# Igor Stravinsky

# SONATA in F♯Minor(1903-4)

# for piano

edited by Eric Walter White

< 25 >
C 13
Öffentliche Bibliothek
der Stadt Aachen

8525676 9
380492

FABER MUSIC LIMITED
38 Russell Square London WC1B 5DA
G. Schirmer Inc. New York. Leeds Music (Canada)

# 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 *Storm Cloud* (like *The Mushrooms going to War*) remains unpublished.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.

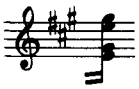
In editing the work, I have had to take into account the fact that, although the manuscript is a fair copy, it was not prepared for the press by the composer. A number of literal mistakes have been corrected, particularly among the numerous accidentals in the chromatic first movement; but more difficult 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

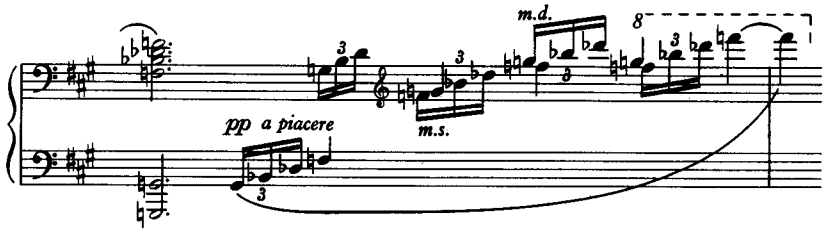
though the composer had not written it out in full. On the other hand, when the exposition of a new subject carries no phrasing marks at all, though its more decorated repetition is most carefully phrased, no attempt has been made to transfer the phrasing to the subject at its first appearance, since 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

27 ms: 


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

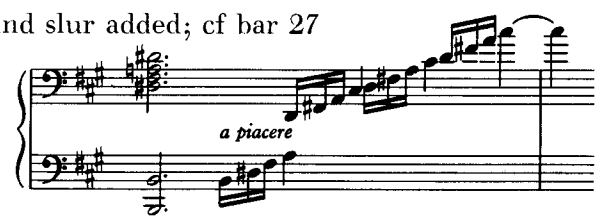
41 ♮ added to 2nd A, l.h.; cf bar 223

47 G♯ semibreve added by analogy with bar 229

61–4 all slurs added; cf bars 243–6

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
ms: 


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♭ which makes better musical sense; A♭'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.

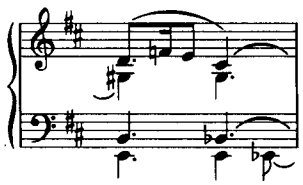
63 tied D l.h. added by implication

70 No ♯ 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 ♮ 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

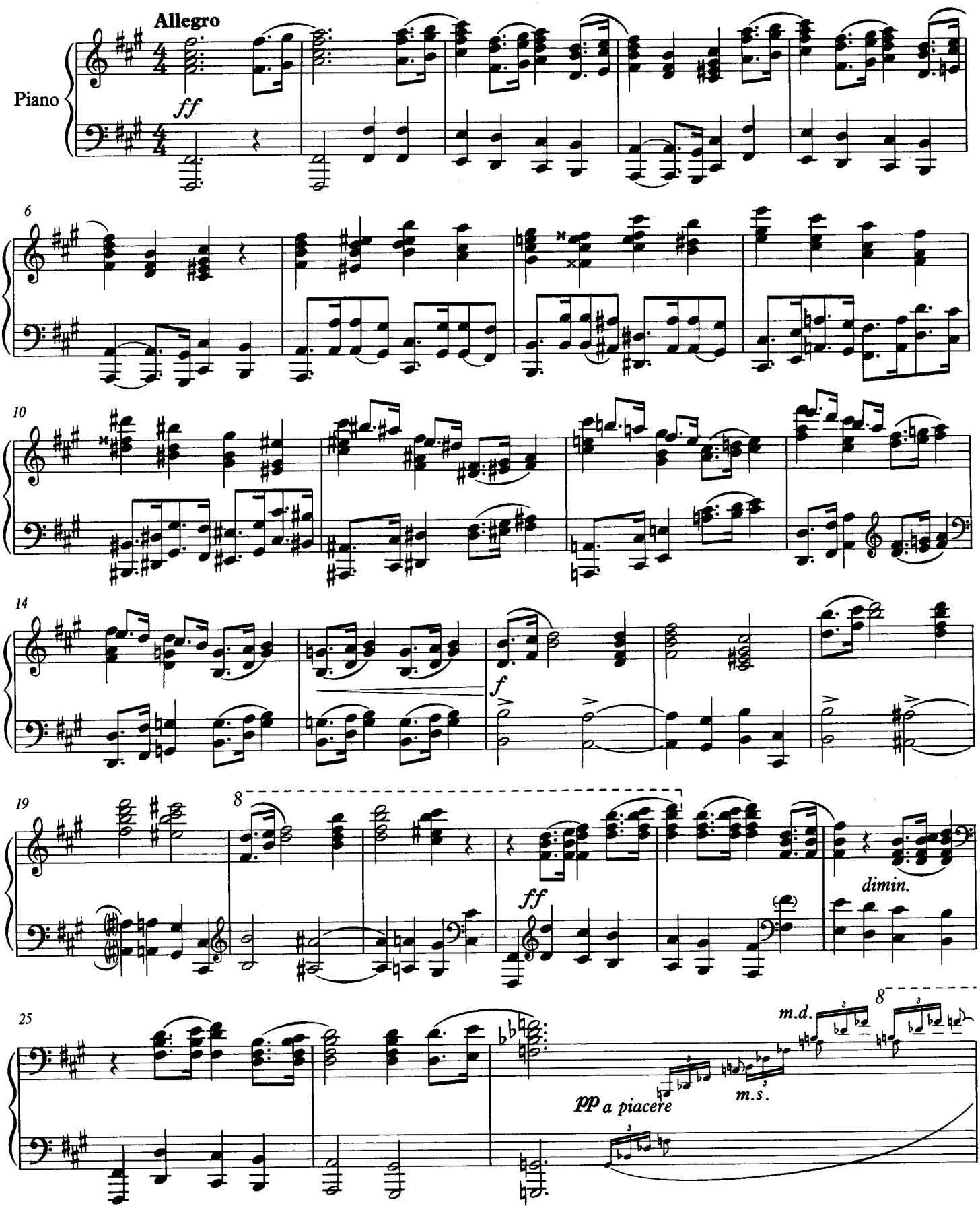
342 *ff* added

*Dedicated to Nicolas Richter*

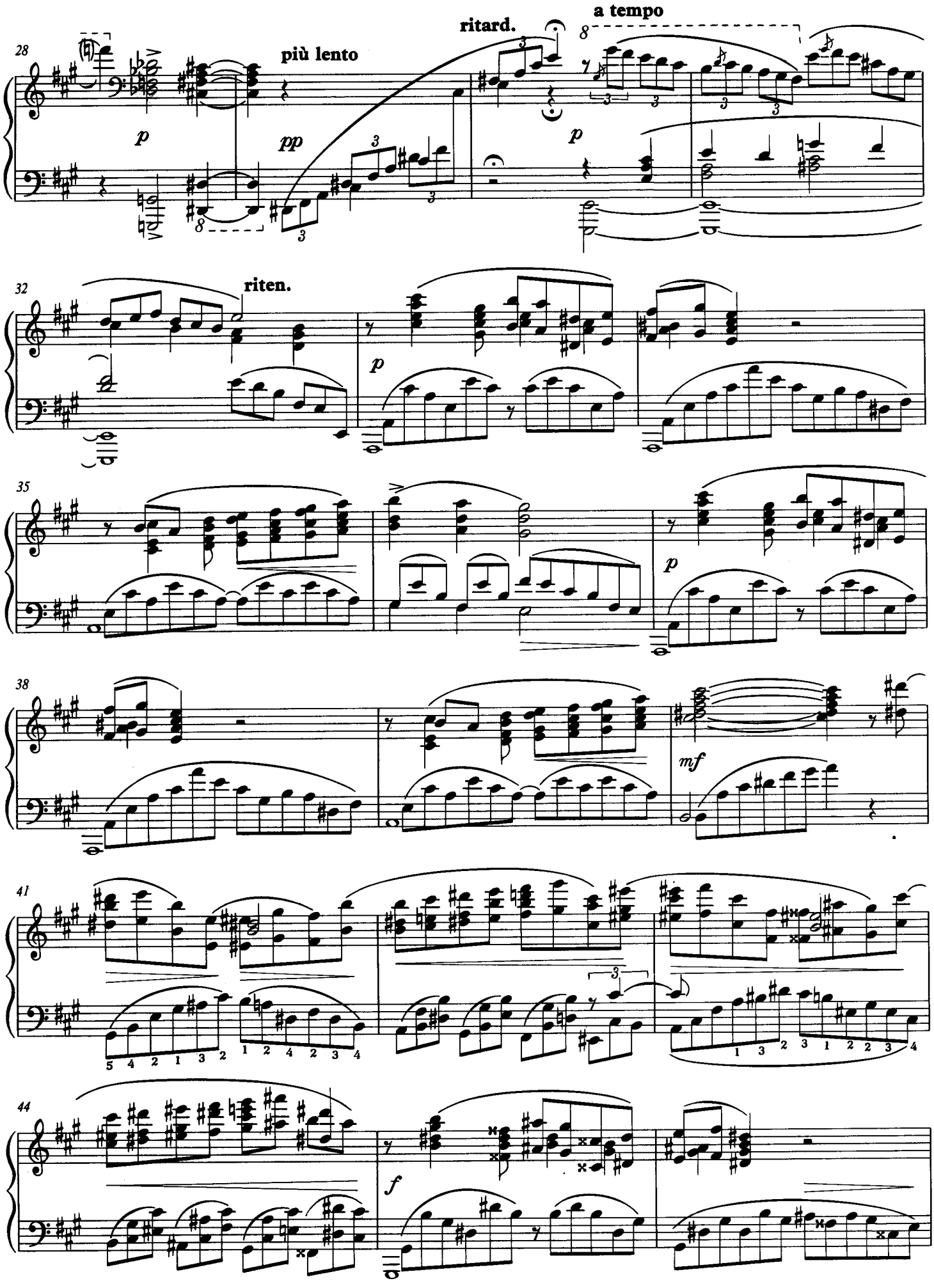
# PIANO SONATA in F♯ minor

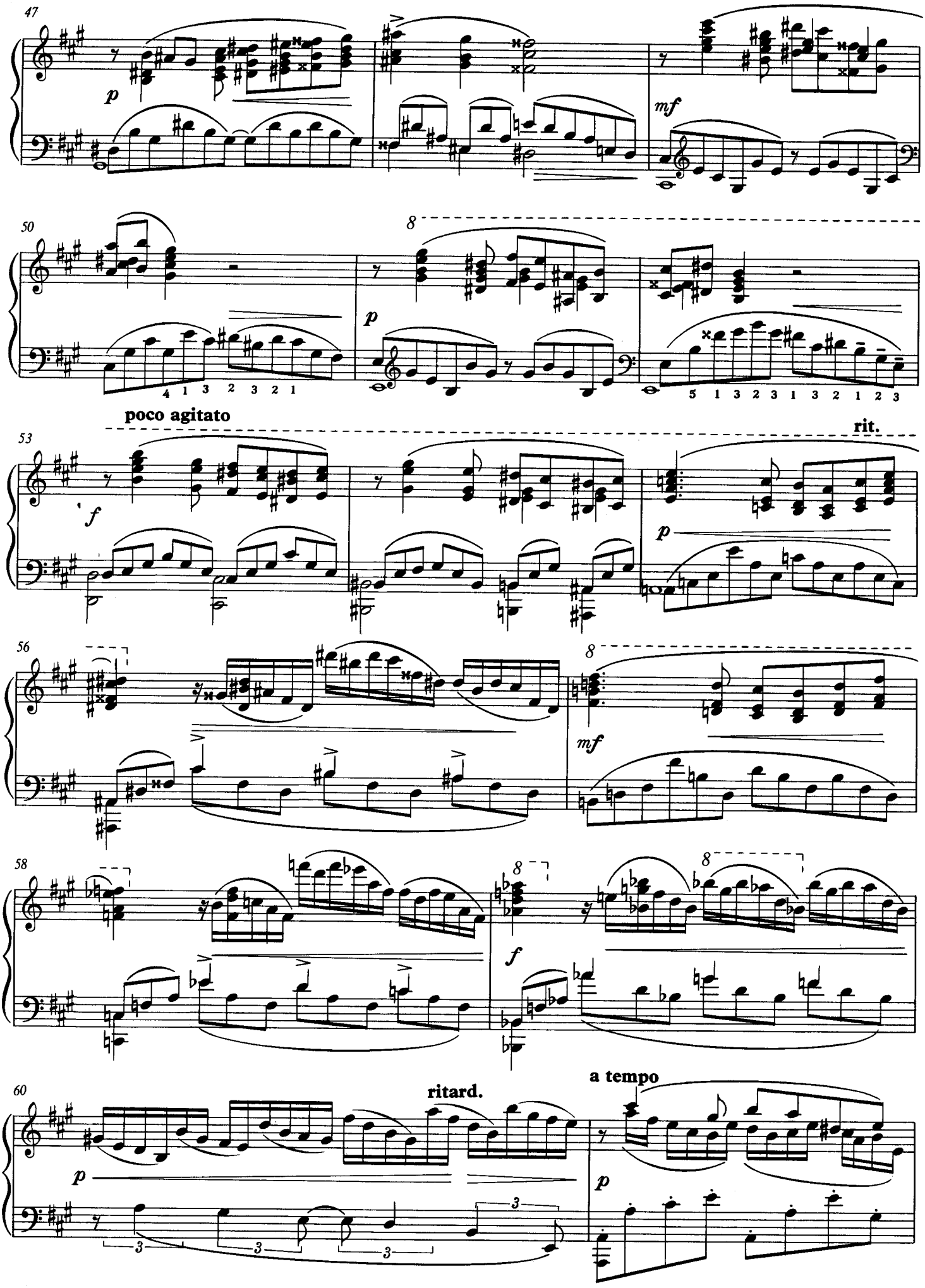
IGOR STRAVINSKY
(1903–4)

