THEMATIC AND FORMAL NARRATIVE IN RESPIGHI’S SINFONIA DRAMMATICA

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Respighi’s scarcely-known orchestral work *Sinfonia Drammatica* lives up to its title by evoking a narrative throughout the course of its three movements. In this dissertation, I argue how the work’s surface, subsurface, and formal elements suggest this narrative which emerges as a cycle of rising and falling dramatic tension.

I explain how Respighi constructs the work’s narrative in the musical surface through a diverse body of themes that employ three motives of contour. The disposition and manipulation of these motives within the themes suggest frequent fluctuations of the level of conflict throughout the symphony as a whole.

To show the involvement of musical forms in the work’s narrative, I employ an approach which integrates harmony and thematic behavior. I utilize analytical methods from the current *Formenlehre*, including terms from James Hepokoski and Warren Darcy’s sonata deformation theory and William Caplin’s theories of formal functions to elucidate ties between the forms of the *Sinfonia Drammatica*’s movements and those of conventional sonata forms of the late-eighteenth century.

This dissertation also employs Heinrich Schenker’s theories of structures, voice leading, and reduction to illustrate large-scale aspects of the *Sinfonia Drammatica*’s narrative. The resulting analyses show Respighi’s elaborations of common structural paradigms which serve to heighten the articulation of the narrative.
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I also acknowledge the generosity of the Giorgo Cini Foundation in Venice, for their digital compilation of a large portion of Respighi’s sketches, manuscripts, and correspondences. Such materials have given me invaluable insight into Respighi’s compositional process, which is essential for this undertaking. They have also given me countless avenues of research.
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CHAPTER 1
INTRODUCTION

The *Sinfonia Drammatica* is a lengthy work written in 1914 for large orchestra. In it, the compositional technique of Ottorino Respighi (1879-1936) reaches maturity through his use of many themes in sonata and ternary forms throughout its three movements. The work’s themes occur as in the manner of celebrated works of nineteenth century composers such as Liszt, Franck, and Strauss - allowing them to appear in a recognizable state as they gradually develop. Respighi’s placement and distinctive manipulation of themes and motives combine with the musical forms of the *Sinfonia Drammatica* to articulate a narrative in a novel manner. Although early critics of the work appreciated its narrative quality, the *Sinfonia Drammatica* has received little analytical attention in subsequent years.¹

State of Research

Despite the widespread recognition of works such as *I Pini di Roma* and *Antiche danze ed aire*, many of Respighi’s compositions have gone into analytical obscurity in decades since they were written. The few published essays on his works mostly describe their reception, geneses, and technical characteristics instead of explaining their narratives and/or presenting a comprehensive analysis of their form and thematic usage. While these essays often contain commentary and brief analyses of many of Respighi’s instrumental works, they are mostly descriptions and superficial structural reckonings of such compositions or prose that does not consider Respighi’s body of works as a whole or reveal the trends in his creative output.

In “Ottorino Respighi: La musica sinfonica e da camera non poetamica,” for example, Alberto Cantù shows the influence of Rimsky-Korsakov on Respighi through similar musical

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gestures between their works. Cantù also includes brief commentary on similarities in programmatic effects between the *Sinfonia Drammatica* and Franck’s Symphony in D minor (1888). However, in his analyses of Respighi’s string quartets, Cantù pays little attention to thematic development or its effect on large-scale forms.

The most recent and significant analysis of the *Sinfonia Drammatica* is found in Christoph Flamm’s *Ottorino Respighi und die Italienische Instrumentalmusik von der Jahrhundertwende bis zum Faschismus*, published in 2008. As part of a group of analyses of a large body of Respighi’s works, Flamm elucidates thematic development and the role of the themes within the forms throughout the three movements of the *Sinfonia Drammatica*, as well as the work’s development from its sketches. The publication also illustrates similarities between Respighi’s works and those of Rimsky-Korsakov, Wagner, Debussy, and Franck, with attention to orchestration and thematic usage.

**Methodology**

A thorough explanation of the *Sinfonia Drammatica*’s implied narrative requires an exclusive, comprehensive study of the work with more analytical techniques than the aforementioned texts. To elucidate this narrative, this study therefore analyzes the work’s large-scale forms, thematic behavior, and subsurface structure with a Schenkerian perspective, focusing on the work’s final version and sketches. Since these three dimensions of the *Sinfonia Drammatica* frequently evoke the narrative in cooperation with each other through various combinations, this study scrutinizes them with an analysis that correspondingly integrates multiple parameters. For example, the study illustrates how Respighi alters a strength-portraying

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3 Ibid., 147.
4 Christoph Flamm, *Ottorino Respighi und die Italienische Instrumentalmusik von der Jahrhundertwende bis zum Faschismus* (Laaber: Laaber-Verlag, 2008), 415-443.
theme into a theme of instability through motivic rearrangement at the surface to articulate an unprecedented delay of a portion of the first movement’s fundamental structure.

Analyses of musical narratives typically involve the uncovering of the general framework of a literary plot, which consists of a conflict, climax, and resolution, and this study is no exception. Given the many stylistic features of Romantic music, there can be a seemingly infinite variety of specific plots that can be inferred. Despite the diversity of such plots, they usually have the general framework in common with each other.

The lack of a specific, predetermined plot with which to associate the music in question allows listeners to better infer a basic storyline. Michael Talbot tells us that the premise of storytelling is what strengthens this inferring of a narrative in music. He cites an experiment by Jean-Jacques Nattiez where children attempted to guess the plot that accompanied Paul Dukas’s *L’Apprenti sorcier* merely through listening to the work. An alternation between “calm” and “chase” was the only prevalent response from the subjects. Such a pattern of fluctuating tension largely defines the narrative inferred from the *Sinfonia Drammatica*.

Byron Almén observes a continuous association of music with literature throughout a large portion of music history. This may explain why the visualization of narratives from non-programmatic music has been a significant technique in the analysis of musical works of many periods. Other recent scholarly literature points out that after a surge of interest in musical narrative from 1987 to 1994, the technique lapsed into relative obscurity because of criticism. The consensus against musical narrative is that the linkage between music and literature is vague.

7 Almén states that criticism of musical narrative by authors such as Carolyn Abbate and Jean-Jacques Nattiez, along with the lack of a standardized definition and terminology are the likely reasons for this disuse. See Byron Almén, “Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis,” *Journal of Music Theory* 47, no. 1 (Spring, 2003), 1.
and obscured by the lack of consistent terminology. In 1997, Gregory Karl argued for the return of musical narrative analysis by stating that the abundance of perceived musical narratives in instrumental works overrides their possible shortcomings. Recent authors have revived musical narrative in the past decade with new analyses of narrative in instrumental works of various periods. Among these authors, Jenefer Robinson and Robert Hatten substantiate this re-emergence of narrative in instrumental music that occurs in the listener’s mind as he or she hears it.

For most defenders of the ideas of a musical plot, the main point of the analogy is that listeners experience the musical events as not only “purely musical,” but as exemplifying actions by a persona or personae in the music that are expressive of certain psychological states in a psychologically coherent story.

The absence of semantic specificity in music, according to Almén, actually facilitates the development of a narrative in music. Referring to the lack of program notes to accompany Gustav Mahler’s symphonies as an example, Almén remarks that such a program instructs the listener to associate specific entities with musical features, and these entities can contradict the general impressions that the listeners infer. This study takes advantage of the absence of program notes to the *Sinfonia Drammatica* and associates the themes, motives, forms, and subsurface structures of the work with the basic outline of a literary plot.

*Analysis of Themes and Motives*

The three motives on which the *Sinfonia Drammatica* is built bind the work together in a musical narrative that follows some of the compositional trends of sonata forms of the Romantic

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8 Almén, 2003, 2.
Such motives often depict a cycle of triumph and tragedy, while still respecting the aesthetic traditions of sonata form. Contour and intervals of various widths distinguish these motives in the sense of Schoenberg’s motivic principles stated in *The Fundamentals of Musical Composition*. The motives emerge with a wide variety of rhythms, therefore making contour their most coherent aspect. It is often with the emphasis of stable and unstable scale degrees that these motives evoke “peace” and “chaos,” respectively.

Analysts have often used the behavior of surface motives as the basis for their perception of narratives in instrumental works. For example, Deryck Cooke systematically associates a variety of scalar patterns with differing emotions as part of a musical language that can state a narrative. More recently, in Almén’s analysis of Chopin’s *Prelude* Op. 28, no. 20, the interaction of motives with tonality is employed to illustrate the opposition of “order” and “transgression,” with an expected resolution at the end of the piece. The motives of the *Sinfonia Drammatica* cooperate with tonal forces to evoke a similar connotations of “opposing forces,” which are represented by a cycle of “rising” and “falling” of dramatic tension.

The surface appearances of the motives are the most prominent method by which the themes of the *Sinfonia Drammatica* distinguish themselves and their dramatic implications. Every theme in the work contains at least one of the three motives in some form at the surface. It is the positioning and intervallic state of these motives within themes that makes each theme unique. Respighi’s variety of manipulations of the motives gives him compositional efficiency or parsimony in the construction of many themes and the binding of the symphony’s movements together as a whole.

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Respighi alters the motives within themes to achieve thematic transformation as in the manner of the *idée fixe*, which Hector Berlioz (1803-1869) used in many incarnations to portray the drama in his *Symphonie Fantastique* (1830). In much the same way as this *idée fixe* returns to evoke memories as the protagonist faces his imminent execution, appearances of the motives in recurring themes in *Sinfonia Drammatica* characterize “reminiscence.”

The first motive, designated as Motive A in this study, consists of the ascent of a second followed by an ascending third leap, to outline a fourth, as shown in Ex. 1-1. Motive A evokes “stability” when it leaps to a pitch of the tonic triad. It often forms a pattern of $\tilde{5} - \tilde{6} - \tilde{1}$ when in the major mode, sometimes replacing $\tilde{6}$ with flat-$\tilde{6}$ in the minor mode. Respighi employs this motive in the construction of many themes throughout the symphony, often inverting the motive’s contour and/or enlarging its third leap. The first movement’s opening theme relies heavily upon Motive A.

The second basic motive of the *Sinfonia Drammatica*, Motive B, consists of a simpler motion of a stepwise descent, as Ex. 1-1 illustrates. This motive has both a diatonic and a chromatic version, and interplay between these two versions often defines the symphony’s dramatic moments. The slow descent by half steps in the chromatic Motive B often portrays “static” and/or “peaceful” moments in the symphony’s narrative, while the more rapid, scalar descent of the diatonic variant tends to define more “dynamic” and “spirited” moments. These varying states of the motive are comparable to a situation in Wagner’s *Tristan und Isolde*, where the chromatic stepwise ascent in the prelude to Act I is known as the “desire” motive and its diatonic variant in the prelude to Act III is the “pain” motive.16 Respighi uses Motive B as both a surface linkage between statements of Motive A and as a main component of themes.

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There is a third motive within the *Sinfonia Drammatica*, which is designated as Motive C. This motive is defined by a sustained pitch with a lower neighbor-note, followed by a return to the original pitch, as seen in Ex. 1-1. Respighi often utilizes this neighboring motion to emphasize and prolong particular pitches within themes. While Motive C occurs less often within the themes and surface voice leading of the work, its relative lack of motion allows Respighi to create melodies that contrast starkly with themes that rely upon Motives A and B. Motive C also plays a substantial role in the middleground structure of the third movement. This subsurface appearance of Motive C suggests a connection between the surface and the subsurface structural levels, which are explained next.

*Schenkerian Approach*

The three motives of the *Sinfonia Drammatica* appear in various subsurface structural levels. Respighi often employs these motives in the lower structural levels to link events in the higher levels and vice versa. Such a connection produces a musical flow that evokes a continuous narrative throughout the three movements. This linkage makes a Schenkerian approach a useful analytical tool for this narrative approach to the *Sinfonia Drammatica*.

Some authors have observed connections between subsurface structure and narrative. Schenker hints at the personification of the *Ursatz*, likening its motions to progress toward the fulfillment of a “goal.”[17] Michael Klein further supports the notion of the connection between structures and narrative, stating, “Pitches take on psyches in Schenker’s structures, swerving from obstacles and overcoming uncertainties.”[18] This study uses these connections to show how the background and lower structural levels of the *Sinfonia Drammatica* often work in cooperation with themes and tonality to create an image of fluctuating drama.

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The lack of specific semantics in music causes ambiguity in the meanings of tonality-defining sonorities and linear progressions in the *Sinfonia Drammatica*, making multiple structural readings an imperative. Some of these interpretations show less complex and more conventional formal structures, which analysts might use to justify the neglect of Respighi’s output. Other interpretations in this study illustrate the obscure, yet peculiar structural features of the symphony’s movements, revealing Respighi’s distinctive style of formal articulation.

Throughout the *Sinfonia Drammatica*, there are instances of both agreement and conflict between elements of design (patterns of tonality and thematic usage often used to discern form) and of structure (underlying patterns of harmonic organization and voice-leading). These two elements frequently but do not always coincide during the unfolding of the symphony’s implied narrative. This study points out such alignments and discrepancies, allowing them to coexist both in cooperation and in competition.

As Figure 1-1 illustrates, the underlying structure of the *Sinfonia Drammatica* as a whole suggests a continuous, large-scale narrative in the form of an *Ursatz* with a lengthy period. The period’s antecedent phrase spans the entirety of movements I and II and until just before the coda of movement III. Respighi interrupts the *Urlinie* and begins the consequent phrase at the beginning of the coda of movement III.

Motive A occasionally appears below the musical surface in the linking of tonal areas. It also suggests large-scale “instability” throughout the structural antecedent phrase in the *Sinfonia*

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19 Coming from the ideas of Felix Salzer, David Beach distinguishes the analysis of *design* from that of *structure* in his readings of sonata forms of Schubert and other composers. See David Beach, “Schubert’s Experiments with Sonata Form: Formal-Tonal Design versus Underlying Structure,” *Music Theory Spectrum* 15, no. 1 (Spring, 1993), 1-4.

20 This is comparable to an overarching sonata form in which all three movements combine form a large-scale sonata form in the work as a whole. See Steven Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky*, (Leuven: Leuven University Press, 2009), 16.
Drammatica by occurring as its minor variant, in retrograde motion (♭1-♭6-♭5). As seen in Figure 1-2, the bass leaps from B-flat down to G-flat from the first movement to the second, and descends stepwise to F at the opening of the third movement. An authentic resolution from F to B-flat at the beginning of the final movement’s coda suggests “stability” at the beginning of the consequent phrase.

Motive B occurs frequently in sub-surface voice-leading. Respighi often uses Motive B in Ursatz Parallelism, as a subsidiary 3-2-1 descent. He also uses the motive as a part of a descending progression which outlines other intervals to link adjacent, important events in the middleground structure.21 These events often mark the boundary between components of the movement’s formal structures, which is discussed next.

Analysis of Form

This study also maintains that the lack of sung or spoken text as in the Sinfonia Drammatica does not hinder the formation of a musical narrative. Musical form can take over the text’s role of stating the narrative. For instance, Almén tells us that in place of text, the expectations created by specific musical forms and styles can orient the listener towards a distinct way of hearing it. Musical audiences can likely perceive “musical cues” such as thematic and tonal contrasts in a sonata form in particular and associate these contrasts with fluctuations of dramatic tension in film and opera.22 Fred Maus makes a similar suggestion. According to him, the listeners hear the “resolved” version of previously stated material in the recapitulation of a sonata form as similar to the resolution of conflict in a stage play.23

22 Almén, 2003, 4-5.
I argue that an analysis of the forms of all three movements of the *Sinfonia Drammatica* is necessary because these forms participate in the articulation of the work’s narrative, employing the methods developed by Almén and Maus. The sonata forms of the work’s outer movements retain some of the procedures that are common in late-eighteenth century sonata forms, which were said to articulate a narrative in the form of *Sturm und Drang*. Both movements I and III have expositions that are divided with contrasting themes and tonalities. Fragmented, unsettling use of previously-stated themes defines their development sections. Respighi repeats many of the themes of the expositions in the same order with few alterations other than transposition to build their recapitulations. However, he makes many changes to the practices of sonata form in these movements. The most noteworthy among these Respighian elaborations is that many themes in the *Sinfonia Drammatica* end without harmonic closure and/or are elided with other themes to form complex phrases. Therefore, it is necessary to analyze the forms of its movements with an approach that compares and contrasts their features with those common in Classical sonata forms.

From the late-eighteenth century onward, composers adhered to the traditions of sonata form to widely-differing degrees. This resulted in a multitude of “renditions” of sonata form. Theorists from both the nineteenth century and more recent times have made attempts to classify these diverse forms in relation to a nineteenth-century model, which is commonly referred to as *Formenlehre*. The present consensus among the modern scholars, however, is that the nineteenth-century *Formenlehre* lacks credibility because it did not establish a consistent,

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24 This follows the procedures of the “mature” eighteenth-century sonata form, which emerged around 1780 and eclipsed the “symmetrical” sonata form which stated the themes in the recapitulation in reverse order from the exposition. In contrast to the *Sinfonia Drammatica*, there is a substantial body of late-nineteenth century sonata forms which reverse the exposition’s sequence of themes in the recapitulation to intensify their narratives. See Timothy Jackson, “Bruckner and Tragic Reversed Sonata Form,” in *Bruckner Studies*, ed. Timothy Jackson and Paul Hawkshaw (Cambridge: Cambridge University Press, 1997), 147.
contemporary model with which to compare the nineteenth-century sonata forms in question. Steven Vande Moortele states that in a likely response to this void, James Hepokoski and Warren Darcy scrutinize sonata forms from the late-eighteenth century instead of from the mid-nineteenth century as a norm from which later sonata forms depart in their *Elements of Sonata Theory*.26

The *Sinfonia Drammatica*’s partial adherence to eighteenth-century sonata form traditions is relevant to the articulation of its narrative. This study therefore utilizes ideas and terms from Hepokoski and Darcy’s *Elements of Sonata Theory* including essential expositional close (EEC) and essential structural close (ESC) to explain how the *Sinfonia Drammatica*’s forms relate to Classical formal procedures. William Caplin’s theories of formal function are also employed occasionally in explaining these relations.27

This analysis explicates how musical form contributes to the articulation of the *Sinfonia Drammatica*’s narrative with an approach that integrates tonality with thematic behavior. Such a blending of methods is effective in uncovering Classical sonata formal features in the *Sinfonia Drammatica* in the elucidation of its narrative. Howard Cinnamon argues that trends in formal analysis of nineteenth-century music shifted from mostly focusing on thematic organization to paying attention strictly to harmonic aspects. Citing differing analytical methods of James Hepokoski, Edward Cone, and William Caplin, Cinnamon maintains that the near exclusiveness

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25 Julian Horton exemplifies the lack of credibility of the nineteenth-century *Formenlehre*, saying that Bruckner’s alterations to sonata forms in his symphonies were not based on (or opposed to) a model, but rather an expression of his creativity. See Horton, “Bruckner’s Symphonies and Sonata Deformation Theory,” *Journal of the Society for Musicology in Ireland* 1 (2005), 17.
26 Vande Moortele, 3.
27 The lack of harmonic closure in many of this work’s themes limits the usefulness of Caplin’s terms in this study. Caplin bases many of his formal functions on cadences, which are rare in the *Sinfonia Drammatica*. See William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford: Oxford University Press, 1998).
of such analyses weakens them and creates conflicting results. More importantly, he explains how specific emphasis on themes or harmony causes the analyst to overlook the work’s ties to Classic sonata form. He offers a compromise with an analysis that combines thematic organization with in-depth consideration of harmony and tonality, using the first movement of Liszt’s Faust Symphony as an example. His analysis demonstrates the effectiveness of an integrated approach by culminating in the illustration of the ways in which the movement adheres to sonata forms of the late-eighteenth century.

Sketch Analysis

To elucidate Respighi’s process of composing the themes, forms, and subsurface structure of the Sinfonia Drammatica, this study focuses on the work’s sketches and speculates on the development of the narrative from the sketches to the final version. Despite the ease in acquiring the sketches, analyzing such early drafts of the work is a lengthy and meticulous process. Analysis of the work’s sketches does, however, provide insight into Respighi’s compositional process, which cannot be discerned from a mere analysis of the finished product. Schenker argues that typically, insight into a composer’s process of the development of ideas into a finished work found in such sketches, and the Sinfonia Drammatica is no exception. Many interpolations within them were written in styles that contradict those that are common in the final version, such as strict, contrapuntal sequences to prolong a structural harmony, and the use of exact and varied repetition to expand a phrase. More specifically, the sketches show substantial evidence of the continuous evolution of Respighi’s manipulations of the themes of

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29 Ibid., 58.
30 Ibid., 79.
31 The sketches of the Sinfonia Drammatica are contained in the digitized collection, Respighi: Manoscritti musicali e archivio documentario, which is owned by the Giorgio Cini Foundation in Venice.
32 Schenker, 7.
the *Sinfonia Drammatica*, particularly in the first movement. He used more systematic methods, such as rhythmic diminution in the early passages of the symphony, but began to approach its composition more objectively as he was beginning to sketch the central slow movement.

The sketches of the *Sinfonia Drammatica* exist in a particell format. With the exception of omitted passages, some of which Respighi “crossed out,” the notation of the particell closely resembles that of the final version, and only lacks the details of scoring and some parts of expressive text. There is, however, considerable ambiguity in certain passages. Occasionally, there are instances of two or more ideas for the same passage that are sketched in close proximity. Also, the pitches and/or durations of some notes are not clear, and some passages are written in a different order than in their occurrence in the final version. Despite these ambiguities, the content of the sketches of the *Sinfonia Drammatica* provides clues to Respighi’s ideas of subsurface voice leading and the dramatic meaning of the work’s themes and motives.

Respighi stated the original unabridged forms of each theme he intended to use in thematic catalogs, written before the particell draft of each movement. These catalogs show the first step in Respighi’s development of the narrative in the *Sinfonia Drammatica*. The analyst tracks this development by observing differences between these sketched themes and their appearance in the final version, along with the motivic content of themes in this overview which are not present in the finished product. Once these discrepancies are located, it is necessary to compare them with other parameters, including trends in formal aspects and/or dramatic implications in the final version to explain the development of the narrative in Respighi’s compositional process.

While he labeled his themes mostly with respect to their order of occurrence in the finished version of the *Sinfonia Drammatica*, Respighi’s designations in the thematic catalogs do
not reflect common motivic usage and reuse between movements. For this study, all themes within the work are named according to the order of their first occurrence in the final version and their motivic content. For example, the secondary theme in the first movement’s exposition uses the neighbor-note motive (Motive C), which recurs as part of a chorale in the second movement. Respighi labels the former as “2 Tema a” and the latter as “corale.” Therefore, for the sake of clarity and organization, I have renamed these two themes as two variants of “D” themes, with regard to both their motivic content and their recurrence throughout the symphony, with their labels remaining consistent throughout the study.

The reuse of motives from an opera further suggests that Respighi intended the Sinfonia Drammatica to evoke a dramatic situation. The sketches of Respighi’s scarcely-known opera, Marie Victoire are interspersed with the particell of the Sinfonia Drammatica, written on what appear to be the back-facing pages. These drafts of Marie Victoire are out of order when compared to the manuscript and printed libretto of the opera, and they also contain occasional fragments of Respighi’s other operas, such as Ballata delle Gnomidi (Dance of the Gnomes) (1919) and Belfagor (1923). Marie Victoire uses the same motives as the Sinfonia Drammatica, but in a mostly different manner, as part of its dramatic declamation.

The features of both the finished version and the sketches of the Sinfonia Drammatica collaborate to elucidate a lengthy narrative. Motions within and below the work’s musical surface cooperate in a similar manner. These cross relationships come to light with the employment of multiple analytical techniques used separately and in various combinations throughout this study. The resulting comprehensive structural, formal, and thematic analysis that

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33 Marie Victoire was completed in 1913 but lay unperformed until January, 2004. The reasons for its obscuring are not yet known, but some speculate that the work’s emergence soon before World War I with political undertones may have been the cause. See Bruce Scott, “Respighi Resurrected: Marie Victoire,” -March 26, 2010, <http://www.npr.org/templates/story/story.php?storyId=125164881>.
I present in the following chapters clarifies how Respighi evokes a continuous narrative in the *Sinfonia Drammatica* with the compilation of diverse elements.
The symphony’s first movement forms part of the antecedent phrase in the work’s overall structure and presents fluctuating dramatic tension. Thematic usage, tonalities, and contrapuntal structures work together to articulate this lengthy drama. Although these parameters and their interrelations are complex in this movement, Respighi maintains a simple, overarching structure with the use of tonal and thematic contrasts that follow the traditions of Classical sonata form.

**Theme A**

For a bold and impressive start to the narrative of the *Sinfonia Drammatica*, theme A (labeled as 1 Tema a(1) in Respighi’s sketches) begins the movement, sounding in the lower strings and woodwinds, in mm. 1-13. Although this theme undergoes transformation, it occurs in recognizable versions and at important points to the design and structure of all three movements. Such factors, in conjunction with the conspicuous use of all three motives evoke the role of the “protagonist” for theme A in the work’s narrative. This opening theme is an active participant in the movement’s overall thematic “dialogue,” though it gradually becomes less important throughout the exposition. However, it regains its “dominance” in the development, mostly retaining it throughout the recapitulation.

Theme A “sets the stage” for the influence of motives on themes and dramatic flow throughout the rest of the movement and the symphony as a whole. The theme is defined by its opening downward leap, in conjunction with the short-short-long rhythmic motive, as seen in Ex. 2-1. In this theme, Respighi conspicuously employs Motives A, B, and C in the musical surface.

The use of Motives A and B throughout theme A portrays a narrative of the main “character” all of its own. In its initial appearance in mm. 1-2, Motive A articulates a $\hat{5} - \hat{6} - \hat{1}$
pattern, which suggests “stability” and “dominance.” Throughout theme A, however, Respighi shifts the motive so that it leaps up to and emphasizes tones which are not members of the tonic triad, portraying “instability.” For example, in mm. 3-4, Motive A states $\#4 - \hat{5} - \hat{7}$, emphasizing the “unstable” subtonic. Near the end of theme A, in mm. 11-12, however, the motive leaps up to $3$, evoking a return to the original “assertion of dominance.”

Motive B contributes to the dramatic fluctuation within theme A, but in a different manner. It occurs four times in the surface (indicated by dotted brackets in Ex. 2-1) within theme A, but its subsurface appearances are more subtle. The first and last occurrences (in m. 3 and mm. 12-13, respectively) form a definitive $3 - 2 - 1$ progression in B-flat minor, giving the motive a seemingly “independent” role. The second and third uses of the motive, in m. 4 and m. 5, respectively, create tension, being part of a drawn-out descent from B-flat$^3$ to D-flat$^3$, in which Motive A alternates with Motive B.

