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**Compositional process in Dallapiccola's *Ulisse*: A survey and analysis of new findings in the Dallapiccola Archive, Florence, Italy**

**Biondi, Michael Paul, Ph.D.**

**City University of New York, 1994**

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COMPOSITIONAL PROCESS IN DALLAPICCOLA'S ULISSE:  
A SURVEY AND ANALYSIS OF NEW FINDINGS  
IN THE DALLAPICCOLA ARCHIVE, FLORENCE, ITALY

by

Michael Biondi

A dissertation submitted to the Graduate Faculty in Music  
in partial fulfillment of the requirements for the degree of  
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1994

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ABSTRACT

COMPOSITIONAL PROCESS IN ULISSE

by

MICHAEL BIONDI

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Luigi Dallapiccola (1904-1975) was one of Italy's greatest 20th-century composers. Ulisse, his last opera and his largest work, marks the summit of his career. Based on a twelve-tone row, Ulisse features the cantabile vocal style which had become Dallapiccola's trademark. The libretto, by the composer, fuses interpretations of the Ulysses figure not only as it is found in Homer, but also--and especially--in Dante to create a unique 20th-century vision of the legendary hero.

The composer's sketches for Ulisse are preserved in the Dallapiccola Archive in Florence, Italy. They include the earliest attempts at the formation of the twelve-tone row used in the opera, as well as the sketches and drafts for each of the thirteen scenes. From the precise way these sketches are notated and preserved, we can see the systematic and thorough

way the composer worked, and can trace the evolution of his ideas as he progressed from earliest to latest stages in the composition of the opera.

From the sketches we can determine four phases in the development of the opera: the pre-compositional stage of row-formation, and three compositional phases: early, developing and mature. The early phase of composition contains brief melodic and rhythmic ideas, while the developing phase extends and manipulates compositional material. The mature phase consists of corrections and final revisions.

The sketches for the twelve-tone row indicate that the composer had developed a type of interval-structure that provided for vertical as well as linear development of pitch material. There is a high degree of correspondence between this interval-structure in its earliest stage and in the later and final stages of the row, and between it and the pitch material of the completed opera. Chapter Three examines this correspondence.

To trace the composer's process of text-setting, Chapter Four surveys the changes the composer made in one line of text extracted from the opera, from early to late stages.

On the last page of the sketches for the final section of the opera, the composer notated an arpeggiated series of fourths. A discussion of this series in Chapter Five suggests it may be of interest in future studies of the opera.

## ACKNOWLEDGEMENT

I wish to thank the staff of the Gabinetto Vieusseux in Florence, Italy, in which the Dallapiccola Archives are housed. Their solicitous care of the Dallapiccola materials, and their generous assistance to me when studying them, showed the dedication to research which is the spirit of that institution.

Mrs. Laura Dallapiccola gave unstintingly of her time and hospitality. Her efforts in approving my plan of research, in providing access to the archival materials, in giving advice, in clarifying points of indecision; her patience with my innumerable questions and many requests for information; in short, her concern and support over the course of the years which this project has required, are inestimable in value.

Professor Henry Weinberg, of the City University of New York, secured me access to the Institute by introducing me to Mrs. Dallapiccola. He directed me towards work on Ulisse, refined my initial ideas on Dallapiccola's sketch material, and provided me with advice and information on Ulisse and on Dallapiccola's compositional methods.

Professors Henry Burnett and David Olan, of the City University of New York, advised me in the later stages of my research, caught many orthographic and grammatical errors before they could spread, helped me to focus my work, and gave kindly of their time and moral support. I am especially indebted to Profesor Olan, who took on the role of advisor without hesitation and has refined many of the concepts presented herein.

Lastly I wish to thank Professor Leo Kraft, of the Aaron Copland School of Music, who gave me some important advice at the start of my research, and whose unselfish mind and ear helped to make the hours spent on it pass more quickly.

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## CHAPTER ONE

## INTRODUCTION

Ulisse is the last opera of one of Italy's greatest 20th-century composers, Luigi Dallapiccola, and is generally considered his masterwork.<sup>1</sup> Written between 1956 and 1968,<sup>2</sup> it was commissioned by the Deutsche Oper of Berlin, and given its first performance there, in German, on September 28, 1968. Its Italian premiere followed at Milan's Teatro La Scala on January 21, 1970; since then it has been performed in Holland, in Germany, and in France; broadcast (in Italian) in England, Yugoslavia and Russia; and both staged and broadcast in many other Italian cities.<sup>3</sup> Ulisse is one of the few twelve-tone operas in Italian and, indeed, in any language; but Dallapiccola would be considered an important 20th-century composer even without Ulisse, since he brought dodecaphonic technique from the Austrian-German tradition into Italy, endowing it with certain lyrical and cantabile qualities which are distinctly Italian.

Born of Italian parents in Istria (now part of Croatia), Dallapiccola spent a decisive year of his childhood during the First World War, interned by the Austrian government, with his

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1. Kämper (1980: 157-62) indicates the importance of Ulisse in the context of Dallapiccola's work, and is generally favorable to the opera; but the *Giudizio sull'Ulisse* (1968) and *Commenti della stampa* (1970) reveal the divisions in critical appraisal of Ulisse.

2. The first dated sketch for Ulisse is marked 18 October 1956.

3. See footnote 10.

family, at Graz, Austria. After the war, he began his musical studies in Trieste, Italy; but one year later, in 1922, Dallapiccola entered the Cherubini Conservatory in Florence, and lived in that city the remainder of his life.

By the 1950's, Dallapiccola's reputation had spread world-wide, and he was asked to appear as teacher and lecturer at universities, schools, and music festivals throughout Europe and the United States. Two significant appointments were those at Tanglewood, in 1957, and at Queens College, Flushing, New York, in 1956 and 1961. Dallapiccola attracted students from around the world, and influenced a generation of composers in Italy and the United States, including Berio, Bussotti, and Martirano.<sup>4</sup>

#### Evolution of Dallapiccola's Style

With the performance, at the 1932 Venice International Festival, of his Tre Studi for soprano and chamber orchestra (on texts from the Finnish epic the Kalevala), Dallapiccola's reputation began to grow; he entered what Roman Vlad, in his monograph on Dallapiccola (Vlad, 1949-50) considers the first phase of his maturity. His works from this early period (1932-38) reveal, according to Vlad, the influence of the neo-modal works of Italian composers Casella and Malipiero, older contemporaries of Dallapiccola, who in their music attempted to recapture the

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4. The information on Dallapiccola's life has been gathered from Kämper (1980) and from Dallapiccola's own article, "Birth of a Libretto," found in his collection of essays, Parole e musica (see Bibliography.)

spirit of Italian vocal music of the early Baroque, and who helped to establish the pre-eminent position, in Europe, of Italian music in the early 20th century.<sup>5</sup> Dallapiccola contributed to this effort with several works in the modal vein, chiefly his Sei cori di Michelangelo Buonarroti il Giovane (Six Choruses by Michelangelo Buonarroti the Younger--i.e., the nephew of the famous artist.) These rousing, sometimes boisterous, often ribald texts reflect, in Dallapiccola's setting, at times the contrapuntal complexity of the 16th-century school of Italian madrigalists, and at times the delicate, wavering vocal line of the early-17th-century Italian monodists who succeeded them. Throughout the choruses, Dallapiccola maintains intricate patterns of balance between choral and solo vocal lines, creating effects of light and shade not only through word-painting, in the style of the madrigalists, but also through dramatic contrasts between voice and instruments, in the manner of the stile concertato and stile rappresentativo of the Combattimento di Tancredi e Clorinda of Monteverdi, or of the Rappresentazione di anima et di corpo of Emilio de' Cavalieri, both composed in the early 1600's.

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5. It was the "generation of the '80's" ("la generazione dell'Ottanta") which initiated a rebirth in non-operatic music in Italy in the 20th century, deflecting interest away from the popular Verdi and Puccini and their followers, and incorporating an awareness of older Italian styles (the so-called "neo-modal") and newer, international musical styles into contemporary Italian music. The "generation of the '80's" was so named because all of its members were born in or around the 1880's: Ottorino Respighi (1879-1936), Ildebrando Pizzetti (1880-1968), Gian-Francesco Malipiero (1882-1973), and Alfredo Casella (1883-1947). See Mila, 1964: 416-31.

Dallapiccola's career was completely altered, and his life dramatically changed, by political events in Italy in the late 1930's. Upon signing the Pact of Steel with Germany in 1937, Italy took a turn towards strong-arm politics, and ultimately towards war. These events re-shaped Dallapiccola's perception of the course Italian music should take, and he began to explore international trends. The music of his second phase, from 1938-45, gradually incorporated sinuous chromatic lines into the fundamentally diatonic textures of his early neo-modal pieces.

Dallapiccola's first opera, Volo di notte (in English, Night Flight, from the novel Vol de nuit by French author Antoine de Saint-Exupery,) which appeared in 1938, was the first large-scale work of this second phase. In it Dallapiccola began to employ the technique of self-borrowing, which was to mark many of his later works, incorporating some of the music of an earlier work, his Tre laudi (1936) on texts of the 13th-century Italian mystic poet Jacopo da Todi, into the opera.<sup>6</sup> Interpreted by the Italian government's Ministero di Cultura Popolare, which regulated the performance of new works of music, as praising the bravery of Italian pilots flying missions over Ethiopia, Volo di notte was highly regarded by audiences and the press, but Dallapiccola intended it as an expression of humanity's suffering in its struggle to achieve spiritual understanding. Thereafter, the

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6. See Brown, 1975 and Pesko, 1978 for an analysis of Dallapiccola's technique of self-quotation, and for an exhaustive list of the composer's self-quotations.

subject of the search remained the composer's life-long preoccupation. Each of his three other large-scale works, Il Prigioniero (The Prisoner, 1948), Giobbe (Job, 1950), and Ulisse (Ulysses, 1968) all reflect his basic concern with certain fundamental questions: what is it to be human; how do we show our humanity to others; and how do we experience it ourselves? These, in fact, are the "three questions," slightly modified, of Dallapiccola's only large-scale orchestral work, the Tre domande e due risposte (Three Questions and Two Answers), written on commission from the New Haven Symphony Orchestra in 1963, while he was composing Ulisse.<sup>7</sup> In the Tre domande Dallapiccola makes reference to some of the thematic material of his newly begun opera Ulisse; the practice of self-quotation in this instance was apparently adopted by him as a means of self-expression, but it also afforded him opportunity to compose a preparatory study for Ulisse (Petrobelli, 1977).

Early exposure to Schoenberg's Pierrot Lunaire, and the general influence of international trends which permeated the Italian musical atmosphere in the 1930's (Morazzoni: 1985) helped

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7. The "three questions" are asked in the first, third and fifth movements (of five total). They are: Who am I? Who are you? Who are we? The "answers" are found in the second and fourth movements; the last question has no answer. The music of the answers makes reference to some of the material used in Ulisse, and shares some characteristics of personages in the drama: the first answer has a feminine character, and is a preliminary study for the Calypso and Circe scenes of Ulisse. The second answer is masculine in character and uses music from the Realm of the Cimmerians. See Kämper, 1985: 254-5; and Petrobelli, 1979 for a complete discussion.

point Dallapiccola towards dodecaphonic composition.<sup>8</sup> In the early 1940's, while continuing to teach at the Cherubini, Dallapiccola experimented with the method and first used it in his Liriche greche (Greek Lyrics, 1945), still one of his most frequently performed works, which marked the entrance into his third and final phase (1945-72). This last period, characterized by a uniquely lyrical use of serial technique, by timbral innovations, and by rhythmic complexity, found its first full expression in the Canti di prigionia (Songs of Emprisonment, 1941) and the Canti di liberazione (Songs of Liberation, 1955) which, together with Il Prigioniero, form a trilogy on the theme of political and spiritual oppression. Giobbe (Job, 1950), one of his largest twelve-tone works, capped his career until Ulisse (1968), his last opera. Dallapiccola's last completed composition was the Commiata (1972,) for soprano and chamber group, on a text by the 13th-century Italian mystic Brunetto Latini.

Not all Dallapiccola's later works are twelve tone. The two Tartiniana, for violin and orchestra, are divertimenti based

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8. The CDNМ, or *Corporazione delle nuove musiche* (Corporation for New Music,) founded by Casella and Malipiero in 1923, had arranged for Schoenberg to conduct Pierrot lunaire in Italy. He did so in Florence on 1 April 1924, in a hall in the Palazzo Pitti. Among the audience were Dallapiccola and Giacomo Puccini. As Dallapiccola recalled 25 years later in his article "Sulla strada docecafonica" ("On the twelve-note road"), he saw Puccini rise as the performance ended, and--amid the catcalls from the audience--approach Schoenberg. They spoke for about 10 minutes. (See Dallapiccola, 1951).

on melodies of the Istrian composer and violinist Giuseppe Tartini (1692-1770). Written in 1951 and 1956, they are in the neo-modal style of Casella's Scarlattiana (1926), and reflect Dallapiccola's admiration for his older contemporary, who served as a model in his early career. The Sonatina canonica (1943) adapts themes from Paganini's Capriccii to small-scale pianistic demands, and is written in the key of Eb. These works show that Dallapiccola still considered tonal expression valid, and that he still identified himself with an Italian style of musical expression and virtuosity.

