San Fernando Valley State College

STRAVINSKY AND THE PURSUIT OF UNITY
A Study of Five Works from the Fifth Decade

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in

Music

by

Phyllis Dianne Tykac

September, 1969
The thesis of Phyllis Dianne Tykac is approved:

Committee Chairman

San Fernando Valley State College
September, 1969
Acknowledgments

In preparing this thesis, I have been the grateful recipient of generous help from the members of my thesis committee. To Dr. Aurelio de la Vega, under whose guidance I first developed an interest in musical analysis, my sincere thanks; a special word of appreciation goes to Mr. Lawrence Christianson, whose willingness to answer questions and whose help in providing a historical perspective for the works included within this study are gratefully acknowledged, and to Dr. George Skapski, whose interest, encouragement and advice have been a constant source of inspiration and self-discipline.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>ACKNOWLEDGEMENTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iii</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ABSTRACT</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>v</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INTRODUCTION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>vi</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PART I</th>
<th>INDIVIDUAL ANALYSES</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Septet</td>
<td>2</td>
</tr>
<tr>
<td>II</td>
<td>In Memoriam Dylan Thomas</td>
<td>21</td>
</tr>
<tr>
<td>III</td>
<td>Canticum Sacrum</td>
<td>30</td>
</tr>
<tr>
<td>IV</td>
<td>Agon</td>
<td>50</td>
</tr>
<tr>
<td>V</td>
<td>Threni</td>
<td>78</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PART II</th>
<th>COMPARISONS AND CONCLUSIONS</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>BIBLIOGRAPHY</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>133</td>
</tr>
</tbody>
</table>
ABSTRACT

STRAVINSKY AND THE PURSUIT OF UNITY

A Study of Five Works from the Fifth Decade

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Phyllis Dianne Tykac

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The purpose of this study is to discover, by means of musical analysis, the techniques of unification employed by Igor Stravinsky within five of his works. The compositions selected for analysis are as follows: 


An Introduction is devoted to a brief discussion of Stravinsky's concept of unity as an esthetic premise, followed by a definition of terms to provide perspective for the chapters following.

Part I contains individual analyses of the works included within this study, and is divided into five sections, corresponding to the five compositions which are analyzed.

Part II consists of a comparison of the techniques of unification in evidence within these compositions, and of their place within the whole of Stravinsky's oeuvre.

A Bibliography completes the work.
INTRODUCTION

The position occupied by Igor Stravinsky in the world of music is one both distinguished and unique. Despite violent and explosive attacks upon his works during certain periods within his lifetime, he has nevertheless been recognized for more than half a century as one of the masters of contemporary music. In view of the acceptance of his compositions both by the layman and the professional musician, and by virtue of the fact that his skill as a composer needs no defense, the study of any facet of his compositional technique offers opportunity for growth and enrichment.

Ernest Ansermet has called Stravinsky "the first of the great composers who founded his creative activity upon the external musical event:

... The first for whom creative activity is 'to do'... for Stravinsky, the form is an end in itself, and its appearance in sound-space depends upon putting the parts into shape, and the ordering of these parts."1

Stravinsky himself has carefully formulated ideas concerning his own artistic philosophy. In his book, *Poetics of Music*, he states that one of his basic compositional tenets is a concern for similarity:

For myself, I have always considered that in general it is more satisfactory to proceed by similarity rather than by contrast. Music thus gains strength in the measure that it does not succumb to the seductions of variety. Whatever it loses in questionable riches it gains in true solidity.

Contrast produces an immediate effect. Similarity satisfies us in the long run. Contrast is an element of variety, but it divides our attention. Similarity is born of a striving for unity.2

It is the purpose of this study, then, to discover to what extent and in what manner the philosophy of Igor Stravinsky - that of unity as an esthetic premise - has found expression within certain of his works. The method of procedure will depend almost exclusively upon an examination of the music itself in order to discover, analyze and classify these methods of unification employed by the composer, although the

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existing secondary sources found to be of value will be cited throughout the study.

In order to clarify the results of these analyses, and for the benefit of readers interested only in one or certain of the works included, it seems advisable to approach each composition individually before making comparisons among the scores. Part I, therefore, will contain individual analyses of the works selected for examination, and will emphasize those techniques which contribute to: 1) the unification of single movements; 2) the unification of two or more movements, and 3) the unification of the entire work. Part II will consist of a comparison of the techniques in evidence throughout these compositions, and their place within the whole of Stravinsky's oeuvre.

The compositions selected for analysis are drawn from the years 1953 through 1958, a period of creative activity marked by Stravinsky's adoption of serial technique, although he was for many years considered to be opposed to the Schoenbergian school. Those works included within this study are as follows: Septet (1953), In Memoriam Dylan Thomas (1954), Canticum Sacrum (1955), Agon (1954-1957), and Threni (1957-1958). Despite the use of serial procedures, these compositions still bear the unmistakable stamp
of their composer, for Stravinsky, in employing the serial row as a form-giving principle, retains his own musical identity by the attainment of unity through traditional means as well.

A study of this type can be of practical value only when its findings can be easily grasped by the reader; therefore, it may be beneficial to clarify certain of the terms which will be employed throughout the analyses.

Form is a term traditionally used in two ways: it may denote both the overall form of a piece or its internal organization; that is, both "form of music" and "form in music". For the purposes of this study, the term will be employed with regard to the structural organization, either of a single movement or of an entire work, which contributes directly to the unity of that movement or work.

A motive may be melodic, rhythmic, or both melodic and rhythmic, but, as a group of notes or a rhythmic pattern, it stands out in its context and is marked for conscious recognition.


Tonal influences or pitch priorities denote certain tones which, by reason of their commanding position or by means of their repetition, must be accepted as controlling sonorities within a phrase, section, or movement of a musical composition.5

In reference to the serial procedures within these works, the terms row and series will be used interchangeably with regard to the chosen succession of tones employed by Stravinsky within a given movement or work. In certain of the analyses, the serial construction may be represented graphically, with the letter 0 used to denote the original series, I the inversion of the series, R the retrograde form, and RI the retrograde-inversion. Transpositions will be indicated by subscripts numbered from 1 to 12, representing the twelve notes of the chromatic scale, the original series, then, being symbolized by $O_1$, with the transpositions counted upwards from the first note of the relevant prime form, i.e., $O_1$, $I_1$, $R_1$, or $RI_1$.6

5 Although these works are based upon serial orders, it is often difficult to interpret them in an intervallic or non-tonal way because of the underlying tonal frame of reference governing their conception.

Perhaps it should be mentioned that the term "inversion" has a single meaning with regard to serial technique: the notes that comprise an interval are not themselves inverted, but the interval itself is. For example, a major sixth does not invert to a minor third; instead, a major sixth up will invert to a major sixth down, and so on.

Finally, Stravinsky's frequent use of ostinato makes necessary a clarification of that term. As generally understood, ostinato refers to a melodic, rhythmic, or melodic and rhythmic motive or phrase which is persistently repeated in the same voice or at the same pitch. However, Stravinsky's employment of ostinato technique may be divided into two general categories, the strict and the free. Throughout this study, a strict ostinato will be considered as a statement of a melodic or rhythmic, or melodic and rhythmic, motive in at least three immediate and unmodified successions, while a free ostinato may be defined as a group of three or more statements of a melodic motive or phrase whose repetition is either modified, separated, or both modified and separated.

7 Willi Apel, op. cit., 546.
Stravinsky's free ostinati fall into two principal divisions within the works included in these analyses: 1) modified ostinati, in which there is some alteration of the chosen pattern in at least one of the successive repetitions, and 2) intermittent ostinati, in which repetitions of the pattern are interrupted, usually by rests.8

Obviously, to simply codify the techniques of unifying a composition does not reveal the ultimate esthetic value of the music itself when, as is true of the work of a very significant composer, the whole is invariably greater than the sum of its parts. However, it is to be hoped that the intrinsic value, esthetic relevance and importance of these scores will be revealed within the analytical process, for it is Stravinsky's gift that the vitality of his music always transcends its purely technical foundation.

8 These and other types of ostinati are extensively discussed in Russell Turrill, The Soprano Ostinato Technique in the Works of Igor Stravinsky (M.A. thesis, University of California at Los Angeles, 1951), 6, 21.
PART ONE   INDIVIDUAL ANALYSES
CHAPTER I

SEPTET

Stravinsky's Septet clearly reveals the essence of its composer's musical convictions: the need for expression within a restricted framework and avoidance of the superfluous in order to attain the utmost cohesion. Also in evidence is Stravinsky's preoccupation with imitative contrapuntal techniques – a natural means for the attainment of unity within a composition.

The Septet was composed between July, 1952, and February, 1953, but was not performed until the following year.¹ It is cast in three movements, all of which are ultimately derived from a single melodic idea, and is scored for clarinet, horn, bassoon, piano, violin, viola, and cello.

The first movement of the work generates the entire composition, both through the introduction of thematic material which becomes a major unifying factor among all three movements and by the immediate use of contrapuntal techniques within its opening measures:

¹ Robert Craft, Notes for Columbia Recording MS-7054: Recent Stravinsky Conducted by the Composer.
Sonata form becomes the architectural basis for this movement; the above example depicts the first thematic statement, in the tonic key of A, which is given to the clarinet and is simultaneously imitated, in augmentation, by the bassoon while the horn presents an augmentation of the inversion. Canonic techniques continue: there is a canon at the unison between violin and viola in measures 3 and 4, followed by a canon at the octave, in augmentation, between clarinet, bassoon, violin, viola and cello in measures 5 and 6. At measure 10 the theme appears again, this time in its inversion, given to the violin.

A new rhythmic figure in the dominant minor marks the second thematic statement, although this section is
closely related to the first in its reiteration of a sixteenth-note rhythmic and melodic motive and by its stress upon the interval of a perfect fourth. This twelve-bar episode leads to a closing section which also serves as a prelude to the development as it anticipates, in a repeated two-note melodic figure, the subject of the measures to follow.

It is within the development section, beginning at measure 30, that the predominance of contrapuntal techniques within this movement becomes readily apparent: the entire section consists of a fugato whose theme is derived from the retrograde of the initial main theme, for the first six notes of the fugal subject are the first six notes of the opening theme, in reverse order and in octave displacement. Aural recognition is further challenged by the new rhythmic character of these notes:

\[ \text{Example 2: Septet} \]

\[ \text{Ibid.} \]
In addition to the principal fugato subject, other entries are introduced; these are based upon the notes, though not the rhythm, of the subject:

\[ \text{Example 3: Septet} \]

The fugue is confined to an exposition (measures 30-38), a brief developmental episode (measures 39-47), and a stretto (measures 48-52) which utilizes all of the instruments except piano.

The recapitulation of the first theme, beginning at measure 55, is literal for its first seven measures; a restatement of the second theme (measure 62) appears transposed to the sub-dominant rather than to the tonic. The movement ends with a quiet coda, beginning measure 88, in which the clarinet re-introduces the principal theme, now in free augmentation: 3

3 David Ward-Steinman, op. cit., 15.
Example 4: Septet

A major source of unity within this movement is the emphasis upon the tones A and E: both tones are projected within the opening theme, with its octave span from A to A and its alternating major and minor thirds within the tonality of A; the e-minor setting of the second theme stresses the tonic-dominant relationship of these two tones, while the coda restates, in augmentation and by imitation, the first four notes of the opening theme together with a presentation of the tone A, its neighboring tones G and B, and the third of an A-major chord, played by the violin. The closing chord of the movement further emphasizes the tones E and A as well as the major third of the triad built upon A, and its sub-dominant tone D:

Example 5: Septet

Another subtle but pervasive source of unity within the movement is the recurrence of a perfect fourth (or perfect fifth), first stated within the opening theme,
in two forms:

Example 6: Septet

This interval recurs throughout the movement and appears in either of the above forms; first employed within the exposition, it becomes a major portion of the second thematic group as well as the principal theme. Within the development section, the interval of a perfect fourth or fifth is stressed by means of the imitative entries: the fugato entries are by fourths (G–C–F), and the stretto entries are by fifths (F–C–G–D–A–E). In addition, the final chord of the movement achieves intervallic as well as tonal unity by means of its construction: built from the bass-note E, it moves upward by fourths to its top note A: the tonal scheme which is framed by this closing sonority again encompasses the interval of a perfect fourth or perfect fifth.

The second movement of the Septet, entitled Passacaglia, is a group of nine variations which are derived almost completely from a single series of sixteen notes. The texture is predominantly contrapuntal, for canonic imitation becomes Stravinsky's principal method of unifying the movement.
The basic sixteen-note theme and its permutations are shown below:

Example 7: Septet

Within this group of sixteen notes, only eight are different; the range of the theme encompasses a hexachord, from E to C#, with the third and sixth each represented twice by both a major and a minor interval. This sixteen-note theme, then, integrates the movement in two different ways: it functions as a ground-bass, and also serves as the basis for the extensive canonic procedures employed throughout the variations. Only within Variations I, IV and VII is a countermelody employed which is not directly derived from the theme.
It should be noted, however, that this melody, through its repetition and continuity of instrumentation, becomes a kind of ritornello which further aids in unifying the movement.

The first thematic statement, shared by four instruments (clarinet, bassoon, viola and cello), encompasses a range of more than two octaves. Thereafter, the passacaglia theme is reiterated as a true ground bass throughout the group of nine variations, and is easily perceived, for it retains its rhythmic identity within eight of these. Each variation is dependent upon contrapuntal techniques: the upper parts form canons derived from the basic sixteen-note series, although they adhere only to the thematic succession of notes and not to the rhythm of the theme itself.

Within the first variation, beginning at number 15, the passacaglia theme is given to cello and piano, while the clarinet and bassoon introduce the independent countermelody. Imitation of the passacaglia theme is given to the horn, in contrasting rhythm.

Variation II (number 16) is contrapuntally more complex: the cello alone plays the theme, while within the upper parts appear canons in shorter note values for violin (at the octave), viola (at the fifth) and clarinet (at the minor seventh). Because of the shorter
note values employed, these canons end halfway through the passacaglia statement, and new canons are assigned for the theme's second half; these appear within the bassoon (at the minor seventh), clarinet (at the octave), and horn (by inversion).

Within the third variation, beginning at number 17, the passacaglia theme, encompassing a wide range, is presented in alternation between winds and strings. At the same time, the piano presents a group of two-part canons in thirty-second-note figuration: these are the theme in its original order and inversion, in retrograde and retrograde-inversion, in retrograde and inversion, and, once again, in original order and inversion. The conclusion of the passacaglia theme in winds is accompanied by the violin and viola in a presentation of the theme both in retrograde and in inversion.

The countermelody of Variation I reappears within Variation IV (number 18), with the horn added to the other winds in the presentation of this melody. A canon at the octave, originally given to horn within Variation I, is now assigned to the violin, while an additional part for viola presents the theme's inversion at the minor second.

Within the fifth variation, beginning at number
19, the passacaglia theme is restricted to the piano, although some notes are doubled by the bassoon, cello, and horn. A sixteenth-note figuration in winds and strings presents the notes of the theme in all of its permutative forms.

Variation VI (number 20) presents the theme in winds, while the strings are given a canon at the octave, off the beat. The seventh variation, beginning at number 21, re-introduces the countermelody of Variations I and IV, now modified by the addition of another canonic part, assigned to the horn.