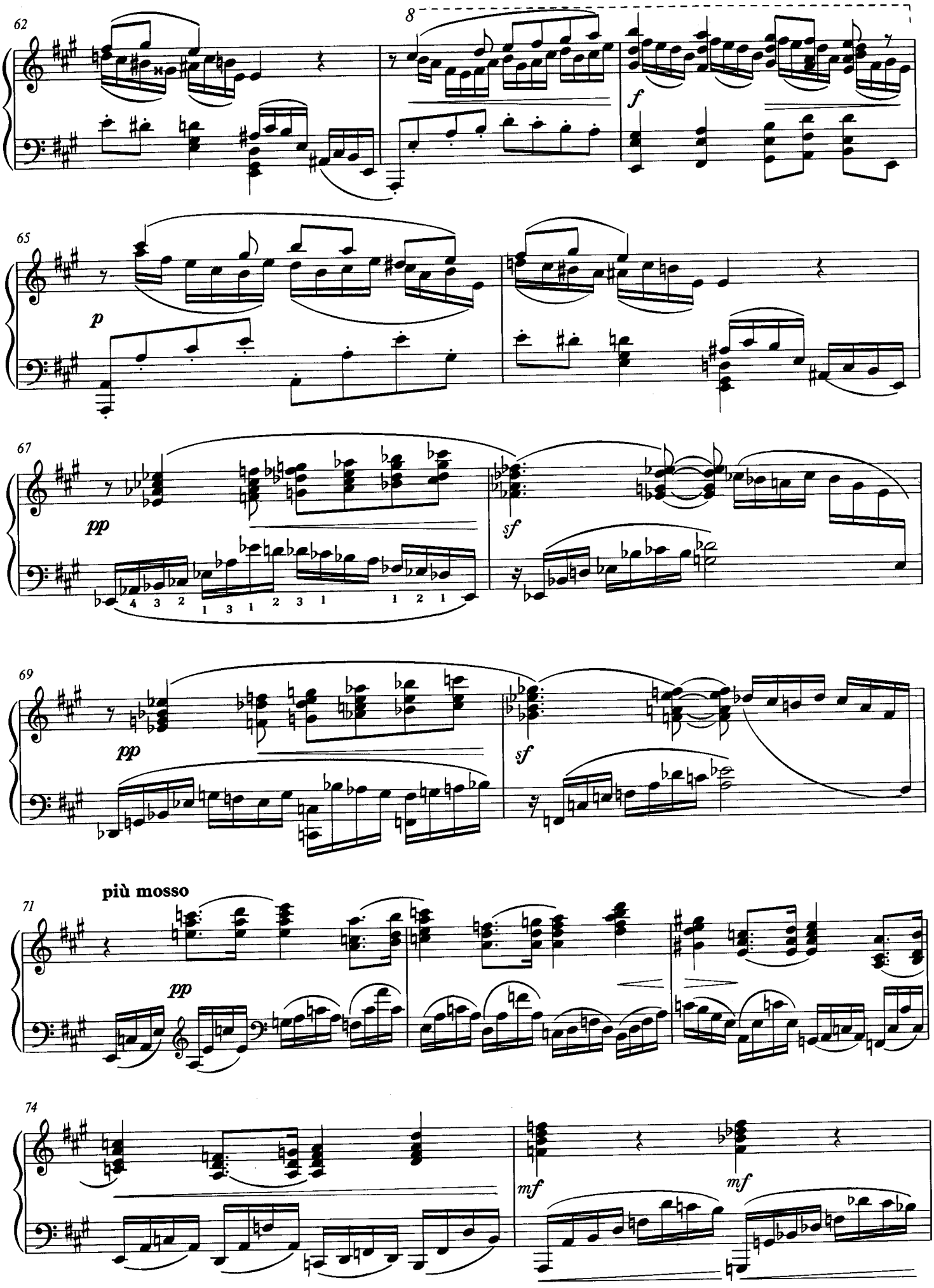
## I

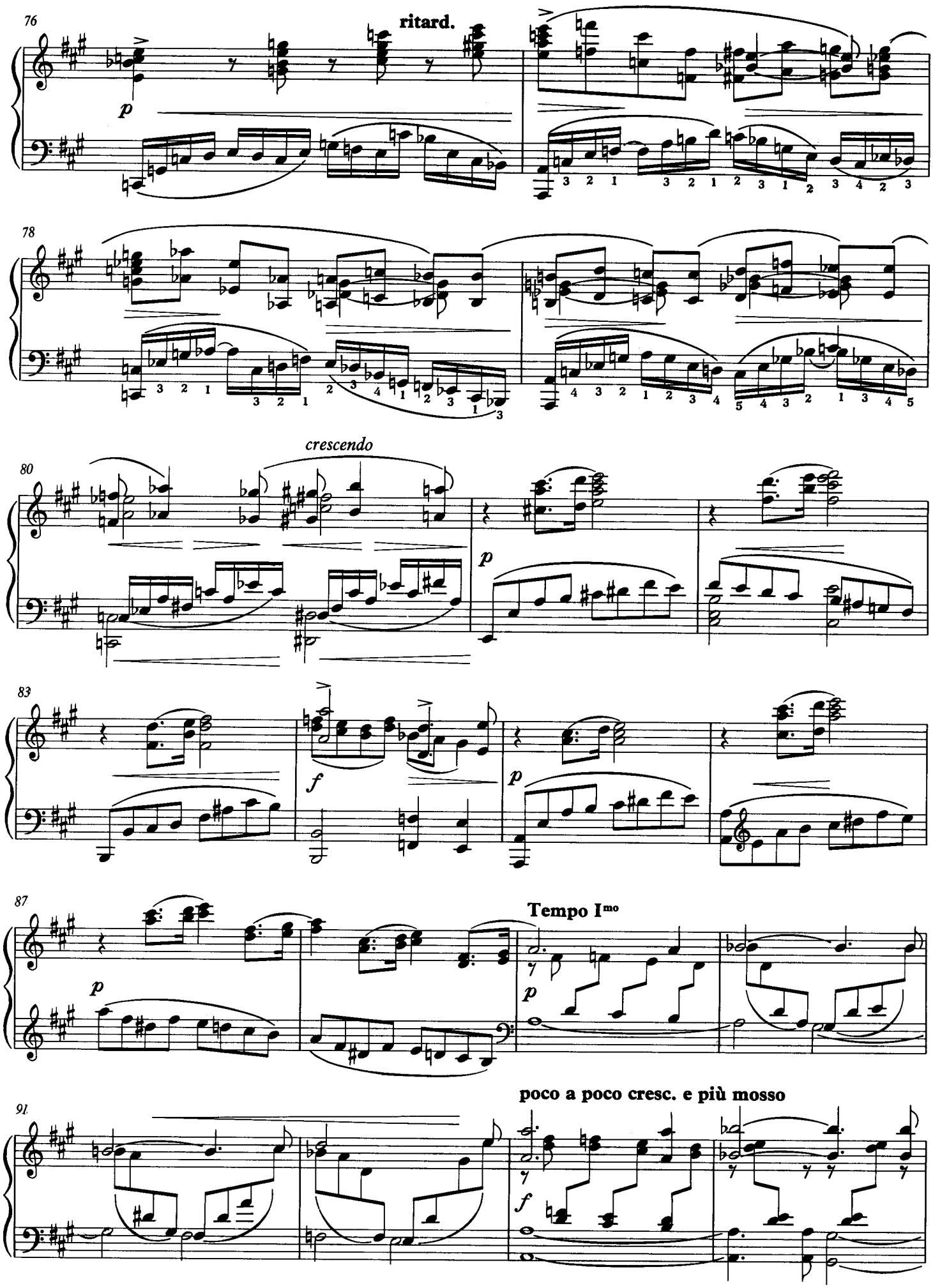


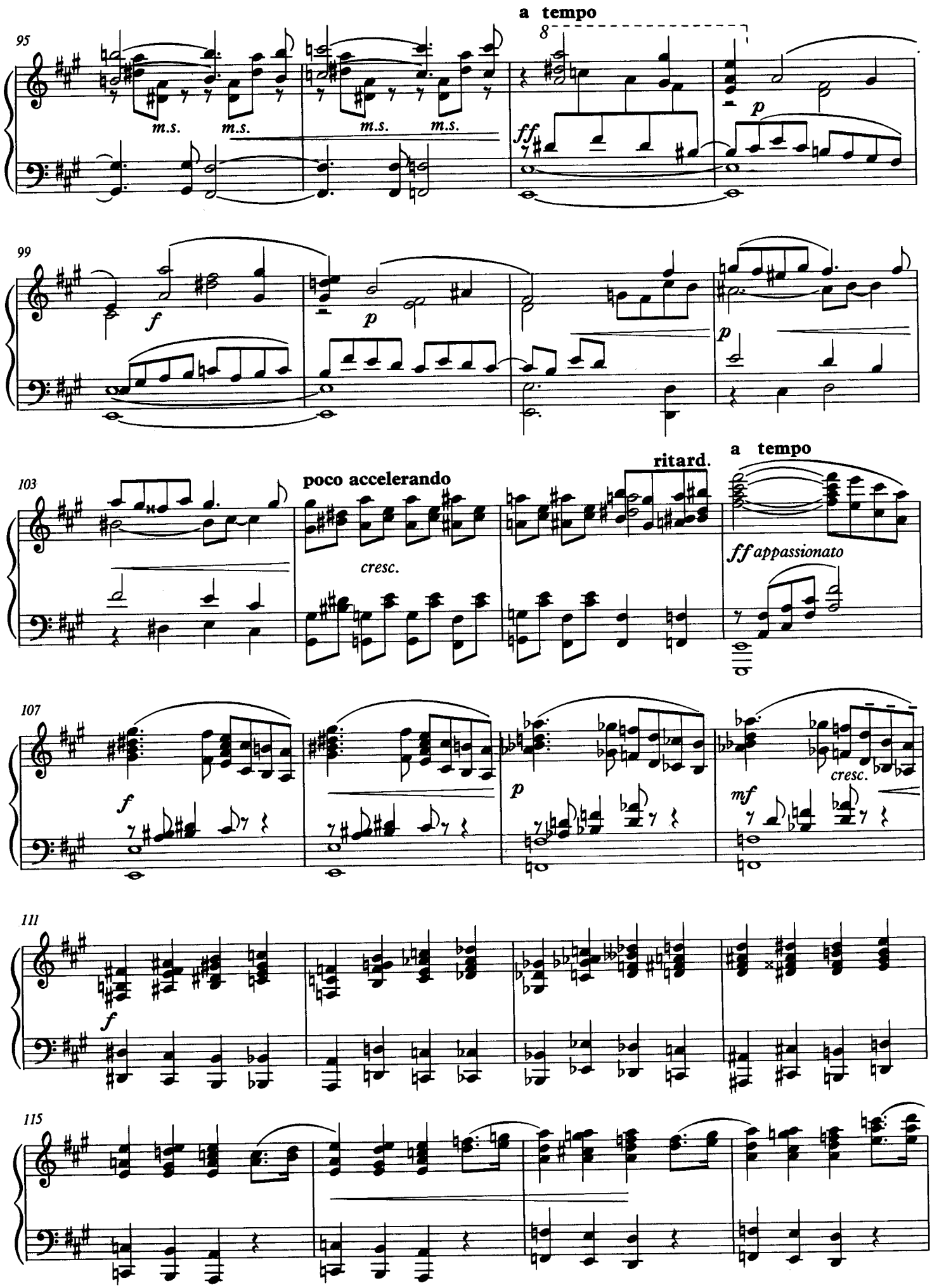

© 1974 by Faber Music Ltd.

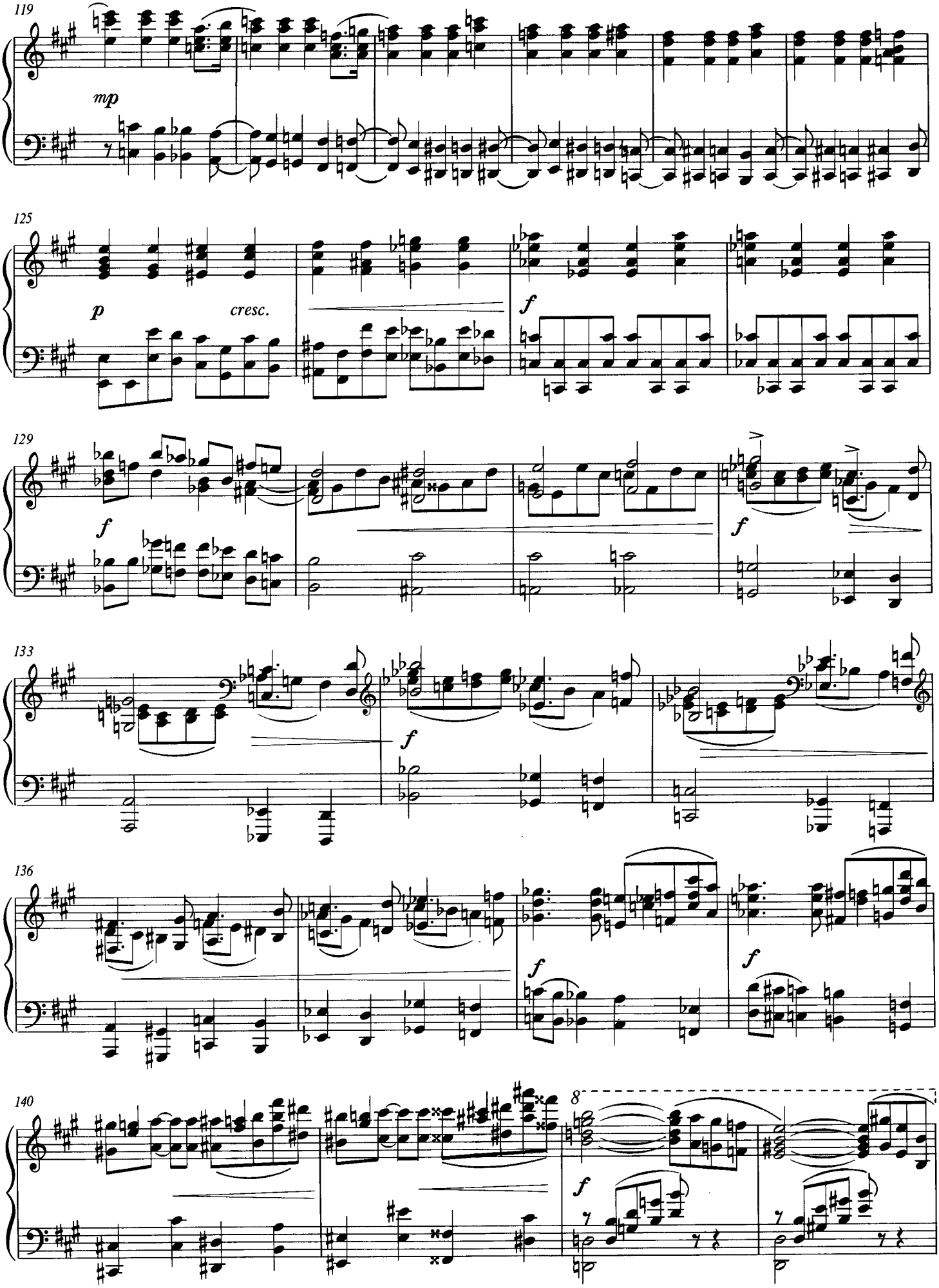

28
più lento
ritard.
a tempo
p
pp
p
32
riten.
p
35
p
38
mf
41
5 4 2 1 3 2
1 2 4 2 3 4
1 3 2 3 1 2 2 3 4
44
f

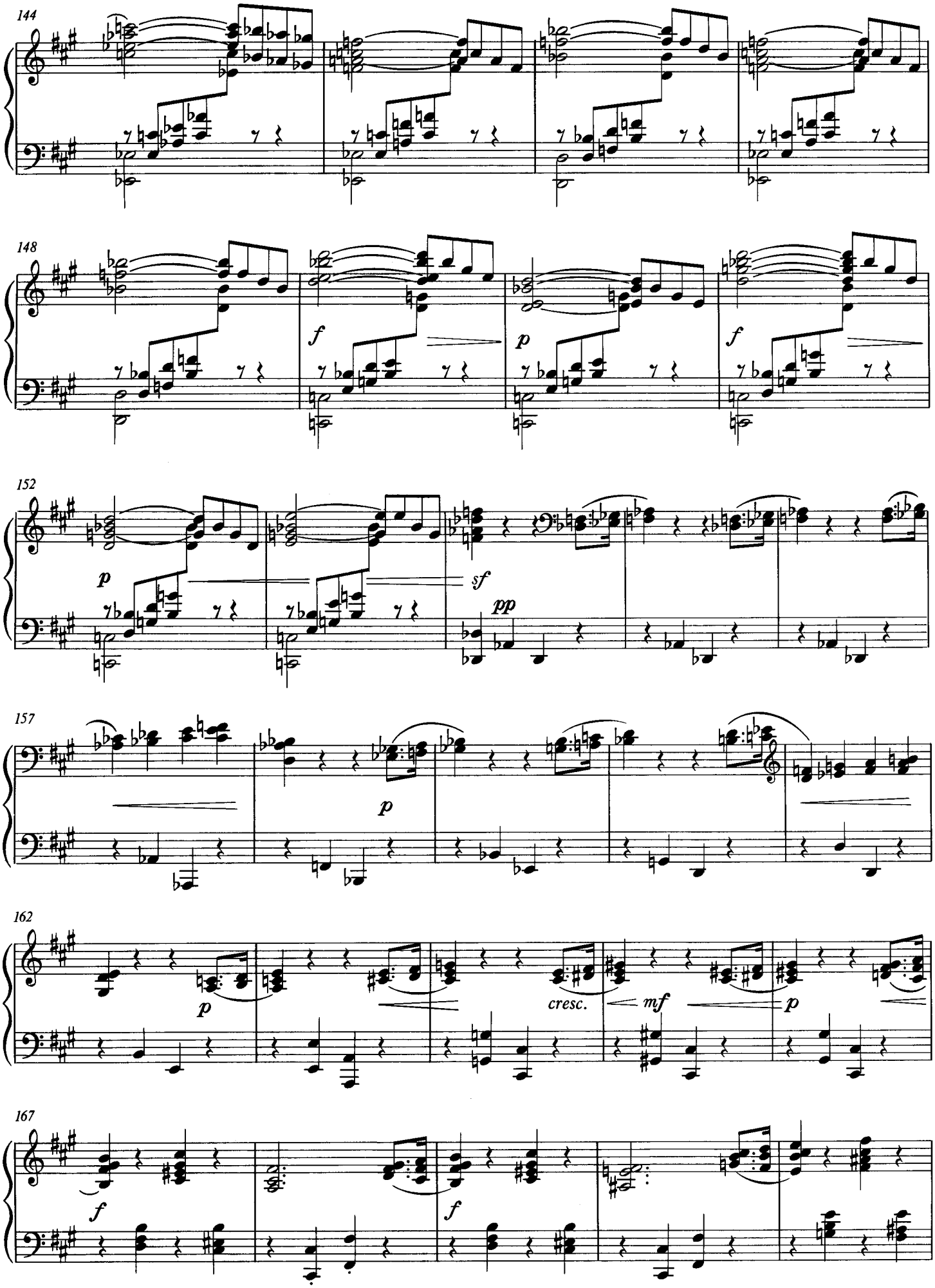

47
p
mf
50
8
p
4 1 3 2 3 2 1
5 1 3 2 3 1 3 2 1 2 3
poco agitato
53
rit.
f
p
56
8
mf
58
8
8
f
60
ritard.
a tempo
p
p
3
3
3
3

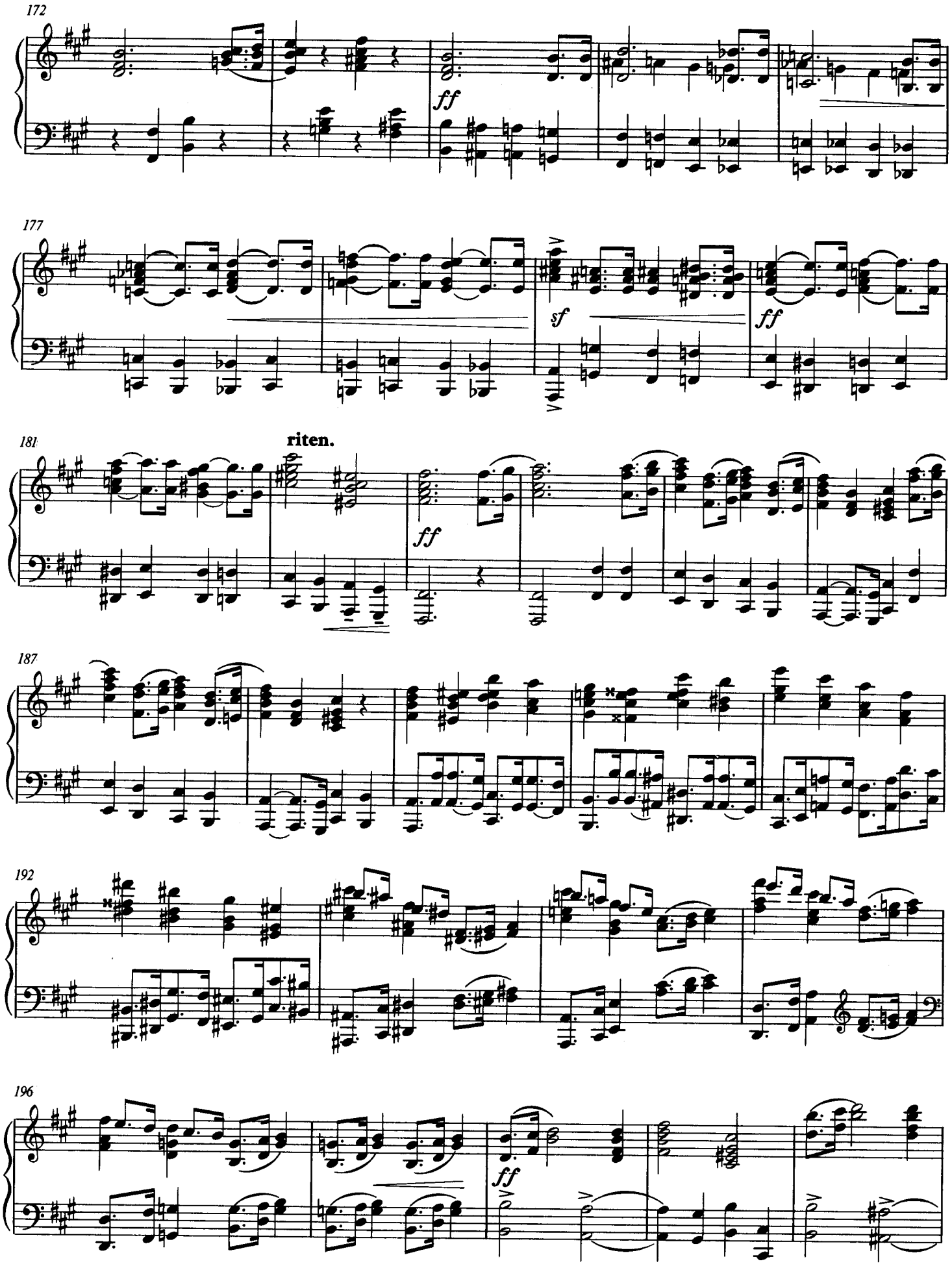

62
8
f
65
p
67
pp
sf
4 3 2 1 3 1 2 3 1 1 2 1
69
pp
sf
più mosso
71
pp
74
mf
mf

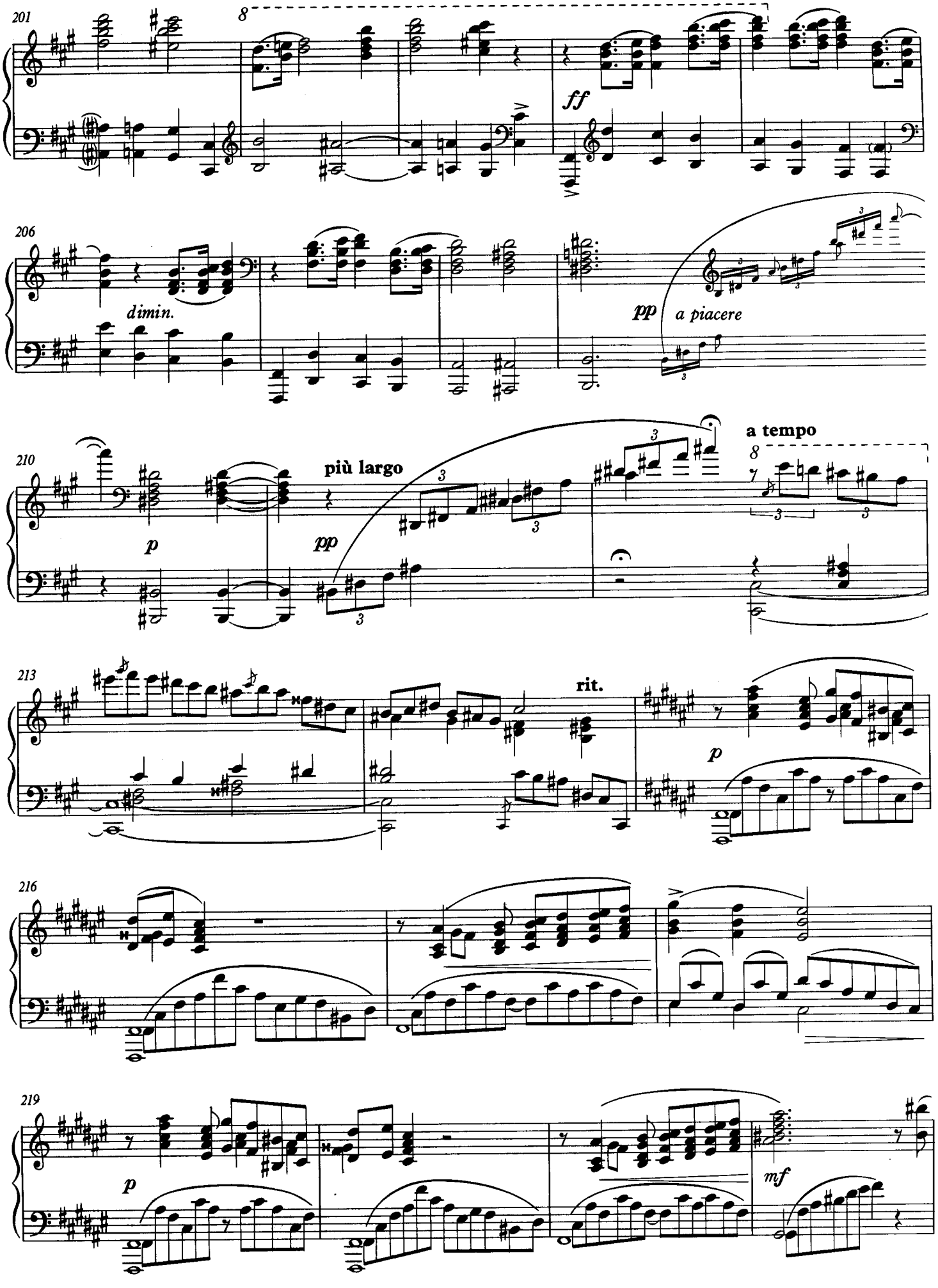

76
ritard.
p
78
crescendo
80
p
83
f
p
87
p
Tempo I^mo
p
91
poco a poco cresc. e più mosso
f