### Ulisse

In 1960, the Deutsche Oper of Berlin commissioned an opera from Dallapiccola; the composer, having long sought an opportunity to present a large-scale dramatic work, chose the subject upon which he had been working for a number of years, the wanderings of the Greek hero Odysseus as told in Homer's Odyssey. From childhood this tale had had a fascination for the composer; he relates those incidents which led to the genesis of his opera in his article, "The Birth of a Libretto" (Dallapiccola, 1968).<sup>9</sup>

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9. Dallapiccola knew both the Tennyson poem, "Ulysses," and Canto XXVI of Dante's Inferno--that canto in which Dante places Ulysses in Hell for having sinned against restraint of Nature (the medieval sin of curiositas). There is, however, a certain ambiguity in Dante regarding the severity of Ulysses' sin. To his men Ulysses says,

Consider ye the seed from which ye sprang;  
Ye were not made to live like brutes,  
But for pursuit of virtue and knowledge. (Longfellow translation)

In Dante, moreover, Ulysses is not cursed by Poseidon to wander the seas, as in Homer; he refuses of his own volition to return to Ithaca, in order

In writing the libretto of Ulisse, Dallapiccola strove to create a new kind of operatic hero, different from Homer's, sharing the qualities of the Dantesque Ulysses--a seeker. In his discussion of the ways in which his hero differs from Homer's, Dallapiccola noted two basic points of departure: the humanity of his character Ulysses,<sup>10</sup> and the musical appropriateness of the incidents which befall him.

While Homer seeks to build marvelous adventures around a crafty hero, Dallapiccola consciously seeks to "de-mythologize" him. The Homeric hero conquers all odds, outwits his enemies, and returns home triumphant; the chief experience of Dallapiccola's more human character is solitude. Homer's hero is resourceful, brave, and, though hampered by Fate, stalwart; Dallapiccola's Ulysses is alone and full of doubts. Poseidon's curse on the Homeric hero is that he wander for ten years before returning home; in the opera, it is that Ulysses cannot know himself: his wandering is spiritual. He becomes, thus, "a modern man, with all his tortured quests" (Dallapiccola, 1970-71: 1968).

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to pursue his quest for experience. He and his crew are killed by a whirlpool sent by an avenging God after they have sailed into the Atlantic Ocean, going beyond the Pillars of Hercules (Strait of Gibraltar), the limit of the Medieval world.

Tennyson, in his "Ulysses" (1842), follows a similar line of development, but alleges to Ulysses an unqualified courage, with the implication that his quest alone is worth the risk it involves, and that man's searching is its own reward. In "Birth of a Libretto," Dallapiccola states his commitment to the Dantesque Ulysses. In "Ulysses the Wanderer" (Stanford, 1968) the author gives an account, in light of Dallapiccola's then-new version of the Ulysses character, of all the major contributions to the Ulysses legend, from Homer to Kazantzakis.

10. Throughout this paper, "Ulysses" will be used to refer to the personage in Dallapiccola's opera; "Ulisse" will be used to refer to the opera itself.

This more "human" dimension of Ulysses manifested itself also when the composer selected, from the many adventures which Odysseus undergoes, those he would use in Ulisse. He reduced the Homeric epic to 13 episodes, selecting them not only for the way they could illuminate his hero, but also for their inherent musical qualities. This is why, for instance, Poseidon's curse is not verbalized, but represented in music only, and why, also, Ulysses' meeting with his wife Penelope, after twenty years' absence, is presented by a symphonic interlude, with the stage curtain lowered. Dallapiccola's Ulysses is a "new...hero...without love (and) hopelessly alone" (Time Magazine, 1964).

Dallapiccola arranged these episodes so that each had a counterpart, creating a balanced "arch-form," described by the composer in "Birth of a Libretto" (Dallapiccola, 1987: 255) as follows:

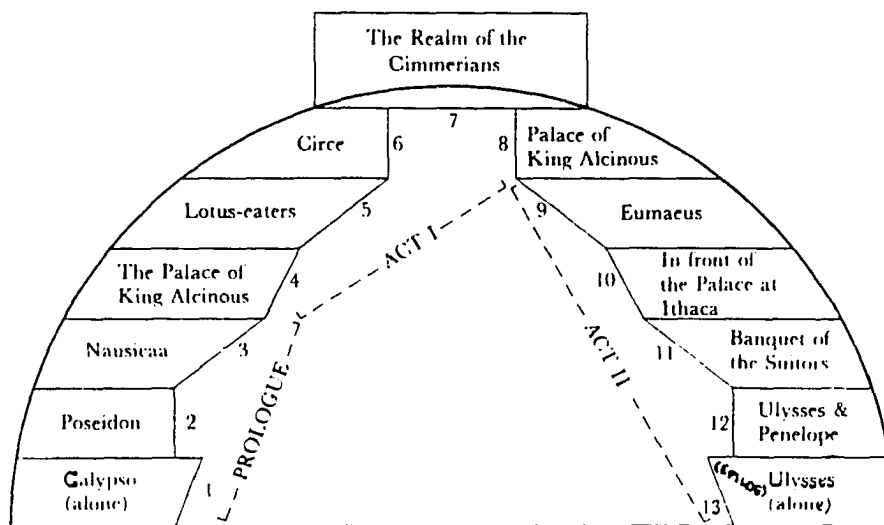


Fig. 1: Dallapiccola's sketch for the episodes of Ulisse.

The Prolog contains three of the episodes; the two Acts, five episodes each. Each episode corresponds to a scene, and the two scenes without voices--Poseidon's curse and the Meeting of Ulysses and Penelope--are arranged symmetrically opposite each other. The second half of the opera, therefore--scenes 7 through 13--forms a mirror-image of the first half. Only the scene at the top of the arch--the Realm of the Cimmerians--is balanced by itself, for reasons that become clear as the nature of the episodic arrangement is revealed.<sup>11</sup>

#### The Role of Woman in Ulisse

At each of the most important scenes in Ulysses' progression from wandering hero to mature man, he encounters a different archetypal woman: Calypso in scene one, who inspires him in his search for identity (although in fact Calypso only calls Ulysses to mind, he having already departed in his quest to find his kingdom); Nausicaa in scene three, who encounters him in innocence and loves him with sincere emotion; Circe, in scene six, who represents carnality, but who bequeaths Ulysses the self-knowledge he needs to proceed on his mission; in the Realm of the Cimmerians, Anticleia, his mother, whose devotion has caused her to sacrifice her life; and Penelope, in the penultimate scene, whose patience

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11. This quite different, more static and "classical" quality of Dallapiccola's Ulisse failed to excite critics and audiences, who were expecting a dramatized version of the adventures of Homer's Ulysses. When Ulisse was premiered, therefore, it gained only a small following. Recently, however, it seems to be gaining acceptance. In addition to a new (and controversial) staging at the newly-reopened Teatro Regio in Turin in 1987, Ulisse was heard in concert version at the Salzburg festival in August 1993, in commemoration of the 25th anniversary of its premiere.

and chastity represent an ideal type of heroic woman, and who reconciles Ulysses' spiritual wandering with his human needs.

Thus the crucial scene of the opera--and for Dallapiccola, the crucial point in Ulysses' development as a man--is the Realm of the Cimmerians. It is there that he meets his mother, who is the summation of all women, who contains all the types of women Ulysses encounters, and represents woman in his mind. The scene stands, therefore, alone, at the top of the arch. Ulysses' search is to be understood as a progression from ignorance and a complete loss of identity--a loss which Calypso foreshadowed when she described Ulysses as being "alone with the sea," and which was confirmed by Poseidon's curse in scene two--through two types of crucial experience with woman, carnal (Circe) and spiritual (Anticleia), to an ultimate kind of self-knowledge which results in both carnal and spiritual redemption (Ulysses' re-uniting with Penelope and his epiphany of self-knowledge in the Epilog.) It is woman who both confounds and enlightens Ulysses, and she is the instrument by which he finds both pain and redemption.

Dallapiccola's Ulysses is, thus, a new type of hero, although he reflects interpretations given in the past to the mythic Odysseus. The composer recounts, in "Birth of a Libretto," the sources from which he derived his conception of Ulysses, but the two already mentioned--Homer and Dante--stand as most important. Dallapiccola took from the Homeric Odysseus not the heroic soldier of fortune, but the man of many changes, who undergoes transformations as he searches for the way home. From Dante, the

composer took Odysseus' insatiable thirst -- that which causes him to pass the natural boundaries of knowledge: the "seeker" as Dallapiccola put it, going beyond both human and divine norms to find knowledge (Dallapiccola, 1968).

The search carried out by Dallapiccola's Ulysses is intensive, all-consuming and exhausting. Since it begins in ignorance and ends in redemption, it has two halves, corresponding to the two mirror-images into which the libretto is divided. A review of the premiere of the opera, appearing in the French newspaper Le Monde, describes

...a succession of tableaux, the atmosphere of each of which is different from the other, seeming to create each time a new approach to the hero. To the first act, of very lyrical expression, corresponds the second act, essentially dedicated to action (Le Monde, 1968). 12

It was also the very nature of Ulysses' search which helped to characterize it, in Dallapiccola's mind, as part of two self-reflective halves. Ulysses begins his search with the lack of self-knowledge which is Poseidon's curse. Calypso, as she gazes at the sea in the opening episode, yearning for Ulysses' return, calls him "alone now...like the sea"--words which serve

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12. Translations of this excerpt and of those from the libretto of Ulisse are the author's; translations of excerpts from the writings of Dallapiccola are by Shackelford as found in Dallapiccola on Opera (see Bibliography) except where noted. Original-language versions of this citation and of those from Dallapiccola's writings translated by the author appear in the Appendix.

as a kind of motto to describe Ulysses' state of mind through this first half:

*Son soli, un'altra volta, il tuo cuore e il mare.*  
(Alone once again, are your heart and the sea.)

To gain the knowledge necessary to return home--and to regain the strength necessary to withstand the suitors who have ravaged his house and threatened his kingdom--Ulysses must undergo, in Dallapiccola's libretto, a suffering which has two dimensions: on the one hand, he must face the pain of adulthood and the loss of his mother, whom he meets in the Realm of the Cimmerians, and who tells him that she gave her life waiting for his return:

*...l'ansia, l'affanno per te che il destino  
spingeva lontana sul mare; l'angoscia,  
struggente per te che il mio cuore sentiva  
in pericolo; e l'accorato amor  
che a te portai, il mio corpo distrussero...*

(My anxious restlessness for you, whom destiny  
drove far over the ocean;  
the all-consuming anguish I felt  
for you, whom my heart sensed was in danger;  
and the grieving love I brought you:  
these destroyed my body.)

On the other hand, Ulysses must face the trial of memory, which brings another kind of self-knowledge. In the kingdom of the Lotofagi, the Lotus-eaters tempt Ulysses' men to escape pain and mortality by eating of the fruit of the lotus, which will destroy all memory, and thus all human knowledge. Ulysses rejects the temptation, coming face-to-face with himself: his quest has

been so boundless that he has endangered his crew beyond the point of their endurance, failing in his responsibility as their captain. The Dantesque quality of Dallapiccola's Ulysses is here evident: Ulysses' search is as much a curse as a means of self-knowledge, because through it he has destroyed innocence (i.e., the innocent lives of his crew, as well as his own innocence, through the transformation from self-ignorance to self-knowledge.) It is, therefore, sinful, to the extent that Ulysses cannot master it.

*Coro: D'Itaca, le zolle diversamente odorano!  
Ulisse: E tortura del mare udir le mille voci?  
E tortura, anche, anche guardare? Approdiamo.*

(Sailors: Ithaca's turf beckons with its sweet smell!  
Ulysses: Is it such torture to hear the voices  
of the sea? Is it such torture to watch and gaze?  
Let us anchor!)

