Firebird Suite – Finale

By Igor Stravinsky, arr. John Moss

Complete Comprehensive Band Project for Grade 7/8 Concert Band

Created by Emma Gordon

Part I – Marking of the Conductor’s Score (not included)

Part II – Score Map

Part III – Piano Reduction of the Score

Part IV – Comprehensive Unit

i. Musical Activities
   a. “A” section bass line, melody, countermelody, and harmony
   b. “B” section bass line, melody, countermelody, and harmony
   c. Rhythmic Echoes
   d. Melodic Echoes
   e. Scales
   f. Etudes

ii. Additional Unit Activities
   a. Understanding the historical folklore behind The Firebird
   b. Comparing the band arrangement to the original orchestral piece
   c. Understanding Motifs and their use in The Firebird
   d. Creating and Performing Motifs
   e. Comprehensive Worksheet
## Measure Numbers

<table>
<thead>
<tr>
<th>Measure Numbers</th>
<th>1 - 5</th>
<th>6 - 13</th>
<th>14 - 23</th>
<th>24 - 31</th>
<th>32 - 34</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
<td>Intro</td>
<td>A</td>
<td></td>
<td></td>
<td>Intro</td>
</tr>
<tr>
<td><strong>Phrases (# of bars)</strong></td>
<td>5</td>
<td>8</td>
<td>10</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td><strong>Tempo/Meter</strong></td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>34</td>
<td>rit.</td>
<td></td>
<td>70</td>
</tr>
<tr>
<td><strong>Melody (M)/ Countermelody (CM)</strong></td>
<td>M-chromatic, leads into the A section</td>
<td>M-gentle, singing, melodic</td>
<td>M-same, extended through repetition, CM-ascending quarter note lines</td>
<td>M-chromatic, mysterious, repetitive, CM-ascends twice</td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>Chromatic theme</td>
<td>a a a a a 1 a 2</td>
<td>a 1 a 1</td>
<td>Chromatic theme</td>
<td></td>
</tr>
<tr>
<td><strong>Harmony BL-bass line</strong></td>
<td>Ambiguous, ends on an implied II chord</td>
<td>FM Melody uses the FM scale, notes from do-la</td>
<td>FM</td>
<td>M-FM BL-pedal note on V, ends on a V chord</td>
<td>Ambiguous, a pedal F is suspended (I)</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>mp pp</td>
<td>fp sting in horn</td>
<td>mp mf</td>
<td>mf f</td>
<td>fp sting in hn, al sax M – mp mf</td>
</tr>
<tr>
<td><strong>Orchestration (Sus-suspended parts)</strong></td>
<td>M-fl &amp; cl 1 Percussion</td>
<td>M-bsn,cl 1/2/al Sus-hn</td>
<td>M-fl,ob,cl 1,tn sx,hn CM-bsn,al cl,bs sx,bar,hn,tbn, Sus-bs cl,bass,tuba</td>
<td>M-fl,ob,cl 1,tn (3rds) CM-bsn,tn bs sx,hn,tbn,bar Sus-tuba,al sx,al sx,</td>
<td>M-fl,ob CM-cl 1 Sus-cl 1&amp;2,al sx,hrm, then al cl,bar,perc</td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td>Very sparse</td>
<td>Still thin, just melody and horn</td>
<td>Denser, adds M, CM and sus</td>
<td>Full, everyone is playing, 2 trumpet parts</td>
<td>Less dense, clear melody with suspending underneath</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Eighth notes, quarter notes</td>
<td>M-has simple rhythm with eighths, quarters, and half notes</td>
<td>M-same CM-ascending quarter note lines Sus-long, suspended notes</td>
<td>Same rhythms</td>
<td>Chromatic quarter note melody with sustained notes</td>
</tr>
<tr>
<td><strong>Style/expressive terms</strong></td>
<td>&quot;Misterioso&quot;</td>
<td>&quot;With quiet lyricism&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measure Numbers</td>
<td>35 - 42</td>
