

Aufführungsrecht vorbehalten.

К. БАЛЬМОНТЪ.
C. BALMONT.
Traduction française
de M-D. CALVOCORESSI.

TENORI
div. a 3

BASSI
div. a 3

7-31: {7, 9, 10, 11, 13, 4}

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

6-223

f 27

4-17 5-31 4-23

LE ROI DES ÉTOILES.

c 7-31, 7-32

c 7-31, 7-32

A Claude Debussy
Igor Stravinsky
Duitloang 1911

Largo assai. M.M. ♩ = 63.

TENORI I.

TENORI II.

BASSI I.

BASSI II.

Ли - цо
Se yeux

Largo assai. M.M. ♩ = 63.

Piano.

Col. III

3-8: {3, 7, 9}

5-10: {3, 4, 6, 7, 9}

3-8: {3, 7, 9}

3-2
{4, 6, 7}

4-229
{0, 4, 6, 7}

completion
7-31: {9, 13, 4, 6, 7, 9}

е - го бы - ло какъ солн - це - въ тотъ часъ, ког - да солн - це въ зе - ни - тѣ, гла -
sont pa-reils aux é - toi - les, aux feux, qui sil - lon - nent l'es - pa - ce; за

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

7-31: {7, 9, 10, 0, 1, 3, 4}

6-250
{0, 1, 4, 6, 7, 9}

4-229
{0, 4, 6, 7}

6-223
{1, 3, 4, 6, 7, 9}

6-217
{10, 13, 4, 6, 7}

4-229
{9, 4, 6, 7}

Propriété de l'éditeur

36731

P. Jurgenson à Leipsic et Moscou.

W/p c 3 = 7-31

pes à m. 2

7-31: {1, 3, 4, 6, 7, 9, 10}

* voice-leading determined by pes et

Ancora più sostenuto

m. 40 m. 41

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

5-33: {1,3,5,7,9}

7-26 {10,0,2,4,6}

5-24: {5,6,8,10,0}

m. 42

5-218: {10,11,2,3,5}

4-17: {10,11,2,3}

4-12: {11,2,3,5}

4-16: {10,11,3,5}

4-22: {3,6,8,10}

10	3
6	8

6	6
0	0
3	3
8	8

4-22: {3,6,8,10}

4-27: {0,3,6,8}

8-27: {1,4,7,9}

m. 43

10	3
6	8

6	6
0	0
3	0
0	8

melodic line:

6-250: {5,6,9,11,0,2}

4-27: {0,3,6,8}

6-213: {5,6,8,9,11,0}

6-27: {2,3,5,6,8,11} c 7-31 & 7-32

4-13: {5,6,8,11}

11	8	6	5	8
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9 5 0 0

m. 44

5 5

5 5

4-17: {11,2,3,6}
5-32 w/pc 8 {2,3,6,8,11}

5-32: {5,6,9,11,2}

11	6	5	2	9
11	6	5	2	9

6	3	2	11
---	---	---	----

2	11	10	9
11	10	8	6
10	6	5	3

4-19 4-20 {10,11,2,6} {10,11,3,6} 4-27 {2,5,8,10} 4-27 {3,6,9,11}

The 4 verticals sum to 8-18: {0,5,4,7}

Ex. 108 in StrAM

3-2: {4, 6, 7} as in m. 2

4-20: {6, 7, 11, 2}

m. 45

m. 46

m. 47

m. 48

4	4	4	4	4	4	4	7	6
4	4	4	4	4	4	4	2	2
11	11	11	11	11	11	11	11	11
5	5	6	7	5	5	5	6	7

9	10	10	7	7	4
			10	10	7
					10

2
4
7
4
10
7
0

4-27: {2, 4, 7, 10} → IT₂

4-27: {4, 7, 10, 0}

3
8
6
0
3
8

4-27: {0, 3, 6, 8}

4-10: {7, 9, 10, 0}

7-30: {10, 11, 0, 2, 4, 6, 7}

5-34: {10, 0, 2, 4, 7}

= 4-27 ∪ 4-27

8-16: (8, 9, 1, 3)

Zvezdoliki

Musical notation for Zvezdoliki, showing treble and bass clefs with various chords and notes.

