

1993

## The Songs of Elsa Respighi Olivieri Sangiacomo.

Mary Lenn Buchanan

*Louisiana State University and Agricultural & Mechanical College*

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**The songs of Elsa Respighi Olivieri Sangiacomo**

**Buchanan, Mary Lenn, D.M.A.**

**The Louisiana State University and Agricultural and Mechanical Col., 1993**

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THE SONGS OF ELSA RESPIGHI OLIVIERI SANGIACOMO

A Monograph

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by

Mary Lenn Buchanan

B.M., The University of Southern Mississippi, 1985

M.M., Louisiana State University, 1987

May 1993

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I wish to thank the following: the members of my supervising committee; Dr. Giovanni Fontecchio, who introduced me to Elsa Respighi and gave me the courage to begin this endeavor; Boosey and Hawkes, who gained permission for me from Ricordi to use excerpts from the following works by Elsa Respighi for musical examples:

Je n'ai rien	- Copyright 1920 Ricordi
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La muerte del Payador	- Copyright 1919 Ricordi
Momento	- Copyright 1919 Ricordi
Duermete mi alma	- Copyright 1919 Ricordi
Stati d'animo (3-song cycle)	- Unpublished manuscript;

my friends and family, especially Kimberly, Mark, Bettye, and my mother, who loved and supported me; and the memory of my father, Rev. Lenard P. Petty, whose ideals remain an inspiration.



## PREFACE

Elsa Respighi is a remarkable woman. She is an educated person, a devoted spouse, and a song composer who deserves attention.

This author was a guest in the home of Elsa Respighi in Rome, Italy June 23, 1983. She was a gracious hostess, intent on serving tea and biscotti in a proper manner. She maintained a formal atmosphere in her conversation. Her apartment in the section of Rome near the Vatican also emitted a studied formality. However, she was intent on providing me with a relaxed atmosphere.

She offered to present as gifts copies of her own songs to a fellow singer. Her personal autograph shown below reads "A Mary Lenn con la speranza di sentire presto la sua interpretazione" [To Mary Lenn with the hope of hearing quickly her interpretation]. This personal gift of some of her songs spurred my interest and provided me with the initial impetus for further study of the songs of Elsa Respighi.

*et. Mary Lenn con la  
speranza di sentire  
presto la sua interpre-  
tazione.*

*Elsa Respighi*

1983

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## ABSTRACT

This monograph includes limited biographical and historical data intended to show Elsa Respighi's chronological and technical relationship within the sphere of twentieth century vocal music. The poets who provided text for her music are reviewed, and a discussion of her treatment of the text is summarized. This study deals with twelve solo songs of Elsa Respighi. Each song was inspected for the following: melody, harmony, form and piano accompaniment. These elements were discussed from the viewpoint of the performer.

The survey yielded the following information about each song. Seven songs list the name of a poet, five songs do not. Six songs are written in stanzaic form, five are in free form and one is in a narrative/dialogue form. Elsa Respighi's compositional style is planned. Her musical form evolves from the form of the poetry. The accent of the text is the structure by which she creates her melodies. The poetry and the melodic line serve as ways to sectionalize the songs. The tonal shifts define the sections and support the poetic mood changes. The piano accompaniment enhances the melodies and promotes text painting.

The typical song of Elsa Respighi shows standard tonic/dominant functions, chromatic mediant motion, modal mixture and an independent piano accompaniment. Elsa Respighi's songs reveal lyricism, tonal expansion, and sensitivity to poetic content, all resulting in a variety of musical styles.



## CHAPTER I

### BACKGROUND AND BIOGRAPHY

How different is the manner in which young people discover music today! They are accustomed to the promiscuous voice of the radio, which passes from one composer to another, from one era to another, in the infinite monotony of frequently anonymous and impersonal performances. The risk that these young people run is a leveling out of values and distinctions. Music becomes ordinary, and the young people imagine that music has always been this way. They are never witness to the arcane beauty of the first revelation.

These words, penned by Elsa Respighi (b. 1894), provide a glimpse of a woman who did not deal with the ordinary in any aspect of her life. Neither conformity nor liberation were her goals, but both actions played an important part in shaping her life views. Because she was born near the turn of the century, Elsa Respighi saw various musical developments which affected the evolution of music in twentieth-century Italy. She was a witness to the beauty of many first revelations that have had a direct impact on the music of today's generation of composers and listeners.

Elsa Respighi is not only a witness but also a contributor to the field of music. The fact that

she is a composer is not widely known. This fact is supported by the lack of any scholarly research concerning her compositions. It is not completely surprising, however, that Elsa Respighi's music has gone unnoticed. She does not have the strong desire to promote her own music or herself as a composer. She is not interested in any in-depth discussion of herself or her own compositions. Elsa Respighi is totally involved with her husband, Ottorino Respighi (1879-1936), and his works even in conversation. Her dedication to Ottorino and his career receives her undivided attention, allowing little time for the advancement of her own music.

Elsa Respighi Olivieri Sangiacomo was born March 24, 1894 in Rome, Italy. Her parents were Arturo Olivieri Sangiacomo (? - 1903), a writer and military officer, and Maria Canobbio Tames (1875-1978). Of her mother, we know that she descended from Mexican lineage. Elsa defines it as Aztec. Elsa's father and mother introduced Elsa to music at a very early age. As she states,

He [her father] was a supporter of Wagner's operas. I believe that at my crib side Wagnerian leit-motifs intoned in my father's beautiful voice alternated with the Mexican lullabies<sup>2</sup> my mother used to sing in her native tongue.

Elsa Respighi began studying piano and solfeggio early in 1903. She saw herself like any other child studying piano: "I detested studying piano and especially the scales, which I found indescribably annoying."<sup>3</sup> Her first teacher was Miss Clotilde Poce (dates unknown), one of Giovanni Sgambati's (1841-1914) best students.<sup>4</sup> From 1909 to 1911, she studied with Sgambati himself. During this time, she readied herself for a concert at the Russian Embassy. Two days before this scheduled performance, however, her right arm was stricken with an acute neuralgia that affected the nerves of the arm. This illness continued for years, forcing Elsa to redirect her concentration from piano to vocal study and composition.<sup>5</sup>

Elsa's written word reveals her reaction to this illness.

No human reason can chart the ways of fate. At times, however, an experience seems to be lit up by a quick ray of light and we realize how this episode or that calamity constitutes and obligatory passage in the path of our life, a path that leads us to a definite end-point. This is how I must think of the illness in my arm. Without it, I would probably never have become a student of Ottorino Respighi and later his wife.<sup>6</sup>

Her vocal study began in the studio of Signora Pettigiani (dates unknown), one of the last teachers from the famous school of Virginia Boccabadati (1828-1922). This vocal school advocated the technique of diaphragmatic, costal breathing, as well as the

style of bel canto, and Elsa thrived in this environment.<sup>7</sup>

In Cinquant'anni di vita nella musica, Elsa mentions finding a "bulky folder . . . properly sealed, with the words, 'To my niece Elsa'."<sup>8</sup> The author of these papers in the folder was referred to by Elsa as Auntie. (Auntie's real name is Mimi. She was the wife of Elsa's mother's brother.) Her manuscript contains many references to Elsa's life and to her musical development. According to Mimi's diary, "Elsa had a naturally beautiful voice. The Boccabadati School simply reinforced her innate abilities."<sup>9</sup> Elsa studied at the Boccabadati School for nearly four years. When she attained the technical proficiency that she desired, she discontinued her vocal studies.

During the same time period as her vocal studies, approximately 1914 to 1918, Elsa was enrolled in Ottorino Respighi's 'fugue and composition course' at Santa Cecilia in Rome.<sup>10</sup> While she was enrolled in his class, her composition, Tre Canzoni (Three Songs On Spanish Texts), was accepted for publication by Ricordi.<sup>11</sup>

In 1919, at the age of twenty-five, she married Ottorino Respighi who was fifteen years her senior.<sup>12</sup> Until Ottorino's death in 1936, Elsa's chosen role

in life was to be a devoted and supportive wife to her composer-husband. In an entry found in the diary of Elsa's 'Auntie' one finds the following words.

In the original sense of the word, she (Elsa) was really (Ottorino) Respighi's demon --- the good spirit, the genius that incites one to do well, with an incomparable spirit of sacrifice. . . . At certain times the demon had to spur, incite, exalt not only one but two people.

One fact is undeniable. The union of Ottorino and Elsa was a masterpiece. To that happy association Ottorino brought his great talent as an artist, and Elsa all the rest.

Elsa's belief in Respighi's genius was deep and unwavering. Her faith was certain, professed and served<sup>3</sup> with devotion, worthy of all the respect.

During these years her composition diminished. In defense of her slow-down of composition, Elsa states,

It was always difficult to pull myself together and focus on my work. In order to save my own tiny self, I would have had to distance myself from the maestro's current work and his earlier accomplishments, and this was not possible.

During her marriage, Elsa maintained an active and consistent career as a singer. In the years from 1920 to 1932, she and Ottorino gave some 350 concerts in North America, South America, and Europe. In all of these performances, Ottorino accompanied Elsa. These concerts included original compositions by both artists.<sup>15</sup> Some of Ottorino's compositions were Il tramonto and La sensitiva presented in Prague, Czechoslovakia in April, 1921 and Deita silvane in New York City in February, 1926. Auntie Mimi's diary

mentions that some of Elsa's works were also presented on these programs, but no specific titles are given.

Ottorino's death left Elsa with a pain and longing that was difficult for her to overcome. In Cinquant'anni di vita nella musica, Elsa speaks of writing a letter to a friend shortly after Ottorino's death. This letter was written just before Elsa boarded a plane. In that letter Elsa confided,

If only I did not arrive, if only my body would fall from that height into the void, as my soul has fallen into the void.<sup>16</sup>

Though deeply affected by Ottorino's death as evidenced by her lack of desire to continue with life, she made every effort to promote his legacy while pursuing her own compositions. She also took on more compositional challenges than she had during his lifetime. She completed the opera Lucrezia (1935-36) which Ottorino had left unfinished at the time of his death. This opera was finished in a manner that prompted Victor de Sabata, the great conductor, to remark in a letter to Elsa,

You are very well aware that I know the scores of Respighi's compositions; yet, here I cannot establish where you began composing. I cannot<sup>17</sup> discern your writing from that of the maestro.

Elsa's explanation of this phenomenon can better explain De Sabata's statement as well as give one some insight into her own musical style.

I had worked with the Maestro (Ottorino Respighi) practically every day, and he had me listen to everything that he composed. I had been affected in the same manner as our Renaissance painters who, working year after year with a great master, would acquire a technique without realizing.<sup>18</sup>

Elsa also composed the operas Il dono di Alceste (1941), a one-act work which, in 1942, won the prestigious contest sponsored by the "Concorso della Societa degli Autori", and Samurai (1945), a work written in three acts based on a libretto by Claudio Guastalla ( ? -1947).<sup>19</sup>

In addition to her activities as composer and performer, Elsa Respighi authored four books; two works of fiction with clear musical overtones, Vita con gli uomini (Rome, Trevi, 1975) and Venti lettere a Mary Webs (Milan, Ceschina, 1957); her personal remembrances of her husband, Biografia di Ottorino Respighi (Rome, Ricordi, 1954); and a memoir, Cinquant'anni di vita nella musica 1905-1955 (Rome, Trevi, 1977). She also co-authored Il Teatro di Respighi (Rome, Bulzoni, 1978), with Leonardo Bragaglia.<sup>20</sup>

Elsa Respighi's musical development was nourished by a personal involvement with past traditions in Italy as well as new creations in Italian music.

