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

Article (Unspecified)

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Examples:

Tom (confused and agitated)      Anne (with self-control)

non f

Anne! here! And Tom, such

*agitated senza accelerando*

Tom

splendour.

Leave pre-

...-cess, Anne, ask me, accuse me...

Anne  Tom

Tom, no... Denounce me to the world.

*semper siacere*

Anne

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

Example 1: Stravinsky, *The Rake’s Progress* Act II, 2 duet Anne and Tom (mm.1-14*4*)
Example 2: Verdi, *Rigoletto* Act II, duet Gilda and Rigoletto (mm.1-21)
(ai Cortigiani)

fu scher-zo!.. Non è ve-ro?

(a Gilda)

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

Gilda

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

Rigoletto

mi-o... Ciel-lo! Che di-ci?
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*
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)

(Невеста)
(La mariée)

G. - с - хо-хо! Е. - -ме сх-тя мяк!

Pauvre, pauvre d’ moi, pauvre — en-core une fois!

Example 6-d: Stravinsky, *Les noces*, Fig. 1 (mm.12-13)
Че-су, по-че-су Нас-та-е-ну по-су, Че-су по-че-су Ти-мо-
On tresse, on tresse-ra la tresse à Nas-ta-sie, on tresse-ra la tresse à

-е-е-е-ны ру-су, а е-щё по-че-су, а и ко-су, за-п.-е-
Ti-mo-fé-ev-na, la tresse en pei-gne-ra, puis la tresse on tresse-

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

**Physical voicing**

- disembodied characters
- multi-vocality
- *Les noces*
- **Turanian**
  - *Le sacre du printemps*
  - *Les noces*
- absent vocality
- authorial absence
- Dionysian possession
- (unconscious shaman)

- embodied characters
- unitary-vocality
- *Oedipus Rex*
- **Neoclassic**
  - *The Rake's Progress*
  - *Oedipus Rex*
- polyvocality
- authorial surrogacy
- Apollonian calculation
- (amusing impresario)

**Hermeneutic voicing**

Figure 1: Physical and Hermeneutic voicing in Stravinsky’s Turanian and neoclassic music theatre works.
### Figure 2: Paradigmatic chart of the opening of *Les noces*

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