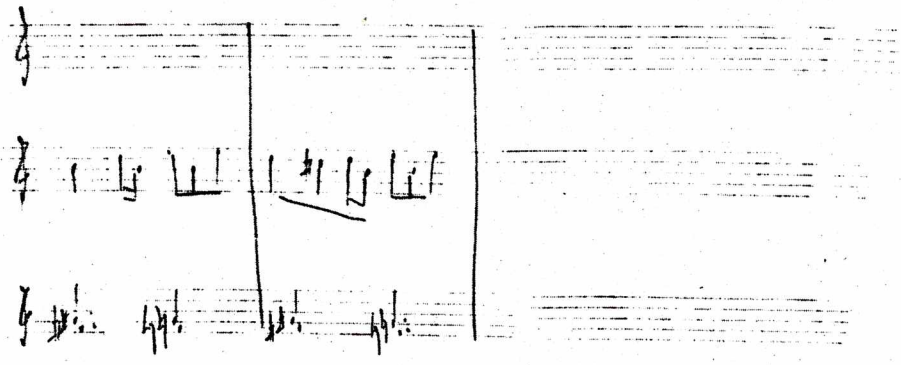
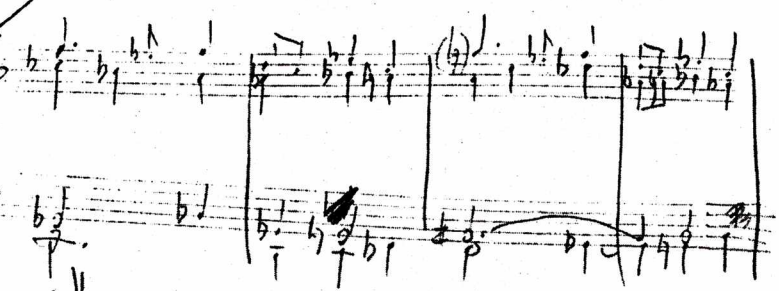


For the throwaway

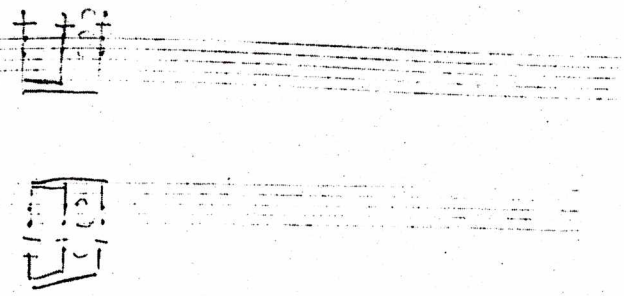
Setting 1 Variant A of throwaway tunes



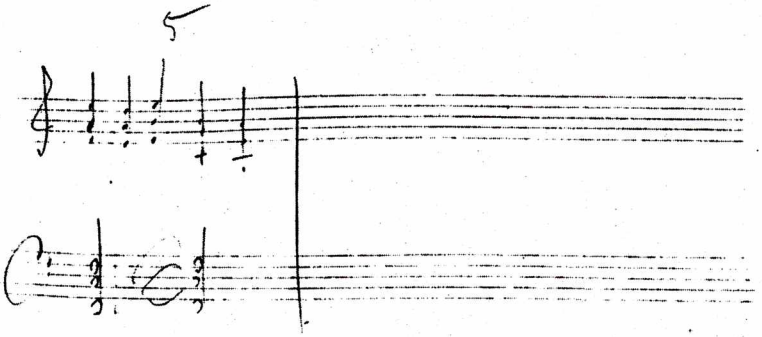
For the Annoyance

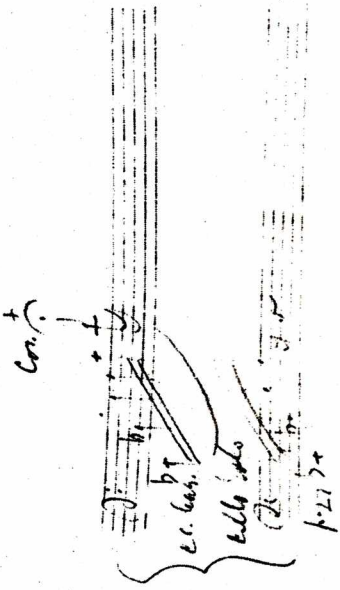
R86+3

Sacrificial Dance part 2?



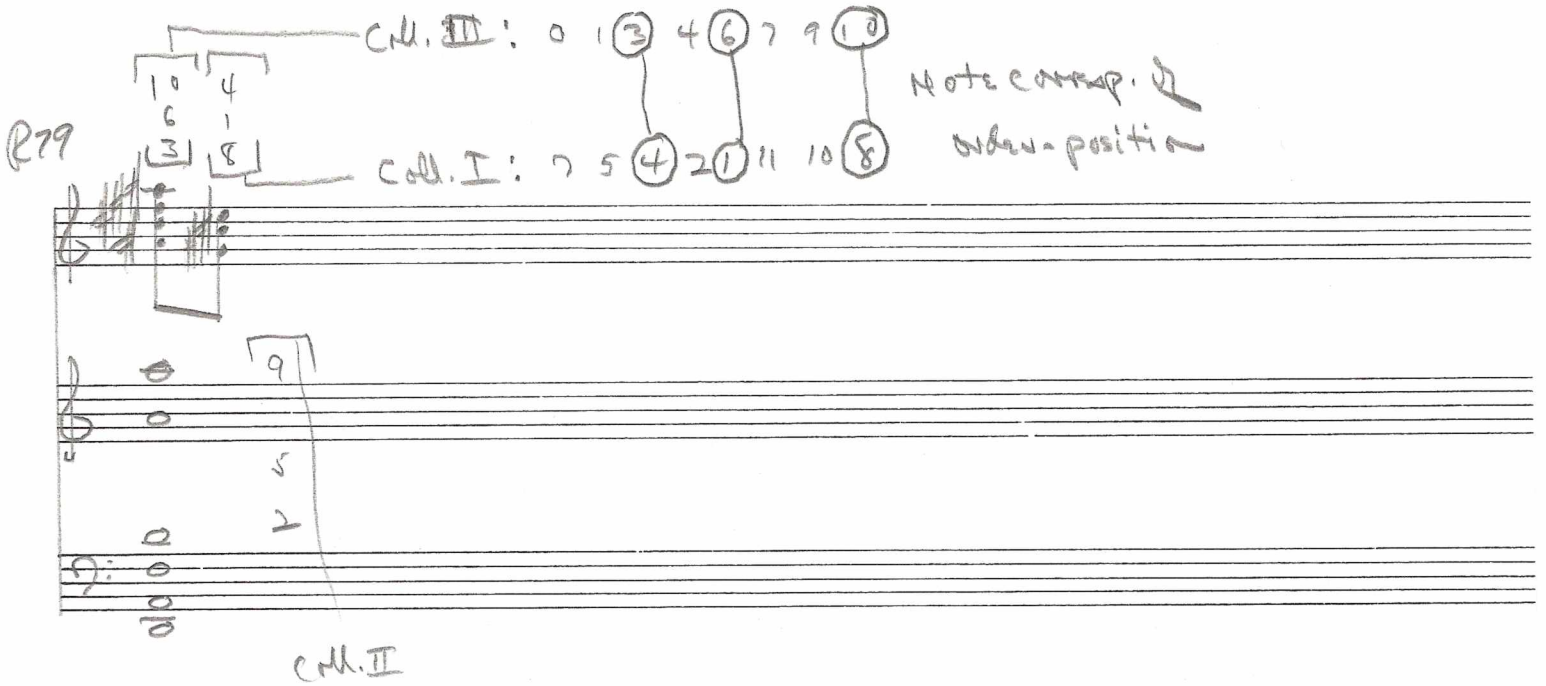
R90+3 allo sdo





PART II, INTRODUCTION

OCTA ASPECTS

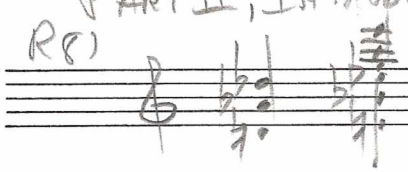


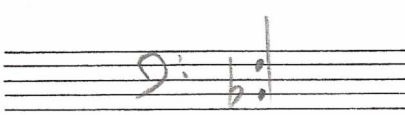
DIATONIC:

T_2(8-23) > F#, B, E

T_8(8-23)

