INTERRELATIONS BETWEEN LUCIANO BERIO'S SINFONIA AND SAMUEL BECKETT'S THE UNNAMABLE

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Abstract
This literature and music approximation is a contribution to Berio's Sinfonia understanding in relation with Beckett's novel The Unnamable. In this paper I intent to explain how Berio use The Unnamable in his Sinfonia, which are the reasons that uses Beckett's text, what is his purpose quotating The Unnamable and how he integrates, harmonizes and interrelates it with the rest of the quotations applied in Sinfonia. Sinfonia has already been analysed but I haven't found an approximation focused enough on the interrelations between Beckett's The Unnamable and Berio's Sinfonia. Considering the dimension and the object of this paper, my labour would be only an approximation to the purpose mentiond above. My tasks are to compare The Unnamable and its meanings with Berio's music, quotations, programs and all other references that submerge in this versatil process of fusion.

Keywords: music and literature, electro-acoustic music, sinfonia.

Introduction
The Unnamable was written by the Irish writer, dramatist and poet Samuel Beckett, and published in 1952, being the third and last volume from the trilogy composed by Molloy (1950) and Malone meurt (1951).
This trilogy dissolves the traditional narration cannons, so that in the last novel, there is nothing more than a performance poetry, a disjointed monologue from the perspective of immobile protagonist that reminds of Dante's Divina Commedia, surrounded by voices that tries to create him a determinate form so to be recognisable: Mohood, the closed in a box near a restaurant or Worm, the one who is regarded with disgrace from the society. There is no fiction plot and whether the other characters Mahood and Worm actually exist, may be the facets of the narrator himself. The other alter serve only for the dialogue genesis. The protagonist seems to play the part of the main characters also in the two previous novels of the Trilogy.
Molloy, Malone dies and The Unnamable are novels in name only; as the trilogy advances, the plot is contracting, the characters are ascertainable and so the space and time.
The Unnamable, so named because he does not know who he may be and hopes to find out: sits nowhere, nowhen, “like a great barn-owl in an aviary”1. The novel is a mixture of existential reflection of the narrator.
The Beckett's character is an anonymous who observes life from afar: what he sees and where he sees it from, without saying who he is, is never made clear. All that we can know is that he lives in a limbo, surrounded by a mysterious “they”. The “unnamable” is one of the Beckett's characters who are condemned to speak forever. Speech is at once his damnation and salvation. Salvation that allows him to fill up the nothingness that surrounds him. There is no cry of despair and no conclusion. The novel does end but the final words - “I can't go on, I'll go on2” - only acknowledge the inevitable.

2 Ibid., pag. 407.
2. Problem formulation

The other work, which it will be analised in comparison with Beckett's *The Unnamable* is Berio's *Sinfonia*.

Luciano Berio was an italian composer who had belonged to the avant-garde music, after World War II generation, influenced by that crucial moment of enslavement and disclosure. Aside his years of politic and ideological obstructions and even imprisonment, his music was influenced by his father, Paribeni, Ghedini, Dallapiccola, Monteverdi, Verdi, Puccini, Mozart, Mahler, Stravinsky, Debussy, Berg and many other musicians, writers and poets like Alighieri, Joyce, Beckett, Calvino, Eco, Neruda, etc., the avant-garde groups, the Darmstadt school, the electro-acoustic music, Swingle Singers, the politic position of France and Italy including the late 60s protests made by his music a veritable syncretic collage and a brilliant expression and protest vehicle.

In the nineteen-sixties, Berio coordinates an experimental human voice group, that enlarge not only the articulation and timbre sphere, but investigate also new procedures to extract the phonetic source that contributes to the musical impact. He integrates eight singers, Swingle Singers in a complex project, *Sinfonia* which succeed to fuse, with an unconventional approach, the amplified voices to the orchestra writings. The *Sinfonia* is found on five movements that doesn't respect the classic symphony pattern. It's a melt of the words “syn” which means together and “phone” which is for sound, giving rise to the phrase “sing together”.

The first part is build in reflexion of South America centre myths, collected by the illustrious French anthropologist – Claude Lévi-Strauss in *Le cru et le cuit* from *Mythologique* series. In *Sinfonia* the text is compose only by phrase beginnings and endings. This syncratism interwaves so tight that the voices confound with the orchestra; there are moments where the melodic lines are stringing simultaneously with the words. The first *Sinfonia* moment presents the firsts work components and its basic elements. In the end, the narrative does not conclude, but is left in suspense.

