

Stravinsky, Le Sacre du printemps

Danse sacrée

142 $\Delta = 126$

6-228

{9, 10, 0, 2, 3, 6}

6-242

{0, 1, 2, 3, 6, 9}

6-27 / 6-242 / 6-242

{0, 3, 5, 6, 8, 9} {11, 0, 1, 2, 5, 8} {0, 1, 2, 3, 6, 9}

6-242

{0, 1, 2, 3, 6, 9}

57-32

{2, 3, 5, 6, 9, 10}

omitted in 1943

version for
smaller orch.

(22) + 3

(23) + 4

(24)

Handwritten musical score for measures 22-24. It consists of three staves: Treble, Alto, and Bass clefs. Measure 22 has a circled 'b' and a '5' above the staff. Measure 23 has a circled '7-35' above the staff. Measure 24 has a circled '5-20' below the staff. The score includes various musical notations such as notes, rests, and bar lines. A large 'X' is drawn over the right side of the score, crossing out measures 23 and 24.

6-32 in Br. tim at beginning of part I

(24) + 3 (165) L

(25) + 3

25+4

Handwritten musical score for measures 24-25. It consists of three staves: Treble, Alto, and Bass clefs. Measure 24 has a circled '165' and 'L' above the staff. Measure 25 has a circled '25+4' above the staff. The score includes various musical notations such as notes, rests, and bar lines. A large 'X' is drawn over the right side of the score, crossing out measures 25 and 26.

6-243

6-27

6-243

6-243

6-27

6-223

Duet p. 29 (2, 3, 6, 8, 9, 11) (6-250)

(167)

Corresponds to (26) 1

[repetition] section up to No. 18 transposed at t=21

Handwritten musical score for measures 26-28. It consists of three staves: Treble, Alto, and Bass clefs. Measure 26 has a circled '6' below the staff. Measure 27 has a circled '167' above the staff. Measure 28 has a circled '6-242 (t=11)' below the staff. The score includes various musical notations such as notes, rests, and bar lines.

6-223

6-249

6-242 (t=11)

6-228 in No. 167 at this event (=course of 6-249)

No. 167

Stravinsky, Dance Scenarios

full score

SEE other layout - on large sheet, this folded

17

174

175+1

(32)+5 - corresponds to 1 below No. 8

(33)+3

(34)+2

Handwritten musical score for measures 174-175. It features three staves: Treble, Bass, and Cello/Double Bass. The music includes various rhythmic patterns and accidentals. Annotations include "4-7", "3", "Eva bassa", "5-7", and "6-243". A circled measure number "174" is at the top left, and a circled measure number "175+1" is at the top right. A circled measure number "176" is also present in the middle of the page.

invariant (10, 5, 9)

6-235 (with D)

176

35

Handwritten musical score for measures 176-177. It features three staves: Treble, Bass, and Cello/Double Bass. The music includes various rhythmic patterns and accidentals. Annotations include "4-21", "7", "3-6", "Eva bassa", "5-5", "7-6", and "5-25". A circled measure number "176" is at the top right, and a circled measure number "35" is at the top right.

(imbellimenti
mittel)

Eva bassa --- 6-246

5-5

7-6

5-25

5-8 (upper)

Handwritten musical score for measures 178-180. It features three staves: Treble, Bass, and Cello/Double Bass. The music includes various rhythmic patterns and accidentals. Annotations include "7-25", "6-35", "9-11 (1,2,6) ↑ 5-11", "7-23: (6,8,9,11)", "4-14", "5-14: (5,6,7,10,11)", "7-23 (36+4)", and "8-21". A circled measure number "176" is at the top right, and a circled measure number "35" is at the top right.

9-11
(1,2,6) ↑
5-11

7-23:
(6,8,9,11)

4-14

5-14:
(5,6,7,10,11)

7-23
(36+4)

8-21

Stravinsky, Dance sacra

(o) in full score

patch to comp. into phrase

177
36

178

37

Handwritten musical score for measures 177-180. The score is written on three staves (treble, alto, and bass clefs). Measure numbers 177, 178, and 37 are circled. Measure 36 is boxed. Annotations include "c-8 (upper)" with an arrow pointing to a note in measure 177, and "5-23 (upper)" above measure 178. A bracket labeled "8-18" spans measures 178-180. Below the staves, various chord diagrams and fingerings are written, such as "5-27", "4-5", "5-32", "5-20", "6-33", "4-14", "7-22", "6-30", "6-24", "4-14", "8-18", "6-242", and "(6,9,10,1)", "5,2,3,4,5,8,11". A note at the bottom right says "q. 2 bars before".

179+3

180

39

Handwritten musical score for measures 179+3 and 180. The score is written on three staves. Measure numbers 179+3, 180, and 39 are circled. Measure 38 is boxed. Annotations include "4-21 (upper)" above measure 179+3. Below the staves, various chord diagrams and fingerings are written, such as "5-27", "6-213", "5-34", "7-31", "6-242", "6-242", and "6-27 6-242/6-242".

5-32
in orig.
(comp. of sacra
chord
{6,7,11,2,3})

Stravinsky, Danse sacrale

6-8: 8, 10, 11, 0, 1, 3 - see sketches p. 84

7

181
40

182
41

183
42

184
43

6-213 6-242 7-10

Stravinsky, Danse Sacrale

(185) (44)

(8)

Handwritten musical score for Stravinsky's Danse Sacrale, measures 185-190. The score consists of seven staves. The first three staves are in treble clef, and the last four are in bass clef. The music is in 2/4 time and features complex rhythmic patterns and chromaticism. Various annotations are present, including circled measure numbers (185, 186), chord symbols (e.g., 6-243, 6-244, 8-215), and intervallic structures (e.g., 5-21, 6-8, 7-30). A large bracket on the right side of the score spans from the third staff to the seventh staff.

17-16 in orig. orch. score,
6-239 in duet

(189)

49

(52) + 5

{7,8,9,10,11}

192 (53) + 3

54

(6-242)

6-242/7-32/6-245/6-243

(55) + 3
193 + 2

(6-243)

(56) + 2

194 + 1

Ecce homo
6-245

195

59 / 197+2

7-32 6-245 6-243

7-32 6-243 6-228 7-34 6-243

as before at 192

201

(62) + 4

6-243/7-32/6-33

6-242

(7-19 in orig) = T4 initial statement

8-26

8-27 9

5-14(2)

3-1:52,8,9 in orig.

