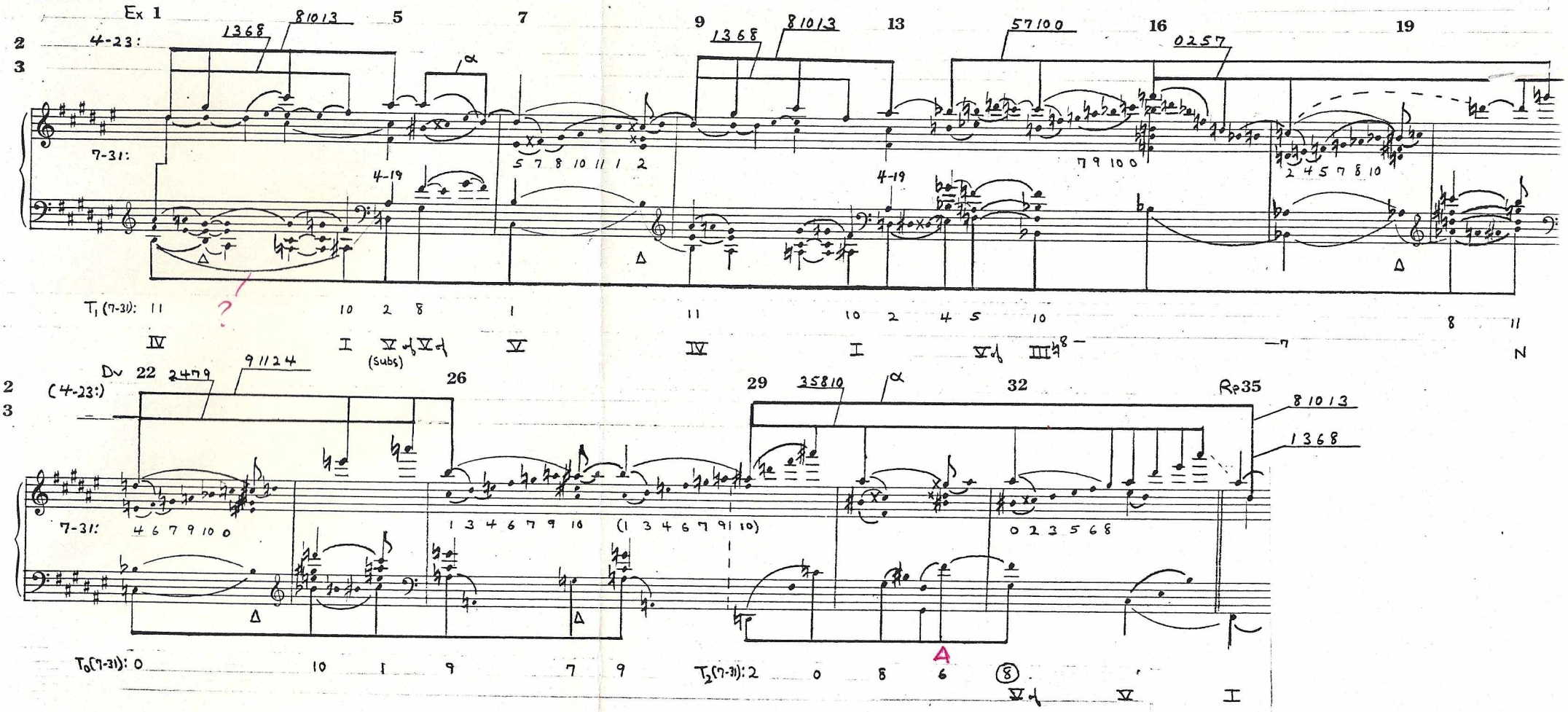
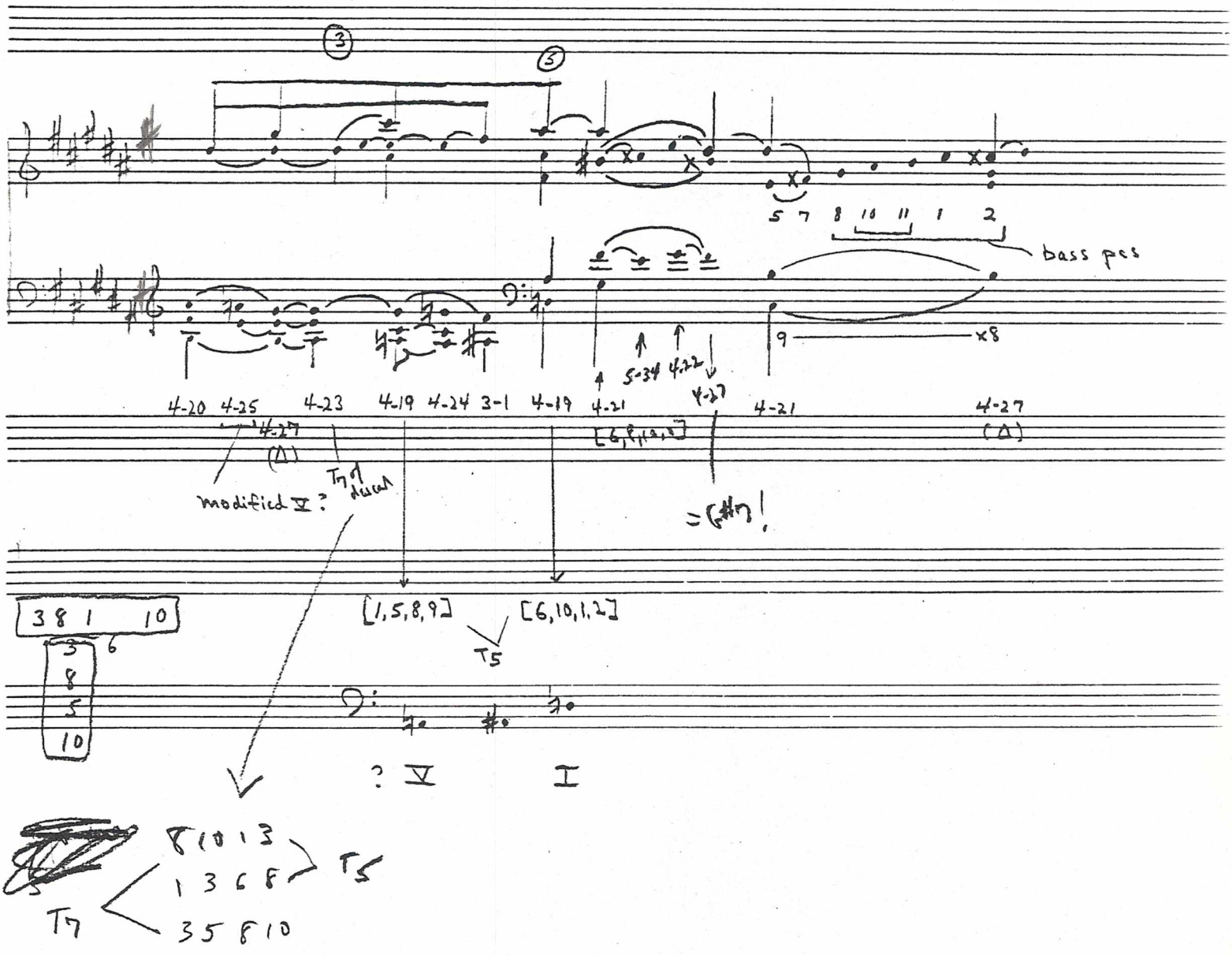
Scriabin, Fourth Sonata

