

SEE FILE on Example related to music of the

Clock scene

Motivic Pitch-Classes

Primary associations - e.g. Dmitry

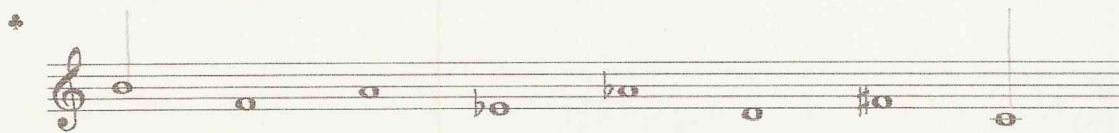
may appear in connection with various persons

Only those that are members of 8-28 in its Coll. II form are listed, since these are the ones that are especially evident in the Clock Scene.

Not
found
pairing

B	Grigory (see material on B major) and the clergy in general <i>also Shinsky and</i>
F	The People (e.g., pedal F at R5 in Prologue Sc. 1)
A	Dmitry
E ^b	Death of the Csar
A ^b	Coronation -- i.e., Boris as ruler of Russia
D	Same Boris as guilt-ridden [Pimen, Act. 1, Sc. 2]
F#	Boyars (e.g., F# in the fugal subject at outset, R22 climax) and the aristocracy in general (including Prince Shinsky <i>Finanza Tolstoy Act III, sc. 1 p. 270</i>)
C	C minor is tonality of death scene. Focal pitch in Coronation. C major ends Prologue. <i>Destiny/fate/finality/ultimate resolution</i>

D is "retribution through Dmitry" according to Oldani



Complement is 4-28: 1, 4, 7, 10

Also	E	Dmitry - Coronation scene, R5	Retribution in general above.
	C#	Dmitry's murder - see p. 72, 1 before 36 Dmitry's vengeance of Pimen - see end of Act I, sc. 1, p. 79	
	G	<i>Xenia? Feodor; Boris's family - dynastic aspect</i>	
	B ^b	Act II, intro: Xenia	

Keys

A major - Dmitry - as in Pimen's aria Act IV, sc. 1 R44 and all the preceding cadences on A (e.g. 160/21 R41)

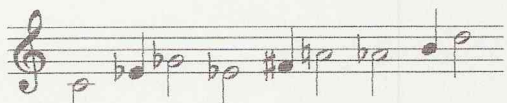
STRUCTURE & DERIVATIVES
EXAMPLES FOR CORINATION CHORD

3 tritone partitions 6-30

Death of Boris
Byzans

Uenny

B bisects A-D tritone: tritones are not equivalent

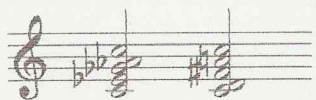


"Death" pitch
key of Aolsom,
death scene in C minor

COR-CHD3. DMS

EX. 5

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



COR-CHD1. DMS PRN

EX. 3

use squares noteheads for minor F and B.



COR-CHD2. DMS (w/o stems?) EX. 4abb

COR-CHD4. DMS

4-9 formed by non-invariant
invars, are C-F# tritone

EX. 6

ACT II, R76

F# = Boyans

N.B. This is compared with same text setting in first version by Tausk (part of it does not recognize!)

6-35: [0,2,4,6,8,10] (as in voices)

6-30: [3,4,6,9,10,0]

orchestral descant is w/e
" bass is Octa Coll. III

6-30, 6-30, 5 3 Part 2 Part 3

6-219

many relations w/ bar 19-22 of Clock Song

~~Vertical combinations~~

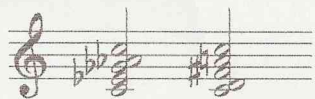
- 4-9: 0, 1, 6, 7
- 6-30: 0, 1, 3, 6, 7, 9
- 4, 6, 2, 10, 0, 1

C is axis of inversion w/ original 6-30
F# - C Tritone

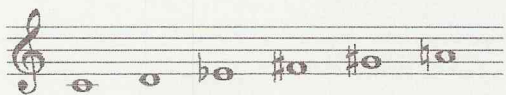
Vertical pairs
1 step: 6-219 6-219
1 step: 6-35
w/ 3rd: 5-32 (octal)
Each triple is 8-26

Files are CORCHD-1 through CORCHD-5

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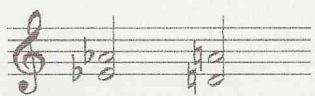
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CORCHD-3.PRINT

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Clock scene bb. 1-5

Ex. 2

Dmitry motive and its Derivatives

EX. 7
FIRST EX. -
ACT I, SC. 1
R36

Act I, sc. 2

N.B. - not first occurrence
- IFC Taruskin II, p. 106

← like 4-26 in «LESS SONS...»

~~insert minor version from p. 72 - Act I, sc. 2 (first occurrence)~~

6-32: [4,6,8,9,11,1]

(V₃)

6-226: [8,9,11,1,3,4]

(T₃)

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

(T₄)

6-226: [3,4,6,8,10,11]

Act II, R90

Act II, R90

4-26: [11,0,4,7] - occurs in other examples

Clock scene b.35

N.B. α' replaces α of Dmitry and is locally the inversion of the previous major 3rd of the augmented triad thus effecting a strong link between 6-32, 6-226, and 6-20.

M1-5, PRH

with linear groups

Dmitri-1, PRH

Dmitri-2, PRH

Dmitri-6, PRH

omit

EX. 12 Act 2 - R90, Dms

Dmitri-3, PRH

Dmitri-4, PRH

EX. 14? ADD DMITRI-4, PRH

! EX. 8
 ADD DMITRI-7, PRH ask
 (MAZURKA ARIA, ACT III,
 SC. 1)
 and DMITRI-5, PRH
 ACT III, SC. 1,
 R24+3
 EX. 9

- Rhythm & Pitch elements

PRO2-R13

EX. 14 p. 326 R34 - end of Act III

F-E becomes associated with this symbol

also minor variant - Death scene in Act IV, sc. 2

(E.g. R22) and R34 p. 326

PRO2-R20

NOT USED

PRO2-R23

ACT2-R91

Rhythmic assoc. w/HRs mg

Note pc. symbols in descent

major & minor of folk song

alternating maj. & min. verticals

octa refs

Bmaj, + Bm = 5-3h

Bm, + Ebmj = 5-2

EX. 16

ACT4-R75

also Rangoni at end of Act III, sc. 2

Rhythm of clock ostinato

is last musical gesture in the opera

4-19: [4, 8, 11, 0]

4-17: [3, 6, 7, 10]

4-19: [2, 6, 9, 10]

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

5-21 w/cb

D^b maj. 7th

CH

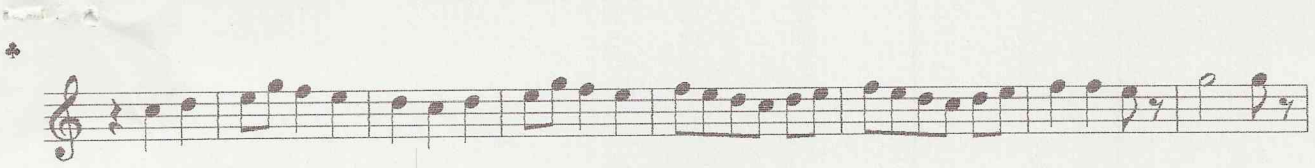
4-19: [4, 5, 8, 0]

aug. triad + 7th

People/Dmitry

Quite best R73 of Act IV, sc. 2, where F-E is part of 4-20

EX, 3
Folk Song
& Derivatives

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