

# **Symphonies of Wind Instruments**

## **Revisited**

## Table of Contents

Introduction.....	1
L’histoire du symphonies d’instruments a vent.....	2
Stravinsky’s Oeuvre Revisited.....	5
Pitch Revisited.....	10
Form Revisited.....	15
Conclusion.....	22
Bibliography.....	23
Further Readings.....	24
Taruskin’s description of the <i>Panikhida</i> in chart form.....	Appendix A
Detail of melodic sets within melodies.....	B
Formal/Phrase Diagram.....	C
Piano Transcription (4-8 hands).....	D
Breakdown of timings in seconds/section of music.....	E

## Introduction

Stravinsky's monumental *Symphonies of Wind Instruments* enjoys a well-deserved place of distinction among not only his works, but within all of music. The impact of the composer's groundbreaking method with regards to pitch construction in his *Le sacre du printemps* is amplified by his method of constructing pitch and form in *Symphonies*. The formal structure of this piece has invited much criticism and scholarly debate over its ninety-two year existence. The purpose of this paper is to focus on the findings of one scholar in particular, Richard Taruskin, in an effort to formulate a more cohesive and comprehensive understanding of this unique work. The realization of Taruskin that *Symphonies* follows the formal layout of the Russian Orthodox service for the dead (*Panikhida*) allows we the performers to accept the work as a continuous movement and helps to draw connections which might have gone unnoticed otherwise. First will be a brief review of the history of *Symphonies of Wind Instruments* and how it came to be. Following the introduction is a brief revisiting of Stravinsky's body of works, providing insight on the historical importance of *Symphonies*. We then revisit our collective understanding of this work through a detailed discovery of the works Pitch content, and finally its's form (as dictated by pitch). It is the writer's intention that the reader will be able to use this paper along with its appendices as an aid in preparing to conduct or perform this great work. To this end, a full piano transcription of the 1947 version of *Symphonies of Wind Instruments* has been created and included in this paper as appendix D. This is to help the reader as they go through this paper, but also will allow for deeper study for any conductor who needs to prepare this score. The Transcription provided has been created to be used as a study tool, but is performable by four to eight hands, depending on ability level. Care has been taken to ensure that every pitch is included in its appropriate register.

### ***L'histoire du symphonies d'instruments a vent***

From 1914 to 1919 Stravinsky lived with his family in Switzerland, to which he was exiled during World War I. During this time his works include, among others: *Le Rossignol*, *L'histoire du soldat*, *Les noces*, *Ragtime for Eleven Instruments*, and *Piano-Rag-Music*. He moved to France in 1920, which was a practical move for him at the time, given that most of his works were being premiered there. His earliest sketches for *Symphonies* however, date as far back as 1918<sup>1</sup>. These were the sketches for what has commonly been referred to as the “bell motif”, the opening declaration in the high clarinet.

Throughout the year of 1919 more ideas emerge in his sketchbooks, but without definite instrumentations. In the sketchbook which Stravinsky finally titles “Drafts for my Symphonies of Wind Instruments,” there are numerous changes in instrumentation, and include an indication for harmonium, a favorite of his at the time. These sketches occur during and immediately following the death of Claude Debussy, to whom the work is ultimately dedicated. Indeed, the original title found on the manuscript reads “*Symphonies d'instruments a vent a la memoire de Claude-Achille Debussy*,” a seemingly greater importance given to the French composer than the more modest dedication statement at the top of today's score.<sup>2</sup> Debussy died in March of 1918, and in the spring of 1920 Henry Prunières asked Stravinsky to submit a piano piece to be published within a collection of works dedicated to Debussy's memory. What Stravinsky submitted is what we now refer to as the “final chorale.” From this point the composer's task becomes organizing his various sketched ideas into a complete piece of music. In the manuscript, Baltensperger and Meyer identify some very intriguing points. Perhaps the most interesting information stems from Stravinsky's original pagination, from

---

<sup>1</sup> Igor Stravinsky, *Symphonies d'instruments à vent: Faksimileausgabe des Particells und der Partitur der Erstfassung (1920)*. edited and with a commentary by André Baltensperger and Felix Meyer. Winterthur: Amadeus Verlag, 1991.

<sup>2</sup> Ibid, 49.

which it becomes clear that the first location of the chorale was at the very beginning of the work. This type of information presents a very interesting topic for discussion regarding the construction of this piece, and the implications this may or may not have on its performance practice. This falls outside the parameters of the current paper, but the unique form of *Symphonies* as well as its challenges and various solutions for performers will be discussed at length further on.

The Premier of *Symphonies of Wind Instruments* was held in London with Sergei Koussevitzky conducting the London Symphony Winds. The performance went famously badly, with a public feud between Stravinsky, the conductor, and critics played out in the newspapers in the weeks thereafter. Following the disastrous premier, Stravinsky defended this new style, stating that “This music is not meant to ‘please’ its audience, nor to arouse its passions. Nevertheless, I had hoped that it would appeal to some of those persons in whom a purely musical receptivity outweighed the desire to satisfy their sentimental cravings.”<sup>3</sup> Here Stravinsky provides insight into his developing aesthetic of this time period.

From his music, Stravinsky desired purity in purpose and freedom of extraneous expression. This freedom from expression in music is what Stravinsky, along with his biographers and reviewers, has commonly referred to as “pure” or “absolute” music<sup>4</sup>. Throughout his compositional life and particularly in his neoclassical pieces, Stravinsky strived to focus his audience’s attention on the music itself rather than on whatever meaning the audience might erroneously attach to it. His critics at the time were amused at his struggle to explain his desire for pure music, pointing out what they felt were inconsistencies in his compositions and his public addresses.<sup>5</sup> Speaking of his pure music he writes:

This sort of music has no other aim than to be sufficient in itself. In general, I consider that music is only able to solve musical problems; and nothing else, neither the literary nor the picturesque,

---

<sup>3</sup> Ibid, 528

<sup>4</sup> Basil Maine, “Stravinsky and Pure Music” *The Musical Times*, 63/ 948 (1922): 93-94.

<sup>5</sup> Alfred Kalisch, “Stravinsky Day by Day,” *The Musical Times* 63/947 (1922): 27-28.

can be in music of any real interest. The play of the musical elements is the thing.<sup>6</sup>

In the years leading to 1920, Stravinsky began to turn to wind instruments as the sonority of choice in his compositions, and this would be the case for the next decade. *Symphonies of Wind Instruments*, written in 1920 (revised in 1947), has been described as one of his first neoclassical compositions, and it is also his first major piece written for an ensemble strictly of winds.<sup>7</sup> However, the notion of neoclassicism was somewhat strange to Stravinsky. His motivation was simply to look back to past musical idioms as a means to move forward artistically.<sup>8</sup> He saw a smaller ensemble of wind instruments as the answer to the Romantic Wagnerian orchestra, which in Stravinsky's view polluted music.<sup>9</sup> The issue of classifying this piece and whether it is or is not neoclassical will be discussed in the following section as part of a broad revisiting of his body of works in reaction to the ground breaking research by Stravinsky scholar Richard Taruskin regarding the deeper origins of *Symphonies*. Moreover, these origins reveal an explanation of the work's pitch construction, and by extension the work's form.

---

<sup>6</sup> Eric Walter White, The Composer and his Works (Berkeley: University of California Press, 1966) 528.

