

1991

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## Recommended Citation

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# The Progress of a Motive in Stravinsky's *The Rake's Progress*

JOSEPH N. STRAUS

**I**n May of 1948, Stravinsky began to work on the first scene of *The Rake's Progress* (he had already produced the prelude to the Graveyard scene the previous December). His first musical sketch is shown in its entirety in Example 1.<sup>1</sup> The accompanimental figure is extremely simple (an A-major triad with C# in the bass) and rhythmically square. It is followed by the vocal motive C-C#. The C# is harmonized with a rest; the C# is probably intended to be harmonized by a continuation of the A-major accompanimental pattern. In the final version of the passage, the vocal entrance is preceded by different and contrasting introductory material. The accompanimental pattern from the sketch, when it finally gets going, is irregularly punctuated by silences, giving the passage a restless, rhythmically unbalanced feeling (see Example 2).

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The progress of this passage from sketch to final version follows what for Stravinsky is a reasonably common pattern in the composition of *The Rake's Progress*. The initial sketches tend to be rhythmically square and harmonically rudimentary. They often have the appearance of a simple, classical prototype. As musical ideas are brought to a more final state, the sketches often become increasingly free rhythmically and increasingly remote from classical tonal norms harmonically. A significant aspect of Stravinsky's compositional process in *The Rake's Progress*, as documented by the sketches, involves the explicit transformation of relatively traditional tonal prototypes. In this most

Volume ix • Number 2 • Spring 1991

The Journal of Musicology © 1991 by the Regents of the University of California

<sup>1</sup> The sketches and manuscripts for *The Rake's Progress* can be consulted at the Paul Sacher Foundation (Basel, Switzerland), which has graciously consented to their transcription here. In this paper, each sketch is identified by its microfilm number. In presenting the sketches, I have generally provided clefs, key signatures, time signatures, stems, and beams, where these are unambiguous. These are critical interpretations of the sketches, not diplomatic transcriptions.

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EXAMPLE 1. First sketch for initial vocal statement (Act I, Scene 1)  
(Paul Sacher Foundation, Microfilm #112-0230)

Musical score for Example 1. The top staff is a vocal line for Anne, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef, also with a key signature of one sharp. The piano part features a rhythmic pattern of eighth notes and quarter notes.

EXAMPLE 2. Set-class structure of initial vocal statement (Act I, Scene 1)

Musical score for Example 2, showing set-class structure annotations. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef with a key signature of one sharp. The vocal line includes the lyrics "The woods are green". Annotations include:
 

- A box around the first two notes of the vocal line labeled "3-3 (014)".
- A box around the first four notes of the vocal line labeled "4-18 (0147)".
- A box around the first two notes of the piano accompaniment labeled "4-17 (0347)".
- A box around the first two notes of the piano accompaniment labeled "3-3 (014)".

neo-classical of works, the “classical” often comes first chronologically, and the “neo” emerges as the compositional process unfolds.

In all of the versions of the opening vocal passage, the central musical idea is that of a melodic C-C# accompanied by an A-major triad. Part of Stravinsky’s earliest musical notations, this is the basic motive of the opera, the unifying thread in a rich musical fabric. Stravinsky is not usually thought of as a motivic composer, and indeed his motivic usage in *The Rake’s Progress* (and other works) has little to do with motivic development or transformation. Rather, Stravinsky establishes the C-C# motive as an invariant atomic unit. Although it is reinterpreted as it passes through diverse musical environments, its pitch-class identity remains fixed. As a result, it becomes simultaneously a source of unity and a fixed standard against which harmonic changes can be measured. Just as the libretto is the tale of Tom

Rakewell's progress through a series of dramatic situations, from the Garden, through the Brothel and the Graveyard to Bedlam, the musical structure projects the basic motive through a series of harmonic environments. The progress of the rake runs parallel to the progress of the basic motive.

In a somewhat different sense, the progress of the motive can also be traced in the compositional process that leads from initial sketch to finished composition. The sketches and final version, when viewed in chronological sequence, reveal explicit manipulations of the motive, often enhancing its unifying role, and a search for appropriate musical settings. In his sketches for the opening vocal passage, Stravinsky sought a context that would heighten the musical tensions and ambiguities inherent in the motive.

The motive's most basic ambiguity is its susceptibility to interpretation in either tonal or post-tonal terms. In the tonal domain, the motive is suggestive either of a clash between major and minor or an embellishment of scale-degree  $\hat{3}$  by  $\hat{\#2}$ . The tension between these two interpretations centers on the  $C\sharp$ : does it represent scale-degree  $\hat{2}$  (a  $B\sharp$ ) or scale-degree  $\hat{3}$  (a  $C\sharp$ )? This ambiguity is present to some degree in all of the occurrences of the motive, although one component or the other may temporarily predominate.

