

For the choroid
~~W. K. Pfeiffer~~

Setting of Variant A of choroid tones

For the Amazon

~~W. K. Pfeiffer~~

R86+3

Sacrificial
 Dance
 part 2?

R90+3 alto solo

PART II, INTRODUCTION

OCTA ASPECTS

R79

Coll. II: 0 1 (3) 4 (6) 7 9 (10)

Coll. I: 7 5 (4) 2 (1) 11 10 (8)

Note corresp. of order-position

Coll. II

DIATONIC:

$T_2(F-23) \rightarrow F\#, B, E$
 $T_6(F-23)$

PART II, INTRODUCTION

R(8)

5-32

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

7 (5) 4 (2) 1 11 (10) 8

0 1 (3) 4 6 (7) 9 (10)

n: 9 (7) 6 (4) (3) 1 0 (10)

Corresponding order positions [interpretation?]

EXAMPLE OF MOTIVIC USAGE

86+3

Angus Spring R13

4-23

$D^b - E^b = B^b - A^b$

upper trichord 4-5-32 at R87

4-16: (E, 4, B, 103)

first chord of movement
D of R13

from opening dissonant

R81+1

4-23 : 2, 4, 7, 9 (T9)

3-9

Intro to part I

4-23 79 02

From upper voice R79

R82 - outer voices

T₇ of Kharovod R91

6-219 and 3-11; basis for progressions with recurring 6-219; - ex. of R83

6-219 = 3-11 4x
0 1 3 4 7 8

"minor" "chromatic"

R83

6-219: {6, 7, 9, 10, 1, 2, 3}
6-219: {5, 6, 8, 9, 0, 1}

0 3 7 ← these 2
0 4 7 exhaust
1 4 8 set
8 0 3

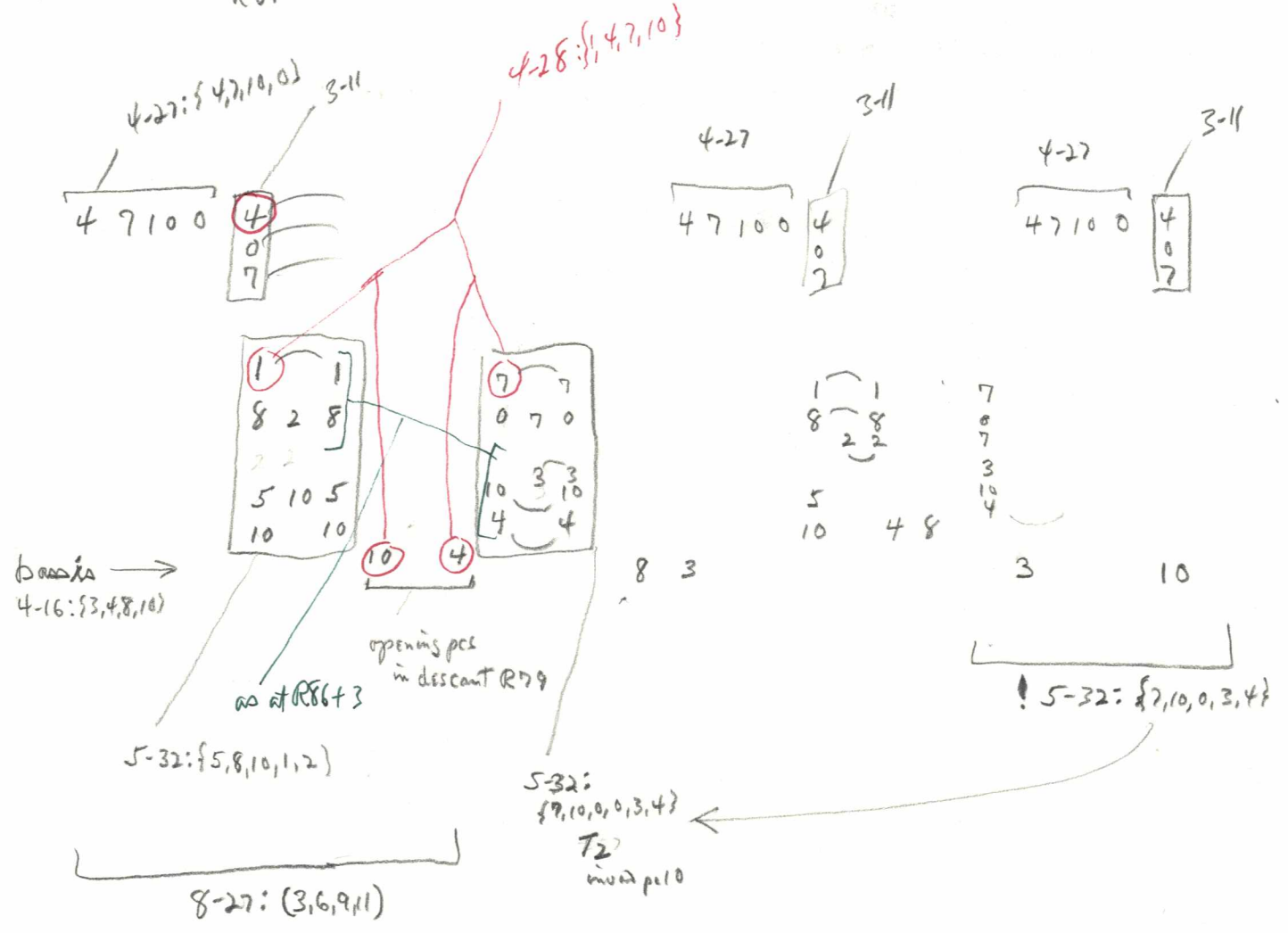
Various settings of Kharovod tune and the "harmonizations". R84 - see score
3 versions of Kharovod tune