Ulysses' "sinful" search, in itself both a need and a fulfillment of a longing, is what determines his form of redemption: in the Epilog, Ulysses finds peace in a God who is neither pagan nor Christian, but whose power is limitless and all-encompassing. In his return to the sea in the Epilog, Ulysses is not searching, but giving thanks. The sea has sustained him in his search, was the source of it, and has rewarded him with his identity. He gazes upward and prays,

*Signore! Non sono soli, il mio cuore e il mare!  
(Lord! No longer alone are my heart and the sea!)*

The Epilog forms, therefore, a kind of climax to the second half of the opera. In the same way that Ulysses discovers the person most important in his physical life--his mother--amongst the shades of Hades, he finds the person most important in his spiritual life--the eternal being he calls "Signore"--amongst the evening shadows on the vast sea. The Epilog, from the point of view of Ulysses' salvation, is the most important scene in the opera; but the Realm of the Cimmerians, in which he finds his mother, is the structural climax of his search, when he is still lost. At that climactic moment, Ulysses is represented as a "shade"--wandering without identity in a land of lost souls. In the Epilog, his search is fulfilled and he is represented as a complete man, since, although no one accompanies him on this, his final journey, he is not alone.

In the following chapters, some of the archival material from the composer's sketches for Ulisse will be examined, in order to trace his compositional method. The libretto of Ulisse, however, is such an essential part of its structure, that it cannot be given its due in a paper of this length; only the question of Dallapiccola's method in composing the music of Ulisse, not the libretto, will, therefore, be the subject of this paper.

## CHAPTER TWO

## ARCHIVAL MATERIAL

The Founding of the Dallapiccola Archive

Dallapiccola's international career brought him into contact with many of the world's leading artistic and cultural figures, but, although he received commissions from most of the major opera houses and symphony orchestras of Europe, Florence remained his home. He came to know many of the leading figures in the city's intellectual life, and one of them, Alessandro Bonsanti (1904-1984), writer, was later mayor of Florence (1983-84). Upon Dallapiccola's death in 1975, his papers, the sketches and drafts of his compositions, and miscellaneous memorabilia were donated to the Archivio Contemporaneo of Florence's Gabinetto G.P. Vieusseux, the director of which, at that time, was Bonsanti. Amongst the archival material of Ulisse are the following items:

- 186 pages of manuscript sketches and drafts;
- five notebooks of row sketches and other miscellaneous sketches for the opera;
- the typed final draft of the libretto;
- the final, revised manuscript copy of the opera, with the composer's indications for orchestration.

Miscellaneous notes also exist, such as a partial translation of the Italian libretto into German, penciled into the final copy of the score by the composer. The findings in this study are drawn from this material.

### Type and Organization

Dallapiccola's sketches for Ulisse fall into four categories. The first are the brief, hurriedly-written compositional "memos," usually consisting of from two to five measures each, which almost always highlight an important, sometimes crucial, segment in a vocal line. The memos are often written in pencil and appear to have been hastily notated. They usually include only the vocal line and its text, without accompanying harmony.

On the same folio of music paper, or sometimes on a separate sheet, is the second stage of compositional sketches, the "alternate versions." These are second and third thoughts given to a particular vocal line or segment of vocal line--often, the same segment sketched in the memo. These too are hastily written; however, since some are in a different type of pencil from the memos, and since they show a more developed form of vocal line than the first category of sketch, we may conclude that they were conceived at a slightly later time. The rare times they have dates in Dallapiccola's hand, the indication is that they are in fact later than the earliest memos.

The largest group of sketches belongs to the third category: sketches for those sections of the opera which appear already well-defined in the composer's mind, and which usually serve as rough drafts of material which will become, after revision, the final manuscript. These abbozzi (sketches) are almost always in clean, neatly written short score, usually of two or three staves;

they comprise large sections, sometimes an entire scene, of Ulisse. The vocal parts are almost always written on the top staff, and the orchestral part on the bottom two staves (or bottom staff, if only two staves are used) in short score form: i.e., with indications for instrumentation penciled in. Sometimes, more than three staves are used (as, for example, for a scene with chorus). This category of sketch represents a very finished stage of composition, but not necessarily the final stage.

The fourth and final category is comprised of the corrections and revisions to the abbozzi of the third category. They appear at a later date, usually after about 1966; either they are written on new folios with the new material marked controllato ("checked" or "corrected") by the composer, or they are the original drafts (i.e., the third-category sketch itself) with the corrected material written in red or orange pencil, ink, or felt pen. In the first case, they are actual re-writings of the third category sketch; in the second case, they are less extensive revisions, or they are revisions constituting a smaller portion of the original sketch, so they can be included on the original abbozzo by writing over the original pencil, or by crossing out an original notation and writing the revised form next to or above it.

It should be clear, from the above description, that the four categories constitute in fact four phases in the composition of the opera, ranging from initial thoughts, which are almost always in complete musical phrases with text, to the completed scenes. As well, even without seeing the neat, precise manuscript

of the composer, we can discern his orderly method of composition in the progressively more complete phases of composition which the categories of sketch reveal.

These four categories of abbozzi or sketches, corresponding to the four phases of the stage of actual composition, may be summarized as follows:

a) "memos," brief, hurriedly written notations of a few measures each, highlighting a vocal or melodic motif;

b) "alternate versions" of the above; i.e., revisions which refine text rhythms or vocal contour;

c) the largest group of sketches, an "abbozzo" proper; large sections of the opera written on three staves with vocal and harmonic (orchestral) parts written out;

d) revisions to the third group.

The phases to which each of the above categories belongs may be termed, for use in this paper, the initial (a), developing (b), and mature (c and d) phases of composition. They culminate, naturally, in the completed manuscript, held in a separate manila envelope, and found in the Archive with the group of thirteen other sheaves containing the abbozzi for the whole opera. The writing-out of the short score of the opera, with indications for orchestration, which would have occurred between 1967 (the latest date from the final phase of the abbozzi) and the premiere of the opera in 1968, thus represents a final stage of composition, created by the composer from the compilation of his decisions from categories b, c and d.

There are also, in the Archive, five notebooks of studies for the twelve-tone rows used in the composition of the opera. The earliest of these row studies seems to precede the earliest memos, but for the most part they seem to coincide with the working-out of the earliest alternate versions, and to end by the time of the composition of the opera itself, i.e., by the time of the first abbozzi. Because of their importance to the composition of Ulisse, these studies will be examined in more detail in Chapter Three of this paper.

#### Location of Materials

All archival material related to Dallapiccola's life and career--letters, drafts and sketches of compositions, notes for lectures and courses (and recordings of these, when available,) and cassette recordings of all performances given his music in his lifetime--comprise the holdings of the Dallapiccola Archive (in Italian the Fondo Dallapiccola). The Fondo is a small room on the second floor of the Istituto Vieusseux (the Vieusseux Institute, popularly called the Gabinetto Vieusseux).<sup>1</sup> The Fondo Dallapiccola overlooks the inner courtyard of the 16th-century palace which is the home of the Institute, and contains a desk for working with the archival materials, which are kept in stacks on the shelf-lined walls and in two oaken cabinets, one large and one small.

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1. "Gabinetto" ("closet" or "cabinet" in Italian) here means "study-room" or "laboratory." The Institute is a private research and archive center situated in a large palazzo on Via Maggio in Florence.

In the large oak cabinet are the materials for Ulisse: the memos, alternate versions, abbozzi, and the pages of final revision. These total 186 folios, or two-page sheets measuring approximately 9" X 12", and are contained in a large brown-paper wrapper marked "Ulisse," tied with heavy string. They are arranged according to the scenes in the opera to which they correspond, and enclosed in manila folders (in some cases simple folders of colored construction paper). On each folder is written the name of the identifying scene. Thus, all the sketches, from memos to final revisions, for the first episode of the prologue of the opera, are in a manila folder marked "Calypso;" all those for Act II, Scene 2, "I Lotofagi," etc. There are thirteen groups of abbozzi, corresponding to the thirteen scenes of the opera. There is one extra folder which contains the xerox of the final manuscript copy.

#### Analysis of Sample Sketch Materials

Dallapiccola's "prima idea," or "first idea" for Ulisse, is found sketched by him on the first memo in the folder marked "Calypso" (Episode One in the opera):<sup>2</sup>

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2. Unless otherwise indicated, all examples in this paper are diplomatic transcriptions of the archival material of Ulisse. (The sketch for the episodic structure of the libretto of the opera--Fig. 1 in this paper--is also Dallapiccola's, taken from his article "Birth of a Libretto.") References to the "final score" or "finished version" of the opera both mean the composer's final autograph version, published by Suvini-Zerboni, Milan, in 1971.

*Calypso*

Il esacordo = I<sub>6</sub> (mare)  
[con una permutazione]

"Guar-da-re mer-a-vi-gliar-si ton-nar-a-guar-da-re"

4 3 6 2 1 4 1 5 1 2 1

A.  
23 Luglio 1960  
(Prima idea)

Ex. 1: Diplomatic transcription of the memo containing the "prima idea" or "first idea" for Ulisse.

The melody on the first staff contains Calypso's undulating line on the word "guardare" ("to watch"), sung while she gazes out to sea in the opening scene of the Prologue of the opera. The sinuous contour of this line becomes established as a motive during the course of the opera. It is sung by Calypso in the opening measures, and repeated in different forms, by Calypso and other characters, at other points in the opera. It comes to be identified especially with Calypso's singing of the word "mare" ("sea"), in a kind of graphic representation of a wave.

Though the composition of the opera proper begins with this "prima idea," the undulating vocal line on "guardare" underwent many revisions and transformations before achieving final form. It is developed rhythmically and textually between its appearance at this memo stage (represented in Ex. 2a below) and its final form (in Ex. 2b below):

(a) memo stage

(b) finished score

The image shows two handwritten musical staves. Staff (a) is labeled '(a) memo stage' and shows a vocal line for the words 'guarda' and 're'. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). There are three slurs: one under 'guarda' (G-A-B-A-G), one under 're' (E-D-C), and a large slur over the entire phrase. Fingerings are indicated: 3 for the first G, 5 for the first A, and 3 for the first E. Staff (b) is labeled '(b) finished score' and shows a more complex version of the motif. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). There are three slurs: one under 'guarda' (G-A-B-A-G), one under 're' (E-D-C), and a large slur over the entire phrase. Fingerings are indicated: 3 for the first G, 5-6 for the first A, and 2 for the first E.

Ex. 2: Memo stage and final form of Calypso's "guardare" motif.

In between these phases, the composer, testing "alternate versions," established pitch relationships between the newly formed rows and the intervals that would govern the vocal lines of the opera. In the mature abbozzo stage, called (c) in this paper, the composer began sketching in full the vocal and harmonic segments of the opera (i.e., voice, text and vertical harmony together). Ex. 3 on the next page reproduces the abbozzo, dated 1 May 1966, featuring the harmonically and rhythmically developed version of Calypso's "guardare" motif. This stage of the motif occurred between the memo stage and the final version.

*Calyptero* (Part 1)

The image shows a handwritten musical score for a piece titled "Calyptero (Part 1)". The score is written on a grid of horizontal lines. It features several staves with various musical notations, including notes, rests, and dynamic markings. The notation is dense and appears to be a developmental sketch. There are some handwritten annotations and markings throughout the score, including a large "2" at the top left and a "16" at the bottom right. The score is written on a grid of horizontal lines.

Ex. 3: Abbozzo for 1 May 1966,  
developmental stage of sketches.

Finally, the composer corrected and revised the abbozzi, a process which took many months or years. Ex. 4 (p. 26 of this paper) reproduces a corrected, revised version of the same scene. It is undated, but it would have been sketched sometime between the abbozzo of Ex. 3 and the final score version. For the purpose of comparison, the final version, representing mm. 25-9 of the Prolog, is reproduced as Ex. 5, p. 27.

We can form from this analysis a rough time-table characterizing the composition of the opera:

(a) 23 July 1960	first memo ("prima idea")
(b) Autumn 1960	first alternate version
(c) 1 May 1966	<u>abbozzo</u> for Calypso scene
(d) after (c)	revision and completion

In sum, the sketches for Ulisse found in the Dallapiccola Archive indicate that the composition of the opera evolved through four stages, from an initial stage of melodic fragments, which includes Calypso's "guardare" motif, rhythmically and melodically transformed throughout the opera, to entire scenes completely harmonized and partially scored, and then revised and corrected. The composition of the opera seems to have taken, according to the dates on these memos and abbozzi, about six years. The basic melodic material which forms the content of these abbozzi, however--that is, the pitch material from which their musical content is derived--preceded this stage of actual composition. The nature of that pitch material will be examined in the next chapter.

The image shows a handwritten musical score for a string quartet, consisting of four staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is written in black ink on a white background. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The third and fourth staves also begin with bass clefs. The score is divided into measures by vertical bar lines. There are several annotations and corrections throughout the piece, including the word "rit." (ritardando) and "p" (piano). The handwriting is somewhat messy, suggesting it is a working draft or sketch. The overall layout is a standard musical score format for a string quartet.