It is within Variation VIII (number 22) that the contrapuntal complexity of the movement is greatest, with each instrument presenting a different aspect of the theme: the original order is given to clarinet, bassoon, piano and cello, each in a different rhythm, while the horn states the theme in its inversion, the viola the retrograde, and the violin the retrograde-inversion.

4. The preceding description is the result of score analysis by this writer. It was confirmed almost totally by consulting Erwin Stein's account of this work in Tempo, 31 (Spring, 1954), 7-10.
The movement concludes with a ninth variation (number 23) in which the theme is divided among the winds while its retrograde-inversion is shared by the viola and cello.

Thus, thematic integration and contrapuntal procedures are major sources of unity within the Passacaglia, although continuity is achieved by means of orchestration as well: measures 1 through 9 (the presentation of the theme) and 168 through 176 (the final variation) correspond in their orchestration with the sharing of the theme by four instruments: clarinet, bassoon, viola and cello. In addition, the countermelody of Variations I, IV and VII is given to clarinet and bassoon, with the addition of a part for horn within the latter two variations.

Although this movement is firmly rooted in tonality, Stravinsky's treatment of his thematic material closely resembles that of serial composition in the employment of a tone-row as the basis of a movement, and the use of canonic techniques which expose the series in its original and permutative forms. However, the theme is non-dodecaphonic, and nearly all of the statements are prime forms rather than transpositions. In addition, Stravinsky's use of the serial theme is always horizontal because of the contrapuntal derivation.
of all the instrumental parts.

As was evident throughout the first movement of the *Septet*, the Passacaglia presents a tonal emphasis upon E and A. The theme itself begins on E, ends on A, and encompasses the major sixth from E to C#; repetitions of the notes within the theme are shown in parentheses below, for only eight of the sixteen are different:

( 1 2 3 3 3 3 2 1 1 )

**Example 8: Septet**

The ending notes or chords of each variation further emphasize the tonality of A:

<table>
<thead>
<tr>
<th>Variation</th>
<th>Score Number</th>
<th>Ending Tones</th>
<th>Variation</th>
<th>Score Number</th>
<th>Ending Tones</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Theme)</td>
<td></td>
<td>A</td>
<td>Var. VI</td>
<td>20</td>
<td>G#/–A</td>
</tr>
<tr>
<td>Var. I</td>
<td>15</td>
<td>A–C#/</td>
<td>Var. VII</td>
<td>21</td>
<td>A–C–C#/</td>
</tr>
<tr>
<td>Var. II</td>
<td>16</td>
<td>A–G–D</td>
<td>Var. VIII</td>
<td>22</td>
<td>A–B–C–</td>
</tr>
<tr>
<td>Var. III</td>
<td>17</td>
<td>A–C</td>
<td></td>
<td></td>
<td>C#/–E–F</td>
</tr>
<tr>
<td>Var. IV</td>
<td>18</td>
<td>A–C</td>
<td>Var. IX</td>
<td>23</td>
<td>E–A</td>
</tr>
<tr>
<td>Var. V</td>
<td>19</td>
<td>E–A–D</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Figure 1. Ending—Tones of Variations**
The third and final movement of the Septet is entitled Gigue, although the form of the movement is that of four fugues, two of which are double fugues, whose main subject consists of the same sixteen-note series which governed the passacaglia theme of the second movement. However, the theme is now given a completely new rhythmic identity, although the repetitions of notes within the row remain the same:

![Example 9: Septet](image)

Stravinsky has included, in cues at every entrance, compressions of this series into scales of the eight different notes which are used within the sixteen-note theme, limiting, in each instance, the range within which each instrumental part may move. These eight-note scales are all confined within the limitation of a major sixth, the same interval into which the entire series may be compressed. All subject entries of the fugues use the complete thematic succession, while the other contrapuntal lines are restricted to an eight-note row, in random thematic
order. The formal plan of the fugues corresponds to their orchestration, as shown in Table I, page 16 of this study.

E and A as tonal centers still figure importantly within this movement, since it is based upon the same sixteen-note series employed within the Passacaglia. The division of the row into eight-note segments often places these segments well within the tonalities of E, or A, or common to both. The repetitions of these subdivisions of the series are indicated below:

<table>
<thead>
<tr>
<th>I. Serial segments within the tonality of E</th>
<th>Times Employed</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. F♯− D♯</td>
<td>1</td>
</tr>
<tr>
<td>II. Serial segments within the tonality of A</td>
<td>1</td>
</tr>
<tr>
<td>a. D−B</td>
<td>3</td>
</tr>
<tr>
<td>b. F−D</td>
<td>1</td>
</tr>
<tr>
<td>c. C−A</td>
<td>1</td>
</tr>
<tr>
<td>III. Serial segments common to both tonalities of E and A</td>
<td>1</td>
</tr>
<tr>
<td>a. A−F♯</td>
<td>6</td>
</tr>
<tr>
<td>b. E−C♯</td>
<td>5</td>
</tr>
<tr>
<td>c. B−C♯</td>
<td>4</td>
</tr>
</tbody>
</table>

Figure 2. Division of the Sixteen-Note Theme into Serial Segments
<table>
<thead>
<tr>
<th>TABLE I. FORMAL PLAN OF THE GIGUE ACCORDING TO INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fugue I: Strings</strong></td>
</tr>
<tr>
<td>Three-part fugue</td>
</tr>
<tr>
<td>1. viola: subject</td>
</tr>
<tr>
<td>2. violin: answer at the fifth</td>
</tr>
<tr>
<td>3. cello: answer at the octave</td>
</tr>
<tr>
<td><strong>Fugue II: Winds and Piano</strong></td>
</tr>
<tr>
<td>Double fugue</td>
</tr>
<tr>
<td>A. piano: repetition of Fugue I</td>
</tr>
<tr>
<td>B. winds: contrasting subject based upon 16-note series</td>
</tr>
<tr>
<td>1. bassoon: subject</td>
</tr>
<tr>
<td>2. horn: answer at the fifth</td>
</tr>
<tr>
<td>3. clarinet: answer at the octave</td>
</tr>
<tr>
<td><strong>Fugue III: Strings</strong></td>
</tr>
<tr>
<td>Three-part fugue based upon inversion of subject of Fugue I, transposed.</td>
</tr>
<tr>
<td>1. viola: subject</td>
</tr>
<tr>
<td>2. violin: answer at the fourth</td>
</tr>
<tr>
<td>3. cello: answer at the octave</td>
</tr>
<tr>
<td><strong>Fugue IV: Winds and Piano</strong></td>
</tr>
<tr>
<td>Double fugue</td>
</tr>
<tr>
<td>A. piano: repetition of Fugue III (inversion of Fugue I)</td>
</tr>
<tr>
<td>B. winds: contrasting subject based upon inversion of winds' subject within Fugue II.</td>
</tr>
<tr>
<td>1. horn: subject</td>
</tr>
<tr>
<td>2. clarinet: retrograde answer at the fifth</td>
</tr>
<tr>
<td>3. bassoon: answer in inversion at the octave</td>
</tr>
</tbody>
</table>
The final cadence of the movement is the only one in which the two instrumental ensembles are combined. Within this final cadence, the tone E appears three times, and the tone A appears four times. Combinations of the tones within this closing chord produce the major triad of A, its dominant triad E-G♯-B, and its sub-dominant tone D:

![Example 10: Septet](image)

Intervallic unification becomes an important architectural device within the movement, and is achieved by stressing the interval of the sixth: 1) through the compression of the sixteen-note passacaglia theme into smaller rows, each of which encompasses the interval of a major sixth; 2) by the reiteration, throughout the movement, or arpeggios based upon first-inversion triads⁵ or of arpeggiated first-inversion triads accompanied by sequences of sixth-chords.⁶

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⁵ Cf. measure 213: violin; 305: viola.

⁶ See measure 259: piano.
In addition, the final chord, as a major triad in the first inversion, stresses the interval of a sixth.

Erwin Stein has stated that the Septet occupies a special position within Stravinsky's oeuvre not only because of the ingenuity of its counterpoint, but also because of the integration of its thematic material.\footnote{Erwin Stein, \textit{op. cit.}, 9.}

The entire work is derived from the melody first stated as the principal theme of the first movement, for the passacaglia row/fugal subject of the second and third movements is based upon the first five notes of this opening theme, in transposition. Occasionally, depending upon the processes of canonic manipulation, these notes appear within the latter two movements in the same thematic order in which they served to begin Movement I and, because of the ease with which they may be perceived, they serve as a melodic link among all of the movements.\footnote{Cf. Passacaglia: measures 110-111, 152, 160; Gigue: measures 250-251, 333-334, 336-337, 349-351.} This link is strengthened by the use of the same orchestration in the closing measures of Movement III, in which the theme is re-introduced as it first appeared within Movement I.
Contrapuntal procedures provide the major source of textural unification within the Septet. Even within the overall sonata-allegro form of the first movement, imitative counterpoint prevails: the simultaneous statement of the theme against its imitation in augmentation and augmentation of the inversion, as well as canonic imitation of the theme throughout the exposition of Movement I foreshadow the canons of the Passacaglia, while the fugal exposition and stretto which form the development section of the first movement anticipate the fugal procedures dominating the Gigue.

The tonal emphasis upon E and A serves as a further means of unifying all three movements. Within Movement I, these tones are stressed as part of the principal theme, both as it serves to begin the movement and within its repetition as coda; in addition, these tones are stressed within the observance of tonic-dominant relationships as a part of the prevailing sonata form, and are emphasized within the final chord of the movement. The Passacaglia is governed by a theme which begins on E and ends on A, while the ending-tones of each variation stress the tone A, and the movement closes with the perfect fourth E−A. Movement III, which employs the same row used within the Passacaglia, stresses the tonality of A by the division
of this row into twenty-one segments of eight notes each, eighteen of which are strongly within A; in addition, the closing chord of the movement emphasizes the tones E and A and produces, in its combination of tones, the tonic triad in A major, its dominant triad and sub-dominant tone.
In Memoriam Dylan Thomas, completed in 1954, exemplifies within its construction a further step in Stravinsky's adoption of serial procedures, for it is the first of his works that is entirely serially composed. The composition consists of a Prelude and Postlude of dirge-canons for four trombones and string quartet and a song for tenor voice and string quartet—a setting of Dylan Thomas' poem, "Do Not Go Gentle Into That Good Night". All three movements of the work are based upon a series of five notes which encompasses the major third from C to E. In addition, this five-note cell, because of its structure, becomes in its inversion a pitch-permutation of the original series. The score carries indications denoting the theme, its inversion, retrograde, and retrograde-inversion throughout the opening movement.  

---

1 By means of overlapping transpositions of the series (to E and to G♯), the octave can be divided into major thirds to produce all twelve chromatic tones.

2 The four forms of the row will hereafter be designated 0 for original order, I for inversion, R for retrograde, and RI for retrograde-inversion.
The instrumental Prelude and Postlude are each sectional, four-part canonic settings of the row, with the formal scheme in each derived from the antiphonal alternation of strophes by the four trombones and string quartet. Within the Prelude, the trombone canons (A) are varied and contain note-repetitions, while the string canons (B) remain constant and contain no repeated notes. This procedure is reversed within the Postlude, for the material given to the trombones remains constant while the string canons are varied in repetition. In this way, the Postlude becomes a mirror-image of the opening movement:

<table>
<thead>
<tr>
<th>Dirge-Canon Prelude</th>
<th>Dirge-Canon Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>A B A₁ B A₂</td>
<td>A B A B₁ A</td>
</tr>
</tbody>
</table>

(A= trombone quartet; B= string quartet)

Figure 3. Formal Scheme of the Dirge-Canons.

The symmetry thus obtained by this reversal of musical roles is heightened by the metrical scheme of these outer movements, in which the pulse, in units of five, reflects the basic five-note cell upon which the entire work is based:
In addition, there are five subdivisions within each dirge-canon.

The form of the work's central movement is largely determined by the villanelle structure of its poem, in which two lines, reiterated in alternation throughout the six strophes, each function as a refrain. Stravinsky underscores the formal scheme of the poem by alternating canonic settings of the text with two separate musical ritornelli, one employed at the beginning of each verse (Ritornello A), and the other used to emphasize each end-line of text (Ritornello B). The complete formal structure of the song may be shown as follows:

Figure 4. Metrical Symmetry of the Dirge-Canons.
The canonic instrumental accompaniment and ritornelli are based upon the same five-note cell which governs the two dirge-canons. The setting of the vocal line within the song employs this series as well, although it is more dependent upon a technique of overlapping various forms of the serial unit, as may be seen below:

*Example 11: In Memoriam Dylan Thomas*
In addition to the two refrains, motivic importance is given to the inversional form of the basic series. The inversion retains a prominent place within Ritornello A, appears within the opening phrase of the vocal line, accompanies the solo voice at the beginning of each strophe, and occurs again within the voice, doubled by the cello, in the final verse. A motivic use of the inversion occurs within the two outer movements as well, where it achieves prominence by means of orchestration. In addition, as a result of the reversal of material given to the respective instrumental groups within these movements, the inversion appears within Trombone I and serves both to begin and to end the Postlude.

In Memoriam Dylan Thomas is dominated by a tonal influence of C–E, the major third which is circumscribed by its basic series. The Prelude is in E, the Postlude in C, while the song retains as its most prevalent sonority the chord B–D–E.

3 The inversion appears in Violin I within the Prelude, while the reversal of material within the Postlude places the inversion in Trombone I. In addition, it also appears within the outer voices of the string quartet.

4 See measures 1–6 (E major); 9–13 (e minor); 17–21 (E major).

One writer has observed that the B of the song must be considered as a leading-tone if all three movements are indeed governed by the major third which constitutes the basic cell.\(^6\) Further evidence of intervallic unity may be found within the closing chord of the Postlude, which fills in chromatically the major third C–E, thus presenting, as the final sonority of the composition, its generic five-note series.\(^7\)

The contrapuntal techniques of unification found within *In Memoriam Dylan Thomas* recall the canons of the *Septet*, but the attainment of unity through symmetrical construction was not apparent within the earlier work. The threefold symmetry of this composition is obtained chiefly by Stravinsky's use of the two outer movements, identical in their musical material and employed as mirror-images of one another, to frame the central movement, which contrasts with the others in its use of vocal solo and stringed accompaniment. The use of the same series for all three movements gives the work utmost cohesion, while the series itself exemplifies still another technique of unification: a preoccupation with numerical emphasis. Within this

---

\(^6\) David Ward-Steinman, *op. cit.*, 44.

