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Sallie Higgins
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Introduction: State of Current Stravinsky Research

Igor Stravinsky is undoubtedly one of the most influential figures in music of the twentieth century. Born in 1882 in Russia, he showed interest in music from an early age, with his first instruction in piano beginning at the age of nine. His father, a well-reputed musician in his own right, sang bass in many productions of the St. Petersburg opera house.

Although his parents encouraged Igor's musical interests, their support was limited to music as an extracurricular activity, and they insisted that he seek a career in law at the university level. In spite of this, Stravinsky's growing desire to compose could not be subdued. The year 1902 proved to be a turning point in Stravinsky's life for two reasons: the death of his father Fyodor, and his newly established friendship with composer Rimsky-Korsakov, who later became a paternal figure in the young Stravinsky's life. Rimsky-Korsakov discouraged Stravinsky from enrolling at the Conservatory since other musicians of his age were already much more advanced in compositional studies, and this might frustrate the budding composer. Rather, he suggested that Stravinsky continue to study composition with Vasily Kalafaty, a student of Rimsky-Korsakov.

Rimsky-Korsakov became the most influential individual on Stravinsky's earliest works and methodologies. In *Stravinsky: A Creative Spring* Stephen Walsh writes,

Every account of Rimsky-Korsakov's teaching stresses his insistence on a regular working method, and his distaste for any haphazard dependence on inspiration. His creative philosophy was purely that of the nineteenth-century bourgeois work ethic: he believed that idleness was a kind of sin, and that inspiration was the award for persistence, rather than a fortuitous event without which there was no point in creative work . . . he was a rationalist and a positivist . . . who believed that art revealed its beauty through function and order.¹

Throughout Stravinsky's life, this work ethic would be imprinted in his mind and affect his musical language for the rest of his compositional career. Rimsky-Korsakov's influence is evident in Stravinsky's prolific output from the early 1900s until his death. It is especially apparent in his Neo-Classical works, whose form is dictated by function and order.

Stravinsky's works are typically categorized into three main periods of composition: Russian, Neo-Classical, and Serial. The most noteworthy works of his Russian phase, roughly 1902-1920, include the ballets made famous by Diaghilev's *Ballets Russes* in Paris: *Firebird* (1910), *Petrushka* (1911), *The Rite of Spring* (1913), and *The Nightingale* (1914). The Neo-Classical period, approximately 1920 to 1950, includes works which revert to certain artistic ideals of eighteenth century Classicism. From the early 1950s until his death in 1971, Stravinsky once again completely altered his compositional vocabulary and embraced the dodecaphonic theories and serial techniques established by the Second Viennese School of Schoenberg in the 1920s.

Although Stravinsky employs different stylistic techniques during these three different stages of composing, it seems likely that certain characteristics have become clearly Stravinskian, and may define his music with no regard for stylistic period. More specifically, traits typical of Stravinsky's Russian phase might be retained in his Neo-Classical stage. This paper will analyze *Les Noces*, a ballet-cantata written between 1914 and 1923, as a typical Russian piece. Then the author will evaluate two of Stravinsky's Neo-Classical choral masterpieces, the opera-oratorio *Oedipus Rex* (1927) and *Symphony of Psalms* (1930) in order to determine if Russian features are employed in his Neo-Classical works also.

Much of what we know about Stravinsky's musical aesthetic comes from his own writings beginning in the 1920s and continuing until his death in 1971. Stravinsky writes in his *Autobiography* first published in 1936, "For I consider that music is, by its very nature, essentially powerless to *express* anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc . . . *Expression* has never been an inherent property of music."² This is not a statement that one would expect to come from a composer on any level, let alone one of the most celebrated of the twentieth century. In Stravinsky's Harvard lectures for 1939-1940, now published as *Poetics of Music*, he further elaborates on the aforementioned statement:

Do we not, in truth, ask the impossible of music when we expect it to express feelings, to translate dramatic situations, even to imitate nature? . . . Basically, what is the most irritating about these artistic rebels, of whom Wagner offers us the most complete type, is the spirit of systematization which, under the guise of doing away with conventions, establishes a new set, quite as arbitrary and much more cumbersome than the old.³

Stravinsky disliked the extramusical elements of nineteenth century Romanticism and wrote his music with no intention of expressing music as more than just music; however, it would be erroneous to suggest that Stravinsky's works are unable to generate emotion. He believes that it is natural to turn away from the works of Wagner and other Romantics:

It is in the nature of things - and it is this which determines the uninterrupted march of evolution in art quite as much as in other branches of human activity - that epochs which immediately precede us are temporarily farther away from us than others which are more remote in time.⁴

This statement holds true for all three of Stravinsky's major changes in stylistic traits. He rejects Romanticism in favor of primitive rhythms and harmonies during his Russian phase. Likewise, he is able to embrace the classical forms and harmonies of Mozart and

Haydn although these harmonies serve a different function. He rejects the twelve tone techniques of the Second Viennese School in favor of Neo-Classicism, yet he turns to serialism in his last works.

In *Dialogues and a Diary*, written with Robert Craft and first published in 1961, Stravinsky admits that while writing *Symphony of Psalms*, he created musical figures to convey certain meaning and emotions: "the 'Waiting for the Lord' Psalm makes the most overt use of musical symbolism in any of my music before *The Flood*. . . the *allegro* in Psalm 150 was inspired by a vision of Elijah's chariot climbing the Heavens; never before had I written anything quite so literal as the triplets for horns and piano to suggest the horses and chariot."⁵ Taruskin notes that "[Stravinsky's] various accounts of his early years, given at various points during his later ones, all contradict one another, and all are in greater or lesser conflict with the ascertainable facts."⁶ Thus, Stravinsky's writings are controversial by their very nature since they are not often contemporary with the compositions he is writing about, and this must be taken into consideration. Stravinsky, in fact, closes his *Autobiography* with a similar statement:

It would be in vain, also, to seek in these pages for any aesthetic doctrine, a philosophy of art, or even a romantic description of the pangs experienced by the musician in giving birth to his creations, or of his rapture when the muse brings him inspiration. For me, as a creative musician, composition is a daily function that I feel compelled to discharge. I compose because I am made for that and cannot do otherwise. . . . But I have a very distinct feeling that in the course of the last fifteen years my written work has estranged me from the great mass of my listeners. They expected something different from me . . . They are astonished to hear me speak another idiom. They cannot and will not follow me in the progress of my musical thought.⁷

This researcher has been led to believe that there are certain stylistic traits within Stravinsky's music that transcend each stylistic period. In an effort to examine common

characteristics in Stravinsky's compositions, it is necessary to look at the existing literature on the man and his music. Since Stravinsky is such an influential individual in music of the twentieth century, many critical works have been published about his music. Scholars have researched his life and works and continue to do so today.

In order to exhibit the current state of research on Stravinsky, this paper intends to chronologically approach published sources by decade from the 1940s to present day, discussing similar and differing trends over time. These sources, Eric Walter White's *Stravinsky: A Critical Survey* (1948), Alexandre Tansman's *Igor Stravinsky: The Man and His Music* (trans. 1949), Paul Lang's edition of *Stravinsky: A New Appraisal of His Work* (1963), Benjamin Boretz and Edward T. Cone's edition of *Perspectives on Schoenberg and Stravinsky* (1972), Pieter van den Toorn's *The Music of Igor Stravinsky* (1983), Richard Taruskin's *Stravinsky and the Russian Tradition: a Biography of the Works through Mavra* (1996), and Stephen Walsh's *Stravinsky: A Creative Spring* (1999), span over half a century of Stravinsky research.

White and Tansman's surveys are representative of early Stravinsky research. White divides his nearly 200 page work into six different chronologically organized chapters that consider biography and musical analysis simultaneously. For example, in discussing *Les Noces* White devotes as much literature to Stravinsky's first encounter with the artist Picasso as he does to the musical analysis of the cantata. Tansman's work is divided into two separate parts: one considering Stravinsky's musical traits and styles and one dealing strictly with Stravinsky's life and works.

Tansman's work is slightly greater in length, yet its contents are similar to and contain only minor differences with White's work. Both note the influences of Russian

nationalist and Western European composers on Stravinsky's musical style during his early years, and both scholars discuss his verbal shunning of illegitimate interpretations of his Neo-Classical music, which focused on form as the most important musical element. "He was concerned only with the purity of the essential melodic lines, going their way in an undeviated polyphony and without any concession to effect."⁸ In their individual discussions on *Oedipus Rex*, Tansman sees his style as purely Handelian. White, however, dismisses the notion that Stravinsky's style is derived from the Baroque oratorios of Handel and writes "there are, however, a number of unmistakably Russian touches . . . reminiscent of the music of the Orthodox Church," and that one of Jocasta's arias recalls Verdi.⁹

During the 1960s Paul Lang's collection of essays on Stravinsky emerged. Of these seven articles, including discussions of Stravinsky's models, variations, and connections with Tchaikovsky, two are of the most relevance to this analysis. Mellers' article "Stravinsky's Oedipus as a 20th Century Hero" notes the heroic quality of Baroque opera in *Oedipus Rex*. The author charts an outline of symbolic key signatures representative of themes within the piece, although Mellers admits Stravinsky may not have consciously imagined this symbolism.

Schwarz's "Stravinsky in Soviet Russian Criticism" is a helpful survey of Russian criticism of Stravinsky's music up through 1960. According to Schwarz, there was a decline in enthusiasm for Stravinsky's music from the 1920s through the 1950s: "Soviet evaluations range from wholehearted approval in the 1920s through cautious reappraisal in the 1930s to rigid rejection in the 1940s and 1950s."¹⁰ Schwarz further comments on the inconsistent criticism of Boris Asafiev, the "godfather of Soviet musicology,"¹¹ in the

1920s and 1930s on Stravinsky: "in later years, Asafiev sharply condemned his own *Book on Stravinsky* and contrasted it with totally different, sober, and well-founded conclusions on the cosmopolitan and formalistic music of Stravinsky."¹² During the time that Schwarz was writing this article, Russia was under the Communist government, which was highly suspicious of Stravinsky's and other modern artist's work. This is a major reason why little was written on Stravinsky during the Communist Regime.

The essays collected by Boretz and Cone in the 1970s illustrate the widespread understanding of Stravinsky's musical genius. Fourteen articles by well-reputed musicologists and musicians, including Robert Craft, Arnold Schoenberg, Milton Babbitt, Arthur Berger, Edward Cone, and Claudio Spies, consider different aspects and interpretations of Schoenberg's and Stravinsky's music. Cone writes that whereas early critics "accuse[d] Stravinsky of artistic inconsistency . . . , each apparently divergent phase has been the superficial manifestation of an interest that has eventually led to an enlargement and a new consolidation of the artist's technical resources."¹³ His recognition of Stravinsky's artistry as consistent proves to be a prominent analysis of Stravinsky's music from the 1970s onwards.

Berger's article "Problems of Pitch Organization in Stravinsky" is one of the first major analyses of Stravinsky's centric music. Centric music surfaced during the late 1920s and early 1930s in music, largely as a reaction to atonal and serial music. Centric music is so named because it is music with a tone center, yet it does not function in the same way as Baroque harmonies do in, say, a Bach fugue. Berger suggests that Stravinsky's compositional techniques can be encompassed in one of three categories: octatonic writing, diatonic writing, or octatonic-diatonic interaction. His studies were a

major source for Van den Toorn's work in the same field in the following decade.

Another article from Boretz and Cone's collection particularly germane to this paper is Edward T. Cone's "Stravinsky: The Progress of a Method." Cone seeks to find similarities in Stravinsky's methodologies in works from various different periods. He writes that Stravinsky's technique is comprised of three phases: stratification, interlock, and synthesis. Stratification, he writes, is "the separation in musical space of ideas . . . juxtaposed in time . . . stratification sets up a tension between successive time segments."¹⁴ Interlock refers to two different musical ideas that are heard in alteration, and synthesis is the unification of these two, or more, ideas.

Stravinsky is recognized as a rhythmic composer. White writes, "With the *Rite of Spring* . . . a desire for syncopation led [Stravinsky] to experiment with the displacement of accents, and the result, as in the Ritual Dance, is that a considerable strain is put on the accepted system of musical notation and there is a bewildering number of changes of time signature."¹⁵ Stravinsky's Russian music has a rhythmic drive incomparable to any other music. Even though many critics refer to *Symphony of Psalms* as his most lyric work, "he sings with a certain planned precision"¹⁶ because he is not a lyric composer. That his music is recognized as both logical and disciplined is reminiscent of his earlier statement that expressiveness is not intrinsic to music. Stravinsky makes a statement in *Autobiography* that reiterates this:

Most people like music because it gives them certain emotions, such as joy, grief, sadness, an image of nature, a subject for daydreams, or - still better - oblivion from "everyday life." They want a drug - "dope" . . . Music would not be worth much if it were reduced to such an end.¹⁷

Many agree, also, that ritual - Russian folk, pagan, Greek, or Biblical - is a common theme within Stravinsky's works. Mellers writes that in *Oedipus Rex*, "the humanist

ritual of the opera is linked both with the primitive ritual of earlier works and with the religious ritual of his later, quasi-liturgical pieces."¹⁸

It is from the late 1970s onwards that Stravinsky scholars rely heavily on the published autobiographical sources of the composer himself and his biographer and confidant Robert Craft. Although Stravinsky's primary sources began to appear in English translation from the original French during the 1960s, several were revised during the 1970s and 1980s. These revised publications were more accessible to the public as well as multiple accounts of Stravinsky from the late 1940s until his death by Robert Craft. Beginning with the decade following Stravinsky's death, secondary sources about the man were much longer and more detailed than previous accounts as well.

Van den Toorn's 500 plus page publication on Stravinsky from the 1980s surveys the composer's music with a much stronger emphasis on analysis and relatively little biography. What is said historically about Stravinsky is included only in passing in the author's discussion of various works. Van den Toorn adapts Berger's three categories - octatonic writing, diatonic writing, and the interaction of the two - in his analysis of twenty prominent Stravinsky works. These examples include works spanning over fifty years of composition, covering the three major stylistic periods of Stravinsky's writings. Van den Toorn devotes eight chapters to Russian pieces and Stravinsky's rhythmic developments, four chapters to Neo-Classical works based on intervallic relationships, and two chapters to serial works up through 1963. The most relevant contribution that Van den Toorn made to Stravinsky research is the acknowledgement of the prevalence of certain pitch class sets throughout Stravinsky's music.

Perhaps the most conclusive scholarly analysis to date on Stravinsky as a Russian composer is Taruskin's *Stravinsky and the Russian Tradition*. Although this two-volume publication only considers Stravinsky's earliest works up through *Mavra* (1921-22), his first piece to deviate from noticeably Russian characteristics, Taruskin's analysis of Stravinsky can be considered meticulously thorough because his research spans over two decades. In addition to this, the musicologist already had an understanding of Russian music prior to research on Stravinsky, having received his doctorate with a dissertation on Russian opera in the 1860s. Taruskin notes in the Preface that at the time of the beginnings of his research in the late 1970s, there were great barriers placed on Russian musical analysis. This was largely due to the lack of knowledge of Russian music by most Western musicologists, and the fact that Russian musicologists often were unable to write critically about Russian music under the repressive Soviet Regime. With the fall of Soviet Communism in 1989, Russian musicologists were able to write without regard for government censorship. Taruskin also notes that earlier scholars place too much emphasis on Stravinsky's autobiographical sources as authoritative. Scholars often incorrectly assume all of Stravinsky's writings as factual without taking into account his selectiveness in discussing past works and methodologies or his conflicting accounts as represented by such differing texts.

Taruskin, more than any musicologist before him, considers historical perspectives of the times in which Stravinsky composes, citing reviews, articles and letters in giving the history of the composition and first performance of a work. He discusses the historical significance of other influences on a work in addition to its thematic and structural content. Taruskin also delves into a metric and rhythmic analysis

of some of Stravinsky's music in order to relate Russian influences on the artist.

Stephen Walsh is another leading figure in modern research on Stravinsky. As editor of the article "Igor Stravinsky" of The New Grove Dictionary online, he cites the most recent biographies and studies about the composer and his music. *Stravinsky: A Creative Spring*, published in 1999, considers works composed between the years 1904 and 1934. This source contains over 600 pages of biography and theory intermingled in chronological order. Walsh's work discusses Stravinsky's family relationships and matters that are lacking in Taruskin's work, which focuses purely on his music and its historical significance. This is because Walsh consulted various friends and acquaintances of Stravinsky, whereas Taruskin did not confer with as many persons because he did not wish for their opinions to taint his own writing on the musician. Although this may be a great difference in the two most extensive and recent sources, these two works exhibit the growing trend in Stravinsky research of examining the anthropology, psychology, history, philosophy, literature, and ethnology of Stravinsky's time as influential in his music.

Whereas earlier scholarly publications focused solely on personal influences in Stravinsky's life and music, later research indicates a trend toward exploring other artistic ideas of the time in addition to personal influences as important to the creative development of the man and his works. Stravinsky's intrigue as a composer increased during the late twentieth century, and a growing number of translations into English appeared. With the expanding current state of research, modern musicologists look to the sources of the past while inciting further research on Stravinsky.

Introduction Endnotes

- ¹ Walsh, Stephen. *A Creative Spring*. (New York: Alfred A Knopf, 1999) p.68.
- ² Stravinsky, Igor. *An Autobiography*. (London: Calder & Boyars, 1976) p.53.
- ³ Stravinsky, Igor. *Poetics of Music*. (Cambridge, MA: Harvard University Press, 1970) pp. 99-101, 101-103.
- ⁴ Stravinsky. *Autobiography*. p. 91.
- ⁵ Stravinsky, Igor. *Dialogues and a Diary*. (Garden City, NY: Doubleday, 1963) pp.77,78.
- ⁶ Taruskin, Richard. *Stravinsky and the Russian Tradition: a Biography of the works through Mavra*. (Berkeley: University of California Press, 1996) p.1.
- ⁷ Stravinsky. *Autobiography*. pp.174, 174-175, 175.
- ⁸ Tansman, Alexandre. *Igor Stravinsky: The Man and his Music*. trans. Therese and Charles Bleefield. (New York: G.P. Putnam's Sons, 1949) p. 221.
- ⁹ White, Eric Walter. *Stravinsky: a Critical Survey*. (New York: Philosophical Library, 1948) p.117.
- ¹⁰ Schwarz, Boris. "Stravinsky in Soviet Criticism," in *Stravinsky: a new appraisal of his work*. Paul Lang, ed. (New York: W.W. Norton & Company, Inc, 1963) p.73.
- ¹¹ Schwarz, p.76.
- ¹² Schwarz, p.78.
- ¹³ Cone, Edward T. "Stravinsky: The Progress of a Method," in *Perspectives on Schoenberg and Stravinsky*. Boretz, Benjamin and Edward T. Cone, eds. (New York: W.W. Norton & Company, Inc, 1972) p.155.
- ¹⁴ Cone, p.156.
- ¹⁵ White, p.56.
- ¹⁶ Lang, Paul. Introduction, in *Stravinsky: a new appraisal of his work*. Paul Lang, ed. (New York: W.W. Norton & Company, Inc, 1963) p.10.
- ¹⁷ Stravinsky. *Autobiography*. p.163.
- ¹⁸ Mellers, Wilfrid. "Stravinsky's Oedipus as 20th-Century Hero," in *Stravinsky: a new appraisal of his work*. Paul Lang, ed. (New York: W.W. Norton & Company, Inc, 1963) p.36.

Chapter 1: *Les Noces*

Stravinsky spent more time on *Les Noces* than on any of his other compositions in his entire career. He began work on the piece in 1914, but did not complete full orchestration of the piece until 1923. During this interval, he completed *Le Renard*, a dramatic work for orchestra and vocalists depicting the life of farm animals and the fox who attempts to dupe them. Stravinsky completed the sketches of *Les Noces* in 1917, but set aside the unorchestrated work until 1921.

Les Noces is a ballet cantata consisting of four tableaux which expose both pagan and Christian elements within the Russian peasant wedding ritual. The gestation period of the work was over eight years. Stravinsky adapted the text from Kierieievsky's Collection of Popular Poems, and set the text in Russian. During the five year period in which Stravinsky was searching for the perfect orchestration, he experimented with a few timbral combinations that he later dismissed. The first was to consist of two categories of sound: winds, including voices and brass; and percussion, including pizzicato strings. This was seemingly impractical though, because it demanded too many performers. He then contemplated incorporating an electrically driven player piano and harmonium, a pedaled organ, percussion, and two cimbaloms, which resemble a large dulcimer, a string instrument whose strings are not plucked, but struck with spoon-shaped sticks padded with wool. All these instruments would be playing in different times. Stravinsky soon realized that this combination would be exceedingly difficult as well.

In 1921 Serge Diaghilev decided that *Les Noces* would be performed as a ballet cantata, and Stravinsky, faced with this deadline, needed to write the final orchestration. The final instrumentation, completed in 1923, consisted of a solo vocal quartet (Soprano,

Mezzo-Soprano, Tenor, and Bass), SATB chorus, four pianos, and percussion. The percussion includes two side drums (one with snare), two field drums (one with snare), bass drum, timpani, cymbals, tambourine, triangle, xylophone, two crotales (pitched C-sharp and B), and a bell (pitched B). It was performed first on June 13, 1923, at the Théâtre de la Gaîté in Paris by the Ballet Russes. Bronislava Nijinska choreographed this first performance.

Refer to the Appendix A for the complete translation of the text as well as a note about the roles of the soloists and the chorus. The roles of certain individuals are not necessarily only sung by one soloist or choral part. Instead, these roles alternate among the parts and are not solely associated with a single part.

First Tableau: The Braid

The braiding of the bride's hair is the subject of the first tableau. She laments the marriage ritual and complains that the evil matchmaker is taking away her girlhood. She does not want to be married, and the braid serves as a metaphor for her youth and virginity, since it will be undone just before the wedding ceremony.

The opening measures are marked $\text{♩} = 80$. The soprano solo sings a descending and then rising phrase twice. This phrase, in alternating 3/8 and 2/8 meter, consists of several grace notes. The four pianos play a reduced version of the soprano's melodic line.

Example 1: Opening Motivic Cell, Measures 1-10

M. M. $\text{♩} = 80$

Soprano Solo

Кo - ca - ль MO - Я KO... Ko - ca MO - Я KO - СЫНЬ - КА py - ca - я!
 Tres - se, tres - se, ma ma tresse à moi, ma tresse à moi

Cymbals and xylophone sound intermittently throughout this introductory ten bars, and there does not appear to be any rhythmic regularity to this part. This opening motive has an Asian sound because it is a pentatonic scale. It is centered around E with a lowered leading tone.

The tempo doubles in measure 11, ♩=160. The text is about the combing of the bride's hair. The soprano soloist sings an alteration of the opening motivic cell, centered around E, which is doubled by pianos 1 and 3. Pianos 2 and 4 play a fifth (B-flat to F) in a subdivision of the beat into sixteenth notes. The sopranos and altos of the chorus interject in measure 21. The soprano melodic motion consists of over an octave leap. The soprano soloist repeats the melody of the choral sopranos in measure 21 from measures 22-23. This serves as a transition into the choral section, from measures 24-38.

The choral section, in which the female voices relate that the bride's hair is being braided, is extremely rhythmic. Accent patterning within the soprano and alto parts convey this by irregular phrasing. These two female choral parts sing in unison throughout the entire section, and their melodic range is very minimal. It outlines a fifth, but much of the melody only outlines a major second.

Example 2: Sopranos and Altos, Measures 24-28

② (Подружки)
(Les amies de nocés)
♩ = 80 *f* *mezza voce*

S. Че - су, по-че - су Нас-тась-и-ну ко-су, Че - су по-че-су Ти - мо ее-ев-ны ру-су, а е - шё по-че-су,
A. On tresse, on tresse-ra la tresse à Nas-ta-sie, on tresse-ra la tresse à Ti-mo-fé-év-na, la tresse on peignerá,

The number of beats in each phrase is also irregular and lends a sense of rhythmic displacement. The first phrase is eleven beats; the next is twelve, then six, and then seven. On the final beat of measure 31 the pattern repeats itself, but on the last beat of 35

there is a deviation from this pattern. This phrase has five beats instead of six, the next has six instead of seven, and an additional phrase has seven beats. The rhythmic patterns of the orchestra underneath this are equally as irregular. This is most evident in the first piano and the side and field drums, both without snares.

Example 3: Pianos and Percussion, Measures 24-28

The open fifth permeates this section as well, but the notes are now D-sharp to A-sharp.

Pianos 2, 3 and 4 sustain this interval with an added E while piano 1 plays the same notes in a rhythmic and staccato manner. These three notes, D-sharp, E, and A-sharp suggest an E Lydian mode.

The rhythmic quality from measures 24-29 and 32-38 is balanced by the relative lyricism of the solo mezzo soprano in measures 30-31. The four pianos double this smoothly arpeggiated line.

Example 4: Mezzo Soprano, measures 30-31

M.S.
 А - лу | лен-ту у-пля-ту,
 А - вес | un beau ru-ban rouge

This brief passage returns at once to the rhythms of the chorus.

In measure 39, there is a return to the original tempo for the opening motive for the soprano soloist. She acts as the bride and sings, "One day, who came? It was the female matchmaker, the spiteful one, the envious one, the heartless one, the merciless one." It is slightly altered rhythmically and contains two more measures than the introduction. The tempo returns to $\text{♩}=160$ in measure 52.

Measures 52-74 are comparable to measures 11-23, the only difference is that the second time the repeat is written out. Measures 75-84 are similar harmonically to measures 24-48, but this choral section has been truncated. The text is the same as the first time. It is the exact same as the first time from measures 75-82, but has a two measure tag from 83-84 that is derived from measure 80.

Example 5: Vocal Parts, Measures 80-85

M.S.
 пе - ре - - вью!
 ру - бан | bleu.

S.
 пе - ре - - вью!
 ру - бан | bleu.

A.
 пе - ре - - вью!
 ру - бан | bleu.

The opening motive returns from measure 85-90, but only consists of one phrase instead of two. The bride laments the parting of her braid. The meter becomes $\text{♩}=120$ in

measure 90. The sopranos and altos are divided into four parts from measure 90-101, and each of the four parts has a repetitive motivic cell, and they tell the bride not to cry, for her new family will love her. There are numerous major seconds heard simultaneously between the two soprano parts and between the two alto parts. The soprano parts move in a parallel motion, and the alto parts move in a parallel motion, but the soprano line and the alto line as a whole move in contrary motion to one another.

Example 6: Sopranos and Altos, Repetitive Motivic Cell, Measures 90-95

The musical score for Example 6 shows four vocal parts: two Sopranos (S. div.) and two Altos (A. div.). The lyrics are in Russian and French. The Russian lyrics are: Не кличь, не кличь, ле-бе-душ-ка, не кличь въ по-ль, бѣ-ла-я не плачь. The French lyrics are: Con-so-le toi, con-so-le toi, fe-tit oi-seau, ne pleu-re pas Nas-ta-sie. The score includes a box containing the number 95 in the top right corner.

The only accompaniment to the vocal lines is the four pianos. Pianos 1 and 3 play an ostinato pattern consisting of sixteenth notes outlining a minor third, and pianos 2 and 4 play an ostinato containing three eighth notes and a rest.

