
Double Reality in Roberto Gerhard's ballet *Don Quixote*

Gabriela Lendle

ABSTRACT

In Roberto Gerhard's *Don Quixote* - composition row forms are frequently connected through their invariant segmental pitch content. When applied vertically, these invariances sometimes produce musical phenomena that resemble traditional functions within tonality: single notes could be perceived as 'dissonant' suspension notes or as chromatic leading notes, although all such means of functional vertical organisation have been deconstructed. Can these tonal elements be dismissed as mere 'psychological' effects (reflecting the conventional aspect of tonality which is still at work in our minds)? It is obvious Gerhard adopted a different view from Schoenberg's regarding the avoidance of tone-centers or octave-doublings for the reason that '[e]ven a slight reminiscence of the former tonal harmony would [...] create false expectations of consequences and continuations'. Examples of tonal ambiguity can be a starting point to grasp the manifold means through which the new concept of tonality manifests itself. They also raise the question of whether traditional elements of tonality are integrated into the 'new' tonality. Secondly, tonally ambiguous phenomena can be related to the topic of a 'double reality' oscillating between 'realism' (represented by figures like Sancho Panza) and the 'higher reality' represented by the Don Quixote figure. According to Spanish philosopher Unamuno, one has to drop the supposed certainties of human reason in order to access a vision of reality. Taking as a background Unamuno's ambivalent notion of human reason, it will be discussed whether the row proves to be a useful 'tool' to access a vision into the speculative sphere of the 'nature of tone'.

1. THE DOUBLE REALITY OF THE BALLETT

The notion of a twofold reality underlies the musical concept of Roberto Gerhard's ballet *Don Quixote*: 'Els elements de la música son a) el netament espanvel, realista Sanxesc, b) l'element delirant, surrealista, quixotesc [1] (The elements of the music are a) the purely Spanish, realist, Sancho-esque one, b) the delirious, surrealistic, quixotic element). Those parts representing the fantastic figures and visions of Don Quixote are based on a row; the DQ-row (the abbreviation DQ will be used for all further references to this row as a musical theme in the composition) according to Gerhard can be seen as an "incomplete or deficient series from the Schoenbergian point of view" [2] due to the fact that it contains only nine different tones of which three are repeated. This DQ-row is itself an "abstract double" of an underlying "original theme" of the Knight. Gerhard accounts for the twofold approach of his figure as follows, '[...] while with my original theme I could represent Don Quixote objectively, as seen through Sancho's eyes as it were, with the twelve-note series, or abstract double of the theme, I could, so to speak, slip inside my character and impersonate Don Quixote from within' [3]. So the twofold character of the DQ-row could be said to correspond to the twofold view on reality. And when Gerhard mentions that the "deficiency" of the row contains a "grain of poetical truth", this refers to the topic of a twofold reality: Don Quixote is capable of seeing a higher reality in (and also into) reality. But as the human power of belief and faculty of imagination are also determined by the limited perception

The image displays two pages of a musical score for Roberto Gerhard's *Don Quixote*, specifically Figure 118. The score is written for a full orchestra and includes the following instruments and parts:

- Page 134 (left):** Piccolo (Picc.), Oboe (Ob.), Cor Anglais (C. Ang.), Clarinet in A (Cl. 1, 2 in A), Bass Clarinet (Bass Cl. in Bb), Bassoon (Bsn. 1, 2), Horn in F (Hn. in F), Trumpet in C (Tr. in C), Trombone (Tbn.), Tuba, Percussion (Perc.), Piano 1 and Piano 2, Chinese Tom-toms, Violin I (VI. I), Violin II (VI. II), Viola (Vln.), Violoncello (Vc.), and Double Bass (Db.).
- Page 135 (right):** Piccolo (Picc.), Oboe (Ob.), Cor Anglais (C. Ang.), Clarinet in A (Cl. 1, 2 in A), Bass Clarinet (Bass Cl. in Bb), Bassoon (Bsn. 1, 2), Horn in F (Hn. in F), Percussion (Perc.), Tom-toms, Piano 1 and Piano 2, Violin I (VI. I), Violin II (VI. II), Viola (Vln.), Violoncello (Vc.), and Double Bass (Db.).

