



STRAVINSKY

The Firebird (Complete 1910 version)

The Firebird
by Igor Stravinsky

Stage 5 & 6 Teaching Resource
Sydney Symphony Orchestra

Acknowledgements

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“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.

Through intensive listening students become involved in one of the highest orders of thinking.

As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”

Richard Gill AO

(1941-2018)

Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at the Sydney Symphony. He has inspired generation of musicians through his work and continues to inspire new generations through his legacy.

Syllabus links

NSW Curriculum

The Firebird by Igor Stravinsky covers a range of topics from the NSW syllabuses:

Years 7-10 Elective

Art Music of the 20th and 21st centuries

Music for Large Ensembles

Music 1 Preliminary and HSC

Music of the 20th and 21st centuries

Music for Large Ensembles

Music 2 Preliminary

Additional Topic: Music 1900 - 1945

Music 2 HSC

Additional Topic: Music 1900 - 1945

Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

Stage 4 and Stage 5 Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening, Musicology and Composition	MU5-LIS-01 MU5-LIS-02 MU5-COM-01 MU5-COM-02	Research outcomes, composition sketches, completed compositions, process diary
Activity 2: Aural	MU5-LIS-01 MU5-LIS-02	Short written responses
Activity 3: Aural	MU5-LIS-01 MU5-LIS-02	Notated responses Short written responses
Activity 4: Performance and Musicology	MU5-LIS-01 MU5-LIS-02 MU5-PER-01 MU5-PER-02	Discussion Performance
Activity 5: Performance	MU5-PER-01 MU5-PER-02	Performance

Stage 6 Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening, Musicology and Composition	P1, P2, P4, P6, P7, P8 H1, H2, H4, H6, H7, H8	Research outcomes, composition sketches, completed compositions, process diary
Activity 2: Aural	P3, P4, P6 H3, H4, H6	Short written responses
Activity 3: Aural	P3, P4, P6 H3, H4, H6	Notated responses Short written responses
Activity 4: Performance and Musicology	P1, P3, P9, P10 H1, H3, H9, H10	Discussion Performance
Activity 5: Performance	P1, P3, P9, P10 H1, H3, H9, H10	Performance

Stage 6 Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening, Musicology and Composition	P3, P4, P5, P6, P7, P8, P9, P10 H3, H4, H5, H6, H7, H8, H9, H10	Research outcomes, composition sketches, completed compositions, process diary
Activity 2: Aural	P5, P6, P7, P8 H5, H6, H7, H8	Short written responses
Activity 3: Aural	P5, P6, P7, P8 H5, H6, H7, H8	Notated responses Short written responses
Activity 4: Performance and Musicology	P1, P2, P9, P10 H1, H2, H9, H10	Discussion Performance
Activity 5: Performance	P1, P2, P11, P12 H1, H2, H11, H12	Performance

Work: *The Firebird* by Igor Stravinsky

Composer background

Igor Stravinsky (1882–1971)

Igor Stravinsky was a Russian-born composer, pianist and conductor widely regarded as one of the most influential musical figures of the 20th century. Born near Saint Petersburg, he rose to international fame through his collaborations with the choreographer Sergei Diaghilev and the *Ballets Russes*, producing groundbreaking works such as *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913), all of which showed innovations in instrumentation and use of rhythm.

Over his long career, Stravinsky explored diverse stylistic phases, from primitivism to neoclassicism and later serialism, reinventing his musical language on multiple occasions. After leaving Russia following the 1917 Revolution, he lived in Switzerland, France, and eventually the United States, where he became a citizen in 1945. His radical approach to composition left a lasting impact on modern music and positions his works as some of the most important of the Twentieth Century.

Work Background

The Firebird (1910)

The Firebird is a ballet and orchestral work by Igor Stravinsky, first performed in 1910 for the Ballets Russes in Paris. Based on Russian folk tales, it tells the story of Prince Ivan, who captures the magical Firebird and becomes entangled in a battle against the evil sorcerer Kashchei. The Firebird itself is both a destructive and benevolent force, ultimately aiding Ivan in defeating Kashchei and freeing the enchanted princesses. The narrative blends fantasy, folklore, and heroism, typical of early 20th-century ballet storytelling.

Musically, the work is notable for its vivid orchestration (it uses a very large orchestra) and striking contrasts, combining lush, romantic passages with sharp, rhythmic intensity. Stravinsky uses rich instrumental colours to depict different characters and moods, from the shimmering, otherworldly sounds associated with the Firebird to the dark, menacing harmonies representing Kashchei. The ballet also shows early signs of the composer's innovative style, particularly in its bold use of rhythm and harmony, foreshadowing the more radical experimentation of *The Rite of Spring*. *The Firebird* established Stravinsky as a major force in modern music and remains one of his most celebrated works.

