

Lent, vague, indécis

40

*p* *pochiss.* *poco a poco cresc.*

4

*dim.* *p* *cresc.*

7

*mf*

10

*f* *dim.*

14

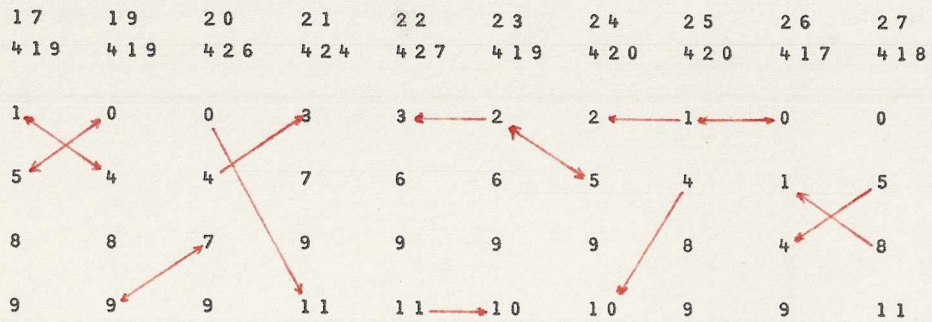
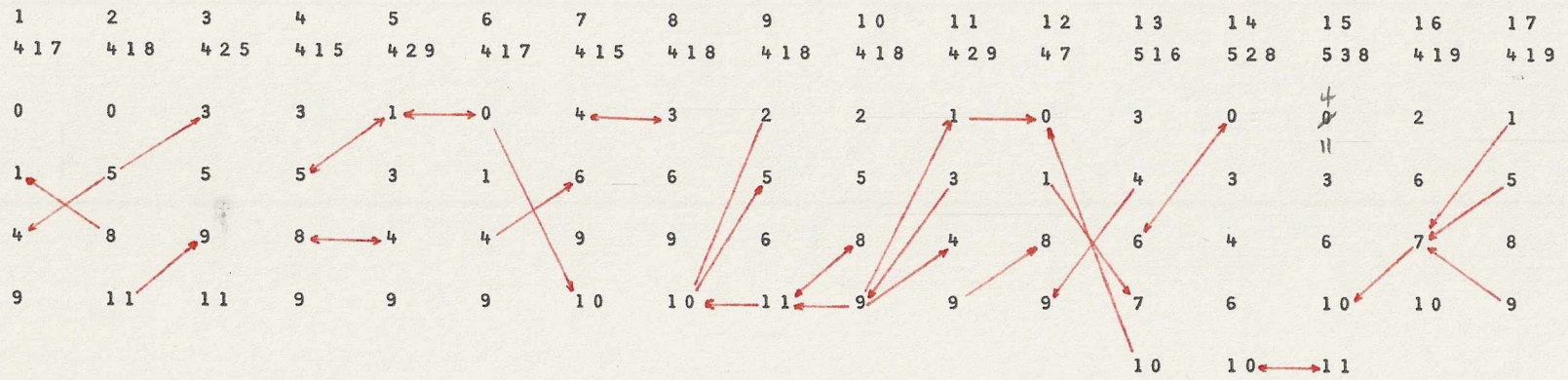
*accel.* *rit.* *p*

19



Scriabin, Preludes, Op. 74/4 (1914?)

Indirect Connections  
Long Trace



A handwritten musical score for piano, consisting of two staves (treble and bass clef) in 3/4 time. The score is divided into 27 measures, numbered 1 through 27. The key signature is one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings. A triplet of eighth notes is marked with a '3' in measures 13-15. Another triplet of eighth notes is marked with a '3' in measure 21. Measure 22 contains a whole note chord. The piece concludes with a double bar line and repeat dots in measure 27.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 21 23 25 26 27



Scriabin, Prelude, Op. 74/4

	G1	G2	G3	G4	G6	G7	G8	G9	G10	G12
4-7							o			
4-z15	o	o								
4-16	o	o								
4-18	o		o					o		
4-19				o			o	o	o	
4-25		o								
4-z29	o	o								
5-7	o	o								
5-16	o	o	o		o			o		
5-z17				o	o		o	o	o	
5-19	o	o	o			o		o		
5-20	o	o							o	
5-28	o	o	o		o					o
5-z37				o			o	o	o	o
6-z17	o	o	o		o		o	o	o	o
6-z19	o	o	o	o			o	o	o	
6-20				o			o	o	o	
6-27	o	o	o		o	o		o		o
6-z49										o

Genus I: 3-5

Genus II: 3-8

Genus III: 3-10

Genus IV: 3-12

Genus V: 3-1 & 3-2

Genus VI: 3-2 & 3-3

Genus VII: 3-2 & 3-7

Genus VIII: 3-3 & 3-4

Genus IX: 3-3 & 3-11

Genus X: 3-4 & 3-11

Genus XI: 3-7 & 3-9

Genus XII: 3-7 & 3-11

Supragenus I: G1 + G2 + G3

Supragenus II: G5 + G6

Supragenus III: G8 + G10

Supragenus IV: G11 + G12



Scriabin, Prelude, Op.74/4 (1914?)

