

Александр Скрябин
Alexander Scriabin
(1872 - 1915)



A. Scriabine

- Vol. 1 : Piano pieces**
- Vol. 2 : Etudes**
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Complete Works for
Pianoforte solo
in 8 volumns

Original settings



Vol. 1 : Piano pieces ★

	Allegro appassionato ♩ = 152 - 160	Page
Allegro appassionato op.4		4
2 Nocturnes op.5	Andante <i>mf</i> <i>p</i>	17
1.		
2.	Allegretto <i>p dolce rubato</i>	21
Nocturne op.9 Nr.2	Andante <i>p</i>	24
For the left Hand		
Allegro de Concert op.18	<i>mf</i> 8 ^{va} 3	28
Polonaise op.21	Allegro maestoso ♩ = 69 - 72 <i>f</i> <i>sf</i> <i>mf</i>	36
Fantasy op.28	Moderato ♩ = 56 <i>p</i> 3 <i>cresc.</i>	44
Album leaf op.45 No.1	Andante piacevole ♩ = 108 <i>p legato</i> <i>poco cresc.</i>	59
Scherzo op.46	Presto ♩ = 152 <i>p</i> <i>poco cresc.</i> <i>mf</i>	60
Rêverie op.49 No.3	Con finezza ♩ = 88 <i>p</i> <i>poco</i>	62
Fragilité op.51 No.1	Allegretto <i>limpide</i> <i>p cantabile</i> <i>poco</i>	63
Danse languide op.51 No.4	<i>pp</i> <i>poco cresc.</i>	66
Enigme op.52 No.2	Etrange, capricieusement <i>p</i> <i>pp</i> <i>léger</i> 3 5	67

Ironies
op.56 No.2

Vivo. Scherzando

 Musical notation for Ironies op.56 No.2, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The piece is marked 'Vivo. Scherzando' and 'p leggiero'. The notation includes eighth and sixteenth notes with various accidentals and dynamics.

69

Nuances
op.56 No.3

Fondu, velouté

 Musical notation for Nuances op.56 No.3, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The piece is marked 'Fondu, velouté'. The notation includes quarter and eighth notes with dynamics like 'pp', 'p dim.', and 'pp'.

72

2 Morceaux
op.57
1. Désir

Musical notation for 2 Morceaux op.57 1. Désir, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The notation includes eighth notes with dynamics like 'pp'.

73

2. Caresse
dansée

Musical notation for 2. Caresse dansée, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The notation includes eighth notes with dynamics like 'pp' and 'pochiss.'.

74

Album leaf
op.58

Con delicatezza

 Musical notation for Album leaf op.58, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes quarter and eighth notes with dynamics like 'pp' and 'p'.

76

2 Danses
op.73
1. Guirlandes

Avec une grâce languissante

 Musical notation for 2 Danses op.73 1. Guirlandes, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes quarter and eighth notes with dynamics like 'p' and 'pp'.

77

2. Flammes
sombres

Musical notation for 2. Flammes sombres, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes quarter and eighth notes with dynamics like 'p' and 'cresc.'.

80

Appendix

Canon

Musical notation for Canon, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes quarter and eighth notes.

83

Nocturne

Musical notation for Nocturne, featuring a treble clef, 6/8 time signature, and a key signature of two flats (Bb, Eb). The notation includes quarter and eighth notes with dynamics like 'f' and 'p'.

84

Variations about
a Theme by
Egoroff

Thème
Allegretto

 Musical notation for Variations about a Theme by Egoroff, featuring a treble clef, 3/4 time signature, and a key signature of two flats (Bb, Eb). The notation includes quarter and eighth notes with dynamics like 'p'.

87

Album leaf

Musical notation for Album leaf, featuring a treble clef, 3/4 time signature, and a key signature of two flats (Bb, Eb). The notation includes quarter and eighth notes with dynamics like 'p'.

95

Presto

Musical notation for Presto, featuring a treble clef, 2/4 time signature, and a key signature of two flats (Bb, Eb). The notation includes quarter and eighth notes with dynamics like 'p'.