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The motive can also be interpreted in a post-tonal framework, in a world of pitch classes (mod 12) rather than of diatonic step classes (mod 7). From that perspective, the  $C-C\sharp$  motive forms with the pitch classes around it a number of significant set classes, including 3-3 (014), 4-17 (0347), and 4-18 (0147) (see Example 22).<sup>2</sup> Over the course of the opera, these set classes take on an independent existence, creating a distinct and idiomatically post-tonal layer of musical structure.

Another aspect of the post-tonal interpretation of the motive involves its central position within the larger harmonic framework of the first scene. In the instrumental introduction (rehearsal nos. 0-2), the harmonies are constructed within a framing interval, A-E. On every beat in the first five measures, and frequently thereafter, the A-E frame is filled in either with B or D, creating inversionally related members of set-class 3-9 (027): A-B-E or A-D-E. The inversional balance of these two sets within the framing interval reflects the harmoniousness and stasis of the Garden. The symmetrical 4-23 (0257) that results from their combination, A-B-D-E, creates a static

<sup>2</sup> In this paper, set classes are identified by their name (according to the widely used list provided by Allen Forte in *The Structure of Atonal Music* [New Haven, 1973]) and, in parentheses, their prime form (the most compressed representation of the set class).

harmonic framework within which the C–C# motive is centrally situated. From this perspective, the C–C# motive defines a symmetrical center of inversional balance.

The motive also has associations with the octatonic collection, a frequent source harmony in Stravinsky's music. The symmetrical placement of minor and major thirds within a framing fifth creates an octatonic harmony, but one susceptible of tonal interpretation. In Stravinsky's music, clashes of major and minor thirds often involve a tension between the asymmetrical diatonic scale (with its tonal implications) and the symmetrical octatonic scale (that tends to thwart those implications). As Pieter van den Toorn observes,

All neoclassical manifestations of . . . "minor-major third" emphasis, whether found in passages explicitly octatonic or not, are here viewed as having their origin in the octatonic pitch collection. Evidence suggests that Stravinsky was drawn to the emphasis by way of his earlier invention with referentially octatonic material.<sup>3</sup>

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In *The Rake's Progress*, the octatonic associations of the motive are usually muted. It provides a sonic, but not a structural link to Stravinsky's more explicitly octatonic works.<sup>4</sup>

The basic motive is thus susceptible to interpretation in both the tonal and post-tonal domains. This interpretive dual vision is the essence of what is generally called "neoclassicism" in Stravinsky's music. Stravinsky frequently incorporates traditional elements into his music. But while these elements retain their traditional association, they are generally subsumed within a new post-tonal structure, and thus forced to behave in a new way. Stravinsky's most characteristic structures make musical sense in both tonal and post-tonal domains. They constitute a nexus, a point of intersection where two musical worlds, one old and one new, meet and compete.<sup>5</sup>

In *The Rake's Progress*, this interpretive dual vision has symbolic and dramatic significance. While tonal and post-tonal structures interpenetrate throughout the opera, their relative balance shifts from scene to scene and number to number. In general, when Stravinsky is depicting a harmonious world, a golden age, the traditional elements predominate, as in the Garden. When the world appears bleak and

<sup>3</sup> Pieter van den Toorn, *The Music of Igor Stravinsky*, (New Haven, 1983), p. 265.

<sup>4</sup> Pieter van den Toorn comes to a similar conclusion in *The Music of Igor Stravinsky*, p. 487.

<sup>5</sup> For a discussion of neoclassicism, and musical modernism generally, in terms of a competitive struggle between tonal and post-tonal structures, see Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, Mass.: Harvard University Press, 1990).

hopeless, as in the Graveyard, the balance is shifted the other way. The motive, because of its inherent dual nature, is able to function in both musical worlds.

In addition to its rich and interpenetrating musical associations, the motive plays a central symbolic role. It is the principal emblem of Anne Truelove, who personifies the values of the Garden, the setting of the first scene. Those values include peace, harmoniousness, playfulness, cultivation, freedom, and light, but foremost among them is love. Throughout the opera, Anne is understood as the goddess of love, a role that is made explicit in the final scene when Tom identifies her as Venus.

When Anne is in her garden and all is right with the world, the motive is heard in a context of A-major harmonies, as in the opening of the first scene. A is Anne's realm, the peaceful, pastoral paradise of an enclosed country garden. As the opera continues, there are moments of A-centricity without the motive and moments where the motive occurs in other centric contexts, but the conjunction of the two does not occur again until the final scene in Bedlam, the madhouse. For Tom, Bedlam is an ironic paradise regained. Like the Garden, it is a place apart from the sin and commerce of the city, a realm outside of time itself, and, like the Garden, it provides a setting where Tom and Anne can share their love.

