

4-23: [0, 2, 5, 9] da by metric placement

2.

5-33: [5, 10, 12, 4] Evm. M.T. 7-28: [2, 11, 1, 0, 2, 1, 5] Scriabin 3 6-34: [2, 8, 10, 0, 2, 4, 5] Scriabin 3

7-31: [1, 1, 2, 4, 5, 9, 8] CI (-pelo) n. 6

Andante.

Musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings like 'p' and 'pp misterioso'. Includes handwritten annotations like '5-28: [5, 1, 8, 11, 1]' and '4-26', '4-13'.

L. H. high una corda

5-19: [0, 1, 4, 6, 7] CIII

Musical notation for the second system, featuring complex chords and dynamic markings such as 'f', 'mp', and 'p'. Includes handwritten annotations like '4-23 [0, 11, 7, 6]', '5-19 [1, 4, 6, 7]', and '4-23 [1, 4, 6, 7]'.

6-213: [9, 10, 11, 3, 4] (CIII)

poco rit.

Musical notation for the third system, showing a gradual deceleration with dynamic markings like 'mp' and 'p'. Includes handwritten annotations like '6-18: [4, 6, 8, 11, 12]'.

a tempo *And. fin.*

Musical notation for the fourth system, marked 'a tempo' and 'And. fin.', with dynamic markings like 'f' and 'pp misterioso'. Includes handwritten annotations like 'Red. *' and 'una corda'.

una corda

Musical notation for the fifth system, concluding the piece with dynamic markings like 'f', 'pp', and 'p m. s.'. Includes handwritten annotations like '5-21: [10, 11, 6, 7] CIII' and '6-30 CIII'.

4-29: [0, 2, 5, 9] CI

8-215: [4, 6, 7, 8, 10, 11, 12] CIII

Prokofiev, Visions fugitives
Set-Complex Table

	4-13	4-z15	4-z29	4-23	4-27					
5-19	Kh	Kh	KH	K	Kh					
5-28	K	Kh	Kh		Kh					
5-31	Kh	K	K		Kh					
5-32	Kh	Kh	K	K	Kh					
5-33		K	K		K	5-19	5-28	5-31	5-32	5-33
6-z13	Kh	K	K		K	K		K		
6-27	Kh	Kh	Kh		Kh			Kh	Kh	
6-30	Kh	Kh	Kh		Kh	Kh	Kh	Kh		

2.

B
Andante.

A *p* **E** *pp* **F**

C **D** **J**

G *f* *mp* *p* **H** **I** *p*

K **L** *mp* *poco rit.*

a tempo **M** **N** *pp misterioso*

una corda **O** **P** **Q** *pp*

R *

Prokofiev, Visions fugitives No. 2
Comments keyed to letters on the score

A Statement of octa 7-31, Coll. I.

B Melodic headnote g^2 initiates linear projection of diatonic 4-23: $g^2-d^2-g^1-f^1-c^1$.

C First hexachord in lower part: 6-27, with A^b occupying initial position.

D Bass slowly unfolds $Ab-B-E$, pcs that frame the melody in bars 5-6, with Ab serving as foil for G throughout.

E The total pitch-class content of this two-bar phrase is 7-28, which differs from octa 7-31 by only one pc, viz., c^1 . See example.

F The melody here cannot be extracted from the notation alone, but emerges naturally if played. The constituent pitches are $e-b-b^b-a^b$, 4-z29. A "counter melody" is also heard beginning on c^1 (see L)

G The pitch c^4 initiates the elaborate melody of this new section, gradually returning to the register of c^1 in bar 5 through c^3 and c^2 . The first 32nd-note figure in the arabesque presents octa 4-13. The music is now harmonically in octa Coll. III. See example.

H This final figure in the contour-series incorporates a full statement of diatonic 4-23, a fleeting reference to the 4-23 of larger scale in the upper voice of bars 1-5 (see B).

