

STRAVINSKY'S CUT-AND-PASTE COMPOSITIONAL TECHNIQUE WITH
COMMENTARY ON *WHITHER NO ONE KNOWS*, AN ORIGINAL WORK

by

BEN WORCESTER

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Approved by:

Major Professor
Craig Weston

Abstract

Igor Stravinsky used a compositional technique that researchers have termed cut-and-paste. During the compositional process, Stravinsky would write notes on carbon paper, then cut the lower parts out to paste them into other sheets of paper with music on them. This paper examines a few key ways this fits into the compositional process for *Symphonies of Wind Instruments* (1920, rev. 1947).

In an original work, *Whither No One Knows* (a chamber work for flute, clarinet, marimba, piano, violin, viola, and cello) several similar cut-and-paste compositional processes were used. These include melodic cut-and-paste, ostinato creation, layering, rhythmic diminution, and extension. These techniques are illustrated and examined. The full score of *Whither No One Knows* (2009) is included.

Table of Contents

List of Figures	iv
Acknowledgements	vi
Dedication	vii
CHAPTER 1 - Stravinsky's Cut-and-Paste Compositional Process	1
Side-by-Side Juxtaposition	1
Section A	2
Section B	4
Transitional Material	5
CHAPTER 2 - Commentary on the Compositional Processes in <i>Whither No One Knows</i>	13
Background Information	13
Pitch Organization	13
Form	14
Melodic Cut-and-Paste	18
Imitative Melodic Cut-and-Paste	18
Simultaneous Melodic Cut-and-Paste	20
Ostinato Creation	21
Melodic Ostinato	21
Rhythmic Ostinato	22
Layering	23
Rhythmic Diminution	30
Extension	32
CHAPTER 3 - Full Score of <i>Whither No One Knows</i>	34
Bibliography	53

List of Figures

Figure 1.1: Section A; Clarinet 1 in B-flat – m. 1-7.	2
Figure 1.2: Section A; Clarinet in B-flat – m. 14-18.	3
Figure 1.3: Section A; Clarinet in B-flat – m. 47-52.	3
Figure 1.4: Section B – m. 7-13.	4
Figure 1.5: Section B – m. 22-27.	5
Figure 1.6: Section B – m. 199-203.	5
Figure 1.7: Section C – m. 30-34.	6
Figure 1.8: Section D Reduction – m. 55-58 (Concert pitch).	6
Figure 1.9: Section E – m. 71-74.	7
Figure 1.10: Transitional Material.	7
Figure 1.11: Transitional Material – m. 28-29.	8
Figure 1.12: Transitional Material – m. 54.	8
Figure 1.13: Transitional Material – m. 121-124.	9
Figure 1.14: Transitional Material – 132-133.	9
Figure 1.15: Transitional Material – m. 185-187.	10
Figure 1.16: <i>Whither No One Knows</i> – Transitional Material.	10
Figure 1.17: Phrase Interruptions – m. 1-11.	11
Figure 1.18: Transitional Material – m. 129-141.	12
Figure 2.1: Stacked 5-note Lydian Scales.	13
Figure 2.2: The Scale used in <i>Whither No One Knows</i>	14
Figure 2.3: Main Thematic Material from Section A – m. 2-5.	15
Figure 2.4: Four-layered Theme 1 from Section B – m. 50-54.	15
Figure 2.5: Theme 2 from Section B – m. 55-56.	16
Figure 2.6: Theme 3 from Section B – m. 79-82.	16
Figure 2.7: Complete Material from Section C – m. 129-136.	17
Figure 2.8: Flute and Cello Segments – m. 4.	18
Figure 2.9: Flute and Cello Melody – m. 4.	18
Figure 2.10: Flute and Cello Segments – m. 6-8.	19

Figure 2.11: Flute and Cello Melody – m. 6-8.	19
Figure 2.12: Clarinet Segments – m. 12-13.	20
Figure 2.13: Clarinet Melody – m. 12-13.	20
Figure 2.14: Clarinet, Marimba, and Piano Segments – m. 126-127.	20
Figure 2.15: Simultaneous Melodic Cut-and-Paste from m. 126-127.	21
Figure 2.16: Marimba Pattern – m. 29.	21
Figure 2.17: Melodic Ostinato – m. 29-31.	22
Figure 2.18: Rhythmic Ostinato – m. 34-36.	22
Figure 2.19: Transformation of Rhythmic Ostinato – m. 66-69.	23
Figure 2.20: Rebarring of Rhythmic Transformation in m. 66-69.	23
Figure 2.21: Marimba – m. 29-33.	23
Figure 2.22: Marimba and Piano – m. 34-38.	24
Figure 2.23: Third Layer – m. 39-43.	25
Figure 2.24: Flute and Clarinet Melody with Ostinato – m. 44-49.	26
Figure 2.25: Four Layers in Section B – m. 50-54.	27
Figure 2.26: Eight-measure Phrase – m. 112-119.	28
Figure 2.27: Second Layer – m. 120-127.	29
Figure 2.28: Final Layer in Section C – m. 129-136.	30
Figure 2.29: Marimba and Piano – m. 37-38.	31
Figure 2.30: Rhythmic Transformation – m. 53-54.	31
Figure 2.31: Closing Theme – m. 104-107.	32
Figure 2.32: Final Closing Theme – m. 160-167.	33

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Dedication

This work (and all of my work during this program of study) is dedicated to my wonderful wife, Sharyn, who insisted I complete the program even through her traumatic fight with and subsequent victory over Guillain-Barré Syndrome.

CHAPTER 1 - Stravinsky's Cut-and-Paste Compositional Process

In her 2001 article, Gretchen Horlacher identifies one of Igor Stravinsky's compositional techniques as "running in place."¹ In many instances, Stravinsky seems to have made several drafts on carbon paper, and then cut them out to easily paste those particular parts into another place on the score.² This process, as Horlacher states, is due to the larger goal of motivic manipulation and it manifests itself in different ways for different compositional goals.³ This chapter will discuss two of Stravinsky's compositional techniques within the context of *Symphonies of Wind Instruments* (1920, rev. 1947): side-by-side juxtaposition (two juxtaposed sections of radically different music) and transitional material.

Side-by-Side Juxtaposition

Edwin Corle captures a classic Stravinsky quote in his book on the composer's life and music. Many researchers have quoted Corle regarding Stravinsky's cut-and-paste compositional technique in which the composer says:

"Here, you see, I cut off the fugue in [Orpheus] with a pair of scissors...I introduced this short harp phrase, like two bars of an accompaniment. Then the horns go on with their fugue as if nothing had happened. I repeat it at regular intervals, here and here again. ... You can eliminate these harp-solo interruptions, paste the parts of the fugue together and it will be one whole piece."⁴

¹ Gretchen Horlacher, "Running in Place: Sketches and Superimposition in Stravinsky's Music," *Music Theory Spectrum* (Autumn 2001) p. 196.

² Ibid., p. 196.

³ Ibid., p. 196.

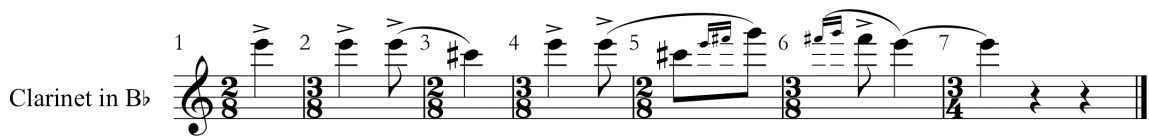
⁴ Edwin Corle, *Stravinsky* (New York: Duell, Sloan and Pearce, 1949) p. 146. Quoted in several sources, including Edward T. Cone's essay "Stravinsky: The Progress of a Method," Carl Kristian Wiens's dissertation "Igor Stravinsky and Agon," and in Horlacher's "Running in Place." This is supported by documented evidence of Stravinsky's manuscript scores in which music from different sections have been combined from other manuscript fragments as Horlacher contends.

