

continuation of tetrachordal progression (see other sheet)

7-16 as before

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

4-8: [9,10,2,3] ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

4-14 [9,11,0,4] ↑ 4-18: [6,9,0,1] 4-21: [0,2,5,6] 4-18 4-8 4-14 4-7 4-19 4-8 4-14 4-7 4-19 4-8 4-14

(new) †

*C-natural in score

† If bass B4 (preserving constant pattern of 4ths & 5ths)
 then 4-18: [11, 2, 5, 6] This
 seems very likely
 — as in no. 27 + 4
 4th vertical

Les Noces

White, p. 216: " The melos of the vocal writing in The Wedding is modal and mainly ~~XXXXX~~ non-chromatic The idiom is a development of the vocal style of writing Stravinsky had already established in the third number of Saucers, and some of Pribauotki, Cat's Cradle Songs and Tales for Children."

White has a relatively extensive treatment of the occurrence of 3-7 as a "cell" (p.217ff) He cites ~~Ex~~ Belaiev's outline (1928) of Les Noces (p.219n)

This is the motto
harmony of this section.
Octatonic - but
also $\subseteq 7-32$. 3-7 is the
motto trichord (obvious)

$R2+4$

5-10: [2, 5, 6, 8, 9]

6-249: [3, 4, 6, 7, 10, 0]

5-16: 2x

0, 3, 4, 6

3, 6, 7, 10

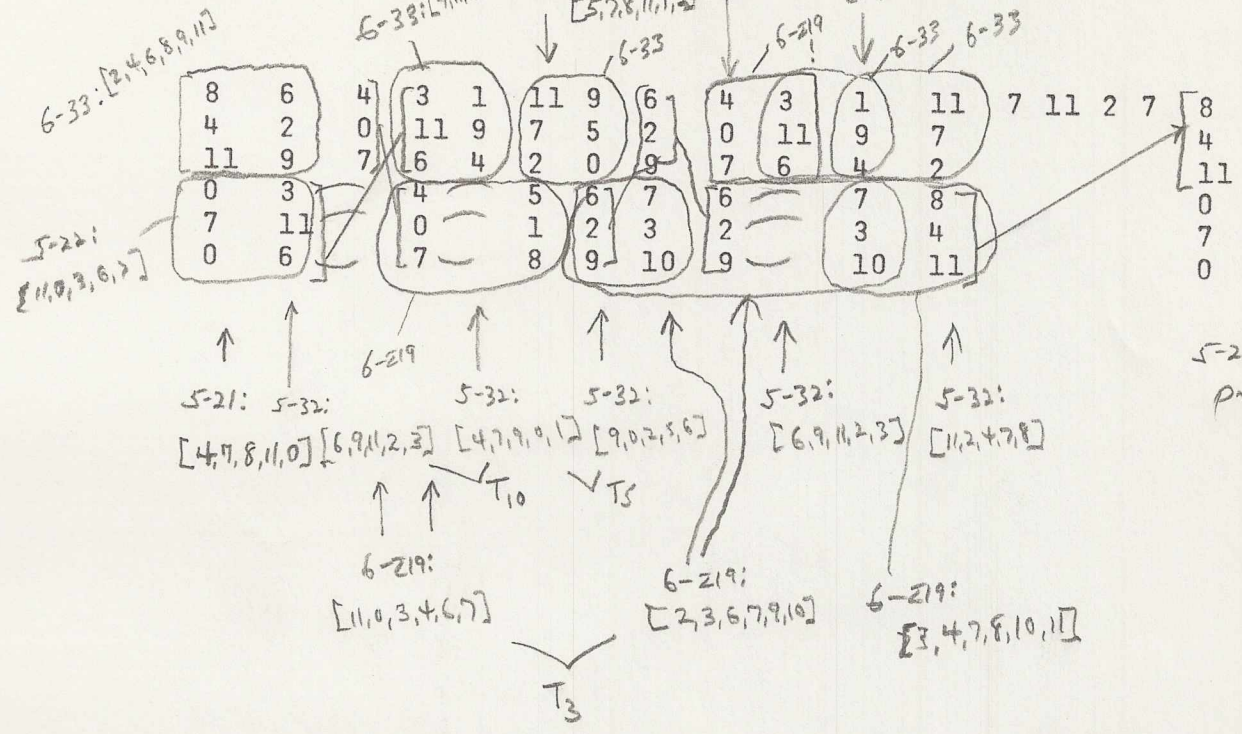
YIN/YANG SEGMENTATION

pp. 16-17 *good example*

Early Example?
related to
Thue's Pieces,
Mo. 3
2 dimensions
note exchanges

Les Noces
 R16, p.16

Progression within 7-32 & 7-31



5-21: as before
 progression repeats

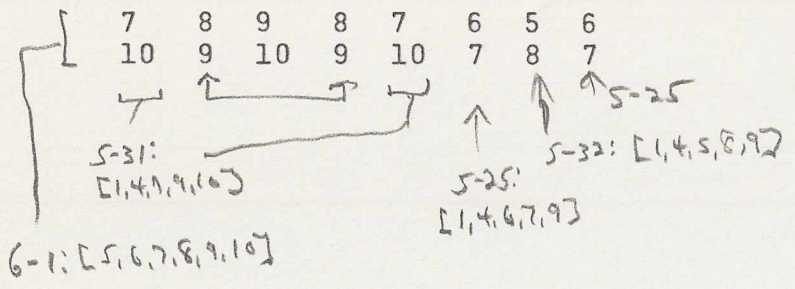
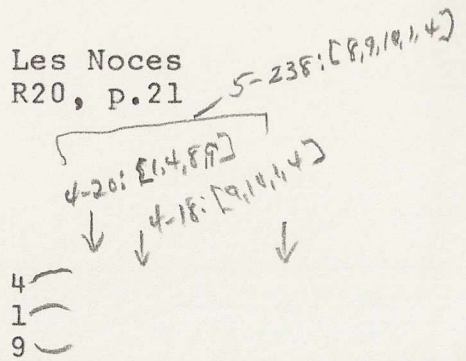
SETS

- 5-21
- 5-22
- 5-32
- 6-219
- 6-30
- 6-30



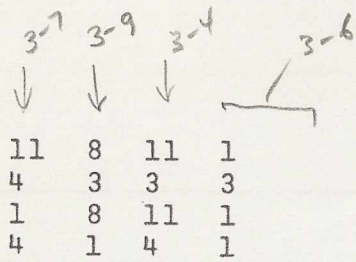
Les Noces
R20, p. 21

P. 21

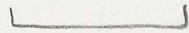


8-3 is total pc content

Les Noces
Closing chimes, p. 179
R135



11
1
11



4-11:

[11, 1, 3, 4]