\(^7\) It is only within this closing chord that the complete instrumental ensemble is heard within the movement.
work, there are two such areas of emphasis: the number three (three movements, each governed by the major third circumscribed by the basic series) and the number five (the five-note cell upon which the composition is based, the five subdivisions within each of the outer movements, and the metric scheme, in pulses of five, which dominates those movements). Table II on pages 28 and 29 of this study may provide graphically an overview of the high degree of organization present within In Memoriam Dylan Thomas.
<table>
<thead>
<tr>
<th>Unifying Device</th>
<th>I. Dirge-Canon Prelude</th>
<th>II. Song</th>
<th>III. Dirge-Canon Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sectional Form</td>
<td>1. 5 sections ABA₁BA₂; antiphonal four-part canons</td>
<td>1. 6 sections (5 verses and refrain)</td>
<td>1. 5 sections ABAB₁A; antiphonal four-part canons</td>
</tr>
<tr>
<td>2. Voicing and Orchestration</td>
<td>2. scored for four trombones and string quartet</td>
<td>2. scored for tenor solo and string quartet</td>
<td>2. scored for four trombones and string quartet</td>
</tr>
<tr>
<td>3. Tonal Centers</td>
<td>3. tonal influence of C-E; ending chord E-D♯-B</td>
<td>3. beginning chord E-D♯-B; ending chord E-D-B</td>
<td>3. opening canonic entries E-D; tonal influence of C; ending chord C-E.</td>
</tr>
<tr>
<td>4. Use of Serial Row</td>
<td>4. five-note cell E-Eb-C-C♯-D</td>
<td>4. five-note cell E-Eb-C-C♯-D</td>
<td>4. five-note cell E-Eb-C-C♯-D</td>
</tr>
<tr>
<td>5. Contrapuntal Techniques</td>
<td>5. five four-part canons; series used in all of its permutative forms.</td>
<td>5. canonic setting of text alternating with instrumental ritornelli.</td>
<td>5. five four-part canons; reversal of musical material from Prelude.</td>
</tr>
</tbody>
</table>
### TABLE II (Continued)

<table>
<thead>
<tr>
<th>Unifying Device</th>
<th>I. Dirge-Canon Prelude</th>
<th>II. Song</th>
<th>III. Dirge-Canon Postlude</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. Repetition of Themes or Motives</td>
<td>6. material given to strings in Prelude appears in Postlude transferred to trombones; motivic use of I of series.</td>
<td>6. employment of two instrumental ritornelli: A) prelude, interludes, postlude; B) accompanies a textual refrain. motivic use of I of the series.</td>
<td>6. reversal of material from Prelude. Use of I of the series motivically.</td>
</tr>
<tr>
<td>7. Metric Symmetry</td>
<td>7. ( \begin{array}{c} 3 \ 2 \ 3 \ 5 \ 4 \ 2 \ 2 \ 4 \ 2 \ 2 \ 4 \ 4 \ 5 \ 5 \ 5 \ 5 \end{array} )</td>
<td>7. ( \begin{array}{c} 4 \ 8 \end{array} )</td>
<td>7. ( \begin{array}{c} 3 \ 2 \ 3 \ 5 \ 4 \ 2 \ 2 \ 4 \ 2 \ 2 \ 4 \ 2 \ 2 \ 4 \end{array} )</td>
</tr>
</tbody>
</table>
CHAPTER III

CANTICUM SACRUM

_Canticum Sacrum ad honorem Sancti Marci Nominis_

was composed in 1955 and performed for the first time in St. Mark's, Venice, in 1956. Roman Vlad has called the _Canticum_

the most comprehensive and essential synthesis of elements it is possible to imagine at this particular stage in the evolution of European music. The multitude of ingredients which go into this 'summa' is staggering; but because of the homogeneity achieved by the fusion of elements and by the very size of the work... very few of its qualities can be appreciated at first sight or on first hearing; they need to be heard again and again before they yield up their secrets.¹

There is an underlying textual and spiritual unity within this work which parallels its musical structure: all parts of the text, taken from the Vulgate of the Latin Bible, are based upon the Apostolic virtues of St. Mark, to whom the work is dedicated. The outer movements take as their textual theme Christ's commandment, "Go ye and teach all the nations", with the first

¹ Roman Vlad, _Stravinsky_, translated by Frederick and Ann Fuller (London: Oxford University Press, 1960), 185.
movement pronouncing that commandment, and the final movement concerned with its fulfillment. A central movement, in three parts, is inspired by the trinity of virtues: Caritas (Love), Spes (Hope) and Fides (Faith), while the second and fourth movements enlarge upon those 'virtues' to which they are respectively contiguous.

Robert Craft has compared the architecture of Canticum Sacrum to the five domes of St. Mark's in Venice where it was first performed, saying that the five parts of the work are each related to the other in the same way in which the cupolas of St. Mark's are related: the central movement, like the central dome of the basilica, is the largest, while the others are arranged concentrically and symmetrically around it. The first and last movements, identical with regard to form and musical material, are oriented in tonality, while the inner movements are serially composed. Movements II and IV feature vocal solos, and the central, third movement becomes a three-part structure which is symmetrically organized within itself. Table III on page 32 of this study depicts the textual and formal scheme of the entire work.

<table>
<thead>
<tr>
<th>I. Euntes in Mundum</th>
<th>II. Surge, Aquilo</th>
<th>III. Ad Tres Virtutes Hortationes</th>
<th>IV. Brevis Motus Cantilenae</th>
<th>V. Illi autem profecti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christ's command: Go ye and teach all nations.</td>
<td>earthly love</td>
<td>heavenly love</td>
<td>hope as the central virtue</td>
<td>universal faith</td>
</tr>
<tr>
<td></td>
<td>Caritas</td>
<td>Spes</td>
<td>Fides</td>
<td></td>
</tr>
</tbody>
</table>
A Dedicatio, which precedes the five movements of the Canticum Sacrum and which has been called "a portico to the five rooms of Stravinsky's church", features a duet for tenor and baritone accompanied by two trombones. The first movement, Euntes in Mundum, is linked to the Dedicatio by its opening chord $B^b-D-F^\#$, which retains as the third of the chord the upper note of the Dedicatio closing cadence. The formal structure of Euntes in Mundum is shaped by the alternation of choral declamation with instrumental interludes. The choral phrases, accompanied by brass, strings, bassoon and organ, differ from one another in correspondence to their texts, although all employ similar forms of choral declamation with sixteenth-note instrumental accompaniment. However, the instrumental interludes are exact repetitions of five smoothly-flowing contrapuntal lines. Each of these lines is confined within a specific melodic range: the upper voice is given five notes, the second four, the third three, the fourth two, and the bass, six. Tonal influences of $B^b$ and D govern

3 Robert Craft, op. cit., 37.

4 The textual phrases overlap, i.e., Euntes in mundum universum... in mundum universum praedicate evangelium... praedicate evangelium omnium creaturae.
the choral phrases within the movement, while the instrumental ritornelli center around D and G. The final resolution of the movement is to D.

_Surge, aquilo_ is an aria for tenor solo accompanied by flute, English horn, harp, and three solo double-basses. This piece marks Stravinsky's first use of completely twelve-tone serial technique and is also the first of his compositions in which he makes vertical use of the row. The basic series, which first appears in its original order within the tenor solo in measures 47-49, is as follows:

Example 12: _Canticum Sacrum_

Preceding this opening statement, however, the series appears vertically within three tetrachords which serve to introduce the movement. Each tetrachord contains four different notes from the retrograde order of the row to comprise a complete serial statement:

<table>
<thead>
<tr>
<th>RI</th>
<th>2</th>
<th>6</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>5</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>8</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>7</td>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>

Figure 6. Serial Structure of Tetrachords

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5 David Ward-Steinman, _op. cit._, 52.

6 Ibid.
These tetrachords reappear within measures 82 and 85, there based upon the original rather than the retrograde order of the row. Another example of both vertical and motivic use of the series may be found within measures 69-71, in which another group of serially-derived chords acts as a point of punctuation. These chords form a symmetrical, mirror structure within themselves:  

\[
\begin{array}{cccccc}
G & C & A\# & C & G \\
F & F\# & B & F\# & F \\
E & C\# & A & G\# & E \\
\end{array}
\]

Figure 7. Symmetry of Serial Chords

In addition to the employment of vertical serial complexes as a means of unification, Stravinsky lends motivic importance to the series as well. This technique is first evident within measures 51-52, in which the tenor begins R, but interrupts this order after six notes to restate these same six notes RI. The procedure is repeated three times more within this movement, always as a part of the vocal line.

---

7 The mirror structure of these chords depends upon a permutative relationship which exists between I and RI of the series in the same transposition: numbers 8-12 of RI are identical with numbers 1-5 of I.

The linear formal scheme of this movement may be shown as follows:

<table>
<thead>
<tr>
<th>Measure</th>
<th>46-55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tetrachords</td>
<td>Tenor</td>
</tr>
<tr>
<td>R, RI, R (1-6)</td>
<td>O, R (1-6), RI, A\textsuperscript{b} cadence</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>56-73</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interlude</td>
<td>Tenor</td>
</tr>
<tr>
<td>R, RI</td>
<td>Iq, R, RI (1-6), A\textsuperscript{b} cadence</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
<th>74-85 86-93</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tenor</td>
<td>Tetrachords</td>
</tr>
<tr>
<td>O, R, RI (1-6)</td>
<td>O</td>
</tr>
</tbody>
</table>

Figure 8. Structure of *Surge, aquilo*.

Canonic use of the series occurs within the coda (measures 86-88) following a restatement of the three tetrachords which opened the movement. The tenor sings the series I\textsubscript{2} while the flute, in stretto, imitates that order in augmentation (double note values), and the harp and English horn continue with I\textsubscript{6} in note values double those of the flute.

Tonal influences of A and E predominate throughout
the movement, with cadences to Ab at two punctuation-points within the form. The final cadence is that of the open fifth A–E.

The third movement, Ad Tres Virtutes Hortationes, is divided into three sections: Caritas, Spes, and Fides. The outer sections, as choral canons, frame a central section which consists of responsory dialogue between two soloists and chorus. The form of Caritas, owing to the literal repetition of its last thirteen measures, is ABB. Spes is shaped by the alternation of strophes between the soloists and chorus (ABA3, while the final section, Fides, is a bar form (AAB). All are linked by an organ ritornello, in different transpositions, which precedes each section and is employed also, in strings, as the coda to Fides. Thus, the entire movement is symmetrically arranged:

<table>
<thead>
<tr>
<th>Caritas</th>
<th>Spes</th>
<th>Fides</th>
</tr>
</thead>
<tbody>
<tr>
<td>full chorus</td>
<td>choral duet</td>
<td>full chorus</td>
</tr>
<tr>
<td>in canon</td>
<td>(D,A)</td>
<td>in canon</td>
</tr>
<tr>
<td></td>
<td>solo duet</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(T,B)</td>
<td></td>
</tr>
</tbody>
</table>

Figure 9. Symmetry of Ad Tres Virtutes Hortationes
The series employed for Ad Tres Virtutes Hortationes is first stated by the organ, in RI, within the introduction to Caritas. These are its prime forms:

Example 13: Canticum Sacrum

Caritas opens with the organ ritornello (RI) followed by a canonic sinfonia in which trumpet and English horn present a new rhythmic figure (O), while the rhythm of the introduction is retained by trombone (R) and developed by violas (I, then O of the series). Further development of this opening motif is given to trumpet and English horn, now joined by oboe, bassoon and trombone.

The choral canon which comprises the remaining two-thirds of Caritas presents further linear exposition.
of the row. The tenors begin \( (0_4) \) and are answered by bass trumpet in augmentation \( (0_3) \), followed by altos \( (I_5) \) and discanti \( (0_6) \). The first three voices repeat their series, concluding with \( R \), while the discanti repeat their series only. An inverted bar-form results from the literal repetition of measures 116 through 129.

A tonal influence of \( A \) within the instrumental section of \textit{Caritas} is determined largely by the organ ritornello, while the choral canon ends modally on \( D \), in deference to the sustained, lowered leading-tone which is resolved upwards.\(^9\)

The second section, \textit{Spes}, also begins with the organ ritornello, now transposed and focusing on \( C \). A brief canonic sinfonia follows, rhythmically derived from the introduction, although this instrumental segment employs principally the \( R \) form of the series. Within this movement, the organ ritornello achieves a structural significance transcending its use in linking together the substructures of \textit{Ad Tres Virtutes Hortationes}, for the five sections of \textit{Spes} are metrically related to the ritornello: the organ's note-values are halved in the tenor and baritone duets,

\(^9\) See measures 128–129; 128 bis – 129 bis; alto.
and devalued again by a quarter within the choral sections. Each vocal group is given its own instrumentation: the solo duets are accompanied by trumpet, trombone and harp, and the choral duets are sustained by oboe and trombone.

Textually, Spes consists of two quotations from Psalms, one divided into three phrases and the other into two, which are sung antiphonally so that the text from one side to another is non sequitur. The soloists' three quotations, with minor rhythmic changes, are sung to virtually the same music (the tenor sings the series in R, the baritone in RI, while the instrumental accompaniment presents RI of the series); however, the second of the choral quotations is only partly a musical repetition of the first.

Fides opens with the organ ritornello and sinfonia, now scored for bass instruments only. The tripartite form of this third and final section of the movement differs chiefly from Caritas, to which it corresponds symmetrically, by a choral intonation, in octave unison, of the word "credidi" as a musical preface to the canons. Canon I, for chorus, presents

10 Robert Craft, op. cit., 42.
the series R within the passacaglia rhythm of the organ ritornello; all entries are at the fifth. This choral canon is accompanied by another canon, in augmentation, for instruments only: trumpet and trombone (R); oboe and another trombone (RI).

The closing section of Fides presents still another instrumental canon. Called by one writer "a variation of the credidi passage" - the choral intonation with which the movement began - this canon is in three parts (R and RI), with each canonic voice given its own rhythm. The movement closes with a restatement of the organ ritornello, now assigned to strings, transposed so that its final note, A, is the same as that which opened Caritas.

Brevis Motus Cantilenae, which with Surge, aquilo serves to frame the central section of Canticum Sacrum, is related to Surge both by the use of extensive vocal solo and by the fact that each of these movements presents a different facet of one of the Virtutes: Surge, aquilo, preceding Caritas, deals with earthly (as opposed to heavenly) love, while Brevis Motus Cantilenae, following upon Fides, is concerned with individual, rather than universal, faith.

11 Robert Craft, op. cit., 43.
As a parallel to the textual unity which exists between Fides and Brevis Motus Cantilenae, the series which is employed within this movement is that which was used for all of Virtutes. An instrumental introduction presents the series in its original order, shared among oboe, bassoons, violas and basses in five instrumental lines. The rhythmic contour of this opening section assumes structural significance as it is reiterated, with minor changes, within other parts of the movement. The remainder of Brevis Motus Cantilenae is in three sections: in Section I, the baritone solo sings four phrases of the text and is answered by an antiphonal chorus. The instrumental accompaniment for this statement is derived from the introduction and retains as its ensemble bassoon and strings, with the addition of trumpet and trombone in doubling certain notes of the vocal line.

A four-part canon for chorus forms the second part of the movement, and is again rhythmically related to the introduction. All permutative forms of the series are employed: the tenors present the series in O, the altos, R, basses, I and discanti, RI. Following the choral canon, the baritone solo returns with a statement

12 Phrases 1 and 2 (RI); phrase 3 (I); phrase 4 (O).

13 Sopranos and tenors, in octaves, begin the row and alternate with altos and basses, also in octaves, who complete it. O₁ of the series is employed.
of I which is echoed by trombones (RI, then 0), and accompanied by an ostinato pizzicato in viola and bass. The movement closes with a triplet motive which moves, above the ostinato, from oboe to bassoon to organ. A tonal influence of D pervades this ending section, largely as a result of the ostinato on that note which gives the effect of a long pedal-tone. The closing chord of the movement presents (as numbers 5, 8, and 10-12 of 0) the tone D, its minor third F, its perfect fourth G, and its simultaneous neighboring-tones of Eb and G#.

Illy autem profecti completes the symmetry of Canticum Sacrum in its function as the textual and musical counterpart to the opening movement of the work. Vlad has observed that the imperative mood of the Latin text within the first movement has a future implication, while within the closing movement, this future has become past. 14 In correspondence to the text, then, the last movement of Canticum Sacrum is musically almost an exact retrograde of the opening measures of the work, symbolically suggesting, in the words of Robert Craft, "future-in-past and past-in-future." 15

14 Roman Vlad, op. cit., 169.
15 Robert Craft, op. cit., 41.
Of this movement, Craft also remarks that

Whether or not it unfolds itself to the ear as a cancrizans is unimportant. As a variation with the same form and materials it sounds like a continuation or concluding part of the same movement...

