

Music, Text, and Drama in Dallapiccola's *Il Prigioniero*

by

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Abstract

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Adviser: Professor Joseph Straus

Luigi Dallapiccola (1904-75) wrote the opera *Il Prigioniero* (1943-48) while still in the process of assimilating the twelve-tone technique. Contrasting with some of the conservative trends of his colleagues under Fascism, the composer was the first in Italy to adopt the method, which he claimed to have chosen for its expressive resources. My dissertation is the first study to be nearly exclusively devoted to this opera. The first and final chapters address works preceding and following the opera—*Canti di prigionia* and *Canti di liberazione*, respectively, forming with *The Prisoner* a triptych of "protest" works—placing the work in its chronological context both in terms of acquisition of the twelve-tone technique and Dallapiccola's biography.

The central chapters address three main issues: first, the role of octatonicism in Dallapiccola's application of the twelve-tone method; second, the effects of his compositional choices on the setting of the libretto; and third, the actual organization of the music by twelve-tone rows and aggregate completion.

What emerges is a nuanced definition of the opera as a "twelve-tone work." I discuss octatonic and diatonic temperings of the chromatic completion and employment of twelve-tone rows, and show how the twelve-tone technique is used to engage the form and meaning of the text. I use set-class theory to show how coherence within variety is

achieved in the music alone regardless of the twelve-tone process, through repeated motives in association with certain formal functions. All of these compositional resources ultimately converge on stage in the service of drama—a drama of characters not only presenting a fictional prisoner's story, but also voicing the concerns of Dallapiccola himself in his own life and times.

Preface

Luigi Dallapiccola (1904-75) was the most influential Italian composer of his generation and remains a prominent figure on both the European and American musical scenes. A wartime composer, his compositions of the period 1937-55, from *Volo di notte* to *Canti di liberazione*, reflect their context of political oppression and human anxiety. Even after the war, the experiences of that time frame continued to shape Dallapiccola's work almost obsessively until his death.

Dallapiccola is known for being the first Italian composer to dare to adopt the twelve-tone technique. His decision was in polemical opposition to the more traditional trends followed by others during the 1930s and '40s, who, contrary to him, adhered to the Fascist regime. Indeed, the composer's musical choices reflect not only a musical and intellectual independence but a political and social one as well.

Though a solitary figure at the start of his twelve-tone road, Dallapiccola's influence eventually spread far. Italian composers indebted to the earlier pathbreaker include the three most famous of the postwar era—Luigi Nono, Bruno Maderna, and Luciano Berio. Though they took very different directions from those of Dallapiccola, the influence of the earlier composer's decisions on them is undisputed.¹

Dallapiccola's impact is also significant in the United States, due to the many American students he taught on both sides of the Atlantic. From 1950 he began to visit the U.S. regularly, often for extended periods. Besides his teaching appointments (including two at Queens College, CUNY), he also taught several Fulbright scholars who

¹ See Gianmario Borio, "L'influenza di Dallapiccola sui compositori italiani nel secondo dopoguerra," in *Dallapiccola: Letture e prospettive*, ed. Mila De Santis (Milan and Lucca: Ricordi and LIM, 1997), 357-87.

went to Florence to study with him. His former students include Dominick Argento, Noel Da Costa, Tod Machover, Donald Martino, Bernard Rands, George Rochberg, Frederic Rzewski, Henry Weinberg, and Arlene Zallman. That most of these composers have held long tenures in prestigious American music departments is a tribute to Dallapiccola as an intellectual—a musician who fully engaged himself with international academic discourse and supported the role of composition in the university.

Il Prigioniero is both an example of Dallapiccola's protest music and a representative step in his acquisition of the twelve-tone technique. Its importance has been recognized by scholars of music and literature, critics, and general audiences alike.² This dissertation focuses on compositional technique and is divided into three main chapters, dealing with the issues of octatonicism, text-music relationships, and twelve-tone organization and aggregate completion. It also addresses the meaning of the work in its historical-political and cultural-artistic context.

In the prologue and epilogue of this dissertation, "On the road to *The Prisoner*" and "Beyond *The Prisoner*," respectively, I briefly examine two other works, *Canti di prigionia* (1938-41) and *Canti di liberazione* (1951-55), chronologically framing the opera. These, together with *Prisoner*, form a triptych of protest works spanning several years in the composer's career. They provide a window into the evolution of Dallapiccola's identity as a composer of twelve-tone, texted, and protest music.

² It is included among the few operatic masterworks in the recently published guide by Charles Osborne, *The Opera Lover's Companion* (New Haven: Yale University Press, 2004). The libretto appears in a prestigious Mondadori collection of Italian librettos (Giovanna Gronda and Paolo Fabbri, eds., *Libretti d'opera italiani dal Seicento al Novecento* [Milan: Mondadori, 1997]). The opera was staged several times in 2004, commemorating the centenary of the composer's birth.

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Chapter 1

On the Road to *The Prisoner*

I am willing to admit that the myth of the ivory tower held a certain charm over me for a certain time: now I was realizing, going back to the past, how that had been a brief illusion, but an illusion no less—and it matters little if it is of short or less short duration—it is wanting to deny tradition. One has a good wish to withdraw into oneself: it does not take long for us to realize how the echo of impending tragedies arrives at us; one can well deny tradition—in words--, also with a joke: but this primordial element and, so, much stronger than us, will intrude, secretly, everywhere.¹

The Prisoner is a relatively early twelve-tone work of Dallapiccola, constituting something of a transition work from the earliest experiments to the later more rigorous employments of the technique. The opera is better understood perhaps when placed in its chronological context in terms of the composer's output and awareness of the twelve-tone technique. The three works of the triptych of protest pieces—*Canti di prigionia*, *Il Prigioniero*, *Canti di liberazione*—all belong to the twelve-tone category in varying degrees, depending on their place on the timeline of the composer's output.

The relative isolation in which Dallapiccola claimed to have acquired the technique is noted regularly in the literature on the composer. The war, he explained, hindered his access to scores and writings. He in effect embarked on his journey alone,

¹"Sono disposto ad ammettere che il mito della torre d'avorio abbia esercitato su di me un fascino per un certo tempo: ora mi accorgevo, riandando al passato, come quella fosse stata un'illusione di breve durata, allo stesso modo che illusione—e poco importa se di durata breve o meno breve—è il pretendere di rinnegare la tradizione. Si ha un bel volersi chiudere in noi stessi: non tarderemo a renderci conto come l'eco delle tragedie incombenti arrivi a noi; si può ben rinnegare la tradizione—a parole—, anche con una boutade: ma questa, elemento primordiale e, quindi, assai più forte di noi (...) s'intruderà (...) di soppiatto, in ogni dove." Luigi Dallapiccola, "Prime composizioni corali (1961)," in *Parole e musica*, ed. Fiamma Nicolodi (Milan: Il Saggiatore, 1980), 372-84: 380.

though not without being influenced by the music of the Second Viennese School. His reading of Schoenberg's *Harmonielehre* in 1921 elicited from him the joycian reaction "how life begins."² In 1924 Dallapiccola heard *Pierrot lunaire* in Florence, an event that is often cited as a turning point in his development. In 1933 in Florence he met Berg, whose *Der Wein* impressed him. As for Webern, he heard *Das Augenlicht* a few years later (1938, London), and later that same year he began, in the midst of the newly-announced racial laws, *Canti di prigionia*. It was between these experiences that a complete twelve-tone series first appeared in one of his works—in the 1936 *Tre Laudi*, (a "protest in religious form against the aberrations of the Fascist politics")³, setting up the relationship between twelve-tone technique and political expression right from his first, limited, expressive use of it. The twelve-note phrase used in *Tre laudi* subsequently is quoted, for dramatic effect, in his first opera, *Volo di notte* (1939). This is one of the many intertextual relationships that characterize Dallapiccola's oeuvre.⁴

In reconstructing the composer's relationship with the twelve-tone technique early on, names such as Ernst Krenek and René Leibowitz emerge.⁵ Dallapiccola owned, for example, a copy of Krenek's treatise *Über neue Musik* (1937), and opened his essay "On the twelve-note road," by citing the author (1936): "Who speaks or deals with questions regarding the dodecaphonic technique still cannot today speak or deal except on the basis

² Raymond Fearn includes this anecdote in his *The Music of Luigi Dallapiccola* (Rochester: University of Rochester Press, 2003), 5.

³ Mario Ruffini, *L'opera di Luigi Dallapiccola: catalogo ragionato* (Milan: Suvini Zerboni, 2002), 30.

⁴ The same passage recurs in the later work *Ulysses*, the work epitomizing Dallapiccola's penchant for self-quotation. Rosemary Brown investigates the issue at length in her article, "Dallapiccola's use of symbolic self-quotation," *Studi musicali* 4 (1974): 277-304.

⁵ Dallapiccola also had a correspondence with the Russo-German composer Wladimir Vogel, during which he also mentions having read some works by Aloys Hába. Fearn discusses Vogel and Dallapiccola's correspondence in *The Music of Luigi Dallapiccola*, 57-59.

of his own personal experience.”⁶ Krenek’s allusions to faith, spiritual freedom, and flexibility in application of technique must have resonated with Dallapiccola’s own thoughts about the twelve-tone idiom.⁷ Leibowitz’s reservations about Dallapiccola’s “loose” application of the technique are also revealing. To them, Dallapiccola replied both in writing and in composition, showing an active exchange of ideas.⁸

Dallapiccola composed *The Prisoner* over a five-year span (1943-48), working intermittently, and completing other smaller works in the meantime. Until this opera, he had never devoted such a long stretch of time to a single work. The evolution of the opera parallels a significant five-year artistic evolution of the composer. He put aside the work not only for interruptions due to the war, but also to complete the *Liriche greche* (1945),⁹ his first completely serial work, and to meet other smaller commission deadlines. These latter constitute in part a delay on the “twelve-tone road,” it might be said, a fact that Dietrich Kämper links to the nature of commissions in general.¹⁰ The first two include

⁶ Dallapiccola, "On the twelve-note road," *Music Survey* 4 (1951), 318-31: 318.

⁷ Krenek writes: "(...) Twelve-tone technique (...) is sensible (...) in so far as it enlarges the region of spiritual freedom." *Music Here and Now* (New York: Norton, 1939), 190-91.

⁸ Leibowitz criticized the tonal remnants in Dallapiccola's early twelve-tone works, and the use of octave doublings and false relations of the octave. See Mila De Santis, "Sulla strada della dodecafonia. Appunti dalle carte del Fondo Dallapiccola," in *Dallapiccola: Letture e prospettive*, ed. De Santis (Milan and Lucca: Ricordi and LIM, 1997), 131-53: 133-48.

⁹ The *Liriche greche* (1942-45) fall chronologically between the *Canti di prigionia* (1938-41) and *Prisoner* (1943-48). It is often considered one of his most important works because he finally makes “a more radical decision” with respect to the twelve-tone technique, adopting it, while still admitting the presence of tonal references and octave relations.

¹⁰ Kämper writes: "Although it would be absolutely unjustified to diminish the value of these chamber works and to define them secondary work, one cannot deny that, at the same time, the composer slows a to significant degree his engagement to apply with more and more rigor and to examine thoroughly the dodecaphonic technique. (...) The acceptance of a commission, in the majority of cases subject to certain conditions and deadlines, demands in part a renunciation of the rigor and the inflexibility of dodecaphonic

the *Ciaccona, Intermezzo, e Adagio* for solo cello, written in 1945, for Gaspar Cassadó, and *Rencesvals* for baritone and piano in 1946, commissioned by Pierre Bernac. Turning to a more rigorous use of the twelve-tone technique, for a project sponsored by the Basel section of the Società Internazionale di Musica Contemporanea, Dallapiccola writes *Due studi* for violin and piano in 1946-47 (subsequently orchestrated as *Due pezzi per orchestra*).

Causing less of a break from the opera but still overlapping with its completion are the *Quattro liriche di Antonio Machado* (1948), dedicated to Schoenberg. Mario Ruffini points out how this work is the first of a series marking the central period of the composer's output, all sharing the date September 13th, Schoenberg's birthday.¹¹

Though the evolution of the composer during the particular years of the composition of *The Prisoner* is interesting and important, equally revealing is a telescopic view of the place of the opera in Dallapiccola's long career. The center of a triptych of protest works, the well-known *Canti di prigionia* (1938-41) and *Canti di liberazione* (1951-55) frame *Il prigioniero* on either side.¹² *Prisoner* is also the middle work, in terms of chronology, of Dallapiccola's three operas, *Volo di notte* (1937-39) and *Ulisse* (1960-68).¹³ It is the middle work of these categories in other senses as well: it is "on the way" to a stricter dodecaphonic technique (from *Canti di prigionia* to *Canti di*

work." See Dietrich Kämper, *Luigi Dallapiccola: la vita e l'opera*, (Florence: Sansoni, 1985), 132. English translation mine.

¹¹ These works are *Tre poemi* (1949), *Job* (1950), and *Cinque Canti* (1956-57).

¹² Fearn writes of *Canti di prigionia*: "This choral and instrumental piece formed, together with the opera *Il prigioniero* and the later *Canti di liberazione*, a kind of tryptich in which the composer explored the theme of imprisonment and liberation with which he was preoccupied during that period. This group of works also represented the most important stages in Dallapiccola's gradual assimilation of the techniques of dodecaphonic serialism..." In Raymond Fearn, *Italian Opera Since 1945* (Amsterdam: OPA, 1997), 13.

¹³ *Job* (1950) is a dramatic vocal work, though unstaged, and labelled by Dallapiccola himself as a *sacra rappresentazione*, not an opera.

liberazione, from *Volo* to *Ulisse*), on the way to a tighter web of row structures, on the way to hope after a long period of desperation.

Timeline of two triptychs: protest and opera

<i>Volo di notte</i>	<i>Canti prigionia</i>	<i>Prigioniero</i>	<i>Canti liberazione</i>	<i>Ulisse</i>
1937-39	1938-41	1943-48	1951-55	1960-68
(opera)	(protest work)	(protest opera)	(protest work)	(opera)

The two works before *Prisoner* do employ series, though in a relatively minimal way. For example, one single phrase of a twelve-note row followed by its retrograde appears in *Volo*, marking the moment in which the protagonist glimpses the starry heavens, approaching his end (mm. 805 ff). But various relationships, both textual and musical, thread the works together. For example, the series employed in *Volo* was first used in *Tre Laudi*, in which its association with a starry night sky was already established.¹⁴ The same phrase then returns in *Ulisse*, representing the same image.¹⁵ These are just a few of the recurrences threading the works together.

The following discussion will instead examine the relationships between the *Canti di prigionia* and *The Prisoner*.

¹⁴ *Altissima luce con gran splendore.*

¹⁵ Raymond Fearn discusses the great number of self-quotations in the opera *Ulysses*. "One of the most important of these, for example, is to be found in the 'stars' motif of a B major chord and associated twelve-note melody which had first appeared in *Tre laudi* in 1937. His motif had been employed in that earlier religious composition to suggest a vision of the starry heavens, and was also used as a symbol of the night-sky in Dallapiccola's first opera *Volo di notte*: almost certainly, the placement of a fixed triad together with a mobile melody was used as a symbol of a star seen against the darkness of the night-sky." See Fearn, *Italian Opera Since 1945*, 119. Rosemary Brown addresses other "elements of symbolic allusion" in Dallapiccola's use of serial melodic quotation between *Tre Laudi* and *Volo* in her article, "Dallapiccola's use of symbolic self-quotation," *Studi musicali* 4 (1974), 277-304: 277-80.

CANTI DI PRIGIONIA.

Introduction. The relationships among the three works of the 1938-55 triptych—*Canti di prigionia*, *liberazione* and *Prisoner*—are many and varied, yet each of these works has its own distinctive sound and place. They are linked by their autobiographical nature, tracing one man's relationship to the themes of freedom and liberation over the course of seventeen years. Recurring musical motives and textual fragments underscore the general thematic unity among them. Dallapiccola himself comments, for example, on the recurrence of the word "fratello" throughout the three works:

I believe you will have noticed that, in the first piece [*Canti di prigionia*], the term that dominates—also quantitatively—above all others is *frater*. In the third work [*Canti di liberazione*] three times will we hear the invocation “fratello,” that was so much a part of *The Prisoner*. But there is a difference. In *The Prisoner* the three syllables “fratello” are supported by a triad on B minor, followed by one of C minor—from which, probably, derives the fact that the word aforementioned seems greasy and hypocritical (...) But here the treatment rigorously dodecaphonic of the six notes—interval of the minor second, followed by that of the minor third, then three notes placed chromatically—has an authentic sweetness [...] So the work ends.¹⁶

The choral work is a direct response to the decisions of the Fascist government to implement a racial campaign beginning in 1938, for, as Dallapiccola wrote, “only with

¹⁶ This passage of Dallapiccola appears originally in “Note per un’analisi dei *Canti di liberazione*,” in *Parole e musica*, 472-85: 482-84. “Credo abbiate notato che, nel primo pezzo, il vocabolo che domina—a quantitativamente—sopra ogni altro è *frater*. In questo terzo pezzo, tre volte udiremo la invocazione fratello, che tanta parte ha nel *Prigioniero*. Ma c’è una differenza. Nel *Prigioniero* le tre sillabe *fratello* sono rette a una triade di Si minore, seguita da una di Do minore—da ciò, probabilmente, deriva il fatto che la parola anzidetta sia sembrata untuosa e ipocrita, (...) Ma qui il trattamento rigorosamente dodecafonico delle sei note—intervallo di seconda minore, seguito da terza minore, poi tre note disposte cromaticamente—ha un’autentica dolcezza [...] Così il lavoro finisce.”

music could I have expressed my indignation.”¹⁷ Each movement sets a text associated with a different historical martyr—“Preghiera di Maria Stuarda,” “Invocazione di Boezio,” and “Congedo di Girolamo Savonarola.”

The first movement is particularly relevant for *The Prisoner*, since Dallapiccola quotes a passage from it with little variation just at the moment when the opera’s protagonist is led to the stake. Thus, through the reference, one immediately understands the stage action. Mary Stuart’s words from the analogous moment in her own life imbue the operatic passage with appropriate weight, setting it apart from all—music, text, and action--that had come before in the opera.

The series in the first movement of the *Canti*, “Preghiera di Maria Stuarda,” can be subdivided into three octatonic tetrachords: set classes 4-12 (0236)—4-12—4-18 (0147).¹⁸

Example 1. Opening of *Preghiera*, mm. 1-4.

The musical score for the opening of "Preghiera" (mm. 1-4) is presented in a 4/4 time signature. The vocal line, marked "fp" and "mu. sonoro", features the lyrics "DI - ES I - RAE, DI - ES IL - LA". The piano accompaniment is divided into three sections, each enclosed in a box. The first box (mm. 1-4) is labeled "Set-class 4-12 (0236)" and contains the notes 0, 1, 2, 3. The second box (mm. 5-8) is labeled "4-12" and contains the notes 4, 5, 6, 7. The third box (mm. 9-12) is labeled "4-18 (0147)" and contains the notes 8, 9, 10, 11. The score includes dynamic markings such as "fp", "pp", and "pp legatiss.", as well as performance instructions like "mu. sonoro" and "poco".

¹⁷ “Come potrei descrivere il mio stato d’animo in quel fatale primo settembre 1938, ore 17, nell’udire, proclamate dalla voce del Mussolini, le decisioni del governo fascista? Avrei voluto protestare, ma non ero ingenuo al punto di non sapere che, in un regime totalitario, il singolo è impotente. Soltanto con la musica avrei potuto esprimere la mia indignazione.” *Parole e musica*, 410.

¹⁸ Michael Eckert does not mention the *Canti* in his article "Octatonic elements in the music of Dallapiccola," *The Music Review* 46 (1995), 35-48.

The final tetrachord, set class 4-18 (0147) is also motivic in *The Prisoner*, first appearing as the opening chord of its Prologue, part of the Roelandt motive—the signature sound of the entire work. In fact, octatonicism will play a major role in the organization of the opera. Dallapiccola also presents, as is evident in this example, his conception of chromatic completion as non-specific in terms of dimension: the first two tetrachords of the *Canti* row are presented horizontally, the third, vertically. This interaction between the vertical and the linear within the same aggregate unit returns both in the opera and in the later *Canti di liberazione*.

In the *Canti di prigionia* the medieval “Dies Irae” sequence is counterpointed against the twelve-tone series, the motive repeated obsessively throughout the movement. The evocation of the old, mixed in and even fused with the new, is also featured in *The Prisoner* (e.g., in the chorale intermezzos) and the later *Canti di liberazione* (if less in the musical style, then surely in the selection of Latin texts, from the sixteenth-century writer Sebastian Castellio, from the biblical book of Exodus, and from Augustine’s *Confessions*).

As mentioned earlier, Dallapiccola quotes the score of his *Preghiera* toward the end of *Prisoner*. A comparison of the scores reveals that measures 62-65 of the choral movement are lifted and inserted at the end of the opera, mm. 921-24. A clearly audible reference for anyone familiar with the earlier work, the quotation is also footnoted in the score itself: “N.B. cfr. L.D., *Canti di prigionia*.” In the table below I compare other related passages in the two works in some detail. The text phrases drawn from *Canti di prigionia* for the opera are always fragments taken from two lines (one and four) of the

five-line verse:¹⁹ “O domine deus” (O Lord, my God) from line 1 and “Languendo, gemendo et genuflectendo” (I languish, and groaning bend my knee) in line 4.²⁰

The “Domine deus” passage in the opera is sung by the chamber choir, counterpointed simultaneously with a homophonic setting of a separate text in the second choir, the *coro interno*, repeating “Domine, labia mea aperies” (see first row of Table 1). The diatonic constructions of the homophonic setting of the *coro interno* recalls the *Preghiera*.²¹ However, in the opera, the vocal lines are related at T₆, and are characterized by a denser overlap, with staggered vocal entrances at a distance of two beats. This contrasts with the *Canti*, in which nearly one bar separates the successive entrances, and a more diatonic T₄ marks the relationships of the lines, none appearing at T₆. In sum, the quotation's denser texture and the use of the tritone interval dramatically intensify the reappearance of the passage in the opera.

¹⁹ The entire verse reads: “O Domine deus! Speravi in Te. / O care mi Jesu! Nunc libera me. / In dura catena, in misera poena, desidero Te. / Languendo, gemendo et genu flectendo, / Adoro, implore, ut liberes me.”

²⁰ The translation of these lines is taken from Fearn, *The Music of Luigi Dallapiccola*, 53.

²¹ The texture also recalls the first part of the First Chorale Intermezzo of the opera (mm. 126-50) and, more specifically, the exact harmonic progression used in mm. 144-50 of the First Chorale is lifted for the passage: B flat, A-flat minor, C, F-sharp minor.

Table 1.

Self-quotation of the *Prayer of Mary Stuart* in *The Prisoner*

	<i>Prayer of Mary Stuart</i>		<i>Prisoner</i>
mm. 26 ff.	<i>O Domine deus</i> text carried by melodic sets of octatonic class 4-12 (0236); one bar separates the vocal entrances; the interval of the third (T_4) separates the successive entrances. The aggregate is completed with much repetition, pc 0 the last to finally complete the chromatic.	mm.925ff.	<i>Domine deus</i> text composed to same set classes, but with more overlap between vocal entrances at T_6 , and with a second choir in “counterpoint.” The second choir however repeats the single common word “Domine” until the first choir has finished its imitative passage on “O domine deus.”
mm. 32 ff.	Again, imitative passage setting “O Domine deus” employs sc 4-12 (0236) melodic motives, entrances at T_4 . Now the half-note downbeat is replaced with more motion in two quarters, leaping a third. The bass is the fourth entrance, an inverted form of the tetrachord on F. The tenor then imitates this inverted form, at T_4 , that is, on A flat, in m. 36.	m. 926	The bass again sings an inverted form of the 4-12 (0236) hexachord, again starting on F, whereas the tenor responds, again on A flat, though these entrances are two beats apart, not an entire bar of four half-note beats. The quotation continues to be a compressed one.
mm. 62 ff.	“Languendo, gemendo et genuflectendo...” Set to linear melodic motives of the octatonic 5-10 (01346).	mm. 921 ff.	Relationship to Glorious row with at least the first tetrachord (4-13 [0136]). Exact repetition, also of accompaniment, at T_4 , of the passage in the <i>Canti</i> , right to final beat of m. 66 coinciding with that of m. 924.
mm. 66 ff.	“Languendo, gemendo” repetitions; set class 4-12 motivic in accompaniment.	mm. 930 ff.	Transposed down a semitone from mm. 66 ff. of the <i>Canti</i> .

As seen in this brief discussion, the *Canti di prigionia* foreshadow some key compositional features of their companion, *The Prisoner*—features that will be discussed at length in this dissertation. Issues introduced by the *Canti di prigionia*—on the existential, ideological and compositional levels—are elaborated with greater breadth in the opera, by also adding the visual to the textual-musical dimensions. The questions that Dallapiccola posed with *Canti di prigionia* persist in *Il prigioniero*, whereas one can say that *Canti di liberazione* offer some provisional answers (as I show in the last chapter).

Overall these three works unfold a unified process covering a wide spectrum of musical and extramusical issues.

Plot summary of *The Prisoner*.

The opera is contained in a single act of four scenes, introduced by a dramatic prologue.

Prologue. Mother. The Mother foreshadows, who foreshadows the four acts to follow with a monologue describing her anxiously melancholic foreboding of her son's imminent and tragic end. He is imprisoned son at the mercy of King Philip II during the Spanish Inquisition in Saragozza.

Scene 1. Mother, Prisoner. The Prisoner describes to his mother his misery in prison and the single seemingly friendly figure, the Jailer, who calls the Prisoner "brother." The Prisoner prays, repeating the line, "Lord help me to walk."

Scene 2. Jailer, Prisoner. The Jailer insistently encourages the Prisoner to hope in an imminent escape, due to events in Flanders. The Jailer exits, leaving the door ajar. The Prisoner notices the opening, and attempts to flee.

Scene 3. Prisoner, Two Priests. The Prisoner tries to find his way out through the underground maze of the Official of Saragozza, sensing that freedom is very close. He hides from two priests who walk by him and do not notice him while deep in theological discussion.

Scene 4. Prisoner, Grand Inquisitor (Jailer). It is dusk when the Prisoner reaches a large garden. As he embraces a large cedar, the tree transforms into the Grand Inquisitor, revealing his earlier false identity as the Jailer. The Prisoner recognizes his fate as he is led to the stake.

Chapter 2

The Role of Octatonicism

I. INTRODUCTION

Dallapiccola's use of the octatonic scale is intriguing for the possibilities inherent in the collections to create tonal leanings and polarity within a twelve-tone context.

Though long considered an issue of his output, the extent to which the presence of the scale is pre-compositional and relevant to an understanding of the compositional process, however, has yet to be explored. This chapter presents an argument for the octatonic system as a predetermined organizational resource in Dallapiccola's creative process, providing analytical evidence in support of such a hypothesis.

One of Dallapiccola's main composition teachers, Vito Frazzi, was among the first composers to present a theory of the octatonic in his booklet "Scale alternate per pianoforte" (Alternate scales for piano) in 1930.²² Indeed, it has been claimed to be the first "theoretical, detailed and systematic description of the octatonic scale and its implications."²³ Alberto Consolo, Dallapiccola's piano teacher, also contributed to this booklet by adding fingerings to the scales. Furthermore, Dallapiccola's friend, Paolo Fragapane, devoted an article to Frazzi's octatonic scales.²⁴

²² Vito Frazzi, *Scale alternate per pianoforte* (Florence: A. Forlivesi & Co., 1930). See also Annibale Gianuario, "L'alternato di Vito Frazzi," [The alternate of Vito Frazzi] *Rassegna di studi musicali* 1 (1974): 70-90.

²³ Giorgio Sanguinetti, "Il primo studio teorico sulle scale octatoniche: Le scale alternate di Vito Frazzi." [The first theoretical study of the octatonic scales: The "alternating scales" of Vito Frazzi], *Studi musicali* 22 (1993): 411-46: 412.

²⁴ The following references, related to Fragapane, are cited in Michael Eckert, "Octatonic Elements in the Music of Luigi Dallapiccola." *The Music Review* 46/1 (Feb. 1985): 35-48; Paolo Fragapane, "Le scale alternate di Vito Frazzi," [The alternating scales of Vito Frazzi] *Rassegna Dorica* 4 (1933): 65-71; "Lettere di Luigi Dallapiccola a un amico" *Nuova rivista musicale italiana*, 9/4 (Oct.-Dec. 1975): 584-615.

Dallapiccola himself wrote an essay on Frazzi, including brief but emphatic mention of the scales.²⁵ Claiming that Frazzi considered them a source of harmonic rather than melodic construction, he writes: “In contrast to almost all his contemporaries, who based their music largely on linear counterpoint, Vito Frazzi rests his inventions and his realizations upon elements of nature that are almost exclusively harmonic. For him the concatenation of chords remains always the foundation of every musical discourse.”²⁶ An examination of Dallapiccola’s music confirms that he was influenced by this particular aspect of Frazzi’s thought and practice to a significant degree.

Frazzi presents the octatonic scales in the context of other “systems” as he calls them, including the diatonic, whole-tone, and dodecaphonic ones. “Until now,” he claims, “the diatonic and whole-tone systems have been realized and perfected because we have found their correspondents in the harmonic realm, while we still have yet to complete the chromatic system, [...] because we still have not found the correspondent of this system in the harmonic realm.”²⁷ Frazzi makes a point of the possibility of a

²⁵ Dallapiccola, “Musicisti del nostro tempo: Vito Frazzi” in *La rassegna musicale*, 10/6 (June, 1937): 220-26. Reprinted in Dallapiccola, *Parole e musica*, ed. Fiamma Nicolodi (Milan: Il Saggiatore, 1980): 257-64. “I remember almost to the word how some years ago Frazzi told me about realizing that his harmonic sense, gradually developed, was about to reach a point of arrival. ‘Some friends had asked me to play some fragments of *King Lear* at the piano for them. A clear performance is very difficult and thus I decided one day to study the technical passages and to finger them. With a certain amazement I realized then that for some years I had been adopting in my compositions scales of eight tones...’ Frazzi dedicated some months to a study on the ‘alternating scales.’ As far as this goes, I could add nothing to the scrupulous and exhaustive examination of the matter made by Paolo Fragapane. I would like to say however that this work,—published in 1930—that at first sight may seem purely theoretical should be considered an document of ethics of much importance in that it shows us how Frazzi wanted to be clear regarding every problem intuited by his spirit and with how much conscientiousness and preparation he approached artistic expression” (pp. 260-61, my translation).

²⁶ Ibid., 260. “A differenza di quasi tutti i musicisti contemporanei, i quali basano la loro musica massimamente sul contrappunto lineare, Vito Frazzi fa poggiare la sua invenzione e le sue realizzazioni sopra elementi di natura quasi esclusivamente armonica. Per lui la concatenazione degli accordi resta ancora e sempre fondamento di ogni discorso musicale. Si potrà discutere storicamente questo atteggiamento, ma non è discutibile la sua assoluta buona fede e la totale mancanza di spirito polemico.”

combined use of both dodecaphony and octatonic scales to form a coherent system in itself: “The ‘dodecaphonic system’ may or may not be serial, but in any case uses the twelve semitones of the octave. The ‘alternating system’ has the ability to make one block of all the various scales and systems that can be best identified and understood if shown with a mirror that allows control of the melodic and harmonic syntheses.”²⁸

Frazzi presents a “prismatic mirror of sounds” (*specchio prismatico dei suoni*) in which he derives the three octatonic collections from the three diminished-seventh chords. See example 1 for a reproduction of Frazzi’s figure. To show the derivation of each collection, four bass notes (together forming a diminished seventh) are presented in turn beneath a single diminished-seventh chord, each verticality forming a root-position dominant seventh with a flat ninth, the spellings of the upper notes changing accordingly to form tonal spellings. The common tones among the collections are then highlighted, red arrows emphasizing the relationships among the scales.

²⁷ Frazzi, cited in Sanguinetti (though without reference to original Frazzi source), p. 423: “Finora sono stati realizzati e perfezionati il sistema diatonico e il sistema esafonico perché abbiamo trovato i loro corrispettivi nell’ambiente armonico, mentre ancora dobbiamo completare il sistema cromatico, [...] perché di questo sistema non abbiamo ancora trovato il corrispettivo nel campo armonico.”

²⁸ Vito Frazzi, *I vari sistemi del “linguaggio musicale”* (Siena: Quaderni dell’Accademia Chigiana, 1960), 8: “il ‘Sistema dodecafonico’ che può essere o non essere di struttura seriale, ma che comunque sfrutta i dodici semitoni compresi nell’ottava. Il ‘Sistema alternato’ sa legare, unire e fare tutto un blocco delle varie scale e dei vari ‘sistemi’ che possono essere meglio individuati e compresi se dimostrati con uno specchio che permetta di controllarne le sintesi melodiche ed armoniche.”

Example 1. From Frazzi, *I vari sistemi del linguaggio musicale*, p. 8.

The image shows a handwritten musical score with three systems labeled A, B, and C. Each system consists of a 'GRUPPO' of staves. System A is marked '(rosso)' and System B is marked '(giallo)'. The notation includes various symbols like 'Nucleo', 'D.', and 'b'. Arrows connect the systems, indicating relationships or transitions.

A paradox is present in Frazzi's notions of the scale, namely that since the octatonic scales are derived from dominants, the harmony is strongly polarized. That is, Frazzi's idea opposes the current perception of the octatonic scales as an effective means to "de-functionalize" harmony.²⁹

It is interesting to note, however, that Frazzi judged dodecaphonic serialism rather severely, and considered octatonicism an alternative path to it. Indeed, as Sanguinetti mentions, Dallapiccola's decision to compose with the twelve-tone method created a temporary conflict between Frazzi and his ex-student.³⁰

²⁹ Sanguinetti, 438. "Uno degli aspetti peculiari della teoria di Frazzi è l'idea che le scale alternate abbiano origine da accordi di dominante, e che l'armonia da loro generata sia quindi fortemente attrattiva: questa idea si oppone alla concezione attuale delle scale octatoniche, considerate uno dei più potenti mezzi per la defunzionalizzazione dell'armonia, generatrici di un *complex sonore* in equilibrio statico."

³⁰ Ibid, 443. "Questo essere la scala octatonica, per così dire, una strada alternativa alla dodecafonica sembra fosse ben presente a Frazzi, che considerava quest'ultima molto severamente, al punto che la divergenza di vedute su questo argomento causarono, per un certo periodo, un raffreddamento di rapporti tra Frazzi e il suo ex-allievo Dallapiccola." For this detail, Sanguinetti cites Carlo Prosperi, "Vito Frazzi e il 'Re Lear,'" in *XXXIV Settimana Musicale Senese per Vito Frazzi—Studi*, Fondazione Accademia Musicale Chigiana,

Roman Vlad, himself a twelve-tone composer and a student of Dallapiccola, mentions the use of the octatonic scales in his essays on Dallapiccola's music, and seems to be the first to have done so.³¹ His insightful comments on Dallapiccola's compositions have been a starting point for current scholars, including Michael Eckert and Brian Alegant.

For nearly two decades, Eckert was the only theorist to have devoted a study exclusively to octatonicism in Dallapiccola's music.³² He points particularly to the 1940s' works—thus including *Prisoner*--as employing octatonic bases, and convincingly highlights octatonic segments of row forms, exploring their manifestation in very brief passages of music (though without using set theory). Eckert focuses on linear structures in Dallapiccola's music, but he does mention harmonic possibilities: "Purely octatonic harmony—the restriction of the harmonic field to one of the three transpositions of the scale—is obviously incompatible with strict twelve-note technique. Yet (...) there may be

Siena, 1977, 15-42: 18-19. Republished in *Chigiana*, 34/14 (1981): 333-60. Domenico Alaleona (1881-1928) compared and contrasted three systems, dodecaphony, "tetrafontia" (octatonicism) and "esafonia" (based on the whole-tone scale), actually predating Frazzini's discussion. But Alaleona's "dodecaphony" was very different from, almost antithetical to, Schoenberg's one, it being against radical decisions and for the gradual evolution of language and form. His writings, as Marcello de Angelis writes, more than outright theories, presented intuitions that would await future developments (De Angelis, "Giannotto Bastianelli e la critica italiana nel primo Novecento," *Lo spettatore musicale* 1972). See also "I moderni orizzonti della tecnica musicale. Teoria della divisione dell'ottava in parti uguali," *Rivista Musicale Italiana* 18 (1911): 382-420; "Le tonalità neutre e l'arte di stupore," *Rivista Musicale Italiana* 18 (1911): 769-838. Also, Michele Suozzo, "La dodecafonia di Domenico Alaleona," in *Musica senza aggettivi. Studi in onore di Fedele D'Amico*, ed. Agostino Ziino (*Quaderni della Rivista Italiana di Musicologia*, 25) [Florence: Olschki, 1991], 603-23.

³¹ Vlad, in discussing Dallapiccola's *Quattro Liriche di Antonio Machado*, *Tre Poemi*, and *Variazioni* makes specific reference to Messiaen's "mode of limited transpositions" in his *Luigi Dallapiccola* (Milan: Edizioni Suvini Zerboni, 1957), 41-42. The same passage appears in his "Dallapiccola, 1948-1955," *The Score and I.M.A. Magazine* (Mar. 1956): 39-52: 44-45.

³² Michael Eckert, "Octatonic Elements in the Music of Luigi Dallapiccola," *The Music Review* XLVI/1 (Feb. 1985): 35-48. See pp. 37-38 for specific comments on *The Prisoner*: he mentions the opening vocal line of the opera, the opening of the *Ballata*, the Prisoner's singing of his prayer in Scene 3, and the second part of the *First Chorale Intermezzo*.

a kind of ‘polarity’ between sections of a row belonging to different octatonic scales—and when such rows are combined contrapuntally this ‘polarity’ may be maintained.”³³

Recently, however, the use of octatonicism in Dallapiccola’s music has begun to be brought into sharper focus. Alegant and John Levey have built on initial observations by Eckert and Vlad through set-theory analysis and have extended the Dallapiccola repertoire being discussed.³⁴ Beginning with an explanation of the important octatonic hexachords at work in the music (6-27 [013469] and 6-30 [013679]) and indeed presenting analyses which highlight hexachordal unfoldings, they uncover coherence beyond the simple completion of octatonic collections or of the aggregate.

Though the focus of this chapter is analytical-theoretical, aesthetic implications are inherent in the issue. As the examples from the opera are discussed for their structure and form, other questions arise: While providing a convenient solution to harmonic problems, do the octatonic sounds also temper Dallapiccola’s still experimental venturing into the dodecaphonic realm? (For example, thirds, triads, and seventh chords are readily and easily extractable from the octatonic scale, and can be applied such that the allusions and/or similarities to the tonal soundworld stand out, contrasting with the angular and more dissonant music generally associated with the twelve-tone system.) Is the use of the octatonic a harmonic solution, or an aesthetic choice, or equally both? How is the octatonic sound world used for dramatic purposes as it alternates and interacts with

³³ Ibid., 40. The issue of “polarity” in Dallapiccola’s twelve-tone music has been explored by David Mancini: “Form and Polarity in Late Works of Luigi Dallapiccola,” PhD. diss., Yale University, 1984; “Twelve-Tone Polarity in Late Works of Luigi Dallapiccola,” *Journal of Music Theory* 30 (1986): 203-24.

³⁴ Brian Alegant and John Levey, “Six of One and Half a Dozen of the Other: Octatonicism in Dallapiccola’s Twelve-Tone Music.” Unpublished manuscript, December 2003.

chromatic, diatonic, and whole-tone areas as well? For example, how are these musical boundaries corresponding to those in the libretto and stage action?

In any case, the extent to which the octatonic is embedded in the multiple row forms is the first evidence of a certain consciousness of sound and process, establishing a seemingly calculated coherence to the set of rows.

Having begun with an argument for the octatonic system as a precompositional element in Dallapiccola's creative process, I will now illustrate the use of the scale in its various guises. First, I will present the octatonic qualities and transformations inherent in the row forms themselves. Then, I will examine how the octatonic scale is manifested in the harmonic dimension of the work, identifying several octatonic harmonic progressions, with a subsequent focus on palindromic and closed ones. Other issues will be the interaction between the harmonic and the melodic, the relationship between harmonic rhythm and dramatic effect; and finally the role of harmonic stasis as achieved through octatonic segmentations.

II. ANALYSIS OF ROWS AND COMBINATIONS

A. Introduction

What strikes the listener about Dallapiccola's twelve-tone music, and particularly his works of the 1940s, is the pervasive lyricism despite the use of a technique that is often associated with a more austere aesthetic. It may be suggested that the lyric qualities in the music of Dallapiccola, at least in *The Prisoner*, are owing to the self-conscious employment of octatonic subsets. Though the vertical octatonic structure receives much focus in this chapter, the limited spans of horizontal octatonic are often grouped within

the same vertical segmentations, while also belonging to the larger line of the unfolding aggregate. The octatonic segmentations may work to disguise the twelve-tone process, be the harmonic rhythm slow or fast. That is, the motion among the different octatonic collections possibly draws the ear away from the order number to order number progressions. Massimo Mila, in his liner notes for a recording of the opera, alludes to such a tempering of the dodecaphonic process, though without mentioning octatonicism *per se*:

The music of *Il Prigioniero* is written in a dodecaphonic style tempered, relatively, by the adoption of tonal centers, i.e., centers of pitch attraction and coordination which have nothing to do with the traditional ‘tonic’ but rather establish, at least, a generic polarity (always different from one composition to the next) capable of guiding the ear through the egalitarian jungle of the ‘total chromatic.’ At the time of writing of *Il Prigioniero*, it seemed that this style would become the prerogative of an ‘Italian,’ ‘tempered’ dodecaphony, in line with a characteristic Italian modification of extremisms in foreign styles (e.g. the gothic in architecture, Flemish counterpoint in music, etc.), but has now been practically abandoned by Dallapiccola himself in favor of the more rigorous and coherent procedures indicated for dodecaphony by Webern.³⁵

At the same time, the octatonic technique contributes to the breadth of unfolding long phrases generally associated with lyricism, and the hierarchical harmonic structure unfolds thanks to the emphasis on one set or collection over another. The techniques of “prolongation” of chords also link the music with earlier lyrical traditions.

³⁵ Massimo Mila, liner notes for recording of *Il prigioniero*, Vienna, 1971, Orchestra and Chorus of the Radio Austriaca, conducted by Carl Melles, Italia ITL 70003.

The following analytical discussion presents progressions from one octatonic collection to another, with contextual determination of which is primary, secondary, or embellishing. These progressions can occur among sets belonging to the same or different set classes, and can be internal (i.e., staying within the same octatonic collection) or external (i.e., changing collection). The links between the octatonic harmonic patterns and the specific syntactical constructs of poetic lines, or pairs and groups of lines, lend an additional layer of meaning to the discourse: the text-music connection is rooted at a very deep level, beyond surface painting or phrasing. In so doing, the combination of text and music acquires a meaning, that is inextricably linked with harmonic aspects.

In the following discussion, it will emerge that several sets relevant to the analyses are both diatonic and octatonic subsets. In some cases the diatonic quality will be considered primary, but without a clear separation from the octatonic realm. For example, several interjections of the “Brother” motive in Scene 1 “disturb” the flow of octatonic progressions through root-position minor triads referring strongly to the diatonic world, though without leaving the octatonic scale. In other cases, clear breaks are made from the octatonic process, creating contrasts that are important to the dramatic design (the non-octatonic contrasts are not covered in this chapter, but are discussed later in this dissertation). It is clear, then, that the analyst's determination of whether a set is considered diatonic or octatonic depends entirely on the context.

Occasionally, complete or near-complete collections appear, especially when a single octatonic harmony is extended over two or more bars. But more often the sets belonging to a single collection are smaller: tetrachords, pentachords, or hexachords

"representing" a collection before changing harmony—here too the interpretation of the sets is often contextual. This use of smaller groups of pitches lends the harmonic texture a more nuanced character, coloring the sound octatonically without the insistent wash of sound that the use of an entire collection at a time might offer.

This inquiry ultimately seeks to examine a larger question: Is there a primary compositional process of the opera, be it twelve-tone, octatonic, or equally both? The symmetry of the octatonic scale and the even distribution of the twelve-tones in serialism both avoid emphasis of pitch and can create a relatively even circulation of pitches. But in the history of twentieth-century composition it is an unusual combination, and it is worth exploring why Dallapiccola chose it and how effective it is.

IIB. Analysis of row structures

All octatonic set classes are highlighted in **bold** type in the text.

The octatonic collections are labeled as follows:³⁶ See example 2.

OCT_{1,2} : pitch classes **124578ab**

OCT_{0,2} : pitch classes **0235689b**

OCT_{0,1} : pitch classes **0134679a**

Example 2. The three octatonic collections.



The opera employs three main rows that Dallapiccola named “Prayer” (*Preghiera*), “Freedom” (*Libertà*), and “Hope” (*Speranza*).³⁷ There are also two main twelve-tone combinations (what the composer called *combinaisons dodécaphoniques*)³⁸ called “Roelandt” and “Brother” (*Fratello*). Secondary rows, left unnamed and, in the

³⁶ George Perle was the first to use this type of labeling. See Perle, *The Operas of Alban Berg*: Lulu (Berkeley: University of California Press, 1985), 200.

³⁷ Dallapiccola, “Notes on my *Prigioniero*,” recording liner notes (London: Decca Records OSA 1166, 1974).

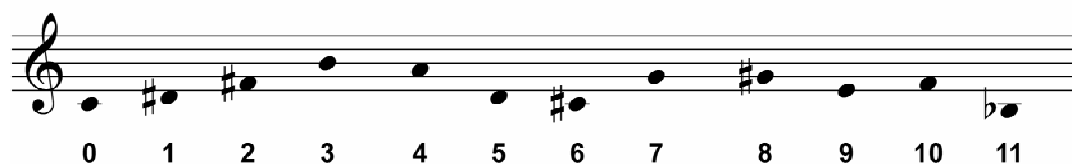
³⁸ Dallapiccola, “Notes sur mon opéra,” 142.

latter two cases, unidentified by Dallapiccola, are called here “Glorious,”³⁹ “Lamp,” and “Dream.”⁴⁰ The prime forms of each row are found in examples 3, 14, 19, 24a, 27a, 28a, 33a, and 38, respectively.

The compositional process for the linear rows tends to differ from the use of the twelve-tone combinations. The former are used in multiple guises, in contrapuntal and canonic passages, to carry text quickly, effectively. The combinations instead are used as heavy signifiers: “Brother” always sets the same few words, and “Roelandt” is always an orchestral motive, signifying bells. Their appearance is in a sense “protected” in the music, clearly audible, recognizable, never meant to be transformed or to weave seamlessly into the musical narrative. Instead, they almost pause the stage action, punctuating it and heightening a particular dramatic moment.

1. "Prayer."

Example 3. Prayer, P₀.



The most significant presentation of the Prayer row sets the Prisoner’s prayer in Scene 1 (mm. 241-244): “God, help me walk” (P₈), hence the row’s name (see example 4a).⁴¹ Used to set most of the dramatic opening Prologue, it is closely related to

³⁹ Dallapiccola presents the row in his “Notes on my *Prigioniero*” but does not assign it a specific name.

⁴⁰ Kämpfer presents this row, though does not name it (*Luigi Dallapiccola: La vita e l’opera*, 115). Dallapiccola presents “Glorious” in his “Notes...” but without naming it or assigning it the priority of “Freedom,” “Prayer,” and “Hope.” Mark Schultz, in his M.M. thesis, “Serial Techniques in Luigi Dallapiccola’s *Il Prigioniero*” (University of Texas at Austin, 1984) identifies and names the “Lamp” row “Lampada,” but does not cite a reference for this name, so he may have decided upon the name himself.

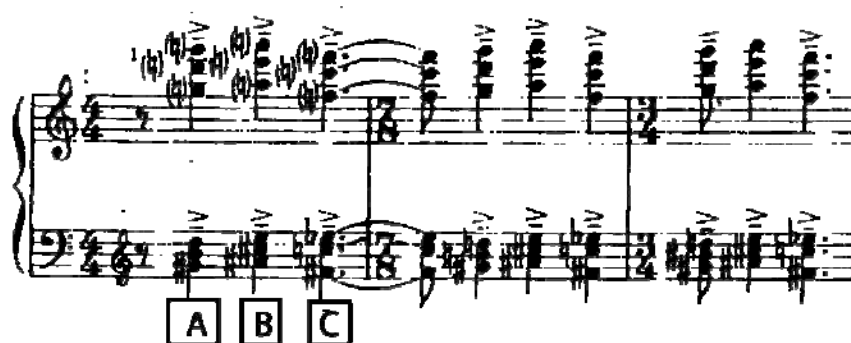
⁴¹ See Dallapiccola, “Notes on my *Prigioniero*.”

“Roelandt,” the twelve-tone combination that opens the opera and recurs throughout it (see example 4b). Example 4c shows the verticalization of the opening tetrachord of Prayer to form the first chord of Roelandt.⁴²

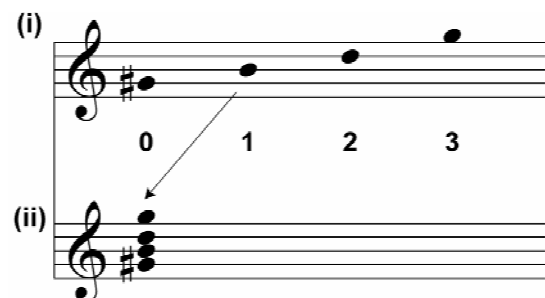
Example 4a. Prayer, P₈, mm. 241-244.



Example 4b. Roelandt, P₈, mm. 1-3.



Example 4c. (i) Prayer, P₈, order numbers 0-3 and (ii) Roelandt, P₈, chord A, verticalization of Ons 0-3, Prayer P₈.



⁴² Dietrich Kämper suggests the reverse derivation, i.e. that the vertical tetrachord of “Roelandt” gave rise to the “Prayer” row (*Luigi Dallapiccola: La vita e l’opera*, 111).

The Prayer row has inherent octatonic and diatonic qualities. It divides into two hexachords of self-complementary set class **6-27** (013469), also the hexachord of Lamp and Glorious.⁴³ See example 5a. A nearly linear subset of the octatonic scale, occurring eight times in 8-28, 6-27 has an interval vector <225222>, i.e., there are five minor thirds, and two each of every other interval class. This is the only nonsymmetrical hexachordal subset of the octatonic.⁴⁴ Through a tonal lens, the chord can be seen as a diminished seventh, with an added, non-intersecting minor third (see example 5b);⁴⁵ this characteristic is exploited in forming connections among the rows, as will be discussed below in section 9.

Example 5a and b. Prayer row hexachords and diminished seventh plus minor third construction of set class 6-27.

The image displays musical notation for set class 6-27 (013469). The top staff shows two hexachords: the first contains notes 0, 1, 2, 3, 4, 5 and the second contains notes 6, 7, 8, 9, 10, 11. The bottom staff shows the construction of these hexachords from a diminished seventh chord (notes 0, 1, 2, 3) and a minor third (notes 4, 5). The construction is labeled as 'diminished 7th + m3', 'd7 + m3', and 'm3'.