In theme A, Respighi also employs short sequences of statements of the inverted Motive B, located a major third apart to emphasize the rise of tension which the main “character” in the movement’s narrative experiences. When Motive B or Motive C follows Motive A, a note of a descending second follows the upward leap of Motive A. If this “extra note” is included in local, linear motion within the melody, it forms an ascending third progression (stating Motive B in inversion) which obscures Motive A. This is especially the case in mm. 3-4, where Motive A does not state the usual $5 - 6 - 1$ pattern. The ascending third progression emerges in mm. 3-4.

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34 When I state that Motive A emphasizes the second note of a leap, I am opposing the ideas of Steve Larson and other authors in music cognition, who state that the second note of a leap causes internal retention of and therefore, emphasis on the leap’s first note. In its very first appearance in the Sinfonia Drammatica, Motive A leaps from scale degree 6 to 1. The others would say that the motive emphasizes scale degree 6. When these two pitches sound in succession, in mm. 1-2, the second pitch is of more importance, because it is the key’s tonic pitch and it receives agogic accent. By emphasizing the tonic pitch in its first occurrence, Motive A sets a precedent for hearing the second note of its leap as more important, even when the motive leaps to other scale degrees. See Steve Larson, “The Problem of Prolongation in Tonal Music: Terminology, Perception, and Expressive Meaning,” Journal of Music Theory 41, no. 1 (Spring, 1997), 104-105.
(E-F-G-flat), and in mm. 4-5 (C-D-flat-E-flat). These ascents to unstable pitches evoke “disorder,” which gives way, however, to a renewed sense of “stability” as theme A makes its 3–2–1 descent in mm. 12-13.

After the initial, unabridged statement of theme A in mm. 1-13, Respighi immediately begins to alter it but without diminishing its importance. This second statement raises the dramatic tension within the movement’s exposition, as shown in Table 2-1. The solo B-flat clarinet begins the second statement of theme A at m. 12, amid the motivic D-flat to B-flat descent in mm. 12-13, thus eliding the first statement with the second. Respighi expands the theme with an insertion, in mm. 17-22. Repetitions of the downward leap in mm. 17-19 and of Motive C in mm. 20-22 characterize this expansion, giving the theme a more intense “character” than that of the opening statement.

To initiate the movement’s narrative in mm. 37-40, Respighi weakens the dominating mood of theme A. He achieves this by featuring interplay between diatonic and chromatic versions of Motive B, as illustrated by Ex. 2-2. A chromatically descending motive B accompanies the theme in the upper strings, reinforcing this sense of degradation. This statement of the theme in the bassoons, bass clarinets, and later reinforced with the English horn, begins in m. 35 and continues normally until m. 37, when it replaces the stepwise diatonic descent of Motive B (which had stated the 3–2–1 progression) with its chromatic variant. Although the original diatonic version (D-flat-C-B-flat) returns in m. 39, it does not state the 3–2–1 pattern and is instead part of a modulation to D-flat minor. The enharmonic modulation from B-flat minor to A major in m. 34 also contributes to the waning of the theme’s “dominance.” However, the alteration and rearrangement of motives from the original statement of theme A achieves this gradual “subduing” of the theme to a remarkable effect.
In mm. 76-84, Respighi makes a shortened statement of theme A, which reveals a “turning point” for the theme’s character, further eroding the theme’s “dominance,” while slightly increasing the overall “transgression.” Transposed into B minor, this portion, which corresponds to the original statement in mm. 5-13, omits both the downward leap and the neighbor-note figure of Motive C that had “strengthened” the theme’s head. Also lowering the theme’s “stability,” the harmonic rhythm of its accompaniment is faster, as shown in Ex. 2-3. Theme c1 also occurs as a counterpoint in the lower strings in mm. 76-78 and migrates to the upper strings in mm. 79-84, further reducing theme A’s “prominence.”

The lowered “stability” of theme A in mm. 76-84 suggests a temporary “defeat” of its character. From a contextual standpoint, the accompanying deceptive resolution contributes to an image of the theme’s “marginalization.” Instead of the new tonic sonority of B minor, there is a German diminished 3rd (G4) beginning at m. 84, which greatly destabilizes the theme. After stating theme A in this “weakened” condition, Respighi reduces it to variations and fragments until late in the development section.

Theme A2 (which is labeled 2 Tema c by Respighi in the sketches) works to close the movement’s exposition, in mm. 143-144. This variant of theme A reinforces the idea of the theme’s “defeat” through dissonance and florid motions. Such an occurrence could be seen as a parody of the theme’s dominating version at the beginning of the movement, adding variety to the movement’s narrative. Repeated statements of Motive A in the surface, which come from the first statement of the original theme A, in mm. 9-11 characterize theme A2, as seen in Ex. 2-4. All but the fourth occurrence of the motive emphasizes tones that are both dissonant with the theme’s accompaniment and foreign to the tonic triad.

35 The label of theme c1 is Respighi’s own, according to the sketches. I have chosen not to re-name it because it plays a less significant role in this movement’s form and drama. Evidence in the sketches also supports the relative lack of importance of this theme.
In mm. 192-197, Respighi maintains the “weakened” state of theme A, through canonic usage, and a rearrangement of motives. By occurring in such an altered fashion, theme A evokes a drop in dramatic tension. The horn states the theme’s opening two measures in mm. 192-193 and its first measure in m. 195. The tuba and contrabassoon follow with the theme’s opening measure at m. 196. The tuba’s statement, however, replaces Motive A with the diatonic Motive B. As Ex. 2-5 points out, the tuba uses Motive B to descend diatonically in D-flat major from A-flat to F, in mm. 196-197, evoking “peace”.

Late in the development, the recurrence of theme A causes a brief rise in dramatic tension. Its statement in mm. 244-250 gives it increased strength, through scoring and motivic usage. Here, the trumpets and trombones state theme A at a fff dynamic level, in G major, with rhythmic augmentation, using Motive A to state the pattern of 5 – 6 – 1. Such an occurrence of theme A, though powerful, still does not return the theme to its original dominating “character.” The G⁴ sonority, which had accompanied the end of the theme’s “weakened” version in m. 84 harmonizes this statement, suggesting continued “weakness.”

The statement of theme A in mm. 256-267 evokes “lament” of the protagonist, as well as “reminiscence” of the theme’s original dominance. It maintains the flow of the movement’s narrative, adding further variety to dramatic conflicts. Here, Respighi “weakens” theme A through more persistent chromaticism and internal repetition. The statement implies an E-flat minor tonality, which is “destabilized” by B-minor (enharmonically represented as C-flat minor) in mm. 261-262. The end of this statement alludes to the theme’s original condition by creating the expectation of a cadence in E-flat minor in m. 267. Instead of resolving to E-flat, theme A pauses on D-Natural (♭3 in B-flat major) in m. 267, as Ex. 2-6 shows. This pause marks the
belated emergence of the symphony’s fundamental line and allows the theme to solidify its role as the “protagonist.”

At the beginning of the recapitulation, Respighi partially reaffirms the tension of the movement through a complete, unaltered restatement of theme A, in mm. 296-307. The result is a move that is analogous to a “surprise attack” by the foremost character. Even though the theme returns in its complete, unaltered form here, its “dominance” does not return in full force. The theme’s condition and context “weaken” it. Respighi accompanies this soft statement of theme A with a neighboring motion in the upper strings. This motion becomes a diatonic descent in mm. 305-307, which Respighi reinforces through a dynamic crescendo.

Although theme A loses its dominating role to another theme, it contributes to the sense of “resolution” at the end of the movement, in the coda. In mm. 404-410, Respighi puts the theme in the major mode and accompanies it with a march-like ostinato (1-5). Here, he uses the same patterns of motivic usage that had characterized the original state of theme A. He reiterates the theme’s original narrative, which began and ended with “stability.” Repetitions of this statement in G-flat major in mm. 417-420 and C-flat major in mm. 420-423 further reinforce the “resolving” state of theme A at the end of the movement’s narrative.

Theme B

To bring out the “struggles” of the “protagonist” early in the movement, Respighi introduces an additional theme in the first group: theme B.36 Departing from theme A, he rearranges Motives A and B to create theme B, which first emerges in mm. 21-23. Unlike theme A, theme B first occurs in an unstable form and later develops into a more refined and stable version, becoming a “competitor” for “dominance” against theme A. It is through further

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36 In the thematic catalog in the sketches, Respighi lists this theme as theme b1. Immediately below, and in a lighter shade, is the “abridged” form, labeled b2.
rearrangement and manipulation of Motives A and B that Respighi develops theme B into its “stronger” form. Conflict between themes B and A causes a rise in dramatic tension for the remainder of the first theme group, as seen in Table 2-1.

In its initial statement in mm. 21-23, theme B (shown in Ex. 2-7), is unstable and could be seen as “incompetent” against theme A. Even though Respighi brings the theme out by featuring it in four of the six horn parts, it is in a weakened state. The motives mostly emphasize scale degrees that are not members of the tonic triad. Motive A, with its leap up to \(4\) begins the theme, and the diatonic motive B descends to \(2\). The inverted Motive A follows, with the leap from \(#7\) greatly enlarged to arrive again on \(2\), further destabilizing the theme.

In the two early statements of theme B, Respighi builds musical unrest, where the descending motion (through the use of the diatonic Motive B) outlines a minor third. However, as the theme evolves toward its full version, Respighi extends the progression of Motive B to outline a \(5\)-\(1\) descent, which makes it more stable, allowing it to better “compete” against theme A for “dominance.”

In mm. 41-44, theme B gains strength as the motives within it emphasize more stable scale degrees. Although Motive A begins it with its leap enlarged, it focuses on \(5\) in D-flat minor, as Ex. 2-8 shows. The diatonic Motive B proceeds to descend to \(3\), and eventually to \(1\). This stabilizing motion accompanies a temporary arrival on a D-flat pedal in m. 44, which asserts temporary D-flat minor tonality. Other linear progressions occur in altered versions of the theme elsewhere in the symphony, taking part in foreground and middleground activity. In

\[\text{Ex. 2-7} \]

\[\text{Ex. 2-8} \]

\[37\] In this conflict with theme A, theme B might initially denote an “antagonist” in the narrative, but theme B’s later conditions and interactions with other themes suggest otherwise.
the movement’s drama, however, the stepwise fifth descent allows theme B to compete for “supremacy” against theme A and others.

The statements of the “strengthened” theme B in mm. 61-66 evoke a “symphonic protagonist” who has evolved into a serious competitor for “dominance” over theme A. As seen in Ex. 2-9, it is this “mature” theme B’s rearrangement and alteration of the motives and its focus on pitches of the local tonic triad that give it a more “stable” and “competitive” nature. Instead of using the expanded Motive A in its head, the theme inverts the diatonic version of Motive B, forming a definitive 1\hat{2}-\hat{3} ascent in F minor. Taking the place of Motive B, Motive A follows and emerges with inversion on the sixteenth-note figure of the last beat of m. 61, thereby reinforcing the 1\hat{2}. The inverted Motive B returns in the first half of m. 62, ascending from D to F and leads into an occurrence of Motive C, which emphasizes 3\hat{3}.

Theme B’s behavior is solely responsible for the rise in dramatic tension that occurs early in the development. It dissolves the “peace” achieved at the end of the exposition not by gaining strength, but by acquiring a “mysterious” character, first heard in its occurrence in mm. 155-156, as seen in Ex. 2-10. This statement is harmonized by an unstable C\textsuperscript{7} sonority. This theme initially implies the stability of C minor by retaining the 1\hat{2}-\hat{3} ascent, but the subsequent motivic alterations make it emphasize the foreign D-flat. Continuing the dramatic escalation, Respighi states theme B in mm. 162-165 with further alteration. Still accompanied by the C\textsuperscript{7} sonority, the theme’s head now implies E-flat minor, but it is expanded by repeating the ascent of

\[ 1\hat{2}-\hat{3} \]

\[ 1\hat{2}-\hat{3} \]

\[ 1\hat{2}-\hat{3} \]

38 Cooke considers a gesture which ascends from scale degree 1 to 3 and later returns to scale degree 1 in minor as ‘gloomy.’ Respighi’s use of the gesture here in theme B and in other themes parallels this by causing a rise of dramatic tension. See Cooke, 140-143.
the inverted Motive B, as Ex. 2-11 reveals. This resulting ascent in mm. 163-164 suggests the octatonic scale before the nearly chromatic ascent to the G-flat in m. 165.39

Then, to lower the tension suddenly, Respighi repeatedly states a “peaceful” version of theme B in a quasi-sequence, in mm. 165-170. The removal of Motive A and the use of the chromatic Motive B account for this “relaxation,” as Ex. 2-12 shows. The transformation of theme B from “competitive” to “peaceful” is deceptive, however, as the original version recurs abruptly, in C# minor, in mm. 171-172, marking another rise in the level of tension.

Theme C

Theme C (1 Tema d in the thematic catalog of the sketches) makes its entrance as a “mediator.” It “moderates” the contrast between the assertive themes A and B of the first theme group and the peaceful ‘D’ themes of the second group with its location and motivic usage.40 It emerges in B minor, in mm. 88-94, which is in the middle of the movement’s transition, and blends features from both themes A and B. As shown in Ex. 2-13, theme C begins with the diatonic Motive B, in triple rhythm, in a 3\-2\-1 descent, which helped stabilize theme A. Echoing the head of the original theme B, Motive A sounds in m. 92, with its upward third leap expanded to a sixth, leaping up to 1\. These factors, in conjunction with the unstable G_2\ sonority and Motive A in the timpani that accompany it create an impression of “caution,” which is appropriate for this application in the linkage between two opposing ideas.41

There is a version of theme C with rhythmic diminution in the sketches that lies between the measures analogous to the final version’s m. 87 and m. 97. Although Respighi crossed out

39 This ascent consists of a non-alternating mixture of whole steps and half steps.
40 This notion of mediation by theme C is substantiated by David Lidov’s analysis of Liszt’s Tasso, Lamento e Trionfo, in which tonality and motivic commonality allow a mediation of opposing forces. See Lidov, Is Language a Music? Writings on Musical Form and Signification (Bloomington: Indiana University Press, 2005), 75-76.
41 Schoenberg, 179.
this rendition of the theme, his working with the idea suggests that it is of great importance to the movement’s dramatic flow. This relationship between the sketched and final version of mm. 88-86 provides insight into Respighi’s notion of theme C’s meaning, and is discussed later.

Since Respighi omitted most of the transition in the recapitulation, theme C must ascertain its narrative role elsewhere in the movement. The theme recurs in both the development and the coda as a solo melody and in counterpoint with other themes. Through its treatment at various statements in the development, along with its strategic reemergence in the movement’s coda, the function of this theme dutifully metamorphoses from “linkage” into “resolution.”

Theme C retains its role as a mediator in middle of the development, in mm. 216-237, and is the main factor in the sharp drop of dramatic tension at that point, which Table 2-1 shows. In this passage, the theme asserts itself by occurring unaltered, once as a solo melody, as seen in Ex. 2-14, and twice as a canon. The context for these statements of theme C shows it to be a moderator: Respighi places them between the “peaceful” theme D (mm. 206-209 and mm. 210-213) and the “assertive” version of theme A in mm. 244-250. Its statements in mm. 216-237 also contain a progression in the bass that prolongs the secondary key of D-flat major, from m. 215 to m. 238.

Soon after the onset of the coda, Respighi begins to give theme C its role of resolution. It occurs for the first time with heavy scoring, in the upper woodwinds and strings, in mm. 410-416, accompanied by a march-like ostinato and simultaneous statements of Motive A, as seen in Ex. 2-15. To some degree, theme C retains its “mediating” role in this instance, as it is placed among several statements of theme A in the home key of B-flat major in mm. 405-409 and later
in the remote keys of G-flat and C-flat. Still, the texture of its scoring shows that Respighi is giving the theme additional “strength” at this point.

In the coda’s final measures, the theme C gains its important role of “resolution,” through “peaceful” and lyrical statements in B-flat major over dominant pedals, in the solo clarinet in mm. 442-446 and solo violin in mm. 450-454. Having asserted its role as “resolver” in the first of these two occurrences, the latter of the two statements is of particular importance. In m. 453, the theme moves towards the movement’s closing P.A.C, with a 7 - 1 motion, effectively ending the movement’s narrative.

Theme D

The first occurrence of theme D begins the second theme area in both the exposition and the recapitulation (mm. 106-151 and 335-380, respectively) and marks a significant point in the movement’s narrative. It dramatically lowers tension created by themes A and B in the first group, resulting in a partial sense of “resolution.” Theme D and its variants achieve this through a lyrical contrast to the themes of the first group, by way of their smoother subsurface contour and fewer register shifts. With its relative lack of motion compared to Motives A and B, the neighbor-note Motive C in the head of the first ‘D’ theme is also a factor in this lapse of intensity.

Within this secondary thematic space in the exposition, Respighi prolongs the intended secondary key of the mediant D-flat major. Such a composing out of a tonal area follows the traditions of sonata form but creates an even larger contrast with what follows in the movement’s development and coda.

In the course of statements of ‘D’ themes, Respighi creates a metamorphosis that develops this lyrical melody throughout this section of the exposition, resulting in four distinct
versions, while still preserving the reduction of tension. As was the case with themes A and B, it is mainly through the rearrangement of motives and alteration of the intervals in the motives that Respighi transforms theme D in this portion of the movement.

Occurring in mm. 106-109, theme D contains a small ebb and flow of tension in itself. It begins a “peaceful” portrayal with the use of Motive C in its head, emphasizing $\hat{3}$ in D-flat major, as Ex. 2-16 shows. Respighi articulates the initial serenity by augmenting the rhythm of Motive C from the occurrence in m. 2, as part of theme A. The theme’s tension rises in mm. 108-109, as Motive A is then used to leap up to $\hat{6}$ followed by a leap down to $\hat{2}$ with the motive in inversion. Ascending to $\hat{4}$ through the inverted diatonic Motive B, the theme returns to “stability” in m. 109 as its first variant, theme D₂ enters on $\hat{5}$.

Theme D₂ slightly obscures the sense of serenity brought up by theme D, resulting in a small increase of tension. Respighi injects chromaticism and wider motion into the surface of theme D₂, giving it a more agitated character than theme D, as Ex. 2-17 shows. It begins this destabilization with the inverted chromatic Motive B, as a $\hat{5}$-flat-$\hat{6}$ ascent in m. 109. In mm. 112-113, the harmonic flow accounts for the remainder of the agitation in theme D₂. The D-flat-G leap in m. 112 (harmonized by E-flat) and the G-flat-A leap in mm. 113 (harmonized by F) disrupt the stable D-flat major tonality by feigning modulations to A-flat and B-flat, respectively.

Theme D₂’s erosion of peace is short-lived, however. Neither the theme, nor the connective passage in mm. 118-122 cause a large-scale rise in tension of the narrative, as theme D₃ returns the peace of theme D, occurring in mm. 122-128. Shown in Ex. 2-18, theme D₃ lowers the tension with its emphasis on $\hat{5}$, $\hat{3}$, and $\hat{1}$ in m. 122, 125, and 126, respectively. Although it begins in a manner similar to that of theme D₂ with the chromatic, inverted Motive B, its ascent focuses on diatonic pitches instead of chromatic ones. Furthermore, Respighi
accompanies this motive with slower harmonic rhythm than that of theme D₂. Completing its portrayal of “stability,” it makes a 1 - 5 descent in mm. 126-128, with the chromatic Motive B.

Theme D₄, the final rendition of theme D, evokes the most serenity among the ‘D’ themes. It makes its debut in mm. 137-138, which is illustrated in Ex. 2-19. This variation of the secondary theme is brief, only lasting two measures, yet its context, harmonization, and use of Motives A and B allow it to evoke more peace than other ‘D’ themes. Beginning on a definitive, upward octave leap on 1, over a tonic pedal, it immediately descends with the diatonic motive B, suggesting a stable descent to 5. Respighi slightly destabilizes the theme thereafter, with the motives emphasizing other pitches, but effect of the previous focus on 1 remains. In its next two statements, theme D₄ loses its octave leap and is transposed to enter on 2 in m. 139 and m. 141, but the stable tonic pedal causes the theme to retain its “bliss.”

Theme E

Like theme D₂, theme E (2 tema f in the sketches) causes a slight “commotion,” but in a more direct manner, in mm. 133-136. It induces a small crest in the tension level while adding variety to the second theme group. In contrast with theme D₂, it does so with a nearly constant pulse of eighth notes and the alternation of arpeggiation with statements of Motive A, as Ex. 2-20 shows. In a clever pattern of deception, Respighi hints at motive A in m. 133, with a 5 - 6 - 7 ascent, and sounds the motive in the next measure, replacing 7 with 1. The theme’s underlying structure keeps it from significantly raising tension, however. Beginning on A-flat⁴, ( 5 ) the theme immediately shifts to a higher register on f⁶, but prolongs the initial pitch until last half of beat four in m. 136. Forecasting the “stability” of theme D₄, the diatonic Motive B
follows immediately after, descending from A-flat\(^4\) to D-flat\(^4\) in mm. 136-137. Thus, the theme is merely an elaborated \(\hat{5} - \hat{1}\) descent.

Thematic Dialogue

It is mainly in the development and the coda of this movement where Respighi exploits the opposing qualities of themes used so far. There are, however, instances of significant interaction between themes in both the exposition and recapitulation. Through use of a mixture of altered and unaltered themes from the exposition, sounding as solo melodies and in counterpoint, conflict between these entities fuels the continuing ebb and flow of dramatic tension.

After themes A and B make their assertive entrances in the exposition, a chaotic struggle takes place between them. As Table 2-1 shows, this interaction causes the level of conflict to rise in the remainder of the first theme group. Respighi portrays this by using the two themes in counterpoint, exploiting their differences in length and character. As the diatonic Motive B makes the definitive \(\hat{3} - \hat{2} - \hat{1}\) descent in the tail of theme A, in mm. 29-31 with its rhythm augmented, theme B interferes with its portrayal of “stability,” leaping up to the unstable flat-\(\hat{6}\).

“Conflicting” dialogue between themes \(A_2\) and \(D_4\) causes yet another small-scale fluctuation of tension at the end of the exposition in mm. 143-151. The aforementioned motivic usage of these two themes now has a smaller role in this fluctuation, however. In this alternation of themes, theme \(D_4\) is harmonized by the new tonic of D-flat major, but theme \(A_2\) is accompanied by a G-flat\(^7\) (German augmented sixth of the relative minor) sonority, as seen in Ex. 2-21. To emphasize this tension between the two themes, Respighi passes it back and forth, measure by measure, from the piccolo to the clarinet. To end the exposition with a sense of
“bliss,” theme D₄ “wins” this conflict with its statement in mm. 148-151, by having its descending figure restated and rhythmically augmented, with a focus on ᵅ.

After the prolonged lapse of dramatic tension in the second theme area, Respighi forges a rise toward a point of “chaos” early in the development. Counterpoint between the head of theme A, the unaltered theme B, and a peaceful version of theme B are responsible for this increased unrest in mm. 171-178, as Ex. 2-22 shows. The strong version of theme B occurs in the horns in mm. 171-173, with its ₁ - ₂ - ₃ ascent. The peaceful version of the theme (which had just sounded, in mm. 165-170) occurs in the violins, but with the assertive diatonic Motive B in place of the chromatic variant. Evoking greater unrest, this counterpoint coincides with a modal shift, from D-flat major to C# minor.

Respighi lengthens this rise in conflict in mm. 173-178, as portions of theme B “debate” each other in two sequences. Also seen in Ex. 2-22, accented dissonances and a rising contour suggest increasing tension in this passage. In the second of these sequences, Respighi uses the chromatic Motive B in the upper woodwinds and first violins. Although this motive would otherwise suggest serenity, Respighi articulates the rising contour through the motive’s initial pitches, suggesting the more assertive diatonic Motive B, with inversion, in the foreground.

This opening movement of the Sinfonia Drammatica showcases Respighi’s developed and systematic methods of thematic transformation. The evolution of the role of a particular theme from “mediator” to “resolver” in this instance was the central aspect the movement’s drama. Manipulations of the symphony’s basic motives play a subordinate role in theme C, but they also lay the groundwork for their subsequent alterations, whose effects unfold as the symphony’s narrative progresses in later movements.
Form

Although it is characterized by the discourse of many themes and remote, obscured tonalities, this movement’s complexity is alleviated by its adherence to some of the traditions of Classical sonata form. Its features still allow it to be classified as what James Hepokoski and Warren Darcy refer to as a “Type 3 Sonata,” which is seen as the “textbook” example of the form.\(^{42}\) The delineations of its exposition, recapitulation, and development are all distinct, through thematic and tonal contrasts, as Table 2-1 shows. Respighi’s elaborations upon the form’s sections, however, create an expression that goes beyond the expectations of the sonata paradigm, evoking substantial drama.\(^{43}\) Still, unlike some sonata forms of Beethoven, this first movement of the *Sinfonia Drammatica* allows the listener to experience and mentally assemble the flow of dramatic narrative as it occurs, in spite of its many twists and turns.\(^{44}\)

The location of the movement’s transition in the exposition is ambiguous. Even though the middleground voice leading of the link between B-flat minor and D-flat major is clear, thematic usage and tonal direction are in conflict with each other. It could be said that the transition begins at m. 71, which marks the beginning of large-scale movement away from B-flat minor, as seen in Figure 2-1. Designating m. 76 as the beginning of the transition is, however, more plausible because of its cadence in B minor, which accompanies the first statement of the mediating theme C. Although this cadence temporary shifts the tonality into a remote key, it marks the beginning of a new phrase, therefore marking the beginning of the transition.


somewhat in the sense of Classical sonata forms.\textsuperscript{45} Moderating these conflicting notions, the ambiguity of the onset of the transition gives way to certainty with the arrival of the pedal F at m. 84, which eventually descends to D flat in m. 97, which is also seen in Figure 2-1.

With B-flat minor as the home key, the exposition follows formal conventions by featuring the secondary themes in the relative major key of D-flat. Respighi establishes D-flat major subtly at m. 106, but later, a cadence in that key shows this movement’s adherence to the traditions of Classical sonata forms more clearly. At m. 133 a cadence in D-flat major marks what Hepokoski and Darcy refer to as the Essential Expositional Closure (EEC).\textsuperscript{46}

In the second theme group (mm. 106-151), Respighi also conforms to established formal traditions by using a progression of lyrical themes accompanied by softer dynamics, a slower tempo, and more consistent textures than those of the first theme group.\textsuperscript{47} This lowers the dramatic tension considerably, as seen in Table 2-1.