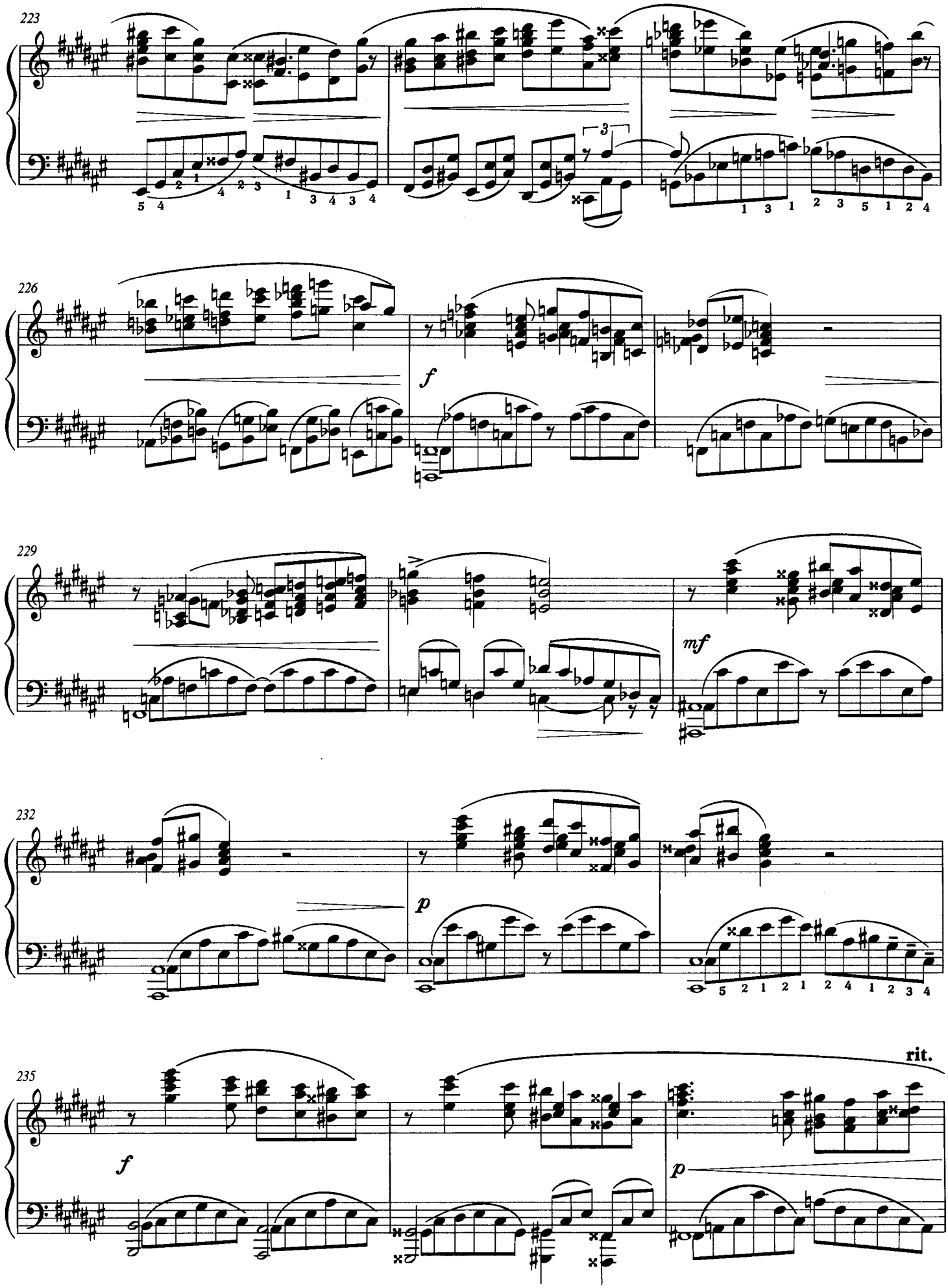

a tempo
95
8
m.s.
m.s.
m.s.
m.s.
ff
p
99
f
p
p
103
poco accelerando
ritard.
a tempo
cresc.
ff appassionato
107
f
p
cresc.
mf
111
f
115

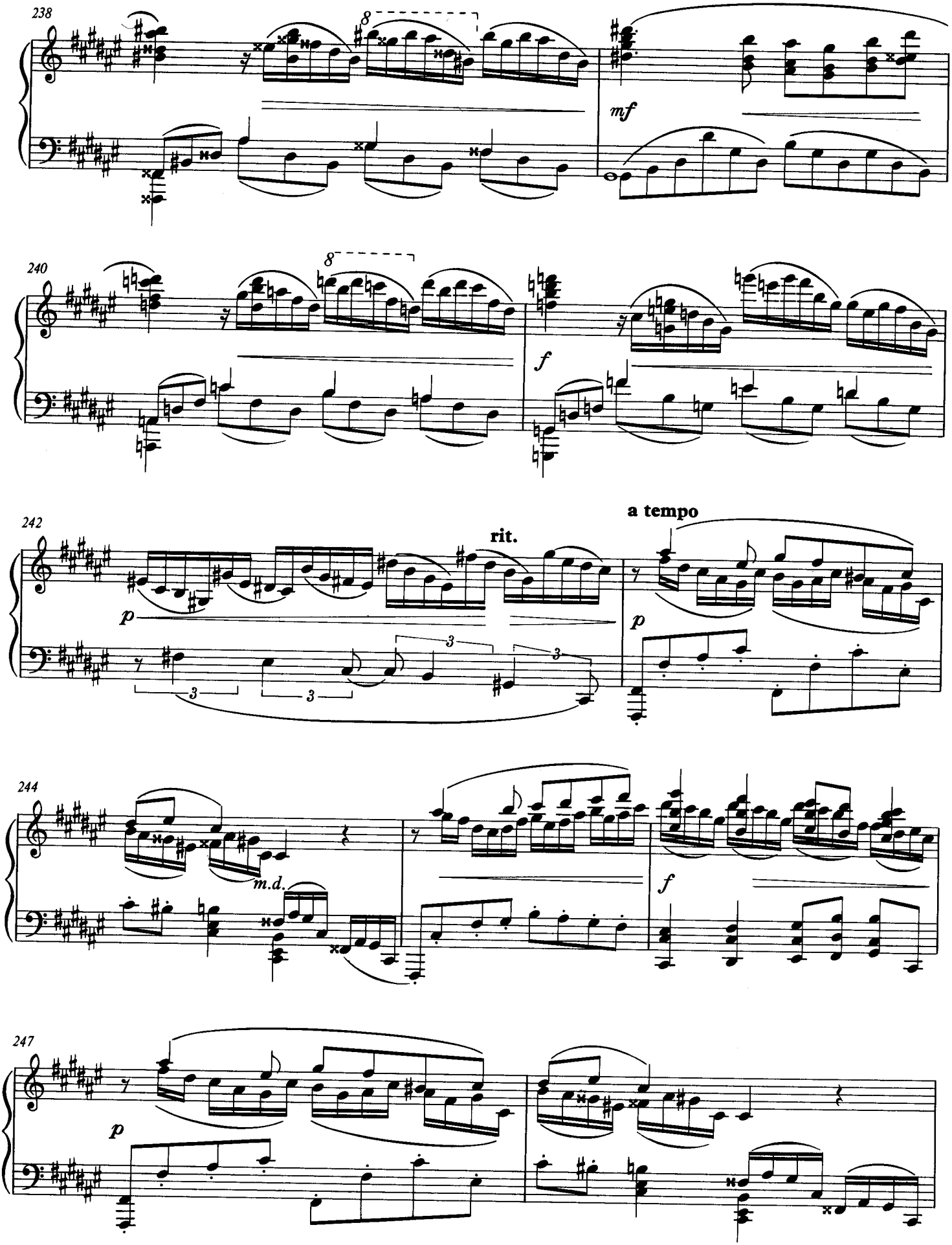

119
mp
125
p
cresc.
f
129
f
f
133
f
136
f
f
140
8
f

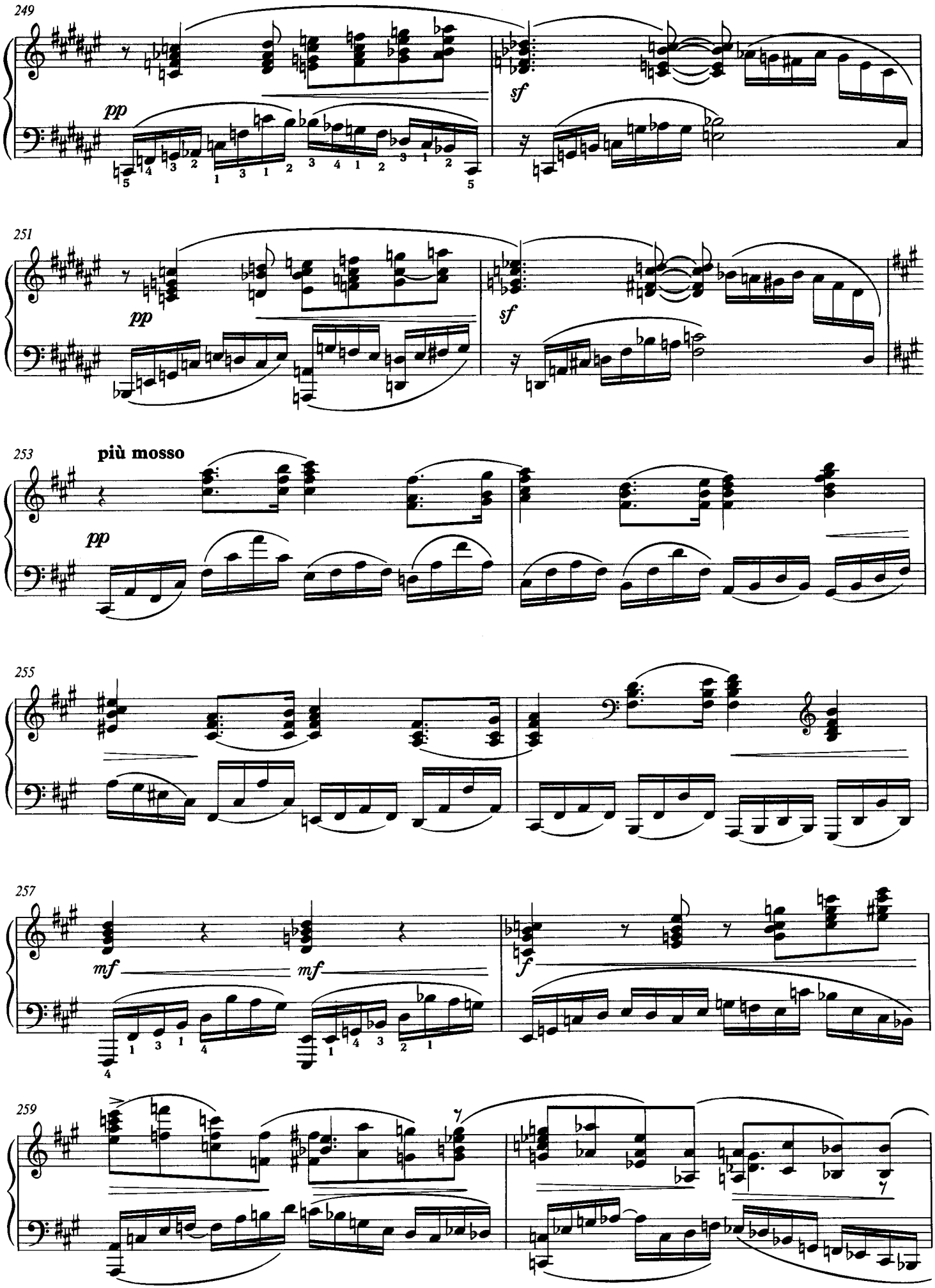

144
148
f
p
f
152
p
sf
pp
157
p
162
p
cresc.
mf
p
167
f
f

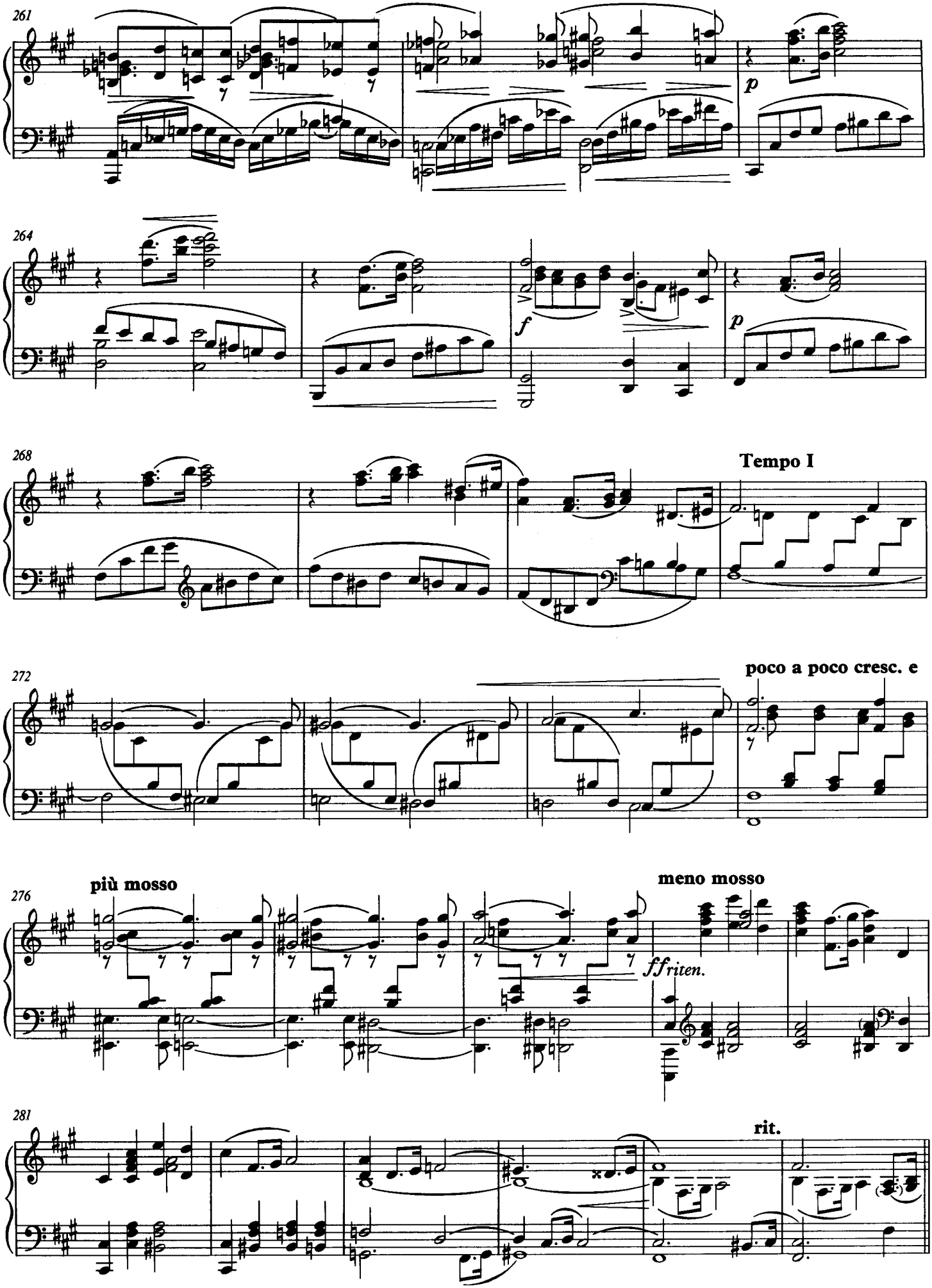

172
ff
177
sf
ff
181
riten.
ff
187
192
196
ff

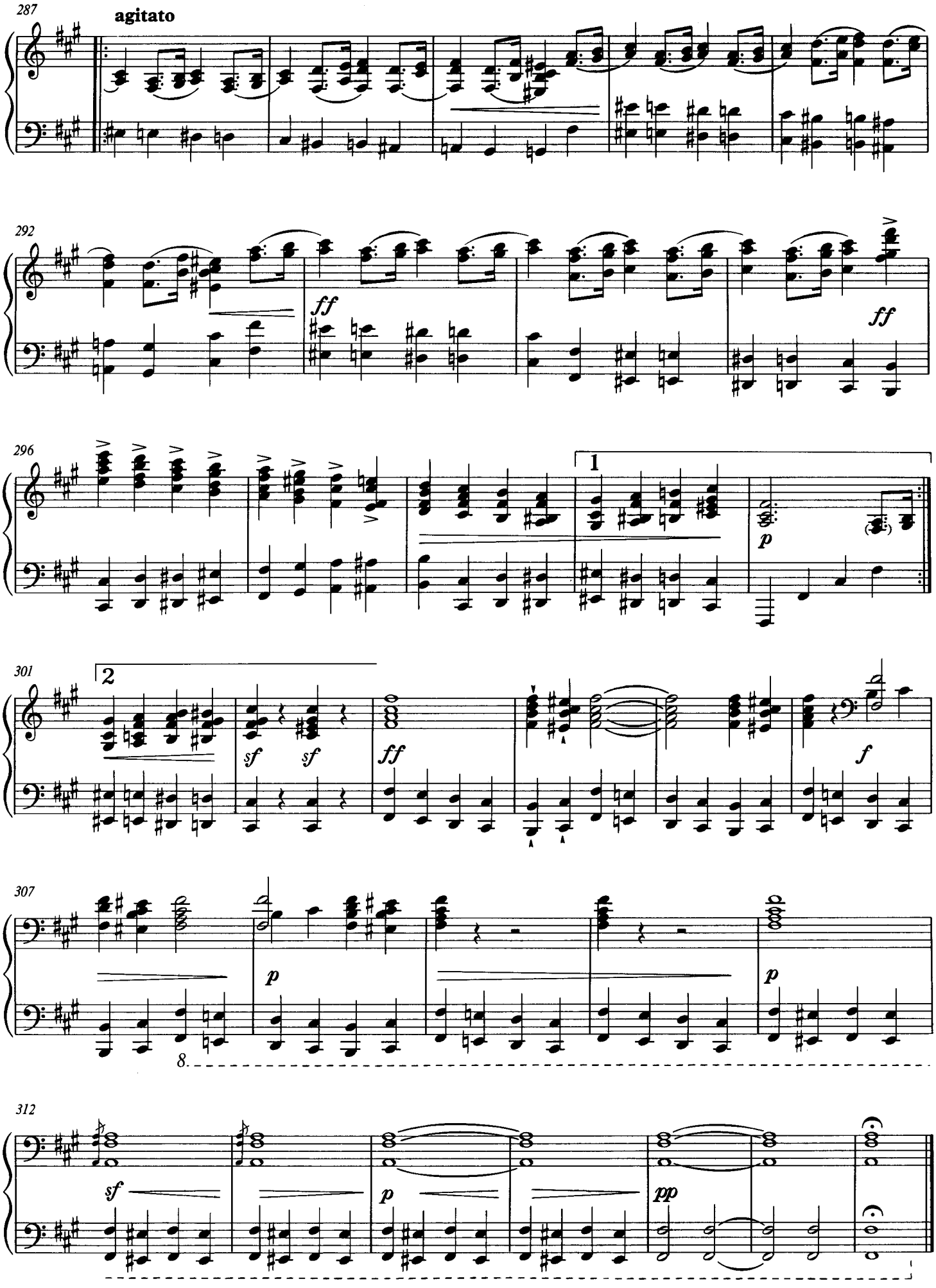

201
8
ff
206
dimin.
pp
a piacere
210
più largo
p
pp
a tempo
8
213
rit.
p
216
219
p
mf


223
226
f
229
mf
232
p
235
f
p
rit.