Ex. 4: Corrected, revised version of 1 May 1966 abbozzo, undated.

25

1<sup>a</sup> Fl.  
 Clar.  
 R. in Sol.  
 2<sup>a</sup> Ob.  
 Cl. Mus.  
 (H<sup>b</sup>)  
 1<sup>a</sup> Clar.  
 (S<sup>b</sup>)  
 Cl. Bass.  
 (S<sup>b</sup>)  
 2<sup>a</sup> Fag.  
 1<sup>a</sup> Cor. c.s.  
 (F<sup>a</sup>)  
 2<sup>a</sup> Tr. c.s.  
 (T<sup>a</sup>)  
 Celesta  
 2<sup>a</sup> Arpa  
 Basso M.  
 Calypso  
 M. I. c.s.  
 M. II. c.s.  
 Viola c.s.  
 1<sup>a</sup> Viol. c.s.  
 2<sup>a</sup> Viol. c.s.

(0)

Ex. 5: Mm. 25-29 of Prologue, finished score  
 (from abozzo 1 May 1966).

## CHAPTER THREE

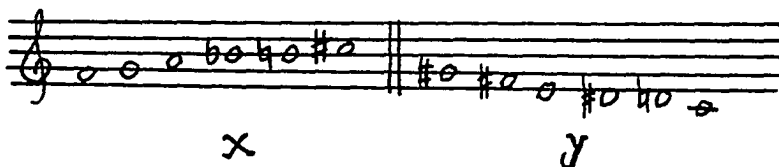
## ANALYSIS OF ROW STUDIES

Pre-compositional Stage: Evolution of Row Studies

In Chapter Two mention was made of the five notebooks of row studies which generally preceded, chronologically, the composition of the opera itself. The evolution of this pre-compositional stage of the opera can be traced by examining these notebooks.

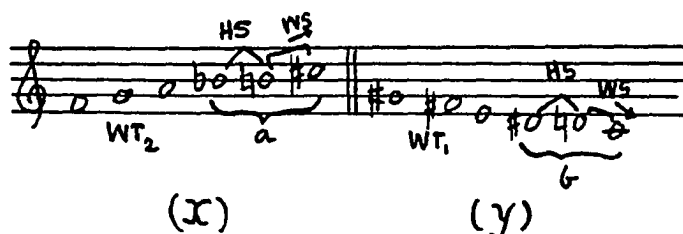
The first notation regarding Ulisse found in the Archives is signed "18 October, 1956, Flushing, NY." The composer appears, therefore, to have begun conceiving the pitch material of the opera while in his first tenure as visiting professor at Queens College. The memo is found in Folio 64d, in the first of the five notebooks of row sketches. (The recto [Ex. 8a] and verso [Ex. 8b] of Folio 64d are reproduced on pp. 30 and 31.) The pitch notations are predominantly vertical entities, with a series of linear pitch-combinations arranged above or below them.

In Ex. 8a, there are three linear formations ("rows") separating the three main pitch-test, or trial, areas. The first linear formation--called in this paper Trial-row One--is comprised of the twelve chromatic tones divided into two hexachords (segments of six notes each), labelled x and y respectively in Ex. 6:



Ex. 6: Trial-row One, taken from Folio 64d, Ex. 8a, p. 30.

Each segment in turn contains three tones from one of the two whole-tone scales ( $WT_1$  on C and  $WT_2$  on C#). The remaining tones in each six-note segment form a three-note chord, each of which is the inversion of the other: x contains trichord a (half-step/whole-step ascending,) while y contains trichord b (half-step/whole-step descending.) This feature of inversionsal symmetry characterizes not only these two trichords, but also the two whole-tone trichords:<sup>1</sup>



Ex. 7: Trial-row One showing whole-tone and inversionally symmetrical trichords.

The two hexachords of Trial-row One outline invertible intervals: an augmented fifth ascending from F to C#, and an augmented fifth descending from G# to C.

1. Indeed, each of the two whole-tone scales is symmetrically invertible in relation to itself. See Perle, 1980 for a discussion of invertible symmetry.

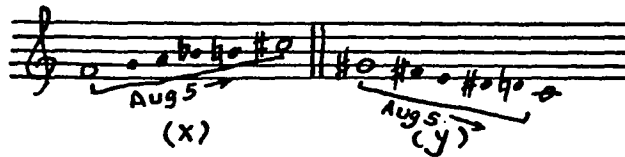
LD Flushing, 18 October 1956

The image shows a handwritten musical score for a study piece. It is organized into five systems of staves. The first system consists of a single treble clef staff with a melodic line. The second system is a grand staff (treble and bass clefs) with chords and some handwritten numbers (5, 7, 3, 9, 10) above the notes. The third system has a grand staff with a circled section in the treble clef and the word '(Calypso)' written below it. The fourth system has a grand staff with a note marked '80 low?'. The fifth system has a grand staff with a note marked '80'.

Ex. 8a: Recto of Folio 64d, the first row study for Ulisse. (Memo stage of sketches).

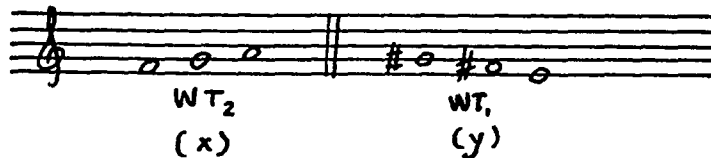
Handwritten musical score for Ex. 8b, Verso of Folio 64d. The score consists of six systems of staves. The first system is a grand staff with a treble and bass clef. The second system is a single staff with a treble clef, containing a vocal line with lyrics "Si, non la." and some handwritten annotations. The third system is a single staff with a treble clef. The fourth system is a grand staff. The fifth system is a single staff with a treble clef. The sixth system is a grand staff. The seventh system consists of two empty staves.

Ex. 8b: Verso of Folio 64d.



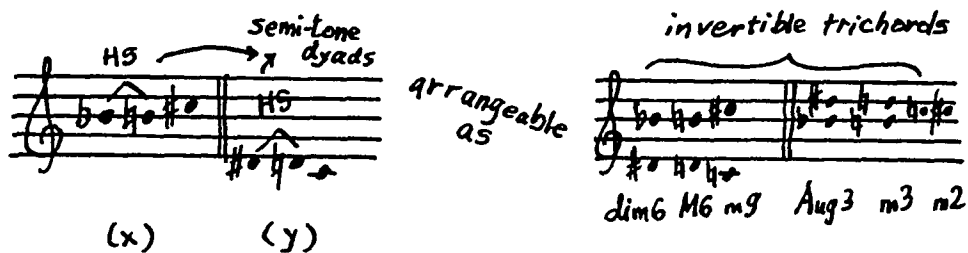
Ex. 9: Trial-row One showing outer intervals.

This first trial association of pitches, then, indicates at this initial stage of pre-compositional planning the pitch materials used in the later compositional stage: 1) the two whole-tone trichords on C and C#, in hexachords x and y:



Ex. 10: Whole-tone trichords of Trial-row One.

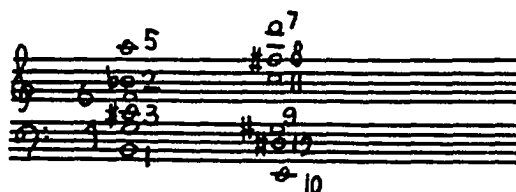
and 2) the two semitone dyads (which can be arranged as invertibly symmetrical trichords) completing the aggregate of all twelve chromatic tones:



Ex. 11: Semitone dyads as they produce inversional trichords in Trial-row One.

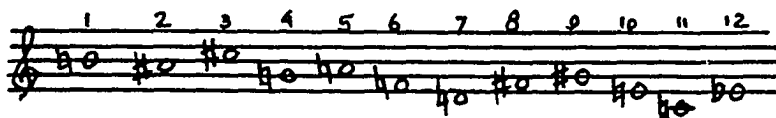
Even at this initial phase of row structuring, therefore, the composer had created two hexachords which can be combined with their own inversions to form an aggregate of twelve tones. This property, called hexachordal semi-combinatoriality, was first identified and defined by composer and theorist Milton Babbitt.<sup>2</sup>

In the pitch-test area below Trial-row One, the composer re-ordered the linear material into two six-note verticalities, and numbered the tones.



Ex. 12: Pitch-test area below Trial-row One, Folio 64d, p. 30.

The vertical arrangements of these tones outline an ascending fourth (A-D) in the soprano and a descending fifth (B-E) in the bass; again, the twelve chromatic tones are present, numbered by the composer according to the second linear "trial-row":



Ex. 13: Trial-row Two, found directly beneath the pitch-test area (seen in Ex. 12 above) on Folio 64d, p. 30.

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2. "Combinatoriality" is a term created by composer Milton Babbitt (b. 1916) to indicate that quality of a twelve-tone series which allows each of its hexachords to combine with a hexachord from one other of its transpositions ("semi-combinatorial") or all of its transpositions ("all-combinatorial"), in either case without repetition of tones. See Milton Babbitt, "Some Aspects of Twelve-Tone Composition," *The Score*, xii, 1955, 55-60. Combinatorial rows are also invertibly symmetrical.

The linear arrangement of this Trial-row Two reflects the presence of the pitches in the two vertical entities, suggesting that these two chords came before Trial-row Two, and that Dallapiccola began the ordering and numbering of the row from these entities. Ex. 14 below presents the vertical entities from the pitch-test area placed directly next to Trial-row Two, and numbers the tones in Trial-row Two. The composer's enumeration of the tones in the entities corresponds to the numbering of the tones in the trial-row:

Ex. 14 consists of three staves. The leftmost staff is labeled vertically as 'VERTICAL ENTITIES'. It contains two staves of music. The top staff (treble clef) has notes:  $b^{\flat}(3)$ ,  $a(6)$ ,  $\sharp a(7)$ , and  $a(10)$ . The bottom staff (bass clef) has notes:  $\sharp a(3)$ ,  $a(4)$ ,  $\sharp a(9)$ , and  $a(10)$ . To the right, 'Trial-row Two' is shown as a single staff with 12 numbered notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A bracket above the notes from 1 to 12 indicates the sequence of the trial row.

Ex. 14: Vertical entities yielding Trial-row Two, from Folio 64d.

Directly below Trial-row Two on Folio 64d, the composer broke up the vertical chords--and the newly-derived Trial-row Two--into trichords:

Ex. 15 shows two staves of music. The top staff (treble clef) has notes:  $\sharp a$ ,  $\sharp a$ ,  $\sharp a$ . The bottom staff (bass clef) has notes:  $a$ ,  $\sharp a$ ,  $\sharp a$ . Vertical dashed lines connect the notes between the two staves, indicating the trichords.

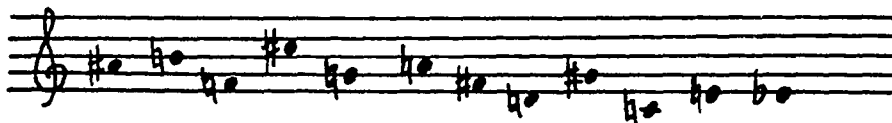
Ex. 15: Trichords taken from Trial-row Two, Folio 64d, p. 30.

The first rhythmic material appears here as well: the trial-row is used to create the upward-sweeping eighth-note chords.



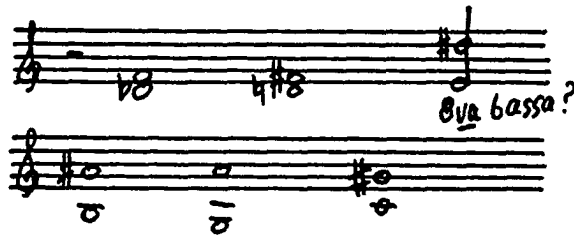
Ex. 16: Eighth-note chords from area directly below Trial-row Two, Folio 64d.

The dyads comprising these chords are composed chiefly of seconds (or sevenths) or thirds (or sixths.) From this vertical ordering, which is contained in a rhythmic gesture, comes the third trial-row, found directly beneath the eighth-note chords:



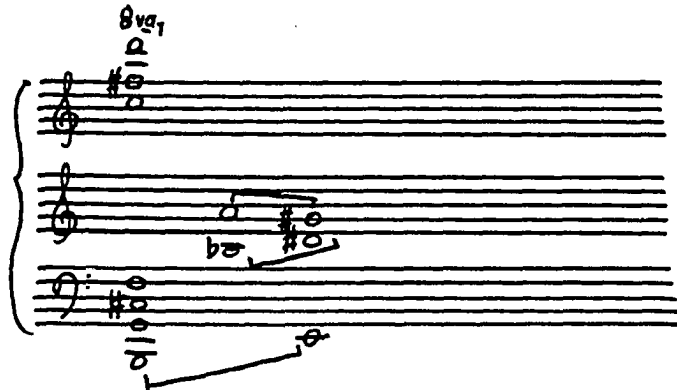
Ex. 17: Trial-row Three, Folio 64d.

