

Stravinsky, Septet

Gigue (cf. Perle, p. 54f.)

Set is 8-14\* [555562]

Successive transpositions:

	Va.	4 6 7 8 9 11 0 1	(0 fixed at middle C)
	Vn.	11 1 2 3 4 6 7 8	t = 7 (max. invar.)
	Vc.	4 6 7 8 9 11 0 1	t = 5
	Va.	4 6 7 8 11 1 2 3	t = 7
	Vc.	2 4 5 6 9 11 0 1	t = 10
<span style="border: 1px solid black; padding: 2px;">129</span>	Vn.	11 1 2 3 6 8 9 10	t = 9
	Fg.	4 6 7 8 9 11 0 1	t = 10
33+3	Hn.	11 1 2 3 4 6 7 8	t = 7
35+2	Cl.	4 6 7 8 9 11 0 1	t = 5
37+2	Hn.	9 11 0 1 2 4 5 6	t = 5
	Fg.	2 4 5 6 7 9 10 11	t = 5

NB. the orderings below are those given in insets in the score. The compositional sets are "unordered".

*segmented by repetitions and in separate paragraphs*

*min 11, 1, 4, 6, 7, 8 6-247*

*6-247*

*... intervals ...*

\*This set used by Berg in Chamber Concerto (A-D-Es-C-H-B-E-G)!

Stravinsky, Three  
 Pieces for String  
 Quartet

111

1

29-35

58-60

4-16: [3,4,8,10] V3: 4-21 → 4-16  
 [10,0,2,4] [10,0,4,5]  
 or IT8: 4-16 → 4-16  
 [3,4,8,10] [10,0,4,5]

2

1-22

36-43 V4: 4-23 4-10  
 [9,11,2,4] [9,11,0,2]

3

48

53

6-z13 (Coll. III)

4-3 (Coll. III)

V3: 4-16 → 4-23

[4,5,9,11] [9,11,2,4]

# Stravinsky, Three Pieces for String Quartet

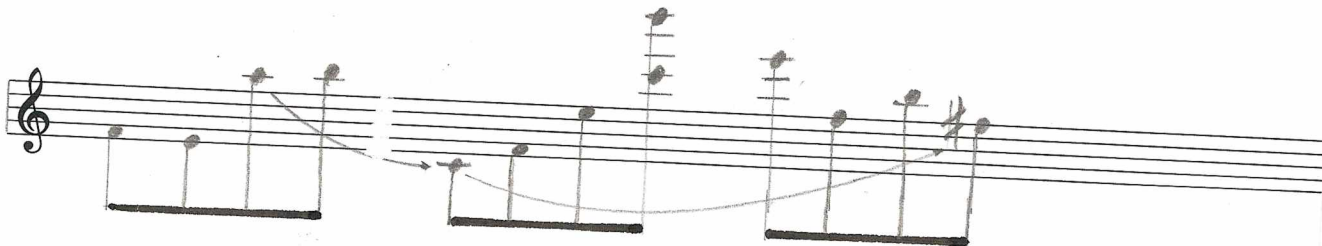
## Example S: Relations

	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	4-16 p
4-6	a	[v]	[v]	[v]					[v]	[v]						[v]
4-8	b	T0	V3				V2		T5						[v]	V1
	4-8	c	V4				V1								[v]	V1
		4-16	d				[v]		V1						[v]	IT9
			4-3	e	T3	[v]	V6				T2	V6	V6	T1	V5	
				4-3	f	V2	V6				T11	V6	V6	T10	[v]	
				4-3	g				[v]		V2			[v]	[v]	[v]
					4-10	h				[v]	[v]	T0	T0	[v]		
						4-8	i								V3	V5
							4-23	j			[v]	[v]				[v]
								4-3	k		[v]	[v]	T11	[v]		
									4-10	l		T0	[v]			
										4-10	m		[v]			
											4-3	n		[v]		
												4-19	o		[v]	

9

1-13

33

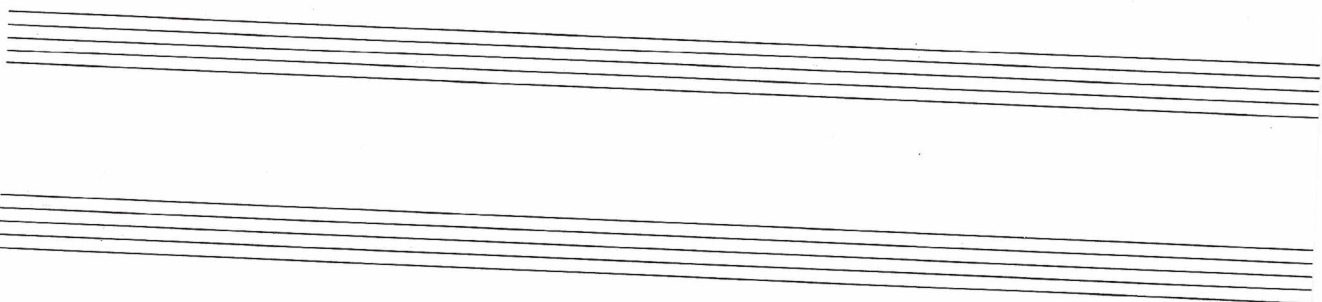


V3: 4-16 → 4-8

V6: 4-8 → 4-6

[4, 5, 9, 11] [11, 0, 4, 5]

