'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)

Anne! here!

And Tom, such

agitated senza accelerando

splendour.

Leave pre-

ances, Anne,

ask me, accuse me...

Anne

Tom

Tom, no...

Denounce me to the world.

semper staccato

and go.

and go;

Tom, no...

Example 1: Stravinsky, The Rake's Progress Act II, 2 duet Anne and Tom (mm.1-14')
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 6-c: Stravinsky, Les noces, Fig. 1 (m.11)

(Невеста)
(La mariée)

Г.-с. хо-хо! Э.-ме эх-ти ми! 

Pauvre, pauvre d' moi, pauvre encore une fois!

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

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<td>Fig. 2 [6] 36</td>
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Figure 2: Paradigmatic chart of the opening of *Les noces*