2. Dynamics.

Range: ppp to forte. There are two gradual crescendos each leading to a climax, in bars 16 and 23. Accentuated peak notes in the melody can be found in bars 2, 4, and 10.

(p < mf > p < f/pp < f > p/pp/ppp)

3. Harmony.

B major. There are simple harmonic progressions and no modulations.

4. Melody.

The melody consists of long extended phrases which move mainly in a sequential manner (e.g. bars 15 - 16 = bars 13 - 14). Bars 17 - 20 show rhythmic variations. From bar 17 until the end, the phrases become more extended. The longest phrase embraces more than 9 bars (bars 29 - 38).

5. Rhythm.

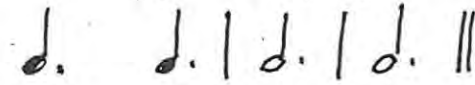
$\frac{6}{8}$  The two voices in the right hand alternate with

crotchets and equal quavers. In bars 17 - 21, tension is created by the irregular grouping of semiquavers and quavers, in the proportion 4:6, and dotted semiquavers. The left hand displays flowing semiquaver figures throughout, and up to bar 17, an additional quaver counter part.

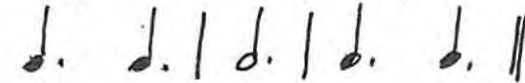
6. Form.

The piece consists of five irregular phrases.

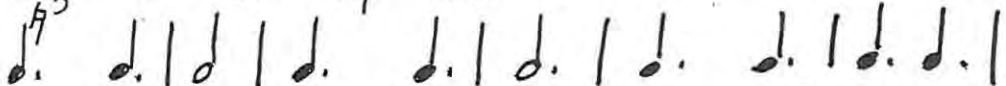
- (8) b. 1 - 8 = a + b  
 (8) b. 9 - 16 = a + b<sup>1</sup>  
 (8) b. 17 - 24 = c + d  
 (4) b. 25 - 28 = e  
 (4+2=11) b. 29 - 39 = e<sup>1</sup> + extension chords.

Prelude Op. 11 no. 11B : 6  
8I ii<sup>o</sup><sub>7</sub> — I<sub>7</sub> iv ii<sup>o</sup><sub>7</sub> III<sub>7</sub> ii<sup>o</sup><sub>7</sub>

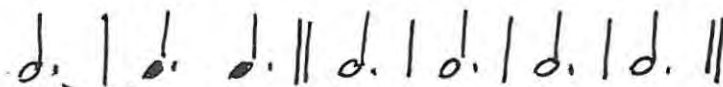
6

III<sub>7</sub> vi ii<sub>7</sub> V<sub>7</sub> Bars 9 - 13 like bars 1 - 5

14

II<sup>7</sup><sub>5</sub> I vi I<sub>7</sub> iii

17

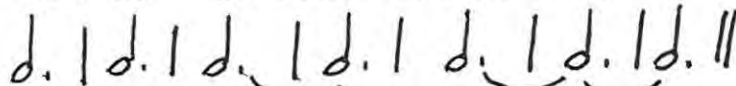
V<sub>7</sub> I V<sub>7</sub> VI<sub>7</sub> ii VI<sub>7</sub> IV<sub>7</sub> iv<sup>d</sup><sub>7</sub> I vi<sub>7</sub>

23

ii<sub>7</sub> — V<sub>7</sub> I<sub>7</sub> IV V<sub>7</sub> I


29

Bars 29 - 32 like bars 25 - 28



33

V<sub>7</sub> I IV — I —

Prelude Op. 11 no. 12. Vitznau, June 1895.22 bars/Andante M.M.  = 1261. Texture.

This prelude has an irregular texture, and the rhythm plays an important part. There are changing motivic and rhythmic patterns within the normal range of both hands. The first texture change takes place in bar 9, with a pattern of syncopated dotted quavers. In bars 12 and 13, semiquavers against quavers can be found, and in bar 14, dotted quavers against quavers. There are peculiar pauses on the fifth beat of bars 16, 17 and 18, and semiquaver triplets in the left hand. + From bar 19 until the end, the initial rhythm is re-introduced, but with both hands in contrary motion, instead of alternation.

2. Dynamics.

Pianissimo "sotto voce" throughout, with slight modifications.

3. Harmony.

$g^{\#}$  minor, with short modulations to  $F^{\#}$  and E major.

4. Melody.

The piece consists of various irregular melodic patterns. Two short and one long motive, starting on the fifth beat, form the initial pattern up to bar 9. Then two

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+ These express Scriabin's special art of improvisation.

sequential, syncopated motives break the original flow. In bar 12, the initial pattern starts in reverse, and is followed by a continuous up and down movement of uninterrupted quavers. The quavers become reinforced in bar 15 and bars 19 - 22, where they form groups of thirds, fourths and sixths, in contrary motion to the left hand. In bar 16, after a short pause on an additional higher note, the reverse movement is repeated, but is again interrupted by pauses in bars 17 and 18. Elisions of the melodic line are present throughout.

5. Rhythm.

$\frac{9}{8}$  with upbeat on the fifth beat. There is quaver movement with several rhythmical changes. (See texture).

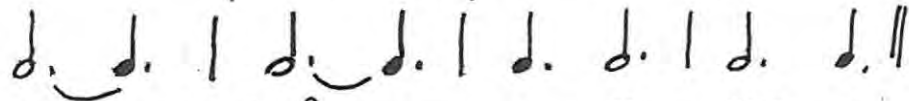
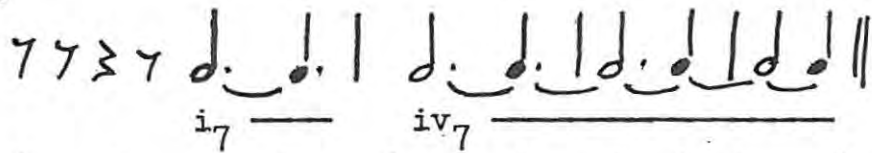
6. Form.

The prelude consists of five 4-bar phrases with upbeat. The last phrase is extended to 6 bars.

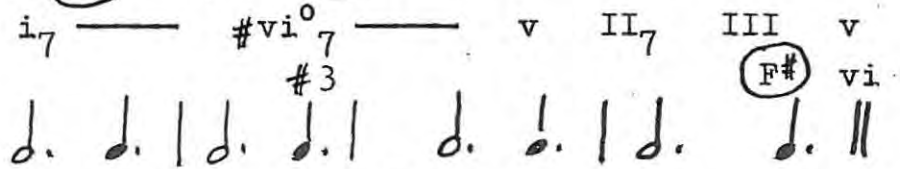
- (4) b. 1 - 4 = a  
 (4) b. 5 - 8 = a<sup>1</sup>  
 (4) b. 9 - 12 = b  
 (4) b. 13 - 16 = c  
 (4+2=6) b. 17 - 22 = c<sup>1</sup>

## Prelude Op. 11 no. 12.

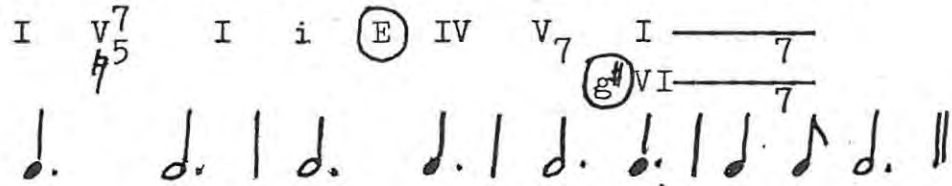
G# :  $\frac{9}{8}$



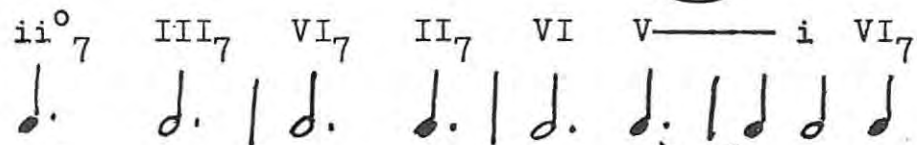
5



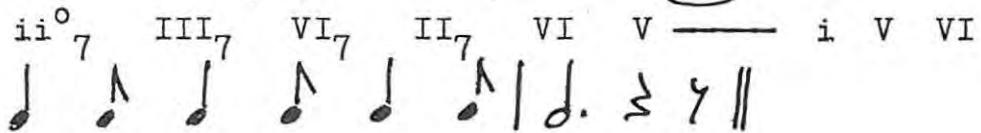
9



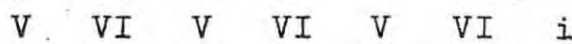
13



17



21



Prelude Op. 11 no. 13.

Moscow 1895.

35 bars/Lento M.M.  $\text{♩} = 76$ 1. Texture.

The piece shows a consistent texture within the normal range of both hands. The widely extended melodic line in the right hand is supported by additional notes and intervals. A second independent melodic line is lead by the left hand, in the form of a single quaver bass line.

2. Dynamics.

Range: pp to f with one gradual crescendo to the climax in bar 18. The accent on the dotted minim in bar 32 effectively assists the 4-bar suspension. (p < > p < f/p < > pp).

3. Harmony.

G $\flat$  major with two short sequential modulations to a $\flat$  and e $\flat$  minor (bars 18 - 22).

4. Melody.

The slowly ascending and descending melody in the right hand stretches over whole phrase lengths. Chordal notes are added to the melody. The left hand consists predominantly of an ascending and descending counter melody, in parallel or contrary motion to the right hand.

5. Rhythm.

$\frac{3}{4}$  with an even flow of quavers in the left hand throughout, against minims, crotchets and interspersed quavers in the right. There are two ritardandos in the left hand (bars 18 and 31), and a pause on the climax chord in both hands (bar 18).

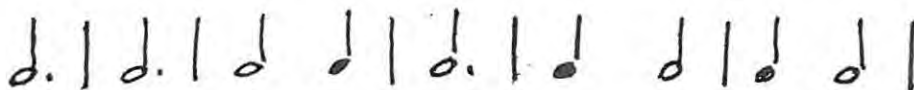
6. Form.

The prelude consists of four irregular phrases: three 8-bar phrases, two of them, however, extended to 10 and 11 bars respectively, and one six-bar phrase.

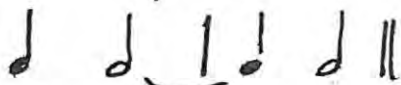
(8)	b.	1 - 8	=	a
(8+2=10)	b.	9 - 18	=	a <sup>1</sup>
(6)	b.	19 - 24	=	b
(8+3=11)	b.	25 - 35	=	a <sup>11</sup>

## Prelude Op. 11 no. 13.

$G^b$  : 3  
4



I ii<sub>7</sub> ii V III<sub>7</sub> VI<sub>7</sub> ii V vi<sub>7</sub>



7

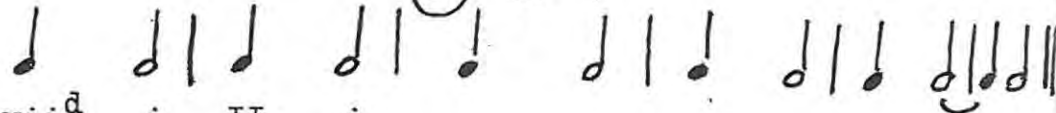
IV ii<sub>7</sub> — V<sub>7</sub> Bars 9 - 15 like bars 1 - 7



16

III<sub>7</sub> vi III<sub>7</sub> vi III

(a<sup>b</sup>) II



19

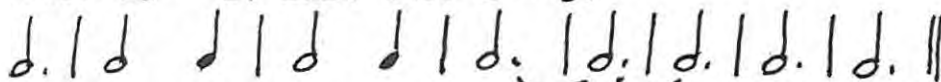
vii<sup>d</sup><sub>7</sub> i II<sub>7</sub> i

(e<sup>b</sup>) iv vii<sup>d</sup><sub>7</sub> VI vii<sup>d</sup><sub>7</sub> i

(G<sup>b</sup>) vi VII<sub>7</sub> I—V<sub>7</sub>

25

Bars 25 - 27 like bars 1 - 3.



28

I ii V<sub>7</sub> I V<sub>7</sub> I — V<sub>7</sub> I

Prelude Op. 11 no. 14. Dresden 1895.

24 bars/Presto M.M.  = 69 - 72.

1. Texture.

Octave sequences in  $\frac{15}{8}$  time make up the very consistent texture of this prelude. The two voices, reinforced by octaves and chords, move in parallel and contrary motion within a wide range. At its widest, the range extends to more than five octaves (bars 15 and 21).

2. Dynamics.

Range: p to fff. The emphasis in this prelude lies on dynamics and rhythm. The dynamics are forceful, with a wide range of shades and colours, increases and decreases, and powerful highlights. There are strong accents on the fifth and sixth beats of bars 2, 4, 10 and 12, and on the fff final chord which is repeated six times. Accents also mark the beginning and the end of each motivic group.

(mf < ff > f < ff > p < f > mf < ff > f < fff >).

3. Harmony.

e<sup>b</sup> minor with one short sequential modulation to a<sup>b</sup> minor in bar 6.

4. Melody.

The melodic line is replaced by melodic motives. The motivic groups contain alternately, three notes (right hand), and two notes (left hand). They move with their reinforcing octave and chord notes in ascending and

descending lines. Bar 9 starts an octave higher than bar 1.

5. Rhythm.

$\frac{15}{8}$  This unusual irregular time signature of fifteen quavers in the bar is maintained throughout the piece in preste perpetuum mobile fashion. The off-beat accents create a syncopated rhythm.


6. Ferm.

The piece consists of five two-bar and three 4-bar phrases, plus a two-bar Coda.

(2)	b.	1 + 2	=	a
(2)	b.	3 + 4	=	a
(4)	b.	5 - 8	=	b
(2)	b.	9 + 10	=	a <sup>1</sup>
(2)	b.	11 + 12	=	a <sup>1</sup>
(4)	b.	13 - 16	=	b <sup>1</sup>
(2)	b.	17 + 18	=	b <sup>11</sup>
(4)	b.	19 - 22	=	a <sup>11</sup>
(2)	b.	23 + 24	=	Coda

Prelude Op. 11 no. 14.


e<sup>b</sup> 15  
8

7 |   
i VI #iv<sup>7</sup><sub>G</sub> VI — V

3 Bars 3 and 4 like bars 1 and 2.



5 V<sub>7</sub> vi<sup>d</sup><sub>7</sub> VI V<sub>7</sub> iv VI  
(a<sup>b</sup>) III V<sub>7</sub> vi<sup>d</sup><sub>7</sub> VI V<sub>7</sub> iv VI  
(e<sup>b</sup>)<sup>b</sup>II

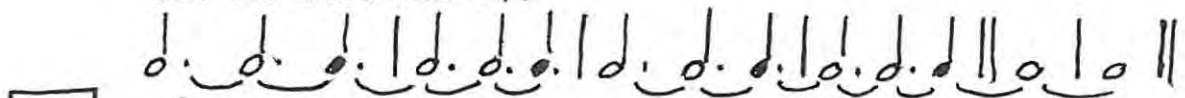
7   
#iv<sup>7</sup><sub>G</sub> i — vii<sup>d</sup><sub>7</sub> — V — III+


9 Bars 9 - 15 like bars 1 - 7



16 #iv<sup>7</sup><sub>G</sub> i — iv<sub>7</sub> vi<sup>d</sup><sub>7</sub> iv<sub>7</sub> vi<sup>d</sup><sub>7</sub> bvii bVII

Bar 18 like bar 17.

19   
ii<sup>o</sup><sub>7</sub> — i —

28 bars/Lento M.M.  = 80 - 76.

1. Texture.

This tranquil pastoral prelude has a long-spanned melodic line which starts in bar 9 in the right hand. The first eight bars are for the left hand only.<sup>+</sup> The accompaniment contains mainly thirds, sixths and octaves alternately, which have a melodic function of their own. A reverse position occurs when the left hand takes over the melody, and the right hand maintains the accompaniment (bars 17 - 22). The piece moves within the normal range.

2. Dynamics.

Simultaneous dynamics can be found in bars 9 and 17, where the melody is emphasized by an *mf* and *mp* respectively, while *pp* is maintained in the accompanying voices throughout. There are slight crescendos and decrescendos in bars 6 - 8 and 13 - 16, and accents on the melody notes in bars 17, 18, 19 and 21.

(*pp* < >  $\frac{mf}{pp}$  < >  $\frac{pp}{mp}$  / *pp*)

3. Harmony.

D<sup>b</sup> major. There are simple harmonic progressions and no modulations.

4. Melody.

The right hand melody (bar 9) consists of a two-bar motive and its sequence, a tone above, which is

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<sup>+</sup> A striking resemblance to Chopin's Berceuse.

followed by a one-bar motive and its sequence, a tone below. After this, a further two-bar descent in a quasi-sequential fashion takes place. In bar 17 the reverse position in the left hand melody can be found. The initial left hand accompaniment, which served as a counterpoint in bars 9 - 16, is now situated in the right hand in reverse position. Bars 23 and 24 are an exact repeat of bars 9 and 10. The prelude concludes with three cadential semibreve chords.

#### 5. Rhythm.

C There are slowly moving quavers and semibreves in the accompanying voices, and minims, crotchets and quavers in the melody. Dotted crotchets and syncopated quavers create tension in bars 13 - 16 in the right hand, and in bars 17 - 22 in the left. Although there is no indication, the last five bars shew an implied ritardando.

#### 6. Form.

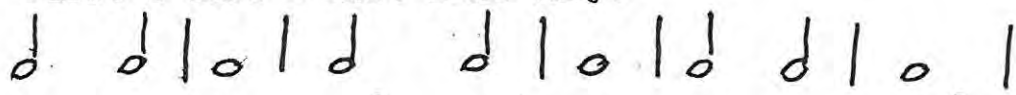
The piece consists of two 8-bar, and two shortened 6-bar phrases.

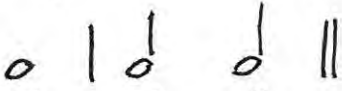
- |     |    |         |   |                  |
|-----|----|---------|---|------------------|
| (8) | b. | 1 - 8   | = | a                |
| (8) | b. | 9 - 16  | = | a <sup>1</sup>   |
| (6) | b. | 17 - 22 | = | a <sup>11</sup>  |
| (6) | b. | 23 - 28 | = | a <sup>111</sup> |


## Prelude Op. 11 no. 15.

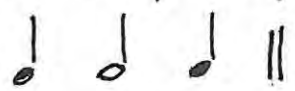
D<sup>b</sup>: e

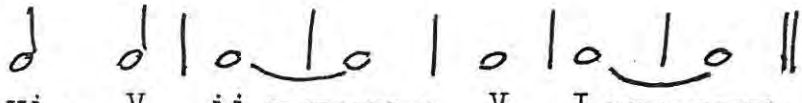
First 8 bars = left hand only.


  
 9 vi<sub>7</sub> V ii vii<sup>o</sup><sub>7</sub> vi iii I iii vii<sup>o</sup><sub>7</sub>


  
 15 vi<sub>7</sub> ii<sub>7</sub> V


  
 17 I iii<sub>7</sub> ii<sub>7</sub> vi<sub>7</sub> ii vi<sub>7</sub> ii vi<sub>7</sub> ii vi<sub>7</sub>


  
 22 ii V vi


  
 23 vi<sub>7</sub> V ii ————— V I —————

Prelude Op. 11 no. 16. Moscow, November 1895.

53 bars/Misterioso M.M. ♩ = 160 - 168

1. Texture.

The piece shows a four-voiced texture except for the unisone staccato section (bars 29 - 32). Tenor and soprano display accentuated repetitions, <sup>+</sup> while alto and bass carry out sequences of a motive, which consists of descending quavers introduced by ascending semiquaver triplets. The whole piece is made up of sequences of this nature, except for the short staccato section. In bar 33, the bass is doubled up in octaves, while the three other voices move up one octave higher.

2. Dynamics.

Range: ppp to ff. The piece builds up from piano "con sordino" and "sette voce", to a powerful ff climax in bars 33 - 40. A sudden piano in bar 40 results in a rapid decrease towards the end, with the last three chords ppp.

(p < > p < > pp < mf < ff < ff/p > pp/ppp)

3. Harmony.

b<sup>b</sup> minor, with a sequential modulation to f minor in bar 8. Unisone octaves are found in bars 29 - 32.

4. Melody.

In this prelude the rhythmic aspect outweighs the melodic contour. The piece is built on one motive

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<sup>+</sup> The repetitions, oddly enough, recall the opening of Chopin's Funeral March.

only, sequentially elaborated. The arrangement of the sequence varies from phrase to phrase, and the intervals used are either semitones, tones or thirds.

5. Rhythm.

$\frac{5}{8}$   $\frac{4}{8}$  The alternating of these unusual time signatures adds a slight touch of oriental colouring. The changes take place every second bar apart from bars 14, 18, 22, 26, 28, 29 - 33, 38 and 49 - 51. The piece has a strong rhythmical and syncopated beat. A dotted crotchet is followed by a dotted quaver on the fourth beat within the  $\frac{5}{8}$  signature bar, and concludes with a less strong beat within the  $\frac{4}{8}$  signature bar. This rhythmic pattern is repeated over and over again. The upbeats have semibreve triplets. The short break in bars 29 - 32 consists of staccate quavers.

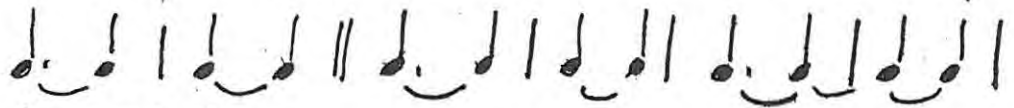
6. Form.

The one motive sequences appear in five 8-bar phrases, (the third one extended to 12 bars), one 4-bar phrase, and a 5-bar Coda.

(8)	b.	1 - 8	=	a
(8)	b.	9 - 16	=	a <sup>1</sup>
(8+4=12)	b.	17 - 28	=	a <sup>11</sup>
(4)	b.	29 - 32	=	b
(8)	b.	33 - 40	=	a <sup>11</sup>
(8)	b.	41 - 48	=	a <sup>111</sup>
(5)	b.	49 - 53	=	Coda.

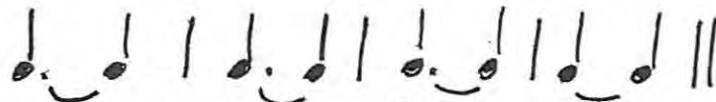
## Prelude Op. 11 no. 16.

$\boxed{b^b}$  :  $\frac{5}{8}$   $\frac{4}{8}$

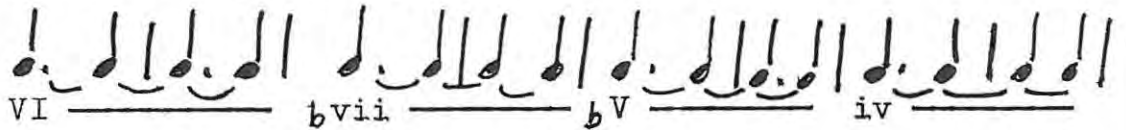


$\boxed{7}$

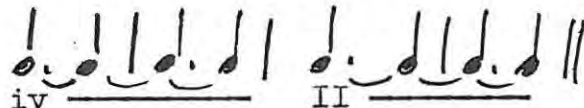
( $b^b$ ) I<sub>7</sub> —



$\boxed{13}$



$\boxed{17}$



$\boxed{25}$

4 bars unisono

$\boxed{33}$

Bars 33 - 37 like bars 1 - 5



$\boxed{38}$



$\boxed{44}$



$\boxed{49}$

Prelude Op. 11 no. 17. Vitznau, June 1895.12 bars/Allegretto M.M.  $\bullet$  = 921. Texture.

This short, tranquil prelude has a single melodic line in the right hand, and accompanying chords in the left. The right hand maintains legato throughout, except for the first two notes in bar 11, while the left displays a mixed texture of soft staccato and legato phrases. Both hands move in contrary motion throughout, and within the normal range.

2. Dynamics.

The piece has very subdued dynamics. Range: ppp to p with two crescendos in bars 5 and 9.

(p < > p < > pp/ppp)

3. Harmony.

A<sup>b</sup> major, with a short modulation to f minor in bar 3.

4. Melody.

In bars 1, 3, 7 and 11, the melodic line covers the whole of the bar. All other bars contain melodic fragments. Thus, the equal two bar phrases, are divided into one full melody bar, plus one corresponding fragmental bar alternately, and appear four times: three times in identical form, and once as a sequence, a minor third below (bar 3). Bars 5, 6, 9 and 10 contain identical fragments, which serve as a break between the corresponding phrases. The contrasting left hand chords descend chromatically in bars 1, 3, 7 and 11, followed by two

softly rocking movements in the corresponding bars.

5. Rhythm.

$\frac{3}{2}$  The rhythmic contrast is brought about by the alternating of six equal crotchets in both hands, and the rocking fragments in the second bars of the right hand, with rests to support the slightly syncopated beat. Rubato is maintained throughout, with accelerando and ritardando, even within one bar (bars 1 and 3).

6. Form.

This piece has six equal 2-bar phrases.

- (2) b. 1 + 2 = a
- (2) b. 3 + 4 = a<sup>1</sup>
- (2) b. 5 + 6 = b
- (2) b. 7 + 8 = a
- (2) b. 9 + 10 = b
- (2) b. 11 + 12 = a<sup>11</sup>

## Prelude Op. 11 no. 17.

$\boxed{A^b}$  :  $\frac{3}{2}$

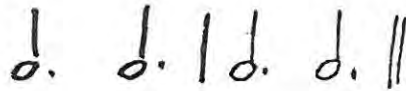


I  $\#iv_7^d$   $ii_7$  I  $ii_7^o$   $V_7$   $(f)$  I III



$\boxed{3}$

i  $\#iv_G^7$   $ii_7^o$  i  $ii_7^o$   $V_7$   $(A^b)$  i vi



$\boxed{5}$

IV  $ii_7^o$  I  $ii_7$  Bars 7 + 8 like bars 1 + 2

$\boxed{9}$

Bars 9 - 12 like bars 5 - 8

Prelude Op. 11 no. 18

Vitznau, June 1895

52 bars/Allegro agitate M.M. ♩ = 138.

1. Texture.

This prelude is an octave study, with octaves and chords in both hands within the range of 2 - 6 octaves (bar 51). Both hands move in complex rhythms - 2:3, with right hand quavers set against left hand quaver triplets, except for bars 34 - 36 and 49 - 51, in which both hands move equally in quaver triplets.

2. Dynamics.

Range: p to fff, with forceful dynamics, and extreme contrasts in bars 22 and 41. Remarkable is the vague beginning and ending. The piece seems to come from nowhere and go on infinitely to even stronger dynamics. There are heavy accents on the first beat of each bar and later, on the first and second beats, and even on every note in the bar (bars 34 - 40 and 49 - 51).

3. Harmony.

f minor, with short modulations to A<sup>b</sup> and C<sup>b</sup> major. Many suspension notes can be found.

4. Melody.

There are two independent melodic lines in the right and left hands. In the right hand, a constantly changing texture can be found. In the first 8 bars, quaver rests interrupt the ascending and descending quaver octaves, which have additional chord notes. In the next 8-bar phrase, the melodic flow becomes

more even, without the interruption of rests.

Exceptions are the first two bars. A short counter melody in the middle voice starts in bar 8, and ends in bar 16. In bars 17, 21, 42 and 46, the right hand ascends chromatically and in contrary motion to the left hand. A forceful climax can be observed in bar 34, with heavily accentuated octaves in both hands, after which a two-bar chromatic descent of the right hand octaves takes place. Another climax in bar 49 remains incomplete.

#### 5. Rhythm.

$\frac{2}{4}$  The equal pulse is emphasized by the regular quaver triplet figures of the left hand. The speed of this quick, agitated piece is increased to "presto" in bar 41. There is a quaver triplet upbeat, and the piece ends abruptly after the first beat of bar 51.

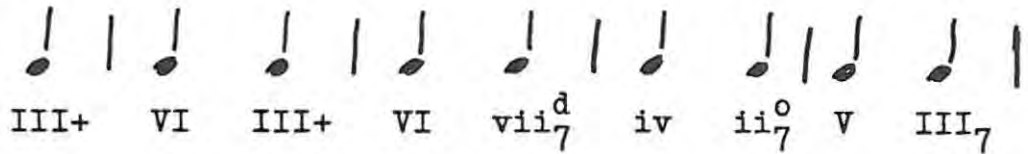
#### 6. Form.

The piece consists of seven irregular phrases: four 8-bar, one 6-bar, one 10-bar, and one 4-bar, phrases.

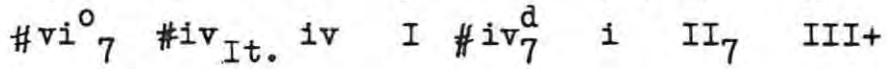
- (8) b. 1 - 8 = a
- (8) b. 9 - 16 = a<sup>1</sup>
- (8) b. 17 - 24 = b
- (6) b. 25 - 30 = c<sup>1</sup>
- (10) b. 31 - 40 = a<sup>11</sup>
- (8) b. 41 - 48 = b<sup>1</sup>
- (4) b. 49 - 52 = c

Prelude Op. 11 no. 18

**f**  $\frac{2}{4}$

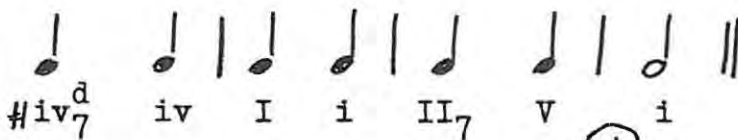


**5**



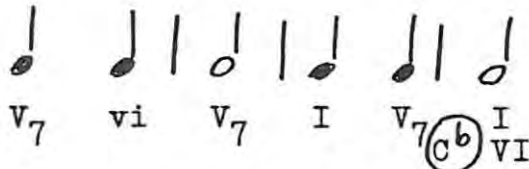
**9.**

Bars 9 - 12 like bars 1 - 4

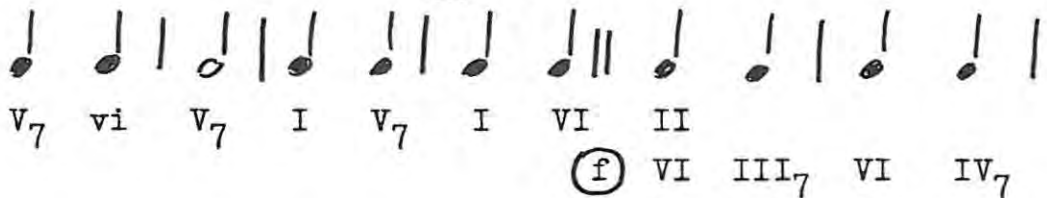


(A<sup>b</sup>) vi

**17**

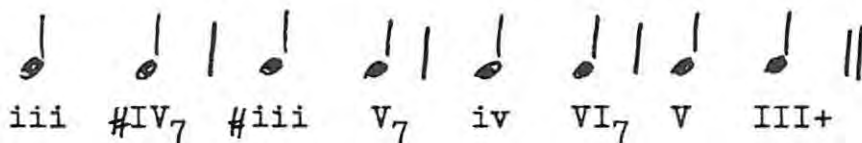


**21**



(F) VI III<sub>7</sub> VI IV<sub>7</sub>

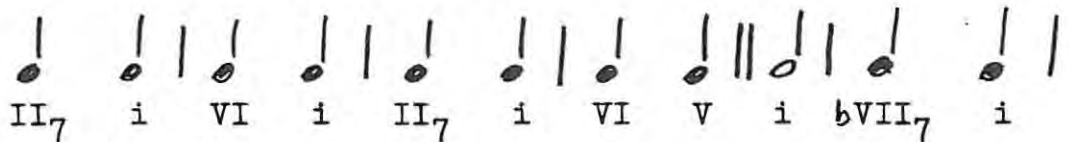
**27**



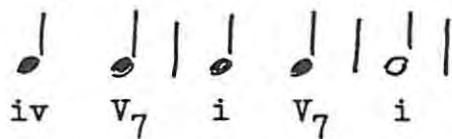
**31**

Bars 31 - 36 like bars 9 - 14

**37**

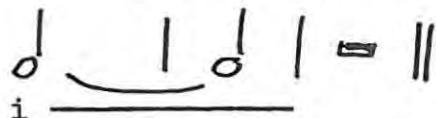


**43**



Bars 46 - 49 like bars 42 - 45

**50**



Prelude Op. 11 no. 19. Heidelberg 1895.

41 bars/Affettuoso M.M. ♩ = 88

1. Texture.

The piece has a two-voiced texture throughout. There are quintuplet arpeggio figures in the left hand, which stretch over  $2\frac{1}{2}$  octaves, and which contain some emphatic peak notes in whole-tone progression (bars 1 - 4 and 25 - 28). The right hand moves in contrary motion to the left hand, first in a single melodic line, then in chords (bars 15 - 18), and finally in octaves (bars 25 - 32). In bars 21 - 24, an inversion takes place: the quintuplets appear in the right hand, and a melodic octave line in the left. The range between the hands extends to five octaves in bars 25 and 29.

2. Dynamics.

Strong dynamics within the range of pp to ff. The piece starts with simultaneous dynamics, that is, piano in the left hand and forte in the right. A gradual crescendo leads to an sf in bar 5. pp is maintained for 12 bars (bars 9 - 20), after which a four-bar crescendo leads to an ff climax in bar 25. The powerful ff persists from bar 25 to the end.

$$\left(\frac{f}{p} < sf > pp < ff\right)$$
3. Harmony.

$E^b$  major with modulations to  $D^b$ , A and  $B^b$  major. The piece starts with a dominant ninth chord.

4. Melody.

The ascending and descending cantabile melody in the

right hand stretches over 8 bars, and displays a changing texture and rhythm. All the quintuplet groups are in ascending line, except for those in bars 9 and 13, which are descending, and therefore in contrary motion to the left hand. The initial melody is doubled up in octaves (bars 25 - 32). An unusual feature in Scriabin's preludes, is the long trill in bar 16.

#### 5. Rhythm.

$\frac{2}{4}$  The semiquaver quintuplet figures in the left hand, which start with an upbeat on the last semiquaver, set the fashion for the rhythmic flow of the piece. The melody in the right hand is of an improvisational character, and consists of a mixture of crotchets, quavers, semiquavers (dotted and plain), and a few minims. Triplet figures can be found in bars 5 and 27. The dotted quintuplet groups in the right hand, set against the plain quintuplets in the left, are of special interest (bars 2, 4, 9, 13, 26 and 28).

#### 6. Form.

The prelude consists of five 8-bar phrases, and an additional final bar.

- (8) b. 1 - 8 = a
- (8) b. 9 - 16 = b
- (8) b. 17 - 24 = c
- (8) b. 25 - 32 = a<sup>1</sup>
- (8+1=9) b. 33 - 41 = d

Prelude Op. 11 no. 19.

**E<sup>b</sup>** : 2  
4

$V_9$  I  $V_7$   $V_9$   $V_7$   $bII$  —  $bii^7_F$  — I

**9**  $bVI$

$bVII$  —  $v^o_7$  I (A) I —  $II_7$  (B<sup>b</sup>)  $V_7^{\#5}$

**17** I  $bII$  I  $bII$  I  $bII$   $bvii^+$  III I<sub>7</sub> —  
(E<sup>b</sup>)  $V_7$  —

**25** Bars 25 - 28 like bars 1 - 4

**29**  $V_9$  IV  $V_7$  I  $V_9$  IV  $V_7$  I

**37**  $V_7$  I  $V_7$  I

Prelude Op. 11 no. 20.

Moscow 1895.

22 bars/Appassionata M.M. ♩ = 116

1. Texture.

The characteristic of this prelude is an abundance of suspensions. The texture consists of octave quaver triplets in both hands, alternately, or in contrary motion. The rhythmic proportions of both hands are 3:2 or 3:1. Variations can be found in bars 9 and 11, where a dotted semiquaver group replaces the last quaver triplet in the bar. The passionate flow of octaves reaches a climax in bar 9. The left hand jumps embrace more than three octaves.

2. Dynamics.

The piece starts forte and ends pianissimo by means of a gradual decrease towards the end. A gradual increase in bar 3, with a crescendo via an sf in bar 5, leads to the ff climax in bar 9.

( < f < > < sf > cresc. ff/f > mf - sette voce < sf > pp )

3. Harmony.

c minor. There are no modulations. The piece starts on the fourth degree.

4. Melody.

The melodic line lies predominantly in the right hand, except for bars 14 - 15, where the opening phrase appears in the left hand. There is also a short imitative counterpoint in the left hand (bars 15 - 16 and 18 - 19), which is, in fact, a free inversion of the

descending thematic phrase. Ascending and descending octave groups in the right hand alternate with small fragmented octave groups in the left. In bar 9, the melody reaches a climax peak, twelve notes above the first motivic group, and this is followed by a cascading group of triplet and quintuplet octaves. An augmentation can be found in bar 18, with a gradual slowing down of note values. Suspensions are present in almost every bar.

5. Rhythm.

$\frac{3}{4}$  with three quaver triplets in the bar, and upbeat. A complex rhythm 2:3, appears in bars 2 - 4 and 6 - 8. Remarkable are the two quintuplets in bars 9 and 11, which are interrupted by demisemiquaver rests. The double dotted quaver in bar 9 of the left hand also adds tension to this bar.

6. Form.


The prelude is built on five 4-bar phrases, plus two final extension bars.

- (4) b. 1 - 4 = a  
 (4) b. 5 - 8 = a<sup>1</sup>  
 (4) b. 9 - 12 = a<sup>11</sup>  
 (4) b. 13 - 16 = b  
 (4+2=6) b. 17 - 22 = a<sup>111</sup>



Prelude Op. 11 no. 21.

Moscow 1895

26 bars/Andante M.M.  = 1081. Texture.

The constantly changing time signatures of  $\frac{3}{4}$ ,  $\frac{5}{4}$  and  $\frac{6}{4}$ , are the main features of this prelude. Together with melodic fragments and continuously interrupting rests, the result is a rather uneven texture. The left hand displays extended quaver arpeggios throughout, against crotchets, minims and one dotted semibreve (bar 4) in the right hand. Both hands move within the normal range.

2. Dynamics.

There are no dynamic indications until bar 3, but piano may be implied throughout, except for the two pp in bars 21 and 25, and the crescendo-decrescendo indications in bars 3 - 4, 15 - 16, 19 - 20 and 23 - 24.

( < > < > pp < > pp )

3. Harmony.

B<sup>b</sup> major with two sequential modulations to E<sup>b</sup> major in bars 5 and 17. The piece starts on the Dominant.

4. Melody.

Scriabin's typical hesitating pauses break the melodic line into motivic groups. Bars 1 - 4 contain two motivic groups: a short 2-note motive followed by a longer 4-note motive. Bars 5 - 8 are a sequence of bars 1 - 4, a fourth higher. In bars 9 - 12, three

sequential groups of different lengths, 4, 5 and 9 notes each, can be found. Bars 13 - 20 are identical to bars 1 - 8, except for the last note of bar 20, which lies an octave lower instead of being suspended. Bars 21 - 24 are a repeat of bars 9 - 12, beginning a minor third higher. The two additional final bars contain one long 11-note motive.