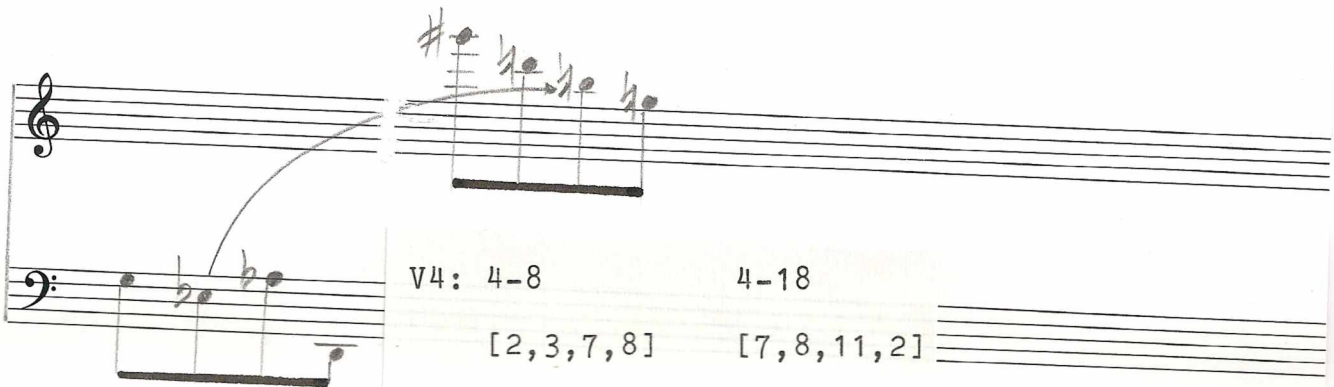
[11, 0, 4, 5] [4, 5, 6, 11]



110

34

37



V4: 4-8

4-18

[2, 3, 7, 8]

[7, 8, 11, 2]



Stravinsky, Three Pieces for String Quartet II  
 Simplex Voice-Leading Transforms and Linear Structures

A. LOCAL OR "CONNECTED"

EX. J

Vi: 4-8 → 4-16 (R<sub>2</sub>)  
 [4, 5, 9, 10] [4, 5, 9, 11]

V<sub>i</sub>: 4-16 → 4-8 (R<sub>2</sub>)  
 [1, 3, 7, 8] [2, 3, 7, 8]

EX. L

V<sub>3</sub>: 4-16 → 4-23 (R<sub>0</sub>)  
 [4, 5, 9, 11] [9, 11, 2, 4] or at m. 48

EX. M

EX. N

V<sub>i</sub>: 4-16 → 4-8 (R<sub>2</sub>)    V<sub>3</sub>: 4-19 ↔ 4-8 ↔ 4-19 (R<sub>0</sub>)  
 [3, 4, 8, 10] [3, 4, 8, 9]    [2, 6, 9, 10] [9, 10, 2, 3] [2, 3, 6, 10]

EX. P

EX. Q

EX. R

V<sub>3</sub>: 4-16 → 4-23 (R<sub>0</sub>)  
 [4, 5, 9, 11] [9, 11, 2, 4]

~~\* Concentrate upon~~

✓ ms. material examined on microfilm

Stravinsky works

\* ✓ Trois pièces pour quatuor à cordes (see Stravinsky, sein Nachlass, sein Bild, pp. 54-55) MF 114

\* ✓ Histoire du Soldat MF 109

✓ \* Symphonies of Winds (see Stravinsky, sein Nachlass, sein Bild, p. 82) MF 114

not done Octet for Wind Instruments MF 111

✓ Sonate MF 114

✓ Serenade en la MF 114

✓ \* Symphonie of Psalms MF 114

✓ \* Mass MF 109 - 1032 -

Canticum sacrum MF 108

✓ Agon MF 108

↳ look at (transcribe) O 133 Bransle boy

Notes - general (for colloquium)

Sachs acquired Stronachy Collection Aug. 30, 1983

Basic: No copies - except hand annotations !!

Not all the material is on microfilm

Everything is new.

Film greatly facilitates survey, of course - but does not show many things -  
E.g., drawings medium

Tape playback equipment - all sorts

Small reference library in main workspace

Cf. Schomburgk Archive

Physical setting is fabulous - micrographs, overlooking Rhine

Staff 5 or 6

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Materials still not adequately catalogued

— using Moldenhauer Perspective ~~in~~ inventory for the

Segment — Roda's child catalog of S. at time of sale with  
(2) nr. 67-57.) ~~rough description~~ by Craft - see E.S. Synops. of Berlin sketches  
initiated

Microfilm catalogue gives only rough contacts (naturally)

---

also includes Boulez mss. (all)

Madama

Berio (bequest arr.)

etc.

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Microfilm by alphabetical title! — NOT Chronological!