N.B.
 4 basses [where 'root' is not so apparent]

4-17: b, 5 t enovs

5-31: octa, complement (Embedded)

9-31

4-3: OCTA

4-23: diatonic

7	9	4
3	1	2
0	10	11
7	7	9
4	4	4
0	7	9

9-31: (octa) only 9-note set class in 8-28, the octatonic collection

7	9	4
3	1	2
0	10	11
7	7	9
4	4	4
0	7	9

A) Parts of Orchestra Score Omitted in Piano Reduction

- 1) M. 6-7; Entire horn parts omitted
- 2) M. 7; 2nd dotted half note; B^b5 omitted
- 3) M. 17; 1st quarter note; F#4 omitted
1st quarter note; D3 omitted
2nd quarter note; C#4 omitted
2nd quarter note; E^b3 omitted
- 4) M. 18; 1st dotted half note; C4 omitted
2nd dotted half note; A#3 omitted
- 5) M. 19; 1st dotted half note; C4 omitted
2nd dotted half note; A#3 omitted
- 6) M. 20; Entire measure; F4 omitted
- 7) M. 25-26; Entire horn doublings omitted

B) Parts of Piano Reduction not present in Orchestra Score
(probable misprints)

- 1) M. 16; 5th quarter note; E^b4 not present in orch. score
- 2) M. 17; 4th quarter note; entire treble clef chord not present in orchestra score

C) Probable Misprints in Piano Reduction

- 1) M. 19; 1st dotted half note; A#4 should be A~~4~~4
- 2) M. 20; 5th quarter note; B~~4~~4 should be B#4
- 3) M. 22; 1st dotted half note; B5 should be A5 (?)
- 4) M. 44; 2nd 16th note; B4 should be B#4
2nd 16th note; A#4 should be A~~4~~4
3rd 16th note; A#4 should be A~~4~~4

D) Probable Misprints in Orchestra Score

- 1) M. 11; 3rd trumpet in C; F4 should read F#4
- 2) M. 27; 3rd half note; 2nd trombone; C^b4 should read C~~4~~4
- 3) M. 28; 3rd half note; 1st trombone; E^b4 should read E~~4~~4
3rd half note; 7th horn; E^b3 should read E~~4~~3
- 4) M. 32; 3rd half note; 3rd trombone; A3 should read A#3

Van den Toorn, *The Music of Stravinsky* (1983)

Zvezdoliki is on List 1 (passages of explicit reference to the octatonic collection)

Nos. 0-1+3,9

Also on List 2 ("interference from conflicting sets (or systems) of reference)

Nos. 0-2,3-5+2,8-10

The Russian symbolist movement: Konstantin Balmont was a leading exponent.

Van den Toorn p. 246 on Stravinsky's text setting:

"For Stravinsky himself frequently remarked that his attention in these matters was drawn less to the poetic significance of a given text than to its sound and rhythmic quality . . ."

Stravinsky on Zvezdoliki (The Star-Faced One):

" His Zvezdoliki is obscure as poetry and as mysticism, but its words are good, and words were what I needed, not meanings. I couldn't tell you even now exactly what the poem means." *Memories and Commentaries*, p. 78

Zvezdoliki was composed after *Petrouchka* and just before *Le Sacre*. Dedicated to Debussy, to whom he sent the ms. (now missing). Debussy replied in a letter dated Aug. 18, 1913 that he could not foresee performance of this "cantata for planets on our modest earth"

See van den Toorn p. 473

His face was like the sun at its zenith,
His eyes were like stars as they furrow the sky,
The colours of the rainbow served as fabric,
design and thread
For his splendid garments, when he rose again
from the dead.
Around him thunder roared from angry, rent
storm-clouds
And seven times seven golden stars, like candles,
burned about his head, and clusters of flashing
lightning opened out like flowers on the
mountainsides.
'Do you keep the Word?' he said, and we shouted
our reply 'We do!'

'I am Alpha and Omega,' he said. The thunder
echoed his reply.

'It is the hour of the harvest,' said the
Starry-eyed one.

'Make ready the scythes. Amen.'

We waited, his faithful throng. The clefts
in the sky grew orange-red.

Seven times seven golden stars showed us
to the desert's edge.

Translated from the Russian by David Matthews.

Zvesdoliki

Large-scale harmonies-- 8-note sets

example: opening section 8-27

succession: 8-28 8-Z29 8-Z15 8-16[^] 8-28

each one ***x** has a tetrachordal image in this music

Z VE3 doliki = misc. notes

orchestral
descent from m. 3 to m. 8

⑥

"unfolding" of E-C, first interval of chorus

6-223; {4,6,7,9,10,11}
C7-31 (lack of pc 3)

tenor, m. 5

3-2 as in m. 3

intertwining - voice-leading determined by completion of the tetrachord

m. 6: voice leading in chorus based upon tetrachord (C7-31) and w/ 7-22

4-229: {2,6,8,9} IT₁₁
4-181: {2,3,6,9} IT₆
4-229: {2,3,5,9}
4-229: {9,13,4} IT₆
4-16: {2,7,9}
4-221: {1,3,5,6} IT₆
4-26: {5,8,10,11}