The development (mm. 152-300) contains three distinct sections that Respighi distinguishes by way of differing patterns of thematic usage. Its first section (mm. 152-196) is characterized by fragmented use of themes and a lack of harmonic stability, which emerges as a rise in tension, seen in Table 2-1. Respighi distinctly begins this section by abandoning the “D” themes of the peaceful second theme group in favor of the altered theme B at m. 152.

The development’s second section (mm. 197-267) suggests “temporary reassurance,” through the presentation of themes A, B, C, and D in their nearly complete forms. It is through statements of theme A in the second theme group’s key of D-flat, in a canon between the clarinet and oboe in mm. 197-205, as well as the restatement of the second group’s theme, theme

\textsuperscript{45} See Hepokoski and Darcy, 95, where they explain the importance of locating the transition at the beginning of a phrase.

\textsuperscript{46} Ibid., 117.

\textsuperscript{47} Ibid., 133.
D, in mm. 206-209 and mm. 210-212, both over slow harmonic rhythm, that Respighi regains “stability.” The aforementioned statement of theme A in mm. 256-267 ends this section, and accompanies an important return of B-flat in the bass, which is discussed later.

Mainly using chromaticized versions of themes D and A, the development’s third and final portion (mm. 268-295) functions as the retransition. Through increasingly faster harmonic rhythms and fragmented use of themes A and D, the newfound “stability” of the development’s central section is eroded.

The movement’s recapitulation (mm. 295-380) reaffirms much of the “chaos” of the exposition’s first theme group. Even though Respighi truncates the first theme group for its recurrence, Respighi’s use of themes A and B in their original states and order of presentation causes the tension to rise once again. Since the recapitulation merely prolongs the tonic B-flat in the bass, its transition is brief, lasting a mere eight measures (327-334). Occurring in mm. 335-380, the second theme group in the recapitulation re-performs some of its intended “duty” of resolving tension. It uses the same themes from the group’s statement in the exposition, but transposes them to the major tonic B-flat major, further respecting the traditions of Classic sonata form.48

Near the end of the recapitulation, B-flat major tonality is affirmed with the cadence in mm. 361-362, which echoes the cadence in D-flat major at the end of the exposition. Because of this echoing, the cadence in mm. 361-362 could be seen as what Hepokoski and Darcy refer to as the Essential Structural Close (ESC).49 The cadence does not end the movement’s narrative,

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48 See Ibid., pg. 306, which refers to sonata forms in minor keys as “a sign of a troubled condition making transformation (emancipation) into the parallel major mode.”

49 Ibid., 232.
however. Respighi creates an even stronger sense of resolution through thematic use in the Coda (mm. 381-464), mostly in B-flat major to bring the dramatic tension to an unprecedented low.\footnote{This lack of large-scale resolution in the recapitulation is not necessarily a deviation from the traditions of Classic sonata form. Since the exposition did not achieve more than a temporary sense of resolution, the coda can be seen as having what Caplin calls a \textit{compensatory function} in which the composer “can make up for events or procedures that were not fully treated in the main body of the movement.” See Caplin, 179.}

**Contrapuntal Structure**

Alongside form and thematic usage, Respighi’s alterations and elaborations of the structural paradigm of sonata form evoke drama on a substantial scale in this movement. In a conventional sonata form, the exposition begins a movement’s drama with the debut of the \textit{Kopfton}, followed by a descent from $\hat{3}$ to $\hat{2}$. This forecasts an interruption of the fundamental line, with a return of the line’s beginning $\hat{3}$ at the start of the recapitulation. Schenker argues that it is not contrasting themes but rather the prolongation of this interruption that signifies sonata form.\footnote{Schenker, 133.} Respighi deviates from this structural convention by greatly prolonging motion toward the initial appearance of the \textit{Kopfton} to heighten the movement’s dramatic declamation.

As seen in Figure 2-1, the fundamental line does not even begin until m. 267, which is two thirds through the movement’s development. Respighi states the flat-$\hat{3}$ (D-flat) over tonic harmony to begin the movement. However, this is not part of the fundamental structure of the movement. There are other occurrences of flat-$\hat{3}$ which descend to $\hat{1}$ at m. 13 and m. 71, as part of Ursatz parallelism in the foreground level. Eventually, this D-flat ascends to F in the deep middleground level, at m. 106, helping confirm D-flat major tonality for the second theme group. Such a delay of the primary tone in the background structure is comparable to the effect of an attenuated \textit{Anstieg}. It is with both the exposition and a large portion of the development that
Respighi prolongs motion toward the major \( \hat{3} \) (D-natural), through smooth voice leading and evolving thematic statements.

Despite the movement’s abandonment of the structural traditions of sonata form, its deep-middleground structure portrays simplicity. Respighi begins to illustrate this through parsimonious voice leading to connect B-flat minor of the first theme group (mm. 1-70) to D-flat major of the second theme group, through a bridge or transition (mm. 76-105). Although it intricately uses the remote, minor Neapolitan key of B minor, the transition’s underlying role is merely to link B-flat minor to its relative major. As Figure 2-1 illustrates, Respighi prolongs the home key of B-flat minor until m. 71. The modal cadence in B minor in mm. 75-76 confirms the structural weight of B as an intermediate step in the modulation process. In the bass, B proceeds to F through Motive A in retrograde, in the foreground in mm. 76-84 (B-G-F), as Figure 2-2 shows. From F, the bass descends to D-flat through the progress-oriented diatonic Motive B (F-E-flat-D-flat) in the foreground of mm. 84-97. Respighi highlights this descent with a chromatic voice exchange. Once D-flat arrives in the bass, Respighi delays the onset of D-flat major with an \( A^7 \) sonority resolving as an augmented sixth to the D-flat\(_6\) in mm. 105-106.\(^{52}\)

Frequent pedal D-flats in the second theme area show the prolongation of D-flat major throughout that section, reinforcing the “stability” of its thematic content. From there, Respighi composes out the tonal area through the development’s first and second sections, as seen in Figure 2-2. It is with a cycle of tension and relaxation that D-flat is prolonged in the development, however. Unstable thematic usage from m. 152 until m. 171 coincides with the arrival of the key’s parallel minor, C# at m. 171. A chromatic voice exchange points out

\(^{52}\) As Figure 2-1 shows, Respighi is implying a D-flat in the bass at m. 106, which is essentially a prolongation of that note’s arrival at m. 97.
relaxation of movement back to D-flat major at m. 197 (with a peaceful version of theme A), thus beginning the development’s second section.

Eventually, Respighi links D-flat major to the structural tonic of B-flat major, to introduce the *Kopfton*, in the second section of the development. This is confirmed by another foreground occurrence of the diatonic Motive B (a descending third progression) in the outer voices, resulting in parallel tenths, which is also seen in Figure 2-1. From m. 238, Respighi descends to C-flat in m. 266, arriving at the tonic B-flat in the next measure. As seen in Table 2-1, this arrival on the tonic in m. 267 coincides with a large-scale trough in the movement’s dramatic tension, which further confirms the structural importance of this D-natural.

The *Urlinie* finally begins at m. 267. Such a delaying of the *Kopfton* and an *Urlinie* without interruption conflict with Schenker’s concept of a development section, which is to finish motion from $\hat{3}$ to $\hat{2}$.\(^{53}\) Thematic disposition also shows musical conflict whose resolution is not forecasted until this location in the movement. Patterns of thematic usage at this point in the development evoke a major turning point in the work’s drama. Here, canons, theme B, and the mediating theme C cease to occur until the recapitulation.

This long-awaited movement from the D-flat major sonority (which was the tonal goal of the exposition) to B-flat major is how Respighi represents the large-scale conflict within the movement. Although this lengthy delay of the *Kopfton* intensifies the musical narrative of sonata form, it still gives the development section its intended role. Reflecting on the function of development sections, Felix Salzer, has observed: “It may be said that among these sections can be found most daring and imaginative conceptions of musical architecture and that musical

\(^{53}\) Schenker, 136.
tension and drive hardly ever found more convincing expression."\textsuperscript{54}

Voice leading in the movement’s retransition (mm. 268-295) gradually raises the tension with its chromaticism. The passage contains a lengthy but necessary modal shift from B-flat major to B-flat minor, which begins the first theme group of the recapitulation at m. 296. As Figure 2-1 indicates, Respighi prolongs the modal shift through a G-minor\textsuperscript{6} sonority at m. 285, as a reference, in a pair of voice exchanges. He prolongs B-flat in the bass from m. 267 to m. 277, and then descends to D in m. 285 in parallel motion with the soprano’s semitone descent from C-flat to B-flat. From there, D minor ensues, and Respighi begins a succession of smooth voice leading in the lower voices (shown in Figure 2-3), with unrelated harmonies, in mm. 289-294, to draw out the descent to B-flat. D minor expands into E Major\textsuperscript{6} in m. 289. From there, Respighi reinterprets the chord’s bass of G# as A-flat in m. 294, linking the resulting D-flat Major\textsuperscript{6} (a chromatic mediant of E major) to B-flat minor in m. 296, beginning the recapitulation.

Since Respighi reuses only selected portions of the first theme area in the recapitulation, its middleground voice leading is simpler, as revealed in Figure 2-1. Although flat-\hat{3} temporarily returns at the beginning, the bass voice prolongs the tonic harmony. The second theme group’s B-flat major tonality brings out the return of the Kopfton at m. 335. Respighi articulates the movement’s resolution in the coda instead of the end of the recapitulation. The movement’s final cadence lies within the last statement of theme C, which has now confirmed its role of “mediator” in the symphony’s drama.

Despite the harmonic closure of the movement in m. 454, the Urlinie does ‘not’ descend. While within theme C, there is a descent from \hat{2} to \hat{1}, the descent does not possess fundamental structural weight. Assigning this motion to the highest structural level would discount the

continuous narrative throughout the entire symphony, such as the prolonged antecedent phrase in the overall structure of the *Sinfonia Drammatica*, illustrated by Figure 1-1. After the close of movement, Respighi draws out the structural antecedent phrase to a great extent, through the flat-submediant tonality of the second movement.

Through the intertwined and meticulous use of themes and significant alteration to the prescribed structure in the first movement of the *Sinfonia Drammatica*, Respighi demonstrates that the classic sonata form in conjunction with thematic aesthetics can develop considerably. The object of “textbook” sonata form in the German tradition was to create tension by moving through a dissonant key in the exposition along with relaxation and resolution of this tension through repetition of the material in the original key in the recapitulation. Instead, Respighi implies various sublevels of resolution within the movement’s sections and between successive structural units, which serve to forecast a resolution at the movement’s conclusion.
CHAPTER 3

SINFONIA DRAMMATICA, SECOND MOVEMENT

This central, slow movement is in ternary form and functions as an interpolation within the symphony’s large-scale structure, therefore making the movement subordinate to the outer movements. Three factors explain this subordination. First, its themes are related to those of the first movement. Second, the movement internally expands the symphony’s structural antecedent phrase. Third, the level of tension at the end of movement II is the same as it is at the end of movement I. Despite its lower rank in the symphony’s structural scheme, the slow movement earns some autonomy with its distinctive pattern of dramatic fluctuation along with its thematic transformation and peculiar middleground structure. Even though the slow movement’s thematic connection to the opening movement gives it a subordinate role, the thematic linkage allows the course of the symphony’s drama to continue from one movement to the next.

Interaction of Themes, Structure, and Form

Thematic contrasts articulate this slow movement’s ternary (ABA’) formal design with clarity. They also participate in a subsidiary $\frac{3}{2} - \frac{2}{1} - \frac{1}{1}$ progression throughout the movement’s overall structure. The A section (mm. 1-60) emphasizes the I and IV harmonies and consists entirely of themes based on theme B from the first movement, beginning with theme B2. The central B section (mm. 61-184) contrastingly features new themes and derivatives of the first movement’s ‘D’ themes, with mostly dominant and subdominant tonality. The middle section also differs from the outer A sections with its shorter and fragmented use of themes as part of transitions and/or connective sequences. Traces of ambiguity in the movement’s form appear at the beginning of the reprising A’ section precisely at m. 185. Here, Respighi states the themes in

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55 Vande Moortele, 26.
a different order than in the first A section, beginning with theme B₃ instead of theme B₂. Later in the A’ section the ‘B’ themes are involved in the descent of the movement’s subsidiary 3-2-1 motion with a vi-V-I harmonic progression.

*Theme B₂*

Respighi maintains the lowered tension of the end of movement I by beginning the slow movement with the peace-evoking theme B₂. Theme B₂ is this slow movement’s most important melody.⁵⁶ The motivic usage, context, and frequency of statements of theme B₂ confirm the theme’s foremost role in the movement’s narrative. Respighi states it most often within a mere homophonic texture, resulting in a lyrical quality that is similar to the ‘D’ themes in the second theme group of the first movement.

As the slow movement’s cycle of rising and falling tension unfolds, theme B₂ undergoes a modest cycle of transformation. It is mainly through interplay between the diatonic and the chromatic Motive B by which Respighi articulates this pattern of transformation of theme B₂.

The diatonic Motive B dominated statements of theme B in the first movement, sometimes emphasizing unstable pitches. While retaining the dotted rhythm in the descent of theme B, Respighi constructs theme B₂ by frequently using the chromatic Motive B. Occurrences of the diatonic version of Motive B occur, however, in strategic locations. Every instance of the motive is harmonized by a stationary bass, and the two versions of the motive tend to evoke opposing meanings. When chromatic, it usually portrays “static bliss,” and when diatonic, it portrays “unrest” and/or a shift from one idea to another.⁵⁷ Within the debut of theme

⁵⁶ Theme B₂ is not found in the thematic catalog of the work’s sketches. I have labeled it as B₂ because it is the first variant of the original theme B from the first movement.
⁵⁷ This observation opposes the ideas of Deryck Cooke. Cooke associates a chromatic descent with feelings of “pain” and “despair,” citing among various passages, the chromatic descent which accompanies Dido’s lament in Purcell’s *Dido and Aeneas*. The chromatic descent in theme B₂ is much shorter than in Cooke’s examples and is also contrastingly in the major mode in this instance. See Cooke, 165-166.
B₂ in mm. 1-7, the chromatic Motive B establishes the theme’s iconic “bliss” through statements in each of the first three measures, as seen in Ex. 3-1. Here, the motive evokes “serenity” because all of its entrances are consonant with the accompaniment, and its descents move into an inner voice.

Other melodic motions in theme B₂, along with tonal implications work with Motive B to give theme B₂ “stability.” In some of its instances (such as in mm. 41-44 of the first movement) theme B outlined a descending fifth in the foreground, through the diatonic Motive B, which was interrupted by a downward leap. By contrast, the downward leap in theme B₂ is actually part of its descending motion into an inner voice. Within the first measure, the head of theme B₂ outlines a descending sixth progression, beginning and ending with an accompaniment by the tonic harmony, from G-flat to B-flat. The arrival on B-flat (♭3) also signifies the Kopfton of the movement’s subsidiary descending third progression. The downward leap from E-natural to A-natural in the second half of m. 2 receives harmonization by the A7 sonority, which moves to the distant D major in m. 3, suggesting local motion into that key. D major only serves to delay further descent in the bass until m. 5, in which the dominant D-flat7 sonority arrives. From there, Respighi proceeds with the diatonic Motive B in the bass in mm. 4-7, which helps to signify the motion toward the cadence at the end of the theme and the movement’s opening phrase.

Respighi’s use of thematic components in this passage represents a romantic rendition of musical rhetoric of the classical period. Heinrich Koch (1749-1816) identifies repetition of a melodic fragment as a fundamental method of constructing both standard-length and extended phrases. According to Koch, ordinarily, when the repetition no longer keeps intervals intact, it

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forecasts a large-scale modulation.\footnote{Ibid., 156.} However, Respighi’s alteration of the theme’s original intervals in m. 3, such as the expansion of the upward leap from a sixth to an octave and stretching the descending fifth leap to an octave deceptively follows Koch’s model. Instead of moving toward a significant modulation, the theme draws out motion toward the cadence in the home key, in mm. 6-7. With intervallic alteration in this prolongation of motion toward the cadence, Respighi achieves a small-scale ebb and flow of musical tension, instead of a dramatic shift of focus.

In the second and third phrases (mm. 7-13 and mm. 13-23), Respighi maintains the “bliss” of theme B\textsubscript{2}, through continued use of the chromatic Motive B. Imitating the motion of the first phrase, the diatonic Motive B in the bass, from F to B-flat, brings out motion toward the dominant of the cadence in E-flat minor, in mm. 12-13. However, instead of the diatonic Motive B, as in the end of the first phrase (with the motion toward the cadence in G-flat major) in mm. 18-23, Respighi descends in the bass from B-double flat to D-flat with the chromatic Motive B, giving the third phrase a more “blissful” effect.

An altered state of theme B\textsubscript{2} causes a brief rise in the movement’s tension, in mm. 50-53, through alternation of the chromatic Motive B with its diatonic counterpart. Fittingly, this occurs immediately after a transition from G-flat major to the dominant key of D-flat major. Here, the motivic employment of theme B\textsubscript{2} makes the theme transitional and unsettling when compared to its occurrence in the opening measures of the movement. As Ex. 3-2 shows, the chromatic Motive B occurs in the theme in m. 50 and m. 52, but the diatonic version occurs in m. 51 and m. 53. Such alternation of the two variants of Motive B depicts a transitional role for theme B\textsubscript{2}. Further suggesting slight tension, Motive A occurs beneath the surface with free inversion in the entrances of Motive B (B-flat-A-flat-E) which is also seen in Ex. 3-2.
In preparation for the movement’s second climactic moment, at m. 177, theme B₂ returns in mm. 169-172, in a state similar to its occurrence in mm. 50-53. Again, Respighi increases the dramatic tension through the alternation of the chromatic Motive B with its diatonic version. To contrast with the chromatic Motive B in the accompanying voices, the diatonic Motive B descends from A# to F# in m. 171, as in Ex. 3-3.

To return theme B₂ to its original state, and to “resolve” the “chaos” of the movement’s second high point, Respighi restates its original version in mm. 191-197. Here, the theme reestablishes the movement’s “blissful” portrayal, as seen in Table 3-1.

The final statement of theme B₂ clarifies the theme’s peaceful meaning, through the emphasis of the slow movement’s closing tonic harmony. This occurrence of the movement’s main theme denotes a return to the initial sense of tranquility. In mm. 247-248, the chromatic Motive B makes its repeated “blissful” descents from G-flat to E. Respighi also uses A⁷ to harmonize the E-A descent, as in the original statement. Here, however, the foreign harmony merely returns to and prolongs the tonic instead of leading towards a drawn-out dominant. In this truncated restatement of theme B₂, Respighi signals the closure of the movement’s narrative.

**Theme B₃**

Theme B₃ (written as an extension of 1 Tema a in the sketches), first appearing at m. 23, undermines the sense of peace evoked by theme B₂ at the beginning of the movement. Though less important to the movement’s narrative than theme B₂, this theme is often involved with middleground voice leading. Theme B₃ consists of repetitions of a single-measure cell. These repetitions usually occur at differing pitch levels, in the outlining of a descending progression. Occurring in ⁹₈ meter, theme B₃ raises the tension level slightly by using Motive B in its original diatonic state. A double neighbor-note figure follows. With the absence of the chromaticism of
theme B₂, the effect of theme B₃ is similar to that of the mediating theme C in the transition of the previous movement.

In its first statements, theme B₃ clarifies its involvement in middleground voice-leading. As Ex. 3-4 illustrates, the theme emerges in mm. 23-24, in the tonic key, with two statements of the cell, descending from D-flat. The theme occurs in the relative minor, in mm. 25-26, descending from B-flat. The resulting D-flat-B-flat descent in the soprano marks the beginning of harmonic motion from the tonic into the subdominant key area, which Figure 3-1 reveals. Theme B₃ recurs in D major, in m. 27-30, in B minor in mm. 31-32, and in B-major in mm. 33-34, forming an A-F#-D# descent in the soprano.

After a long absence, theme B₃ returns in mm. 185-188. Here, the theme follows the movement’s second climactic moment and marks the beginning of the A’ section. This statement of theme B₃ refers back to its premiere in m. 23. Here, however, Respighi alters the construction in mm. 23-26 by only stating the theme’s cell once on each pitch level within the passage, sustaining the tonic harmony, as Ex. 3-5 illustrates. Theme B₃ also begins this reprising section with a slightly more complex accompaniment than with the theme’s debut in m. 23, with an ascent in the first violin part. The alterations of theme B₃ in mm. 185-188 result in a drop in the level of tension from the second climactic point as well as in a reflection upon the development of other themes, in preparation for the movement’s closure.

A dominant pedal in E flat minor, in mm. 214-222, in the horn and later in the viola, complements theme B₃ in its penultimate group of statements. Theme B₃ recurs three times, in mm. 214-220, in a construction similar to the theme’s emergence in mm. 23-26. Its use here, however, draws out the relative minor in the middleground structure, instead of moving toward
the subdominant. Such behavior of the theme is deceptive because it increases dramatic tension towards the closure of the movement when movement towards resolution is expected.

*Theme B₄*

Theme B₄ exhibits a subordinate role within the movement, linking larger ideas together.⁶⁰ It stands out among other B themes with its construction, but its role is less significant than that of themes B₂ or B₃. It begins with the neighbor-note figure of theme B₃, and later ascends with Motive A, as seen in Ex. 3-6.

In mm. 47-48, the chromatic descent by which Respighi links G-flat major to D-Flat major relies on the transitional nature of theme B₄. While these statements of theme B₄ form parallel thirds with the descending bass, the theme’s accompaniment in the highest voices articulates a shortened Motive B (a two-note cell of a mere descending step) and repeats it in an ascending sequence. The resulting juxtaposition, as in Ex. 3-7, reveals the contrary motion in the voice leading that emerges to smoothly connect the two tonal regions.

After the modulation to D-flat major, theme B₄ makes its final statements in mm. 54-57, with the English horn, beginning on D-flat. With its statement with downward transposition by whole step to C-flat (outlining the diatonic Motive B) in mm. 56-57, theme B₄ destabilizes the new key area slightly, as if making its final “plea.” In its destabilization at this instance, the theme merely highlights the movement’s contrasting key area, fading into silence afterwards.

*Theme D₅*

The movement’s middle ‘B’ section is characterized by tonality in the minor and major dominant. The end of descending motion in the lower voices marks this key’s arrival at m. 50. As a main theme for the movement’s central section, Respighi makes another transformation of

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⁶⁰ In the thematic catalog of this movement’s sketches, Respighi wrote the two themes that I have labeled separately as “B₃” and “B₄,” together as one continuous theme labeled “I Tema b.”
the previous movement’s theme D, known as theme D₅ (which he labeled as *corale* in the sketches). Like the ‘D’ themes of the first movement, theme D₅ evokes calmness in its debut at m. 61, with a soft, chorale-like texture. As the ‘B’ section progresses, Respighi escalates the level of tension, using theme D₅ to build up to the dramatic unrest of the movement’s first climactic moment.

Theme D₅ attains the effect of “bliss” and “stability” with its initial soft scoring, C# minor tonality, and contrasting use of motives. The theme’s evocation of peace strengthens this slow movement’s ties to Classic formal traditions by qualifying as what Caplin labels an *Interior Theme* of a central slow movement. Motive C, which had established peace in the original theme D, occurs as a headmotive in theme D₅, as Ex. 3-8 illustrates. The neighbor-note’s return to the original pitch is elided with Motive A, which rises to 1. An inversion of Motive B ends the theme, forming a #6 - #7 - 1 ascent, evoking a temporary sense of closure.

Theme D₅ goes through a cycle of transformation that only involves transposition, contexts, and changes in scoring. As “chaos” builds toward the movement’s first high point, the theme occurs as a more assertive melody, at a much louder dynamic level, in counterpoint with other themes. Fittingly, Respighi later returns it to a state similar to its original form, in the trough of dramatic tension between the two chaotic points.

*Fugato*

In preparation for the movement’s first moment of high dramatic tension, Respighi begins building suspense at m. 73, to contrast with the “bliss” of theme B₂, and especially the calm, vocal quality of the initial statement of theme D₅. A prominent factor in this rise toward “chaos” is a fugato shown in Ex. 3-9. Respighi begins the subject of this fugato with the diatonic

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61 Caplin, 213.
Motive B to descend a third in each entry and follows with Motive A in inversion. The gradual addition of voices in this fugato culminates in a large-scale rise in dramatic tension. Respighi gradually builds upon the chaotic idea with increasing dynamic levels and the addition of a dominant pedal in C# minor, arriving in m. 84, after a brief sequential passage in mm. 81-82.

Theme F

After theme A recurs in C# minor in the movement’s first climactic moment (mm. 105-111), the dramatic tension gradually wanes. Respighi draws out this relaxation with a return to the subdominant key of B major and the debut of the unfamiliar theme F, in mm. 119-126. Although theme F contrasts with the movement’s main themes, which were based on themes B and D from the previous movement, it still employs the motives to articulate its effect, in a more subtle manner. The nearly constant focus of the motives on stable scale degrees allows the theme to portray a sustained lack of tension. As Ex. 3-10 shows, Motive C is present, with inversion, in mm. 119-120, bringing out $\hat{5}$. The chromatic Motive B elaborates the returning descent to $\hat{5}$ from $\hat{6}$. The diatonic Motive B occurs immediately afterwards, in mm. 120-121 as a descent from $\hat{3}$ to $\hat{1}$. Also in Ex. 3-10, Respighi emphasizes $\hat{1}$ in mm. 122-123 by eliding the retrograde Motive A with the diatonic Motive B, in a $\hat{5}$ - $\hat{1}$ descent.

Theme G

After prolonging the relative minor key with statements of theme B₃ over a B-flat pedal in mm. 214-220, Respighi descends to E-flat in the bass in mm. 222-225. He elaborates this descent with a theme that employs the motion-inducing diatonic Motive B nearly exclusively. This theme, theme G, sounds for the first time as a solo in the bass clarinet in mm. 222-225. Here, as Ex. 3-11 shows, theme G outlines the B-flat-E-flat descent with notes of the E-flat minor triad in three out of the four occurrences of Motive B. In its second statement in mm. 226-
232, theme G prolongs the diatonic descent in the bass from E-flat to the structural dominant D-flat while still frequently using the diatonic Motive B. Employment of the diatonic Motive B is appropriate in both of these statements of theme G because the diatonic version of the motive has already established itself as an indicator of structural motion.