<sup>7</sup> It is important to note that in fact, Stravinsky's first piece written exclusively for winds is his *Chantes des bateliers du Volga*, written in 1917 in Rome. He wrote the piece during the Russian revolution and the overthrowing of the Tsar, and it was performed as "Russia's new National Anthem" at the opening of that year's concert season. It is a transcription of a popular Russian folk song, championed by the working class. Not much is known or has been written about this piece, but it stands to reason that, though this piece is only two minutes long, it held significant emotional value to Stravinsky. It was written in reaction to his homeland being forever changed during his exile.

<sup>8</sup> Eric Walter White, A Critical Survey (London: John Lehmann, 1947), 91. For an account of Stravinsky's opinion regarding this 'neo-classical' label.

<sup>9</sup> Eric Walter White, The Composer and his Works (Berkeley: University of California Press, 1966) 528.

## Stravinsky's Oeuvre Revisited

Stravinsky's so-called Russian period includes his works from around 1908 to 1920, these being the primary years that he lived and worked in Russia. In his music of this time period Stravinsky uses very nationalistic themes including folk songs and traditional Russian stories, as well as common sights and sounds one would experience while living the life of an early twentieth-century Russian citizen. Taruskin notes that Stravinsky's earliest published work, his Symphony in E-flat Major includes inspirations (if not borrowings) from Tchaikovsky, Mussorgsky, Borodin and Glazunov.<sup>10</sup> This indicates that even from the onset of his career, Stravinsky's musical DNA was deeply seeded by a Russian lineage of composers. This is a trait that can be seen all the way through his body of works; *La baiser de la fée*, composed during the middle of his career, is a tribute to Tchaikovsky and it is known that he kept pictures of Tchaikovsky and Rimsky-Korsakov at his piano as he composed until the end of his life.<sup>11</sup>

Stravinsky's opus number two, *The Faun and the Shepherdess* which he composed as a wedding present for his wife, is a piece for mezzo-soprano and small orchestra and is a setting of a poem by Pushkin, the most famous of Russian poets. Other pieces which affirm Stravinsky's Russian identity during this period are his ballets, *The Firebird* and *Petrushka*, both with ties to Russian folk culture. The former employs a folk tale for the story and folk melodies as a basis for much of the musical content, whereas the latter uses a popular puppet from common Russian street performances as its central character. Another major work from the end of this period, *The Soldier's Tale* also draws from two

---

3 Richard Taruskin, "Sources, Models, Revisions", Stravinsky and the Russian Traditions; A Biography of the Works Through *Mavra* vol. 1, (Berkeley: University of California Press, 1996) 175-86.

<sup>11</sup> Tony Palmer, Stravinsky: Once and a Border..., DVD (London: Voiceprint, 2008).

Russian folk tales, as well as uses an odd instrumentation comparable to a Russian Gypsy instrumental ensemble which would perform in the streets where Stravinsky grew up<sup>12</sup>.

So these early works clearly show that Stravinsky had a close connection to the music and folk culture of Russia. However, upon examining his full body of works, it becomes clear that this connection stems from his fascination with ritual, tradition, and memorial. All of the above pieces fit into this idea, focusing on Russia's rich traditions in folk art, music and drama; certainly the rest of the pieces of this time do as well. *The Rite of Spring* is the quintessential Stravinskian ritual piece (which also begins with a traditional folk melody in the opening bassoon line), dealing with the notion of a primitive dance until death as a means to usher in the spring. *Les Noces* also uses the ideas of Russian ritual, tradition and preparation. In this choral ballet, Stravinsky uses traditional Russian wedding lyrics to depict the preparations for a wedding.<sup>13</sup> And so it is reasonable to say that through all of (what has commonly been referred to as) Stravinsky's Russian period, there is a deep and underlying connection to ritual, tradition and memorial. But what can be said for the rest of his long career? It is obvious that his two later periods, referred to as 'neo classical' and 'serial', do not utilize overtly Russian themes in the same way that music from his 'Russian' period does. The works from these periods do, however, connect to his earliest works and in order to see this connection attention must be paid to a facet of Stravinsky's life that tends to be overlooked, but which pervades much of his works: his attachment to the church and his personal faith.

Stravinsky was raised in the Russian Orthodox Church but rebelled against it during his adolescence. His severance was made complete in 1906 when he married his cousin Katerina (a union frowned upon by the Church). In the years leading up to 1926 however, and for reasons wholly

---

<sup>12</sup>Richard Taruskin, "*Symphonies d'instruments á vent: Matters of Genre and Form*", Stravinsky and the Russian Traditions: A Biography of the Works Through *Mavra* vol. 2, (Berkeley: University of California Press, 1996) 1488.

<sup>13</sup>In fact it is interesting to note that in many of his works dealing with ritual, Stravinsky exploits only the preparation for the tradition, rather than the event itself, as is the case with *Les Noces*.



unknown (referred to only as a “profound spiritual crisis”<sup>14</sup>), Stravinsky begins to fall back upon his faith, and in 1926 he officially returns to the church and to it he remains dedicated for the rest of his life.

Stravinsky writes:

I cannot now evaluate the events that, at the end of those thirty years, made me discover the necessity of religious belief. I was not reasoned into my disposition... I can say however, that for some years before my actual ‘conversion,’ a mood of acceptance had been cultivated in me by a reading of Gospels and by other religious literature....<sup>15</sup>

Later in life during a conversation with Robert Craft, he proclaimed, “Music praises God. Music is well or better able to praise him than the building of the church and all its decoration...” and when asked if one must “be a believer to write in [church music] forms,” Stravinsky replied “Certainly, and not merely a believer in ‘symbolic figures,’ but in the person of the Lord, the person of the devil, and the miracles of the Church<sup>16</sup>.”

Works during this time include overtly religious pieces including a series of Choral Liturgies [1926-1934] to be used in services, *Symphony of Psalms* [1930], his *Mass* [1944-1948], *Threni* [1958], *The Flood* [1962], and *Requiem Canticles* [1966]. He also wrote spiritual tributes to the dead such as *In Memoriam Dylan Thomas* [1954], *Elegy for JFK* [1964], and *Monumentum pro Gesualdo* [1960]. This body of works, which spans the entire timeline of Stravinsky’s music after his Russian period, also has a clear connection to this idea of ritual, tradition and memorial. And so in addition to the three periods to

---

<sup>14</sup>Robert M. Copeland, “The Christian message of Igor Stravinsky,” *The Musical Quarterly*, 68/4 (1982): 563-579.

<sup>15</sup>Igor Stravinsky and Robert Craft, *Expositions and Developments*, (Berkeley: University of California Press, 1962) 63-64.

Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky 1959*, (Garden City, N.Y. : Doubleday, 1959) 143.

which we commonly refer (Russian, neoclassical, and serial), Stravinsky's career can also be separated into two eras: his Russian Ritual era and his Religious Ritual era.<sup>17</sup>

These eras allow for a much more fitting placement for *Symphonies of Wind Instruments*, which holds a very unique and important place in Stravinsky's life and oeuvre. Written in 1920 during his transition from Switzerland to France, it technically falls under his neo-classical period. It does not however sound very classical (certainly not compared to *Pulcinella*, composed the same year), nor does it employ any overtly classical techniques in form or compositional style. Furthermore, it does not seem to belong with any of the music which came before, as it does not use folk melodies, folk tales, nor does it reference any Russian street culture (i.e. puppetry, gypsy music, etc.). So it seems *Symphonies* does not easily fit within the three-period system of organizing Stravinsky's works. According to Richard Taruskin's research however, one can see that it does fit into the two-era system.