E.g., Beethoven Ritz is followed by L'oiseleur de feu

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Stronachy coll. includes corresp., photos, etc (Strauss, sin Nachlass)  
Sci B&A



General Notes on the Stiffing, contd.

Computer inf. storage and retrieval  
MARK system

The safe, with movable stacks

11/25

Stravinsky, Trois Pièces pour quart ues à cordes

Ms.  
(fair copy)

title page: Quartet à Cordes - manuscrit de 1914

I.

p. 2 fl. deleted  $\Pi$  down bow indication! (Analytical question of signif. of accents w/r to "metrical" organization)  
at end of mot. - some string annotations for *brassero* of  $5/8$  bar in II

II.

Many changes - primarily involving string techniques?

III.

The "Refrain" is notated ~~off~~ on a separate system on the page each time! - very detailed notation  
- changes from "Flautando" to "Tutti sul tasto"

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Other documents (Tom Gordon)

Parts Corrected

11/25

Sevents on la

Sketch - draft on MF 114

Shows "block composition"

many interesting facets - very sketch-like in many places

asias are intriguing - e.g. 114-0024



11/25

Symphonic des Psaumes I  
Rough sketches and drafts

MF 114-0217-268

This is described  
by Craft on p. 113  
of Rortved's "catalog"

See, fig. 114-0244

the first "diatonic" passage (above)

\* 114-0261 beginning of I  
and variants on succeeding pages

\* 114-0264

114-0269 to 0295: fair copy of Particell (Storin's hand)  
w/ "summary sketch score"

95  
89  
6

## 8-28 (octatonic)

0 1 3 4 6 7 9 10 [Coll. III]

1 2 4 5 7 8 10 11 [Coll. I]

2 3 5 6 8 9 11 0 [Coll. II]

## 8-23 (diatonic)

## Diatonic Scale Combinations

(5th-related forms of 8-23 often combine)

0 1 2 3 5 7 8 10

Eb &amp; Ab

1 2 3 4 6 8 9 11

E &amp; A often with T6

2 3 4 5 7 9 10 0

F &amp; Bb often with T7

3 4 5 6 8 10 11 1

F# &amp; B

4 5 6 7 9 11 0 2

G &amp; C

5 6 7 8 10 0 1 3

Ab &amp; Db

6 7 8 9 11 1 2 4

A &amp; D (Petrushka)

7 8 9 10 0 2 3 5

Bb &amp; Eb

8 9 10 11 1 3 4 6

B &amp; E

9 10 11 0 2 4 5 7

C &amp; F

10 11 0 1 3 5 6 8

Db &amp; Gb

11 0 1 2 4 6 7 9

D &amp; G (Petrushka)

## 8-21 (whole-tone)

0 1 2 3 4 6 8 10

At t=2, the intersection set class

is 7-33. At t=1 it is 4-1. At t=3, 4-10.

1 2 3 4 5 7 9 11

2 3 4 5 6 8 10 0

3 4 5 6 7 9 11 1

4 5 6 7 8 10 0 2

5 6 7 8 9 11 1 3

6 7 8 9 10 0 2 4

7 8 9 10 11 1 3 5

8 9 10 11 0 2 4 6

9 10 11 0 1 3 5 7

10 11 0 1 2 4 6 8

11 0 1 2 3 5 7 9

11/25

Symphonic All Instruments à vent - 1920 version

MF 114 -- 0429 through 0504

Sketches

} See sketches for new  
version - Rothschild p. 72

MF 114 - 0494 through 0504

Sketches for "new version" 1947

Sonata pour piano 1924

MP 114-0194 through 0212 (18 pp.)

manuscript (fair copy)

fingering marked - for perf. by S.?

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212  
194  
18

(not on file) Rothschild catalog lists 27 pp. of sketches in a bound ms.



# Histoires du Soldat

MF 109-0656 through <sup>0670</sup>

This is the ~~1st~~ <sup>part</sup> bound of sketches, in pencil and faded

8 stave paper, bound into notebook  
particell journal

[Repts of p. 109-0669 bound  
upside down]

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MF 109-0671-0683 incl.

Auberjourn sketches for staging 0675-0677

0678 <sup>propos</sup>  
particell  
sketch-draft

not characterized in Rothschild  
Catalog.

in ink and pencil

many small "motifs" details sketched separately as in  
Repte of Espy

Mass (~~1778~~)  
MF 109-1032

Sketches on 2, 3 stories or in 4-story instrumental part cell part  
w/ choral part  
Short sections

\* → Sec 109-1042: What are the circled notes with connecting lines?  
also 109-1043

pages of fair copy follows

109-1057  
Sketches for Kyrie



Another ordering of 6-240

on a sketch-fragment pasted onto a large sheet for the Second Part  
This shows that unnumbered hex of primary intervals.

has same pc  
content as R(P6)

Handwritten musical notation on two staves. The top staff has a treble clef and contains six notes with accidentals: a natural, a sharp, a natural, a sharp, a natural, and a flat. The bottom staff has a bass clef and contains six notes with accidentals: a natural, a sharp, a natural, a flat, a natural, and a flat. Arrows connect the notes between the two staves: one from the first note of the top staff to the first note of the bottom staff, and another from the fourth note of the top staff to the fourth note of the bottom staff.