Stravinsky's achievement in creating rhythms that work so fluently both ways ought to be remarked.16

Because of the retrograde technique employed within these outer movements, the tonal influences which govern Euntes in Mundum are reversed within Illi autem profecti; thus, the movement ends on B♭.

While it is undeniable that the textual synthesis and symmetrical organization of Canticum Sacrum each contribute greatly to the homogeneity of the work, still there are other, and perhaps more subtle, techniques of unification in evidence throughout the composition. A comparison of the two twelve-tone rows employed within the inner movements reveals certain similarities which exist between them:

16 Ibid.
As is shown within the example above, the last four notes of Series II are notes 2 through 5, in reverse, of Series I; in addition, one interval-pair within each row contains the same notes (letter a within the example), numbers 5 and 6 of both series encompass the interval of a minor seventh (letter b), and the first and final intervals within each row are minor and major seconds. The tonal construction of both series places emphasis upon the "consonant" intervals, exemplified by the circumscription of two perfect fifths and by the absence of the tritone. A reduction of the two rows to their basic hexachordal pairs gives further evidence of the similarity which exists between them: 17

17 Roberto Gerhard, "Twelve-Note Technique in Stravinsky", The Score, 20 (June, 1957), 42.
Figure 10. Basic Hexachordal Pairs of Series I and II

Several of the movements are linked not only through their serial construction, but by the unity of their beginning and ending tones as well: it has been remarked that Movement I, *Exultes in Munum*, retains as the third of its opening chord the upper note of the *Dedicatio* cadence immediately preceding it. Similarly, Movements II and III are fused by the continuity of the tone A: it is the ending-tone of *Surge, aquila*, is retained as the beginning note of the organ ritornello which links the *Virtutes*, and serves as the final sonority within the movement.

The choral and instrumental canons which are present within the inner movements provide a source of textural unity among these sections, and recall, in their contrapuntal ingenuity, the preoccupation with imitative counterpoint which characterized both the *Septet* and *In Memoriam Dylan Thomas*. Finally, there is within *Canticum Sacrum* an emphasis upon numerical symbolism.
which pervades both its formal and musical structure; Table IV on pages 48 and 49 of this study provides an overview of the numerical emphases evident throughout the work.
TABLE IV. NUMERICAL EMPHASES WITHIN CANTICUM SACRUM

<table>
<thead>
<tr>
<th></th>
<th>THREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Euntes in Mundum - Illi autem profecti</td>
</tr>
<tr>
<td></td>
<td>1. three overlapping textual phrases in choral declamation.</td>
</tr>
<tr>
<td></td>
<td>2. intervallic prevalence of major and minor thirds.</td>
</tr>
<tr>
<td>II</td>
<td>Surge, aquilo</td>
</tr>
<tr>
<td></td>
<td>1. three tetrachords which occur three times within the movement.</td>
</tr>
<tr>
<td></td>
<td>2. exposition of three serial orders at the same time, measure 63.</td>
</tr>
<tr>
<td></td>
<td>3. three-part canon in coda, measure 86.</td>
</tr>
<tr>
<td>III</td>
<td>Ad Tres Virtutes Hortationes</td>
</tr>
<tr>
<td></td>
<td>1. divided into three sections; Caritas, Spes, and Fides.</td>
</tr>
<tr>
<td></td>
<td>b. Spes: three statements of tenor and baritone duet.</td>
</tr>
<tr>
<td></td>
<td>c. Fides: three-part canon in coda, measure 237.</td>
</tr>
<tr>
<td>IV</td>
<td>Brevis Motus Cantilenae</td>
</tr>
<tr>
<td></td>
<td>1. four principal sections within the movement.</td>
</tr>
<tr>
<td></td>
<td>2. section two: four phrases sung by solo baritone and echoed by chorus.</td>
</tr>
<tr>
<td></td>
<td>3. four-part choral canon, measure 274.</td>
</tr>
<tr>
<td></td>
<td>4. four statements of ostinato pizzicato accompany the final chord.</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>I and V</td>
<td><em>Hunctes in Mundum - Illi autem profecti</em></td>
</tr>
<tr>
<td>II</td>
<td><em>Surge, aquilo</em></td>
</tr>
<tr>
<td>III</td>
<td><em>Ad: Tres Virtutes Mortationes</em></td>
</tr>
</tbody>
</table>
CHAPTER IV
AGON

Agon, Ballet for Twelve Dancers, was begun in December of 1953. After completing about two/fifths of the ballet, Stravinsky put it aside for the composition of In Memoriam Dylan Thomas and Canticum Sacrum, then resumed work on it in 1956, completing it the following year.

As one might surmise from the circumstances of its composition, Agon contains both serial and non-serial music; it begins, as does the Canticum Sacrum, with a diatonic foundation, progresses into chromaticism and serialism, then returns to the diatonic framework with which it began. The orchestra designed for the work is a large one which becomes the source of varied chamber groups which are employed throughout the ballet.

Agon is divided into twelve movements which fall into four sections of three, to be performed by twelve dancers, four male and eight female, in different ensembles. The general scheme of the work and the performers assigned to each movement are as follows:

1 Robert Craft, Notes for Columbia Recording MS 6022, Stravinsky: Canticum Sacrum and Agon.
I. Pas-de-Quatre (4 male dancers)
   Double Pas-de-Quatre (8 female dancers)
   Triple Pas-de-Quatre (ensemble of 12)

Prelude

II. (First Pas-de-Trois)
   Saraband-Step (1 male dancer)
   Gailliarde (2 female dancers)
   Coda (ensemble of 3)

Interlude I

III. (Second Pas-de-Trois)
   Bransle Simple (2 male dancers)
   Bransle Gay (1 female dancer)
   Bransle Double (ensemble of 3)

Interlude II

IV. Pas-de-Deux (1 male, 2 female dancers)
   Four Duos (4 male, 4 female dancers)
   Four Trios (ensemble of 12)

The Pas-de-Quatre which opens the ballet is marked by a trumpet fanfare whose melodic figure is based upon a reiteration of the tone C:
This introductory statement is imitated by a second trumpet, then by two horns which resolve into the open fifth C-G, sustaining this sonority above an intermittent ostinato; this ostinato, assigned to low strings, states the tones G-B in a rhythmic pattern derived from that of the opening fanfare. The four-measure episode which follows retains the static quality of an ostinato, though scored for a highly colorful instrumental ensemble: harp, mandolin, piano, low strings, and two solo double-basses playing harmonics.

The opening theme reappears four times within the movement, and in all but its final statement is followed by a stringed ostinato and thematic section given over to blocks of instrumental color. There is an orderly addition of instruments—trumpets and horns—with each repetition of the principal motive, although the melodic character of the fanfare itself becomes increasingly chromatic. Despite the appearance of chromaticism (which anticipates the chromatic character of the second movement), a tonal influence of C prevails, and is stressed within the closing chord.
which comprises the tones C-G-F-D.2

The remaining movements within Part I, the Double Pas-de-Quatre and Triple Pas-de-Quatre (sub-titled Coda in the score), are closely integrated musically; indeed, the second of these may be considered as a variation or extension of the first. The melodic cell which pervades the Double Pas-de-Quatre is basically a chromatic motion within the tones D-F, then later develops into three groups of chromatic figuration, each of which is contained within the perfect fifth B♭-F.3 Within this chromatic motive, the twelve different notes are introduced in the following order:

Example 16: Agon

Although one writer4 has attempted to give a serial interpretation to these opening measures of the Double Pas-de-Quatre, E.W. White points out that the technique involved is not really serial:

2 Tone-repetitions are: 6 C's, 2 F's, 2 G's, and 1 D.
3 Cf. measures 61-63, 64-65, 66-67.
4 Roman Vlad, op. cit., 202-203.
It should be looked on as a juxtaposition of tetrachords, each of which consists of a sequence of four notes contained within the compass of a minor third. Twenty-four different permutations of such a four-note row are possible, and the rapid demisemiquaver figuration in these two movements takes full advantage of this. The appearance may at times be serial, but the intention is chromatic.5

This chromatic figure appears within the woodwinds, accompanied by an ostinato complex in strings stressing the tone D. A flautetongue motive for flutes, trumpets, and horns, accompanied by permutations of the basic cell in strings, leads to the second section of the movement.

Within Section II, beginning measure 81, a melodic motive of six notes and its five-note counter motive become the thematic basis for the remainder of the movement. These are shown below:

6-note melodic motive 5-note counter motive

Example 17: Agon


6 Combined ostinati: 2 strict, 1 intermittent.
Both motives are stated simultaneously (beginning measure 81: flutes and trumpet I) over combined ostinati, in varied rhythms, which encompass the triads of C-major and a minor. Thereafter, both the motive and its counter-motive are treated in serial fashion, appearing in inversion and in retrograde-inversion.7

At measure 89, the two sections of this movement are unified by a process of thematic synthesis: the chromatic cell of Section I is re-introduced, in augmentation and transposition, within Oboe I, with a countermelody (flutes I and II) and modified, intermittent ostinati (violin I and viola) derived from it; these variations of the basic cell appear simultaneously with a statement of the melodic motive and countermotive from Section II: in inversion (clarinet I and bass clarinet), and imitated in octave displacement (bass trombone). The movement closes with strings in strepito entrances of sixths rhythmically derived from the ostinati of Section I; at the same time, the melodic motive of Section II is re-stated, in inversion (flutes) and retrograde (trumpet II), while flute I reiterates the major third G-B above a sustained chord in woodwinds to produce an ending sonority of C-G-D-B: the tone C,

presented simultaneously with its dominant and two neighboring-tones.

This technique of thematic synthesis is evident within the opening section of the *Triple Pas-de-Quatre* as well, for within this movement, the six-note melodic motive from the *Double Pas-de-Quatre* reappears. Rhythmically varied and transposed, the motive is introduced along with the chromatic cell from Section I of that movement. The chromatic figuration comprising the cell is spun out to a line of continuous length while the violin I plays an ascending three-note sequence, encompassing the interval of a minor third, which leads the piece to its close.

A *Prelude* and two *Interludes*, punctuating the work's larger structural divisions, are virtually the same music and thus would seem to serve as both caesura and ritornello. The *Prelude*, separating the *Pas-de-Quatre* and first *Pas-de-Trois*, is in two parts.

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8 Within this movement, both the motivic cell and its complementary *ostinato* are presented in their mirror forms.
Section I opens with a five-note scale - C D F G B\(^9\) - which is repeated in stretto fashion over a series of ostinati based upon the triads of b\(^b\) minor and G\(^b\) major. A pedal chord in G major, assigned to three solo double-basses playing harmonics, leads to the second and concluding section of the piece: a slow march for flutes and bassoons, accompanied by parallel thirds and pedal in basses (circumscribing a I\(_4\)\(^6\) - V\(_7\) chordal progression within the tonality of G major) and two ostinati.\(^{10}\) The piece ends on C, in octave unison with unresolved leading-tone.

Within its subsequent appearances as Interludes, the music of the Prelude undergoes minor changes: in Interlude I, the opening scale passage is simultaneously imitated in augmentation, while the beginning of Interlude II is varied by a figure for two trumpets outlining the triads of b\(^b\) minor and e\(^b\) minor; otherwise, the music of these three movements is nearly identical. Another example of 'strategic repetition' may be found in the reprise of the opening movement at

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9 This five-note scale is the sum of the ending-tones within the first two movements. In addition, it is a miniature exposition of the tone C, in its presentation of C as the tonic, its sub-dominant and dominant tones, and its simultaneous neighboring-tones.

10 A triadic, strict ostinato for timpani and harp, and a strict unison ostinato for violoncello.
the conclusion of the ballet. In this case, the reiteration of musical material not only serves as a thematic link, but joins the diatonic portions of the work with those which are serially organized, thus strengthening the unity of the composition as a whole.

The *Pas-de-Trois* comprising Part II of *Agon* consists of three dances. The first of these, *Saraband-Step*, is scored for violin solo accompanied by two-part counterpoint in trombone and bass trombone, with a modified, intermittent ostinato given to xylophone. Except for the addition of two phrases for violoncello in imitation of the violin melody, each of the three principal instruments or instrumental duos is given its own melodic, rhythmic and textual organization. The violin solo is governed by a repetition of two melodic and rhythmic motives, shown below:11

![Example 18: Agon](image)

11 See measures 146-7; 149-51; 154-5; 157-9; 162.
Similarly, the xylophone ostinato is dominated by two basic rhythmic patterns, in tremolo:  

\[ \frac{3}{4} \ ]\ \frac{3}{4} \ \\

Example 19: Agon

Within Section I of the movement, this ostinato is restricted to a tetrachord within the tonality of C (D–F–E–C), while a tonal influence of B♭ prevails within the violin solo and counterpoint for trombones, with an indicated motion to its dominant, F, at the conclusion of the first half of the piece. A return to the tonal area of B♭ occurs within Section II, and the closing chord of the movement encompasses the perfect fourths/fifths D–A, B♭–F.

The second movement, entitled Gaillarde, opens with a canon at the fourth between harp and mandolin, supported by flutes and accompanied by piano, timpani, viola, three violoncelli and two double basses.

12 See measures 146–7; 149–51; 154–5; 157–9.
The tonality of C pervades both the canonic melody and its chordal accompaniment.

The Gaillarde is in ternary form, although the return of the canon is marked by a reversal of musical roles: the mandolin states the theme while its canonic imitation, in inversion, is assigned to the harp. A change in tonality occurs within the closing measures via a quasi-whole-tone scale in harp and flute, beginning measure 128, which leads the movement to its concluding chord: a first-inversion triad in A major.

The Coda of Part II is the first movement of Agon that is serially composed. The row, employed for this movement only, is shown below in its prime forms:

\[ \text{Coda of Part II} \]
Example 20: Agon

The initial presentation of the series (0) is shared by harp and solo violoncello, while the trombone and mandolin sustain the open fifth C–G. A violin solo, beginning at measure 193, is freely composed, and is based upon a series of major and minor sixths, in double stops, emphasizing the tonality of C major. This chromatic sequence of sixth-chords is dominated by the following rhythmic pattern:\textsuperscript{13}

\begin{music}
\clearpage
\end{music}

Example 21: Agon

\textsuperscript{13} See measures 139–4; 198–9; 213–4; 219–20.
The violin solo is accompanied by a pointillistic treatment of $O_1$ of the series in trombone and piano, with I and $R_3$, in octave transposition, given to flutes. The inversion of the series also becomes the basis of a two-part canon between flute and mandolin at measure 255.

Stravinsky's serial technique within this first dodecaphonic section of Agon is marked by an almost exclusive use of the prime forms of the row. The original series and its inversion are the favored permutations, and the retrograde-inversion is not used at all.

A canon between solo violin (I) and solo violoncello ($R_3$) concludes the movement; the four chords which constitute the final cadence represent a verticalization of the serial row.