In his *Stravinsky and the Russian Traditions*, Taruskin has identified *Symphonies of Wind Instruments* as a religious piece, following the formal structure of the *Panikhida*, the Russian Orthodox Office of the Dead.<sup>18</sup> Although Stravinsky never indicated this outright, (Taruskin himself says that this is not a literal formal transcription of the service, but it does follow its basic structural rules in some detail<sup>19</sup>) he gives hints as to the work's origins and purpose. In his autobiography, Stravinsky refers to *Symphonies of Wind Instruments* as "an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments." He also mentions "the cantilena of clarinet and flute, frequently taking up again their liturgical dialogue and softly chanting it."<sup>20</sup> Being a memorial piece for Claude Debussy, it certainly follows that Stravinsky would use what he remembered from his

---

<sup>17</sup> These two eras should not be seen as a contradiction to the accepted Russian, neoclassical, and serial periods. They operate on a parallel plane, as some of Stravinsky's works such as *Symphonies* do not easily fit into the periods.

<sup>18</sup> Richard Taruskin, "*Symphonies d'instruments á vent: Matters of Genre and Form*", *Stravinsky and the Russian Traditions; A Biography of the Works Through Mavra* vol. 2, (Berkeley: University of California Press, 1996) 1486.

<sup>19</sup> Ibid 1489

<sup>20</sup> Igor Stravinsky, *An Autobiography* (New York: Simon and Schuster, 1936) 95.

upbringing in the church to appreciate his friend, but also Taruskin's finding is a definitive explanation of *Symphonies* in terms of pitch and form, to be explored in the following section. And so *Symphonies of Wind Instruments*, being a religious work, is the first of the Religious Ritual era pieces, making it a pivotal piece in his oeuvres. Due to this heightened importance, it is necessary to offer a refreshed analysis with considerations to aid in a conductor's performance of this work.

## Pitch Revisited

When perceived as a liturgical piece of music, one can and should consider the melodic and harmonic content in terms of liturgy as well. This is necessary in order to gain a more clear understanding of this piece, particularly before any attempt to analyze its form. When this is done, one sees clearly that chant plays a significant role in the construction of the melodies in *Symphonies*. This is most evident at the end in the final chorale in the top voice (ex. 1a and 1b)

Ex. 1a

308  $\text{♩} = 72$

316

Ex. 1b

Chorale

Neighbor

Alleluia (pentasyllabic)

Neighbor + 0,2,4 (see flute trio)

6

Notice the trait which follows closely to traditional chant, the frequent revisiting of the reciting tone D and occasionally floating slightly above or below D. There is also a more aggressive chant melody in the opening 'bell motif' (ex.2).

7

Bell Motif

Three Descending Notes- 3,2,0

Ex. 2

Taruskin identifies this opening chant as a “call to worship,” the very first item heard in the *Panikhida*, administered by the priest in the singing of Psalm 118.<sup>21</sup> Again here we see D as the reciting tone with other notes playing around it.

From these two musical passages, all of the remaining melodic content in *Symphonies* is taken.

This melodic content can be broken down and presented as four melodic sets or motifs, referred to herein as Neighbor notes, 024, 320 (these are linear sets), and Descending minor third. (ex. 3)

The image displays four musical staves, each representing a different melodic motif. The first staff, labeled '16' and 'Neighbor notes', shows a sequence of four eighth notes: D4, E4, F4, and G4. The second staff, labeled '17' and '0,2,4 (in C)', shows a sequence of four eighth notes: C4, E4, G4, and a dotted half note C4. The third staff, labeled '18' and '3,2,0', shows a sequence of four eighth notes: B3, A3, G3, and F3. The fourth staff, labeled '19' and 'Descending minor third', shows a sequence of two eighth notes: D4 and C4. Each staff is a single line of music on a five-line staff with a treble clef.

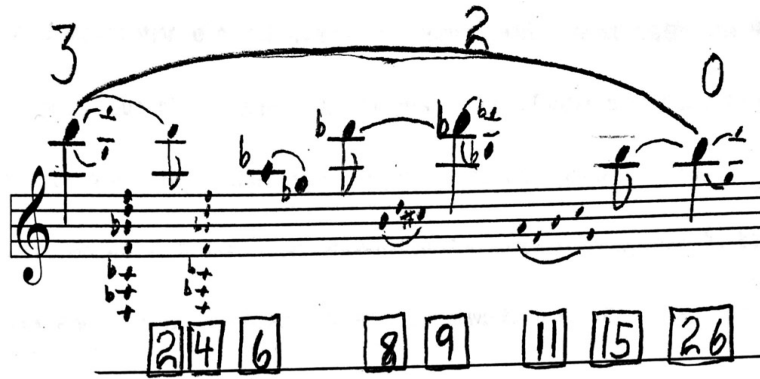
These melodic sets are found in every melody, and indeed are the basis of every melody in the piece. In many cases, these sets are found in the top voice within any given texture, but not always. One exception is at R8 (see appendix D) when the bassoon joins the flute trio and has the melody. The flutes with their very low sonorities along with their static nature allow the high bassoon to pierce the texture. In areas such as this, these melodies are always heard clearly in relation to the other lines surrounding them, due to Stravinsky’s genius as an orchestrator. For a detailed account of these sets and how they are used in the context of the piece, see appendix B. The descending 3, 2, 0 melodic set is also found in a deeper structural level, being played out on a large scale in the tonal centers of each entrance of the

---

<sup>21</sup> Ibid see also page 1491 for a breakdown of this bell motif into the various divisions of chant melody.

“Bell Motif.” Beginning with measure 1 centering on D, moving down to Db/C# at R9, and then to B at

R26+3. (ex. 4)



This shows that these melodic sets are woven deeply into this piece, and it also indicates that the pitch content of *Symphonies* does aid in creating large-form continuity throughout.

Many have explained the pitch content of this piece using the octatonic and pentatonic scales. Rehding, in his analysis argues that the pitch structure in *Symphonies* is a struggle between the octatonic and the pentatonic. He is not able however to find a complete formation of an octatonic scale in the piece. He explains that this is a way to create conflict in the piece or a sense of tension and release- which would not be present if a complete presentation of any one scale was presented.<sup>22</sup>

Though it is not the intention of the present discussion to wholly negate Rehding or his colleagues who have suggested similar explanations (it is certainly true that Stravinsky’s musical language often consists of these scales), it seems apropos to offer an additional view in light of Taruskin’s discovery. When considering the chant-like nature of these melodies, their modal tendencies are clear. With D being the melodic center of both the opening bell motif as well as the closing chorale, the Dorian mode is prominently used, however it may be more appropriate to say that the piece is “freely modal”, as it does employ many modes.<sup>23</sup>

<sup>22</sup> Alexander Rehding, “Towards A Logic of Discontinuity in Stravinsky’s *Symphonies of Wind Instruments*: Hasty, Kramer and Straus Reconsidered,” *Music Analysis* 17/1 (1998): 39-65.

<sup>23</sup> One could also make a case for a more tetrachordal analysis, given the small range of many of the melodic motifs discussed.

