

END OF COACHMENS DANCE

Musical score for 'END OF COACHMENS DANCE'. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The second and third staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features a series of chords in the upper staves and a rhythmic accompaniment in the lower staves. A dotted line with the number '8' is drawn above the first staff and below the second staff, indicating an 8-measure section. The word 'bassa' is written below the bottom staff.

117 MUMMERS

Agitato

Musical score for 'MUMMERS'. It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is marked with a piano (*p*) dynamic. The top staff features a melodic line with slurs and a crescendo marking (*cres - cen - do*) towards the end. The bottom staff provides a rhythmic accompaniment. A triplet of eighth notes is marked with a '3' in the bottom staff.

Musical score for 'MUMMERS' (continued). It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is marked with a *poco a poco* (gradually) tempo change. The top staff features a melodic line with slurs. The bottom staff provides a rhythmic accompaniment. A triplet of eighth notes is marked with a '3' in the bottom staff.

Musical score for 'MUMMERS' (continued). It consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features a melodic line with slurs and a triplet of eighth notes marked with a '3' in the bottom staff.

Petronchka

⑧

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

116+7 117 118

4-26 3-6 6-33 5-31 6-30
4-23 4=12

Carnival Sonority

Petronchka Chord

7-31 (7-31) 4-18

NOTE b#-s#

118 119 120 121 121+4

531 630 531

4-23

(5-31)(5-32) (5-19)

(ENTIRE LOWER STAFF IS 5-16)

5-16 6-34 5-28 5-24 (5-28)(5-24) 634 5-29

(4-23)(4-8) (4-8)

122

(4-23)(3-5)

(4-23)(4-8) ER.

4-23

7-35

* 6-30 as "polychord"

NOTE INVERSION TECHNIQUE IN CASE OF 6-30

Petrushka, Masquerade - Suppl. Sketches

OLD STUFF

Scitabin's mystic chord
(Promotions)

118

Musical notation for measures 118-119, including treble and bass staves with notes and accidentals.

Musical notation for measures 118-119, including treble and bass staves with notes and accidentals.

4

115

Musical notation for measures 115-116, including treble and bass staves with notes and accidentals.

VOICE-LEADING ORIGINAL 4-18

"PETRUSHKA CHORUS"

D-E-F# (cf. 117)

5

a

118-119

120

Musical notation for measures 118-119, including treble and bass staves with notes and accidentals.

Musical notation for measures 118-119, including treble and bass staves with notes and accidentals.

1-26 → 22

6-30

(6-34)

Musical notation for measures 117-118, including treble and bass staves with notes and accidentals.

Musical notation for measures 118-119, including treble and bass staves with notes and accidentals.

117-118 118-119 119-120 120-121 121

Musical notation for measures 117-121, including treble and bass staves with notes and accidentals.

~~EX. 7~~ EX. 6

Pistrucci

124 (2)

120

both 5-28 and 5-24
in 6-34

Pistrucci

14

Ossia

118

très fort

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

ff
m. dr.

5-31: {9, 0, 3, 5, 6}

5-32: {9, 0, 2, 5, 6}

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

R23F

ff

8

System 1: Treble and bass staves. Treble staff features a melodic line with triplets and slurs. Bass staff features a bass line with slurs and dynamic markings.

20

System 2: Treble and bass staves. Treble staff features a melodic line with slurs and dynamic markings. Bass staff features a bass line with slurs and dynamic markings.

$\text{♩} = \text{♩} (=72)$ Più mosso

System 3: Treble and bass staves. Treble staff features a melodic line with slurs and dynamic markings. Bass staff features a bass line with slurs and dynamic markings. Tempo marking: Più mosso.

come sopra

System 4: Treble and bass staves. Treble staff features a melodic line with slurs and dynamic markings. Bass staff features a bass line with slurs and dynamic markings. Performance instruction: *come sopra*.

System 5: Treble and bass staves. Treble staff features a melodic line with slurs and dynamic markings. Bass staff features a bass line with slurs and dynamic markings.

Petroushka, Tableau IV

11

117 Mummich

6-35: [0, 2, 4, 6, 8, 10]

4-26/422

Composed part in (esant) as D¹² ← 3

Coachman's Dance

4-23

4-12: [9, 11, 0, 3] Coll. II

Lower parts to D⁵ dance

118+2

4-18: [5, 6, 9, 0] (Coll. II)

Complete Coll. II

4-3: [11, 0, 2, 3] (Coll. II)

6-213: [8, 9, 11, 0, 2, 3]

Petronchka
Magic Trick 30

Lento

Handwritten musical notation for guitar, including a treble clef, a 3/4 time signature, and various chords and melodic lines. A triplet of eighth notes is marked with a '3' above it. The notation is spread across two staves.

4-5: 4-19:

[0,1,2,6] [10,11,2,6]

all 6-237: [10,11,0,1,2,6]

9: # . # .

