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'One for all and all for one': voicing in Stravinsky's music theatre

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Examples:

Tom (confused and agitated) non *f* — Anne (with self-control)

Anne! here! And Tom, such

agitato senza accelerando — *sff* — *p*

splen-dour. Tom: Leave pre-

f — meno *f* — *p*

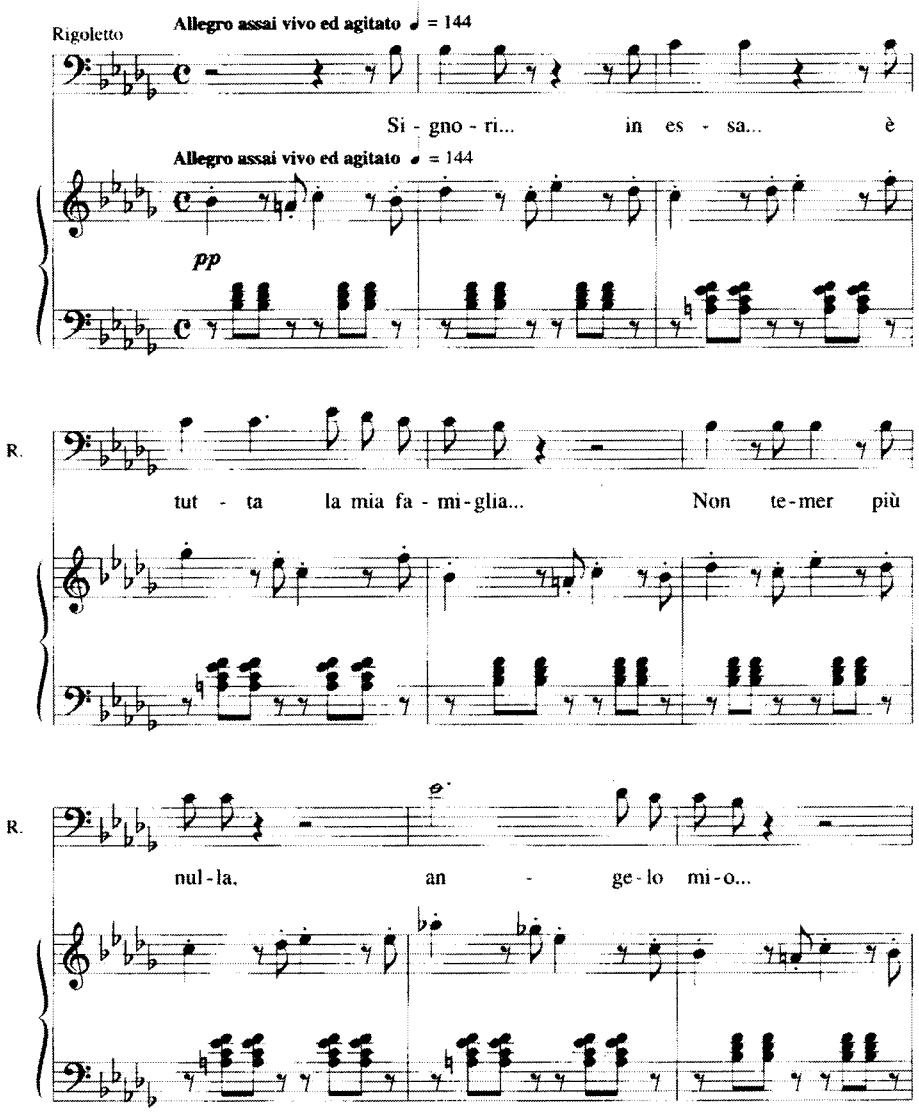
-ten-ces, Anne, ask me, ac-cuse me

Anne: Tom, no... Tom: De-nounce me to the world,

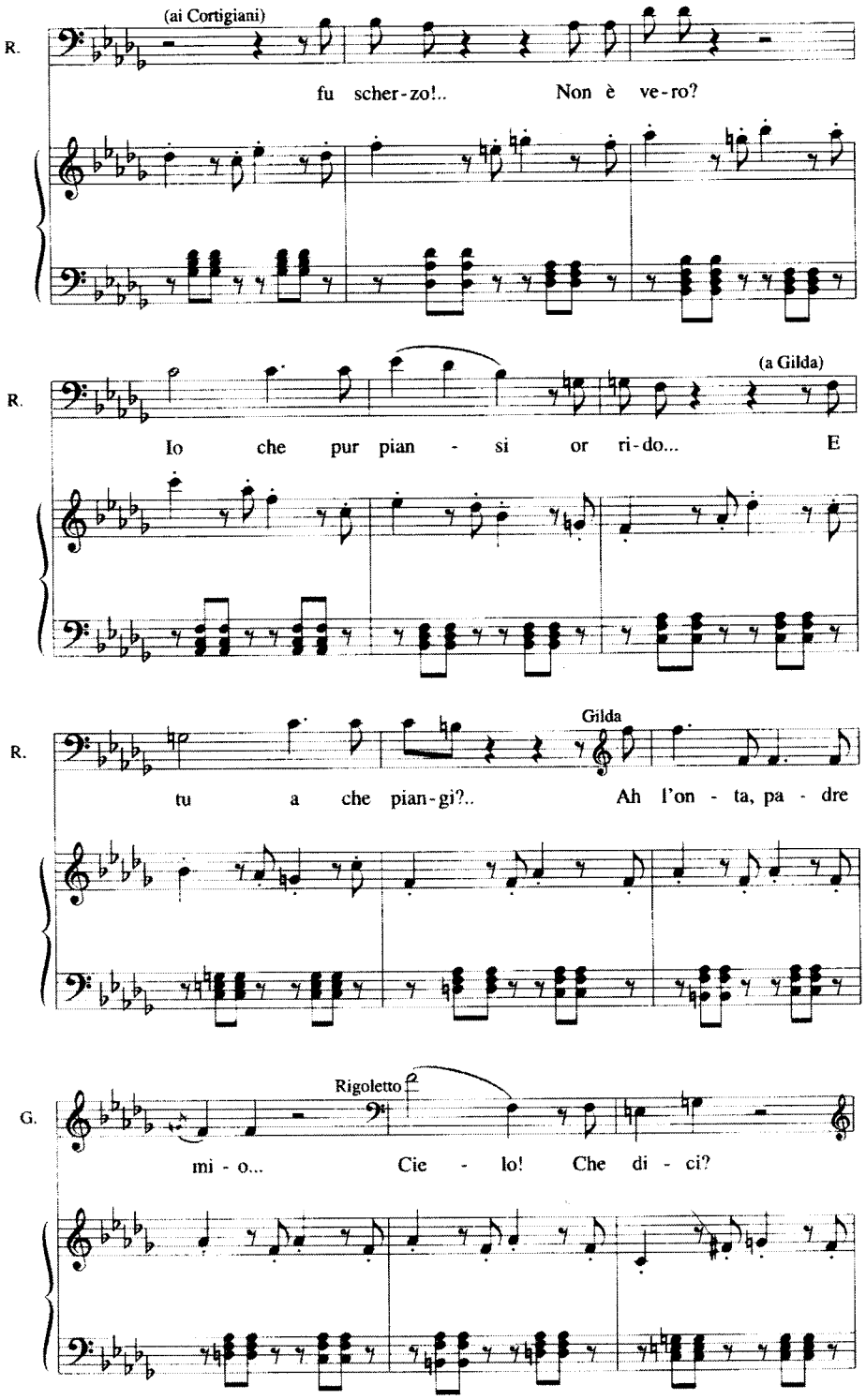
sempre stacc.

and go. and go; Anne: Tom, no...

