

**Igor Stravinsky**

**SONATA in F# Minor(1903-4)**

**for piano**

edited by Eric Walter White

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# PREFACE

Until recently it was thought that all Stravinsky's early compositions prior to the Symphony in E flat (1905/6) had been lost after he left Russia in 1914, with the exception of a song entitled *The Mushrooms going to War* (1904), the manuscript of which remained in his own private collection until his death. In *Memories and Commentaries* (Faber, 1960), referring to his Sonata in F sharp minor composed in 1903 and 1904, he spoke of it as 'the lost—fortunately lost—piano sonata', adding 'it was, I suppose, an inept imitation of late Beethoven'; and when in 1962, after nearly half a century's absence, he returned to his native country, visiting Moscow and Leningrad and meeting various relations, friends, and the descendants of old friends, no one seems to have informed him that manuscripts of some of his earliest compositions had survived and were in the safe keeping of several of the public libraries in the U.S.S.R.

*Dialogues*, the Russian translation of the first four volumes of the Stravinsky/Craft conversations (published in one volume by Muzika, Leningrad, 1971) contains a list of compositions, edited by I. Beletsky and I. Blazhkov, which gives particulars of the whereabouts of the manuscripts of *Storm Cloud*, a romance for voice and piano to words by Pushkin (1902), a Scherzo for piano (1902), and the Piano Sonata in F sharp minor. In 1970 a facsimile of Stravinsky's holograph manuscript of the Piano Scherzo (which is in the Leningrad State Public Library) was published in V. Smirnov's *Creative Formative Years of I. F. Stravinsky* (Muzika, Leningrad). The Piano Sonata, the manuscript of which is likewise in the Leningrad State Public Library, has not been published until now. *Storm Cloud* (like *The Mushrooms going to War*) remains unpublished.

The Piano Scherzo, a kind of *Salonstück*, was written in 1902, when Stravinsky was just twenty, and may have been one of the pieces that were in his portfolio when he called on Rimsky-Korsakov that summer and asked for advice on his ambition to become a composer. In the Piano Sonata, which he started a year later, he found himself confronted by so many difficulties, especially in matters of form, that he decided to consult Rimsky-Korsakov again. Accordingly he visited him in the country at the end of the summer of 1903, staying with him for about a fortnight. The Sonata was written partly in St. Petersburg and partly at Pavlovka in Samara, where Stravinsky's uncle, Alexander Ielachich, owned a vast estate east of the Volga.

Both the Piano Scherzo and the Piano Sonata were dedicated to Stravinsky's friend and contemporary, Nicolas Richter, the pianist, who gave a private performance of the Sonata to the Rimsky-Korsakov circle in St. Petersburg on 9 February 1905 and subsequently performed it in public at one of the Evenings of Contemporary Music.

This edition, which has been authorised by the composer's widow, Mrs Vera Stravinsky, follows the manuscripts as closely as possible. The following editorial comments may be of interest:—

The Piano Sonata in F sharp minor is referred to in a couple of books on Stravinsky and his music; and one supposes that Stravinsky himself must have supplied the information. In his monograph (published in Brussels in 1930) Paul Collaer mentioned the Sonata as containing four movements, *viz.* I. *Allegro*, II. *Andante*, III. *Scherzo*, IV. *Final*, as having been composed in Samara and St. Petersburg in 1903 and 1904, and as being dedicated to Nicolas Richter. André Schaeffner in his study (published in Paris in 1931) gave the additional information that Richter owned the manuscript. These details have been repeated by subsequent authorities, including myself, and also by the editors of the Russian edition of *Dialogues* referred to above. In the manuscript, however, the movements are in a different order. The only direction the manuscript carries is *Allegro* for the opening movement. But the slow third and fast fourth movements (both of which were written at Pavlovka) are run together: so the actual order of the movements turns out to be I. *Allegro*, II. *Scherzo* (in this edition described as *Vivo*), III. *Andante*, IV. *Final*.

Presumably the manuscript of the Piano Sonata that has survived is the one presented by the composer to the dedicatee. A few passages carry fingerings, and there are one or two *ossia* readings, probably made by Richter, or at his request.