Example 7: Piano Ostinatos, Measure 90-91

The musical score for Example 7 shows the piano accompaniment for four pianos. The score is divided into two systems: I. III and II. IV. The first system (I. III) shows the piano parts for pianos 1 and 3, which play a sixteenth-note ostinato pattern. The second system (II. IV) shows the piano parts for pianos 2 and 4, which play an eighth-note ostinato pattern. The score includes a box containing the number 90 in the top right corner.

In measure 108, the bass solo sings that the bride's father-in-law will love her, and the music is the exact motive of the first sopranos from measure 90-101, but it begins on an E-flat instead of an E. He sings this repetitive pattern of limited range through measure 117. His is slightly altered from the sopranos in that some measures are repeated before the pattern returns, for example measure 110 is exactly the same as the measure before it. The soprano solo enters in measure 111 and sings a duet with the bass solo through measure 117. Her melodic line is the same as that of the bass soloist and the sopranos earlier, but her starting pitch is a D. Thus, the repetitive motivic cell from measures 90-117 has a downward pull since each time a new voice part sings it, the opening pitch is a half step down from the last.

The pianos and timpani play repetitive patterns as well from measure 108-117. The timpani and the left hand of piano 2 and 4 play the ostinato pattern of pianos 1 and 3 from measures 90-101, but it is transposed down a half step. The right hand for pianos 2 and 4 and the left hand for pianos 1 and 3 play chords derived from the ostinato pattern of pianos 2 and 4 from measures 90-101. The right hand of pianos 1 and 3 plays in sixteenth notes.

Example 8: Accompaniment, measures 109-112

The musical score for Example 8 shows four staves of music. The top staff, labeled 'I. III', is in treble clef and contains a melodic line of eighth and sixteenth notes. The second staff, labeled 'II. IV', is in treble clef and contains a similar melodic line. The third staff, labeled 'III. V', is in bass clef and contains a similar melodic line. The fourth staff, labeled 'Timp.', is in bass clef and contains a rhythmic pattern of eighth and sixteenth notes. The music is in 2/4 time and features a repetitive rhythmic pattern of eighth and sixteenth notes, with a downward pull in pitch across the measures.

A three-part women's chorus continues to try and calm the unwilling bride from measures 118-139. The range of each part is a fifth, and they sing a series of triads in parallel motion. The soprano soloist doubles the first soprano line, and the mezzo soprano doubles the second soprano part.

Example 9: Chorus, measures 118-122

S
div.
A

Хве - тись, су - дарь Пам - филь - е - вичъ у те -
Sei - gneur Fé - tis Pam - fi - liévitch un bel

Хве - тись, су - дарь Пам - филь - е - вичъ у те -
Sei - gneur Fé - tis Pam - fi - liévitch un bel

The chorus tells the bride that a beautiful nightingale sings in a tree for her. The vocal lines have rhythmic variance because the melody oscillates mostly between two notes, but the note values are different. The orchestra plays steady eighth notes, which gives an underlying sense of the meter during this section.

The women's chorus begins singing the repetitive motivic cell first heard in measure 90 at measure 140. The first sopranos have the exact notes as in measure 90 and sing this repetitive pattern through measure 152. The second soprano and alto parts have variations on this cell, but their rhythms are the same as the first soprano. An A major tonality is suggested from measure 140-152, since there is an A major chord on the downbeat of each measure. This is further enforced by pianos 1, 2, and 3, who play an A major chord in a series of eighth and sixteenth note patterns that are constantly alternating.

Example 10: Piano parts, measure 141-145

The musical score for piano parts, measures 141-145, is presented in four systems. Systems I, II, and III each consist of two staves with a treble clef and a key signature of one sharp (F#). System IV consists of two staves with a bass clef and a key signature of one sharp. The music features repetitive rhythmic patterns and dynamic markings such as 's' and 'ff'.

The bass and tenor soloists sing alterations of the repetitive motivic cell as well. G naturals within the first piano accompaniment in measure 152 suggest a dominant seventh chord on A, which resolves to E major in measure 153 as the chorus urges the bride to go and start her new life.

are derived from the repetitive motivic cell, but they are not always exactly the same. The orchestral accompaniment in this section has more vitality than in any previous section. There also appears to be a degree of text painting within the accompaniment. The stage drum and the bass drum are given prominence in this section, although they first appear in measure 133. They play underneath the text, "they laugh, they drink, the drum beats."

Example 11: Vocal parts, measure 153-157

16

15

S^o Рай, рай! у - да-лый ско - мо - ро-шекъ съе - ла до - се - - ла,
Va, va! chante pe-tit oi - seau chan-te, chante oiseau sur ta bran - - che,

M^o

T^o Рай, рай! у - да-лый ско - мо - ро-шекъ съе - ла до - се - - ла,
Va, va! chante pe-tit oi - seau chan-te, chante oiseau sur ta bran - - che,

B^o Рай, рай! у - да-лый ско - мо - ро-шекъ съе - ла до - се - - ла,
Va, va! chante pe-tit oi - seau chan-te, chante oiseau sur ta bran - - che,

S div.

A Рай, рай! у - да-лый ско - мо - ро-шекъ съе - ла до - се - - ла,
Va, va! chante pe-tit oi - seau chan-te, chante oiseau sur ta bran - - che,

T Рай, рай! у - да-лый ско - мо - ро-шекъ съе - ла до - се - - ла,
Va, va! chante pe-tit oi - seau chan-te, chante oiseau sur ta bran - - che,

B Рай, рай! у - да-лый ско - мо - ро-шекъ съе - ла до - се - - ла,
Va, va! chante pe-tit oi - seau chan-te, chante oiseau sur ta bran - - che,

The bass, soprano, and mezzo soprano soloists engage in a dialogue from measures 163-177, where they describe a pastoral scene: "in the moss a brook flows . . . in the moss a brook flows; they came there, they sat down there. They laugh, the drink, the drum beats. The flute plays, all the women spin around and all the men shove one another."

The vocal lines are derived from the repetitive motivic cell, but they are not always exactly the same. The orchestral accompaniment in this section has more vitality than in any previous section. There also appears to be a degree of text painting within the accompaniment. The snare drum and the bass drum are given prominence in this section, although they first appear in measure 153. They play underneath the text, "they laugh, they drink, the drum beats."

Example 12: Percussion parts, measures 170-174

Musical score for percussion parts (measures 170-174). The score includes staves for Timp., Triangle, C. cl. s. t., Tmb. s. t., C. cl. à t., and Gr. C. The Triangle part features a triplet pattern in the upper register, marked with a 'p' dynamic. The Tmb. s. t. part has a triplet pattern marked with 'sf'.

When the text reads, “the flute plays,” piano 3 plays triplet patterns in the upper register, as if imitating a flute.

Example 13: Piano 3, measures 175-177

Musical score for Piano 3 (measures 175-177). The score shows two staves (treble and bass clef) with a triplet pattern in the upper register, marked with a 'p' dynamic. The treble staff has a 'p' dynamic marking and a 's' marking above the triplet.

The sopranos and altos return in unison in measure 178 announcing that the bride has been brought to the wedding. They sing the repetitive motivic cell beginning on E from measures 178-182. An A major tonality is suggested in the accompaniment. In measure 182, pianos 1 and 3 play a descending series of major chords: B-A-G-F, while pianos 2 and 4 play and ascending A-flat major seventh chord in first inversion. The chord on the fourth beat of measure 182 is left ambiguous as a result because both F major and minor are suggested.

Example 14: Piano parts, measure 182

The image shows four staves of piano music for measure 182. Staves I and III are in treble clef, while staves II and IV are in bass clef. The music consists of chords and single notes, with some staves having rests. A bracket above the first two staves indicates a measure rest for 8 measures.

The tempo becomes $\text{♩} = 80$ in measure 183, and the texture thickens. The cymbals have a sustained trill, and the side and field drums, both without snares, play in triplets.

Example 15: Percussion, measures 183-186

The image shows three staves of percussion music for measures 183-186. The top staff is labeled 'C.c.l.s.t.' and has a tempo marking of '♩ = m. dr.' and a dynamic marking of 'p = m. g.'. The middle staff is labeled 'Tmb.s.t.' and has a dynamic marking of '2 bag. molles'. The bottom staff is labeled 'Piatti' and has a dynamic marking of 'pp sempre'. The music consists of rhythmic patterns and triplets.

The piano parts outline the open fifth from D-sharp to A-sharp, while the soprano and tenor soloists outline the same interval but from A to E. Thus, there is a dissonant sound. Pianos 1 and 3 play in the same triplet patterns as the side and field drums through measure 205. In measure 198, the bass soloist enters, and piano 4 plays an eighth note subdivision of the beat. This is juxtaposed by the triplet patterns in the other pianos and the percussion, and gives a driving motion from measures 198-205.

Measures 206-224 are similar to measures 24-38 harmonically and in regards to text, but this final return to the repeated note pattern is extended and features a descant for soprano soloist. She sings of the red and blue ribbons in her hair. Measures 206-209 are repeated for measures 210-213. The sopranos and altos of the chorus sing what had previously been a mezzo soprano solo in measures 216-217.

In measure 222, the melody is altered so that the repeated note is an E-flat instead of an E. The E natural returns in the following measure, but the starting note of the final phrase in this tableau begins on an E instead of the F-sharp from all previously similar phrases. Because the phrase begins a whole step down, the final note for the chorus in the first tableau is a D instead of an E. All the while, there is dissonance within the piano parts as they play the open fifth from C-sharp to G-sharp against the chorus's D. This section, from measures 206-224, serves as a modulatory transition to the second tableau.

Example 16: Vocal and Piano Parts, Measures 221-224

The musical score for measures 221-224 is presented below. It features vocal parts for Soprano (S.), Soprano (S.), and Alto (A.), and piano parts for I, III, and II. IV. The lyrics are in both Russian and French. A boxed measure number '224' is visible above the vocal staves.

Vocal Parts:

- Soprano (S.):** -ва, *bleu* 12. *Bleu* фи - а - ле - то - ва... *mes yeux.* сот - те. *mes*
- Soprano (S.):** -е - ев - ны ру - су, Че - су, по - че - су, Ру - су ко - су че - су Час - тымъ греб - немъ рас - че - су.
- Alto (A.):** *Ti - mo - fe - ev - na* *La tresse on feig - ne - ra* *On la feig - ne - ra bien a - vec le feig - ne fin.*

Piano Parts: I, III, II. IV

Second Tableau: In the Groom's house

The subject of the second tableau is preparations for the groom before the wedding ritual. He is having his hair curled for the ceremony, and he receives the blessing of his family. There is a seamless transition from the first tableau to the second; Stravinsky uses D as a common note from the first tableau as the third in the B-flat seventh chord, which indicates the tonal center of the second tableau. The meter is $\text{♩}=120$.

The tenors and basses divide into a four-part male chorus that sings in thirds as they ask the mother to help uncurl the groom's hair. The melodic range is small, outlining a fifth with the lower neighbor included.

Example 17: Tenors and Basses, Measures 1-4

Tenors
divisi

Пре-чис-та-я Мать хо-ди, хо-ди къ намъ у хать, сва-хъ по-мо-гать ку-дри рас-че-
Daigne ai-ma-ble m(è)re, daigne en-trer dans la chau- mière), dai-gne nous ai- der les boucles à dé-

Basses
divisi

Пре-чис-та-я Мать хо-ди, хо-ди къ намъ у хать, сва-хъ по-мо-гать ку-дри рас-че-
Daigne ai-ma-ble m(è)re, daigne en-trer dans la chau- mière), dai-gne nous ai- der les boucles à dé-

The pianos double the chorus in addition to playing added notes to the chord, and the snare drum plays the same rhythms as the chorus and piano. The tenor soloist and the altos of the chorus double the tenor line and the bass soloist doubles the bass line in measures 5 and 7.

In measure 11, the tenor soloist sings a new melody that is wider in range, although it is still less than an octave, and one that contains some skips. The bass enters at the unison five beats later and there is a canonic through measure 17. Both soloists ask how they can improve the appearance of the groom's hair.

Example 18: Canon Subject, Measures 11-15

T^s

ЧѢМЪ ЧЕ-САТЬ, ЧѢМЪ МАС-ЛИТЬ ДА ХВЕ-ТИСЬ-Е - ВЫ КУ- (У) (У) ДРИ?-
 А - вес quoi qu'on fei - gne-ra les bou-cies de Fe - - (ё) (ё) tis?

The first and third pianos play a dissonant chord progression underneath, and the tambourine is to be played as a “thumb roll.” The chorus interjects the opening motive from measures 18-21, and the orchestration and text is the same as in the beginning of this tableau. The bass soloist then sings the canon subject in the same manner as before and the tenor enters five beats later. This time the canon is extended though, as the bass repeats the subject and the tenor soloist enters five beats later a minor third above the original melody of the canon. The opening motive returns to the same text again in measures 34-37.

The tenor soloist sings of untangling the groom’s curls in measures 38-39. An E-flat modality is suggested because he sings only two notes: the E-flat and the flatted seventh (D-flat). Underneath this, the xylophone trills around D-sharp (E-flat enharmonically), while the pianos play in sixteenth notes. This serves as a transition into a different fugato of sorts. The mezzo soprano soloist sings an oscillating melody that consists mostly of E-flats and D-flats. She tells that the groom was at home the night before, combing his blonde hair. The tenor enters on this same melody eight beats later.

Example 19: Fugato subject, Measures 40-44

Meno mosso $\text{♩} = 104$

M^s

Ви - чорь са ви чо - ру си-дѣль хве-тись во ти-
 Hier soir, hier soir en co - re Fe-tis é - fait dans sa mai.

The only accompaniment is another oscillating eighth note figure in the left hand of the first and third pianos between A and B-flat.

Example 20: Oscillating figure of Accompaniment, Measures 40-44



In measure 49, sound increases as more instruments are added. The second and fourth pianos play an accented chord consisting of A, E, and B-flat beginning on the second beat of measure 49. They continue to play this chord every two and a half beats underneath the oscillating figure in the first and third pianos and the melodies of the solo quartet through measure 85. This gives a rhythmic regularity to this section of the tableau. The repetitive nature of the instruments in this section allows for the focus to be on the singers who engage in counterpoint. The soloists act as the groom's parents, saying that his future wife will soon be the one to curl his hair. The mezzo soprano sings the fugato subject or fragments of it throughout this section. The bass enters in measure 55 and sings a variation of this subject that has a fast surface rhythm.

Example 21: Bass soloist, Measure 54-57



He sings a fragment of this variation in measures 61-63. The soprano soloist enters in measure 66, and sings the second half of the fugato subject, but it is up an augmented fourth from the mezzo's starting pitch. The tenor picks up this subject in measure 68, and sings it a minor third below the mezzo soprano's starting pitch. The bass and soprano soloists sing the fugato subject in unison in its original form from measures 74-83. The mezzo soprano enters on this same melody, but up an augmented fourth, six beats later.

The sopranos and altos sing a new melody in measures 85-89 that outlines a fifth in a C mode. As the mothers, they cry to the son, whom they carried for nine months, that another woman will curl his hair soon.

Example 22: Sopranos and altos, Measures 85-89

s. *«* БУДЬ ТЫ МО - е ДИ - ТЯТ - КО БЪ - ЛО РУ - МЯ - - НО,
» Mon fils, mon cher fils - que j'ai por-té neuf mois,

A.

The tenor soloist then sings an extension of the phrase in measures 89-91, and the female chorus returns in 91-93 singing the same melody, which is again followed by the tenor's extension.

The bass soloist sings a two measure transition to a section beginning with soprano soloist and orchestra. The soprano soloist sings about the well-curved, well-untangled groom's hair. The tempo increases to $\text{♩} = 120$. The melodic range is limited to the perfect fifth with an upper neighbor. The right hand of the first piano, the third piano, and the tambourine steadily play eighth notes which help delineate the meter. The second piano and the right hand of the fourth piano subdivide the beat into sixteenth notes that are phrased in archlike patterns. The left hands of the first and fourth pianos play a chromatic ascent and descent encompassing the interval of a fifth in eighth notes.

Example 23: Walking Bassline, Pianos 2 and 4, Measures 97-99

II *staccato leggero*

IV *staccato leggero*

The bass soloist and timpani enter in measure 105 in a driving duet. The bass soloist praises the parents for the upbringing of the son, who is loved by many women. The texture becomes polyphonic as the mezzo soprano enters seven and a half beats later and sings the same melody, but up an octave. The soprano enters in measure 108 and has

the melody that she began singing in measure 97. The tenor begins singing the same melody as the mezzo soprano, seven and a half beats after her entrance, but his melody is centered around G, not C. After only two measures, though, his line resembles the soprano line. The mezzo soprano, bass soloist, and first basses sing the same melody from measure 112-116. The chord on the first beat of measure 116 is a G minor seventh. This leads directly into the opening text and motive (See Example 16) sung by altos, tenors, and basses.

Stravinsky uses contrasts in dynamics in this section: the three-part chorus sings *piano*, marked *subito*, and when the tenor and bass soloists double the melodic line, the dynamic marking is *forte*. In measures 126-127, 130-131, 134-135, and 138-143, all of the voice parts sing forcefully, praying to Mary and the apostles, except for the basses and bass soloist. The basses, divided into two, instead sing softly to the accompaniment of a low chromatic descent in the first piano and side and field drum.

The bass soloist and a basso profundo from the choir sing an unaccompanied duet asking for a blessing for the groom from measures 144-150. The tempo slows to $\text{♩} = 80$. It is centered around C and sounds like a chant, which may have been derived from the Russian Orthodox Church.

Example 24: Chantlike melody, Measures 144-150

$\text{♩} = 80$ *Meno mosso*

В♭

Un Basso profundo del coro

Бо-сло-ви-те о-течь съ ма те-рю сва-во ца - ду ко сто-ль-ну гра-ду при-сту-пить ка-мен-ну-сть-ну раз-
 Et vous père et mère bé-nis-ses votre en-fant— qui s'ap-pro- che fiè-re-ment tou-te mu-raillerenver-

The female voices, including the soloists, sing at a faster tempo in measures 151-153.

They anticipate candles burning as Our Lady awaits the groom. The piano

accompaniment consists of repeated C's with upper and lower neighbors. In measure 165, the bass soloist sings a descending melodic phrase to the accompaniment of trills in the xylophone, tremolo in the pianos, and drum rolls. The female voices enter in measure 169, and the accompaniment is virtually the same except the pianos no longer tremolo and the triangle plays on the offbeat, giving a C modal sound.

There is a sudden punctuation chord on the first beat of measure 177, which is an E-flat major seventh with an additional raised third and fourth.

Example 25: Punctuation Chord, Measure 177

The tenors and basses form a four-part male chorus and sing a melody reminiscent of the opening motive, only in inversion and based on an A tonic. They continue to ask for a blessing for the upcoming marriage throughout the rest of the tableau. The descending melodic phrase for the bass soloist reappears in measure 196, but it is sung a third lower.

Orchestration remains the same, though, and the bass soloist sings fragments of the phrase while alternating with the female voices.

Another E-flat seventh punctuation chord with a raised third and fourth sounds in measure 204. An alteration of the opening motive is introduced in measure 205 by the tenors and basses. It is a two-measure phrase that is repeated four times before the full chorus joins in. The first and third pianos and the xylophone play ascending scale passages in the second measure of this phrase.

Example 26: Tenors and Basses, First Piano, Measures 205-206

The musical score for Example 26 consists of five staves. The top two staves are for Tenors (T.) and Basses (B.), both marked 'div.' (divisi). The bottom three staves are for the First Piano (I). The music is in 8/8 time and features dynamic markings of *poco sf*, *p*, and *mf*. The lyrics are in Russian and French.

Part	Measure 205	Measure 206
T. div.	Бас - ла - ви Бо - жа Dieu nous bé - nisse et	до двух по - ра - ждёнъ tou - te la fa - mil - le
B. div.	Бас - ла - ви Бо - жа Dieu nous bé - nisse et	до двух по - ра - ждёнъ tou - te la fa - mil - le
I	(Piano accompaniment)	(Piano accompaniment)

In measure 217, the full chorus sings the inverted opening motive that first sounded in measure 177. Closing motives begin in measure 223 as the male voices, in three parts, sing a conjunct melody in C major. The female chorus, also in three parts, sings the same melodic ideas, but it is based in D major. The male and female engage in a dialogue from measures 223-241.

Example 27: Tenors and Basses, measures 223-226

T. div. Свя - тый Лу - ка, по - (о)ль-на
Viens a - vec nous! Saint Luc é -

B. div. Свя - тый Лу - ка, по - (о)ль-на
Viens a - vec nous! Saint Luc é -

T. сваль-бу, Свя - тый Лу - ка!
-gale-ment, Saint Luc, Saint Luc!

B. сваль-бу, Свя - тый Лу - ка!
-gale-ment, Saint Luc, Saint Luc!

The orchestra plays underneath in this manner: the timpani, fourth piano, and left hand of the second piano steadily play quarter notes while the first piano, third piano, and right hand of the second piano play on the offbeats, creating syncopation.

Example 28: Piano II, Measures 223-224

II

Dynamics increase through this section until measure 242, where the full chorus sings repeated notes suggesting C major for two measures. There is a sudden attack into the third tableau, which brings back melodic material from the first and second tableaux.

Third tableau: The Departure of the Bride

The bride must leave her family for marriage in the third tableau. The chorus appeals to the saints to bless the marriage, and the mother and father of the bride lament the loss of their daughter to a new family. The music material of this tableau is derived largely from previously heard music. The most prominent motive is one from the first tableau (Example 6). The sopranos and altos tell of the happy days of the bride's youth with her family.

Example 29: Sopranos and Altos, Repetitive Motivic Cell, Third Tableau

S. Бла-гос-лов-лял-ся свѣ-тѣль, мѣ-сяцъ о-ко-ло яс-на-го сол
Comme on voit de - dans le ciel la blan-che lune et le so-leil ain

A.

Repetitive Motivic Cell, First Tableau

S. div. Не кличь, не кличь ле-бе-душ-ка, не кличь въ по-ль бѣ-ла-я не плачь
Con-so - le toi, con-so - le toi, fe - tit oi - seau, ne pleu-re pas Nas - ta - sie

A. div. Не кличь, не кличь ле-бе-душ-ка, не кличь въ по-ль бѣ-ла-я не плачь
Con-so - le toi, con-so - le toi, fe - tit oi - seau, ne pleu-re pas Nas - ta - sie

The opening accompaniment is the four pianos playing in unison a repetitive and oscillating melody, while the sopranos and altos sing an octave apart. The notes within the piano parts: E-flat, D, E natural, and D and C-sharp, create a dissonant tension underneath the main motivic cell.

The tenor soloist enters in measure 13, while the dissonant accompaniment remains the same. The sopranos and altos divide into four parts in measures 18-19. The bass soloist begins singing the repetitive motivic cell in measure 20 around B instead of C-sharp, as the female voices had opened the third tableau. The soprano soloist enters five beats later, singing the same motive, but centered around G-sharp. The first and third pianos play thick chords an eighth note in length each, and the fourth piano plays a bassline which seems to indicate a B minor tonality. The altos sing fragments of the repetitive motivic cell in measures 26-28, and the tenors do likewise in measures 26-29. The bride must leave those she loves to enter into her new life. The starting pitches of the repetitive motivic cell are sequenced down as different voices begin singing it. The

intervals of the cell, thus, are more important than the exact pitches of the repetitive motive itself. Each starting pitch is lower than the time before it, but the intervals within the cell itself remain unaltered.

The xylophone enters in measure 36, playing several E's and B's, suggesting a tonal center around E. The altos sing the repetitive motivic cell, centered around C-sharp, beginning in measure 39, and the basses sing a sustained descending melodic line that is similar to a chantlike melody. This melody contains several duplets. The two parts, appealing to the saints, sing in counterpoint until measure 46.

Example 30: Basses, Measures 39-42

B.

Ma - - - туш ка Куз - - ма Демь - - я - на
 Saint Come et Da - mien nous ont en - ten - dus; dans la

There is a sparser accompaniment in measures 47-60 when the vocalists ask for the blessing of saints. This section contains more disjunct motion than there has been previously in the third tableau, but the melodic range is still small.

Example 31: Soprano Soloist, Measure 51-55

ss

Во гор ни - - цѣ во гор-ни - цѣ во свѣт-ли - цѣ.
 Dans la cham - bre du bas, la bel - le la bien ar - ro - sée.

The basses divide into two parts in measure 61, and the top part has the same chantlike melody of before while the bottom part sings a countermelody that is ascending instead of descending. They continue to ask the saints to bless the peasant wedding. The tenors sing an alteration of the repetitive motivic cell in measures 61-62 that is then sung by the altos in measures 62-65. Whereas previously the interval between the first and second

notes was a minor third, it has been extended to a perfect fourth. Other than this extension, the cell is the same as before.

Example 32: Altered Repetitive Motive, Measures 61-62

T.

The motive returns to its original form in the tenor line in measure 68. The fourth piano doubles the tenor part in the left hand, centered around G-sharp, while the other pianos play a pulsating eighth note pattern D major chord. The female voices pick up this motive in measure 70, centered around C-sharp, while the pianos pulsate a C major chord and the triangle plays quarter note pulsations. Measures 72-75 are similar to measures 68-71.

Although the voices sing alternating A major and C major chords in measures 76-79, the timpani rolls creating a violent tension that melts into a duet for soprano and mezzo soprano soloists who sing a descending phrase in thirds accompanied by two pianos. The tenors divide in two parts for a similar phrase before the entire female choir joins in at measure 83. They sing, in descending thirds, that the bride and groom will soon be entwined around each other like a vine. The pianos play a sudden punctuation chord on the second half of the last beat in measure 83. This chord implies two tonalities since it is a B major seventh chord imposed on an F major chord. This same chord sounds again in measure 87.

Example 33: Piano IV, Measure 83

IV

In measure 84, the tenors sustain A's while the female chorus enters on the descending phrase. Then the female voices sustain A's, while the tenors and basses resume the descending phrase. In measure 91, the chorus is sustaining the A's for three and a half beats then moves to a B, the upper neighbor, for half a beat before returning to the A. Underneath this unified vocal sound, the pianos alternate between C and D major in syncopation. The percussion instruments also alternate between playing on the beats and the offbeats, aiding in a syncopated effect.

Example 34: Soprano and Mezzo Soprano soloists, Measures 89-94

94

80 (Проводы невесты-всё удаляются.)
(Le départ de la mariée-tout le monde quitte la scène en l'accompagnant.)

S.
M.S.

y y - ry y y y y y y
ou ou rou(ent) ou ou ou ou ou ou

Stravinsky indicates that the bride and her attendants are to leave the stage in measure 91, so that it remains empty until measure 103, when the mothers return for the remainder of the tableau, pleading for their children to return to them. All voices except for the tenor and bass soloists stop singing in measure 97, and the two male voices continue the same pattern through measure 103. The xylophone outlines A minor underneath.

Example 35: Xylophone, Measures 97-99

Xyl.

The soprano soloist begins a new motive that has an undulating character because of the prominence of the minor second in measure 103. This melody is similar to one introduced by the mezzo soprano in the second tableau (Example 19), only it is inverted.

Example 36: Soprano Soloist, Inverted Subject, Measures 103-106

lamentando

S^s
Po - - - - - ди - -
Cher en - - - - - fant que

Fugato Subject, Second Tableau

Meno mosso $\text{♩} = 104$

M^s
Ви - чоръ са ви чо - ру си-дѣль хве-тись во ти-
Hier soir, hier soir en co - re Fé-tis é - tait dans sa mai.

