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
Her thoughts of him were the same as

His thoughts of the sea. 

Made an old sea chest for their be-

longings.

gatherer

Lento (cadenza)
The dark blue wind of early autumn

ran on the early autumn

in the fields of yellow grass
law says you and \( \frac{3}{1} \) belong to each

other

The

law says you are mine

I am yours, decreed

Pacquiao

Pacquiao

George

Molto legato

(sor. ped.)
And there are a thousand miles of white snow storms,

A tempo primo a million furnaces of hell,

Be even the choir where you sit

and the choir where I sit
Table 1.

<table>
<thead>
<tr>
<th>Structure of Scriabin’s “mystic” chord</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hexachord</td>
<td>Interval Vector</td>
<td></td>
</tr>
<tr>
<td>6-34 (013579)</td>
<td>142422</td>
<td></td>
</tr>
</tbody>
</table>

Almost–whole-tone sonorities in *Little Suite*

<table>
<thead>
<tr>
<th>Hexachord</th>
<th>Interval Vector</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-22 (012468)</td>
<td>241422</td>
<td>• [012468], mm. 1–2, piano LH</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• [012468], mm. 2–3, piano RH</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• [4568T0], mm. 7–8, voice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• [123579], m. 9, piano LH</td>
</tr>
<tr>
<td>Other related sonorities:</td>
<td></td>
<td>• (01246): [4568T], mm. 10-11, voice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• (012468T): [678T024], m. 10, piano LH</td>
</tr>
<tr>
<td>6-21 (023468)</td>
<td>242412</td>
<td>• [24568T], mm. 2–3, piano LH</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• [24568T], mm. 3–4, piano RH</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• [689T02], mm. 8–9, voice</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• [68TE02], mm. 15–16, piano RH</td>
</tr>
<tr>
<td>Other related sonorities:</td>
<td></td>
<td>• (02368): [T0346], m. 11, piano</td>
</tr>
</tbody>
</table>
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

 musicians
Example 4b. Vivian Fine, *Little Suite for Voice and Piano*, relationships between subphrases, 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

65 poco mf A tempo primo

And there are a thousand miles of white snow storms,

68 Poco meno mosso

hell, brusquely

accel.

72 Pocois, meno mosso

you sit and the chair where
Example 5c. Motivic relationships, mm. 61–75
Example 6a. “Two Strangers Breakfast,” opening motive

Example 6b. “Two Strangers Breakfast,” motivic relationships in opening, mm. 48–52
Example 7a. “Sleep Impression,” opening, mm. 21–32
Example 7b. Structure of main phrases in “Sleep Impression”
Example 8. Ruth Crawford’s “M1 motive,” *Diaphonic Suite No. 1*, I, mm. 1–3 (from Straus 1995, 28)
Example 9. “M1” motives in “Sleep Impression,” mm. 29–47
“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  
rattled 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