She remembers as a child hearing her grandfather singing Verdi's melodies. These songs prompted a love of Verdi and his works that many times placed her in a defensive position.

[I] experienced scorn from friends and sympathetic warnings from teachers who . . . thought the time for Verdi's operas was over . . . . Thank God I have lived long enough to hear some of those same gentlemen eat their words.<sup>21</sup>

She heard the first sounds of impressionistic music introduced to the Italian public when Claude Debussy's (1862-1918) Pelleas et Melisande was staged in Rome in April of 1908. Her personal opinion of Debussy reveals her great admiration for the man. "Debussy was a authentic genius, and the perennial vitality of his music demonstrates it."<sup>22</sup>

She attended the first performance of Gianfrancesco Malipiero's (1882-1973) Pause del silenzio [Pause of the silence] at the Augusteo in Rome January 27, 1918.<sup>23</sup> She watched Gustav Mahler (1860-1911) conduct in Rome for the first time in 1907. She vividly remembers the experience and how his concert excited even the orchestra. "[The orchestra] reached levels of performance previously unknown."<sup>24</sup> She was witness to the arrival of Richard Strauss (1864-1949) in Rome in 1907 and speaks of his appearance as "a great event."<sup>25</sup> She even speaks in Cinquant'anni di vita nella musica of the awe



and admiration that she experienced in 1905 when she heard a Bach suite played by cellist Pablo Cassals (1876-1973) and the interpretations of Bach compositions by violinist Fritz Kreisler (1875-1962).

It seemed to me something beyond evaluation. It was something that I could not grasp in its entirety, but which I felt as a overwhelming power. The cello of Pablo Cassals and the violin of Fritz Kreisler - the recollection of that sound and that style remains in my mind. Their interpretations were powerful in the severe composition of Bach and other classical composers, but also exquisitely fanciful.<sup>26</sup>

In her memoirs, Elsa relates her reaction to many musical milestones she was privileged to experience. Her words describe not only the increased interest these new outside influences created but also placed them in perspective of the mood of the time.

So many different styles, so many musical expressions were surfacing one after the other, so many contacts with artists of other lands; it was really almost too much for us to take in. For the young people of whom I was a part, it was a kind of shock that struck us with violence; so that it took time afterwards to put the experiences into perspective, to rank them by value, and to assimilate such a<sup>27</sup> massive accumulation of new sensations.

Elsa examined every new idea presented in the musical world from an intellectual point of view. Her comments on Arnold Schoenberg's (1874-1951) compositional style reveal her approach.

I conscientiously attended all the rehearsals of his Quartet Op. 7, because I wanted to understand the new technique and the new doctrine being advanced by Schoenberg. When, however, I realized the mechanism that guided the theory, and naturally, the Quartet itself, my interest disappeared.<sup>28</sup>

Elsa did not experience these events simply as a face in the crowd -- unknown to those who were making the history. As the wife of a highly esteemed Italian composer, she was a constant presence on the musical scene. One experience recorded in Cinquant'anni di vita nella musica 1905-1955 further confirms not only her credibility as a musician, but also the esteem shown her by respected artists in the field of music. The well-renowned pianist Vladimir De Pachmann (1848-1933) had agreed to hold a private concert for some friends.

The concert was scheduled to start at five o'clock, and about a hundred important people from Roman society had been invited. I no longer remember why, but I arrived very late. It was past six o'clock. I entered and saw an unexpected scene. All the guests were seated in silence, and Maestro De Pachmann sat motionless before the piano. The audience had been waiting in fear for more than an hour. As soon as I came in, he stood up, came toward me, and said, 'Finally here is a person worth playing for.' Grasping a chair, he forced me to sit next to him in the middle of the room.<sup>29</sup>

Elsa had an overwhelming interest in ancient music and antiquity in general, which she passed on to Ottorino. The depth of her appreciation for this music led Ottorino to transcribe ancient manuscripts.

In fact, the three suites of ancient dances and airs composed by Ottorino were taken from old tablatures for the lute. Ottorino "drew heavily from the collection of old lute music published by Oscar Chilesotti (1848-1916)."<sup>30</sup> Elsa's own composition for choir and soloists, Il pianto della Madonna, also shows her approach to the revival of early compositional techniques such as the use of the motet, Gregorian chant, and canon.

Sternfeld, in his book Music In The Modern Age, relates,

The generation (of Italian composers) of the eighties had in fact two alternatives; either to derive fresh idioms by exploring new trends in foreign music, or to re-discover the Italian past and build<sub>3</sub>up once again a pure Italian style.<sup>31</sup>

Elsa Respighi states it even more profoundly.

My generation was being tempered by the new and the old. We existed in a common freshness of a continuous revelation offered by musical culture completely in a state of formation. Such was musical<sub>3</sub> life in Italy at the dawn of the century.<sup>32</sup>

Elsa Respighi made many sacrifices and suffered much in order to further her beliefs, causes, and principles. In the early part of this century, Ottorino's works were not recognized by the champions of twentieth-century music. His contemporaries felt that he was adhering too much to tradition and that

his compositions were not innovative. After World War II, Elsa perceived that doors were closed to her compositions. Her own explanation is the only reason one can find for her actions.

In 1942 I had won the most prestigious contest in Italy for Alceste. The prize was the performance in one of the major state-supported opera houses. In fact the Royal Opera House in Rome had included it on its billing. (Because of the war), I was told that new operas would no longer be subsidized but that the first opera to be performed after the war would be mine. The war ended, but my opera was not performed. When I realized that all the doors had been closed to me and that I could not affirm my work because of my fights on behalf of Respighi, I decided not to do anything new. I further requested Ricordi, who had begun publishing my songs back in 1918, not to reprint them.<sup>33</sup>

The impact of Elsa's decision to forgo her own career as a singer and composer in order to bring Ottorino's accomplishments to a greater light is best described by Elsa herself.

In order to continue to live and to serve the cause of Respighi, it was necessary to give up composing and separate myself from my work. I believe that I succeeded in doing so, but at what price! Only <sup>34</sup>part of me survives. The best or the worse?

Elsa may have separated herself from her compositions in the mid-1940's, but the fact remains that she did compose. To discover whether her works are the best or worse part of her being will require a close study of those particular compositions. Therefore, the remainder of this discussion is confined to that study.

## NOTES TO CHAPTER I

<sup>1</sup> Elsa Respighi, Cinquant'anni di vita nella musica 1905-1955, [Fifty Years of Life in Music], Unpublished trans. Giovanni Fontecchio and Roger Johnson (Rome: Trevi, 1977), Chapter I, 21.

<sup>2</sup> Elsa Respighi, Chapter I, 2.

<sup>3</sup> Ibid, Chapter I, 6.

<sup>4</sup> Ibid, 5.

<sup>5</sup> Ibid, 30.

<sup>6</sup> Ibid.

<sup>7</sup> Leonardo Bragaglia, Ardendo vivo: Elsa Respighi (Tre vite in una) (Rome: Bulzoni Editore, 1983), 111.

<sup>8</sup> Elsa Respighi, Chapter I, 1.

<sup>9</sup> Ibid, Chapter II, 23.

<sup>10</sup> Ibid, 17.

<sup>11</sup> Ibid, Chapter III, 16.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid, Chapter XII, 1-2.

<sup>14</sup> Ibid, Chapter IV, 2.

<sup>15</sup> Bragaglia, 114.

<sup>16</sup> Elsa Respighi, Chapter IX, 38.

<sup>17</sup> Ibid, Chapter X, 3-4.

<sup>18</sup> Ibid, Chapter XIII, 22.

<sup>19</sup> Bragaglia, 107.

<sup>20</sup> International Encyclopedia of Women Composers, ed. Aaron I. Cohen (New York: R. R. Bowker Co., 1981), 383.

<sup>21</sup> Elsa Respighi, Chapter I, 4.

<sup>22</sup>Ibid, Chapter II, 10.

<sup>23</sup>Ibid, Chapter III, 18.

<sup>24</sup>Ibid, Chapter I, 19.

<sup>25</sup>Ibid.

<sup>26</sup>Ibid, 17.

<sup>27</sup>Ibid.

<sup>28</sup>Ibid, Chapter VI, 22.

<sup>29</sup>Ibid, Chapter IV, 8.

<sup>30</sup>Ottorino Respighi, Ancient Airs and Dances,  
Suite No. 3. The Stuttgart Chamber Orchestra. London  
Gramophone Corporation, LLP 312 (New York, 1951),  
Record Jacket.

<sup>31</sup>Frederich W. Sternfield, Music In The Modern  
Age (New York: Praeger, 1973), 285.

<sup>32</sup>Elsa Respighi, Chapter I, 21.

<sup>33</sup>Ibid, Chapter XIII, 25.

<sup>34</sup>Ibid.

## CHAPTER II

### TEXT

The poets Respighi has chosen for her works are varied. In addition to the poetry that she may have written for some of the songs, four poets have appeared in her works - Henri de Regnier (1864-1936), Omar Khayyam, (1048-1123), Theodor Botrel (1868-1925), and Jouquin Dicenta (1863-1917).

The reasons behind her choices of these poets cannot be speculated. However, the poets themselves and the characteristics of their works deserve brief investigation. Therefore, no attempt was made to second-guess her decisions but rather to become acquainted with the poets and the type of poetry that they produced.

Henri-Francois-Joseph de Regnier, born at Honfleur in Normandy, was the product of an old aristocratic family. De Regnier lived at Honfleur until he was seven years old. In 1871 he moved to Paris and three years later entered the College Stanislas. He graduated in 1883, studied law and entered the Diplomatic Service. His first verses appeared under the pen-name of Hughes Vignix -- showing his admiration for Victor Hugo (1802-1885) and Alfred de Vigny (1797-1863).

De Regnier's first book, Les Lendemains was published when he was nineteen years old, and a second collection of poems, Apaisement appeared in 1886 when he was twenty-one.<sup>1</sup>

In A Mirror For French Poetry 1840-1940, Cecily Mackworth states, "Most official literary circles in France consider [De Régnier] as one of the greatest of modern poets."<sup>2</sup> His works include volumes of poetry, novels and stories, essays, and one play.<sup>3</sup>

De Régnier was fascinated by the acquisition of knowledge. This fascination prompted him to seek the association of great men, which led to his friendship with René Francois Sully-Prudhomme (1839-1907). His quest for expanding his mind also spurred his desire to read many of the works of Hugo, Baudelaire (1821-1867), De Vigny, and Mallarmé (1842-1898).<sup>4</sup>

De Régnier was drawn "to memoirs, novels and books which depicted and analyzed life."<sup>5</sup> He once described himself by saying, "I was in some sort double, Symboliste and Realiste, loving symbols and anecdotes at the same time, a poem of Mallarmé's or an idea of Chamfort's (1740-1794)."<sup>6</sup>

De Régnier has remained Symboliste and Realiste, neither side of his character has entirely dominated the other, but time has strengthened the realism until it makes a strong and correct base on which the light form of Symbolism can safely stand.