Instrumentation of work

Woodwind	Brass	Percussion	Strings
2 Piccolos	4 Horns in F	Timpani	Violin I
2 Flutes	3 Trumpets in A	Triangle	Violin II
3 Oboes	3 Trombones	Tambourine	Viola
Cor Anglais	Tuba	Cymbals	Cello
3 Clarinets in A		Bass Drum	Double Bass
Bass Clarinet	Onstage band of	Tam Tam	3 Harps
3 Bassoons	3 Trumpets	Glockenspiel	
Contrabassoon	4 Wagner tubas	Xylophone	
		Celesta	
		Piano	



Listening Guide

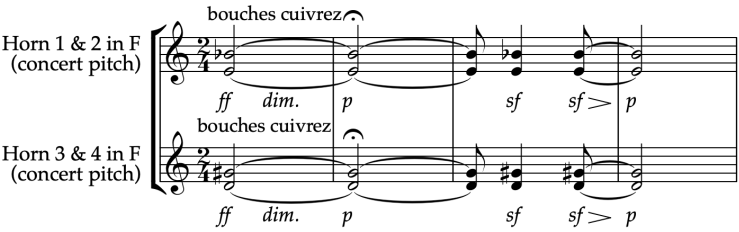


Overview

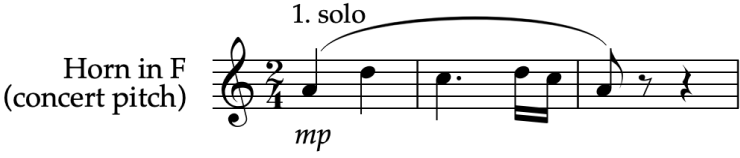
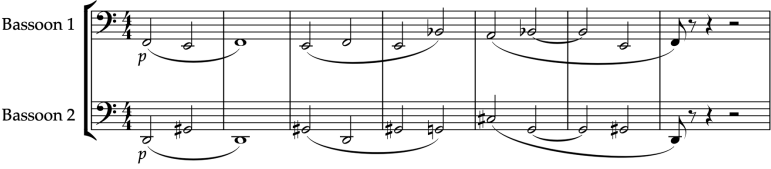
The timings refer to the following recording included in the YouTube video with score:




[The Firebird with score on YouTube](#)

The Firebird is a ballet score, and the narrative of the dance necessarily has an effect on the structure of the music. The work is divided into two tableaux. The first of these is significantly longer and subdivided into 22 scenes. The second tableau consists of a single scene. Stravinsky uses the leitmotif idea, in which a musical theme is associated with a character, mood or situation. In *The Firebird*, he extends this technique by associating areas of tonality and tone colour with certain characters as well as themes in the more narrowly understood sense of the word.

Scene	Audio Excerpts	Features
Introduction	0:00	The short introduction is characterised by low-pitched instruments, quiet dynamics and an ominous atmosphere. The opening low string figure is based on an octatonic scale which creates a tense, unstable atmosphere.
Koschei's Enchanted Garden	2:37	Koschei is an evil sorcerer and his garden is full of the petrified bodies of his enemies. After some declamatory phrases from winds, the scalic passage from the introduction reappears in the strings, <i>tremolo</i> and <i>sul ponticello</i> for extra atmosphere. Violin I 
Appearance of the Firebird pursued by Ivan Tsarevich	4:25	The Firebird (somewhat like a phoenix) enters the garden pursued by Prince Ivan. The music is very fast and energetic. Prince Ivan's theme is modal and very simple, which symbolises he is from the human (not the supernatural) realm. Oboe 
Dance of the Firebird	6:49	The Firebird dances to music which is rapid and unpredictable. The use of high woodwinds represents its movement and the unstable pitch organisation symbolises its supernatural origins.

