

The Branle is a popular group dance of the 16th c.

Branle simple is in duple, Branle gay in triple meter

Eric White gives the historical background of the opera. Composition was begun in 1953, but interrupted by *In Memoriam* Dylan Thomas and (more importantly) *Canticum Sacrum*. In the latter work there is a more complete development of "serialism".

m. 23ff.

Flutes: 2 2 1 (1) 2 | 2 (1) 1 2 2

Bn. 1: 1 2 2 ~~2 1~~ (2) 2 1 (2) 1 2 1

~~Expansive~~ Retrograde (cf. opening)

Flute
m. 1

1 2 2 1 [1] 2 2 [1] 1 2 2

Bransle Gay
 Partial Analysis of Rhythmic Patterns Expressed
 by the Individual Instruments as conjoined attacks

4	Reversals
2	122 221
22	23 32
21	
23	
32	<hr/>
121	"TRIVIAL"
122	ψ
114	2
221	22
	121
1221	1221
1121	
1112	
1122 (cast.)	

331111
 11223

121112
 111112
 111121
 122322

1223221221
 12212221221
 121122221111222

121122221111222

6-211:

11-2-0-5-3-10(P)

Bransle Gay

(One female dancer)

♩ = 92

5

I Flauti *marc.*

II Flauti

I Fagotti *marc.*

II Fagotti

Arpa 310 311 312 313 314 315
près de la table marc. (b)

Castagnette *col legno mp*

9 13

I Flauti

II Flauti

I Fagotti

II Fagotti

Arpa 316 317 318 319 320 321 322
sim.

Castagnette

E. & H. 18386

24 * 6 (6 notes in castagnette) = 144 = 12 * 12

Golden mean is 88.99

[0.618034]

Golden mean

14 17

I Flauti

II Flauti

I Cl. in Sib

II Cl. in Sib

Cast.

14-19

323 324 325 326 327 328

20 23 25 28

I Flauti

II Flauti

I Cl. in Sib

II Cl. in Sib

Fag. I

20-26

Arpa *table non arpegg.*

329 330 331 332 333 334 335

I VI. *| con sord. | senza sord.*

II VI. *| con sord. | senza sord.*

Ve.

Cast.

E. & H. 18386

88.99976

Stravinsky, Agon
Bransle Gay

Forms of Hexachord 6-z11 [333231]

A	P0	11 2 0 5 3 10
B	R(I(P0))	0 7 5 10 8 11
C	R(T1(P0))	11 4 6 1 3 0
D	R(T2(P0))	0 5 7 2 4 1
E	T5(I(P0))	4 1 3 10 0 5 reordered as 0 5 3 10 4 1
F	T10(P0)	9 0 10 3 1 8

In Bransle Simple

6-z40: 9 11 0 2 1 6 (Cl. 1)

5 7 8 10 9 2 (Cl. 2)

In Bransle de Poitou

6-z40: 0 2 3 5 4 9

6-z11: 7 8 10 11 1 6

2 20112 2

Bransle Gay

(One female dancer)

6♩

12♩

2 2 1 1 2 2

♩-92

I Flauti
II Flauti
I Fagotti
II Fagotti

Arpa
Castagnette

1-6

I Flauti
II Flauti
I Fagotti
II Fagotti

Arpa
Cast.

7-13

14-19

I Flauti
II Flauti
Clarinetti
II Clarinetto
Cast.

I Flauti
II Flauti
Clarinetti
II Clarinetto
Fagotti

20-26

Arpa
I Flauti
II Flauti
Violini
II Violini
Cast.

Subsets of 6-Z11: {10,11,0,2,3,5}

5-3

{10,11,0,2,3}

5-10

{11,0,2,3,5}

5-14

{10,11,0,3,5}

5-Z18

{10,11,2,3,5}

5-23

{10,0,2,3,5}

5-Z36

{10,11,0,2,5}

4-2

{10,11,0,2}

4-3

{11,0,2,3}

4-4

{10,11,0,3}

4-6

{10,11,0,5}

4-7

{10,11,2,3}

4-10

{0,2,3,5}

4-11

{10,0,2,3}

4-12

{11,2,3,5}

4-13

{11,0,2,5}

4-14

{10,2,3,5}

4-Z15

{11,0,3,5}

4-16

{10,11,3,5}

4-18

{10,11,2,5}

4-22

{10,0,2,5}

4-23

{10,0,3,5}

11 2 0 5 3 10

T₀I

1 (10) (0) 7 9 (2)

3-6

(2) (11) 1 8 (10) (3)