Key musical markings include the tempo instruction **118 Agitato** and various dynamics such as *pp*, *mf*, *f*, *rit.*, and *ritiss.*. The score features complex rhythmic patterns and melodic lines across all instruments.

Figure 1: Roberto Gerhard, Don Quixote Fig.118. Reproduced by permission.

we have of reality, there remains a (very human) limitation regarding the possibility of accessing a higher reality. Don Quixote's belief, rooted in his wish for immortality, will surmount this limitation to the point of developing a vision of a more spiritual and better reality, but this vision is also attended by a latent risk: it can prove to be an illusion.

The Spanish philosopher Unamuno points to the “idea” as a necessary medium to gain belief and a concession to the limited human faculty of imagination. Unamuno advocates an ideal that is both connected to reality and at the same time, out of reach, 'La fe se alimenta del ideal y solo del ideal, pero de un ideal real y concreto [...], y a la vez inasequible; la fe busca lo imposible, lo absoluto, lo infinito y lo eterno: la vida plena' [4] (Faith nourishes itself from the ideal and only from the ideal, but from an ideal being real and concrete [...] and at the same time inaccessible; faith seeks for the impossible, the absolute, the infinite and the eternal: for all-encompassing life). And from Kierkegaard one could add, '[...] each became great in proportion to his expectation. One became great by expecting the possible, another by expecting the eternal, but he who expected the impossible became greater than all' [5]. The belief in a utopian ideal can – from the outside – be seen as hubris or folly ('locura'). And the 'loco' himself can have no certainty whether he is deceiving himself with his idea. As long as an idea or a vision remains unrealised, the unrealised interior reality and the exterior reality (reality in a narrower sense) remain in tension with each other. Until this point the idea cannot be distinguished from an illusion. It is only when an idea comes into existence that its potential as illusion disappears. The difference between the interior and exterior world has thus to be neutralised by actively bringing about a new reality. Ultimately there is only one reality – for Unamuno it originates in the interior: '*In interiore hominis habitat veritas*, dijo San Agustín [...]. Sí, dentro de él. Y pudiera muy bien ser que nuestro pueblo o nuestra casta, poco apta para las ciencias experimentales y las de raciocinio, estuviera mejor dotada que otras para esas intuiciones de lo que llamaré, no el sobre-mundo, sino el intra-mundo, lo dentro de él...' [6] (*In interiore hominis habitat veritas*, thus said St. Augustine [...]). Yes, in the interior of man. And it might very well prove to be the case that our people or our caste, not very adept in experimental sciences and the sciences of rationalising, could better than other ones be provided with those intuitions of what I will not call the over-world but the intra-world, that which is in his interior...) At the same time, for Unamuno there is no interior that would not already be shaped by the exterior world; so the boundaries between ego and nature, conscience and matter, are for him permeable and permanently in motion [7]. In the following, the theme of a 'double' or double-sided reality will be discussed with regard to the DQ-row.

2. VISION AND DECEIT

Gerhard defines tonality as a system of correlation “based upon” a material disposition [8]. Thereby he pronounces, in a broad sense, an essential idea of harmonic thinking: the relatedness of the horizontal and the vertical dimension to each other. In the context of twelve-tone composition, the question of the relatedness of the horizontal and the vertical dimension raises a basic problem. A row is differentiated from a scale (an unordered set) basically because of the consecutive order of its tone-rows. The fixed arrangement of the intervals predestines the row for a use primarily in the horizontal dimension. Thus, the fact that a vertical ordering remains unregulated, 'simultaneity in the absence of axiomatic harmonic assumptions [...]' [9], has been considered a problem. The verticalisation of tone-rows, 'the only method ostensibly premised upon the primary axioms of the twelve-tone system' can imply either the corruption of the consecutive order of the tone-rows [10] (and thus “the system” as it were) or risk the vertical arrangement of the tone-rows (willingly or unwillingly) being ruled by devices that are imposed on a twelve-tone composition so to speak “from outside the system”, such as intervallic preferences that can not be derived from the row [11]. In comparison with the pre-compositional ordering principle in diatonic tonality: the triad, Perle states that '[I]n twelve-tone music, on the other hand, simultaneity may or may not be generated by the only ordering principle provided by the system [i.e. the adjacency of the elements in the set], and where not so generated it bears no necessary relation to this principle' [12]. How can

