

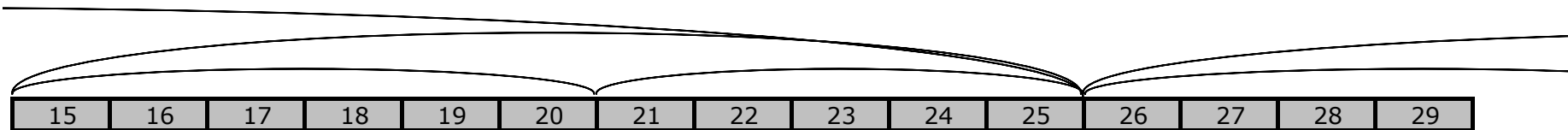
# Symphony of Psalms Igor Stravinsky

Anne McTighe

<b>Measure:</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<b>Text:</b>	Language: Latin Psalm 38, verses 13 and 14 (from Vulgate)													
<b>Key:</b>	E octatonic				E minor / E octatonic				F dorian					
<b>Chorus:</b>	No voices													
<b>Choral Motive:</b>														
<b>Orchestra:</b>	All	Oboe 1 Bassoon 1	All	Oboe 1 Bassoon 1	All	Oboe 1 Bassoon 1	Clarinet	Piano 1	All					
<b>Orchestral Motive:</b>	Chord	A	Chord	A	Chord	A				Chord				
<b>Dynamic:</b>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>mf</i>	<i>p</i>				<i>mf</i>				
<b>Notes:</b>	Em chord	(b7, g7, b7, g7)	Em chord	(b7, b7, G7)	Add Ab/F#	Em chord	*Instruments pass bits of melody.			Em chord				
	Strong 3rd (G)	In octaves	Strong 3rd (G)	In octaves		Strong 3rd (G)	In octaves			*Empasis on scalar motion	Strong 3rd (G)			

\*Em chords bring the continuous motion to a complete stop. They occur at unexpected intervals.

<b>Motive A</b>	Undulating arpeggios, emphasis on m3 interval (16th notes)
<b>Motive A'</b>	4 note upward arpeggios, downward sequence, emphasize/double 1st note to hear scale (16th notes)
<b>Motive B</b>	Back and forth step-wise motion, roughly scalar (sustained notes)
<b>Motive B'</b>	Single pitch repeated for followed by 4 note upward scale (8th notes)
<b>Motive C</b>	Stepping minor thirds, often over arpeggios (8th notes in piano or quarters in voice)
<b>Motive D</b>	Back-and-forth half-steps (usually quarter notes)
<b>Motive E</b>	Sustained notes, step-wise motion of Motive B spread over octave, large leaps (8ve, 7th, 5th)



**Translation:** Hear my prayer,  
**Original:** Exaudi orationem meam,

E Phrygian

E octatonic

		Alto
		D
Horn, Piano 1 Cello, Bass	Piano 2 <b>Cello Solo</b>	Oboe, Clarinet Bassoon
A'	A	C
B		

\*Downward scale in horn is very present.  
 \*Much more driving. More motion.

\*Sounds more organized

\*Texture change - undulating.  
 \*Cello takes over from the horn. Chant-like. Emphasizes B/C half-step.

\*Mixture of articulation appears in orchestra. (Horn, Cello, Piano 1 = Legato, Piano 2 = Staccato)

