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THE EARLY BALLETS OF IGOR STRAVINSKY

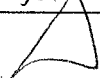
be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS IN TRUMPET

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THE ROLE OF THE TRUMPET AND CORNET IN THE
EARLY BALLETS OF IGOR STRAVINSKY

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by

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ABSTRACT

The topic of this thesis was selected because of an existing need for an analytical study of the use of the trumpet and cornet in the early twentieth century, a time when composing for these instruments was especially adventurous. Three of the most important and most frequently performed orchestral works from this period were selected as a basis for the study, the early Stravinsky ballets-- The Firebird, Petrushka and The Rite of Spring.

This study consists of analytical and historical information intended for trumpeters, conductors, and anyone interested in the state of orchestration at the time. In order to provide an historical perspective, the first chapter includes discussion of the orchestra and the trumpet and cornet at the turn of the century, and Stravinsky's approach to the orchestra in general. Chapter two is concerned with the general use of these instruments in the three ballets. Chapters three through seven examine specific techniques found in the trumpet and cornet parts of the ballets. Topics examined in detail are doubling, melodic fragmentation, muting, syncopation, accents, polymeter, compositional devices, articulation and special effects. A certain amount of analysis and background is included to facilitate the reader's understanding of the music.

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PREFACE

The topic of this thesis was selected because of an existing need for an analytical study of the use of the trumpet and cornet in the early twentieth century, a time when composing for these instruments was especially adventurous. Three of the most important and most frequently performed orchestral works from this period are the early Stravinsky ballets--The Firebird, Petrushka and The Rite of Spring. Although much has been written about Stravinsky's music, little attention has been given to how he used the instruments in question.

This study consists of analytical and historical information intended for trumpeters, conductors, and anyone interested in the state of orchestration at the time. In order to provide an historical perspective, the first chapter includes discussion of the orchestra and the trumpet and cornet at the turn of the century, and Stravinsky's approach to the orchestra in general. Chapter two is concerned with the general use of these instruments in the three ballets. Chapters three through seven examine specific techniques found in the trumpet and cornet parts of the ballets. A certain amount of analysis and background is included to facilitate the reader's understanding of the music.

CHAPTER I

ORCHESTRAL CONCEPTS AND IDEALS

Late Nineteenth and Early Twentieth Century Practices

During the last quarter of the nineteenth century the orchestra grew in size to its largest proportions since the gigantic ensembles of the French Republic around 1800. The increase in the number of instruments employed was due in part to the improvement of technical capabilities of the wind instruments. These improvements led to a more frequent use and a greater amount of experimentation by composers in extending the range, dynamic power and expressive quality of all the winds, especially the brass.

Richard Wagner was at the forefront of orchestral experimentation during the last half of the nineteenth century. His continual blending and mixing of timbres, his reinforcement of a single melody line with various instruments, and his use of sustained tones in the brass produced the rich, massive texture which would be carried to its culmination in the symphonic poems of Richard Strauss and the symphonies of Gustav Mahler.

The orchestra which Strauss called for in Elektra required twelve trumpets, four trombones, eight horns and

six to eight kettle drums.¹ In Mahler's Symphony of a Thousand, in addition to a mammoth orchestra, several choruses are deployed.² The concept is that of blending colors, derived from soaring melodic lines and rich vertical harmony, into a homogeneous whole. Both composers relied heavily on the brasses, in addition to the strings, for tremendous levels of volume and sustained passages of crescendo and diminuendo. Trumpets, trombones, horns, and even tubas, were asked to duplicate active legato string parts. This technique reached its peak in Ein Heldenleben and exerted considerable influence on the use of brass instruments in the early twentieth century.³ Additional effects, such as the muting of brass instruments, the use of trills, and rapid chromatic passages were quite common.

In contrast to Strauss and Mahler, Claude Debussy was more concerned with a light, transparent instrumentation in which instrumental colors were no longer blended into one gigantic homogeneous sound but were juxtaposed with delicate sensitivity and finesse. Debussy's orchestral concept revolved around the use of woodwinds amalgamated with strings

¹Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton, 1979), p. 41.

²Ibid.

³Adam Carse, The History of Orchestration (New York: Dover Publications, 1964), p. 319.

as a primary orchestra center.⁴ Brass instruments were involved in the prevalent woodwind and string sound as coloristic devices, many times with mutes. The brass instruments sometimes sustain sounds for long periods of time, and at other times are very active; even though they rarely become forceful and brilliant,⁵ the trumpet and cornet parts of the Nocturnes, Iberia and La Mer do demonstrate contrasts in volume, timbre, articulation and phrasing.

Rimsky-Korsakov, who was Stravinsky's teacher and main influence during his formative years, was also concerned with separating orchestral colors but with a more brilliant concept in brass and woodwind scoring. His approach lies somewhere between the subtleness of Debussy and the robustness of Strauss and Mahler. The strings, woodwinds and brass tend to be used separately and in sharp contrast to one another. The driving rhythms and brilliant orchestral sonorities found in Scheherazade, Russian Easter and The Golden Cockerel foreshadow the appearance of those elements in Stravinsky's ballets.

These, then, are the major influence on the orchestra at the beginning of the twentieth century, and, naturally, they made an impression on the young Stravinsky. In addition

⁴Paul Bekker, The Story of the Orchestra (New York: W. W. Norton, 1936), p. 271.

⁵Carse, op. cit., p. 324.

to Rimsky-Korsakov, there were other Russians who had a personal and lasting influence on him, especially Glinka, Glazunov and Mussorgsky.⁶ Through them he acquired a harmonic vocabulary, a rich heritage of folksongs, and a sense of rhythmic drive which would culminate at varying degrees in each of the three ballets. He was also aware, in a general way, of the music of the French composers: Gounod, Bizet, Charbrier, Franck, D'Indy, Faure, and Dukas.⁷

Stravinsky's New Approach

The major influence in Stravinsky's approach to orchestration was his private study with Rimsky-Korsakov. An even earlier influence, however, was provided by an operatic performance:

Imagine my joy, therefore, when for the first time I was taken to the theatre where they were giving an opera with which as a pianist I was already familiar. It was A Life for the Tsar, and it was then I heard an orchestra for the first time. And what an orchestra--Glinka's! The impression was indelible, but it must not be supposed that this was due solely to the fact that it was the first orchestra I ever heard. To this day, not only Glinka's music in itself, but his orchestration as well, remains a perfect monument of musical art--so intelligent is his balance of

⁶Lawrence Thomas Fredrickson, "Stravinsky's Instrumentation: A Study of His Orchestral Techniques" (D.M.A. thesis, University of Illinois, 1960), p. 15.

⁷Joan Peyser, The New Music (New York: Dell, 1971), p. 94.

tone, so distinguished and delicate his instrumentation; and by the latter I mean his choice of instruments and his ways of combining them.⁸

Even though Stravinsky used conventional instrumentation to a certain extent, his orchestra had an altogether new sound. Texts on orchestration have generally indicated what their authors felt to be proper and logical instrumental combinations. Stravinsky by-passed traditional logic of orchestrational procedure by approaching melodic, harmonic, and rhythmic design with a new concept of instrumental color.⁹ He often dispensed with entire sections of the orchestra, confining his score to one particular instrument or family of instruments.

Stravinsky's usage of the winds in various combinations, with each other and with individual string colors, has been an important influence on orchestral technique in the twentieth century. His linear approach to harmony is a result of the contrapuntal involvement of individual instrumental lines, and thus his orchestration allows each instrument to stand out clearly. He generally does not double the melody line with a blend of instruments from various choirs, but instead emphasizes individual timbres.

⁸Igor Stravinsky, Chronicle of My Life (London: Victor Gollancz, Ltd., 1936), pp. 15-16.

⁹Theodore M. Finney, A History of Music (New York: Harcourt, Brace and Company, 1935), p. 576.

To quote Stravinsky:

We have had enough of this orchestral dappling and these thick sonorities; one is tired of being saturated with timbres, and wants no more of all this overfeeding which deforms the entity of the instrumental element by swelling it out of all proportion and giving it an existence on its own. There is a great deal of reeducation to be accomplished in this field.¹⁰

The most important technique seen in the way instruments are used in the three ballets, however, is the emphasis placed on each instrument's percussive possibilities. Stravinsky's orchestral approach was more rhythmic, using the brass as a primary force to articulate and propel the driving rhythms. In some instances, the result of Stravinsky's concern for rhythm actually elevated the brass above the strings and woodwinds in importance, resulting in a new concept of orchestral writing--that of the rhythmic orchestra.

