

~~M1-6 Draft~~

8<sup>th</sup> (8<sup>th</sup>)

C# of 8

"acceleration"

6-20: [3, 4, 7, 8, 11, 0] 1/2

pcs 1-7 in death scene

R61, the death kn.

≡ A<sup>b</sup> of Coronation scene

6-20: [0, 1, 4, 5, 8, 9]

4-20: [3, 4, 8, 11]

Entire section in 9-12: (2, 6, 10)

6-20 ≠ ic6

octa 4-18 governs entire section  
C# - F# tritones

see Act 2-1290

as G-B<sup>b</sup>-E<sup>b</sup>

Cuts 3-12 in death scene

Act IV, sc. 2

R51 + 1

Octa 4 non-octa

see separates example

Chromatic

R61 (p. 261)

3 notes

3-12 at R75

p. 418

C-E-G#

Separation

see separates 2 examples

0 1 4 5 8 9

3 4 7 8 11 0

13

4-8: [9,10,2,3] Prologue (Folk Song) Sc. 2 R 13

large scale (18) (15)

M13-18. P (R)

4-13: [9,10,0,3] Coll. III Act II, R9

Nurse's Song 6" (p. 100)

from previous section

To I or V8

4-13: [9,0,2,3] Coll. II from Coronation Chord

4-9: [5,6,11,0] Coll. II - from Coronation Chord

End of Folk Song Prologue Sc. 2 R 13

4-9: [0,1,6,7] Coll. III

4-27 4-27

4-8: [9,10,2,3]

2)

4-11 4-8 4-21 3-10  
3-10

8-25: (8,10,2,4)

7-32

[6,2,9,10,0,2,3]

August of Spring

Act 2, R4 + 3 long line in orch.

EX. 23

6-27: [9,0,2,3,5,6] ↔ V3 ↔ 6-30: [0,2,3,6,8,9]

Coll. II

Ab7 + D7 Coll. II

F7 + D7

3 tritones:

0 6

2 8

3 9 - the ostinato here

death motifs

1) f2-f#2-g2: motivic? F-G in end of

2) d# (=eb) completes large-scale bass: 4-8: [3,4,8,9]

3) 4-8 as in voice: [9,10,2,3]

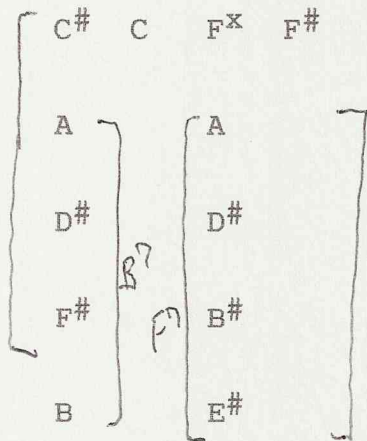
same set class as large-scale bass

B C E# F# 4-9: [5, 6, 11, 0]

4-9: [0, 1, 6, 7]

C# C F# F#

6-30: [0, 1, 3, 6, 7, 9]



6-30: [3, 5, 6, 9, 11, 0]

6-245      6-245

8-25: (2, 4, 8, 10)

3 6 | 9 11 0 1 3 6  
[0 2 3 4 6 9]

3 5 6 7 9 0  
[0 2 3 4 6 9]

$T_3$   $\left[ \begin{array}{l} I T_9 \left[ \begin{array}{l} 0 2 3 6 8 9 \\ 0 1 3 6 7 9 \end{array} \right. \right. \\ \left. \left. \begin{array}{l} 3 5 6 9 11 0 \end{array} \right. \right. \end{array} \right. \begin{array}{l} \text{Coll. I} \\ \text{Coll. II} \\ \text{Coll. III} \end{array}$

0 1 3 6 7 9  
3 5 6 9 11 0



19

20

21

22

M19-22. DMS

8"

5-19: ~~...~~ [5,6,9,11,0] - with E<sup>b</sup> in [6-30: [3,5,6,9,11,0] (9,11,0,3,5,7)

from Coromelia Cloud

4-13: [6,9,11,0]    4-9: [5,6,11,0]    4-9: [5,6,11,0]    3-3    4-12: [9,11,0,3]

all in 6-30: [3,5,6,9,11,0] - as in met. (F<sup>7</sup> & B<sup>7</sup>)

Coll. II

4-9: [0,1,6,7]    Sim.    Sim.

6-30: [0,1,3,6,7,9]    4-9: [5,6,11,0] as in vocal line

4-9: [5,6,11,0]    6-30: [3,5,6,9,11,0] as in voice

8-25: [8,10,12,4] as in previous section (EX. 2)

6-30: [0,1,3,6,7,9] 4-9: [5,6,11,0] as in vocal line

4-9: [5,6,11,0] 6-30: [3,5,6,9,11,0] as in voice

8-25: [8,10,12,4] as in previous section (EX. 2)

Changes indicated to  
Coulter to protect  
Summary

> 6-30 2x  
[0,1,3,6,7,9]  
[9,11,0,3,5,6]

SEE working sketch for  
schematic of set  
organization (typed parts-see)

01 3 5 6 7 9 H

NEW SETS HERE

EX. 26

23

Coll. II 24

25

26

27

28

29

30

M23-30. Ams 10"

largest exchange?