PART II, INTRODUCTION





5-32

Coll. I	Coll. III
1	7
8	0
2	7
5	3
10	10
10	4

7 5 4 2 1 11 10 8

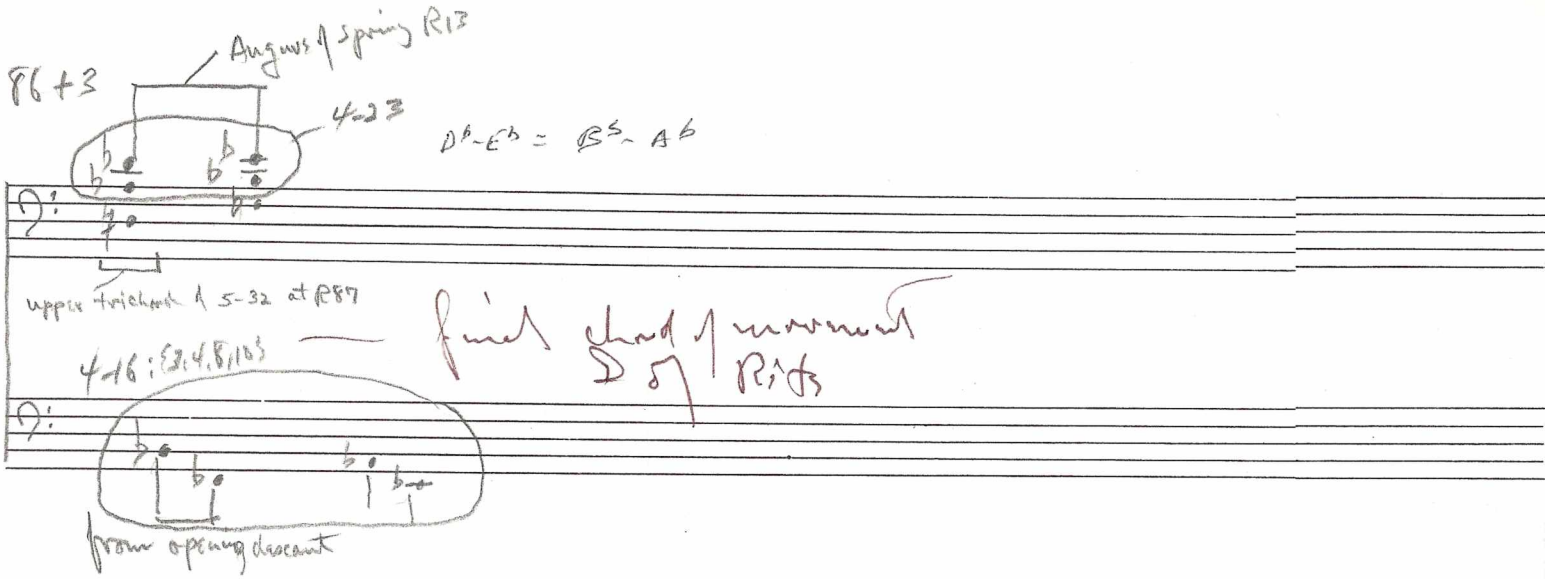
0 1 3 4 6 7 9 10

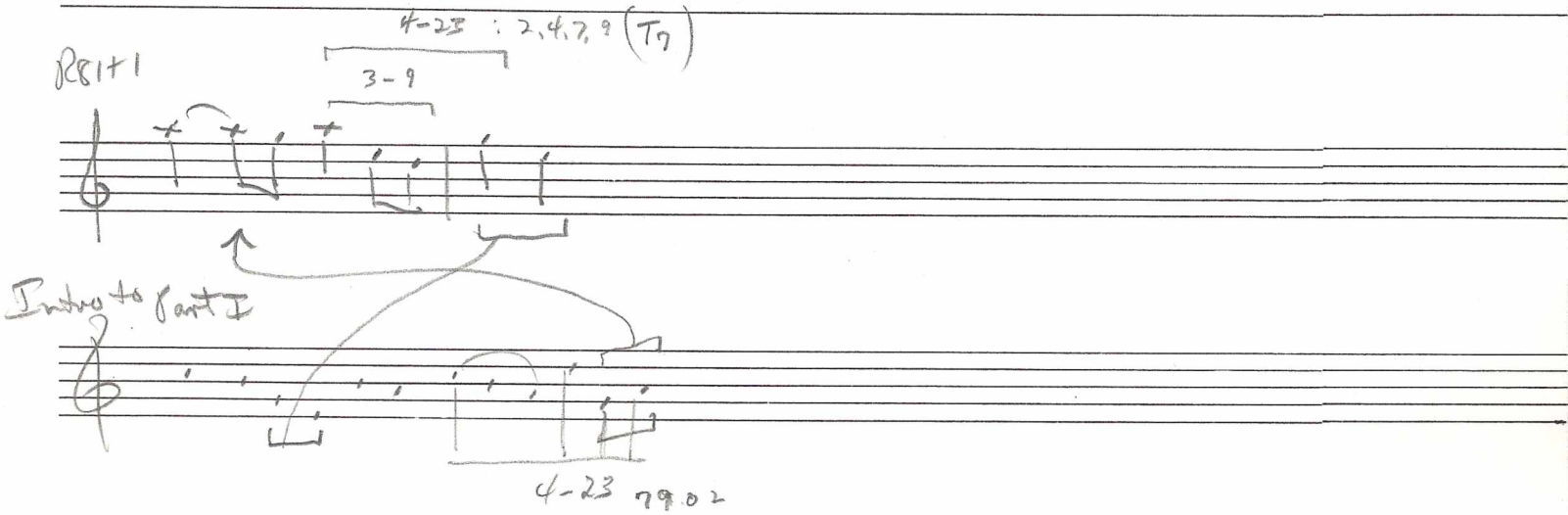
N: 9 7 6 4 3 1 0 0

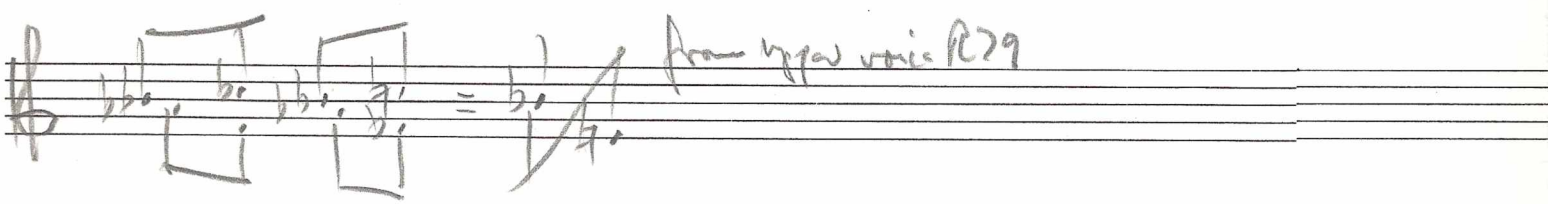
Corresponding order positions

[interpretation?]

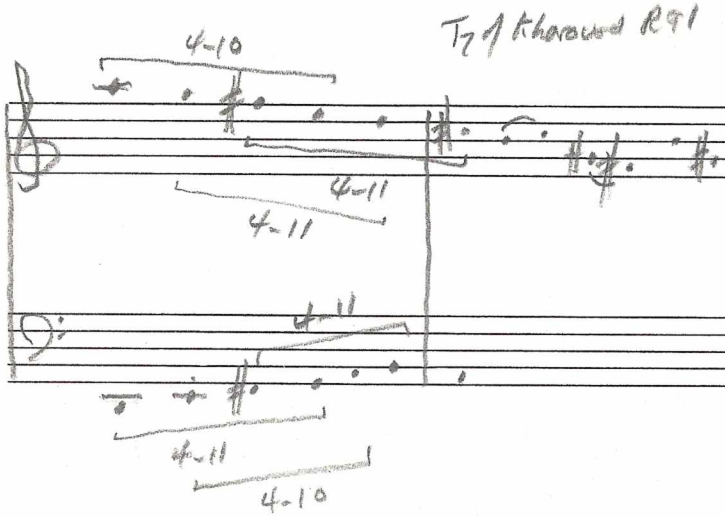
EXAMPLE OF MOTIVIC USAGE





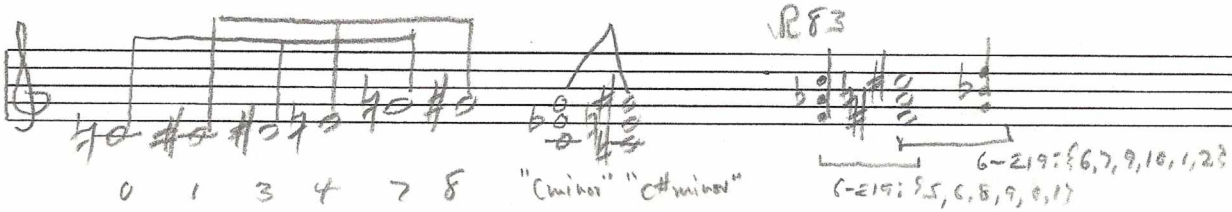


R82 – outer voices



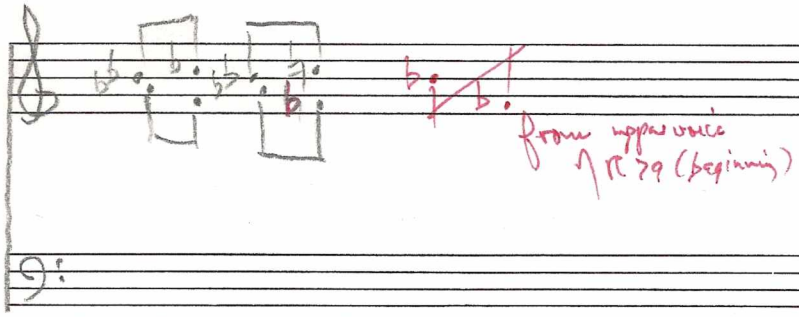
6-Z19 and 3-11: basis for progressions with recurring 6-Z19: – e.g. at R83

