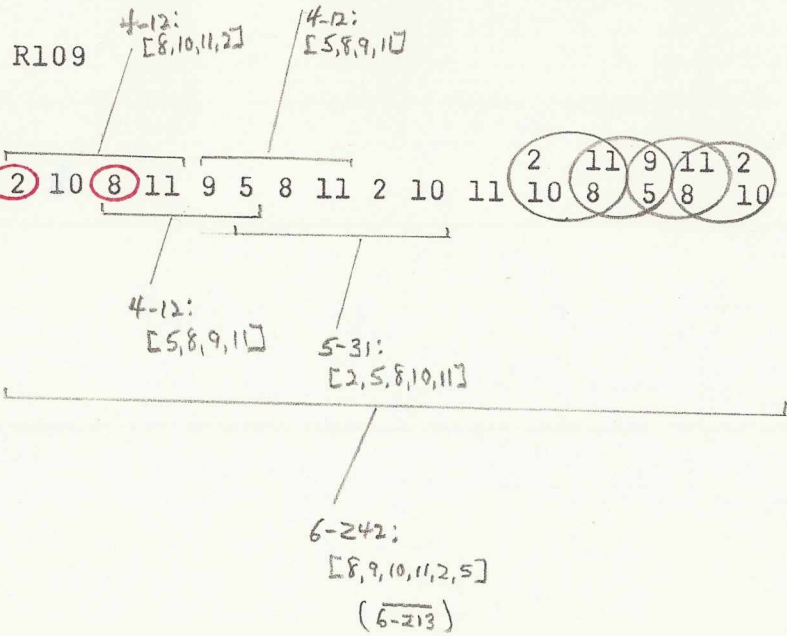
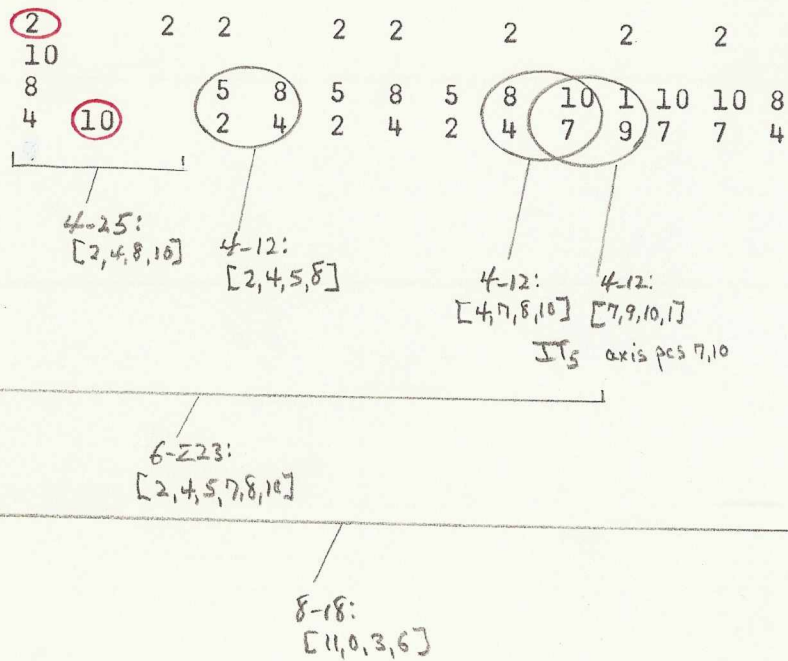


Stravinsky, Firebird
 Arrivée de Kastchei L'Immortel,
 son dialogue avec Ivan Tsarevitch.
 Intercession des princesses. R. 107-R119

R107



R115

Variant on 13 Princesses motive (A+E)*

8-28:
(1,4,7,10)

8 0 3 6 8 9 5 2 11 9

0 2
8 11

4-12:
[8,11,0,2]

R115+4

I₁₃

5-31:
[5,8,11,2]

1 5 8 11 1 2
5
1
5 1 5 8 11
1 1 5 8

R115+7

5-31: [1,2,4,7,10]

4-27:
[2,4,7,10]

10 7 4 2
7
4
10 7 4 2
2
1
7
4

R116

4-23: [7,9,0,2]

4-26:
[0,3,5,8]

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

4-26:
[3,6,8,11]

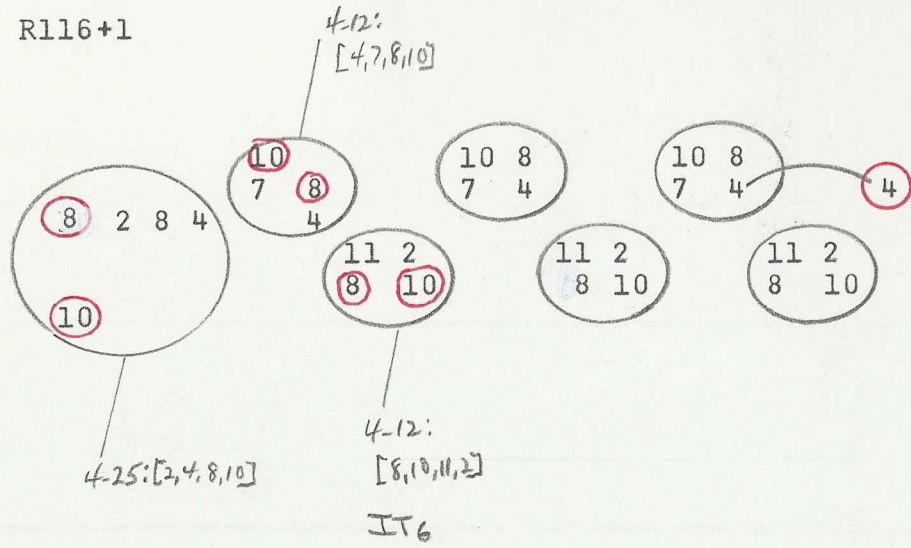
4-23: [1,3,6,8]