This quote illustrates Stravinsky's method of cutting paper, sometimes carbon paper, and pasting it on top of existing music to combine sections of music.⁵ This method is not solely developed from convenience, but rather, it displays the compositional aim of the music.

Section A

Symphonies begins with a juxtaposition of the two musical sections, ideas, or factions. The first 7 measures constitute the first section (A) utilizing sparsely scored *fortissimos*.⁶ Figure 1.1 illustrates the melody in Section A from the first 7 measures of the work.

Figure 1.1: Section A; Clarinet 1 in B-flat – m. 1-7.



Stravinsky uses this exact material again after introducing the next section of music. Stravinsky omits the first measure of music in this second statement. This is a direct cut-and-paste technique. Because this is such a direct quotation of the original seven measures of the work, one might expect to find some evidence of cut-and-paste in Stravinsky's manuscripts. In 1991, Paul Sacher Stiftung published (reprinted in 1998) two facsimile scores from Stravinsky manuscripts of *Symphonies* from 1920.⁷ The large score (dated later than the smaller one) features a full score and the smaller score condenses the work onto often three or four staves. In this first restatement of this section of music, neither facsimile score appear to have been cut or pasted. The music is identical in each case, however, it does not appear to have been manually cut by Stravinsky. This supports that the act of cutting and pasting reflects Stravinsky's

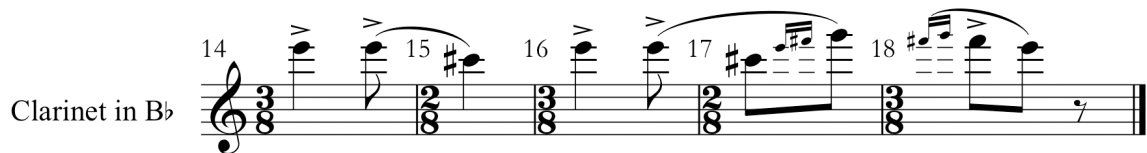
⁵ Horlacher, "Running in Place," p. 196.

⁶ Edward T. Cone, "Stravinsky: The Progress of a Method," in *Perspectives on Schoenberg and Stravinsky*, ed. Benjamin Boretz and Edward T. Cone (Princeton: Princeton University Press, 1968), p. 157-160. Throughout this section, the section names refer to the nomenclature in Cone's essay.

⁷ Igor Stravinsky, *Symphonies d' Instruments à Vent*, facsimile scores (Basel: Paul Sacher Stiftung, 1998).

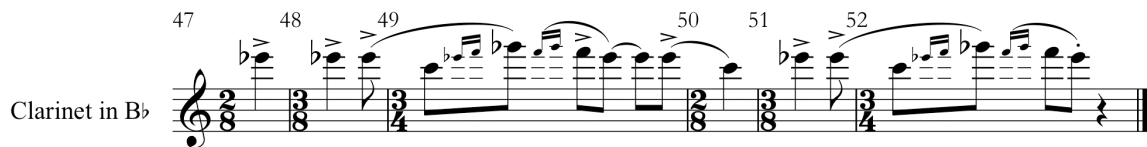
compositional goal, rather than a means of convenience. Figure 1.2 illustrates this first restatement of this melody.

Figure 1.2: Section A; Clarinet in B-flat – m. 14-18.



This section of music appears recognizably four additional times throughout the work. In each instance, this section is juxtaposed with another quite different section of music. Also, this section never appears exactly as the original statement. Stravinsky changes the length and substance of the section with each additional restatement. The scoring remains consistent with each iteration, however, the key area and function of each section does not. Figure 1.3 illustrates the next restatement of Section A. In this version (pitched down one half step), Stravinsky begins with a similar, but not identical phrase, and adds another one to end this restatement.

Figure 1.3: Section A; Clarinet in B-flat – m. 47-52.



Subsequent iterations of this section appear similarly. Stravinsky alters each section at the motivic level. Each statement contains portions from the original seven measures. Carl Wiens notes Stravinsky's alterations within the first statement of Section A: "In the opening six measures of *Symphonies of Wind Instruments*, the ensemble plays a three measure idea. In measure 4, Stravinsky repeats the second and third measures, literally cutting it out and pasting it in as the fourth and fifth measures."⁸ Stravinsky expands this cut-and-paste technique to the

⁸ Carl Kristian Wiens, "Igor Stravinsky and Agon" (Ph.D. dissertation, The University of Michigan, 1997), p. 50.

other restatements of this section. Individual measures or notes from the original motive appear in different orders and sequences throughout the other statements of Section A.

Section B

Section B begins in measure 7 and contains remarkable differences to Section A. Section B is a dense and full *tutti* section of harmonically rich music. When juxtaposed to Section A, Section B seems radically different, as though it might be from a different piece of music. However, Stravinsky uses a quite similar method to “develop” Section B. Figure 1.4 shows a reduction of the first statement of Section B.

Figure 1.4: Section B – m. 7-13.

The image displays a musical score for Section B, measures 7 through 13. The score is written in 3/4 time and consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measures 7 and 8 are marked with a 3/4 time signature. Measures 9 and 10 are marked with a 3/4 time signature. Measures 11 and 12 are marked with a 3/4 time signature. Measure 13 is marked with a 3/4 time signature. The music features a dense harmonic texture with many chords and some slurs. The key signature has one flat (B-flat).

This motive from Section B, like Section A, appears again in the opening minutes of the work. It reappears in several restatements throughout the work. Section B exhibits very little change in the second statement, which begins in measure 22. Rebarring, one omitted eighth-note rest, a slightly expanded slurred section, and a final staccato are the only changes in this appearance of Section B. Figure 1.5 illustrates this section of music. A much less cosmetic change occurs in the final measures of this statement of Section B (m. 26-27). Stravinsky changes the lowest note of the harmony to F-flat from F, which leads harmonically to the next section of music beginning in measure 30.

Figure 1.5: Section B – m. 22-27.

The musical score for Section B, measures 22-27, is presented in two systems. The first system contains measures 22 and 23. Measure 22 is in 4/4 time, and measure 23 is in 3/4 time. The second system contains measures 24, 25, 26, and 27. Measure 24 is in 4/4 time, and measures 25, 26, and 27 are in 3/4 time. The score is written for piano, with a treble and bass clef. The key signature is one flat (B-flat). The music features complex harmonic textures with many chords and some melodic lines. A fermata is placed over measure 26.

This statement, like the material from Section B (much like the second statement from Section A) could have been cut and pasted from the original music. Section B appears in many altered forms throughout the work. One extreme example occurs much later, near the climax of the piece. Stravinsky transposes this harmonic material down a minor third and uses it as a transition. The listener understands this material as Section B because of the unique harmonic sound. Figure 1.6 illustrates this material.

Figure 1.6: Section B – m. 199-203.

The musical score for Section B, measures 199-203, is presented in a single system. The score is written for piano, with a treble and bass clef. The key signature is one flat (B-flat). The time signature changes from 3/4 in measure 199 to 2/4 in measure 202, and back to 3/4 in measure 203. The music consists of chords and some melodic lines. A fermata is placed over measure 200.

Transitional Material

Stravinsky later adds other sections and combines or develops them throughout the piece. Section C begins in measure 30 and Stravinsky uses a faster tempo and flowing melodies with sixteenth note triplets. Harmonic suspensions support the flowing melody.

Figure 1.7: Section C – m. 30-34.