The second part is completely discrepant from the first, it symbolize a tribute to Martin Luther King, the martyr assassinated in the same genesis year *Sinfonia*, 1968. Thus, the text of this movement is build on the same name of Martin Luther King, name which contains all the vowels. In the work process, these dispersed vowels are regrouping like mercury, in a new initial compact shape. Another source that underlies this movement is the *O. King* chamber work written in 1967 by the composer, at the vocal ensemble Aeolian Players request. Thereby, Berio incorporated to *Sinfonia* and rearranged it for orchestra.

The third moment is a tribut to Gustav Mahler. The different facets of this moment are jointed through a *Scherzo*, extract from the third part of *Symphony No. 2* by Gustav Mahler. As Berio himself sustained, Mahler's presence is like a river, sometimes you see it on the surface, sometimes passes under the earth are reappears. Berio decides to “spread” through *Scherzo* components that develop a various harmonic vocabulary. These flavors are extracts or quotes from *Sequenza III* for voice, Debussy's *Danse de la terre* and *La mer*, Stravinsky's *Sacre du prientemps*, Beethoven's *Ninth* and “Pastoral” *Symphony*, Alban Berg's *Wozzeck* and many others. The text is very complex; Berio main election is Beckett's *The Unnamable*, where he add Joyce's *Finnegan's Wake* and *Ulysses*, the slogans written on the walls of Sorbonne during May 1986 Paris riots, and also the American civil rights protests.

The fourth movement resemble with fourth part of the same *No. 2 Symphony* of Mahler. In the first New York Philharmonic audition moment, this movement was the *Sinfonia* conclusive part. Only after audition, Berio introduce also the fifth part, the final. In this fourth motion returns the second part atmosphere; this time, the tribute is brough to Claude Lévi-Strauss.

The *Sinfonia* fifth moment borrow a similar texture from the inicial part, and uses the harmonic vocal effect from the second part. The voices are more disciplined, syncronized and the entire orchestra produces a spiral sound effect, flowing from an instrument to other. The ceasing moment concludes the previous movements and bind them.

Being composed in year of riots, 1968, *Sinfonia* includes the energy, the exuberance, the destructive load of that time and reflects a fragmentary world, diversified, expressing an important political moment.

*The Unnamable in the Sinfonia*

Luciano Berio tries to assimilate the *The Unnamable* content, sustaining the death desire in his *Sinfonia*. In the novel, the character seems to be the one who directs his own role, making...
impossible a figure determination. Berio benefit of this circumstances and quotes all the non-sense fragments from the text; one are only images, powerful and independent and others are used for making commentaries in the concert-hall, commentaries like the long run-on-sentences: “Yes, I feel the moment has come for us to look back, if we can, and take our bearings, if we are to go on”.

As I previously mentioned, Sinfonia is scored for large orchestra and eight amplified vocalists, both sing and speak. The third part, which we will analyse, rests upon a musical statement of the Mahler's Ressurection Symphony, Scherzo. The epic foundation of Sinfonia's third movement is framed by Beckett's novel The Unnamable. The book is a “mise en scène” and interpretation of the argument; it is a “book turned into music” Berio's music co-operate to illustrate Beckett's and Mahler's themes, including them like two equals that run side by side in their new musical environment – Sinfonia. Around both works, of Mahler and Beckett, interact other musical and textual quotations like Bach, Beethoven, Berlioz, Strauss, Debussy, Schönberg, Stockhausen, Hindemith and Boulez. Berio connects this quotations of past and present with his own modern language like passages and massive cluster chords. The spoken quotations draw upon Paul Valéry's Le cimetière marin, Joyce's Ulysses, a Berio article, student protests and slogan from the “Paris spring”, happened just before this Sinfonia, the vocal articulation of this material, even if the major part is recited. Beckett's work never really begins and is not with a definitive ending. As the protagonist said, he is not sure when he started speaking and less sure of when he will stop.

When asked if he finds anything “musical” in the Beckett's writings, Luciano Berio affirms that his musicality consist in the ability to elude analysis: “I've always thought, even before working on Sinfonia, that Beckett's writing is very musical. But it's very difficult to describe what this “being musical” means. I suspect that, as with everything else in Beckett, this question also defines analysis, even on a purely metaphorical level. Maybe it's precisely this ability to elude analysis that makes Beckett's writing so musical. It constantly prompts interpretation but, at the same time, it refuses to provide any meaningful or useful instrument. Like music, Beckett's writing seems to say what cannot be spoken.”