**Thematic Dialogue**

Interaction between themes is responsible for the movement’s first large-scale rise in tension, as Table 3-1 shows. A dominant pedal in C# minor in mm. 84-104, coupled with measure-by-measure entrances of the fugato subject on rising pitch levels characterizes the dramatic crescendo toward the movement’s first high point. Theme D₅ contributes to this increase of tension in its simultaneous sounding without transposition in mm. 94-97, and mm. 97-100, in the trombones.

Respighi presents the movement’s first high point at m. 105. His sequential statements of the head of theme A are the foremost contributor to this climactic moment. Here, the thematic fragment enters in a pattern of descending thirds in the lower voices, sounding against the fugato in the upper voices and a triple-rhythm ostinato in the middle voices, all at a $\text{ffff}$ dynamic level. However, the intervallic content within the soundings of theme A does not remain intact throughout the sequence, as evinced in Ex. 3-12. Such alterations of the theme result in a weakening of its “character.” Only in the first of these three occurrences of the theme’s head (mm 105-106) does Motive A state the stable $\hat{5} - \hat{6} - \hat{1}$ figure. The remaining two statements of the theme’s beginning replace Motive A with the ascent of a third, suggesting a weakening of the theme’s effect.

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62 See Caplin, 213, where he likens accompaniment by repeating rhythms of a large ternary form’s interior theme to the *Sturm und Drang* of a core in the development of a sonata form.
In addition to articulating the movement’s first chaotic point, the sequential reprise of theme A exhibits two large-scale functions. First, it reiterates the bold opening gesture of the first movement to state the gesture’s continuity through the symphony. Secondly, it links the C# pedal with the F# pedal in m. 111, which leads to the subdominant key area at m. 119.

Beginning in m. 115, the flutes take the rhythmic figure, which the middle voices used to accompany the climactic sequence of mm. 105-111, and use it as a similar complimentary ostinato. This repetitive figure links C# minor to B major with a harmonic pause on E-flat minor. Here, Respighi states Motive A to emphasize \( \hat{1} \) in E-flat minor. Such motivic usage comes into play at the beginning of the third movement while preserving that same motive’s sense of “stability.”

Having “resolved” the disarray of the movement’s first high point with theme F, Respighi alternates between statements of a greatly altered theme A and theme B_3 in mm. 129-146, over a D-flat pedal. Here, themes A and B_3 relinquish their restless characters and maintain the lowered state of tension established in mm. 119-128 by theme F. Instead of outlining a transitional descent, theme B_3 forms a more peaceful \( \hat{5} - \hat{6} \) motion above the D-flat pedal, in the three statements of its rhythmic cell in mm. 133-135. Respighi transforms the assertive theme A into a theme of peace by using a slower tempo, soft scoring in the upper woodwinds, and rhythmic diminution of its rising contour.

Interaction between several themes in their shortened states links the dominant key area with the movement’s second high point, along with the return of the G-flat major tonic harmony. Respighi begins this interaction with the head of theme D_5, stated in the violas in mm. 147-151 in C# minor, and in mm. 152-158, in F# minor, respectively. During a pause of the second of these statements in m. 157, Respighi begins to move slowly towards “chaos” with repeated use
of the head of theme B₂, as Ex. 3-13 shows. Rhythmic diminution of the head of theme B₂, along with a gradual dynamic crescendo causes this “chaos” to escalate. The sounding of the head of theme A in a sequence of ascending minor thirds, in mm. 159-170, along with the diatonic Motive B in theme B₂ in mm. 169-173 (mentioned in Ex. 3-3) shows a rise in “chaos,” which leads to the second high dramatic point at m. 177.

Statements of theme A in the brass section in mm. 177-179 and in the upper woodwinds in mm. 181-184 signify the slow movement’s second high point. Despite truncations, theme A resolves the “chaos” created by the themes in mm. 152-176 to show the “maturing” of the theme’s character. Two factors indicate this thematic-narrative development. First, Respighi has theme A coincide with the tonic harmony (enharmonically represented as F# major) at m. 177. Second, the definitive $5 - 6 - 1$ pattern of Motive A (in contrast to the statements of theme A in the first high point which replaced Motive A with an ascending third progression) strengthens both of these occurrences of theme A, in mm. 177-178 and 181-184. From m. 180, a decrescendo provides a smooth link from the movement’s B section into the reprising A’ section at m. 185 which is marked by a recurrence of theme B₃.

Dialogue between themes A and B₂ delays the physical arrival of $1$ in the movement’s subsidiary descent, in mm. 236-240, resulting in a modest rise in dramatic tension. Although Respighi implies $1$ at m. 236, which coincides with the movement’s concluding tonic in the bass, the dialogue draws out motion from $2$ to $1$, in the soprano through m. 245. As Ex. 3-14 shows, the heads of themes A and B₂ are stated in counterpoint that outlines rising motion, above the tonic pedal. The whole-step descents from the transition in mm. 47-50 recur here as well, and reinforce the dramatic effect of themes A and B₂.
Thematic behavior in the second movement of the *Sinfonia Drammatica* states a narrative that is markedly different than the drama of the first movement. The second movement’s beginning and ending ‘A’ sections maintain substantial portions of low tension, unlike the rise and fall of discourse in the exposition and recapitulation of the first movement. Theme B₂ is the main contributor to this “maintenance of peace,” with its deliberate use of the chromatic Motive B.

Overall, the thematic activity of this peaceful, slow movement is paradoxical: Although the themes mostly limn serenity in their context, the movement as a whole expands the antecedent phrase in the symphony’s grand scheme, as Figure 1-1 reveals. With this expansion, the slow movement perpetuates further drama, and sets the stage for yet another round of motivic and thematic usage to conclude the structural phrase in the finale.

**Interaction of Form and Harmony**

The middleground structure of this movement is more complex than that of a typical ternary form, even though the prevalence of D-flat major and C# minor in the central B section suggests a conventional I-V-I tonal framework. Deeper analysis of voice-leading and referential harmonies reveals creative and intricate forms of large-scale motion. Moreover, pedal notes and their interactions with structural harmonies generate multiple structural readings. Taking these features into consideration, this section compares and contrasts two Schenkerian reductions of the slow movement’s form.⁶³

Theme D₅ highlights the dominant tonality at m. 61, marking the beginning of the slow movement’s central B section. Although the tonic G-flat major sonority returns in the middleground at m. 149 (with which theme D₅ also coincides), the reprising A’ section does not

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⁶³ David Beach states that two readings of the same piece can be valid as long as it is made clear whether the individual readings focus on design or structure. See Beach, 7.
begin until m. 185, which is marked by the return of the structural tonic harmony (with theme B_3). With the themes’ transformation and the different order of thematic presentation in the A’ section, as well as the introduction of a new theme, Respighi proceeds toward the movement’s structural dominant harmony at m. 232, using the relative minor key as an intermediate step.

Harmonic motion in the foreground of the movement’s opening phrase results in its marked expansion. This expansion is noteworthy because it is working in cooperation with the repetition of the chromatic Motive B. Respighi draws out motion from the tonic to the dominant as well as motion from the dominant to the phrase-concluding tonic in mm. 1-7, as seen in Figure 3-2. A V-I resolution in D major in mm. 2-3 implies a brief modulation to that key, but motion toward the dominant key of D-flat with an A-flat_3 sonority in the second half of m. 3 abruptly ends any notion of D-major tonality. The use of such remote harmonies to compose out motion within a phrase that begins in and returns to the home key (in conjunction with repeats of the chromatic Motive B) is how Respighi evokes the movement’s dramatic “bliss” in the foreground. The harmonies are also a characteristic of Respighi’s style in his more lyrical works.64

Respighi reuses implications of D major from the opening phrase as part of tonal motion on a larger scale. The pedal F# functions as the third of D major in mm. 27-30 (seen in Figure 3-3), where Respighi uses that remote key as part of a passing motion towards a tonal goal, an approach similar to its usage in the opening phrase. Instead of prolonging the tonic harmony within a mere phrase in this instance, however, the composer uses D major as an intermediate harmony in middleground tonal motion from the tonic key to the subdominant. Respighi states the subdominant harmony, enharmonically represented as B major, in m. 37, which Figure 3-3 also reveals.

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64 The opening theme of the fourth movement of Respighi’s *Le Fontane di Roma* (1916) further exemplifies this.
Tonal motion to the relative minor in the foreground, within the second and third phrase (mm. 7-22) also reappears on a larger scale in both structural readings (Figures 3-3 and 3-4). Respighi uses an auxiliary cadence in mm. 12-13 to modulate to E-flat minor, but that key merely prolongs the movement’s initial tonic harmony until m. 23, as part of a vi-V-I progression. The recurrence of this auxiliary cadence in E-flat minor, in mm. 202-203 indicates a pronounced arrival on that key, in the middleground structure, as seen in Figure 3-3. Respighi goes to considerable lengths to draw out the relative minor key from m. 203 until the arrival of the structural dominant at m. 236, such as the use of themes B2 and B3, over a pedal B-flat in mm. 214-222. Motion from the relative minor to the structural dominant at m. 232 and to the tonic at m. 236 (vi-VI-I) makes the harmonic motion of the movement’s ending middleground structure parallel to that of the foreground in mm. 13-23.

Respighi employs the chromatic Motive B in the bass in mm. 47-50 to descend from F# to C# amid fragments of previously stated themes. This descent is the main piece of evidence that suggests the prevalence of C#/D-flat in the bass throughout the B section and, on a larger scale, the simpler, I-V-I structure. The sustaining of the pedal F# in mm. 27-40, however, can be seen to bring B major to a higher level. As Figure 3-3 shows, Respighi introduces B6 in m. 37 in the soprano as an upper neighbor to 3. This upper neighbor can appear to be prolonged until m. 119, which coincides with the debut of theme F, near the middle of section B. The recurrence of B major at m. 119 suggests prolongation of the subdominant key in the middleground structural level from m. 37 until the reprising tonic at m. 185, giving the movement a plagal sense. If the subdominant is given such structural weight, the D-flat major tonality of the B section moves to a lower level, merely prolonging the subdominant.

While the structural weight of the subdominant might not be aurally apparent in this
movement, Respighi uses key signatures to suggest its importance at various locations. B major’s key signature occurs in mm. 37-44 and reappears in mm. 152-184. Applying middleground structural weight to these passages gives the movement’s narrative more polarizing crests and troughs. The transitional occurrences of theme B3 in mm. 33-36 cause a larger rise in tension and theme F’s statement in mm. 119-128 evokes a sharper drop in tension from the movement’s first climax.

Although thematic statements, such as theme D5 in F# minor in mm. 152-154, along with theme A’s recurrence in F# major in m. 177 suggest a return of the tonic key, the tonic G-flat does not reappear strongly until m. 185, where theme B3 marks the arrival of the A’ section. This motion toward the reprising home tonic occurs in both Figures 3-3 and 3-4.

As seen in both structural readings, Respighi links the submediant E-flat minor to the structural dominant mm. 226-231. Amid yet another sounding of the sequential theme B3 in mm. 232-235 (as the entrance of the theme’s cells form a progression of descending fourths), in the second half of m. 233 the structural dominant of the movement emerges along with 2 in the movement’s subsidiary descent, as Ex. 3-15 depicts. Theme B3 stands to draw out this D-flat major sonority with the two-measure delay of 2. Fittingly, it is the transitional theme B3, with a slightly altered rhythm in the oboe, in counterpoint with theme G and the ostinato that accompany this connection. As mentioned earlier, Respighi only implies 1 at m. 236, using counterpoint between themes A and B2 to delay its physical arrival until m. 245. From there, the bass descends from F to G-flat to begin the next movement and continue the symphony’s structural antecedent phrase.

65 Respighi uses the B major key signature in the measures in the sketches that correspond to mm. 37-44 and mm. 152-172.
Neither of the slow movement’s two structural readings presented in Figures 3-3 and 3-4 are inherently superior to the other. Both readings have strengths and weaknesses that form a balance if the conflict between design and structure is revisited. Figure 3-3 uncovers Respighi’s possible elaborations of the traditional I-V-I tonal scheme of ternary forms by assigning the subdominant key area to the middleground level of structure, resulting in a I-IV-I tonal scheme. It partially discounts the movement’s pattern of thematic use and repetition. Therefore, the reading in Figure 3-3 can be seen as a more of a structural reading. This reading’s credibility can be questionable because its boundaries between tonal areas do not coincide with the boundaries created by tonal confirmation and thematic usage. In the I-V-I tonal scheme of Figure 3-4, the tonal regions differentiate themselves in synchrony with patterns of thematic behavior, aligning the regions with the sectional boundaries. This makes it the reading which refers mainly to design. However, Figure 3-4 undermines Respighi’s emphasis of the subdominant key with the single occurrence of the new theme F in mm. 119-128. It should be noted that both readings illustrate the significance of the submediant key area in the A’ section in mm. 203-231. In Figures 3-3 and 3-4, the parallelism between Respighi’s tonicizations of E-flat minor in mm. 12-13 in the foreground and mm. 202-203 in the middleground reveals itself. This commonality between the two readings aids their balance and should allow the readings to coexist in a kind of “structural polyphony.”

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CHAPTER 4

SINFONIA DRAMMATICA, THIRD MOVEMENT

The reflective outcomes of this finale signify what Michael Talbot calls a “summative finale.” The overall result of this movement’s thematic behavior, form, and structure is the continuation of the symphony’s structural antecedent phrase along with the resolving consequent phrase. The movement begins with a heightened level of tension and eventually “resolves” to a stable, if tragic conclusion, as Table 4-1 shows. As is the case with the opening movement, Respighi again delays the dramatic resolution until the coda of its sonata form. This lengthy coda brings about a strong sense of finality through a new theme and strategic quotation of themes of the first and second movements.

Thematic behavior in this finale is a major contributor to the visualization of the symphony’s continuing narrative. As in movements I and II, Respighi creates the dramatic flow of movement III by employing counterpoint, thematic dialogue, and the alteration and repositioning of motives within themes, often with polarizing crests and troughs of tension. Although Respighi adapts the themes from their previous states into new versions, he retains the link between movements by using the motives in the same manner as before.

Dialogue between Themes A₃, A₄, and A₅ in the First Theme Group

A pedal F begins the movement and permeates most of its background structure, which Respighi prolongs throughout the first theme group (and actually until the beginning of the coda, extending the antecedent phrase of the symphony’s large scale structure). As the dominant, the pedal F portrays a base level of unrest, as seen in Table 4-1. Thematic statements often bring out this sustained bass with their emphasis on F in their own registers. Often stated in counterpoint,
the themes in the first group participate in the implication of “chaos” through the dissonance and rhythmic discrepancies that result from this polyphony.

Suggested by the accompaniment of theme F in the second movement (mm. 115-118), an ostinato begins this concluding movement in the strings and upper woodwinds, as demonstrated in Ex. 4-1. With this ostinato, Respighi immediately portrays the dramatic intensity that marks the movement’s beginning. Focusing on $\hat{5}$ and $\hat{1}$, Motive A emerges in both a normal fashion and in inversion in this accompaniment, combining with the pedal F to imply a non-resolving $i^6_4$. This ostinato’s constant triple rhythm conflicts with both the steady duple rhythm in theme $A_3$ and the mixture of duple and triple rhythm in theme $A_4$.

Contributing to the movement’s initial sense of unrest, theme $A_3$ (1 Tema e in the sketches) emerges in the lower strings and woodwinds in mm. 3-8. As is the case with theme A from the first movement, motivic usage accounts for the restless quality of theme $A_3$. Motive A provides a moderate level of assertiveness to this theme with leaps to D-flat and F (the sixth and the octave above the pedal dominant) in alternation with Motive B, as Ex. 4-1 shows. Although it represents a significant “character” in the movement’s narrative, Respighi’s motivic usage and placement of theme $A_3$ do not allow it to claim the “leading role.”

Theme $A_4$ (1 Tema b in the sketches) is the largest contributor to the drama in this finale. Respighi’s strategic placement of theme $A_4$ at important points in the movement’s formal and contrapuntal structures, along with its cycle of transformation shows that he intended it to be the “main character” of the movement’s musical narrative. Theme $A_4$ struggles against theme $A_3$ early in the movement and eventually achieves “dominance.” The theme’s changing role within the movement’s drama gives it a role similar to that of theme $C$ in the first movement. The theme

\[68\text{ In the sketches, Respighi lists this ostinato in the thematic catalog as 1 Tema a. I have decided not to apply my own label because, like its use in the second movement, it acts as a backdrop and does not participate in formal or thematic development.}\]
emerges in m. 5 (seen in Ex. 4-1) as a countermelody to theme A₃, but later occurs as a solo melody as it clarifies its prominence.

Since they indicated “strength” in the mature version of theme B in the first movement (in mm. 61-66), the inverted Motives A and B both return as an important part of theme A₄. These motives strengthen theme A₄ by relating to the sustained, frantic pedal dominant. They emphasize the fifth above the pedal, in contrast to theme A₃ and the ostinato, which imply i₆ through the emphasis of D-flat and B-flat, respectively. After the initial upward octave leap on F in theme A₄, the inverted Motive A descends to C (♯2). The inverted, diatonic Motive B follows and states the 1♯-2-3 pattern, which provides upper and lower neighbors and further emphasis on ♯2.

It is important to note the similarity between theme A₄ and the “heroic theme” of Richard Strauss’s Don Juan (1888). The two themes have several features in common, including an octave leap on the dominant pitch, a descending motion, an upper neighbor to the supertonic pitch, and a return to the original dominant pitch, as illustrated in Ex. 4-2. The patterns of usage within the sonata forms and the narratives differ between the two themes, however. Respighi employs theme A₄ as one of the form’s primary themes and as the “leading contender” for “dominance” of the dramatic situation, but Strauss uses the heroic theme less prominently in Don Juan. He introduces his theme in the development of Don Juan and later restates it in the context of contrasting modes.

To further increase the suspense of the prolonged pedal dominant within the first theme

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69 The similarity between these two themes can serve as evidence to justify the likening of Respighi’s compositions to the early works of Strauss, which is stated in many reviews of Respighi’s works. While Respighi is not “quoting” Strauss directly, the similarity of these two themes can serve as an example of intertextuality. Michael Klein shows a similar connection with in the contour and rhythm of themes of Chopin’s Etude in C Major, Op. 10, No. 1 and Lutoslawski’s Study No. 1. See Michael Klein, Intertextuality in Western Music (Bloomington: Indiana University Press, 2005), 5.
group, Respighi adds yet another transformation of theme A into the dramatic sequence after the
tension between themes A3 and A4. The theme makes its initial appearance in mm. 21-23 in the
upper woodwinds and strings during theme A3’s second statement in the lower strings and
woodwinds. Designated as theme A5, this theme is of secondary importance, functioning as a
mere countermelody to theme A3. Motive A permeates it, occurring alternately between its
original and inverted forms, as seen in Ex. 4-3. Entering on $\hat{5}$, the theme evokes “stability” by
emphasizing $\hat{3}$, $\hat{5}$, and $\hat{1}$ with Motive A, yet the strength of theme A3 “overpowers” it in the
lower voices by sustaining various pitches.

Sudden movement into the parallel major key of B-flat (signaled by the changing key
signature in m. 24) accompanies the second statement of theme A5, in mm. 24-26. As the lower
voices are using the chromatic Motive B to descend from A to the dominant pedal F, in mm. 27-
31, the five statements of the head of theme A5 briefly dominate the texture and maintain the
tension from the movement’s beginning. The descending bass combines with theme A5 to form a
voice exchange (Ex. 4-4), which further emphasizes the return of the pedal F at m. 31, where
theme A5 emphasizes F.

In mm. 32-37, theme A4 claims its role as the narrative’s “leading character.” The
features and context of this statement of theme A4 strengthen it and maintain the tension from the
beginning of the movement. Rhythmically augmented from its first occurrence, the tenor
trombones state it at a $ff$ dynamic level, which is shown in Ex. 4-5. Motive A itself, still
inverted, maintains this theme’s foremost role by featuring tones of the dominant seventh
harmony, still above the pedal dominant. Another factor which strengthens the theme in this
instance is the state of its accompanying theme A3. Forming a fauxbourdon, theme A3 is
“weakened” from its initial state by becoming more harmonic.
Themes A₄ and B₅ in the Transition

The transition in the finale raises the level of tension from the first theme group, going into a deeper state of “chaos.” A sharp drop in tension follows as the secondary theme arrives prematurely. Beginning at m. 50 with a cadence in B-flat minor, the transition uses two themes to show this dramatic rise and fall. Theme A₄ accounts for the unrest, occurring in its original form, and later exhibiting transformation. Moving toward peace, Respighi introduces the secondary theme, B₅, in D-flat major, before the modulation into the actual secondary key of E major. Although he deceives the analyst by initially featuring the secondary theme in the expected III key area and then stating it in the #IV key (which is incidentally the tonality that is most remote from the home key of B-flat minor), Respighi is articulating a large-scale structural feature, which is discussed later.

The changes to theme A₄ in this connecting passage alter the theme from an indicator of “dominance” and “stability” into that of uncertainty and increased tension. Stated in two sequences, in mm. 54-59 and mm. 60-63, the theme undergoes truncations and intervallic alterations. In the first of these sequences, Respighi uses the theme’s head (an ascending octave leap, followed by the descending, inverted Motive A) twice. The first use of the theme’s head keeps the theme’s features intact, but the second compresses the octave leap into a sixth. Respighi uses the resulting pattern twice. The second sequence uses a further altered version of theme A₄, evoking “chaos” as part of a rising contour, which Ex. 4-6 shows. Respighi only retains the leap of the theme’s head, which has been reduced to a tritone, which he employs to show “uncertainty” elsewhere in the Sinfonia Drammatica.

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70 As I did so in the formal analysis of the first movement, here too, I employ Hepokoski and Darcy’s procedure of using a cadence in the tonic key to locate the beginning of the transition. See Elements of Sonata Theory, 95.
71 Respighi actually designates this entity as a separate theme in the sketches, which is discussed in Chapter 5. I have chosen not to label it because of its close resemblance to theme A₄.
Accompanying a pronounced and new sense of peace, Respighi makes yet another transformation of theme B to serve as this final movement’s secondary theme, which first occurs in mm. 73-76, in D-flat major. It is designated as theme B₅. Ironically, it evokes peace through the diatonic Motive B in triple rhythm, making a 5̂ - 4̂ - 3̂ descent, as shown by Ex. 4-7. The theme’s pause on its opening pitch of 5̂, in combination with its predominating stepwise descent portrays tranquility on a level much like that of the first movement’s second theme group, whose ‘D’ themes also paused frequently on pitches of the tonic triad of the new key.

Although theme B₅ is no less polyphonic than any other transformation of theme B, it contains less subsurface motion than these other versions.⁷² This relative lack of foreground activity further contributes to the lowering of dramatic tension at this point in the movement. As a decoration of its static accompaniment, the theme’s two statements (beginning on A-flat and B-flat, respectively) state Motive C in inversion, in the foreground, through an upper neighbor-note figure, which provides a 5-6 motion over an implied D-flat pedal, which appears in the bass, in m. 76.⁷³

Themes B₅ and A₄ in the Second Theme Group

Despite the tranquility in the first occurrence of theme B₅ in D-flat major, its statement does not mark the actual arrival of the second theme area. D-flat major tonality is merely an intermediate step in the finale’s large-scale modulation to the secondary key. Respighi delays the onset of the second theme group until m. 85, where he makes several statements of theme B₅, in the key of E major. The first statement of theme B₅ in E major states a 3̂ – 2̂ – 1̂ figure, which gives the theme a stronger sense of “stability” than in its earlier statements. Now with E in the

⁷² A comparison of theme B₅ with B₂ shows a similar movement into the inner-voice.
⁷³ This 5-6 motion articulated by theme B₅ lowers the tension in a manner similar to that of the statement of theme B₃ in mm. 133-135 of the slow movement.
bass voice, a lower neighbor to the pedal F of the first theme group has emerged, (see Figure 4-2) along with a large-scale reduction of the movement’s tension.

After the serenity of the statements of theme B in the second theme group, a mysterious, altered statement of the theme A begins a small wave of increasing unrest, which is seen in Table 4-1. Against a C₇ sonority, the bassoon states theme A at m. 117, with the same augmented rhythm as in the theme’s first dominating statement from mm. 34-37. As shown in Ex. 4-8, the intervallic alterations to the important theme transform it from an assertive character into one of mystery. Instead of emphasizing  with the inverted Motive A, the theme obscures the tonality by descending to G-flat, which is a tritone above the accompanying chord’s root. Theme A in this condition is comparable to the restatement of theme B at the beginning of the development of the first movement (mm. 155-157), since it also evokes uncertainty through erosions of the stable tonality of the second theme area.

In mm. 125-147, Respighi maintains some of the peace of the second theme group, through a slower tempo, slower harmonic rhythm, and the use of theme A several times in its entirety without any changes to its intervals. The last of these occurrences of theme A (in mm. 143-147) alters it from chaotic into an indicator of relaxation with its scoring at a p dynamic level and a dolce espressivo instruction, revealed in Ex. 4-9. Despite this transformation, Respighi retains the theme’s “stability,” by stating its opening upward leap, emphasizing 3 in the recurring E major tonality, which later becomes C# minor. The descending bass from E to C in m. 147 raises tension, however, and provides a smooth seam into the unrest of the development which begins at m. 148.⁷⁴

⁷⁴ Christoph Flamm places the beginning of the development at m. 117. He supports this idea by noting the slight destabilization of theme A through varying harmonic accompaniments that create a “threatening gesture” that could signify a “concealed” beginning of a development section. Alternatively, I have chosen to see m. 148 as the
Thematic Use in the Development

The development of this finale consists of two sections which Respighi delineates through the contrasting employment of previously stated themes. The section portrays a familiar cycle of crests and troughs of dramatic tension. In a similar fashion to what Respighi had done in the multiple sections of the development of the first movement, he portrays “chaos” by using themes in contrapuntal sequences in the first section. Soloistic use of the movement’s themes, however, contributes heavily to the relaxing moments in the second section. Throughout the development, the leading theme $A_4$ retains its dominating role through strategic restatements.

The development’s first section (mm. 148-185) evokes a gradual rise in tension, followed by a gradual decrease, as shown in Table 4-1. Along with sequential use of themes, dynamic and rhythmic crescendos contribute to the initial motion into “chaos.” In mm. 149-153, the heads of themes $A_3$ and $A_4$ form the first sequence, which Ex. 4-10 shows. Here, Respighi resurrects the dialogue between the two themes that had portrayed unrest in the movement’s opening measures. With a rising contour, this sequence uses the heads of the themes in alternation to move toward the development’s climax.