Musical score for Section C, measures 30-34. The score is written for two staves. The top staff is in 2/4 time and features a melodic line with a trill in measure 32 and a triplet in measure 34. The bottom staff is in 2/4 time and features a bass line with a triplet in measure 32 and a triplet in measure 34. The key signature has two flats (B-flat and E-flat).

Stravinsky introduces Section D in measure 55, which uses staccato notes in the trumpets alongside several repeating phrases and melodies.

Figure 1.8: Section D Reduction – m. 55-58 (Concert pitch).

Musical score for Section D Reduction, measures 55-58. The score is written for three staves. The top staff is for Ob./EH/Tpt. 3, the middle staff is for Tbn., and the bottom staff is for Tpt. The key signature has two sharps (F# and C#). The time signature is 6/8. The score features staccato notes and repeating phrases in the trumpets and trombones.

The E team flows out of the D team and uses highly imitative and repetitive figures beginning with one flute and two clarinets in measure 71.

Figure 1.9: Section E – m. 71-74.

The musical score for measures 71-74 consists of three staves. The top staff is for the Flute, the middle for the Clarinet in B \flat , and the bottom for another Clarinet in B \flat . Measure 71 is in 3/4 time. Measure 72 is in 2/4 time and features a triplet in the Clarinet in B \flat parts. Measure 73 is in 2/4 time. Measure 74 is in 3/8 time. The key signature has one sharp (F#).

Transitional material links these different sections in *Symphonies*. These transitions mark beginnings or endings of contrasting materials. These instances of transitional material may seem to be unrelated, however, they each function as transitions and contain common intervallic content. Each phrase ends with a “cadential” harmony that includes a major seventh and often a major tenth above the lowest note.⁹ The following figures show each of these “cadential” intervals as they occur between major sections of music.¹⁰

Figure 1.10: Transitional Material.

Figure	Measure(s)	Sections Connected	Instruments Utilized
Figure 1.11	28-29	Section B – Section C	Oboes, English Horn
Figure 1.12	54	Section B – Section D	Clarinets
Figure 1.13	121-124	Section A – Section E	English Horn, Bassoons
Figure 1.14	132-133	Section B – Section E	English Horn, Bassoons
Figure 1.15	185-187	Section A – Section C	Oboes, English Horn

⁹ The exception is in measures 121-124 in which the major seventh is present in the bassoons before the last note of the phrase, but the English horn does not also create a major tenth above the second bassoon.

¹⁰ Intervals spelled as diminished eighths will be labeled as major sevenths.

Figure 1.11: Transitional Material – m. 28-29.

Musical score for measures 28-29, featuring Oboe I, Oboe II, and English Horn in F. The music is in 3/4 time and marked *dolce in mp*. The score includes chord boxes for M7 (Ob1/EH) and M10 (Ob2/EH).

Oboe I: *dolce in mp*, M7 (Ob1/EH)

Oboe II: *dolce in mp*, M10 (Ob2/EH)

English Horn in F: *dolce in mp*

Figure 1.12: Transitional Material – m. 54.

Musical score for measure 54, featuring Clarinet in B \flat I, Clarinet in B \flat II, and Clarinet in B \flat III. The music is in 3/4 time. The score includes chord boxes for M10 (Cl.1/Cl.3) and M7 (Cl.2/Cl.3).

Clarinet in B \flat I: M10 (Cl.1/Cl.3)

Clarinet in B \flat II: M7 (Cl.2/Cl.3)

Clarinet in B \flat III: M7 (Cl.2/Cl.3)

Figure 1.13: Transitional Material – m. 121-124.

Musical score for measures 121-124, featuring English Horn in F, Bassoon I, and Bassoon II. The score is written in 8/8, 2/4, 3/4, and 4/8 time signatures. The English Horn part is in the treble clef, and the Bassoon parts are in the bass clef. A box labeled "M7 (Bsn1/Bsn2)" is present in the Bassoon I part. The score includes various musical notations such as rests, notes, and accidentals.

Figure 1.14: Transitional Material – 132-133.

Musical score for measures 132-133, featuring English Horn in F, Bassoon I, and Bassoon II. The score is written in 2/4, 3/4, and 4/4 time signatures. The English Horn part is in the treble clef, and the Bassoon parts are in the bass clef. The score includes dynamic markings such as *p* (piano) and a box labeled "M10 (EH/Bsn2)" in the Bassoon I part. The score includes various musical notations such as notes, rests, and accidentals.

Figure 1.15: Transitional Material – m. 185-187.

185

Oboe I *p soli espressivo*

Oboe II *p soli espressivo*

English Horn in F *p soli espressivo*

M10 (Ob1/EH)

M7 (Ob2/EH)

Whither No One Knows also uses transitional material (in a manner similar to Stravinsky's) to link sections of music or to interrupt phrases. The opening chord of the work reoccurs in several strategic places to announce a new section or phrase.

Figure 1.16: *Whither No One Knows* – Transitional Material.

Marimba *p*

Piano

In Section A, this chord interrupts the phrases between the flute and cello. The use of this chord to interrupt phrases continues throughout Section A.¹¹ Figure 1.17 illustrates these interruptions.

¹¹ See the discussion under the “Layering” heading later in this paper.

Figure 1.17: Phrase Interruptions – m. 1-11.

Fairly slow (♩ = 60)

The musical score consists of five staves: Flute, Clarinet in Bb, Marimba, Piano, and Violoncello. The tempo is marked 'Fairly slow' with a quarter note equal to 60 beats per minute. The score is divided into two systems of five measures each. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 are indicated above the staves. Dynamics include *p*, *mp*, and *mf*. The Flute part has a melodic line with slurs and accents. The Clarinet in Bb part has a melodic line with slurs and accents. The Marimba part has a rhythmic pattern with slurs and accents. The Piano part has a harmonic accompaniment with slurs and accents. The Violoncello part has a melodic line with slurs and accents.

One example of this chord as a transitional element occurs at the end of the layering section (Section C) of the work. At this moment in the work, this transitional chord announces the beginning of the recapitulation of Section B. In this instance, this material functions slightly differently than its original purpose. Figure 1.18 illustrates this use of transitional material.

Figure 1.18: Transitional Material – m. 129-141.

The musical score for Figure 1.18 consists of two systems of staves. The first system covers measures 129 to 134, and the second system covers measures 135 to 141. The instruments are Clarinet in Bb, Piano, Violin, Viola, and Violoncello. The key signature has one flat (Bb), and the time signature is 4/4. The score includes dynamic markings such as *mf* and *mp*. A tempo change to **Tempo II** (♩ = 144) is indicated starting at measure 139. The piano part features complex chordal textures and arpeggiated figures. The string parts (Violin, Viola, Violoncello) play a rhythmic pattern of eighth notes in measures 139-141, with the Viola and Violoncello parts marked *pizz.* (pizzicato).

CHAPTER 2 - Commentary on the Compositional Processes in *Whither No One Knows*

Whither No One Knows, an original work for a mixed chamber ensemble (flute, clarinet, piano, marimba, violin, viola and cello) exemplifies several compositional techniques related to some of Stravinsky's cut-and-paste processes. This chapter examines and illustrates these processes used in *Whither No One Knows*.