4-25:
[2,4,8,10]

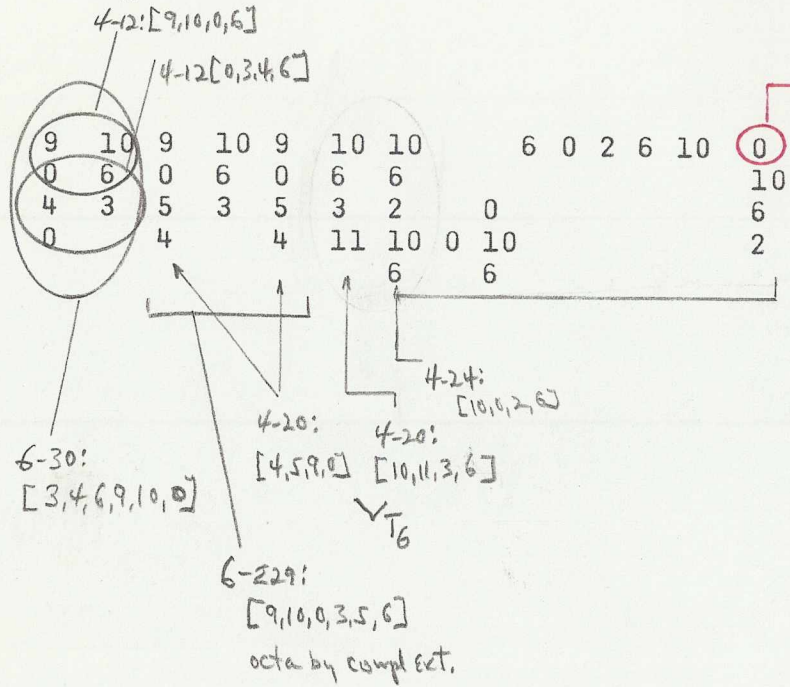
SET EXCHG.: 4-23/4-26
4-26/4-23

*There, the motive is 9-16
(complement-related to octa)

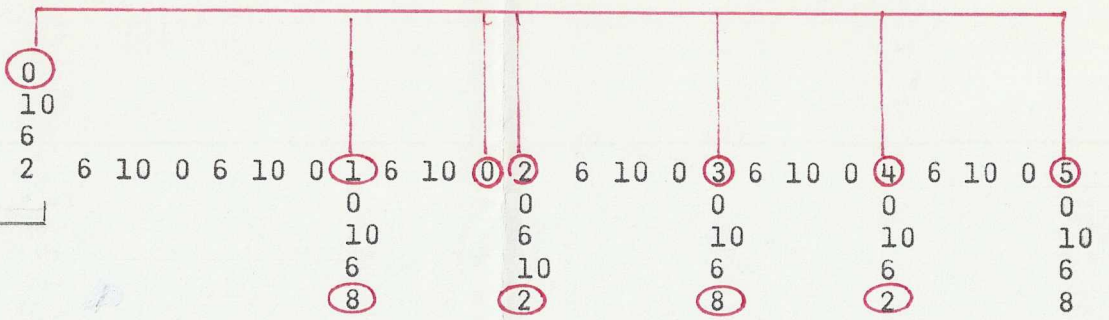
R116+1



R117
(Adagio mistico)



R118



MORE WORK!

JEU DES PRINCESSES

AVEC LES POMMES

D'OR

3

Disparition du Palais et des
Sortilèges de Kastchei, Animation des Chevaliers
petrifiés. Allegresse générale. (p. 67)

Good example - possibly at
beginning -

chromatic

extension of 8-28
by complementation
- voice-leading

beginning of folksong

6-229: [9,10,0,3,5,6]

6-249

5-31: [2,3,5,8,11]

6-218

6-228

6-249

? 6-242: [3,4,5,6,9,0]

6-249

6-229

6-30!

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

208

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

T4

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

T7

6	7	8	0
3	4	5	9

T9

(Vertical secondary)

4-5
[6,7,8,0]
4-5!
[3,4,5,9]

6-219: [11,0,3,4,6,7]

5-21

6-219

6-219

6-217

[0,1,4,5,7,8]

SEE 4-8 in previous example — SYNTAX OF RELATED SETS

141

4-8

contour of theme, but new set

4-12: [5, 11, 0, 2] IT4

4-12: [2, 5, 6, 8] IT4

axis dyad G#-D

141+4

[5, 6, 8, 9, 11, 2]

12

4-12: [2, 4, 5, 8]

4-12: [8, 10, 11, 2]

6-27 (octa)

T6

Kartchev and Firsiroti

6-27 as at 133+8

Syntax — association

sets

and melodic structures

EX. 11

Danse infernale de tous les sujets de Kastchei (p.51)

pp. 51-52

Handwritten musical notation on a staff with various annotations:

- First measure: Bass clef, notes G2, A2, B2, C3. Above: $133+4$ in a box. Below: $5-218: [9, 11, 0, 3, 4]$
- Second measure: Notes D3, E3, F3, G3. Above: $4-18: [9, 0, 3, 4]$ and $133+8$ in a box. Below: $6-27: [3, 4, 6, 7, 9, 0]$
- Third measure: Notes A2, B2, C3, D3. Above: $4-18$ (with red arrow from "from intro") and $4-17$. Below: $4-229$
- Fourth measure: Notes E3, F3, G3, A3. Above: $5-31$ and $4-13$. Below: $4-229$
- Fifth measure: Notes B2, C3, D3, E3. Above: $4-12!$ and $135+3$ in a box. Below: $5-31: [3, 6, 9, 11, 0]$

from m. 2 of Intro
T7

Transposition
& harmonic syntax

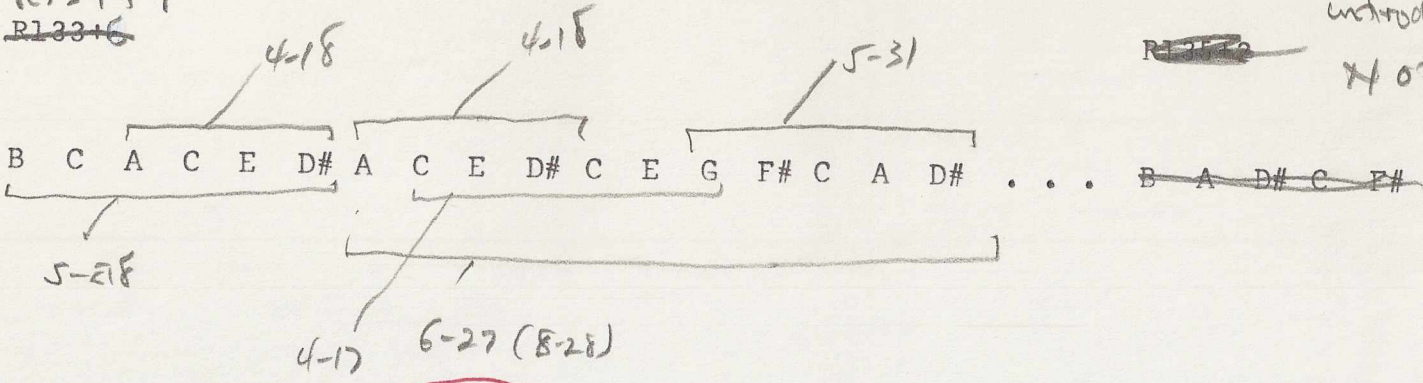
Retype

Ex. 11

SAVE

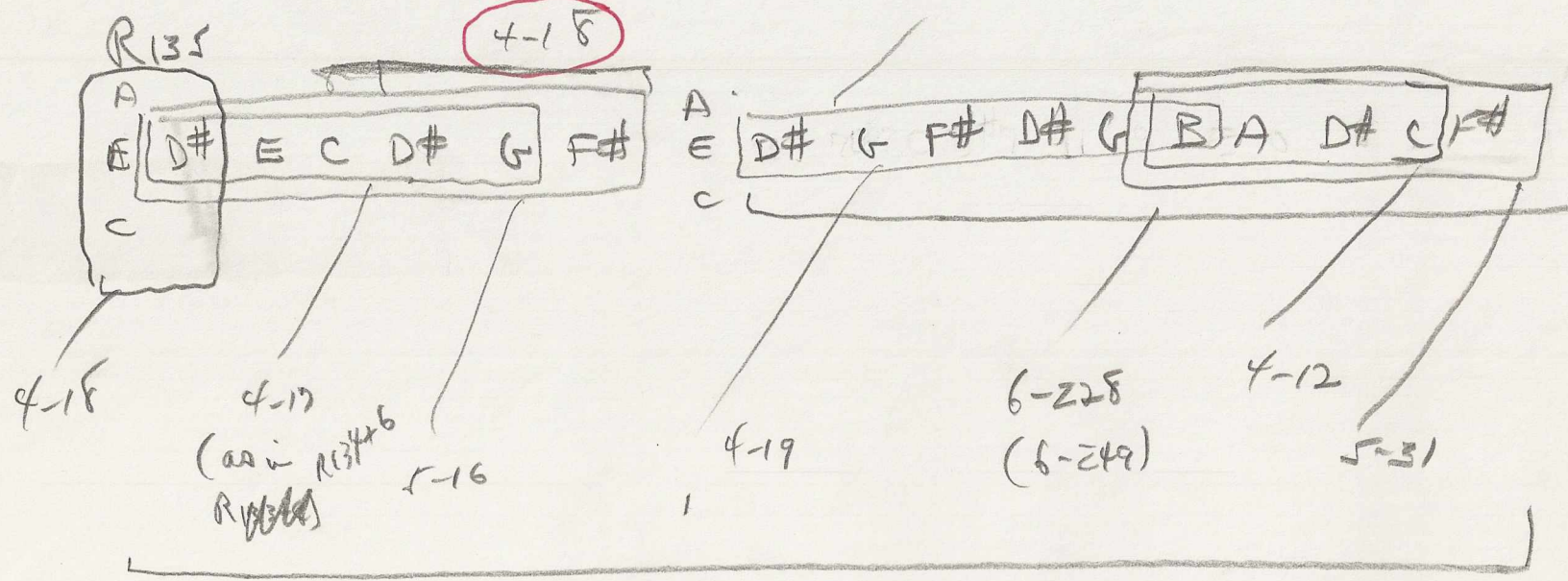
SYNTAX
CHANGE AT 135 (retain)
melodic shape, but
introduces new sets

R13444
~~R13316~~



~~R13316~~ NOTE 5-31 in ~~...~~
6-228
(EXTENSION)
BY COMPL.
of 6-24

R135



7-32 !

