THE VOCAL CHAMBER STYLE OF
LUIGI DALLAPIGCOLA FROM 1942 TO 1964

by

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Department of MUSIC

The University of British Columbia
Vancouver 8, Canada

Date April 18, 1973
ABSTRACT

The following thesis is primarily analytical in nature and deals with four aspects of Dallapiccola's vocal chamber style under the headings:

I  A Summary of Texture and Orchestration
II  Formal Considerations
III A Study of the Serial Structure
IV  Text-Setting.

Seven song cycles are investigated under each of these areas so that a line of stylistic continuity can be traced from the earliest (1942) through the most recent work studied (1960). The works are: Liriche Greche, Rencesvals, Quattro Liriche di Antonio Machado, Tre Poemi, Goethe-Lieder, Cinque Canti, and Parole di San Paolo.

The supposition of continuity is borne out by the examples presented. These show that particularly in the case of formal and serial construction, Dallapiccola chooses a basic pattern or formula (a tri-partite design, a semi-combinatorial series) and creates with it new works with ever-fresh imagination. In his text-setting he is extremely concerned with comprehensibility and expression, for without these he sees little value in the technical means employed.

Introducing the topic is a resumé of Dallapiccola's musical development up to the time of his adoption of the twelve-
tone system. The Conclusion presents evaluations of the composer by various authors, and relates the information given in the body of the thesis to Dallapiccola's personal ideas regarding the function of art.
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INTRODUCTION

The opening years of the twentieth century in Italy saw a revival of interest in song, as distinct from the operatic aria. In a conscious attempt to cultivate a nationally significant style in this medium, composers like Ildebrando Pizzetti, Alfredo Casella and Gian Francesco Malipiero avoided the extremely chromatic idiom of the German post-Romantics as well as their predilection for large forms, turning instead to the Italian madrigal and its predecessors in the search for a musical vocabulary more compatible with their aim.

It is not surprising, then, to find works of a quasi-modal or -diatonic nature in the early production of the succeeding generation of composers. Among these is Luigi Dallapiccola, born in 1904, whose earliest works for voice reflect an interest both in archaic and historical texts and in old contrapuntal styles.

Dallapiccola began his career as a composer in 1925. Most of his early works are cast in a vocal or choral medium. These compositions display a conservative use of dissonance within a basically tonal framework and show Dallapiccola's absorption and personal modification of the prevailing Italian neo-classical trend.
The catalogue of early works begins with three songs for voice and piano, *Fiuri de Tapo* (Nadal, Luna, and Ordole), to words by Biagio Marin. The same poet supplied texts for *Caligo* (1926) for voice and piano, and *Due Canzoni di Grado* (1927) for small women's choir, mezzo-soprano and chamber orchestra. Next came the four songs for soloists and chorus, *Dalla mia Terra* (*Per la notte di San Giovanni*, *Per un bambino*, *Per la sera della Befana*, *Per il mattino della Resurrezione*); *Due Laudi di Fra Jacopone da Todi* for soprano and baritone, mixed chorus and orchestra; *Due Liriche del Kalewala* for two soloists and small chorus; and *Tre Studi* for soprano and chamber orchestra.

Of significance to Dallapiccola's development was his introduction in 1924 to the music of Arnold Schoenberg through *Pierrot Lunaire*. Further contact with the Viennese school (Anton Webern in 1928, Alban Berg in 1934) caused a gradual penetration of serial techniques into the works of the 1930's. It was not until 1942 that Dallapiccola adopted serialism completely, having learned to interpret it in a peculiarly Italian, and at the same time extremely personal way.

Hints of serialism are seen in 1932 in the choral work, *Estate*, and in the *Sei cori di Michelangelo Buonarroti il Giovane* (1933-36), which assured Dallapiccola a place among the best young Italian composers. The latter work comprises three series, the first for a cappella chorus, the second for a small choir of women's voices and seventeen instruments, and the final series for mixed voices and large orchestra.
An abundance of vigour and expression is characteristic and protects Dallapiccola's music from what Roman Vlad, his biographer, has called the artificial elegance of neoclassicism.\(^1\) Although the works are essentially diatonic, brief polytonal episodes occur, as in the following segment from the second movement of the second set of the *Sei Cori*.\(^2\)

\[
\begin{align*}
\text{Vc.} & \quad \text{Vla} \\
& \quad \text{ViI} \quad \text{ViP} \quad \text{ViP} \quad \text{Bass}
\end{align*}
\]

In the first part of the third series, *Il Coro degli Zitti*, the theme of the *Ciaccona* includes eleven different notes of the chromatic scale arranged in a succession of tritones. When this motif is inverted, a twelfth note is added, producing a twelve-note row:\(^3\)

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An eleven-note row is inserted into the final cadence of the third section of Il Coro degli Zitti, set against a diatonic chord:

![Musical notation]

Of course, such instances are only a suggestion of the path Dallapiccola would follow later with his complete adoption of the twelve-tone system.

After the composition of the one-act opera Volo di Notte (1937-39) on a libretto taken from the book by A. de Saint-Exupery, and the Piano Concerto per Muriel Couvreux (1939-41) for piano and chamber orchestra, Dallapiccola completed his first major choral work using a twelve-tone row, the Canti di Prigionia. Its three settings are of texts by famous condemned prisoners, entitled respectively, Preghiera di Maria Stuarda, Invocazione di Boezio, and Congedo di Girolamo Savonarola. Dallapiccola's concern for human dignity and freedom is evident from his choice of these highly dramatic outpourings of personal suffering made endurable by faith and trust in God.

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4Ibid., p. 8.
Underlining the religious tone of the work is the incorporation of the Dies Irae, the structure of which is well suited for combination with Dallapiccola's row. Indeed, the basic four-note motif of the Dies Irae is adopted as the unit of construction in the work, while the twelve-note series appears largely in melodic formations.

The first bars of the Introduction to the Preghiera show the superimposition of the row on the modal Dies Irae:

\[ \text{\textbf{\textit{Dies Irae}}, \text{\textit{Dies Irae}}} \]

The four-note cell is then treated contrapuntally, appearing in its original form and in diminution in several instruments. By constructing his row basically upon the interval of the minor third, Dallapiccola obtains a series of notes which suggests triads and diminished sevenths both harmonically and melodically. The rising line of the row in the above example complements the falling minor third motif of the chant melody. A further illustration of the insistence upon triadic sounds is the predominance of the use, in the central piece, of the row forms Pi and P4: \( P_1 \) begins on F, \( P_4 \) on \( A^b \). Although later works incorporate increasingly sophisticated row struct-

\[ \text{\textit{Ibid.}}, \text{p. 19.} \]
tures, it is worth noting that Dallapiccola retains a preference for thirds and sixths.

In the final song the row and the plainchant are fused into blocks of harmony without an attempt at differentiation between them, as in the following:

\[\text{(DI-ES I-RAE, DI-ES IL-LA,)}\]

The Canti di Prigionia, then, represent a masterful union of seemingly diverse elements, foreshadowing, as well, some of the compositional techniques and methods of the works to follow. These include predominantly contrapuntal textures (here interspersed with declamatory homophonic sections at expressive points in the text, as in the Preghiera at "O domine Deus! speravi in Te," Mary Stuart's cry of faith) and the employment of canon, canonic imitation, and inversion. Careful consideration in the setting of the text ensures a

\[\text{\textit{Ibid.}, p. 20.}\]
melodic line which is capable of expressing the nature and meaning of the words, as, again in the *Preghiera*, the word "libera" is set melismatically to suggest the ecstasy of freedom in the mind of the prisoner. Dallapiccola's concern with clear formal outlines is also unmistakable. The work in its entirety as well as each of the three individual sections adhere to an ABA form, a symmetrical organization which is the basis of almost all of Dallapiccola's later works.

Although the composer has never abandoned his involvement in issues and circumstances affecting mankind as a whole, he generally reserves subjects of this type for his large-scale works. The *Canti di Liberazione* of 1955, in many ways a companion-set to the *Canti di Prigionia*, affirm faith in God and his victory over the forces of evil.

Another side of Dallapiccola's humanity is shown in the more intimate works, those for voice and chamber orchestra or piano. The texts for these, to be examined later in detail, are drawn from many sources—Greek, Spanish and English as well as Italian—but they have in common a sensitivity to the beauty and variety of the natural world, a world threatened by ugliness and heavy-handed brutality. This reflective, personal sort of text is perhaps best conveyed by a solo voice supported by an instrument or instruments of sympathetic timbre. Although there are many important orchestral and instrumental compositions (*Concerto per la Notte di Natale dell'Anno 1956* and the *Quaderno Musicale di Annalibera* to name only two),
the vocal chamber works occupy a truly central place in the
composer's production and constitute a body of works demanding
closer study.

The following analysis concerns itself with seven
works: the Liriche Greche, consisting of three separate song-
cycles, for soprano and various instruments; Rencesvals, for
soprano and piano; the Quattro Liriche di Antonio Machado
which exists in two versions; Tre Poemi for voice and chamber
orchestra; Goethe-Lieder for mezzo-soprano and three clarinets;
Cinque Canti for baritone and eight instruments; and Parole
di San Paolo for voice and chamber orchestra.

Certain other compositions fall into the same category
but must remain outside the scope of the present study. These
are Preghiera, a large dramatic work for baritone and chamber
orchestra composed in 1962, and Sicut Umbra (1970) for mezzo-
soprano and twelve instruments. The most recent addition to
the vocal chamber repertoire, Commiato for voice and instruments,
is not yet available. It received its Italian première at
Pérouse on November 1st, 1972.
CHAPTER I

THE VOCAL CHAMBER STYLE:
A SUMMARY OF TEXTURE AND ORCHESTRATION

In 1942, Dallapiccola completed the first cycle of the Liriche Greche, "Cinque Frammenti di Saffo." This work signals the beginning of the composer's complete adoption of the dodecaphonic system. The "Sex Carmina Alcaei, una voce canenda nonnullis comitantibus musicis" (1943), and the "Due Liriche di Anacreonte" (1945), the other two song-cycles of the Greek Lyrics, represent the composer's refinement of his serial technique.

The "Cinque Frammenti" are scored for soprano, flute, oboe, E♭ and B♭ clarinets, bass clarinet, bassoon, horn, trombone, harp, celesta, and strings. The pianoforte appears in the third song only. The scoring of the "Sex Carmina" excludes the B♭ clarinets and the string bass, and replaces the celesta with the pianoforte. The final cycle is even more economical, for here the voice is accompanied by E♭ and A clarinets, viola and piano.

Dallapiccola's instrumental scoring has been compared to that of Claude Debussy,1 by whom he was influenced early in

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his life as a composer. Admittedly much separates the style of the two composers, but the young man did respond in particular to the colourful and sensuous palette of Debussy's orchestra. His sensitivity to timbre is demonstrated by the frequent choice of flute, oboe, or violin to support the female voice. Instruments of similar tone-quality are often paired as well, as in the following example from the second frammento:

Example 1

In sharp contrast to this transparent scoring is the sustained string sonority of the third "Saffo" song, marked Lento, vagamente. A sudden crescendo between bars 58 and 60, involving the most impressive tutti of the work, is heightened by accents and a rhythmically forceful ostinato in the lower

2All examples used in the paper are at concert pitch.
instruments.

The delicate sound of the celesta which in the other frammenti merely supplies touches of colour assumes a place of importance in the fourth. The rapid arpeggiated eighth and sixteenth notes of the opening provide a foil to the serene recitando soprano line of the next bars. Indeed, at every point where such a flurry occurs (again at bar 70 in the clarinets, 77 in celesta, and 78 in clarinets), the voice is silent, asserting calm supremacy in the last three bars, accompanied only by sostenuto chords in the horn, trombone, cello, and double bass.

The link between the first and last of the "Frammenti di Saffo" is fundamentally one of row structure, but they are also similar with respect to tempo and length. These songs function as a frame for the longer central three frammenti. Two of the basic manifestations of the row, the vertical and the horizontal, predominate in the opening and the concluding numbers respectively. The chordal formation of the row is established immediately in the first song. The horn and trombone sustain, with the double bass, the first two notes of the row; then viola, cello and B♭ clarinets continue:

Example 2
Relieving this accompaniment are rhythmically active passages in the flute and oboe where complete rows appear canonically between soprano and instruments.

The primarily linear statement of material in the final frammento results in an opening configuration which is very different from that just seen in Example 2, one which proves rich in potential for Dallapiccola:

Example 3

\[
\begin{align*}
\text{P}_0 \text{ and I}_3 \text{ occur in this arpeggiated manner in the harp and celesta, with occasional support from the strings. Between bars 91 and 95 the motif is worked canonically--I}_3 \text{ in celesta, P}_0 \text{ in harp. At this point, on completing the words of the text, the soprano sings a melisma on one syllable, increasing the dream-like quality of the song's end.}
\end{align*}
\]

Dallapiccola's interest in canonic devices comes to

\[3\]These bars reappear essentially unchanged in both "Sex Carmina" and "Due Liriche di Anacreonte." The motif is the basis for a set of variations in the latter.
the fore in the next cycle, the "Sex Carmina Alcaei." In
the brief 'Expositio' the unaccompanied vocal row and its
retrograde merge with an almost exact reminiscence of the
opening of the final "Saffo" fragment (Example 3) played by
the pianoforte. The second carmen (canon perpetuus) is
entirely different in concept. I₀, I₁, and I₂ each appear
three times. In the first exposition the rows are distributed
similarly between high and low voices, creating a terraced
effect. The second statements are divided between two con­
trasting timbres with the conclusion of the canon focussing
on the strings alone:

Figure 1

This lessening of timbral variety parallels the gradual
diminuendo to the extremely quiet tranquillity of the ending.
Reinforcing the serial complexity of the third *carmen* is a full instrumentation (including piano) between numbers 6 and 8. This section leads from a climax to the central, slightly slower *Allegro*, where the voice enters. The bars from 12 to 14 complement the opening bars in that they gradually reduce the tension by a process of orchestral fragmentation. The ultimate statement of two simultaneous rows, prime and retrograde, is first a duet between the flute and voice, then between the voice and viola.