Branches Double  
Row

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

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

0 1 2 4 5 7

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

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



Branches Double  
Row

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

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

0 1 2 4 5 7

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

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

1st hex

2 4 5 7 6 11

6-240

2nd hex

9 10 0 1 3 8

6-211

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

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

5  
6  
7  
8  
9

Insert to right upper part of sketch-draft of Brame de Poitou

1st hexachord



$\sharp b$   $\sharp b$   $\sharp b$   $\sharp b$



$\sharp$   $\flat$   $\sharp$   $\flat$   $\sharp$   $\flat$

[T<sub>10</sub>]

$\flat$   $\sharp$   $\flat$   $\sharp$   $\flat$   $\sharp$

[T<sub>6</sub>]



11/26

Agou MF 108:0116-0277

ATON } 109  
SKETCHES

1954

Stravinsky's notes in Stittung

Sketches on notation drawn staves: 2, 4 or 5 — probably pencil  
— with instruments indicated by brackets — some faint

— almost all in full rhythmic and registral notation, but

Short fragments — e.g., 108--0128 for the First Pas-de-Trip  
Saraband-Step

H.B. Dances not sketched — (ind. notes)

Second Pas-de-Trip sketched immediately after First Pas-de-Trip

Study this  
one - original

0133

sketch for Branch Gay dated June 8/56  
begin in bar 321 with through to end w/ instrumental  
indicated

Partially  
transcribed

H.B.

below this is opening music  
with time indicated "about 50<sup>th</sup>"

- the rhythmic pattern is given by numbers above the  
upper staves, without a meter sig.: 3+2 — 2+3 etc.

for Akane!

0135 Branch Double through 0138

annotated: "1st hexachord to be written in 3/2"

— 6-240

then "2d hex" (bar 3) — 6-211

transcribed  
in full

Hexachords in "tabular form" in upper right corner of page



Agon, cont'd.

108-0140 Second Pas-de-Trois also on 0141 (filmed 2x)  
Left page numbered -2- right page numbered -1-

0140: specific instrumentation / final chord (bar 305)

0142 - a very early sketch for Second Pas-de-Trois

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0143

Galkanda

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0147

Prichals

Agm, cont.

108-1149 in title page of second sketchbook

0154 Pas des Quatre (det. met.) Aug 54

Here, as elsewhere, metronome marking fixed at beginning

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beginning with 0163 — fair copy of Pas-de-Quatre — through 0170

H.C. but not with final orchestration at opening

same

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from 0172

→ particell draft-sketches: not assigned to movements by S.

These are the really "rough" sketches

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\* p. 0178 shows 'row' of 12 pcs [hexes are 6-2!] and short "realization"

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0192 Row sketches · hex is 6-1 ~~with~~

— SES transcription of 0

---

0205

Rough 12-ton





Agou, contd.  
108-0216

12-ton sketches - again the 6-1 row

---

108-0219

marked "from Pas-de-Deux to the END"

This has four tabs in lower r.h. corner

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Short sketches

0232 - 0233

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0241 = bar 594

~~0244~~

0244 = bar 616

0252

Contains rhythmic sketch

See  
orig.

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\* 0273

Table of pentaton hexachords 6-211

See notation

See  
orig.

---

~~0274~~

Agon  
105-0273

Transcribed on  
5 pp. paper

6-211

See original + done

6-211: [10, 11, 0, 2, 5, 5]

[done]

Handwritten musical notation on three staves. The first staff contains notes with accidentals (sharps and flats) and a red bracket with a question mark. The second staff features a large, dark scribble and a red bracket with the letters 'CR'. The third staff shows notes with accidentals and a downward-pointing arrow.

Handwritten musical notation on a staff, featuring a long diagonal line that crosses the staff from the bottom left to the top right.

Handwritten musical notation on a staff with notes and accidentals. Below the staff, the text "Error: D#" is written, with a red arrow pointing to a specific note in the notation.

Handwritten musical notation on a staff, including notes with accidentals and a circled question mark.

Two empty musical staves at the bottom of the page.



108-0274

Brand songs

Rhythm sketches

~~See ms.~~

AgonSectionsPages

Part I

Pas-de-Quatre

1

Double Pas-de-Quatre

9

Triple Pas-de-Quatre

19

Preludes

28

First Pas-de-Trois  
Savannah-step

32

Gailliarde

34

Coda

40

Interlude

46

Part II

Second Pas-de-Trois  
(Branches Simple)

50

Branches Gay

54

Branches Double (orig. Branches  
de Poitou)

56

Interlude

61

Pas-de-Deux

65

Coda

72

Four Duet \*

75

Four Trios

76

Coda

78

\*Originally "Dances of the Four Duets"

TO BE COMPLETED -  
14 FOLDER FOR  
FOUR DUOS, etc.  
Agon (2)

Istrawinsky  
Excerpt from sketch page for Agon - From Duo & Trio (?)

