

Stravinsky, Rite of Spring: Ritual of the Rival Tribes R59+5ff.

C# B C# B A Ab A F# Ab A B C# D# E F# E D# C# D# E F# E D# C# B C D C B A B C D
A Ab A Ab F E F D# E F Ab A B C# D C B A B C# D C B A G A Bb Ab G F G Ab B
b
C# C C# C A Ab A G Ab A C C# D# E D# E B C B
Bb Ab Bb Ab F# F F# D# F F# Ab Bb A C B B A Bb F F# F
B F B F B F B F B F B F B F

Sketchbook entries for R58+5

① p. 25, line 1, m. 5

4-18: 5, 6, 9, 03 = 2 of final version

4-18
(10, 11, 2, F)
same as final version

5-6:
(9, 10, 11, 2, 3)

4-215: (7, 9, 9, 1)

Bass differs from final version. Here 4-11, there 4-229

② p. 25, line 3, m. 3 is same as above except for final chord:

4-18: (3, 4, 7, 10)

same pc set as final but Eb instead of Bb bass here.

(bass line of final version is 4-2)

③

p. 26, line 2, m. 4

Final chord same as at ① above

3 preceding chords not complete

④

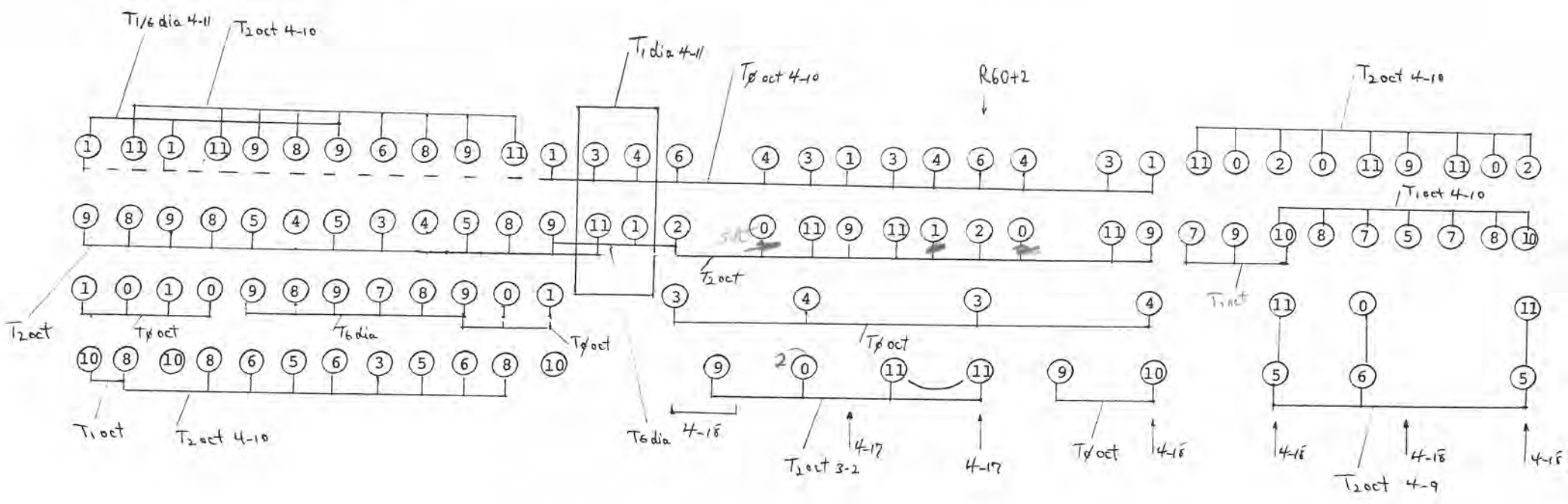
p. 27, line 3 m. 3: Final chord same as

in final version, but preceding triplet harmonies not yet worked out. I.e. no sketch fully

corresponds to final version

8-23 in system T₁ add lower voice see with extract in at 8001 - d appoggiatura

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8-28	Octatonic (van den Toorn)
T0: 0 1 3 4 6 7 9 10	Coll. III: 0 1 3 4 6 7 9 11
T1: 1 2 4 5 7 8 10 11	Coll. I: 7 5 4 2 1 11 10 8
T2: 2 3 5 6 8 9 11 0	Coll. II: 2 0 11 9 8 6 5 3
8-23	
T1: 1 2 3 4 6 8 9 11	E and A diatonic scales (7-35)
T6: 6 7 8 9 11 1 2 4	A and D diatonic scales (7-35) [Petroushka]