6-Z19 ⊃ 3-11 4x
013478
037
047
148
803
these 2 exhaust set

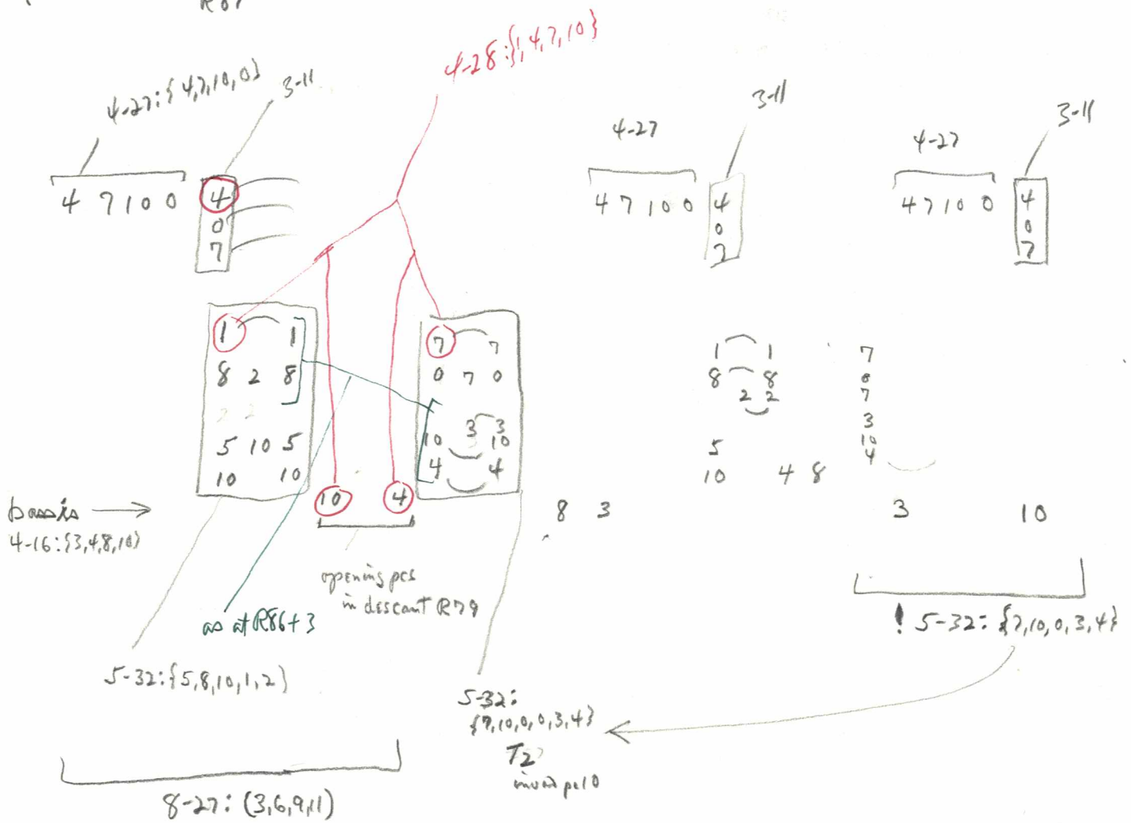


Various settings of Khorovod tune and the "harmonizations". R84 – see score
3 versions of Khorovod tune

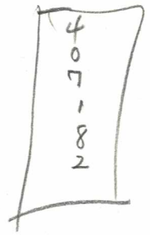
R86 voice-leading



4. Ex. 60 in HOR85 – for correct rhythm
R87



AT R87+2 the R86 configuration 6-Z17 is introduced. This relates to the ongoing music in a remarkable way: At R 87+2 the ongoing music presents —



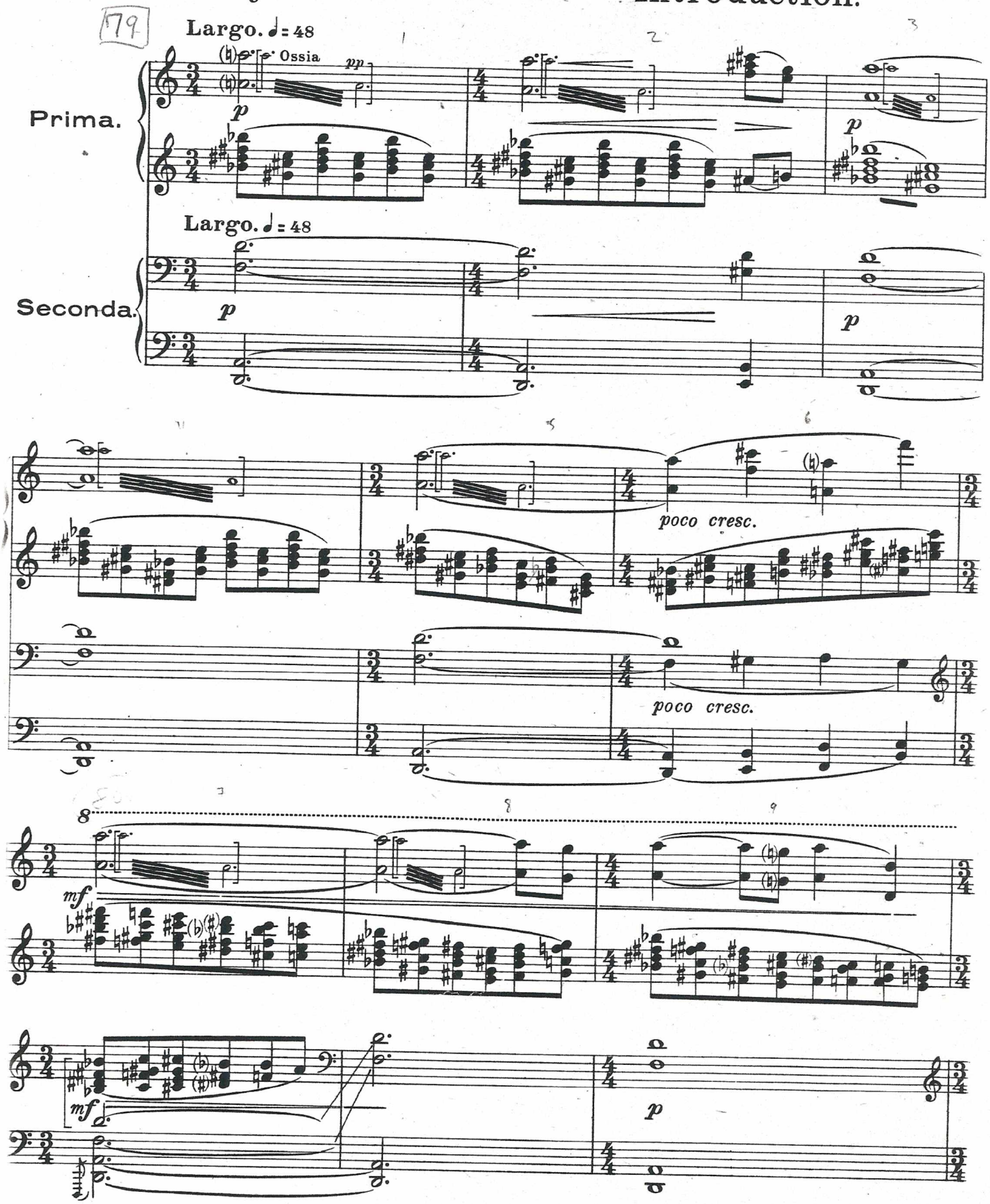
6-Z17: {0,1,2,4,7,8}
which is the inversion of
6-Z17: {4,5,8,10,11,0}
at t=0