96

Fuga á 5

Musical notation for Fuga á 5, featuring a bass clef, common time signature, and a key signature of one sharp (F#). The notation includes quarter and eighth notes with dynamics like 'p'.

104

Album leaf

Allegretto

 Musical notation for Album leaf, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The notation includes quarter and eighth notes with dynamics like 'p' and 'm.s.'.

107

Comments

108

Vol. 2 : Etudes ★

Page

Etude op.2 Nr.1

Andante

p

4

12 Etudes op.8

1.

p

6

2.

sf

9

3.

p

12

4.

16

5.

18

6.

p

21

7.

pp sotto voce

24

8.

p

28

9.

Alla ballata $\text{♩} = 120-136$

p *f*

31

10.

Allegro $\text{♩} = 184$

38

11.

43

12.

Patetico $\text{♩} = 100-112$

47

1.		52
2.		58
3.		60
4.		63
5.		66
6.		72
7.		76
8.		78

Etude op.49 No.1		82
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Etude op.56 No.4		84
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3 Etudes op.65

1.		86
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2.		92
----	--	----

3.		94
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Appendix

Etude op.8 No.12 2.Version		100
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Comments		106
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Vol. 3 : Mazurkas & Waltzes ★

Mazurkas

Page

10 Mazurkas op.3

1.  6
f ³
Allegretto non tanto
2.  12
f
Allegretto
3.  14
p semplice
Moderato
4.  16
p dolce
Doloroso poco rubato
5.  22
pp
Scherzando
6.  26
Con passione
7.  30
p *pp*
Con moto
8.  34
mf *pp* *mf*
9.  38
p
sotto voce
10.  41
pp ³

9 Mazurkas op.25

1. **Allegro** ♩ = 58 *molto rit.*
f con affetto *accel. a tempo* *mp rubato* 48

2. **Allegretto** ♩ = 120 54

3. **Lento** ♩ = 104
p cantabile *cresc.* *mf* 58

4. **Vivo** ♩ = 63 *rit. con grazia* *a tempo*
p rubato 60

5. **Agitato** ♩ = 112
mf *m.s.* *cresc.* 66

6. **Allegretto** ♩ = 126 *rit.* *poco accel.*
pp *p* *m.d.* 70

7. **Moderato** ♩ = 112
cantabile *p* 73

8. **Allegretto** ♩ = 104 *poco rit.* *a tempo*
p *pp* 78

9. **Mesto** ♩ = 144
p sotto voce *cresc.* *mf* 80

2 Mazurkas op.40

1. **Allegro** ♩ = 160 - 168 *poco accel.* *poco rit.* *a tempo*
p *languido* *cresc.* 84

2. **Piacevole** ♩ = 144 - 168
p rubato 86

Waltzes

Waltz op.1

Musical notation for Waltz op.1, 3/4 time signature, starting with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes with a trill-like flourish.

90

Waltz op.38

Allegro, agevole $\text{♩} = 60 - 69$
a tempo

Musical notation for Waltz op.38, 3/4 time signature. It includes a *rit.* (ritardando) marking and a *p affabile* dynamic. The melody is characterized by a series of eighth notes with a trill-like flourish.

94

Quasi valse op.47

$\text{♩} = 66$

Musical notation for Quasi valse op.47, 3/4 time signature. It includes a *p* dynamic, *m.s.* (mezzo sostenuto) markings, and a *poco cresc.* (poco crescendo) marking. The melody features a series of eighth notes with a trill-like flourish.

104

Appendix

Mazurka F major

Musical notation for Mazurka F major, 3/4 time signature. The melody consists of eighth notes with a trill-like flourish.

106

Mazurka b minor

Musical notation for Mazurka b minor, 3/4 time signature. The melody consists of eighth notes with a trill-like flourish.

111

Waltz g sharp minor

Musical notation for Waltz g sharp minor, 3/4 time signature. It includes a *p* dynamic, *sf* (sforzando) markings, and a *pp* (pianissimo) marking. The melody features a series of eighth notes with a trill-like flourish.

114

Waltz D flat major

Musical notation for Waltz D flat major, 3/4 time signature. It includes an *Allegro* tempo marking and a *p* dynamic. The melody consists of eighth notes with a trill-like flourish.