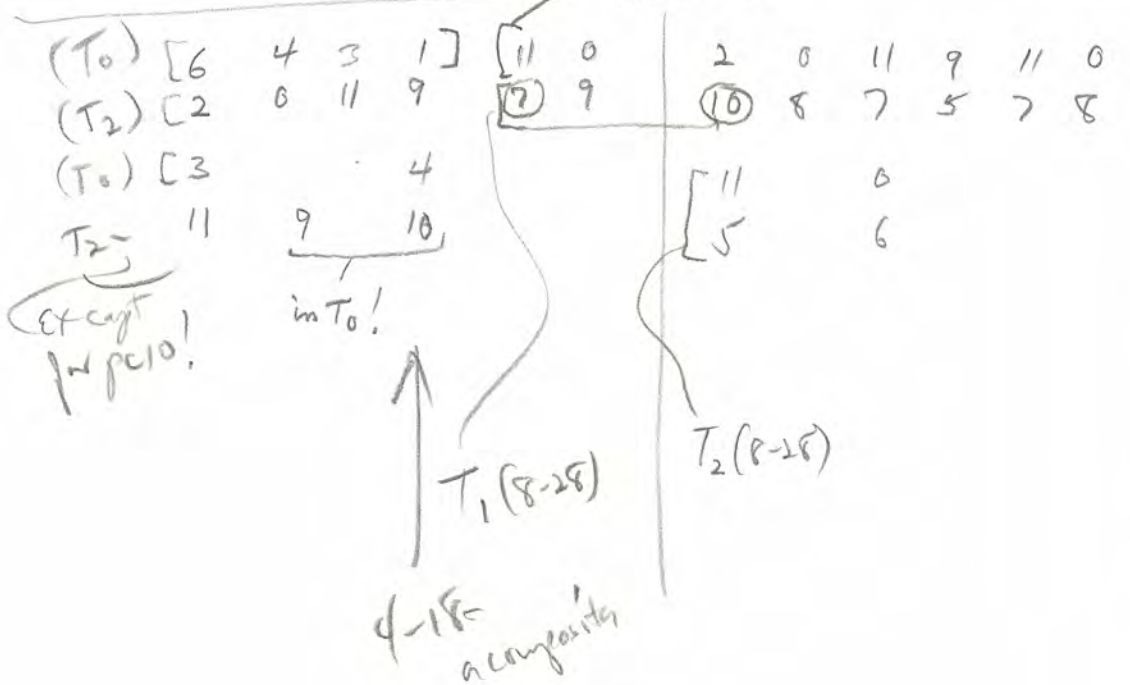
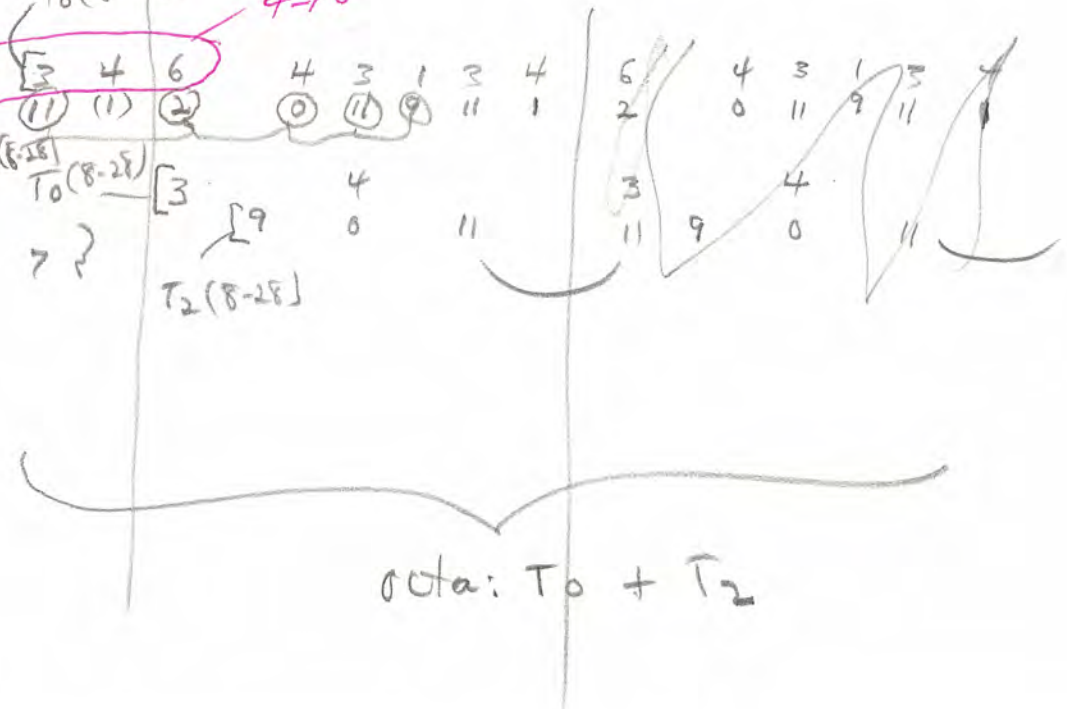
R59+5