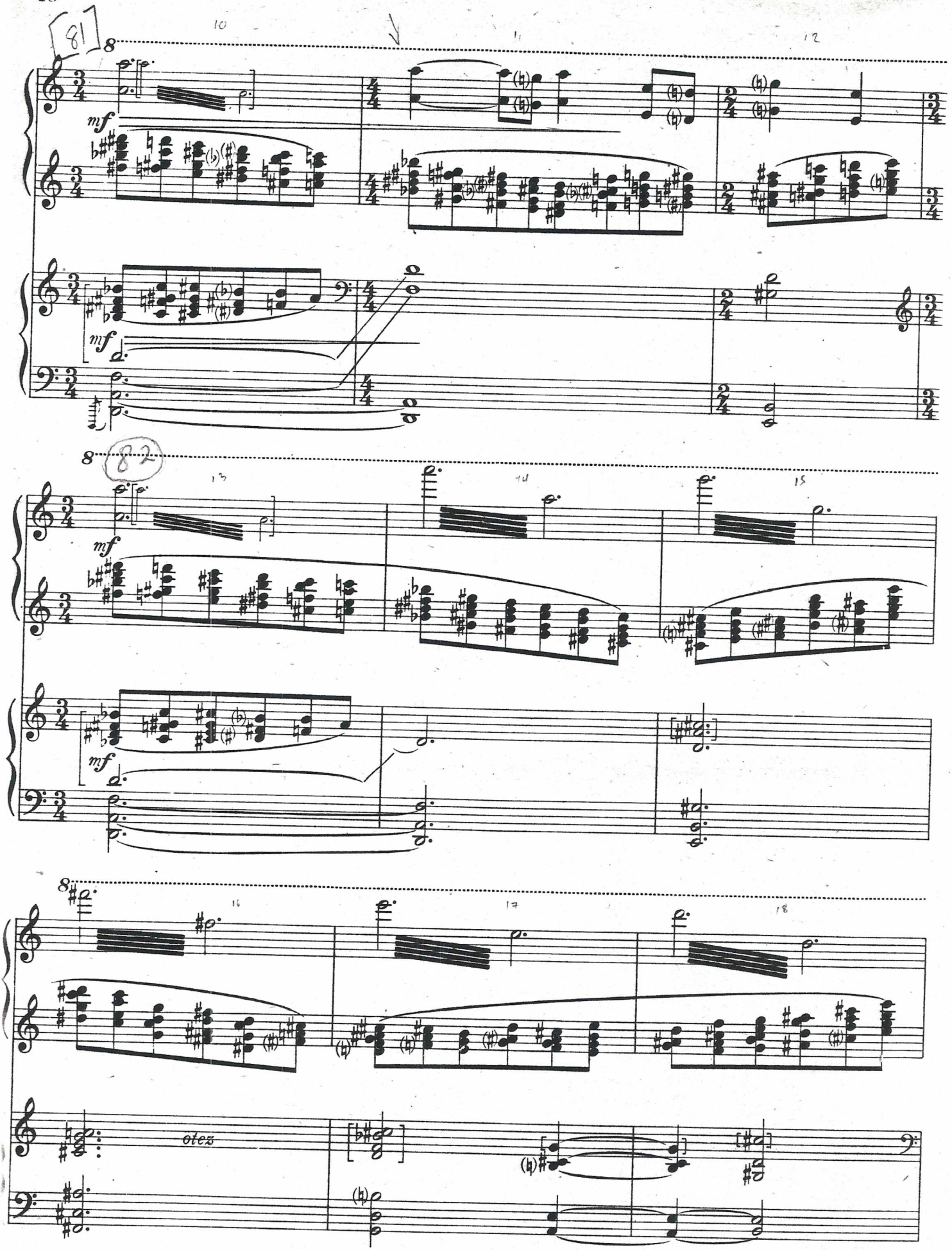
ЧАСТЬ ВТОРАЯ.
ВЕЛИКАЯ ЖЕРТВА.

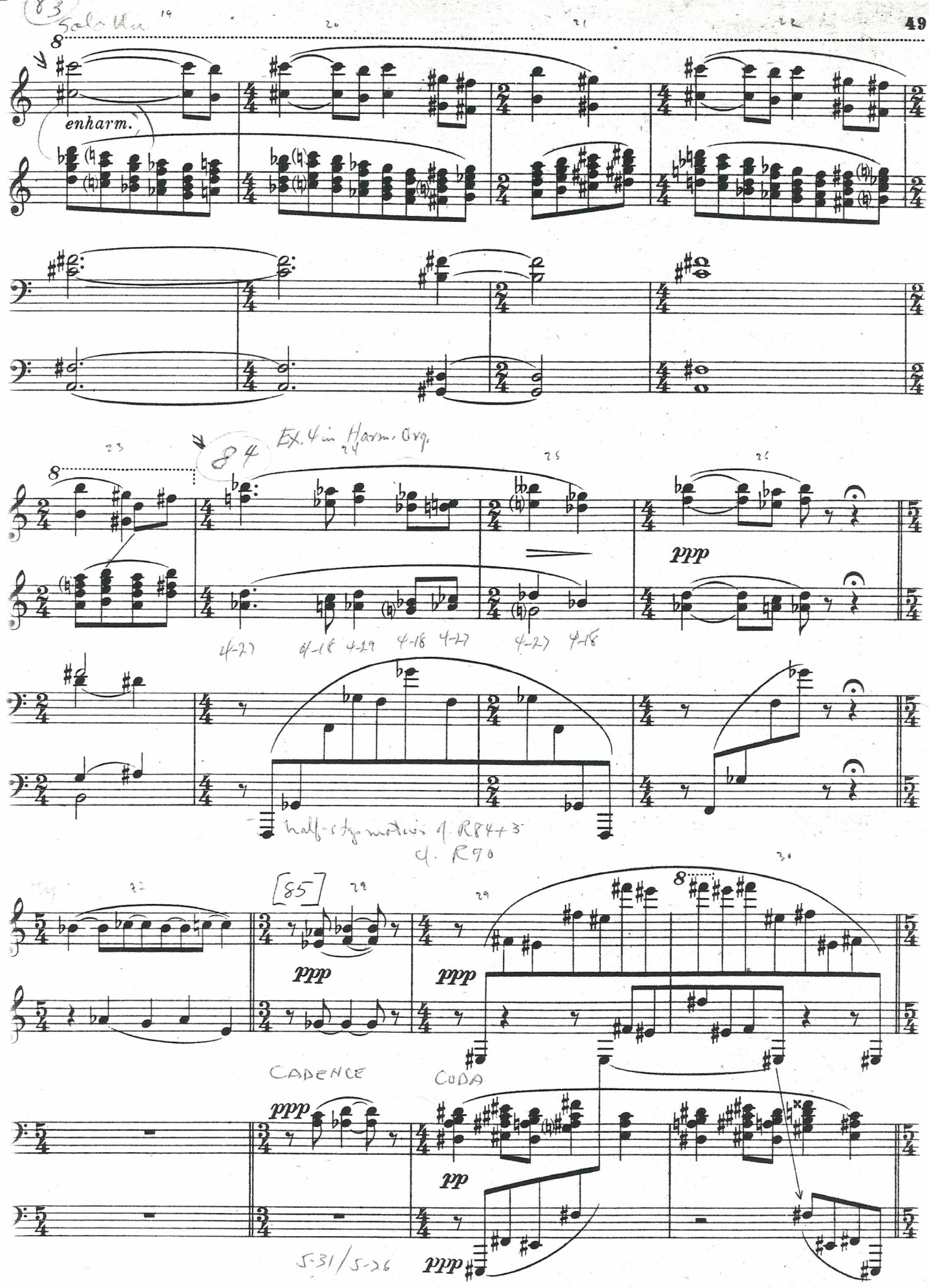
Вступленіе.

SECONDE PARTIE.
LE SACRIFICE.

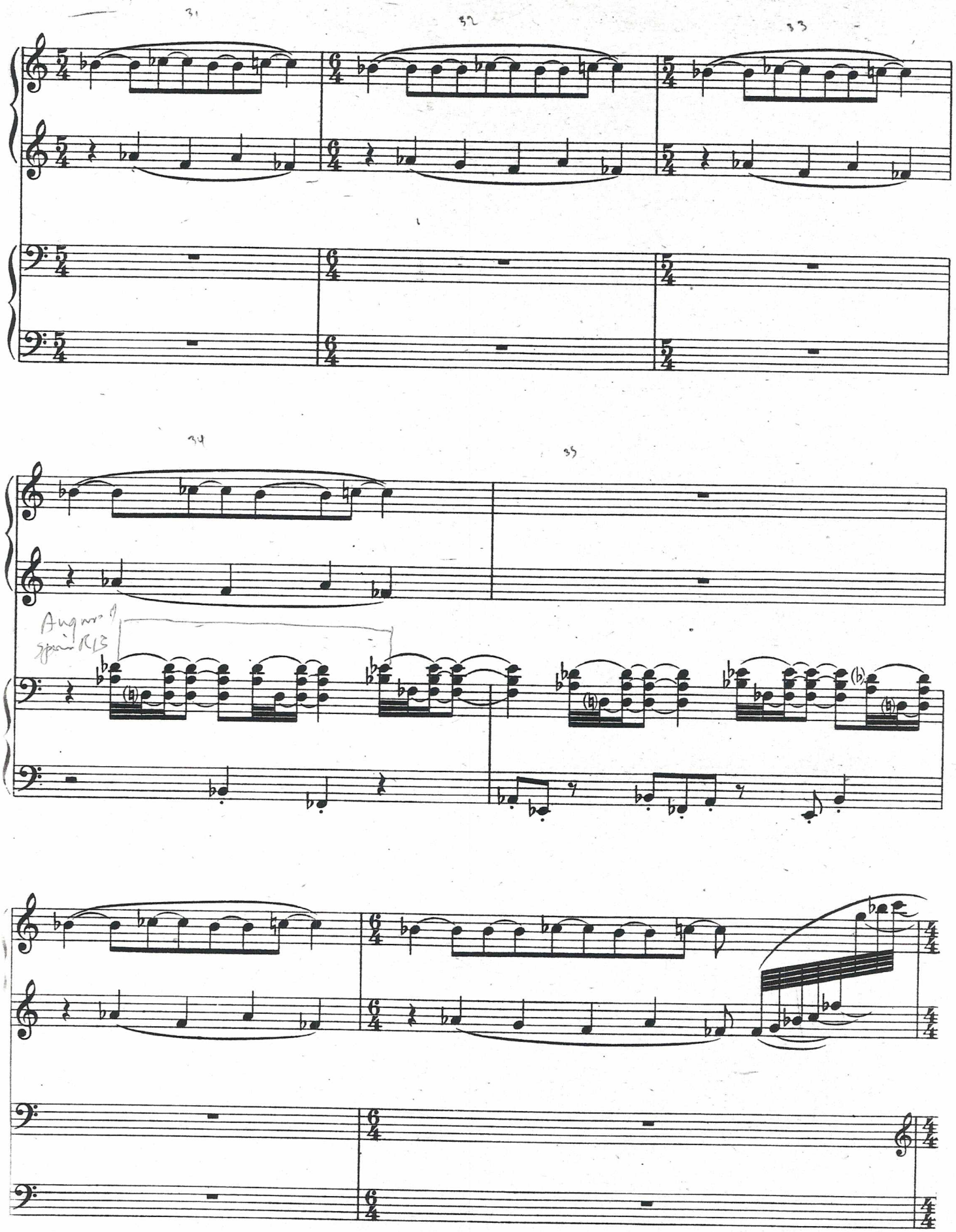
Introduction.