⁴³ Alegant and John Levey discuss this hexachord along with the only other self-complementary octatonic hexachord, set class 6-30 (013679), and uncover their importance in several of Dallapiccola's works. Alegant and Levey, "Six of One and Half a Dozen of the Other."

⁴⁴ Allen Forte discusses the hexachord as well as all the other octatonic subsets in his *The Atonal Music of Anton Webern* (New Haven: Yale University Press, 1998), 13.

⁴⁵ This way of viewing this hexachord and others is presented in Howard Hanson, *Harmonic Materials of Modern Music: Resources of the Tempered Scale* (New York: Appleton-Century-Crofts, Inc., 1960).

Brian Alegant, noting the importance of the hexachord 6-27 in several of Dallapiccola's works, points out that a key feature is its ability to generate an octatonic scale (at T_6) or an aggregate (I_{11} or I_5). See example 6a and b for a reproduction of Alegant's diagram.

Example 6. From Alegant, "Six of One and Half a Dozen of the Other: Octatonicism in Dallapiccola's Twelve-Tone Music."⁴⁶

Some properties of 6-27[013469] and 6-30[013679]

(a) 6-27[013469] can generate an octatonic scale or an aggregate.

- **6-27 + 6-27 = an octatonic scale. Any 6-27 with its tritone transposition will form a complete octatonic scale, with some pitch-class duplication.**

{0, 1, 3, 4, 6, 9}	{2, 5, 7, 8, $\flat$, e}	under T_6
+	+	
{6, 7, 9, $\flat$, 0, 3}	{8, e, 1, 2, 4, 5}	
-----	-----	
{ c/c# scale }	{ c#/d scale }	

- (b) • 6-27 + 6-27 = the aggregate. Any 6-27 plus its inversion under certain odd index numbers yields an aggregate (with no pitch-class duplication):**

{ 0, 1, 3, 4, 6, 9 }	{ 2, 5, 7, 8, $\flat$, e }	under I_e (or I_5)
+	+	
{ e, $\flat$, 8, 7, 5, 2 }	{ 9, 6, 4, 3, 1, 0 }	
-----	-----	
{ total chromatic }	{ total chromatic }	

The hexachord 6-27 is also I-combinatorial, that is, each P/R form is matched with an I/RI form whose independent hexachords combine to form new aggregates, thus forming twelve 'areas' which are combined throughout the opera (see example 7 for a list of these areas).

⁴⁶ Third Biennial Conference on 20th-Century Music, University of Nottingham, June 2003.

Example 7. Twelve-tone areas created by I-combinatorial set class 6-27.

P₀—I₇	P₆—I₁
P₁—I₈	P₇—I₂
P₂—I₉	P₈—I₃
P₃—I₁₀	P₉—I₄
P₄—I₁₁	P₁₀—I₅
P₅—I₀	P₁₁—I₆

Besides 6-27, a second octatonic hexachord appears in the row, forming the linear subset **6-Z13** (013467) between order numbers (hereafter, "ONs") 5 and 10, this parsing constituting a one- note overlap of Hex A with Hex B.

Adjacent complementary sets 5-31 (01346) and 7-31 (0134679), are formed by ONs 0-4 and ONs 5-11, respectively (see example 9). 7-31 (the only seven-note subset of the octatonic) is described by Forte as the “primary surrogate” for 8-28 (the complete octatonic collection), as they share the same subsets.⁴⁷ Example 10 displays the other octatonic pentachords embedded in “Prayer” are: **5-32** (01469), ONs 1-5; **5-16** (01347), ONs 6-10; **5-19** (01367), ONs 7-11; and finally, the linear octatonic subset **5-10**, (01346) ONs 7-11.

Examples 11a and b present the tetrachordal subsets. The contiguous tetrachords formed are sc **4-18** (0147), sc 4-16 (0157), and sc **4-Z15** (0146). Both 4-18 and 4Z-15 are octatonic subsets whereas 4-16 instead is diatonic. A second **4-18** is formed with ONs 6-9. The dominant-seventh tetrachord, **4-27** (0258), both octatonic and diatonic, is formed by ONs 1-4; another octatonic/diatonic tetrachord, **4-26** (0358), occurs with ONs 2-5. A

⁴⁷ Allen Forte, *The Atonal Music of Anton Webern*, 12.

second 4-18 is formed with ONs 6-9. Set class **4-9** (0167) appears with ONs 5-8. Finally, one of the two linear octatonic tetrachords, **4-3** (0134), is formed between ONs 7 and 10.

"Prayer" can be divided into the contiguous trichords of set classes of **3-10** (036), **3-7** (025), and two **3-5s** (016), all three of these sets both octatonic and diatonic, as seen in examples 12a and b. A second **3-7** is formed by ONs 2, 3, and 4; a third sc **3-5**, instead, occurs among ONs 5, 6, and 7, and a fourth among the non-adjacent ONs 0, 2, and 3. The octatonic/diatonic **3-11** (037) appears with ONs 1, 2, and 3. Finally, an all-important tetrachord for the opera, the octatonic **3-3** (014), which appears many times in the opera in expressive moments and as a motivic cell, occurs twice in the row, overlapping, first among ONs 7-9 and then 8-10.

The operation T_7I relates the two 6-27 hexachords, as well as the two instances of its subset 4-18, in both cases moving from $OCT_{0,2}$ to $OCT_{1,2}$. The three instances of 3-5 all remain in $OCT_{1,2}$, first related at T_6 and then at $T_{11}I$. The overlapping 3-7s and 3-3s also stay within one collection, in $OCT_{0,2}$ via T_8I and $OCT_{1,2}$ via T_0I , respectively (see examples 13a-e).

Examples 8-10. Octatonic subsets of Prayer: Septachord, hexachord, and pentachords.

Examples 8-10 show octatonic subsets of the Prayer scale. The notation is in treble clef with a key signature of one sharp (F#).

- Example 8:** A septachord (7-note subset) labeled 6Z-13, spanning from G4 to G5.
- Example 9:** A hexachord (6-note subset) labeled 5-31, spanning from G4 to F#5.
- Example 10:** A pentachord (5-note subset) labeled 5-32, spanning from G4 to F#5.

Example 11a and b. Octatonic tetrachords.

Example 11a and b show octatonic tetrachords (4-note subsets) of the Prayer scale. The notation is in treble clef with a key signature of one sharp (F#).

- Example 11a:** Tetrachords labeled 4-18, 4-18, and 4-9.
- Example 11b:** Tetrachords labeled 4-27, 4-26, 4-3, and 4Z-15.

Example 12 a and b. Octatonic trichords.

Example 12 a and b show octatonic trichords (3-note subsets) of the Prayer scale. The notation is in treble clef with a key signature of one sharp (F#).

- Example 12a:** Trichords labeled 3-10, 3-11, 3-5, 3-5, and 3-3.
- Example 12b:** Trichords labeled 3-7, 3-7, 3-5, 3-3, and 3-3.

Example 13. Transformations within Prayer row.**Example 13a-b) Internal transformations.**

a)

b)

The image displays two musical staves, labeled 'a)' and 'b)', illustrating internal transformations within a 'Prayer row'. Both staves are in treble clef and show a sequence of notes with accidentals. In staff 'a)', the first measure is labeled '6-27' and 'OCT0,2', and the second measure is labeled '6-27' and 'OCT1,2'. A curved line labeled 'T71' connects the first measure to the second. In staff 'b)', the first measure is labeled '4-18' and 'OCT0,2', and the second measure is labeled '4-18' and 'OCT1,2'. A curved line labeled 'T71' connects the first measure to the second.

Example 13c-e) External transformations.

Example 13c-e) External transformations. The image shows three musical staves, labeled c), d), and e), each representing a different octatonic collection and its transformations.

- Staff c):** Shows the octatonic collection OCT_{0,2} (notes: 2, 3, 4, 5, 6, 7, 8, 9). It features two instances of the collection, each with a transformation T_{8I} indicated by a curved arrow. The transformations are labeled 3-7.
- Staff d):** Shows the octatonic collection OCT_{1,2} (notes: 5, 6, 7, 8, 9, 10, 11, 12). It features three instances of the collection, each with a transformation T₆, T_{11I}, or T₃₋₅ indicated by a curved arrow.
- Staff e):** Shows the octatonic collection OCT_{1,2} (notes: 7, 8, 9, 10, 11, 12, 13, 14). It features two instances of the collection, each with a transformation T_{0I} indicated by a curved arrow. The transformations are labeled 3-3.

2. “Freedom.”

Example 14. Freedom P₀.

Example 14. Freedom P₀. The image shows a musical staff with 12 notes, numbered 0 through 11. The notes are: 0 (C), 1 (D), 2 (E), 3 (F), 4 (G), 5 (A), 6 (B), 7 (C), 8 (D), 9 (E), 10 (F), 11 (G).

This row is not comprised of octatonic hexachords, (6-Z46 [012459] and 6-Z24 [013468]), but the smaller subset constituency remains heavily tinged with both octatonic and diatonic color. Two instances of **5-32** (01469) are formed by ONs 1-5 and 4-8. See example 15.

There are four instances of the octatonic/diatonic **4-27** (0258): ONs 0-3; ONs 1-4; ONs 5-8; ONs 6-9. These traverse all three octatonic collections, forming the closed pattern OCT_{0,2}–OCT_{1,2}–OCT_{0,1}–OCT_{0,2}, moving via T_{10I}, T_{11I}, and T_{0I}, respectively.

Two instances of the octatonic/diatonic **4-26** (0358) overlap: ONs 4-7; 2-5. See examples 16a and b.

Two octatonic/diatonic **3-10s** (036) appear, one in each hexachord: ONs 6-8; 1-4. Finally, there is one octatonic/diatonic **3-11** (037) as the final trichord of the row, ONs 9-11. See example 17a. There are six instances of the octatonic/diatonic **3-7** (025), contiguous and overlapping: ONs 0-2; 2-4; 4-6; 3-5; 5-7; 7-9. See example 17b.

$T_{11}I$ is a motivic operation in this row, always moving a set from $OCT_{1,2}$ to $OCT_{0,1}$. It links the 5-32s, the 4-26s, the 3-11s, and the 3-10s. As already mentioned above, it also connects the second and third instances of 4-27, again moving from $OCT_{1,2}$ to $OCT_{0,1}$. And in the chain of six overlapping 3-7s, $T_{11}I$ links the middle two trichords. See examples 18a-f.

Though not as important a figure as it is here, $T_{11}I$ does also appear once in the following rows and situations: a) in "Prayer," as an internal transformation of 3-5; b) in "Glorious," as an internal transformation of 3-2.

Examples 15 and 16. Octatonic subsets of Freedom row: Pentachord and tetrachords.

Example 15 shows the Freedom row (0-11) and a pentachord (5-32) extracted from it. Example 16a shows two tetrachords (4-27) extracted from the row. Example 16b shows a tetrachord (4-26) extracted from the row.

Example 15: Freedom row (0-11) and pentachord (5-32).

Example 16a: Two tetrachords (4-27) extracted from the row.

Example 16b: Tetrachord (4-26) extracted from the row.

Example 17a-b. Octatonic trichords.

Example 17a shows three trichords (3-10, 3-10, 3-11) extracted from the row. Example 17b shows three trichords (3-7, 3-7, 3-7) extracted from the row.

Example 17a: Three trichords (3-10, 3-10, 3-11) extracted from the row.

Example 17b: Three trichords (3-7, 3-7, 3-7) extracted from the row.

Example 18a-f) Octatonic transformations in Freedom row.

a) $5-32$ T_{11I} $5-32$
OCT0,1 OCT0,1

b) $4-26$ $T_{5/T_{11I}}$ $4-26$
OCT1,2 OCT0,1

c) $4-27$ T_{10I} $4-27$ T_{11I} $4-27$ T_{10I} $4-27$
OCT0,2 OCT1,2 OCT0,1 OCT0,2

d) $3-10$ $T_{1/T_{11I}}$ $3-10$
OCT0,2 OCT1,2 OCT0,2 OCT0,1

e) $3-11$ T_{11I} $3-11$
OCT1,2 OCT0,1

f) $3-7$ T_{10I} $3-7$ T_{6I} $3-7$ T_{11I} $3-7$ T_{4I} $3-7$ T_{0I} $3-7$
OCT0,2 OCT1,2 OCT1,2 OCT0,1 OCT0,1 OCT0,2

internal and external

internal internal

3. “Hope.” Example 19 presents P_0 .

One of the distinguishing characteristics of this row is the chromatic tetrachord, set class 4-1 (0123), both opening and closing the aggregate, immediately contrasting with the surrounding octatonic and diatonic soundscape. There are no octatonic hexachords, and only one such pentachord, the linear subset **5-10** (01346) formed between ONs 6-10. See example 20. It is placed exactly where the row begins to leap (Dallapiccola employs the specific contour shown in the example regularly in his use of "Hope") seemingly expressing the hope for which the row is named.

The octatonic tetrachordal subsets embedded in the row are as follows: one linear **4-3** (0134): ONs 7-10; one instance of **4-9** (0167): ONs 4-7; two appearances of **4-12** (0236): ONs 2-5, 6-9. See example 21.

The search for trichordal octatonic content is more fruitful. There is one instance of the linear octatonic trichord **3-2** (013) between ONs 8-10. Three instances of set class **3-3** (014) are formed by: ONs 2-4; 7-9; 10-11-1. See examples 22a and b. The octatonic pattern $OCT_{0,2} - OCT_{0,1} - OCT_{0,2}$ is formed in the progression of 3-3 trichords, via T_9I and T_2 . There are two instances of **3-5** (016): ONs 4-6; 5-7. T_9I is again operating here to relate these two trichords, this time however keeping the overlapping sets in $OCT_{1,2}$. The two instances of **3-8** (046) are contiguous: ONs 3-5; 6-8. T_9I again relates them, moving the adjacent sets from $OCT_{0,2}$ to $OCT_{0,1}$. See examples 23 a-c.

Though not as central a transformation as it is here, T_9I appears in “Dream” also, in an external transformation of 3-10 (036); and again in “Lamp,” as an internal transform of 3-2 (013).

Examples 19-22. Octatonic subsets in Hope.

Examples 19-22 show octatonic subsets in Hope. The notation is as follows:

- 19)** A single staff showing the full octatonic scale: 0 1 2 3 4 5 6 7 8 9 10 11 (0). A bracket labeled "5-10" spans from pitch 5 to pitch 10.
- 20)** A single staff showing a subset of the scale. A bracket labeled "OCT0,1" spans from pitch 0 to pitch 1.
- 21)** A single staff showing a subset of the scale. Brackets labeled "4-9", "4-12", and "4-3" indicate specific intervals or groupings.
- 22a)** A single staff showing a subset of the scale. Brackets labeled "3-3", "3-3", and "3-2" indicate specific intervals or groupings.
- 22b)** A single staff showing a subset of the scale. Brackets labeled "3-8", "3-5", "3-5", and "3-8" indicate specific intervals or groupings.

Example 23. Transformations within Hope.

Example 23 shows transformations within Hope. The notation is as follows:

- a)** A single staff showing a subset of the scale. Brackets labeled "T9I" and "T2" indicate transformations. The subset is labeled "OCT0,2" and "OCT0,1".
- b)** A single staff showing a subset of the scale. Brackets labeled "T9I" and "T2" indicate transformations. The subset is labeled "OCT1,2" and "OCT1,2".
- c)** A single staff showing a subset of the scale. Brackets labeled "T9I" and "T2" indicate transformations. The subset is labeled "OCT0,2" and "OCT0,1".

4. “Roelandt.”

Example 24. Roelandt combination, P_0 and P_8 .

Ex. 24a. Roelandt P_0 .

4-18 4-18 4-13

4-10 3-8 4-13 4-13

A B C

OCT0,2 OCT1,2 OCT0,1

MOTIVE A

D E F C

OCT1,2 OCT1,2 OCT0,2 OCT0,1

MOTIVE B

Ex. 24b. Roelandt P_8 .

A B C

OCT1,2 OCT0,1 OCT0,2

D E F C

OCT1,2 OCT0,1 OCT1,2 OCT0,2

“Roelandt” is arguably the most distinctive and prominent motive of the opera, returning at key structural and dramatic points of the music,⁴⁸ and named for the bell in Ghent whose ring signifies freedom. The motive could actually be termed a “theme,” consisting of two four-bar phrases, forming a sort of period structure and further breaking down as follows: motive A + B; A’ + B’. Each motive presents the aggregate. See example 24a.

The first chord of “Roelandt” is derived from the “Prayer” row, presenting octatonic harmonies. The previous example 4a-c compares the P_8 forms of the two motives. In example 25, note that chord A is the verticalization of ONs 0-3 of P_8 (octatonic set class **4-18** [0147]), chord B is T_2 of A; chord C is slightly different, but still octatonic, forming set class **4-13** (0136).

Still referring to P_8 , each chord of this motive A belongs to a different octatonic collection: chord A belongs to $OCT_{1,2}$, B to $OCT_{0,1}$, and C to $OCT_{0,2}$ —i.e., the change of chord or harmony corresponds to a change of collection. Motive B, a second aggregate, coincides with the curtain’s rise (m. 4) revealing the Mother standing with another black curtain behind her. It consists of chords which are labeled D, E, F, and again C. Each chord brings a change of octatonic harmony: chord D belongs to $OCT_{1,2}$, E to $OCT_{0,1}$, F to $OCT_{1,2}$ and C to $OCT_{0,2}$. This harmonic pattern of $OCT_{1,2}$ — $OCT_{0,1}$ — $OCT_{1,2}$ — $OCT_{0,2}$ is similar to that in motive A, especially if we consider chord F as relatively

⁴⁸ Significant appearances of “Roelandt” in the opera are: opening of Prologue; at the end of Scene 1 (mm. 256 ff), as the Mother intuits that she embraces her son for the last time; at the start of scene III (mm. 646 ff.) before the Prisoner attempts his escape and prays one last time “Signore aiutami a camminare”; and at the end of scene III (mm. 794 ff.) as he arrives at the exit that should lead him to freedom and repeats the same line of prayer. Thus, this theme acquires great symbolic meaning over the course of the opera, functioning as a signpost even as it seems to contain in its brief duration the essential affect of the entire opera.

passing and thus parenthetical. Chords D, F, and C all form set class 4-13 (0136). See example 25.

Example 25. Annotated score, mm. 1-8. Chord A is a verticalization of ONs 0-3 of P₈, Prayer.

set class 4 - 18 4 - 18 4 - 13

T 2 T 1 T 0 1

4 - 13 4 - 13 4 - 13

A B C A B C A B C D E F C

OCT 1,2 OCT 0,1 OCT 12,0,1 OCT 12,0,2

5

A B C A B C D E D E F E

Looking at the P₀ form above in example 24a, the octatonic pattern (OCT_{0,2}—OCT_{1,2}—OCT_{0,1}) differs from P₈ in example 24b. Some subsequent appearances of the theme in the opera retain the original octatonic pattern of the opening Prologue, even if the specific groups of pitch classes change, though other progressions do also occur.

The second four-bar phrase is a rhythmically and metrically varied version of the first phrase, and is also marked by a sustained F pedal tone, its solo attack by the horns occurring on the downbeat of m. 5. However, this second phrase continues to emphasize

chord A. In the continuity draft⁴⁹ these bars, shown in ex. 26, are metrically different: the second appearance of chord A in this phrase appears in a weak mid-bar position. The rhythmic shifts of m. 5 create, perhaps, an effect of bell peals heard from a distance.

Example 26. Continuity draft of *Il Prigioniero*, New York, Pierpont Morgan Library, Lehman Deposit 114386, fol. 1v, mm. 1-8.



In the final version, Dallapiccola keeps chord A consistently strong in terms of meter, and this decision reveals something about the importance of chord A's pitches. In conclusion, chord A may be argued to be the controlling harmony of the opening phrase, chords B and C forming a double-neighbor figure around it, thus making OCT_{1,2} primary in general—a primacy that continues into the vocal line. OCT_{0,2} would be secondary in

⁴⁹ The continuity draft is preserved in the Pierpont Morgan Library, New York.

the hierarchy, and OCT_{0,1} the least important, the most “passing,” considering bars 1-12. Chord D is prominent in motive B, again representing OCT_{1,2}. In sum, it may be argued that the dominant harmony is OCT_{1,2} for this entire opening phrase.

5. “Brother.”

Example 27a presents the first appearance of the twelve-tone combination in the opera.

Example 27a. First appearance of Fratello combination.

The musical score for Example 27a is presented in 2/4 time. The vocal line (top staff) contains the lyrics: "-ro-la: "Fra - tel - lo,, Dol - cis - si - ma pa - ro - la". The piano accompaniment (bottom staves) features a B minor triad in the left hand and a C minor triad in the right hand. The score is divided into two measures, with the first measure labeled "motive a" and the second measure labeled "motive b". The piano accompaniment is marked with a tempo of 200.

Of all eight named aggregates, the octatonic scale is least present in this twelve-tone combination. The configuration of the pitches to include two sustained root-position minor triads, set class **3-11** (037) (see example 27b) lends a heavy tonal reference to the motive, shifting the weight of the sound away from the octatonic color of the set, toward the diatonic. Indeed, the motive becomes associated with the Jailer's evilness, in particular his giving false hope and comfort to the Prisoner regarding a future of freedom.

This association of tonal structures with falsity suggested recalls the use of a C major chord in *Wozzeck* to represent the concept of money.⁵⁰ A similar correlation will be made for other moments in the opera; for example, the tonal structures present in the joyful chorale, inspiring false hope with a triumphant Latin text.

Although more diatonic than octatonic, the B minor triad does belong to OCT_{0,2} and by T₁ moves to the C minor triad, in OCT_{0,1}. See example 27c. The first horizontal trichord (setting “Fratello”) forms **3-3** (014), an all-important, if not the most important, trichord for the entire opera. But the second linear trichord, 3-1 (012), turns toward the chromatic, away from the diatonic and octatonic.

⁵⁰ Act II, Scene 1, mm. 143 ff.

Example 27b-c. Fratello combination.

a)

b)

OCT_{0,2} OCT_{1,2} OCT_{0,1}

6. “Lamp.” Example 28 presents P_0 .

The Lamp row is, like “Prayer,” made up of two **6-27** (013469) hexachords (see above, example 28a). Examples 29 and 30 present the octatonic pentachords and tetrachords. Of the trichords, set class **3-7** (025), also strongly diatonic, occurs three times: between ONs 1-3, 3-5, and 6-8. The linear octatonic subset **3-2** (013) occurs four times: between ONs 1-3, 3-5, and 6-8. Note the two-note overlaps in the latter three instances of the trichord (starting on ONs 7, 8 and 9) in examples 31a and b. They are all in OCT_{1,2} unsurprisingly given the amount of overlap, and are related first at T_9I , then at T_6I (example 32e).

T_1I relates four pairs of set classes in this row, always moving from OCT_{0,2} to OCT_{1,2}. Hexachord 6-27 (013469) and its subsets 5-25 (02358), the octatonic/diatonic 4-

13 (0136) and 4-10 (0235), and 3-2 (013) are all related by this operation. See examples 32a-e.

Examples 28-31. Octatonic subsets in Lamp row.

The image displays six musical staves, each representing an octatonic subset of the Lamp row. The notes are written on a five-line staff in treble clef, with a key signature of one flat (B-flat). The notes are: B-flat, C, D, E-flat, F, G, A, and B-natural. The staves are labeled on the left as 28a, 29, 30a, 30b, 31a, and 31b. Above each staff, specific intervals are indicated with numbers and dashes, and brackets connect the corresponding notes on the staff.

- 28a:** Shows the full octatonic scale. Intervals 6-27 are marked above the first and second octaves. The notes are numbered 0 through 11 below the staff.
- 29:** Shows two intervals: 5-31 (bracketed from note 0 to 4) and 5-19 (bracketed from note 5 to 9). Below the staff, two intervals are marked: 5-25 (bracketed from note 0 to 5) and 5-10 (bracketed from note 6 to 10).
- 30a:** Shows two intervals: 4-27 (bracketed from note 0 to 3) and 4-Z15 (bracketed from note 4 to 8).
- 30b:** Shows two intervals: 4-10 (bracketed from note 0 to 3) and 4-13 (bracketed from note 4 to 7).
- 31a:** Shows three intervals: 3-7 (bracketed from note 0 to 2), 3-7 (bracketed from note 3 to 5), and 3-7 (bracketed from note 6 to 8).
- 31b:** Shows three intervals: 3-2 (bracketed from note 0 to 1), 3-2 (bracketed from note 2 to 3), and 3-2 (bracketed from note 4 to 5).

Example 32. Transformations in Lamp row.

The image displays six musical staves, labeled a) through f), each showing a sequence of notes in a treble clef. The notes are connected by lines, and various transformations are indicated by labels and arrows above and below the staves.

- a)** OCT0,2, T1I, OCT1,2
- b)** OCT0,2, T1I, OCT1,2. Arrows labeled 5-25 connect the first and second notes, and the fifth and sixth notes.
- c)** OCT0,2, T1I, OCT1,2. Arrows labeled 4-13 connect the first and second notes, and the fourth and fifth notes.
- d)** OCT0,2, T8/T1I, OCT1,2. Arrows labeled 4-10 connect the first and second notes, and the fourth and fifth notes.
- e)** OCT0,2, T1I, T9I, T6I, OCT1,2. Arrows labeled 3-2 connect the first and second notes, and the third and fourth notes.
- f)** OCT0,2, T3, T4I, OCT1,2. Arrows labeled 3-7 connect the first and second notes, and the third and fourth notes.

7. “Glorious.”

See example 33a(i) for P_0 and 33a(ii) for the first appearance of the row in the opera, showing the rhythm and contour largely associated with it during the opera (the quick stepwise ascent followed by two slower, descending leaps).

Again, as in “Prayer” and “Lamp,” the row is comprised of **6-27** (013469) hexachords (example 33a). It is particularly saturated with the octatonic scale. As in

“Prayer,” the row includes contiguous segments of **7-31** (0134679) (ONs 0-6) and its complement **5-31** (01369) (ONs 7-11).⁵¹ See example 33b. This septad and pentachord are particularly relevant in the Chorale Intermezzos, as will be seen. Examples 34 and 35 present octatonic pentachords and octatonic/diatonic tetrachords.

The embedded trichords include five instances of the linear **3-2** (see example 36b), with two-note overlaps weaving the first four together: ONs 1-3, 2-4, 3-5, ONs 4-6, 5-7, and 8-10, the first four of these remaining in $OCT_{0,2}$, finally changing at the end to $OCT_{1,2}$. The successive trichords move respectively by $T_{11}I$, T_2I , T_5I (remaining in $OCT_{0,2}$) and finally, to change collection, T_5 . See example 37g. One instance of 3-3 (014) is the final trichord, ONs 9-11. As for the strongly diatonic trichords, one 3-11 (037) is formed by ONs 6-8 and two instances of sc 3-7 with ONs 0-2 and 7-9.

T_7I is operative four times in the row for the sets 6-27 (013469), 5-25 (02358), 4-13 (0136), and 3-7 (025). Each time, the operation moves the set from $OCT_{0,2}$ (in the first hexachord) to $OCT_{1,2}$ (in the second). See examples a, b, d, and f. T_7I is significant also in the Prayer row, as seen earlier (example 13a), where it also relates the 6-27s, moving, again, in P_0 , from $OCT_{0,2}$ to $OCT_{1,2}$.

T_2I occurs twice, to relate the overlapping 5-10s (01346) and 4-10s (0235), this time the operation does not create a change of collection: in both instances $OCT_{0,2}$ remains constant. See examples 37c and e.

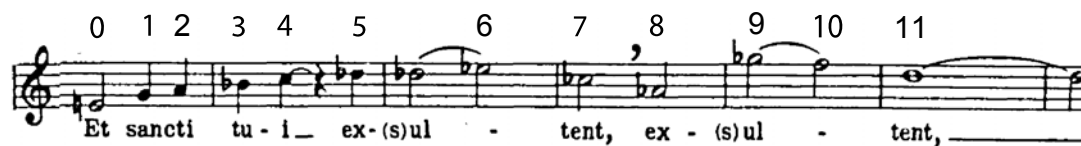
⁵¹ In “Prayer” the order of the subsets, in the P/I form, is reversed: first 5-31 is formed between ONs 0-4, then 7-31 between ONs 5-11.

Examples 33-37. Octatonic subsets and transformations in Glorious row.

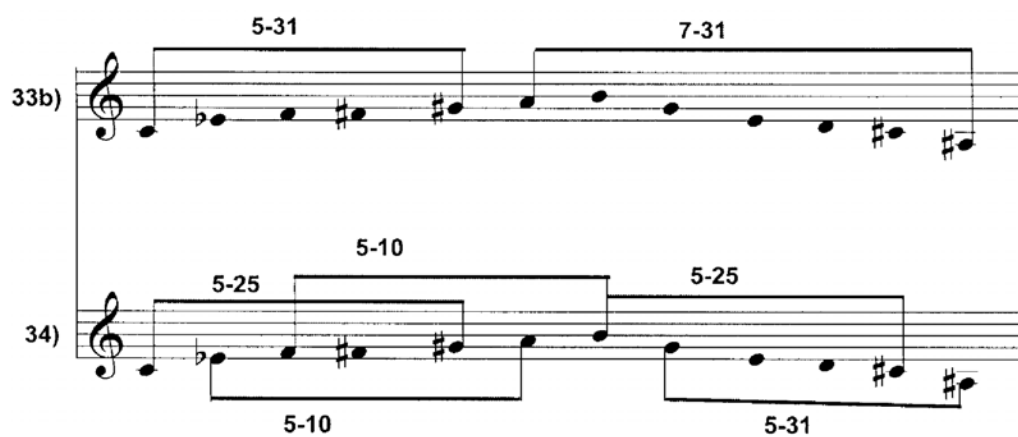
Ex. 33a (i) Glorious P0.



Ex33a (ii)



Ex. 33b and 34) Octatonic subsets: pentachords and septachord.



Examples 35-36. Octatonic subsets: tetrachords and trichords.

The image displays four musical staves, each representing an octatonic scale with various subsets highlighted by brackets and labels. The notes on all staves are: C4, D4, E4, F#4, G4, A4, B4, C5.

- 35a)** Highlights three tetrachords: 4-13 (C4-E4), 4-3 (E4-G4), and 4-13 (G4-B4).
- 35b)** Highlights two tetrachords: 4-10 (C4-E4) and 4-26 (E4-G4), and a trichord 4-12 (G4-B4).
- 36a)** Highlights two tetrachords: 3-7 (C4-E4) and 3-7 (E4-G4), and a trichord 3-11 (G4-B4).
- 36b)** Highlights four trichords: 3-2 (C4-E4), 3-2 (E4-G4), 3-2 (G4-B4), and 3-3 (B4-C5).

Example 37 e-g. Octatonic transformations in Glorious.

a) $6-27$ $T7I$ $6-27$
 OCT0,2 OCT1,2

b) $5-25$ $T7I$ $5-25$
 OCT0,2 OCT1,2

c) $5-10$ $T2I$ $5-10$
 OCT0,2 OCT0,2

d) $4-13$ $T7I$ $4-13$
 OCT0,2 OCT1,2

e) $4-10$ $T3/T2I$ $4-10$
 OCT0,2 OCT0,2

f) $3-7$ $T7I$ $3-7$
 OCT0,2 OCT1,2

g) $3-2$ $T11I$ $T2I$ $T5I$ $T5$
 ① OCT0,2 ② OCT0,2 ③ OCT0,2 ④ OCT0,2 ⑤ OCT1,2

8. “Dream.” See example 38.

This twelve-tone row is not mentioned by Dallapiccola in his discussion of the main motives,¹ but in this discussion it will be called “Dream” because it sets the Mother’s dream in the Prologue. It is nearly a trichord-derived row: the first three adjacent trichords are all of set-class **3-3** (014); the final trichord, 3-4 (015), differs by a semitone, and is non-octatonic (example 42a). Set class **3-3**, as mentioned earlier, is one of the most important trichords of the opera, setting, for example, the Brother motive as well. The trichord gives rise to other melodic aggregates in the opera not actually related by transposition or inversion to “Dream” but similar in their common basis of sets 3-3 (014) and/or 3-4 (015) (these related rows could be called “tropes” of one another²). In the opera, recurrences of this and related rows always clearly group the trichords together, determining the segmentations, both audibly and visibly (on the page). The three 3-3s change collection each time: from OCT_{0,2} to OCT_{1,2} to OCT_{0,1}, via T₂ and T₅. See example 43e.

As for other trichords, three instances of **3-10** (036) occur among ONs 1-3; ONs 4-6; ONs 7-9. See example 42b. They form a closed pattern of OCT_{0,2} -- OCT_{1,2} -- OCT_{0,2}, related at T₁₁/T₉I (moving to OCT_{1,2}) and then T₈/T₄I (moving back to OCT_{0,2}). See example 43f. Set class 3-9 (027) is formed among ONs 5-7. Two instances of **3-5** (014) are among ONs 3-5 and 8-10. See examples 42a and b. Examples 41a and b present, instead, the octatonic and octatonic/diatonic tetrachords.

¹ Dallapiccola, “Notes...”

² Douglas Jarman, *Alban Berg: Lulu*, Cambridge Opera Handbooks (Cambridge: Cambridge University Press, 1991), 67-68.

T_5I occurs three times, linking the pairs of 5-10 (01346) ($OCT_{1,2}$ to $OCT_{0,1}$), the octatonic/diatonic 4-13 (0136) ($OCT_{0,2}$ to $OCT_{0,1}$), and 3-5 (016) ($OCT_{1,2}$ to $OCT_{0,1}$).

See examples 43a, c, and g.

In this row there are no internal transformations, this aspect emphasizing perhaps the trichordal segmentations all the more, being, as they are, defined not only by intervals but also by distinctive octatonic harmonies. Perhaps the presence of exclusively external transformations imbues the row with a certain affect of change, instability—or, indeed, “dreaminess.”

Examples 38-42. Octatonic subsets in Dream row.

38) 

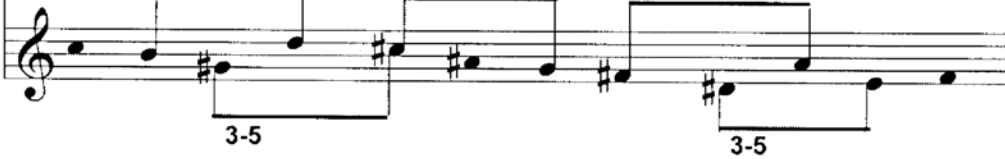
39) 

40) 

41a) 

41b) 

42a) 

42b) 

Example 43. Transformations within Dream row.

Example 43 displays seven staves (a-g) illustrating transformations within the Dream row. Each staff shows a sequence of notes with various transformations and interval labels.

- a)** Transformation T5I connects the first and last notes. Intervals 5-10 are marked above the first and last notes. Labels: ① OCT1,2 and ⑥ OCT0,1.
- b)** Transformation T7 connects the first and last notes. Intervals 4-12 are marked above the first and last notes. Labels: ① and ⑥.
- c)** Transformation T5I connects the first and last notes. Intervals 4-13 are marked above the first and last notes. Labels: ① OCT0,2 and ⑦ OCT0,1.
- d)** Transformation T8I connects the first and last notes. Intervals 4-18 are marked above the first and last notes. Labels: ③ OCT1,2 and ④ OCT0,1.
- e)** Transformations T2 and T5 connect the first and last notes. Intervals 3-3 are marked above the first and last notes. Labels: OCT0,2, OCT0,1, and OCT0,1.
- f)** Transformations T11/T9I and T8/T4I connect the first and last notes. Intervals 3-10 are marked above the first and last notes. Labels: OCT0,2, OCT1,2, and OCT0,2.
- g)** Transformation T5I connects the first and last notes. Intervals 3-5 are marked above the first and last notes. Labels: OCT1,2 and OCT0,1.

9. Row comparisons: Prayer, Glorious, and Lamp.

Prayer, Glorious, and Lamp are all constructed of **6-27** (013469) hexachords.

Beyond this common trait, and considering the specific contours generally associated with them in the composition, there are other, smaller similarities. All three, for example, begin with interval-class 3 (minor third). Also, they all share a general arch-shape. In Prayer, in fact, there are two smaller arches within the larger arch (ONs 0-6; ONs 6-11) but Lamp and Glorious have nearly parallel contours. In all three rows, at P_0 , B forms the apex pitch. In both Prayer and Glorious, B flat forms ON 11 and is also the lowest pitch.

The rows all have the specific pitch-class groups [0369] (C diminished seventh) in the first hexachord and [147t] (C-sharp diminished seventh) in the second, both groups forming set class **4-28** (0369). To each of these diminished-seventh chords, a minor third is adjoined, creating 6-27 (013469). The adjoined minor thirds vary from row to row, but the diminished-seventh chords are fixed.

Both Glorious and Prayer rows are divided into set classes **5-31** (01369) and **7-31** (0134679).³ Both Prayer and Lamp contain the all-interval tetrachord **4-Z15** (0146) (occurring once in Prayer and twice in Lamp). Finally, the Lamp and Glorious rows share a similar trichordal content, i.e., multiple instances of set classes **3-2** (013) and **3-7** (025) and one of **3-11** (037).

³ In Prayer, ONs 0-4 form 5-31, ONs 4-11, 7-31; in Glorious the order is reversed: ONs 0-6 form 7-31; ONs 7-11, 5-31.

III. ANALYTICAL EXAMPLES

Several analytical-theoretical issues stem from Dallapiccola's use of the octatonic scale in the opera. The following examples examine different harmonic progressions, harmonic rhythms, harmonic stases, the interaction between melodic octatonic sets and harmonic ones, or, more generally, between the linear and the vertical dimensions. It is not the harmonies and their labels that are most interesting, but how the harmonic structures interact with melodic and dramatic elements, creating coherence and sense in the musical drama as a whole. This chapter began with an argument for the octatonic system as a precompositional presence in Dallapiccola's creative process. Here analytical evidence is provided in support of such a hypothesis.

First (section **A**), harmonic progressions of various sizes and complexities are presented, largely three-chord patterns that draw on all three octatonic collections. The next section, **B**, focuses on more specific types of harmonic arrangement, namely, progressions that are palindromic (symmetrical) and/or closed (beginning and ending with the same harmony), constructions for which Dallapiccola exhibited a particular predilection throughout his output. Thirdly (**C**), I examine the interaction of horizontal octatonic segmentations with vertical ones. This is a particularly interesting issue, especially when the chords are verticalized row segments—it becomes a matter not just of the interaction between vertical and horizontal but indeed of the active coexistence of octatonic and aggregate processes. In some cases multiple row forms simultaneously unfold linearly, giving rise to vertical octatonic segmentations at the pace of varying harmonic rhythms.

The issue of harmonic rhythm, though relevant in other sections as well, is discussed exclusively in part **D**, by observing the harmonic rate of change in various examples and relating it to the dramatic moment at hand. Alongside and in contrast to the matter of harmonic rhythm follow a few examples of the establishment and role of harmonic stasis (**E**) through the prolonged use of a single collection—indeed a particular stasis, given the context of the octatonic sound-world, already considered relatively static and inherently free of tension compared to other systems.

A. Harmonic Progressions

Recurring octatonic harmonic progressions lend coherence to the opera, acquiring meaning according to the contexts in which they appear. The first several examples examine progressions involving three chords, each one representing, in alternation, one of the three collections. By using this procedure, Dallapiccola avoids the domination of one collection over the other, in favor of a more even circulation of pitches, even while varying the patterns and pitch emphases. Neighboring motion is also present, still circulating pitches while gently emphasizing one collection over another.

A.1. OCT_{1,2}—OCT_{0,1}—OCT_{0,2}

A particularly important progression, shown in the next three subsections (A.1.a-c), is that of the opening Roelandt motive, OCT_{1,2}—OCT_{0,1}—OCT_{0,2}, discussed earlier in the presentation of row forms and combinations. (Please refer to the discussion of “Roelandt” in section II.B.4, exx. 4a-d, above.) In brief, the first two chords of

"Roelandt" form set class 4-18 (0147), and are verticalizations of the opening tetrachord of the "Prayer" row.

A.1.a.

TEXT

Line 1 *Ti rivedrò, mio figlio! Ti rivedrò...*⁴ (mm. 9-12)

The Mother's four-bar phrase, setting line one of the libretto to the Prayer row form RI_0 continues, after the opening Roelandt motive, to move octatonically both in the melody and accompaniment (there are several instances of instrumental doubling of the vocal pitches). In fact, the passage unfolds the same harmonic and set-class progression that opened the piece, now at T_9 of that first instance of Roelandt: $OCT_{1,2}$ (set class 4-18) — $OCT_{0,1}$ (set class 4-18) — $OCT_{0,2}$ (set class 4-13). See example 44 for the annotated score of mm. 9-12, line 1. The shared element of harmony underlies otherwise contrasting musical units. A smooth link between the two phrases is also accomplished when the final chord in m. 8 is sustained over the barline to form the first accompanimental chord (set class 4-13: F, B, D, E) of the Mother's melody.

⁴ I will see you again, my son! I will see you again...

Example 44. Prologue, line 1, mm. 9-12. Octatonic segmentations in the Mother's entrance: tetrachordal accompanimental sets and accompanimental-melodic supersets.

7-31 (ONs 11-5)

6-27, OCT1,2

OCT0,2

5-10, OCT1,2 5-32, OCT0,1

Focusing on the construction of this phrase, as indicated in the example, the accompanimental chords in bars 9 and 10 form the octatonic set classes 4-13 (0136) and 4-18 (0147) respectively (set classes familiar from the immediately preceding strident Roelandt chords), belonging to $OCT_{1,2}$. The melody meanwhile unfolds order numbers 11-5 of the row, forming octatonic set class 7-31 (0134679), also, of course, in $OCT_{1,2}$. Bar 11 moves to another instance of set class 4-18 (0147) in $OCT_{0,1}$; bar 12 returns to set class 4-13 (0136) but now in $OCT_{0,2}$, while the melody completes the row, order numbers

5-0 (octatonic set class 6-27 in $OCT_{0,1}$). The two instances of set class 4-18 (0147) are related by T_2 as are the two of set class 4-13 (0136).

By considering melody with harmony, the following larger octatonic supersets of the accompanimental tetrachords discussed above are formed, beginning with the hexachord from which the Prayer row is formed: 6-27 (013469) ($OCT_{1,2}$) in mm. 8-9 moves to 5-19 (01367) in m. 10 (still $OCT_{1,2}$); 5-32 (01469) ($OCT_{0,1}$) in mm. 11-12 moves to 4-13 (0136) ($OCT_{0,2}$) in m. 13, the texture progressively thinning, from six pitch classes, to five, to the four that form the 4-13 repeated in Roelandt (the chords labelled C and F, see ex. 4a).

This octatonic structure of the passage reinforces the construction of the text. The Mother's line breaks down into a symmetrical ABA': *Ti rivedrò, mio figlio! Ti rivedrò...* In the music this tripartite line is subdivided into two: AB + A'. The first two segments, AB, melodically a dramatic rising leaping contour, are set, as mentioned, by one septachord within one octatonic collection ($OCT_{1,2}$), the strong closing boundary corresponding to the exclamation point in the text (m. 10).

The last segment alone (A') is set instead to one entire hexachord and two collections in succession ($OCT_{0,1}$, $OCT_{0,2}$) as it leaps downward (contour: + / - / + / -), the accompanimental chords changing twice, this lesser sense of finality than the previous segmentation reflecting the ellipsis that closes the line of text. Dallapiccola's scoring shift (from muted brass to saxophone/string blend on the last beat of m. 11) also points up a shift of octatonic collection, as if each chord is an independent block, timbrally as well as harmonically distinct.

The overall arch contour is made symmetrical in the following way: five pitch classes before the climactic apex on *figlio* (son) are followed by five new pitch classes, the clear arch balancing the two instances of *Ti rivedrò* on either side of the central, all-important subject, *figlio* (a *parola scenica*, see chapter on text/music relationships). There is also an echo effect in the second *Ti rivedrò*, which begins with the repeated attack of the immediately preceding order number 5, pitch class 10.

A.1.b. The final phrase of the first section of the Prologue closes with a return to the OCT_{1,2}—OCT_{0,1}—OCT_{0,2} progression. See example 45 for the annotated score of mm. 15-17.

TEXT

Line 2 *Ma una voce nel cuor mi sussurra:*

Line 3 *"Quest'è l'ultima volta!"*⁵

These lines contain both direct and indirect speech within one complete sentence. The Prayer row form I₆ extends to set both lines syllabically, with order number repetitions accommodating the text length. Each line however is set to its own separate octatonic harmonic pattern, the break underlining the pause in the text (at the colon).

The harmonic progression of bars 15 and 16 is relatively static, beginning and ending with common tones and the same octatonic collection: OCT_{0,2}—(OCT_{0,1})—OCT_{0,2}. The middle harmony, OCT_{0,1}, is weak both by virtue of its metrical placement (on the weak half of the bar) and because only a tetrachord represents it, whereas the

⁵ But a voice in my heart whispers to me: / "This is the last time!"

larger hexachord, 6-27 (013469) and pentad, 5-25 (02358) in $OCT_{0,2}$ surround it with a thicker sound, on the downbeats. The first set class 5-25 (02358) in m. 15 is related by T_2I to the closing one in m. 16, with four common tones between them.⁶ The stasis built into the progression, via the hovering in a single collection and the common tones between the first and third sets, projects the grammatical colon in the text, the pause being inherent in that punctuation mark, then further emphasized by the subsequent musical rests.

Setting the direct speech of line 3, bar 17 follows the now familiar “Roelandt” pattern again⁷ with respect to both octatonic harmonies and specific set classes: $OCT_{1,2}$ (set class 4-18) — $OCT_{0,1}$ (set class 4-18) — $OCT_{0,2}$ (set class 4-13). Thus, both progressions in bars 15/16 and 17 end with $OCT_{0,2}$ —another source of unity besides the continuation of the unfolding melodic row.

⁶ The same index number 2 is relevant in the opening Roelandt and related progressions.

⁷ Dallapiccola writes parenthetically in the score, “eco,” and though it is meant most likely to suggest the character of the music, perhaps it refers to an “echo” of the Roelandt progression, this pattern by now having been repeated several times.

Example 45. Prologue, lines 2-3, mm. 15-18. Repetition of harmonic progression OCT1,2—OCT0,1—OCT0,2.

The musical score for Example 45 consists of a vocal line (La M.) and a piano accompaniment. The vocal line is in 4/4 time and features the lyrics: "Ma u-ne vo-ce nel cor ni sus-cit-ra: 'Questa è l'al-ti-ma vol-ta, —". The piano accompaniment is in 4/4 time and features a harmonic progression analysis. The analysis is divided into two sections: T2I (measures 15-17) and T3I (measures 18-20). The T2I section includes measures 15 (5-25), 16 (4-13), and 17 (4-26). The T3I section includes measures 18 (4-18), 19 (4-18), and 20 (4-13). The harmonic progression is labeled as OCT0,2, OCT0,1, OCT0,2, OCT1,2, OCT0,1, OCT0,2. The analysis also includes a table of measure numbers and their corresponding harmonic progressions:

Measure	Harmonic Progression
15	5-25
16	4-13
17	4-26
18	4-18
19	4-18
20	4-13

A.1.c. The same progression returns at the end of the first scene, twice in succession, the second time a developmental variation of the first, but the overall harmonic pattern remaining in place. See example 46.

Example 46. Scene 1, lines 91-92, mm. 266-74. Progression OCT_{1,2}—OCT_{0,1}—OCT_{0,2} occurring twice in succession at the dramatic climax.

OCT_{1,2} OCT_{0,1} . OCT_{0,2}

OCT_{1,2} 0,2 1,2 0,1 1,2 0,2 1,2 1,2 0,1 and 0,2

4-18 4-18 4-13 8-28 5-28 4-27, 27 4-25 4-21

3-3 OCT_{0,2} [270] 6-30 OCT_{0,1} OCT_{0,2} 3-3 [275]

The octatonic verticals of the first instance of the progression (mm. 266-67) consist of the same Roelandt gestures by now familiar. These however continue into a developmental variation, ultimately bridging to Scene 2, without pause.

Looking at the climactic moment itself, setting the Mother's anguished line "*E questo dimmi, è proprio l'ultimo nostro addio?*"⁸ the opening pattern of the Prologue returns (OCT_{1,2}, OCT_{0,1}, OCT_{0,2}), though the specific pitch classes differ from those of

⁸ And this, tell me, is really our final farewell?

the opening chords (it is at T₉ of the original, sharing two common tones/chord with the opening version).

The extension of the motive consists of quarter notes in triplets, changing collection and set class on nearly every attack, though the dominant harmony is clearly OCT_{1,2}, in quick alternation first with one and then with the other collection. At m. 270 the energy begins to subside, with a sustained OCT_{0,1} tetrachord, and finally, in mm. 270-4, hexachord 6-30 (013679) is presented in three trichordal segmentations, all in OCT_{0,2}. Thus, once again, the music presents OCT_{1,2}—OCT_{0,1}—OCT_{0,2}.

Though it would be redundant at this point to discuss it in detail, a note must be made of the fact that at m. 31, like the example discussed above, the same harmonic progression, OCT_{1,2}—OCT_{0,1}—OCT_{0,2}, is maintained, but again, at a transposition of the original, T₃, two tones per chord again in common with the original version.⁹

A.1.d. In the Second Choral Intermezzo, the "Roelandt" progression returns to highlight the word it sets (*Domine*), while surrounding music alternates between OCT_{1,2} and OCT_{0,2}. See example 47.

TEXT

Line 245 *Domine, labia mea aperies...*
Line 250 *et os meum annuntiabit laudem tuam...*¹⁰

⁹ For thoroughness, recurrences which repeat the pitches of the opening are here examined in brief. At m. 266--the climax of the Prologue's close--the exact pitches of the original presentation return, but in a varied registral placement and orchestration. At m. 646, the specific pitch-class sets return, but in a thinner, quieter variation, functioning as a transition to the first Ricercare (Scene 2). Toward the close of the opera (m. 794) the exact eight-bar phrase from the beginning is recalled. There are also appearances of the Roelandt motive which form different harmonic progressions; for example at m. 19, early in the Prologue, the pattern forming the sequence OCT_{0,1}—OCT_{0,2}—OCT_{1,2}; or, similarly, at the end of the Prologue (m. 117), OCT_{0,2}—OCT_{1,2}—OCT_{0,1}, the contrasts being important for highlighting the original harmonic pattern when it reappears.

¹⁰ Open my lips, O Lord, / and my mouth with proclaim thy glory.

Example 47. Octatonic segmentations of Part One, Second Chorale Intermezzo and the return of the original Roelandt progression, lines 237-38, mm. 823-34.

Sostenutissimo; grandioso .