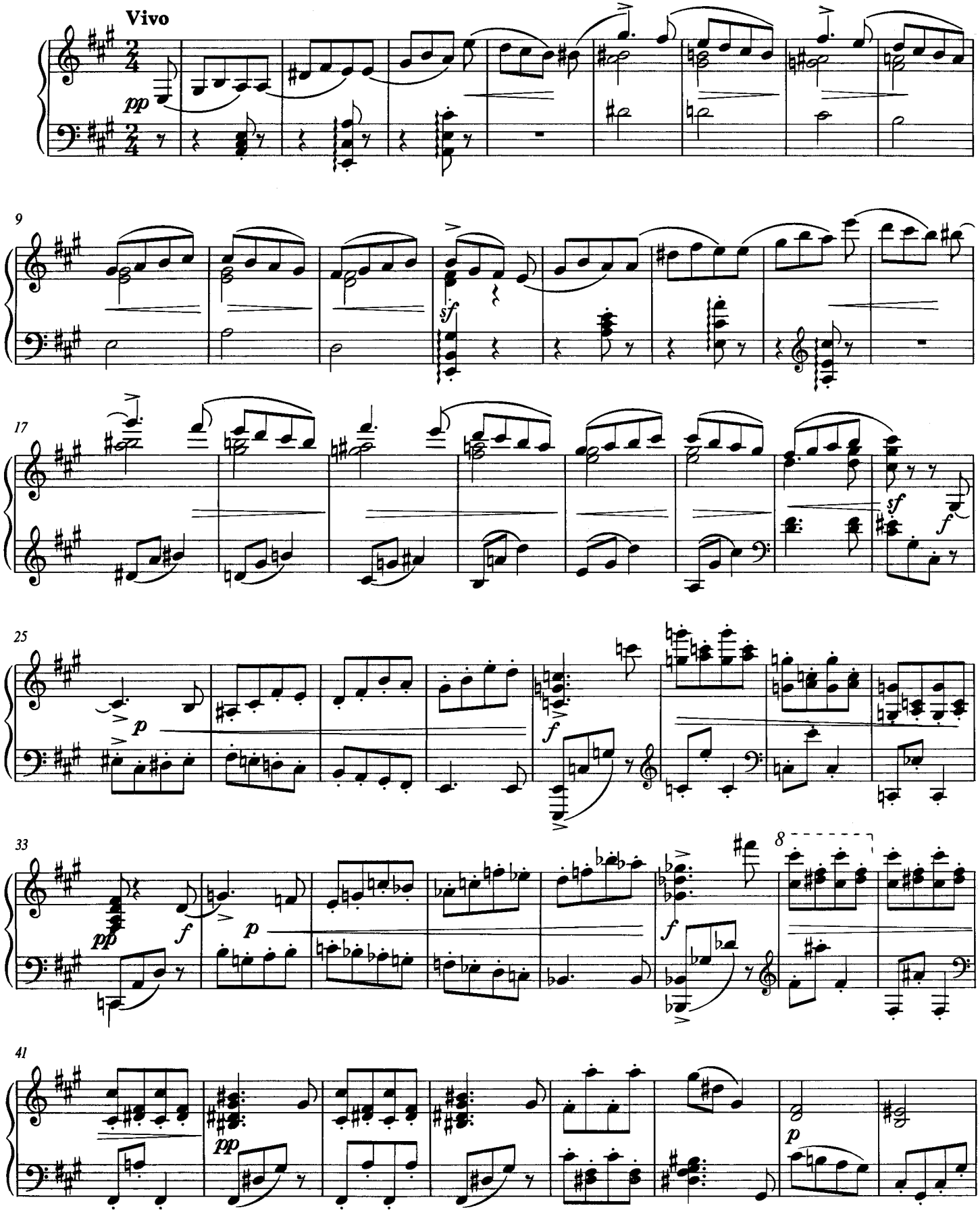

238
8
mf
240
8
f
242
rit.
a tempo
p
3
3
3
p
244
m.d.
f
247
p

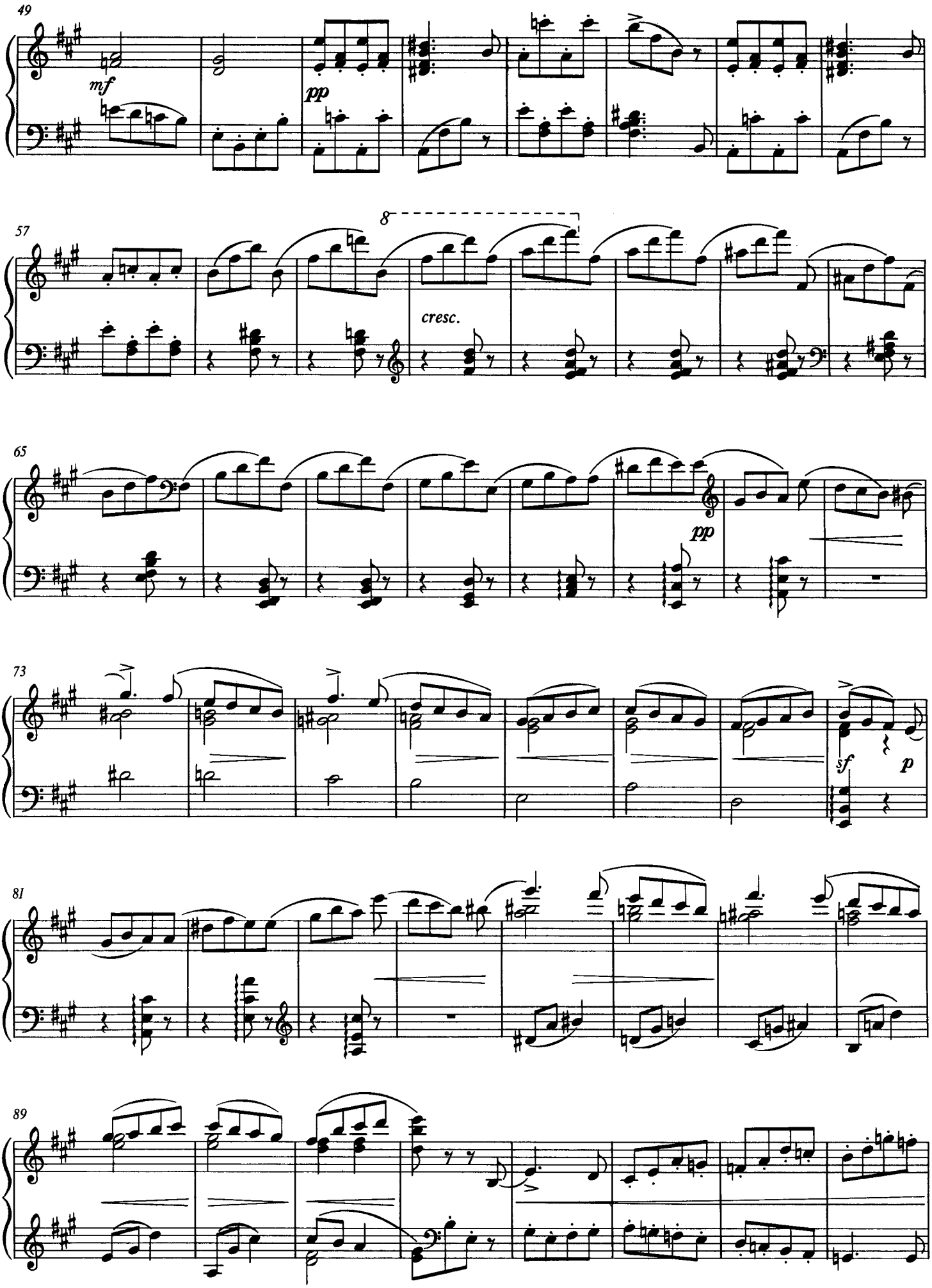

249
pp
sf
251
pp
sf
253
più mosso
pp
255
257
mf
mf
f
259

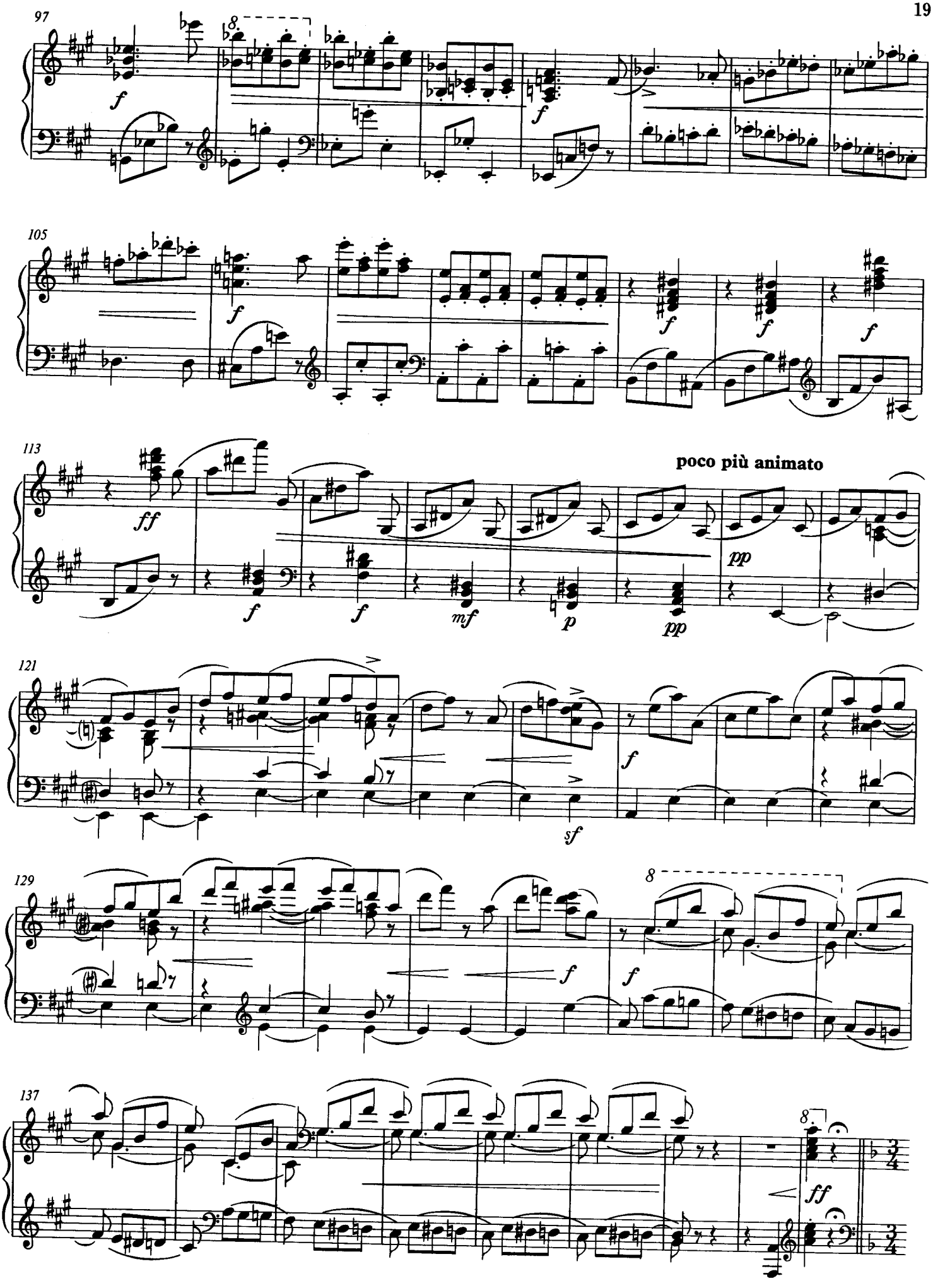

261
p
264
f
p
268
Tempo I
272
poco a poco cresc. e
più mosso
276
meno mosso
ff riten.
281
rit.