118

Comments

121

Vol. 4 : Poems & Impromptus ★

P o è m e s

Page

2 Poems op.32

1.  6

p ben marcato le due voci, ma dolce

2.  10

f marcato

Tragical Poem op.34

 12

mf

Satanic Poem op.36

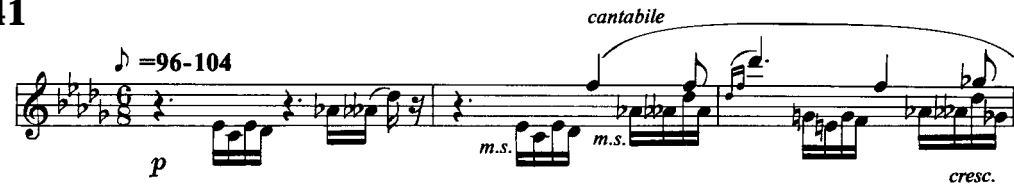
Allegro $\text{♩} = 92-108$

 18

mf ironico *pp dolce appassionato* *mf*

Poem op.41

$\text{♩} = 96-104$

 28

p *m.s.* *cantabile* *m.s.* *cresc.*

2 Poems op.44

1. *Lento* $\text{♩} = 50$

 34

2. *Moderato* $\text{♩} = 50$

 35

p

Capriciously Poem op.45 No.2

Presto $\text{♩} = 192$

 37

p *pp* *p*

Inspired Poem op.51 No.3

 38

pp *ritard.* *a tempo* *accel.*

Lento
voilé *3* *rubato*
pp *pochiss.*

40

Mattes Poem op.52 No.3

Pas vite *poco rit.*
p

43

Poem op.59 No.1

Allegretto
avec grâce et douceur
p

44

Poème-Nocturne op.61

avec une grâce capricieuse *molto rit.* *molto più vivo*
léger, animé
mp *pp*

46

2 Poems op.63

1.Mask

p *pp*

54

Strangeness

gracieux, délicat *avec une étrangeté subite*
aigu
p

55

2 Poems op.69

Allegretto
1. *tendre, délicat*

58

Allegretto
2. *p* *poco* *poco* *poco*

60

2 Poems op.71

Fantastique
1. *p*

62

En rêvant, avec une grande douceur
2. *p*

64

Poem op.72 - To the Flame

Allegro moderato

Musical notation for Poem op.72 - To the Flame, featuring a treble clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'Allegro moderato' and 'pp sombre'. The notation includes a series of chords and melodic lines with slurs and ties.

66

Impromptus

Impromptu à la Mazur op.2 No.3

Musical notation for Impromptu à la Mazur op.2 No.3, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The piece is marked 'p'. The notation includes a series of chords and melodic lines with slurs and ties.

76

2 Impromptus à la Mazur op.7

1. Musical notation for Impromptu à la Mazur op.7 No. 1, featuring a treble clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'p'. The notation includes a series of chords and melodic lines with slurs and ties.

78

2. Musical notation for Impromptu à la Mazur op.7 No. 2, featuring a treble clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'p' and 'cresc.'. The notation includes a series of chords and melodic lines with slurs and ties.

83

2 Impromptus op.10

1. Musical notation for Impromptus op.10 No. 1, featuring a treble clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'p' and 'J = 100'. The notation includes a series of chords and melodic lines with slurs and ties.

88

2. Musical notation for Impromptus op.10 No. 2, featuring a treble clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'p', 'rit.', 'a tempo', and 'pp'. The notation includes a series of chords and melodic lines with slurs and ties.

92

2 Impromptus op.12

1. Musical notation for Impromptus op.12 No. 1, featuring a treble clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'Presto J = 160', 'rit.', 'mf legato', 'accel.', and 'a tempo'. The notation includes a series of chords and melodic lines with slurs and ties.

96

2. Musical notation for Impromptus op.12 No. 2, featuring a treble clef, 3/4 time signature, and a key signature of one flat (Bb). The piece is marked 'Andante cantabile J = 63-66', 'mf', 'p', and 'cresc.'. The notation includes a series of chords and melodic lines with slurs and ties.