Stravinsky's use of the trumpet and/or cornet as a rhythmically driving force can be seen in all three of the ballets to varying degrees. The "Dance of the Subjects of King Kastchei" in The Firebird and the "Russian Dance" in Petrushka are examples of the use of the instruments to propel a metronomic pulse with no allowance for rubato, thus producing vigor and excitement. In The Rite of Spring, syncopation and displacement of accents are produced by the

¹⁰Stravinsky, op. cit., p. 195.

trumpets, resulting in a variety of percussive metric pulses.

The use of the adjective "percussive," when applied to orchestration, usually refers to the concept of sharp, staccato, penetrating, rhythmic writing for the instruments being used. The second tableau of Petrushka contains one of the most original sounds in the early twentieth century. When the orchestra "retaliates with menacing trumpet-blasts,"¹¹ Stravinsky produced a percussive sound that may be described as an orchestrated drum roll: a fortissimo tremolo in the middle register of all instruments, above and through which muted trumpets and trombones sound a biting answer to the piano. This rhythmic-percussive approach to composition provided the vehicle for greater expansion in the role of the trumpet and cornet than that of the previous century.

¹¹Eric Walter White, Stravinsky: The Composer and His Works (Berkeley and Los Angeles: University of California Press, 1966), p. 156.

CHAPTER II

EVOLUTION AND USE OF THE TRUMPET AND CORNET

Evolution and Use to 1910

Beginning with the addition of valves to the orchestral trumpet, circa 1850, the instrument and the use of the instrument underwent a half century of transition. Tradition dictated that the natural trumpet in F with tuning crooks to E, E-flat, D and C should remain in use. This instrument was still preferred in many localities, especially in Germany and Austria, until the turn of the century. In other countries and in some areas of Germany and Austria, the valved F trumpet with tuning crooks gathered popularity. Thus, the valved instrument and the natural instrument existed simultaneously in European orchestras for a half century.

Eventually, due to virtuoso demands of the composer and technical improvements in valved instruments, the valved trumpet completed its triumph over the natural instrument. And although composers continued to write for various crooks, players began to use fewer and fewer crooks by transposing the parts at sight.¹

¹Adam Carse, The History of Orchestration (New York: Dover Publications, 1964), p. 292.

In France and Russia smaller valved instruments in B-flat, A and C were being used. Also, the cornet, which had been in existence since 1825, found its greatest orchestral use in these two countries. The French have had a long tradition of cornet and trumpet virtuosity. The symphonic use of these two instruments together extends back to the works of Berlioz and Meyerbeer. Since the cornet first appeared in the works of these composers, the French have held it in high esteem.

From the beginning, the cornet earned much undeserved abuse from composers, orchestrators, theorists, and critics. Several factors led to this predicament. First, the bad playing frequently heard at street corners and in inferior bands, along with the fact that the cornet adapted easily to light music and dance tunes, had an adverse effect on serious musicians. Secondly, because its tone was always compared to the trumpet, the cornet was saddled with descriptions such as coarse, vulgar, commonplace, trivial, toyish, et cetera. Berlioz even referred to the cornet as detestably vulgar and noisy.² Much of the problem stemmed from the fact that often the cornetist's education had been left in the hands of the town-band or military musicians. However, as the instrument developed, it did find legitimacy

²Sibyl Marcuse, Musical Instruments (New York: W. W. Norton, 1975), p. 127.

in France, and by 1857 was elevated to inclusion in a course of study at the Paris Conservatory.

At the turn of the century the cornet was not as closely related to the trumpet as it is today. It had a greater amount of conical tubing and a deeper and more conical mouthpiece than the modern cornet. The construction of the instrument allowed it to have a dark tone quality. The conical bore and deeper mouthpiece also made it easy to play smooth, lyrical solos. This also detracted from its ability to play heroic fanfare figures, which are generally associated with the trumpet.

The cornet also had been associated with less than genteel connotations. Much of its use in the nineteenth century was relegated to dance halls and other locations devoted to common entertainment. Stravinsky was quite aware of these connotations, as borne out in his usage of the cornet in Petrushka.

French composers utilizing the cornet in the nineteenth century, in addition to Berlioz and Meyerbeer, were Bizet, Franck, Chabrier, Dukas and D'Indy. These composers were influential in the first significant Russian usage of the instrument in the ballets of Tchaikowsky; this apparently led to the choice of that particular instrument for Petrushka.

Stravinsky's Use

The scores of the three ballets examined here demonstrate that Stravinsky's approach to the entire orchestra varied from previous traditions. His concept of a percussive, rhythmic orchestra quite naturally drew heavily upon the brass and percussion sections. His usage of the trumpet and/or cornet in this manner appears in varying degrees in all three ballets.

The trumpet passages in The Firebird, especially in the "Dance of Kastchei's Subjects," demonstrate an awareness on Stravinsky's part that the trumpet is a valuable instrument for volume reinforcement and for providing rhythmic accents and syncopations.

The trumpet and cornet are used in the most varied fashion in Petrushka. The contrast in usage of these instruments in this ballet ranges from the brutal, percussive use as found in The Firebird to the most lyric. Here it is evident that Stravinsky was also aware of the capabilities of the cornet: its dark tone, its lyric qualities, and its dance-hall reputation. All of these attributes are emphasized in the waltzes and the dance of the ballerina.

The characteristic percussive use of the trumpet found in the two ballets previously mentioned culminates in The Rite of Spring. It contains the most incisive use of the trumpet as a driving, rhythmic force. (In this ballet the trumpet is used almost solely in this way.)

The last two ballets contain an increased level of technical difficulty in the trumpet and cornet writing. Due to the fact that these were composed after Stravinsky had heard The Firebird and many other compositions performed by the orchestra of the Paris Opera, they may have been composed with specific virtuoso trumpeters in mind. It is possible that Stravinsky took Strauss' advice in his new edition of the Berlioz treatise on orchestration: "I advise all my young colleagues to go into the tuning room of the orchestra and to study what the musicians are playing there, when they feel unobserved. In this way one can learn what the instruments can do in reality."³

Whether or not Stravinsky took the above quote to heart, one thing is certain. In these three ballets, Stravinsky used new and existing techniques in such an imaginative fashion that the usage of the trumpet and cornet was transformed from a nineteenth century approach to that which we are familiar with today--musically, idiomatically and dramatically.

Stravinsky's Selection of Instruments

Stravinsky's preference for smaller instruments progresses through each of the ballets and their revisions.

³Paul Bekker, The Story of the Orchestra (New York: W. W. Norton, 1936), p. 265.

The original score of The Firebird was composed for four trumpets pitched in A. The 1911 version of Petrushka was published for two trumpets and two cornets pitched in A (and/or B-flat), and piccolo trumpet in D. The Rite of Spring was scored for four trumpets in C, bass trumpet in E-flat and piccolo trumpet in D. The 1919 version of The Firebird was rescored for two trumpets in C, and the 1947 version of Petrushka was rewritten for three trumpets in C and B-flat. The 1919 version of The Firebird is now considered standard, so all examples cited from The Firebird are from that version. Pertinent differences between the 1911 and 1947 versions of Petrushka will be examined even though performances of the later version are not as frequent as those of the earlier scoring. There is also much similarity in use of the instruments in the two versions.

Stravinsky's choice of smaller instruments pitched in C, B-flat and A allowed greater security in the trumpeter's execution of jagged, percussive passages which occur in many sections of the ballets. Where Mahler and Strauss scored for F trumpet in its extreme upper register, Stravinsky was able to score the same concert pitch in a lower harmonic of the instrument. The following example is from The Rite of Spring, first tableau. The scoring is for piccolo trumpet in D and for four trumpets in C. Even though this fanfare-type passage is reasonably difficult as written, it would

be extremely difficult to perform on the larger valved trumpet in F, considering required speed and brilliance.

Example 1. The Rite of Spring, "Ritual of the Rival Tribes," measures 69 and 70.

The use of the piccolo trumpet in D allowed for more attacks with greater sureness and ease on extremely high pitches, as is noted in some later examples.

The cornet is used only in Petrushka and was probably selected because of its less than genteel connotations. It is used at times to perform music related to the romance involving the Ballerina and the Moor, and other human and worldly happenings at the Shrove-Tide fair.

The bass trumpet in E-flat is used to perform material which is either out of the range of trumpet in C or which was originally scored for horn. Stravinsky rescored several passages for it which were originally written for horn.