4-3: [10,11,1,2]

15

Stravinsky
Petrouchka

Mummers, from the Fourth Tableau (condensed) - cont'd. on second page

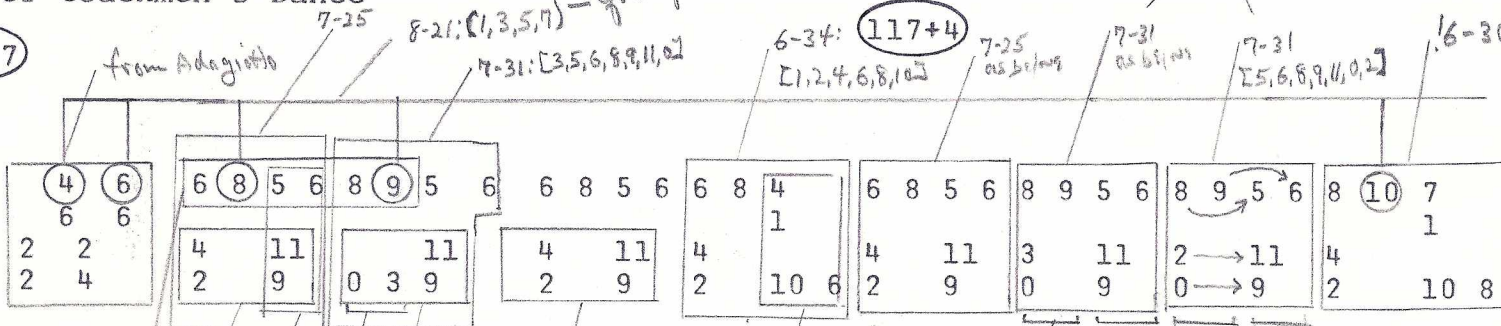
EXAMPLE (DETAIL)

EXAMPLE

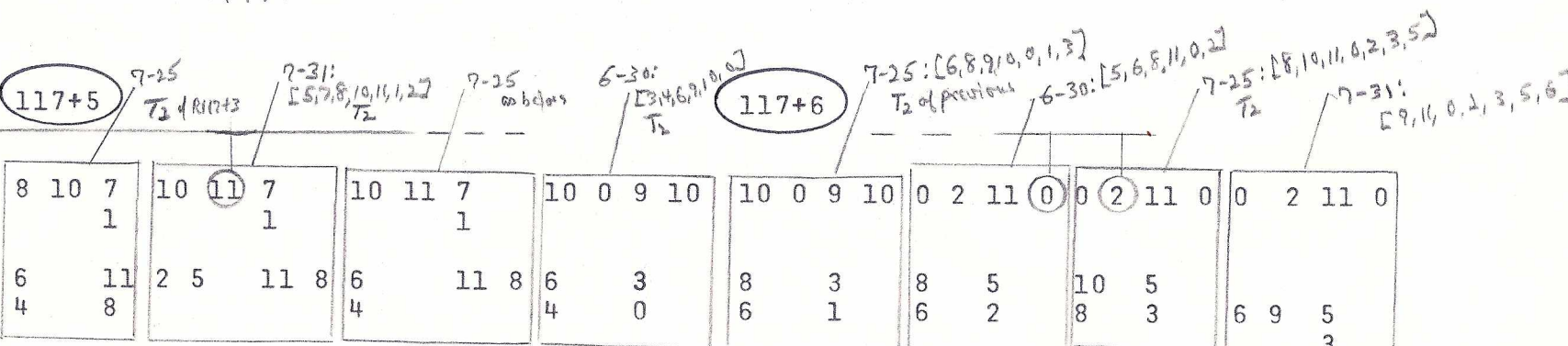
Long-range and voice leading; inversion progression

