

Post-Tonal Compositional Techniques of Alexander Scriabin
in the Piano Music of Nikolai Roslavets and Frank Bridge

by
Liam McBane

A thesis presented to the Honors College of Middle Tennessee State University
in partial fulfillment of the requirements for graduation from
the University Honors College

Fall 2021

Thesis Committee:

Dr. Joseph Morgan, Thesis Director

Dr. Mary Evins, Thesis Committee Chair

Post-Tonal Compositional Techniques of Alexander Scriabin
in the Piano Music of Nikolai Roslavets and Frank Bridge

by Liam McBane

APPROVED:

Dr. Joseph Morgan, Thesis Director
Associate Professor, Music

Dr. Mary Evins, Thesis Committee Chair
Research Professor, History

Abstract

The late compositions of Alexander Scriabin (1871-1915) have long been recognized for their innovative, post-tonal methods. His final works utilize the Mystic chord, a specific six- or seven-note sonority, to generate the entire pitch content of a piece's harmony and melody through a series of transpositions, especially at the tritone level. The Soviet composer Nikolai Roslavets (1881-1944) utilized a similar system in his compositions, in which a six- to eight-note "synthetic chord" is transposed to create an entire piece. The British composer Frank Bridge (1879-1941) shows some similarity to Scriabin through the use of a referential "Bridge chord," but also departs from Scriabin in key respects. This thesis demonstrates that Roslavets's and Bridge's compositional methods show strong parallels to the technique of Scriabin. It concludes with a brief overview on the question of influence, proposing topics for further research.

Keywords: Alexander Scriabin, Nikolai Roslavets, Frank Bridge, Mystic chord, synthetic chord, Bridge chord, polarities.

Table of Contents

CHAPTER I – INTRODUCTION AND OVERVIEW	1
CHAPTER II – ALEXANDER SCRIBIN.....	5
Precursors to Late Style	5
The Mystic Chord and Basic Transposition.....	8
Polarities and Large-Scale Transpositional Structure.....	11
Analysis: “Guirlandes,” Op. 73, No. 1.....	14
Other Features.....	18
CHAPTER III – NIKOLAI ROSLAVETS.....	21
Synthetic Chords.....	21
Transposition of Synthetic Chords.....	24
Analysis: Poem No. 2 (1920).....	28
CHAPTER IV – FRANK BRIDGE.....	32
Referential Harmonies and the Bridge Chord.....	32
Additional Techniques	35
Divergence from Scriabin	37
CHAPTER V – INFLUENCE	39
CONCLUSION.....	42
Bibliography	44
Appendix A – Annotated Score of Scriabin’s “Guirlandes,” Op. 73, No. 1.....	47
Appendix B – Structural Chart of Scriabin’s “Guirlandes,” Op. 73, No. 1	50
Appendix C – Annotated Score of Roslavets’s Poem No. 2 (1920).....	52

Table of Figures

Figure 1. Opening of Scriabin's "Enigme," Op. 52, No. 2	7
Figure 2. Opening of Scriabin's "Flammes Sombres," Op. 73, No. 2.....	8
Figure 3. Harmonic Reduction of Opening of Scriabin's Piano Sonata No. 7, Op. 64.....	10
Figure 4. Opening and Recap of Scriabin's Poème, Op. 71, No. 1	13
Figure 5. Harmonic Reduction of Roslavets's Viola Sonata No. 1, mm. 1-4	24
Figure 6. Opening of Roslavets's Poem No. 1 (1920)	27
Figure 7. Opening of Bridge's <i>Graziella</i>	35
Figure 8. Bridge's Piano Sonata, I, mm. 11-12	36
Figure 9. Bridge's <i>In Autumn</i> , mm. 16-17.....	37

CHAPTER I – INTRODUCTION AND OVERVIEW

Up until the early 1900s, Western music was dominated by the system of tonality, in which the anticipated resolution of dissonance creates a hierarchy that emphasizes a central and most important pitch, called the tonic. In this system, harmonies built with tertian chords carry a function of progression, always guiding the music back to the tonic. As the 19th century waned, many composers began to find this tonal system limiting, and experimented with alternate methods of organizing musical construction, especially in regard to harmony. Such methods varied widely, including rigid structures, general techniques, and free atonality. Historically, 12-tone serialism received the preponderance of attention, but prior to its dominance, composers formed and utilized other post-tonal harmonic organizations.

Notable among these composers was Alexander Scriabin (1871-1915). Originally a virtuoso pianist and star student of the Moscow Conservatory, Scriabin became drawn to composition in his early twenties and increasingly pursued it above performance for the rest of his life.¹ Scriabin's compositional approach continually changed and evolved throughout his career. His early works display a Romanticism similar to Fryderyk Chopin, but with personal modifications in the areas of harmony and chromaticism.² As his late style developed, he moved away from traditional tonality and adopted a variety of innovative harmonic techniques that provided a new framework for musical structure.

¹ Jonathan Powell, "Scriabin, Aleksandr Nikolayevich," in *Grove Music Online*, <https://doi-org.ezproxy.mtsu.edu/10.1093/gmo/9781561592630.article.25946>, accessed February 11, 2021.

² Soomi Song, "The Development of Expressionism in Alexander Scriabin's Piano Sonatas" (D.M.A. diss., University of Cincinnati, 2018), 5.

This music cannot rightly be called atonal, as it still maintains a focus on certain pitches and harmonies. Nonetheless, it is not tonal in the traditional theoretical sense, and thus, due to its chronological position, is often termed “post-tonal.” As George Perle summarizes, Scriabin’s method “leads him not into 'atonality', but rather into a new kind of 'tonality' in which [his techniques] generate new, totally consistent, referential harmonic structures.”³ The center of Scriabin’s new harmonic language is the use of the Mystic chord, a 6- or 7-note referential sonority from which the entire pitch content of a piece is derived. This chord, and its transpositions, drives its own system of tonality. Scriabin also employs auxiliary techniques, but the Mystic chord is central.

Curiously, Scriabin’s system failed to gain lasting popularity or adoption, suffering from what Lincoln Ballard calls a “mercurial reception.”⁴ Whereas 12-tone serialism gained almost universal traction in classical music, very few composers built extensively off the techniques of Scriabin’s late works. Scriabin established no formal school to pass on his techniques,⁵ and generally avoided discussing them even with others who asked him to share his process.⁶ However, two main composers incorporated the language of Scriabin’s late works into their own compositions: Nikolai Roslavets and Frank Bridge. This thesis seeks to trace the use of Scriabin’s techniques in these composers’ works for piano and to briefly explore whether such use can be described as influence or not.

³ George Perle, “Scriabin’s Self-Analyses,” *Music Analysis* 3, no. 2 (1984): 116.

⁴ Lincoln M. Ballard, “Defining Moments: Vicissitudes in Alexander Scriabin's Twentieth-Century Reception” (Ph.D. diss., University of Washington, 2010), 1.

⁵ Ballard, “Defining Moments,” 9.

⁶ Faubion Bowers, *The New Scriabin: Enigma and Answers* (New York: St. Martin’s Press, 1973), 129.

Nikolai Roslavets (1881-1944) was also a graduate of the Moscow Conservatory, where he studied violin and composition starting about ten years after Scriabin. He began composing works for publication in 1913, shortly before Scriabin's death, and in these works he used his own "system of tone organization."⁷ This system was based on the manipulation of synthetic chords and scales with formalized principles, and in this matter, he shows great similarity to Scriabin's Mystic chord technique. Roslavets composed a substantial body of work according to these principles, but later in life shifted to a more tonal and neo-classical compositional style, coinciding with strict Stalinist policies toward the arts enacted in 1930.⁸ Although Roslavets had been an influential figure in the early Bolshevik governments of the USSR, in his later years he fell out of favor and toward obscurity, dying of a stroke in 1944.

Unlike Scriabin and Roslavets, the career of Frank Bridge (1879-1941) took shape almost exclusively in England. After studies in violin and composition at the Royal Conservatory, he held a long career as violist, conductor, teacher, and composer. Bridge's early music reflected the conservative musical outlook of his teacher, Charles Villiers Stanford, but over time he wrote in a variety of styles that are generally considered to have culminated in a radical, expressionist style in the mid-1920s.⁹ The works of this time use referential sonorities like Scriabin, but with a much less rigorous application. Bridge is less systematic than the Russian composers, but his Bridge chord and several

⁷ Anna Ferenc, "The Post-Tonal Compositional Method of Nikolay Andreyevich Roslavets: An Analysis of His *Five Preludes* for Piano" (M.A. thesis, McGill University, 1989), 11-12.

⁸ Vivian Hui-Wen Wang, "The Three Piano Sonatas of Nikolai A. Roslavets" (D.M.A. diss., Boston University, 2000), 18.

⁹ Bryan L. Wade, "The Four String Quartets of Frank Bridge" (Ph.D. diss., Catholic University of America, 1995), 1, 4.

auxiliary techniques bear resemblances to Scriabin. Like Roslavets, Bridge turned toward a more classical compositional style late in life, and his final compositions bear no connection to the techniques found in Scriabin's late works.

This thesis will demonstrate the presence of Alexander Scriabin's late compositional techniques in the music of Nikolai Roslavets and Frank Bridge, and also briefly explore whether they intentionally incorporated Scriabin's late compositional techniques or whether the similarities are coincidental. This first chapter has outlined the historical background of the composers and their place in the theoretical history of Western music. The second chapter will explain the compositional method behind the late works of Alexander Scriabin, concluding with analysis of "Guirlandes," Op. 73, No. 1. The third chapter will detail Nikolai Roslavets's technique, tying certain features to Scriabin's method, and conclude with a simple analysis of the Poem No. 2 (1920). The fourth chapter will discuss the late music of Frank Bridge, showing some similarities to Scriabin but also pointing out key divergences in compositional practice. The fifth chapter will summarize scholarly debate on the question of influence between Scriabin and the other two composers, although no clear conclusions can be drawn at this point. In addition to a short summary, the conclusion will provide suggestions for further research.