COLOREDI

Do - mi-ne, la - bi-a me-a a - pe - ri-em, a - pe - ri-em,
 Do - mi-ne, la - bi-a me-a a - pe - ri-em, a - pe - ri-em,
 Do - mi-ne, la - bi-a me-a a - pe - ri-em, a - pe - ri-em,
 Do - mi-ne, la - bi-a me-a a - pe - ri-em, a - pe - ri-em,
 Do - mi-ne, la - bi-a me-a a - pe - ri-em, a - pe - ri-em,

5-31, OCT1,2 4-27 OCT0,1 4-27, OCT1,2 4-27, OCT0,2

Organo pleno

[SECONDO INTERMEZZO CORALE]
Sostenutissimo; grandioso (J = 55)

Do-mi-ne, Do - mi - ne, et us ne-um, et os
 Do-mi-ne, Do - mi - ne, et us ne-um, et os
 Do-mi-ne, et os
 et os

4-27, OCT0,2 4-18, OCT1,2 4-18 OCT0,1 4-18 OCT0,2 4-27 OCT0,2 4-12, OCT1,2 4-27, OCT0,1

823

830

me-mu an-nu-ti a-bit lau-dem tu-am. tu-am.

me-mu an-nu-ti a-bit lau-dem tu-am. tu-am.

me-mu an-nu-ti a-bit lau-dem tu-am. tu-am.

me-mu an-nu-ti a-bit lau-dem tu-am. tu-am.

4-27 OCT0,1 19 4-27 OCT0,2 4-25 OCT1,2 4-27 OCT1,2 T71

Trio 0.2

Like the first chorale, the second one follows a bipartite division: as before, part one of the Chorale (mm. 823-834) clearly declaims the full text, thanks to a syllabic setting by distinct four-note verticals.

The dominating presence of set classes 4-27 (0258) and 4-18 (0147) imbue the sound with tonal references, creating a general euphonic character (the choir initially has a plain C major triad with an "intruding" D flat in the accompaniment). Although not as emphatic a relationship to the "Roelandt" progression, the opening phrase (mm. 823-27) does outline the same octatonic pattern, though an extra harmony dilutes the reference: OCT_{1,2}—OCT₀₁—(OCT_{1,2})—OCT_{0,2}.

For the setting of “Domine” at m. 828--the midpoint of the twelve-bar phrase--three instances of set class 4-18 (0147) change collection each time via T_{11} . With the scalar filler, the collections are nearly completed on each half-note beat. The harmonic progression formed is of course familiar from the opening Prologue, which also employed set class 4-18 (0147): $OCT_{1,2}$ — $OCT_{0,1}$ — $OCT_{0,2}$. Immediately following it, is a mirror progression, $OCT_{0,2}$ — $OCT_{0,1}$ — $OCT_{1,2}$ (mm. 829-31), balancing the heavy emphasis on m. 828, lengthening the phrase into four bars. The two patterns in succession form a palindrome (an issue that will be discussed in more detail in the section below): $OCT_{1,2}$ — $OCT_{0,1}$ — $OCT_{0,2}$ ---- $OCT_{0,2}$ — $OCT_{0,1}$ — $OCT_{1,2}$.

In this passage, the operation T_7I , relevant in the "Prayer" row (from which Roelandt is derived), is important in two places. At the start of the first section, the consecutive instances of 4-27 (0258) in m. 825-26, change collection via T_7I from $OCT_{1,2}$ to $OCT_{0,2}$. Though dealing with different pitch classes, another T_7I effects the reverse octatonic progression for the close of the first section (mm. 832-33, moving one 4-27 to the next, $OCT_{0,2}$ to $OCT_{1,2}$).

While pitches from $OCT_{1,2}$ and $OCT_{0,2}$ in the upper registers run in the scalar passages (mm. 833-34), the timpani below them repeat in alternation pitch classes 11 and 5, common to both collections, this union of the final two collections of the passage functioning as a sort of "cadence" before the onset of part two.

A.2. The settings of lines 22 and 23 (sections 2a and 2b) open the Prologue's *Ballata*, their settings presenting two distinct three-chord, three-collection progressions. See example 48.

TEXT

line 22 *Vedo! lo riconosco! (Porta un farsetto nero.*

line 23 *Il toson d'oro al collo brilla sinistro.) Avanza.¹¹*

Examples 48 and 49. Prologue, lines 22-23, mm. 64-71. Two three-chord patterns of octatonic segmentations of the first pair of lines of the Ballata.

6-27, OCT0,1 6Z-50, OCT1,2

Prayer 14:

6-27, OCT0,2

¹¹ I see him! I recognize him! (He wears a black bowtie.) / The golden fleece at his throat glistens sinisterly. He advances.

Ex. 49)

A.2.a. $OCT_{0,1}$ — $OCT_{1,2}$ — $OCT_{0,2}$.

The text is subdivided, predictably, into four complete units, each of the first three units corresponding to the use of one collection.

<i>Vedo! lo riconosco!</i>	6-27, $OCT_{0,1}$
<i>(Porta un farsetto nero.</i>	6-Z50, $OCT_{1,2}$
<i>Il toson d'oro al collo brilla sinistro.)</i>	6-27, $OCT_{0,2}$

All three collections are employed, two 6-27s related by T_2 , framing a central 6-Z50 (014679), forming progression $OCT_{0,1}$ — $OCT_{1,2}$ — $OCT_{0,2}$ (this is similar to the progression discussed in the first three subsections, A.1.a-c, since the final harmony is again $OCT_{0,2}$). Each segmentation evenly staggers the barline, and each includes successively more melodic pitches in its grouping: two order numbers in the first segmentation, four in the second, and the final six in the third.

A. 2.b. OCT_{0,1}—OCT_{0,2}—OCT_{1,2}

The setting of the fourth and final syntactical unit of the line pair, though consisting of one word (*Avanza*), alone balances the activity of the previous three, both in terms of quantity (spanning four bars) and quality (the use of all three octatonic collections). Also, it has in common with the earlier pattern a start on OCT_{0,1}. See example 49. “Avanza” is set to repeated attacks of order number 11 (F sharp). As the Mother envisions King Philip, the iambic rhythm (mm. 69-70), the sudden low register, and the crescendo dramatically represent his nearing steps. Once again, all three collections are used in succession, the harmony changing on the final beat of each bar (mm. 68, 69, and 70). The first and third harmonies, OCT_{0,1} and OCT_{0,2} are relatively brief, just two beats each, though the first presents the entire collection (set class 8-28; the third harmony is represented by the smaller 4-9 [0167]). In contrast, the middle harmony receives six beats (presenting the near-complete collection, set class 7-31), encompassing the depiction of his steps and her spoken “Avanza.” This relative stasis on the middle harmony, together with the gestures and text-setting, creates a moment of frozen suspense, as the Mother fears King Philip's advancing forward. The fact that the collection lacks just one pitch for completion may also be a form of harmonic suspense. But the effect is that there are successively fewer pitch classes in each grouping, a thinning of the harmonic texture until mm. 70-71, when solo pitches against a stark silence mimic either Philip's step and/or the Mother's nervous heartbeat.

A.2.c. The same progression as in A.2.b above, OCT_{0,1}—OCT_{0,2}—OCT_{1,2}, is used twice in a four-bar transition involving two melodic aggregates (Hope row, followed

by a set class [3-3]-derived row). See example 50. Here the Hope row (flute) functions as a transition from a chromatic area (the Prisoner-Mother duets) to a major dramatic moment (the Prisoner's singing of his line of prayer to the "Prayer" row), the latter three trichordal segments of the row breaking down into three distinct octatonic areas. The subsequent bar (m. 240), though less clear and presenting a different aggregate [a row derived from set class (3-3)] repeats the progression: $OCT_{0,1}—(OCT_{1,2})—OCT_{0,2}—OCT_{1,2}$.

Example 50. Scene 1, line 79, mm. 237-39. Repetition of a three-chord octatonic pattern in a transitional phrase.

The image displays a musical score for Example 50, consisting of two systems of staves. The top system includes a vocal line (soprano) and a piano accompaniment. The vocal line has lyrics: "ga - re... e pre - go sem - pre, quando ca - de il". Below the lyrics, there are annotations: "Hope I1:" and "0 1 - 2". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. The bottom system is a detailed view of the piano accompaniment, divided into three measures. The first measure is labeled "8-28, OCT_{1,2} (plus two: pcs 3,6)". The second measure is labeled "7-31 OCT_{0,2} (plus two: pcs a, 7)". The third measure is labeled "5-19, OCT_{0,1} (plus one: pc 5)". The piano part in the bottom system shows a sequence of chords and melodic lines corresponding to these set class annotations.

In m. 238, order numbers 2-4 of Hope I_1 fall into $OCT_{1,2}$, the accompanimental runs below it also belonging to that collection, almost completing it (though a chromatic passage, only two of the eight sixteenth-note attacks do not belong). Indeed the starting

pitch of the next trichord does complete OCT_{1,2} (pitch class 8, order number 5), the overlap between the two segmentations forming a smooth connection. The second segmentation belongs to OCT_{0,2}, with seven pitches of that collection present (again, in the chromatic run, only two of eight attacks do not belong to the OCT). The third segmentation belongs to the remaining collection, OCT_{0,1}, with only five pitches representing this scale. Again, successively fewer pitch classes per segment progressively thin the harmonic texture.

The octatonic progression of the second phrase (mm. 240-1), though less clearcut, represents an effective link to an otherwise surprising bar (240) to its context. The repetition of the earlier harmonic pattern tightens the four-bar phrase into a smooth transition, and the quick expressive trichordal segmentations throughout made to cohere through the octatonic harmony.

A.2.d. An orchestral figure, derived from the "Lamp" row, presents in regular harmonic rhythm the following of mm. 512-13, shown in Example 51. Each half bar forms a 6-27 (013469) (the hexachord which forms three of the main row forms), each whole bar completing the aggregate: the first bar verticalizes adjacent dyads of the Lamp P₈ row, whereas the second strays from such derivation, but maintains the set class 6-27 segmentations. The harmony changes on each half note, creating the following progression: OCT_{1,2}—OCT_{0,1}—OCT_{0,2}—OCT_{0,1}. This is also an example of effective correspondence between musical and dramatic process: the Lamp row reference frees up into a sort of liquidation bar just before the Prisoner begins to utter his doubt about the meaning of the rays of light he had just seen; this liquidation empties into an unrelated recitative when the Prisoner actually speaks. At m. 514, there is no row process at all, but

the process of liquidation into a non-row recitative is held together by the palindrome of octatonic harmonies spanning mm. 512-19:

OCT_{1,2}—OCT_{0,1}—OCT_{0,2}—OCT_{0,1}----OCT_{0,1}—OCT_{0,2}—OCT_{0,1}—OCT_{1,2}.

Example 51. Scene 2, lines 171-73, mm. 512-19. Octatonic palindrome.

Lamp P8: 6-27, OCT_{1,2} 6-27, OCT_{0,1} 6-27, OCT_{0,2} OCT_{0,1}, 6-27

IL PRIGIONIERO

No... nò... va - neggio. Que-sta de-bo - lez - za e, stre - ma mi cau -

7-31, OCT_{0,1} 6-30, OCT_{0,2}

II Pr.

- sò tan-t'al-tre vol - te vi - si - o - ni al - lu - ci nan - ti. ____

5-25 OCT_{0,1}

A.2.e. The pattern OCT_{1,2}—OCT_{0,2}—OCT_{0,1} is used twice in succession for the transition between the second and the third duet sung by the Prisoner and Mother. It is then capped with a final OCT_{1,2}, forming a closed progression. See Example 52.

TEXT

lines 71-73 Prisoner: *Dopo torture che non so narrare, / dopo che corda e morsa e cavalletto / tutto il mio corpo avevano piagato...*

line 74 Mother: *Figlio, figliolo mio!*

line 75 Prisoner: *...udivo alfine una parola amica:*¹²

¹² After tortures that I cannot describe, / after such whippings, stranglings, and rackings / that had left sores all over my body.... / ...I finally heard a friendly word.

Example 52. Scene 1, lines 71-75, mm. 221-29. Closed octatonic harmonic progression forming transition.

Freedom 110:

Do-po tor-tu-re che non so nar- ra-re, dopo che corda e mor-ta e ca-val-

4-27, OCT1,2 5-32, OCT0,2 (plus one: pc 10)

Lamp 10:

La MADONNA

-let-to tut-to il mio cor-po a-va-va-ne più Fi-glio, Fi-glio - lo ga-to...

5-28, OCT0,1 (plus one: pc 8) 5-25, OCT1,2 5-32, OCT0,1

La M.

mi - oi... 5-16, OCT1,2

...u-di-vo al-fi-ne u-na pa-re-la a-mi-ca?

220

Having just emerged from the density of octatonic harmonic changes in the duet of mm. 215 ff., the return to a more recitative style represents a stark contrast, together

with the change in row from Hope to Freedom, and the slower, static harmonies. What glues the two contrasting passages together is precisely the common use of octatonic harmony.

The passage owes an evenness of texture to the consistent four- to five-note pitch class sets that comprise the segmentations. Beginning in m. 220, the nearly octatonic chord (all of the pitch classes [02589a] belonging to $OCT_{0,2}$ except for B flat [order number 0]), is a verticalization of the order numbers 0-5 of Freedom I_{10} . The Prisoner indeed enters on stage singing that particular row, order numbers 0-3 in $OCT_{1,2}$ moving in m. 222 back to the same $OCT_{0,2}$ group of m. 220 (i.e., all pitches except for B flat belong to the collection). In m. 224, $OCT_{0,1}$ appears for the first time in this passage (pitch classes 134789—including order numbers 5-8 unfolding above--all belonging to $OCT_{0,1}$ except the A flat). $OCT_{1,2}$ returns in m. 225 (including order numbers 6-9), and finally in m. 226, with the Mother's interruption completing the row and overlapping with the Prisoner's final syllables, it is back to $OCT_{0,2}$ (except for the B flat, once again).

The Mother's response starts by completing the I_{10} row begun by the Prisoner, and then immediately launching Lamp I_0 (order numbers 0-5) in $OCT_{0,1}$. The I_0 row is, in turn, continued and completed by the Prisoner (order numbers 6-11), now in $OCT_{1,2}$.

In sum, over the ten bars of this passage, the progression of the octatonic, both in the harmonic and melodic dimensions forms the following pattern, each segmentation/chord receiving an emphasis such that none is passing, but of relatively equal importance:

$$(OCT_{0,2}) - [OCT_{1,2} - OCT_{0,2} - OCT_{0,1}] - [OCT_{1,2} - OCT_{0,2} - OCT_{0,1}] - OCT_{1,2}.$$

The fastest change occurs in m. 226, with the Mother's emotional response to the Prisoner's account of his suffering. With her interjection, a new row begins, two collections are presented in one bar, overlapping the voices, and the character completes the Lamp row with order number 11 as her starting pitch. This concentration of pitches is then balanced by the final segmentation, three bars "sitting" on OCT_{1,2}.

A.2.f. The transition, shown in Example 53, between the first and the second of the duets sung by the Mother and Prisoner consists of a repeated octatonic progression. The entire six-bar phrase can be clearly segmented into a pattern of six octatonic verticals that occurs twice in succession (the second time beginning in m. 207). It is a familiar passage, a similar one having occurred earlier in the scene at mm. 186 ff. (discussed later in this chapter, section D4). Indeed, the same progression unfolds here as in the earlier version (OCT_{0,1}—OCT_{0,2}, // OCT_{0,1}—OCT_{0,2}—OCT_{1,2} // OCT_{0,1}) and though the registral placement of pitch classes differs, the sets remain the same and in the same order as before.

optimistic and light sound in the orchestra opposing the heaviness of Prisoner's linear unfolding row together with the gravity of the text being set.

The row is completed in the orchestra via two eighth-note verticalities (order numbers 8-11) on the last beat of m. 210, the second pair of pitch classes remaining in the main harmony of the bar, OCT_{0,1}.

B. Palindromic and closed harmonic progressions

Symmetrical harmonic structures or palindromes of various types appear frequently in Dallapiccola's works in general, although the particular arrangement of octatonic harmonies illustrated in this section has not been discussed previously (to my knowledge) in the literature, for this or any other composer. Also included in this section are non-symmetrical but closed progressions, which share with palindromes the property of beginning and ending with the same harmony.

B.1. The harmonies of part one of the First Chorale Intermezzo consist of a symmetrical octatonic progression. See example 54 for the annotated score of mm. 130-150 and mm. 151-75. The octatonic progressions throughout the first part of the chorale are formed by clear verticals, emphasizing, on the whole, OCT_{0,1} and OCT_{1,2}, and set classes 4-18 (0147), 4-25 (0268), whereas line 3 highlights 4-27 (0258). The palindrome has the specific feature of the first, last, and center harmony being of the same collection (instead of just the first and last).

TEXT

Line 1 *Fiat, misericordia tua, Domine, supernos.* **OCT_{0,1}—OCT_{0,2}—OCT_{1,2}** (mm. 130-4)

Line 2 *Quemadmodum speravimus in Te.* **OCT_{1,2} — OCT_{0,1}—OCT_{1,2}** (mm. 135-42)

Line 3 *Sacerdotes tui induantur justitiam.* **OCT_{1,2}— OCT_{0,2}** (mm. 144-46)

Line 4 *Et sancti tui, et sancti tui...* **OCT_{0,1}** (mm. 147-50)

Thus, the following palindrome is formed:

OCT_{0,1}—OCT_{0,2}—OCT_{1,2}—OCT_{1,2}— OCT_{0,1}—OCT_{1,2}—OCT_{1,2}— OCT_{0,2}— OCT_{0,1}

Line 3, set by set class 4-27 (0369), is supported by the “lament” tetrachord, descending chromatic motion from D to A (see example). As will be discussed in the chapter on text/music, the palindromic center falls exactly on the verb "speravimus," a word of great dramatic weight in the opera.

Example 54. First Chorale Intermezzo, lines 46-49, mm. 130-50. Harmonic palindrome of part one.

OCT0,1
4-18

La M.

fi...
sunt...

SOPRANI
Fi - at, mi - se - ri - cor - di - a tu - a,

CONTRALTI
Fi - at, mi - se - ri - cor - di - a tu - a,

TENORI
Fi - at, mi - se - ri - cor - di - a tu - a,

BASSI
Fi - at, mi - se - ri - cor - di - a tu - a,

Orch.
pp e cresc. sino al fff

[PRIMO INTERMEZZO CORALE]
Ancora più animato (d = so)

Domine, su - per - nos. Quem -

Domine, su - per - nos. Quem - ad - modum

Domine, su - per - nos. Quem - ad - modum spe -

Domine, su - per - nos. Quem - ad - modum spe - ra - vi -

OCT0,1
4-25

OCT1,2
4-18

OCT1,2
5-32

OCT0,2
4-12
(without pc 8)

OCT0,1 (without pc8) T1/T7 T5/T11 OCT1,2 OCT1,2

4-25 4-25 3-11

-ad-mo-dum spe-ra-vim-us in Te. Sacro-do-tes

-ra-vi-mus, spe-ra-vim-us in Te. Sacro-do-tes

-mus, spe-ra-vim-us in Te. Sacro-do-tes

140 T1/T7 T5/T11 OCT1,2 4-25 5-33 whole-tone

OCT1,2
4-24

OCT0,2
4-27

OCT0,1
4-27

OCT0,1
4-27

tú - í in-dú-an-ter jú - sti-tí-am.

Et san-cti tú - í,

et san-cti

T10

T3

T11

TO

B.2. Example 55 presents the eight-bar octatonic harmonic palindrome which sets the second large musical phrase of scene 1 (mm. 188-96). The segmentations embrace entire bars, as the accompaniment becomes static and minimal, and the voice unfolds Freedom I₁. The slow pace in fact allows the palindromic center on OCT_{0,1} to last for three and a half bars, until m. 192, after which the changes of collection are more frequent. The first harmony can be seen as an elision: it doubles as the final harmony of the first phrase, and the first harmony of the second. The palindrome formed is as follows, the central and outer harmonies belonging to the same collection:

m. 188 189-92 192 193 194-5 196 196

OCT_{0,1}—[OCT_{1,2} — OCT_{0,2} — OCT_{0,1} — OCT_{0,2} — OCT_{1,2}]—OCT_{0,1}

1st phrase ends
2nd begins

Example 55. Scene 1, lines 56-61, mm. 188-96. Harmonic palindrome.

m. 188 8 9

Fi - gliu... ri - re...

6-27 OCT_{0,1}

10 11

6-30, OCT1,2

La M. *-glio - la...*

Freedom 11;0

II Pr. *Te - me - vo il non-no, qua-si per ti-mo-ro do - ves-se co-ser a*

4-18

5-31

6-30

190

89

5-19, OCT1,2

La M. *-car - no;*

II Pr. *te-men la ve-glia, anch'io-ma pie-na d'im-bre e di vi-sio-ni...*

4-28, OCT0,2

4-25, OCT0,1

4-25, OCT0,1

5-28, OCT0,2

4-25

10

La M. *ni - glio...*

II Pr. *...qua-do il Car-ra - via-re non-mu-cio fi-nalmen-te a - na pa -*

6-30, OCT0,2

5-28, OCT0,1

4-25

4-25

T2/T8

4-25, OCT1,2

T5/T11

T5/T11 T11/T71

T5/T11 T5/T111

T5/T11 T31/T91

T0

200

The tetrachordal pattern formed in the orchestra in mm. 192 ff. follows that observed in mm. 186 ff. (see example). In the earlier passage, a group of four 4-25 (0268) tetrachords were related by four operations each time, among which two were always shared: T_5 , T_{11} . The four chords together complete the aggregate. In this latter passage, four chords again present the aggregate, and, again, the two common operators are T_5 , T_{11} . These similarities are underscored by the gestures and repetition in the music, which lead the ear to associate the progressions with each other, lending continuity to the two phrases, i.e. to the opening of scene one as a whole.

B.3. $OCT_{0,1}—OCT_{1,2}—OCT_{0,2}$; $OCT_{0,2}—OCT_{1,2}—OCT_{0,1}$. A line of quoted speech (line 33) dramatically climactic in the *Ballata*, is highlighted by several features of the music—harmony, bass line, set classes, transformations. The example considers not only the vocal line but the orchestral "response" which follows and harmonically mirrors it. This example is from the *Ballata*, line 33, bars 98-102. See example 56 for annotated score.

TEXT

Line 33 “*Dio Signore è del cielo; io son Re sulla terra.*”¹³

¹³ God is King of Heaven; I am King on Earth.

Example 56. Prologue, line 33, bars 98-102. Palindrome of octatonic harmonies for close of Ballata.

The musical score for Example 56 consists of two systems. The first system (bars 98-102) features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "di-ctio in al-to, mof-mo-rax-do: P10: Di-e Si-gno-re o del cie-lo;". The piano accompaniment features a series of chords labeled 4-27, 4-27, and 4-24 (non-oct). Above the piano part, a diagram shows the octatonic collection OCT_{0,1} with notes 0, 1, 2, 3, 4, 5, 6. The second system (bars 103-107) continues the vocal line with lyrics: "lo son Re sul-la ter-ra,,". The piano accompaniment features a series of chords labeled 4-27, 4-27, 4-27, 6-27 OCT_{0,2}, 6-27 OCT_{1,2}, and 6-27 OCT_{0,1}. Above the piano part, a diagram shows the octatonic collection OCT_{0,2} with notes 7, 8, 9, 10, 11. The score is annotated with various labels including T_{7I}, T₁₁, T_{5I}, and T₅.

The setting of the Mother's quotation of the King's words consists of five nearly consecutive occurrences of set class 4-27 (0369), landing on strong beats, each attack changing or sustaining an octatonic collection. One entire row form is dedicated to this line, P₁₀, with several order number repetitions making the declamation of the text all the more emphatic.

The octatonic progression formed by the vocal setting is: OCT_{0,1}—OCT_{1,2}—OCT_{0,2}. The tetrachords 4-27 (0369) are connected by an alternation between transposition and inversion: T_{7I}—(non octatonic 4-24)—T₁₀—T_{7I}—T₅. (T_{7I} is relevant to the Prayer row construction, as discussed earlier.) The tonal reference of set class 4-27 (0369) exploits the listener's familiarity with the dominant-seventh and half-diminished-

seventh sounds, and as a result emphasizes the sound, lending a disquieting tone to the King's words. The descending chromatic tetrachord in the bass (from E to C flat) underlines the progressions, as it refers to the familiar lament figure typical of early opera, here representing impending doom rather than immediate grief.¹⁴

The orchestral response to the King's declaration consists of a series of hexachords 6-27 (013469), presenting the octatonic progression: OCT_{0,2}— OCT_{1,2} — OCT_{0,1}. This is the mirror image of the progression which immediately preceded it, here presented in a heavier way, with hexachords instead of tetrachords. This emphatic punctuation is not only adapted for this line of text but concludes the Mother's description of her dream; beginning in m. 103 she returns to narrating in the present tense.

B.4. An example of the use of a closed octatonic progression to set pairs of lines encompassing a single syntactical unit can be found in the *Ballata*, lines 26 and 27 (mm. 77-81). See example 57 for annotated score, and 57b for the libretto.

TEXT

Line 26 *Gli balena negli occhi il riflesso dei roghi*

Line 27 *che a volte alimentò col proprio fiato. Tace.*¹⁵

¹⁴ This is one of several such occurrences of the lament bass, and is discussed also in chapter three, p. 200.

¹⁵ Flashes in his eyes the reflection of the stakes / that at times he nourished with his own breath. Silence.

Example 57. Prologue, lines 26-27, mm. 77-80. Complete sentence set to closed harmonic progression in the Ballata.

The musical score for Example 57 shows a vocal line and a piano accompaniment. The lyrics are: "fu-ne-bre il suo pe-san-te pas-so. Gli ba-le-na ne - gli occhi il ri-flesso dei ro-ghi che a volte a-li-men-to zol proprio fia-to." The score includes various annotations such as "13:", "75", "mp (Legni)", "(s)", "(Cor)", "OCT0,1", "T2", "P5", "T11", and "80". It also shows harmonic progressions like "4-18 OCT0,2", "3-7", "4-27", "6-30", "4-26", "6-27", and "5-10". A large bracket labeled "8-28" spans across the bottom of the score.

The line pairs of the Prologue's Ballata consist of either "broken" or "continuous" syntactical structures (See ex. 57b). For example, line 22 is broken, consisting of four separate units, as seen in Section 3a: **1) Vedo! 2) Lo riconosco! 3) (Porta un farsetto nero.) 4) Avanza.** But line pairs 26/27 (mm. 77-81), 28/29 (mm. 82-89) and 30/31 (mm. 90-93) are different: each pair consists of a longer, continuous construction. In the case of lines 26/27, a long sentence is followed by a single-word imperative; in lines 28/29, one

long sentence construction completes the line; lines 30/31 consist of one complete sentence and the first word of the next.

Example 57b. Continuous and broken syntax in the line pairs of the Ballata.

Line nos.	First 7 syllables	Second 7 syllables	Syntax
22	Vedo! lo riconosco!	Porta un farsetto nero.	Broken
23	Il toson d'oro al collo	brilla sinistro.) Avanza.	Broken
24	Le sue labbra di ferro	non san che sia il sorriso:	Broken
25	sembra un rintocco funebre	il suo pesante passo.	Broken
26	Gli balena negli occhi	il riflesso dei roghi	Continuous
27	Che a volte alimentò	col proprio fiato. Tace.	Continuous
28	Non su gli uomini impera,	ma sopra un cimitero	Continuous
29	il Re che turba il mondo	col suo fantasticare.	Continuous
30	È lui, Filippo, il Gufo,	figlio dell'Avvoltoio,	Continuous
31	poggia la fronte pallida	a una vetrata. Infine	Continuous
32	solleva il braccio destro	in alto, mormorando:	Broken
33	"Dio Signore è del cielo:	Io sono Re sulla terra.."	Broken (Direct Speech)

In the first and third of these line pairs (26/27 and 30/31), a closed octatonic pattern holds together the drawn out sentences. A similar pattern is used both times, differing only in the second component: OCT_{0,1}—OCT_{0,2}—OCT_{1,2}—OCT_{0,1} (shown in the example) and OCT_{0,1}—OCT_{1,2}—OCT_{1,2}—OCT_{0,1}. Both progressions begin with the melodic unfolding of first row form I₃, followed by P₅. Specifically, each libretto line receives a row form (line 26, I₃; line 27, P₅; similarly: line 30, I₃; line 31, P₅), in contrast to the rest of the Ballata, in which a single row form is assigned to two lines.

The annotated score of the setting of lines 26/27 is labeled with octatonic set classes and order numbers. Varied set classes, restless and varied rhythms, repeated order numbers (also out of sequence), are all threaded together by their common belonging to the octatonic system. A clear progression, beginning and ending with $OCT_{0,1}$, results.

C. Interactions between vertical and horizontal segmentations: the simultaneous employment of two or three collections

C.1. After clear and consistent vertical segmentations in the Prologue and part one of the First Chorale Intermezzo, a new process is introduced in part two of the chorale. Now drama is created through the varying use of one, two, or all three collections at once, with horizontal segmentations harmonically contrasting one another (i.e., different collections are stacked one on top of the other). See example 58.

Example 58. First Chorale Intermezzo, line 49, mm. 151-75. Simultaneous employment of more than one collection during part two.

The musical score for Example 58, First Chorale Intermezzo, line 49, mm. 151-75, is presented in two systems. The score is written for four staves (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The tempo and mood are marked "Molto animato; glorioso". The score includes various annotations such as "OCT0,1 4-27", "OCT0,1 8-28", "Molto animato; glorioso", "ff", "Et sancti", "tu-i, ex-(sul) - tent, ex - (sul) - tent, ex -", "150", "155", "3-2, OCT1,2", "OCT0,2", "7-31, OCT0,1", "OCT1,2", "4-13, OCT0,2", "6-27, OCT1,2", "5-25, OCT0,1", "3-5, OCT0,2", "3-8, OCT1,2", "6-27, OCT1,2", and "4-27 OCT1,2".

The score is divided into two systems. The first system covers measures 151 to 155, and the second system covers measures 156 to 160. The score includes various annotations such as "OCT0,1 4-27", "OCT0,1 8-28", "Molto animato; glorioso", "ff", "Et sancti", "tu-i, ex-(sul) - tent, ex - (sul) - tent, ex -", "150", "155", "3-2, OCT1,2", "OCT0,2", "7-31, OCT0,1", "OCT1,2", "4-13, OCT0,2", "6-27, OCT1,2", "5-25, OCT0,1", "3-5, OCT0,2", "3-8, OCT1,2", "6-27, OCT1,2", and "4-27 OCT1,2".

ex-cep-tus - tent, et san-cti tu-i ex-cep-tus - tent, et san-cti tu-i ex-cep-tus - tent, et san-cti tu-i ex-cep-tus - tent.

7-31 OCT1,2 5-31 OCT0,2

5-31, OCT0,2 3-8 OCT1,2 7-31 OCT0,2

tu-i ex-cep-tus - tent, et san-cti tu-i ex-cep-tus - tent, et san-cti tu-i ex-cep-tus - tent, et san-cti tu-i ex-cep-tus - tent.

5-31, OCT0,1 3-8 OCT0,2 62-23, OCT0,1

et san-cti tu-i ex-cep-tus - tent, et san-cti tu-i ex-cep-tus - tent.

165 170

- tent, - tent, tu-i...

7-31 OCT0,1 5-31 (without pc11)

175

The second section of the Chorale, *Molto animato; glorioso*, begins with indeed the first presentation of the “Glorious” row (mm. 150 ff). The row completions are the

primary horizontal process, consisting of multiple staggered entrances, repeating the final words over and over such that declamation can be and is clearly secondary to the musical process—for the first time in the opera. At the same time, the role of the octatonic as an organizational tactic is no less strategic. Now the groups are larger than before (e.g., set classes 8-28 and 7-31) and are more effective even as set against simultaneous presentations of contrasting collections. At first, the use of single collections, one at a time, unite all performing forces (collection OCT_{0,1} to OCT_{0,2}, mm. 150-54). Then two different collections unfolding simultaneously (OCT_{0,2} and OCT_{1,2}, OCT_{0,1} and OCT_{1,2}, OCT_{0,2} and OCT_{1,2}, mm. 155 ff.), until, finally, we have all three collections at once (mm. 167 ff).¹⁶

After such a consistent harmonic application of the octatonic in the Prologue and the first part of the chorale, this layering of horizontal lines is striking, being both within and outside of the context that Dallapiccola has created thus far. Had the chorale moved any closer to a tonal idiom, it would have been perhaps too reminiscent of an older style. Had the row been less embedded with the octatonic sound, the section would have lost its euphonous quality, indeed, much of its dramatic power (the association of tonal tendencies with "falsity" that threads through the drama). As seen earlier, this balance of row and octatonic collection, linear and vertical, is what lends this section its unique sound.

¹⁶ A very brief moment of all three collections at once did pass quickly in m. 159 with the start of orchestral independence from the voices: at 159 the instrumental parts stop doubling the voices and begin to spin their own simultaneous subsets of the octatonic and to unfold row fragments. But it is only in m. 167 that the phenomenon becomes dominant.

C.2. As the Prisoner is spurred to hope by a light in the darkness, alternating sets and parallel motion using only two collections are set to dramatic orchestral music (see example 59). The hexachord 6-27 (013469), part of the construction of three rows (as discussed earlier), presents in alternation collections 0,1 and 0,2. The unison parallel motion and regular undulating contour, together with the quick tempo, presents a clear image of breathlessness.

The use of the “Lamp” row relates to the text and dramatic moment—it is the first time that the Prisoner notices both fading footsteps and then a light in the darkness.

C.3. Following the passage discussed above, the third octatonic collection is brought into the harmonic structure (mm. 545-53: please refer again to Example 59). The alternating use of two simultaneous collections with a single one, involving all three scales set to staggered entrances of the Lamp row, results in an "organized confusion" representing the increasing delirium of the Prisoner, as he processes the reflection of the Jailer's lamp, which has caught his imagination.

Example 59. Scene 2, mm. 536-53. Alternation and simultaneous use of octatonic sets in dramatic orchestral passage of Lamp rows.

P1:

OCT0,1 6-27 OCT0,2 6-27 OCT0,1 OCT0,2

IL PRIGIONIERO

Mai pri - ma d'o - ra li ve - vo no -

LAMP II: OCT1,2, 6-27 OCT0,2 6-27

540

II Pr

- ta - ti...

OCT0,1, 6-27 OCT1,2, 6-27 OCT0,1, 8-28 OCT1,2 6-27 OCT0,1 8-28

OCT0,2 6-27 OCT0,2 6-27

La iam - pa

II Pr

- da...

OCT1,2, 6-27 OCT0,2 8-28 OCT1,2 OCT0,2 8-28

OCT0,2 6-27

The image displays a musical score for a dramatic orchestral passage. It features two main parts: Piano (P1) and Orchestra (II Pr). The Piano part is written in treble and bass staves, while the Orchestra part is in bass staves. The score is divided into measures, with specific octatonic sets (OCT0,1, OCT0,2, OCT1,2) and their intervallic structures (6-27, 8-28) annotated above the notes. The Piano part includes a vocal line with lyrics in Italian. The Orchestra part includes a line for the Prigioniere (II Pr) with lyrics. The score is marked with measure numbers 540, 545, and 550. The key signature is one sharp (F#), and the time signature is 3/4.

In particular, the repeated entrances of P_1 and P_2 are staggered at the distance of one bar. As a result, every other bar simultaneously employs the two collections that were earlier presented in alternation (6-27 [013469] of $OCT_{1,2}$ and 6-27 of $OCT_{0,2}$), moving in contrary motion, while the other bar presents the third collection that was missing earlier, $OCT_{0,1}$ (8-28), the gestures still in contrary motion. The passage presents a neat intersection between row unfoldings, clear octatonic organization, achieving a stunning dramatic effect.

C.4. A horizontal texture of Freedom row forms unfolding in canon gives rise to regular half-note vertical harmonies of octatonic/diatonic quality. See Example 60. The epitome of falsity in the Jailer's words (as he urges the Prisoner to keep hoping) is set to clearly presented vertical tonal structures (dominant sevenths, half-diminished sevenths, a ninth chord, as well as two-note intervals) with smooth voice-leading. Stemming from the use of four Freedom P_9 rows in canon, each successive chord rotates the previous pitches up one voice, introducing a new bass tone, thus creating a pattern of two or three common tones with each change. The new bass tone, in turn, is at first either a semitone or a whole tone beneath the previous soprano voice, this also contributing to the smoothness. Although each half-note vertical is both octatonic and diatonic in quality, each bar as a whole always forms an octatonic superset, including 4-13 (0136) and 5-32 (01469) in mm. 293-94, that is, sets that are only octatonic, not diatonic.

Example 60. Scene 2, lines 101-02, mm. 293-97. Interaction of octatonic verticals and horizontal row unfoldings.

II. Oboe

Spe - ra fra - tel - lo, spe - ra ar - dum - to -

II. Pr.

ta - ce...

I.

II.

OCT0,2 4-13

OCT1,2 5-32

3-7 4-27 4-27 4-26

II. Ch.

- men - te; do - vi spe - ra - re si - me a spa - si - mar - re: da - vi spe -

I.

OCT0,1 4-26

OCT0,2 3-7

OCT1,2 3-11

3-7 3-7 3-7

16

m. 276 277 278 279 280 281
 $\text{OCT}_{0,2} - \text{OCT}_{0,1} - \text{OCT}_{0,2} - \text{OCT}_{1,2} - \text{OCT}_{0,2} / \text{---} \text{OCT}_{1,2} - \text{OCT}_{0,1} - \text{OCT}_{0,2} / \text{---} \text{OCT}_{0,1} - \text{OCT}_{0,2} - \text{OCT}_{1,2}$.

C.6. Occasionally, octatonic segmentations on the horizontal level are

"counterpointed" by vertical segmentations of the same phrase. Example 61a (mm. 244-45) presents such an interaction between the two dimensions, involving a sort of "suspension" of one collection that resolves into another, as the Prayer P_8 and Hope P_0 rows overlap.

Example 61a. Scene 1, mm. 244-45. Suspension of one octatonic collection into another.

The musical score for Example 61a, mm. 244-45, is presented in 2/4 time. It consists of two staves. Above the staves, labels indicate octatonic collections: OCT Q1, OCT 1,2, and OCT Q2. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score illustrates the suspension and resolution of octatonic collections across measures 244 and 245.

Beat 1 of m. 244 consists of $\text{OCT}_{0,1}$ pitch classes. The second and third beats constitute a sort of suspension-resolution figure, with $\text{OCT}_{1,2}$ pitches in the upper registers, and a low pitch class 6, not belonging to that collection, waiting for the "resolution" on beat 3, to $\text{OCT}_{0,2}$ pitches, to which it indeed belongs. The pattern continues in m. 245. The low pitch class 6 remains in position, while simultaneous sets of $\text{OCT}_{0,2}$ and $\text{OCT}_{1,2}$ unfold above. On beat 2, the pitch class 6 has been transferred up an octave, and the rest of the pitches fall into $\text{OCT}_{0,2}$, as if those $\text{OCT}_{1,2}$ pitches had resolved to $\text{OCT}_{0,2}$. While the verticals form a neighboring motion of $\text{OCT}_{0,2} - \text{OCT}_{0,1} - \text{OCT}_{0,2}$, the

horizontal segmentation of the lower pitches forms sc 4-28 (0369) that belongs to both collections, thus providing continuity among the vertical figures at the horizontal level.

C.7. In mm. 215 ff., in a particularly intricate moment of counterpoint between Hope rows simultaneously unfolding, octatonic harmonies change on every eighth beat, the density of progressions contributing to the expressive effect of the music. See example 62.

The Prisoner first presents Hope P₆, growing out of the immediately preceding “Fratello” motive in mm. 211-14, which closes on a sustained OCT_{0,1} harmony (pitch classes 0379a, forming set class 5-25 [02358]), though the orchestra’s pitches form a root-position C minor triad. He quickly arrives at the downbeat of m. 215, on pitch class 9 (order number 3), with a C minor harmony supporting it. The OCT_{0,1} is still in force, indeed, with four of the same pitch classes (0379) from the preceding pentachord.

This line continues, soon to be joined by the Mother’s, and the rest of the bar is largely a part of OCT_{1,2} (pitch classes 1245ab, forming the linear octatonic set 6Z-13 [013467]—only pitch classes 3 and 0 do not belong).

The pattern emphasizes OCT_{0,1}, balanced by the successive orchestral phrase, employing mainly OCT_{1,2} and OCT_{0,2}, as seen on the example. In this passage, impressively, three simultaneous melodic row unfoldings form a dense contrapuntal texture, while the verticals, completely and consistently octatonic, counterbalance the expressiveness of the melodic motion, their harmonic rhythm comparable to the melodic one.

C.8. In example 63 the different dimensions of horizontal and vertical interact, but in succession, not simultaneously.

Example 63. Prologue, lines 28-29, mm. 86-90. Alternation of horizontal with vertical segmentations.

The musical score is divided into several systems, each with specific annotations for horizontal and vertical segmentations.

System 1 (mm. 86-87): Labeled "Prayer P11:". The vocal line (La M.) has a horizontal segmentation "OCT1,2 and 0,2" with notes 0 and 1. The piano accompaniment has a vertical segmentation "85" and a horizontal segmentation "8". The lyrics are "Non sa gli nomi-ni im-".

System 2 (mm. 88-90): The vocal line (La M.) has horizontal segmentations "OCT1,2 6-27" (notes 2, 3, 4, 5), "OCT0,2 6 7", and "8 9 10". The piano accompaniment has a horizontal segmentation "12:0 1" and a vertical segmentation "P11: 4p0". The lyrics are "-pe-ra. ma so-pra un ci-mi-te-ro il Re che tur-ba il mon-do col suo fan-ta-si-".

System 3 (mm. 91-92): The vocal line (La M.) has horizontal segmentations "OCT0,2,5-31 (plus pc 10)" and "OCT0,1 (plus pc5)". The piano accompaniment has a horizontal segmentation "13:" and a vertical segmentation "8-28, OCT0-1". The lyrics are "-ca-re. lu-i, Pi-lip-po, il Gu-fu, fi-glio dell'Ar-ve-to-lo, poggia la fronte".

System 4 (mm. 93-94): The vocal line (La M.) has horizontal segmentations "OCT0,2,5-25", "OCT0,1 6-27", "OCT0,1,5-31", "OCT0,2", "OCT0,1", and "OCT0,1". The piano accompaniment has a horizontal segmentation "23 45 6" and a vertical segmentation "95". The lyrics are "pal-li-da a u-na ve-tra-te. In-fi-ne sol-le-va il bra-dio".

The use of the octatonic collections to set most of the first line creates horizontal segmentations. Indeed, while the voice part is set to P_{11} , the orchestra includes two, though incomplete, linear row unfoldings of its own: I_2 and another P_{11} , the latter's entrance overlapping with that of the former. To summarize the horizontal groupings: $OCT_{1,2}$ in the melody moves to $OCT_{0,2}$, while $OCT_{0,2}$ in accompaniment moves to $OCT_{0,1}$.

The final syllables of the phrase (*-tasticare*) are set instead to vertical octatonic segmentations of pentachords, moving from $OCT_{1,2}$ to $OCT_{0,2}$. This convergence of the pitches into a vertical harmonic segmentation contributes to a sense of close, corresponding indeed to the close of the grammatical period in the text.

C.9. The presence of the octatonic scale, though not completely octatonic, imparts the main octatonic color to these figures. The use of sc 3-3 (014) and the minor triad form the figure clearly derived from the “Fratello” motive (example 64). Indeed the pitch classes are the same as earlier presentations of “Fratello”: B minor triad, with pitch classes 5-4-1 in a melodic function. The development of “Fratello” continues in m. 508 with the chromatic figure (pitch classes 8-9-10) and sustained C minor triad. Measures 506-07 feature $OCT_{1,2}$ and $OCT_{0,2}$; mm. 508-09, $OCT_{0,1}$.

Example 64. Scene 2, mm. 506-09. Octatonic arrangement of two orchestral dramatic figures.

The image displays two systems of musical notation, each consisting of a grand staff (treble and bass clefs). The top system is labeled "OCT1,2 (plus pc 6) 5-10" and features a series of beamed sixteenth notes in the treble clef and eighth notes in the bass clef. The bottom system is labeled "OCT0,1 (plus pc 8) 5-25" and features a series of beamed sixteenth notes in the treble clef and eighth notes in the bass clef. Both systems show a progression of notes across the staves, with some notes circled to highlight specific intervals or patterns.

C.10. Example 65, a brief flourish figure functioning as punctuation, offers an interesting example of the hierarchial interplay of the octatonic collections. The figure prepares the arrival of the all-important Prisoner's prayer in m. 241. Consisting of a 3-3 (014)-derived aggregate, it segments into four trichords, changing collection each time (and together presenting the aggregate). In addition, another, larger-scale 3-3 is formed with pcs 6, 5, 2, eighth-note pitches on the second eighth beat, and the second and third quarters, beamed in the example. This 3-3 belongs to $OCT_{0,2}$, as does the accompanying minor triad below. Thus the controlling harmony, in the sustained triad and large-scale 3-3, presents $OCT_{0,2}$, the fleeting sixteenth-note figures of the other two collections nested within it. The first and final beats form set class 4-18 (0147) (motivic, as discussed, in Roelandt and associated passages), related at I_1 .

Example 65. Scene 1, m. 240. Octatonic segmentations of a one-bar orchestral flourish.

The diagram illustrates the octatonic segmentations of a one-bar orchestral flourish. The segments are labeled as follows:

- OCT0,2 4-18
- OCT0,1 4-12
- OCT1,2 4-17
- OCT0,2 3-3
- OCT1,2 4-18

Intervals T11I and T1I are indicated between the segments.

D. Harmonic rhythm and dramatic effect

A variety of harmonic rhythms is associated with the use of the octatonic: from "standing" on a harmony for a long phrase to moving quickly through several harmonies in a brief span, depending on the dramatic affect at hand.

D.1. Example 66 presents a passage of the Ballata, mm. 72-76, in which the harmonic rhythm quickens at the mention of the King's footstep.

TEXT

line 24 *Le sue labbra di ferro non san che sia il sorriso;*
 line 25 *Sembra un rintocco funebre il suo pesante passo.*¹⁸

¹⁸ His iron lips do not know what a smile is; / his heavy footstep sounds like a funereal toll.

Example 66. Prologue, lines 24-25, mm. 72-76.

La M.

P11: OCT1,2 8-28 (plus pc3)

0 1 3 4 5 6 7

Le sue lab - bra di fer-ro non san che sia il ser-ri-so; sembra un rinto - co

I11: 0 1 2 3 4

I2: 0 1 2 3

8 9 10 11

fa - na-bro il suo pe - san-te pas - so. Gli ba - la - na - no -

[75]

OCT0,1 7-31

OCT1,2 5-25

OCT0,2 4-26

OCT0,1 5-32

Tr. (a) 5-32

The phrase begins in m. 72 with the complete collection $OCT_{1,2}$ extending over three bars to set line 24, involving three simultaneous row unfoldings (Prayer P_{11} in the voice; I_{11} and I_2 in the orchestra). The second line, instead, referring to “il suo pesante passo” (his heavy footstep), is set to two harmonies per bar, the rapid harmonic rhythm contributing to depict the footstep in music. The contrast between the two phrases—i.e. the stasis in the first versus the changes in the second—is balanced by the closed pattern formed by the latter two bars, its stability equalling, in the end, the three bars of single collection:

$OCT_{0,1}$ (7-31 [0134679])-- $OCT_{1,2}$ (5-25 [02358])-- $OCT_{0,2}$ (4-26 [0358])-- $OCT_{0,1}$ (5-32 [01469])

D.2. A self-reflective moment in the text and stage action is underscored by a slower harmonic rhythm as the Prisoner takes a moment to collect himself mentally. See example 67.

TEXT

lines 171-3 *No,...no... vaneggio. Questa debolezza / estrema mi cansò tant'altre volte / visioni allucinanti.*¹⁹

Example 67. Slowed harmonic rhythm reflecting dramatic moment.

The image displays a musical score for a scene featuring a character labeled 'IL PRIGIONIERO'. The score is divided into four distinct sections, each enclosed in a box and annotated with a harmonic rhythm (OCT) and a time range:

- Top Left Box:** Labeled 'OCT0,1 7-31'. It contains the vocal line for the first part of the text: 'No... no... vaneggio. Questa debolezza / estrema mi cansò'. The piano accompaniment features long, sustained chords.
- Top Right Box:** Labeled 'OCT0,2 6-30'. It continues the vocal line: 'tant'altre volte / visioni allucinanti.' The piano accompaniment remains with sustained chords.
- Bottom Left Box:** Labeled 'OCT1,1 5-25'. It shows the vocal line: 'No, no, I am delirious. This extreme weakness has caused so many other times hallucinations.' The piano accompaniment consists of moving chords.
- Bottom Right Box:** Labeled 'OCT1,2 4-26'. It continues the vocal line. The piano accompaniment also consists of moving chords.

The score is written for voice and piano, with the vocal line in a higher register and the piano accompaniment in a lower register. The tempo and harmonic rhythm are indicated by the OCT annotations.

¹⁹ No, no, I am delirious. This extreme weakness has caused so many other times hallucinations.

The halting of mental activity, due to exhaustion, is reflected in the slow harmonic changes. With dotted and tied whole notes creating a rhythmic stasis as well, two bars of collection 0,1 move to two of collection 0,2, to finally a “cadence” of OCT_{0,1}—OCT_{1,2}.

The tonal allusions here also reflect the dramatic moment. Read in tonal terms, the progression is a series of diminished and dominant minor sevenths. The unresolved sevenths each time affect the tonal ear as well, lending the passage a sense of tense stillness, the closed position of the chords contributing to the weight and density of the sound.

D.3. For the verb "camminare" a harmonic change at a "walking" pace is employed as the Prayer and Hope rows are juxtaposed in mm. 242-246, as seen in Example 68.

TEXT

lines 80-2 Prisoner: *Signore, aiutami a camminare / così lungo è la via che mi pare / di non poterla finire.*²⁰

line 85 Mother: *Mi fan pensare ad un tempo lontano...*²⁰

²⁰ Prisoner: God, help me to walk./ The road is so long that it seems to me / that I will not be able to finish it. Mother: This makes me think of a long time ago.

(0147) and 5-30 (01468) (containing one non-octatonic pitch) in OCT_{0,1} on beats 2 and 3 of m. 243.

D.4. The interaction of harmonic stasis and harmonic motion shapes the opening of the music of Scene 1. See example 69 for annotated score of mm. 186-187.

Example 69. Scene 1, lines 52-55, mm. 186-88. Octatonic harmonic rhythm.

The image displays a musical score for two voices (II Pr. and II Pr.) and piano accompaniment, spanning measures 186 to 188. The score is annotated with octatonic harmonic rhythm (OCT) and tonal structure (TS/T11) information.

Measure 186: The vocal line begins with the lyrics "bu - io. Bu - io era in questa cel - la." The piano accompaniment features a series of chords. Annotations include "Freedom P1" above the vocal line and "OCT0,1" and "OCT0,2" below the piano line, with a bracket indicating a 4-25 interval.