To emphasize inter-movement connections, Respighi portrays the remainder of the increasing tension toward the development’s high point by reusing and altering a concept from the slow movement. In mm. 158-159 (shown in Ex. 4-11), he states the head of theme $A_3$ in the brass, in a two-measure sequence, which is accompanied by a mere two-note, half-step descent (the chromatic Motive B). The rising contour of the sequence in mm. 158-159 mimics the motion point at which the development begins. Although the foreign harmonies in mm. 118-142 suggest unrest, the themes are largely intact and still seem to signify second theme space. The statement of theme $A_4$ at m. 143 is mostly intact and begins in E major, suggesting the prolongation of that key from its emergence at m. 85, where the second theme group begins. The restatement of theme $A_4$ resurrects the sense of peace from the second theme group. Also, Respighi sketched a double bar in the particell draft of this movement between the measures which correspond to mm. 147-148 in the final version. See Flamm, 435.
of a sequence in the slow movement. Respighi used a rising sequence of whole step descents in the passage of the second movement which led to its final resolution near the conclusion (mm. 236-241) to delay 1 and raise tension as well.

At m. 160, Respighi signals the zenith of the development’s tension with a familiar concept: theme A from the first movement. Motive A returns to proclaim theme A’s prowess, leaping up to A-flat in mm. 160-161 and D-flat in mm. 164-165, which is seen in Ex. 4-12. The first climactic moment of the second movement contrastingly replaced motive A with a stepwise ascent of a third (Motive B in inversion) when it used theme A, thus muting its “dominating” character slightly. At this point in the finale, the use of the theme’s intact and defining motive further establishes the “dominance” of theme A throughout much of the symphony.

Theme A does not articulate the development’s high dramatic point single-handedly. In mm. 160-168, Respighi uses theme A in a sequence with theme B2, which was the main theme of the second movement. Theme B2 recurs in this passage with the chromatic Motive B, which had evoked peace earlier. The paired statements of theme A and B2 in mm. 160-168 strengthen the inter-movement narrative of the Sinfonia Drammatica through a gesture that can be viewed as what Almén refers to as a synthesis. In this passage, Respighi creates a chaos-inducing semantic unit by combining themes of opposing qualities. Along with its synthesis, the reminiscing quality of this passage sets the stage for the large-scale resolution of the narrative’s discourse.

The polyphony between multiple themes at this point in the development also strengthens the movement’s narrative portrayal in a sense of Classical sonata form’s traditions. Here, the sequential, fragmented use of themes A and B2 at a loud dynamic level evokes “chaos” and

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75 Almén (2008), 207.
marks what William Caplin would call the development’s “core.” The passage evokes the same Sturm und Drang that developments of eighteenth-century sonata forms typically achieve.76

Theme B from the first movement returns in mm. 173-185 and maintains the tension of the development’s climax, thus preserving the theme’s assertive character. It also elides the boundary between the development’s first and second sections in mm. 185-186. Respighi states theme B in E minor three times in the upper strings while retaining its stable \( \hat{1} - \hat{2} - \hat{3} \) ascent. The heavy scoring in the string section also gives these statements strength, allowing them to function as an “answer” to the heated dialogue between themes A and B₂. With octatonic ascents in mm. 182-185, this recurrence of theme B resembles use of the theme in the development of the first movement (mm. 165-170), which had also evoked unrest.

Dramatic tension drops sharply at m. 186, after the moment of high drama created by themes A, B₂, and B. Respighi indicates relaxation by using the mediating theme C from the first movement with slight abbreviation, in mm. 186-189, over a dominant pedal in G-flat major. Occurring in its near entirety as a solo melody, theme C marks the beginning of the development’s second section at m. 186. The nearly intact quality and static accompaniment of this statement of theme C moderate the contrast between fragmentary and sequential thematic statements of the development’s first section and the more complete and soloistic statements of the second section. Thus, theme C resurrects its initial role from the first movement by linking repeats of theme B’s tail in mm. 182-185 with a series of repetitions of the complete theme A₄ beginning at m. 190.

Midway through the development’s second section, in mm. 194-197, theme A₄ exhibits an important alteration in the midst of its own intact statements. Instead of the inverted Motive A

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76 William Caplin, Classical Form, 143-145.
after the octave leap, Respighi uses an upward ascent followed by a downward leap, as seen in Ex. 4-13. With the removal of the defining motive in this instance, and this involvement in voice leading, theme A₄ reinforces its role as the “protagonist.” These statements further imply the “dominance” of theme A₄ by accompanying a rise in harmonic motion, from C-flat to C, to D-flat major, in a prolongation of D-flat major.

This movement’s retransition (mm. 214-223) causes a gradual rise of tension that smoothly connects the serenity of the development’s second section with the “chaos” of the beginning of the recapitulation. Respighi employs theme A₅ throughout this passage to show this increasing disarray. Interestingly, he restates the occurrence of theme A₅ from mm. 27-30 in mm. 220-223, which allows the bass to descend toward the pedal F that begins the recapitulation at m. 224. This exact restatement of material from the exposition in mm. 220-223 might suggest that the recapitulation actually begins at m. 220, but the sequential, connective nature of mm. 27-30 and mm. 220-223 makes the passages structurally subordinate to the recurring pedal F in m. 224. Therefore, it is more plausible to designate m. 224 as the true beginning of the recapitulation.

Recapitulation

As Table 4-1 reveals, the recapitulation begins at m. 224 with a sense of unrest. However, this sense is weaker than the chaotic portrayal at the beginning of the exposition. Although he returns the pedal F, Respighi does not restate mm. 1-16 from the exposition, which chaotically blended themes A₃ and A₄ with the ostinato. He begins the first theme group by restating the counterpoint of themes A₃, A₄, and A₅ of mm. 31-49 in mm. 224-242.

Respighi reuses most of the original transition from the exposition. The main difference in this restatement, however, is that it has a tonal goal of D major instead of E major. Theme A₄
evolves again from evoking “stability” and “dominance” to “instability” and “chaos.” The altered, sequential use of theme A₄, which Respighi used in mm. 54-59 and mm. 60-63 returns untransposed, in mm. 247-252 and mm. 253-256. Mm. 66-69 return in mm. 259-262, but are transposed down a perfect fourth, from B-flat to F. This is to allow stepwise motion from F to E in the bass at m. 266, instead of A-flat as a dominant pedal in D-flat major, which occurred in the exposition’s transition. Now in D major, this pedal E is a supertonic pedal, which allows Motive C to recur in the middleground structure, as illustrated by Figure 4-2.

A return to “instability” in the first theme area is again followed by a sense of partial “resolution” in the second theme group, since E, the lower neighbor to the dominant F returns. The serene theme B₅ returns at m. 266 to further signify the drop in tension. The tenacious unrest returns, however, in mm. 287-290, as the “mysterious” statement of theme A₄ of mm. 117-122 reasserts itself.

The pedal dominant returns at m. 295 to evoke a return to the movement’s beginning high point of dramatic tension. Respighi embellishes this persistent harmony with the initial G-flat octave leap of the head of theme A₄ in m. 295-301. He sustains the pedal F until its resolution to B-flat in m. 302 at the beginning of the coda. It might be said that mm. 301-302 constitute the ESC because they imply a cadence that is elided between the end of the recapitulation and the beginning of the coda. However, the contrast of tempo and texture between the two measures results in a disjunct sensation, causing the dominant in mm. 295-301 to sound as a backward-relating dominant. Therefore, the recapitulation has not satisfied its goal of resolution through a return to the tonic. With the failure of the recapitulation to “resolve” the overall conflict of the

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77 This point also marks the boundary between the symphony’s structural antecedent and consequent phrases as well as the interruption in the *Urmön**, as Figure 1-1 illustrates.
movement through a cadence in the home key, it loosely qualifies as what Hepokoski and Darcy refer to as a ‘non-resolving’ recapitulation.\textsuperscript{78}

The recapitulation’s lack of harmonic closure shifts the responsibility of resolution to the coda. Respighi’s assigning of the role of resolution to the finale’s coda is by no means a new and innovative concept. He is merely reiterating nineteenth-century elaborations of Classical sonata forms. Warren Darcy exemplifies these elaborations as sonata form deformations with the analysis of several of Bruckner’s symphonic movements with non-resolving recapitulations.\textsuperscript{79} In addition to maintaining formal traditions of the Romantic era, Respighi makes this important point in the narrative of the \textit{Sinfonia Drammatica} more conspicuous by employing such qualities in a recapitulation.

\textbf{Coda}

The movement finally resolves its “discourse” through an assertive, tragic coda in the home key of B-flat minor, beginning at m. 302. Marked \textit{tempo lento di marcia triste}, this coda propels the \textit{Sinfonia Drammatica} into a haunting conclusion. Respighi signals the end of the symphony’s narrative with the introduction of a new theme and the quotation of important themes from movements I and II. Most of these restated themes occur in their original, definitive forms, in the tonic key.\textsuperscript{80} The strategic reuse of motives as accompaniment patterns also

\textsuperscript{78} Hepokoski and Darcy explain three types of nonresolving recapitulations. As the first of these types, they list the finale of Beethoven’s Symphony No. 5, whose recapitulation presents the secondary theme in the tonic key but does not end with a cadence in the tonic. The finale of the \textit{Sinfonia Drammatica} partially fits these criteria. It correspondingly lacks a cadence in the home key at the end of the recapitulation, but does not state the secondary theme in the tonic. See \textit{Elements of Sonata Theory}, 246.


\textsuperscript{80} Citing symphonies of Franck and Dvořák, Carl Dahlhaus criticizes the restatement of important themes from earlier movements at the end of a symphony’s finale. He writes that when Franck does so at the beginning of the coda in the finale of his Symphony in D Minor (1888) it seems “staged.” In the coda of the finale of the \textit{Sinfonia Drammatica}, Respighi delays the quotation of earlier themes until after the multiple statements of the new theme H. With this delay, he avoids a “staged” sound and instead achieves a “balance” in the final flow of the work’s narrative. See Carl Dahlhaus, \textit{Nineteenth-Century Music}, translated by J. Bradford Robinson (Los Angeles: University of California Press, 1989), 275-276.
contributes to the coda’s sense of finality. Thematic usage works with the symphony’s background structure (the consequent phrase) to denote a drawn-out end to its drama.

The coda’s main theme, labeled theme H (it does not appear in the thematic catalog of the sketches of this movement), has a solemn, stable character of its own. The portrayal of “solemnity” and “stability” combine in theme H to signify the beginning of the end of the symphony’s narrative. Theme H does not point back to previous themes or even emphasize any of the symphony’s motives to define its effect. Instead, it gains its dark character with frequent pauses, ascents, and descents that focus on pitches of the tonic B-flat minor triad. A 5-1 descending leap opens this theme, solidifying the minor mode and its darkness. It is within a sequence in mm. 304-307 that Motive A occurs below the surface in this theme, illustrated in Ex. 4-14. The motive emphasizes a slight destabilization as it moves to 4 with the subdominant harmony. This sequence is independent of patterns of repetition in the bass, and the resulting discrepancy works to create a decisive sense of foreboding. The diatonic Motive B also participates in this theme’s solemnity, occurring as a 3-2-1 descent in m. 303 and as a 5-4-3 descent in mm. 309-310.

The diatonic Motive B, emerging as a descending, stepwise bass accompanies theme H in its debut and many of its later statements. As seen in Ex. 4-14, in mm. 302-313, the bass line moves towards a brief pedal dominant at m. 314, ending with a Phrygian cadence. Such a descent recalls the “frenzy” of mm. 15-16 and mm. 19-20, in which the same motive in theme A3 prolonged motion to and from the pedal dominant. Here, however, the diatonic Motive B works

81 Alberto Cantú states that this theme has its roots Respighi’s earlier Concerto in la minore for piano and orchestra, along with its influences on his later Toccata, also for piano and orchestra. The surface features of theme H resemble those of certain themes in those works, but motives play a larger role in the distinguishing of theme H. See “Ottorino Respighi: La Musica Sinfonia e Da Camera Non Poematica,” in Ottorino Respighi, ed. Giancarlo Rostirolla (Torino: ERI, 1985), 148.
with the dominant to prolong the tonic harmony and emphasize movement towards dramatic closure.

After additional, abbreviated statements of theme H occur in mm. 314-355, the steadfast theme A returns in the horns in m. 356, with repeated statements of Motive A. Respighi draws out the theme for this penultimate appearance, but implies that its “character” is not dominating. As he had done with the theme in the first movement’s coda, he shows some of the theme’s strength in this occurrence by accompanying it with a \( \hat{1} - \hat{5} \) ostinato in mm. 356-359. After a brief canon using Motive A, the theme’s transformation emerges in mm. 360-366, as it moves from the horns to the trumpets. Amid a sudden shift in tonality from B-flat minor to D-flat minor, Motive A recurs to assert the theme by leaping up to \( \hat{3} \) in m. 362, as Ex. 4-15 shows. Just like in the original statement at the beginning of the first movement, there is a descent from \( \hat{3} \) to \( \hat{1} \) in mm. 363-364, assertively using the diatonic Motive B. Extending the usage of Motive B, the theme descends to \( \hat{5} \) in mm. 365-366. The theme’s rhythmic augmentation and extension of Motive B give it a more foreboding effect than the original statement, but not an effect of closure. Its statement in a non-tonic key and its ending pause on \( \hat{5} \) suggest that its character has tragically lost its “dominance” and therefore shifts the role of resolution to another theme.

As an answer to the uncertainty in the final appearance of theme A, theme B₂ makes its last statements in mm. 382-385 and mm. 386-389. Here, theme B₂ evokes triumph over theme A because of its portrayal of strength. Even though Respighi only uses the theme’s first three measures and retains the chromatic Motive B, he greatly alters its peaceful orientation into one of foreboding assertion. The trumpets, horns, and trombones state it at a ff dynamic level. Instead of repeatedly pausing on \( \hat{1} \), as in the theme’s peaceful rendition at the opening of the second
movement, theme $B_2$ descends to and pauses on $4$ and $1$ in this pair of statements, as seen in Ex. 4-16. It gives the theme a decisive effect by implying simple, tonic-subdominant-tonic harmonic motion.

The continuous statement of themes A and $B_2$ in mm. 356-389 recalls mm. 160-168 from this movement’s development. In that passage of the development, the combination of the same two themes evoked a sense of “chaos” that was strengthened by inter-movement relationships. In mm. 356-389, Respighi combines the two themes which had functioned as the movements’ most important “characters” to “synthesize” a unit that evokes a sense of progress toward the final resolution in the symphony’s narrative.82

Since theme $H$ places emphasis on notes of the tonic triad, it makes an appropriate ending device to the symphony’s narrative. Respighi states the theme’s definitive head (a $5 \downarrow 1$ descending leap) repeatedly in mm. 390-394. In mm. 391-392, Motive B descends again, from $3 \downarrow$ to $1$, but with flat-$2$ as a passing tone. As it makes this deceptive move, theme $H$ is portraying the conclusion of the narrative by accompanying large-scale motion in the lower voices.

Structural Complexities

The finale has a contrapuntal structure that deviates from that of Schenker’s traditional sonata form paradigm, which consists of an early interrupted descent from $\hat{3}$ followed by a resolving $\hat{3} - 2 - 1$ descent in the $Urlinie$. To apply a conventional structural model to this movement would discount Respighi’s deliberate elaborations of the formal tradition. Seeing the common paradigm in this movement would also obscure the portrayal of conflict and resolution through strategic and interdependent use of harmonies, voice leading, and placement of themes.

82 Almén, 2008, 208.
This study presents a reading that shows these elaborations in comparison to an attempted conventional reading.

Figure 4-1 shows an effort to assign a conventional structural reading to this finale. This reading discounts the movement’s intricacies with two important flaws. First, the attempt assigns the pedal F to a lower structural level than that of the root-position B-flat minor harmonies at m. 50 and m. 243. Seeing a large-scale resolution of V to I at m. 50 does not respect the continuous narrative of the entire symphony, as it would prematurely end the structural antecedent phrase at an awkward point. Second, the occurrence of Motive C in the middleground is completely lost by this reading. By hearing D-flat major at m. 76 as the beginning of the second theme group (resulting in a B-flat-A-flat-E-natural motion in the bass), the reading overlooks the large-scale motion in the bass (F-E-F).

In Figure 4-1, Respighi appears to partially conform to the basic paradigm of sonata form. Since he begins the movement with a pedal dominant and delays its resolution until the initial root-position tonic harmony until m. 50 (which is where the transition begins), the reestablishment of the Kopfton (3) must be delayed as well. 3 occurs at m. 57, but just as Respighi begins large-scale motion away from the home tonic key, thus weakening this pitch.

Since Respighi states the movement’s secondary theme D♭ in the relative major key of D-flat at m. 76, analysts could be lured into seeing m. 76 as a structural, tonal goal of the exposition. Figure 4-1 shows that the subsequent motion into E major at m. 85 (where theme B♭ also occurs) is subsidiary and prolongs D-flat through the development. The C# minor harmony at m. 182 suggests this prolongation because it complements the end of a statement of theme B. Respighi returns to the pedal F through an unfolding of this D-flat into a G-flat7 sonority in m. 190, which eventually resolves as an augmented sixth to the dominant harmony, beginning the
recapitulation at m. 224. Afterwards, the V-I resolution that had characterized the beginning of the transition in the exposition of this reading can be seen to repeat itself in mm. 224-243, which is also seen in Figure 4-1. We now turn to a reading that elucidates Respighi’s elaborations of the structural paradigm of sonata forms.

Ordinarily, a sonata form’s exposition features a pronounced tonic harmony with great structural weight in its early measures. Composers often prolong the motion from $\frac{3}{4}$ to $\frac{2}{4}$ during the exposition with a subsidiary descending third progression.$^83$ According to the second structural reading, shown in Figure 4-2, however, this finale lacks an opening structural tonic harmony, delaying its arrival until the beginning of the coda through a lengthy prolongation of the pedal dominant F. Respighi draws out this dominant to create dramatic tension while extending the antecedent phrase of the symphony’s underlying structure until the beginning of the coda. He prolongs the pedal dominant in the background level, through sustaining and motivic parallelism, using motives B and C in the middleground levels. Once the structural tonic finally emerges at the beginning of the coda, the symphony’s consequent phrase begins and eventually concludes the narrative of the Sinfonia Drammatica.

To further depart from the structural paradigm of sonata form, the second reading of this movement assigns the relative major key of D-flat (whose arrival coincides with the first statement of the movement’s secondary theme, B$_5$) to a lower structural level than would be expected. Christoph Flamm places the beginning of the second theme group at m. 73, which is where theme B$_5$ emerges in the relative major key of D-flat.$^84$ I am not deliberately disagreeing with him; rather, I am further illustrating the importance of a Schenkerian approach in the motivic and narrative analysis of this work. Although Respighi’s statement of a contrasting

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$^83$ Schenker, 134.
$^84$ Flamm, 435.
theme in the III key area at m. 76 follows the traditions of Classical sonata formal design, I see the theme’s initial statement in D-flat major as an intermediate step in large-scale motion from the pedal F at the beginning of the movement to the pedal E, at m. 85 (where Respighi restates theme B5 without tonicization). M. 85 is where I locate beginning of the secondary key and theme group.85 Even though the key signature suggests D-flat major tonality in mm. 73-85, (with a tonicizing V-I motion in mm. 75-76) and in mm. 105-142, there is no prolongation of that key from the premiere of theme B5 at m. 74, as in Figure 4-1. Instead, the key signature of E major suggests the prolongation of E major by being present in mm. 85-104 and in mm. 143-147, which is immediately before the onset of the development. Giving increased structural significance to E major at this point allows Motive C to occur in the middleground level, as indicated by Figure 4-2.86

The harmonic flow from F major, through D-flat major, and to E major occurs in mm. 84-85 as a chromatic mediant relationship. Within theme B5, stepwise descent and reaching over produce many upper and lower neighbors, and this becomes apparent in m. 84, which is over dominant harmony (A-flat major) in D-flat major. A V-I resolution to D-flat major would be expected in mm. 84-85, but a descending major third (enharmonically represented as a diminished fourth) occurs instead. Respighi restates theme B5 in E major, m. 85, in a second-level deceptive resolution, to effectively begin the second theme area and lower the tension level. As the movement’s structural tonic has yet to emerge, E functions as a lower neighbor to the F in

85 Having the structural arrival of the secondary key coincide with a later occurrence of the secondary theme as opposed to the first statement is comparable to Carl Schachter’s structural analysis of the first movement of Brahms’s second symphony. In that work, Schachter assigns Brahms’s initial statement of the secondary theme in the mediant key to a lower structural level than a later statement of the theme in the dominant key, showing the first statement as part of voice leading from the tonic to the dominant key. Schachter also reminds us of Schenker’s statement that structural harmonies are not necessarily identified by tonicization. See Carl Schachter, “The First Movement of Brahms’s Second Symphony: The Opening Theme and Its Consequences,” Music Analysis 2, no. 1 (March, 1983), 62-64.
86 This reading’s substantiation by motivic reasons resembles David Beach’s analysis of Mozart’s piano sonata, K. 280. See Beach, 7.
the bass. E major harmony undergoes prolongation, amid further thematic transformation in the
remainder of the second theme group, as Figure 4-2 dictates.

Respighi draws out the return to the dominant F from E in the bass through a rising and
falling motion in the development, in mm. 148-223, as Figure 4-2 shows. Such upward and
downward motion further supports the idea of seeing E as a neighbor-note in deep-middleground
voice leading. After a stepwise bass descent from E to C in mm. 143-148, an Am\(^6\) sonority
begins the development. The sequential statements of themes A\(_3\) and A\(_4\) in mm. 148-159 and
themes A and B\(_2\) in mm. 160-167 draw out this A minor sonority through a voice exchange, as
seen in Figure 4-2. Recurrences of theme B outline motion from A minor to C\# minor in mm.
172-182. From there, Respighi suggests local prolongation of C\#, through m. 186, with
movement to D\(^7\) in m. 185 and the D-flat pedal which accompanies theme C in m. 186.
Afterwards, Respighi states theme A\(_4\) while unfolding G-flat\(^7\) from D-flat at m. 190, which
resolves to the pedal F, through a stepwise descent in mm. 214-224.

The pedal F returns at the beginning of the recapitulation (m. 224) as an all-too-familiar
dominant in B-flat minor. This is apparent in both readings, but the second reading in Figure 4-2
recognizes the true significance of the pedal F in the symphony’s underlying structure. As
shown in Figure 4-2, the pedal F is prolonged throughout the entire recapitulation, preventing the
return of the structural tonic. By suppressing the structural tonic at the beginning of the
recapitulation, Respighi begins to shift the role of the narrative’s resolution to the movement’s
coda.\(^87\) The non-structural B-flat minor occurs at m. 243, which Respighi prolongs through m.
258 by way of the same sequence as in mm. 60-63, recurring in mm. 253-256. Unlike in the

\(^87\) Even though the recapitulation of this movement states the themes in the same order as in the exposition,
its delaying of the return of the structural tonic achieves a similar, tragic effect as in late-nineteenth century sonata
forms with reversed recapitulations. See Timothy Jackson, “Bruckner and Tragic Reversed Sonata Form,” in
Bruckner Studies, ed. Timothy Jackson and Paul Hawkshaw (Cambridge: Cambridge University Press, 1997), 178-
179.

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exposition, however, the pedal F suddenly returns at m. 259 and its lower neighboring E-natural returns soon after at m. 262.

The second theme group in the recapitulation (mm. 262-284) has a contrasting D major tonality. Here, Respighi restates theme B₅ descending from A (♯₅) in the soprano, but a pedal E in the tuba part accompanies these two statements in this reprise, in mm. 262-275. This is more evidence to support the idea of E being a lower neighbor to the pedal F in the deep middleground structure, marking further subsurface use of Motive C.

The end of this movement’s recapitulation raises the tension level once again, thus dashing hopes of resolution. Instead of sustaining E in the bass farther, as he had done from the second theme group of the exposition, Respighi brings back theme A₄ along with the infamous pedal F at m. 280. He reuses the C₀⁷ sonority from mm. 117-120 in mm. 287-290 to prolong the pedal F through m. 301, which ends the recapitulation, in preparation for the coda’s beginning, and the emergence of the structural tonic harmony.

The coda of this movement outlines the symphony’s structural consequent phrase. With the arrival of the tonic harmony at m. 302 comes a belated attempt at dramatic resolution, as Table 4-1 shows. Within this coda, themes A, B₂, and H interact with each other and the middleground voice leading to evoke a sense of large-sale closure.

In this coda, thematic statements and voice leading combine to distinguish three phases. As Figure 4-3 shows, Phase I (mm. 302-344) consists of an Anstieg from ¹ in m. 302, towards ³ in m. 344. This ascent is suggested by Respighi’s prolongation of the tonic harmony in mm. 302-344 with a I-V-I pattern of accompaniment. He briefly draws out the motion from ¹ to ² through theme H as the bass moves from the tonic to the dominant. This is followed by the minor subtonic A-flat⁶ at m. 328, which Respighi brings out through the resolution of an
augmented sixth. He prolongs an E-flat pedal through m. 343, where it unfolds into an A⁰⁷
sonority, through a voice exchange. A⁰⁷ resolves to the tonic harmony in m. 344, during a
statement of theme H, marking the reemergence of the Kopfton.

Respighi prolongs the Kopfton throughout Phase II (mm. 345-371). Dominant and flat-
III tonalities, along with the return of theme A in mm. 356-370 support this prolongation. The
third and final phase of the coda contains the descent of the Urlinie, marking an end to the
symphony’s narrative. Theme A makes its final appearance to begin Phase III in mm. 371-381.
Sounding in the tonic key, it restates the Kopfton of D-flat in m. 371, further suggesting that
note’s prolongation from m. 344. The statements of theme B₂ in mm. 382-388 mark the end of
Respighi’s quotation of previous movements, therefore forecasting the narrative’s conclusion. In
an extending and deceptive move, however, he uses flat- ₂ in place of ₂, at m. 391 and descends
to ₁ in m. 392, as part of theme H. Transferring the Urlinie to the bass, he uses the normal ₃-₂-
₁ descent in mm. 394-396, as revealed in Figure 4-3. The descending ₅-₁ leap of the head of
theme H brings out the final descent of the Urlinie in the bass, in mm. 394-395, finally closing
the symphony’s lengthy narrative.
CHAPTER 5
SKETCH ANALYSIS

The format and condition of the sketches of the *Sinfonia Drammatica* offer critical insight into Respighi’s process of composing the work as a musical narrative. Respighi drafted the work as a particell, which has been preserved in its original order. He used four staves in more polyphonic sections and reduced the texture to two staves in some of the lightly scored passages. Most portions of this early version are legible, barring some exceptions. The appendices of this dissertation contain complete transcriptions of the sketches of all three movements with measures numbered according to their corresponding measures in the final version as well as to the omitted portions.