CHAPTER II – ALEXANDER SRIABIN

As described in Chapter 1, Alexander Scriabin developed a post-tonal compositional style in the later years of his life. This system did not come to full fruition until the 1910s, shortly before his death in 1915, but hints of the techniques appear in much of Scriabin's earlier music. In this system's mature form, Scriabin uses the Mystic chord to generate pitch content for entire pieces, and transposes the chord according to multiple principles. This chapter will cover the roots of Scriabin's late techniques, discuss the Mystic chord and the use of transposition to create structure, analyze a sample work, and conclude with brief notes on other traits of Scriabin beyond use of the Mystic chord.

Precursors to Late Style

Alexander Scriabin's early output is firmly Romantic. With clear tonality and 19th-century character, it bears strong resemblance to the music of Liszt, Schumann, and especially Chopin.¹ A characteristic trait in this early music, however, is a proclivity to modify the dominant chord. Certain inflections of chord tones distinguish Scriabin's sound, such as a $\flat 5$ or $\sharp 5$ alteration.² Ewell, summarizing Kholopov, notes how these distinctive alterations resulted in a musical shift to the dominant over the tonic: "The tonic maintains its formal supremacy, but the focus of artistic attention is on other chords...much of the non-tonic emphasis is placed specifically on the dominant."³

¹ Keith Phillip Salley, "Scriabin the Progressive: Elements of Modernism in the Early Works of Alexander Scriabin" (Ph.D. diss, University of Oregon, 2007), 4-5.

² Malila Louise Hollow, "Scriabin's Gradual Journey to Post-Tonal Writing: Pushing Boundaries through Harmonic Exploration and Synesthesia" (M.M. thesis, California State University, Long Beach, 2017), 5.

³ Phillip Ewell, "Scriabin's Seventh Piano Sonata: Three Analytical Approaches," *Indiana Theory Review* 23 (2002): 55.

Such as focus leads to a fundamental harmonic change. Modified dominants, considered dissonant by nature in tonality, continue to develop and come to the point of becoming *consonant* chords. Roslavets remarked on it thus: “Skriabin of the second period (*Poem of Ecstasy*), once and for all secured the rights of the “dissonant” citizens, converting them, in the end, into consonances.”⁴ Scriabin utilizes these sonorities, with the same intervallic content as dominants, to provide the main harmonies for a piece, which now sound stable. They do not resolve to a tonic, because there is no dissonance to resolve. Of course, with no need for a tonic, they are no longer true dominants in the same sense as common practice tonality, and so I will refer to them as “dominant-type” chords to distinguish from tonal-context dominant (V) chords. The opening of “Enigme,” Op. 52, No. 2, shown in Figure 1, demonstrates this principle. Its first phrase shows a cadence of two dominants (on D $\flat$ and A) with no tonic—the dominants are the fundamental sonority. They have become the replacement for tonics, and the functions of tonality have disappeared.⁵

⁴ Nikolai Andreevich Roslavets, “The New System of Tonal Organization and New Methods of Teaching the Theory of Composition” (Lecture at Igor Stravinsky Musico-Vocal Courses, Moscow, January 17, 1927), translated in Charles Monroe McKnight III, “Nikolai Roslavets: Music and Revolution” (Ph.D. diss, Cornell University, 1994), 113.

⁵ Suzanna Pavlovsky, “Scriabin’s Harmonic Language: Manifestations of Symmetry in Opus 52 and a Transcription for Chamber Orchestra” (D.M.A. diss, University of South Carolina, 2010), 49.



Figure 1. Opening of Scriabin's "Enigme," Op. 52, No. 2

Two particular instances of consonant, dominant-type chords pervade Scriabin's music. The first is rapid transposition of dominant-type chords in the left hand with no harmonic function.⁶ Blocked or arpeggiated, the dominant shapes progress from one to another with no resolution of the tritones. One musical example is the opening of "Flammes Sombres," Op. 73, No. 2, shown in Figure 2. The first six measures of the left hand consist entirely of a series of dominant-type chords in five different transpositions. (The first quarter note chord is spelled differently than a traditional dominant, but its harmonic structure is that of a dominant with a $b5$ alteration.) The second is juxtaposition of dominant-type chords with roots a tritone apart. In music of the early and middle periods, Scriabin followed dominants built on the $b2$ scale degree with traditional dominants built on the 5th scale degree, but in many works, the tonic is not present, and these dissonances take over the music. Ewell analyzes the ending of *Desire*, op. 57, no. 2, and notes that the bII to V progression only resolves in the bass, while the upper voices'

⁶ Kuo-Ying Lee, "An Examination of Innovations in Alexander Scriabin's Late Etudes for Piano" (D.M.A. diss, University of North Texas, 2013), 21-22.



Figure 2. Opening of Scriabin's "Flammes Sombres," Op. 73, No. 2

dominants take the central harmonic role and almost completely eliminate the tonic.⁷

This highlights Scriabin's tendency toward tritone relationships. The root movement between $\flat$ II and V chords, and the dual tritones present in his characteristic $\flat$ 5 alteration, assert the importance of tritones, which become crucial in the harmonic movement of his late works.⁸

The Mystic Chord and Basic Transposition

In later years, Scriabin's various alterations to tonality became a complete, post-tonal system. Consonant, dominant-type chords were the precursor to the true generative basis of this later system: the Mystic chord.⁹ The Mystic chord can be formulated in multiple different ways; built on C, its seven-note form consists of the pitches C, D, E,

⁷ P. Ewell, 39.

⁸ Heeyeon Han, "A Study of Alexander Scriabin's Piano Sonata No. 4, Op. 30: Its Sources, Progressive Features, and Critical Analysis" (D.M.A. diss, Boston University, 2009), 131.

⁹ Marilyn Nonken, *The Spectral Piano: From Liszt, Scriabin, and Debussy to the Digital Age* (Cambridge: Cambridge University Press, 2014), 43.

F#, G, A, and Bb. This can be achieved by stacking fourths (C-F#-Bb-E-A-D-G), by taking the 7th through 13th pitches of the overtone series, or by creating a dominant-type chord that includes the ninth, sharp eleventh, and thirteenth of the root. In earlier forms, it often omits the G to avoid tonal connotations, such as in *Prometheus*.¹⁰ The chord can be altered by changing the second degree. By splitting the D outwardly to Db and D#, a Mystic chord built on C becomes an octatonic collection. Scriabin exploits this property, often using altered Mystic chords next to each other to shift the color of a passage of music.¹¹

To understand how the Mystic chord can generate entire pieces of music, it is important to grasp how Scriabin thought about harmony and melody. In a well-known quote, Scriabin said, “Melody is harmony unfurled; harmony is furled melody.”¹² In other words, a single harmonic device can provide the material for both the supporting harmonic parts and an extended melody within a passage of music. This is precisely how Scriabin uses the Mystic chord—within a section of music, harmonic support is drawn from its notes, while the melody simultaneously utilizes its pitches through the duration. Schloezer explains how Scriabin relies on the six-note Mystic chord to create all the pitch content of *Prometheus*—it as a scale from which to write melody and create harmonies.¹³ Scriabin employs the technique to a smaller extent as early as his Seventh Piano Sonata, using the seven-note Mystic chord with a flattened second to create most of his harmonic

¹⁰ Chia-Lun Chang, “Five Preludes Opus 74 by Alexander Scriabin: The Mystic Chord as Basis for New Means of Harmonic Progression” (D.M.A. diss, University of Texas at Austin, 2006), 7-8.

¹¹ Soonbook Kee, “Elements of Continuity in Alexander Scriabin's Musical Language: An Analysis of Selected Piano Preludes” (D.M.A. diss, University of Cincinnati, 2008), 33.

¹² Bowers, *The New Scriabin*, 147.

¹³ Boris de Schloezer, *Scriabin: Artist and Mystic*, trans. Nicolas Slonimsky (Los Angeles: University of California Press, 1987), 321-322, quoted in Chang, “Five Preludes,” 6.

and melodic materials.¹⁴ This practice is expanded to form almost the exclusive basis of Scriabin's late piano works, such as Op. 73 and Op. 74.

Constant reiteration of one Mystic chord, or even varying parts of it, would create very monotonous music. Scriabin approaches this problem by transposing the Mystic chord to provide harmonic movement within his music. Just as the basic triad of tonality is built on different roots to create functional chords, the Mystic chord is sounded at different pitch levels to alter the color of the music and provide variety within a composition. This can occur on a small scale; for example, the opening of the Seventh Piano Sonata presents a Mystic chord built on C, which in the next seven measures is transposed to several additional roots before returning to C, resulting in a feeling of tension relieved by the return of the initial transposition.¹⁵ A harmonic reduction of this small-scale Mystic transposition is shown in Figure 3.

The figure displays a harmonic reduction of the opening of Scriabin's Piano Sonata No. 7, Op. 64. It consists of two staves, treble and bass, in 4/8 time. The music features a sequence of five measures, each containing a Mystic chord (MCb2) transposed to a different root. The chords are labeled below the staff: MCb2 - C, MCb2 - Ab, MCb2 - D, MCb2 - Bb, and MCb2 - C. The notation includes various accidentals (sharps, flats, naturals) and chord symbols (e.g., C, Ab, D, Bb) to indicate the specific notes and roots of the chords.

Figure 3. Harmonic Reduction of Opening of Scriabin's Piano Sonata No. 7, Op. 64

¹⁴ Yuri Kholopov, "Classical Structures in Contemporary Harmony," in *Problems of Contemporary Music* (Moscow: Muzyka, 1967), 98, translated in P. Ewell, 63.

¹⁵ Filip Blachnio, "The Evolution of Musical Language and Sonata Form in the Piano Sonatas of Alexander Nikolayevich Scriabin" (D.M.A. diss, Rice University, 2017), 91.