Measure 187: The vocal line continues with "Buio e-ra nel mi - no - No... non sa - pe - vo an -". The piano accompaniment shows further harmonic development. Annotations include "TS/T11 13/19" above the vocal line and "OCT0,1" and "OCT0,2" below the piano line, with a bracket indicating a 4-25 interval.

Measure 188: The vocal line begins with "LA MADRE" and continues with "co - ra di po - ter sof - frir - tan - to... e non mo - ri - re...". The piano accompaniment shows further harmonic development. Annotations include "TS/T11 11/17" below the piano line and "OCT0,1" and "OCT0,2" below the piano line, with a bracket indicating a 4-25 interval.

The score is annotated with various intervals and octatonic scales, including "OCT0,1", "OCT0,2", "OCT1,2", and "TS/T11".

Scene one as a whole can be described as an alternation of octatonic, tonal, and chromatic sections. At the beginning, a declamatory, static recitative style is evoked by multiple repetitions of pitches such that twenty-one attacks only cover the distance of

three order numbers, while an ostinato figure in the xylophone and harp provides a similarly static backdrop. However, a few bars into the scene (starting in m. 186), as the motion begins to accelerate and the texture thickens, octatonic verticals come to dominate the sound of the setting. The Freedom P_1 row reaches order number 2, on the word “cuore.” For the following three lines (lines 53-55, mm. 186-88), the melodic order numbers are doubled by three octatonic tetrachords supporting them in alternation, all forming set class 4-25 (0358), each belonging to a different collection and largely moving stepwise.

The oscillation among the three 4-25 (0358) chords creates at once a stasis while the faster rhythms offer a sense of directed motion, as if representing at once the darkness and stillness to which the Prisoner repeatedly refers in the text, and the mental disorientation that it causes. The contour contributes to a sense of circularity—the “spinning” in circles a sign of both stasis and motion at once.

The Mother’s interruption and overlap with the Prisoner at m. 188 continues the row at order number 8. This moment is highlighted by the simultaneous presentation of the pitches, sustained, of hexachord 6-27 (013469) (the hexachord forming the Prayer, Glorious and Lamp rows, though not Freedom), belonging to $OCT_{0,1}$, (the same octatonic collection that began the passage in m. 186). It is the first such large collection thus far in the scene, emphasizing the moment of overlap between the voices as well as the specific words, *Figlio* (son), sung by her, and *morire* (to die), by him. The simultaneous utterance of this subject and verb are significant, serving as subtle foreshadowing. The preceding bars acquire, retrospectively, a sense of driving toward this repose on these words and the chord, as if preparing for a cadential point.

E. Harmonic stasis through prolonged use of a single collection

E.1. In example 70, the complete $OCT_{0,1}$ collection is presented for the Prisoner's declamation of the line: *Roelandt, com'eri solenne nell'aria mentre il tuo motto scandivi pacata*,²¹ his pitches consisting of a circulation of pcs 4, 7, and 9, while the orchestra completes the collection. The bass line unfolds a slow "walking" 4-27 (0258) (pitch classes 10, 0, 3, 6) while the repeated pcs in the treble form another 4-27 (0258) (pitch classes 1, 4, 7, 9).

Example 70. Scene 2, lines 114-15, mm. 325-26. Harmonic stasis for reference to Roelandt in the text.

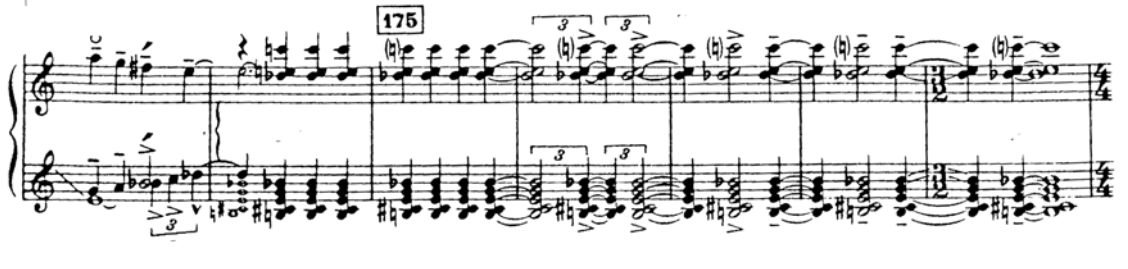
The image shows a musical score for a scene. The top staff is for the vocal part, labeled 'IL PRISONIERO'. The lyrics are 'Roelandt, com'eri solenne nell'aria mentre il tuo motto scandivi pacata'. The bottom staff is for the piano accompaniment. A red box highlights the section from mm. 325 to 326, labeled 'OCT0,1 8-28'. The piano part features a walking bass line and a treble line with repeated pitch classes.

E.2. As example 71 shows, there is neither any real bridge nor break between scenes 1 and 2. The transition is established via the simple continuation of the same octatonic harmony from one to the next. The final phrase of the first scene sustains $OCT_{0,2}$ (mm. 270-75) and the start of the second continues in this collection (mm. 1-2 of m. 276).

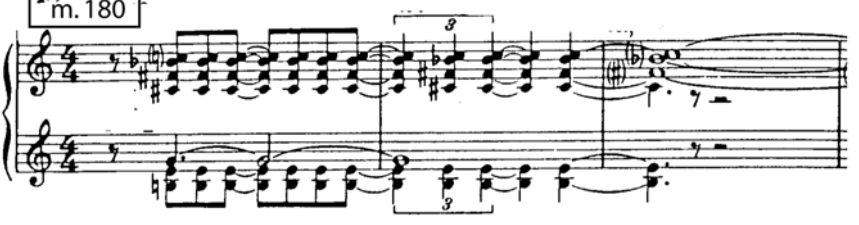
²¹ Roelandt, how solemn you were in the air, while your motto so peacefully resounded.

Example 71. Scenes 1 and 2, mm. 174-82. Harmonic stasis.

OCT0,1 5-31 (segmentation excludes pc 11)



OCT0,1 6-30 (excluding pc 11)



E.3. In mm. 253-54, in example 72, harmonic stasis during the simultaneous singing of different lines between the Prisoner and Mother lend the passage coherence. OCT_{0,1} sets this two-bar phrase. The entire collection (8-28) is used to set the melodic lines of the Prisoner and his Mother (Prayer RI₅ and RI₈), as well as the accompaniment which doubling the voices.

Example 72. Scene 1, lines 83 and 87, mm. 253-54. Harmonic stasis.

OCT0,1 (plus pc 8)
8-28

The musical score for Example 72 consists of three staves. The top staff is for the Soprano (S.), the middle for the Prisoner (Pr.), and the bottom for the Piano (P.). Above the S. staff, the text "PRAYER RIS: 11 10 9 8 7 6 (9) (7)" is written. Below the Pr. staff, the text "RIS: 11 10 9 8 7" is written. The lyrics for the Soprano part are "Tri-st'e rianda-re al tam-po tuo fe-li - os, rianda-re,". The piano part features a complex, dense passage with many beamed notes and accidentals.

E.4. Example 73 of mm. 247-50 presents the most dense and intricate passage

thus far in the opera to use only one collection, OCT_{1,2}.

TEXT

lines 80-1 Prisoner: *così lunga è la via che mi pare / di non poterla finire.*

line 85 Mother: *Mi fan pensare ad un tempo lontano:*

Example 73. Scene 1, lines 81-82, mm. 247-49. Harmonic stasis.

OCT1,2 (plus pcs 6,0)

PRAYER P5 0 1 2 3 4 5 6 7 8 9

La M. - - no - mi fan pen - sa - re al toux - po - lon - ta - no...

Il Pr. lon - ga è la vi - a che mi pa - re di non po - ter - la fi -

5-27

La M. 10 Che mi ri

Il Pr. - si - re -

6-27

The “standing” on one harmony reflects the meaning of the two lines of text being simultaneously presented: the Mother’s words “this makes me think of a long time ago” and the Prisoner’s “the road is so long...,” both lines evoking stillness, immobility.

IV. CONCLUSIONS

This chapter has presented *The Prisoner* as a singular example of a dramatic work which incorporates to a significant extent both the octatonic and twelve-tone systems in an unusual coexistence to which the music owes much of its character and power. Basing my comments not only on musical but also biographical facts, I considered Dallapiccola's use of octatonicism in the context of his time and place in history, linking it to his peculiar Florentine musical background.

The broad extent of the octatonic presence ranges from small trichordal melodic cells to large-scale harmonic palindromes. My choice of viewing smaller sets as primarily octatonic over any other sound quality is justified precisely by the presence of larger and clearly octatonic sets in the musical context. Any remaining ambiguity, either in the experience of the analyst or that of the listener, is also a defining trait of this early twelve-tone composition.

I argue that the harmonic progressions and patterns formed often present a consistent rotation of the three octatonic collections which draws the ear away from aggregate completion without compromising the even circulation of the twelve pitch classes. In particular, the extended and/or repeated harmonic progressions, lengthening the phrases and grouping gestures, contribute to the qualities of expansiveness and lyricism in the opera. As in tonal music, these progressions generate different degrees of stasis and motion by, for example, prolonging one octatonic collection or alternating two collections.

Octatonicism is only one of the multiple coordinated parameters that carry music, drama, and text to their goal of communicating effectively not just emotion and action but the larger ideals which inspired the work to begin with--ideals of an

aesthetic, political, and spiritual kind. The next chapters will explore others among these parameters.

Chapter 3

Music and Text

I. INTRODUCTION

The Prisoner as a twelve-tone opera is extremely expressive and immediately communicative in a lyrical and dramatic way, often evoking comparison to the style of mid-nineteenth-century Italian opera.¹ The twelve-tone method is critical to that expression, and indeed Dallapiccola himself stated that he chose the technique primarily for expressive purposes. This claim is particularly relevant here, as this opera is essentially a personal statement, born of his reactions to the devastating events of the war and the Holocaust.² “Personally,” he writes shortly after the completion of *Prisoner*, “I adopted such a method because it is the only one which, even today, permits me to express how much I feel I must express.”³ The economy of dramatic materials, the simplicity of the language and, most of all, the word-music associations threading the scenes together result in direct expression and clear dramatic construction. De-emphasizing the importance of the serial technique in itself, the composer pointed out the multiplicity of factors that define a work:

¹ For example, Leonardo Pinzauti draws parallels between melodic contours of Verdi and Dallapiccola in “L’eredità di Verdi nella condotta vocale del *Prigioniero*,” in *Quaderni della Rassegna musicale: L’opera di Luigi Dallapiccola*, ed. Guido Gatti (Turin: Einaudi, 1965): 11-21. “[Dallapiccola] took account of the great Verdian lesson, with a love (and I don’t believe, in this case, intellectually unaware) that led him indubitably also to occasional ‘insolence’ and ‘incorrectness’ compared to certain priests of orthodox dodecaphony.” ([Dallapiccola] ha tenuto conto della grande lezione verdiana, con un amore [e non credo, in questo caso, intellettualmente inconsapevole] che lo ha portato senza dubbio anche a qualche ‘insolenza’ e ‘scorrettezza’ nei confronti di certi sacerdoti dell’ortodossia dodecafonica.)

² See Hans Nathan, “The Twelve-Tone Compositions of Luigi Dallapiccola,” *Musical Quarterly* 44 (1958): 289-310: 290.

³ “Personalmente ho adottato tale metodo perché è il solo che, a tutt’oggi, mi permetta di esprimere quanto sento di dover esprimere.” Dallapiccola, “Sulla strada della dodecafonica (1950)” in *Parole e musica*, 448-63: 459.

The serial technique is only a means to help the composer to realize the *unity* of musical discourse. If someone says that the series *guarantees such unity by itself*, he is hugely mistaken. Inasmuch in art no technical artifice has ever guaranteed anything and the *unity* of a work must be, along with the melody, the rhythm, and the harmony, an internal fact.⁴ (my italics)

The powerful fusion of verbal and musical language was inherent in Dallapiccola's compositional approach, something he inherited from the operatic tradition of his country. More than two-thirds of his output is texted, betraying a strong connection between composition and word-setting.⁵ In general the vocal works are the most performed of his output (an exception is the brief piano pieces of *Quaderno musicale di Annalibera*), i.e., the songs (e.g., *Liriche greche*), choral works (*Canti di prigionia* and *Canti di liberazione*), and the operas (besides *Prisoner*, *Ulysses*).

Dallapiccola's initial adoption and early development of the twelve-tone technique can be traced primarily in his texted works, from *Tre Laudi* (1936-37), *Volo di notte* (1937-39), and *Canti di prigionia* (1938-41) to the *Liriche greche* (1942-45) in which the method as such "is employed in a coherent and exclusive way for the first time."⁶ Finally, the technique is central in *Il prigioniero* (1943-48), his largest work at that point in his

⁴ "La tecnica seriale è soltanto un mezzo per aiutare il compositore a realizzare l'*unità* del discorso musicale. Se qualcuno dice che la 'serie' *garantisce* tale unità, sbaglia di grosso, in quanto in arte nessun artificio tecnico ha mai garantito nulla e l'*unità* dell'opera sarà, allo stesso modo che la melodia, il ritmo, l'armonia, un fatto interiore." Ibid.

⁵ Nathan, "On Dallapiccola's Working Methods," *Perspectives of New Music* 15 (1977): 34-57. Nathan comments on the role of text as inspiration for the row composition. Dietrich Kämper observes the simultaneous evolution of text and music in his study of the sketches of *The Prisoner*, "Uno sguardo nell'officina: Gli schizzi e gli abbozzi del *Prigioniero* di Luigi Dallapiccola" (A glance inside the workshop: the drafts and sketches of *The Prisoner* by Luigi Dallapiccola), *Nuova rivista musicale* 14 (1980): 227-39.

⁶ Dietrich Kämper, *Luigi Dallapiccola: Vita e opera* (Florence: Sansoni, 1985), 99.

career.⁷ The only non-vocal works in the early period that enlist some aspect of dodecaphony are the *Piccolo Concerto per Muriel Couvreur* (1939-41) and the ballet *Marsia* (1942-43).⁸

Dallapiccola himself wrote the librettos for his operas, though always guided by a careful choice of texts written by others (Saint-Exupéry, the Book of Job, Joyce, Dante, etc.): “Il libretto è già la musica” (the libretto is already the music), he believed.⁹ He placed great importance on the text, putting it on the same plane, indeed, as the actual rows used for composition:

It has always been my habit to copy out the poems I might one day set to music, keeping them in my wallet (sometimes for many years) and committing them to memory. Only by memorizing a poem can I truly appreciate it—by turning it over and over in my mind as I walk the streets, savoring every word and every syllable. Without such a process of gradual absorption, I don’t believe I could possibly find a musical equivalent for the poem. And I have never hesitated to suggest this method to my students, at least as a first approach to the work of composition. At the same time, I have always recommended that they memorize their twelve-tone rows and the transformations of the rows, however complex and complicated they may be.¹⁰

⁷ A larger, future study might trace the evolution of the relationships between text and twelve-tone techniques throughout Dallapiccola’s output, to verify in particular how the increasing rigor of Dallapiccola’s dodecaphony affected the projection and expression of the verbal text.

⁸ In a paper given at the national meeting of the Society for Music Theory in 2002 (Columbus, Ohio), entitled “Dallapiccola’s Serial Odyssey,” Brian Alegant traced and divided Dallapiccola’s acquisition and development of the technique into four periods: pre-serial (to 1942), early (1942-51), middle (1952-61), and late (1962-72). *The Prisoner* falls in the early twelve-tone period.

⁹ As reported by Rudy Schackelford in *Dallapiccola on Opera* (Gloucester: Toccata Press, 1987), 23.

¹⁰ “È stata sempre mia abitudine ricopiare le poesie che, forse, un giorno avrei messo in musica, di tenerne la copia nel portafoglio (e talora per lunghi anni), di studiarle a memoria... Per me il conoscere a memoria una poesia è il vero modo di apprezzarla; pensandola e ripensandola anche camminando per la strada e assaporandone ogni parola e ogni sillaba. Senza un siffatto processo di graduale assorbimento non credo

The composer himself carefully studied text-music relationships in the works of his predecessors, writing some important articles, still widely referenced today, which deal with several Verdi operas (*Rigoletto*, *Simon Boccanegra*, *Falstaff*, *Un ballo in maschera*) as well as Mozart's *Don Giovanni*.¹¹ He emphasizes and shows astute critical sensitivity to issues of word-music, the structure of closed forms (arias, duets, etc), and to recurring musical figures and their acquired meanings and dramatic role. Dallapiccola's observations will be invoked in the analyses included in this chapter as parallels are drawn between what he appreciated in his predecessors' works and what he crafted in his own.

At the same time, my inquiry is driven by the same questions that Anne Shreffler asks at the start of her book on Webern's Trakl settings (which however are not twelve-tone, but atonal): "The idea that setting texts temporarily solved the structural problems of atonal music has become a truism, but it cannot be taken literally. What does it mean for a text to 'carry' the music, as Webern described? How can a verbal text replace musical functions such as harmony and form?"¹² In this chapter I extend Shreffler's basic inquiry to address *The Prisoner*, raising more specific questions regarding Dallapiccola's

per me possibile trovare un equivalente musicale della poesia; né ho mancato di suggerire questo metodo ai miei alunni, almeno come primo approccio al lavoro compositivo. Allo stesso modo come ho sempre suggerito agli scolari di memorizzare le loro serie dodecafoniche e le loro trasformazioni, pur complesse e complicate che siano." From "A proposito di *Cinque Canti*," *Parole e musica*, 491. Cited and translated by Shackelford in "Birth of a Libretto," in *Dallapiccola on Opera*, 232, fn. 1.

¹¹ See for example Dallapiccola, "Considerazioni in margine alla scena della statua nel *Don Giovanni*" (1949-1969); "Parole e musica nel melodramma" (1961-69); "Pagine di diario [sul *Rigoletto*]"; "Considerazioni su *Simon Boccanegra*"; "Su un passo del *Falstaff*" (1969); "Appunti sull'opera contemporanea" (1960); "Altri appunti sull'opera" (1969). All of these are included in *Parole e musica* (Milan: Il Saggiatore, 1980): 38-123. All appear in translation by Shackelford in *Dallapiccola on Opera*, 133-156.

¹² Anne Shreffler, *Webern and the Lyric Impulse: Songs and Fragments on Poems of Georg Trakl* (Oxford: Clarendon Press, 1994), 10.

particular use of the twelve-tone technique and mode of text setting. After a general introduction to the libretto and text issues in general, as well as brief comments on the relevant existing literature, I consider issues of form and drama as they relate to the twelve-tone setting of the composer-authored libretto.¹³

II. THE LIBRETTO

As he did for his three other dramatic works, Dallapiccola wrote the libretto of *The Prisoner* himself. As evidence of its esteemed place in the history of Italian drama, this libretto is included in a prestigious collection published by Mondadori of librettos selected from the entire history of Italian opera.¹⁴

The first draft was written at the end of 1943, during World War II. The pre-war political tensions had already inspired the composition of the three-part cycle for choir, *Canti di prigionia* (Songs of Prison: 1938-41), and indeed its “Prayer of Mary Stuart”

¹³ The literature on twelve-note/text relationships is relatively sparse. Jean Guerrero deals with, among other things, the distortion of the text and its relationship to row order in four of Nono’s choral works (“Text-setting techniques in Luigi Nono’s choral works [1956-1960],” Ph.D. dissertation, Harvard University, 2004). Martina Sichardt focuses Schoenberg’s treatment of the voice in one of his early twelve-tone works, the *Serenade* Opus 24 (“Convergence and divergence: The interdependence of poetical and musical structures in atonal and early twelve-tone works by Arnold Schoenberg,” in *Metaphor: A Musical Dimension*, ed. Jamie Kassler [Sydney: Currency, 1991]: 22-35). Douglas Jarman examines the reappearance of tonal areas and pitch levels as leitmotives akin to the thematic associations established for characters, all within the context of twelve-tone text setting (“Dr. Schön’s Five-Strophe Aria: Some Notes on Tonality and Pitch Association in Berg’s *Lulu*,” *Perspectives on New Music* 8 [1970]: 23-48). A forthcoming book by the late David Lewin, to be published by Oxford University Press and entitled *Music and Text*, will include reprints of articles that deal with twelve-tone music, i.e., Schoenberg’s *Moses and Aron* and Babbitt’s *Philomel*: “*Moses and Aron*: Some General Remarks, and Analytic Notes for Act I, Scene 1,” *Perspectives of New Music* 6/1 (Fall-Winter 1967): 1-17; “Problems and Resources of Music Theory,” *Journal of Music Theory Pedagogy* 5.2 (1991): 111-32. Philip Rupprecht deals briefly twelve-note themes used symbolically in some works of Benjamin Britten, in *Britten’s Musical Language* (Cambridge: Cambridge University Press, 2001), 29, 144, and 249.

¹⁴ Giovanna Gronda and Paola Fabbri, eds., *Libretti d’opera italiani: dal Seicento al Novecento* (Milan: Mondadori, 1997). In this collection, Dallapiccola is placed in the company of legendary dramatists such as Rinuccini, Busenello, Cicognini, Metastasio, Goldoni, Da Ponte, and five of Verdi’s librettists (Piave, Cammarano, Somma, Leoncavallo, and Boito), among others.

(part I), is quoted in *The Prisoner*, as mentioned earlier in this dissertation. The war delayed the opera's completion until 1948.

There are two main sources that inspired Dallapiccola's plot. The first is the short story "Torture by Hope" (*La torture par l'espérance*, 1888), one of the *New Cruel Tales* (*Nouveaux contes cruels*) by the poet and symbolist writer Count Auguste Villiers de l'Isle-Adam, cited as the principal source on the score's title page. It tells of the prolonged torture of the rabbi Asher Abarbanel, condemned by the Inquisition of Saragozza (Spain) to the hope of an impossible escape. Dallapiccola does not retain the specific character of the rabbi, substituting him with a nameless prisoner, his religious affiliation unidentified—an attempt to universalize the drama, while keeping religious conflict active in the plot.

There is no female character in Villiers de l'Isle-Adam's story, the "Mother" in the opera being Dallapiccola's addition, presumably for dramatic purposes.¹⁵ Besides being the only female character, she alone presents a balanced point of view to the audience, while the Prisoner wavers in his emotions and perceptions, and the Jailer is simply evil. Indeed, her "voice" may be seen as the closest one to that of the composer—especially given her powerful Prologue, in which she sets up the drama. The prologue in operas and spoken theater historically has been, among other things, a means through

¹⁵ Virgilio Bernadoni notes that the first version of the opera included a generic female character, implicitly a sentimental interest of the protagonist; only later did Dallapiccola transform the role into the more specific one of Mother. On the lack of real dialogue between the Mother and Prisoner, he writes that "in this sort of epic opera in which dialogue is almost a thematic element of pessimism without exits that impend on the destiny of the protagonist, the Mother limits herself to respond to the son with fragments of his same phrases and to repeat over and over the invocation 'Son, my dear Son!' She refuses the present, her attention going to the past, happy and irretrievable, and to the anxious uncertainties of the future." (...in questa sorta di opera epica in cui il dialogo è quasi elemento 'tematico' del pessimismo senza vie d'uscita che incombe sulle sorti del protagonista, la Madre si limita a rispondere al figlio con brandelli delle sue stesse frasi e a ripetere all'infinito l'invocazione 'Figlio, figliuolo mio!' Essa rifiuta il presente, le sue attenzioni vanno al passato, felice e irrecuperabile, e alle angosciose incertezze del futuro.) From "Dal *Prigioniero* all'*Ulisse*: parabola di un'idea drammatica e musicale," in *Dallapiccola: Letture e prospettive*, ed. Mila di Santis (Milan: Ricordi, 1997), 301-24: 308.

which the author/composer is at liberty to narrate; the audience is conditioned to trust that opening monologue, even depending on it as initial point of reference.¹⁶ The Mother's words *figlio mio*, which she repeats several times in the opera, are in the original story assigned to the Jailer and Inquisitor, whereas in the opera these latter characters refer to the Prisoner only as *fratello* (more on these words below, section D). In sum, Dallapiccola traverses a three-step process from literary source to opera libretto in arriving at the final assignment and development of these words: 1) He draws *figlio* from the Jailer's words in the original source; 2) he assigns the word to the Mother, his own invented character; 3) he then assigns the Jailer a new word, *fratello*. Finally, in the music, he gives these words an important status: a twelve-tone combination being named after *fratello*, and an emphasis on both words as *parole sceniche*.

The second source of the libretto, "The legend of the glorious adventures of Tyl Ulenspiegel in the land of Flanders & Elsewhere" (*La légende d'Ulenspiegel et de Lame Goedzak*, 1868) by Charles de Coster, is a Flemish version of the legend of the German clown Till Eulenspiegel. Coster makes the clown the Beggars's leader and the symbol of the revolt of the Low Countries against the Spain (Charles V and his son Philip II). There are also references in the opera to Victor Hugo's poem *La rose de l'Infante* (1870), written in response to the Velasquez painting of the Infanta Margarita, from which Dallapiccola derives and even lifts certain images and emotions of fear of King Philip during the Flanders uprising. A fourth source is Lisa Pevarello's *È arrivato il cantastorie*

¹⁶ Bernardoni comments on the unveiling of the action already in the Prologue: "The dreamlike premonitions of the Mother told in the Prologue of *Prisoner* dissolve the becoming of the action, since they contain and resolve it by themselves. It is the Mother who weaves the web of symbols through which the tragic destiny of the Prisoner is decided even before these become evident in the scene." (Le premonizioni oniriche della Madre raccontate nel Prologo del Prigioniero annullano il divenire dell'azione, poiché ne contengono e risolvono in sé il significato. È la Madre a tessere la rete di simboli entro cui si decide il destino tragico del Prigioniero prima ancora che esso diventi scenicamente evidente.) Ibid., 305-6.

(1941).¹⁷ Finally, Dallapiccola quotes himself, as mentioned earlier, with a passage from the “Preghiera di Maria Stuarda,” the first piece of the *Canti di prigionia*¹⁸ appearing toward the end of the opera (Scene 4, mm. 920ff.). That he cites, in the end, a line of his own setting of the prayer of a man condemned to death (*languendo, gemendo, et genuflectendo*) would be telling at least for those in the audience familiar with his earlier works.

The Hugo, Villiers de l’Isle-Adam, and Coster narratives all deal with the Flanders revolt from some perspective. The Pevarello and Mary Stuart texts instead bring other conflicts into the picture. What these disparate sources have in common, despite the varied historical and geographical settings, is the nature of struggle that Dallapiccola witnessed and reflected upon in 1940s Florence: the despair of the persecuted, the injustice of torture—physical and emotional—and false hope, creating a psychological black hole not only for the victims and targeted individuals, but for loved ones left behind and onlookers too.¹⁹

There is a striking economy in the dramatic construction of the libretto, which includes three main characters, the last one filling two dramatic roles (Mother, Prisoner, and Jailer/Inquisitor). Besides them, there is the fleeting appearance of the priests (an

¹⁷ At the end of the libretto included in the original program printed for the premier of the opera in Florence in 1950, Dallapiccola appended notes regarding the derivation of certain textual passages or phrases, most of these direct references attributed to the Coster source. The original libretto was reprinted in the program for the recent performance of the opera in the same venue of the Teatro comunale, Maggio musicale fiorentino. See *Volo di notte/Il prigioniero: 67° Maggio musicale fiorentino* (Florence: Teatro del Maggio Musicale Fiorentino Fondazione, 2004), 89-91.

¹⁸ Dallapiccola found the text of the Prayer of Mary Stuart in Stefan Zweig’s biography of the Scottish queen. He comments on the evolution of the entire libretto in “Genesi dei *Canti di Prigionia* e del *Prigioniero*” (Milan: Il Saggiatore, 1980), 399-420. An English translation of the article appears as “The Genesis of *Canti di Prigionia* and *Il Prigioniero*,” in *Dallapiccola on Opera*, 35-60.

¹⁹ As Gronda notices in *I libretti italiani*, 1731.

episode lifted directly from the Villiers story). Finally, the choir might be considered an additional dramatic persona, functioning as a type of narrator reflecting on the dramatic action. Multiple factors create the claustrophobic atmosphere, also described by Villiers de l'Isle-Adam: the concentration of the drama in a single act of four scenes within a single hour of music; the foreshadowing which opens the opera in the Mother's Prologue; finally, the darkness of the stage setting.²⁰

The text is constructed on symmetries and repetitions both on the large and small scale. The overall structure is symmetrical,²¹ framed by a prologue and epilogue, with two chorale intermezzos succeeding and preceding, respectively, the three main scenes in the center. A palindrome results: the dead center of the opera (and the first number to have been written) is the Jailer's aria in Scene 2. This scene is framed on either side by scenes 1 and 3. The chorales are placed symmetrically before scene 1 and after scene 3. This leaves the prologue and scene 4: the foreshadowing of the end by the Mother, and the tragic end itself, carried out by the Great Inquisitor.

²⁰ The stage entrance of the Prisoner in scene 1 includes the following description (see the vocal score of *The Prisoner* [Milan: Suvini Zerboni, 1976], trans. Harold Heiberg): "A horrible cell in the dungeon of the Official in Saragossa. A pallet of straw, an instrument of torture, a stove, a jug. At the rear an iron door. It is twilight: the cell is nearly dark (p. 20)." The third scene begins with the following indications: "A passage in the dungeon of the Official in Saragossa, dimly lit by a few bluish lights. (Revolving stage) The passage, so long that one cannot see the end, must recall the one which the Mother, in the Prologue, tells of having seen in her dream (p. 58)." Finally, scene four is described like this: "A vast garden, beneath a starstudded sky. A great cedar tree stands in the center of the stage. In the distance mountains are visible. Atmosphere of spring (p. 80)."

²¹ Symmetrical arch forms, as has been noted in the literature (e.g. Fearn, Kämper), are not rare in Dallapiccola's oeuvre, from, for example, the fifth and sixth movements of the *Quaderno* to the third movement of *Tartiniana* for violin and chamber orchestra, to his largest-scale dodecaphonic work, the opera *Ulysses*.

Prologue

(Mother only, mm. 1-125)

Chorale Intermezzo I

(Choir only, mm. 126-79)

Scene 1

(Prisoner and Mother, mm. 180-275)

Scene 2

(Prisoner and Jailer, mm. 276-630)

Scene 3

(Prisoner and Jailer, with Sacerdoti, mm. 631-822)

Chorale Intermezzo II

(Choir only, mm. 823-58)

(Epilogue) Scene 4

(Prisoner, Jailer/Inquisitor, Choir, mm. 859-940)

The center of the opera is the Jailer's *Aria in tre strofe*, in scene 2, verses full of hope (set to the Freedom row) but meant to deceive the Prisoner. This aria was also the first part of the opera to be composed by Dallapiccola.²² The weight of the scene is evident not only by the presence of the aria, but also by its sheer length, barely balanced on either side by the combined sections: 354 bars of scene 2 alone exceed the lengths of

²² The composer writes about the context of the birth of his opera: "Between the Christmas vigil and the day of Saint Sylvester of 1943 I was preparing a first draft of the libretto of Prisoner (...) January 10th, 1944, finally appeared with sufficient clarity the first musical idea, that which gives rise to the Aria in three strophes that constitutes the center of the opera and in which I intuited many possibilities of transformation. But the opera did not progress for several months. The sirens rang for seven, eight hours a day." (Tra la vigilia di Natale e il giorno di San Silvestro del 1943 preparavo una prima stesura del libretto del *Prigioniero* [...] Il 10 gennaio 1944, finalmente mi appare con sufficiente chiarezza la prima idea musicale, quella che dà vita all'*Aria in tre strofe* ["Sull'Oceano, sulla Schelda"] che costituisce il centro dell'opera e nella quale intravidi molte possibilità di trasformazione. [...] Ma l'opera non progredirà per molti mesi. [...] Le sirene danno l'allarme sette, otto volte al giorno.) Dallapiccola, "Genesis dei *Canti di Prigionia* e del *Prigioniero*" in *Parole e musica*, 399-420: 413-14.

the 275 bars of Prologue, Chorale, and scene 1 combined as well as the 310 bars of scene 3, Chorale, and scene 4 combined.

Although not as rigorous in terms of line structure as nineteenth-century operas might have been, the opera is still saturated with seven- and eleven-syllable lines (*settenari* and *endecasillabi*), even in the prose sections. The closed forms of the Ballata (Mother, Prologue) and Aria (Jailer, Scene 2) follow a tighter and more consistent syllabic scheme, as is traditional in earlier periods of opera and conducive to the structure of certain musical forms.²³

In place of a strict or consistent metrical and/or rhyme scheme lacking in most of the libretto, Dallapiccola creates coherence in the text via poetic-rhetorical techniques such as: anaphora (repetition of a word or phrase at the beginning of successive lines or phrases); anadiplosis (the repetition of a word or phrase at the end of one line and at the beginning of the next; or at the end of the last line in a stanza, and at the beginning of the next one); alliteration (the repetition of a consonant sound in two or more consecutive words, usually at the beginning of the words); and other various forms of repetition of words or phrases, along with the non-consecutive reappearance, often multiple times, of certain words or entire lines, for example at a distance of a scene or more. The effect is a musical one—the sounds of the words, their successive repetition, or eventual recurrence, and varied placements are analogous to the use of musical cells or motives which together reverberate in a larger structure. The coherence achieved through the repetition in the text itself helps to create comprehensibility within a dense musical setting.

²³ See Robert Moreen, “Integration of Text Forms and Musical Forms in Verdi’s Early Operas” (Ph.D. dissertation, Princeton University, 1975).

III. TEXT-SETTING TECHNIQUES

A. Introduction

For all of his emphasis on word-music relationship, Dallapiccola believed, like Busoni, that, in order for an opera to really have a dramatic effect, it must be able to stand on its own, as music alone. He wrote, “Must the opera, then, become only ‘spectacle’? Apparently too many have forgotten a basic observation by Busoni: ‘The theater consumes readily the nourishment that gives it life and is eager for new foods. Only solidity and purity of the score render possible the theatrical opera.’”²⁴ This does not imply that the music is able to be separated from the text or the drama *per se*, but that the fusion of language, affect, and tone is such that the music alone often can carry the content.²⁵

As he stated himself, Dallapiccola was concerned with achieving unity in his musical works (see page 4 of this chapter), the twelve-tone technique providing a means for such unity along with expressive solutions. In an opera, of course, the challenge is greater, with many aspects to be unified: text, drama, and music. The composer's concept of unity however still allowed for the separation of voice from other elements. That is, Dallapiccola did not adopt the idea of voice as an instrument like any other, as one

²⁴ “Deve l’opera, dunque, diventare soltanto ‘spettacolo’? Evidentemente sono troppi coloro che hanno dimenticato una fondamentale osservazione di Busoni: ‘Il teatro ingoia rapidamente il nutrimento che gli dà vita ed è avido di cibi sempre nuovi. Soltanto la solidità e la purezza della partitura rendono possibile un’ opera teatrale.” In Dallapiccola, “Pagine di diario [sul *Rigoletto*],” in *Parole e musica*, 94-100: 94. The article appears in translation as “Pages from a Diary: *Rigoletto*” in *Dallapiccola on Opera*, 164-71.

²⁵ The first public hearing of *The Prisoner* was in fact not staged, but a radio broadcast in December, 1949, directed by Hermann Scherchen (Turin, Orchestra sinfonica e Coro di Torino della Radio Italiana). The first staged performance was at the Maggio Musicale in Florence, May 1950, again conducted by Scherchen.

observes in other twelve-tone composers, such as Webern. Leonardo Pinzauti elaborates on this distinction:

It is a fact that Dallapiccola has clear, in his conscience as a musician, the ‘natural difference’ of the language destined for solo voice from that meant for instrumental elaboration: in this sense, indeed, he is the least revolutionary of his contemporaries, because he continues to consider the instruments differently than the human voice; such that to the extreme versatility of design and timbres of the orchestral parts he counterposes a great simplicity of vocal designs, which acquire the most varied intensities of emissions (from whisper to scream, from rhythmically-square song to Alleluia-style chant), but not those chilling sinuosities that one finds often in the works of the Viennese, when a clarinet, for example, and a vocal soloist compete to be faithful to the same design, in which it is certainly possible that the wind instrument finds itself perfectly at ease in intonation during the most abstruse leaps, but where the vocalists are constrained, often, to render unintelligible the words in the effort to hang them on the few hooks offered by the melodic line....²⁶

While the voice remains a separate entity from the orchestral instruments, the fusion of a word with a musical motive imbues that motive with meaning, such that, even without the word referent, the motive can subsequently stand alone. The deep relationships between word and sound, and between textual and musical syntax, are of

²⁶ “Sta di fatto che Dallapiccola ha chiara, nella sua coscienza di musicista, la ‘differenza naturale’ del linguaggio destinato al canto solistico da quello destinato all’elaborazione strumentale: in questo campo, anzi è il meno rivoluzionario degli autori contemporanei, perché continua a considerare gli strumenti un di più diverso alla voce umana; tanto che all’estrema mobilità di disegno e di timbri delle parti orchestrali egli contrappone una grande semplicità degli impianti vocali, che conoscono le più diverse intensità di emissione (dal sussurro al grido, dalla canzone ritmica al canto alleluiatico) ma non quelle raggelanti sinuosità che si incontrano tanto spesso nelle opere dei ‘viennesi,’ quando un clarinetto—ad esempio—e una voce solista gareggiano nella fedeltà a un medesimo disegno, in cui è certo possibile che lo strumento a fiato si trovi perfettamente a suo agio anche per l’intonazione dei salti più astrusi, ma dove i solisti sono costretti, spesso, a rendere inintelligibili le parole nello sforzo di appenderle ai pochi ganci offerti dalla linea melodica...” Leonardo Pinzauti, “L’eredità di Verdi nella condotta vocale del *Prigioniero*,” in *Quaderni della Rassegna musicale: L’opera di Luigi Dallapiccola*, ed. Guido Gatti, 11-21: 17-19.

course not specific only to Dallapiccola, but to the broader context of the Italian tradition of text-setting, particularly in opera. Examples of this tradition can be found in two composers both much admired by Dallapiccola, Monteverdi and Verdi.²⁷ Riccardo Malipiero (1914-2004), himself an opera composer and supporter of the twelve-tone technique, comments on this line of tradition:

In the work of Dallapiccola, there is an eminently melodic value; obviously this does not refer to a melody that could have been written fifty or one hundred years ago, but it is still a melody that belongs to the tradition of European melodism and, let's just say it, the Italian one.

Here, naturally, is necessary an ulterior specification: this fundamental musical value, this melody (...) it is not *bel canto*. (...) *By melody we always mean a factor of art that can approach certain rhythmic-phonetic values of the poetry, where the word, also in obscure meanings, seems to near musical values* [emphasis mine]. The vocal melody, poetic-musical sum, must reach something similar: to be an empowerment of the word (not onomatopoeic to be sure), or better said, an interpretation of it, that must then fit into the interpretation of the phrase,

²⁷ As mentioned in an earlier note, Dallapiccola prepared an edition of Monteverdi's *Il ritorno d'Ulisse*. He so praised the earlier composer: "Claudio Monteverdi, to whom we owe the most complete and perfect musical interpretation of the word that has ever come to pass." (Claudio Monteverdi, al quale si deve la più completa e perfetta interpretazione musicale della parola che mai si sia avuta.) In "Per una rappresentazione de *Il ritorno di Ulisse in patria*," in *Parole e musica*: 421-35: 426. Dallapiccola supports his praise with the following observations on Monteverdi's language: "Monteverdi's bold language does not renounce even in *Ulysses* that underlining of words which, at the time of the madrigalists, had so much contributed to their rise: when, as in the monologue of the shepherd Eumete, as in the terzetto of the Pretendenti that closes Act II, appears the word 'sospiro' or the verb 'sospirare,' the musical line is broken by a pause. The noun 'dolore,' the adjectives 'dolente,' 'discordante,' (how can one forget Penelope before the most serious decision of her life?) are expressed with dissonances. When Ulysses narrates to Minerva to have been pushed by the 'vento infido' to the beach of Ithaca, a musical figuration of agitated character sets the word 'vento.'" (L'ardito linguaggio di Monteverdi non ha rinunciato nemmeno nell'*Ulisse* a quella sottolineatura delle parole che, all'epoca dei madrigalisti, aveva tanto contribuito al potenziamento di queste: quando, come nel monologo del pastore Eumete, come nel terzetto dei Pretendenti che chiude il second'atto, appare la parola 'sospiro' o il verbo 'sospirare,' la linea musicale è spezzata da una pausa. Il sostantivo 'dolore,' gli aggettivi 'dolente,' 'discordante,' [come dimenticare Penelope di fronte alla più grave decisione della sua vita?] sono espressi con dissonanze. Se Ulisse narra a Minerva di essere stato spinto dal 'vento infido' alla spiaggia d'Itaca è una figurazione musicale di carattere mosso che si sovrappone alla parola 'vento'), Ibid., 428.

of the concept, of that of which it is a cell. It is a banal concept, naturally, but of the highest duty (*impegno*).²⁸

This tradition, illustrated by Malipiero, is peculiarly Italian. Italian literature, as Pierluigi Petrobelli explains, is the only European one to have a long tradition of *poesia per musica* independent from the “high” literary poetic canon (e.g., Petrarch). Librettos belong to this tradition, in which words and music have permeable boundaries, the latter being an enhancement of the former.²⁹

The following section examines how Dallapiccola reconciles voice with orchestra, twelve-tone syntax with text structure, all to produce the most powerful musical, textual,

²⁸ “C’è dunque, nell’opera di Dallapiccola un valore eminentemente melodico; ovviamente non si tratta d’una melodia come avrebbe potuto essere scritta cinquanta o cent’anni fa, ma è pur sempre una melodia che si inserisce nella tradizione del melodismo europeo e, diciamo pure, italiano. Qui, naturalmente, occorre un’ulteriore precisazione: questo valore musicale fondamentale, questa melodia (...): non si tratta del bel canto (...): per melodia noi intendiamo sempre un fattore d’arte che può essere avvicinato a certi valori ritmo-fonetici della poesia, dove la parola, anche in significati ermetici sembra avvicinarsi a valori musicali. La melodia vocale, somma poetico-musicale, deve raggiungere qualcosa di simile: essere un potenziamento della parola (non onomatopeico beninteso), diciamo meglio una sua interpretazione, che deve poi inquadrarsi nell’interpretazione della frase, del concetto, di ciò di cui essa è cellula. È un concetto lapalissiano, naturalmente, ma d’altissimo impegno.” Malipiero continues: “The myth of Orpheus is all based this aspiration of man to make word something really divine, something that only few are capable of doing. That then the image of pure sound can have an equal value to that of the sung word is another discourse that does not diminish at all the truth of what is being said. And it is not even true that in the sung word there is more immediacy, more communicability than in the pure sound; there is an appearance of such, but in substance the sung word, if permeated by those values of which I spoke earlier, becomes in its turn pure sound and this comes to assume all the value. In sum, in a word, the melody can arrive at being music, inasmuch, one could say, it can express something as a simple instrumental fact [also the voice is but always an instrument] so that can make expressive also if sung, unknown languages or with words of which their meaning is not grasped.” (Il mito d’Orfeo è tutto basato su questa aspirazione dell’uomo a fare della parola qualcosa di veramente divino, qualcosa che solo a pochi è dato. Che poi l’immagine del suono puro possa avere pari valore a quello della parola musicata è un altro discorso che non diminuisce per niente la verità di quanto s’è andato dicendo. E non è nemmeno vero che nella parola musicata vi sia più immediatezza, più comunicabilità che nel suono puro; c’è una parvenza di ciò, ma in sostanza la parola cantata, se permeata di quei valori cui accennavo prima, diviene a sua volta suono puro e di questo viene ad assumere tutto il valore. Insomma, in una parola, la melodia in tanto vale in quanto arrivi ad essere musica, in quanto, si potrebbe arrivare a dire, possa esprimere qualcosa come semplice fatto strumentale [anche la voce è pur sempre uno strumento] così che possa rendersi espressiva anche se cantata in lingue sconosciute o con parole di cui non s’afferri il significato. Ci sembrerà così che veramente la simbiosi parola-suono sia perfetta.) 16-17.

²⁹ Pierluigi Petrobelli, “Poesia e Musica,” in *Letteratura italiana: volume sesto: Teatro, musica, tradizione dei classici*, ed. Alberto Asor Rosa (Turin: Einaudi, 1986), 229-44.

and dramatic effect. The examples I examine vary in scale and implication, exploring how the row is used, melodically, to clearly project syllabic structure and to establish phrase rhythm in conjunction with the syntax of the text; how two traditional styles of singing (recitative and aria) are maintained, though incorporated into a wide spectrum ranging from a type of notated *Sprechstimme* to a conventional melodic aria; and finally, how individual words acquire, through musical and dramatic construction, the power to imbue a moment with a certain affect.

B. Syllabic setting and row projection.

Particular to the analysis of twelve-tone text settings are the relationships between the syllabic pattern of a line and the projection of an ordered aggregate in linear space, the syllabic pairs and groups determining the pitch segmentations of the melody. The pattern of syllabic accents in the textual line may translate directly into the emphasis of certain intervals, and row order may be jumbled to achieve a certain musical effect. The question arises, in the examination of the settings, of how the row affects climaxes in the text. Dallapiccola, in his own analytical essays on the operas of Verdi and Mozart, was attentive to dramatic contour, searching for where and how the climax of a given operatic number is reached. The composer manages to create in *The Prisoner* a sense of the arch structure present in the vocal lines of traditional tonal operas, recasting them into dramatic, arch-form presentations of twelve-tone rows.

B.1.a. Opening of the Prologue. Dallapiccola projects large intervals in settings of dramatically important lines of text. For example, in the opening line, the syllabic setting, pattern of accents, and intervallic sequence all combine to highlight leaps over steps. When the Mother enters on stage, her opening monologue introduces the story of her son, in a mood of tension and darkness. Her vocal line consists of a structurally symmetrical textual line, forming an ABA' pattern:

Example 1. Tripartite symmetrical construction of line 1.

A) *Ti rivedrò*,—B) *mio figlio!*—A') *Ti rivedrò...*³⁰

³⁰ “I will see you again, my son! I will see you again....”

These words are set to a dramatic vocal projection of the Prayer row (ex. 2), the particular presentation of this aggregate alternating large intervals with small ones through the following ordered pitch interval succession: <5, 1, 8, 6, -1, -7, -2, 5, -8, 3> (ex. 3). In mm. 8-10, this pattern throws into relief the large intervals and groups the iambic short-long syllable pairs together. In bars 11 and 12, instead, the setting is no longer syllabic: each of the first two syllables (*Ti ri--*) are set to large intervals (interval class 5), the last syllable (*--drò*) to interval class 3; together with the repetition of order numbers, this pattern again groups the leaps in the row. The melodic arch form culminates in the center—the semitonal apex—but on either side of this midpoint the leaps build the contour. This balance is underscored by the use of the octatonic scale, both forming hexachords 6-27: the ascending leaps belong to OCT_{1,2}; the descending, to OCT_{0,1}.

Example 2. Prologue, mm. 9-12 (Mother), opening vocal line, AB/A' text structure.

LA MADRE
THE MOTHER

11 10 9 8 7

Ti ri-ve-drà, mio

[5]

[A]

6 5 5 4 3 2 1 0

fi - glio! Ti ri - ve - drà...

[10] [B] [A']

OCT1,2
ONs 6-11=6-27

OCT0,1
ONs 5-0=6-27

Example 3. Syllabic structure and projection of large intervals in Prayer RI row, line 1, mm. 9-12.

ic 5 4 6 5 5 3

Ti ri - ve - dro, mio fi - glio! Ti ri ve - dro

> > > (>) > >

B.1.b. Aria verses, scene 2. See example 4.

Example 4. Scene 2, Aria in three strophes, mm. 360-76. Freedom row, projection of large intervals.

FREEDOM P0: 0 1 2 3 4 5 6

Sull'oceano, sulla Schelda, con il sole, con la

R11: 7 8 9 10 11 11 10 9 8 7 6 5 4

pioggia, con la grandine e la neve, sul vastelli, lie-ti in vol-to, i Persen-ti per sa-ro.

Melodic aggregate: m3 m3

Con la ve-le a-par-te al

(word painting)

ven-ti, bian-chi ci-gol che sero - las - sa-me, ci - gol'

In the Aria's use of the Freedom row, larger intervals are emphasized more than the smaller ones, once again for dramatic effect. As the Jailer sings cheerfully to the Prisoner about the situation of impending liberty that he reports as simmering in Ghent, the Freedom row unfolds in the vocal melody, along with non-row aggregates. In the opening four bars (corresponding to the first two lines of text: *Sull'oceano, sulla Schelda / con il sole con la pioggia*), the segmentations of the music, as directed by the syntax of the text, emphasize the ascending leaps of the minor third (F to A flat; B flat to D flat; E flat to F sharp). The accented syllables always fall on the downbeats, creating a very regular,

familiar pattern set to duple time. Unlike the previous example, it is not a syllabic pattern of words that is projected, but the subgroups of words in the texts, each subdivision set to an interval of a third: *Sull'oceano / sulla schelda // con il sole / con la pioggia*.

B.1.c. Continuing in the aria, the projection of leaps also contributes to a seamless juxtaposition of rows mid-phrase. In this case (see again ex. 4, mm. 365-66), two adjacent large intervals draw attention away from the aggregate completion, toward continuity of musical line. The row is completed before the end of line three (*con le grandine e la neve*), the final word *neve* beginning Freedom R_{11} . The juxtaposition of the two row forms is seamless: order numbers 10 and 11 of P_0 quickly leap down a major sixth from E to G; order numbers 11 and 10 or R_{11} quickly leap up a major sixth, from G flat to E flat, the moment of row transition effecting a semitone “slide” from one pair of pitches to the next, whereas the interval-class <3> of the gestures relates it back to the earlier motivic ascending minor thirds (also interval-class <3>). A parallel gesture a few beats later (m. 367: A flat—F, order numbers 8 and 7 on *vascel-li*, the only non-syllabic setting of the final four-bar phrase) brings out the interval of the sixth once more.

B.1.d. The emphasis on leaps in the Aria continues in m. 372 as non-row aggregates are introduced, the use of similar intervals indeed forming a continuity with the earlier row-based melodies. (Refer again to example 4.) The words *con le vele aperte ai venti* are set to a change of melody, contour, and dynamic markings. A non-row aggregate unfolds, beginning with a tetrachord (set class 4-10 [0235]); it is similar to the Freedom row's set class 4-26 [0358]) only in that the two sets each embed two instances of 3-7 (025). The

minor thirds continue to be prominent, A—C, B flat—G, and later, G sharp—B, linking the melody back to the start of the aria. But the syllable pairs now change pitch with each attack, unlike the earlier pattern of two attacks per pitch. The non-row aggregate now paints its text more vividly than the Freedom row earlier did: the upward leap of the fifth (m. 373: F sharp—C sharp) represents the adjective *aperte* (open) of *vele aperte* (open sails) while the turning figures (the slow one in mm. 372-74: A—C—B flat—G; and the faster ones in m. 374 alternating C sharp and D sharp) evoke the sails flying in the wind (*venti*).¹ The “flying by” of the swans (*cigni che svolazzano*) is represented by two dramatic leaps: upward of a tritone to reach the sustained, accented high F (m. 376), and the following drop of an octave.