[coll. II]



This row is partitioned by tetrads 4-3 / 4-17 / 4-3 (octas all)

### Among Agon sketches & drafts

A 12-tone row table in pencil on small 11-stave paper, with "realization" sketched out: what movement?

note 4-3

note alignment

Very faint pencil

NOTE: First compositional "realization" involves separation of registers

1930  
1882  
48

# Symphony of Psalms sketch and draft material

- 1) in Notebook (bound) with titles: Igor Stravinsky  
Symphony of Psalms: Rough sketches, Pencil Manuscript

part I near end

~~dated 29 VII~~ <sup>text</sup> dated 29 VII 30

Completed 15 Août 1930

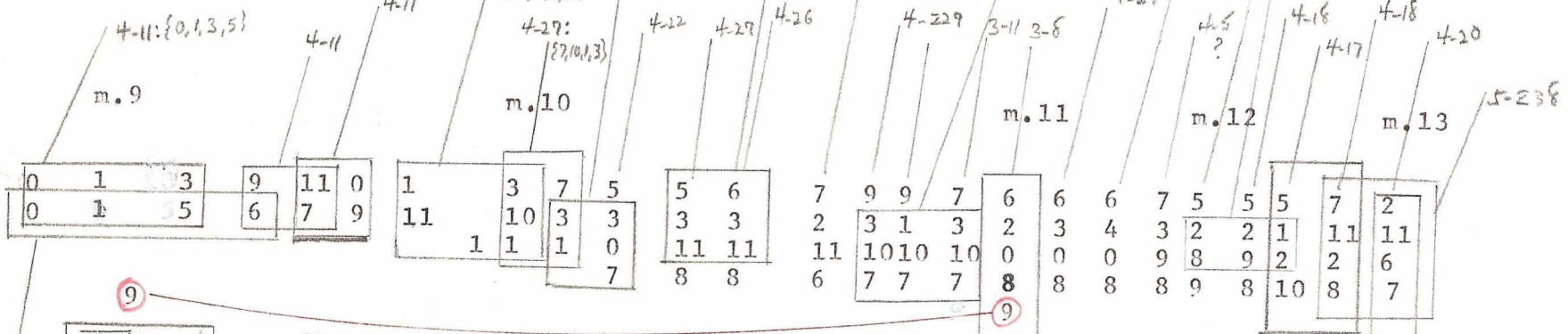
Jour de l'Assomption  
de l'Église —

- 2) in bound ~~sketch~~ <sup>note</sup> book (Symphonie de Strauss 2)

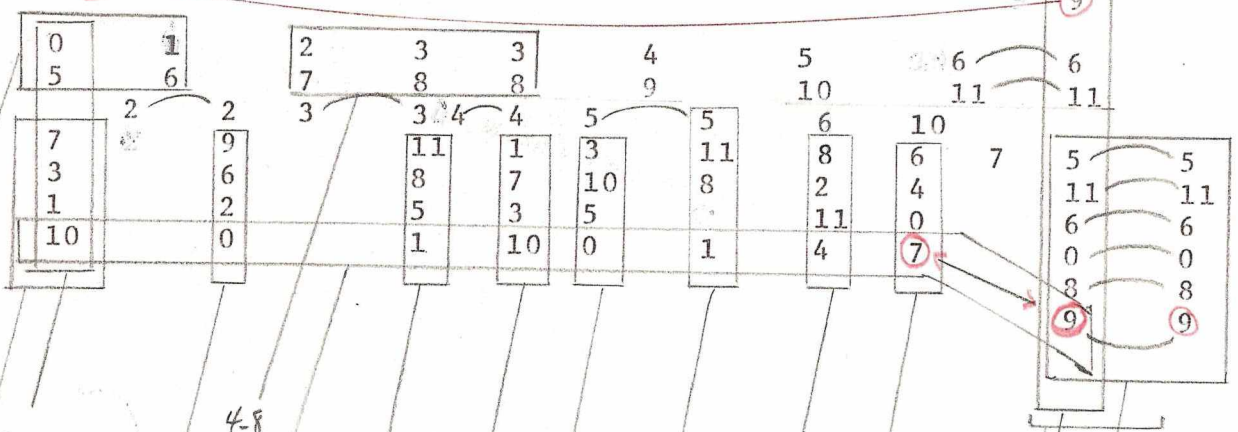
The ~~part~~ <sup>particell</sup> score with instrumentation  
and pencil additions



New line of poem



6 interlocking forms of 4-8



4-8: {0,1,5,6}

6-33: {7,10,0,1,3,5}

4-27: {7,10,1,3}    4-27: {6,9,0,2}

6-27: {4,7,9,10,0,1} i.e., base is segment of 7-31 (completed by pc 6)

8-14: {10,0,1,2,3,5,6,7}

4-27 is most prominent here (8-27 is largest set)