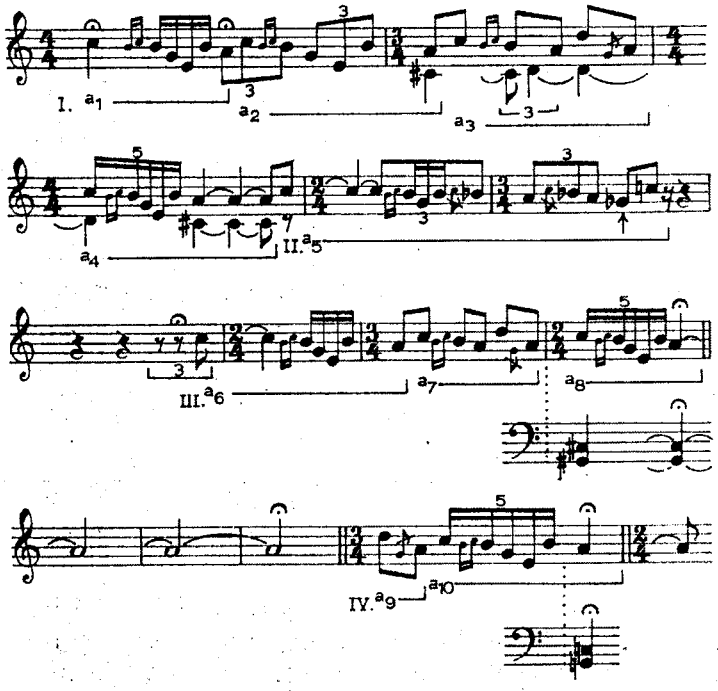
Example 1 : Stravinsky, *The Rake's Progress* Act II, 2 duet Anne and Tom (mm.1-14[1])



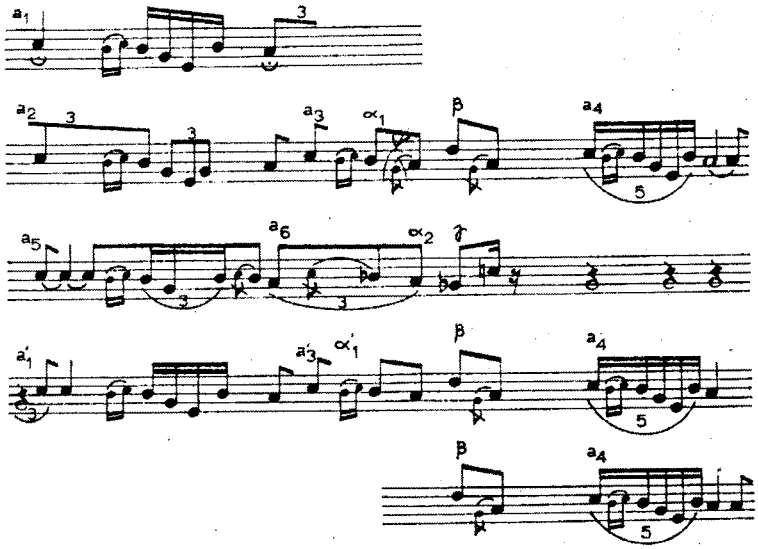
Example 2: Verdi, *Rigoletto* Act II, duet Gilda and Rigoletto (mm.1-21)



Example 2 continued



Example 3: Stravinsky, *The Rite of Spring*, opening (mm.1-13)



Example 4: Nattiez's (1975, 283) paradigmatic chart of the opening of *The Rite of Spring*

SYMPHONY OF PSALMS

(Symphonie de Psaumes)

I

IGOR STRAVINSKY

1930

Tempo ♩= 92

FLAUTI GRANDI

FLAUTO GRANDE (poi PICCOLO)