103

2 Impromptus op.14

1. Musical notation for Impromptus op.14 No. 1, featuring a treble clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'Allegretto J = 160' and 'p'. The notation includes a series of chords and melodic lines with slurs and ties.

108

2. Musical notation for Impromptus op.14 No. 2, featuring a bass clef, 3/4 time signature, and a key signature of two sharps (F# and C#). The piece is marked 'pp'. The notation includes a series of chords and melodic lines with slurs and ties.

111

Vol. 5 : Preludes I ★

Page

**Prélude
op.2 No.2**

Musical notation for Prélude op.2 No.2, featuring a treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The piece begins with a *mf* dynamic, followed by a *p* dynamic. A triplet of eighth notes is marked with a '3' above it.

5

**Prélude
op.9 No.1
for the left
Hand**

Musical notation for Prélude op.9 No.1, featuring a treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The tempo is marked *Andante* and the dynamic is *p*.

6

24 Préludes op.11

- 1.** *Vivace* ♩ = 63-76

Musical notation for Prélude 1, featuring a treble clef, key signature of two sharps (F#, C#), and 2/4 time signature. The tempo is *Vivace* with a metronome marking of ♩ = 63-76. The dynamic is *p*. A quintuplet of eighth notes is marked with a '5' above it.

8

- 2.** *Allegretto* ♩ = 138 *rit.* *a tempo* *rit.*

Musical notation for Prélude 2, featuring a treble clef, key signature of two sharps (F#, C#), and 3/4 time signature. The tempo is *Allegretto* with a metronome marking of ♩ = 138. The dynamics are *p*, *rit.*, *a tempo*, and *rit.*

10

- 3.** *pp dolce*

Musical notation for Prélude 3, featuring a treble clef, key signature of two sharps (F#, C#), and 3/4 time signature. The dynamic is *pp dolce*.

12

- 4.** *p* *pp*

Musical notation for Prélude 4, featuring a treble clef, key signature of two sharps (F#, C#), and 3/4 time signature. The dynamics are *p* and *pp*.

14

- 5.** *p* *pp*

Musical notation for Prélude 5, featuring a treble clef, key signature of two sharps (F#, C#), and 3/4 time signature. The dynamics are *p* and *pp*. A triplet of eighth notes is marked with a '3' above it.

15

- 6.** *mf* *cresc.*

Musical notation for Prélude 6, featuring a treble clef, key signature of two sharps (F#, C#), and 2/4 time signature. The dynamics are *mf* and *cresc.*

16

- 7.** *Allegro assai* ♩ = 152 *pp* *cresc.*

Musical notation for Prélude 7, featuring a treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The tempo is *Allegro assai* with a metronome marking of ♩ = 152. The dynamics are *pp* and *cresc.*

18

- 8.** *Allegro agitato* ♩ = 132

Musical notation for Prélude 8, featuring a treble clef, key signature of two sharps (F#, C#), and 3/4 time signature. The tempo is *Allegro agitato* with a metronome marking of ♩ = 132.

20

- 9.** *rubato* *mf* *p* *cresc.*

Musical notation for Prélude 9, featuring a treble clef, key signature of two sharps (F#, C#), and 3/4 time signature. The tempo is *rubato*. The dynamics are *mf*, *p*, and *cresc.*

22

- 10.** *rubato* *pp* *mf* *pp*

Musical notation for Prélude 10, featuring a treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The tempo is *rubato*. The dynamics are *pp*, *mf*, and *pp*.

23

- 11.** *p*

Musical notation for Prélude 11, featuring a treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The dynamic is *p*.

24

- 12.** *pp sotto voce*

Musical notation for Prélude 12, featuring a treble clef, key signature of two sharps (F#, C#), and 6/8 time signature. The dynamic is *pp sotto voce*.