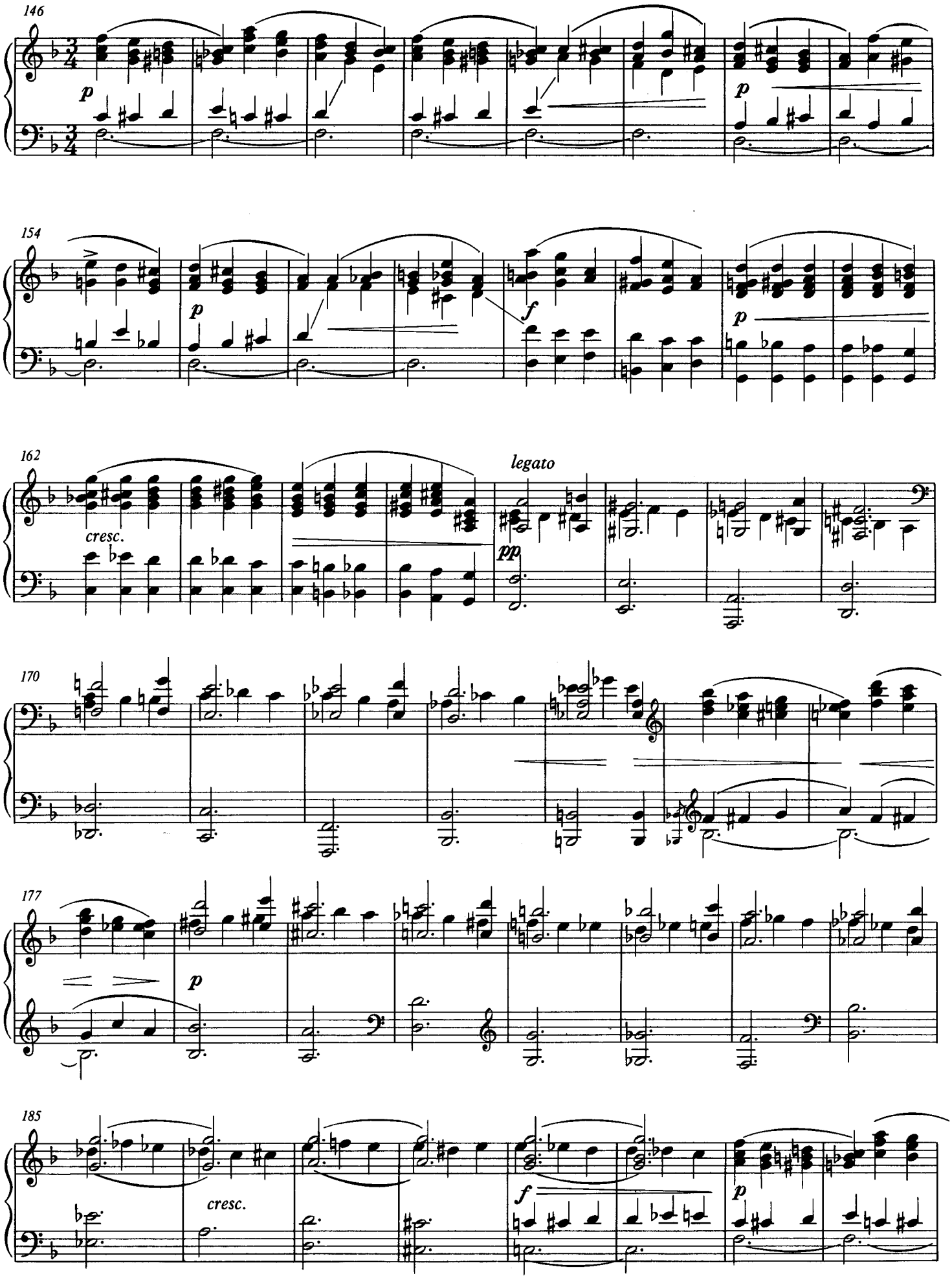

287
agitato
292
ff
ff
296
1
p
301
2
sf
sf
ff
f
307
p
p
8
312
sf
p
pp

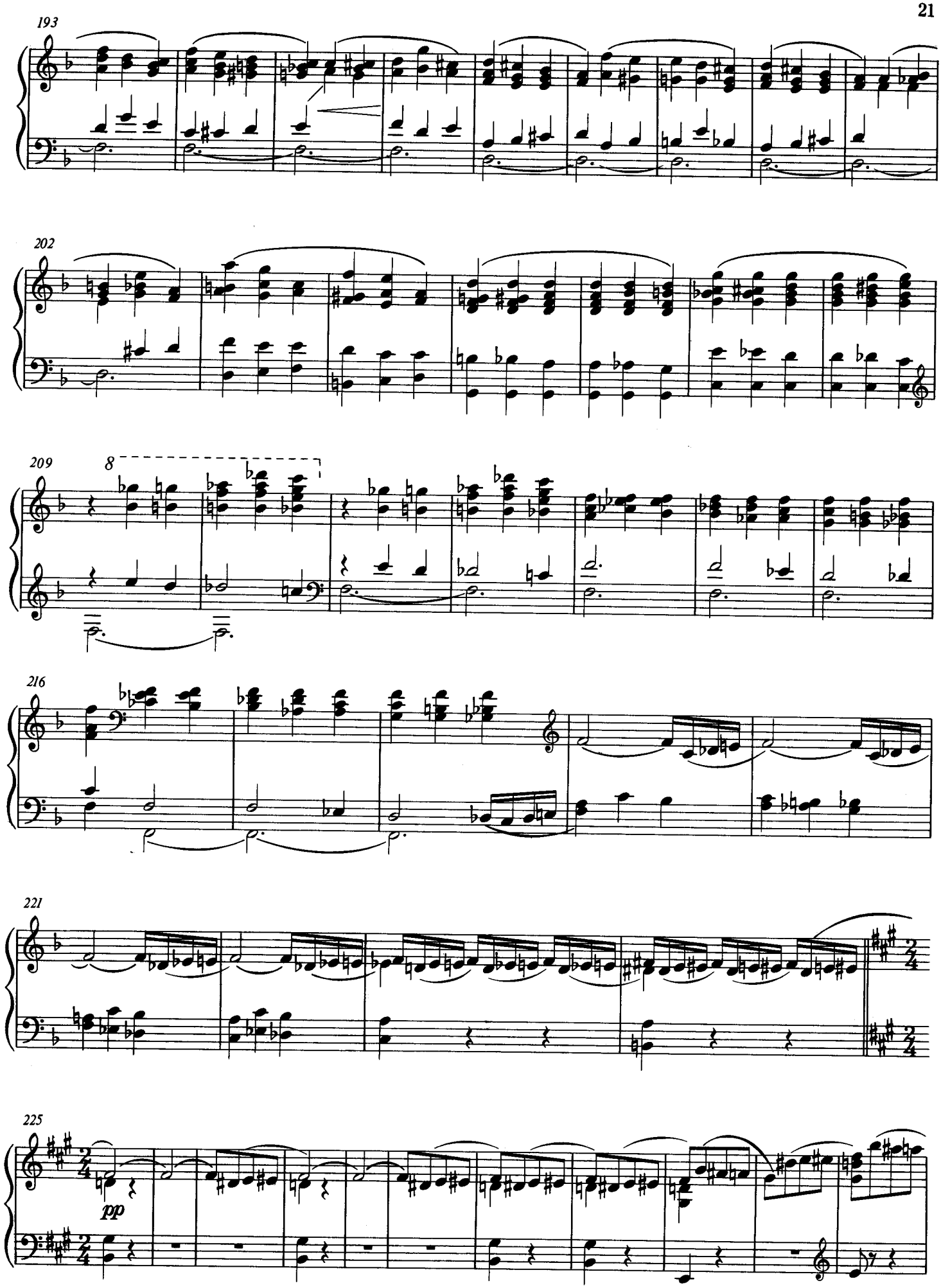
# II

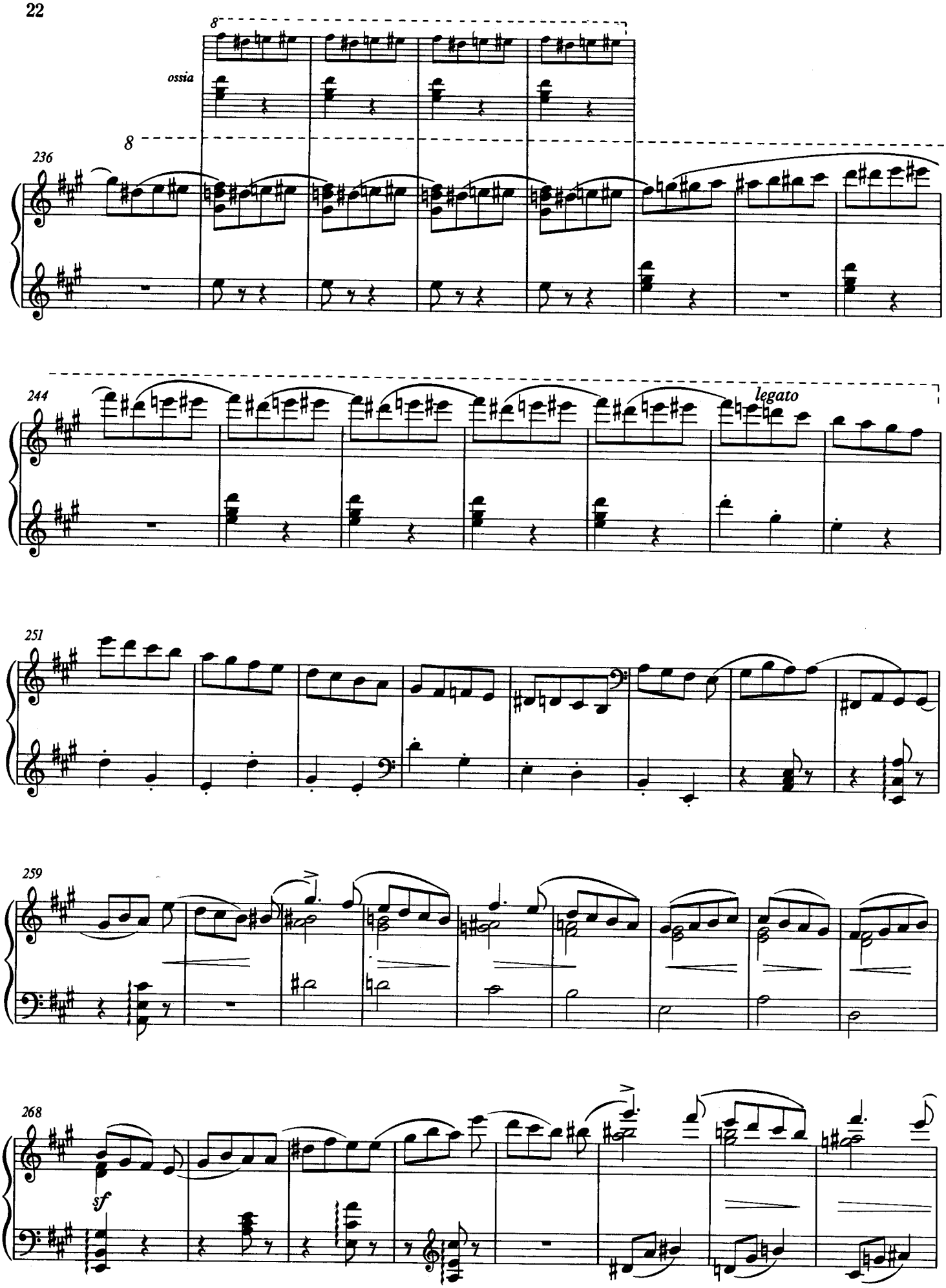


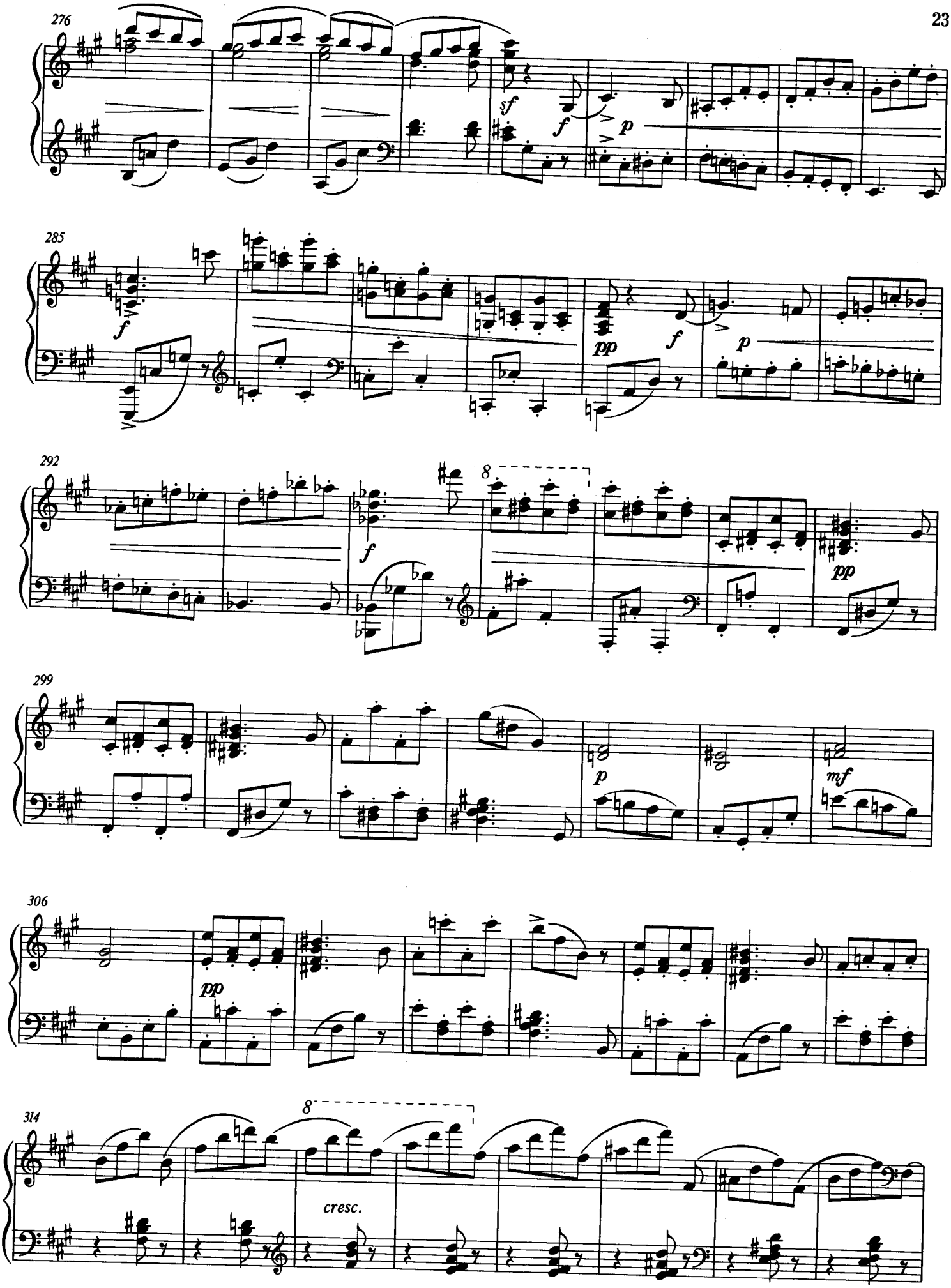

49
mf
pp
57
8
cresc.
65
pp
73
sf
p
81
89

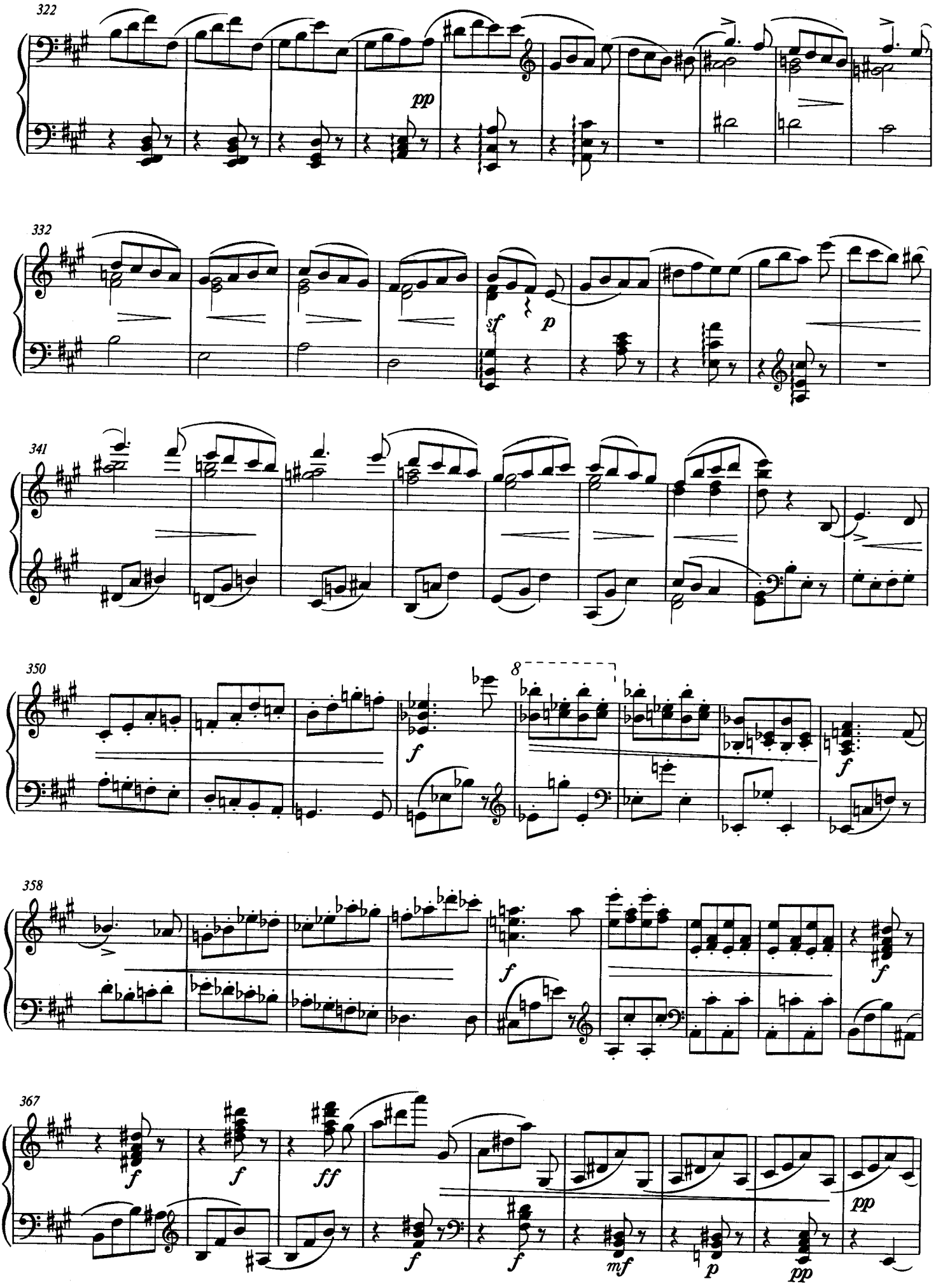

97
105
113
poco più animato
121
129
137

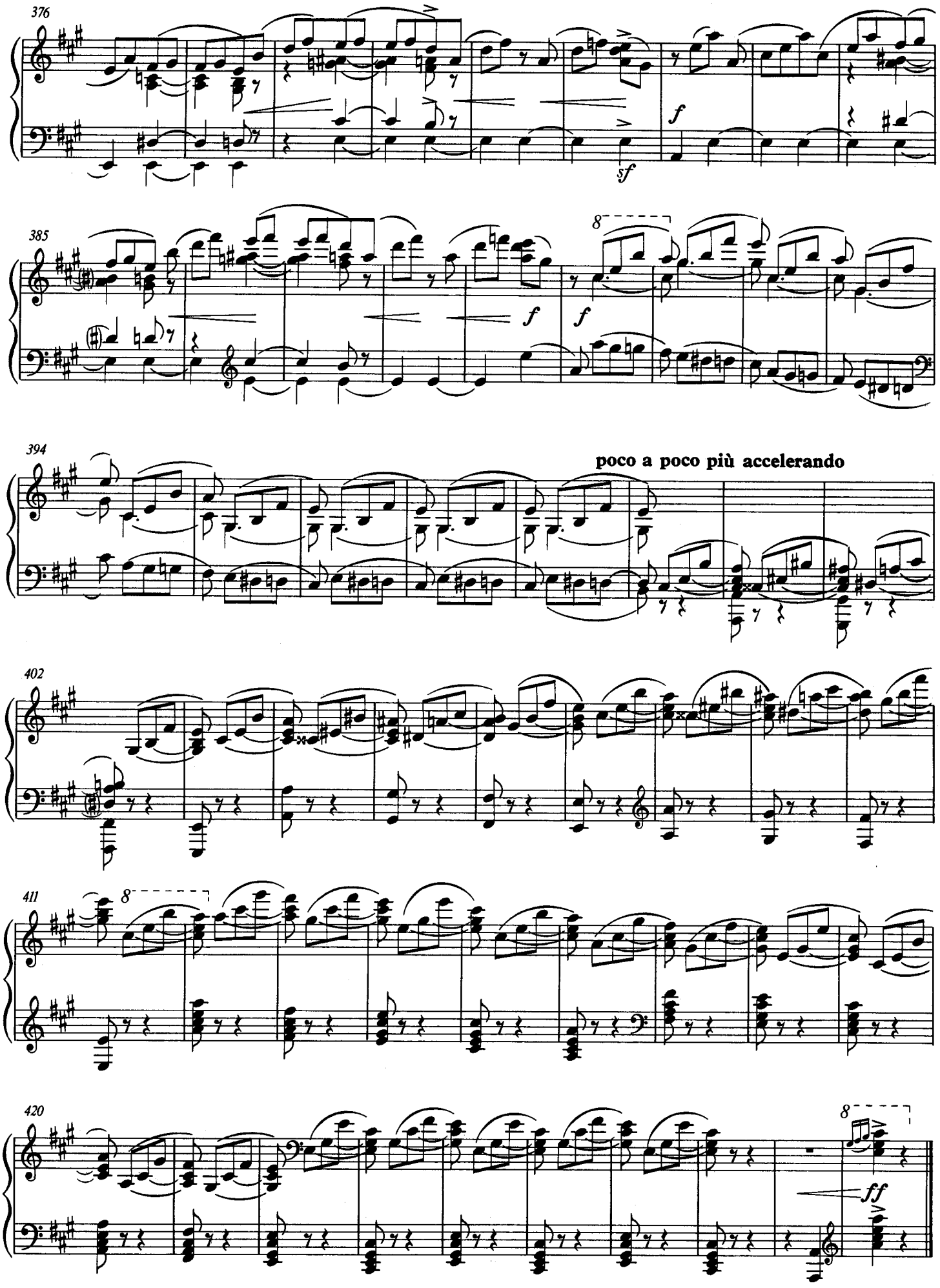

146
p
154
p
f
p
162
cresc.
legato
pp
170
177
p
185
cresc.
f
p


193
202
209
8
216
221
225
pp

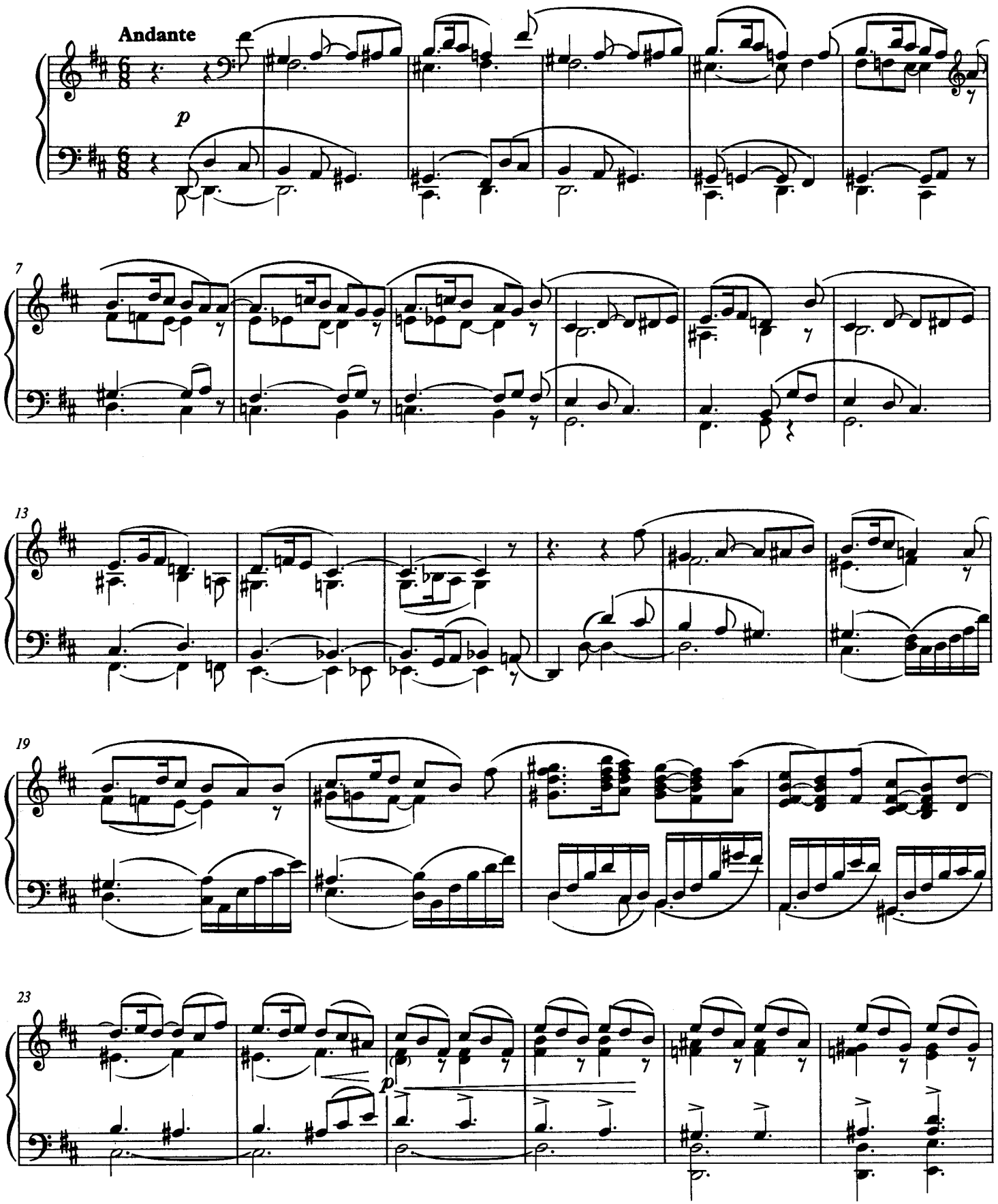

ossia
236
legato
244
251
259
268
sf

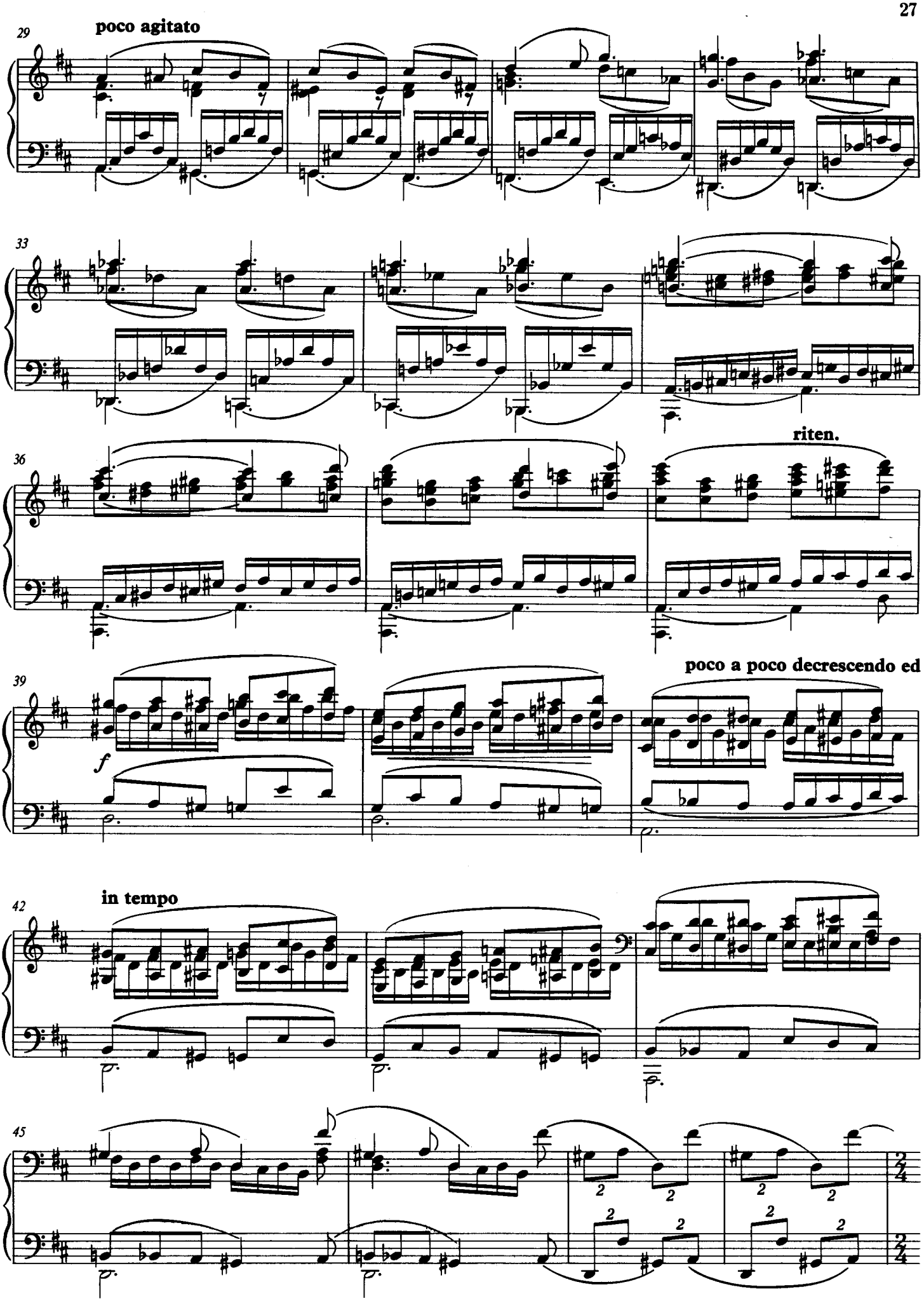

276
sf
f
p
285
f
pp
f
p
292
8
f
pp
299
p
mf
306
pp
314
8
cresc.