A.F. February 25, 1987





3
5
5 7 8 10 11 1 2
bass pcs
9 ×8
5-34 4-22
4-20 4-25 4-23 4-19 4-24 3-1 4-19 4-21 4-27 4-21 4-27
4-27 (Δ)
[6,8,10,0]
(Δ)
modified V?
T7 of descent
= G#7!
3 8 1 10
3 6
8
5
10
[1,5,8,9]
[6,10,1,2]
T5
? V
I
8 10 1 3
1 3 6 8
3 5 8 10
T5
T7

Scriabin, Fourth Sonata, Coda

verifies/confirms [illegible] reading of [illegible]

(58)

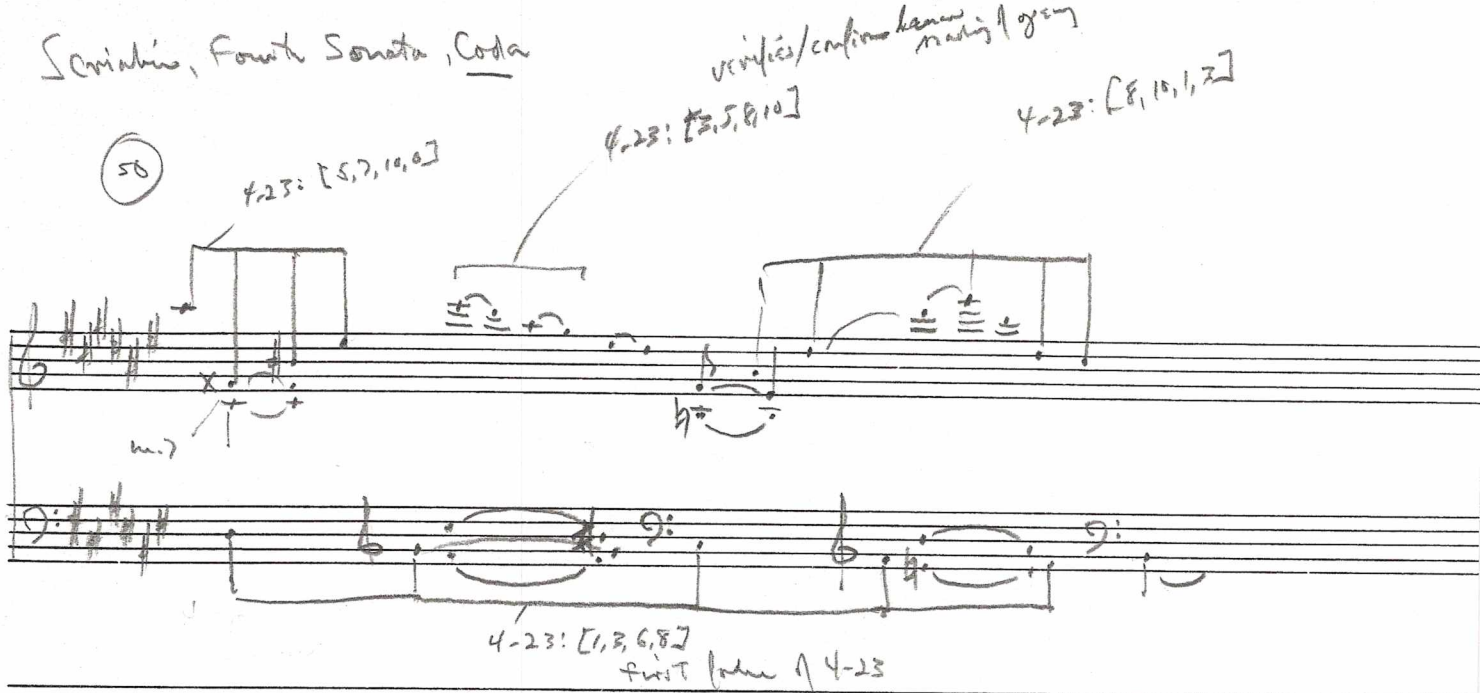
4-23: [5,7,10,0]

