

Scriabin's early writings. At the origins of the style .....6

Valentina V. Rubtsova (Moscow) – Doctor of Art, Chief Editor of «Muzyka» Publishing House.  
sternlibra@hotmail.com

The article is devoted to the early works of A.N. Scriabin, which were not published during his lifetime. They do not have a future pronounced artistic individuality of the author, reflecting the influence of classical samples, but they nevertheless reveal certain features of his musical thinking, which to a large extent predetermined the further creative evolution. Special attention in this aspect is drawn to the piano works — Three scherzos (1886) and Sonata es-moll (1887–1889), outside the sphere of influence of Chopin's music. The appeal to the composer's manuscript heritage required the use of methods of comparative historical textual analysis. The use of these methods made it possible to discover a new document and clarify the list of the composer's youthful works available today: the manuscript, attributed by Museum employees as Scherzo As-dur, also contains the text of the Scherzo D-dur, which was considered lost. Novelty of scientific findings based on actual musical analysis of the mentioned works, is to identify characteristic already of the young author's attention to non-chord sounds, the interaction process linking the melodic tones with a ratio of notes in the total musical fabric of the work. There is a certain tendency to the linear-melodic principle of voice science, which in the future indicates a tendency to free interpretation of dissonances. In this direction, the example of the first theme of the first movement of The Sonata es-moll reveals the special role of unprepared detentions, which has never been the subject of research in this work.

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