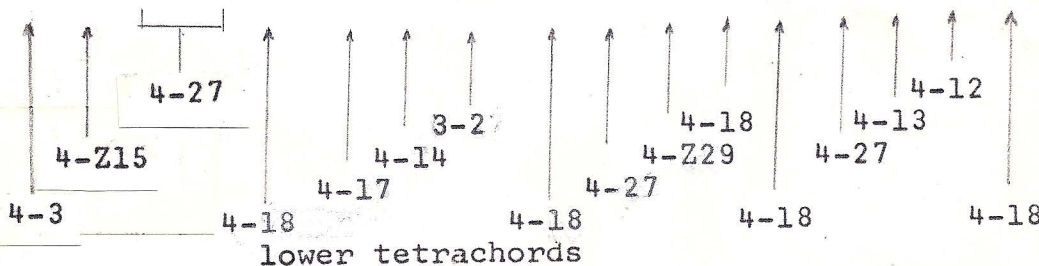
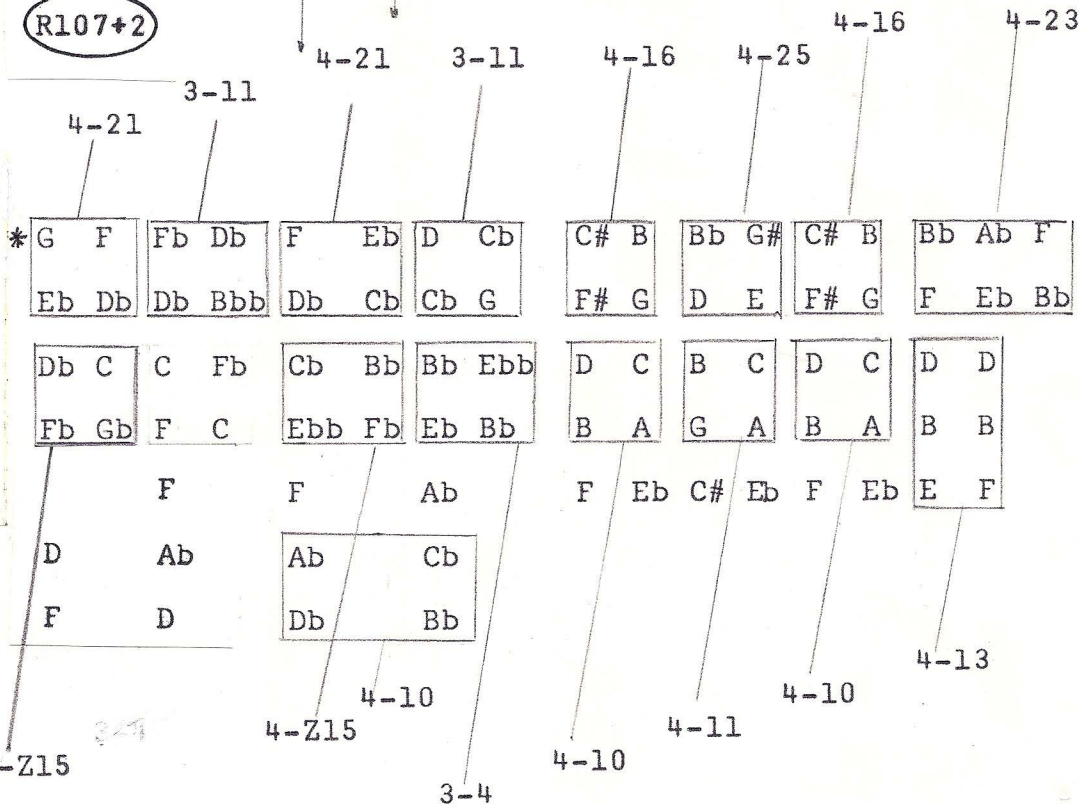


upper tetrachords

R107+2



lower tetrachords

\*Disjoint descant tetrachords: 4-12/4-12/4-10/4-10

Although the composition of Rossignol was "split" (between 1908 and 1913), S. continued with the same harmonic materials, in part.

Rossignol is amazing "dissonant" in places. Why was it accepted without outcry?

In the symphonic poem, Chant du Rossignol (see White), Stravinsky, combined ~~Act 2~~ music from Acts 2 and 3, which he regarded as ~~homogeneous~~, reflecting the chronological split.

