

23 22

2 EXAMPLES:

a) Verticals

b) Intervals and other shapes

Three Pieces for String Quartet, ~~Number 2~~ (1914)

and Orchestration (see White, p. 224)

Four Studies for Orchestra (1914-15)

Comments

1. Apotheosis of voice leading and culmination--quote Stravinsky
2. The many planes. [] The Scriabin predecessors)
3. The orchestration: "The Canticle glows with the colors of an ikon" (White)

How does it illuminate/explicate Stravinsky's musical concepts?
specifically w/v voice-leading and the ideas
presented in the paper? **

4. Stravinsky's ~~XXXX~~ early music and cubism in painting

*It offers confirmation that Stravinsky was not as concerned about the progression of individual voices--the ~~traditional~~ traditional idea--as he was with preserving ~~set~~ set and subset replication forms (etc.)

contiguities are maintained (register placement)

in the "strata" components

footnote

2. Register of Works

Second Movement

*Pale violin music whiffs across the moon,
A pale smoke of violin music blows over the moon,
Cherry petals fall and flutter,
And the white Pierrot,
Wreathed in the smoke of the violins,
Splashed with cherry petals falling, falling,
Claws a grave for himself in the fresh earth
With his finger-nails.*

Third Movement

*An organ growls in the heavy roof-groins of a church,
It wheezes and coughs.
The nave is blue with incense,
Writhing, twisting,
Snaking over the heads of the chanting priests.
Requiem aeternam dona ei, Domine . . .*

When in 1928 Stravinsky decided to include these *Three Pieces* in his *Four Studies for orchestra*, they were given titles – 1. ‘Dance’, 2. ‘Eccentric’, 3. ‘Canticle’. The ‘Dance’, with its melody confined to four notes within the compass of a fourth, is now seen to be a precursor of the long series of popular Russian tunes that Stravinsky poured out in profusion during the four years 1914–1917. ‘Eccentric’ turns out to have been inspired by a performance of Little Tich that Stravinsky saw in London in the summer of 1914, ‘and the jerky, spastic movement, the ups and downs, the rhythm – even the mood or joke of the music – was suggested by the art of the great clown’ (*Mem*). Stravinsky himself thought very highly of the ‘Canticle’ – ‘the last 20 bars are some of my best music of that time’ (*Exp*).

As time went on, much of the material originally contained in the *Three Pieces for String Quartet* proved germinal. The little four-note theme of the ‘Dance’ (Ex. 19) became the spring-board from which the composer launched himself into the more extended main theme of the last movement of the *Symphony in C* (Ex. 20).

Ex. 19



Ex. 20

Tempo giusto

hn.
va.
vc.

f e staccato

etc.

ORCHESTRATION PRESERVES VERTICAL ARRANGEMENT

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

9			9
5			8
2			4
5			8
			4
2			
8			10
1			2
1	8	2	2

↑
Same as quartet

18b

15

56

V5: 4-6 → 4-16
 [5, 10, 11, 0] [10, 0, 4, 5]

,

18a

15

33

V6: 4-6 → 4-8
 [5, 10, 11, 0] [11, 0, 4, 5]

IT10: 4-8 → 4-8
 [11, 0, 4, 5] [5, 6, 10, 11]

or
 V6: 4-6 → 4-8
 [5, 10, 11, 0] [5, 6, 10, 11]

Abold EV. No

15

56

60

8

The musical notation consists of two systems. The first system, measures 15-16, shows a treble clef with notes G4, A4, Bb4, and Bb4, and a bass clef with notes G2, A2, Bb2, and Bb2. The second system, measures 56-60, shows a treble clef with notes G4, A4, Bb4, and Bb4, and a bass clef with notes G2, A2, Bb2, and Bb2. A handwritten '8' is on the left. Below the notation are four empty guitar staves.

V5: 4-6 4-16 4-6
[5, 10, 11, 0] [10, 0, 4, 5] [5, 10, 11, 0]

Four empty guitar staves for practice or additional notation.

Stravinsky, Three Pieces for String Quartet, No. 2 (1914)

A.F.
May 1988

⊗ Eves not quite right

⊗ as in vertical at m. 22!

⊕ Dia dissonant within octa

⊙ N.B. OVERALL BASS IS 8-6: [9,10,11,0,2,3,4,5]

Handwritten musical score for guitar, featuring two staves (treble and bass clef) and extensive chord diagrams and annotations.

Annotations:

- Top left: *From bar 22* (circled), *(11,0,2,2)*
- Top center: *4-18: [7,8,11,2]*
- Top right: *5-22: [11,0,3,6,7]*, *4-23: [1,3,6,8]*, *4-16: [4,6,10,11]*
- Bottom left: *4-18: [0,3,6,7]*
- Bottom center: *4-15*
- Bottom right: *4-10: [1,3,4,6]*
- Bottom far left: *4-10: [9,11,0,2]*

Chord Diagrams:

- 3-9**: Treble clef, 3rd fret, notes G, A, B, C, D, E, F, G.
- 3-7**: Treble clef, 3rd fret, notes G, A, B, C, D, E.
- 4-18**: Treble clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 5-22**: Treble clef, 5th fret, notes G, A, B, C, D, E, F, G.
- 4-23**: Treble clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-16**: Treble clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-18**: Bass clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-15**: Bass clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-10**: Bass clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-10**: Bass clef, 4th fret, notes G, A, B, C, D, E, F, G.