CHAPTER III

ORCHESTRATIONAL EFFECTS OF THE TRUMPETS AND CORNETS

Different Approaches to Doubling

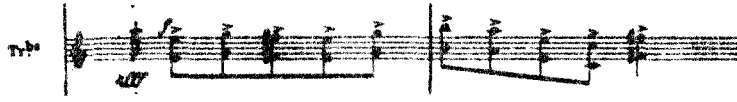
Stravinsky's approach to doubling of the instruments at either the octave or the unison is generally geared toward maximizing intensity of the line being doubled. Unison doubling is frequently used, and is more piercing and strident than doubling at the octave. Stravinsky saved unison doubling for the most brutal and strategic passages in the ballets. For example, it is generally associated with Petrushka's personality and misery. In example one, both muted trumpets and cornets play in unison, triple forte level, on the C triad of the Petrushka chord. Simultaneously, the rest of the orchestra is performing trills or arpeggios based on the Petrushka chord. It should be noted that even though the trumpets are muted at this point, the unison doubling of all four instruments allows this passage to cut through the surrounding mass of sound.

Example 1. Petrushka, second tableau, measures 29-32.

In the 1947 version, the forces are reduced to two trumpets in B-flat, but the effect is still quite penetrating.

Octave doubling, used about as frequently, has a similar effect to unison doubling, but the result is less intense dynamically. In these ballets, this type of doubling is achieved either by doubling the trumpet or cornet with a different instrument, or by staying within the same family of instruments. Example two is the first trumpet passage of any length from the "Dance of Kastchei's Subjects" from The Firebird. The trumpets are in octaves.

Example 2. The Firebird, "Dance of Kastchei's Subjects," measures 20 and 21.



The following example contains octave doubling in the trumpets and various combinations of octave and unison doubling in conjunction with the horns and trombone.

Example 3. The Firebird, "Dance of Kastchei's Subjects," measures 22-25.

Stravinsky also doubled instruments at the octave or unison by gradually adding instruments to increase volume and intensity. In the following example from Petrushka, an excruciatingly painful scream is developed in the trumpets and cornets as Petrushka is being attacked by the Moor. The trumpets and cornets are completely alone as each instrument enters separately at different dynamic levels and crescendos to a piercing climax.

Example 4. Petrushka, fourth tableau, measures 334-341.

This device is also used on Petrushka's final shriek at the end of the second tableau.

Example 5. Petrushka, second tableau, measure 105.

Occasionally Stravinsky doubled the beginning of a pitch or a chord in other instruments which would release their note immediately after the initial effect. In the following example the trumpets and cornets doubled at the octave by horns take over the phrase-ending sonority which was introduced in the entire orchestra. Immediately after the attack, the woodwinds, strings and harp cease playing, leaving only the upper brass to act as a pivot chord to the next dance. This technique achieves a bell-like attack and enhances the tone of the remaining instruments. This has been referred to as "attack" or "ictus" scoring.

Example 6. Petrushka, first tableau, measures 70-73.

Doubling the cornet or trumpet melodically with strings or woodwinds provides interesting and varied orchestral colors. In Petrushka, a lyric melody by the solo trumpet is doubled an octave higher in the clarinet, and two octaves higher in the flute; it takes place in the

first tableau as the organ grinder on stage plays the organ with one hand, pantomiming a cornet solo with the other. The melody is from a popular French song, "Elle avait un jambe en bois."

Example 7. Petrushka, first tableau, measures 123-130.

The image shows a page of musical notation for the first tableau of Stravinsky's Petrushka, measures 123-130. The score is arranged in a standard orchestral format with staves for Flutes I and II, Oboes I and II, Clarinets I, II, and III, Bassoon, Trumpets I and II, and Trombones. The music is in 3/4 time and features a complex, rhythmic melody. The Trumpet I part is marked 'p' (piano) and 'Molto'. The score includes various musical notations such as notes, rests, and dynamic markings.

In The Rite of Spring, mezzo forte Trumpet I, in the middle range, reinforces first violins and Oboe I in the upper register and second violins in the middle register. It is interesting to note that Stravinsky used only one trumpet at a medium dynamic level in the middle register to balance the oboe and strings which are marked dynamically higher.

Example 8. The Rite of Spring, "Ritual of the Rival Tribes," measures 7-11.

The musical score shows three staves. The top staff is for Oboe (Ob.), the middle for Trumpets in D (Tr. in D), and the bottom for Violins (VI. I and VI. II div.). The Oboe part has a complex rhythmic pattern with accents and slurs. The Trumpets part has a steady eighth-note accompaniment with a dynamic marking of *mf* and a 2-measure rest. The Violins part consists of a rhythmic pattern of eighth notes with accents and slurs.

In the "Sacrificial Dance," forte trumpets are combined with fortissimo violins, violas and Horns II, IV and VI to produce a violent ostinato. The powerful accents in the trumpets are accompanied by successive downbows in the strings which produces a dark and heavy sonority.

Example 9. The Rite of Spring, "Sacrificial Dance,"
measures 164-171.

The musical score consists of ten staves. The top four staves are for Cornets in F major (labeled 'Cor. in Fa'), with parts for 1, 2, 3, and 4. The next two staves are for Trumpets in D major (labeled 'Tr. in Do'), with parts for 1 and 2. The seventh staff is for a Trombone in C major (labeled 'Tr. picc. in Re'). The bottom three staves are for strings, labeled 'I. II', 'iv.', and 'b.'. The score includes various musical notations such as notes, rests, and dynamic markings like 'unis.' and 'div.'.

The preceding examples demonstrate that Stravinsky did not hesitate to use the trumpet and cornet in a variety of ways where doubling is employed. Although he doubled these instruments primarily with each other in order to intensify the dynamic level, he also used them in combination with other instruments for achieving variations in timbre.

Melodic Fragmentation and Interplay

Melodic fragmentation is a prevalent technique in the cornet and trumpet parts of the ballets. A melodically fragmented passage which is divided among the trumpets, Cornet II and the trombones accompanies the entrance of Petrushka inside the little theater. The dynamics vary from pianissimo to forte, and all instruments are muted. The rapid triplets portray the frantic helplessness Petrushka feels upon finding the Ballerina and the Moor together.

Example 10. Petrushka, third tableau, measures 185-197.

The musical score for Example 10, Petrushka, third tableau, measures 185-197, is presented in a standard orchestral format. It includes parts for Piccolo Trumpet II (in C), Trumpet I (in C), Trumpet II (in B-flat), Trombone I, Trombone II, and Trombone III. The music is in 3/4 time and features rapid triplets and arpeggios. Dynamics range from pianissimo (pp) to forte (f). The score includes markings for 'Sord.' (muted) and 'con sord.' (with mutes).

Melodic exchange between trumpets themselves occurs as the ghost of Petrushka is jeering at the magician at the end of the ballet. Piccolo trumpet in D and Trumpet II in B-flat alternate arpeggios.

Example 11. Petrushka, fourth tableau, measures 399-404.

Fragmentation which involves a trumpet interacting with orchestral instruments other than brass is dramatically illustrated in the introduction to The Rite of Spring in an exchange between muted piccolo trumpet in D and Oboe I. Both instruments begin in unison, and are scored in jagged ascending and descending arpeggios.

Example 12. The Rite of Spring, Introduction, first tableau, measures 61-68.

Melodic fragmentation and interaction among trumpets, horns, oboes and clarinets, which involve exchange of melodic material and pyramiding of entrances, immediately precede the curtain of the fourth tableau. The short, staccato fragments are rapidly passed from instrument to instrument until the pyramid first begins in the clarinets, and, as the curtain rises, is rapidly intensified by trumpets, horns, oboes, and finally cornets in the upper register.

Example 13. Petrushka, fourth tableau, measures 26-31.

The image shows a page of a musical score for the woodwind and brass sections of the fourth tableau of Petrushka, measures 26-31. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Ob. I., Ob. II. II., Cl. I. II., Cl. III. IV., Flg. I., Flg. II. III., Cor. I. II., Cor. III. IV., Flut. I. II., and Tr. I. II. The music is written in a key signature of one flat and a 2/4 time signature. The score features rapid melodic exchanges between instruments, with a notable pyramiding of entrances. A soft, delicate solo is highlighted in Trumpet I. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*.

A soft, delicate solo in Trumpet I in The Firebird exchanges short melodic passages with, and is at times

doubled by, the woodwinds. The trumpet easily penetrates the thin accompaniment in the strings.

Example 14. The Firebird, "Dance of Kastchei's Subjects," measures 73-77.

The image shows a musical score for measures 73-77 of "The Firebird," specifically the "Dance of Kastchei's Subjects." The score is arranged in two systems. The first system includes staves for Flute (Fl. gr.), Oboe (Oboi), Clarinet (Cl.), Bassoon (Fag.), Cornet (Corni), Trumpet (Tr. be), Xylophone (Xiloph.), and Piano (Piano). The second system includes staves for Violin I (Vn I.), Violin II (Vn II.), Viola (Viola), and Cello (Vcll.). The score features complex melodic lines for the woodwinds and strings, with dynamic markings such as *sim.* and *poco sf.* visible. A rehearsal mark "12" is present above the Violin I staff in the second system.