In editing the work, I have had to take into account the fact that, although the manuscript is a fair copy, it was not prepared for the press by the composer. A number of literal mistakes have been corrected, particularly among the numerous accidentals in the chromatic first movement; but more difficult has been the task of deciding what to do about the absence of directions and dynamic markings, and the inconsistencies of notation. On the whole, editorial practice has been to accept the view that when in its exposition a passage has been carefully and fully notated in the manuscript, it is reasonable to assume that the same style of notation was intended for the later repetition or imitation of the passage, even

though the composer had not written it out in full. On the other hand, when the exposition of a new subject carries no phrasing marks at all, though its more decorated repetition is most carefully phrased, no attempt has been made to transfer the phrasing to the subject at its first appearance, since it is felt that its absence at one point and presence at another imply different styles of presentation and expression, which any sensitive pianist will know how to render. In making editorial decisions of this kind—sometimes difficult and delicate ones—I have been considerably aided by the musical sensibility of my assistant, David Matthews, and the pianist, Paul Crossley.

February 1973

E.W.W.

## Notes to the Sonata

### I

bar 5 ms: 3rd chord in r.h. is  the lower E has been omitted for reasons of practicality



29 ms has *piu lento* over the minim chord in bar 28; moved here by analogy with similar passage in recapitulation (bar 211)

41 ♫ added to 2nd A, l.h.; cf bar 223

47 G♯ semibreve added by analogy with bar 229

61–4 all slurs added; cf bars 245–6

65 r.h. lower slurs added

189–90 these two bars are reproduced as they appear in the ms, however see bars 7 and 8

209 *pp* and slur added; cf bar 27



210 *p* added; cf bar 218

211 *pp* and slur added; cf bar 29

212 *a tempo* added

229 l.h. slurs added

236–7 l.h. slurs added

239 r.h. slur added

241 ms, 2nd semiquaver group, r.h.:  the C would seem to be an error and has been omitted

243 *a tempo* added

252 2nd r.h. slur added

283 l.h. lower slur added

### II

bar 1 *Vivo* added

48 ms has B♯ r.h., obviously in error

122–3 slur added r.h. by analogy with recapitulation, bars 378–9

194–208 all slurs added; cf bars 149–65

257–398 some extra phrasing and dynamics added to match exposition, bars 1–143

302 ms r.h.  , quaver rest deleted as corresponding bar in exposition (46) has a crotchet

### III

- 1 *Andante* added; *p* added  
9 tied D crotchet missing in ms  
15 slurs added l.h.; cf bar 104  
18 r.h. slurs added  
20 r.h. lower slur added; cf bar 109  
22 r.h. slurs in ms: ; changed by analogy with recapitulation, bars 110–111  
27–8 accents added l.h.; cf bars 116–7  
32 ms has G at end of bar in both r. and l.h., but in identical passage in recapitulation (bar 121) Stravinsky has A $\flat$  which makes better musical sense; A $\flat$ 's therefore adopted here  
42 ms *p* removed as conflicts with *poco a poco decrescendo* in previous bar  
61–2 staccato dots added l.h.  
63 tied D l.h. added by implication  
70 No  $\sharp$  to r.h. C in ms, but cf bar 68  
86 slur added r.h.  
90 *p* added  
103 in the ms this bar appears as:  
  
104 slur added r.h.; cf bar 15  
112 r.h. slurs added  
113 1st r.h. slur added  
118 *poco agitato* added by analogy with bar 29  
122  $\natural$  added to final D in l.h.  
128 *f* added; cf bar 39  
144 *p* added

### IV

- 1 *Allegro* added  
123 r.h.: the lower B has been deleted in pencil in the ms, probably not by Stravinsky, and it is retained here  
125–40 all slurs added, to correspond with bars 23–40  
163 *p* added  
220 *f* added  
264–99 most slurs added, to correspond with bars 1–36  
342 *ff* added

Dedicated to Nicolas Richter

# PIANO SONATA in F♯ minor

IGOR STRAVINSKY  
(1903–4)

I

Piano

**Allegro**

ff

6

10

14

19

25

ff

dimin.

pp a piacere

m.d.

m.s.

A musical score for piano, consisting of six staves of music. The score includes dynamic markings such as *p*, *pp*, *ritard.*, *a tempo*, *riten.*, *mf*, and *f*. Fingerings are indicated below the bass staff in measures 41 and 44. Measure numbers 28, 32, 35, 38, 41, and 44 are present at the beginning of their respective staves.