Polarities and Large-Scale Transpositional Structure

In addition to smaller transpositions of the Mystic chord, several specific transpositions, used consistently, create large-scale structures for entire compositions. The heart of these structures is Scriabin's concept of "polarities." Two notes, a tritone apart, hold a functional relationship of which Scriabin said, "It is completely analogous to the tonic/dominant succession and cadence in the Classical system, only on a different plan, a level higher."¹⁶ Chords built on one pitch represent a resting place, while those built on the pitch a tritone above unsettled, removed from that rest. It is important to note, though, that these two chords do not have unique harmonic properties corresponding to their functions; rather, the sense of tonality is produced by an aural sense of absolute pitch differences.¹⁷ Even prior to the Mystic chord, Scriabin uses these polarities, such as in the Fifth Piano Sonata, which alternates between material centered around C and material centered around F# throughout.¹⁸ In later period works such as the Seventh Sonata, the same polarity occurs; material that appeared around a root of C in the exposition recurs around a root of F# in the recap, before eventually returning to C at the conclusion. As Chang says, "The tritone is not only essential to Scriabin's harmonic construction, it is also important for formal definition. An entire section of music often returns at the tritone....The source of contrast has to be provided by...different intervallic transpositions."¹⁹

¹⁶ Leonid Sabaneev, *Recollections of Scriabin* (Moscow: Izdatel'stvo Muzyka, 1925), 224, translated in P. Ewell, 56.

¹⁷ Chang, 23.

¹⁸ Blachnio, "The Evolution of Musical Language," 64.

¹⁹ Chang, 19.

The choice of tritone as a basis for these polarities has two origins. First, as noted previously, Scriabin's tonal music often utilized $\flat$ II-V progressions, where both were dominant-type chords. As tonics disappeared and these two dominants became the consonant chords of his music, the relationship between the $\flat$ II and the V morphed into a static tritone link, creating the two poles.²⁰ The second origin is related to the properties of the Mystic chord. The transposition that results in the highest number of shared pitches between two Mystic chords is a minor third, preserving five of the seven pitches. Another minor third modulation results in a cumulative shift of a tritone, preserving a total of four of the seven pitches. These common tone relationships provide a connection between various transpositions, similar to how tonal music's shift of a perfect fifth (such as in sonata form) preserves the most common pitches with the original key.²¹ Thus, the tritone is a particularly useful interval around which to construct Scriabin's polarities. These common-tone relationships also account for the fact that Scriabin heavily relied on minor third transpositions in his music, in addition to the tritone.²² Shifting the Mystic chord a minor third provides a subtle variation in color, but not a jarring contrast.

The Poème, Op. 71, No. 1, illustrates both of these key transpositions. On the small scale, the less common minor third transposition provides contrast between the first two phrases. The same chord and melody from measure 1 reappear in measure 4, a minor third higher, as shown in Figure 4. Furthermore, this piece is a simple two-part AA' form, where the second half duplicates the first half almost completely. However, in this second

²⁰ P. Ewell, 51.

²¹ Chang, 12.

²² Kee, "Elements of Continuity," 15.

half, all of the material is transposed a tritone down—the beginning of this second half is also shown in Figure 4. This is a large-scale, formally significant transposition. The tritone shift moves the music from the “key” of the beginning to its opposite polarity. Thus, this short work provides examples of both of Scriabin’s primary transpositions that guide the structure of his late compositions.



Figure 4. Opening and Recap of Scriabin's *Poème*, Op. 71, No. 1

Although the exact intervals of transpositions may vary over the course of a piece, there is one unchanging structural key: the initial pitch-level of the Mystic chord marks the central point of repose for a composition. Once more, Chang provides insight:

“the definition of the “home key” is reinterpreted and replaced by the “primary transposition” of the Mystic Chord....The “home transposition” is often implied by the opening chord with the ending that confirms the “tonality” of the opening implication.²³

The ear’s ability to differentiate between the sound of identical chords at different pitch levels allows Scriabin to use the Mystic chord in many transpositions while also providing a resting point for pieces by returning to the original root.²⁴ For example, one way Scriabin uses transpositions to return to a “tonic” is found in many of his piano miniatures that use an ABAB’ form. In the initial B section, material is focused around the initial transposition of the Mystic chord, while in the recurrence in B’, the material is focused around its opposite pole, at a tritone transposition. Near the conclusion of this B’ section, Scriabin often modulates a smaller section *another* tritone, which brings the music back to its original pitch level and offers closure.²⁵

Analysis: “Guirlandes,” Op. 73, No. 1

Many of these features are at work in the piano miniature “Guirlandes,” the first of two dances in Op. 73. Composed in 1914, these miniatures were among the final finished compositions Scriabin wrote. “Guirlandes” clearly shows Scriabin’s use of the Mystic chord, transpositions of a tritone on both small and large scales, the return to an initial transposition to provide closure to a piece, and the use of alterations in adjacent Mystic chords to change color. An annotated score for “Guirlandes,” including measure numbers, can be found in Appendix A, and a structural diagram of the piece can be found in Appendix B.

²³ Chang, 19.

²⁴ Terry Ewell, “At the Vanguard of Russian Musical Modernism: Nikolai Andreevich Roslavets” (Ph.D. diss, University of Washington, 1994), 59.

²⁵ Kee, 30.

As noted, the Mystic chord provides the harmonic and melodic framework for Scriabin's music, and "Guirlandes" is no exception. In the very first measure, the combination of melody and harmony notes creates a seven-note Mystic chord with the root of A (notes A-D $\sharp$ -G-C $\sharp$ -F $\sharp$ -B-E). In the second measure, this is succeeded by a six-note, $\flat 2$ Mystic chord on A (notes A-D $\sharp$ -G-C $\sharp$ -F $\sharp$ -B $\flat$). These two measures illustrate many of the key compositional principles of the piece. First, the Mystic chord, especially the six-note, $\flat 2$ version, provide the main sonority for the piece. Second, the $\flat 2$ and unaltered versions of the Mystic chord appear next to each other, with the $\flat 2$ succeeding the unaltered, a key progression that reappears at the end of the piece. Third, the bass movement is important to this piece. In m. 1, the bass moves from the 5th degree (E) of the Mystic chord to the root (A), and in m. 2, it shows a similar motion, from the $\sharp 4$ degree (D $\sharp$) to the root (A). This particular movement from inversion (especially the tritone inversion, with the $\sharp 4$ or $\flat 5$ in the bass) to root, or vice-versa, is seen throughout the piece.

The next five measures of the piece, rather than strictly adhering to the Mystic chord, repeat the patterns of the first two measures. The right hand duplicates the first two measures, transposed a whole step up, while the left hand remains in place as an ostinato. Then, in mm. 5-7, the same process repeats, except the excerpt of transposed and repeated music is just the first two beats of the piece. The right hand continues its stepwise ascent, the interior voice descends chromatically, and the bass is unchanged. While this is not a strict application of the Mystic chord, it is analogous to a pedal point in classical music, in which a held bass does not always correspond to changing chords above it. In these measures, the "pedal point" is the harmony formed by the left hand's

eighth notes, while the right hand repeats the Mystic subset in its ascending pattern to prolong the tension of this section.

We see this tension come to a head in m. 8. Taking into account the right-hand anacrusis, the notes in this measure form a b^2 Mystic chord on B—an arrival for the pedal point progression that preceded. The treble staff prolongs a subset of this Mystic chord, transposing it by repeated minor thirds (a very typical interval of transposition for Scriabin), until it is succeeded in m. 13 by a b^2 Mystic chord on F. This chord is a tritone removed from m. 8, and so is its partner in Scriabin's system of polarities. Thus, overall this section of music can be seen as a building of tension through a pedal point (mm. 3-7), leading to an unsettled Mystic chord (mm. 8-9), which, through a series of rapid transpositions (mm. 10-12), resolves to its consonant, opposite polarity, another Mystic chord (m. 13).

The analysis becomes more straightforward from m. 13, which starts the B section. From mm. 13-17, the only harmony is a b^2 Mystic chord on F. Notable in these measures, however, is the use of inversion in the left hand, similar to the opening bars. The left hand alternates between the Mystic chord in root position and the Mystic chord with the tritone ($\sharp 4$) in the bass. This provides a sense of harmonic movement, especially since the leap is the same tritone that separates the polarities, but it is a weakened motion since the overall harmony does not change, only the inversion.

✕

✕

Mystic chord in m. 23. This is, once again, the application of polarities on a small scale, from a more tense transposition of the Mystic chord in mm. 19-22 to a more restful transposition in m. 23.

The pattern of mm. 13-23 is repeated, albeit with different proportions of time, in mm. 23-31. This time the cadence begins with a $\flat 2$ Mystic chord on A in m. 26 leading to its pole in m. 27, a $\flat 2$ Mystic chord on D $\sharp$, and returns to a seven-note Mystic chord on A in m. 31. This chord returns us to the home transposition of the Mystic chord in this piece, built on the root A. The chord also starts the recap of the piece, which is in an overall AA' form.

In the recap, the pattern and material of the entire first half of the piece repeat, but with different transpositions. Mm. 31-42 mirror mm. 1-12, and mm. 43-56 mirror mm. 13-26. However, in the cadence borrowed from mm. 8-13, instead of progressing from the tritone pole B to its root F, the progression travels from a tritone pole of E $\sharp$ to its root of B. This is a transposition of a tritone, and the transposition holds through mm. 56. This is an example of a large-scale structural transposition; just as in sonata form a B section appears in the dominant the first time and the tonic in the recapitulation, so in this piece the B section first appears at a tritone pole before moving to the root transposition in the recapitulation.

