

Stravinsky
Oedipus Rex
R45-R60

The image shows a page of musical manuscript paper with ten staves. The first two staves contain handwritten musical notation. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a quarter note on G4, followed by a half note on F4, and a dotted quarter note on E4. The second staff begins with an alto clef and the same key signature. It contains a quarter note on C4, followed by a half note on B3, and a dotted quarter note on A3. The remaining eight staves are empty.

A (0 3 6 9) 1 2 4 5 7 8 10 11

B (1 4 7 10) 0 2 3 5 6 8 9 11

C (2 5 8 11) 0 1 3 4 6 7 9 10

OCTA-C (25811)

45

(♩ = 60)

ŒDIPE *p.*

4-26: [7, 10, 0, 3]

Non, non, non re - pe - ri - as

46

47

ve - tus ske - lus. The - bas, The -

- bas e - ruam, The - bas - e - ruam, e - ruam.

48

octa-c

OCTA-B 4-10: [0, 2, 3, 5]

OCTA-A

octa-A

octa-c

The - bis in - co - lit ske - lestus, in - co - lit, in - co - lit ske - lestus.

4-3: [1, 2, 4, 5]
Oct-A

49

TÉNORS

p De - us di - xit, ti - bi di - xit, ti - bi di - xit.

BASSES

p

4-11: [1, 0, 2, 4]
4-11: [0, 2, 4, 5]

ŒDIPE

rall.

50 Tempo

ti - bi di - xit. Mi - ki, mi - ki - de -

poco >

rall.

Tempo

M.D.

poco >

8^a b^a.....

Ed.

-bet - se - de - de - re, mi - ki - de - bet - se -

détaché

marc.

tr

Carmen Sebastiani
March 1. 1983

45 2 3 4 5 6 46 1 2 3 4 5 47 1 2 3 4 5 6 48 1 2 3 4 5 6

VERTICAL SETS: 4-23, 4-11, 4-10, 4-21, 4-22, 4-18, 4-16, 4-16, 4-229 3-11, 3-11, 4-11, 4-23, 4-11, 4-12, 5-29, 4-20, 4-13, 5-29, 3-7, 3-11, 4-11, 4-23, 4-27, 3-10, 5-20, 5-25, 5-24, 4-11, 4-20, 4-11, 4-27, 3-8

OCTATONIC COLLECTIONS:

I

1 2 1 2 1 2 1 2
0 1 3 4 6 7 9 10 (0) → B-28

II

1 2 1 2 1 2 1 2 → B-28

III

1 2 1 2 1 2 1 2 → B-28

49 1 2 3 4 5 50 1 2 3 4 5 6 51 1 2 3

4-3, 3-2, 3-7, 7-35, 4-3, 6-27, 4-28, 3-10, 7-35, 5-9, 4-19, 3-10, 3-11, 5-9, 3-3, 4-4, 4-13, 3-10, 4-28, 5-9, 4-11, 4-28, 5-9, 4-21, 5-10, 5-9, 4-21, 5-10, 5-10, 4-11, 5-18, 5-20, 5-12, 4-28, 4-27, 5-16, 6-248, 5-31, 4-26, 4-27, 5-31, 7-28, 3-2, 3-2, 3-7, 4-229, 3-7, 2, 3, 4, 9-14, 8-28, EXCEPT FOR PC 6+9

3 4 5 6 52 1 2 3 4 5 6 7 8 54 1 2 3 4 5

5 sets derived from the octatone collections:

- 5-3, 3-7, 3-8
- 4-12, 4-26, 4-27
- 5-30

5 [55] 1 2 3 4 5 6 [54] 1 2 3 [53] 1 2 3 [58] 1 2 3

Musical staff 1: Treble clef, notes with accidentals (flats and naturals). Includes fingerings like 4-11, 4-11, 4-2, 4-11, 4-11.

Musical staff 2: Treble clef, notes with accidentals. Includes fingerings like 4-19, 4-19, 5-2-12, 4-19, 3-11, 4-26, 3-2, 4-19, 4-24, 4-19, 5-17, 1-7, 4-229.

Musical staff 3: Bass clef, notes with accidentals. Includes fingerings like 4-28, 4-21, 4-24, 3-9, 4-23, 5-29, 3-4, 4-14, 4-13, 4-11, 6-6, 5-17, 5-25, 4-20, 4-20, 4-19, 5-26.

Musical staff 4: Treble clef, notes with accidentals. Includes fingerings like 5-3, 3-2, 3-2.

Musical staff 5: Treble clef, notes with accidentals. Includes fingerings like 4-16, 4-16, 3-9, 3-9, 3-9, 13-11, 3-11, 6-11, 5-18, 6-11, 4-14.

(1) The demise of the earlier "Russian" preoccupation with the partitioning implicating the 2, I whole-step — half-step descending interval ordering of the octatonic collection. (see ex. 1)

Ex. 1

(0 2 3 5) at 0, 3, 6, 9, *tetrachords*

 0 2 3 5 6 8 9 11
octatonic scale

(2) In octatonic or octatonic-diatonic material, the partitioning showed in ex. 2 a) b) c), of the octatonic collection is nearly always to be inferred. This partitioning implicates 2 half-step — whole-step ascending interval ordering of the scale in terms of (0 I 3 4 6 7 9 10 (0)) and is evident . . . in blocks or passages exhibiting forms of octatonic-diatonic interaction and interpenetration.

Ex. 2

(0 1 3 4) at 0, 3, 6, 9, *tetrachords*

 a) (0 1 3 4) at 0, 3, 6, 9, *tetrachords*
 b) (0 3 7) / (0 4 7) / (0 9 7) / (10 (1)) *triadic*
 c) (0 3 4 7) at 0 "minor-major 3rd"
 0 1 3 4 6 7 9 10
octatonic scale

(3) A diatonic articulation, while at times implicating the interval ordering of the descending minor scale, now rather persistently — and revealingly in relation to neoclassicism — implicates the interval ordering of the major scale.

(4) A persistent preoccupation with certain chromatic inflections of Baroque and Classical C-scale literature, this preoccupation often imposing itself in the form of an octatonic model and diatonic C-scale interpenetration.

(5) An occasional yielding, in however parenthetical or "impure" a fashion, to certain tonally functional relations of C-scale literature, most notably the dominant-tonic relation, which often surfaces as a kind of terminating convenience (a kind of cadence)

(6) Accomodations between abrupt "block" juxtaposition and the tonally conceived forms of Baroque and Classical C-scale literature are frequently to be inferred. (the modes of this accomodation have been briefly surveyed above.)