Prométhée
ou le Poème du feu

A. Scriabin
Op. 60

Arranged for piano solo
by Shumpei Miyajima

Prométhée ou le Poème du feu
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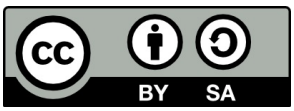
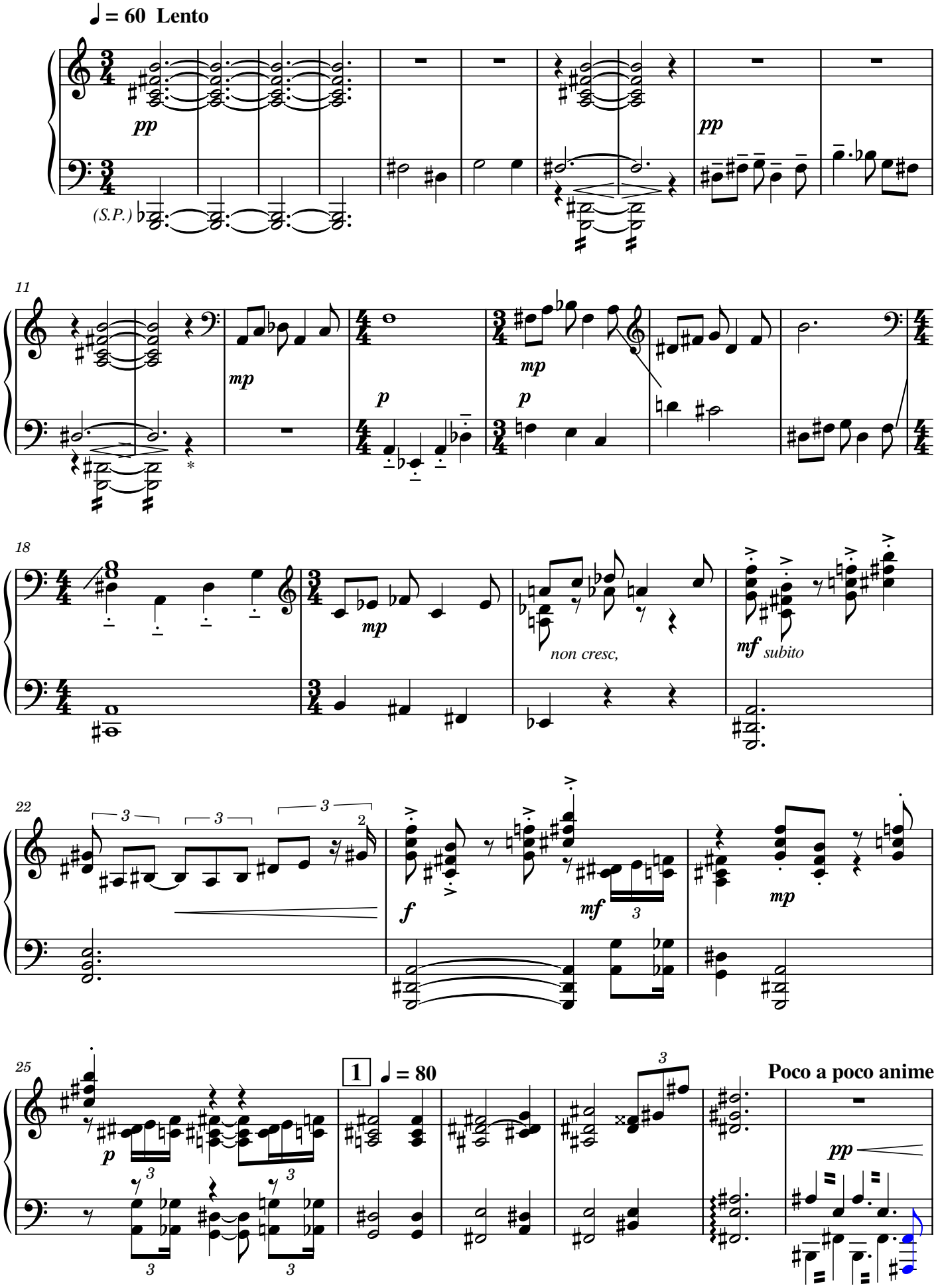


Prométhée

A. Scriabin



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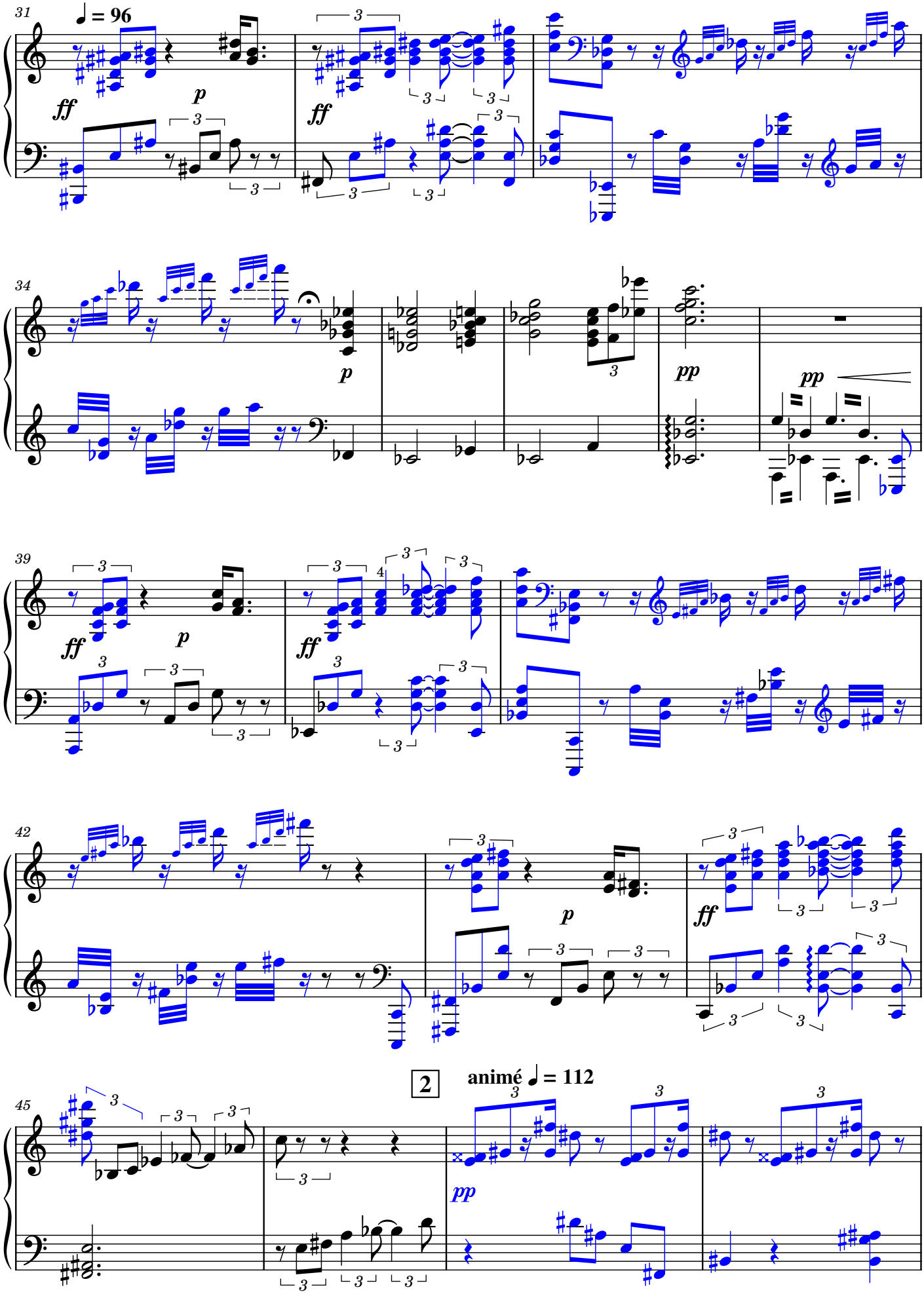

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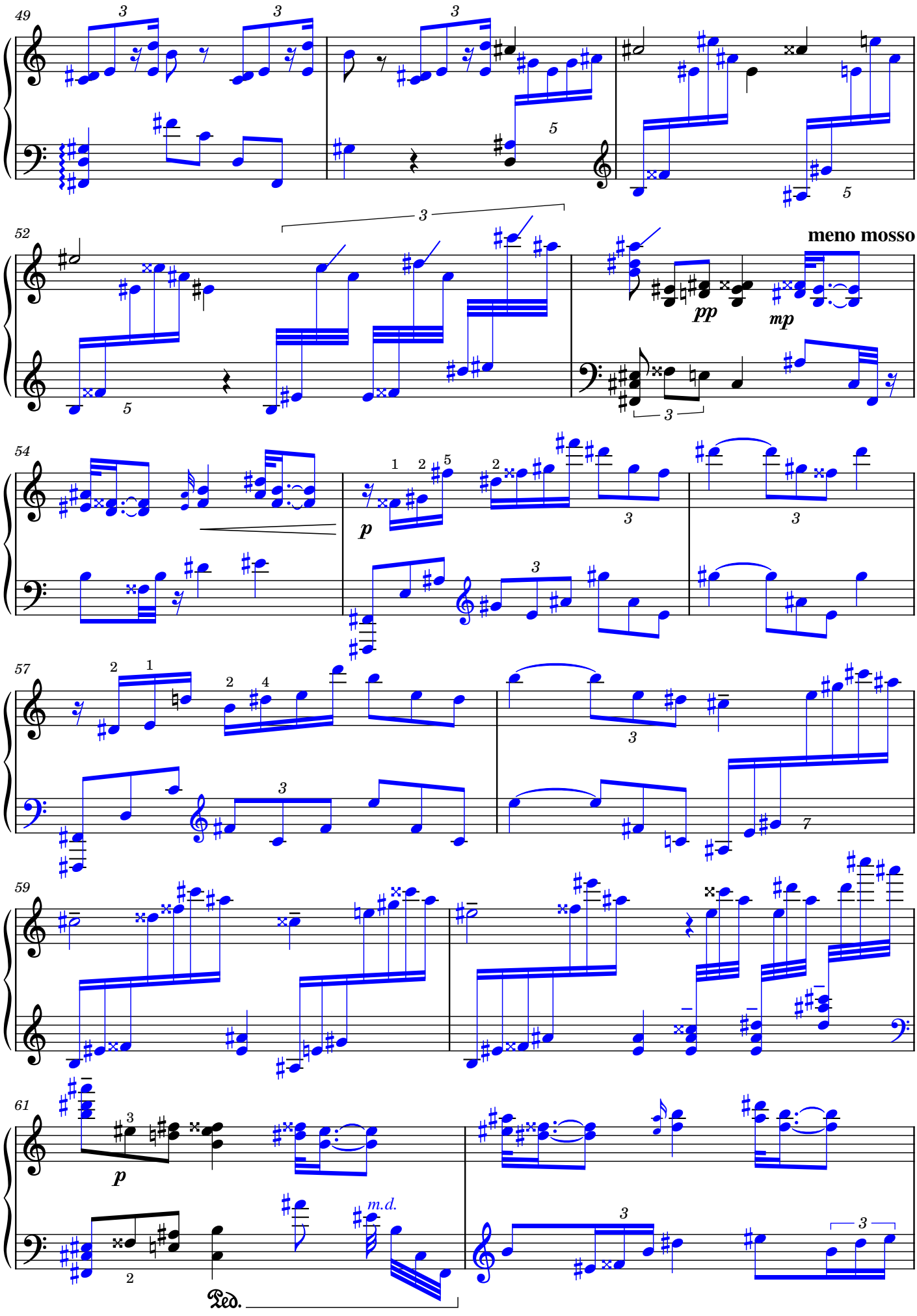

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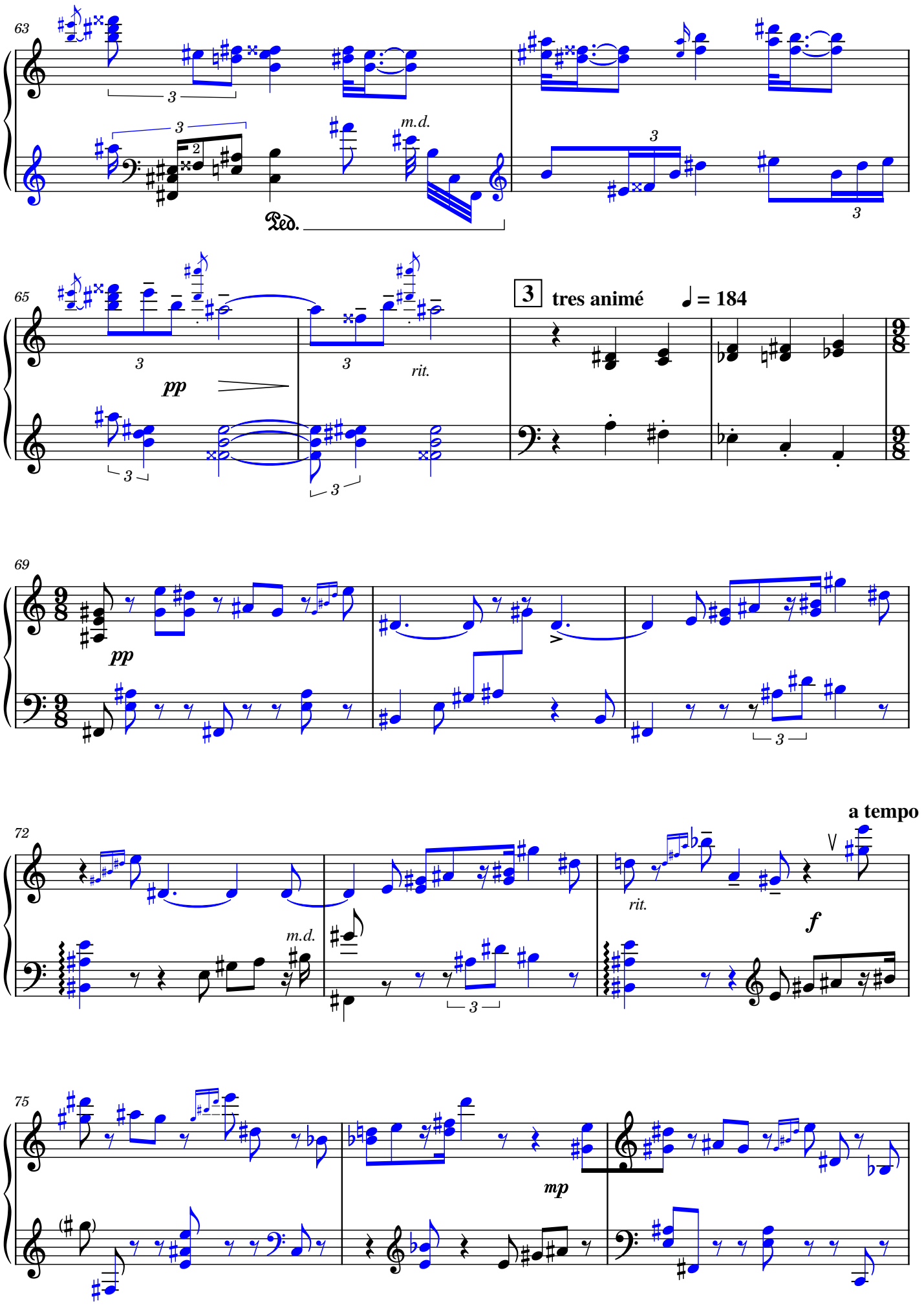