Scene	Audio Excerpts	Features
Ivan Tsarevich Captures the Firebird	8:13	<p>The music, still fast, becomes more rhythmic and has a more clearly discernible beat. Prince Ivan's capture of the Firebird is represented by a dissonant chord played by the horns using stopped notes for a brassy and arresting effect.</p> 
Supplication of the Firebird	9:05	<p>The Firebird pleads eloquently for its release with a virtuosic melody played first by solo viola, then bassoon, then oboe. Part of the bassoon passage is quoted.</p>  <p>Prince Ivan releases the Firebird but keeps one of its flaming feathers (as you do) which causes thirteen enchanted princesses to appear. Obviously.</p>
Appearance of the Thirteen Enchanted Princesses	14:53	<p>This elegant dance is chiefly notable for its flute solo accompanied by the celesta and harp who coruscating sounds are associated with magic in this score. At this point, Prince Ivan introduces himself to the youngest princess with whom he has already fallen in love. Again, magic is the association here, rather than gritty realism.</p>
The Princesses' Game with the Golden Apples	17:19	<p>The princesses now play a game involving tossing golden apples to one another. The music is fast, whimsical and brilliant. Despite being enchanted, they are entirely human and Stravinsky represents this by a folk-like theme in the clarinet.</p> 

Scene	Audio Excerpts	Features
Sudden Appearance of Ivan Tsarevich	19:40	<p>Prince Ivan's sudden reappearance is signalled by the solo horn playing a quiet, but noble theme.</p> 
The Princesses' Khorovod (Round Dance)	21:21	<p>The princesses now perform a Khorovod, a traditional folk dance. The music here is simple both harmonically and rhythmically and directly quotes a Russian folk tune.</p>
Daybreak	25:03	<p>As dawn breaks, off stage trumpets call the princesses back to their palace. Prince Ivan follows them but the music becomes darker and more ominous preparing for the return of Koschei the sorcerer. The predominantly modal and consonant pitch organisation of the previous scenes is replaced by more octatonic material.</p>
Magic Carillon; Appearance of Koschei's Guardian Monsters; Capture of Prince Ivan	26:35	<p>In a remarkable piece of orchestral writing, Stravinsky features piano, celesta and harps with tintinnabular percussion instruments to symbolise a magical carillon (or bell tower). The entirely octatonic harmony indicates that this carillon belongs to Koschei (who would have thought it?). The monsters on stage are a bit of a giveaway too.</p>
Arrival of Koschei the Immortal; His Dialogue with Ivan Tsarevich; Intercession of the Princesses	30:36	<p>A surging crescendo leads to Koschei's appearance on stage which is represented by four off-stage Wagner tubas, muted, leading a brass-heavy texture. This is another strikingly original use of tone colour by Stravinsky. This climax is crowned by a thunderous roll on the timpani and bass drum, followed by a dark, dark duet from two bassoons in an ambiguous tonality.</p>  <p>Prince and sorcerer converse, both voices partly represented by stopped horns, but it is very clear from the tone colour and harmonic context who is the goody and who is the baddy.</p> <p>A very rapid passage for full orchestra leads to the entrance of the princesses once more. Their fruitless pleas for Prince Ivan are represented by music that becomes increasing frantic and features rapidly ascending figures in the woodwinds and harps.</p>

Scene	Audio Excerpts	Features
Appearance of the Firebird	31:44	<p>Very high tremolo strings and harp glissandos lead to a flute duet whose supernatural chromaticism represents the reappearance of the Firebird.</p> 
Dance of Koschei's Retinue under the Firebird's Spell	32:17	<p>The Firebird has enchanted all of Koschei's monsters, which causes them to dance (for reasons that are not adequately explored). The use of tone colour here is again extraordinary; cor anglais and pizzicato second violins in unison with an obligato from first violins played spiccato. It seems that Stravinsky's musical inventiveness is in direct proportion to the absurdity of the action on stage.</p> 
Infernal Dance of All Koschei's Subjects	33:01	<p>This music is fast and furious with a relentless semiquaver drum pattern and syncopated, fortissimo figures in various instrumental sections. This long and thrilling tutti section stops abruptly apart from an augmented chord played by muted trumpets off stage and some spookily chromatic phrases from high woodwinds and violas.</p>
Lullaby (Firebird)	37:44	<p>The Firebird requires everyone to settle down. The lullaby is a plaintive melody played by solo bassoon accompanied by harp harmonics and low strings.</p>  <p>A secondary theme is then led by high violins in a moment that reveals the Romantic influence of Stravinsky's teacher Rimsky-Korsakov.</p>
Koschei's Awakening; Koschei's Death; Profound Darkness	40:35	<p>Koschei emerges from the depths of sleep. The abyssal sound of two contrabassoons rises in pitch and leads to a fanfare-like figure led by the trumpets. Ominous tremolos and brazen horn chords lead to a terrifying climax. A mighty stoke on the tam-tam followed by seven huge blows on the bass drum symbolise the death of Koschei. Darkness falls and the music fades to nothing by tremolo strings, muted and played pianissimo.</p>