Musical score page 47. Treble and bass staves. Dynamics: *p*, *mf*. Measure 47 ends with a fermata over the bass staff.

Musical score page 50. Treble and bass staves. Dynamics: *p*. Measure 50 ends with a fermata over the bass staff. Fingerings: 4 1 3 2 3 2 1 under the bass staff; 5 1 3 2 3 1 3 2 1 2 3 under the treble staff.

*poco agitato**rit.*

Musical score page 53. Treble and bass staves. Dynamics: *f*, *p*. Measure 53 ends with a fermata over the bass staff.

Musical score page 56. Treble and bass staves. Dynamics: *mf*. Measure 56 ends with a fermata over the bass staff.

Musical score page 58. Treble and bass staves. Dynamics: *f*. Measure 58 ends with a fermata over the bass staff.

*a tempo**ritard.*

Musical score page 60. Treble and bass staves. Dynamics: *p*, *p*. Measure 60 ends with a fermata over the bass staff.

62

8

*f*

65

*p*

67

*pp*

*sf*

69

*pp*

*sf*

71

*più mosso*

*pp*

74

*mf*

*mf*

76

*crescendo*

*Tempo I<sup>mo</sup>*

*poco a poco cresc. e più mosso*

95 *a tempo*

103 *poco accelerando* *cresc.* *ritard.* *a tempo*

107 *f* *p* *mf* *cresc.*

*III*

115

119

*mp*

125

*p*      *cresc.*      *f*

129

*f*      *f*

133

*f*

136

*f*      *f*

140

*f*

144

148

152

157

162

167

10

172



177



181

riten.



187



192



196



201 8 *ff*

206 *dimin.* *pp* *a piacere*

210 *più largo* *pp* *a tempo*

213 *rit.* *p*

216

219 *p* *mf*

223

226

229

232

235

238

240

242

*rit.*

*a tempo*

244

*m.d.*

*f*

247

*p*

14

249

Musical score page 14, measures 249-250. Treble and bass staves are shown. The treble staff has a dynamic of *pp* and the bass staff has a dynamic of *sf*. Fingerings are indicated on the bass staff.

251

Musical score page 14, measure 251. Treble and bass staves are shown. The treble staff has a dynamic of *pp* and the bass staff has a dynamic of *sf*.

253

**più mosso**

Musical score page 14, measure 253. Treble and bass staves are shown. The treble staff has a dynamic of *pp* and the bass staff has a dynamic of *ff*.

255

Musical score page 14, measure 255. Treble and bass staves are shown. The treble staff has a dynamic of *ff* and the bass staff has a dynamic of *ff*.

257

Musical score page 14, measure 257. Treble and bass staves are shown. The treble staff has a dynamic of *mf* and the bass staff has a dynamic of *ff*.

259

Musical score page 14, measure 259. Treble and bass staves are shown. The treble staff has a dynamic of *ff* and the bass staff has a dynamic of *ff*.

261

264

268

Tempo I

272

poco a poco cresc. e

276

più mosso

meno mosso

*ffriten.*

281

rit.

*agitato*

16

287

*agitato*

ff

ff

292

ff

ff

296

p

301

sf

ff

f

307

p

p

8.

