

Examples:

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

Anne! here! And Tom, such

agitato senza accelerando

splen-dour. Leave pre-

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

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

sempre stacc.

and go. and go; Tom, no...

Example 1 : Stravinsky, *The Rake's Progress* Act II, 2 duet Anne and Tom (mm.1-14¹)

Rigoletto **Allegro assai vivo ed agitato** ♩ = 144

Si - gno - ri... in es - sa... è

Allegro assai vivo ed agitato ♩ = 144

pp

R. tut - ta la mia fa - mi - glia... Non te - mer più

R. nul - la. an - ge - lo mi - o...

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

R. (ai Cortigiani)

fu scher-zo!.. Non è ve-ro?

R. (a Gilda)

Io che pur pian - si or ri-do... E

R. Gilda

tu a che pian-gi?.. Ah l'on - ta, pa - dre

G. Rigoletto *p*

mi - o... Cie - lo! Che di - ci?

Example 2 continued

The image shows the first four systems of the opening of Stravinsky's *The Rite of Spring*. Each system contains a treble clef staff with complex rhythmic patterns and accidentals. Brackets and labels below the staves indicate specific rhythmic or melodic segments:

- System 1: Labeled 'I. a1', with sub-labels 'a2' and 'a3' under brackets. A '3' above a group of notes indicates a triplet.
- System 2: Labeled 'II. a5', with a '5' above a group of notes indicating a quintuplet.
- System 3: Labeled 'III. a6', with a '6' above a group of notes indicating a sextuplet.
- System 4: Labeled 'IV. a9', with a '9' above a group of notes indicating a nonuplet.

 There are also some smaller annotations like '7' and '3' under brackets, and a '5' above a group of notes in the second system. The music is written in a 2/4 time signature.

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

This image is a paradigmatic chart of the opening of *The Rite of Spring*, showing four systems of music. The notation is similar to the previous example but includes dynamic markings and specific annotations:

- System 1: Labeled 'a1'.
- System 2: Labeled 'a2', 'a3', 'a3', 'a1', 'a4'. It includes dynamic markings α_1 and β .
- System 3: Labeled 'a5', 'a6', 'a2', 'a1'. It includes dynamic markings α_2 and β .
- System 4: Labeled 'a1', 'a3', 'a1', 'a4', 'a4'. It includes dynamic markings β .

 The chart uses brackets and labels to group notes and indicate their relationships across the systems. The music is written in a 2/4 time signature.

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

SYMPHONY OF PSALMS

(Symphonie de Psaumes)

IGOR STRAVINSKY

I

1930

Tempo $\text{♩} = 92$

The score is arranged in a standard orchestral layout. The woodwind section includes Flauti Grandi (4 parts), Flauto Grande (1 part, with Piccolo), Oboi (4 parts), Corno Inglese (4 parts), Fagotti (3 parts), and Contra Fagotto (1 part). The brass section includes Corni Fa (4 parts), Tromba Piccola Re (1 part), Trombe Do (4 parts), Tromboni (2 parts), Trombone (basso) (3 parts), and Tuba (1 part). The percussion section includes Timpani and Gran Casa. The string section includes Violoncelli (2 parts) and Contrabassi (2 parts). The piano section includes Arpa and Pianoforti 1. 2. The choir section includes Soprani, Alti, Tenori, and Bassi. The score features various dynamics such as *mf*, *p*, and *non appicc.*, and includes performance instructions like *1^o Solo* and *Div. Pizz.*

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
CORO
SOPRANI
ALTI
TENORI
BASSI
ARPA
PIANOFORTI 1. 2.
VIOLONCELLI
CONTRABASSI

Tempo $\text{♩} = 92$

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

1
 2
 Fl. gr.
 3
 4
 5
 Oboi
 1
 2
 C. I.
 3
 4
 Fag.
 1
 2
 C-Fag.
 Cor.
 2
 Tr. ni
 1
 2
 Tr. no (basso)
 3
 Timp.
 Gr. C.
 4
 4
 2
 4
 Arpa
 2
 Piano 1
 P
 P
 mf
 mf
 8va basses...
 Piano 2
 mf
 V. C.
 mf
 ARCO VIOL.
 C. B.
 mf
 ARCO VIOL.

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

Cor. 1
2

Piano 1
89 bassa

Piano 2
Una corda (secco)

V-C. Solo
Arco

Gli altri V-Celli
mf cant.

C-B.

mf cant. espressivo

3

Oboi
1
2

C.I.

Fag.
1
2

Cor. 1
2

A.

Piano 1
89 bassa

Piano 2

V-C. Solo

Gli altri V-C.

C-B.

mf cant.

4

E - - - xau - - -

Example 5-b continued

1
2
Oboi

1
2
3
Fag.

1
2
3
A.

di o - ra - ti - o - nem me - am, Do - mi - ne

5

1
2
3
Oboi

1
2
3
Fag.

5

fcant.

S.
A.
T.
B.

fcant.
fcant.
fcant.
fcant.

Et de - pre - ca - ti - o - nem me - - - am.
Et de - pre - ca - ti - o - nem me - - - am.
Et de - pre - ca - ti - o - nem me - - - am.
Et de - pre - ca - ti - o - nem me - - - am.

Tutti
V.C.
div.
a 2

mf cant.