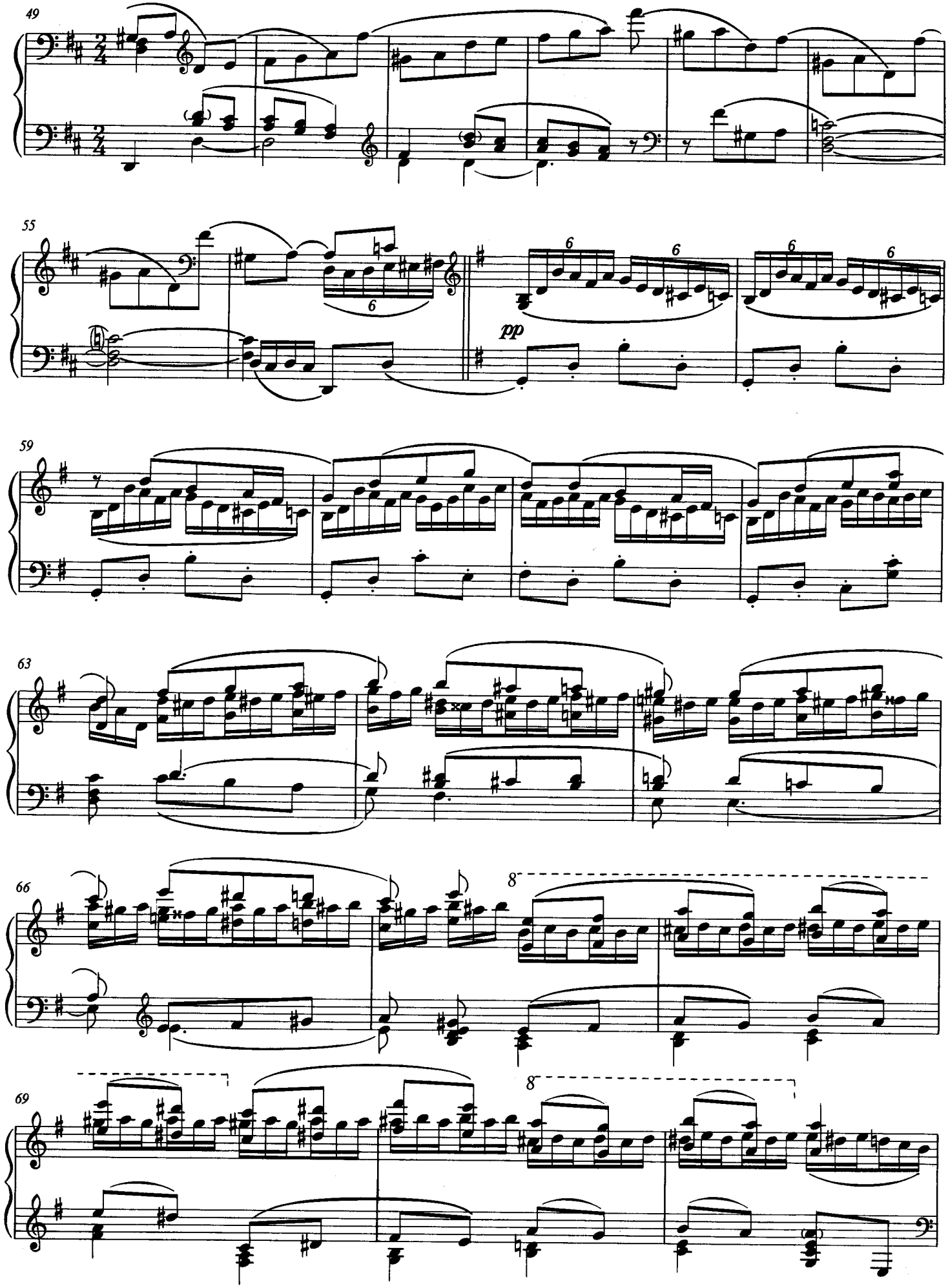

322
pp
332
sf
p
341
350
8
f
f
358
f
f
367
f
f
ff
f
f
mf
p
pp
pp

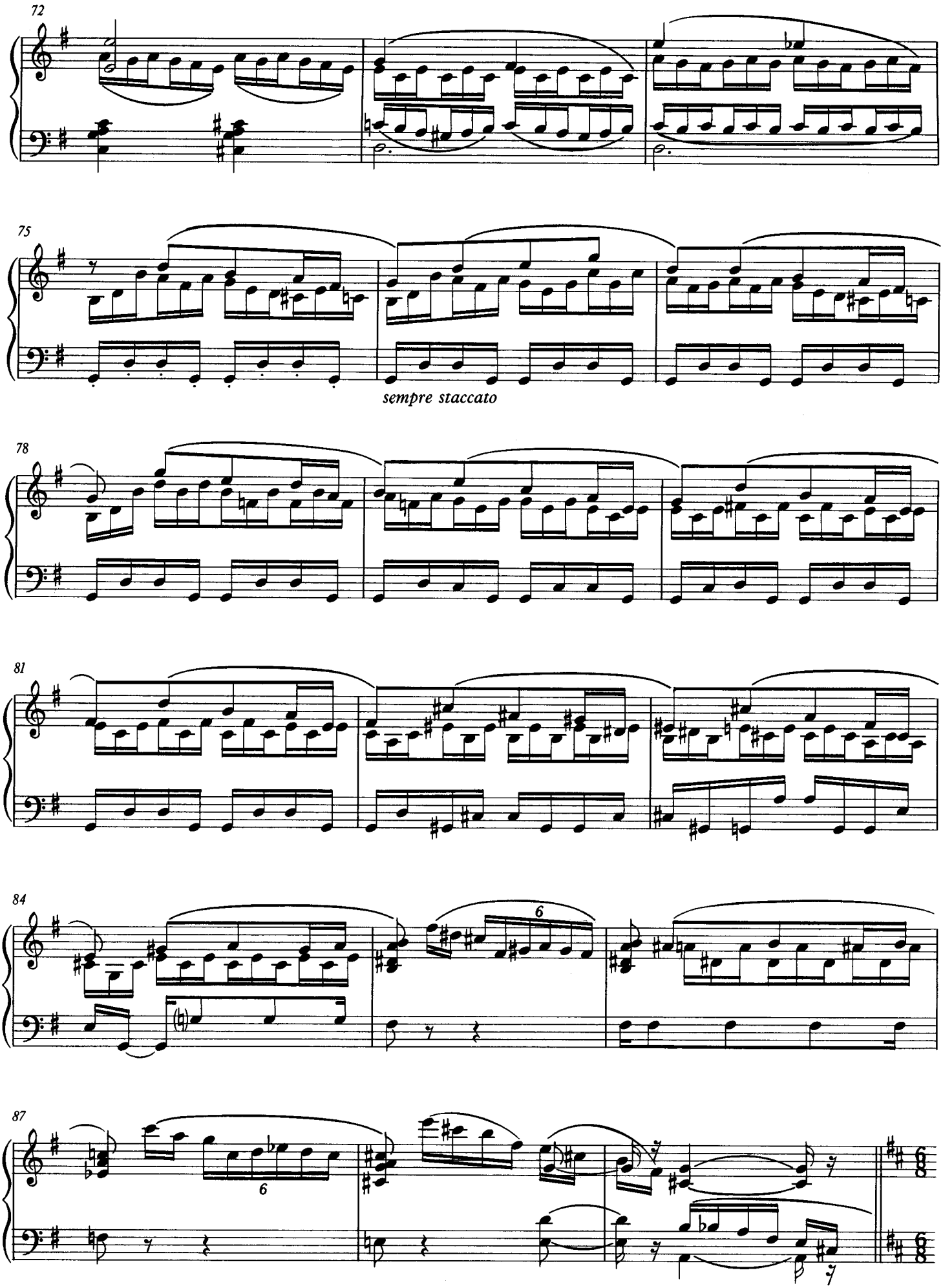

376
f
sf
385
8
f
f
394
poco a poco più accelerando
402
411
8
420
8
ff

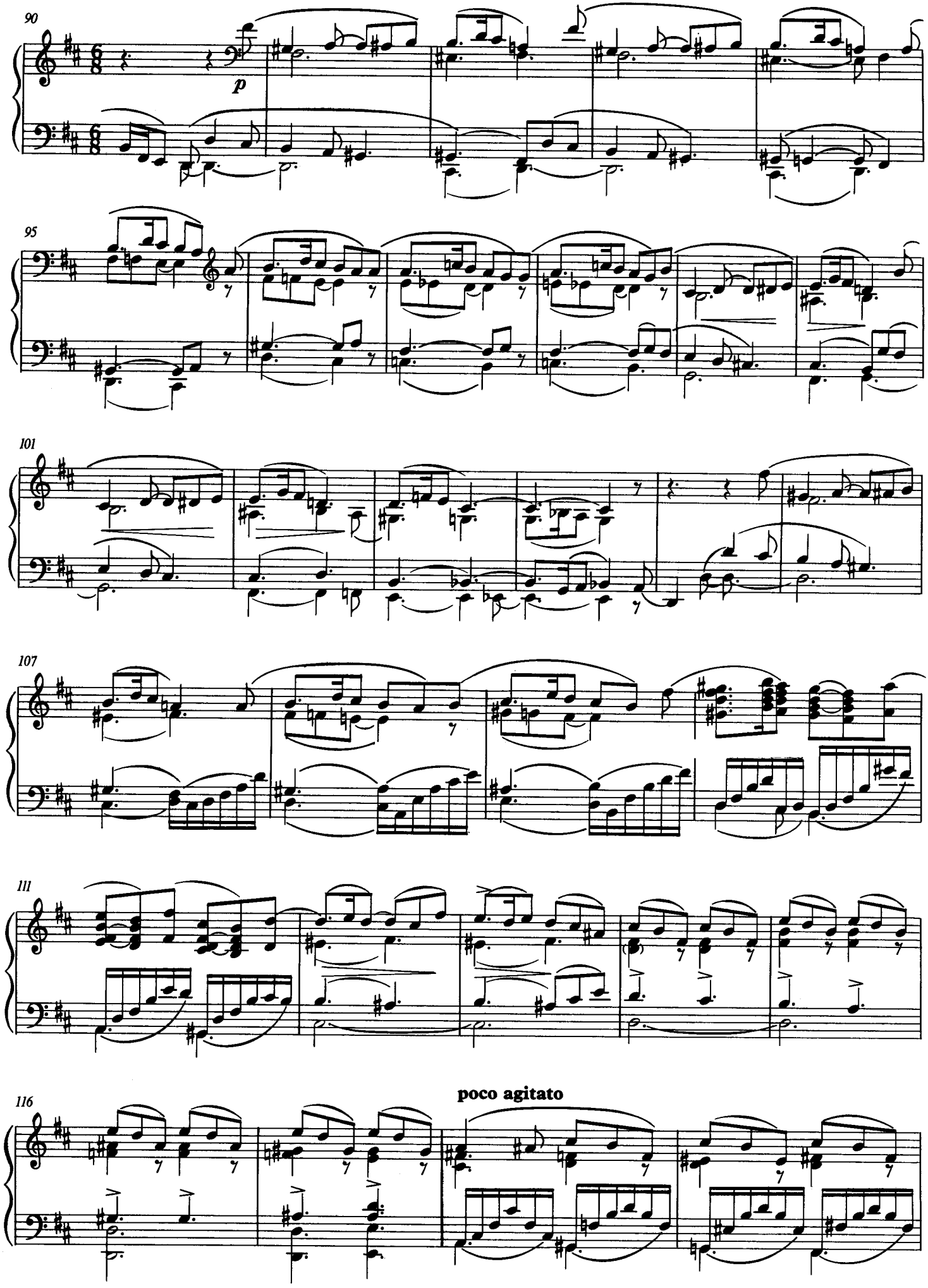
# III

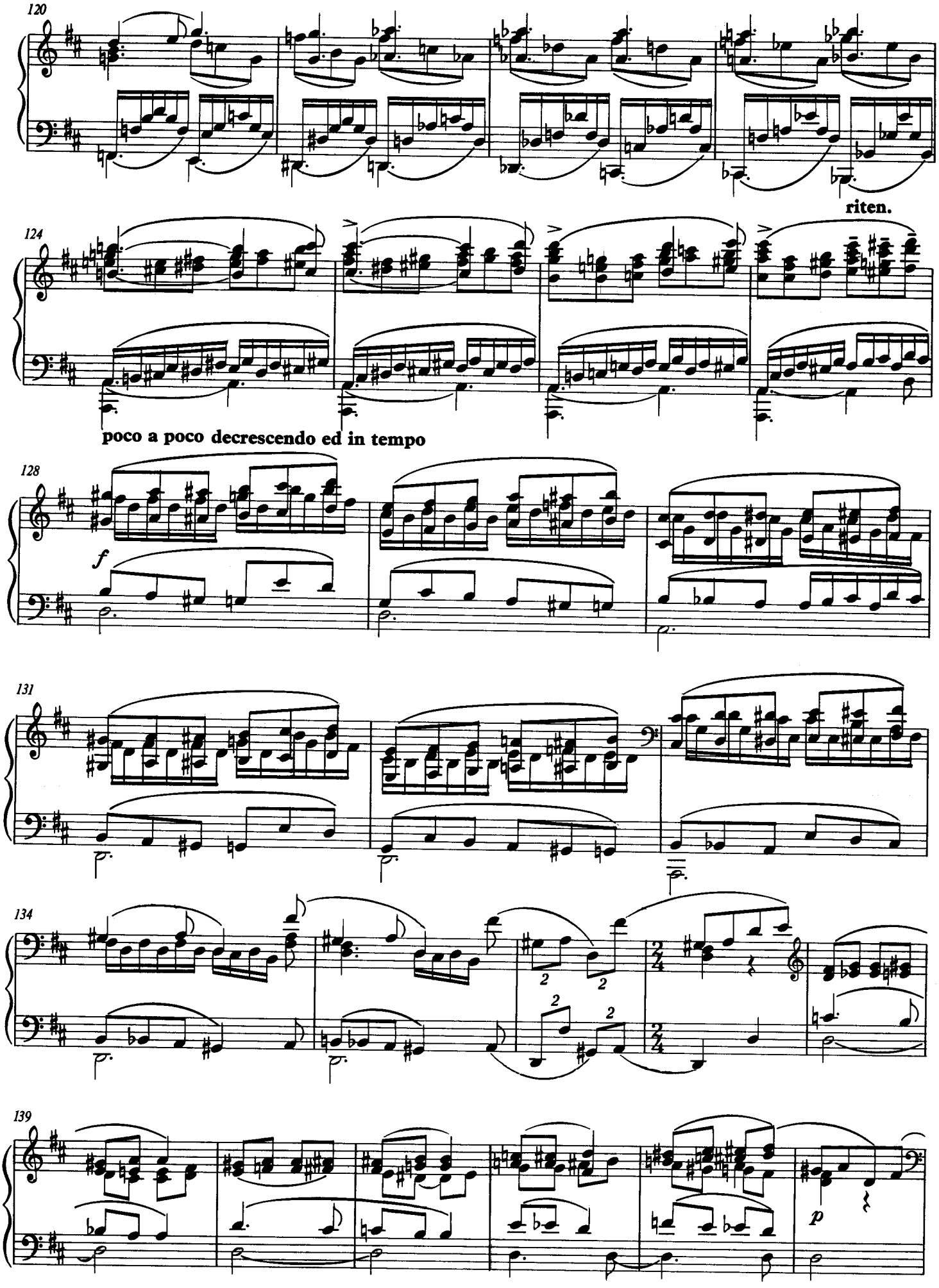


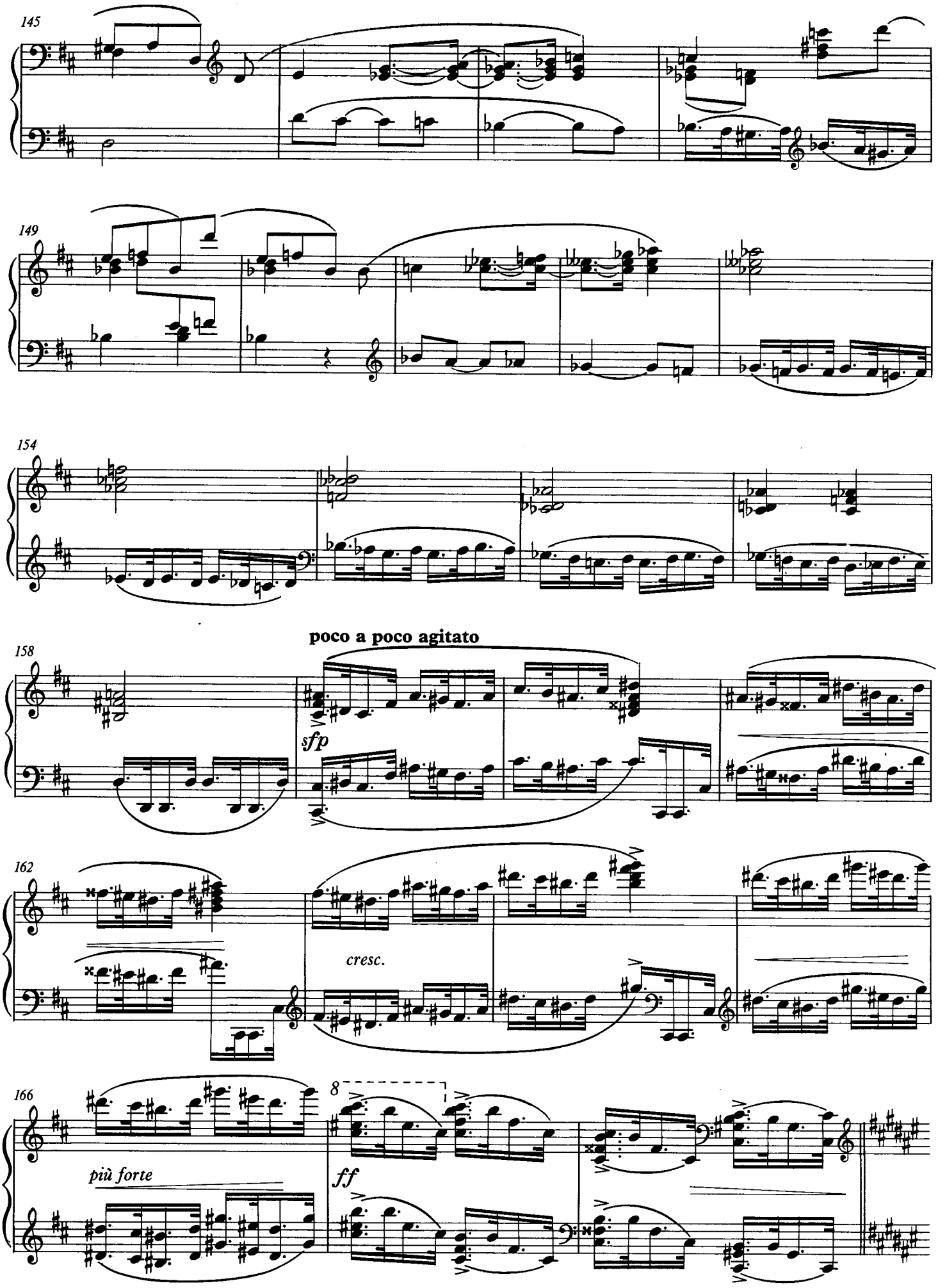

29
poco agitato
33
36
riten.
39
poco a poco decrescendo ed
f
42
in tempo
45
2/4


49
55
pp
59
63
66
8
69
8

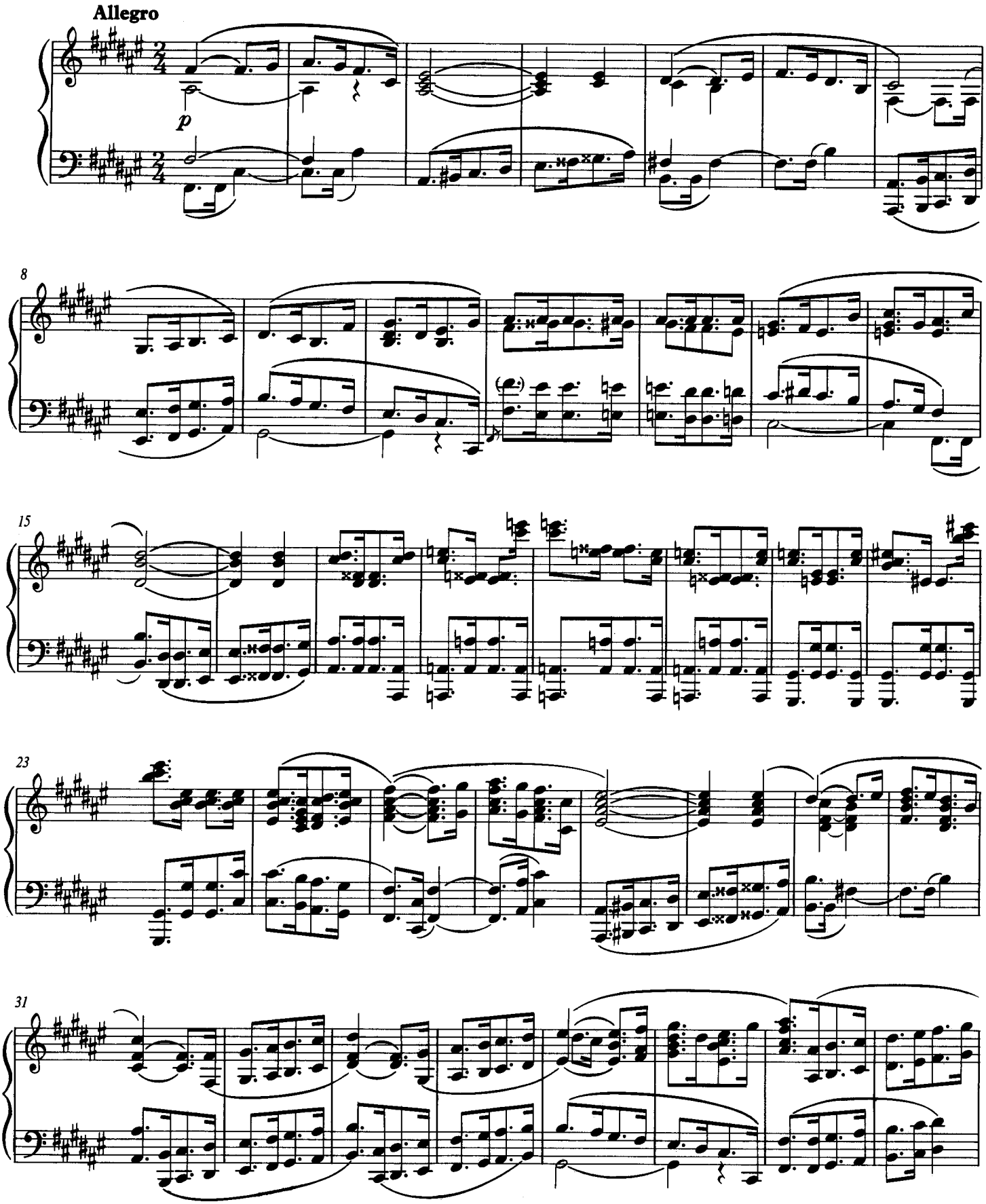