end of Coachmen's Dance

116+7

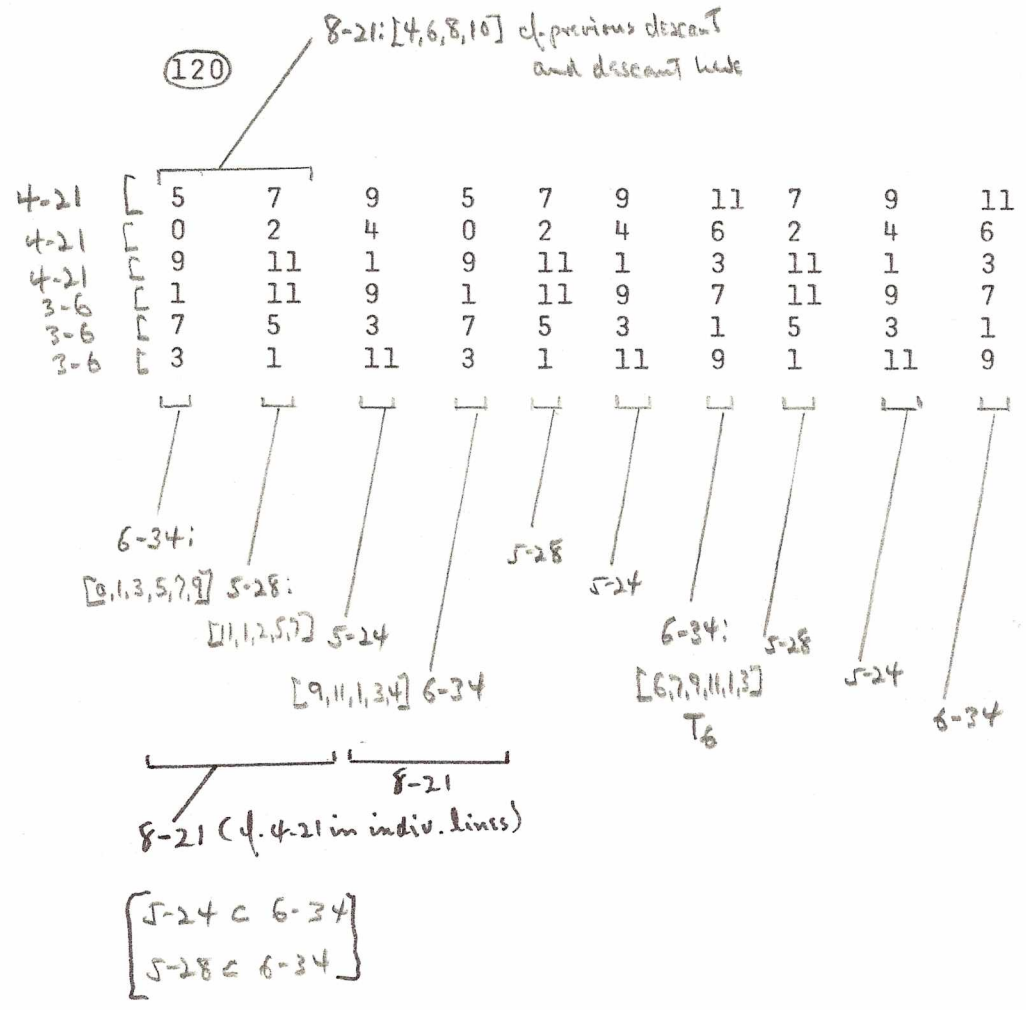


117+5



Stravinsky
 Petrouchka
 Mummers, contd.

EXAMPLE:
 LOCAL VOICE LEADIN
 show later tet



EX 16

8-28: (1, 4, 7, 10)

6-213: [8, 9, 11, 0, 2, 3]

4-229: [8, 9, 11, 3]

118

120

6-34

Verticals formed against 4-18 not shown

5
0
9
6

		3	3		
3	2	0	11	9	8

4-18: [5, 6, 9, 0]

4-3: [11, 0, 2, 3]

5
0
9
1
7
3

[Cont'd on next page]

EX. 14

INCLUDE V.L. IN ~~THE~~

6-29 / 6-30 alternative



NOT OCTA

cf. Horns ^{III-IV} p. 112 of full scan
counts at R101 p. 132

5
8 section after R118
- This is best example

IGOR STRAVINSKY - MUSIC ON PIANO ROLL

- 1) FAUN AND SHEPHERDESS *
Roll cut privately (prob. 1915) by Esther Willis for Philip Heseltine, Alvin Langdon Coburn, and possibly Edwin Evans. No involvement of Stravinsky. Information from Miss Willis.
- 2) TWO MELODIES *
As (1) above.
- 3) FANTASTIC SCHERZO *
As (1) above.
- 4) FIREWORKS *
As (1) above. Performed by Alvin Langdon Coburn 5/5/16 at Aeolian Hall, London.
- 5) FOUR STUDIES FOR PIANO - A) AEOLIAN ****
Perforated in Britain and issued prob. 1914, on Themodist T 22596/7/8/9 and Universal 'S' series. Possible audition or approval by Stravinsky during visit to Aeolian Hall, London, in mid-1914.
- 6) FOUR STUDIES FOR PIANO - B) AMPICO
No. 4 only. Issued in early 1920's on roll no. 64011H. Recorded by Alexander Brailowsky. See Ampico catalogue 1925.
- 7) THE FIREBIRD - A) PLEYELA *****
Rolls arranged in Paris by Stravinsky for the Pleyela, a normal 88 note player piano. Seven rolls, nos. 10039/40/41/42/43/44/45. Pleyela rolls often appear under the labels of competitors such as Odeola, Edition de Musique Perforee and Aeolian (France), but the numbering usually remains the same.
- 8) THE FIREBIRD - B) AEOLIAN *****
Rolls acquired by Aeolian from Pleyel? Certain passages added, such as the start, and Duo-Art perforations added mechanically. Appearing in the British AudioGraphic series edited by Percy Scholes. Six rolls, D759/61/63/65/67/69 with Duo-Art expression perforations, and D760/62/64/66/68/70 without. Issue dates in Britain are D759 - Oct 1928, D761 & D763 - Jan 1929, and D765, D767 & D769 - Mar 1929. See Musical Times, Player-Piano Notes, for Nov 28, Feb 29 & Apr 29.
- 9) PETRUSHKA *****
Rolls arranged by Stravinsky for the Pleyela, nos. 8441 - 8447.
- 10) THE RITE OF SPRING - A) PLEYELA *****
Rolls arranged by Stravinsky for the Pleyela, nos. 8429 - 8437.

11) THE RITE OF SPRING - B) AEOLIAN ****

Perforated in Britain from the four-hand version, though there may be differences. Issued between June and Oct 1921. Rolls manufactured during last week of May 1921, plus or minus one week, according to batch numbers. Four rolls, nos. T 24150/1/2/3 and also Universal S 11900/2/4/6.