There are full presentations of modal scales found throughout, which strengthens this case. At R15, one of the longest sections of continuous music, a full presentation of E Ionian is simultaneously set against a full presentation of G Lydian. Rather than fighting against each other, these two modal melodies work in tandem, with slight dissonances between them. This notion of “wrong notes” has been identified often in Stravinsky’s music, particularly in his neoclassical works. In this way, Stravinsky allows harmony to be created organically, much like early polyphonic music. (see Ex. 5)

Ex. 5

The image displays a musical score for Example 5, consisting of two systems of staves. The first system covers measures 71 to 76, with measure numbers 15 and 16 indicated in boxes. The second system covers measures 16 to 17, with measure number 17 indicated in a box. The music is written in 2/4 time. The first staff of each system contains a melodic line with various intervals, including triplets and slurs. The second staff contains a more rhythmic, often eighth-note based line. Dynamic markings such as *mf* are present. The key signature is not explicitly shown but appears to be G major or D minor based on the context provided in the text.

This could also be seen as a simple case of bitonality (or perhaps bimodality), which plays a significant role in this piece. This common tool for the composer is heard throughout the piece but is perhaps most prominent in the chorale. Here we hear G major over D diminished, which finally morphs into C major in the base with the G major still hanging above.

He also creates parallel (or near parallel) harmonies with the chant-like melodic lines at the third, fourth, and fifth, as in the final chorale at R41 and R44. These harmonies are a way of focusing attention down to the singular melodic/chant line. Another way of describing this is to say that

Stravinsky presents the melody in a section and harmonizes that melody with tertiary and quartal sonorities. Stravinsky's use of modes adds to the importance of religion as it relates to *Symphonies of Wind Instruments*. Understanding that Stravinsky uses chant as a compositional tool is vital to knowing the origins of the various melodies and harmonic content they create, allowing us to more accurately analyze the form of this piece.



## Form Revisited

The *Panikhida* is a Russian Orthodox service that is broken into sections of scriptural readings, litanies and choral responses. Throughout the piece this concept can be heard very clearly, but after a few minutes of listening or performing, one might get lost in the ‘road map’. Taruskin offers his explanation of how *Symphonies* corresponds with the *Panikhida*, but he does so in paragraph form, and can be difficult to follow.<sup>24</sup> So for clarity a chart (appendix A) has been created to aid in further study of Taruskin’s association of *Symphonies* with the liturgy. This chart should not be seen as a timeline of the work however; as it has been stated, Stravinsky did not create a literal setting of the *Panikhida* with *Symphonies*. Instead it should be used as a general outline using the concept. This chart is a way of organizing the flow of the piece, and it can aid in the understanding of which portion of the service each musical section is representing, leading to a more informed performance.

For example, it must be known that the opening of the piece should be perceived as a more singular chanting voice, given that it is a reading intoned by the leader. Then immediately following is a multi-voice choral response (Ékteniya). Another example is found at the end of the piece within the Chorale. Taruskin describes the last section of the *Panikhida*, the *Vyechnaya Pamyat*, as a sort of final farewell- an “eternal remembrance” repeated slowly and solemnly.<sup>25</sup> The parallels between this description and the final chorale are striking and as one begins to rehearse this chorale, this information can greatly affect the way it is perceived and performed.

Formally, this work has baffled performers and scholars alike, leading many to label the work as “moment form,” “cubist form,” and “montage form,” referring to the seemingly fractured style. Certainly Stravinsky designed the piece this way intentionally, shifting and juxtaposing his blocks of

---

<sup>24</sup> Richard Taruskin, “*Symphonies d’instruments á vent: Matters of Genre and Form*”, Stravinsky and the Russian Traditions; A Biography of the Works Through Mavra vol. 2, (Berkeley: University of California Press, 1996) 1488-1489.

<sup>25</sup> Ibid

music rather than developing his themes in a more symphonic fashion. However, *Symphonies* is not as some have suggested discontinuous, rather, it is constructed using various sections of music to create a linear, directional and cohesive piece that is always moving forward. All this said, the piece can have a feeling of “stop and go” which can create performance problems, but if one can exploit certain tools which Stravinsky uses to create continuity, it does not need to sound as such.

The main tools that Stravinsky uses to move this piece forward in musical space and time are referred to herein as *sectional momentum* and *sectional juxtaposition*. Referring to the formal diagram supplied (appendix C), sectional momentum can be seen in the sections following the “cantilenas.” These sections shift in increasingly quick succession, using forward momentum to push us into the “wild dance” section which is certainly the climax of the body of this piece in terms of intensity, tempo, and dynamic. As the music begins to zero-in on the “wild dance”, certain sections (R38-R46) begin to interrupt each other (example 6).

These interruptions, or fragmentations as some have described them, are essential to the momentum of the piece. As mentioned above, Stravinsky does not use traditional development of musical themes in this piece; instead he smartly uses the varying lengths of the musical sections, and the consequential shifts between them, to manufacture a sort of formal development. He does this while maintaining the sectional feeling of the *Panikhida*. Another form of sectional momentum is present in what Edward T. Cone describes as fragmentation and stratification:

Since the musical ideas...are usually incomplete and often apparently fragmentary, stratification sets up a tension between successive time segments. When the action in one area is suspended, the listener looks forward to its eventual resumption and completion: meanwhile action in another has begun, which in turn will demand fulfillment after its own suspension.<sup>26</sup>

---

<sup>26</sup> Edward T. Cone, “The Progress of a Method,” *Perspectives of New Music* 1/1 (1998): 18-26.

What Cone describes is essentially a tension and release created by Stravinsky's "cut and paste" style.<sup>27</sup>

The most important example of this can be found in the chorale segments (peach colored in appendix C), ultimately leading to the final chorale.

Ex. 6

7  $\text{♩}=72$   $\text{♩}=108$

13  $\text{♩}=144$

<sup>27</sup> Gretchen Horlacher, "Running in Place: Sketches and Superimposition in Stravinsky's Music," *Music Theory Spectrum* 23/2 (2001): 196-216. Stravinsky's cut and paste method in his later music is explored thoroughly. *Symphonies* is clearly a precursor to this style.

Being Stravinsky's original form of musical tribute to Debussy, it is fitting that he places the beautiful chorale at the end of his 'memorial service' (see R65 in Appendix D). As mentioned previously, this music corresponds with the *Vechneya Pamyat*, the concluding utterance of "eternal remembrance" of the *Panikhida*, delivered slowly and quietly. This final chorale is, in large part, the goal of the piece. As the "wild dance" is the arrival point of the central body of *Symphonies*, the final chorale is what the listener has been waiting for even if they were not aware of this. In example 1, the "Alleluiya" figure (pentasyllabic in Russian, hence five pitches) within the chorale melody. This figure is first stated at the very beginning, R1, and is repeated five times in varying lengths before being presented in its complete form at the end within the chorale. These choral refrains, leading us constantly further into the work until finally we arrive at the chorale, create a sort of calm tension throughout the piece. The final chorale being the release. And the final chord of the chorale is the ultimate arrival with its low C in the base with an affirming C above in the top horn line (Ex. 7). Stravinsky hints at this "C over C" in R73+6, and R70+4, but never gets to it until this last chord. A result of the repetitious "Alleluiya" is another sense of forward motion, allowing this piece to move forward in musical space and time towards a concluding full statement of the chorale. The conductor who understands this concept of *sectional momentum* will have a more complete picture of the overall form and direction of this music.