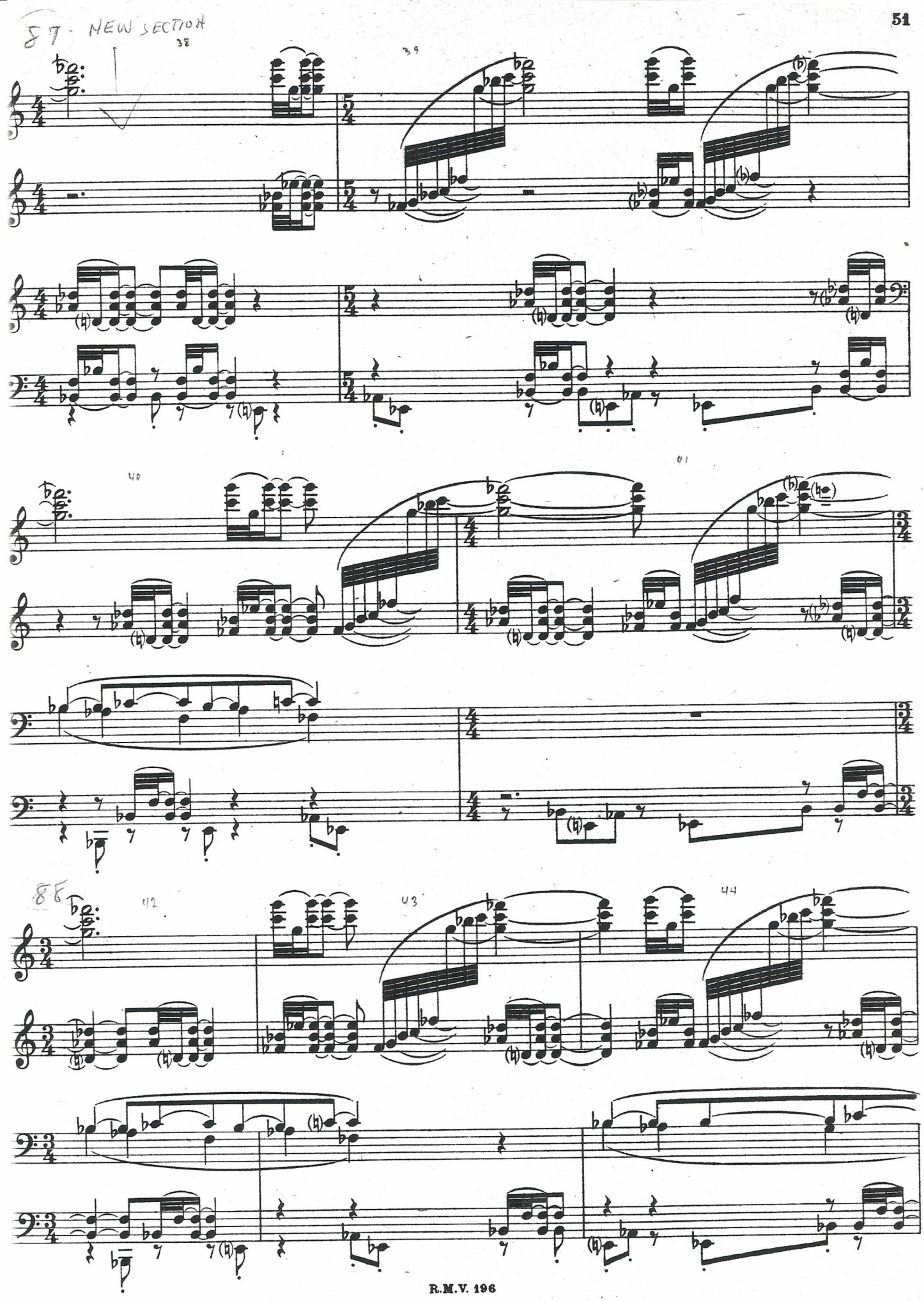


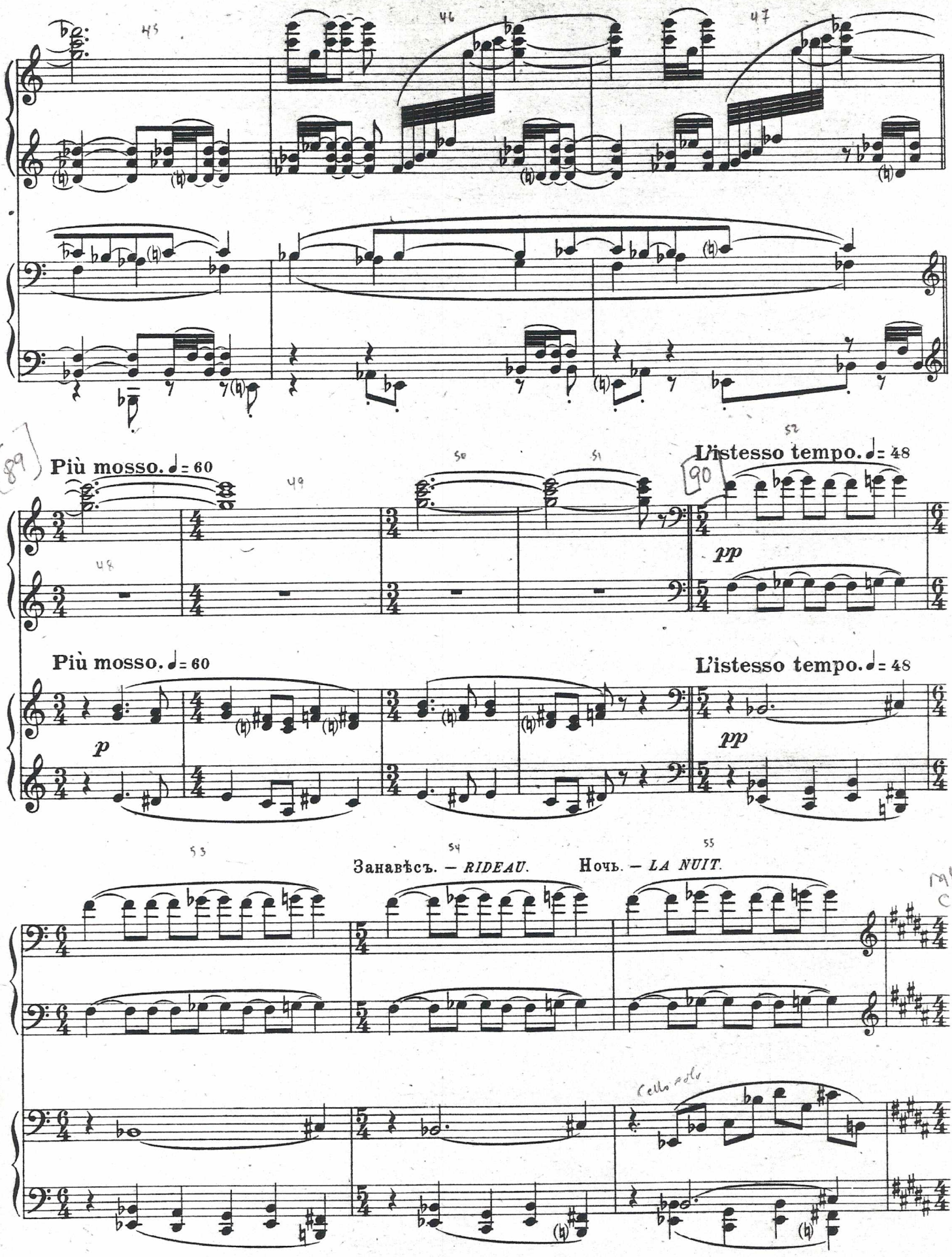

[81]
10
11
12
mf
mf
8
(82)
13
14
15
mf
mf
8
16
17
18
otez

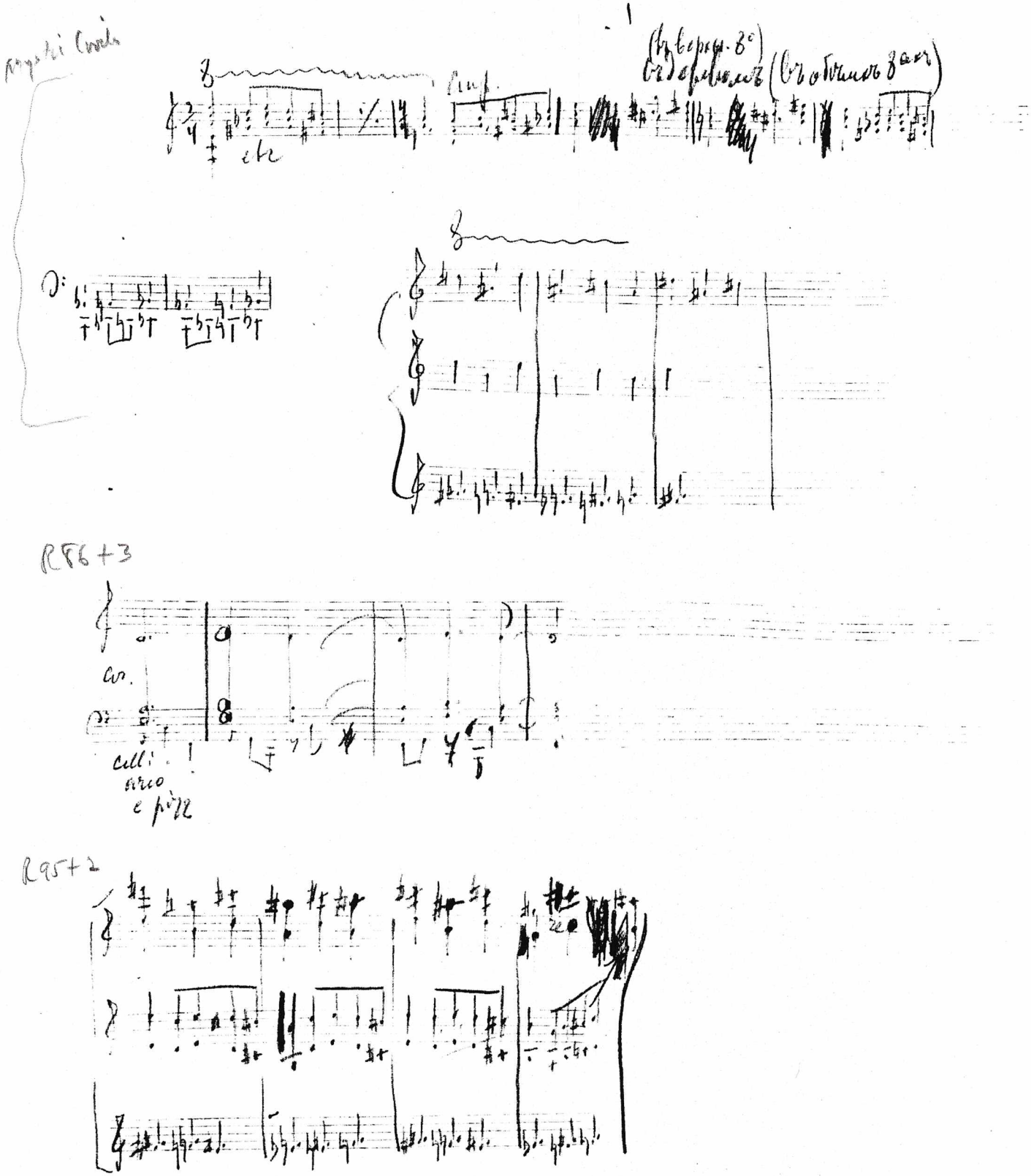

enharm.
Ex. 4 in Harm. Org.
ppp
half-step motives of R84+3
cf. R90
[85]
ppp
ppp
CADENCE
CODA
ppp
pp
ppp
5-31/5-26
8-27

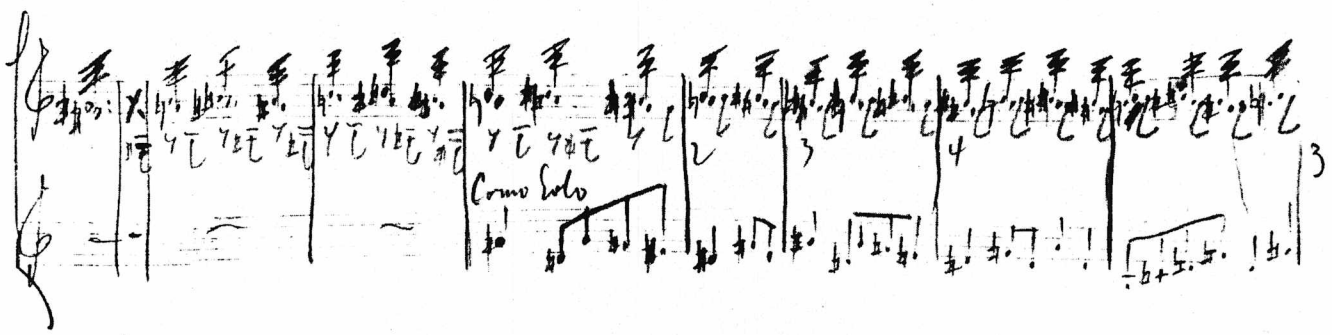
186 NEW SECTION

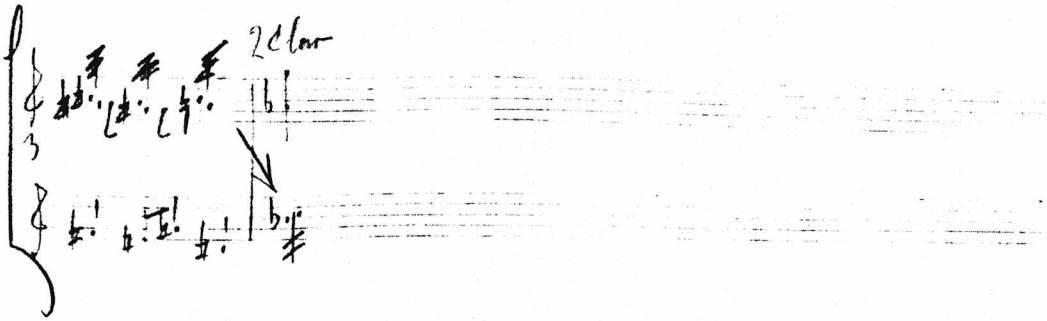