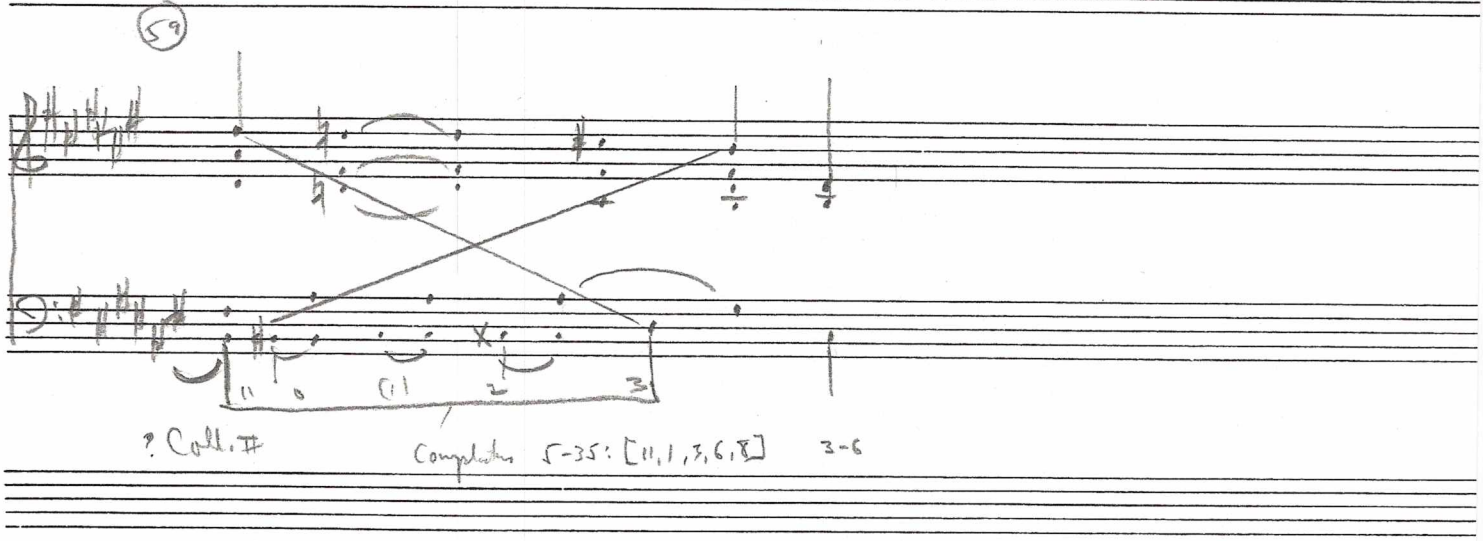
4-23: [3,5,8,10]

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

m.7

4-23: [1,3,6,8]





first [illegible] of 4-23

(59)

