

Igor Stravinsky

Piano-Rag-music

Practical performing edition by Mark DeVoto

Stravinsky's *Piano-Rag-music*, composed in 1919, has some features in common with the March and Ragtime movements of *l'Histoire du soldat* and the *Ragtime* for eleven instruments, both dating from the previous year, but has a distinctly more improvisatory flavor than these predecessors. Much of the *Piano-Rag-music* has the appearance of more or less arbitrary assembly from heterogeneous musical ideas, many of which the composer arranged in continuous form without barlines. The idiosyncratic graphic quality of the result makes for difficult reading, and I have tried to remedy this by adding an easily grasped bar structure. It is doubtful that the composer would have approved the added barlines, adjusted balkins, or courtesy accidentals. All fingerings, except in the *ossia* m. 14, are from the 1920 Chester edition. My hope is that the present edition will facilitate learning the piece, but no pianist, nor any listener for that matter, should consider it a complete substitute for the original Chester edition.

M. DeV., May 2010

I thank Allen Shawn for his careful examination of the score, which resulted in few corrections that are now incorporated into this latest printing.

M. DeV., November 2017

dedicated to Arthur Rubinstein

practical edition by
Mark DeVoto, 2010

Piano - Rag - music

M. M. ♩ = 144

Igor Stravinsky
June 1919

♩ = ♩
sempre

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The first measure is marked *ff* *très fort*. The second measure is marked *f* *moins fort*. The score features complex rhythmic patterns with many beamed eighth and sixteenth notes. A fermata is placed over the final measure.

Musical score for measures 5-8. Measure 5 is marked *p* *siacc.*. Measure 7 is marked *ff* *très fort* and includes the instruction *de nouveau*. The score continues with complex rhythmic patterns and dynamic contrasts.

Musical score for measures 9-12. This system features prominent triplet patterns in both the treble and bass staves. The dynamics are *sf* and *f*. A first ending bracket is indicated at the bottom left.

Musical score for measures 13-16. Measure 13 is marked *ff*. The instruction *brillante e secco* appears at the end of the system. The score includes triplet patterns and dynamic markings like *sf* and *f*. A first ending bracket is also present.

casiar: Musical notation for a specific rhythmic pattern, likely a triplet, with fingerings 1, 1, 4, 5, 3 indicated below the notes.

16

3

sf

P

21

mp

ff

sff

poco sf

p sub.

27

sf

sf

sf

sf

P

legatissimo

very short

34

sub. f

sf p

sf p sf

len.

P subito

42

come sopra

49

ff *staccatissimo* *extremely short and loud*

56

f subito dim *tenuto* *Ped.**

64

ff *moins fort* *Ped.**

72

ff *fff* *mf* *Ped.** ** stacc.*

79

ff *p*

87

ff *p*

93

p

99 (8)

sf *sff* *sub. p* *f* *p* *p*

104

sff sub.

*) Repeat the G_b in as connected a manner as possible (legato with fingers and pedal)

109 (8) *ten.*

mp

8^{va}

113 *8va* *ten.*

sfff sub.

8^{va}

118 *mf* *subito p*

8^{va}

122 (8) *sf* *ff, separate attacks*

126 *mf*

*) The upper voice of these two RH chords given as A \flat in Soulima Stravinsky's edition.

130

subito ff *ff marc.* *p*

134

ff

137

ff *ff* *p*

Make all notes heard clearly

extremely short!

141

145

148

fff
Ped. let ring

156

subito pp
poco sf subito

163

167