OBOI

CORNO INGLESE

FAGOTTI

CONTRA FAGOTTO

CORNI FA

TROMBA PICCOLA RE

TROMBE DO

TROMBONI

TROMBONE (basso)

TUBA

TIMPANI

GRAN CASA

Tempo ♩= 92

CORO

SOPRANI

ALTI

TENORI

BASSI

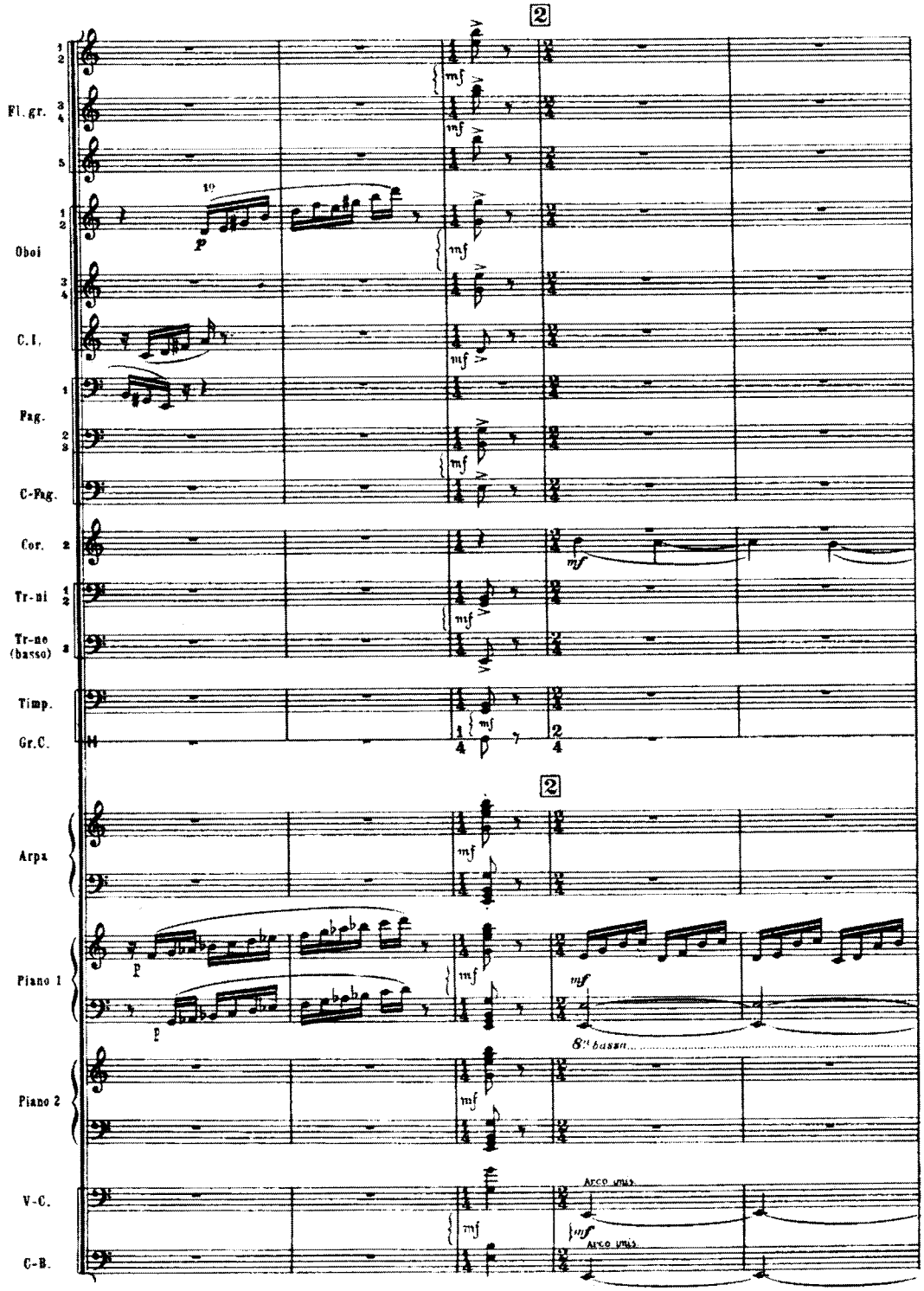
ARPA

PIANOFORTI 1. 2.