Ex. 7

The image displays two systems of musical staves. The top system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff with a key signature of one sharp (F#). The bottom system consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). Both systems show a final chord with a low C in the bass and a higher C in the treble.

ease the performers and listeners into the new tempo (see example 8).<sup>28</sup>

### Ex. 8

58

12

*sfp*

*mf* *leggiero*

<sup>28</sup> Interesting that in transitions between major sections, St. creates more fluid sounding metric shifts, yet within the sections themselves, the metric shifts are precise and abrupt.

The second example of sectional juxtaposition is at R58-R64. Here the music of the “wild dance” section (heard just previously) is combined with the much more lyrical “votive prayer” material (R57), to create a hybrid of the two, which helps to settle the listener into the final chorale (example 9). These two passages of sectional juxtaposition are extremely rare in this piece which otherwise uses exact repetition, and should be treated with importance as transitional material which helps to create continuity.

Ex. 9

The musical score for Example 9 shows measures 61 and 62. Measure 61 is marked with a box containing '61' and a measure number '293'. Measure 62 is marked with a box containing '62'. The score is in 3/8 and 2/4 time signatures, featuring a piano accompaniment with a treble and bass staff. The music consists of a series of chords and single notes, with a melodic line in the bass staff.

Voice-leading and tempo relationships are also tools which aid in the continuity of the piece. At particularly jarring shifts in musical styles such as at R3 and R43, Stravinsky cleverly uses the same pitch to connect the two sections (ex. 10). At R3 he maintains the D in the first flute as tonal center but shifts up the octave, and at R43 he has the first horn’s A-flat, the highest in the texture which carries the chant melody, stay in the top voice but moves to the trumpet who also carries the melody (this time shifting to

the “wild dance” theme very briefly). These are just two examples of how voice leading helps to create the feeling of forward motion.<sup>29</sup>

Ex. 10

The musical score for Ex. 10 is a piano piece consisting of three systems of staves. The first system starts at measure 17 and includes a triplet of eighth notes marked with a '3' in a box. The second system continues the piece and includes a measure with a '4' in a box, indicating a change in the number of parts or a specific rhythmic grouping. The score features various time signatures: 3/8, 3/16, 5/16, 4/4, and 3/4. Dynamic markings include 'p' (piano) in several places. The notation includes complex voice leading with many beamed notes and rests, creating a sense of continuous motion.

The three closely related tempi are Quarter =72, 108, and 144. As stated above, the composer uses *sectional momentum* as a means to create forward motion. However, using incorrect or inconsistent tempo relationships can be detrimental to this perceived momentum, and in fact can do a great deal of harm. In order to avoid stagnation or discontinuity, it is imperative that these tempi are precisely maintained. Referring again to appendix C, the phrase diagram has been constructed using precise calculations (appendix E), assigning duration in seconds to each section of music. The total duration calculated is 494.95 seconds or 8 minutes and 14 seconds. This figure does not account for fermatas or the inevitable slight loss of time between various transitions, however this is a strikingly short amount of time, as most performances or recordings are usually closer to 9, 10, or even 11 minutes. Again, strict adherence to tempo and tempo relationships is paramount to a more successful performance of this piece.

<sup>29</sup> This should not be confused with the notion of making these transitions “smooth”. Certainly if Stravinsky wanted this music to have a smooth feeling he would have written a completely different piece. This tool and the others are merely present to create an overall continuous, moving feeling throughout.

## Conclusion

In order to present an effective performance of this wonderfully complex work, a complete understanding of its history and meaning is necessary. Upon revisiting Stravinsky's career and body of works, it becomes clear that the underlying impetus connecting his music is the aspect of ritual, tradition and memorial. With this connection, we can cleanly divide his oeuvres into two eras. Because of Richard Taruskin's research, we now know that *Symphonies* is indeed a religious work and as such, should be perceived as the pivot point between his "Russian Ritual" era, and his "Religious Ritual" era, being the first of the latter era. Also, as a result of Taruskin's findings it is possible for a more cohesive performance analysis of *Symphonies* to be formed. Considering *Symphonies* as a religious liturgical work, the melodic structure emerges as a series of chants and choral responses, which leads to a clearer understanding of the seemingly fractured form of this piece. There are certain tools that Stravinsky uses in order to facilitate continuity in this *Panikhida*-based composition: *sectional momentum* and *sectional juxtaposition*, voice-leading, and closely related tempi. And so if *Symphonies* is accepted as a religious liturgical work, as Taruskin proposes, a better, more comprehensive understanding of the piece can be formulated.



## Bibliography

- Copeland, Robert M. "The Christian message of Igor Stravinsky," The Musical Quarterly, 68/4 (1982): 563.
- Cone, Edward T. "The Progress of a Method," Perspectives of new music 1/1 (1998): 18.
- Horlacher, Gretchen. "Running in Place: Sketches and Superimposition in Stravinsky's Music," Music Theory Spectrum 23/2 (2001): 196-216.
- Kalisch, Alfred. "Stravinsky Day by Day." The Musical Times 63/947 (1922): 27.
- Maine, Basil. "Stravinsky and Pure Music." The Musical Times 63/ 948 (1922): 93-94.
- Rehding, Alexander. "Towards a Logic of Discontinuity in Stravinsky's *Symphonies of Wind Instruments*: Hasty, Kramer and Straus Reconsidered," Music Analysis 17/1 (1998): 39.
- Palmer, Tony. Stravinsky: Once at a Border...., DVD, London: Voiceprint, 2008.
- Stravinsky, Igor. An Autobiography. New York: Simon and Schuster, 1936.
- Stravinsky, Igor. Symphonies d'instruments à vent: Faksimileausgabe des Particells und der Partitur der Erstfassung (1920). edited and with a commentary by André Baltensperger and Felix Meyer. Winterthur: Amadeus Verlag, 1991.
- Stravinsky , Igor and Robert Craft, Conversations with Igor Stravinsky 1959. Garden City, N.Y.: Doubleday, 1959.
- Stravinsky , Igor and Robert Craft, Expositions and Developments. Berkeley: University of California Press, 1962.
- Richard Taruskin, Stravinsky and the Russian Traditions: A Biography of the Works Through *Mavra*, 2. Berkeley: University of California Press, 1996.
- White, Eric Walter. A Critical Survey. London: John Lehmann, 1947.
- White, Eric Walter. The Composer and his Works. Berkeley: University of California Press, 1966.

## Annotated Bibliography

### Further Readings

- 1) Asenjo, Florencio. "The Aesthetics of Igor Stravinsky." The Journal of Art Criticism 26/3 (1968): 297-305.

The reason why Stravinsky's music should, and therefore does cause enjoyment among its listeners, can be explained on several primal human levels; it engages our origins and our need to return to them, with use of primitive rhythms and themes. These appeal to our joy in movement and music. His music also appeals to our need for ecstasy- that is, our desire for resolution, whether in tonality or (as in Stravinsky's music more often), in rhythmic building towards a calm plateau. Finally, it speaks to our desire for balance, especially resulting from imbalance. These fundamental human traits guide us to the music of Stravinsky and help us to see the immediate benefit of it.

- 2) Blitzen, Marc. "The Phenomenon of Stravinsky." The Musical Quarterly 21/3 (1935): 330-347.

An increase of triviality has infected Stravinsky's writing lately. His latest works for example, his *Violin Concerto* and *Persephone*, employ formalism and superficiality, which, tend to stifle the music direction of the pieces. His craftsmanship is not to blame, as it remains impeccable. So it is not for lack of effort that his music is decreasing. Beethoven changed music as a result of his effort, which gave him the energy to continue to improve. In Stravinsky's case, however, it may be that in his effort to change music (or restore it to its pure form), he has exhausted himself. His music has shown a lack in force. Still, his influence has forever left a mark. Whether it is for better, is left open ended.