In Sinfonia, Beckett's writings interract with other elements that Berio includes in his work. Below, I will try to classificate these structures to evince the way this interplay with the cardinal work, The Unnamable.

In a primary approach of work fundaments, Berio use some techniques that prepares for his Sinfonia, described below:

● Imagies
The essential feature in this Sinfonia is inspired from a Mahler adaptation of his Wunderhorn song, “Des Antonius von Padua Fischpredigt”. The text represents the sermon of Saint Antony where, after visiting the churches and finding them empty without disciples, begins to preach at the fishes, near a river. The main theme in this piece is the water, motive what Berio also associates with various aquatic elements like quotation from La mer of Debussy, No.3 Op.16 of Schönberg, being described with Farben and associated with a moment of a lake at the sunset, the Wozzeck drowning scene and Szene am Bach (Scene at the brook) from the sixth Beethoven Symphony. The omnipresence of the water influences the entire Sinfonia.

● Allegory
Mahler's “human satire” is present in this work with the conclusion that the art will not change our behaviour. Even Berio introduces a contemporary satire version from his own article wrote in the same year with the Sinfonia: Meditation on a twelve-tone Horse. Mahler proposes for his Scherzo two programs. The first is taken from a letter written by the composer: “When you awaken from the wistful dream of movement 2, to return into the turmoil of life again, it may easily happen to you that the ceaseless flow of life strikes you with horror – like the swaying of dancers in a brightly lit ballroom into which you happen to gaze from the outer darkness and from such a distance that its music remains inaudible... life appears senseless to you and like a dreamful nightmare from which you

3 Samuel Beckett, Three Novels: Molloy, Malone Dies, The Unnamable, pag. 329. In his Sinfonia, Berio replace the first singular pronoun “me” from “the moment has come for me” and “if I can..., if I am to go on” with the first plural pronoun, “us”.

4 Michael Hicks, text, Music, and Meaning in the Third Movement of Luciano Berio's Sinfonia in Perspective of New Music, 1981, p. 207.

5 Bryden, Mary, Samuel Beckett and music: An Interview with Luciano Berio, Published by Oxford University Press, 1998, p.189
may start up with a cry of disgust”.6
This perspective transmitted by Mahler could have its implication to Beckett's text: the confusion that seems to be mirrored in The Unnamable of: Who are these character? What histories have they? When and where are this occuring and what is the meaning? And also the last trilogy volume itself left the preceding characters deprived of their identity, leaving “only the naked voice of the being who exists”7, uncanny like the person who sees his own world through a concave mirror.

The representation of Mahler of a non-sense dance seems to be connected also with Dichterliebe from Das ist ein Flöt en und Geigen, which final measures accomlish the end of the third part of Sinfonia. The song's plot is about a marriage description from the lover's eyes which had been abandoned by the bridgroom. Berio brings to light this story introducing quotes from Berliz's Symphonie Fantastique (Le Bal) and Ravel's La Valse. As the lover's abandon, The Unnamable character expose his own solitude: “In my live, since we must call it so, there were three things, the inability to speak, the inability to be silent, and solitude, that's what I've had to make the best of.”8

Berliz lover's sadness and ineptitude for his destiny appers to be completed by Beckett's hero: “his eyes can no longer close as they once could”9 and start to weep endless tears “which flow all over my face, and even down along my neck.”10 The “unnamable” knows quite about humans enough to despise them; his perception of love is a depressing tale of a man instability, like a consequence of lover's depression from Berliz perspective “They love each other, marry, in order to bring to light this story introducing quotes from Dichterliebe.”

The second Scherzo program is a tale written by Mahler in 1901 and has a similar subject which is a retrospective description of a dead hero's life, where, in denouement he loose his faith and the confidence in God and the world and life are disgusting him until he screams for desperation.

“The spirit of unbelief and negation has taken hold of him. Looking into turmoil of appearances, he loses together with the clear eyes of childhood the sure foot-hold which love alone gives. He despair of himself and God. The world and the life become a whiches' brew; disgust of existence in every form strikes him with iron fist and drives him to an outburnst”.13

A similar picture of loosing his belief is being present in The Unnamable under a disappointment monologue starting from his repugnance living: “what have I done to God, what have they done to God, what has God done to us, and we've done nothing to him, you can't do anything to him, he can't do anything to us, we're innocent, he's innocent, it's nobody's fault.....”14

All this imaginary programs seem to be related with the modern story of Samuel Beckett – The Unnamable, which Berio had chosen for his work. Even if the major correlation between words and music pertain to details, some features are used to announce various connections presented below.