In his collection, Poemes anciens et romanesques, published in 1890, one finds De Régnier's attempt at vers libre (free verse), built not upon meter but upon cadence.<sup>8</sup> According to Lowell in her essay on the French Symbolist poets, this cadential pulse became "his most characteristic form."<sup>9</sup>

De Régnier's poetry is characterized by melancholy. Another of the poets from the Symbolist School, Remy de Gourmont (1858-1915), states in his first Livre des masques that De Régnier is a melancholy and sumptuous poet who seems to have a fondness for the word mort [death]. De Gourmont uses the following words to describe De Régnier's approach to life.

This man lives in an old Italian palace, where emblems and figures are written on the walls. He dreams, passing from room to room; toward evening he descends the marble staircase and wanders about the gardens, which are paved like courts, to dream among the basins and fountains, while the black swans seek their nests, and a peacock solitary as a king, seems to drink superbly of the dying pride of a golden twilight.

In 1920, Elsa Respighi chose to set to music De Régnier's poem Je n'ai rien. Je n'ai rien gave both De Régnier and Respighi an opportunity not only to break away from the established "norm" of formal structure but also to seize upon "suggestion and subtle musical effects"<sup>11</sup> rather than stating their ideas bluntly. Just as De Régnier chose to use a free verse form, one not tied to any previously established

pattern, Respighi seems to borrow a musical trait of Debussy's in the organization of her setting of this poem. Eric Salzman describes this Debussy trait as,

sound patterns that are related to one another by arbitrary and sensual aural criteria rather than by the old necessities of motion and resolution governed by linear, tonal logic.<sup>12</sup>

Omar Khayyam was born in Nishapur, Iran, known in earlier times as Persia. Most of the sparse information available on his personal life is found in the Wasiyat or Testament of Nizam-ul-Mulk (dates unknown), a fellow student of Khayyam's. Besides his recognition as a poet, he was also known as a scientist, especially in the field of Astronomy.

It is written in the chronicles of the ancients that this King of the Wise, Omar Khayyam, died at Naishapur in the year of the Hegira, 517 (A.D. 1123); in science he was unrivaled,---the very paragon of his age.<sup>13</sup>

He was the author of some astronomical tables entitled Ziji-malikshahi. He can be placed in the category of scientist and philosopher but is probably known more to the world as a poet.<sup>14</sup>

The availability of Omar's works has been limited. The manuscripts of his poems were mutilated "beyond the average casualties of oriental transcription" and, therefore, are rare in the East.

There is no copy at the India House, none at the Bibliothèque Nationale of Paris. We know but of one in England: No. 140 of the Ouseley MSS. at the Bodleian, written at Shiraz, A.D. 1460. This contains but 158 Rubaiyat. One in the Asiatic Society's Library<sub>5</sub> at Calcutta contains (yet incomplete) 516.

There also exists a very rare edition which was printed in Calcutta in 1836. This contains 438 quatrains, with an appendix containing 54 others not found in some manuscripts.<sup>16</sup>

Edward Fitzgerald (dates unknown), a wealthy Englishman, was the one person who took an interest in the Rubaiyat of Khayyam and began translating and compiling these verses. As long as he lived he kept working over the Rubaiyat, adding new quatrains or four line stanzas and shifting their order.<sup>17</sup>

The roba'i, or roba'iyat in its plural form (rubaiyat in the English), is one of the most common and characteristic of Persian verse forms. It consists of a four-line stanza, and each line consists of ten to thirteen syllables of varying length arranged according to a set meter or pattern. The rhyme scheme is either a-a-b-a or, slightly less frequently, a-a-a-a. Since these poems are very brief, the rubaiyat lend themselves particularly to the expression of any witty or pointed thought that is tersely expressed. One striking characteristic is the impact in the last line of the stanza that summarizes the moral of the poem.<sup>18</sup>

Khayyam's rubaiyat all express a simple thought and are based on a wide variety of subjects. Wine, love, beauty, and death seem to be his primary concerns.

The Rubaiyat arrangement in the Persian is arrived at alphabetically according to the first line. Thus their relationship has no more basis than the words in a dictionary.<sup>19</sup> In Persian literature, there is no such thing as a stanzaic poem composed of rubaiyat; they are always individual, independent quatrains.<sup>20</sup>

The combination of balanced composition, simple language, clear expression, and profound thought in Khayyam's verses has been a source of amazement to literary critics. In his hands the quatrain form is a perfect example of the logical syllogism, with the fourth line conveying the conclusion to the premises contained in the first three. One should not be surprised with this conclusion, however, since Omar was after all a mathematician, with a natural inclination towards a logical statement of ideas.<sup>21</sup>

The four rubaiyat of Khayyam that Respighi chose to set to music are listed in Edward Fitzgerald's English translation as numbers nine, twenty-six, thirty-two and seven respectively. With the exception of number nine, Respighi has not used each in its entirety.

Though there is no intended link, Respighi has written these quatrains as a set to be sung consecutively and has managed to give the set a structure by creating a running thought, that thought being the lack of fulfillment. The recurring symbol in the first three is the "wilting flower." However, a sense of optimism appears in the fourth quatrain which, while connected in theme to the other three, establishes an upbeat mood as "the bird in flight becomes free." Her suggestion could be: Life on earth is full of struggles, but the redemption at the end of our lives is freedom in the heavens.

Elsa Respighi chose one poem by the French songwriter Theodor Botrel to set to music. Botrel was born in Dinan and came from a family of blacksmiths. His first employment was with the railroad. During World War I, he was designated the official songwriter for the French army.<sup>22</sup>

Little is known about Botrel and his poetry. The amount of the poetry he wrote or the style of poetry he preferred apparently has not spurred any scholarly concern. Therefore, the one poem by Botrel that Elsa Respighi chose to set to music was the center of concern in this writing.

Berceuse bretonne shows a four-line stanzaic form that alternates between iambic and anapestic rhythm. Both of these rhythmic patterns contain rising meter because they move from unstressed to stressed sounds.<sup>23</sup> It could be that the verse Berceuse bretonne appealed to Elsa Respighi because of its gentle nature and simplistic style. Whatever her reason, this poem provided Elsa with a strophic form that complemented her haunting musical idea.

Of the Three Songs On Spanish Texts (La muerte del Payador, Momento and Duermete mi alma), Momento is the only poem which acknowledges a poet. That poet is Jouquin Dicenta. In the article on Dicenta which appears in the Diccionario de Literatura Espanola, one finds brief mention of his accomplishments as a journalist, poet, and novelist. The article speaks from a perspective that shows his work to fall short of an accomplished and revered author.

Even though it (his work as a novelist) has dramatic force, it falls into the vulgar, lacking literary elevation and aesthetics. Its characters are more idealized than real.<sup>24</sup>

As in the case of Botrel, the one poem offered by Dicenta was the emphasis for discussion.

In analysis, Momento reveals a rising meter with a feminine rhyme scheme. Each verse ending shows a

consistency in placing the stress on the International Phonetic sound [i], and each verse concludes with an unstressed syllable, the vowel sound for which is [o].

It is possible that Elsa Respighi authored the text for some of her other compositions, but this author has been unable to verify that fact. It is true that her love for art in any form has led her to create word pictures as well as musical ones. She has authored two novels, a biography of Ottorino Respighi, and a personal memoir. Venti lettere a Mary Webs is a story based on a character finding a small collection of letters from a correspondence that the character had maintained at one time and then discontinued. This same literary device can also be found in Cinquant'anni di vita nella musica 1905-1955 where Elsa's early life is based on information derived from a set of letters that Elsa had supposedly found in an attic. This work recounts the people and events that characterized classical music from 1905 to 1955. Vita con gli uomini again is based on materials found in a lost manuscript. The manuscript evokes the tale. In this story, Respighi exploits the monologue technique by having pieces of furniture come to life and relate sixteen separate stories.<sup>25</sup>

In Respighi's poetic choices, the 'victim of destiny' theme seems to be prevalent.

Henri de Regnier's poem analyses life from the perspective of martyrdom. The poem views the role of human existence as a sacrificial lamb. The sacrifice to become the victim is made by choice and expectations of glory and praise are non-existent.

Omar Khayamm's poetry deals with the destiny of man as he falls victim to the fates of the unknown. Man's blind quest for fulfillment can involve many sacrifices which seem to create the illusion of martyrdom. The final outcome is the only testimony to one's suffering.

Theodor Botrel's lullaby reveals the thoughts of a mother who knows that one day her little child will follow in the footsteps of his father. If the child follows the course of the father, the mother will become the victim of separation. The dangers which the child could encounter are known, but the choice of following tradition is expected.

Dicenta's poem, Momento, moves in close parallel to the parable of the last judgment as seen in Matthew 25:41-45. In this parable, Jesus taught his followers to treat others as they would treat him. Otherwise, their destiny would be eternal suffering.



Dicenta's work reveals the loneliness and desperation that can consume one who withholds the ultimate sacrifice of love for another.

One could recognize that, through this poetry, Elsa is attempting to remind herself that she is a victim of destiny. She did place herself in the position of being a sacrificial lamb. She chose not to advance her own fame in deference to her husband's career. Many times her fate was uncertain, but she never wavered in her faith in her husband and his abilities. The loneliness that she experienced when Ottorino died caused her a great amount of suffering. Whatever her intentions were, her choice of poetry for her songs could reveal her inner need to be reminded of her own destiny.

#### NOTES TO CHAPTER II

<sup>1</sup>Amy Lowell, Six French Poets: Studies In Contemporary Literature, (New York: The MacMillan Co., 1915), 157.

<sup>2</sup>A Mirror For French Poetry 1840-1940, ed. Cecily Mackworth (London: George Routledge and Sons, Ltd., 1947), 227.

<sup>3</sup>Lowell, 152.

<sup>4</sup>Ibid, 156.

- <sup>5</sup> Ibid.
- <sup>6</sup> Ibid, 157.
- <sup>7</sup> Ibid.
- <sup>8</sup> Ibid, 162.
- <sup>9</sup> Ibid.
- <sup>10</sup> Ibid, 163.
- <sup>11</sup> Mackworth, A Mirror for French Poetry, x.
- <sup>12</sup> Eric Salzman, Twentieth Century Music: An Introduction, 4th ed., (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1974), 32
- <sup>13</sup> The Rubaiyat of Omar Khayyam, trans. and ed. Edward Fitzgerald (New York: Airmont Publishing Co. Inc., 1970), 6.
- <sup>14</sup> Ali Dashti, In Search of Omar Khayyam, trans. L. P. Elwell-Sutton (Great Britain: Columbia University Press, 1971), 15.
- <sup>15</sup> Fitzgerald, 7.
- <sup>16</sup> Ibid.
- <sup>17</sup> The Rubaiyat of Omar Khayyam, ed. Gordon S. Haight, trans. Edward Fitzgerald (New York: Walter J. Black, Inc., 1942), 9.
- <sup>18</sup> Dashti, 16.
- <sup>19</sup> Haight, 8-9.
- <sup>20</sup> Dashti, 16.
- <sup>21</sup> Ibid.
- <sup>22</sup> Grand Larousse encyclopedique, 1960 ed., s.v. "Theodor Botrel."
- <sup>23</sup> Poems, ed. C.F. Main and Peter J. Seng (Belmont, California: Wadsworth Publishing Co., Inc., 1961), 154.

<sup>24</sup>Diccionario de Literatura Espanola, ed. German Bleiberg and Julian Marias (Madrid: Revista de Occidente, 1964), 231-2.