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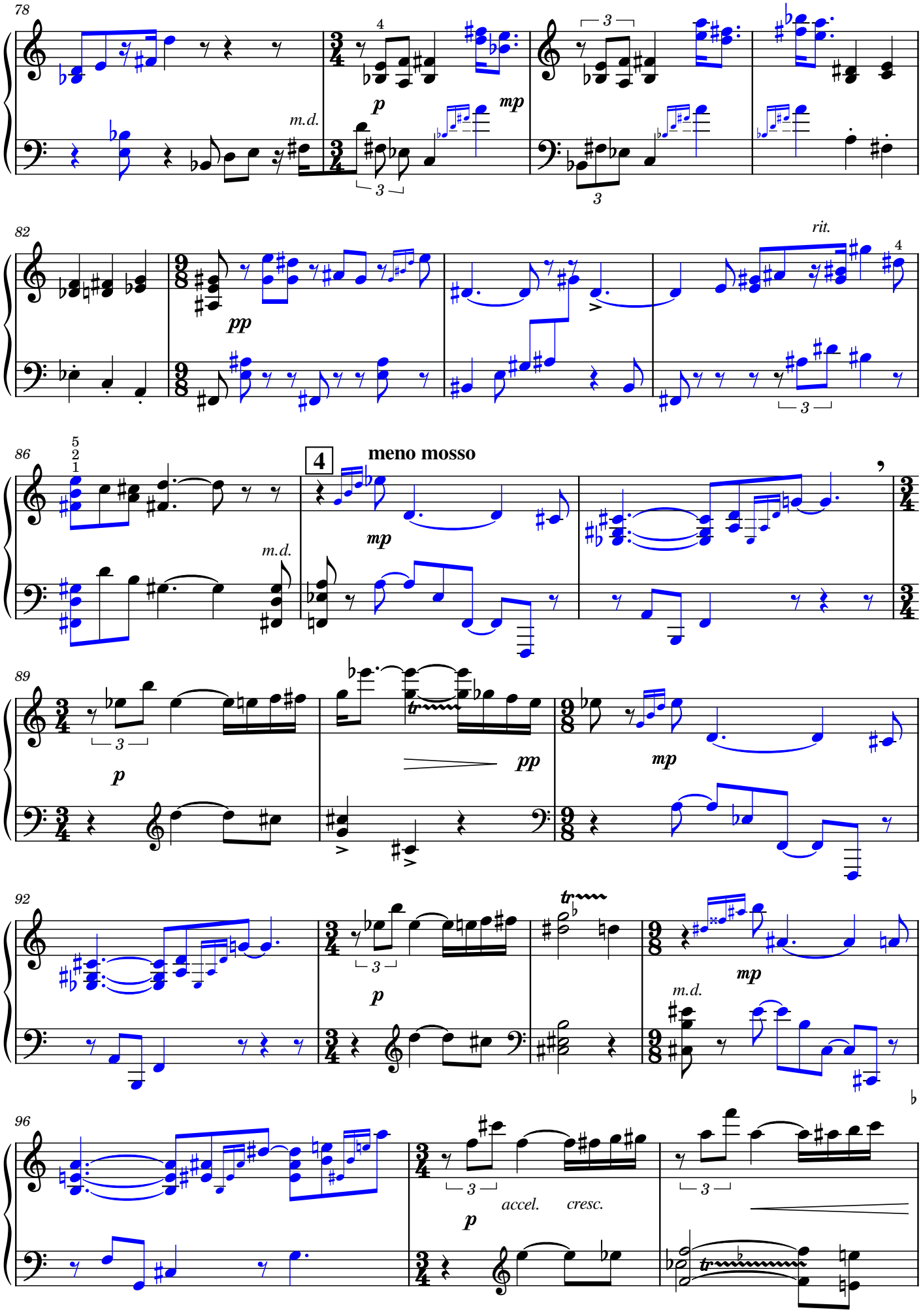

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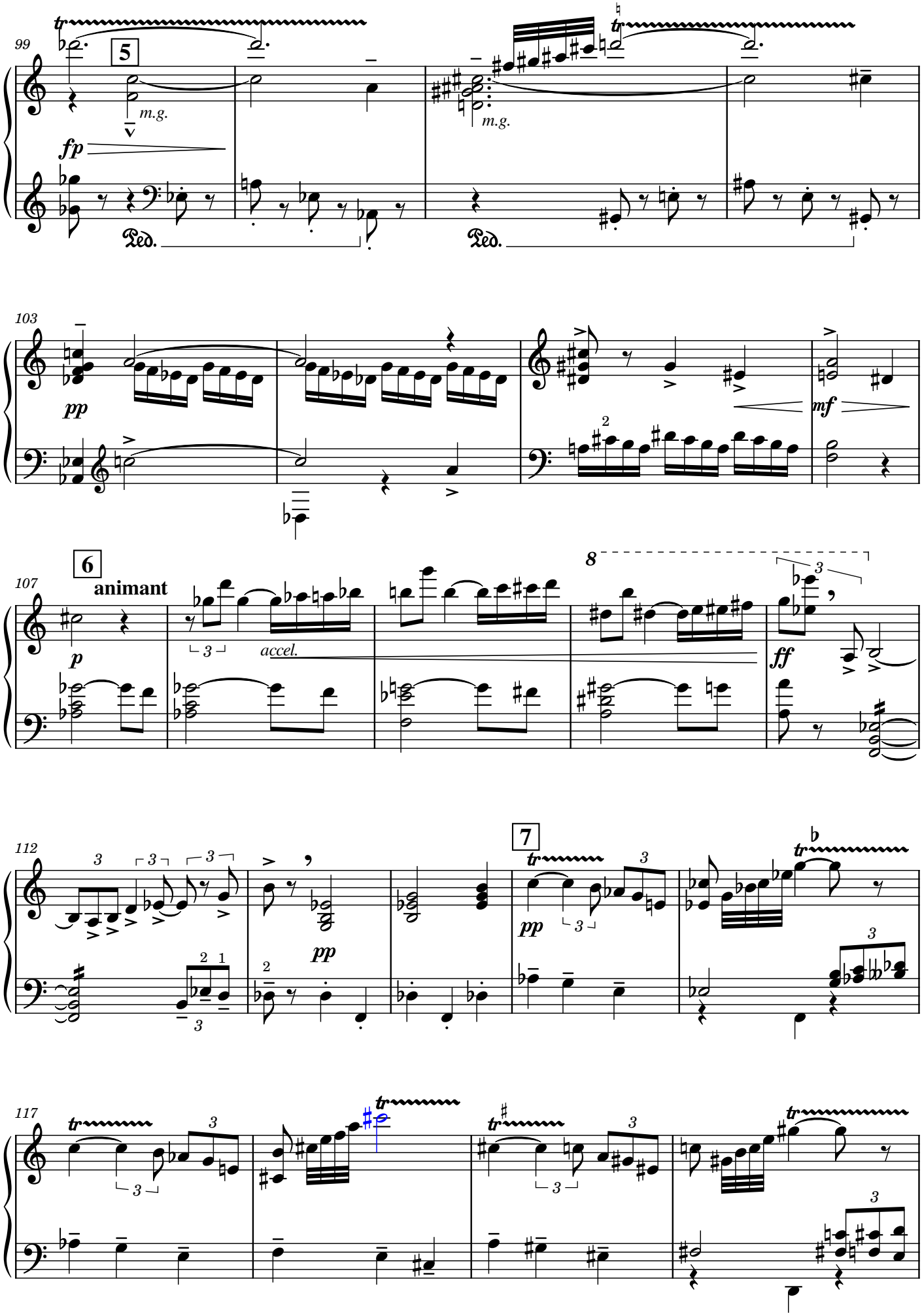

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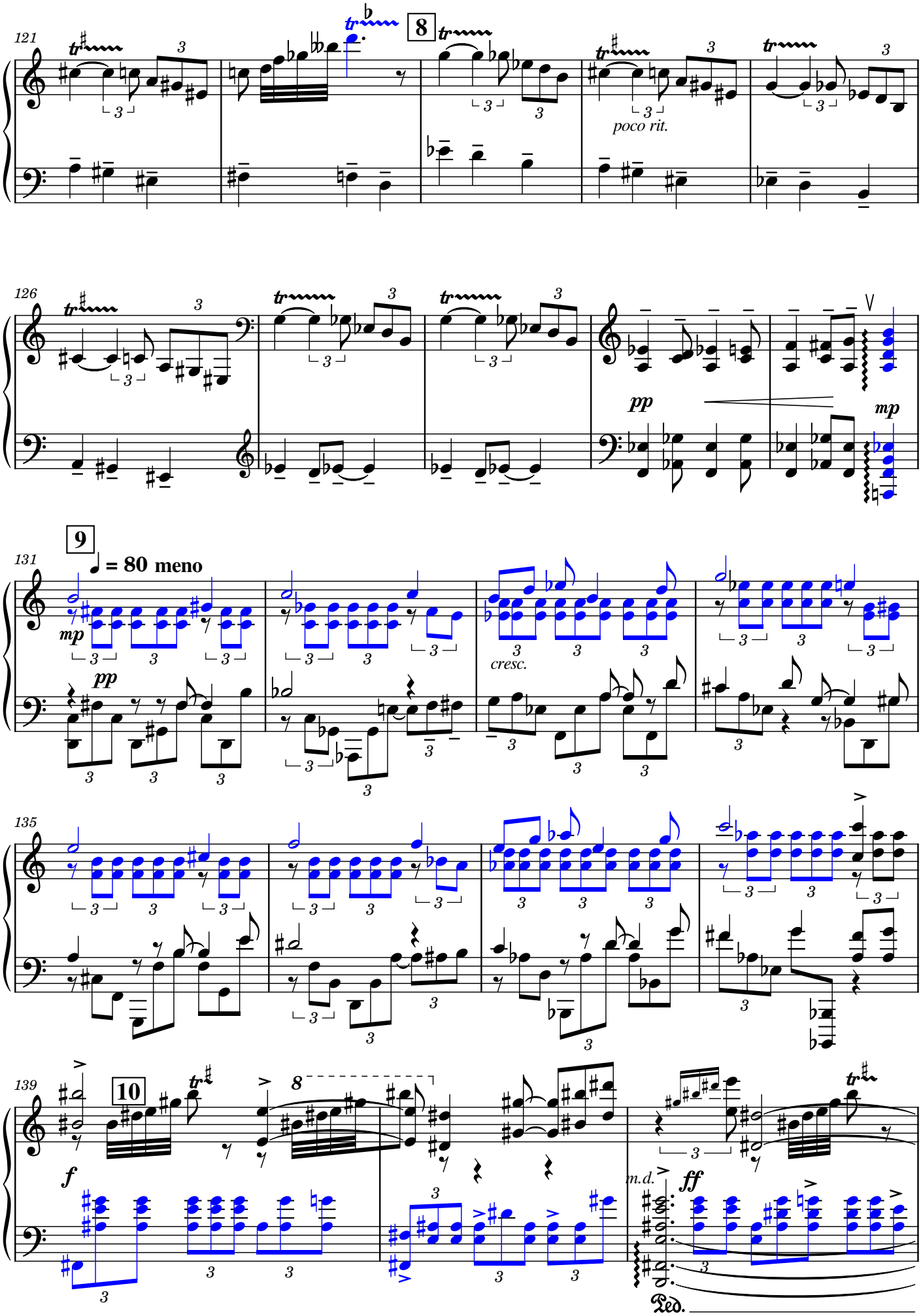

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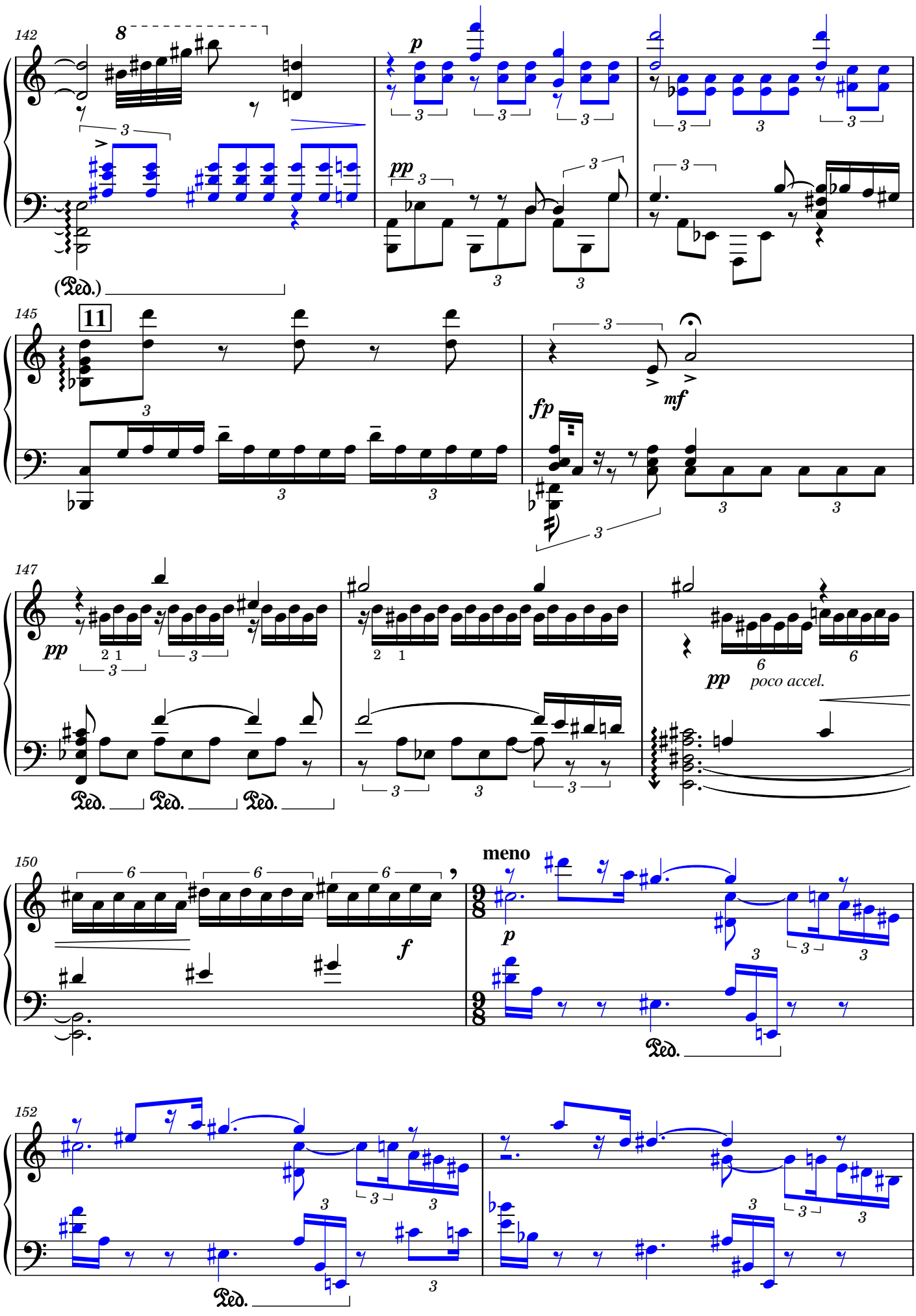

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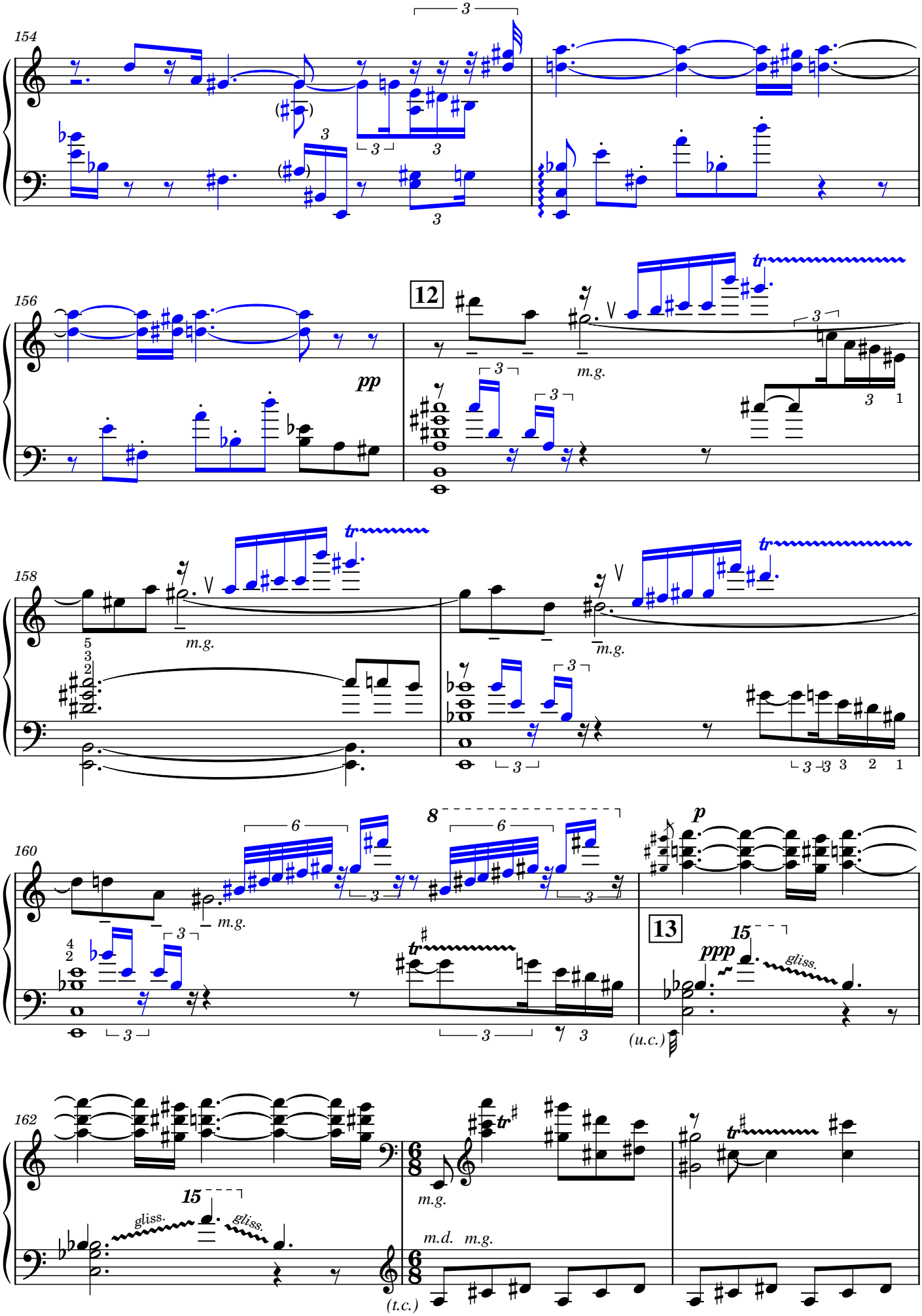