bass pattern 6-225

5-14:52,4,7,8,9 in orig. - i.e. same as preceding chord

4-16 (for bar 12 introduction)

repeated figures

cadential progression

SET-COMPLEX RELATIONS

A + B trichords omitted

⊕ both

⊕

8-1, 8-

HP. 8-1 out of context

4-2 4-25 8-16 4-20 8-23 8-28

⊕ 5-70 K K K K K K

⊕ 9-16 K K K K K K

5-19 7-19 K K K K K K

⊕ 5-20 K K K K K

5-22 K K K

5-23 K K K K K

⊕ 5-25 2-25 K K K K K

7-27 K K K K K

⊕ 5-28 7-28 K K K K

7-29 K K K K K

7-30 K K K

7-31 K K K K

⊕ 5-32 2-32 K K K K K

7-35 K K

7-37 K K K

5-10 7-16 5-19 5-20 5-22 5-23 5-25 7-27 5-28 7-29 7-30 7-31 5-32 7-35 7-37

~~6-1 K~~

⊕ (44) 6-27 K K K K K K K K K K K K

⊕ 6-245/6-23 K K K K K K K K K K

⊕ (47) 6-25 K K K* K* K K K* K* K* K K K K*

⊕ 6-27 K K K K K K K K K K K K

⊕ (50) 6-29 K K K K K K K K K K K

6-30 K K K K K K K K K K

~~6-32 K K K K K K K K K K~~

6-33 K K K K K K K K K K

(13) 6-242 K K K K* K K K* K K

(12) 6-243 K* K K K* K K* K K*

6-224/6-246 K K K K K K K K K K

6-228/6-249 K K K K K K K K K

4-2 4-25 8-16 4-20 8-23 8-28 5-10 7-16 5-19 5-20 5-22 5-23 5-25 7-27 5-28 7-29 7-30 7-31 5-32 7-35 7-37

8-1

STRAVINSKY, DANSE SACRALE

SIMILARITY RELATIONS AMONG HEXACHORDS

ACQ	Rp and														
10	6	6-219	6-219												
11	8	6-223	R ₀	6-223											
8	2	6-224	R _p	R _p	6-224										
9	5	6-225	R _p	R ₀	R ₂	R _p	6-225								
*	12	8	6-227	R ₀	R ₂	R _p	R _p	6-227							
10	7	6-228	R ₀	R ₀	R _p	R _p	R _p	6-228							
11	6	6-229	R _p	R ₁	R _p	R _p	R _p	6-229							
9	6	6-30	R ₀	R ₁	R _p	R _p	R _p	6-30							
10	3	6-33	R _p	R _p	R _p	R _p	R _p	6-33							
10	8	6-242	R ₁	R ₀	R ₂	R _p	R _p	6-242							
9	3	6-243	R _p	R _p	R ₀	R _p	R _p	6-243							
8	5	6-245	R ₀		R ₁	R _p	R _p	6-245							
6	3	6-246			R ₂	R _p	R _p	6-246							
9	6	6-249	R ₀	R ₁	R _p	R _p	R _p	6-249							

Common subsets in case 1) R_p and R₀, R₁, R₂

6-219	6-219														
6-223	6-223														
6-224	6-224														
6-225	5-23	5-29	6-225												
6-227	5-16	5-10	6-227												
6-228	5-22		5-31	6-228											
6-229			5-31	5-21	6-229										
6-30	5-28		5-31	5-31	5-31	6-30									
6-33		5-23	5-29			6-33									
6-242		5-31	5-31	5-31		6-242									
6-243		5-20				6-243									
6-245		5-21	5-21		5-31	6-245									
6-246		5-27			5-28	6-246									
6-249	5-16	5-28	5-16	5-32											

Common subsets in case 1) R_p only

6-219	6-219														
6-223	6-223														
6-224	5-217	5-10	6-224												
6-225	5-20		6-225												
6-227		5-10	5-25	6-227											
6-228		5-26	5-212	6-228											
6-229	5-218		5-29	5-29	6-229										
6-30					6-30										
6-33	5-23	5-23	5-29	5-29	5-25	5-29	6-33								
6-242					5-31	6-242									
6-243	5-218	5-28			5-28	5-28	6-243								
6-245					5-31	5-24	6-245								
6-246					5-32	5-24	5-28	6-246							
6-249					5-28	5-29	5-32	6-249							

SET-COMPLEX RELATIONS

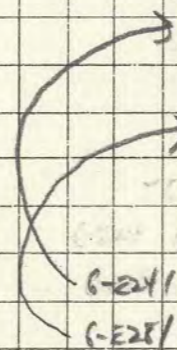
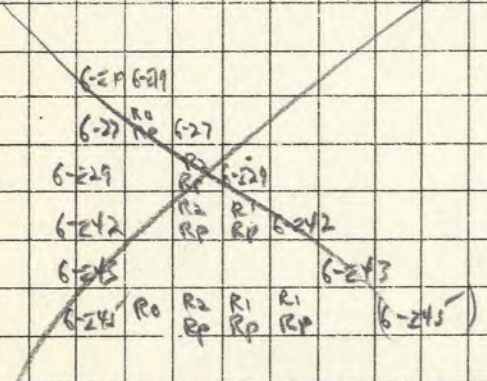
(A)

	8	9											
	4-2	4-20	3-11 all										
5	5-10	K	K	3-3 all set 4-20									
5	7-16	K	K										
4	5-20	K	K _h										
3	5-22	K											
4	7-21	K											
3	7-25	K											
4	7-32	K											
3	7-23	K	K	5-10	7-16	5-20	5-22	7-21	7-25	7-23	7-23	(7-31)	
	6-21	K _h	K	K*	K _h		K	K*				6	
	6-27		K _h	K _h		K _h	K _h					4	
	6-29					K	K					2	
	6-22	K	K	K*								3	
	6-23	K*	K*		K*	K		K*				5	
	6-24	K	K			K*	K*					4	

(B)

	8-1	4-2	4-25	8-18	8-23	8-25														
	5-10	K	K	K _h	K	K														
	7-16	K	K	K	K _h															
	5-19	K		K _h	K _h	K	K													
	5-20		K	X	K	K														
	5-23	K	K	K	X	K _h														
	5-25		K	K	K	K	K													
	7-27		K	X	K	K														
	5-28	K	K _h	K		K _h														
	7-29		K	K	K	K _h														
	7-30		K	K _h																
	7-31		K	K _h		K _h														
	5-32		K _h	K _h	K	K														
	7-35				K _h		5-10	7-16	5-19	5-20	5-23	5-25	7-27	7-29	7-30	7-31	5-32	7-35		
	6-21		K	K _h			K	K*												5
	6-22	K	K	K		K	K*		K*	K*		K*								8
	6-25	K	K	K*	K _h			K*	K*	K*	K	K _h		K	K*					11
	6-27		K _h	K _h		K _h	K _h	K _h		K _h				K _h	K _h					8
	6-30		K	K _h		K _h		K _h			K _h			K _h						6
	6-33					K _h			K _h	K _h										4
	6-24	K*	K _h	K _h				K	K*			K*	K*							7
	6-24/6-246	K	K _h	K	K		K		K	K	K	K		K						10
	6-25/6-249	K	K _h	K	K		K					K		K						7

SIMILARITY RELATIONS AMONG HEXACHORDS



Transitive ^{quintuples} ~~triples~~ in Davis records

R₁ 6-223, 6-228, 6-229, 6-30, 6-242, ~~6-249~~
(complete)