The second Pas-de-Trois which comprises Part III of Agon consists of three serially-derived Bransles. The first of these, Bransle Simple, is constructed upon a hexachord encompassing the major sixth D-B. This hexachord serves as the basis of a canon at the unison for two trumpets, with which the movement begins. During the course of this opening canon, the serial hexachord is presented five times - $O_1$, $I_{10}$, $O_1$, $O_1$, $O_8$, and $R_7$ - as shown below:
A passage in parallel thirds for clarinets I and II (O₈, O₅) follows the canon, then is interrupted by a harmonic pedal in D major, assigned to solo double-basses playing harmonics; this process is repeated twice, with the third and final D-major pedal stated against a vertical serial sonority as the closing cadence to the movement.

The form of the Bransle Simple is strophic, although a ternary character is achieved through the similarity between the first and third strophes (bass clarinet and harp are added to the trumpet canon which returns within the third strophe).
The tutti sonority at the end of the movement can be considered as either the original hexachord or as its retrograde, since it contains the six different notes that comprise these two serial forms.\[14\]

The Bransle Gay is also based upon a hexachordal row, although it is different from the one employed within the preceding movement:

![Example 23: Agon]

The Bransle Gay is characterized by an essentially harmonic, i.e., vertical treatment of the series within the two outer sections of its ternary form, while a linear exposition of the row is employed within the middle section. The entire movement is unified by the use of an isorhythmic ostinato for castanet based upon the following rhythmic pattern:

![Example 24: Agon]

The unvarying $\frac{3}{4}$ meter of this ostinato contrasts with the rest of the music, which falls into unequal bars

\[14\] David Ward-Steinman, \textit{op. cit.}, 80.
of $\frac{3}{8}$, 7, and $\frac{5}{16}$.

The castanet plays its rhythmic motive alone to serve as a one-measure introduction, then continues while flute, bassoon and harp present four vertical statements of the basic series. Following a one-bar castanet interlude, the process is repeated, although the one-measure statements of the series are now reversed in order to form the following symmetrical arrangement:

$$
\begin{array}{cccccccc}
\text{CASTANET} & 12 & 12 & 12 & 12 \\
7 & 5 & 5 & 7 \\
16 & 16 & 16 & 16 \\
a & b & c & d \\
\end{array}
$$

Figure 11. Symmetry of Bransle Gay.

The contrasting middle section of the movement opens with two linear statements of R1 given to flute, followed by a presentation of R2 shared by flute and clarinet. Two forms of the series (R3 and O1) are given simultaneously by clarinets; as these hexachords are concluded, O11 is stated by flutes. A four-measure transitional passage, freely composed, is marked by chordal punctuations for harp and strings based on a major seventh chord with A as its tonic, then the piece ends as it began.
The Bransle Double takes as its twelve-note series the hexachord employed within the Bransle Simple added to a permutation of the hexachord used as the basis of Bransle Gay. The original series, its derivation from the hexachords already employed within Part III, and its prime forms are as follows:

Figure 12. Derivation of Row II from Hexachords I and II.
The form of the Bransle Double is that of a recapitulation-bar with coda:\footnote{15}

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>A₁</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
</table>

Figure 13. Form of Bransle Double.

The A sections of the movement are characterized by a horizontal presentation of the series by violins (\(0₁\) and \(RI₁\)), with contrapuntal accompaniment provided by trumpet and trombone in permutations of \(0₄\), \(R₄\) and \(RI₄\). Within this accompaniment, the two hexachordal halves of Row II are treated independently, becoming at times a series of six notes instead of twelve. At measure 344, the low strings join the contrapuntal texture, presenting at measure 347 an auxiliary series derived from a permutation of the two original hexachords:

![Hexachord Diagram]

Figure 14. Auxiliary Series (Row II)

\footnote{15 David Ward-Steinman, \textit{op. cit.}, 85.}
The movement's contrasting section (B) features the use of recurring chords in piano and clarinets, with the vertically-oriented serial treatment dependent upon a division of the row into small blocks of from two to five tones based upon 0. Following a restatement of A, the piece closes with a coda in which segments of the series are shared among clarinet, bassoon, contra-bassoon, trumpet, trombone, and low strings.

Part IV of Agon employs a new twelve-note series, which is as follows:

Example 25: Agon
The Pas-de-Deux, with which Part IV begins, is divided into an Adagio, two Variations, a Refrain, Coda, and a quasi-stretto passage which leads into the next movement. The Adagio is a concertante setting for violin solo and strings. Within this section, the series is fragmented and used quite freely, with motivic importance given to the first four notes of RI. This four-note serial motive, encompassing the interval of a major third, is shown below:

![Example 26: Agon](image)

At measures 457-462, the series is used to construct vertical sonorities in the strings, although again only fractions of any given row are employed. 16

Following the Adagio are two variations (marked "Male Dancer" and "Female Dancer" in the score) and refrain for male dancer. These three sections rely upon an eight-note series which is first stated in imitation between horn and piano in measures 463-472, then reappears in retrograde-inversion within these same instruments beginning measure 484. The variation

16 David Ward-Steinman, op. cit., 91.
for female dancer employs once again the four-note motive from Row III, now stated by flutes simultaneously with its imitation, in augmentation, over an intermittent ostinato for strings. At measure 477, the cell is expanded into a five-note segment which encompasses a sequence of ascending minor thirds: G♯-E, D-F, and E♭-G♭.

The refrain for male dancer is a recapitulation of the earlier horn and piano statement, now expanded by employment of the serial motive in retrograde form. Following the refrain, a Coda presents the cell in its original, retrograde and inversional forms, all in octave transposition. The closing measures of the movement reiterate, in mirror form, the expanded (5-note) cell to form a sequence of minor thirds, now descending: G♭-E♭; F-D, and E-C♯; the movement's close on a unison C joins this sequence of minor thirds to form two transpositions of the serial cell:

Example 27: Agon
Row III is employed again in its complete form within the **Four Duos** movement, which begins with a presentation of $O_1$ and $R_{I_1}$ in lower strings, marked pizzicato, which alternate antiphonally with tenor and bass trombones ($I_{\perp}$). A second statement for strings, beginning measure 529, stresses the row's second half, with a return to the complete and untransposed series in trombones to close the movement.

**Four Trios** begins with a four-part fugato which employs $I$ and $R_I$ of the series. The contrapuntal texture is interrupted, at measure 553, by a fanfare for horns. This fanfare, which reiterates the two perfect fourths or fifths $G-C$, $E$ and $A$, leads to a reprise of the fanfare which introduced Part I. The series continues throughout the horn statement, first in $R_{11}$, then in $I_1$, with the final note of the inversion also serving as a part of the chord which accompanies the trumpet fanfare from the *Pas-de-Quatre*. A recapitulation of the opening movement follows, thus concluding the ballet as it began.

Although *Agon* would seem to be the least 'grammatically' consistent of the works included within this study, there is considerable unity within the composition,

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17 i.e., Hexachord II; the statement for strings employs $I_1$, then $I_7$ (7-12) and $R_{11}$ (7-12).
particularly with regard to the subdivisions of the work's larger structural sections. Parts I, III and IV, representing both the diatonic and serial portions of *Agon*, are characterized by an inner unity among their component movements. The three *Pas-de-Quatre* which comprise Part I are marked by a series of *ostinati* which take as their rhythmic basis the triplet motive of the opening fanfare. The second and third movements of Part I are highly unified by the use of the same thematic and motivic material in each. In addition, a tonal motion from C to D is in evidence within Part I, beginning with the *Pas-de-Quatre* in C, vacillating between C and D within the *Double Pas-de-Quatre*, to focus at last on D in the *Triple Pas-de-Quatre*.

The suite of *Bransles* which compose Part III of the ballet are all in ternary form, framed by the two instrumental interludes. Again, a tonal unity prevails: the interludes are in C, the *Bransles Simple* and *Gay* are in B♭ and D, respectively (the neighboring tones of C), while the *Bransle Double* returns to the tonality of C. It is within these three movements that Stravinsky's 'cumulative' serial technique becomes evident in the use of two independent hexachords, with the subsequent combination of these hexachords to produce a dodecaphonic row.
Part IV, also serially oriented and based upon still another tone-row, exemplifies Stravinsky's fragmentation of the series into a compositional cell. This section is again flanked by the tonality of C: the Interlude and Coda are in C, as are the Pas-de-Deux and the Four Trios, while the central movement, Four Duos, is governed by a tonal influence of B♭.

Contrapuntal techniques figure importantly within Agon; occasionally they function as the raison d'être of complete movements, exemplified by the Gaillarde of Part II, the Bransle Simple of Part III, or the Four Trios of Part IV. Most often, however, imitative counterpoint is employed to unify a section or phrase.\footnote{See the opening measures of the Pas-de-Quatre, the antiphonal dialogue between horn and piano within the Pas-de-Deux, and the refrain for female dancer which follows within this movement.}

The use of ostinato as a technique of unification pervades the entire ballet. In all movements except the Four Duos of Part IV, ostinati of various types emerge, ranging from the isorhythmic castanet motive of Bransle Gay to strict ostinati which function as pedal tones,\footnote{e.g., the Double Pas-de-Quatre.} and finally, to the intermittent and/or
modified ostinati with a chordal, i.e., tonal function. 20

A comparison of the three principal tone rows upon which much of Agon is based reveals structural similarities among them:

Row I

\[ \text{\includegraphics{row1.png}} \]

Row II

\[ \text{\includegraphics{row2.png}} \]

Row III

\[ \text{\includegraphics{row3.png}} \]

Example 28: Agon

Row I proceeds by alternate whole and half steps, concluding with the intervals of a perfect fourth and tritone. Row III is also founded upon the principle of alternating intervals and proceeds by alternate minor thirds and half steps, 21 while Row II, constructed

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20 Cf. measures 81–83 within the Double Pas-de-Quatre and measures 254–271 of the Prelude.

21 It should be noted that the first hexachord of Row III is symmetrical in its intervallic structure.
as the sum of Hexachords I and II, divides itself into these two nearly parallel halves, each of which concludes with the interval of a perfect fourth or fifth. Rows I and III present within their structure possible combinations producing five major thirds,\textsuperscript{22} while the two hexachords of Row II more readily furnish the minor third.\textsuperscript{23} The interval of the third, major or minor, figures importantly throughout all portions of the ballet, whether diatonic or serial in orientation, and thus becomes another means of stylistic synthesis among the non-serial and dodecaphonically-based sections of the composition. The motive which ultimately becomes part of a serial row (RI 1-4 or 1-5 within Row III), based on chromatic motion within the compass of a major third, is in evidence within diatonic portions of the composition: the sequences given to violin II within the closing measures of the Triple Pas-de-Quatre are also sequences of this four note 'serial' motive:

\textsuperscript{22} Row I: numbers 1-5, 2-6, 4-7, 5-9, and 6-10; Row II: numbers 1-3, 5-7, 6-8, 7-11, 10-12.

\textsuperscript{23} Row III: numbers 1-3, 2-4, 7-9, and 8-10.
Example 29: Agon

The interval of a minor third figures importantly within the Double Pas-de-Quatre, with the principal motive of this movement based upon chromatic motion between the tones D and F. In addition, the notes of the chromatic scale are introduced in this movement as a group of three tetrachords, each of which is contained within the interval of a minor third.

Finally, the tonal frame of the entire composition is based upon the third, a major interval in this case, with C as its center (and primary tonal influence), and the two neighboring-tones of B♭ and D functioning as subsidiary tonal priorities within some sections of the work.

The preoccupation with symmetry which governed much of In Memoriam Dylan Thomas and Canticum Sacrum is still in evidence with Agon, though on a smaller and less stringent scale. The use of mirror-image technique, which formed the basis of entire movements within the two earlier compositions, is limited to small sections,
exemplified by the repetition of the opening measures within *Bransle Gay*, and the serial sequence of ascending thirds employed within the *Pas-de-Deux* and *Coda* of Part IV. The motivic material which is introduced in the *Double Pas-de-Quatre* of Part I reappears, in its mirror form, within the movement which follows, although here the purpose is one of variation, and there is no attempt at symmetrical construction within the two movements.

The overall structural scheme of *Agon* is symmetrical, with the division of twelve movements into four sections of three movements each. The symmetrical aspect of the formal structure is heightened by the use of the complete dance ensemble only within the outer sections, Parts I and IV, while the inner movements are restricted to a group of three dancers. The use of ritornelli in the form of a *Prelude* and two *Interludes*, as well as the reprise of the opening movement at the conclusion of the ballet, contributes greatly to the musical equilibrium of the work.
Threni - id est Lamentationes Jeremiah Prophetae, is a large work for chorus, six soloists, and orchestra. Completed in 1958, this composition is in some ways a culmination of stylistic tendencies apparent within Canticum Sacrum, for it represents Stravinsky's complete adoption of serial procedures and signifies his continuing concept of music as an ontological force.

The textual synthesis in evidence within Canticum Sacrum reappears in Threni. Except for an introduction, which is Stravinsky's, the text is taken from the Latin (Vulgate) version of the Lamentations of Jeremiah. Of Jeremiah's five psalms lamenting the fate of Jerusalem following the devastation of that city by Nebuchadnezzar, Stravinsky has selected Psalm One (22 verses), Psalm Three (66 verses), and Psalm Five (again, 22 verses).  

All three psalms have been condensed in order to allow for their musical adaptation, and also to emphasize their emotional message, which follows the evolution from despair to hope, with hope leading to prayer as a final expression of faith.

The text of Threni also determines its musical structure, for the three principal sections of the work are titled after those psalms which are their verbal equivalents: De Elegia Prima, De Elegia Tertia, and De Elegia Quinta. In addition, the central movement divides again into three sections - Querimonia, Sensus Spei, and Solacium - becoming another manifestation of Stravinsky's preoccupation with form as a means of attaining symmetry and balance.

Within the De Elegia Prima and Tertia movements appear choral settings of letters of the Hebrew alphabet. These letters, which are obligatory parts of the psalm-texts, aid in the formal articulation of those movements in which they are employed: they mark off structural subdivisions within the larger sections, for their Chordal settings contrast with and punctuate the contrapuntal texture which is prevalent within the work. They also function as an introduction, a ritornello, or both introduction and ritornello, and, prolonged, are sometimes employed as a pedal-chord which accompanies the passages following them. There are five such letters within De Elegia Prima and fifteen within De Elegia Tertia, in which each letter makes three

2 There are four letters within the Querimonia, eight in Sensus Spei, and three in Solacium.
consecutive appearances. These letters, contrasting with the rest of the music not only in texture but in manner of presentation (often the vocal attack is followed by an immediate diminuendo), give an effect not unlike that of the illuminated initials which served to embellish medieval manuscripts.

The music of Threni is based upon a single twelve-tone series which appears simultaneously with its inversion in the opening measures of the work. A linear statement of R and RI by the soprano and alto soloists completes the opening presentation of the series and its permutative forms, shown below:

Example 30: Threni
It should be noted that, within the basic series (which contains four perfect fourths or fifths), there appears a hexachord which is symmetrical in its intervallic structure:

![Hexachord Diagram]

\[ O_1(3-8) \]

Example 31: Threni

The pivotal qualities of the row are greatly increased by means of this hexachord: remaining equivalent to itself in inversion and in retrograde-inversion, it becomes a segment common to different forms of the row, in the same transposition, at the same time.

