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MTO 23.2 Examples: Lumsden, “You Too Can Compose”: Ruth Crawford’s Mentoring of Vivian Fine

(Note: audio, video, and other interactive examples are only available online)

<http://www.mtosmt.org/issues/mto.17.23.2/mto.17.23.2.lumsden.php>

Figure 1. Photo of Vivian Fine, ca. 1932



Figure 2. Photo of Ruth Crawford, ca. 1924



Example 1. Vivian Fine, Manuscript of *Little Suite for Voice and Piano*. Vivian Fine Music Manuscripts, Music Division, Library of Congress, Washington, D.C. Performed by Phyllis Pancella, voice, and Timothy Hoekman, piano.

Little Suite
for
Voice and Piano

Words by Carl Sandburg Music by Vivian Fine

Allegro moderato (c♯d=92)

voice

piano

f rhythmic

quasi legato

senza ped.

poco mf There was a wom- an loved a man as the man loved the

clearly enunciated

poco mf

cresc.

Carl Fischer, New York
No. 23-20 lines.

sea. Her thoughts of him were the same as

poco f
legato
(pedal)

His thoughts of the sea. Menomosso *mf* They *espress.*

mf
Bb
sempre.

made an old sea chest for their be-

poco mf
sempre legato

long - ings to -

mf

geth- er

Lento (ca d=60)
rit. adine
a. b.

somber, intense
 legatissimo
 (senza ped.)

legatissimo
 PP The dark blue wind of early autumn
 a tempo

cresc.
 on the early autumn

poco sfly
 in the fields of yellow



4. *Meno mosso*
 hav- vest I slept, I al- most

dim.
 non legato
 p.

slept I said list-ning Trees you have leaves rust-ling

poco mf
 p.

Andante molto mosso
 life rain When there is no rain

p.
 lunga

Energico (ca ♩ = 116)
 marcato

f
 marcato
 (not much pedal)

f The

non legato
 become f
 (a little ped.)

law says you and ^($\text{f} = \text{p}$) be- long to each

oth- er The

law says ^{no rit} you are mine and

^{meno mos.} I am yours, decresc. George ^{molto legato}



poco mf And there are a thou-sand miles of whitesnow-storms,

poco mf (legato) (ped.)

A tempo primo a mil-lion fur-na-ces of hell,

f subito (senza ped.)

Poco meno mosso Be-tween the chain where

mf (ped.)

Poiss. meno mosso you sit and the chain where

dim. sub. molto (senza ped.)

I sit

f (senza ped.)

Handwritten musical score for the hymn "The law says we shall breathe". The score is written on two staves. The top staff contains the melody with the lyrics "The law says we shall breathe" written above it. The bottom staff contains the accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo is marked "f" (forte). The key signature has one sharp (F#). The time signature is 4/4. The melody starts on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The accompaniment starts with a bass line of G2, A2, B2, C3, followed by a series of chords and single notes. The score ends with a double bar line.

Handwritten musical score for "The Gathering" by John Williams. The score is written on three systems of staves. The first system is marked "fast" and features a treble staff with a key signature of one flat and a 4/4 time signature, and a bass staff with a key signature of two sharps. The second system is marked "to - geth - er" and continues the melody. The third system includes a "cresc." marking and ends with a "ff" (fortissimo) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

to- geth-er



Carl Fischer, New York.
No. 23 - 20 lines.

Example 2. Vivian Fine, *Little Suite for Voice and Piano*, mm. 1–19 (“Sea Chest”)

The musical score is for the piece "Sea Chest" from Vivian Fine's *Little Suite for Voice and Piano*, measures 1–19. It is written in 4/4 time and consists of a voice line and a piano accompaniment.

Measure 1: The piano part begins with a series of chords in the left hand, marked *f*. The right hand has a series of chords, marked *f*. The key signature is one flat (B-flat major or D minor).

Measure 2: The piano part continues with a series of chords in the left hand, marked *f*. The right hand has a series of chords, marked *f*. The key signature is one flat (B-flat major or D minor).

Measure 3: The piano part continues with a series of chords in the left hand, marked *f*. The right hand has a series of chords, marked *f*. The key signature is one flat (B-flat major or D minor).

Measure 4: The piano part continues with a series of chords in the left hand, marked *f*. The right hand has a series of chords, marked *f*. The key signature is one flat (B-flat major or D minor).