#### 5. Rhythm.

$\begin{matrix} 3 & 5 & 6 \\ 4 & 4 & 4 \end{matrix}$  The time signatures alternate with every bar except for bars 9 - 12 and 21 - 24. The quavers in the left hand are in groups of nine with an upbeat in each, and are divided by quaver rests. The end bar of each phrase (bars 4, 8, 12, 16 and 20) contains quaver groups of ten notes, and the two final bars three irregular groups of five, three and five notes each. The crotchet fragments in the right hand are equally proportioned to the left, in the ratio 1:2. The whole piece is one rubato movement, with several indications of 'a tempo' and 'rit.'. A special ritardando before the 'a tempo' repeat in bar 20, starts on a dotted quaver note in the left hand.

#### 6. Form.

The piece is divided into two equal parts, and has six 4-bar phrases plus a two-bar Coda.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (4) b. 9 - 12 = b
- (4) b. 13 - 16 = a

- (4) b. 17 - 20 = a<sup>1</sup>  
(4) b. 21 - 24 = b<sup>1</sup>  
(2) b. 25 + 26 = Coda.

Prelude Op. 11 no. 21.

**B<sup>b</sup>** = 3/4

7 5 7 3 6  
4 4 4 4 4 4 4 4  
V<sub>7</sub> I IV V<sub>7</sub> **E<sup>b</sup>** I V<sub>7</sub>

**5**

3 5 7 3 6  
4 4 4 4 4 4 4 4  
I IV V<sub>7</sub> **E<sup>b</sup>** IV<sub>7</sub>

**9**

5 6 5 7 3 6  
4 4 4 4 4 4 4 4  
vi — iii — vii<sup>o</sup><sub>7</sub> — iii V<sub>7</sub>

**13**

Bars 13 - 19 like bars 1 - 7.

**20**


6 5 6  
4 4 4 4 4 4 4 4  
**E<sup>b</sup>** I **B<sup>b</sup>** IV #iv<sub>G</sub><sup>7</sup> I ii ii<sup>o</sup><sub>7</sub> V vii<sup>d</sup><sub>7</sub> VI<sub>7</sub>

**25**

6 5 3  
4 4 4 4 4 4 4 4  
ii<sub>7</sub> V<sub>9</sub> I

Prelude Op. 11 no. 22.

Paris 1896

25 bars/Lento M.M.  = 761. Texture.

This slow but passionate prelude has a three-voiced texture, with two voices in the right hand and a single bass line. The voices move independently. In bars 1 - 4, 9 - 12 and 21 - 25, the upper voice has the leading melody, while in bars 5 - 8 and 13 - 20, the bass line comes into prominence. Both hands move in contrary motion within the normal range. Minims, quavers and crotchets complement one another. The piece comes to a temporary halt in bar 20 with a pause, and this occurs again in bar 23, just before the final perfect cadence.

2. Dynamics.

Soft dynamics throughout. Range: ppp to p, with one gradual crescendo leading to a piano and pp anticlimax in bar 20.

(p < > pp < p > pp/ppp)

3. Harmony.

g minor, with a sequential modulation to d minor in bar 8. The piece starts on the sixth degree.

4. Melody.

The long melodic upper voice, ascending and descending, covers whole phrase lengths and even stretches over  $2\frac{1}{2}$  phrases in bars 5 - 14. The middle voice, which displays more sustained intervals of thirds, fourths and

fifths, serves as accompaniment to the upper voice. The right hand maintains a cantabile legato throughout, apart from the last three notes in bar 21, which are emphasised by non-legato. The single bass line, reinforced with intervals of fifths and sixths (bars 13 - 19), carries a completely independent melody. There are accents on each beat of bar two and on the first beat of bar three. From bar 13 until the climax in bar 20, the bass moves in an ascending line, and from 21 - 25, in a descending line.

5. Rhythm.

<sup>3</sup>  
4 The slow opening develops in an agitated rubato fashion to the climax in bar 20. It then sinks back into the initial speed and mood. Regular combinations of quaver against crotchets with intermittent minims, alternate in both hands. A dotted crotchet rhythm, starting in bar 13, adds to the tension of the ascending bass line.

6. Form.

The piece consists of three 4-bar, one 8-bar, and one 5-bar phrases.

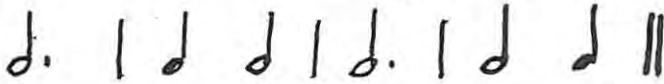
(4)	b.	1 - 4	=	a
(4)	b.	5 - 8	=	b
(4)	b.	9 - 12	=	a <sup>1</sup>
(8)	b.	13 - 20	=	b <sup>1</sup>
(5)	b.	21 - 25	=	a <sup>11</sup>

Prelude Op. 11 no. 22.

8:  $\frac{3}{4}$

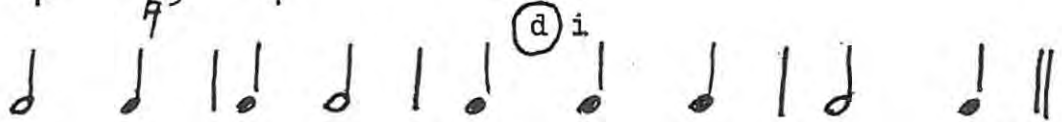


VI vii<sup>d</sup><sub>7</sub> i ii<sup>o</sup><sub>7</sub> bI+ III #vi<sup>o</sup><sub>7</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub>



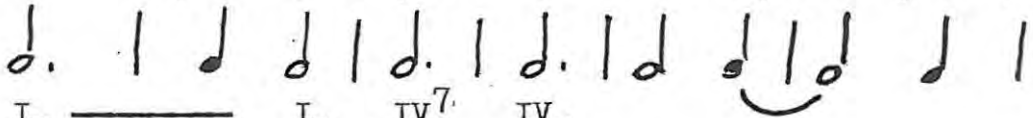
5

I<sub>7</sub>  $\frac{7}{5}$  I<sub>7</sub> iv V v



9

VI vii<sup>d</sup><sub>7</sub> i ii<sup>o</sup><sub>7</sub> bI+ III #vi<sup>o</sup><sub>7</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub>

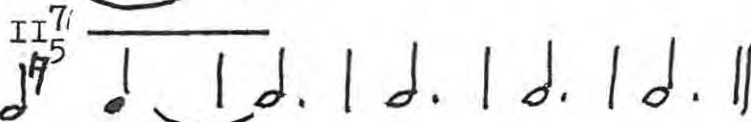


13

I<sub>7</sub>  $\frac{7}{5}$  I<sub>7</sub> IV<sup>7</sup><sub>5</sub> IV<sub>7</sub> (g) I<sub>7</sub> iv bII — ii<sup>o</sup><sub>7</sub>



19



21

i ii<sup>o</sup><sub>7</sub> — iv V i

Prelude Op. 11 no. 23.

Vitznau 1895.

26 bars/Vive M.M.  = 1521. Texture.

The piece has a basically two-voiced texture, with flowing quaver arpeggio triplets in the right hand. <sup>+</sup> The triplets are interwoven with semiquaver triplets in bars 1, 5, 13, 15, 16, 21, 23, 24 and 25, and cover more than two octaves. The left hand moves independently, either in a single line with extended arpeggios (bars 10, 12, 18 and 20), or with ascending chords of tenths (bars 15 and 23). Reinforcing sixths produce a kind of middle-voice.

2. Dynamics.

The prelude starts piano, and this is maintained throughout with slight modifications until the end, which is pianissimo. No accents interrupt the gentle flow.

(p < > - < > - < > - < > -|| < > - < > - < > - < > -pp)

3. Harmony.

F major, with short modulations to a minor and G major.

4. Melody.

The ascending and descending melodic triplet figures in the right hand cover whole phrase lengths. At first,

<sup>+</sup> It is reminiscent of Chopin's prelude no. 23.

apart from phrases 3 and 5 (bars 9 and 17), the semiquaver triplets appear at the beginning of each phrase. In phrase 4, however (bar 13), they are repeated to increase the tension (bars 15 and 16). Bars 11 and 12 are a sequence of bars 9 and 10, a tone below.

5. Rhythm.

$\frac{3}{4}$  This is a lively perpetuum mobile movement with quaver triplets in the right hand, against mainly crotchets in the left. In bars 10, 12, 18, 20 and 26, the ratio 2:3 can be found. The short counter-voice in the left hand consists of groups of sustained minims or equal crotchets.

6. Form.

The prelude displays a structural symmetry with six equal 4-bar phrases. Another incomplete 2-bar phrase of the same motivic material concludes the piece.

- (4) b. 1 - 4 = a  
 (4) b. 5 - 8 = a<sup>1</sup>  
 (4) b. 9 - 12 = b  
 (4) b. 13 - 16 = a<sup>11</sup>  
 (4) b. 17 - 20 = b  
 (4) b. 21 - 24 = a<sup>11</sup>  
 (2) b. 25 + 26 = a<sup>111</sup>



Prelude Op. 11 no. 24.

Heidelberg 1895

37 bars/Presto M.M. ♩ = 100

1. Texture.

This vigorous and sonorous prelude displays a massive chordal texture in the right hand, against widely extended arpeggios and octaves in the left. The rhythmic ratio is 3:2. + The range between the hands, however, extends to over five octaves (bar 36).

2. Dynamics.

Range: p to fff. The piece starts piano. A gradual crescendo (bar 19) leads to a powerful ff-climax in bar 27, with a steady increase to fff in bar 33 which is continued to the end. Sudden extreme dynamics can be observed in bars 8 - 9 and 16 - 17, where the combination p - f - p is found within the short space of two bars. There are strong accents in both hands at the phrase endings, as well as on the first and fourth beats of the ascending bass line.

(p > f/p < f > f/p < ff)

3. Harmony.

d minor, with sequential modulations to F major, and e and g minor. The piece starts on the Dominant.

4. Melody.

The widely extended melodic line in the right hand is supported by intervals, triads and 4-voiced chords,

+

This is strikingly analogous to Chopin's Etude no. 27.

(A<sup>b</sup> major)

embracing 12 and 13 notes (bars 35 and 36). Bars 27 - 34 are a repeat of bars 1 - 8, an octave higher, with added chord notes. The independent left hand moves in arpeggios and octaves combined, and within the range of over three octaves (bars 11 - 12) by means of crossing hands. From bar 21 to the end, the left hand displays octaves only.

5. Rhythm.

$\frac{6}{8}$   $\frac{5}{8}$  The time signatures change every alternate bar, except for the last bar of each phrase which is repeated in  $\frac{6}{8}$  time. Other exceptions are the two extension bars (bars 25 and 26), and the 3-bar Coda, which are in  $\frac{6}{8}$  time. The rhythmic design is made up of quavers in the right hand against dotted quavers in the left, and vice-versa in bars 7 - 8, 15 - 16 and 33 - 37. The ratio is 3:2.

6. Form.

The piece consists of two 6-bar phrases which are extended to 8 bars each, two 8-bar phrases, the first one extended to 10 bars, and a 3-bar Coda.

$$\begin{array}{llll} (6+2 = 8) & \text{b.} & 1 - 8 & = a \\ (6+2 = 8) & \text{b.} & 9 - 16 & = a^1 \\ (8+2 = 10) & \text{b.} & 17 - 26 & = b \\ & (8) & \text{b.} & 27 - 34 = a^{11} \\ & (3) & \text{b.} & 35 - 37 = \text{Coda.} \end{array}$$

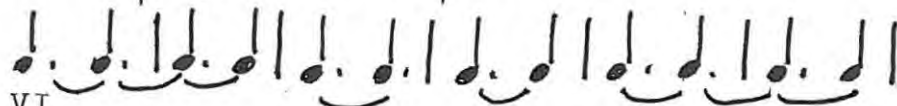
Prelude Op. 11 no. 24.

**d** :  $\frac{6}{8}$   $\frac{5}{8}$



**7**

VI V<sub>7</sub> iv III V<sub>7</sub> i



**9**

VI

**F**

IV — V<sub>7</sub> — IV+ = I —



**15**

vi V<sub>7</sub> IV iii V<sub>7</sub> I



**17**

V<sub>7</sub> — iii — **e** V<sub>7</sub> — I<sub>7</sub> iii



**22**

i — iv<sup>o</sup><sub>7</sub> — **d** i — VI — i —



**27**


V<sub>7</sub> — i —



**33**

VI V<sub>7</sub> iv — III V<sub>7</sub> — i —

Prelude Op. 13 no. 1. Moscow, November 1895.

43 bars/Maestoso M.M.  = 66 - 63

1. Texture.

This prelude displays significant chord progressions in the right hand juxtaposed against octaves in the left. The range is between 3 and 6 octaves, the widest point being in bar 32. The chords are widely spaced, for instance, the twelfth chord in bar 23. From bar 29 onwards the right hand is less chordal. Quaver triplets replace crotchet chords in bars 29 - 32.

2. Dynamics.

Range: pp to ff, with piano and forte alternating (bars 8 - 9 and 16 - 17). An ff climax starts in bar 29, and reaches its peak in bar 32.

(p < f > p < f > p < f < ff/f > p/pp).

3. Harmony.

C major. The piece starts on the second degree. The harmonies avoid the tonic chord, which appears for the first time only in bar 14.

4. Melody.

The melodic line lies basically in the upper voice, and is identical in length to the 4-bar phrase. In bars 25 - 28, the chords are doubled up through the addition of a middle voice in the left hand. Bars 21 and 22 are a repeat of bars 17 and 18, a fourth below.

The left hand octaves move in contrary motion to the right hand chords. The descending melodic octave - bass lines of bars 5 - 7 and 29 - 31 are identical, consisting of ascending tones. Bars 13 - 15 form another repeat of these lines, a perfect fifth below.

5. Rhythm.

$\frac{3}{4}$  The stately crotchet movement is supported by dotted quavers and double-dotted crotchets in a majestic march rhythm. Quaver triplets produce variety, first in the left hand (bars 24 - 28), and then in the right hand (bars 29 - 31). The double-dotted quaver on the second beat (bar 32) emphasizes the dynamic climax.

6. Form.

A - B - A with ten equal 4-bar phrases and a 3-bar cadence.

(4)	b.	1 - 4	= a	}	
(4)	b.	5 - 8	= b	}	
(4)	b.	9 - 12	= a	}	A
(4)	b.	13 - 16	= b	}	
(4)	b.	17 - 20	= c	}	
(4)	b.	21 - 24	= c <sup>1</sup>	}	B
(4)	b.	25 - 28	= a	}	
(4)	b.	29 - 32	= b <sup>1</sup>	}	
(4)	b.	33 - 36	= c	}	A
(4)	b.	37 - 40	= c <sup>1</sup>	}	
(3)	b.	41 - 43	= Cadence		

Prelude Op. 13 no. 1.

**C**  $\frac{3}{4}$

ii iii vi<sub>7</sub> ii<sub>7</sub> V<sub>7</sub> IV iii vi<sub>7</sub> ii<sub>7</sub> V

**5**

V<sub>7</sub> V IV ii vi IV ii<sub>7</sub> V

**9**

Bars 9 - 11 like bars 1 - 3

ii<sub>7</sub> V<sub>7</sub> I<sub>7</sub> ii<sub>7</sub> I bVII v ii bVII— III<sub>7</sub> vi

**12**

v —<sub>7</sub> #i<sub>7</sub><sup>d</sup> —<sub>7</sub> bVII ii —<sub>7</sub> vii<sub>7</sub><sup>d</sup> IV vi ii<sub>7</sub> V<sub>7</sub>

**17**

ii iii I ii<sub>7</sub> iii IV iii I ii<sub>7</sub> V

**25**

V<sub>7</sub> vi<sub>7</sub> V IV ii vi IV — ii<sub>7</sub> I

**29**

I<sub>7</sub> iv<sub>7</sub><sup>d</sup> — I I<sub>7</sub> iv<sub>7</sub><sup>d</sup> — I

**33**

T.P.

iv<sub>7</sub><sup>d</sup> — iii I

**41**

Prelude Op. 13 no. 2. Moscow 1895

29 bars/Allegro M.M. ♩ = 72 - 69

1. Texture.

A texture of rapid semiquaver figuration in the right hand, against quaver groups in the left hand, is maintained throughout. The exception is the shifting rhythm of the dotted quavers in bars 19, 20 and 26, which cause a slight change in the texture. Both hands move in single lines, and within the range of 2 to 4 octaves.

2. Dynamics.

Range: pp to ff. A slow, but gradual increase to the climax (bars 19 - 22) can be observed. The climax contains two sforzato peaks in bars 21 and 22, after which a sudden piano (bar 23) leads to a quick decrease in the concluding bars. There are strong accents on the second beat of each bar (bars 1 - 16).

(p < > p < f/ff < sf - sf/p < pp < pp)

3. Harmony.

a minor. The piece starts on the second degree. No modulations exist, and there are simple harmonic progressions.

4. Melody.

The ascending and descending melodic motives in the right hand move in an étude-like fashion. Bars

1 - 4 and 9 - 12 are identical, apart from small alterations in bar 12. They are made up of a combination of scale and interval figuration. Bars 5 - 8 and 13 - 16 consist of arpeggio figuration, while bars 17 - 27 are reduced to broken chord figuration. The accents in the left hand form an independent counter melody.

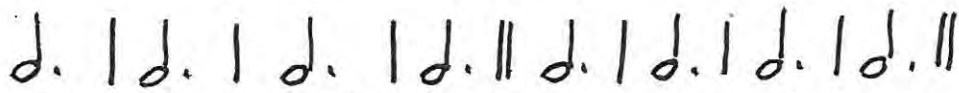
5. Rhythm.

$\frac{6}{8}$  The fast semiquavers in the right hand are in two groups of six in the bar, against two groups of three quavers in the left hand. Inequality can be found in bars 19, 20 and 26, where the proportion, dotted quaver against semiquaver, creates a slightly syncopated beat. There are accents on the second beat (bars 1 - 12); on second and fifth beats (bars 13 - 16); and first and fourth beats (bars 17 and 18), while in bars 19 - 20 and 25 - 26, each note is emphasized.

6. Form.

The prelude consists of four 4-bar, and two 6-bar phrases, plus an additional final bar.

- (4) b. 1 - 4 = a  
 (4) b. 5 - 8 = b  
 (4) b. 9 - 12 = a<sup>1</sup>  
 (4) b. 13 - 16 = b<sup>1</sup>  
 (6) b. 17 - 22 = c  
 (6+1=7) b. 23 - 29 = c<sup>1</sup>

Prelude Op. 13 no. 2.a  $\frac{6}{8}$ 

ii<sup>o</sup><sub>7</sub> VI vii<sup>d</sup><sub>7</sub> VI III<sub>7</sub> v II<sup>7</sup><sub>5</sub> V<sub>7</sub>

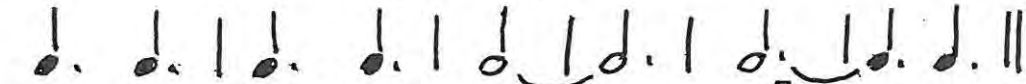
T.P. \_\_\_\_\_

9

Bars 9 - 11 like bars 1 - 3



12

I<sub>7</sub> iv VI<sub>7</sub> ii<sub>7</sub> VI<sub>7</sub>.

17

bII VI<sub>7</sub> bII VI<sub>7</sub> i ——— #iv<sup>7</sup><sub>G</sub> ——— V<sub>7</sub>

23

i iv<sub>7</sub> i ii<sub>7</sub> #iv<sup>7</sup><sub>G</sub> VI #iv<sup>d</sup><sub>7</sub> iv<sub>7</sub> i ———

Prelude Op. 13 no. 3. Moscow, November 1895.

21 bars/Andante M.M. ♩ = 52 - 54 - 56

1. Texture.

This pastoral miniature has a long-spanned melodic line in the right hand, which is supported by interval and chord notes. In contrast, the independent left hand contains single quaver triplet figures. The texture in both hands is consistent, and within the normal range.

2. Dynamics.

Range: ppp to mf. The two mezzo-forte in bars 7 and 11, which are preceded by two crescendos, are the only subdued signs of any dynamic stress in this pp-dolce piece.

(pp < > < mf > pp < mf/pp < > ppp)

3. Harmony.

G major. There are simple harmonic progressions with sequential modulations to B<sup>b</sup> and A<sup>b</sup> major. The piece starts on the Dominant.

4. Melody.

Long melodic lines in both hands cover the whole of the first 8-bar phrase. The last four bars of this phrase are sequentially repeated, a minor third higher (bars 9 - 12), and a tone lower (bars 13 - 16). Bars 17 - 18 are a sequence of bars 15 - 16 a semitone lower, while at the same time forming an extension to the 4-bar phrase

(bars 13 - 16). Bars 5, 9, and 13 are all sequences, in the succession of a minor third up and a tone down. The last three bars consist of the final tonic chord only.

5. Rhythm.

$\frac{3}{4}$  Throughout, there are quietly flowing quaver triplets in the left hand, against equal crotchet chords in the right hand. The exception is the slightly changed rhythm in bars 5, 9 and 13 caused by the dotted crotchet. The piece starts with a two-quaver upbeat in the left hand, and ends with a dotted minim chord, which is tied to another minim in the final bar.

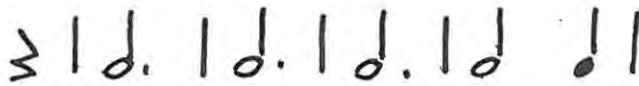
6. Form.

The piece is built on three phrases of different lengths, plus a 3-bar Coda which consists of the final chord only.

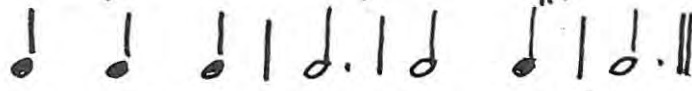
$$\begin{array}{l} (8) \quad b. \quad 1 - 8 \quad = \quad a \quad (a + b) \\ (4) \quad b. \quad 9 - 12 \quad = \quad b \\ (4+2=6) \quad b. \quad 13 - 18 \quad = \quad b^1 \\ (3) \quad b. \quad 19 - 21 \quad = \quad \text{Coda}_a. \end{array}$$

Prelude Op. 13 no. 3.

**G** :  $\frac{3}{4}$

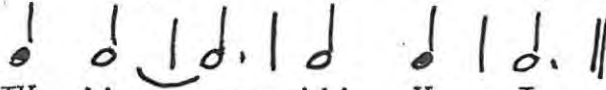


$V_7$  I  $V_7$  I— $\#7$



**5**

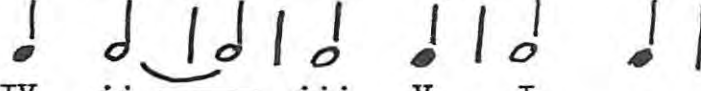
IV  $ii_7$  vi  $ii_7$  iii  $V_7$  I



**9**

**B<sup>b</sup>**

IV  $ii_7$  iii  $V_7$  I



**13**

**A<sup>b</sup>**

IV  $ii_7$  iii  $V_7$  I

**G**  $bII$   $\#iv_7^G$



**17**

I  $V_7$  I—

Prelude Op. 13 no. 4. Moscow, November 1895

44 bars/Allegro M.M. ♩ = 92

1. Texture.

The piece has a two-voiced texture throughout. Quintuplet broken chord figures in the right hand move against triplets in the left hand. These are in independent single lines and within the normal range. Bars 17 - 28 contain a melodic middle section in which the quintuplet figuration is taken over by the left hand, against a new melody in the right hand. The broken chord figuration in the right hand never extends to the range of an octave. In the middle section, however, the left hand quintuplets stretch over 10 and 11 notes (bars 19 and 20).

2. Dynamics.

Soft dynamics. Range: pp to mf (f). Bars 3 and 11 contain crescendos leading to two mezzo-forte. But the long crescendo (bars 18 - 28) ends with an implied forte (no indication), immediately followed by the sixteen concluding pianissimo bars. In the left hand, some accentuated bars can be found, as in bars 1 - 16 and 37 - 40.

(p < mf > p < mf > < (f)/pp)

3. Harmony.

e minor, with modulations to G major and a minor. The piece starts on the second degree, and ends with the tonic variant.

4. Melody.

The long ascending and descending melodic line in the right hand, consists of broken chord and scale motives. There are only three basic motivic quintuplet groups.

i.e.:



They move in sequences within the phrases. The middle section, (bars 17 - 28), displays a contrasting melody which descends sequentially in three 4-bar phrases. The last sequence is a diminution (bars 27 and 28). Long trills on a minim and on a crotchet can be found in bars 22 and 26 respectively. The change from the recapitulation into the Coda takes place in bar 35 with the repetition of the note "e" and the descent to its lower octave. In the last 8 bars the motivic groups circle a semitone up and down.

5. Rhythm.

$\frac{2}{4}$  The piece has a consistent speed apart from the two rallentandos in bars 15 and 28, and the stretto indication in bar 41. Semiquaver quintuplets in the right hand move against quaver triplets in the left hand at the ratio 3:5. In the middle section, the right hand consists of quavers, crotchets and minims; and the quaver diminution (bar 28) is derived from minims (bars 22 - 24) and crotchets (bars 26 - 27).

6. Form.

A - B - A, Lied-form structure. The piece is built on four  $4 + 4 = 8$  bars, and one 4-bar phrase, plus an 8-bar Coda.

- (8)    { b. 1 - 4    = a  
          { b. 5 - 8    =
- (8)    { b. 9 - 12    = a<sup>1</sup>  
          { b. 13 - 16
- (4)    b. 17 - 20    = b
- (8)    { b. 21 - 24    = b<sup>1</sup>  
          { b. 25 - 28
- (8)    { b. 29 - 32    = a<sup>11</sup>  
          { b. 33 - 36
- (8)    b. 37 - 44    = Coda

Prelude Op. 13 no. 4.

**e**:<sup>2</sup>/<sub>4</sub>

ii°<sub>7</sub> i v°<sub>7</sub> iv  
VI vii<sup>d</sup><sub>7</sub> VI v II<sup>7</sup><sub>5</sub> V

**9** Bars 9 - 12 like bars 1 - 4

ii°<sub>7</sub> i VI iv°<sub>7</sub> III

**13** **(G)** I V<sub>7</sub> I

ii°<sub>7</sub> V<sub>7</sub> i iv iv<sub>7</sub> bVII<sub>7</sub> V<sub>7</sub>

**17** **(a)** ii°<sub>7</sub> V<sub>7</sub> i **(e)** iv iv<sub>7</sub> bVII<sub>7</sub> V<sub>7</sub>

bVII<sub>7</sub> V<sub>7</sub> bVII<sub>7</sub> V<sub>7</sub>

**29** Bars 29 - 34 like bars 1 - 6

#iii<sup>d</sup><sub>7</sub> ii°<sub>7</sub> i V<sup>7</sup><sub>5</sub> I V<sup>7</sup><sub>5</sub> I V<sup>7</sup><sub>5</sub> I V<sup>7</sup><sub>5</sub>

**35** T.P.

I V<sup>7</sup><sub>5</sub> I

**40**

I V<sup>7</sup><sub>5</sub> I

Prelude Op. 13 no. 5.

Moscow 1895

40 bars/Allegro M.M. ♩ = 116 - 120

1. Texture.

This prelude is a straight forward right hand study in sixths, with widely dispersed arpeggios in the left hand. It has an equal texture of six quavers in the bar, and both hands move within the normal range. The left hand arpeggios, however, extend over  $1\frac{1}{2}$  -  $2\frac{1}{2}$  octaves, as in bar 10.

2. Dynamics.

p and pp throughout, with crescendos and decrescendos within almost every bar. Exceptions are bars 4, 8, 18 - 22 and 37 - 40. One longer crescendo and decrescendo starts in bar 23, and ends in bar 27.

3. Harmony.

D major with two short sequential modulations to f $\sharp$  and c $\sharp$  minor.

4. Melody.

Motivic groups of different lengths, two long - two short - one long, form the melodic line of this piece. They are sequentially repeated, or varied, and move in intervals of sixths. From bar 9 onwards they become further extended, at first over two bars (bars 9 - 10 and 11 - 12), and then over four bars (bars 13 - 16). In the repeat section (bars 17 - 24), the melody changes

direction (bar 23). A varied pattern of longer motives, containing two dotted crotchets in bar 27, leads to the initial grouping (bars 29 - 36), apart from the repeat of the small motives in bar 36. The melody ascends and descends sequentially within the range of tritones (bar 29 - 36). The concluding bars (bars 37 - 39) consist of two sequences, an octave apart.

#### 5. Rhythm.

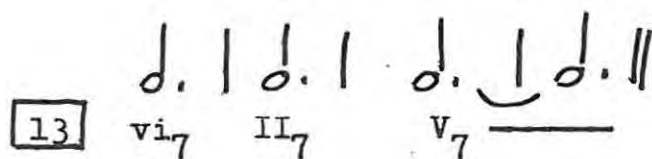
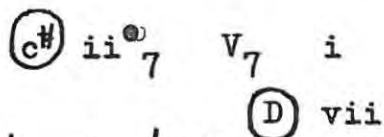
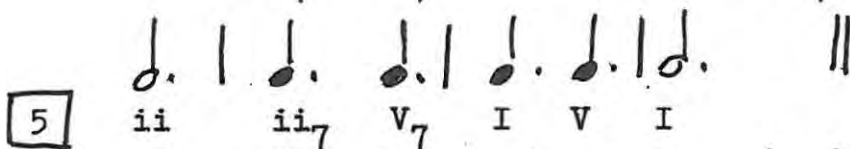
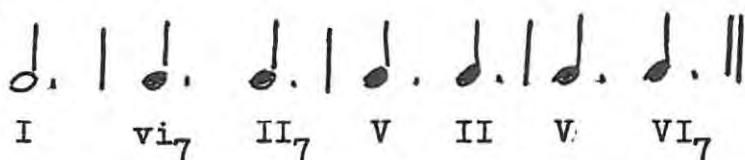
$\frac{6}{8}$  Both hands move lightly in equal quaver proportion. Interrupting quaver rests on the first and fourth beats of the right hand divide the motivic groups from each other, and produce a slightly syncopated beat. A semiquaver rest adds tension to bar 11 by delaying the last beat. A semibreve rest in the final bar reduces the last phrase from four to three bars playing time.

#### 6. Form.

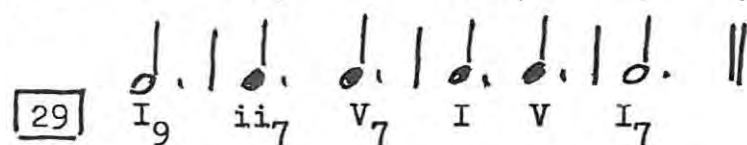
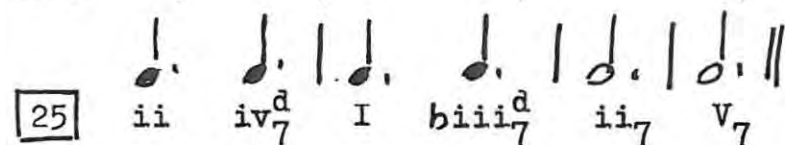
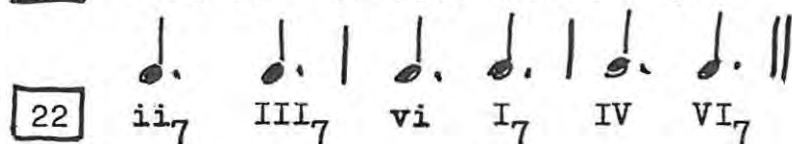
The prelude consists of ten 4-bar phrases.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (4) b. 9 - 12 = b
- (4) b. 13 - 16 = c
- (4) b. 17 - 20 = a
- (4) b. 21 - 24 = a<sup>11</sup>
- (4) b. 25 - 28 = c<sup>1</sup>
- (4) b. 29 - 32 = a<sup>111</sup>
- (4) b. 33 - 36 = a<sup>IV</sup>
- (4) b. 37 - 40 = d

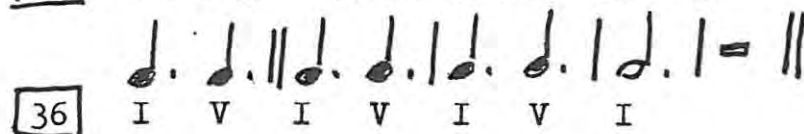
## Prelude Op. 13 no. 5.

D:  $\frac{6}{8}$ 

17 Bars 17 - 21 like bars 1 - 5




33 Bars 33 - 35 like bars 29 - 31



Prelude Op. 13 no. 6.

Moscow 1895

70 bars/Presto M.M.  = 104 - 1081. Texture.

The features of this prelude are staccato and legato quaver octaves in both hands, which are sometimes reinforced with chord notes, as in bars 33 - 40. Both hands move in equal or contrary motion and rhythm to each other, within the range of 3 - 4 octaves.

2. Dynamics.

The piece has a wide range, ppp to fff, with contrasting forte/piano sections. It starts mezzopiano, reaches a fff climax in bar 41, and then gradually fades out to ppp. Sudden f/p changes can be found in bars 20 and 33, and there are two sforzato indications in bars 33 and 35.

(mf < f < > p < f/p < f < ff/p < fff > p > pp > ppp)

3. Harmony.

b minor, with brilliant modulations to f#, c# and g# minor, and F#, C and B major. The piece starts in the indicated key, but ends in the relative major.

4. Melody

The ascending and descending melodic motives in the right hand move in plain or modified sequences. Bars 17, 21 and 55 contain re-entries of the initial melodic motive; a fourth lower, a tone higher, and a tone lower, respectively. Bars 21 - 24 form a sequence

of bars 17 - 20, a fifth higher. The first motivic groups display a diminution from an octave to a fifth while from bar 17 until the repeat (bar 4), the octaves remain constant. In bars 29 - 32, the octaves in both hands alternate, while in bar 47 the melody takes a different course, a sixth higher than at the beginning (compare bars 7 and 47). In bars 33 - 40 and 49 - 54, the melody is reinforced with chord notes.

#### 5. Rhythm.

$\frac{6}{8}$  presto movement throughout. An equal proportion of quavers and crotchets prevails, except for the ratio 2:3 in bars 17 - 23 and 54 - 62. There is a change in the rhythmic flow, which is caused by the combination of crotchet chords and quaver rests in the right hand (bars 7 - 8, 15 - 16, 33 - 40 and 47 - 54).

Irregular accents emphasize the first beat, as in bars 2 and 8, the first and fourth beats (bar 7), the fourth and sixth beats (bars 1 and 41), and the third, fourth and fifth beats (bars 25 and 28). Off-beat effects are also produced by application of forte on the weak beats (bars 5 and 6), and sf. on the third beat (bars 33 and 35).

#### 6. Form.

The piece consists of eight 8-bar, and one 6-bar phrase. Each 8-bar phrase has two 4-bar subphrases. In phrase 3, the second subphrase is built of motivic material taken from the first subphrase. This is different to

the first two phrases, in which the second subphrases are of contrasting character. Phrase 9 (bars 55 - 62) has two identical subphrases, apart from the augmentation of the last two notes in bar 62. Although the phrasing is quite regular, certain overlaps occur, as in bars 32 - 33 and 62 - 63.

- (8) b. 1 - 8 = a
- (8) b. 9 - 16 = a<sup>1</sup>
- (8) b. 17 - 24 = b
- (8) b. 25 - 32 = a<sup>11</sup>
- (8) b. 33 - 40 = c
- (8) b. 41 - 48 = a<sup>111</sup>
- (6) b. 49 - 54 = c<sup>1</sup>
- (8) b. 55 - 62 = a<sup>iv</sup>
- (8) b. 63 - 70 = d

Prelude Op. 13 no. 6.

**b**: 6  
8

i — bII — iv  $\overset{V_7}{\underset{F_5}{}}$   $\overset{V_7}{\underset{F_5}{}}$

**6**  $\overset{V_7}{\underset{F_5}{}}$   $\overset{II_7}{\underset{F_5}{}}$  V  $\overset{i_7}{\underset{F_5}{}}$   $\overset{III}{\underset{F_5}{}}$   $\overset{f\#}{\circ}$  VI  $\overset{ii^\circ_7}{\underset{F_5}{}}$   $\overset{id_7}{\underset{F_5}{}}$

**13** i —  $\overset{id_7}{\underset{F_5}{}}$  i  $\overset{ii^\circ_7}{\underset{F_5}{}}$   $\overset{V_7}{\underset{F_5}{}}$  i

**17**  $\overset{C\#}{\circ}$   $\overset{vii^d_7}{\underset{F_5}{}}$  VI i  $\overset{V_7}{\underset{F_5}{}}$  i

**21**  $\overset{g\#}{\circ}$   $\overset{vii^d_7}{\underset{F_5}{}}$  VI i  $\overset{V_7}{\underset{F_5}{}}$  VI  $\overset{b}{\circ}$  IV

**25** iv — i — VI i  $\overset{II_7}{\underset{F_5}{}}$   $\overset{5}{\underset{F_5}{}}$

**33**  $\overset{F\#}{\circ}$  V I —  $\overset{7}{\underset{F_5}{}}$  bIIN  $\overset{vii^d_7}{\underset{F_5}{}}$  I —  $\overset{7}{\underset{F_5}{}}$  bIIN  $\overset{vii^d_7}{\underset{F_5}{}}$  I  $\overset{b}{\circ}$  V

**38**  $\overset{\#}{\circ}$   $\overset{vi^\circ_7}{\underset{F_5}{}}$   $\overset{\#}{\circ}$   $\overset{VI_7}{\underset{F_5}{}}$   $\overset{v_7}{\underset{F_5}{}}$   $\overset{V_7}{\underset{F_5}{}}$  Bars 41 - 46 like bars 1 - 6

**47**  $\overset{VI_7}{\underset{F_5}{}}$

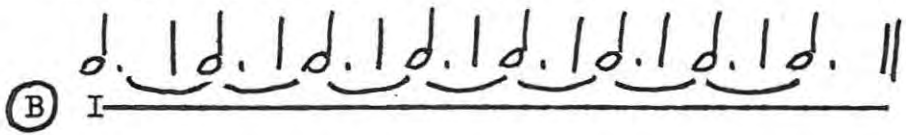
$\overset{C}{\circ}$   $\overset{V_7}{\underset{F_5}{}}$  I  $\overset{V_7}{\underset{F_5}{}}$  I  $\overset{V_7}{\underset{F_5}{}}$   $\overset{b}{\circ}$   $\overset{VI_7}{\underset{F_5}{}}$   $\overset{ii^7_F}{\underset{F_5}{}}$  i  $\overset{V_7}{\underset{F_5}{}}$  —

**55**  $\overset{v^d_7}{\underset{F_5}{}}$  bII —  $\overset{V_7}{\underset{F_5}{}}$   $\overset{F_5}{\underset{F_5}{}}$  bvii I<sub>7</sub> > IV  $\overset{vii^d_7}{\underset{F_5}{}}$

59

Bars 59 - 62 like bars 55 - 58

63



Prelude Op. 15 no. 1

Moscow 1895

31 bars/Andante M.M.  $\text{♩} = 72$ 1. Texture.