The texture of the last three songs is again more sparse. Doublings are less frequent than in the previous *carmen*, and in Numbers IV and VI complete row statements appear consistently in one instrumental voice. In Number V single notes are isolated to form pedal-tones and the final sustained chord is built from the last notes of three rows. A great deal of interplay exists between voice and instruments in this fifth *carmen*. The voice begins the double canon in contrary motion at 20; voice and instruments exchange triplet figures between 22 and 23; and the vocal trill following this exchange is imitated by the flute and oboe. Number VI ('Conclusio') is an amplification of the exposition, a further development of the theme, the soprano accompanied mainly by upper woodwinds and strings.

Most concise of the *Liriche Greche* are the "Due Liriche di Anacreonte." In these, the twelve-note row is rarely fragmented or doubled. Within the comparatively
restricted timbral framework of the "Liriche," each instrument is called upon to sustain the melodic continuity. The piano alone supplies chords in the first lyric; otherwise the entire movement is linearly conceived. An abrupt change is audible at the start of the 'Variazione,' for here the woodwinds take the role previously the piano's. The contours of the "Saffo" row are heard again, in instruments and voice, undergoing a series of transformations. The final bars accentuate the predominant motif of climbing fifths:

Example 4

The nature of the material suggested a different approach in Rencesvals, three fragments of the Chanson de Roland, for voice and piano (1946). Immediately apparent are the frequent doublings and repetitions of row-tones which by prolongation assume the character of tonal centres. These repetitions enhance the declamation of the text, while creating rhythmic ostinatos in the bass line of the accompaniment.
The piano is well adapted to this type of support; the topic of military exploits would be less well served by the more sensuous timbre of, for example, a woodwind ensemble. The drama of the first fragment is heightened by martellato descending triplets whose chromaticism is in distinct contrast to the setting of the text.

Dallapiccola manipulates the row with a certain degree of flexibility. Its prime form as given by the voice is modified in the piano's chordal counterpart, which facilitates the placing of parallel rising triadic formations at points of articulation, as at the end of the third line of the text:

Example 5

The appearance of similar eighth-note motion at bar 21 constitutes a tonal link between this and the previous Alla Marcia verses.
Dallapiccola reinforces the exclamation of the closing line of the song by stating one row form three times in succession, bars 38 to 41: in sustained notes punctuated with short accented ones at the same pitch, in triplet quarter-note chords, and in sharply accented triplet eighth notes comparable to those in Example 5. This repetition also ensures a sense of harmonic stability.

The last four notes of RI\(_7\) held for almost six bars, falling from \textit{fff} to \textit{pp}, form a bridge to the second fragment, in which the subject is a dream of Charles, the Emperor. The change from day to night is indicated by the first notes of a new row superimposed on the fading four-note chord. In keeping with the calm atmosphere, the piano is muted, and follows the contours of the vocal line.

In the final fragment Dallapiccola paints the solid, impersonal strength of the mountains and valleys and the sorrow of the defeated French in a slow declamatory tempo. The vocal
part does not conform to a row, but can be reduced to a descending chromatic scale, skilfully disguised by octave displacements. This may be seen as an augmented form of the rapid descending chromatics of the first song:

Example 7

An additional connection between these outer fragments can be seen in their similar serial structures. The row of the third section begins with the first four notes of the retrograde form of the original series. The interludes for piano recall the parallel thirds of Example 5, the interval now appearing as a sixth:
The link between the two songs is perhaps most strongly enforced by the triad of G Major which closes the work. Vlad has noted the feeling of G minor in the chord (G-B♭-C♯-D) on which the opening six bars of the piece are founded, and he believes that the last chord, having G as its root (the A♭ in the bass acts as an unresolved appoggiatura), re-establishes tonal unity in the work as a whole. In his distribution of the notes of the row, then, Dallapiccola does not seem to be concerned with avoiding references to the tonal-harmonic system. Instead, he assembles rows whose members can form triadic entities without the restrictions imposed on them by functional harmony.

The two vocal chamber works which occupied the composer during 1948 and 1949 followed the composition of his opera, *Il Prigioniero*, and reflect a comparable preoccupation with the inevitability of death and the fragile transience of life.

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The Quattro Liriche di Antonio Machado are settings for voice and piano of texts by this Spanish poet who died in 1939. A version for voice and instruments published in 1965 employs forces similar to those used in Tre Poemi (1949) with the addition of vibraphone and xylomarimba. This orchestrated setting will be described later, in the context of Dallapiccola's works of the last decade. It should be noted in passing that the substance of the Quattro Liriche is not changed, but a new dimension of subtlety is realized through the variety of sonority in this second version.

The Tre Poemi for voice and chamber orchestra, completed in Venice on September 13, 1949, were dedicated to Arnold Schoenberg on his seventy-fifth birthday. Orchestration in the first song is extremely delicate: at no time do all instruments play at once. After the clarinet duet of the first two and a half bars, the woodwinds only add short phrases or single notes. The accompaniment of the second half of the song consists of a single note—F♯—doubled in celesta and harp, and sustained as a faint harmonic by the viola, cello, and later, violin. This note provides a tonal background for the very agile vocal line which finally comes to rest on C. This treatment is particularly well suited to the text—Eugenio Montale's Italian version of James Joyce's "A Flower Given to my Daughter"—which speaks of the transitory loveliness of youth.

The second poema is based on Michelangelo's famous lines, "Chiunque nasce a morte arriva." The description of the fragile
balance of life is followed by a sober contemplation of death's arrival. The pianoforte begins $p_{10}$ in its lowest register, marked *senza luce*, and only gradually does the sonority of the piece rise from this depth. Noticeable at once is the absence of doubling, so that the texture remains transparent. A widely-spaced canonic sequence unfolds slowly in the first fifteen bars. In each of its three appearances, the melodic line drops for notes six through eight to an instrument of different tone-colour.

This technique is taken up again later (bars 41 and following) in the approach to the climax of the song. Here the canonic entries are at the distance of one bar, and their overlapping leads to the *tutti* at bars 49 and 50, where instruments do double in pairs (for example, flute and oboe, and violin and viola). After this point the texture regains its former transparency. Rows are presented by single instruments or by pairs of equal timbre (two clarinets between bars 73 and 76 and violin with viola to the end).

The thoughts of death in the last *poema* are taken from Manuel Machado's *Ars Moriendi*. Again, the orchestration is economical: in the centre of the piece, the voice is accompanied by the A clarinet only, whose notes, an inversion of the vocal part, are subsequently repeated in the prime form joined by an inversion at the fourth transposition in the $B^b$ clarinet. The horn, trombone, celesta, and harp are almost totally absent until the last three bars of the work. This sparse accompaniment is reminiscent of that of the first *poema*, although the con-
clusion here is quite different: RI₃, RI₆, RI₈, and RI₄ overlap in close succession to form a dense harmonic web.

The symmetrical instrumentation of the Goethe-Lieder (1953) for mezzo-soprano and three clarinets is indicative of the subtlety of construction present generally in these seven songs:

Figure 2

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<tr>
<th>No. I</th>
<th>No. II</th>
<th>No. III</th>
<th>No. IV</th>
<th>No. V</th>
<th>No. VI</th>
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<td>3 clsl</td>
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<td>2 clsls</td>
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<tr>
<td>E♭</td>
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<tr>
<td>B♭</td>
<td>B♭</td>
<td>B♭</td>
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In the opening bars of Number I the clarinets all contribute to the introduction of the row:

Example 9

This material is subsequently inverted from bars 7 to 9:
The repetition of row-tones evident at the outset is used as a means of extending the phrase and culminates in the oscillation between notes eleven and twelve of the row at the close of the song, where voice and instruments participate equally.

A related tremolo figure is a recurring element in Number IV, marked Impetuoso; appassionato. Doubled or repeated notes do not otherwise occur in this song.

The final lied is similar in tempo to Number I and contains comparable overlapping motives. A murmuring static moment at bar 8 is reminiscent of the close of the beginning song of the cycle, as are the more widely-spaced undulations imitative of bird calls in the last five bars.

Probably the most outstanding example of the composer's mastery of his vocal chamber style are the Cinque Canti per baritono e alcuni strumenti composed in 1956. These songs
provide a veritable compendium of canonic devices and illustrate new ramifications of Dallapiccola's serial technique.

In the course of the work the baritone relinquishes some of the independence which is so striking in the beginning song. In Number II, for example, his repetition of $C^b$ between bars 27 and 32 provides single tones for various instrumental rows, and in the third canto the vocal row constitutes the arms of a cross-formation built on chordal tutti.

Returning to Number I, it is apparent that Dallapiccola has compressed several rows into the first six bars by sounding complete hexachords vertically. The four instrumental pairs (flute, alto flute; A clarinet, $B^b$ clarinet; harp, pianoforte; and viola, violoncello) become detached in bar 6, where canonic development commences in the bass clarinet. $R_1$ jumps to the A clarinet for notes four to six; to the flute for seven, eight, and nine; and is completed in the A clarinet. Similarly $R_1l$, in mirror fashion, begins in the viola, drops to the cello for notes four to six, proceeds to the alto flute, and concludes in the viola. This terracing of voices which made an appearance in earlier works here becomes a consistently observable feature. In the double canon between bars 14 and 21 only two consecutive notes are played by instruments of like timbre: the two rows begun simultaneously in the clarinets advance from the strings (notes three and four) to the A clarinet and alto flute (notes five and six), return to the strings for seven to ten, and finish in the flute and $B^b$ clarinet. The companion rows started by the strings reverse the progression of tone-
colours by jumping to the flutes, including the clarinet sonorities for notes nine and ten, and concluding in the strings.

Again in the second canto the rows are segmented. To avoid doublings the composer has made one note function at the same time in two rows. Common notes are the fourth and fifth in each case, as the fourth tone of each of the four rows is also the fifth tone of one of the other rows. Duplication of notes seven and nine is also avoided by this method of sharing, most clearly demonstrated in the first four bars.

The nature of the series allows for another type of overlap, as notes eleven and twelve of any prime form can also function as the starting two notes of another prime form. Dallapiccola capitalizes on this property with the serial elision at bar 10:

Example 11

[Canto] Number IV contributes to the balanced proportions of the cycle by reinstating the rather serene atmosphere of Number II. As in the above example the vocal line is derived by elision:
The passage just quoted is virtually without accompaniment: only at the word "monti" do the instruments support the voice with a chord composed of the first hexachord of $R_7$.

A sense of airiness is achieved in the concluding song by the use of an entirely linear construction. As in the first, second and fourth cantus, the row is occasionally distributed among the instruments in two-note segments, while hexachords and groups of nine notes are also presented consecutively in one timbre. The baritone remains independent serially of the other participants until the final bars of the *Cinque Canti*. The last note of $R_9$ is sustained by the voice well into a re-statement of this same row by the flute, whose final note is the penultimate one of the song.

It is apparent from the ten-bar introduction of the 1964
orchestral version of the *Quattro Liriche di Antonio Machado* that the composer has become even more spare in his handling of texture. Whole rows are delivered by single instruments or pairs, the only doublings being *pizzicato* notes in the violin and viola, and occasional notes of emphasis on the xylomarimba and harp. This is dictated, of course, by the original piano accompaniment, which up to the entrance of the soprano does not exceed three-part voicing. Also noticeable is Dallapiccola's preference for the woodwind sonority, which in this song complements the joyful expression at the coming of Spring. Only in the central portion of the song do the horn and trombone contribute substantially.

The almost exclusively linear row forms of the first lyric are not so prevalent in the second. Here the mood has changed to one of unreality: the poet, after dreaming that he talked with God, dreams that he was dreaming. This thought is reflected perhaps in the transformation of the row into blocks of four-note chords whose twelve notes are not necessarily in serial order. The soprano is completely unaccompanied from bars 47 through 50, after which the chordal structure is taken up by the oboe, bassoon, and horn. As the voice becomes increasingly melismatic the few instruments employed contribute less and less, so that the final melisma on an open vowel is joined only by extremely subdued harmonics in the strings. In a subjective sense, this subtlety of orchestration gives an added dimension to the almost surrealistic atmosphere of the song. Comparable
tonal gradations are impossible on the piano.

Although the third song is the most dynamic, wherein the poet rebels against a God who robs him of his dearest possession, Dallapiccola still avoids scoring a tutti at the climax. Block chords similar to those of the preceding song punctuate the progress of driving martellato figures in the first half. A rhythmic canon between trombone, horn and voice at the second Tempo II is an exceptional moment, for this favourite device of the composer is scarcely used in the Quattro Liriche.

In the final song, the thought returns to the arrival of Spring, though simple joy has been replaced by wonderment at the inexplicable annual renewal of life. The diminished orchestral forces of the fourth lyric counter the height of passion reached in the third, and symmetrically balance the first by restoring its sense of fragile equilibrium.

The recent Parole di San Paolo (1964) is yet another product of a refined and sophisticated dodecaphonic style. Dallapiccola is superbly economical in his employment of characteristic chamber resources—flute, alto flute, $B^b$ and bass clarinets, celesta, harp, pianoforte, vibraphone, xylomarimba, viola, and cello. The composer suggests that a boy soprano may take the place of the mezzo-soprano.

Throughout most of the composition the focus is on the text; comprehensibility is a chief aim of Dallapiccola, who deliberately places areas of thicker texture at points where the voice is silent. These instrumental sections are chordal, as in
the introductory bars, or canonic, as at the Molto drammatico from bar 78. Dallapiccola presents the accompaniment in a variety of ways. The most frequent grouping is of four three-note chords such as those which open the work. These are stated by a single instrument or by instruments of like timbre. Occasionally notes ten to twelve appear in a manner which sets them apart from the first nine as at bar 22, where one through nine of $I_1$ occur linearly in the viola, ten to twelve chordally in the celesta. As well, whole rows proceed melodically in one instrument, contrasted elsewhere in the work by the rapid succession of three-note cells in various instruments, a technique previously observed in the Cinque Canti.

Doubling is not common but increases toward the climax between bars 85 and 90. Reinforcing the accent on the third syllable of "caritas" in bar 85 is a chord extending through all instruments except xylomarimba. It represents the conjunction of the sixth note of all four rows: three of the tones are duplicated in four instruments, while the clarinet doubles the voice. The same texture returns in bars 89 and 90, although all the keyboard instruments are silent. The work is completed by a sequence of chordal rows and a vocal conclusion which are in effect a retrograde formation of the opening bars.