Chronology of Rossignol is important: (See White, p. 183ff)

Act I completed <sup>in 1909</sup> before Firebird. Second Act begun in 1913 and  
Act III completed in 1914/

Thus, Act I of Rossignol is actually the first of the mature music,  
not Firebird, as is often asserted.



Stravinsky, Rossignol

p. 7, R10 and R16

$\psi_{27}$   $\psi_{34}$ : [4,6,8,10,12] - composite of  $\psi_{22}$  and  $\psi_{27}$ !  
 $\psi_{34}$

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

$\uparrow$   $\uparrow$   $\uparrow$   $\psi_{22}$   $\uparrow$   
 $\psi_{13}$ :  $\psi_{27}$ :  $\psi_{12}$ :  $\psi_{18}$   
[4,7,9,10] [3,5,7,10]  $\psi_{27}$   
 $\psi_{27}$

from Intro

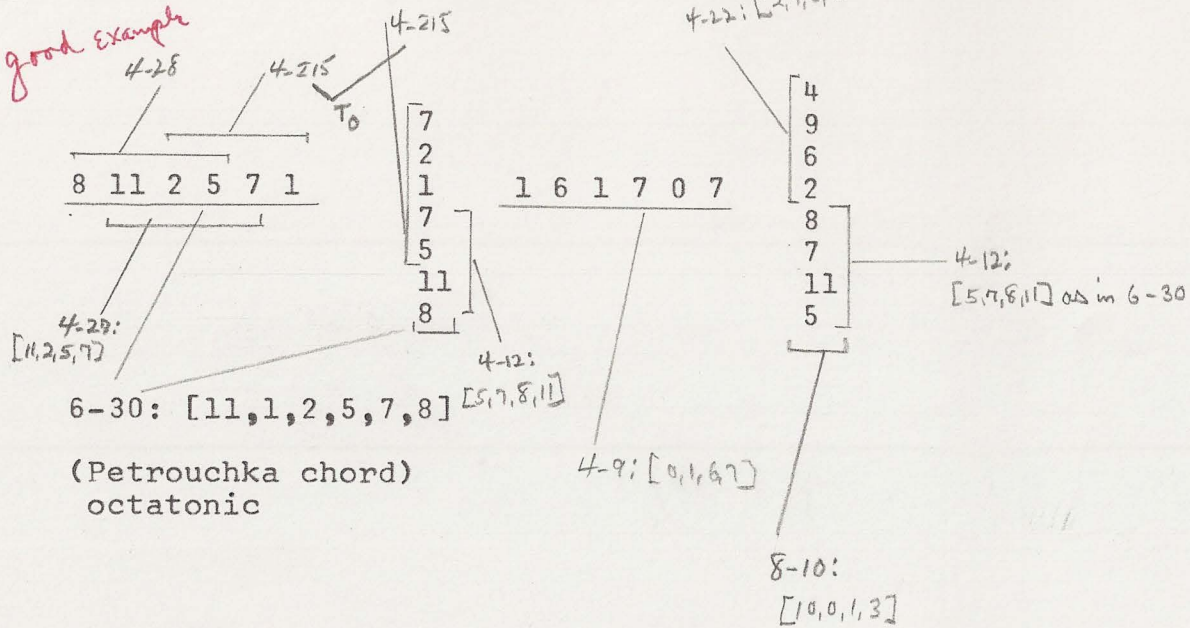


Stravinsky, Rossignol

Act II, Entr'acte, R51

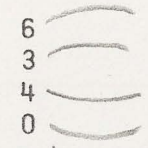
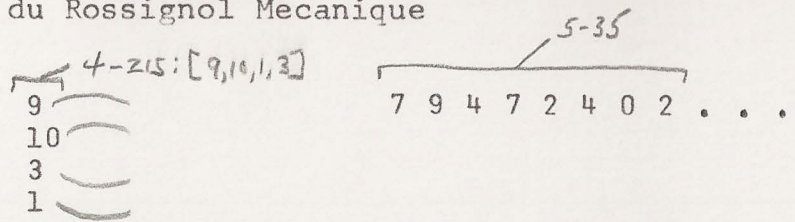
0.38