Background Information

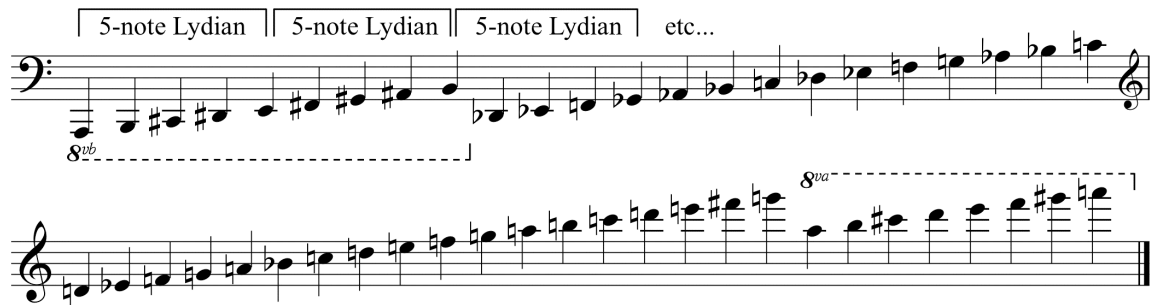
Pitch Organization

Whither No One Knows uses a constructed scale and remains faithful to it for much of the work. The first five notes of the Lydian mode form each basic segment of the scale. The pattern begins again with the first five notes of the Lydian mode beginning on the last note of the previous five-note collection. This is illustrated in Figure 2.1. This pattern is extrapolated across the entire pitch spectrum. Figure 2.2 illustrates the scale based on this pattern used in *Whither No One Knows*. Nearly all of the pitches in this work come from this scale. Range considerations or octave doubling account for the "outliers." This scale is not transposed during this work.

Figure 2.1: Stacked 5-note Lydian Scales.



Figure 2.2: The Scale used in *Whither No One Knows*.



A few compositional strategies develop from the use of this non-octave-repeating scale in *Whither No One Knows*. Because the scale is comprised of repeated cells, a melody in one segment sounds “transposed” if it begins on the same member of the other segment.¹² This is a similar property to all non-octave-repeating scales comprised of smaller repeated segments. This scale contains a property that affects tone color as well. A segment adds one sharp (or eliminates a flat) from the adjacent segment below. Along the course of the scale, the upper segments with many sharps tend to sound brighter than the mellow or lush segments with many flats. This pitch organization affects orchestration as well. The cello with its relatively low tessitura plays notes on the flat side of the pitch spectrum. The flute with its relatively high tessitura opposes the cello with many notes on the sharp side of the spectrum.

Form

Whither No One Knows is through composed with four main sections of music. The first section functions as an introduction, which could be termed section A (Figure 2.3). The second main section, B, begins in measure 29. This section contains four layers (Figure 2.4). These layers will be examined later in the paper to illustrate a cut-and-paste technique. The second portion of the B section begins at measure 55 (Figure 2.5). In this section, the string pizzicato (sometimes doubled by the marimba) music interrupts the original music from this section with rhythmic transformations.

The third portion of this B section begins at measure 79 with sixteenth-note motives in the piano, and ends with climactic music moving from high to low ending in measure 107

¹² See the discussion on Melodic Cut-and-Paste later in this paper.

(Figure 2.6). The C section begins in measure 112 with three statements of a chain of suspensions (Figure 2.7). The final section is the recapitulation of the B material.

Figure 2.3: Main Thematic Material from Section A – m. 2-5.

Figure 2.3 shows the main thematic material from Section A, measures 2-5. The score is for Flute and Violoncello. The Flute part consists of three measures: measure 2 (6/4 time, *p*), measure 3 (3/4 time, rest), and measure 4 (4/4 time, *p*). Measure 5 (6/4 time, *mp*) contains the final statement. The Violoncello part mirrors the Flute part, with measure 2 (6/4 time, *p*), measure 3 (3/4 time, rest), measure 4 (4/4 time, *p*), and measure 5 (6/4 time, *mp*).

Figure 2.4: Four-layered Theme 1 from Section B – m. 50-54.

Figure 2.4 shows a four-layered theme from Section B, measures 50-54. The score is for Flute, Clarinet in Bb, Marimba, Piano, Violin, Viola, and Violoncello. The theme is divided into four layers: Layer 4 (Flute), Layer 1 (Marimba), Layer 2 (Piano), and Layer 3 (Violin, Viola, Violoncello). The dynamics range from *mf* to *ff*. The time signature changes from 4/4 to 3/4 and back to 4/4. The Flute part (Layer 4) starts in measure 50 and ends in measure 54 with a *ff* dynamic. The Clarinet in Bb part (Layer 1) also starts in measure 50 and ends in measure 54 with a *ff* dynamic. The Marimba part (Layer 1) starts in measure 50 and ends in measure 54 with a *ff* dynamic. The Piano part (Layer 2) starts in measure 50 and ends in measure 54 with a *ff* dynamic. The Violin part (Layer 3) starts in measure 50 and ends in measure 54 with a *ff* dynamic. The Viola part (Layer 3) starts in measure 50 and ends in measure 54 with a *ff* dynamic. The Violoncello part (Layer 3) starts in measure 50 and ends in measure 54 with a *ff* dynamic.

Figure 2.5: Theme 2 from Section B – m. 55-56.

Musical score for Theme 2 from Section B, measures 55-56. The score is for Marimba, Violin, Viola, and Violoncello. Measures 55 and 56 are indicated. The Marimba part starts with a box containing the number 55. The Violin and Viola parts are marked 'pizz.' and 'mf'. The Violoncello part is marked 'mf'.

Figure 2.6: Theme 3 from Section B – m. 79-82.

Musical score for Theme 3 from Section B, measures 79-82. The score is for Marimba and Piano. Measures 79, 80, 81, and 82 are indicated. The Marimba part is marked 'harder mallets' and 'sffz'. The Piano part is marked 'sub. ff'.

Figure 2.7: Complete Material from Section C – m. 129-136.

The image displays a musical score for Section C, measures 129-136. The score is arranged in two systems. The first system covers measures 129-132, and the second system covers measures 133-136. The instruments are Clarinet in Bb, Marimba, Violin, Viola, and Violoncello. The key signature is one flat (Bb), and the time signature is 4/4. The score includes dynamic markings such as *mf* and *mp*. The Clarinet part features a melodic line with slurs and accents. The Marimba part provides a rhythmic accompaniment with chords. The Violin, Viola, and Violoncello parts provide harmonic support with sustained notes and slurs. The score is written in a standard musical notation style with a clean, professional layout.

Melodic Cut-and-Paste

Imitative Melodic Cut-and-Paste

One example of the compositional process involves a cut-and-paste-like process as a result of the pitch content for this work. In the fourth measure, the cello answers the flute motive exactly, however, it has been transposed down three segments of the scale. Because the scale repeats a five-note segment, a melody can have the same melodic content though it is transposed along this same scale. The cello imitates the same melody on a different segment of the scale. Figure 2.8 illustrates the melodies within the context of the Lydian segments. The flute begins on E-flat 4, while the cello begins on G-flat 2. Both melodies use the same “scale degrees” within different segments. In this way, the flute melody utilizing the first, second, and fourth “scale degrees” in one segment has been cut and pasted into a different segment in the cello melody which also uses the same “scale degrees.” Figure 2.9 shows both melodies in measure 4.

Figure 2.8: Flute and Cello Segments – m. 4.



Figure 2.9: Flute and Cello Melody – m. 4.



Another example of this imitative cut and paste process occurs in the next few measures. The flute and cello continue to imitate each other by playing melodies from the same “scale degrees” on different 5-note Lydian segments. Figure 2.10 illustrates the notes used in measures

6-8. The melodies begin on the same notes, but continue expand to other segments. The flute notes contain the first, second, fourth, fifth, and twelfth notes in order from its starting pitch, E-flat 4. The cello mimics this exactly, however it starts on G-flat 2 as before. Because these melodies begin on the same “scale degree” of a Lydian segment, the interval content is the same, and they sound “transposed.” Figure 2.11 shows this passage in measures 6-8.

Figure 2.10: Flute and Cello Segments – m. 6-8.