First performance: 13/10/21 at Aeolian Hall, London, by Reginald Reynolds. One roll only performed, during a talk given by Edwin Evans, subsequently printed in Musical Times, Nov 1921. See also 'Crotchets', by Percy Scholes; pp. 157/8.

12) THE NIGHTINGALE *

Chinese March cut privately as (1) above. Performed 16/5/16 at Aeolian Hall, London, by Alvin Langdon Coburn.

13) THE SONG OF THE NIGHTINGALE ***

Rolls arranged by Stravinsky for the Pleyela, nos. 8451 - 8453.

14) THREE EASY PIECES *

Pleyela 8439.

15) THREE TALES FOR CHILDREN *

Pleyela 8454.

16) FIVE EASY PIECES *

Pleyela 8440.

17) STUDY FOR PIANOLA *

Composed by Stravinsky for the Pianola. Perforated in Britain and issued in 1921 on Themodist T 967 and Universal S 13842. Ansermet acted as a go-between when in London, relaying how the roll was progressing.

First performance: 13/10/21 at Aeolian Hall, London, by Reginald Reynolds.

First broadcast: 11/5/27 on BBC 5XX, Daventry, by Reginald Reynolds.

First recording: On the Erato label, by Rex Lawson. Issued early 1982.

See the talk by Edwin Evans in the Musical Times, quoted under (11) above. The Study for Pianola received its premiere during this talk.

18) THE WEDDING - A) PLEYELA *****

Rolls arranged by Stravinsky for the Pleyela, nos. 8831 - 8834, plus no. 8861. This is an adaptation of the full version.

- 19) THE WEDDING - B) SOLO ROLL *
- Composed by Stravinsky for the Pianola as part of an instrumentation with harmonium, two cymbaloms and percussion. Only two tableaux completed. Roll cut April/May 1981 by Rex Lawson.
- First performance: 10/6/81 at Studio 4, Radio France.
- 20) FOUR RUSSIAN SONGS *
- Pleyela 8455
- 21) PIANO-RAG-MUSIC *
- Arranged by Stravinsky for the Pleyela, roll no. 8438.
- 22) PULCINELLA **
- Rolls arranged by Stravinsky for the Pleyela, nos. 8421 - 8428.
- 23) CONCERTINO *
- Arranged by Stravinsky for the Pleyela, roll no. 8456.
- 24) THE FIVE FINGERS **
- Pleyela 8448 - 8449.
- 25) CONCERTO FOR PIANO *
- Recorded by Stravinsky for the Aeolian Company during his US visit of 1925 ? First movement issued as Duo-Art roll no. 528, issued in Britain in 1927. Other movements listed in odd Aeolian brochures as being 'in preparation'.
- 26) SONATA FOR PIANO - A) PLEYELA ***
- Pleyela 8457 -- 8459.
- 27) SONATA FOR PIANO - B) AEOLIAN ***
- Record ed by Aeolian in the U.S.A. ? Issued on Duo-Art rolls 6867/6956/7003 (American series), arriving in Britain in about Early 1927. First movement also issued in the AudioGraphic series as D231 (Duo-Art), and D232 (88 note). D233/4 and D235/6 seem never to have been issued in the series, so they were presumably planned as the second and third movements.

NOTES:

- A) The sign * means that the existence and location of at least one copy of as many rolls as there are ***'s have been traced.
- B) All the rolls use the 88 note standard, though the Duo-Art and

Ampico have extra perforations to control dynamics. Some Pleyela advertisements for Stravinsky mention 65 note and 73 note rolls, but the writer has not traced any copies.

- C) A roll of Ragtime (no. 8450) was advertised by Pleyel, but no trace has been found of its issue.
- D) Without Stravinsky to answer directly, it is difficult to know how much actual recording went into the making of the Pleyela rolls. In the case of some of the ballets, certain features such as accelerandos are built into the rolls in a way which suggests to the writer that they are mechanically contrived, and not directly recorded. On the other hand, Pleyel did possess a recording piano. The truth is probably that some rolls are recorded, some are not, and some are a mixture. But how to decide which are which !
- E) The Aeolian Company is very confusing in the matter of names. Its full title in America in the early part of this century was the Aeolian, Weber Piano and Pianola Company, since it manufactured Aeolians (roll-operated organs), Weber pianos, and Pianolas. In Britain it was known as the Orchestrelle Company until around 1920, when it gradually took on the name of Aeolian, and it made rolls through its wholly owned subsidiary, the Universal Music Company. This latter firm not only made rolls for its parent company, but also for nearly all its competitors, which accounts for the fact that many rolls were issued both as Aeolian Themodist, and also as Universal.
- F) Aeolian and Universal roll numbers often have letter price codes as a suffix.
- G) According to Stravinsky, the Aeolian Company bought the rights to all the Pleyela arrangements, but after the issue of Firebird the slump put an end to its ambitious plans. It is possible that some of Petrushka was issued on Duo-Art; all of Firebird exists on the cassette-operated Pianocorder, transferred from the Duo-Art, and part of Petrushka is included on one of the cassettes.
- H) The Berceuse and Finale from the Firebird exists on Duo-Art pipe organ roll. Number not yet known.
- I) It should not be thought that, of all composers, Stravinsky was the only one to use the pianola as a musical medium. At least fifty composers wrote, or are writing for it, including Hindemith, Ernst Toch, George Antheil, Honegger, Milhaud, Percy Grainger and, of course, Conlon Nancarrow.