2. Problem solution
Music and text analysis
Considering the tremendous complexity of this work, that could require a detailed note-by-note analyse, the purpose of the present paper is far away from such a profundness. So I will abridge this examination, citing some of the principal fragments, ones that provide a basic comprehension and signification of the work drama.

The title of this movement “In ruhig fliessender Bewegung” is Mahler's notation for tempo for his Scherzo.

This movement is organized in Trios and in every Trio, Berio choose to create a “mirror” effect using voices which amplifies the soloist voice that recites the Beckett's text from “the show”. The

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9 Ibid., p.294
10 Ibid., p.298
11 Ibid., p.399
12 Ibid., p.316
multitudes interrelatedness between music and text are presented in three areas:

a. The progressive mahlerian Scherzo cancelling, is related with Beckett's “I am here so little”. When the mahlerian music is consolidated, some citations from The Unnamable are introduced: “Where now?”, “when now?” (m.15 the The Unnamable debut) and in particular “keep going” announce when the main theme of Mahler's symphony is audible;

“for the unexpected is always upon us” comes immediately after the amputee that Berio makes with Mahler's Scherzo, cutting ten measures.

The third Trio is also accompanied by the Beckett's text: “Yes, I feel the moment has come for us to look back, if we can, and take our bearings, if we are to go on”.

Mahler Scherzo turns back stronger in m.457, after a long period of silence, but is submerged by the self-quotation Epifanie in a twelve pitch-classed sound.

Before a briefly presentation of the singers and the Tenor 1 “We must collect our thoughts, for the unexpected is always upon us, in our rooms, in the street, at the door, on a stage” Mahler's Scherzo flows down to the final cadence.

b. The quotations made like a collage is mostly used in this work. As a general rule, Beckett's quotations appears in the relative order that appears in the book, the earlier sentences in Sinfonia earlier in the book, the last are also the last in the book, and so on.

Tenor 2 introduces another quote from Beckett: “Keep going”. This motto will become a refrain that appears also in m.56, 60, 62, 77, 87, 105, 143, 181, etc. which relates with Mahler obsession with “continuing existence”.

M.46 presents the Beckett's quotations moved through the voices: “For through the silence here is almost unbroken, it is not completely so... I am not deaf, of that I am convinced, that is to say, half-convinced.” This passage refers to the presence of other voices, from the begining of the book.

Tenor 1 repeats a phrase from Beckett at m.200: “But now I shall say my old lesson, if I can remember it. I must not forget this, I have not forgotten it. But I must have said this before, since I say it now.” The “unnamed” is condemned in a cyclical repetition, like he admits in : “I have a pensum to discharge before I can be free – free to speak no more.” At his third repetion, appers a self-quotation from Berio, Epifanie.

Until now, Beckett's text was fragmented and assigned to many voices contemporary. From now on, the narration will be given to Tenor 1 which will be the protagonist for two large monologues: “Well, I prefer that, I must say I prefer that oh you know, oh you, oh I suppose the audience, well well, so there is an audience, it's public show, you buy your seat and you wait, perhaps it's free, a free show, you take your seat and you wait for it to begin, or perhaps it's compulsory, a compulsory show. You wait for the compulsory show to begin, it takes time, you hear a voice, perhaps it is a recitation, that is the show, someone improvising, you can barely hear him, that's the show, you can't leave, you are afraid to leave... you make the best of it, you try and be reasonable, you came too early, here we'd need latin, it's only beginning, it hasn't begun, he'll appear any moment, he'll begin any moment. He is only preluding, clearing his throat, alone in his dressing room, or it's the stage manager giving his instructions, his last recommendations before the curtain rises, that's the show waiting for the show, to the sound of a murmur; you try and be reasonable, perhaps it is not a voice at all, perhaps it's the air ascending, descending, flowing, eddying, seeking exit, finding none, and the spectators, where are they, you didn't notice, in the anguish of waiting, never noticed you were waiting alone, that is the show for the fools in the palace waiting, waiting alone, that is the show, waiting alone, in the restless air, for it to begin, for something to begin, for there to be something else but you, for the power to rise, the courage to leave. You try and be reasonable, perhaps you are blind, probably deaf, the show is over, all is over, but where then is the hand, the helping hand, or merely charitable, or the hired hand, it's a long time coming, to take yours and draw you away, that is the show, free, gratis and for nothing, waiting alone, blind, deaf, you don't know where, you don't know for what, for a hand to come and draw you away, somewhere else, where perhaps it's worse...”

