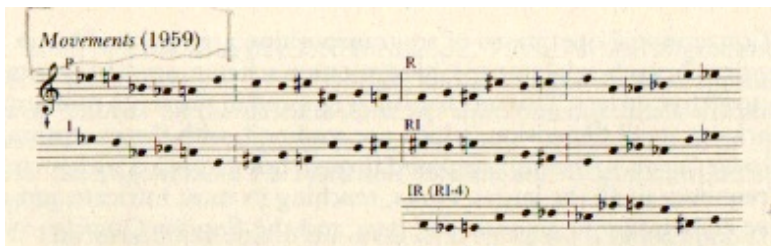


Stravinsky - *Movements e Variations* - Exemplos

Movements: série e derivações (ex. em Toorn)



Movements parte IV

Séries empregadas na parte IV de Movements (ex. em Cook)



Intervalos invariantes, empregados com a mesma função formal (ex. em Cook)

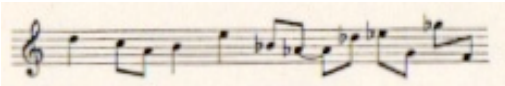


Plano formal estrófico de Movements IV (ex. em Vennerstrom)

IV. A. 96-109	Flutes				
	String harmonics				
	sf-mf	Solo Cello	Piano	Solo Cello	Piano
		mf	mf	p	p
A'. 110-122	Flutes				
	String harmonics				
	sf-mf	Clarinets	Piano	Solo Celli	Piano
		mf	mf	mf-p	p
A''. 123-135	Flutes				
	String harmonics				
	sf-mf	Bass clarinet	Piano	Solo Celli	Piano
		Trombones	mf	and Bases	mf
				mf	mf

Série, transposição e rotação e verticais

Variations (ex. em Spies)



Movements (ex. em Babbit)

E ₁ = 0		H ₁					H ₂							
t =	0	0	1	7	5	6	11	9	8	10	3	4	2	0
	11	0	6	4	5	10	11	9	11	4	5	3	10	1
S	5	0	10	11	4	5	6	9	2	3	1	8	7	11
	7	0	1	6	7	8	2	9	10	8	3	2	4	6
	6	0	5	6	7	1	11	9	7	2	1	3	8	5
	1	0	1	2	8	6	7	9	4	3	5	10	11	7
I	0	0	11	5	7	6	1	3	4	2	9	8	10	0
	1	0	6	8	7	2	1	3	1	8	7	9	2	11
	7	0	2	1	8	7	6	3	10	9	11	4	5	1
	5	0	11	6	5	4	10	3	2	4	9	10	8	6
	6	0	7	6	5	11	1	3	5	10	11	9	4	7
	11	0	11	10	4	6	5	3	8	9	7	2	1	5
R	0	11	6	5	7	1	0	2	4	3	10	8	9	0
	5	11	10	0	6	5	4	2	1	8	6	7	0	10
	6	11	1	7	6	5	0	2	9	7	8	1	3	11
	4	11	5	4	3	10	9	2	0	1	6	8	7	4
	10	11	10	9	4	3	5	2	3	8	10	9	4	6
	11	11	10	5	4	6	0	2	7	9	8	3	1	5
RI	0	1	6	7	5	11	0	10	8	9	2	4	3	0
	7	1	2	0	6	7	8	10	11	4	6	5	0	2
	6	1	11	5	6	7	0	10	3	5	4	11	9	1
	8	1	7	8	9	2	3	10	0	11	6	4	5	8
	2	1	2	3	8	9	7	10	9	4	2	3	8	6
	1	1	2	7	8	6	0	10	5	3	4	9	11	7
S	3	3	4	10	8	9	2	0	11	1	6	7	5	3
	2	3	9	7	8	1	2	0	2	7	8	6	1	4
	8	3	1	2	7	8	9	0	5	6	4	11	10	2
	10	3	4	9	10	11	5	0	11	1	6	5	7	9
	9	3	8	9	10	4	2	0	10	5	4	6	11	8
	4	3	4	5	11	9	10	0	7	6	8	1	2	10
	9	9	8	2	4	3	10	0	1	11	6	5	7	9
	10	9	3	5	4	11	10	0	10	5	4	6	11	8
	4	9	11	10	5	4	3	0	7	6	8	1	2	10
	2	9	8	3	2	1	7	0	1	11	6	7	5	3
	3	9	4	3	2	8	10	0	2	7	8	6	1	4
	8	9	8	7	1	3	2	0	5	6	4	11	10	2

(id.)

	H ₁					H ₂					
E♭	E	B♭	A♭	A	D	C	B	C♯	F♯	G	F
E♭	A	G	A♭	D♭	D	C	D	G	A♭	F♯	C♯
E♭	C♯	D	G	A♭	A	C	F	F♯	E	B	B♭
E♭	E	A	B♭	B	F	C	C♯	B	F♯	F	G
E♭	A♭	A	B♭	F	D	C	B♭	F	E	F♯	B
E♭	E	F	B	A	G	C	G	F♯	A♭	C♯	D
E♭	D	A♭	B♭	A	E	F♯	G	F	C	B	C♯
E♭	A	B	B♭	F	E	F♯	E	B	B♭	A	F
E♭	F	E	B	B♭	A	F♯	C♯	C	D	G	A♭
E♭	D	A	A♭	G	C♯	F♯	F	G	C	D♭	B
E♭	B♭	A	A♭	D	E	F♯	A♭	C♯	D	C	G
E♭	D	D♭	G	A	A♭	F♯	B	C	B♭	F	E