R86 voices-leading

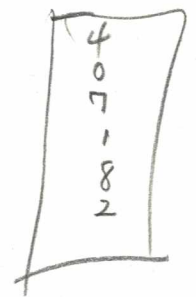
b₁ b₂

from upper voice
↑ R 79 (beginning)

Q. EX. 60 in HOROS - for correct rhythm
R87



At R87+2 the R86 configuration 6-217 is introduced. This relates to the ongoing music in a remarkable way: At R 87+2 the ongoing music presents —



6-217: {0,1,2,4,7,8}
 which is the inversion of
 6-217: {4,5,8,10,11,0}
 at $t=0$

ЧАСТЬ ВТОРАЯ.
ВЕЛИКАЯ ЖЕРТВА.

SECONDE PARTIE.
LE SACRIFICE.

Вступленіе.

Introduction.

179

Largo. ♩ = 48

(b) Ossia *pp*

Prima.

Musical notation for the Prima part of the introduction, measures 1-3. The score is in 3/4 time and features a treble clef. It includes a piano (*p*) dynamic marking and a *pp* marking for the Ossia. The music consists of a melodic line with some chromaticism and a harmonic accompaniment of chords.

Largo. ♩ = 48

Seconda.

Musical notation for the Seconda part of the introduction, measures 1-3. The score is in 3/4 time and features a bass clef. It includes a piano (*p*) dynamic marking. The music consists of a melodic line and a harmonic accompaniment of chords.

Musical notation for the Prima part of the introduction, measures 4-6. The score is in 3/4 time and features a treble clef. It includes a *poco cresc.* dynamic marking. The music consists of a melodic line with chromaticism and a harmonic accompaniment of chords.

Musical notation for the Seconda part of the introduction, measures 4-6. The score is in 3/4 time and features a bass clef. It includes a *poco cresc.* dynamic marking. The music consists of a melodic line and a harmonic accompaniment of chords.

Musical notation for the Prima part of the introduction, measures 7-9. The score is in 3/4 time and features a treble clef. It includes a *mf* dynamic marking. The music consists of a melodic line with chromaticism and a harmonic accompaniment of chords.

Musical notation for the Seconda part of the introduction, measures 7-9. The score is in 3/4 time and features a bass clef. It includes a *mf* dynamic marking. The music consists of a melodic line and a harmonic accompaniment of chords.

10

12

81

mf

82

mf

mf

otes

8

en harm.

23

84 Ex. 4 in Harm. Org.

24

25

26

ppp

4-27 4-18 4-27 4-18 4-27 4-18

half-sty. motifs of R84+3
of R90

27

[85]

28

29

30

ppp

ppp

ppp

pp

ppp

CADENCE

CODA

5-31/5-26

31

32

33

34

35

39

40

41

88

42

43

44

45 46 47

89 Più mosso. ♩ = 60 48 49 50 51 90 L'istesso tempo. ♩ = 48 pp

Più mosso. ♩ = 60 L'istesso tempo. ♩ = 48 p pp

53 54 55 Занавѣсъ. — RIDEAU. Ночь. — LA NUIT. cello solo

MUSIC CIRCLE

Argenti Cori

Handwritten musical notation for Argenti Cori. It features a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes a wavy line above the staff, a *rit.* marking, and some scribbled-out sections. There are handwritten notes in Cyrillic script above the staff: "(by 60000 80)" and "(by 000000 8000)".

