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Motive, Key, *Sonorità*, and *Tinta* in *La forza del destino* (1862)

(AlfredMartino *in memoriam*)

William Rothstein

*La forza del destino* has a complicated history. That history is not the subject of the present study, which merely traces some musical relationships within the version of the opera that was published by Ricordi (Milan) and Escudier (Paris) not long after the St. Petersburg premiere (November 1862). This version is presumably close to what Verdi heard in the initial performances, which he supervised personally. I demonstrate the relevance of *Forza* of compositional devices described in recent decades by Pierluigi Petrobelli, Martin Chusid, Harold Powers, and Nicholas Baragwanath. My account is also indebted to that of Roger Parker, which I read long before I heard the 1862 version of the opera.

Famously, *La forza del destino* features recurring motives. Five of these are shown, without accompaniment, in Example 1 (p. 16). With one exception, each motive is shown as it appears in the opera’s brief Preludio. Motive 3, which does not appear there, is shown in its first orchestral statement, near the beginning of Act III.

Motives 1–2 are exclusively orchestral, and they occur in two or more of the opera’s four acts. Motive 1, the triple hammerstroke, appears in Acts I and II. Motive 2, widely known as the “fate” motive, is associated with the character of Leonora, and it

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1 Plate numbers of the two vocal scores are 34681–34715 (Ricordi) and L.E. 2205 (Escudier). Microfilms of two manuscript full scores (Paris, Bibliothèque Nationale; and St. Petersburg) were also consulted. Verdi’s autograph (Milan, Biblioteca nazionale Braidense, Casa Ricordi Archives) was not consulted. All sources were viewed at Bobst Library, New York University. Later imprints of the Ricordi vocal score—including the copy available online from Harvard University (http://nrs.harvard.edu/urn-3:FHCL:Loeb:487332 (accessed 2 August 2012)—transpose Alvaro’s Act III cabaletta from C major to B♭ major. This transposition is addressed below. For a brief but informative account of the opera’s history, see Philip Gossett’s entry on *La forza del destino* in *The Cambridge Verdi Encyclopedia*, ed. Roberta Montemorra Marvin (Cambridge University Press, in press). Thanks to Prof. Marvin for providing me with a copy of Prof. Gossett’s article.


4 The term “triple hammerstroke” is taken from James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006). Parker (“Leonora’s Last Act,” 83) identifies an additional occurrence of motive 1 in Act III. While this identification is plausible, the reversal of metrical positions (the three notes are weak–strong–weak instead of strong–weak–strong) makes the relationship to the triple hammerstroke somewhat tenuous.
pursues her like a Fury in every act in which she appears (Acts I, II, and IV). Motive 3 is first vocal, then orchestral. It is sung by Don Alvaro in his Act I duet with Leonora (at the words “ma d’amor si puro e santo”); it recurs several times in Act III as an orchestral motive, played by the solo clarinet. As discussed below, this motive continues to influence the music of Acts III–IV even where it does not appear in its entirety. Motives 4–5 are essentially vocal, although each is previewed in the Preludio. Motive 4, sung by Alvaro and Carlo in their Act IV duet (“Le minaccie, i fieri accenti”), is a recurring motive only in the sense that it appears in the Preludio. Leonora sings motive 5 in her Act

Example 1. Motives 1–5 (melody only)
II aria “Madre, pietosa Vergine” (at the words “Deh! non m’abbandonar, pietà di me, Signore”5), and it twice returns in the same act as an orchestral reminiscence, each time in a passage of introductory character.

The five motives can be classified not only as orchestral or vocal but also according to the degree to which each is transposed. Motive 1 is linked to a specific pitch level, like some of Wagner’s leitmotifs; it occurs exclusively on E. Motives 4–5 might be termed semi-transposable; each occurs at just two transposition levels. Motive 2, the “fate” motive, is freely transposable; it occurs at six different transposition levels, two in the Preludio and four within the opera itself.6

The situation of motive 3 is more complex. It occurs at three transposition levels, of which that heard in Act I (Gb major) is set apart from the two in Act III (basically F major and Ab major). The two transposition levels in Act III interact in a curious way, certain notes in each occurring in both flat and natural forms—for example, Eb and E♭. This variability is not shared by the motive’s vocal statement in Act I, which seems less and less relevant to the life of the motive, from a musical point of view, as Act III progresses.