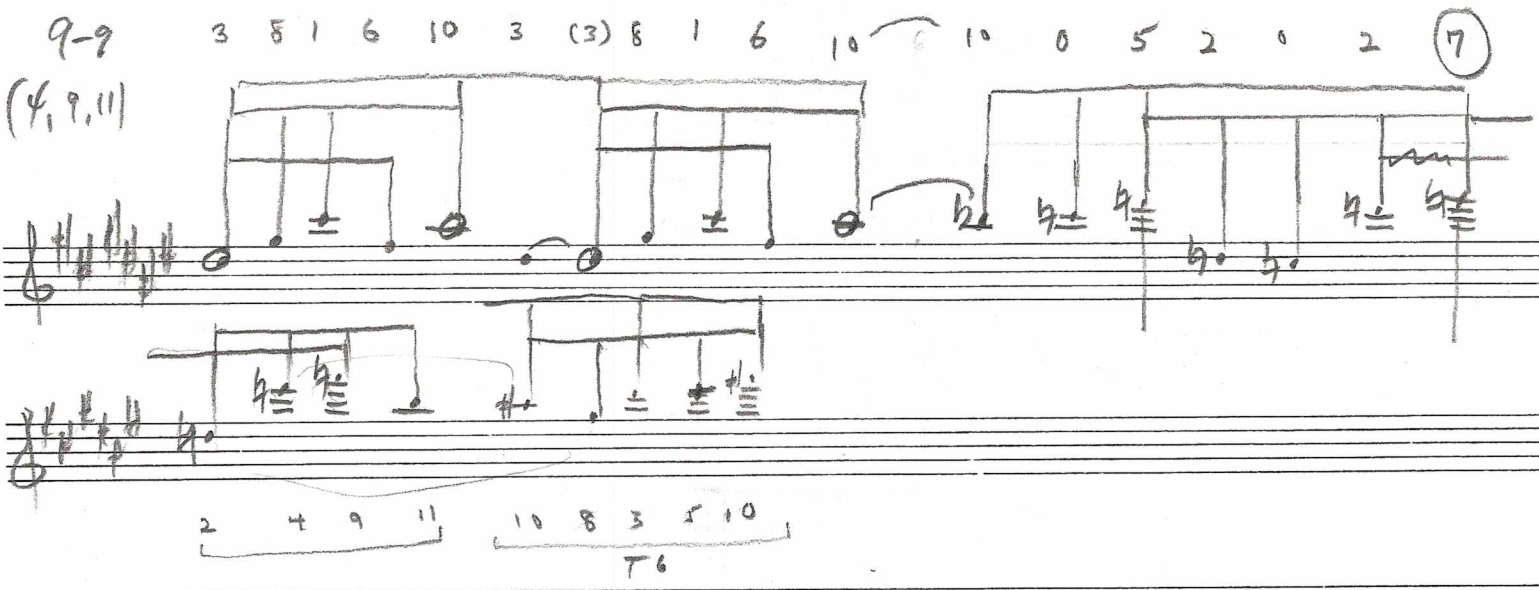
11 0 (1) 2 3

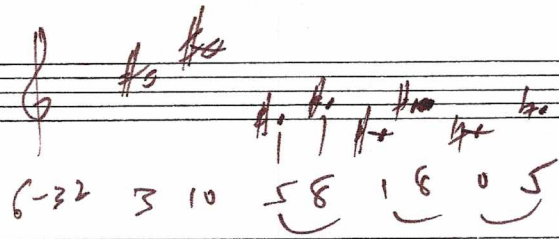
? Coll. #

Complete 5-35: [11,1,3,6,8]

