

The first system of the handwritten musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and features a bass line with a prominent eighth-note triplet. The system concludes with a double bar line and two vertical lines, with two downward-pointing arrows indicating a continuation or specific performance instruction.

The second system of the handwritten musical score also consists of two staves. The upper staff in treble clef shows a melodic line with a long slur over several notes. The lower staff in bass clef contains a bass line with a series of chords, primarily dyads, moving in a stepwise fashion. The system ends with a double bar line and a final vertical line.

Introduction to Rite of Spring, Part I
 Linear Structures / Large Scales

RITE I

Coll. II

1

2

3

RITE 2

4

5

6

7

Coll. I

8-28 (Coll. I)

4-10: [1, 3, 4, 6] Coll. III

6-22: [10, 11, 1, 4, 6, 7] only pc 6 not in Coll. I

↑ T1 (8-23)

8

9

10

11

12

13

Coll. I

T2 (8-23)

Coll. I and T2 (8-23)

Coll. III

↑ R.V. Scale

5-28: [4, 6, 7, 10, 0]

Coll. III

↑ 5-31: [9, 10, 1, 3, 4]

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

Stravinsky
The Rite of Spring
Introduction to Part I

Small 3rds Encapsulate
And summarize: C-A-F#

pcs of Khorovod - Mystic Circle
+ Rhythmic Part II

Coll. III: 1,3,6

3
D₁₁ +
(Coll. II)
4-10: [9,11,0,2]

Part II

SEEP. 2

6-32 D₁₁ 3-2 [9,0,2] 4-23: [7,9,0,2] 1/2 (8-22)

Coll. I (3-11) (3-2)

Completion of D₁₁ (8-23)
Completion of Coll. III (5-10)

4-23: [11,4,4,6]
4-10 / 4-10

becomes CH/D₁₁ of fixed E²-D₁₁ dyad throughout Rite

Coll. I (complete) prolongation of (10) b

Coll. III Coll. I

4-23: [10,1,3] Coll. III

5-32 [7,8,11,4]

4-23: [9,11,0,2] b_w2

4-23

R₁₂+3

3-7: [8,0,1]

3-4 [5,6,10] also completes Coll. I

3-7 [8,10,1,3] Coll. III

5-32 [7,8,11,4]

3-7:

NOTE:

C, A, C# uniquely shared by Coll. III and 5-32 at level II

[invasion of c²-B¹-a¹] (incidental)

Contradiction of f

unintentional (R₁₂+3)

Coll. III 14-16: 5-32: 0 7 4 9 5-32: 7 9 11 0 2 (D₁₁) 5-10: 0 7 10 9 6 Coll. III

4-26: [4,7,9,8] common

Coll. III

Coll. II

Coll. I

Gen: Hybrid octa-dia

Rite of Spring
Introduction to Part I

Complete 4-26: 0-9, 6, 3
in context of Coll. III

Augustus of Spring

Coll. III 4-18: [3, 4, 7, 10] Bn ban 4 (almost) T₁₀

Coll. I/coll. II Coll. I (pure) / Coll. II

Coll. II 4-26: [3, 6, 8, 11]

Coll. I 4-23: [3, 5, 7, 10]

Coll. III 4-26 cm [1, 4, 6, 9]

Coll. I 4-22: [4, 8, 10, 11]

Coll. I/coll. II 4-17 (CI)

Coll. I (pure) / Coll. II 4-10 (3-7 2nd)

Coll. II 4-30: [4, 5, 7, 10, 11, 12]

↑ 'Major' cadences

Coll. II except for B^b / Coll. I d. R₆

Coll. I 4-23 Superimposed*

Coll. I 4-23: [10, 0, 3, 5]

Coll. I 4-27: [10, 0, 3, 6]

Coll. I 4-10: [2, 4, 5, 7]

Coll. I 4-23: [8, 11, 1] = T₂(8-23) + #

Coll. I 4-35: T₀, T₅, T₉, T₁₀

Coll. I 4-35: T₂(9-35) / T₆(7-35)

add. 4-23'

1 2 3 4

[8, 10, 1, 3] [10, 0, 3, 5] [5, 7, 10, 0] [3, 5, 8, 10] 10 invas.

N.B. Ingredients

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

Rite of Spring
Introduction to Part II
Linear features (Reeds)

Referential scales

T6(8-23) A & D (as in Petroushka)
→ 6 7 8 9 11 12 4
Composed out completely
in the upper voice

9, 1, 10 Coll. 3

Octatonic 'episode'

Coll. I

Coll. III

Complete 4-17
in Coll. III

84

87

89

90

91

91 Circles

4-23 (dia)

4-3 (Coll. II)

Summary of upper voices:

7-31

4-19

4-27

Coll. III: 9 1 10 6 10 0 4 7 4

mgd enlargement

from Intro to
Part I

RITE OF SPRING

THEORETICAL POSSIBILITIES: PARTITIONING

SUCCESSION OF ^(FOCAL) PC'S (ACCRETION)

completion 7-31
in Coll. III (pc? Jackson)

4 5

A musical staff in treble clef showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. A bracket above the first three notes (G, A, B) is labeled with the number '8'.

A musical staff in bass clef showing notes: G2, A2, B2, C3, B2, A2, G2. A bracket above the last three notes (B, C, B) is labeled with the letter 'x'.

6-219:
[0,1,2,6,8,9]

0 [4] 9 [10] 6 (1) 3 (3) 10 4 (1)

1 8 11 10

base from Coll. 1:
4-10: [8,10,11,12]

Three Masterworks of Early Twentieth Century Music

Rite of Spring: Notes on Introduction to Part I

1. Certain pitch-classes are 'focal', beginning with C in the opening melody.
 2. These focal pcs function in different octa-dia contexts or domains, often linking changes of harmony. Thus, when C# appears as the lowest note, in m. 2, it refers to T11(8-23) and T3(8-28). However, when it is then ornamented by D, it falls within the domain of T11(8-23), with a further reference to T1(8-28), the collection to which reference is made at the very outset by means of the 'e-minor triad.' When C# reappears in measure 4 it is accompanied by Ab, and its membership in the T1(8-28) domain is then confirmed by the chromatic progression of the lower parts,
 3. Completion of sets and subsets usually signals an important structural juncture.
 4. Direct chromatic motion invariably is prolongational-- e.g., filling in the interval of the minor 3rd (ic3), which is the hallmark of the octatonic genre.
 5. The 'block' format of the music raises a number of questions, not least of which is the matter of linear continuity. In this connection it is essential to remember that this is ballet music and these abrupt changes reflect the kaleidoscopic nature of the ballet scenes.
 6. Boundary pcs, especially highs and lows of complete configurations are important.
 7. Problematic as well are:
 - a) pitches that do not belong to an otherwise purely octatonic context
 - b) diatonic formations that float--i.e., have multiple membership in forms of 8-23 (or 7-35).
- Theoretical solutions to these problems are predictable and may even be on the horizon--barring inclement weather, of course.
8. Many of the basic musical processes of Rite of Spring-- but not all--are presented in the Introduction to Part I. (See my tentative analytical graph of the music up to Rehearsal 2--to be explained in more detail.)