4-14: {2,6,7,9} T₃
4-229: {6,10,11} T₃
4-229: {9,13,4} T₃
4-17: {0,3,4,7} T₃

m. 21: voice-leading and multiple dimensions; have 4-215 serve as "connector" or "pivot"

4-215: {9,10,1,3} IT₁₁
4-18: {3,4,9,10} IT₆
4-27: {1,4,7,9} IT₆

12

cf. Three Pieces for String Quartet, III

Stravinsky, Zvezdoliki
mm. 5-7: voice leading
in secondary dimensions, as
reiterations of verticals

4-22: {1, 2, 4, 8}

4-25: {1, 2, 5, 7}

4-18: {1, 2, 6, 8}

4-22: {5, 6, 8, 10, 11}

4-26: {2, 3, 6}

4-12: {5, 6, 9, 10, 11}

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

4-18: {9, 0, 3, 4}

4-17: {2, 5, 8, 9}

4-17: {5, 8, 9, 0}

4-17: {2, 5, 6, 9}

4-16: {0, 2, 6, 7}

4-17: {0, 3, 4, 7}

T1	6	8	3	3	3	7	5	1	9	1	7
T2	4	2	2	2	1	2	1	8	6	10	3
B1	0	9	9	9	9	9	8	5	2	6	0
B2	7	6	6	5	4	3	3	10	7	0	4

4-22: {9, 0, 2, 4}

4-18: {2, 5, 8, 9}

4-17: {5, 8, 9, 0}

4-17: {2, 5, 6, 9}

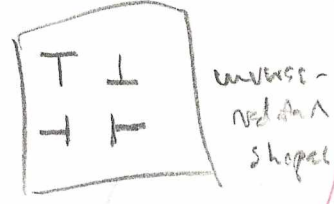
4-18: {3, 4, 7, 10}

4-18: {9, 0, 3, 4}

4-16: {0, 2, 6, 7}

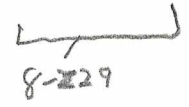
4-17: {0, 3, 4, 7}

many T-segments
not shown (and ⊥)
and ⊕ and ⊖



a group

(no cell)



ARROW ON SCORE
POINTS TO BEGINNING
OF EXAMPLE

18

5-28: {1,1,2,5,7} (C 7-31)

6-213: {7,8,10,11,12}

4-17: {10,1,2,5}

4-18: {7,8,11,2}

4-20: {6,7,11,2} C 8-23

	m. 30		m. 31		m. 32			m. 33		A-	men.
	1	1	5	5	7	2	2	2	11	11	
	1	1	1	1	11	11	2	2	2	2	
	1	1	2	2	2	6	2	2	2	2	
	1	1	10	10	8	7	2	2	2	2	

? Voicing of big chords - doublings - relate to secondary lateral sets - i.e., to voice leading - sets (tetrads) prominent throughout - very dohki

Here show sets that do not replicate verticals - eight tetrads

7-31: (3,4,6,9,0)

4-10

4-23

d-3

8	10	5
5	7	2
3	4	1
1	3	10
8	10	2
5	4	2
1	10	10
8	7	5
5	4	2

nope 9 with cat

4-26

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

4-23

both are in 8-23 diatonic

4-22: {1,3,5,8}

4-17: {10,1,2,5}

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

4-229

4-3

4-17: {7,8,11,2}

5-28: {5,7,8,11,2} (C 7-31)

4-12: {5,7,8,10}

4-12: {4,6,7,10}

4-17: {7,10,11,2}

6-30: {10,9,4,6,7}

? 6-32: {2,4,6,7,9,11}

? 5-34: {2,4,6,8,11} C 6-32

Typical diatonic cadences as in Synphonica Wind's chord

6

4-29 (12, 4/8) (pizzicato / mm)
4-18
5-10 8-226
6-30
6-235
6-32
5-25

ehn.

crescendo

за е - го бы - ли какъ звѣз - ды - предъ тѣмъ, какъ сорваться съ не - бееъ, И
face au so - leil est sem - bla - ble, quand l'as - tre ra - yonne au zé - nith. Des

crescendo

6-219:
12, 3, 6, 7, 9, 11

4-229 4-229 4-229

crescendo ma non troppo

8

5-32: (7, 10, 0, 3, 4)

Coll. I

кра - ски изъ ра - дугъ слу - жи - ли, какъ тка - ни, у - зо - ры и ни - ти, для
cieux les cou - leurs lu - mi - neuses, la pour - pre, l'a - zur, l'or di - a - prent la

2

8

пЫШНЫХЪ е - го о - дѣ - я ній, въ ко - то - рыхъ онъ сно - ва вос - кресь.
 robe é - cla - tan - te qu'il por - te pour naître à nou - veau par - mi nous.