In the Arioso that begins the final, Bedlam scene of the opera, Tom, imagining himself to be Adonis, is awaiting Anne, whom he imagines to be Venus. Throughout the Arioso, and particularly in its final measures, Tom repeatedly sings the C–C# motive in the context of simple A-major harmonies, a conjunction that strongly recalls the opening of the opera and creates a musical equation of the Garden and Bedlam. It is worth noting that in the Garden, Tom was never permitted to sing the motive in its original form—it was Anne's exclusive property. Like King Lear, Tom in his madness achieves a new depth of moral vision, one that raises him to Anne's level.

There are several A-centered moments in the opera where the C–C# motive is tellingly absent. Symbolically, these occur in a garden-like environment (either in the Garden itself or in one of its ironic substitutes), but where love is absent. The first such moment is "Lanterloo," the chorus sung by the Whores and Roaring Boys in the Brothel (Act I, Scene 2) while Tom is initiated into the mysteries of carnal love by Mother Goose. The use of A helps us to understand this chorus as a demonic parody of the opera's opening love duet, where Tom and Anne sang together of a garden where "the woods are green" and of a stylized, abstract love in which "swains their nymphs in fervent arms enfold." The chorus in the Brothel sings similarly of

a setting in which “The sun is bright, the grass is green,” and where a “king is courting his young queen.” In the Brothel, however, the love does not remain merely a metaphor of metaphysical harmony. Instead, it is physically consummated: “What will he do when they lie in bed? Draw his sword and chop off her head.” If A-centricity represents in the first scene a true paradise lost, then it represents in the Brothel the partial and ironic paradise of carnal love. What is missing from the A-centered music of the Brothel is the spiritually fulfilling love, the C–C# motive, that only Anne can offer.

At the beginning of Act I, Scene 3, Anne is alone in the garden, deciding whether or not to follow Tom to London. The A-centered harmonies are emptied of the C–C# motive that formerly filled them, just as Anne feels emotionally empty in Tom’s absence. We are still in the garden, but it is no longer a paradise of love fulfilled.

At the end of the opera, in the Mourning Chorus and Tom’s recitative that immediately precedes it, we again have A-centered music from which the C–C# motive is banished. Tom’s final words are worth considering in some detail (see Example 3). The final motion in the bass, F–E, has a symbolic association with death in the opera. It occurs, for example, repeatedly in the prelude to the scene in the Graveyard and at the moment Nick Shadow descends to Hell. In the passage in Example 3, it creates a sense of half-cadence in A and, indeed, the mourning chorus that follows immediately is strongly A-centered. But notice the actual concluding sonority. It is the tri-

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EXAMPLE 3. Tom Rakewell’s final words (Act III, Scene 3)

(He falls back on the pallet.)

3-9 (027)

chord A-B-E, a member of 3-9 (027) that strongly recalls the harmonic frame of the opera's first scene. Here, however, as in I/3, the C-C# motive that formerly filled the frame, occupying its symmetrical center, is absent, even as Anne and the possibility of love she represents have departed forever from Bedlam and from Tom's life. To be more accurate, the C-C# motive does appear in this music, but in indirect and attenuated form, in the cross-relation between the vocal C# and the Cb that follows in the orchestral accompaniment.

In his first sketch for this music, Stravinsky had planned to have the motive more strongly emphasized (see Example 4). Here, the C# and C are in direct melodic succession in an (unidentified) instrument and the vocal C# is metrically accented. In the final version, the C-C# relationship is pushed farther into the background. Stravinsky apparently decided that Anne and the love she represents should be only the subtlest glimmer in Tom's final moment, no longer a vivid or immediate possibility.

Just as there are A-centered moments in the opera where the C-C# motive is banished or repressed, there are others where the C-C# motive finds itself in a new harmonic environment. The Brothel and the Graveyard are the settings most alien to Anne and to the love she represents. In both scenes, the motive is dislocated from its comfortable A-centered surroundings and forced to function in a strange and hostile environment.

Stravinsky began his work on *The Rake's Progress* by composing the prelude to the Graveyard scene. This passage, only eighteen measures in its final version, is one of the most intensively reworked in the en-

EXAMPLE 4. First sketch for Tom's final words (Act III, Scene 3)  
(Paul Sacher Foundation, Microfilm #112-0621)

The musical score for Example 4 consists of four staves. The top staff is the vocal line for Tom, with lyrics: "weep for A- do-nis whom Ve- - nus lo- ved". The second staff is the piano accompaniment, featuring a prominent melodic line in the right hand and a more rhythmic bass line in the left hand. The music is in a minor key and features complex harmonic textures with chromaticism. The vocal line has a metrically accented C# on "Ve-" and a C on "nus". The piano accompaniment includes a C-C# relationship in the right hand and a C-Cb relationship in the left hand, as mentioned in the text.

tire opera. It passed through four distinct stages, each elaborated with minor variants. Stravinsky's first sketch for what was later expanded into the first ten measures of the prelude is shown in Example 5.