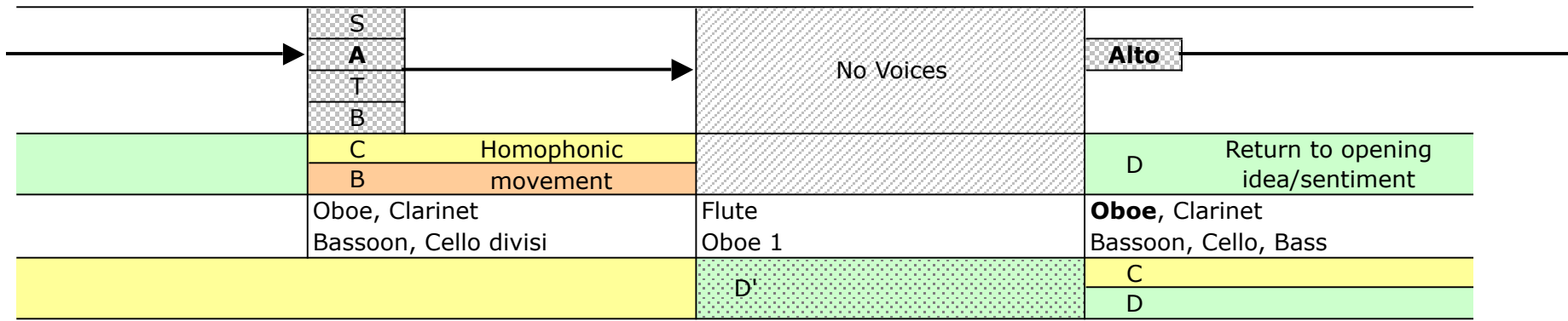
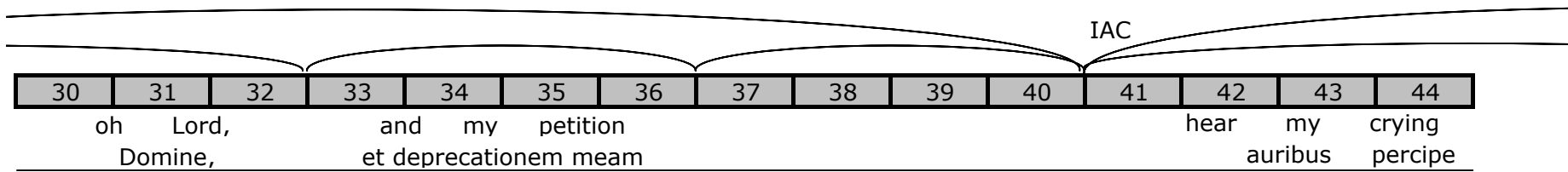
\*Upward scale in Cello.

**Orchestra:** Minor 3rd ostinato. the vocal line.

**Vocal:** E/F motive, chant-like.

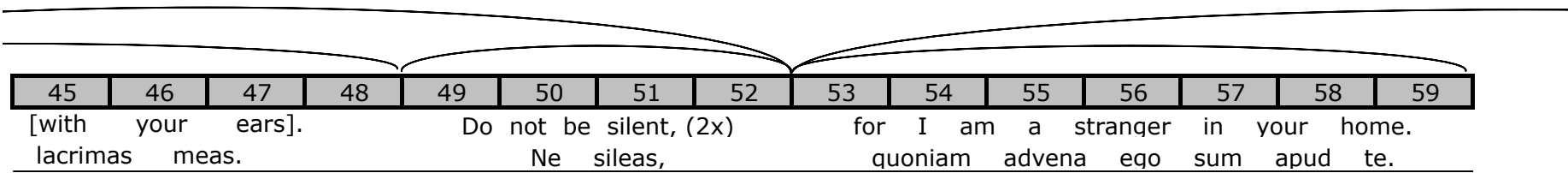
Sustained tones, legato, but  
 \*Pleading with 1/2 step.  
 \*Static sounding. Repeated 2 notes alternating in voice.  
 \*Articulation mix continues.  
 \*Hockett-like overlapping in  
 \*The piece is living between octatonic. Brings out the idea as both scales convey.

Orchestration:	
4 Flute, 1 Piccolo	1 Tuba
4 Oboe, 1 English Horn	Timpani, Bass drum
3 Bassoons, 1 Contrabassoon	Harp
4 Horns	2 Pianos
1 Piccolo trumpet, 4 Trumpets	Cello, Bass
2 Trombones, 1 Bass trombone	SATB Choir