Melodic fragmentation and interplay involving the trumpet and cornet have not only been observed in a wide variety of uses but also seem to have been employed at strategic points in the ballets. Examples ten and eleven are especially important passages to the story-line of Petrushka. Example twelve immediately precedes the haunting bassoon solo from The Rite of Spring. Example thirteen takes place just as the curtain rises on the last tableau

in Petrushka, and example fourteen is a sudden contrast to the violent measures which precede it in The Firebird.

Use of Mutes

Stravinsky's use of mutes is basically directed toward changes in timbre as opposed to volume reduction. The orchestral straight mute, which has been used traditionally since the nineteenth century, is quite effective in focussing the tone of the trumpet into a very sharp, metallic timbre which cuts through the orchestra easily. This is the primary use of the mute in the trumpet and cornet parts of the ballets.

The mute is used to produce a very biting effect in the opening measures of The Firebird. The sharp, brittle quality of the rapid thirty-second notes in the "Introduction" is intensified through the use of the mute. In the following motivic exchange among the trumpet, clarinet and bassoon, the cutting effect of the muted trumpet is quite effective.

Example 15. The Firebird, Introduction, measure 8.

The musical score for Example 15, 'The Firebird' Introduction, measure 8, consists of five staves. The top staff is for Clarinets in La (I and II), the second for Bassoons (I and II), the third for Horns in F (II and IV), and the bottom for Trumpets in D (I and II). The music is in 3/4 time. The dynamic marking *pp subito* appears at the end of the measure, indicating a sudden change to pianissimo. The bassoon and horn parts are marked *ppp*.

In the "Dance of Kastchei's Subjects," Trumpet I effects a sudden change in timbre with the immediate insertion of a mute. The surrounding instrumentation changes from a full, sonorous quality to a more cutting, brilliant quality when the mute is employed. The trumpet line is doubled by oboes I and II in unison.

Example 16. The Firebird. "Dance of Kastchei's Subjects," measures 155-161.

This musical score is for the "Dance of Kastchei's Subjects" from Igor Stravinsky's ballet *The Firebird*, measures 155-161. The score is arranged for a full orchestra and includes the following parts:

- Fl. piccolo (Fl. picc.)
- Flute (Fl. gr.)
- Oboe (Obol.)
- Clarinet (Cl.)
- Cori (Cori)
- Tuba (Tuba) with dynamic markings *f*, *ff*, *marcato*, and *fff*, and the instruction *Sola con sord.*
- Trumpet (Tr. ni)
- Trumpet III (Tr. ni III)
- Piano (Piano)
- Arpa (Arpa)
- Violin I (Vni I) with *div. arco* marking and measure number 23
- Violin II (Vni II) with *div. arco* marking
- Viola (Viola) with *arco* marking
- Violoncello (Vclli) with *arco* marking
- Double Bass (C. B.) with *arco* marking

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, *marcato*, and *fff*. The *Sola con sord.* instruction is placed above the Tuba part.

In Petrushka, cornets and Trumpet II are muted to produce a series of strident, accented punctuations as the quarrel between Petrushka and the Moor reaches its peak in the third tableau. They are joined by muted trombones to intensify the percussiveness of the tritone-based sonority.

Example 17. Petrushka, third tableau, measures 213-217.

Musical score for Example 17, Petrushka, third tableau, measures 213-217. The score is for Piccolo II (LA), Trumpet II (Bb), and 3 Trombones. The music is in 2/4 time and features a tritone-based sonority. The Piccolo II part is marked "sempre con sord." and the Trombones are marked "con sord."

Piccolo trumpet in D and trumpet in B-flat are also muted as Petrushka's ghost gives its final dissonant exclamation at the end of the ballet.

Example 18. Petrushka, fourth tableau, measures 405-408.

Musical score for Example 18, Petrushka, fourth tableau, measures 405-408. The score is for Piccolo I (DA) and Trumpet II (Bb). The music is in 2/4 time and features a tritone-based sonority.

Most of the uses of the mute in all of the ballets are typified by the preceding examples. There are a few instances, however, where the mute is used in a more gentle

fashion. One such passage is found in The Rite of Spring during the "Ritual of the Rival Tribes." Trumpets I and II are muted in the most legato trumpet passage of the composition.

Example 19. The Rite of Spring, "Ritual of the Rival Tribes," measures 29-32.



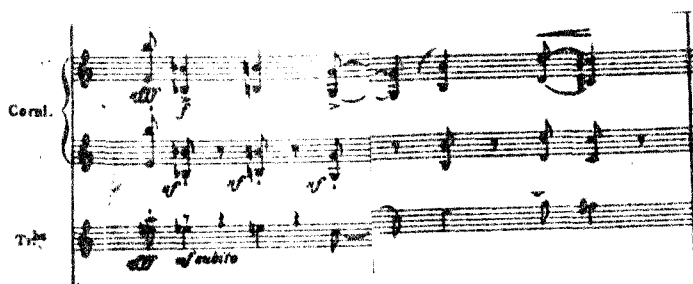
CHAPTER IV

RHYTHMIC INVOLVEMENT OF THE TRUMPET AND CORNET

Syncopation and Displaced Accents

The trumpet and cornet have two prominent uses regarding the rhythmic elements of the ballets. These are to provide rhythmic drive through explosive syncopated attacks and to shift the rhythmic pulse through the use of displaced accents. In The Firebird, a brief but effective passage appears in which consecutive offbeats in Trumpet II propel the rhythm of the thematic material in the "Dance of Kastchei's Subjects." The trumpet line is doubled one and two octaves lower in the horn.

Example 1. The Firebird, "The Dance of Kastchei's Subjects," measures 18 and 19.



In Petrushka the cornets and Trumpet I help push the rhythm of the "Gypsy Dance" through the use of offbeats.

Example 2. Petrushka, fourth tableau, measures 156-161.



Cornets and trumpets in Petrushka, along with all of the woodwinds except bassoons, obscure the actual 5/8 meter by performing musical material organized into groups of four instead of five. The first eighth note of each measure is accented, but this does not prevent the meter from being obscured by the rising and falling of the eighth notes in pairs.

Example 3. Petrushka, first tableau, measures 82-85.

In another example from Petrushka, the rhythmic emphasis is shifted in the trumpets and cornets to the third subdivision of each beat through the use of accents and ties. Here the trumpet and cornet syncopation is used to reinforce the introductory measures of a solo clarinet cadenza.

Example 4. Petrushka, second tableau, measures 81-83.

The trumpets, trombones and high woodwinds have a series of FFF quarter and eighth notes which are separated by rests, which continually displaces the accent from measure to measure in the following passage from The Rite of Spring. In order to clarify the example, four layers of rhythmic activity have been extracted from the passage.

Example 5. The Rite of Spring, "Dance of the Earth,"
measures 56-60.

The image shows a musical score for measures 56-60 of "Dance of the Earth" from "The Rite of Spring". The score is arranged in a system with the following parts and staves:

- Cl. in Sib 1 (Clarinet in Si b, staff 1)
- Cl. in Sib 2 (Clarinet in Si b, staff 2)
- Cl. bas in Sib 1 (Clarinet bass in Si b, staff 3)
- Cl. bas in Sib 2 (Clarinet bass in Si b, staff 4)
- Fag. 1.2 (Bassoon, staff 5)
- Fag. 2.4 (Bassoon, staff 6)
- Cor. in Fa 3 (Cor Anglais in Fa, staff 7)
- Cor. in Fa 4 (Cor Anglais in Fa, staff 8)
- Cor. in Fa 5 (Cor Anglais in Fa, staff 9)
- Cor. in Fa 6 (Cor Anglais in Fa, staff 10)
- Cor. in Fa 8 (Cor Anglais in Fa, staff 11)
- Tr. picc. in Re (Trumpet piccolo in Re, staff 12)
- Tr. in Do 1 (Trumpet in Do, staff 13)
- Tr. in Do 2 (Trumpet in Do, staff 14)
- Tr. in Do 3 (Trumpet in Do, staff 15)
- Tr. in Do 4 (Trumpet in Do, staff 16)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and changing meter signatures (3/4, 2/4, 3/4, 2/4, 3/4, 2/4) indicated by the conductor's baton and the notes themselves. The woodwinds and trumpets play a rhythmic accompaniment, while the trombones and strings (not fully visible) provide harmonic support.