R₁ 6-223, 6-229, 6-30, 6-242, 6-249
(complete)

R₁, R₂ 6-228, 6-229, 6-30, 6-242, 6-249
(COMPLETE)

R₁ 6-229, 6-30, 6-242, 6-245, 6-249
(COMPLETE)

4 out of 11 quintuples (EX. 1.13-9)

2 3 8 11

2 7 4 9

4 2 15

8-215 11 5 4 9 23 18

8-28 0 5 3 8 11 289

2 3 5 8 9 11

0 1 3 6 7 9

1.15-9
 Stravinsky, Le Sacre du printemps
 Danse sacrale (1943 version)

①

4-2 (upper) 3-3

6-242

6-27/6-242/6-242

3-11 (upper)

③

6-229 5-20/6-219/
 7-32 / 6-245/
 (5-20)

2,3,5,6,9,10

(3-11)

6-242

5-10 (lower)
 6-229

⑤

7-16 6-242

⑦

6-219

{2,3,5,6,9,10}

⑧

4-20 upper

6-245 6-243 6-219 5-22 6-245 6-243 5-23

7-25

7-28: {0,8,9,10,12,3}

10,11,2,3,5,6

{6,8,9,10,0,3}

7-22 in mg.

5-28 in piano scors

5-28 in piano scors

6-243 (as here) in mg.

Handwritten musical score system 1, measures 8-11. It features two staves with complex rhythmic patterns and chordal textures. Above the first staff, there are handwritten annotations: "3-1" above measure 8, "11" above measure 9, and "3-1" above measure 10. Below the staves, there are measure numbers: "5-23" under measure 8, "16-32" under measure 9, "6-225" under measure 10, "7-29 (0,1,3,6,8)" under measure 11, "5-20" and "6-243" under measure 12, "8-2: (1,0,1,3)" under measure 13, and "6-219" and "6-27" under measure 14.

Handwritten musical score system 2, measures 16-17. It continues the musical material with two staves. Above the first staff, there are handwritten annotations: "16+3" above measure 16, "8-23" above measure 17, and "2" above measure 18. Below the staves, there are measure numbers: "5-20" under measure 16, "6-27" under measure 17, "5-28" under measure 18, "7-23" and "8-18" under measure 19, "5-25" and "6-27" under measure 20, "3" under measure 21, "15-19" under measure 22, and "5-10" and "8-18" under measure 23.

Handwritten musical score system 3, measures 19-20. It features two staves. Above the first staff, there is a handwritten annotation: "19+1" above measure 19. Below the staves, there are measure numbers: "5-25" and "6-27" under measure 19, "6-219" and "6-27" under measure 20, "7-35 (upper)" above measure 21, "7-27 (bass)" above measure 22, "6-219" and "8-28" under measure 23, "7-16" and "8-18" under measure 24, "6-30" and "7-28" under measure 25, "6-27" and "5-32" and "6-246" under measure 26, and "7-31" under measure 27.

Handwritten musical score system 4, measures 21-26. It features two staves. Above the first staff, there are handwritten annotations: "21" above measure 21, "22+3" above measure 22, "5" above measure 23, "24+3" above measure 24, and "6" above measure 25. Below the staves, there are measure numbers: "5-23" under measure 21, "8-32" under measure 22, "6-225" under measure 23, "7-7 with upper" above measure 24, "6-243" and "6-27" under measure 25, "7-30: (9,10,11,3,5,6,3)" above measure 26, and "6-223" and "6-249" under measure 27. At the bottom, there are additional handwritten notes: "t=10", "in m. 17-30 (3,5,7,9,10)", and "Compl. of Prokofiev - Paris".

NB. Complete

Compl. of Prokofiev - Paris

201

Handwritten musical notation on a treble clef staff showing four chords: Bb major, Bb minor, Bb major, and B major.

Handwritten musical notation on a bass clef staff showing a sequence of notes and chords: Bb, Bb, Bb, Bb, Bb.

at 17+2=B

7-19: {10, 0, 1, 4, 5, 6, 7}

6-33: {10, 0, 1, 3, 5, 7}

6-220:

6-243: {4, 5, 7, 9, 10, 11}

Σ {10, 0, 1, 4, 5, 6}

6-229
{4, 5, 7, 9, 0, 1, 3}

✓
R₀

✓
R_p

(7-31 with 12-8) 89
(2, 3, 5, 8, 11)

Same as 7-31 at 20+1
in B!

Pansy sacral
sets in A & B

Show entire series

6-27

1+5

15+1 (mod 19+1)

17

~~19+1~~

Musical notation for set A: 6-27: {7, 10, 0, 1, 3, 4} on a staff with a treble clef and a key signature of one flat.

Musical notation for set B: 11, 2, 4, 5, 7, 8 on a staff with a treble clef and a key signature of one flat.

Musical notation for set C: 8, 11, 1, 2, 4, 5 on a staff with a treble clef and a key signature of one flat.

A 6-27: {7, 10, 0, 1, 3, 4}

B 11, 2, 4, 5, 7, 8 T4

C 8, 11, 1, 2, 4, 5
T9 max 5 minor
5-31: 8, 11, 2, 4, 5

19+1

20+1

24+3

Musical notation for set D: 4, 7, 9, 10, 0, 13 on a staff with a bass clef and a key signature of one flat.

Musical notation for set E: 3, 6, 8, 9, 11, 0 on a staff with a bass clef and a key signature of one flat.

Musical notation for set F: 3, 6, 8, 9, 11, 0 on a staff with a bass clef and a key signature of one flat.

D 6-27: {4, 7, 9, 10, 0, 13} **E** {3, 6, 8, 9, 11, 0}

Transformations NR 0

A → B T4

A → C T1

A → D T9 max

A → E T8

G

H I

B → C T9 max

B → D T5

B → E T4

C → D T8 D → E T11

C → E T7

5 minor (5-31) - 4, 7, 10, 0, 1

J is under

{1'01'8'2'9'}:99Z-5

Musical notation for set J: 1, 0, 1, 8, 2, 9 on a staff with a treble clef and a key signature of one flat.

and G → J
and H → I

Dance sacral - derivatives within settings
 with sets in both

(A)

5 times max
3+1

3+1

7+2

19+1

6-242, T₁₁

C-219
2, 3, 5, 6, 9, 10 {10, 11, 2, 3, 5, 6}

ITF min. 10, 2, 3, 5, 6

J-217

(B)

5-23

2, 4, 5, 7, 9

0, 2, 3, 5, 7

T₁₀ max min. - 2, 5, 7 min

6-215 2, 4, 5, 7, 9, 10

1, 3, 5, 7, 9, 10

0, 2, 3, 5, 7, 8

2, 5, 7 min

also 6-223 in B

~~Support~~ ^{in A and} ~~with~~ B, contd.