- 3) Craft, Robert. "On the *Symphonies of Wind Instruments*." Perspectives of New Music, 22/1 (1983): 444-455.

In 1947, Igor Stravinsky revised, and rewrote his groundbreaking work, *Symphonies of Wind Instruments*, originally written in 1920. Using his original sketches, as well as letters written to and from Stravinsky, a close look is taken at the differences between the two versions. His sketches show that Stravinsky began writing out his musical ideas for *Symphonies* possibly up to a year before he was asked to contribute the chorale from the piece to *La Revue Musicale*, for a Debussy memorial album. However, the instrumentation that Stravinsky intended is somewhat unknown, as his sketches for symphonies are mixed with sketches for his *Piano Rag* in this sketchbook, and instrumentation is not indicated beyond piano.

- 4) Haimo, Ethan and Paul Johnson, eds. Stravinsky Retrospectives. Lincoln: University of Nebraska Press, 1987.

Being so many years after his death, it is now appropriate to consider Igor Stravinsky's life and work on a more grand scale; addressing the whole of his career rather than portions of it, which, provide only a partial pictures of what he offered. Although much is known about the man, still very little is known about his music. Studies consider pitch organization, formal design, harmonic progression, meaning and function of various sonorities, and how all of these aspects work with his rhythms.

- 5) Heyman, Barbara B. "Stravinsky and Ragtime." The Musical Quarterly 68/4 (1982): 543-562.

Igor Stravinsky modeled a number of his early instrumental pieces on Ragtime music, using piano reductions and other instrumental parts gifted to him from Ernest Ansermet. This interest in the early jazz form manifested itself first in 1918 and lasted into the 1920's. Of the many aspects of ragtime, Stravinsky made particular use of the rhythms, which reflect precise rag rhythms on a micro-scale. On the macro level his rhythmic scheme in each of these pieces is far too irregular. Stravinsky had a true fascination with the ragtime genre, and allowed it to influence his musical style considerably.

- 6) Leigh, Henry. "Igor Stravinsky." The Musical Times 60/916 (1919): 268-272.

Stravinsky's music begins a new direction in creative musical art. In this art, the standard practice of tonal musical theory, learned by musicians and expected by the public over the span of centuries, as well as philosophical intent are no longer involved. The public is not accustomed to this new musical order, which may explain why Stravinsky's *Three Pieces for String Quartet* only received three performances this past season. His choice of instrumentation and melodic and harmonic textures alone speak to his absolute freedom as a composer. One will not analyze this new music using established musical practice.

- 7) Lubaroff, Scott. An Examination of the Neo-Classical Wind Works of Igor Stravinsky: The Octet for Winds and Concerto for Piano and Winds. Studies in the History and Interpretation of Music, 102. Lewiston, NY: E. Mellen Press, 2004.

In the past five decades, there has been an explosion of new music written for winds. Band directors have begun to think of themselves as conductors and have begun demanding high-art of themselves, their ensembles and the music they program. Two pieces, in particular, both by Stravinsky have a special connection to winds. A close look at these pieces provides a picture of Stravinsky's composition at the time of his shift towards focusing on the past in order to create new music. This book provides an historical point of view in its in-depth analysis of these two works.

- 8) Morton, Lawrence. "Stravinsky and Tchaikovsky: *Le Baiser de la fée*." The Musical Quarterly 48/3 (1962): 313-326.

Stravinsky only uses two pieces of Tchaikovsky's music in their entirety, in the ballet meant to be a tribute to the iconic Russian composer. The little that Stravinsky does 'take' from Tchaikovsky is so used and changed, that it seems it would have been easier for Stravinsky simply to write original music. However, upon inspection it appears that Stravinsky steepes and saturates his new music with that of Tchaikovsky, and that there is not simply a cheap recognition of quotation, but a constant underlining of Tchaikovskyesque feeling, in an altogether Stravinskian ballet. This points us to the real interest of this dedicatory piece, and that is, there is not really much that Tchaikovsky has to offer a composer like Stravinsky, accept the remembrance of a truly Russian compositional figure. Stravinsky had admired Tchaikovsky since childhood and afterwards.

- 9) Pasler, Jann, ed. Confronting Stravinsky: Man, Musician, and Modernist. Berkeley: University of California Press, 1986.

Though Stravinsky's career can be divided into three clearly defined segments, being his "Russian" phase, his "neo-classical" phase, and his "serialist" phase, it is still possible to find the same composer within each of these segments. The very nature of Stravinsky's musical career has baffled many a researcher, true today as it was true for the scholars in Stravinsky's time. One impediment has been the fact that Stravinsky was a native of three different regions throughout his life, and therefore requires scholars from each region to speak on his behalf, and from his point of view. In 1982, the University of California hosted the first International Stravinsky Symposium specifically designed to bring together Stravinsky researchers from these various locations. This book is the culmination of the papers that were commissioned and the discussions which took place during this symposium.

- 10) Somfai, László. "Symphonies of Wind Instruments (1920): Observations on Stravinsky's Organic Construction." Studia Musicologica Academiae Scientiarum Hungaricae 14/1 (1972): 355-383.

Stravinsky's final musical thought in his *Symphonies of Wind Instruments* is the chorale, originally written and published in memory of his friend Claude Debussy. From this chorale theme the other sections of music, which occur earlier in the piece, are born. What are described as 'short litanies between like-instruments' by the composer are rooted in this material and their correlations to that material are the basis for this study.

- 11) Stravinsky, Igor. Poetics of Music. New York: Vintage Books, 1947.

Poetics is by definition the study of work to be done. In this case, the making of music is the work- not simply the enjoyment of music. This study is described in six different ways: the

acquaintance with music-establishing order and discipline with the art, the phenomenon of music- being a focus of sound and time, the composition of music-considering formal objectives, music typography- meaning the style of music, and the problems related to the performance of music. These are the topics addressed by Stravinsky's series of lectures to Harvard students, when he was awarded the Charles Elliot Norton Chair of Poetics by the school.

- 12) Stravinsky, Igor. Selected Correspondence. Ed. Robert Craft. vol. 2 New York: Alfred A. Knopf, 1984.

1911 to 1967 outlines the majority of Stravinsky's compositional career. This collection of letters to and from Stravinsky is from this period. The letters are divided by date, and organized chronologically, as well as by acquaintances, which include (among others) Serge Diaghilev, Florent Schmitt, Manuel De Falla, Ernst Krenek, Pierre Boulez and Samuel Dushkin. They address a variety of topics including personal matters with friends and family, business matters, and compositional ideas. Photographs from Stravinsky's long career are included as well. There are also specific collections of correspondences regarding certain compositions, including *Le sacre du printemps*, *The Nightingale*, *Piano-Rag Music*, *Symphonies of Wind Instruments*, *Octet*, *the Firebird*, and *Requiem Canticles*.

- 13) Stravinsky, Igor and Robert Craft. Expositions and Developments. Berkeley: University of California Press, 1982.

This is a series of question and answer sessions, where Mr. Craft is the interviewer and Igor Stravinsky the Interviewee. Stravinsky looks back on his early life and career, focusing on family life in St. Petersburg. He speaks about his early influences as an opera singer's son, and growing up in his somewhat emotionally cold youth. Included in his recollections are his accounts of the genesis of certain pieces including *Les Noces*, *The Firebird*, *La Sacre du Printemps*, and *L'Histoire du Soldat*, among others.