As though for further testing, the composer extracts six dyads from Trial-row Three and writes them out separately directly below it. He gives the first intimation of registral ordering as well, in the "8va bassa" with question mark written next to the final dyad:



Ex. 18: Dyads comprising Trial-row Three, from Folio 64d.

Next to the dyads is found a further attempt at verticalization of this trial-row: a nine-note chord followed by a separate trichord which seems to represent a type of resolution of the two inner voices (on the middle staff) and of the bass of the nine-note chord (bass motion B-E):



Ex. 19: Nine-note chord and accompanying trichord at bottom of Folio 64d, with "resolutions" marked.

Note that this bass motion, B-E, inverts that of the bass motion of the first two chords at the top of the folio, which comprised Trial-row Two:

Chords yielding  
Trial-row Two

Chords comprising  
Trial-row Three

Ex. 20: Bass motion from chords comprising Trial-row Two  
and bass motion from chords drawn from  
Trial-row Three, Folio 64d.

The suggestion is that of a testing of voice-leading within the context of a dodecaphonic row verticalized into two chords. The folio as a whole gives the impression that the composer first tested vertical sonorities, comprised of the chromatic scale, which he then ordered into a series, arranging the tones to see how well the series would yield not only the sonorities wanted, but also the proper motion from one voice to another as the chords proceeded. Even the eighth-note chords under Trial-row Two are associated with verticality and voice-leading practice, and not with melody, or linearity, alone, although plainly they are derived from the trial-row which precedes them.

Indeed, based on the success of the horizontal and vertical sonorities he achieved in these pitch-testings, Dallapiccola reordered the trial-row another time, yielding a series somewhat

close to the final Ulysses row (the final two trial-rows appear on the verso of Folio 64d, p. 31 of this paper). In Ex. 21, Trial-row Four is reproduced above the final row of Ulisse, Mare-I.<sup>3</sup> Note the similarity of the semi-tone constructions:

Trial-row Four (verso of Folio 64d)

Mare-I

Ex. 21: Comparison of Trial-row Four with chief final row ("Ur-row") of Ulisse.

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3. In a sense there is only one dodecahonic row from which the melodic and harmonic material of Ulisse is derived; this is the "Ur-row", or fundamental row, represented by the first of two rows for the sea (Mare-I). The rows for all other personages in the opera are derived from it, Ulysses' row (originally called by the composer Mare-III) having been derived first (it is a modified inversion of the Mare-I row, transposed a fifth higher.) The contour of the Mare-I row (the Ur-row) suggests the undulations of the ocean, as noted by Kämper (1985: 258.) (See Ex. 38, which contains all the rows used in Ulisse.)

That the rows for the remaining characters and scenes are derived from the Mare-I row reflects not only the power of the sea (and thus of memory and the unconscious) upon Ulysses, but also the influence of Ulysses (because his row is the first to be taken from Mare-I) upon the five women he encounters on his journey (Calypso, Nausicaa, Circe, his mother Anticleia, and Penelope) and of theirs on him. Each transforms Ulysses, in a different way, as he searches: Calypso induces him to remain on Ogygia; Nausicaa, through her childlike innocence, gives him faith in himself; Circe provides him with incentive to seek Ithaca; his mother reveals secrets of the afterlife; Penelope receives him as husband and king. (See Introduction of this paper for further discussion of the role of woman in Ulisse.)

This fourth trial-row displays two significant qualities: 1) it consists of successive semitone dyads, similar to the chief series, Mare I; 2) its two hexachords are segmented into four trichords via dotted lines. The trichord segments yield a succession of minor second-minor third relations, which characterize both Calypso's final row and her opening melody:

Calypso's row

Calypso's opening line

Trial-row Four

Ex. 22: Calypso's final row and her motivic opening line compared with Trial-row Four.

The appearance of the last trial-row, Trial-row Five, suggests that Dallapiccola began, at this pre-compositional stage, to conceive the need for several related series: in contour this series is the retrograde of the previous one. It exhibits as well the quality of combinatoriality in relation to Trial-row Four: the content of its first hexachord is derived from the second hexachord of Trial-row Four, while the content of the first hexachord of Trial-row Four is identical with the second hexachord of this final trial-row. Note that the pitch material of hexachord two of Trial-row Five is the tritone transposition of the pitch material of hexachord one (the same is true of Trial-row Four):

The image shows two musical staves. The top staff, labeled 'Trial-row Four', is on a treble clef and contains 12 notes numbered 1 through 12. The bottom staff, labeled 'Trial-row Five', is on a bass clef and contains 12 notes numbered 9, 11, 7, 12, 8, 10, 3, 5, 1, 6, 2, 4. A bracket labeled 'TRITONE' spans notes 7 and 10 in both staves, indicating a tritone relationship between these notes in both rows.

Ex. 23: Comparison of Trial-rows Four and Five, showing combinatorial relationship.

The vertical dyads arranged beneath each row on the verso suggest the use put by the composer to the trichord divisions within the row: they form melodic units alternating with vertical (accompanying harmony) units. Plainly, the composer is testing to see which linear arrangement yields the preferred vertical simultaneities.

The image shows two musical staves. The top staff, labeled 'Trial-row Five', is on a treble clef and contains 12 notes numbered 1 through 12. The bottom staff is on a bass clef and contains 9 notes numbered 1 through 9, representing dyad-units from the trial-row.

Ex. 24: Trial-row Five (final trial-row) and dyad-units beneath it, from Folio 64d, verso, p. 31.

### Compositional Applications of Findings

A typical passage from Ulisse illustrates this verticalizing technique. The opening of Act I, Scene I (mm. 1-5/I) presents Ulysses being led to the court of Alcinoos by Nausicaa, Alcinoos's daughter. Ulysses listens to Demodoco chant the story of his own (Ulysses') adventures. Ex. 25, mm. 1-5 of Act I, scene 1, should be used as reference for this section.

Textural analysis of these measures reveals that the composer integrated orchestration, movement of harmonic entities, and text-setting, in order to achieve the effect of strummed chords accompanying Demodoco's narration. In m. 1, flute, Eb-clarinet, and violins, taking the initial sopranino G, finish on F# with the remaining winds, horns and strings joining them. Flute, oboe and English horn double violins; violas divisi join them, while being doubled by first horn and bassoon. The second horn and Bb-clarinets double the cellos on the bass note Eb. The chord Eb-D-F#, briefly sustained between mm. 1-2, is followed in m.2 by a similarly dovetailed orchestration of a simultaneity Db-C-B-Bb, and a similar unified homophony of string pizzicato chords begins the imitation of Demodoco's harp which will characterize this section (mm. 2-4). Finally at m. 5 arrives the sustained tutti chord against which Alcinoos announces that Demodoco will sing.

As Alcinoos begins his announcement, the effect is one of accompanied recitative, and the whole introduction yields the feeling of plucked chords with vocal accompaniment. The sensation becomes more pronounced, of course, when Demodoco later enters and begins his tale, but the texture of chanted solo song, as of the re-telling of an ancient epic, is fixed at the opening of the opera as though the opera itself were such a re-telling.

Ulisse is typified by such a declaimed vocal style, and by the techniques described above which reinforce such declamation. It therefore represents, along with the Commiato and the Tempus

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Atto primo

*... fida a una tavola con numerosi invitati; altri stanno sparsi qua e là. Appoggiate*

*... una stanza alla quale è appesa una tela, ...*

*... (con voce)*

The musical score is written on multiple staves. The instruments listed on the left are: Flan, Oboe, Cor. Angl., Clar. Bass (Bb), Clarinetto (Bb), Clar. Alto (Bb), Sax. Alto (Bb), Sax. Tenor (Bb), Fagotto, Corno (Bb), Tromba (Bb), Tromboni, Tubi, Frottole, Timpani, Xilofono, Violini, Viola, Violoncello, and Contrabbasso. The score includes various musical notations such as notes, rests, dynamics (ff, f, mf), and performance instructions like 'ad libitum' and 'con voce'. There are also some handwritten annotations in the left margin.

*... dovrà essere basata la dimensione di tutta la prima scena.*

Ex. 25: Act I, mm. 1-5, finished score.

destruendi--works from the last years of Dallapiccola's life--a departure from his earlier dodecaphonic style, characterized by polyphonic row technique, canon, and linearity.<sup>4</sup> This late style initiates both a new conceptualization of the row--as derivable from and as able to produce, vertical entities--and a new usage of the row: to build, modify and maintain vertical textures and vertical harmonic motion. The Ur-row of Ulisse employs an intervallic succession consciously forged by the composer to yield chordal harmonies which can both support the vocal line above them and move convincingly in horizontal progressions, while creating, utilizing and being motivated by dodecaphonic construction and techniques.

The early sketches for Ulisse suggest that the composer was searching for a row combination which would support inner voice-motion from chord-to-chord as well as yield an appropriate vocal and melodic line such as the "mare" motif sung by Calypso, which generates the characteristic vocal material of the opera. The hexachord content of Calypso's row is duplicated in her opening line; the interval-relations which comprise its first trichord (major third-minor third) also determine the opening sonority of the opera:

---

4. See, for example, John Perkins, "Dallapiccola's Art of Canon," Perspectives of New Music, I, ii, Spring 1963, 95-106. The author describes the varied and complex tracteries of dodecaphonic counterpoint which tended to characterize Dallapiccola's early twelve-tone compositions (i.e., from 1946-1956).

motif: *Son So - li*    trichord: *Calypso's row*    Prolog: m. 1, violins

*Molto tranquillo (♩=40)*    *ppp sarr.*

Violins I, II  
Violas  
Cellos  
Basses

Ex. 26: Comparison of Calypso's motif, the first trichord of Calypso's row, and the opening sonority of the Prolog, m. 1 of the opera. The final manuscript form of the Prolog, m. 1 (strings only), from which the latter is drawn, is shown as well.

In sum, these samples of Dallapiccola's pre-compositional activity reveal the following types of material, together with dates of activity, when known:

18 Oct 1956  
10 July 1960

initial vertical chords  
first row sketches

During this period, in which he developed the row itself, --preceding the date of the first sketches--the composer planned linear elaborations of the pitches forming the first row sketch, experimented with the types of chords that could be made from the row, and sketched certain basic rhythmic patterns. By 23 July 1960--the date of the first memo--he had begun ordering the pitches, had decided on the contour of the rows, and on the basic

interval-relationships necessary for establishing the harmonic implications of the initial chordal ideas. An analytic description of the nature of these practices is offered in the next chapter of this paper, in which the usage of the rows, and the composer's method of text-setting, are examined.

## CHAPTER FOUR

## COMPOSITIONAL TECHNIQUE: ANALYSIS BASED ON ARCHIVAL MATERIALS

Row Usage

A significant feature of the compositional technique of Ulisse is the correspondence between, on the one hand, linear and vertical structures in the row formations (i.e., in the sketch-stage material found in the Archives) and melodic and chordal structures of the finished score. The composer, in the course of refining the row structures from the sketch stage to the final series, changed the order, but not the content, of the tones of each hexachord, and he adhered to this practice in the compositional stage as well. In transferring pitch material from melodic fragments to row formations and vice-versa, he preserved the aspect of combinatoriality mentioned in Chapter Three.

Particularly well-suited to illustrate Dallapiccola's row usage procedures is the Calypso section of Ulisse. In that scene are found those aspects of the composer's technique which characterize Ulisse as a whole: the type and rate of correspondence between the position of the tones in the row structure and the placement of the tones in the finished score, and the role of combinatoriality in the transfer of pitch content







invertible trichord from hexachord  $b^1$ , containing the  $E_b$ , has been moved to hexachord  $a$  in the final score. Thus hexachord  $a$  (from the finished score) contains the two non-whole-tone trichords, one of which,  $C-E-F$ , is no longer symmetrically arranged, while the other,  $B_b-B-C\#$ , is; hexachord  $b$ , on the other hand, now contains the two whole-tone trichords.

Thus, despite being repositioned, the trichords from the finished score hold to the same, or nearly the same, pitch content as those from the original sketch. Further, pitch order within the trichords from the finished score (i.e., hexachords  $a$  and  $b$  above) is little altered; instead, the repositioning consists of transferring the content of entire trichords: the invertible trichord of hexachord  $b^1$  from there to hexachord  $a$ , and the  $WT_2$  trichord from hexachord  $a^1$  to hexachord  $b$ , as seen in Ex. 29.

