

This worksheet covers one section of the piece in which Stravinsky first truly found his own voice, *Petrushka*. Our focus will be the second tableau, "At Petrushka's House," which has been described by some as the most relentlessly octatonic music written up to that point.

A recording and an online score are both available on the listening page for Stravinsky's "Russian ballet" period. For a better-quality pdf score, copy the following URL into your browser:

<http://www.mediafire.com/?sharekey=bc90bbe59c76c2cdd956df2962098fcbe04e75f6e8ebb871>

Click to download Stravinsky's ballets, and when you uncompress the downloaded file, you will have a pdf score of *Petrushka*, apparently scanned from the Dover score. The second tableau starts on p. 57.

As we approach this music we will take a tack that is often helpful when tackling a dauntingly complex score: we will start by looking at the simpler features. "Simpler," of course, can mean a lot of different things. In this case it will mean looking at changes of tempo and key signature, looking for sustained or repeated bass notes, looking at places where the texture is sparser, and observing the indications of action in the ballet.

- 1) Begin at the beginning. Make an informal short score of the first 8 measures. A short score is like a piano reduction; it's an informal indication of pitches and rhythms, using a single grand staff. Unlike a piano reduction, a short score does not need to be playable, and it does not need to approximate the actual sound of the piece. Circle the pitches that do not belong to the main octatonic collection used here. How do you account for them? Are they easily subsumed under the main collection, e.g. as non-harmonic tones, or do they set up some other pattern that rivals the main collection? What would you say is the main tonal center of this passage?
  
- 2) Now go for some big-picture aspects of pitch organization. Page through the second tableau, looking for key changes. Each time there's a key signature, look to see if prominent chords or bass notes support the key(s) suggested by the signatures. As a final data point, consider the final chord of the tableau (p. 77). What kind of pitch organization is suggested by the tonal centers that you find? If this is challenging, several of the next questions will give you more concrete pointers.

- 3) Now look at the first 10 mm. of reh [49]. If you can't read the pitch classes fluently through the transpositions and the tenor clef, label some pitch names on your score or else make a simple short score. The combined pitches of the clarinet duo are one of the most famous aspects of the piece, and the chord they form is known as the "Petrushka chord". They are sometimes described as bitonal. Why? Does one tonal center dominate, and if so which?

There is one pitch-class found in the first seven mm. after [49] that doesn't come from the prevailing octatonic collection. What is it, and how do you account for its presence?

- 4) Now start at the Allegro between [49] and [50], and work your way up until the music that starts at [51], looking only at the piano part. Gradually more and more p.c.'s from outside the main octatonic collection get added in. Is there any pattern to the addition of pitch classes? How does this pattern affect the "balance of power" between tonal centers mentioned above?
- 5) Now skip forward to the music that starts at [52]. We'll hear this tune twice, (don't miss it under the new melody at [53]) adding another form of stability to its tonal stability. What is the main tonal center, and what is the main collection, or at least the collection suggested by the key signature and the tonal center? What p.c. doesn't fit the main collection? Does it behave as you'd expect given its solfege syllable? Can you connect this behavior with some earlier feature of the piece?
- 6) At [54] we have our next change of key signature, which lasts until [56]. Again what is the main collection, and what is the tonal center?
- 7) The music following [56] is fairly wild and wooly; before delving into it, look at the two measures that precede it. Note that an important event occurs here: Petrushka's love interest, the Ballerina, enters. Look at these two measures, giving particular attention to the outer voices.

Now look at the music that follows, again paying special attention to outer voices (Stravinsky's orchestration doesn't make this easy). If you can make your way through this, you'll see that the simpler music helps clarify the more complex.

In the first measure of [56], some voices project a chord quite clearly – what is this chord? In the second measure of [56], look at each quarter-beat separately, looking for one chord in each beat. Look for arpeggiations and roots, being aware that in an arpeggiation the root may not fall on the strong beat. The third beat is the hardest to deal with of the three.

If you understand the first two measures of [56], you will be able to understand the rest of [56], and you will understand [57] as an intensification of part of the same pattern.

- 8) The music builds to the explosive climax that follows [58], the departure of the ballerina. Compare the chords in mm. 3 and 4 after [58]; make a simple short score, remembering to account for transpositions. Do their collectional allegiances throw light on the cadenzas that follows? Given the clarinet's cadenza (again remembering the transposition!), how does the piano's cadenza measure up as an answering statement?
- 9) The music following [59] is difficult – we won't have time to get into it. The music at [60] makes an interesting comparison with that at [51], but again we won't have time to talk about the significant differences. If you are particularly interested in this piece, you may wish to pursue this on your own.
- 10) Right before the end of the tableau the emblematic clarinet duo returns. Can the final two chords also be construed as a return of sorts?