The first movement, De Elogia Prima, opens with an orchestral prelude and Incipit for solo soprano and alto. Following the introduction, the movement is divided into five sections which correspond to the five psalm-verses of its text. Three of these verses (A, A₁, and A₂) employ spoken chorus sustained by orchestral pedal tones and rhythmic punctuations based upon the last three notes of R₁₇. Each verse is then repeated in a musical setting for female chorus (I₇) accompanied by tremolo strings (three notes of I₇),
flugelhorn (0), and solo tenor canonically imitating the flugelhorn line in free augmentation. The remaining two psalm-verses function as interludes: scored for solo tenors in two-part counterpoint, they are labeled Diphona I and Diphona II within the score. All verses of the text are preceded by choral settings of the Hebrew letters, and the arrangement of the movement is symmetric:

\[ \begin{align*}
A & \quad L \\
E & \quad Beth \\
P & \quad Diphona \\
H & \quad He \\
& \quad A_1 \\
& \quad Caph \\
& \quad Diphona \\
& \quad Resh \\
& \quad A_2
\end{align*} \]

Figure 15. Symmetry of De Elegia Prima.

One writer has observed that the opening intonation - Aleph - may be considered as either introductory or as leading into the next movement, De Elegia Tertia, which also opens with an intonation of Aleph. Neither interpretation interferes with the symmetric design of the movement, however.4

3. Diphona I: Tenor I (O₁, I₁); Tenor II (IR₁, R₁).
Diphona II: Tenor I (O₁₂, IR₁); Tenor II (R₁, I₁₂).

Hansjörg Pauli, whose analysis of *Threni* is based upon the thesis that its complete musical organization relies not only upon the form but upon the inner meaning of its text, finds within this opening movement

...a structure which is based upon repetition and appears — though only superficially — to be static; (it) corresponds entirely to its respective text which shows no inward development. One might even say that the use of spoken chorus is so to say made legitimate by the prophet's impersonal attitude as a historian. 5

If, as is suggested by Pauli, the structure of *De Elegia Prima* mirrors the static quality of its text, then the central movement, *De Elegia Tertia*, must depict, in its extensive use of vocal solo, the prophet's personal lamentation, and, by means of the increasingly contrapuntal complexity of the musical texture, must signify the intensification of his suffering.

*De Elegia Tertia* is divided into three large sections — *Querimonia*, *Sensus Spei*, and *Solacium* — each of which derives its formal structure from the choral intonation of Hebrew letters, sung three times in alternation with various combinations of instruments

5 Hansjörg Pauli, *op. cit.*, 23.
or voices.

Querimonia consists of four principal sections, each containing three binary subdivisions preceded by the choral intonations of a Hebrew letter. These "illuminations", scored for two-part female chorus, are accompanied by three trombones except for the settings of Beth, in which a flugelhorn is added to the trombone trio. The strophes which follow each letter are for soloists unaccompanied, and increase in complexity from a monodia to a four-part double canon, as shown in Table V on pages 85 through 87 of this study.

The second section of De Elegia Tertia, Sensus Spei, is also shaped by the alternation of vocal ensembles with the choral intonations of Hebrew letters. Within this movement, however, these declamations of the Hebrew letters are prolonged into a series of pedal-tones, serially derived, which are sustained throughout those sections which follow them. The formal and serial structure of Sensus Spei is outlined within Table VI on page 88.

The first three sections of the movement, Heth through Lamed, form a textual trinity signifying confidence in the mercy of the Lord. Despite the change

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6 The pedals are based on $\mathbb{E}_{10}$. 
<table>
<thead>
<tr>
<th>Table V. Formal and Serial Structure of the Querimonia</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part</strong></td>
</tr>
<tr>
<td>---------------------</td>
</tr>
<tr>
<td><strong>I</strong></td>
</tr>
<tr>
<td><strong>Monodia</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>II</strong></td>
</tr>
<tr>
<td><strong>Canon a 2</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Part</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>III</td>
</tr>
<tr>
<td>Canon</td>
</tr>
<tr>
<td>a</td>
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<tr>
<td>3</td>
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<tr>
<td></td>
</tr>
<tr>
<td>Part</td>
</tr>
<tr>
<td>------</td>
</tr>
<tr>
<td>IV</td>
</tr>
<tr>
<td>Canon</td>
</tr>
<tr>
<td>a</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>duplex</td>
</tr>
<tr>
<td>Heth</td>
</tr>
<tr>
<td>-------------</td>
</tr>
<tr>
<td>Teth</td>
</tr>
<tr>
<td>Lamed</td>
</tr>
<tr>
<td>Nun</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Samech</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Ain</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Tsade</td>
</tr>
<tr>
<td></td>
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<tr>
<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Coph</td>
</tr>
<tr>
<td></td>
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</tbody>
</table>
from antiphonal to responsory dialogue, there are certain musical features common to all sections, e.g., the use of similar instrumentation within the accompaniment, and a quasi-Gregorian setting of the serial row, featuring note repetitions similar to the use of a psalmodic recitation-tone. These repetitions, together with the pedal-tones derived from the Hebrew letters, give an intervallic symmetry to this opening section of **Sensus Spei**:

![Diagram of intervallic symmetry within pedal and psalm tones](image)

**Figure 16. Intervallic symmetry within Pedal and Psalm Tones of Sensus Spei (Heth through Lamed)**

Those sections of **Sensus Spei** from Samech through Tsade are concerned textually with the awesomeness of the Lord's wrath and the isolation of the prophet in his suffering. The measures following Tsade recall, in their canonic settings for unaccompanied soloists, the Querimonia section which opened *De Elegia Tertia*. Further similarity between these two sections is stressed within
the intonation of Tsade, for it is accompanied, as were
Aleph through Zain of the Querimonia, by trombones.
Once again, this musical similarity finds its counter-
part in a textual unity, for all of the Querimonia
and the Tsade section of Sensus Spei depict the personal
suffering of the prophet. The verses following Nun
(beginning measure 231) form a nodal point within the
text, as they vacillate between an invitation to return
to the Lord, and the contemplation of His possible
wrath; the chordal setting of this section, which con-
trasts with those sections preceding and following it,
makes of Nun a bridge passage between the first and
second groups of three intonations each:

<table>
<thead>
<tr>
<th>Heth-Teth-Lamed</th>
<th>Nun</th>
<th>Samech-Ain-Tsade</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. confidence</td>
<td>a. an invitation to</td>
<td>a. awesomeness</td>
</tr>
<tr>
<td>in the mercy</td>
<td>return to the</td>
<td>of the Lord's</td>
</tr>
<tr>
<td>of the Lord</td>
<td>Lord; allusion</td>
<td>wrath</td>
</tr>
<tr>
<td></td>
<td>to His wrath</td>
<td>isolation of</td>
</tr>
<tr>
<td></td>
<td></td>
<td>the prophet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>in his</td>
</tr>
<tr>
<td></td>
<td></td>
<td>suffering</td>
</tr>
<tr>
<td>b. motion from</td>
<td>b. chordal setting</td>
<td>b. motion from</td>
</tr>
<tr>
<td>antiphonal to</td>
<td>with repeated</td>
<td>responsory</td>
</tr>
<tr>
<td>responsory</td>
<td>minor seconds</td>
<td>dialogue to</td>
</tr>
<tr>
<td>dialogue</td>
<td></td>
<td>canon</td>
</tr>
</tbody>
</table>

Figure 17. Musical & Textual Symmetry of Heth through
Tsade

The cadence within measure 309 is a graphically
serial representation of the text: to the words "dixi:
Periri", an eight-part divided chorus states the series
in segmentation - three consecutive notes from eight different serial orders:  

<table>
<thead>
<tr>
<th>Measure</th>
<th>Soprano (\text{RI}_1: 9-11)</th>
</tr>
</thead>
<tbody>
<tr>
<td>309</td>
<td>Alto I (\text{II}_1: 1-3)</td>
</tr>
<tr>
<td></td>
<td>Alto II (\text{RI}_1: 9-11)</td>
</tr>
<tr>
<td></td>
<td>Tenor I (\text{O}_6: 1-3)</td>
</tr>
<tr>
<td></td>
<td>Tenor II (\text{O}_8: 9-11)</td>
</tr>
<tr>
<td></td>
<td>Bass I (\text{RI}_7: 5-7)</td>
</tr>
<tr>
<td></td>
<td>Bass II (\text{R}_7: 7-9)</td>
</tr>
<tr>
<td></td>
<td>Bass III (\text{RI}_1: 1-3)</td>
</tr>
</tbody>
</table>

Sensus Spei concludes with an intonation of the Hebrew letter Coph, set (although for soloists) in the manner of Nun; the movement ends with an extension of the cadence following the rhythmic canons of Tsade; a simultaneous statement, now of four consecutive notes, from the eight different serial orders.

The Solacium section of De Elegia Tertia is in some ways musically parallel to the Querimonia: in both sections are the choral declamations followed by contrapuntal dialogue for solo voices. Within Querimonia, however, these statements were strictly canonic and unaccompanied, whereas in Solacium, the soloists are supported either by instruments or by a part of the

6 David Ward-Steinman, \textit{op. cit.}, 112.
chorus. The interjections of the Hebrew letters within *Solacium* are accompanied by the stringed section without double-basses; this continuity of musical accompaniment for the declamations of Hebrew letters was also apparent throughout the *Querimonia*, in which these choral intonations were accompanied by trombones with or without flugelhorn. Thus, these two outer sections of *De Elegia Tertia* frame the large central section, *Sensus Spei*, to produce within the inner movement of *Threni* a threefold symmetry comparable to that which was apparent within the third movement of *Canticum Sacrum*. An outline of the intonations and responses within *Solacium* may be found within Table VII on page 93 of this study.

The Resh and Sin sections of *Solacium* are closely related in their use of free counterpoint, similar rhythms employed for the solo voices, and accompanied duet. Their texts are similar also, with all verses concerned with the prophet's sufferings and his accusations of his enemies. The measures following the intonation of Sin, as their central position would indicate, become a textual pivotal-point for all of the *Solacium*: only within this section do the vocalists sing simultaneous statements of both halves of each verse.
<table>
<thead>
<tr>
<th>TABLE VII.</th>
<th>INTONATIONS AND RESPONSES WITHIN SOLACIUM SECTION OF DE ELEGIA TERTIA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Res (h)</strong></td>
<td>duet for solo soprano and solo alto, accompanied by woodwinds</td>
</tr>
<tr>
<td></td>
<td>a. soprano: $0_1$, $RI_1$ twice, $I_1$, $0_{12}$, $I_4$</td>
</tr>
<tr>
<td></td>
<td>b. alto: $RI_1$, $0_6$, $I_8$, $RI_8$, $RI_3$, $R_{12}$</td>
</tr>
<tr>
<td></td>
<td>c. woodwinds: (clarinets) $I_2$, $R_1$ 1-4, $I_7$, all three orders</td>
</tr>
<tr>
<td></td>
<td>repeated; (oboes) $I_2$, $R_1$ 1-4</td>
</tr>
<tr>
<td><strong>Sinh</strong></td>
<td>duet for solo tenor and bass $I$, accompanied by four horns moving</td>
</tr>
<tr>
<td></td>
<td>from single-note accompaniment to chordal texture</td>
</tr>
<tr>
<td></td>
<td>a. tenor: $I_1$ (1-3-5-7-9-11-12-10-8-6-4-2)</td>
</tr>
<tr>
<td></td>
<td>b. bass: $0_1$ (1-3-5-7-9-11-12-10-8-6-4-2)</td>
</tr>
<tr>
<td></td>
<td>c. horns: $0_1$ (1-4-7-10-2-5-8-11-3-6-9-12)</td>
</tr>
<tr>
<td><strong>Thau</strong></td>
<td>scored in three parts for various combinations of soloists and chorus</td>
</tr>
<tr>
<td></td>
<td>a. solo bass/choral bass + solo alto/choral alto + solo tenor/solo</td>
</tr>
<tr>
<td></td>
<td>soprano (S/T: $R_{12}$, $I_{12}$; A: $RI_{12}$; B: $0_1$, $RI_{11}$)</td>
</tr>
<tr>
<td></td>
<td>b. solo alto/solo bass + solo soprano/choral soprano + solo</td>
</tr>
<tr>
<td></td>
<td>tenor/choral tenor (S: $R_3$; A/B: $R_1$, $I_1$; T: $I_1$, $I_7$ 7-12)</td>
</tr>
<tr>
<td></td>
<td>c. solo soprano/solo tenor + solo alto/choral alto + solo</td>
</tr>
<tr>
<td></td>
<td>bass/choral bass (S/T: $I_{10}$; A: $I_7$; B: $RI_{11}$)</td>
</tr>
</tbody>
</table>
Interpolative treatment of the series is in evidence throughout all of the verses: the woodwind accompaniment following the intonation of Res(h) is written in parallel thirds based upon $I_2$ of the series, with the first clarinet stating numbers 3, 5, and 7 while the alto clarinet plays numbers 4, 6, and 8. The row is completed by the oboes, with the upper line again taking the odd numbers (11, 9, 1) and the second line the even (10, 2, 12)\textsuperscript{7}. This process is repeated, beginning measure 327, based upon the series $I_7$.

Two auxiliary rows derived from the basic series are employed within the central section of Solacium. The duet for tenor and bass, beginning measure 345, presents a permutation of $O_1$:\textsuperscript{8}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example32.png}
\caption{Example 32: Threni}
\end{figure}

\textsuperscript{7} David Ward-Steinman, op. cit., 116.

\textsuperscript{8} As may be seen above, the position of the notes forming a symmetrical hexachord within the original series contributes to the symmetry of this auxiliary row.
Another series based upon an interpolation of the original row may be found within the instrumental accompaniment to the vocal duet. Within this auxiliary series derived from $O_1$, notes 1, 2, 7, 10, 2, 5, 8, 11, 3, and 6 are assigned to the horns, with 9 and 12 of the series stated by strings:\[9\]

Example 33: Threni

The vocal passages which follow the intonations of Thau are dominated by a melodic line which is formed by the omission of the eighth note from the original series:

Example 34: Threni

---

9 The symmetrical structure of the auxiliary row's second half frames an interval which was absent from adjacent interval-pairs within the original series: the major second (numbers 3 and 6 above).
This melody, based upon $R_{12}$ of the series, is first introduced in measure 360, then is repeated ($R_1$) beginning measure 369. The rhythmic contour of the melody is retained within the strophe which follows the third intonation of Thau, although the series employed within this section is $I_{10}$.

*De Elegia Quinta*, the closing movement of *Threni*, begins with a sung preamble for two solo basses — "Oratio Jeremiae Prophetae". This introductory duet, with its serially-derived counterpoint, recalls not only the Incipit for solo and alto with which the *De Elegia Prima* movement began, but also the two-voice Diphonas which occur twice within that movement. The serial forms $R_1$ and $R_{11}$, employed for the bass duet, are those which were used within the two Diphonas.

A further parallel between these outer movements may be found in the use of spoken chorus within each, as well as a sharing of the row among the orchestral forces forming the interludes between the first and second sets of verses. However, *De Elegia Quinta* contrasts with all of the preceding sections of *Threni* in that its text, and subsequently its musical structure, is not punctuated by intonations of Hebrew letters; instead, the structural divisions of the movement
depend primarily upon changing combinations of voices or instruments.