As several writers have noted, an important part of this opera’s tinta generale—to use Basevi’s celebrated term7—is the tendency of melodies to ascend a sixth from their starting note, followed by one or more descending steps.8 This is a property of all the motives in Example 1 except, obviously, no. 1. In the forms shown in the example, each motive includes the note E. Motives 2–4 go beyond this minimal commonality: each includes the same collection of four notes, A–C–E–F, stated in any order. Within this four-note collection, motives 2–3 highlight the semitone E–F or F–E; motive 4 contains the same semitone as part of its subsurface voice leading.9 Example 2 (p. 26) compares motives 1–4 in a relatively abstract way, emphasizing the E–F semitone wherever it occurs. Notice that the relation between motives 1 and 2 is not only pitch-based but also rhythmic: both repeat E as a long note on three consecutive downbeats. In motive 4, the move from E to F outlines the triads A minor followed by F major (I am ignoring the

5 The text in the libretto printed in 1862 for the St. Petersburg performance reads: “Pietà di me, Signore… / Dio, non m’abbandonar.”
6 Of the six transposition levels, C# minor occurs most frequently.
7 Abramo Basevi, Studio sulle opere di Giuseppe Verdi (Florence: Tofani, 1859), 114 and passim; critical ed. by Ugo Piovano (Milan: Rugginenti, 2001), 203 and passim. The term tinta, literally “color,” refers here to the musical “personalities” within an individual opera, involving musical features including vocal ranges, melodic intervals, orchestration, recurring motives, and interrelated keys and meters that reflect the atmosphere of the opera.
8 Julian Budden describes the formula as “a rising sixth falling back a tone from its apex.” (Budden, The Operas of Verdi, Vol. 2: From “Il trovatore” to “La forza del destino” [London: Cassell, 1978], 446.)
accompaniment). The relation, amounting sometimes to ambiguity, between A minor and F major is a recurring feature of the opera.

The E of motive 1 is harmonically ambiguous: although it suggests a triadic root in most of the contexts in which it appears, the implied triad can be heard as either major or minor. The same modal ambiguity recurs at the very end of the opera, where the final sound is an open fifth on E (the recent Simon Boccanegra [1857] had ended similarly). Furthermore, the hammerstroke can function as either tonic or dominant; Verdi exploits this ambiguity, not least at the beginning of the Preludio, where E is simultaneously a tonic and the dominant of A minor.

Harmonic ambiguity in motive 3 is especially interesting. Example 3 (p. 26) gives the motive together with its accompaniment as heard in the Act III clarinet solo. Verdi harmonizes E as a dissonant leading tone to F (note the tritone with the bass), but this leading tone fails to resolve. In his excellent 1966 article on the clarinet solo, David Lawton notes that the motive could have been harmonized in A minor instead of F major. In fact, A minor would have been its natural home in a way that F major is not. While the ascent from A to F through C may suggest the key of F, F is treated melodically like an appoggiatura; the descending steps D–C and F–E, each followed by a leap, are analogous. When E leaps down to A, the perfect fifth suggests that A is a harmonic root and E its fifth. Verdi’s harmonization conflicts with this harmonic implication but does not eliminate it, especially since an A-minor harmony immediately precedes the motive’s entrance. An implication of A minor survives the motive’s F-major harmonization.

Lawton does not relate motive 3, the clarinet motive, to the opera’s other recurring motives. Its relation to motive 2, the fate motive, was first pointed out by Roger Parker (see Ex. 2, p. 26). Despite the difference in harmonization—F major vs. A minor—both motives rise from a lower A to the highlighted E–F or F–E semitone. What relates the two motives is thus not a key but one or more sonorità, a term first introduced by Pierluigi Petrobelli. To use a concept of Harold Powers, E seems to act as primary sonorità and F, its upper neighbor, as secondary sonorità. Whereas Petrobelli and

10 Compare the opening of the main theme (mm. 5–8) in Chopin’s Mazurka in A Minor, op. 17, no. 4.


Powers define *sonorità* in relation to vocal lines exclusively, the *sonorità* (plural) that I am claiming in *La forza del destino* are mostly orchestral. This represents a significant broadening of the concept.

In the finale to Act II, just after Padre Guardiano and the monks have cursed anyone who would violate the sanctity of Leonora’s hermitage, the orchestral cellos and basses repeat a four-note motive, C–F–E–A (Ex. 4, p. 27). This is identical, in both pitch-class content and melodic contour, to the last four notes of motive 3. Even the metrical positions of the notes are similar, F acting again as melodic appoggiatura to E. The motive is now harmonized explicitly in A minor. At this point the clarinet solo has not been heard, but it will be heard soon (following an intermission).\(^\text{14}\) The F-major harmonization of motive 3 thus has an untransposed A-minor precedent.