This piece has a three-voiced texture apart from bars 9 - 16, in which the two voices in the right hand merge into a single line, including the chords in bars 9 - 12. The melody lies in the upper voice, and the two other voices form the accompaniment. The middle voice moves within a small range, and is part of the right hand. The bass line in the left hand displays wide arpeggio stretches, which range between  $1\frac{1}{2}$  and  $2\frac{1}{2}$  octaves (bar 13). Imitative sections can be found in bars 9 - 12 and 19 - 28.

2. Dynamics.

There are no indications at the beginning. It is suggested that it is probably piano. The two 'forte' in bars 15 and 26 have little impact. Range: pp to f. ( $\langle \rangle \langle \rangle p \rangle pp \langle mf \langle f \rangle pp \langle \rangle p \langle f \rangle pp$ )

3. Harmony.

A major with modulations to  $f\sharp$  minor and  $C\sharp$  major.

4. Melody.

The melody in the upper line consists of one varied and modified motive made up of a combination of a quintuplet, a triplet and a crotchet. A variation can be found in bar 5, where the quintuplet is interrupted by a demisemiquaver rest. Bars 11 - 12 are a sequence of

bars 9 - 10, a third below. The imitative section in bars 19 - 28 displays a composed accelerando, which reduces the alternation of the quintuplet figures in the right and left hand from a distance of three crotchets (bars 20 - 21), to two crotchets (bars 22 - 23) and finally one (bar 26 ff).

#### 5. Rhythm.

$\frac{3}{4}$  There is a rubato movement throughout, with crotchet upbeat. The alternating semiquaver quintuplet and quaver triplet figures in the right hand, move mainly against quavers and crotchets in the left hand in the ratio: 3:2 (bar 13), 5:2 (bar 24) and 5:3 (bar 2). The quintuplets are always used as crotchet upbeats except for bar 25 - 29. Some triplet figures are dotted (bars 3, 7, 20 and 30). There are time signature changes from  $\frac{3}{4}$  to  $\frac{2}{4}$  in bars 23 and 26.

#### 6. Form.

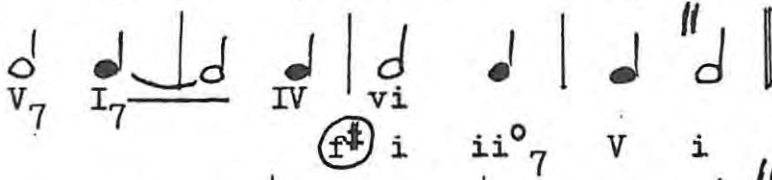
The piece consists of five 4-bar phrases and one 9-bar developing phrase with quickened alternation of the motive in both hands. In addition there is a two-bar coda which is a shortened version of the initial phrase.

- |     |    |         |                   |
|-----|----|---------|-------------------|
| (4) | b. | 1 - 4   | = a               |
| (4) | b. | 5 - 8   | = a <sup>1</sup>  |
| (4) | b. | 9 - 12  | = b               |
| (4) | b. | 13 - 16 | = b <sup>1</sup>  |
| (4) | b. | 17 - 20 | = a <sup>11</sup> |
| (9) | b. | 21 - 29 | = c               |
| (2) | b. | 30 + 31 | = Coda            |

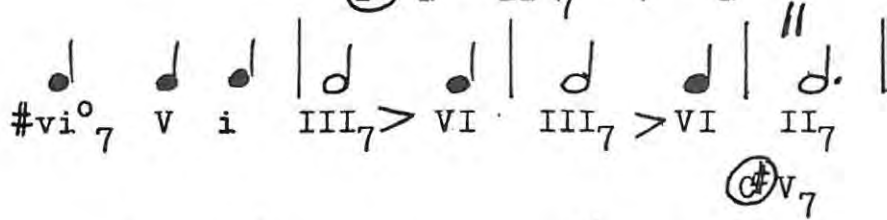
## Prelude Op. 15 no. 1.

A:  $\frac{3}{4}$ 

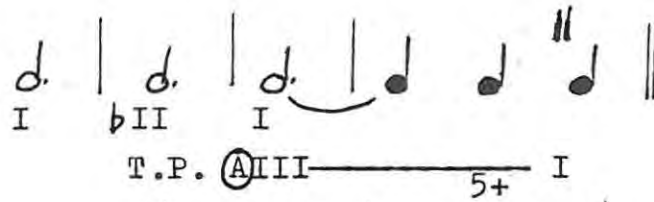
5



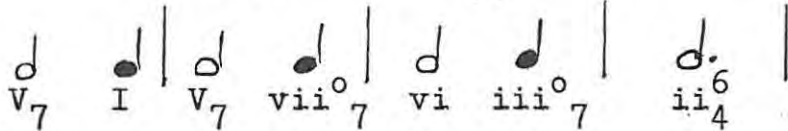
9



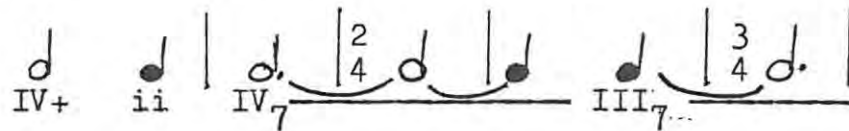
13



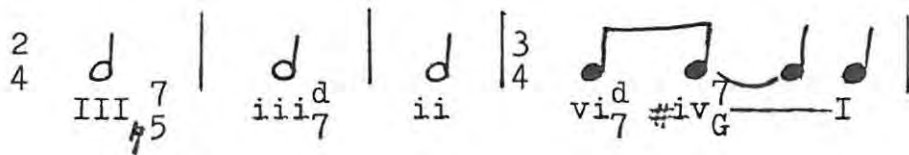
17



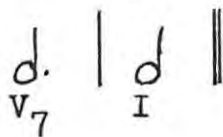
21



26




30



Prelude Op. 15 no. 2.

Moscow 1895

35 bars/Vivo M.M.  = 1381. Texture.

This is a two-voiced perpetuum mobile piece, which demands stretching ability in both hands, particularly the left. The semiquavers in scale pattern of the right hand move within the normal range of an octave, whereas the quaver arpeggio figures of the left hand are widely dispersed over two octaves. This texture is constant.

2. Dynamics.

Range: pp to mf with the repeat section (bar 22) starting pianissimo.

( p < > p < > mf/mp > pp < mf > )

3. Harmony.

f # minor with short modulations to c # - and b-minor.

4. Melody.

The melodic scale patterns in the right hand consist of a mixture of semitones, tones, thirds, fourths, and sixths. The first two bars are repeated, unchanged, in bars 3 - 4, 9 - 10, 11 - 12, 22 - 23 and 24 - 25. A second, modified version, four bars long (bars 5 - 8), occurs again in bars 13 - 16 and 26 - 29 a fourth below. A third ascending interval pattern is visible in bars 17 and 18, and 19 - 21. The latter is a sequential repeat and has an additional "echo" bar.

Motivic pattern groups.

b.	1	=	a
b.	2	=	b
b.	3	=	a
b.	4	=	b
b.	5	=	a <sup>1</sup>
b.	6	=	a <sup>11</sup>
b.	7-8	=	c
b.	9	=	a
b.	10	=	b
b.	11	=	a
b.	12	=	b
b.	13	=	a <sup>1</sup>
b.	14	=	a <sup>11</sup>
b.	15-16	=	c <sup>1</sup>
b.	17-18	=	d
b.	19-21	=	d <sup>1</sup>
b.	22	=	a
b.	23	=	b
b.	24	=	a
b.	25	=	b
b.	26	=	a <sup>1</sup>
b.	27	=	a <sup>11</sup>
b.	28	=	c <sup>11</sup> (first part)
b.	29-30	=	c <sup>111</sup>
b.	31-35	=	c <sup>IV</sup> (2nd part of c in each bar)

5. Rhythm.

$\frac{3}{4}$  There is equal and uninterrupted quaver-against-semiquaver movement except for the rit. in bar 21. The re-occurrence section (bar 22), indicates a faster speed: M.M.  $\bullet$  = 152 instead of M.M.  $\bullet$  = 138.

6. Form.

The piece is in two parts with a short transition section:

A	T	A
(b.1 - 16)	(b.17 - 21)	(b.22 - 35)

It has five 4-bar and two 5-bar phrases, plus a 5-bar coda.

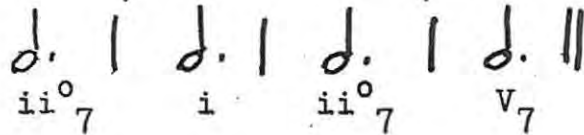
- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = b
- (4) b. 9 - 12 = a
- (4) b. 13 - 16 = b<sup>1</sup>
- (5) b. 17 - 21 = c
- (4) b. 22 - 25 = a
- (5) b. 26 - 30 = b<sup>11</sup>
- (5) b. 31 - 35 = Coda.

Prelude Op. 15 no. 2.

**f#** :  $\frac{3}{4}$



i V<sub>7</sub> i ——— V<sub>7</sub> i



ii<sup>o</sup><sub>7</sub> i ii<sup>o</sup><sub>7</sub> V<sub>7</sub>

**5**

**9**

Bars 9 - 12 = bars 1 - 4

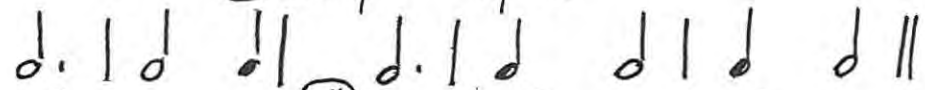


**13**

#vi<sup>o</sup><sub>7</sub> v #vi<sup>o</sup><sub>7</sub>

**C#**

ii<sup>o</sup><sub>7</sub> V<sub>7</sub> i



**17** (b)

ii<sup>o</sup><sub>7</sub> V<sub>7</sub> i **f#** iv<sub>7</sub> ii<sup>o</sup><sub>7</sub> V ii<sup>o</sup><sub>7</sub> V

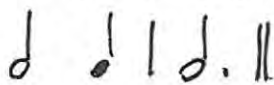
**22**

Bars 22 - 28 like bars 1 - 7



**29**

ii<sup>o</sup><sub>7</sub> #iii<sup>d</sup><sub>7</sub> iv i #iv<sup>7</sup><sub>G</sub> i #iv<sup>7</sup><sub>G</sub> i #iv<sup>7</sup><sub>G</sub>



i V<sub>7</sub> i

Prelude Op. 15 no. 3.

Moscow 1895

22 bars/Allegro assai. M.M. ♪ = 120 - 126

1. Texture.

This short arpeggio study<sup>+</sup> has widely extended three-note arpeggios in both hands. Occasionally, mainly in the beginning, the arpeggios in the right hand are four-voiced. The range of both hands reaches five octaves in bars 1 and 5. The range of the arpeggios in each hand covers more than one octave; the widest, a perfect fifth over the octave, occurring in bars 1, 2, 6 and 10.

2. Dynamics.

Range: p to ff with a climax in bar 16.

(mf < f > mf < f/p < mf < ff > )

3. Harmony.

E major with short modulations to A and C<sup>#</sup> major (bars 9 - 14)

4. Melody.

The melodic line is indicated by the top notes of the arpeggiated quaver chords. From bar 8 onwards, the long spanned melody, interrupted only twice by rests in bars 2 and 6, becomes frequently interrupted by quaver rests. This results in the melodic line being split into short motives. A sequence occurs in bars 9-10 and 10-11.

<sup>+</sup> It bears a striking resemblance to Chopin's Etude Op. 10 no. 11.

5. Rhythm.

$\frac{6}{8}$  Both hands maintain even quaver rhythm throughout the piece. Exceptions are the quaver rests in the right hand on the first beats of bars 1-2, 6, 9-10, 12, 14 and 18-21; on the fourth beats of bars 11 and 13; and on the first and fourth beats of bar 9. In all these instances the left hand has single or octave quaver bass notes.

6. Form.

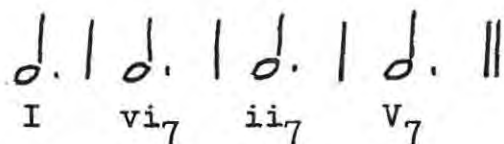
The piece is built on four irregular phrases. There are two 4-bar phrases, one extended transitional 8-bar phrase, and one concluding 6-bar phrase, in which only the two first motives of the initial phrase are used.

$$(4) \quad b. 1 - 4 = a$$

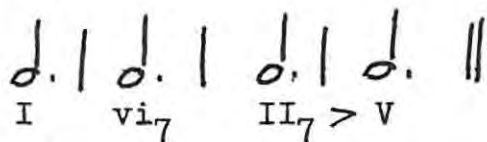
$$(4) \quad b. 5 - 8 = a^1$$

$$(8) \quad b. 9 - 16 = b$$

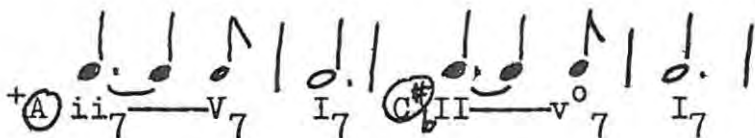
$$(6) \quad b. 17 - 22 = a^{11}$$

Prelude Op. 15 no. 3.E:  $\begin{matrix} 6 \\ 8 \end{matrix}$ 

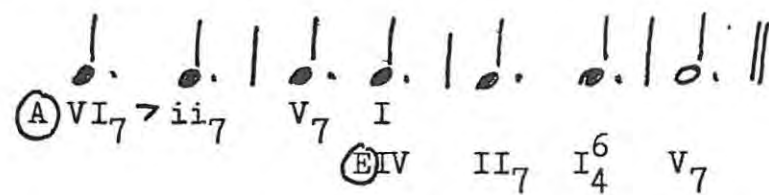
5



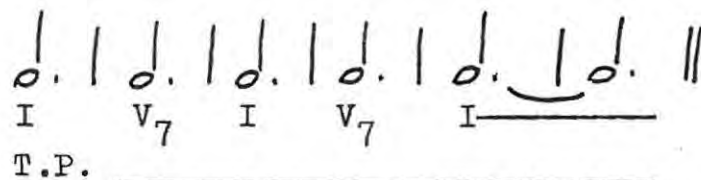
9



13



17




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+ Bars 9 - 17 could also be interpreted without modulations = I > IV > IV > IV > I

Prelude Op. 15 no. 4. Paris 1896.

26 bars/Andantino M.M. ♩ = 58 - 60

1. Texture.

The two voices in the right and left hands move simultaneously in contrary motion. The range of both hands extends to over three octaves, as in bars 3 - 4. The constant quaver movement is, however, differently grouped and varied. The two-quaver groups have remarkable jumps in the right hand of nearly two octaves (bars 3 - 4). The other groups consist of either six notes (bars 7 - 8), ten notes (bars 1 - 2), eleven notes (bars 9 - 10) or twelve notes (bars 11 - 13). Their irregular grouping: 2:10 (bars 1 - 2) or 2:11 (bars 15 - 16) produces an irregular texture within an otherwise regular quaver rhythm.

2. Dynamics.

Soft dynamics. Range: ppp to mf without any significant climax. Simultaneous dynamics in the right and left hands can be found in bar 5.

$$(pp/mf/pp/\frac{mf}{pp} < pp < mf < > p/pp/mf/pp > ppp)$$
3. Harmony.

E major. There are simple harmonic progressions.

4. Melody.

The melody is characterised by frequent leaps of up to two octaves. Melody and counter-melody in the left hand

are occasionally supported by two and three-note chords. In bar 21, the first two bars of the initial phrase are repeated, a fourth higher. Bars 11/12 are a sequence of bars 9/10, a fourth lower. The melodic lines are divided into different melodic groups of imitative and contrasting motives. The arrangement of these melodic groups per phrase is as follows:

- bars 1 - 4: R.H. = 1/10 note and 6/2 note groups  
against L.H. = 12/2 note groups
- bars 5 - 8: R.H. = 1/10 note, 3/2 note, 1/6  
note groups.  
against L.H. = 9/2 note and 1/6 note groups
- bars 9 - 16: R.H. = 3/11 note and 1/12 note groups  
against L.H. = 12/2 note groups and two  
groups of a crotchet and  
two quavers each.
- bars 17 - 20: R.H. = the same as in bars 1 - 4.  
against L.H. = the same as in bars 1 - 4.
- bars 21 - 26: R.H. = 1/10 note, 6/2 note and 2/6  
note groups  
against L.H. = 12/2 note and 2/6 note groups.

##### 5. Rhythm.

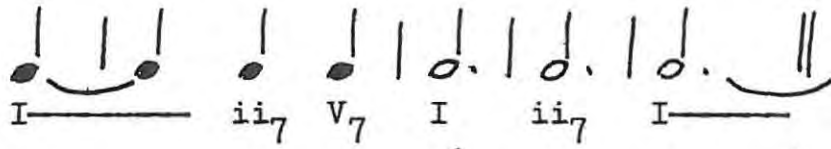
$\frac{3}{4}$  with quaver upbeats in the left hand at the beginning of each phrase. Quaver notes and rests are maintained throughout. All two note groups move from the weak to the strong beat as in bars 3 - 4. The off-beats are also

accentuated by two and three note chords in the left hand as in bars 5 - 6. This, together with the irregular grouping of the motives, produces the rather springy syncopated rhythm. There is a pause at the end of bar 24, just before the final phrase extension.

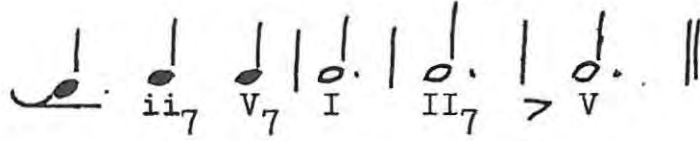
6. Form.

The piece is in three parts: A - B - A<sup>1</sup> with four 4-bar phrases, of which the last one has a two-bar extension, and one 8-bar phrase.

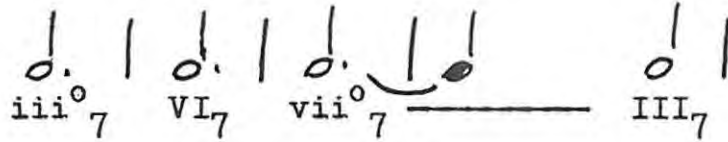
$$\begin{array}{rcl}
 (4) & \text{b. 1 - 4} & = \text{a} \\
 (4) & \text{b. 5 - 8} & = \text{a}^1 \\
 (8) & \text{b. 9 - 16} & = \text{b} \\
 (4) & \text{b. 17 - 20} & = \text{a} \\
 (4+2=6) & \text{b. 21 - 26} & = \text{a}^{11}
 \end{array}
 \left. \begin{array}{l} \\ \\ \\ \\ \end{array} \right\} \begin{array}{l} \text{A} \\ \text{B} \\ \text{A}^1 \end{array}$$

Prelude Op. 15 no. 4.E:  $\frac{3}{4}$ 

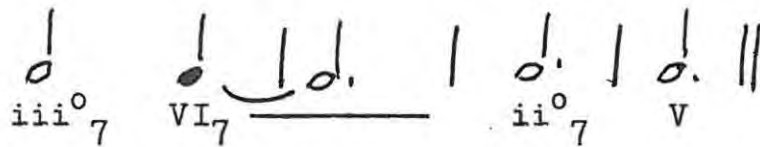
5



9



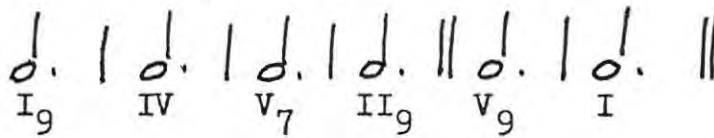
13




17

Bars 17 - 20 like bars 1 - 4

21



Prelude Op. 15 no. 5.

28 bars/Andante M.M.  = 160 - 152<sup>+</sup>

1. Texture.

The first eight and the last four bars show certain polyphonic tendencies in an otherwise monophonic texture. The piece has a structural symmetry, caused by the equal application of sequences throughout. Both hands move within the normal range and there is an abundance of rubato time.

2. Dynamics.

Range: pp to ff with the climax in bars 14 and 22.



(p < > p < f > pp < ff < ff > p/pp)

3. Harmony.

c# minor with short modulations to f# and b minor. The piece starts on the second degree and contains many French sixth chords.

4. Melody.

The first two bars of the right hand melody are repeated, an octave lower in inversion, by the left hand (bar 3), The same appears as a sequence, a fourth higher, in bars 5 - 8. Imitation, instead of inversion, is

<sup>+</sup>  is a misprint and should read  = 160 - 152.

found in bars 25 - 28, a fifth lower. The middle section (bars 9 - 16), is entirely monophonic, containing a sequence a tone below (bar 11), and an ascending and descending melodic line with a climax in bars 13 - 16. Bars 17 - 24 are a repeat of bars 9 - 16, apart from the slightly changed left hand notes in bars 23 - 24.

5. Rhythm.

<sup>6</sup>  
<sub>8</sub> This is a rubato quaver movement with many 3:2 proportions. There are marked rubatos in bars 14 and 22. Quaver rests on the first beat of bars 1, 3, 5, 7, 25 and 27 contrast with dotted crotchets on the first beat of similar phrases in bars 9, 11, 17 and 19. Supporting minims are in nearly every bar with the exception of bars 4, 8, 11, 19 and 26 - 28.

6. Form.

A - B with a Coda returning to the two opening bars.

(4)	b.	1 - 4	= a	)	} A
(4)	b.	5 - 8	= a <sup>1</sup>	)	
(8)	b.	9 - 16	= b	)	} B
(8)	b.	17 - 24	= b	)	
(4)	b.	25 - 28	= Coda		

Prelude op. 15 no. 5

C#  $\frac{6}{8}$

II<sub>7</sub>  $\overline{45}$     i<sub>6</sub>    ii<sub>7</sub><sup>o</sup>    II<sub>7</sub>    V<sub>7</sub>

5 f#

II<sub>7</sub>  $\overline{45}$     i<sub>6</sub>    ii<sub>7</sub><sup>o</sup>    II<sub>7</sub>    V<sub>7</sub>

b II<sub>7</sub>

9

ii    iv    vii<sub>7</sub><sup>d</sup>    i    i<sub>7</sub><sup>o</sup>    #vi<sub>7</sub><sup>d</sup>

C# V<sub>7</sub><sup>d</sup>    VI    II<sub>7</sub>  
 $\overline{45}$

14

Bars 17 - 23 like bars 9 - 15

i<sub>6</sub><sub>4</sub>    V<sub>7</sub>    i

24 C#

iv    II<sub>7</sub>  
 $\overline{45}$     II<sub>7</sub>     $\overline{45}$     i    V    i

Prelude Op. 16 no. 1.42 bars/Andante M.M.  $\text{♩} = 40$ 1. Texture.

This nocturne-like, two-voiced prelude, moves within a wide range; the left hand extending to over three octaves (bar 7), and the right hand to  $1\frac{1}{2}$  octaves (bars 31 and 32). The distance between the hands is nearly five octaves (bar 32). In bars 11 - 18 a middle voice supports the right hand melody. The left hand consists predominantly of extended arpeggio triplets, juxtaposed against conjunctive and disjunctive motion in the right hand. Emphatic leaps in both hands are found in bars 27 - 32.

2. Dynamics.

Range: ppp to f. The two crescendos (bars 15 and 18) each lead to a forte climax (bars 17 and 31); the stronger impact being on the second one. The decrease starts in bar 32, and the piece ends ppp with the four concluding bars. Bar 2 contains an echo of bar 1. Echo effects are also found in bars 11 and 13, but within each single bar. Bar 23 displays simultaneous dynamics with mf in the right hand and pp in the left.

(mf - pp < mf > p < f > pp/ $\frac{mf}{pp}$ /pp < f > p > pp/ppp)

3. Harmony.

B major. The piece starts on the Dominant Eleventh.

4. Melody.

The extended cantabile melody in the right hand starts in bar 3 after two introductory bars for the left hand only. From bar 27 onwards, the melodic line is broken up into widely separated crotchets, which, however, become less so in bar 33. Alternate arpeggio intervals of fifths and sixths (bars 35 - 36) lead to the concluding chords (bars 37 - 42). The emphasized peaks in the left hand arpeggios form small melodic motives.

5. Rhythm.

<sup>3</sup>/<sub>4</sub> Triplets in the left hand are set against quavers, crotchets, and minims in the right. Exceptions are the semiquaver groups of the left hand in bars 12, 14 and 18, and the change to crotchets in the right hand (bar 27 ff). The proportions between the hands are equal, with the exception of the ratio 2:3 in bars 3, 5, 7, 9, 12, 14, 19, 21, and 23. The crotchets in the left hand are syncopated with the accent on one strong and two weak beats. The right hand melody contains one triplet figure per bar except for the two triplets and minim in bars 11 and 13. The minim in bar 11 marks the start of the supporting middle voice. There is a rubato indication in bar 17. The concluding chords are dotted minims (bars 39 - 42).

6. Form.

The piece contains four 4-bar, one 8-bar, and one

10-bar phrase. In addition there are two introductory bars and a 6-bar coda.

(2) b. 1 + 2 = introduction

(4) b. 3 - 6 = a

(4) b. 7 - 10 = a<sup>1</sup>

(8) b. 11 - 18 = b

(4) b. 19 - 22 = a

(4) b. 23 - 26 = a<sup>11</sup>

(10) b. 27 - 36 = c

(6) b. 37 - 42 = Coda.

Prelude Op. 16 no. 1.

**B:**

7 |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . ||  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . ||

$V_{11}$  \_\_\_\_\_

**7**

$\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$  |  $\dot{d}$  |  $\dot{d}$ . ||

$I_9$  \_\_\_\_\_  $ii_7$   $V_7$   $vi$  \_\_\_\_\_

**11**

$\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$  |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . ||

\_\_\_\_\_  $II_9$   $v$   $I_9$  >  $IV_7$   $\frac{3}{1}$   $I_4^6$  \_\_\_\_\_  $V_7$

#

**19**

Bars 19 - 23 like bars 3 - 7

$\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . ||

**24**

$IV$   $I_9$   $IV$

**27**

$\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . ||

$V_{11}$  \_\_\_\_\_  $I_9$   $IV_4^6$   $vii_7^d$  \_\_\_\_\_  $bII_7^N$  \_\_\_\_\_

**37**

$\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . |  $\dot{d}$ . ||

$I$

Prelude Op. 16 no. 2.

38 bars/Allegro M.M.  $\bullet$  = 80

1. Texture.

The piece is dominated by a two-bar motive which is repeated constantly in modified forms. The texture changes from three-part writing to massive harmonies in the second half of the piece.

2. Dynamics.

There is a gradual increase from pp to fff with a climax in bar 25 which is reinforced in bars 34 - 35. Simultaneous dynamics appear in bar 17.

(pp < > pp/  $\frac{mf}{p}$  < f > p < ff/ < f/p < f/mf < ff/sff/fff)

3. Harmony.

$g\#$  minor with short modulations to  $c\#$  minor and E major.

4. Melody.

The melody is replaced by one melodic motive which is varied and modified. The first 8 bars are sequences of this motive in descending order: first in thirds and then in steps. This pattern, which encloses a subphrase (bars 5 - 8), is repeated a fourth higher (bars 9 - 16) on the same tone level, but reinforced by octaves and chord notes (bars 25 - 32). With the changed first chord in bar 30, the pattern takes an ascending course which leads to the five final chords

which are all built on the note b, but have different harmonizations. In the middle section (bars 17 - 24), the motive appears modified and alternates with the left hand (bar 19). The endings of bars 18, 20 and 22 are different too, in that they have four quavers instead of a minim. Bars 23 - 24 do not follow the pattern at all and contain seven-, eight- and nine-voiced arpeggiated crotchet chords.

\*

5. Rhythm.

<sup>2</sup>  
<sub>4</sub> The initial rhythmic pattern of the motive consists of a crotchet followed by a semiquaver quintuplet, and is rounded off by a minim in the next bar. This pattern appears in bars 1 - 4, 9 - 12 and 25 - 28, and in modified form in bars 17 - 22. In the latter, both hands move contrary to each other, and the minim is replaced by four quavers in the left hand against two crotchets in the right. The exception is bar 20 in which there are quavers in both hands. In bar 19, the left hand quintuplet is replaced by a triplet. Each modified subphrase (bars 5 - 8, 13 - 16 and 29 - 32) consists of the initial quintuplet motive sequentially repeated in the next bar, either a tone lower, or a tone higher (bar 30). This is followed by two quintuplet figures condensed in one bar, and the concluding minim in the last bar. Bars 23 - 24

are exceptional, having arpeggiated crotchet chords and a quaver upbeat to bar 25. The final chordal section (bars 33 - 38) contains staccato quaver chords (bar 33), and ornamented minim chords (bars 34 - 38).

6. Form.

A - B - A with four equal 8-bar phrases plus a 6-bar coda.

(8)	b.	1 - 8 = a	)	
(8)	b.	9 - 16 = a <sup>1</sup>	)	A
(8)	b.	17 - 24 = b		B
(8)	b.	25 - 32 = a <sup>11</sup>		A
(6)	b.	33 - 38 = Coda		

Prelude Op. 16 no. 2.

$\text{g}^\#$  :  $\frac{2}{4}$



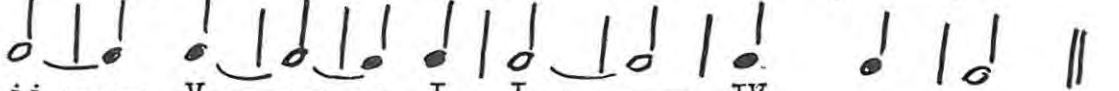
$i$   $iv_6$   $V+ - V_7$   $i_6$   $V$   $\#iv^0_7$   $II_7 >$   $v$

9  $\text{C}^\#$



$i$   $iv_6$   $V+ - V_7$   $i_6$   $v$   $\#iv^0_7$   $II_7 >$   $v$

17  $\text{E}$



$ii$   $V_7$   $I$   $I_7$   $IV$

$\text{g}^\#$   $bII$   $V_7$

25

Bars 25 - 29 like bars 1 - 5



30

$ii^0_7$   $I_7$   $iv$   $V$   $i$   $V_7$   $\#iv^7_G$   $iv_7$   $iv^0_7$   $i$   
D.P.

Prelude Op. 16 no. 3.

35 bars/Andante Cantabile M.M. ♩ = 63

1. Texture.

This prelude displays, within the normal range, a variegated texture as follows:

- |                     |   |
|---------------------|---|
| <u>bars 1 - 4</u>   | Two-voiced, moving in sixths.   |
| <u>bars 5 - 8</u>   | Three-voiced, the sixths being taken over by the left hand, and a new counter voice appearing in the right.                     |
| <u>bars 9 - 10</u>  | There are chords in the right hand and octaves in the left.   |
| <u>bars 11 - 14</u> | The same as bars 5 - 8. The melody changes in bar 14.   |
| <u>bars 15 - 16</u> | The same as bars 9 - 10 but a fifth higher.   |
| <u>bars 17 - 23</u> | A mixed interval and chord texture in a condensed pattern.  |
| <u>bars 24 - 27</u> | A new ornamented counter voice appears in the right hand against repeated sixths in the left.                                   |
| <u>bars 28 - 35</u> | There are intervals of sixths and fourths in both hands which move parallel and in contrary motion. There are two final chords. |

2. Dynamics.

Range: pp to mf. There is no climax but several crescendos and decrescendos. Simultaneous dynamics can be found in bar 17.

(p < > < mf > p < mf > p < mf < p <  $\frac{mf}{p}$  < p < > pp/p/pp)

3. Harmony.

G<sup>b</sup> major with modulations to D<sup>b</sup> major and b<sup>b</sup> and e<sup>b</sup> minor. In the four two-voiced bars (bars 1 - 4) the Dominant Ninth Chord is implied.

4. Melody.

The right hand melody (bars 1 - 4) is taken over by the left hand in the nature of a duet, but in sixths, and an octave lower (bars 5 - 8, 11 - 14 and 24 - 27). In bars 17 - 23, the melodic line in the left hand is shortened to two bars in each case. One or two chordal bars are inserted (bars 19 and 22 - 23). The re-entries are either a sixth or a tenth below the initial version (bars 17 and 20). Interrupting chordal bars, moving in parallel motion, are also found in bars 9 - 10 and 15 - 16. Bars 28 - 32 contain intervals of sixths and fourths in both hands, in reverse motion to the initial melody. The first counter-melody appears in bars 1 - 4, and the second in the right hand (bars 5 - 8 and 11 - 14). Bars 17 - 21 present the counter-melody broken up in motives, while in bars 24 - 27, it appears varied and ornamented.

5. Rhythm.

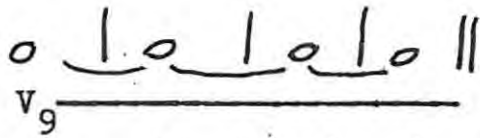
C. Slow speed. The first four bars consist of equal crotchets in both hands. In bars 5 - 8, crotchets and quaver triplets are set against crotchets in the left hand, followed by two bars of

equal crotchets in both hands. This rhythmic pattern dominates the piece, except for the semiquaver quintuplet and sextuplet groups in bars 24 - 26, and the minims and semibreve in the final four bars. Rubato and ritardando indications are found in bar 27.

#### 6. Form.

Asymmetric variation form with four 4-bar, two 2-bar and one 7-bar phrases, plus an 8-bar Coda.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (2) b. 9 + 10 = b
- (4) b. 11 - 14 = a<sup>11</sup>
- (2) b. 15 + 16 = b<sup>1</sup>
- (7) b. 17 - 23 = c
- (4) b. 24 - 27 = a<sup>111</sup>
- (8) b. 28 - 35 = Coda

Prelude Op. 16 no. 3.G<sup>b</sup> : C

5

I V I IV V I ii I vi V I I<sub>4</sub><sup>6</sup> V<sub>7</sub>

9

IV I vi<sub>7</sub> V<sub>7</sub> I<sub>6</sub> iii V<sub>7</sub>

11

Bars 11 - 13 like bars 5 - 7

14

V I V

(D<sup>b</sup>) I V<sub>7</sub> IV I vi<sub>7</sub> V<sub>7</sub> I<sub>6</sub> iii #v<sub>7</sub><sup>d</sup> vi

18

ii<sup>o</sup><sub>7</sub> V<sub>7</sub> vii<sup>d</sup><sub>7</sub> i <sup>b</sup>VII i #iii<sup>d</sup><sub>7</sub>(e<sup>b</sup>)vii<sup>d</sup><sub>7</sub> i V i<sub>7</sub> iv V<sub>7</sub> vii<sup>d</sup><sub>7</sub>

22

i <sup>b</sup>VII i IV<sub>7</sub>(G<sup>b</sup>) II<sub>7</sub> V<sub>7</sub> I V I

25

Bars 25 - 27 like bars 6 - 8

28

I iii vi i iii vi<sub>7</sub> ii iii

30

Bars 30 + 31 like bars 28 + 29

32

I iii vi<sub>7</sub> iii vi<sub>7</sub> ii<sub>7</sub> V<sub>7</sub> I

Prelude Op. 16 no. 4.

12 bars/Lento M.M.  $\text{♩} = 44$

1. Texture.

The simplicity of this short prelude is remarkable. The 12 bars are divided into four sections of three bars each. The three bar theme appears in three variations of the same proportion, all within the normal range of both hands. The first two bars of each of the four phrases are recitativic in character. Phrases 1 and 4 are in unison, while phrases 2 and 3 have reinforcing intervals and chords. The emphasis lies on phrase 3. Phrase 4 is a repeat of phrase 1 with the exception of the first chord. Each phrase ends with three equal crotchet chords.

2. Dynamics.

Range: ppp to mf. The initial piano sotto voce leads to a mezzoforte climax in bar 8.

(p < mf > p/pp/ppp).

3. Harmony.

e<sup>b</sup> minor. There are simple harmonic progressions.

4. Melody.

The recitative-like phrases consist of ascending and descending sequential motives, each of which are one bar in length. Phrases 1, 2 and 3 form a 3-bar sequence, descending in intervals of a whole tone. In phrase 3

the motives are slightly modified, the triplet figure (bar 7) ascending instead of descending thus leading to bar 8 on a higher tone level.

5. Rhythm.

$\frac{3}{4}$  The slow motive, repeated over and over, consists of a crotchet followed by two quavers and a dotted quaver triplet. The three crotchet chords mark distinctly the end of each phrase, except in the case of the end of phrase 2 and beginning of phrase 3 which take place simultaneously.

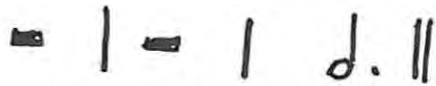
6. Form.

The piece is built on four strophic 3 bar phrases.

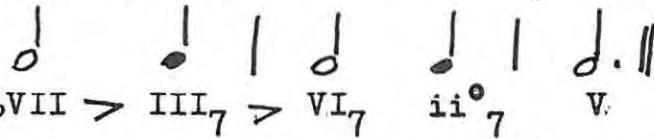
- (3) b. 1 - 3 = a
- (3) b. 4 - 6 = a<sup>1</sup>
- (3) b. 7 - 9 = a<sup>11</sup>
- (3) b. 10 - 12 = a

Prelude Op. 16 no. 4.

$\boxed{e^b} : \frac{3}{4}$



(melody only) i



$\boxed{4}$

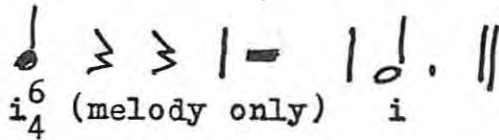
$bVII > III_7 > VI_7 \quad ii^{\circ}_7 \quad V.$

$\boxed{7}$



$iv_7 \quad bVII_7 \quad v^{\circ}_7 \quad bII \quad \#iii^a_7 \quad bII \quad \#iv^7_G$

$\boxed{10}$



$i^6_4$  (melody only) i

Prelude Op. 16 no. 5.

24 bars/Allegretto M.M. ♩ = 126

1. Texture.

This two-voiced piece moves within the normal range of both hands. Interval notes support the right hand melody. Symmetry is achieved through equal 4-bar phrases, which are either repeats or sequences. They start alternatively on the tonic or the dominant note.

2. Dynamics.

Range: pp to f. Despite the two forte indications in bars 11 and 19, there is no obvious climax, but rather contrasting dynamics in quick succession. Significant is the sudden 'pp' on the highest notes of the right hand in bars 3, 7, 15 and 23.

(mf > pp > pp < f/mf > pp < f > pp)

3. Harmony.

F# major. There are simple progressions. The piece starts on the Dominant Ninth.

4. Melody.

The melodic line corresponds with the 4-bar phrases. Each phrase consists of two ascending and two descending bars. Bars 9 - 12 and 17 - 20 are, however, exceptional. Their first two bars, a fourth higher, are identical, and are followed by two descending bars. Bars 1 - 4, 5 - 8, 13 - 16, 21 - 24 and bars 9 - 12, and 17 - 20 are also identical, each as a group. Bars 1 - 4, however, have

a different ending in the right hand, leading to a lower octave after an incorporated demisemiquaver rest (bar 4).