TOTAL ROLLS: 77, counting issues by the same company under different catalogue numbers as one roll.

ROLLS TRACED: 68

Revised 9/82
Rex Lawson

One of small beginning examples -- rhythmic segmentation

use with Oct Tema

Stravinsky, Symphony of Psalms, II
(fuge subject)

Rhythm and melodic contour

special pc II has duration of eighth

Ordered T

Actual ordering preserves one dyad

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

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

Symphony of Psalms I

Basic Pitch Material

Order: 0 1 2 3 4 5 6 7 8 9

8-28 4 6 7 9 10 0 1 3
(2,5,8,11)

Eoct₂₋₁

8-28 4 5 7 8 10 11 1 2
(0,3,6,9)

Eoct₁₋₂

main oct. scale

8-28 11 0 2 3 5 6 8 9
(1,4,7,10)

Boct₁₋₂

(Boct₂₋₁ same as Eoct₁₋₂)

4 5 7 9 11 0 2

Ephryg

7-35

(6,8,10,1,3)

Transpositions:

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

Inversions:

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

Subsets of 8-28 (also 7-31)

7-31

6-13*, 23*, 27, 30, 49*, 50*

5-10, 16, 19, 25, 28, 31, 32

4-3*, 9*, 10*, 12, 13, 15, 17*, 18, 25*, 26*, 27, 28*, 29

(with 4-11)

3-2, 3, 5, 7, 8, 10*, 11

*symmetric

Subsets of 7-35

6-25, 26, 32, 33

5-12, 20, 23, 24, 25, 27, 29, 34, 35

4-8, (10), (11), 13, 14, 16, 20, 21, 22, 23, 26, 27, 29

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

Stravinsky, Symphony of Psalms

Supplementary sketches, etc.

octatonic scale (8-2 $\frac{8}{8}$) on E (1-2)

5-10 (Bass from m. 15)

Dyads imply tetrads ("resolutions")

4-3 4,5,7,8 - 6,9, m. 5-6

"modulation" to another 8-28

uniquely designated by A-b

(fixed dyadic associations)

implications of linear figures:

3-2 Bass from m. 15

could mean

4-3

4-11 (*)

dyad D-A implies E-b

5-10:4,5,7,8,10

4-3:4,5,7,8

3-2

4-10:5,7,8,10

* 4-11 is not in 8-28 but in 7-35

6-27: 2,5,7,8,10,11
 4-10 (2,4,5,7)
 *4-3: 7,8,10,11

4-27
 4-27
 4-18

4-27 (D, F minor)
 4-18 (7,8,10,2)

Coll. I
 4-3: 6,7,9,10 from E oct 2-1
 = T₁₁ (B^b, b minor)

Coll. II
 4-18: (2,5,8,9)
 4-3: 5,6,8,9

4-12: 2,4,5,6
 4-10: 2,4,5,7

Coll. I
 4-10: 5,7,8,10
 4-10: 6,2,3,5
 8-3
 4-3
 4-27: 8,11,2,4
 4-27: 8,11,2,4
 4-27: 11,2,5,7
 4-27: 8,11,2,4
 5-3: 8,11,2,4,5

Coll. I
 7-31: 2,4,5,7,8,10,11 5-31

(11,0,1,3,4,7)

6-24: 7,8,10,11,2,4
 7-31 w/PCS
 Coll. I
 (1,6,9)

Combines segments from E oct 1-2 and T₁ - see Sep. p. 2.

12 Upper voice in 7-35 8-23: T₀, 4T₁

14

F fixed dyad of opening

Alto: 4-3: 4,5,7,8
4-10: 5,7,8,10

4-3: 4,5,7,8

Also 4-3: 5,6,8,9

4-12: (2,4,5,8) z=9

4-12: (5,7,8,11)

Voice-leading origin of 2 basic trichords from pitches E-G-B

Coll. I 4-3: 7,8,10,11 4-10: 2,4,5,7 = 7-31: (0,1,3,6,9) Thus, this harmony expressed in a specific voice-leading setting

* Among "eleven notations" comprising the original sketch material, the "core of the piece" (Craft, Pictures p.296)

4-3: 6,7,9,10 (as in m.5)

[212100]

octatonic scale segment

3-2 2x
3-3 2x

multicolored structure
keys; basic tetrads intersperse

Details of rhythm
and contour

2

⑮ 4-20: 4,7,11,0
4-13: 11,0,2,5
4-11: 11,0,2,4
4-10: 9,11,0,2

⑯

Retrospect of previous m. 4-11: 11,0,2,4

21

22

8-23:
7+8+9
Bass in 5-10
(first pentad
of E octatonic)

5-28: 8,10,11,2,4

26
= 5 oct accom.
7-31: 10,11,1,2,4,5,7
6-27: 5,6,7,8,10,11
w/pc 4 (m. 58) in 7-31: 8,9,11,1,4,5