[101] (Carillon)

← upper 6-213: [8,9,11,0,2,3] octatonic

10

Symmetric progression

good example of large set
check for previous occurrences of 7-31

! 7-31: [6,8,9,11,0,2,3]
would be 8-28 w/pc5

NB. Tsarsvite

4-12: [9,11,0,3]

Connection between melodic structure and voice leading

[101]

[104]

[106]

6-34: [9,11,1,3,5,6]

8-9

Carillon féérique, Apparition des Monstres-Gardiens
de Kastchei et Capture d'Ivan Tsarevitch (p. 39)

9

4-5 is
"concealed"

88-39-42

lower trichord of 4-5
whole tone 6-35

98+1

4-8
4-5 T₆
4-8 T₆
4-8 T₆
4-8 T₆
4-8
6-2 T₄
6-2 T₄
6-2 T₄
4-5!

6-7 continues

SYNTAX: 4-8
from 2 chromatic
dyads

6-7: 511, 0, 1, 5, 6, 73

cf. [22+3] Capture des l'oiseau
de feu

Ex. completed

R109+1

11

11 9 11 8 11 9 5 3 6 9 5 8 11
8 5 8

4-12:
[3,5,6,9]

4-12:
[5,8,9,11] IT₂
axis pos 5,9

6-223:
[3,5,6,8,9,11]
T, 1 previous form

8-18: (7,10,1,2)

R109+2

0 6 9
4 3 5

4-28:
[0,3,6,9]

9 3 6 9 0 6 9 9 3 6 4 10
3 5

5-31:
[9,0,3,5,6]

4-12:
[3,5,6,9]
4-12:
[0,3,4,6] IT₉
axis pos 3,6

6-242:
[9,0,3,4,5,6]

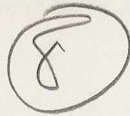
4-12:
[10,0,1,4]

1 10 0 4 3 6 4 0 10
0
10
0
10
6

4-25:
[10,0,4,6]

4-12:
[0,3,4,6]

6-223:
[10,0,1,3,4,6]



large set 8-229

92 upper voice, concatenation of 5-31 & 5-29, in 9-10, which contain 8-28, 1x

91

8-229 (1, 2, 4, 8)

8-28 i.e., excluding pc10

91

Show Intervallic tetrads

(5-21) [3, 6, 7, 10, 12]

4-7 from Introduction

92

4-18 from Introduction

4-22

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

6-33: [3, 5, 7, 9, 10, 0]

Pentatonic (Octatonic)

Diatonic

"DIATONIC SHIFT"

5-31: [6, 9, 0, 2, 3]

6-250: [0, 2, 3, 5, 6, 9] octatonic

EX. 5

common triads combine to form hexachords of diatonic and octatonic species

92+1

5-29

4-27: [3, 5, 8, 11]

4-13: [0, 3, 5, 6]

4-13: [2, 3, 5, 8]

6-229: [2, 3, 5, 8, 10, 12]

from Introduction

IT₈

octatonic extension by complementation of 6-250

92

6-30

93

1-93+2

94

5-31

T₅

T₅

T₅

T₅

T₅

T₅

Regular cycles of transpositions create 4-23

Apparition de L'Oiseau de Feu
poursuivi par Ivan Tchaïkovitch

EX. 7

"Etude on pe set 4-5" (first tetrachord in the work)

[3] (1.8) p. 10

Chromatic upper voice

4-5* 4-229 4-24 etc.

5-13: {8, 9, 10, 0, 4} 5-24 4-24

* Common in entire work - see below

6-7: {5, 10, 11, 6, 4, 5, 6}

4-5

p. 16

22+31 Captus de L'Oiseau de Feu...

4-5 4-5 4-5 4-5 4-5

4-5 4-5 4-5

good example -
of late "serial"
works and intricate

AXIS pes 3, 9

notepositions - 4-5

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

I P I P I P I P

6-7: {7, 8, 9, 1, 2, 3}

q. R3

[28]

6-7: {2, 3, 4, 8, 9, 10}

interlocking secondary form 4-5
{5, 9, 11, 12}

NOT: 0, 6 (tritone)
completes 3, 9 to form 4-28

d. e. w. white p. 116 a)

(6)

(P. 5)

d. 4-12 elsewhere in First lid

m 10

4-12: [0, 2, 3, 6] 4-12 4-12 4-12 4-12 4-12

4-12 [9, 6, 7, 3] 4-12 4-12

etc.

Regular/parallel voice leads

upper & lower both 6-3 (T6)

4-12: [10, 9, 1, 4]