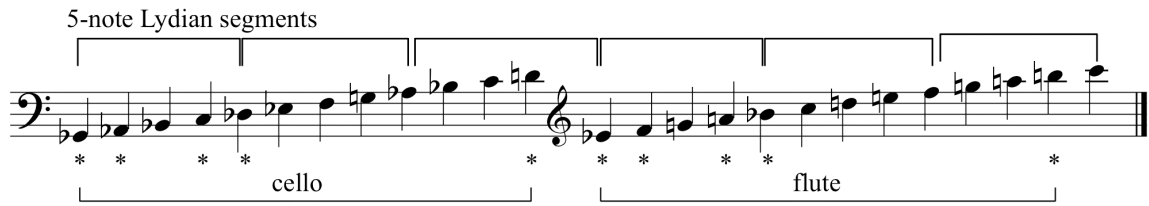


Figure 2.11: Flute and Cello Melody – m. 6-8.



After the clarinet’s initial entrance in measure 9, it joins the flute and cello in the same imitative process. Figure 2.12 illustrates the notes the clarinet uses in measures 12-13. The clarinet begins the same melody as the flute and cello and begins its melody on the 5-note Lydian segment that begins on A-flat 3 and then again (beat 4, measure 12) on B-flat 4. In this way, the initial flute and cello melody (illustrated in Figures 2.8 and 2.9 – measure 4) has been pasted into different segments and played by the clarinet. The clarinet uses the same first, second, and fourth “scale degrees” in this melody as the flute and cello did in measure 4. Figure 2.13 shows this clarinet melody.

Figure 2.12: Clarinet Segments – m. 12-13.

5-note Lydian segments

m. 12 beats 1-3

m. 12 beat 4 –
m. 13 beat 1

Figure 2.13: Clarinet Melody – m. 12-13.

Clarinet in B \flat

12

13

mp

Simultaneous Melodic Cut-and-Paste

Another technique of melodic cut-and-paste occurs later in the work. In measures 126-127, the piano left hand and marimba play the same material as the piano right hand and clarinet. Both melodies use notes from the same “scale degrees” but utilize different 5-note Lydian segments. In this instance, the melodies are not imitative because they occur simultaneously. Both melodies utilize the first, second, fourth, fifth, seventh, and eighth “scale degrees” in their respective 5-note Lydian segments. Figure 2.14 illustrates these notes within the context of the 5-note Lydian segments.

Figure 2.14: Clarinet, Marimba, and Piano Segments – m. 126-127.

5-note Lydian segments

marimba
and piano l.h.

clarinet
and piano r.h.

Figure 2.15: Simultaneous Melodic Cut-and-Paste from m. 126-127.

The musical score for Figure 2.15 consists of three staves: Clarinet in B \flat , Marimba, and Piano. The key signature is one flat (B \flat) and the time signature is 4/4. Measure 126 shows the Clarinet in B \flat playing a melodic line starting with a half note G \flat and a quarter note A \flat , followed by a half note B \flat and a quarter note C \sharp . The Marimba plays a bass line starting with a half note G \flat and a quarter note A \flat , followed by a half note B \flat and a quarter note C \sharp . The Piano plays a similar bass line. Measure 127 shows the Clarinet in B \flat playing a melodic line starting with a half note C \sharp and a quarter note D \sharp , followed by a half note E \sharp and a quarter note F \sharp . The Marimba and Piano continue their bass lines. Dynamics include *mf* for the Clarinet and *mp* for the Piano in measure 126, and *mf* for the Piano in measure 127.

Ostinato Creation

Melodic Ostinato

The ostinato creation in *Whither No One Knows* begins in Section B with a repeated pattern in the marimba. This one-measure pattern begins as an arpeggiated form of the first chord of the work. Figure 2.16 illustrates this one-measure “cell.” This measure is pasted into subsequent measures to create an ostinato. The third measure of this “cell” has been clipped into a 3/4 measure to propel the music forward as illustrated in Figure 2.17.

Figure 2.16: Marimba Pattern – m. 29.

The musical score for Figure 2.16 shows a single measure of a Marimba pattern in 4/4 time. The key signature is one flat (B \flat). The pattern begins with a half note G \flat and a quarter note A \flat , followed by a half note B \flat and a quarter note C \sharp . The dynamic is marked *sub. p*.

Figure 2.17: Melodic Ostinato – m. 29-31.

Marimba

29 30 31

sub. p

The musical score for the Marimba part shows three measures (29, 30, and 31) of a melodic ostinato. The music is written in a single bass clef staff. Measure 29 is in 4/4 time, measure 30 is in 4/4 time, and measure 31 is in 3/4 time. The melody consists of eighth and quarter notes, with a key signature of one flat (B-flat). The dynamic marking is *sub. p*.

Rhythmic Ostinato

The other component to this ostinato is a rhythmic pattern first introduced by the piano in measure 34. This rhythmic gesture accompanies the melodic ostinato in the marimba and also undergoes several transformations.

Figure 2.18: Rhythmic Ostinato – m. 34-36.

Marimba

34 35 36

mp

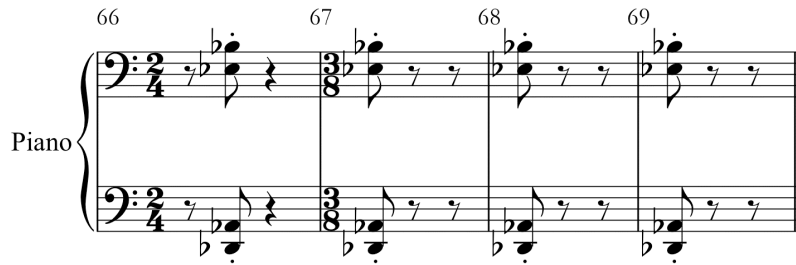
Piano

mp

The musical score for measures 34-36 shows a rhythmic ostinato for both Marimba and Piano. The Marimba part is in a single bass clef staff, and the Piano part is in a grand staff (two bass clefs). Measures 34 and 35 are in 4/4 time, and measure 36 is in 3/4 time. The Marimba melody is the same as in Figure 2.17. The Piano accompaniment consists of chords and single notes in the left hand, and chords in the right hand. The dynamic marking is *mp*.

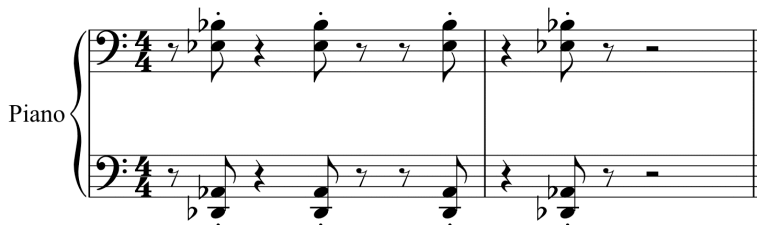
Later in this section of music, these rhythmic patterns are transformed into patterns that could be retrospectively heard in a different meter. The following figure illustrates a rhythmic transformation of this pattern.

Figure 2.19: Transformation of Rhythmic Ostinato – m. 66-69.



A listener might hear these measures in a different way. Because this is a pattern that has been repeated in 4/4 several measures ago, a listener might hear this grouping of measures in that same meter (this is illustrated in the following figure). However, this meter breaks down in measure 69 and the listener retrospectively hears this music in the meter that is marked.

Figure 2.20: Rebarring of Rhythmic Transformation in m. 66-69.



Layering

Whither No One Knows uses a layering process to create musical interest. This occurs in two key places. The first place, Section B, uses four different layers. The first layer in this music is the ostinato pattern in the marimba. This layering process begins with a repeated five-measure phrase illustrated in Figure 2.21.

Figure 2.21: Marimba – m. 29-33.



The piano adds a second layer to these measures. This second layer adds rhythmic interest to the original ostinato. In the first three measures (34-36), the piano simply adds rhythmic drive, but in the last two measures (37-38), it reinforces the harmonic structure of the marimba melody. As the music continues, these two layers become a two-layered ostinato for the rest of this section. Figure 2.22 shows these measures of music.