F-D dyad implies 4-10 as at opening: {2,4,5,7}

Interaction of 3 tetrads: 4-12 (sustained)
adjunct {4-10} above solo

6-27: 2,5,7,8,10,11
4-27
4-13: 5,8,10,11

4-10 {9,11,0,2} 4-3: {4,5,7,8} 4-10: {0,2,3,5}

	4	5	5	5	
Alto:	11 2	10 1	11 2	10 1	4-3
	7 5	2 11	10 11	5 8	4-27/4-12
	5	8	4	7	4-3

mm. 41-46:

	4-27	5-10	4-215	5-25
w/voice	(5-25)	(6-27)	(5-19)	
Accomp.	7-31	8-28		
	(3,4,6,9,0)			

7-31: 5,7,8,10,11,12
4-3: 1,2,4,5
2-31: (9,11,3,6)
4-3 4-3 4-3
5 8 4 1 2 5 1 4 11 2 10 1
10 11 5 8 10 11 5 8 7 5 2 11 10 8 5 2 10 11 5 8 10 1
4-12 4-12 4-27 4-27 4-12 6-27
5,8,10,11 6-27 7-31 5-31 6-27 7-31
6-213: 4,5,7,8,10,11
7-31: 8,10,11,1,2,4,5
upper: 6-213: 1,2,4,5,7,8
interlock in form B Octatonic on E (less Suppl. sketches)

All: 8-28: (0,3,6,9) Octatonic on E, 1-2 pattern

mm. 33-36: Entire accomp. 8-28: (0,3,6,9)
E oct, 1-2 ordering

47 first occurrences C 8-28

4-26: 11, 2, 4, 7
E-minor + 6th

VOICES:

NE si - le - as
NE si - le - as

4-3: 10, 11, 12
4-27
5-10: 8, 10, 11, 12

4-20 4-11 4-23 4-10 3-2

7-35 on E (Ephrag.)

10 This "simple" section deserves special attention
Sop. rhythm

53 4-10 4-11: 11, 0, 2, 4

5-23: 7, 11, 0, 2, 4

6-226?

4-11: 4, 5, 7, 9
II 4-11

4-10: 5, 2, 4, 5, 7

4-11 (augmentation)
3 4 5 7 9

4-11: 4, 5, 7, 9

← only occurrence of 5th E-B in Chorus

merges with A-B in following
Soprano to form 4-23 (7, 11, 2, 4)

57 4-10: 5, 9, 11, 0, 2

4-10: 5, 2, 4, 5, 7

Opening "Bb" chord

4-3: 9, 8, 10, 11 as in introduction

4-11: 5, 0, 2, 4, 5

4-23: 5, 9, 11, 2, 4

4-11: 4, 5, 7, 9

4-23: 5, 7, 9, 0, 2

4-10: 5, 2, 4, 5, 7 as before

4-11: 5, 0, 2, 4, 5

4-11: 4, 5, 7, 9

4-10: 5, 7, 6, 11, 0

8th Oct
Bect: 0 2 5
preparatory for 3 (to complete 4-10)

59 60 61 62 63 64

Sum a - pud - ee Et pe - re - qui - nus si - cut om - nes pa - tres

4-10: 5, 9, 11, 0, 2

Soprano: 5-35: 5, 7, 9, 11, 2, 4

4-11: 3, 2, 4, 5

4-11: 5, 0, 2, 4, 5

4-23: 5, 9, 11, 2, 4

4-11: 4, 5, 7, 9

4-23: 5, 7, 9, 0, 2

4-10: 5, 2, 4, 5, 7 as before

4-11: 5, 0, 2, 4, 5

4-11: 4, 5, 7, 9

4-10: 5, 7, 6, 11, 0

8th Oct
Bect: 0 2 5
preparatory for 3 (to complete 4-10)

mm. 63-64

bass 4-13: 7, 11, 0, 2, 5

4-10: 5, 7, 11, 0, 2

bass in problematic
- in plain 4-3,
4-10, 4-11

ORDERED SEGMENTS,
AS BEFORE

- E.g. alto 7-5-4-2 in
mm. 58-59 in retrograde
7 seg. in ordered Ephrag.

4-11: 5, 0, 2, 4, 5

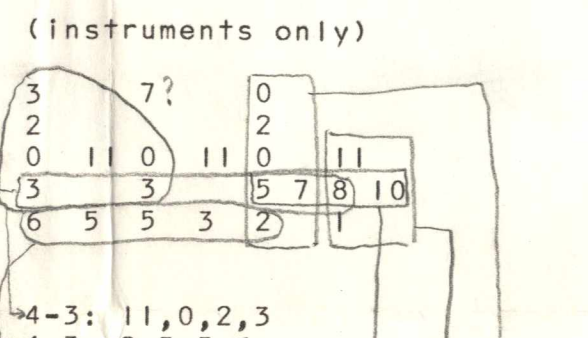
4-11: 4, 5, 7, 9

4-11: 5, 0, 2, 4, 5

4-11: 4, 5, 7, 9

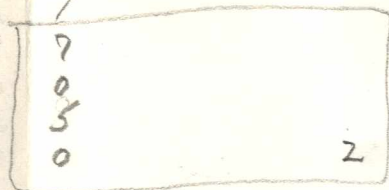
4-10: 5, 7, 6, 11, 0

8th Oct
Bect: 0 2 5
preparatory for 3 (to complete 4-10)