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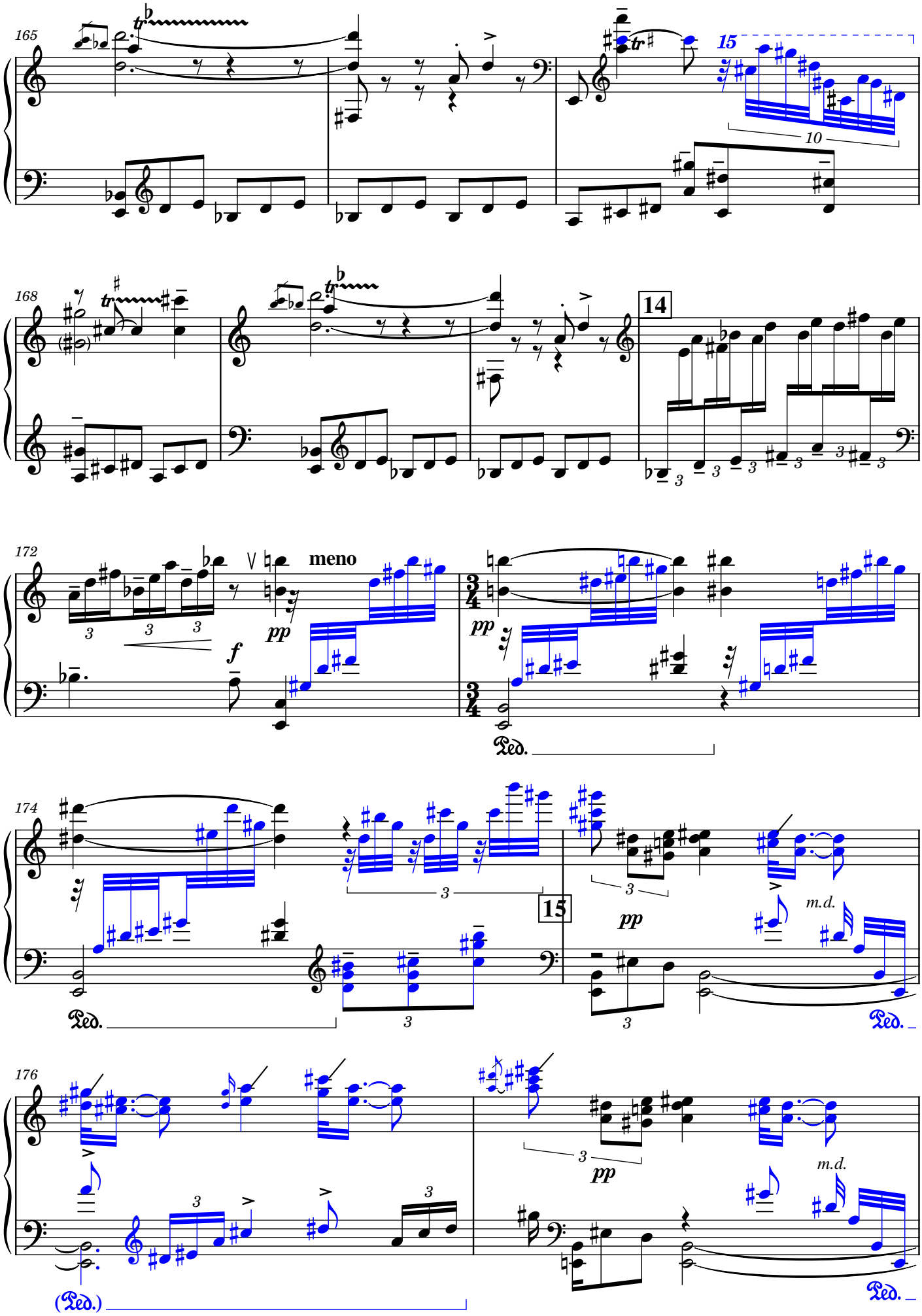

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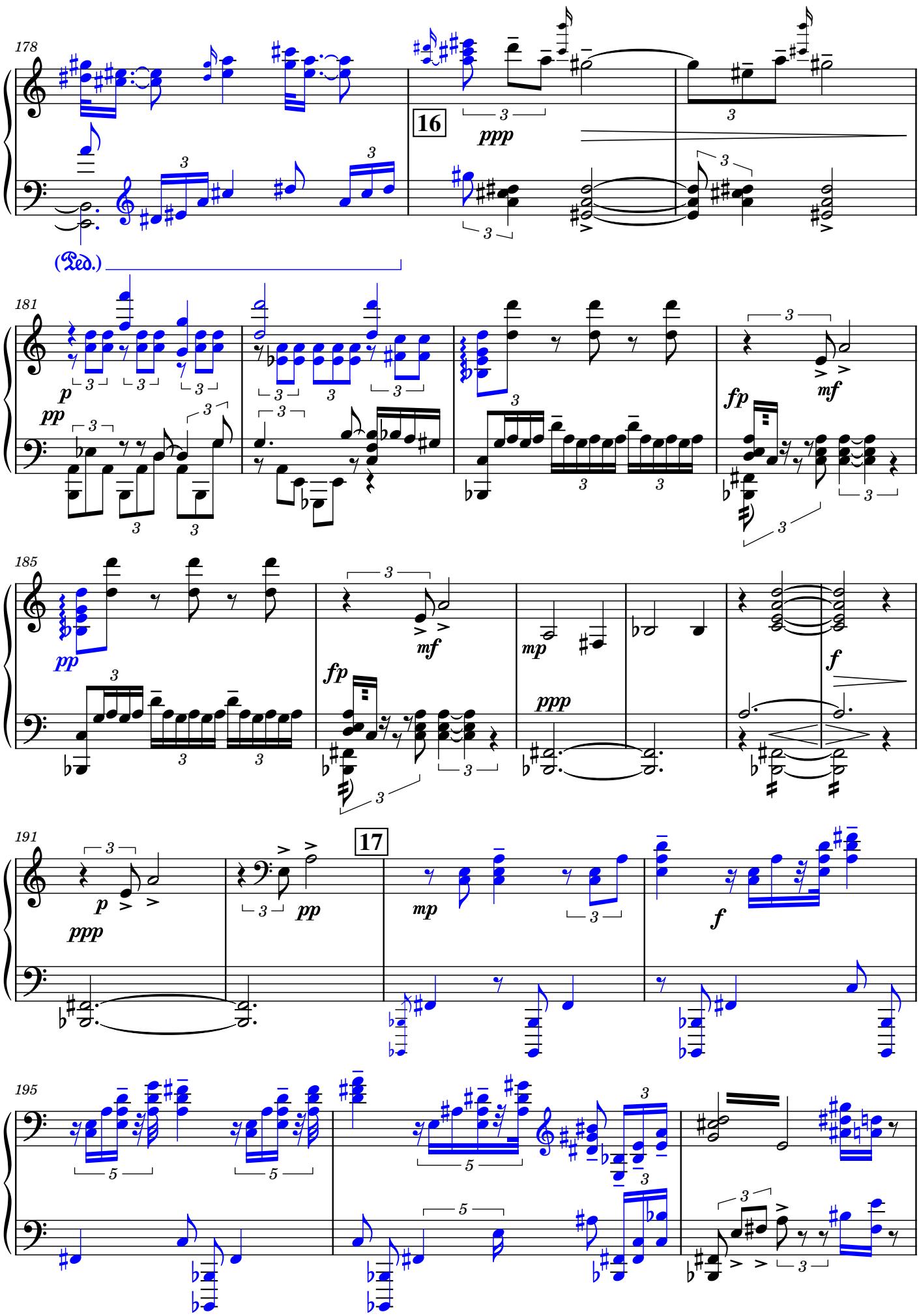

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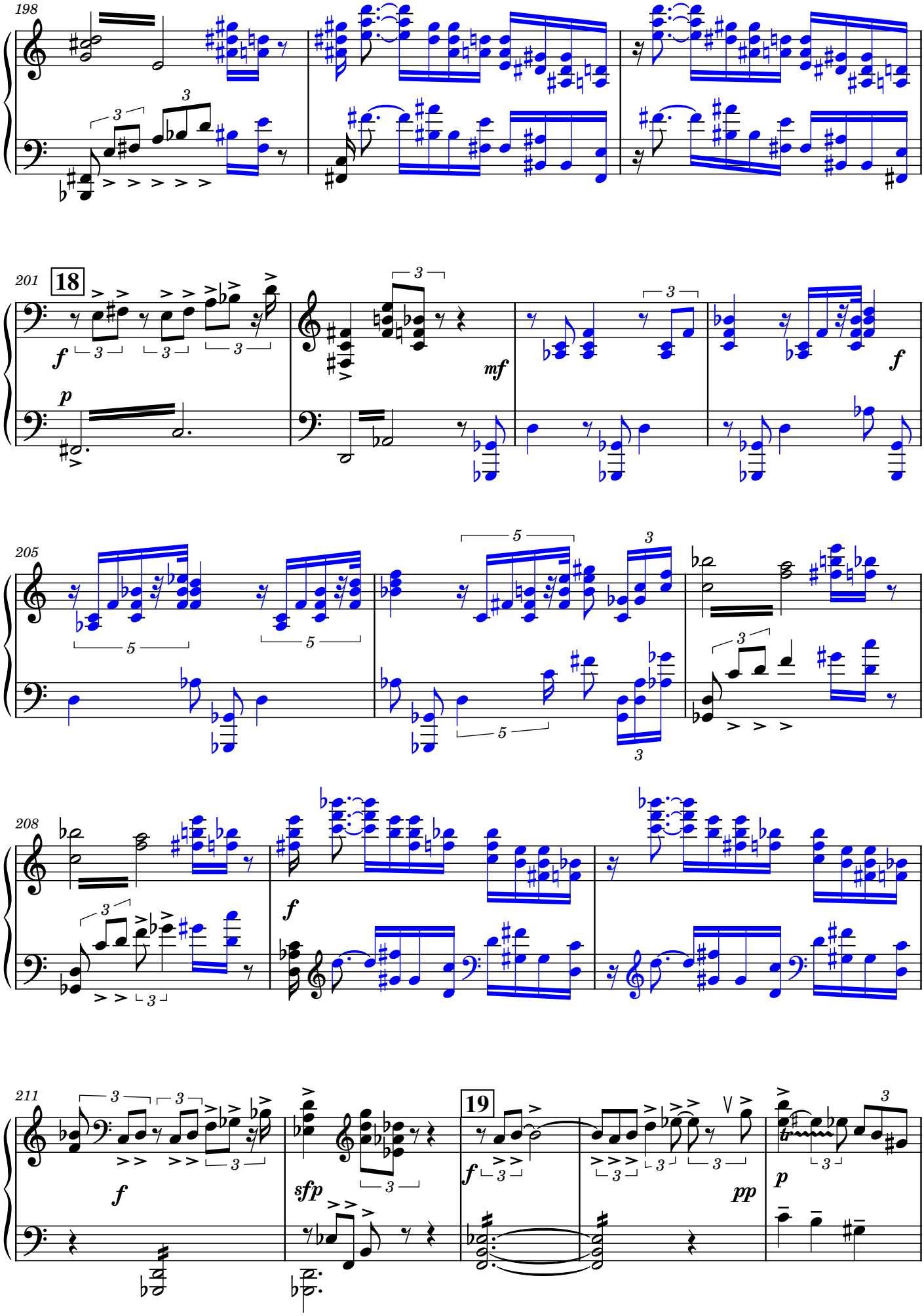

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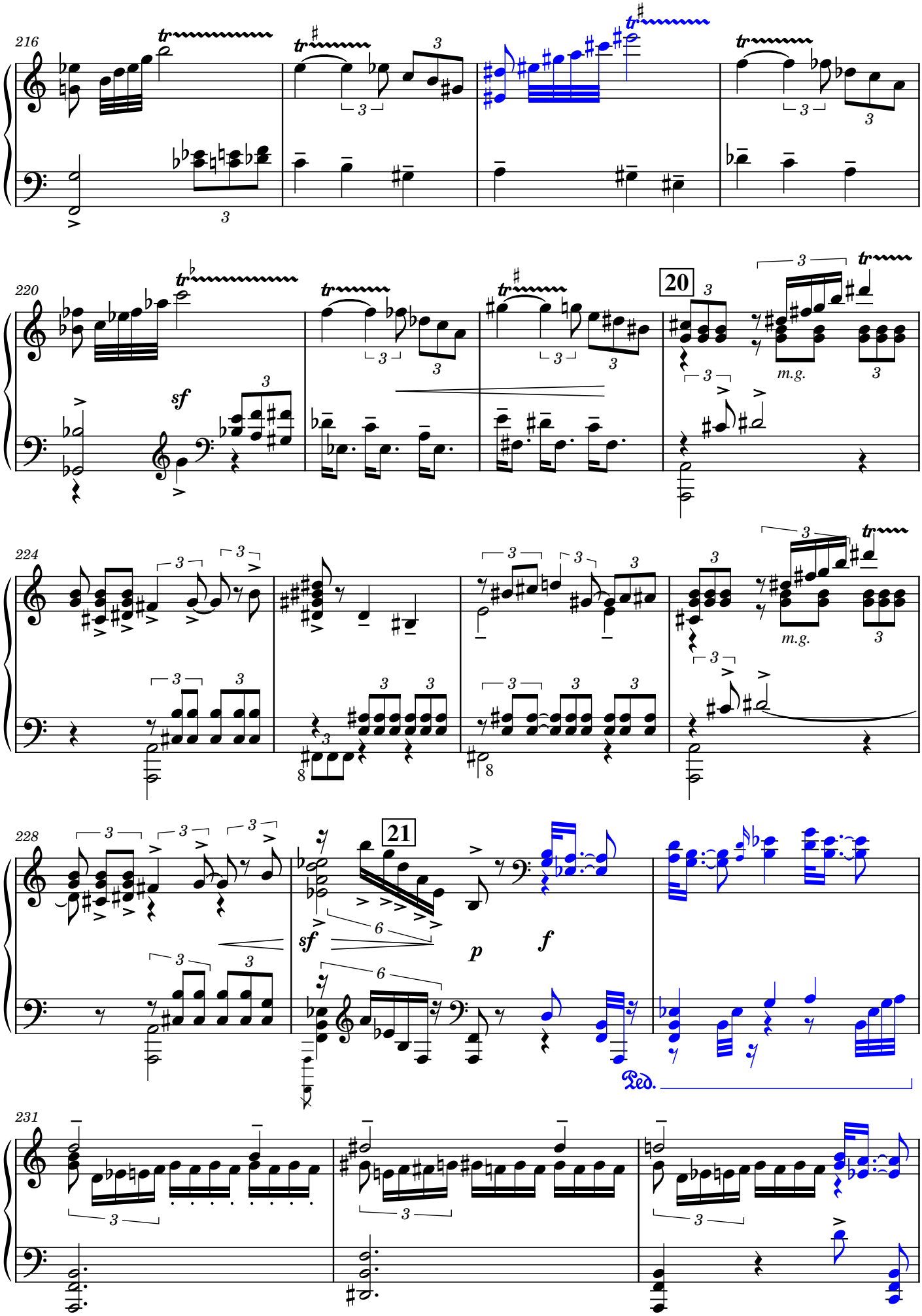