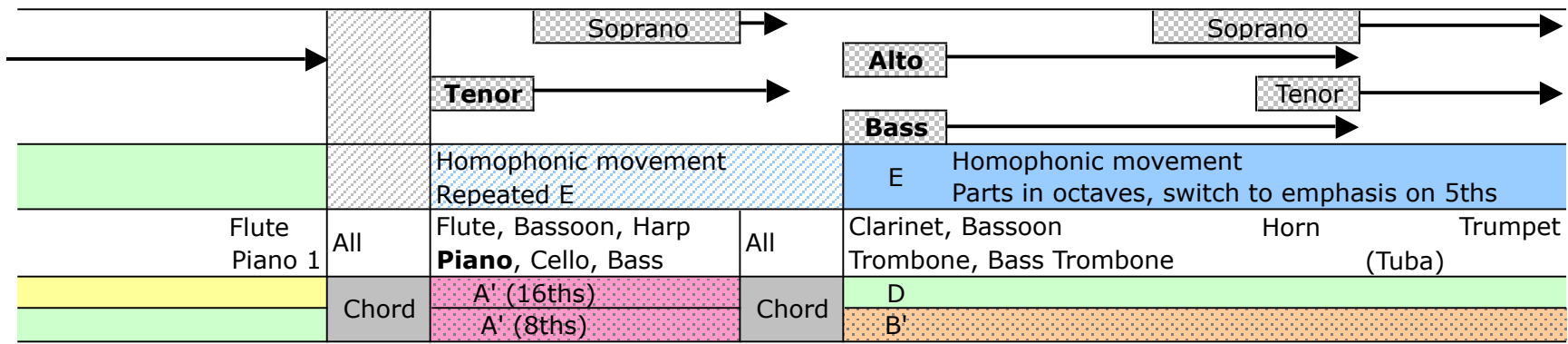


	<i>f</i>		<i>mf</i>
Oboe 1/3 double Heard in E phrygian. pulsing. ostinato in orchestra, ostinato voices. church modes and of being a stranger, different feels	<ul style="list-style-type: none"> <li>*First complete octatonic scale heard in 1 measure.</li> <li>*Minor 3 in S, scalar in A/T, G drone in B.</li> <li>*Texture rises in pitch.</li> <li>*Articulation mix continues. Vocal is slightly less legato. Slight emphasis on front of notes. (More desperate)</li> </ul>	<ul style="list-style-type: none"> <li>*Thinner texture</li> <li>*Gradual increase in note speed (8th, 16th, sextuplet)</li> <li>*C, F, B, D sustained (Fm)</li> <li>*Very flowing and legato. No articulation mixing.</li> </ul>	<ul style="list-style-type: none"> <li>*Oboe 1/3 double vocal line. octaves higher than at m.26.</li> <li>*Cello/Bass are added on m3. EM downbeat (add F)</li> <li>*Hear cadence.</li> <li>*Articulation mix returns in remains legato.</li> <li>*Hockett-like overlapping in</li> </ul>

~ Same structure as when the included this time.



\*music is growing - not silent



*mf* *f* growing *mf*

Oboe 1 sounds two	Em chord	*E Pedal (piano, bass, cello, voice)	Em chord	*Sustained step-wise figure, turn into chords in m.60
	Strong 3rd (G)	*Hockett between flute and bassoon.	Strong 3rd (G)	*Stepwise motion is spread over the octaves. Lots of
				*Building in intensity and desperation.
				*Completely staccato accompaniment dramaticize

orchestra. Vocal line  
 ostinato voices.

\*Downward sequence.  
 Scalar motion.  
 \*Same accompanimental figures as Rehearsal Mark 2, 16ths are raised an octave.  
 Augmented A' layered under.  
 \*S adds octave up.  
 Intensifies sound.

\*Huge drop in pitch. The lowness could be a reference to the character being a stranger to God's church (i.e. a "sinner"). Or the fact that we return speaking about man, who is not lofty as God.  
 \*Gradually rising in pitch. Also gradually adding instruments to create a huge wall of sound.  
 \*Staccato accompaniment behind pressing, but slurred vocal part.

voice enters at m.26, but no instrumental interlude is



PHC

75 76 77 78

and I shall do no more.  
et amplius non ero.

Hear in C-Major

Homophonic movement  
Drone on F/C moving to G/D  
All but Harp

*cresc. senza dim.*

Still Phrygian half  
cadence on G

F6 G7

\*Triumphant rise to the end.

\*Huge range on last chord. High G in flute/piccolo. Low G in Tuba.

\*Ends unfinished, with uncertainty. Don't know whether the plea has been answered.