7-32: {6,7,9,11,0,2,3}

8-27: {3,4,5,7,8,10,11,13}

8-27: {7,9,10,0,1,3,4,5}

8-22

as in m. 5 and m. 3

6-213: {5,6,8,9,11,0}

7-31: {5,6,8,9,11,0,2}

8-28: {2,3,5,6,8,9,11,0}

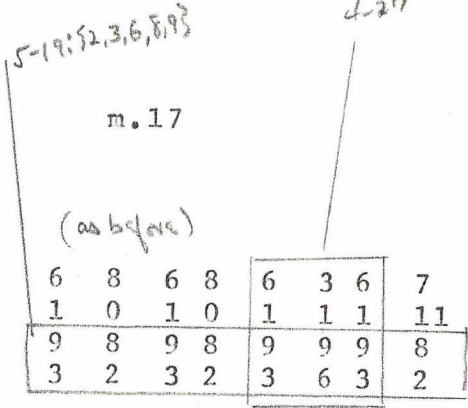
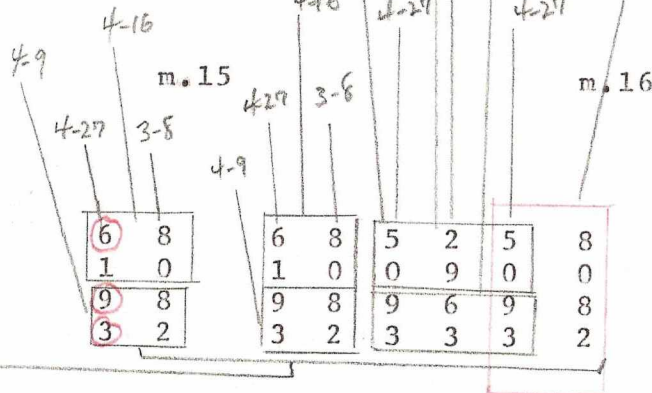
7-31: {5,7,8,10,11,2}

4-20: {6,7,11,2}

Why is this the cadential harmony?