$\rightarrow T_6$

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

VOICE LEADING

Good example of harmonic syntax

! 6-30: [10, 0, 1, 4, 6, 7] — noted by White

Introduction

all 7-5

5

①

6-23: {2, 3, 4, 5, 7, 8}

5-218: {2, 4, 5, 8, 7}

4-5

Fivebird

8 4 3 2, 5 7 8 4, 8 5 9 2

4-7

4-5

4-3

4-18

4-12

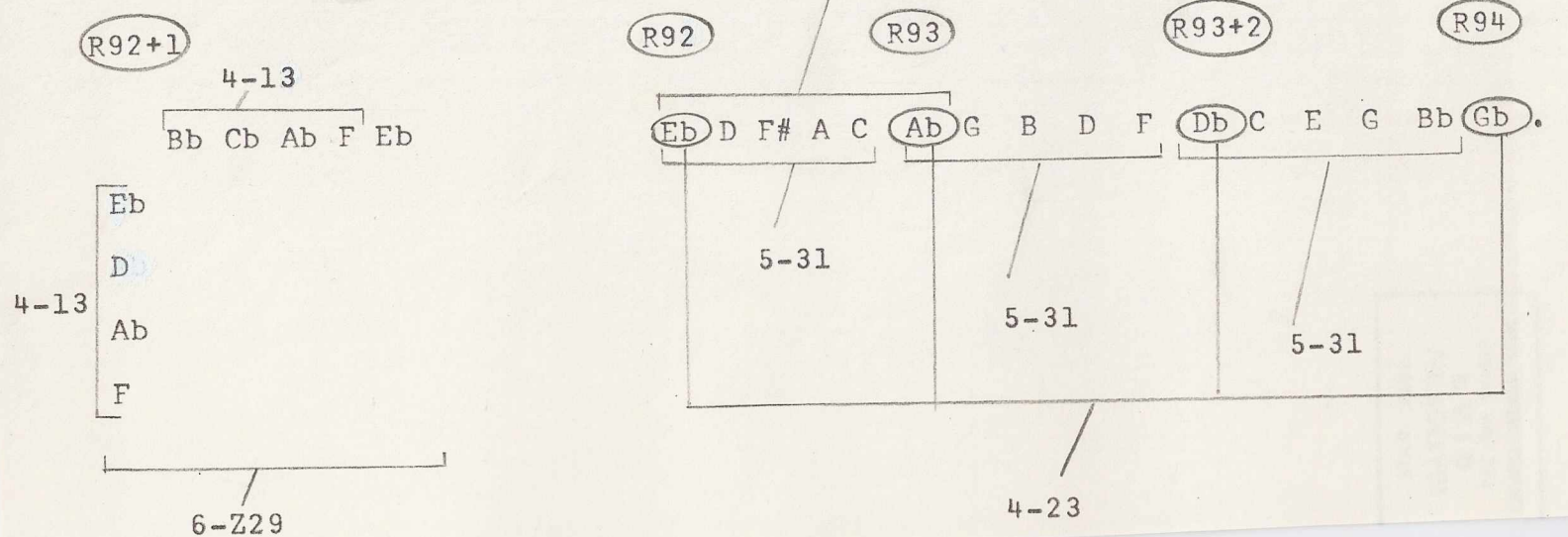
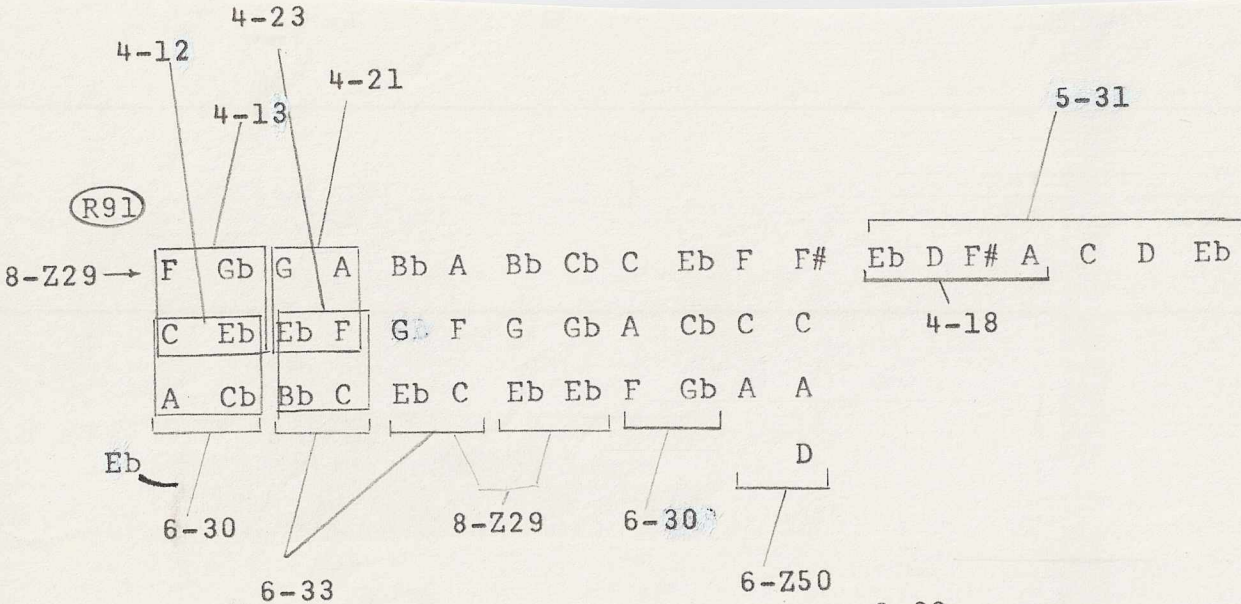
[Tsaricitch - concidua]

4-13 [2, 3, 5, 8]

4-13 [2, 5, 7, 8]

~~Every other notes~~

EX. 8



SHOW "PRINCIPAL

HARMONIC STRUCTURES

OF FIREBIRD

Cylindrical sections of ~~F~~ L'océan de Feu,

pretty as they are (e.g., Corovod des Princes, p. 33)
are not typical ~~F~~

Changes were made in the three concert suites. These are described in A. Dennington's "The Three Orchestrations of Stravinsky's 'Firebird', The Chesterian, Winter, 1960.

