



MTO 28.4 Examples: Straus, The Melodic Organization of *The Rite of Spring*

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.22.28.4/mto.22.28.4.straus.html>

Example 1. Four expressive modes, with associated musical topics, dramatic features, and musical characteristics

Expressive mode	Pastoral	Military	Religious	Wild Dance
Topics	Birdsong Night music	March Fanfare Hunt	Hymn, chorale Dirge Funeral march Chant Procession	Danse macabre Mad scene
Gender	Female	Male	Neither	Both
Characters	Human (natural world)	Human (human world)	Superhuman (spirit world)	Subhuman (animal world)
Rhythm	Tempo rubato Slow tempo, shifting meter	Tempo giusto Fast tempo, regular meter	Slow tempo, regular meter	Fast tempo, shifting meter
Instrument	Solo winds	Brass, percussion	Tutti	Tutti
Form	Time is a circle	Time is an arrow	Time is a circle	Time is an arrow
Harmony	Diatonic	Diatonic/Octatonic	Chromatic	Whole-tone

Example 2. The scenes of the ballet in relation to dramatic characters and expressive modes

PART ONE A KISS OF THE EARTH	Dramatic characters	Expressive mode
Introduction	Empty stage	Pastoral
Augurs of Spring Dances of the Young Girls	Boys Old Woman Girls	Military Pastoral
Ritual of Abduction	Men + Women	Military
Spring Rounds	Women	Pastoral Religious Military Pastoral
Ritual of Two Rival Tribes	Men + Women	Military
Procession of the Oldest and Wisest The Kiss of the Earth	Old Men (Sage + Elders) Men + Women	Religious
Dancing Out of the Earth	Men + Women	Wild Dance
PART TWO THE EXALTED SACRIFICE		
Introduction	Empty stage	Pastoral
Mystic Circle of the Young Girls	Women	Pastoral
Naming and Honoring of the Chosen One	Women	Military
Evocation of the Ancestors	Chosen One Women Old Men (Elders and Ancestors)	Religious
Ritual Action of the Ancestors	Chosen One Women Old Men (Elders and Ancestors)	Religious
Sacrificial Dance	Chosen One Women Old Men (Elders and Ancestors)	Wild Dance

Example 3. *The Melody of the Young Men*, as they learn divination from the Old Woman. The masculine association is reinforced by scoring for bassoons in octaves in a low register. March-like military mode (Augurs of Spring, Reh. 6).

Bsn. *f*

F	—————	B♭ (05)
F	— G — A♭ — B♭	(0235)

Example 4. *The Spring Rounds Procession*. Danced by the entire ensemble, with men and women in separate groups. Scored for mixed ensemble with heavy, diatonic planing accompaniment, it suggests a slow, solemn, religious procession (Augurs of Spring, Reh. 14; Spring Rounds, Reh. 50).

Hn. *mp* +Fl.

B♭	—————	E♭ (05)
B♭	— C — D♭ — E♭	(0235)

Example 5. *The Women's Entreaty*, as they try to intercede in the warlike games among the men. A sort of feminine second theme in a mostly militaristic scene. A relatively lyrical setting, with wind instruments in a high register, with light planing accompaniment in parallel thirds (Rival Tribes, Reh. 60).

2 3 5 3 2 0 2 3 5 3 2 0 2 3 5 3 2 0

Ob., Cl.

mp

C# ————— F# (05)
C# — D# — E — F# (0235)

Example 6. *The Earth Melody*, part of a wild, orgiastic dance for male and female dancers (Dancing Out of the Earth, Reh. 75)

5 0 5 0 5 0 5 0 5 3 2 0

Hn., Vla.

mp

Bb ————— Eb (05)
Bb — C — Db — Eb (0235)

Example 7. *Mystic Circle Second Theme*. Choreographically a circle dance for young women. Its scoring for solo alto flute, its expressive markings (piano, cantabile), and its lyrical quality all mark it as feminine in affect and pastoral in expressive mode (Mystic Circle, Reh. 93).

5 0 5 3 2 0 3 0 5 0 5 3 2 0

A.Fl.

mp

Eb ————— Ab (05)
Eb — F — Gb — Ab (0235)

Example 8. *The Sentence of Doom*, heard as the tribal Ancestors and Elders pass their final, fatal judgment on the Chosen One. It is scored initially for muted trumpets—soft and ominous—and later for massed French horns playing triple forte (Ritual Action of the Ancestors, Reh. 132).