Other Diagrams and Labels:

- 4-3 Coll. I**: Treble clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-3 Coll. II**: Bass clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-3 Coll. III**: Bass clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-6**: Treble clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-8**: Treble clef, 4th fret, notes G, A, B, C, D, E, F, G.
- 4-10**: Treble clef, 4th fret, notes G, A, B, C, D, E, F, G.

Handwritten Notes:

- 8vo* (written above notes in several places)
- 3-7* (written below notes in several places)
- Coll. I, II, III* (written below notes in several places)

Dan Bertram
Stravinsky Three Pieces, No. 2

1. What is your opinion of the New Grove on this point?
(Eric Walter White)
 2. Did you check van den Toorn on this music? Is there an octatonic component in the "lyrical" bars 13-14 (your B)?
What note would complete the linear octa hex? Reconsider 6-z3 as a structural component. Counter example: 6-z11
 3. Elaborate on octa components 4-z15 and 3-5.
 4. Clarify 6-z11 here. {0,1,2,4,5,7}
 5. Why does this figure now include D? As peak note.
- Block C (bars 15-16): pitch choices. That is, why 4-6? (boundary pcs)--(like Bartok)
- Upper voice continuity: f1-e1-a2-b2? Compare ending f1-e1-c1-bb.

4 5 9 11

10 0 4 5

More analysis of "development section" bar 36 ff.?

Stravinsky, Three Pieces, No. 2
Comments

0. There is no library score. If there had been, I would have placed it on reserve. I am sorry you had to work with such an unclear copy. In a couple of instances this led to innovative readings of pc sets, however.

0a. My reading in StrAM, Ex. 121, leaves a great deal to be desired. It predates my infatuation with linear features and my obsession with the octatonic.

1. Chromatic collections and aggregate completion in Stravinsky's music. Are these valid, useful?

1a. The motive composition of 4-6. Can 4-6 be derived from 4-8 by unary voice-leading transformation?

2. Origin of the diatonic structures: the 4-23 in the original chord pair: Eb-F-Ab-Bb.

3. The chord at m. 22 contains two forms of 4-19. So?

4. The viola figure at m. 26 contains 4-23 in its large-scale pc form and 4-10 as it occurs in the bass ('cello) at bar 36. Note that this figure moves between A and E, the pc invariants between the "thematic" forms of 4-8 at the beginning.

5. For this piece, with its diversity of pc sets, the notion of the unary voice-leading transformation is particularly apt. I will show you a few examples.

5a. The development, 36-44, is an octa kaleidoscope with a few extras thrown in--e.g., the non-octa motivic tets.

6. General: the pc set analyses were too skimpy. For example, bar 44 was apparently not understood as a composite of three tetrachords: 4-6, 4-8, and 4-16. The entire configuration is 6-z38, the pc set complement of the first hex. On the other hand, this was a complex piece to deal with within one week.

Original Compositions

three of them seemed hardly to form a coherent whole. Also, the writing for string quartet was not very reassuring; and although it called for virtuosity on the part of the four players, there were moments when it looked as if the composer was aiming at effects that were beyond the natural capacity of a string quartet. For instance, the fragmentation of the second piece made it necessary to pepper the score with unusual directions to the players: 'excessivement court et sec' . . . 'donnez une sonorité très fine et douce' . . . 'donnez un son étranglé' . . . and (to the second violin and viola players) 'renversez vite l'instrument (tenez-le comme on tient un violoncelle) afin de pouvoir exécuter ce pizzicato qui équivaut à l'arpège renversé'



Academic critics were appalled. After quoting four bars of the second piece in his book *The New Music* (1924), George Dyson exclaimed, 'If this type of passage has any proper place in the art of the string quartet, then the end is near'.

But an essential piece of information was lacking, for these were really contrasting studies in popular, fantastic and liturgical moods. When the *Three Pieces* were played from the manuscript by the Flonzaley Quartet during their 1915/16 season under the title, 'Grotesques', the programme note must have made this clear, for Amy Lowell who heard them performed wrote a poem,¹ in which she attempted to 'reproduce the sound and movement of the music as far as is possible in another medium'. Here are extracts from the First, Second and Third Movements of her poem:

First Movement

...

Bang! Bump! Tong!

Petticoats,

Stockings,

Sabots,

Delirium flapping its thigh-bones;

Red, blue, yellow,

Drunkenness steaming in colours;

Red, yellow, blue,

Colours and flesh weaving together,

In and out with the dance,

Coarse stuffs and hot flesh weaving together.

...

¹ Printed in *Some Imagist Poets, 1916*. London, Constable, 1916.