Following its introduction, *De Elegia Quinta* consists of two principal sections. Section I is marked by the use of spoken chorus in alternation with musical settings for vocal solo; each ensemble is sustained by accompaniment involving the use of pedal-tone and/or ostinato derived from the series. Within Section II, the soloists and chorus, accompanied by two horns, combine in a chordal setting of Jeremiah's prayer to create a musical moment which becomes, in the words of Vlad, "the climax of structural complexity and polyphonic cohesion". The first phrase of the prayer is begun by chorus, then is taken up by soloists and accompanied by horns to form a simultaneous presentation of six serial forms; two more horns are added within the second phrase to create a sonority of eight different parts. The final words of the prayer are set for soloists and chorus doubling parts, accompanied by the

10 *Converte nos, Domine, ad te, et convertemur; innova dies nostros, sicut a principio.*

11 Roman Vlad, *op. cit.*, 221.

12 The serial treatment is as follows: soprano \(O_1\); also \(R_1\); tenor \(I_7\); bass \(RI_7\); horn I \(R_4, RI_1\); horn II \(RI_1, I_1\); horn III \(RI_1, O_{10}, R_4, I_3\); horn IV \(RI_1, O_{10}, I_4, I_1\)
quartet of horns. The final cadence for chorus and soloists is the minor third $E_b - G_b$, and for horns, $A - C$.

*Threni*, as Stravinsky's first large-scale work derived from a single twelve-note series, has impressed one writer with what he terms "the unfailing grammatical consistency of the music". Although the employment of a single dodecaphonic row throughout the composition becomes a major source of its "grammatical consistency", other facets contributing to the unification of the work must be considered as well, namely, the influence of the text on both the larger structural sections and their component subdivisions, and the inner meanings of the psalm-verses as determinants of musical form. The unity of both the *De Elegia Prima* and *De Elegia Tertia* movements is highly dependent upon those psalm-verses which comprise their texts. In addition, the "illuminations" of Hebrew letters, though employed in a variety of ways, contribute substantially to the stylistic integration of these two movements.

A preoccupation with structural symmetry is manifest within *Threni*, as is the emphasis upon contrapuntal ingenuity as a source of unification.

---

The use of ostinato as a unifying device is dependent largely upon the introduction of intermittent ostinati which function chiefly as pedal-tones throughout the work. An interesting facet of Stravinsky's ostinato technique may be found within the *De Elegia Prima* and *Quinta* movements, in which a spoken chorus is integrated into the ostinato texture.

A continuing emphasis upon the number three (and, by extension, upon the interval of the third) governs much of *Threni*, and is outlined within Table VIII on page 100 of this study.

Although this work represents in some ways a further step in Stravinsky's evolution as a serial composer, there are several stylistic features which inevitably recall the earlier *Canticum Sacrum*. Both *Threni* and *Canticum Sacrum* are religious, though non-liturgical works, and similar musical forces are employed within each, dependent to a large extent upon techniques of imitative counterpoint and antiphonal or responsory choral composition. In addition, each of the works is introduced by a sung preamble: a *Dedicatio* for tenor and baritone opens *Canticum Sacrum*, while *Threni* begins with an *Incipl* for soprano and alto.

Both compositions are symmetrical with regard to their overall musical form, and their architecture is
<table>
<thead>
<tr>
<th>TABLE VIII. NUMERICAL AND INTERVALIC EMPHASIS WITHIN THRENI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>T H R E E</strong></td>
</tr>
<tr>
<td>A. Three principal movements, with a threefold division of the central movement.</td>
</tr>
<tr>
<td>1. <em>De Elegia Prima</em>: three appearances of choral declamation.</td>
</tr>
<tr>
<td>2. <em>De Elegia Tertia</em>: division into three sections, each of which derives its formal structure from the choral intonation of Hebrew letters, sung three times in alternation with voices or instruments. a. <em>Querimonia</em>: the intonations of Hebrew letters are accompanied by three trombones.</td>
</tr>
<tr>
<td>A. Pitch-priorities of D#/F# are present within the prime forms of the serial row.</td>
</tr>
<tr>
<td>1. F#: beginning tone of $O_1$, $I_1$, and ending tone of $R_1$.</td>
</tr>
<tr>
<td>2. D#: beginning tone of $R_1$, $R_1$, and ending tone of $O_1$.</td>
</tr>
<tr>
<td>3. The other notes forming ending tones to the rows are A (number 12 of $I_1$) and C (number 12 of $R_1$). a. the final sonority of <em>Threni</em>, composed of these four tones, serves to divide the octave evenly into four segments, each of which comprises the interval of a minor third.</td>
</tr>
<tr>
<td>4. <em>Sensus Spei</em>: declamations of soloists and chorus produce a series of pedal-tones, in triplet rhythm, based upon RI of the serial row at the transposition of a minor third down from the prime.</td>
</tr>
</tbody>
</table>
strikingly similar: within each, the first movement may be subdivided into five sections, and the two outer movements are analogous to one another in musical material and/or instrumental and vocal scoring. In addition, the inner movements of both Threni and Canticum Sacrum are symmetrically divided into three large sections, with the central section functioning as the musical and dramatic climax of the work. These inner movements are linked by means of an organ ritor-nello within Canticum Sacrum, while the repeated declamations of Hebrew letters within Threni serve a similar purpose of linking the substructures of the central section. There is a textual relationship between these central movements as well, centered about the concept of redemption through hope (Canticum Sacrum: Spes; Threni: Sensus Spei). The central movements of both works contrast with those movements which precede or follow them: Spes, framed by choral canons, features the use of solo voices, while Sensus Spei, also framed by canons (though for solo voices), unites all of the available musical forces - chorus, soloists, orchestra, and the underlying serial concept which shapes the work - to present a highly varied and complex musical texture in order to achieve its musical and structural apex.
Hans Keller has remarked that *Canticum Sacrum* and *Threni*, in their emphasis upon the contrapuntal language of early polyphony, represent Stravinsky's endeavour to reconcile the world of the Middle Ages with the spirit of Modern Man, although a second point of view might be to consider *Threni* in a less metaphysical and more musical light, i.e., as a culminating point in a line of thought which begins, in this study, with the *Septet*. In this regard, then, the relationship between *Canticum Sacrum* and *Threni* becomes one in which the former serves as an intermediate step within its composer's musical development, useful in adding to his skill while at the same time it confirms, in the words of Keller, "the new Stravinskyian spiritual horizon determined by faith".

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15 Ibid.
PART II
COMPARISONS AND CONCLUSIONS
PART II
COMPARISONS AND CONCLUSIONS

The fugue, a pure form in which the music means nothing outside itself. Doesn't the fugue imply the composer's submission to the rules? And is it not within these strictures that he finds the full flowering of his freedom as a creator? 1

Thus does Stravinsky express his veneration for the art of imitative counterpoint, manifest in the canons and fugues which pervade each of the compositions included within this study. However, Stravinsky's interest in contrapuntal procedures cannot be viewed as limited to these pieces, but must be regarded both as an example of his lifelong acquaintance with Western polyphony and as a part of his preoccupation with musical form, reflected within these compositions but evident also in a variety of works which encompass his entire creative span. In this regard, then, it may be of interest to find how Stravinsky's use of contrapuntal technique forms an important stylistic

1 Igor Stravinsky, op. cit., 79.
link among these five compositions, but that which is at least as interesting is the extent to which many of these procedures, as well as the employment of other techniques of unification, are anticipated within his works of earlier years. As long ago as 1924, in writing of his Octet shortly after its first performance, Stravinsky said:

Form, in my music, derives from counterpoint. I consider counterpoint the only means through which the attention of the composer is concentrated on purely musical questions. Its elements also lend themselves perfectly to an architectural construction.2

Surely Stravinsky's philosophy of contrapuntally-based musical form finds its realization in each of the five works included within this study, and often it takes the form of canons and fugues, used as foundations for musical structure.

Perhaps the most outstanding example of fugal writing to be found among these five compositions is that which constitutes the closing movement of the Septet, a movement based upon a group of four fugues, two of which are double fugues. An obvious precedent

2 Reprinted from The Arts (January, 1924), in E. W. White, op. cit., 528.
for this technique may be found in the double fugue (albeit for a combination of voices and instruments) which comprises the second movement of the *Symphony of Psalms* (1930); in addition, the thematic relationship linking Fugues I and III, II and IV of the *Septet* is anticipated within the last movement of the *Concerto for Two Solo Pianos* (1935), which consists of two fugues, the second based upon an inversion of the first.³

Not always employed by Stravinsky as foundations for entire movements, fugal expositions and stretti find their way into the subdivisions of these works as well, as in the *fugato* and stretto which comprise the development section within the opening movement of the *Septet*, or the fugato for strings which introduces Part IV of *Agon*. Again, works of the past offer precedent: the final variation within the second movement of the *Octet* (1924),⁴ the fugato which shapes part of the opening movement of the *Dumbarton Oaks Concerto* (1937),⁵ and the section marked *più mosso* within the Finale of the *Symphony in C* (1940)⁶ all attest to the

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³ Roman Vlad, *op. cit.*, 118-119.
⁴ See measures 51-57.
⁵ Beginning at number 13 in the score.
⁶ Beginning at number 129 in the score.
fact that Stravinsky's use of fugal techniques within musical substructure is not limited to the five works of this study.

Although the canonic principle is inherent within the serial method governing each of these compositions, Stravinsky's employment of canonic methods transcends their use as a serial tool, and the technique becomes another means by which imitative counterpoint per se functions as a source of musical form. Like the fugues, canons often furnish the structural foundation for complete movements: the architecture of the Querimonia of Threni is governed by an orderly addition of voice parts progressing from a monodia to a double canon a 4; the outer movements of In Memoriam Dylan Thomas combine the use of strict canon with mirror-image symmetry, while the song which comprises the central movement of this work is canonically accompanied, a technique which recalls that employed within the two Ricarcars of the 1952 Cantata. Similarly, the outer movements of Ad Tres Virtutes Hortationes within Canticum Sacrum are combined choral and instrumental canons.

The use of canonic methods within the subdivisions of a movement parallels Stravinsky's employment of fugal writing in unifying sections of larger structural forms. Canons employed as the synthesizing element
of only one part of a movement figure most importantly within Canticum Sacrum, exemplified by the instrumental sinfonia of Caritas, and the second half of Brevis Motus Cantilenae. Canons form a part of Threni's Sensus Spei (following the intonation of "Tsade"), and function within Agon as the statement-and-return within an overall ternary form (the Gaillarde and Bransle Simple). The second movement of the Septet exemplifies the use of canon in combination with another technique of unification: the ground bass or passacaglia. An interesting precedent for this combination of unifying devices is evident within the Sonata for Two Pianos (1943-1944): the second movement of this composition is also a theme-and-variations, with the theme itself first presented as a two-part canon per inversionem above a cantus firmus which outlines the tonic triad in G major.

Imitative counterpoint on a smaller scale pervades each of the five works of this study and need not be itemized, save for one example: a technique of simultaneous imitation, often in augmentation, which not only demonstrates Stravinsky's contrapuntal ingenuity but becomes, within these pieces, a stylistic feature common to each as it occurs most frequently at the beginnings of key phrases or sections, as shown within Table IX on page 109.
<table>
<thead>
<tr>
<th>Composition</th>
<th>Movement</th>
<th>Measure Number and Section</th>
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</thead>
<tbody>
<tr>
<td>Septet</td>
<td>I</td>
<td>Measures 1-4: beginning of Exposition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Measures 55-58: beginning of Recapitulation</td>
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<tr>
<td></td>
<td></td>
<td>Measures 88-94: beginning of Coda</td>
</tr>
<tr>
<td>In Memoriam Dylan Thomas</td>
<td>II</td>
<td>Measures 44-45: beginning of final verse of song</td>
</tr>
<tr>
<td>Canticum Sacrum</td>
<td>II</td>
<td>Measures 40-43: beginning of coda</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>Measures 116-120: beginning of choral canon (Caritas)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Measures 219-225: beginning of choral canon (Fides)</td>
</tr>
<tr>
<td>Agon</td>
<td>Part III</td>
<td>Measures 254-257: beginning of Interlude I</td>
</tr>
<tr>
<td></td>
<td>Part IV</td>
<td>Measures 473-477: beginning of refrain for female dancer</td>
</tr>
<tr>
<td>Threni</td>
<td>I</td>
<td>Measures 42-61: solo duet for tenor and flugelhorn, repeated in measures 88-107, 142-165</td>
</tr>
</tbody>
</table>
Each of the five compositions included within the analyses exhibits a high degree of formal organization, often dependent upon contrapuntal procedures, as shown within the preceding pages of this study, though other determinants of form are employed as well.

The antiphonal alternation of choral and/or instrumental ensembles becomes an important formal factor within each of the five works, although the use of this technique is most extensive within \textit{Canticum Sacrum}: the first and last movements of this composition are shaped by the alternation of choral declamation with instrumental interludes, while the \textit{Spes} section of Movement III and the first half of Movement IV feature responsory dialogue between soloists and chorus. A similar technique of antiphonal and responsory writing governs the central movement of \textit{Threni} as well.

Antiphonal methods are not restricted to those musical works, or sections thereof, employing text: the opening \textit{Pas-de-Quatre} of \textit{Agon} is marked by the alternation of a brass ensemble with varying blocks of instrumental color, with the two linked by means of an ostinato for strings. Within Part IV of this work, a serially-derived figure is presented in alternation between French horn and piano to shape the ternary form
of the Refrain for male dancer (measure 463); within the Four Duos, beginning at measure 520, the series is again treated antiphonally, assigned to strings and trombones.

The first and last movements of In Memoriam Dylan Thomas, scored for four trombones and string quartet, are also shaped by the alternation of strophes between the two ensembles; in this work, antiphonal technique is combined with the use of strict contrapuntal procedures, a combination also evident within the Gigue of the Septet, in which the formal plan of the four fugues comprising this movement corresponds to their instrumentation, with Fugues I and III scored for strings, Fugues II and IV for winds and piano.

The concept of symmetry as a component of musical form is exemplified within these works and determines to a considerable degree the overall structure of three: In Memoriam Dylan Thomas, Canticum Sacrum, and Threni. The first and last movements of each of these compositions are symmetrically organized around a contrasting movement or group of movements. Although Threni is symmetrical only to the extent that similar musical forces are employed within those movements which frame the central part of the work, the outer movements of
both *In Memoriam Dylan Thomas* and *Canticum Sacrum* contain, respectively, the same musical material, organized within each work in such a way that the last movement becomes a mirror-image of the first. Within *In Memoriam Dylan Thomas*, this effect of symmetry is achieved by a reversal of the thematic material given to the two alternating instrumental ensembles, while that of *Canticum Sacrum* results from the employment of retrograde technique within the closing movement of the work.

A preoccupation with symmetrical structure is also apparent within the central sections of both *Threni* and *Canticum Sacrum*, exemplified by the threefold division of their inner movements, with the central section or movement constituting the dramatic and musical culmination of the work. The second movement of *Canticum Sacrum* exhibits the use of symmetry on a smaller scale, in the form of five symmetrically-organized chords which form a vertical punctuation-point in the middle of the movement. An equally brief, symmetrical moment occurs within the *Bransle Gay* of *Agon*: the opening motive of the movement is repeated, with a division of its four-bar phrase into two parts which are reversed in order from the original statement. This section exhibits a metrical means to symmetry as
well, with the metric pulse of twelve achieved through alternating meters of seven and five; a similar technique is employed within the Dirge-Canons of *In Memoriam Dylan Thomas*, wherein a metrical pulse of five results from alternating measures of $\frac{5}{4}$, $\frac{3}{2}$, and $\frac{2}{2}$.

It is evident that, of the five works included within the analyses comprising this study, the three most dependent upon the concept of symmetry as a means to formal balance are *In Memoriam Dylan Thomas*, *Canticum Sacrum* and, to a lesser extent, *Threni*. It is interesting to note that these compositions, perhaps as a by-product of the preoccupation with symmetry which governs them, rely upon numerical emphasis as well, with particular regard to the numbers three and five.