The accompaniment is an oscillating A-B-flat in the first and third pianos. This is the accompaniment until the close of the third tableau, and it sounds eerie since it is so repetitive and the notes are so close in range to one another.

The mezzo soprano sings this inverted subject in measure 112, and the soprano soloist enters in measure 114, singing the oscillating melody from the second tableau on the exact pitches as when the mezzo sings it in the second tableau (only spelled enharmonically). The two singers alternate singing this melody before returning to the inverted subject in measure 132. The voices begin singing on the same note, but oscillate between A and B-flat at different time intervals. The first piano plays the oscillating melody starting on an E-flat in a high register, which further creates an eerie timbre.

Example 37: Soprano, Mezzo Soprano, and Piano 1, Measures 136-141

S.
ди - - - - - тя - тко...
mis au mon-de...

M.S.
ди - - - - - тя - тко...
mis au mon-de...

I.

Fourth Tableau: The Wedding Feast

The final tableau is full of vitality and energy since it is the aftermath of the wedding ceremony. The guests talk of a white flower and a red one; the white symbolizes the bride, and the red, the groom. Then the male matchmaker, who has lost the ring, arrives. In the fourth tableau, the matchmaker is frequently compared with a goose, which is an animal seldom taken seriously. There are toasts to the newlyweds, and then a male and female from the guest list go to warm the bed. The bride still is upset at the thought of leaving her family, but she is pushed gently to her new life with her husband. The two are led to the bed chamber and the mothers and fathers sit outside the door as the couple enters to consummate their marriage.

The tempo marking is $\text{♩} = 120$. The opening motive of the fourth tableau is a variation of the opening motive of the first tableau (Example 1), but down by a half step. The chorus sings about two flowers, one representing the bride, the other, the groom.

Example 38: Opening Motivic Cell, Fourth Tableau

S. *ff*
Я - го - да сья - (а) го - дой со - ка - ти - ла - ся
ff Un deux fleurs sur la bran-che u - ne rouge une blan-che

A. *ff*
Я - го - да сья - (а) го - дой со - ка - ти - ла - ся
ff Un deux fleurs sur la bran-che u - ne rouge une blan-che

T. *ff*
Я - го - да сья - (а) го - дой со - ка - ти - ла - ся
ff Un deux fleurs sur la bran-che u - ne rouge une blan-che

B. *ff*
Я - го - да сья - (а) го - дой со - ка - ти - ла - ся
ff Un deux fleurs sur la bran-che u - ne rouge une blan-che

Opening Motivic Cell, First Tableau

M. M. $\text{♩} = 80$
Soprano Solo
ff
Ко - са - ль мо - я ко... Ко - са мо - я ко - сын - ка ру - са - я!
Tres - se, tres - se, ta se, ta ma tresse à moi, - ta tresse à moi

The melody of the fourth tableau fills in chord tones that were omitted in the opening of the first tableau. The tonal center is E-flat, and the accompaniment is fuller than the accompaniment of the first tableau as well. Pianos 1, 2, and 3 play a descending and ascending eighth note pattern that outlines the interval of a tritone. The soprano soloist sings a new motive that outlines a perfect fourth in measures 5-6.

Example 39: Perfect Fourth Motive, Measures 5-6

These two opening motives are the most important melodic material of the fourth tableau.

The opening motivic cell returns in measures 13-21. The bass soloist sings in falsetto in measure 22, asking who is coming, and the soprano and mezzo soprano soloists and the sopranos of the chorus echo this melody in the following measure that it is Mr. Palagei, the matchmaker. The chorus also sings “ay, luli,” which are simply meaningless syllables. The timpani plays eighth note patterns underneath the voice parts in this section. The accompaniment is low in register and thinner when the bass soloist sings alone, and higher in register and fuller when the female voices echo.

In measure 26 the bass soloist begins singing a melody that is separated by eighth note rests. He sings that Mr. Palagei has lost the wedding ring. The chorus refers to him as a goose. There are dense chords in the low register in pianos 2 and 4.

Example 40: Melody with Rests, Measures 26-29

When the sopranos, altos, and tenors sing in measures 30-35, the tonal center is around B. They sing that the goose has lost the ring. The intervals within the melody are the same as those of the opening motive, yet they are in a different linear motion.

Example 41: Sopranos, Measures 30-32

s. 

The basses join in measure 34, and they sing the opening motivic cell, but it is centered around B-flat. The pianos have a similar descending and ascending phrase as in the opening.

The four soloists and the sopranos sing the opening motivic cell in measure 36, while the tenors have descending phrases in A-flat Lydian mode. There are two sudden D-sharp minor punctuation chord on the third beat of measure 41 and on the second beat of measure 42. The tenor soloist then sings a variation of the opening motivic cell in measures 43-48, while the other vocalists interject the D-sharp minor chord three more times. The piano accompaniment during these measures consists of C-sharp minor and D-sharp minor seven chords.

The soprano and mezzo soprano soloists sing the perfect fourth motive in measures 52-53 on meaningless syllables, and they are joined by the other female voices in doing so in measures 55-59. In measures 62-66, the chorus and soloists sing a variation of the opening motivic cell in a faster surface rhythm of sixteenth notes.

Measures 67-74 are characterized by triplets in both the vocal lines and in the accompaniment. The bride's mother brings her daughter to the groom. The wife is expected to perform daily chores for her husband and be submissive with no complaints.

The main melodic material is derived from the perfect fourth motive.

Example 42: Perfect Fourth Motive in Triplets, Measure 67-69

M. S⁹

Зя - тикъ мойлюбезный, вру - ча - ю те - бѣ до - че - рю лю - без - ну ю.
Mon gen-dre bien ai-mé, je con - fie _____ à vos soins mon en - fant bien ai-mée.

The section beginning in measures 75-92 is based on the octatonic scale. The chorus tells the husband to love and respect his new wife.

Example 43: Bass Soloist, Measures 79-81

B^s

Лю - би, какъ ду - шу, тря - си, какъ гру - шу.
Ai - me - la comme ton âme. tremble-la comme un fru - nier.

Piano glissandos are the most prominent feature in the accompaniment. The texture thins in measures 89-92 as the bass soloist sings a conjunct melody. He sings of the merriment associated with the wedding ritual: drink, song, and dance. Piano 2 plays a descending chromatic scale and piano 4 plays an ascending chromatic scale.

The soprano soloist sings a melody whose tonal center is B in measures 93-100. She, as the bride, does not want dance or sing or celebrate in any manner. The melody begins by outlining the perfect fourth, but it deviates from the perfect fourth motive after one measure. Piano 1 plays arpeggios underneath the soloist. When the chorus starts singing in measures 100-108, they sing the motive based on the octatonic scale. They return to the male matchmaker, asking where he is from and what he has seen. There are piano glissandos in the accompaniment and various percussive effects.

Piano 2 accompanies the soprano soloist beginning in measure 109. She is the voice of the matchmaker, who saw from a distance the bride washing her dress. The tonal center is in C.

Example 44: Soprano Soloist, Measures 109-112

SS

„И я бы-ла на синемъ на мо-ри, на мо-ри на 'зе рѣ,
„Jé-tais loin sur la mer, j'é-tais loin sur la mer im-mense.

The female chorus sings meaningless syllables as an extension of the soloist's melody, and this extension is derived from the perfect fourth motive. The mezzo soprano, bass soloist, tenor soloist, and the sopranos all sing this melody in part through this section.

The bass soloist sings a disjunct melody in measures 127-134 about how the bride will always accompany the groom from now on. The soprano soloist sings the melody of the previous section above him, beginning in measure 130. The sopranos and altos sing a similar melody beginning in measure 131.

In measure 137 the soprano soloist sings a lyrical melody while the pianos play descending and ascending chromatic phrases in the accompaniment.

Example 45: Soprano Soloist, Measures 137-140

(Невеста)
(La mariée)

Я по поясъ во - (о) во - лотъ об-ви-лась жемчужны-е махорчи-ки до зем-ли
Jus-qu'à la cein-ture j'ai de l'or qui pend, mes vo-lants de perles vont tra-i-nant par terre.

The bass soloist and the basses engage in a drunken dialogue in measures 141-149. Over these melodies, the tenor soloist speaks in a rhythmic and singing manner as a guest from the wedding party. He tells the other guests to find the bride and bring her to the groom. He then sings insults directed at the other guests in measures 150-166. The melody is in the upper register, and it sounds agitated as the pianos play sixteenth notes underneath.

The sopranos and altos and the soprano, mezzo soprano, and tenor soloists engage in a dialogue from measures 168-178. They recount the exchange between the male and female guest who were chosen to warm the newlyweds' bed.

Example 46: Vocal Parts, Measures 168-170

S.^s *mf* „спать хо - чу”
 M.^s *mf* „и” ва”
 T.^s *mf* „спать хо - чу”
 S. *p* Хвeticsушка скажетъ: Настасьюшка молвить:
 Elle a dit comm'ca. Elle a dit comm'ca.

The soprano and tenor soloists sing a portion of the opening motivic cell. Piano 1 plays the vocal melody, and piano 2 plays the interval of an open fifth (A-E) on each beat and rests on the second half of the beat. Piano 3 plays E's repeatedly with a G-sharp added on the third beat, and piano 4 doubles the alto line.

Pianos 1 and 3 play the opening motive fragment just sung by the soloists in measures 179-183, and the sopranos split into two parts and sing a melody similar to the opening motivic cell. The melody is slightly varied in measures 184-188 as the altos divide into two parts and the female soloists join in. The females announce that they sing for the groom and for his bride, who are now united.

The accompaniment turns legato in measure 189 as the bass soloist sings. The left hands of pianos 2 and 4 play open fifths (C-G, G-D), while the right hand also play a descending melody in open fifths.

Example 47: Open Fifths, Pianos 2 and 4, Measures 189-192

II *mp e sempre legatissimo*
 IV *mp e sempre legatissimo*

Sopranos and altos sing in measures 201-204 a melody derived from the opening motivic cell, and tenors sing this same melody beginning in measure 204, but with a faster surface rhythm. The bass soloist sings the intervals of the opening motivic cell in measures 208-209. The other male voices pick up this melody and sing it through measure 214. They revel and boast that they can throw the most extravagant of wedding feasts.

The soprano and mezzo soprano soloists sing the dialogue that the female voices sang in measure 168. The soprano soloist then sings a different dialogue from measure 169 in measures 221-224. Then the soprano and tenor soloists sing the opening motivic cell in measures 225-234 and the mezzo and bass soloist begin singing this in measures 228. The piano accompaniment consists of D-flat major chords played in an irregular rhythmic pattern.

The tenor soloist describes the bride while singing the melody that the bass soloist sang in measures 147-149 from measures 235-238, while the pianos play open fifths in the accompaniment. All the tenors join in measure 239, unaccompanied, and speak, "Ah, her pretty black eyebrows." An instrumental interlude of one measure follows that is very rhythmic.

Example 48: Instrumental Interlude, Measure 240

The musical score for Example 48 consists of five staves. Staves I, II, III, and IV are for four different piano parts, each with a *fff* dynamic marking. Staff V is for C. cl. and Tmb. (saxophone and trombone) with a *ff* dynamic marking. The music consists of rhythmic patterns with accents and slurs.

The tenor soloist speaks of drinking and present giving, and the sopranos, altos, and tenors sing underneath. The accompaniment is sparse. In measures 247-251 the pianos play the motive that the sopranos sang in measure 169. The bass soloist sings in falsetto, complaining of the sticky taste of the wine, in measure 252, and the female voices echo in the following measure. These two measures are similar to measures 22-23.

In measures 255-262 the bass soloist and the basses sing the melody with rests that was sung by the bass soloist in measure 26. Everyone sings of the girl's unhappiness in this marriage and how she sulks. It would be better for her to sulk in bed, they conclude. They go on to describe the bed chamber. The Tenors sing this melody in measures 263-265, and the basses sing it in measures 266-272. The tenor and bass soloists and the basses sing the opening motivic cell above the melody with rests in measures 264-265, and sopranos and altos sing the opening motivic cell in measures 265-

266. In measures 267-268, the soprano soloist and the sopranos sing the perfect fourth motive. The accompaniment from measures 255-266 is very percussive as the pianists play *marcato*.

The basses continue singing the melody with rests in measures 269-273, while the other vocalists speak in rhythmic patterns above. The soprano and mezzo soprano soloists and the sopranos and tenors of the chorus sing the melody from measure 147 in measures 273-281. Piano 2 plays an ascending and the descending bassline in measures 281-284, and piano 3 plays a countermelody.

Example 49: Piano 3 Countermelody, Measures 282-284



The mezzo soprano and the altos sing the motive from measure 169 in measures 284-287. In measures 288-290 the female voices sing the melody of from measure 147, and the tenors and basses begin the same melody in measure 289. They sing of the groom holding the bride and consoling her in bed even though she desperately wants to return to her old lifestyle. The bass soloist sings an extension of this in measures 291-292, and then the full chorus repeats the melody from measure 147.

The crotales and the bell chime on the notes B and C-sharp in measure 296, as the bass soloist sings the motive from measure 169. He consoles the unhappy bride, saying that they will make others envious of the way they love and live.

Example 50: Bass Soloist, Measures 296-298



He continues singing the intervals from this motive through measure 313. Two measures of rest follow, and then the pianos pick up this melody. They play it three times and then rest for two measures. The pianos play this motive once more in measures 326-327. Five and a half beats of rest follows and then the B-C-sharp interval is sounded by the pianos and the crotales and bell. There are another five beats of rests before it sounds again, and then five more beats before the B-C-sharp interval is sounded a final time to end the entire work.

Russian features in *Les Noces*:

Les Noces, written at the end of Stravinsky's Russian period, is at the climax of his Russian music. The subject is based on the Russian peasant ritual, and motivic cells derived from Russian folk tunes are the main melodic phrases. These phrases have an extremely limited range and rarely span more than an octave. The opening motivic cell of the first tableau (Example 1) is reduced to the pitch class set [0 4 6 8]. These pitches make up much of the melodic material in the first and fourth tableaus. The repetitive motivic cell (Example 6) is reduced to the pitch class set [0 3 5], which is even smaller in range. This motivic cell is transposed and altered frequently in the first and third tableaus. The intervals of major and minor seconds also pervade this entire ballet cantata. These two intervals are prominent in all four of the tableaus and provide a change in the melodic material from the two main motivic cells.

Some melodies within *Les Noces* are also derived from chants from the Russian Orthodox Church. The bass duet in the second tableau is an example of a chant-like melody. This section sounds particularly chant-like, because it is unaccompanied and it

is sung at a slower tempo, sounding as if it is much more rhythmically free than previous sections.

A percussive-influenced orchestration is typical of Stravinsky's Russian music. Since *Les Noces* is written for solo vocal quartet, SATB chorus, four pianos, and percussion, the music has a characteristic Russian sound. Even when percussion is silent within the work, various other instruments are called to play in a percussive manner.

Harmonies within *Les Noces* suggest Non-Western influences. Melodies often are modal as opposed to major or minor. They have a more elemental sound as a result. In fact, Dorian and Lydian modes are suggested in the vocal parts as well as the piano parts by the flattened seventh and the raised fourth, respectively. Scales in *Les Noces* are often based on five notes (pentatonic scales) or on the interval of a whole step (octatonic scales). These two scales are most apparent in the fourth tableau, but they are also exploited in the melodic material of the other three tableaux.

The structure of any of the four tableaux can not be contained in Classical forms such as sonata, ternary, or rondo. Instead, the formal structures consist most often of short asymmetrical phrases that are reiterated throughout the tableau. These motivic cells are the foundation of each tableau, and in order to achieve unity within the tableaux, the motivic cells are repeated several times with varying alterations.

For the overwhelming majority of *Les Noces*, the vocal lines are more rhythmic than lyrical. Words are usually secondary to rhythmic variance, and Stravinsky employs various methods to create rhythmic complexity. He makes use of silence within phrases, separating syllables for rhythmic effect as in the melody with rests sung by the basses in the fourth tableau. Rhythmic variety is also maintained by constant shifts in meter, yet

there is often a constant eighth note pulsation in the accompaniment that gives a degree of stability. This underlying pulsation creates a regularity that enables Stravinsky to experiment with methods of rhythmic variance, such as a juxtaposition of meters.

The most characteristic rhythmic device from Stravinsky's Russian period is the use of ostinato basslines. An ostinato is a musical form that is repeated in succession several times while other musical material is changing. Ostinatos, along with the repetition of motivic cells, serve to create formal unity within Stravinsky's Russian works.

Since *Les Noces* was written at the culmination of Stravinsky's Russian period, musical features within the ballet-cantata may be considered Russian. A percussive sounding orchestration is typical of Stravinsky's earliest period. Melodies are often derived from either folk music, and as a result have a modal sound, or the Russian Orthodox Church, and sound like chants. Short motivic cells make up the melodic framework. These cells are generally small in range and are repetitive in nature.

Russian music is often modal as opposed to tonal. There is not as great an emphasis placed on key relationships as Stravinsky uses in his Neo-Classical works. His Russian music is often rhythmically conceived, though. Rhythm overrides melody, and Stravinsky creates rhythmic variety through several methods, such as inserting rests in between syllables of words and juxtaposing meters. Rhythmic stability is maintained, however, through the prevalence of ostinatos in Stravinsky's Russian music.

Chapter 2: *Oedipus Rex*

Stravinsky wrote *Oedipus Rex* in Nice between January 1926 and March 1927. He finished orchestrating the opera-oratorio on May 10, 1927, just twenty days before it was to premiere at the Théâtre Sarah Bernhardt in Paris, with the composer conducting. This first performance did not live up to expectations. It was first performed unstaged and premiered with the ballet, *L'oiseau de feu*. Because of its lack of physical dramatic movement and since it premiered with dramatic works, *Oedipus Rex* was harshly criticized. Stravinsky dedicated *Oedipus Rex* to his friend Serge Diaghilev and the Ballets Russes.

Stravinsky wanted to write a work in an ancient language: "the choice had the great advantage of giving me a medium not dead but turned to stone and so monumentalised as to have become immune from all risk of vulgarization."¹ With Latin as the chosen language, Stravinsky then turned to Classical literature for this drama's subject. He chose Sophocles's *Oedipus Rex* because it is such a well known work. He felt that this would free the listener to concentrate on the music since the story was a familiar one. Stravinsky appointed Jean Cocteau as his librettist, and Cocteau's French text was translated into Latin by Father Jean Daniélou.

The idea of having a narrator was not Stravinsky's own, but Cocteau's. This further freed the listener to focus on the music since the plot of the opera-oratorio is spoken by the narrator who acts as an intermediary. The staging, notated by Stravinsky's son Theodore in the 1948 revised edition by Boosey and Hawkes, is given thus: "except for Tiresias, the Shepherd, and the Messenger, the characters remain in the built up costumes and in their masks. Only their arms and heads move. They should give the

impression of living statues . . . The chorus, in level front, is concealed behind a kind of bas-relief in three ascending tiers. This bas-relief represents a sculptural drapery, and reveals only the faces of the choristers.”

There are seven characters in addition to a chorus of tenors and basses in this work. Jocasta, the only female role, is played by a Mezzo Soprano. This is interesting because in operas from the Classical period, the lead female role is often in the soprano range. Stravinsky includes a note that the parts of Creon and the Messenger may be sung by the same person. The work is scored for three flutes, two oboes, English horn, three clarinets, two bassoons, contrabassoon, four French horns, four trumpets, three trombones, tuba, timpani, harp, piano, strings, and percussion, including tambourine, snare drum, bass drum, and cymbals.

The score consulted is the 1948 revised edition by Boosey and Hawks. The recording used is by the Saito Kinen Orchestra directed by Seiji Ozawa. Performers include the Shinyukai Male Chorus, Jessye Norman (Jocasta), Oedipus (Peter Schreier) and Creon (Bryn Terfel). The total running time of the two acts is 52:47. A musical analysis of the opera-oratorio follows, and the Neo-Classical elements of the entire work will be discussed after the analysis.

ACT I:

The first act of *Oedipus Rex* is to be sung continuously, with the exception of two interjections by the narrator, breaking the flow of the music. The first section includes “Caedit nos pestis” and “Liberi, vos liberabo.” The chorus sings first, describing the plague that has fallen upon Thebes. Since Oedipus had solved the riddle of the Sphinx

previously, they turn to him to free Thebes from the plague. He pacifies the crowd by saying that he will free the people and that his brother-in-law Creon has traveled to consult the oracle to seek what must be done to rid the city of the plague. Then Creon returns.

“Caedit nos pestis” and “Liberi, vos liberabo”

The overall form of these two pieces combined is a binary structure (AB) that is repeated. It can be divided thus:

- Measures 1-12: Introduction
- Measures 13-79: Section A
- Measures 80-99: Section B
- Measures 99-117: Section A
- Measures 118-131: Section B
- Measures 132-142: Coda

The tempo is $\text{♩} = 50$, and the meter is, for the most part, in 6/8 time. It begins in B-flat minor. The Introduction, consisting of four phrases, has an aaba structure. There is a full orchestral opening, with octave runs in the strings. The dynamic marking of the orchestra is twice that of the chorus, suggesting that the overwhelming plague has taken over the city of Thebes.

Example 1: Opening Bars, Measures 1-3, (piano reduction)

The musical score for the opening bars (Measures 1-3) is presented in three staves. The top staff is for Tenors, the middle for Basses, and the bottom for Piano. The key signature is B-flat minor (three flats) and the meter is 6/8. The Tenors and Basses sing the lyrics "Kæ - - dit nos pe - - stis,". The Piano part features a full orchestral opening with octave runs in the strings, marked with dynamics like *ff* and *f*. The score includes fingerings (7, 5, 8, 5, 5) and a fingering 8^a b^a for the piano part.

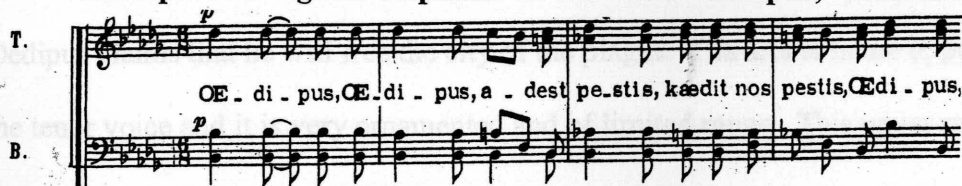
Following the Introduction, the timpani, harp, and piano begin playing the ostinato pulsation which dominates not only this section, but the entire opera-oratorio. This eighth note pulsation not only helps to maintain the underlying sense of rhythm, but it also creates an agitated anticipation as the chorus pleads for Oedipus to save their dying city. This pulsation is heard from measures 12-53.

Example 2: Ostinato pulsation, Measures 12-16

Timp. 

Above this pulsation, the chorus sings a conjunct chantlike melody in three part harmony. The meter changes frequently between 6/8 and 9/8 time, yet the pulsation underneath maintains rhythmic regularity. This allows for the chorus to experiment with rhythmic irregularities, especially stress on the different syllables of "Oedipus."

Example 3: Irregular emphasis on the word "Oedipus," Measures 13-16

T. 

The meter switches to 2/4 at measure 53, and the basses and tenors engage in a fugato passage, which melts into Oedipus's aria. The basses begin the fugato, and the tenors answer it on the octave three measures later.

Example 4: Fugato between Tenors and Basses, Measures 53-57

B. 

The intensity of the first section dissolves as the underlying meter is no longer pulsated by the orchestra. Instead, solo brass and winds outline arpeggiated chords. The chorus returns to homophony at measure 71, while the solo clarinet plays arpeggiated chords in dotted rhythms.

Example 5: Dotted Disjunct Wind Motive. Measures 71-72



This musical idea foreshadows the flute and oboe accompaniment during Oedipus's solo, and it also returns in the second act during Jocasta's aria.

The A section ends on a B-flat chord, and in the following measure Stravinsky adds the flat seventh so that B-flat acts as the dominant to E-flat minor, the tonal center of the B section, which begins in measure 80. The bassoon plays sustained notes in its lower register, and the winds continue playing the dotted disjunct wind motive while Oedipus claims that he will free the city of the plague. His aria is in the upper range for the tenor voice and it is very ornamented and of limited range. This upper range lends an undulating quality to the vocal line.

Example 6: Oedipus's solo, Measures 80-82



As each phrase of his solo starts on a higher note than the previous phrase, the vocal line suggests an agitated nature. Yet the B section is a contrast from the A section because it is much more lyrical and connected than the separated phrasing of the chorus. The B section ends in B minor, and there is a one measure transition to the return of the A section in B-flat minor. The meter returns to compound triple for the A section, and the

ostinato pulsation and the chorus return. There is no accompaniment to the rhythmic choral melody other than the piano, harp, and timpani ostinato.

The meter changes to 2/4 for measures 111-117, and the chorus sings in unison a disjunct melody that is reinforced by the brass and piano. This brief passage is highly dissonant.

Example 7: "Quid fakiendum," Measures 111-117

T.
B.

Quid fa - ki e - ndum, quid fã - ki e - ndum, Cæ - di - pus, ut li - be re - mur?

This passage leads directly into a return of the B section, and Oedipus's phrases continue to rise into the highest notes of the tenor range. The flute and bassoon play the dotted disjunct melody, which is then passed on to the piano from measures 123-127, and strings play softly underneath. The final B section ends on an F major chord in measure 131.

The Coda begins at measure 132 and is unlike any of the musical material that has been used so far. It is in G major and is the first time in the opera that there has been a considerable amount of music devoted to a major tonality. Perhaps, this is because Creon has just arrived from the oracle and the chorus awaits his news.

Example 8: "Vale, Creo!," Measures 132-135

Creon parait

Tenori
Bassi

Va - le, Cre.o! Au.dimus. Va - le, Cre.o! Ki.to, ki.to.

On the words "Audituri te salutant," the chorus sings in unison a descending A-flat major seventh chord, the Neopolitan of G. This phrase is doubled by solo trombone.

Example 9: "Audituri te salutant," Measures 136-137

Musical score for Example 9, showing vocal lines for Tenor (T.) and Bass (B.) with lyrics "Au-di-tu-ri te sa-lu-tant." and a "largo" tempo marking. The score includes treble clefs, a key signature of one flat, and a 4/4 time signature. The Tenor part has a fermata over the final note, and the Bass part has a "largo" marking and a fermata over the final note.

This section ends on a G major chord, and the Narrator brings the audience up to date on what Creon has discovered: Laius's murderer is hiding in Thebes and must be punished. Oedipus commits to discovering the assassin and ridding Thebes of him.

"Respondit Deus"

Creon's aria is for solo bass-baritone and orchestra. It is Ternary (ABA), derived from da capo arias. The structure of the piece follows:

- Measures 143-179: Section A
- Measures 179-203: Section B
- Measures 204-239: Section A

The tempo is $\text{♩} = 120$, and the meter is duple. The majority of the melodic material is in the middle of the bass-baritone range. Creon and solo trumpet outline the C major chord for the aria's opening notes.

Example 10: "Respondit Deus," Measures 143-144 (piano reduction)

Musical score for Example 10, showing the piano reduction of the opening of "Respondit Deus" for Creon. The score includes a tempo marking of "M.M. = 120" and the name "CRÉON". The lyrics are "Re-spon-dit de-us:". The score is in bass clef, 4/4 time, and features a piano reduction of the opening melody.

The main melody of the A section follows this exposed opening arpeggio. Piccolo, trombone, and piano double Creon's theme. It is to be played *legato possibile*.