See White, p. 151

Much of Firebird is

(a) chromatic (direct chromaticism)

(b) whole-tone

Some sections are "experimental"

For example:

Apparition de L'Oiseau de Feu poursuivi par Ivan Tsarevitch

Be sure ~~xx~~ to check Eric White's notes on pp. 148-150:
He cites the pervasive 4-5.

R110

R111

1	4	0	3	6	4	0	10	1	4	0
┌──────────────────────────┐										
										11
										4
										4
										0
										7
										4

6-223 aa bcdms

4-20:
[11,0,4,7]

4-12:
[10,12,4]

5	4	0	5	9
	10	4	3	2
	6		1	0

4-25:
[10,0,4,6]

6	7	5	6	8	2	8	2
		4	2	4	10	4	10
		0	10	8	5	8	8
		9	8	4	2	8	
			4				

4-20:
[4,5,9,0]

4-24:
[2,4,6,10]

4-25:
[2,4,8,10]

4-12:
[2,4,5,8]

Apparition des treize Princesses Enchantees (p. 24)

6-34: {1, 3, 5, 7, 9, 10}

6-33: {1, 3, 5, 7, 8, 10}

4-12

6-30: {1, 3, 4, 7, 9, 10} [Petrouchka]
would be 7-31 w/ pe 6

7-16

4-27: {1, 1, 1, 4, 7}

8-229: (11, 0, 2, 6)

juxtaposition of diatonic and octatonic

p. 25

50

4-27

4-3

4-27

9:

8-28: {1, 4, 7, 10} — followed, sequentially, by T₁₁: (0, 3, 6, 9)

Supplications de L'Oiseau de Feu
 continues 4-5 from previous section

combines chromatic, whole-tone, and
 tritone idioms

P. 18

[29]

[31]

check elaborate melodic figures - E.g., p. 20

[34+3]

axis pitches from whole-tone 4-2's

P. 20

Jeu des Princesses avec les Pommes d'or

But,
from previous melody - Stravinsky supplies
the segmentation

55+2

4-17 4-20 4-17 4-25

4-17 4-17 4-17

6-27: {2,5,7,9,10,11}

56

4-17

Diatonic section

Corovod (Ronde) des Princesses

diatonic and tonal

1.36

[87]	Succession of 4-27	6, 8, 11, 2] IT ₄
		2, 5, 8, 10	
		11, 1, 4, 7] IT ₉
		7, 10, 1, 3] IT ₂

to show inversion and harmonic syntax

Each pair forms 6-228 - 2-component of 6-249 (octatonic)
Thus, an example of "extension"

Arrivée de Kastchei L'Immortel,
 Son Dialogue avec Ivan Tsarevitch.
 Intercession des Princesses. (p.43)

pp. 43-45

108

d. R101
 Introduction
 m. 10 ff.

109

4-12: [5, 8, 9, 11] ITn

4-12: [8, 10, 11, 2]

4-12: [8, 10, 11, 2]

5-31: [2, 5, 8, 10, 11]

etc. - remaining melodic configurations built on 4-12

Dialogue

4-25 Kastchei [8, 10, 2, 4]

Common

4-12 [2, 4, 5, 8] Tsarevitch

112+4

Harmonic Syntax & voice leading (M3 + m3, etc.)

112

4-26: [8, 11, 1, 4]

4-23: [6, 8, 11, 13]

4-27

8-23 all - Diatonic 5-31

7	3
3	3
8	11

4-12: [8, 11, 0, 2]

4-20 4-19: [7, 11, 2, 3]

[2, 8, 0, 3]

115

8-28: (1, 4, 7, 10)

6-219: [7, 8, 11, 0, 2, 3]

Verticals reversed w/ 112+1

7	7
3	3
11	2
8	10

4-12: [8, 10, 11, 2]

4-20: [2, 3, 7, 10]

4-10: [2, 8, 11, 3]

139

140

Transposition

pressures D^b-G tritones

T₆ of R139

Danse infernale, contd.

pp. 53-54

146

Voice leading

147+2

4-27: [11, 1, 4, 7] 4-25: [b3, 7, 9]

4-27: [2, 4, 7, 10] 4-25: [10, 0, 4, 6]

6-34: [7, 9, 11, 1, 3, 4]
(Scriabin)

6-34: [10, 0, 2, 4, 6, 7] T3

Harmonic Syntax & Voice Leading

183+6

4-5: [6,10,11,0]

184+6

4-5: [6,10,11,0]

4-5: [4,8,9,10] (T10)

4-25

Transposition forms 4-25
(Kastel's)

4-25

4-12:
[4,7,8,10]

4-12:
[2,4,5,8]

R111+1

5-35: [6,8,10,1,3] ⇒ leitmotiv 4-23

10 1 3 1 10 3 6 8 6 3 3 6 8 6

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

6-223:
[2,4,5,7,8,10]

4-12:
[9,0,1,3]

4-12:
[7,9,10,1]

4-12:
[4,7,8,10] ✓ IT₁₀

✓ IT₅ axis pos: 7,9,10,1
(4-12)