Before the particell drafts of each movement, Respighi constructed thematic catalogs to compile the themes he intended to use. These catalogs show the first step of Respighi’s process of composing the *Sinfonia Drammatica*. The order and condition of the themes in these catalogs evoke an unclear narrative. However, this portrayal of the narrative becomes less enigmatic as the analyst shifts to the particell.

An analysis of the work’s particell indicates Respighi’s second step in his compositional process for this work. This intermediate step begins to clarify the notion of a narrative that the thematic catalogs suggest. Respighi omitted some passages in this particell. As a whole, these interpolations appear to be his attempts to visualize certain tonal motions, themes, and motivic usage in a “trial and error” process that sometimes produced results that obscured the work’s narrative. Respighi learned from these results and developed a stronger narrative portrayal as he moved toward the finished version of the work.
Movement I

Thematic Catalog

Respighi’s drafts of 1 Tema c1 (which I have purposely not labeled in my analysis) in both the thematic catalog and in context suggest that he gave the theme less value as he moved toward drafting the first movement. He adapted the theme into a subordinate accompanying passage instead of another theme to evoke a “character” or the ebb and flow of dramatic tension. As Figure 5-1 portrays, Respighi lists 1 Tema c1 in the thematic catalog immediately after 1 Tema b(2) (theme B). 1 Tema c1 begins with sequential repetitions of the inverted diatonic Motive B, in an assertive \(1 \rightarrow 2 \rightarrow 3\) ascent, which comes from theme B. The theme otherwise uses the motives more subtly than the other themes. It uses Motive A in inversion with an enlarged leap at the end of its first measure and then repeats it in its original form (as it occurs in m. 1, in 1 Tema a(1)), at the end of its third measure. In the final version of movement I, 1 Tema c1 only occurs in the transition in the exposition, and does not participate in the ongoing thematic development. Most of its occurrences are with pedal notes or early occurrences of 1 Tema d (Theme C). In the measures of the sketches which correspond to mm. 86-87 (seen in Appendix A) and mm. 88-91 in the final version, Respighi abbreviates 1 Tema c1 by only writing the note upon which the theme begins. Such offhanded use of a theme in the movement’s drafts suggests that Respighi gave it less value than other themes, possibly due to its relative lack of motivic usage.

The omission of one of the sketched secondary themes (2 Tema b) in the catalog for movement I suggests that Respighi wanted to evoke continuing peace throughout the second theme group. He accomplished this by using the more lyrical variants of 2 Tema a (Theme D) in place of 2 Tema b. Respighi’s sketch of 2 Tema b, which is crossed out in the catalog and not
included in the final version, contrasts with the lyricism of 2 Tema a (Theme D) and the second sketch of 2 Tema b (Theme D3). As Figure 5-1 indicates, 2 Tema b is a florid theme that bears resemblance to 2 Tema c (Theme A2), which occurs at the end of the second theme group. It uses much of the same rhythm as 2 Tema c but employs Motive A in inversion. It would be premature and obscuring to the narrative to use such a florid theme after only stating one lyrical theme in the newfound calmness of the second theme group.

Although Respighi sketched 2 Tema d (which I have not labeled) among the secondary themes in the catalog, 2 Tema d does not occur in the second theme group of the exposition in either the particell or the final version. Respighi delayed the occurrence of 2 tema d in the particell and the finished version until near the end of the second theme area in the recapitulation, where it leads into the coda. Since 2 Tema d is written in the key of D-flat major, as Figure 5-1 indicates, it is likely that Respighi originally intended the theme to emerge at the end of the second theme group in the exposition. The theme’s use of both the chromatic and diatonic variants of Motive B (which is relatively common in the second movement) is a gesture that fits better with the sense of placidity conveyed by the end of the recapitulation after the ESC. The particell reveals several attempts to use the theme near the corresponding location in the recapitulation.

*Interpolations Affecting Voice Leading*

Interpolation A is located between m. 45 and 46 (seen in Appendix A in Volume II). As Respighi was prolonging B-flat minor tonality and increasing dramatic tension in the first theme group of the exposition, he probably discarded Interpolation A because it would slow down voice leading in the lower middleground structure and possibly interfere with this prolongation of the tonic harmony. As D-flat minor tonality begins in m. 44 of the final version, with the F-
flat in the soprano, the inclusion of this passage would sustain such tonality. For instance, in Interpolation A, a D-flat pedal in the lowest voice accompanies a statement of theme A, which emphasizes F-flat, in the middle voice. In m. A5, the soprano descends to D-flat with an unfamiliar theme containing the diatonic Motive B, while the bass ascends to F-flat, providing a voice-exchange.

Respighi slowly modulates back to B-flat minor from D-flat minor in mm. 50-69. This return to the home key results in the prolongation of the movement’s opening tonic harmony and a sustaining of the movement’s initial dramatic tension. Tonally, Interpolation B attempts this motion from D-flat minor to B-flat minor in a mere two measures, between m. 50 and m. 51. M. B1 arpeggiates a G-flat\(^7\) (German augmented sixth) sonority in the bass, while m. B2 suggests a V-i motion in B-flat minor. The quick modulation of Interpolation B presents a sharp contrast to the Sinfonia Drammatica’s style, in which links between tonal areas are frequently long and complex, causing dramatic tension to persist or to rise. Alternatively from Interpolation B, Respighi likely chose to draw out the tension in the return to B-flat minor through the statement of theme B, in F minor and E-flat minor in m. 61 and m. 64, respectively.

The overall process of modulating from B-flat minor of the first theme group to B minor in the transition, and eventually to D-flat major in the second theme group presented compositional challenges for Respighi. This difficulty is indicated by thematic usage and voice leading in several of the interpolations. Differences in the order of some passages between the particell and the final version also imply a drawn-out and hard process of composing this modulation. Interpolation C is likely Respighi’s first attempt at writing the portion of the transition that modulates from B-flat minor to the intermediate step of B minor. In Interpolation C, Respighi initially uses the head of 1 Tema a(1)(theme A) and 1 Tema c1 in counterpoint,
above a pedal F, in mm. C1-C4 which is similar to the final version’s initial large-scale motion away from B-flat minor at m. 71. The interpolation, however, stays mostly diatonic to B-flat minor and fails to modulate since it states theme B in mm. C5-C12 along with the head of theme A in mm. C10-C12, both in B-flat minor. Continuing from Interpolation C in the particell, Respighi sketched the measures which correspond to mm. 71-73 (which begin to modulate from B-flat minor to B minor) on the remainder of the sketch page. The next sketch page, however, begins with measures corresponding to mm. 61-70 in the final version, which through F minor and E-flat minor, feature a return to the B-flat minor tonic key. Since Interpolation C remains in B-flat minor, Respighi needed to make additional attempts at the voice leading of the transition’s modulations.

Interpolation D, sketched immediately after m. 70, appears to be another attempt at the modulation from B-flat minor to D flat major, but without the intermediate step of B minor. D-flat major tonality finally emerges in the finished version at m. 106, as Respighi approaches its tonic 6 by half-step with an A7 sonority (which enharmonically represents an augmented sixth of B-double flat) in m. 105. Beginning on B-double flat and using the head of theme B, mm. D1-D2 allude to an A7 harmony enharmonically. Unfortunately, the remainder of Interpolation D implies a return to B-flat minor, in mm. D7-D8 (with a B-flat minor sonority in first inversion).

The sketches of the final bars of the exposition suggest that Respighi may have originally intended to include a linking passage between the end of the exposition and the beginning of the development. Interpolation J lies between the measures corresponding to m. 151 and 152 in the final version, which is the exact point at which the development actually begins.

It is likely that Respighi omitted Interpolation J because of its redundancy in middleground voice leading. Stylistic differences are other possible reasons for the discarding of
the passage. Interpolation J begins and ends with D-flat major harmony, suggesting the prolongation of that key. Respighi had established the sonata form’s EEC in D-flat major with a strong cadence at m. 133. The content of Interpolation J would insert a momentary, systematic fluctuation of dramatic tension, which would not fit well with the more random local fluctuation in the final version. Within Interpolation J, Respighi harmonizes theme D₄ chromatically, including the use of flat-III (F-flat major), and flat-VI (B double-flat major). The passage forms a fairly strict sequence, in contrast to the sequences in the final version, which Respighi composed with less uniformity. Instead of using Interpolation J, Respighi chose to advance the movement’s narrative by suggesting the prolongation of D-flat major through the recurrence of D-flat major and C# minor harmonies with voice exchanges in the development.

Thematic Issues

The evolution of Respighi’s treatment of theme C from the sketches to the final version suggests that he wanted the theme to have an important role in the symphony’s narrative. His first sketches of theme C in the particell imitate his original intention for the theme to emerge with the same rhythm as in the catalog, i.e. 1 Tema d in Figure 5-1. Respighi sketched his original idea for the emergence of theme C in the four measures of Interpolation E. It is apparent that he was not satisfied with the result, since he crossed out Interpolation E and rewrote theme C on the back side of the previous page in the sketchbook. In this second attempt, Respighi augmented the rhythm of theme C with a 2:1 ratio, giving it slower motions than themes A and B from the exposition. Now that the theme’s rhythm contrasted with that of themes A and B, it became a “mediator” between the themes of the first and second groups. Respighi was more

satisfied with this less rhythmic version of theme C, so he included it as mm. 88-94 in the final version.

In the final version of the second theme area of this movement, theme D₂ stands out among the peaceful D themes because it slightly raises the low level of tension in mm. 110-113. This rise in tension is only temporary, as Respighi soon states theme D₃ twice, thus returning the tension to the previous low at m. 122. Interpolation H, which Respighi drafted between the measures which correspond to m. 127 and m. 128, appears to contain an interlude that links these two peaceful statements of theme D₃. This connective passage would cause a misplaced rise and fall of dramatic tension, which could be a reason for its omission. After the additional statement of theme D₃ in mm. H₅-H₇, he dissolves D-flat major tonality through m. H₁₉ stating fragments of themes B and D imbued with chromaticism. In mm. H₂₁-H₂₃, there is motion back into D-flat major, with a B-flat-A-flat-G-flat descent in the bass. Since Respighi had already interrupted the serenity of the second theme area through the chromaticism of theme D₂, he chose to discard Interpolation H to maintain the calm and restful moments.

Respighi’s alterations of 2 Tema d from the particell to the final version suggest that he intended the theme to emphasize the “resolving” role of the major mode in the second theme area of the recapitulation. 2 Tema d brings out the major mode with its double neighbor notes to \( \hat{3} \). Respighi had written the theme in D-flat major as one of the secondary themes in the thematic catalog (Figure 5-1) but did not state it in the second group of the exposition. He saved it for the end of the second theme area in the recapitulation in the home key’s parallel major of B-flat. He sketched his initial plans for the debut of 2 Tema d in mm. O₁-O₄, which lie between m. 387 and m. 388. Interpolation O states the theme in D-flat major, which is the same key as in its statement in the thematic catalog. Respighi probably realized the impact of 2 Tema d’s focus on
the major mode and decided that it was a better idea to bring out the major tonic of the original key instead of that of the secondary key. Therefore, Respighi omitted Interpolation O and immediately rewrote 2 Tema d in B-flat major, in the measures which correspond to mm. 388-391.

To add to the sense of resolution in this movement’s coda, Respighi combines the chaotic theme B with the somewhat peaceful theme E in mm. 400-404. However, the statements of the secondary theme D actually contribute more to the sense of peace in the coda. An omitted combination of themes in the particell suggests that Respighi placed more importance on theme D as he sketched the remainder of the coda. After stating the other themes, he probably wanted theme D to single-handedly evoke peace, especially in the coda. In Interpolation R, he states theme D in counterpoint with theme B, while continuing the \[\hat{1} \text{-} \hat{5}\] ostinato in the bass. It is likely that Respighi realized that stating theme D with other themes would diminish theme D’s peaceful effect and thus, he omitted Interpolation R. Now realizing the importance of theme D, he restates it in mm. 447-453 as a solo melody, allowing it to develop the tranquil effects independently of other themes.

Expansions

Midway through the development’s unsettling first section, there is a high point of dramatic tension. Respighi portrays this crest by using the head of theme A in a sequence. The first leg of the sequence states the first two measures of theme A, transposing them to C# minor. Between mm. 183-184, Respighi used the theme’s third measure in the one-measure Interpolation K. There is no interpolation within the theme’s next occurrence, in mm. 185-187.

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89 Respighi’s conspicuous use of the secondary theme in the coda is another adherence to the procedures of Classical sonata form. See Caplin, 183.
Such an absence suggests that Respighi decided to omit the extension of theme A in m. K1 for the sake of sequential uniformity in this point of high drama.

Statements of themes C and D in mm. 206-237 give the development’s second section a “blissful” character, seemingly resurrecting the calmness of the second theme area. After a statement of theme C in mm. 216-223, Respighi uses theme C in a canon between the first violins and cellos. Sketched between m. 224 and m. 225, m. M1 introduces the G-flat 7 sonority that accompanies the canon. M. M1 is superfluous and disrupts the smooth melodic flow of the repetitions of theme C as Respighi clarifies the theme’s mediating role in the movement and thus the measure was omitted.

The movement’s final cadence occurs in mm. 453-454 as theme C states its ultimate 7-1 pattern with a V-I harmonic progression. This cadence concludes the movement’s narrative and forecasts the beginning of the slow movement by portraying a sense of resolution. Respighi originally planned a more drawn-out motion for this ending gesture. In Interpolation T, located between m. 453 and 454, Respighi attempted to evoke closure with a construction similar to the end of the exposition. In this passage, theme A₂ occurs with a Gr. +6 (G-flat7 harmony), which would make a deceptive resolution of the dominant in m. 453. Theme E occurs over a D-flat major sonority in mm. T3-T4. Mm. T5 and T6 return to the Gr. +6, thereby drawing out the resolution of the dominant in m. 453. Instead of closure, Respighi created a slight “frenzy” with the delaying of the dominant’s resolution and use of themes A₂ and E from the end of the exposition and he therefore omitted Interpolation T. He then decided to merely embellish the final tonic harmony with soft statements of the head of theme A in mm. 454-457 and with the isolated Motive A in mm. 458-464, thereby achieving the desired effect of closure.
Movement II

Thematic Catalog

In the slow movement’s thematic catalog, Respighi wrote two new themes that use the symphony’s motives in different ways than other themes. He crossed out both of these new themes and in their place, used transformations of themes from the first movement as he went on to sketch the particell. These changes during the compositional process likely indicate Respighi’s informed decisions to improve the symphony’s sense of a continuous narrative through inter-movement connections.

Respighi sketched and later omitted his original idea for the slow movement’s main theme as 1 Tema a at the beginning of the catalog. 1 Tema a differs from non-omitted themes through its extended length, motivic usage, and the presentation of a contrasting period. As seen in Figure 5-2, this period’s antecedent phrase begins with the diatonic Motive B, descending from 5 to 3 in the theme’s first two measures. At the end of the first line, the chromatic Motive B expands the melody with a rising sequence of pitches (B-double flat, B-flat, and C). The theme proceeds in a descent, leading to a pause on E-flat (2) at the end of the second line and indicating the end of the antecedent phrase. Respighi differentiates the theme’s consequent phrase with a descending sequence that outlines an assuring 3 - 2 - 1 descent in the first line, which is followed by another descent to 1 in the second line into a lower register.

Instead of 1 Tema a, Respighi used theme B2 as the main theme of the slow movement in the particell and the final version. Respighi constructed theme B2 directly from the first movement’s theme B to form a single phrase that frequently uses the chromatic Motive B to
emphasize 1. By using a derivative of an important theme from the first movement as the main theme of the second movement, Respighi aptly links the two movements. Such a connection facilitates the flow of the narrative from one movement to the next.

The features of the omitted 1 Tema d suggest that Respighi initially intended to use it to evoke “chaos” at one or both of the slow movement’s two high points of dramatic tension. Illustrated in Figure 5-2, 1 Tema d has a ff dynamic level that begins with a quick rise into a high register, followed by upper and lower neighboring motion. The inverted diatonic Motive B comes afterward with statements in the third and fifth measures. Motive A occurs below the surface in this melody’s second and final two measures but the melody otherwise uses the motives sparingly. The relative lack of motivic usage in 1 Tema d makes it stand out from themes that use the motives more frequently.

It appears as though Respighi chose to use some form of theme A from the first movement instead of 1 Tema d to articulate the chaotic points of the slow movement. After sketching the unfamiliar 1 Tema D, he probably decided to employ previously stated themes and therefore weave the symphony’s movements together. Later in the catalog, he sketched a passage labeled as 2 Tema b, which uses theme A with a rhythmic ostinato. He chose to use this 2 Tema b as the first chaotic climax in mm. 105-111 and a soloistic statement of theme A in the second climax (mm. 177-184).

Interpolations Affecting Voice Leading

In order to link D-flat major tonality of mm. 50-110 to B major tonality at m. 119,

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90 By omitting a theme that uses both the diatonic and the chromatic variant of Motive B, and replacing it with a theme that uses the chromatic Motive B nearly exclusively, Respighi also suggests that he intended the chromatic Motive B to evoke peace consistently.

91 Flamm sees the catalog version of 2 Tema b as the dramatic climax of the entire symphony on the grounds that the sketched passage links movement I with II and movement II with III, both through quotation. See Flamm, 414.
Respighi goes through D major in mm. 111-114 and E-flat minor in mm. 115-118 while retaining a pedal F#/G-flat. Figure 3-4 illustrates this connection in the middleground structure. This modulation occurs after the movement’s first climax and leads to a sharp drop in the tension level. The omitted Interpolation C (seen in Appendix B) is located between m. 114 and m. 115 and appears to be an attempt at a tonal linkage between D-flat major and B major. Interpolation C puts D major and E-flat minor in the opposite order from the final version. In this passage, Respighi uses the corale (theme D5) and the fugato in counterpoint, first in E-flat minor above a G-flat pedal and again in D major (changing the key signature), retaining the pedal G-flat as F#. The ostinato enters in m. C12, suggesting a pedal A through m. C14, further emphasizing D major. Respighi probably decided that two additional statements of theme D5 would draw out this modulation too far and thus obscure the sense of waning unrest. Alternatively, he chose to link D major to B major only through E-flat minor in the particell, using the ostinato in the measures which correspond to mm. 115-118 in the final version.

In the bass, a stepwise descent in m. 118 links the pedal G-flat to the D# (the third of B Major) in m. 119 as B major tonality returns. Interpolation D, drafted between mm. 118-119 seems to be an attempt at modulating from E-flat minor tonality in mm. 115-118 to B major tonality at m. 119. The passage frequently employs the diatonic Motive B to emphasize the root, third, and fifth of E-flat minor harmony in mm. D2-D7. Such behavior resembles that of theme G, which Respighi later employed to embellish E-flat minor tonality in the middleground structure in mm. 222-226 and the motion between the relative minor and the movement’s structural dominant harmony in mm. 226-231. Afterwards, Interpolation D emphasizes F in the bass, with pauses on in mm. D8-D9, and in m. D12. The bass then descends by a whole step (enharmonically represented as a diminished 3rd) to E-flat (D#) in the measure corresponding to
m. 119. Overall, Interpolation D creates the same problems as Interpolation C. It delays the arrival of B major too long and it adds dramatic tension. Therefore, Respighi omitted Interpolation D and retained the quick, discreet bass descent, from G-flat to D# in mm. 118-119.

After two peaceful statements of the head of the corale (Theme D5) in mm. 147-154, Respighi begins to raise the dramatic tension in preparation for the movement’s second high point, occurring at m. 177. The head of theme B2 in the soprano and the chromatic Motive B in the bass join forces to elevate the unrest in this transition in the final version. Respighi originally envisioned a more drawn-out link between “bliss” and “chaos,” which he wrote in Interpolation F. Occurring between mm. 172 and m. 173, the G4 \2 sonority from the first movement with the prominent pedal F, lasts throughout Interpolation F. In the interpolation, Respighi states sequentially alternating entrances of theme B2, on B and F in mm. F1-F4. Mm. F4-F10 are also sequential and state Motive A in the foreground. This sequential unit consists of the head of theme A from the first movement.\(^{92}\) With entrances of this theme in A major, B minor, and D major, he articulates motive A below the surface. Although Respighi deliberately refers to the transition in the exposition of the first movement with the restatement of the G4 harmony, the inclusion of the passage would make that reference too obvious for this style. Even though the inter-movement thematic connections are clear, the reuse of harmonies between movements of the Sinfonia Drammatica is mostly subtle. Respighi probably realized this and discarded Interpolation F and instead used an obscured G major sonority (stated against a pedal F#) to proceed to the F# major harmony of the movement’s second climactic point at m. 177.

In mm. 226-231, Respighi links the submediant E-flat minor to the structural dominant harmony. He decorates this tonal motion in the bass with theme G. Theme B3 also participates

\(^{92}\) In the thematic catalog for this movement in the sketches, Respighi reuses the head of 1 Tema a(1) (Theme A) from the first movement and labels it as 2 Tema b, which he uses intact in the sequence in mm. 105-110 of the final version of the movement.
in this motion with its entrances on B-flat and F-flat in the soprano. Respighi originally intended to have an entrance of theme B₃ on G-flat between the aforementioned two entrances in Interpolation H. If he included this additional statement of theme B₃, the beginning pitches of the three thematic statements would sound the inverted Motive A below the surface. Respighi was probably experimenting with a smoother connection between B-flat in m. 227 and F-flat in m. 228 in the soprano voice. The inclusion of the theme’s entrance on G-flat in m. H1 would allow such smoothness in voice leading and would state Motive A, but would disrupt the sequence that themes G and B₃ form in their motion towards E-flat minor.

Respighi signals the closing of the movement’s narrative in mm. 244-252 with statements of theme B₂ that emphasize the final ¹ in the movement’s subsidiary descent. Interpolation I, drafted between m. 246 and m. 247 evokes tension, which would contradict the defining features of this movement’s conclusion. Switching to ¾ meter, Interpolation I is similar to mm. 226-231, which links E-flat minor to the structural dominant. The passage features themes B₃ and G in quasi-sequential counterpoint. Unlike mm. 226-231, however, the passage prolongs the tonic of G-flat major. Still, with the contrapuntal statement of familiar themes, Interpolation I would cause a sudden, misplaced rise in the tension level at the end of the movement and thus, Respighi discarded it.

Thematic Issues

Near the beginning of the reprising A’ section, Respighi repeats theme B₂ in a state close to that of its original (mm. 1-7) in mm. 189-196. By stating theme B₂ in this manner, he evokes the same sense of peace as in the beginning of this movement. However, Interpolation G (sketched between m. 189 and m. 190) suggests that the decision to resurrect the movement’s initial “bliss” was influenced by the results of an experiment. In Interpolation G, Respighi
restates mm. 7-8, which employ theme B2 in the beginning of a modulation from G-flat major to E-flat minor, slightly eroding the sense of “bliss.” After writing the first two measures of that modulating passage, Respighi probably decided that a return to the movement’s initial state of peace would make the movement’s form and narrative clearer. Therefore, he chose to restate mm. 1-7 in mm. 189-196 with few alterations.

Movement III

Thematic Catalog

The thematic catalog of the finale of the *Sinfonia Drammatica* illustrates Respighi’s continuing efforts to strengthen the flow of the narrative between movements. Even though this catalog is not as inclusive as that of movements I and II, it suggests a link from this finale to both of the previous movements. It only lists the themes that Respighi uses in the finale’s first theme group and in the transition. The presentation of the themes, however, shows two brief paths of thematic development that illustrate Respighi’s intentions to retain the motivic content of themes from previous movements.

In order to continue the flow of the narrative from the slow movement to this finale, Respighi experimented with the reuse of the ostinato from mm. 115-118 of the slow movement. As Figure 5-3 points out, he wrote the ostinato with a new designation as 1 Tema a at the beginning of the catalog. Theme A3 is written immediately below the ostinato with the label of a2. Respighi also wrote theme A3 independently as 1 Tema e, later in the catalog. Since he left at least one blank staff between the rest of the adjacent themes in the catalog, it is possible that he added the statement of theme A3 in counterpoint with the ostinato after he wrote out the other themes. Theme A3 emerges with the ostinato in m. 3 in both the particell and the finished version. Respighi’s maintaining of his later decision to state the new theme A3 in counterpoint
with the previously-used ostinato suggests that by the time he finished the thematic catalog for the finale, he wanted to reinforce the inter-movement narrative by recalling the slow movement.

The thematic catalog for this finale also regards theme A₄ as the most important theme in the movement’s narrative. As Figure 5-3 points out, Respighi wrote the themes that he used in the tonal link from B-flat minor to D-flat major in the first part of the movement’s transition, and listed these themes as separate entities, labeling them 1 Tema d and 1 Tema f, respectively. Both of these themes can be seen as transformations of theme A₄ because they employ the defining upward leap and the stepwise descent from theme A₄. Since Respighi wrote out a path of development for theme A₄ but did not do so with any of the other themes in this catalog, it is likely that he considered theme A₄ to evoke the main “character” in the finale’s narrative.

Interpolations Affecting Voice Leading

In the exposition of this finale, Respighi deviates from the traditions of sonata form by using E major (#IV) tonality for the second theme group at m. 85 instead of D-flat major (III). He actually deceives the analyst by stating the secondary theme (theme B₅) in the III key area during the transition in mm. 73-84. The omitted Interpolation B (seen in Appendix C), sketched between m. 81 and 82 appears to be Respighi’s first attempt at modulating from D-flat major to E major. Respighi states theme B₅ four times throughout the transition in mm. 73-84. Although the third occurrence of theme B₅ hints at E major, enharmonically stating the theme in F-flat major in mm. 79-80, D-flat major returns in m. 81. After m. 81, Interpolation B states theme B₅ once more, over what appears to be a modulating harmonic progression. Respighi may have wanted motion into the subdominant G-flat major, considering the D-flat⁷ sonority in mm. B1-B2. M. B3 uses an F⁷ sonority that would link to E major in m. 85 by deceptively resolving through a descending half step and functioning as an augmented sixth. Respighi alternatively
chose a different path to E major. He hints at a return to D-flat major in mm. 82-84 with a short cycle of descending fifths (B-flat-E-flat-A-flat). The A-flat major harmony in m. 84 suggests a cadence in D-flat major, but Respighi moves to E-major by third relation in m. 85. He probably chose this method of modulation in this instance for variety in voice leading. In the final version, he uses an augmented sixth as part of motion between first and second theme space in mm. 105-106 of the first movement, and between the end of the development and the recapitulation (mm. 223-224) in the finale.