Example 11: Creon's theme, Measures 145-147

145

Cl. Picc. Mib

Cor. 1 2

Tr. ba

Tr. bone 1

Piano

f

e legato possibile

mf e legato

CREON - vengeance LAIUS

Lai - - um - u - lkis - ki, u - lkis - ki,

The cellos and basses pick up this melody at measure 150. Other than the opening five notes, the remainder of the melodic material is mostly disjunct, consisting of several sevenths. The four French horns play a repetitive rhythmic pattern of short-short-long from measure 145-156 that contrasts the smooth melody played by the other instruments.

Whereas steady rhythmic patterns characterize the beginning measures, dotted rhythms in the winds are prominent from measures 157-162. They are conjunct in motion while Creon sings a disjunct melody.

Example 12: Dotted rhythms in Woodwinds, Measures 158-162

Fl. Gr.

Cl. Sib 1 2

Cl. Picc. Mib

f marc.

f marc.

f marc.

b.

Intens: The texture becomes less dense at measure 163, when Creon's melody becomes conjunct and is sequential, moving up a half step at the interval of four beats.

Oedipus: **Example 13: Creon's sequence, Measures 163-165**

Re - pe - rire perempto - ren, peremptorem reperi - re,

Stravinsky modulates to C minor at measure 179. The melody is similar to Creon's

opening theme, but in the minor. The clarinet plays eighth note arpeggiated figures and cellos and basses play quarter note arpeggiated figures from measures 179-192.

Stravinsky modulates to E minor at measure 193, by way of the common tone, G, but does not stay here long, because the return of the A section at measure 204 is in C major as Creon, trumpets, and trombones alternate outlining the C major and minor triad. The short-short-long rhythmic pattern from earlier returns again in the horns. Bassoons and strings play Creon's melody and winds are added during the return, playing eighth notes on each down beat and resting on the second half of the beat.

From measures 213-239, Creon has a slower surface rhythm and sings mostly C's.

Rhythmic variety is achieved in the orchestra, though, as triplet patterns in the winds and brass are heard against the steady adherence to the meter of the cellos and basses.

Example 14: Triplet Patterns, Measures 221-224

42

Fl. Gr. 1 2/3

Ob. 1 2

C. I.

Cl. Sib. 1 2

Cl. Picc. Mib

Intensity dies down until measure 232 where Creon once more outlines the C major chord accompanied only by unison C's in the French horns. Creon's aria leads directly into Oedipus's response.

"Non reperias vetus scelus"

Stravinsky alters the third of the C major chord to go from the major tonality of Creon's aria to the minor tonality for Oedipus's solo. The tempo is slowed down as well so that $\text{♩} = 60$. It begins in duple meter, and breaks down into four distinct sections.

Measures 240-272: Section A

Measures 273-301: Section B

Measures 301-326: Section C

Measures 327-331: Coda

There is an underlying oom-pah-pah-pah feel in the strings from measures 240 through 261. The cellos have a descending bassline while the upper strings play repeated eighth notes.

Example 15: Oom-pah-pah-pah of Strings, Measures 242-244

Oedipus's melody, like Creon's in the previous aria, is very disjunct, making use of the leap of a seventh. At the beginning of the B section (measure 273) Oedipus's melodic line is conjunct in motion and consists of a downward sequence after four bars. This is similar to Creon's sequence in "Respondit deus," because where Oedipus has previously

been singing disjunct passages he now sings with more stepwise motion and there is downward sequencing.

Example 16: Oedipus's sequence, Measures 173-180

Ed. *Tempo*
Mi - ki, mi - ki de - bet se de - de - re,
Ed. mi - ki de - bet se de - de - re.

Most often Stravinsky calls for Oedipus to sing *dolce*, and Oedipus has lines with many trills and other ornamental devices in a high tessitura. This solo covers a wide melodic range. Linearly, as in his first solo, Oedipus's phrases generally begin on a higher pitch than the phrase before it.

There are brief passages where the chorus interjects "Deus dixit" (The god has spoken), but this piece is mostly given to Oedipus. The function of the orchestra is subservient as Oedipus's melody is the most important aspect of this piece. The meter switches, becoming predominantly triple from measure 306 to the end of the aria.

The chorus returns in E-flat major at measure 327 for the coda. Oedipus and the chorus engage in a dialogue. The chorus begs Oedipus to solve the riddle, and Oedipus vows to do so.

Example 17: Oedipus and Chorus, Measures 328-331

Ed. Polli.ke.or di - vi.na.bo solve it, Oedipus Cla.rissimus OE - di - pus, polli.ke.or di - vi.na.bo.
T. SolVe, OEdipus, solve!
B.

The last measure is like a recitative. The cellos and basses sustain a low E-flat while Oedipus sings a chantlike phrase. Oedipus's melody in the coda is rhythmically very free

and limited in range as he assures the chorus that he, Illustrious Oedipus, will solve the riddle.

The narrator then says that Tiresias, the seer, has arrived. He refuses to speak at first because he realizes the gravity of the situation. When Oedipus beckons him to speak, Tiresias replies, "The assassin of the king is a king."

"Delie exspectamus"

A chorus follows. The form is ternary (ABA) plus Coda. It is very similar to the opening chorus, in that the eighth note pulsation of the timpani is maintained and the piece is in compound meter and its tempo is $\text{♩} = 50$. The form is such:

- Measures 333-342: A Section
- Measures 343-351: B Section
- Measures 352-368: A Section
- Measures 369-377: Coda leading to Tiresias's aria

This piece begins in B minor, up a minor second from the opening chorus, which is in B-flat minor. The character of the piece is similar though, since the timpani, harp, piano, and cellos and basses play repeatedly the b-d interval. The chorus sings in three-part harmony for the most part, but for measures 338-339, all voices are in unison on the words "And you, Phoebus, splendid archer."

Stravinsky uses the ostinato pattern of the timpani to modulate to A minor for the B section. The tenors and basses sing a fugato, beginning at measure 343, with the basses entering two beats after the tenors at the interval of a third.

Example 18: Fugato for Tenors and Basses, Measures 343-344

T. Ut prae-keps a-les ru-(u)-it ma-lum

B. Ut prae-keps a-les ru-it

The winds play a dissonant ascension of dotted quarter notes above the fugato through this section, which is much more developmental than the first section.

The return of the ostinato pattern in the timpani suggests a return to the A section. However, the interval of the ostinato is now a fourth, from f-sharp to b. This also helps to create a dominant sound in B minor as the chorus sings. This return is much more lyrical, and less rhythmic than the first A section, but it is still detached compared to the B section. The lower woodwinds play a descending dotted quarter note pattern until measure 362. The upper winds from measure 365-368 sound similar to the wind passage in the A section. This time, though, six instruments sound instead of the four previously, and the sound is fuller as a result.

Example 19: Winds in B section, Measures 365-368

Musical score for Example 19: Winds in B section, Measures 365-368. The score shows six staves for Flute 1 and 2, Oboe 1 and 2, Clarinet in A 1 and 2, and Bassoon 1 and 2. The music consists of dotted quarter notes in a dissonant ascending pattern. Measure numbers 365, 366, 367, and 368 are indicated above the staves.

Example 20: Winds in A section, Measures 349-351

Musical score for Example 20: Winds in A section, Measures 349-351. The score shows four staves for Oboe 1 and 2, Clarinet in A 1 and 2, and Bassoon 1 and 2. The music consists of dotted quarter notes in a dissonant ascending pattern. Measure numbers 349 and 350 are indicated above the staves.

The Coda begins at measure 369 as Tiresias enters. The tempo is slightly faster and more hurried as the chorus waits to hear what Tiresias has to say. The final chord of the Coda is a D major seventh chord, serving a dominant function before Tiresias begins his aria in G minor.

“Dicere non possum”

The meter switches to duple and the tempo slows down to $\text{♩} = 56$. There is no definite classical form to this piece, but there are distinct sections within it. It begins in G minor, with the sole accompaniment to Tiresias’s solo being the violin playing a slow repetitive four measure pattern and solo bassoon playing at first an oscillating melody that then ascends as a g minor scale.

Example 21: “Dicere non liket,” Measures 380-383

Example 21: “Dicere non liket,” Measures 380-383

Fag. 1 380

Tir. 70

V.ni 70

sempre sim.

I am not allowed to speak. To speak would be a sin.

di - kere non li - ket, di - kere ne - fas - tum,

The solo bassoon establishes an eerie and haunting mood to the piece since it is in such a low register. Tiresias’s melody is for the most part extremely disjunct, consisting of arpeggiated chords, as he begs the citizens of Thebes not to be made to speak. The English horn picks up the oscillating melody first heard in the bassoon at measure 391, and the bassoon takes over the leaping figure first heard in the violins.

Oedipus intervenes from measure 398 through 401. At first he sings in a recitative-like manner, and then his melodic line becomes more agitated when he accuses Tiresias of being the murderer.

Example 22: Oedipus's agitated melody, Measures 398-401

When Tiresias sings again starting at measure 402, the tone center has shifted to A minor. The accompaniment is very sparse, consisting of sustained chords while Tiresias sings an arpeggiated melody. The surface rhythm of his line becomes faster at measure 409, and cellos and basses play a rhythmic pattern that outlines a minor third, giving the piece more drive than previously.

Example 23: Faster surface rhythms, Measures 409-414

Tiresias's surface rhythm is elongated from measures 415-422, while the clarinet and the viola play a disjunct counterpoint marked *dolce* against the vocal line. The cellos and basses play a similar rhythmic pattern from measures 431 through 442 as in measures 409-414, yet the intervals are not always that of the minor third, even though they begin in a similar way. From measures 443-451, the strings have a triplet pattern that is rising underneath Tiresias, who continues to sing in a skipwise fashion.

Example 25: Oedipus, Measures 439-441

Example 24: Tiresias and Strings, Measures 443-446

Musical score for Example 24, Measures 443-446. The score is for Tiresias (Tir.), Violin (V.ni.), Viola (V.le.), Cello (V.Celli), and Double Bass (C.B.). The lyrics are "O - pus The bis pel - li, The bis". The score includes dynamics like *p*, *cresc.*, and *Pizz.* (Pizzicato). A box with the number 80 is in the top left of the first staff.

His aria ends on a D major chord as Oedipus enters in response to Tiresias's final words that the king's murderer is a king.

"Invidia fortunam odit"

Oedipus responds by accusing Tiresias of being jealous of his kingship. He tries to win the love and acceptance of the chorus by saying that Tiresias has only said these falsities in order to tarnish Oedipus's reputation. This aria is ternary in structure:

Measures 459-467: A Section

Measures 468-475: B Section

Measures 476-490: A Section

The meter switches to triple for Oedipus's solo, which does not remain in D major for long. Instead, the A section is in E-flat minor. It is thinly accompanied, and often times when there is accompaniment, the instruments reinforce Oedipus's melodic motion which is more disjunct than it has been in previous parts of the opera thus far. There is a conjunct motive that permeates the A section, and that is d-e-flat-e-flat.

Example 25: Oedipus, Measures 439-441

Musical score for Example 25, Measures 439-441. The score is for Oedipus (Oed.). The lyrics are "I - nvi - di - a for - tu - nam o - dit,". The score includes the dynamic *p* and the tempo/mood marking *triquillo e ben cant.*

The B section is in C minor, and winds are the prominent accompaniment in this section. The overall feeling of this entire aria is mellow in sound due to the somewhat transparent orchestration and soft dynamics.

The A section returns at measure 476 in E-flat minor. The main difference between the return of A and the first A section is that from measures 478-481 Oedipus sings in a speechlike manner, and there is no accompaniment.

Example 26: Oedipus's recitative-like phrasing, Measures 478-483

Oed. *f* *bet cant.* (4)
 Cre-o, Cre-o vult rex fi - e - ri. Quis - li.be.ravit vos carmi.ni.bus?
 Acd. *f* *absol.* *clamando f*
 vult quidam munus meum, Cre-o vult munus regis. Stipendarius es, Tiresi.a! hoc fakinus e.go solvo!

The rhythm is free and makes this part sound like a recitative. This section ends in C minor with the only sound coming from Oedipus's mouth.

“Gloria”

The ending of the previous section is a stark contrast to the “Gloria” that follows, announcing the arrival of Jocasta. This chorus is in C major, and it is full from the very beginning. The tempo is $\text{♩} = 69$, and the tempo alternates between duple and triple. The form is like a rondo (abababa):

- Measures 491-493: Gloria
- Measures 494-501: Laudimus
- Measures 502-504: Gloria
- Measures 505-511: Laudimus
- Measures 512-515: Gloria
- Measures 516-519: Laudimus
- Measures 520-523: Gloria

The two sections contrast each other because the Gloria is in duple while the Laudimus is in triple. Also, the Gloria is homophonic while the Laudimus is polyphonic. This chorus is extremely full in volume and texture, and it is very repetitive, yet lively.

Example 27: "Gloria!," Measures 491-493 (piano reduction)

TÉNORS fall' fine

Glo ri.a, glo ri.a, glori.a!

BASSES fall' fine

Example 28: "Laudimus," Measures 494-497 (piano reduction)

Lau di bus,

Lau di bus re gi na Jo

lau di bus re gi na Jo

A driving quality is established by the instruments who perpetuate the motion of this final chorus of the first act by playing the subdivision of the beat into eighth notes in the Gloria sections and sextuplets in the Laudimus sections. The closing cadence to the first act is a half cadence with an added second, giving an unresolved feeling to the entire first act.

The same as the first "Gloria!" The final cadence is in G major, and the orchestra shifts to a G minor chord for the opening of Jocasta's aria, "Nonna' erubescite, reges." Jocasta scolds the chorus for compising during this time of plague. She then warns them that oracles are not to be trusted since they lie.

Example 29: Closing cadence of Act I, Measure 523



ACT II: Example 30: Section A opening, Measures 19-22

The narrator opens the second act by announcing the arrival of Jocasta. She calms the crowd and claims that oracles lie. The narrator says, "For example, an oracle predicted that Laius would perish by the hand of a son of hers; whereas Laius was murdered by thieves at the crossing of three roads from Daulis and Delphi. Three roads . . . crossroads – mark well those words. They horrify Oedipus. He remembers how, arriving from Corinth before encountering the Sphinx, he killed an old man where three roads meet. If Laius of Thebes were that man – what then?"

Following the narration, the chorus sings the "Gloria!" from the close of Act I. It is exactly the same as the first "Gloria!" The final cadence is in G major, and the orchestra shifts to a G minor chord for the opening of Jocasta's aria, "Nonn' erubescite, reges." Jocasta scolds the chorus for complaining during this time of plague. She then warns them that oracles are not to be trusted since they lie.

“Nonn’erubescite”

There is a recitative serving as an introduction to Jocasta’s aria, which is ternary in form.

Measures 1-18: Recitative

Measures 19-44: Section A

Measures 45-104: Section B

Measures 105-145: Section A

Jocasta’s recitative is in g minor and the tempo is $\text{♩} = 84$. From measures 1-9 it is

accompanied by winds, harp, and piano, and from measures 10-18 it is accompanied by strings. Section A of the aria begins at measure 19, and Jocasta’s melodic line contains several minor seconds. The harp steadily keeps the meter, which is duple.

Example 30: Section A opening, Measures 19-22

Joc. *Nonn' e - ru - be - ski - te in ægra u - rbe - cla - ma - re,*

The clarinets introduce a countermelody beginning in measure 24, and the English horn joins this countermelody in measure 29.

Example 31: Clarinet Countermelody, Measure 24-26

Cl. Sib

This A section is characterized by Jocasta’s melodic motion which, in addition to the prominence of minor seconds, also contains several leaps of a seventh and arpeggiated chords. The A section ends in measure 44 on an A major chord. Jocasta’s melodic line for the “nonn’ erubescite” in measures 42-44 outlines an dominant seventh chord in A major with an added second, while the horns and bassoon play C-sharp, A, G, and D,

respectively. This serves a dominant function leading into the B section which is in d minor.

The B section is marked *vivo* and the tempo is $\text{♩} = 84$. Triplet figures in the winds permeate this beginning of this section:

Example 32: Triplet figures in Winds, B section, Measure 45

Jocasta sings the tonic chord tones in an agitated manner. In measure 51, there is a d minor punctuation chord sounded in the strings on the second half of the first beat.

Example 33: Punctuation Chord, Measure 51 (from piano reduction)

This chord is sounded again in measure 53. Measures 53-62 are repeated, and there is a modulation to F minor in measure 64. The second half of the last beat in measure 64 solidifies this new tone center as the strings, horns, and timpani sound an F minor punctuation chord leading into the second part of the B section.

The accompaniment in the second part of B is very repetitive and consists of four repeated eighth notes in the lower strings on F followed by four repeated eighth notes in

the winds playing an F minor chord. Because the strings begin playing on the second half of the first beat, there is a sense of rhythmic displacement.

Example 34: Accompaniment, Measure 65-67

Musical score for Example 34, measures 65-67. The score includes parts for Cl. Picc. Mib, Sib 1, Cl. La 2, V. Celli, and C.B. The woodwinds and strings play a rhythmic pattern of eighth notes. Dynamics include *marc. p*, *etc. sim.*, and *p*. The strings are marked *Arco*.

This accompaniment pattern gives an underlying eighth note pulsation through measure 86. Jocasta's melody is just as articulated and repetitive when she comes in at measure 67, but then she sings much more smoothly from measures 69-71 and is doubled by the flute and piccolo.

Example 35: Jocasta's part, measures 67-69

Musical score for Example 35, measures 67-69. The score is for Jnc. and includes the lyrics "O-ra-cu-la, o-ra-cu-la". The melody is marked *ben articolato* and *marc. in p*.

In measure 73, the orchestral accompaniment begins to modulate, and is in D major briefly, from measures 76-78, but then returns to D minor in measure 79. In measure 84, she begins a more lyrical melodic line that is doubled by solo cello and doubled and ornamented by the violins. The cellos play half notes from measure 87-90, but the underlying eighth note pulsation is still heard in the winds, although it is not the same repeated note pattern as before. The bassoons continue the half notes heard in the cellos from measures 94-97. In measure 99, the repeated eighth note pulsation returns in B minor, but cadences on an A-flat minor seventh chord (enharmonic).

The return of A begins in measure 105. The tempo ($\text{♩}=88$) is slightly faster than the first A ($\text{♩}=84$). It is virtually the same as the first A section up until measure 125, when the piano plays an arpeggiated A minor seventh chord, similar to those played in the recitative section. Jocasta then sings unaccompanied until measure 128, where the chorus enters in a three-part fugato through measure 140.

Example 36: Jocasta, Tenors and Basses, measures 127-133

Joc. *f* Lai - us in tri - vi - o, in tri - vi - o mo - - - rtu.us. *p*

TENORI *p* Tri - vi.um, tri - - - vi.um,

BASSI *p* Tri - vi.um.

Joc. *p* Ne - - - pro - be - (e) - ntur o .

T. tri - vi.um, tri - - - vi.um,

B. tri - - - vi - - - um.

From measures 141-146, Jocasta and winds have a coda to her aria, and this leads directly into Oedipus's proclamation that he once killed a man by the crossroads and that he is afraid.

"Trivium, trivium . . ."

The cellos, timpani, piano, and harp play an eighth note pulsation in B-flat minor beginning in measure 146, and the tenors and basses enter singing "trivium" in the following measure.

Example 37: "Trivium" and underlying pulsation, Measures 146-150 (piano reduction)

TENORS *p* *più f*

BASSES *p*

Tri - vi - um, tri.vi.um, trivi.um, tri.vi.um...

Oedipus enters in measure 150, and the horns play a sustained, rising melody until measure 159. In measures 160-177 Oedipus sings a recitative-like passage in c minor that is unaccompanied, but the timpani play sextuplet arpeggios in c minor when he is not singing.

Example 38: Oedipus and timpani, Measures 162-169

Timp.

Oed.

I killed an old man.

E - go se - nem ke.ki.di,

When I was coming from Corinth.

cum Co - rin - tho ex - ke.derem,

There is a c minor punctuation chord on the first beat of measure 178. Here the meter changes to compound duple and the tempo is marked *tempo agitato* ♩=144.

Jocasta sings a descending passage containing several minor seconds while strings and winds play the eighth note subdivision of the beat.

Example 39: Jocasta and winds, Measures 72-78

♩ = ♩. (= 144)

121 **Tempo agitato** ♩ = 144

Cl. Sib 1
Cl. Sib 2

sempre sf

JOCASTE

sempre sf ben marcato

O - ra - cu - lame - nti - u - (u) - ntur,

This material is similar to the first part of the B section of Jocasta's aria. The cello and bassline outline the c minor chord as a walking bass. There is another c minor punctuation chord on the third beat of measure 191. In measure 192, Oedipus and Jocasta sing a duet. Jocasta sings that oracles are liars and should not be trusted, and Oedipus tells Jocasta that he is very afraid.

Example 40: Oedipus and Jocasta, Measures 192-195

Joc.

O - ra - cu - lame - nti.

ŒDIPE

Pa - ve - sco ma - xime pa -

Joc.

- u - (u) - - ntur, se - mper o - ra - cu - lame - nti - u - - ntur.

Œd.

ve - - - sco, pa - ve - (e) - sco su - bi - to Jo - ca - - - sta,

Musically, the two vocal parts are very similar harmonically, the only major difference is that Jocasta's line is more ornamented than Oedipus's. Then, in measure 194, Oedipus is singing a sixth below Jocasta, but there melodic motion is similar and descending. The winds continue playing in an articulated and agitated manner, and the cellos and basses have similar musical material as when Jocasta first began singing in measure 178. From measure 195-202, the first and second trumpets play a rising countermelody which builds

the texture of this section, which contains an e minor punctuation chord in measure 203 before measures 192-203 are repeated once more.

Example 41: Trumpet countermelody, Measures 195-196

In measure 216, the strings play a repeated sixteenth note pattern in B minor while the piano, timpani, and harp play quarter notes in the same manner until measure 230.

Example 42: Sixteenth note pattern in strings, Measures 215-218

The trumpets play a rising countermelody from measures 218-231 above the triplet pattern and Jocasta and Oedipus. On Oedipus's final word, "Skiam!" there is a final punctuation chord in D-sharp minor played by the orchestra.

The timpani play a G drone while the Narrator reveals that Oedipus is not the true son of King Polybus. Jocasta realizes the gravity of the situation, but Oedipus assumes that she is ashamed of him and does not understand that the prophesy of the oracle will come true soon.

“Adest omniscius pastor”

This begins in g minor. The key signature is 2/4 and the tempo is ♩=96. The strings and timpani play three g minor chords on each beat of the opening measures, and the chorus announces the arrival of the shepherd on the off-beat.

Example 43: Tenors and Basses, Measures 233-239

poco sf
TENORI
Ad - est om - ni - ski - us pas - tor, om - ni - ski - us pas - tor et nun - ti - us hor - ri - bi - lis.
BASSI
mf

The key switches to A minor when the Messenger, a bass-baritone, begins singing in measure 240. The contrabassoon doubles this melody an octave lower while the strings play pizzicato on the off-beat.

Example 44: “Mortuus est Polybus,” Measures 240-243

Solo
C. Fag. *mf*
Cor. 1 *p*
LE MESSAGER Polybus is dead
Mo - rtu - us est Po - ly - bus.

The basses reiterate what the messenger says and there is an arpeggiated flute solo above; this is followed by a French horn tag. In measure 252, the trombone begins playing a descending C major scale and the French horns play an arpeggiated C chord while the Messenger sings a conjunct descending passage.

Example 47: The Messenger, Measures 279-284

Example 45: Trombone and French horn, Measures 250-257

This leads into an a cappella section from measures 259-278 for chorus and messenger. In this section, rhythmic importance is greater than melodic motion.

Stravinsky stresses unnatural syllables in words and breaks up words with rests for rhythmic variance.

Example 46: Messenger, Tenors, and Basses, Measures 273-278

The messenger tells the story of how he found Oedipus beginning in measure 279. This section is in G minor, and the melodic range for the messenger is extremely small. There is a modal quality to this music because there are no F sharps as lower neighbors to the tonic G, but F naturals instead. The meter switches back and forth between 3/8 and 2/4, and this helps create a sense of rhythmic irregularity.

Example 47: The Messenger, Measures 279-284

The oboes, clarinets, and bassoons play this same melody from measures 306-318, while the chorus sings a countermelody that is disjunct because it not only contains several skips, but is also sung in a staccato manner with several rests interspersed.

The meter becomes 6/8 in measure 319 and the tempo becomes $\text{♩} = 63$, as the shepherd claims that it was better not to speak. He sings to sparse accompaniment in a recitative-like setting. In measure 330, the opening tempo returns as the shepherd tells how he found Oedipus on the mountain with his feet pierced. The only accompaniment is two bassoons playing a lilting arpeggiated B-flat minor chord.

Example 48: The shepherd and bassoons, Measures 331-335

by mother abandoned on the mountain his feet pierced, tied.

ma - tre in mon - te de - re - lic tum pe - des la - que - is fo - ra - tum.

Measures 345-358 are similar to 320-325, but there is the addition of the timpani. At measure 352, there is a note in the score indicating Jocasta's leaving. This follows the shepherd's final words, "Silence was better, not speech," which ends in F major.

Oedipus begins singing in F major at measure 355, but by measure 370, the key has become F minor. Solo bassoon accompanies Oedipus in a soft, staccato manner. The trumpets play melodic material similar to music heard in Act I before Oedipus first sings from measures 374-380. The timpani and cellos and basses outline the interval of a minor third on every eighth note from measures 375-399. The clarinets and violins begin playing the dotted disjunct melody from the first act in measure 381.

Example 49: Return of the dotted disjunct melody, Measures 381-384

155

This countermelody continues through measure 409. In measure 410, the piano rolls a B diminished seventh chord before Oedipus sings a melismatic descending phrase that is doubled by the trumpet and clarinet with a bassoon tag. In measure 418, it appears that there will be a cadence in B-flat major, but the resulting chord in 419 is a C major seventh without the fifth.

“In monte repperus est”

The opening of this piece is similar to the messenger’s melody from measures 280-285, but it is in D minor. The messenger and the shepherd sing the melody, but there are some instances in which they are singing in two-part harmony instead of at the octave. There is a grand pause at measure 436.

The shepherd and messenger both announce that Oedipus is the son of Jocasta at measure 437. A full orchestra plays D’s and A’s, but there is no third in this chord.

Example 50: “Lai.o Jocasta-que natus,” Measures 437-438

He is the son of Laius & Jocasta

The key clearly becomes D minor in measure 441 as the strings play D minor chords.

The messenger sings the same conjunct melodic passage of limited range from measures 280-285, and the shepherd sings up a third. A D pedal tone is played by the cellos and basses.

Example 51: "Utinam," 445-448

Tenors join the shepherd and basses join the messenger in measure 457, and the two parts are at the octave. From measures 465-474, the violins and the flutes and clarinets engage in a dialogue containing chords played in a subdivided triplet pattern. The strings play d minor chords in a low register, and the flutes play d major chords, the clarinets follow with b minor chords in the same manner. From measures 475-479, Oedipus sings a descending B minor arpeggio in half notes, while the harp plays an ascending B minor arpeggio on the second beat of each measure.

Example 52: "Lux facta est," Measures 475-479

This line is the turning point for Oedipus. He finally realizes that he has slain his father and married his mother. He must be driven from Thebes. "All is made clear," and he leaves.