In conclusion, certain features may be emphasized as being characteristic of Dallapiccola's chamber style in general. His instrumental preference is for the sensuous rather than the brilliant, as he blends woodwinds and strings with the more mellow
brasses, the horn and trombone. Various keyboard instruments are used colouristically as well.

The tendency is to limit these resources by an avoidance of doubling and repetition, except in cases where an orientation toward particular sonorities is desired, as in Rencesvalls, or where reminiscences of previous material are used as an element of unity, as in the Liriche Greche. Most of the song-cycles are arched around a central climactic focal point, with a lessening of orchestral participation toward the end of the work paralleling a comparable sparseness at the beginning. This is compatible with the balanced formal outlines of the works, to be considered in the next chapter.
CHAPTER II

FORMAL CONSIDERATIONS

Seldom is a body of music so consistent in structure and style as that presently under consideration. Granted the inevitable refinement of technique which occurs in the progress of any creative life, these works are not defined by sharply differentiated stylistic periods, such as characterize the output of, for example, Igor Stravinsky. The incorporation of serialism in the 1940's did not intrude upon Dallapiccola's already evident predilection for tri-partite forms and canonic devices. Indeed, such preferences were given new meaning in relation to the twelve-tone system, with canons of augmentation and diminution, of inversion and contrary motion, and complex mensural canons increasing in frequency of appearance.

Turning our attention first to the works from 1953, we find what might be termed a mature, 'classical' style, the precedent for which is found in many of the earlier chamber works, particularly the Liriche Greche and Tre Poemi.

The Goethe-Lieder are concise but thorough in their use of contrapuntal practices. The invertible counterpoint of bars 1 to 3 and 7 to 9 in the first song has already been noted in Chapter One. Lied Number II is constructed entirely upon a
palindrome, and a similar mirror image occurs between bars 9 and 15 in the final song. Integral to the work, of course, are the canons through which it unfolds.

Dallapiccola's interest in canons of varying rhythmic proportions is evident in the construction of the third lied. The B♭ clarinet answers the voice in simple augmentation. The third voice of the canon, the E♭ clarinet, replies in exact unaugmented inversion of the vocal part. A more complex mensural relationship exists in the three-voiced canon of Number V where the consecutive entries are irregular:

Figure 1

Also at bar 10 a new canonic pattern begins between the B♭ clarinet and voice: the latter now mirrors with three eighth notes the dotted eighths of the clarinet. For the final phrase the three parts enter in their original order in stretto:
Further mention may be made of the palindromic construction of the second lied. The entire melodic material of this short song is presented by the voice. The E♭ clarinet joins at the third last note of the exposition with an exact reproduction of the vocal phrase. The soprano proceeds meanwhile with a retrograde version in which only dynamics are altered.

The expressive three-note motif with which the seventh song commences is varied rhythmically in each voice. An entire section is thence developed from similar figures. Their various rhythmic proportions may be enumerated as follows:

Figure 2
(Figure 2 continued)

The palindrome of bars 9 through 15 constitutes an alternate 'B' section, with the original material returning at its conclusion.

Example 2
Taken as a whole, the seven songs of the cycle exhibit the arch form which is to be found in the majority of the composer's works. Numbers I and VII are slow in tempo and are comparable in mood and texture. Songs II and VI are both brief duets between voice and one clarinet. The central three songs contain the major portion of the work's canonic exposition and are almost identical in length:

Figure 3

<table>
<thead>
<tr>
<th>Number III</th>
<th>Number IV</th>
<th>Number V</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 bars</td>
<td>22 bars</td>
<td>20 bars</td>
</tr>
</tbody>
</table>

Just as obvious are the formal symmetries of the Cinque Canti per baritono written three years later. The central canto stands out in many respects as the focal point of the work: it is the longest (fifty-nine bars) and contains startling cross formations which are distinct both visually and aurally. There are allusions to the techniques of serial exposition found in the other songs—aggregate and elided rows, and simple and complex canons. In structure it is a large tripartite form: A B A B A B A B A.

The songs flanking Number III are shorter and of a tranquil, rather slow tempo. Number II begins with a double canon, has a contrasting central section, and concludes with an altered recapitulation of the opening material. Similarly, the fourth canto starts with two pairs of voices. The closing six bars are an exact retrograde of the first six. Dallapiccola
expands his material in this penultimate song by fragmenting the row and forming new combinations with these segments. Completing the arch form are the first canto (*Molto animato*) and Number V (*Mosso; scorrevole*). Still greater correspondances between the complementary songs exist in the overt and the symbolic meanings of the texts. These will receive greater attention in Chapter Four.

Regarding Dallapiccola's employment of various types of canon it is safe to say that this work alone would establish him as an undisputed master. Of course, we shall presently see instances of many of these devices in other of his compositions.

The first canon emerges from the chordal introduction at bar 6 in the woodwinds and strings. It proceeds in groups of three notes in which there is always a positive-negative relationship (a $d$ is always answered by a $d$ in the other voice just as a $d$ is always answered by a $d$);

Example 3

![Example 3](image-url)
In bar 7 the baritone begins with an adaptation of these proportions, although not participating in the canon. The progression is as follows:

Figure 4

Woodwinds: \[
\begin{array}{c}
\frac{3}{2} \quad \cdot \quad \cdot \quad \cdot \\
\end{array}
\]

Strings: \[
\begin{array}{c}
\frac{3}{2} \quad \cdot \quad \cdot \quad \cdot \\
\end{array}
\]

Baritone: \[
\begin{array}{c}
\frac{3}{2} \quad \cdot \quad \cdot \\
\end{array}
\]

A similar but new canon continues the sequence beginning in bars 10 and 11. These entries represent rhythmic variants of the preceding patterns, with diminution in the ratio of 2:3. Each three-note group in the leading voice at bar 10 is a retrograde of the corresponding three-note group in the following voice at bar 6.\(^1\) The same relationship exists between the remaining two voices:

Figure 5

\[
\begin{array}{c}
\frac{3}{2} \quad \cdot \quad \cdot \\
\end{array}
\]

\[
\begin{array}{c}
\frac{3}{2} \quad \cdot \\
\end{array}
\]

\(^1\)This applies to the rhythm of attacks only, as the final note in each canon is lengthened.
In bar 14 the voices proceed in two-note segments. A short-long relationship is maintained within each voice, using simple augmentation and diminution. These are also present between the parts:

Figure 6

The *canto* concludes with movement similar to that initiated in bar 6. There are now six entries. Dotted forms of the basic rhythmic cells are present in the first two voices (introducing *3:2* augmentation), and *5:4* augmentation is present in the third:

Figure 7
(Figure 7 continued)

It may be noted that the final canto contains a section between bars 7 and 16 which is not unlike those just described. Bars 10 to 12, for example, consist of several three-note fragments, each a different rhythmic variant of the alternating short-long patterns. Each sequence also appears in retrograde; Figure 8

Fl.: \(
\begin{align*}
\begin{array}{c}
\frac{3}{2} \\
\end{array}
\end{align*}
\)

A cl.: \(
\begin{align*}
\begin{array}{c}
\frac{3}{2} \quad \frac{3}{2} \\
\end{array}
\end{align*}
\)

B cl.: \(
\begin{align*}
\begin{array}{c}
\frac{3}{2} \quad \frac{3}{2} \\
\end{array}
\end{align*}
\)

Vla.: \(
\begin{align*}
\begin{array}{c}
\frac{3}{2} \quad \frac{3}{2} \\
\end{array}
\end{align*}
\)

Vc.: \(
\begin{align*}
\begin{array}{c}
\frac{3}{2} \quad \frac{3}{2} \\
\end{array}
\end{align*}
\)
Number II begins with a compact four-part canon. The mirror pair \( R_{10} \) and \( R_{17} \) are in rhythmic diminution of the similarly-coupled \( P_5 \) and \( I_0 \) until note five. For notes six through ten all parts are in eighth notes, the imitation being at the distance of an eighth as well. The canon ends with alternate voices in diminution \( (P_5 \) and \( I_0 \)).

After a baritone solo of one bar the same canonic pairs return for a canon in simple diminution of the opening bars. Proceeding from its conclusion is a repetitive melodic figure in the flute, to be mirrored exactly by the alto flute two bars later. The voice imitates certain motives of the flute phrase but does not participate in the canon.

Following a short contrasting martellato section, the material of the beginning is recapitulated. The rhythmic variation of the latter may be seen by comparing this return at bar 24 with the first bars:

Example 4
The re-appearance of the principal canonic material in its original time-values follows a palindrome between the flutes (given as Example 14 in Chapter Three).

Canto Number IV presents a type of canonic interplay which may be compared to Ernst Krenek's "deceptive imitation," since true canons do not materialize. The four voices begin simultaneously but diverge at note five to create an area of rhythmic canon:

Figure 9

A new imitative passage starts in bar 14. The viola and cello begin two rows simultaneously as do the flutes and clarinets an eighth note later. In both cases the row-pairs are in mirror and proceed exactly together except for notes eleven and twelve. These last notes are articulated separately to

reinforce the canonic effect. This section overlaps with repetitious three-note fragments to be described later as aggregates.

An intricate four-part passage is introduced at bar 24 by an abrupt drop in the dynamic level. The two flutes begin a mirror figure with \( R_0 \) and \( P_8 \) as do the clarinets a sixteenth note later with \( R_8 \) and \( P_5 \). At note three these rhythmic partners are exchanged, so that \( R_0 \) and \( P_5 \) are played together while \( P_8 \) and \( R_8 \) mirror their motion at the distance of a sixteenth note. The four rows converge for notes eleven and twelve, the latter note becoming the first of the retrograde form in each case. Only from the fifth note of the new rows does rhythmic imitation occur with a staccato sixteenth-note pattern (bar 27).

The canonic structures of \textit{canto} Number III are markedly different from those of the second and fourth songs. \( R_8 \) begins at bar 4 in unison between the A clarinet and viola, but notes four and five are doubled in the pianoforte, a procedure very different from the use of common tones characteristic of the preceding \textit{canto}. \( R_{I1} \) answers in bar 5.
A brief and rather obscure canonic moment occurs between bars 13 and 15 where the entries are in the ratio of 3:2.

Example 6
Canonic development becomes more extended from bar 26 where \( R_{10} \) in the A clarinet and cello recalls the motif of bar 4. The chordal interjections are less pronounced until the conclusion of the contrapuntal section at bar 51, where the cross formation of the first bars re-appears.

Having surveyed the two works of the 1950's it is possible to isolate both formal and stylistic precedents in Dallapiccola's earlier serial works. The utilization of ternary form is almost ubiquitous, while imitative and contrapuntal textures are never wholly absent from any of the works. Of the three cycles of *Liriche Greche*, the "Sex Carmina Alcaei" is the most indicative of the predilection for canonic exposition, while all three sets illustrate tri-partite forms to a greater or lesser extent.

A fascinating degree of structural organization is to be found in the "Cinque Frammenti di Saffo." As in the works of the 1950's, the composer links first and last songs while contrasting them with the central ones. The outline below indicates only general sectional divisions but does show a significant relationship between the outer songs. (In addition, Numbers I and V are related by row, whereas Numbers II, III, and IV show serial similarities to be discussed later.)
Of interest are the retrogression of vocal row-forms which occurs at the centre of Number III and the somewhat unusual form of the fourth frammento.

While imitative passages are plentiful in this work, it is in the second cycle, "Sex Carmina," that canonic techniques come to the fore.

The unaccompanied vocal exposition of the row which begins the work establishes an important melodic configuration. Its two phrases 'A' and 'B' are to reappear later in the cycle.

Example 7

Except for the sustained octaves in the harp, piano, and occasionally strings, the entire accompaniment of the second song unfolds as a perpetual canon. Three rows are used and each occurs three times. The vocal part provides a counterpoint to
this activity but contains only one row statement, elongated by frequent repeated notes.

The voice is absent during the rather lengthy "diverse" canons at the beginning of Number III, entering at the more straight-forward exposition of the Allegro sostenuto. The carmen begins with two pairs of instruments. The canon in exact imitation between the cello and viola is superimposed upon the simultaneous statement of the first hexachord of \( P_6 \) in both forward and reverse order. Notes one through six of \( P_6 \) appear in the harp while six through one are played by the horn in irregular augmentation. The trombone begins \( R^{10} \) in bar 4 and is answered exactly at the same pitch by the viola in the next bar.

A three-part canon in inversion is initiated in the bar after number 7 between \( P_3, I_6, \) and \( I_7 \). At number 9 the voice partakes freely in a new, rhythmically less active canon. The second and third voices enter at the distance of a half note.

An interest in retrograde constructions was noted in the Goethe-Lieder Numbers II and VII and in the Cinque Canti per baritono Number IV. A less obvious example arches the third of the "Sex Carmina" although texturally the corresponding sections are not completely similar. The seven bars between numbers 5 and 7 are as follows:
Example 8

In the retrograde version near the end of the *carmen* (beginning at number 12) the voice sings the cancrizan of the row \((RI_{10})\) originally played by the viola and cello, followed in this latter example by the clarinet:
Example 9

The coda following the above bars contains a retrograde rhythmic pattern between the oboe, voice, and violin:

Figure 11

Oboe: \[
\begin{array}{cccccccccc}
\text{P8} & \text{P8} & \text{P8} & \text{P8} & \text{P8} & \text{P8} & \text{P8} & \text{P8} & \text{P8} & \text{P8} \\
\end{array}
\]

Voice: \[
\begin{array}{cccccccccc}
\text{P11} & \text{P11} & \text{P11} & \text{P11} & \text{P11} & \text{P11} & \text{P11} & \text{P11} & \text{P11} & \text{P11} \\
\end{array}
\]

Violin: \[
\begin{array}{cccccccccc}
\text{P7} & \text{P7} & \text{P7} & \text{P7} & \text{P7} & \text{P7} & \text{P7} & \text{P7} & \text{P7} & \text{P7} \\
\end{array}
\]
Like Number I the fourth *carmen* is introduced by the unaccompanied singer who here declaims the text with I₃ and RI₃ in rapid succession. Indeed, the link is more than incidental, as the oboe then begins an exact melodic quotation of 'A', the first phrase of the 'Expositio.' A canon in contrary motion with the flute follows. The pitch of the 'B' phrase (R₁ in Number I) is transposed to R₃ in the clarinet and RI₈ in the flute.