3-6

m.13





5 8

2 4 9 11

3 10 5 7 2 11

8 10 3 5

0 1 3 5 8 10

8 10 0 1 5

6-32 0 2 4 5 8 9

Arg atonal work, with tonal pretensions

Scriabin, Fourth Sonata, I
Outer voices

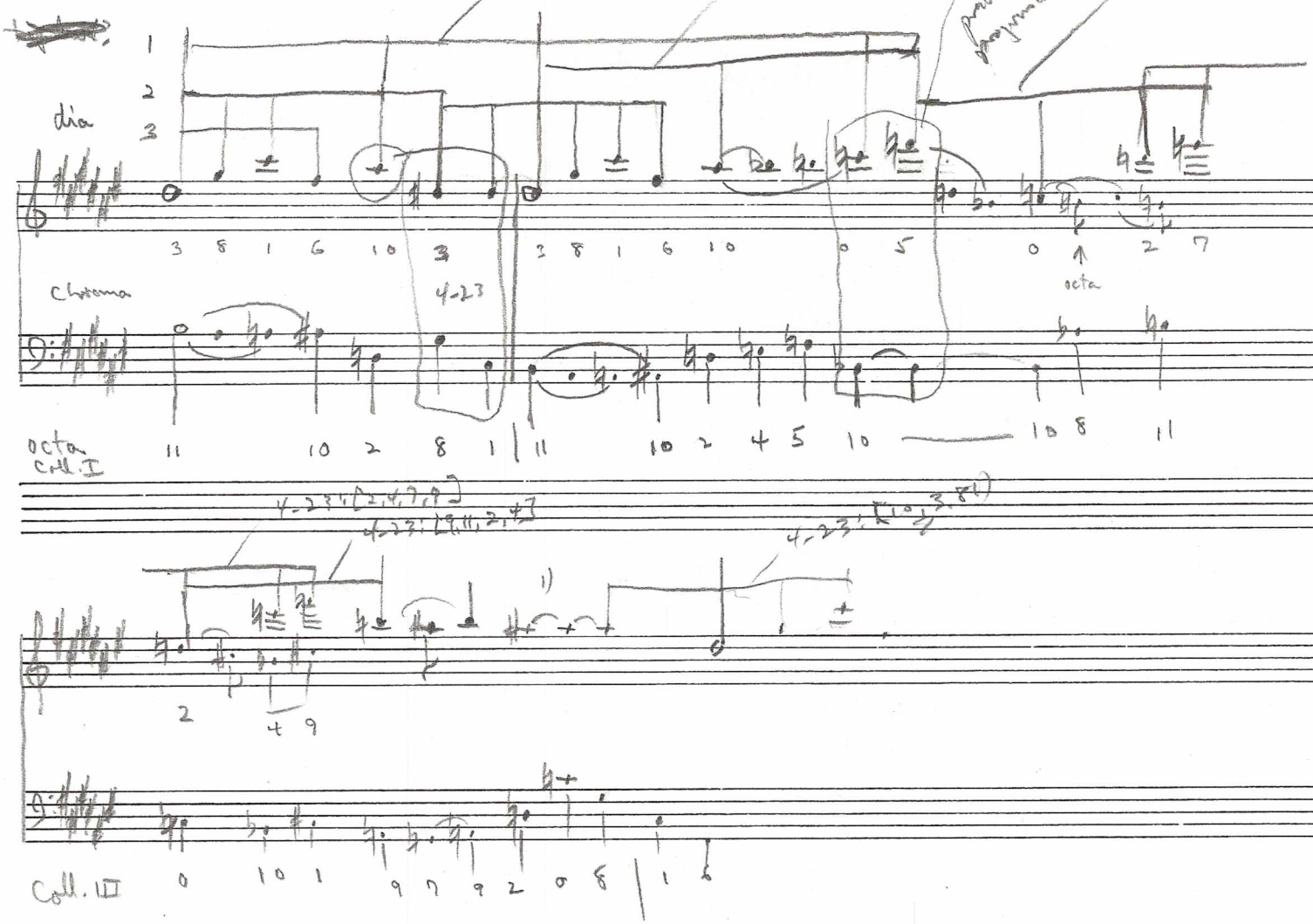