A trumpet fanfare in B-flat major introduces the narrator, who says the messenger will relate Jocasta's death. The fanfare ends on a B-flat chord with an added second.

Example 53: Trumpet fanfare, Measures 480-485

170 *Le Messager apparait* = 66

Tr. in B \flat

There is another fanfare, and the narrator announces that the queen has hanged herself and Oedipus has gouged his eyes with her golden pin. Another fanfare ensues. The narrator then relays the epilogue: Oedipus is driven away from Thebes. A final trumpet call leads into the G sounded by the timpani at the beginning of the next piece.

“Divum Jocasta”

As the messenger announces the death of Jocasta, the strings play an ascending G minor scalar passage that goes up four octaves before descending that same distance. The tempo is $\text{♩} = 132$ and the meter is 3/4.

Example 54: Ascending strings, Measures 498-501

V. ni
V. le
V. Celli
C. B.

The form of this piece is like a rondo. The messenger's call that Jocasta is dead is the A section that keeps returning. The form of the piece is ABABACA:

Measures 448-506: A Section
Measures 507-535: B Section

Measures 536-543: A Section
 Measures 544-583: B Section
 Measures 584-592: A Section
 Measures 593-661: C Section
 Measures 662-670: A Section

The A section has a similar character to the opening chorus, since both begin strongly and have ascending scalar passages for the strings.

The meter switches to 6/8 for the B section, which is sung by the tenors and basses. There is a lilting quality due to the rhythmic patterning of long-short, long-short. This section is much more lively and fuller than the A section. The chorus recounts the story of Jocasta's death with increasing volume. They begin softly but grow with intensity up to measures 534-535, where they sound a B major chord.

Example 55: "Ululare," Measures 534-535

This leads directly to a return of A. It is similar to the first one harmonically, but it is fuller in sound. Flutes play the interval from B-flat to D over and over again in sixteenth note oscillating patterns and the other wind instruments play sustained notes.

In measure 544, the chorus returns, and this section is similar to the first B in terms of harmony. From measures 544-555, though, the surface rhythm of the chorus is longer than in the first B section. The lilting rhythms in the chorus return in measure 556.

The A section returns again in measure 584, and the accompaniment this time consists of the ascending and descending strings, with the addition of the trumpets playing repeated G's and B-flats.

The C section begins in measure 593. The tempo is 6/8, as in the B sections, but the surface rhythm of the chorus is longer than in B. There are also polyphonic settings of the text. In measure 614, the orchestra begins to crescendo and the violins have ascending notes in eighth note patterns. The volume builds to a climax from measures 622-626 on the words, "he shows himself a beast to all."

In measure 627, the meter switches to duple and the tempo increases. While the basses sing, the strings play sixteenth note runs in C minor.

Example 56: Sixteenth Note Runs, Measures 627-630

f assai

B. 192 A - spi - ki - te fo - res, fo - res as - pi - ki - te,

Tempo giusto

V. ni

V. le *sempre f e staccatissimo*

V. Celli *sempre f e staccatissimo*

C. B. *sempre f e staccatissimo*

The tenors enter in measure 632, singing the same melodic material as the basses. There is a fugato that lasts until measure 651. The winds pick up the sixteenth note patterns from the strings at measure 648. All of the energy created by these fast notes begins to fade in measure 656, and this section resolves on a D major chord in measures 660-661.

The messenger sings the final A section. The orchestral accompaniment has the ascending and descending strings and sustained notes in the trumpet. Oedipus reappears at the close of this A section.

“Ecce! Regem Oedipoda”

Harmonically, this final piece of the opera-oratorio is similar to the music that opened Act I, except it is in G major instead of B-flat minor. The form of this final piece is ternary with coda. It breaks down in the following manner:

Measures 670-678: Section A

Measures 679-690: Section B

Measures 691-696: Section A

Measures 697-724: Coda

The instruments take precedence over the voices, and are heard above the chorus.

Example 57: “Ecce! Regem Oedipoda,” Measures 670-672 (piano reduction)

The musical score for Example 57 consists of three systems. The first system shows the vocal lines for Tenor (TÉN.) and Bass (BASS.) in G major, 6/8 time. The Tenor part has a melodic line with lyrics "E - kke! Re - gem Oe - di - po - da,". The Bass part provides harmonic support. The second system shows the piano accompaniment, with a strong eighth-note pulsation in the bass line, marked "sempre ff". The piano part includes chords and arpeggiated figures.

In measure 678 the cellos and basses begin the eighth note pulsation that lies underneath of the vocal melody, which is much smoother and sustained than the A section.

However, this time, the ostinato pattern does not outline a minor third, as it did in Act I.

Example 58: Ostinato pattern, Measures 678-680

The musical score for Example 58 shows the ostinato pattern for Violoncello (V. Celli) and Contrabass (C.B.) in measures 678-680. The pattern is an eighth-note pulsation, marked "poud." and "sempre st.m.".

The A section returns in measure 691, but this time it returns in G minor, not major. In measure 696, the ostinato from the opening of Act I returns in the timpani, cellos, and basses. It outlines the minor third in G minor:

Example 59: Ostinato outlining minor third, Measures 678-680



The chorus sings a smooth melody in G minor bidding farewell to Oedipus as the ostinato passage pulsates underneath.

Example 60: Coda, Measures 697-700

The chorus ends on a sustained G minor, while the timpani, cellos, and basses play three more measures of the ostinato pattern. There is a measure of rest, and then the ostinato instruments play staccato g's twice more to end the entire opera-oratorio.

Overall Unity and Neo-Classical Elements within *Oedipus Rex*:

Oedipus Rex was written during the height of Stravinsky's Neo-Classical Period. The orchestration is that of a typical symphonic work. Tonal centers are clearly implied within each piece. The minor tonality is often preferred over major, with the exceptions being "Respondit deus," "Gloria!" and "Ecce! Regem Oedipoda." The texture throughout the opera-oratorio is generally homophonic, and when polyphony is employed it is in a controlled sense, often as a fugato for chorus.

Melodically, solo arias are florid and lyrical. Melodic motion is generally disjunct, consisting of arpeggiated chords. This is juxtaposed by the chorus, who often is

singing rhythmic melodies. Rhythmic and melodic motives unite the first and second acts. The eighth note pulsation in "Caedit nos pestis" returns in "Liberi, vos liberabo" and "Ecce! Regem Oedipoda." This motive may represent the doom of fate for the town of Thebes and for its king. Another motive which is first heard in the transition from "Caedit nos pestis" to "Liberi, vos liberabo" is the dotted disjunct melody of the winds. It serves as sign of Oedipus's egotism and his ignorance that he is a toy of the gods.

The music itself has a unity within it. Musically, the first and the last movement are similar, with the exception being that the final movement begins in G major and ends in G minor. Also, the "Gloria!" that ends Act I is the music that begins Act II. Thus, there is a certain symmetry, a defining aesthetic of Classicism, that is associated with *Oedipus Rex*.

The minor third seems to be an important interval to this work as a whole. Stravinsky makes use of it in the first movement in the underlying eighth note pulsation. This figure is prominent within the entire work, and as a result, so is the minor third. The first act begins in B-flat minor and ends in G major; the interval from G to B-flat is a minor third. The final notes sounded by the cellos and basses and timpani are G's, and the minor third interval is the distance between the final tonal center and the opening key.

The individual pieces, when they have a clear cut form, are generally Classical structures. Ternary structures, such as da capo arias, and rondos are prevalent within the work. Recitative passages, ariosos, choruses, and arias are forms that are typical in opera, and Stravinsky uses these forms in their Classical style as well. Musical and formal elements combine in Stravinsky's *Oedipus Rex*, creating a unity and balance that necessitates its classification as a Neo-Classical masterpiece.

Chapter 2 endnotes

¹ Stravinsky, Igor. *An Autobiography*. (London: Calder & Boyars, 1976) p. 102.

Orchestra in celebration of its fiftieth anniversary. When Serge Koussevitzky, the orchestra's conductor, commissioned Stravinsky to write a symphony, the composer chose to set selections from the Psalms for chorus and orchestra. Stravinsky began work on *Symphony of Psalms* in early 1930, but was interrupted throughout the year as a result of his various concert piano tours throughout Europe. It was first performed on December 13, 1930 at the Palais des Beaux-Arts in Brussels. Ernest Ansermet, who was appointed principal conductor of the Ballets Russes in 1916 by Stravinsky's recommendation, conducted the first performance. The American premiere was conducted by Koussevitzky six days later in Boston. The dedication reads: "This symphony composed to the glory of GOD is dedicated to the 'Boston Symphony Orchestra' on the occasion of its fiftieth anniversary."

The orchestration of the piece is unusual in that there are no clarinets, violins, or violas. In addition to the four-part chorus, Stravinsky employs a typical symphonic instrumentation: flutes, piccolo, oboes, English horn, bassoon, contrabassoon, French horns, trumpets, trombones, tuba, timpani, bass drum, and cellos and basses as well as two pianos and harp. Stravinsky includes notes in the 1948 edition of this work: "the soprano and alto part are designated for children's voices, but females can substitute. The text is chosen from the Vulgate and should be sung in Latin." Three movements comprise *Symphony of Psalms*, which is to be played without a break.

The recording consulted for this paper is performed by the Simon Joly Chorus, with Simon Joly conducting. It was recorded in July of 2001, and is 22:18 in

Chapter 3: *Symphony of Psalms*

Stravinsky's *Symphony of Psalms* was written in 1930 for the Boston Symphony Orchestra in celebration of its fiftieth anniversary. When Serge Koussevitzky, the orchestra's conductor, commissioned Stravinsky to write a symphony, the composer chose to set selections from the Psalms for chorus and orchestra. Stravinsky began work on *Symphony of Psalms* in early 1930, but was interrupted throughout the year as a result of his various concert piano tours throughout Europe. It was first performed on December 13, 1930 at the Palais des Beaux-Arts in Brussels. Ernest Ansermet, who was appointed principal conductor of the Ballets Russes in 1916 by Stravinsky's recommendation, conducted the first performance. The American premiere was conducted by Koussevitzky six days later in Boston. The dedication reads: "This symphony composed to the glory of GOD is dedicated to the 'Boston Symphony Orchestra' on the occasion of its fiftieth anniversary."

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The recording consulted for this paper is performed by the Simon Joly Chorale, with Simon Joly conducting. It was recorded in July of 2001, and is 22:18 in

performance length. (I: 3:28, II: 7:12, III: 11:39) The score used is the 1948 revision by Boosey and Hawkes. The formal structure and stylistic elements of each movement will be discussed before the entire work is considered as a whole. A synopsis of the Neo-Classical elements of the piece will conclude this chapter.

Movement I: Psalm 38, vs. 13 and 14 (King James Version: Psalm 39, vs. 12 and 13)

Hear my prayer, O Lord,
And give ear unto my cry;
Hold not Thy peace at my tears.

For I am a stranger with Thee.
And a sojourner, as all my fathers were.

O spare me,
That I may recover strength,
Before I go hence, and be no more.

Formal Structure:

This first movement is ternary (ABA) with a brief introduction. It is of moderate tempo ($\text{♩} = 92$), and there are few changes in meter. There are 78 measures which break down into the following form:

Measures 1-14: Introduction
Measures 15-52: A Section
Measures 53-64: B Section
Measures 65-78: A Section

The Introduction consists of four E minor punctuation chords with intermittent solo bassoon and solo oboe passages in unison that are disjunct in motion and cover a wide melodic range:

Example 1: (from piano reduction)

Tempo M.M. ♩ = 92

The punctuation chord establishes the overall tonal center for the movement in E minor. The melodic motion is generally archlike in nature, with an ascending passage for the oboe and piano leading to the final E minor punctuation. Stravinsky creates a degree of rhythmic obscurity, displacing the listener's sense of meter and accent pattern, as a result of these seemingly random punctuation chords. Different degrees of dynamics are exploited in this section as the texture is thickest on the chordal punctuation and less on the unison passages for the two wind instruments.

The first A section is in duple meter. The E tonic pedal in the cellos and basses reemphasizes the tonal center, while the piano plays a series of ascending arpeggios. In measure 18 an oscillating theme is heard for the first time in solo horn and solo cello.

Example 2: Oscillating theme in Cello

This melody, consisting of the interval of a minor second, is then picked up by the altos and first and third oboes at measure 26. It is dark and eerie sounding, and it is reminiscent of religious chants.

This oscillating legato melody of limited range is contrasted by the staccato, disjunct motion of the bassoons and English horn. The full choir joins in at measure 33, where the strings double the soprano line, while the other instruments continue to play staccato eighth note pulsations. This full texture is contrasted by measures 37-40, which sounds ethereal in nature since the flutes sustain a chord while the first oboe plays a fast division of the beat underneath. This serves as a transition back to measure 41, where the oscillating theme returns in the first and third oboes and the altos. The first oboe plays the melody two octaves higher than the first time, but other than this octave displacement, the orchestration is virtually the same, except the cellos and basses engage in a playful ostinato (f, a-flat, e, g) through measure 46.

Following the return of the oscillating theme is a piano ascension back to the introductory E minor chord, and measures 49-52 are similar to 15-17 in character, but with a denser texture, including harp, bassoon, and flute, in addition to piano and cello. Tenors and then sopranos sing an E pedal tone, and then there is the sixth, and final, E punctuation chord, suggesting an internal ternary structure within the first A section.

The B section is signaled by a switch to triple meter as well as a slower surface rhythm for the singers. Altos and basses and first trumpet introduce the “quoniam” theme, which consists of mostly skips with some stepwise motion, marked *ben cantabile* in unison.

Example 3: “Quoniam” Section

The musical score for Example 3, titled "Quoniam" Section, shows two vocal parts, A and B, in unison. Part A is marked "adu cant." and Part B is marked "ben cant.". The lyrics are: Quo - ni - am ad - ve - na. The music is in a 3/8 time signature and consists of three measures. The melody is characterized by skips and stepwise motion.

English horn, bassoons, trumpets and trombone play an underlying eighth note pulsation. This is played staccato and marcato, and the melodic motion is mostly stepwise. The sound is very dissonant and brassy as the orchestra crescendos to a G major seventh chord, which leads directly to the return of the A Section in E minor.

Stravinsky returns to duple meter for the second A section. Measures 65-68 are similar to measures 15-18 and 49-52, but this final return is much richer in texture, consisting of full chorus, flutes, bassoons, contrabassoon, trumpets, trombone, tuba, pianos, and cellos and basses, whereas previously only strings, pianos, and horns introduced the first A section. The chorus is introduced simultaneously with the orchestra in the return of A: the strings play an E drone, while the chorus sings repetitive notes, outlining the interval of a fifth from E to B. This open fifth relationship is prominent throughout this movement; it is very elemental and provides a modal ambiguity since there is no third present to indicate a major or minor tonality. Whereas the altos are the only vocalists to sing the oscillating theme in the first A section, the tenors introduce it first in the return of A at measure 68, but this return of the theme is in triple meter instead of duple.

Example 4: Oscillating Theme in Tenor part

re . mit . te, re . mit . to mi . hi, ut re . fri .

Whereas previously the chorus has sung mostly in homophony in this movement, the “remitte mihi” is briefly treated polyphonically. The cellos and basses resume the ostinato pattern of the first A Section through measure 71, while the flutes, first and second oboes, and altos maintain a B dominant pedal. The English horn and bassoon

have narrower ranges than in the previous A section, and there is an added harp, increasing the density of the texture. The sopranos adapt a slight alteration on the oscillating theme from measure 72 until the end of the piece by singing the theme in inversion and extended the half step range up to a minor third.

Example 5: Soprano part from measures 72-end

13

s. Pri - - - us - - - quam - - - a - - - be - - -

s. - am - - - et - - - ampli - us - - - non e - - - ro. - - -

senza dim.

v f

Contrary motion by step in the orchestra slows down the momentum of the movement and prepares the final cadence on G major, which Stravinsky indicates should be played *senza diminuendo*. The chorus sings in open fifths, maintaining modal ambiguity throughout the end of the movement.

Beyond Form:

The first movement establishes the character of the entire work. The orchestra and the chorus complement each other very well because neither overpowers the other. In fact, during the A section the singers have a very conjunct theme of limited range, while the orchestra plays a series of broken arpeggios played staccato.

The eighth note pulsation, most commonly heard in the woodwinds, is present throughout the entire movement and serves as a unifying force among the A and B sections.

Example 6: Excerpt from Section A

Example 6: Excerpt from Section A. The score includes parts for Oboi (1 and 2), C.I., Fag. (1 and 2), and A. The tempo is marked *mf*. Dynamics include *p* and *mf cant.*. The lyrics for the vocal part are "E - - xau - - di".

During the "Quoniam" section, though, the roles reverse, and the chorus has a disjunct melody of mostly sevenths and octaves while the instruments employ a more stepwise motion.

Example 7: Excerpt from B section

Example 7: Excerpt from B section. The score includes parts for C.I., Fag. (1 and 2), Tr-ni (1 and 2), Tr-ne (basso), A., and B. The tempo is marked *mf stacc. e ben marc.* and *leggiero ma marcato*. The lyrics for the vocal parts are "for! am a stranger with thee" and "Quo - - ni - - am ad - - ve - - na".

The eighth note pulsation, most commonly heard in the woodwinds, is present throughout the entire movement and serves as a unifying force among the A and B sections.

The ternary structure of this movement may have been suggested by the Old Testament text. Both A sections are prayers of supplication and have similar melodic material. The B section is a contrast to the two A sections because it is not a prayer, but instead an explanation for why the writer needs deliverance. Its melody is more disjunct and sustained, perhaps indicative of need to emphasize the text "For I am a stranger with Thee." Although the B section serves as a musical contrast to the two A sections, the winds maintain the pulsating eighth notes during both sections.

Movement II: Psalm 39, vs. 2, 3, and 4 (King James Version: Psalm 40, vs. 1, 2, and 3)

I waited patiently for the Lord;
And he inclined unto me.

And heard my cry.
He brought me up out of an horrible pit.
Out of the miry clay.

And set my feet upon a rock,
and established (ordered) my goings.

And he put a new song in my mouth,
Even praise unto our God;

Many shall see it, and fear,
And shall trust in the Lord.

Formal Structure:

The second movement is a double fugue. There are two main subjects, one instrumental and one choral. The tempo is slow ($\text{♩}=60$). The meter remains, for the most part, in 4/8 time, although it is not easily discernable during the initial instrumental exposition due to the slow tempo and frequent use of tied notes. The texture of the

movement is heavily polyphonic as both the instrumental and the choral subjects are treated contrapuntally. Because of the complexity of the double fugue form, this movement has some unusual and dissonant harmonies, yet there is still a sense of tonic-dominant relationships, particularly that of the entrances of the subject in relation to previous entrances. The overall form of the movement breaks down thus:

Measures 1-28: Instrumental Exposition

Measures 29-51: Choral Exposition

Measures 52-60: A Cappella Stretto Section

Measures 61-70: Instrumental Fugato

Measures 71-88: Homophonic Section

The instrumental exposition is limited to flutes and oboes. The instrumental subject of five measures is introduced by the first oboe in C minor.

Example 8: Instrumental Subject

Tempo ♩ = 60

The instrumental subject is a derivation from the ostinato passage heard in the basses from the first movement (I, measures 41-46), but it is transposed down a fifth with some alterations. The first intervals are the same for both examples, but the following two are inverted from the original ostinato passage.

Example 9: Ostinato passage, Movement I

The subject is very disjunct and instrumental in nature. There is an uncertainty of meter associated with this subject because it sounds as if it is played very freely, and the slower tempo does suggest a degree of rhythmic displacement. This four note motive (c, e-flat, b, d) permeates the rest of the movement, moving its way through various instrumental parts.

The instrumental exposition continues as the first flute answers on the dominant, while the oboe plays a countersubject. There is a two-bar extension, and another entrance of the subject by the third flute, while the first flute plays the countersubject first introduced by the first oboe and the first oboe plays a new countersubject. The second oboe then answers, and the first countersubject is played by the third flute. Episodic material derived from the subject and countersubject is played by the four flutes and piccolo from measures 23-28. This episode is in the upper range and establishes an ethereal quality in anticipation of the choral exposition, whose timbre contrasts the instrumental exposition because it is much heavier and darker.

The choral exposition is in E-flat minor. Its four-measure subject is introduced by the sopranos first, then the altos on the dominant, then the tenors on the tonic, and finally the basses on the dominant.

Example 10: Choral Subject

s. *mf* *tranquillo*

Ex - pec - tans ex - pec - ta - vi DO - MI - NUM,

The choral subject's melodic motion is mostly conjunct with only two skips in a descending and then ascending manner. Underneath the choral melody, starting at measure 29, the cellos and basses play the instrumental subject. The four-note motive is

played by the horns (measures 37-38), the trumpets (measures 44 and 47), and the horns again (measure 48). Measures 47-51 are an extension of the choral exposition, a two part counterpoint between the male voices.

The orchestra plays sustained B-flats, E-flats, and A-flats (two stacks of perfect fifth relationships), while the chorus sings the choral subject in stretto, with each entrance only two beats after the last.

Example 11: Chorus in Stretto

The musical score for Example 11 shows four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Et sta-tu-it su-per pe-tram pe-des me-os:". The Soprano part begins with a *p* dynamic. The Alto part begins with a *p₂* dynamic. The Tenor part begins with a *p₃* dynamic. The Bass part begins with a *p* dynamic. The score includes various musical notations such as staccato (*stacc*) and accents.

The orchestra drops out in measure 53, and the chorus sings in four-part polyphony until measure 61. The text of the a cappella section may have played a part in the way that Stravinsky orchestrated it. All the voices begin at different times, but come together at the end of the section, suggesting that there is a degree of order. This coincides with the text, "[He] ordered my goings." This unaccompanied setting of the text is reminiscent of a Renaissance motet because it is lyrical, quiet, and sustained. The dissonances employed in this part of the movement are not as harsh and biting as in other parts of the piece, and they typically resolve. In fact, Stravinsky includes several suspensions in the vocal parts. Measures 58-60 show examples of this among the soprano and alto voices. There is a seamless transition as the chorus ends on an F major seventh chord, and the orchestra resumes playing on a B-flat major chord, another emphasis of the dominant-tonic relationship.

Example 12: Orchestral Resolution Dotted Rhythms, Movement II

12

mi - nu - en - do poco a poco

S. re - xit gres - sus, gres - sus me - os.

A. et di - re - xit gres - sus me - os.

T. pe - des me - os: et di - re - xit gres - sus me - os.

B. et di - re - xit gres - sus me - os.

V-C. div. a 2

C-B.

The instrumental interlude from measures 61-70 links the a cappella section with the final homophonic choral setting. Within it, fragments of the instrumental theme are heard in the trombones, horns, English horn, and oboe, respectively. Dotted rhythms in the solo trumpet from measures 66-69 foreshadow the rhythmic pattern that will pervade the rest of the movement, but it is orchestrated in such a way that is completely different in character from the following section. There is also a brief fugato in the flutes oboes and horns before the grand pause at measure 70, which indicates that a drastic change is about to take place.

A thundering, fatalistic sound emerges from the orchestra from measure 71 to the end of the movement, suggesting a restless character since the bassoons, cellos, and basses play fragments of the instrumental subject in dotted rhythms while the chorus sings homophonicly.

Example 13: Instrumental Subject in Dotted Rhythms, Movement II

This is an instance in which Stravinsky juxtaposes the treatment of texture: the previous section is much thinner than this final section. The homophonic texture of the chorus may have been suggested by the text: "And he put a new song in my mouth, even a thanksgiving unto our God." Stravinsky may have chosen homophony as the means to set this text in order to give emphasis to the words of the psalm. The orchestration is full and suggests G minor briefly. D major sounds at measure 77, while fragments of the instrumental theme are heard in the tubas and trumpets, and the cellos and basses, respectively.

The final text of the movement is "Many shall see it and fear, and shall put their trust in the Lord." The dotted rhythms of the instruments create fear and restlessness underneath "many shall see it and fear," yet this thundering sound ceases and is made tranquil as the orchestration is reduced to winds and strings only for the text "and shall put their trust in the Lord." The ostinato pattern in the strings from measure 84 until the end of the piece is similar to the four-note motive from the instrumental subject. The intervals may not be the exact same, but the general character is maintained since both are disjunct eighth note passages consisting of four notes. The chorus ends on unison E-flats while the orchestra adds a second and a sixth. Modal ambiguity is the overriding feature of the close of the second movement because octave E-flats in the voices and the

added fifths in the orchestra provide an elemental sound similar to that of the first movement.

Movement III: Psalm 150

Praise ye the Lord.

Praise the Lord in His sanctuary:
Praise Him in the firmament of His power.

Praise Him for His mighty acts:
Praise Him according to His excellent greatness.
Praise Him with the sound of the trumpet.
Praise ye the Lord. Praise the Lord. Praise Him.

Praise Him with the timbrel and dance:
Praise Him with stringed instruments and the organ.

Praise Him upon the loudest cymbals:
Praise Him upon the high sounding cymbals.
Let everything that hath breath praise the Lord;
Let everything that hath breath praise Him.

Praise ye the Lord; praise the Lord.

Formal Structure:

There are six distinct musical sections that divide the final movement, not including the return of the "Alleluia" two times. The clearest indication of a change of section is an alteration in tempo. The division of sections is as follows:

- Section 1: Measures 1-23, tempo 1 ($\text{♩}=48$)
- Section 2: Measures 24-52, tempo 2 ($\text{♩}=80$)
- Section 3: Measures 53-98, tempo 2, but in 2
- "Alleluia" Return: Measures 99-103, tempo 1
- Section 4: Measures 104-146 (Harmonically similar to Section 2), tempo 2
- Section 5: Measures 150-162, tempo 3, ($\text{♩}=48$)
- Section 6: Measures 163-204, tempo 4 ($\text{♩}=72$)

“Alleluia” and Section 1 Return: Measures 205-212, tempo 1
 Ostinato is the overriding rhythmic feature of this movement. The longest ostinato is from measures 163-198 (see Example 24), but there are also patterns from measures 14-19, 53-55, 60-63, 65-72, 109-111, 114-123, 126-129, and 150-156. The meter is generally in duple, although it is triple from measures 146-204.

Section 1 begins in C minor and ends in C major. There is a brief wind introduction before the choral “Alleluia” is introduced.

Example 14: “Alleluia”

Musical score for Example 14: “Alleluia”. The score is for four voices: Soprano (Sopr.), Alto (Alti), Tenor (Ten.), and Bass (Bassl.). The lyrics are “Al-le-lu-ia.”. The music is in C minor and features a strong rhythmic ostinato pattern. The Soprano part begins with a dynamic marking of *p* (piano). The lyrics are written below the notes: Al-le-lu-ia.

This “Alleluia” serves as a unifying motive throughout the movement because it occurs here at the beginning, as well as in the middle and at the end. Then the chorus introduces the “Laudate” motive, which is treated as an ostinato (d, e-flat, b-flat).

Example 15: “Laudate” Motive

Musical score for Example 15: “Laudate” Motive. The score is for Tenor (T.) and Bass (B.). The lyrics are “Lau-da-to, lau-da-to,”. The music is in C minor and features a strong rhythmic ostinato pattern. The Tenor part begins with a dynamic marking of *p* (piano). The lyrics are written below the notes: Lau-da-to, lau-da-to.