The contents of the particell draft of this movement’s recapitulation suggest that Respighi went through another lengthy process of composing the modulation between the first and second theme groups. Interpolation J experiments with the tonal link between B-flat minor of the first theme area and D major of the second theme area. M. J1 corresponds exactly to m. 219 in the final version, but the remainder of the passage modulates to D major, instead of descending to the structural pedal F, which is reestablished at m. 224 in the final version. Respighi uses a strict, two-voice sequence in mm. J2-J5, which uses theme A5 in the soprano against alternating diatonic and chromatic ascents in the bass. With the first cell in A minor and the second in F# minor, the intended tonal goal of D major would occur if this sequence were to continue. The C# in the bass in m. J6 implies a resolution to D, which would allow an authentic cadence. Instead of such a motion into D major, Respighi chose to reuse a substantial portion of the transition from the exposition to descend again from the F to the pedal E-natural to accompany the second theme, but in D major as a $6_4$. With continued use of a pedal E with the secondary theme in the recapitulation, he created further motivic parallelism (with the lower-neighbor note figure of Motive C) and continued the movement’s narrative with clarity.
In the first section of the coda (mm. 302-344), Respighi prolongs the movement’s structural tonic harmony while delaying the emergence of the Kopfton of D-flat with an Anstieg. As Figure 4-3 reveals, he employs the dominant harmony followed by the minor subtonic (in second inversion) ascending to the Kopfton in the soprano at m. 344. Composing the lengthy rise in the soprano, from E-flat\textsuperscript{6} to the Kopfton of D-flat\textsuperscript{7} in mm. 328-344 apparently was a challenge for Respighi. Interpolation L shows Respighi’s initial attempt at composing this rise. He ascends from E-flat\textsuperscript{5} to B-flat\textsuperscript{5} in the top voice in mm. L1-L5, during a restatement of theme H in the middle voice. Afterwards, he returns to E-flat\textsuperscript{5} and later attempts to rise in both the top and the middle voices while the bass descends from E-flat to D-flat. Overall, Interpolation L results in a series of interrupted ascents in the upper voices over a large-scale descent in the bass, from E-flat\textsuperscript{2} to D-flat\textsuperscript{2}. Respighi probably determined that these interrupted ascents did not evoke the kind of “suspense” that he wanted to create to delay the return of the structural tonic harmony. Learning from this unsatisfactory result, he replaced Interpolation L with a passage which betterroused suspense by merely sustaining E-flat in the bass and slowly rising from E-flat\textsuperscript{6} to D-flat\textsuperscript{7} without interruption in the soprano.

Respighi begins to evoke the end of the symphony’s narrative in mm. 382-391, through a peculiar flat-\textsuperscript{2} - \textsuperscript{1} descent in the Urlinie. Themes B\textsubscript{2} and H embellish this structural motion. Respighi’s original plans for this structural descent, however, did not include any themes. In Interpolation N, which lies between m. 381 and 382, he emphasizes the descent from flat-\textsuperscript{2} to \textsuperscript{1} with a descending sequence in the lower voices in combination with a \textsuperscript{1} - \textsuperscript{5} ascent in the soprano. Here, the inner voice of the lower staff descends in consistent, parallel motion from B-flat\textsuperscript{3} in mm. N1-N9, only to pause on D-flat\textsuperscript{2} (\textsuperscript{3}) in mm N9-N10, delaying the arrival of flat-\textsuperscript{2} until m. N11-N-12 in the middle staff. After drafting this passage, Respighi likely realized that he could
signify motion towards the end of the symphony’s narrative more clearly by using familiar, reminiscent themes. Themes B$_2$ and H are both adaptable to this ending situation and Respighi chose to employ them to focus on notes of the belated descent of the *Urlinie*. 
CHAPTER 6
SIMILARITIES BETWEEN THE SINFONIA DRAMMATICA AND MARIE VICTOIRE

In addition to the descriptive title of the Sinfonia Drammatica, operatic connections contribute to the implication of a narrative in the work. Respighi’s sketches to the Sinfonia Drammatica lie interspersed with the sketches of his four-act tragic opera Marie Victoire. Drafts of the latter are found on what appear to be the back sides of the sketch pages of the particell of the Sinfonia Drammatica. Marie Victoire conspicuously employs Motives A, B, and C of the Sinfonia Drammatica in the declamation of its plot.

The motivic and occasional thematic commonality between Marie Victoire and the Sinfonia Drammatica loosely resembles such connections between operas and their accompanying overtures.93 By saying this, I am not suggesting that any portion of the Sinfonia Drammatica functions as an “overture” to Marie Victoire or vice versa. I am attempting to further clarify the notion of Respighi’s transferring of motives from a dramatic opera to an instrumental work to strengthen the sense of a narrative in the Sinfonia Drammatica.

The three motives occur less systematically in Marie Victoire than in the Sinfonia Drammatica. It is possible that Respighi reused an opera’s motives in an instrumental work with more organization to better portray a narrative; to “compensate” for the lack of text or program notes. While a comprehensive analysis of Marie Victoire is beyond the scope of this study, the following chapter explains the connections between Marie Victoire and the Sinfonia Drammatica through a comparison of motivic employment and associative tonality. Attention is given to Respighi’s statement of motives to represent the feelings of the characters at important moments.

93 Through a formal analysis of the overture to Wagner’s Der Fliegende Holländer in relation to the opera itself, Steven Vande Moortele exemplifies the link rather than a correspondence between the narrative of operas and that of their accompanying overtures. Despite their motivic commonality and significant employment of the same musical passages, differing narratives are present. See Vande Moortele, “Form, Narrative, and Intertextuality in Wagner’s Overture to Der Fliegende Holländer,” Music Analysis 32, no. 1 (March, 2013), 48-50.
in the plot of *Marie Victoire*, both as part of themes and independent statements. The chapter then notes similarities and differences between these moments and important points in the perceived fluctuation of dramatic tension in the *Sinfonia Drammatica*.

**Act I**

The opera begins in Louveciennes, in northern France, during the French Revolution. The leading character, Countess Marie Victoire de Lanjallay and her husband Maurice live in wealth and tranquility in their mansion in the opening scene. Tension begins when a frenzied crowd of revolutionary protesters assaults their homestead. To make matters worse, Marie is distressed over hearing the news of her father-in-law being under attack from political dissenters in Brittany. After Maurice sets out to defend his father, the crowd seizes and abducts her friend, Cloriviere.

In a manner similar to that of theme A from the first movement of the *Sinfonia Drammatica*, motivic usage in the opening theme of *Marie Victoire* lays the ground work for motivic employment throughout the opera. In the prelude to Act I, Respighi uses familiar motives to portray the wealthy, stable household in which Marie blissfully enjoys her frivolous lifestyle. The diatonic Motive B, which frequently evokes unrest within theme B of the opening movement of the *Sinfonia Drammatica* emerges in the prelude’s opening theme and in the opera’s opening measures, but in a peaceful portrayal. Sequentially stated twice, in mm. 1-12, the theme initially inserts the diatonic Motive B into the eighth-note triplet, in m. 2, and repeats it with syncopation in m. 5 as Ex. 6-1 shows. The downward leap on the dotted-eighth/sixteenth note rhythm from theme B$_2$ of the *Sinfonia Drammatica* is also present in m. 2 and m. 5. Such a descent brings about the occurrence of Motive A in inversion at these two locations. Here,
Motive A creates a succession of descents interrupted by leaps and a contour similar to that of theme A₃ of the *Sinfonia Drammatica*.

Motive A frequently occurs throughout *Marie Victoire*, but most often with free inversion or other rearrangement of its contour. The motive accompanies some of the more intense dramatic moments of *Marie Victoire*, both in vocal and orchestral melodies. Respighi also transposes it more frequently from its 5-6-1 position, which help the themes of the *Sinfonia Drammatica* to portray “stability.” As Marie is playing a blissful yet subversive melody on the harpsichord at the beginning of Act I, Scene 1, Motive A emerges, as seen in Ex. 6-2. The motive occurs in inversion, as an extension of an upper neighbor-note figuration. By using the motive in this manner, Marie’s harpsichord melody closely resembles a transformation of theme A₄ in the finale of the *Sinfonia Drammatica*. In mm. 194-197 of the third movement, Respighi replaced the inverted Motive A of theme A₄ with an incomplete upper-neighbor figuration, giving the theme a much calmer character than its use at the beginning of the movement (see Ex. 4-13). Throughout scene I of *Marie Victoire*, Respighi uses this incomplete upper-neighbor figure, as a symbol of “stability” and transforms the figure as the dramatic tension rises with the onset of Marie’s conflicts.

In Scene 2, Respighi uses an altered form of Motive A in m. 59 and m. 61 to bring out the intensity of an argument between Marie’s servant, Simon, and her groundskeeper, Cloteau. As illustrated in Ex. 6-3, Motive A occurs twice, replacing the initial rising whole-step with a half step, followed by the familiar, ascending minor third. Obscured D-minor tonality characterizes this argument and Motive A heightens the argument’s tension by emphasizing the foreign pitches of D-flat and C-flat. The focus on chromatic pitches by Motive A recalls theme A₃ in the finale of D-flat and C-flat.

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94 The song that Marie performs was allegedly written for the widow of an enemy of the republic.
of the *Sinfonia Drammatica* that had also portrayed unrest. However, the tension created by this altercation is superficial and part of a subplot, as the real dramatic unrest occurs as the revolutionaries confront Marie in later scenes.

A chorus of angry revolutionaries assails Marie’s chateau near the middle of Scene 2. The unison melody of these protesters uses Motive A as part of a word-painting in mm. 180-188. Motive A occurs with inversion at the height of the rise of the melodic line to illustrate the mob’s desire to hang the aristocrats. The protesters often alternate their melody with the French folk song *Carmagnole* to mock the nobility.

Respighi switches between the use of the diatonic and chromatic versions of Motive B in *Marie Victoire* with less systematic restraint than in the *Sinfonia Drammatica*. The result of this lowered restraint is an inconsistency of the dramatic implication of the two types of descents throughout *Marie Victoire*. As demonstrated by theme B2 in the second movement of the *Sinfonia Drammatica*, the chromatic Motive B usually evokes calmness, while the diatonic Motive B tends to portray unrest and/or harmonic direction, as in the \( 6 - 5 - 4 \) descent of theme B in the first movement. Midway through Scene 2 of *Marie Victoire*, in mm. 125-127, both the diatonic and the chromatic variants of Motive B occur between a soliloquy of Maurice and an old French song sung by Marie as *Ex. 6-4* shows. In mm. 125-126, there is a diatonic stepwise descent in from \( \hat{1} \) to \( \hat{4} \) in G minor and Respighi continues this descent to \( \hat{7} \) in m. 127, mostly with half-steps. Here, Respighi uses both varieties of Motive B to express calmness in an attempt to subdue the tension brought forth by the invading revolutionaries.

The dramatic tension of Act I rises significantly near the end of Scene 2, as Maurice, Cloteau and Simon react to the siege of the revolutionaries. Respighi portrays this upsetting situation mainly through repeated, chromatic stepwise ascents (Motive B in inversion). Motive
A also contributes to this rise of tension by depicting the strength of these three characters. At m. 262, a dominant pedal in E-flat major accompanies a new theme that features Motive A as cited in Ex. 6-5. At the beginning of this emerging theme, Motive A occurs in the lowest voices on its strong position of $\hat{5} - \hat{6} - \hat{1}$ as it had done at the beginning of theme A in the opening movement of the *Sinfonia Drammatica*. Motive A brings out $\hat{5}$ in m. 263, portraying Cloriviere’s bold, noble resistance to the protesters.

After the revolutionaries leave, early in Scene 4, Marie and her husband relax by singing a love duet. In this duet, Respighi occasionally uses Motive B to increase tension to a modest degree, resembling passages that are similar to parts of the *Sinfonia Drammatica* that resort to the same. In a high point of the duet’s passion, the orchestra imitates Maurice and uses an important construction from the second movement of the *Sinfonia Drammatica*. The sequential use of the descending step (the truncated Motive B), which Respighi used to delay the closing $\hat{1}$ at the end of the second movement of the *Sinfonia Drammatica* occurs in mm. 44-46 to bring out Maurice’s love for Marie as revealed in Ex. 6-6. Respighi heightens the passion between the two lovers further by stating the inverted Motive A in the bass in mm 45-47.

The closing measures (mm. 96-98) of the love duet recall the serenity of the end of the exposition of the first movement of the *Sinfonia Drammatica*. Ex. 6-7 clarifies how, as part of a restatement of the opening theme of Act I, the diatonic Motive B over a tonic pedal in the key of D-flat major mirrors the state of the “peaceful” theme $D_4$. By using such a construction, the love duet achieves a significant if temporary reduction of dramatic tension.

Early in Scene 5, Respighi employs the chromatic version of Motive B to portray unrest. This motivic use represents another example of Respighi’s lack of consistency in using the two variants of Motive B in *Marie Victoire*. At this point in the plot, Cloriviere arrives at the chateau
with the unfortunate news of the attack on Maurice’s father in Brittany. Respighi uses the chromatic Motive B in inversion to emphasize the new sense of unrest created by the news. In mm. 70-73, Cloriviere announces the attack on Maurice’s father in a chromatically ascending line, from D to E-flat to E, as Ex. 6-8 illustrates. The first horn accompanies this with a parallel, chromatic rise of its own.

In a later passage of Scene 5, Marie attempts to reduce her husband’s anxiety from the news of his father’s situation. Respighi uses steady tonality to accompany Marie’s efforts, portraying “temporary resolution.” Much of this passage is in D-flat major, the key with which Respighi shows such resolution in various points of the Sinfonia Drammatica. These include the second theme group of movement I and the portion between the two climactic moments of Movement II. Marie sings the opening theme of Act I at m. 130. Here, Respighi inserts the unaltered Motive A to bring out “seul devoir” (only duty) as Maurice prepares to leave and aid his father’s defense.

As Maurice sets out for Brittany in hopes of defending his father against the revolutionaries, Marie feels great sympathy for her husband while missing him dearly. The chromatic Motive B is present in the accompaniment of the sympathetic melody that Marie sings. Here, the motive’s occurrence represents one of the few instances in which Respighi states the chromatic Motive B in a peaceful situation. Marie shows her sympathy by singing a blissful melodic line in mm. 232-234. As Ex. 6-9 shows, the accompanying oboe part descends by half step from A-flat in m. 232 and from B-flat in m. 233. Coincidentally, these descents construct a theme that parallels the peaceful theme B2 of the Sinfonia Drammatica.

The mob of revolutionary protesters suddenly returns at the end of Scene 5, interrupting Marie’s blissful thoughts of her husband. Led by Caracalla, the revolutionaries are after Maurice
but abduct Cloriviere instead. Respighi highlights the “chaos” of this abduction with the chromatic Motive B in mm. 323-326. As depicted in Ex. 6-10, the two-octave descent of the motive deepens the scale and nature of this “chaos.” Since Respighi had recently used the chromatic Motive B as part of Marie’s peaceful soliloquy in mm. 232-234, this use of the chromatic Motive B further suggests inconsistency in the dramatic meaning of Motive B throughout *Marie Victoire*.

**Act II**

The Committee of Public Safety led by Robespierre incarcerates Marie, Cloriviere, and other members of the nobility. Cloteau is one of the jailers but is still sympathetic to Marie. A fellow prisoner, Langlade, attempts to raise the spirits of the imprisoned by having the inmates stage a musical drama, but Marie finds this offensive, as she and many of the other inmates worry about their fate. Cloriviere and Marie assume that Maurice has already been executed elsewhere and have an affair. Eventually, Marie and many other members of the nobility are condemned to the guillotine. However, just as their executions are about to be carried out, Robespierre is assassinated and the captives escape. In the commotion that follows, the prisoners rush to their sudden freedom and Marie is separated from her new lover and friends as the act ends.

The prelude of Act II is in B minor, but Langlade sings his cheerful melody to accompany a shift to the relative major key of D as the first scene begins. Langlade is attempting to distract Marie and the other prisoners from their worries. Respighi deliberately employs Motive A to illustrate Langlade’s efforts. At the height of Langlade’s initial melodic rise, Motive A occurs, stating its stable $\hat{5} - \hat{6} - \hat{1}$ pattern, as Ex. 6-11 shows. This conspicuous
use of such a version of Motive A to evoke “stability” recalls the motive’s numerous occurrences in the *Sinfonia Drammatica*, which had done the same.

Since Marie and Cloriviere are under pressure to stay alive and believe that Maurice has already been executed, they begin to admit their feelings toward each other while they are still incarcerated in Scene 3. Musically, Respighi illustrates this passion with a theme that frequently sounds Motive A. This love theme directly quotes an important passage from Respighi’s own *Concerto in la minore* for piano and orchestra, P. 35. (1902).

Respighi uses a lyrical theme in a central ‘B’ section of a ternary form in the third movement of his *Concerto in la minore*. With its lyricism, this theme marks a strong contrast from the fast, march-like tempo, sudden dynamic shifts, and constant rhythmic motion of the surrounding ‘A’ sections. As Ex. 6-12A illustrates, Motive A emerges in the theme, with several occurrences, one of which ascends to the tonic pitch of B-flat, evoking “stability.” Respighi resurrects this theme in Act II, Scene 3 of *Marie Victoire* in a remarkably similar manner. Moments of unrest both precede and succeed this theme.

Following the theme’s relatively peaceful statements in the concerto, Respighi destabilizes it by repeating its opening rhythm and replacing Motive A with a descent, which Ex. 6-12B evinces. He draws out motion into the supertonic harmony with a sustained V/ii, and the dominant soon follows. Respighi employs the same theme and this V/ii-ii-V harmonic motion in Act II Scene 3 of *Marie Victoire*. He begins to state the theme’s head sequentially in m. 86, in A-flat major. The theme enters with a rising crescendo, leading to the supertonic key of B-flat minor at m. 100, as Ex. 6-12C elucidates. Here, the supertonic key accompanies Clorivere’s motion towards a dramatic high point in m. 101, where he refers to an upcoming final embrace.

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95 Respighi’s *Concerto in la minore* is played without pause as a single movement, but has four distinct sections, which could be heard as separate movements.
Towards the beginning of the Entr’acte, when Clorivere is about to face his execution, the key of D minor suddenly ensues, disrupting the love theme and creating a foreboding atmosphere. Adding to this portrayal of tragedy, Respighi employs a transformation of Marie’s theme, which she played on the harpsichord at the beginning of Act I, Scene 1. Marie’s theme returns at a high dynamic level, with syncopated pauses on D and A in m. 9 and m. 10 (see Ex. 6-13). The transformation of a peaceful theme into a theme of foreboding resembles what Respighi does with theme B2 in the Sinfonia Drammatica. He begins the serene movement II with theme B2, but reuses it in the chaotic climax of the development of movement III with heavy scoring.

Respighi continues to use the motives conspicuously as the plot of Marie Victoire takes an unexpected turn. As the Scene unique of the Entr’acte begins, the chromatic Motive B reemerges with sequential descents, to portray a new disordered situation. A shot is fired and the news of Robespierre’s death spreads to the prisoners. In mm. 35-36, a chorus sings “Robespierre est mort,” during a cadence in A major. Respighi proceeds by employing Motive A to express the joy and exultation of the newly freed prisoners. The prisoners hail Cloteau as their savior by singing, “Sau vés! Par lez Clo teau!” Motive A accompanies this frenzy in a rising motion in the upper strings in mm. 43-45 while the inverted Motive A occurs in the descent in the lower string parts (see Ex. 6-14). Unlike many of its occurrences in themes of the Sinfonia Drammatica, Motive A does not emphasize ¹ in these instances. The excitement of the freed people tapers off, however, as Marie loses track of Cloriviere during the final portion of Act II.
Act III

Now in the year 1800, Marie owns a boutique in Paris. She lives with her young son, Georges, whom Clorivere fathered. Cloteau remains close to Marie, even after all that she has done. Clorivere suddenly shows up at Marie’s doorstep and meets his son. The romance between them continues, but Marie regrets her unfaithfulness to Maurice, and Clorivere leaves.

Not long after Clorivere leaves, Maurice knocks on Marie’s door, having returned to France after fleeing to the United States to escape the revolutionaries. Maurice and Marie share a bittersweet reunion which is interrupted by Georges and the uncertainty of whether Maurice is his father. Cloriviere returns suddenly, claiming the police caught him in a plot to assassinate Napoleon. Maurice infers that Clorivere is the father of Marie’s son and Clorivere is forced to leave in shame. Meanwhile, the authorities in pursuit of Cloriviere arrive at the boutique and accuse him of conspiracy but arrest Maurice instead.

Near the middle of Act III, Scene 1, Respighi suggests another connection between Marie Victoire and the Sinfonia Drammatica. Here, he employs Motive A to reinforce steady tonality, thereby reducing dramatic tension. In mm. 95-100 of Act III, Scene 1, the motive’s recurrence in D-flat major recalls m. 197 in the first movement of the Sinfonia Drammatica. In the latter, Motive A as part of theme A evoked a drop in dramatic tension during the middle section of the development. In Act III, Scene 1, Motive A states its $\hat{5} - \hat{6} - \hat{1}$ figure in mm. 95-96, and mm. 97-98, as seen in Ex. 6-15. The motive coincides with Cloteau singing, “pauvre Madame” (poor madam), emphasizing his ongoing loyalty to Marie. The orchestra accompanies Cloriviere with rhythmically augmented statements of Motive A to reinforce the temporary peace of this moment.
In the exposition of the first movement of the *Sinfonia Drammatica*, Respighi states theme A in dialogue with theme B. This interaction evokes a conflict between two characters. Respighi’s use of a theme similar to theme B of the *Sinfonia Drammatica* in *Marie Victoire* strengthens the association of conflict with themes A and B. In scene 5, Respighi features a theme resembling theme B to accompany Cloteau’s dialogue with Cloriviere, expressing disgust over Marie’s unfaithfulness to Maurice. In m. 11, this theme employs the ascending minor third progression, followed by Motive A in inversion (occurring in the *Sinfonia Drammatica*, i, mm. 61-62) as Ex. 6-16 illustrates. Respighi states the resulting cell twice (slightly varying its rhythm in m. 12), to underscore Cloriviere’s remorse over having an affair with Marie.

As Maurice discovers Georges in the middle of Act III, Scene 6, he immediately becomes suspicious of Marie. In mm. 246-248, he asks, “Un Fils? Notre fils?” (A son? Our son?) Respighi heightens this suspicion with musical symbolism in the form of a transformed, familiar theme. The love theme, which had intensified the passion between Marie and Cloriviere in Act II, emerges in mm. 249-251. However, Respighi transforms it with the addition of chromaticism, as seen in Ex. 6-17. This alteration of a familiar theme is reminiscent of Respighi’s chromatic alterations of themes B and A3 at the beginning of the development of the first and third movements of the *Sinfonia Drammatica* respectively.

Act IV

Accused of conspiring to assassinate Napoleon, Maurice is now on trial. Marie publicly confesses her infidelity to him but also begs for his forgiveness. As Maurice forgives her, the spectators wish for his exoneration because evidence points toward Cloriviere to be the true conspirator. Cloriviere soon confesses to his involvement in the assassination plot, but Marie
and Maurice immediately forgive him. In a passionate end to the opera, Cloriviere condemns the authorities, steals a pistol, and takes his own life.

As the scenario of Act IV opens in a courtroom, the act’s opening theme features all three motives in its portrayal of a dismal and foreboding mood. Now in F# minor, the theme contains two linear progressions that descend from \( \hat{5} \) to \( \hat{1} \). As Ex. 6-18 illustrates, both variants of Motive B and the inverted Motive A emerge in these descents, while Motive C embellishes their arrival on F#. This involvement of all three basic motives in a descent towards \( \hat{1} \) recalls the similarly assertive theme A of the first movement of the Sinfonia Drammatica, which had also prolonged a descent with motivic repetition.

In a transition from “bliss” to “frenzy” in the second climactic moment of the slow movement of the Sinfonia Drammatica (mm. 157-176), Respighi repeats the head of theme B\(_2\) in diminution, in a descending sequence, shown in Ex. 3-12. He uses a strikingly similar construction to illustrate the rising sympathy of the public spectators toward both Maurice and Marie, as they file into the courtroom, in mm. 144-156. As Ex. 6-19 illustrates, Respighi employs the stepwise descent and the leaping dotted-eighth-sixteenth note figure of theme B\(_2\) to accompany the sopranos of the chorus of spectators as they sing, “L’accusè pleure!” (“The accused cries!”) Afterward, the sopranos and tenors begin the escalation of chaos in m. 149 in unison with the upper woodwinds and violins. As the chorus echoes, “Pardonnez-là!” (Forgive her), the orchestra and chorus repeat the head of theme B\(_2\) sequentially, with rhythmic diminution.

As Cloriviere confesses his crime and begs for forgiveness in mm. 259-266, an altered version of the love theme from Act II accompanies him. Both the diatonic Motive B and the inverted Motive A are present within this version of the love theme. The disposition of Motive
A in this instance results in a sense of unrest that is comparable that implied by themes A₃ and A₅ in the finale of the *Sinfonia Drammatica*. Motive A is particularly effective in expressing Cloriviere’s distress in this passage. While freely inverted, Respighi uses the motive’s downward leaps to emphasize “deuil” (mourning) in Cloriviere’s pleading, in m. 261, as Ex. 6-20 illustrates.

Respighi uses Motive B along with tonality to signal the tragic end of the opera’s plot, in a final subtle gesture of similarity to the *Sinfonia Drammatica*. He alternates between B-flat minor and B-flat major in the opera’s final passage as Cloriviere scorns the court officials, steals a pistol, and fatally shoots himself in shame. Such tonality recalls the foreboding mood of the coda of the finale of the *Sinfonia Drammatica*. As the chorus shouts, “Mort” in m. 296, Respighi repeatedly states an E-D descent, which Ex. 6-21 reveals. The descent proceeds to a statement of Motive B as a progression of whole steps in mm. 300-301, as the minor subdominant harmony occurs. As the main theme of Act II sounds, the closing tonic harmony arrives at m. 302, in a plagal motion from the subdominant. In the final bars, Respighi states the minor tonic harmony but suddenly shifts to the major tonic evoking a sense of closure.