87 - NEW SECTION
38
39
40
41
86
42
43
44


Più mosso. ♩= 60
L'istesso tempo. ♩= 48
pp
Più mosso. ♩= 60
L'istesso tempo. ♩= 48
p
pp
Занавѣсъ. — RIDEAU.
Ночь. — LA NUIT.
Cello solo

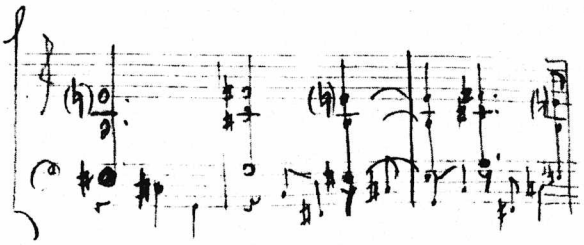

R86+3
cor.
celli
arco
e pizz
R95+2

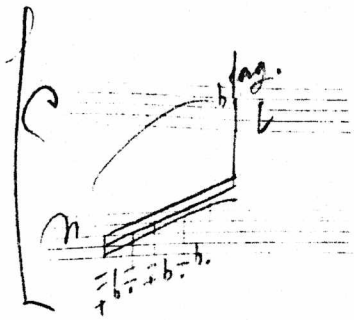


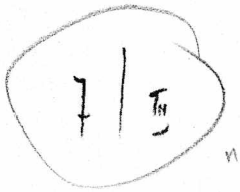


Къ Вступленію (ко 2ой картинѣ) For the Introduction (to part 2)