26

Lento $\text{♩} = 76$

13.  27

14.  28

15.  30

16.  31

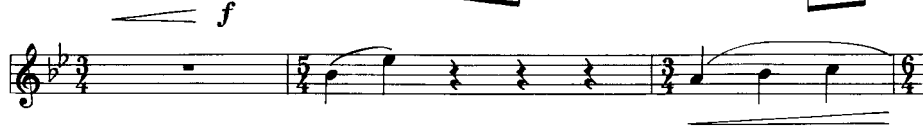
17.  33

18.  34

Affettuoso $\text{♩} = 88$

19.  36

20.  38

21.  39

22.  41

23.  42

Presto $\text{♩} = 100$

24.  44

6 Préludes op.13

Maestoso $\text{♩} = 66-63$

1.  46

2.  48

6 Préludes op.13

3.  50
4.  51
5.  53
6.  55

5 Préludes op.15

1.  58
2.  60
3.  62
4.  64
5.  65

5 Préludes op.16

1.  66
2.  68
3.  70
4.  72
5.  73

Vol. 6 : Preludes II ★

7 Préludes op.17

Page

1. *Allegretto* ♩ = 112 *p* *rit.* *a tempo* 6

2. *mf* *cresc.* 8

3. *Andante* ♩ = 66 *pp* *rit.* *a tempo* 10

4. *sotto voce* *pp* 12

5. *Prestissimo* ♩ = 100-104 *f* 13

6. 16

7. *cresc.* 17

4 Préludes op.22

1. *Andante* ♩ = 72 *p* *mf* 20

2. *p* *cresc.* *dim.* *p* 21

3. *Allegretto* ♩ = 152 *p grazioso* 22

4. 23

Patetico $\text{♩} = 92$

1.  24

Andante $\text{♩} = 96$

2.  26

4 Préludes op.31

Andante $\text{♩} = 50$

1.  27

2.  29

3.  30

4.  31

4 Préludes op.33

$\text{♩} = 96$

1.  32

2.  33

3.  34

Ardito, bellicoso $\text{♩} = 152-160$

4.  34

3 Préludes op.35

Allegro $\text{♩} = 108-112$

1.  36

Elevato $\text{♩} = 46$

2.  38

3.  40

4 Préludes op.37

1.  43

2.  44

3.  46

4.  48

4 Préludes op.39

1.  50

2.  52


3.  53

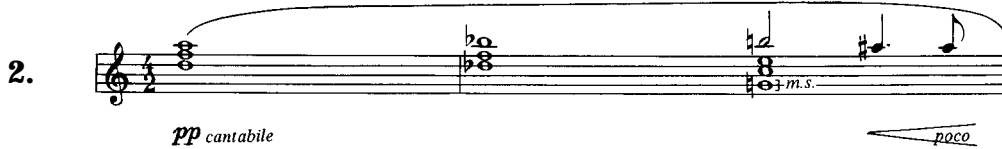
4.  54


**Prélude
op.45
Nr.3**

 55

4 Préludes op.48

1.  57

2.  58

3.  59

4 Préludes op.48

4.  61

Prélude
op.49
No.2

 62

Prélude
op.51
No.2

Lugubre
 63

Prélude
op.56
No.1

 64

Prélude
Op.59
No.2


Sauvage, belliqueux
 66

2 Préludes op.67

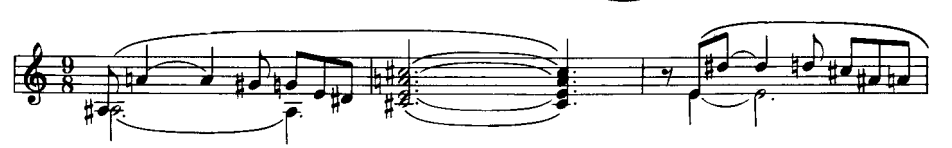
1.  69

2.  70

5 Préludes op.74

1.  72

2.  73

3.  74

4.  76

5.  78

Vol. 7 : Sonatas I ★

Sonata No.1 op.6

Page

I. **Allegro con fuoco** ♩ = 104



f *sf*

4

II. ♩ = 40



pp

15

III. **Presto** ♩ = 132



p *cresc.* *dim.*

18

IV. **Funebre** ♩ = 50



p

23

Sonata No.2 op.19

I. **Andante** ♩ = 60



p *rit.* *cresc.*

25

II. **Presto** ♩ = 96 - 100



p *sotto voce*

33

Sonata No.3 op.23

I. **Drammatico** ♩ = 69



f *m.s.* *m.s.*

43

Sonata No.3 op.23

II. **Allegretto** ♩ = 160
p

III. **Andante** ♩ = 63
p

IV. **Presto con fuoco** ♩ = 58
p

Sonata No.4 op.30

I. **Andante** ♩ = 63
p dolciss.

II. **Prestissimo volando** ♩ = 160
pp

Sonata No.5 op.53

Allegro. Impetuoso. Con stravaganza

sf p sotto voce

f p

8. una corda

Appendix Sonata-Fantasy

Andante

pp *ppp* *sf* *sf* *sf*

Vol. 8 : Sonatas II ★

Page

Sonata No.6 op.62

Modéré
mystérieux, concentré

mf

étrange, ailé
6

pp

4

Sonata No.7 op.64

Allegro

mp

cresc.

f

24

Sonata No.8 op.66

Lento

p

p *poco*

poco

45

Sonata No.9 op.68

Moderato quasi andante
legendaire

71

Sonata No.10 op.70