Emprego linear da série e suas derivações - Variação II de Variações (Séries criadas através de transposição e rotação, mas não necessariamente por hexagramas) (ex. em Spies)

VI.		F		F		F		F	Rhythm
1:	R ¹¹	(2-1)		R ¹⁰	(3-2)		P ²	(10-9)	P ⁹ (8-7) 1
2:	RI ¹⁰	(12-11)	┌──D──┐	I ⁹	(4-3)		RI ⁸	(8-7)	D 2
3:	RI	(1-12)	┌──D──┐	I ⁷	(3-2)		RI ²	(9-8)	D 3
4:	I ¹⁰	(2-1)		RI ⁹	(10-9)	┌──D──┐	I ⁸	(6-5)	D 4
5:	I ⁶	(1-12)	┌──F──┐	RI ⁴	(4-3) → C♯ ← I ⁴			(10-9)	F 5
6:	RI ⁸	(3-2) → F♯ ← I ⁸		┌──F──┐	(11-10)		RI ⁹	(6-5)	F 6
7:	RI ⁶	(1-12) → G♯ ← I ⁶		┌──F──┐	(1-12)		RI ⁷	(2-1)	F 7
8:	I ⁹	(8-7)	┌──F──┐	RI ²	(5-4) → D♯ ← I ²		┌──F──┐	(9-8)	I ⁷ (11-10) 8
9:	R ⁹	(6-5)		P ⁴	(9-8) → F ← R ⁴			(5-4)	F 9
10:	P	(1-12) → F ← R		(1-12)			P ¹¹	(12-11)	F 10
11:	R ²	(4-3)		P ¹⁰	(11-10)				F 11
12:	I	(1-12)	┌──B──┐	RI ⁷	(11-10)		┌──D──┐	I ²	(5-4) 12

(mm. 23-33)

Emprego direto dos verticais em acordes (ex. em Spies)



Plano formal de Variações (ex. em Spies)

I	$\text{♩} = 80$	mm.	1-6:	<i>f</i> chords; <i>p</i> chords:	fls.; brass; hp., pno; strings
			6-22:	monodic presentation:	↓ ↓ ↓ ↓
II	$\text{♩} = \text{♩} (= 80)$		23-33:	12-part polyphony:	12 solo violins
III	$\text{♩} = \text{♩}$		33-39:	phrase (in one unit):	fls., bns., ob.
IV	$\text{♩} = \text{♩} (\text{♩} = 240)$ (for m. 40 only)		40-46:	phrase (segmented):	↓ ↓, then fls.
V	$\text{♩} = 80$		47-58:	12-part polyphony:	4 solo vls., 6 solo vlas., 2 solo cb.
VI	$\text{♩} = \text{♩} (= 80)$		59-72:	2 contrasting phrases:	fls., b-cl., bns. bn.; trps., trmb., str.
VII	$\text{♩} = \text{♩}$ (<i>poco meno</i> for trmbs.)		73-85:	phrase (ant. + cons.):	obs.; hns.; hp., pno.; str. & trmbs.
VIII	stesso ♩ ($\frac{6}{16}; \frac{9}{16}; \text{♩} = \text{beat}$)		86-94:	phrase (ant. + cons.):	E.H., cl., b-cl., bn.; hn.; str.
IX	<i>poco meno</i> to m. 98; then <i>a tempo</i>		95-100:	phrase (ant. + cons.):	trmbs.; fls.-bns.; hns., trmbs.; low str.
X			101-117:	rhythmic <i>ritgato</i> :	str.; bn.; pno.
XI	$\text{♩} = \text{♩} (= 80)$		118-129:	12-part polyphony:	all woodwinds; hn.
XII	$\text{♩} = \text{♩} (= 80)$		130-134:	<i>f</i> chords; <i>p</i> chords: "varied"	fls., cls.; hn.; pno., hp.; str.
			134-141:	<i>f</i> chords; <i>p</i> chords: recapitulated	↓ ↓ ↓ ↓ ↓

Plano formal e harmônico de Movements - (Estruturas A)

Handwritten musical score for the first system, measures 11-13. The piano part includes dynamic markings such as *pno/pno*, *corda*, *+pno*, and *pno solo*. The flute part is labeled *Flauta (C) (Pno)*. Measure numbers 11, 12, and 13 are circled. The score shows complex rhythmic patterns and articulation marks.

Handwritten musical score for the second system, measures 18-22. The piano part includes dynamic markings such as *pno solo* and *pno/corda*. The flute part is labeled *Flauta (C) (Pno)*. Measure numbers 18, 21, and 22 are circled. The score shows complex rhythmic patterns and articulation marks.

Handwritten musical score for the third system, measures 34-38. The piano part includes dynamic markings such as *pno tba* and *pno/cor.*. The flute part is labeled *Flauta (C) (Pno)*. Measure numbers 34, 37, and 38 are circled. The score shows complex rhythmic patterns and articulation marks.

Handwritten musical score for the fourth system, measures 40-43. The piano part includes dynamic markings such as *pno solo* and *ff*. The flute part is labeled *Flauta (C) (Pno)*. Measure numbers 40 and 43 are circled. The score shows complex rhythmic patterns and articulation marks.

Handwritten musical score for the fifth system, measures 43-45. The piano part includes dynamic markings such as *ff*. The flute part is labeled *Flauta (C) (Pno)*. Measure numbers 43 and 45 are circled. The score shows complex rhythmic patterns and articulation marks.

Figuras introdutórias das configurações temáticas