The coda of the piece warrants special attention. The sudden transposition from a $\flat 2$ Mystic chord on G in m. 55 to a $\flat 2$ Mystic chord on Eb (omitting the A) in m. 56 marks a shift to the final set of polarities in the piece. In the next measure the Eb $\flat 2$ Mystic chord is shown to be a tritone pole, as it resolves to its root transposition on A, which is also the primary transposition of the piece. From m. 57 on, the harmonic content

is entirely Mystic chords on A, alternating between root position (with the #4 omitted) and the tritone inversion (D# in the bass). This provides, as previously, a gentler harmonic motion. If comparing this to tonal music, rather than a repeated tonic to dominant movement, this might be analogous to a tonic to subdominant movement, a less strong cadence. The final cadence occurs in mm. 63-65. The exact form of the mystic changes in m. 63 to the unaltered version, with a root of A but in the tritone inversion (D# in the bass). The right hand quotes the opening bar in augmented rhythm, and it resolves to b2 Mystic chord built on A. This demonstrates two principles of Scriabin. First, the alteration of the Mystic chord is placed adjacent to an unaltered version, exploring the color differences of the two chords as a musical driver. Second, the piece returns to the initial transposition of the Mystic chord in the final measure to provide its sense of closure. “Guirlandes” is clear illustration of Scriabin’s use of the Mystic chord to generate harmonic and melodic content, and of his use of transpositions, especially polarities at the tritone level, to create an overall structure for a piece.

Other Features

Before leaving Scriabin, two of his other musical features should be addressed: bichords and octatonic scales. These are both commonly recurring, so worth briefly noting, but not the core of Scriabin’s compositional method. A bichord, broadly defined, is any aggregate of two harmonies, but in the context of piano music, it occurs when the left hand plays one sonority while the right hand plays an unrelated sonority. Though not constant, Scriabin makes substantial use of bichords in his later music.²⁶ In combination

²⁶ Lee, “An Examination of Innovations,” 18.

with the Mystic chord, they are a means of suspending tonal harmony to create changes of color without traditional chord progression. This can easily be used in conjunction with the non-functional left hand dominant chord shapes mentioned earlier—for example, playing a C7 chord in the left hand (C-E-B $\flat$) with a D major chord in the right hand (D-F $\sharp$ -A) would create a bichord, a nonfunctional left hand dominant, and a Mystic chord, simultaneously. Scriabin especially used bichords built on intervals of 4ths and 5ths to avoid tertian harmonic connotations.²⁷

The other feature is the presence of partial or complete octatonic scales in sections of Scriabin's music. For example, each of the five preludes in Op. 74 uses seven-note excerpts from octatonic scales that can be combined within a segment of a prelude to form a complete octatonic collection. Shifts to one of the other two possible octatonic collections in subsequent phrases of a prelude provide the basis for "harmonic differentiation and structure" within a piece.²⁸ However, though these octatonic scales can be found in Scriabin's late music, they provide less of a compelling explanation than use of the Mystic chord and its transpositions. Ewell notes that two of Scriabin's characteristic minor third transpositions of the Mystic chord combine to create an octatonic collection, and declares flatly, "the octatonic in the music of Scriabin is a purely a posteriori phenomenon."²⁹ In a similar explanation, Chang notes that the octatonic in the prelude Op. 74, No. 3, is the result of splitting the second degree of a Mystic chord.³⁰ This represents more of a coloration of the fundamental Mystic than a dedicated use of an

²⁷ Lee, 18.

²⁸ Perle, "Scriabin's Self-Analyses," 107.

²⁹ P. Ewell, 65.

³⁰ Chang, 23.

octatonic as a key harmonic driver. Han also agrees that the octatonic is not the primary driver of Scriabin's late music, though she takes the opposite approach from Ewell by asserting that Scriabin used the octatonic (and whole-tone) scales as his starting point, and later arrived at the Mystic chord, which he used to create his unique sound world.³¹

³¹ Han, "A Study of Scriabin's Piano Sonata No. 4," 131-132.

CHAPTER III – NIKOLAI ROSLAVETS

Nikolai Roslavets, though only nine years younger than Scriabin, did not develop his signature compositional technique until the final years of Scriabin's life and shortly after. After graduating from the Moscow Conservatory in 1912, Roslavets spent the next six years arriving at his "new system of tone organization," which formed the basis for all of his mature works and bears strong similarities to Scriabin's compositional method.¹ Although Roslavets tweaked his technique in works from 1919 and on, his core compositional strategy remains unchanged—the use of "synthetic chords" and their transposition to generate pitch content and structure for an entire piece.² This chapter will describe Roslavets's synthetic chords, provide details on the use of their transpositions to create structure, and conclude with analysis of a sample work.

Synthetic Chords

The heart of Nikolai Roslavets's compositional technique is the use of synthetic chords to generate the entire pitch content of pieces.³ These synthetic chords consist of six to nine notes, and are so called because they are constructed such that all the traditional tonal chords—major, minor, diminished, augmented, and dominant—can be drawn, or synthesized, from the synthetic chord.⁴ Just as multiple systematic methods can create the Mystic chord (from a dominant, by fourths, or as part of the overtone series),

¹ Mary Cameron Watson Harrah, "The Sonata for Viola and Piano (1926) of Nikolai Andreyevich Roslavets: A Historical Examination, Analysis and Performer's Guide" (D.M.A. diss, Arizona State University, 2005), 15.

² Inessa Bazayev, "Fifths' Paths Through Nikolai Roslavets's Three Poems of Zinaida Gippius," in *Analytical Approaches to 20th-Century Russian Music: Tonality, Modernism, Serialism*, ed. Inessa Bazayev and Christopher Segall (New York: Routledge, 2021), 116.

³ Ferenc, "Post-Tonal Compositional Method," 12.

⁴ Richard Taruskin, *On Russian Music* (Berkeley: University of California Press, 2009), 297.

so Roslavets's synthetic chords are often derived systematically. Most commonly, this involves combining elements from the overtone series and its inversion, the undertone series. For example, in his 1914 song, "Kuk," the basic synthetic chord is derived by taking the fourth and fifth elements of the undertone and overtone series to create an augmented triad, and then stacking its symmetrical counterpart, the diminished seventh. This creates a C-D-E-F-G $\sharp$ -B frame (to which one pitch is added in "Kuk"), which appears as a subset of most of Roslavets's seven- to nine-note synthetic chords.⁵

In the same way that Scriabin manipulates the Mystic chord to create both harmony and melody, so Roslavets treats his synthetic chords. They are both chordal harmonies and scales from which to draw melodies.⁶ Roslavets himself explains the chords and their use in an invaluable 1927 lecture:

This "synthetichord" is called on to replace the "basic triad" of classicism. The simplest transpositions of it a 5th higher and lower produce a formula similar to classical tonality: tonic -- dominant -- subdominant. The melodic unfolding of these three "synthetichords" produces the 12-tone "chromatic" scale, a TONAL family with its own orthography, on the various steps of which are similar "triads," leading to a further harmonic unfolding of the "synthetichord."⁷

The topic of transposition will return shortly, but this quote is important in establishing that Roslavets conceived of his synthetic chords as referential/basic harmonies, and that their use in melodies was central to setting up a kind of "key" for his pieces.

Roslavets commonly exploits specific features of the synthetic chords. First, due to their large number of notes, he often trims the chord in parts of pieces and utilizes

⁵ McKnight, "Roslavets: Music and Revolution," 124.

⁶ T. Ewell, "At the Vanguard of Russian Musical Modernism," 103.

⁷ Roslavets, "The New System," translated in McKnight, 115.

varying subsets from within the complete set. For example, in the first of the Five Preludes (1919), Roslavets extracts two sets, one made of three notes and the other of four notes, and attaches them to specific recurring rhythmic motives throughout the piece, thus finding variety within the overall synthetic chord frame.⁸ In other of these preludes, subsets may entirely replace the complete synthetic chord in repetition of material.⁹ In another technique involving subsets, Roslavets varies the transposition of certain subsets within a static synthetichord, as illustrated in Bazayev's analysis of "Pianissimo," in which varying dyads sound within a multi-measure section of the same synthetic chord.¹⁰ These subset techniques allow Roslavets to enact changes of color without transposing the entire synthetic chord as frequently.

Roslavets also draws on bichordal properties of the synthetic chords. Since every synthetic chord contains all types of triads, it is easy to single out two differing chords from within the complete set and present them simultaneously. When presented as triad in the two hands of a piano part, this creates an unmistakably bichordal texture. The First Viola Sonata (1926) relies on two triads a perfect fifth apart, one in the piano bass and the other in the piano right hand and viola, a textbook pianistic example of bichords.¹¹ A harmonic reduction of the opening is shown in Figure 5, in which the two hands outline unrelated chords to form the overall synthetic chord. The fundamental structure of the synthetic chord in the 1913 work "Ty ne ushla" promotes a bichordal texture as well. The chord consists of an Eb major triad and an Fb minor triad. (This particular type of

⁸ Ferenc, 27.

⁹ Ferenc, 35.

¹⁰ Inessa Bazayev, "Composing with Circles, Spirals, and Lines of Fifths: Harmony and Voice Leading in the Works of Nicolai Roslavets" (Ph.D. diss, City University of New York, 2009), 157.

¹¹ Harrah, "The Sonata for Viola and Piano," 25.



Figure 5. Harmonic Reduction of Roslavets's Viola Sonata No. 1, mm. 1-4

bichord, with roots a step apart, will appear with special significance in chapter 3.) In this case, the chords are not simultaneously sounded as in a strict bichord, but the series of transpositions outlines the triads separately, showing the additional possibilities for use of the unrelated triads.¹²

Transposition of Synthetic Chords

Just like Scriabin, Roslavets's primary method of generating variety and creating structure within his compositions is transposition of the basic chord. Once again, Roslavets describes his technique:

[The synthetic chords are] intended to take on not only an external tone-color role in the general structural plan of the composition, but an internal role in place of tonality....'Tonality' as a concept of harmonic unity definitely exists in the form of the aforementioned 'synthetichords' which form 'fundamental' sonorities.¹³

Thus, just as Scriabin's transpositions rely on two polarities to create a sense of structure, so Roslavets creates a tonal structure through various transpositions of his basic chord. These transpositions are often extremely clear, as Roslavets typically changes the pitch

¹² Ferenc, 16.