For the first time, The Unnamable notify to the audience that his soliloquy became a “public show”, where the audience is also involved, it's

15Osmond-Smith, David, Suonare le parole – Guida all'ascolto di Luciano Berio, (original title: Playing on words), Editura Piccola Biblioteca Einaudi, Torino, 1994, p. 86.
16 Samuel Beckett, Three Novels: Molloy, Malone Dies, The Unnamable, p.357.
17 Ibid., p.329.
18 Ibid., p.304.
19 Ibid., p.375.
their state of isolation, alienation, an inner perspective of their meaning for the existence, a search for an identity.

After the show, appears again: “Where now? Who now? When now?” where possibly refers at existence after the show, after the changing identities between audience and performer and for “keep going” with the “compulsory show” on continuing our existence;

Tenor 1 begins his second intervention, distinct from the first, regarding the modern music statement, especially the serialism: “there must be something else. Otherwise it would be quite hopeless. But it is quite hopeless. Unquestioning. But it can't go on, it, say it, not knowing what. It's getting late. Where now? When now? I have a present for you. Keep going, page after page. Keep going, going on, call that going, call that on.”20 The text is accompanied by quotations from Boulez - Pli selon Pli, Webern – Kantate, op.31 and Stockhausen – Gruppen für drei Orchester; this note refers to the “Damstadt school”, a historical moment for the early fifties.

The review of Debussy's La Mer precede “La mer, la mer, toujours recommencée” of Valery's Le cimetière marin.

c. Overlapping the materials is another criteria exploit by Berio.

The review of Debussy's La Mer precede “La mer, la mer, toujours recommencée” of Valery's Le cimetière marin. Thus, when Hindemith's Kammermusik Nr. 4 is cancelled from the Sinfonia, the Tenor 2 recites from The Unnamable “nothing more restful than chamber music” (the original version is “nothing more restful than arithmetic”) the Tenor 1 responds: “than flute” and Soprano 2 “that two flutes” because the Mahler's scherzo incipit; the Bass 2 and Tenor 1 interrupt with: “no time for chamber music... you are nothing but an academic exercise”. Ironic interventions will become a characteristic of this movents, as we will remark further.

At m.51 the Bass 1 realise that there was a calm period: “So after a period of immaculate silence there seemed...” completed by Beckett: “a feeble cry was heard by me...” and followed by Berio's: “to be a violin concerto being played in the other room in three quarters” beyond his musical correspondent of Berg's Violin Concerto. When Alto 2 announce “two violin concertos” Berg's Concerto is interrupted by Bhrams's Violin Concerto.

At m.77 Beckett's quotation “This represent at least a thousand words I was not counting on. I may well be glad of them.” The appearance of La Valse de Ravel and the Rosenkavalier waltz claim the correlation with Mahler's vision: “the swaying of dancers in a brightly lit ballroom”. At m.98 Tenor 1 quotes The Unnamable “I am the air, the walls, everything yields, opens, ebbs, flows...” and Berio's “like the play of waves” and the orchestra responds with “Jeux de Vagues”.

At m.170 Stravinsky's Le sacre appears with “DANSE de la terre” accompanied by the Tenor 1 with: “it is as if we were rootted, that's bonds if you like... the earth would have to quake, it isn't earth, one doesn't know what it is.” beyong Berio's intervention: “maybe a kind of competition on the stage, with just eight female dancers” and here the orchestra responds with Stravinsky's Agon, the dance for eight female in double pas de quatre.

After the show, Berio's intervention prepares the death moment; after several German quotations, and end, the text “in a lake full of colours” Berg's scene appers with the drowing of Wozzeck, and the death motive reach the suicide, evinced with the underwater sound of La Mer of Debussy.

At m.429, while the solo violin retakes Kammermusick, the tenor 1 and 2 recites form Beckett:” If only this voice wuould stop for a second, it would seem long to me, a second of silence. I would listen, I'd know if it was going to start again, it's late now, and he is still talkning incessantly, any old thing, repetition after repetition, talking unceasingly...”21 Contrasting with the “academic exercise”, the quote: “I shall never hear again the lowing cattle, the rush of the stream” is visualised by Beethoven's Sixth Symphony, as an attribute for this remarkable artwork.