72
75
sempre staccato
78
81
84
6
87
6
6
8

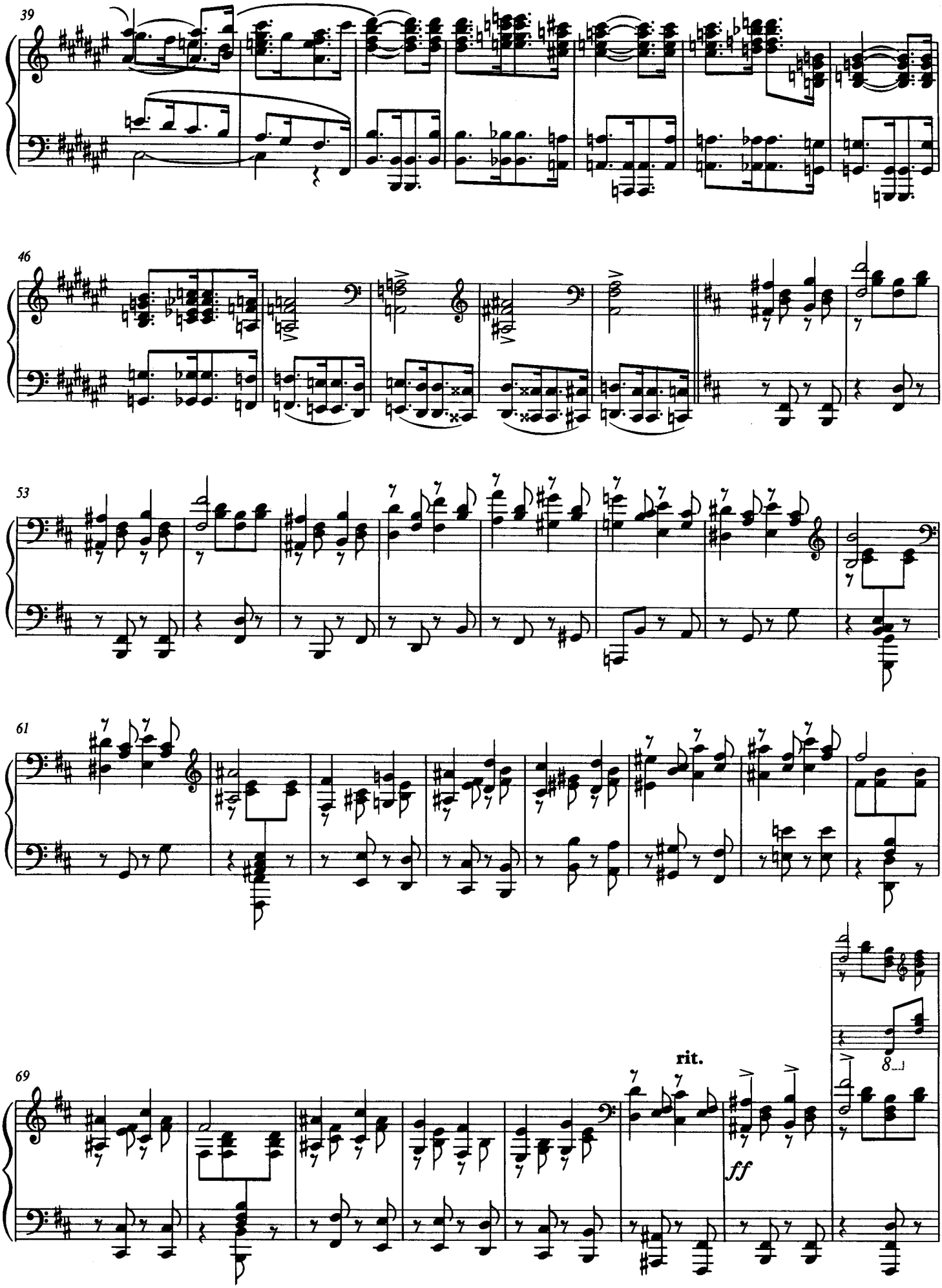

90
p
95
101
107
111
116
poco agitato

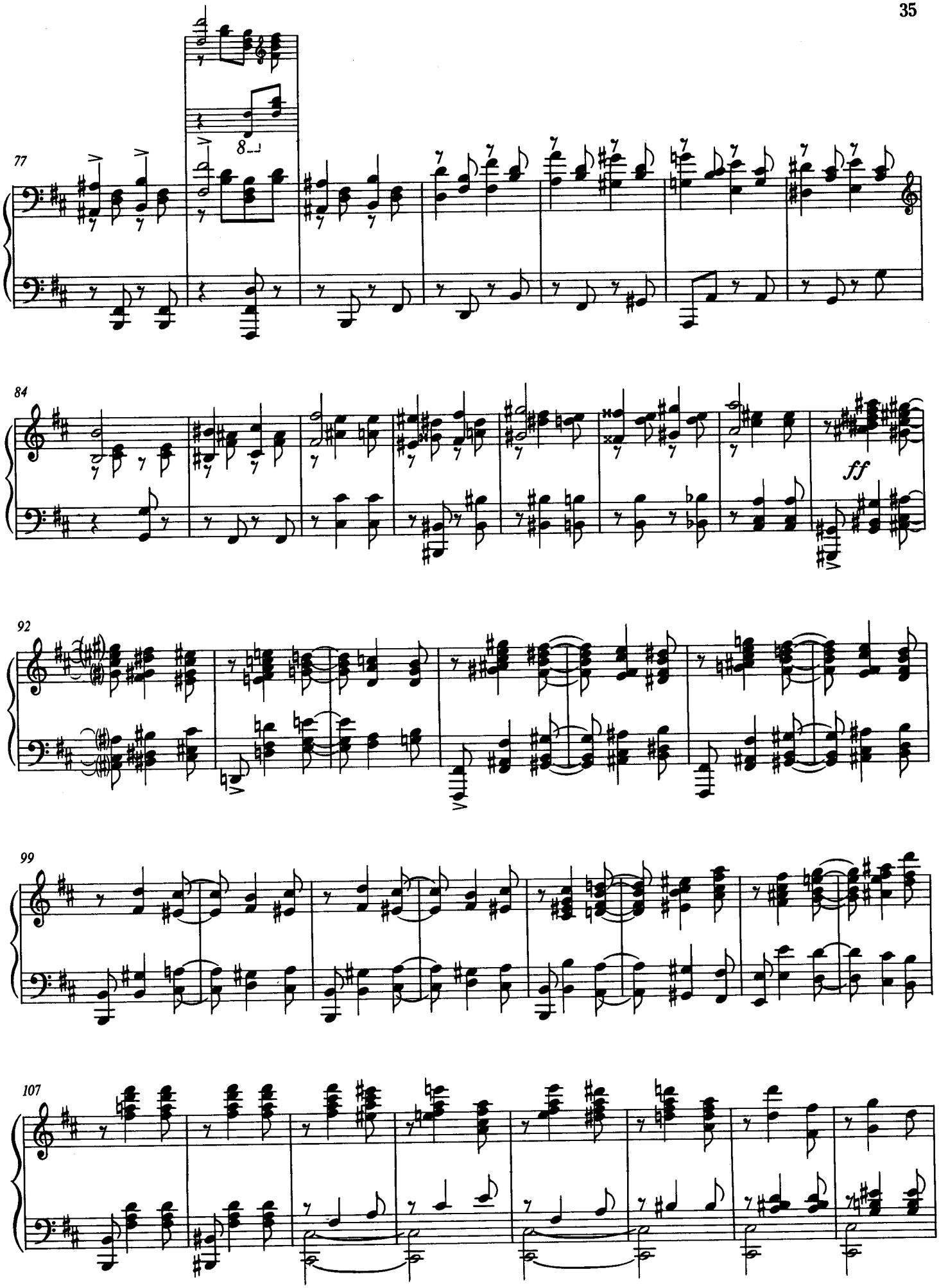

120
riten.
124
poco a poco decrescendo ed in tempo
128
f
131
134
139
p

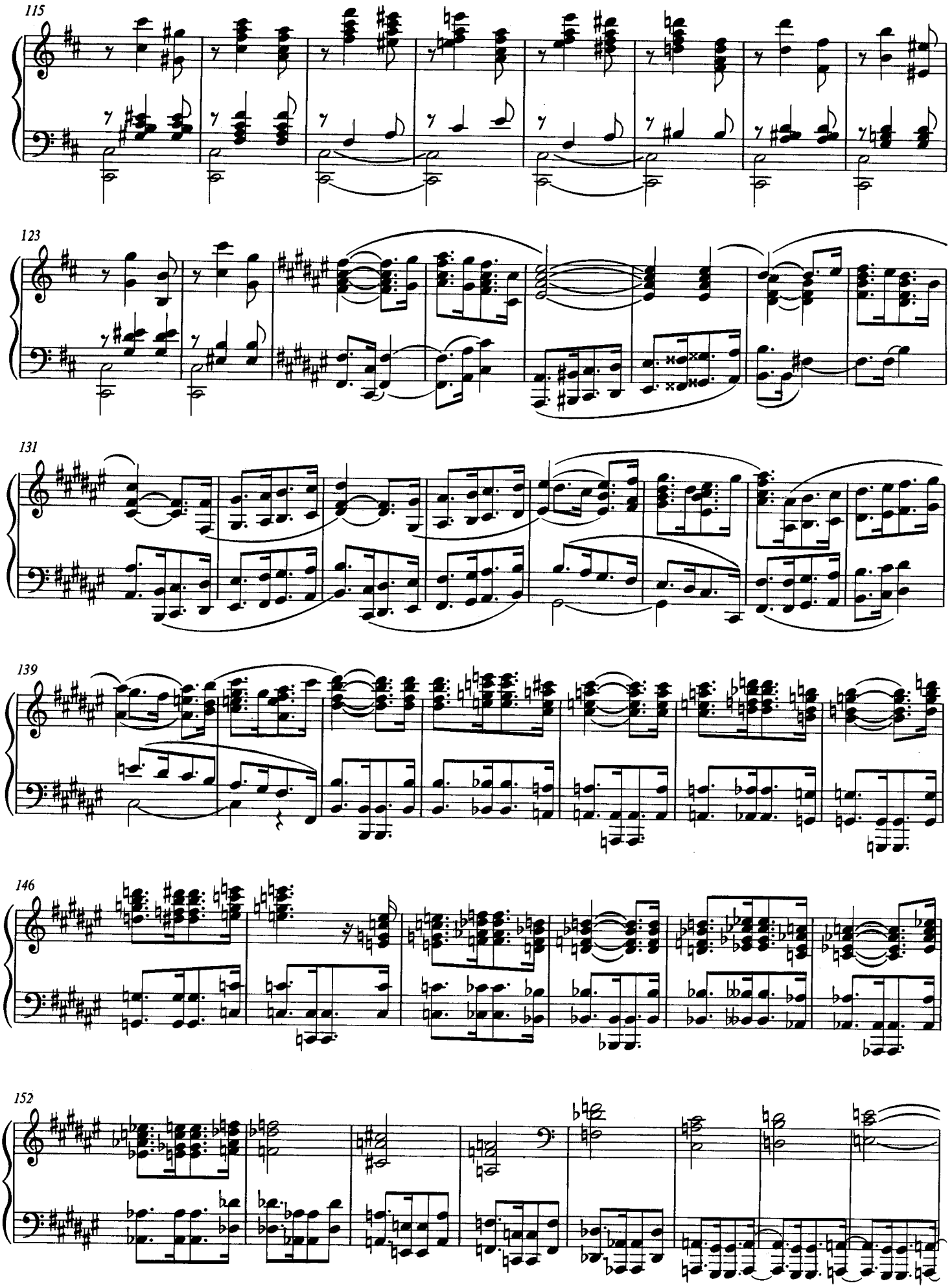

145
149
154
158
poco a poco agitato
sfp
162
cresc.
166
più forte
8
ff

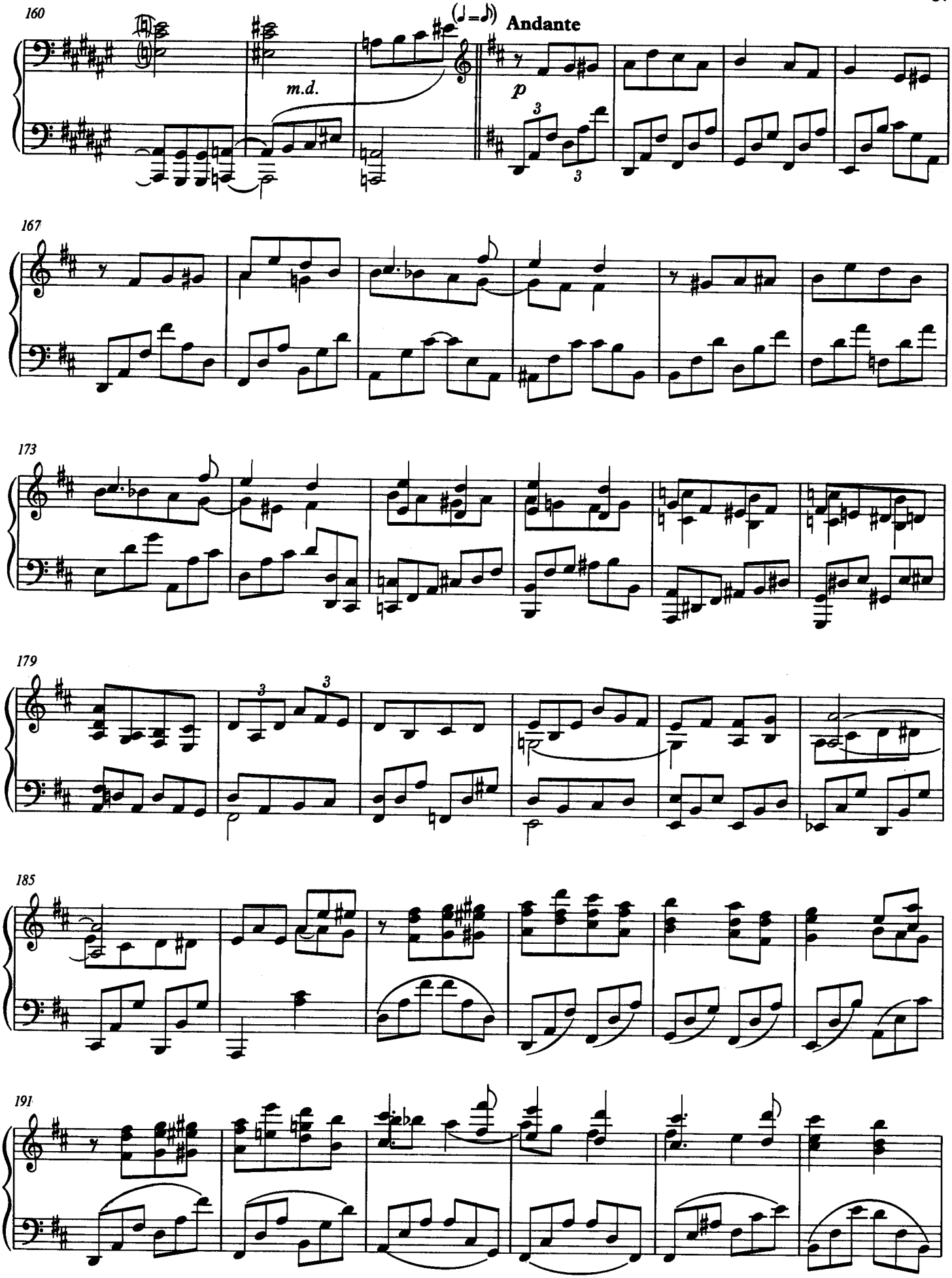
# IV

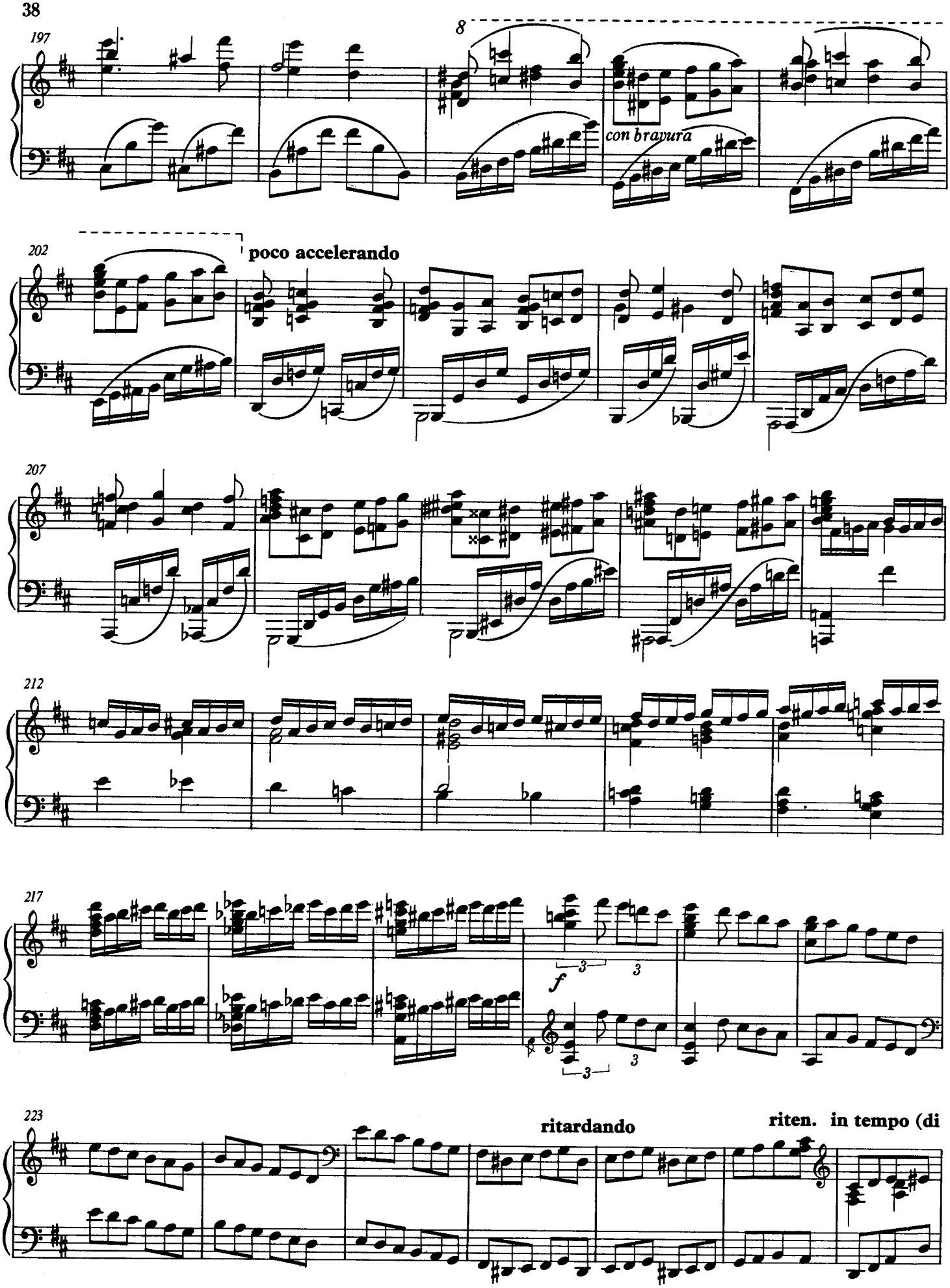


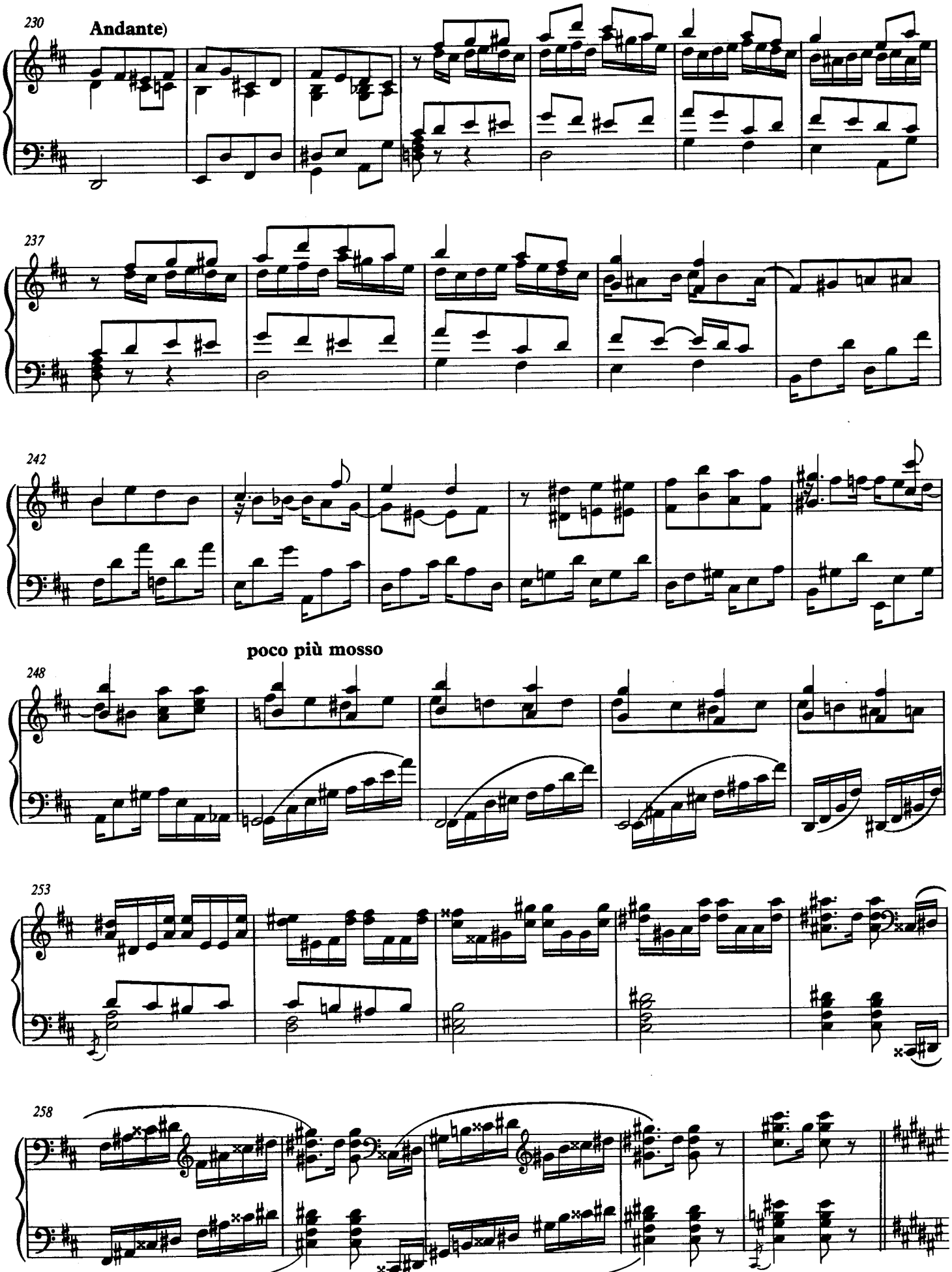

39
46
53