<sup>25</sup>Giovanni Fontecchio, "Reconstructions of the Self: Elsa Respighi's Fictional and Non-Fictional Portraits," Paper presented at the annual meeting of the Central Modern Language Association, Arlington, Texas, 20 October, 1987.

### CHAPTER III

#### STYLISTIC DESCRIPTION OF MUSICAL ELEMENTS

The elements of melody, harmony, form, and piano accompaniment are all interwoven in Elsa Respighi's songs to produce the final product. No one element stands alone. Therefore, it is difficult to speak of one element apart from the other.

Respighi's compositional style was not a random approach but rather a planned one. She began with the text itself, and, from the poetic form, her musical form evolved. The accent of the text gave a formal structure to her music.

Respighi's thoughts on the process of composition give an insight into her own work.

The fact is that for new music, the element that ought to be noticed first, thematic invention - let us simply say melody - is the last to be noticed . . . When I am speaking of thematic invention and of melody, I am referring to the foundation of the process of composing music, the element that molds the very form of the music . . . In truth, so-called formless music represents, in my opinion, the clearest expression of the ailment which torments humanity today.

Respighi's strong opinion of formless music gives credence to the idea that her compositions do have a planned structure.

The poetry and the melodic line serve as ways to sectionalize the songs. The tonal shifts define the sections and complement the textual mood changes.

The piano accompaniment serves as the enhancer of the melodies and tonalities and also promotes text painting.

This discussion focused on the premise that the melody, harmony, form, and piano accompaniment of Elsa Respighi's compositions are guided by the poetry. Further, the discussion has shown how Respighi delineates the form through the use of chromatic mediant motion, modal mixture, and standard dominant/tonic functions. With the exception of the unpublished manuscript, each discussion includes a chart which labels the sections, gives the key of that section, and indicates the measures involved in that section.

The first vocal works to be published by Elsa Respighi were Tre Canzoni (Three Songs On Spanish Text). These songs were published in 1919 and were written by Elsa Respighi when she was enrolled in Ottorino Respighi's composition class. They seem to have been written as a group, but they were published separately by Ricordi. They do not appear to have any literary link that would produce a song cycle. Therefore, each song will be discussed as a separate publication.

LA MUERTE DEL PAYADOR

TABLE I: La muerte del Payador

SECTION	KEY	MEASURES
A	f	1-11
	c	12-27
B	f	28-35
C	e <sup>b</sup>	36-44
B'	f	45-48
A'	c	49-54
D	f	55-60
A'	f	61-68

Even though the poetry of La muerte del Payador is written in a free-verse form (see appendix I-A), Elsa Respighi has managed to organize the melodic phrases in two or three bar units. The musical form of La muerte del Payador is established not only by shifts in tonality but also by tempo and time signature changes. These tempos and time signatures do not necessarily occur at the beginning of the section but always in close proximity.

The emphasized tonal centers of the piece are F Aeolian, C minor, and E<sup>b</sup> Aeolian. Each time the tonalities change, the mood of the poem also changes.

In the A section, the text is addressing a good-bye to an individual who is very close to the poet. This person is described as the luz del alma mia [light of my soul] or the dulce afan de mi existir [sweet concern of my existence]. The poetry of the B section then tells a story about a character by the name of Santos Vega. The entirety of the C section outlines an E<sup>b</sup> minor triad which underlines the melancholy of the text as it speaks of the dead being forgotten (see example 3).

With few exceptions, the piano accompaniment is independent of the vocal line. The A section is based on an eighth note repeated figure which uses the tonic and dominant pitches (see example 1).

Example 1: mm 1-2 (La Muerte del Payador)

At the key change (C minor) in section A, the left hand of the accompaniment uses a fandango rhythm and is written staccato throughout (see example 2).

Example 2: mm 11-14 (La muerte del Payador)

..... ma - nan - tial de las dul - zu - ras.....  
 ..... pu - ra sor - gen - te di dol - ces - sa.....

This rhythm pattern reinforces the Spanish flavor of the piece. The B section in 4/4 shows some doubling with the vocal line. The C section in 3/4 (see example 3) is based on a borrowing of rhythm from the C minor portion of section A (see example 2 for comparison).

Example 3: mm 37-39 (La muerte del Payador)

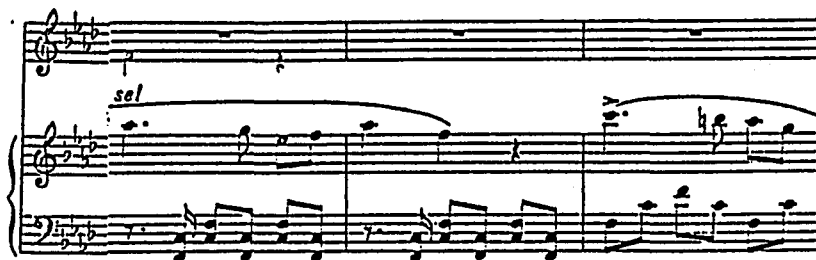
*p a mezza voce*  
 Ni aún ce - ni - zas en el sue - lo de  
 Nem - men le ce - ne - ri nel suo - lo di

*espress.*

Again the independence of the vocal line is retained until the return of section B. The piece concludes with two figures which appear in section A (see example 4).



Example 4: mm 61-63 (La muerte del Payador)



In the free form poetry of La muerte del Payador, Respighi has established a defined musical structure by the use of various tonal shifts. These tonal shifts have corresponded with the mood changes in the poetry and have also been supported by tempo and time signature changes. The Spanish lyrics are enhanced by the use of Spanish rhythm patterns. This Spanish influence will be seen further in the piano accompaniment of the second song of Tre Canzoni, Momento.

MOMENTO

The poetic form of Momento (see appendix I-B) is presented in a narrative/dialogue organization. The narrator is a woman and the character being described is a man who is a beggar. The melody is organized according to the dictates of the poetry. Section A (see Table II) shows a regularly metered six-line poem. Respighi has built her melody in six-beat units (see example 5a). In this section,

the poem provides a descriptive narrative of the man involved in the dialogue.

TABLE II: Momento

SECTION	KEY	MEASURES
A		1-35
a	C	1-14
	c	15-18
b	c	19-26
c	c	27-35
Transition	B <sup>b</sup>	36-41
B		42-75
a'	A <sup>b</sup>	42-55
b'	c	56-61
a	C	62-75

Section B then introduces the actual words of that man. At this point in the music, the left hand piano accompaniment has introduced a triplet figure. The poetic lines in section B have become longer, and Respighi's melody is then elongated to eight-beat units (see example 5b).

Example 5a: mm 5-7 (Momento)

A-mor..... pa- sò por mi puerta en for . -  
 A-mor pas.sò alJa mia por.ta ve.sti . -

5b: mm 19-20 (Momento)

*mf a tempo*  
 Da-me un po-co de ca-lor que ven-go muerto de fri-o. Ga-  
 Deh! mi la-scia ri-scal-dar che son mo-ven.te di fred-do. Il

The exchange between narration and dialogue establishes well-defined sections. The vocal line and piano accompaniment of these sections vary only when the text requires a slight change in rhythm or when Respighi's tonal shifts create different pitch centers. The return of (a) in mm 62-75 contains the exact text and music.

The piece begins in C major. This tonality is well established by the vocal line as it focuses on the tonic and dominant pitches. The left hand of

the piano accompaniment also reinforces the tonality by providing imitation of the vocal melody (see example 5a). The key changes establish mood changes. Therefore, section A (b) has a four-measure transition (mm 15-18) at the end of section A (a) that leads to C minor. This transition creates a juxtaposition of major and minor keys. It is in this transitional material that the beggarman stops at the door of the woman who is the narrator (Amor se paro en mi puerta y suspirando me dijo ([Love stopped at my door and sighing he told me])). Section B begins when the dialogue between the man and woman occurs. Section C is the man's final plea to the woman and her repeated rejection of him.

The transition in measures 36-41 (see example 6) leads the harmonies from C minor to A<sup>b</sup> major. This transition is a piano interlude. In this transition, Respighi includes a sequencing of the vocal motive in both hands of the accompaniment and a tremolo pattern established in the introduction. The chromatic mediant shift from A<sup>b</sup> major to C major (as in the beginning) is softened by section (b') (mm 56-61) written in C minor. Again, the juxtaposition of minor and major keys is seen. At this point in the poem, the woman has adopted a softer attitude toward the

beggar (Vuelve otra vez a mi puerta! No prosigas tu camino [Return to my door! Do not continue on your way]).

Example 6: mm 37-43 (Momento)

The primary function of the piano accompaniment is to set the mood. The four-measure introduction foreshadows the vocal melody (see example 7).

Example 7: mm 1-3 (Momento)

Small portions of direct imitation of that melody continue once the voice enters (see example 5a).

The accompaniment varies its figuration as the text changes in mood. During the narrative, the piano

supports the vocal line with chord/tremolos while the vocal line is sustained (see example 5a).

The accompaniment reveals an abundance of trills and tremolos which could represent a tambourine, castanet, or flamenco guitar. Whatever the purpose, these trill and tremolo patterns allow the accompaniment to be completely involved in its own distinct, pianistic display.

The narrative/dialogue form of Momento is unique among Respighi's vocal compositions. Again, she has incorporated tonal changes that correspond with the textual changes. Respighi has included imitation and sequencing to underline the dramatic quality of the text as well as to reinforce the tonality. The juxtaposition of major and minor keys is used to define changes of action in the poetry. The juxtaposing of major and minor modalities is not the only tool of writing that Respighi uses to create abrupt chromatic shifts. The third song of Tre Canzoni, Duermete mi alma, shows different key relationships.

#### DUERMETE MI ALMA

The poetry of the lullaby, Duermete mi alma (see appendix I-C), is written in a four-line stanzaic form. The melody is set in three and four-measure units. The units correspond with the flow of the text.

The musical form is established by the changes in tonality and the text transitions.

TABLE III: Duermete mi alma

SECTION	KEY	MEASURES
A		1-41
a	f	1-18
b	e	19-26
c	e	27-41
Transition	e	42-51
A'		52-82
a	f	52-61
b	e	62-69
c	e	70-82
Coda	f	83-99

Since Duermete mi alma is the last song in the set of Tre Canzoni, it is appropriate that it begins and ends in the same key which the first song of the set, La muerte del Payador (see Table I), established. The key of F Aeolian is established in the first eighteen measures. The remainder of the piece reveals a harmonic scheme of F and E Aeolian with variations on these modes (see example 8a and 8b). The change from an F tonal center to an E tonal center leaves

the listener hearing E Phrygian until measure 22 where F# is introduced.

Example 8a: mm 19-24 (Aeolian)

(Duermete mi alma)

que tu pa - dre el  
che tuo pa - dre è an -

ma.lo..... se fuè..... con la bianca ni - ña...  
- da - to..... laggiù..... con la bian.ca bim.ba...

8b: mm 32-33 (Harmonic)

(Duermete mi alma)

y lo vi en - trar..... en  
a lo vi - di an - dar..... lag -

..cres. sempre..... più fino al.....

All modulations are used to sectionalize the piece and serve as reactions to the text.



The piano accompaniment provides an eight-measure introduction that prepares the mood for this lullaby (see example 9).

Example 9: mm 1-4 (Duermete mi alma)



At each mood shift in the text, the accompaniment either changes in rhythm pattern or figuration to support the textual variance. The piano also establishes each key change before the voice enters.