Conclusions

A comparison of motivic employment between *Marie Victoire* and the *Sinfonia Drammatica* shows that Respighi stated the motives with similar meanings but with less organization in the former than in the latter. His statement of the diatonic and chromatic variants of Motive B, both at times of peace and unrest in *Marie Victoire* especially testify to this lack of restraint. The motives merely participate in articulating the plot of *Marie Victoire*, whereas in the *Sinfonia Drammatica*, they are central to the thematic narrative. In his transferring of the motives from an opera to an instrumental work, Respighi probably realized the usefulness of
stating these motives more systematically because of the instrumental work’s lack of text or programmatic associations.
CHAPTER 7

SUMMARY AND CONCLUSIONS

In the preceding chapters, it has been my intent to elucidate an implied narrative in Respighi’s *Sinfonia Drammatica* with the employment of several analytical techniques. I have shown how this narrative semantic arises from a synthesis combining motives, themes, forms, and subsurface structures. The author also hopes that by explicating a perceived narrative in the *Sinfonia Drammatica*, he has provided an additional piece of evidence to support the legitimacy of the concept of narrative in non-programmatic instrumental music. Although the idea has met substantial resistance, mainly due to music’s lack of semantic specificity, recent scholarly work has strongly testified in the concept’s favor. The writings of Almén, Klein, Jackson, and Maus, among others have systematically elucidated how surface, subsurface, and formal features of instrumental works can imply the general framework of a plot. By employing some principles of the analyses of the aforementioned authors, this multi-faceted study of the *Sinfonia Drammatica* has outlined a dramatic framework which emerges as a cycle of waxing and waning unrest.

Respighi’s deployment of three motives within themes accounts for the flow of the *Sinfonia Drammatica*’s narrative at the surface. Systematic alteration of the intervals of these motives along with the disposition of the motives efficiently produces a diverse group of themes. These themes then participate in evoking local rises and falls in the level of dramatic tension throughout the work.

The three motives of the *Sinfonia Drammatica* also find their way into many prominent themes and passages within *Marie Victoire*. Here too, Respighi alters their intervalllic content and distributes them within many themes. This motivic work supports word painting in some instances, and so, in this context, the motives become dependent on the text. After extensive use
and manipulation of these motives in the writing of *Marie Victoire*, Respighi wanted to re-employ them with stricter organization, using certain versions of these motives more consistently in a purely instrumental context to evoke an unscripted drama. The *Sinfonia Drammatica* achieves this consistency by constructing each of its themes with at least one conspicuous form of the motives. The work exemplifies this procedure such that the diatonic Motive B permeates the “assertive” theme B of the first movement and the chromatic Motive B dominates the “blissful” theme B₂ of the second movement.

With the second movement of *Sinfonia Drammatica* in particular, Respighi’s sketching and omitting of its primary theme in the thematic catalog provides evidence of his motivic experimentation. That lengthy theme, with its interplay between the diatonic and chromatic versions of Motive B, resembles many passages of *Marie Victoire*. Some of the occurrences of that chromatic motive portray “unrest,” in the opera, such as the impending execution of the protagonist, while others illustrate “bliss,” such as a statement during the love duet in Act I, Scene 3. After using the same motive in the portrayal of opposite situations, Respighi likely had a new desire to use the descending motive more systematically to differentiate opposing moods in the *Sinfonia Drammatica*. With the constant, and sequential, if repetitive use of the chromatic Motive B as part of theme B₂ in the slow movement’s opening measures, he puts the “results” of his experimentation into action.

The many passages of the *Sinfonia Drammatica* that Respighi sketched but later omitted also show evidence of his fine-tuning of motivic employment. He would often write a sequence that rigidly followed patterns of root movement. Such passages contrast with most portions of the work’s final version. Although the finished product did not follow these patterns as strictly, the motives do not often deviate from their roles throughout the symphony.
The sketched interpolations of the *Sinfonia Drammatica* also illustrate Respighi’s initial ideas for subsurface voice-leading. They often shed light on his multiple attempts at tonal transitions. In some instances, interpolations were written within a prolongation of a sonority at the deep-middleground level of structure, such as the much prolonged dominant in the finale. The thematic and motivic usage often resembles that of the final version within these prolongations, so Respighi likely found such passages to be redundant.

Formal aspects of the *Sinfonia Drammatica* were an important contributor to the inferring of the work’s narrative. Although the work presents innovations of Classical formal procedures, it still follows many of the harmonic and thematic traditions of Classical sonata forms. The result of this partial conforming is a similar *Sturm und Drang*, which is correspondingly elaborated. Having demonstrated this, I have averted the problems of nineteenth-century *Formenlehre* as explained by Julian Horton and other recent authors. Terms from Hepokoski and Darcy’s *Elements of Sonata Theory* and Caplin’s *Classical Form* have consequently been relevant in showing similarities between forms of the *Sinfonia Drammatica*’s movements and late-eighteenth century sonata forms.

Overall, the various underlying structural levels of the *Sinfonia Drammatica* are a major contributor to the articulation of its narrative. This becomes evident since subsurface musical structures may build the basic framework of dramatic plots. Respighi exemplifies this association in the *Sinfonia Drammatica* mainly through motivic parallelism and the use of important themes to highlight key subsurface events. For example, the occurrence of Motive A in retrograde motion in the bass of the symphony’s underlying structure (*Figure 1-2*) evokes a cycle of tension and relaxation which is continuous through the symphony’s three movements.
If the analyst pays close attention, as argued above, he or she will hear the forms of all three movements combining to form a largest-scale antecedent-consequent phrase structure through the course of the entire work. Since thematic and motivic usage at the surface and foreground interacts with deeper levels of structure, the hearing of such complex composite structures is legitimate.

The different structural readings presented in this study for the slow movement offer a compromise between two competing procedures of imputing a narrative to subsurface activity. By making tonality a larger factor than thematic behavior in the assigning of structural weight to sonorities, the first reading illustrates a contrapuntal structure that departs from the usual tonal contrasts of Classic ternary form. The first reading (Figure 3-3) elucidates Respighi’s recurring use of the subdominant key area, which supports a more varied pattern of fluctuating dramatic tension in the movement’s narrative than the second reading (Figure 3-4).

Multiple structural readings of the finale further illustrate how Respighi may create continuous dramatic flow across movements. The second reading (Figure 4-2) attenuates this structural and dramatic interdependence of all three movements by delaying the finale’s achievement of stating the structural tonic until the onset of the third movement’s coda. Locating theme B5 in E major as the beginning of the second theme group to state the neighbor-note Motive C in the structure of the finale (Figure 4-2) also suggests a continuous flow of dramatic events at a more surface level.

Overall, Respighi’s unusually long delay of the arrival of the Kopfton in the first movement affects the Sinfonia Drammatica’s dramatic narrative in an overreaching manner. Emerging so “late” in the first movement - near the end of the development - the D-natural (♯3) highlights the symphonic protagonist’s ultimately futile struggle to achieve “peace.” From this
point, the “protagonist” matures at the second climax of the slow movement. Respighi represents the protagonist’s “tragic loss” - or his or her “defeat” and “demise”- with maximal rhetorical force by displacing $\#\frac{3}{2}$ (D natural), so hard won in the first movement, with $\frac{3}{2}$ (D flat) in the coda to the finale.

In conclusion, the author hopes that this study inspires a new generation of theorists to participate in an analytical “Renaissance” of Respighi’s output. I encourage these theorists to look past possible prejudices concerning Respighi’s compositional language and analyze his music with approaches that are at least as diverse as in this dissertation.
Figure 1-1: Structural Overview of the *Sinfonia Drammatica*
Figure 1-2: Motive A in Retrograde in the Background Structure

<table>
<thead>
<tr>
<th>1st Movement</th>
<th>2nd Movement</th>
<th>3rd Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>m. 1</td>
<td>m. 302</td>
</tr>
</tbody>
</table>

Example 1-1: Basic Motives of *Sinfonia Drammatica*, in their first occurrences.

Example 2-1: *Sinfonia Drammatica*, i (mm. 1-13). Theme A.
Table 2-1: Diagram of Dramatic Tension in the Form of the *Sinfonia Drammatica*, i.

<table>
<thead>
<tr>
<th>ANTECEDENT PHRASE</th>
<th>EXPOSITION</th>
<th>DEVELOPMENT</th>
<th>RECAPITULATION</th>
<th>CODA</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Group</td>
<td>Transition</td>
<td>Second Group</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mm. 1-75</td>
<td>76-105</td>
<td>106-151</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sec. 1</td>
<td>Sec. 2</td>
<td>Sec. 3</td>
<td>First Group</td>
<td></td>
</tr>
<tr>
<td>152-196</td>
<td>197-267</td>
<td>268-295</td>
<td>Transition</td>
<td></td>
</tr>
<tr>
<td>Sec. 4</td>
<td>Sec. 5</td>
<td>Sec. 6</td>
<td>Second Group</td>
<td></td>
</tr>
<tr>
<td>152-196</td>
<td>197-267</td>
<td>268-295</td>
<td>335-399</td>
<td></td>
</tr>
<tr>
<td>Tonality:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b: D:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tension Level:</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Thematic Statements:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A A B B A C D D$_2$ E A$_2$ D$_4$ B B A C A D A B B A B D D$_2$ A B C C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Example 2-2: *Sinfonia Drammatica*, i (mm. 34-39)

Example 2-3: *Sinfonia Drammatica*, i (mm. 76-84)
Example 2-4: *Sinfonia Drammatica*, i (mm. 143-144)

Example 2-5: *Sinfonia Drammatica*, i (mm. 196-197)
Example 2-6: *Sinfonia Drammatica*, i (mm. 264-267)

Example 2-7: *Sinfonia Drammatica*, i (mm. 21-23)

Example 2-8: *Sinfonia Drammatica*, i (mm. 41-44)
Example 2-9: *Sinfonia Drammatica*, i (mm. 61-63)

Example 2-10: *Sinfonia Drammatica*, i (mm. 155-156)

Example 2-11: *Sinfonia Drammatica*, i (mm. 162-165)
Example 2-12: *Sinfonia Drammatica*, i (mm. 165-170)
Example 2-13: *Sinfonia Drammatica*, i (mm. 88-94)
Example 2-14: *Sinfonia Drammatica*, i, mm. 216-224
Example 2-15: *Sinfonia Drammatica*, i (mm. 410-416)
Example 2-16 *Sinfonia Drammatica*, i, Theme D (mm. 106-109)

Example 2-17: *Sinfonia Drammatica*, i (mm. 106-113)
Example 2-18: *Sinfonia Drammatica*, i, Theme D₃ (mm. 122-128)

Example 2-19: *Sinfonia Drammatica*, i, Theme D₄ (mm. 137-138)

Example 2-20: *Sinfonia Drammatica*, i, Theme E (mm. 133-136)

Example 2-21 *Sinfonia Drammatica*, i, Themes A₂ and D₄ (mm. 143-151)
Example 2-22: *Sinfonia Drammatica*, i, mm. 171-178.
Figure 2-1: Middleground Structure of the *Sinfonia Drammatica*, i.
Figure 2-2: Voice Leading in mm. 1-267

Exp.
First Group
1  6  8  11  12  13  22  31  34  35  38  46  54  55  61  64  69  71  72  73  76  82  84  96  97  102

Trans.

Dev.
Second Group
106  133  134  137  152  165  168  170  171  191  193  194  197  199  215  224  231  238  244  250  252  266  267

\begin{verbatim}
\end{verbatim}
Figure 2-3: Voice Leading in mm. 267-454
Table 3-1: Diagram of Dramatic Tension in the Form of the *Sinfonia Drammatica*, ii.

<table>
<thead>
<tr>
<th>ANTECEDENT PHRASE</th>
<th>A (mm. 1-60)</th>
<th>B (mm. 61-184)</th>
<th>A’ (mm. 185-252)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonality:</strong></td>
<td>G : D : G :</td>
<td>D : G :</td>
<td></td>
</tr>
<tr>
<td><strong>Tension Level:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Major Thematic Statements:</strong></td>
<td>B₂ B₃ B₂ D₅ D₅ A B₂ B A</td>
<td>D₅ D₅, A F A B₃ D₅ B₂ A</td>
<td>B₃ B₂ B₃ G B₃ B₂ B₂ A</td>
</tr>
</tbody>
</table>

*Fugato*
Example 3-1: *Sinfonia Drammatica*, ii (mm. 1-7)

Example 3-2: *Sinfonia Drammatica*, ii, (mm. 50-53)
Example 3-3: *Sinfonia Drammatica*, ii (mm. 169-172)

Example 3-4: *Sinfonia Drammatica*, ii (mm-23-26)
Figure 3-1: Voice Leading in *Sifonia Drammatica*, ii (mm. 23-33)

Example 3-5: *Sifonia Drammatica*, ii (mm. 185-188)
Example 3-6: *Sinfonia Drammatica*, ii, theme B₄ (mm. 37-38)

Example 3-7: *Sinfonia Drammatica*, ii, mm. 47-50
Example 3-8: *Sinfonia Drammatica*, ii (mm. 61-64)

Example 3-9: *Sinfonia Drammatica*, ii (mm. 73-78)
Example 3-10: *Sinfonia Drammatica*, ii. Debut of theme F (mm. 119-126)
Example 3-11: *Sinfonia Drammatica*, ii. Theme G (mm. 222-225)

Example 3-12: *Sinfonia Drammatica*, ii (mm. 105-111)
Example 3-13: *Sinfonia Drammatica*, ii (mm. 152-160)
Example 3-14: *Sinfonia Drammatica*, ii (mm. 236-245)
Example 3-15: *Sinfonia Drammatica*, ii (mm. 226-235)
Figure 3-2: *Sinfonia Drammatica*, ii (mm. 1-7) (Foreground Reduction)
Figure 3-3: First Structural Reading of the *Sinfonia Drammatica*, ii

A.

\[
\begin{array}{cccccccccccc}
1 & 13 & 23 & 27 & 37 & 46 & 49 & 50 & 61 & 119 & 124 & 129 & 149 & 152 & 155 \\
\end{array}
\]

B.

A'.

\[
\begin{array}{cccccccccccc}
\end{array}
\]
Figure 3-4: Second Structural Reading of the *Sinfonia Drammatica*, ii
Table 4-1: Diagram of Dramatic Tension in the Form of the *Sinfonia Drammatica*, iii.

<table>
<thead>
<tr>
<th><strong>EXPOSITION</strong></th>
<th><strong>DEVELOPMENT</strong></th>
<th><strong>RECAPITULATION</strong></th>
<th><strong>CODA</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>First Group (mm. 1-49)</td>
<td>Transition (50-84)</td>
<td>Second Group (85-147)</td>
<td>Sec. 1 (148-185)</td>
</tr>
<tr>
<td><strong>Tonality:</strong></td>
<td>b:έ</td>
<td>E:</td>
<td>b:έ</td>
</tr>
<tr>
<td><strong>Tension Level:</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>Major Thematic Statements:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A₃, A₄ A₅ A₄ B₅ B₅ A₄ A₄ A₃ A B C A₄ A₅ A₃, A₄ A₄ B₅ B₅ A₄ H A H B₂</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Example 4-1: *Sinfonia Drammatica*, iii. Themes A₃ and A₄ (mm. 3-6)

Motive A

Diatonic Motive B

Chromatic Motive B

Theme A₃

Motive A (inverted)

Diatonic Motive B (inverted)

Diatonic Motive B
Example 4-2: Comparison of Theme A₄ (Sinfonia Drammatica, iii (mm 34-37) with the “Heroic Theme” (Don Juan, mm. 330-334).

Respighi:

![Trombone Example]

Strauss:

![Horns Example]

Example 4-3: Sinfonia Drammatica, iii (mm. 21-23)
Example 4-4: *Sinfonia Drammatica*, iii (mm. 27-32)

Example 4-5: *Sinfonia Drammatica*, iii (mm. 34-37)

Example 4-6: *Sinfonia Drammatica*, iii (mm. 60-63)
Example 4-7: *Sinfonia Drammatica*, iii, Theme B♭ (mm. 73-78)

Example 4-8: *Sinfonia Drammatica*, iii (mm. 117-122)
Example 4-9: *Sinfonia Drammatica*, iii (mm. 143-147)

Example 4-10: *Sinfonia Drammatica*, iii (mm. 148-153)
Example 4-11: *Sinfonia Drammatica*, iii (mm. 158-159)
Example 4-12: *Sinfonia Drammatica*, iii (mm. 160-168)
Example 4-13: *Sinfonia Drammatica*, iii (mm. 194-197)

Example 4-14: *Sinfonia Drammatica*, iii (mm. 302-314)
Example 4-15: *Sinfonia Drammatica*, iii (mm. 360-366)
Example 4-16: *Sinfonia Drammatica*, iii (mm. 382-388)
Figure 4-1: First Structural Reading of the Sinfonia Drammatica, iii.
Figure 4-2: Second Structural Reading of the *Sinfonia Drammatica*, iii.
Figure 4-3: Structure of the Coda
Figure 5-1: Thematic Catalog in the Sketches of the First Movement\textsuperscript{96}

\textsuperscript{96} Ottorino Respighi: Manoscritti Musicali e archivio documentario alla Fondazione Giorgo Cini di Venezia.
Figure 5-2: Thematic Catalog in the Sketches of the Second Movement\textsuperscript{97}

\textsuperscript{97} Ibid.
Figure 5-3: Thematic Catalog in the Sketches of the Third Movement\textsuperscript{98}

\textsuperscript{98} Ibid.
Example 6-1: *Marie Victoire*, Act I, Sc. 1 (mm. 1-6)

Example 6-2: Act I, Sc. 1 (mm. 15-19)
Example 6-6: Act I, Sc. 4 (mm. 44-46)

Example 6-7: Act I, Sc. 4 (mm. 96-98)

Example 6-8: Act I, Sc. 5 (mm. 70-73)
Example 6-12A: *Concerto in la minore* (mm. 291-296)

Example 6-12B: *Concerto in la minore* (mm. 299-304)
Example 6-14: Act II, Entr’acte, Scene Unique (mm. 43-45)

Example 6-15: Act III, Sc. 1 (mm. 95-100)
Example 6-16: Act III Sc. 5 (mm. 10-15)
Example 6-17: Act III Sc. 6 (mm. 246-251)

Example 6-18: Act IV, Prelude (mm. 1-7)
APPENDIX A

TRANSCRIPTION OF THE SKETCHES OF THE SINFONIA DRAMMATICA, I

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99 Ottorino Respighi: Manoscritti Musicali e archivio documentario alla Fondazione Giorgo Cini di Venezia.
*The sketchbook pages which contain the measures corresponding to mm. 309-380 are missing.
APPENDIX B

TRANSCRIPTION OF THE SKETCHES OF THE *SINFONIA DRAMMATICA*, II\textsuperscript{100}

\textsuperscript{100} Ottorino Respighi: *Manoscritti Musicali e archivio documentario alla Fondazione Giorgo Cini di Venezia.*
In the final version, 9/8 measure remains through m. 26.
APPENDIX C

TRANSCRIPTION OF THE SKETCHES OF THE SINFONIA DRAMMATICA, III\textsuperscript{101}

\textsuperscript{101} Ottorino Respighi: Manoscritti Musicali e archivio documentario alla Fondazione Giorgo Cini di Venezia.
Respighi did not sketch the measures which correspond to mm. 134-135 in the final version.
The measures which correspond to mm. 219-258 are missing.
APPENDIX D

BACKGROUND AND CAREER OF OTTORINO RESPIGHI
The son of Giuseppe and Ersilia Respighi, Ottorino Respighi was born on July 9, 1879, in Bologna, Emilia Romagna, in northern Italy. In addition to music, his early scholastic interests included visual art, modern languages, sciences, and theology. He first studied piano during his childhood, under his father’s tutelage. Composition became part of Respighi’s studies at the age of thirteen and he showed much dedication to it, often being reclusive and industrious in his early efforts to expand his output.\(^{102}\)

From 1891 to 1901, Respighi studied violin and viola with Frederico Sarti at the Liceo Musicale in Bologna, where he also explored composition with Luigi Torchi, who facilitated his interest in music from the medieval and Baroque periods. Here, Respighi developed his skill with classical forms. He showed influence from Antonin Dvořák (1841-1904) in the writing of his *Quintetto in G minore* (1899) and other early chamber works.\(^{103}\) During his last year at the Liceo, he studied composition with its director, Giuseppe Martucci, who quickly recognized his potential as a composer.\(^{104}\)

In 1900, answering a recruiting call, Respighi traveled to St. Petersburg, Russia, to earn a living as principal violinist in the Imperial Opera Orchestra. It was here that he had his brief but important lessons in composition and orchestration from Nikolai Rimsky-Korsakov (1844-1908), from whom he gained attention when he read through one of his works. The city provided a stimulating environment for his development as a composer. Of this period of his life, Pierluigi Alvera states:\(^{105}\)

> The large onion-shaped cupolas of a square that was not yet red, the Italianate palaces of Petersburg along the ice-covered Neva, opera and ballet performances of both those cities, the staging and choreography of which Russians were masters—all this made an

\(^{104}\) Alvera, 12.
\(^{105}\) Alvera, 12.
indelible impression on his young mind and had a profound influence on the formation of his taste.

In 1901, Respighi returned to Bologna and soon graduated from the city’s conservatory, earning great respect from its director in addition to the city’s newspaper with the premiere of his Prelude, Chorale, and Fugue. Later that same year, he went back to St. Petersburg to continue his studies with Rimsky-Korsakov whose student he remained until early 1903.

Back in Bologna later in 1903, Respighi supported himself mainly as a violinist, though his compositions received some recognition, such as his new orchestral score for Monteverdi’s Lamento di Arianna (Lament of Arianna) in 1905. His three-act comic opera Re Enzo (King Enzo) was also premiered that year.

Traveling to Berlin during 1908-1909, Respighi earned a living as an accompanist for a voice class. With Julia Culp as the vocal soloist, the Berlin Philharmonic performed his rendition of Lamento di Arianna, which marked his first major success outside his native Italy. Also during this residency in Berlin, Arrigo Serato introduced Respighi Max Bruch (1838-1920). Some allege that Respighi studied composition with Bruch during this period, his wife confirms that he did not do so.106 After his stay in Berlin, Respighi had stints of teaching at the Liceo Musicale in Bologna, which he had attended earlier, but still without securing permanent employment.

In 1913, Respighi was appointed professor of composition at the Accademia di Santa Cecila in Rome. That city provided a facilitating environment for his work. Towards the end of 1914, he was busy on a substantial piece for large orchestra: Sinfonia Drammatica. Because of the large task of composing this work, he considered the writing of his next work, La Sensitiva,

for mezzo-soprano and orchestra, to be a “rest and a joy.” Sinfonia Drammatica was met with mixed success after its premiere in January, 1915, but was later used by critics to tarnish Respighi’s reputation. Critics associated the Sinfonia Drammatica with the fascist regime.

His method of making the city’s fountains come to life was the symphonic poem, Le Fontane di Roma (The Fountains of Rome) in 1916. Although he initially considered it a failure, some of audiences heard it as an impressionistic work. Others saw Le Fontane di Roma as the past coming alive through symphonic form, in a completely Italian style. The work’s reception was profound on Respighi’s career and eventually elevated him to a status of international acclaim and great wealth. In 1917, he composed the first of three sets of his Antiche danze ed arie (Ancient Airs and Dances). Inspired by Baroque dance forms, these would later become some of his best known works.

Though their lifetimes did not coincide, Respighi considered Rossini (1792-1868) to be one of his teachers. Respighi’s ballet, La Boutique Fantastique (The Fantasy Shop), composed in 1919, uses melodies of Rossini, as does his Orchestral Suite Rossiniana, composed soon after. It was also in that year that he married his pupil, Elsa Olivieri Sangiacomo (1894-1996). She further fueled his interest in early music, which led to him compose Tre prelude sopra melodie gregoriane (Three Preludes on Gregorian Melodies) for solo piano, also in 1919. This work became the basis for his Orchestral Suite Vetrate di Chiesa (Church Windows), completed in 1925.

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107 Respighi, 41.
Respighi’s second set of *Antiche danze ed arie* was completed in 1923. Also in 1923, he was appointed director of the Accademia. Though he resigned three years later, he retained his position as professor of composition. His international fame allowed him to travel abroad, performing as a piano soloist and conducting the premieres of his own works.

At the dawn of the fascist regime, Respighi’s career and international reputation had already begun in earnest.\(^{110}\) The fascist Benito Mussolini recognized Respighi’s fame, but the current scholarly conclusion is that Respighi did not imply any political message in his works. Respighi made no attempt to align himself with the regime, reasoning that he was one composer of his generation who gained the regime’s attention without asking for it.\(^{111}\) Mussolini, however, appointed him to his Italian Academy in 1932. This nationalistic period saw the completion of two of his other famous symphonic poems, *I Pini di Roma* (The Pines of Rome) and *Feste Romane* (Roman Festivals), from 1924 and 1928, respectively. Mussolini’s appreciation of Respighi’s works for large orchestra appeared to be legitimate, and it Janet and John Waterhouse argue that parts of *I Pini di Roma* and *Feste Romane* imply imagery connected to fascist propaganda.\(^{112}\)

Respighi visited the United States in 1926. During this visit, he conducted *I Pini di Roma*, along with the world premiere of his *Concerto in modo misolidio* (Concerto in the Mixolydian Mode) for piano and orchestra at Carnegie Hall. This tour also included visits to Philadelphia, Washington, Cleveland, Pittsburgh, and Chicago. In 1928, he composed his *Toccata*, also for piano and orchestra, whose New York premiere he also conducted.

Despite Respighi’s lack of interest in the political climate of his day, there were some that later associated him with the fascist regime. In March of 1931, demonstrators whistled in protest

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\(^{110}\) Barrow, 81.  
\(^{112}\) Waterhouse, 215.
before a performance of his *Fontane di Roma* at a Respighi Festival in Brussels.\(^{113}\) Respighi’s pre-war death in 1936 robbed him of the opportunity distance himself from the regime.\(^{114}\) Presently, Respighi’s name fails to evoke any strong connection to the Italian political climate in the years preceding World War II.

Later in 1931, Respighi composed his third and final set of *Antiche danze ed arie*, during a decline in his health. During the Summer of that year, he finished his operas, *Maria Egiziaca* (Mary of Egypt) and *La fiamma* (The Flame) having written their librettos and focused on the authenticity of their Hebraic content. In spite of a heart murmur, which made him vulnerable to illness, he continued to teach composition at the Accademia until 1935. While in Budapest in April of that year, he contracted edema of the epiglottis and nearly required surgery.\(^{115}\) This was the beginning of a series of ailments which would eventually cause his death. In January 1936, he became ill with slow endocarditis and died at his home (which he named *I Pini*, after his most famous work) on April 18. Soon after his death, his wife, Elsa arranged for *La fiamma* to debut in Berlin, according to his wishes.\(^{116}\)

Elsa donated a collection of his manuscripts to the International Museum and Library of Music in Bologna in 1961, to commemorate the twenty-fifth anniversary of the composer’s death. This collection remains there to this day. The most prominent item within this collection is his opera *Re enzo*, of which only a small portion has been published.

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\(^{115}\) Respighi, 203.

\(^{116}\) Ibid., 207.
BIBLIOGRAPHY