- 14) Stravinsky, Igor and Robert Craft. Themes and Episodes. New York: Alfred A. Knopf, 1966.

This book is a collage of Igor Stravinsky's thoughts, written first-hand, on topics mainly pertaining to music as a new art, and speaking about the works of Stockhausen, Messiaen and Ives, as they compare with his own. The writing also includes a section of program notes pertaining to his works of the 1940's and on to the present (1965). Letters and ripostes are included in addition to interviews in which he took part. The second half of this book consists solely on the diaries of Robert Craft from 1949-1966. Mr. Craft's entries show his personal friendship with Stravinsky, and outline various second-hand accounts of his daily interactions with the composer.

- 15) Tansman, Alexandre. Igor Stravinsky: The Man and his Music. New York: Putnam's Sons, 1949. Many myths regarding Stravinsky's works and life have surfaced over the years. This book is an attempt to destroy those myths and judgments with first-hand accounts with the composer. This is done by approaching the telling of Stravinsky's life simultaneously with the telling of his works. It is important to not separate the pieces of music with the man who created them. This also dispels any notion of dividing his music into certain period labels, such as "neo-classical", which have been attached to it. Looking into the details of how he created his art can lead us directly into the story of his life. Simple language is used for this analysis.

- 16) Truman, Philip. "An Aspect of Stravinsky's Russianism: Ritual." Revue belge de musicologie 46 (1992): 225-246.

By the end of his life and career, Igor Stravinsky had lived and worked in three different countries. Through all this however, his music continued to reflect his Russian roots. Of these roots, the Russian rituals come through strongly in Stravinsky's music. Through his operatic and other stage productions, we see that Russian folk art and music play a vital role in his writing. The themes, which he chooses for these pieces, exploit these Russian ritualistic traits and solidify Stravinsky as a Russian composer throughout his career.

- 17) White, Eric Walter. Stravinsky: A Comprehensive Survey. London: John Lehmann, 1947.

Stravinsky moved from being a drastically forward thinking composer of ballets before the First World War, to being a controversial figure due to his perceived change in direction during his years in France. He then settled in America and surprised the public once again with his shift to serialism and his various writings and lectures. It is important to study his transitions between these periods, putting special emphasis on pieces which define his ever-shifting styles, as well as his own thoughts and feelings surrounding these times, in order to better understand his music.

- 18) Craft, Robert and Igor Stravinsky. Dialogues and a Diary. Berkeley: University of California Press, 1982.

Further Communication between the composer and his long-time friend and colleague, as well as diary entries providing insight to Stravinsky's works.


- 19) Walsh, Stephen. Stravinsky: A Creative Spring: Russia and France, 1882-1934. Berkeley: University of California Press, 2002.

Discussing in detail the works from the time period indicated, particularly addressing his life and works from his early Russia days and moving to Switzerland then finally to France.

Taruskin's description of the *Panikhida* as it is associated with *Symphonies*.

<b>Panikhida</b>	<b>Description</b>	<b>Symphonies of Wind Instruments</b>
Call to Worship	Psalm 118 intoned by the leader	Opening/ "bell motif"
éktniya	Litany-choral response	Tempo Primo- Chorale and litanies
Pripev	Readings (chanting )from John	Flute Trio- R6
Tropar' o Usopshikh	Hymn of the Departed, Strophic choral anthem with refrains, (Votive Prayers included)	Fl/cl tempo secundo, R15-26+3, R29-37+3 (R41, R43, R45)
éktniya	Litany-choral response	Tempo Primo- Chorale and litanies
Kanon	lengthy Strophic hymn, divided by litanies, acclamations, (Votive Prayers)	" Wild Dance" R46-56, R58-64 (R57)
Kondak	Concluding Votive Prayer	R64
Vechneya pamyat	Final Litanies "Eternal Remembrance" repeated 3 times delivered slowly and quietly	Final Choral

Pentasyllabic "Alleluiyas" - R1+2, R6+4, R25+2, R40+2

 = major section



Chorale

Neighbor

Alleluia (pentasyllabic)

6 Neighbor + 0,2,4 (see flute trio)

7 Bell Motif

Three Descending Notes- 3,2,0

8 Flute Trio

Neighbor + 0,2,4

3,2,0

9 Flute/Bassoon

3,2,0

10 Flute/Clarinet "Cantilene"

3,2,0

Neighbor + 0,2,4

3,2,0 (see flute/bassoon) ?

11 Interjections

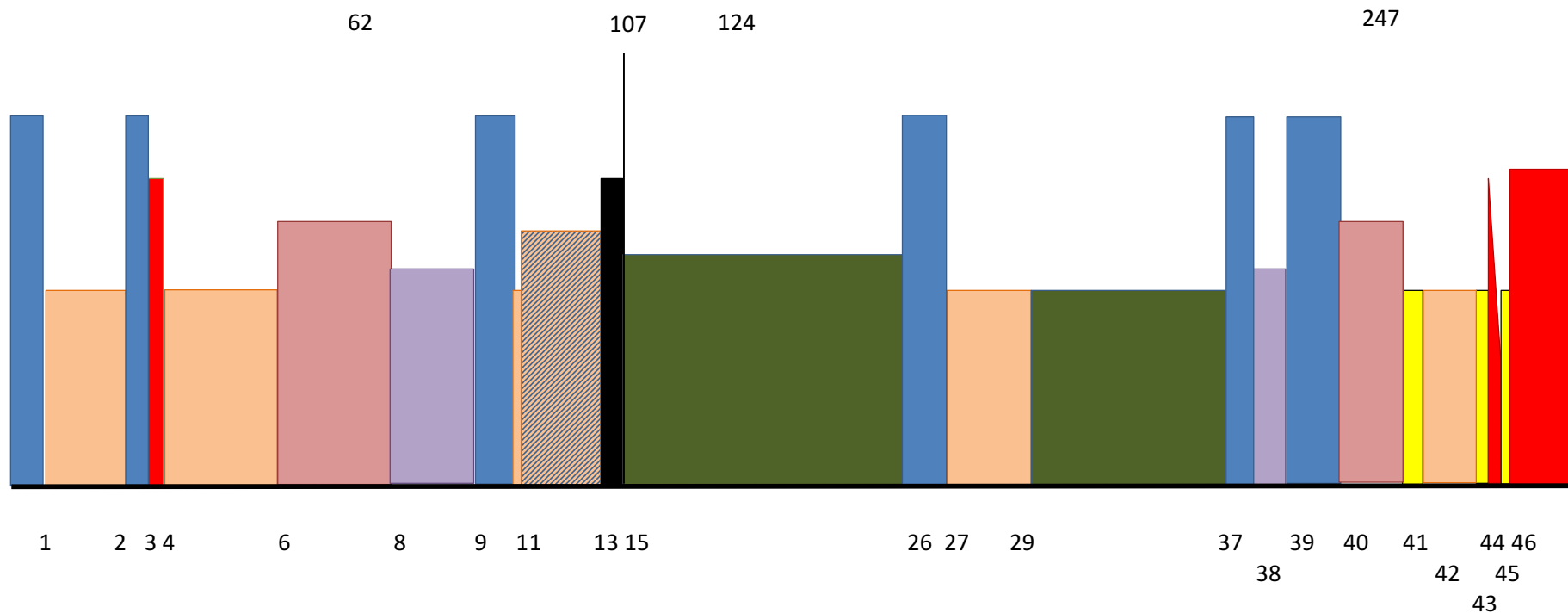
Altered Alleluia (can explain the interrupting nature of this passage)

