

Scriabin, Fourth Sonata

A.F. February 25, 1987

Ex 1

2 4-23: 1368 81013 5 7 9 1368 81013 13 57100 16 0257 19

T₁(7-31): 11 ? 10 2 8 1 11 10 2 4 5 10 8 11

IV I V V₄ V V IV I V₄ III^b -7 N

2 (4-23:) Dv 22 2479 91124 26 29 35810 α 32 Rp35 81013 1368

T₀(7-31): 0 10 1 9 7 9 T₂(7-31): 2 0 8 6 8 V₄ V I

Handwritten musical notation on a grand staff (treble and bass clefs). The music is in a key with three sharps (F#, C#, G#). The notation includes various notes, rests, and articulations. There are circled numbers 3 and 5 above the staff. A bracket labeled "bass pos" spans the bass clef staff. Fingering numbers 5, 7, 8, 10, 11, 1, 2 are written above the treble clef staff. A note in the bass clef is marked with "9" and "x8".

4-20 4-25 4-23 4-19 4-24 3-1 4-19 4-21 4-27 4-21 4-27
 (Δ) [6, 9, 10, 12] (Δ)
 modified V? T7 of dural = (F#m)!

3 8 1 10
 3 6
 8
 5
 10

[1, 5, 8, 9] T5 [6, 10, 1, 2]
 ? V I

~~5~~ 8 10 13 } T5
 1 3 6 8 }
 T7 3 5 8 10

Scarlatti, Fourth Sonata, Coda

verifies/confirmacion
maria / g'sing

58

4-23: [5, 7, 10, 6]

4-23: [3, 5, 8, 10]

4-23: [8, 10, 1, 3]

Handwritten musical notation for measure 58. The treble clef staff shows a sequence of notes with some marked with 'x' and '+' signs. The bass clef staff shows a similar sequence. Annotations include 'm.' with an arrow pointing to a note, and 'first time of 4-23' pointing to a specific chord structure.

59

Handwritten musical notation for measure 59. The treble clef staff shows notes with some crossed out by diagonal lines. The bass clef staff shows notes with some crossed out. Annotations include '? Coll. #', 'Completes 5-35: [11, 1, 3, 6, 8]', and '3-6'.

m. 13

9-9 3 5 1 6 10 3 (3) 8 1 6 10 6 10 0 5 2 0 2 (7)

(4, 9, 11)

2 4 9 11 10 8 3 5 10
7 6

6-32 3 10 5 8 1 8 0 5

58

2 4 9 11
8 10 3 5

3 10 5 7 2 11

0 1 3 5 8 10
8 10 0 1 5 7
6-32 0 2 4 5 6 7

Any about work, with tonal pretensions

g# or ch

Scriabin, Fourth Sonata, I
outer voices

d#-ad-f-ch
3-10-5-0

4-23: [10,0,3,5]

confusing
practice (15)
programmatic parts

4-23: [0,2,5,7]

1
2
3

dia

3 8 1 6 10 3 2 8 1 6 10 0 5 0 2 7

chroma

4-23

octa coll. I

11 10 2 8 1 | 11 10 2 4 5 10 10 8 11

4-23: [2,4,7,9]
4-23: [9,11,2,4]

4-23: [10,3,8,1]

2 4 9

Coll. II

0 10 1 9 7 9 2 0 8 | 1 6

1) here the chain of 4-23's is broken, as
the music returns to its tonal focus

'ordinal': 5 7 8 10 11 1 2 (4)

'unsorted': 11 10 2 8 1 [11 10] 4 5 10 8 11

Handwritten musical score on a grand staff (treble and bass clefs). The score includes various notes, rests, and articulations. Circled numbers 3 and 5 are placed above the staff. Fingerings are indicated by numbers 1-5. A "bass ped" label is present near the end of the piece. A sequence of numbers 5 7 8 10 11 1 2 is written above the final notes. A bracket labeled "9" spans the final two notes, with "x8" written below it.

4-20 4-25 4-23 4-19 4-24 3-1 4-19 4-21 4-27 4-21 4-27

modified V?
 T₇ of dominant

↑ 5-34 4-22 ↓ 4-27

[6, 9, 11, 10] = (#7)!

3 8 1 10

3 8 5 10

6

[1, 5, 8, 9] T₅ [6, 10, 1, 2]

♭₀ ♯₀ ♭₀

? V I

~~5~~ 8 10 13 } T₅

1 3 6 8 } T₅

T₇ 3 5 8 10

Stravinsky, Rite of Spring
Introduction to Part I

$T_0(8-28)$: 0 1 (3) 4 6 7 9 (10)

$T_{11}(8-23)$: (11) 0 1 (2) 4 6 7 9

Handwritten musical score for Stravinsky's Rite of Spring, Introduction to Part I. The score consists of two staves, treble and bass clef. It features various annotations including circled numbers (1, 2, 3, 10, 11), interval labels (4-17, 4-23, 4-3, 4-10), and transformation labels ($T_0(8-28)$, $T_{11}(8-23)$, $T_1(8-28)$). A circled '1' is placed above a specific measure in the treble staff. The bass staff contains a large bracketed section labeled " $T_1(8-28)$ complete" and another section labeled "4-23 < $T_0(8-23)$ ". The treble staff has a section labeled "4-23" with a circled '1' above it, and another section labeled "4-23 < $T_0(8-23)$ ". The bass staff has a section labeled "4-23 < $T_0(8-23)$ ".