RT₂(8-28) - coll. II
4-10



'octatonic with diatonic interpenetration'

R60



↑

4-18 - a composite, like other verticals also in 8-23

Rival Tribes

also v. id. TP. 117

SEE Synops (9)

mixed octa-species n T9 (7-35)

III II

57

57+2 (reduced)

4-23 diatonic

3-9

60

Octa + Dia

61 T₁₁(7-35)

62+2

63

64

T₂(8-25)

4-10+T₁(8-25)

9-10* [11,1,4]

Coll. II

6-zro: [0,2,3,5,8,9]

T₁₁(8-23)

R64

Coll. III

4-18 [2,4,7,10]

Coll. III

4-26

9-zro: coll III

*i.e. Coll. II + pc 7

Coll. III

Coll. I

Coll. I

T₀(8-28)

4-18: 3-6

[10,11,1,5]

T₂(8-25)

Notes:

total melodic lines = lower staves in 7-32: [3,4,6,8,9,11,0]

Le Sacre du Printemps

Trone des Cités rivales - beginning

58+5 (differs significantly from piano reduction)

2 sketches

See sketchbook p. 25

Bass differs from duet

5-31: {2, 5, 8, 10, 11}

5-18: {10, 11, 2, 3, 5}

4-17: {9, 0, 1, 4}

4-18: {3, 4, 7, 10}

54

(4-19 follows)