Figure 2.22: Marimba and Piano – m. 34-38.

The musical score for Figure 2.22 is divided into two systems. The first system covers measures 34, 35, and 36. The Marimba part is written in the bass clef, and the Piano part is written in the grand staff. Both parts have a dynamic marking of *mp*. The second system covers measures 37 and 38. The Marimba part is written in the treble clef, and the Piano part is written in the grand staff. The Marimba part has a dynamic marking of *mp*. The Piano part has a dynamic marking of *mp*. The score includes measure numbers 34, 35, 36, 37, and 38, and a 'Ped.' marking at the bottom.

A third layer added by the strings provides additional harmonic and texture support for the melody in the final two measures of this five-measure cell. The strings continue to add harmonic support when the final layer is added as well. In this way, each layer adds cumulatively to the previous layer. Figure 2.23 illustrates the third layer.

Figure 2.23: Third Layer – m. 39-43.

The musical score for Figure 2.23, titled "Third Layer – m. 39-43", is presented in two systems. The first system covers measures 39, 40, and 41. The Marimba part (bass clef) plays a melodic line with a dynamic marking of *mp*. The Piano part (bass clef) provides harmonic support with chords and some melodic fragments. The Violin and Viola parts are mostly silent in this section. The second system covers measures 42 and 43. The Marimba part (treble clef) continues with a melodic line. The Piano part (treble clef) provides harmonic support with chords and some melodic fragments. The Violin and Viola parts provide harmonic support with various dynamics including *mp* and *mf*.

The flute and clarinet add a fourth layer to this process. Their role is to add a melodic tune above the previous three layers. This begins in measure 44. In this section, the five-measure cell breaks as the ostinato continues for the flute and clarinet to introduce the melodic idea. Figure 2.24 shows this six-measure interruption. In measure 50, the five-measure cell returns with all four layers present. This statement of the five-measure cell completes this section as the music moves on to another idea. Figure 2.25 illustrates all of these layers in the final statement of this five-measure cell.

Figure 2.24: Flute and Clarinet Melody with Ostinato – m. 44-49.

The image displays a musical score for measures 44 through 49, featuring four instruments: Flute, Clarinet in B \flat , Marimba, and Piano. The score is divided into two systems, each containing three measures.

System 1 (Measures 44-46):

- Flute:** Measures 44 and 45 are in 4/4 time, marked *mf*. Measure 46 is in 3/4 time, marked *f*. The melody consists of eighth and quarter notes with slurs and accents.
- Clarinet in B \flat :** Measures 44 and 45 are in 4/4 time, marked *mf*. Measure 46 is in 3/4 time, marked *f*. The part is mostly rests.
- Marimba:** Measures 44 and 45 are in 4/4 time, marked *mf*. Measure 46 is in 3/4 time, marked *f*. The part features a rhythmic ostinato pattern of eighth notes.
- Piano:** Measures 44 and 45 are in 4/4 time, marked *mf*. Measure 46 is in 3/4 time, marked *f*. The part features a rhythmic ostinato pattern of eighth notes.

System 2 (Measures 47-49):

- Flute:** Measures 47 and 48 are in 4/4 time, marked *f*. Measure 49 is in 3/4 time, marked *f*. The melody continues with slurs and accents.
- Clarinet in B \flat :** Measures 47 and 48 are in 4/4 time, marked *mf*. Measure 49 is in 3/4 time, marked *f*. The part features a melodic line with slurs and accents.
- Marimba:** Measures 47 and 48 are in 4/4 time, marked *mf*. Measure 49 is in 3/4 time, marked *f*. The part continues with the rhythmic ostinato pattern.
- Piano:** Measures 47 and 48 are in 4/4 time, marked *mf*. Measure 49 is in 3/4 time, marked *f*. The part continues with the rhythmic ostinato pattern.

Figure 2.25: Four Layers in Section B – m. 50-54.

The musical score for measures 50-54 is arranged in seven staves. The measures are numbered 50, 51, 52, 53, and 54 at the top. The time signature changes from 4/4 to 3/4 in measure 52 and back to 4/4 in measure 54. The instruments and their parts are as follows:

- Flute:** Measures 50-51: quarter notes G4, A4, B4. Measure 52: quarter notes C5, D5, E5. Measure 53: quarter notes F5, G5, A5. Measure 54: quarter notes B5, C6, D6. Dynamics: *ff* in measure 54.
- Clarinet in Bb:** Measures 50-51: quarter notes G4, A4, B4. Measure 52: quarter notes C5, D5, E5. Measure 53: quarter notes F5, G5, A5. Measure 54: quarter notes B5, C6, D6. Dynamics: *ff* in measure 54.
- Marimba:** Measures 50-51: eighth notes G4, A4, B4. Measure 52: eighth notes C5, D5, E5. Measure 53: eighth notes F5, G5, A5. Measure 54: eighth notes B5, C6, D6. Dynamics: *ff* in measure 54.
- Piano:** Measures 50-51: chords G4-B4, A4-C5. Measure 52: chords B4-D5, C5-E5. Measure 53: chords D5-F5, E5-G5. Measure 54: chords F5-A5, G5-B5. Dynamics: *ff* in measure 54.
- Violin:** Measures 50-51: whole notes G4, A4. Measure 52: whole note B4. Measure 53: quarter notes C5, D5. Measure 54: quarter notes E5, F5. Dynamics: *mf* in measure 50, *f* in measure 53, *ff* in measure 54.
- Viola:** Measures 50-51: whole notes G4, A4. Measure 52: whole note B4. Measure 53: quarter notes C5, D5. Measure 54: quarter notes E5, F5. Dynamics: *mf* in measure 50, *f* in measure 53, *ff* in measure 54.
- Violoncello:** Measures 50-51: whole notes G4, A4. Measure 52: whole note B4. Measure 53: quarter notes C5, D5. Measure 54: quarter notes E5, F5. Dynamics: *mf* in measure 50, *f* in measure 53, *ff* in measure 54.

Another example of layering occurs in Section C. Section C begins in measure 112 with the marimba, viola, (doubled by the flute for three measures) and cello moving through a chain of suspensions, which ultimately resolve to D-flat. Figure 2.26 illustrates this eight-measure phrase.

Figure 2.26: Eight-measure Phrase – m. 112-119.

The image displays two systems of musical notation. The first system, measures 112-115, features a Viola part in the upper staff and a Violoncello part in the lower staff. Both parts are marked with a piano (*p*) dynamic. The Viola part begins with a whole rest in measure 112, followed by a half note G^b in measure 113, a half note A^b in measure 114, and a half note B^b in measure 115. The Violoncello part starts with a whole note G^b in measure 112, followed by a half note A^b in measure 113, a half note B^b in measure 114, and a half note C^b in measure 115. The second system, measures 116-119, features a Viola part in the upper staff and a Violoncello part in the lower staff. The Viola part begins with a whole note G^b in measure 116, followed by a whole note A^b in measure 117, a whole note B^b in measure 118, and a whole note C^b in measure 119. The Violoncello part starts with a whole note G^b in measure 116, followed by a half note A^b in measure 117, a half note B^b in measure 118, and a half note C^b in measure 119. The time signature changes from 3/4 to 2/4 in measure 117 and back to 4/4 in measure 118.

This eight-measure phrase repeats exactly with another layer delivered by the violin. The violin adds a third harmonic element which overlaps the previous two layer provided by the viola and cello. Once the pattern begins, a note changes every beat to create the suspensions that again resolve to D-flat. Figure 2.27 illustrates this added layer in the repeated eight-measure phrase.

Figure 2.27: Second Layer – m. 120-127.