Like all of the sketches for the passage, it is in  $\frac{3}{4}$  time (the final version is rewritten in  $\frac{3}{2}$ ) and, like all of the versions including the final one, it is scored for string quartet. Its key signature of three sharps suggests that Stravinsky initially considered placing this prelude in A-major, the key of pastoral paradise in the opera's first and last scenes. It suggests at some level an association in Stravinsky's mind between the Garden and the Graveyard, although none of the later sketches have this key signature and the actual music, even in the first sketch, gives no hint of A-centricity. The C–C# motive is scarcely present in this first sketch but, as the sketching process continues, it is systematically intensified.

In the second stage of sketches (see Example 6), Stravinsky has the viola enter on D $\flat$  before moving to C, creating the motive both as a melody and as a simultaneity. Example 6 shows two versions of the new viola part. In the first version, the motive occurs once melodically and once vertically. In the second version, it occurs twice melodically and vertically.

This process of motivic intensification continues in the third stage of sketches. There, the passage is greatly expanded and, beginning with the viola's entrance in measure 2, every occurrence of C# in the cello is harmonized with a D $\flat$  in the viola (see Example 7).

EXAMPLE 5. First sketch for the Prelude to the Graveyard Scene (Act III, Scene 2) (Paul Sacher Foundation, Microfilm #112-0563)

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EXAMPLE 6. Second stage of sketches for the Graveyard Prelude  
(Paul Sacher Foundation, Microfilm #112-0563)

a.

b.

EXAMPLE 7. Third stage of sketches for the Graveyard Prelude  
(Paul Sacher Foundation, Microfilm #112-0564)

In the final, published version, melodic and harmonic references to the motive abound. In its alternation of C and D $\flat$ , the viola presents the motive melodically. At the same time, the motive occurs frequently as an attacked simultaneity and often in conjunction with A $\natural$ , its normal harmonic associate in the Garden.

Despite the A $\natural$ s, however, the music is strikingly different from the pastoral opening of the opera, with its open, diatonic, A-centered sonorities. Indeed, it is as different from the opening as any scene in the opera. It is chromatically intricate, with tonal references and associations virtually absent. There is a hint of B $\flat$ -centricity in the opening of the prelude with a motion to F at the end, but for the most part, the music is post-tonal in its construction, emphasizing contextual set-class relations to the virtual exclusion of tonal functionality. The C–C $\sharp$  remains as an invariant subset within a network of set-class relationships, stripped of its normal, tonal associations. The motive has been uprooted from the Garden where it was originally nurtured; now it must struggle to survive in a grim, tense setting.

It is telling that Stravinsky composed the scene in the Garden directly after completing the prelude to the Graveyard. Dramatically and emotionally, the Graveyard is as far as possible from the Garden. The distance between them is the full extent of Tom's "progress." The motive, held invariant between the two scenes, gives us a fixed musical point from which to measure that distance musically. It simultaneously links the two scenes and emphasizes the vast difference between them. At the same time, it suggests that, even in a graveyard, love can be present, although it finds itself in a foreign and hostile environment. Anne's intervention later in the scene confirms the musical hints provided in the prelude.

Before Anne intervenes, Nick challenges Tom to a game of cards to decide his fate. Nick's shuffling of the cards is signified musically by arpeggiated figures in the harpsichord, frequently juxtaposing F $\sharp$ -minor and F-major triads. At the top of the arpeggios, the notes C and C $\sharp$  normally alternate. Example 8 shows Stravinsky's sketch for the card-shuffling gesture as it appears at five measures after rehearsal no. 187. Tom's reference to Anne as the motive concludes emphasizes her symbolic association with that motive. The association is made even more explicit by Stravinsky's notation of the passage. By using long stems downward from the highest notes in each arpeggio, Stravinsky emphasizes their structural importance and their motivic relationship.

The harmonic environment of the Graveyard strips the motive of its tonal associations. With an F $\sharp$ -minor triad in one hand heard against an F-major triad in the other, no tonality is established and, as

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EXAMPLE 8. Sketch for shuffling the cards in the Graveyard (Act III, Scene 2) (Paul Sacher Foundation, Microfilm #112-0582)

a result, C–C# cannot be interpreted in terms of scale degrees or embellishing relationships. In post-tonal terms, however, the motive is tightly integrated into the music. The first arpeggiation ends F#–A–C#. The C# is then displaced by C at the top of the subsequent arpeggiation. That four-note sequence, F#–A–C#–C, is the exact retrograde, in register, of the music for Anne’s opening line: “The woods are green” (see Example 9, and compare Example 2).