this gap between the horizontal and the vertical dimension be bridged? And how can a “stiffness” of an unsegmented twelve-tone-row be handled in a versatile way in order to achieve harmonic control without undermining the consecutive order of the row?

The following example (see Figure 1) shows Gerhard’s flexible use of the row and can also be considered a musical reflection on the theme of Don Quixote as a visionary of a higher reality - an inner reality which can be deceiving. In Fig.118 of the ballet [13] Gerhard uses tetrachords of the DQ-row which follow each other in the way of chords (the succession of the rows is the following: P₆, I₃, P₅, I₄) [14]. The note-repetitions immanent to the row bring about common notes connecting the tetrachords so that every tetrachord is connected to the following one through at least one common/sustained tone and this holds true not only within the single row-forms (with the single exception of the last tetrachord of P₅ and the first one of I₄ which do not possess common notes). Moreover the two notes e and f are invariant in every third/last tetrachord of the row-forms which points to Gerhard’s use of common elements as a means of harmonic control. This harmonic control is rooted in the choice of the particular row-forms which possess a generally high grade of “kindredship” through common pitch content - 6 tones are common to all four of them (e flat, e, f, f#, b flat, b) [15].

The compositional structure could also be taken to resemble traditional four-part writing - besides the connecting element of sustained and common tones there are also chromatic steps to be found – particularly in the outer voices where one instrument takes over from another in a manner akin to traditional voice-leading. They could be taken to resemble leading tones (see 1 bar after Fig.118: b’ flat to b’ (Vcl.), g’’ to f#’’ (VI.1) and in a ‘voice-leading’ pair: f’’ (Vla.) to f#’’; two bars after Fig.118: a’ to b’ flat (Vcl.) and moving in parallel from b’’ to c’’ (VI.2) as well as transcending a voice e’ flat (Vcl.) to d’’ (VI.1); 3 bars after fig. 118: the double chromatic step a’ (Vcl.) and b’ (Vla.) “leading” to b’ flat (Vla.) in the same register). To counter this, it could be stated that linear connections between tones cannot be ruled by the row, as the row is applied *vertically* here. A linear control would thus have to be *projected into* the underlying row-structure “from outside the system”. But the following observance can challenge this: regarding the upper voice (VI. 1/Picc. 2, 3) one can perceive the beginning of a row-shape, so to speak an allusion of the first seven tones of the row-form P₃: a, c, g, f#, (g# is lacking) a, e (and the first three tones of this row do recur 8 bars after Fig.118). This melodic allusion is subsequently “dissolved”. The fact that Gerhard achieves an evocation of a horizontal statement of the row based on vertically applied tetrachords (which contain some permuted tone-rows), thus stating the same object in different dimensions [16], points to the close relatedness of both dimensions and the highly constructed character of this passage which could represent a state of mind of Don Quixote in which his “locura” erupts.

The horizontal (melodic) allusion of the row could lead (or - considering the integrity of the row - rather: mislead) to a linear perception of the row-structure which does not as yet, work itself out in all the other voices. But the questions can be posed whether this linear perception could effectively be considered a less valid one than the row-bound perspective. One could ask in a more general sense – can an allusion (or illusion) be if it has an effect on our thoughts?