good example

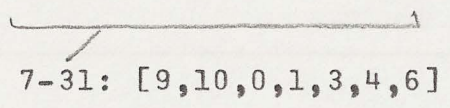


Stravinsky, Rossignol  
R92: Jeu du Rossignol Mecanique

8.65

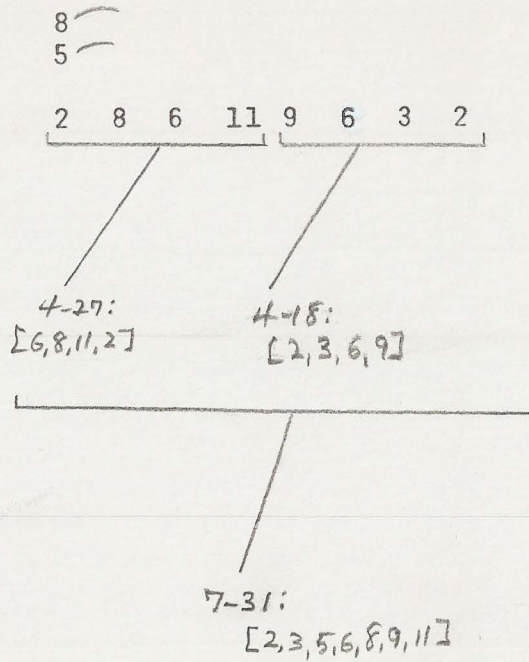
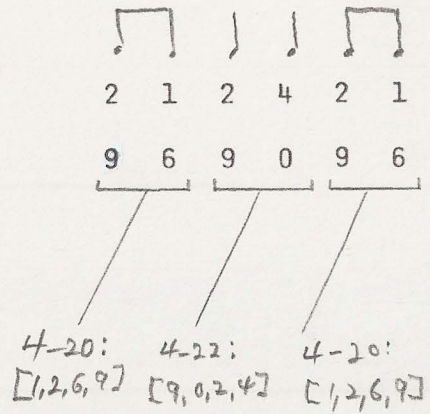


4-12: [0,3,4,6]



Stravinsky  
 Rossignol  
 Act III, R103  
 Music at the beginning of the act

(p. 75)



Note rhythm - (folded on rhythm)  
 and set corresp.  
 Symmetry

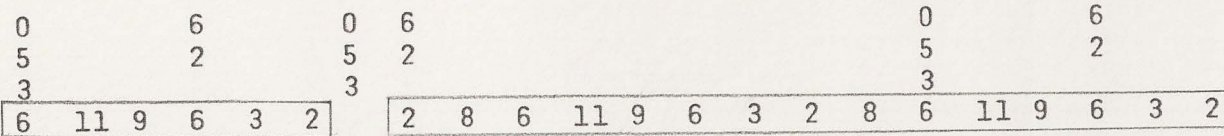




Stravinsky,  
 Rossignol  
 Music at beginning of Act III  
 R104+1

7-31 and 5-32

176



d.R101  
TS

8  
5

8  
5

8  
5

5-32:  
[6, 9, 11, 2, 3]

Accomp. in

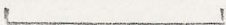
6-223: [0, 2, 3, 5, 6, 8]

4-29: [3, 6, 9, 11]

6-250:  
[2, 3, 6, 8, 9, 11]

SUBSETS {  
 4-26: [0, 3, 5, 8]  
 4-12: [2, 5, 6, 8]

4-29:  
[6, 8, 11, 2]

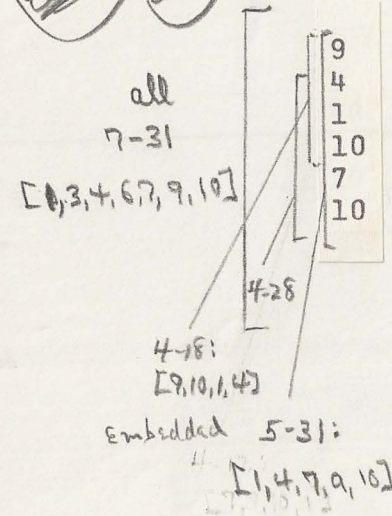


7-31:  
[3, 5, 6, 8, 9, 11, 0]

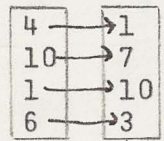
~~21~~ (21)

132+3 [As curtain rises, emperor stands and courtesans fall to the floor]