I Here the dramatic ascending figure returns to octa Coll. I, connecting c^1 to the apex note of the piece e^4 , a registral intensification of the preceding fixed juxtaposition of pcs 0 and 4 in descant and bass (four times).

J Apex pitch e^4 , which possesses dual citizenship in Coll. I and Coll. III, effects the return to Coll. III at this point.

K Now the arabesque unfolds without interruption, offering the pianist ample opportunity to play wrong notes. In this form the juxtaposition of C and C^\sharp is particularly striking, suggesting a reflection of the $G-Ab$ chromatic dyad that is so characteristically octatonic in flavor.

L The two-bar phrase is a variant on bars 5-6, with the melody now moving chromatically between c^1 and a^b . The phrase as a whole, however, is fully octatonic, based upon the linear octa hex 6-z13 (with b read as a passing tone).

M Here g^2 from bar 1 returns to become an *idée fixe* until the end of the piece, interrupted momentarily by a double return of the music of bars 5-6.

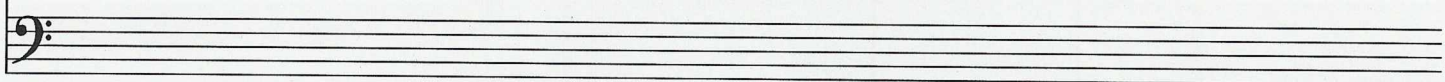
N The descant c^1 now clearly relates to g^2 , in part as a compression of the unfolded diatonic tetrachord of bars 1-4.

O The reading suggested in N is verified by the vertical here, the upper portion of which is 4-23 in the pc form of bars 1-4.

P The fifths transform the octatonic accompaniment figure into a diatonic configuration, creating a feeling of resolution--momentarily, at least.

Q A final and totally unexpected octatonic sonority--the classic 6-30, which P. no doubt learned at Musorgsky's knee.

R The total sonority here combines octa and dia components: 8-z15 (9,11,2,3), the complement of one of the all-interval tets.



Handwritten musical notation in treble and bass clefs. Includes red annotations and diagrams of fretboard positions.

Deployment

Handwritten musical notation with guitar tablature. Includes labels "Coll. I" and "Coll. III".

Handwritten musical notation with guitar tablature. Includes labels "6-34" and "4-23: [0,2,5,7]".

2 7 5 0
1 6 4 11

7 2 5 0
6 1 4 11

Handwritten musical notation with guitar tablature. Includes labels "9,10,10,2,4,6" and "7-28".

9,10,10,2,4,6
5,4,2 0 10 5

4-23: [11,1,4,6]
TII

6 1 4 11
1 6 11 4 (01)(23)

5 0 2 7
4 11 1 6

Handwritten musical notation with guitar tablature. Includes a large scribble and numerical sequences.

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

P. Lukof, Rem

2.

Andante.

(A)

(B)

~~(F)~~

(C)

pp misterioso

L. H. high una corda

(D)

(E)

(H)

(I)

(K)

(L) m.s. and 6-218

poco rit.

(N)

a tempo

"idées fixes"

(O)

pp misterioso

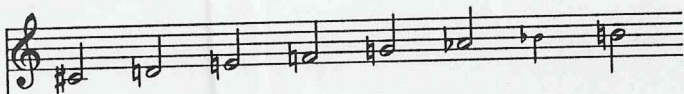
una corda

(P)

(Q)

(R)

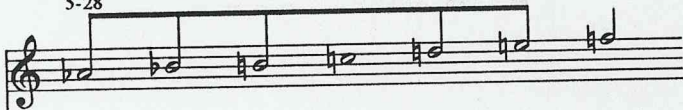
Coll. I



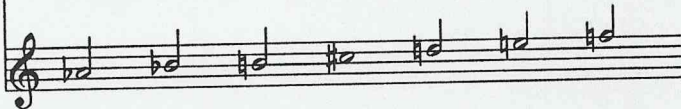
Coll. III



5-28



7-28



7-31 CI