Scene	Audio Excerpts	Features
<p>Second Tableau - Disappearance of the Palace and Dissolution of Koschei's Enchantments; Animation of the Petrified Warriors; General Thanksgiving</p>	<p>43:01</p>	<p>The final scene involves the breaking of dawn (again). Koschei is dead (killed by Prince Ivan crushing the Firebird's egg or something. Honestly, by now I have stopped paying attention to the plot) and with his death all his enchantments are broken. His petrified enemies are slowly reanimated, good triumphs over evil, there is general rejoicing and buns for tea.</p> <p>Harmonically, the octatonic and chromatic elements have disappeared. The music from here is modal, folk-like and consonant. The rejoicing theme is presented at first by solo horn quietly and nobly.</p>

Audio Excerpts

Access the recording by visiting the following link:

[The Firebird with score on YouTube](#)

Excerpt No.	Figure No.	Time	Activity
1	3	4:25-6:49	Activity 1 task 1
2	76	21:21-21:32	Activity 2 task 1
3	77	21:50-22:21	Activity 2 task 2
4	86	24:01-24:13	Activity 2 task 3
5	98	26:35-27:36	Activity 3 task 1 & 2

Score Excerpts

Score excerpts are from Public Domain:

[IMSLP The Firebird](#)

Excerpt	Section	Figure	Activity	Page
1	Appearance of the Firebird pursued by Prince Ivan	3-13	Activity 1 task 1	
2	Carillon	98-103	Activity 3 task 1 & 2	

Learning Activities

Activity 1: Listening, Score Reading, Musicology and Composition

At the end of this activity, you will understand the effects of composing with various types of scales.

Task 1

Begin by listening to The Appearance of the Firebird, Pursued by Prince Ivan, Figures 3-13 **Audio Excerpt 1, Score Excerpt 1.**

Most of the music represents the supernatural Firebird. Prince Ivan's (human) theme may be heard at figure 12.

Compare figure 12 to what precedes it, referring to dynamics, instrumentation and texture.

Task 2

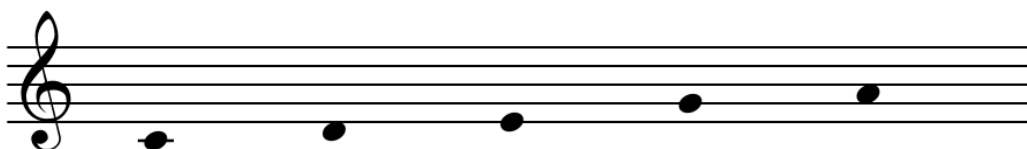
The less immediately noticeable differences between The Firebird's theme and Prince Ivan's theme is in pitch organisation. Prince Ivan's music is in a minor mode based on F# (the clarinets play this tonal centre as a held pedal note). This gives a straightforward sound which is very relatable (if one is a human).

The firebird's music is based on chromatic and whole tone scales, with some influence of an octatonic scale. These are all more artificial scales, depending as they do on the idea of equal temperament.

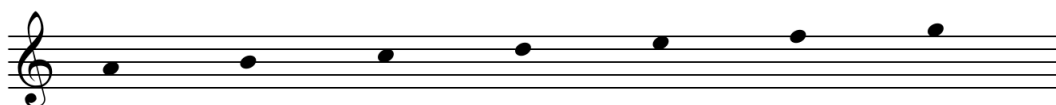
Look at the list below of scales that are more related to the naturally occurring harmonic series (list 1), then the list of the equal temperament dependent scales (list 2).

List 1

Major pentatonic



Natural minor



Dorian mode



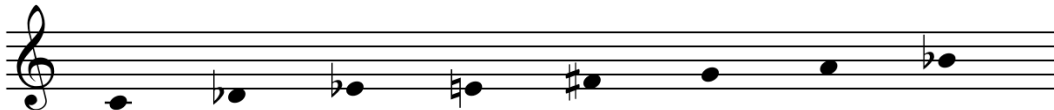
List 2
Chromatic scale



Whole tone scale



Octatonic scale, alternating semitones and tones



Find more scales either by research or by inventing them yourself. Notate these scales and describe them as more natural or more artificial. Think about some of the harmonic implications. For example, with a whole tone scale, every triad is augmented. Also, investigate the idea of 'scales of limited transposition'.

Task 3

Compose a short piece that seeks to contrast pitch material based on a more natural scale and pitch material based on a more artificial scale. Your work could be about an encounter between the natural and the supernatural. Perhaps a more topical alternative is a work concerned with the human/computer interface and how this is changing our lives so rapidly. A more natural scale could represent the human and the more artificial scale the computer (or AI).