Example

Octatonic Octad 8-28 as it appears in Scriabin's Fourth Sonata I

Reference Forms	Bass (ordered)	Bar
T ₀ : 0 1 3 4 6 7 9 10	0 10 1 9 7 9	22
T ₁ : 1 2 4 5 7 8 10 11	11 10 2 8 1 11 2 4 5 10 1	1
T ₂ : 2 3 5 6 8 9 11 0	2 0 6 8	29
T ₀ : 0 1 3 4 6 7 9 10	7 9 10 0	15
	4 6 7 9 10 0	22
	1 3 4 6 7 9 10	26
T ₁ : 1 2 4 5 7 8 10 11	5 7 8 10 11 1 2	7
	2 4 5 7 8 10	8
T ₂ : 2 3 5 6 8 9 11 0	0 2 3 5 6 8	32

Example

The Tristan Chord (pc set 4-27) in Scriabin's Fourth Sonata

Pitch-class form	Octatonic location
5 11 3 8	T ₂
11 5 9 2	T ₂
8 2 6 11	T ₂
10 4 8 1	T ₁
7 1 5 10	T ₁
6 0 4 9	T ₀

Example

Forms of 4-23

0 2 5 7
1 3 6 8
2 4 7 9
3 5 8 10
4 6 9 11
5 7 10 0
6 8 11 1
7 9 0 2
8 10 1 3
9 11 2 4
10 0 3 5
11 1 4 6

Each pc appears in four forms, with this pattern of transposition levels, beginning with the first form in which it occurs as level 0: 0 2 5 2.

Pc set 4-23 contains trichords of classes 3-7 and 3-9 (only). While any pc representation of 3-7 occurs within a single form of 4-23, any representation of 3-9 occurs within two forms of 4-23. For example,

0 2 5 (3-7) occurs only within 0 2 5 7

0 5 7 (3-9) occurs within 0 2 5 7 and within 5 7 10 0

Thus, 3-9 is a potential 'pivot' between two forms of 4-23, a feature that Scriabin utilizes to organize linear progression(s) in the descant of this work.

Example

Overview of 4-23 in Descant —

Exposition

	4-23	T	Invar.
Theme 1			
Level 2:	8 10 1 3		
Level 3:	1 3 6 6	T _{5 7}	[1,3,8]
Theme 2			
Level 2:	5 7 10 0		
Level 3:	0 2 5 7	T _{7 5}	[5,7,0]
Development (m.22)		T ₉	[2,7] w/r Theme 2
Part 1			
Level 2:	9 11 2 4		
Level 3:	2 4 7 9	T _{5 7}	[2,4,9]
Part 2			
Level 2:	3 10 (1 8)		
Level 3:	3 5 8 10	(T _{7 5})	[3,8,10]
Reprise			
Level 2:	8 10 1 3		
Level 3:	1 3 6 8	T _{5 7}	[1,3,8]

8-28 (octatonic)

0 1 3 4 6 7 9 10 [Coll. III]

1 2 4 5 7 8 10 11 [Coll. I]

2 3 5 6 8 9 11 0 [Coll. II]

8-23 (diatonic)

Diatonic Scale Combinations

(5th-related forms of 8-23 often combine)

0 1 2 3 5 7 8 10

Eb & Ab

1 2 3 4 6 8 9 11

E & A often with T6

2 3 4 5 7 9 10 0

F & Bb often with T7

3 4 5 6 8 10 11 1

F# & B

4 5 6 7 9 11 0 2

G & C

5 6 7 8 10 0 1 3

Ab & Db

6 7 8 9 11 1 2 4

A & D (Petrushka)

7 8 9 10 0 2 3 5

Bb & Eb

8 9 10 11 1 3 4 6

B & E

9 10 11 0 2 4 5 7

C & F

10 11 0 1 3 5 6 8

Db & Gb

11 0 1 2 4 6 7 9

D & G (Petrushka)

8-21 (whole-tone)

0 1 2 3 4 6 8 10

At t=2, the intersection set class

is 7-33. At t=1 it is 4-1. At t=3, 4-10.

1 2 3 4 5 7 9 11

2 3 4 5 6 8 10 0

3 4 5 6 7 9 11 1

4 5 6 7 8 10 0 2

5 6 7 8 9 11 1 3

6 7 8 9 10 0 2 4

7 8 9 10 11 1 3 5

8 9 10 11 0 2 4 6

9 10 11 0 1 3 5 7

10 11 0 1 2 4 6 8

11 0 1 2 3 5 7 9