Moderato
très doux et pur

84

Comments

Biography Alexander Nikolajewitsch Scriabin (1872 – 1915)

(rus. Александр Николаевич Скрябин)

Scriabin was born on 6 January 1872 as a son of a lawyer and a diplomat originating from the Russian military aristocracy. His mother, a Concertpianist, died one year after his birth. Since his father completed diplomatic training after the death of his wife, Scriabin buildup mainly with his aunt Ljubow Scriabina.

From 1888 to 1892 Scriabin studied at the Muscovite conservatoire: Composition with Anton Arenski and Sergei Tanejew as well as piano with Wassili Safonow. The preparation for the conservatoire had taken over the at this time most renowned Muscovite private music teacher Nikolai Swerjow. Since Scriabin's composition study was overshadowed however by conflicts with his teacher, he finally seized the resolution to make no conclusion as a composer. 1892 terminated Scriabin his piano study with the *small gold medal* (his fellow student Sergei Rachmaninow the *large gold medal* received).

1894 he became acquainted with Mitrofan Beljajew, which became his publisher. Beljajew organized first appearances abroad (1895/96), which admits Scriabin internationally made soon. With his appearances Scriabin played however almost own works exclusively.

1897 he married the Concertpianist Wera Issakowitsch, with which he had four children. From 1898-1903 Scriabin was a piano professor at the Muscovite conservatoire.

In November 1902 (few weeks after the birth of his first daughter Rimma) Scriabin became acquainted with Tatjana de Schloezer, the sister of the music scientist and Scriabin researcher Boris de Schloezer. She became his loving a little later. 1904 followed then the long desired removal abroad (Switzerland, Belgium, Italy, France). 1905 he separated from his Mrs. Wera, who refused the divorce to him however. Afterwards Tatjana de Schloezer became the official woman at his side, with which he had two children.

Scriabin's reputation abroad and Russia began to grow, particularly after the premiere of the 3rd Symphonie to 29. May 1905 in Paris. The first performances of the 5th Piano sonata in Moscow as well as the Poème de l'extase in New York (1906) were the beginning one „triumph course“.

Few days after the New Yorker premiere „Of the Prométhée“ with light effects Scriabin at a blood poisoning got sick, at which he died a little later on 27 April 1915.

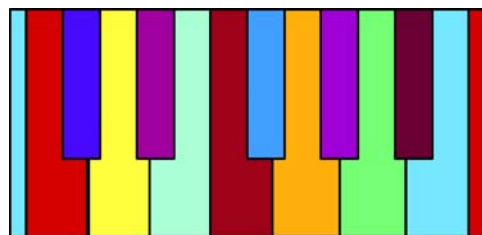
Scriabin is regarded as an unusually good pianist, who played however excluding his own works in the public as an adult. Furthermore he composed music only for his „instrument“, the piano, and symphonic music.