The musical score for measures 120-127 is presented in two systems. The first system covers measures 120, 121, 122, and 123. The second system covers measures 124, 125, 126, and 127. The instruments are Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is marked *mp* (mezzo-piano). The key signature has one flat (B-flat). The time signature changes from 3/4 in measure 125 to 4/4 in measure 126. The music features a melodic line in the Violin and Viola parts, with the Violoncello providing a harmonic and rhythmic foundation. The phrase concludes with a double bar line at the end of measure 127.

The third statement of this eight-measure phrase adds a clarinet layer, which functions to add harmonic and melodic support. The clarinet changes harmonies with the violin and adds melodic motion to a previously static section of music. This final layer completes this section and leads toward the recapitulation of Section B. Figure 2.28 illustrates this final layer of Section C.

Figure 2.28: Final Layer in Section C – m. 129-136.

The musical score consists of two systems. The first system covers measures 129 to 132. It features four staves: Clarinet in Bb (top), Violin, Viola, and Violoncello (bottom). The Clarinet part has a melodic line with slurs and accents, marked *mf*. The Violin, Viola, and Violoncello parts provide harmonic support with sustained notes, marked *mp*. The second system covers measures 133 to 136. It features four staves: Clarinet (top), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Clarinet part continues the melodic line with slurs and accents, marked *mf*. The Violin, Viola, and Violoncello parts continue the harmonic support with sustained notes. The time signature changes from 4/4 to 2/4 in measure 134, back to 4/4 in measure 135, and finally to 3/4 in measure 136.

Rhythmic Diminution

Another process similar to cut-and-paste used in this work is rhythmic diminution. In a few places, the rhythmic values of the melodic ostinato are diminished which moves the music forward while stating the same melodic and harmonic content. An example of this process occurs at the end of the layering process in Theme 1 of Section B. By measure 44, the rhythmic gesture in the following figure has ended each of the previous three phrases.

Figure 2.29: Marimba and Piano – m. 37-38.

The musical score for measures 37-38 features a Marimba and Piano. The Marimba part is in 4/4 time, with a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, and ends with a quarter note D5. Measure 38 starts with a 5/4 time signature and contains a quarter note D5, followed by quarter notes E5, F#5, G5, and A5. The Piano part consists of two staves. The right hand has a whole note chord of Bb4 and C5 in measure 37, and a whole note chord of D5 and E5 in measure 38. The left hand has a whole note chord of G3 and Bb3 in measure 37, and a whole note chord of C4 and E4 in measure 38. A 'Ped.' line is present below the piano part, spanning both measures.

The final time this phrase layering is used, this same rhythmic gesture occurs, but with values that have been decreased by one eighth note each. The result is a rhythmic transformation that pushes the music forward at a faster rate than the listener might have expected. The following figure illustrates the resultant transformation.

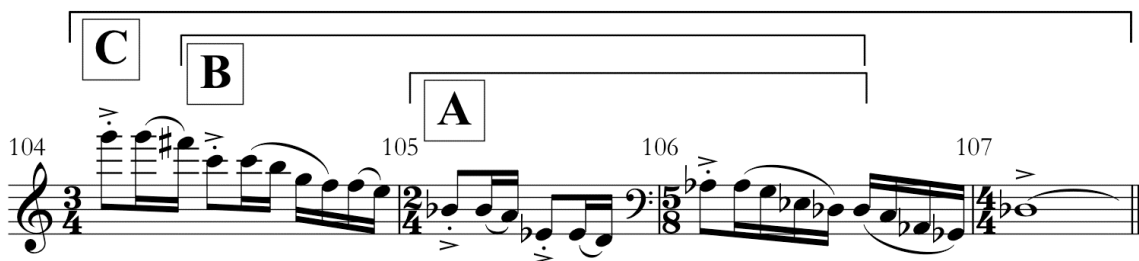
Figure 2.30: Rhythmic Transformation – m. 53-54.

The musical score for measures 53-54 features a Marimba and Piano. The Marimba part is in 3/4 time, with a key signature of one flat. It begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, and ends with a quarter note D5. Measure 54 starts with a 4/4 time signature and contains a quarter note D5, followed by quarter notes E5, F#5, G5, and A5. The Piano part consists of two staves. The right hand has a quarter rest in measure 53, followed by quarter notes Bb4 and C5, and ends with a quarter note D5. The left hand has a quarter note G3 and Bb3 in measure 53, and a quarter note C4 and E4 in measure 54. A 'Ped.' line is present below the piano part, spanning both measures. Both the Marimba and Piano parts are marked with a fortissimo (*ff*) dynamic.

Extension

To this point, most of the music of *Whither No One Knows* has been examined. The closing theme is the most significant remaining material and it, too, transforms with a compositional process similar to cut-and-paste. The closing theme appears twice, once at the end of the B section (m. 103-107) and again in the recapitulation to end the work (m. 159-167). The final flourish of the piece ends with a near-exact quote of the end of the B section; however, other material precedes this quotation. In this passage, the cut-and-paste process functions to extend the phrase to further heighten the ending of the work. In the following figure, the letters and brackets illustrate the amount of music from the ending of the B section (m. 104-107) that comprise each successive section of the final ending (m. 159-167).

Figure 2.31: Closing Theme – m. 104-107.



At the end of the work, the portions labeled A, B, and C in Figure 2.31 reappear as pasted segments in the final closing theme. As illustrated in Figure 2.32, portion A appears first (m. 160-161), followed by B (m. 162-164) and then by C (m. 165-167). Each phrase in the final closing theme adds a cut segment from the earlier closing theme in measures 104-107. In this way, the cut-and-paste process extends the closing theme into a larger, more definitive ending.

Figure 2.32: Final Closing Theme – m. 160-167.

The musical score for Figure 2.32 is divided into three systems, each with a boxed label (A, B, C) above it. System A (measures 160-161) is in 2/4 time. System B (measures 162-163) is in 2/4 time. System C (measures 164-167) is in 3/4 time. The score uses treble and bass clefs and includes various musical notations such as notes, rests, and dynamics.

System A (measures 160-161):
Measure 160: Treble clef, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
Measure 161: Bass clef, 2/4 time. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).

System B (measures 162-163):
Measure 162: Treble clef, 2/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
Measure 163: Bass clef, 2/4 time. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).

System C (measures 164-167):
Measure 164: Bass clef, 3/4 time. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).
Measure 165: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
Measure 166: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
Measure 167: Bass clef, 3/4 time. Notes: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter).

CHAPTER 3 - Full Score of *Whither No One Knows*

The following pages contain the complete score to *Whither No One Knows*. The score and parts are available from Ben Worcester Music at BenWorcesterMusic.com. This work was completed in December 2009, and was premiered at Kansas State University's All-Faith's Chapel on Friday, March 26, 2010 during the Society for Composers, Inc. Region VI Conference.

BEN WORCESTER

Whither No One Knows

"Heinzelmännchen"

Whither No One Knows

"Heinzelmännchen"

BEN WORCESTER

Fairly slow ($\text{♩} = 60$)

Flute *p* *mp* *mf*

Clarinet in Bb *p* *mp* *mf*

Marimba *p* *mp*

Piano *p* *mp*

Violin *p* *mp*

Viola *p* *mp*

Violoncello *p* *mp*

The score is written for a chamber ensemble. It begins with a tempo marking of 'Fairly slow' and a quarter note equal to 60 beats per minute. The key signature has one flat (Bb) and the time signature is 3/4. The instruments are Flute, Clarinet in Bb, Marimba, Piano, Violin, Viola, and Violoncello. The Flute and Clarinet parts have dynamic markings of *p*, *mp*, and *mf*. The Marimba and Piano parts have dynamic markings of *p* and *mp*. The Violin, Viola, and Violoncello parts have dynamic markings of *p* and *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

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12

Fl.