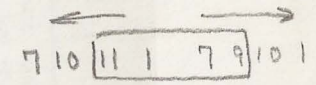
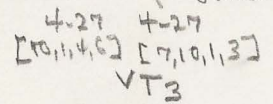
(p. 92)



5-32	6-30
9	9
4	4
1	1
9	9



ordered transposition

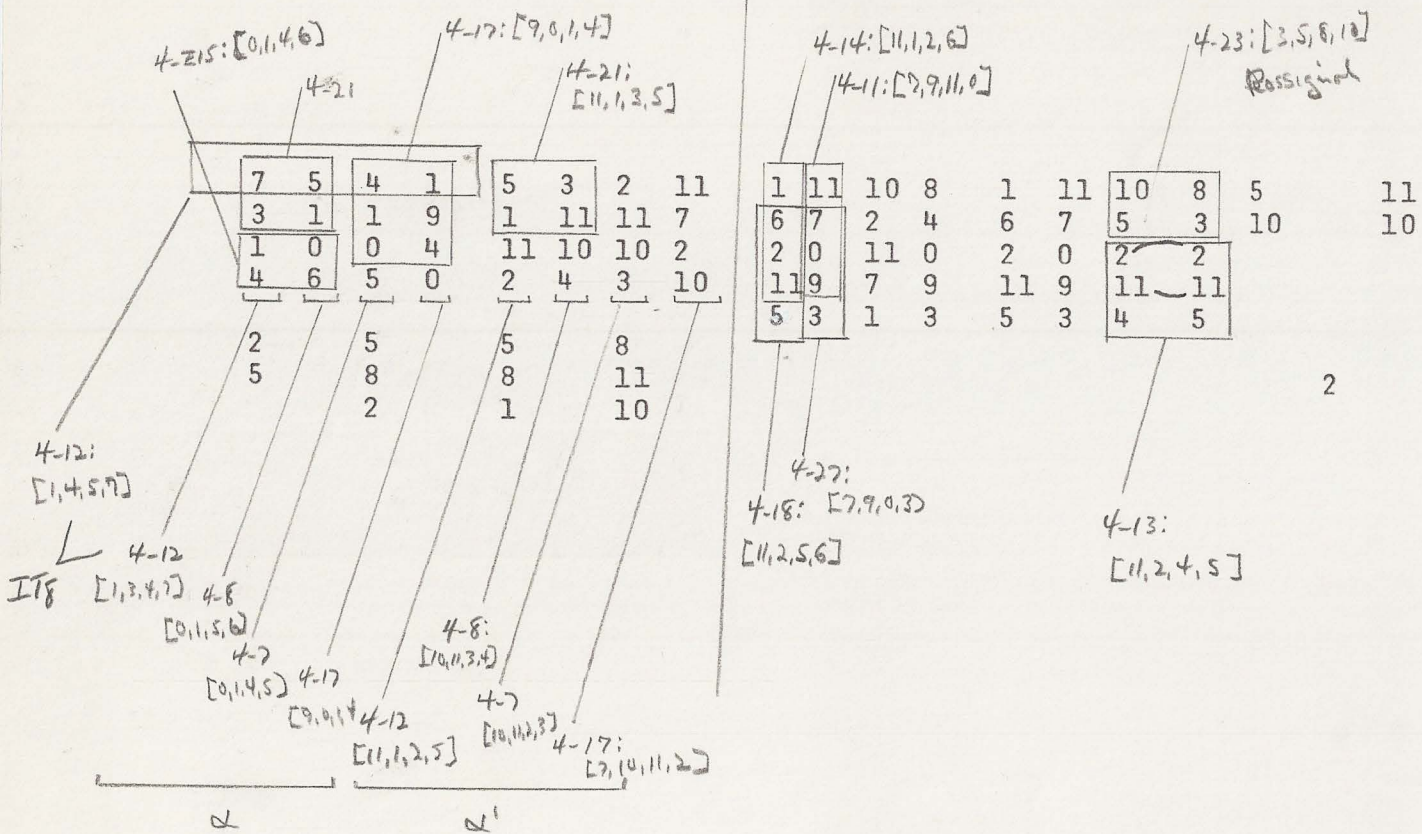


\* 4-21: [7, 9, 11, 1] is first vocal line sung by Emperor just before R133.