d#-a#-f-c#
3-10-5-0

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

Confirm pre-tonal (18) progression of level 1

g# or c#

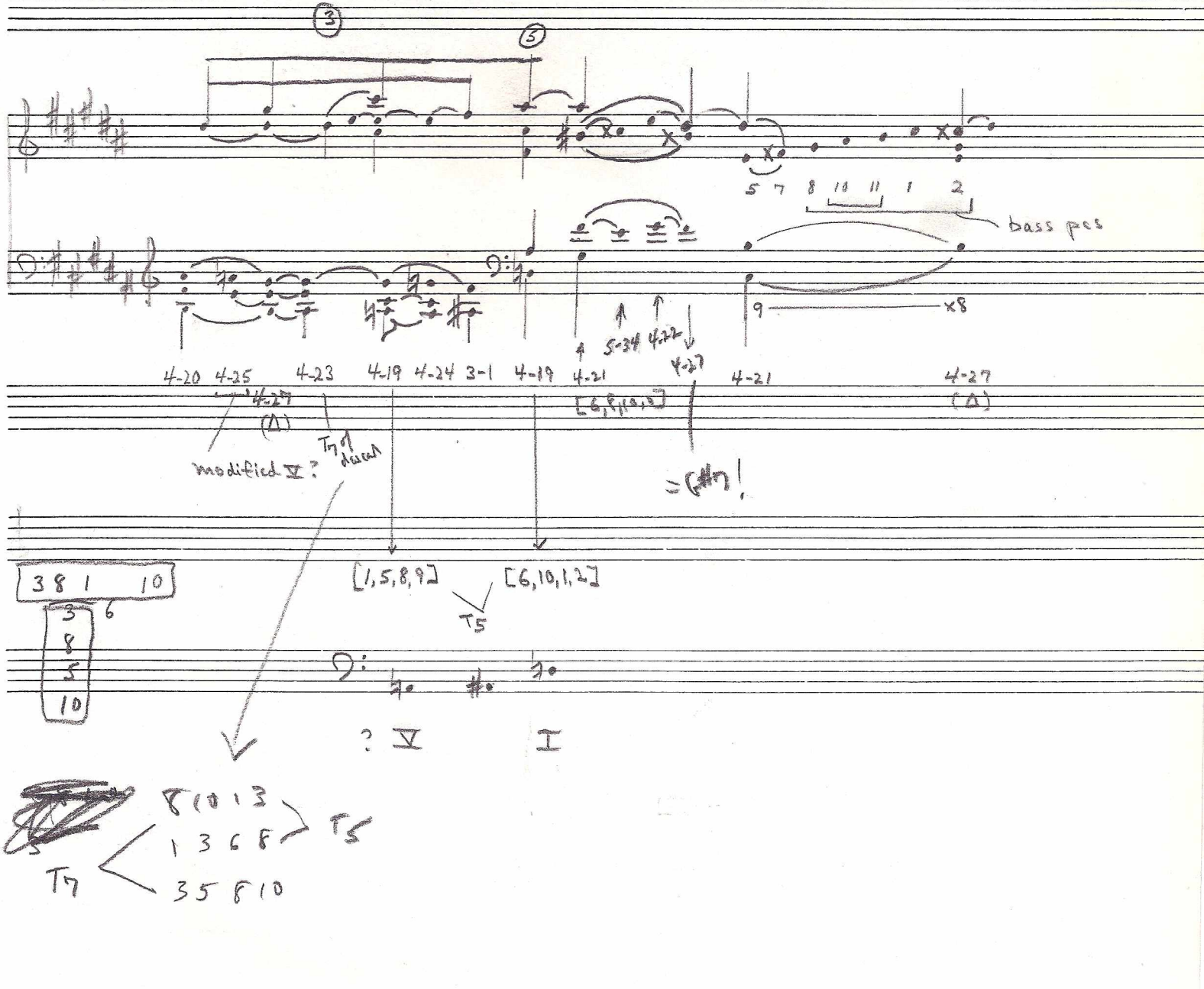
4-23: [0,2,5,7]