5 3 5 3 2 0 2 3 0 0 3 5 3 5 3 2 0 2 3 0

Tpt. (muted)

G# ————— C# (05)
G# — A# — B — C# (0235)

Example 9. *The Opening Folk Tune* is the only actual folk melody in the ballet that is complete and presented in something like its original form. It represents the primitive pastoral (Introduction to Part One, Reh. 0).

3 2 0 3 2 0 3 2 0 5 LN 0 3 2 5 0

Bsn.

A ————— D (05)
G >< A — B — C — D (0235)

Example 10. *The Young Women's Melody* marks their entrance onstage and accompanies their first dance. Lyrical, in a high register, scored for a solo wind instrument, and thus marked as both feminine and pastoral (Augurs of Spring, Dances of the Young Women, Reh. 25).

0 2 LN 0 5 3 2 0 2 LN 0 5 2 0

Hn. (solo)

mp

G ————— C (05)
F >< G — A — B $\flat$ — C (0235)

Example 11. *The Earth Melody* (variant), now in chattering sixteenth notes. It is part of a wild, orgiastic dance for both male and female dancers, scored for trumpets and violins (*Dancing Out of the Earth*, Reh. 76)

0

2 3 5 3 2 0 3 LN 0

Tpt.

Vln.

Tpt.

F ————— Bb (05)

E >< F — G — Ab — Bb (0235)

Example 12. *Nature Melody #3* is one of a number of melodies designed to represent sounds of nature, including ancient shepherd’s reed pipes called “dudki.” The grace notes suggest folk styles of vocalization in this representation of the primitive pastoral (an effect enhanced by the instrumentation for English horn) (*Introduction to Part One*, Reh. 7).

0 5 2 5 2 0 5 2

E.Hn.

mf

F ————— Bb (05)

F — G — (Ab) — Bb (0235)

Example 13. The four-note *Motto Ostinato* that runs through the entire *Augurs of Spring* is associated initially with the male dancers, but persists through the *Dances of the Young Women*. In march-like military mode (*Introduction to Part One*, *Augurs of Spring*, Reh. 14).

E.Hn. 3 0 5 0

Bb ————— Eb (05)

Bb — (C) — Db — Eb (0235)

Tribes, Reh. 64; Procession of the Oldest and Wisest, Reh. 67).

$G^\# \text{ ————— } C^\# \text{ (05)}$ $F^\#/G \succcurlyeq G^\# \text{ — } A^\# \text{ — (B) — } C^\# \text{ (0235)}$

brief premonition of the *Old Woman's Melody* (Introduction to Part One, Reh. 1)

F#	_____	C	(06)
F#	— A —	_____	C (036)
F#	— A —	B $\flat$ — B —	C (03456)

Example 16. A bit later in the Introduction to Part One, still before any dancers have come onstage, there is a more extended preview of the *Old Woman's Melody*, a winding chromatic melody within a tritone frame that hints at the exotic and otherworldly (Introduction to Part One, Reh. 4).

6 3 0 6 3 0 6 3 0 6 3 0 6 3 0
6 5 4 3 0 6 5 4 3 0 6 4 3 0 6 4 3 0

E	_____	A#	(06)
E	— G —	A#	(0336)
E	— G — G# — A —	A#	(03456)

Example 17. When the Old Woman does arrive onstage, at the beginning of Augurs of Spring, we hear her melody in its definitive form, with both of its minor thirds filled in chromatically (Augurs of Spring, Reh. 15).

6 3 6 3 6 3 0
6 5 4 3 2 6 5 4 3 2 6 5 4 3 2 1 0

E	_____	Bb	(06)
E	_____ G _____	Bb	(036)
E	— F — F# — G — Ab — A —	Bb	(0123456)

Example 18. *Exotic Melody #2*—chromatic, snaky, serpentine—is one of three such tunes with which the Ancestors and Elders seek to mesmerize and immobilize the Chosen One (Ritual Action of the Ancestors, Reh. 130).

3 6 3 0 4 6 3 0 4 6 3 0 3 2 0 4 6 2 0 3
A. Fl. B. Cl.

Ab	_____	D	(06)
Ab	— B —	D	(036)
Ab	— B — C —	D	(0346)

Ab	_____	D	(06)
Ab	_____ Cb —	D	(036)
Ab	— Bb — Cb —	D	(0236)

Example 19. *The Earth Fanfare* is part of a wild, orgiastic dance of life. It is scored for brass and winds and heavily doubled, as in a fanfare (Dancing Out of the Earth, Reh. 72).