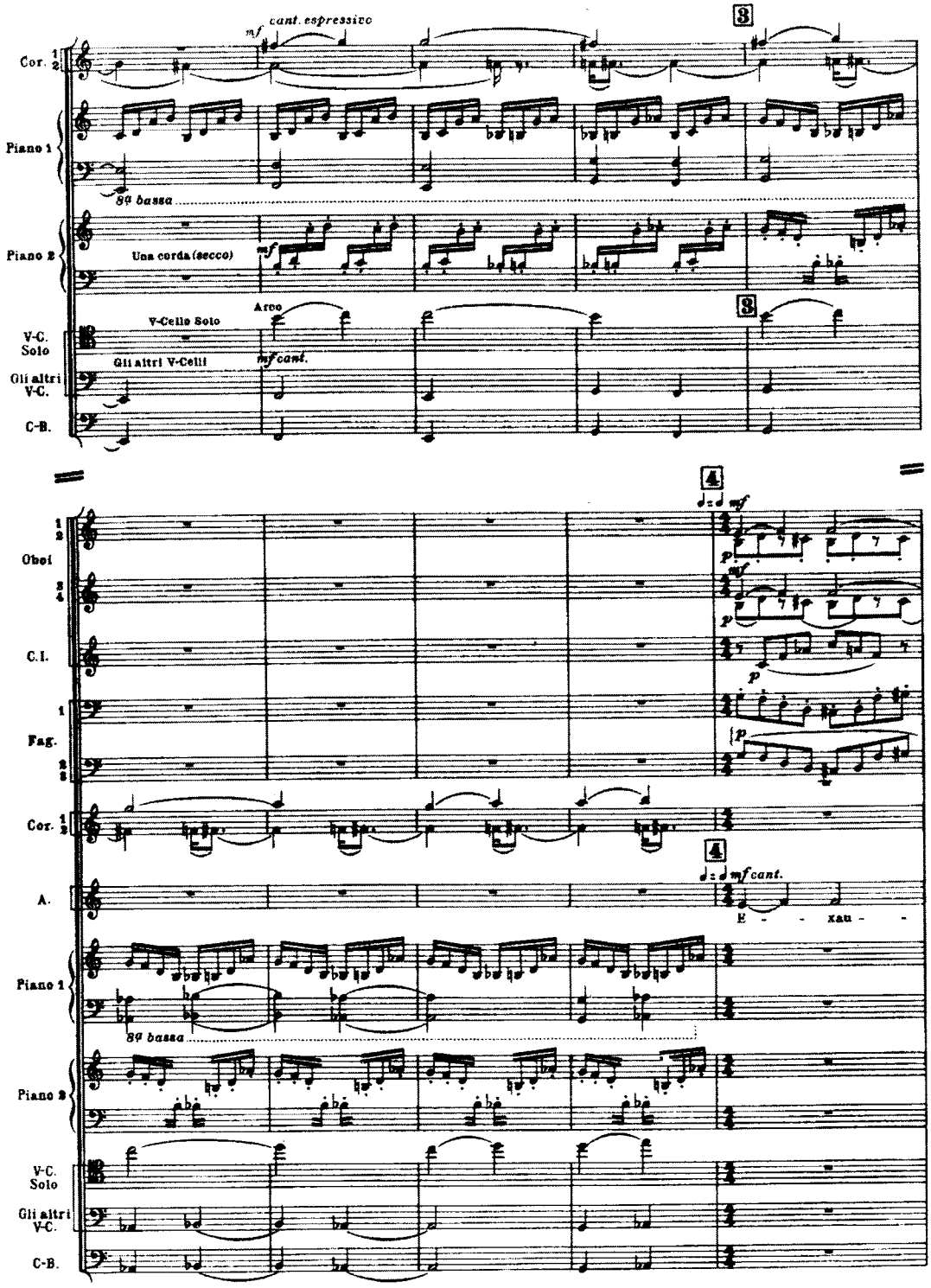
VIOLONCELLI

CONTRABASSI

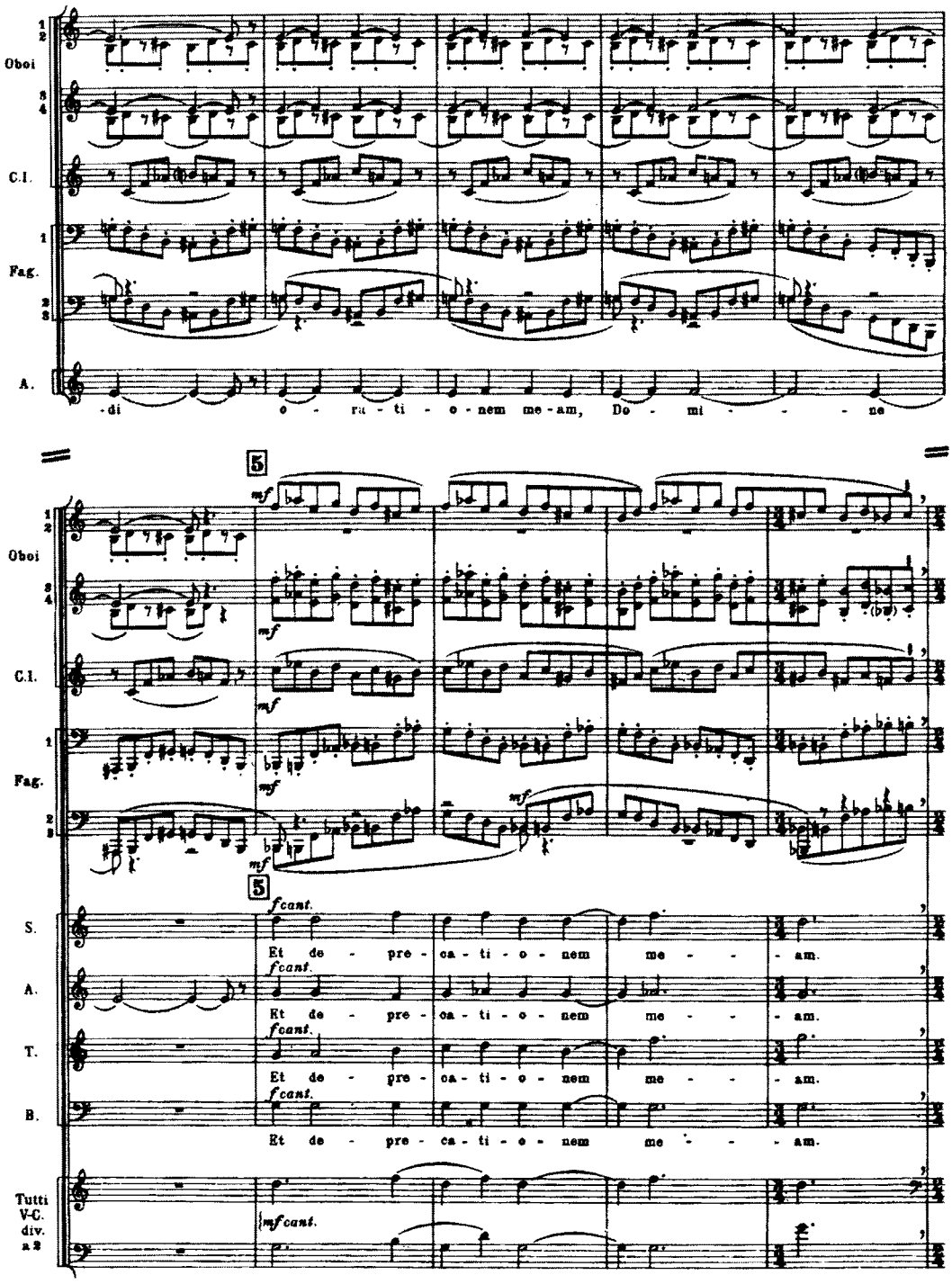
Example 5-a: Stravinsky, Symphony of Psalms, opening (mm.1-5)