4-7

(3) (0) (2) 9 (11) 4

4-3 CI

4 1 (3) (10) (0) (5)

4-23

(5) (2) 4 (11) 1 6

3-10 CI/CI

6 (3) (5) (0) (2) 7

4-10 CII

T₆I

7 4 6 1 (3) 8

PC3 *in memory words*

8 (5) 7 (2) 4 9

2-3

9 6 8 (3) (5) (10)

3-9

(10) 7 9 4 6 (11)

2-1

→ (11) 8 (10) (5) 7 (0)

4-5

(0) 9 (11) 6 8 1

2-1

(3 4 6) 8

0 2 3 5 6 7

0 1 2 4 5 7

11 2 0 5 3 10 |

~~Ex~~

11 8 10 5 7 0

~~Ex~~ T₁₀I

7 4 6 1 3 8

T₈

Inversion-Invariance Vectors

6-Z11 0,1,2,4,5,7 0 1 2 3 4 5 6 7 8 9 10 11
 3 2 4 2 3 4 4 4 3 4 1 2

6-Z40 0,1,2,3,5,8 0 1 2 3 4 5 6 7 8 9 10 11
 1 4 3 4 4 4 3 2 4 2 3 2

Bransle Gay, Agon
Notes on rhythm

1. The dyads, both vertical and horizontal are distinct with respect to rhythmic pattern.
2. The dyad 0,10, which first appears in Bn. presents the interval class which determines transpositions. This dyad is rhythmically distinct in the composite and its attacks do not coincide with those in the flutes, which are in rhythmic unison.*
3. The discrete patterns in the individual instruments:
 - a) the ostinato castenet figure: This is repeated exactly 24 (2x12) times. It represents the traditional triple meter of the dance form.

*There is, however, a minute change in the final statement of the A section (m.23). There the initial C in bassoon coincides exactly with the attacks in flutes

Stravinsky, Bransle Gay (Agon)
 Foreground Rhythmic Structures
 as they articulate pc sets

Atonal Seminar

144 pulses = 12 x 12 divisions

castenet patterns: 10 + 1 / 13

①

1 2 2 1 3 2 2

4-12 (1, 2, 3, 5) | 2 2 |

4-23: Fl., Bn. (10, 0, 3, 5) | 1 1 |

4-3: Hp. (11, 0, 2, 3) | 1 2 |

4-10: Hp., Bn. (0, 2, 3, 5) 2 2

4-7: Hp, Bn., Fl. (10, 11, 2, 3) | 2

4-23

4-23

4-12: Fl. (11, 2, 3, 5) | 2 2 |

4-23: Fl., Bn. (10, 0, 3, 5) | 1 1 |

4-3: Hp. (11, 0, 2, 3) | 1 2 |

4-10: Hp., Bn. (0, 2, 3, 5) 2 2

4-7: Hp, Bn., Fl. (10, 11, 2, 3) | 2

6-211 (10, 11, 0, 2, 3, 5) | 1 1 1 1 1 1

⑫

4-10 4-7 4-10

4-23 4-23 4-10

① ② 1 1 2 | ② 2 2 1 | ① 1 1 2 2 2

4-13 5 4-13

4-23: 1 2 | 1 2*

4-10: 2 | 1 2 2 cpm of 4-23

4-7: 2 2 2 | 1 rgd of 4-10 (cpm)

4-10: 1 | 1 2 2 = previous 4-10

4-23: 2 | 1 1 1 2 = 3 against 4

4-10: 1 | 1 2 2

4-13: 1 2 2 2 cadential

⑮

1 1 4 ≡ 1 1 2 2 (cast.)