<td>43 - 50</td>
<td>51 - 57</td>
<td>58 – 64</td>
<td>65 – 70</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------</td>
<td>---------</td>
<td>---------</td>
<td>---------</td>
<td>---------</td>
</tr>
<tr>
<td><strong>Section</strong></td>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Phrases (# of bars)</strong></td>
<td>8 (4 + 4)</td>
<td>8 (4 + 2 + 2)</td>
<td>7</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td><strong>Tempo/ Meter</strong></td>
<td>Alternating between 3 and 4</td>
<td>Alternating between 3 and 4</td>
<td>Maestoso</td>
<td>Rit. and broaden</td>
<td>Molto pesante = 86</td>
</tr>
<tr>
<td><strong>Melody (M)/ Countermelody (CM)</strong></td>
<td>M-brass fanfare, quarter notes, all accented CM-melodic line, also quarter note and all accented</td>
<td>M-brass fanfare, quarter notes, all accented CM-melodic line, also quarter note and all accented</td>
<td>M-accented half notes, augmented fanfare melody CM-accented half notes</td>
<td>M-accented half notes, same fanfare melody CM-accented half notes</td>
<td>M-chromatic melody (intro) fragments CM-chromatic motion</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>b b</td>
<td>b b</td>
<td>b3 (b shortened) b3</td>
<td>b3 b3</td>
<td>c</td>
</tr>
<tr>
<td><strong>Harmony</strong> BL-bass line</td>
<td>FM. Woodwinds suspend on an FM chord End – b VII leads to...</td>
<td>...sudden switch to D♭ M (♭ VI)</td>
<td>V——— I—V</td>
<td>V—I—V-I—V-I etc.</td>
<td>Suspended pedal F Fermata ends on a b II chord (neopolitan chord)</td>
</tr>
<tr>
<td><strong>Dynamics</strong></td>
<td>M – f CM – f mp, f mp</td>
<td>M – f CM – f mp, f mp</td>
<td>Downbeat hits ff M - f</td>
<td>f</td>
<td>ff f Sus: ff (sub)mf</td>
</tr>
<tr>
<td><strong>Orchestration (Sus-suspended parts)</strong></td>
<td>M-tpt 1, tbn CM-tn sx, tpt 2, bar Sus-fl, ob, bsn, cl 1/2/al, bs, al sx 1&amp;2, tuba, bass</td>
<td>M-tpt 1, tbn CM-tn sx, tpt 2, bar Sus- fl, ob, bsn, cl 1/2/al, bs, tuba, bass Sus w/ rhythm: al sx 1&amp;2</td>
<td>M-fl, ob, al sx 1, tmp 1, tbn CM-cl 2, al cl, tn sx, hrn, bar Sus-bsn, bs cl b sx, tpt, tina, spa</td>
<td>M-fl, ob, al sx 1, tmp 1, tbn CM-al cl, tn sx Sus-bsn, bs cl, b sx, tpt, bass, tina</td>
<td>M-bsn, al sx 1&amp;2, tpt mx, tpt 1&amp;2 CM-al cl, tbn, bar, hrn Sus-fl, ob, cl 1&amp;2, bs cl, b sax, tpt, bass, sus cym, tina, snare</td>
</tr>
<tr>
<td><strong>Texture</strong></td>
<td>Very full, brass fanfare with woodwinds and low brass suspending</td>
<td>Very full, brass fanfare with woodwinds and low brass suspending</td>
<td>Very full, slightly slower tempo, suspended notes with half note M/CM</td>
<td>Very full, dense texture</td>
<td>Very full, dense texture, loud and crescendos to the climax</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Quarter note melody with sustained notes</td>
<td>Quarter note melody with sustained notes</td>
<td>Sustained notes with half notes</td>
<td>Sustained notes with half notes</td>
<td>Sustained notes with half notes</td>
</tr>
<tr>
<td><strong>Style/ expressive terms</strong></td>
<td>&quot;With marked emphasis&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Measure Numbers
- Section B
- Phrases (# of bars)
- Tempo/ Meter
- Melody (M)/ Countermelody (CM)
- Form
- Harmony BL-bass line
- Dynamics
- Orchestration (Sus-suspended parts)
- Texture
- Rhythm
- Style/ expressive terms

