

B-major, LST

quote one, its others

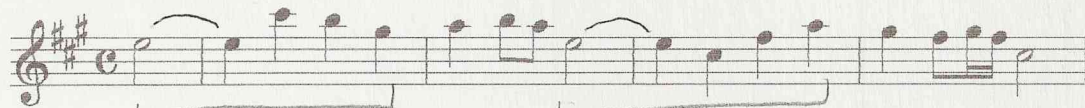
B-major/minor chord in bar 29 of clock scene and its dramatic references
(in reverse order)

- Act II R90 + 6 p. 218 Boris threatens Shuisky — include with
R43+4 p. 183 and fol. Boris reflects on his reign } examples
| that relate
| to clock
| scene
- Act I, sc. 2 R48 Grigory and police officer p. 107
- R12 Grigory and two monks at the Inn p. 87
- Act I, sc. 2 R20 p. 63 and fol. Grigory with Pimen
(Coll. I)
- Prologue, sc. 1 R25 p. 19 ^{in first narrative} Cb, with 3-8 and 4-20 Shchelkalov exhorts the crowd.

coll. II there

SEE VARIANT - sep. page

DMITRY, PMS



descent at
beginning of
clock scene

4-26 4-26
shape pos 1, 4

motivic-linear composition

Act I, sc. II
R 1 + 4
(p. 81)

Dmitry motifs (theme) represents

- 1) the real, mowed Tsarevich
- 2) the Pretender, Grigory
- 3) false Dmitry

descant 6-226: [11, 0, 2, 4, 6, 7] IT₃

4-20 = (alt song + B)

ACT2-R90.DM 1
10"

from Dmitry

5-21:
[1, 4, 5, 8, 9]

6-226: [8, 9, 11, 13, 4]

bass

7-34
[6, 7, 9, 10, 12, 4]

same

7-22:
[10, 11, 0, 3, 4, 6, 7]

7-30: [11, 0, 2, 4, 6, 7, 8]

6-226: [11, 0, 2, 4, 6, 7]
(near retrograde)
of descant

? 5-238:
[4, 7, 10, 11, 0]

↑ ↑ ↑
4-20 4-20 4-20
[8, 9, 11, 4] T7 [8, 4, 6, 11, 2]

descant & bass:

etc. 4-20: [8, 9, 11, 4]

↑
Benjamin trial

V₂: 7-22 → 7-31

2x - both Coll. III

V₁: 7-34 → 7-31

2x as with 7-22

This set is the A^b minor
variant on Dmitry
in bar 35!

folk song - d. 18c. 3rd

4-17:

B major - min / low bass

ACT 2 - R 91. Dms

9''

6-32:
[11, 1, 3, 4, 6, 8]
"B-major"

8-26
[9, 0, 2, 5]

6-229:
[3, 4, 6, 9, 11, 0]

4-17: 11, 2, 3, 6

Coll. II or 6-20

B-major
Triad

4-20:
[11, 9, 4, 7]

4-19:
[6, 7, 10, 2]

(Boris and Shuisky)

4-17 here as well

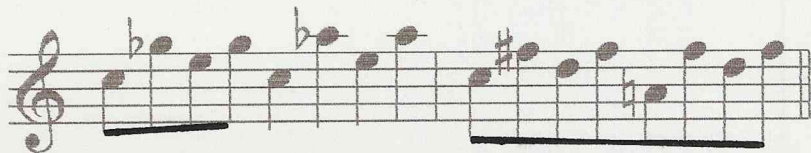
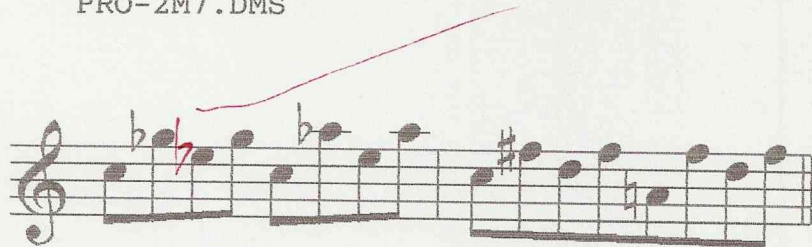
[11, 2, 3, 6]

Coll. II

Prologue Sc. 2, m. 7 ff.

Draw in beam

PRO-2M7.DMS

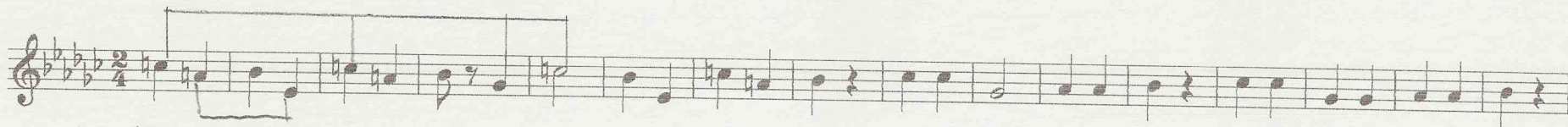


6-30 : [0, 2, 3, 6, 8, 9]

Coll. II



Act-II. 129



4-13: [9, 10, 0, 3] — as in 13-18
call. III
large scale vocal line

5-31: [9, 10, 0, 3, 6]
call. III

4-21: [6, 8, 10, 0]
/ as in 6-35 at R76

6-245: [6, 8, 9, 10, 0, 3] also in dock scene

ACT 4. R95. AMS
 Last 2 measures
 part
 (Simplerton)

in bars 6-13
 section
 — from where?
 folk songs in Prologues
 3-12 in small
 & large

Note prominent E

Prologue, Sc. 2, R95 (p. 35)
 Tromba