Although it involves a different transposition level, the abbreviated repetition of the same motive in the act’s final measures underscores the relation between motives 2 and 3. In the Preludio (Ex. 5a, p. 28), the cellos and basses repeat motive 2 as an ostinato. At the end of Act II (Ex. 5b, p. 28), the same instruments repeat E\(^b\)-D-G as a transposed abbreviation of the previous C–F–E–A, which, as we have seen, relates most immediately to motive 3. In both passages, a G-minor motivic statement undermines a rapturous G-major texture above it. G major is a key of prayer in Act II, which contains two separate prayer scenes in this key (one within the Scena Osteria, the other at the end of the finale). The minor-major contrasts in Example 5 illustrate how fate plays havoc with human aspirations. In the Preludio, E\(^b\) contrasts with the simultaneous E\(^\natural\) of motive 5 above it. At the end of Act II, E\(^b\) contrasts indirectly with the heavenly B major (including D\(^\natural\)) of the organ solo that began the finale.

Motive 3 plays an explicit role throughout the opening number of Act III, Scena e Romanza Alvaro, but, as I have already suggested, its influence extends further. The act’s six numbers are grouped into three large divisions: the first interchange between Alvaro and Carlo, during most of which neither knows the other’s identity (scenes 1–5 in the 1862 libretto); the Accampamento, featuring Preziosilla (scenes 6–10); and the Alvaro–Carlo confrontation (scenes 11–12). A diagram of the act appears below as Table 1 (p. 20).\(^\text{15}\) Major and minor keys are indicated by the usual upper- and lower-case letters. “A:V” refers to a V or V\(^7\) chord in the key of A major; “a:V” denotes the same chord, but in a context that suggests A minor rather than A major.

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\(^{14}\) By the 1860s, the older practice of staging a ballet between the acts of an opera was gradually being abandoned. Thus, in the first Italian performance of *La forza del destino* (Rome, 7 February 1863), a ballet was performed after the opera rather than in the middle of it. See Kathleen Kuzmick Hansell, “Theatrical Ballet and Italian Opera,” in *Opera on Stage*, ed. Lorenzo Bianconi and Giorgio Pestelli (University of Chicago Press, 2002), 289; the essay was originally published in a different version in the Italian edition of the volume, *Storia dell’opera italiana*, vol. 5: *La spettacolarità* (Turin: EDT, 1988). Hansell gives the year of the performance incorrectly as 1865.

\(^{15}\) Titles of numbers are taken from the Paris and the St. Petersburg manuscripts cited in note 1 above; the two manuscripts agree closely in this respect. See Martin Chusid, *A Catalog of Verdi’s Operas* (Hackensack, NJ: Boonin, 1974), for a listing of numbers in all four acts. As is usually the case, the published vocal scores split the opera into as many pieces as possible, because each piece could be sold separately.
Part 1: Alvaro-Carlo (primarily in F, with considerable influence of the parallel minor)

No. 8. Scena e Romanza Alvaro
Chorus of card players: C
Clarinet solo: F mixed with f
Scena: F→f
Romanza: f→Ab

No. 9. Scena, Battaglia e Duettino
Scena: c:V→Ab:V
Duettino 1 ("Amici in vita e in morte"): Ab
Battaglia: Ab→f
Scena: f→c:V
Duettino 2 ("Solenne in quest’ ora"): c→C

No. 10. Scena ed Aria Don Carlo
Scena: Unstable, ending on f:V
Cantabile: F
Tempo di mezzo: Unstable, ending on F:V
Cabaletta: F

Part 2: The camp scene (mostly in sharp keys, but ends in C)

No. 11. Accampamento
Chorus: E
Preziosilla’s strofe: e→E
Trabuco’s arietta: f#→F#→f#
Chorus and vivandière: f#→b→B→C#:V
Tarantella: e#
Melitone’s sermon (predica): unstable, ending in C
Ratatapl an: C

Part 3: Alvaro-Carlo (uses both sharp and flat keys, but ends in C)

No. 12. Scena e Duetto Don Alvaro e Don Carlo
Scena: G→e:V
Tempo d’attacco, part 1: E→a:V
Tempo d’attacco, part 2: a→c:V
Tempo d’attacco, part 3: c→A#:V
Cantabile: Ab
Tempo di mezzo: Ab→e
Cabaletta: e