Measure 5: The piano part continues with a series of chords in the left hand, marked *f*. The right hand has a series of chords, marked *f*. The key signature is one flat (B-flat major or D minor).

Measure 6: The piano part continues with a series of chords in the left hand, marked *f*. The right hand has a series of chords, marked *f*. The key signature is one flat (B-flat major or D minor).

Measure 7: The voice line begins with the lyrics "There was a wo-man loved a man". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 8: The voice line continues with the lyrics "as the man loved the sea.". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 9: The voice line continues with the lyrics "Her thoughts of him were the same". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 10: The voice line continues with the lyrics "as his thoughts". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 11: The voice line continues with the lyrics "of the sea.". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 12: The voice line continues with the lyrics "They made an old sea chest". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 13: The voice line continues with the lyrics "for their be-". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 14: The voice line continues with the lyrics "long - ings". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 15: The voice line continues with the lyrics "to - geth - - er". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 16: The voice line continues with the lyrics "long - ings". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 17: The voice line continues with the lyrics "to - geth - - er". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 18: The voice line continues with the lyrics "long - ings". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

Measure 19: The voice line continues with the lyrics "to - geth - - er". The piano part continues with a series of chords in the left hand, marked *poco mf*. The right hand has a series of chords, marked *poco mf*. The key signature is one flat (B-flat major or D minor).

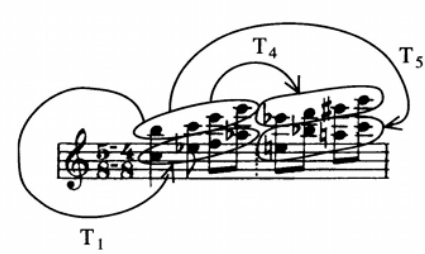
Table 1.

Structure of Scriabin's "mystic" chord		
Hexachord	Interval Vector	
6-34 (013579)	142422	
Almost-whole-tone sonorities in <i>Little Suite</i>		
Hexachord	Interval Vector	Measure
6-22 (012468)	241422	• [012468], mm. 1–2, piano LH • [012468], mm. 2–3, piano RH • [4568T0], mm. 7–8, voice • [123579], m. 9, piano LH
		Other related sonorities: • (01246): [4568T], mm. 10–11, voice • (012468T): [678T024], m. 10, piano LH
6-21 (023468)	242412	• [24568T], mm. 2–3, piano LH • [24568T], mm. 3–4, piano RH • [689T02], mm. 8–9, voice • [68TE02], mm. 15–16, piano RH
		Other related sonorities: • (02368): [T0346], m. 11, piano

Example 3. Transpositional Projection in Ruth Crawford, Piano Prelude No. 6 (from Straus 1995, 69)

Example 2.61 Opening figure transposed by intervals it contains, in Piano Prelude No. 6:
 A) first four notes; B) entire opening figure; C) mm. 1-7 (asterisks indicate that the transpositions involved are not exact)

A) 

B) 

C) *Andante Mystico*
legatiss


Example 4a. Vivian Fine, *Little Suite for Voice and Piano*, mm. 1–2

Example 4b. Vivian Fine, *Little Suite for Voice and Piano*, relationships between subphrases, mm. 1–6

Example 4c. Vivian Fine, *Little Suite for Voice and Piano*, large-scale transpositional projection, piano and voice, mm. 1–11

piano, mm. 1-6

Example 5a. “Two Strangers Breakfast,” B section motive (mm. 61–62), intervallic content

Example 5b. “Two Strangers Breakfast,” mm. 61–75

61 *Poco meno mosso*

George

I_{11}

T_0 *molto legato* *mp* *cresc.* *l.h.*

p

65 *poco mf* *A tempo primo*

And there are a thou-sand miles of white snow storms,

T_2 *f* a mil-lion fur na ces of

poco sfz *legato* *f subito* *(senza ped.)*

(ped.)