As in the first song of Tre Canzoni, La muerte del Payador (see Table I), Respighi shows her preference for minor tonality by writing variations on the modes that she has established. The key changes in Duermete mi alma provide a definition for the lyrics of this lullaby. Respighi's writing is not always definitive within a piece. The next song, Je n'ai rien, reveals a different plan of structure.

JE N'AI RIEN

The poetic form of Je n'ai rien, one of two French songs which Respighi wrote, is free verse (see appendix I-D). Therefore, the melody is irregularly organized. Since the verse does not adhere to a prescribed literary pattern, the form is through-composed.

The only formal arrangement is gained when the tonalities are considered. The tonal structure gives definition to and sectionalizes the song.

TABLE IV: Je n'ai rien

SECTION	KEY	MEASURES
A	G	1-8
Transition	E <sup>b</sup>	9-11
B	g	12-21
C	G	22-28
Transition	F <sup>#</sup>	29-33
D	D	34-40
Transition	d	41-44
E	G	45-59

Je n'ai rien begins with a suggested key of G major while incorporating extensive chromaticism. At the arrival of measure ten (see example 10), pitches that are in E<sup>b</sup> major are introduced, producing a juxtaposition of G major and E<sup>b</sup> major. This chromatic mediant relationship occurs at the same time as the text changes its focus from concrete objects to

intangible objects (Je n'ai rien qu'un peu de terre a mes talons, que l'odeur du soir en mes cheveux, que le reflet de la mer en mes yeux [I have nothing except a little earth under my heels, but the smell of the evening in my hair, but the reflection of the sea in my eyes]).

Example 10: mm 7-11 (Je n'ai rien)

je n'ai rien qu'un peu de terre à mes ta-lons, que l'o-deur du soir en mes che-veux,

trun trun trun trun

que le re-flet de la mer en mes yeux,

As in Momento (see table II), one sees a juxtaposition of major and minor keys from section B to section C. The text of section B relates a description of the poet's actions (j'ai marche [I have walked], j'ai coupe [I have cut], et cueilli [I picked]). The text of section C invites the

listener to accept the bouquet of leaves which the poet has cut and picked.

The transition in measure 29 reveals the key of F<sup>#</sup> major, and this proceeds to section D in measure 34 in the key of D major (see example 11).

Example 11: mm 32-34 (Je n'ai rien)

The musical score for Example 11 (measures 32-34) is presented in a three-staff format. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is F# major. The vocal line includes the lyrics: "vent des de - sti - nées. Tiens - les un peu dans tes mains". The piano accompaniment features various performance markings: "rit." at the beginning, "a tempo" in the middle, "un poco rit." in the lower left, "p molto legato" in the lower middle, and "Meno p mezzavoce" in the upper right. The score shows a chromatic relationship between the keys of G major and F# major.

This chromatic relationship has a similar characteristic to the previous shift of G major to E<sup>b</sup> major. Respighi has made the shift to F<sup>#</sup> major, or the leading tone in G major, so that she has the mediant relationship to the dominant of G major which is D major.

At the beginning of the piece, the chromatic relationship is from I to <sup>b</sup>VI. In the F<sup>#</sup> transition section (mm 29-33), Respighi's chromatic relationship is from VII to V. When the piece finally arrives on the dominant in section D (mm 34-40), the poetry

has also changed. The poet has now given to the receiver the things that he possesses (Tiensles un peu dans tes mains douces [Hold them for a while in your sweet hands]).

As in Momento (see table II), one again sees in the transition of D minor (mm 41-44) a juxtaposition of major and minor keys (see example 12). This transition which leads back to the tonic of G major begins an ascending melodic movement in measure 42. The direction of the melody reverses to a downward motion in measure 44 and ends on the dominant as the text leads to the word mort [death] (see example 12).

Example 12: mm 41-45 (Je n'ai rien)

The musical score for Example 12 (measures 41-45) is presented in two systems. The first system covers measures 41-43, and the second system covers measures 44-45. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "son bâ-tou noir et te lais-sa as feuil-les d'or cou-leur de so - leil et de mort,". The score includes various performance instructions: "cresc." above the vocal line in measure 43; "f" (forte) in the piano part at the start of measure 44; "dim. rall." (diminuendo, rallentando) above the vocal line in measure 44; "rall." (rallentando) in the piano part in measure 44; and "pp a tempo" (pianissimo, ad tempo) in the piano part in measure 45. The piano part in measure 45 features triplet markings over the bass line.

The piano accompaniment is based on sound patterns of tremolos, trills, descending scales, triplets, and blocked chords. The tremolos and trills combine with the melodic line to create an aural effect of triadic movement. They also appear when the poem is relating tangible items that the poet possesses

The descending scales serve as accompanimental flourishes and are primarily used to fill in intervals (see example 13).

Example 13: mm 20-22 (Je n'ai rien)

The musical score for Example 13 shows a vocal line and a piano accompaniment. The vocal line is in G major and 3/4 time, with lyrics: "dort ce bouquet de trois feuilles d'or." The piano accompaniment consists of two staves. The right hand features descending scale patterns (trills) and triplets. The left hand features a steady bass line with descending scale patterns. Dynamics include "dim." and "Meno mosso".

These descending scale patterns also provide the effect of falling leaves when the text refers to ce bouquet de trois feuilles d'or [this bouquet of three golden leaves].

The triplet pattern established in the accompaniment (see example 13) is built on octaves and fifths. This structure, accompanied by parallel thirds, confirms the tonality of G major when it returns in section C. The triplets also introduce

section C as the poet is offering his possessions to another individual (Accepteles [Accept them]) (see example 14).

Example 14: mm 23-24 (Je n'ai rien)

*p dolce*  
Ac - - cep - te - les elles

*mp molto legato*

The blocked chord pattern is introduced at the point in the poetry where vulnerability is apparent and the word tremblerent [tremble] occurs (see example 15),

Example 15: mm 30-31 (Je n'ai rien)

*f*  
mort, elles trem - blèrent au noir

When most composers would write some kind of trill or scale flourish to support the word 'tremble', Respighi allows the text to tremble alone on this major major seventh chord which causes a static but dissonant harmony.

As in La muerte del Payador, Respighi has used a free-form poetry. She has again used tonal shifts to define the structure. The various sound patterns integrated into the piano accompaniment have supported these tonal shifts and have also created text painting. Respighi has incorporated the use of chromatic mediant relationships to support textual changes and to further sectionalize the song.

Respighi did not always choose a free-form poetry for her compositions. She also composed around stanzaic forms. This type of poetry is seen in the next song, Berceuse bretonne.

#### BERCEUSE BRETONNE

As in Duermete mi alma, the poetry of Berceuse bretonne, the French lullaby (see appendix I-E), is written in a four-line stanzaic form. The melody is regularly organized and generally set in two-bar units. Because the poem is stanzaic, the musical form is strophic.

The tonal shifts create a three-section form and appear unchanged each time a section is repeated. The song begins in C minor, moves to E<sup>b</sup> minor and then to E Aeolian. Section c in E Aeolian always ends with the words fais do-do, mon p'tit gas [sleep my little child]. However, Respighi does not repeat this E Aeolian segment in section C. She uses the



words from this section for balance, and she includes them as an extension of section C (b').

TABLE V: Berceuse bretonne

SECTION	KEY	MEASURES
A		1-24
a	c	1-12
b	e <sup>b</sup>	13-17
c	e	18-24
B		25-48
a'	c	25-36
b'	e <sup>b</sup>	37-41
c'	e	42-48
C		49-74
a'	c	49-59
b'	e <sup>b</sup>	60-64
c'	e <sup>b</sup>	65-69
a'	c	70-74

As in Je n'ai rien (see example 11), the chromatic mediant relationship is seen in the transition between C minor and E<sup>b</sup> minor (see example 16).

Example 16: mm 12-13 (Berceuse bretonne)

Each time this tonal relationship occurs, the mood of the text changes. In each instance, the text is referring to the sea as an angry, cursed or bad entity (mm. 13-15, La vague est en colere [The (sea) is angry], mm 37-39, Quand la mer est mechante [When the sea is bad], mm 61-62, Sur la mer maudite [On the cursed sea]).

Finality is achieved by melodic rather than harmonic cadences. Each (a) section ends on the tonic (see example 17a). The (b) and (c) sections end on their respective dominant (see examples 17b and 17c). The only exception to this is section C (c') which ends on the tonic of E<sup>b</sup> minor in measure 69 (see example 17d).

Example 17a: m 12 (Berceuse bretonne)

17b: m 17 (Berceuse bretonne)17c: m 24 (Berceuse bretonne)17d: m 69 (Berceuse bretonne)

The piano accompaniment of the A section reveals a drone bass ostinato in the left hand. The right hand contains a theme that is three beats and in the pattern  $\text{♩} \text{♩} \text{♩}$  or  $\text{♩} \text{♩} \text{♩}$ . The drone bass and the repetitive, three-beat theme reinforce the mood for the beginning of the lullaby. When the poem refers to the sea, a two-note slur pattern is introduced (see example 18).

Example 18: m 14 (Berceuse bretonne)

This slur pattern contrasts with the vocal line to depict the ocean movement or the rocking cradle. The rhythm coupled with the shape of the melody produces the text painting for the entire piece (see example 19).

Example 19: mm 1-3 (Berceuse bretonne)

The lullaby, Berceuse bretonne, shows definition of structure by the use of tonal shifts corresponding with changes in the poetry. Chromatic mediant relationships also support these tonal shifts and create text painting. Tonic/dominant relationships are supported by the vocal line as well as the piano accompaniment.

Apparently Respighi enjoyed composing with a stanzaic poetic form as her basis. The following songs, Quattro liriche, also reveal this same form but show a different architecture of composition.

In the lyrics by Omar Khayyam, Respighi has again chosen a four-line form upon which to base her composition (see appendix I-F, G, H, and I). As stated in chapter II, with the exception of liriche I, Respighi has deleted the first line or lines of the robai that she has chosen. The poetry does not retain its four-line form when it appears in Italian translation. Therefore, the deletions that Respighi has made have enabled her to work with a four-line form as if she were working with the original language.

#### QUATTRO LIRICHE I

TABLE VI: Quattro liriche I

SECTION	KEY	MEASURES
A	e <sup>b</sup>	1-8
B	e	9-12
C	f	13-16
D	e <sup>b</sup>	17-22

The melody of liriche I is organized in melodic groups which consist of two to four measures (see examples 20a and 20b).

Example 20a: mm 5-6 (Quattro liriche I)

20b: mm 13-16 (Quattro liriche I)

These units correspond with the flow of the text and with the modulating tonal centers.

Formally, four melodic groups appear in liriche I. These groups or sections are delineated by the poetic content and consequently by the changes in tonality.

Section B is written in E Aeolian. This section could also be viewed as a chromatic passing section since it is so brief. The entire piece could also be analyzed as a short study in harmonic expansion by chromatic movement.

Liriche I reveals an independent piano accompaniment. The harmonies are created by the use of open fourths and fifths. The left hand introduces a drone bass with arpeggiated inversions (see example 21a, 21b and 21c).

Example 21a: m 1 (Quattro liriche I)

21b: m 9 (Quattro liriche I)

21c: m 13 (Quattro liriche I)

This drone works to establish the tonality of each section. After the melodic obligato of section A, the right hand of the accompaniment uses primarily open fifths which embroider the drone figure of the left hand.