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As the passage continues, the structural outer voices project various forms of set classes 4–17 (0147) and 3–3 (014), the principal set classes associated with the motive in its original presentation. The voice part begins with the motive framed by A–E; its first three notes form 3–3 (014). At the vocal high point, an additional member of set-class 3–3 is heard vertically.

In the Garden, the motive thrived in a nurturing and predominantly tonal environment. Its set-class associations were present, but clearly subordinate to the prevailing tonal functions. In the Graveyard, the situation is reversed: the post-tonal is enhanced and the tonal repressed. The motive itself is still intact, but finds itself in an alien and hostile environment. In this way, the music promises that Anne and the love she represents remain fixed and true even in the Graveyard. In the music that follows, this promise is made good by Anne’s intervention.

Tom’s Cavatina in  $I/2$  foreshadows his eventual rescue by Anne, and by the power of love. He stands in the Brothel, acknowledges his betrayals, and invokes love’s “sacred name.” Example 10 shows Stravinsky’s first sketch for the final measures of the Cavatina. In the sketch, and in the final version, the music aims toward a strong cadence on a C#-minor triad. In the sketch, the voice ends B#–C#, a traditional leading tone–tonic ending, but one that strongly recalls

EXAMPLE 9. Motivic link between card-shuffling music and the initial vocal statement

(aside) Anne! My fear de-

F# A C# C# (cf. "The woods are green")

legato

3-3 (014)

3-3

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(dolce)

parts; I name the Queen of Hearts.

3-3 (014)

3-3

Anne's C-C# motive. The same motive, in its C-C# spelling, is given simultaneously in the highest sounding instrument. Just as Tom speaks of a sacred love in the incongruous setting of the Brothel, the music represents love with the basic motive, now in a new and distant harmonic environment.

The final version of the passage, however, is significantly different (see Example 11). The music still cadences on a C#-minor triad, but now the direct succession from B# (or C) to C# has been repressed, almost banished. The motive is still present—the C# in the F-major chord that begins the example (second violins) moves to the

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EXAMPLE 10. Sketch for the cadence of Tom's Cavatina (Act I, Scene 2) (Paul Sacher Foundation, Microfilm #112-0271)

may call u- pon thy sac- red name

EXAMPLE 11. Final version of the cadence of Tom's Cavatina

*rallentando*  
May call u- pon thy sa- cred name!  
*poco*  
4-18 (0147)

C# in the trumpet in the following measure—but only by implication. Another subtle touch is the use of an F<sup>x</sup> to transform the C#-minor triad into a form of 4-18 (0147), one of the set classes associated with the motive. As in Tom's final words in Bedlam, the love Anne offers, and its musical representation in the C-C# motive, are present only as a subtle hint, not as an immediate force.

In the first phrase of the Cavatina, the C-C# is similarly present only by implication—again a direct statement is avoided. There are prominent B#s, but their continuation to C# is repeatedly thwarted. Even as it avoids a direct statement of the C-C# motive, however, the passage does present the set classes that normally accompany the motive, particularly 4-18 (0147) and 4-17 (0347). In the vocal part,

the close proximity of B $\sharp$  and B $\flat$  creates a member of 4–17, G $\sharp$ –B–B $\sharp$ –D $\sharp$ . And, as in the penultimate measure of the Cavatina, F $\times$  repeatedly intrudes into the prevailing C $\sharp$ -minor triads, thus creating forms of 4–18. Remarkably, the pitch-class content of the passage as a whole comprises 8–18, the complementary set class. Anne does not literally appear in the scene, but her influence is subtly felt nonetheless, both in Tom's words, and in their musical setting.

As noted earlier, Tom is not permitted to sing the motive in its original form until he achieves his apotheosis in the final scene. He does, however, sing interesting variants of it. In the first scene Quartet, Tom sings the melody shown in Example 12. It begins D $\flat$ –C, and simultaneously expresses the same motive over a five-measure span, as the analytical reduction illustrates. Whereas Anne's motive is C–C $\sharp$ , Tom reverses the order of the notes, suggesting musically the inversion of meaning expressed in the text. Anne used her motive to refer to a static world of peace and harmony; Tom uses his inverted form of the motive to point outside the enclosed garden toward an unknown horizon. Simultaneously, Tom projects Anne's motive out of its original A-centered context (associated with a pastoral paradise) into an F-centered context (associated with material possessions—F is the center for Tom's first scene aria about acquiring a fortune and for later catalogues of goods by both Sellem and Baba). Of course the

EXAMPLE 12. Tom's reversal of Anne's motive (Quartet, Act I, Scene 1)

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EXAMPLE 12. Tom's reversal of Anne's motive (Quartet, Act I, Scene 1)

Tom

My Anne, \_\_\_\_\_ be-hold, for doubt has fled our view

$\text{♩} = 60$  *poco*

change of harmonic environment changes the musical function of the motive—now it sounds like  $\hat{5}$  and  $\flat\hat{6}$  rather than  $\sharp\hat{2}$  and  $\hat{3}$ . Although the music is clearly F-centered, Stravinsky retains A in the bass, recalling the motive's original context.