Extension. Ask AI to contribute the music representing technology while you create the music representing the human.

OR (cute twist) ask AI to contribute the more organic, human elements of your composition, while you create the parts that represent the artificial.

When using AI, you must properly acknowledge your sources. Also, the use of AI is not recommended for any Stage 6 assessable task.

Activity 2: Aural Skills

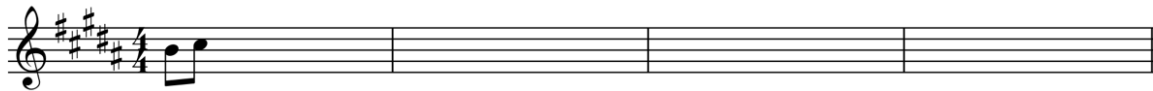
At the end of this activity you will be able transcribe a melody and answer questions about the elements of music in one of the dances in *The Firebird*.

Task 1

Listen to the first four bars of the Khorovod **Audio Excerpt 2** (21'21"-21'32")

Complete the oboe part in correct pitch and rhythm. Some rhythms and pitches have been given.

You will need to listen to this several times. HSC-style exams allow you to hear the excerpt SIX times.



Task 2

Now listen to **Audio Excerpt 3** (21'50"-22'21") several times.

What aspects of this music resemble a folk dance?

Task 3

Now listen to **Audio Excerpt 4** (24'01"-24'13") several times

How has Stravinsky developed the theme?


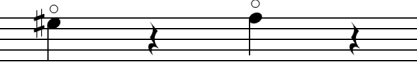

Activity 3: Listening and Score Reading

At the end of this activity, you will be able interpret complex notations in an orchestral score.

a) Listen to **Audio Excerpt 5** (26'35"-27'36") several times while reading **Score Excerpt 2**

Task 1

Explain the following notations (all found on page 86):

<i>pp sempre</i>	
<i>pp sub.</i>	
con sord.	
a3	
bachetta di T-ro	
	
	
sul pontic.	
pizz.	
	

Task 2

Describe how Stravinsky's music simultaneously evokes a carillon (bell tower) and sounds menacing.

Activity 4: Performance and Musicology

At the end of this activity, you will be able to perform an arrangement of the Infernal Dance and debate a controversial proposition.

Task 1

Perform the arrangement of 'Infernal Dance'.

Infernal Dance from The Firebird

Igor Stravinsky

Allegro feroce

Part 1
fff

Part 1 in B \flat
fff

Part 2
fff

Part 2 in B \flat
fff

Part 3
fff

Part 3 in E \flat
fff

Bass
fff *mf*

Piano
fff

Percussion
fff pp sub.

Part 1

Part 1 Bb

Part 2

Part 2 Bb

Part 3

Part 3 Eb

Bass

Piano

Perc.

mf

mf

The musical score consists of eight staves. The first four staves (Part 1, Part 1 Bb, Part 2, Part 2 Bb) are mostly silent with rests. The fifth staff (Part 3) and sixth staff (Part 3 Eb) begin with rests and then play a melodic line starting in the third measure, marked *mf*. The seventh staff (Bass) and eighth staff (Piano) play a rhythmic accompaniment starting in the third measure. The ninth staff (Perc.) plays a continuous rhythmic pattern with accents throughout the piece.

9 134

Part 1 *mf* *fff*

Part 1 Bb *mf* *fff*

Part 2 *mf* *fff mf sub*

Part 2 Bb *mf* *fff mf sub*

Part 3 *fff mf sub*

Part 3 Eb *fff mf sub*

Bass *fff mf sub*

Piano *mf* *fff mf sub*

Perc. *fff pp sub.*

13

Part 1

Part 1 Bb

Part 2

Part 2 Bb

Part 3

Part 3 Eb

Bass

Piano

Perc.

fff

fff

fff mf sub

fff mf sub

fff mf sub

fff mf sub

fff mf sub

fff mf sub

fff pp sub.

Detailed description: This is a page of a musical score for a multi-instrument ensemble. It features eight staves. The top two staves, Part 1 and Part 1 Bb, are mostly silent with a few notes in the final measure. Part 2 and Part 2 Bb play a rhythmic melody. Part 3 and Part 3 Eb play a similar melody. The Bass staff provides a steady accompaniment. The Piano part consists of two staves with a complex accompaniment. The Percussion part features a consistent rhythmic pattern. Dynamics range from fortissimo (fff) to pianissimo (pp).