A double canon in contrary motion operates in the fifth song. The voice and oboe constitute one pair, while a rhythmically contrasting canon between the violin and cello begins one full bar (three beats) later.

The introductory phrases 'A' and 'B' (Example 7) are expanded and combined in the 'Conclusio' to form a convincing movement of twenty-nine bars. A simultaneous rendering of prime and inverted forms of 'A' in diminution by viola and flute leads into a canon in inversion between the violin and cello using 'B' in diminution:

(Example 10 on following page)
Example 10

Then begins an extended canon involving both themes in original values and in diminution, as shown below:

Figure 12

\[
\begin{align*}
\text{Ad} &= 2:1 \text{ diminution of A} \\
\text{Bd} &= 2:1 \text{ diminution of B}
\end{align*}
\]

Fl.: Ad... Ad...... Ad..........Ad..........Ad.......... \\
inverted inverted

Ob.: A......B...........

Cl.: Ad......................inverted

Voice: Ad.......Bd... ..........A.......... \\

Vl.: Bd...... Ad.......... Bd....... \\
inverted incomplete

Vla: Ad... Ad...... Bd........ incomplete

Vc.: Bd... Bd.... Ad..........
A fascinating connection between the first cycle of the Liriche Greche and the third, "Due Liriche di Anacreonte," suggests ternary form on this large scale: the first row used in the "Cinque Frammenti di Saffo" undergoes a series of variations as the conclusion of the later cycle. Before a fuller commentary on this is given, it should be noted that the first of the Anacreonte lyrics is based on a canonic melody which is not substantially altered in the course of the movement although fragments of it are developed in the central section. Of these, the initial triplet eighth-note motif is the most frequent, appearing first in a three-part canon:

Example 11

Similar to this triplet motif is the opening vocal declamation of Number II in which the seconds are transformed to the widely-spaced intervals of the "Saffo" row:

Example 12
The variations commence immediately, possibly because the row has already appeared elsewhere. Seven variations may be distinguished by the changes in instrumental texture. The first, lasting seven bars, is characterized by sustained, violently accented chords in all three instruments. An inversion of the 'Eros' motif of Example 12 begins the second variation. Accompanying the brief vocal utterance and *flautando* row-fragments in the viola between bars 47 and 49 are steadily marching half notes in the clarinets and piano.

The chordal accompaniment returns in the third, where the voice again resumes a place of importance. A tumultuous idiomatic figure in the piano provides the focus of interest in Variation four, as the voice only reiterates the 'Eros' motif.

Variation five represents a release of the tension created by the dynamic quality of the previous one. Running eighth-note patterns are shared by the Eb and A clarinets and the piano. An exact reminiscence of the original "Saffo" configuration (from Number V of the "Cinque Frammenti") is interpolated at bar 66 and may be considered as another variation.

The conclusion begins in bar 67 with imitative melodic fragments superimposed on the notes of the sixth variation being completed in the pianoforte. The sustained and accented chords in all instruments constituting the remainder of the work are similar to those of the first and third variations. The leaping 'Eros' motif is heard three times in the last three bars as a further element of unity in the work.
For his Tre Poemi (1949) Dallapiccola arranged two short modern poems around a much longer and more significant text by Michelangelo. The impact of the triptych lies primarily in its sharp focus on death in the central song. This is prefaced by the first poema's portrait of delicate life and followed by a song of resignation and acceptance of death. Formally, the climax of the cycle occurs midway through the second poema. Both outer songs are essentially subdued in dynamics and more tranquil in character.

The melody of the second song contains few of the sensuous convolutions of the opening poema, and the accompaniment is not used so exclusively for colouristic effect. The instrumental lines in Number II attain structural importance largely through their canonic exposition. The piece opens with a slow and deliberate statement in the lowest register of the piano, followed in canon at the fifth bar by the bass clarinet. The third voice, the horn, does not enter until the twelfth bar. By this time a fuller orchestral texture has been achieved, and further imitative patterns in shorter values lead directly into a return of the opening canonic figure where stretto entries are one bar apart. The canon culminates in an orchestral tutti in bars 33 and 34. A new four-part canon proceeds immediately between voice; violin and trumpet; oboe and viola; and bass clarinet and cello. The release of tension is accompanied by descending eighth-note patterns similar to those which preceded
the climax.

Union between the voice and instruments is also demonstrated in the final *poema*, where the development is again primarily canonic. The rather florid vocal melody of the fifth bar is taken up by the A clarinet. At its conclusion the phrase is inverted and then imitated in mirror by the bass clarinet. A proliferation of imitative phrases brings the work to a close.

A line of consistency has been traced in technical approach from the works of 1942 through the *Cinque Canti* of 1956. An investigation of the style of the last decade, exemplified by the *Parole di San Paolo*, reveals significant points of convergence with what went before as well as departures, primarily with regard to form.

This composition differs from those previously examined by being a single extended movement. In a large sense it conforms to an ABA plan since a retrograde variation of the opening bars closes the work and the climactic central section contrasts with these outer limits. Of course, there are subdivisions within this general framework, represented schematically as follows:
Figure 13

Bars 1 to 16...17 to 21...22 to 35...36, 37...

A material Trans- B material A
(chordal tion (primarily
accompaniment) linear &
imitative)

..38 to 44...45 to 57...58 to 90...92 to 100

B to climax A (plus B (canonic
at 44 transition) sequences A (retrograde
of bars 1 leading to major climax)

A (17) (5+ (2) (7) (13) (33)(9)
14)

When A and B are used to signify, respectively, chordal and linear or imitative textures it is seen that an alternation of these patterns is present. A small climax in the second B section is preparatory to the major dynamic climax closer to the end. The final imitative passage is longer than the three sections prior to it, accurately reflecting the Biblical text's most emphatic statement which occurs at its conclusion.

Of special interest are the canonic appearances throughout the work. Although imitative phrases are present before bar 40, it is at this point that a rather unique triple canon begins. Its mensural complexity brings to mind some of the canons of the sixteenth-century polyphonists. Two sets of voices (P₁₀ and I₀; P₀ and I₂) begin their respective phrases together
but soon diverge. The remaining two parts begin a canon in inversion. In each of the six parts notes four to six (those circled below) appear chordally at irregular intervals, as do the next three notes of each series. All voices conclude their phrases with arpeggiated three-note figures wherein the gap between the canons is narrowed.

Figure 14
A strict canon between two pairs of voices initiates a new section at bar 67, marked *un poco più scorrevole*. Triplet quarter notes in the viola and flute and eighth notes in the cello and clarinets hasten the activity at bar 78. The climactic canon begins with the simultaneous movement of four voices (doubled by the strings) at bar 84. Notes four to six while appearing in different instruments than the first three are still stated chordally. The second hexachord of each row is engaged in imitation. Immediately ensuing is a four-part canon involving all the instruments. The reverse in procedure of the previous canon, this one from bars 87 to 91 begins imitatively and becomes chordal from notes seven through twelve. A rather free retrograde version of the work's opening bars follows the final chord of the canon.

It is evident, then, that canon is used consistently as a device of structural unification in all of the works under discussion. In earlier compositions the accompaniment is often solely responsible for the canonic development, while later the voice tends to be an active participant. Canons in earlier works are usually simple and in equal time-values in all voices. With *Goethe-Lieder* and especially *Cinque Canti* the mensural proportions between canonic entries increase in complexity. Also more frequent in later works is the use of canons involving stretto and a build-up of instrumental forces for a point of climax. The symmetry of formal design is observable in all of the composer's
music to date, for in his hands the ancient tri-partite form has achieved renewed vitality and variety.
CHAPTER III

A STUDY OF THE SERIAL STRUCTURE

Row-types

An investigation into Dallapiccola's row structures reveals that the majority of them are semi-combinatorial;\(^1\) that is, the content of either corresponding or opposing hexachords is identical in the prime form and the inverted form at some transposition. Of the few rows which are not combinatorial in this way, many are partially so. There are, then, examples of three types of combinatoriality in the music series in which the prime form and some transposition of the inverted form exhibit exactly complementary hexachords; those in which the prime form and some transposition of the inverted form exhibit exactly similar hexachords (with respect to content only);\(^2\) and those in which hexachordal content does not correspond exactly, but some sort of partial combinatoriality exists.

The second and third types appear in the first cycle of

\(^1\)The term is from Milton Babbitt, "Some Aspects of Twelve-Tone Composition," *Score*, X (1955), 57. Babbitt discusses Arnold Schoenberg's use of the first type described above.

\(^2\)In this case, of course, the prime form and the inverted retrograde form exhibit the complementary relationship previously mentioned.
the Liriche Greche, in which there are nine different rows:

Figure 1

1P₀ : C# G# D A G C : F# B E♭ B♭ F E

1ap₀ : C# E G C E♭ F : A♭ B D E♭ F# A

2P₁ : C# A B G F D : C E♭ E B♭ F# A♭

2ap₁ : C# F# G B♭ C E♭ : E A♭ F D B♭ A

3P₁ : C# B A D C A♭ : E♭ F G B♭ F# E

3ap₁ : C# B♭ C A F F#: G E E♭ B D A♭

4P₁ : C# G# F B G E : C D B♭ E♭ F# A♭

4ap₇ : C# E♭ A G A♭ B♭ : B E D C F F#

5P₁ : C# B♭ D B E F : E♭ C A A♭ G F#

Of these, five contain hexachords which are duplicated in a transposed inversion:

---

3For convenience the nine rows of the "Cinque Frammenti di Saffo" will be designated by a numeral prefix: 1P₀ and 1ap₀ are the two rows of the first song; 2P₀ and 2ap₀ of the second; and so on.
Figure 2

\[
\begin{array}{cccccc}
1P_0 &: & C^# & G^# & D & A & G & C \\
117 &: & G^# & C^# & G & C & D & A \\
1aP_1 &: & C^# & E & G & C & B^b & F \\
1aI_4 &: & E & C^# & B^b & F & G & C \\
2aP_1 &: & C^# & F^# & G & B^b & C & E^b \\
2aI_0 &: & C & G & F^# & E^b & C^# & B^b \\
4P_1 &: & C^# & G^# & F & B & G & E \\
4I_{11} &: & B & E & G & C^# & F & G^# \\
5P_{11} &: & C^# & B^b & D & B & E & F \\
5I_0 &: & D & F & C^# & E & B & B^b \\
\end{array}
\]

Other rows in this song cycle of 1942 exhibit partial combinatoriality. Considerable interchangeability is possible between trichords in the second row of the first song;\(^4\)

Figure 3

\[
\begin{array}{cccccc}
1aP_1 &: & [C^# & E & G] & C & B^b & F \\
1aI_9 &: & [A & F^# & E^b] & B^b & C & F \\
\end{array}
\]

\(^4\)This is in addition to the semi-combinatoriality at a different transpositional level noted in Figure 2.
and in the first row of the second song:

Figure 4

\[ \begin{align*}
2P_3 & : [\text{C}^\# \ A \ G \ F \ D : \ C \ E_b \ E \ (B^b \ F \# \ A) \\
2I_8 & : [\text{F}^\# \ B_b \ A^b \ C \ D \ F : \ G \ E \ E_b \ (A \ C^\# \ B)]
\end{align*} \]

The two rows of the third frammento and 4ap exhibit similar properties, their corresponding hexachords differing by one note:

Figure 5

\[ \begin{align*}
3P_3 & : \text{C}^\# \ B \ A \ D \ (C) \ A_b : \ E_b \ F \ G \ (B^b) \ F \# \ E \\
3I_{11} & : \text{A} \ B \ C^\# \ A_b \ (B^b) \ D : \ G \ F \ E_b \ (C) \ E \ F \#
\end{align*} \]

\[ \begin{align*}
3^{\text{ap}}_{11} & : \text{C}^\# \ B_b \ C \ A \ F \ (F^\#) : \ G \ (E) \ E_b \ B \ D \ A_b \\
3^{\text{aI}}_{17} & : \text{A} \ C \ B_b \ C^\# \ F \ (E) : \ E_b \ (F^\#) \ G \ B \ A_b \ D \\
4^{\text{ap}}_7 & : \text{C}^\# \ E_b \ A \ G \ A_b \ (B^b) : \ B \ E \ D \ C \ F \ (F^\#) \\
4^{\text{aI}}_{11} & : \text{E}_b \ C^\# \ G \ A \ A_b \ (F^\#) : \ F \ C \ D \ E \ B \ (B^b)
\end{align*} \]

A tetrachordal relationship is present between prime form and inversion in 1P_0 as represented by the rows 1P_0 and 1I_6:

Figure 6

\[ \begin{align*}
1P_0 & : [\text{C}^\# \ G^\# \ D \ A \ G \ C \ F \# \ B \ E_b \ B_b \ F \ E] \\
1I_6 & : [\text{G} \ C \ F \# \ B \ C^\# \ G^\# \ D \ A \ F \ B_b \ E_b \ E]
\end{align*} \]
An emphasis on $C\#$ and $G\#$ as a recurring nucleus in the series produces chordal structures which attain the position of tonal anchors in the first "Saffo" song, where the initial configuration of $1P_0$ reappears from bars 8 to 10 and in the last four bars:

Example 1

A common feature of Dallapiccola's rows is the reappearance of three-note groups within the twenty-four transpositions. This is exemplified by the series of $1^{a}P_0$, the row with which the voice begins in the first *frammento*.
These particular notes—D-F-A\textsuperscript{b}—receive emphasis through instrumental doubling in bars 5 and 6, where they are the last trichord of 1\textsuperscript{a}P\textsubscript{0}.

Example 2

Significantly, the voice and flute continue with 1\textsuperscript{a}R\textsubscript{p} so that the same three notes appear almost immediately in reverse.

Continuity is assured by similarities in the tone-rows.
of successive songs. For example, the row first given by the instruments in the second frammento \((2P_0)\) and the vocal row of the third \((3P_0)\) both begin with the notes--\(B^b, A^b, \) and \(G^b\).