312

sf

p

pp

## II

**Vivo**

1

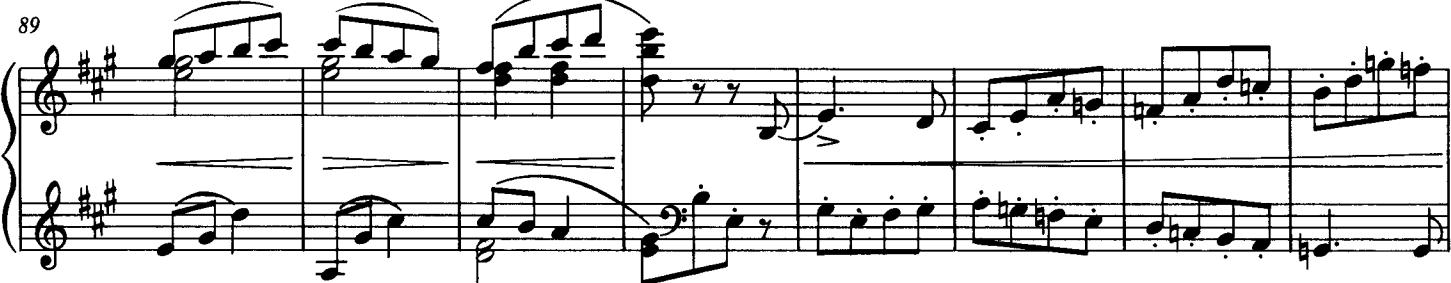
9

17

25

33

41



97

105

113

poco più animato

121

129

137

20

146

154

162

170

177

185

193

202

209

8

216

221

225

*pp*

8

ossia

236 8

This page contains two staves. The top staff shows a repeating eighth-note pattern of G#-A-B-C-D-E-F-G#-A. The bottom staff shows a bass line with eighth-note patterns: the first measure has a bass note followed by a rest, then a bass note with a fermata; the second measure has a bass note with a fermata, followed by a rest, then a bass note.

244

legato

This page contains two staves. The top staff shows a continuous eighth-note pattern with slurs and grace notes. The bottom staff shows a bass line with eighth-note patterns: the first measure has a bass note with a fermata, followed by a rest; the second measure has a bass note with a fermata, followed by a rest.

251

This page contains two staves. The top staff shows a eighth-note pattern with slurs and grace notes. The bottom staff shows a bass line with eighth-note patterns: the first measure has a bass note with a fermata, followed by a rest; the second measure has a bass note with a fermata, followed by a rest.

259

This page contains two staves. The top staff shows a eighth-note pattern with slurs and grace notes. The bottom staff shows a bass line with eighth-note patterns: the first measure has a bass note with a fermata, followed by a rest; the second measure has a bass note with a fermata, followed by a rest.

268

*sf*

This page contains two staves. The top staff shows a eighth-note pattern with slurs and grace notes. The bottom staff shows a bass line with eighth-note patterns: the first measure has a bass note with a fermata, followed by a rest; the second measure has a bass note with a fermata, followed by a rest.

276

285

292

299

306

314

cresc.

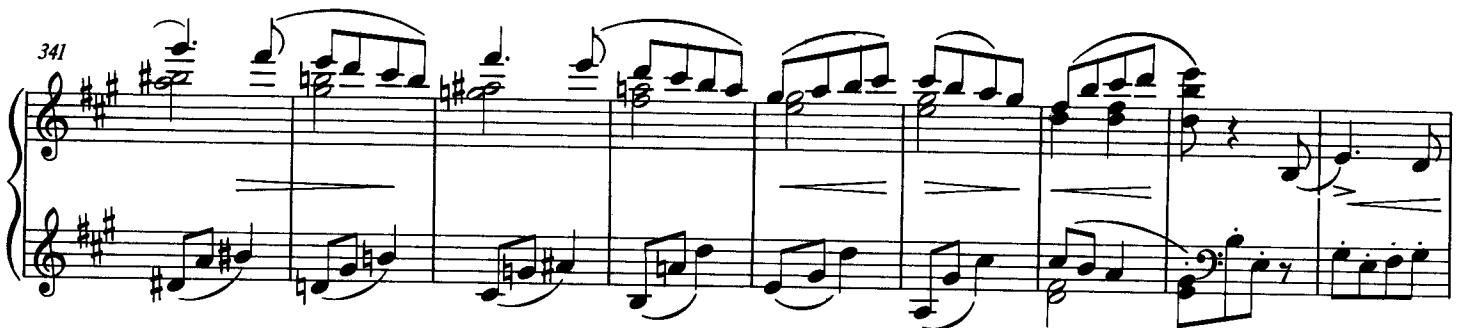
24



332



341



350



358



367



376

f  
sf

385

f  
f

394

poco a poco più accelerando

ff

402

ff

411

8

ff

420

8

ff

## III

**Andante**

A musical score for piano, featuring three staves (treble, bass, and middle) in G major (two sharps). The tempo is Andante. Measure 13 begins with a forte dynamic. Measures 14-15 show eighth-note patterns. Measure 16 features a melodic line above a harmonic bass. Measure 17 includes a dynamic change to *p*. Measure 18 consists of eighth-note chords. Measure 19 starts with eighth-note pairs. Measure 20 shows sixteenth-note patterns. Measure 21 features eighth-note chords. Measure 22 includes a dynamic change to *p*. Measure 23 concludes with eighth-note chords.