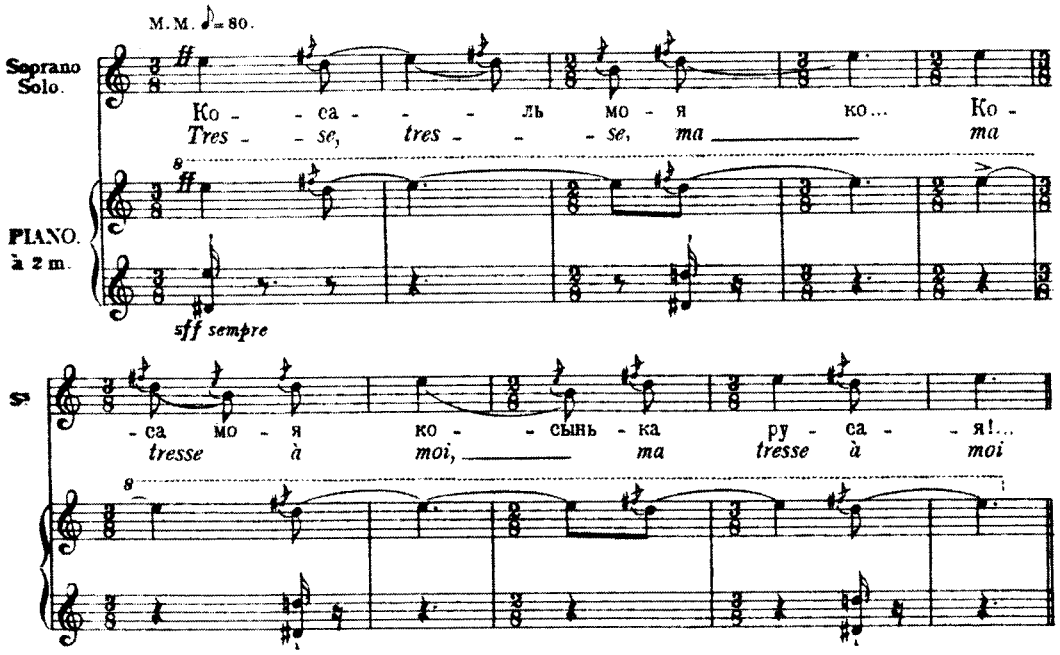
Example 5-b: Stravinsky, Symphony of Psalms, Fig. 2 (mm.1-11)