3

6-213

Кру - гоу не - го рдя - ни - лись
 Au - tour de lui bril - le la

4

5-28 4-20 5-28 4-16

И
Sept

семь зо-ло-тыхъ се-ми-
gloi-res d'é-toi-les splen-

гро-мы въ об-рынныхъ разгнѣванныхъ ту-чахъ,
fou-dre au ciel ra-va-gé, lourd d'o-ra-ges,

à bouche fermée

à bouche fermée

à bouche fermée

5

Red.

cantabile

звѣ-здѣй, какъ свѣ-чи го-рѣли предъ нами,
di-des en-tourent son chef ra-yon-nant.

И прозвѣя ныла-ющихъ молній
L'éclair vient frapper les col-lées, дѣлѣ
fait

cantabile

та ми раскрылись на кру-чахъ.
naï tre des fleurs printa nié - res.

„Хра-ни-те ли сло-во?“
„Gardez vous le Ver-be?“

— Онъ молвилъ, — мы крикнули съ волею, — Хра-
 — dit - il, — et nous tous ré-pon - di-mes: „Тои

mf maestoso p ff

6 7

8

нимъ.“
journal

„Я пер-вый“
„Je re - gne“

— онъ
 — dit

рекъ — „и послѣдній“
„sans par-ta - ge“

и гулко от-вѣти ли гро-мы.
Plus fort gronde alors le ton-ner-re.

mf maestoso p

8

p tranquillo e maestoso m.d.

8

30

„Часъ жат. вы;“ — ска — залъ звѣздо — о — кій. „Сер — ны при — го — то — вьте. А — минь!“
 „C'est l'heu — re.“ — dit — il en sa gloi — re. „Les — moissons at — ten — dent. A — men!“

9

24

Мы
Pi —

10

pp
ôtez

38

вѣр-ной тол-по-ю воз-ста-ли.
eux et fer-vents, nous sui-vi-mes.

Handwritten notes below the piano part:
 4-33 {1,3,5,7,9} 7-26
 5-24: {5,6,8,10,0}

42

Ancora più sostenuto. (♩=50)

Ha
La

am

11 Ancora più sostenuto. (♩=50)

Handwritten notes and markings:
 4-22: {3,5,8,10} m.d.
 4-7: {10,11,2,3} p
 4-18 (upper): {1,3,5,7,9} p
 4-16: {10,11,2,5} p
 4-13: {5,6,8,11} p
 5-29 (upper): {9,10,0,3,5} p
 (très lointain)
 melodic line 6-250: {9,11,0,2,5,0,3}

5-34: {6,8,10,0,3}

4-29: {5,0,3,6,8}

8-27: {1,4,7,9}

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5-34: {5,6,8,10,0,3}

6-250: {11,0,3,5,6,8}

7-25: {11,1,2,4,7}

44

with 4-27 in orch.
5-25: {0, 3, 5, 6, 8}

5-32: {5, 6, 9, 11, 2}

ne - - - бѣ а - лѣ - ли из - ло - мы И
 fou - - - dre fen - daié les nu - a - ges. Sept

5-32 (upper): {2, 3, 6, 8, 11}

pp

8-18: (0), 4, 7
4-19: {10, 11, 2, 6}
4-20: {9, 10, 11, 3, 6}
4-27: {2, 5, 8, 10, 3}
4-27: {3, 5, 9, 11, 2}

ppp *rochiss.*

5-25: {6, 9, 11, 0, 2}

4-26: {6, 9, 11, 2}

(4-2)

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Tempo primo. (♩=63)

семь зо - ло - тыхъ се - ми звѣз - дѣй
 gloi - res d'é - toi - les splen - di - des

ве - ли насъ къ ире - дѣ - ламъ пус - тынь.
 mon - traient du dé - sert le che - min.

12 Tempo primo. (♩=63)

Ped. ed una corda.

6-18
4, 5, 7, 10, 11, 0

5-20
11, 9, 4, 6, 7

5-29
4, 5, 7, 10, 0

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m. 34 m. 35 m. 36 m. 37 m. 38 m. 39

Diatonic

6-33: {7, 9, 10, 0, 2, 4}

6-32: {3, 5, 7, 8, 10, 0}

7-35

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

11	9	5	5	5	5	5	5
----	---	---	---	---	---	---	---

2	5
11	10

2	4	2
10	0	10

5

4	2
0	10

5
2
11
11
6

0	7	8
5	2	1

3-8: {5, 9, 11},
as at opening

4-18: {10, 11, 2, 5}

4-21:
{10, 0, 2, 4}
Soprano of
next Choral
Sequence

4-18:
{11, 2, 5, 6}

4-23:
{0, 2, 5, 7}

4-9:
{1, 2, 7, 8}

7-35: {4, 5, 7, 9, 10, 0, 1}

"Fingering" - note note
of pcs