~~Exchanges~~ to right

separates ex. below

from Dmitry

bringer

why B major? B-F# fifth from octinate death pc - cf. Eb in Wozzack

This complete low-range bass: 11-5 (11)-3 3-8: [11, 3, 5] from Coll. II

SEP. Exchange

radical change of harmony here

6-212: [2, 3, 4, 6, 8, 9] almost 6-30: [0, 2, 3, 6, 8, 9] v4

These are composite of octa and wt:

4-21	8	6	10	8	6
wt	4	4	8	4	3
5-16:	1	0	4	0	11
[9, 10, 0, 1, 4] Coll. III	9	10	1	10	



EX. 2 EX. 28

Almost same music in version

R100

M31-34. DMS

Return to opening music of the scene (pseudo repair)

6"

31

32

33

34

5-21: [6, 11, 0, 3, 4] T<sub>8</sub> of orch. descent (or V4)

Variant on Dmitry as in 35-40

V of A<sup>+</sup>

5-21: [0, 3, 4, 7, 8] 4-17: [0, 3, 4, 7] Coll. III

Would be octa except for p & f

6-20: [3, 4, 7, 8, 11, 0]

T<sub>3</sub> of mm. 1-6

⊖ This descending major 3rd because ascending minor sixth of the Dmitry motif in bar 35!

} the B-~~E~~E<sup>b</sup>

Thus, the augmented triad is dramatic - motive in origin and meaning.

SIX TRIADS

0 1 4 5 8 9  
3 4 7 8 11 0

35 36 37 38 39 40

already quoted in EX. 13

4-21  
4-20  
6-213 (coll. III)  
5-10 coll. I  
coll. I  
spuria  
coll. III

The variant in 6-226 MEAT II, R20

Dmitry motive  $\delta$  from desc. material of any triad

⊗ 4-21 is extension of whole-tone dyad in Dmitry motive - again a dramatic wigi

4-3: [3, 4, 6, 7] coll. III

Union is 7-21: [11, 0, 3, 4, 6, 7, 8]

5-21: [4, 7, 8, 11, 0] (6-20)

4-3: [7, 8, 10, 11] coll. I

(V of A<sup>b</sup>) →

N.B. E<sup>b</sup>-F<sup>b</sup>

! N.B. □ Dmitry retrograde

4-20 is associated w/ Gregory  
SEE LIST of B-major/minor triad occurrences

EX 30

M41-44. DMS  
6"

41 42 43 44  
8 in minor 6th form

4-20: [7, 8, 10, 3] A<sup>b</sup> maj 7

Handwritten musical notation on a grand staff (treble and bass clefs) with various chord diagrams and annotations. The notation includes notes, stems, and beams, with some notes circled or boxed. Annotations include '3-8', '6-20', and '3-11'.

A<sup>b</sup>7 of Coronation  
(Prologus)

3-12

as in  
mm 6-13

3-11: [1, 3, 6]

the B-major triad

4-20 in  
B<sup>7</sup>

appended to B-major triad  
from 4-20  
again

8-19: [4, 5, 6, 8, 9, 10, 0, 1]

6-20;  
[1, 0, 3, 4, 7, 8]

7-35 A<sup>b</sup> min in long descent  
from g<sup>b2</sup> to b<sup>4</sup>

↙ cites 4-19 occurrences



EX. 31

This section is basically pure octa

6,0 of 6-30 in Connection Scene  
3-10: [0, 3, 6] Coll. II & Coll. III  
pr. Emphasis: pf3 (death)

M45-51. DMS

51 10"

add flats - 0

and natural

45 (6-30 of connection scene)  
46  
47  
48 4-10: [3, 5, 6, F] Coll. II  
49  
50  
6-223: [0, 2, 3, 5, 6, E] Coll. II

8'  
3-8  
3-12  
3-12  
3-8  
3-12  
3-8  
3-8

5-16: [8, 11, 9, 2, 2]  
4-3: [11, 0, 2, 3]

8-28: [2, 3, 5, 6, 8, 9, 11, 0] Only complete statement of octa in the scene  
Coll. II

6-30 in A<sup>b</sup>7 + D<sup>b</sup> form passing per notes 10, 1, 4 = 3-10 from Coll. I

unmarked in 4-3:  
(10) 5, 6, 8, 9

5-16:  
[8, 11, 0, 2, 3]  
w/ 4-3  
Coll. II

4-20:  
[8, 9, 6, 4]  
as in mm 6-12 & 23-30  
check B-iv: F#4th line

F<sup>b</sup> resolution to E<sup>b</sup> as in vocal line and orchestral descent

Thus, E<sup>b</sup> death note resides in the A<sup>b</sup> triad of D<sup>b</sup> Connection Scene