QUATTRO LIRICHE II

The text of liriche II divides the piece into five sections. C Aeolian is implied in the beginning, but the use of two planes of harmonic perfect intervals causes the blurring of tonality (see example 22).

Example 22: mm 1-2 (Quattro liriche II)



TABLE VII: Quattro liriche II

SECTION	KEY	MEASURES
A	c	1-8
B	g	9-13
C	c	14-17
D	c	18-21
E	c	22-23
E'	c	24-25
	(or)	
A	c	1-8
	g	9-13
B	c	14-21
Coda	c	22-25

The B section shows a tonic/dominant relationship with section A (C Aeolian to G minor). Section C returns to C Aeolian.

Liriche II also could be viewed as a two-section form. The first section (mm 1-13) consists of two extended phrases. Although each phrase is five measures in length, the rhythmic treatment is different. In the poem, each of these phrases ends with a colon. These poetic colons are reflected by rests acting as melodic colons. The second section (mm 14-21) is a four plus four measure grouping.

The last unit of the piece extends over five measures for the purpose of providing a balanced phrase grouping in the piano accompaniment. These groups contain the same text but vary rhythmically.

The accompaniment of liriche II is independent of the melodic line except for following basic pitch centers. The accompaniment is written in a static, quarter note rhythm, while the melody flows in an even lyrical line. When the thesis of the poem is revealed, the accompaniment is embellished by doubling at the octave in both hands and rolled chords in the left hand accompaniment (see example 23).

Example 23: mm 14-15 (Quattro liriche II).

The musical score for Example 23 consists of three staves. The top staff is the vocal line, marked *animando*, with the lyrics "fior ————— ch'è na-to u-na vol-ta". The middle staff is the right hand of the piano accompaniment, marked *f animando*, playing a static quarter-note rhythm. The bottom staff is the left hand of the piano accompaniment, also marked *f animando*, featuring a more complex accompaniment with octaves and rolled chords.

This closing embellishment is then followed by a two-measure coda (section E) which mirrors the introduction except an octave higher (see example 24).

Example 24: mm 22-23 (Quattro liriche II)

The coda is then extended (section E') by augmentation (see example 25).

Example 25: mm 24-25 (Quattro liriche II)

The final measure (see example 25) at the occurrence of the  $C^2$  to  $C^1$  octave mirrors the death of the flower as stated in the text (il fior ch'e nato una volta muore per sempre [the flower that was born once dies forever]).

QUATTRO LIRICHE IIITABLE VIII: Quattro liriche III

SECTION	KEY	MEASURES
A	c	1-11
Transition		12-15
B	c	16-25

The poetry of liriche III divides the piece into three distinct sections. The melody is written for these three sections as chant-like recitative (section A) and accompanied recitative (section B). The transition section is a piano interlude. These sections are used to enhance and heighten the literary thesis of the poem by the use of rhythmic figuration and increased vocal and accompanimental activity. The melodic units vary in length from two to three measures. This variance corresponds with the flow of the text.

The tonal scheme of liriche III is C Aeolian with some accidentals occurring in the accompaniment. These accidentals are used for color rather than any tonal effects (see example 26).

Example 26: mm 13-16 (Quattro liriche III)

The transitional interlude of section B could be considered a chromatic passing section which ends on the V of V in C minor (m 15) (see example 26). The melodic up-beat of this same measure then proceeds to the dominant and resolves to the tonic in measure 16.

The piano accompaniment is rhythmically independent of the vocal line. The introduction (mm 1-3) seems to be idiomatic of a plucked instrument such as a guitar, lute, or harpsichord (see example 27).

Example 27: mm 1-3 (Quattro liriche III)

Since these instruments are often associated with recitative passages, this introduction creates a suitable segue to the recitative of the vocal line. The interlude is similar to the introduction with the exception of added accidentals (see example 26). These accidentals signal a change in the mood of the text. Section B of the accompaniment sets a changing, arpeggiated harmonic progression over a pedal point. It then concludes with a reminiscence of the introduction (see example 28).

Example 28: mm 24-25 (Quattro liriche III)

QUATTRO LIRICHE IVTABLE IX: Quattro liriche IV

SECTION	KEY	MEASURE
A	e	1-9
B	e	10-16
C	e	17-24

Liriche IV contains three sections which are defined by the figuration of the piano accompaniment. This accompaniment corresponds to the changes of mood in the text.

The melody of section A shows a movement of triads and scale patterns (see example 29). Text painting is created by the use of a rising melody where the poem invites the listener to vieni, riempi il bicchier [come, fill my glass]. Again the text is enhanced with descending scale patterns in the melodic line at the point in the poetry where the command is given to nel foco di primavera gitta gli invernali abbigliamenti di penitenze [in the spring fire throw the winter clothes of penance].

Example 29: mm 3-9 (Quattro liriche IV)

Vie - ni, riempi il bic - chier e nel fo - co di pri - ma -

- ve - ra git - tagli inver - na - li ab - bi - glia - men - ti di pe - ni -

- ten - za

The key scheme of liriche IV is rather static. It begins in E Aeolian, progresses to E minor and returns to E Aeolian. Respighi has managed to create interest by changing the figuration of the accompaniment in each section.

The piano accompaniment of liriche IV begins with a quick two-beat motive that is repeated many times once it is established. In setting this poem, Respighi deleted the first line of Khayyam's writing.



That line in translation is "Time waits for no one." This quick, introductory motive could serve as a metaphor for the swift passage of time. It could also be used to emulate the flames of the fire as mentioned in the beginning text (see example 29).

The B section is written poco meno from the vivace that was established at the beginning. This section also changes to a triplet figuration in the accompaniment (see example 30). This change corresponds to the textual change when it begins to speak of l'augello del tempo [the bird of the time].

Example 30: mm 10-11 (Quattro liriche IV)

The C section shows an abrupt change from flowing triplets to blocked chords (see example 31).

Example 31: mm 16-17 (Quattro liriche IV)

This change is similar to the change from triplets to blocked chords in Je n'ai rien (see example 15). Respighi has made this change in order to set the literary thesis of the poem as an aside, similar to a capsule in time, halting for a moment.

Quattro liriche progresses from E<sup>b</sup> Aeolian to C minor (liriche II and III) and ending in E Aeolian. Respighi has used a chromatic mediant relationship between the first and second songs. She also retains basic tonic/dominant functions within each piece. She sets all of the songs in minor modes, giving an Eastern flavor to these poems of Eastern origin. However, the beauty of linking in this set lies in the poetry. As with the original Rubaiyat, these poems do not have any link. Respighi has chosen three poems that allude to a theme of unfulfillment. She then includes liriche IV to provide an optimistic ending. Again, her choice of poetry and the accent of that poetry have dictated her musical decisions.

The nine songs written by Elsa Respighi that have been previously discussed show similar stylistic characteristics. Perusal of her first attempts at composition in the cycle Stati d'animo reveals some of these same elements. The use of modal mixture, chromatic mediant relationships and tonic/dominant

functions may not be as polished as in Respighi's later works, but these songs do show her early attempts at integrating these elements.

The earliest songs that are in the extant writings of Elsa Respighi are the three-song, Italian cycle, Stati d'animo. These songs were written in 1916 and remain unedited and unpublished. Their rough draft form reveals an inattention to details. This inattention is evidenced by a discrepancy in accidentals throughout each piece. In more than one instance, this writer has had to form a personal opinion in order to perform any analysis. In order to give a detailed analysis of this cycle, a performer's edition would have to be established. Therefore, only a brief survey of the elements pertinent to this discussion is presented.

The poetry of the three songs of Stati d'animo (see appendix I-J, K, and L) follows an irregular form. Therefore, the melody in each piece is organized in random units. These units simply follow the flow of the text.

#### STATI D'ANIMO I

The musical form of Stati d'animo I is established by tonal shifts and the text transitions. Often these changes in tonality begin in one section before the

textual mood has actually changed. Previous discussion has shown that Respighi used this same technique in her future songs such as La muerte del Payador (see Table I) and Momento (see Table II).

Stati d'animo I begins in the key of C minor. It establishes an implied tonic/dominant relationship with upper neighbor figures over a G bass. In measures 9-11 (see example 32), the tonality vacillates between B major and B minor with no settling in a particular key.

Example 32: mm 9-11 (Stati d'animo I)

Following example 32, the text is relating the words, Doman Cristo rinasce, suonano le campane [Tomorrow Christ will be born again, the bells ring out]. The purpose of this unsettling tonality could be to achieve text painting for the anticipation of the resurrection of Christ. In using the technique of

juxtaposing major and minor keys, one can see that Respighi was fascinated with modal mixture early in her composing career. She continued to incorporate this technique in songs such as Momento (see Table II) and Je n'ai rien (see Table IV).

In measure 20 (see example 33), the tonality returns to C minor. At this juncture, the text also reverts to speaking of the sleeping children just as it did in the beginning segment.

Example 33: mm 20-22 (Stati d'animo I)

In measure 29 (see example 34), Respighi anticipates a transition to C major and again displays a modal mixture occurrence.

Example 34: mm 27-30 (Stati d'animo I)

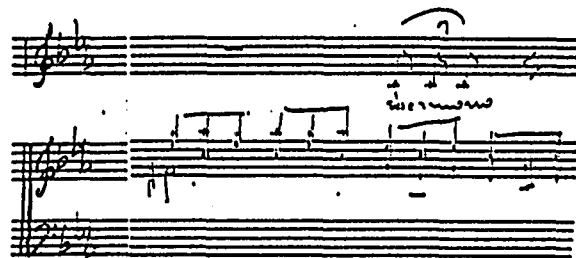
When C major is finally established in measure 31, the song creates a series of secondary dominant relationships that produce a cycle of fifths. Because of discrepancies in this manuscript, this author is not certain whether the piece ends in C major or C minor. However, the presence of occasional accidentals coupled with the joyous attitude of the text strongly suggests that the piece should end in C major.

The piano accompaniment is independent of the vocal line except for following pitch centers. It is used to establish the preconceived tonalities and as text painting. The introduction begins a treble triplet figure that seems to produce a lullaby effect when the text is speaking of children sleeping (see example 35a). This same figure appears again when that same text idea returns (see example 35b).

Example 35a: m 4 (Stati d'animo I)

The image shows a musical score for Example 35a, measure 4. It consists of two staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It features a triplet of eighth notes on the word "dormano" with a fermata above. The bottom staff is the piano accompaniment, written in bass clef with the same key signature and time signature. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

35b: m 23 (Stati d'animo I)

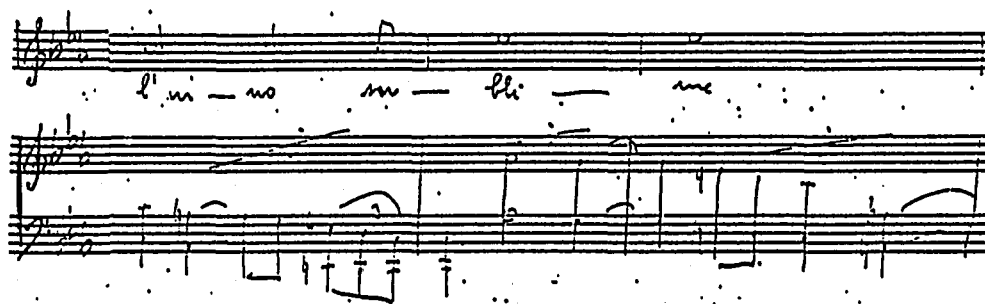


The activity is increased in measure 13 to a sixteenth-note figure (see example 36).