$*T_{-2}$ (of I_{11}) T_{-2}

68 *Poco meno mosso* *mf*

hell, Be-tween the chair where

brusquely *accel.* T_{-1} *dim. sub., cresc. molto* *sfz* *mf* *legato* *(ped.)*

72 *Pociss. meno mosso*

you sit and the chair where sit *ritard.*

T_{-1} T_5 *p* *(senza ped.)*

Example 5c. Motivic relationships, mm. 61–75

The diagram illustrates motivic relationships between various measures of a piece, showing how a motif in one measure is transformed to appear in another.

mm. 61-64 (Bass clef): 6, 8, 9, 2, 7, T, 0, 1, 6

mm. 63-64 (Treble clef): 5, 3, 2, 9, 4

m. 67 (Bass clef): 4, 6, 7, 0, 5

mm. 67-68 (Treble clef): (8), T, E, 4, 9, 0, 2, 3, 8

mm. 67-68 (Bass clef): 3, 1, 0, 5, T

mm. 69-70 (Bass clef): 5, 7, 8, 1, 6

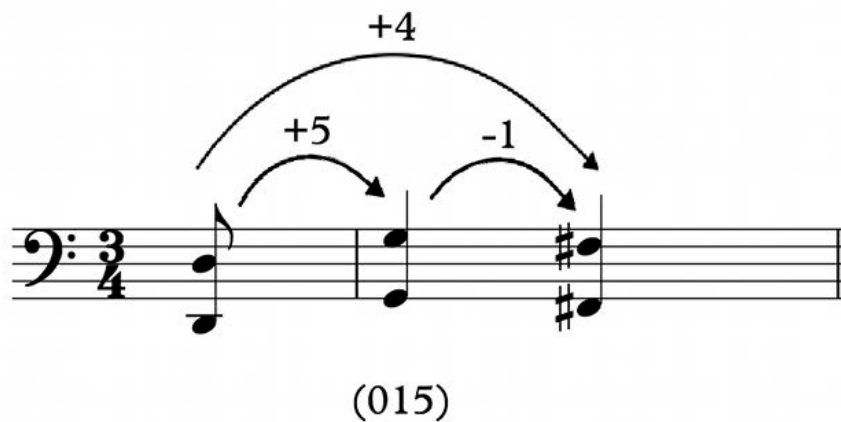
mm. 74-75 (Treble clef): 5, 7, 8, 1, 6

mm. 74-75 (Bass clef): E, 1, 2, 7, 9(?)

Transformations:

- T_{-2} (Transposition down 2 semitones):
 - mm. 61-64 to m. 67
 - mm. 63-64 to mm. 67-68 (Bass clef)
- T_{-1} (Transposition down 1 semitone):
 - mm. 69-70 to mm. 74-75 (Treble clef)
- T_5 (Transposition up 5 semitones):
 - mm. 74-75 (Bass clef) to mm. 74-75 (Treble clef)

Example 6a. “Two Strangers Breakfast,” opening motive



Example 6b. “Two Strangers Breakfast,” motivic relationships in opening, mm. 48–52

48

[489]

f marcato
(not much pedal)

[267]

[6TE]

51

[045]

f
The

non legato

poco meno f

(senza ped.)

[015]

[56T]

[6TE]

<564>

<0E1>

Detailed description: This musical score shows the opening of 'Two Strangers Breakfast' from measures 48 to 52. The key signature has one flat (B-flat), and the time signature is 3/4. Measure 48 starts with a piano introduction in the bass clef, marked *f marcato* (not much pedal). The piano part features a sequence of chords and intervals labeled with numbers in brackets: [267] and [6TE]. The right hand has a melodic line with a bracketed interval [489]. Measure 51 begins with a vocal entry marked *f* with the lyrics 'The'. The piano accompaniment continues with chords and intervals labeled [015], [56T], and [6TE]. Specific intervals are also labeled as <564> and <0E1>. The piano part concludes with a *poco meno f* dynamic and the instruction *non legato* (senza ped.).

Example 7a. “Sleep Impression,” opening, mm. 21–32

21

somber, intense

p
poco sfz

legatiss.

cresc.

sempre pp
(senza ped.)

25

mf

rit.

29

pp

The dark blue wind of ear - ly au - tumn

a tempo

pp

legato sempre

(ped.)

Example 7b. Structure of main phrases in “Sleep Impression”

The image displays two musical phrases from the piece "Sleep Impression".

Phrase 1 (mm. 21-24): This phrase is divided into two measures. The first measure contains the pitch class set $\boxed{P} = \{1, 5, 8\}$ (labeled $\boxed{I}$ in the original image). The second measure contains the pitch class set $\boxed{R} = \{4, 7, E\}$ (labeled $\boxed{RI}$ in the original image). A transformation T_9 is indicated between the two measures. The phrase concludes with a melodic line $\{4, 5, (\#6)\}$ grouped by a bracket labeled $M1$.