From this procedure results a polarity in sound between a non-whole-tone, non-symmetrical configuration, and a whole-tone (and thus by nature symmetrical) configuration. In effect, two aggregates of three non-whole-tone, non-symmetrically invertible tones each (i.e., hexachord  $a$ ) move to, or are followed by, two aggregates of three symmetrically invertible whole-tones each (i.e., hexachord  $b$ ):

(a)
(b)

*m.1, first verticalization*
*m.1, second verticalization*

Ex. 30: Linear arrangement of hexachords  $a$  and  $b$ , the opening chords of Ulisse, from Ex. 29 above.

In the figure below, which represents Trial-row Two (the first numbered version of the row, from the row sketches) and the opening sonorities, linearized, from the finished score, note that the  $WT_2$  trichord from hexachord  $a^1$  of Trial-row Two is seen to be transferred--with the Eb substituted for the F--to hexachord b of the opening sonorities, thus completing the aggregate of whole-tone trichords that comprise that second half of the opening sonorities.

The figure shows two staves of musical notation. The top staff is labeled '(a)' and '(b)' above it, with 'Trial-row Two' written to its right. It contains two measures of music. The first measure has a circled note 'A' and is labeled  $WT_2$  above it. The second measure has a circled note 'B' and is labeled  $WT_1$  above it. The bottom staff is labeled '(a)' and '(b)' below it, with 'opening chords (m.1), finished score (Linearized)' written to its right. It contains two measures of music. The first measure has a circled note 'A' and is labeled  $WT_1$  below it. The second measure has a circled note 'B' and is labeled  $WT_2$  below it. A curved line connects the circled 'A' in the top staff to the circled 'A' in the bottom staff, and another curved line connects the circled 'B' in the top staff to the circled 'B' in the bottom staff, illustrating the transfer of the trichord.

Ex. 31: Comparison of Trial-row Two, Folio 64d, and the opening sonorities of the finished score, linearized, showing transfer of pivot-tone A from row sketch to finished score.

This  $WT_2$  trichord yields the A that helps configure, as the pivot tone in the top line of the finished score (violins, m. 1, Ex. 28) another trichord, symmetrically invertible with the opening trichord of Calypso's row (taken from Folio 64a, Ex. 39, p. 56, on which the composer transcribed all of the rows for the opera.)<sup>1</sup>

1. The designation "64a" indicates the folio is the first in a group constituting the 64th item of archival material relating to Ulisse. In fact, the sheaf of papers contains folios 64a, b, c, and d (this latter consisting of six further folios, some of which are notated on verso or recto only.) They are mislabelled, since 64d pre-dates 64b and would appear first in the series were it arranged chronologically. It is in 64d that the first row study (Exs. 8a and 8b) appears.

Ex. 32 below compares this top-line trichord, from m. 1 of the finished score, with the first trichord of Calypso's final row. Both are non-whole-tone aggregates related by inversional symmetry:

Ex. 32: Invertible symmetry of top-line trichord from m. 1 and first trichord of Calypso's final row.

Calypso's opening vocal line, which contains the "guardare" motif cited earlier (see Ex. 2, p. 22), is related by transposition to the symmetrical configuration in the top line, Prolog, m. 1:

Ex. 33: Relation by transposition between Calypso's opening line and top line of the Prolog.

There is, in sum, a correspondence between pre-compositional and compositional elements in this section of the Calypso episode: between, on the one hand, the opening trichords of the row-sketch (i.e., of Trial-row Two) and of Calypso's final row (Ex. 32); and, on the other hand, between the trichords from the opening top line of the Prologue and from Calypso's opening vocal line (Ex. 33). The example below presents this correspondence by bringing together the material in Exx. 32 and 33:

*Trial-row Two (first trichord from a', Ex.13)*

*Calypso's Final row (Ex. 22, first trichord)*

*Calypso's vocal line (opening trichord, Ex.22)*

*m1 of Prolog, violin part (Ex.20)*

Ex. 34: Four trichord configurations compared.

Does this correspondence between sketch material at the pre-compositional stage, and finished material at the compositional stage, extend to the vocal material of the opera? Does the quality of combinatoriality, which characterizes each of the rows of the opera, affect the composition of the vocal material? For answers to these questions we will examine Calypso's initial statements of the "guardare" and "mare" motifs in the Prolog, and

make reference to Folio 64a (see Ex. 39, p. 56), which contains Dallapiccola's notation of all the rows used in Ulisse. This folio reveals that the composer assigned a row to every character; the sea received three rows, the last of which was given to and renamed for the character of Ulysses.

The set of five notes referred to earlier in this paper as the "guardare" motif appears in m. 28 of Calypso's initial vocal line:

Ex. 35: mm. 27-8 of the Prolog, Calypso's "guardare" motif.

Its companion, the "mare" motif, appears towards the middle of her initial vocal statement:

Ex. 36: m. 15 of the Prolog, Calypso's "mare" motif.

Examining Calypso's row, we find it characterized by similar contour- and interval-relationships when compared to those motivic sections of her vocal line:

Handwritten musical notation in treble clef. The first staff shows a melodic line with a five-measure phrase (marked '5') and a three-measure phrase (marked '3'). The notes are: G4 (sharp), A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff is the text "guarda" with a long horizontal line underneath it, and "re" at the end of the line. The second staff shows a five-measure phrase (marked '5') with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff is the text "ma" with a long horizontal line underneath it, and "re" at the end of the line. The third staff shows a sequence of notes: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff is the text "Second hexachord: Calypso's row".

Ex. 37: Comparison of two Calypso motifs with her row.

These interval relationships govern the pattern that relates the "guardare" motive to the "mare" motive; they are derived in turn from the compatibility between Calypso's row and the other rows of the opera--in particular, the row from which all others are derived, or "Ur-row" (the first "Mare" row, or first of two rows which represent the character of the Sea--see Ex.39). Calypso's row is combinatorial with the first "Mare" row of the opera:

Handwritten musical notation in treble clef. The top staff is labeled "Calypso's row with Mare-I numbering". The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff are the numbers 6, 2, 5, 4, 1, 3, 11, 12, 8, 7, 9, 10. The bottom staff is labeled "Mare-I row". The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff are the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A double-headed arrow with an 'X' over it points to the 11th and 12th notes of both rows, indicating a difference in pitch.

Ex. 38: Combinatoriality of Calypso's row with Ur-row (Mare-I).

Mare I = u-row  
 O →

Mare II

Mare III = Uliſſe

Calypso

Circe-a

Circe-b

Il Regno dei Aiomari - a

Il Regno dei Aiomari - b

Demodoco

Nausicaa

Ex. 39: Rows used in Uliſſe.  
 Source: Folio 64a.

The first Mare row (hereafter called Mare-I) is hexachordally semi-combinatorial. In this instance, the first hexachord of the Mare I row can combine with the first hexachord of its sixth inversion, and its second hexachord with the second hexachord of the same; the first hexachord of its first transposition can combine with the first hexachord of its seventh inversion, and its second hexachord with the second hexachord of the same, and so on:

The image shows two staves of musical notation. The top staff is divided into two sections by a double bar line. The first section is labeled 'Mare-I (0₁)' and contains six notes: Bb, Eb, Ab, Bb, Eb, Ab. The second section is labeled 'Mare-I (I₆)' and contains six notes: Ab, Bb, Eb, Ab, Bb, Eb. The bottom staff is also divided into two sections. The first section is labeled 'Mare-I (0₂)' and contains six notes: Ab, Bb, Eb, Ab, Bb, Eb. The second section is labeled 'Mare-I (I₇)' and contains six notes: Bb, Eb, Ab, Bb, Eb, Ab. Arrows indicate that the first hexachord of the top staff (0₁) combines with the first hexachord of the bottom staff (0₂), and the second hexachord of the top staff (I₆) combines with the second hexachord of the bottom staff (I₇).

Ex. 40: Combinatoriality of Mare-I row ("Ur-row").

Calypso's row bears a different relationship to the Mare-I row, in that the intervals governing its pitch content appear as inversions of those governing Mare-I. The effect of this inversion is a psychological one: when the orchestra sounds the motivic material from Calypso's vocal line, that material, comprised of the Mare-I row structures, will mirror the same material when sung by Calypso. Ex. 41 below traces 1) the contour-relationship amongst Calypso's row, her motives, and the Mare-I row; and 2) the interval-relationships between her two motifs, "guardare" and "mare":

### Contour-relationships

Calypso's row

"mare" motif

"guardare" motif

mare-I ("Ur-row")

### Interval-relationships

"guardare" motif

m2 m2 m2

"mare" motif

m2 m2 m2

Ex. 41: Tracing of the contour- and interval-relationships among Calypso's row, her motifs, and the "Ur-row".

### Text-Setting

It is from the archival material from the compositional stage of Ulisse, i.e., the sketches and abbozzi described in Chapter Two, that we can gain a glimpse into the techniques the composer used to set his text. From the memos, alternate versions, and abbozzi, we can tell that Dallapiccola made adjustments in pitch line, register, and intervallic distance, according to the particular rhythm, sound, and meaning of the line of text. This section will examine four different attempts made by the composer in setting one line of the opera, taken from the third and final

part of the Prologue, the Nausicaa episode. Nausicaa recounts to her hand-maidens her dream of a meeting with a stranger (who in fact is Ulysses). When the maidens ask her to reveal the stranger's words to her, she hesitates at first, but then relents and recalls his greeting:

*"'O creatura,' mi disse, 'luce sei che squarcia un velo  
di fitte nubi...'"*

*"'O creature,' he said, 'you are light which rends a veil  
of impenetrable clouds'"...*

We can distinguish a four-stage process (and, as well, an earlier memo stage of pitch-testing and rhythmic trials, dating from August, 1960 which will not be examined here) by which the composer arrived at the final version of this line. The pitch content and basic metrical divisions of the line had been established at the earlier memo stage and did not change; but the composer sketched three different melodic and rhythmic configurations in the first stage of his process, each of which emphasizes a different word of the phrase "che squarcia un velo di fitte nubi." These three versions are found on Abbozzo #66, Ex. 42, dated 26 September 1966, and would be classed amongst those sketches this paper calls "developing," in category (b), the alternate version sketches (see the reference on p. 19). They contain a sketch for harmonic accompaniment and a more fully realized rhythmic and vocal line than the "memos" of the initial stage of composition:

The image displays a series of handwritten musical sketches on multiple staves. The sketches are arranged vertically and include various musical notations such as notes, rests, and dynamic markings. There are several annotations and markings throughout the sketches, including circled numbers (1, 2, 3) and handwritten text. The sketches appear to be in the process of being developed, with some parts being crossed out or revised. The handwriting is fluid and expressive, characteristic of a composer's working draft.

Ex. 42: Abbozzo 66 (26 Sept 1966)  
 Example of "alternate version" stage of sketches.

It is possible to characterize each of these versions according to the treatment received by particular words from the vocal line: the first version emphasized "fitte" ("impenetrable"); the second, "squarcia" ("rends"); and the third, "velo" ("veil"). In each case, the pitch contour of the line is congruent with the text contour--i.e., the highest pitch is assigned the emphasized word (in each of the versions, this is the soprano's high C). This tone is the highest sung tone in the opera (though it occurs at many other points in it) and represents the high end of the range of a dramatic soprano voice. Any word assigned such a high tone would receive special emphasis.

Ex. 43 is a transcription, taken from Abbozzo 66, of the vocal line of the three attempts comprising this first version of the line. The harmony intended to join with the vocal line, sketched by Dallapiccola on two staves underneath the text, has been omitted, but the texted part has been transcribed diplomatically--i.e., without alteration.

Each of the versions has a distinguishing mark: the high-C attacks in each case are approached and left differently. The approach and departure do not vary according to the order of pitches, however, nor is the text altered; these remain constant for all three versions. (As we have seen in Chapter Three, the composer had resolved upon the pitch order and the text before this alternate-version stage had been reached.) Rather, the changes vary according to the rhythmic guise in which each stressed word appeared. Following Ex. 43 is a summary of these changes.

(a)

"O cre-a-tu-ra," mi dis-se lu-ce se-i che

Squar-cia un ve-lo di fit-te

Transcription of vocal line from Abbozzo 66: First alternate version, first attempt. (26 Sept 1966).

(b)

missing dis-se O Cre-a-tu-ra lu-ce se-i che

Squar-cia un ve-lo di fit-te nu-bi

Transcription of vocal line from Abbozzo 66: first alternate version, second attempt. (26 Sept. 1966).

(c)

"O cre-a-tu-ra mi dis-se O cre-a-tu-ra

lu-ce se-i che Squar-cia un ve-lo di fit-te nu-bi

Transcription of vocal line from Abbozzo 66: First alternate version, third attempt. (26 Sept. 1966).

Ex. 43: Comparison of First, Second and Third Attempts of the First Alternate Version of Calypso's "O creatura".