5. Rhythm.

$\frac{3}{8}$  The piece is in rubato movement throughout. Lilted semiquavers in the right hand are set against quavers and crotchets in the left in equal proportions. The exceptions are the two quadruplets in bars 12 and 20 with the ratio 4:6, and the demisemiquaver break in bar 4.

6. Form.

The six equal 4-bar phrases bestow structural symmetry to this piece.

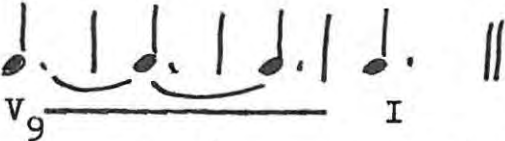
(4)	b.	1 - 4	= a
(4)	b.	5 - 8	= a <sup>1</sup>
(4)	b.	9 - 12	= b
(4)	b.	13 - 16	= a <sup>1</sup>
(4)	b.	17 - 20	= b
(4)	b.	21 - 24	= a <sup>1</sup>

Prelude Op. 16 no. 5.

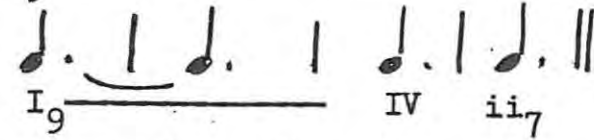
F#  $\frac{3}{8}$



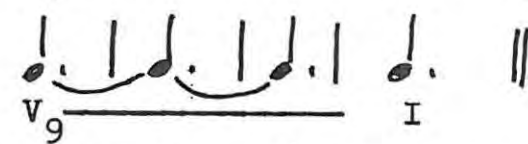
5



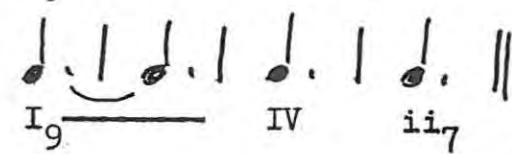
9



13




17



21



Prelude Op. 17 no. 1.56 bars/Allegretto M.M.  = 1121. Texture.

The piece is basically two-voiced, apart from the short counter voice in the left hand (bars 33 - 44), and some supporting and interval-forming notes in both hands, as in bars 1 and 13. The range extends to  $3\frac{1}{2}$  octaves as in bar 23. The two hands move mainly in contrary motion with complex ratios: 6:2 in bars 41 and 42, 6:4 in bars 2, 6, 18, 22 and 46, and 6:5 in bars 3, 7, 19 and 23. The right hand displays arpeggio stretches of nearly two octaves (bars 22 - 23), arpeggiated chords of tenths (bars 1, 5, 17 and 21), and sixths and elevenths (bars 45 and 49). In addition, the quadruplet and quintuplet arpeggios in the left hand enclose more than one octave.

2. Dynamics.

Range: pp to f with continual crescendo and decrescendo indications, and two forte highlights.

(p < > < f > p < > < f > p < p/f > p < > pp)

3. Harmony.

d minor with short modulations to g minor. A dominant pedal point can be found in bars 39 - 44, and a tonic pedal point in bars 49 - 56.

4. Melody.

The ascending and descending melodic line moves within the four-bar phrase. Bars 5 - 8 are a sequence of

bars 1 - 4, a fourth higher; bars 11 and 12 a sequence of bars 9 and 10 a tone higher; and bars 17 - 30 an exact repeat of bars 1 and 14. In bar 31, the melody is presented a sixth up (compare bar 15 with bar 31). Bars 31 - 32 are a repeat of bars 29 - 30, an octave lower, and bars 35 - 36 a sequence of bars 33 - 34, a fourth higher. The initial 4-bar melody is broken up, first into groups of two bars each (bars 9 - 10, 11 - 12, 25 - 26, 27 - 28, 33 - 34 and 35 - 36), and then into one-bar motives (bars 37 - 44), with an additional chromatically ascending and descending middle voice. In bars 45 - 48, the first bar and the first note of the third bar are altered, and bars 49 - 52 are a sequence of these bars, an octave lower, and with a different starting note. The repeated bars (bars 51 - 52) form the first two bars of the Coda (bars 53 - 56).

##### 5. Rhythm.

$\frac{3}{4}$  Quavers in the right hand are set mainly against crotchets in the left hand, which are either single, or grouped as duplets, quadruplets and quintuplets. Supporting and sustained minims are to be found in bars 13 - 14, 15, 29 - 44, 49 - 50 and 54 - 55 in the left hand, and in bars 1, 5, 17, 21, 37 - 38, 46 and 50 in the right hand. In bars 37 - 38, minims in both hands form sustained chords. Ritardando, accelerando and rubato indications are plentiful (bars 4 - 5, 13, 33 - 44 and 53).

6. Form.

A - A - B - A<sup>1</sup> with nine 4-bar phrases, one double phrase of 8 bars (c<sup>1</sup>), an 8-bar transitional phrase, (d), and a 4-bar Coda.

(4)	b.	1 - 4	= a	)	
(4)	b.	5 - 8	= a <sup>1</sup>	)	
(4)	b.	9 - 12	= b	)	A
(4)	b.	13 - 16	= c	)	
(4)	b.	17 - 20	= a	)	
(4)	b.	21 - 24	= a <sup>1</sup>	)	A
(4)	b.	25 - 28	= b	)	
(8)	b.	29 - 36	= c <sup>1</sup>	)	
(8)	b.	37 - 44	= d	)	B
(4)	b.	45 - 48	= a <sup>11</sup>	)	A <sup>1</sup>
(4)	b.	49 - 52	= a <sup>11</sup>	)	
(4)	b.	53 - 56	= Coda		

## Prelude Op. 17 no. 1

[4]  $\frac{3}{4}$ 

i #iv<sub>G</sub><sup>7</sup> ii<sup>o</sup><sub>7</sub> V<sub>7</sub> i

[5] (g)

i #iv<sub>G</sub><sup>7</sup> ii<sup>o</sup><sub>7</sub> V<sub>7</sub> > iv<sub>6</sub>

[9]

IV<sub>5</sub><sup>6</sup> > III<sub>4</sub><sup>6</sup> V<sub>7</sub> (d) i iv

[13]

i ii<sup>o</sup><sub>7</sub> V<sub>7</sub>

[17]

Bars 17 - 30 like bars 1 - 14

[31]

i ii<sup>o</sup><sub>7</sub> V<sub>7</sub> I<sub>7</sub> >

[37]

iv #iv<sub>G</sub><sup>7</sup> i<sub>4</sub><sup>6</sup> #iv<sub>G</sub><sup>7</sup> II<sub>7</sub> ii<sup>o</sup><sub>7</sub> V<sub>7</sub>

D.P. \_\_\_\_\_

[45] (g)

i iv<sub>G</sub><sup>7</sup> V<sub>7</sub> i VI i II<sub>7</sub> v

[49]

v iv<sub>G</sub><sup>7</sup> V<sub>7</sub> i (d) II<sub>7</sub>/V<sub>7</sub> i

T.P. \_\_\_\_\_

[53]

V<sub>7</sub> i

Prelude Op. 17 no. 2.

36 bars/Presto M.M. ♩ = 100

1. Texture.

This prelude can be considered an octave study, especially for the left hand. Irregularly grouped octaves in the left hand, and widely spread out chords in the right, move at presto speed within the normal range of both hands. Through irregular grouping, the second beat of the triplets gains importance. The right hand chords are supported by added chord notes in the left hand (bars 9 - 24).

2. Dynamics.

Range: pp to ff. Strong dynamics exist throughout, apart from an unusual pp effect on the highest notes of the piece (bars 18 - 19).

(mf < f > mp < p/pp < f/mf < ff)

3. Harmony.

E ♭ major. There are simple harmonic progressions.

4. Melody.

The 8-bar melodic phrases are divided into 2-bar motives, which progress sequentially. Exceptions are: the one-bar motive which appears four times with modifications (bars 13 - 16), the ascending 4-bar phrase (bars 29 - 32), the descending 3-bar chord progression (bars 21 - 23), and the one-bar

motive (bar 24). Bars 9 - 16 are a sequence of bars 1 - 8, an octave higher, and with a slight change in bar 14. The repeat section starts with a triple repetition of the first note of the right hand, a sixth higher than the initial phrase, and with full chords (bar 25).

5. Rhythm.


$\frac{2}{4}$  with upbeat. Crotchets and quavers in the right hand, set against irregularly grouped quaver triplets in the left hand, are the main feature of this fast piece with its march-like rhythm.<sup>†</sup> The ratio, 2:3 is found in bars 7 and 18 - 19, and there is one *ritardando* only, in bar 19.

6. Form.

A - B - A with four 8-bar phrases, and a 4-bar Coda.

- |     |    |         |                   |
|-----|----|---------|-------------------|
| (8) | b. | 1 - 8   | = a               |
| (8) | b. | 9 - 16  | = a <sup>1</sup>  |
| (8) | b. | 17 - 24 | = b               |
| (8) | b. | 25 - 32 | = a <sup>11</sup> |
| (4) | b. | 33 - 36 | = Coda            |

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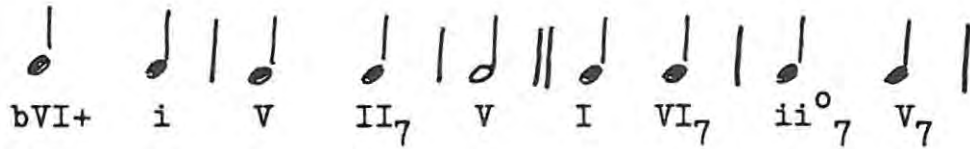
<sup>†</sup> There is a misprint in bar 6 of the right hand: the first two notes should be indicated as a triplet: 

## Prelude Op. 17 no. 2

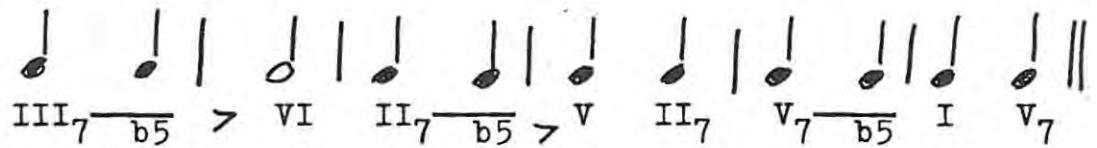
**E<sup>b</sup>**  $\frac{2}{4}$



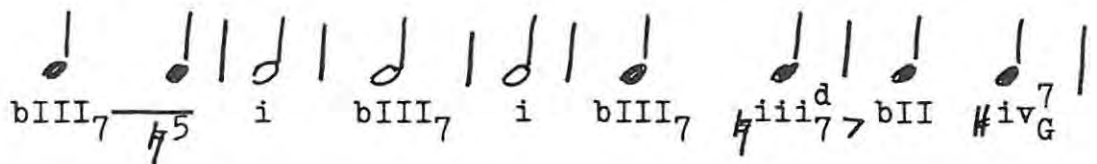
**6**



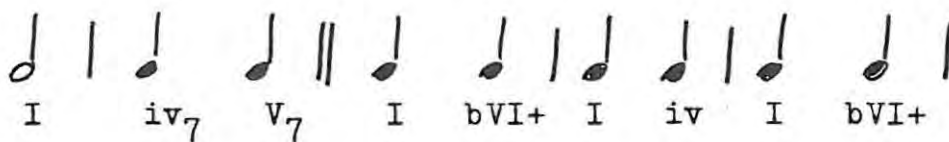
**11**



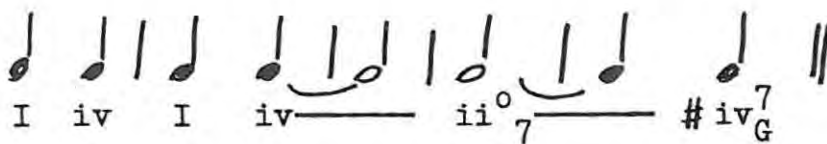
**17**



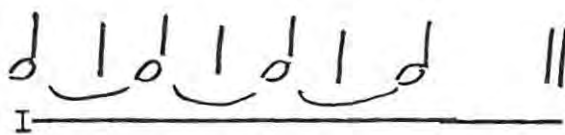
**23**



**28**



**33**



Prelude Op. 17 no. 3.

40 bars/Andante	M.M. ♩ = 66	} Changing.
	M.M. ♩ = 69	
	M.M. ♩ = 72	

1. Texture.

The changes in note value and speed result in an uneven texture. No two bars are alike, although they may be similar. The range of the piece extends to over  $4\frac{1}{2}$  octaves (bar 19). In the right hand there are leaps of tenths on the third beat of bars 23 and 24. The widely spread out arpeggio figures in both hands are in contrary motion, apart from bars 15 and 16, and the last bars of each phrase (bars 4, 8, 12, etc.)

2. Dynamics.

Soft dynamics with "con sordino" indication. Range: ppp to mf.

(pp < > pp < mf > ppp/pp < > ppp)

3. Harmony.

$D^b$  major. There are simple harmonic progressions with long tonic pedal in bars 1 - 6, 19 - 24 and 28 - 40.

4. Melody.

The right hand melody consists of constantly modifying and varying motives. Bars 1 - 4 contain one-bar motives which descend in thirds, and at the same time form a descending scale with their top notes, which is terminated by a sustained chord. In bars

5 - 8, similar motives are combined into one long ascending phrase, without the interruption of the rests. Bars 9 - 12 are a modified version of bars 1 - 4, but a tone lower, and with an ascending last motive. In addition, the interval spacing is wider, being sixths instead of fifths. A sustained chord appears in the second instead of the fourth bar. Bars 13 - 16 are a repeat of bars 9 - 12, a fifth higher, and lead to a 2-bar extension, in which the right hand appears unaccompanied (bar 18). Bars 19 - 28 contain another variation of the original pattern, an octave higher, and at double speed, including a second 2-bar extension. Bars 33 - 36 are a free inversion of bars 29 - 32, with even wider interval spacing - a seventh in bars 29 - 30.

##### 5. Rhythm.

<sup>3</sup>/<sub>4</sub> Rubato indications (bars 9 and 27), changes of speed (bars 1, 9 and 19), and a variety of rhythmic patterns, dominate this otherwise quiet and contemplative piece. All the changes take place in the right hand, while the left hand maintains a constant quaver - crotchet beat. In bars 1 - 17 and 29 - 40, the quaver triplets in the right hand, which start on the second beat after a crotchet rest, produce the ratio 2:3, except in bars 4, 8 and 12, which contain dotted minims, and bars 32 and 36, with minims and crotchets in equal proportion to the left hand.

In bars 19 - 28 the quaver triplet groups of the opening phrase (bars 1 - 4), are replaced by semiquaver triplet groups. The semiquaver triplets also start on the second beat, but, however, after crotchets instead of rests. An exception is the single crotchet rest in bar 23. The extension bar (bar 18), consists of a group of four semiquavers followed by a semiquaver quintuplet and sextuplet. Minims and crotchets can be found in bars 22, 26 and 28. The return to the initial speed after the three different speed increases, is indicated in bar 28.

#### 6. Form.

Variation form with five 4-bar, two extended 4 + 2 + 6-bar, and one extended 4 + 4 = 8-bar phrases.

	(4)	b.	1 - 4	= a
	(4)	b.	5 - 8	= a <sup>1</sup>
	(4)	b.	9 - 12	= a <sup>11</sup>
4+2=	(6)	b.	13 - 18	= a <sup>111</sup>
	(4)	b.	19 - 22	= a <sup>IV</sup>
4+2=	(6)	b.	23 - 28	= a <sup>V</sup>
	(4)	b.	29 - 32	= a <sup>VI</sup>
4+4=	(8)	b.	33 - 40	= a <sup>VII</sup>



Prelude Op. 17 no. 4.13 bars/Lento M.M.  $\text{♩} = 40$ 1. Texture.

In the right hand the texture is chordal, with the melody in the upper voice. The left hand contains an independent sonorous cello line<sup>+</sup> with leaps of more than an octave, (bars 1 and 5). This short piece moves within the normal range, and concludes with sustained arpeggiated chords.

2. Dynamics.

Range: ppp to mf, with "sotto voce" indication. The third beat of bars 1, 2, 5 and 6, the second beat of bars 3, 7, and 8 - 11, and the second and third beats of bar 12, are all emphasized by a crescendo and decrescendo. The first three crotchets of bar 9 carry accent marks, even at the lowest dynamic level.

(pp < mp > pp < mf < > mp < > ppp < > ppp)

3. Harmony.

b<sup>b</sup> minor with a modulation to e<sup>b</sup> minor in bar 6.

4. Melody.

The first two bars of the 4-bar melody in the right hand, contain two motivic fragments; one single note, followed by a three-note group, interrupted by rests.

---

+ It resembles Chopin's Prelude no. 6.

The next two bars (bars 3 and 4), carry a full melodic motive, in a slow ascending and descending pace. A similar pattern is found in bars 5 - 8, a fourth higher (bar 6). The full motive starts in the second half of bar 6. Bar 8 is a modified repeat of bar 7, a semitone below, and bar 10 a repeat of bar 9, an octave below. The 3-bar Coda, (bars 11 - 13), consists of the same motivic material. The right hand melody is supported by chord notes, apart from bar 4, where a lower voice moves independently.

#### 5. Rhythm.

$\frac{3}{2}$  with quaver upbeat. The left hand maintains a slow beat of twelve quavers in the bar throughout, except for the final two bars with its minims and dotted semibreve. The dominating crotchets in the right hand have sustained minims and semibreves as harmonic support. The interrupting crotchet and quaver rests (bars 1, 2, 5 and 6), cause a slightly syncopated rhythm. The beat becomes more relaxed towards the end of the piece with poco ritardando and rallentando in bars 9 and 13, respectively.

#### 6. Form.

This short prelude is built on two irregular phrases

of 4 and 6 bars each, plus a 3-bar Coda.

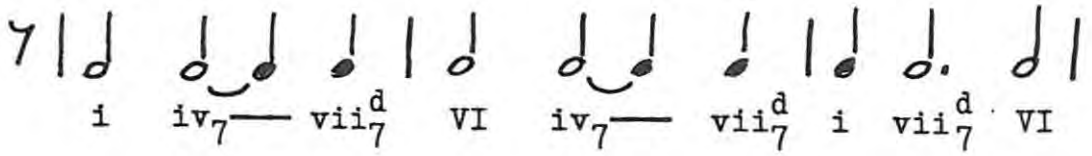
(4) b. 1 - 4 = a

(6) b. 5 - 10 = a<sup>1</sup>

(3) b. 11 - 13 = Coda.

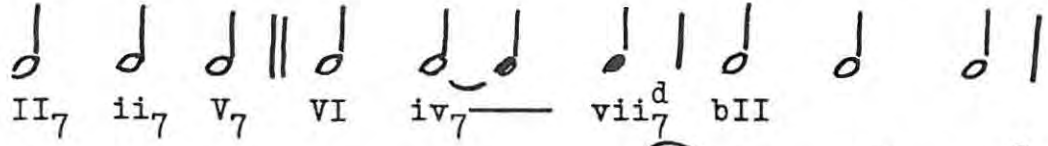
## Prelude Op. 17 no. 4

$\boxed{b^b}$   $\frac{3}{2}$



i iv<sub>7</sub>— vii<sub>7</sub><sup>d</sup> VI iv<sub>7</sub>— vii<sub>7</sub><sup>d</sup> i vii<sub>7</sub><sup>d</sup> VI

$\boxed{4}$



II<sub>7</sub> ii<sub>7</sub> V<sub>7</sub> VI iv<sub>7</sub>— vii<sub>7</sub><sup>d</sup> bII

$\textcircled{e^b}$  bVI ii<sub>7</sub><sup>o</sup> vii<sub>7</sub><sup>d</sup>

$\boxed{7}$



i vii<sub>7</sub><sup>d</sup> i  $\textcircled{b^b}$  v<sub>7</sub><sup>d</sup> vii<sub>7</sub><sup>d</sup> iii ii<sub>7</sub><sup>d</sup> VI<sub>9</sub> bII

$\boxed{10}$



ii<sub>7</sub><sup>d</sup> VI<sub>9</sub> bII II<sub>7</sub> I<sub>4</sub><sup>6</sup>— iv<sub>7</sub> V<sub>7</sub> i

Prelude Op. 17 no. 5.

30 bars/Prestissimo M.M.  $\bullet$  = 100 - 104

1. Texture.

This is an arpeggio study for the right hand.

Prestissimo passages in the right hand, and dispersed octaves in the left, move through a multitude of keys within the range of six octaves. Some octaves are reinforced by chord notes as in bars 5 - 6.

2. Dynamics.

Range: p to fff. The fiery passages are interrupted by sudden piano in bars 5 and 13. An ff climax in bar 21, is preceded by a long crescendo, and a sforzato on the third beat of bar 20. The prolonged fortissimo increases to fff in the final two bars.

(f/p < f < ff/p/f < ff/fff)

3. Harmony.

The piece is harmonically advanced. Tonality is obscured, even though the key of f minor is indicated. The first minor tonic appears only in bar 18. The piece starts with the dominant, modulates to D $\flat$  major, and concludes with the final chord in F major.

4. Melody.

The melodic line is also rather ambiguous, built on a constantly repeated and modified six-note motive. In bars 1 - 4, 9 - 12 and 21 - 24, the motive appears in three descending sequences within one bar, an octave apart. Bar 25 is a repeat of

bar 24, an octave lower, except for the third beat. In bars 5 - 8, 13 - 20 and 25 - 30, the motive remains modified on the same level, or progresses in small intervals only - e.g. in a descending chromatic line (bars 27 - 30).

5. Rhythm.

$\frac{9}{8}$  The prelude moves, without any rubato, in étude-like fashion. The prestissimo passages are divided into three groups of six semiquavers per bar in the right hand, against six quaver octaves per bar in the left. While the right hand remains in uninterrupted motion, the left hand displays a variety of quaver rests (bars 1, 3, 8, 10, 12 and 22), crotchet rests (bars 2, 4, 10, 12 and 22), minims (bars 15, 17, 19 and 24 - 26), and dotted and sustained minims (bars 27 - 30).

6. Form.

The piece consists of six 4-bar, and one 6-bar phrases.

- |     |    |         |   |                 |
|-----|----|---------|---|-----------------|
| (4) | b. | 1 - 4   | = | a               |
| (4) | b. | 5 - 8   | = | b               |
| (4) | b. | 9 - 12  | = | a <sup>1</sup>  |
| (4) | b. | 13 - 16 | = | b <sup>1</sup>  |
| (4) | b. | 17 - 20 | = | b <sup>11</sup> |
| (4) | b. | 21 - 24 | = | a <sup>11</sup> |
| (6) | b. | 25 - 30 | = | c               |

Prelude Op. 17 no. 5.

**f**  $\frac{9}{8}$

Musical notation for measures 1-4. The notes are quarter notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

V<sub>7</sub> VI I<sub>7</sub> bII<sub>7</sub>

D.P. \_\_\_\_\_

**5** Musical notation for measures 5-8. Notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

I bII ii<sup>o</sup><sub>7</sub> VI ii<sup>o</sup><sub>7</sub> II<sub>7</sub><sup>5</sup>

**9** Musical notation for measures 9-12. Notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

V<sub>7</sub> VI I<sub>7</sub> bII<sub>7</sub>

**13** Musical notation for measures 13-16. Notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

I bII ii<sup>o</sup><sub>7</sub> VI

Musical notation for measures 17-20. Notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

**(D<sup>b</sup>)** I<sub>7</sub> V<sub>7</sub> iii<sub>6</sub> V+ I<sub>7</sub>

**17** I<sub>7</sub>

**(f)** VI<sub>7</sub> iv VI<sub>7</sub> i VI<sub>7</sub> i ii<sup>o</sup><sub>7</sub> V<sub>7</sub> V<sub>7</sub><sup>5</sup>  
 (#iv<sub>G</sub><sup>7</sup>) (#iv<sub>G</sub><sup>7</sup>) (#iv<sub>G</sub><sup>7</sup>) D.P.

**21** Musical notation for measures 21-24. Notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

I<sub>7</sub> iv bII<sub>7</sub> I<sub>7</sub> iv bII<sub>7</sub>

**25** Musical notation for measures 25-28. Notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

iv bII<sub>7</sub> iv bII<sub>7</sub> iv II<sub>7</sub> iv

**29** Musical notation for measures 29-32. Notes: G4, A4, B4, C5, B4, A4, G4, F4. The first four notes are beamed together. The notes are placed on a staff with a treble clef and a 9/8 time signature.

I

Prelude Op. 17 no. 6.

28 bars/Andante doloroso M.M. ♩ = 60 - 63

1. Texture.

This predominantly four-voiced setting in monophonic style, could also be called a study of suspensions, as it produces a plaintive melody in the lower voice of the right hand by a constant use of suspensions. The left hand maintains a single bass line in bars 1 - 2, 5 - 6, 8 and 15 - 16. The piece moves within the normal range, and displays a regular texture throughout.

2. Dynamics.

Range: pp to f with a climax in bar 20.

(p <> <mf> p > pp < f > p > pp < mf/f > pp)

3. Harmony.

B<sup>♭</sup> major with short modulations to d and a minor, and C<sup>♭</sup> major.

4. Melody.

Two widely stretched out melodic phrases, within a narrow range, in the soprano (bars 1 - 12 and 13 - 28), dominate the piece. Non-harmonic and chromatic suspension notes are found mainly in the alto, for example, in descending order (bars 13 - 15). They are also found in the tenor, when played with the right hand (bars 1 - 3, and 5 - 8). In bar 23 the melody moves in reverse direction to bar 19. An interesting phrase irregularity occurs in bars 13 and 14.

On account of the rhythmic and melodic position, these bars are fully integrated into the 4-bar phrase (bars 15 - 18), and consequently they represent an advance expansion, or introduction of this phrase. Alternatively they could be interpreted as an external addition to the 4-bar phrase (bars 9 - 12), from which they are, however, separated by two quaver rests.

5. Rhythm.

$\frac{6}{8}$  with quaver upbeat. This is a slow quaver - crotchet movement, with a few minims in bars 8, 19 - 21, and 23 - 28. The crotchets in the left hand are mostly dotted. The right hand voices move in contrary rhythm to each other: crotchet - quaver against quaver - crotchet.

6. Form.

There are four 4-bar and two extended  $4 + 2 = 6$ -bar phrases.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (4+2=6) b. 9 - 14 = b
- (4) b. 15 - 18 = a<sup>11</sup>
- (4) b. 19 - 22 = b<sup>1</sup>
- (4+2=6) b. 23 - 28 = b<sup>11</sup>

Prelude Op. 17 no. 6.

**B<sup>b</sup>** = 6  
8



I V<sub>7</sub> I IV bVII III<sub>7</sub> ii<sub>7</sub> V<sub>7</sub>



**5**

V<sub>7</sub> I IV bVII III<sub>7</sub> vi  
(d) iv



**9**

ii<sup>o</sup><sub>7</sub> V<sub>7</sub> VI  
(a) bII ii<sup>o</sup><sub>7</sub> V<sub>7</sub> III #VI<sub>7</sub>  
(c<sup>b</sup>) V<sub>7</sub> (B<sup>b</sup>) bII V<sub>7</sub> I

**15** Bars 15 - 17 like bars 1 - 3



**18**

ii<sub>7</sub> #ii<sup>d</sup><sub>7</sub> I IV I IV I #iv<sup>o</sup><sub>7</sub> V<sub>7</sub> I



**23**

ii<sup>o</sup><sub>7</sub> V<sub>7</sub> I iv V<sub>7</sub> I

Prelude Op. 17 no. 7.

35 bars/Allegro assai M.M. ♩ = 100

1. Texture.

This piece is predominantly three-voiced, with two voices in the right hand and a bass line in the left. From bars 9 - 23, the texture becomes chordal, with the exception of the few octaves in bars 13 - 14. The left hand maintains a mixture of broken chords and scale passages until bar 20, then progresses with octaves until bar 28, and finally returns to the broken chord pattern (bars 28 - 35).

2. Dynamics.

Range: ppp to ff with a climax in bar 22, preceeded by a long crescendo. Sudden f/p changes are found in bars 30 and 32. The two octaves in bars 13 - 14 are emphasized by accents.

(p < > < mf > pp < pp < mf > p < f/ff > p/f/p/f/pp > ppp)

3. Harmony.

g minor with modulations to c minor, B<sup>b</sup>, G<sup>b</sup>, and A major. The piece starts on the sixth degree with dominant upbeat, and ends with the final chord in G major.

4. Melody.

Two short, and one long motive dominate the piece. The second is a repeat of the first motive (bars 2 - 3). Bars 5 - 8, with upbeat, are like bars 1 - 4, a fourth

higher. In bars 9 - 12, with upbeat (bar 8), and a third lower than the initial phrase, the repetition of the first motive is omitted, and the long second motive is shortened. The phrase is therefore reduced to two bars. However, in order to complete another 4-bar phrase, these two shortened bars are repeated, a minor third higher. Bars 13 - 20 form a development-like extension built on the first motive. Apart from the two interrupting octaves (bars 13 and 14), the chromatically ascending and descending sequences move constantly and rapidly. In bars 20 - 23, the initial motive is taken over by the bass, a fifth lower, and in octaves, and an interchange of octaves in both hands takes place. Bars 24 - 28 are another development-like section, in which the last two notes of bar 23 are extended through modified and rapid repeats. Bars 28 - 32 contain a modified version, played twice, of the second motive only. The alterations are:  $a^b$  instead of  $a$ , and  $f^\sharp$  and  $g$  in reverse (compare bars 2 - 4 and 28 - 30). A diminution of the second motive occurs in bars 32 - 35.

##### 5. Rhythm.

$\frac{9}{8}$  with upbeat on the sixth beat. Both hands contain quavers, quaver-triplets and crotchets, which move swiftly, either together, or contrary to each other. Quadruplets are found in bars 1, 2, 5, 6, 9, 11, 30, 32 and 33 in the left hand, and in bars 21 - 23 in the right hand. The quaver - crotchet beat is interrupted

by suspended crotchets (bars 1, 2, 4, 5, 6, 32 and 33), crotchet rests (bars 9, 11, 28 and 30), quaver rests (bars 20 - 28), and semiquaver rests (bars 13 - 14).

6. Form.

The prelude consists of three 4-bar, two 8-bar and one 7-bar phrases.

(4) b. 1 - 4 = a

(4) b. 5 - 8 = a<sup>1</sup>

(4) b. 9 - 12 = a<sup>11</sup>

(8) b. 13 - 20 = b

(8) b. 21 - 28 = a<sup>111</sup>

(7) b. 29 - 35 = a<sup>IV</sup>

Prelude Op. 17 no. 7.

8  $\frac{9}{8}$

$V_7$   $VI_6$   $V_7$   $VI_6$   $I_7$   $bII$   $iv$   $V_7$   $I_7$

ⓐ  $V_7^7$

5

$VI_6$   $V_7$   $VI_6$   $i$   $III$

ⓑ  $IV$  —  $V_7$   $I$  —  $7$

9

$ii$  —  $I$  —  $V$

13

$III_7$   $V$   $III_7$  —  $VI$  —  $ii$   $vi$   $ii$

17

$VI$   $II_7$   $\#iv_7^7$   $V$   $\#iv_7^7$   $V$   $i$   $V$  —  $7$

21

$VI$   $V_7$   $VI$   $I_7$   $II$   $ii_7^d$

ⓑ  $vii_7^d$   $V_7$   $I$   $iii$   
Ⓐ  $iv$   $V_7$

25

$I$

ⓐ  $II$   $VI_7$   $bII$   $V_7$   $bII$   $VI$   $V_7$   $i$   $I$

29

$bIIN$  —  $I$  —  $bIIN$  —  $I$   $bIIN$

33

$I$   $bIIN$   $I$  —

Prelude Op. 22 no. 1.

32 bars/Andante M.M. ♩ = 72

1. Texture.

The melodic line of this nocturne-like, two-voiced prelude, falls together with the 4-bar phrasing. The single right hand melody, reinforced with chord notes in the final bars (bars 28 - 32), is accompanied throughout by arpeggios in the left hand. The range of these arpeggios extends to over three octaves (e.g. bar 29), and their spacing of intervals is up to an octave (e.g. bar 9).

2. Dynamics.

Range: pp to ff, with a climax in bar 29. The last three notes are accentuated (bar 32). Simultaneous dynamics can be found in bars 1 - 8, with separate indications for both hands.

(  $\frac{p}{pp} < > \frac{mf}{p} < > p < f > p < mf < f < ff$  )

3. Harmony.

g<sup>#</sup> minor, with a short modulation to e minor (bar 21), and an unusual ending on the dominant.

4. Melody.

The melodic line moves within a small interval range, apart from the octave leaps in bars 26 - 27. The melodic phrases start with a triple repetition of the first note. Bars 5 - 8 are a repeat of bars 1 - 4, a fourth higher, and bars 9 - 10 and 17 - 18 a repeat of bars 1 - 2, a fifth lower. Changes take place with the first note of bars 11 and 19. Bars 21 - 24 are a

repeat of bars 17 - 20, a major third below. Bar 25 starts another major third below, but then changes its course (bar 26). Bars 29 - 32 are identical to bars 1 - 4, apart from the reinforcing notes in both hands. Overlapping phrases in the melody are found in bars 5, 9, 17, 21, 25 and 29. The final chord is anticipated by the last note of bar 31.

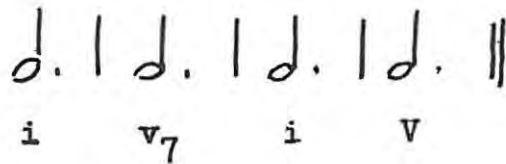
5. Rhythm.

$\frac{3}{4}$  A slow quaver-crotchet movement. Most of the second crotchets in the bar in the right hand, are double dotted, with strong rhythmic beats. There are also dotted quavers on the third beat of bars 3, 7 and 31, preceded by minims. Some crotchets on the first beat are immediately followed by quaver rests, to mark the beginning of the new phrase after the elision, (bars 1, 5 and 9). Minims, single and dotted, are found in bars 3, 4, 7, 8, 13, 15, 16, 20, 24 and 29 - 32.

6. Form.

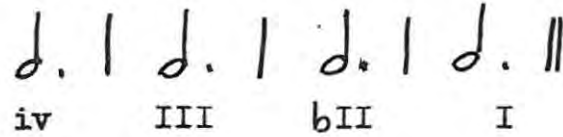
The piece contains six 4-bar phrases, and one extended 4 + 4 = 8-bar phrase.

(4)	b.	1 - 4	=	a
(4)	b.	5 - 8	=	a <sup>1</sup>
(4+4+8)	b.	9 - 16	=	b
(4)	b.	17 - 20	=	a <sup>1</sup>
(4)	b.	21 - 24	=	a <sup>1</sup>
(4)	b.	25 - 28	=	b <sup>1</sup>
(4)	b.	29 - 32	=	a

Prelude Op. 22 no. 1.g# : 3  
4

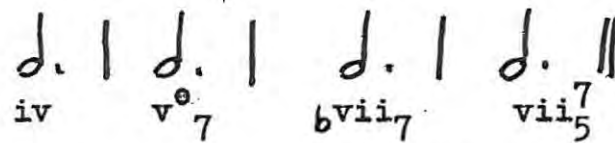
D.P. \_\_\_\_\_

5

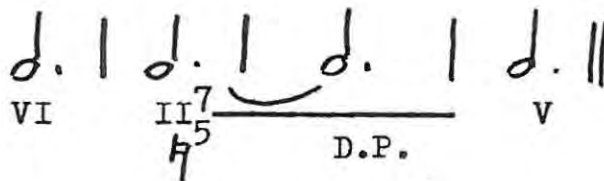


D.P. \_\_\_\_\_

9



13

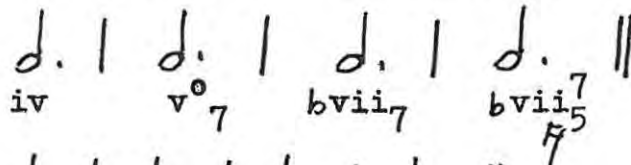


17

Bars 17 - 20 like bars 9 - 12  
(except for b<sup>#</sup> L.H. bar 20)

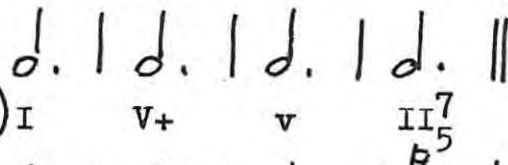
21

e

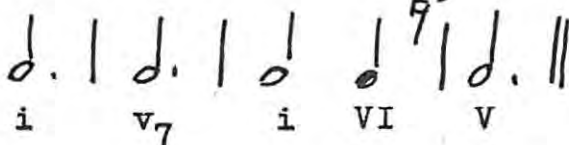


25


g#



29



Prelude Op. 22 no. 2.

20 bars/Andante M.M.  = 160

1. Texture.

This short four-voiced study in ascending and descending chromatic lines, moves at slow speed, and within the normal range of both hands. Bars 1 - 4, 5 - 8 and 13 - 16, contain long descending passages in the right and left hands, whereas bars 9 - 12 form a contrasting middle section, with short ascending and descending chromatic passages.

2. Dynamics.

Range: p to f, with a climax in bar 12, and again in bar 17.  
(p < > p < > < mf/f > p < f > p)

3. Harmony.

c# minor, with a short modulation to E major.

4. Melody.

The melodic four-bar phrases are led by the soprano in the four-voiced setting. The bass, however, joins the soprano in the chromatically descending passages, in parallel motion, as in bars 1 - 4. The exceptions are the last bar of the phrases (bars 4, 8, 12 and 20) which contain upward turns. The other voices, although independently set, form the accompaniment. Bars 1 - 2, 5 - 6 and 13 - 14, are identical, apart from the rhythmical alteration in bar 6. Bars 11 - 12 are a sequence of bars

9 - 10, a fourth higher. Bars 1 - 4, 5 - 8 and 13 - 20, although alike, have different endings.

5. Rhythm.

$\frac{6}{8}$  The slow and equal quaver-crotchet beat in both hands is broken up by semiquaver rests in bars 7, 17 and 19. The late entrance of the soprano in bars 9 and 11 is caused by quaver rests. The dotted crotchet rest in bar 18 divides the last four bars into two identical motivic groups. The ratio 2:3 can be found in bars 2, 6, 14 and 16. The dotted crotchets and minims in the middle voices are mostly sustained.

6. Form.

A - B - A, with three 4-bar phrases, and one extended 4 + 4 = 8-bar phrase.