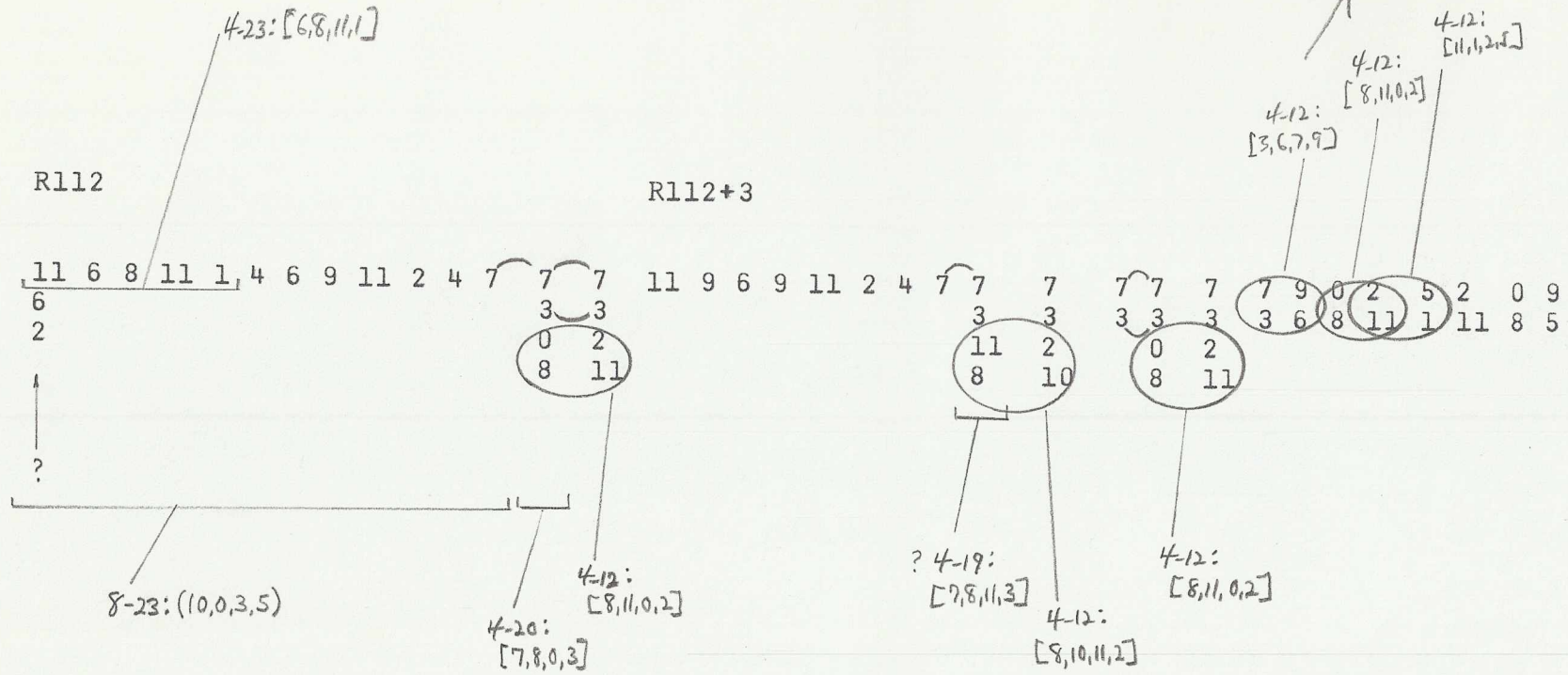
Mort de Kastchei (p.65)

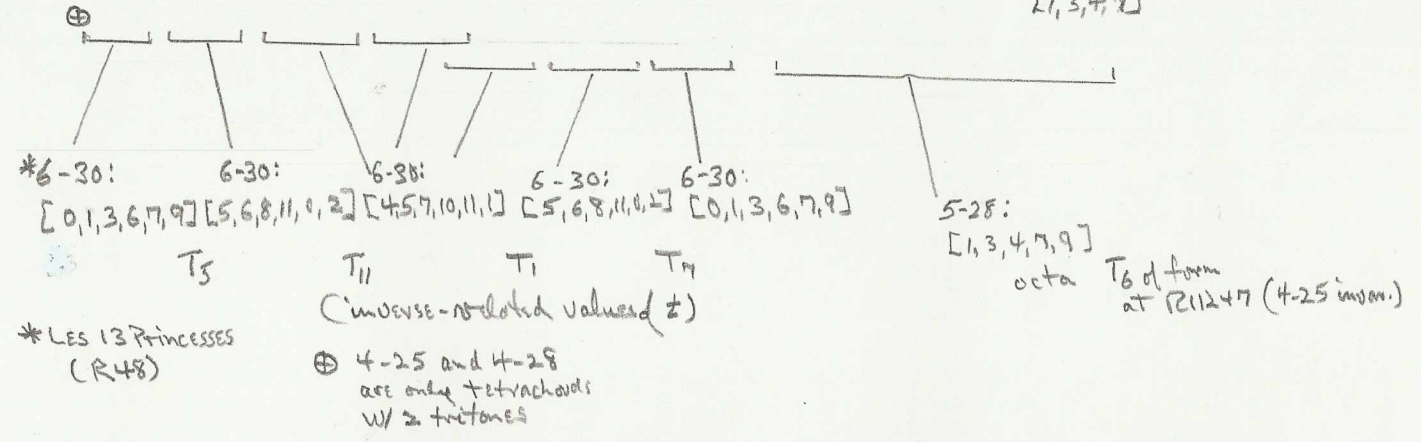
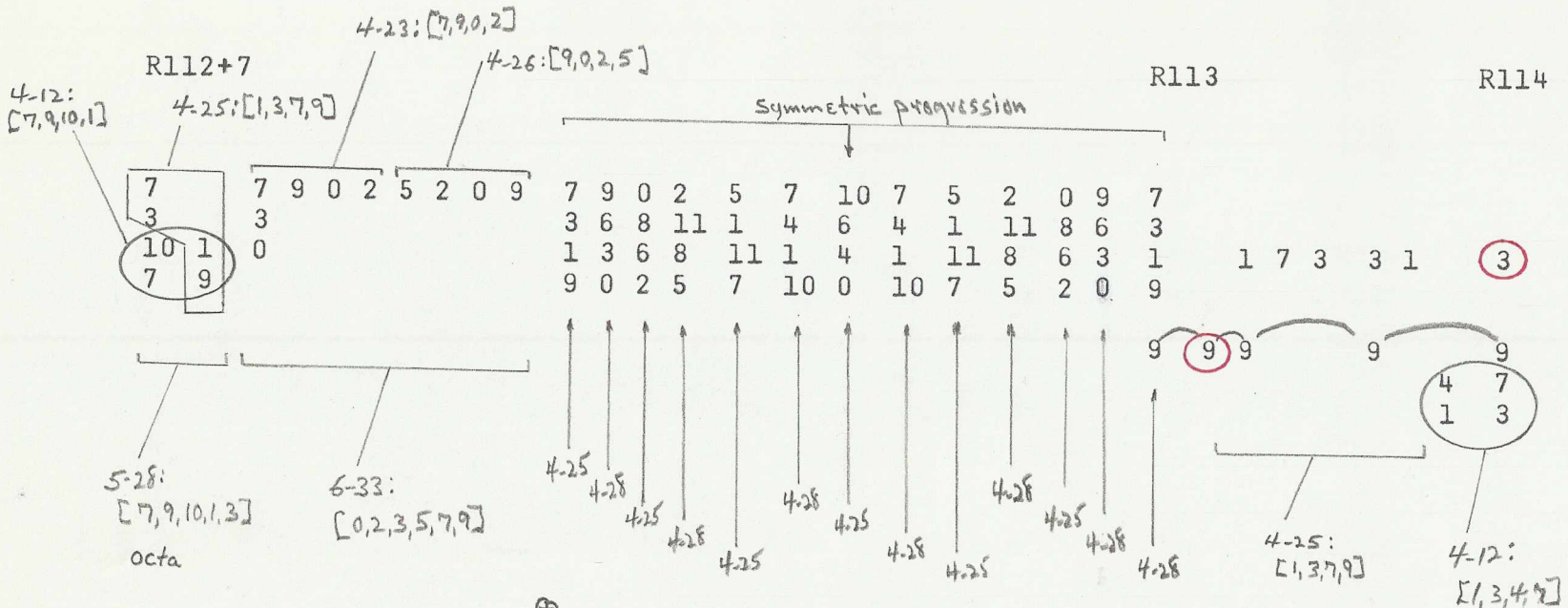
188+5 T5 (same as 23: Kartechin)