G-243

(15)

(16+4)

(24+3)

2, 4, 5, 8, 9, 10

0, 2, 3, 6, 7, 8

T₁₀

invar 2, 8

6, 8, 9, 0, 1, 2

in A at (7+1)

3, 5, 6, 9, 10, 11

G-219

G

G:

last chromatic

7 B

4-25
w/m. 10, 0, 3, 6

6-249: { 10, 0, 3, 4, 6, 7 } IT₁₁ T(I(6-225), 11)

Dance sacral

Set in A and B

5-25/7-25

(7+1)

(17)

7-28hrs

7-25: { 3, 5, 6, 8, 9, 10, 0 }

5-25 8, 11, 1, 2, 4

literal complement

5-32/7-32 "Sacra Chord" - Ex 1, 14-2

(3)

(20+1)

7-32: { 9, 10, 0, 2, 3, 5, 6 }

5-32: { 11, 2, 4, 7, 8 } IT₃

4 inv. pos - ref., almost literal complement

6-E23/E45

(26-1)

(3)

(3+1)

6-E23: { 6, 8, 9, 11, 0, 2 }

6-E23: { 9, 11, 0, 2, 3, 5 }

6-E45: { 6, 8, 9, 10, 0, 3 }

T₉ max min. 9, 11, 0, 2 (4-10)



DANCE SACRALE
SETS IN BOTH A and B

add 7-28 in 8-2
and in 20+1 (Janiset)
t=0
5-28 at 16+3 in 0, 2, 3, 6, 8

7-28 as lower
part in B
in 1, 2, 4, 6, 7, 8, 10
IT4

5-10

A (8)

Musical notation for set A (8) on a single staff. It shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. A bracket groups the notes from A4 to G5. Below the staff, the set is identified as {11, 0, 2, 3, 5} and the interval structure is given as 16+2.

2, 6, 8, 10

Musical notation for set A (8) on two staves. The upper staff shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The lower staff shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. A bracket groups the notes from A4 to G5. Below the staves, the set is identified as {8, 10, 11, 1, 2, 3} and the interval structure is given as IT1.

{8, 10, 11, 1, 2, 3} IT1

7-16 (8)

(20+1)

Musical notation for set 7-16 on two staves. The upper staff shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The lower staff shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. A bracket groups the notes from A4 to G5. Below the staves, the set is identified as {0, 1, 2, 3, 5, 6, 9} and the interval structure is given as IT9.

0, 1, 2, 3, 5, 6, 9

0, 3, 4, 6, 7, 8, 9 IT9

5-20

(3+1)

(15)

Musical notation for set 5-20 on two staves. The upper staff shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. The lower staff shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. A bracket groups the notes from A4 to G5. Below the staves, the set is identified as {10, 11, 3, 5, 6} and the interval structure is given as T11.

10, 11, 3, 5, 6

9, 10, 11, 4, 5 T11 5, 10 min

Compositio sequenti

B- outer voices / accom.

(11) (15) 6-33

20 7-35

9: 7-25 6-22 7-27

6-22 7-27

Danse Sacral, part 3

(174)

17541

17641

6-8: {5, 8, 10, 11, 0, 1, 3, 3}

(177)

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes, rests, and accidentals. Annotations include:

- 4-2: {5, 8, 10, 0, 2, 2}
- 6-25
- 7-33
- 5-2: {3, 4, 5, 9, 10, 3}
- 6-228: {2, 2, 4, 5, 9, 10, 3}
- 8-16: (6, 7, 11, 1)
- 4-16 in last chord in same
- 2-25: {10, 0, 1, 3, 4, 5, 7, 7}
- 6-8: (6, 7, 11, 0)

Handwritten musical notation on a grand staff. Annotations include:

- 180 - end of section
- 186 - end of section

Handwritten musical notation on a grand staff. Annotations include:

- 6-242
- ? 6-249: {2, 3, 5, 6, 9, 11}
- 7-31 according to instruction in folder
- 6-30: {1, 3, 4, 7, 9, 10, 3}
- 6-242: {6, 7, 8, 9, 0, 2}
- 6-242: {7, 8, 9, 10, 1, 4}
- 6-242: {2, 5, 7, 8, 10, 11}
- 7-16 with C#
- only in piano case

Supplementary illustrations for Dance sacred

Sketchbook p. 74

6-228: {9, 11, 0, 2, 3, 6}

completed
 same but chord in orig.
 - changed to 6-229 (E-compos) in 1942 ms.

this the account of chord
 (also identical)
 6-245: {6, 8, 9, 10, 0, 5}

$\mathbb{I}(6-223), 4$

Sketchbook p. 86

Composite seq.

obs in first
 version

6-223: {9, 11, 0, 2, 3}

7-16: {9, 10, 0, 1, 2, 3, 6}

Thus at ⑤ 7-16 is \mathbb{I}_2 - minor subtit in
 6-242 (obvious)

Top voice of A

~~Composite seq~~

4-2
 3-3
 4-20
 3-11
 7-237: {9, 10, 0, 1, 2, 4, 5}

~~over~~

6-24: {6, 7, 8, 10, 11, 0}

7-5: {9, 11, 2, 3, 4}

mid-range position
 (-223) ⑤ in ⑤

9-25
 {8, 2, 4, 6, 7, 9}

6-224: {2, 4, 6, 7, 9, 10}

7-27
 4.6 = 46, vertical

Rite of Spring sketchbook
pages relevant to Sacrificial Dance

p. 81 f.

p. 84 - first chord is 6-228 {9, 10, 0, 2, 3, 6}

Stravinsky, Danse sacrale Part 3 rehearsal nos. 33 + 3, 40

3	4	5	6
3-6	8-4	5-5	6-213/6-242
9-11	4-5	7-6	6-31
	4-7	5-8	6-33
	4-14	7-10	6-35
	8-18	5-11	6-238
	4-21	5-20	6-244
		5-23	6-246
		7-25	
		5-27	
		7-31	
		5-32	
		7-238	

new sets at 40

8-215	7-212	6-8
4-17	7-13	6-16
		6-219
		6-27
		6-30
		6-243
		6-249

Strommiste, Danos Savast (all)

39 43 50

3-1 3-6 3-11

26	4-2	k	k	k																		
29	8-4	k	k	k																		
25	4-5	k	k	k																		
21	4-7	k	k	k																		
29	4-12	k	k	k																		
32	4-14	k	k	k																		
36	8-25	k	k	k																		
29	4-16	k	k	k																		
28	4-17	k	k	k																		
31	8-18	k	k	k																		
18	4-21	k	k	k																		