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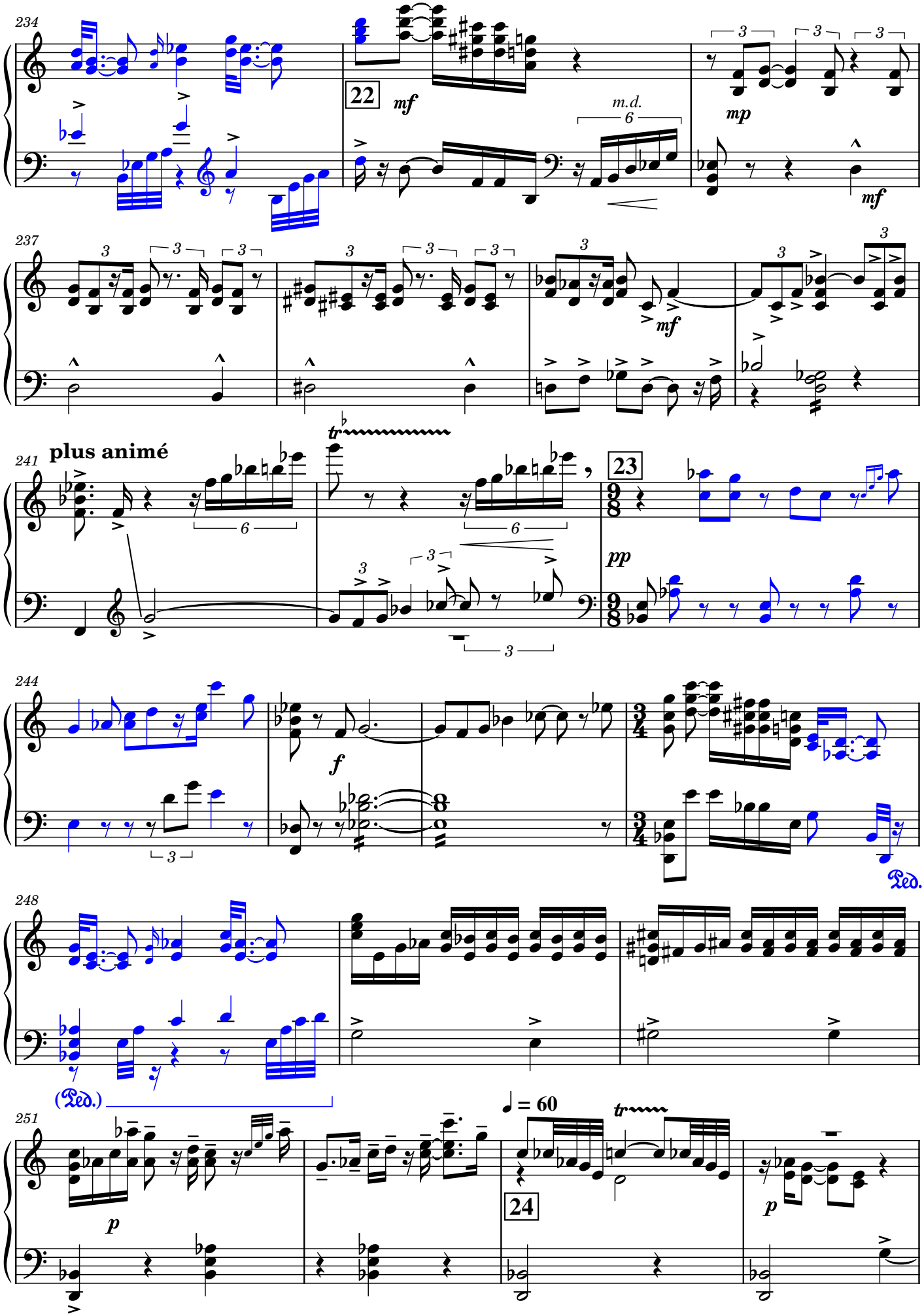

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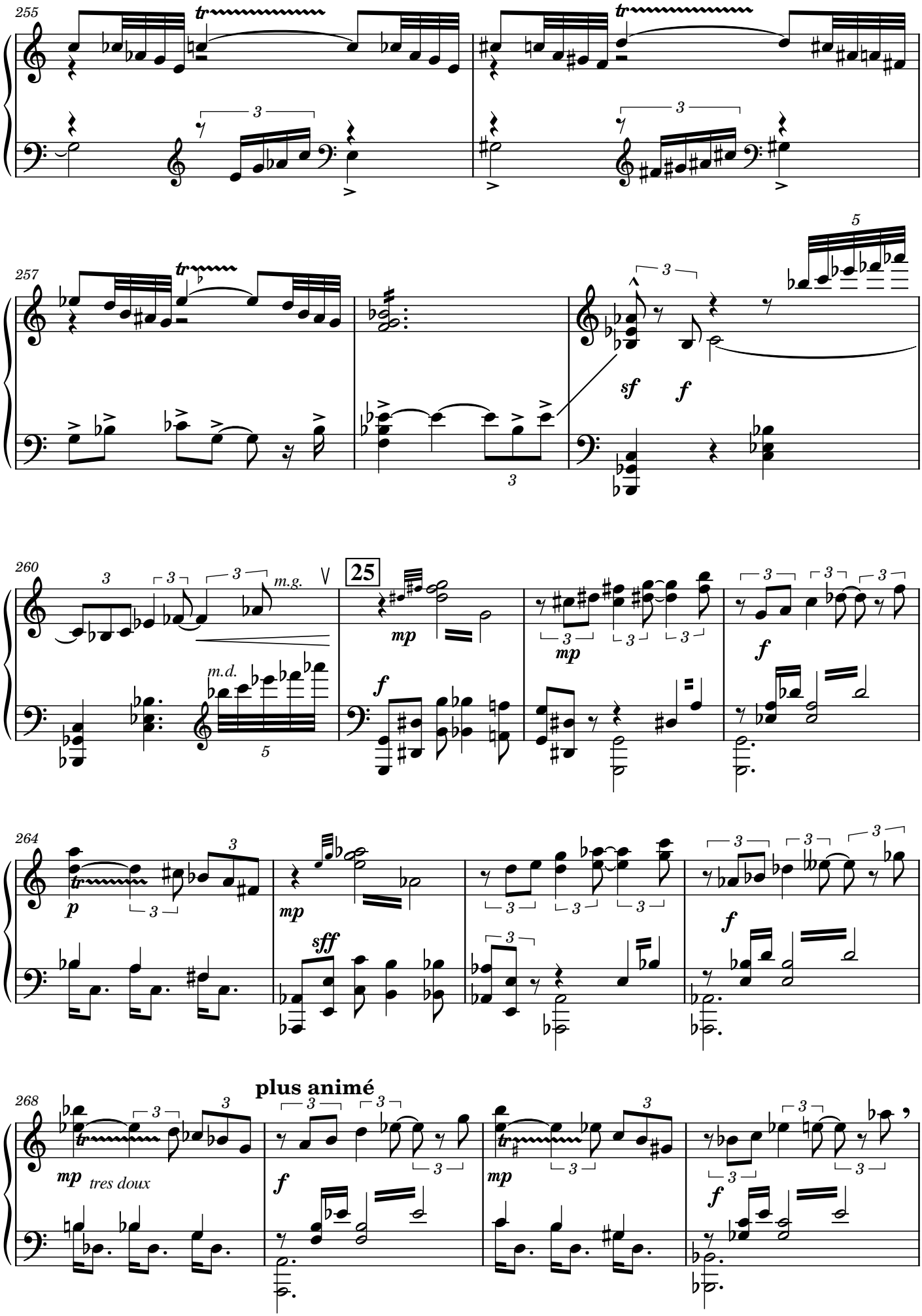

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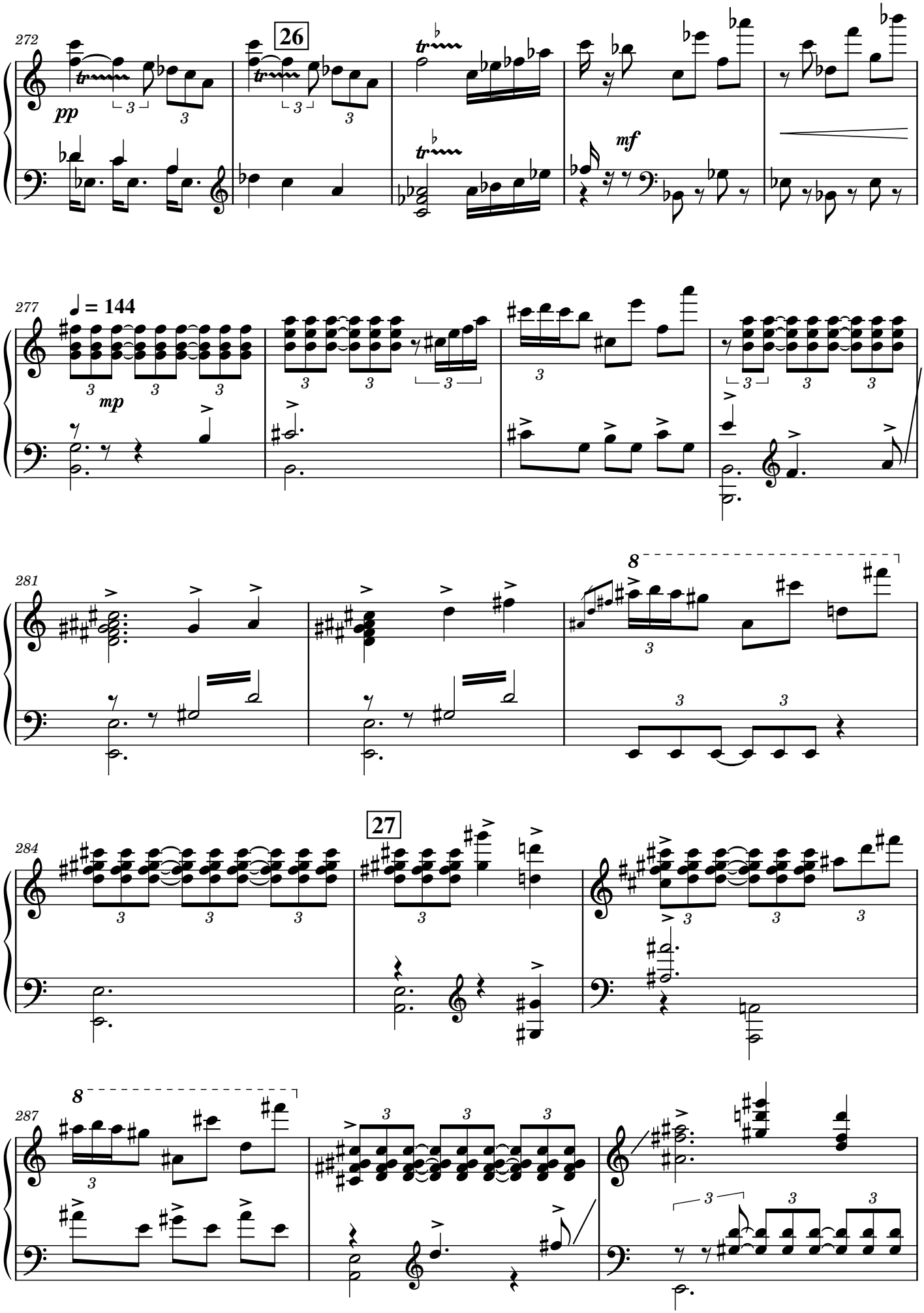

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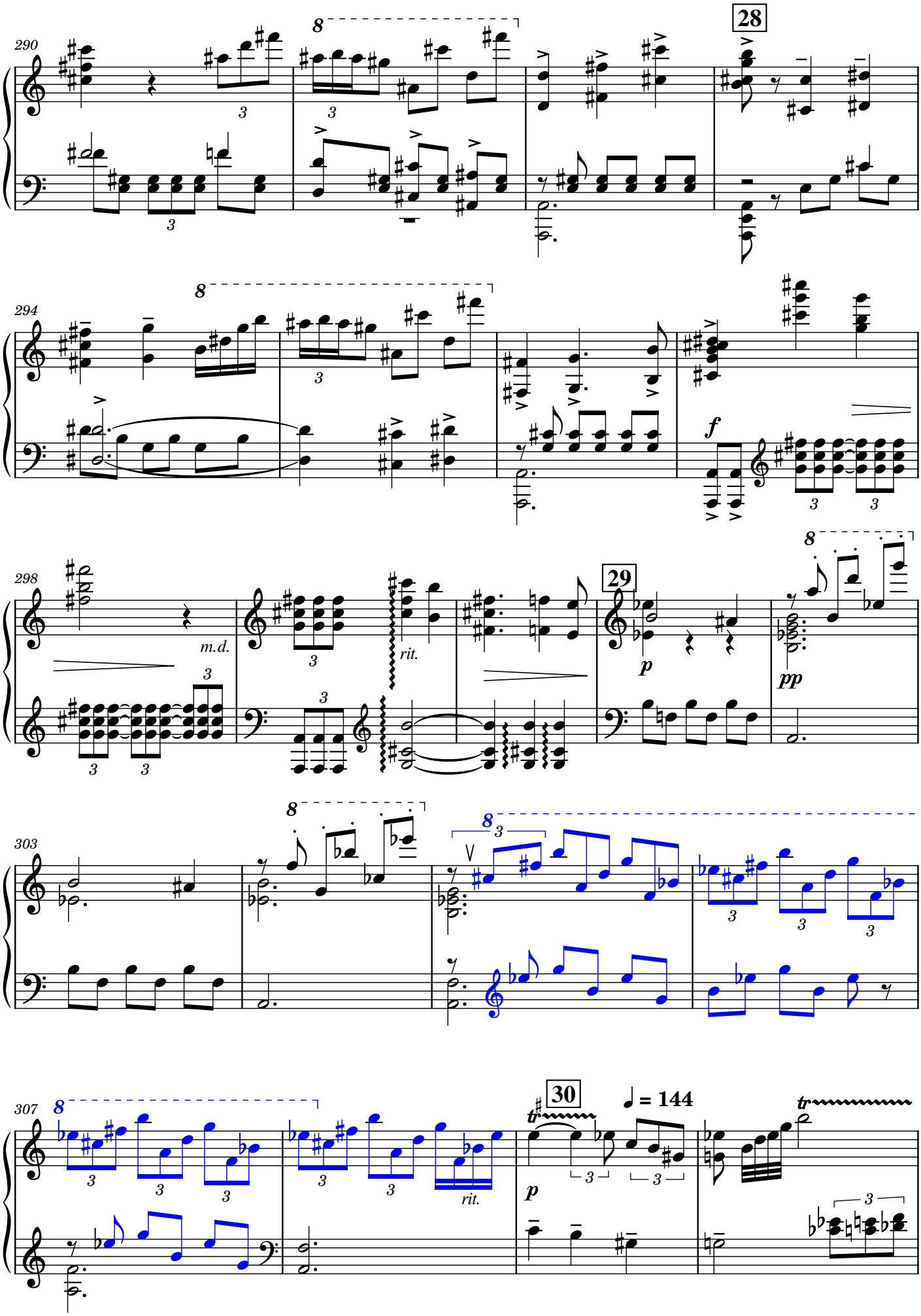