Stavitsky  
3 pieces, Op. 3

①

②

③

④

⑤

4-17: {5,8,9,0}  
4-17: {1,4,5,8}

Note sequencing  
here and  
relation to rhythm  
(cf. m. 13)

= bar 1

Handwritten musical analysis of Scriabin's Prelude, Op. 74/4, showing pitch classes and set theory annotations.

Annotations include:

- Scale degrees: 4-17, 4-18, 4-19, 4-20, 4-21, 4-22, 4-23, 4-24, 4-25, 4-26, 4-27, 4-28, 4-29, 4-30, 4-31, 4-32, 4-33, 4-34, 4-35, 4-36, 4-37, 4-38, 4-39, 4-40, 4-41, 4-42, 4-43, 4-44, 4-45, 4-46, 4-47, 4-48, 4-49, 4-50, 4-51, 4-52, 4-53, 4-54, 4-55, 4-56, 4-57, 4-58, 4-59, 4-60, 4-61, 4-62, 4-63, 4-64, 4-65, 4-66, 4-67, 4-68, 4-69, 4-70, 4-71, 4-72, 4-73, 4-74, 4-75, 4-76, 4-77, 4-78, 4-79, 4-80, 4-81, 4-82, 4-83, 4-84, 4-85, 4-86, 4-87, 4-88, 4-89, 4-90, 4-91, 4-92, 4-93, 4-94, 4-95, 4-96, 4-97, 4-98, 4-99, 4-100.
- Set theory symbols:  $T_{10}$ ,  $T_8$ ,  $T_9$ .
- Scale degree symbols:  $T_{II}$ .
- Handwritten notes: "Note sequencing here and relation to rhythm (cf. m. 13)", "Stavitsky 3 pieces, Op. 3", "Organization similar to that in developed atonal works of Schoenberg.", "pc 9 with each form of 4-19 forms following pentachords: 5-21 {4,7,8,9,0}, 5-28 {3,6,7,9,11}, 5-32 {9,0,2,5,6}."

The diagram shows a sequence of pitch classes (0-11) arranged in a grid-like structure, with various annotations and arrows indicating relationships between different sets and scales.

Comments: Organization similar to that in developed atonal works of Schoenberg.



Scriabin, Op.74/4

⑥ = bar 2

⑦ = bar 3 in part

⑧ = bar 3 (t=4)

⑨ = m. 4 (t=4)  
Compare maximum

⑩ = bar 6 (= bar 3)

Handwritten musical score for Scriabin, Op. 74/4, showing measures 2-6 with various annotations and circled elements.

**Measure 2:** Notes: 9, 4, 10, 6, 5, 2, 1, 10, 11, 8, 9, 3, 2, 5, 4, 6, 9, 9, 8, 4-17: 9, 0, 1, 4. Annotations:  $\psi=17$ ,  $\psi=17$ : 9, 0, 1, 4, 4-17: 10, 1, 2, 5,  $\psi=17$ : 9, 0, 1, 4.

**Measure 3:** Notes: 7, 0, 3, 10, 6, 7, 4, 8, 11, 10, 9, 8, 0, 11, 4, 3, 2, 1, 0, 11. Annotations:  $\psi=17$ ,  $\psi=17$ : 5, 8, 9, 0, 5-217: {6, 7, 9, 10, 2}, 7-6-219: {0, 1, 4, 5, 7, 11}, ? 6-249: {7, 8, 11, 10, 11, 2, 4},  $\psi=17$ ,  $\psi=17$ ,  $\psi=17$ .

**Measure 4:** Notes: 11, 0, 9, 1, 0, 11, 3, 2, 1, 0, 11, 6, 5, 4, 8, 10, 9, 10, 9. Annotations: = m. 3 transpon, 2 minor. for each 5-element set, 3 minor. for 4-19 (Call 12 pcs in both),  $\psi=17$ : 8, 11, 0, 3,  $\psi=17$ : 6, 9, 10, 1,  $\psi=17$ : 9, 0, 1, 4,  $\psi=17$ : 10, 1, 2, 5.

**Measure 5:** Notes: 7, 4, 8, 11, 0, 9, 8, 0, 11, 4, 3, 2, 1, 0, 11, 7, 4, 8, 10, 9, 10, 9. Annotations:  $\psi=17$ ,  $\psi=17$ : 6, 9, 10, 1, 4-17: 8, 11, 0, 3,  $\psi=17$ : 6, 9, 10, 1,  $\psi=17$ : 10, 1, 2, 5,  $\psi=17$ : 10, 1, 2, 5.