Not only is the motive retained as an invariant element in a variety of musical contexts, but it is also transposed to other levels. Anne carries the motive with her when she sings in C and in  $E\flat$ , her two principal areas other than A. When Anne pledges to save Tom, in her big C-centered Cabaletta that closes the first act of the opera, the motive  $E\flat-E$  is a prominent feature. In  $II/2$ , Anne again vows to save Tom, this time in  $E\flat$ , and  $F\sharp-G$  is a prominent motive.

In some of the opera's most telling moments, the motive is transposed to G. G is the principal agent for pushing the music beyond its A-centered framework—it is the musical emblem of departure from the Garden. At the end of the first scene, for example, the music seems destined for an unambiguous ending on A, enclosing the scene musically just as the garden is enclosed metaphorically from the outside world. Instead, at the moment of the cadence, the note G intrudes into the A-major triad as Tom and Anne bid each other farewell. Nick seizes that G and uses it to announce the beginning of Tom's progress. His G ruptures the boundaries of the garden and projects Tom into the C-centered Brothel scene, which begins without any pause.

In the first scene Duetтино, where Tom and Anne bid farewell to each other, the motive is transposed to G. Example 13 shows Stravinsky's preliminary sketch for its opening measures. The bass traces a simple arpeggiation of the G-major triad. In the upper voice, stress is placed on the motion of  $A\sharp$  to B ( $\sharp\hat{2}$  to  $\hat{3}$ ), a transposition of the basic motive.

As with the opening vocal phrase of the opera, the compositional process that leads from this sketch to the final version of the passage transforms a square, relatively traditional prototype into something

EXAMPLE 13. First sketch for the Duetтино (Act I, Scene 1) (Paul Sacher Foundation, Microfilm #112-0256)



contextually rich and motivically charged. The transformation centers on the disruption of the straightforward resolution of the A $\sharp$  (see Example 14). The A $\sharp$  is twice left hanging as the melody resumes with its initial D. By rupturing the motive, Stravinsky foretells the forthcoming rupture of Anne and Tom. He also creates harmonic and melodic statements of set-class 3–3 (014), the principal trichord associated with the basic motive. The harmonic statements are created by harmonizing the F $\sharp$ –A $\sharp$  dyad in the upper voices with G instead of D, as in the sketch. The rupture of the motive creates an additional melodic statement: A $\sharp$ –D–B occurs in direct succession. Beneath the motivic surface, the original C–C $\sharp$  still lurks, now as a clash between the sharp and natural forms of scale-degree  $\hat{4}$ . The motive in its original form has now, in a duet concerned with the forthcoming separation of the principal characters, been eclipsed by a new version of the motive, one transposed to a pitch center, G, that is the musical symbol of departure.

The Duetto's transposition of the motive to G is prefigured in the opening number of the opera. There, after Anne has presented the motive and sung a stanza in A, Tom answers with the same music, now in G (at rehearsal no. 7). When Anne sings her first stanza, about green woods, playful birds and beasts, and the festival of May, her music is strongly A-centered. When Tom enters, he simply transposes her music down a whole step, to G. His words are similar to hers, but convey a subtle sense of loss. He speaks of a need to "restore the Age of Gold." In his words, and in his focus on G, Tom already suggests his dissatisfaction with the static, enclosed garden even as he seems to celebrate it. He repeats her music and her motive, but their transposition to G endows them with new meaning.

B $\flat$  is the most important of the levels to which the motive is transposed. Just as A is Anne's realm, B $\flat$  is Nick Shadow's. Up until the moment that Nick descends to Hell amid pounding B $\flat$ -minor tri-

EXAMPLE 14. Final version of the Duetto, with statements of 3–3 (014) (Act I, Scene 1)

♩ = 126

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(Orch.) *p dolce*

ads, all of the B $\flat$ -centered moments depict either his immediate presence or his indirect control of events. The first B $\flat$  moment in the opera is his declaration to Tom, "You are a rich man," harmonized by a traditional V–I cadence in B $\flat$  and followed by a B $\flat$ -centered quartet that acknowledges Tom's new wealth and, by implication, his eventual departure from the garden. In Act II, Scene 1, B $\flat$  is used to suggest Shadow's indirect control. When Tom finds himself trapped in London, cut off from Anne and the pastoral values she represents, his plaint is centered on B $\flat$ .