¹³ Nikolai Andreevich Roslavets, "Nik. A. Roslavets about Himself and His Work," *Sovremennaya Muzika* 5 (1924), translated in McKnight, 108.

level of the synthetic chord at a barline.¹⁴ (In fact, in his piano music, Roslavets creates a new marking to denote harmonic changes, which correspond to a change of the damper pedal. These markings are visible between measures in the Poem No. 2, in Appendix C.)

In another echo of Scriabin, Roslavets centers his pieces around the initial level of the synthetic chord as a kind of tonal resting point. Wang provides an excellent summary:

The beginning and ending of the music always corresponds to each other as a kind of synthetic-chord tonic. The middle part would reflect modulation procedure of traditional practice by its frequent transpositions and great degrees of the alterations of synthetic chord technique.¹⁵

Examination of works by Roslavets shows an overwhelming tendency to resettle on the first pitch class set.¹⁶ Such a return creates a home for a piece and provides closure just as traditional music does by reiteration of a tonic (or, in even older music, a final). The transpositions are not aimless, but explore a sound world relative to the initial, “tonic” synthetic chord.¹⁷

Roslavets carefully controlled the transpositions of synthetic chords within this “tonal” framework. The most significant interval of transposition is a perfect fifth, derived plainly from traditional tonality. Roslavets himself alludes to it in his lecture above: “The simplest transpositions of it a 5th higher and lower produce a formula similar to classical tonality: tonic — dominant — subdominant.”¹⁸ Bazayev’s thesis, touched on more below, draws extensively on these perfect fifth transpositions, showing their prevalence especially in earlier works such as the *Nocturne-Quintet* and the First

¹⁴ Wang, “The Three Piano Sonatas,” 26.

¹⁵ Wang, 28.

¹⁶ George Perle, *Serial Music and Atonality*, 5th ed (Los Angeles: University of California Press, 1981), 43, quoted in Ferenc, 17.

¹⁷ Harrah, 15.

¹⁸ Roslavets, “The New System,” translated in McKnight, 115.

Violin Sonata. Most of the transpositions occurring in these pieces are shifts of a perfect fifth.¹⁹ In addition to the perfect fifth, major and minor thirds are key intervals of transposition.²⁰ Just as for Scriabin, these thirds are often chosen because they result in the maximum invariance between two chords.²¹ These routine transpositions, with similar color to the primary transposition, reserve more jarring shifts that involve fewer shared pitches for climactic moments of pieces. This is again analogous to tonality, in which tension is often achieved by modulation to a key that is distant from the tonic, while most of the music occurs nearer the tonic with more subtle shifts of harmony. For Roslavets, other modulations may be and are used, including the tritones of Scriabin, but the most prevalent intervals are minor thirds, major thirds, and perfect fifths. A small-scale example occurs in the Poem No. 1 (1920), shown in Figure 6. The fifth bar is a repetition of the opening synthetic chord transposed up a minor third, while the third and fourth bars represent the same synthetic chord transposed by Roslavets's preferred perfect fifth.

¹⁹ Bazayev, "Composing with Circles, Spirals, and Lines," 21 and 26.

²⁰ Wang, 28.

²¹ Ferenc, 32.



Figure 6. Opening of Roslavets's Poem No. 1 (1920)

Sometimes, especially in early works, the underlying transpositions show an extreme logic beyond a resemblance to tonality. Bazayev is the clear authority on these matters, and points out how Roslavets uses systematic transpositions to create cycles or symmetrical patterns. For example, in “Pianissimo,” Roslavets uses a series of seven repetitive transpositions to create a cycle of synthetic chords that returns to the initial pitch level in the space of fourteen measures.²² In various other diagrams in her dissertation, Bazayev shows how Roslavets picks transpositions that, when drawn on a line of pitches perfect fifths apart, create symmetrical diagrams with a great deal of variety. In a later article summarizing her work, Bazayev codifies it as a rule of early Roslavets music: “At the end of the passage, a symmetric chord-path emerges.”²³ This

²² Bazayev, “Composing with Circles, Spirals, and Lines,” 156.

²³ Bazayev, “Fifths’ Paths,” 116.

rule has much more room for variation in later works, but still offers a glimpse of one of the ways Roslavets carefully controls transposition of the synthetic chord to produce overall musical structure for a composition.

Analysis: Poem No. 2 (1920)

As in chapter one, a brief analysis may help to illustrate some of these principles. The piece in consideration for this is Roslavets's Poem No. 2 for solo piano, composed in 1920. The Poem has not received extensive scholarly treatment in the past, but it provides an especially interesting case for Roslavets, as it alternates between two different synthetic chords to provide an additional level of color not found in earlier works. Despite this extra complexity, the Poem still demonstrates how a basic synthetic chord determines pitches of the harmony and melody, and how transpositions create a structure for a piece. Appendix C contains an annotated score of the Poem, including harmonic analysis and structural demarcation.

The main synthetic chord of the piece, which I will refer to as S1, is unfurled in m. 1. It is the Forte set [0,1,3,5,6,7,9], and in this piece most frequently sounded with the bottom four notes forming a V7b5 chord shape. Due to this characteristic layout, I will refer to the "root" of S1 as the bass note of the V7b5 portion of the chord, rather than using the lowest note in the normal order of the chord as the root. Thus, in m. 1, S1 is built upon C.

This Poem is a later work of Roslavets, and thus he took greater liberties with the synthetic chord technique. In this piece, the main liberty comes from including a second, slightly different synthetic chord as a counterbalance to the first. One could think of this chord, which I will refer to as S2, in a similar vein to alterations to Scriabin's Mystic

chord; by juxtaposing the original and the modified synthetic chord, the music gains an extra dimension of direction and color. In this piece, S2 is the Forte set [0,1,3,4,6,7,9], just one note different from S1, and carries the same V7b5 bass pattern as S1. It first sounds in all the notes of m. 2.

These two synthetic chords, in tandem, account for all notes of the piece except for non-chord tones in the common practice vein, such as passing tones and appoggiaturas. From mm. 2-4, S2 is the dominant sonority, with passing tones in mm. 3-4. In mm. 5-6, as the music crescendos, the two chords alternate, before settling on S2 for mm. 7-8. The use of transposition in these opening measures is intriguing. The two primary intervals of transposition are the perfect fourth (P4) and the minor third (m3). The first three measures transpose the synthetic chords from C to F and back to C, highly reminiscent of a tonal plagal cadence, and the same formula occurs in mm. 7-8 at double the speed. A perfect fourth descending transposition also occurs in mm. 4-5, marking end of a phrase. This is an example of the kind of transpositional logic that dominates Roslavets's music. Though not consistent across all works, he chooses systematic transpositions within a work that create a predictable syntax so that the pitch levels do not feel random to listeners.

From mm. 2-8, S2 was more prevalent, but for mm. 9-14, S1 comes back into focus. This occurs in tandem with a change of texture, and comes at the climactic point of the first half of the piece—all these together suggest a contrasting B section. The change of harmony is not accidental, but shows the overall structure of the piece as it occurs. Roslavets departs from his two synthetic chords in mm. 14-15, which in performance sound notably discordant, but returns to S2 for mm. 16-20, closing the first half of the

piece. Throughout this section, the transpositions favor the m3 interval. Minor third transpositions occur in mm. 9-10, m. 11, mm. 12-13, and mm. 15-16.

The recapitulation starts in m. 21. Notably, the music is not in the same transposition as the opening, but sounds a tritone down. This is a similar large-scale formal transposition to the tritone transposition in “Guirlandes,” even sharing the T6 interval of transposition. Just as a two-part miniature from the common practice era might pick two different keys for the opening and recapitulation (often a dominant and tonic), so Scriabin and Roslavets utilize different keys to provide a corresponding contrast.

The harmonic and melodic content of the recap is almost identical to the opening from mm. 21-25, just iterated at the tritone transposition. However, in m. 26, Roslavets utilizes the opposite synthetic chord from the opening, sounding S1 instead of S2 from mm. 26-28. This is another tool of embellishment that promotes variety within the recapitulation, and could be considered analogous to classical-era ornaments that only appear in the recapitulation of a sonata.

The recapitulation is interrupted by a prolongation of the climax between the A and B sections from mm. 29-32. This is an instance where a subset of the synthetic chord takes precedence—the [0,1,3,6,9] subset is transposed by m3 through these three measures. The B section returns in similar fashion to the opening, with mm. 33-44 corresponding to mm. 9-20. (This section deviates from the previous one’s transpositional pattern slightly in order to restore the tritone relationship between it and the first half, which was broken by the extended climax of mm. 29-32.) The final measures, from mm. 45-49, imitate the opening’s alternation between S1 and S2, and in the final two measures reestablishes S1 as the primary of the two synthetic chords. This

closing is also significant as it returns to the primary transposition of the piece, C. After the long journey through the tritone transposition of the second half, this creates a sense of resolution, as the piece comes back to its “tonic” transposition.

CHAPTER IV – FRANK BRIDGE

The late music of Frank Bridge provides a fascinating case to consider alongside Scriabin and Roslavets. In the last years of his life, the British composer saw a dramatic shift in style. Most of his earlier output is written in a tonal style with flowing melodies and a characteristic elegance. However, beginning with the Piano Sonata, composed from 1921 to 1924, Bridge's music takes a very different turn. Instead of a lyrical traditionalism, it uses intense chromaticism to create a "dark, anguished dissonant sonority."¹ This music, with its "explosive expressive tendencies," pervades the rest of Bridge's piano works throughout his life.² It is in these late works that several musicologists have identified a similarity of Bridge's sound to that of late Scriabin. Examining the music from a theoretical perspective, it shares certain elements with the music of Scriabin and Roslavets, but lacks the level of principled control found in the Russian compositions. This chapter will cover both the similarities and differences between Bridge and Scriabin. It will begin with description of Bridge's use of referential harmonies, especially his characteristic "Bridge chord," continue with four smaller parallels to Scriabin, and conclude by noting some of the key differences between the two composers.