No. 13. Scena ed Aria Alvaro
Scena (acts like a primo tempo despite the versi sciolti): a→A
Tempo di mezzo: a, ending on a:V
Cabaletta: C

Table 1. La forza del destino (1862), Act III
Part 1 of the act centers on the parallel keys F major/F minor, to which C acts as common dominant; its keys extend from C major well to the flat side of the tonal spectrum. Part 2 begins on the sharp side, with E major, and its keys are mostly those closely related to E; it moves to C major during Melitone’s sermon (most clearly at “qui si tresca con Venere[,] con Bacco?” and stays there until the end. Part 3 seems to be organized around the major-third axis A♭–C–E, thus incorporating both the sharp and flat sides. Part 1 begins in C major; parts 2 and 3 end there. The use of the relative-key pairings f/A♭ (Nos. 8 and 9, Table 1) and a/C (No. 13) suggests that systems, not just keys, are significant to this music. The use of sharp- and flat-side systems throughout the act is reminiscent of Verdi’s practice in Il trovatore, where Azucena and Leonora (and the clusters of characters surrounding each) are contrasted musically in a similar way, Azucena being associated with the sharp side and Leonora with the flat. As for keys, aside from C major the act’s primary keys are arguably F major and E major, a large-scale manifestation of the E–F relation. The semitonal shift is strikingly manifested at the beginning of the Accampamento, where the trumpets’ previous sonorità of C5 (from the Battaglia) gives way to a trumpet sonorità of B4, a semitone lower. C and B act as the dominant notes of F and E respectively.

The E–F relation thus plays a special role in Act III. Let us take a closer look at motive 3, which includes this dyad.

In The Italian Traditions and Puccini, Nicholas Baragwanath discusses the Italian pedagogical tradition in which bass sequences—termed movimenti regolari del basso or, more simply, moti del basso—were used in voices other than the bass and were often sung as solfeggi. Motive 3 is based on just such a sequence, although it is not one of the common types discussed by Baragwanath. The sequence alternates upward leaps of a


17 Verdi transposed Alvaro’s final cabaletta from C major to B♭ major for the 1863 Madrid production, “since no one will be able to perform what was written for [Enrico] Tamberlick,” the creator of the role (Budden, 435–36). The lower key already appears in the Paris manuscript and in later imprints of the Ricordi vocal score (see note 1). The cabaletta is absent from the St. Petersburg manuscript, where Alvaro’s aria (and thus the act) ends in A major. According to Gossett (The Cambridge Verdi Encyclopedia), the cabaletta was composed for Tamberlick during the rehearsals for the 1862 premiere.

18 The dramatic use of sharp and flat keys in Il trovatore is explored in a symposium on that opera in Music Analysis 1/2 (1982): 125–67, including articles by Pierluigi Petrobelli (op. cit.); William Drabkin, “Characters, Key Relations and Tonal Structure in Il trovatore”; and Roger Parker, “The Dramatic Structure of Il trovatore.”

perfect fourth with downward steps: A–D–C–F–E–A. The last leap is inverted from an ascending fourth to a descending fifth (this is shown in Ex. 2, p. 26). It is the inversion of the final leap that exposes the sixth as the motive’s boundary interval.

Act III begins with the notes C–E–C. Two descending fourths follow in sequence, G–D and E–B. Taken together, the notes G–D–E–B invert motive 3’s ascending portion, A–D–C–F, E, the primary sonorità, is the common tone between C–E–C and G–D–E–B. The unaccompanied chorus of card players repeatedly embellishes the descending third E–D–C with an upper neighbor, F. Then the third E–C is isolated and reharmonized by A minor instead of C major. Once the orchestra re-enters with the minor third A/C (Ex. 3, p. 26), the clarinet solo begins.

Example 6 (p. 29, reproduced from Lawton’s essay) covers most of the remainder of the clarinet solo. Measure numbers are counted from the beginning of the act. The second staff shows motive 3 stated a minor third higher, in A♭ major, and extended by an extra, altered statement of the cell marked c. (Lawton treats the final interval of c rather freely.) While the first statement of c in staff 2 (m. 86) is an exact transposition of the original c (mm. 61–62), its final note, C, functions harmonically as an embellishing note—part of a compound appoggiatura to D♭—whereas the corresponding note of the original statement, the A of m. 62, was harmonically stable. Verdi’s use of motive 3 is thus independent of harmony. The fourth staff of Example 6 includes two statements of cell c in which the leap ascends rather than descending; the leap remains a fifth in both cases.