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

M. M. ♩ = 80.

Soprano Solo.

Ко - са - ль мо - я ко... Ко -
 Tres - se, tres - se, та та

PIANO.
 à 2 m.

ff sempre

са мо - я ко - сын - ка ру - са - я!...
 tresse à moi, та tresse à moi

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

1. ♩ = 180. Занавѣсъ - Rideau.

1) Ве - чоръ ге - бя ко - сын - ка
 Ma mere ta - vait le soir tres -
 2) Се - ре бря - нымъ ко - ре - леч - комъ
 Tresse, elle ta - vait pei - gnée a -

ма - ту - шка Пля - ла,
 - sée soi - gneu se - ment,
 ма - ту - шка ВИ - ла,
 - vec un pei - gne d'ar - gent.

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

S^o

S

1) Ма - ту - шка пля - ла!
 1) Elle t'a - vait tres-sée!
 2) Ма - ту - шка ви - ла!
 2) Elle t'a - vait pei-gnée!

A

ff

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

(Невеста)
 (La mariée)

О - - с - хо - хо! Ё - - ще ох - ти мнѣ!
 Pauvre, pauvre d'moi, pauvre — en-core une fois!

sim.

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

② (Подружки)
(Les amies de nocces.)

mezza voce *dim.*

S. Че - су, по - че - су Нас - тась - и - ну ко - су, Че - су по - че - су Ти - мо -
On tresse, on tres-se-ra la tresse à Nas-ta-sie, on tres-se-ra la tresse à

mezza voce *dim.*

A. *p sub* *sim.*

ff *p sub.*

- е - ев - ны ру - су, а е - щё по - че - су, а и ко - су, за - пле
Ti-mo-fé - ev-na, la tresse on pei-gne-ra, puis la tresse on tres-se -

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

83

p, tranquillo e ben cant.

♩ = 56

Ed. nvi - di - a - for - tu - nam o - dit, cre - a - vi - stis me

p

re - gem.

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:

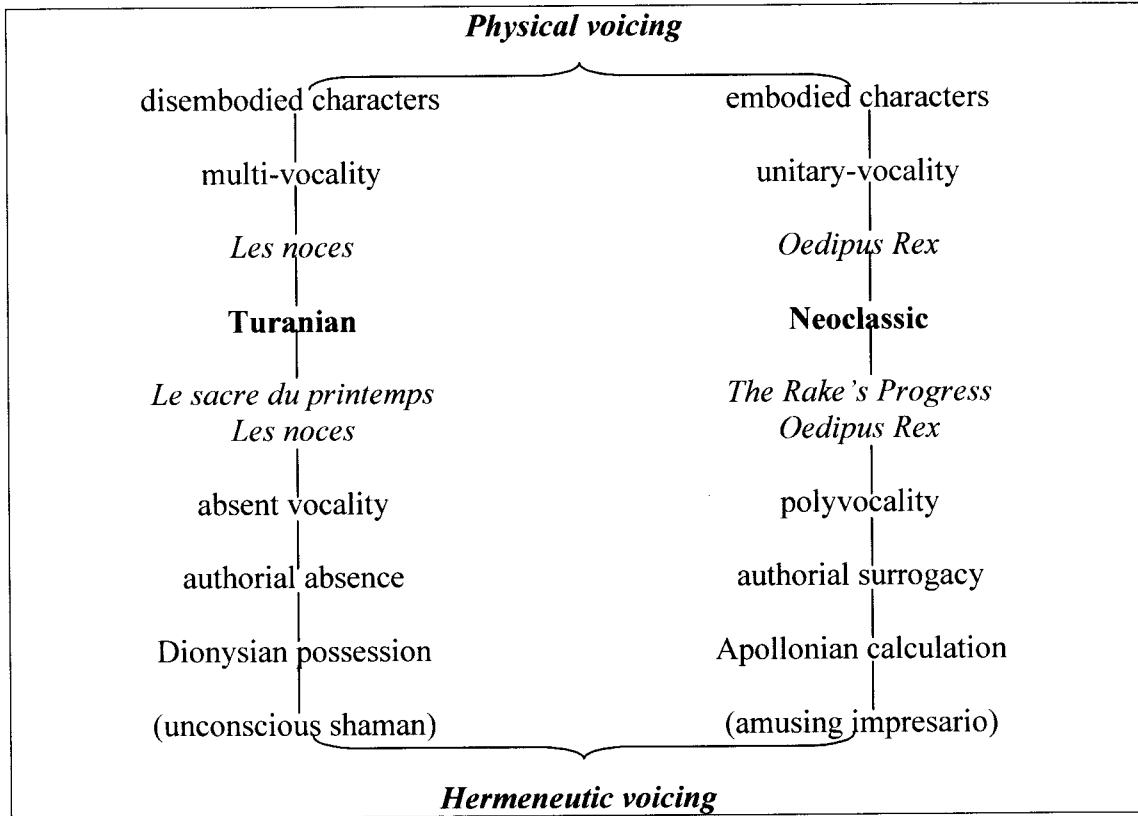


Figure 1: Physical and Hermeneutic voicing in Stravinsky's Turanian and neoclassic music theatre works.

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. 16 th -note accomp	Dual persona		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. 3 [7] 41	Fig. 2 ⁸ [2] 8		
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*