---

- 35 - 42
- 43 - 50
- 51 - 57
- 58 – 64
- 65 – 70
- 71 - 72

---

- Maestoso
- Rit. and broaden
- Molto pesante = 86
- Alternating between 3 and 4
- Alternating between 3 and 4
- With marked emphasis"
Firebird Suite: Finale
Piano Reduction

Igor Stravinsky, arr. John Moss

Misterioso \( \text{p} = 70 \) Poco Rit. With quiet lyricism \( \text{p} = 70 \)

Piano

\( \text{mp} \)

9

\( \text{fp} \)

Pno.

\( \text{mp} \)

15

\( \text{mf} \)

Pno.

\( \text{mf} \)

sost.

21

\( \text{mf} \)
Suddenly Allegro $d = 140-152$

With marked emphasis

Maestoso

$sost.$
Rit. and Broaden

Molto pesante $\dot{=} 86$

Pno. 55

Pno. 62
cresc.

Pno. 68

sost. (long)
Flute

Oboe

Bassoon

Clarinet in B♭

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭

Horn in F

Trombone

Baritone

Tuba

"A" Section Bass Line

Firebird Suite: Finale

Part IV: Form
Firebird Suite: Finale

Part IV: Form

"A" Section Melody

Flute

Oboe

Clarinet in B♭

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭

Horn in F

Trombone

Baritone Horn

Tuba
Firebird Suite: Finale
Part IV: Form

"A" Section Countermelody

Flute
Oboe
Bassoon
Clarinet in B♭
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭
Horn in F
Trombone
Baritone Horn
Tuba
Firebird Suite: Finale

Part IV: Harmony

"A" Section Harmony

Flute

Oboe

Bassoon

Clarinet in B♭

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭

Horn in F

Trombone

Baritone Horn

Tuba
Firebird Suite: Finale
Part IV: Form

"B" Section Bass Line

Flute

Oboe

Bassoon

Clarinet in B♭

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭

Horn in F

Trombone

Baritone Horn

Tuba
Firebird Suite: Finale

Part IV: Form

"B" Section Melody

Flute

Oboe

Bassoon

Clarinet in B♭

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭

Horn in F

Trombone

Baritone Horn

Tuba
Firebird Suite: Finale
Part IV: Form

"B" Section Countermelody

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td></td>
</tr>
<tr>
<td>Oboe</td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td></td>
</tr>
<tr>
<td>Clarinet in B♭</td>
<td></td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td></td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td></td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td></td>
</tr>
<tr>
<td>Trumpet in B♭</td>
<td></td>
</tr>
<tr>
<td>Horn in F</td>
<td></td>
</tr>
<tr>
<td>Trombone</td>
<td></td>
</tr>
<tr>
<td>Baritone Horn</td>
<td></td>
</tr>
<tr>
<td>Tuba</td>
<td></td>
</tr>
</tbody>
</table>
Firebird Suite: Finale
Part IV: Form

"B" Section Harmony

Flute
Oboe
Bassoon
Clarinet in B♭
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭
Horn in F
Trombone
Baritone Horn
Tuba
Firebird Suite: Finale
Part IV: Rhythmic Echoes
Part IV: Melody Echoes

Firebird Suite: Finale
Firebird Suite: Finale
Part IV: Scales

Flute

Oboe

Bassoon

Clarinet in B♭

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭

Horn in F

Trombone

Baritone Horn

Tuba
Firebird Suite: Finale
Part IV: Etudes
**Activity #1:** Understand the historical folklore behind *The Firebird*, and incorporating the story into the performance of the music.

*Essential Learning Area: Understanding Music in Context*

**Specific Learning Outcome:**

- 5-8 M-U2.3 Describe and compare qualities of different art forms (ex. dance, drama, literary arts, music visual arts) within similar social, cultural, or historical groups) (p. 30)

*Essential Learning Area: Creative Expression in Music*

**Specific Learning Outcome:**

- K58 M-C3.2 Sing or play responsively, demonstrating an awareness of the musical intent of the ensemble (p. 24)

- This lesson will occur after the band has sight read *Firebird Suite: Finale* a few times.
- Ask the students if anyone knows the story of the Firebird. Tell the basic Russian folk story, if possible, using a picture book to help give students a visual image of the story.
- A summary of the ballet plot is found at the end of these 4 activities.
- Watch the ballet (if possible, attend the Royal Winnipeg Ballet performing *The Firebird* outside of class time. If this is not possible, show clips from *The Firebird* in class, using a DVD of the ballet). Play the complete final few scenes of the ballet.
- Facilitate a group discussion about the differences between dance and music. Discuss how each art form can be used to tell a story, and the advantages of each.
- Have students discuss what is occurring throughout the finale with the slow, legato A section, the fast, accented B section, and the maestoso coda.
- As a group, have the class decide which part of the plot is occurring in each musical section (ex. Church hymn at the maestoso section may represent the wedding bells during the Prince and Princess's marriage). Play through the *Finale* again, trying to incorporate the story into the music.

**Formative Assessment**

- Keep track of which students are participating in the class discussions, and try to have each student participate and give an idea at some point in the lesson. Evaluate the class as a whole and individually to see if they are trying to incorporate the story into the music.
**Activity #2:** A comparison lesson to the original, orchestral version of the Finale

*Essential Learning Area: Valuing Musical Experience*

*Specific Learning Outcome:*

- 5-8 M-V1.2 Generate relevant questions and contribute thoughtfully to discussions in music learning experiences (p. 36)

*Essential Learning Area: Valuing Musical Experience*

*Specific Learning Outcome:*

- 1-8 M-V3.3 Respect and acknowledge that individuals may have different interpretations and preferences regarding musical works and experiences (p. 39)

- Background information: Explain that *Firebird Suite* is one of three versions Stravinsky arranged as orchestral suites (1911, 1919, and 1945) from the full ballet. The original ballet is around 50 minutes in length, with a very large instrumentation including quadruple woodwinds, 3 harps, and a piano. The *Firebird Suite* has a smaller instrumentation, and is shorter. The 1919 version is the most widely performed. However, all of the "Finales" are the same in each orchestral version.