As the music changes, repeatedly, from having 0–1 flat in its scale to having multiple flats, motive 3 changes accordingly. Because the clarinet solo mixes F major with F minor, the process of change begins there; it is partly visible in Example 6. If one disregards differences in accidentals between the example’s first two staves, one sees a large overlap in pitch content: A, C, E, and F—the four notes common to motives 2–4—are all retained in the transposition. The paired triads within the cell change from F major/A minor (A–C–E–F, staff 1) to F minor/A♭ major (A♭–C–E♭–F, staff 2). In the remarkable transition to Alvaro’s romanza (“O tu che in seno agli angeli,” Ex. 7a, p. 29), E♭ is reinstated within the motive while A and D remain flatted; the descending fifth E–A thus becomes augmented. The same upward transposition by third as in Example 6, staves 1–2, is heard again in Example 7a. As Budden has noted, the first three notes of Alvaro’s romanza, C–A♭–G, distill the motive’s second statement. Budden also notes the recurrence of the motive in its four-flat guise at the end of the first Alvaro-Carlo duettino (Ex. 7b, p. 30).

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20 For a harmonized version of the same sequence, see my “Tonal Structures in Bellini,” 245 (ex. 7).
21 The compound appoggiatura was termed Anschlag or Doppelvorschlag by eighteenth-century German theorists. See Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music (Princeton: Princeton University Press, 1978), 488–91.
22 Budden, The Operas of Verdi, II, 478.
23 Ibid., 480.
The intervals of motive 3 recur in various guises, both with and without flats, throughout the remainder of the act’s first part. Two examples will suffice. When the soldiers announce the call to battle in No. 9 (Scena, Battaglia e Duettino), both the first tenors and the first trumpet outline the notes C–F–Eb, the first three notes of the transposed motive 3 (Ex. 6, staff 2, p. 29). The *cabaletta* “Egli è salvo!” from Carlo’s aria (No. 10) begins with a descending F-major scale embellished with descending leaps of a perfect fourth: F–(C)–E–D–(A)–C–B♭; the first five pitches permute the pitches of motive 3 at its original pitch level (Ex. 6, staff 1). Verdi highlights the F and E of the *cabaletta* theme by making them long (Ex. 8a, p. 30). At the end of the *cabaletta*, as at the end of the clarinet solo, the melody makes a great show of resolving E to F, as though compensating for the failure to complete this resolution within the clarinet’s first statement of motive 3 (Exx. 8b and 8c, p. 31).

A final manifestation of the E–F relation may be heard if one compares the first and last occurrences of motive 2, the fate motive. In the Preludio, the motive features a *sonorità* of E (the key is A minor); in Leonora’s Act IV *melodia*, “Pace, pace, mio Dio,” the *sonorità* is F (the key is B♭ minor). The opera ends with E as both keynote and *sonorità*—that is, the final key is E, apparently E minor (but with a key signature of four sharps), and the final *sonorità* is also E (the monks’ chant of “Misericordia”). Verdi rarely ended an opera in the key in which it began, and he would not do so again until *Falstaff*.

After Leonora is stabbed during the Finale ultimo, she sings an *arioso*. Her melody is stamped with the opera’s signature melodic gesture, the rising sixth followed by one or more descending steps. She begins, however, with the pitches A–D–C, isolated as a distinct motive on her opening words, “Vedi destin! io muorio!” (Ex. 9, p. 31). These are the first three notes of motive 3 at the original transposition level—that is, the level at which the clarinet first played it (Ex. 6, staff 1, p. 29).²⁴

It is impossible to say which of the relationships discussed here were the result of deliberate crafting on Verdi’s part and which emerged spontaneously from his practice of drafting an opera continuously, from beginning to end, in one “throw.”²⁵ This study does not attempt to reconstruct Verdi’s intentions. Rather, it takes a listener’s point of view. Some readers may object that only listeners endowed with absolute pitch can perceive the relationships claimed in this study (and in Parker’s). This objection applies to almost any fixed-pitch relationship that does not involve immediate juxtaposition. Is absolute pitch required to notice that the *fortissimo* outbursts in the Andante of Beethoven’s Fifth Symphony are in C major, the key of the finale? Perhaps not, given the trumpets-and-drums instrumentation of those outbursts. That Verdi’s hammerstroke motive always

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²⁴ Parker (“Leonora’s Last Act,” 66–69) relates Leonora’s final solo to her Act I *romanza*, and both to Alvaro’s *scena* at the beginning of Act III; all are in F major. Similarly, he traces a strand of music in the key of A♭ (major and minor) throughout Acts III–IV. The approach taken here differs from Parker’s in that I consider systems and other groupings of keys (e.g., the A♭–C–E complex) as well as individual tonics, and I take focal melodic pitches (*sonorità*) into account.