A dualistic distinction between a phenomenon from “outside the system” or otherwise from “inside the system” becomes problematic here; because the fact that it is *possible* to see the linear row-shape within the structure without corrupting the system shows that this does at least not happen in contradiction to the system. It rather shows the permeability of the system for such double perspectives and points to an ambit where the exterior and the interior become indistinguishable. In a comparable sense it is indistinguishable whether the “locura” of Don Quixote can be considered a pathological one or a kind of vision of a high reality [17] and it is this ambivalence of the figure which motivates the twofold representation of the Knight in Gerhard’s ballet - ‘The problem of Don Quixote’s impersonation is in itself a twofold one since the Knight of La Mancha is by no means a madman pure and simple but a most subtle mixture of sense and folly, a compound of sweet reasonableness and delirious hallucinations’ [18].

The fact that Gerhard makes use of the segmentation of the row and a permutation of tone-rows in this ballet raises the question whether these deviations from a strict consecutive order of the tone-rows are already based on a new notion of the row: a row-identity which is no longer primarily determined by its consecutive order but conceived as a relationship of segmental content, 'a collection of segments of specified but unordered content [19] (Perle) or 'an ultimate ground' beyond the actual series, 'an abstract archetype – represented by the coupled hexachords – of which the individual series is only one *aspect* [...]' (Gerhard) [20]. This new row-identity cannot be undermined through the permutation of segment-tones. The consequential “licence” to permute segment-tones allows for their use in the horizontal as well as in the vertical dimension. This paradigm shift in the conceptual notion of the row was expounded by Gerhard in 'Tonality in twelve-tone music' in 1952. In this article he also explained that the requirements of a consecutive order and those of a permutational treatment could go hand in hand [21]. Whether the perspectives on the row could exclude one another, and at which points Gerhard had to make a decision conceding priority to one of those principles, remains to be discussed with regard to single compositions.

3. IN AN AMBIVALENT AMBIT

Insofar as an ambivalent phenomenon such as the one in Fig.118 allows a double perspective it can generally make clear the high degree to which an object is constituted through the perspective of a viewer with an active (or an over-active) mind. With regard to the theme of reality, one could say that such areas of ambivalence of perception can be considered a turning point from one extreme to the other, from an illusionary reality to a higher reality, which are located close to each other at such a point. A mere change of perspective can annihilate an illusion but also engender it.

Gerhard may have discovered this kind of flexibility in dealing with the row when working on a suitable means to characterize the figure of Don Quixote. And when he states the “hallucinative value of the serial technique” ('el valor halucinatiu que té la técnica serial') [22] had been revealed to him by working with the (“deficient”) DQ-row, the present example could point to one aspect of the hallucinative and also potentially deceiving character of the DQ-row.

For Unamuno an assumed illusion stops being illusory or erroneous as soon as the underlying idea is brought into existence. In this sense reality is not considered to be something definable, static or objective, but to be permanently created, and it is created by us as we (constantly) bring our belief or beliefs into reality. The boundaries between the exterior and the interior are fluent. In this sense Unamuno states that belief generates reality [23] and Don Quixote is described by him (with reference to Kierkegaard’s Abraham) as a 'knight of faith' (Caballero de la Fe) [24].

4. REFERENCES

- [1] Roberto Gerhard, Letter to Josep Valls, 9.10.1945, CUL 14.437. See also [...] the characters which have to be impersonated can be divided in two groups. On the one hand, Don Quixote himself, with all the fantastic beings that people his feverish mind: monsters, giants, Arcadian shepherds, legendary Knights and so forth, all set in a dream-like world; and on the other hand, Sancho, priest and barber, muleteers, innkeepers, galley-slaves, realistically set against the background of the bleak plain of La Mancha under the blazing Spanish sun. This naturally postulates a twofold musical approach [...]' (Roberto Gerhard, On Music in Ballet: II, in: *Ballet*, Vol. 11, No. 4 (May 1951), p. 31.)
- [2] GERHARD, R. 1951. 'On Music in Ballet: II', in: *Ballet*, Vol. 11, No. 4: 33.
- [3] Ibid. 2
- [4] UNAMUNO, M. de, 1900. 'La Fe' , in BERNARDO G. (ed.), 1964. *Ensayos I*, de Candamo, Madrid: Aguilar, p. 260.
- [5] KIERKEGAARD, S. 2008. *Fear and Trembling*, EVANS, C and S. WALSH (eds.), Radford VA, A & D Publishing, p. 13.