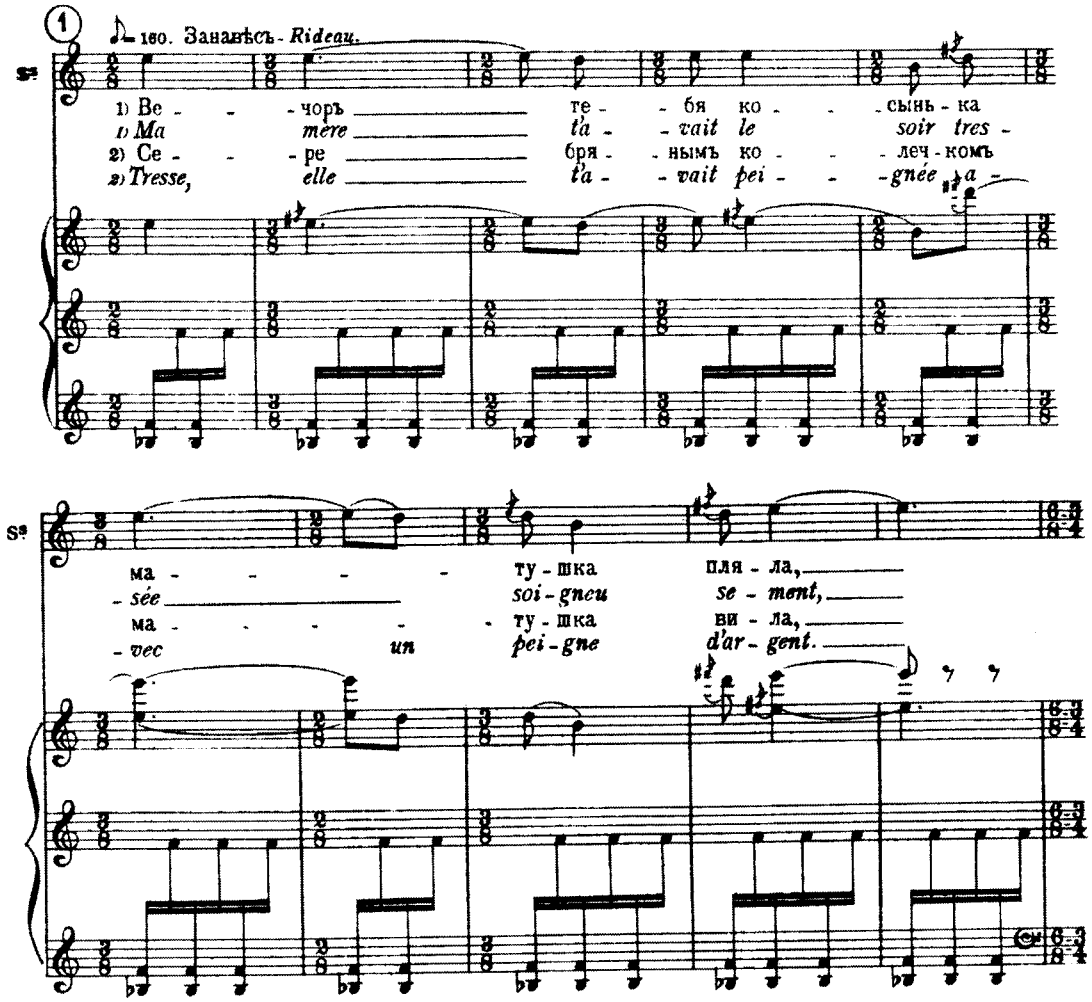
Example 5-b continued



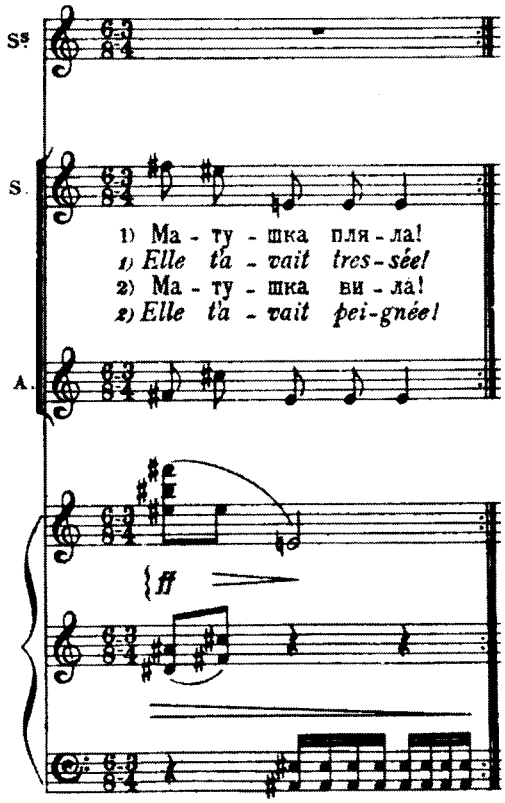
Example 5-c: Stravinsky, Symphony of Psalms, Fig. 4 (mm.1-7)



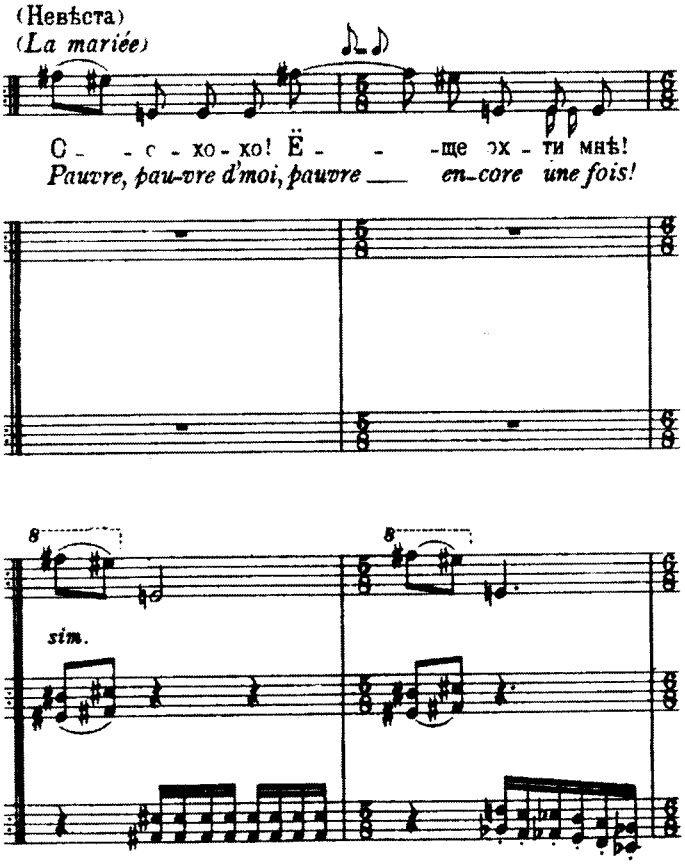
Example 6-a: Stravinsky, *Les noces*, opening (mm.1-10)