4-23 3-7

*elements of cast. pattern

⑯

4-10

6-211

6-211

⑰

1 1 1 2

1 1 1 2

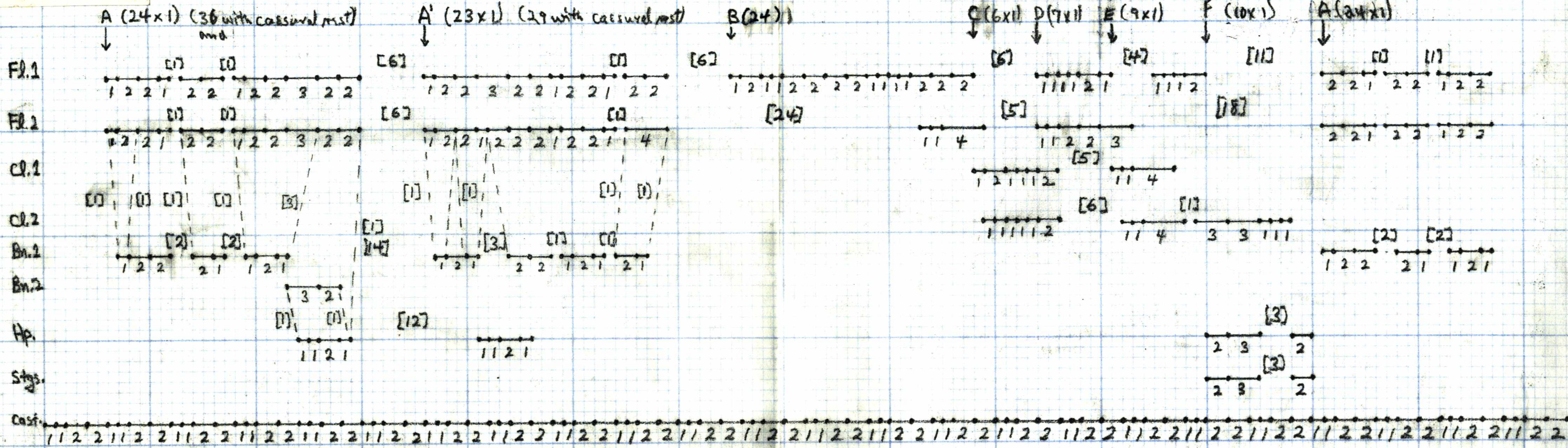
1 1 1 2

1 1 1 2

4-3 4-3

1 1 4 3

2 3 [3] 2



Comparison of P0 with other five forms: RI(P0),R(P1),R(P2),T5(I(P0)),P10.

SET A IS 6-Z11: {10,11,0,2,3,5}
SET B is 6-Z11: {5,7,8,10,11,0}
10 is the inversion level.
Invariant set: 4-6: {10,11,0,5}

SET A IS 6-Z11: {10,11,0,2,3,5}
SET B is 6-Z11: {11,0,1,3,4,6}
1 is the transposition level.
Invariant set: 3-3: {11,0,3}

SET A IS 6-Z11: {10,11,0,2,3,5}
SET B is 6-Z11: {0,1,2,4,5,7}
10 is the transposition level.
Invariant set: 3-7: {0,2,5}

SET A IS 6-Z11: {10,11,0,2,3,5}
SET B is 6-Z11: {10,0,1,3,4,5}
3 is the inversion level.
Invariant set: 4-23: {10,0,3,5}

SET A IS 6-Z11: {10,11,0,2,3,5}
SET B is 6-Z11: {8,9,10,0,1,3}
2 is the transposition level.
Invariant set: 3-7: {10,0,3}

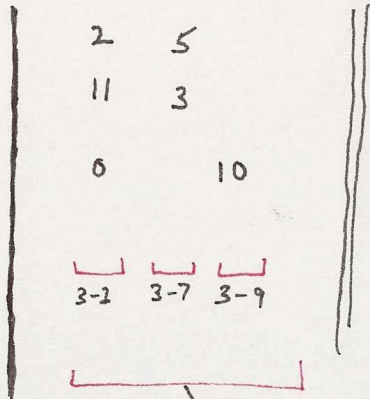
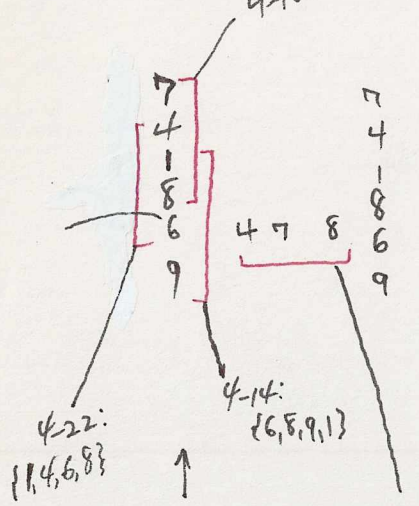
BRANBLE GAY (AGON)

CONTD.