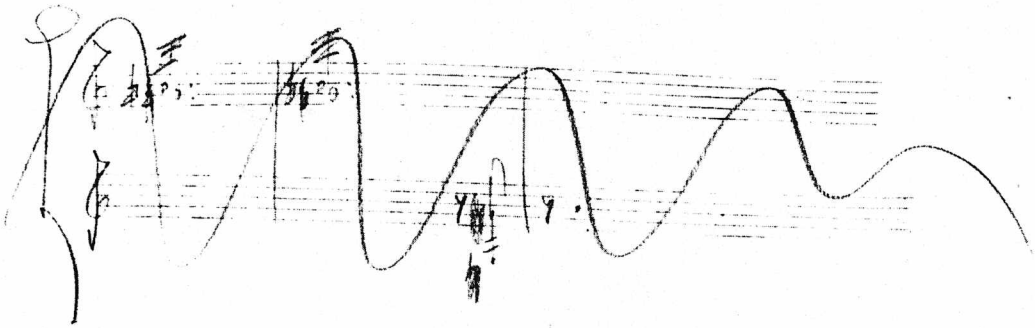
R86+3
final version in T9

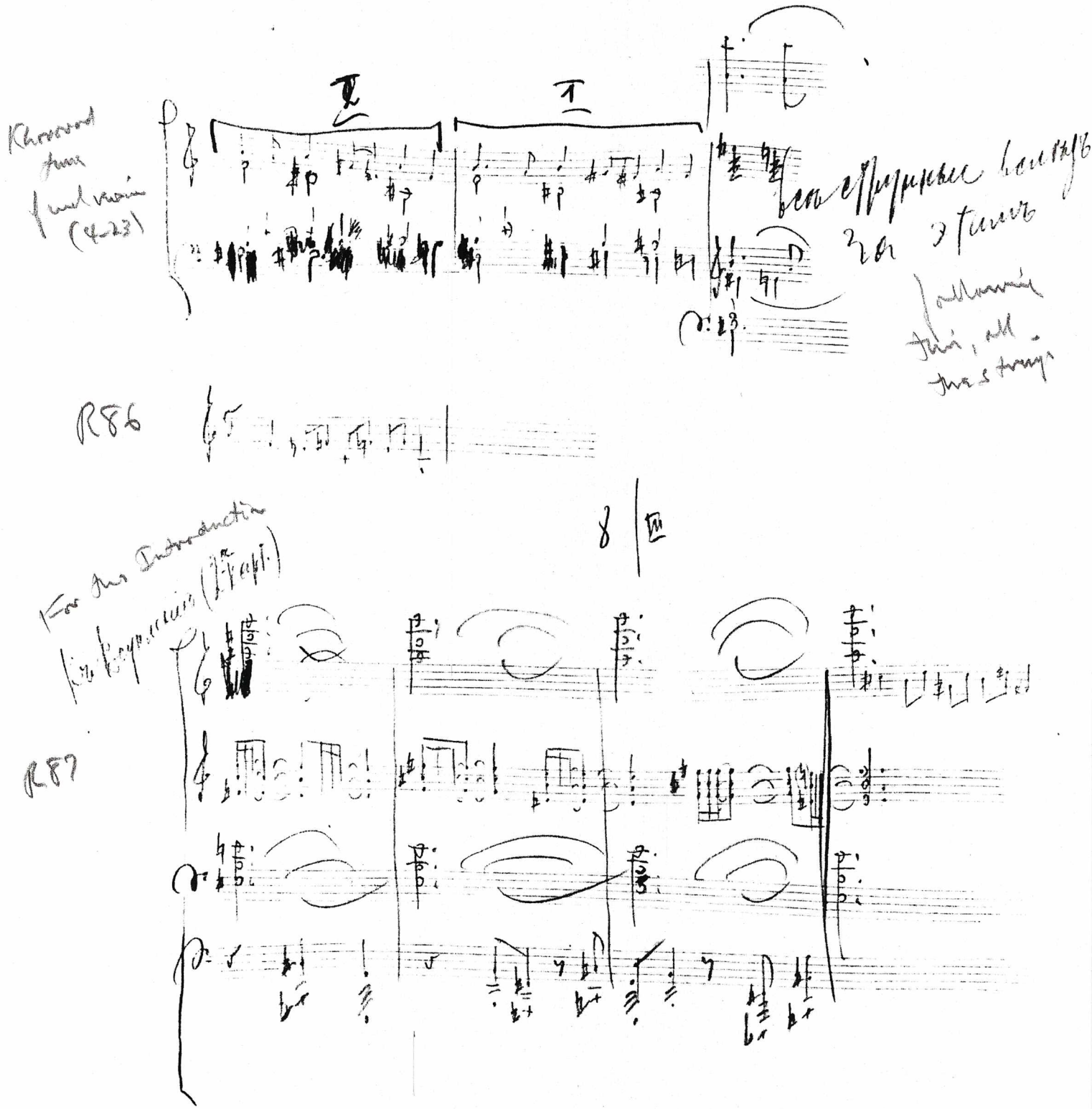


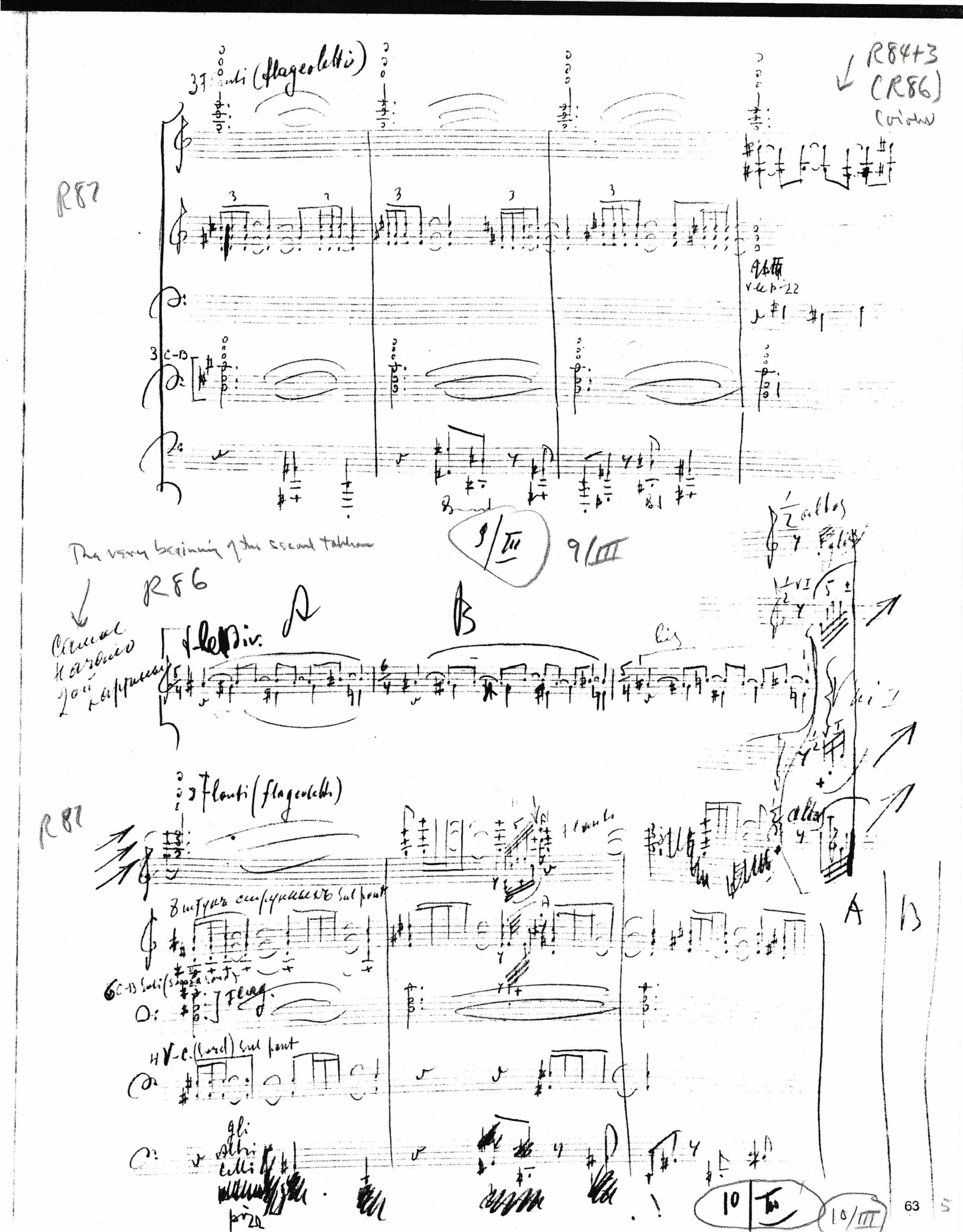


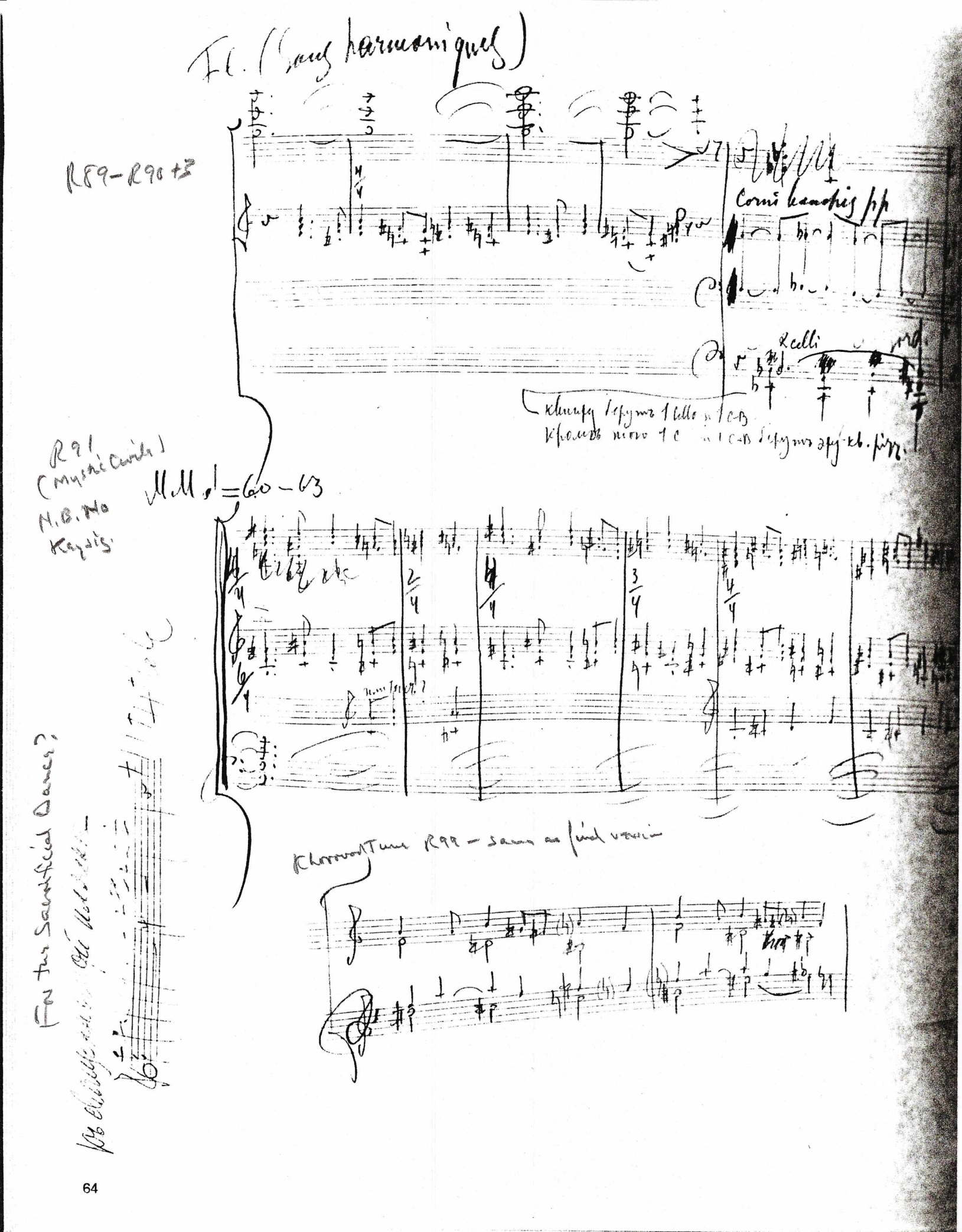


March 7
" in one week has sketched most the Introduction (Cont)




R86
R87


R84+3
(R86)
R87
3 Flauti (flageoletti)
3 C-B
9/III
The very beginning of the second tableau
R86
A
B
lig
R87
3 Flauti (flageoletti)
8 штук струнных sul pont
6 C-B Soli
4 V-C. (Sord) sul pont
gli
altri
celli
10/III



Fl. (Sans harmoniques)

R89–R90 +3

Corni hanopig pp

2 celli

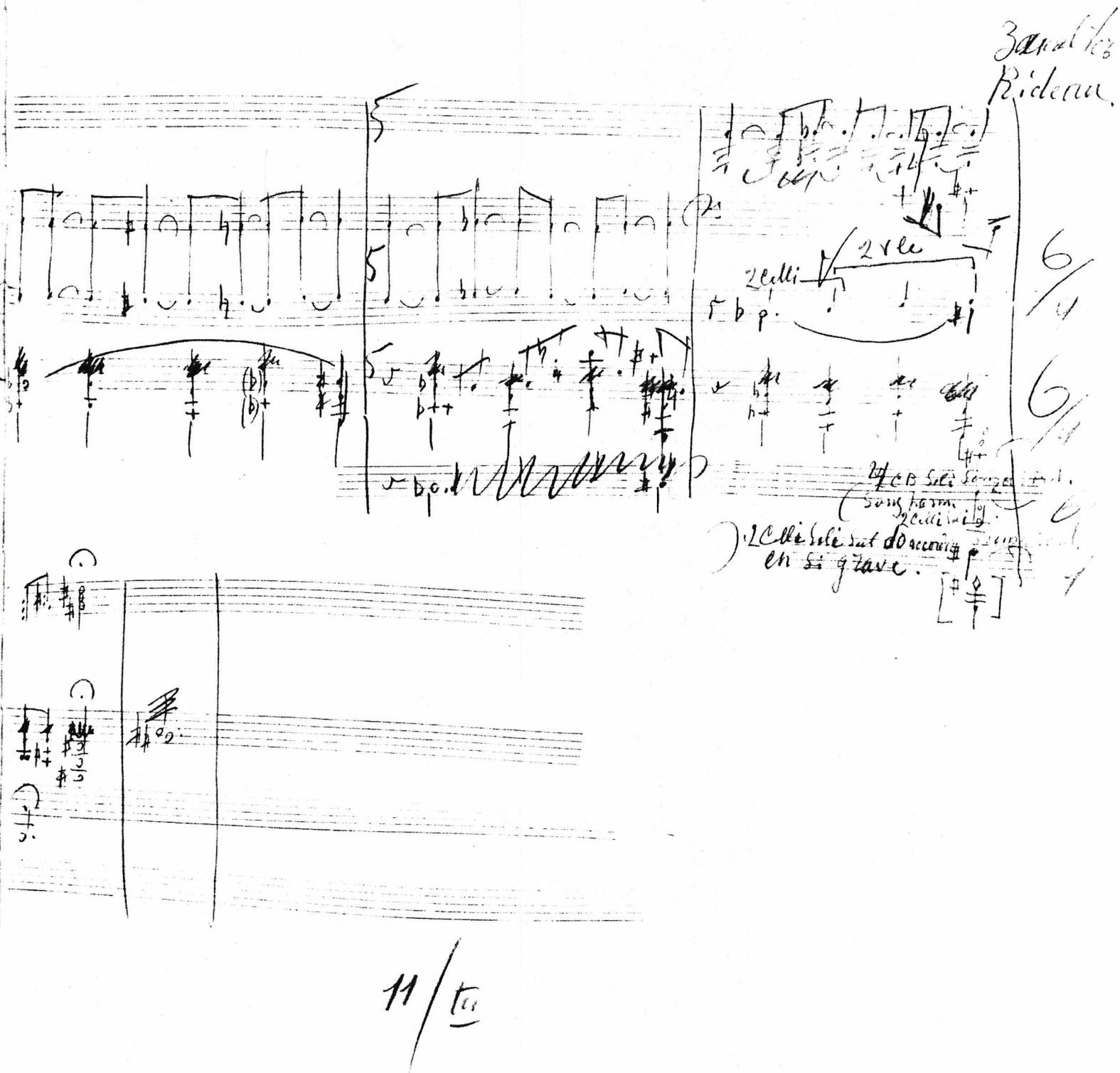
Кларнеты берутъ 1 cello и 1 C-B
Кромѣ того 1 C и 1 C-B берутъ эту кв. ріжу.

R91 (Mystic Circle)
N.B. No Kazdig.

M.M. ♩ = 60–63

Khorovod Tune R99 – same as final version

For the Sacrificial Dance?


Zanaltez
Rideau.
2 Celli
2 Vle
6/4
6/4
2 Celli solo sut d'accord en si grave.
11/ta

Sketches for Introduction to Part II:

p.46
pp.50-51

p.60

pp.62-65

pp.104-107

p.104: for R82-R83--a contraction of the final version ("prolongation") shown in Ex.56a of handout and in Ex. 56b

cf. Sketchbook p.85: same passage (red ink) in Sacrificial Dance at R161, the contracted version. Chronology?

Note: Sketchbook pages may not be correctly collated

Many sets originally "diatonic"

Sketches for Introduction to Part 2x (R79 - R90+3)

p.46 ? -

Sketchbook location	Score location
p.50, right margin (and possibly lower two)	R90+3, cello solo — 4-229 (3,7,9,10) — see pp64-65 top — with upper part is 6-225 (?) — 5-35 — line 3: figure at R86+3; line 4: setting of variant A of Khorovod tune 7-35
p.51, center	R86+3 (cf. lower two examples on p.50) — 7-35 --also see p.53, line 2 (very similar) --~~Craft's identification may be wrong~~
p.60, middle	R86+3 final version in transposition (same set: 5-28) t=9: retains E♭-d♭ dyad of R13