Handwritten musical notation for Argenti Cori, showing a treble clef, a 2/4 time signature, and a key signature of one flat. It includes a wavy line above the staff and some scribbled-out sections.

Handwritten musical notation for Argenti Cori, showing a treble clef, a 2/4 time signature, and a key signature of one flat. It includes a wavy line above the staff and some scribbled-out sections.

R56+3

Handwritten musical notation for R56+3. It features a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes a wavy line above the staff, a *rit.* marking, and some scribbled-out sections. There are handwritten notes in Cyrillic script below the staff: "cell.", "arco", and "e pizz".

R95+2

Handwritten musical notation for R95+2. It features a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes a wavy line above the staff, a *rit.* marking, and some scribbled-out sections.

Pr Bányászok (no 2nd kaptauro) Further Introduction
(to part 2)

RFG+3
first version in
T₉

7/16

March 7
" in me work has
sketchal notes the
Introduction (Cmf+)

Khosrov
Tune
Ferdinand
(4-23)

Handwritten musical score for 'Khosrov Tune'. It features a treble clef staff with a melody and a bass clef staff with accompaniment. The music is divided into two measures by a double bar line. Above the first measure is a circled '2' and above the second is a circled '1'. To the right, there are additional staves with notes and a circled '23'.

con affettuoso
2 or 3 times
following
this, all
the trumpets

R86

Handwritten musical notation for R86, consisting of a single staff with a treble clef and a few notes.

For the Introduction
to the Kyrie (1744)

8 | 12

R87

Handwritten musical score for R87. It consists of three staves: a treble clef staff with a melody, a middle staff with large circular notes, and a bass clef staff with accompaniment. The music is divided into four measures by vertical bar lines.

Fl. (Sous harmoniques)

R89-R90+2

Cornis harmonis pp

Celli

Allegro 1/2 tempo 1/2 alla 1/2

Allegro 1/2 tempo 1/2 alla 1/2

R91
(Mystic Circle)
N.B. No
Key sig.

All. 1/2 = 60-63

2/4

3/4

4/4

Chromatisme R92 - same as first version

For the Sacrificial Dancer?

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 2* (R79 - R90+3)

p. 467 -

Sketchbook location

Score location

p.50, right margin
(and possibly lower two)
p.51, center

R90+3, cello solo

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~~

(3,7,9,10)
4-229 - see pp 64-65 top - with upper part in 6-228 (?)
- 5-35
line 3: figure at R86+3
line 4: setting of variant A of Khorovod tune 7-35

p.60, middle

R86+3 final version in transposition (same set: 5-28) $\epsilon=9$: NB: this is 8b-d bdyad 7-28

p.62, middle

R87 - 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 setting is 6-217

middle

R86 - identical to final except for enharmonic notation (w/ir dmit score)

bottom

R87 - expansion to 8-note set, 8-27, with addition of A# - Eff in VC - makes fast figures 5-32!

p.64-65 (double page)

top

R89-R90+3: last 4 notes of cello solo repeated = 4-229: 8711, 62? This partially explains the enigmatic 7-3 (all) - last set of Khorovod set 7-28

middle

R91 (Mystic Circle of the Adolescents) NB. no key signature of 5 sharps as in final

bottom

Khorovod tune at R99--same as final version

Mystic Circle

p.104, excluding top left (The Nightingale)

Bass of the first sketch is a condensation of ~~resembles~~ R82 ff. Same passage occurs in Sacrificial Dance at 14/61 - sketch on 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 (cf. first sketch above), of which this is the first expansion

p.105

Top: R81-R82+5, which abbreviation indicated Signs \oplus and NB (cf. p.107 Variant C in ex. 5)

SEE but attempt for pronunciation with p.85 -

Next-to-

Bottom: A variant on the Khorovod tune that does not occur in the introduction, but enters at R99. Check previous versions of this tune in the sketchbook.

Mystic Circle

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: Have an addition to this sketch at top of p. 107

Bottom: R85+1 - very sketchy insert below top of 105 - see 809 vs