B.1.e. Examples 5a and b deal with the Prisoner's poetic lines of prayer text, *Signore, aiutami a camminare* and its variation, *Signore, aiutami a salire*, a total of six settings.

Example 5a. Scene 1, mm. 241-44. Prayer P8, projection of intervals.

The musical score for Prayer P8, mm. 241-44, is presented in two staves. The first staff (m. 241) contains the notes: Si (0), G# (1), A (2), B (3). The second staff (m. 242) contains the notes: Bb (4), C (5), D# (6), E (7), F# (8), G (9), A (10), B (11). Above the notes, interval projections are indicated: a diminished triad (0-1-2) and a P4 (1-2-3) for the first staff; and A4 (6-7), M3 (8-9), and P5 (10-11) for the second staff. The lyrics are: "Si - gno - re, a - iu - ta - mi a cam-mi - na - re,".

¹ This is a Monteverdi-style madrigalism. See fn. 27 above for Dallapiccola's comment on *vento* in Monteverdi.

Example 5b. Projection of leaps in various settings of the Prisoner's line of prayer (Prayer row).

mm. 241-44, line 89
mm. 635-37, line 186

i) P8: "Si - gno - re, ai - iu - tamī a cammi - na - re."

mm. 673-75, line 195

ii) P 11: "Si - gno - re, ai - iu - tamī a cammi - na - re."
b diminished triad invariant

mm. 253-56, line 84

iii) R I 5: "Si - gno - re ai - iu - tamī a sa - li - re."

mm. 644-46, line 189

iv) R I 5: "Si - gno - re ai - iu - ta - mi - a sa - li - re."

mm. 790-95, line 232

v) R I 5: "Si - gno - re, ai - iu - ta - mi - a sa - li - re - ."

Though different in character, the Prisoner's prayer represents a dramatic moment of an intensity equal to that of the previous musical examples. The row's leaps are projected, once again, over steps. These lines of prayer are sung only by the Prisoner, placed within quotation marks as he quotes himself. The first instance of the recurring text falls in the second half of scene 1, during the conversation with the Mother (ex. 5a). The row form P₈ is related to the opening of the opera (mm. 1-3), i.e., the twelve-tone combination Roelandt, whose verticals are derived from this transposition of the Prayer row (as seen

in chapter one). As in that Roelandt motive, here again (mm. 241-44) the diminished triad, now linearly presented, is quite prominent, thanks to the heavy, careful attacks of order numbers 0-2: G sharp, B, and D, setting the word *Signore*.

B.1.f. Example 5b presents the recurrences of the same line of text: the P and RI forms of Prayer projecting the leaps in similar ways. The contours of the settings vary: in i) and ii) the ascending leaps are balanced by the descending ones, and an arch structure is projected, though ii) is a more balanced arch than i). In instances iii-v), instead, the melody dramatically ascends, representing the word *salire* (to climb). In the final instance of the entire opera (v) a startling opening drop of the octave (on G) opens the phrase, balancing the remaining ascent. The repetition of order number 1 had been included in all of the earlier settings; it is the drop that is new and thus doubly emphatic. Though iii-v) are different from i) and ii) in terms of text, row form, and contour, they are linked to ii) via the invariant B diminished triad that begins ii) and closes iii, iv and v).

C. Spectrum of singing style from speech-like to song

The broad range of styles employed by Dallapiccola contributes greatly to the dramatic effect. Almost seamlessly,¹ the music shifts, for example, from lethargic monotones (openings of scenes 1 and 2) to intensely dramatic sweeping melodic lines (Mother's opening of Prologue; Jailor's Aria), the juxtapositions of style abrupt yet coherent. The choirs offer another palette of text-setting styles, alternating, within the context of a Renaissance-like sacred style, homophony (for the initial declamation of the text) with polyphony (for text repetition).² What unifies these stylistic changes is the common use of the rows and row technique.

Although this section deals with the range of styles within strictly sung passages, in the introductory notes to the score Dallapiccola does indicate three alternative notations that he uses for the few passages which are not completely sung, but are half sung (*mezzo cantato*) or spoken ("recited and held at a constant pitch"). These will be considered later on in the chapter, under *parole sceniche* (particularly the settings of *libertà* and *spera*).

¹ On the larger scale, there are no breaks between scenes except at the end of the opera, between scene 3 and the second chorale intermezzo, and between the latter and scene 4.

² Reginald Smith Brindle comments on the great variety of styles employed by Dallapiccola within a single work in "La tecnica corale di Luigi Dallapiccola," in *L'opera di Luigi Dallapiccola* (Turin: Einaudi, 1965), 47-58: 48.

C.1. Speechlike but sung declamation.

Example 6. Scene 1, mm. 50-55. Speechlike style through order number repetitions.

IL PRIGIONIERO (come continuando una narrazione) line 50

line 51

line 52

II Pr.

line 53

line 54

LA MADRE

(con angoscia)

($\text{♩} = 58-60$)

mf ma represso

p

line 55

Dallapiccola suppresses the melodic impetus of the row to create a narrative recitative style through consecutive repeated attacks of each order number. Example 6 shows the opening of scene 1, the Prisoner's first appearance in the opera: Following the exuberant chorale intermezzo, the action cuts to the Prisoner seated on a straw pallet in his jail cell, expressing himself in a static narrative. The scene's opening lines (50-55) carry the expressive indications to the singer, "as if continuing a narrative" (*come continuando una narrazione*):

line 50 *Ero solo.*

Tutt'era buio.

Buio era in questa cella.

Buio era nel mio cuore.

No... non sapevo ancora di poter soffrir tanto

line 55 *e non morire...*³

³ "I was alone. / Everything was dark. / Dark in this cell. / Dark in my heart. / No... I did not know then yet that I was able to suffer so much / and not die... /"

Although the declamation begins slowly and statically, the energy soon rises, thanks to: the increasing number of row order numbers (Freedom P₁) assigned to each line (from one for lines 50-51 to two for 52 and 53 to three for 54, to finally descend to two for 55 on the verb *morire*—to die); the progressively more active accompaniment; the ascending contour; and finally, the increasingly shorter pauses between the lines (from two full beats in m. 183 to just a sixteenth in m. 187). In lines 52 and 53, contrasting with 50-1, the final syllable changes pitch, demarcating the grammatical period, this closure marked by ascent (not descent, as one might have expected). The speechlike whisper is evoked by the very even intonation. The parallelism between the settings of lines 52 and 53 mirrors the parallel structure of the two sentences, highlighting the semantic connection between the weighted words *cella* (cell) and *cuore* (heart).

The ostinato accompaniment and the use of a particular orchestration (harp and xylophone) and registers (the xylophone's high and ethereal octave tones contrasting with the lower harp and cello tones) transport the mood to an other-worldly place. In so doing, a pause is effected in the drama, a stasis evoked. The unobtrusive, non-teleological character of the accompaniment is conducive to the expression of speech, allowing the text to “sit” rather than be carried along by a more songlike setting.

C.2. Between speech and song.

Example 7. Scene 3, mm. 514-19. Recitative style through absence of linear row forms.

The musical score for Example 7, Scene 3, mm. 514-19, is presented in two systems. The vocal line is in G major, 2/4 time. The lyrics are: "No... no... vaneggia. Que-sta de-bi-lez-zo e, stre-ma mal con- - so tan-t'al-tro vol-le vi-ve-e-si-el-man-ti." The piano accompaniment includes harmonic markings: "dim. 7" (diminished 7th chord) and "3-3 (014)" (a specific row form). The piano part also includes "D sharp dim. 7" and "G minor 7" markings. The score is divided into two systems, with a two-beat pause in measure 515.

In the passage shown in example 7 (scene 3, mm. 514-19), a very traditional-sounding recitative is created without using linear row forms. The setting of the Prisoner's exclamative *No, no, vaneggia*, is marked "*Recit.; ma in tempo.*" Though marked "recitative," it is less speechlike than example C.1., evoking the accompanied recitative of Verdi's middle-period operas. This effect is a result of the type of accompaniment, the syllabic setting, the relatively unbreaking flow of music, and the placement of the singer's voice in a comfortable range, jumping around an easy center. The projection of line and word accents is extremely clear, and the punctuation of the period is also demarcated by a two-beat pause (m. 515). The lack of a row form contributes to the sense of stylistic freedom conveyed by the passage (the discontinuity may also be a

reflection of the text, which alludes to hallucinations and indecision). Although the passage as a whole presents the aggregate, it is much removed from an orderly unfolding of a row,¹ in favor instead of grouping seventh chords together. Indeed, the diminished and dominant sevenths in the accompaniment color the passage, and are conducive to the atmosphere of tension, as the sustained chords succeed one another, unresolved. These traditional chords are another reminiscence of an earlier style (although non-functional in a tonal sense).

C.3. Songlike writing. In strophe 1 of the Aria in scene 2 (example 8), a songlike style begins through relative regularity of multiple aspects of the music: melodic rhythm, meter, phrase rhythm, and observance of syllabic accents. The first piece that Dallapiccola conceived for the opera, as well as the first part to be scored,² the aria is notable for its quick traversal of row forms.

¹ However, a simultaneous set-class 3-3 (the Fratello motive *a*) in m. 517 is followed by linear set-classes 3-3 and 3-1 (motives *a* and *b* of Fratello), thus linking it to a larger context.

² The aria actually was published alone before the completion of the opera in the appendix of the French journal *Polyphonie* 1 (1947-8), as Fearn mentions in *The Music of Luigi Dallapiccola*, 117.

Example 8. Scene 2, mm. 360-70. Aria in three strophes, songlike style.

Allegro misurato; ma con fuoco

0 1 2 3 4 5 6

Freedom P0: Sol - lo - ce - a - no, cul - la Schel - da, con il so - le, con la
(line 126) (line 127)

- sen - ti!

Allegro misurato; ma con fuoco (A. 80)

860 [ARIA (in tre strofe)]

7 8 9 10 11 11 9 8 7 6 5 4

pioggia. con la gran - di - ze e la ma - ve. sul va - scel - ti, lie - ti in vol - to, i Pra -
(line 128) (line 129) (line 130)

3 2 1 0

U. Cor. - sen - ti pas - sa - to.
Reg - gere an - ti - teg - on.

870

Cor. 8.

In the setting of lines 126-29 (mm. 360-66), strong tonal references, regular rhythm and meter, and, on the larger scale, the four-bar phrase rhythm, all contribute to

the songlike quality of the passage. The accompaniment, marking the upbeats, also leaves the voice highlighted, alone on the downbeats, without obscuring or cluttering the melodic line. The regularity is established in particular in the first three lines: each order number is attacked twice in succession, with four order numbers per line. Throughout the whole aria, line construction is made clear by separating the strophes through interludes, the contour of each melodic line highlighting a general arch form, typical of a strophic song.

D. Text and large-scale form.

The structure of the text and that of the music are related at a deeply-rooted level, beyond the superficial surface details of word painting or correspondence of poetic and musical lines. The repetition of words and phrases, in particular, are reflected in the musical setting (as discussed in detail in section F of this chapter). The issue of closed forms (Aria, Ballata, Ricercari) vs. open ones becomes relevant here, and, in conjunction with this, the composer's effort of reconciling clarity of musical construction with emphasis on text expression, declamation (direct communication of words) with subjective interpretation of the text. The parallelisms between harmonic patterns and specific syntactical constructs of lines or pairs/groups of lines lend greater meaning to the textual-musical discourse. Thanks to such correspondences, meaning is assigned to the very form of the text, and, in turn, to that of the music. The two structures are autonomous, yet interdependent.¹

¹ This recalls the earlier mention in this chapter of Dallapiccola stressing, through Busoni's words, the importance of music standing on its own yet while being dependent on drama. See fn. 24.

As opera composers in the past reacted to poetic forms through changes in musical techniques and style (for example, in distinguishing between aria and recitative), so Dallapiccola uses dodecaphony towards this end. For example, as will be seen in this section, the Prologue makes a different use of twelve-tone rows according to whether the text is organized in poetic, closed forms or free, open ones.

D.1. Ballata. As shown in example 9, to underscore poetic structure, Dallapiccola neatly lines up poetic couplets with complete row forms, the accompaniment taking advantage of the I-combinatorial property of the row hexachord 6-27. Thus, as the text and row forms line up, the accompaniment and melody are similarly coordinated.

Example 9. Ballata line pairs, row correspondence, and accompanimental hexachords.

Line nos.	First half of line	Second half	Row	Measure nos.
22	Vedo! Lo riconosco!	(Porta un farsetto nero.	I4	64-69
23	Il toson d'oro al collo	brilla sinistro.) Avanza.	P0 orch	69-72
24	Le sue labbra di ferro	non san che sia il sorriso;	P11	72-76
25	sembra un rintocco funebre	il suo pesante passo.	I2 and I10 in orchestra	73-76
26	Gli balena negli occhi	il riflesso dei roghi	I3 P6 in orchestra	77-79
27	che a volte alimentò	col proprio fiato. Tace.	P5 I8 in orchestra R4 in orchestra	79-81 80-81 84
28	Non su gli uomini impera,	ma sopra un cimitero	P11	86-90
29	Il Re che turba il mondo	col suo fantasticare. / È	I2 in orchestra	87-89
30	Lui, Filippo, il Gufo,	figlio dell'Avvoltoio,	I3 I8 in orchestra P7 hexA P6 hex A	91-92 91 91-92
31	poggia la fronte pallida	a una vetrata. / In fi-	P5	92-95
32	-ne solleva il braccio destro	in alto, mormorando:	R11	95-97
33	"Dio Signore è del cielo;	io son Re sulla terra."	P10	99-101

The text of the Prologue's ballata is a closed form (in earlier opera it would have been set as an aria) with a regular meter of 7 + 7 syllables per line. Each pair of lines receives one full melodic row form, accompanied by another row form whose hexachords are "near"-combinatorial with the melodic row. That is, the hexachords do not combine to form aggregates (except for the setting of the final line of text), however there are shared tetrachords and pentachords among them. This pattern contrasts with the rest of the Prologue, in which the poetic lines are not as regular in meter as they are in the Ballata. In these sections the start of a row form does not always coincide with the start of a textual line, nor are there melody-accompaniment pairs of row forms assigned to the text (rather, the melodic and accompanimental lines share the same row forms).

D.2. Chorale Intermezzo I. The musical unity of the four-line Latin verse is established via a single extended harmonic palindrome, the most dramatically loaded word, *speravimus*, falling on the central chord.

The initial presentation of the text (*Fiat...*, mm. 126-50) is clear, syllabic, and homophonic, set to octatonic and sometimes whole-tone harmonies. However, once the four lines of the choral text are completely declaimed, the music (m. 151) takes another turn to a spinning out over repetitions of the final line (*et sancti tui exultent*), such that the musical activity becomes primary over clarity of text. The Glorious row provides the melodic material (while the expressive indication is, precisely, *glorioso*), with multiple staggered entrances creating a thick contrapuntal texture.

As discussed in the chapter on octatonicism, this section shows a parallel between larger-scale syntactical and musical structures, achieved through a harmonic palindrome. The octatonic progressions are formed by clear verticals, emphasizing, on

the whole, collections OCT_{0,1} and OCT_{1,2}, together with set classes 4-18 (0147), 4-25 (0268), and, for line 3, 4-27 (0258).

(mm. 130-34)	Line 1: <i>Fiat, misericordia tua, Domine, super nos.</i>	OCT _{0,1} —OCT _{0,2} —OCT _{1,2}
(mm. 135-42)	Line 2: <i>Quemadmodum <u>speravimus</u> in Te.</i>	OCT _{1,2} — OCT _{0,1} OCT _{1,2}
(mm. 144-46)	Line 3: <i>Sacerdotes tui induantur justitiam.</i>	OCT _{1,2} — OCT _{0,2}
(mm. 147-50)	Line 4: <i>Et sancti tui, et sancti tui...</i> ¹	OCT _{0,1}

The chords form a palindromic pattern when the octatonic collections to which they belong are considered. In this specific construction, the outer and center harmonies all belong to OCT_{0,1}, adding another dimension of symmetry to the phrase.

OCT_{0,1}—OCT_{0,2}—OCT_{1,2} --OCT_{1,2}— OCT_{0,1}—OCT_{1,2}--OCT_{1,2}— OCT_{0,2}— OCT_{0,1}

The center harmony sets the word *speravimus* (“we hope”) of line 2. This word is set apart also by being, first, presented polyphonically (with the preceding word *quemadmodum*: see mm. 135-39 in ex. 10) and then repeated homophonically (m. 140), the latter setting framed by rests and unobscured by any orchestral attack. In fact, the orchestral pitches accumulate to be sustained into the culminating vocal presentation of *speravimus*. The highlighting of the word “hope” is significant, as the word, in multiple forms, recurs numerous times throughout the remainder of the opera (see below, section D). Because of the staggered entrances, the setting of the word *speravimus* recalls the emphasis on *Fiat* discussed above. Here, however, the entrances rise in register (from bass to soprano), whereas for *Fiat*, they descended (from soprano to contralto, tenor, and finally bass). This contrasting contour also reflects the meanings of the words being set,

¹ Have mercy upon us, O Lord.
Just as we have hoped in you.
Your priests are vested in justice.
And your saints exalt you.

Fiat...super nos literally meaning “your piety descends upon us,” while *speravimus* suggests an optimistic ascent.

Example 10. First Chorale Intermezzo, mm. 135-42. Setting of *speravimus*..

Domine, ex-specta nos. Quem-ad-modum spe-ra-vi-mus.

Domine, ex-specta nos. Quem-ad-modum spe-ra-vi-mus.

Domine, ex-specta nos. Quem-ad-modum spe-ra-vi-mus.

Domine, ex-specta nos. Quem-ad-modum spe-ra-vi-mus.

Domine, ex-specta nos. Quem-ad-modum spe-ra-vi-mus.

Palindromic center on "speravimus."

OCT0,1 (without pc8)

OCT1,2 4-25

OCT0,1 4-12 (without pc8)

-ad-modum spe-ra-vimus in Te.

spe-ra-vimus in Te.

4-25

-ra-vi-mus, spe-ra-vimus in Te.

-mus, spe-ra-vimus in Te.

140

D.3. *Aria in tre strofe.* In the Aria sung by the Jailer in scene 2 (see example 11 for lines and row assignments), the concept of freedom is embodied in a structural fact of the musical setting: the juxtaposition of Freedom rows with non-row aggregates, i.e., of row process with *freedom* from row process. The text consists of three strophes of eight lines each, subdivided into 5 (strophe proper) plus 3 (refrain). Although the norm is eight syllables per line (*ottonario*), deviations occur in two instances: 1) The fifth line of the first strophe (line 131) and the penultimate line of the second strophe (line 142), both setting *i pezzenti passano*, a *senario* (six-syllable line), the last word being a *sdrucchiolo* (a word in which the final three syllables are accented as follows: strong-weak-weak); 2) The penultimate line of strophe three (line 153) setting another *senario*, again ending with a *sdrucchiolo*, *sono i cigni candidi*. In three of the five cases in which a line ends with a *sdrucchiolo*, it is followed by the line of refrain ending with a *tronco* (i.e., a word whose final syllable receives the accent, and in poetic syllable-counting receives two beats).¹ The contrast between the two lines is notable, emphasizing in particular the second line, its final word and exclamation point—*libertà!*:

1) lines 133-134 in strophe 1 (both lines are *ottonarios*): *Bianchi cigni che svolazzano, / cigni della libertà!*

2) lines 142-43 in strophe 2 (*senario* followed by *ottonario*): *i Pezzenti passano, / cigni della libertà!*

3) lines 151-52 in strophe 3 (*senario* followed by *ottonario*): *Sono i cigni candidi / cigni della libertà!*

¹ The other lines ending with *sdrucchioli* are 131 (*i pezzenti passano*) and 146 (*sembran nubi al vento nordico*). These are instead followed by normal *ottonario* lines.

Each strophe unfolds three complete forms of the Freedom row, while using non-row aggregates as well. Repetition, regular and irregular, helps the three strophes to cohere (this is discussed below in section J). (In example 11 the repeated words appear in bold.)

The musical-dramatic structure of the aria deserves mention. The strophes are unified through the use of the Freedom row, in particular P_0 which begins each of the three strophes, with the musical climax midway through the third strophe. The strophes are successively longer (21, 23, and 27 bars, respectively): the first includes one closing echo of the words *della libertà* sung by the Prisoner, whereas the other two strophes have two such emphatic echoes. The second echoes in strophes two and three in fact are not included in the libretto text, but are a rare instance of Dallapiccola taking liberty with his own text, repeating, for musical composition's sake, what he had not considered necessary to include in the written poetic form.

The first two strophes are musically segmented into two groups, with a two-bar instrumental interlude separating them. The final strophe instead is set to three groups, of $3 + 2 + 3$, constituting, with the extra orchestral bars, a longer setting. The climactic moment, occurring in the setting of lines 148-49, consists of a relatively more intricate and dense setting, contrasting with the largely syllabic one of the surrounding lines.

The clear succession of Freedom row forms for the body of each strophe is followed each time by an unidentified aggregate for the end of the strophe, e.g., for the refrain *Cigni della libertà!* (these are marked “non-row aggregate” each time in ex. 12, lines 132, 134, 144, and 155). The freedom of compositional process from the unfolding of the Freedom row itself embodies and corresponds to the meaning of this joyful refrain.

The image of “flying” recurring throughout the aria also lends itself to the idea of a row process “flying off” the leash of set forms, free to unfold at will. With each verse the break from the Freedom row forms appears later and later (in strophe 1, m. 372 ; strophe 2, m. 401; and strophe 3, m. 431), the delay thus heightening the arrival of the unrelated aggregate each time, increasingly so with each successive instance. The composer’s departure from the Freedom row represents his own freedom to adopt and employ the twelve-tone technique, i.e., free to depart from and return to it at will. In this way the composer identifies himself and his compositional act with the musical material, making the opera an even stronger personal statement.

Example 11. Scene 2, lines 127-53, mm. 360-440. Lines and corresponding row forms in the Jailer's Aria.

STROPHE 1

Line nos.	Char.	Text	Row
127	Jailer	Sull'Oceano, sulla Schelda	P0:ONs ² 0-3
128		Con il sole, con la pioggia	ONs 4-7
129		Con le grandine e la neve:	ONs 8-11; R6: Ons 11-10
130		Sui vascelli, lieti in volto,	ONs 9-0
131		I pezzenti passano.	
		INTERLUDE	P1: ONs 0-4
132		Con le vele aperte ai venti,	Non-row agg.: ONs 0-6
133		Bianchi cigni che svolazzano.	ONs 7-11
134		Cigni della libertà!	Non-row aggregate
135	Prisoner	Cigni della libertà!	

STROPHE 2

Line nos.	Char.	Text	Row
136	Jailer	Tre colori ha lo stendardo	P0: ONs 0-3
137		che accompagna I prodi in mare:	ONs 4-7
138		Bianco è per la libertà,	ONs 8-11
139		e l'azzurro per la gloria	P9: 0-3
140		arancione è per il Principe.	ONs 4-7 (orch) ONs 8-11 (voice)

² ON=(row) order number

141		Con le vele aperte ai venti	R10: 0-6
142		i Pezzenti passano	7-11
143		Cigni della libertà! Ah!	0-11, 0
144	Prisoner	...della libertà!	Non-row agg
143	Jailer	Cigni della libertà! Ah!	Repetitions in score ³ only,
144	Prisoner	...della libertà!	Not libretto

STROPHE 3

Line nos.	Char.	Text	Row
145	Jailer	Volano sul fiume rapidi,	P0: 0-3
146		Sembran nubi al vento nordico;	4-7
147		Con la prova fendon l'onde,	8-11
148		Mentre in alto, dale stelle,	R0:0-6
149		Ai Pezzenti Iddio sorride.	7-11
150		Dio dei liberi! Ci aiuta	P1: 0-3
151		Sono i cigni candidi,	I7: 0-7
152		Cigni della libertà!	8-11
153	Prisoner	...della libertà!	Non-row
152	Jailer	Cigni della libertà! Ah!	Repetitions in score only,
153	Prisoner	...della libertà!	not libretto

E. *Parole sceniche*

As already mentioned, Dallapiccola wrote all of his own librettos, always choosing a straightforward, direct style of language, contrasting with the contrived language of earlier librettos in the history of the opera (even those contemporaneous with *Prisoner*). In particular, the *Prisoner* libretto contrasts starkly with the nineteenth-century librettos employing language that Dallapiccola considered too artificial for his own time and expressive needs.⁴

³ This is a rare occurrence in which the score does not correspond with the libretto. The only other time the composer repeats a word that is not repeated in the libretto is for the opening of scene 4, the Prisoner's "Alleluia," line 239, also discussed below in the section on text repetition.

The composer felt the burden and the privilege of inheriting the great nineteenth-century operatic tradition of his country, and studied seriously particularly Verdi's operas, discovering their craftmanship on his own.⁵ Though he joked about the artificial language of Verdi's librettos, and though his musical technique was a far cry from the intensely romantic, effusively expressive one of Verdi and his contemporaries, parallels can be drawn between the two composers, namely in melodic contour, sense of dramatic structure, and the deep-rooted relationships between word and sound. As Dallapiccola wrote:

(...) the truth is that Verdi was interested above all in *making the words function as a sort of launch pad for the dramatic situation*. To Antonio Ghilanzoni, who was preparing the libretto of *Aida*, the composer wrote to justify certain radical alterations he had made in the text: 'I know very well you'll ask me: and what of verse, rhyme, stanza? I don't know how to respond, except that

⁴ Piero Weiss discusses Dallapiccola's criticism of libretto language in his article, "'Sacred Bronzes': Paralipomena to an Essay by Dallapiccola," in *19th-Century Music* 9 (1985), 42-49. He cites the composer's words: "The language of opera librettos was a mixture of unimaginable negligence and misplaced affectation. Librettists seldom chose the simple *parole* ('words'), for instance, when they could use *accenti* ('accents') or even *detti*. To speak of *campane* ('bells') would have seemed too realistic, so instead they wrote *sacri bronzi* ('sacred bronzes'). This absurd language is brought to life, as I suggested earlier, by virtue of the music and, in masterpieces, is fused with the music into a unified whole. In a good *melodramma*—even if not a masterpiece—it gives birth to that *dramatic eloquence* which, in the final analysis, is highly characteristic of and peculiar to an entire important period of music history. For me, a possible 'modernization' or even alteration of the librettos would be quite as inadmissible and irreverent as a transformation of the music itself." The original article by Dallapiccola is entitled "Parole e musica in melodramma," and was first published in *Appunti, incontri, meditazioni* (Milan: Zerboni, 1970), then reprinted in *Parole e musica* (Milan: Il Saggiatore, 1980), 66-93. It is translated into English as "Words and Music in Nineteenth-Century Italian Opera," in *Dallapiccola on Opera*, 133-63: 136-38.

On the other hand, Dallapiccola surely knew that within this context of formal literary language, Verdi did appear to be sensitive to the relationship between the directness and effectiveness of words. Verdi writes, for example, in an 1857 letter to Somma, about Scene 1/Act III of *Un ballo in maschera*: "I well know that 'readied for death' 'entrusted to the Lord' mean the same thing, but in the scene they do not have the same force as that simple 'must die.'" (So ben che 'apparecchiati alla morte' 'raccomandati al Signore' voglion dire lo stesso, ma sulla scena non hanno la stessa forza di quel semplice 'bisogna morire.') Cited in Fabrizio Della Seta, "Parola scenica" in Verdi e nella critica verdiana," in *La parole della musica* I, eds. Fiamma Nicolodi and Paolo Trovato (Florence: Olschki, 1994), 259-73: 267.

⁵ In his compilation of important events in the composer's life, Shackelford refers to 1930, the year in which Dallapiccola sees *Simon Boccanegra* and "suspects that Verdi is not merely what he had been taught." See Rudy Shackelford, "A Dallapiccola chronology," *Musical Quarterly* 47 (1981): 405-36; and Dallapiccola, "Betrachtungen über *Simon Boccanegra*," *Opern Journal* 7 (1968-69): 2-6.

when the action demands it I would at once relinquish rhythm, rhyme, stanza...⁶
(italics mine)

Verdi himself defined these dramatic words as *parole sceniche*—literally, “scenic words”—explaining the concept in a letter to Giulio Ricordi (1-10 July 1870):

By *parole sceniche* I mean those words that sculpt a situation or a character, which are always also most powerful in their effect on the public. I know that at times it is difficult to give them lofty and poetic form. But... (forgive the blasphemy) both poet and composer must have, when required, the talent and the courage to write neither poetry nor music... Horror! horror!⁷

The role of *parole sceniche*, simple and straightforward though these words themselves may be, is crucial in *Prisoner*. A certain number of words in this opera possess a dramatic sense indispensable to the setting: *spera* (hope), *libertà* (Freedom), *fratello* (Brother, strongly associated with three-note melodic cell), and *figlio* (Son).⁸ The directness of the words, the clarity of their presentation and their repetition are part of Dallapiccola’s strategy to remove all artifice from the text of his opera, and to connect its meaning to the public. Indeed the *parole sceniche* are the most basic, direct words for the concepts they represent. The importance of three of these words—*spera*, *libertà*, and *fratello*—is underlined by the fact that Dallapiccola himself refers to these terms in

⁶ “Words and Music in Nineteenth-Century Italian Opera,” in *Dallapiccola on Opera*, 136.

⁷ William Weaver, *Verdi: A Documentary Study* (London: Thames & Hudson, 1977), 224. Cited in fn. 4 of Dallapiccola, “Words and Music...”

⁸ “Notes on my *Prigioniero*” in liner notes to *Il prigioniero*, Decca Head 10 (London Records OSA 1166). Antonio Trudu, in his essay on the opera, notices the emphasis of these words, though without relating them to a historical tradition, the concept of *parole sceniche*, or the musical aspects of the opera. See “*Il prigioniero: alla ricerca della libertà*,” in *Dallapiccola: letture e prospettive*, 277-300: 295.

commenting on his twelve-tone rows/combinations, called “Hope,” “Freedom,” and “Brother.”

The idea of weighting words with great dramatic meaning also plays a central role in Berg’s *Wozzeck*, a work with which Dallapiccola was familiar.⁹ As Janet Schmalfeldt describes the role of such words:

In the near absence of an obviously linear cause-and-effect connection from one scene to the next, dramatic continuity is achieved by the following means. (1) *A network of verbal motifs (recurring words and phrases) as well as images, ideas, and rhythms binds the scenes together to effect a unified whole; with each recurrence, motifs ‘extend the scope of their meaning and accumulate strength and intensity of expression’ (Richards, 1977, p. 196).* (For instance, [...] the role in Act I/Scene 1 of the Captain’s ‘Langsam...’; this verbal motif returns at the beginning of the Captain-Doctor-Wozzeck scene [Act II/Scene 2 in Berg’s opera, Scene 9 in Lehmann’s reconstruction of the play] as does the Captain’s ‘guter Mensch’ [‘good man’] motif, which appears as many as twelve times in these two scenes, thus driving home the Captain’s condescending, obsessive nature.)”¹⁰ (italics mine)

This description is indeed valid for *Prisoner* as well, but Dallapiccola’s opera does include a logical sequence of scenes and climactic point in the plot, even though the dramatic design is not as intricate and teleological as many other operatic tales tend to be. In the absence of such dramatic design, it is the network of words and their musical

⁹ In 1936 Dallapiccola gave a lecture entitled “Il teatro di Berg” at the Florence Conservatory, dealing with *Wozzeck*, an opera he had first seen in 1928 and the score of which he had studied for some years afterward.

¹⁰ Janet Schmalfeldt, *Berg’s Wozzeck: Harmonic Language and Dramatic Design* (New Haven: Yale University Press, 1983), 81.

associations that weave the structure tightly together, from one scene to the next, as in *Wozzeck*.¹¹

In the Prologue and Scene 1, the character of the Mother is strongly tied to her uttering of the word *figlio* (son). Scenes 2 and 3 instead are marked by several repetitions of the Jailer's word *Fratello*. This dual naming of the Prisoner (who is never identified by a particular given name, contributing to the universality of the story) defines the dramatic situation. The setting sometimes absorbs these naming utterances into the fabric of the music, and sometimes throws them into relief. The two words are characterized by similar sounds (Figlio, Fratello) and although both terms denote endearment and designate family members, they are used quite differently: the Mother's anxious utterances of *Figlio*, often interrupting her son, are sincere in their affect, unsuppressably fearful, affectionate, and nostalgic at once. The Jailer's utterances of *Fratello*, though calm and sweet, are completely false, and thus somewhat vicious and repellant.

Fabrizio Della Seta, in his survey of the critical literature dealing with scenic words in Verdi,¹² suggests an extension of the concept to include the idea of "scenic

¹¹ Giovanni Ugolini discusses the connection between the vocal styles of Dallapiccola's earlier opera, *Night Flight*, and that of *The Prisoner*, the latter opera superior in terms of "dramatic vocality" to the former. Ugolini cites Vlad's comment on *Night Flight*, that the music "does not try to empower in a direct way the dramaticity of the contingent theatrical situation" (non cerca di potenziare in modo diretto la drammaticità della contingente situazione teatrale. From *Storia della dodecafonìa*, [Milan: Suvini Zerboni, 1958], 285.) Ugolini does not refer to surface word-music relationships, but about the "'interior correspondence' that the music-text relationship accomplishes explicitly or ambiguously; it allows – through textual comparison or direct hearing – a rational ascertainment of that interior correspondence. Through this control *The Prisoner* is melodramatically superior to *Night Flight*." ('la corrispondenza interiore' che il rapporto musica-testo attua in maniera esplicita o in maniera 'ambigua'; sì da consentire – mediante il confronto testuale o l'ascolto diretto – un accertamento razionale di quella interiore corrispondenza. Attraverso questo accertamento risulta evidente la superiorità melodrammatica del *Prigioniero* rispetto al *Volo di notte*.) From "Il prigioniero di Dallapiccola," *La rassegna musicale* 32 (1962), 233-41: 234 (fn. 1). Fearn discusses similarities between the operas of Dallapiccola and Berg in *The Music of Luigi Dallapiccola*, pp. 45-46 and 123-24.

¹² Ma se la scenicità è un criterio generale, vago e preciso insieme, che guida costantemente Verdi nel suo operare, piuttosto che parlare di una "parola scenica" come fatto musicale sarebbe più semplice postulare un concetto di "musica scenica," mai espresso perché se esisteva, apparteneva al suo discorso interiore.

music.” “Scenicity,” he writes, “is a general criterion, vague and precise at the same time, which constantly guides Verdi in his work; rather than speaking of a ‘scenic word’ as a musical fact it would be simpler to postulate a concept of ‘scenic music,’ never expressed because if it existed, it belonged to its interior discourse.” In *The Prisoner* Dallapiccola accomplishes a “scenic music” by text/music techniques that have their roots in Verdi’s *modus operandi*. The detailed analyses that follow are a first step in the direction of articulating this concept.

E.1. *Figlio*.

Varied and always very expressive settings of the Mother’s word *figlio*, addressing her son directly or in her imagination, thread the Prologue, Chorale and Scene 1 together (see table 1). In fact, *figlio* is sung exclusively by the Mother, beginning with her entrance: the word sits at the climax of her opening dramatic line (Prologue, mm. 8-10)—indeed her B and B flat featured in exx. 12a, b, and d, are the highest notes sung in the opera. In Scene 1, with the entrance of the Prisoner, her utterances of the word interrupt him, betraying anxiety, restlessness, even quiet desperation, it being the only word she musters. The word *figlio* is set to four of the named twelve-tone rows/combinations: Prayer (Prologue), Freedom (Scene 1), Lamp (Scene 1), and Fratello (ending Scene 1 and transitioning to the rest of the opera). The four instances that occur in the Prologue (see Table 1) share melodic and rhythmic features. The first three instances of the word’s setting have in common that the word *figlio* is set to the melodic apex, in all cases a semitone motion. Three of the four cases involve b flat²; considering

Fabrizio Della Seta, “‘Parola scenica’ in Verdi e nella critica verdiana,” in *La parole della musica* I, eds. Fiamma Nicolodi and Paolo Trovato (Florence: Olschki, 1994), 259-73: 272.

all four of the cases, the pitches involved in these apex semitone settings of *figlio* collectively fill the chromatic space between g^2 and b^2 . In the first line of the opera, for example, the Mother's dramatic ascent climaxes on the word, landing on the apex in the center of the contour's arch (order numbers 5 and 6), B and B flat, emphasized by half notes on metrically strong beats.

The fourth instance of the word in the Prologue relates to the first three thanks to the presence of a semitone, this time a simultaneity. Just as the word began the Prologue, so it ends it: again, as in examples 12a-b, the apex pitch (and also the final row order number) is B flat and the same accompanimental phrase of the beginning is present. But contrasting with the other settings, the final syllable of *figlio* remains unsung. The fusion of the first syllable *fi--* with that of *fiat*, set to the simultaneous semitone $b \text{ flat}^2 - a^2$, linking it to the previous motivic semitones, is a point of heightened tension; at the same time, it constitutes a seamless connection from the Prologue to the Chorale, but also leaving the moment unresolved, the word incomplete. The semitone, the most salient sound of the score at that point given the high registers and sustained note values, also dramatically defines the two sections—the dissonance underlining the larger dramatic one between the Prologue (portraying angst and fear, its musical expression rooted in twelve-tone process) and the First Chorale (expressing faith, hope, with tonal allusions heavy in its first part). Furthermore, the liminal moment reflects the dissonance between the personas of the Mother, as an individual without control, and that of the Choir, as a group that exercises control over every sound, anchored in tradition and setting a Latin text.

In Scene 1 four utterances of *figlio* balance the four in the Prologue. The first three, as mentioned earlier, are the Mother's interruptions of the Prisoner's narrative. The first two of those interruptions also complete the melodic Freedom rows begun by the Prisoner; the word *figlio* thus punctuates the row and text phrase, while also belonging to the harmonic segmentations of octatonic hexachords, 6-27 (013469) and 6-30 (013679) which mark the moment. The very first instance begins with b flat¹, relating the gesture back to the Prologue appearances of the word, equally prominent, but quieter, an octave lower. Tellingly, the Mother's word *figlio* overlaps with the Prisoner's *morire* (to die) as the the vertical 6-27 (013469) is formed. This hexachord refers to three 6-27-based rows—Prayer, Lamp, and Glorious—while, however, the Freedom row is melodically unfolded for the first time in the opera.

Later in Scene 1, the Mother's singing of the Lamp row and Fratello motive, both very important dramatically in the remainder of the opera, continue, as she did in the Prologue, to unveil, however subtly, what the future holds for her son, now however not through word description but through the musical process itself. The Lamp row is incomplete by two pitches and slightly unordered. Through this setting the Mother suggests that the light that the Prisoner will see is itself incomplete and confusing: indeed, he will not be able to see his fate clearly, and the light will mislead him, ultimately toward death. The last instance of the *parola scenica* is the most elaborate of all eight settings. Dramatically set up with the return of the orchestral Roelandt, the final *figlio* setting begins with the Fratello motive (3-3), introducing the *parola scenica* (*fratello*) that will next assume the same, or even greater, importance of *figlio*, replacing one naming of the Prisoner with another. The Fratello motive is immediately picked up

by the orchestra and repeated several times as the scene closes, letting the orchestral music narrate alone, in a sense replacing both words, *figlio* and *fratello*.¹

Table 1: Settings of *FIGLIO*

Libretto lines	Ex.	Scene and character	Line and bar numbers	Comments on the setting	Row labels
Ti rivedrò, mio figlio! Ti rivedrò...	12a	Prologue, Mother	line 1, mm. 9-10	Set to apex pitches, B-B flat	Prayer RI ₈
Ti rivedrò, mio figlio!	12b	Prologue, Mother	line 5, mm. 22-23	Set to apex pitches, A-B flat	Prayer I ₁₁
e l'accorato amor di te, mio figlio, / mio solo bene!	12c	Prologue, Mother	line 8, mm. 28-29	Set to apex pitches, G-Aflat	Prayer P ₀
“Mio figlio! Mio figlio!”	12d	Prologue, Mother	line 45, mm. 124-26	Like opening line: “mio figlio” and RI form, B flat simultaneous with A.	Prayer RI ₁₀
Figlio..., figliolo...	12e	Scene 1, Mother	line 56, m. 188	Interruption: Vertical segmentation octatonic 6-27	Freedom P ₁
Mio figlio	12f	Scene 1, Mother	line 60, mm. 194-5	Interruption: Vertical segmentation octatonic 6-30.	Freedom I ₁
Figlio, figliolo mio	12g	Scene 1, Mother	line 74, m. 226	Interruption ; completes previous row, begins next one.	Lamp P ₀
Figlio, figliolo	12h	Scene 1, Mother	line 88, m. 259	Roelandt precedes; , foreshadowing of “Fratello”	Begins with Fratello motive <i>a</i> , two semitones: E-E flat, C-D flat

¹ This recalls Dallapiccola's mention of Busoni's words about dramatic music maintaining its autonomy, even while being strongly tied to the dramatic action and text setting. See fn. 24.

Example 12a-h. Settings of the *parola scenica*, "figlio."

Ex. 12a)

m. 9

Prayer R I 8

apex: descending semitone

Ti ri-ve-drò, mio fi-glio! Ti ri-ve-drò...

Ex. 12b)

m. 22

Prayer I 11

apex: ascending semitone

Ti ri-ve-drò, mio fi-glio! Da più me-si mi struggon

Ex. 12c)

m. 28

Prayer P 0

mi-o fi-glio,

Ex. 12d)

m. 124

R I 10

5 4 3 2 1 0

apex

vertical semitone:
B flat/ A

semitone:
B flat/B

La M.

"Mi-o fi-glio! Mi-o fi..."

SOPRANI

Fi - at, _

CONTRALTI

Fi - at, _

TENORI

Fi - at, _

BASSI

Fi - at, _

Ex. 12e)

m. 188

8 9 10 11

Freedom Pl

Fi - glo... fi - glo - lo... _

7 3

ri - re... 6-27, OCT 0,1

Te - me - vo il

11 Pr.

Ex. 12f)

m. 194

Freedom II

8 9 10

La M.

6 7

Mi-o fi - glio...

Il Pr.

e di vi-sio-ni...

6-30, OCT02

Ex. 12g)

Lamp IO

m. 225

Freedom IO

11 0 1 2 3 5 6

6 7 8 9

Fi - glio, fi-glio - lo mi - o!..

10

tut-to il mio cor-po a - ve - va - no pia - ga - to... ...u - di - vo al -

Ex. 12h)

m. 256

S. - li - ce... Fi - glio! fi-glio - lo! —

Pr. - li - re...

ROELANDT

Fratello motive a 3-3

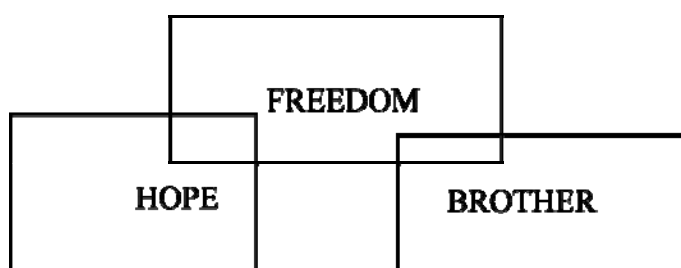
E.2. *Fratello*.

The Fratello twelve-tone combination (see Table 2), includes two melodic motives, hereafter *a* and *b*, descending 3-3 (014) and ascending 3-1 (012), respectively.

The word appears both in direct speech (Jailer/Inquisitor) and indirect (Prisoner citing Jailer). Although it is strongly linked to the twelve-tone motive by the same name, other contexts also develop and vary the significance of the word. *Fratello* first appears in the Prisoner's lines as he carefully cites the Jailer's words, a foreshadowing of what is to come, the repetition mechanically putting the word and its importance in the listener's ear. In most cases, the word is framed by silence or contrast, isolated from the surrounding music. The performance indications associated with its initial appearances further act to set the word apart: *molto esitando*, *riprendendo* (very hesitant, picking up).

The first three identical instances of the word's melodic setting (Prisoner, Scene 1) are made emphatic through repetition, quickly establishing the word-music

association, fixing it as a stable reference point for the subsequent settings of the word or uses of the musical motive. The clarity is necessary as both the Jailer and Prisoner repeatedly refer to the motivic text and music. The two motivic cells, *a* and *b*, of the twelve-tone combination are subsequently detached from each other, and either used in reverse order or separately. Besides the Fratello motive settings, the word appears three times within the Freedom row. Example 13f shows overlapping semantic areas: hope (*spera*) and brother (*fratello*) are both set to the Freedom row. This sort of overlap recurs in other *parole sceniche*, as will be seen below.



After the Prisoner's presentation of the word, the next five instances are sung by the Jailer. In his part, the word-setting is not as stylized, but each repetition is varied, sometimes dramatically, but in general, emphasizing the word less. Indeed, to the trusting Prisoner the term *fratello* holds great value and meaning, whereas to the deceitful Jailer it simply belongs to his manipulative rhetoric. In scene 1 the word is presented in quotation marks as the Prisoner repeats what the Jailer had called him. In Scene 2 (see example 13e), the Jailer utters the word seven times, often to the same melodic pitches and rhythm.

After five instances, the Prisoner and the Jailer both sing the word again, this time to the Freedom row, as shown in examples 13h-i. Example 13i presents a most dramatic setting of the word: the Freedom row at P₈ unfolds in bold ascent by the Prisoner, with accented attacks creating a completely different affect for the protagonist—no longer gentle and pondering but very sure, incensed.

In Scene 4, the Jailer reveals himself to be the Inquisitor and, with his identity unmasked, he sings *fratello* with dramatic intensity, revealing the cruel falsity underlying his previous, sweetly sung uses of the word. The final two instances of the word in Scene 4 are extremely emphasized for dramatic effect, entering each time right after the choir's abrupt cut off. The first time, in the sudden silence, the original B minor triad accompaniment supports the motive at its original pitch classes (F-E-C sharp). The final instance of the word (example 13n) includes two sets of 3-3 (014) at I₉: the most poignant use of the Fratello motive *a* sets the word *Andiamo*, "let us go," but in this case meaning toward death. Most poignant, this is the ultimate reversal of the meaning of the word, of any word, in the opera.

Table 2: Settings of *FRATELLO*

Libretto line	Ex.	Scene and character	Line and bar nos.	Comments on the setting	Row labels
...quando il Carceriere / pronunciò finalmente una parola: / “Fratello.” Dolcissima parola / che mi diede ancor fede nella vita.	13a	Scene 1, Prisoner	line 63, mm.195ff.	Main setting of the word	Fratello combination at original transposition (B minor triad first).
Come dire / di dove venga la speranza? Come / s’insinui nel nostro cuore? / “Fratello.” Dolcissima parola / che mi ridiede il senso della luce.	13b	Scene 1, Prisoner	line 68, mm.205ff.	Idem	Idem
...udio alfine una parola amica: “Fratello.” Dolcissima parola... / Da quella sera ho ripreso a pregare...	13c	Scene 1, Prisoner	line 76, mm.227ff.		Idem
Fratello.	13d	Scene 2, Jailer	line 95, m. 282	interrupting Prisoner’s speech	motive <i>b</i> of Fratello combination
Fratello... spera.	13e	Scene 2, Jailer	line 98, m. 287	direct speech	original motive <i>a</i>
Spera fratello , spera ardentamente	13f	Scene 2, Jailer	line 101, mm. 293-4	associations with accompaniment of Fratello motive	Freedom P ₉
Fratello...	13g	Scene 2, Jailer	line 105, mm. 305-6	C minor triad	motive <i>b</i> of original transposition
Giorno di gioia alfin per tanti cuori / oppressi... Fratello , / sappi a quei rintocchi / che il Santo Uffizio e Filippo tramontano!	13h	Scene 2, Jailer	line 120, mm. 341ff.		T ₄ of original Fratello combination, motive <i>a</i> nested in melodic line
Fratello , grazie a te. / che m’hai fatto sperare!	13i	Scene 2, Prisoner	line 165, mm. 474ff.	Different affect: assertive not sweet	Freedom P ₈
Fratello ,...C’è chi veglia su te.	13j	Scene 2, Jailer	line 167, mm. 487ff.	"Dolcissima parola" replaced by "C'è chi..."	Fratello, original T
Abbi fede, fratello . Dormi... e spera!	13k	Scene 2, Jailer	line 170, mm. 492ff.	Ons 6-9	Freedom P ₀
M’ha detto: “Abbi fede, fratello . Dormi. Spera.”	13l	Scene 2, Prisoner	line 181, mm. 567ff.	Part of trichord (013)	motive <i>b</i>
Fratello... alla vigilia della tua salvezza / perchè mai ci volevi abbandonare?	13m	Scene 4, Inquisitor/Jailer	line 251, mm. 898-9	emphatic placement after Chorale.	Original version of Fratello combination; motives <i>a</i> in orchestra at I ₉

Fratello...Andiamo	13n	Scene 4, Inquisitor	line 266, mm. 934-5	Ultimate reversal of meaning of the word	Motives <i>a</i> Related at 19

Example 13a-n. Settings of the *parola scenica* "fratello."

Ex. 13a)

The image displays a musical score for a vocal and piano setting. The vocal line is at the top, with lyrics: "-ro-la: 'Fra - tel - lo,, Del - sis - si - ma pa - ro - la_". Above the vocal line, two motives are circled and labeled: "motive a" (covering the first two measures) and "motive b" (covering the next two measures). The piano accompaniment is shown below the vocal line. The first two measures are labeled "B minor" and the next two measures are labeled "C minor". A box labeled "200" is placed above the piano part in the third measure.

Ex. 13b) mm. 212-15

Pr.

"Fra-tel - lo,,, Dol - cis-si-ma pa - ro - la

Ex. 13c)

II Pr.

"Fra - tel - lo,,, Dol - cis-si-ma pa - ro -

280

Ex. 13d) m. 282.

motive b only

Fra-tel - lo...

Ex. 13e)

m. 287 motive a only

Fra-tel - lo... spe - ra...

Ex. 13f)

m. 293 B diminished triad

Spe - ra fra - tel-lo, spe-ra ar-den-te

Ex. 13g)

m. 304 motive b

Fra-tel - lo...

B minor motive a triad

Ex. 13h)

m. 339

gio-ia al-fin per tan-ti cuo-ri oppressi... Fra-tel-lo, sap-pi a quel rin-

Ex. 13i)

Freedom F8

m. 474

Fra-tel-lo, gra-zie a te,.

Ex. 13j)

m. 487

motive a

motive b

Fra-tel-lo... C'è chi ve-glia su te.

B minor

C minor

Ex. 13k)

m. 492 Freedom P0

ci - na. Ab-bi fe - de, fra - tel lo.

Ex. 13l)

m. 567 motive b (3-1)

M'ha det-to: "Ab-bi fe - de, fra - tel - lo.

Ex. 13m)

m. 898

Fra - tel - lo...

Ex. 13n)

m. 934

Fra - tel - lo... An - dia-mo...

E.3. *Libertà*.