20

19.27

Good example of highly regular progression



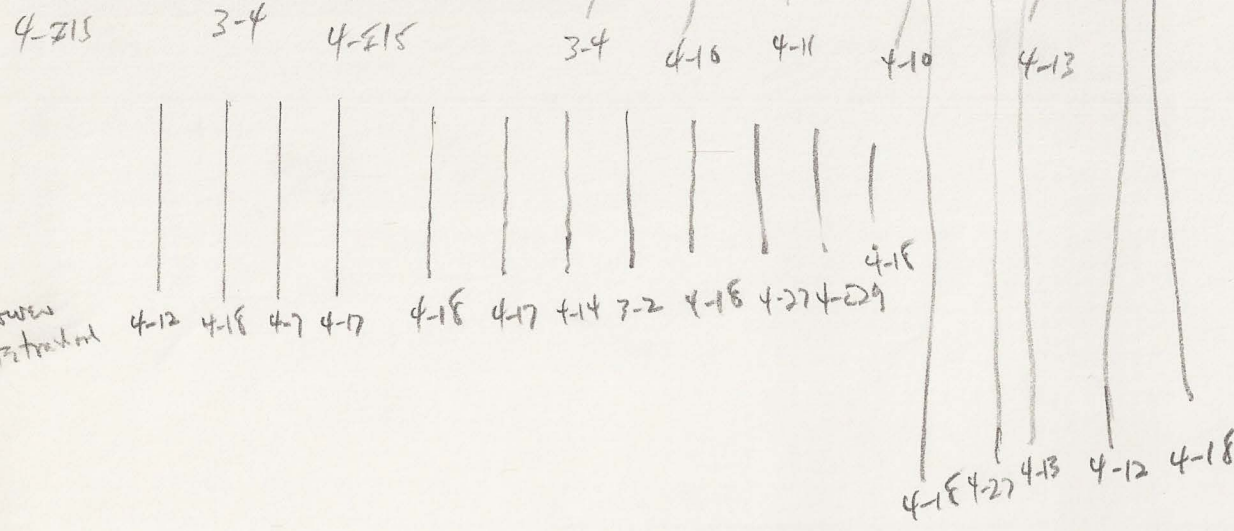
$\alpha' = T_{10}(\alpha)$   
 minimal involution results

upper tetrachord → 4-12 4-16 4-9 4-17 4-14 4-11 4-17 4-19 4-14 4-11 4-15 4-18 4-16

DESCEND 4-12

G F	Fb Db	F Eb	D Cb	C# B	Bb G#	C# B	Bb Ab F
Eb Db	Db Bbb	Db Cb	Cb G	F# G	D E	F# G	F Eb Bb
Db C	C Fb	Cb Bb	Bb Ebb	D C	B C	D C	D D
Fb Gb	F C	Ebb Fb	Eb Bb	B A	G A	B A	B B
		F	Ab	F Eb C#	Eb F Eb	E F	
		Ab	Cb				
		Db	Bb				

B  
Bb



lower tetrachord

~~20~~  
19

NOTE  
VERTICAL  
INTERLOCKING  
TETRACHORDS  
IN REL. TO  
SUCCESSIVE  
VERTICALS

Stravinsky  
 Rossignol  
 Introductory music to Act 3  
 R106+4

(p. 77)

20

4-3: [10, 11, 1, 2]

11	2
10	1

7	6	7
3	2	3
6	3	6

9	7
5	3
10	6

6	7
2	3
3	6

2	7	11
10	4	10
6		

3	8	1	10
4	4	2	

4-3    4-2?    4-3    4-8    4-3    4-2    4-3

8-11: [8, 11, 0, 1]

4-27    4-215: [5, 6, 9, 11]    4-21    4-7

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

4-20: [3, 4, 8, 10]    4-3: [10, 11, 2, 3]    4-13    4-215    4-12    4-18    4-19

4-14    4-21    4-7

alternation of 4-21 and 4-7 in upper parts

if alt, then set in 4-215

4-3 as at R106+4

4-8: [2, 3, 7, 8]