(4)	b.	1 - 4	=	a
(4)	b.	5 - 8	=	a <sup>1</sup>
(4)	b.	9 - 12	=	b
(4+4=8)	b.	13 - 20	=	a <sup>11</sup>

## Prelude Op. 22 no. 2.

c# :  $\frac{6}{8}$

i #vi<sup>o</sup><sub>7</sub> VI—<sub>7</sub> iv II<sup>7</sup><sub>5</sub> i

5

i #vi<sup>o</sup><sub>7</sub> VI—<sub>7</sub> iv<sub>7</sub>

9

(E) ii<sub>7</sub>— V<sub>7</sub> I


13

(c#) III #VI<sub>7</sub> II—<sub>7</sub> VI II<sup>7</sup><sub>5</sub> V—<sub>7</sub>

i #vi<sub>7</sub> VI—<sub>7</sub> iv II<sup>7</sup><sub>5</sub> ii<sup>o</sup><sub>7</sub> bII—<sub>7</sub>

17

bvii V<sub>7</sub> i bIIN V<sub>7</sub> i

Prelude Op. 22 no. 3.28 bars/Allegretto M.M.  = 1521. Texture.

This mazurka-like prelude moves within the normal range of both hands. The single right hand melody is ornamented, and is interrupted by rests, and a pause in bar 26.

Supporting intervals are found in bars 5, 6, 13, 14, 27 and 28. The left hand shows a chordal texture and carries out the accompaniment, and the rhythmical function of the beat. Arpeggiated chords of tenths appear in bars 4, 6, 12, 16, 18, 26 and 28, and an arpeggiated chord, stretching over an interval of a fifteenth, in bar 20.

2. Dynamics.

Range: pp to mf, with many crescendos and decrescendos, and an unexpected pp anticlimax in bars 19 - 20.

(p < > cresc. < cresc. mf/pp/p < mf > p)

3. Harmony.

B major. The piece starts with a suspended dominant chord.

4. Melody.

The widely extended ornamented melody, moves in an ascending and descending line. The highest note (d<sup>#</sup>), serves as a resting point in bars 4 and 12, and in bar 20 it gives additional emphasis to the melodic climax. Bars 9 - 14 are identical to bars 1 - 6, apart from the altered last note of bar 14, and bar 9, which is in the reverse

position to bar 1. The quintuplet figure in bar 2 appears frequently: as a repeat (bar 10), sequentially, a fourth lower (bar 21), a fifth lower (bar 23) and an octave lower (bar 25).

#### 5. Rhythm.

$\frac{3}{4}$  The ornamented semiquaver quintuplets on the first beat of bars 2, 10, 21, 23 and 25 are interrupted by demisemiquaver rests. Together with the regular  $\frac{3}{4}$  pulse of the left hand, they bring about the typical mazurka rhythm, with the accent on the second beat. Likewise, the semiquaver rests within the quaver triplet groups, contribute to the dance character of the piece. A variety of crotchets, quavers, semiquavers, dotted or plain, are found in the right hand, while the left hand accompaniment consists mainly of crotchets, with a few sustained minims as support. Crotchet rests, either on the first or third beat, appear in bars 1, 4, 5, 7, 9, 12, 14, 20 - 23, 25, 26 and 28. In bar 27, the single triplet melody in the right hand is joined by widely extended arpeggio figures in the left. The ritardando (bar 8), and the pause (bar 26), are the only significant speed interruptions.

#### 6. Form.

The piece is based on a long 8-bar phrase, which develops into two shortened and modified 6-bar, and two 4-bar phrases.

$$(8) \quad b. \quad 1 - 8 = a$$

$$(6) \quad b. \quad 9 - 14 = a^1$$

$$(4) \quad b. \quad 15 - 18 = b.$$

$$(4) \quad b. \quad 19 - 22 = b^1$$

$$(6) \quad b. \quad 23 - 28 = a^{11}$$

Prelude Op. 22 no. 3.[B]:  $\frac{3}{4}$ 

$V_7$   $\frac{\#7}{5}$   $bvii$   $I_7$   $IV$   $ii_7$   
 $\#v_7^d$   $IV_6$   $\#ii_7^d$   $I_6$   $i_6$   $II_7$   $V_9$

[5]

[9]

Bars 9 - 13 like bars 1 - 5

$\#ii_7^d$   $I_6$   $ii_7$   $II_7^{\#5}$   $V$   $II_7^{\#5}$

[14]


$vi_7$   $II_9$   $II_7$   $V_7$

[19]

$I_7$   $ii_7$   $I$   $\#iv_7^{\circ}$   $ii_7$   $V_7$   $I$

[23]

Prelude Op. 22 no. 4.

24 bars/Andantino  = 160

1. Texture.

The prelude displays an irregular texture. Dispersed passages in the left hand, are contrasted with a mixture of staccato and legato chords in the right. However, from bar 13 until the end, the texture in both hands becomes smoother, apart from the interrupting rests in bar 15. The left hand contains leaps of more than two octaves (e.g. bar 3). The range of both hands extends to over five octaves (e.g. bar 7).

2. Dynamics.

Range: pp to mf. One extended crescendo leads to the mf-climax in bars 13 - 14, which is followed by a gradual decrease.

(p < > cresc. mf > pp < > pp)

3. Harmony.

b minor. The piece starts with the dominant chord.

4. Melody.

The right hand melody moves in an ascending and descending line within the two 4-bar, and the two 8-bar phrases. Bars 9 - 12 contain two ascending two-bar sequences, a fourth apart. In bars 13 - 16, the movement is predominantly descending. Bar 14 is a variation of bar 13, an octave lower. Bars 17 - 24 start a fourth below the initial phrase, in an ascending and descending line.

However, they stretch over two octaves, within an extended 8-bar phrase. The melody is supported by chord notes, except for the unaccompanied descending notes of bars 4, 8 and 22. The irregular groups of the single bass line cause the melody to rise and fall.

5. Rhythm.

C The lilting rhythm of this quaver-crotchet movement is caused by the overlapping way in which the quavers of the left hand are grouped. They begin with an upbeat. The proportion between the hands is equal, except for the ratio 3:4 in bars 3, 7, 14 and 21. The right hand staccato chords are interrupted by quaver rests (bars 1, 5, 9 and 11). Crotchet triplets can be found in bars 4, 8 and 21 - 22, and supporting minims in bars 2, 6, 10 12 - 14 and 16 - 20 in the right hand. The only breaks in the persistent left hand quaver movement are caused by the quaver and crotchet rests occurring in bars 4, 8 and 22.

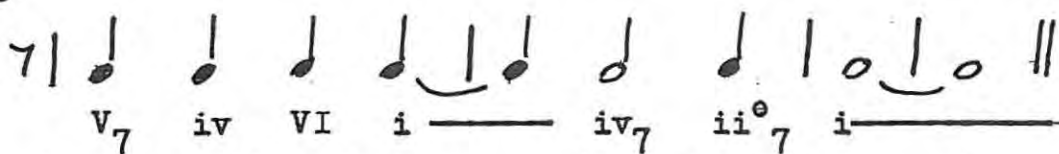
6. Form.

The piece is built on two 4-bar, and two 8-bar phrases, of the same motivic material.

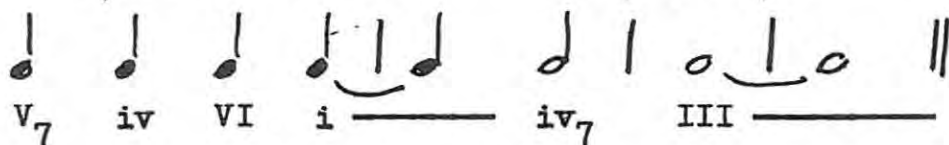
- (4) b. 1 - 4 = a  
 (4) b. 5 - 8 = a<sup>1</sup>  
 (8) b. 9 - 16 = a<sup>11</sup>  
 (8) b. 17 - 24 = a<sup>111</sup>

Prelude Op. 22 no. 4.

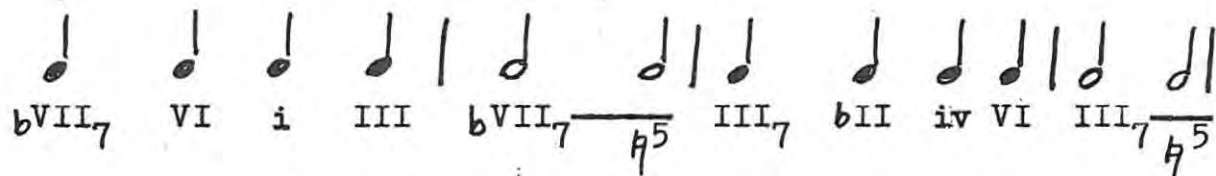
b: c



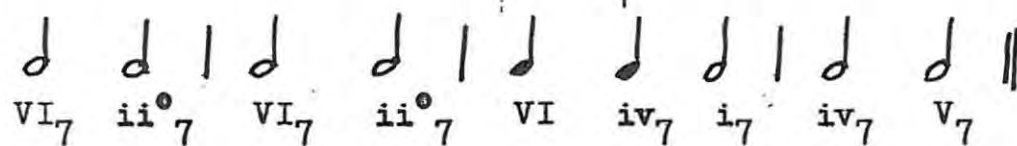
5



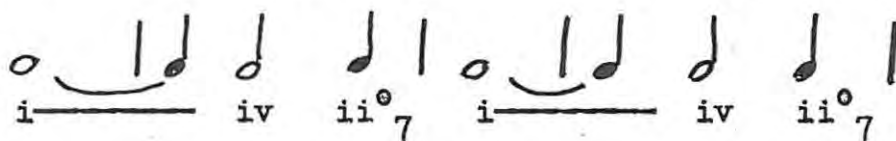
9



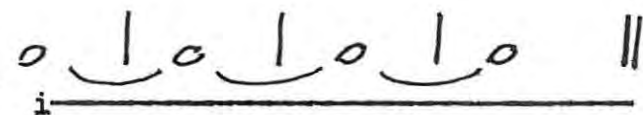
13



17



21



Prelude Op. 27 no. 1.

34 bars/Patetico M.M. ♩ = 92

1. Texture

The piece is full of chords and octaves in both hands, foreshadowing Scriabin's "Tragic Poem" op. 34. The influence of Liszt can be traced from bars 16 to 26 in the way in which the magnificent climax is built up. The range of both hands extends to an excess of four octaves (bar 22). There are chords of tenths in the right hand (bars 1 - 3, 5 - 7), and chords of elevenths in the left hand (bars 9, 13 and 15).

2. Dynamics

Range: p to fff with a long crescendo which builds up from bars 13 - 21 reaching a climax ff (bar 21) and fff (bar 22). There follows a slow decrescendo to piano in bar 30. (mf/p < cresc. ff/fff/f/p)

3. Harmony

g minor with vague tonality. The prelude starts on the fourth degree and ends in G major.

4. Melody

The melody is made up of differently grouped motives. The initial four-bar phrase in the upper voice consists of an upbeat of two crotchets followed by a group of

three quavers and one dotted crotchet. Subsequent to this are two three-quaver groups, and one dotted crotchet, followed by one 3-quaver group, and one group of crotchet-quaver-crotchet in turns, in which the last four notes are quavers only. This leads to two dotted crotchets and three quavers in the fourth bar. The first 3-note group in the bar contains a dotted quaver. A reinforcing second voice in the right hand appears in the first half of the piece, while the second half contains chords in both hands, moving simultaneously (bars 19 - 21).

Bars 5 - 8 are a sequence of bars 1 - 4, a fourth below, while bars 27 - 30 are a sequence of bars 23 - 26, a fourth above. They do, however, end differently. The left hand's counter line up to bar 9 consists of octaves. In bars 10 - 12 and 23 - 26 another voice is added to the octaves, and from bar 31 to 34 the left hand progresses in a single-note line only. In bars 10 - 12 a free imitation of motives:- left hand - right hand - left hand - takes place. Bars 31 - 34 are a repeat of bars 27 - 30 but an octave lower and simplified.

##### 5. Rhythm

$\frac{9}{8}$  All voices show contrasting rhythmical progressions with the exception of bars 9, 13, 15 and 17 - 22, in which bass and middle voices are the same. In bars 14 and 16, the upper voice and the middle voice have


the same rhythmic pattern. Bars 23 - 26 have the two middle voices of each hand maintaining identical rhythm against a different contrasting movement of the upper voices. In bar 3 a 2:3 ratio between right and left hand quavers can be found. Bars 1, 2, 5 and 6 contain dotted quavers on the second beat.

#### 6. Form

A - B - A with seven 4-bar phrases and one 6-bar phrase:

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (4) b. 9 - 12 = b
- (4) b. 13 - 16 = b<sup>1</sup>
- (6) b. 17 - 22 = c
- (4) b. 23 - 26 = a<sup>11</sup>
- (4) b. 27 - 30 = a<sup>111</sup>
- (4) b. 31 - 34 = a<sup>111</sup>

Prelude op. 27 no. 1

8: 9  

  
 $iv_7^o$  III i v  $ii_7^o$  III i  $i_7$   $ii_7^o$   $\#iv_7$   $i_4^6$  V

5  $i_7^o$   $bVII$  v ii  $\#vi_7^o$   $bVII$   $v_7$   $bvii$  vi  $bVII_7$  —  $bI+$  III

9  $bII_9$  —  $bii$   $biv_7^d$  vi  $biv$  III —  
 $b^b$  pedal point —————

13  $bII_9$  — III —  $v_7^o$  —  $bVII$  +  $iv_7$   $\#iv_7^G$

17 —  $IV_7$   $ii_7^o$   $ii_7^d$   $bVII_7$   $biv_7^d$  — III —  $iv$   $\#iv_7^G$

21 i —  $bVII_9$   $V_7$   $iv_7^o$  III i v  $ii_7^o$  III  $i_7$

25  $i_7$  VI  $\#iv_7^G$  V i

27  $bvii_7^o$  VI III  $bvii_7^o$   $bII$  iv  $vii_7^d$  — I —  
 Tonic pedal —————

31  $bvii_7^o$  VI III  $bvii_7$   $bII$  iv  $iv_7^d$  — I —

Prelude Op. 27 no. 2.

20 bars/Andante M.M. ♩ = 96

1. Texture.

The piece is mainly three-voiced; there being two independent melodic lines in the outer voices. The second voice in the right hand supports and accompanies the upper voice with sustained chords. Quavers and crotchets predominate in the movement of the upper voice. From bars 9 - 16 the left hand takes over the melodic lead. All the voices move within the normal range.<sup>+</sup>

2. Dynamics.

Soft dynamics. Range: pp to mf. There is a pp-con sordino indication in bar 9. The crescendo in the 14th bar leads to a subdued climax (mf) in bar 17. This is followed by a diminuendo until the end.

(p < > pp cresc. - mf > )

3. Harmony.

B major. There are no modulations. Suspension is caused by the triple repetition of a<sup>#</sup> in bars 1 - 2, 5 - 6 and 16 - 17.

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<sup>+</sup> There is a link between this prelude and the first movement of the Fourth Sonata op. 30. Both are Andante movements in which a stage of greater refinement and an atmosphere of poetry have been reached.

4. Melody.

The melodic line starts in the upper voice on the second beat with a triple repetition of a  $\sharp$ . Bars 5 - 6 are a repeat of bars 1 - 2. In bars 9 - 16 these repetitions are rhythmically modified, the lower voice taking the lead. Bars 11 and 12 are a sequence of bars 9 and 10, the left hand being a tone lower. The note a $\sharp$  appears six times in the right hand, the sequence ending with the descending whole-tone g $\sharp$ , (bars 9 - 12). In bars 13 - 14 the sequence, a minor third below, is shortened to three repetitions only, and ends with the ascending whole-tone g $\sharp$ .

5. Rhythm.

$\frac{3}{4}$  In the upper voice the note a $\sharp$  in triple repetition, (bars 1 - 2 and 5 - 6), consists of a dotted crotchet on the second beat followed by a quaver and a crotchet. This becomes rhythmically augmented in bars 9 - 10 and in the repetition of bars 11 - 12; i.e. a minim on the first beat is followed by a crotchet and a minim. A different rhythm involving this particular note appears in bars 15 - 16, where the first a $\sharp$  starts on the third beat and is followed by a minim and a crotchet, the latter suspended to the next bar. All three voices have contrasting rhythms. The middle voice in the right hand is more sustained, with mainly dotted minims, minims and crotchets. The upper voice contains dotted quaver triplets (bars 3, 18 and 19); dotted quavers (bars 17 and 20); and a dotted crotchet (bar 5). The left hand again displays quaver triplets

(bars 10, 12, 17 and 18); <sup>+</sup> dotted quavers (bars 9, 11 and 13 - 15); dotted crotchets (bars 1, 17 and 18); and two dotted minims (bars 19 and 20).

6. Form.

A - B - A with irregular phrases: two 4-bar, one 7-bar and one 5-bar phrases. The phrase in bar 15/16 is overlapping.

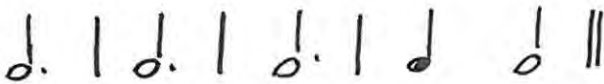
- (4) b. 1 - 4 = a  
 (4) b. 5 - 8 = a<sup>1</sup>  
 (7) b. 9 - 15 = b  
 (5) b. 16 - 20 = a<sup>11</sup>


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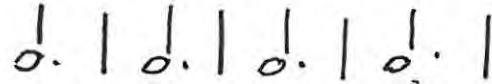
<sup>+</sup> The triplet indication in bar 18 is missing.

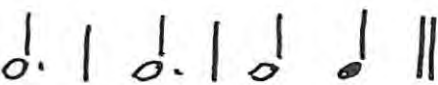
Prelude op. 27 no. 2

**B:**  $\frac{3}{4}$



  
 $I_{\#7}$   $ii_7$   $iv_7$   $vii_7^{\circ}$   $V_7$


  
 $I_{\#7}$   $ii_7$   $iv_7$   $\#v_7^d$   $vi$


  
 $VII_7$   $V_7$   $VI_9$   $i_7^d$


  
 $V_7$   $I$   $IV$   $V$


  
 $iii_7$   $vi_7$   $iv_7$   $\overline{D.p.}$   $I$

Prelude Op. 31 no. 1.35 bars/Andante M.M.  = 501. Texture.

Cross-rhythm arpeggios over  $1\frac{1}{2}$  octaves in the left hand, and the melody with chords in the right hand, form the texture of this predominantly 2:3 ratio quaver movement. Stretches of tenths can be found in bars 2, 3, 5, 21 and 23 in the right hand. The range between the hands extends to between 4 and 5 octaves, as in bars 26 - 27 and 35.

2. Dynamics.

Range: ppp to f, with many crescendos and decrescendos.

There are three forte highlights (bars 9, 17 and 26).

(p < > cresc. mf > p < > f/p > pp < f > p < mf > pp < f/p > ppp)

3. Harmony.

D<sup>b</sup> major, with an identical key scheme: D<sup>b</sup> - G // G<sup>b</sup> - C.

There are indicated key changes for bars 10, 17 and 27 to G, D<sup>b</sup>, and C major respectively. The piece, however, modulates to A<sup>b</sup>, G, G<sup>b</sup>, D<sup>b</sup>, and C. The harmonic endings and beginnings of the phrases overlap in bars 6 and 24. The prelude ends in C major.

4. Melody.

The melodic line exists in the right hand only, and is supported by chords, and accompanied by arpeggios in the left hand. It is based on a 2-bar motive moving in proportion to the left hand 2:3. The usual 4-bar phrase is extended to 6 bars in bars 1 - 6, 11 - 16 and 19 - 24, and to 7 bars in bars 29 - 35. A different

melodic pattern emerges in bars 11 - 16 and 29 - 35, where the right hand moves in triplets, interrupted by semiquaver rests, and in contrary motion to the left hand.

5. Rhythm.

$\frac{3}{4}$  The right hand starts on the third beat with a dotted quaver group, followed by a minim on the first beat of the next bar. The second group is similar to the first one, except that its minim in the upper voice appears a third higher. The next group consists of an uninterrupted line of three two-quaver groups in the bar, of which the last groups are dotted, (bars 3 - 5). This pattern, shortened, however, is repeated in bars 7 - 10 and 24 - 28.

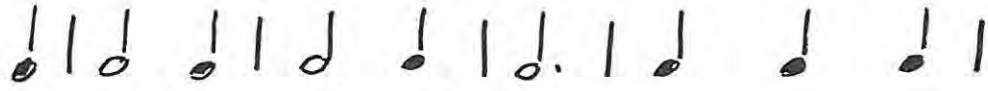
6. Form.

A - A<sup>1</sup> in two equal parts. Each part is, in itself, a Bar Form. There are: one 6-bar, one 4-bar and again one 6-bar phrases in each part, plus a 2-bar link, and an additional final bar.

(6)	b. 1 - 6 = a	}	A
(4)	b. 7 - 10 = a <sup>1</sup>		
(6)	b. 11 - 16 = b		
(2)	b. 17 + 18 = link		
(6)	b. 19 - 24 = a	}	A <sup>1</sup>
(4)	b. 25 - 28 = a <sup>1</sup>		
(6+1=7)	b. 29 - 35 = b		


Prelude Op. 31 no. 1

Db :  
 G :  $\boxed{D^b_4}$   
 Db :  
 C :



I I+ I  $IV^9_{\#7}$   $\#IV^7_5$   $\#iv_7$  VII<sub>7</sub> III VI<sub>7</sub>

$\boxed{5}$



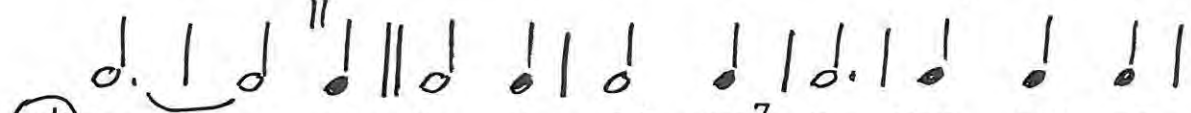
$vi_7$  II<sub>7</sub> V

$\textcircled{A^b}$  I I+ I  $IV^9_{\#7}$   $\#VI^7_5$   $\#11$   
 $\textcircled{G}$   $V^9_7$   $V^9_7$   $V_7$



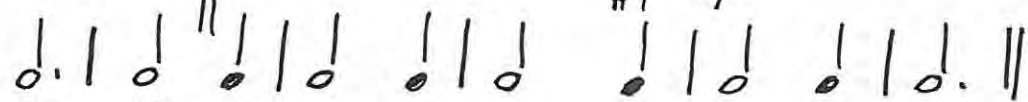
$\boxed{10}$

I IV<sub>9</sub> I IV<sub>9</sub> I IV<sub>7</sub> I IV<sub>7</sub> I— I<sub>#7</sub>



$\textcircled{G^b}$   $V_9$  I I+ I  $IV^9_{\#7}$   $\#IV^7_5$   $\#iv_7$  VII<sub>7</sub> III VI<sub>7</sub>

$\boxed{17}$



$vi_7$  II<sub>7</sub>


$\boxed{23}$

$\textcircled{D^b}$   $V_7$  I I+ I  $ii_7$   $\#VI^7_5$   $\#11$   
 $\textcircled{C}$   $V^9_7$   $V^9_7$   $V_7$  I



$\boxed{29}$

IV<sub>9</sub> I IV<sub>9</sub> I IV<sub>7</sub> I IV<sub>7</sub> I—

Prelude Op 31. no. 2.24 bars/Constravagante M.M.  = 581. Texture.

There are predominantly full chords with a strong rhythmical beat in the right hand, against quaver octaves and dotted crotchets in the left. Exceptions are the minims in bars 6, 16 and 20, and the single note bars (bars 19 - 22), in the left hand. The piece is homophonic and moves within the normal range.

2. Dynamics.

Range: pp to f, with strongly accentuated chords, marked sforzato, in bars 2, 4, 9, 10, 23 and 24. In bars 9 - 10 and 23 - 24, three sff indicate the end of each phrase.

(f << sf > < sf < > p/sff/sff/sff/f < sf > < sf > p > pp/sff/sff/sff).

3. Harmony.

f# minor. The prelude starts in the dominant key, C# major, before sequentially introducing the indicated key.

4. Melody.

Two extended melodic phrases contain a sharply rhythmical upper line with reinforcing chords. The second phrase, which is also the second part of the prelude, is a sequence of the first phrase, a perfect fourth higher, but containing a 4-bar insertion (bars 18 - 21). Characteristic of Scriabin, and of a questioning

character, is the ascending diminished fifth in the first part of the phrases, accentuated and suspended, and followed by a demisemi-quaver triplet in each case (bars 1 - 2, 3 - 4, 11 - 12 and 13 - 14). The phrases conclude with corresponding, descending, melodic lines.

5. Rhythm.

$\frac{2}{4}$  This is a march-like crotchet-quaver movement, with a sharply accentuated first beat in the bar, except in bars 7, 8, 17, 18, 21 and 22, where the accent lies on the second beat suspended to the next bar. Each phrase starts with a semiquaver upbeat.

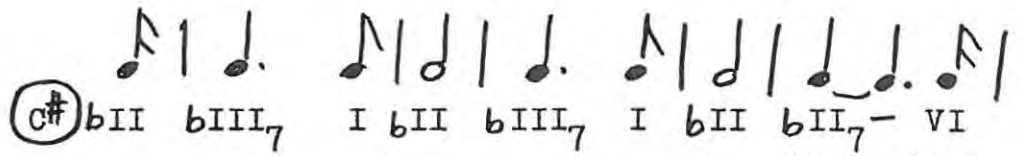
6. Form

There are two extended phrases of ten and fourteen bars respectively, including a 4-bar insertion.

$$\begin{array}{l} (8+2=10) \quad \text{b. } 1 - 10 = a \\ (8+4+2=14) \quad \text{b. } 11 - 24 = a^1 \end{array}$$

Prelude Op. 31 no. 2.

**f#** :  $\frac{2}{4}$



**(c#)**  $bII$   $bIII_7$  I  $bII$   $bIII_7$  I  $bII$   $bII_7$  - VI

**6**



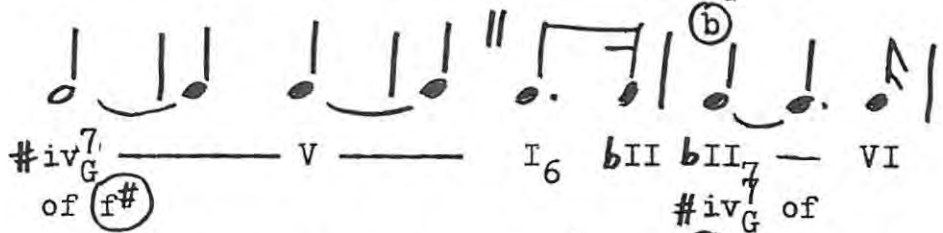
$\#iv_G^7$  —  $V_7$  — I —  $V_7$  — I **(f#)**  $bII$

**11**



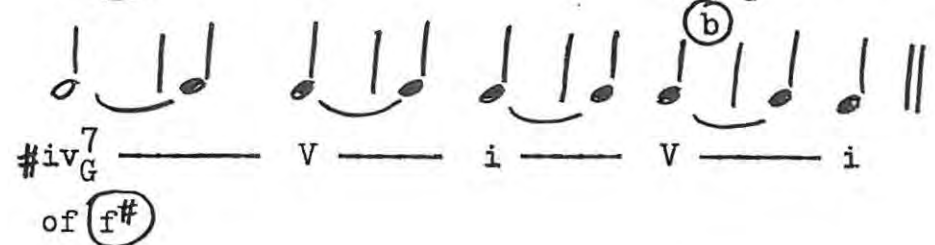
of **(c#)**  
 $III_7$  I  $bII$   $III_7$  I  $bII$   $bII_7$  - VI

**16**



$\#iv_G^7$  — V —  $I_6$   $bII$   $bII_7$  — VI

**20**



of **(f#)**  $\#iv_G^7$  of **(b)**  
 $\#iv_G^7$  — V — i — V — i

Prelude Op. 31 no. 3.

24 bars/Presto M.M.  $\text{♩} = 112$

1. Texture.

This is a study in quintuplets, moving at presto speed. The piece is two-voiced, with perpetuum mobile quaver quintuplets in the right hand, and an independent melodic octave line in the left. The only interruption of this even flow is caused by a full bar rest towards the end (bar 21), and by a pause over the last note of bar 22, which is followed by a semiquaver rest. The coda ends rapidly with two quavers on the first beat followed by rests.

2. Dynamics.

Range: pp to f, with "sotto voce" indication. There are crescendos in bars 5 - 18 and 13 - 16. Sharp contrasts: f/pp can be found in bars 12 - 13, 17 - 18 and 19 - 20, as well as an sf accent on the first beat of the last bar.

(pp < > pp < f/pp < f/pp/f/pp/f < > sf)

3. Harmony.

e<sup>b</sup> minor, with a short sequential modulation to d<sup>b</sup> minor in bar 2. German and French Sixth chords can be found in abundance.

4. Melody.

The right hand melody is formed by two quintuplet motives, one ascending and one descending, with implied accents on the third note of the first group, and the first and third notes of the second group. From bars 8 - 22, the second motive

appears in variations, repetitions and sequences. In bar 23, the first motive is doubled up with octaves and additional notes. The melodic legato and staccato octaves in the left hand form strong contrasts.

#### 5. Rhythm.

$\frac{2}{2}$  Quintuplets throughout in the right hand are set against a variety of note values in the left. At first, there is a pattern consisting of a minim followed by two crotchets, plus two dotted crotchets and quavers. This pattern changes in bars 9 - 11, as rests replace the second and third beats, and third and fourth beats respectively. From bar 13, we find two crotchet triplets in the bar, with, however, the last beats of the triplet replaced by crotchet rests. In bars 16, 17, 19 and 22, the first or second triplet is replaced by a minim. Semibreves can be found in bars 18 and 20, and quavers, moving simultaneously in both hands, at the beginning of the last two bars. The ratio between the hands varies from 1:5 to 2:5 and 3:5, as in bars 1 and 13.

#### 6. Form.

The piece is built on two motives, with five 4-bar phrases plus a 4-bar Coda.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (4) b. 9 - 12 = b
- (4) b. 13 - 16 = b<sup>1</sup>
- (4) b. 17 - 20 = b<sup>11</sup>
- (4) b. 21 - 24 = Coda

Prelude Op. 31 no. 3.

**eb** : 2  
2

i III ii<sup>7</sup><sub>F</sub> i i<sup>°</sup><sub>7</sub> IV<sub>7</sub> (a<sup>b</sup>)V<sub>7</sub> i III ii<sup>7</sup><sub>F</sub> i VI (e<sup>b</sup>)V

**5**

Bars 5 and 6 like bars 1 and 2.

(a<sup>b</sup>)i IV<sub>7</sub>

**7**

(e<sup>b</sup>)III<sub>7</sub> VI ii<sup>7</sup><sub>F</sub>

i<sub>6</sub> bii<sup>°</sup><sub>7</sub> bII #iv<sub>G</sub> i #iv<sub>G</sub> ii<sup>°</sup><sub>7</sub> V<sub>7</sub>

**9**

i<sub>6</sub> bii<sup>°</sup><sub>7</sub> bII #iv<sub>G</sub> ii<sup>°</sup><sub>7</sub> V<sub>7</sub>

**13**


i #iv<sub>G</sub> i ii<sup>7</sup><sub>F</sub> i #iv<sub>G</sub> i ii<sup>7</sup><sub>F</sub>

**17**

ii<sup>7</sup><sub>F</sub> i

**21**

Prelude Op. 31 no. 4.

18 bars/Lento      M.M.  = 54

1. Texture.

The texture is homophonically chordal, within the normal range of the hands. The octaves in the left hand move in contrary motion to the chords of the right hand. The piece contains a split middle voice in bars 2, 4, 9 and 11. The stately minim-crotchet movement starts with a dotted quaver upbeat. There is a full bar rest before the perfect cadence in bar 15.

2. Dynamics.

Range: ppp to p. There are soft dynamics, with slight crescendos and decrescendos.

(pp < > p > pp < p / pp < p > ppp)

3. Harmony.

C major. There are no modulations but many chromatic alterations. This short 18-bar piece forms one ornamented perfect cadence.

4. Melody.

The melody consists of one motive only, which is sequentially repeated in a descending direction a tone apart. The motive contains four notes, of which three are descending. The third note is a repetition of the second note. The motivic sequences are incorporated in two long melodic phrases, phrase two being a repeat of phrase one with different harmonizations. However, the last  $1\frac{1}{2}$  bars are omitted.

5. Rhythm.

3  
4 After a dotted quaver upbeat, and a sustained dotted minim in both hands, the right hand splits up into a newly created middle voice of three crotchets. This pattern is repeated in bars 2 - 3, 8 - 9 and 10 - 11. The long sequences in bars 4 - 8 and 12 - 18 are not divided, and contain dotted minims, followed by minims and crotchets in both hands. The three bars consist of dotted and suspended minims.

6. Form.

The piece has two irregular phrases of 8 and 10 bars respectively.

(8) b. 1 - 8 = a

(10) b. 9 - 18 = a<sup>1</sup>

Prelude Op. 31 no. 4.

**C.**  $\frac{3}{4}$

$I_6$   $\#1$   $6_3$   $V$   $\#7$   $\#I_7$   $7$   $II$   $bVII$   $6_3$   $IV$   $7$   $VII_7$   $5$   $I$   $bVI$   $bII$

**5**

$bII$   $bIII$   $bII_6N$   $V$   $I_6$   $b_3$   $\#1$


**9**

$V$   $\#7$   $bII_7$   $IV$   $\#7$   $VII_9$   $bVI$   $bII$

**14**

$bIII$   $bII_6N$   $V_7$   $I$

Prelude Op. 33 no. 1.

20 bars (No description) M.M.  = 96

1. Texture.

This is a study of suspensions, with a 4-voiced loosely woven texture. The leading top voice is full of jumps. The left hand upbeat is freely imitated by the right hand in reverse, via the suspension note f<sup>#</sup> (bar 1 and 9). The piece is within the normal range apart from the arpeggiated chords in the left hand (bars 17 - 20) which embrace more than two octaves. There are suspension notes in almost every bar. Bars of special interest are bars 7, and 17 - 19, in which three suspensions are responsible for the delaying of the resolution.

2. Dynamics.

Range: piano to forte with a gradual increase to bar 13. From then onwards forte is maintained until the end.

(p < mf > p < > p < mf/f)

3. Harmony.

E major. There are simple harmonic progressions and no modulations.

4. Melody.

The melodic line in the top voice contains jumps of fourths (bar 7), sixths (bars 1, 2, 9, 10, 15, 17 and 19), and even an octave and sevenths (bars 1, 9 and 18). The underlying voice complements the top voice with an independent counterpoint and sustained and suspended

notes (bar 4). In bars 5 - 6, 13 - 14 and 15 - 16, the second voice is retained over  $1\frac{1}{2}$  bars, and in bars 17 - 20 it is taken over by the left hand. The left hand bass line, starting with an upbeat, moves in a similar fashion to the top voice, and is supported by a middle voice. The two bass voices in bars 5 - 8 and 13 - 16, and all the lower voices in bars 17 - 20, are united to form a simple chordal accompaniment to the top voice.

#### 5. Rhythm.

$\frac{3}{4}$  In the right hand, the two voices complement each other in a predominantly quaver-crotchet movement. Minims can be found only in the middle voice, (bars 3, 5 - 6, 7, 13 - 14, and 15 - 16), dotted quaver triplets in bars 5 and 13, and syncopated rhythms caused by accents on the off-beats in bars 17 - 19. The left hand bass line and the middle voice show a similar structure only in bars 1 and 2 and 9 and 10. Otherwise the two voices have a purely accompanying function, and therefore contain more sustained note values, mostly a minim followed by a crotchet (bars 5 - 6 and 13 - 14), or dotted minims (bars 7, 11, 15 and 17 - 19). There are rubato indications in bars 1 and 17, and a definite slowing down, indicated by ritardando and lento, in the last few bars.

#### 6. Form.

Here again, Scriabin's obsession with the 4-bar phrase is obvious. The piece contains five 4-bar phrases.

$$(4) \quad b. \quad 1 - 4 = a$$

$$(4) \quad b. \quad 5 - 8 = b$$

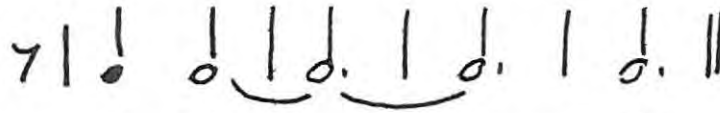
$$(4) \quad b. \quad 9 - 12 = a$$

$$(4) \quad b. \quad 13 - 16 = b^1$$

$$(4) \quad b. \quad 17 - 20 = c$$

Prelude Op. 33 no. 1.

**E** : 3  
4



I ii<sub>7</sub> V<sub>7</sub>

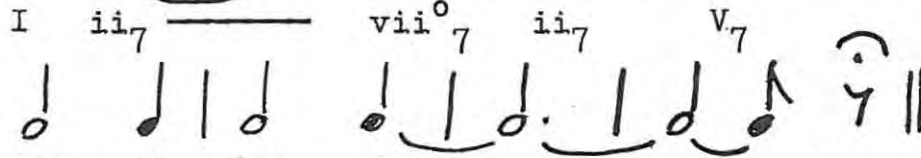


**5**



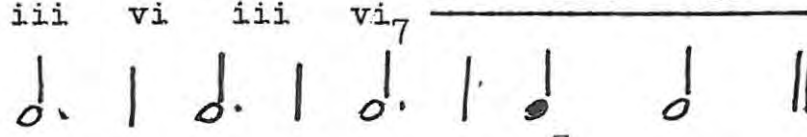
iii vi iii vi<sub>7</sub> II<sub>9</sub> V

**9**



I ii<sub>7</sub> vii<sup>o</sup><sub>7</sub> ii<sub>7</sub> V<sub>7</sub>

**13**



iii vi iii vi<sub>7</sub>

**17**

II<sub>9</sub> ii<sub>7</sub> V<sub>9</sub> #iv<sub>7</sub> I

D.P..

Prelude Op. 33 no. 2.

29 bars/Vagamente M.M. ♩ = 58

1. Texture.

In this prelude the inversion and spacing of chords are freely treated, and demand stretching ability in both hands (bars 11 and 17). The range of the chords extends to nearly three octaves and up to a tenth and an eleventh in each hand separately (bar 17). In addition, the single melodic line in the right hand includes jumps of a seventh or an eighth downwards (bars 1, 5, 9 and 15). The left hand is chordal, with a split upper voice. In this prelude the influence of Wagner's chromatic style is obvious.

2. Dynamics.

The dynamics are soft with crescendos and decrescendos.

(p < > pp < > pp < > )

3. Harmony.

F# major. No modulations exist, but there are many ninth and augmented chords, and suspended harmonies.

4. Melody.

Each melodic phrase begins with a chromatic descending jump of a seventh on an upbeat, apart from the ascending seventh in bar 22. Bars 4, 8 and 25 are repeats of their previous bars, connected with suspension notes in a rocking fashion. Bars 5 - 8 are a repeat of bars 1 - 4, a major third below. Bars 15 - 16 start as an exact repeat of bars 9 - 10, except for the enharmonically

changed note f<sup>#</sup>. In bar 17, however, the melody continues a tone higher than in bar 11. Bars 22 - 25 are made up of motivic material from previous phrases, while bars 22 and 23 are the same as bars 13 and 14. Bars 24 and 25 equal bars 7 and 8, apart from the enharmonically changed note d. There are reinforcing additional voices in bars 10 - 14, 16 - 20 and 22 - 29.