The “Laudate” ostinato pattern covers a minimal range and is very repetitive, giving it a rustic quality. The choral ostinato pattern overrides the first section, but the strings also have an ostinato that outlines the octave. While throughout this entire work there has been an emphasis on chords lacking the third, from measures 14-19 there is a vertical

emphasis on the third, as the sopranos and altos sing the same melodic material a third apart.

Example 16: Measure 14-19, Soprano and Alto

S. *Lauda - te E - um in fir - ma - men - to vir - tu - tis E - jus.*

A. *Lauda - te E - um in fir - ma - men - to vir - tu - tis E - jus.*

This first section is homophonic, with some imitative polyphony between the male and female voices from measures 12-19.

The first section is very smooth and repetitive with a relatively small orchestration and softer sound. This is contrasted by the second section, which pits the horns and bassoons against the cellos, who play a pizzicato ascending ostinato pattern that is reminiscent of the ostinato pattern heard in the first movement.

Example 17: Section 2 opening

1. *Trg.* *mf sub. p e stacc.*

2. *Trg.* *mf sub. p e stacc.*

1. *Cor.* *mf sub. p e stacc.*

2. *Cor.* *mf sub. p e stacc.*

3. *Cor.* *mf sub. p e stacc.*

4. *Cor.* *mf sub. p e stacc.*

3 **Tempo** $\text{♩} = 80$ in 4

V-C. *Pizz.*

C-B. *Pizz.*

This section is purely instrumental, and it is brighter, brassier, and faster than the previous section.

The second section is much richer in texture than the first as well: there are several different ideas going on at once. For example, from measures 35-40, the horns play a repetitive rhythmic pattern, while the strings play the ostinato underneath that begins this section, and then the winds play a chromatic ascent. The second section begins and ends in C major, but it is very developmental with chromatic, modulatory passages.

This section has a much livelier character than the first because of its faster tempo ($\text{♩}=80$) and surface rhythm. Its rhythmic quality is more important than its melodic motion, although it does have a wider melodic range than the first section. There is a much faster surface rhythm than the first section, and it is more rhythmically complex. For example, there is a juxtaposition of two versus three when the triplet patterns in the winds and piano 1 from measures 42-51 are heard above the steady beat of the strings, harp, and piano 2.

Example 18: Two versus Three

The musical score for Example 18 consists of three staves. The top staff is labeled 'Piano 1' and features a complex rhythmic pattern with triplets and sixteenth notes. The middle staff is labeled 'Piano 2' and shows a steady, rhythmic accompaniment. The bottom staff is labeled 'V-C.' and provides a harmonic foundation with a steady beat. The score is written in a key with one sharp (F#) and a 4/4 time signature.

The third section is the longest in terms of measures (46 total), and is indicated by the return of the chorus. It has a dark, minor character. The alto line from measures 55-64 is very narrow and similar to the oscillating theme from the first movement.

Example 19: Alto at opening of third section

A. *cant., marc. ma non f*
Lau - da - te, lau - da - te E - um in vir -

The melody is very smooth until measure 65, where it becomes more of a rhythmic motif of repeated notes than a melodic idea (measures 65-71). The repeated notes in the chorus are derived from the horn patterns of the second section. The use of rests helps create a displaced feeling. Stravinsky splits up words for rhythmic effect, sacrificing text for the sake of rhythm and treating the voices as instruments.

Example 20: Repeated Rhythmic Pattern

A. *ub. p ma. marc.*
Laudate DOMINUM in vir - tu - ti - bus E - jus, lauda - te DOMINUM

T. *etc. simile*
Laudate DOMINUM in vir - tu - ti - bus E - jus, lauda - te DOMINUM

The combined sound of the chorus rises to importance over the instruments, at least through measure 71. From there, the winds prevail, playing *leggiero*, light and detached, while the horns and trumpets increase their volume through measure 87. The basses sing a disjunct melody of a slower surface rhythm, but their part is not as dramatic and full as the orchestras. When the other singers join the basses, they compete with the orchestra for the listeners' attention, and it is highly contrapuntal. This leads to the climax at measure 98, which is immediately followed by the "Alleluia" that opened the entire movement. It is extended two measures from the first "Alleluia" because the wind introduction is longer, as well as fuller, yet it is virtually the same.

The fourth section, measures 104-146, is a variation of Section 2. The tempo is the same, and the orchestra plays the same harmonic sequences as in the second section;

the main difference is that the chorus is also present. Their rhythmic patterns are similar to those of the preceding section. The natural accent pattern of the Latin text is not as important as the rhythmic effect. Once again, this is an instance in which rhythm overrides text since Stravinsky is willing to change the accent pattern to create a chantlike rhythmic effect. An example is when "lau" is accented as opposed to "da" in "laudate" in measure 126.

Example 21: Improper Accent Pattern

The musical score for Example 21 shows four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part begins with a 'stacc. mf' marking and a 'Lauda.' instruction. The lyrics 'to DOMINUM' are written below the notes. The music is in a rhythmic pattern that emphasizes the 'lau' syllable, as noted in the text.

This section is fifteen measures longer than section two, though, because there is a choral transition back to the melodic material of the second section. The texture is thicker because there are added voices.

The forceful sound of this synthesis eases into a tranquil and calming fifth section, in triple meter, which is much softer in sound. The tempo for the fifth section is $\text{♩} = 96$, and a great emphasis is placed on the chorus. The melody of this section is disjunct and dotted, yet it is very lyrical, contrasting the other sections of this movement. The sopranos introduce the theme, which outlines a D major triad, and the basses imitate it a measure later an octave plus a fifth below the sopranos.

Example 22: Dotted Rhythmic Melody of Section 4

s. **Tempo** ($d = 48$) $\text{♩} = 96$
tranquillo, cant.

Lau-da-te (ha) te (ha) E - um in (in) tim-pa-no et eho - ro,

There are several tonic-dominant relationships due to the fugal form of this section that help to instill a sense of calm security. This tranquility is fleeting though, because it builds to a dramatic and dissonant climax at measures 161 and 162.

The sixth section follows this climax and its tempo is $\text{♩} = 72$. The choral pattern is very repetitive, and the sopranos outline the interval of a minor third, similar to the end of the first movement. All the other voices have a limited melodic range as well.

Example 23: Sopranos, Section 5

s. *p subito e ben cantabile*

Lau-da-te E - um in cym-balis, be - no - so-nan-ti - bus,

The sixth section lacks rhythmic variety, creating a sense that the music is finally winding down. Surface rhythms are also much slower in this section. There is a long ostinato pattern for timpani, piano, and harp from measures 163-198.

Example 24: Ostinato Pattern, Measures 163-198, etc.

Arpa

The sixth section consists of homophony and is of a medium density. The chorus has almost chantlike phrases, and the ostinato pattern gives an overall repetitive feel to this last section. Changes in dynamics give variety to the section. For example, the male voices, from measures 175-182, sing *sforzando piano* attacks on “laudate.”

Example 25: Tenor and Bases, Movement III

Example 25 shows musical notation for Tenor (T.) and Bass (B.) parts. The lyrics are: Lau - da - te DO.MI.NU. (u)M, da - to DO.MI.NU. (u)M.

There is a return to the “Alleluia” passage and a truncated Section 1 from measures 205-212, ending the movement in a similar manner to how it began. It ends in C major, with the chorus singing unison c’s. The cadence sounds much more final than the closes of the previous two movements because of the G dominant pedals in the bassline that resolve to C.

Example 26: Bassline from Measures 206-212

Example 26 shows musical notation for V-C. and C-B. parts. The music is in 4/4 time and features a dynamic marking of *mf*.

Beyond Form:

This final movement is unified by the “Alleluia” phrase. It is the first choral material introduced, and is heard again twice, once in the middle, and once at the end. There also appears to be a degree of text-painting, especially from measures 87-98, when the chorus sings “Praise him on the sound of the trumpet,” and the trumpet plays a chromatic ascension.

Stravinsky writes in his *Autobiography*, “the ‘Waiting for the Lord’ Psalm makes the most overt use of musical symbolism in any of my music before *The Flood* . . . the

allegro in Psalm 150 was inspired by a vision of Elijah's chariot climbing the Heavens; never before had I written anything quite so literal as the triplets for horns and piano to suggest the horses and chariot." This is significant because Stravinsky overtly avoids the use of text painting in music, and he rarely admits to the creation of extramusical details within his works.

Overall unity and Neo-Classical elements within *Symphony of Psalms*:

The choral parts are much more lyrical than the accompaniment, and although they are more syllabic and rhythmic in comparison to many other composers' works, they are extremely smooth and singable among Stravinsky's works. Alexander Tansman writes, "the *Symphony of Psalms* is the sum of [Stravinsky's] maturity, in which a constant tension is allied to the unforgettable serenity of the last movement, based upon an astonishing pedal point of timpani, harp, and pianos." The orchestra and chorus complement each other very nicely as well: when the chorus is singing sustained notes in conjunct motion, the orchestra, more often than not, is playing pulsating and disjunct rhythmic passages.

Classical music has certain elements within sound, melody, rhythm, texture, harmony, and form that create a characteristic Classical sound. For instance, the dynamic range is limited in comparison to later music. Passages in *Symphony of Psalms* are similar to an Alberti Bass with a lyrical melody above consisting of mostly chord tones.

Example 27: Alberti Bass with Lyrical Melody

The texture is generally homophony, while the use of polyphony is controlled to brief passages that generally result in a return to homophony. There is rhythmic regularity suggested by the employment of ostinati, and there are few fluctuations in tempo.

Ostinato passages provide unity to the entire work since they are prevalent in all three movements.

The most obvious use of unity between the movements is the transition from Movement I to Movement II. The first movement ends on a G major chord, and the second movement begins in C minor. This emphasizes the V-I relationship that is a typical cadence in Classical music. Stravinsky also employs this dominant-tonic relationship throughout all three movements, most notably in fugal passages.

Another similarity among all three movements is the prominence of open fifths, particularly in the chorus. This gives a feeling of ambiguity, because there is no way of determining whether the quality of the chord implied is major or minor. The intervals of the minor second and the minor third are employed most often in melodic motion. The minor second is the basis of the oscillating theme in the first movement, and it is extended to a minor third at the close of the movement. The first movement begins in E minor and ends in G major; the distance between the two is a minor third. This interval is

important in the second movement as well. It begins in C minor, but modulates to E-flat minor, where it remains for the duration of the movement. The second movement ends in E-flat, and the third movement begins in C minor, another use of the minor third. The soprano "Alleluia" notes outline the minor third interval, and this melody is what unifies the third movement.

Melodic material is often shared between the movements as well. For example, the ostinato pattern in the basses from measures 41-46 is transposed down a fifth and altered to become the motive associated with the instrumental subject of the second movement. The alto part in the third movement from measures 55-59 is reminiscent of the oscillating theme which the altos sing frequently in the first movement.

Form is an important element of Classical music. The first movement is ternary (ABA) and the second movement is a double fugue; both are forms used often in the Baroque, Classical, and Romantic music periods. Although the third movement does not fall under a definite form, it is symphonic and has recurring ideas. In addition to form, classical harmonies are employed as each movement revolves around a set tonal center and does not contain many modulations to unrelated keys.

The structure of *Symphony of Psalms* is classical as well. The outside movements are faster than the second movement, which serves as a contrasting slow movement. The first movement establishes the overall character of the work, and the final movement has sections within it that are characteristic of the lightness associated with the final movement of a symphony.

Chapter 4: Russian Features in *Les Noces*, *Oedipus Rex*, and *Symphony of Psalms*

It is widely accepted that the music of Igor Stravinsky typically falls into one of three chronological style periods. These are the Russian Period (1902-1920), Neo-Classical Period (1920-1950), and Serial Period (1950-1971). In Chapter 1, *Les Noces* (1914/23) was analyzed as a typical Russian piece. In Chapters 2 and 3, *Oedipus Rex* (1927) and *Symphony of Psalms* (1930) were analyzed, respectively, according to their neo-classical elements. This final chapter will compare the three works, noting their similarities and differences in sound, melody, rhythm, harmony, texture, form, and extramusical elements. The importance of these comparisons is to show that, although music theorists divide Stravinsky's output into different categories, the composer has achieved an original style in his first phase of composition that transcends the boundaries imposed by rigid style periods.

SOUND:

Each of the three works is orchestrated differently. Although Stravinsky completed the score for the *Les Noces* within three years, it took an additional five years to develop the final orchestration for the piece. After attempting several solutions, he turned to this instrumentation: the ballet-cantata is written for four pianos, percussion, solo vocal quartet, and SATB chorus. The percussion includes several unpitched instruments, and the pianos are treated in a percussive manner in several instances. The prominence of unpitched percussion instruments and percussive effects are characteristic sound combinations from Stravinsky's Russian phase.

With his neo-classical works, though, Stravinsky tended towards more conventional instrumentation. *Oedipus Rex* is written for soloists, male chorus, flutes, oboes, English horn, clarinets, bassoons, double bassoon, French horns, trumpets, trombones, tuba, timpani, percussion, harp, piano, and strings. This orchestration is much more typical of a symphonic work of the nineteenth century as opposed to that of *Les Noces*. Despite lacking clarinets, violins, and violas, *Symphony of Psalms* is similarly scored in a more conventional manner. It consists of flutes, piccolo, oboes, English horn, bassoons, contrabassoon, French horns, trumpets, trombones, tuba, timpani, bass drum, harp, pianos, and cellos and basses in addition to SATB chorus. Thus, an important element in Stravinsky's Russian sound is unique instrumentation. *Les Noces* is a Russian piece that has a characteristic Russian sound; however, this particular Russian sound combination is not necessarily found in music of his Neo-Classical period.

In addition to a percussive-sounding orchestration, the use of punctuation chords is a characteristic of Stravinsky's Russian music. These chords serve the purpose of jolting the listeners' attention and add rhythmic vitality because they are often unexpected. Punctuation chords appear in *Les Noces*, most notably in the second tableau. Punctuation chords also appear in *Oedipus Rex* and *Symphony of Psalms*. They appear in the second act of the opera-oratorio and in the first movement of the symphonic work. Their appearance in *Symphony of Psalms* is particularly poignant because the first sound is a punctuation chord and the same chord appears five more times in the first movement. Punctuation chords, then, were developed as a Russian characteristic and continue to be found in Stravinsky's neo-classical works.

Example 1: Punctuation Chords

A. *Les Noces*, Tableau 2, Measure 177

Musical score for *Les Noces*, Tableau 2, Measure 177. The score is for four staves (I, II, III, IV) and includes dynamic markings like *sf* and *sfz*.

B. *Oedipus Rex*, Act II, Measure 64

Musical score for *Oedipus Rex*, Act II, Measure 64. The score includes vocal lines and instrumental parts for Violin I, Violin II, and Violoncello/Bass. It features markings like *2da Volta*, *poco sfz*, and *crescendo*.

Vocal line: *2da Volta* *poco sfz*
 JOC - an - (an) - tur

Violin I (Vni): *Pizz.*
 Violin II (Vle): *Pizz.*
 Violoncello/Bass (Vcell CB): *crescendo*, *Pizz.*

C. *Symphony of Psalms*, First Movement, Measures 1-4

Tempo M.M. ♩ = 92

mf non arpeg. *p* *mf*

MELODY:

The melodies within *Les Noces* are typical of Russian melodies: they generally have short ranges consisting of only a few notes and mostly conjunct motion. The melodies within this work are derived from Russian folk music, and sometimes suggest the influence of the Russian Orthodox Church. The melodies are often based on motivic cells that are repeated over and over again. Melodies based on motives are central to the composition of Stravinsky's Russian music. One melody that consistently reappears and serves as a unifying feature of the entire ballet-cantata is the opening motivic cell of the third tableau. It is first sounded in the female chorus in the first tableau, but it is extensively sung at different pitch levels within the third tableau.

Example 2: *Les Noces*, Third Tableau, Opening Motivic Cell

s. Бла-гос-лов-ля-я свѣ-тѣль, мѣ-сяць о-ко-ло
 Cotte on voit de - dans le ciel la blan-che lune et

A.

The notes within the melody can be reduced to the pitch class set [0 3 5] so that it is not associated with a particular tonal center, but rather recognized as a characteristic set of pitches sung in a particular order instead of being associated with a certain starting pitch or key.

Melodies within *Oedipus Rex* and *Symphony of Psalms* are not repeated as frequently as the opening motivic cell of *Les Noces*, but there are still examples of recurring melodies that have a limited range. In *Oedipus Rex* the opening choral introduction is repeated in the final chorus, although the tonality becomes major instead of minor. This melody is limited within its scope:

Example 3: *Oedipus Rex*, Act I, Opening Chorus

Musical score for Example 3: *Oedipus Rex*, Act I, Opening Chorus. The score is for Tenors (TENORI) and Basses (BASSI). The lyrics are "Kæ - dit nos pe - stis,". The melody is simple and stepwise, with a limited range.

The "Alleluia" of the third movement in *Symphony of Psalms* is an example of a melody with a limited range and conjunct motion that returns. It appears at the beginning of the third movement and also in the middle and the end.

Example 4: *Symphony of Psalms*, Third Movement, "Alleluia"

Musical score for Example 4: *Symphony of Psalms*, Third Movement, "Alleluia". The score is for Soprano (Sopr.), Alto (Alti), Tenor (Ten.), and Bass (Bass). The tempo is marked "Tempo ♩ = 48 (M.M.)". The lyrics are "Al.le - lu - ia.". The melody is simple and stepwise, with a limited range.

Melodies with limited ranges and stepwise motion, a characteristic of Stravinsky's Russian music, also dominate his neo-classical works. An even more specific melodic trait from his Russian phase is a melody based on plainsong. The duet for bass soloist and a basso profundo from the chorus in the second tableau of *Les Noces* is derived from the Russian Orthodox Church. The duet is unaccompanied and consists mostly of stepwise motion.

Example 5: *Les Noces*, Second Tableau, Bass Duet

$\text{♩} = 80$ *Meno mosso*

Basso Profundo del coro

Бо-сло-ви-те о-течь съ ма те-рью сва-во ца - ду
Et vous père et mère bé-nis-sez votre en-fant

There are similar chantlike passages in *Oedipus Rex* and *Symphony of Psalms*.

The chorus in *Oedipus Rex* in the opening chorus sing a melody of limited range that is similar to a chant.

Example 6: *Oedipus Rex*, Act I, Chorus, Measures 103-106

serva nos ad.huc, CE - di - pus, serva nos, serva, CE-di - pus,

In *Symphony of Psalms*, the oscillating melody, most frequently heard in the alto part, is another example of a melody influenced by chant. It is the main theme of the A section in the first movement and its oscillating motion is reflective of chants. Thus, repeated notes and an oscillating character due to movement by half steps are typical of Russian chant as applied to Stravinsky's neo-classical works.

Example 7: *Symphony of Psalms*, First Movement, Oscillating Theme

$\text{♩} = 80$ *mf cant.*

E - - xau - - di

Stravinsky is, by his very nature, a syllabic composer. In other words, his text settings, in comparison to other composers throughout music history, are less lyrical and melismatic. The reason for this syllabic composition may be traced to his interest in rhythm. Melodies tend to have rhythmic features that override the importance of the actual notes. Therefore, it is appropriate to discuss the syllabic and rhythmic nature of Stravinsky's melodies in the following section.

RHYTHM:

Rhythmic variance is possibly the most important development that Stravinsky made in his Russian period. There are several ways that Stravinsky incorporates differing rhythms and rhythmic effects. In respect to other composers, Stravinsky changes meter frequently for artistic purposes. This changing of meter is found most often in his Russian period. The barings of *Les Noces* are fairly regular in comparison to some of his other Russian pieces, but Stravinsky still manages to imply irregular rhythmic phrases and structures in several different ways.

One such technique is the insertion of rests in the middle of words and phrases. For example, in measures 26-29 in the fourth tableau in *Les Noces*, the bass soloist sings an eighth note and then rests in between syllables of words.

Example 8: Words broken down into Syllables**A. *Les Noces*, Fourth Tableau, Measures 26-29**

26

В.
По - те - ряль во - лоть перстинь во - лоть съда - ра - гимь сы каменямъ.
А per - du l'an-neau do-té, l'an-neau d'un gros ru - bis toutor-né.

Separating words into disjunct syllables is one way that Stravinsky uses the human voice for percussive, rhythmic effects in his Russian period. By doing this, the words are secondary to the rhythmic variety necessitated by this syllabic setting of the text. Similar patterns occur in both *Oedipus Rex* and *Symphony of Psalms*.

B. *Oedipus Rex*, Act II, Measures 273-278

138 *p stacc.* 26a

S. Fa - lsus pa.ter, fa - lsus pa.ter, per me pa.ter.
p stacc.

A. Fa - lsus pa.ter, fa - lsus pa.ter, per te pa.ter.
p stacc.

C. *Symphony of Psalms*, Third Movement, Measures 65-69

A. *sub. p ma. maz.* *etc. simile*
 - Laudate DOMINUM in vir - tu - ti - bus E jus, lauda - te DOMINUM

T. *p ma. maz.* *etc. simile*
 Laudate DOMINUM in vir - tu - ti - bus E jus, lauda - te DOMINUM

Another technique Stravinsky employs for rhythmic variance in his Neo-Classical period is stressing emphasis of a particular syllable in a word that ordinarily would not be accented. This is a method in which the composer varies accentuation of a text that is repeated several times.

Example 9: Unnatural Stress Emphasis

A. *Oedipus Rex*, Act I, Measures 13-16

T. *p*
 OE - di - pus, OE - di - pus, a - dest pe - stis, kaedit nos pestis;

B. *p*

B. *Symphony of Psalms*, Third Movement, Measures 132-134

S. *stacc. mf*
 Lauda - te DOMINUM

A. *stacc. mf*
 Lauda - te DOMINUM

T. *stacc. mf*
 Lauda - te DOMINUM

B. *stacc. mf*
 Lauda - te DOMINUM

While there is much rhythmic variance within the three choral works, pulsating rhythms unify each of them. *Les Noces* is the best example of this because there is a constant, unchanging eighth note pulsation that is the same for each tableau. Although meter may change, the listener is not overwhelmed by jerking uncommon shifts in meter because of the constant pulse. Surface rhythms are more varied within *Oedipus Rex* and *Symphony of Psalms*, but there is often an underlying pulsation that gives unity within each work. Most often this unifying pulsation is the result of ostinato, which is a regular and repeated bassline.

Ostinato is the overriding rhythmic feature of Stravinsky's Russian music. In fact, much of the piano accompaniment in *Les Noces* is successive notes in a regular rhythmic setting. For example, in the first tableau the first and third pianos and the second and fourth pianos have a one-measure ostinato that is repeated from measures 90-100.

Example 11: *Les Noces*, First Tableau, Measures 90-91



This rhythmic device creates a sense of regularity within the music, freeing the more difficult and varying metrical patterns for the instrument or voices which are being highlighted.

Stravinsky continues to use ostinato in *Oedipus Rex* and *Symphony of Psalms*.

The most frequent underlying pulsation in the opera-oratorio is a one-measure ostinato for timpani, harp, and piano. This is very similar to the one-measure ostinato shown in

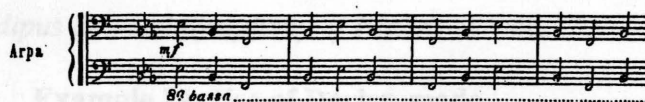
Les Noces because the interval between the two pitches in the first and third pianos is also a minor third.

Example 12: *Oedipus Rex*, Act I, Measures 12-15



There is an extensive ostinato in the third movement of *Symphony of Psalms*. It is a four-measure ostinato played by pianos and harp that is repeated eleven times in measures 163-204. This ostinato covers the span of a seventh and contains bigger leaps than the two ostinatos shown as examples from the other two works.

Example 13: *Symphony of Psalms*, Third Movement, Measures 163-166



Rhythm is an aspect of Stravinsky's music that was distinctly developed in his Russian period. He is more of a rhythmic composer than a melodic composer because rhythmic expression often overrides melody. He varies melodies rhythmically by inserting rests into words and irregularly accenting syllables. Stravinsky builds tension by juxtaposing different meters, such as duple imposed on triple, for rhythmic drive. Although he uses several devices for rhythmic variety, he maintains stability through underlying pulsations and ostinatos in bass instruments. Stravinsky experiments with varieties in rhythm during his Russian period, and many of the innovations he made at that time maintain their prominence within his neo-classical compositions.

HARMONY:

Along with rhythmic variety, Stravinsky's harmonic vocabulary came to be

defined in his Russian period and aspects of this harmonic style continue to be found in his neo-classical music. Early twentieth century composers revived interest in modal composition, largely as a result of the growing interest in folk melodies and ethnic music. Stravinsky's *Les Noces* is no exception. There is a primitive element associated with his Russian style as a result of various modes, Eastern scales, and open fifths.

The opening melody sung by the soprano soloist is based on an E Dorian mode. The leading tone is a lowered seventh, and the melody consists of only four notes that cover just over half of an octave. Lydian modes, which contain the raised fourth, are also found within the ballet-cantata. Examples of Dorian modes, albeit less frequently, are found in *Oedipus Rex* and *Symphony of Psalms* as well.

Example 14: Use of Dorian mode

A. *Les Noces*, First Tableau, Measures 1-10

M. M. ♩ = 80

Soprano Solo

Ко - са - ль мо - я ко... Ко - са мо - я ко - сыль - ка пу - са - я!
Tres - se, tres - se, ma ma tresse à moi, ma tresse à moi

B. *Oedipus Rex*, Act II, Measures 279-283

189

♩ = ♩ *p oant.*

Re - ppe - re - ram in mo - nte pu - e - rum

C. *Symphony of Psalms*, Third Movement, Measures 12-14

S.

te E - um in fir - ma - men - to vir - tu - tis E - jus.

Pentatonic scales are suggested often in Stravinsky's Russian works since melodies often contain, at most, five notes sung repeatedly. Octatonic and whole tone scales appear in some Russian music, but modality is more often the harmonic structure implied. One example of octatonic writing in *Les Noces* is the punctuation chord

previously discussed (Example 1A.) It contains four notes within the octatonic scale (the E, G-flat, and C are missing). This grouping of notes is expected in Stravinsky's Russian period, and as one might expect, the chord tones of the punctuation chords in *Oedipus Rex* and *Symphony of Psalms* comprise a minor tonality.

The term "neo-classical" implies a return to Classical harmonies, and the symphonies of Haydn and Mozart come to mind. Harmony from the Baroque period through the beginning of the twentieth century has a tonal center, generally consisting of a major or minor tonality. Tonality replaced the modes that are most often associated with Renaissance sacred music. Therefore, it is expected that Stravinsky's neo-classical works would harken back to Classical harmonies and reject the resurgence of modes and the scales associated with Eastern music. Although examples of Eastern scales are few in Stravinsky's neo-classical pieces, primitivism still abounds as a result of open fifths.

The open fifth is an interval that contains the first and fifth degrees of a mode or scale. Open fifths were typical in Renaissance music, which, in its earliest time, was based on modes instead of tonal centers. Seasoned classical music lovers might suggest that it has a raw sound because of its ambiguity. It is ambiguous because it lacks the third of the chord which determines a major or minor tonality. *Les Noces* has several examples of open fifths in parallel motion as well as repeated notes.

Example 15: *Les Noces*, Fourth Tableau, Measures 50-51, Second Piano



Open fifths permeate Stravinsky's Neo-Classical period also, especially among the vocal parts. An ambiguous tonality is expressed briefly by the male chorus in Act I of

Oedipus Rex before the third of the chord is sounded. This occurs when the citizens of Thebes welcome Creon and any news he has from the oracle.