4-21    4-12    4-18    4-17    4-18    4-12    4-17    4-12    4-9

BEHIN HERE

upper two voices alternate 4-21 & 4-27  
 (2 or 3 planes)

lower two alternate 4-215 and 4-8

Stravinsky, Rossignol

Beginning of Act III, R101

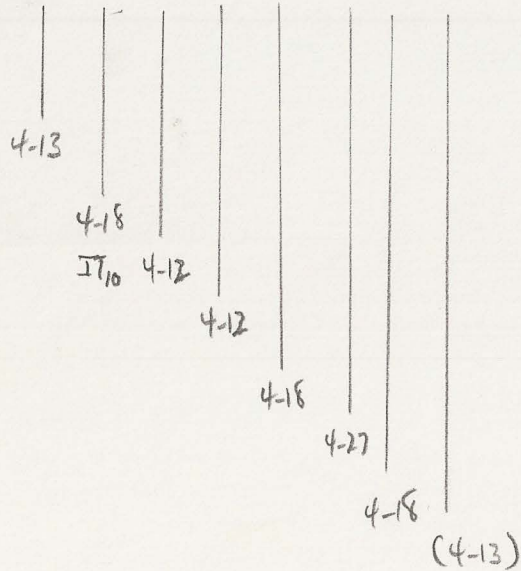
EXAMPLE!