Referential Harmonies and the Bridge Chord

The main similarity between Bridge and Scriabin is the use of referential harmonies and the structuring of pieces around those harmonies. This echoes the

¹ Chung-Sik Bae, "Frank Bridge's Solo Piano Works: The Development of His Musical Style and an Analysis of the Piano Sonata" (D.M.A. diss, University of Texas at Austin, 1996), 33.

² Fabian Huss, *The Music of Frank Bridge* (Woodbridge: Boydell Press, 2015), 129.

pervasive use of the Mystic chord to generate harmonic content, and the use of its transpositions to mark areas of structural significance. Tonality is expressed in large sections of music in which expanded chords, dominant or otherwise, achieve consonance and define a tonal center.³ Thus, rather than different sonorities filling functions in a progression, certain chords and pitches are reiterated to establish a tonal norm for part of a piece. Again, the application of this technique is not as strict or rigorous as in the music of Scriabin.

Bridge primarily uses a very specific chord type to unite his pieces, known by musicologists as the “Bridge chord.” Literature varies on exact definition of the chord, but its generally agreed upon property is that it is a bichord of two triads separated by the interval of a major or minor second, and that one triad is major and the other minor. (For example, a C minor chord played in the bass with a D major chord imposed in the treble.) This chord, much like the Mystic chord, is treated as a stable, home sonority.⁴ Galant writes, “At the core of [Bridge’s personal harmonic] language is the concept of a tonal center consisting of two independent chords one tone apart,” i.e., a Bridge chord.⁵ The resemblance to the Mystic and synthetic chords is striking. However, the sonority is less pervasive in each of its uses than those two chords.

Nonetheless, Bridge tends to use the chord in multiple ways. First, Bridge chords often have a primary transposition that serves as an overall tonal center. For example, in the first movement of the Piano Sonata, Galant identifies the “key” of the work as a

³ Wade, “The Four String Quartets,” 373.

⁴ Huss, *The Music of Frank Bridge*, 137.

⁵ Galant, 138.

Bridge chord consisting of C# major and B minor.⁶ (An example of Bridge's more inconsistent use of this technique is found in the very next page of Galant's analysis, which shows that the second movement of the same sonata uses traditional supertonic-dominant-tonic progressions to establish its tonal center.) Second, the Bridge chord is used in structurally significant moments of works. It may sound at climactic moments within pieces, such as in the same movement of the Sonata, where it appears for five bars at the height of the development.⁷ In a more widespread context, the Bridge chord (and other sonorities, as well) are often tied to particular motives in a piece. The specific motive is paired with the harmony, and the overall structure of the piece comes from succession of these various motives and harmonies. Huss writes,

Bridge was at pains to emphasize primary harmonic and motivic elements and the relationships between them. While technically complex in application, primary elements are thus clearly articulated and hence easily recognizable, so that structurally significant polarizations are easily grasped through strong characterization and contrast.⁸

Third, the use of the Bridge chord is prevalent through most of his late works, especially for piano. They play especially key roles in *Graziella*, the *Dedication*, and the Third String Quartet.⁹ For example, Figure 7 shows the opening lines of *Graziella*. The first measure is the Bridge chord A Major/G minor, the second measure is the Bridge chord G7/F minor, and the left hand in the fourth and fifth measures can be seen as Fb Major/Gb Major and Eb minor/F Major Bridge chords, respectively. Skipping to the third line, this pattern is repeated at the tritone transposition: m. 9 is a D# Major/C# minor Bridge chord,

⁶ Galant, 155.

⁷ Galant, 151.

⁸ Huss, 139.

⁹ Galant, 186, 191; Wade, 305.

m. 10 is a C#7/B minor Bridge chord, and the left hand of m. 12 is a Bb Major/C Major Bridge chord. However, mm. 6-8 do not have any Bridge chords, so its use is not exhaustive or systematic. It is a referential sonority, but does not dictate complete pitch content as strictly as the Mystic chord.

The image displays three systems of musical notation for a piano piece, identified as the opening of Bridge's *Graziella*. The notation is in standard staff format with treble and bass clefs. The first system is marked 'Andante con moto' and 'PIANO'. It includes performance instructions such as 'p espress.', 'con pedale', and 'ten.'. The second system continues the piece, featuring 'espress.', 'rit.', and 'ten.' markings. The third system is marked 'a tempo' and 'mf', and includes 'rubato' and 'p' markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 7. Opening of Bridge's *Graziella*

Additional Techniques

Beyond the Bridge chord as a referential harmony, Bridge draws on several other harmonic techniques reminiscent of Scriabin. The first is another recurring sonority, which Galant titles the “b chord.” This chord in root transposition consists of a C# and D# in the bass with an A, B#, and E# in the treble. Thus, it has bichordal associations,

although it can also be seen as a non-functional dominant seventh over an alien root.¹⁰

Regardless of its exact function, the b chord is used much like the Bridge chord, paired to certain motives and transposed throughout sections of music utilizing those motives.

Though less prevalent than the Bridge chord, it can be found in the Piano Sonata, *In Autumn*, and *A Dedication*.¹¹ Figure 8 shows its initial appearance in the first movement of the Sonata.



Figure 8. Bridge's Piano Sonata, I, mm. 11-12

Three other auxiliary techniques beyond the b chord manifest themselves. The first is non-functional dominant seventh figurations in the left hand, especially with altered fifths.¹² As mentioned previously, for Scriabin this technique stemmed directly from early tonal practices but eventually became atonal as the dominant chords lost function. In late music of Bridge, they are similarly non-functional, offering harmonic variety but not harmonic progression. These chords appear throughout Bridge's later compositions, including the Piano Sonata, *In Autumn*, *Graziella*, *A Dedication*, and *Hidden Fires*.¹³ A very simple example can be found in Figure 9, drawn from *In Autumn*. The left hand moves through the chords Bb7, F#7, G9#5, C7, Ab7, A9#5, and C7b13

¹⁰ Galant, 141-142.

¹¹ Galant, 162, 176, 189.

¹² Huss, 136.

¹³ Galant, 145, 175, 186, 192, 197.

within the space of two measures. These non-functional dominants are very characteristic of Bridge throughout his late compositions, though, not only this miniature.



Figure 9. Bridge's *In Autumn*, mm. 16-17

Second, Bridge often uses modified whole-tone or octatonic scales. This gives his music a similar feel to Scriabin's, which featured these scales frequently, though they didn't drive his compositional system. An especially common Bridge modification is altering one note of a whole tone scale, which results in the pitch class set (0,1,3,5,7,9), equivalent to the six-note version of the Mystic chord.¹⁴ Lastly, Bridge shows a particular fondness for tritone transpositions, reminiscent of the omnipresent tritones of Scriabin's late music. Contrary to Scriabin's polarities, they do not serve a functional purpose, but still create a timbre similar to the Russian's late music. Once again, this technique is present throughout his late piano music from the Piano Sonata to *Gargoyle*.¹⁵

Divergence from Scriabin

Despite some similarities in sound and technique, key differences between Bridge and Scriabin must be noted. First, Bridge draws on a wider variety of referential sonorities than Scriabin. Whereas the latter uses one chord—typically the Mystic chord—

¹⁴ Huss, 134.

¹⁵ Galant, 144, 201.

to dictate the pitch content for entire pieces, Bridge's works each contain several different sonorities that are paired with separate motives.¹⁶ Thus, while Bridge uses referential harmonies, their scope is limited; they are within sections of pieces instead of providing a "key" substitute for a piece. Second, in a similar vein, the referential harmonies are typically only found in primary structural sections. Whereas all of Scriabin's music uses the Mystic chord, Bridge often strays from the Bridge chord or other main harmonies in between the key moments of pieces. His chordal system is less comprehensive than Scriabin's. As Huss says, "Only essential elements and paragraphs are marked by the obvious application of particular types of harmony; on the local level, Bridge uses a wide variety of collections."¹⁷ Lastly, Bridge still utilizes different sonorities to create different levels of dissonance. Whereas Scriabin utilizes transpositions of the same chord to travel away from a tonal center, Bridge achieves tension and release more clearly through different sonorities. Especially notable is his presentation of the Bridge chord as a consonant sonority in comparison to other chords.¹⁸ Several chords take on dissonant roles in direct opposition to a stable chord, which in most cases is the Bridge chord. Again, this technique has more tonal connotations—tonal syntax uses different chord qualities as part of the formula for harmonic function—than Scriabin's approach, which primarily reuses the Mystic chord.

¹⁶ Huss, 134.

¹⁷ Huss, 137.

¹⁸ Huss, 138.

CHAPTER V – INFLUENCE

The preceding chapters established theoretical connections between the compositional approach of Alexander Scriabin and the works of Nikolai Roslavets and late Frank Bridge. However, it is less clear whether these similarities of technique are coincidental, or whether Roslavets and Bridge were directly influenced by the works of Scriabin. The above theoretical demonstration points to a much more important study that should be done concerning degree of influence of Scriabin's works on the other two composers. In this thesis, a brief look at existing scholarly opinion on the topic must suffice, considering first Roslavets and then Bridge.