29 **poco agitato**

33

36

38 **riten.**

39 **poco a poco decrescendo ed**

42 **in tempo**

45

28



49



59



63



66



69



72

73

74

75 *sempre staccato*

76

77

78

79

80

81

82

83 6

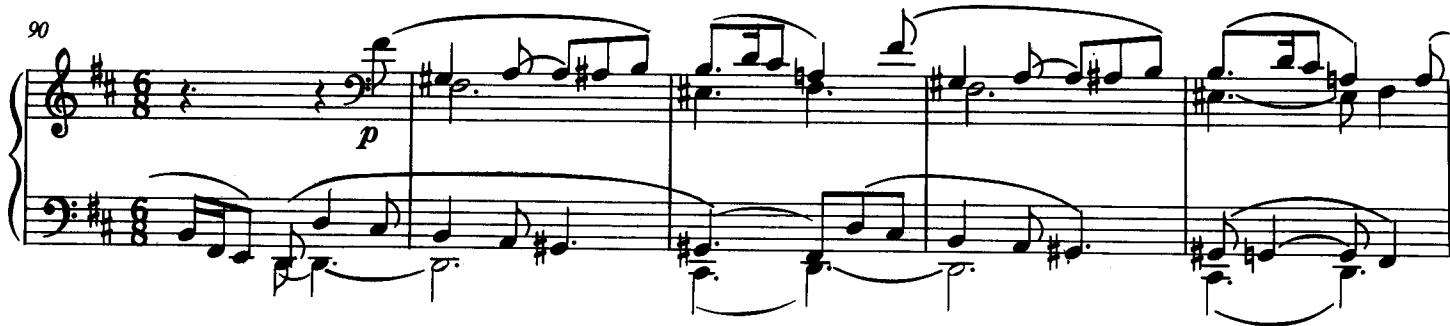
84

85

86 6

87 6

30



95



101



107



III

*poco agitato*

116



120

riten.

124

poco a poco decrescendo ed in tempo

128

131

134

139

145

149

154

158

*poco a poco agitato*

162

*cresc.*

166

*più forte*

*ff*

## IV

**Allegro**

The musical score consists of five staves of music for piano, arranged in two systems. The first system starts at measure 1 and ends at measure 15. The second system starts at measure 23 and ends at measure 31. The music is in **Allegro** tempo, **2/4** time, and a key signature of four sharps. Measure 1 begins with a dynamic **p**. Measures 2-4 show a melodic line in the treble clef, with the bass clef appearing in measures 3-4. Measures 5-6 show a continuation of the melodic line. Measures 7-8 show a change in harmonic texture. Measures 9-10 show a return to the melodic line. Measures 11-12 show a continuation of the melodic line. Measures 13-14 show a change in harmonic texture. Measures 15-16 show a continuation of the melodic line. Measures 17-18 show a continuation of the melodic line. Measures 19-20 show a change in harmonic texture. Measures 21-22 show a continuation of the melodic line. Measures 23-24 show a continuation of the melodic line. Measures 25-26 show a change in harmonic texture. Measures 27-28 show a continuation of the melodic line. Measures 29-30 show a continuation of the melodic line. Measures 31 shows a final cadence.