- Listen to any version of the orchestral finale. Have the students look at their music while listening, and discuss the differences as a full class.

- Hand out a sheet to the students with questions about the differences. For example:
  - What instruments replace the French horn at the beginning?
  - Which instruments replace the harp scale in bar 13? How can these instruments adjust their playing to sound more like the original harp instrumentation?
  - What can our band do to sound more like strings?
  - What are the advantages of playing this with a band, instead of an orchestra?

- Ask the students to fill out the sheet while listening to the orchestral arrangement. Stress that the point is not to try and copy the orchestral version, but since this is a band arrangement, the original version should be kept in mind for the best performance of the work.

**Formative assessment/assessment as learning**

- Take in the completed sheets. In a later class, go through the answers to make sure everyone knows the correct answers (for example, the oboes and flutes play the original harp part in bar 13).
- Try incorporating student suggestions for how the ensemble can sound more orchestral, or how certain instruments can sound more like the orchestral version. For example, the instruments with the melody can try and play all 8 bars in one big phrase with stagger breathing, since the strings tend not to break between each 4 bar segment.
- Experiment and play with several students' suggestions (without naming which student gave the suggestion). Ask the students the feedback on what they think sounds better.

**Activity #3:** Understand what a motif is and how they are used throughout *The Firebird.*

This lesson will take place after students have learned the story of the *Firebird,* and have become familiar with both the original, orchestral version and the band arrangement of the *Finale.*

*Essential Learning Area: Music Language and Performance Skills*

**Specific Learning Outcome:**

- 5-8 M-L.3.3 Describe and perform increasingly complex melodies (p. 15)

*Essential Learning Area: Music Language and Performance Skills*

**Specific Learning Outcome:**

- 5-8 M-U3.3 Demonstrate awareness of the intended meanings and/or purposes of music encountered in own performance and listening experiences (p. 32)

- Explain that *The Firebird* uses motifs, short, musical ideas that can be melodic, harmonic, or rhythmic in nature (or a combination). In *The Firebird,* certain motifs and music are associated with characters. The melody helps tells the story, almost as if the melody is a "theme song" for each character.
- Play examples of the following from the complete ballet score:
  - King Kastchei is often represented by dark, chromatic, dissonant music (*The entrance of Kastchei the immortal*)
  - Prince Ivan is represented by Russian folk music, a melismatic, melancholy song (*Ivan Tsarevich Appears*)
  - The Princess' Theme is a Russian folk tune entitled "In the Garden", and is heard by the oboe in the round dance of the princesses (*Entrance of the Thirteen Enchanted Princesses*)
  - The Finale makes uses of another Russian folk tune – the lyrical, calming "By the Gate the Pine Tree Swayed", first heard by the French horn in the orchestral version. The Maestoso section is a majestic hymn which closes the score (*Finale*).
- Ask students to brainstorm other examples of musical themes which appear in other musical works, opera, movies, etc. If possible, try and play some of the examples which students may suggest (for example, "Hedwig's Theme" from *Harry Potter*).
- With the students, try to brainstorm how knowing these motifs will improve the band's performance of *The Firebird Suite*, and how to inform the audience about the motifs they will hear (Program notes? Play excerpts? Have a student introduce the finale?)

**Summative Assessment**

- Play another excerpt for the students, and ask them to write down which section of their band arrangement of *Firebird Suite: Finale* sounds like the music being played. The students will also be asked to make an intelligent guess as to what may be happening in the plot of the ballet.
- Mark these assignments for the correct connection to the band arrangement of the *Finale*, and whether they write down a logical prediction as to what would be happening in the plot, based on the music.

**Activity #4**: After learning how motifs are incorporated throughout the *Firebird Suite: Finale*, students will have the opportunity to create their own, original motifs and perform them.