When it comes to Nikolai Roslavets, general scholarship supports the hypothesis that Scriabin strongly influenced the creation of his compositional method. Harrah writes, "It is generally accepted today...that Roslavets's synthetic chord idea was influenced by the late works of Scriabin."¹ Wang is similarly confident, naming Roslavets as one of the Russian composers who used Scriabin's late sound as the inspiration for their own compositions, which were based off "artificial scales" such as one drawn from a synthetic chord.² An elementary consideration of Roslavets's life circumstances lends some credence to these statements. Roslavets was finishing his studies in the early 1910s, the very years when Scriabin returned to Russia and established his works as a standard for developing composers. It would be impossible for Roslavets to avoid Scriabin's compositions, and similar techniques begin to dominate the former's composition in the years following Scriabin's return. The similarities between their systems, as shown, is

¹ Harrah, 16.

² Wang, 5.

extraordinarily strong and even noted by Roslavets himself, which makes it doubtful at best that Roslavets's system was coincidental with Scriabin's.³

However, Roslavets vigorously insisted on his independence from Scriabin, which may call into question the extent of this influence. Roslavets claimed that he developed his method *before* Scriabin.⁴ This may not be an entirely impossible claim; Roslavets employed his method in published works as early as 1914, prior to Scriabin's death.⁵ Furthermore, distinct differences in their compositional outlooks are traceable. Roslavets, an avowed Marxist, did not seek emotional expression in his music.⁶ Instead, his pride was the total systemization of his work, which he believed made for a truly strong art form.⁷ Roslavets went so far as to describe his system thus: "Its complete continuity from the classical system restores the lost organic bond with the entire musical achievement of the past."⁸ By common knowledge, this is a far cry from the outlook of Scriabin, whose theosophic beliefs guided the transcendent goals of his music. Roslavets criticized him roundly for this, saying that his music consisted of "horrible [musical] visions of sick and wounded life fantasies."⁹ However, even this dissimilarity is weaker than it seems, as Scriabin noted in his later years that he worked according to "definite compositional principles."¹⁰ On the whole, the waters are very muddy, and to make any strong claim about the degree of influence must either discount Roslavets's words or

³ T. Ewell, 72.

⁴ Harrah, 16.

⁵ Bazayev, "Fifths' Paths," 113.

⁶ Foreman 28

⁷ Ferenc, 12.

⁸ Roslavets, "The New System," translated in McKnight, 114.

⁹ Nikolai Andreevich Roslavets, "Sovetskaia muzyka" *Rabis* 13 (1927): 6, translated in James Taylor, "Revolutionaries or Delinquents: The Biopsychological Appraisals of Composers and Their Music in Early Soviet Russia," *The Slavonic and East European Review* 97, no. 1 (2019): 60-61.

¹⁰ Perle, "Scriabin's Self-Analyses," 101.

consider the two systems' similarities to be incidental. Barring discovery of additional primary source material, the question is unlikely to be settled.

Unfortunately, the question of influence for Bridge is even more vague. Bridge barely discussed other composers at all, and thus tracing more than a very direct influence is difficult. Furthermore, traces of influence are even more sparse between composers situated on opposite sides of Europe. Nonetheless, Bridge told his pupil Benjamin Britten to study modernist music from the rest of Europe, so it is not far-fetched that Bridge was very familiar with post-tonal developments on the continent.¹¹ Huss asserts, concerning Bridge's late music, that "the influence of Scriabin is beyond doubt."¹² However, Huss's claim receives no supporting evidence, and thus the extent of the influence is extremely dubious. Bridge utilizes techniques reminiscent of Scriabin several years later; however, as noted, their application is much less rigorous than in the latter's music. Evaluating the evidence, it seems unlikely that Bridge conducted an in-depth study of Scriabin's compositions. Bridge's techniques could have been developed independently, or could have been based on theoretical oddities present from time to time in other modernist compositions. Again, though, without more primary evidence, the question is open.

¹¹ Hui-Pin Hsu, "Form in Frank Bridge's Three Phantasies" (D.M.A. diss, City University of New York, 2013), 12-13.

¹² Huss, 129.

CONCLUSION

This thesis has summarized Alexander Scriabin's compositional method in his late works, showing similarities to it in the works of Nikolai Roslavets and Frank Bridge. Scriabin's system is built upon the Mystic chord, a referential sonority whose notes provide the harmonic and melodic content for entire pieces. Transpositions of the Mystic chord provide changes of color and an overall formal structure, especially through the use of polarities a tritone apart that mimic dominant and tonic functions. Roslavets composes similarly in that he utilizes a referential chord, known as a synthetic chord, and creates musical motion through various transpositions of the synthetic chord. Roslavets is especially fond of perfect-fifth transpositions, and has a proclivity to use subsets of the synthetic chord to provide additional color. Bridge, like the other two, uses a referential harmony (the Bridge chord), but does not build entire pieces off that singular sonority. Rather, he brings the key harmony back only in structurally significant moments, filling in the rest of the music with miscellaneous, other, non-tonal harmonies.

There is wide scope for additional research on this topic. Principally, more analysis of works by all three composers could illustrate the core compositional system, or shine light on other potential nuances within their approaches. Scriabin's repertoire is especially under-analyzed for a composer whose history has been so thoroughly covered. The most interesting analysis may lie in the late music of Frank Bridge. Research with an eye for an underlying method would either reveal an organized technique currently unknown, or further demonstrate the lack of a detailed system in Bridge's compositional method. Finally, the area most in need of research is in regard to the question of influence. Did these compositional approaches develop independently, or did Roslavets

and Bridge model their systems on that of Scriabin? Current scholarly debate is sparse and poorly supported, so a future study of primary materials could shine an important light on the topic.

Bibliography

- Bae, Chung-Sik. "Frank Bridge's Solo Piano Works: The Development of His Musical Style and an Analysis of of the Piano Sonata." D.M.A. diss., University of Texas at Austin, 1996.
- Ballard, Lincoln M. "Defining Moments: Vicissitudes in Alexander Scriabin's Twentieth-Century Reception." Ph.D. diss., University of Washington, 2010.
- Bazayev, Inessa. "Composing with Circles, Spirals, and Lines of Fifths: Harmony and Voice Leading in the Works of Nikolai Roslavets." Ph.D. diss., City University of New York, 2009.
- . "Fifths' Paths Through Nikolai Roslavets's *Three Poems of Zinaida Gippius*." In *Analytical Approaches to 20th-Century Russian Music: Tonality, Modernism, Serialism*, edited by Inessa Bazayev and Christopher Segall, 113-131. New York: Routledge, 2021.
- Blachnio, Filip. "The Evolution of Musical Language and Sonata Form in the Piano Sonatas of Alexander Nikolayevich Scriabin." D.M.A. diss., Rice University, 2017.
- Bowers, Faubion. *The New Scriabin: Enigma and Answers*. New York: St. Martin's Press, 1973.
- Chang, Chia-Lun. "Five Preludes Opus 74 by Alexander Scriabin: The Mystic Chord as Basis for New Means of Harmonic Progression." D.M.A. diss., University of Texas at Austin, 2006.
- Ewell, Phillip. "Scriabin's Seventh Piano Sonata: Three Analytical Approaches." *Indiana Theory Review* 23 (2002): 23-67.
- Ewell, Terry. "At the Vanguard of Russian Musical Modernism: Nikolai Andreevich Roslavets." Ph.D. diss., University of Washington, 1994.
- Ferenc, Anna. "The Post-Tonal Compositional Method of Nikolay Andreyevich Roslavets: An Analysis of His *Five Preludes* for Piano." M.A. thesis, McGill University, 1989.
- Foreman, Lewis. "In Search of a Soviet Pioneer: Nikolai Roslavets." *Tempo* 135 (1980): 27-29.
- Galant, Jed. "The Solo Piano Works of Frank Bridge." D.M.A. diss., John Hopkins University, 1987.
- Han, Heeyeon. "A Study of Alexander Scriabin's Piano Sonata No. 4, Op. 30: Its Sources, Progressive Features, and Critical Analysis." D.M.A. diss., Boston University, 2009.
- Harrah, Mary Cameron Watson. "The Sonata for Viola and Piano (1926) of Nikolai Andreyevich Roslavets: A Historical Examination, Analysis and Performer's Guide." D.M.A. diss. Arizona State University, 2005.

- Hollow, Malila Louise. "Scriabin's Gradual Journey to Post-Tonal Writing: Pushing Boundaries through Harmonic Exploration and Synesthesia." M.M. thesis, California State University, Long Beach, 2017.
- Hsu, Hui-Pin. "Form in Frank Bridge's Three Phantasies." D.M.A. diss., City University of New York, 2013.
- Huss, Fabian. *The Music of Frank Bridge*. Woodbridge: Boydell Press, 2015.
- Kee, Soonbook. "Elements of Continuity in Alexander Scriabin's Musical Language: An Analysis of Selected Piano Preludes." D.M.A. diss., University of Cincinnati, 2008.
- Kholopov, Yuri. "Classical Structures in Contemporary Harmony." In *Problems of Contemporary Music*, 91-128. Moscow: Muzyka, 1967. Translated in Phillip Ewell, "Scriabin's Seventh Piano Sonata: Three Analytical Approaches." *Indiana Theory Review* 23 (2002): 23-67, 62-63.
- Lee, Kuo-Ying. "An Examination of Innovations in Alexander Scriabin's Late Etudes for Piano." D.M.A. diss., University of North Texas, 2013.
- McKnight, Charles Monroe, III. "Nikolai Roslavets: Music and Revolution." Ph.D. diss., Cornell University, 1994.
- Nonken, Marilyn. *The Spectral Piano: From Liszt, Scriabin, and Debussy to the Digital Age*. Cambridge: Cambridge University Press, 2014.
- Pavlovsky, Suzanna. "Scriabin's Harmonic Language: Manifestations of Symmetry in Opus 52 and a Transcription for Chamber Orchestra." D.M.A. diss., University of South Carolina, 2010.
- Perle, George. "Scriabin's Self-Analyses." *Music Analysis* 3, no. 2 (1984): 101-122.
- . *Serial Music and Atonality*. 5th ed. Los Angeles: University of California Press, 1981. Quoted in Anna Ferenc, "The Post-Tonal Compositional Method of Nikolay Andreyevich Roslavets: An Analysis of His *Five Preludes* for Piano." M.A. thesis, McGill University, 1989, 17.
- Powell, Jonathan. "Skryabin, Aleksandr Nikolayevich." In *Grove Music Online*, <https://doi-org.ezproxy.mtsu.edu/10.1093/gmo/9781561592630.article.25946>, accessed February 11, 2021.
- Roslavets, Nikolai Andreevich. "The New System of Tonal Organization and New Methods of Teaching the Theory of Composition." Lecture at Igor Stravinsky Musico-Vocal Courses, Moscow, January 17, 1927. Translated in Charles Monroe McKnight III, "Nikolai Roslavets: Music and Revolution." Ph.D. diss., Cornell University, 1994, 112-116.