Taken from Abbozzo 66, p. 60.

The first version, Ex. 43a, encapsulates the high C on "fitte" in a series of quarter-note triplets, giving an effect of disjointed undulation which the composer perhaps found unsuitable to the reference in the text to Nausicaa as "luce" or "light":



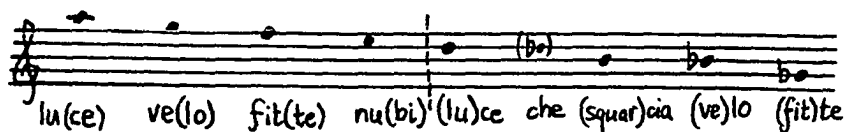
Ex. 44: Nausicaa's line on "fitte": first version, first attempt, taken from Abbozzo 66, Exx. 42 and 43a.

In his second thoughts on the matter, the composer drew attention to each main word of the phrase by punctuating each with a high note—i.e., higher than the surrounding tones—on the off-beat of the respective measures:

Ex. 45: Nausicaa's line: first version, second attempt, from Abbozzo 66, Exx. 42 and 43b.

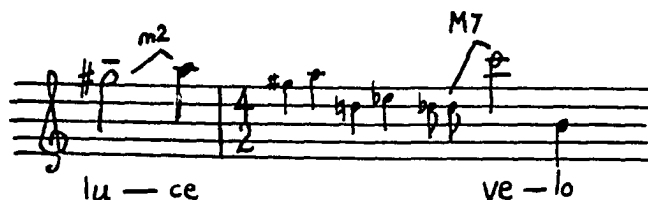
As indicated in Ex. 45, the vocal line in this attempt forms a descending fourth, A-E, with the high C of "squarcia" a wrenching vocal turn which breaks the descent. The first syllable of each

word of the text in Ex. 45 breaks away from the line in a kind of counterpoint to the descent of the remaining syllables, so that two lines are formed:



Ex. 46: Nausicaa's line: two descending lines result in second attempt. From Ex. 45.

Apparently the composer felt that in this form the line descended in too disjointed a manner, for he changed the contour of the line completely in his third version. Here, "luce" is approached by half-step motion which is continued on "che squarcia"; "velo" is reached abruptly by the leap of the Major 7th. The effect makes "luce" sweeter in sound because it is approached by step—emphasized even at this stage by a tenuto mark on "luce"—while making "velo" sound harsher, due to the leap:



Ex. 47: Nausicaa's line: third attempt. From Abbozzo 66.

It was apparently this sweet-harsh contrast that fit the meaning of the text, for in his second stage of setting the "O creatura" line (made later that day and the next, and still at

the alternate-version or developing stage of composition) Dallapiccola maintained the sinuous half-step approaches to "luce" and "squarcia," along with the abrupt leap into "velo"; but he changed the rhythmic contour of the line, giving a composite quality to the phrase "velo di fitte nubi," and preventing "velo" from being isolated from the rest of the phrase by being dwelt upon by the voice. (Ex. 48 presents only the vocal line of this second alternate version; Ex. 50, p. 66, reproduces the abbozzo of the entire second alternate version.)

Handwritten musical notation for Ex. 48. The notation is on a single staff in G major (one sharp). The lyrics are: "O cre-a-tu-ra," mi dis-se, "O cre-a-tu-ra - lu-ce sei-che Squar-cia un ve-lo di fit-te". The music features a mix of eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The lyrics are written below the staff, with hyphens indicating syllables across notes.

Ex. 48: Vocal line of second alternate version, from abbozzo dated 26/27 September 1966, Ex. 50, p. 66.

Ex. 49 shows the rhythmic change which occurred between these two stages: from half-note and triplet in the third version of the first stage to eighth-note and quintuplet in this second stage:

Handwritten musical notation for Ex. 49. The notation is on a single staff in G major. It shows two phrases: "un ve-lo di fit-te" and "un ve-lo di". The first phrase has a quintuplet of eighth notes over "di fit-te". The second phrase has a triplet of eighth notes over "di". Annotations include: "Disjunct intervals from second version (from Ex. 48)" pointing to the interval between the first and second notes of the quintuplet, and "Disjunct line from first version, third attempt (from Ex. 43c)" pointing to the interval between the first and second notes of the triplet.

Ex. 49: Rhythmic changes between first and second stages.

The image shows a handwritten musical score for a piece titled "O creatura". The score is written on multiple staves, including a vocal line and several accompaniment staves. The notation includes notes, rests, and various musical symbols such as clefs, time signatures, and dynamic markings. There are several circled annotations and brackets throughout the score, likely indicating specific points of interest or alternate versions. The handwriting is in black ink on a white background, and the overall appearance is that of a working draft or a composer's sketch.

Ex. 50: Abbozzo containing second alternate version of Nausicaa's "O creatura".

Thus, although the harsh leap of the Major 7th remains, its effect is diminished due to its inclusion as an equal quarter-note in a group of five quarter-notes.

Dallapiccola made a third attempt at this line, at the mature stage of composition, when he returned to it three months later. By 16 January 1967, the date of this last sketch, his concept of the "rending of a veil of impenetrable clouds" had changed. The entire phrase, from "luce" to "nubi," is enclosed in a slow and gradual ascent of a minor 7th. The phrase is treated with rhythmic homogeneity, instead of with the rhythmic distinctions between "luce" and "velo" of the second stage. The homogeneous character of the stranger's words is further demonstrated musically by Nausicaa's use of sprechstimme on "mi disse", the only part of the text that is not the stranger's. His words are thus distinguished vocally from Nausicaa's.

O cre-a-tu-ra mi dis-se lu-ce sei-che

suar-cia un ve-lo di fit-te nu-bi-

Ex. 51: Nausicca's line: Third alternate version.  
From abbozzo dated 16 January 1967. Original in Fondo Dallapiccola.

Despite the absence of accurate metric indications, this abbozzo--more hastily written down than the others--reveals the composer's final solution to the question of this difficult text: to make the entire phrase an unbroken, or nearly unbroken,

ascending line, thus yielding two effects: 1) that the apostrophe to Nausicaa, given by the dream-character, is not given undue emphasis over the rest of Nausicaa's text (which includes a further description of the dream and of the stranger's remarks to her); and 2) that the words are treated as a single phrase-unit, musically and textually, and are thus understood as a description or apostrophe, and not as a series of contrasting parts of one image. The danger in the first two attempts was that the phrase, musically disjunct as it was set, would have rendered the text as a disjunct series of words as well.

This third concept was to prevail. With only a few small changes, chiefly involving a refinement of metrical divisions, the fourth and final attempt, at the very last stage of composition (and found only in the final score, in the composer's own hand) is similar to the third attempt above. Omitted still is the high C; indeed, whereas the two alternate-version attempts of the first two stages of the process utilized the range of a tritone and Major 7th, the mature and final stages economize, using repetition of tone-patterns, and extending as high only as the G#-A semitone:

O crea-tum mi dis-se lu-ce sei che Squar-òia un ve-lo di fit-te

Ex. 52: Nausicaa: composite line from first three attempts, showing extremes of range.

The Db-C semi-tone (marked above) is not used in the final version until the next line of text. The unity of the dream-stranger's words is preserved in the final version, of course, because the composer maintained the distinction between sprechstimme (for Nausicaa's words "he said") and sung voice (for the stranger's greeting to her). The example below reproduces the complete vocal line as it appears in the finished score:

"O cre-a tu-ra, mi dis-se lu-ce sei-che  
Squar-cia un ve-lo di fit-to nu-bi-

Ex. 53: Nausicaa: Final version of complete line, mm. 273-6,  
from Prologue of finished score.

In sum, we can trace the evolution of the setting of a line of text from alternate versions, through maturing conceptions, and on to the final version.<sup>2</sup> The alternate versions presented here demonstrate the changing and developing nature of the rhythmic- and pitch-configurations which seemed necessary to the composer for the successful musical depiction of the character of Nausicaa. They indicate the composer's careful attention to the voice and to voice production, and they reveal his tendency

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2. The time span for the composition of the "O creatura" line, as shown by the sketches used in this paper, is approximately one and a half years, from September 1966 to Spring 1968; but in fact the actual time span exceeds that demonstrated by the examples used in this analysis, since there exists a preliminary alternate version for the line, not examined here, dated 18 August 1966; and, as mentioned, the earlier memo stage, dating from 1960.

towards economy, not only in the patterning of pitches from the row structure, but also in the tension created by high tones and by the disjunction between the low and high range of the voice within a single line. The effect of these changes is to set up an unbroken, or "impenetrable" melodic line which has sweep and continuity, broken only as the voice reaches the F on "squarcia" ("rends"), aptly indicating vocally the psychological effect Nausicaa has on Ulysses.

## CHAPTER FIVE

## CONCLUDING REMARKS

The Question of Harmony

In this paper we have examined data from the archival material of Dallapiccola's opera Ulisse, and have attempted, by correlating some of that data with evidence from the finished score of the opera, to shed some light on the composer's technique.

The examples from the row studies, given in Chapter Three of this paper, gave hints of the complexity that characterizes the evolution of the final pitch-material of the opera. The congruence between the initial and final pitch material makes it possible to note a certain unity that qualifies the earliest studies and the finished composition.

Indeed, because of the close interplay between linear and vertical materials in those early studies, the suggestion arises that in Ulisse, the harmonic entity, and not only the row itself, may have served as an organizing principle of the music. The vertical entities leading to row-delineations, the working-out of linear ideas--of both compositional materials, like rows, and compositional content, like vocal motifs or melodies--from vertical pitch configurations, and the vertical textures of the composition itself, might indicate a level of harmonic or vertical organization preparatory to both the pre-compositional level (row sketches and row formation) and the compositional level (memos, abbozzi, final composition) of the opera.

There have been few attempts at understanding the harmonic component of row configurations. How row structures yield harmonic entities, how the entities can be identified--according to what structural principles--and how they function at the compositional level to guide or determine harmonic movement, has only occasionally been the object of row study in general, and never an aspect of the study of row functions in Ulisse.<sup>1</sup> There has also been lacking, in the study of archival materials, an indication of how row structures are derived and of how vertical materials--compositionally and at the planning stage--are utilized in row compositions.

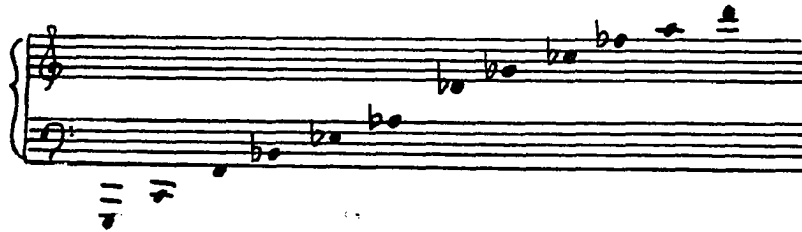
#### A New Finding in the Archival Material for Ulisse

Evidence taken from the final page of the abbozzi for Ulisse may help change this situation. There, at the bottom of the final sketch for the Epilog--the final scene of the opera in which Ulysses gazes into the heavens and utters the word "Signore!" (Lord!)--is a twelve-note series written by the composer on two staves, in intervals of fourths:

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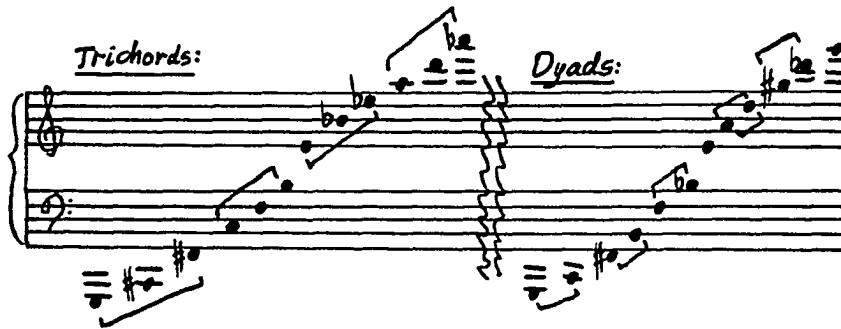
1. Kämper (1985) provides an excellent study of the provenance of the opera, of the row structures used, and of some compositional techniques Dallapiccola employed. His study is necessarily limited, however, since it traverses the composer's entire oeuvre, and only one chapter can be devoted to the whole of Ulisse.

Vlad (1954) provides a readable and sympathetic account of the composer's development, and of the change in his style from modal diatonicism to modal chromaticism; but he does not progress into the works past Job (1955). Some of Dallapiccola's most accomplished compositions, therefore--the Canti di liberazione, the Goethe-lieder, the Variations for Orchestra, the Piccola musica notturna, and Ulisse--are not examined in the major analytic literature of the post-war years.