6 4 2 0 2 4 2 0 2

Fl., Ob., E.Hn., Cl., Hn., Tpt.

D ————— G# (06)
D — E — F# — G# (0246)

Example 20. The theme of *Final Judgment*, representing an implacable fate. The Ancestors and Elders, many dressed in bearskins, close in on their sacrificial victim and pronounce her doom (Sacrificial Dance, Reh. 175).

6 4 2 0 4 6 4 2 0 4 6

Hn. +Tpt., Vln. Vln.

Ab ————— D (06)
Ab — Bb — C — D (0246)

Example 21. This short melody is part of a mysterious *Sinuous Counterpoint* (the upper line of a duet for two trumpets). It is prefigured in the Introduction to Part Two, and later used by the Ancestors and Elders as they mesmerize and immobilize their sacrificial victim (Introduction to Part Two, Reh. 86; Ritual Action of the Ancestors, Reh. 133).

0 1 0 2

Tpt.

Bb	—	C	(02)
Bb	—	Cb	— C (012)

Example 22. *Exotic Melody #1* moves in a similarly sinuous and chromatic way within its (024) frame, as the Ancestors and Elders charm and ensnare their victim (Ritual Action of the Ancestors, Reh. 129)

0 1 2 3 4

E.Hn.

E	—	Ab	(04)
E	—	Gb	— Ab (024)
E	—	F	— Gb — G — Ab (01234)

whole-tone frame (024), both whole tones are filled in chromatically (Ritual Action of the Ancestors, Reh. 135)

E#	—————	A	(04)						
E#	—————	G	—————	A	(024)				
E#	—	F#	—	G	—	G#	—	A	(01234)

Within the whole-tone frame (024), the lower whole tone is filled in chromatically (Sacrificial Dance, Reh. 142)

C ————— E (024)
C — C# — D — E (0124)

Example 27. In *Nature Melody #4*, the shepherd's pipes are now evoked by a solo oboe. The melody sounds a bit like a bird call, another pastoral topic (Introduction to Part One, Reh. 9).

Ob.

mf

7 2 7 0 5 7 2 7 0 5 7 2 7 5 7 5 7 5 7

5 6 3

Bb ————— F (07)

Bb — C — Eb — F (0257)

Example 28. In another nature melody from the Introduction to Part One, *Nature Melody #5* the shepherd's pipes are now evoked by a piccolo clarinet, and again the melody sounds a bit like a bird call (Introduction to Part One, Reh. 9).

Cl.

ff

7 0 7 5 7 2 5 0 7 0 7 5

5

Bb ————— F (07)

Bb — C — Eb — F (0257)

Example 29. *The Mystic Circle Melody* has a natural, sweet, unforced quality. Still in a pastoral mode, but not shepherd's pipes or bird calls. Simple and unsophisticated: it is the principal melody for young women to dance their mysterious, ritualistic circle dance (Mystic Circle, Reh. 91).



B	—————	F#	(07)
B	— C# —	E —	F# (0257)

Example 30. *Abduction Fanfare #1* is violent, martial music that represents the men seizing the women in an orgy of sexual violence. The rapid fanfare is marked *fortissimo*, *marcatissimo* (Ritual of Abduction, Reh. 37).

7 0 7 0 2 5 4 2 0 7 0 5 4 2 0 7

Fl., Ob., Cl.,
Tpt.

D	—————	A	(05)
D	— E —	G —	A (0257)
D	— E —	F# —	G — A (02457)

Example 31. *Abduction Fanfare #2* is a musical celebration of male sexual violence. It is scored for tutti winds and brass, with strings joining later (Ritual of Abduction, Reh. 43).

7
5
7
5
3
2
7
5
7
5
3
2
7
5
7
5
3
2
3
0
2
3
5
7

Pic., Fl., Ob., Cl., Hn.

E♭ ————— B♭ (07)
E♭ — F ————— A♭ — B♭ (0257)
E♭ — F — G♭ — A♭ — B♭ (02357)

Example 32. *Abduction Fanfare #2* returns in a later scene, as the music for the second of the Two Rival Tribes (*The Second Tribe’s Fanfare*). The music is still in a military expressive mode, as the male dancers engage in martial display and warlike games of mock combat. The violent, martial quality of the melody is enhanced by the thick, dissonant, planing accompaniment (Rival Tribes, Reh. 57)

7
5
7
5
3
2
3
0

Hn.