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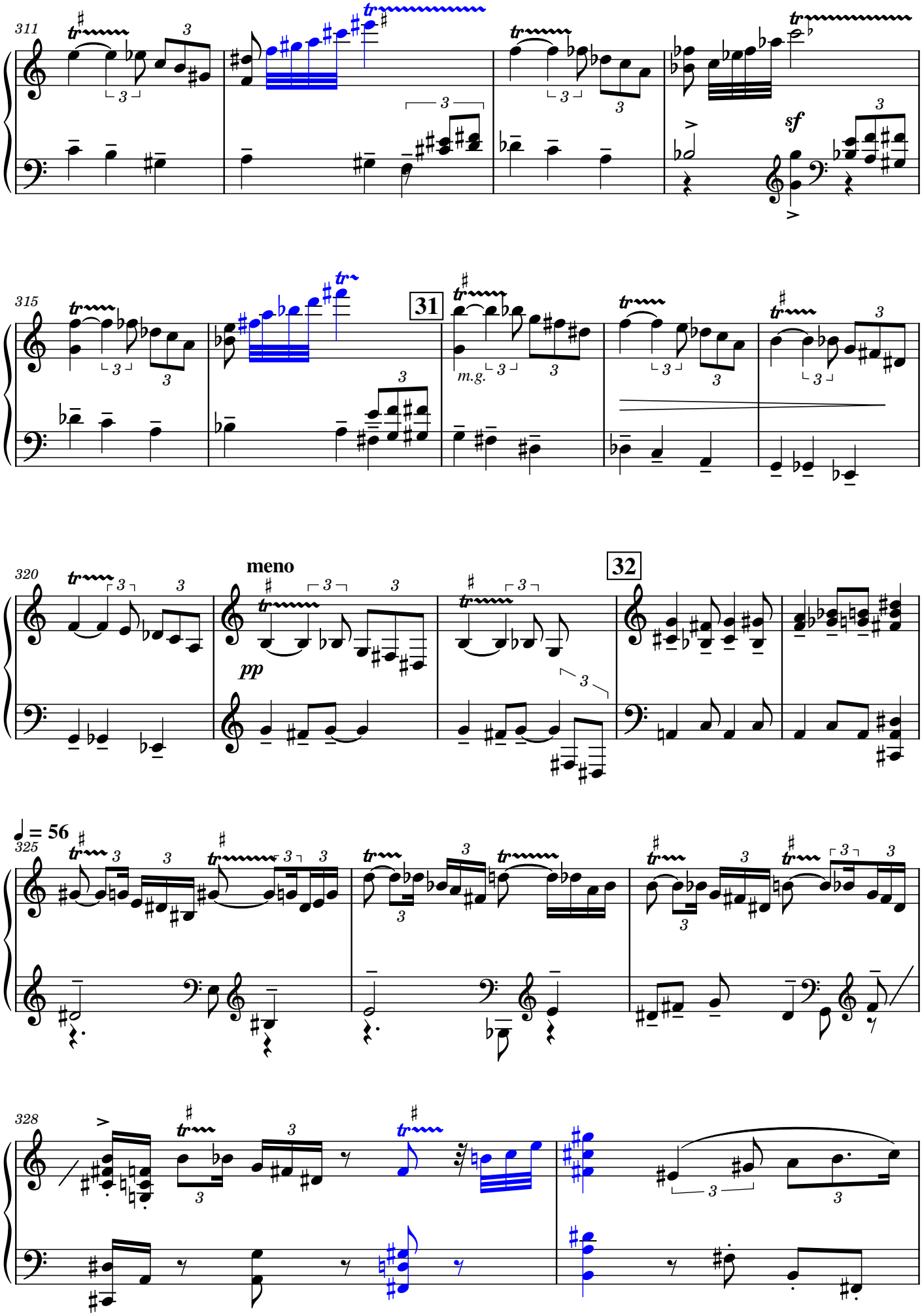

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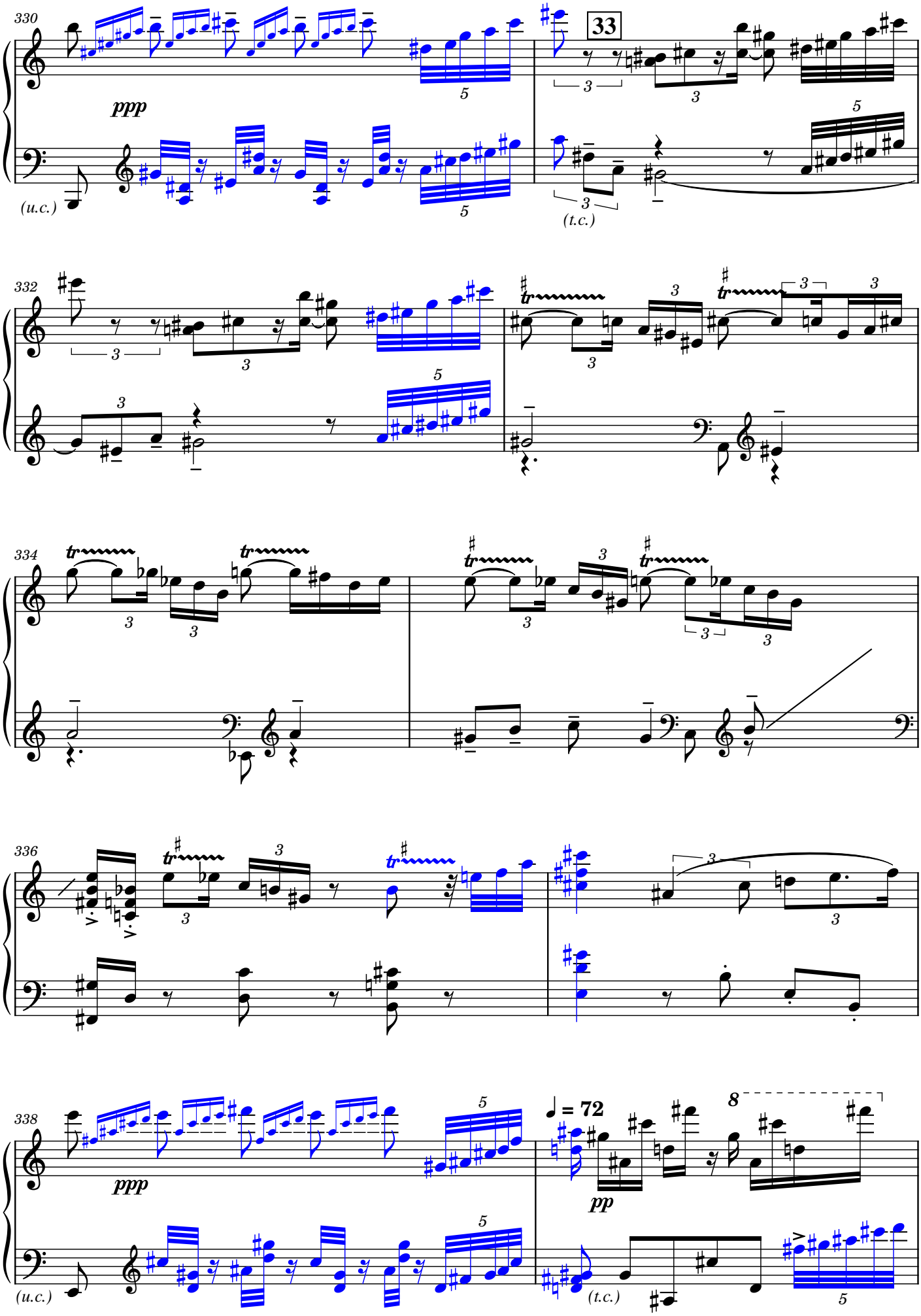

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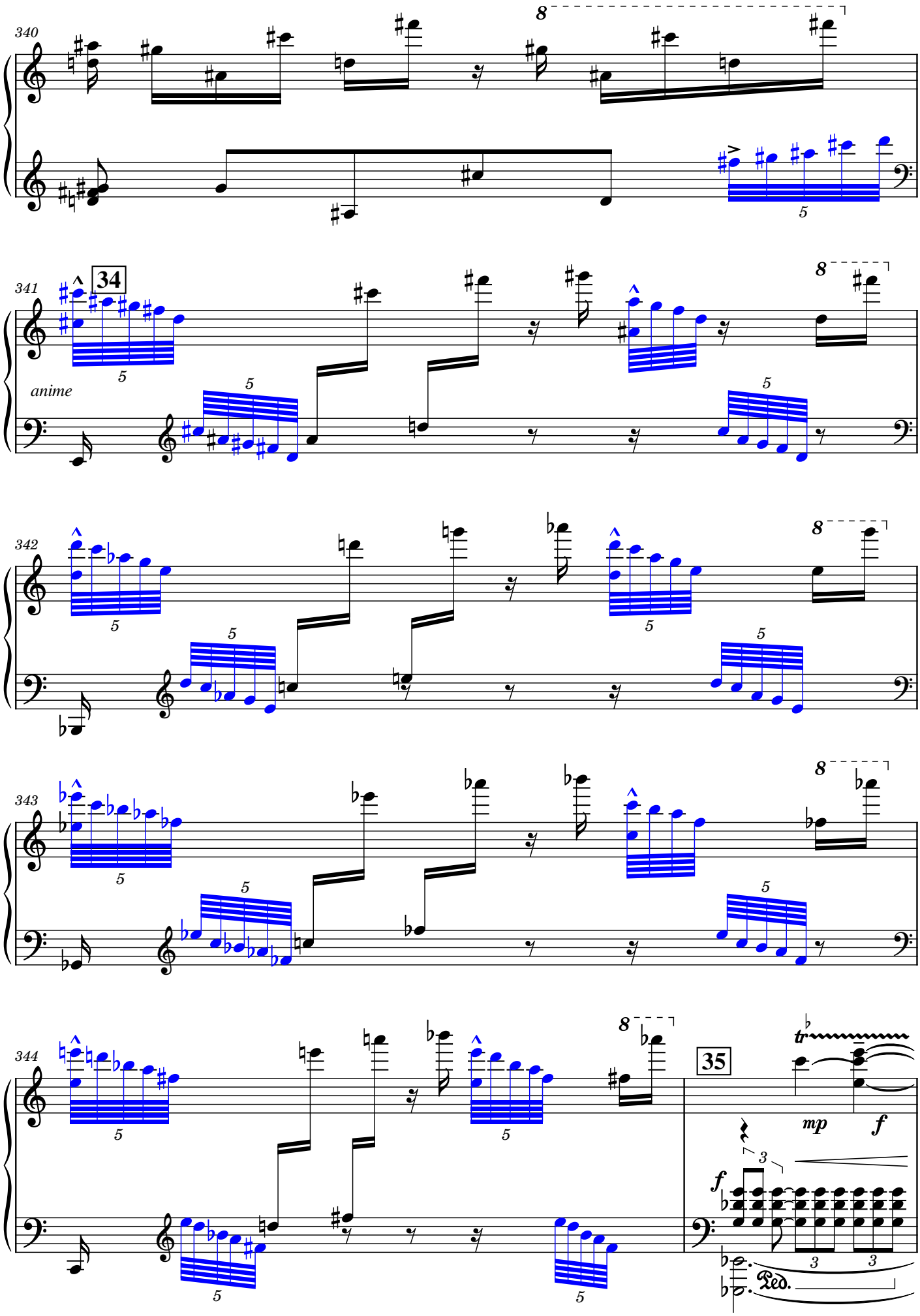

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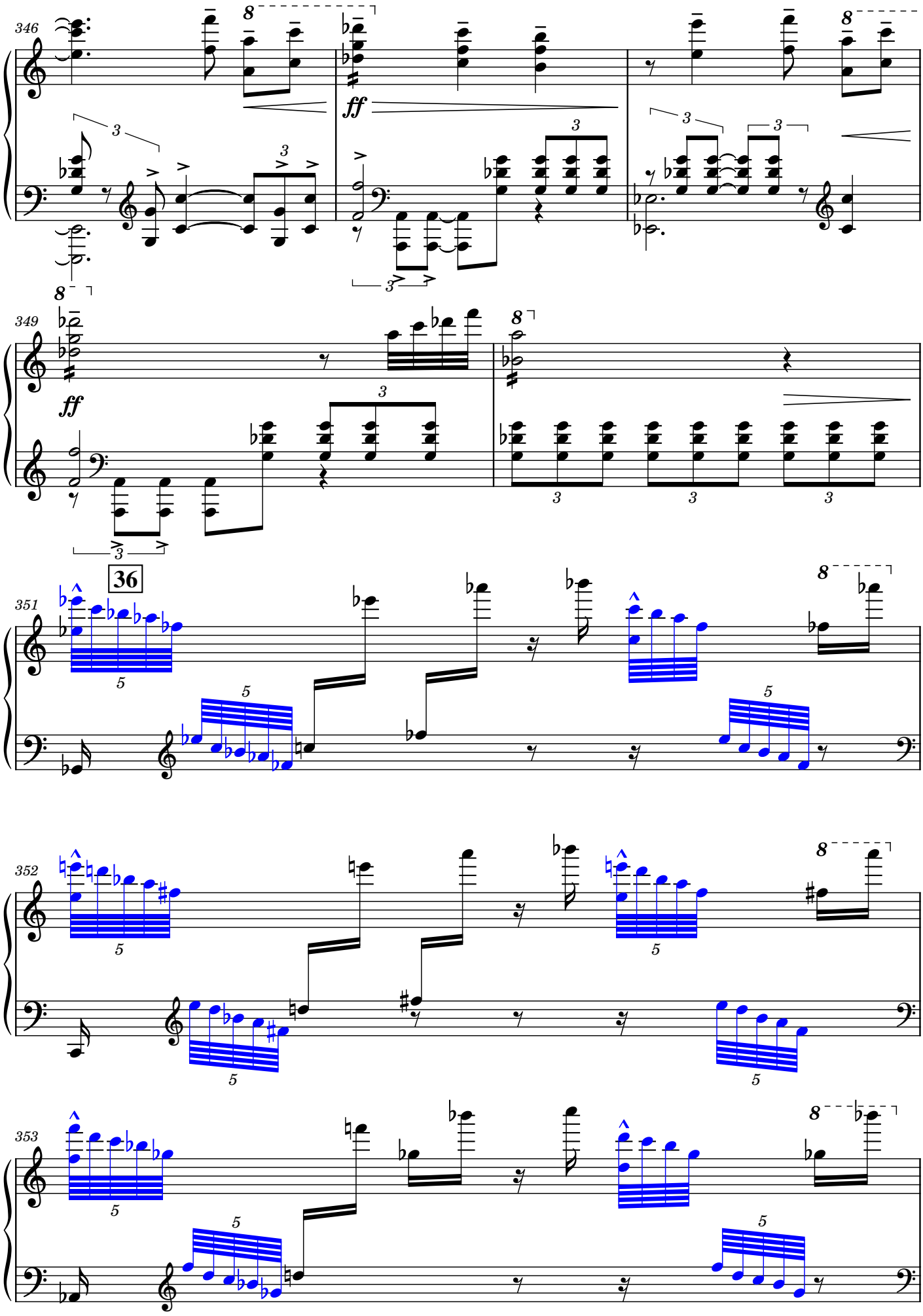

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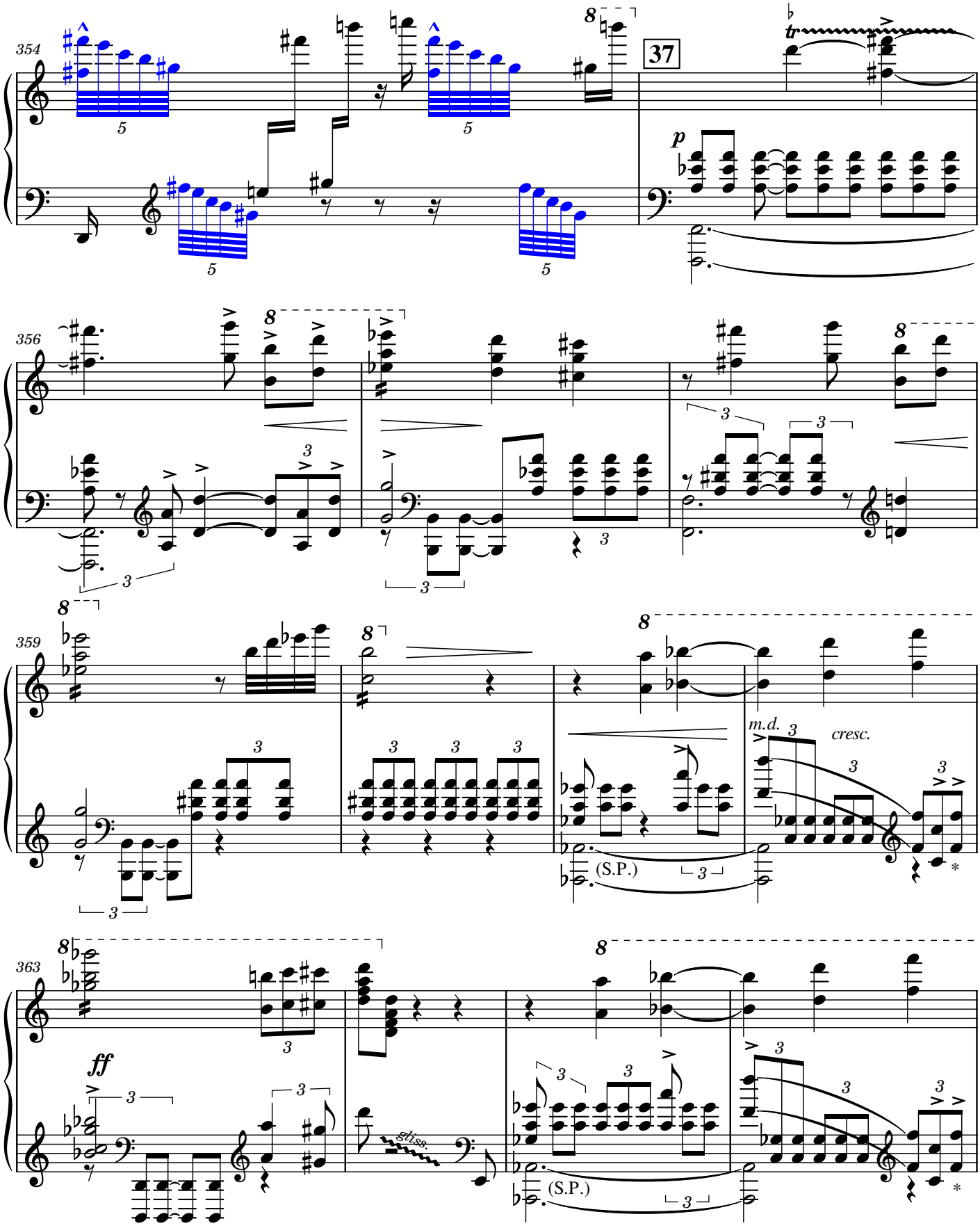