(21) D

4-18: {1, 4, 7, 8}

(23) A



4-22: {1, 4, 6, 8}

4-14: {6, 8, 9, 1}

3-4: {4, 7, 8}

6-211: {10, 11, 0, 2, 3, 5}

6-240: {1, 4, 6, 7, 8, 9}

3 STATEMENTS

3 VERTICAL STATEMENTS

7-4-1-8-6-9

or 9-6-8-4-1-7

Bransle Gay
 Composite Rhythmic Pattern
 Attack-Release Partition (without castanet)
 (symmetries underscored)

Section (as determined by pc content--distinct forms of 6-Z11/40)

- A 6(1)[1]4(1)[1]8(1)(2)2(1)[6] =24x1 (plus 6)
- A' 10(1)(2)9(1)(2)[6] =23x1 (plus 6)
- B 2(1)(2)2(1)4(2)8(1)(2) =24x1
- C 6(1) =6x1
- D 4(1)(2)(1) =7x1
- E 9(1) =9x1
- F (2)(3)3(1)(2)[1] = 11x1 (plus 1)
- A 5(1)[1]4(1)[1]5(1) =16x1 (plus 7)

The unsegmented string:

6(1)[1]4(1)[1]8(1)(2)2(1)[6]10(1)(2)9(1)(2)[6]

2(1)(2)2(1)4(2)8(1)(2)6(1)4(1)(2)(1)9(1)(2)(3)3(1)(2)[1]

5(1)[1]4(1)[1]5(1)

Repetitions:

6(1)
 [1]
 4(1)
 8(1)
 (2)
 2(1)
 [6]
 9(1)
 5(1)

Non-repetitions:

4(2)
 (3) the vertical statement of 6-Z40 in m.21)
 3(1)

In 6-Z11 and 8-28 (van den Toorn mentions octa connection)

4-3 and 5-10 (first pentad in the piece)
-10
-12
-13
-Z15
-18

In 6-Z40 and 8-28

4-10 no 5-note sets
-13
-18
-26
-27
-Z29

In 6-Z11 and 6-Z40

4-2 5-Z36
-4
-6
-10
-11
-13
-Z15
-18
-22

In 8-28, 6-Z11, and 6-Z40

4-10
-13
-Z15
-18

11 2 0 5 3 10

0 3 1 6 4 11

1 4 2 7 5 0

2 5 3 8 6 1

3 6 4 9 7 2

4 7 5 10 8 3

5 8 6 11 9 4

6 9 7 0 10 5

7 10 8 1 11 6

8 11 9 2 0 7

9 0 10 3 1 8

10 1 11 4 2 9

~~11~~

11 8 10 5 7 0

0 9 11 6 8 1

1 10 0 7 9 2

2 11 1 8 10 3

3 0 2 9 11 4

4 1 3 10 0 5

5 2 4 11 1 6

6 3 5 0 2 7

7 4 6 1 3 8

8 5 7 2 4 9

9 6 8 3 5 10

10 7 9 4 6 11

$\phi_{-13}: \{11, 0, 2, 5\}$

$\phi_{-10}: \{5, 0, 2, 3, 5\}$

$\phi_{-23}: \{10, 0, 3, 5\}$

T_0 11 2 0 5 3 10

$R(IT_{10})$ 0 7 5 10 8 11

$\phi_{-23}: \{5, 7, 10, 0\}$

$\phi_{-10}: \{5, 7, 8, 10\}$

$\phi_{-13}: \{5, 8, 10, 11\}$

↓ TRAVINSKY - BRANSCHE GAY (AGONY)

RHYTHMIC PATTERNS DIFFERENTIATE
& CLARIFY INTERACTING TETRACHORDS (SEE INTERFERMAP)

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m.16 ff. pc set and rhythmic patterns

Cl. 1

3-7: 2 0 5

1 2 1 1

4-10: 2 0 5 3

2 1 1 1 circular permutation of 3-7 pattern

4-23: 0 5 3 10

1 1 1 2 circular permutation of 4-10 pattern

Cl. 2 (problem of embellishing notes)

3-9: 0 5 7

1 1 1

3-10: 7 4 1

1 1 2

4-14: 0 5 7 4 (without embellishing D)

1 1 1 1

4-12: 5 7 4 1 same type as first tetrachord in T₀

1 1 1 2 same pattern as Cl. 1 (sound together)

Flutes

4-12: 9 0 3

10

pc 10 (last note in 6-Z11) has length 7

1 1 1

4-10: 0 3 1

10

1 1 1

4-23: 3 1 8

10

1 1 2 1

m. 19

Clarinets

4-20: 1 8 3 4
 9 4
 1 1

4-2: 8 7 6
 4
 1 1 4 = 1 1 2 2 (cast.)

The pattern (composite) is canonic:

1 1 4

1 1 4

Fl. 1

4-5: 1 9 8 7
 1 1 1 2

pc 6 in Cl. 2 is the last pc in the hexachord. Its pattern, from
 m. 19 is:

4 (1) 3 3 1

Strings and harp on 6-Z40 verticals:

2 3 (3) 2 i.e., retrograde pattern as at opening with

1 2 2 1