D ————— A (07)
D — E ————— G — A (0257)
D — E — F — G — A (02357)

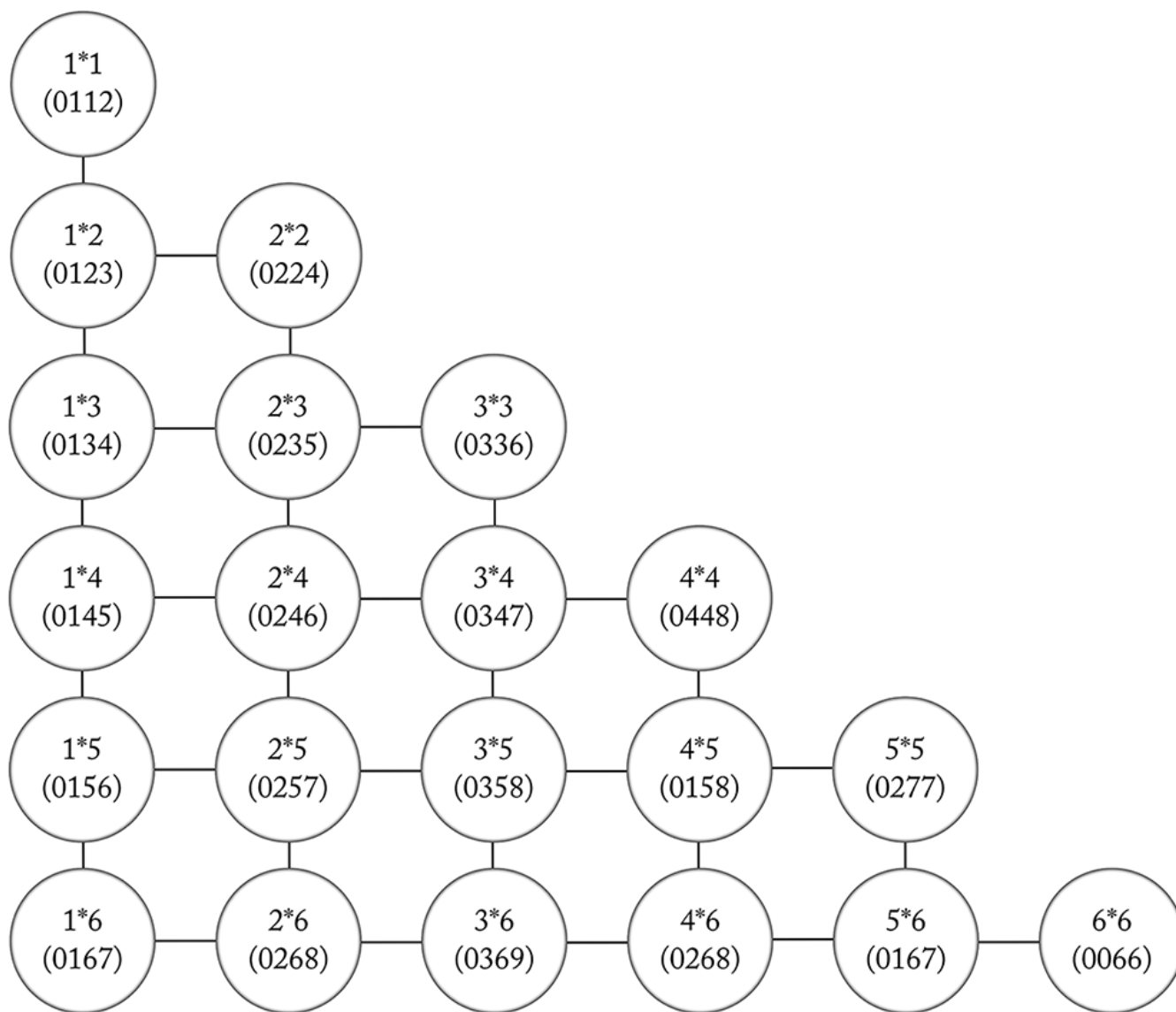
Example 33. The TC property in the *Rite's* principal melodic frames

Framing interval	Melodic frame	T-related dyads	TC label
Perfect fourth (05)	(0235)	(02) related at T_3 (03) related at T_2	$2 * 3$
Tritone (06)	(0336)	(03) related at T_3	$3 * 3$
Tritone (06)	(0246)	(02) related at T_4 (04) related at T_2	$2 * 4$
Major third (04)	(0224)	(02) related at T_2	$2 * 2$
Whole tone (02)	(0112)	(01) related at T_1	$1 * 1$
Perfect fifth (07)	(0257)	(02) related at T_5 (05) related at T_2	$2 * 5$