p.62, middle (#2 is 6-217 (one line))	R86 — very interesting — 6-217, same set as at R86; this is 8-27 in final version
p.63, top	R87 and first occurrence of motive at R84+3 (cf. Craft on p.50 (?)) — the motive is appended in a less complex texture (as at R87+2) — The set is still 6-217
middle	R86 — identical to final except for enharmonic notation (w/r dmt score)
bottom	R87 — expansion to 8-note set, 8-27, with addition of A#-E# in VC — makes fast figure 5-32! —
p.64-65 (double page)	
top	R89-R90+3: last 4 notes of cello solo repeated = 4-229: {7,11,1,2} This partially explains the enigmatic 7-3 (all) — last set of Khorovod setting at R91
middle (Mystic Circle)	R91 (Mystic Circle of the Adolescents) NB. no key signature of 5 sharps as in final
bottom (Mystic Circle)	Khorovod tune at R99--same as final version
p.104, excluding top left (The Nightingale)	~~Bass of~~ the first sketch ~~resembles~~ is a condensation of R82 ff. Same passage occurs in Sacrificial Dance at R161 — sketchbook p.85
	middle sketch is about R83 or R84 (variant on Khorovod tune) — Variant B in Ex. 57
	bottom sketch is early version of R82 — or R79 no! (cf. first sketch above), of which this is the first expansion
p.105	Top: R81-R82+5, ~~which abbreviation indicated~~ Signs ⊕ and NB refer to p.107
Next-to- (Mystic Circle)	Bottom: A variant (Variant C in Ex. 5) on the Khorovod tune that does not occur in the introduction, but enters at R99. Check previous versions of this tune in the sketchbook.
	Bottom: Clearly a preliminary sketch for R82 ff. preceding the one second from the top on this page
p.106	R83 (~~longer than final version~~)--note key sig. of 3 sharps
	Bottom: where? -- continuation of second sketch?
p.107	R80: Here an addition to the sketch at top of p.107
	Bottom: R85+1 — very sketchy
	insert below top of 105 — see signs

note adjacent sketches!

SEE book for connection with p.85 — p.119