34



46



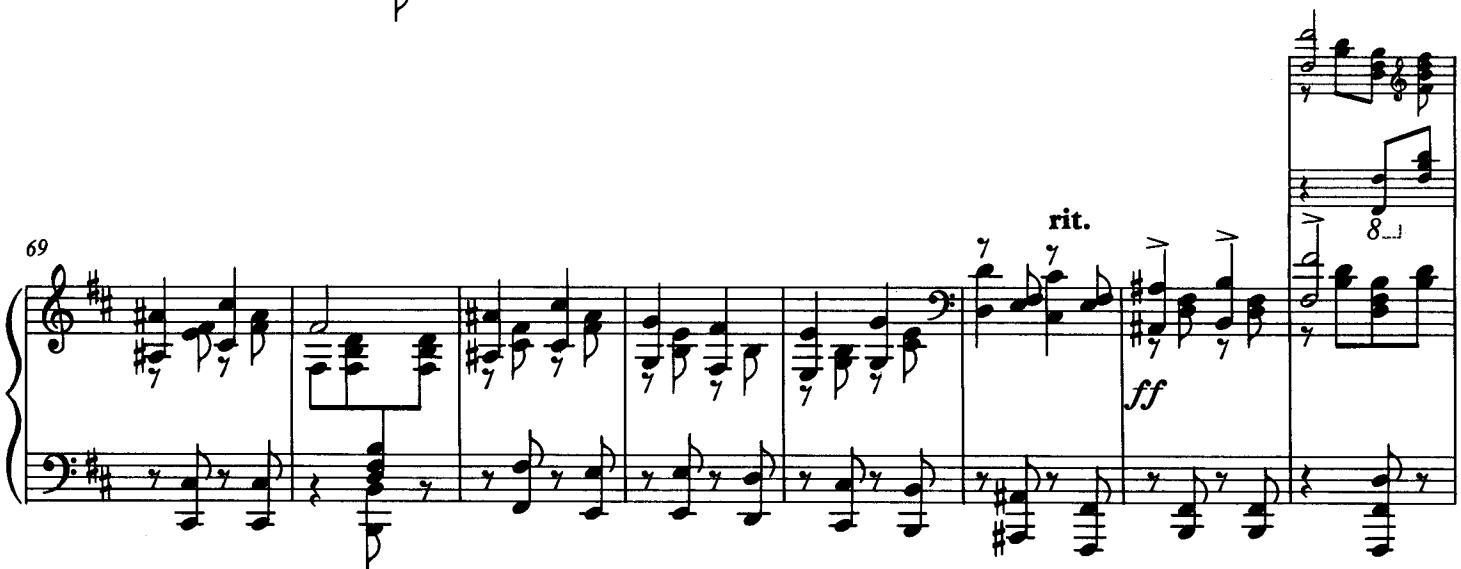
53



61



69



A musical score for piano, featuring five staves of music. The score consists of two systems of music.

**System 1:**

- Staff 1 (Top):** Treble clef, common time. Measures 77-78. The first measure shows a forte dynamic with sixteenth-note chords. The second measure begins with a bass note followed by eighth-note pairs.
- Staff 2 (Second from Top):** Bass clef, common time. Measures 77-78. Continues the eighth-note pattern established in Staff 1.
- Staff 3 (Third from Top):** Bass clef, common time. Measures 77-78. Continues the eighth-note pattern established in Staff 1.
- Staff 4 (Fourth from Top):** Bass clef, common time. Measures 77-78. Continues the eighth-note pattern established in Staff 1.
- Staff 5 (Bottom):** Bass clef, common time. Measures 77-78. Continues the eighth-note pattern established in Staff 1.

**System 2:**

- Staff 1 (Top):** Treble clef, common time. Measures 84-85. The music continues with eighth-note patterns. Measure 85 ends with a forte dynamic (ff) and a fermata over the bass staff.
- Staff 2 (Second from Top):** Bass clef, common time. Measures 84-85. Continues the eighth-note pattern established in Staff 1.
- Staff 3 (Third from Top):** Bass clef, common time. Measures 84-85. Continues the eighth-note pattern established in Staff 1.
- Staff 4 (Fourth from Top):** Bass clef, common time. Measures 84-85. Continues the eighth-note pattern established in Staff 1.
- Staff 5 (Bottom):** Bass clef, common time. Measures 84-85. Continues the eighth-note pattern established in Staff 1.