Another link appears at the end of the third song. The violin part in the last three bars suggests both the vocal row of the first fragment \((1P_0)\) and the principal row of the one to follow \((4P_0)\): the seventh transposition of both of their prime forms ends with \(A-C-E^b\). Indeed, these rows correspond to a large degree at the transpositional levels represented by \(1P_0\) and \(4P_{10}\):

Figure 8

\[
1P_0 : C \quad E^b \quad G^b \quad B \quad A \quad (E) \quad (G) \quad B^b \quad D^b \quad D \quad F \quad A^b
\]

\[
4P_{10} : B^b \quad F \quad D \quad A^b \quad (E) \quad D^b \quad A \quad B \quad (G) \quad C \quad E^b \quad G^b
\]

Strengthening the arch form of the five songs is a resemblance between the rows of the second song and those of the fourth:

Figure 9

\[
2_{10} : C \quad G \quad G^b \quad E^b \quad (C^\#) \quad B^b \quad A \quad F \quad A^b \quad B \quad D \quad (E)
\]

\[
4P_0 : C \quad G \quad (E) \quad B^b \quad G^b \quad E^b \quad B \quad (C^\#) \quad A \quad D \quad F \quad A^b
\]

\[
2P_0 : B^b \quad G^b \quad A^b \quad E \quad (D) \quad B \quad A \quad C \quad C^\# \quad G \quad E^b \quad (F)
\]

\[
4_{15} : A \quad G \quad C^\# \quad E^b \quad (D) \quad C \quad B \quad G^b \quad A^b \quad B^b \quad (F) \quad E
\]

The identity of the row of the first and last songs \((1P_0)\) has already been mentioned in Chapter One.
Schoenberg made extensive use of one variety of semi-combinatorial row in his later works. The type of series used in his Phantasy for Violin and Piano, op. 47:

Figure 10


is also found in the String Quartet No. 4, op. 37; the Piano Concerto, op. 42; the String Trio, op. 45; and the choral work, De Profundis.

After 1942, Dallapiccola became increasingly involved with the ramifications of Schoenberg's prototype, and although he by no means abandoned the formula of the "Cinque Frammenti di Saffo" (it reappears in at least one work, the Tre Poemi of 1949), he chose rows with this new type of construction for "Sex Carmina Alcaei," "Due Liriche di Anacreonte," Rencesvals, Quattro Liriche di Antonio Machado, and the later Cinque Canti per baritono e alcuni strumenti.

Turning to the second cycle of the Liriche Greche we find a condensation of the twelve-tone material commensurate with the increased economy of orchestration noted in Chapter One. While the first cycle makes use of nine different rows, the "Sex Carmina" have one row throughout:
Interestingly, however, the row-pairs as represented by $P_0$ and $I_1$ do not appear. Rather, one finds used together or in close proximity rows in which the first hexachords contain duplicated notes. A certain harmonic homogeneity is thus established. This is strengthened further by the system of related tetrachords which exists within the series:

Figure 12

$P_0 : \begin{bmatrix} C^# & E & F^# & G & E^b & B^b \end{bmatrix}; A \begin{bmatrix} A^b & F & D & B & C \end{bmatrix}$

$I_{11} : \begin{bmatrix} D & B & A & A^b & C & F \end{bmatrix}; F^# \begin{bmatrix} G & B^b & C^# & E & E^b \end{bmatrix}$

The following illustration is from the beginning of the canon in contrary motion, *carmen* Number IV:

Example 3

The canon is presently continued by $R_3$ and $RI_8$, rows in which
the note duplication is scarcely less obvious, although not occasioned by the same tetrachordal relationship:

Example 4

The duplication of tetrachords is used again in the final canonic statement of Number V. \( R_5 \), which begins in the pianoforte, contains some of the notes of the related rows \( R_{10} \) and \( R_7 \) with which the canon proceeds:

Example 5

The third of the "Sex Carmina" contains several instances of adjacent row-transpositions placed in close proximity. In the retrograde forms this produces three pitch duplications in the first hexachords alone, as illustrated by the canon
beginning with the voice and the clarinet and flute at number 9, the Allegro sostenuto:

Example 6

and continuing in the voice and violin following number 10:

Example 7

As well, certain prime and inverted forms accentuate particular notes when used in conjunction. I6 and P3 appear canonically in both carmen Number III (one bar after number 7) and in Number VI (two bars before number 30):
The most concise of the Liriche Greche, "Due Liriche di Anacreonte," were composed between 1944 and 1945. Again, a semi-combinatorial row is the basis:

Figure 13

\[
\begin{align*}
P_0 : & \quad (F\# \quad G \quad F \quad E_b \quad G\# \quad A) \quad (D \quad B \quad C \quad E_b \quad C\# \quad E) \\
I_9 : & \quad (E_b \quad D \quad E \quad B \quad C\# \quad C) \quad (G \quad B_b \quad A \quad F\# \quad G\# \quad F)
\end{align*}
\]

The relationship established between the rows as represented above is utilized in the first lyric to create an almost complete twelve-note statement from two imitative row-fragments:
The significance of the major and minor second in this work makes a striking parallel with the row structure of the Goethe-Lieder of 1953. A comparison of their respective rows reveals an identical three-note nucleus:

Figure 14

"Due Liriche di Anacreonte"

\[
P_0 : \begin{bmatrix} F^# & G & F \end{bmatrix} B^b & G^# & A : D & B & C & E^b & D^b & E
\]

Goethe-Lieder

\[
P_2 : \begin{bmatrix} F^# & G & F \end{bmatrix} E^b & A & D : C & C^# & G^# & B & B^b & E
\]

In addition, it may be noted that both series contain two perfect fourths, three major seconds, and three minor seconds.

It appears that at least four rows are functioning in Rencesvals, the 1946 work for voice and piano. The difficulty of determining the number with certainty is owing to the close relationships between the chordal and vocal rows of the opening fragment and to their similarity, in turn, to the chordal formations in the concluding song. In addition, a descending
chromatic series is used in conjunction with the first two rows and a semitone vocal sequence in the third fragment acts as a row.5

Both of the principal series are semi-combinatorial.

The chordal formation with which the piece begins may be expressed linearly as follows:

Figure 15

\[
\begin{align*}
P_0 &: \begin{array}{cccccc}
F# & F & A & C & B & D#
\end{array} & E & G# & B & D & C# & G \\
I_1 &: \begin{array}{cccccc}
G & G# & E & C# & D & B^b
\end{array} & A & F & D# & B & C & F#
\end{align*}
\]

The composer has kindly furnished the present writer with his own description of the work. His letter reads, in part, as follows:

"Il s'agit d'une oeuvre basée—c'est tout-à-fait vrai—sur les douze-sons, mais que je ne considère pas dodecaphonique. Ce sont des études sur le total chromatique, et, dans la petite feuille ajoutée à la présente, vous pourrez voir en quelle façon j'ai extrait la ligne du chant (Vers dulce France. . .):

"Le compositeur Camille Togni parle de 'permutations' dans la série vocable, celui-ci, qui en 1946 n'existait pas encore, mais que nous pouvons très bien admettre. Mais là, où il concorde avec vous c'est dans le troisième morceau. A l'avis de M. Togni, j'ai en certain sens construit un 'Lied' (forme A/B/A/) sous le titre général 'Rencesvals.'

"Dans le troisième morceau la chant suit la gamme chromatique descendante pour huit sons; les quatre manquants sont représentés dans le piano (secondes: G/A; G dièze: F dièze).

"Avec mes salutations les meilleures, votre

"Luigi Dallapiccola"
The voice begins in bar 6 with the following series:

Figure 16

\[ P_0 : \begin{array}{cccc} F & A & G^\# & E \\ D & B^b & B & C \\ \end{array} \quad \begin{array}{cccc} B^b & D & E^b & B \\ A & F & E & G^\# \end{array} \]

A tetrachordal connection links the retrograde form of the vocal row and the inverted retrograde form of the chordal series:

Figure 17

Vocal row

\[ R_{11} : \begin{array}{cccc} F & B & B^b & D \\ C & F^\# & E^b & G \end{array} \]

Chordal row

\[ R_{10} : \begin{array}{cccc} F & B & B^b & D \\ E & A^b & C^# & E^b \end{array} \]

Although notes one to four of these forms (F-B-B\textsuperscript{b}-D) appear in this order at bar 75 as the accompaniment of the concluding song, the notes of the row are re-ordered thereafter. The derivation of the row of the third fragment from either of the two principal series is shown in the following illustration from bar 85:
Flexibility of row-structure is also demonstrated by the *Quattro Liriche di Antonio Machado*. Songs I, II, and IV are constructed from the set:

Figure 18

The defiant nature of the text of the third lyric suggests a reason for the employment of a new row which is not combinatorial.

The opening bars of *Quattro Liriche* reveal a somewhat ambiguous ordering of the series. The first clear statement of the row occurs in bar 5. Although the notes within the opening hexachords remain intact, the internal order is altered:
Emphasizing the close textual connection between the first and last songs is an identical distribution of the row at points such as the following (in the later instrumental version such irregularities are scored for pairs of instruments).

Example 12

In the Tre Poemi there is at least one example of a secondary set arising from the juxtaposition of related transpositions of the semi-combinatorial series. The following occurs in the second poem, bars 63 and 64:

---

6 Milton Babbitt's term, op. cit.
The series of Goethe-Lieder contains tetrachordal similarities which are used to advantage in the first of the songs. The related forms:

Figure 19

\[ \begin{align*}
\text{Voice:} & \quad \begin{array}{c}
F \quad B \quad C \quad A \\
D \quad C\# \\
E_b \quad B^b \quad E \quad F^# \\
G^# \quad G
\end{array} \\
\text{E}_b \text{ clarinet:} & \quad \begin{array}{c}
F \quad E \quad E_b \\
F^# \quad C\# \quad D \\
C \quad F \quad B \quad A \\
G \quad G^#
\end{array}
\end{align*} \]

are employed respectively by the voice at the beginning and by the $E_b$ clarinet in its concluding statement (beginning with the last three notes of bar 14).

The tie between tetrachords is reinforced in the brief second song which relies in its entirety upon the juxtaposed related rows. A schematic representation is as follows:

Figure 20

\[ \begin{align*}
\text{Voice:} & \quad P_5 \quad I_{10} \quad R_{10} \quad R_5 \\
\text{E}_b \text{ clarinet:} & \quad P_5 \quad I_{10}
\end{align*} \]

The sense of claustrophobia which Vlad finds in the
sixth lied\textsuperscript{7} characterizes the motif of seconds noted here in Figure 14. The penultimate song, balancing in its brevity the second, derives a new row from the nucleus of minor second-major second for the bass clarinet accompaniment:

Figure 21

\begin{verbatim}
C C# B : F# G F : D E E b : A B b A b
\end{verbatim}

The accompaniment then continues with a free retrograde version of the above.

In the symmetrical combinatorial set of the \textit{Cinque Canti}, P\textsubscript{0} = RI\textsubscript{9}, or R\textsubscript{0} = I\textsubscript{9}.\textsuperscript{8}

Figure 22

\begin{verbatim}
P\textsubscript{0} \{ g b F B D C A b : D b A G B b E E b \}
RI\textsubscript{9} \{ \}
\end{verbatim}

The palindromic idea which generates the row may be seen as the basis for other usages in the piece, such as in the double canon which begins Number II. R\textsubscript{10} is answered by P\textsubscript{10} and the two rows cross in bar 2. The canon is re-voiced in bar 6 but the same row forms are maintained.

Later (circa bar 30) the flute duet is constructed as a palindrome:

\begin{verbatim}
7Vlad, \textit{Dallapiccola}, p. 49.
8Webern uses such a row in opp. 28, 29, and 30.
\end{verbatim}
The phenomenon of twelve-note aggregates occurs in the fourth canto. At certain points in the accompaniment, three-note row-fragments appear in profusion. Within each sequence of twelve notes no repetitions occur. (A similar procedure of a row being generated by three-note nuclei was already noted in the Goethe-Lieder, Number VI, Figure 21.) Bars 17 to 23 in canto Number IV provide several examples, the first being typical:
Aggregates return at bar 34 after an intervening four-part canon.

The Parole di San Paolo of 1964 uses the following row:

Figure 24

\[ P_0 : B^b \ F^\# \ G \ G^\# \ D \ C^\# \ : \ E \ F \ E^b \ A \ C \ B \]

As in the Cinque Canti, Dallapiccola creates aggregates from the primary series. The first such groupings occur at bar 30:
Dallapiccola employs a hexachordal interpolation between bars 39 and 44 as a skilful method of reinforcing certain notes by their reappearance within a short time:

Example 15
One other serial device may be noted. This is the use (in bar 61) of note six of I_9 as a pivot to another row, R_5. (Only the latter appears in its entirety.):

Example 16

\[
\begin{align*}
\text{Voice} & \quad \text{I}_9 \quad \text{Caritas} \quad \text{pa-ti-ens} \quad \text{est}, \\
& \quad \text{be-} \\
& \quad \text{ni-} \\
& \quad \text{gha} \quad \text{est};
\end{align*}
\]

**Interval Preferences**

Having examined the row structures of the works, it is now possible to draw some conclusions regarding the composer's preference for particular intervals and intervallic relationships. In this study, intervals will be reduced to their simplest form, and inverted if necessary, so that the range of intervals is from minor second to augmented fourth. For purposes of comparison between early works and later ones, the totals are calculated in three groups, then added together. The results confirm that there is a preponderance of minor thirds.

---

9The terminology of traditional harmony is used solely for convenience and for facility in recognizing intervals and chords and not with any intent to imply tonal connections.
in the works up to and including *Tre Poemi*. This interval appears less frequently in the last three compositions, in which the minor second figures most prominently. As well, a significant increase in the use of augmented fourths is noted. When all rows are considered together, minor seconds and minor thirds occur with almost identical regularity while major seconds are only slightly less frequent. Tritones appear least often. Details are provided in Tables i, ii, and iii to be found in Appendix I.

These conclusions are consistent with observations made in the previous section and will be borne out further by examples from the music which demonstrate Dallapiccola's manipulation of his twelve-tone material to form triads, seventh and added-note chords, fourths, and so on. Such entities are enriched by the dodecaphonic surroundings, and do not necessarily suggest an orientation toward traditional harmonic usage.

Immediately noticeable are the triadic and chordal outlines in *Rencesvals*. In the first song the formations of the opening bar provide three chord-types which appear throughout. These are 1) a major triad plus a sharpened root; 2) a triad with an additional third above or below; and 3) a minor triad with an added sharpened fourth.\(^\text{10}\)

\(^{10}\)Various enharmonic spellings are of course encountered.
A rather strong harmonic stability is established by such recurring patterns (although these are counter-balanced by chromatic flurries).