The word *libertà* (see table 3) is emphasized in two main ways: as sung repeatedly in the Jailer's *Aria in three strophes* (Scene 2); and as spoken, again repeatedly, toward and at the close of the opera (Scene 4). First presented in the aria's refrain, the Jailer's line is echoed each time by the Prisoner: *Cigni della libertà*. This repetition (three times, as was with *fratello*), establishes a strong word-music association, along with other types of emphasis: the demarcation of the end of a strophe, the use of two characters and the device of echo or singing in alternation, and finally, the strong rhythm and cadential nature of the phrase.

Tonal allusions also become linked to the word. For example, in the Aria it is set to interval class 3, E—G, in P_0 (C-anchored row) of Freedom. The emphasis on the C major triad (first as the verses' starting pitch and then for the setting of the word *libertà*) contributes to the building up of the association of Freedom with tonality, and, given the outcome of the opera, of tonality with falsity (example 14f). Outside of the Aria, the setting of the adjective *liberate* (freed) is unusually melismatic and tonal in an otherwise nearly syllabic setting (ex. 14g).

The most striking settings of the *parola scenica* are the final four toward the end of the opera (Scene 4), all sung by the Prisoner to the same rhythm emphasizing the final syllable (three eighths to downbeat quarter note). Just once, he sings the word to the Hope row, suggesting an association of the two concepts (freedom and hope) in his mind even as his death nears. Each instance is sung at a different point on the spectrum of vocal style: first as *mezzo cantato* ("half sung"); then as normal sung pitches; finally as

parlato. The first two instances (mm. 871 and 886) involve the tritone, but the third time (mm. 924-5) the descending interval is a perfect fourth in the vocal score (but an ascending fifth in the vocal line of the orchestral score), the second pitch coinciding with the entrance of the choir. Finally, the last instance (mm. 938-9) is set to a single spoken pitch (F).

Table 3: Settings of *LIBERTÀ*

Libretto line	Ex	Scene and character	Line and bar numbers	Comments on the setting	Row labels
repetition of <i>Cigni della libertà!</i>	Ex. 14a-c.	Scene 2, first Jailer; then Prisoner repeating	lines 134/5 (mm. 377-81); lines 143/4 (mm. 401-8); lines 152/3 (mm. 434-7)	Image of flying and liberty mirrored in departure from row.	non-row aggregate
<i>bianco è per la libertà,...</i>	Ex. 14d.	Scene 2, Jailer	line 138, m.390	dramatic leap from E-G	Freedom P ₀
<i>Dio dei liberi! ci aiuta!</i>	Ex. 14e.	Scene 2, Jailer	line 150, mm.423-5	whole-step ascent, sustained pitch	Freedom P ₁
<i>Torna, sole, / sulle città liberate!</i>	Ex. 14f.	Scene 2, Jailer	line 161, mm.460-1	melismatic setting	non-row aggregate
<i>C'è chi veglia su te. La libertà / tanto agognata forse ti è vicina.</i>	Ex. 14g.	Scene 2, Jailer	line 168, mm.487ff.	Libertà falls on ON 0 (C) of Freedom P ₀ .	Freedom P ₀
<i>Quest'aria...questa luce.. / La libertà!</i>	Ex. 14h.	Scene 4, Prisoner	line 241, m. 871	tritone setting: A flat—D	Hope I ₂
<i>Il profumo dei cedri... / La libertà...</i>	Ex. 14i.	Scene 4, Prisoner	line 249, m.886	tritone setting: B flat—E.	no row
La libertà...	Ex. 14j.	Scene 4, Prisoner	line 263, mm.924-5	spoken, set to E-B	no row
La libertà?...	Ex. 14k.	Scene 4, Prisoner	line 268, mm.938-9	spoken, on F.	no row

Example 14. Settings of the *parola scenica*, "libertà."

Ex. 14a)

m.378

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time. The key signature has one sharp (F#). The top staff has a vocal line with lyrics 'dal - la li - ber - tà!'. The bottom staff has a basso continuo line with lyrics 'Ol - gni dal - la li - ber - tà!'. The music is written in a simple, clear style with notes and rests clearly visible.

dal - la li - ber - tà!

IL PRIGIONIERO

Ol - gni dal - la li - ber - tà!

Ex. 14b)

II Car.

più f

no, ci - gni del - la li - ber -

molto f

II Car.

- tà! Ah! Ci - gni del - la li -

IL PRIGIONIERO *f*

...del - la li - ber - tà! ...del - la

405

II Car.

ber - tà!

II Pr.

li - ber - tà!

Ex. 14c)

Car. Musical score for the Carpenter (Car.) part. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics "So-no i ci-gni can-di-di, ci-gni del-la li-ber-" are written below the staff. The score includes various musical notations such as slurs, ties, and dynamic markings. A measure number "480" is indicated in a box.

So-no i ci-gni can-di-di, ci-gni del-la li-ber-

Car. Musical score for the Carpenter (Car.) part. It continues with a treble clef and a key signature of one sharp. The melody features a long note followed by a rest, then continues with eighth and sixteenth notes. The lyrics "-tà! Ah! Ci-gni del-la li-" are written below the staff. There are also dynamic markings and a measure number "435" in a box.

-tà! Ah! Ci-gni del-la li-

IL PRIGIONIERO Musical score for the Prisoner (IL PRIGIONIERO) part. It begins with a bass clef and a key signature of one sharp. The melody consists of a series of eighth and sixteenth notes. The lyrics "...del-la li-ber-tà! ...del-la" are written below the staff. There are dynamic markings and a measure number "435" in a box.

...del-la li-ber-tà! ...del-la

Car. Musical score for the Carpenter (Car.) part. It continues with a treble clef and a key signature of one sharp. The melody features a series of eighth and sixteenth notes. The lyrics "ber-tà!" are written below the staff.

ber-tà!

Pr. Musical score for the Prisoner (Pr.) part. It begins with a bass clef and a key signature of one sharp. The melody consists of a series of eighth and sixteenth notes. The lyrics "li-ber-tà!" are written below the staff.

li-ber-tà!

Ex. 14d)

m.389
Freedom P0

7 8 9 10 11

ma - re: bian - co è per la li - ber - tà, _

Ex. 14e)

m.422
Freedom P1

0 1 2 3

Di - o dei li - be-ri! _ ci a - iu - ta! _

Ex. 14f)

m.460

sul - le cit - tà li - be - ra - te! Cam - pa - ne, span - de - te nel -

Ex. 14g)

m. 487 Freedom P 0

Fra-tel-lo... C'è chi ve-glia su te. La li-ber-

-tà tan-to a go gna-ta for-se ti è vi-ci-na.

Ex. 14h) m. 887

Hope 12: - 0

La li-ber-tà! Non

Ex. 14i) m. 886

La li-ber-tà...

Ex. 14j) m. 924

La li-ber-tà...

Ex. 14k) m. 938

La li-ber-tà?

E.4. *Sperare*.

Sperare is distinguished by the great variation among its recurrences in terms of both language and setting. Unlike the previous three words discussed (*figlio*, *fratello*, and *libertà*) the word "hope" appears in various forms as it is repeated throughout the opera: as an imperative (*spera*), as an infinitive verb (*sperare*), in Latin (*speravimus*), in the past tense (*sperato*), and as a noun (*speranza*).

As in the other cases, the settings of the single *parola scenica* semantically overlap with other key concepts, in particular, Freedom and Fratello. The wide variety of settings coheres through pairs of successive instances with common traits. For example, two successive settings are *quasi-parlato*; two complete the row; and two include tonal seventh structures. The word is thrice set by the Fratello motive, but not in succession.

Only one setting stands alone, that of *speravimus*, the only Latin instance of the word, which falls at the center of a large-scale palindrome of octatonic harmonies.¹ It is a whole-tone harmony as well, a quality that further highlights the word, setting it apart from its context, perhaps immediately imbuing it with ambiguity and nuancing the dramatic significance of the concept. *Speravimus* is also emphasized by being introduced first through a polyphonic setting, beginning in the bass and climbing to the soprano, and then, framed by dramatic rests, homophonically, with no orchestral attacks obscuring the declamation.

Example 15d presents the Jailer's repetition of the imperative and verb forms of *sperare* in each line of the passage. The four lines correspond to four melodic segments, forming the following structures (a canon of Freedom rows giving rise to these

¹ See chapter two, pp. 78-80, for more on this structure.

verticalities): an ascending dominant seventh chord (B-D-F-G); a half-diminished seventh chord (B flat-C-E flat- G flat); a descending chromatic trichord (F flat-E flat-D); and, finally, the repeated semitone motion (D-C sharp-D-C sharp).

Semantic overlap returns for the word's setting when three concepts are combined in a brief passage in Scene 2, as shown in Example 15e, when the words *fratello* and *sperare* are set to a complete Freedom row (P₈). Unusual for the setting of the word in this opera, each syllable of the verb receives its own pitch, and all the syllables are connected by dramatic leaps (to begin with, the word is approached by the descending skip of the seventh). The motive begins on G, ascends to C for the downbeat and accented syllable, before leaping down to E flat. The equal and extended durations of the latter two pitches also emphasize the word.

Later in the same scene, two *parole sceniche* are included in two successive lines: *fratello* and *spera* (example 15g). The final word of the phrase is *spera*, and while the earlier pitches might suggest the Hope row P₄ (slightly unordered, with order number repetition) along with motive *b* of Fratello (3-1), it is at the word *spera* that the melody departs from that suggestion. Once again, the *parola scenica* is marked and notated as *quasi parlato*; there are no orchestral attacks to obscure the utterance of the word (the two accompanying pitches being tied over from the previous bar); finally, the two syllables of the word are set to one pitch only and equal durations (C sharp, here triplet quarter notes).

As in example 15g, in example 15h the Prisoner repeats again the Jailer's imperative. The placement of the word as both the first and final words of the line of text is extremely emphatic. The entire Fratello combination sets the line, but the two motives

are divided by a dramatic orchestral interlude, the descending chromatic tetrachords recalling the inversion form of the Hope row, while two Freedom I_{11} rows overlap and ascend from the lower registers. As in the above example, *spera* is set to C sharp, but an octave higher, for emphasis. The second instance of *spera* differs in its setting: set to an ascending chromatic tetrachord (Fratello motive *b*), it taps the upper part of the tenor's range: E—F—F sharp: the quick triplet quarter notes drive to the F sharp, which is tied over to a whole note plus eighth—constituting the longest duration of pitch yet presented in the opera (excluding the first chorale intermezzo). Though silent during the actual utterance of the syllables, the orchestra enters as the Prisoner holds the F sharp, to explode with obsessive repetitions of the Fratello motive at its original pitch classes and accompanimental triad (B minor). In sum, the passage dramatically embodies a semantic overlap of the following key concepts: Fratello, Freedom, and Hope.

The first appearance of the word in scene 4 occurs in a line beginning with the descending chromatic tetrachord of the Hope row at I_2 , which sets two instances of *sperato* (hoped), the first to D—D flat, the second to B alone (example 15i). Both instances of the word are set to a single repeated pitch, though the rhythm of the two settings differs. In both cases, however, the rhythm adequately stresses the accented syllable “-ra-,” through meter in the first instance, and through meter and duration in the second.

Table 4: Settings of *SPERARE*

Libretto line	Ex.	Scene and character	Line and bar numbers	Comments on the setting	Row labels
Quemadmodum speravimus in te.	Ex. 15a E4a.	1st Chorale Intermezzo	line 47, mm.135-42	palindrome center	no row
Come dire, di dove venga la speranza?	Ex. 15b E4b	Scene 1, Prisoner	line 67, mm. 207-08	Ascending leap of a third (D-F).	Freedom P ₉
Fratello..., spera	Ex. 15c E4c	Scene 2, Jailer	line 98, m. 288	Replaces motive <i>b</i> of Fratello combination	varied Fratello
Spera , fratello, spera ardentemente; / devi sperare ad ogni ora del giorno; / vivere devi per poter sperare .	Ex. 15d E4d	Scene 2, Jailer	lines 101-04, mm. 293-301	Each melodic segment builds a tonal seventh structure.	Freedom P ₉
Fratello, grazie a te, / che m'hai fatto sperare!	Ex. 15e E4e	Scene 2, Prisoner	line 166, mm. 474-77	Completes row. Emphasis through approach by large leap and pitch durations.	Freedom P ₈
"Abbi fede, fratello. Dormi e spera ."	Ex. 15f E4f	Scene 2, Jailer	line 170, mm. 492-96	Completes the row. Quasi-parlato.	Freedom P ₀
M'ha detto: "Abbi fede, fratello. / Dormi. Spera ."	Ex. 15g E4g	Scene 2, Prisoner	line 182, mm. 568-71	Quasi-parlato. Set at moment of departure from Hope row.	Hope P ₄
" Spera! " m'ha detto... " Spera! "	Ex. 15h E4h	Scene 2, Prisoner	line 185, mm. 586-93	Orchestral interlude separates the two instances and the two cells, <i>a</i> and <i>b</i> , of the Fratello combination.	Fratello motive
Non ho sperato invano, / non ho sperato invano.	Ex. 15i E4i	Scene 4, Prisoner	lines 243-44, mm. 873-76		Hope I ₂
" La speranza... " l'ultima tortura...	Ex. 15j E4j	Scene 4, Prisoner	line 256, mm. 912-13	upward leap of sixth	varied Fratello

Example 15. Settings of the *parola scenica*: "sperare" and derived forms.

Ex. 15a)

Quem-

Quem- ad-modum

Quem-ad-modum spe -

Quem- ad-modum spe - ra - vi -

185

-ad-modum spe-ravimus in Te.

spe-ravimus in Te.

-ra-vi-mus, spe-ravimus in Te.

-mus, spe-ravimus in Te.

186

15b) mm. 207-08

Freedom P9

Co-me di - re di do-ve veng a spe - ran - za?

15c) m. 288

Fra-tel - lo... spe - ra...

Fratello motive a

no motive b

Ex. 15d) mm. 293-301

m. 293

G dominant seventh

C half-

-diminished seventh

descending

chromatic tetrachord

Spe - ra fra - tel - lo, spe - ra ar - den - te - men - te; de - vi spe -

ra - re si - no a spa - si - mar - ne: de - vi spe -

-ra - re ad o - gni o - ra del gior - no; vi - ve - re

de - vi per po - ter spe - ra - re.

Ex. 15e)

m. 474

Freedom P8

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

Fra - tel - lo, gra - zie a te, — — — — — ché m'haf fat - to spe - ra - re!

Ex. 15f)

Freedom P 0

9 10 11

Il Car. Dor - mi... e spe - ra!

495

Tam-t.

fff

Ex. 15g)

Hope P4

IL PRIGIONIERO

0 4 1 2 3

M'ha det-to: "Ab-bi fe-de, fra-tel-lo. — Dor-mi.

570

departure from row suggestion:

Spe - ra.,,

Ex. 15h)

Fratello motive a

"Spe-ra!" m'ha det-to...

descending 4-1 evoking Hope I forms

590

"Spe - ra"

motive b

Fratello motive a

Ex. 15i)

m. 870

0 1

La li-ber-tà! Non ho spe-ra - to in -

2 3

- va - no, non ho spe - ra - to in - va - no...

Ex. 15j)

m. 912



F. Detachment of words from musical associations

F1. A musical motive used outside of its associated word referent: *Fratello*. See Examples 16a-j.

The use of the Fratello twelve-tone motive to set texts other than *fratello* in vocal and solo orchestral passages adds a level of intricacy to the code of meaning of both text and music. The Fratello motive plays perhaps the most important role of all the small motivic cells in the opera. Besides setting the word *Fratello*, it also appears alone in the orchestra, as well as in the settings of numerous non-Fratello texts. With the strong associations set up for the motive, it manages to evoke its concept even in the absence of the word. (This phenomenon was shown by Janet Schmalfeldt to be active in Berg's *Wozzeck*.²) In *Prisoner*, the motive first strongly associated with *fratello* is applied to several of the Jailer's later utterances, imbuing all of his words with falsity.³

² For example, the *Wir arme Leut* and Marie's hallucination motives. See Schmalfeldt, *Berg's Wozzeck*, 88 ff. and 210 ff., respectively.

³ Bernardoni cites Kaufmann on this phenomenon: "Already Harald Kaufmann was observing how in the *Prisoner* from the chain of semantic associations evoked from the continuous intersection of words and music is born a disconcerting problematicity in the conceptual system. Opposed concepts overlap, identify with each other, cancel each other out." (Già Harald Kaufmann osservava come nel *Prigioniero* 'dalla catena delle associazioni semantiche evocate dal continuo intersecarsi di parole e musica nasce una sconcertante problematicità nel sistema concettuale. Concetti opposti si sovrappongono, si identificano, si annullano' ("Zum Verhältnis zweier Musen. Über das Wort-Ton Problem," in *Spurlinien. Analytische Aufsätze über Sprache und Musik*, [Lafite: Wien, 1969], 69; cited in Kämper, *Luigi Dallapiccola*, 118.) Bernardoni, 316, fn. 36.

F.1.a.-j. (corresponding to exx. 16a-j), mm. 532, 548: The word *La lampada* (lamp) is set to Fratello trichord, while the Lamp row runs underneath as shown in Example 16a, thus creating an overlap between the two thematic concepts (Lamp and Fratello).

Dallapiccola's compositional union of the two words makes dramatic sense: both, in the end, are concepts offering false optimism and comfort to the Prisoner. Similarly, still referring to the light of the lamp, in mm. 521-22 (ex. 16b), the text *Quel riflesso... Mai prima d'ora l'avevo notato* (That reflection... Before now I had never noticed it.) is set to the entire gesture of the setting associated with *Fratello, dolcissima parola* (Brother, sweetest word). The remaining examples show other instances of non-Fratello text set to all or part of the Fratello combination.

A particularly dramatic use of the motive was seen above in ex. 15h) (586-93), to the text, "*Spera!*" *m'ha detto...*" "*Spera!*" Set again to "Fratello...parola" motive, this time the two parts of the motive are separated by a dramatic five-bar orchestral interlude. The final word *Spera!* is set alone to the ascending chromatic trichord.

Example 16a) (i) m. 532; (ii) m. 548.

(i)

motive a

La lam - pa - - da...

(ii)

La lam - pa-da...

Ex. 16b)

II Pr.

motive a

Quel ri - fles - so... Mai vri-ma

motive b

d'o-ra l'a-ve-vo no - ta-to...

520 525

Ex. 16c)

m. 528

motive a

Quel ri - fles - so... La

580

II Pr.

iam - pa-da...

Ex. 16d)

Ex. 16d) shows a musical score for a vocal part (Pr.) and piano accompaniment. The vocal line features two circled motives: the first is a descending eighth-note scale (Bb, A, G, F, E, D, C), and the second is a descending eighth-note scale (G, F, E, D, C, B, A). The lyrics are: "M'ha det-to:..." and "C'è chi ve-ri-a su te.,,". The piano accompaniment includes a box labeled "575" above the right hand.

Ex. 16e)

Ex. 16e) shows a musical score for a vocal part (Pr.) and piano accompaniment. The vocal line features two circled motives: the first is a descending eighth-note scale (Bb, A, G, F, E, D, C), and the second is a descending eighth-note scale (G, F, E, D, C, B, A). The lyrics are: "Ma al - lo - ra, que-sto..." and "non è un so - gno!...". The piano accompaniment includes a box labeled "m. 580" above the right hand.

Ex. 16f) mm. 518-19.

Ex. 16f) shows a musical score for a vocal part (Pr.) and piano accompaniment. The vocal line features two circled motives: the first is a descending eighth-note scale (Bb, A, G, F, E, D, C), and the second is a descending eighth-note scale (G, F, E, D, C, B, A). The lyrics are: "vi - si - o - ni al - lu - ci - nan - ti.____". The piano accompaniment includes a box labeled "m. 518" above the right hand.

Ex. 16g)

musical score for Ex. 16g)

melody line (soprano):

- motive b: *Fra-tel-lo...*
- motive a: *Nel-le Fiandre...*

piano accompaniment (piano):

measures 805-808

Ex. 16h)

musical score for Ex. 16h)

melody line (bass):

- motive a: *Che an-go-scia. Id-di-o!*
- motive b: *Sul-le car-ni stra-*

piano accompaniment (piano):

measures 805-808

Ex. 16i) mm. 698-702

m. 697

si - mi - le vo - ce a me in - tor - no: dal bu - io mi chia - ma al - la
lu - ce... m' in - can - ta, mi vuo - le a sè dal -
-l'om - bra con ma - gi - ca pa - ro - la...

motive a motive a motive -
motive a I3 T1
motive a motive b

F2. Setting of *Fratello* not using its musical referent (See examples 17a-c).

Equally important are those settings of the word that depart from the Fratello motive. Once again, this separation of an established word-motive association leads to an overlapping of semantic areas (in the following cases with the Freedom row, and with the text usually associated with motive *b* of the Fratello combination [*dolcissima parola*]).

F.2.a. In ex. 17a *Fratello* is set not to the Fratello motive but to Freedom P₈. Next, *Abbi fede fratello* also appears as part of the Freedom row (ex. 17b). Finally, an ex. 17c presents an instance of *Fratello* being set to motive *b* of the twelve-tone combination, not motive *a*, as it had been until this point.

Example 17. *Parola scenica* "fratello" set to music other than Fratello motive.

Ex. 17a) mm. 474-75.

m. 474 Freedom P₈

Fra-tel-lo, gra-zie a te, ___

Ex. 17b) mm. 192-93.

m. 492 Freedom P₀

ci-na. Ab-bi fe-de, fra - tel - lo.

Ex. 17c) mm. 305-09.



G. Compositional treatment of repetition in the text.

As discussed earlier in this chapter, Dallapiccola creates a musical effect in the language alone through different techniques and patterns of repetition in the text. There are two general types of word or phrase repetition, contiguous and non-contiguous. The variety of repetition is broad, with multiple factors involved—the length or weight of the segment, the number of repetitions, the distance between the repeated segments, whether the speech is direct, indirect, echoed, spoken, etc. Two particular techniques prominent in Dallapiccola's text are: anaphora (word or phrase repetition at the start of poetic lines or clauses) and anadiplosis (the repetition of a word or phrase at the end of one line and at the beginning of the next, for example at the end of the last line in a stanza and at the beginning of the next one).

In general, Dallapiccola sets repetition in the text to parallel or sequential music, underscoring the repetition of word/phrase. At the other end of the spectrum of possibilities, text repetition gives rise to development in the musical setting: the repetition in the text de-emphasizes the need for clear declamation (the ear has heard once the word/phrase and the second or third time around will quickly recognize it again) and thus allows more musical freedom in the setting. A large number of instances fall somewhere

between these two categories, i.e., slight variation of figure or accompaniment within the context of a clear musical parallelism.

G.1. Anaphora (examples 18a-f).

Transposition is a straightforward technique for musically setting repetition in text, the parallel music reflecting the sameness of word/phrase, and the change a heightening of declamation usually embodied by repetition in spoken language.

Table 5: Settings of anaphora (G.1.)

Libretto line (repeated words are underlined)	Section and Example	Line, bar	Notes on the setting
<i><u>Quando rintocco</u> vuol dire che c'è incendio; / <u>quando rintocco</u> il paese è in rivolta!</i>	G.1.a. 18a	Lines 116-17 mm. 328 ff.	Upward transposition at T ₄
<i><u>Dopo</u> torture che non so narrare / <u>Dopo</u> che corda e morsa e cavalletto...</i>	18b	Lines 71-72, mm. 221-22	Same rhythmic figure for repetition (triplet eighths).
<i><u>Tento di</u> volger gli occhi... / <u>Tento di</u> non vedere...</i>	G.1.c. 18c	Lines 18-19 mm. 57-58	Repeated words falling on first nadir then apex pitches.
<i><u>Risento</u> il morso di quelle tengalie... / <u>risento</u> il ferro... il fuoco...</i>	G.1.d. 18d	Lines 193-94, mm. 667-68.	Change of pitch to B flat on word accents of repeated words.
<i>“<u>Quel riflesso</u>... / mai prima d'ora l'avevo notato... / <u>Quel riflesso</u>... La lampada... !”</i>	G.1.e. 18e	Lines 174-76, mm. 521 ff.	Descending semitone.
<i><u>Spera</u>, fratello, <u>spera</u> ardentamente; <u>Devi sperare</u> sino a spasimarne; / <u>devi sperare</u> ad ogni ora del giorno; / vivere <u>devi per poter sperare</u>.</i>	18f	Lines 100-3, mm. 293ff.	Imitative texture reflects text.
<i><u>Solo</u>. Son <u>solo</u> un'altra volta. / <u>Solo</u> coi miei pensieri</i>	G.1.g. 18g	Lines 93-4, mm. 277-80	Repeated words fill in chromatic space of a major third.

G.1.a.-e. Anaphora repetition in text and parallel setting.

In the following paragraphs I comment only on selected instances included in Table 5:

G.1.a. The two lines beginning with the same words *Quando rintocco* have parallel settings in the music in terms of pitch, the second time simply at T_4 of the first.

G.1.c. The first instance occurs at a nadir point of the phrase (pitch class 4), while the second instead provides contrast, appearing at the apex (pitch class 5), indeed over an octave higher than before. Both instances of *tento* land on beat one, emphasized and unified through metrical accent.

G.1.d. Both settings of *risento* change pitch (both to B flat) for the word accent. For the first one, pitch classes 5 to 10, for the second pitch classes 11 to 10, the latter instance a part of an (014) Fratello figure (motive *a*).

G.1.e. Both utterances of *quel riflesso* (that reflection) are set to a descending semitone, the second at T_1 , though the second instance continues on to form the Fratello motive, set class 3-3 (014).

G.1.f. The vertical harmonies, resulting from canonic procedure, formed during the repetitions of the scenic word, *spera*, reinforce the association of tonality with falsity that has been established in earlier instances of the opera (chorale intermezzo, Fratello combination, etc.).

G.1.g. Almost anaphora; almost parallel setting. The setting occurs within the context of the unfolding of the Hope row P_3 . The three utterances of the word *solo* collectively climb the chromatic space from E flat and G, lacking just the F sharp (present anyway in the line). The first *solo* is set to the single pitch E flat; the second to the semitone E-F; the third to the repeated single pitch G. Their metrical placements also unite the utterances:

the first is isolated, separated by rests on either side; the second and third both fall on the downbeats of their respective bars.

Ex. 18a) mm. 329-32.



Ex. 18b) mm. 221-23.



Ex. 18c)



Ex. 18d) mm. 667-68

B flat on accented syllable

Sopr.
- zia-te ri-men-to mor-so di quel-le te - om - gile... ri-men-to it fer-ro... il die

Ex. 18e) mm. 521-22; mm. 528-29.

m. 521

T1

m. 528

Quel ri - fles - so...

Quel ri - fles - so...

Ex. 18f)

IL GARDIEN

Spe - ra fra - tal-lo, spe-ra ar-den-te -

Freedom P9

-men - to; do - vi spe - ra - re si - mo a spe - si - mar - ne: do - vi spe -

Hope P10

225

6 7 8 9 10 11

-ra-re ad o-gni o-ra del gior - no; vi - ve - re

Hope P5 0 1 2 3 4 etc. l.p.

Hope I9 0 1 2 etc.

de - vi per po - ter spe - ra - re.

800 Hope I4 0 1 2 etc.

(Arpa)

Ex. 18g)

Settings of “solo” filling chromatic space between E flat and G.

m. 277

Hope P3 0 1 2 3 4 5 7 6 8

So-lo. Son so-lo u-n'al-tra vol-ta. So-lo coi miei pen-sie-ri.

G.2. Immediate repetition of words within the same line; parallel setting.

Table 6: Settings of immediate word repetition (G.2)

Libretto line	Ex	Line, bar nos.	Comments on the setting
“Roelandt, la fiera! <i>Filippo! Filippo!</i> ”	19a	Line 235, mm. 816ff.	Same starting pitch; rests framing utterances.
“Alleluja! Alleluja!”	19b	Line 239, mm. 860-64	Set class 5-34.
<i>S’è fatta luce! Vedo! Vedo!</i>	19c	Line 255, mm. 910-11	Downward transposition; solo settings.
<i>Il mio sogno...il mio sogno.../Tutte le notti m’opprime...sempre uguale...</i>	19d	Lines 10-11, mm. 40ff.	Three instances of (014), followed by (015).
<i>la porta! la porta!</i>	19e	Line 232; mm. 799-800	Semitone descents fill chromatic space of a major second.

G.2.a. The same starting pitch leaping in opposite directions creates the effect of repetition, while distinguishing each word punctuated by an exclamation mark. Both instances of *Filippo* begin on the same eighth-note upbeat pitch, B, one descending from this note, the next ascending from it, both by leap. The same ostinato foreboding “ringing” gesture of bells murmurs underneath the entire phrase, gluing the two instances

together. The breath of two and a half beats on either side of each utterance of the name also creates a certain rhythm in the repetition. Though the exact rhythm of the settings differ, both times the latter two syllables occupy an entire three-beat bar.

G.2.b. (This repetition is not included in the libretto but is a result of the setting.)

Transposition combined with variation sets this repetition of *Alleluja*—a borrowing from familiar past styles is here modernized by the use of the completed aggregate. Imitative of chant settings, the second utterance is an elaborated continuation of the first. It continues to climb registrally, beginning with the same 5-34 [02469] of the first *alleluja* but at T₁ and with a more dramatic contour (a downward leap of a minor seventh instead of an upward step), spanning a slightly wider interval, and set to eight pitches instead of five. The accompanimental pattern however remains the same for both *allelujas*, and together the two melodic settings complete the aggregate.

G.2.c. A downward transposition, instead of the more typical upward one, characterizes the repetition of a word, setting this moment of great dramatic weight apart from what precedes it. Each instance of *vedo* is set to the descending Fratello trichord, 3-3, the second at T₂ of the first, using the same rhythmical motive (two eighth notes descending to tied quarter notes). The words are emphasized by their solo setting, the orchestra punctuating each utterance only after the word has been declaimed.

G.2.d. This is an example of a straightforward relationship between text repetition and simple musical transposition. The four syntactical subgroups in the text are set to trichordal segmentations of “Dream” row. The repetition of *il mio sogno* is set to the same trichord, at T₂, the rising pitch of the melody reflecting the insistence of the repeated words. The final group, *sempre uguale* (meaning “always the same”) is set,

paradoxically, to a change of trichord, 3-4 (015), and a changed contour (-5, +1 instead of the -1, -3 of the earlier phrases) and is the first segmentation not belonging to any octatonic collection. This difference demarcates the final line of the four-line verse by straying from the pattern set in the first three lines.

G.2.e. Again, like above, the repetition is mirrored by simple transposition. Both instances of the word *la porta* are set to the quick descent of a semitone, first from E flat to D, the repetition heightened at T_1 , i.e., from E to E flat. The dramatic effect is caused by the return of the Roelandt motive at the same transposition that opened the Prologue, the Prisoner's words having to be "screamed" (*gridato*) to be heard above the din of the orchestra.

Example 19. Immediate repetition of words.

Ex. 19a)

The musical score for Example 19a consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. It features two instances of the words "Fi - lip - po!". The first instance is annotated with "minor third descent from B" above it, and the second instance is annotated with "minor third ascent from B" above it. The piano accompaniment is written in two staves (treble and bass clefs). The first measure of the piano accompaniment is marked with a box containing the number "315". The piano accompaniment includes various chords and melodic lines, with some notes marked with accidentals (sharps and flats).

Ex. 19b)

Ex. 19b) shows a musical score with a melodic line. The score is divided into two sections, each enclosed in a box. The first section is labeled "m. 860" and contains the lyrics "Al - le - lu - ia!". The second section contains the lyrics "Al - le - lu - ia!". Above the first section, a bracket labeled "T1" spans the interval between the two sections. The intervals "5-34" are marked above the first and second sections. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat).

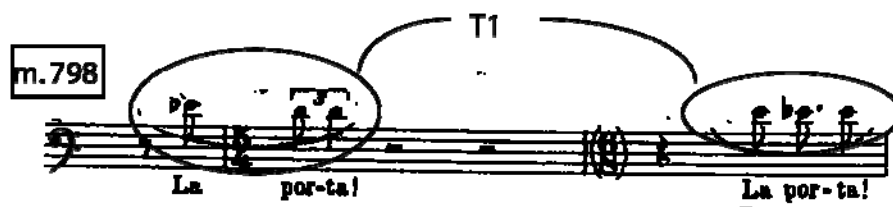
Ex. 19c) mm. 910-11

Ex. 19c) shows a musical score with a melodic line. The score is divided into two sections, each enclosed in a circle. The first section is labeled "3-3" and contains the lyrics "Ve - do!". The second section is labeled "3-3" and contains the lyrics "Ve - do!". Above the first section, a bracket labeled "T-2" spans the interval between the two sections. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat).

Ex. 19d)

Ex. 19d) shows a musical score with a melodic line. The score is divided into two sections, each enclosed in a box. The first section is labeled "m. 39" and contains the lyrics "Il mio so-gno...". The second section contains the lyrics "il mio sogno...". Above the first section, a bracket labeled "T1" spans the interval between the two sections. The intervals "3-3" are marked above the first and second sections. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat).

Ex. 19e)



G.3. Repetition of entire lines. The unimmediate repetition of entire lines leaves more room for variation. Here, similarities in the intervallic sequence unite the textually equivalent lines, especially at their beginnings and ends. The variation instead is reflective of the temporal distance between the repetitions—reflective of the listener’s memory, which would distort the line.

G.3.a. At a distance of eleven lines. Lines 132 and 141 (of *Aria in tre strofe*), Jailer, (mm. 372 and 397): *Con le vele aperti ai venti*.¹ Example 20a. Similar intervals unite the two instances of the line in the music: The +3 (A—C) opening line 132 corresponds to the opening +9 (F—D) in line 141, complementary intervals of each other. The upward leaps on *aperte* are both large (+7, +9). Finally, *ai venti* is set to whole steps in both cases, first ascending, then descending.

G.3.b. Immediate repetition of an entire line. Lines 243-44 (mm. 873-76): *Non ho sperato invano, / non ho sperato invano...*² Example 20b. The immediate repetitions are more closely related to each other than the non-immediate ones of the preceding example, again corresponding to the listener’s memory. The two lines are separated by a brief breath of a quarter rest, but are relatively closely linked in the setting. The link is due to the unfolding of a descending chromatic tetrachord (the so-called lament motive as it is

¹ “With the sails open to the winds.”

² “I have not hoped in vain, I have not hoped in vain...”

known in opera studies).³ The pattern is complete apart from the penultimate pitch, which instead of pitch class 10, is a surprising pitch class 3, involving a dramatic descending leap, immediately followed by an ascending leap of the tritone to the final note of the phrase. Both times the setting emphasizes the final word of the textual line, *invano* (“in vain”) through metrical placement and duration.

Example 20. Repetition of entire lines: non-immediate (20a) and immediate (20b).

Ex. 20a)

Example 20a shows two staves of music. The first staff, labeled 'm. 372', features a melodic line with interval markings of +3, +7, and +2 above it. The lyrics are 'Con le ve - le a - per - te ai ven - ti,'. The second staff, labeled 'm. 397', shows a similar melodic line with interval markings of +9, +9, and -2 above it. The lyrics are 'Con le ve - le a - per - te ai ven - ti'.

Ex. 20b) mm. 873-76.

Example 20b shows two staves of music. The first staff, labeled 'm. 870', features a melodic line with chord labels 'Lament tetrachord', 'D', and 'D flat' above it. The lyrics are 'La li-ber-tà! Non ho spe-ra - to in -'. The second staff shows a melodic line with chord labels 'C', 'B', '(D sharp)', and 'A' above it. The lyrics are '- va - no, non ho spe - ra - to in - va - no...'.

³ See Ellen Rosand, “The Descending Tetrachord: an Emblem of Lament,” *Musical Quarterly* 45 (1979), 346-59.

G.4. Indicators and prepositions.

Another technique for underscoring repetition involves using the same intervals moving in opposing directions.

G.4.a. Line 240 (mm. 868-69): *Quest'aria... questa luce...*⁴ Example 21a. The repetition of the indicator *questa* (“this”), though a seemingly insignificant word, is actually reflected in the music, being set first to an ascending, then to a descending tritone, the nouns (air and light) are emphasized by the leaps preceding them and by their placement on the downbeats.

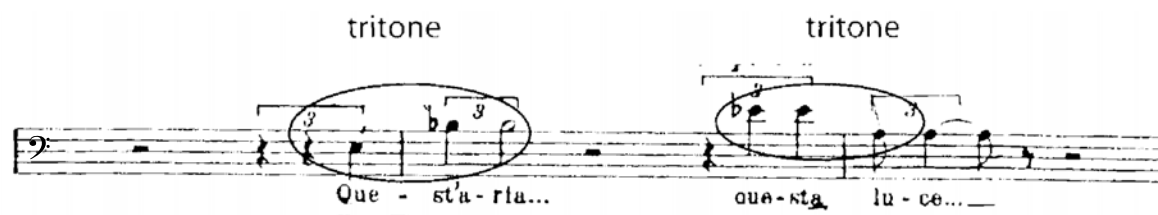
G.4.b. Lines 127-8, from Aria, (mm. 360 ff): *Sull'Oceano, sulla Schelda, / con il sole, con la pioggia*⁵ Example 21b. The repetition of even insignificant words can stabilize a musical pattern and give shape to a phrase. For example, the repeated words, prepositions “on” and “with,” seemingly minor, define the four-beat, two-pitch segmentations in an otherwise seamless melodic line. The starting pitches of each segmentation form an ascending succession of interval class 5 (spelled in the score as perfect fourths: C—F—B flat—E flat). The metrical and intervallic regularity combined with the word repetition contribute to the singability of the aria’s first verse, and the clarity of the declamation.

⁴ “This air,... this light...”

⁵ “On the sea, on the river, / with the sun, with the rain...”

Example 21. Repetition of indicators.

Ex. 21a) mm. 868-69.



Ex. 21b) mm. 360-63.



G.5. General word repetition.

G.5.a. Lines 222-23 (mm. 732-34): *Quegli occhi mi guardavano! / Occhi tremendi ancor vi vedo impressi* / ⁶ See example 22a. The same pitches set the repeated word, though in different immediate melodic contexts, thus clearly bridging one instance of the word to the next, despite the surrounding difference. The repetition of the word *occhi* is underscored by the repetition of setting, the motive E-G sharp-F sharp (imitating the ostinato accompaniment below but not in unison with it) setting the entire first line and beginning the second one. Both times, the specific word *occhi* is set to the ascending interval E-G sharp.

G.5.b. Lines 233-34 (mm. 806-12): *La campana di Gand! / La gran campana!*⁷ See example 22b. The aural similarity between *Gand* and *gran* lends even more emphasis on

⁶ “Those eyes were looking at me! / Tremendous eyes, I still see you, imprinted (on this damp wall)...”

⁷ “The bell of Ghent! / The great bell!”

repetition in the lines, creating an aural “mirror image” between the two phrases of text (*campana—Gand :: Gran—campana*). Both phrases are accompanied by the depiction of bells, though in a low register atypical thus far in the opera for the representation of bells. Also, the use of the three tam-tams suggests a certain doom instead of joy. The same pitch-specific tetrachord 4-16 (a429) accompanies the start of each line, the words declaimed above it, to be followed by two successive tritones, these differing each time. The tritone pairs form the whole-tone tetrachord 4-25 each time: pitch classes 2,8, and 6,0 in the first case; 1,7 and 5,b in the second. The dominating presence of the tritone in each of the bell tones is significant, as the same interval is what gives the twelve-tone combination Roelandt its particular sound. The repetition of words is also underscored by a similar melodic rhythm involving triplets for the beginning of each line, entering after the rest on the first beat of the bar, transferring the upbeat quality in the start of each textual line to the musical setting. As a result, the downbeats (on *Gand!* and *campana!*) are all the more emphasized, also reflecting the exclamation point which closes each phrase.

G.5.c. Line 1 (mm. 9-12): *Ti rivedrò, mio figlio! Ti rivedrò...* The longer setting of the second *Ti rivedrò* provides an emotional balance to the line. The immediate angst of the Mother’s ascent and climactic half-notes could not be followed by an equally quick and straightforward descent. Now the intensity of her anticipation is in the listener’s ear, and a slight delay, provided by the second *Ti rivedrò* following it, allows for the proper decay of that intensity, an emotional balance to the first two segments of the text.

Example 22. Other word repetition.

Ex. 22a) mm. 732-34.

Quegli occhimi guar - da-va-no! — Oc-chi tre - mendi an-cor vi

Ex. 22b)

La cam-pe - na di Ganù!

La gran cam - pa - na!

Ex. 22c) mm. 9-12

Ti ri - ve - drò, mio fi - glío!

Ti — ri - ve - drò... —

Prayer RI8

G.6. Direct vs. indirect speech.

Direct: Lines 168 and 170 (mm. 488-96). Jailer: *Fratello: C'è chi veglia su te. La libertà / tanto agognata forse ti è vicina. / Abbi fede, fratello. Dormi... e spera!*¹ See example 23a.

Indirect: Lines 181, 183, and 185 (mm. 568 ff, 575ff, 586-87, 591). Prisoner: *M'ha detto: 'Abbi fede, fratello. / Dormi. Spera.' / M'ha detto: 'C'è chi veglia su te.' 'Spera!' m'ha detto... 'Spera!'*² See example 23b.

The opposition of direct and indirect speech is used to contrast the Jailer's with the Prisoner's words. The underlined phrases recur in the Prisoner's lines as he recalls the Jailer's words though in reverse order—this difference in order evoking the confusion of memory in such a moment of anxiousness: *M'ha detto: 'Abbi fede, fratello. / Dormi. Spera.' / M'ha detto: 'C'è chi veglia su te.' / Ma allora, questo...non è un sogno! / 'Spera!' m'ha detto... 'Spera!'*

The Jailer's words *Fratello: C'è chi veglia su te* are set to the Fratello motive, the final trichord 3-1 of pcs 89a, and the Prisoner's reiteration is set to the same twelve-combination at T₁₁, though replacing the word Fratello with the same chromatic trichord 3-1 (pcs 234). Thus the two groups are related at T₆.

The Prisoner's rendition of *Abbi fede, fratello. Dormi. Spera...* is a muted repetition of the Jailer's convincing statements. Again, trichord 3-1 is important, setting the first syntactical unit.

¹ "Someone is watching over you. Freedom / so suffered perhaps is near you. / Have faith, brother. Sleep... and hope!"

² "He told me: 'Have faith, brother. / Sleep. Hope.' / He told me: 'Someone watches over you.' 'Hope!' he told me... 'Hope!'"

The repetition of *M'ha detto* occurs as the Prisoner sets up the direct quote of the Jailer's lines. The first instance is set to E-G-E, the minor third outlined immediately filled in by the rest of the line (*abbi fede*, etc., set to E-F-F sharp). The second instance is set to the descending 3-3 Fratello motive, connected to the first setting by the minor third and the constant presence of the G, this time as the lower instead of the upper boundary: C flat, B flat, and G. The rest of the line is, as previously, set to a chromatic ascending trichord, but the pitches form the proper continuation of the Fratello motive. Thus, the second line carries the entire Fratello motive (*a* and *b*), with *M'ha detto* set to the first expressive trichord (motive *a*), associated with the word *fratello*. The third instance is set within motive *a*, in particular to the descending third C—A (mm. 586-87).

Example 23. Direct vs. Indirect speech.

Ex. 23a)

m. 487

Fra-tel-lo... C'è chi ve-glia su te. La li-ber-

-tà tan-to a go gna-ta for-se ti è vi-ci-na. Ab-bi fe-de, fra-

-tel-lo. Dor-mi... e spe-ra!

Ex. 23b)

m. 567

M'ha det-to: "Ab-bi fe-de, fra-tel-lo. Dor-mi.

Spe-ra,,

M'ha det-to: "C'e chi ve-glia su te.,

"Spe-ra!,,- m'ha det-to...

G.7. Both anaphora and anadiplosis at once. Lines 50-52 (mm. 183-86). Prisoner:

*"Tutto era buio. / Buio era in questa cella. / Buio era nel mio cuore."*¹ See example 24.

The lines are set syllabically, unfolding the Freedom row, the clear and emphatic declamation (with non-interfering accompaniment) evoking the recitative style of early operas. The first two instances of *buio*, side by side, are set to the same pitch, D sharp (order number 2, repeated several times in any case) and similar rhythm. The third and final instance of the word occurs on order number 3, F sharp, though with the exact same rhythm and metrical placement as the second instance. Thus, the successive repetitions of *buio* are strongly linked in the music. As these lines constitute the stage entrance of the Prisoner, and the opening of scene 1, the repetition of this word, the most basic and direct word for "dark," is pivotal in setting the mood of the opera, informing the public of the Prisoner's situation.

¹ "Everything was dark. / Dark it was in this cell. / Dark it was in my heart."

Example 24. Anaphora and anadiplosis together.

Freedom P1

G.8. Echo effect in duets between Prisoner and Mother. Lines 63, 68, and 76. Exx.

25a-c. Below, the repeated text is underlined, with the small differences between them underlined twice:

a) ^{line 63} Prisoner: *Fratello, dolcissima parola che mi diede ancor fiducia nella vita.*

Mother: ...che ti diede ancor fiducia nella vita?

b) ^{line 68} Prisoner: *Fratello, dolcissima parola che mi ridiede il senso della luce.*

Mother: ...che ti ridiede il senso della luce?

c) ^{line 76} Prisoner: *Fratello, dolcissima parola... Da quella sera ho ripreso a pregare...*

Mother: ... da quella sera hai ripreso a pregare?¹

Dallapiccola's depiction of the Mother echoing the Prisoner's words exploits dyadic invariance as their phrases overlap, this musical setting suggesting the closeness between the two characters. The Prisoner's line is set to the prime form of the Hope row, while the Mother responds with an inversion form. There is an invariant dyad between

¹ Prisoner: "Brother, sweetest word that gave me yet faith in life." Mother: "...that gave you yet faith in life?"; Prisoner: "Brother, sweetest word that gave me again the sense of light." Mother: "...that gave you again the sense of light?" Prisoner: "Brother, sweetest word... From that night I started to pray again..." Mother: "...from that evening you started to pray again?"

the rows, which are close or overlapping in the musical texture, gluing the two phrases together. The echo effect lies in the opposing contours that Dallapiccola applies to the duet: the Prisoner's line, always an optimistic statement (closed with a period), is set to an ascending line (and the first two times closing with a leaping octave); the Mother's response, echoing his words but setting them to a question mark, is set to a descent (closing each time with a dramatic leap of the dissonant minor seventh each time).

Example 25. Duet phrases, Mother-Prisoner.

Ex. 25a) mm. 202-04

LA MADRE

Hope I3

0 1

(...che ti die-de ancor fi

LA PRIGIONIERA

Hope P6

10 11

diede ancor fi-du-cla nel-la y - ta...

Ex. 25b)

m. 214

Hope I2

0 1 2

(...che ti ri -

LA PRIGIONIERA

Hope P6

0 1 2

- ro - la che mi ri - die-de il sen-so del-la...

Ex. 25c)

m. 234

Hope I4 0 1 2

invariant dyad

(...da quel-la se-ra hai ri-pre-so a pre-ga-re?

Hope F6 0 1

- ro - la... Da quel-la se-ra ho ri-pre-so a pre-ga-re... e

10 11

musical score for Ex. 25c) showing two staves with guitar fretboard diagrams. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The top staff has a box labeled 'm. 234' and 'Hope I4' with fret numbers 0, 1, 2. An 'invariant dyad' is indicated between frets 1 and 2. The bottom staff has a box labeled 'Hope F6' with fret numbers 0, 1, and another box with fret numbers 10, 11. The lyrics are in Italian and Spanish: '(...da quel-la se-ra hai ri-pre-so a pre-ga-re?' and '- ro - la... Da quel-la se-ra ho ri-pre-so a pre-ga-re... e'.

H. Musical characterization in its relationship to twelve-tone technique.

Dallapiccola creates and develops the characters through distinct melodic qualities consistently applied to the settings of their lines, the contrasting melodies and declamations unified through the common row process. Certain affects of the three characters are fixed. The Mother is portrayed as always anxious, and her thoughts are constantly moving through time—from the past to the future, rarely stopping in the present.¹ The Jailer appears as arrogant and deceitful. He, in contrast to the Mother, repeatedly pulls the drama into the present moment—his words are clear, even at the time of his “mutation” into the Inquisitor at the end (scene 4).² The Prisoner’s character is the most complex, traversing an emotional landscape that includes desperate loneliness, fear, anxiety, and, in the next instant, unrestrained hope, optimism, and faith in humanity.³

H.1. Jailer

In general, this character is associated with the Freedom row and Fratello motive, e.g., in his *Aria in tre strofe*. This row and motive are the most tonal aggregates in the opera. In being associated with the Jailer, they acquire themselves a connotation of

¹ In the Prologue, the Mother talks about foreboding visions of the future; in scene 1 she remembers tender moments from the Prisoner’s past.

² For example, at the beginning of scene 2 the Prisoner shifts from the past tense of scene 1 (*Ero solo* --“I was alone”) to present tense (*Son solo*--“I am alone”).

³ In comparing the characterizations in *Prigioniero* and *Volo di notte*, Giovanni Ugolini's article on vocality and drama mentions the greater differentiation in characters that Dallapiccola establishes in *Prisoner*. “In the Prisoner where every character is not only dramatically ‘qualified’—to the point that every vocal entrance is imbued with unambiguous meanings—but is still dramatically ‘differentiated.’ This means that the protagonists of the *Prisoner* related to that of *Volo di notte* is thus comparable to the situation that distinguishes the dramaturgical perspective of the young Verdi compared to the mature Verdi.” (....nel *Prigioniero* dove ogni personaggio non è soltanto ‘qualificato’ drammaticamente—al punto che ogni sortita vocale si investe di significati non equivoci—ma è ancora drammaticamente ‘differenziato.’ Il che significa che i protagonisti del *Prigioniero* rapportato a quello di *Volo di notte* è quindi paragonabile alla situazione che distingue la prospettiva drammaturgica del Verdi giovane rispetto a quella del Verdi maturo.) From “Vocalità e dramma in Dallapiccola,” in *L’opera di Luigi Dallapiccola*, 23-46: 28.

falsity, with wrongness and evil. The setting of the Jailer's text tends to be square, less nuanced than that of the other characters. A strong metrical and rhythmic character and clear declamation give rise to the (fake) conviction of the Jailer's words.

H.2. Mother

The Mother's interruptions of the Prisoner in Scene 1 betray her impatience, her sweeping vocal contours angst-ridden, her soft echoes of the Prisoner's hopeful statement full of doubt. She is associated with the less tonal rows, Prayer and Hope, emphasizing tritones and semitones. As mentioned, this is the character that does not appear in any of the literary sources used by Dallapiccola to make up his libretto.

H.3. Prisoner

The Prisoner runs the full gamut of emotions in the opera, and is not associated with any one row in particular, but with each of them throughout the course of the drama. It is through the associations set up by the Mother and Jailer that the Prisoner's own state of mind can be read. Tonal suggestions become Jailer-tinted, suspicious, even eerie. The Prayer and Hope rows instead (i.e. the Mother's rows) become true, heartfelt.