Example 36: mm 13-15 (Stati d'animo I)

This sixteenth-note activity moves immediately to a chordal harmony when the text is speaking of Christ being reborn and the bells ringing. This same sixteenth-note movement returns when the bells are mentioned again in measures 30-32. The accompaniment ends with a descending octave movement under the vocal line (see example 37). These octaves appear when the text urges, Oh! cuore mio materno canta l'inno sublime [Oh! my maternal heart sing the sublime hymn].

Example 37: mm 45-47 (Stati d'animo I)



STATI D'ANIMO II

The form of Stati d'animo II is established by the tempo markings within the song as well as the tonal changes that occur. The first tempo is andante calmo. In this section, the first six measures of the vocal line are set as an unaccompanied recitative. The second tempo is presto. This tempo change coincides with a change in the mood of the text and with increased accompanimental activity. The third tempo is andante. Again, the poetic idea changes, and the configuration of the accompaniment changes as well.

Stati d'animo II begins in the key of G minor. This key is only implied through the vocal line, however. Respighi uses a pivot chord modulation (see example 38) to proceed to the key of C minor. This modulation also corresponds with the change to the presto tempo.



Example 38: mm 14-15. (Stati d'animo II)

Handwritten musical score for Example 38, measures 14-15. The score is in A minor and 4/4 time. It consists of two systems of staves. The first system shows a vocal line with lyrics "quo... to... m... m..." and a piano accompaniment. The second system is labeled "Presto - energico." and shows a more active piano accompaniment with a vocal line above it.

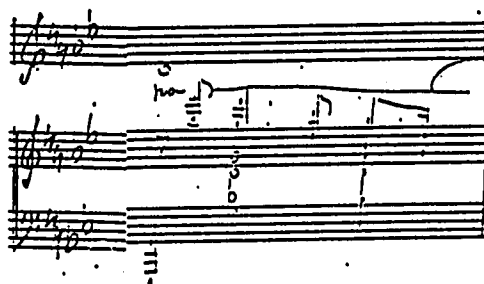
Respighi then establishes a chromatic mediant relationship in A minor before attempting a shift to C major preceding the andante tempo (see example 39).

Example 39: mm 20-23 (Stati d'animo II)

Handwritten musical score for Example 39, measures 20-23. The score is in A minor and 4/4 time. It consists of two systems of staves. The first system shows a vocal line with lyrics "di... qua... non mi... al fin" and a piano accompaniment. The second system shows a piano accompaniment with a vocal line above it.

However, the tonality that follows is unstable. No definite key is established until the cadence in the original key of G minor (see example 40).

Example 40: m 38. (Stati d'animo II)



She remains in G minor for only six beats. By the use of accidentals, it appears that Respighi is attempting to end the song in G major. If this modal shift is her intention, once again the juxtaposition of major and minor keys is established.

The piano accompaniment functions as a tool to sectionalize the song and enhance the text. The introduction establishes a sparse figure which provides a suitable segue to the unaccompanied recitative. The text begins "Son partiti [They left]. Because there is no accompaniment at the beginning of the vocal line, text painting does exist. This text enhancement prevails simply by providing a void, just as there is an emptiness when a person departs.

In the andante section, the text is referring to the cuddling of the children. Here Respighi sets

the figuration of the accompaniment so that it produces a rocking sensation (see example 41).

Example 41: m 25 (Stati d'animo II).

*Andante.*

The piece ends with the words "Prendi li o patria" [Take them, oh fatherland] (see example 42).

Example 42: mm 37-39 (Stati d'animo II)

The modal shift from minor to major in this conclusion serves as a reinforcement of the resolve of the character who is speaking.

STATI D'ANIMO III

Stati d'animo III seems to be attempting a formal arrangement of A B C B' A'. Measures of transition exist following A, B and B'. As far as this writer can discern, A and A' reveal an accompaniment that is identical, while the vocal line is completely different. These sections are further delineated by time signature changes.

The main purpose of the piano accompaniment is to establish the mood of the text. In the beginning, the accompaniment establishes a drone figure that creates text painting for the beginning of the vocal line (Dormono la sui monti, ed io piango per loro [They sleep on the mountainsides, and I weep for them] (see example 43).

Example 43: mm 1-3. (Stati d'animo III)

*Andante tranquillo.*

This figure is repeated for the first seven measures.

The accompaniment also works to create an interplay with the vocal line by means of imitating themes (see example 44).

Example 44: mm 17-19 (Stati d'animo III)

The piano alternates between independent, dependent and imitative segments with the vocal line. The piece ends with a reminiscence of the drone figure of the beginning.

NOTES TO CHAPTER III

<sup>1</sup>Elsa Respighi, Chapter IV, 26-27.

## CHAPTER IV

### SUMMARY AND CONCLUSION

The analysis in the previous chapter has shown the stylistic elements that Elsa Respighi used to structure her vocal music. Her approach to musical writing was not aimless. She did not disregard a formal arrangement but rather let the poetry be her blueprint. Even though she worked with various literary models, the same structural elements appear in each song.

Respighi's versatility lies in the poetry she has chosen. The accent of the text defines her melodies. These melodies then combine with her tonal choices to give a formal structure to her music.

The stylistic elements that she seems to favor are the use of chromatic mediant motion, modal mixture and tonic/dominant relationships. The use of minor tonalities is also paramount in her compositions.

Because Respighi was a pianist as well as a singer, her writings reveal an equal distribution of importance to the vocal line and the piano accompaniment. Often the piano is independent of the voice. The accompaniment shows the use of blocked chords, repeated figures, chromatic movement, and imitation.

The primary function of these structures is to create text painting and to respond to textual mood changes.

Elsa Respighi's knowledge of music is extensive. Her observations over the past ninety-nine years have had positive and negative effects on her thoughts about music. She has drawn from the positives and has attempted to create a personalized style.

The songs included in this discussion were written in Elsa Respighi's early years. She was experimenting with procedures that she had studied in her own educational process. Even though the elements of Respighi's compositions are standard, her music shows a fresh, individual approach.

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APPENDIX I

POETIC TRANSLATIONS

(A)

La muerte del Payador

[The Death of the Troubadour]

Adios, luz del alma mía,

[Good-bye, light of my soul,]

Adios, flor de mis llanuras,

[Good-bye, flower of my meadows,]

manantial de las dulzuras que mi espíritu bebía;

[elixir of the sweetness that my spirit used to drink;]

Adios, mi única alegría,

[Good-bye, my sole happiness,

dulce afán de mi existir;

[sweet concern of my existence;]

Santos Vega se vá á hundir

[Santos Vega is going to be buried]

en lo inmenso de esos llanos:

[in the middle of the prairies]

Lo han vencido!

[They have defeated him!]

Llegó hermanos el momento de morir!

[Brothers, the moment of death arrived!]

Ni aún cenizas en el suelo de Santos Vega quedaron,

[Not even the ashes of Santos Vega remain on the ground,]

La muerte del Payador (Continued)

y los años dispersaron los testigos de aquel duelo;  
 [and the years dispersed the witness of that grief;]  
 pero un viejo y noble abuelo a si el cuento terminò:  
 [but an old and noble grandfather so ended the story:]  
 y si cantando muriò aquel que viviò cantando,  
 [and if he died singing, he who lived singing,]  
 fué, decia suspirando,  
 [it was, he would say sighing,]  
 porquè el diablo lo venciò!  
 [because the devil overcame him!]  
 porquè el diablo lo venciò!  
 [because the devil overcame him!]

(B)

Momento

[Moment]

Amor pasò por mi puerta en forma de peregrino;  
 [Love passed by my door dressed as a beggar;]  
 los pies llevaba descalzos, de harapos iba vestido  
 [his feet were bare, he was dressed in rags]  
 Amor se parò en mi puerta y suspirando me dijo:  
 [Love stopped at my door and sighing he told me:]  
 Dame un poco de calor que vengo muerto de frio.  
 [Give me some heat because I am dying from cold.]

Momento (Continued)

Calor que mi hogar produce, para mi lo necesito.

[The heat that my house produces, I need it for myself.]

Dame de yantar si tienes

[Give me to eat if you have (anything)]

que hace tiempo que no he comido.

[I have not eaten for a long time.]

El pan que en mi casa guardo

[The bread that I keep in my house]

no parto con los mendigos.

[I do not share with beggars.]

Ciego soy, si de otra puerta me mostraras el camino.

[I am blind, if you show me the way out of another door.]

Enhoramala se marche,

[Go away (you cursed wretch),]

que yo no soy lazarillo.

[because I am not a guide for blind people.]

Amor me volvió la espalda

[Love turned his back on me]

lanzando al aire un suspiro,

throwing a sigh up in the air,]

Amor estaba muy lejos al sér de mi conocido.

[Love was very far away as I knew it.]

Venque hay calor en mi hogar:

[Come, for there is warmth in my house:]

Momento (Continued)

ven a yantar peregrino!

[come to eat, beggar!]

Con Dios quede el impiadoso

[With God may the unpiious person remain]

que ya nada necesito.

[for no longer do I need anything.]

Vuelve otra vez a mi puerta! no prosigas tu camino.

[Return to my door! Do not continue on your way.]

El riendose, a los lejos, estas palabras me dijo,

[He laughing, in the distance, said these words to me,]

"el Amor no pasa dos veces por un mismo sitio!"

["Love does not pass two times by the same place!"]

Amor pasò por mi puerta en forma de peregrino;

[Love passed by my door in the form of a beggar;]

los piés llevaba descalzos, de harapos iba vestido!

[His feet were bare, he was dressed in rags!]

Ah!

[Ah!]



(C)

Duermete mi alma

[Sleep My Soul]

Duermete mi alma, duermete mi vida,

[Sleep my soul, sleep my life,]

que tu padre el malo se fuè

[because your father the wretch went away]

con la blanca niña y nuevo amor.

[with the white child and new love.]

Yo me fui tras él por ver donde iba,

[I went after him to see where he went,]

y lo vi entrar en donde la blanca niña y nuevo amor.

[and I saw him enter where the white child and new love.]

Duermete, duermete! Duermete mi alma! Duermete mi vida,

[Sleep, sleep! Sleep my soul! Sleep my life,]

que tu padre viene,

[because your father is coming,]

dejando la linda amiga y nuevo amor.

[leaving the white child and new love.]

Yo me fui atrás por ver lo que haría,

[I went after him to see what he would do,]

volvime a mi casa triste y desalida y nuevo amor.

[I returned home sad and desolate and new love.]

Duermete mi alma! Duermete mi vida!

[Sleep my soul! Sleep my life!]

(D)

Je n'ai rien

[I have nothing]

Je n'ai rien que trois feuilles d'or

[I have nothing except three golden leaves]

et qu'un bâton de hêtre,

[and a stick of beech,]

Je n'ai rien qu'un peu de terre à mes talons,

[I have nothing except a little earth under my heels,]

qu l'odeur du soir en mes cheveux,

[but the smell of the evening in my hair,]

que le reflet de la mer en mes yeux,

[but the reflection of the sea in my eyes,]

car j'ai marché par les chemins

[I have walked through the paths]

de la forêt et de la grève,

[in the forest and in the grave,]

et j'ai coupé la branche au hêtre,

[and I cut the branch of the beech,]

et cueilli en passant à l'automne qui dort

[and I picked as I passed in the sleeping autumn]

ce bouquet de trois feuilles d'or.