Example 18
A striking linear succession of minor thirds is introduced in the opening of the second fragment by a new vocal row:

Example 19

The discouragement and sadness of the defeated soldiers are portrayed in the third part of Rencsvals by the descending chromatic vocal line, set against various triadic figures in the piano:

Example 20
Differing in approach are the more lyrical Quattro Liriche di Antonio Machado. Early in the second song the soprano sings unaccompanied a series derived from the block chords prior to her entry. Noteworthy are the minor thirds common to both vocal and string sonorities:

Example 21
(Example 21 continued)

In the third of the Antonio Machado songs, added-note chords and even completely outlined diminished sevenths are most conspicuous in the block harmony of the strings:

Example 22

Aug. triad with major 2nd (tritone) Dim. 7th with added notes

Dim. triad with # fifth Dim. 7th with minor 2nd (minor 3rd)
Concerning Dallapiccola's care for the unity of detail, Examples 11 and 12 of the previous section may again be cited. In each of these instances the composer appears to favour the tritone produced by the combination of notes eight and ten as the concluding interval of the phrase, rather than the minor second produced by notes eleven and twelve. It is not surprising, then, that the row of the third song contains two tritones, whereas the original series is built on seconds and thirds:

Figure 26

Row of Number III

\[
P_0 : D \quad D^b \quad C \quad F^\# \quad B^b \quad E^b \quad : E \quad G \quad G^\# \quad F \quad B \quad A
\]

The series of *Tre Poemi* is among those in which the interval of the third is an important component. Both arpeggiated and chordal expositions are represented in the following bar from the first *poema*:

Example 23

In the second *poema* a special emphasis is indicated in the vocal line at a point where a minor third occurs:
The message of this second setting—that all things end in death—is given its most positive statement between bars 60 and 66. As if to illustrate this thought graphically, serialism in the vocal part is suspended. The voice re-iterates $B^b-G^b-B^b$, while an almost feverish flourish of chordal rows passes through the instruments. The interval of the major third is a logical choice for emphasis here as it is the one with which the row of the work begins.

In the series of Goethe-Lieder the intervals which predominate are the second and the fourth. The three-bar introduction and the first statement of the voice, which opens with the tritone, indicate the harmonic milieu of much of the work:

Example 25
This final song ends by repeating the tritone in an oscillating figure which occurs simultaneously in all four voices.

In Number VII seconds and fourths are again plentiful, the tritone being emphasized as in the first song in the note-repetitions of the concluding bars. The beginning of the palindrome in bar 9 sets $R_9$ in the $B^b$ clarinet against $R_6$ in the voice, so that two tritones appear horizontally and another vertically:

Example 26

The upper clarinet parts in the final bars of the song represent the culmination of the juxtaposition of the motif of seconds with that of the tritone:

Example 27

The inverted palindrome of the *Cinque Canti* series
turns (between notes six and seven) upon a perfect fourth. No interval is repeated within the matched hexachords.

Figure 27

\[ \text{G}_b \ F \ B \ D \ C \ A^b \rightarrow C^\# \ A \ G \ B^b \ E \ D^\# \]

\[ m2 \ x4 \ m3 \ M2 \ M3 \ P4 \ M3 \ M2 \ m3 \ x4 \ m2 \]

Perhaps for this reason it is difficult to generalize on the frequency of interval appearance in this work. The large proportion of linear movement as distinct from chordal may, however, be noted.

A different approach is evident in the work of 1964, *Parole di San Paolo*, where blocks of sound constitute a harmonic backdrop for the essentially declamatory vocal line.

In addition to two tritones, the row contains four minor seconds, two minor thirds, a major second and a major third. By forming four three-note chords from each row form, Dallapiccola increases the occurrence of like intervals. In the chord built on notes one to three of the prime form, a minor third results in addition to the major third and minor second already present in the row. The additional interval in the retrograde form (which begins with a major second and a minor third) is a major second, and so on. The first and last chords of each of the four rows which open the work illustrate the exposition and retrogression of these chords:
Where the composer wishes to highlight the characteristic sound of these chordal structures, he isolates three notes in a contrasting timbre. The distinction between linear and chordal exposition is striking in bar 22.

Example 28

The aggregates at bar 30 (Figure 25) are a further instance of the importance attached to the opening intervals of the series, which are recalled by each of their three-note cells.

An unusual six-note chord completing P6 is followed at bar 54 by a section reminiscent of the opening bars. I_{10}, R_{1},
and RI7 overlap in close succession, again in three-note chords.

At the conclusion of the work, similar formations re-appear. R4 begins at bar 92 and completes its second hexachord in bar 93 after the intervening I7 and P1. RI0 leads into another prime statement from which the voice begins a retrograde phrase similar in outline to the opening one. Indeed, the sense of equilibrium in the whole may be affirmed by a diagram of the first and final vocal lines in relation to the accompaniment:

Figure 29

In conclusion, we might return to a consideration of the overwhelming majority of works in which Dallapiccola uses a semicombinatorial row. With this apparently abstruse mechanism he finds new means of creating an expressive style, one which does not avoid points of contact with traditional sounds. Technically speaking, he does this to some extent by avoiding completely chromatic writing, that is, by repeating tones or combinations within short spaces of time or even over the span of an entire section. From the listener's viewpoint, a greater ease of comprehension and acceptance is thus assured.
CHAPTER IV

TEXT-SETTING

In an article on his choral music, Dallapiccola draws a striking parallel between the poet's or musician's thought-process and the deep-running rivers of his native countryside. Both have their source or rudimentary form which, if not captured, escapes from sight. But, as if undergoing a period of gestation, the river emerges in a new location with new ramifications, just as ideas change and mellow in the process of time.

Such a description is most applicable to the choral works, wherein recurring themes are operative over large spans of time. One need only recall the Canti di Prigionia and its later companion work, the Canti di Liberazione, to realize the continual preoccupation of the composer with the ideas of freedom and justice. The opera Il Prigioniero is another particularly powerful examination of the same concepts.

Although less grandiose by the very nature of the genre, the vocal chamber works illustrate a similar trend to some extent. The impact of two World Wars was an undoubtedly

strong influence on Dallapiccola's textual preferences, for in his own words, the Greek lyric poems were chosen in response to his desire "... to escape from the ugliness with which the world is laden." Even after a considerable lapse of time, he returned to that wealth of ancient poetic utterance for his Cinque Canti, finding new verses compatible with his more sophisticated dodecaphonic style.

The personal and humanistic appeal of the Greek lyrics is to be felt in all of the works, despite their range of topics and the various nationalities of the poets. Ancient and contemporary writers are chosen in light of their relevance, whether what they have to say is in a traditional or colloquial context. This last point is significant, for Dallapiccola does not limit himself even within one work to one cultural outlook or one bias. The melancholy Spanish poet, Manuel Machado, for example, finds a response equally sympathetic to that given Michelangelo or the English T.S. Eliot in Tre Poemi.

The life of Antonio Machado (more famous brother of Manuel) must have affected the composer deeply. Dallapiccola had expressed the anguish of doubt at the moment of death in Il Prigioniero (completed in 1947-48), and was still concerned with such fundamental problems in his lyric settings. Machado died young, prematurely aged by personal losses and deprivations suffered at the beginning of World War II. In his poems he strives for faith and assurance, hoping without total belief

that he may be reunited with his wife after death. Of such substance is the sorrowful raging against God in the third of the Quattro Liriche.

In 1953, Dallapiccola reinterpreted his earlier need "to escape from the ugliness" of the world with the lyrical settings of Goethe's love poems.

Recently the frequent setting of Latin texts has indicated an affirmation of belief in God and the Biblical teachings. The words of St. Paul's famous letter to the Corinthians are set in full appreciation of their poetic qualities and their forceful message.

Within the more limited scope of individual works the unity inherent in the text is translated into musical coherence, the formal and serial aspects of which have been dealt with in detail previously. The following illustrations of textual unity are among the most impressive.

The evocative function of the name "Saffo" in the Liriche Greche is apparent in retrospect after the recurrence of its associated musical pattern in the second and third cycles. The name is not used in the "Cinque Frammenti" but the instrumental configuration associated with it occurs in the final song where Saffo speaks in the first person. The enunciation of the name in the first of the "Sex Carmina" is accompanied by a closely-related reminiscence. The strong connection between Saffo and Eros, the god of love, is sufficient in the final
cycle to evoke the "Saffo" motif without the name being mentioned.

Related thoughts or images also occur within the symmetrically-paired poems of the Cinque Canti and are reflected in musical figures or rhythms. Such is the case between the second and the fourth songs where certain textual details correspond:

Example 1

In the Parole di San Paolo similarities such as the following help to accentuate the ends of the rhythmic and poetically phrased verses as well as providing thematic unity:

Example 2

Related to these more widely-flung reminiscences are repetitions within a short time to accentuate important words.
The qualities of charity are extolled from bar 58 and this section builds to the climax by both textual and musical reiteration. The most obvious are the phrases from bars 67 through 75:

Example 3

One of Dallapiccola's chief aims in setting a text musically is comprehensibility. To ensure that the meaning of the words is always clear he frequently places vocal phrases in isolation or in opposition to the instruments; sometimes he repeats certain words with strong accents; or on occasion he eliminates the accompaniment altogether. Some instances of emphatic or declamatory delivery are illustrated here, particularly where these exemplify also the composer's extreme care in retaining the natural inflections of the language.

The rhythm and dynamics of speech are completely adapted to music in the following lines from the first "Saffo" fragment:

Example 4
A more forceful approach is indicated by the words of the third lyric:

Example 5

\[ \text{Example 5} \]

\[ \text{Example 5} \]

The rhymed couplets of the first Rencesvals song are off-set by typically asymmetrical phrase lengths. The rhyme scheme, however, is clearly articulated, with the climax of the section occurring naturally at the end of the third line:

Example 6

\[ \text{Example 6} \]

\[ \text{Example 6} \]

Strong declamation immediately sets the tone of defiance in the third Antonio Machado lyric. The poet boldly addresses God:
Example 7

The natural stresses of the Italian language are blended with graceful melodic curves in the first of the Tre Poemi:

Example 8

In Number II, a more declamatory style is demanded by the solemnity of the subject. The strong (f) and weak (u) accent marks are Dallapiccola's:

Example 9

The emotional impact of this contemplation of death is felt strongly from bar 50. Here the accents give a dramatic impetus to the melodic line:

Example 10
Irregular or asymmetrical phrase structure was mentioned in connection with Rencesvals. The German text of the Goethe-Lieder is also constructed in regular verses, but once again the musical setting elongates certain words and passes quickly over other less essential ones to assist in the comprehension of the text. This is readily apparent in the second lied on the words "Sonne" and "-mond":

Example 11

Much more extended is the treatment of "schön" in Number V:

Example 12
Again in Number II of the *Cinque Canti* the inflections of the Italian language arise naturally from the rhythmically sensitive phrases. The prominence given to the word "liberi" is noteworthy:

Example 13

```
Do-ra-ti u-cel-li  da-l'a-cu-ta vo-ce, liberi
```

The final thought of the poem is dramatically accentuated by an abrupt melodic contrast at the beginning of the last word:

Example 14

```
lo ri-pe-te dol fondo delle val-li
```

The operative words in the third song are emphasized through their stark and deliberate enunciation:

Example 15

```
la-cri-me, la-cri-me, do-lo-re...
```

Aiding the recitative-like style of the *Parole di San Paolo* is the inclusion of *parlato* indications. This delivery is contrasted within the first line by the melismatic curve on the word "angelorum":

```
Although asymmetrical in comparison with this first phrase, the second complements it in melodic outline:

Example 17

The final verse of St. Paul's letter is strongly reinforced by accent and reiteration. The three central words—"fides," "spes," and "caritas"—are set off by rests for their first appearance. On repetition "fides" and "spes" are sung with forceful accents, "caritas" on a contrasting melisma. The important final phrase is presented simply, gaining in directness by its understatement:

Example 18
Tone-painting is used frequently in all the works to project the importance of particular words, while symbolism as a structural feature is apparent only later, as in the third of the Cinque Canti, where the cross formations suggest a connection between the suffering of the ancients and our own. As might be expected, all settings are descriptive of mood or situation in a general sense.

Examples of simple tone-painting and musical description abound in the Liriche Greche. Dallapiccola used Salvatore Quasimodo's translations of the ancient Greek poems, which are usually brief but vital in their personal impact. Their sensuous images and concrete descriptions adapt well to a musical interpretation.

The first of the "Cinque Frammenti di Saffo" speaks of evening, when all the beings which the dawn sent forth are returning to their homes. The one extended melisma in the otherwise syllabic setting occurs on "lucente" as a briefly delayed response to the suggestion of dispersed light:

Example 19

In the second setting where Saffo addresses her beloved, the central statement—almost a question and answer—is expressed by the row in a rising sequence followed by its complementary retrograde form. Trembling is suggested by the latter's
descending melisma:

Example 20

\[\text{\textit{Così a-dor-na fai tre-mar-chiguar.}}\]

An actual question and response determine the serial structure of the third fragment. The opening lines of the poem—"The tender Adonis dies/ O Citerea: and we, what do we do?"—are set to the two prime rows of the piece, while the answer—"At length we beat our breasts, daughters,/ and rend our clothing"—outlines the retrograde forms of the same rows. Violent \textit{marcato} chords accompany the description of the act of mourning.

A mysterious atmosphere is conjured up by the quiet and intricate figures in the accompaniment and the somewhat hypnotic recitation of the voice in Number IV. The poet is describing a moon-lit night and the gyrations of men about an outdoor altar.

The short final song contains one thought: "I have spoken at length in dreams/ with Aphrodite." An extended melisma on the final syllable ends the work. As the poet returns in thought to a repose similar to that described in the first song, so the principal row of Number I returns in Number V.

A hedonistic tone pervades the "Sex Carmina Alcaeii." The first is a fragment only: "O crown of violets, divine sweetly laughing Saffo." The second and fourth describe the soothing of a body which has suffered much. The remaining songs
proclaim the sounds and sights of advancing spring.

The vocal introduction to Number IV is suitably shaped to reflect the idea of encircling garlands:

Example 21

In _carmen_ Number V the poet asks for a glass of wine. At this point a swaying triplet figure is introduced in the vocal part and thereafter reiterated by various instruments.

The third cycle of the _Liriche Greche_ contrasts two aspects of love: the hopefulness of approaching the beloved in song, and the despair which strikes like the blows of a wood­­cutter's axe. The importance of the 'Eros' motif was noted in a previous connection in Chapter Two. A slight transformation of this motif accentuates the importance of the final line of the first lyric as does the vocal cadenza following it:

Example 22

This rhapsodic character differs from the much more violent
movement of the second lyric. The strokes of the woodcutter may be heard in the sharply accented chords which punctuate the first, third, and final variations.

The archaic French of the Roland fragments sounds blunt and more sibilant than the fluid modern language. The following lines describe a violent dream of Charlemagne on the eve of his defeat at the Roncesvalles pass:

Entre ses poinz teneit sa hanste fraisnine.  
Guenes li quens l'ad sur lui saisie.  
Par tel air l'at estrussee e brandie  
Qu'envers le cel en volent les escicles.

As the narration recounts the adversary's action of forcing the wooden staff from the emperor and throwing it in splinters to the sky, the music becomes increasingly agitated, culminating in these bars:

Example 23

The war-cries interspersed with narration and the march tempo of the first song suitably reflect the tense preparations for battle, and contrast with the more static accompaniment and the dramatic vocal line of the last fragment, which tells of the
defeated troops passing through the impersonal valleys and
mountains.

The verses of the *Quattro Liriche* are representative
in a microcosmic sense of the imagery and emotion character-
istic of Antonio Machado's entire output. He was deeply rooted
in Nature and knew sorrow early in life when his young wife
died suddenly. His search for a strong belief in God is a
constant thread in his poetry and images of water appear again
and again as symbols of life and renewal. Dallapiccola chose
to combine the following poems, relying less on overt tone-
painting than on a musical suggestion of the prevailing thought:

Spring has come,
White hosannas of the brambles now appear!

Last night I dreamed I saw
God and that He spoke to me;
and I dreamed that God heard me . . .
Later, I dreamed that I was dreaming.

Lord, you have snatched from me what I held most dear.
Hear once more, my God, my heart's cries.
Your will, Lord, is not my own.
Lord, now are we alone, my heart and the sea.

Spring has come.
No one knows how it is so.

The joyful spirit of Easter is expressed by florid
melismas in the first lyric:

Example 24

\[\text{Example 24}\]

---

(Example 24 continued)

Similar vocalizations on a single syllable create the surrealistic aura of the second song:

Example 25

The prayer of the third song ends on a note of anguish: the poet is alone with his heart and the sea. Defiance breaks down in the face of these melancholy reflections:

Example 26

An atmosphere of gloom and fatality is most persistent in the second of the Tre Poemi. Inexorable death and its
penetration to the core of man's awareness is the subject of Michelangelo's poem. The central idea is proclaimed on a single note with solemn emphasis, signifying the immobility of death:

Example 27

Earlier it was noted that symbolism can be perceived in the later works. Although a distinction has been made between tone-painting and symbolic representation, it is difficult to draw a clear demarcation in the case of the Goethe-Lieder.

Goethe's poems are modelled on an ancient Persian poetic form, the "ghazal," brought to perfection by Hafiz, a contemporary of Chaucer. Although a religious and mystic poet, Hafiz wrote of naturalistic subjects and sensuous passions, which struck a responsive chord in Goethe as well. His verses describe his intense love for the wife of a friend.

A riddle is described in Number II. Goethe's verse reads:

The sun is rising! A wondrous sight!
Enclasped by the crescent of the sickle-moon.
Who could have thus combined the two?
How does this riddle unravel? How?

In this setting, only two rows and their retrogrades are used. P5 stands for the sun and I₁₀ for the moon, as these are the only rows present when these words occur in the text. For the third line P5 and RI₁₀ are played together and for the last line, R₅
and $i_{10}$. The musical puzzle with which Dallapiccola symbolizes the question posed is the palindrome.

The opening word of Number V suggested a canon in inversion—a 'mirror' canon:

Example 28

Later in the piece the text reads: "Before God must all eternally stand." Here the serial structure is interrupted by fragmentation, perhaps implying the suddenness of death's arrival. Number VI is built entirely upon row-fragments to portray the frustration of the poet who having just regained his loved one, loses her again to silent thought. Wonderment and bewilderment in the face of the unattainable give rise in the final song to another palindrome, described previously in terms of its serial organization.

More than ten years after he had completed his three Greek Lyric cycles, Dallapiccola turned again to Quasimodo's translations for material. Each of the five poems of the Cinque Canti is by a different author, and thus a wide range of subjects is represented. The outer poems briefly describe, first, the white-winged morning star which announces dawn, and later, the
myriad stars of the night sky. Animate life is the topic of the second and fourth songs. Number II speaks of sharp-voiced birds, chattering in the summit of the pine branches, their calls resounding to the depths of the valleys. All of Nature is suggested in Number IV: serpents, forest animals, insects, sea creatures, and again, birds. At the centre of this universe in miniature is man, who unlike the peaceful wild life suffers through the whims of the gods: "Acheron, that brings torments to men,/ boils with infinite fountains of tears and pain." The river of sorrow as the symbol of all of man's suffering becomes linked by association with the Christian cross.

Bearing in mind the descriptive way in which Dallapiccola treated the previous Greek lyric settings, one detects a far more concentrated and intellectual approach here. It appears that the text of the Cinque Canti serves to provide a stimulus on a much larger, ie. structural, scale. Whereas previously the words suggest the mood of the musical setting and are at times set melismatically or colouristically they are not integral to the structure. The same cannot be said of the later lyric settings: here, to be sure, there is simple word-painting, but as well, the nuances of single words have suggested whole areas of development and in the case of the central song, its texture and formation.

In the first song the canon beginning in bar 6 follows the words: "Let us await the morning star." The final line of the poem—"first announcement of the sun"—ushers in a recapitulation of this first canonic texture, reinforcing the association
between the two images.

The idea of resounding bird-calls has given rise to a fascinating interrelationship between text and structure in Number II. The canon between the two flutes which begins in bar 11 is in response to the words: "lament confusedly in the summit of the pine branches." The leaping inquisitive figure followed by the tremolo imitates the birds' cries:

Example 29

The calls are begun, held back, then flung towards the mountains. In bar 22 the leaping motif is heard in all voices as the culmination of this section. The pianissimo a tempo in bar 24 prepares the listener for the echoes of the bird calls, the full force of which is felt in the ensuing palindrome from bars 27 to 33. An undertone of loneliness is provided by the baritone who repeats G♭ throughout this section, completely overshadowed by the activity in the flutes. His words are significant, however, for in stating that the echo is repeated to the depths of the valleys he again provides the stimulus for structural unity. The canon of the first bars returns at bar 35, now with additional voices imitating the eighth- and sixteenth-note motives.

The text of Number III is extended through repetition of important words. The name "Acheronte" appears first as the arms of the cross in bar 9:
This word alone incites the scattered and disjunct motion of the following instrumental section. The furioso, ma misurato repeated notes of the strings have no relation to the brief canon and fragmentary row formations which ensue, implying perhaps the disarray and confusion of sorrow. Canons return in bar 27 to accompany the climactic words "tears" and "pain." They are repeated for emphasis from bar 38.

Throughout the piece the contrapuntal texture is interrupted by the forceful sforzando chords of the cross formation. Inevitably, as suffering cannot be avoided, this symbol returns at the conclusion, identical to its appearance at bar 9 but devoid of the instrumental fragments which surrounded it there.

The fourth song contains aggregates beginning in bar 17 which may be seen in relation to the text. These proliferations of three-note groups serve to illustrate the words: "The serpents sleep, thick in the species that the nether world breeds." At bar 24 the "various forms of bees" are represented graphically by a canon in which the rhythmically similar pairs exchange partners at note three. The "various forms" may also refer to the final notes of these rows in bar 26 which act as the beginning notes of new series.
A reminiscence in this song of the second canto was noted earlier (Example 1). Another occurs near the end where birds are mentioned. Accompanying the word "uccelli" is a lilting figure in the alto flute similar in shape to the canonic melody cited as Example 29:

Example 31

The final poem speaks of the sparkling stars crossing the night sky. Their movement is captured symbolically (one sees rather than hears it) from bars 10 to 13. Each of the four rows is interrupted in its progress at bar 10 and resumed in bar 13, having 'crossed over' an intervening flurry of fragmented rows. The effect of the travelling stars is emphasized by the final vocal melisma:

Example 32

The Parole di San Paolo is the single vocal chamber work under study which uses a Biblical text. The setting of St. Paul's letter to the Corinthians, Chapter XIII, is not markedly different from the others of this genre, resembling particularly in its
symbolic musical representations of words and abstract ideas the five songs for baritone.

The words "aut cymbalum tinniens" probably prompted the sul ponticello tremolos in the strings and the rapidly reiterated A's in the flute between bars 17 and 20. An almost predictable structural device may be related to the idea of moving mountains. Upon the last syllable of the word "trans-feram" four rows are begun in various instruments but not completed. New aggregates are thus created by the transference or exchange of three-note cells.

Another serial variation occurs between bars 39 and 44. This complex structure which was described in terms of row-interpolation (Chapter Three) and canonic development (Chapter Two) may also be directly related to the theme of the text. St. Paul declares the futility of distributing all of one's goods to the poor if it is done without charity. The act of distribution is represented symbolically by the dispersement of the various canonic voices at random intervals of time and their re-location in different timbres, plus the interjection of a new vocal row for the words "pauperum omnes."

In summary, it may again be stated that a symbolic rather than purely representational approach has led to a gradual sophistocation of the relationship between text and music. Topics of humanistic concern which reflect the composer's changing concepts and interests have been chosen accordingly, whether
consciously or intuitively. It seems natural, for instance, that the words of St. Paul should be set symbolically, while it is doubtful if the text of *Rencesvals* could have been interpreted in this way.

In this discussion and in previous chapters, elements relating to unity of detail and coherence in the overall structure have been outlined in isolation so that certain conclusions could be drawn regarding their use. It may be noted briefly here that the consistent quality of Dallapiccola's work is the result of the amalgamation of these elements which both singly and in combination attest to the highest degree of craftsmanship. Repetition of notes, chords, and words, for example, appears as a recurring cohesive device, whether in relation to form, serial structure, or textual emphasis; instrumentation is always carefully matched to the exposition of the vocal line to ensure full comprehension of the words; and serialism is used in ever more expressive and imaginative ways, broadening its frame of reference with each new work.
CONCLUSION

Dallapiccola is among those composers who adamantly deny that serial music is necessarily difficult to understand and appreciate. "The twelve-tone method," he writes,

