



А. СКРЯБИН

(Посмертное издание)

A. SCRIABINE

(Oeuvre posthume)

Р О М А Н С

R O M A N C E

для валторны с фортепиано

pour cor et piano

(300—800)

1967

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ
STAATSMUSIKVERLAG R.S.F. S.R.



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ЛЕНИНГРАДСКИЙ
ДВОРЕЦ ПИОНЕРОВ
БИБЛИОТЕКА
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Романс для валторны с сопровождением фортепиано написан Скрябиным между 1894 и 1897 гг. для известного французского валторниста Луи Савара. Подлинная рукопись, находящаяся в музее имени Скрябина, написана карандашом, видимо начерно, с зачеркиваниями; в ней в тактах 36 и 50 не вполне ясно, что именно зачеркнуто, вследствие чего возникает возможность разночтения. Эти варианты напечатаны мелким шрифтом на добавочных строках. Кроме того, комиссией исправлены все замеченные ею и невозбуждающие никакого сомнения описки и неточности письма и поставлено отсутствующее в рукописи обозначение темпа (Andante).

Изложение партии валторны напечатано также для виолончели, как для инструмента более распространенного, к характеру и tessiture которого вся партия хорошо подходит.

La romance pour cor avec accompagnement de piano a été écrite par Scriabine entre 1894 et 1897 pour le célèbre corniste français Louis Savart. Le manuscrit authentique qui se trouve au «Musée Scriabine» à Moscou est écrit au crayon, à ce qu'il paraît en brouillon, avec rayures; dans les mesures 36 et 50 on ne peut pas discerner exactement ce qui est rayé ou non, ce qui donne la possibilité de déchiffrer ces passages d'une manière différente. Les variantes sont imprimées en petits caractères sur des lignes supplémentaires. La commission a corrigé en outre toutes les erreurs d'écriture et inexactitudes de notation qui ont été relevées dans le texte et ne provoquent aucun doute. La commission a établi aussi le mouvement (Andante) dont l'indication manquait dans le manuscrit.

L'exposé de la partie du cor est imprimé pareillement pour le violoncelle, attendu que cet instrument est beaucoup plus répandu que le cor; toute la partie cadre bien avec le caractère et la tessiture du violoncelle.

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2004 г.

Партия В2Лторна

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Романс.

Romance.

Corno in F.

А. СКРЯБИН.

A. SCRIBINE.

Andante.

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М. 7631 г.



Романс.

Romance.

А. СКРЯБИН.
A. Scriabine.

Violoncello.

Andante.

Violoncello score for 'Romance' by Scriabin, measures 1-12. The score is written in 2/4 time, key of B-flat major (two flats), and marked 'Andante'. The notation includes various dynamics, articulations, and fingerings.

Measures 1-12:

- Measure 1: *p* (piano), triplet of eighth notes.
- Measure 2: *p* (piano), triplet of eighth notes.
- Measure 3: *p* (piano), triplet of eighth notes.
- Measure 4: *p* (piano), triplet of eighth notes.
- Measure 5: *pp* (pianissimo), triplet of eighth notes.
- Measure 6: *pp* (pianissimo), triplet of eighth notes.
- Measure 7: *pp* (pianissimo), triplet of eighth notes.
- Measure 8: *cresc.* (crescendo), triplet of eighth notes.
- Measure 9: *cresc.* (crescendo), triplet of eighth notes.
- Measure 10: *cresc.* (crescendo), triplet of eighth notes.
- Measure 11: *f* (forte), triplet of eighth notes.
- Measure 12: *dim.* (diminuendo), triplet of eighth notes.

Романс.

Romance.

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А. СКРЯБИН.
A. SCRIBINE.

Andante.

Corno in F.

First system of music for Corno in F. The staff is in 2/4 time, starting with a piano (p) dynamic. It features a melodic line with a triplet of eighth notes in the second measure.

Andante.

Piano.

First system of music for Piano. The left hand starts with a piano-piano (pp) dynamic. The right hand features a triplet of eighth notes. The system concludes with a 'Coda' (Coda.) marking.

Second system of music for Piano. The right hand continues with a melodic line, while the left hand provides a harmonic accompaniment.

Third system of music for Piano. The piano-piano (pp) dynamic is maintained. The right hand has a melodic line with some chromaticism.

Fourth system of music for Piano. The right hand features a more active melodic line with frequent eighth notes.

м. 7631 г.





First system of musical notation. The top staff is a single melodic line in treble clef, starting with a key signature of one sharp (F#) and a dynamic marking of *pp*. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), also marked *pp*. It consists of a steady eighth-note pattern in the right hand and a bass line with occasional chords in the left hand. A *cresc.* marking is present in the right hand of the piano part.



Second system of musical notation. The top staff continues the melodic line with more eighth and sixteenth notes and a triplet. The piano accompaniment in the bottom staff continues with the eighth-note pattern in the right hand and a bass line with chords in the left hand. The key signature changes to one flat (Bb) in the piano part.



Third system of musical notation. The top staff continues the melodic line. The piano accompaniment in the bottom staff features a more active right hand with chords and a bass line with chords. A *mf* marking is present in the right hand, and a *cresc.* marking is present in the left hand.



Fourth system of musical notation. The top staff continues the melodic line, ending with a triplet. The piano accompaniment in the bottom staff features a more active right hand with chords and a bass line with chords. A *cresc.* marking is present in the right hand, and a *f* marking is present in the left hand.