mm. 63-64

$\phi-23: \{0, 2, 5, 7\}$



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

[

$\phi-29: \{11, 2, 5, 7\}$

7
2
5
11

$\phi-20: \{5, 7, 11, 2\}$

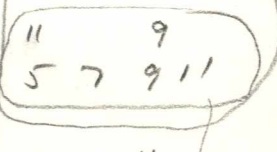
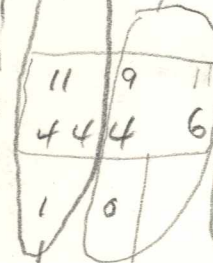
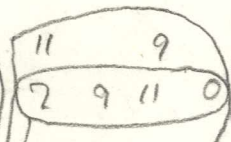
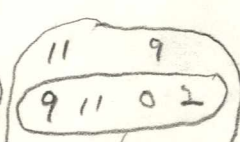
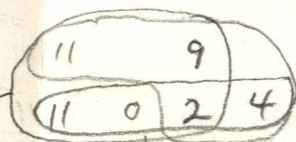
7
2
6
11

$\phi-27: \{4, 6, 9, 0\}$

First part of Eph 99
(5-24)

7
4
7
5

$\phi-10: \{9, 11, 0, 2\}$



bass is problematic
- in plus $\phi-3, \phi-10, \phi-11$

$\phi-11: \{11, 0, 2, 4\}$

$\phi-10: \{9, 11, 0, 2\}$

$\phi-11: \{9, 9, 11, 0\}$

$\phi-23: \{11, 1, 4, 6\}$

$\phi-23: \{4, 6, 9, 11\}$

$\phi-11: \{7, 9, 11, 0\}$

$\phi-21: \{5, 7, 9, 11\}$

$\phi-23: \{9, 11, 2, 4\}$ - Sopranos mm. 56-57

15-166
65 f. mm. 49-52 ("re sidestas...") 66

Handwritten musical score for measures 65-71. The vocal line (top staff) includes lyrics: "me- i, re- mit- te mi- hi, (as in m. 6)". The piano accompaniment (middle and bottom staves) features complex rhythmic patterns with annotations such as "4-20", "4-11", "4-23", "4-10", "4-10", "3-7", "4-3", "4-3: 5, 4, 5, 7, 8", "4-10", "4-7", "4-11", "4-3 as in bass", and "NB".

4-11: 5, 11, 0, 2, 4) all: Ephrog (6-32)

Handwritten musical score for measures 72-75. The piano accompaniment (middle and bottom staves) continues with complex rhythmic patterns. Annotations include "4-11: 5, 11, 0, 2, 4)", "all: Ephrog (6-32)", "72", "74", "75", "End of 4-10", and "E oct". The bottom staff shows a series of notes with a key signature change to one flat.

Stravinsky, Symphony of Psalms
First Movement

Psalm XXXIX, Verses 12-13 from the Latin Vulgate

Exaudi orationem meam, Domine, et deprecationem meam.

Auribus percipe lacrymas meas.

Ne sileas.

Quoniam advena ego sum apud te

Et peregrinus, sicut omnes patres mei.

Remitte mihi

Priusquam abeam et amplius non ero.

Hear my oration, Lord, and my entreaty.

Receive my tears with understanding.

Be not silent.

Though I am a stranger in your presence

And a wanderer as were all my fathers

Forgive me

That I may go forth and be no more.

Trans. AF, with apologies to Cicero, Horace, Ovid, et al

Numerical symbolism in Stravinsky's Symphony of Psalms, III

also inclusions

Laudate is 'imperative'

[inclusion]

2=1+1

4=2+1+1

f=1 1 1 2 4

Al-lu-lu-ia, Lau-da-te, Lau-da-te, Lau-da-te Do-mi-num

1 3+3 ↑ new attack

1 2 1> 3 1 4

includes 3+1 and 1+2+1

3 attacks, as in Lau-da-te

ic1 ic5 ic2

R4

m. 46

f=1

8-10! all

Symphony of Psalms III

Meter far less important than number of attacks

Continuation of symbolic patterns based upon number 3

begins on middle note of bass

3 = m. 24

m. 65: Lau-da-te DO-mi-Num

Handwritten musical notation for the first system. The treble staff contains two measures of sixteenth-note runs, each bracketed with a '6'. The bass staff contains two measures of sixteenth-note runs, each bracketed with a '6'. The first measure of the bass staff is further divided into two groups of three notes, bracketed with '3 + 3'. The second measure of the bass staff is divided into four groups of four notes, bracketed with '1', '2', '3', and '4'. There are two upward-pointing arrows under the bass staff, one under the third group and one under the fourth group. A circled 'X' is placed above the first measure of the second system, with a downward arrow pointing to it.

beginning of 3rd pattern of 4s

Handwritten musical notation for the second system. The treble staff contains four measures of sixteenth-note runs, bracketed with '6', '4', '3', and '6'. The bass staff contains four measures of sixteenth-note runs, bracketed with '1', '2', '3', '4', '5', '6', and '7'. There are two upward-pointing arrows under the bass staff, one under the first measure and one under the second measure. A circled 'X' is placed above the first measure of the third system, with a downward arrow pointing to it.