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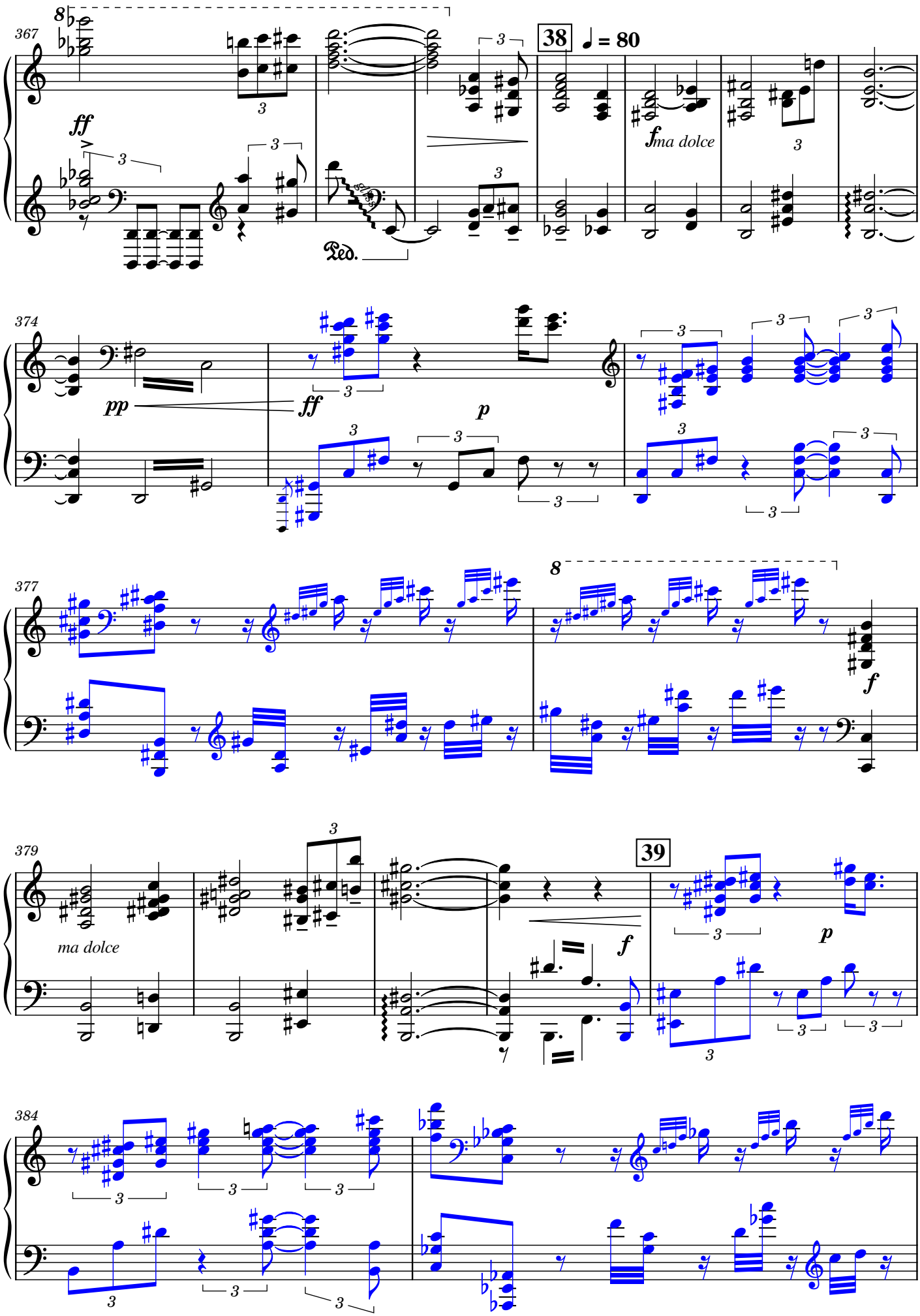

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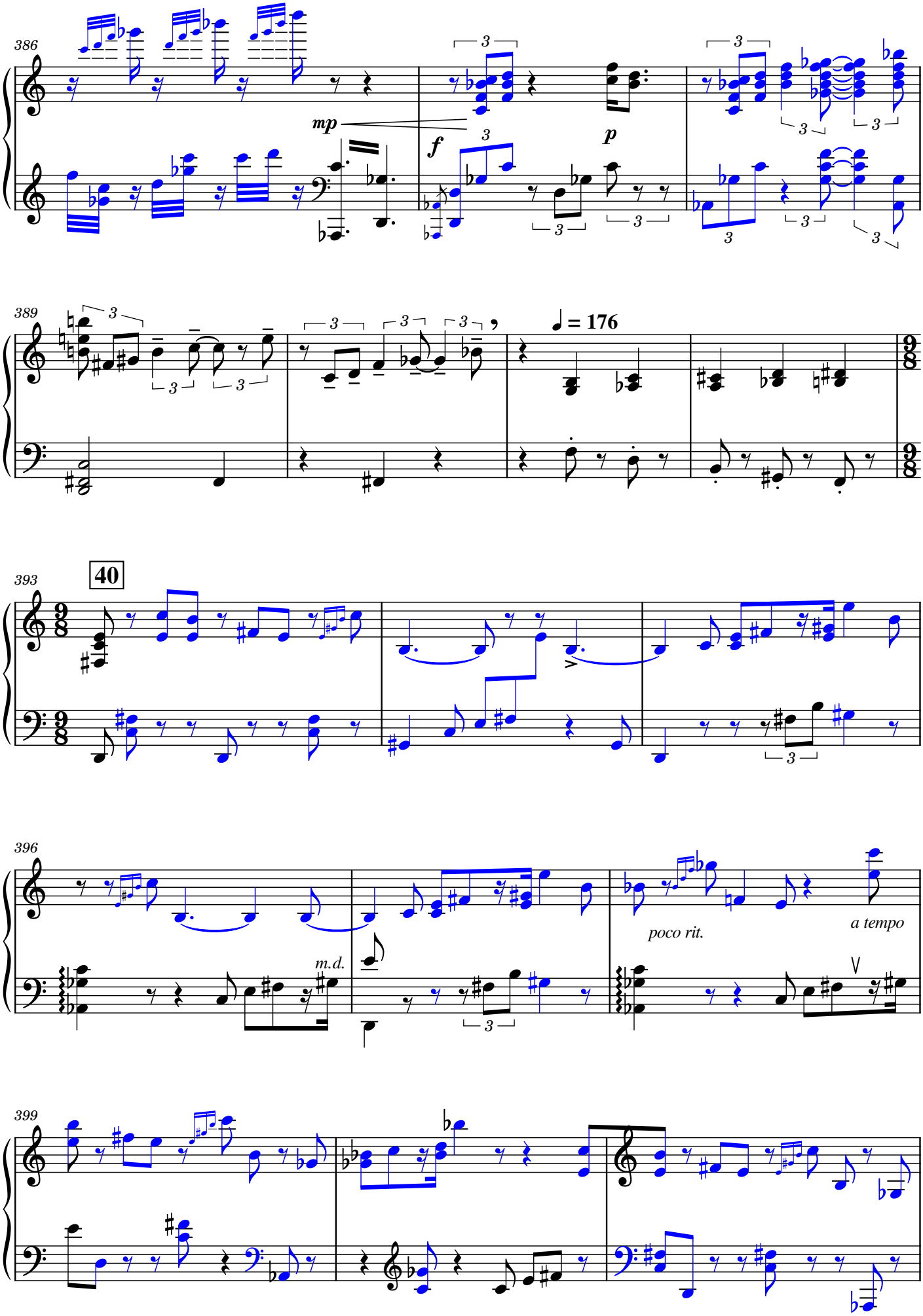

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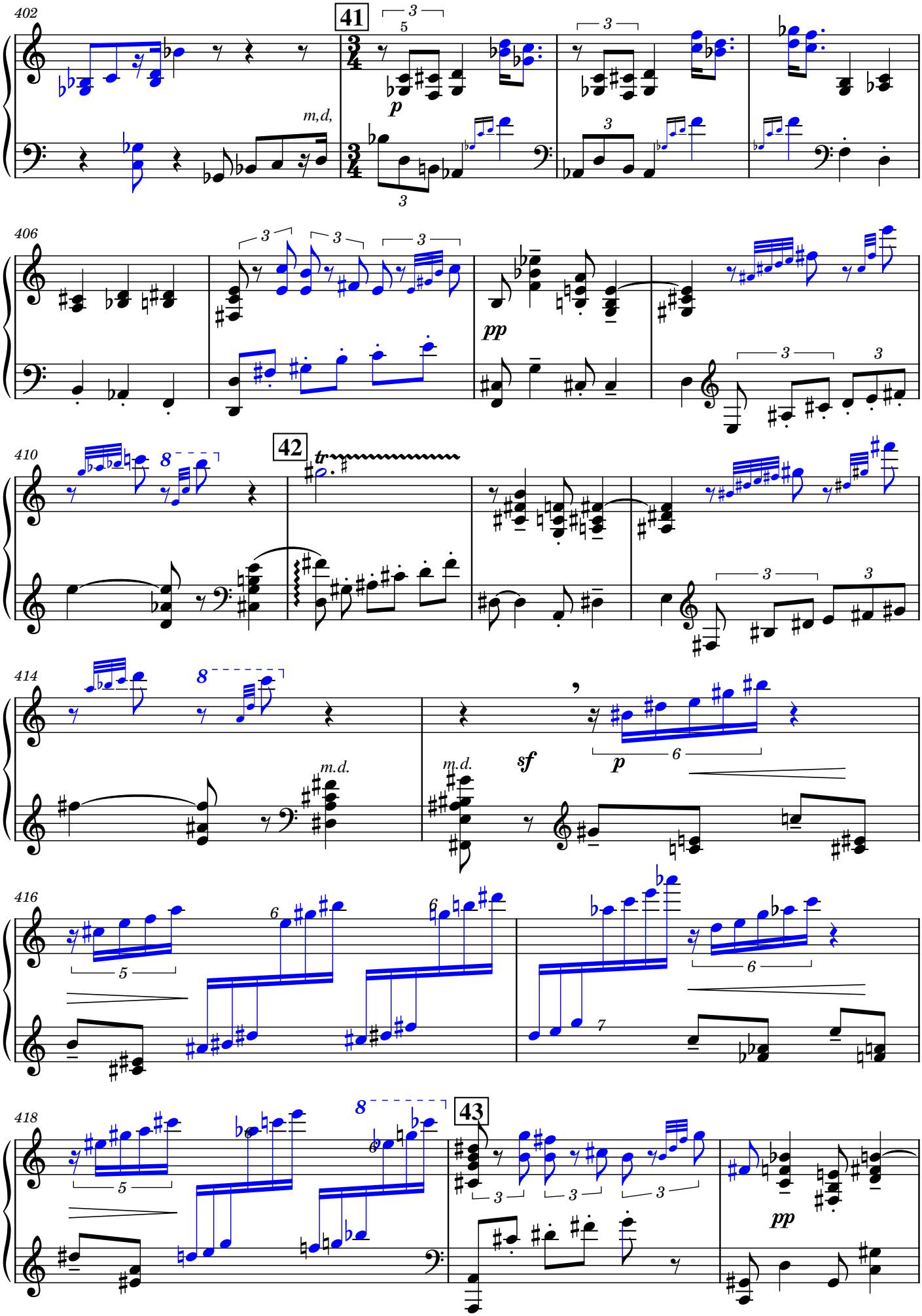

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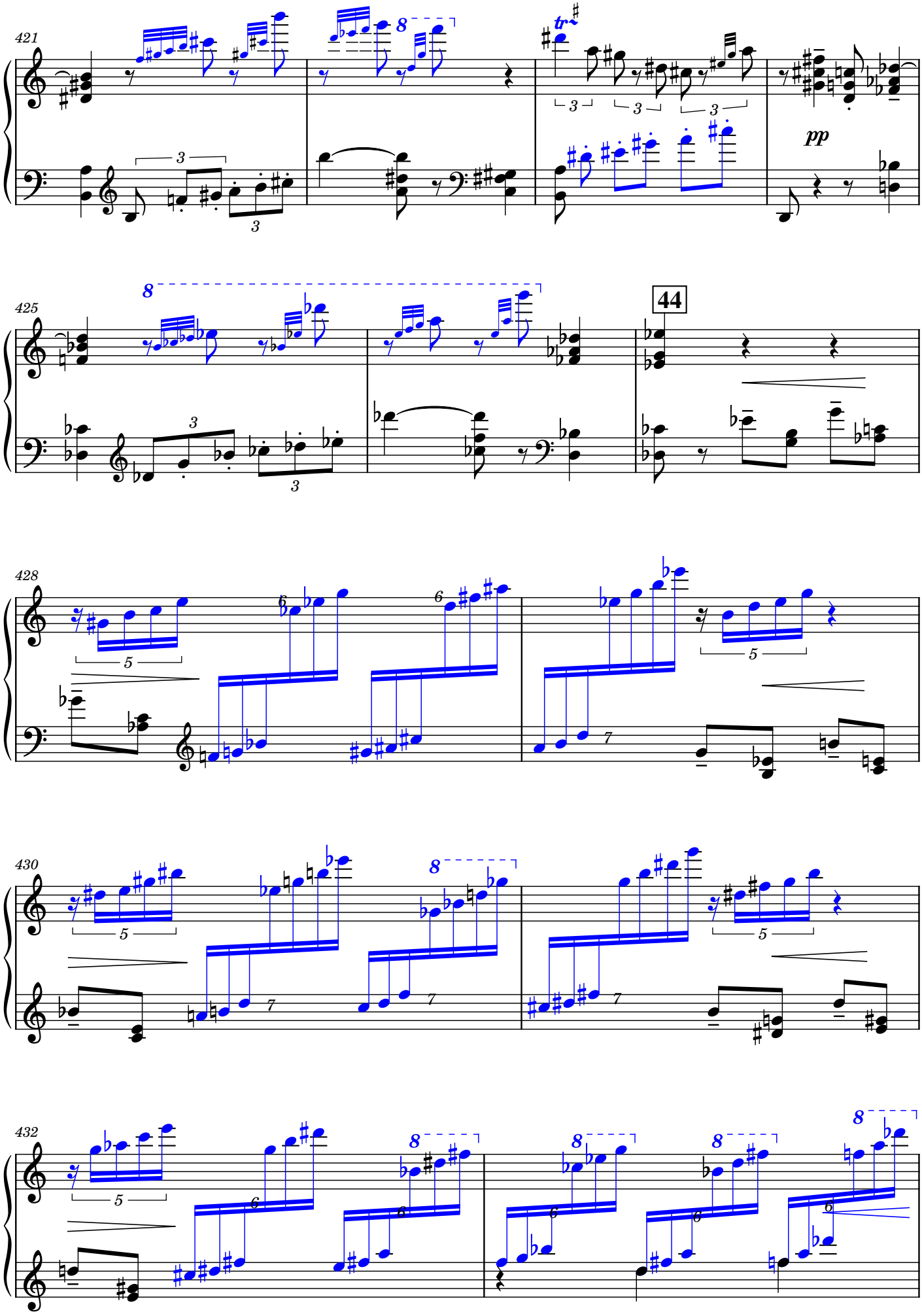