The trumpets and the trombones participate with the strings in punctuating the changing meters in the following example from The Rite of Spring.

Example 6. The Rite of Spring, "Sacrificial Dance,"
measures 172-180.

The musical score for measures 172-180 of "Sacrificial Dance" from *The Rite of Spring* is presented in two systems. The first system includes parts for Piccolo (in Re), Trumpets (in D), Trombones (in Bb), and Trumpets (in Bb). The second system includes parts for Violins I and II, Viola, Violoncello, and Contrabass. The music is marked "energico" and "piu sf" (pizzicato fortissimo). The score shows complex rhythmic patterns with many accents and dynamic markings like "sf" and "div." (divisi).

The preceding passages are certainly not the only uses of trumpet and cornet in providing rhythmic drive and explosive accents in the ballets. As stated in chapter two, one of the important and innovative aspects of the use of these instruments in these works is rhythmic. Thus, these elements can be seen in many different passages cited in this thesis.

Polymeter

The trumpets are involved in polymetric figures less than in the rhythmic techniques previously mentioned, but the uses are important to the musical scheme. In The

Firebird, most of the orchestra, including the trumpets, is notated in 2/2. The piccolo, flutes, clarinets, bassoons and horns are given quarter notes in 6/4, which creates a three-against-two conflict for twelve measures.

Example 7. The Firebird, "Dance of Kastchei's Subjects," measures 207-211.

The musical score consists of four staves. The top two staves are for Corai (I and II), the next two for Corai (III and IV), the fifth for Tuba (I and II), and the sixth for Trp (I, II, III). The Corai parts are marked 'sempre ff' and play quarter notes in 6/4. The Tuba and Trp parts are marked 'trio fort' and play accented half notes in 2/2. The score shows a three-against-two rhythmic conflict.

Immediately following this passage, the trumpets, trombones and horns are given accented half notes in 6/4. Three measures later, the trumpets begin a series of eight eighth notes per bar, reestablishing the rhythmic conflict.

Example 8. The Firebird, "Dance of Kastchei's Subjects," measures 217-224.

The image shows a musical score for measures 217-224 of "The Firebird," "Dance of Kastchei's Subjects." The score is arranged in two systems. The first system includes parts for Corni (I, II, III, IV), Tr. bc (I, II), and Tr. ni (I, II, III). The second system includes parts for Corni (I, II, III, IV), Tr. bc (I, II), and Tr. ni (I, II, III). The music is written in a complex, polymetric style with changing time signatures.

The first entrance of the trumpet and cornet in Petrushka takes place where their strong penetrating power is used to double the piccolos and oboes in a polymetric passage which is in conflict with most of the orchestra. Two measures after the curtain rises, Trumpet II is joined by Cornet I and Trumpet I in a passage with rapidly changing meters. The time signatures change each measure from 7/8 to 5/8 to 8/8 to 7/8 to 5/8 as the rest of the orchestra changes between 3/4 and 2/4. The trumpet line is based on a melodic and rhythmic variation of one of the folksongs (which will be discussed later) that is used extensively in this work.

Example 9. Petrushka, first tableau, measures 33-41.

Musical score for Petrushka, first tableau, measures 33-41. The score is divided into two systems. The first system is labeled "CURTAIN" and includes parts for Fl. Picc. I, II, III; Fl. I, II; Ob. I, II, III; Cl. I, II, III; Cor. I, II, III, IV; Pist. I in Sib.; and Tr. II. The second system is labeled "SPECIAL CURTAIN" and includes parts for Fl. Picc. I, II; Fl. I, II; Ob. I, II, III; Cl. I, II, III; Fag. I, II; Cor. I, II, III, IV; Pist. I, II; Tr. I, II; and 3 Trb. The score contains various musical notations such as notes, rests, and dynamic markings like "mf" and "f".

This passage is revised in the 1947 orchestration, which, although it alleviates a conflict in time signatures, does not change the effect.

Polymeter with no change in time signature can be seen in The Rite of Spring at the "Entrance of the Wise Elder," where all the trumpets are involved in a rhythmically complex passage in which the trumpets have overlapping patterns of different lengths. Trumpet I and piccolo trumpet are in contrary motion on a pattern which lasts four beats. Trumpet II has a pattern which lasts eight beats. Trumpet III has a four-beat pattern, and Trumpet IV has an eight-beat pattern. The ties across the bar lines, in addition to the rhythmic conflict with the bass drum, tom-tom and guero, create a distinct feeling of polymeter even though all time signatures are the same.

Example 10. The Rite of Spring, "Entrance of the
Wise Elder," measures 15-17.

Musical score for measures 15-17 of "Entrance of the Wise Elder" from *The Rite of Spring*. The score is arranged for a full orchestra and includes the following parts:

- Tr. picc. in Re
- Tr. in Do 3
- Trba. 1, 2, 3
- Ten. in Sib 1, 2
- Tbe. 1, 2
- bas. 1, 2
- Timp.
- G. C. Tam-t.
- Guero

The score is written in 3/4 time and features a complex rhythmic pattern with many accents and dynamic markings. The woodwinds and strings play a melodic line, while the percussion provides a steady, driving accompaniment.

CHAPTER V

THE ROLE OF THE TRUMPET AND CORNET IN COMPOSITIONAL STRUCTURE

Ostinato

The use of ostinato and/or pedal point has a harmonically static effect, but at the same time generates rhythmic animation and agitation. It is an extremely important element in the trumpet and cornet passages in Petrushka and The Rite of Spring. However, there are already two notable examples in The Firebird. At number five, in the "Dance of Katschei's Subjects," the trumpets have staccato eighth and sixteenth notes. Trumpet I moves in a generally ascending chromatic line while Trumpet II remains stationary. This is accompanied by Horn I on a rhythmic ostinato, and violin and viola on an Alberti-type figure in sixteenth notes; this corresponds to the movement in the trumpet lines while Violin I performs a legato melody.

Example 1. The Firebird, "Dance of Kastchei's Subjects," measures 40-45.

Musical score for Example 1, measures 40-45. The score is for a full orchestra and includes staves for Flute I and II, Clarinet I and II, Horn I, Trumpet, Violin I and II, Viola, and Violoncello. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

In the same dance, the trumpets and horns have a two measure repeated pattern of sixteenth notes in which each trumpet changes pitch periodically. This repetition is accompanied by ostinato or pedal type figures in other instruments of the orchestra, continuing to the return of the dance theme.

Example 2. The Firebird, "Dance of Kastchei's Subjects," measures 130-134.

Musical score for Example 2, measures 130-134. The score is for Horns, Trumpet, and Violoncello. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

In Petrushka the first example of both trumpets and cornets being used as ostinato instruments occurs at five measures after 8. The trumpets and cornets exchange measured eighth note trills which act as background material for the theme in the piccolos, flutes and oboes. The ostinato trill is doubled in the clarinets, bassoons and horns.

Example 3. Petrushka, first tableau, measures 86-89.

Come primo. *J. 120.*

The musical score shows the following parts and their roles in measures 86-89:

- Fl. Picc. I.II.:** Melodic theme.
- Fl. I. II.:** Melodic theme.
- Ob. I. II.:** Melodic theme.
- Ob. III. IV.:** Melodic theme.
- Cl. I. II.:** Doubling the trill.
- Cl. III.:** Doubling the trill.
- Fag. I.:** Doubling the trill.
- Fag. II. III.:** Doubling the trill.
- Cor. I. II.:** Ostinato trill.
- Cor. III. IV.:** Ostinato trill.
- Pst. I. II.:** Ostinato trill.
- Tr. I. II.:** Ostinato trill.

At the beginning of the "Russian Dance," the cornets perform articulated pedal points a major ninth apart which hammer out the rhythm of the dance theme. This is also doubled in the piano and Horns III and IV. The orchestra

is tutti at this point, and the theme is in the flutes, clarinets, upper horns and piano.

Example 4. Petrushka, first tableau, measures 296-301.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauti Piccoli I. II.
- Flauti I. II.
- Oboi I. II.
- Corno inglese.
- Clarinetti in Sib I. II. III.
- Fagotti I. II. III.
- Corni in F I. II. III. IV.
- Pistoni in Sib
- Piano.
- Violini I.
- Violini II.
- Viola.
- Violoncelli.
- Contrabassi.

The score includes dynamic markings such as *pizz.* (pizzicato) and *Allegro giusto.* The tempo and performance instructions are located below the piano part.

As the curtain rises in the fourth tableau, the trumpets and cornets are joined by the horns in an eighth note ostinato pattern which alternates between a major triad and a diminished seventh chord and produces an effective swell into beats two and four of each measure. The slur and crescendo from the second half of each beat to the staccato eighth note that follows (reinforced by trombones and cellos), has a remarkable driving effect carrying right into the action of the last tableau. The entire orchestra is performing some type of ostinato or pedal figure at this time.