Example 34. The TC property in three additional rarely used melodic frames

Framing interval	Melodic frame	T-related dyads	TC label
Minor third (03)	(0123)	(01) related at T_2 (02) related at T_1	$1 * 2$
Major third (04)	(0134)	(01) related at T_3 (03) related at T_1	$1 * 3$
Perfect fifth (07)	(0347)	(03) related at T_4 (04) related at T_3	$3 * 4$

Example 35. Voice-leading space for tetrachordal set classes with the TC property (including multisets). Lines indicate parsimonious TC voice leading. Double circles indicate the Rite's melodic frames



Example 36. Two versions of the *Final Judgment* melody, representing (0246) and (0235): $A\flat-B\flat$ holds, while $C-D$ moves down a semitone to $C\flat-D\flat$

$(0246) = 2 * 4$
 $A\flat - B\flat - C - D$

$(0235) = 2 * 3$
 $A\flat - B\flat - C\flat - D\flat$

$A\flat - B\flat \xrightarrow{T_0} A\flat - B\flat$
 $C - D \xrightarrow{T_{-1}} C\flat - D\flat$

Example 37. Two versions of the *Mystic Circle Second Theme*, representing (0235) and (0257): $G\flat-A\flat$ holds, while $E\flat-F$ moves down a whole tone to $D\flat-E\flat$

$(0235) = 2 * 3$
 $E\flat - F - G\flat - A\flat$

$(0257) = 2 * 5$
 $D\flat - E\flat - G\flat - A\flat$

$G\flat - A\flat \xrightarrow{T_0} G\flat - A\flat$
 $E\flat - F \xrightarrow{T_{-2}} D\flat - E\flat$

Example 38. A network of melodies associated with the Sage and the other Old Men

Procession of the Oldest
The Sage's Countermelody

Sacrificial Dance
Final Judgment

Procession of the Oldest
The Sage's Melody

Ritual Action
Sentence of Doom

$(0235) = 2 * 3$
 $A - (B) - C - D$

$(0246) = 2 * 4$
 $A\flat - B\flat - C - D$

$(0235) = 2 * 3$
 $G\sharp - A\sharp - B - C\sharp$

$A - (B) \xrightarrow{T_{-1}} A\flat - B\flat \xrightarrow{T_0} G\sharp - A\sharp$
 $C - D \xrightarrow{T_0} C - D \xrightarrow{T_{-1}} B - C\sharp$

Example 39. A voice-leading network that further connects melodies associated with the Sage and other Old Men, and links them with the Old Woman

Introduction to Part Two
Sinuous Counterpoint

Augurs of Spring
Old Woman's Tune

Ritual Action
Old Men's Circle Dance

Procession of the Oldest
The Sage's Melody

Ritual Action
Exotic Melody #2

Sacrificial Dance
Fatality Motive

Ritual Action
Sentence of Doom

$(0112) = 1 * 1$
 $B\flat - B - B - C$

$(0123) = 1 * 2$
 $A - B\flat - B - C$

$(0224) = 2 * 2$
 $A\flat - B\flat - B\flat - C$

$(0235) = 2 * 3$
 $G\sharp - A\sharp - B - C\sharp$

$(0336) = 3 * 3$
 $A\flat - B - B - D$

$B\flat - B \xrightarrow{T_{-1}} A - B\flat \xrightarrow{T_0} B - C \xrightarrow{T_{-1}} A\flat - B\flat \xrightarrow{T_0} G\sharp - A\sharp \xrightarrow{T_0} A\flat - B \xrightarrow{T_1} B - D$
 $B - C \xrightarrow{T_0} A - B \xrightarrow{T_{-1}} A\flat - B\flat \xrightarrow{T_0} G\sharp - A\sharp \xrightarrow{T_1} B - C\sharp$
 $B\flat - C \xrightarrow{T_0} B\flat - C \xrightarrow{T_1} B - C\sharp$

Example 40. A voice-leading network that connects melodies associated with the Young Men, with male violence, and with the military expressive mode

Ritual of Abduction
Abduction Fanfare #1
(final transposition level)