5. Rhythm.

$\frac{6}{8}$  The right hand's quaver movement starts on the third beat of each phrase. The alternation of crotchet - quaver - sustained crotchet is responsible for the rocking nature of this piece. Supporting dotted minims in the right hand can be found in bars 10, 16, 20 and 26 - 29. The left hand contains sustained values of notes, mainly crotchets and minims, with a few quavers on the last beat of bars 1, 4, 13, 19, 20 and 22. The left hand's dotted quaver in the three quaver groups for both hands (bars 11 and 17) causes an irregularity.

6. Form.

The piece consists of four 4-bar and two 6-bar phrases plus one bar rest.

(4)	b.	1 - 4	=	a
(4)	b.	5 - 8	=	a <sup>1</sup>
(6)	b.	9 - 14	=	b
(6+1=7)	b.	15 - 21	=	b <sup>1</sup>
(4)	b.	22 - 25	=	b + a <sup>1</sup>
(4)	b.	26 - 29	=	Coda.

Prelude Op. 33 no. 2.

**F#** :  $\frac{6}{8}$

I ii<sub>7</sub> bVI+

5

bVI bvii<sub>7</sub> bIV+

9

VI<sub>7</sub> bII iv<sub>7</sub> bII V<sub>9</sub> <sup>7</sup>9

15

VI<sub>7</sub> bbIII bv<sub>7</sub> bbIII bVI<sub>9</sub> bII

22

VI<sub>9</sub> I+ IV<sub>6</sub> ii<sub>7</sub> I

Prelude Op. 33 no. 3.

12 bars/No description M.M. ♩ = 88

1. Texture

This prelude has the unusual texture of a repeated and modified three-bar phrase in four parts, with an additional upbeat. Each bar of the phrase shows a different texture.

Phrase 1.

- bar 1: violent semiquaver chords and octaves after a semiquaver upbeat.
- bar 2: single right hand line, but chords in the left hand.
- bar 3: cascading arpeggios of demisemiquavers in both hands after an initial chord.

Phrase II

- bar 1: no upbeat; quaver triplet chords and octaves.
- bar 2: chords in both hands.
- bar 3: cascading arpeggios of semiquaver triplets in both hands. No initial chord.

Phrase III

This is a modified phrase.

- bar 1: like bar 1 of phrase II, but with the omission of the first note of the triplets, and the addition of an extra semiquaver upbeat to the next bar.
- bar 2: like bar 2 of phrase II, but with a single line in the right hand.
- bar 3. like phrase 1.

Phrase IV

- bar 1: triplet chords, as in phrases I and II, but with the omission of the first two notes of the first triplet, and the second note of the second triplet, plus the addition of a crotchet upbeat to the next bar.
- bar 2: different texture: suspended crotchet chord (from bar 1) - crotchet rest - crotchet chord.
- bar 3: the final bar consists of two semiquaver chords only, followed by rests.

2. Dynamics

Range: pp to sfff. The piece is full of sharp contrasts. The first beat of each phrase shows a decreasing tendency while the last beat shows an increasing one. There are strong accents on the second bars of the phrases and on the concluding chord.  
(ff con collera - sf - sf - sf/f/sf sf sf/p/sff - sff - ff/pp/sff - sfff - sfff)

3. Harmony.

C major, with short modulations to G and F major, or alternatively, no modulations, but frequent changes and cadential endings of phrases. The whole piece could be considered as one ornamented plagal cadence, I - V - IV - I.

4. Melody.

The melodic line lies in the upper voice of chords progressing in four phrases of three bars each, as

described in "texture". All phrases begin with the same note, but end with different notes. The endings of phrases III and IV are repeats of phrases I and II, a fourth higher. In phrases I and III, the endings start with an upbeat and ascend a fourth. In phrases II and IV, the endings have no upbeats and ascend a semitone into their resolution. A single melodic line can be found only in bars 2 and 8, and in the arpeggio alternation of both hands.

### 5. Rhythm

<sup>3</sup>  
<sub>4</sub> Both hands are rhythmically equal. Rhythmic variations are described in "texture". The second variations are described in "texture". The second bars of the phrases have different rhythmical beginnings.

Phrase I: a semiquaver upbeat after a dotted quaver rest, followed by two crotchets.

Phrase II: a minim on the first beat, followed by a crotchet.

Phrase III: a semiquaver upbeat in the previous bar, followed by a minim and a crotchet.

Phrase IV: a sustained crotchet on the first beat, followed by a crotchet rest and a crotchet.

### 6. Form.

Variation Form with four 3-bar phrases plus an upbeat.

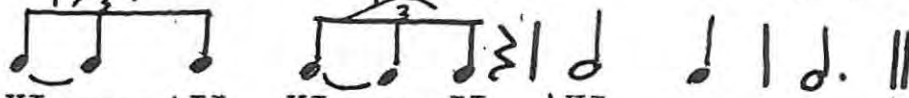
(3) b. 1 - 3 = a  
 (3) b. 4 - 6 = a<sup>1</sup>  
 (3) b. 7 - 9 = a<sup>11</sup>  
 (3) b. 10 - 12 = a<sup>111</sup>

Prelude Op. 33 no. 3.

**C**  $\frac{3}{4}$

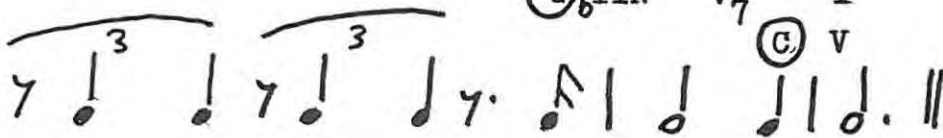


VI<sub>7</sub> — bII — VI<sub>7</sub> — bII — bIIN — #7 V<sub>7</sub> I



**4**

VI<sub>7</sub> — bII VI<sub>7</sub> — bII bVI



(G) bIIN V<sub>7</sub> I

(C) V

**7**

VI<sub>7</sub> bII VI<sub>7</sub> bII bV<sub>6</sub>

(F) bIIN — #7 V<sub>7</sub> I




(C) IV

**10**

VI<sub>7</sub> bII VI<sub>7</sub> bIIN — V<sub>7</sub> I

Prelude Op. 33 no. 4.

20 bars/Ardito, bellicoso M.M.  = 152 - 160

1. Texture.

The main features of this piece are leaps and stretches in the right hand of up to ten notes (bar 3), together with an irregular rhythm of  $\frac{5}{4}$  time. The leaps are introduced by semiquaver rests in bars 1 - 3, 5 - 7, 9 and 11. In bars 9 and 11, the intervals are smaller than in the other bars. The leaps occur in the first half of the piece. From bars 12 - 19, we find an uninterrupted movement of quavers grouped in twos, except for the pause in bar 19. In the left hand, there are crotchet octaves throughout, except for the quavers and quaver triplets in bars 8, 9, 10 and 11. The quaver triplets are interrupted by semiquaver rests. This pattern is taken over from the right hand in imitation by the left.

2. Dynamics.

Range: p - ff. The dynamics are strong, with four highlight fortissimos in bars 7, 12, 15 and 19.

(f < > ff < > mp < f < ff > p < ff > p < ff/f > )

3. Harmony.

A<sup>b</sup> major, with short sequential modulations to E<sup>b</sup>, D<sup>b</sup> and A major.

4. Melody.

The leaps in the reinforced right hand melody are prepared for by semiquaver rests. In the first two

phrases, there are three leaps in each. The first two leaps of the first phrase are identical, a sixth up, and a seventh down. The third leap only ascends, with a sixth plus a third. In the second phrase, we find the same pattern. However, bar 5 is a repeat of bar 1, a fifth higher, and bar 6 a sequence of bar 5, a tone lower. In bars 8 - 9, an imitation of the initial motive takes place in the left hand, one octave lower, and doubled up with octaves, while in bars 10 - 11, this octave sequence appears on a higher tone level. From bar 12 onwards, the melodic line consists of five two-quaver groups in each bar, supported by a combination of single and chordal notes. Some of these are tied to the first notes of the next groups (bars 12, 14 and 15), while others form underlying crotchets (bars 13, 14, 15, 17, 18 and 19), or minims (bars 16 and 20). A complete recapitulation of bars 13 - 16 can be found in bars 17 - 20, apart from the pause in bar 19, which delays the final cadence.

#### 5. Rhythm.

<sup>5</sup>  
4 The regular beat is maintained by the left hand, with five accentuated crotchet octaves in the bar. An exception is the imitation of the right hand motive in bars 8 - 9 and 10 - 11. The right hand consists predominantly of quavers, in equal proportion to the left hand crotchets. There are extended minims in bars 1 - 8, and dotted minims in bars 16 - 20.

6. Form.

This piece is in two parts with five equal 4-bar phrases.

$$(4) \quad b. \quad 1 - 4 \quad = \quad a$$

$$(4) \quad b. \quad 5 - 8 \quad = \quad a^1$$

$$(4) \quad b. \quad 9 - 12 \quad = \quad a^{11}$$

$$(4) \quad b. \quad 13 - 16 \quad = \quad b$$

$$(4) \quad b. \quad 17 - 20 \quad = \quad b$$

Prelude Op. 33 no. 4.

A<sup>b</sup> = 5  
4

$I_6$   $bIII_7$   $VI_7$   
 $b_5$   $I_6$   $bIII_7$   $VI_7$   
 $b_5$   $iii_7$   $II_7$   $V_6$   
 $E^b I_6$

5

$bIII_7$   $VI_7$   
 $b_5$   $bVII_6$   $D^b I_6$   $bIII_7$   $VI_7$   $V$   
 $b_5$   $A^b I$   $V_7$   $I-$

9

$I_7$   $VI_7$   $A I+$   $I-$   $V_7$   $A^b$   $iii_7$   $I_7$


13

$vi_7$   $IV$   $vi_7$   $\#iv_7$   
 $G^\#$   $I_4^6$   $V_7$   $I-7$

17

$vi_7$   $IV$   $vi_7$   $\#iv_7$   
 $G^\#$   $I_4^6$   $V_7$   $I-$

Prelude Op. 35 no. 1.

22 bars/Allegro M.M.  = 108 - 112.

1. Texture.

The piece has a two-voiced texture, and moves within the normal range. In the right hand, we find an étude-like, constant semiquaver-quaver motion, at first in groups of quaver triplets, and then from bar 14 in quintuplets.

The left hand moves in a complex counter-rhythm of quaver triplets, alternating with crotchets and minims. The triplets consist mainly of octaves with added notes.

In bars 14 and 15, the left hand displays leaps, 9 - 11 notes apart, and the arpeggiated chords range from ten to fifteen notes apart.

2. Dynamics.

The piece is written in p and pp throughout, with subtle crescendos and decrescendos. The exception is one short and sudden forte on the third beat of bar 8.

(p < > p < > p/f/pp < > pp < > )

3. Harmony.

D<sup>b</sup> major, with unusual modulations to A and D major.

The piece starts with a diminished tonic chord.

4. Melody.

The first and last notes of five-note motives form the melodic line. The first two motives are descending, and the third, ascending. This pattern is repeated

in bar 2. The same pattern starts a tone lower in bar 3, but the sequence differs slightly, as the second beat contains the descending interval of a diminished sixth, instead of a diminished fifth, as in bar 1. The second phrase begins with upbeat (bar 4), a fourth higher, except for the repetition of the note e in bar 6,3. From bar 14, the melodic line descends chromatically in three sequences, a sixth apart. Bars 11 and 12 are a repeat of bars 9 and 10, a fifth higher, and bars 19 - 20, a repeat of bars 17 - 18.

#### 5. Rhythm.

$\frac{3}{4}$  with counter-rhythm, 3:5 in bars 1 - 2, 4 - 6 and 14 - 15, and 2:5 in bar 16. There are implied accents on the first and last notes of the triplet groups in the right hand, which emphasize the melodic line. In bars 1 and 2, the left hand has an upbeat of quaver triplets, against groups of four semiquavers and one quaver in the right hand. The second beat in the left hand starts with a quaver rest. Bars 3 and 4 in the left hand produce crotchets and minims, and quaver triplets appear on the last beat of the bar only. In bars 5 and 6, there are crotchet rests on the second beats, and otherwise quaver triplets. From bars 7 - 14, the triplets disappear completely, and are replaced by crotchets and minims. The semiquaver-quaver group in the right hand (bar 14), is converted into a quintuplet group in irregular proportion to the left hand, that is 3:5 and 2:5 in bar 16. The values of the

notes increase up to a dotted minim in the left hand (bar 21). There are accel. and rit. indications in bars 11 - 14.

6. Form.

Variation Form, with two 4-bar, one six-bar, and one 8-bar, phrases.

$$(4) \quad b. \quad 1 - 4 \quad = \quad a$$

$$(4) \quad b. \quad 5 - 8 \quad = \quad a$$

$$(4+2=6) \quad b. \quad 9 - 14 \quad = \quad a^1$$

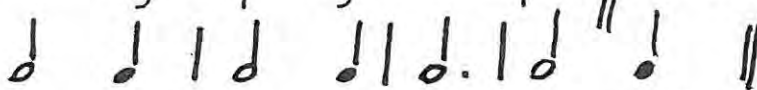
$$(8) \quad b. \quad 15 - 22 \quad = \quad a^{11}$$

Prelude Op. 35 no. 1.

$D^b$   $\frac{3}{4}$

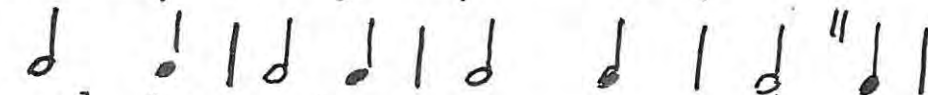


$i_7^d$   $V_9$   $i_7^d$   $V_9$  ———  $I$   $vii_7^d$



5

$I$   $vii_7^d$   $I$  ———  $II_7$   $V$   $vii_7^o$



9

$iii_7^d$   $\#II_9$

(A)  $V_9$

$I$   $bV_9$

( $D^b$ )  $II_9$

$vii_7^d$

$iii_7^o$

$i_7^d$   $\#V_9$

(D)  $V_9$



13

$I$   $bV_7$

( $D^b$ )  $V_7$

$i_7^d$

$V_7$

$I_7$

$II_7$

$I$

$IV$  ———



17

—  $ii_7$

$V_7$

$I$

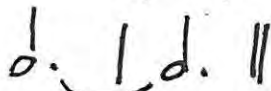
$IV$  ———

$ii_7$

$V_7$

$I$

$V_7$



21

$I$  ———

Prelude Op. 35 no. 2.

36 bars/Elevato M.M. ♩ = 46

1. Texture.

The prelude is full of Wagnerian chromaticism. Texture, harmony and melody are obviously drawn from "Tristan and Isolde". (See example).

Langsam und schmachtend (♩ = 72) Wagner

Elevato M.M. ♩ = 46 Scriabin Op. 35 No. 2

The piece is written in four imitating and crossing voices, and moves within the normal range. The right hand proceeds from the bass clef to the treble clef in bars 1 - 3, and again in bars 25 - 27. Interesting are the different interval combinations in ascending and descending movement. Ascending perfect fourths appear in bars 1, 5, 7, 14, 15, 25, 29, 31, 33 and 35, and ascending and descending fourths, with a slight rocking movement, in bars 7, 19 and 23. The initial leaps of a fourth and a sixth (first and second voice in bar 1) are both independently repeated in the reverse position (bars 4 and 10). Bars 4 and 28 contain ascending and descending augmented fourths;

bars 2 and 26 a combination of an ascending augmented fifth and a descending minor seventh; and bar 12 an ascending augmented fifth and descending augmented sixth. A major sixth and a minor seventh can be found in bars 18 - 19. The two-voiced left hand displays octaves and widely extended chords.

## 2. Dynamics

Range: pp to f with slight crescendos and decrescendos. Each phrase begins piano or pianissimo, and there is a gradual increase towards the end of the phrase.

Exceptions are bars 16, 21 and 33 which start forte.

(p < > pp < mf > pp < f/pp < mf > p/f > p/f > p > pp < mf < f > p > pp).

## 3. Harmony.

B<sup>b</sup> major, with unusual harmonic progressions and suspensions. There are no modulations.

## 4. Melody.

Only bars 1 - 4 and the repeat (bars 25 - 28) consist of a full ascending line, apart from the leaps. The other phrases are initially ascending, but predominantly descending. The left hand middle-voice becomes independent in bar 4, after having taken over its note from the right hand chord. The same pattern appears in bar 10. In bar 19, the right hand middle-voice forms a continuation of the left hand middle-voice of bar 18. Remarkable are the chromatic suspensions and rhythmic syncopations in bars 2, 4, 10, 12, 26 and 28. Short descending chromatic lines can be found in bars 6,

14, 17 - 18, 21 - 22, 30 and 34. Bar 18 is an imitation of bar 17, an octave lower, apart from the first note which is c instead of d, and bar 20 is an imitation of bar 19, a seventh lower, except for the second note, e, in the left hand. Bars 21 - 24 display a similar imitative pattern.

5. Rhythm.

C The bass line consists of semibreve and minim octaves, while the middle-voice takes over from the right hand crotchets and quavers, either in a complementary way, or in imitation. Syncopation, with the accents on off-beats, occurs in the right hand in bars 2, 4, 5, 12, 13, 17 - 18, 21 - 22, 26, 28, 29 and 33. There are two different groupings of quaver triplets in bars 19, 20, 23 and 24, one consisting of a crotchet and quaver, the other of three quavers, of which the second one is dotted. Strong accents fall on a descending<sup>+</sup> line in bar 14 of the right hand, and the "animando" indication in bar 17 implies rubato.

6. Form.

A - B - A with nine 4-bar phrases.

b.	1 - 4	=	a
b.	5 - 8	=	b
b.	9 - 12	=	a <sup>1</sup>
b.	13 - 16	=	b <sup>1</sup>

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<sup>+</sup> The triplet indication in bar 23 is missing.

$$b. \quad 17 - 20 = c$$

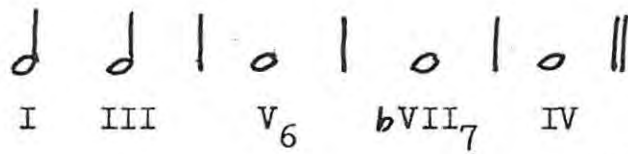
$$b. \quad 21 - 24 = c^1$$

$$b. \quad 25 - 28 = a$$

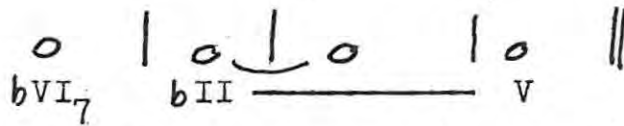
$$b. \quad 29 - 32 = b$$

$$b. \quad 33 - 36 = b$$

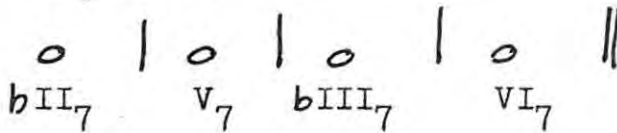
## Prelude Op. 35 no. 2.

B<sup>b</sup>:C

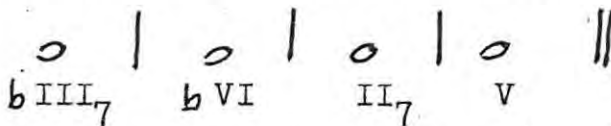
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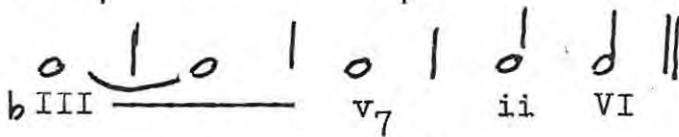
9



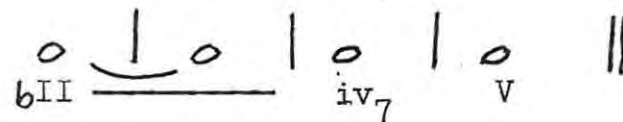
13



17



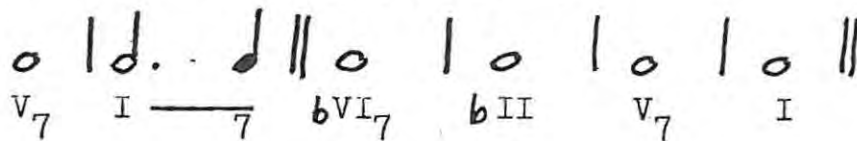
21




25

Bars 25 - 30 like bars 1 - 6

31



Prelude Op. 35 no. 3.

126 bars/Scherzando M.M.  = 126

1. Texture.

This is a rather conventional piece, Schumann-like in character and rhythm, and moving within the normal range of both hands. The texture is chordal, with irregular phrases containing crotchets and quavers, plain and dotted, with interspersed quaver rests causing a springy syncopated beat.

2. Dynamics.

Range: pp to ff. This dynamically contrasting piece, with sforzato accents on the upbeats, contains emphasized first beats in bars 46 - 48, 58 - 60, 70 - 72 and 82 - 84. There is a "sotto voce" indication in bar 37. Apart from the accents, the middle section is kept pp throughout.

(f > p < > f/pp/f > p/ff)

3. Harmony.

C major, with a modulation to B<sup>b</sup> major. There are many added sixths, as in bars 1 and 7, added sevenths (bars 70 and 82), and Neopolitan chords (e.g. bars 46, 70, 117 and 122).

4. Melody.

The melody is built on three different phrases which are repeated. The melodic line lies in the top voice of the chords, starting with an upbeat and an immediate leap of a third to the highest note, from which it gradually descends to the lowest. This 6-bar pattern is repeated a fourth higher in bars 7 - 12, and a third higher in

bar 31.<sup>+</sup> The ending of the latter is slightly changed. The middle section (bars 37 - 83) shows a continuously ascending melodic line in phrases of twelve bars, each of which concludes with three sforzato chords. This pattern is repeated in bars 49 - 60, and a seventh higher in bars 61 - 83. The beginning of the recapitulation affords two possible explanations: The C major chord in bar 84 could be a prolonged upbeat to bar 85, being the final and the starting chord; or, the recapitulation could start directly on the seventh chord in bar 84.

#### 5. Rhythm.

$\frac{3}{8}$  There are three rhythmic patterns:

Pattern 1: quaver upbeat - dotted crotchet tied to a dotted quaver in the next bar - two quavers - then an alternating of crotchet - quaver notes - dotted crotchet tied to a quaver. This is the main pattern, and appears in bars 1 - 12, 24 - 36, 85 - 96 and 108 - 120.

Pattern 2: quaver upbeat - dotted crotchet tied to a crotchet - quaver tied to a quaver in the next bar. This pattern causes syncopation, and appears in bar 13 - 24 and 96 - 108.

Pattern 3: dotted crotchet tied to a crotchet - quaver tied to a crotchet - quaver. This pattern, also with a syncopation beat, is repeated, and concludes with three accentuated quaver chords on the first beat, followed by quaver rests in

---

<sup>+</sup> There is an error in bars 30 and 114: e should read f, as in bar 90.

bars 37 - 83.

The Coda (bars 121 - 126) contains quaver - crotchet alternation with quaver upbeat, preceded and followed by rests, as well as a final quaver octave on the first beat, followed by quaver rests.

6. Form.

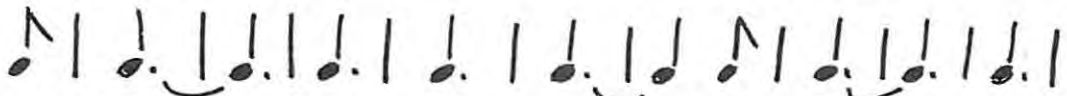
A - B - A with ten 12-bar phrases and a six-bar Coda.

(12)	b.	1 - 12	= a	)	}	A
(12) <sup>+</sup>	b.	13 - 24	= b	)		
(12)	b.	25 - 36	= a <sup>1</sup>	)		
(12)	b.	37 - 48	= c	)	}	B
(12)	b.	49 - 60	= c	)		
(12)	b.	61 - 72	= c <sup>1</sup>	)		
(12)	b.	73 - 84	= c <sup>1</sup>	)	}	A
(12)	b.	85 - 96	= a	)		
(12)	b.	97 - 108	= b	)		
(12)	b.	109 - 120	= a <sup>11</sup>	)		
(6)	b.	121 - 126	= Coda.			

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<sup>+</sup> This phrase could also be subdivided into 6 + 6 phrases, but in view of the overall structure of the prelude a 12-bar phrasing seems preferable.

## Prelude Op. 35 no. 3

C  $\frac{3}{8}$ 



$I_6$   $bIII_7$  —  $bVI$   $II_7$   $V$  —  $IV$   $bVI_7$  —  $bII$

10



$V_7$   $I$  —  $bV$  —  $I_7$  —  $bII$  —

21



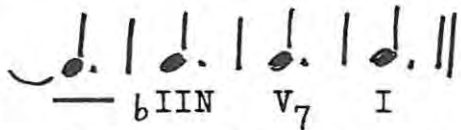
$V_7$   $I_6$  Bars 25 - 36 like bars 1 - 12

37




$(B^b)$   $IV$  —  $ii_7$  —  $I$  —  $ii_7$  —  $I$  —  $IV$

45




$bIIN$   $V_7$   $I$  Bars 49 - 60 like bars 37 - 48

61



$(C)$   $bII$  —  $bvii_7$  —  $bVI$  —  $bvii_7$  —  $bVI$  —  $bII$

69

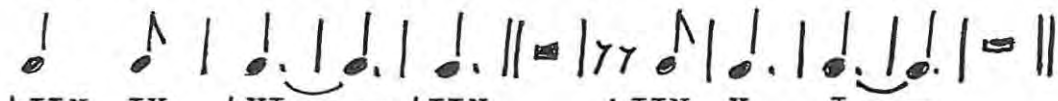


$N_7$   $V_7$   $I$  Bars 73 - 84 like bars 61 - 72

85

Bars 85 - 116 like bars 1 - 32

117



$bIIN$   $IV$   $bVI_7$  —  $bIIN$   $bIIN$   $V_7$   $I$  —

Prelude op. 37 no. 1

31 bars/ Mesto M.M.  $\bullet \uparrow = 56$

1. Texture.

The prelude is mainly two-voiced with a split middle voice in the right hand. The left hand moves in quavers which are widely stretched out over  $1\frac{1}{2}$  octaves. From bars 22 - 31 however, the left hand becomes more chordal and forms an accompaniment to the recitative-like melody.

2. Dynamics.

Range: pp to ff. There are two gradual increases which result in moderate mezzofortes (bars 7 and 17), and one climax ff in bar 19 with heavy accents in the right hand.

(p > pp < mf | p | pp < p < mf | ff | p > pp < p >)

3. Harmony.

$b^b$  minor with many modulations to  $D^b-C^b-A^b-G^b-D^b-b^b$

4. Melody.

The melody lies in the upper voice and consists mainly of two-bar motives, varied or sequentially repeated. The first motive in the right hand consists of a descending interval of a fifth, followed by a triple repetition of its last note. It is repeated in bars 3 - 4 and 15 - 16. In bars 5 and 6 it starts a semitone lower and with a leap of a sixth instead of a fifth

down; in bars 11 and 12 a fifth higher, with a descending fifth; and in bars 13 and 14, a diminished fifth higher, with a descending sixth.

The second motive is also basically two bars long but it is then extended by two rhythmically varied repetitions of the last three notes; the second one builds up to the 5th degree of the chord, whereas the third had previously been the topmost note. This results in two additional "rocking" bars creating a strong emphasis on the climax of the motive. (This emphasis in the motivic line is further brought out by Scriabin's tempo and marcato indications). The repeat of this motive (bars 7 - 10) in bars 17 - 20 is a third higher, and does not have an upbeat.

In bars 22 - 29 the melody forms two different 4-bar phrases plus two concluding chords. The first phrase contains three duplet crotchets and leaps of a diminished seventh up and a perfect fourth down. The second phrase includes a quintuplet similar to those of bars 7 and 17.

#### 5. Rhythm.

$\frac{9}{8}$  The left hand moves in equal quavers until bar 21 and then in minim and crotchet chords until the end. The right hand shows more rhythmical complexity. In the first motive, first bar, crotchets and quavers alternate in the right hand meeting the left hand on the first, third, fourth and ninth beats. In the second bar the

left hand quaver movement is only supported by sustained chords of a dotted minim and crotchet. This pattern dominates the piece.

The second motive begins with a quaver-crotchet-quaver upbeat followed by a quintuplet figure in the right hand, (in the proportion 5:3 to the left hand), and three dotted crotchets, (the last one of which is tied to another crotchet). In the extension bars (9 and 10) the upbeat is altered to a quaver triplet, of which the second note is dotted. In bar 23, three crotchet duplets in the right hand are set against a dotted minim and a dotted crotchet in the left. Bar 28 contains a quaver quintuplet, and *accelerando* and *rubato* indications can be found in bar 17 and bars 1, 9 and 19, respectively. The piece concludes with two bars of suspended minim-crotchet chords.

#### 6. Form.

Variation form with irregular phrases. Six 2-bar, two 4-bar and two combined (4 + 1 = 5 and 4 + 2 = 6) phrases.

- (2) b. 1 + 2 = a
- (2) b. 3 + 4 = a<sup>1</sup>
- (2) b. 5 + 6 = a<sup>11</sup>
- (4) b. 7 - 10 = b
- (2) b. 11 + 12 = a<sup>111</sup>
- (2) b. 13 + 14 = a<sup>IV</sup>
- (2) b. 15 + 16 = a<sup>V</sup>
- (4+1=5) b. 17 -- 21 = b<sup>1</sup>
- (4) b. 22 - 25 = c
- (4+2=6) b. 26 - 31 = d

Prelude Op. 37 no. 1.

**b<sup>b</sup>** :  $\frac{9}{8}$

Musical notation for measures 1-4, showing a sequence of eighth notes and quarter notes.

**b<sup>b</sup>** iv<sub>7</sub> i iv<sub>7</sub>  $\frac{\#5}{7}$  i **D<sup>b</sup>** vi- ii<sub>7</sub> vi ii<sub>7</sub>  $\frac{\#5}{7}$  I-

Musical notation for measures 5-8, including a circled **D<sup>b</sup>** chord.

**5**

**C<sup>b</sup>** ii<sub>7</sub> vi ii<sub>7</sub>  $\frac{\#5}{7}$  I vi iii  $\frac{\#5}{7}$  #IV - iii-

Musical notation for measures 9-12, including a circled **C<sup>b</sup>** chord.

**9**

#IV - iii - #IV -

Musical notation for measures 13-16, including a circled **A<sup>b</sup>** chord.

**11**

**A<sup>b</sup>** ii<sub>7</sub> vi ii<sub>7</sub>  $\frac{\#5}{7}$  I -

**G<sup>b</sup>** ii<sub>7</sub> vi ii<sub>7</sub>  $\frac{\#5}{7}$  vi -

Musical notation for measures 17-20, including a circled **G<sup>b</sup>** chord.

**13**

**D<sup>b</sup>** ii<sub>7</sub> vi ii<sub>7</sub>  $\frac{\#5}{7}$  IV<sub>7</sub> -

Musical notation for measures 21-24, including a circled **D<sup>b</sup>** chord.

**15**

**b<sup>b</sup>** #iv<sub>7</sub>  $\frac{\#5}{7}$  i - bII - VI -

bII - VI bII -

Musical notation for measures 25-28, including a circled **b<sup>b</sup>** chord.

**19**

V<sub>7</sub> - VI II<sub>7</sub>  $\frac{\#5}{7}$  i bII -

Musical notation for measures 29-32.


**22**

i bII V<sub>7</sub> iv<sub>7</sub>  $\frac{\#5}{7}$  i -

Musical notation for measures 33-36.

**26**

Prelude Op. 37 no. 2.

20 bars/Maestoso, fiero M.M.  = 76 - 80

1. Texture.

In this prelude the influence of Liszt with his grandiose and brilliant piano style is obvious. There are full, massive, harmonic quaver chords in both hands. At the same time it is the first step towards the "Mystery", and Scriabin's future synthetic chords. The main feature of this piece is a portion of an independent new chord, built not upon customary thirds, but upon superimposed fourths, still, however, within tonal explanation. The texture is chordal throughout, and the piece moves within the normal range of the hands, except for the final chord which is spread over four octaves.

2. Dynamics.

Range: pp to fff. Strong dynamics are evident, with a gradual increase to fff which is maintained for the last six bars.

(f/p < f < ff/f/ff > p < > pp < fff)

3. Harmony.

F<sup>#</sup> major. There are no modulations, but a wealth of seventh and ninth chords. The newly spaced chord can be found on the first upbeat, and in bar 1, as well as being sequentially repeated in bars 2, 3, 7 and 9, and an octave higher in bars 14, 16 and 17.

4. Melody.

The melodic line in the top voice contains leaps of

sevenths and sixths in ascending and descending directions. Bars 3 and 4 are a sequence of bars 1 and 2, beginning a fifth higher, and bars 15 and 16 a repeat of the initial bars, an octave higher but prolonged by an additional suspended chord. In bar 17, a descending sixth replaces the usual ascending third e.g. as in bar 15. Bars 7 and 9 are identical.

5. Rhythm.

$\frac{9}{8}$  The piece has a predominantly quaver beat in both hands, apart from some crotchets in bars 7, 9 - 11 and 17 - 19; the semiquaver octaves in the right hand (bar 14); the crotchet duplets in the left hand (bars 11 - 12) and the suspended dotted crotchet-minim and minim-crotchet chords in bars 15 - 16 and 20.

6. Form.

A - B - A with two 4-bar and two 6-bar phrases.

(4) b. 1 - 4 = a

(4) b. 5 - 8 = b

(6) b. 9 - 14 = b<sup>1</sup>

(6) b. 15 - 20 = a<sup>1</sup>

Prelude Op. 37 no. 2.

**F#**

$\frac{9}{8}$

$V_9$  IV  $V_9$  I  $II_9$  I  $II_9$  V  $v_7$

**5**

$iii_7^d$  IV  $v_7^o$   $v_7^d$   $bVI$   $II_9$   $V_7$  I  $II_9$

**9**

$V_7$   $I_9$   $IV_7$   $bVII_9$   $I_9$  ii

**13**

$II_9$   $V_9$

**15**

$IV_{\#7}$   $V_9$  I  $V_9$  I

Prelude Op. 37 no. 3.

32 bars/Andante M.M. ♩ = 50 - 54

1. Texture.

Broken chord figuration and widely spaced chords dominate this piece. The range of the two hands extends to four octaves (bar 17), and the left hand alone to nearly three (bar 21). Remarkable are four different indications: marcato (bar 1), cantabile (bar 17), allargando (bar 29), and lento (bar 31).

2. Dynamics.

Range: pp to forte. Two forte on emphasized repeats (bars 6 and 21) are the only highlights in a predominantly soft movement. Simultaneous piano-pianissimo can be found in bar 17.

(p < > p < f > p < > pp <  $\frac{p}{pp}$  < f > pp)

3. Harmony.

B: major. There are no modulations but an abundance of suspension notes, as in bars 2, 6, 7, 14, 15, 30 and 31, and in every bar from bars 17 - 28. Seventh and Ninth chords, some with the seventh in the bass, can be found e.g. in bars 2, 14 and 30.

4. Melody.

The upper voice has the leading melody which is identical in length with the 4-bar phrases. In bar 6, the melody changes and continues on a higher level. Accentuated leaps of fourths and sixths appear inverted and rhythmically altered in e.g. bars 2 - 3, 6 - 7, 14 - 15 and 30 - 31. The top voice is supported by intervals and chords,

which sometimes split into a short counterpoint in contrary motion to the melody, as in bars 2, 6 and 30. Bars 21 - 24 are identical to bars 17 - 20, apart from the first three notes in the right hand, which start an octave lower, and the additional octaves in bars 22 and 24. Also identical are bars 23 - 24 and 25 - 26, and bars 26 - 27.

5. Rhythm.

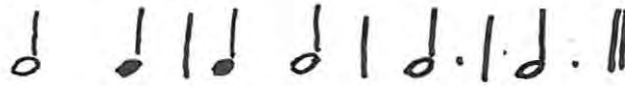
$\frac{3}{4}$  The piece contains mainly quavers and crotchets, with minims in the lower voices. It progresses at a slow pace. From bars 1 - 9, bass and middle voices maintain the slow beat, while the top voice leads an independent rhythmic beat, slightly syncopated in bars 2, 6, 14 and 30. It also contains triplets, dotted and plain, as in bars 1 and 12. From bars 10 - 28 all voices maintain different rhythms. The ratio 2:3 with the addition of a dotted rhythm on either the second or third beat of the top voice can be found in bars 17 - 27.

6. Form.

The prelude is built on 8 equal 4-bar phrases.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (4) b. 9 - 12 = b
- (4) b. 13 - 16 = a<sup>11</sup>
- (4) b. 17 - 20 = c
- (4) b. 21 - 24 = c
- (4) b. 25 - 28 = c<sup>1</sup>
- (4) b. 29 - 32 = a

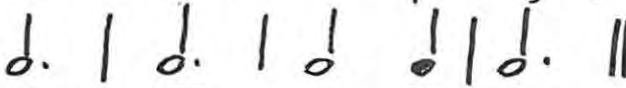
## Prelude Op. 37 no. 3.

B : 3  
4IV iv I II<sub>9</sub> V<sub>9</sub> I

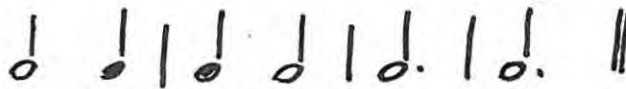
5

IV iv bIII VI<sub>7</sub> II<sub>9</sub> V

9

ii III ii II V<sub>9</sub>

13

I iv I II<sub>9</sub> V<sub>9</sub> I

17

I<sub>9</sub> IV V<sub>9</sub> I

21

Bars 21 - 24 like bars 17 - 20




25

V<sub>7</sub> I

29

IV iv I II<sub>9</sub> V<sub>9</sub> I

Prelude Op. 37 no. 4

20 bars/Irato impetuoso M.M.  = 72-76

1. Texture.

The piece displays a pattern of alternating and recurring rhythmical octave and arpeggio figures. The left hand starts with an octave pattern on an upbeat, and the chordal right hand enters on the last semiquaver of the first beat (bar 1). This is followed by a combined quintuplet-sextuplet group played simultaneously with both hands. Once again Scriabin's obsession with the 4-bar phrase becomes clear.

2. Dynamics.

Forte and fortissimo throughout with crescendos and decrescendos.

(f  ff).

3. Harmony.

g-minor with vague tonality and one modulation to c-minor. The final G-major chord is preceded by an interesting altered seventh chord.

4. Melody.

The melody consists basically of two motives which are repeated.

Motive 1 is chordal, with octaves in the left hand.

Motive 2 contains arpeggio figures in both hands.