Example 5. Petrushka, fourth tableau, measures 34-37.

The musical score consists of 13 staves, each representing a different instrument or section of the orchestra. The instruments are: Fl. picc. I-II, Fl. I-II, Ob. I-II, Ob. III-IV, Cl. I-II, Cl. III-IV, Fag. I-II, Fag. III-IV, Cor. I-II, Cor. III-IV, Pist. I-II, Tr. I-II, and 3 Trb. The score shows a dense, rhythmic pattern of eighth notes across all staves, with slurs and crescendos indicating a swell into beats two and four of each measure. The pattern alternates between a major triad and a diminished seventh chord.

Trumpet I adds to a gigantic, swirling ostinato in the same work as it alternates sixteenth note scales and trills with Cornet II. They join the horns and the entire woodwind section in producing this effect.

Example 6. *Petrushka*, fourth tableau, measures 131-134.

The image displays a page of a musical score for measures 131-134 of the fourth tableau of *Petrushka*. The score is arranged in a system of staves, with a rehearsal mark [102] at the beginning. The instruments listed on the left are: Fl. I. II., Fl. III. IV., Ob. I. II., Cl. I. II., Cl. III. IV., Fag. I. II., Fag. III. IV., Cor. I. II., Cor. III. IV., Pst. I., Pst. II., Tr. I., Tr. II., V. I., V. II., Viols., and Celli. The music features a complex, swirling ostinato pattern, with the woodwind section (flutes, oboes, clarinets, and bassoons) playing sixteenth-note scales and trills, and the brass section (cornets and trumpets) contributing to the overall texture. The score is written in a standard musical notation with various clefs and time signatures.

In The Rite of Spring, Trumpet I and III exchange a staccato eighth note ostinato of alternating minor thirds which is balanced by the English horn in contrary motion.

Example 7. The Rite of Spring, "Dances of Young Girls," measures 150-153.

In the same dance, all trumpets are involved in a driving ostinato based on staccato half diminished seventh chords. As the four trumpets in C perform staccato eighth and sixteenth notes, the trumpet in D is given the previous eighth note ostinato as Trombone I doubles the English horn.

Example 8. The Rite of Spring, "Dances of Young Girls," measures 155-158.

In the "Sacrificial Dance," the entire orchestra is involved in an extremely percussive ostinato consisting of three distinct elements. The most melodic of these has Trumpets I, II and III reinforced with the trumpet in D participating in the accented successive down-bows in the strings. Bass trumpet in E-flat has sforzando eighth notes on the second beat of each measure also reinforcing this figure. The third element of this complex orchestral ostinato is left to the lower instruments.

Example 9. The Rite of Spring, "Sacrificial Dance,"
measures 164-171.

The musical score is arranged in two systems. The first system (measures 164-171) includes the following parts: Cor. in Fa (1, 2, 3, 4, 5, 6, 7, 8), Tr. picc. in Re (1, 2), Tr. in Do (1, 2, 3), Tr. bas. in Mib (1, 2), Trbn. (1, 2, 3), Tbn. (1, 2), mp. picc. (1, 2), imp. gr. (1, 2), am-t. (1, 2), and G.C. (1, 2). The second system (measures 178-179) includes Fl. I, Fl. II, Liv., Co., and B. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mp.* and *imp.*. The key signature is one flat (B-flat major/D minor).

Parallel and Contrary Motion

Parallel motion among the trumpets and cornets results from the tendency on the part of some early twentieth century composers to utilize block-chord melody. The most striking example of parallel motion occurs in the entire brass section at the end of The Firebird. The parallel FFF accented major triads are a breath-taking prelude to the final gigantic crescendo.

Example 10. The Firebird, "Finale," measures 73-85.

The image shows a musical score for measures 73-85 of the "Finale" of The Firebird. The score is arranged in five staves: Cornet, Trp. (Trumpet), Trbn. (Trumpet/Bass), Tuba, and Timp. (Timpani). The music features parallel motion in the brass section, with accented major triads. The dynamics range from *pp* to *fff*. The score includes various musical notations such as slurs, accents, and dynamic markings. The Tuba part has the instruction "sempre più cresc." written above it. The Timp. part has the instruction "pp" written below it.

In Petrushka a final rage by the Moor, four measures before 68, which precedes the entrance of the Ballerina is stated in the cornets and Trumpet I in fifths and octaves followed by tritones. All notes are sforzando.

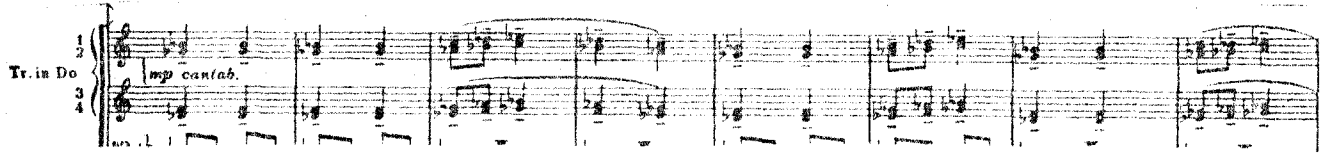
Example 11. Petrushka, third tableau, measures 51-54.

Interrupting blasts in trumpets and cornets punctuate the folksong "Ia vechor moloda," in ascending and descending parallel motion in major and minor triads during the "Nursemaids' Dance."

Example 12. Petrushka, fourth tableau, measures 206-212.

In The Rite of Spring, the four trumpets in C introduce a theme of the "Dance of the Young Girls" in parallel chords based on major and minor thirds and seconds. This passage continues for fourteen measures, and is the first use of anything which resembles a lyric line in the trumpet parts.

Example 13. The Rite of Spring, "Dance of the Young Girls," measures 119-126.



An extreme amount of dissonance and brutality is achieved in the "Sacrificial Dance" through the use of parallel dissonances simultaneously moving in contrary motion. The four trumpets are involved with one element of the complex orchestral display--a descending scalar line of dissonant sonorities. This loud, sweeping passage is surrounded by flutter-tonguing woodwinds and tremolos in the strings. The effect is bone-crushing. This example contains many elements of primitivism, which is discussed in a later chapter.

Example 14. The Rite of Spring, "Sacrificial Dance,"
measures 91 and 92.

This musical score page contains measures 91 and 92 of the "Sacrificial Dance" from "The Rite of Spring". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. alto (1), Ob. (1, 2, 3, 4), C. ing. (1), Cl. picc. in Mib (1), Cl. in Sib (1, 2, 3), Fag. (1, 2), C. Fag. 1, Cor. in Fa (1.5, 2.6, 3.7, 4.8), Tr. picc. in Re (1), Tr. in Do (1, 2, 3, 4), Trbn. (1, 2, 3), Tbn. (1, 2), VI I (1), VI II div. a3 (1, 2, 3, 4), VI. div. a3 (1, 2, 3, 4), and Vc. (1). The score includes various musical notations such as dynamics (e.g., *fff*, *pp sempre*, *ff marcato/istmo*), articulation (accents), and performance instructions (e.g., "Fag. 1 muta in C Fag. 2", "Tr. 4 muta in Tr. bas. in Mib", "Tamb. div. a3", "uniso."). Measure numbers 161 and 162 are clearly marked at the bottom of the page.

Contrast, Interruption, Sectionalization

Due to the modular structure of Stravinsky's style of composition, the trumpets and cornets are often called upon to suddenly interrupt the flow of the music at certain points in order to introduce an entirely new section or new material. Stravinsky has recognized and exploited the potential in these instruments for extreme dynamic range and color contrast.

The first use of the instruments in this fashion occurs as the trumpets perform three forte octaves followed by melodic fragments in the cornet, which introduce Petrushka's confused and excited state as the Ballerina enters his room. The mood is immediately changed from a placid, euphoric state to one of utter chaos. This material is also reinforced in the woodwinds and horns.

Example 15. Petrushka, second tableau, measures 66-70.

Allegro. $\text{♩} = 100$.

Fl. Picc.
Fl. I. II.
Ob. I. II.
Cor. I. II.
Cl. I. II.
Cl. III.
Fag. I.
Fag. II. III.
Cor. III. IV.
Picc. I.
Tr. I. II.
Timp.

staccato marc.
f stacc.
ma non troppo
ma non troppo senza sord. Solo
(con sord.) mf marcato
sforz.
simile
simile
Solo subito

Later, the solo cornet interjects only three notes to interrupt the more tranquil musings of the Moor and introduce the appearance of the Ballerina.