Augurs of Spring
Young Men's Melody

Ritual of Abduction
Abduction Fanfare #1

Dancing Out of the Earth
Earth Melody #2

Ritual of Abduction
Abduction Fanfare #2

$(0257) = 2 * 5$
F — G — Bb — C

$(0235) = 2 * 3$
F — G — Ab — Bb

$(0257) = 2 * 5$
Bb — F — (Gb) — Ab — Bb

F — G $\xrightarrow{T_0}$ F — G $\xrightarrow{T_{-2}}$ Bb — F
 Bb — C $\xrightarrow{T_{-2}}$ Ab — Bb $\xrightarrow{T_0}$ Ab — Bb

Example 41. The two Mystic Circle melodies (first theme and second theme): the center of a network of melodies associated with the Young Women and with their feminized pastoral mode

Introduction to Part Two
Mystic Circle first theme

Mystic Circle
Mystic Circle second theme

Mystic Circle
Expanded

$(0257) = 2 * 5$
D — E — G — A

$(0235) = 2 * 3$
Eb — F — Gb — Ab

$(0257) = 2 * 5$
Db — Eb — (Fb) — Gb — Ab

D — E $\xrightarrow{T_{+1}}$ Eb — F $\xrightarrow{T_{-2}}$ Db — Eb
 G — A $\xrightarrow{T_{-1}}$ Gb — Ab $\xrightarrow{T_0}$ Gb — Ab

Example 42. A larger transposition up by whole tone (T_2) is achieved in stages, as each whole tone within the melody moves independently

Diagram illustrating the stages of transposition for Example 42:

Stage 1: $(0257) = 2 * 5$
 $D - E - G - A$

Stage 2: $(0246) = 2 * 4$
 $F^b - G^b - A^b - (B^b) - B^b$

Stage 3: $(0257) = 2 * 5$
 $E - F^\# - A - B$

Transposition steps shown in the diagram:

- T_{+2} from $D - E$ to $F^b - G^b$
- T_{+1} from $G - A$ to $A^b - B^b$
- T_0 from $F^b - G^b$ to $E - F^\#$
- T_{+1} from $A^b - B^b$ to $A - B$

Example 43. A large-scale motivic contraction connects statements of the *Mystic Circle First Theme* near the beginning of the Introduction to Part Two and near the end of the *Mystic Circle*

Introduction to Part Two

Mystic Circle

Diagram illustrating the motivic contraction for Example 43:

Introduction to Part Two: $(0257) = 2 * 5$
 $F^\# - G^\# - B - C^\#$

Mystic Circle: $(0235) = 2 * 3$
 $F^\# - G^\# - A - B$

Transposition steps shown in the diagram:

- T_0 from $F^\# - G^\#$ to $F^\# - G^\#$
- T_{-2} from $B - C^\#$ to $A - B$

Example 44. Two melodies associated with Young Women and exemplifying the feminized pastoral mode

Augurs of Spring
Young Women's Melody



$(0235) = 2 * 3$
 $G - A - B\flat - C$

$G - A \xrightarrow{T_{-1}} B\flat - C$

Introduction to Part Two
Mystic Circle Melody



$(0257) = 2 * 5$
 $F\sharp - G\sharp - B - C\sharp$

$F\sharp - G\sharp \xrightarrow{T_{-1}} B - C\sharp$

Example 45. The Amazonian principal theme of The Naming and Honoring of the Chosen One maintains the connection with Young Women, but transforms the expressive mode from pastoral to military