Lacking 3-3
 6-229 (6-258)
 Kh incompletely indicated

13	8-28	0	0	k	4-2	8-4	4-5	4-7	4-12	4-14	8-25	4-16	4-17	8-18	4-21	8-28						
14	5-5	k	k	k	k	k	k	k	k	k	k	k	0	k	k	0						
17	7-6	k	k	k	k	k	k	k	k	k	k	k	k	0	0							
10	5-8	k	k	k	k	k	0	k	0	k	0	0	0	0	k	0						
17	5-10	k	k	k	k	k	0	k	k	k	0	k	k	k	k							
17	5-11	k	k	k	k	k	k	k	k	k	k	k	0	0								
14	7-22	k	k	k	k	k	0	k	k	k	k	k	k	0	0							
16	7-13	k	k	k	k	k	k	k	k	k	k	k	k	k	0							
13	5-14	k	k	k	k	k	0	0	k	k	k	0	k	k	0							
16	7-16	k	k	k	k	k	k	k	0	k	0	k	k	0	k							
14	5-19	k	0	k	0	k	k	k	k	k	k	0	k	0	k							
16	5-20	k	k	k	k	k	k	0	k	k	k	k	k	0	0							
14	5-22	k	0	k	0	k	k	k	k	k	k	k	k	0	0							
17	5-23	k	k	k	k	k	0	0	k	k	k	k	k	k	0							
18	5-25	k	k	k	k	k	0	k	k	k	k	k	k	k	k							
17	5-27	k	k	k	k	0	k	k	k	k	k	k	k	0	0							
15	5-28	k	k	k	k	0	k	0	k	0	k	0	k	k	k							
15	5-29	k	k	k	k	k	0	0	k	k	k	k	k	k	0							
12	5-31	0	k	k	0	0	0	0	k	0	k	0	k	k	0	k						
16	5-32	0	k	k	0	0	0	k	k	k	k	k	k	0	k							
10	7-34	0	k	k	0	0	0	0	k	k	k	k	0	0	k	0						
8	7-35	0	k	k	0	0	0	0	0	0	k	0	k	0	0	k	0					

17	5-28	k	k	k	k	k	k	k	k	k	k	k	k	0	0	5-5	7-6	5-8	5-10	5-11	7-12	7-13	5-14	7-16	5-19	5-20	5-22	5-23	5-25	5-27	5-28	5-29	5-31	5-32	7-34	7-35	5-28			
9	6-8	kh	kh	kh	kh	kh	0	0	0	kh	0	0	0	0	0	0	0	0	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-8	
14	6-23	k	0	kh	0	k	k	0	kh	0	k	0	k	kh	0	k	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	k	
10	6-14	kh	kh	kh	kh	kh	0	kh	0	kh	0	0	0	0	0	0	0	0	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
15	6-16	kh	kh	kh	kh	kh	kh	0	kh	kh	kh	kh	0	0	0	0	0	0	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-16	
17	6-29	k	0	kh	0	k	k	kh	k	k	k	kh	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-29	
15	6-23	k	k	kh	k	0	0	0	kh	0	k	0	0	k	k	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-23	
21	6-24	k	kh	kh	k	k	k	0	k	kh	kh	k	k	k	k	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-24	
20	6-20	k	k	k	k	k	0	0	0	k	k	k	k	k	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-20
11	6-27	0	0	kh	0	0	0	0	kh	0	kh	0	kh	kh	0	kh	0	0	0	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
13	6-28	0	k	kh	0	0	0	0	kh	0	k	0	k	kh	0	k	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-28
8	6-30	0	0	kh	0	0	0	0	kh	0	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
11	6-31	0	kh	kh	0	0	0	0	kh	kh	kh	kh	kh	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-31
6	6-32	0	kh	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-32	
10	6-33	0	kh	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-33	
2	6-35	0	kh	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0		
11	6-26	k	0	k	0	k	kh	k	0	k	k	kh	0	0	0	k	k	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
19	6-23	kh	k	kh	k	kh	k	k	k	kh	kh	0	kh	0	0	k	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6-23	

3-1 3-6 3-11 4-2 8-4 4-5 4-7 4-12 4-14 8-25 4-16 4-17 8-18 4-21 8-28 5-5

Stravinsky, Danse sacrale -- all sets (54)

3 (3)	4 (12)	5 (22)	6 (17)
3-1 2	4-2 1	5-5 3	6-8 3
3-3 1	8-4 3	7-6 3	3 6-Z13/6-Z42 1 3
3-6 3	4-5 3	5-8 3	6-14 1
1 3-11/9-11 3	4-7 3	3 1 5-10/9-10 3	6-16 1 3 (6-21/17-18)
	4-12 1	5-11 3	3 2 1 6-Z19/6-Z44 3
	4-14 3	7-Z12 3	2 1 6-Z23/6-Z45 1
	8-Z15 3	7-13 3	6-Z24/6-Z46 2 3
	4-16 1	5-14 1	2 1 6-Z25 (Z47)
	4-17 3	7-16 1 2	6-27 1 2 3
	8-18 2 3	5-19 2	1 6-Z28/6-Z49 2 3
	4-21 3	5-20 1 2 3	6-Z29 (Z50) 3 2 1 6-30 3
	8-28 2	5-22 1	6-31 3
		5-23 2 3	6-32 2
	2 1 5-25/7-25 1 3		1 6-33 3
	3 5-27/7-27 2		6-34 6-35 3
	2 1 5-28/7-28 2		6-36 6-Z38 (Z6) 3
	5-29/7-29 2	3 2 1	6-Z43 (Z17)
	1 5-31/7-31 2 3		6-37
	3 2 5-32/7-32 1		
	7-34 1		
	7-35 2		
	1 5-Z38/7-Z38 2 3		

Stravinsky, Danse sacral

(45)

Corresponds to first chord at (11)

4-12

5-10

5-31 5-23 5-31

Strawinsky, Danse sacrale

Complements within Part 2

5-28 {0, 2, 3, 6, 8}

7-28 {6, 8, 9, 10, 0, 2, 3} IT₇ = 5-28
5-28

Complements within Part 1 - none

Complements in Part 1 ^{at ① ② ③} and Part 2

7-25 {3, 5, 6, 8, 9, 10, 0}

7-32 {9, 10, 0, 2, 3, 5, 6}

6-229

6-245

for checked

5-25 {8, 11, 1, 2, 4} IT₅ = 7-25

5-22 {11, 2, 4, 7, 8} IT₅ = 7-22

↑
obvious pc

Complements in Part 1 at ④ and Part 2 - see sq. within

not significant (.)

