CRIME AND PUNISHMENT: ONE ACT BALLET

A Thesis

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in

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by

Ronaldo Cadeu de Oliveira
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I did not bow down to you,
I bowed down to all the
suffering of humanity.

Raskolnikov
ACKNOWLEDGEMENTS

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INSTRUMENTATION

2 Flutes
Alto Flute (doubles in Piccolo)
2 Oboes
English Horn
2 Clarinets in Bb
Bass Clarinet in Bb
3 Bassoons
Contrabassoon
4 Horns in F
3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
Percussion (4 percussion players required)  Snare Drum, Tenor Drum, Bass Drum, Triangle,
Wood Block, Suspended Cymbal, Crash Cymbals, Vibraphone, Marimba, Xylophone
2 Harps
Piano and Celesta (one player)
Soloists
Violin Solo, Clarinet in Eb Solo, Accordion Solo, Alto Recorder (or Piccolo) Solo
Strings
28 Violins, 10 Violas, 10 Violoncelli, 8 Double Basses
ABSTRACT

Crime and Punishment: One Act Ballet is a ballet for full orchestra and soloists based on the novel *Crime and Punishment* by Russian writer Fyodor Dostoevsky. The form of the piece is based on the form of the novel, but as the means of literature are different of the means of music, an adaptation of the plot of the novel was revealed necessary. Only the most significant happenings in the plot of the novel are present in the piece. All passages in which a description of psychological characteristics of the main characters is presented in the novel were translated into musical images.

Crime and Punishment: One Act Ballet is orchestrated to full orchestra and soloists. The soloists represent the main characters which also are represented by the soloist dancers. So, each of the main characters are represented in two ways exactly like it happens in Igor Stravinsky’s *Le Noces*. The piece is divided in three scenes. In the first scene the main character, Rodion Raskolnikov, is presented in his many different facets. In the second scene Raskolnikov goes to see the pawnbroker Aliona Ivanovna. He has a long dialog with her and ends up killing her. In the third scene Raskolnikov meets Marmeladov and after takes him home where he meets Sonia, Marmeladov’s daughter. After a while he decides to tell Sonia about the murder and to turn himself in. He goes to the prison in Siberia where the story comes to an end. Although the piece is meant to be staged as a ballet it can be played in a concert hall as concert music.

Maurice Ravel’s *Daphnis and Chloe*; Claude Debussy’s *Prelude of an Afternoon of a Faun*; Igor Stravinsky’s *The Rite of Spring, Petrushka* and *Les Noces*; are the ballets that mainly influenced the composition process of this piece. The main compositional techniques are octatonic scales, functional harmony and chord superpositions, polytonality, clusters, leitmotivs and twelve-tone. The orchestration style and polytonality are influences from Stravinsky.
Twelve-tone is an influence from the Second Viennese School and the use of clusters an influence from Ligeti and Penderecki.
Crime and Punishment
One Act Ballet
OP. 10

I - Rodion Romanovich Raskolnikov:
a Divided Man
Atacca
Crime and Punishment
One Act Ballet
Op. 10

Part I - Walking to Aliona Ivanovna's House

II - The rehearsal, the murder

Ronald Caden - Baton Rouge 2008
Part II - The Dialog

Piano

Violins II

Harp 2

Oboes

Violin I

Harp 1

Conducting Staff

Moderato

Percussion 1

Percussion 2

Alto Flute (G)

Contrabassoon

Violin I

String Basses

Violin II

Flute

English Horn (F)

Clarinet Solo

2 Clarinets (B)
But the time is up for your last pledge. That's for me to do as I please, my good sir, to wait or to sell your pledge at once.
Crime and Punishment
One Act Ballet
Op. 10

Part I - Going to the Tavern

Moderate Crotchet

III - Finale

Reynolds

Baton Rouge 2009
Ronaldo Cadeu de Oliveira (Brazil, 1977) has a bachelor’s degree in classical guitar performance and is now pursuing his doctoral degree in musical composition (minor in orchestral conducting) at LSU where he is studying under guidance of Dinos Constantinides. Cadeu’s pieces have been performed by Recife Symphony Orchestra (Orquestra Sinfônica do Recife, Brazil); Minas Gerais’ State Symphony Orchestra (Orquestra Sinfônica de Minas Gerais, Brazil); Ouro Branco Chamber Orchestra (Orquestra de Câmara de Ouro Branco, Brazil); Petrobras Pro-Musica Symphony Orchestra (Orquestra Sinfônica Petrobrás Pró-Música, one of the best orchestras in Brazil); Louisiana Sinfonietta (USA); and the Contemporary String Ensemble (USA). His arrangements for symphony orchestra are often played by Dillard University Orchestra and Choir (New Orleans, 2006, 2007, and 2008) and by New Orleans Philharmonic Orchestra (2009). Ronaldo Cadeu received two very important composition awards in Brazil for his Symphony no. 1 (Op. 2. no. 1) and his Symphony no. 2 (Op. 2. no. 2). Cadeu is also a conductor and a recognized and awarded classical guitar player. He has performed and recorded Constantinides’ Baroque Concerto for Guitar and Orchestra; Vivaldi’s Guitar Concerto in D Major, Carulli’s Guitar Concerto in A Major and Constantinides’ The Cat that Walked by Himself for Guitar, Narrator and Orchestra, which was released in CD by Louisiana Sinfonietta on the Fall of 2008.