7-32: {11, 0, 2, 4, 5, 7, 8}

Sketchbook p. 13

HB changes upper part to 6.23

Le Sacre du Printemps

Add to 1.14 in connection with Ex. 1.14-2

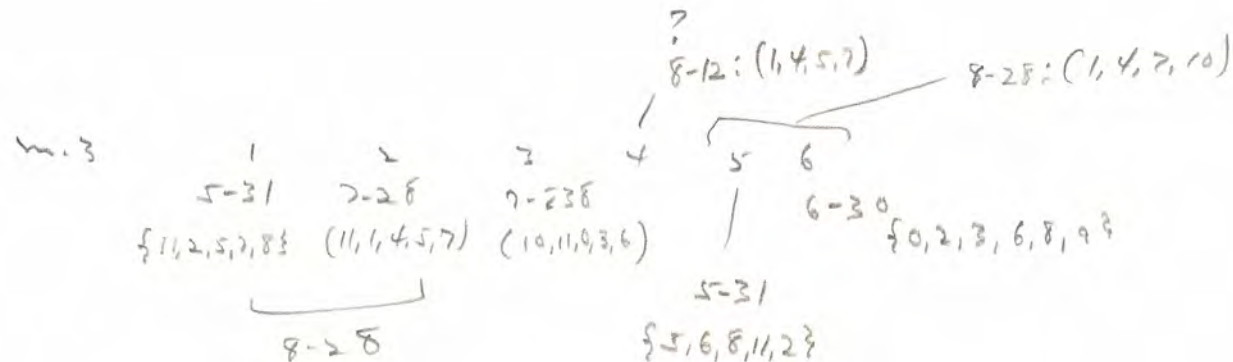
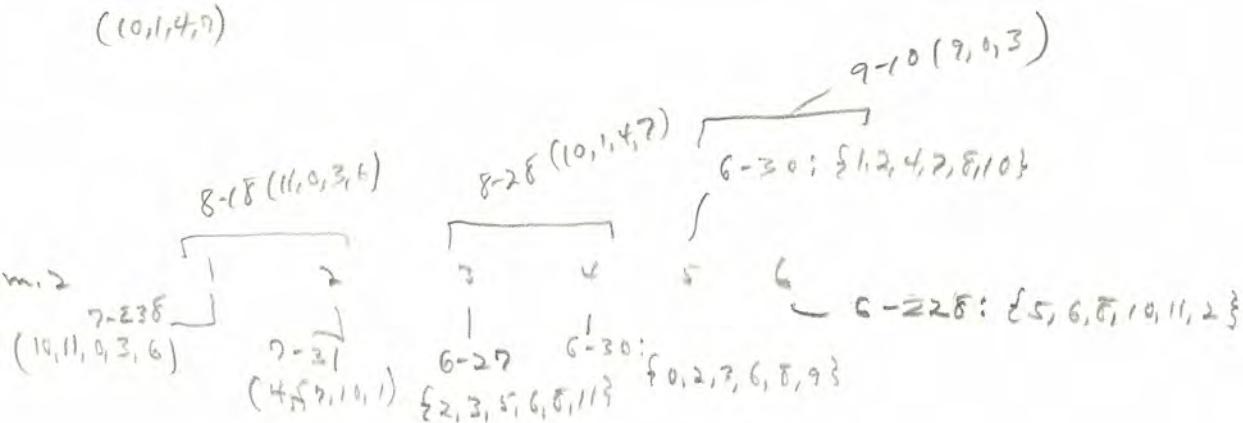
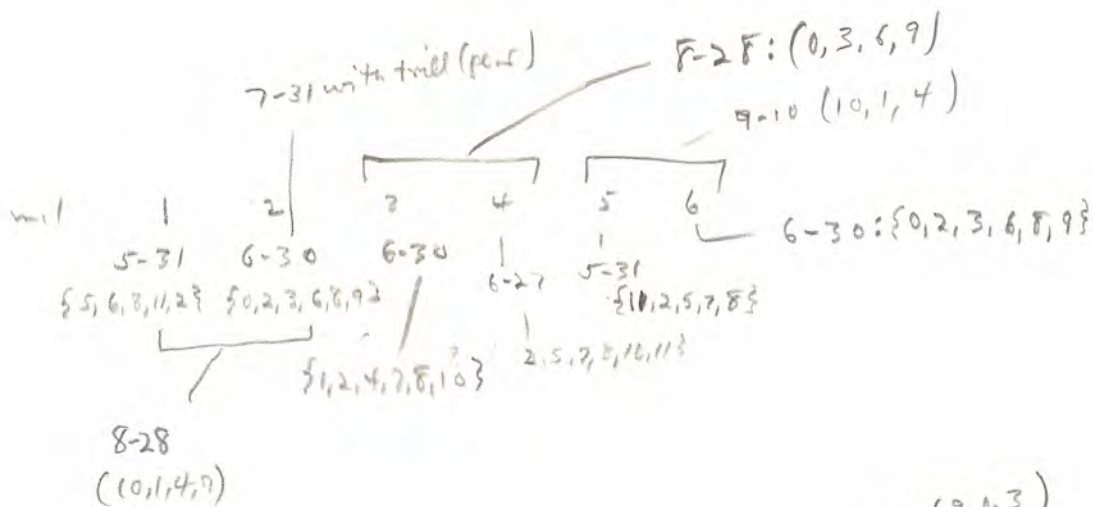
67

7-32: { 11, 0, 2, 4, 5, 7, 8 } (9, 10, 1, 3, 6)

Strommigkeit - Saemig Except - vertikals

at 20

Note harmonic grouping in 2nd



Other lines combinations

5-13, 6-21

9-11: (9, 10, 11) 8-3 (9, 10, 11) 9-11 10-3

6-34: {1, 1, 3, 5, 7, 8}

7-3 {3, 4, 6, 7, 8}

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

~~6-20 (9, 11, 12) complement after line~~

7-25: (9, 11, 12, 5)

6-22: {5, 8, 10, 11, 12}

5-13: {6, 7, 8, 10, 2}

5-31: {2, 5, 6, 8, 11, 2}

4-21: {6, 8, 10, 2}

7-32: (7, 9, 7, 9, 0)

Le Sacre at 70

Und meistens Ser- du stult und breute. usin

tuba with organ

5-28: {3,5,8,9,11} 4-25 {5,7,11,13} 5-28 {3,5,8,9,11} 4-9 {0,1,6,7} 5-15: {11,1,5,6,7}

Pause
sacred

5-30: {2,3,5,8,9,11} 6-30: {2,5,7,8,11,1,2} 6-7: {0,1,2,6,7,8}