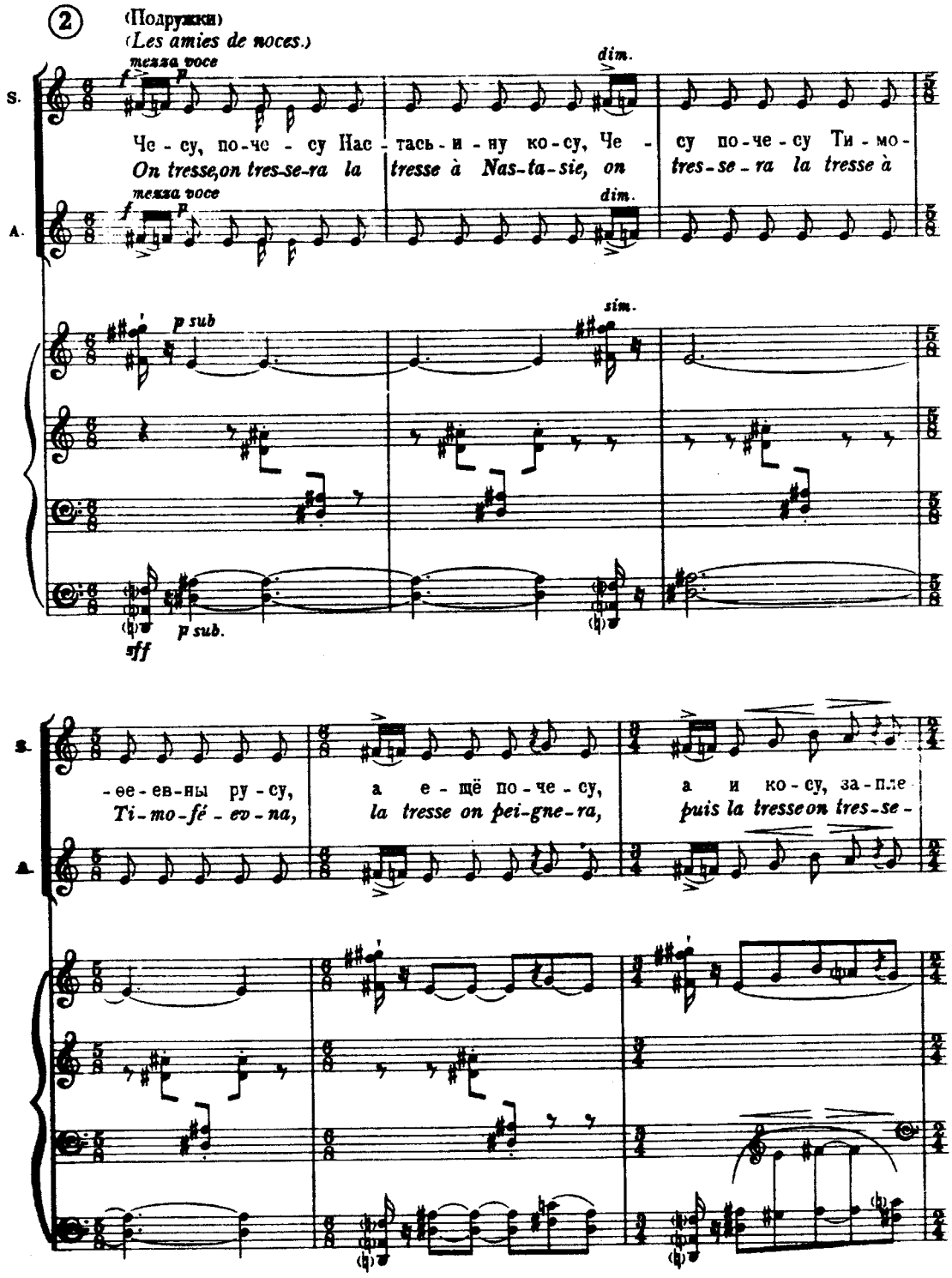
Example 6-b: Stravinsky, *Les noces*, Fig. 1 (mm.1-10)



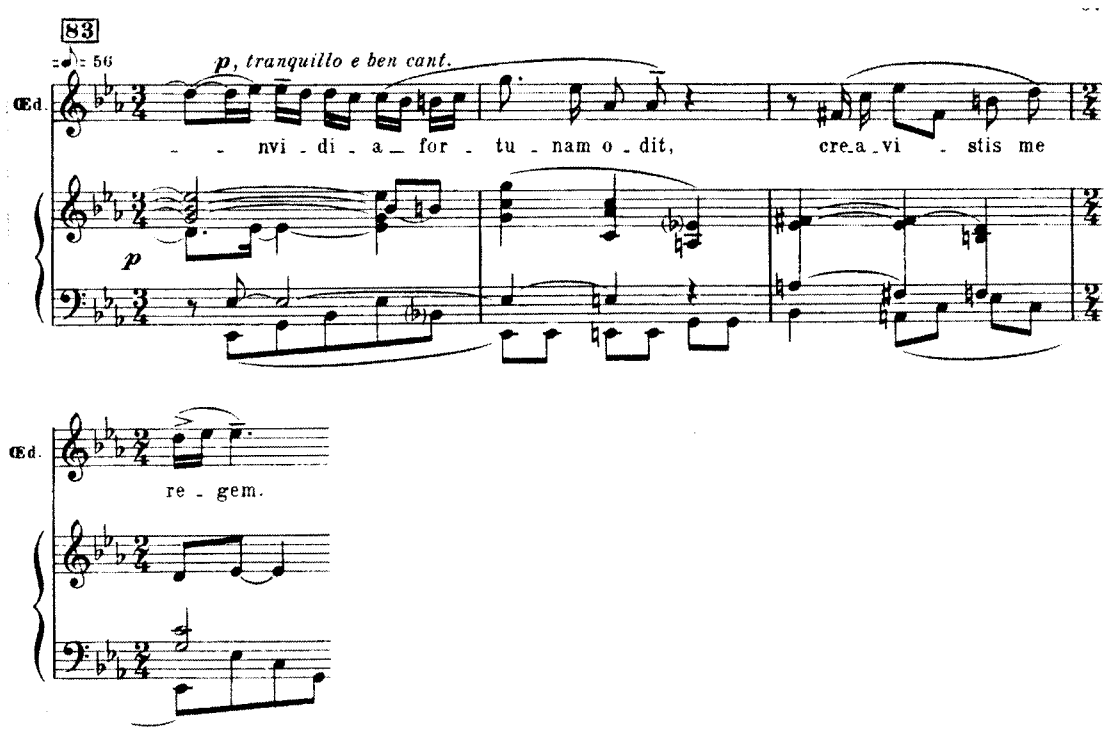
Example 6-c: Stravinsky, *Les noces*, Fig. 1 (m.11)



Example 6-d: Stravinsky, *Les noces*, Fig. 1 (mm.12-13)



Example 6-e: Stravinsky, *Les noces*, Fig. 2 (mm.1-6)



Example 7-a: Stravinsky, *Oedipus Rex*, Oedipus's 'Invidia fortunam odit' aria, Fig. 83 (mm.1-4)

Joc.