Cl.

Mar.

Pno.

Vln.

Vla.

Vc.

accel. (♩ = 90)

rit.

Tempo I (♩ = 60)

21

mp

p

ff

f

mp

p

ff

p

ff

p

mp

mp

ppp

mf

ppp

f

mf

f

ff

p

ff

p

mp

accel. (♩ = 90)

rit.

Tempo I (♩ = 60)

21

p

mf

ppp

f

mf

f

ff

p

ff

p

mp

24 **29** Suddenly fast (♩ = 144)

Fl. *mf* *f* *ff*

Cl. *f* *ff*

Mar. *mp* *f* *sub. p*

29 Suddenly fast (♩ = 144)

Pno. *mp* *mf* *ff*

Vln. *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Musical score for measures 34-39, featuring Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

The score is in 4/4 time and includes the following parts:

- Fl. (Flute):** Rests throughout the measures.
- Cl. (Clarinet):** Rests throughout the measures.
- Mar. (Maracas):** Plays a rhythmic pattern of eighth notes, starting at measure 34. Dynamics include *mp* and *mp*.
- Pno. (Piano):** Plays a complex rhythmic accompaniment. Dynamics include *mp* and *mp*. A fermata is present over the piano part in measure 38.
- Vln. (Violin):** Rests throughout the measures.
- Vla. (Viola):** Rests throughout the measures.
- Vc. (Violoncello):** Rests throughout the measures.

Measure numbers 34, 35, 36, 37, 38, and 39 are indicated at the beginning of their respective staves.

Musical score for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time and includes dynamic markings such as *mf* and *f*. The Flute and Clarinet parts feature melodic lines with slurs and accents. The Maracas part consists of rhythmic patterns. The Piano part includes chords and arpeggiated figures. The Violin and Viola parts have sustained notes with dynamic markings. The Violoncello part is mostly silent.

50

Fl. *ff* *mp*

Cl. *ff* *mp*

Mar. *ff* *mf*

Pno. *ff* *mf*

55

Vln. *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

58

59

Fl. *mp*

Cl. *mp*

Mar.

Pno. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score contains measures 59 through 62. The score is arranged in a system with seven staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both marked *mp*. The third staff is for Maracas (Mar.). The fourth and fifth staves are for Piano (Pno.), marked *mf*. The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), all marked *mf*. The music is in 4/4 time. Measures 59 and 60 feature sustained notes in the woodwinds and maracas. Measures 61 and 62 show more active rhythmic patterns in the piano and strings, with some accents and slurs. The key signature has one flat (B-flat).

71

Fl. *mp* *f* *pp*

Cl. *mp* *f* *pp*

Mar. *sfz* *sfz* *sfz*

harder mallets

Pno. *sub. sf*

79

Vln. *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score contains measures 71 through 79. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Maracas, and Piano (Pno.). The Flute and Clarinet parts feature dynamic markings of mezzo-piano (*mp*), forte (*f*), and pianissimo (*pp*). The Maracas part is marked *sfz* (sforzando) and includes the instruction "harder mallets". The Piano part is marked *sub. sf* (subito sforzando). The second system includes parts for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), all marked *mf* (mezzo-forte). Measure numbers 71 and 79 are enclosed in boxes above their respective staves. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

82

Fl. *f* *mp*

Cl. *f* *mp*

Mar. *sffz* *sffz* *f* *softer mallets*

Pno. *sffz* *f*

Vln. *f* *arco* *sffz* *sffz* *simile*

Vla. *f* *arco* *sffz* *sffz* *simile*

Vc. *f* *arco* *sffz* *sffz* *simile*

Detailed description: This page of a musical score contains seven staves. The Flute (Fl.) and Clarinet (Cl.) staves begin with a dynamic of *f* and later change to *mp*. The Maracas (Mar.) staff starts with *sffz*, then *sffz*, *f*, and includes the instruction "softer mallets". The Piano (Pno.) staff starts with *sffz* and *f*. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) staves start with *f*, then *arco* with *sffz*, and finally *simile*. The score includes various musical notations such as slurs, accents, and dynamic markings.

96

Fl. *mp*

Cl. *mp*

Mar.

Pno. *ff*

96

Vln. *ff* as before

Vla. *ff* as before

Vc. *ff* as before

This musical score page contains two systems of staves for various instruments. The first system includes Flute (Fl.), Clarinet (Cl.), and Mellophone (Mar.). The second system includes Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is marked with a tempo change to **Tempo I** (♩ = 60) and a **molto rit.** instruction. Measure numbers 103 and 112 are boxed at the beginning of their respective systems. Dynamic markings include **ff**, **mf**, **p**, and **ppp**. Performance instructions include **sostenuto pedal** for the piano part. The score is written in 2/4 time with a key signature of two flats.

115

120

Fl.

Cl.

Mar.

Pno.

120

Vln.

Vla.

Vc.

The musical score is arranged in two systems. The first system covers measures 115 and 120. The second system covers measures 120 and 120. The instruments are Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as notes, rests, dynamics (mf, mp), and articulation marks. The Maracas part is particularly active, with many notes and rests. The Piano part is mostly silent, with some notes in the second system. The string parts (Vln., Vla., Vc.) have long, sustained notes with some movement.

Musical score for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and features a key signature of one sharp (F#). The Flute and Clarinet parts are marked *mf* and include a melodic line with a trill. The Maracas part is marked *mp* and consists of a rhythmic pattern. The Piano part is marked *mf* and features a melodic line with a trill. The Violin, Viola, and Violoncello parts are marked *mp* and consist of a rhythmic pattern. The score includes dynamic markings (*mf*, *mp*) and articulation marks. A box containing the number 129 is present in the Flute and Piano staves.

138 **139** Tempo II (♩ = 144)

Fl. *mp* *f*

Cl. *mp* *f*

Mar. *mf*

Pno. *mp* *f* *mf*

139 Tempo II (♩ = 144) *pizz.*

Vln. *mp* *mf*

Vla. *pizz.* *mp* *mf*

Vc. *pizz.* *mp* *mf*

146

Fl. *f*

Cl. *f*

Mar.

Pno.

Vln. *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Detailed description: This page of a musical score covers measures 146 to 150. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), and Piano (Pno.). The Flute and Clarinet parts are marked with a forte (*f*) dynamic. The Maracas part consists of rhythmic patterns. The Piano part features a complex texture with multiple voices. The second system includes parts for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). All three string parts are marked with *arco* and a mezzo-forte (*mf*) dynamic. The Violin part has a melodic line with some grace notes. The Viola and Violoncello parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for measures 153-162, featuring Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measures 153-158: Flute and Clarinet play melodic lines with dynamics *f* and *mp*. Maracas provide a rhythmic accompaniment. Piano plays a sustained chord with *ff* dynamics. A *sostenuto pedal* is indicated for the piano part.

Measure 159: Flute and Clarinet play melodic lines with dynamics *f* and *mp*. Maracas continue. Piano plays a sustained chord with *ff* dynamics.

Measures 160-162: Flute and Clarinet play melodic lines with dynamics *f* and *mp*. Maracas continue. Piano plays a sustained chord with *ff* dynamics. Violin, Viola, and Violoncello play pizzicato accompaniment with dynamics *f* and *mf*.

Musical score for measures 162-168, featuring Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is written in 2/4 time and includes dynamic markings such as *ff* and *f*. The instruments play complex rhythmic patterns with various articulations and slurs. The Flute, Clarinet, and Maracas parts are highly rhythmic and melodic. The Piano part provides a harmonic and rhythmic foundation. The Violin, Viola, and Violoncello parts play sustained chords and melodic lines, often with slurs and accents. The overall texture is dense and energetic.

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