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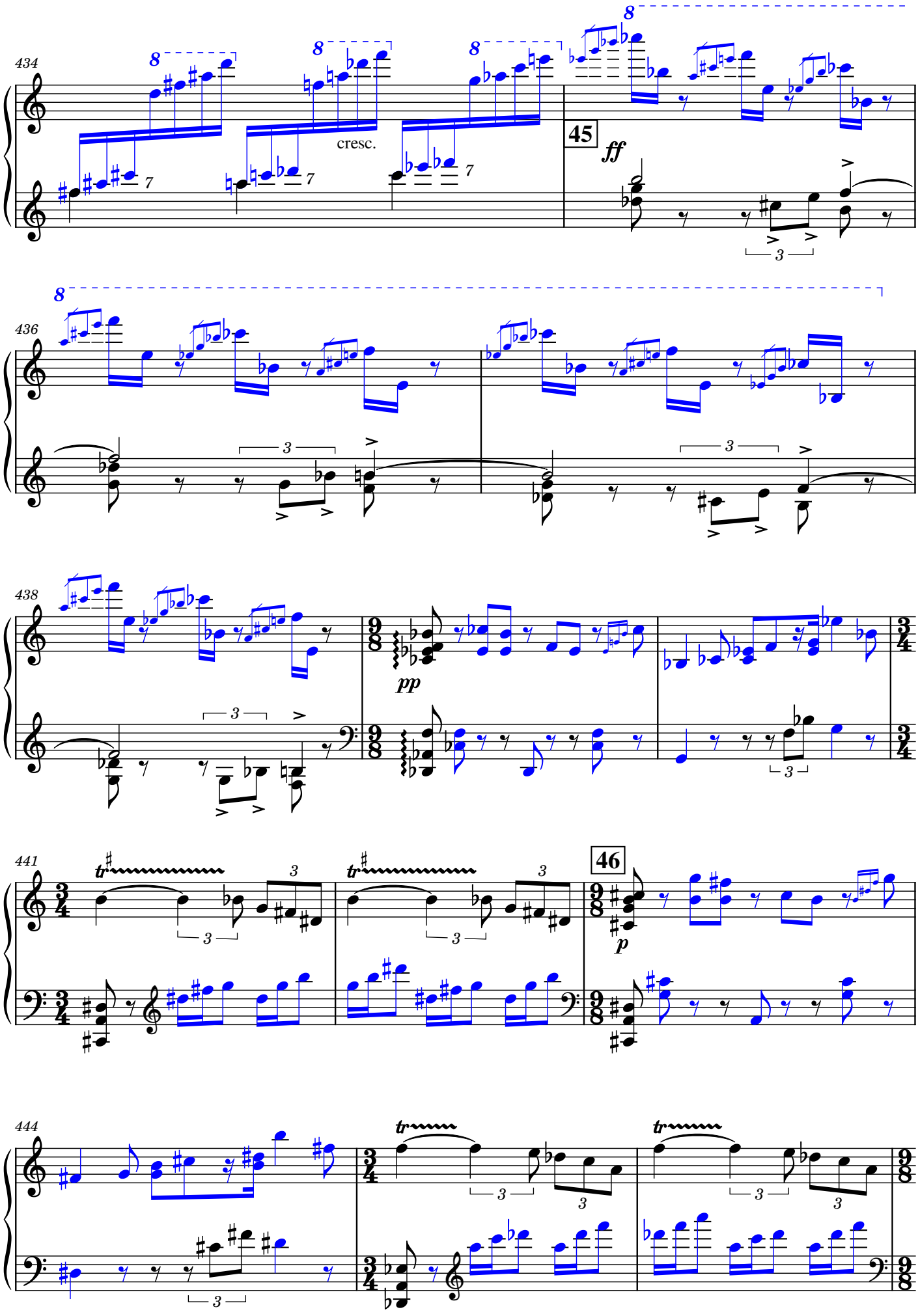

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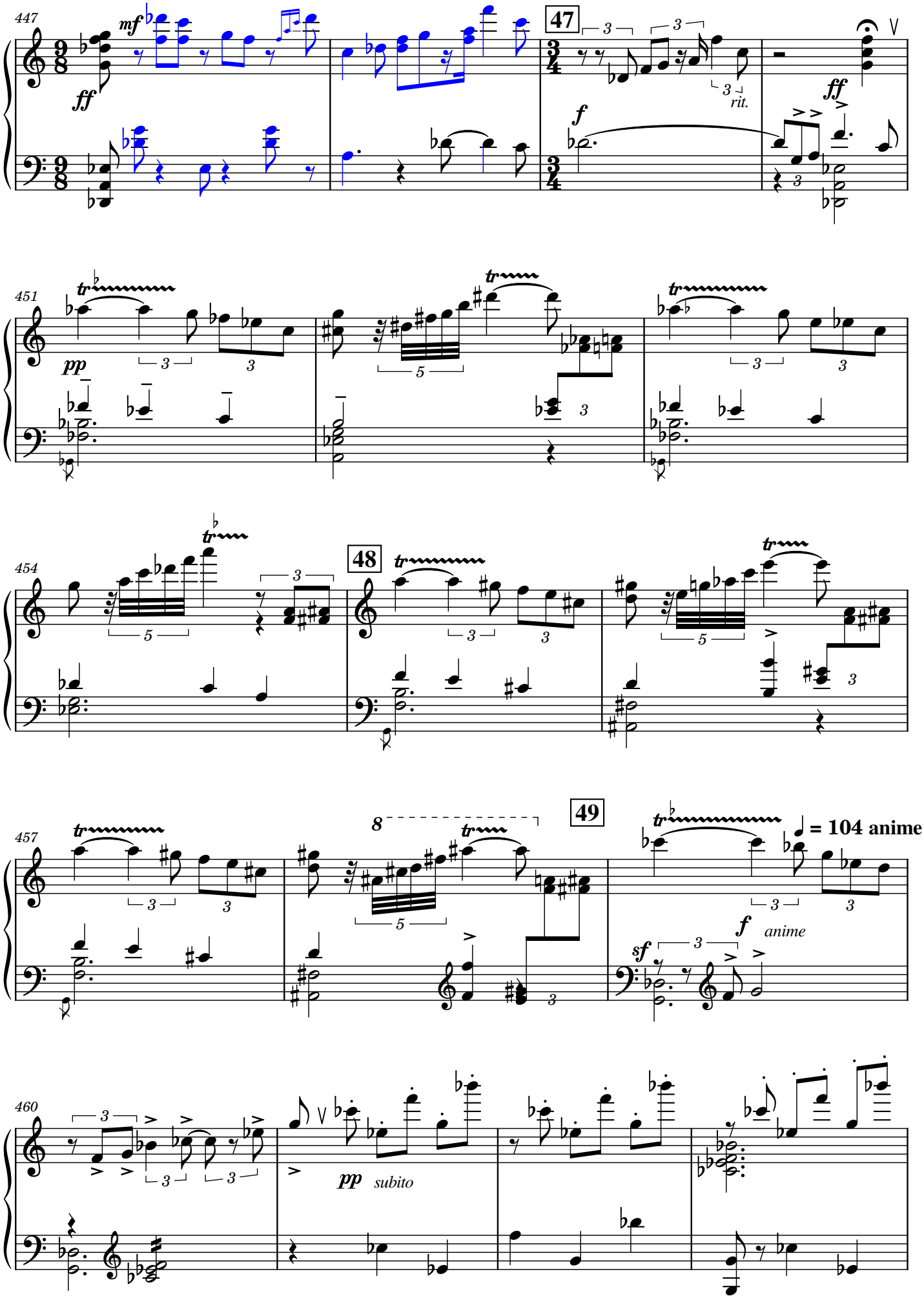

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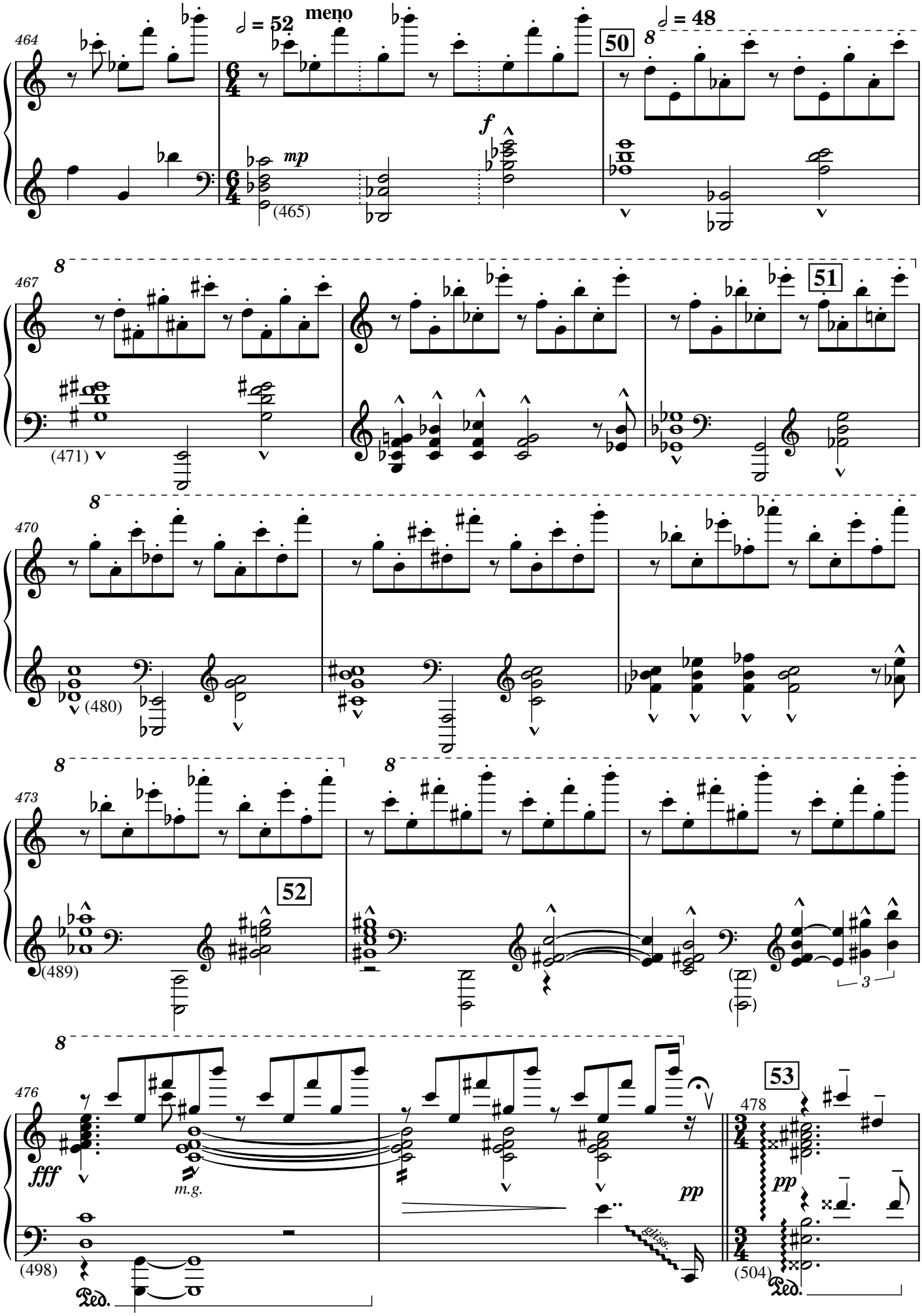

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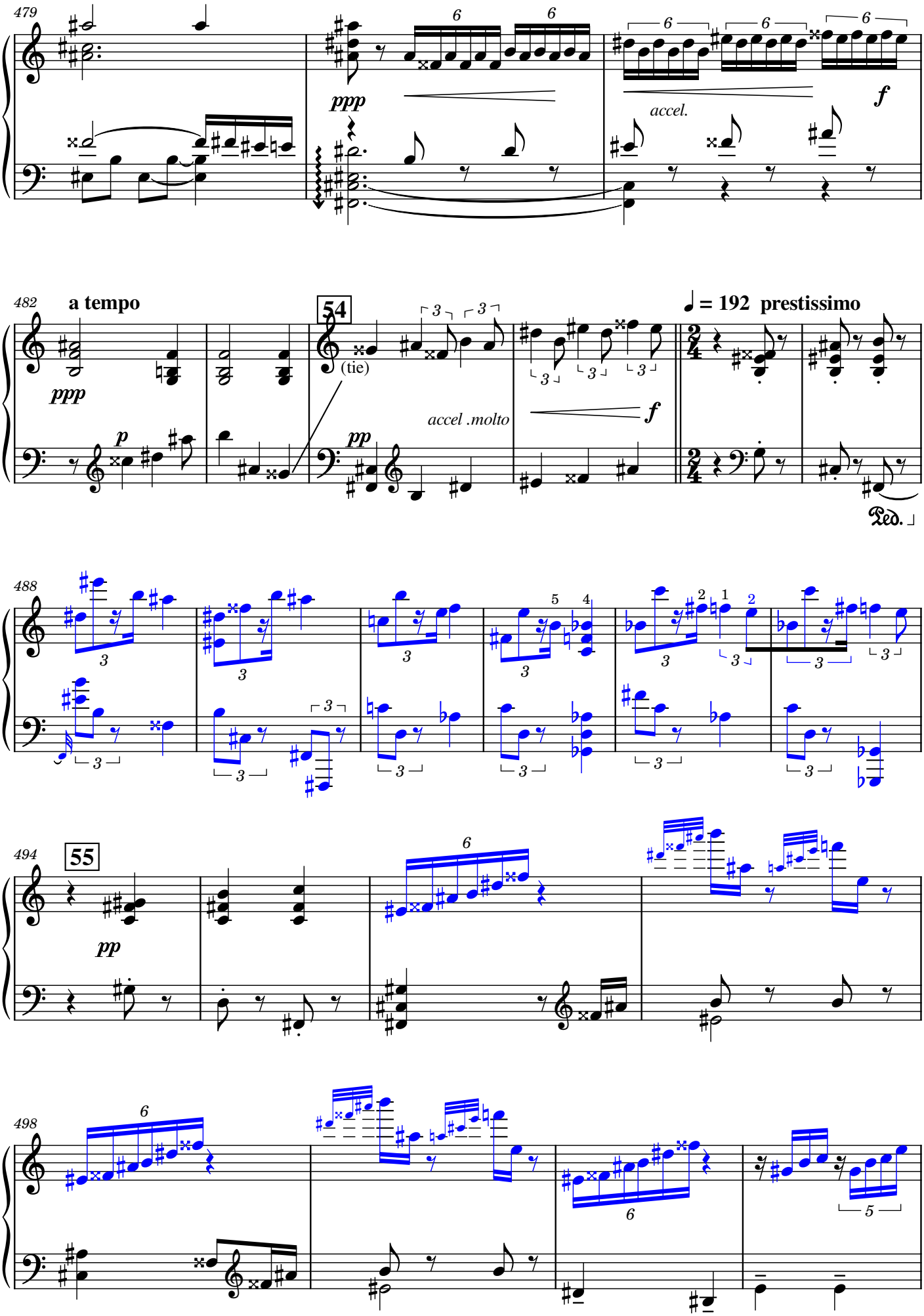