- . “Nik. A. Roslavets about Himself and His Work.” *Sovremennaya Muzika* 5 (1924): 132-138. Translated in Charles Monroe McKnight III, “Nikolai Roslavets: Music and Revolution.” Ph.D. diss, Cornell University, 1994, 108-109.
- . “Sovetskaia muzyka.” *Rabis* 13 (1927): 6-8. Translated in James Taylor, “Revolutionaries or Delinquents: The Biopsychological Appraisals of Composers and Their Music in Early Soviet Russia.” *The Slavonic and East European Review* 97, no. 1 (2019): 39-72, 60-61.
- Sabaneev, Leonid. *Recollections of Scriabin*. Moscow: Izdatel'stvo Muzyka, 1925. Translated in Phillip Ewell, “Scriabin's Seventh Piano Sonata: Three Analytical Approaches.” *Indiana Theory Review* 23 (2002): 23-67, 56.
- Salley, Keith Phillip. “Scriabin the Progressive: Elements of Modernism in the Early Works of Alexander Scriabin.” Ph.D. diss., University of Oregon, 2007.
- Schloezer, Boris de. *Scriabin: Artist and Mystic*. Trans. Nicolas Slonimsky. Los Angeles: University of California Press, 1987. Quoted in Chang, Chia-Lun, “Five Preludes Opus 74 by Alexander Scriabin: The Mystic Chord as Basis for New Means of Harmonic Progression.” D.M.A. diss., University of Texas at Austin, 2006, 6.
- Song, Soomi. “The Development of Expressionism in Alexander Scriabin's Piano Sonatas.” D.M.A. diss., University of Cincinnati, 2018.
- Taruskin, Richard. *On Russian Music*. Berkeley: University of California Press, 2009.
- Taylor, James. “Revolutionaries or Delinquents: The Biopsychological Appraisals of Composers and Their Music in Early Soviet Russia.” *The Slavonic and East European Review* 97, no. 1 (2019): 39-72.
- Wade, Bryan L. “The Four String Quartets of Frank Bridge.” Ph.D. diss., Catholic University of America, 1995.
- Wang, Vivian Hui-Wen. “The Three Piano Sonatas of Nikolai A. Roslavets.” D.M.A. diss., Boston University, 2000.

Appendix A – Annotated Score of Scriabin's "Guirlandes," Op. 73, No. 1

Alexander Scriabin
Two Dances

1. Guirlandes

Avec une grâce languissante

MC7-A

not movement

MCb2-A

3 RH expansion

LH ostinato

6 8

mf

dim.

pp

accel.

m3

m3

m3

presto

ritard.

MCb2-B

*

13 8

p *poco* *poco*

Mc^{b2}-F *root movement*

17 8

pp accel. *Mc^{b2}-C#* *Mc^{b2}-Fx*

20 8

rit.

23 8

Mc^{b2}-C# *Mc^{b2}-A*

27 8

accel. *Mc^{b2}-D#*

RECAPITULATION

31

poco

34

Mc7-A

poco cresc.

37

8

pp

accel.

Mc^{b2}-E#

40

8

43

p

Repetition of m. 13 at tritone transposition

Mc^{b2}-B

47 8

51 8

55

59

62

pp *accel.*

rit.

pp *p* *lento*

CODA

5

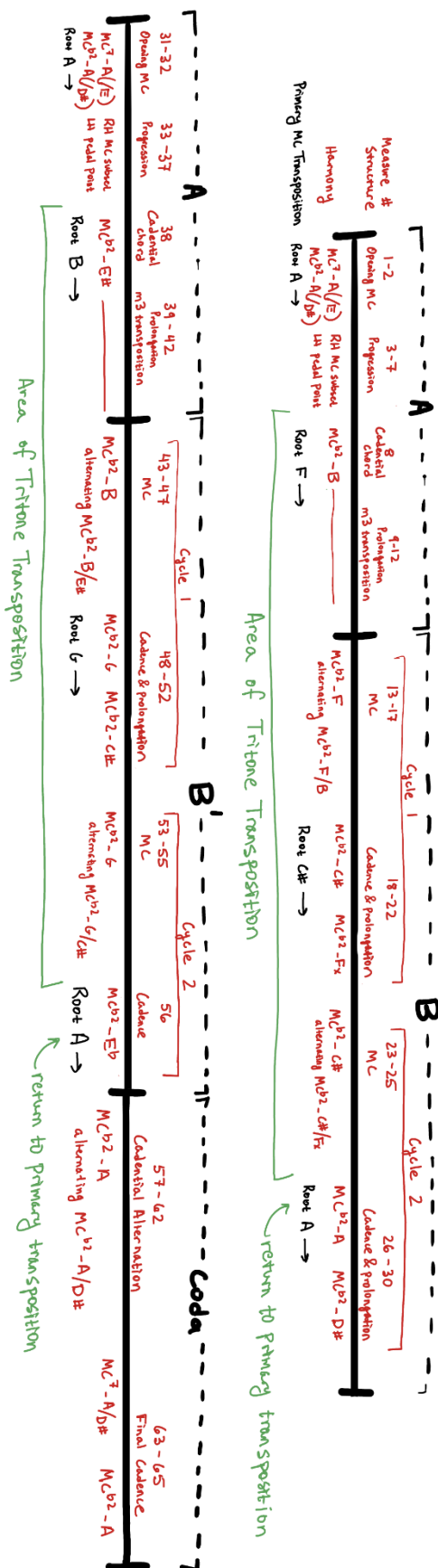
Mc^{b2}-G *Mc^{b2}-C#* *Mc^{b2}-G* *Mc^{b2}-Eb* *Mc^{b2}-A* *Mc^{b2}-A/D#* *Mc-A/D#* *Mc^{b2}-A*

The image shows a handwritten musical score for piano, consisting of five systems of staves. The score is annotated with blue circles and handwritten chord labels in blue ink. The first system (measures 47-50) features a treble and bass staff with a key signature of one sharp (F#). Blue circles highlight specific chords: *Mc^{b2}-G* in measure 48 and *Mc^{b2}-C#* in measure 49. The second system (measures 51-54) includes a *rit.* marking. A blue circle in measure 53 highlights the *Mc^{b2}-G* chord. The third system (measures 55-58) contains a *CODA* marking in green. Blue circles highlight *Mc^{b2}-Eb* in measure 56, *Mc^{b2}-A* in measure 57, and *Mc^{b2}-A/D#* in measure 58. The fourth system (measures 59-61) continues the melodic and harmonic progression. The fifth system (measures 62-65) includes a *lento* marking. Blue circles highlight *Mc-A/D#* in measure 63 and *Mc^{b2}-A* in measure 64. A blue circle in measure 62 highlights a chord that is not explicitly labeled but appears to be *Mc^{b2}-G*. The score is written in a clear, legible hand, with dynamic markings (*pp*, *p*, *lento*) and performance instructions (*accel.*, *rit.*) clearly visible.

SCRIABIN: "GUIRLANDES," Op. 73, No. 1

MC = Mystic chord
 MC⁷ = Seven-note MC
 MC^{b2} = MC with lowered second

MC-A = Mystic chord on A
 MC-A/b = MC-A with bass D



Appendix C – Annotated Score of Roslavets's Poem No. 2 (1920)

SI = [0,1,3,5,6,7,9]

SI-C = SI built on C

S2 = [0,1,3,4,6,7,9]

Other chords in red

Поэма.

Роёме.

5

A Moderato; *sempre poco rubato*.

НИКОЛАЙ РОСЛАВЕЦ.
NICOLAS ROSLAVETZ.
(1920)

SI-C SI-F S2-C S2-E^b

5 S2-^{Ab} SI-E^b SI-C S2-G

7 S2-D S2-G S2-D S2-E^b

9 **B** SI-G SI-E SI-C[#] SI-F[#] SI-A SI-D

13 SI-B SI-E [0123679] S2-D

RECAPITULATION

A as at beginning, with T6 transposition
a tempo

6 18

dim. e poco rit. *p* *poco cresc.*

S2-C# inverted C# root of previous chord S1-F# S2-B

23

mf *dim.* *p m.d.* *cresc.*

S2-F# S2-A S2-E

26

mf *cresc.*

S1-A chords inverted → S1-F# S1-A S1-F#

28

f *molto accelerando* **INTERRUPTION** **Animato.** *etc.*

S1-C# [D1369] - subset of both S1, S2

30

poco a poco dim. e rit.

7

B
Tempo I.

32 *p cresc.* *mf* *app* *PT*

35 *poco a poco dim* *p* *SUS* *PT* *ech* *PT*

38 *mf* *m.d.* *m.g.* *inversion* *PT*

42 *dim. e poco rit.* *p* *[0123679]* *Return to original* *PIU tranquillo. transposition*

46 *p* *dim. e rit.*

SI-G# SI-E# SI-C#

S2-E SI-A SI-D SI-F

SI-Bb S2-D

S2-G SI-C

S2-F SI-C

Москва. Январь 1920.