must not be so tyrannical as to exclude a priori both expression and humanity. The only relevant problem is whether a work is a genuine work of art or not, irrespective of what technique may have been employed for its creation.1

The complexity of construction revealed by a close examination of the score must not outweigh the impact of the purely aural experience. One should be able to relive the initial amazement at the beauty of the work in full knowledge of its formal and technical mechanism. Certainly it is widely accepted that this is a criterion by which Dallapiccola's own works succeed.

"... Expression and humanity ...": both have been present from the earliest compositions. The most expressive of instruments, the human voice, has been the core of the majority of the composer's works, conveying added dimensions of idea and feeling by its countless nuances. Even an otherwise wholly instrumental work, such as the Christmas Concerto of 1956, gains in its expression of joy by the inclusion of a soprano in two of its sections. The directness of the characteristically

restrained yet passionate utterance arises from a constant concern for communication. Writing of the genesis of his Canti di Prigionia, Dallapiccola refers to his intention to transform the prayer of the queen as an individual into a song for all mankind: I wanted to dwell at length upon the word "libera" in the music, to have this divine word shouted by everyone.  

Related to this is the composer's instinctive flair for the dramatic. The element of suspense and resolution, the intense and emotional language of the operatic stage, find a place to varying degrees in each of his works. Massimo Mila notes the frequency of the dramatic technique of a 'flurry'--a brief restatement (usually in diminution) of the row--and goes on to rank Dallapiccola, in his awareness for scene and setting, with the masters of the Italian operatic tradition, Verdi and Puccini. Indeed, an analogy of much greater dimensions has been drawn regarding the early works of the composer:

Monteverdi's preoccupation with vocal line, his amazing sense of timbre, his daring in the treatment of affective harmony, are all found in Dallapiccola. The Songs of Captivity are extraordinary in all these respects: the vocal lines, combining in a virtuoso counterpoint, are of the utmost refinement in contour and expressiveness; the harmonic idiom is alternately taut and relaxed; its balance between tonality and atonality is in some ways an echo of Monteverdi's tense position between the tonal and the pre-tonal.

---


The spiritual side of Dallapiccola's music is just as evident. In addition to searching contemporary and traditional literature for texts, he has turned with increasing frequency to Biblical and ecclesiastical sources, concerned at all times with universal questions of faith and doubt, struggle and freedom. R.H. Meyers observes that one after another of the works is informed with

the dialectically connected impulses, deriving on the one hand from the deepest obligation to living things and on the other from a need to lift all earthly considerations on to a purely spiritual plane.5

We have seen how symbolism plays a role in fulfilling these impulses, particularly in the works after 1950.

The main emphasis of the preceding study has been on the technical aspects of Dallapiccola's style: his choice and spacing of voices; his concern for formal unity and investigation of canonic devices; his characteristic serial constructions; and his ways of interpreting the text. It has been ascertained that doubling and repetition are not uncommon, particularly in the earlier works, and that the recurrence of certain sonorities or tone-colours is often an element of structural coherence. In later works, such as the Cinque Canti, note repetition is closely controlled, and occurs almost exclusively in the vocal part, while instrumental doubling is reserved for climaxes.

With regard to form, the great majority of the works are tri-partite, although the term cannot always be applied in a strict sense. Among the features which help to determine the arch form are instrumental texture, serial structure, and the shape of the vocal phrase. An ABA design is found in individual pieces and in the overall symmetry of works. Lied-form, for example, has been used in reference to Rencesvals, where the outer songs of the group of three are similar in spirit and row formation and contrast with the central lyric section.

Like other twelve-tone composers, Dallapiccola uses canon as a means of structural unification. The composition of the "Sex Carmina Alcaei" began an exploration of the potentialities of canonic exposition, the ramifications of which came to fruition in the mensural complexity of the Cinque Canti. Yet canonic and serial intricacy is not an end in itself: the music remains eminently expressive.

And so we return to the composer's own priorities: expression and humanity. No work can survive on its technical merits alone, at least in terms of wide public acceptance. It must appeal on an individual level while remaining at one remove from purely personal considerations. Its message must ring true for the greatest possible range of times and peoples. In each of his vocal chamber works, Dallapiccola has found a happy balance between technique and expression, conveying through music of ever more sophisticated construction, concepts with which we all may identify.
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Perkins, J.M. "Dallapiccola's Art of Canon." Perspectives of New Music, I (Spring, 1963), 95-106.


Ugolini, Giovanni. "Vocalità e dramma in Dallapiccola." Quaderni della Rassegna Musicale, II (1965), 23-46. This is but one article from an entire volume devoted to the work and writings of Dallapiccola.


APPENDIX I

ROW-INTERVALS

Table I

"Cinque Frammenti di Saffo"

1. C# G# D A G C F# B D# A# F E
   P4 x4 P4 M2 P4 x4 P4 M3 P4 P4 m2

   I
   C E\textsuperscript{b} G\textsuperscript{b} B A E G B\textsuperscript{b} D\textsuperscript{b} D F A\textsuperscript{b}
   m3 m3 P4 M2 P4 m3 m3 m2 m3 m3 m3

   B\textsuperscript{b} G\textsuperscript{b} A\textsuperscript{b} E D B A C C\# G E\textsuperscript{b} F
   M3 M2 M3 M2 m3 M2 m3 m3 m2 x4 M3 M2

   II
   C F F\# A B D E\textsuperscript{b} G E C\# B\textsuperscript{b} A\textsuperscript{b}
   P4 m3 m3 M2 m3 m3 m3 m3 m3 m3 M2

   B\textsuperscript{b} A\textsuperscript{b} G\textsuperscript{b} B A F C D E G E\textsuperscript{b} D\textsuperscript{b}
   M2 M2 P4 M2 M3 P4 m2 M2 m3 M3 M2

   III
   D B C\# A\# F\# G A\textsuperscript{b} F E C D\# A
   m3 M2 m3 M3 m2 m3 m2 m3 m2 M3 m3 x4

   C G E E\textsuperscript{b} G\textsuperscript{b} E\textsuperscript{b} B D\textsuperscript{b} A D F G\#
   P4 m3 x4 M3 m3 M3 M2 M3 P4 m3 m3

   IV
   G\textsuperscript{b} A\textsuperscript{b} D C C\# E\textsuperscript{b} E A G F B\textsuperscript{b} B
   M2 x4 M2 m2 M2 m2 P4 M2 M2 P4 m2

   V
   D B E\textsuperscript{b} C F G\textsuperscript{b} E C\# B\textsuperscript{b} A A\textsuperscript{b} G
   m3 M3 m3 P4 m2 M2 m3 m3 m2 m2 m2 m2

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Table i-continued

"Sex Carmina Alcae"

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"Due Liriche di Anacreonte"

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Intervals in order of frequency in *Liriche Greche*:

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Table ii

Rencesvals

(Vocal)

\[
\begin{array}{cccccccccc}
F & A & G# & E & G & D♭ & B♭ & D & D# & B & C & F#
\end{array}
\]

| Interval | M3 | m2 | M3 | m3 | x4 | m3 | M3 | m2 | M3 | m2 | x4 |

(Chordal)

\[
\begin{array}{cccccccccc}
F# & F & A & C & B & D# & E & G# & B♭ & D & C# & G
\end{array}
\]

| Interval | M2 | m3 | m3 | m2 | M3 | m2 | M3 | M2 | M3 | m2 | x4 |

(Chromatic)

\[
\begin{array}{cccccccccc}
E♭ & C# & D & C & A# & B & A & G & G♭ & G♭ & E & F
\end{array}
\]

| Interval | M2 | M2 | M2 | m2 | M2 | m2 | M2 | M2 | M2 | M2 | M2 |
Table ii-continued

(Vocal No. II)

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<th>G</th>
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<td>M3</td>
<td>M2</td>
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<td>m2</td>
<td>M3</td>
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Quattro Liriche di Antonio Machado

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<td>M3</td>
<td>P4</td>
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<td>m3</td>
<td>m2</td>
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Tre Poemi

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<td>m3</td>
<td>M2</td>
<td>m2</td>
<td>x4</td>
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Order of frequency from Rencesvals:

- m2 (25)
- M2 (17)
- m3 (16)
- M3 (12)
- x4 (5)
- P4 (1)
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**Table iii**

**Goethe-Lieder**

\begin{align*}
F & B & C & A & D & \!D^b\! & E & \!E^b\! & E & G & \!G^b\! & A & \!A^b\! & G \\
x^4 & m_2 & m_3 & P_4 & m_2 & M_2 & P_4 & x^4 & M_2 & M_2 & m_2 \\
\end{align*}

**Cinque Canti**

\begin{align*}
G^b & F & B & D & C & \!A^b\! & C^# & A & G & \!B^b\! & E & \!D^#\! \\
m_2 & x^4 & m_3 & M_2 & M_3 & P_4 & M_3 & M_2 & m_3 & x^4 & m_2 \\
\end{align*}

**Parole di San Paolo**

\begin{align*}
A^# & F^# & G & G^# & D & C^# & E & F & D^# & A & C & B \\
M_3 & m_2 & m_2 & x^4 & m_2 & m_3 & m_2 & M_2 & x^4 & m_3 & M_2 \\
\end{align*}

Order of frequency:  \begin{align*}
m_2 & (9) \\
M_2 & (7) \\
x^4 & (6) \\
m_3 & (5) \\
M_3 & (3) & P_4 & (3) \\
\end{align*}

When all rows are considered together, the order of interval frequency is:  \begin{align*}
m_2 & (57) \\
m_3 & (54) \\
M_2 & (49) \\
M_3 & (30) \\
P_4 & (23) \\
x^4 & (18) \\
\end{align*}
APPENDIX II

THE TEXTS

"Cinque Frammenti di Saffo" (Edizioni Suvini Zerboni, 1943)

Vespro, tutto riporti
quanto disperse la lucente aurora:
Riporti la pecora,
Riporti la capra,
Riporti, riporti il figlio,—
Riporti il figlio alla madre.

O mia Gongila, ti prego:
Metti la tunica bianchissima e vieni a me davanti:
Io sempre ti desidero bella nelle vesti.
Così adorna--fai tremare chi guarda;
E io ne godo perché la tua bellezza rimprovera
Afrodite.

"Muore il tenero Adone,
o Citerea: e noi, e noi che faremo?"
"A lungo battetevi il petto, fanciule,
e laceratevi, laceratevi le vesti."

Piena splendeva la luna
Quando presso l'altare si fermarono:--
E le Cretesi con armonia sui piedi
leggeri cominciarono,
Spensierate, a girare intorno all'ara
sulla tenera erba appena nata.

Io lungamente ho parlato in sogno
con Afrodite.

"Sex Carmina Alcaei" (Edizioni Suvini Zerboni, 1946)

O coronata di viole,
Divina dolce ridente Saffo.

Sul mio capo che molto ha sofferto
E sul petto canuto
Spargà qualcuno la mirra.
Già sulle rive dello Xanto ritornano i cavalli,
Gli uccelli di palude scendono dal cielo,
Dalle cime dei monti si libera azzurra fredda l'acqua
E la vite fiorisce e la verde canna spunta.
Già nelle valli risuonano canti di primavera.

Ma d'intrecciate corolle di aneto
Ora qualcuno ne circondi il collo
E dolce olio
Profumato versi a noi sul petto.

Io già sento primavera
che s'avvicina coi suoi fiori:—
Versatemi presto una tazza di vino dolcissimo.

O conchiglia marina,
Figlia della pietra e del mare biancheggiante,
Tu meravigli la mente dei fanciulli.

"Due Liriche di Anacreonte" (Edizioni Suvini Zerboni, 1946)

Eros languido desidero cantare
Coperto di ghirlande assai fiorite,
Eros che domina gli uomini,
Eros, Signore degli Dei.

Eros come tagliatore d'alberi mi colpi
con una grande scure
E mi riversò alla deriva d'un torrente invernale.

Rencesvals (Edizioni Suvini Zerboni, 1946)

Vers dulce France chevalchet l'emperere.
Li quens Rollant ad l'enseigne fermee,
En sum un tertre cuntre le ciel levee.
Franc se herbergent par tute la cuntree.
Paien chevalchent par cez greignurs valees,
Halbercs vestuz e (bronies bien dublees),
Healmes lacez e ceintes lur espees,
Esquez as cols e lances adubees.

. . . . . . . . . . . . . . . . . . . . . . . . . . . . .

III. C. milie atendent l'ajurnee.
Deus! quel dulur que li Franceis nel sevent' AOI.
Tresvait le jur, la noit est aserie.
Carles se dort, li empereres riches.
Sunjat qu'il eret al greignurs porz de Sizer,
Entre ses poinz teneit sa hanste fraisinhe.
Guenes li quens l'ad sur lui saisie.
Par tel aîr l'at estrussee e brandie
Qu'envers le cel en volent les escicles.
Carles se dort, qu'il ne s'esveillet mie.

Halt sunt li pui e tenebrus e grant,
Li val parfunt e les ewes curant.
Halt sunt li pui e li val tenebrus,
Les roches bises, les destreiz merveillus.
Le jur passerent Franceis a grant dulur.

Tre Poemi  (Ars Viva Verlag, 1960)

Per un fiore dato alla mia bambina

Gracile rosa bianca e frali dita
di chi l'offorse, di lei
che ha l'anima più pallida e appassita
dell'onda scialba del tempo.

Fragile e bella come rosa, e ancora
più fragile la strana meraviglia
che veli ne'tuoi occhi, o mia azzurro-
venata figlia.

(James Joyce)

Chiunche nasce a morte arriva
nel fuggir del tempo, e 'l sole
niuna cosa lascia viva.

Manca il dolce e quel che dole
e gl'ingegni e le parole
e le nostre antiche prole,
al sole ombre, al vento un fumo.

Come voi uomini fumo,
lieti e tristi come siete;
ed or siam, come vedete,
terra al sol, di vita priva.

Ogni cosa a morte arriva.

Già fur gli occhi nostri interi
con la luce in ogni speco;
or son voti, orrendi e neri,
e ciò porta il tempo seco.  (Michelangelo)
"—Figlio, per riposar,
Dormir.
Non pensar.
Non sentir.
Non sognar.
—Madre, per riposar,
Morir."

(Manuel Machado)

Quattro Liriche di Antonio Machado (Suvini Zerboni, 1965)

La primavera ha venido.
: Aleluyas blancas
  de los zarzales floridos!

Ayer soñé que veía
  a Dios y que a Dios hablaba;
y soñé que Dios me oía...
Después soñé que soñaba.

Señor, ya me arrancaste lo que yo más quería.
Oye otra vez, Dios mío, mi corazón clamar.
Tu voluntad se hizo, Señor, contra la mía.
Señor, ya estamos solos mi corazón y el mar.

La primavera ha venido.
Nadie sabe cómo ha sido.

Goethe-Lieder (Edizioni Suvini Zerboni, 1953)

In tausend Formen magst du dich verstekken,
Doch, Allerliebste, gleich erkenn ich dich;
Du magst mit Zauberschleier dich bedekken,
Allgegenwärt'ge, gleich erkenn ich dich.

Möge Wasser, springend, wallend,
Die Cypressen dir gestehn:
Von Suleika zu Suleika
Ist mein Kommen und mein Gehn.

Die Sonne kommt! Ein Prachter scheinen!
Der Sichelmond umklammert sie.
Wer konnte solch ein Paar vereinen?
Dies Rätsel, wie erklärt sich's? Wie?
Lass deinen süßen Rubinenmund
Zudringlichkeiten nicht verfluchen;
Was hat Liebesschmerz andern Grund,
Als seine Heilung zu suchen?

Der Spiegel sagt mir, ich bin schön!
Ihr sagt: zu altern sei auch mein Geschick.
Vor Gott muss alles ewig stehn,
In mir liebt ihn für diesen Augenblick.

Kaum dass ich dich wieder habe,
Dich mit Kuss und Liedern labe,
Bist du still in dich gekehret;
Was beengt und drückt und stört?

Ist's möglich, dass ich Liebchen dich kose,
Vernehme der göttlichen Stimme Schall!
Unmögliche scheint immer die Rose,
Unbegreiflich die Nachtigall.

Cinque Canti  (Edizioni Suvini Zerboni, 1957)

Aspettiamo la stella mattutina
dall'ala bianca che viaggia nelle tenebre,
primo annunzio del sole.

(Jone di Ceo)

Dorati uccelli dall'acuta voce, liberi
per il bosco solitario in cima ai rami di pino
confusamente si lamentano; e chi comincia,
chi indugia, chi lancia il suo richiamo verso i monti;
e l'eco che non tace, amica dei deserti,
lo ripete dal fondo delle valli.

(Anonimo)

Acheronte
che tormenti reca agli uomini,
d'infinito fonte di lacrime e dolori ribolle.

(Licimnio)

Dormono le cime dei monti
e le vallate intorno,
i declivi e i burroni;
Dormono i serpenti, folti nella specie
che la terra nera alleva,
le fiere di selva, le varie forme di api,
i mostri nel fondo cupo del mare;

Dormono le generazioni
degli uccelli dalle lunghe ali.

(Alcmane)

Ardano, attraverso la notte, assai lungamente
le stelle lucentissime.

(Ibico)

Parole di San Paolo (Edizioni Suvini Zerboni, 1965)

Si linguis hominum loquar et angelorum, caritatem autem non habeam, factus sum velut aes sonans, aut cymbalum tinniens.

Et si habuero prophetiam, et noverim mysteria omnia, et omnem scientiam, et si habuero omnem fidem ita ut montes transferam, caritatem autem non habuero, nihil sum.

Et si distribuero in cibos pauperum omnes facultates meas, et si tradidero corpus meum ita ut ardeam, caritatem autem non habuero, nihil mihi prodest.

Caritas patiens est, benigna est; ... Non gaudet super iniquitate, congaudet autem veritati; ... Omnia suffert, omnia credit, omnia sperat, omnia sustinet.

Nunc autem manent fides, spes, caritas, tria haec; major autem horum est caritas.

(Lettera prima ai Corinzì: XIII)