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Preludes

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# PRELUDES

POUR  
PIANO  
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# A. SCRIABINE.

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1904

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2506





# Prélude N° 1.

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A. Scriabine, Op. 35.

Allegro. M. M. ♩ = 108 - 112.

Piano.

The first system of the piano prelude consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic and features a triplet of eighth notes. The left hand (bass clef) also starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The system concludes with a *cresc.* (crescendo) marking.

The second system continues the piano prelude. The right hand maintains a piano (*p*) dynamic. The left hand features a whole note chord in the final measure, marked with a double flat (*bb*).

The third system of the piano prelude shows the right hand with a *cresc.* (crescendo) marking. The left hand has a double flat (*bb*) marking in the second measure.

The fourth system of the piano prelude features a piano (*p*) dynamic in the right hand. The left hand has a forte (*f*) marking in the final measure.

The fifth system of the piano prelude begins with a pianissimo (*pp*) dynamic in the right hand. The system concludes with a *cresc.* (crescendo) marking.

accel. ritar

dando dim. pp a tempo

poco. cresc.

poco cresc.

m.g.

# Prélude No. 2.

Elevato. M. M. ♩ = 60

The first system of the prelude consists of two staves. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with a wide interval leap. The left hand (bass clef) provides a harmonic accompaniment with chords. A crescendo hairpin is visible across the system, leading to a *cresc.* marking.

The second system continues the musical development. The right hand has a melodic line with a *pp* dynamic and a *m.d.* (more dolce) marking. The left hand has a *mf* dynamic. A *cresc.* marking is present in the right hand.

The third system features a *pp* dynamic in the right hand and a *poco a* marking. The left hand has a *poco* marking. A *cresc.* marking is present in the right hand.

The fourth system features a *f* dynamic in the right hand and a *pp* dynamic in the left hand. A *dolce* marking is present in the right hand. A *cresc.* marking is present in the right hand.

The fifth system is marked *animando*. It features a *mf* dynamic in the right hand and a *p* dynamic in the left hand. A *f* dynamic is present in the right hand.

*Animando*

First system of musical notation. The treble clef part begins with a *dim.* marking and a slur over the first two measures. The bass clef part has a *p* marking and a triplet of eighth notes in the second measure. A *f* marking appears in the third measure of the treble clef. The system concludes with a repeat sign.

Second system of musical notation. The treble clef part has a *dim.* marking and a slur over the first two measures. The bass clef part features a triplet of eighth notes in the second measure. A *poco rit* marking is written in the treble clef for the final measure. The system concludes with a repeat sign.

Third system of musical notation. The bass clef part starts with a *p* marking and a slur over the first two measures. A *cresc.* marking is present in the second measure. The treble clef part begins in the third measure with a *p* marking. The system concludes with a repeat sign.

Fourth system of musical notation. The treble clef part starts with a *pp* marking and a slur over the first two measures. A *cresc.* marking is in the second measure. The bass clef part begins in the third measure with a *mf* marking. The system concludes with a repeat sign.

Fifth system of musical notation. The treble clef part starts with a *f* marking and a slur over the first two measures. A *dim.* marking is in the second measure. The bass clef part begins in the third measure with a *p* marking. The system concludes with a repeat sign.



# ✓ Prélude No. 3.

Scherzoso. M. M. ♩ = 126.

First system of musical notation, featuring treble and bass staves with complex chordal textures and dynamic markings such as *sf* and *pp*.

Second system of musical notation, continuing the complex chordal textures with dynamic markings like *sf* and *pp*.

Third system of musical notation, showing further development of the chordal textures with dynamic markings including *sf* and *f*.

Fourth system of musical notation, featuring a change in key signature to one with one sharp and dynamic markings like *p*.

Fifth system of musical notation, continuing the complex chordal textures with dynamic markings like *p*.

Sixth system of musical notation, showing further development of the chordal textures with dynamic markings like *p*.

Seventh system of musical notation, concluding with dynamic markings like *ff* and the instruction *risolto*.

# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

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