The grouping is as follows:

Motive 1

with upbeat = bar 1  
 modified a fourth lower = bar 3  
 three modified repeats = bar 5 - 7  
 six modified repeats = bar 9 - 15  
 repeat, a fifth lower = bar 19

Motive 2

on note d = bar 2  
 on note d with different  
 harmonization = bar 4  
 on note d with different  
 harmonization = bar 8  
 on note g = bar 16  
 on note g with different  
 harmonization = bar 18

5. Rhythm.

$\frac{3}{4}$  The piece displays a strong rhythmical beat. The similar rhythmic structure is maintained throughout.

Motive 1 starts with a semiquaver triplet upbeat in the left hand followed by a quaver-semiquaver-rest-semiquaver-dotted crotchets and two strongly accentuated quavers. The right hand joins in with a semiquaver-dotted crotchet and two accentuated quavers. In bars 5 - 6, 9 - 11 and 13, the two accentuated quavers are omitted and a sudden break indicated by three crotchet rests, occurs in bars 14 - 15.

6. Form.

The piece consists of two varied motives (a and b), which are sequentially repeated within the five 4-bar phrases.

$$(4) \quad b. \quad 1 - 4 \quad = \quad a + b (2x)$$

$$(4) \quad b. \quad 5 - 8 \quad = \quad a (3x) + b$$

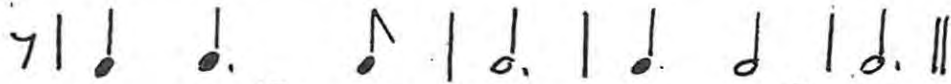
$$(4) \quad b. \quad 9 - 12 \quad = \quad a (4x)$$

$$(4) \quad b. \quad 13 - 16 \quad = \quad a (2x) + b$$

$$(4) \quad b. \quad 17 - 20 \quad = \quad a + b (1x) + a$$

Prelude Op. 37 no. 4.

**g** : 3  
4



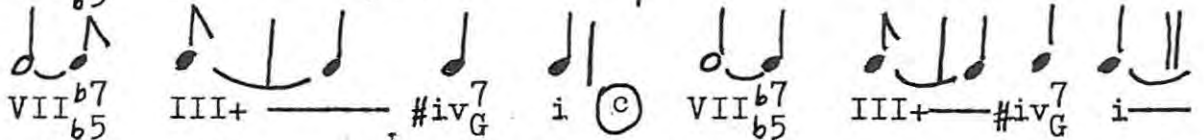
bII VII<sup>b7</sup><sub>b5</sub> III+ III<sub>7</sub> VI #IV<sup>b7</sup><sub>b5</sub> V

**5**



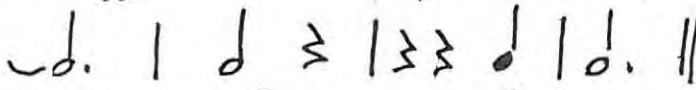
VII<sup>b7</sup><sub>b5</sub> i VI II<sub>7</sub> V

**9**



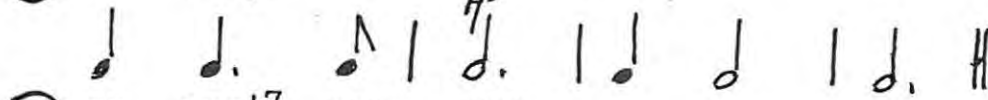
VII<sup>b7</sup><sub>b5</sub> III+ #iv<sub>G</sub><sup>7</sup> i **c** VII<sup>b7</sup><sub>b5</sub> III+ #iv<sub>G</sub><sup>7</sup> i

**13**



**g** iv #iv<sub>G</sub><sup>7</sup> V<sub>7</sub><sup>7</sup><sub>b5</sub> I

**17**



**c** bII VII<sup>b7</sup><sub>b5</sub> III+ III<sub>7</sub> **g** VI<sub>7</sub> bII VII<sup>b7</sup><sub>b5</sub> I

Prelude Op. 39 no. 1.

32 bars/Allegro M.M. ♩ = 188 - 144

1. Texture.

This piece has an etude-like structure. The accentuated first two notes in the right hand set the vigorous passionate prelude in motion. We find dispersed figuration of quaver triplet arpeggios in the right hand, against minims, crotchets and dotted quaver triplet octaves in the left, all within the normal range.

2. Dynamics.

Forte fermamente throughout.

3. Harmony.

F<sup>#</sup>major, with short sequential modulations to D, C<sup>#</sup>, B and G major. The piece starts with a half diminished seventh chord on the second degree.

4. Melody.

The right hand has a sequential melodic line of ascending and descending arpeggios, with emphasized melodic peaks within the 4-bar phrase. Bars 3 and 4 are a repeat, and bars 5 and 6 a sequence, a major third below, of bars 1 and 2. Bars 9 and 10 form a sequence, a fourth below; bars 11 and 12 a sequence a fifth below; and bars 13 and 14 a sequence a semitone above. All start with a quaver upbeat and progress a triplet down within the range of ten notes. In bars 17 - 28 the range becomes smaller, narrowing down to 6 - 8 notes. Bars 25 - 28 are identical to bars 21 - 24, apart from the third beat of the last bar. Bars 29 - 32 are identical to

bars 1 - 4, apart from the final chord.

5. Rhythm.

$\frac{3}{4}$  Quaver triplets in the right hand are set against minims, crotchets and dotted quaver triplets in the left hand throughout.

6. Form.

The piece has eight equal 4-bar phrases.

(4)	b.	1 - 4	=	a
(4)	b.	5 - 8	=	a <sup>1</sup>
(4)	b.	9 - 12	=	a <sup>11</sup>
(4)	b.	13 - 16	=	a <sup>111</sup>
(4)	b.	17 - 20	=	c
(4)	b.	21 - 24	=	c <sup>1</sup>
(4)	b.	25 - 28	=	c <sup>1</sup>
(4)	b.	29 - 32	=	a

Prelude Op. 39 no. 1.

**F#**  $\frac{3}{4}$

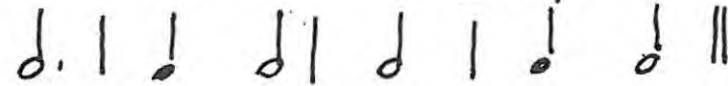


$ii^{\circ}_7$   $bVI+$   $I$   $ii^{\circ}_7$   $bVI+$   $I$



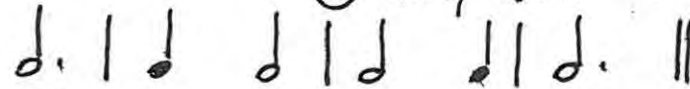
**5**

**D**  $ii^{\circ}_7$   $bVI+$   $I$   $\#IV_7$  **F#**  $II_7$   $V$



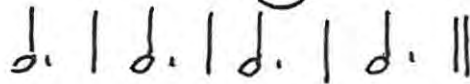
**9**

**C#**  $ii^{\circ}_7$   $bVI+$   $I$  **B**  $ii^{\circ}_7$   $bVI+$   $I$



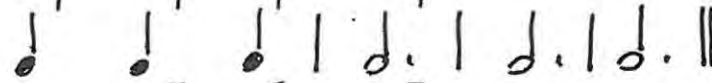
**13**

**G**  $ii^{\circ}_7$   $bVI+$   $I$  **F#**  $bII$   $V$   $III$



**17**

$VI_7$   $II_7$   $V_7$   $I_7$



**21**

$IV_7$   $\#iv^7_G$   $I^6_4$   $\#iv^7_G$   $V_9$   $I$

**25**


Bars 25 - 28 like bars 21 - 24



**28**

$I$   $ii^{\circ}_7$   $bVI+$   $I$   $ii^{\circ}_7$   $I$

Prelude Op. 39 no. 2.

28 bars/Elevato M.M.  = 60 - 63

1. Texture.

In this prelude Wagner's influence is interwoven with Scriabin's personal piano style. It is a 4-voiced chordal setting within the normal range. We find a stately progression of minims, crotchets and quavers in an espressivo march-like beat, with crotchet suspension notes in every phrase.

2. Dynamics.

There are sharp contrasts, the piece starting forte and ending pianissimo. The crotchet triplets in bars 4 and 16 are accentuated.

( f < pp < f/pp < f < pp < f/pp < > )

3. Harmony.

D major, with a modulation to C major. The prelude starts with a seventh chord on the third degree.

4. Melody.

The melodic line contains many chromatic notes and suspensions. It starts with a whole bar upbeat and an ornament to the first note, which is enlarged to three notes in intervals of ascending sixths in the right hand, and an octave in the left hand. Bars 13 - 23 are a complete recapitulation of bars 1 - 11, a tone below. In bar 13, the end of the old phrase and the beginning of the new one overlap.

5. Rhythm.

The piece moves at a stately march-like pace. Mixed values of minims, dotted quavers and crotchets are evident. The accentuated crotchet triplets in bars 4 and 16 in the right hand are repeated in bars 7 and 19 in the left. There is a pause in bar 25 on  $b^b$ . This note is tied to the first note of the 3-bar Coda.

6. Form.

A - B - A - B with one initial extra bar. The prelude consists of six 4-bar phrases and a 3-bar Coda.

(1+4=5)	b.	1 - 5	=	a
(4)	b.	6 - 9	=	b
(4)	b.	10 - 13	=	$b^1$
(4)	b.	14 - 17	=	a
(4)	b.	18 - 21	=	b
(4)	b.	22 - 25	=	$b^1$
(3)	b.	26 - 28	=	Coda.



Prelude Op. 39 no. 3.

14 bars/Larghetto M.M.  $\frac{1}{2}$  = 40

1. Texture.

The texture of this piece consists of a melodic-harmonic web, mostly of three voices, with some imitations in the voices of the right hand (bars 1, 4 and 10), and an evenly flowing accompaniment with a meandering pattern in the left. The hands move within the normal range and at the ratio 5:3.

2. Dynamics.

The dynamics are soft, ranging from pp to mf, with slight crescendos and decrescendos.

(pp < mf/pp < mf/pp > p < pp < > pp < pp < mp > )

3. Harmony.

G major. The prelude is harmonically advanced with shifting tonality. It starts on the minor third.

4. Melody.

The leading melodic line lies in the top voice within the three-bar phrase. Chromatic steps are frequent in all voices. The second voice in the right hand exists in its own right in bars 1, 2, 4, 5, 10 and 11, with the take-over of the triplet figuration from the top voice. An additional voice can be found in bars 2 - 3, 4 - 6 and 10 - 14.

5. Rhythm.

$\frac{4}{2}$  A single line of quaver quintuplets in the left hand appears throughout the piece. The right hand consists

of a mixture of minims, semibreves, crotchets and crotchet-triplets. The prelude starts with an upbeat on the fourth beat. The pattern which dominates the work, either in original or variegated form, is as follows: Two groups of crotchet-triplets in the right hand are followed alternately by a sustained semibreve-minim chord or a minim - crotchet, against continuously moving quaver quintuplets in the left hand. However, bars 7 - 9 form a short middle section with predominantly minims in the right hand.

6. Form.

A - B - A with four 3-bar phrases and a two-bar Coda.

- (3) b. 1 - 3 = a
- (3) b. 4 - 6 = a<sup>1</sup>
- (3) b. 7 - 9 = b
- (3) b. 10 - 12 = a
- (2) b. 13 + 14 = Coda.

Prelude Op. 39 no. 3.

**G**  $\frac{4}{2}$

iii I<sub>6</sub> i<sub>6</sub> V bIII<sub>9</sub> bVI<sub>7</sub> bII<sub>9</sub> V<sub>7</sub> I

**4**

iii I<sub>6</sub> i<sub>6</sub> V bIII<sub>9</sub> bVI<sub>7</sub> II<sub>7</sub> V

**7**

bVII ii<sub>7</sub> III<sub>7</sub> bVI bII<sub>7</sub> V<sub>7</sub> bII<sub>7</sub> V<sub>7</sub>

**10**

iii I<sub>6</sub> i<sub>6</sub>

Bars 10 and 11 like bars 1 and 2.

**12**

I<sub>7</sub> IV ii<sub>7</sub> I

Prelude Op. 39 no. 4.

16 bars (No description) M.M. ♩ = 63 - 66

1. Texture.

Strong chords in the right hand and octaves in the left, some of them ornamented (bars 2 and 4), form the substance of this piece. From bars 9 - 16, an additional middle voice is shared between the two hands. The piece moves within a three octave range, with the right hand in the bass clef, except for the first two bars. The only 16-bar miniature starts with an upbeat.

2. Dynamics.

Forte throughout, with strong accents on the first and last beats of bars 1 - 2, 3 - 4, 8 - 9, 11 - 12 and 15 - 16. Strong accents on each beat can be found in bars 7 - 9 and 13 - 14.

3. Harmony.

A<sup>b</sup> major. There are no modulations, but a shifting tonality. Many augmented chords can be found.

4. Melody.

In bars 1 - 8, the melodic line of the top voice moves chromatically in a descending direction, but with some accentuated upward leaps in bars 1 - 2, 3 - 4 and 5 - 6. Bars 9 and 10 are similar to bars 1 and 2, but a third lower, and with an imitation in the left hand, an octave lower. In bars 13 and 14 this pattern is

repeated, a tone below. The leaps of sixths in bars 11 and 14 in the right hand are anticipated in the left in bar 10.

5. Rhythm.

<sup>3</sup><sub>4</sub> The piece starts with a dotted quaver upbeat, and proceeds with a strong rhythmic beat of crotchets and quavers. The initially syncopated rhythm in bars 1 - 8 becomes more regular in bars 9 - 16.

6. Form.

The prelude forms one period only, with one 8-bar and two 4-bar phrases.

(8) b. 1 - 8 = a  
 (4) b. 9 - 12 = b  
 (4) b. 13 - 16 = b<sup>1</sup>

## Prelude Op. 39 no. 4

A<sup>b</sup>3  
:4

bVI+ iii vi— bVI+— I<sub>6</sub> #iii— III+— #vi<sup>o</sup><sub>7</sub> #V

5

III<sub>7</sub> #I— II<sub>7</sub><sub>5</sub> V II<sub>5</sub> V


9

I<sub>7</sub> IV I+— IV I+— IV

13

bVII<sub>7</sub> bIII ii<sub>F</sub><sub>7</sub>— bIIN V<sub>7</sub> I

Prelude Op. 45 no. 3.

22 bars/Andante  = 72

1. Texture.

This piece has a predominantly four-voiced texture, and is built on two different motives of diverse texture.

Motive I consists basically of a quaver triplet followed by 4 quaver notes. Sometimes a crotchet or minim replaces the two last quavers (bars 5 and 19), or the four quavers are syncopated (bars 6 and 7). The lower voices complement the upper voice. The triplet is taken over by the bass voice on the third beat. Motive I alternates with Motive II every second bar, except for bar 8, which is a repetition of Motive I.

Motive II consists of a crotchet, followed by a group of 8 demisemiquavers, plus a quaver (right hand), against a group of 4 semiquavers, of which the first one has been omitted (left hand). In bars 6, 14 and 18, a variegated Motive I replaces Motive II; semiquavers replacing a quaver triplet. The final two bars contain three minims and a crotchet.

2. Dynamics.

Range: pp to f. There are sudden pp after crescendos. An "espressivo" indication replaces a possible mf in bar 5. The piece begins piano and ends forte.

(p < pp < pp - espr. > p < pp < p/poco f)

3. Harmony.

E<sup>b</sup> major. Here we find the application of the whole-tone scale, but, contrary to Debussy's passive technique,

with dominant function and resolution into tonic triads. The piece starts on the dominant.

#### 4. Melody.

The melodic line is carried by sequences of two short 2-bar motives. The first motive is descending, the second one surging upwards. Bars 3 and 4 are a sequence of bars 1 and 2, a fourth below, and bars 13 - 16 a free repeat of bars 5 - 8, a fourth above. Bars 9 - 12 are a repeat of bars 1 - 4, apart from the  $a^b$  in bar 12. Likewise, bars 17 - 19 are an exact repeat of bars 13 - 15.

#### 5. Rhythm.

$\frac{3}{4}$  There is crotchet-quaver rubato movement, with mixed values of quaver triplets, semiquaver and demisemiquavers, including ornaments.

#### 6. Form.

The piece consists of five 4-bar phrases. The final phrase, however, has a delayed resolution, and therefore, two additional bars.

(4)	b.	1 - 4	=	a
(4)	b.	5 - 8	=	b
(4)	b.	9 - 12	=	a
(4)	b.	13 - 16	=	$b^1$
(6)	b.	17 - 22	=	$b^1$

Prelude Op. 45 no. 3.

**E<sup>b</sup>** :  $\frac{3}{4}$

$V_9^9$   $I_7^7$   $I_7$   $bVI+$   $II_9^9$   $V_7^7$   $V_7$   $bIII+$   
 $bIII_9$   $bVI$   $II_9$   $V_9$

Bars 9 - 11 = bars 1 - 3

**12**  $bIII+$   $V_7$   $bVI_9$   $bII$   $V_9$   $\#5$   $I$

**17**  $bVI_9$   $bII$   $V_9$   $\#5$   $I$

Prelude Op. 48 no. 1

20 bars/ Impetuoso fiero ♩ = 120

1. Texture.

This piece is full of chordal and rhythmic complexities. Short rhythmical motives form the basis on which the composer dwells at length. The range of the arpeggiated chords in the left hand amounts to 2 - 3 octaves.

2. Dynamics.

Strong dynamics; forte to fff with one gradual crescendo to the climax in bar 12.

(f < ff | fff | ff)

3. Harmony.

F $\sharp$ -major. Tonality is only established by final chord. No modulations.

4. Melody.

The melody only consists of motives which are constantly repeated and varied. The initial triplet motive starting on an upbeat appears in bar 1 a third higher and in bar 6 another third higher. The left hand moves in the same manner. In bars 5 and 6 the triplet figure is followed by three accentuated chords which are sequentially repeated in bars 7 and 8, a fourth higher. Bars 12 - 15 form a repeat of bars 1 - 3, an octave higher.

5. Rhythm.

$\frac{3}{4}$  The quaver triplet upbeat has its last quaver replaced by a rest. Most of the quaver triplets in the full bars are also interrupted by semiquaver rests except for bar 9 where the second note is dotted. An augmentation of this rhythm can be found in bar 10, caused by the use of crotchet triplets. Three accentuated crotchets appear in bars 5 - 6, 7 - 8 and 15 - 16 and plain crotchets supported by minims in the middle voices, in bar 11. There are two full bars of rests (bars 17 and 19).

6. Form.

The piece consists of four 4-bar phrases with upbeat, and a four-bar Coda.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = b
- (4) b. 9 - 12 = c
- (4) b. 13 - 16 = a<sup>1</sup>
- (4) b. 17 - 20 = Coda



Prelude Op. 48 no. 2.8 bars/Poetico con delizio  $\circ$  = 40 - 501. Texture.

In this piece the single cantabile line lies in the left hand, while the right displays a chordal texture. Chords embracing 11 and more notes can be found in bars 2 and 7. They are shared by the left hand in bars 4, 5, 6 and 7. The left hand's melodic line also includes leaps of a seventh (bars 1, 3, 4 and 5), a tenth (bars 2 and 5), a twelfth (bar 7), and leaps of two octaves (bars 2, 3 and 7).

2. Dynamics.

The prelude displays very soft dynamics throughout.

Range: ppp to mp.

(pp < ppp < mp/p/pp > ppp)

3. Harmony.

The shifting tonality centres around the indicated C major key.

4. Melody.

There are two independent extended melodic lines in the right and left hands. The right hand's melody lies in the upper voice, and is predominantly chromatic, with leaps of ascending diminished fifths in bars 1 - 2, 4 - 5 and 6 - 7, as well as descending thirds in bars 2 and 7. In the left hand we find at first a descending line, which is interrupted by leaps of a seventh (bar 1). This is followed by three groups of ascending quavers

containing leaps of tenths and two octave jumps. Bars 3 - 4 are a sequence, a fourth lower, of bar 1 with upbeat, apart from the repeated f on the third beat of bar 4. From the third beat of bar 5, the direction is mainly descending instead of ascending, with an upswing in bar 7.

5. Rhythm.

$\frac{2}{4}$  with upbeat. In the left hand there are quavers throughout, dotted or plain. Dotted triplets can be found in bars 1, 2, 3, 4 and 7. The right hand displays mainly semibreves, minims and crotchets. The endings of bars 1 and 4 contain dotted crotchets in the right hand against a group of four quavers in the left, the third of which is dotted. The last quaver of bar 7 in the left hand is double-dotted, and is followed by a pause and a final breve chord (bar 8). Ritardando and poco animando are indicated in bars 3 and 5.

6. Form.

The piece consists of 8 bars with upbeat only, which form a period of two unequal phrases. The second phrase is extended.

$$(3) \quad b. \quad 1 - 3 \quad = \quad a$$

$$(5) \quad b. \quad 4 - 8 \quad = \quad a^1$$

Prelude op. 48 no. 2

[C]:

4  
2

ii<sub>7</sub>    bvii<sub>7</sub>    i<sub>7</sub>    II<sub>7</sub>  
#5    V    i<sub>7</sub>  
#    V    i<sub>7</sub>  
#

[3]

V    vi<sub>7</sub>    ||


[4]

iv<sub>7</sub>    bVI<sub>7</sub>    bII<sub>7</sub>    bVI<sub>7</sub>    bVI<sub>7</sub>

[6]

II<sub>9</sub>    V<sub>7</sub>    I    iv<sub>7</sub>  
#    I    iv<sub>7</sub>  
#    I

Prelude Op. 48 no. 3.

23 bars/Capricciosamenté, affanuatò  = 144 - 152

1. Texture.

The prelude consists of widely spaced quaver arpeggios in both hands in a 3:2 rhythm. The two hands move in contrary motion throughout, within the normal range, apart from the final arpeggiated chord which extends over 5 octaves. Both hands move in a two-voiced texture, with the exception of bars 1, 4, 5, 11, 13, 15, 17 and 19, which have supporting notes in a middle voice.

2. Dynamics.

Piano throughout, with slight crescendos and decrescendos, and one mf in bar 6. There is a final open crescendo.

(p < > < mf < > p < > < )

3. Harmony.

D<sup>b</sup> major, with modulations to C<sup>#</sup> major and vague tonalities.

4. Melody.

The piece consists of repeated irregular motives in the right hand which replace a melodic line. Bars 5 and 6 are a fourth higher than bars 1 and 2, as are bars 11 and 12, apart from the g natural in bar 11. In bars 7 - 10, motive 3 is repeated twice in a sequential whole-tone progression, the second time in a varied form. Bars 13 and 14 are a major third higher than the initial motive, while bars 15 and 16 are identical, but with different harmonization. In

bars 18 and 19, motives 2 and 4 are combined, and in bars 20 - 23, a melodic augmentation of motive 2 takes place.

Motivic groups

b.	1 + 2	=	Motive 1 + 2	=	a + b
b.	3 + 4	=	" 2	=	b
b.	5 + 6	=	" 1 + 2	=	a <sup>1</sup> + b <sup>1</sup> (sequence)
b.	7 - 10	=	" 3	=	c (4x)
b.	11 + 12	=	" 1 + 2	=	a <sup>1</sup> + b <sup>1</sup>
b.	13 + 14	=	" 1 + 2	=	a <sup>11</sup> + c (sequence)
b.	15 + 16	=	" 1 + 2	=	a + b
b.	17	=	" 4	=	d
b.	18 + 19	=	" 2 + 4	=	a + d
b.	20 - 23	=	" 2	=	b (3x)

5. Rhythm.

Quaver movement in the proportion 2:3 between the hands is present throughout. Exceptions in the right hand are the semiquavers within the triplets in bars 2, 6, 12, 14, 16, 18, 20 and 22. A variation of motive b in bar 22 incorporates a semiquaver triplet which is followed by a sextuplet. The quaver rests in bars 18 and 20 - 23 form another rhythmic variation of motive b. The tied notes in the middle voice consist mainly of crotchets and minims. Dotted quavers can be found at the end of bars 1, 5, 11, 13 and 15, and crotchet rests at the end of bars 2, 6, 12, 14, 16, 18 and 20 - 23, and at the beginning of bars 17 and 19.

6. Form.

Two 6-bar phrases each containing three 2-bar motives.

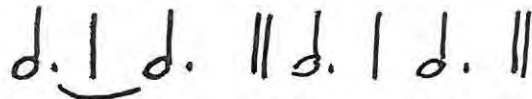
In addition there is one 4-bar phrase, and a 7-bar

Coda.

6	{	(2)	b.	1 + 2	=	a
		(2)	b.	3 + 4	=	b
		(2)	b.	5 + 6	=	a <sup>1</sup>
		(4)	b.	7 - 10	=	c
6	{	(2)	b.	11 + 12	=	a <sup>1</sup>
		(2)	b.	13 + 14	=	a <sup>11</sup>
		(2)	b.	15 + 16	=	a <sup>111</sup>
		(7)	b.	17 - 23	=	Coda

Prelude Op. 48 no. 3.

**D<sup>b</sup>** =  $\frac{3}{4}$



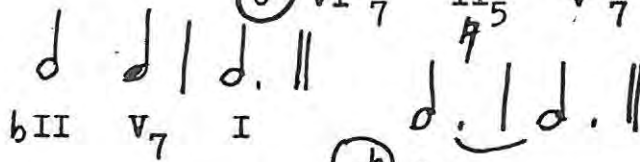
V<sub>9</sub> —————  $\text{F}^{\text{I}}_9$  V<sub>9</sub>

**5**



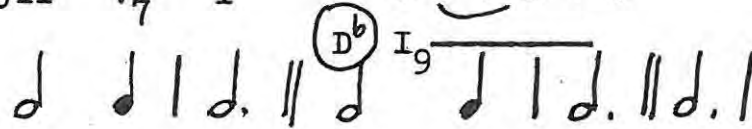
I<sub>9</sub> —————  $\text{C}^{\#}$  vi<sup>o</sup><sub>7</sub> II<sup>7</sup><sub>5</sub> v<sup>o</sup><sub>7</sub> I<sup>7</sup><sub>5</sub>

**9**



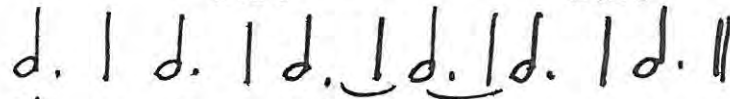
<sup>b</sup>II V<sub>7</sub> I

**13**




$\text{D}^{\text{b}}$  I<sub>9</sub> ————— I<sup>+</sup> IV V IV<sup>+</sup> ii<sub>7</sub> V<sub>9</sub> I  
T.P. ————— T.P.

**18**



v<sup>b</sup><sub>9</sub> I v<sup>b</sup><sub>9</sub> ————— I  
T.P. —————

Prelude Op. 48 no. 4.

24 bars/*Festivamente*  = 88 - 100

1. Texture.

This prelude presents an extraordinary technical display. There are massive ornamental and arpeggiated chords and octaves in both hands. While the range in the right hand never extends to an octave, the arpeggiated chords in the left hand move in a range of up to three octaves (bars 2, 6 and 18). The chords consist mostly of quavers and crotchets, with a few minims in the supporting voices (bars 2, 4, 6, 8, 16 and 18).

2. Dynamics.

Range: forte to fortissimo throughout. There are heavy accents on each beat of bars 3 and 7; on the off-beats in bars 9, 11 and 13; on the third beat in bar 14; on the second beat in bar 15; and on the two final chords. ( $f > ff$ ).

3. Harmony.

C major. No modulations exist, but there are fluctuating harmonies. The tonic appears only in the final chord.

4. Melody.

The melodic line lies in the top voice, doubled up with octaves and added notes. Sometimes the voices split into a more harmonic texture, with an independent middle voice or voices, e.g. bars 2, 4, 16 and 18. Bars 1 - 2, 5 - 6 and 17 - 18 are identical, apart from the crotchet

chord in the left hand (bar 6), which is based on the first instead of the last note of the dominant. Bar 7 is a repeat of bar 3, a minor third below. Bars 11 - 12 and 13 - 14 are sequences of bars 9 - 10, a tone and a fourth above, respectively.

5. Rhythm.

$\frac{3}{4}$  The piece displays a strongly accentuated beat in both hands, particularly in the middle section, with its dotted crotchets and quavers. The initial dotted quaver beat in the left hand (bar 1) is taken over by the right hand in bar 3, and continued with both hands in bar 4. Both indications: "animando" and "precipitando", in bar 9 and 19 respectively, imply rubato which leads to the climax in bars 17 - 19.

6. Form.

A - B - A with two 4-bar and two 8-bar phrases. The final phrase is extended to 8 bars by the addition of two bars of rests, before the entrance of the final chords, and a one-bar pause.

(4)	b.	1 - 4	= a	)	} A
(4)	b.	5 - 8	= a <sup>1</sup>	)	
(8)	b.	9 - 12	= b	)	} B
	b.	13 - 16	= b <sup>1</sup>	)	
(8)	b.	17 - 24	= a <sup>11</sup>	)	} A



Prelude Op. 49 no. 2.

23 bars/Bruseamento irato  = 69

1. Texture.

This is an erratic piece with a vigorous drum-like beat (accentuated and ornamented quaver-triplet-octaves) in the left hand. The upbeat in the right hand contains semiquaver triplets, followed by crotchet chords. The angry mood of this piece is expressed in the two crotchet chords in both hands, which are followed by a crotchet rest in bars 6 - 8, 14, 17 and 19.

2. Dynamics.

Forte throughout, with a slight crescendo. There are accents on the drum beats in bars 2, 4, 10 and 11, and also on the first beat of bars 5, 10, 12 and 13, on the first and second beats of bars 6 - 8, 14 and 19, as well as on the first, second and third beats of bars 9 and 11.

3. Harmony.

F major. The tonality appears at the end rather than at the beginning. There are no modulations, but many added sixths.

4. Melody.

The upper voice carries the ascending and descending melodic line (bars 1 - 8). Bar 3, with upbeat, is a sequence of bar 1, a fourth higher. The descending line consists of four downward progressing sixths. Bars 9 - 19 are a repeat of bars 1 - 8, a fourth

higher, apart from the three additional semibreve rest bars (bars 15, 18 and 20), and the differently placed and rhythmically altered bars (bars 16 and 17). The left hand, although having a predominantly accompanying function, joins the leading voice with three forceful drum-like beats in bars 2, 4, 10, 12 and 21 - 22.

5. Rhythm.

$\frac{3}{4}$  A strong rhythmical beat dominates the piece throughout. The right hand has a semiquaver triplet upbeat. There are three crotchets in the bar, often with the omission of the third beat (bars 6 - 8, 14, 17 and 19). Dotted crotchets occur in the right hand (bars 1, 3, 9 and 11), and minims in both hands. The minims are held during the quaver triplet drum beats in the left hand. The octaves in the left hand (bar 21) start in quaver-crotchet-crotchet-quaver beat, followed by two tied quavers, which are connected to two quaver triplets. This rhythmic pattern creates syncopation.

6. Form.

A - B - A - B with three 4-bar phrases. The last phrase is extended to 8 bars. There is a 3-bar Coda.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = b
- (4) b. 9 - 12 = a<sup>1</sup>
- (8) b. 13 - 20 = b<sup>1</sup>
- (3) b. 21 - 23 = Coda

Prelude Op. 49 no. 2.

**F**  $\frac{3}{4}$

$bIII_7$   $I_5^9$   $bV+$   $bVI_7$   $IV_5^9$   $bI+$

**5**  $bIII$   $bIII_5^7$   $i$ (with added sixth)  $II_5^7$   $V+$   $V$

**9**  $bVI_7$   $IV_5^9$   $bI+$   $bII_7$   $bVII_5^9$   $bIV+$

**13**  $bVI_7$   $bVI_5^7$   $iv$ (with added sixth)  $bVI_5^7$   $iv$ (with added sixth)

**18**  $V_5^7$   $bVI+$  —  $I$

Prelude Op. 51 no. 2.

30 bars/Lugubre = sad, mournful.

1. Texture.

This prelude is mainly 4-voiced, with 2 voices in the right hand and 2 voices in the left. The 2 voices in the right hand, move simultaneously in quaver thirds and chords (bars 1 - 4, 9 - 12 and 26 - 30). In bars 5 - 8 and 13 - 21, the texture changes, as the second voice freely accompanies the upper voice. The two voices in the left hand also move simultaneously, except for a few passing notes. There are, however, a few spread out chords in the left hand, in bars 1, 2, 9, 10, 23 - 27 and 30. The piece is written in the normal range.

2. Dynamics.

pp "sotto voce" throughout, with a slight crescendo and diminuendo in bars 5 - 7. There are accents on off-beats in bars 4, 12 and 20 and on the last two notes of bar 11.

3. Harmony.

a minor, with short modulations to d, e and g minor. All triads have added minor sixths. Suspensions are plentiful.

4. Melody.

The melodic line in the upper voice, contains leaps of 10 and 12 notes (bars 1, 2, 9, 10, 26 and 27). Bars

9 - 14 are a repeat of bars 1 - 6, a fifth higher, and bars 15 - 16 are a sequence of bars 13 - 14, a tone lower. The melodic line moves within the 4-bar phrase. Bar 18 is a modified version of bar 17.

5. Rhythm.

$\frac{6}{8}$  The prelude has a lilting quaver and crotchet beat in both hands throughout. The strongly syncopated character derives from the indicated or implied accents on the off-beats. Gentle rocking can be found in the left hand (bar 3), and in both hands (bars 22 - 25). 2:3 proportion between the right hand voices can be found in bar 18, and there are interrupting semiquaver rests in both hands in bar 14.


6. Form.

There are four 4-bar, and two 6-bar phrases, plus upbeat, and two final bars.

(4)	b.	1 - 4	=	a
(4)	b.	5 - 8	=	b
(4)	b.	9 - 12	=	a <sup>1</sup>
(6)	b.	13 - 18	=	b <sup>1</sup>
(6)	b.	19 - 24	=	c
(4+2=6)	b.	25 - 30	=	a


Prelude Op. 51 no. 2.

a : 6  
8



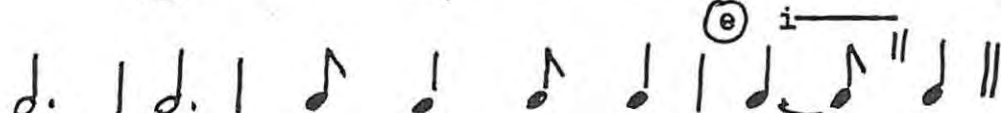
i — #iv<sup>7</sup><sub>G</sub> i #iv<sup>7</sup><sub>G</sub> i VI<sup>7</sup><sub>b5</sub> iv

5




#iv<sup>7</sup><sub>G</sub> i III —  
 (a) VI — II<sub>7</sub> VI II — v

9




i — #iv<sup>7</sup><sub>G</sub> i #iv<sup>7</sup><sub>G</sub> i VI<sup>7</sup><sub>b5</sub> — iv  
 (a) i

13



#iv<sup>7</sup><sub>G</sub> i III — bVII  
 (e) i #iv<sup>7</sup><sub>G</sub> i III —

17



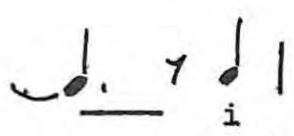
I<sup>7</sup><sub>b5</sub> iv I<sup>7</sup><sub>b5</sub> iv #iv<sup>7</sup><sub>G</sub> V<sub>7</sub> VI<sub>7</sub> — iv  
 (a) bII —

21



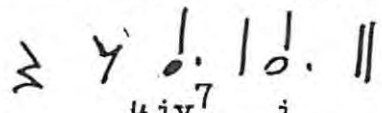
#iv<sup>7</sup><sub>G</sub> V<sub>7</sub> VI<sub>7</sub> — i #iv<sup>7</sup><sub>G</sub> — i #iv<sup>7</sup><sub>G</sub> —  
 5

25



i Bars 26 - 28 like bars 1 - 3

29



#iv<sup>7</sup><sub>G</sub> i

Prelude Op. 56 no. 1.

26 bars/Violent, très accentué

1. Texture.

This piece has a chordal texture with passing notes.

Syncopated quavers and crotchets with accentuated quaver upbeats can be found throughout. The chords in the left hand extend over ten notes, as in bars 9 - 10, 11 - 12 and 21 - 23, and there are chords in the right hand containing an eleventh (bars 22 and 23).

2. Dynamics.

Range: mp to ff, with a gradual crescendo to a fortissimo climax in bar 18. There are strong accents on the first and fourth beats, as well as on the semiquaver upbeats.

The piece begins and ends forte.

(f/mp < cresc. ff/f)

3. Harmony.

E<sup>b</sup> major. There are no modulations, but the tonality is weakened by the use of dissonant notes.

4. Melody.

The melody lies in the upper voice of the chords.

Chromatic progressions, interrupted by leaps of sixths, can be found in the first half of bars 1 - 4. These are followed by three leaps of a seventh in the second half of the phrase, in turn followed by three ascending notes of the diatonic scale. This pattern is repeated in bars 5 - 8 and 19 - 22, an octave higher, and doubled up.

Bar 9 starts with an ascending fifth, followed by a descending sixth and an ascending fourth, after which syncopated quaver-crotchet chords conclude the motive. Bars 11 and 12 are a sequence of these two bars, a tone below. In the next two bars (bars 13 and 14), the melody circles around a semitone, and leaps up to its octave. Bars 15 and 16 are identical. In bars 17 and 18, the left hand takes over the melody, while the right hand progresses with chord inversions. Bar 23 is a variation of bar 8 with its three ascending whole-tones. This is repeated in bar 24, an octave lower, but the three-note line is interrupted by rests.

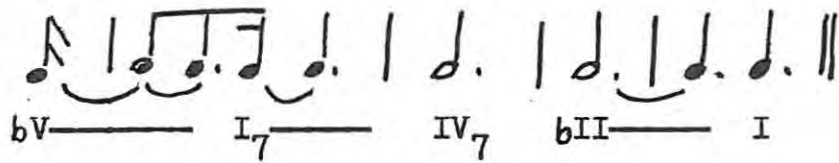
5. Rhythm.

$\frac{6}{8}$  with semiquaver upbeat. There are dotted quavers on the second and fifth beats of bars 1 - 3, 5 - 7 and 19 - 21. The quaver-crotchet syncopation in bars 10, 12, 17 and 18 is caused by accents on weak beats.

6. Form.

A - B<sup>s</sup> - A. The piece contains four 4-bar phrases, one 6-bar phrase, and a 4-bar Coda.

- (4) b. 1 - 4 = a  
 (4) b. 5 - 8 = a  
 (4) b. 9 - 12 = b  
 (4+2=6) b. 13 - 18 = b<sup>1</sup>  
 (4) b. 19 - 22 = a<sup>1</sup>  
 (4) b. 23 - 26 = Coda.

Prelude Op. 56 no. 1.E<sup>b</sup> : 6  
8

Prelude Op 59 no. 2.

61 bars/Sauvage, belliqueux.