**Measure 6:** Notes: 11, 0, 9, 8, 0, 11, 4, 3, 2, 1, 0, 11, 7, 4, 8, 10, 9, 10, 9. Annotations:  $\psi=17$ ,  $\psi=17$ : 11, 2, 3, 6, 4-17: 6, 9, 10, 1, 4-17: 6, 9, 10, 1,  $\psi=17$ : 9, 0, 1, 4,  $\psi=17$ : 10, 1, 2, 5.

**Diagram Description:** The score consists of six measures of music. Each measure contains a sequence of notes in a single line. Above and below the notes are various mathematical and musical annotations. Some notes are circled, and some are grouped by brackets. Red boxes highlight specific note patterns in measures 4 and 5. Arrows point from annotations to specific notes or groups of notes. The annotations include measure numbers in circles (6, 7, 8, 9, 10), mathematical expressions like  $\psi=17$ , and set notation like {1, 2, 3, 6}.











Scriabin, Prelude, Op.74/4  
Set-complex relations, tentative

	3-3	3-12														
4-7	K <sub>h</sub>	K														
4-Z15	K <sub>h</sub>	K														
4-16	K	K														
4-18	K <sub>h</sub>	K														
4-25	K <sub>h</sub>	K <sub>h</sub>														
4-Z29	K	K	4-7	4-Z15	4-16	4-18	4-19	4-25	4-Z29							
5-7	K		K	K	K	K		K <sub>h</sub>	K							
5-16	K <sub>h</sub>	K	K	K		K <sub>h</sub>	K		K <sub>h</sub>							
5-Z17	K <sub>h</sub>	K <sub>h</sub>	K	K		K	K <sub>h</sub>									
5-19	K <sub>h</sub>		K	K <sub>h</sub>	K	K <sub>h</sub>		K	K <sub>h</sub>							
5-20	K	K	K	K	K <sub>h</sub>	K	K		K <sub>h</sub>							
5-28	K <sub>h</sub>	K		K <sub>h</sub>	K	K	K	K <sub>h</sub>	K <sub>h</sub>	?						
5-Z37	K <sub>h</sub>	K <sub>h</sub>	K		K	K	K <sub>h</sub>		K	5-7	5-16	5-Z17	5-19	5-20	5-28	5-Z37
? 6-Z17	K <sub>h</sub>	K	K	K <sub>h</sub>	K <sub>h</sub>	K <sub>h</sub>	K	K	K <sub>h</sub>	K			K	K	K	
6-Z19	K <sub>h</sub>	K <sub>h</sub>	K <sub>h</sub>	K	K	K <sub>h</sub>	K <sub>h</sub>		K		K	K				K
? 6-20	K <sub>h</sub>	K <sub>h</sub>	K <sub>h</sub>				K <sub>h</sub>						K			
? 6-27	K <sub>h</sub>			K <sub>h</sub>		K <sub>h</sub>			K <sub>h</sub>							
? 6-Z49	K <sub>h</sub>	K		K		K <sub>h</sub>	K	K	K		K				K	

Sacks 5-21  
6-26  
3-10  
4-17! →

	3-3	3-12	4-17
4-17	K	K	4-17
5-7			
5-16			K <sub>h</sub>
5-Z17			K
5-19			
5-20			K
5-28			
5-Z37			K
6-217			
6-219			K <sub>h</sub>
6-20			K <sub>h</sub>
6-27			K <sub>h</sub>
6-Z49			K



Scriabin: Prelude, Op. 74/4

3-12 000300	4-17 102210	5-28 <sup>max 6</sup> 122212	6-Z19 313431 (not simul.)
	4-18 102111	5-16 213211	
max. 6	4-25 020202 <sup>fr. 6<sup>th</sup></sup>	5-21 <sup>max 4</sup> 202420	
	4-Z15 111111 } all-interv.	<del>4-19 101210</del>	
	4-Z29 111111 }	5-19 <sup>max 2</sup> 212122 not simul.	
	4-7 201210	5-20 211231	
	4-19 101310 <sup>min. 7<sup>th</sup></sup>	5-Z17 212320 not simul.	
	4-20 101220 <sup>max. 7<sup>th</sup></sup>		
	4-27 012111 <sup>v<sup>o</sup>, 6<sup>th</sup></sup>		
	4-14 111120		
	4-26 012120 <sup>min. 7<sup>th</sup></sup>		
max 4	4-24 020301		

(12)

(4)

<sup>17</sup>  
~~19~~ different simultaneities



Example

Scriabin, Preludes, Op. 74/4 (1914?)

Indirect Connections  
Short Trace

Handwritten musical score for Scriabin's Preludes, Op. 74/4, Example 1. The score is in 3/4 time and consists of two staves, treble and bass. It features a sequence of notes with various accidentals and articulations. The piece is divided into measures numbered 1 through 27. There are several boxed-in sections and specific annotations like '3', '20', '22', '23', '24', and '3'.