~~20~~  
18

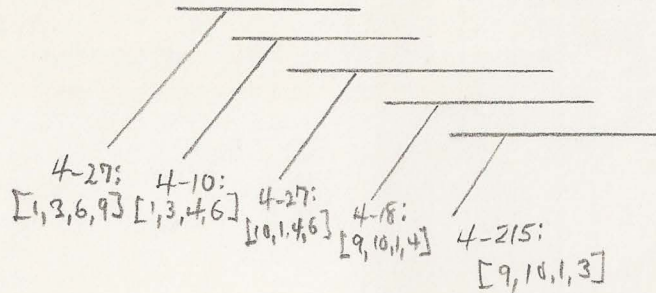
p. 75

6-250: [1, 3, 4, 6, 9, 10] OCTATONIC

9 3 1 6 4 1 10 9 3 3



9 3 1 6 4 1 10 9 3



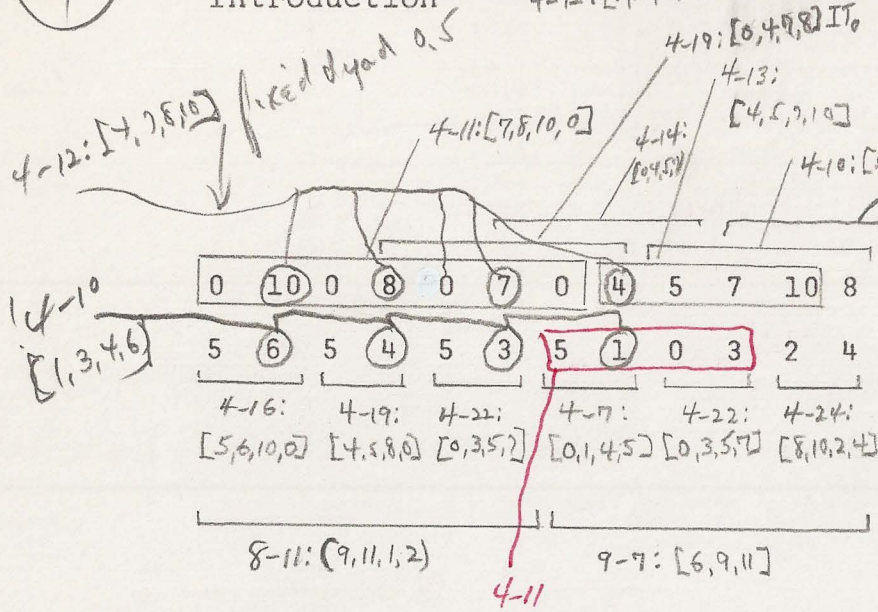
4

Stravinsky,  
Rossignol

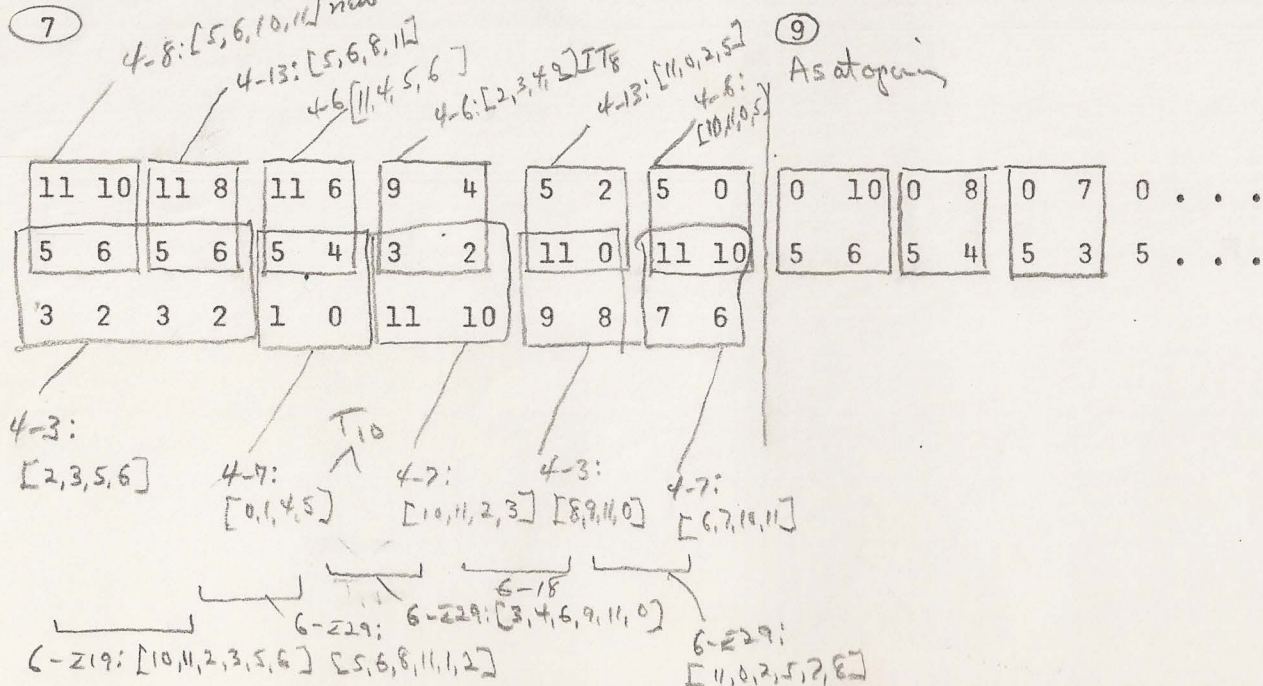
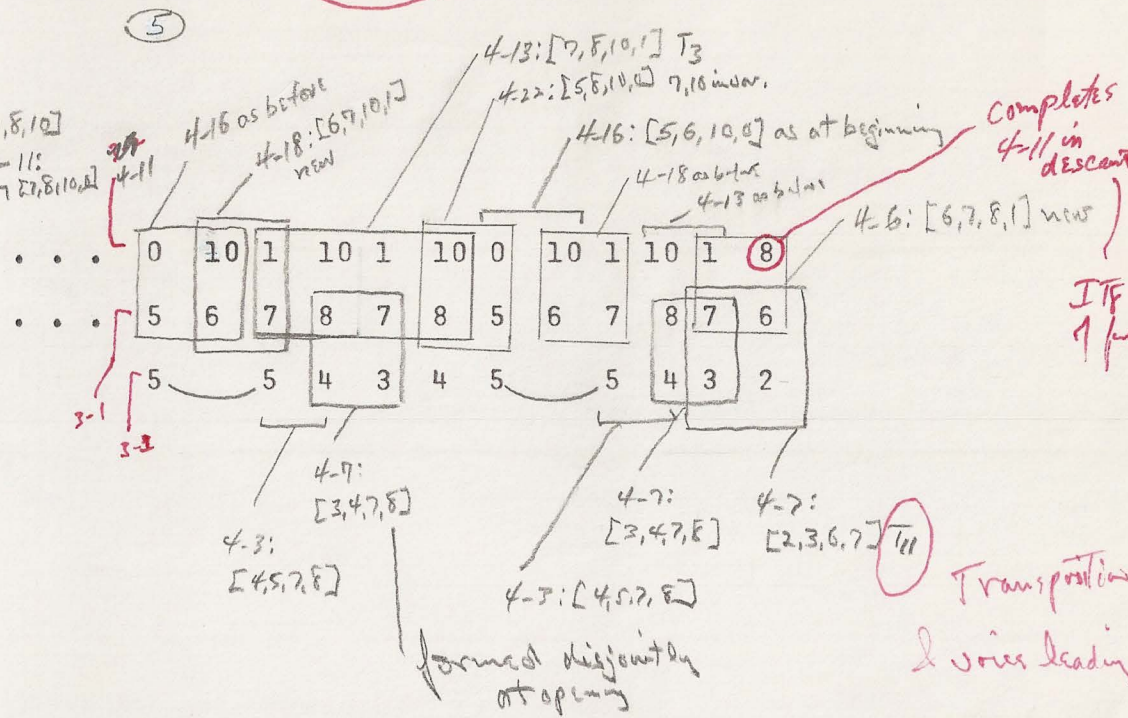
Introduction