Example 16. Petrushka, third tableau, measures 61-66.

Fag. I. II.
Fag. III.
Picc. I.

mf marcato
Solo subito

In The Rite of Spring four trumpets in C accompanied by horns and strings suddenly introduce the "Ritual of Abduction."

Example 17. The Rite of Spring, "Ritual of Abduction," measures 1-5.

The musical score shows the following parts and markings:

- Tr. in C:** Four staves, measures 1-5.
- Cor. in Fa:** Four staves, measures 1-5.
- Tr. picc. in C:** One staff, measures 1-5.
- Tr. in Do:** One staff, measures 1-5.
- Timp. gr.:** One staff, measures 1-5.
- G. C.:** One staff, measures 1-5.
- VI I:** One staff, measures 1-5, marked *non div.*
- VI II:** One staff, measures 1-5, marked *non div.*
- Vla.:** One staff, measures 1-5, marked *non div.*
- Vc.:** One staff, measures 1-5, marked *uniss.*
- Cb.:** One staff, measures 1-5, marked *uniss.*

Additional markings include *poco sf*, *Solo*, *SECCO*, *37 Presto non div.*, *38*, *pizz.*, *sempre f*, and *(arco)*.

The muted trumpets, completely alone, are used to abruptly introduce new material in "The Sacrifice." The first appearance of this important motive is only one bar in length, but is expanded four measures later.

Example 18. The Rite of Spring, "Introduction to the Sacrifice," measures 22-33.

The trumpets interrupt the progress of the "Mystic Circles of the Young Girls" with a sforzando attack which diminuendos into a soft transition and gradually builds in power to the "Glorification of the Chosen One." The sforzando attack also appears in the horns, and these two instrumental groups are alone at this sudden interjection.

Example 19. The Rite of Spring, "Mystic Circles of the Young Girls," measures 51-56.

102 poco a poco crescendo ed

Fl. gr. 1 2

Ob. 1 2 3

Cor. in Fa 1 2 3 4

Tr. in Do 1 2

con sord.

(senza sord.) pp

con sord.

(senza sord.) pp

(con sord.)

(con sord.)

The use of the trumpet and cornet in providing structurally important elements to the compositions is quite varied. His employment of these instruments in providing sudden interruptions in the music of the ballets ranges from piercing, forte sonorities to soft, subtle, muted passages.

CHAPTER VI

METHODS OF ARTICULATION

Conventional Articulation

The contrast between Stravinsky's lyric use of the cornet and his bombastic use of the trumpet is exemplified in one example from Petrushka and one example from The Rite of Spring.

The most lyric solo in any of the three ballets is the one for cornet in the first waltz of the third tableau. The cornet is paired with the flute in a duet of the melodic material, and is accompanied only by solo bassoon arpeggios. The singing effect is exaggerated by the designation: *Cantabile Sentimentalmente*.

Example 1. Petrushka, third tableau, measures 102-121.

Flauto I. Solo
Piston I in Sib. Solo
Fagotto I. Solo
Fl. I.
Fl. II.
Pist. I.
Fag. I.

71 Lento cantabile. $\text{♩} = 72$
Cantabile Sentimentalente
Cantabile Sentimentalente
mf
p
gravesco
71
staccato

In contrast, the most brassy, brutal use of the trumpet takes place in a jagged melodic pattern which encompasses an octave and a tritone. The passage is in the "Sacrificial Dance" and is scored for trumpets in D. Dynamics and performance instructions are FFF, *marcatissimo*, and *en dehors*. This repeated figure is accompanied by forte major triads, executed by three trumpets in C and bass trumpet in E-flat.

Example 2. The Rite of Spring, "Sacrificial Dance," measures 196-198.

Tr. picc. in Re
Tr. in Do 1 2
Tr. bas. in Mib 3

fff

Another way in which Stravinsky approaches articulation and phrasing is to alternate crisp, delicate attacks with a soaring lyric melody as in the "Ballerina's Dance" from the third tableau of Petrushka. The lilting quality of this cornet solo is achieved by contrast in articulations.

Example 3. Petrushka, third tableau, measures 67-94.

The musical score for Example 3 from Petrushka, measures 67-94, is presented in four systems. The first system includes the parts for Piston in Sib I. and Tambour militaire. The tempo is marked *Allegro* with a metronome marking of $\text{♩} = 116$. The score shows a cornet solo with a soaring lyric melody and crisp attacks, contrasted with the rhythmic accompaniment of the military drum and other brass instruments. The score is in 2/4 time and features a variety of articulations and phrasings.

There is not only variety in articulations and phrasing in the use of the trumpet and cornet as solo melodic instruments, but also variety in their scoring in chordal passages.

Trumpets provide the upper voices in the heroic brass chords which are doubled throughout the orchestra in the "Finale" of The Firebird.

Example 4. The Firebird, "Finale," measures 61-72.

In Petrushka the cornets and Trumpet I provide violent, dissonant, chromatic blasts along with the horns and trombones, to portray the unbridled rage of the Moor as he stalks about his room.

Example 5. Petrushka, third tableau, measures 45-48.

In The Rite of Spring there are several uses of the trumpets as rhythmic punctuations while scored in chordal structures. In the "Dances of the Young Girls," the

trumpets interject short, biting, quintal chords between passages in the flutes and first violins.

Example 6. The Rite of Spring, "Dances of the Young Girls," measures 26-31.

The musical score for measures 26-31 of "Dances of the Young Girls" from "The Rite of Spring" features the following instruments and parts:

- Flute 1 (Fl. gr.)**: Measures 26-31, marked *ff* and *ritz.*
- Flute 2 (Fl. gr.)**: Measures 26-31, marked *ff* and *ritz.*
- Flute Alto (Fl. alto)**: Measures 26-31, marked *ff* and *ritz.*
- Clarinet in Re Piccolo (Cl. picc. in Re)**: Measures 26-31, marked *ff* and *ritz.*
- Clarinet in La (Cl. in La)**: Measures 26-31, marked *ff* and *ritz.*
- Clarinet in Sib (Cl. in Sib)**: Measures 26-31, marked *ff* and *ritz.*
- Bassoon (Fag.)**: Measures 26-31, marked *ff* and *ritz.*
- Horn in Fa (Cor. in Fa)**: Measures 26-31, marked *con sord.*
- Trumpet in Re Piccolo (Tr. picc. in Re)**: Measures 26-31, marked *con sord.*
- Trumpet in D (Tr. in Do)**: Measures 26-31, marked *con sord.*
- Violin I (Vl. I)**: Measures 26-31, marked *ff* and *ritz.*

The score includes dynamic markings such as *ff* and *ritz.*, and articulation markings like *con sord.* and *ritz.*. A box containing the number 17 is visible in the Violin I part at measure 31.

Multiple Tonguing

Passages which favor multiple (double or triple) tonguing demonstrate that Stravinsky was fond of rapid

repeated articulations. Passages of these appear in each ballet. However, the final decision of whether to single tongue or employ multiple tonguing depends upon the trumpeter's ability and preference.

A passage in which double tonguing is an option, depending on the tempo, is at the close of the "Dance of King Kastchei's Subjects" in The Firebird. The driving effect of the FFF eighth notes is sometimes enhanced by the use of double tonguing.

Example 7. The Firebird, "Dance of Kastchei's Subjects," measures 241-247.

The image shows a musical score for two trumpets, labeled 'Tr. I' and 'Tr. II'. The music consists of eighth notes and rests, with a dynamic marking of *fff* (fortississimo) in the second measure. The notation is in a single system with two staves.

Double tonguing also enhances the crispness required in a brief chromatic punctuating passage in Trumpet I during the "Russian Dance" in Petrushka. The scoring for solo oboe, bassoon and trumpet accompanied by pizzicato cellos is especially transparent.

Example 8. Petrushka, first tableau, measures 339-345.

The image shows a musical score for Piccolo I and II (Pist. I, II) and Trumpet I and II (Tr. I, II). The music consists of eighth notes and rests, with dynamic markings of *poco meno, ma p* and *cresc. subito*. The notation is in a single system with two staves.

A light, gnetle double tongue is required by both the solo cornet and flute to complete the waltz of the Ballerina and Moor (the first part of which was cited in example one of this chapter).

Example 9. Petrushka, third tableau, measures 180-184.

Several passages requiring multiple tonguing by the trumpets appear in The Rite of Spring. In the beginning of the "Ritual of Abduction," due to the quick tempo, the piccolo trumpet in D must double tongue the sixteenth notes in the rapid solo passage which is doubled in eighth notes by the clarinet in D, Oboe I, flutes and piccolos.