[this bouquet of three golden leaves.]

Accepteles. Elles sont jaunes et douces

[Accept them. They are yellow and sweet]

Je n'ai rien (Continued)

et veinées de fils de pourpre  
[and veined with purple threads]  
Elles sentent la gloire et la mort,  
[They feel glory and death,]  
elles tremblèrent au noir vent des destinées.  
[they trembled, destined to the black wind.]  
Tiensles un peu dans tes mains douces,  
[Hold them for a while in your sweet hands,]  
elles sont légères  
[they are light]  
et pense à celui  
[and they think of the one]  
qui frappa ta porte un soir  
[who knocked on your door one evening]  
et qui s'est assis en silence  
[and who sat in silence]  
et qui reprit en s'en allant son bâton noir  
[and who took back his black cane as he left]  
et te laissa as feuilles d'or  
[and left you the golden leaves]  
couleur de soleil et de mort.  
[the color of the sun and of death.]

Je n'ai rien (Continued)

Ouvre tes mains, ferme ta porte et laisseles aller

[Open your hands, close your door and let them go]

au vent qui les emporte.

[to the wind which will carry them away.]

(E)

Berceuse bretonne

(Song of Brittany)

A coté de ta mère fais ton petit dodo

[Beside your mother take your little nap]

san savoir que ton père s'en est allé sur l'eau.

[without knowing that your father has gone to the sea.]

La vague est en colère et murmure là-la

[The vague (sea) is angry and murmurs la-la]

a coté de ta mère fais dodo, mon p'tit gas.

[beside your mother fall asleep, my little child.]

Pour te bercer, je chante,

[In order to take care of you, I sing,]

fais bien vite dodo,

[fall asleep quickly,]

car dans ma voix tremblante,

[because in my trembling voice,]

j'étouffe un long sanglot.

[I am holding back a long sigh.]

Berceuse bretonne (Continued)

Quand la mer est méchante mon coeur sonne le glas;

[When the sea is bad, my heart tolls the knell;]

mais il faut que je chante, fais dodo mon p'tit gas.

[but I have to sing, fall asleep my little child.]

Si la douleur m'agite, lorsque tu fais dodo,

[If sorrow moves me, when you sleep,]

c'est qu'un jour on se quitte

[it is because one day we will leave one another]

tu seras matelôt.

[you will be a sailor.]

Sur la mer maudite, un jour, tu t'enira,

[On the cursed sea, one day, you will go,]

ne grandis pas trop vite, fais dodo, mon p'tit gas.

[Do not grow too fast, fall asleep, my little child.]

(F)

Quattro liriche I

(Four Lyrics I)

Ogni giorno, voi dite, reca innumerevoli rose,

[Every day you tell me, bring me lots of roses,]

se, è ver, si, è ver, ma dite:

[yes, it is true, it is true, but tell me:]

Quattro liriche I (Continued)

dov'è la rose di ieri,

[where is the rose of yesterday,]

dov'è la rose di ieri?

[where is the rose of yesterday?]

(G)

Quattro liriche II

(Four Lyrics II)

Una sol cosa è certa: che la vita fugge.

[Only one thing is certain: that life is fleeting.]

Una sol cosa è certa: tutto il resto è menzogna.

[Only one thing is certain: all the rest is a lie.]

Il fior ch'è nato una volta muore per sempre.

[The flower that was born once dies forever.]

Il fior ch'è nato una volta muore per sempre.

[The flower that was born once dies forever.]

(H)

Quattro liriche III

(Four Lyrics III)

Vera una porta a cui non seppi trovar la chiave.

[There was a door to which I could not find the key]

Vera un velo traverso il quale io non potei vedere.

[There was a veil through which I could not see.]

Quattro liriche III (Continued)

Un breve ragionar di te e di me parvemi che vi fosse  
 [A brief talk between you and me there seemed to take  
 place]  
 e poi non altro, ne di te, ne di me!  
 [ and then no more, neither from you nor from me!]

(I)

Quattro liriche IV

(Four Lyrics IV)

Vieni, riempi il bicchier  
 [Come, fill my glass]  
 e nel foco di primavera  
 [and in the spring fire]  
 gitta gli invernali abbigliamenti di penitenza.  
 [throw the winter clothes of penance.]  
 L'augello del tempo  
 [The bird of the time]  
 non ha che breve via da trascorrere a vol  
 [only has a brief path to cover in flight]  
 e guarda, guarda, gia nel cielo si libra.  
 [and he looks, already in the sky he frees himself.]

(J)

Stati d'animo I

(Moods I)

Dormono lieti e stanchi ed io vaglio per loro.

[They sleep happy and tired, and I watch over them.]

Doman Cristo rinasce, suonano le campane.

[Tomorrow Christ will be reborn, the bells ring out.]

Sento l'aria commossa nella solemne attesa

[I feel the air affected in the solemn waiting]

dormono, e curva e lieta,

[they sleep, and bent over and happy,]

orno le man giulive tutta sorriso il piccolo ramo della

loro festa.

[I adorn the little branch which is their head, my hands

(are) happy (I am) all smiles.]

Suonano le campane, cantano le campane, Gesu Cristo

rinasce.

[The bells ring out, the bells sing, Jesus Christ is

born again.]

Oh! Cuore mio materno canta l'inno sublime.

[Oh! my maternal heart sing the sublime hymn.]



(K)

Stati d'animo II

(Moods II)

Son partiti, in van al mio destin ho tentato d'opporuni.

[They left, in vain I tried to set myself against my  
destiny.]

Essi all'ignoto muovono incontro.

[They move toward the unknown.]

Chi torneva dei tre, chi la fero \_\_\_ ? \_\_\_ dei miei tre  
figli colpira?

[Of the three, who will return, who will strike the  
wild \_\_\_ ? \_\_\_ of my three sons?]

Signor, son madre alfin.

[Lord, finally I am a mother.]

Io li cullavo, e sulle forti braccia sollevandol,

[I cuddled them, and raising them up to my strong arms,]

beata ero, superba dell'avvenir l'umana

[I am blessed, proud of the future today.]

Mia speranza oggi e svanita.

[My human hope has vanished.]

Io l'ho allevati con i miei dolori. Prendi li o patria.

[I reared them with my grief. Take them, oh fatherland.]

(L)

Stati d'animo III

(Moods III)

Dormono la sui monti, ed io piango per loro.

[They sleep on the mountainsides, and I weep for them.]

Doman Cristo risorge. Cantano le campane.

[Tomorrow Christ is reborn. The bells ring out.]

Sento l'aria commossa nella solemme attesa.

[I feel the air affected in the solemn waiting.]

Dormono e curva e stanca

[They sleep and bent over and tired]

tendo la man sacra a le bianca tremante d'altra madre

il pallido figlio.

[I extend the sacred hand toward you (who) white and

trembling of another mother (are) the pale son.]

Cantano le campane; Gesu Cristo risorge.

[The bells ring; Jesus Christ is reborn.]

Taci o cuore materno; di tre paighe Signor;

[Hush oh maternal heart; Lord of three wounds;]

Taci, Taci, o cuore materno.

[Hush, Hush, oh maternal heart.]

## APPENDIX II

### WORKS

- Orchestral:
1. Serenata per Maschere, a symphonic poem (Ricordi, 1918).
  2. Suite di danza (danza triste, danza sacra, danza orgiastica), an orchestral suite (unedited and incomplete).
- Chamber:
1. Intermezzo romantico, for harp, violin, and piano (date unknown).
- Sacred:
1. Il pianto della Madonna, a cantata (Ricordi, 1939), Jacopone da Todi.
  2. Cantata su Santa Caterina, a cantata (unpublished, 1938), poet unknown.
  3. La ballata delle rose, a work for small choir and chamber orchestra (unpublished, 1938), Poliziano.
- Ballet:
1. Arrangement for ballet of Ottorino Respighi's Antiche arie e danza, an orchestral suite (date unknown).

## Vocal:

1. Stati d'animo, three songs for voice and orchestra. Also scored for voice and piano (unedited and unpublished, 1916), poet unknown.
2. Tre Canzoni (Three Songs On Spanish Text: La muerte del Payador (poet unknown), Momento (Dicenta), Duermete mi alma (poet unknown), a set for voice and piano (Ricordi, 1919).
3. Je n'ai rien, for voice and piano (Ricordi, 1920).
4. Berceuse bretonne, for voice and piano (Ricordi, 1920), Theodor Botrel.
5. Quattro liriche, for voice and piano (Ricordi, 1920), Omar Khayyam.
6. La mamma povera, for voice and piano (Ricordi, 1938), Elsa Respighi.
7. Cantare campagnolo, for voice and piano (Ricordi, 1939), poet unknown.

## Opera:

1. Il Dono di Alceste, a one-act work  
(Ricordi, 1941), Claudio Guastalla.
2. Fior di neve, a children's opera  
in three acts (incomplete).
3. Samurai, a three-act work  
(unpublished, 1945),  
Claudio Guastalla.

APPENDIX III

LETTER OF PERMISSION

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A BOOSEY & HAWKES COMPANY  
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February 12, 1993

Mary Lenn Buchanan  
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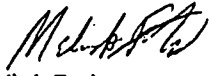
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## VITA

Mary Lenn Petty Buchanan was born in Brookhaven, Mississippi on August 28, 1947, the daughter of Rev. Lenard Pearl Petty and Ina Strickland Petty. As the daughter of a Baptist minister, she lived in various communities in Mississippi. After graduating from Forrest County Agricultural High School, Brooklyn, Mississippi, she married Hugh Duncan Buchanan, Jr. of Hattiesburg, Mississippi. A daughter, Shelly Lenn Buchanan, was born in August of 1966.

From 1971 to 1978, she was employed by Deposit Guaranty National Bank, Hattiesburg, Mississippi, as head teller.

In September of 1981, she entered the University of Southern Mississippi and received a Bachelor of Music degree in vocal performance in 1985. Her graduate studies began at Louisiana State University in September, 1985, and she received a Master of Music degree in vocal performance in May 1987. Work toward the Doctor of Musical Arts degree was begun in June, 1987.

Since 1989, she has been an Instructor of Music at Delta State University at Cleveland, Mississippi.

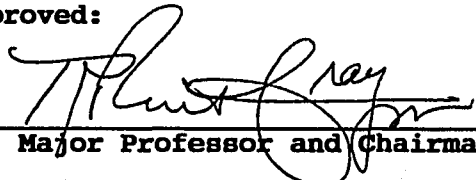
DOCTORAL EXAMINATION AND DISSERTATION REPORT


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Major Field: Music


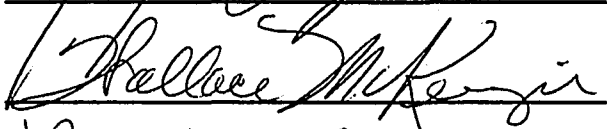

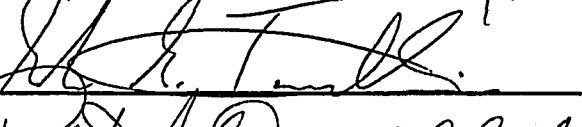

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Approved:

  
Major Professor and Chairman

  
Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

March 17, 1993