Virtually all of the pitch-class centers retain their symbolic value throughout the opera. B $\flat$ , however, undergoes a unique transformation. With Shadow's descent in Act III, Scene 2, B $\flat$  is redeemed and transfigured. It is transformed from the emblem of Shadow to the emblem of Tom's partial redemption, both in his brief monologue immediately following Shadow's descent and in the ecstatic duet he sings with Anne in Bedlam. Through Shadow's descent, the B $\flat$  area is purged of his presence and thus becomes a suitable harmonic environment for Tom's moments of self-knowledge and for his reconciliation with Anne.

Before Shadow's descent, however, the motive D $\flat$ –D in B $\flat$ -centered contexts is the emblem of his power. It appears, for example, in the Brothel and Graveyard scenes when Shadow stops time's progress (see I/2/rehearsal no. 143bis and III/2/rehearsal no. 184). It appears subtly, as a frequent C $\sharp$ –D embellishing motion, in the Quartet in I/1, and Tom's aria "Vary the song," in II/1. In both cases, the motive, together with the B $\flat$ -centricity, suggest Shadow's control of the action. It occurs most powerfully in Shadow's descent in III/2. There, his opening exclamation, "I burn! I freeze!" is set to the melodic succession D $\flat$ –D harmonized by pounding B $\flat$ -minor triads.

Anne Truelove and Nick Shadow represent opposing parts of Tom Rakewell's consciousness. Throughout the opera, he struggles to choose between them, and they compete to control him. Tom's spiritual problem throughout the opera is his inability to reconcile their competing demands. When in the Garden with Anne, he yearns to be free to follow Shadow into the city. When in Shadow's thrall, he prays for the saving grace of Anne's love. In musical terms, Tom needs to find a way of reconciling Anne's A (and associated C–C $\sharp$ ) with Shadow's B $\flat$  (and associated D $\flat$ –D). This process occupies the music from Shadow's descent through Anne's Lullaby. Its first stage involves a confrontation with Shadow, in which B $\flat$  is purged and Tom learns to dwell in the realm of B $\flat$  without abandoning love.

Example 15 summarizes the principal motions in Shadow's descent, culminating in Tom's rapturous B $\flat$ -major transfiguration that

ends the Graveyard scene. Shadow rails against his own fate in B $\flat$ -minor: D $\flat$  in the upper voice is supported by B $\flat$  in the bass. When he condemns Tom to madness, the music shifts to G-minor: D $\sharp$  in the upper voice is supported by G in the bass. Finally, as dawn comes up and spring returns, Tom achieves B $\flat$ -major, a synthesis of the two previous musical states combining the bass B $\flat$  from the first state with the upper-voice D $\sharp$  of the second. The large-scale upper voice, involving motion from D $\flat$  to D $\sharp$ , represents a large-scale repetition of the motive, still at Shadow's transposition level, but now purged of Shadow's immediate presence.

EXAMPLE 15. Large-scale structure of Shadow's descent (Act III, Scene 2)

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The musical score consists of three systems. The first system (measures 201-203) features Nick's vocal line in bass clef with lyrics "I burn!" and "Your sins, my foe," and piano accompaniment in bass clef. The second system (measures 207-209) features Tom's vocal line in treble clef with lyrics "With ro-ses crowned, I" and piano accompaniment in bass clef. The third system is a bass line diagram showing three chords: B $\flat$  major, G minor, and B $\flat$  major.

201  $\text{♩} = 84$  Nick *f* I burn! \_\_\_\_\_

203 *f* Your sins, \_\_\_\_\_ my foe, \_\_\_\_\_

207 Tom With ro-ses crowned, I

B $\flat$  - C - F = 3-9 (027)

B $\flat$  G B $\flat$

Tom's previous excursions into B $\flat$  and his previous uses of the D $\flat$ -D motive were associated with his downward progress, into the Brothel, into the City, and ultimately into the Graveyard. As Shadow descends to Hell, the trajectory of Tom's progress changes. The B $\flat$ , and the D $\flat$ -D, come to symbolize his apotheosis, his transformation into the mythic Adonis. Of course the transformation is profoundly ambiguous—Tom simultaneously achieves a new wisdom and is plunged into madness. His music is thus rapturous, but still in B $\flat$ . Shadow has left a permanent mark.