In early years his music was still much oriented to the Frédéric Chopin and Franz Liszt, later he became acquainted with the music of Richard Wagner, developed his clay language however already soon over the Chromatic of Wagner's *Tristan and Isolde* outside. He followed a harmonious system, which is not based no more on Major-minor-tonal connections, but on the use of a chord which is based on quart layerings, the so called "mystical chord“ or also „Prometheus chord“ (latter designation to the orchestra work *Prométhée – Le Poème du Feu* op. 60).

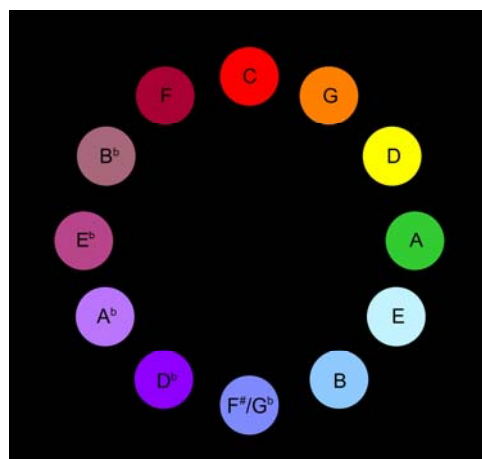
Influence of colour

Though these works are often considered to be influenced by synesthesia, a condition wherein one experiences sensation in one sense in response to stimulus in another, it is doubted that Scriabin actually experienced this. His colour system, unlike most synesthetic experience, accords with the circle of fifths: it was a thought-out system based on Sir Isaac Newton's *Opticks*. Note that Scriabin did not, for his theory, recognize a difference between a major and a minor tonality of the same name (for example: c-minor and C-Major). Indeed, influenced also by the doctrines of theosophy, he developed his system of synesthesia toward what would have been a pioneering multimedia performance: his unrealized magnum opus *Mysterium* was to have been a grand week-long performance including music, scent, dance, and light in the foothills of the Himalayas Mountains that was somehow to bring about the dissolution of the world in bliss.

Keys arranged in a circle of fifths in order to show the spectral relationship.



Scriabin's keyboard (Colours described by Scriabin.)



Work list Alexander Scriabin (1872-1915)

ordered by Genre

A. Chamber music

I. 77 Piano works

opus	Title	Year
posth.	Canon d minor for Piano solo	1883
posth.	Nocturne A flat Major for Piano solo	1884/85
1	Valse f minor for Piano solo	1885/86
posth.	Valse g sharp minor for Piano solo	1886
posth.	Valse D flat Major for Piano solo	1886
posth.	Sonata-Fantasy in g sharp minor for Piano solo	1886
posth.	Egoroff-Variations for Piano solo	1887
posth.	Sonata e flat minor for Piano solo	1887-89
2	Trois Morceaux for Piano solo	1887-89
posth.	Deux Mazurkas for Piano solo	1889
posth.	Feuillet d' Album A flat Major for Piano solo	1889
3	Dix Mazurkas for Piano solo	1888-90
5	Deux Nocturnes for Piano solo	1890
7	Deux Impromptus à la Mazur for Piano solo	1891
4	Allegro Appassionato e flat minor for Piano solo	1887-92
6	Sonata No. 1 f minor for Piano solo	1891/92
posth.	Fugue e minor for Piano solo	1892
-	Fantasy a minor for 2 Pianos	1889-93
8	Douze Études for Piano solo	1894
9	Deux Morceaux for Piano solo (left hand)	1894
10	Deux Impromptus for Piano solo	1894
12	Deux Impromptus for Piano solo	1894
16	Cinq Préludes for Piano solo	1894/95
13	Six Préludes for Piano solo	1895
14	Deux Impromptus for Piano solo	1895
11	24 Préludes for Piano solo	1888-96
15	Cinq Préludes for Piano solo	1895/96
17	Sept Préludes for Piano solo	1895/96
18	Allegro de Concert b flat minor for Piano solo	1896
19	Sonata No. 2 g sharp minor (Sonata-Fantasy) for Piano solo	1892-97
21	Polonaise b flat minor for Piano solo	1897
22	Quatre Préludes for Piano solo	1897
23	Sonata No. 3 fis minor for Piano solo	1897/98
25	Nine Mazurkas for Piano solo	1898/99
27	Deux Préludes for Piano solo	1900