5-31

5-238

7-31

7-238

(5-22)

(5-249) - omit from discussion

8-18: {5, 6, 7, 8, 10, 11, 1, 2} IT₀ {10, 11, 1, 2, 5, 6, 7} 7-22 (no sign.)
{10, 11, 1, 2, 4, 5, 6, 7}

8-28: {1, 2, 4, 5, 7, 8, 10, 11} one occurrence

5-10: {8, 10, 11, 1, 2} one occurrence

{1, 0, 2, 3, 5} in part 2 (6 ans)

7-16: {1, 2, 4, 5, 6, 7, 10} one occurrence

{0, 1, 2, 3, 5, 6, 9}

5-19: {7, 9, 0, 2, 3} one occurrence

5-20: {9, 10, 2, 4, 5}

{10, 11, 3, 5, 6}

5-23: {2, 4, 5, 7, 9} t=10 (max indiv. under T)
{0, 2, 3, 5, 7}

5-25: {8, 11, 1, 2, 4}

7-25: {3, 5, 6, 8, 9, 10, 0}

7-27: {2, 4, 6, 7, 9, 10, 11}

5-28: {0, 2, 3, 6, 8}

7-28: {6, 8, 9, 10, 0, 2, 3}

7-29: {2, 4, 5, 7, 9, 10, 11}

7-31: {10, 0, 1, 3, 4, 6, 7} at 20+1
{4, 6, 7, 9, 10, 11}

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

7-32: {9, 10, 0, 2, 3, 5, 6}

7-35: {6, 7, 9, 10, 0, 2, 4}

7-38: {6, 7, 8, 10, 11, 1, 2}

6-219: {2, 3, 5, 6, 9, 10} t=10 (3 min.)
6-223: {5, 6, 8, 9, 11, 0, 2}
6-225: {2, 4, 5, 7, 9, 10} {0, 2, 3, 5, 7, 8}

{2, 3, 5, 6, 9, 10} IT₈ {2, 3, 5, 6, 10} min. 5-217 (no sign.)
{10, 11, 2, 3, 5, 6} Z comp. 6-225 in part 4: {6, 8, 9, 10, 0, 3}

6-27: {11, 2, 4, 5, 7, 8} part 2 x and at 19+1
{8, 11, 1, 2, 4, 5} at 17 } t=8
{4, 7, 9, 10, 0, 1}
{3, 6, 8, 7, 11, 0}

{7, 10, 0, 1, 3, 4}

6-30: {0, 2, 3, 6, 8, 9}

6-32: {0, 2, 4, 5, 7, 9} t=10
{0, 0, 2, 3, 5, 7}

6-243: {2, 4, 5, 8, 9, 10} at 15

6-246: {1, 2, 4, 6, 7, 8} {6, 8, 9, 0, 1, 2}

6-249: {3, 4, 6, 7, 10, 0}

Danse sacrale, part 2

Similarity relations — *Some missing, some wrong*

<i>with R₀</i> R ₀ & R _p	R ₁ & R _p	R ₂ & R _p	R ₀	R ₁	R ₂
8-18, 8-28 NB. 7-31 common		7-16, 7-238 7-27, 7-29			7-27, 7-28
6-Z19, 6-27 (successive)	6-Z23, 6-30	6-Z23, 6-27 (successive)	6-Z19, 6-Z23		
6-Z19, 6-Z49	6-Z23, 6-Z49	6-Z25, 6-Z46	6-Z19, 6-30		
6-Z25, 6-Z43 (successive)	6-30, 6-Z49	6-27, 6-30	6-32, 6-Z43		
		6-27, 6-Z49	6-32, 6-Z49		
	5-10, 5-25 <i>5-25, 5-32</i>				

Patch 0

4-1 6-14 in upper voice

4/145
change stem direction

Handwritten musical notation for Patch 0, consisting of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The notation includes notes, stems, and various annotations. A large bracket spans across both staves from the second measure to the end of the piece.

7-31 upper voice in lower clef

(5-10 - upper)

(5-10 - lower)

9-32/5-20/6-217/6-245/6-214
5-20

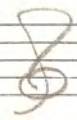
6-292

6-239

(7-16 in sketchbook, p.85)

An empty treble clef staff.

An empty bass clef staff.



x-2:
7, 9, 11, 10
6, 8, 9, 10

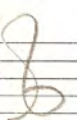
Handwritten musical notation on a treble staff, including various chord symbols such as $\sharp 7^{\flat} 9$, $\sharp 7^{\flat} 9$, $\flat 9 10$, $\flat \sharp 9 10$, $\flat \sharp 9 10$, $\sharp 7^{\flat} 9$, and $\sharp 7^{\flat} 9$.

Handwritten musical notation on a treble staff: $\sharp 9 \flat 10 \flat 9 \sharp 9 \flat 9 \sharp 9 \flat 9 \sharp 9$

Handwritten musical notation on a bass staff, including various chord symbols such as $\flat 9$, $\sharp 7^{\flat} 9$, $\sharp 7^{\flat} 9$, $\sharp 7^{\flat} 9$, $\flat 9$, and $\sharp 7^{\flat} 9$.

6-245 6-243 6-219 5-22 6-245 6-243 5-22 6-14

{2,3,6,9,10}
(6=9)



5-22 (10, 11, 2, 5, 6)



Handwritten musical notation on a bass staff: $\sharp 7^{\flat} 9$

3-11: 8 03 11 3 6 → 11 3 6 2 0 9 (6-245) 11 3 6 (2 5 9) !
3 6 10 3 6 10 → 3 6 10 3 6 10 7 0 3 3 6 10

2 5 9 } note p...
5 9 0 }
9 0 4 }
- verticals!

Original Version - piano duet

(-33 {3,5,6,8,10,0})

148

no Bb {3,5,6,9,11} 5-28

differs from 1942 version

no Bb

bits 5-28 and 6-33
 occur in repeating
 part 1 of 45
 in 1973 version

Strawinsky, Danse sacrale, Part 1

6-27 & subsets

6-27: {10, 0, 1, 3, 4, 7} 3-11: {10, 0, 1, 3, 4}

Explicit 3-10: {5, 3, 2, 0, 11}

6-219: {2, 3, 5, 6, 9, 10} 5-20: {2, 3, 5, 9, 10}

Explicit {3, 5, 6, 10, 11}

6-219: {10, 11, 2, 3, 5, 6}

5-22: {10, 11, 2, 5, 6}

Explicit: {2, 3, 6, 9, 10}

6-27 as subset

7-16: {0, 1, 2, 3, 5, 6, 9}

6-27: {9, 0, 2, 3, 5, 6}

7-25: {3, 5, 6, 8, 9, 10, 0}

6-27: {0, 3, 5, 6, 8, 9}

7-32: {9, 10, 0, 2, 3, 5, 6}

6-27: {9, 0, 2, 3, 5, 6}

R_0

$6-219, 6-228$
 $6-219, 6-227$ } also Rp

~~5~~

~~$7-16, 7-32$ also Rp~~

R_1

$6-229, 6-242$ also Rp
 $6-229, 6-245$ also Rp
 $6-242, 6-245$ also Rp

~~$5-10, 5-25$ also Rp~~

$7-16, 7-32$ also Rp

$7-25, 7-32$ also Rp

R_2

$6-27, 6-228$
 $6-27, 6-229$
 $6-27, 6-242$
 $6-27, 6-245$ } all Rp

Stravinsky, Danse sacrale, part 2

Sets

3-1	8-18	7-16	6-219	5-10
	8-28	7-27	6-223	5-19
		7-28	6-225	5-20
		7-29	6-27	5-23
		7-31	6-30	5-25
		7-35	6-32	5-28
		7-238	6-243	5-32
			6-246	
			6-249	