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

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

'unordered': 11 10 2 8 1 [11 10 2 3 4 5 10 8 11

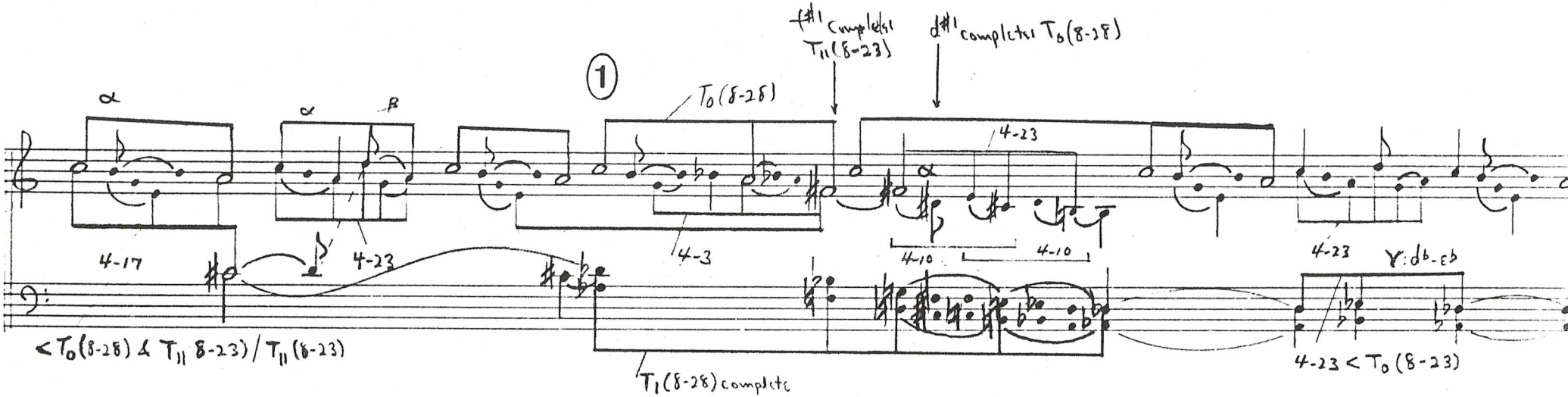


3
5
5 7 8 10 11 1 2
bass pcs
9
x8
5-34 4-22
4-20 4-25 4-23 4-19 4-24 3-1 4-19 4-21 4-27 4-21 4-27
4-27
(Δ)
[6,8,10,0]
(Δ)
modified V?
T7 of descend
= 6#7!
3 8 1 10
3 6
8
5
10
[1,5,8,9]
[6,10,1,2]
T5
? V
I
8 10 1 3
1 3 6 8
3 5 8 10
T5
T7

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



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
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 ——