4-2: [4, 6, 8, 10] } Vertical segmented  
4-4: [3, 4, 7, 8] } by repeated pcs 0, 5  
4-12: [1, 3, 4, 7, 2]

pp. 3-6



EXAMPLE  
7-32 sets



Bottom 4-3 and 4-7 only

4

Comments on Rossignol excerpt

~~Second tetrachord is same~~ Second tetrachord is ~~same~~ same as second tetrachord there (4-19), and upper voice of Nuages is 4-11!

At measure 1:  
Two planes of motion:

- 1) 4-11 in counterpoint with chromatic tetrachord 4-1,
- 2) Successive tetrachords formed by the two voices.
- 3) replications: 4-11; 4-19
- 4) 4-10 in descant
- 5) Large harmony 8-11

At measure 5:

- 1) Descant ~~ga~~ again forms 4-11 (a transposed inversion of the first form), completing it with ~~xxxx~~ Ab at the end of m. 6 [set completion]-Straus.]
- 2) Development:
  - new tetrachords introduced: 4-3 and 4-18 *by sustained F*
  - two new forms of 4-7
- 3) 4-3 and 4-7 then become primary components of the next passage.

General on syntax: not "octatonic"

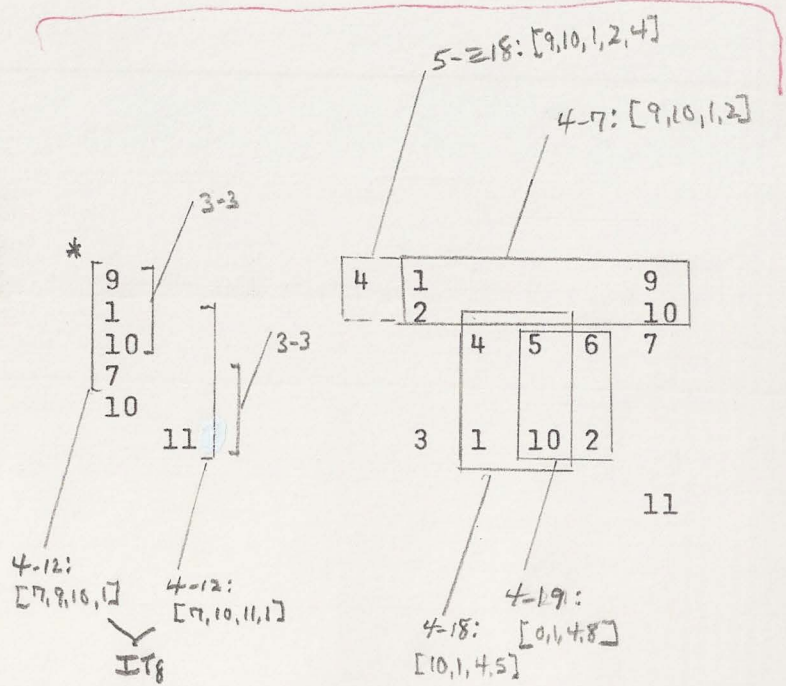
4-11 is highly representative of 8-23, the master diatonic constellation (occurs 6 x) ~~xxxxxxx~~ Set 4-22, however, occurs 8 x in 8-23 (more than any other tetrachord.)



Stravinsky  
 Rossignol

End of Act III: Cortège solennel  
 R129

P 91



129+5

9	• • •	4	1	10	9
1			2	11	1
10			3	10	10
7	• • •				7
10				11	10
11					11