

Alexander Scriabin
Symphony No. 1, Op. 26

Violoncello.

I.

I. Lento. M. M. ♩ = 66.

div. 3. II. 2 *pp* pizz. arco
p *pp* arco
III. 2 pizz. arco
p *p* *pp*

The first system of the Cello part consists of five measures. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure is marked 'div. 3.' and contains a dotted half note. The second measure is marked 'II. 2' and contains a dotted half note. The third measure is marked 'pizz.' and contains a dotted half note. The fourth measure is marked 'arco' and contains a dotted half note. The fifth measure is marked 'arco' and contains a dotted half note. The dynamics are *pp* for the first two measures, *p* for the third, and *pp* for the fourth and fifth. The bottom staff has a triplet of eighth notes in the first measure, a pair of eighth notes in the second, and a triplet of eighth notes in the third, followed by a continuous eighth-note pattern in the fourth and fifth measures.

The second system of the Cello part consists of five measures. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure contains a dotted half note. The second measure contains a dotted half note. The third measure contains a dotted half note. The fourth measure contains a dotted half note. The fifth measure contains a dotted half note. The bottom staff has a continuous eighth-note pattern throughout all five measures.

The third system of the Cello part consists of five measures. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first measure contains a dotted half note. The second measure contains a dotted half note. The third measure contains a dotted half note. The fourth measure contains a dotted half note. The fifth measure contains a dotted half note. The dynamics are *cresc.* for the second, third, and fourth measures. The bottom staff has a continuous eighth-note pattern throughout all five measures.

Violoncello.

div. a 2 p cresc. *mf dim.*

p cresc. *mf dim.*

unis. *dolce*

accel. *pizz.* **1** *Clar. I.* *M. M. ♩ = 84.* **6** **12**

pizz. **1** **1** **1** **1**

p

1 *allargando* *dim.*

2 *Tempo I.* *arco* *p*

div. arco *pp*

mp

cresc.

Violoncello.

I. parte

mf *cresc.* *f*

mf *cresc.* *f*

II. parte div.

mf *cresc.* *f*

3

dim. *mf* *cresc.*

dim. *f* *mp* *cresc.*

dim. *f* *mp* *cresc.*

I. parte

pizz.

II. parte unis.

pizz.

arco

13

pp *arco*

pp

div. a 3.

Violoncello.

II.

Allegro drammatico. M.M. ♩ = 88.

div. *mp* *cresc.* *f* *mf*
p *cresc.* *f* *mf*

unis. *cresc.* *f*

div. *mp* *mp*
mp

unis. *mp* *mp* *cresc.*
f *dim.* *pp*

2 *pp* *poco cresc.* *poco cresc.*
pp *poco cresc.*

dim. *dim.* *dim.* *p*
dim. *p* *p*

Violoncello.

unis.
poco animando
poco a poco cresc.
M.M. $\text{♩} = 100$.
2 *poco rit.* 3 *f* 3 *f*
rit. *Più.* *rit.*
calmando poco a poco 4 **Tempo I.**
p *p* *pp*
dolce *poco cresc.* *dim.*
animando poco a poco
p *cresc.*
mf *cresc.*
mf *cresc.*
f *poco cresc.* *p* *molto*
f *poco cresc.* *p* *molto*
cresc. 5 *ff* *div.* *ff*
cresc. *ff*

Violoncello.

M.M. ♩ = 152.

div. *p*

unis.

accel. cresc. poco a poco

M.M. ♩ = 152.

allarg. cresc. poco a poco f

6

allarg.

M.M. ♩ = 112.

div. *pp dolce*

I. *f* *cresc.* *ff*

II. *f* *cresc.* *ff*

III. *f* *cresc.* *ff*

7

Violoncello.

cresc.
fff
cresc.
fff
cresc.
fff

div. a 2.
rit.
allarg. **8** Tempo I. M.M. ♩ = 88.
dim.
p
dim.
p

unis.
rit.
a tempo

div.
mp
p
cresc.
f
cresc.
f

unis.
mf
f

cresc.
f

9 *div.*
mp
unis.
mp

mp
cresc.

f
dim.
pp
1

Violoncello.