* 'posth.' = opus posthum , ' - ' = without opus

opus	Title	Year
28	Fantasy h minor for Piano solo	1900
30	Sonata No. 4 Fis Major for Piano solo, opus 30	1903
31	Quatre Préludes for Piano solo	1903
32	Deux Poèmes for Piano solo	1903
33	Quatre Préludes for Piano solo	1903
34	Poème Tragique B flat Major for Piano solo	1903
35	Trois Préludes for Piano solo	1903
36	Poème Satanique C Major for Piano solo	1903
37	Quatre Préludes for Piano solo	1903
38	Valse A flat Major for Piano solo	1903
39	Quatre Préludes for Piano solo	1903
40	Deux Mazurkas for Piano solo	1903
41	Poème Des Major for Piano solo	1903
42	Huit Études for Piano solo	1903
44	Deux Poèmes for Piano solo	1904
45	Trois Morceaux for Piano solo	1904
-	Feuillet d' Album F sharp Major for Piano solo	vor 1905
46	Scherzo C Major for Piano solo	1905
47	Quasi Valse F Major for Piano solo	1905
48	Quatre Préludes for Piano solo	1905
49	Trois Morceaux for Piano solo	1905
51	Quatre Morceaux for Piano solo	1906
52	Trois Morceaux for Piano solo	1907
-	Sonata No. 5 F sharp Major for Piano solo	1907
56	Quatre Morceaux for Piano solo	1908
57	Deux Morceaux for Piano solo	1908
58	Feuillet d' Album for Piano solo	1910
59	Deux Morceaux for Piano solo	1910
61	Poème-Nocturne for Piano solo	1911/12
62	Sonata No. 6 G Major for Piano solo	1911/12
63	Deux Poèmes for Piano solo	1911/12
64	Sonata No. 7 for Piano solo "White Mass"	1911/12
65	Trois Études for Piano solo	1911/12
66	Sonata No. 8 for Piano solo	1912/13
67	Deux Préludes for Piano solo	1912/13
68	Sonata No. 9 for Piano solo "Black Mass"	1912/13
69	Deux Poèmes for Piano solo	1912/13
70	Sonata No. 10 for Piano solo	1912/13
71	Deux Poèmes for Piano solo	1914
72	Poème "Vers la Flamme" for Piano solo	1914
73	Deux Danses for Piano solo	1914
74	Cinq Préludes for Piano solo	1914

II. 2 Other Chamber music

opus	Title	Year
-	Romance for Horn and Piano	1890
-	Variation II for String quartet (from: Variations about a russian Theme for String quartet; in team work with Alexander Glasunow, Nicolai Rimsky-Korssakow and others)	1899

B. Orchestra works

I. 3 Symphonies

opus	Title	Year
26	Symphonie No. 1 E Major (6) for Mezzo-soprano, Tenor, mixed Choir and Orchestra	1899/1900
29	Symphonie No. 2 c minor (5) for Orchestra	1901
43	Symphonie No. 3 c minor (3) for Orchestra "Le Divin Poème"	1902-05

II. 6 other Orchestra works

opus	Title	Year
-	Symphonical Poem d minor for Orchestra	1896/97
-	Symphonical Allegro for Orchestra	1898
24	Rêverie for Orchestra	1898
-	Andante for String orchestra	1899
54	Le Poème de l' Extase C Major for Orchestra	1905-07
60	Prometheus - Le Poème du Feu for FarbenPiano, Piano, mixed Choir and Orchestra	1910

C. Concerts

I. 2 Piano concerts

opus	Title	Year
-	Fantasy a minor for Piano and Orchestra	1887/88
20	Piano concert f sharp minor	1896

D. Vokal works

opus	Titl	Year
-	Aria (from: Keistut i Birut - Opera; Fragment)	1891
-	Romance	1894
-	Mysterium (in it: Acte Préalable) - Full work (Fragment)	1914/15

50/55 opera 50 & 55 not used

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