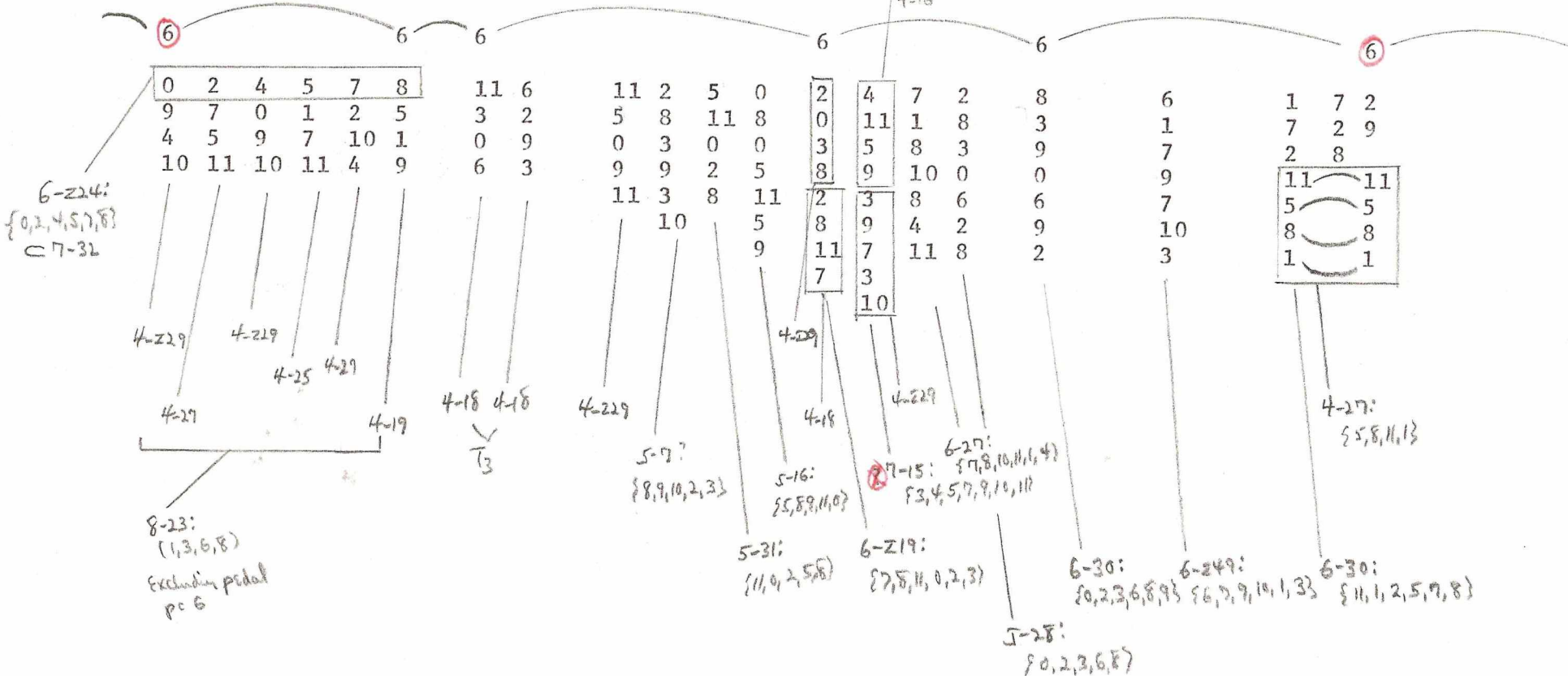


m. 14

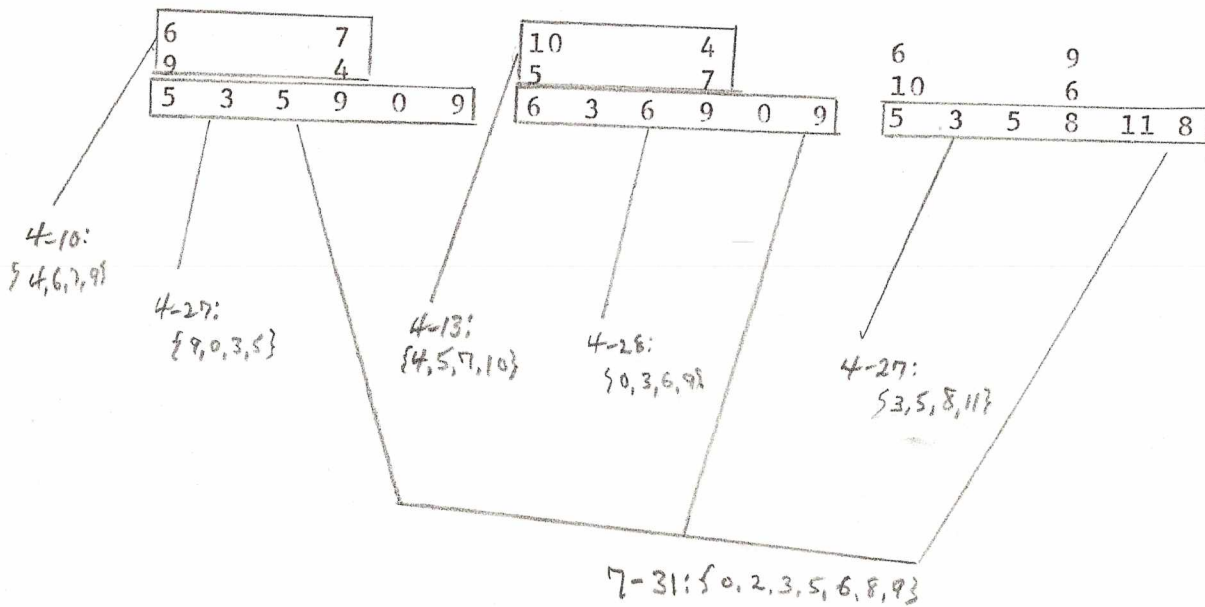
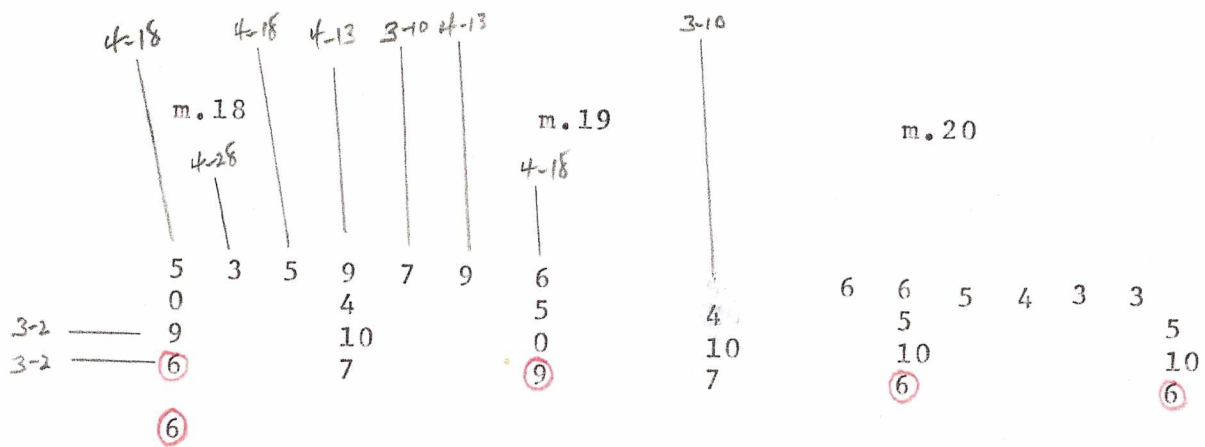