Naming and Honoring
Naming and Honoring I



$(0134) = 1 * 3$
 $D\sharp - E - F\sharp - G$

$D\sharp - F\sharp \xrightarrow{T_0} E - G$

Mystic Circle
Mystic Circle second theme



$(0235) = 2 * 3$
 $E\flat - F - G\flat - A\flat$

$E\flat - F \xrightarrow{T_{+1}} G\flat - A\flat$

Introduction to Part Two
Mystic Circle first theme



$(0257) = 2 * 5$
 $D - E - G - A$

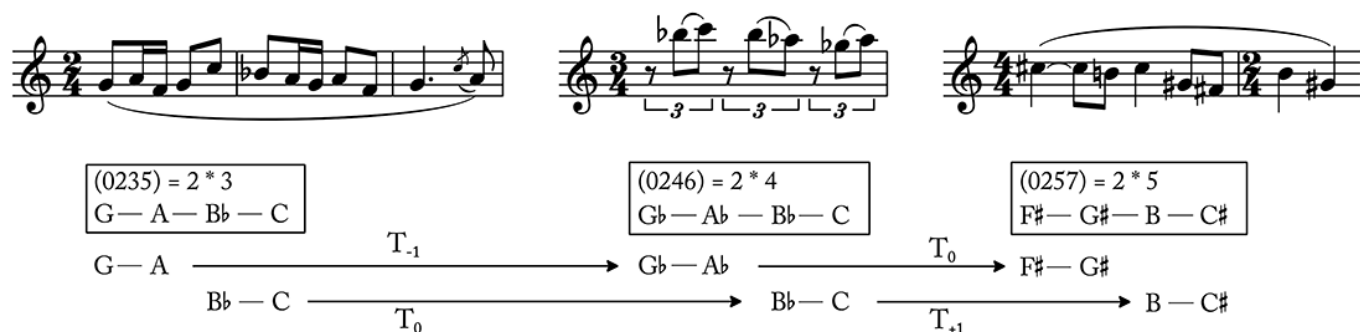
$D - E \xrightarrow{T_{-1}} G - A$

Augurs of Spring
Young Women's Tune
(pastoral)

Naming and Honoring

Naming and Honoring III (military)

Introduction to Part Two
Mystic Circle first theme
(pastoral)



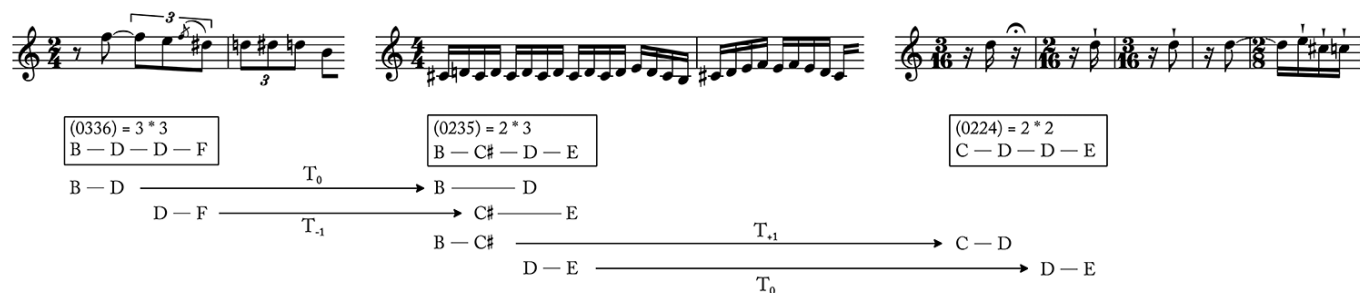
Example 47. Linkage of the *Old Woman's Tune*, *Exotic Melody* #3 (which Craft calls “snake charming”), and the *Chosen One's Cry*

Introduction to Part One

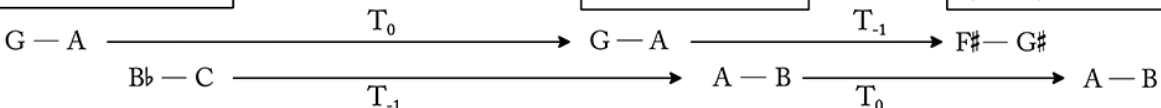
Old Woman's Tune

Ritual Action
Exotic Melody #3
("snake charmer")

Sacrificial Dance
Chosen One's Cry

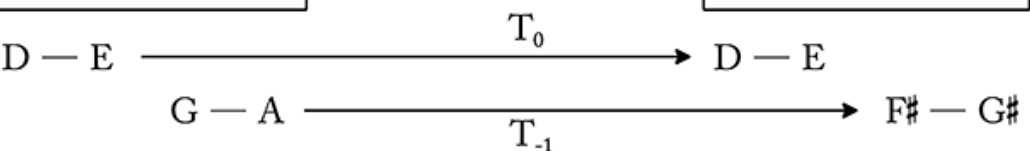


Example 48. Different musical characterizations of the female

Augurs of Spring Young Women's Tune 	Sacrificial Dance Chosen One's Cry 	Mystic Circle Mystic Circle first theme 
$(0235) = 2 * 3$ G — A — B$\flat$ — C	$(0224) = 2 * 2$ G — A — A — B	$(0235) = 2 * 3$ F$\sharp$ — G$\sharp$ — A — B
		

Example 49. *The Earth Fanfare* in relation to *Abduction Fanfare #2* and the *Second Tribe's Fanfare*.