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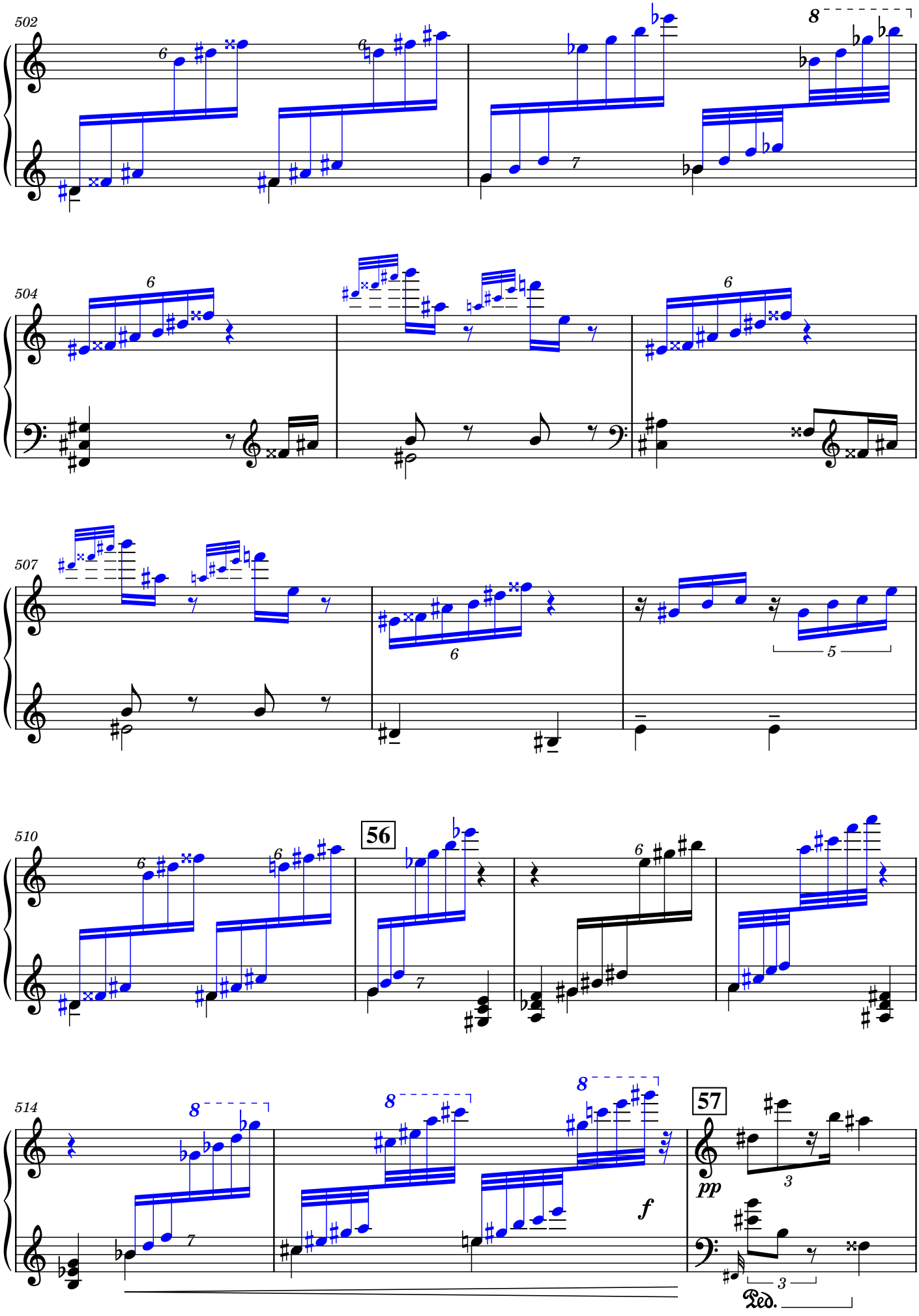

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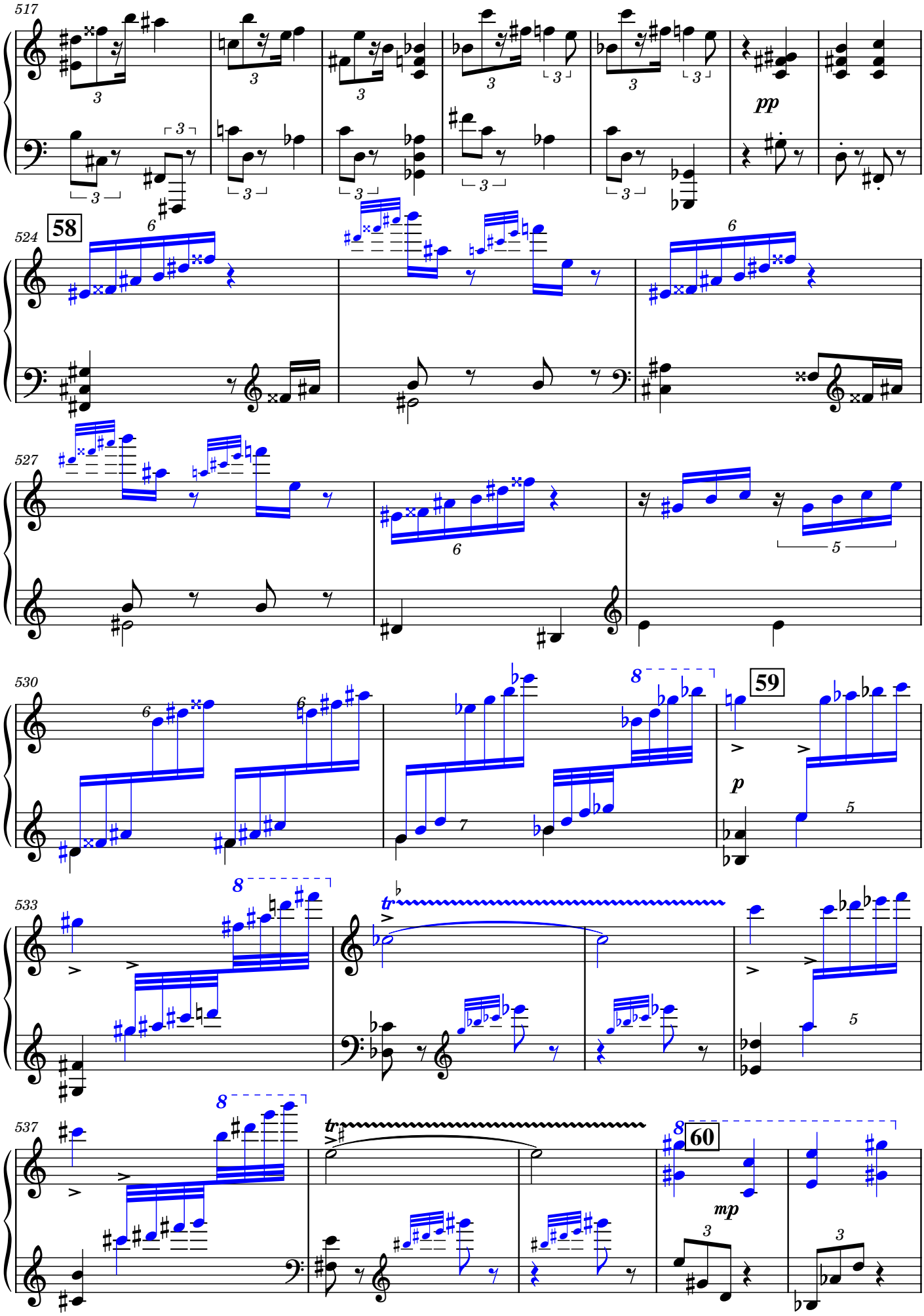

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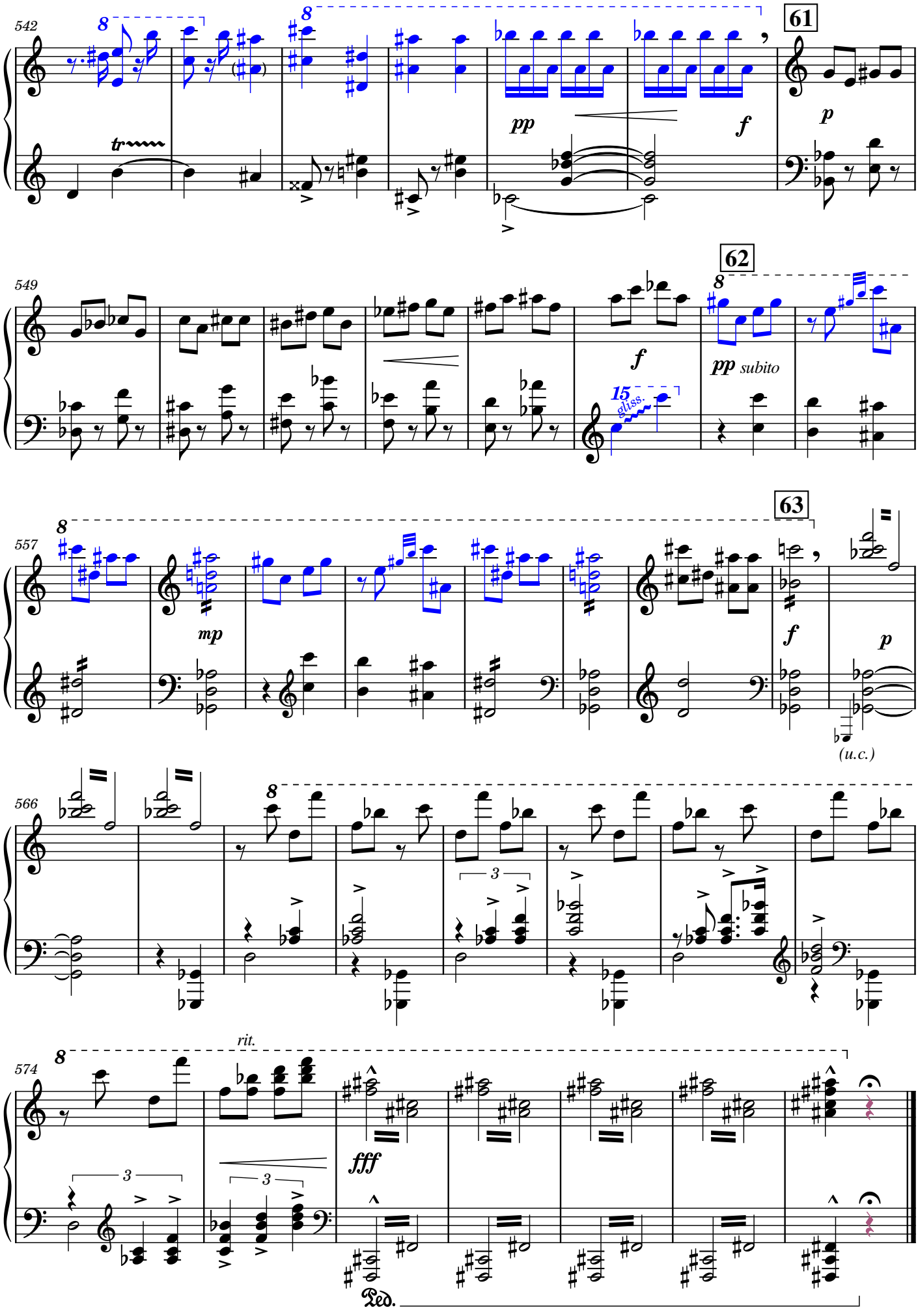

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Commentary About ‘Promethée’ and this score

This score is an arrangement for solo piano of Alexsandr Scriabin's orchestral work ‘Promethée, ou le Poème du Feu’. Promethée already has widely-known arrangements by L. Sabaneev (1881-1968) for one piano four hands and two pianos four hands, as well as various arrangements for three or more piano ensembles. Most of these arrangements aimed at reproducing all the sounds of the highly complex original. Accordingly, the number of notes in the arrangements tends to be too many, making it difficult to adapt them to an ensemble and to express the phrases of the original poem clearly.

My version of the arrangement presented in this book was written for solo piano to simplify and highlighting the structure to the extent that the poetic sound of the original piece is not lost. It is also to be noted that this is an arrangement directly from the original orchestral score and is not an alteration of any existing version, such as the above-mentioned arrangement for the piano ensemble.

One of the common problems when arranging an orchestral piece for piano is that the dynamics of the notes, for example, are highly different between that of the piano and the original orchestral work. The original Promethée is an orchestral work, also known as the ‘Fifth Symphony’, where the piano plays a prominent role in the work, with its role far beyond one as a single instrument in the orchestra. Therefore, the piano part of the original was left untouched in this arrangement as it is considered to be more in the style of a piano concerto. In addition, the notes played by the piano part in the original work are marked in blue to make it easier to be aware of this. If colour coding is not necessary when the score is printed for use, the entire score can be printed in black and white.

The section from bars 465 to 477 is notated in subdivisions of one bar in the original piece, making the melody too difficult to recognise. In my arrangement, each three bars of the original piece was rewritten as one bar. As a result, the bar count in this section differs from the original, and the original bar number is added in brackets at the bottom of the score.

Scriabin placed the ‘Luce’ part at the top of the original score as an instrument and wrote a two-voice continuo for almost the entire piece. In his later years, Scriabin attempted to create an art form that made use of not only the sense of hearing (sound) but also sight, smell and many other senses, and he had planned to create Le Mystère, but was unable to complete it due to his sudden death. Scriabin himself had synaesthesia of ‘sound’ and ‘colour’ (although this has been questioned in recent research), and that may have caused his focus on ‘sight’ and notated the Luce part in Promete as a trial piece prior to Le Mystère. This, however, is not known for certain.

Scriabin himself left no clear explanation of the relationships between light and scale (or harmony) regarding the Luce part. However, there is a report* that some information on the luce part is found in Sabaneyev's Parisian version’, which was rediscovered in this century, and further research is expected. At present, it is still unclear what the composer's intention was regarding the Luce part, and this has not been taken into account in the present arrangement.

(*) See, for example, " Scriabin and the Possible", Anna M. Gawboy and Justin Townsend,.
Music Theory Online, Volume 18, Number 2, June 2012

February 2025
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【解説　「プロメテ」と本楽譜について】

本作品はスクリャービン（A. Scriabin 1872-1915）のオーケストラ曲「Promethée, ou le Poème du Feu（プロメテ-火の詩）」をピアノ独奏用に編曲したものである。プロメテはサバネーエフ（L. Sabaneev 1881-1968）によるピアノ4手（連弾）及びピアノ4手（2台ピアノ）の編曲の存在がすでに広く知られ、さらには3台以上のピアノ合奏用編曲なども見られる。いずれの試みも、高度に複雑な原曲の音をすべて再現することにまず注力しているため、音符の絶対数が多すぎるきらいがあり、従って合奏曲として合わせにくく、火の詩のフレーズをクリアに表現する演奏は難易度が高い。

それに対して本編曲は、原曲の詩的な響きを損なわない程度に構成を一部簡略化して浮き立たせることを目的として、ピアノ独奏用として書き起こしたものである。原曲のオーケストラスコアからの編曲であり、上記のピアノ合奏版編曲等の既存の版の改変ではないことをご承知いただきたい。

オーケストラ曲をピアノに編曲する場合の共通の課題として、たとえば音の強弱だけをとっても、原曲の強弱記号をそのままコピーしたものではピアノのダイナミクスとはマッチングしないことがあるため、原曲のダイナミズムが伝わるように個々に調整した。
原曲は「交響曲第5番」とも呼ばれる管弦楽曲であるが、ピアノの活躍度が顕著に高く、オーケストラ内の一楽器としての役割を大きく越えている。そこで、むしろピアノ協奏曲の体裁であるとみなして、本編曲では原曲のピアノ演奏の部分はそのままを残した。また演奏の際にこのことが意識しやすいよう、原曲でのピアノパートによる音は青音符で示した。楽譜を印刷して使用する際に色分けが不要であれば、全体を白黒で印刷していただきたい。

465−477小節の部分は、原曲では本来感じられる1小節が細分化されて記譜されており、そのままでは冒頭主題が大変捉えにくいため原曲3小節分を 1 小節に書き換えた。その結果この部分では小節数のカウントが原曲と異なるので、譜表下部にカッコつきで元の小節番号を付記した。

スクリャービンは原曲スコアの最上部に楽器として「Luce（光）」パートの段を配置し、ほぼ全曲にわたって2声の連続音を記している。晩年のスクリャービンは聴覚（音）のみならず視覚、嗅覚等多くの感覚を駆使した芸術の創造を試み、「Le Mystère（神秘劇）」の制作を構想していたが急逝により完成しなかった。スクリャービン自身が「音」と「色彩」の共感覚を持ち合わせていた（近年の研究ではこの点は疑問視もされているが）ため、神秘劇に先立つ試行的な作品としてまず「視覚」に着目してプロメテにLuceパートを記譜したとも考えられるが、確かなことは不明である。

Luceパートにおける光と音階（あるいは和声）の対応関係についてスクリャービン自身は明確な説明を残していないが、今世紀になって公開されたサバネーエフの「Parisian版」では一部Luceパートについての情報があるとの報告（＊）もあり、今後の調査が期待される。現時点ではLuceパートについて作曲者がどのような意図を持っていたのか、いまだに不明とせざるを得ず、本編曲でも考慮はしていない。

（＊）例えば "Scriabin and the Possible", Anna M. Gawboy and Justin Townsend,
Music Theory Online, Volume 18, Number 2, June 2012

2025年2月
宮嶋　俊平

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