Example 10. The Rite of Spring, "Ritual of Abduction," measures 1-6.

Musical score for Example 10, measures 1-6. The score is for a woodwind section and includes the following parts: Fl. picc. 1, Fl. gr. 1/2, Fl. abn., Cl. picc. in Re, Tr. picc. in Re, and Tr. in Do 1/2/3/4. The tempo is marked "Presto" with a metronome marking of 132. The key signature is one sharp (F#). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff*, *ff marcatisissimo*, and *Solo*. There are also markings for *a2* and *Fl. picc. 2 muta in Fl. gr. 3*. The score ends with the word "stacc.".

All the trumpets double tongue the following chordal ostinato from the same dance. The passage is light and crisp, and reinforces melodic material from the previous example.

Example 11. The Rite of Spring, "Ritual of Abduction," measures 12-17.

Musical score for Example 11, measures 12-17. The score is for four trumpets in D major (Tr. in Do). The tempo is "Presto" with a metronome marking of 132. The key signature is one sharp (F#). The score shows a chordal ostinato pattern. Dynamics include *mf* and *ff*. The score ends with the word "stacc.".

Triple tonguing is a necessity in performing the exceedingly fast triplets in the exchange between Trumpets I and II in the "Ritual of the Ancients."

Example 12. The Rite of Spring, "Ritual of the Ancients," measure 31.

The image shows a musical score for three trumpet parts. The top staff is for Trumpet Piccolo in B-flat (Tr. picc. in Kb). The middle staff is for three Trumpets in D (Tr. in Do), numbered 1, 2, and 3. The bottom staff is for Trumpet Bass in B-flat (Tr. bas. in Mib). The score is for measure 31 of the 'Ritual of the Ancients' from 'The Rite of Spring'. It features complex rhythmic patterns with triplets and dynamic markings such as 'con sord.' and 'mf'. The notation includes various note values and rests, with some notes beamed together in groups of three.

The previous examples are but a few of the passages which can utilize multiple tonguing to increase effectiveness and ease in performance. However, the use of the technique in most cases ultimately depends on the tempo selected by the conductor.

CHAPTER VII

EXTRA-MUSICAL EFFECTS

Primitivism

Donald Grout defines primitivism as "the stylized imitation of primitive music by means of pounding frenetic rhythms, limited melodic range with much repetition of motives, and pungent, percussive harmonies."¹ Many of these elements plus parallelism and ostinato, which are generally associated with primitivism, can be seen in examples previously cited. There are a few places, however, which emphasize the primitive elements.

Example one is scored for eight horns and five trumpets in an extremely dissonant, pounding orchestral fortissimo which is reinforced periodically by dissonant trombone chords. The triadic, parallel motion of the trumpets forms dissonant clusters with other instruments of the orchestra. The narrow melodic range and repetition in this passage also indicates folk derivation.

¹Donald Grout, A History of Western Music, revised edition (New York: W. W. Norton, 1973), p.665.

Example 1. The Rite of Spring, "Spring Rounds," mea-
sures 36-41.

This musical score page contains the following parts and staves:

- Ob.** (Oboe) - 1 and 2 staves
- C. iag.** (Clarinet in A) - 1 staff
- Cl. picc. in Eb** (Clarinet in E-flat) - 1 staff
- Cl. in Eb** (Clarinet in E-flat) - 1 and 2 staves
- Cl. bas. in Sib** (Clarinet in B-flat) - 1 and 2 staves
- Fag.** (Bassoon) - 1 and 2 staves
- C. Fag.** (Contrabassoon) - 1 and 2 staves
- Cor. in Fa** (Coronet in F) - 1, 2, 3, 4, 5, 6, 7, 8 staves
- Tr. picc. in Re** (Trumpet in C) - 1 staff
- Tr. in Do** (Trumpet in D) - 1, 2, 3, 4 staves
- Trbn.** (Trumpet) - 1 and 2 staves
- Tbn.** (Tuba) - 1 and 2 staves
- Timp.** (Timpani) - 1 staff
- G.C.** (Gong/Cymbal) - 1 staff
- Tam-t.** (Tamtam) - 1 staff
- VI. I** (Violin I) - 1 staff
- VI. II** (Violin II) - 1 staff
- Vla.** (Viola) - 1 staff

The score includes various musical notations such as dynamics (*sf*, *fff*, *pp*), articulation (*acc.*, *stacc.*), and performance instructions like *gliss.* and *tr.* (trill). The bottom of the page features a series of rhythmic patterns for the percussion instruments, including the Gong/Cymbal, Tamtam, and the lower strings.

In the "Sacrificial Dance," all five trumpets reinforce the strings in a frantic, driving dissonance through rapidly changing time signatures.

Example 2. The Rite of Spring, "Sacrificial Dance," measures 11-18.

The musical score for Example 2, measures 11-18 of "The Rite of Spring," "Sacrificial Dance," is presented in a multi-staff format. The top section includes parts for five trumpets (Tr. picc. in Ra, Tr. in Do 1-3, Tr. bas. in Mip, Trbna. 1-3, and Tba. 1) and a timpani (Timp.). The trumpet parts are marked with *f marc.* and *ff stacc. sempre*. The bottom section includes parts for strings: VI. I, VI. II, Vle., Vc., and Cb. The string parts are marked with *ff subito* and *sempre*. Measure numbers 144 and 145 are indicated in the string parts. The score shows a complex rhythmic structure with rapidly changing time signatures, characteristic of Stravinsky's style.

Trumpets participate periodically in variations of the above example, continuing their forward thrust to the end of the work.

Example three demonstrates the more subtle use of primitive elements. The repetition and narrow range of

this important trumpet passage are used in a much more subdued manner than is generally associated with primitivism. This example was previously cited in conjunction with its use as a sudden change in character during the introduction of the second tableau of The Rite of Spring.

Example 3. The Rite of Spring, "Introduction to the Sacrifice," measures 29-33.

The musical score shows five staves. The top two staves are for Cor. in Fa (3 parts), and the bottom three staves are for Tr. in Do (2 parts). The music is in 3/4 time and features a mix of melodic lines and rhythmic patterns, including accented sixteenth notes. A dynamic marking of *p* is present at the beginning of the passage.

Programmatic Associations

Due to the programmatic nature of the ballets, most of the music in each work is directed towards an event which is taking place on stage. However, some passages have more obvious programmatic connotations than others. Many of these have been previously cited in other examples, such as Petrushka's shrieks and jeers, and the evil elements depicted in Kastchei's garden from chapter three.

A few additional examples include the short accented sixteenth notes in example four which depict the Firebird as he plucks golden apples from the magic tree in Kastchei's

garden. Stravinsky even refers to this effect in the muted trumpets as "pecking."²

Example 4. The Firebird, "Variations of the Firebird," measures 15-20.

The tritone between the last two notes in measures two and three of the following material from The Firebird depicts the evil of Kastchei.

Example 5. The Firebird, "Dance of the Subjects of Kastchei," measures 55-59.

Another use of the tritone in the cornet parts appears in the following repeated figure from Petrushka which accompanies the appearance of a masker disguised as the devil who taunts the crowd at the Shrove-Tide fair.

²Jack Coleman, "The Trumpet: Its Use in Selected Works of Stravinsky, Hindemith, Shostakovich and Copland" (Ph.D. dissertation 65-12, 257 University Microfilms, 1965), p. 52.

Example 6. Petrushka, fourth tableau, measures 266-268.

The use of flutter-tonguing appears in Petrushka and The Rite of Spring to add emphasis to events on stage. Flutter-tonguing is used to portray the grotesque personality of the Moor in the first appearance of the puppets in Petrushka just before the magician brings them to life.

Example 7. Petrushka, first tableau, measures 288-290.

Flutter-tonguing is also used to emphasize the more pagan elements in The Rite of Spring. In the following example it accompanies trills in the woodwinds and brass to add emphasis to the conflict between tribes in "The Ritual of the Rival Tribes."

Example 8. The Rite of Spring, "The Ritual of the Rival Tribes," measure 59.

The image shows a musical score for three trumpet parts. The top staff is labeled 'Tr. picc. in Ra' and contains a melodic line with a 'trem.' (trill) marking. The middle staff is labeled 'Tr. in Do' and contains a similar melodic line with a 'p' (piano) marking and a 'trem.' marking. The bottom staff is labeled 'Tr. in Do' and contains a bass line with a 'p' marking. The score is written in 2/4 time and features a complex, rhythmic pattern characteristic of Stravinsky's style.

No other special effects are used in the trumpet or cornet parts in the ballets; the use of the aforementioned techniques is rare but tastefully used.

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