61
69
rit.
ff
8

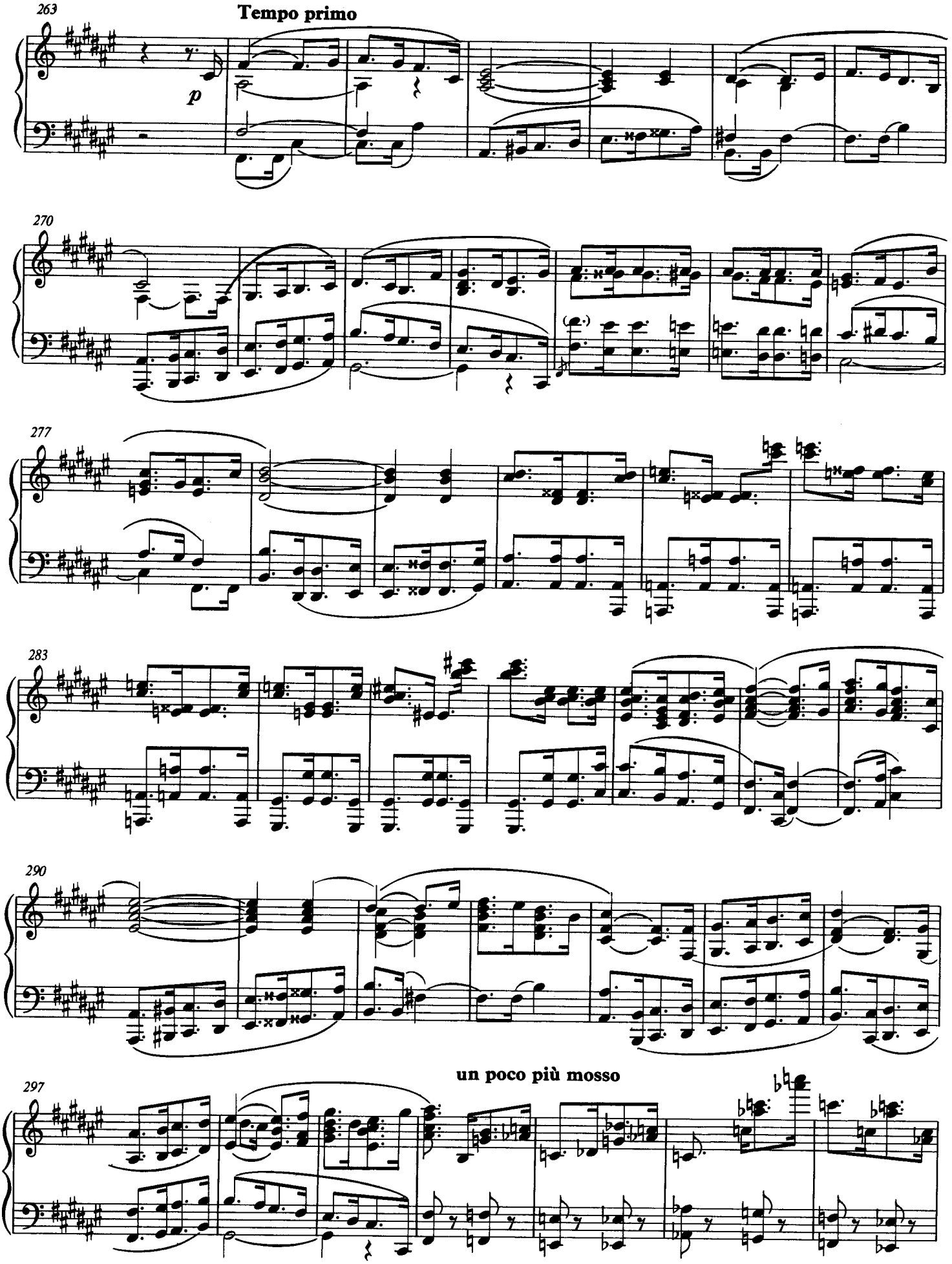

77
8
84
ff
92
99
107

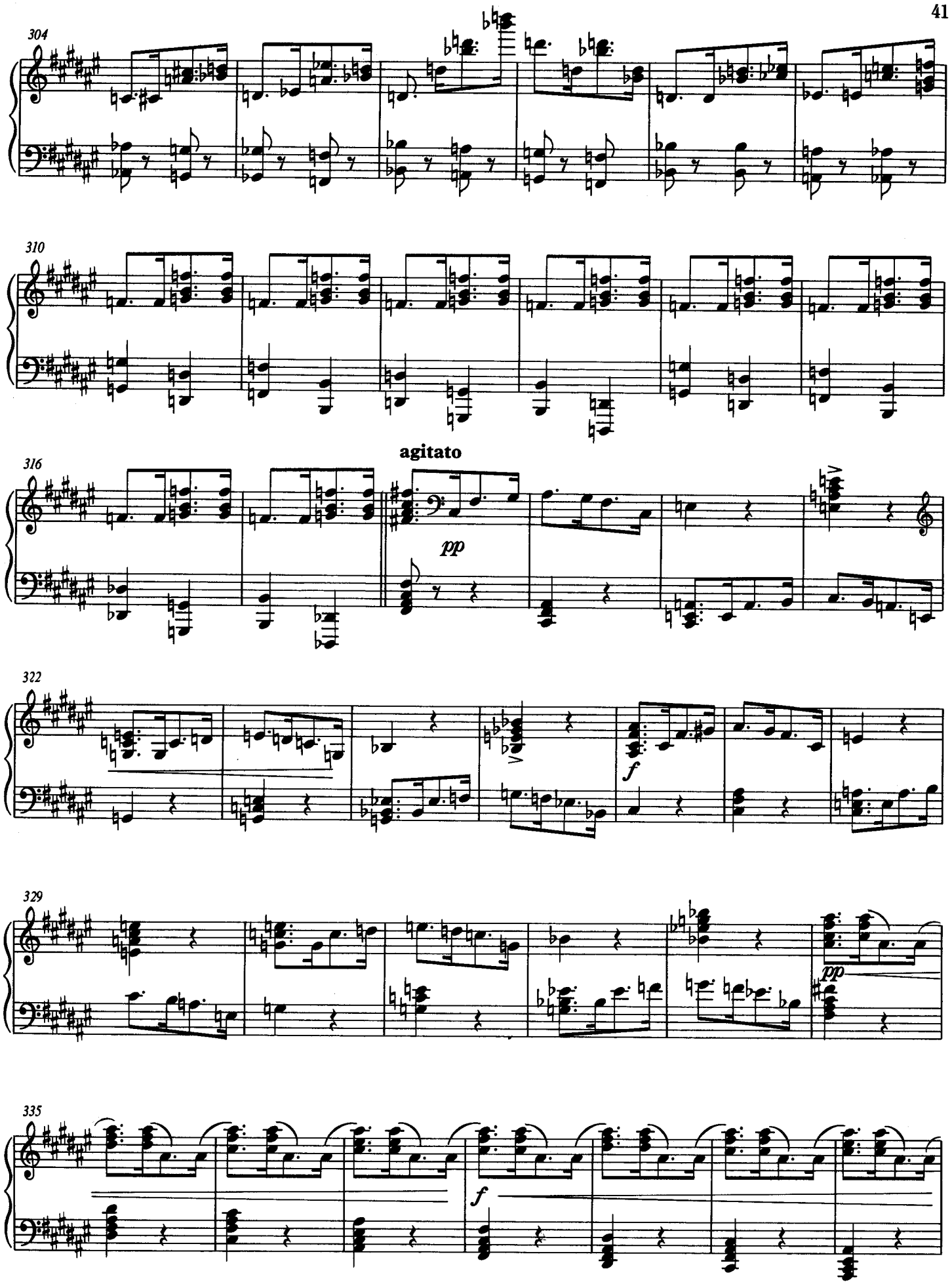

115
123
131
139
146
152


160
m.d.
Andante
p
167
173
179
185
191


197
8
con bravura
202
poco accelerando
207
212
217
f
3
223
ritardando
riten. in tempo (di


230
Andante)
237
242
poco più mosso
248
253
258


263
Tempo primo
p
270
277
283
290
297
un poco più mosso


304
310
316
agitato
pp
322
f
329
pp
335
f

342

*ff*

349

357

365

8

373

382

8

Pavlovka, summer 1904