In the final scene in Bedlam, Tom again wins his way to a purified B $\flat$ -major, but this time through direct contact with Anne. Example 16 summarizes the principal motions in their duet. Tom's confession of his sins is centered on G-minor: B $\flat$  is the principal bass tone supporting D $\flat$ . When Anne responds, she does so in B $\flat$ -minor: D $\flat$  in the bass supports D $\flat$  in the upper voice. Their duet synthesizes these two states into a rapturous B $\flat$ -major, closely related to the music that ended the Graveyard scene. Again, the upper voice composes-out the

EXAMPLE 16. Large-scale structure of Anne's and Tom's Duet (Act III, Scene 3)

243 In a foo- - - lish dream

Anne

246 What should I for-give? —

249 L'istesso tempo ma

A. Re- joice, —

Re- joice, —

B $\flat$ -E $\flat$ -F = 3-9 (027)

basic motive at what was Shadow's transposition level:  $D\flat$ - $D$ . The parallelism between the two scenes is striking and reinforces the dramatic parallel between Anne and Shadow.

The parallelism is further reinforced by the sonority that concludes the two passages. Tom's  $B\flat$ -centered epiphany at the end of the Graveyard scene features the sonority  $B\flat$ - $C$ - $F$ , a member of set-class 3-9 (027) (see Example 15). His musically similar  $B\flat$ -centered epiphany in Bedlam concludes with the sonority  $B\flat$ - $E\flat$ - $F$ , another member of set-class 3-9, voiced as an inversion of the first (see Example 16). These two forms of 3-9 balance symmetrically within a  $B\flat$ - $F$  frame:  $B\flat$ - $C$ - $E\flat$ - $F$ . This strongly recalls the harmonic framework of the opening scene, where two inversionally related forms of 3-9 ( $A$ - $B$ - $E$  and  $A$ - $D$ - $E$ ) were balanced within an  $A$ - $E$  frame. In the final scenes, however, the sense of balance is stretched out musically to span both the Graveyard and Bedlam and transposed up a semitone from a pastoral  $A$  to a transformed and transfigured  $B\flat$ .

If the Duet involves the cleansing of Shadow's  $D\flat$ - $D$  motive, Anne's Lullaby and the surrounding music integrate it with her own  $C$ - $C\sharp$  in a single, continuous musical line. The integration hinges on the  $C\sharp/D\flat$  that is common to both forms of the motive. Anne's Lullaby, in  $A\flat$ -major, establishes a strong upper-voice  $C$ . The voice-leading progress of that single tone is traced in Example 17 through the three statements of the Lullaby and the three choruses with which they alternate. In the first choral response, the  $C$  moves to  $D\flat$  (over  $B\flat$ ) and then back as the lullaby resumes. That represents a large-scale statement of Anne's motive. The second choral response is generally in  $B$ -major but ends with a  $C\sharp$  in the soprano that, reinterpreted as  $D\flat$ , resolves to  $C$  as the lullaby begins for a third time. This represents a second large-scale statement of Anne's motive. The third and final choral response returns the upper voice to  $D\flat$ . This time, however, instead of resolving back to  $C$ , the  $D\flat$  moves up to  $D$ , concluding this number.

Once the  $C$ - $C\sharp$  motive has been merged with its  $D\flat$ - $D$  transposition, it is heard no more in the opera, apart from the subtle hints in

EXAMPLE 17. Large-scale structure of Anne's Lullaby (Act III, Scene 3)

Tom's final words and in the A-minor/A-major juxtaposition of Mourning Chorus and Epilogue. It has run its course, from the Garden, through the Brothel, the City, and the Graveyard, to its transfiguration in Bedlam. As the sketches show, shaping the motive's progress was one of Stravinsky's central compositional concerns. He carefully modulates its presence depending upon the dramatic situation, at times intensifying it, at times muting it, always aware of its crucial unifying role. The motive itself does not change throughout its progress—it remains an invariant atomic unit, a fixed standard against which Tom's progress is measured. It is subjected not to the traditional process of transformation and development, but to a series of contextualizations and reinterpretations.<sup>6</sup> Ironically, the situation is perhaps best described by that arch-motivic composer (and Stravinsky's putative arch-rival) Arnold Schoenberg: "A piece of music resembles in some respects a photograph album, displaying under changing circumstances the life of its basic idea—its basic motive."<sup>7</sup>

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<sup>6</sup> Although transformation and development are more traditional procedures for composing with motives, there are classical precedents for Stravinsky's more static usage. Carl Schachter discusses "the use of untransposed pitch successions in new keys" in Beethoven's Piano Sonata Op. 14, No. 1 and other works in "Beethoven's Sketches for the First Movement of Op. 14, No. 1: A Study in Design," *Journal of Music Theory* XXVI/1 (1982), 1–22.

<sup>7</sup> Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strang (New York, 1967), p. 58.