17

This musical score consists of eight staves. The top five staves are labeled Part 1, Part 1 Bb, Part 2, Part 2 Bb, and Part 3. The sixth staff is labeled Bass. The seventh and eighth staves are grouped under the label Piano. The eighth staff is also labeled Perc. The score begins at measure 17. Part 1 and Part 1 Bb are in treble clef with a key signature of one sharp (F#). Part 2 and Part 2 Bb are in treble clef with a key signature of two sharps (F#, C#). Part 3 and Part 3 Eb are in treble clef with a key signature of three sharps (F#, C#, G#). The Bass staff is in bass clef with a key signature of one sharp (F#). The Piano and Percussion staves are in treble clef with a key signature of one sharp (F#). The Percussion staff features a rhythmic pattern of eighth notes with accents. The dynamic marking *mf* is present in measures 18, 19, and 20 for most parts. The score ends at measure 20.

20

Part 1

Part 1 B \flat

Part 2

Part 2 B \flat

Part 3

Part 3 E \flat

Bass

Piano

Perc.

This musical score page contains measures 20, 21, and 22. The score is divided into several parts: Part 1 (treble clef), Part 1 B \flat (treble clef, key signature of one flat), Part 2 (treble clef), Part 2 B \flat (treble clef, key signature of one flat), Part 3 (treble clef), Part 3 E \flat (treble clef, key signature of three flats), Bass (bass clef), Piano (grand staff), and Perc. (percussion clef). The music features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *fff* (fortississimo) and *f* (forte). The Perc. part has a consistent eighth-note pattern with accents. The score concludes with a double bar line at the end of measure 22.

Part 1

Infernal Dance from The Firebird

Igor Stravinsky

Allegro feroce

7

fff *mf*

11 134 3 3

fff *fff* *mf*

20 *fff*

Infernal Dance from The Firebird

Part 1 in B \flat

Igor Stravinsky

Allegro feroce

11

20

fff *mf* *fff* *fff* *mf* *fff*

7 3 3

134

Part 2

Infernal Dance from The Firebird

Igor Stravinsky

Allegro feroce

7

fff *mf*

11 134

fff *mf* *sub* *fff* *mf* *sub*

17

mf

20

fff

Infernal Dance from The Firebird

Part 2 in B♭

Igor Stravinsky

Allegro feroce

7

fff *mf*

11 134

fff mf sub *fff mf sub*

18

mf *fff* *fff*

Part 3

Infernal Dance from The Firebird

Igor Stravinsky

Allegro feroce

5 2

11 **134**

17

20

fff *mf*

fff *mf sub* *fff* *mf sub*

mf *fff*

Infernal Dance from The Firebird

Part 3 in E \flat

Igor Stravinsky

Allegro feroce

11 134

17

20

Bass

Infernal Dance from The Firebird

Igor Stravinsky

Allegro feroce

Musical score for Bass, measures 1-16. The score is in 3/4 time and consists of three staves. The first staff (measures 1-7) begins with a *fff* dynamic and a *mf* dynamic. The second staff (measures 8-15) includes a first ending bracket labeled '134' and a second ending bracket labeled '2'. Dynamics include *fff*, *mf sub*, and *fff*. The third staff (measures 16-17) features a second ending bracket labeled '2' and dynamics *f* and *fff*.

Piano

Infernal Dance from The Firebird

Igor Stravinsky

Allegro feroce

Musical notation for measures 1-5. The score is in 3/4 time. The right hand starts with a fortissimo (fff) chord. The left hand has a series of eighth notes.

Musical notation for measures 6-10. Measure 6 is marked with a 7-measure rest. The right hand has a series of eighth notes with accents. The left hand has a series of eighth notes.

Musical notation for measures 11-16. Measure 11 is marked with a 134-measure rest. The right hand has a series of eighth notes with accents. The left hand has a series of eighth notes. Dynamics include fff, mf sub, and fff mf sub.

Musical notation for measures 17-19. The right hand has a series of eighth notes with accents. The left hand has a series of eighth notes. Dynamics include mf.

Musical notation for measures 20-23. The right hand has a series of eighth notes with accents. The left hand has a series of eighth notes. Dynamics include fff.

Percussion

Infernal Dance from The Firebird

Igor Stravinsky

Allegro feroce

fff pp sub.

4

7

10

134

fff pp sub.

14

fff pp sub.