I. 10

II. *div. a 3.*
p *poco cresc.* *dim.*

III.
p *poco cresc.* *dim.*

unis.
p *cresc.* *mf*

poco dim. *f* *M. M. ♩ = 100.* *rit.* *Più.* *ff*

rit. *p*

calmando 12 *Tempo I.* *pp*

unis. *pp* *pp*

p *cresc. poco a poco*

13 *f*

div. ff *dim.* *mp* *cresc.*

ff *dim.* *mp* *cresc.*

unis. *ff*

Violoncello.

III.

Lento. M.M. ♩ = 120.

espr.

div. 3 *mp espr.* *pp*

poco cresc. *p* *poco cresc.*
poco cresc. *p* *poco cresc.*

unis. animando poco a poco

mp *poco cresc.* *mf* *cresc.*

1 M.M. ♩ = 184.

f *ff* *dim.* *f* *mf* *p* *dim.*

2 I. pult

div. *pp dolce*
Altri. *pp*

calmando

f dim. p ff dim. 3
f dim. p ff dim.

Violoncello.

Tempo I. unis.

3 *mp* *dim.* *pp*

3 M. M. $\text{♩} = 69.$

div. mp *mp* *cresc.* *cresc.*

unis.

4 16 5 4 *f* *dim.* Clar. I.

div. mp *mp* *cresc.* *cresc.*

6 unis.

6 *f*

cresc.

ff *allargando*

M. M. $\text{♩} = 144.$ *mf* *dim.* *pp dim.* 6 6

7 Tempo I. M.M. $\text{♩} = 120.$

div. pp *poco cresc.* *p* *poco creso.* *p* *poco creso.*

Violoncello.

animando poco a poco

div. *mp* *poco cresc.* *mf*

mp *poco cresc.* *mf*

8 M. M. ♩ = 184. *cresc.* *f* *div.* *unis.*

cresc. *f* *div.* *unis.*

div. *unis.* *cresc. ff* *dim.* *f* *dim.*

div. *unis.* *cresc. ff* *dim.* *f* *dim.*

9 I. pult *p* *dim.* *pp dolce* *Altri.*

p *dim.* *pp*

div. a 2.

culmando

f dim. *p* *ff dim.* *p dim.* *pp* 7

f dim. *p* *ff dim.* *p dim.* *pp*

Violoncello.

IV.

Vivace. M.M. ♩ = 108.
pizz.

p

mf

pp

mf

p

mf

p

mf

p

M.M. ♩ = 100.
20

p *cresc.* *ff* *dim.*

Viol. I.

Violoncello.

4 Poco accelerando. Tempo I. M.M. ♩ = 108.

3 pizz. *p*

p

arco *mf* pizz. *mf*

arco *pp*

mf

pizz.

arco

pizz.

1 4

Violoncello.

V.

Allegro. M.M. ♩ = 69.

The score is written for a single cello. It begins with a tempo marking of *Allegro* and a metronome marking of *M.M. ♩ = 69*. The key signature is one sharp (F#).

The first system consists of two staves. The upper staff starts with a *div. p* marking, followed by *cresc.* and *mf dim.*. The lower staff starts with *p*, followed by *cresc.* and *mf dim.*.

The second system consists of two staves. The upper staff starts with *mp*, followed by *cresc.* and *f*. The lower staff starts with *mp*, followed by *cresc.* and *f*.

The third system consists of two staves. The upper staff starts with *cresc.*, followed by *ff dim.* and *f dim.*. The lower staff starts with *cresc.*, followed by *ff dim.* and *f dim.*.

The fourth system is a single staff starting with a first ending bracket labeled *1 unis.*, followed by *p dolce* and *cresc.*.

The fifth system consists of two staves. The upper staff starts with *div. f*, followed by *cresc.*, *poco a poco*, and *a poco*. The lower staff starts with *f*, followed by *cresc.*, *poco a poco*, and *poco*.