The first and last movements of each of these works may be divided into five sections; within *In Memoriam Dylan Thomas*, the exploitation of the number five is exemplified by the metric scheme of these outer movements, while the number five is also reflected in the basic cell which dominates the composition. *Canticum Sacrum* exhibits, within its outer movements, five lines of counterpoint which function as recurring instrumental interludes; in addition, the structure of the entire work (considering *Ad Tres Virtutes Hortationes* as a single movement) is that of five large sections,
with the central section, *Spes*, again divisible by five. Two of the inner movements are punctuated by fivefold vertical sonorities: the five mirror chords of *Surge*, *aquilo*, and the five choral intonations of the word "credidi" within *Fides*.

Except for the five sections within its first movement and the quintal effect of its overall structure, *Threni* is governed by the number three. The intonations of Hebrew letters, each sung three times within the central movement, do not find a parallel within the other two works; however, the tripartite division of this central section is similar to the structure of both *Canticum Sacrum* and *In Memoriam Dylan Thomas*, in which two sections or movements frame a contrasting section or movement to achieve the effect of threefold symmetry.

All three works contain within themselves tonal influences which project the interval of a third. The beginning and ending-tones of the twelve-note series upon which *Threni* is based encompass the minor third D♯-F♯. *Dunes in mundum* and *Illi autem profecti*, the outer movements of *Canticum Sacrum*, are governed by a tonal motion from B♭ to D, while the Dirge-Canons of *In Memoriam Dylan Thomas* are dependent upon the tones C-E, the major third in which is contained the
generic motive of that composition.

The repetition of musical phrases, sections, or movements as an aid to unification occurs within each of the five works included within this study, and is achieved in varying degrees and by diverse methods, several of which are anticipated within earlier compositions.

The larger structural divisions of Agon are articulated by means of a Prelude and two Interludes, all virtually the same music. This structural use of like movements recalls a similar technique evident within the Cantata of 1952, in which songs for solo voices are separated by the repetition of a Lyke-Wake Dirge, scored for female chorus, which also serves as Prelude and Coda to that work.

Musical repetition may furnish a link between the beginning and ending sections or movements of a composition. Within the Septet, the opening theme of the first movement (in reality the generic motive of the entire piece) recurs, in its original instrumentation, as the coda within the last movement. The repetition of a complete movement which functions as a coda is found within Agon, with the reprise of its opening movement at the end of the ballet. The Concerto for Piano and Wind Instruments (1923-1924) offers a
precedent for the techniques of musical repetition apparent within both the Septet and Agon, and furnishes a convenient mid-point between the repetition of a theme (Septet) and the repetition of an entire movement (Agon), for it is the repetition of a section which links the outer movements of the Concerto: the largo introduction to the first movement is re-introduced at the close of the final movement.\(^7\)

It has been observed that the outer movements of In Memoriam Dylan Thomas and Canticum Sacrum achieve their symmetry as a result of the employment of the same musical material within these movements; however, the inner structure of these antiphonally-organized sections is marked by the use of thematic repetition as well, giving the effect of a ritornello through the alternation of unvaried musical phrases with those which change in each repetition. With regard to the use of both antiphonal and ritornello techniques in a single movement, it is interesting to note that a composition which precedes these two works by forty years, the Three Pieces for String Quartet (1914), exhibits the employment of similar methods within its

\(^7\) Cf. Movement I, beginning to number 5, and Movement III, numbers 86–89.
closing movement, in which an unchanging two-measure phrase, marked for down-bow stroke in $\frac{2}{2}$ rhythm, alternates with sections marked *sul tasto* which are varied in each repetition.

Further use of thematic reiteration in the form of ritornelli is exemplified by the inner movements of *Canticum Sacrum* and *In Memoriam Dylan Thomas*. The three movements forming the central core of *Canticum Sacrum* are linked by the recurrence of a passacaglia-like theme for organ which functions as an introduction, ritornello, and coda. Two ritornelli are employed within the song which forms the central movement of *In Memoriam Dylan Thomas*, one becoming an interlude between verses, and the other used to underscore a textual refrain; this latter function of a musical ritornello to reinforce the structure and meaning of the text is anticipated within the *Ricercar II* of the 1952 *Cantata*, although this song bears further similarity to the central movement of *In Memoriam Dylan Thomas* with regard to its scoring for solo tenor and contrapuntally-oriented form.

The employment of vertical sonorities which serve as ritornelli may be found in both *Canticum Sacrum* and *Threni*. Within *Canticum Sacrum*, three serially-derived chords introduce the second movement,
then recur shortly before the coda. The *Sensus Spei* section of *Threni* is governed by repetitions, three times each, of chorally-intoned Hebrew letters. Although these declamations appear within other parts of the work, it is only within *Sensus Spei* that they are nearly identical in their repeated musical settings, and recall, in their dual function as introduction and ritornello, the threefold, identical repetitions of the chordal Alleluia which articulate the closing movement of the *Symphony of Psalms*.

The employment of thematic repetition may serve to link two contiguous movements while not directly affecting the overall form of a composition. This technique is evident within Part I of *Agon*, in which themes and motives first introduced as a part of the *Double Pas-de-Quatre* recur, in extended form, within the movement following. Similarly, the second and third movements of the *Septet* are unified by the use of the same sixteen-note theme, serving as a ground-bass within one movement, and as a fugal subject within the other.

Ostinato as a unifying device pervades much of the score of *Agon*, where it is introduced throughout the work in a variety of ways and is by no means
restricted to the bass. Excluding the isorhythmic motive for castanet within the Bransle Gay, strict ostinati generally give way within this work to those which may be termed free: rhythmic or melodic, or rhythmic and melodic, motives which are modified by the alteration or addition of notes, or are intermittent as a result of interruptions by rests. Examples of both types of free ostinati may be found within the three Pas-de-Quatre comprising Part I, the Prelude and Interludes separating the larger structural divisions of the ballet, and some of the individual movements of these divisions: the Saraband-Step of Part II and the two Variations and Refrain for male and female dancer within Part IV.

The employment of ostinato in passacaglia form governs the second movement of the Septet, which is structurally organized as a set of nine canonic variations above the ground-bass. While the first and third movements of Threni exemplify the use of ostinati as pedal-tones, one might consider that, within Sensus Spei, a loose passacaglia principle emerges as a result of the repeated declamations of Hebrew letters followed by varied settings for soloists and/or chorus, with these vocal settings and their instrumental accompaniment producing a series of pedal-tones in quasi-triplet
rhythm.

The five works included in this study present in their chronological order the history of Stravinsky's evolution as a serial composer, with the *Septet* exemplifying the composer's attempt to derive a complete three-movement work from the same basic source material, while *In Memoriam Dylan Thomas* anticipates, in its serial organization upon a five-note row, the direction of Stravinsky's musical progress. The remaining three works - *Canticum Sacrum*, *Agon* and *Threni* - mark their composer's employment of total dodecaphonic serialism, although the first two of these compositions are still partly oriented in tonality: only the inner movements of *Canticum Sacrum* are serially composed, utilizing two different twelve-tone rows, while the score of *Agon* exhibits the employment of three such rows and two hexachords, again presented with much freely-composed, diatonically-based musical material. Of the five works which comprise this study, then, it is only *Threni* which emerges from a single dodecaphonic series.

The analyses within Part I have indicated those similarities which exist between or among the rows employed within each individual work; however, a comparison of the six twelve-tone rows in use within three of these scores (two in *Canticum Sacrum*, three
in Agon, and one in Threni) reveals similarities which form a serial link unifying these works with one another.

Excluding the sixteen-note theme of the Septet and the five-note series of In Memoriam Dylan Thomas, the six rows employed within these compositions are shown below, reduced to their basic hexachordal pairs:

**Canticum Sacrum: Row I**

**Canticum Sacrum: Row II**

**Agon: Row I**

**Agon: Row II**

**Agon: Row III**

**Threni: Row I**

*Figure 18. Basic Hexachordal Pairs of Dodecaphonic Rows*
It can readily be observed that the two hexachords comprising Row I of *Agon* are the same, in reverse order, as those which constitute Row I of *Canticum Sacrum*, while both halves of Row II of *Canticum Sacrum* and Row III of *Agon* are identical.

Row II of *Agon*, originally employed within that work as two independent hexachords which were then combined to produce a twelve-note series, bears in its basic hexachordal state considerable structural resemblance to the twelve-tone row of *Threni*: the second hexachord of Row II of *Agon* matches notes 1–6 within the row employed in *Threni*, transposed down a perfect fifth. The remaining hexachords within these rows (1–6 of *Agon*; 7–12 of *Threni*) are similar, though not identical, in intervallic structure; again, the interval of transposition between the two hexachords is that of a perfect fifth.

The two serial though non-dodecaphonic works of this study, the *Septet* and *In Memoriam Dylan Thomas*, are each dependent, respectively, upon a basic motive: the germ cell of the *Septet*, first introduced as the opening theme of its first movement, figures importantly within the sixteen-note series upon which the two succeeding movements of the work are based. The basic compositional cell of *In Memoriam Dylan Thomas* is its
five-note row. These two motives are shown below:

**Septet**  
In Memoriam Dylan Thomas

Figure 19. Basic Motives of Septet and In Memoriam Dylan Thomas

These two generic cells form a part of two other compositions included within this study: the protean motive of the Septet becomes part of the recurring instrumental interlude within the first movement of Canticum Sacrum. Transposed up a perfect fourth, it figures as the five-note row assigned to the highest instrumental line within the interlude, with the final tone of the transposed motive provided by a resolution of the movement to D.

**Septet**  
Canticum Sacrum

Figure 20. Basic Motive of Septet and its Use within Canticum Sacrum

In addition, the retrograde form of the first hexachord within Row II of Agon is nearly identical to the opening theme of the Septet, transposed down a minor second:
Fig. 21. Basic Motive of Septet and Its Occurrence within Agon

The compositional motive of In Memoriam Dylan Thomas, the inversion of its basic five-note cell, is identical to the serial motive derived from the first five notes, retrograde-inversion, within Row III of Agon and employed throughout Part IV of that work:

Fig. 22. Basic Motive of In Memoriam Dylan Thomas and its Use within Agon

The concept of a basic compositional motive or "germ cell" is not new within Stravinsky's creative philosophy. A germinal cell in the form of a vertical sonority constitutes the 'Augures printaniers' chord within the Rite of Spring (1912-13), a chord which Tansman says "constitutes a pole for the entire work":

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8 Quoted in Vlad, op. cit., 31.
Similarly, the generating cell of Petrushka (1911) depends upon a chord which dominates the third tableau of the ballet:

Example 36: Petrushka

Within the Concerto in D for violin and orchestra (1931), a chord which Stravinsky calls his "passport to that concerto"\(^9\) is employed at the beginning of each of the four movements: \(^{10}\)

Example 37: Concerto in D

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9 Quoted in E. W. White, *op. cit.*, 330.
10 Ibid.
Perhaps more analogous to the use of serial motives within the five works of this study would be Stravinsky's employment of horizontal, or linear, compositional cells, and again the past offers precedent: within the Firebird (1910), a germinal pattern may be found which is derived from an opening motive within the introduction. This motive, in its original and permutative forms, creates a chromatic figuration which is associated throughout the ballet with the Firebird itself:

![Figure 23. Permutations of the Basic Motive with The Firebird](image)

Eric Walter White has observed that the greater part of the original melodic material within Les Noces (1914-1917) is derived from a basic three-note cell. This cell is sometimes extended, repeated, or subject to a process of development by means of modulation, but remains the generic motive of the work: ¹¹

![Figure 24. Permutations of the Basic Motive Within Les Noces](image)

¹¹ E. W. White, *op. cit.*, 217.
The *Symphony in C* (1940) is based upon a similar three-note figure, encompassing a perfect fourth, which pervades the first movement and is re-introduced within the *Finale* of the composition:  

![Figure 25. Basic Motive of Symphony in C](image)

The *Symphony in Three Movements* (1942-1945) also develops organically from a basic motive, one which becomes within the work both a sonorous and a graphic unifying device - the interval of a minor third embedded within an octave:

![Figure 26. Basic Motive of Symphony in Three Movements](image)

Even the technique of employing limited tonal rows is anticipated within earlier works. The first movement of the *Three Pieces for String Quartet* (1914)

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12 Cf. Movement I at Number 1; Movement IV at measures 143 (violin I), 176 (oboe I), 185 (flute, oboes I and II, horns I and II).
is based upon a "series" of nine notes:

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\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{figure27.png}
\caption{Basic Series of Three Pieces for String Quartet}
\end{figure}
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In addition, the instrumental treatment of these notes prefigures an identical technique employed within the outer movements of Canticum Sacrum as well as the Gigue of the Septet: the limitation of each instrumental part to a specific range or group of notes. Within the opening movement of the Three Pieces, the first violin is limited to four notes which form a perfect fourth; the second violin plays the notes F♯, E, D♯ and C♯, always in the same order, while the viola is confined to the notes C♯ and D, and the violoncello plays only E♭, D♭ and C:
Example 38: Three Pieces for
String Quartet
The preceding pages cannot provide more than an introduction to the five compositions included within this study, for the only real acquaintance with these works must come from listening to them, "again and again", in the words of Vlad, "before they yield up their secrets". However, it is hoped that the foregoing analyses and comparisons will have aided the reader in perceiving the means by which certain musical elements react with one another, in one work or among several, in producing those unities which are symptomatic of Stravinsky's musical objectives. That many of the techniques of unification which govern these works are foreshadowed within compositions of the past only emphasizes Stravinsky's long-standing belief that

The more art is controlled, limited, worked over, the more it is free. 

Indeed, it may be that this very preoccupation with freedom-within-boundaries has so influenced Stravinsky's musical style from his earliest years to the present.

13 Vlad, op. cit., 185.
14 Stravinsky, op. cit., 63.
day that one writer has been moved to comment:

What is noteworthy concerning
Stravinsky's adoption of serial
technique is not so much how his
music has changed as how it remains
the same.15

The fact that critical reaction to these five
works has not been entirely favorable tells us very
little about the works themselves, yet reveals a great
deal concerning the difficulties of their evaluation.
Perhaps the best critical approach to these compositions
is to judge them in accordance with the very philosophy
which governed their conception, and to determine their
esthetic significance by the extent to which they
exhibit that unity which their composer declares "has
a resonance all its own".16

Certainly these five works exemplify Stravinsky's
acquaintance and sympathy with the many aspects of
musical development from the beginnings of polyphony
to his own time, and it remains one of his greatest
strengths that he is able to adapt the wealth of his

15 Benjamin Boretz, Perspectives on Schoenberg
and Stravinsky (Princeton: Princeton University Press,
1968), 172.

16 Stravinsky, op. cit., 146.
knowledge to the expression of his creative ideas through extremely subtle musical connections. Always a composer much concerned with the "how" of music, Stravinsky perhaps reveals his attitude towards the act of composition, and even evaluates his own particular genius, within an article which he wrote regarding Perséphone in 1934:

La musique... nous est donnée uniquement pour mettre de l'ordre dans les choses: passer d'un état anarchique... à un état réglé, parfaitement conscient et pourvu de garanties de vitalité et de durée... ainsi mon art.17

17 Reprinted from Excelsior (April, 1934), in E. W. White, op. cit., 533.
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