14 Play on 3,2,0

15 Wild Dance

3,2,0

*ff*  
*f*  
:  
*mf*  
*mp*  
,



Peach-Chorale / "Alleluia"



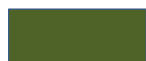
Blue- "Bell Motif"



Yellow, Purple, pink, black- "Litanies"



Red- "Wild Dance"



Green- "Cantilena"

## Symphonies of Wind Instruments ('47)

Transcription for 4, 6, or 8 Hands

♩=144

Stravinsky

1

*ff* *p*

10

2

*ff*

17

3

4

*p*

*p*

*p*

24

5

6

$\text{♩} = 108$

*mf*

32

7

*3*

[illegible]

42

43

50 **10** **11**  $\text{♩} = 72$

*p*

58 **12**

*sfz*

*mf leggiero*

63 **13** **14**

*f marc.*

68

68 69 70

71 15

71 72 73 74 75

76 16 17

76 77 78 79 80 81

18

84

Measures 84-90. The piano part (bottom) features a series of chords and moving lines in 3/4, 3/8, and 2/4 time signatures. The violin part (top) includes a triplet of eighth notes in measure 85 and another triplet in measure 86. The key signature has one sharp (F#).

19

20

91

Measures 91-98. The piano part continues with a steady eighth-note accompaniment. The violin part has rests in measures 91-94 and then enters with a melodic line in measures 95-98. The time signatures change from 3/4 to 3/8 and back to 3/4.

21

22

99

Measures 99-106. The piano part begins with a forte (*f*) dynamic and features a series of chords and moving lines. The violin part has rests in measures 99-102 and then enters with a melodic line in measures 103-106. The time signatures change from 3/4 to 2/4 and back to 3/4. A triplet of eighth notes appears in measure 105.



106

23

This system contains measures 106 through 112. Measure 106 features a triplet of eighth notes in the right hand. Measures 107-112 show a complex texture with multiple staves, including a grand staff with piano and a single staff with a forte (f) dynamic. The music is characterized by frequent key signature changes and complex rhythmic patterns.

113

24

25

This system contains measures 113 through 119, spanning systems 24 and 25. Measure 113 begins with a grand staff. Measures 114-119 continue the complex musical texture with various dynamics and key signatures. The notation includes many accidentals and complex rhythmic figures.

120

26

This system contains measures 120 through 126, all within system 26. Measure 120 starts with a grand staff. Measures 121-126 show a continuation of the complex musical texture, with a forte (ff) dynamic marking in measure 124. The system concludes with a complex rhythmic pattern in the final measure.

127 **27** **28**

*p*  
*p*  
*pp*  
*p*  
*p*

134 **29** = 108

*mf*  
*mf*  
*mf*

139 **30** **31**

*mf*

147 32 33

147 148 149 150 151 152 153

154 34

154 155 156 157 158 159 160

161 35 36

161 162 163 164 165 166 167

168 37 ♩=144

mf ff

Detailed description: This musical system covers measures 168 to 174. It is written in 2/4 time with a tempo of 144 beats per minute. The key signature has one sharp (F#). The score consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a more complex, rhythmic line. The second system continues the bass line. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). There are many rests throughout the passage, particularly in the treble staff.

175 38 39

*p* *mp* *p* *ff*

Detailed description: This musical system covers measures 175 to 183. It is written in 2/4 time. The key signature has one sharp (F#). The score consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a more complex, rhythmic line. The second system continues the bass line. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *ff* (fortissimo). There are many rests throughout the passage, particularly in the treble staff.

185

40

*mf*

*mf*

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#), with a common time signature. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes a melodic line in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand. The second system continues the vocal and piano parts, with the vocal line featuring a triplet of eighth notes and the piano accompaniment having a melodic line in the right hand and a bass line in the left hand. The third system concludes the piece, with the vocal line featuring a triplet of eighth notes and the piano accompaniment having a melodic line in the right hand and a bass line in the left hand. The score is marked with a dynamic of *mf* (mezzo-forte) and includes a rehearsal mark '40'.

42

♩=72

198

43

206 ♩=108

44

♩=144

45

108

♩=144

215

46

221

222

47

48

*mf*

*p sub.*



49

230

Musical score for measures 230-236, marked 49. The score is in 3/4 time and features a complex harmonic structure with multiple staves. The music is characterized by dense chordal textures and a strong rhythmic pulse. The key signature is one flat (B-flat). The score includes a forte (*f*) dynamic marking at the beginning of measure 234.

50

237

Musical score for measures 237-243, marked 50. The score is in 3/4 time and features a complex harmonic structure with multiple staves. The music is characterized by dense chordal textures and a strong rhythmic pulse. The key signature is one flat (B-flat). The score includes a piano (*p*) dynamic marking at the beginning of measure 237, a forte (*f*) dynamic marking at the beginning of measure 241, and a fortissimo (*ff*) dynamic marking at the end of measure 243.

51

Musical score for measures 244-250, marked 52. The score is in 3/4 time and features a complex harmonic structure with multiple staves. The music is characterized by dense chordal textures and a strong rhythmic pulse. The key signature is one flat (B-flat). The score includes a piano (*p*) dynamic marking at the beginning of measure 244, a fortissimo (*ff*) dynamic marking at the beginning of measure 248, and a fortissimo (*ff*) dynamic marking at the end of measure 250.



253

53

54

*ff*

*fff*

261

55

268

56

$\text{♩} = 72$

57

$\text{♩} = 108$

*p*

276

58  $\text{♩} = 144$

*f*

284

59 60

*p* *f* *p*

293

61 62

64

♩=108

302 **63**

65

♩=72

308

*p*

66

67

316

327

68

69

8<sup>va</sup>

338

70

71

(8)

348

72

73

357

74

This system contains measures 357 through 363. It features two grand staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The time signature is 2/4. The music consists of chords and single notes, with some measures containing rests. A box with the number 74 is positioned above the final measure of this system.

364

75

This system contains measures 364 through 370. It features two grand staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The time signature is 2/4. The music consists of chords and single notes, with some measures containing rests. A box with the number 75 is positioned above the fourth measure of this system.

## Breakdown of timings in seconds/section of music

Rehearsal Marks	#beats/BPM	Seconds
Beg-1	15/144	6.2
1-2	35/144	14.5
2-3	13/144	5.4
3-4	12/288	2.5
4-6	25/72	20.8
6-9	36/108	20.8
9-11	34/144	14.8
11-15	94/216	26
15-26 Cantilena	194/216	53.8
26-29	55/144	22.9
29-37 Cantilena	137/216	38
37-38	23/144	22.9
38-39	14/108	7.7
39-40	24/144	10
40-42	27/108	15
42-43	14/72	11.6
43-44	5/108	2.7
44-45	9.5/44	3.95
45-46	8.5/108	4.7
46-56 Wild Dance	196/288	41
56-57	11/72	9.2
57-58	11/108	6
58-64	89/216	24.7
64-65	14.5/108	8.2
65-end Chorale	140/72	116.6
<b>TOTAL</b>		494.95 (8:14)