18

mf

21

fff

Task 2

60000 years ago, humans evolved the capacity to use language and song to convey sophisticated ideas. At that time, jumping up and down and pointing at things as a means of communication became redundant. Therefore, ballet is entirely pointless.

Form two teams in your class, one group to defend this proposition, the other to refute it.

Activity 5: Performance

At the end of this activity you will be able to perform a passage from *The Firebird*.

Task 1

Perform the arrangement of the Finale from *The Firebird*.

Finale from The Firebird

Igor Stravinsky

Lento Maestoso

Part 1

Part 1 in B \flat

Part 2

Part 2 in B \flat

Part 3

p cantabile

Part 3 in E \flat

p cantabile

Part 3 in F

p cantabile

Bass

Piano

pp

p cantabile

Percussion

molto rit.

10

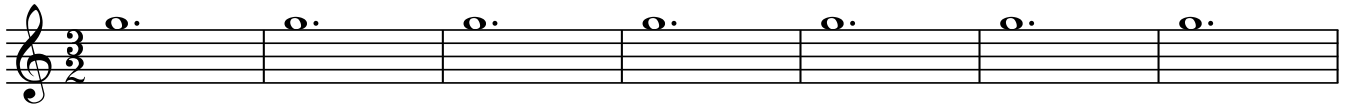
This musical score consists of ten staves. The first seven staves are for individual instruments: Part 1 (treble clef), Part 1 Bb (treble clef, key signature of two sharps), Part 2 (treble clef, key signature of one flat), Part 2 Bb (treble clef, key signature of two sharps), Part 3 (treble clef), Part 3 Eb (treble clef, key signature of three sharps), and Hn. (treble clef, key signature of one sharp). The eighth staff is for Bass (bass clef), featuring a melodic line with a long slur. The ninth staff is for Piano, showing a complex accompaniment with chords and a bass line. The tenth staff is for Percussion (Perc.), with a simple rhythmic pattern. The score is marked 'molto rit.' and includes a measure number '10' at the beginning of the first staff.

Part 1

Finale from The Firebird

Igor Stravinsky

Lento Maestoso



Part 2

Finale from The Firebird

Igor Stravinsky

Lento Maestoso



9 **Allegro non troppo**



11

molto rit.

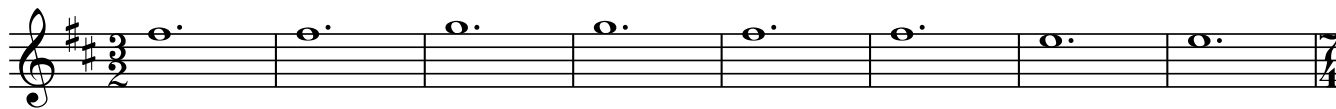


Finale from The Firebird

Part 2 in B \flat

Igor Stravinsky

Lento Maestoso



9 **Allegro non troppo**



11

molto rit.



Finale from The Firebird

Part 3 in E \flat

Igor Stravinsky

Lento Maestoso

Musical notation for measures 1-4. The key signature is E-flat major (three flats). The time signature is 3/2. The music features a melodic line with a half note, followed by quarter notes, and a dotted half note. A slur covers measures 1-4. The dynamic marking is *p cantabile*.

5

Musical notation for measures 5-8. The key signature is E-flat major. The time signature is 3/2. The music continues the melodic line from the previous system. A slur covers measures 5-8. The key signature changes to E-flat major (three flats) at the end of measure 8.

9 **Allegro non troppo**

Musical notation for measures 9-10. The key signature is E-flat major. The time signature is 7/4. The music features a melodic line with quarter notes and eighth notes. The dynamic marking is *f*.

11

molto rit.

Musical notation for measures 11-12. The key signature is E-flat major. The time signature is 7/4. The music features a melodic line with quarter notes and eighth notes. The dynamic marking is *molto rit.*. The piece ends with a double bar line.

Part 3 in F

Finale from The Firebird

Igor Stravinsky

Lento Maestoso

Musical notation for measures 1-4. The key signature is one sharp (F#) and the time signature is 3/2. The music consists of a single melodic line with a half note followed by a dotted half note, then a quarter note, and finally a half note. A slur covers the first two measures, and another slur covers the last two measures. The dynamic marking *p cantabile* is written below the first measure.

5

Musical notation for measures 5-8. The key signature is one sharp (F#) and the time signature is 3/2. The music continues with a half note, a dotted half note, a quarter note, and a half note. A slur covers the first two measures, and another slur covers the last two measures. The piece concludes with a double bar line and a 7/4 time signature change.