H.4. Choir

The characterization of the chorale combines the tonal suggestions, the joyful Latin text, the startling volume of the off-stage chorus (magnified by speakers in the second chorale), and the link to Dallapiccola's earlier protest work, *Canti di prigionia*. The chorale intermezzi can musically be seen as extensions of the *Canti di prigionia*, the Glorious row extrapolated from the first tetrachord of the row form in "Prayer of Mary Stuart" (see example 1, chapter 1). That the *Canti* set poems of three figures condemned to death (Mary Stuart, Boethius, and Savonarola), all are evoked here in the chorales, is

telling, at least for those familiar with Dallapiccola's oeuvre. The intermezzi, in turn, become the Prisoner's prayers: the first is one of hope and faith; the second refers to Savonarola's prayers before death.

J. Text Painting

Although often having to do more with the surface of the composition than the deeper levels of structure and meaning, the instances of text and word painting, be they fleeting madrigalisms or phrase-long representations, are indispensable factors contributing to convincing drama. Below I discuss just a few among the words and concepts in the text that are mirrored in the gestures, texture, and harmony of the accompanying music.

J.1. *Nebbia* (fog), line 35 (m. 45). Example 26a.

line 12 *A poco a poco s'aprono le **nebbie**
del sonno. Ecco: agli occhi m'appare
un antro quasi buio, interminabile.*¹

The lack of an identifiable row form reflects the "fog" (*nebbie*) in the text. Several repeated attacks of each pitch set the lines, the individual trichords setting longer segments of text, distinguish it from the earlier passage. However, the trichords remain of the "01" type, i.e., they each contain the semitone. The musical segmentations do not correspond exactly to the line divisions:

line 12	<i>A poco a poco s'arpono le nebbie</i>	¹³ del: 3-4 (015)
	<i>sonno. Ecco:</i>	3-5 (016)
	<i>agli occhi m'appare:</i>	3-5 (016)
line 14	<i>un antro quasi buio, in terminabile:</i>	3-3 (014)

¹ "Little by little clear the fogs / of sleep. Then here: to my eyes appears / a cavern almost dark, unending."

The accompaniment is characterized by blocks of octatonic sound consisting of repeated or alternating chords in each block, creating an effect of stasis, of “fog,” of unendingness. Although detachment from the twelve-tone technique, though still involving aggregate completion, embodies “fog” in the music, the 01-interval common to each segmentation lends unity to the passage as a whole.

Example 26a. Text Painting.

aggregate

as if

A poco a poco s'apro-no le nebbie del son-no. Ec-co: a-gli occhi m'ap-

3-4 (015) 3-5 (016) 3-5 (016)

45

-pa-re un an-tro quel bu-io, in-termi-na-bi-le.

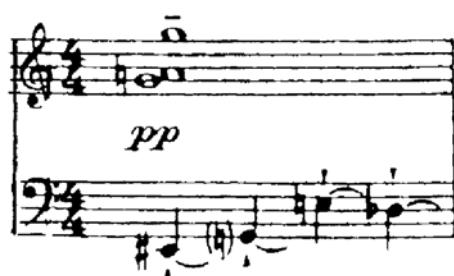
3-3 (014)



J.2-4. In the next three examples meter, rhythm, register and gesture all create a clear image of the approaching steps of King Philip, in three related but different musical settings:

J.2. *Avanza su di me* (he approaches me), line 16 (m. 56). Example 26b. After the utterance of the words, the instruments alone act out the Mother's narration, the harp and pizzicato strings "tiptoeing" on the beats: C sharp—E —C —Bflat .

Example 26b)



J.3. *Avanza* (he approaches), line 23 (mm. 69-71). Example 26c. The heavy steps of the King Philip approaching, as imagined by the Mother in her Ballata, are depicted clearly through rhythm and register. The particular painting also unfolds P_0 of Prayer, keeping the new, somewhat surprising motives embedded in a repeated, familiar one, and a part of the larger compositional process. In m. 68 an orchestral figure completing the aggregate (consisting of ascending semitone slides: two consecutive set class 4-26 followed by 4-17)

sets up the actual footsteps—the figure creating a sense of anticipation. This figure is repeated in m. 76, see J.4.

Example 26c)

m. 67

col - lo bril - la si - ni - stro.)

4-26 4-26 4-27

aggregate

A - van - za.

70

mp *ff martell.* *sf*

Prayer P0: 0 1 2 3 4 5 6 7 8

J.4. *il suo pesante passo* (his heavy step), line 25 (m. 75). Example 26d. The orchestral mirroring of the words precedes and overlaps with their utterance, three of the same pitch classes active as in the earlier musical depiction of Philip's step (J.3. above), though here they are eighth notes on the offbeats, in a lower register, and inverse contour (down then up): C—B flat—E. (The missing pitch class, C sharp, is however active in the higher register as upbeat to m. 75). The orchestral aggregate associated with the painting of the footstep in m. 68 returns here (m. 76) to close the phrase.

Example 26d)

La M.
fu - ne - bre il suo pe - sar - te pas - so.
75
4-26 4-26 4-17

J.5. *Roelandt ancora risonare udrai!* (You will hear the bell of Ghent sound again!), line 118 (mm. 333 ff). Example 26e. Accompanying the Roelandt motive, the downbeat octave attacks are in a distinctive high register, with a rich orchestration for the unison tones creating a full, resonant, bell-like sound.

Ex. 26e)

ff *maestro*
Roelandt an - co - ra ri - so - na - re u - dra - i! Gior - no di
335
4-26 4-26 4-17

J.6. *Cielo* (sky), line 246 (m. 878). Example 26f. The ascending and descending leaps depict the height of the sky, tapping the upper range of the Prisoner's voice. This is clearly reminiscent of sixteenth-century madrigalisms.

Example 26f) mm. 877-78.



J.7. *Vele aperte ai venti* (sails open to the winds) line 232 (mm. 372-74; 397-99).

Example 26g. Dallapiccola specifically comments on Monteverdi's setting of the particular word "winds," as mentioned earlier in this chapter (fn. 27). *Vele aperte* is set to an upward leaping interval, the space representing the word *aperte* ("open"), and perhaps, though fleeting, the image of sails flapping in the wind.

Example 26g) mm. 372-74,



J.8. *Camminare* in "*Signore, aiutami a camminare*" (God, help me to walk.) line 80, (mm. 241-44). (Example 5b compared multiple settings of this text.) Example 26h. The strong syllables of *camminare* are associated with eighth-note ascending semitones

evoking physical steps. The phrase ends with the fall of a perfect fifth, evoking a tonal cadential sign of closing, lending finality to the phrase.

Example 26h) mm. 241-44.

Molto lento

IL FRATELLINO

"Si - gno - re, a - iu - ta - mi a **salire** -

semitone

- na - re -

J.9. *Salire* (in “*Signore, aiutami a salire!*”) (God, help me to ascend.) line 80, (mm. 790-92). Example 26i. The setting of *salire*, contrary to previous versions of the parallel line of text,¹ dramatically ascends, the previous arch structures associated with the prayer giving way to an overall ascent, for the sake of depicting the verb “to climb.” Even the usual ascent of *Signore* is emphasized this time through the melisma on its first syllable.

Example 26i) mm. 790-92.

dramatic ascent

- no - re, a - iu - ta - mi a **sa -**

- li - re -

¹ See example 5.

IV. Scene 1: A narrative

In an attempt to show how the elements identified and analyzed individually in this chapter work together to carry the text and to create dramatic momentum, a narrative synthesis of scene one follows (see table 7).

The scene consists of a dialogue between the Mother and the Prisoner: as the Prisoner describes his hope and despair, the Mother responds with controlled reactions of anguish, fear, and melancholy. The scene breaks down into four sections (m. 180 ff; m. 198 ff.; m. 240 ff.; m. 256 ff), each characterized by a combination of certain rows/combinations collectively employing the five main ones (Fratello, Hope, Prayer, Roelandt, and Freedom), key words (*fratello* and *figlio*), and referential harmonies (diatonic, octatonic, and chromatic).

In the opening section the Prisoner paints a stark picture of his tortured and lonely life in the cell, his words about imprisonment slowly recited to the Freedom P₁ and I₁ rows. The general arch contour of the entire opening section defines the octave space between c sharp and c sharp¹, expressively overstepping the upper and lower boundaries twice (mm. 187 and 193, respectively). Interrupting the Prisoner's speech and completing the rows both times are the Mother's expressive utterances of one of the four scenic words, "figlio," punctuating both the textual and musical phrases at once.

In the second part of the scene the Prisoner continues to recount his past, in particular how he was spurred on to hope by the Jailer's expression of brotherhood. It is in this part that the Prisoner introduces the scenic word uttered by the Jailer, "fratello." The musical structure follows a regular pattern of three different rows/combinations (see outline below). The pattern consists of the Fratello twelve-tone combination, always sung

alone by the Prisoner, followed by a Hope duet phrase; the Freedom row, set in the first case alone by the Prisoner, but in the second shared with the Mother, bridges one Fratello/Hope phrase to the next one.

Table 7. Musical outline of Scene 1, mm. 198-239

Characters	Rows and combinations	Bar nos.
Prisoner-->	Fratello —>	198-201
Prisoner and Mother	Hope duet phrase 1—	202-04
Prisoner	[Freedom P ₉]—	205-210
Prisoner-->	Fratello —>	211-14
Prisoner and Mother	Hope duet phrase 2—	215-19
Prisoner and Mother	[Freedom I ₁₀ /Lamp I ₀]—	220-29
Prisoner-->	Fratello —>	230-34
Prisoner and Mother	Hope duet phrase 3.	235-39

Each Fratello combination features the scenic word “Fratello,” beginning each of the three phrases, counterbalancing the Mother’s “figlio” which concluded each of the phrases in the earlier section. The Hope duet phrases between the Mother and Son (into which each “Fratello” instance flows) consist first of a prime form (P₆) in ascending contour (Prisoner) responded to by an inversion form (different each time: I₃, I₂, and I₄);

descending (Mother), the prime forms corresponds to statements, the inversions to those statements rephrased as questions. Dyadic invariances and segments forming a chiasmus between the two rows underscore the text invariance between the phrases. (See annotated score, examples 18a-c).

The progression of rows corresponds to an alternation of harmonic regions. The sequence consists of a general circulation of the diatonic, chromatic, and octatonic soundscapes: the Fratello combination is imbued with tonal allusions through the minor triads; the Hope row duets are chromatic, the twelve-tone melodies accompanied by aggregate-forming accompaniments; the Freedom rows are associated with octatonic vertical segmentations. These harmonic regions in turn progressively acquire meaning (more so retrospectively, as the drama unfolds): the tonality of “Fratello” taking on a negative connotation; the chromatic dodecaphony of the sincerely expressed text in the “Hope” duets gaining instead a positive connotation; finally, the octatonicism of the Prisoner’s “Freedom” rows carrying a neutral quality, in both dramatic affect and harmonic sound.

The third section of the scene introduces the theme of Prayer, the specific text of the Prisoner’s invocation, set to the Prayer row. Equal in dramatic, textual, and musical weight to the Fratello motive, the thematic line of prayer is presented however less repetitively. The first presentation (P_8) grows into a passage featuring intricate contrapuntal texture formed by the two voices and the instrumental lines, repeated fragments, and echoed text, all involving various prime and inversion forms. The final segment consists of one more of the Prisoner’s supplications followed by the Mother’s response, these set to two RI forms (mm. 253-56), which lead to the closing passage.

The start of the closing section is signalled by the dramatic return from the Prologue of the Roelandt motive. Whether the bell tolls represent hope or doom is yet unclear after this scene full of contradictory thoughts and emotions. But the passage does seem to sum up what has come to pass thus far: besides the Roelandt motive, the passage includes the reiteration of the Fratello motive *a*, the scenic word “figlio,” and the same RI_0 form of Prayer that began the opera with the Mother’s solo angst-ridden entrance—the character exiting the drama in the same way and to the same row with which she entered it.

V. CONCLUSIONS

In this chapter I have investigated the extent to which text and music are linked in this opera, both in terms of process and final form, and in terms of dramatic and communicative value. The focus on text-music issues, specifically in a twelve-tone context, allows theorists a unique window into the work and the cultural and biographical issues that it raises.

Dallapiccola was attracted by the twelve-tone technique as a means of expression and as a way to achieve unity in a genre—opera—which he found ideal. From my discussion it emerges that a presentation of how the complexity of the technique—the multiplicity of rows, combinations, and aggregates—is complemented and counterbalanced by the priority placed on clear communication of the text through repetition of words, phrases, row order numbers, and by associating musical motives with recurrent words, all weaving tightly and smoothly into the larger musical process.

Crucial is also the issue of the composer's relationship with tradition. Just as opera composers in the past reacted to poetic forms through changes in musical technique and style, so Dallapiccola uses dodecaphony toward this end. The analyses of the aria, chorale, and ballata in particular evoke parallels with earlier, tonal music. The Scene 1 narrative, in traversing a spectrum of styles, offers instead an understanding of how the text and twelve-tone interaction work dramatically over a longer span of time. The issue of *parole sceniche*, one of the central topics of the chapter, brings together a multiplicity of textual, musical, and dramatic issues. The examination of language repetition and how it is set in the music, is principally a dramatic issue. Words and music form a leitmotivic web between the scenic words and musical motives, and dramatic meaning is assigned

through their association and subsequent de-association or separation. In future Dallapiccola research, tracing text-music relationships from his early atonal leanings to his late rigorous application of the twelve-tone technique would offer an even more comprehensive and convincing picture of the composer's compositional process.

Chapter 4

Composing with Aggregates and Twelve-Tone Rows

I. Introduction

The use of twelve-tone techniques in *The Prisoner* coincides with three main factors in Dallapiccola's professional and personal evolution, the first two stemming from the experience of the Second World War: a return to religious faith, a search for new expressive tools, and a need for a means of achieving compositional unity. The first Italian composer to employ dodecaphonic techniques, and one of the few twelve-tone composers of his generation not to have been a direct product of the Second Viennese School, his style is very personal, the use of the technique tempered by relative isolation. How his individual expression is reached, without compromising coherence, is of particular interest to the analyst.

No detailed twelve-tone analysis of the opera can be found in the existing literature on Dallapiccola. In general, past discussion has focused on the multiple rows used in the opera, without employing set-class analysis or relating text-setting techniques to the organizational role of octatonicism and the larger twelve-tone process.

The opera's placement in Dallapiccola's oeuvre leads it to be considered an experimental and forward-looking as an early twelve-tone work by the composer.¹

Considering instead its historical roots, Antonio Trudu sees *The Prisoner* as a bridge

¹ Brian Alegant divides Dallapiccola's output into four periods, labeling and dating them as follows: pre-serial (to 1942); early twelve-tone (1942-51); middle (1952-61); and late (1962-72). *Prisoner* thus falls in the second category, along with other experimental works such as *Liriche greche* and *Due studi*. From "Dallapiccola's Serial Odyssey," paper presented at the National Meeting of the Society for Music Theory, Columbus, Ohio, 2002.

between dodecaphony and the Italian tradition of *melodramma*.² In connecting Dallapiccola's use of the technique to the operatic tradition, we may add that his original attraction to dodecaphony does appear to have been of melodic nature.³ This instinct is clear in many instances, not just in *Prisoner* but in the composer's smaller vocal works as well, for example in the *Goethe Lieder*, when a line of text inspires a basic (melodic) row.⁴ The seeming spontaneity of melodic invention however was tempered by an intimate understanding of the potential properties of a set, as is clear from the coherent harmonic solutions derived from a row as well as from the concrete connections among different rows in the same work. (I explore one aspect of vertical-horizontal interreaction in the earlier chapter on octatonicism.)

At this still early point of Dallapiccola's career as a dodecaphonist, a certain tightness of row process might seem diluted, by some standards, at the service of immediate musical expression and clear communication of concepts, abstract and not. However, constant in the process is the role of the aggregate as the basic unit

² "The schematic interpretations of Dallapiccola's *The Prisoner* either as a dodecaphonic work or as an opera linked to the Italian melodramatic tradition seem to me too reductive. It is more correct to consider it a living example of the possible survival of musical theater even after Verdi and Puccini, one of the most valid and interesting examples, besides its rich consequences, of contemporary musical theatre." Antonio Trudu, "*Il prigioniero*: alla ricerca della libertà," in *Dallapiccola: Letture e prospettive*, ed. Mila De Santis (Milan and Lucca: Ricordi and LIM, 1997), 277-300: 299.

³ Joseph Rufer, *Composition with Twelve Notes related only to one another*, trans. Humphrey Searle (London: Rockliff, 1954), 179-181. Originally *Die Komposition mit zwölf Tönen* (Berlin: Max Hesses Verlag, 1952). Dallapiccola is included among several other composers writing about their experiences with the twelve-tone idiom for the appendix to Rufer's book. He explains: "The field which most attracted me personally to the twelve-note system was that of melody. One knows how much the character of melody has changed over the centuries; a proof of the variety of its character is the fact that every musical innovator has been particularly criticised by his contemporaries for lacking melody."

⁴ See Hans Nathan, "On Dallapiccola's Working Methods," *Perspectives of New Music* 15 (1977): 34-57.

generally guiding the composition. Andrew Mead, discussing approaches to twelve-tone analysis, talks about viewing (and hearing) the musical surface as a succession of aggregate completions. Though he mainly deals works by Schoenberg, Babbitt, and himself, his general introductory observations can be extended to *The Prisoner*:

The surfaces of many twelve-tone compositions can be thought of as a series of concatenated aggregates. Aggregates are not distinguishable by pitch-class content, but they achieve their individuality through the disposition of their elements, the twelve pitch classes. The disposition of elements includes—but is not limited to—questions of temporal, registral, and instrumental grouping, as well as grouping provided by dynamics, articulation, and mode of playing. By means of various criteria, aggregates can be linked into larger spans, or compared and contrasted, depending on their interior dispositions. It is the interior dispositions of the aggregates that make up the surface details of a twelve-tone composition, and it is the ways aggregates relate that create our sense of larger spans.⁵

In this chapter I focus on the internal details of various recurring aggregates, as well as the relationships among the different larger units, with the aim of understanding how the work coheres in its employment of multiple rows, aggregates, and deviations.

Dallapiccola attributed his decision to pursue the twelve-tone road to two issues: compositional unity and expressivity. As an organizational tool, the advantages of the system are easily identifiable. As an expressive device, the novel

⁵ Andrew Mead, “Twelve-tone Organizational Strategies: An Analytical Sampler,” *Intégral* 3 (1989), 93-169: 96.

resources of the system certainly allow for freedom from constraints of tonal habits, references and polarities. However, the way in which Dallapiccola composes is also free from the restraints that a twelve-tone process potentially imposes. He uses it liberally, with multiple rows/combinations, periodic non-aggregate passages, and tonal allusions. In addition, as seen earlier, the balance of the twelve-tone set is affected also by the use of octatonicism, especially in the harmonic dimension.

As in much music in which a hierarchical organic structure is active—with motivic cells giving rise to themes, themes to sections, sections to movements—so an analogous design, I have found, is evident in Dallapiccola's music for this opera. In particular, motives, e.g. trichords, give rise to series, which then can be grouped into families. For example, as seen earlier in the row presentations (chapter one, part one), the tetrachord 4-18 (0147) is motivic, giving rise to two series by serving as the opening tetrachord of both the Prayer row (linear presentation) and the Roelandt combination (verticalized). Similarly, the Fratello motive 3-3 (014) becomes the Fratello twelve-tone combination as well as the subsidiary linear row Dream. In turn, some of the series can be grouped into families. One such family is that formed by the three rows based on the 6-27 (013469) hexachord (Prayer, Glorious, Lamp). Another is the family of aggregates, named or not, which derive from the use of the 3-3 (014) trichord (Fratello, Dream, as well as several partially-ordered tetrachordal patterns, discussed later, which harmonize the trichordal motive).

Besides this basic hierarchical organization, a looser and more general process of aggregate completion also shapes the surface composition and our aural experience. Further removed from dodecaphony are, however, occasional brief

passages in the opera that resist traversing the chromatic, usually with specific dramatic reason, as will be discussed.

This chapter addresses the different types, roles, and meanings of many of the different aggregates identifiable in the opera. Some examples overlap with one another, even considerably, but for the sake of clarity they are presented separately.

II. Types of Aggregates

The opera's aggregates fall into two large categories: named rows or combinations and unnamed aggregates. These two types in turn break down into two other descriptive categories of dimension, the vertical and the horizontal--

Dallapiccola's conception of a twelve-note set includes both dimensions. As far as the named rows are concerned, he uses traditional horizontal sets, melodically conceived and employed (Prayer, Freedom, Hope), and then vertically organized sets (Roelandt, Fratello), which however also incorporate prominent melodic gestures. As will be seen, the unnamed aggregates also break down into vertical and horizontal groups.

Beyond the spatial dimension, another distinguishing factor of an aggregate, be it named or unnamed, vertical or horizontal, is its textural and dramatic role. Three main roles are identifiable: the vocal presentation and carriage of the text (sung or half-sung, setting a strict or free poetic form), the accompaniment of the voice, and the solo orchestral music which, at certain dramatic moments, alone propels the stage action.

The employment and handling of the rows can also be generalized. Incomplete or reordered rows, as well as occasional pitch-class repetition within a row, coexist with passages of a more even pitch circulation. The definition of simple aggregate completion is further extended (or loosened) when an unnamed aggregate—already distanced from row process—presents frequent pitch-class repetition, the

emphases lending themselves to pitch-class and/or set-class centricity and/or polarity.⁶

Pitch-class emphasis also occurs through the repetition, immediate or not, of a single row level, especially when recurring in the same contour and form (for example, as will be seen, in the use of P_0 of Freedom in the Jailer's aria). This kind of focus coexists in the opera with the presentation of simultaneous different named rows or different forms of the same row. Indeed, some of the most crafted passages in the opera involve canonic or imitative textures.

The variety of aggregate forms is not surprising given the many distinct roles and meanings of the aggregates in the opera, and these will be discussed further in sections III and VI, respectively.

IIA. Row relationships and melodic nature

The structures of the individual rows were discussed in detail in the chapter two, pp. 18-51. Here some features are reviewed briefly, in particular the links among the individual rows and combinations. This web of connections contributes to the overall unity of the opera and, beyond the structural issues, also to the web of

⁶ David Mancini explores the issue of polarity in Dallapiccola's music in his article "Twelve-tone Polarity in the Late Works of Luigi Dallapiccola," *Journal of Music Theory* 30 (1986): 203-24. Mancini takes as his starting point a comment by Dallapiccola on the attractive force between notes in twelve-tone music lending a certain organizing force to the music. Mancini investigates how intervals or pc sets acquire priority through musical context, parallel to the tonic-dominant polarity that defines tonal music. Dave Headlam deals with a similar use of the technique in terms of the mix of derived and non-derived materials and of tonal allusion in his study of Berg's *Lulu*. See, for example, *The Music of Alban Berg* (New Haven: Yale University Press, 1996), 197-200. Pierre Michel comments on the influence of Berg's music on Dallapiccola's operas in *Luigi Dallapiccola* (Geneva: Contrechamps, 1996), 87-89.

semantic meanings, increasingly dense and intricate as the opera progresses (see below, section VI).

Dallapiccola has a primarily melodic conception of the row. This can be inferred from his own presentation of the rows in his comments on the opera,⁷ from their employment in the score, and from the studies of the composer's sketches by Hans Nathan and Dietrich Kämper (on several works besides *Prisoner*).⁸ Associations of the rows with certain contours, rhythmical figures, and even pitch levels tend to be established early on, and serve as referential gestures throughout the work.

Dallapiccola presents six series/combinations in his commentary on the opera (Prayer, Freedom, Hope, Roelandt, Fratello, and Glorious), leaving unmentioned two rows labeled here (Lamp, Dream).

The Prayer row, as one may infer, was inspired by the line of prayer that the Prisoner repeats starting in Scene 1, the singing of it always musically and dramatically highlighted. Discussed in the chapter on text/music, the words of the prayer ("God help me to walk/to climb" for example at the opening of Scene 3, mm. 635-7) are reflected also in the contour and rhythmic pattern of the repeated musical passage. Throughout the opera, P₈, shown in example 1a, becomes the main transposition level associated with the text.

⁷ Dallapiccola, "Notes on my *Prigioniero*," in liner notes to *Il prigioniero*, Decca Head 10 (London Records OSA 1166).

⁸ Dietrich Kämper, "Uno sguardo nell'officina: Gli schizzi e gli abbozzi del *Prigioniero* di Luigi Dallapiccola" [A glance inside the workshop: the drafts and sketches of *The Prisoner* of Luigi Dallapiccola] *Nuova rivista musicale* 14 (1980): 227-39; Nathan, "On Dallapiccola's Working Methods..."

Example 1a. "Prayer" row.

0 1 2 3 4 5 6 7 8

IL PRIGIONIERO

9 10 11

Si - gno - re, a - lu - ta - mi a cam-mi -

- na - re. ___

An equally clear association with a melodic text setting is established for the Freedom row as found in the Jailer's aria (mm. 360-440, Scene 2; see example 1b), which falls at the very center of the opera and was, incidentally, the first part of the entire work to be written. The row derives its name from this setting of an ode to impending freedom—freedom in which the Jailer deceitfully incites the Prisoner to believe.

Example 1b. "Freedom" row.

0 1 2 3 4 5 6

IL PRIGIONIERO

7 8 9 10 11

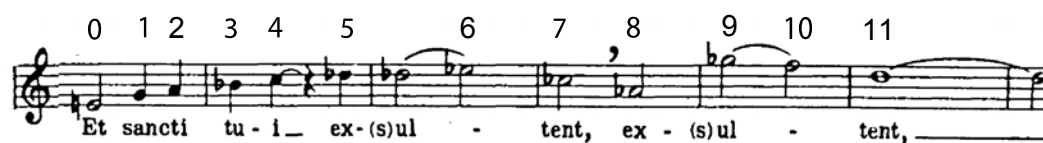
Sul - l'O - ce - a - no, sul - la Schel-da, con il so - le, con la

ploggia, con la gran-di - ne e la

The Glorious row (example 1c) instead is immediately associated with part two of the First Chorale Intermezzo, indeed marked "*Glorioso*," this musical

indication giving the row its name here (the row is identified by Dallapiccola, but no name or concept is mentioned).⁹ Rhythm and contour associations established with the row are very strong, a bold ascent and clear, text-aligned rhythms representing the optimism and joy of the Latin text (mm. 151-75). Example 1c.

Example 1c. "Glorious."



The Hope row is first largely associated with the three Prisoner-Mother duet phrases in Scene 1. The Prisoner's hope, expressed in statements sung to prime forms, is cast into doubt by the Mother's questioning echoes set to inversion forms. The contour repeatedly appearing with the prime and inversion forms of this row gradually opens up the chromatic space—the initial semitones giving way to optimistic expressive leaps, musically representing the concept of hope (for example, mm. 201 ff.; see example 1d).

Example 1d. "Hope" row.



The so-called "twelve-tone combinations," i.e. non-linear row aggregates, also have a prominent melodic element. Roelandt's melodic line, set class 3-6 (024), is a

⁹ Dallapiccola, "Notes on my *Prigioniero*..."

simple turning gesture, easily recognizable, and extremely emphatic due to the thick harmonic textures supporting it. Similarly, but even more so, the set class 3-3 (014) that sets the word “Fratello” of the Fratello combination permeates the entire score of the opera. See examples 1e and f.

Example 1e. "Roelandt" combination.

3-6 (024)

aggregate #1

aggregate #2

Example 1f. "Fratello" motive.

3-3 (014)

- ro - la: Fra - tel - lo,, Dol - cis - si - ma pa - ro - la — che mi

200

The Lamp row's role as employed by the orchestra is less melodic and more dramatic than the other rows, for example, the unison eighth-note presentations in Scene 3 (mm. 759-60; example 1g).

Example 1g. "Lamp" row



The 3-3 (014) trichord, prominent in the Fratello combination, gives rise to an aggregate, which is however left unidentified by Dallapiccola (example 1h).¹⁰ Though it does not bear the prominence or importance of the other named rows, it is highlighted and termed “Dream” by William Schulz in his study of the opera.¹¹ First setting the Mother’s lines in which she recounts her premonitions (mm. 39-46), the exact intervallic order does not become as motivic in the opera as that of the other named rows, but the general idea of a 3-3 (014)-derived or nearly derived row remains relevant.

Example 1h. "Dream" row.

¹⁰ Ibid.

¹¹ William Schulz, *Serial Techniques in Luigi Dallapiccola's Il prigioniero* (University of Texas-Austin, M.M. thesis, 1984).



II.B. Cross-partitions

A "cross-partition" as defined by Brian Alegant is a motivic aggregate that may or may not be derived from an established ordered row.¹² Cross partitions appear in many guises and serve as many functions in this opera. Among these are: providing accompanimental coherence (see II.B.1), punctuating phrases with a compact sweep of the chromatic (II.B.3), and providing a dramatic backdrop to moments of stage action or plot intensification (II.B.6). Besides simple chromatic scales, there are series of chromatically-sliding vertical dyads at various intervals which also traverse the aggregate. In addition to these relatively straightforward scalar motions and/or "fillers," several three-member groups of tetrachords and larger sets cover the chromatic and are repeated throughout either a section or the entire opera (II.B.2, 5, 7).

The vertically organized aggregates tend to fall into partially ordered groups, or cross-partitions, forming general patterns, though chord size as well as number of elements per group vary. Some of the groups discussed in this section with more than twelve pitches do involve pitch repetition. They are considered anyway, for the fact

¹² Alegant, "Cross-Partitions as Harmony and Voice Leading in Twelve-Tone Music," *Music Theory Spectrum* 23 (2001): 1-40.

that they seem organized (in terms of rhythmic and melodic segmentations) according to the principle of aggregate completion. In other words, for musical effect, pitch classes might be repeated, but the basic unit of structure remains the aggregate.

1. Cross-partition based on Roelandt motive *a*: 4-18—4-18—4-13.

Partially-ordered non-row aggregates partitioned into three tetrachords are common in the opera. One of the most prominent of these is a figure lifted from motive *a* of the twelve-tone combination, Roelandt, which follows its tetrachordal pattern:¹³

$$4-18 (0147) \text{—} 4-18 \text{—} 4-13 (0136)$$

Indeed, the exact pattern of the original Roelandt *a* (4-18s related at T_2) is sometimes repeated as an accompanimental gesture. The employment of the motive outside of its original twelve-tone combination is however independent of the melodic and rhythmic gestures associated with the full Roelandt phrase, as well as detached from motive *b* of the combination. See Table 1 in which I include the examples discussed below as well as others.

The pattern is used, for example, to accompany the first two vocal phrases of the opera, immediately following the opening Roelandt figure—thus, between the orchestral introduction and the vocal entrance, amounting to four appearances of the pattern within the opera's first eighteen bars and significantly contributing to the

¹³ See for example mm. 1-2.

motivic coherence of the music. In the first vocal line the melodic row (Prayer RI₀) is accompanied by this pattern (mm. 10-12), the motivic saturation increased by the upper notes (F—G flat—D) outlining set class 3-3 (014), the same set class of the Fratello motive. Presenting the aggregate, the pattern closes as the vocal line completes its row, the completion of the two aggregates—melodic row and accompanimental gesture—coinciding (m. 12).

Example 2. Instance of motivic cross-partition: 4-18 (0147)—4-18—4-13 (0136).

Prayer RI₀

fi - gliol! Ti ri - ve - drò...

4-18 (0147) 4-18 4-13 (0136)

With the motive thus established, the pattern reappears repeatedly in the Prologue, recognizable, in varied repetition. For example, its retrograde form accompanies the vocal return of the opening line of text (*Ti rivedrò, mio figlio, ti rivedrò*), as shown in Example 3a. Even more varied, immediately following this (m. 25), a second aggregate begins, again with 4-18, but moves to two supersets of both 4-13 and 4-18: 5-31 (01369) and 6-30 (013679), in which two instances of each of the

tetrachords are embedded (example 3b). Though pitches are repeated with the use of these larger sets, the basic aggregate model remains the same: i.e., the two 4-18s are related at T_2 , though the second one is embedded in the pentachord; the fifth "extra" pitch class of the pentachord is repeated pitch class 6 from the previous chord, constituting a kind of "common tone." The pattern is presented yet again in this first section of the Prologue (mm. 29-31), again in a variation involving the 5-31 (01369) superset: 4-18—4-18—5-31, finishing just before the vocal close, which dovetails into the next return of Roelandt (m. 31 ff.).

Example 3a. Retrograde of motive shown in example 2: 4-13—4-18—4-18.

Prayer 13

0 1 2 3 4 5 6 7 8 9 10

Ti ri-ve-drò, mio fi-glio! Da più me-si mi

4-13 (0136) 4-18 (0147) 4-18

T_2

Example 3b. Superset variation of motivic aggregate: 4-18 (0147)—5-31(01369)—6-30 (013679).

Prayer I1: P0: 10 11 0 1 2 3 4 5 (repeated)

The musical score consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The vocal line has lyrics: "struggon e la bra-ma di te, e l'affan-no per te, e l'ac-co-ra-to a-mor". Above the vocal line, a sequence of numbers (10, 11, 0, 1, 2, 3, 4, 5) is aligned with the notes, with "(repeated)" after the 5. The piano accompaniment features several chords, some of which are boxed and labeled with motivic aggregates. A bracket labeled "T2" connects the first and second boxed aggregates. The labels are: "4-18 (0147)" under the first box, "5-31 (01369) superset of 4-13 and 4-18 {0,3,8,9}" under the second box, and "6-30 (013679) superset of two subsets each of 4-13 and 4-18" under the third box.

Later in the Prologue's *Ballata*, the pattern returns with the sets re-ordered (mm. 64-67: 4-18—4-13—4-18), the sustained and repeated attacks of the chords extending to span the entire four-bar phrase. The coordination of music and text exists on the large and small scale: the vocal line's (Prayer I₄) start and finish coincides with those of the orchestral aggregate, while the internal chord changes line up with the vocal subphrases (see example 4).

Table 1. Progressions based on Roelandt motive *a*

Bar nos. and example.	Progressions based on the pattern: 4-18—4-18—4-13	Comments
mm. 10-12, Example 2	4-18 (0147)—4-18—4-13 (0136)	Accompaniment of the first vocal line, the melodic row (Prayer RI ₀).
mm. 16-17	4-18 —4-18—4-13	Accompanies the latter half of the second vocal line.
mm. 22-25, Example 3a	4-13—4-18—4-18	Retrograde version. The final 4-13 of the orchestral interlude (Roelandt, mm. 19-22) becomes part of the pattern. The 4-18s are related, in retrograde, at T ₂ .
mm. 25, Example 3b	4-18—5-31—6-30	Variation involving supersets.
mm. 29-33	4-18—4-18—5-31	Vaiation involving the 5-31 (01369) superset.
mm. 64-67	4-18—4-13—4-18	During the <i>Ballata</i> , the pattern returns with the sets in different order, and sustained and repeated attacks of the chords extending to span the entire four-bar phrase. The vocal line--Prayer I ₄ --has a start and finish coinciding with those of the orchestral aggregate.
mm. 102-3	4-18—4-18—4-18—4-13	This longer pattern presents a near aggregate with pitch repetition. Embedded in a more intricate texture of linear rows and descending vertical tritones. The pattern lacks pc 6, which is however present in the Glorious rows (e.g. in m. 101).
mm. 123-25	4-18—4-18—4-13	This pattern reappears for the Mother's final words in the Prologue, the top line outlining 3-3 (014). Again, the pattern forms the accompaniment for a Prayer form, this time RI ₁₀ .

2. Variations maintaining 4-18 invariant (plus 4-16).

Set class 4-18 contributes to the motivic coherence of the Prologue by remaining constant in other aggregate-forming progressions, also falling into groups

of three components. See table 2. These variations use set classes similar to one another: 4-18 (0147), 4-16 (0157), and 4-13 (0136). In the first two cases, presented in the table below, the motive is completed by the voice, and the music is relatively static. In the last two examples, the aggregates correspond to grammatical periods in the text. The four cases thus share an association with moments of pause in the music.

Table 2. Cross-partition aggregates in groups of three tetrachords.

Bar nos.	Progression	Description.
mm. 44-46, Example 6	4-18—4-16—4-18	Voice presents five pitch classes among the repeated attacks. Near aggregate formed by tetrachords (with one missing pitch, B, appearing, however, in the voice). The 4-18s are related at T_5 .
mm. 106-8	4-18—4-16—4-18	Toward the end of the Prologue, this passage analogous to that of mm. 44-46 appears, but now falling three pitch classes short of the aggregate.
m. 80	4-18—(4-16)—4-13	Not so prominent a progression, with internal gestures contributing to the completion of the aggregate, set 4-16 is offbeat passing. Aggregate corresponds to the end of a sentence in the text (<i>col proprio fiato.</i>).
m. 93	4-18—4-16—4-16	The 4-16s are related at I_5 . The pattern coincides with the arrival of a grammatical period in the text (<i>pallida vetrata.</i>). Another element of motivic saturation is found in the three instances of the motivic trichord 3-3 (014) embedded in this progression as well, though not equally audibly.

Example 5. Variation maintaining 4-18 (0147) while adding 4-16 (0157): 4-18—4-16—4-18.

4-18 (0147) 4-16 (0157) 4-18

T5

Example 6. Variation maintaing 4-18 (0147) while adding 4-16 (0157): 4-18—4-16—4-18.

Prayer P5

2 3 4 5 6 7 8 9 10

- tò — col proprio fia-to.

80 11

4-18 (0147) 4-16 (0157) 4-18

3. Another cross-partition consisting of a three-tetrachord aggregate: 4-26 (0358)—4-26—4-17 (0347)

Whereas the progression discussed in section 1 consists of two instances of an octatonic subset 4-18 (0147) followed by a diatonic one 4-13 (0136), this progression reverses the balance, presenting two instances of a diatonic subset 4-26 (0358) and one of the octatonic 4-17 (0347). T_1 relates the two 4-26 (0358) sets in this

progression, presented in the music as a chromatic upward slide, which coincides with grammatical periods of the sung text (see table 3 below). Music and punctuation are clearly coordinated: in two cases the orchestra completes the vocal row (m. 76; 89), presenting order number 11 simultaneously with the voice's order number 10. In another instance, the orchestra simply doubles the final order number presented in the voice (m. 81).

Besides the association with the syntactical period, in the Prologue this aggregate group is also paired with a specific dramatic image—the dreaded footsteps of the King, as imagined by the Mother. When the figure returns in scene 3, it is still associated with footsteps, but this time those of the priests, also threatening the Prisoner's chances of escape (see example 8). After having been associated with the Mother's hallucinatory dread of the approaching Philip, the aggregate figure now is used to mark the Prisoner's fear of the nearing priests in the darkness (this time instead a real, not imagined, action). Both the abstract (the dread, m. 663) and the concrete (the footstep, m. 664) concepts associated with the gesture are thus employed here. Although not associated with a grammatical period as in all of the previous instances (in the Prologue), the progression is placed in moment of suspenseful pause as a brief orchestral interlude between the Prisoner's frightened question *Chi viene?* (Who is coming?) and his exclamation of fear, *Che angoscia, Iddio!* (What anguish, my God!).

Table 3. Instances of the progression 4-26 (0358)—4-26—4-17 (0347)

Bar nos.	Text	Comments
mm. 68 Example 7	<i>(al collo brilla sinistro.)</i>	Aggregate corresponds to grammatical period; gestures evoke dread of the imminent footstep depicted in mm. 69-71.
mm. 76	<i>(il suo pesante passo.)</i>	Associated with the depiction of the footstep, now the vocal overlap is less evident, or just layered after solo presentation earlier. Row completed in orchestra, ON 11 simultaneous with the voice's ON 10.
m. 81	<i>(Tace.)</i>	Tetrachords move in contrary motion with the vocal line: descending vocal leap works against orchestral chromatic ascent, which however doubles the vocal pitches, gluing the opposing gestures together. Orchestra does not complete row, but does double final order number presented in the voice (E flat).
mm. 89- 90	<i>(col suo fantasticare.)</i>	Row completed in orchestra (ON 11 simultaneous with voice's ON10).
mm. 663-4 (Scene 3) Example 8 mm. 85-6; Example 9		Pattern is not associated with grammatical period as it was in all previous instances (in Prologue). Pattern is embedded in supersets of the tetrachords. E.g., in harmonizing Fratello motive, the following progression appears four times: 5-35 (02479)—4-26 (0358)—6Z-19 (013478), the smaller sets 4-26 and 4-17 (0347) embedded in 5-35 and 6-Z19. Each segment presents the aggregate with pitch repetition.

Example 7. Aggregate as punctuation: 4-16 (0358)—4-26—4-17 (0347)

m. 68

4-26 (0358) 4-26 4-17 (0347)

Example 8. Two more instances of the following progression: 4-26 (0358)—4-26—4-17 (0347).

m. 663

4-26 (0358) 4-26 4-17 (0347) 3-3 (014) 3-3

Example 9. Superset variation of progression featured in examples 7 and 8: 5-35 (02479)—4-26 (0358)—6-Z19 (013478)

85

5-35 (02479) 4-26 (0358) 6-Z19 (013478)

4. Cross-partitions employing whole-tone tetrachords: 4-24—4-18—4-25.

This section examines the following progression of two aggregates, consisting of the same three tetrachords, but presented in a different order each time:

4-24 (0248)—4-18 (0147)—4-25 (0268) and 4-18—4-25—4-24.

The First Chorale (example 10) presents the first dramatic contrast in sound in the opera, after a relatively consistent texture and process in the Prologue.

Example 10. Cross-partition employing whole-tone tetrachords: 4-24 (0248)—4-18 (0147)—4-25 (0268) and 4-18—4-25—4-24.

4-24 (0248) 4-18 (0147) 4-25 (0268) 4-18

Fi-at mi-se-ri-cor-di-a tu-a, Domine, su-per

Fi-at mi-se-ri-cor-di-a tu-a, Domine, su-per

Fi-at mi-se-ri-cor-di-a tu-a, Domine, su-per

Fi-at mi-se-ri-cor-di-a tu-a, Domine, su-per

(4-18 continued) 4-25

nos. Qu- Quem-ad-modum spe- ra-vi-

nos. Quem-ad-modum spe- ra-vi-

nos. Quem-ad-modum spe- ra-vi-

nos. Quem-ad-modum spe- ra-vi-

(4-25 continued) 4-24

-ad-modum spe-ravimus in Te. spe-ravimus in Te. -ra-vi-mus, spe-ravimus in Te. -mus, spe-ravimus in Te.

-ad-modum spe-ravimus in Te. spe-ravimus in Te. -ra-vi-mus, spe-ravimus in Te. -mus, spe-ravimus in Te.

-ad-modum spe-ravimus in Te. spe-ravimus in Te. -ra-vi-mus, spe-ravimus in Te. -mus, spe-ravimus in Te.

-ad-modum spe-ravimus in Te. spe-ravimus in Te. -ra-vi-mus, spe-ravimus in Te. -mus, spe-ravimus in Te.

The Chorale cuts off the Mother's final word, and with a Latin text and four-part vocal setting it evokes a completely other style, similar to that of Renaissance sacred choral works. What does remain constant in the Chorale however is the composing with aggregates, the presence of the set class 4-18 (0147), which is motivic in the Prologue, and the fact that the aggregate is divided into three tetrachords each time. But two new sets imbue the chorale's opening with a different sound. In the first large phrase (mm. 126-42), two aggregates are presented in succession. Contrasting with the previous patterns presented thus far, this progression has a heavily whole-tone sound, with two whole-tone subsets (4-24 and 4-25), and one octatonic (4-18). Thus, the diatonic quality is lacking here while the whole-tone dimension is introduced.

The aggregate boundaries do not respect those of the syntactical units:

FIRST AGGREGATE: *Fiat misericordia, Domine,*

SECOND AGGREGATE: *supernos. / Quemadmodum speravimus in Te.*

Despite the different order of the sets in the two aggregates, the fact that the same set class begins and ends the larger progression provides a sense of closure to the phrase. And although the aggregates do not line up neatly with the two separate sentences of the text, the couplet as a whole is unified by the overall completion of the two similar progressions.

5. Harmonization of Fratello motive [3-3 (014)] by diatonic tetrachords: 4-27—4-26—4-22.

The Fratello motive is associated with tonality thanks to its sustained minor triads harmonizing the melodic motives. The motive is also associated with falsity, given the deceptive use of the word "fratello" in the libretto set by the twelve-tone combination. Thus, tonality acquires an association with falsity. In a moment of high tension mid-opera (Scene 3), strongly diatonic sets harmonizing the Fratello motive continue to reinforce this latter association. In the instance from the first Ricercare (example 11), the following pattern is first introduced: 4-27(0258)—4-26(0358)—4-22(0247). It first appears as accompaniment and mid-phrase, perhaps a subtle foreshadowing of the next Ricercare (which is based in fact on the Fratello motive), compensating for the lack of an aggregate process in the melody. The next two instances appear in the second Ricercare, (*Ricercare secondo super "fratello"*). The figure punctuates, with an upbeat gesture, the close of a textual line each time, providing culminating instances of the motive in a section motivically saturated with it.

Example 11. Harmonization of "Fratello" motive [3-3 (014)] by diatonic tetrachords: 4-27 (0258)—4-26 (0358)—4-22 (0247).

m. 668

4-27 (0258) 4-26 (0358) 4-22 (0247) 5-35 (024579) 4-22 (0158) 4-20 (0158)

6. Larger sets harmonizing Fratello motive [3-3 (014)]: 5-35—5-17—6-Z19.

The following three-chord progressions, shown in Table 4, like the one discussed immediately above, also harmonize the Fratello motive *a*. The set common to all but one of the progressions, 5-35 (02479), appears first in all but one case (in the last example, it falls in the middle). Sets 4-20 (0158) and 6-Z19 (013478) are also motivic, each as final members of two groups. Pitch repetition is inevitable in patterns employing over twelve pitches, but the principle of aggregate completion appears basic to the process (as in above non-pitch repeating patterns), which is then elaborated by repetition. All these instances appear in the second *ricercare* of Scene 3 (*Ricercare secondo super "fratello"*), except for the final two cases, which occurs in the first *ricercare*. See examples 12a-b.

Example 12a. Harmonization of Fratello motive [3-3 (014)]: 5-25 (02479)—4-22 (0247)—4-20 (0158).

3-3 (014) 3-3

Vo-glia il Cie-lo toc-ca-re i lo-ro cuo-ri

5-35 (02479) 4-22 (0247) 4-20 (0158) 5-35 4-22 4-20

Example 12b. Harmonization of Fratello motive by larger sets: 5-35 (02479)—5-27(01358)—6-Z19 (013478).

m. 724

5-35 (02479) 5-27 (0247) 6-Z19 (013478)

Table 4. Harmonizations of (014) motive

Bar nos.	Progression.	Description.
mm. 720-21, Example 12a	5-35 (02479)—4-22—4-20.	The pattern occurs twice in immediate succession, the second time at T ₋₁ . The two groups of even eighth notes are followed by a heavier and slower instance of the harmonized motive (m. 722). Meanwhile, the melody formed by successive 3-3 (014) trichords moves in contrary motion (ascending) to the melodic line (descending) in the orchestra.
m. 724, Example 12b	5-35—5-27 (01348)—6-Z19 (013478)	Marked " <i>largamente (recit.)</i> " the solo orchestral moment sings the motive the loudest of all until that moment.
m. 725	5-35—5-27—4-20	Glorious fragment, I ₇ , played by trombones. The continued solo orchestral moment carries the drama alone.
m. 726	5-35—4-26—6-Z19	4-20 (the third member of the immediately preceding progression) is embedded in 6Z-19.
mm. 668 (first ricercare), and 713 (second ricercare)	5-35—4-22—4-20	The vocal pitches are doubled in the orchestra (B—B flat—G)
m. 715	5-35—5-35—4-20	The motive appears at inversion, E flat— E—G.
m. 670	2-5—4-23—3-9	The pattern harmonizes an echo of the vocal pitches earlier in the bar (G—G flat—E flat).
m. 670	5-29—5-35—3-2	Saxophone plays the melodic pitches, the latter two embedded in a busy texture. The melodic pitches are more disguised in the denser texture and inner voices.

7. Hexachordal pattern harmonizing Fratello motive [3-3 (014)]: 6-Z50 (014679) and 6-Z29 (023679).

Until now we have examined tetrachords and larger sets harmonizing the Fratello motive 3-3 (014). In one case, groups of dyads form hexachords that, while harmonizing the same motive, present the aggregate. Toward the close of the Prologue (mm. 109-10; example 12c), groups of three dyads, again harmonizing the 3-3 (014) trichord, form a pattern of complementary hexachords in mirror arrangement: 6-Z50—6-Z29 : 6-Z29—6-Z50, the corresponding hexachords related at both I_2 and T_1 . The pattern functions both as accompaniment and as punctuation of the line's end (*son restate le occhiaie bianche e vuote*)¹⁴. The melodic 3-3s (014) are harmonized by the outer 6-Z50 sets, the second time in retrograde. The upper notes of the 6-Z29 hexachords form trichord 3-2 (013), though 3-3 (014)s are also present if segmented accordingly. Although this is an isolated harmonization, it relates to other motivic aggregate patterns discussed earlier in the chapter through its subset content: set classes 4-18 (0147) and 4-13 (0136) are each embedded twice in each of the two hexachords; 4-16 (0157) appears twice in 6-Z29. Set class 3-3 (014) of the melodic motive occurs twice in both hexachords.

¹⁴ His eye sockets remained white and empty.

Example 12c. Harmonization of Fratello motive by hexachords: 6-Z50 (014679) and 6-Z29 (023679).

8. Chromatically sliding perfect fourths and fifths

Another type of recurring aggregate, less sophisticated but no less important to the overall coherence of the work, consists of chromatically sliding vertical dyads. Here we examine instances featuring the interval of the fourth and fifth. One appears very early in the opera during the Prologue (mm. 39-46; example 13): as the Mother recounts her premonitions about the Prisoner's fate, two aggregates occurring in fifths and fourths are presented, the first extending over three bars, the second compressed into a single bar (m. 42). The lack of a row form represents a remove from the musical process until now, reflecting the Mother's sudden drift into her subconscious dreamworld, but the passage nonetheless remains locked into the context of twelve-note circulation through these accompanimental aggregates.

Example 13. Aggregate formation by chromatically sliding fourths and fifths.

The image displays a musical score for a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It features a series of notes with slurs and breath marks, indicating a continuous melodic line. The lyrics are: "Il mio so-gno... il mio sogno... Tut-te le not-ti m'op-pri-me... sempre u-guale...". The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs). The first system includes a measure marked with a box containing the number "40". The piano part features complex chordal structures and arpeggiated figures, with some measures containing triplets. The overall style is that of a 20th-century musical score, likely from a vocal and piano work.

Table 5 lists other examples of aggregates presented in fifths and fourths, with little else in common among the entries. Indeed, the device seems to be a relatively simple resource, a resort for when the composer wanted to keep the aggregate in play without involving more ordered row processes. (We will see related ways of aggregate completion later in section III.D., dealing with accompanimental aggregates.)