Complements in Part 1 at (1), (26), (29) 7-25
7-32

Complements in Part 1 at (45)

5-31 6-228 (6-249)
5-238

Stravinsky, Danse sacrale

Sets in Part I rehearsal nos. 1, 26, 39, ~~49~~

	3	4	5	6
3-3				
3-11		4-2	5-10	6-14
			7-16	6-219
			5-20	6-27
			5-22 7-25	6-242
			7-32	6-243
				6-245

~~new sets~~
at 45

		5-14	
4-12		5-25	6-16
	4-16	5-28	6-223 (E-copy of 6-245)
		5-31	6-228
		7-34	6-229
		5-238	6-30
			6-33

from previous { 3-11

from previous { 4-2

from previous statements { 5-10
7-16
5-20
7-32

from previous statements { 6-14
6-27
~~6-219~~
6-242
6-243
6-245

Stravinsky, Danse sacrale, Part 2 rehearsal no. 8 up to rehearsal no. 26

3	4	5	6
X 3-1	X 8-18	5-10	6-213
	X 8-28	7-16	6-219
		X 5-19	X 6-223 (45)
		5-20	X 6-224/46 6-246 (24)
		5-23	X 6-225 (47)
		5-25	6-27
	X 7-27		X 6-30
	X 5-28/7-28		X 6-32
	X 7-29		6-243 (17)
	X 7-31		6-248
	5-32		X 6-249 (28)
	X 7-35		
	X 7-238		

Part 1
3-3
3-11

4-2	[5-10]	[6-219]
	[7-16]	[6-27]
	[5-20]	
	5-22	6-229
	[5-23]	6-242
	- 7-25 -	[6-243]
	- 7-32 -	[6-245]

copied in part 2
(6-223)

1.15-11

Ex. 1.56a

	Onset		Terminal
1	6-Z43 > 3-1 [5-20]		6-Z19 > 3-1
2	5-28		7-Z38 > 3-1 [5-10]
3	7-Z38 > 3-1 [5-10]		6-27
4	5-19		7-Z38 > 3-1 [5-10]
5	7-Z38 > 3-1 [5-10]		6-27
6	8-18 > 3-1 [7-16]		6-27
7	7-28 > 3-1 [6-20]		6-Z46 > 3-1 [5-22]
8	6-32 [5-23]		6-Z25 > 3-1

Set names in brackets indicate that the set is formed by the "accompaniment" alone, as distinct from the total set formed by the melodic onset or terminal note and the accompaniment.

To show set-complex relations

Handwritten musical notation on a grand staff (treble and bass clefs). The notation is sparse, with some notes and accidentals visible. An arrow points to the top left, and another to the top right.

Handwritten musical notation on a grand staff. The notation is more dense, showing various chords and melodic lines. Circled numbers 5 and 6 are present. A large bracket groups the right side of the notation.

Handwritten musical notation on a grand staff. This section features several boxed-in chord diagrams or specific chord structures. Arrows point from the notation above down to these boxes.

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

5-10: {1,0,1,3,4} * upper voice form 7-11 (7-32) (6-219) (7-16)

6-27: {9,0,2,3,5,6} 5-22: {2,3,6,9,10,3} 6-27: {9,0,2,3,5,6}

STRAVINSKY, DANSE SACRALE (1943 VERSION)

KH LISTS AND COUNTS

TOTAL NUMBER OF SETS IS 51

TOTAL NUMBER OF SETS OF CARDINALITY 3 IS 3

TOTAL NUMBER OF SETS OF CARDINALITY 4 IS 13

TOTAL NUMBER OF SETS OF CARDINALITY 5 IS 19

TOTAL NUMBER OF SETS OF CARDINALITY 6 IS 16

3-1

4.2,5,

5.5,6,7,11,14,Z38,

6.Z10,Z13,16,Z19,Z23,Z24,Z25,Z38,Z43,

3-6

4.2,21,22,

5.11,23,27,34,35,

6.Z10,16,Z23,Z24,Z25,Z28,31,32,33,Z43,

3-11/9-11

4.14,17,18,22,26,27,

5.5,11,16,19,20,21,23,25,27,28,31,32,34,35,Z38,

off 6 6.Z10,Z13,16,Z19,Z23,Z24,Z25,27,Z28,Z29,30,31,32,33,Z38,Z43,

4-2

3.1,6,

5.11,

6.Z10,16,Z23,Z24,Z25,Z43,

4-5

3.1,

5.5,6,7,Z38,

6.Z10,Z13,16,Z19,Z24,Z38,Z43,

4-7

3.

5.6,21,

6.Z10,16,Z19,Z29,31,Z38,Z43,

4-12

3.

5.10,16,28,31,

6.Z10,Z13,Z19,Z23,Z24,27,Z28,Z29,30,31,Z43,

4-14

3.11,

3 4 5

Handwritten musical notation on three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes various notes, rests, and fingerings.

Handwritten musical notation on three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The notation includes various notes, rests, and fingerings.

5.5,11,20,23,27,

6.Z10,16,Z19,Z24,Z25,Z29,31,32,33,Z38,Z43,

4-16

3.

5.7,14,20,

6.Z10,16,Z19,Z24,Z25,Z29,31,33,Z38,Z43,

4-17

3.11,

5.11,16,21,32,

6.Z10,Z13,16,Z19,Z24,Z25,27,Z28,Z29,31,

8-18

3.11,

5.16,19,31,32,Z38,

6.Z10,Z13,Z19,Z23,Z24,Z25,27,Z28,Z29,30,31,Z43,

4-21

3.6,

5.34,

6.Z10,Z23,Z24,33,

8-22

3.6,11,

5.11,23,27,34,35,

6.Z10,16,Z23,Z24,Z25,31,32,33,Z43,

8-26

3.11,

5.25,27,32,35,

6.Z10,Z19,Z23,Z24,Z25,27,Z28,Z29,31,32,33,

8-27

3.11,

5.25,28,31,32,34,Z38,

6.Z10,Z13,Z19,Z23,Z24,Z25,27,Z28,Z29,30,31,33,Z43,

8-28

3.

5.31,

6.Z13,Z23,27,Z28,Z29,30,

5-5

3.1,11,

4.5,14,

6.Z38,

7-6

3.1,

4.5,7,

6.16,Z19,Z38,Z43,

5-7

3.1,

4.5,16,

6.Z38,Z43,

5-10

3.