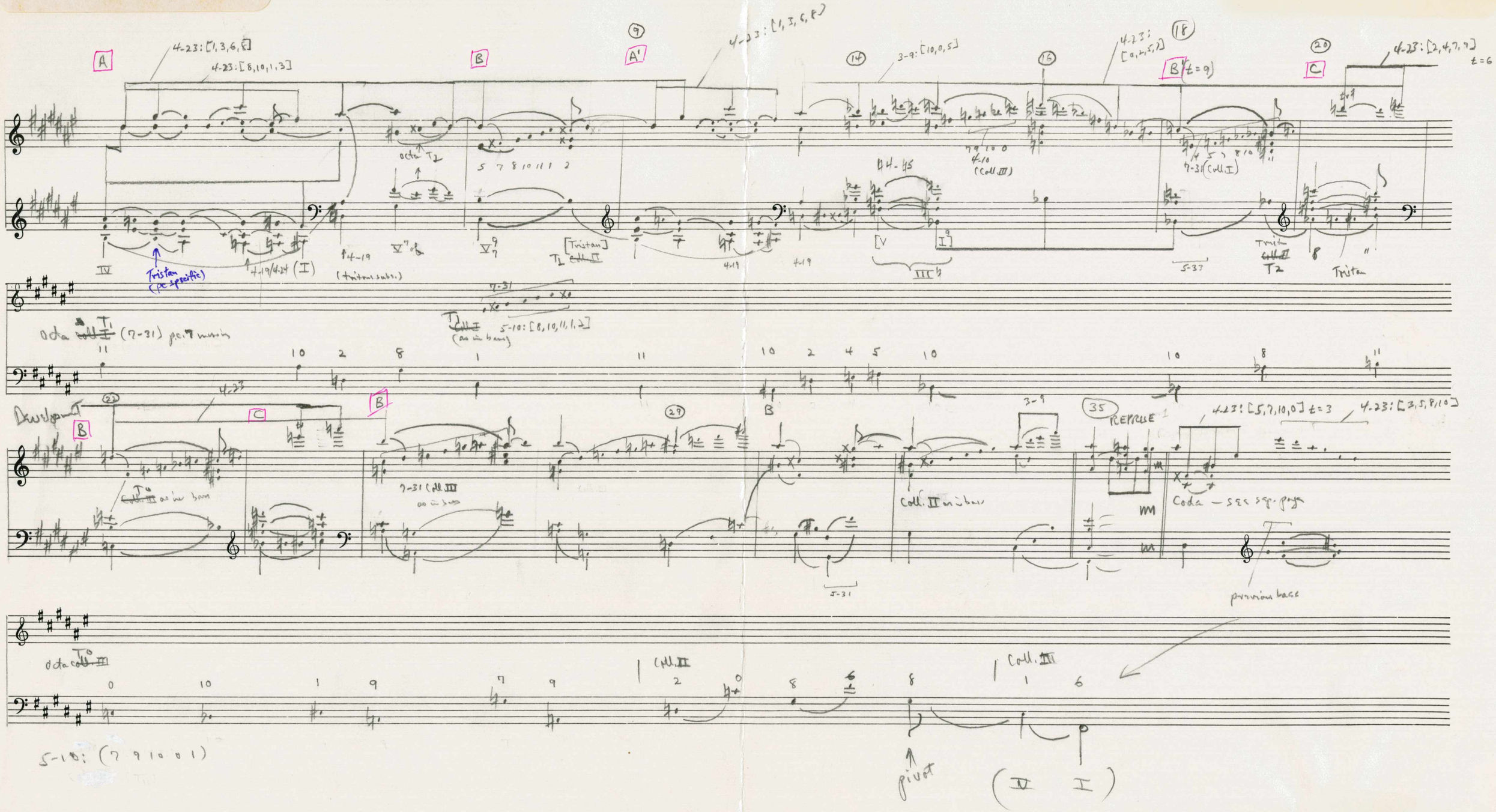
Exposition

	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]

Scriabin, Fourth Sonata,
First Movement

Baker p. 194 ff.
c.f. Liszt, 'Sposalizio'
from Années de Pèlerinage, Part II
late 1830's

A.F. Feb. 1987



Dia and octa unified
1) by bringing in octa segments (usually ordered) into upper voice

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)

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)

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

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	