When the tenor recite the sentence “counting the seconds”, the keyboards and strings instruments start to make echoes being followed then by flutes.

The text “Counting the seconds while nothing has happened but the obsession with” is followed by a shout of a person different that Beckett's Worm who is exploring his own limits, waiting his own yell's echoes.

The “the curtains come back for the ninth time” prepares Beethoven's Ninth Symphony arrival. Arriving to the end, the text “in a lake full of

20 Ibid., p.285.

21 Ibid., p.376.
colours” succeed Wozzeck's death, from Alban Berg Wozzeck's opera.

3. Conclusions
Beckett's hero is a existential reflection of the human been, that does not know who he is and tries to find out. There is no space and no time in The Unnamable; the character is an anonymous that lives the live from the exterior, seeing it like a spectator, waiting to see what will happen. There is no plot or characters, he is surrounded by voices, that hears them with intermitence; and when it happens we don't distinguish if is him or his immagination. When “the voices” appear are used to create the dialogue, variating his disjointed monologue. The “unnamable” is one of the Beckett's characters who are condemned to speak forever, but speaking is also his salvation, which fills up the nothingness that surrounds him. This is Berio's election for his Sinfonia. He takes entire quotations from The Unnamable to express a different point of view of our existence: the life as a show, the life in a mirror, to look our emptyness from afar, if we are alone, to see if somethig surround us, if the voices we hear, the persons we see are real or are only the fruit of our immagination.. We are condemned or not to “keep going”, to continuing living, torming back to our lives, after the “show”. I suppose that Berio, using his Sinfonia as a vehicle, transmits to his public, for the moment of actuation, an instrinsec view using the mind effort and induce the audience, during the “show session”, to feel what he feels.

2. To integrate so different form of art, music and literature, Berio introduces The Unnamable text using some tecniques:

• He melt it perfectly first with the basic Mahler program, “the swaying of dancers in a brightly lit ballroom into which you happen to gaze from the outer darkness and from such a distance that its music remains inaudible...” because of the confusion that has The Unnamable: he cannot answer at fundamental questions about the voices that hear and cannot see, has the inverse problem, where always is missing the defying element for understand, and the second Mahler program “The world and the life become a whiches' brew; disgust of existence in every form strikes him with iron fist and drives him to an outburnst” has in common with Beckett's hero the lose of faith.

• The Unnamable is “mise en scène” by Berio through his Sinfonia using the immagies: the Saint Antony story that predict to the fishes, the aquatic elements like La mer of Debussy, No.3 Op.16 of Schönberg, Farben, a lake at the sunset, the Wozzeck drowning scene and Szene am Bach (Scene at the brook) from the sixth Beethoven Symphony, using allegory: the Scherzo program, the Berio's article: Meditation on a twelve-tone Horse.

• Use the text in relation with his musical meanings.

1. When Berio put the test before the music, anticipates a musical phrase with “signal” like: “Keep going” which always announce the Mahler's Scherzo entry; or “nothing more restful than chamber music” that announce Hindemith's Kammermusik Nr. 4. etc. Berio also use the anticipation for ending the musical phrases, normally ironically: the same example when the text in recited: “you are nothing but an academic exercise” announce Hindemith's Kammermusik Nr. 4 ending or Berio's “two violin concertos” Berg's Concerto is interrupted by Bhrams's Violin Concerto.

2. When the composer put the text after the music, have a commentary role: Stravinsky's Le sacre du prientemps “Danse de la terre” is followed by: “the earth would have to quake, it isn't earth, one doesn't know what it is.”

3. When Berio accompanies the text with the music intent to enlarge the communication aim like in: The Unnamable “I am the air, the walls, everything yields, opens, ebbs, flows...” where the orchestra responds with “Jeux de Vagues”.

4. When Berio make use of the ironic elements dramatizes further the situation: the text “in a lake full of colours” succeed Wozzeck's death, from Alban Berg Wozzeck's opera. Or the appearance of La Valse de Ravel and the Rosenkavalier waltz claim the correlation with Mahler's vision: “the swaying of dancers in a brightly lit ballroom”.

This work rise up the musical bariers, binding the literature with music, and creating a “soundtrack” for a novel, The Unnamable.

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