Similar scoring for brass instruments. The earlier melodies are emblems of male triumph, a victory over the women or a victory over a rival tribe of men. In *Dancing Out of the Earth*, the celebration extends to all the people, male and female.

Ritual of Abduction Abduction Fanfare #2 	Dancing Out of the Earth Earth Fanfare 
Rival Tribes Second Tribe's Fanfare 	
$(0257) = 2 * 5$ D — E — G — A	$(0246) = 2 * 4$ D — E — F$\sharp$ — G$\sharp$
	

Example 50. A different melody from *Dancing Out of the Earth* also has fanfare qualities, and is linked via TC voice leading with other fanfare melodies in the ballet

Spring Rounds Abduction Fanfare #1	Dancing Out of the Earth Earth Melody #2	Sacrificial Dance Chosen One's Cry
$(0257) = 2 * 5$ C — D — F — G	$(0235) = 2 * 3$ C — D — Eb — F	$(0224) = 2 * 2$ C — D — D — E
$ \begin{array}{ccccc} C - D & \xrightarrow{T_0} & C - D & \xrightarrow{T_0} & C - D \\ F - G & \xrightarrow{T_{-2}} & Eb - F & \xrightarrow{T_{-1}} & D - E \end{array} $		

Example 51. *The Women's Entreaty* as a compression of the *Second Tribe's Fanfare*

Second Tribe's Fanfare	Women's Entreaty
$(0257) = 2 * 5$ D — E — (F) — G — A	$(0235) = 2 * 3$ A — B — C — D
$ \begin{array}{ccc} D - E & \xrightarrow{T_{-2}} & C - D \\ G - A & \xrightarrow{T_{+2}} & A - B \end{array} $	
$(0257) = 2 * 5$ F# — G# — (A) — B — C#	$(0235) = 2 * 3$ C# — D# — E — F#
$ \begin{array}{ccc} F\# - G\# & \xrightarrow{T_{-2}} & E - F\# \\ B - C\# & \xrightarrow{T_{+2}} & C\# - D\# \end{array} $	

Example 52. A basic opposition between feminine, pastoral melodies within A-D and ponderous, religious processions for Old Men within G $\sharp$ -C $\sharp$, mediated by the *Final Judgment* melody

Pastoral, Women's Melodies
A — D

Final Judgment
A $\flat$ — D

Religious, Old Men's melodies
A $\flat$ — D $\flat$

Introduction to Part One
Opening Folk Tune

Sacrificial Dance
Final Judgment

Procession of the Oldest and Wisest
Sage's Melody



Augurs of Spring
Young Women's Tune



Ritual Action
Sentence of Doom



Rival Tribes
Women's Entreaty



Sacrificial Dance
Final Judgment (contracted)

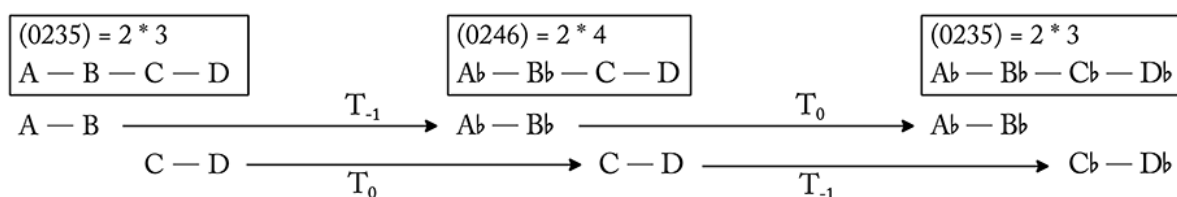


Figure 1 illustrates the transformation T_{-1} applied to a musical phrase. The top part shows two musical staves. The left staff is in C major (no sharps or flats) and the right staff is in B-flat major (one flat). Both staves show a melodic line with a slur over the first four notes. An arrow labeled T_{-1} points from the first staff to the second, indicating the transformation. Below the staves, two boxes represent the pitch class sets. The left box contains the sets $A \text{ ————— } D \text{ (05)}$ and $A - B - C - D \text{ (0235)}$. The right box contains the transformed sets $A^b \text{ ————— } D^b \text{ (05)}$ and $A^b - B^b - C^b - D^b \text{ (0235)}$. An arrow labeled T_{-1} points from the left box to the right box, showing the mapping of the original sets to their transformed counterparts.

200

201

p non cresc. *9*

sff *non arpeggiato* *sff*

8

C — A — C — A — C — A — C — A — D

C — A — A — C — D — C — A

3 *5*