**Essential Learning Area: Creative Expression in Music**

*Specific Learning Outcome:*

- 5-8 M-C1.1 Generate multiple ideas, themes, and/or motifs for music making from personally meaningful and relevant sources (p. 20)

**Essential Learning Area: Creative Expression in Music**

*Specific Learning Outcome:*

- 5-8 M-C2.1 Select, organize, and use a combination of ideas, elements, and techniques for composing and arranging musical pieces (ex. select, refine, and organize motifs) (p. 22)

**Essential Learning Area: Music Language and Performance Skills**

*Specific Learning Outcome:*

- 7-8 M-L1.4 Play and/or sing with (harmonic) independence (p. 9)

- Review the definition of a motif and how they are used throughout *Firebird Suite: Finale*. A motif is a short, melodic fragment that represents a specific character in *The Firebird*. 
- The students will compose their own motif or theme to represent something in their life. It can be as long as 8 bars, or as short as 2 bars. It can portray an emotion, an activity, or be a general theme song for the student. Students need not write their theme down, but will have to be able to play it multiple times if needed.

- Provide two examples, showing the students the steps they should take to compose their own theme:
  - Decide what emotion/activity to portray
  - Decide what musical aspects to incorporate (dynamics, style, articulation, range of the instrument, tempo, etc).
  - Experiment with the notes and feeling
  - Once you find something you like, write it down, or play it multiple times so that you won't forget it!

- Demonstrate how a short, triumphant trumpet call could represent scoring the winning goal at a hockey game, and demonstrate how a slow, sad flute melody could represent the loss of a family pet.

- Give the students time to experiment and compose their motifs/themes, and be available for help or questions

Summative Assessment

- Students will be expected to perform their motifs for their teacher during the next class. They will have to play their motif once, explain their rationale or emotion attached to the motif, and play it once again. They will be assessed on their musical representation of their chosen theme. The teacher will make suggestions on how they can improve their motif, whether is the actual notes of the motif, or the musical interpretation.

- In a future class, students could perform their improved themes for the other members of the class. The teacher would also perform their own motif, and explain to the class which aspect of his or her life the theme represented.
The Story of The Firebird

Kastchei, the green-taloned ogre, is the embodiment of evil. His soul does not dwell in his misshapen body, but is carefully preserved beyond reach of harm in a precious casket. So long as it remains intact Kastchei is immortal and retains his power for mischief, holding maidens captive and turning their male defenders to stone. Their redemption can be effected only by gaining access to the casket and destroying the ogre's soul.

One day, Prince Ivan, whilst hunting, sees a bird whose plumage shines with the brilliance of flame. He follows it, and it leads him to Kastchei's magic garden, where he succeeds in capturing it. But the Firebird pleads for its freedom, and when Ivan eventually relents, it presents him with one of its flame-colored feathers in token that it will fly to his aid in case of need. After the bird has flown away Kastchei's captive maidens repair to the garden, as is their wont, to play with the golden apples that grow there. Here Ivan comes upon them and, after some hesitation, is allowed to join in their game. But at the approach of dawn they return to the ogre's palace, warning him not to attempt to follow. Undeterred he tears open the gates whereupon, to the sound of a magic carillon, there issues from them the whole monstrous retinue of Kastchei, followed by the ogre himself. Ivan is captured and about to be turned to stone when he remembers the feather, and calls the Firebird to his aid. It answers the summons and charms the monsters into a frenzied dance until they fall exhausted. Then it lulls them to sleep, and directs Ivan to the casket. He finds it, takes out Kastchei's soul and dashed it to pieces. Immediately Kastchei, his magic garden and his monsters, vanish. The captive maidens are free, and the stones resume human form. Amid rejoicings Ivan weds the captive Princess, with whom he is to reign over the Kingdom, henceforth free from evil.
Firebird Suite: Finale Worksheet

Name: ___________________________________ Date: ______________________

1. Who was the original composer of *The Firebird*?

2. What is the difference between the original orchestra work and the following orchestral suites?

3. Who arranged the band arrangement we are playing?

4. *The Firebird* is a
   a. Play
   b. Ballet
   c. Opera

5. Briefly summarize the plot of *The Firebird* (spelling hint: King Kastchei).

6. Please name 2 orchestral instruments that play in the orchestral version that are not found in our band class.

7. How has the arranger achieved the "misterioso" effect at the beginning of the piece? Think about the instrument selection, the notes, percussion effects, etc.

8. How many time signatures are in this piece? What are they?

9. What is your instrument's dynamic range in this piece?
10. Define "maestoso".
   a. 
   b. How does this marking affect the tempo at bar 51?
   c. What is happening in the storyline at bar 51?

11. Explain how the melody changes between the A section and the B section.

12. In your opinion, what is the most difficult part of this piece for the ensemble to play, and why?

13. What is your favourite part of this piece, and why?

Thank you!