5

7-31:  
{0, 2, 3, 5, 6, 8, 9}



⊗ This 7-note set is secondary to its 4-note subsets



Good example of multiple harmonic dimensions at climax

Voicelending and multiple dimensions - exc. example

m. 21

4-18: {3, 4, 7, 10}

4-27: {1, 4, 7, 9}

4-18: {3, 4, 7, 10}

4-18: {3, 4, 7, 10}

4-18: {7, 8, 11, 2}

4-18: {6, 7, 10, 17}

4-18: {5, 6, 9, 0}

4-3: {9, 10, 0}

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

m. 22

4-229: {7, 8, 10, 2}

10	10	2	2
10	7	10	8

m. 23

m. 24

6	1
1	10
10	7
1	6
6	3
10	9
9	9
1	1
7	7
4	4

Trichord 3-2 in m. 3 completes 5-10: {4, 6, 7, 9, 10}

4-8: {9, 10, 2, 3}

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

4-215: {3, 4, 7, 9}

4-28: {1, 4, 7, 10}

4-215: {10, 11, 2, 4, 7}

4-12: {4, 5, 8, 11}

4-8: {1, 0, 4, 5}

4-8: {0, 1, 5, 6}

4-8: {1, 2, 6, 7}

6-31: {10, 11, 2, 4, 6, 7}

6-30: {1, 3, 4, 7, 9, 10}

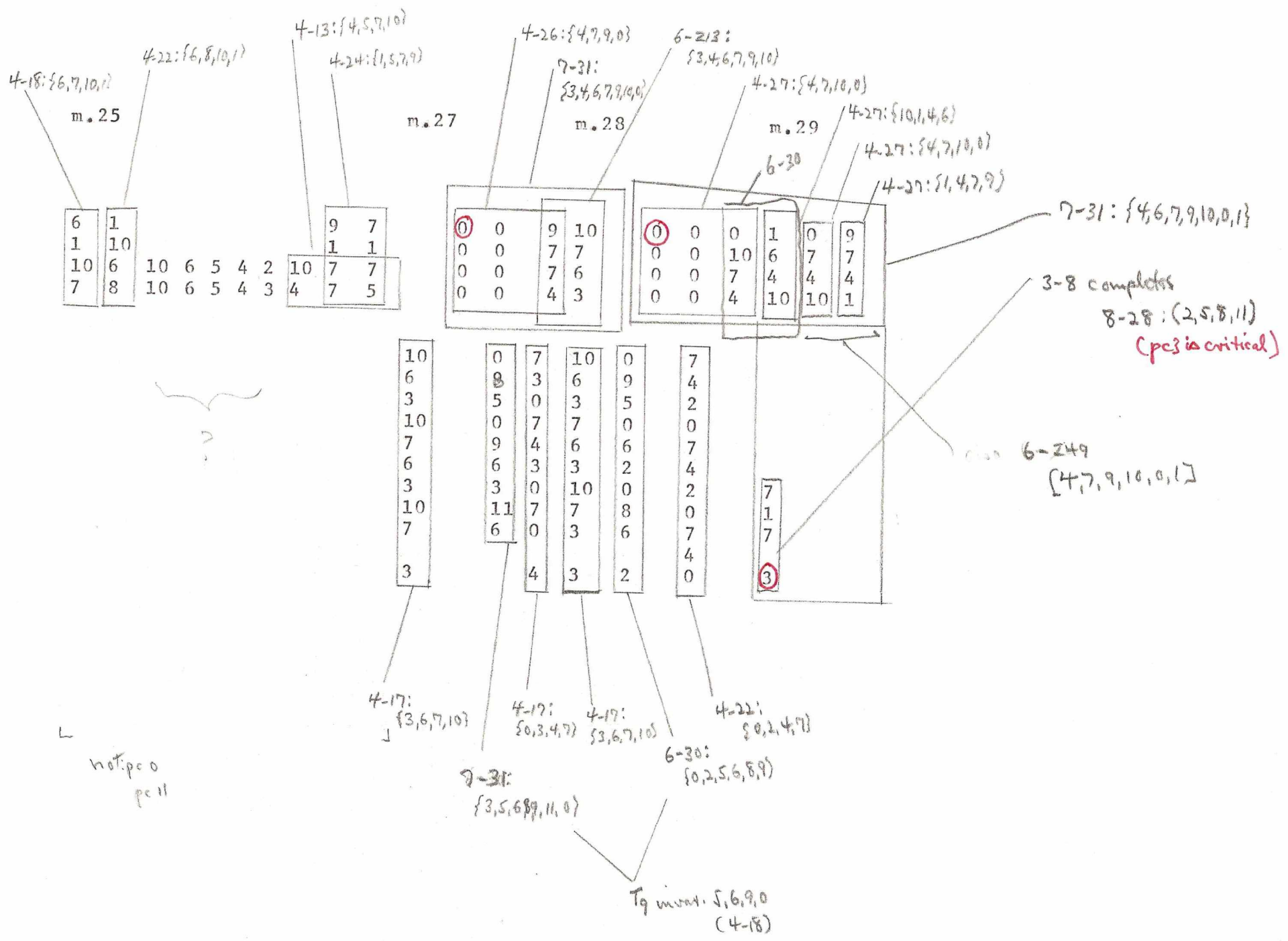
4-17: {0, 3, 4, 7}

8-28 (w/pc)

! 7-31: {1, 3, 4, 6, 7, 9, 10}



Good examples of linear set formation (voice leading) and set completion



44

46

49 52

53

56

Handwritten musical score for two staves (treble and bass clef). The score includes measure numbers 44, 46, 49, 52, 53, and 56. Annotations 'a' through 'p' are placed above or below notes, with lines connecting them to specific notes or groups of notes. The notation includes various note values, rests, and bar lines. The key signature appears to be one flat (B-flat).

Stravinsky, Three Pieces for String Quartet

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