Phrase 2 (mm. 22-29): This phrase is also divided into two measures. The first measure contains the pitch class set $\{2, 1, 8, 0\}$ (labeled $\boxed{I}$ in the original image). The second measure contains the pitch class set $\{3, (2), E, 4, 5\}$ (labeled $\boxed{RI}$ in the original image). A transformation T_3 is indicated between the two measures. The phrase concludes with a melodic line $\{7, 6, (\#5)\}$ grouped by a bracket labeled $M1$.

A double-headed arrow labeled I_{11} connects the two phrases, indicating an interval of 11 semitones between corresponding notes.

Example 8. Ruth Crawford's "M1 motive," *Diaphonic Suite No. 1*, I, mm. 1–3 (from Straus 1995, 28)

Scherzando (♩ = 96)

flute
or oboe

p

R <+1, -2>

P <+2, -1>

I <-2, +1>

The image shows a musical score for a flute or oboe part. The tempo is marked 'Scherzando' with a quarter note equal to 96 beats per minute. The music is in 4/4 time and begins with a piano (p) dynamic. The melody consists of a series of eighth and quarter notes. Three rectangular boxes are superimposed on the score: the first box, labeled 'R <+1, -2>', covers the first two measures; the second box, labeled 'P <+2, -1>', covers the second and third measures; and the third box, labeled 'I <-2, +1>', covers the third and fourth measures. The notes within these boxes are: Measure 1 (G4, A4), Measure 2 (B4, A4, G4), Measure 3 (F#4, E4, D4), and Measure 4 (C4, D4, E4).

Example 9. “M1” motives in “Sleep Impression,” mm. 29–47

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

- System 1 (mm. 29-32):** The vocal line begins with a rest, followed by the lyrics "The dark blue wind of ear - ly au - tumn". The piano part features a melodic line with a boxed "M1" motive in the right hand, marked *legato sempre*. Dynamics include *pp* and *a tempo*. A *ped.* (pedal) marking is present at the end of the system.
- System 2 (mm. 33-36):** The vocal line continues with "ran on the ear - ly au - tumn sky in the fields of yell - ow moon". The piano part has a boxed "M1" motive in the right hand, marked *poco f*. Dynamics include *cresc.* and *f*.
- System 3 (mm. 37-42):** The vocal line has "har - vest I slept, I al - most slept I said list - 'ning". The piano part features a boxed "M1" motive in the right hand, marked *poco mf*. Dynamics include *mp*, *dim.*, and *non legato sempre*.
- System 4 (mm. 43-47):** The vocal line concludes with "Trees you have leaves rust ling like rain When there is no rain lunga". The piano part has a boxed "M1" motive in the right hand, marked *mf*. Dynamics include *poco f* and *Ancora meno mosso*.

Figure 3. Texts for *Little Suite for Voice and Piano*, with Fine's changes (original text in brackets)

"Sea Chest" from *Good Morning, America* (1928)

There was a woman loved a man
as the man loved the sea.
Her thoughts of him were the same
as his thoughts of the sea.
They made an old sea chest for their belongings
together.

"Sleep Impression" from *Good Morning, America*

The dark blue wind of early autumn
ran on the early autumn sky
in the fields of yellow moon harvest.
 I slept, I almost slept,
 I said, listening:
Trees you have leaves rustling like rain
When there is no rain.

"Two Strangers Breakfast" from *Smoke and Steel* (1920)

The law says you and I belong to each other[-George].
The law says you are mine and I am yours, George.
And there are a **thousand** [million] miles of white snowstorms, a
 million furnaces of hell,
Between the chair where you sit and the chair where
 I sit.
The law says **we shall breakfast together** [two strangers shall eat breakfast together
 after nights on the horn of an Arctic moon].

Example 10. “Two Strangers Breakfast,” mm. 59–61

58

The law says you are mine and I am yours, George

meno f *decresc.* *Poco meno mosso*

meno f

mf

mp

(senza ped.)

Detailed description: This is a musical score for a piano and voice. The piano part is written in 3/4 time with a key signature of one flat (B-flat). It features a complex texture with multiple voices. The right hand has several melodic lines, some of which are marked with dynamics like *meno f* and *mf*. The left hand provides a harmonic foundation with chords and moving lines. The voice part enters at measure 58 with the lyrics 'The law says you are mine and I am yours, George'. The music is marked with *meno f* and *decresc.* (decrescendo). The tempo/mood is indicated as *Poco meno mosso*. The piano part includes a section marked *mp* (mezzo-piano) and *(senza ped.)* (senza pedale). The score is numbered 58 at the top left.