Table 5. Instances of Aggregates formed by fifths and fourths.

Bar nos.	Comments
mm. 39 ff.	Two aggregates accompanying Mother: one presented over three bars, the other compressed into a single bar.
m. 58	The aggregate is compressed into a half bar, corresponding to a grammatical ellipsis (<i>tento di non vedere...</i>)
mm. 665 ff.	The fifths are in the lower register, set to triplet rhythms. It is the third aggregate coming after two patterns of groups of three tetrachords, corresponding to a pause in text and tension in the stage action (<i>Chi viene?</i>), while the saxophone sings the Fratello motive above the orchestral aggregate.
mm. 669 ff.	Parallel fourths present six pitch classes of the aggregate, corresponding to an ellipsis and then pause in the text (<i>risento il ferro...il fuoco...</i>).
mm. 634 ff.	An aggregate of fifths and fourths correspond to the Prisoner's entrance in Scene 3. The "walking" gestures correspond to the verb <i>camminare</i> (to walk) in the prayer.
mm. 306-8	Lower voices (vertical tritones) move in contrary motion to the upper descending fifths.

9. Chromatically sliding tritones.

Similar to the above method, chromatically sliding vertical tritones also complete the aggregate. For example, closing the Prologue's Ballata are two sets of aggregates formed by descending tritones (mm. 98-101 and 102-04; example 14). The first set of tritones combines with other pitches to form a series of diatonic set class 4-27 (0258), while the second group returns the familiar 4-18 (0147) to the texture.

Example 14. Aggregate formation by chromatically sliding tritones: mm. 98-101; 102-104.

m. 98

“Di - o Si - gno-re è del cie - lo; io son Re sul - la ter - ra,,

4-27 4-24 4-27 4-27 4-27

Son ri - sa - li - te in - tan - to le nebbie del mio son - no.

4-18 4-18 4-18

Another prominent use of this simple device appears in the second large phrase of the First Chorale Intermezzo (mm. 142-50). In this passage the bass instrumental parts present chromatically sliding tritones which together traverse the aggregate, the eight-bar phrase united by the sustained notes in the low range. The relevance of this clearly unfolded aggregate is increased by the fact that a specific row form is lacking in the vocal parts

A third instance appears much later (m. 586), when tritones underneath a *marcato* row (Freedom I_{10}) in the trumpets set up the dramatic *fff* vocal entrance of the Prisoner, who sings his words instead to the Fratello motive (“*Spera!*” *m’ha detto...* “*Spera!*”). This tritone-based aggregate is highlighted in particular by a strong half-note rhythm and dramatic leaps.

II. C. Other cross-partitions and non-row melodic aggregates.

Miscellaneous non-row aggregates, both in the accompaniment and melody, are often quite clearly defined in the score. Table 6 lists various instances, text-music considerations figuring in all but the last entry. For instance, as shown in example 15, a child's verse, sung in falsetto and appearing in quotation marks in the libretto, is set apart by the pitch process, underlining its separation from the surrounding context. Example 16 instead suggests a musical reflection about the text being set, "I try to avert my eyes," as the confusion of not knowing where to look is mirrored by the music not knowing where to go (in terms of a predetermined row form).

Table 6. Cross partitions and melodic non-row aggregates.

Scene, bars	Text	Comments
Scene 2, mm. 458 ff. Example 15	<i>"Torna, sole, sulle città liberate! Campane, spandete nell'aria il vostro rintocco di gioia..."¹</i>	A chain of set class 3-7 (025) unfolds in the melody, with much pitch repetition. Aggregate is completed as the quotations closes (m. 465).
Scene 2, mm. 467 ff.	<i>Sorridono i volti ed i cuori..."²</i>	A linear melodic vocal aggregate forms two successive instances of set class 6-32 (024579). Two overlapping instances of 3-7 link the melodic line to the immediately previous one discussed above. The strong diatonic quality of the trichord sets the Jailer's deceitful words, further reinforcing the association of tonal reference with falsity.
Prologue, mm. 57-62, Example 16	<i>Tento di volger gli occhi..."³</i>	Deviation from row process reflecting the Mother's words.
Prologue, mm. 103- 17	<i>Son risalite intanto le nebbie del mio sonno. A poco a poco il Gufo muta i suoi lineamenti: svaniti gli occhi quasi per magia, son restate le occhiaie bianche e vuote... Si scavano le guance ed i capelli cadono... Ad un tratto non è più Re Filippo che mi fissa: è la Morte!"⁴</i>	The final large-scale vocal phrase of Prologue (during the course of which, however, the melody and accompaniment together do form two separate aggregates). The lengthening of the phrase accomplished by delaying the completion of the aggregate results in a broader phrase for this climactic point.
Scene 1, mm. 187-8; mm. 195-6.	<i>Non sapevo ancora di poter soffrir tanto e non morire..."⁵</i>	Octatonic verticals give rise to an aggregate completion on the horizontal level. In the analogous place in the second phrase (mm. 195-96) another aggregate is completed, this time including the Prisoner's F sharp in m. 196.

¹ Return, sun, to shine on the freed cities! Bells, ring out in the air your tolls of joy...

² Faces and hearts are smiling...

³ I try to avert my eyes...

⁴ The fogs of my sleep slowly have lifted. The owl has transformed his features. His eyes, as if by magic, have vanished, and his eye sockets remain, white and empty. His cheeks collapse and his hair falls out. All of a sudden it is no longer King Philip who stares at me: it is Death!

Scene 1, mm. 202-3.	<i>mi diede ancor fiducia nella vita...</i>	The passage includes descending major thirds, followed by two alternating dyads, while the Hope row unfolds in voice, doubled by the cello. The two gestures (non-row and row aggregates) move in contrary motion.
Scene 1, m. 204.	<i>(...che ti diede ancor fiducia nella vita?)</i>	Ascending and accelerating dyads again move in contrary motion with the Hope row, this time an inversion form.
Scene 1, m. 205.	(Orchestral interlude.)	Tritone stacks build the whole-tone hexachord 6-35 (02468a) presenting the aggregate in two strokes. The dual sonorities of aggregate completion and whole-tone sets combine and contrast with the octatonic shades prevalent in the context.
Scene 1, m. 245.	<i>Mi fan pensare ad un tempo lontano...</i> ⁶	A linear aggregate formed by three trichords, all beginning with (01): 014, 012, 012, 013.
Scene 1, mm. 247-50.	<i>Così lunga è la via che mi pare di non poterla finire.</i> ⁷	The Prisoner, underneath Mother's I ₃ , unfolds an unidentified aggregate, forming the tetrachords 4-3, 4-10, 4-26. Four instances of interval class 5 color this line, the final two consecutive, their leaps evoking a cadential gesture.
Scene 2, mm. 347-8	<i>il Santo Uffizio e Filippo tramontano!</i>	016-derived aggregate, stemming from overlapping 016s in m. 346, which then expand into the aggregate, also expanding in register.
Scene 2, mm. 316-24; mm. 324-32	<i>Carlo strappò la lingua di sua madre il dì che tolse la fiera campana a Gand, che forte parlava alle Fiandre, Roelandt, l'orgoglio di tutta una terra.</i> ⁸	Non-row but employs the motivic (014), plus three instances of 3-7.

⁵ I did not know that I was able to suffer so much without dying.

⁶ [These words] make me think of a long time ago.

⁷ So long is the road that I feel that I cannot finish it.

⁸ Carl tore out his mother's tongue, the day he removed the bell from Ghent, that used to sound throughout Flanders, Roelandt, the pride of an entire land.

Example 15. Non-row melodic aggregate with repetition formed by chain of set class 3-7.

m. 458

3-7 T7 3-7

Tor - na, so - le, sul - le cit - tà li - be -

3-7 3-7 T7

ra - te! Cam - pa - ne, span - de - te nel -

3-7

- l'a - ria il vo - stro rin - toc - co - di gio - ia...,

Example 16. Non-row melodic aggregate with several repeated pitches

m. 57

Ten-to di volger gli oc-chi... ten - to di non ve - de - re... Ma c'è qual-co-sa as -

- sai di me più for-te che tien le mi-e ou-pil - le a - ver - te e fis-se.

III. Roles of aggregates.

Dallapiccola uses the aggregate as the basic unit of structure, form, and expression, though while straying from ordered series. Below I explore some categories into which the various modes of aggregate completion fall. One role, already observed earlier in this chapter, is that of underscoring punctuation in the text

(III.A), a detail among the many other features in the text structure itself which may be reflected by the twelve-tone structure (III.B). Another distinct role is that of propelling the drama forward while the voices are silent (III.C). Aggregates also serve an accompanimental role or give rise to orchestral interludes which similarly work to shape the form.

III.A. Musical punctuation using aggregates.

Rows proper, as well as some of the non-row aggregates described above, are used to frame or punctuate musical/textual phrases in the opera, as if to clean the slate before and/or after a passage, acting, in effect, as a divider. They are usually quick figures, almost unnoticeable, yet gesturally compact while completing the traversal of the entire chromatic, similar to a process of liquidation associated with the approach to tonal cadences.

For example, immediately following the opening vocal line (mm. 9-12) and the simultaneous presentation of the aggregate in both the melodic row and accompanimental pattern, a chromatic scale creeps up beginning in the harps (mm. 13-14). Although extending into the next phrase as the lower voice (mm. 15-16), the scale does demarcate the division between the opening two phrases (mm. 9-12 and 15 ff).

Chromatically sliding fifths, presenting the aggregate in m. 58, embody a breath in the score, a dramatic if fleeting pause, before the final line of text concluding the pre-Ballata section of the Prologue. Similarly, at measure 81 (see example 17), punctuating the final word of the line, (*Tace*), the chromatically sliding

fifths fall into a minor triad, forming the motivic progression 4-26 (0358)—4-26—4-17 (0347) as well (as discussed earlier in the subsection on this particular progression).

The harmonization of the motivic (014) trichord also acts as effective punctuation and divider various times in the opera as in mm. 109-10, (this is part of the 6-Z50/29 pattern, as seen earlier).

Example 17. Musical punctuation with cross-partition.

m. 81

Ta - ce.

4-26 4-26 4-17
(0358) (0347)

III.B. Text setting and row. Although chapter two deals comprehensively with text/music issues, a brief focus on text and twelve-tone process here is appropriate. The following are three examples in which the intertwining of the two processes of text setting and twelve-tone technique is of such an intricacy as to make them inseparable.

The three duet phrases between the Mother and Prisoner in Scene 1 feature a musical echo effect to underline the text repetition present in the libretto. (See examples 18a-c.)

a) Hope rows P₆ (Prisoner) and I₃ (Mother)

pitch classes: **67-895 ba** 401-32

32-104 ab 598-67

Prisoner: *che mi ridiede ancor fiducia nella vita*. [that gave me faith still in life.]

Mother: (...*che ti diede ancor fiducia nella vita?*) [...that gave you faith still in life?]

Not only are the end dyads invariant and ordered, but a chiasmus is formed between the cores of the rows, i.e. order numbers 2-9, (i.e., the center sections are related at retrograde). The invariant center dyad, **ab**, sets the same word each time, *fiducia* (trust), though the pitch class order differs (first **ba**, constituting a descending semitone in the melody, then **ab**, ascending semitone; see squared pitches in the example).

b) Hope P₆ (Prisoner) and I₂ (Mother)

pitch classes: 67-895b **a4** 01-32

21-0b39 **a4** 87-56

Prisoner: *che mi ridiede il senso della luce*. [that gave me back the sense of light.]

Mother: (...*che ti ridiede il senso della luce?*) [...that gave you back the sense of light?]

Again, as in **a**), an invariant center dyad sets the same word each time, *senso* (sense). The dyad again uses pitch class **a**, now joined to pitch class 4, forming the interval of the tritone. Though not the clean chiasmus formed in the first phrase (as discussed above), the relationships are still strong, carefully reflecting the echo and mirroring in the text. The first pentachord of P_6 is a superset of the last tetrachord, I_2 ; the first pentachord of I_2 is a superset of the last trichord, P_6 . See the invariant dyad highlighted on the score, again underlining the echo effect in the text.

c) Hope P_6 (Prisoner) and I_4 (Mother)

pitch classes: 6789-**5b**-a-4 (0) 132

4321-**5b**-0-6 (a) 978

Prisoner: *Da quella sera ho ripreso a pregare...*

Mother: (... *da quella sera hai ripreso a pregare?*)

Once again, as in the second duet phrase, there is an invariant dyad at the same order numbers (4-5), setting the same text (*ho ri-*; *hai ri-*) and proceeding in opposing directions. This invariant dyad uses pitch class **b**, as did the analogous dyad in duet 1. And as in duet 2, the dyad forms the interval of the tritone (**b—5**). Pentachords again form the supersets of the tetrachords at the opposing end of the other row, as marked in the example. Again, the same pitches are left out of the pattern, **a** and **0**, twice. In the preceding phrases, both of these left out pitches occurred before the invariant dyad, whereas now they both occur afterward. The symmetries in the text are mirrored in the music, as in a medieval motet.

Examples 18a-c. Scene 1, Mother-Prisoner duet phrases: dyadic invariance and word repetition.

Ex. 18a) mm. 202-04.

m. 201 MADRE Hope I3 0 1 2 3 4 5 6 7 8 9 0 1

(...che ti die-de ancor fi - du - cia nel - la vi - ta?)

Hope I6 0 1 2 3 4 5 6 7 8 9 10 1

- ro - la - che mi die-de ancor fi - du - cia nel - la vi - ta -

Ex. 18b) mm. 215-17.

m. 214 Hope I4 0 1 2 3 4 5 6 7 8 9 10 11

(...che ti ri - die - de il sen - so del - la lu - ce?)

Hope F6 0 1 2 3 4 5 6 7 8 9 10 11

- ro - la che mi ri - die-de il sen-so del-la lu - ce.

Ex. 18c) mm. 235-37.

m. 234 Hope I4 0 1 2 3 4 5 6 7 8 9 10 11

(...da quel - la se - ra hai ri - pre - so a pre - ga - re?)

Hope P6 0 1 2 3 4 5 6 7 8 9 10 11

- ro - la... Da quel-la se - ra ho ri-pre-so a pre - ga - re... e pre -

III.C. Dramatic use of aggregates by the orchestra alone

In the following examples, instrumental passages alone serve the function of propelling the story forward.

1. Scene 1 closes with a motivic apotheosis of the Roelandt figure to spin out the dramatic climax (mm. 266-69; see example 19), a series of three aggregates follows the Roelandt incipit. The progressions consist of three or four sets each, working as gestures developing from that of Roelandt:

a) The first progression, 4-13 (0136)—4-27 (0258)—4-27 (m. 267), begins with a set (4-13) belonging to the Roelandt motive (chords C and F);

b) The second pattern, 5-28 (02368)—4-27 (0258)—4-27—4-Z15 (0146) (m. 268), includes pitch repetition in the final tetrachord, but is connected to the first progression by the reappearance of two instances of set class 4-27;

c) Finally, the third figure, 4-25 (0268)—4-21 (0246)—4-16 (0157) (m. 269), includes three repeated pitch classes (b, 4, and 9); part of a triplet figure, the first element of the triplet was the final element of the preceding aggregate, thus effecting a segmentation not just over the barline but within a triplet quarter-note figure.

Example 19. Scene 1, mm. 267-69. Dramatic use of aggregates: three aggregates completed in a figure grown out of Roelandt motive, incorporating Fratello motive 3-3 (014).

The musical score for Example 19 shows three aggregates of the Roelandt motive. The first aggregate is boxed and labeled 'aggregate' above it, with notes 4-13 (0136) and 4-27 (0258) below. The second aggregate is also boxed and labeled 'aggregate' above it, with notes 5-28 (02368), 4-27, 4-27, and 4Z-15 (0146) below. The third aggregate is boxed and labeled 'aggregate' above it, with notes 4-25 (0268), 4-21 (0246), and 4-16 (0157) below. A 'fratello 3-3' motive is also indicated within the third aggregate.

This dramatic orchestral climax, which grows organically, almost Berg-like, out of the initial Roelandt figure, is clearly guided by the principle of aggregate completion, despite the repeated pitches in the latter two progressions. It is the quick progression of complete aggregates that lends the climactic quality to the music itself—the harmonic rhythm, in a sense, accelerated. Indeed, the progression is followed (m. 270) by the contrasting stillness of an incomplete passage (in terms of the aggregate) corresponding to the final four bars of the scene (transitioning to the next).

2. A dramatic use of Freedom and Lamp rows in Scene 2 contributes to the heightened tension of the Prisoner's supposedly imminent escape. Obsessive repetitions are detached from the original larger unit, (from the text, for example) and function purely to a dramatic end. (These were discussed earlier in the octatonic

chapter for the octatonic organization of the units.) For example, at mm. 506-9, the original Fratello motive is spun out into four bars: motive *a* for two bars followed by motive *b* for two, each motive presented twelve times in succession. Later in the same scene (mm. 538 ff) the Lamp row, P_1 , is repeated three times in succession, followed by I_1 , during spoken text (*pianissimo*) uttered by the Prisoner.

III.D. Accompanimental aggregates, excluding octatonically organized ones

Throughout the score, in accompanimental writing, Dallapiccola reverts to a method of aggregate completion with very little tangible relation to the row process, apart from the simple fact of twelve-tone completion. Usually, a vertical interval (dyads forming sevenths, thirds, seconds, tritones, fifths/fourths, etc.) moves in parallel motion in order to cover aggregate space, swirling underneath or around a more primary twelve-tone segment of the score.

1. Example 20 shows that several simple aggregates are used to accompany the second of the Mother-Prisoner duet phrases (Hope rows) at mm. 235-7 (discussed in section III.B. in relation to text matters), some of the chromatic instrumental segments echoing chromatic tetrachords of the Hope row in the voice. The concentration of chromatically formed aggregates is striking: dyads of thirds descend in the upper register (mm. 235-6), while chromatic linear ascents rise chromatically in the middle register. Piecing together the motives of the first two aggregates, two-beat groups of aggregate presentation follow: beats 3 and 4 of m. 236; beats 1 and 2 of m. 237. In each of the segments, descending chromatic thirds are answered by an ascending chromatic tetrachord forming an aggregate, accompanying the

simultaneously closing Hope rows in the voices. Finally, a chromatic linear ascent (m. 237) turns into descent (m. 238) while the Prisoner's Hope row dies out on repeated attacks of order number 11. The lack of a row in the orchestral accompaniment prevents a detracting of row-related attention from the vocal-melodic dimension, leaving the vocal duet highlighted.

Example 20. Scene 1, mm. 235-38. Accompanimental aggregates in the second duet phrase between the Mother and Prisoner. Each aggregate is squared.

2. The accompaniment in the Aria features a pattern of dyads, constituting a thinner texture organized into two hexachordal set classes. In verse 1 of the Aria (mm. 360-81, see example 21), dyads of sevenths group into hexachords of set class 6-9 (012357). In verse 2, the melody again begins with P_0 and the accompanimental pattern is repeated. However, later in the same verse a similar pattern occurs, but the whole-tone set class 6-35 (02468a) becomes the first hexachord, while the earlier 6-9, the second (m. 400). As for verse 3, at mm. 419-20, 6-35s replace the 6-9s altogether

in the same pattern of vertical dyads. Thus, the first verse features two instances of 6-9, the second one, instances of 6-9 and 6-35, and the final verse two 6-35s. This results in a progression, however subtle, from 6-9s to 6-35s, among these three hexachordal pairs.

Example 21. Scene 2, mm. 360-63. Accompanimental aggregate in opening verse of Aria.

6-9 (012357) 6-9

1 9

aggregate

3. An accompanimental passage that is clearly derived from a row occurs in the Prologue (mm. 78-9) when a verticalization of six contiguous segments of Prayer P_6 accompanies the intersection of two Prayer rows (I_3 and P_5) in the vocal line. The sets formed include 4-18, (which is motivic, among other places, in the Prayer row and Roelandt combination) followed by two strongly diatonic chords: 4-18 (0147)—3-7 (025)—4-27 (0258). The sparse accompanimental texture of dyads and lightly leaping gestures mirrors the text, dealing with the reflections of fire in the King's eyes.⁹ Example 22 shows the progression.

⁹ *Gli balena negli occhi il riflesso dei roghi...* (In his eyes flash reflections of the fires of torture...)

Example 22. Prologue, mm. 78-79. Accompanimental aggregate built on Prayer.

78 Prayer I3 7 8 9 10 11 P5
5 6 0 1

-gli occhi il ri-flesso dei ro-ghi che a volte a-li-men

P6

4-18 (0147) 3-7 (025) 4-27 (0258)

4. Though not presenting an aggregate, an interesting accompanimental moment appears while the Freedom row is active. In scene 2, underneath a passionate statement of Freedom P_8 by the Prisoner (mm. 473-5), the two hexachords forming the Freedom row are presented vertically, their repeated attacks rather insistent. Hexachord A (6-Z46 [012469]) in m. 473 gives way to hexachord B (6-Z24 [013468]) in mm. 474-75, but the two are not complementary, and in fact the aggregate is not presented. Thus, this time, though the relationship to the row is clear, an aggregate fails to be formed. Freedom here is represented at the compositional level by freedom from aggregate completion.

IV. Tonality, form, and centricity

The coexistence of tonality and twelve-tone composition has been discussed in regard to composers such as Berg and Webern. From tonal structures embedded in series (see row analyses part 1, chapter 1) to formal schemes that mirror tonal designs, the earlier system, it seems, lingers naturally in the newer one.¹⁰

IV.A. Tonal allusions (Chorale, Fratello, Freedom canon)

The following examples from *Prisoner* show the pull towards certain pitches, recalling the hierarchy distinctive of the tonal system. Tonal allusions, however latent, occur in two ways: tonal constructions (familiar chords from the tonal environment, all the more convincing when spelled as such) and pitch-class hierarchy (even a mild gravitation to one or more pitch classes may evoke that type of hierarchy which fuels the tonal system).¹¹

In the First Chorale Intermezzo (mm. 151-75; see example 23), the rhythm associated with the Glorious row emphasizes the root-position minor triad at order numbers 6-8, as well as the figure of order numbers 9-11 (semitone, minor third). The triads themselves unfold their own pattern, descending by semitone: A flat minor, G minor, F sharp minor, F minor.

¹⁰ Two examples of studies of tonality in twelve-tone music are: Graham Phipps, "Tonality in Webern's Cantata I," *Music Analysis* 3 (1984): 125-58. Craig Ayrey, "Tonality and the Series: Berg," in *Models of Musical Analysis: Early Twentieth-Century Music*, ed. Jonathan Dunsby (Oxford: Blackwell, 1993), 81-113.

¹¹ See David Mancini, "Form and Polarity in Late Works of Luigi Dallapiccola," *Journal of Music Theory* 30 (1986): 203-24.

A third example of tonal reference can be found in Scene 2 (mm. 293-97), when a series of staggered entrances of the Freedom row P_9 builds vertical tonal structures of sevenths chords, (though they do not function as such, tonally speaking). The familiar sound establishes an association between tonality and the Jailer's words, which deceitfully and repeatedly incite the Prisoner to hope: *Spera, fratello, spera ardentamente; devi sperare sino a spasimarne*; (Hope, brother, hope ardently; you must hope until you are bursting from it).

All three of these passages, leaning on tonal sounds, contribute to the creation of the false hope on which the whole drama is based: the falsity in the joy of the chorale, in the use of the term "Fratello," and in the Jailer's inciting the Prisoner to hope.

IV.B. Row and form: from phrase to large-scale structures

Rows also have a role in defining phrases, making larger-scale closed forms cohere in the absence of traditional hierarchy. For example, in the Aria (Scene 2, mm. 360-440), the interaction among row process, traditional operatic closed form, and the particular meaning of the text, creates a tension that distorts the initial character of the verses and derails the row technique with each refrain. The angst built into the development of the aria contrasts with the seemingly joyful gestures of the beginning of the verses, reflecting the lack of straightforwardness on the part of the Jailer. Each verse closes with eight bars of non-row process, but each time the row part of the verse is successively longer, thus increasing the delay before derailment with each

verse (see text chapter for more discussion of this matter).¹² In this passage, Dallapiccola conveys to us through form and process the very evil of the Jailer's deceit.

The Ballata of the Prologue (mm. 64-101) offers another example of the interaction between row process and traditional sung verse. Tamer than the aria, the poetic couplets are set to complete row forms, whereas their accompanimental hexachords are near-combinatorial with the Prayer row hexachords (6-27) of the respective melodic segment. This continuity and regularity contrasts with the rest of the Prologue, in freer form. Thus the highlighting of the lines by closed poetic form is in turn musically highlighted by a tighter row process.¹³ (This was discussed at length in the text chapter.)

In the First Chorale Intermezzo, part II (mm. 151-75), on the contrary, a new musical process grows out of a repeated text (the first instance in the opera, final line of the Latin verse: *et sancti tui, exsultent*). Indeed, this repetition is set to an intricate process of overlapping linear Glorious rows, drawing attention away from the repeated words and towards the evocation of an older, imitative choral style.

These are just a few examples of the interlocking of new process (twelve-tone) and old forms and styles by which the opera is pieced together—microcosms of the dichotomy existing on the larger scale of the entire opera: between an old tradition and an avant-garde guise.

¹² The derailment of the row process is delayed more with each successive verse: in verse 1, thirteen bars of row process are followed by the final eight bars (mm. 374-81) of a progressive derailment; in verse 2, seventeen bars of row process are followed by the final eight bars (mm. 401-08) of derailment; in verse 3, the first twenty-one bars of the verse are followed by the final eight bars (mm. 430-37) of non-aggregate rows.

¹³ See chapter 3, example 9, p. 147.

IV. C. Pitch-class emphasis

In both the use of rows and non-row aggregates, pitch-class emphasis or centricity is maintained in various ways. In the case of the former, repeated transposition levels associated with the same contour and/or text create a focus on certain pitch classes. The use of invariant segments between simultaneous or overlapping different row forms is another means to achieve such pitch emphasis, in this case dyads or trichords. Instead, non-row aggregates may repeat pitches before traversing the entire chromatic, the emphasis lying in that very repetition.

Scene 1 (mm. 182 ff.) opens with two large vocal phrases sung by the Prisoner, the first on P_1 of Freedom, the second responding with I_1 of Freedom, thus establishing an emphasis on the starting pitch, C sharp, of both phrases. The two C sharps are an octave apart (c sharp and c sharp¹), approximately framing the pitch space of the vocal lines (but not exactly, given the couple of pitches extending beyond the boundaries). The emphasized C sharps take on a quality of scale degree 2 in a context which also emphasizes pitch class B. For example, the first vocal line on C sharp opens after a long orchestral pedal on B tied over from the chorale intermezzo. The second entrance on C sharp immediately and repeatedly is pulled downward to B, as if a tendency tone to scale degree 1.

In the same passage, the repetition of order numbers 2/4 and 8/9 is used for expressive effect, but in the meantime it derails the even circulation of pitches. The repetition of 2/4, pitch classes 6 and 11, is part of an emphasis on the B minor triad melodically presented (mm. 186-7; example 24). Order numbers 8/9 (that is, pitch classes, 10 and 0) are set instead the Mother's interruption, the B flat sustained in the

accompaniment, the C an upper neighbor to B flat. The B flat belongs to a group of pitches forming a tonal seventh structure (C sharp—E—G—B flat) which is immediately followed by another seventh structure (m. 189: C—D—F—A flat).

Example 24. Scene 1, mm. 187-88. Pitch-class emphasis and tonal allusion.

The musical score for Example 24, Scene 1, mm. 187-88, is presented in two systems. The first system shows the vocal part (top) and the piano part (bottom). The vocal part has lyrics in French: "ce ca di po ter ref fir tax to e non ma ri re...". The piano part has a section labeled "Freedom P1". The score is annotated with order numbers 4, 2, 5, 6, 7, 8, 9, 10, 11. The second system shows the vocal part (top) and the piano part (bottom). The vocal part has lyrics: "-glio - lo...". The piano part has a section labeled "Freedom P1". The score is annotated with order numbers 10, 11.

In the Aria (mm. 360 ff.), Freedom P_0 (beginning on C) starts all three verses, bringing a clear focus to this pitch as referential throughout. In the first verse, the final row (I_{11}) closes with a C major triad (order numbers 9-11) and those pitches are sustained for emphasis. In the second verse, the orchestra's P_0 is in canon with the vocal one; at m. 395, I_0 and P_0 simultaneously enter, moving in contrary motion, presenting, as an interlude, the first tetrachord of each form, and emphasizing, of course, the starting pitch C. The interlude at mm. 377-81 presents P_0 to order number

9. Other pitch emphases through repeated row transposition levels throughout the Aria are established by P_8 via its two staggered entrances in mm. 378-9; and by I_7 (mm. 375, 394, 427, and 428), occurring four times (three in the orchestra, once in the voice).

Just as each verse in the Aria begins on C, so each of the Mother-Prisoner duet phrases in Scene 1, begins on the same pitch, F sharp (Hope P_6). The same row level occurs a fourth time to link Scene 1 to 2. As in the Aria, which begins each of the three verses with the same row level (though the rest of the verse varies from one to the other), these three duet phrases are unified by the shared opening row form, though their continuation of the duets does vary from one to the other.

V. Simultaneous rows or simultaneous different forms of same row

The threading together of simultaneous or overlapping different rows and row forms creates both a layered musical texture, and a weaving together of different concepts associated with the various musical gestures. This is particularly noticeable in the use of the Glorious row.

In the First Chorale, the following sequences of Glorious rows are condensed into the second section, marked indeed “glorious”: $P_{4-3-2-1}$, P_{7-8} (accompaniment); $I_{7-8-9-10-11}$. The sequence of rows, $P_{4-3-2-1}$, (mm. 151 ff.) emphasizes, by virtue of rhythm, meter, and text setting, the descending chromatic tetrachord formed by the starting pitches of each of the row forms (E—D sharp—D—C sharp). An entrance on the downbeat of every two bars, all on the words *et sancti tui*, provides the clarity of an otherwise unusually intricate passage for the opera.

It is at the tempo marking "*molto animato; glorioso*" (m. 151) that the Glorious row enters in full force, in a dense imitative texture. First the orchestra doubles the first hexachords of the rows being unfolded in the voices. But at m. 163 the orchestra too is assigned its own, complete row forms. "Tails" (echoes of the final fragment of the immediately preceding row) set the repetitions of *exultent*. Those repetitions are a) similar to the gesture of order numbers 9-10-11, but, instead of a semitone-whole step, they consist of two whole steps and are in both pairs (mm. 158-60; 168-71) related at a semitone transposition; and b) consisting of a single pitch (see m. 161, at the point in which the immediately preceding "tail" is verticalized), though the ceasing of the repetitions is staggered (six bars for the G in the sopranos, one bar for the E flat in the contraltos, and finally three bars for the F in the tenors).

In this passage there are several "false starts" of rows, i.e., when only opening pitches of a row present incomplete unfoldings, more frequent in the orchestra than in the voices. The choir presents three instances of false starts: mm. 159-61 in the tenors; mm. 170-75 in the contraltos; mm. 172-75 again in the tenors. Note that the latter two instances come at the very end of the vocal part of the chorale. In the orchestra, twelve such "false starts" either double the voices (in the beginning, mm. 151 ff) or provide orchestral filler. The final three fragments however begin with a note doubling a vocal pitch (mm. 170-3).

110

ex-(sul) - tent, et san-cti tu-i ex-(sul) - tent, a

111 incomplete

-tent, ex - (sul) - - tent, ex-(sul) - tent, et san-cti tu-i ex-(sul) - -

incomplete

tu-i ex-(sul) - tent, ex - (sul) - - tent, ex-(sul) - tent, et san-cti

19

et san-cti tu-i ex-(sul) - tent, ex - (sul) - - tent.

165

P7

170

P8

13

10

- tent.

- tent.

tu-i...

175

In the Second Chorale, *Più animato* (mm. 835 ff.), the same pattern appears in reverse, with the inversion forms, coming first, followed by the prime: I₇₋₈₋₉₋₁₀₋₁₁; m. 842: P₁₁₋₁₀₋₉₋₈₋₇ (the orchestra continues to P₅). Though the same patterns are used as in V.A.1, in this case the inversion forms are presented first, and these are followed by the prime ones. And finally, in Scene 4, mm. 892 ff. (still Glorious) another return of the pattern, P₁₁₋₁₀₋₉₋₈₋₇, links to previous moments. This is the same progression of prime forms at decreasing pitch-class level as that of the *Più animato* of the second chorale intermezzo (immediately preceding Scene 4). The return of the earlier passage of the chorale (mm. 842 ff.)--in a moment of high tension in the stage action, with the addition of the Prisoner's voice and words (to the Freedom row), and a more intricate accompanimental texture (including fragments of inversion forms and descending tritones in the bass line-- represents the climb to an apotheosis.

VI. Layered Meanings and Aggregates.

The leitmotivic nature of the rows and combinations extends the reach of the sets beyond structural issues into a realm of ideograms and the representation of abstract concepts. The meaning is inseparable from compositional materials—from the basic cells to the larger forms. The progress of the work in part lies in the accumulation of rows, and aggregates, their association with concepts, texts, and characters followed then by their de-association from them, accomplishing a reinterpretation of the material as the events turn in the plot.

While the rows and combinations are distinct motives, made more so by associations with contour, rhythm, etc., their intermingling in the score lends complexity to their actual meaning in the drama. This increasingly layered texture of motivic meaning is part of the teleological nature of an otherwise not very suspenseful plot.

The phenomenon is subtly set up from the start, however, since even the opening line presents a combination of motives: a harmonic progression from Roelandt (motive *a*), while a Prayer RI form unfolds in the melody, and the set-class associated with the Fratello combination, 3-3 (014) is outlined twice in the orchestra (D-C flat-B flat; F-G flat-D). Other associations between the Prayer row and Roelandt combination occur in numerous passages. For example, mm. 266 ff. (example 26), setting the closing text of the Scene 1, bring back the Prologue's opening with the Mother's vocal entrance. Indeed, the aggregates are repeated here at the same transpositions that opened the opera (RI₀, Prayer; P₈, Roelandt), the circling back to the beginning bringing the music to a sense of closure. This passage constitutes the Mother's exit, and her appearance in the opera concludes neatly and dramatically with this recall of the score's beginning.

Example 26. Scene 1, mm. 265-67. Layered meanings: Roelandt and Prayer.

Prayer RI 10

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

E que-sto, dimmi è proprio l'ul-ti-mo no-stro ad - di-o?

265

Roelandt motive a

A B C

Later, in scene 2, mm. 497-501, another example of these layered meanings occurs. The Fratello motive is harmonized three times in succession by dramatic, full orchestral gestures. These three-chord motives alternate with fragments of the Freedom P_8 row occurring in individual instruments (trombone, then oboe, and finally, flute). Following this exchange, while the final orchestral chord continues to sound, a series of four Hope rows, beginning with P_8 , begins, continuing the orchestral commentary. The Hope row passage in turn is followed by the Fratello motive in obsessive repetition (mm. 506-11), closing into a final two bars of the orchestral interlude, which simply presents the hexachord 6-27 (the basic hexachord to three of the named rows) at four transpositions (mm. 512-13).

An example of layered meaning occurs also in Scene 1, m. 226, when the Prisoner's Freedom form closes with the simultaneous singing of order numbers 10 (Prisoner) and 11 (Mother). See example 25. The Mother immediately continues with Lamp I_7 (the first time in the opera that the Lamp row is presented). The incomplete

Lamp row (missing order numbers 4 and 7) may reflect the Mother's misgivings about the validity of what the Lamp will mean to the Prisoner in the coming scenes. She "passes" the row to the Prisoner at order number 8, as he continues his train of thought (and syntactical unit) originally begun with the Freedom row back in m. 221.

(mm. 221-26)

PRISONER: *Dopo torture che non so narrare, dopo che corda e morsa e*

cavalletto tutto il mio corpo avevano piagato...(Freedom I₁₀, ONs 0-10)

(mm. 226-27)

MOTHER: *Figlio, figliolo mio!*

(Freedom I₁₀, ON 11; Lamp I₀, ONs 0-6)

(mm. 227-29)

PRISONER: *...udivo alfine una parola amica:*

(Lamp I₀, ONs 6-11)

The result of these passages is that of constituting a "subplot" of motives, an inner action displayed by the music, in counterpoint with the drama. In other words, the musical process provides that teleological direction that the action itself might not actually present. This recalls Busoni's words on the importance of the autonomy of music in the opera, cited earlier in chapter two: "Only solidity and purity of the score render possible an opera that is [really] theatrical."¹⁴

¹⁴ "Soltanto la solidità e la purezza della partitura rendono possibile un'opera teatrale." Cited in Dallapiccola, "Pagine di diario [sul *Rigoletto*]," in *Parole e musica*, 94-100: 94.

VII. Conclusions

Dallapiccola attributed his choice to use the twelve-tone technique to two factors: it provided him both with the expressive tools he needed at that time in history and with a means toward artistic unity. In the previous chapters I have explored the tempering of Dallapiccola's use of dodecaphony through both the borrowing from the octatonic system and its adherence to text, both in its semantic and formal aspects.

Among the main musical characteristics of the opera, contributing to its complexity, are: the use of multiple rows, which often double as leitmotives representing abstract concepts or tangible objects (but not characters); the deviation from row process, by using "free" aggregates, unrelated to the fixed rows, or partially-ordered aggregates in the form of cross partitions; the strategic use of the vertical dimension, repeatedly adjusted in various ways to present the total chromatic; the use of traditional forms in the context of an avant-garde system; finally, the compromising of the twelve-tone ideal of even pitch-class circulation through pitch emphasis and repetition.

When the meaning is inherent in the use of the technique itself, form and content become inseparable, especially when the latter is so inextricably tied up with both a particular moment in history and a personal struggle of faith. In the substance of the opera itself, art and faith come up against politics. The faith expressed in the chorales and the Prisoner's prayer conflicts with the hopelessness and helplessness of the protagonist in the final scene. The immediate communicativeness of the music keeps any possibility of esotericism implicit in the twelve-tone process at bay.

In a recent article, Arved Ashby discusses the twelve-tone technique in the context of intellectual history, commenting on its cultural significance in relationship to Schoenberg's music.¹⁵ Extending his discussion to 1940s Italy, and contextualizing Dallapiccola's use of the technique, it may be said that while Schoenberg "brought composition into the discourse of intellectual history,"¹⁶ Dallapiccola, in contrast (but with a similar move), brought the technique into the politics of his time—the composer's choice of the technique was a way of contesting the violence of fascist Italy and that of World War II Europe. Whereas for Schoenberg the technique was a problem-solving approach, belonging to a larger historical problematic concerning, among other things, the value of science, Dallapiccola used it to make a personal and political statement. The similarity lies in that the decision was, for both composers, the result of a much larger historical and cultural contingency.

¹⁵ "Schoenberg, Boulez, and Twelve-Tone Composition as 'Ideal Type,'" *Journal of the American Musicological Society* 54 (2001), 585-625.

¹⁶ *Ibid.*, 585

Chapter 5

Beyond *The Prisoner*

Dallapiccola was not only a profoundly cultivated human being; he was also a rarely generous, compassionate, and humane one. He was vividly aware of the world in which we live, and was devoted to the cause of human liberty, both on the individual and on the political level. He was always ready to take the initiative in cases where he felt that injustice had been done, and to commit himself without reserve, as he always did to his personal beliefs. His nature was in essence a deeply religious one, which means, quite simply, that he was constantly aware of the human condition, in its profoundest as well as its most immediate aspects, and that he remained unfettered by limitations of a sectarian, narrowly partisan, or doctrinaire kind. This too is reflected, richly and eloquently, in the music he has left us.¹

Dallapiccola recalls the many times he had begun or had hoped to begin the *Canti di liberazione* but did not feel mature enough.² The work is indeed, as many critics note, a point of arrival in the composer's development.³ This can be attributed to the fact that, after the war, Dallapiccola's technique was shaped by a freer circulation of scores and writings, in addition to the natural general evolution through increasing experience in composing (e.g., *The Prisoner*). What remains from his

¹ Roger Sessions, "In Memoriam Luigi Dallapiccola," in *Roger Sessions on Music*, 387-88. Cited in *Dallapiccola on Opera*, 26 (fn. 29).

² "Non vi dico quante volte abbia sperato di cominciare i *Canti di liberazione*, né quante volte (sul mio diario) abbia annotato di aver cominciato tale lavoro... Ma poco dopo mi accorgevo che non ero sufficientemente maturo per tale opera, o che i tempi non erano sufficientemente mature." From Dallapiccola, "Note per un'analisi dei *Canti di liberazione*" in *Parole e musica* (Milan: Il Saggiatore, 1980), 472-85: 472-73.

³ Kämper, *Luigi Dallapiccola*, 191-93.

earlier period in the later works is a melodic conception of the row as well as a tight, almost inseparable, link between text-setting and twelve-note process.

CANTI DI LIBERAZIONE

Canti di liberazione (1951-55) completes the triptych of protest works, and was conceived as the complementary partner of *Canti di prigionia* (1938-41). The composer writes: “*Canti di prigionia* were not yet completed when I already had the desire to follow them with another choral work (...) a work that would have constituted the continuation, the opposition, and the end of the preceding one.”⁴ But whereas for the writing of the earlier work he could claim of the twelve-tone technique: “I knew so little of it,”⁵ by the time he composed *Canti di liberazione* this was no longer true.

The work is bound to three other related contemporaneous pieces by virtue of a shared all-interval row: the *Quaderno musicale di Annalibera* (1952-53); *Il cenacolo* (1953), a preliminary orchestration of the *Quaderno*; and the *Variazioni per orchestra* (1952-54), the orchestral version of the *Quaderno*. In his “Notes for an analysis...” Dallapiccola presented the row form with partitioned trichords labelled with letters *A-D*.⁶ Both his presentation of the row and the subsequent discussion show his approach to the composition with these trichordal divisions in mind, composing passages, for example, with only one or two of the trichordal set classes of the row (example 1).

⁴ Cited in Ruffini, *L'opera di Luigi Dallapiccola: catalogo ragionato* (Milan: Suvini Zerboni, 2002), 241.

⁵ “Il sistema dodecafonico mi affascinava, ma ne sapevo così poco!” From “Genesi dei *Canti di Prigionia* e del *Prigioniero*” in *Parole e Musica*, 409.

⁶ “Note per un'analisi dei *Canti di liberazione*,” 474.

Example 1. All-interval row as presented by Dallapiccola.



In his remarks, Dallapiccola goes on to mention Herbert Eimert's book on twelve-tone composition, *Lehrbuch der Zwölftontechnik* (1952) citing in particular the author's discussion of *Allintervallreihe*. These observations are related to his own compositional process for the *Canti*, i.e., to the great effort of arriving at a musical all-interval row that he eventually used for the composition. Dallapiccola also emphasizes the relevance of *Quaderno musicale di Annalibera* to the *Canti*. "Once I found the series, definitively, at the end of December 1951, I believed I would be able to begin the work; in fact I began it; but before attacking the *Canti di liberazione*, I decided to undertake some serial studies and some of these are found in the *Quaderno di Annalibera*."⁷ In his analysis of the *Canti*, Dallapiccola makes detailed comparisons between passages of the choral work and the piano piece, showing how they relate to each other.

We can note more general trends that bind the *Canti* to his earlier works, including *The Prisoner*. For example, it is clear that the composer continues to think

⁷ "Trovata la serie, in modo definitivo, a fine dicembre 1951, credevo di poter iniziare il lavoro; anzi lo iniziai; ma prima di attaccare i *Canti di liberazione*, decisi di fare alcuni studi seriali e alcuni di questi si trovano nel *Quaderno di Annalibera*."

in terms of aggregate completion, especially when he composes with individual, detached trichords, completing the aggregate as separate from the larger row.

Another element is the combined vertical and horizontal applications of the row, traits observed in his earlier works. The tendency of a non-row passage to complete the aggregate is a third characteristic also shared by *The Prisoner* (see below, example 5).

Though through a tighter and more focused twelve-tone texture that uses one row only, the concept that passages can deviate from the row and remain connected through chromatic completion is an important element shared by these works.

Finally, the presence of octatonic tetrachords links the first movement of *Canti* to the opera, for example through the use of set class 4-18 (0147), so prominent in *The Prisoner*. An example of the harmonic use of the octatonic scale can be found in the first movement of *Canti*, at mm. 79-88. The following shows just one bar of the passage, involving three different set classes for the vertical segmentations, one of which was motivic both in the earlier *Canti di prigionia* and in *The Prisoner*. For example, the opening bars of the first movement of the earlier *Canti* feature octatonic tetrachords (see p. 12), as do the opening bars of the operatic Prologue (mm. 1-8). See example 2.

Example 2. *Canti di liberazione*, First Movement, mm. 85-86. Octatonic segmentations.

The musical score is presented in two systems. The first system (mm. 85-86) features four vocal parts: Soprano, Contralto, Tenor, and Bass. Each part has a staff with a treble clef and a key signature of one sharp (F#). The lyrics are 'ob-mu - te-scant, ob - mu -'. The Soprano and Contralto parts have a 'più ff' marking. The Tenor and Bass parts have a 'sf' marking. The second system (mm. 87-90) continues the vocal parts with the lyrics '- tescant qui ne - gant, qui ne-gant -'. The Soprano and Contralto parts have a 'più ff' marking, and the Tenor and Bass parts have a 'sf' marking. The score includes octatonic segmentations indicated by brackets and numbers below the staves.

4-26 (0358) 4-18 (0147) 4-18 4-12 (0236)

4-12 (0236) 4-Z15 (0146)

The text of the first movement of *Canti di liberazione* was written by Sebastian Castellio, a writer chosen by Dallapiccola for "having constantly sustained the struggle toward the spirit of tolerance in political and religious matters."⁸ This is

⁸ Dallapiccola's description of the author of this text is as follows: "Castellio, Calvin's opposition, was punished by exile for having sustained constantly the lot in favor of the spirit of tolerance in political and religious matters." (Castellio, l'oppositore di Calvino, fu punito con l'esilio per aver egli sostenuto

of course an immediate connection with the story of *The Prisoner*, in which Dallapiccola essentially pleas for the same. The Latin text's opening, *O frater, frater...*, reinforces the connection with a literal reference back to the opera's scenic word, repeated so many times, *fratello*.⁹

Repetitions of the word *frater* in the first movement of *Canti*, like in the twelve-tone "Fratello" combination of the opera, also coincide with a compositional detachment from clear complete linear row presentations, at least considering the vocal settings. The word is sung to repeated sets (3-4 [015] and (3-8 [026]), both sets characterizing contiguous trichords of the basic row form: in the former case, the first trichord (order numbers 0-2) in the latter, the second and third trichords (order numbers 3-5, 6-8). See examples 3a and b.

incessantemente la lotta in favore dello spirito di tolleranza in materia politica e religiosa.) From "Note per un'analisi dei *Canti di liberazione*," in *Parole e musica*, 472-85: 476.

⁹ See chapter 3, pp. 169-77, for further discussion of the role of this word in the opera.

Example 3a. *Canti di liberazione*, First Movement, mm. 15 ff. Instances of set class 3-8 (026) setting repetitions of "frater."

15

Tutti *ppp* fra-ter, fra - ter, $\text{♩} = 44-48$

Sopr. Tutti fra - ter...

Contr. Tutti O fra - ter. fra - ter... fra-ter, .si

la metà fra - ter...

Ten. fra - ter, fra - ter...

Bassi la metà Tutti *ppp* fra - ter, si es - set

15

Example 3b. *Canti di liberazione*, First Movement, mm. 65ff. Examples of set class 3-4 (015) setting repetitions of "frater."

The musical score for Example 3b shows the vocal parts (Soprano, Contralto, Tenor, Basses) and piano accompaniment (Vibraphone) for measures 65ff. The score illustrates the setting of the word "frater" in different registers and dynamics. The Soprano part begins with a melodic line in measure 65, followed by the Contralto, Tenor, and Basses. The piano accompaniment features a vibraphone part that provides a harmonic and rhythmic foundation. The score includes dynamic markings such as *pp* and *ppp*, and the lyrics "o fra-ter..." are written below the vocal lines.

In the third movement of the *Canti di liberazione*, instead, it is not the actual word "brother" that links the music to the previous works, but a musical figure representing the word—i.e., the Fratello motive (a descending gesture belonging to set-class 3-3 [014]). Extremely prominent in the opera, it returns in the *Canti* in the final movement at mm. 32-33, again at bar 100, and finally at bar 146. Dallapiccola comments on the first return (mm. 32-33) by presenting a comparison in his analytical essay (p. 483; see example 4):

Example 4. Comparison of Fratello motives by Dallapiccola in *Prisoner* and the third movement of the *Canti di liberazione*.

Il Prigioniero (batt. 198-201)

Pr. *ppp* (soave) "Fra tel lo"... Dol - cis - si [ma pa-ro-la]

ppp

Canti N. 3 (batt. 32-33)

(Fra - tel - lo...)

ppp

In the excerpt from the *Canti*, Dallapiccola numbers the different forms of the row, again evidence that he does not distinguish between vertical and horizontal in terms of row presentation. Though the gestures consist of three chords each, the aggregates are composed of two-chord groups. It is clear that the composer is being guided by a sense of aggregate completion, even when the gestures divide or oppose it. Addressing the different affects of the examples, Dallapiccola writes, "If the word 'fratello' pronounced by the Jailer (...) in the opera had some terribly hypocritical

quality (...) on two perfect triads (!) here the rigorously dodecaphonic treatment of the passage has an authentic sweetness."¹⁰

Besides this reference to *The Prisoner*, an allusion in this movement of *Canti di liberazione* is also made to the *Preghiera di Maria Stuarda* of the *Canti di prigionia*. This was, according to Dallapiccola, "the only part of *Canti di liberazione* that was free of the 'serial disciplines.'"¹¹ Associated with the final line of text, "Tegisti me et exarsi in pacem tuam" (You touched me, and I am set on fire to attain the peace which is yours)¹² the main row from *Canti di Prigionia*¹³ is rearranged into three chords to accompany this text. Dallapiccola continues on to comment that the moment is "much less than a quotation—just barely, perhaps, an allusion."¹⁴

¹⁰ From "Note per un'analisi dei *Canti di liberazione*" in *Parole e musica*, 472-85: 482-84.

¹¹ Ibid.

¹² Translation of the Latin taken from Fearn, *The Music of Luigi Dallapiccola*, 187.

¹³ Example 1 from the opening essay of this dissertation, "On the road to *The Prisoner*."

¹⁴ Dallapiccola, "Note...", 484.

Example 5. *Canti di liberazione*, Movement 3, m. 130. Verticalization, *Canti di prigionia* row.



The final return of the fratello motive (014) in the third movement (m. 146), is also a clear reference to *The Prisoner*. But in this passage, the text framing its appearance consists of repetitions of “in pacem tuam.” The Fratello motive had epitomized, in *The Prisoner*, the worst of humanity, signifying the Jailer’s falsity. In *Canti di liberazione*, joined with “in peace,” the motive provides thematic closure in the triptych of protest works: the harmonious union of the concepts of the divine, of brotherhood, and of peace.

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