Example 16: *Oedipus Rex*, Act I, Measures 139-142, Vocal Parts

Musical score for Example 16, showing vocal parts for Tenor (T.) and Bass (B.) in measures 139-142. The Tenor part has lyrics "Va.le Cre.o! Au.dimus!" and the Bass part has lyrics "Va.le Cre.o! Au.dimus!". Both parts feature a series of chords with a delayed third note, indicated by a "3" above the notes.

Stravinsky uses this same device of delaying the third of the chord until the final cadence in the first movement of *Symphony of Psalms*. The third of the chord is reserved for the instruments in this instance, while the chorus sings in open fifths.

Example 17: *Symphony of Psalms*, First Movement, Measures 75-78

Musical score for Example 17, showing vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) in measures 75-78. The lyrics are "- ampli - us non e - v - ro.". The Soprano part has a dynamic marking "f senza dim." and a "v" above the final note.

Harmonic developments in Stravinsky's Russian phase extend into his Neo-Classical period. He makes use of modality occasionally within his neo-classical works although tonalities are generally more often found. Pentatonic, octatonic, and whole-tone scales exist in *Les Noces*, and are often used in chord combinations. This is not always the case for his neo-classical compositions, but there is still evidence of Eastern influences. The open fifth is a primitive-sounding interval because it does not imply a major or minor tonality. Stravinsky employs open fifths in the accompaniment, often as repetitive notes, in his Russian music. He extends the use of the open fifth as cadential material in neo-classical pieces, writing vocal parts in parallel open fifths. At the final

cadence of Examples 16 and 17, the orchestra adds the third of the chord, so that, in both instances, a major chord sounds.

TEXTURE:

There is no overriding texture that is uniquely Russian. Stravinsky's Russian music combines elements of monophony, homophony, and polyphony in such a way that none is more prevalent than another in order to be considered the characteristic Russian texture. *Les Noces* combines various textures within the music for artistic purposes. Homophony is the texture employed most often, but there are several examples of counterpoint, both free and imitative, and monophony. The use of counterpoint, though, is generally limited to brief fugato passages which often return to homophonic settings of the text.

Textures within the two neo-classical works are equally as varying in types of texture. The second movement of *Symphony of Psalms* is the most extended fugal example since it is actually a double fugue. The first subject is instrumental and the second is choral. Although the movement is considered a double fugue, from measure 71 through the end of the movement, the text is set in a chordal manner. Monophony is used the least frequently of the three textures in Stravinsky's Neo-Classical phase, but not so much that it is not worth merit.

FORM:

The music of Stravinsky's Russian phase does not readily fall into accepted music structures such as ternary or rondo. Because the various tableaux of *Les Noces* are not

classical in form, Stravinsky is called to employ other methods of unifying the tableaux. One of the ways he delineates different sections within a tableau is by returning to previous musical material. Recurring motives lend a solidarity to the work that otherwise would not exist because of the lack of Classical formal structures. Although it may be said that these motives that keep returning are similar, in a broad sense, to themes associated with a particular section of a Classical form.

The subsections of *Oedipus Rex* and the movements of *Symphony of Psalms* divide much more easily into Classical forms. There are parts of *Oedipus Rex* that suggest ternary and rondo structures, and *Symphony of Psalms* contains a movement in ABA form as well as a double fugue. Both neo-classical works also, like *Les Noces*, have recurring melodies that aid in an additional sense of unity within each piece. All three works are divided into sections: *Les Noces*, four tableaux (1-3, first part, 4, second part); *Oedipus Rex*, two acts; *Symphony of Psalms*, three movements.

Recurring motivic cells in *Les Noces* lend a cyclical structure to the ballet cantata. The opening of the third tableau of *Les Noces* (see example 2) is first heard in the first tableau, and material from the second tableau recurs at the end of the third tableau. Stravinsky builds on previous musical material to maintain unity within the framework of the entire piece. He takes this one step further in *Oedipus Rex*, where the first and second acts have a symmetrical relationship. The "Gloria!" that closes the first act is repeated at the beginning of the second act, and the opening chorus of the first act is the final chorus of the second act. The oscillating theme in the first movement of *Symphony of Psalms* is the main theme of the A section, which returns after the "Quoniam" (B) section. The third movement lacks a definite formal structure, but it is unified by the "Alleluia," which

the chorus sings in the beginning as well as in the middle and the end of the movement. Thus, the idea of musical material returning as a formal element of Stravinsky's Russian phase also plays a role in the formal composition of his neo-classical music.

EXTRAMUSICAL ELEMENTS:

The peasant wedding ritual is the subject of *Les Noces*, and the importance of ritual is a characteristic subject he develops in compositions from his earliest period. Pagan ritual is at the essence of *The Rite of Spring*, and elements from pagan and Christian rituals combine in *Les Noces*. There is also a strong emphasis on Russian folklore. The peasant wedding is depicted musically through short motives that are repeated several times. The object of *Les Noces*, written at the culmination of Stravinsky's Russian period,

was to present in ritual terms an impersonal act. The bride in *Les Noces* resembles the chosen victim in *The Rite* in having no face, no individuality. Stravinsky was not concerned with the subjective, personal experience of either girl, or with giving a psychological picture of her attitude to what goes on around her. All that interested him was the essence, the meaning and the purpose of the ceremony as affirmed and established in the consciousness of succeeding generations and as bearing the universal imprint of a primitive, popular understanding of the world, an archetypal event in a national, Russian form.¹

Les Noces is set in the vernacular, as either Russian or French text. *Oedipus Rex* and *Symphony of Psalms* are set in Latin, a dead language. However, it is interesting to note that Sophocles's *Oedipus Rex* and the Bible were originally written in Greek and Hebrew, respectively. Learned people would be familiar with these languages, but the common man would have a much more difficult time understanding the text. This common man, however, would be able to understand music set in the vernacular, and it makes sense that Stravinsky set *Les Noces* in such a way. This is a difference between

his Russian music and his neo-classical music: his Russian music is set in contemporary spoken language, whereas the text of his neo-classical pieces is in Latin, a dead language, which allows for a universal setting.

Ritual is at the heart of all three of Stravinsky's works already discussed in Chapters 1, 2 and 3. (See Appendices A, B, and C for text translations) *Oedipus Rex* is based in Classical mythology, and *Symphony of Psalms* draws from the source of the Bible. The main difference between these two works and *Les Noces* in regard to ritual is that *Les Noces* descends from the Russian tradition and is related to actual human happenings. The two neo-classical works, though, are of a grander scale because they are centered around superhuman rituals. Also, these two works draw from literary sources and both have universal subject matters. This universality represents a neo-classical aesthetic because the subject is timeless and does not apply to a certain location exclusively.

CONCLUSION:

Despite the fact that *Les Noces* and the two neo-classical pieces are in different languages and have different orchestrations, there are an overwhelming number of similarities among Stravinsky's Russian and neo-classical compositions. Otherwise, there never would have been division within his works between the two. However, there is no particular time in which Stravinsky consciously decided to abandon his Russian

style and turn towards Neo-Classicism. As a result, there is some overlap of styles, and characteristics from his first phase of composition are retained in his second one.

Percussion In his Russian phase, percussion instruments are vital to the orchestration of each piece, and most other instruments are played in a percussive manner. Although a more conventional orchestration is generally used in Stravinsky's neo-classical works, he continues to write punctuation chords as a sound force that serves to upset the sense of regularity within a work. Generally, though, these punctuation chords within neo-classical music are restricted by a major or minor tonality, whereas they are often stacked intervals of a nonwestern scale in Russian music.

Melody Melodic material of Stravinsky's Russian music is often derived from motives that encompass short ranges. Influenced by the Russian Orthodox Church, some melodies are reminiscent of chants. In his Russian phase Stravinsky's melodies are also dictated by rhythmic features. He is not a lyrical composer and uses several rhythmic devices to vary melodies. This trait extends into Stravinsky's neo-classical pieces as well. Two distinctive techniques employed for rhythmic variance are the insertion of rests in between syllables and unnatural stress patterns on repeated texts.

Meter Changing meter is another rhythmic device Stravinsky develops in his Russian period. He sometimes suggests a duality of meters by imposing rhythms in duple and triple meter simultaneously. These are two devices Stravinsky uses in accompaniment to add rhythmic drive to his music, but he also maintains rhythmic regularity through the use of ostinato basslines and pulsating rhythms, which give an underlying sense of the beat.

Harmonically, Stravinsky combines modal and Eastern scales in his Russian works. Fragments of modes and pentatonic scales exist in *Oedipus Rex* and *Symphony of Psalms*, but they are not to the degree that they are employed in his Russian music. The primitive sound accomplished by the open fifth interval pervades Stravinsky's Russian music as well. He writes moving vocal lines in parallel fifths in his neo-classical pieces discussed, but he fills in the third of the chord at cadences to eliminate ambiguity of tonal center.

There is no definite characteristic of texture within Stravinsky's Russian phase. All that can be said is that monophony, homophony, and polyphony combine in *Les Noces*, as well as *Oedipus Rex* and *Symphony of Psalms*. There is also no distinct Classical form in Stravinsky's Russian music: instead, motives return and this gives unity to the Russian pieces. These recurring motives are similar, in a sense, to classical themes since they reappear to suggest returns of particular subsections. They also aid in the cyclical structure within Stravinsky's music as they return. Stravinsky elaborated on this cyclical characteristic in *Oedipus Rex* and *Symphony of Psalms* by suggesting symmetry, a Classical aesthetic, within the two acts of the opera-oratorio and within the last movement of the symphonic work.

Russian music often had a ritual of some sort at the core of its subject matter. *Les Noces* depicts the Russian folk wedding, and in so doing combines aspects of pagan and Christian ceremonies. The purpose of the ritual is the glorification of a human rite, that of the Russian marriage, and this is the reason why Russian or French is the chosen language. Music from Stravinsky's Russian phase is, in a sense a glorification of Russia and its customs. He embraces more universal rituals within his Neo-Classical period.

The resulting text setting is Latin because it is a monumental, obsolete, and unchanging language. However, the idea of choosing a language based on the text grows out of Stravinsky's Russian phase and is extended in his Neo-Classical period. The Russian peasant wedding ritual is a narrowly defined subject matter, but the Sophocles tragedy and the Bible are much broader and, as a result, universal. In all three works, ritual is the foundation of the subject matter, and the source of the ritual determines the language the piece will be set in.

In summary, the style traits that Stravinsky develops in his Russian period are not abandoned in his second compositional phase. There is no distinct time or work that suggests that he consciously decided to enter into a new method of composing. On the contrary, as works from Stravinsky's Neo-Classical period seemingly fall into a Classical design, he still maintains an individuality among other neo-classical composers because certain musical traits are retained from his Russian period. Thus, although Stravinsky's *Oedipus Rex* and *Symphony of Psalms* are considered neo-classical masterpieces, a careful analysis of these works as well as *Les Noces* has shown that Stravinsky creates a uniquely Russian style that transcends traditionally accepted style periods.

Chapter 4 Endnotes

¹Druskin, Mikhail. *Igor Stravinsky: His life, works and views*. trans. Martin Cooper. (London: Cambridge University Press, 1983) p.41.

Appendix A: *Les Noces*

Translation of the French Text

Participants in order of appearance

S.^s = solo soprano (sometimes portraying "The Bride")

S.A. = chorus sopranos and altos (sometimes portraying "The Bride's Female Friends")

M.^s or M.S.^s = solo mezzo-soprano

T.^s = solo tenor (sometimes portraying "The [Groom's] Father" and "A Male Guest")

B.^s = solo bass (sometimes portraying "The Groom," "The Best Man," "The Groom's Father," and "The Male Matchmaker")

T.B. = chorus tenors and basses (there are also solos for one basso profundo from the chorus)

The bracketed numbers in the script refer to the circled rehearsal numbers in the score.

In [36] ff., all the soloists represent "The [Groom's] Parents, in turn"; in [98] ff., they are "The Best Man, the Groom's Mother, the Male Matchmaker and the Female Matchmaker, in turn"; in [110], T.^s and B.^s, together, are "A Male Guest on the Bride's Side"; see score and translation for further group characterizations as "Girls," "Guests," "Everybody," etc.)

PART ONE

Scene One: The Braid

[The bride is named Anastasia Timofeyevna; the groom is named Khvetis (in the French: Fétis) Pamfilevich]

S.^s: Braid, braid, my braid, my braid! [1] My mother braided you carefully in the evening—

S.A.: She braided you!

S.^s: Braid, she combed you with a silver comb—

S.A.: She combed you!

S.^s: (*The Bride*): Woe, woe is me, woe once again!

[2] S.A. (*The Bride's Female Friends*): Nastasia's hair is being braided, it will be braided; Timofeyevna's hair will be braided; the braid will be combed, then it will be braided—

M.^s: With a beautiful red ribbon.

[3] S.A.: Nastasia's hair is being braided, it will be braided; Timofeyevna's hair will be braided; you will be braided, you will be well combed, O braid, with the fine comb.

[4] S.^s: (*The Bride*): One day, who came? It was the female matchmaker, the spiteful one, the envious one, the heartless one, the merciless one. [5] She started to pinch the girl, to pull her braid—

S.A.: To pull her braid . . .

[6] S.^s: To pull the braid, to pinch the girl, then to part the braid—

S.A.: To part it . . .

- S.^s: Woe, woe is me, woe once again!
- [7] S.A. (*The Bride's Female Friends*): Nastasia's hair is being braided, it will be braided; Timofeyevna's hair will be braided; the braid will be combed, then it will be braided—
- M.S.^s: With a beautiful red ribbon—
- [8] M.S.^s, S.A.: With a beautiful blue ribbon.
- S.^s (*The Bride*): My braid, my beautiful braid.
- [9] S.A.: Console yourself, console yourself, little bird; don't cry, my dear Nastasia; don't be upset; don't cry, don't cry, my darling Timofeyevna.
- [10] T.^s: Even though you are going away—
- T.^s, B.^s: You are going away over yonder—
- S.A.: A nightingale sings there for you.
- [11] B.^s: Your father-in-law will open his arms wide for you when you come—
- S.^s, B.^s: And your mother-in-law will greet you with respect, with kindness, with tenderness, and will love you.
- [12] S.^s, M.^s, S.A.: Sir Khvetis Pamfilevich, a beautiful tree is in your garden, in the tree a nightingale sings; [13] isn't he singing to make her happy?—singing night and day, singing to her up there about his love.
- [14] S.^s, M.^s, T.^s, B.^s, S.A.: It's for you, Nastasia Timofeyevna, it's for you that he sings and will sing, [15] he will sing his most beautiful song for you, he'll let you sleep, he'll wake you up for Mass.
- [16] S.^s, M.^s, T.^s, B.^s, S.A.T.B.: Go, go! Sing, little bird, sing; sing, bird on your bough; [17] go, go! Nastasia will be pleased; start and start over again; go!
- [18] B.^s, B. In the moss a brook flows . . .
- S.^s, M.^s, B.^s: In the moss a brook flows; they came there, they sat down there. [19] They laugh, they drink, the drum beats. The flute plays, all the women spin around and all the men shove one another.
- [20] S.A.: Our well-beloved Nastasia is brought for her wedding, brought to us.
- [21] (*The Bride and Her Mother*):
- S.^s: Braid my hair for me properly; [22] it should be tight on top, [23] less so in the middle, and at the tip a beautiful blue ribbon.
- T.^s, B.^s: Most loveable mother, be so good, be so good as to enter our cottage to help the female matchmaker, [22] be so good, be so good as to help the female matchmaker undo the braid, unknot the braid [23] of blonde Nastasia, of blonde Nastasia, who is to be married.
- [24] S.A. (*The Bride's Female Friends*): Nastasia's hair is being braided, it will be braided; Timofeyevna's hair will be braided [25] once again, and from bottom to top and from top to bottom her hair will be combed, then her hair will be braided with a beautiful red ribbon. [26] Nastasia's hair is being braided, it will be braided; Timofeyevna's hair will be braided; the braid will be combed; it will be well combed with the fine comb.
- [25] S.^s: A beautiful blue ribbon, a beautiful red ribbon, a ribbon red as my cheeks, [26] a blue ribbon, blue as my eyes.

Scene Two: In the Groom's House

[27] T.^s, B.^s, A.T.B.: Be so good, lovable mother, be so good as to enter the cottage, be so good as to help us undo the groom's curls; [28] be so good as to untangle the curly-haired man's curls. Mother, come into the cottage; be so good as to help us undo the curls.

[29] T.^s: With what shall we comb Khvetis' curls?

B.^s: With what shall we make Pamfilevich's curls shine?

[30] T.B.: Be so good as to enter the cottage; lovable mother, be so good as to help the female matchmaker undo the curls.

[31] B.^s: Quickly, friends, let us rush to the city's three markets; [32] with what shall we make the curly-haired man's curls shine?

T.^s: And there, there we shall find a bottle [32] of oil with which to make the groom's curls shine.

[33] T.B.: Lovable mother, be so good, be so good as to enter our cottage, be so good as to help us undo the curls.

[34] T.^s: To undo the curls, to untangle the curls.

[35] M.^s: Last night, last night Khvetis was still at home.

T.^s (*The [Groom's] Father*): He was combing his blonde hair, he was showing how handsome he is.

[36-39] (*The [Groom's] Parents, in turn*):

M.^s: And whose are you now, beautiful blonde curls? And whose are you now, beautiful round curls? Whose are the curls? Whose is the boy? So, you see, Nastasia, tend to them . . . Oh, the handsome curly-haired man! . . . His poor mother who curled his hair, while she was curling it, lamented:

B.^s: They belong to the red-cheeked girl with a name like Nastasia Timofeyevna . . . Oh, curls of the curly-haired man, let's see how you curl, let's see how you wave, oh, waves of the wavy-haired man!

S.^s: The curls of the curly-haired man, and she curls him, also she tends the curly-haired man; oh, curls of the curly-haired man, let's see how you curl, let's see how you wave, oh, waves of the wavy-haired man!

T.^s: The comb is dipped in raspberry kvass . . . while curling, she lamented:

[40] S.A.: "My son, my dear son, whom I carried for nine months—

T.^s: Dear child to whom I gave birth—

S.A.: Now another woman will have you—

T.^s: And another woman will love you—

B.^s: And another woman will curl your hair!"

[41] S.^s: Whose are the beautiful blonde curls, the well-untangled ones, the nice and round ones, the so well-oiled ones, the so well-tended ones, the so well-curl-papered ones, the so well-arranged ones!

[42] & [43] B.^s: Glory, honor to the parents; the father and the mother have made a fine child . . . Everywhere, everywhere, everywhere, even in Moscow, all the girls throw their arms around his neck.

M.^s: They made him sweet, well-behaved and prudent, proud, reasonable and obedient . . . Everywhere, everywhere, everywhere, even in Moscow, all the girls throw their arms around his neck.

- S.^s: Fall into place, blonde curls, all around and in front. And you, Nastasia, grow accustomed to the strapping young fellow he is, even if it doesn't suit you.
- T.^s: And you, Nastasiushka, grow accustomed to the strapping young fellow he is, the strapping young fellow he is, even if it doesn't suit you.
- B.: Everywhere, everywhere, even in Moscow, all the girls throw their arms around his neck.
- S.A.T: To the strapping young fellow he is, even if it doesn't suit you.
- [44] & [45] A.T.B.: Be so good, lovable mother, be so good as to enter the cottage, be so good as to help us undo the groom's curls, be so good as to untangle the curly-haired man's curls. Mother, enter our cottage; be so good as to help us undo the curls.
- T.^s, B.^s: The groom's curls, the curly-haired man's curls.
- [46] S.^s, M.^s, T.^s, S.A.T.: Holy Mother, be kind; Holy Mother, come in person—
- B.: Come with us, come with us—
- [47] S.^s, M.^s, T.^s, S.A.T.: Most Holy Mother of Jesus Christ—
- B.: Come with us, come with us—
- [48] S.^s, M.^s, T.^s, S.A.T: And the Apostles, the angels also—
- B.: Come with us, come with us—
- [49] S.^s, M.^s, T.^s, S.A.T: May God bless us, may God bless us, and His Son; come with us, come with us, come with us.
- [50-52] B.^s & a basso profundo chorus member (*The Groom*): And you, father and mother, bless your child, who approaches proudly, knocking down every wall in order to seize his intended, to enter the church and kiss the silver cross.
- S.^s, M.^s, S.A.: There, where Sir Khvetis is, there also the candles, the candles burn, and there Our Lady awaits him.
- [53] & [54] B.^s (*The Best Man*): Vagabonds, hoboos and all you good-for-nothings, brothers, come, so that he can set out happily and take what is destined to him.
- S.^s, M.^s, S.A.: Everyone bless the young prince who is about to wed . . . so that he can take his stand beneath the golden crown.
- [55] S.^s, M.^s, T.^s, B.^s, S.A.T.B. (*Everybody*): Ho!
- T.B.: As the feather falls and the flower bends—
- S.^s, M.^s, T.^s, B.^s, S.A.T.B.: The flower bends—
- T.B.: The flower bends, the feather falls—
- [56] S.^s, M.^s, T.^s, B.^s, S.A.T.B.: The feather falls—
- T.B.: Thus, before his father, he has let himself fall—
- S.^s, M.^s, S.A.: Thus, before his mother, he has bent his knees—
- T.B.: He has said: [57] Bless you child so he may depart beneath the eye of God—
- S.^s, M.^s, S.A.: Depart, under his protection-- . . . set out after them.
- T.B.: And the saints' also, so he may set out after them.
- [58] T.^s: Lord God, bless us all, from the greatest to the smallest; Lord, bless all of us, us members of the wedding, ho!
- B.^s: Lord God, bless us all . . . ho!
- S.^s, M.^s, S.: May Saint Damian bless us, too . . . as you did for our parents, ho!
- A.: . . . as you did for our parents, ho!
- T.B.: . . . ho!
- [59] T.B.: May God bless us and the whole family, may God bless us and the son and the daughter, may God bless us and the father and the mother—

T.^s, B.^s: . . . the whole family . . . the son and the daughter . . . the father and the mother . .

S.^s, M.^s, S.A.: . . . the mother and the father . . .

[60] T.B.: May God bless us and the sister and the brother . . . all those who fear Him and are faithful to Him—

S.^s, M.^s, T.^s, B.^s, S.A.: . . . the sister and the brother . . . all those who fear Him and are faithful to Him—

[61] S.^s, M.^s, T.^s, B.^s, S.A.T.B.: May God keep us and assist us, may God bless us! Come with us! Come with us! Come with us!

[62] T.B.: Come with us! Saint Luke as well, Saint Luke, Saint Luke!

S.A.: Come with us, Saint Luke as well—

[63] & [64] T.B.: Watch over those who are setting up a household.

S.A.: Preside over their household.

T.B.: Arrange everything, Saint Luke, in the best way for them, both of them chosen, promised one to the other; protect them, protect them at all times, them and their children!

S.A.: . . . Chosen by you yourself, assist them, protect them, protect them, them and their children!

S.^s, M.^s, T.^s: . . . Assist them in the present and at all times, them and their children!

B.^s: . . . them and their children!

Scene Three: The Departure of the Bride

[65] & [66] S.A.: Just as one sees in the sky the white moon and the sun, thus the princess lived in the palace, lived with her old father, and she was happy beside her father and mother.

[67] T.^s: Bless me, father, I am leaving—

S.^s, M.^s, S.A.: And I shall never come back again.

[68] (*The Father and the Mother*):

B.^s: Just see! Just as the beautiful yellow candle melts in front of the icon and then sticks to the foot—

S.^s: . . . thus the swift feet found themselves stuck to the ground.

[69] (*The Wedding Guests*):

M.^s: Let her depart far from those she loves.

T.^s: . . . the princess's in front of her father . . . With the bread, with the salt, with the thrice-holy image—

B.^s: . . . and bless her all the same . . .

[70] (*Everybody*) and & [71]:

T.^s: Saint Cosmas, Saint Cosmas, come with us, Saint Cosmas and Damian, come with us!

S.^s: In the lower chamber, the beautiful one, the well-sprinkled one, two turtle-doves have alighted—

A.: Saint Cosmas blacksmith, choose your best nails, forge this marriage for us; Cosmas, forge it for us, forge it strong for us, forge it hard for us, so that the marriage lasts—

B. Saint Cosmas and Damian have heard us; they have descended into the courtyard, they have come back with the nails.

- [72] T.^s: For the rest of our life.
S.A.T.B.: And until our grandchildren.
- [73] S.^s: In the lower chamber, the beautiful one, the well-sprinkled one—
S.A.: Two turtle-doves have alighted.
T.^s: Ande there! We sing, we dance, we drink—
S.^s: We bang the drum, we strike it with all our might.
- [74] T.: Forge the marriage for us as you know how to do . . . from their youth to their old age.
B. Saints Cosmas and Damian have heard us; they descended into the courtyard and then came back.
A.: Protect, unite the bride and groom from their youth to their old age.
S.^s, M.^s, T.^s, B.^s: And until their grandchildren.
- [75] T.: And You, who gave Your Son—
S.^s, M.^s, S.A.: You, through whom Jesus Christ came into the world—
- [76] T.: Come to the wedding and bless it—
S.^s, M.^s, S.A.: Keep the bride and groom united—
- [77] S.^s, M.^s, T.^s, B.^s, S.A.T.B.: And all the Apostles as well, and all the saints in Paradise—
- [78] & [79] S.^s: And, just as around the trunk up to the tip the hop vine does, so may the bride and groom entwine around each other!
T.: And, just as around the trunk up to the tip . . . may the bride and groom, the bride and groom entwine around each other!
M.^s, S.A.: The hop vine does, so may the bride and groom entwine around each other!
T.^s: To the tip . . . may the bride and groom, the bride and groom entwine around each other!
B.^s, B.: May the bride and groom, the bride and groom entwine around each other!
- [80] *(The departure of the bride—everybody leaves the stage accompanying her.)*
[81] *(The stage remains empty.)*
[In [80] & [81] the singers prolong the "oo" sound of their final syllable in [79]. Both the Russian and the French texts have this sound.]
- [82] *(The mothers of the groom and bride enter from different sides of the stage.)*
S.^s: Dear child to whom I gave birth, dear child—
- [83] & [84] M.^s: You whom I have nursed and fed, you who were born of me, beloved child, beloved child, come back here; you have gone away, leaving the key hanging on the peg—
S.^s: Dear child, don't make me wait; come back, child of my womb; come back quickly, come back—
- [85] & [86] S.^s: At the end of its silver ribbon; child to whom I gave birth . . .
M.^s: Child to whom I gave birth . . .
(The mothers exit. The stage remains empty.)

PART TWO

Scene Four: The Wedding Feast

- [87] S.A.T.B.: There are two flowers on the stem, one red and one white. The red one and the white one were on the stem—

B.: The woman—

T.^s: Whom God himself gave you.

[97] T.B.: (*The Men*): You woman, sow the flax.

S.^s, M.^s, S.A. (*The Women*): What did they say to you, tell me, bride?

T.B. (*The Men*): She'll have to keep your linens good and clean—

T.^s: The shirts, the shorts!

S.^s, M.^s, S.A. (*The Women*): And tell me, sweetie, what did they say to you?

[98] (*The bride's mother brings her over to her son-in-law.*)

M.^s: My beloved son-in-law, I entrust my beloved child to your care.