Nonn' e - ru - be - ski - te in_ æ-gra u - rbe cla - ma - re,

97

Joc.

cla - - - ma - re, cla - ma - re ve - stros do - me - sti - kos cla -

Joc.

- mo - res in_ æ - gra u - - rbe?

Example 7-b: Stravinsky, *Oedipus Rex*, Jocasta's 'Nonn' erubescite' aria, Fig. 96 (mm.2-9)

Figures:

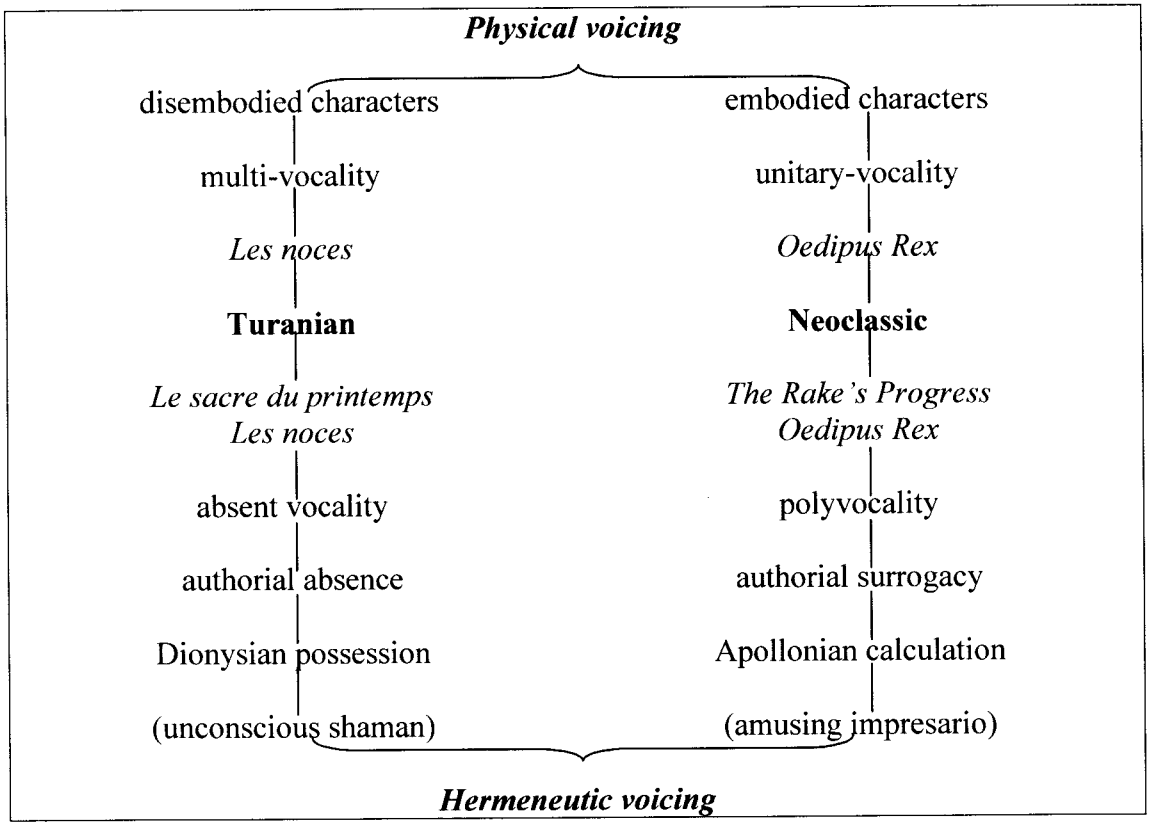


Figure 1: Physical and Hermeneutic voicing in Stravinsky's Turanian and neoclassic music theatre works.

SECTION 1							S.2
chime motif	**melody & accomp.**	**F#-F-E pedal motif**			**E-G-A-C#-B motif**	**G-B-A-G-E-D motif**	**E-C#-E-F#-E motif**
		with octave displacement		**without octave**			
		symmetric	**asymmetric**				
Unitary persona S^s & orch.	Dual persona S^s & orch melody vs. 16th-note accomp	Dual persona S & A (multiple persona) & orch vs. 16th-note accomp	S^s & orch vs. 16th-note accomp	Multiple persona S & A & orch	Unitary persona M.S. & orch	Multiple persona $M.S.^s$ & S. A. & orch	Multiple persona S & A & orch
Intro. [10] 27	Fig. 1 [10] 26	Fig. 1^{11} [1] 6	Fig. 1^{12} [2] 11	Fig. 2 [6] 36	Fig. 2^{8} [2] 8		
				Fig. 3 [7] 41			
Fig. 4 [13] 37	Fig. 5 [10] 26	Fig. 5^{11} [1] 6					
	Fig. 6 [9] 24	Fig. 6^{10} [1] 6	Fig. 6^{11} [2] 11	Fig. 7 [6] 36	Fig. 7^{6} [2] 8	Fig. 8 [2] 8	
Fig. 8^{2} [5] 14							Fig. 9 [12] 48

Figure 2: Paradigmatic chart of the opening of *Les noces*