The sixth system consists of two staves. The upper staff starts with *allargando*, followed by *ff* and *dim.*. The lower staff starts with *ff* and *dim.*.

The seventh system is a single staff starting with a second ending bracket labeled *2 unis.*, followed by *Meno. M.M. ♩ = 116.*, *p*, *cresc.*, *dim.*, and *p*.

Violoncello.

animando poco a poco
cresc. poco a poco

mf cresc. f

ff f

p
M. M. $\text{♩} = 48$.

div. f > p dim. pp cresc. mp dim.

f > p dim. pp cresc. mp dim.

p cresc. mp poco dim. p cresc. mf

p cresc. mp poco dim. p cresc. mf

div. a 3
cresc. ff f cresc.

f cresc. ff f cresc.

f cresc. ff f cresc.

ff div. a 2

Violoncello.

Tempo I. M. M. $\text{♩} = 69$.

Violoncello.

8 unis.
p *p* *cresc.*

3 3 3
div. *f* *cresc.* *poco* *a* *poco*
f *cresc.* *poco* *a* *poco*

allargando **Meno.** M.M. ♩ = 116.
ff *dim.* *ff* *dim.* 3

div. *p* unis.
cresc. *dim.* *p*

animando *poco a poco*
cresc. *poco* *a* *poco*

mf *cresc.* *f*

10 M.M. ♩ = 48. ♩ = 144.
ff *f* *p*

pp *f* *f*

Violoncello.

11 *p* *cresc. poco a poco*

f *cresc. ff* *f* *cresc. ff* *p* *cresc.*

12 *animando poco*

div. poco a poco *f* *cresc. ff* *p* *ani-
mando*

M. M. $\text{♩} = 48.$

Tempo I. M. M. $\text{♩} = 69.$

cresc. *f*

13 **Presto.**

allargando

Tempo I. M. M. $\text{♩} = 69.$

f a 3. *cresc.* *ff*

f *cresc.* *ff*

div. a 2.

poco dim. *f* *cresc.* *ff*

Violoncello.

VI.

Andante. M.M. ♩ = 50-56.

Viol.

22

1

p

2

p

pp

2

2

pp

pp

p cresc. mp

p cresc.

f dim. p p

f dim. p

3

cresc.

f

dim.

15 8

cresc.

dim.

Detailed description: This page contains the musical score for the Cello part (Violoncello) and the Piano accompaniment for measures 22 through 37 of the sixth movement (VI.) of Scriabin's Symphony No. 1. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a metronome marking of 50-56. The Cello part begins at measure 22 with a dynamic of *p*. The Piano part enters at measure 22 with a dynamic of *pp*. The score includes various dynamics such as *pp*, *p*, *mp*, *p cresc.*, *f dim.*, and *cresc.*. There are first and second endings marked with '1' and '2'. The piece concludes at measure 37 with a final dynamic of *dim.* and a fermata. The page number 19 is in the top right corner.

Violoncello.

Viol. I.

4

2

3

5

6

7

4

8

M. M. = 108 - 104.

div. a 3.

II.

III.

pizz.

arco

pizz.

arco

mp

mp cresc.

poco

a

poco

cresc.

poco

a

poco

fff

dim.

fff

dim.

fff

dim.

p

pizz.

p

pizz.

p

Violoncello.

The score is written for the cello and piano. The cello part is on the top six staves, and the piano part is on the bottom five staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamics such as *p*, *f*, *ff*, *dim.*, *mp*, *mf*, *f*, *fff*, and *div. f*. It also features articulations like *unis.*, *arco*, and *pizz.*. There are several measures marked with numbers in boxes: 9, 10, 11, and 12. The piano part includes a *div. f* marking and a *cresc.* marking. The cello part includes a *10* marking above a measure and a *8* marking above a measure. The piano part includes a *10* marking above a measure and a *12* marking above a measure. The score ends with a double bar line and repeat dots.