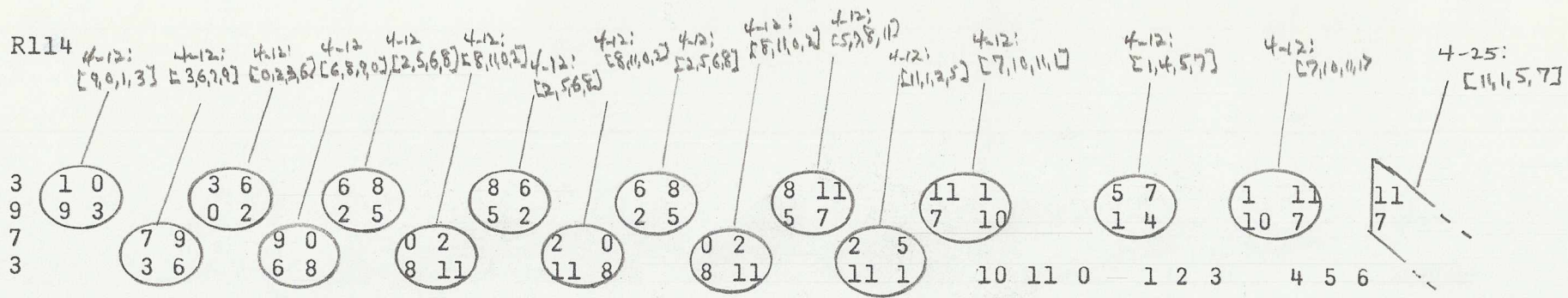
188

189

191







6-30 [0,1,3,6,7,9] 6-30 [6,8,9,0,2,3] 6-30 [5,6,8,11,0,2] 6-30 [5,7,8,11,1,2] 6-30 [10,11,1,4,5,7]

upper: 6-247: [11,0,1,3,6,8]

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

Each pair T_6 -related.

Invariants: 3,9;0,6;2,8;
5,11;1,7. only
4,10 omitted

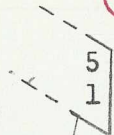
Inversionally-related 6-30's

t=3,8,7,0 (shared 4-28, except for last pair)

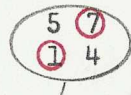
R114+4

8-26: (0, 3, 5, 8)

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



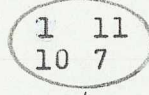
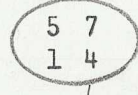
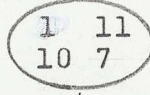
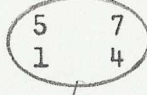
4-25:
[1, 1, 5, 7]



4-12:
[1, 4, 5, 7]



4-12:
[7, 10, 11, 1]



✓ T6
6-30: [4, 5, 7, 10, 11, 1]

R114+6

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

6-30: [4,6,7,10,0,1]

6-229: [0,1,3,6,8,9]

6-33: [10,0,1,3,5,7]

7-35: [9,8,10,0,1,3,4]

8-18: (1,2,5,6)