9

Allegro non troppo

Musical notation for measures 9-10. The key signature is one sharp (F#) and the time signature is 7/4. The music consists of a sequence of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. The dynamic marking *f* is written below the first measure.

11

molto rit.

Musical notation for measure 11. The key signature is one sharp (F#) and the time signature is 7/4. The music consists of a sequence of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter. The measure ends with a half note followed by a quarter rest. The piece concludes with a double bar line.

Bass

Finale from The Firebird

Igor Stravinsky

Lento Maestoso
8

Allegro non troppo

Musical notation for measures 8-10. Measure 8 is a whole rest. Measures 9 and 10 are in 7/4 time and feature a melodic line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

f

11

molto rit.

Musical notation for measure 11. The measure is in 7/4 time and contains a melodic line of quarter notes: G2, A2, B2, C3, D3, E3, F3, followed by a half note G3 with a fermata, and a final quarter rest.

Piano

Finale from The Firebird

Igor Stravinsky

Lento Maestoso

pp

p cantabile

Measures 1-4: Treble clef with a whole note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef with a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Dynamics: pp.

5

Measures 5-8: Treble clef with a whole note chord (F4, A4, C5) and a half note chord (F4, A4, C5). Bass clef with a half note chord (F3, A3, C4) and a half note chord (F3, A3, C4). Dynamics: p.

9 **Allegro non troppo**

f

Measures 9-10: Treble clef with eighth notes (F4, A4, C5, F4, A4, C5). Bass clef with eighth notes (F3, A3, C4, F3, A3, C4). Dynamics: f.

11 **molto rit.**

Measures 11-13: Treble clef with eighth notes (F4, A4, C5, F4, A4, C5). Bass clef with eighth notes (F3, A3, C4, F3, A3, C4). Dynamics: molto rit.

Percussion

Finale from The Firebird

Igor Stravinsky

Lento Maestoso
8

Allegro non troppo

molto rit.

f

Suggested Answers

Activity 1

Task 1

Answers may include:

	Before figure 12	After figure 12
Dynamics	Wide variety of dynamics with abrupt and gradual changes	Quiet dynamics all the time
Instrumentation	Use of the entire orchestra except the brass in a variety of ever-changing roles	Oboe solo with pedal point in the clarinet and violins playing quiet tremolo chords
Texture	Varied; sometimes extremely complex at other times more simple (e.g. figure 5 appears to be a chorale of sorts)	Melody with very thin accompaniment

Activity 2

Task 1



Task 2

Regular pulse

Simple time signature

Regular phrase lengths

Predictable cadence points

Clear tone colour

Homophonic texture

Task 3

Answers may include:

Louder dynamics

Melody doubled in octaves and thirds


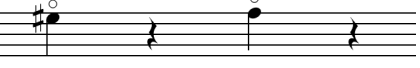

Thicker texture

Descant in first violin above the melody

More instruments play, including brass instruments

Activity 3

Task 1

<i>pp sempre</i>	Always very quiet
<i>pp sub.</i>	Suddenly very quiet
con sord.	With mute
a3	All three play
bachetta di T-ro	With a snare drum stick
	Two notes rapidly alternated (tremolo effect)
	Harmonics – touch the string lightly at its halfway point and the notes will sound an octave higher than written
sul pontic.	Play with the bow very near the bridge
pizz.	Pluck the strings
	Play 5 notes in the time usually taken to play 4

Task 2

Describe how Stravinsky's music simultaneously evokes a carillon (bell tower) and sounds menacing.

Answers may include:

Stravinsky achieves the "carillon" effect primarily through:

- Glockenspiel, celesta, and harp, often doubled or layered
- High woodwinds (especially flutes and piccolos) adding brilliance
- Muted strings sustaining harmonic resonance

The celesta is particularly crucial: its bell-like, slightly detached tone creates the illusion of chiming metal without the weight of actual bells because the celesta resembles the upper partials of larger bells

Unlike real bells, which decay naturally, Stravinsky's "bells" are precisely controlled and patterned, contributing to the sense of artificial magic.

The celesta and glockenspiel produce a cold, glassy sound, lacking resonance and warmth

The high register creates a sense of distance and fragility

This makes the sound feel inhuman and mechanical, like an enchanted object rather than something alive—an important psychological shift.

Stravinsky's uses the octatonic scale which avoids clear major/minor identity, cycles symmetrically, so there's no strong tonal "home" and there is the creation of dissonances that are stable rather than resolving, which feels unsettling .

Instead of moving toward resolution, the harmony feels trapped in a loop, contributing to a sense of inevitability or menace.