(*The Best Man, the Groom's Mother, The Male Matchmaker and The Female Matchmaker, in turn*):

T.^s: You, sow the flax—

M.^s: You, ask her for your shirts—

B.^s, M.^s: Be in the cellar and the attic—

[99] S.^s, T.^s: From morning to night, be up, be up and on your feet.

M.^s: Supervise the help.

S.A.T.: Be up and on your feet.

B.^s: Chop the wood—

B.: The wood—

S.: After that—

[100] S.A.T.B.: Smack—

T.^s: Love her—

B.: Like your soul—

B.^s, T.^s: Love her like your soul—

T.^s, B.^s, T.B.: Shake her like a plum tree.

[101] S.A.: Our gentlefolk came, they laughed, they drank—

T.B.: They went around all the tables—

S.A.: They laughed, they drank, our gentlefolk came, they drank a toast with Marya—

[102] T.B.: Drank a toast with Marya—

B.^s: Drink, pretty, Marya, eat and fill yourself up.

S.^s: I won't eat or [103] drink, I won't listen to you.

B.^s: And what if it were your good friend?

S.^s: I would've eaten and drunk, I'd have had a good laugh, too.

[104] S.A.: Hey, gray skirt over there, you prowling around—

T.^s, B.^s, B.: The one who's not from here—

S.A.: Where are you from, goose, where are you from, gray one?

[105] B.: The one who's not from here, where are you from, beauty, and what have you seen?

S.A.: You who come from afar, where are you from?

T.: Where are you from, beauty, and what have you seen?

[106] S.^s: I was far away on the enormous sea, I was far away on the enormous sea—

S.A.: Luli, luli, far away on the enormous sea—

[107] S.^s: The white maiden was bathing there, washing her white dress in it—

S.A.: Luli! Washing her Sunday dress.

[108] M.^s: Had he seen the maiden?

M.^s, B.^s: Had the white swan seen his mate?

T.^s: How could I not have been there, how, how would I have acted?

S.A.: How, how could I not have seen her when she was there?

[109] B.^s: Where, where is the swan and also his mate, where? Wherever he tarries, she tarries beneath his wing. Where, where is Khvetis and also the woman he loves? Wherever she is lying, he is lying alongside her.

S.^s: . . . Over there two white swans were swimming, over there on the sea they were swimming—

A.: . . . Oh, luli, oh, luli! Two swans far from here.

S.: . . . Two swans far from here.

[110] (*A Male Guest on the Bride's Side*):

T.^s: And you, why do you think so much of yourself?

B.^s: And you over there—

S.^s (*The Bride*): Down to my waist I am hung with gold, my pearled flounces trail along the ground.

[111] B.^s (*The Male Matchmaker*): Drunkard, dirty swine, father of Nastasia . . .

T.^s (*A Male Guest*): Hey, over there, get a move on, boys, bring us the bride, the groom is bored all alone!

B.: For a glass of wine you sold your daughter . . .

B.^s: . . . and today it's your daughter you're drinking!

[112] T.^s: (*The Same Male Guest*): Hey! You where-did-you-come-froms and you worth-nothings, you girls who can be had for two sous, and you backbiters, [113] and you women who look like Germans, and you with runny noses and unwiped behinds, hare-assed and shoeless—all of you come here!

[114] (*A Male Guest [on the groom's side] chooses a man and woman from among the guests and sends them to warm the bed for the married pair.*)

S.A. (*The Girls*): He said:

S.^s, M.^s, T.^s: "I'm going."

S.A. She said:

S.^s, M.^s, T.^s: "Take me along."

S.A. He said:

S.^s, M.^s, T.^s: "The bed is narrow."

S.A. She said:

S.^s, M.^s, T.^s: "We'll manage."

S.A. He said:

S.^s, M.^s, T.^s: "You know, the sheets are cold."

S.A. She said:

S.^s, M.^s, T.^s: "We'll warm them up."

[115] S.: It's for you, Khvetis, that we sing the song of the pair together. For the red flower and the white, which are together on the branch.

[116] S.^s, M.^s, S.A.: Do you hear, do you hear, Khvetis? Do you hear, Pamfilevich?

S.A.: We sing you the song of the girl and the boy.

[117] (*The Male Matchmaker and the Guests*):

B.^s: What's wrong with you there, . . .

B.^s, B.: . . . snoring like that?

B.^s: Hey get up, Savelyushka, [118] come, get a move on!

B.^s, B.: There are things . . .

B.^s: . . . to do over there!

[119] *(The Guests)*:

S.A.: Where people have fun, they drink, and where they drink, everything goes.

T.^s, T.: Our gentlefolk have come, they said it's well known:

T.^s, B.^s, T.B.: We know how to do things; . . .

[120] B.^s: With us, weddings are celebrated in the finest way, . . .

B.^s, B.: At our place, we drink nine kinds of wine, . . .

T.^s, B.^s, T.B.: And the tenth kind is unique in the world.

[121] S.^s, M.^s, A.: Our Nastasia is going away for good to a strange country.

S.^s, M.^s, S.A.: If she handles things right . . .

S.^s, M.^s, T.^s, B.^s, S.A.T.B.: . . . all will be well!

S.^s, M.^s, A.: Let her be submissive, let her be resigned.

T.^s, B.^s, T.B.: All will be well!

S.: All will go well for the girl.

[122] S.^s: For a head that's resigned there's never a lack of pillows.

(The Guests, in turn):

S.^s, T.^s: Give the poor man as well as the rich man a pretty smile . . .

[123] S.^s, M.^s, T.^s: And give your little husband a much prettier one.

B.^s: And all along the street . . .

B.^s, B.: All along the boy goes . . .

S.^s, M.^s, S.A.: Goes into the green garden behind his Nastasia and looks at Nastasia, looks at her and thinks:

T.^s: In the street and all along goes the boy.

B.^s: In the street and all along . . . He has lovely trousers, lovely trousers.

T.: The boy goes . . . a derby hat.

B.: Lovely trousers.

[124] T.^s: My Nastasia walks with a light gait, her coat is of cloth of gold with a beaver collar.

T.^s, T. *(The Male Guests)*: Ah, her pretty black eyebrows!

[125] T.^s *(A Male Guest)*: All right, fellow, now empty your glass!

S.A.T. *(The Other Male Guests and the Women)*: That's clear, empty your glass!

T.^s: And then, don't forget the presents!

S.A.T.: Don't forget the presents!

T.^s: The young couple needs loads of things. First of all they want to have a beautiful house.

B.^s: A really good one.

T.^s: And then they'll want to enlarge it . . . [126] and then they'll beautify it and then they'll boast: "We know how to live well, don't we, friends?"

(The Guests):

B.^s: The wine has an odd taste, it sticks in your throat!

T.B.: It sticks in your throat!

S.^s, M.^s, T.^s, S.A.: You must add sugar to it!

(The bride and groom kiss.)

B.^s: You must drink, and a lot—

S.^s, M.^s, S.A.T.: The wine has an odd taste . . .

T.^s: It sticks, it sticks in your throat!

S.^s, M.^s, S.A.T.: It sticks in your throat!

[127] B.^s: That woman, that woman is worth around ten sous, ten sous, ten sous; that's not much.

B.^s, B.: If, if someone got a child on her . . .

[128] B.^s: . . . she'd be worth twice, . . .

B.^s, B.: . . . twice as much.

T.: Then as for me . . .

(The Male Guests):

T.^s, B.^s, part of B.: In the house there is singing.

T.: . . . me, me, I don't give a damn, but . . .

Rest of B.: I don't give a damn.

S.A. *(The Women)*: And in front of the door there is lamenting:

T.B.: . . . we won't be . . .

B.: . . . won't be at the end.

[129] S.^s, M.^s, B.^s, S.A.T.: "Where are you, ugly woman? Where are you, spiteful woman?"

B.: If it's this gentleman who's laying out, laying out the money, it, it'll cost him around a hundred francs.

T.^s *(A Male Guest)*: Hey, over there, haven't you seen that the girl can't take any more?

S.^s, M.^s: Look at her sulking.

S.A.: She jogs him with her elbow.

T.^s: She's turned toward him.

B.^s: *(The Male Matchmaker, to the couple who are warming the bed)*: So that she can sulk better, she should be put to bed.

[130] *(Those who were warming the bed exit. Khvetis and Nastasia are led up to the bed and made to lie down, then they are left alone and the door is shut. The two fathers and the two mothers sit down on a bench in front of the door; all the rest are opposite them.)*

S.^s, M.^s, S.T.: The beautiful, well-made bed, the beautiful square bed!

A.B.: On the bed there is a feather mattress . . .

S.^s, M.^s, S.T.: And right beside it there is the pillow.

A.: There is the pillow, and right beside it the pillow.

T.^s: And the pillow is located right beside it.

B.: Right beside it.

[131] S.^s: And under the pillow well-smoothed sheets.

S.A.T.: And right beside it the well-smoothed sheets.

T.^s: And under the sheets, there is someone hidden.

B.^s: It's Khvetis, it's curly-headed Khvetis, . . .

B.: Curly-headed Khvetis, . . .

M.^s, A.: And the sparrow found its nest, . . .

M.^s, A.: . . . he holds his mate tight.

T.^s, B.^s: . . . Khvetis Pamfilevich.

[132] S.^s, M.^s, S.A.: He holds her tight, he has put her in his bed.

T.^s, B.^s, T.B.: He has taken Nastasiushka in his arms, . . .

T.^s, B.^s: . . . has taken her in his arms, has pressed her to his heart.

S.^s, M.^s, S.A.T.: He has pressed her, pressed her to his . . .

S.^s, M.^s, T.^s, B.^s, S.A.T.B.: . . . heart:

[133] B.^s: "Well, my darling, my sweetheart, flower of my days, honey of my nights, honey of my nights, flower of my life, I shall live with you [134] the way people are supposed to live, so that the others envy us, so that we make them envious."

(The curtain is slowly lowered during all of the following music.)

Tiresias Bass
The Shepherd Tenor
*The Messenger Bass-Baritone

*The two parts may be sung by the same artist

Instrumentation:

Winds: 3 flutes (third doubles as piccolo), 2 Oboes, English Horn, 3 Clarinets, 2 bassoons, Contrabassoon
Brass: 4 French Horns, 4 Trumpets, 3 Trombones, Tuba
Percussion: Timpani, Snare drum, tambourine, cymbals, bass drum, bass, snare
Pul Strings
Chorus (Tenors and Basses)

Speaker's Text translated from the French by a.c. cummings

PROLOGUE:

Narrator

You are about to hear a Latin version of King Oedipus.

This version is an opera-oratorio; based on the tragedy by Sophocles, but preserving only a certain monumental aspect of its various scenes. And as (trying to spare your ears and your memories) I shall recall the story as we go along.

Oedipus, unknown to himself, contends with supernatural powers, with sleepless deities who are always watching us from a world beyond death. At the moment of his birth a snare was laid for him - and you will see the snare closing.

Now our drama begins.

Thebes is prostrate. After the Sphinx, a plague breaks out. The chorus implores Oedipus to save his city. Oedipus has vanquished the Sphinx; he promises. *(Exit.)*

ACT ONE:

Chorus

The plague falls on us.

Thebes is dying of a plague.

From the plague preserve us.

For Thebes is dying.

Oedipus, the plague has come.

Appendix B: Libretto to *Oedipus Rex*

Characters-

Oedipus Tenor
 Jocasta Mezzo-Soprano
 *Créon Bass-Baritone
 Tirésias Bass
 The Shepherd Tenor
 *The Messenger Bass-Baritone

*The two parts may be sung by the same artist

Instrumentation-

Winds: 3 flutes (third doubles as piccolo), 2 Oboes, English Horn, 3 Clarinets, 2
 bassoons, Contrabassoon
 Brass: 4 French Horns, 4 Trumpets, 3 Trombones, Tuba
 Percussion: Timpani, Snare drum, tambourine, cymbals, bass drum, harp, piano
 Full Strings
 Chorus (Tenors and Basses)

Speaker's Text translated from the French by e.e. cummings

PROLOGUE:

Narrator

You are about to hear a Latin version of King Oedipus.

This version is an opera-oratorio; based on the tragedy by Sophocles, but preserving only a certain monumental aspect of its various scenes. And so (wishing to spare your ears and your memories) I shall recall the story as we go along.

Oedipus, unknown to himself, contends with supernatural powers; those sleepless deities who are always watching us from a world beyond death. At the moment of his birth a snare was laid for him – and you will see the snare closing.

Now our drama begins.

Thebes is prostrate. After the Sphinx, a plague breaks out. The chorus implores Oedipus to save his city. Oedipus has vanquished the Sphinx; he promises. (*Exit.*)

ACT ONE:

Chorus

The plague falls on us,
 Thebes is dying of a plague.
 From the plague preserve us.
 For Thebes is dying.
 Oedipus, the plague has come,

Free our city from plague
 Preserve our dying city.

Oedipus

Citizens, I shall free you from the plague
 I, illustrious Oedipus, love you.
 I, Oedipus, shall preserve you.

Chorus

Save us now,
 Preserve our city, Oedipus;
 Save us, famous Oedipus!
 What must be done, Oedipus,
 That we may be delivered?

Oedipus

The brother of my wife was sent
 To consult the oracle,
 Creon was sent to the god;
 He is asking of the oracle,
 He is asking what must be done.
 May Creon make haste.

Chorus

Hail, Creon. We harken.
 Hail, Creon, speak, speak!
 We greet you and harken.

Narrator

Creon, the brother-in-law of Oedipus, has returned from Delphi, where he consulted the oracle.

The oracle demands that Laius' murderer be punished. The assassin is hiding in Thebes; at whatever cost, he must be discovered.

Oedipus boasts of his skill in dealing with the powers of darkness. He will discover and drive out the assassin. (*Exit.*)

Creon

The god has answered:
 "Avenge Laius,
 avenge the guilt;
 discover the murderer.
 The murderer hides in Thebes.
 The murdered of the king hides
 And must be discovered;

Purge Thebes,
 Purge Thebes of its stain,
 Avenge the death of the king,
 Of the slain King Laius,
 The murderer hides in Thebes.
 He must be discovered,
 For the god demands he be driven from us.
 "He infects the city with plague"
 Apollo has spoken, the god.

Oedipus

Since the ancient crime is hidden,
 I shall scour Thebes.
 The criminal dwells in Thebes.

Chorus

The god has spoken to you. He has spoken to you.

Oedipus

He has spoken to you.
 You must have faith in me.
 I promise to carry out this task.
 I shall scour Thebes,
 I shall drive him out of Thebes.
 The ancient crime will be avenged.

Chorus

The criminal dwells in Thebes.

Oedipus

The god has spoken . . .
 I solved the riddle of the Sphinx,
 I shall divine,
 Again I shall divine,
 I, illustrious Oedipus,
 Again shall preserve Thebes.
 I, Oedipus, shall divine the riddle.

Chorus

Solve it, Solve it! Solve it!

Oedipus

I promise, I shall divine it.

Chorus

Solve it! Oedipus, solve it!

Oedipus

Illustrious Oedipus speaks:
I promise, I shall divine it.

Narrator

Oedipus questions the foundation of that fountain of truth: Tiresias, the seer.

Tiresias will not answer. He already realizes that Oedipus is a plaything of the heartless gods.

This silence angers Oedipus, who accuses Creon of desiring the throne for himself, and Tiresias of being his accomplice.

Revolted by the injustice of this attitude, Tiresias decides – the fountain speaks.

This is the oracle: the assassin of the King is a King. (*Exit.*)

Chorus

God of Delos, we are waiting,
Minerva, daughter of Jove,
Diana enthroned.
And you, Phoebus,
Splendid archer,
Come to our aid.
For swiftly rushes the winged evil,
Death follows hard upon death
And corpses lie unburied in heaps.
Drive forth, cast into the sea
The dreadful Mars
Who decimates us helpless,
Howling madly.
And you, Bacchus, come swiftly with torch
To burn out the most infamous
Of all the gods.
Hail, Tiresias,
Famous man, prophet!
Tell us what the god demands,
Speak quickly, learned priest, speak!

Tiresias

I cannot speak,
I am not allowed to speak,
To speak would be a sin.
Oedipus, I cannot.
Force me not to speak.
I am forbidden to speak.

Illustrious Oedipus,
Allow me to be silent.

Oedipus

Your silence accuses you:
You are the murderer.

Tiresias

Pitiable man, I speak:
Since you accuse me, I speak.
I shall speak what the god has said;
No word will I conceal;
The murderer is in your midst,
The murderer is near you,
He is one of you.
The king is the king's murderer.
The king slew Laius,
The king slew the king,
The god accuses the king!
The murderer is a king!
The king must be driven from Thebes.
A guilty king pollutes the city,
The king is the king's murderer.

Oedipus

Envy hates the fortunate.
You made me king.
I saved you by answering the riddles
And you made me king.
The riddle has been solved,
Who was to solve it?
You, famous man, prophet?
It was solved by me,
And you made me king.
Envy hates the fortunate.
Now there is one who wants my place,
Creon wants the king's place.
You have been bribed, Tiresias!
I shall lay bare this plot!
Creon would be king.
Who freed you from the riddles?
Friends, it was I, famed Oedipus, I.
Envy hates the fortunate.
They want to destroy the king,
To destroy your king,
Famed Oedipus, your king.

Chorus

Glory!

All praise to Queen Jocasta

In plague-ridden Thebes.

All praise to our queen.

All praise to Oedipus' wife.

Glory!

ACT TWO:**Narrator**

The dispute of the princes attracts Jocasta.

You will hear her calm them, shame them for raising their voices in a stricken city.

She proves that oracles lie. For example, an oracle predicted that Laius would perish by the hand of a son of hers; whereas Laius was murdered by thieves, at the crossing of three roads from Daulis and Delphi.

Three roads . . . crossroads – mark well those words. They horrify Oedipus. He remembers how, arriving from Corinth before encountering the Sphinx, he killed an old man where three roads meet. If Laius of Thebes were the man – what then? Oedipus cannot return to Corinth, having been threatened by the oracle with a double crime: killing his father and marrying his mother.

He is afraid. (*Exit.*)

Chorus

Glory!

All praise to Queen Jocasta

In plague-ridden Thebes,

All praise to our queen.

All praise to Oedipus' wife.

Glory!

Jocasta

Are you not ashamed, princes?

To bicker and howl in a stricken city,

Raising up your personal broils?

Princes, are you not ashamed in a stricken city

To complain your personal complaints?

To clamour before everyone,

Before everyone to raise up,

Your personal broils in a stricken city,

Are you not ashamed, princes?

Oracles are not to be trusted,

They always lie.

Oracles – they are all liars.
 By whom was the king to be slain?
 By my son.
 Well, the king was slain.
 Laius died at the crossroads.
 Oracles are not to be trusted,
 They always lie.
 Beware of oracles.

Chorus

The crossroads, the crossroads.

Oedipus

I am afraid suddenly, Jocasta.
 I have great fear, Jocasta, listen:
 Did you speak of the crossroads?
 I killed an old man
 When I was coming from Corinth,
 Killed him at the crossroads,
 I killed, Jocasta, an old man.

Jocasta

Oracles are liars,
 Oracles are always liars,
 Oedipus, beware of oracles:
 They tell lies.
 Oedipus, beware of oracles . . .

Oedipus

I am afraid, greatly afraid,
 I am afraid suddenly, Jocasta;
 A great fear, Jocasta,
 Has come upon me.

Jocasta

Let us return home quickly,
 There is no truth here.
 Oedipus, beware of oracles . . .

Oedipus

Suddenly I fear, Jocasta, my wife,
 For I killed an old man at the crossroads.
 I want to find out the truth,
 There is truth, Jocasta.
 I want to see the shepherd.
 He still lives, he who witnessed the crime.

Jocasta, the truth,
I must find out the truth, I must know!

Narrator

The witness of the murder steps from the shadows. A messenger, announcing that king Polybus of Corinth is dead, reveals to Oedipus that he is only the adopted son of the king.

Jocasta understands.

She tries to draw Oedipus back – in vain. She flees.

Oedipus supposes that she is ashamed of being the wife of an upstart.

O, this lofty all-discerning Oedipus: He is in the snare. He alone does not know it.

And then the truth strikes him.

He falls. He falls headlong.

Chorus

The shepherd who knows all is here,
And the messenger of dread tidings.

Messenger

Polybus is dead.

Chorus

Polybus is dead.

Messenger

Old Polybus is dead:
He was not Oedipus' father,
Polybus got him from me;
I took him to the king.

Chorus

He was not Oedipus' real father.

Messenger

His feigned father, by my doing!

Chorus

His feigned father, by your doing!

Messenger

I found him on the mountain
 The child Oedipus,
 Abandoned on the mountain,
 The infant Oedipus,
 His feet pierced,
 His feet wounded,
 The infant Oedipus.
 I found him on the mountain
 And took to the shepherd
 The child Oedipus.

Chorus

I am about to hear a horrible story.
 I shall hear a horrible story.
 Oedipus was born of a great god,
 Of a god and a nymph on the mountain
 On which he was found.

Shepherd

Silence was better, not speech.
 Indeed he found the infant Oedipus,
 By father, by mother
 Abandoned on the mountain,
 His feet pierced, tied.
 You should not have spoken:
 This should always have been hidden,
 That the abandoned infant
 Was found on the mountain,
 The infant Oedipus,
 Abandoned on the mountain.
 Silence was better, not speech.

Oedipus

If the marvel be not revealed,
 I shall find out Oedipus' lineage.
 Jocasta is ashamed, she flees.
 She is ashamed of Oedipus, the exile,
 She is ashamed of Oedipus' parents.
 I shall find out Oedipus' lineage,
 The origin of my exile.
 I, an exile, exult.

Shepherd, Messenger

On the mountain he was found,
 Abandoned by his mother;

By his mother abandoned,
 We found him on the mountain.
 He is the son of Laius and Jocasta!

Chorus

He is the son of Laius and Jocasta!

Shepherd, Messenger

The slayer of Laius, his parent.

Shepherd, Messenger, Chorus

The husband of Jocasta, his parent!

Shepherd, Messenger

You should not have spoken,
 Silence would have been best,
 Never to speak a thing:

Shepherd, Messenger, Chorus

Abandoned by Jocasta,
 He was found on the mountain.

Oedipus

I was born of whom divine law forbade,
 I have lain with whom divine law forbade,
 I have slain whom divine law forbade.
 All is now made clear!

Narrator

And now you will hear that famous monologue "The divine Jocasta is dead", a monologue in which the messenger describes Jocasta's doom.

He can scarcely open his mouth. The chorus takes his part and helps him to tell how the queen has hanged herself, and how Oedipus has pierced his eyeballs with her golden pin.

Then comes the epilogue.

The king is caught. He would show himself to all: as a filthy beast, an incestuous monster, a father-killer, a fool.

His people drive him (gently, very gently) away.

Farewell, farewell, poor Oedipus!

Farewell, Oedipus – we loved you.

Messenger

The divine Jocasta is dead!

Chorus

The woman in the courtyard
Tore at her hair.
She made fast the doors,
Shut in and crying aloud.
And Oedipus burst in,
Burst in and pounded on the doors,
And Oedipus pounded, howling wildly.

Messenger

The divine Jocasta is dead!

Chorus

And when they broke open the lock,
Everyone beheld
The woman hanging.
And Oedipus, rushing headlong,
Loosened her and laid her down,
And with the golden brooch plucked from her,
He gouged out his eyes;
The black blood flowed.

Messenger

The divine Jocasta is dead!

Chorus

The black blood flowed,
The black blood gushed forth;
And Oedipus cried aloud
And cursed himself.
He shows himself to all.
Behold through the open doors,
Behold the sad spectacle,
The most horrid of all sights.

Messenger

The divine Jocasta is dead!

Chorus

Behold! Oedipus the king,
Appears a most foul monster,
A most foul beast.
Lo, Oedipus, the king!

Lo, the blind king!
 The parricide king, poor Oedipus,
 Poor King Oedipus, solver of riddles.
 He is here! Lo! Oedipus the king!

Farewell, Oedipus,
 I loved you, I pity you.
 Wretched Oedipus, I lament the loss of your eyes.
 Farewell Oedipus,
 Our poor Oedipus,
 I loved you, Oedipus,
 I bid you farewell, Oedipus,
 I bid you farewell.

In Three Movements. The first and third movements are to be played without a break. The second movement is to be played in the Vulgate and should be sung in Latin. The choir may be composed of male voices, which may be replaced by female voices (soprano, alto, tenor, bass) if available.

I: Psalm 38, vs. 1, 2, 3, and 4, (KJV Ps. 38, vs. 1, 2, 3, 4)

Hear my prayer, O Lord,
 and give ear unto my cry,
 hold not Thy peace at my tears.

For I am a stranger with Thee,
 And a sojourner, as all my fathers were.

O spare me,
 That I may recover strength,
 Before I go hence, and be no more.

II: Psalm 39, vs. 2, 3, and 4, (KJV Ps. 40, vs. 1, 2, 3)

I waited patiently for the Lord;
 And he inclined unto me.

And heard my cry.
 He brought me up out of an horrible pit,
 Out of the miry clay.

And set my feet upon a rock,
 and established (ordered) my goings.

And he put a new song in my mouth.
 Ever praise unto our God!

Appendix C: *Symphony of Psalms*

Igor Stravinsky, 1930, rev. 1948

This symphony composed to the glory of GOD is dedicated to the "Boston Symphony Orchestra" on the occasion of its fiftieth anniversary

Instrumentation-

Winds: 4 flutes, 1 piccolo, 4 Oboe, 1 English Horn, 3 Bassoons, 1 Contrabassoon

Brass: 4 French Horns, 4 Trumpets, (1 Trumpet in Re?), 2 Tenor Trombones, 1
Bass Trombone, 1 Tuba

Percussion: Timpani, Bass Drum, Harp, 2 pianos

Strings: Cellos, Doublebasses

SATB Chorus

No Clarinets, Violins, Violas

In Three Movements: Composer's notes [The three parts of this symphony are to be played without a break. The words of the Psalms are those of the Vulgate and should be sung in Latin. The choir should contain children's voices, which may be replaced by female voices (soprano and alto) if a children's choir is not available.]

I: Psalm 38, vs. 13 and 14 (KJV Ps. 39, vs. 12 and 13)

Hear my prayer, O Lord,
and give ear unto my cry;
hold not Thy peace at my tears.

For I am a stranger with Thee.
And a sojourner, as all my fathers were.

O spare me,
That I may recover strength,
Before I go hence, and be no more.

II: Psalm 39, vs. 2, 3, and 4, (KJV Ps. 40, vs. 1, 2, 3)

I waited patiently for the Lord;
And he inclined unto me.

And heard my cry.
He brought me up out of an horrible pit.
Out of the miry clay.

And set my feet upon a rock,
and established (ordered) my goings.

And he put a new song in my mouth,
Even praise unto our God;

Many shall see it, and fear,
And shall trust in the Lord.

III: Psalm 150

Praise ye the Lord.

Praise the Lord in His sanctuary:
Praise Him in the firmament of His power.

Praise Him for His mighty acts:
Praise Him according to His excellent greatness.
Praise Him with the sound of the trumpet.
Praise ye the Lord. Praise the Lord. Praise Him.

Praise Him with the timbrel and dance:
Praise Him with stringed instruments and the organ.

Praise Him upon the loudest cymbals:
Praise Him upon the high sounding cymbals.
Let everything that hath breath praise the Lord;
Let everything that hath breath praise Him.

Praise ye the Lord; praise the Lord.

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