²⁵ The music to *La forza del destino* was composed quickly during autumn 1861. See Budden, 432–33, and Gossett (The Cambridge Verdi Encyclopedia).
occurs on the same pitch is probably perceptible to many listeners with or without absolute pitch. That some listeners will hear the relation between motives 2 and 3 as an intervallic similarity, while others will additionally perceive the fixed-pitch relation, is a consequence of the fact that different listeners hear differently. Joseph Kerman notwithstanding, there is no need for listeners with absolute pitch to unhear what they hear, to regard it as irrelevant, or to keep it to themselves.\(^{26}\) Other listeners may verify (or dispute) the same relationships using a score and a piano, the traditional tools of opera-lovers since the early nineteenth century.

From the beginning, Verdi was dissatisfied with the opera in its 1862 version. The ends of Acts III and IV especially concerned him. Transposing Alvaro’s cabaletta a whole step lower, from C to B\(^{b}\), was an early stopgap that allowed tenors other than Enrico Tamberlick to undertake the role. In the 1869 version, Act III ends with “Rataplan,” thus preserving C major (whether intentionally or not) as the act’s tonal terminus. On the other hand, Carlo’s aria was transposed from F major to E major, so it no longer provides tonal closure to the first part of Act III. In fact, Act III no longer has a distinct first part; the Alvaro-Carlo and camp scenes are partly interwoven. Carlo’s aria is now heard in close proximity to the confrontation duet ("Sleale! Il segreto fu dunque violato?"), to which a new E-minor choral introduction has been added; the C-major ronda (“Compagni sostiamo”), new in 1869, separates the two E-centered pieces.

Overall, the key of E and the A\(^{b}\)-C-E axis are strengthened in the 1869 version, while the role of F is reduced. In Act IV, however, Verdi abandons the E-centered ending and returns to his usual practice of ending an opera in the way that David Rosen has described: “From Macbeth I (1847) on, almost all death scenes are written in keys with at least three flats.”\(^{27}\) The 1869 Forza ends in A\(^{b}\) major, relating to the A\(^{b}\)-C-E axis rather than to any central key.

* * *

A side note concerns the relation between Verdi and Stravinsky, which has been discussed mostly with regard to Stravinsky’s Oedipus Rex (1927).\(^{28}\) Two years earlier, Stravinsky composed his Sérénade en la: in the first movement A is treated as a sonorità—an “axis of sound,” as Stravinsky put it in his ghostwritten Autobiography.\(^{29}\) Within the opening measures, chords around A change from F major to A minor; the

four-note chord A–C–E–F is heard repeatedly as a simultaneity. There is, to use Robert Bailey’s term, a double-tonic complex involving F major and A minor, much as there is in the clarinet solo from *La forza del destino*.30 Whether Stravinsky was influenced by Verdi’s example is unknowable but possible; he had, of course, used double-tonic complexes earlier, most famously in *Petrushka*. Stravinsky knew the nineteenth-century operatic repertory well because his father, Fyodor Stravinsky (1843–1902), was the leading operatic bass of his generation in St. Petersburg, where *La forza del destino* was premiered. Although Stravinsky *père* probably never sang in *Forza*,31 Stravinsky *fils* surely knew Verdi’s “Russian” opera.

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Example 2. Motives 1–4 compared

Example 3. Act III, beginning of the clarinet solo

Example 4. Act II, Finale, excerpt
Example 5a. Preludio, mm. 70–73

Example 5b. Act II, Finale, end
Example 6. Act III, fragments of the clarinet solo compared
[reproduced from Lawton, “Verdi, Cavallini, and the Clarinet Solo,” 1738]

Example 7a. Act III, Scena e Romanza Alvaro, transition to the romanza
Example 7b. Act III, Duettino 1 (Alvaro-Carlo), end

Example 8a. Act III, Carlo’s caballetta, beginning
Example 8b. Carlo’s cabaletta, end of the vocal line

Example 8c. Act III, end of the clarinet solo

Example 9. Act IV. Finale ultimo, excerpt