⊗ head notes of pattern coincides with three distinct pitch components

Handwritten musical notation for the third system. The treble staff contains one measure of sixteenth-note runs, bracketed with a '3'. The bass staff contains one measure of sixteenth-note runs, bracketed with a '3'. A circled 'X' is placed above the first measure of the treble staff, with a downward arrow pointing to it. The word 'bass' is written below the treble staff with an arrow pointing to the first measure of the bass staff.

Sightseer's Guide to Pc Sets in the Early Music of Stravinsky: Three Octads

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 & Ab

1 2 3 4 6 8 9 11

E & A often with T6

2 3 4 5 7 9 10 0

F & Bb often with T7

3 4 5 6 8 10 11 1

F# & B

4 5 6 7 9 11 0 2

G & C

5 6 7 8 10 0 1 3

Ab & Db

6 7 8 9 11 1 2 4

A & D (Petrushka)

7 8 9 10 0 2 3 5

Bb & Eb

8 9 10 11 1 3 4 6

B & E

9 10 11 0 2 4 5 7

C & F

10 11 0 1 3 5 6 8

Db & Gb

11 0 1 2 4 6 7 9

D & 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

Stravinsky
Symphony of Psalms III

9

4-10: {0, 2, 3, 5}

	0	2	3
	7	8	7
	5	8	3
	9	8	10
	4		
4-22: {0, 3, 5, 7}	3	5	5
	7	0	0
	3	5	5
4-27: {0, 9, 10, 3}	0	0	0
	7	9	9
	3	3	3
	0		10

4-22

6-23: {3, 5, 7, 9, 10, 0} 7-29: {8, 9, 10, 0, 2, 3, 5}

8-23: {11, 4, 4, 6}

4-11: {5, 10, 0, 2, 3}

2	3	10	2	3	10	2	3	10	0	0
0	7	7	0	0	7	0	4	0	4	0

0 7 7 0 0 7 0 4 0 4 0 0

Alto
Tenor
Bass

4-10: {5,7,8,10}
4-11: {5,7,9,10}

4-10: {0,2,3,5}

4

6

9

12

4-11: {0,2,3}

CHORUS

ORCHESTRA

A-le-lu-ia

Lau-da-te

Do-mi-nus

in sa-nctis E-j-us

Lau-da-te, Lau-da-te

Lau-da-te E-

-te E-um in

9-29: {8,9,10,0,2,3,5}

5-34: {0,3,5,7,9} 8-23: {11,4,6}

4-26
6-246: {7,10,0,2,3,4} C 8-27

4-27: {4,7,10,0}

4-17: {0,3,4,7} C 8-27 & 8-28

6-226: {7,8,10,0,2,3}

Basic --> symbology

G represents release (death)

The other polarity: E-B represents the discourse with God.
Note especially the only occurrence of E-B in the vocal
parts on the word "Ego"

F-D

symphony of Psalms

The fullest expression of Stravinsky's religious feelings. (*The Mass*)
(Cratt-Stravinsky: Pictures & Documents, p. 212)

Performed in the Vatican on June 12, 1965. In honor of S.

Commissioned by Kussevitsky

There is a sketchbook for the Symphony of Psalms--See Pictures & Documents p. 295. See Craft's comments on p. 296. Full strings were intended at first. (*Holl., Vn., Va.*)

The third movement was composed first--dated April 27, 1930,
"Nice, Sunday, a week after Ascension"

Second movement is dated July 17

First movement signed Aug. 15, Assumption Day in the Roman Church, Echarvines-les-Bains

SEE p.296 of Craft Pictures for interesting description of sketches.
pc set 4-3 ("the core of the piece")

Serious work, however, was begun as early as Jan. 1930, but interrupted by concert engagements (as usual).

Commission followed the successful 1925 tour of U.S. Craft comments that majority of commissions after that time came ~~from~~ from the U.S.

Thomas Mann's ~~brother~~ brother-in-law, Klaus Pringsheim, conducted the Symphony of Psalms in Tokyo on June 9, 1932! -- See Craft Pictures pp. 451-452.

Apparently the Symphony of Psalms was influential upon Ingmar Bergman--see Pictures p. 461.

The Seventh Seal

Orchestration and concomitant doubling are not arbitrary. Thus, at the beginning, the doubling of the G in the "E-minor triad" --actually a quadrupling-- shows the central function of this pitch (class) in the initial presentation of the most significant subsets of the "octatonic" scale (8-28)--as shown schematically in the notation below. Also this looks ahead to the final polarity in the movement, the motion to G at the final cadence

Handwritten musical notation on a staff with a treble clef. The notation shows a sequence of notes: G4, G4, G4, G4, and then a G4 with a red line connecting it to a G4 on the next staff. Below the notes are handwritten annotations: "4-3" under the first G4 and "4-10" under the second G4.

A series of empty musical staves, including a grand staff (treble and bass clefs) and several single staves.