4.12,

6.Z13,Z23,Z24,27,

5-11

3.1,6,11,

4.2,14,17,22,

6.Z10,16,Z24,Z25,

5-14

3.1,

4.16,

6.Z25,Z38,

7-16

3.11,

4.12,17,18,

6.Z10,Z13,Z19,27,Z28,

5-19

3.11,

4.18,

6.Z13,Z29,30,Z43,

5-20

3.11,

4.14,16,

6.16,Z19,Z25,Z38,Z43,

5-21

3.11,

4.7,17,

6.16,Z19,31,

5-23

3.6,11,

4.14,22,

6.Z24,Z25,32,33,

5-25/7-25

3.11,

4.26,27,

6.Z10,Z23,Z25,27,Z29,33,

5-27/7-27

3.6,11,

4.14,22,26,

6.Z24,Z25,31,32,

5-28/7-28

3.11,

4.12,27,

6.Z23,Z28,30,Z43,

5-31/7-31

3.11,

4.12,18,27,28,

6.Z13,Z23,27,Z28,Z29,30,

5-32/7-32

3.11,

4.17,18,26,27,

6.Z19,Z24,Z25,27,Z28,Z29,31,

7-34

3.6,11,

4.21,22,27,

6.Z23,Z24,33,

7-35

3.6,11,

4.22,26,

6.Z25,32,33,

5-Z38/7-Z38

3.1,11,

4.5,18,27,

6.Z13,Z19,Z24,Z43,

6-Z10

3.1,6,11,

4.2,5,7,12,14,16,17,18,21,22,26,27,

5.11,16,25,

6-Z13/6-Z42

3.1,11,

4.5,12,17,18,27,28,

5.10,16,19,31,Z38,

6-16

3.1,6,11,

4.2,5,7,14,16,17,22,

5.6,11,20,21,

6-Z19/6-Z44

3.1,11,

4.5,7,12,14,16,17,18,26,27,

5.6,16,20,21,32,Z38,

6-Z23/6-Z45

3.1,6,11,

4.2,12,18,21,22,26,27,28,

5.10,25,28,31,34,

6-Z24/6-Z46

3.1,6,11,

4.2,5,12,14,16,17,18,21,22,26,27,

5.10,11,23,27,32,34,Z38,

6-Z25

3.1,6,11,

4.2,14,16,17,18,22,26,27,

5.11,14,20,23,25,27,32,35,

6-27

3.11,

4.12,17,18,26,27,28,
5.10,16,25,31,32,

6-Z28/6-Z49
3.6,11,
4.12,17,18,26,27,28,
5.16,28,31,32,

6-Z29
3.11,
4.7,12,14,16,17,18,26,27,28,
5.19,25,31,32,

6-30
3.11,
4.12,18,27,28,
5.19,28,31,

6-31
3.6,11,
4.7,12,14,16,17,18,22,26,27,
5.21,27,32,

6-32
3.6,11,
4.14,22,26,
5.23,27,35,

6-33
3.6,11,
4.14,16,21,22,26,27,
5.23,25,34,35,

6-Z38
3.1,11,
4.5,7,14,16,
5.5,6,7,14,20,

6-Z43
3.1,6,11,
4.2,5,7,12,14,16,18,22,27,
5.6,7,19,20,28,Z38,

SIZE 4
5-14

SIZE 5
5-5
5-7
5-10

SIZE 6
4-21
5-19
5-21

SIZE 7
4-28
5-6
5-28

5-35

SIZE 8

5-20
5-23
5-34
6-30
6-32

SIZE 9

4-2
4-7
5-16
5-25
5-27
5-238/7-238

SIZE 11

5-11
5-31
6-238

SIZE 12

4-5
5-32
6-27
6-228/6-249
6-33

SIZE 13

4-16
6-213/6-242

SIZE 14

6-16
6-229
6-31

SIZE 15

4-12
4-17

SIZE 16

4-22
4-26
6-223/6-245

SIZE 17

3-1
4-14
6-219/6-244

SIZE 18

3-6
4-18
6-210
6-243

SIZE 19

6-225

SIZE 20
4-27

SIZE 21
6-224/6-246

SIZE 37
3-11

Stringency, Dance 5 sec

[18]+4

Patch 1

Handwritten musical notation for Patch 1, consisting of two systems of staves. The first system has two staves with notes and a '5' above a bar. The second system has two staves with notes and a 'b.' above a bar. Below the staves are labels '6-32' and '6-205'.

6-32

6-205

[22]+4

Stravinsky, Le Sacre du Printemps
 Sacre Sacre, 1942 version for smaller orch.

3/144

Handwritten musical score for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various accidentals and dynamics. The bass staff contains a bass line with chords and accidentals. Above the treble staff, there are handwritten annotations: a circled '1' with '42' next to it, a bracket labeled '4-2', and a circled '2' with '144' next to it. Below the bass staff, there are several annotations: '-6-242', '{0,1,2,3,6,9}', '6-07 / 6-24 / 6-242', '(6-242)', and '7-32 (Sacre chord)'. There are also some scribbled-out notes and a circled '2' with '144' next to it.

Handwritten musical score for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various accidentals and dynamics. The bass staff contains a bass line with chords and accidentals. Above the treble staff, there are handwritten annotations: a circled '5' with '146' and '24' next to it, and a circled '7'. Below the bass staff, there are several annotations: '5-20', '6-219 / 6-245 / 5-20', '6-242', '6-242', '7-16 / 6-242', '6-219', '6-245', '6-242', and 'R0'. There are also some scribbled-out notes and a circled '7'.

~~patch to show 6-14 in upper voice at [4] - 1~~

R₂ (6-14, 6-219 / 44)
 R₀ (6-14, 6-245 / 23)

only ice in same no.
 (i.e. almost R₀)

Musical notation for measures 8, 12, and 13. Includes handwritten annotations: "8", "12", "13", "PATCH 1" with an upward arrow, and various chord symbols like 6-219, 6-244, 6-245, 6-243, 5-23, 5-28, 17-29, and 5-23. There are also notes like "zapr" and "R₀".

Musical notation for measures 15 and 16. Includes handwritten annotations: "15", "Change to Strauss", "15", "no B in previous version", "16+3", "(p.3)", and various chord symbols like (5-20), 6-243, 6-219, 6-27, 5-20, 6-27, 5-28. There are also notes like "2, 3, 5, 6, 9, 10" and "(1+5)".

Stravinsky, Danse sacrée

Handwritten musical score for the first system, measures 157-160. The score is written on four staves. Measure numbers 157, 159, and 160 are circled. Fingerings are indicated by numbers 2, 3, 4, and 5. Chordal figures are labeled with numbers like 5-28, 6-245, 5-10, 7-238, 6-213/6-224, 8-18, 6-27, (6-27), 5-19, 5-10, 7-238, 18, 159, 19+4, 160, 6-219, 6-27, 6-219, 6-27.

Handwritten musical score for the second system, measures 161-162. The score is written on four staves. Measure numbers 161 and 162 are circled. Fingerings are indicated by numbers 6 and 9. Chordal figures are labeled with numbers like 7-25 upper, 6-219, 8-28, 7-31, 7-16, 6-20, 6-27, 5-32*, 5-1, 8-18, 7-28, 7-31, 6-246, 5-23, (with Bb), (with Bb), (with Bb), (with Bb), 6, 3, 9, 3, 21, 162.

⑧ (f=10)