Ex. 54: Epilog: series of twelve notes each a fourth apart, from the lower half of the last abbozzo of the Epilog.

This series is further reconfigured by the composer into trichords and finally into dyads:



Ex. 55: Composer's regrouping of the tones of the fourth series, from the same abbozzo.

This evidence may indicate that some chordal or harmonic scheme played a role in the construction of the pitch material of Ulisse. The regrouping of the fourth-series into other harmonic entities—dyads and trichords—suggests that the original entity (the series of fourths) may have the power to generate other entities. The segments of trichords and dyads might then represent the possible vertical configurations such a series could

yield. (The abbozzo on which the series appears is reproduced on the second page following, as Ex. 56.)<sup>2</sup>

The chordal trials discussed earlier, found at what this paper calls Dallapiccola's pre-compositional level, help support the notion of a generating interval suggested by this post-compositional evidence. They would indicate the stage at which vertical configurations were manipulated to yield linear compositional material (the row). The series found at the post-compositional level, on the other hand -- the series of fourths in Ex. 56 -- would indicate that the composer gave consideration to harmonic (or vertical) thinking at the end of the compositional task, and not only to the linear thinking which formed the row at the pre-compositional stage. The presence of such a series, in short, may indicate that supportive harmonic material governs the linear material.

2. In his Harmonielehre (Theory of Harmony, 1911) Schoenberg devoted a chapter to chords of the fourth. Chords comprised of that interval might, he wrote, "open up certain new prospects for music." (Schoenberg, 1983: 399). He remarked upon the phenomenon that a series of twelve fourths yielded all twelve chromatic tones, and that this property might give to the fourth the power of "dealing systematically with those harmonic phenomena that already exist in (my) works", i.e., with total chromaticism (but not necessarily, as of 1911, dodecaphony. See Schoenberg, 1983: 407).

Dallapiccola knew the Harmonielehre of Schoenberg and the passages in it regarding fourths. In a speech made for the republication of the Harmonielehre in Italian in 1963, Dallapiccola said, "Mi sembra di conoscerla abbastanza bene" ("I think I know it (the Harmonielehre) pretty well.") His copy dated from August 30, 1921, when he was 17 years old. He purchased the book in Trieste after reading a review of it, dating from 1916 (the year of the Italian publication) by Ildebrando Pizzetti, which had been reprinted in August 1921 in a collection of essays by Pizzetti. Dallapiccola says, in

It follows that these contentions are offered as suggestions explaining the appearance of the series of fourths at what may be the post-compositional stage of Ulisse. That fourths may have generated harmonic support for the linear material in Ulisse, via chord movements, or that they may have governed the distribution of the linear material--i.e., of the row as it forms the melodic material of the opera--suggests a unique theoretical undergirding to the surface structures of Ulisse, and provides a fruitful subject for later analysis. Proof for these arguments can form the basis for future studies of the opera.

#### Language and Form

In this paper, two aspects of Dallapiccola's compositional method have been studied: his technique of row usage, as found in the Calypso abbozzi, and his method of text-setting, based on evidence from the abbozzi for the Nausicaa scene. Study of

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the same speech, that he was never without Schoenberg's Harmonielehre; he carried it with him wherever he went. He remarks regarding it, "Non mi rimane che ripetere, con James Joyce: HOW LIFE BEGINS" ("Nothing remains for me but to repeat with James Joyce, HOW LIFE BEGINS" referring to the passage in Joyce's Ulysses. See Dallapiccola, 1980: 239-40).

Schoenberg, in this same chapter, presents a chord of fourths to illustrate his remarks. This chord has precisely the same pitch content as the series of fourths Dallapiccola sketched as the end of the Epilog abbozzi, given in this paper as Ex. 56; i.e., they both contain twelve fourths from low G to high D. Schoenberg refers again to his concept of the fourth in certain later essays, but he does not seem to have referred again to any "organizing potential" of the fourth; Dallapiccola, in various lectures and articles, occasionally cited Schoenberg's use of chords of the fourth in both the Chamber Symphony, Op. 9, and Pelleas and Melisande, Op. 5. (See Dallapiccola, 1980: 209, 243).



those abbozzi reveals Dallapiccola to have shown concern for language and to have given time and attention to detail in preparing and setting his libretto. He showed intense deliberation over questions of text, and strove to render the sound, rhythm and meaning of language with precision and refinement. He was remarkably persistent in integrating these aspects of language with expressive vocal techniques, conscious of the limitations, but also of the power, of the human voice.

The question of form in opera, therefore,--as it exists at the local level (arias, closed or open vocal forms) as well as at the larger level (structure of acts and scenes)--seems to have been of utmost concern to Dallapiccola. One indication of this concern--the composer's drawing of the "arch-form"--was given in Chapter One of this paper (see Fig. 1). There are, however, certain aspects of the origin, evolution, and nature of Dallapiccola's concept of form in opera, and of how that concept might be linked with language, which can be clarified.

Dallapiccola himself alleged that the basis for his choice of the over-all arch-form to govern the structure of Ulisse lay in the works of two of his contemporaries: composer and pianist Ferruccio Busoni (1866-1924) and composer Gian-Francesco Malipiero (1882-1973). Dallapiccola noted, in his article "Birth of a Libretto" (written in 1967 as he neared completion of Ulisse) that it was Busoni who had, in the first quarter of the century, advocated the reform of opera by urging the adoption of new forms in an episodic style:

We should...keep in mind a...letter Busoni wrote to his wife from London in 1913, in which he relates that, upon seeing a poster announcing the film Dante's Hell, he was seized with the idea for an opera presenting a succession of independent episodes from the Divine Comedy. Although it never materialized, Busoni's project ...reveals that (he)...had in mind a new kind of opera....(Dallapiccola, 1987: 237-8.)

As early as 1936, Dallapiccola had reached the conclusion, through study of the older composer's works, that Busoni also demanded greater equality between text and music in his "new kind of opera." In a lecture at the Cherubini Conservatory in Florence, which had only recently hired him as professor of piano, Dallapiccola remarked,

Busoni...wished that (the) music...[in opera] should not relinquish logic and structural independence. He desired a return to closed forms, and in his operas gave some notable examples of how his theory could be applied. (Dallapiccola, 1987: 238, ff.)

Familiarity with Malipiero's operas Sette canzoni (1919) and Torneo notturno (1931) may have indicated to Dallapiccola a way towards achieving these kinds of reform. The librettos of these two Malipiero operas consist of a series of scenes unguided by dramatic unity, and with no apparent relation to each other. Each scene is itself a miniature "drama" in the sense that the singers act on stage; but the scenes are not themselves linked by a dramatic thread: they are more like tableaux or narratives than dramas or melodramas (in the sense that that word is sometimes

used to characterize verismo opera). A scene in Torneo notturno, for example, pictures a beggar crouched on the steps of a church. Passers-by see her, but do not stop, as she declaims an Ave Maria (Hail Mary.)

Dallapiccola seems to have been sensitive to the musical and dramatic possibilities, if not also to the dramaturgical limitations, of this type of "episodic" opera. He sensed a similar episodic structure in the seventeenth-century musical allegory La rappresentazione di anima et di corpo, by Emilio de' Cavalieri (1550-1602), after which he patterned his earliest attempt at an opera libretto (which remained unproduced).

In 1948, Dallapiccola was commissioned to edit Monteverdi's 1640 opera Il Ritorno d' Ulisse in patria. His editing amounted to a refashioning of the Monteverdi work: in the Preface to his edition he calls it a "musical translation."<sup>3</sup> He rescored the original work -- which contained few indications of orchestration -- composed musical sections for the beginnings and endings of selected scenes, and expanded the harmonic function of the original

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3. Dallapiccola acknowledged the influence of this commission in his "Notes on a Practical Edition to Monteverdi's Il Ritorno d'Ulisse in patria" (Dallapiccola, 1987: 215-31) and in the Preface to the 1942 edition of the opera (Dallapiccola, 1942). There, he writes,

Penso che, come esistono da un lato varie traduzioni (di testi antichi) destinate ai molti che non sono in grado di leggere il testo originale...possano esistere ...'traduzioni' musicali. (Dallapiccola, 1942: unpaginated).

figured bass, giving a sense of larger harmonic space to some recitatives and a certain pungency to particular dramatic moments. This revision--the "musical translation"--of Monteverdi's Ritorno d'Ulisse apparently revitalized Dallapiccola, prompting him to reconsider his early dream of composing his own opera on the Ulysses theme.

The study of Malipiero's operas, on the other hand, rekindling in him his interest in the tableau-like structures of early Baroque opera--an interest only reinforced by the revision of Il Ritorno d'Ulisse in patria, and which had lain latent since his first contact with Malipiero's dramatic works in the 1930's--may have suggested to him a similarly episodic, quasi-narrative form for his own opera. He writes, in "Birth of a Libretto,"

The structure of these works (Malipiero's Sette canzoni and Torneo notturno) can be accurately described as a series of loosely-related 'panels'.... All things considered, the fundamental idea...(of a series of episodes) was not astronomically far from that of Ulisse. (Dallapiccola, 1987: 237.) 4

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("I think that, just as there exist various translations of ancient works meant for those who are not in a position to read the original, so there may also exist 'musical translations.'")

In "Birth of a Libretto," the composer remarks on the editing of Monteverdi's opera in the context of experiences which stimulated the creation of Ulisse. The first of these formative experiences was his viewing as an eight-year old of a silent film of the Odyssey, which he saw with his father and brother in a small town near Trieste; the second was a commission by Leonid Massine to compose a ballet on the Ulysses legend (aborted because of the outbreak of the Second World War); and the third was the revision of Il Ritorno d'Ulisse in patria.

4. For original language versions of the citations in this chapter, see the Appendix.

The episodic structure of Ulisse--its "panels"--may be considered to be its 13 scenes, divided as they are into two halves (acts) of six scenes each, united by the scene in the Realm of the Cimmerians, which provides a dramatic link by revealing Ulysses' mother, a figure who embodied for the composer the sum of the five types of women (see Chapter One) whom Ulysses encounters on his journey. Evidence of the close union between word and music in Ulisse, of the balance between them the composer strove to achieve, and of the relative independence of the musical fabric, conceived prior to the composition of the opera, and, as it were, in preparation for it, has been given in Chapters Three and Four of this paper.

What might be the precise relation between the Sette canzoni of Malipiero, the operas of Busoni, and Dallapiccola's Ulisse has yet to be examined. Given the emphasis put by Dallapiccola on form in the citations quoted above, it seems clear that any true analysis of form in Ulisse must refer itself to Busoni's and Malipiero's operas. It may be that Dallapiccola, a foremost composer of Italian opera, perceived that the future of opera lies first in this formal dimension of music, which includes not only the relation between text and music, but also that between voice and text, and secondly in the harmonic dimension, independent of the text but uniting it to the voice through its integration of the sound and meaning of the language used. This may qualify as the composer's true contribution to music, and as his legacy.

## APPENDIX

## CITATIONS IN THE ORIGINAL LANGUAGES

1. p. 11, from Le Monde, 22 Nov 1968, "France Musique. Opéra." Article, "Ulysse de Dallapiccola", signed "F.Y." Unpaginated.

"...Construite en un prologue et deux actes, (la partition d'Ulysse) permet une succession de tableaux dont l'atmosphère, très différente de l'un a l'autre, semble créer chaque fois une nouvelle approche du héros. A la première partie, d'expression très lyrique, répond le second acte, essentiellement consacré à l'action."

2. p. 72, from "Nascita di un libretto d'opera," in Parole e musica, p. 515:

"Nè si dimentichi una famosa lettera di Ferruccio Busoni alla moglie, scritta da Londra nel 1913, in cui racconta come, vedendo annunciata la proiezione di un film, L'Inferno di Dante, fosse in lui sorta improvvisamente l'idea di un'Opera in cui alcuni episodi della Divina commedia, indipendenti fra di loro, si sarebbero susseguiti. Il progetto....per quanto rimasto allo stato di progetto, è importante perché costituisce una testimonianza...(del suo) bisogno di un rinnovamento nel mondo dell'Opera."

3. p. 72, from "Di un aspetto della musica contemporanea," in Parole e musica, p. 220:

"(Busoni) voleva...che la musica...non dimenticasse di dover avere una logica e una costruzione indipendente. Voleva un ritorno alle forme chiuse...e, nelle sue opere, diede insigni saggi di applicazione della sua teoria."

4. p. 74, from "Nascita di un libretto d'opera," in Parole e musica, p. 515:

"...la costruzione (di queste opere, Sette canzoni e Torneo notturno) si può senz'altro definire "a pannelli"...Tutto sommato, l'idea fondamentale...(di una serie di "panelli")...non era astronomicamente lontana da quella di Ulysse."

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