1. Texture.

This piece has a predominantly chordal texture with passing notes and breaks of single quaver or semiquaver arpeggios in the right hand. The quaver and semiquaver arpeggios are sometimes interrupted by rests. Some of the octaves have additional notes. The short, broken and accentuated phrases create an erratic texture and rhythm. There are two "avec défi" indications in bars 11 and 40.

2. Dynamics.

Range: p to f with violent accents on the peak notes of both hands. Two forte peaks after crescendos can be found in bars 12 and 40. The forte is maintained from bar 40 until the end.

(p < p < f/p < mp < p < f)

3. Harmony.

No key signatures are indicated. The piece is dominated throughout by the mystic prometheus chord. This shows a complete change from Scriabin's transitional-to-late harmonic style. The composer dwells on this extremely interesting chord at considerable length, transforming and transposing it (bars 11 - 19 and 39 - 47).

4. Melody.

The right hand is mainly two-voiced. The accentuated peak notes in the top voice, which move in intervals of

an augmented second down, and a major seventh up, form short motivic-melodic lines. The accentuated broken phrases are repeated over and over again. Bar 6 is a repeat of bar 1, a minor third higher. A diminution of the ascending seventh takes place in bars 8 - 10. Bars 28 - 38 are a recapitulation of bars 1 - 10, a fourth higher. The B-section (bars 11 - 27) contains an extra upbeat bar followed by a four-bar phrase which is repeated in bars 16 - 19, and again, a fourth lower in bars 20 - 23. This phrase consists of two chordal bars and two bars of single arpeggios in the right hand. The exceptions are bars 22 and 23, which have quaver octaves on the last beat of the left hand. The recapitulation of the B-section takes place in bars 39 - 55, but a fifth higher. Bars 54 - 55 and 56 - 57 are identical, as are bars 22 - 23 and 50 - 51. The Coda is made up of thematic material from the B-section.

##### 5. Rhythm.

$\frac{6}{8}$  with upbeat. The piece has a strong syncopated rhythm with dotted quavers, quavers, crotchets and semi-quavers in the right hand. The left hand, which consists predominantly of quavers and semiquavers, followed by semiquaver rests, is played in an abrupt manner. Two quaver quintuplets can be found in bars 3 and 31, and four quaver quadruplets in bars 5, 7, 33 and 35. Bars 26 - 28 and 54 - 59 display an especially strong, persistent rhythm.

6. Form.

A - B - A - B with 10 irregular phrases plus Coda.

(5)	b.	1 - 5	= a	)	A
(5)	b.	6 - 10	= a <sup>1</sup>	)	
(5)	b.	11 - 15	= b	)	B
(4)	b.	16 - 19	= b	)	
(8)	b.	20 - 27	= b <sup>1</sup>	)	
(6)	b.	28 - 33	= a	)	A
(5)	b.	34 - 38	= a <sup>1</sup>	)	
(5)	b.	39 - 43	= b	)	B
(4)	b.	44 - 47	= b <sup>1</sup>	)	
(10)	b.	48 - 57	= b <sup>11</sup>	)	
(4)	b.	58 - 61	= Coda.		

Prelude op. 59 no. 2

Basic chords

Chord (1<sup>+</sup>)    Chord (2)    Chord (3)

= E<sup>b</sup> major with major seventh  
but missing third and added  
major ninth, or another  
explanation:

Chord (4)    Chord (5)

= poly chord    a-minor    V seventh chord

Chord (6)    Chord (7)    Chord (8)

dim.    ninth chord    E-major with double fifth  
seventh chord    (perfect and diminished)

Final chord like chord 7 with minor 7th, diminished 7th and  
minor ninth.

+) Chord (1) and (2) are explained in the Analysis of op. 67 no.2.  
Chord (1) = chord (2) (op. 67) and chord (2) = chord (1) (op. 67).

Prelude Op. 59 no. 2.

6  
8

(1) (2) (3) (1) (2) (5) — (1)

bass notes:

e<sup>b</sup> g e<sup>b</sup> e<sup>b</sup> g e<sup>b</sup> e<sup>b</sup>

4

(2) (3) — (1) (2) (3) — (1) (4) (3) (1)

g e<sup>b</sup> g<sup>b</sup> b<sup>b</sup> g<sup>b</sup> a f<sup>#</sup> a a

9

(4) (3) (1) (4) (3) (4) (3) (3) — (4)

f<sup>#</sup> a a f<sup>#</sup> a f<sup>#</sup> a a e

16

(3) — (4) — (3) — (4) — (5) (6) (7) —

a e e b g b f<sup>#</sup>

26

— (1) — (2) (3) (1) (2) (3) — (1)

c<sup>#</sup> a a c<sup>#</sup> a a

32

(2) (3) — (1) (2) (3) — (1) (4) (3) (1)

c<sup>#</sup> a c e c e<sup>b</sup> c b<sup>b</sup> e<sup>b</sup>

37

(4) (3) (1) (4) (3) (1) (3) — (4)

c b<sup>b</sup> e<sup>b</sup> c b<sup>b</sup> c b<sup>b</sup> e<sup>b</sup>

44

(3) — (4) — (3) — (4) — (5)

b<sup>b</sup> e<sup>b</sup> f b<sup>b</sup> c<sup>#</sup>

53

(6) (7) — (1) — (7) (1) —

b c f<sup>#</sup> c b<sup>b</sup> f<sup>#</sup> c

58

Handwritten musical notation on a staff. The staff contains five notes, each with a vertical stem and a horizontal line above it. The notes are connected by slurs. The first note is marked with a circled '7' below it. The second and third notes are marked with 'b' and 'b' below them. The fourth and fifth notes are marked with 'c' below them. The notation ends with a double bar line.

Prelude Op. 67 no. 1.

35 bars/Andante (Unbestimmt geheimnisvoll)

1. Texture.

This prelude is two-voiced in the right hand and chordal in the left. The upper voice has quaver movement throughout, supported alternately by the second voice crotchets and dotted crotchets. The single crotchets are in intervals of seconds, thirds and fourths, and are sometimes tied over to the next full bar, as in bars 5 - 6, and 15 - 16, or to the next three full bars (bars 23 - 26 and 31 - 34). The voices in the right hand move within an octave until bar 13. From bar 14 until the end, the stretches widen, extending up to 11 notes (e.g. bar 20). The left hand chords move within the range of 9 - 10 notes, except for the 12-note stretches in bars 15, 19 and 35. The left hand voice moves simultaneously with the second voice of the right hand. The prelude is of the slow perpetuum mobile type.

2. Dynamics.

The prelude is pianissimo, vague and mysterious throughout, with a mood indication, "déchirant" = "heart-rending" in bar 15.

3. Harmony.

There is no key signature. Combinations of six basic chords are used. (See chart)

4. Melody.

The constant quaver movement in the upper voice is

accompanied by the second voice and bass simultaneously. The quaver movement consists of two 5-note motives. The first motive contains intervals of a perfect fourth down, a semitone up, a minor third up, and a semitone down. These are constantly repeated and altered. In bar 3, the initial fourth down is altered to an augmented third, and in bar 6, to a diminished sixth down. In bar 12, the perfect fourth is reduced to a diminished fourth, and the minor third extended to an augmented third. The whole motive starts a fourth higher than the original one. Bar 15 is a sequence, an augmented sixth higher; bar 19 a sequence, a major sixth higher; bar 21 a sequence, an augmented fourth higher; and bar 23 a sequence, a minor third higher. Thus the motives ascend and descend in sequential order. The second motive consists of descending intervals of a semitone - minor third - whole tone - minor third. This is repeated in bar 16, a double augmented fourth higher; in bar 20, an augmented fourth higher; and in bar 22, an augmented second higher. In bars 14 and 18, the second motive is slightly changed by the splitting of the two voices. The third note ascends to a sixth, and descends to a fourth in the second voice, followed by a semitone. There are two breaks caused by sustained chords in bars 13 and 17, followed by the final chord in bar 35.

Motivic groups.

b. 1 + 2	=	Motive 1	a
b. 3	=	" 1 (1. variation)	a <sup>1</sup>
b. 4	=	" 2	b
b. 5	=	" 1 (1. variation)	a <sup>1</sup>

b. 6	=	Motive 1 (2. variation)	a <sup>11</sup>
b. 7 + 8	=	" 1	a
b. 9	=	" 1 (1. variation)	a <sup>I</sup>
b. 10	=	" 2	b
b. 11	=	" 1 (1. variation)	a <sup>1</sup>
b. 12	=	" 1 (3. variation)	a <sup>111</sup>
b. 13	=	Chord 1	
b. 14	=	Motive 2 (1. variation)	b <sup>1</sup>
b. 15	=	" 1 (1. sequence)	a
b. 16	=	" 2 (1. sequence)	b
b. 17	=	Chord 2	
b. 18	=	Motive 2 (1. variation + 2. sequence)	b <sup>1</sup>
b. 19	=	" 1 (2. sequence)	a
b. 20	=	" 2 (3. sequence)	b
b. 21	=	" 1 (3. sequence)	a
b. 22	=	" 2 (4. sequence)	b
b. 23	=	" 1 (4. sequence)	a
b. 24	=	" 2	b
b. 25	=	" 1 (4. variation)	a <sup>IV</sup>
b. 26	=	" 1 (2. variation)	a <sup>11</sup>
b. 27 + 28	=	" 1	a
b. 29	=	" 1 (1. variation)	a <sup>1</sup>
b. 30	=	" 1 (2. variation)	a <sup>11</sup>
b. 31	=	" 1 (1. variation)	a <sup>1</sup>
b. 32 + 33	=	" 1 (2. variation)	a <sup>11</sup>
b. 34	=	" 1 (5. variation)	a <sup>V</sup>
b. 35	=	Final Chord.	

5. Rhythm.

There is quaver movement throughout in the right hand, against two crotchets in the bar (the first one is dotted) in the left. The movement is very equal, except for the accel. and rit. in bars 32 - 35.

6. Form.

A - B - A with 5 irregular phrases.

(6)	b.	1 - 6	= a	)	A
(6)	b.	7 - 12	= a <sup>1</sup>	)	
(4)	b.	13 - 16	= b	)	B
(4+6=10)	b.	17 - 26	= b <sup>1</sup>	)	
(6+3=9)	b.	27 - 35	= a	)	A

Prelude Op. 67 no. 1

Basic chords

Chord ①

Chord ②

Chord of fourths =

+ ) Mystic chord except a<sup>b</sup> should be a<sup>7</sup> plus missing d<sup>7</sup>

bass on c

Chord ③

Chord of fourths

bass on e<sup>b</sup>

Chord ④

double degree chord

bass on F# (g<sup>b</sup>)

double degree chord

bass on e (fb)

Chord ⑤

Chord ⑥

Chord of fourths =

Mystic chord except a<sup>b</sup> which should be a<sup>7</sup>

bass on g

Chord ⑥

Chord of fourths

bass on e

+ ) Mystic (prometheus) chord

consists of 2 augmented, 1 diminished and 2 perfect fourths.

= Vector Number 6 - 34 [ 142422 ]

Prelude op. 67 no. 1 continued

Basic chords

Tonal Explanation

Chord (1)

	<p><u>Chord of seventh</u>                  C<sub>7</sub> with double fifth (diminished and augmented)</p>		<p>built on the whole-tone scale with the second degree missing</p>
--	--	--	---

Chord (2)

	<p><u>Chord of ninth</u>                  with double fifth (perfect and diminished)</p>		<p>Chord (3)                  C-major with double third (major and minor) and double fifth (perfect and diminished)</p>
--	--	--	---

Chord (4)

	<p><u>b<sup>b</sup>-minor with double fifth</u>                  (perfect and diminished)</p>		<p>Chord (5)  <u>Chord of seventh</u>                  C<sup>#</sup><sub>7</sub> with double third (major and minor) and double fifth (perfect and diminished)</p>
--	---	--	--

Chord (6)

	<p><u>Chord of ninth</u>                  with double ninth (major and minor) and double fifth (perfect and diminished).</p>		
--	--	--	--

Prelude Op. 67 no. 1.

5  
8

bass notes: c e<sup>b</sup> c e<sup>b</sup> c f<sup>♯</sup> c f<sup>♯</sup>

**7** Bars 7 - 11 like bars 1 - 5

**12** ② ③ 4— ⑤ ⑥  
f<sup>♯</sup> f<sup>♯</sup>(g<sup>b</sup>) e(f<sup>b</sup>) g e

**17** ④ ⑤ ⑥  
d<sup>♯</sup>a minor f<sup>♯</sup> e<sup>b</sup>(d<sup>♯</sup>)

**21** ① ②— ① ②  
f<sup>♯</sup> a e<sup>b</sup> f<sup>♯</sup>

(A tritone up) (A third down)

**27** Bars 27 - 30 like bars 1 - 3 + 6

**31** ① ②— ⑥  
c f<sup>♯</sup> c

Prelude Op. 67 no. 2.

35 bars/Presto.

1. Texture.

This prelude, a quick perpetuum mobile and daring presto type, has an exceptionally long, drawn-out melodic line, and its chords are constructed from Nature's harmonic row. In the right hand, there is a constant quaver movement in groups of two, against semiquaver triplets in the left hand. This continues throughout the piece, with the exception of the drawn-out last three bars, which contain crotchets and minims. We find sequential repetition of motives throughout, which are divided in three motivic groups (see chart).

2. Dynamics.

The soft dynamics range from ppp to mf, with a crescendo to an mf-climax in bar 15. There is a final open crescendo.

(pp "inquiet" < > mp > < mp < mf > pp < > ppp < )

3. Harmony.

The piece has no key signatures, and is based on only one chord, with two versions.

4. Melody.

The right hand is two-voiced, with a leading upper voice. The long melodic line ascends and descends within small intervals of seconds, thirds, whole and semitones. Bars 5 and 6 are a repeat of bars 3 and 4, a whole tone below;

bars 7 and 8, a repeat a minor third above; bars 11 and 12, a fifth above; bars 15 and 16, a seventh above and bars 17 and 18 a sixth above. From bars 19 - 23 in the top voice, the first and third beats in the bar form a whole-tone scale of 9 descending notes, while the second voice descends chromatically, seventeen steps down. The first and third beats of the bass line also proceed in a whole-tone scale, in correspondence with the top voice, but thirteen notes below.

#### 5. Rhythm.

$\frac{4}{8}$  The prelude has an etude-like style, with running quavers in the right hand against semiquaver triplets in the left throughout. There is no rubato.

#### 6. Form.

The piece is in two sections. The second section is shortened. There are 7 melodic phrases plus a Coda.

- |     |    |         |   |                 |
|-----|----|---------|---|-----------------|
| (6) | b. | 1 - 6   | = | a               |
| (4) | b. | 7 - 10  | = | a <sup>1</sup>  |
| (4) | b. | 11 - 14 | = | a <sup>1</sup>  |
| (4) | b. | 15 - 18 | = | a <sup>1</sup>  |
| (4) | b. | 19 - 22 | = | a <sup>11</sup> |
| (6) | b. | 23 - 28 | = | a               |
| (4) | b. | 29 - 32 | = | a <sup>1</sup>  |
| (3) | b. | 33 - 35 | = | Coda            |

Prelude Op. 67 no. 2Motivic groups

Motives: a — a — b c — b b c — b  
 4  
 8

Bass notes: g — b<sup>b</sup> c<sup>#</sup> e<sup>b</sup> d c b<sup>b</sup> d<sup>b</sup> c b<sup>b</sup> a<sup>b</sup>

7 b c — b b —

g f e<sup>b</sup> d<sup>b</sup> e d<sup>b</sup> e g

11 b c — b b —

b<sup>b</sup> a g f a<sup>b</sup> f a<sup>b</sup> c<sup>b</sup>

15 b c — b b c — b

d c<sup>#</sup> b a c b a g

19 b —

b<sup>b</sup> a<sup>b</sup> g<sup>b</sup> e d c b<sup>b</sup> a<sup>b</sup>

23 bars 23 - 29 like bars 1 - 7

29 b c — b b —

d<sup>b</sup> c b<sup>b</sup> a<sup>b</sup> a<sup>b</sup> — g

33 Final chords

c —

Prelude Op. 67 no. 2.Motivic groups continued.

Bars	1	+	2	=	group	1	
"	3	+	4	=	"	2	
"	5	+	6	=	"	2	
"	7	+	8	=	"	2	
"	9	+	10	=	"	3	(with motive b of group 2)
"	11	+	12	=	"	2	
"	13	+	14	=	"	3	
"	15	+	16	=	"	2	
"	17	+	18	=	"	2	
"	19	-	22	=	"	3	(with motive b of group 2 in descending whole-tone sequence)
"	23	+	24	=	"	1	
"	25	+	26	=	"	2	
"	27	+	28	=	"	2	
"	29	+	30	=	"	2	
"	31	+	32	=	"	3	
"	33	-	35	=	Final	chords.	

## Prelude Op. 67 no. 2

One basic chord only, with two versions, showing elements of the "Mystic" chord.

Chord (1) is a chord consisting of two fourths, a minor third apart.

Chord (2) is the same as chord (1) apart from the lowered bass note and the added top note (tritone) in motive a.

Chromatically descending

Tonal Explanation

Minor seventh  $d_7 + m_7$       or       $d_7 + m_9$

Final chord

Chord of Fourth      or       $V_7$   
 $b_5$

Prelude Op. 74 no. 1.

14 bars/Douloureux déchirant

1. Texture.

This prelude has a predominantly six-voiced chordal texture, apart from the five-voiced chord in bar 6, which is built of fourths. The widely dispersed chords in both hands range up to 4 octaves. The left hand texture consists of a mixture of chords and arpeggios. In the right hand, there are dramatically ascending and descending groups of triplets and quintuplets as well as syncopated quaver-crotchets in bars 3 - 7 and 11 - 12.

2. Dynamics.

Range: piano to forte, with crescendos and decrescendos. The dynamic climax lies in bar 11. Bars 3 and 11 have heavily syncopated and accentuated notes in the right hand.

(p < > < mf < f > p < > < f/p < > )

3. Harmony.

The piece is based on nine different chords, all of which contain elements of the Mystic Chord. Preference is given to Chord (2) which appears 9 times. All chords have tritones as the lowest interval, except for those in bars 5,1; 7,1 and 8,2. Chords with two tritones can be found in bars 2,3 and 3. All the chords contain major sevenths or minor ninths which are perceived as dissonances.

4. Melody.

The upper voice moves chromatically three steps up and

down, and from bar 23 sequentially, a semitone higher. This pattern is repeated in bars 8,3 - 11. From bar 4,3 - 5,1, the melodic line remains static on one note, then moves up an augmented second and remains on another note until bar 7,3. From there until the repeat, the upper voice ascends 2 semitones, and descends a major third. The middle voice also displays a dramatic ascending and descending line, but, however, at double the speed of the upper voice. The two voices complement each other. Resting places for the middle voice are found in bars 3 - 6 and 11 - 12.

#### 5. Rhythm.

<sup>3</sup>  
<sub>4</sub> Rhythmic groups of quaver triplets and semiquaver quintuplets alternate. Strong syncopation can be found in bars 3 - 4, 11 - 12 and on the last chord in bar 13.

#### 6. Form.

The piece is in three parts plus coda.

- |     |    |                     |   |                |
|-----|----|---------------------|---|----------------|
| (4) | b. | 1 - 4 (with upbeat) | = | a              |
| (4) | b. | 4,3- 8,2            | = | b              |
| (4) | b. | 8,3-12,2            | = | a <sup>1</sup> |
| (2) | b. | 12,3-14             | = | Coda.          |

Prelude op. 74 no. 1

Basic chords

according to chord number and Interval Vector<sup>+</sup>)

Chord ① (upbeat; b. 1,3; 8,3; 9,3 appears 4 times)

Handwritten musical notation for Chord 1. Treble clef: G4, A4, B4, C5. Bass clef: G2, A2, B2, C3.

= Vector Number 6 - Z19 [313431]

Chord ② (b. 1,1; 2,1; 3; 6,1; 7,3; 9,1; 10,1; 11; 13,1 appears 9 times)

Handwritten musical notation for Chord 2. Treble clef: G4, A4, B4, C5. Bass clef: G2, A2, B2, C3.

= Vector Number 6 - Z28 [224322]

Chord ③ (b. 2,3; 10,3 appears twice)

Handwritten musical notation for Chord 3. Treble clef: G4, A4, B4, C5. Bass clef: G2, A2, B2, C3.

= Vector Number 6 - Z17 [322332]

Chord ④ (b. 4,3; 6,3 appears twice)

Handwritten musical notation for Chord 4. Treble clef: G4, A4, B4, C5. Bass clef: G2, A2, B2, C3.

= Vector Number 6 - 27 [225222]

Chord ⑤ (b. 5,1; 7,1 appears twice)

Handwritten musical notation for Chord 5. Treble clef: G4, A4, B4, C5. Bass clef: G2, A2, B2, C3.

= Vector Number 6Z - 13 [324222]

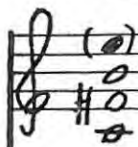
+ ) Concepts, Terminology and Vector Numbers according to Forte A., A Theory of Set-Complexes for Music. In: Journal of Music Theory 8, no. 2 (1964), p. 136-183.

Prelude op. 74 no. 1

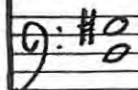
Basic chords continued

Chord ⑥ (b. 6,2 appears once)

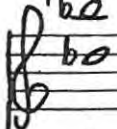
This is the Mystic chord  
with missing top note



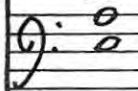
= Vector Number 5 - 28 [122212]



Chord ⑦ (b. 8,1 appears once)

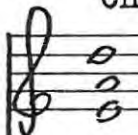


= Vector Number 6 - 229 [224232]

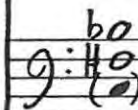


Chord ⑧ (b. 8,2; 12,3 appears twice)

This is the Mystic chord  
with missing  
bottom note



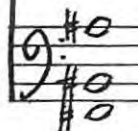
= Vector Number 5 - 30 [121321]



Chord ⑨ (b. 12,3; 13,2 appears twice)



= Vector Number 6 - 21 [242412]



There are 9 basic chords in a mainly six-part chordal texture. Exceptions are the two five-part chords in bars 6,2 and 8,2. These chords are the Mystic chords with only one note missing in each. All the other chords contain elements of the Mystic chord which is built on the intervals of augmented, diminished and perfect fourths.

Prelude Op. 74 no. 2.

17 bars/Trés lent contemplatif.

1. Texture.

This prelude has a slightly imitative texture (bars 3 - 4 and 7 - 8), with chromatically descending motives. The prelude is based on an  $f^{\#}$  ostinato bass in the left hand. There are groups of 2 fifths, a tritone apart, except for the sixths in bars 4, 8, 11 and 12.<sup>+</sup> Generally the piece moves within a narrow range. The widest distance in the right hand is an eleventh (bar 9).

2. Dynamics.

Static and sombre. Pianissimo throughout, with a dim. smorz. in bar 16. There is no climax and no special accents, except for the regular pulse of the ostinato bass.

3. Harmony.

The piece has no key signature, but oscillating  $F^{\#}$  major/minor modes, either of which could be accepted. Two basic alternating chords, derived from the ostinato bass, dominate the prelude. The non-harmonic passing notes in the right hand have an ornamental function. The piece begins and ends with an  $f^{\#}$  minor chord, plus a minor seventh.

4. Melody.

The right hand motives are built on the ostinato bass in the left hand. They are predominantly in the upper voice, except for the slightly imitative passages in bars 3 - 4

---

<sup>+</sup> Compare Chopin's Prelude op. 28 no. 2.

and 7 - 8, where the upper voice takes over, a fourth higher, from the lower voice. The two voices move independently, from the narrow range of a fifth to a wider range of a ninth and even an eleventh (bar 9). They move in an ascending and descending line, predominantly chromatical. In bar 5, the initial 2-bar melody is supported by the other voices; in bars 9 - 10 the melody appears in parallel minor thirds (with the exception of the first note), and at the end (bars 15 - 17), it again appears in its original form.

5. Rhythm.

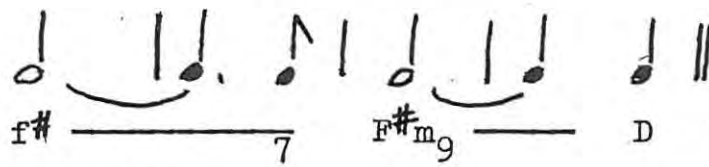
$\frac{4}{8}$  The first two, and the three last bars, are in a slow crotchet - quaver rhythm, which is set against two sustained minims. From bar 3 onwards, there is a doubling up in the right hand, with semiquavers against quavers in alternative voices, set against the ostinato in the left hand. The latter moves in quavers, with the bass note kept as a crotchet throughout.

6. Form.

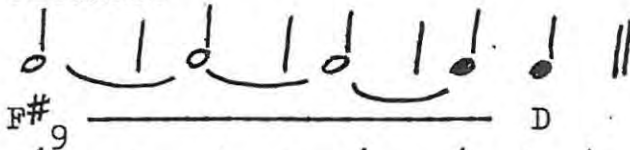
The piece consists of 4 phrases, the last one is shortened.

- (4) b. 1 - 4 = a
- (4) b. 5 - 8 = a<sup>1</sup>
- (6) b. 9 - 14 = b
- (3) b.15 - 17 = a<sup>11</sup>

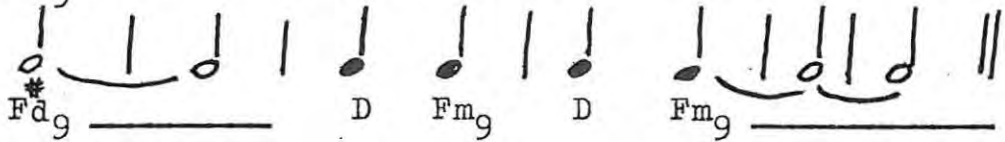
## Prelude Op. 74 no. 2.

4  
8

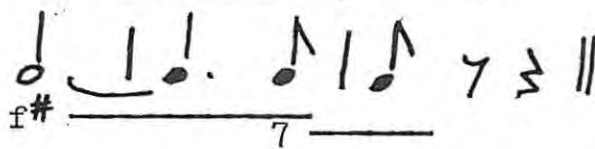
ostinato



5



9



15

Prelude Op. 74 no. 3.

26 bars/Allegro drammatico

1. Texture.

The texture is partly linear, partly chordal. The basic chords are four-, five-, six-, and seven-voiced, and are widely dispersed. The lower interval is always a tritone. There are major sevenths in every bar. The range increases from an initial 2 octaves, to over 4 octaves from bar 8 until the end. +

2. Dynamics.

Range: piano to forte with crescendos and violent forte peaks ("like a scream") in bars 4, 9, 16, 21 and 25. "Subito" pianos can be found in bars 5 and 17. (p < f/p < f/p < > p < f).

3. Harmony.

There are no key signatures but seven basic chords, which again contain elements of the Mystic Chord. Four of them are new, the other three forming part of Prelude op. 74 no. 1. Preference is given to Chord (3), which appears 4 times. Bars 13 - 24 are a repeat, a tritone lower, except for the added or left-out notes, as in bar 13, where the e appears twice.

4. Melody.

The piece is motivic rather than having a melodic line.

+

There is a printing error in bar 4 (bass):- b should read b#

The right hand starts with an ascending seventh, which is opposed by the smaller interval of a tritone in the left hand in contrary motion. The two-bar motive ends with a chord, and is then repeated a tritone higher, while the left hand remains static. From bar 5, the melodic motives descend in sequences of minor thirds, while the bass part moves up a minor third. From bars 9 - 12, only the right hand moves in semi-chromatic up-and-down progressions, while the left hand holds down two chords, each for the length of 2 bars. This is repeated in bars 21 - 24, a tritone lower. The 2-bar Coda contains fragments of the previous bar, and concludes with Chord (5).

#### 5. Rhythm.

$\frac{9}{8}$  In the left hand there is a slightly syncopated quaver-crotchet movement with rocking tritones. These latter enter one or two beats later than in the right hand. Strong syncopated accents can also be found on the second and ninth beats of bars 4 and 16 in the right hand.

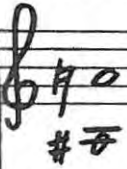
#### 6. Form.

The prelude consists of two equal sections plus a 2-bar Coda.

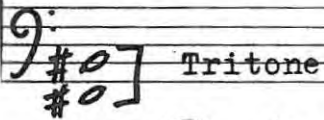
(8)	b.	1 - 8	=	a
(4)	b.	9 - 12	=	b
(8)	b.	13 - 20	=	a <sup>1</sup>
(4)	b.	21 - 24	=	b <sup>1</sup>
(2)	b.	25 + 26	=	Coda.

Prelude Op. 74 no. 3Basic chords

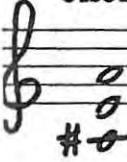
Chord ① (b. 1; 13 appears twice)



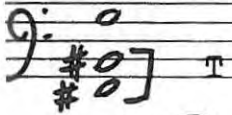
= Vector Number 4 - 12 [112101]



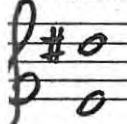
Chord ② (b. 2; 14 appears twice) Like chord ⑦ of op. 74 no. 1



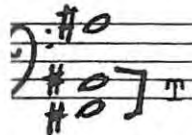
= Vector Number 6 - 229 [224232]



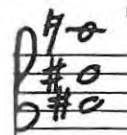
Chord ③ (b. 3; 5; 15; 17 appears 4 times) Like chord 6 of op. 74 no. 1



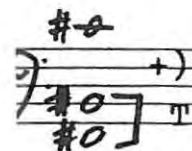
= Vector Number 5 - 28 [122212]



Chord ④ (b. 4; 16 appears twice)



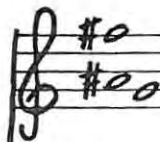
= Vector Number 7 - 26 [344532]



+) Printing error in bar 4: b should read b#

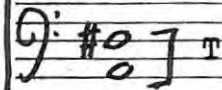
Prelude Op. 74 no. 3Basic chords continued

Chord (5) (b. 6; 18; 26 appears three times) Like chord (2) of op. 74 no. 1.

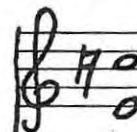


#a

= Vector Number 6 - 228 [224322]

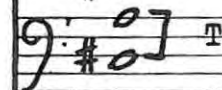


Chord (6) (b. 9; 21 appears twice)

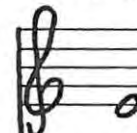


#a

= Vector Number 5 - 16 [213211]



Chord (7) (b. 11; 23 appears twice)



= Vector Number 4 - 25 [020202]



There are 7 basic chords which are four-five-six-and seven-voiced. The lowest interval is always a tritone, and there is a major seventh in every bar. Here again, all chords contain elements of the Mystic chord.

Prelude Op. 74 no. 4.

24 bars/Lent, vague, indécis.

1. Texture.

The piece has a 4-voiced chordal texture of strongly dissonant character because every chord contains a major seventh or ninth. Range:  $2\frac{1}{2}$  octaves. The piece, containing crotchets and quavers, moves at a very slow pace.

2. Dynamics.

The piece maintains generally a soft dynamic level, ranging from piano to forte, with only one forte as a climax in bar 11.

(p < > < mf/f > p)

3. Harmony.

There is no key signature. There are three basic 4-voiced chords with constant and variable elements. All chords contain major sevenths or ninths as a constant element, and in addition variable major/minor thirds or perfect fourths. The chords can also be reduced to 4 basic chord numbers.

4. Melody.

The motivic upper voice moves within 4-bar phrases and a narrow range. The highest point is  $d^b$  (bar 9), which is repeated in bars 11, 12 and 13. From then onwards, there is a return to the initial range. The other 3 voices form chords together with the upper voice, including some chromatic passing notes, as in bar 4.

5. Rhythm.

$\frac{3}{4}$  with crotchet upbeat, Slow crotchets and quavers, with crotchet triplets, move against quavers in bars 4, 9, 11 and 12. Quaver triplets can be found in bars 3, 7, 8 and 10. From bars 17 - 24, some chords of the repeated initial 4-bar phrase are lengthened by three beats (bars 18, 19, 20 and 21).

6. Form.

There are 3 sections with phrases of irregular lengths.

$$\begin{array}{l}
 8 \left\{ \begin{array}{l}
 (4) \quad b. \quad 1 - 4 \quad = \quad a \\
 (4) \quad b. \quad 5 - 8 \quad = \quad a^1 \\
 (9) \quad b. \quad 9 - 17 \quad = \quad b \\
 (7) \quad b. \quad 18 - 24 \quad = \quad a^{11}
 \end{array} \right.
 \end{array}$$

Prelude op. 74 no. 4

Basic chords

Chord ① = constant: M7  
 M3  
 variable: m3 or  
 M3 or  
 P4

Chord ① (b. 1,1; 2,1; 5,1; 6,1; 18; 20,1; 22,1 appears 7 times)

M7  
 M3 = Vector Number 4 - 18 [102111]  
 m3 [1a]

(b. 3,3; 8,3; 10,3; 11,3; 12,3; 13,3; 14,11;  
 14,3; 15,3; 16,1 appears 10 times)

M7  
 M3 = Vector Number 4 - 19 [101310]  
 M3 [1b]

(upbeat; b. 1,3; 4,3; 5,3; 6,3; 17,3; 19,3  
 appears 7 times)

M7  
 M3 = Vector Number 4 - 17 [102210]  
 P4 [1c]

(b. 7,3; 9,3; 21,3 appears 3 times)

M7  
 m3 = Vector Number 4 - 215 [111111]  
 M3 [1d]

Prelude op. 74 no. 4Basic chords continued (1)

Chord (2) = constant: m9

variable: m3, M3, or p4 or m3

m3, M3, or M3 or p4

(b. 2,2; 2,2<sub>2</sub>; 6,2; 6,2<sub>2</sub>; 20,2; 20,3; 22,2;

23,2 appears 8 times)

= Vector Number 4 - 18 [102111]

2a

(b. 4,1; 9,1; 11,1; 12,1; 13,1; 13,2; 14,2; 15,1;

15,2 appears 9 times)

= Vector Number 4 - 19 [101310]

2b

(b. 3,1; 7,1; 8,1; 10,1 appears 4 times)

= Vector Number 4 - 215 [111111]

2c

(b. 24, appears once)

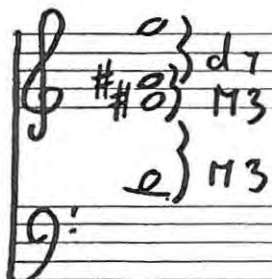
= Vector Number 4 - 17 [102210]

2d

Prelude op. 74 no. 4Basic chords continued (2)

Chord 3 =                    d7  
                                   M3  
                                   M3

(b. 3,2; 7,2; 8,2; 10,2; 16,2 appears five times)



= Vector Number 4 - 19 [101310]

The piece is constructed on three basic 4-voiced chords with constant and variable elements. All 55 chords contain major sevenths or ninths as a constant element, and in addition variable major-minor thirds or perfect fourths. They can be reduced to four Vector Numbers:

4 - 18 [102111] = Chords: 1a and 2a

4 - 19 [101310] = Chords: 1b, 2b and 3

4 - 17 [102210] = Chords: 1c and 2d

4 - 215 [111111] = Chords: 1d and 2c

Prelude Op. 74 no. 5

17 bars/Fier belliqueux

1. Texture.

The texture is chordal and consists mainly of arpeggios in sextuplet groups with some triplet figures. The left hand moves predominantly in tritone octaves. The range of both hands extends to about 4 octaves.<sup>+</sup>

2. Dynamics.

Range: piano to forte. The piece starts and ends forte. There are many crescendos and decrescendos, and a forte climax in bar 8. Bars 6 - 7 and 14 - 15 have violent syncopated accents.

(p < f > p < f > p < f/p < > p < > p < f)

3. Harmony.

There are only two basic chords. The prelude ends with a dominant seventh chord in E which, however, is part of the main chord, Chord (2) of the previous bar, with the spelling d $\sharp$ - g - c $\sharp$ . Chord (1) appears 4 times and Chord (2) six times. Chord (1) was used in Prelude Op. 74 no. 3 as Chord (1), and Chord (2), in Op. 74 no. 1 as Chord (4).

4. Melody.

The piece has no melodic line, but there are regular motivic groups in both hands. Bars 3 and 4 are a transposition

<sup>+</sup> There is a printing error in bar 2 (right hand):-  
c should read c<sup>b</sup>.

of bars 1 and 2, a diminished fourth lower. In bar 6, Scriabin dwells on the note  $f^{\sharp}$ , and in bar 7 on the note  $a$ , with syncopated repeats. In bar 8, sextuplets form a cascading descending passage. Bars 9 and 10 are the same as bars 1 and 2. Bars 11 - 16 are a transposition of bars 3 - 8, a tritone higher, and bars 13 - 16 are similar to bars 5 - 8, a tritone higher.

5. Rhythm.

$\frac{3}{2}$  Sextuplet quavers in the right hand, move against triplet octaves and some groups of quintuplet semiquavers in the left hand. Bars 5 - 7 and 13 - 15 show a strongly syncopated character, with heavy accents on the off-beats.

6. Form.

A-B-A-B, with equal 4-bar phrases. The last phrase has an additional bar.

$$\begin{array}{l}
 (4) \left( \begin{array}{l} (2) \quad b. \quad 1 + 2 \quad = \quad a \\ (2) \quad b. \quad 3 + 4 \quad = \quad a^1 \end{array} \right) \quad A \\
 \left( (4) \quad b. \quad 5 - 8 \quad = \quad b \right) \quad B \\
 (4) \left( \begin{array}{l} (2) \quad b. \quad 9 + 10 \quad = \quad a \\ (2) \quad b. \quad 11 + 12 \quad = \quad a^1 \end{array} \right) \quad A \\
 \left( (5) \quad b. \quad 13 - 17 \quad = \quad b^1 \right) \quad B
 \end{array}$$

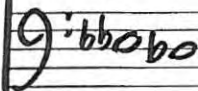
Prelude op. 74 no. 5Basic chords

Chord (1) (b. 2; 4; 10; 12 appears 4 times)



= Vector Number 4 - 12 [112101]

Like chord (1) in  
op. 74 no. 3 . .



Chord (2) (b. 6 - 8 and 14 - 16 appears 6 times)



= Vector Number 6 - 27 [225222]

Like chord (4) in  
op. 74 no. 1.




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LIST OF SCRIBIN'S PIANO PRELUDES.Early Preludes.

Prelude No. 2. (From "Three Pieces")	Opus 2	1893
Prelude and Nocturne	" 9	1895
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Six Preludes	" 13	1897
Five Preludes	" 15	1897
Five Preludes	" 16	1897
Seven Preludes	" 17	1897
Four Preludes	" 22	1898

Transitional Preludes.

Two Preludes	Opus 27	1901
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Four Preludes	" 33	1904
Three Preludes	" 35	1904
Four Preludes	" 37	1904
Four Preludes	" 39	1904
Prelude No. 3. (From "Three Pieces")	" 45	1905
Four Preludes	" 48	1906
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Prelude No. 2. (From "Four Pieces")	" 51	1907
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Late Preludes.

Prelude No. 2. (From "Two Pieces")	Opus 59	1913
Two Preludes	" 67	1913
Five Preludes	" 74	1914