**System 3:**

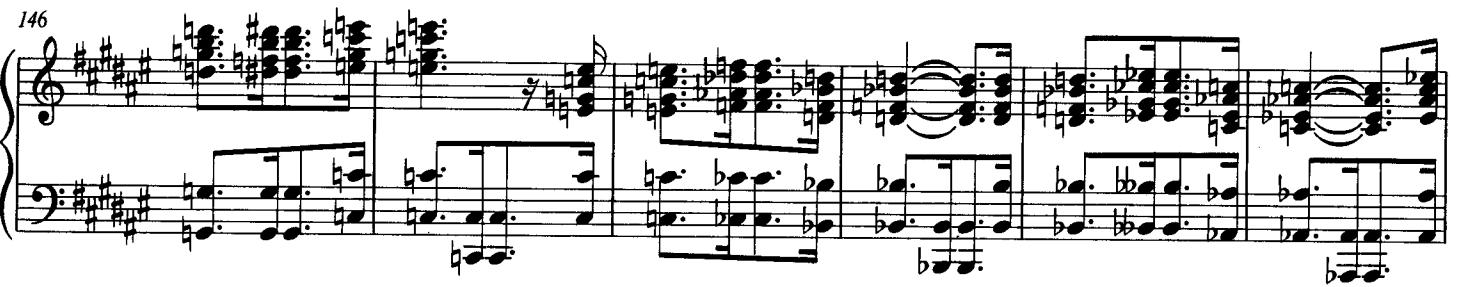
- Staff 1 (Top):** Treble clef, common time. Measures 92-93. The music continues with eighth-note patterns.
- Staff 2 (Second from Top):** Bass clef, common time. Measures 92-93. Continues the eighth-note pattern established in Staff 1.
- Staff 3 (Third from Top):** Bass clef, common time. Measures 92-93. Continues the eighth-note pattern established in Staff 1.
- Staff 4 (Fourth from Top):** Bass clef, common time. Measures 92-93. Continues the eighth-note pattern established in Staff 1.
- Staff 5 (Bottom):** Bass clef, common time. Measures 92-93. Continues the eighth-note pattern established in Staff 1.

**System 4:**

- Staff 1 (Top):** Treble clef, common time. Measures 99-100. The music continues with eighth-note patterns.
- Staff 2 (Second from Top):** Bass clef, common time. Measures 99-100. Continues the eighth-note pattern established in Staff 1.
- Staff 3 (Third from Top):** Bass clef, common time. Measures 99-100. Continues the eighth-note pattern established in Staff 1.
- Staff 4 (Fourth from Top):** Bass clef, common time. Measures 99-100. Continues the eighth-note pattern established in Staff 1.
- Staff 5 (Bottom):** Bass clef, common time. Measures 99-100. Continues the eighth-note pattern established in Staff 1.

**System 5:**

- Staff 1 (Top):** Treble clef, common time. Measures 107-108. The music continues with eighth-note patterns.
- Staff 2 (Second from Top):** Bass clef, common time. Measures 107-108. Continues the eighth-note pattern established in Staff 1.
- Staff 3 (Third from Top):** Bass clef, common time. Measures 107-108. Continues the eighth-note pattern established in Staff 1.
- Staff 4 (Fourth from Top):** Bass clef, common time. Measures 107-108. Continues the eighth-note pattern established in Staff 1.
- Staff 5 (Bottom):** Bass clef, common time. Measures 107-108. Continues the eighth-note pattern established in Staff 1.



160

(♩ = ♩) Andante

m.d.

167

167

173

173

179

179

185

185

191

191

197

8

*con bravura*

202

*poco accelerando*

207

212

217

223

*ritardando*

*riten. in tempo (di*

230 **Andante)**

237

242

*poco più mosso*

248

253

258

**Tempo primo*****un poco più mosso***

304

Musical score page 304. The top staff consists of two measures of music, starting with a quarter note followed by a series of eighth and sixteenth notes. The bottom staff consists of two measures, each starting with a half note followed by a series of eighth and sixteenth notes.

310

Musical score page 310. Both staves consist of four measures of eighth and sixteenth note patterns. The top staff starts with a quarter note followed by eighth and sixteenth notes. The bottom staff starts with a half note followed by eighth and sixteenth notes.

316

agitato

pp

Musical score page 316. The top staff consists of two measures of eighth and sixteenth note patterns. The bottom staff consists of three measures, starting with a half note followed by eighth and sixteenth notes. The dynamic marking 'agitato' is placed above the top staff, and 'pp' (pianissimo) is placed below the bottom staff.

322

Musical score page 322. Both staves consist of four measures of eighth and sixteenth note patterns. The dynamic marking 'f' (forte) is placed above the top staff.

329

pp

Musical score page 329. Both staves consist of four measures of eighth and sixteenth note patterns. The dynamic marking 'pp' (pianississimo) is placed above the top staff.

335

f

Musical score page 335. Both staves consist of four measures of eighth and sixteenth note patterns. The dynamic marking 'f' (forte) is placed above the top staff.