- (http://books.google.de/books?id=XnP7RsobFKUC&printsec=frontcover&dq=fear+and+trembling&source=bl&ots=e1BUUchrqt&sig=wRkQo1Hxwv6qFrPF6Lld9JJVg1s&hl=de&ei=zZvrS_imGY_60wSWkZnjBw&sa=X&oi=book_result&ct=result&resnum=3&ved=0CC4Q6AEwAg#v=onepage&q&f=false, accessed 13.05.2010)
- [6] UNAMUNO, M. 1904. de *Sobre la filosofía española*. Diálogo, in *Ensayos I*, BLANCO, M. (ed), Madrid: Afrodísio Aguado 1958 (=Obras completas de Miguel de Unamuno; Bd. 3), p. 745. (This passage has been marked in Gerhard's copy of the Essays.)
- [7] 'Lo *mío* precede al *yo* [...]. Del ambiente exterior se forma el interior por una especie de condensación orgánica [...]. Hay un continuo flujo y reflujo difusivo entre mi conciencia y la naturaleza que me rodea, que es mía también [...]; a medida que se naturaliza mi espíritu saturándose de realidad externa espiritualizo la naturaleza saturándola de idealidad interna. Yo y el mundo nos hacemos mutuamente. Y de este juego de acciones y reacciones mutuas brota en mí la conciencia de mi *yo*, *mi yo* antes de llegar a ser seca y limpiamente *yo*, *yo puro*.' UNAMUNO, M. de, *Civilización y cultura*, in: *Ensayos I*, in BLANCO, M. (ed), Madrid: Afrodísio Aguado 1958 (=Obras completas de Miguel de Unamuno; Bd. 3), p. 472-473.
(The *my* precedes the I [...]. Of the exterior environment the interior is formed by a kind of organic condensation [...]. There is a continuous flow and diffusive reflow between my conscience and the nature surrounding myself, which is also mine [...]; to the extent in which my mind transforms itself by being saturated by the exterior reality I spiritualize nature by saturating it with inner ideality. My I and the world do mutually make each other. And from this play of mutual actions and reactions there sprouts the conscience of my I in me, of *my* I before it comes to be a pure I.)
- [8] 'Tonality, I suggest, is an all-embracing principle of correlation based upon an *a priori* arrangement of our tone-material: this arrangement to be understood as an instituted order in which the value attached to any single element is relative to and emanates from the whole.' GERHARD, R. 1952. 'Tonality in twelve-tone music', in BOWEN, M. (ed.), 2000. *Gerhard on music. Selected writings*, Aldershot, Ashgate.
- [9] PERLE, G. 1954. *The Harmonic Problem in Twelve-tone Music*, in: MR 15: 267.
- [10] The significance of the unique arrangement of the twelve tones remaining corrupted or uncorrupted according to the number of simultaneously stated tone-rows: 'Obviously, if the harmonic structure contains only two notes the vertical and the horizontal adjacency will be identical. And if it contains twelve notes it will [...] have no relation to a unique linear arrangement since it could function as a verticalization of any set.' (PERLE, G. 1954. *The Harmonic Problem in Twelve-tone Music*, in: MR 15: 259.) Referring to his analysis of the first bars of Schönberg's *String Quartet no. 4* Perle remarks: 'The musical functions of the respective parts are sufficiently differentiated in the present example, so that the melodic elements are heard in a distinct dimension and therefore do not interfere with the adjacency criterion which determines the accompanying chords. [...] There are, however, a good many instances in twelve-tone music where the simultaneity does not reveal the distinction between adjacent and non-adjacent elements which the employment of the set presupposes.' (PERLE, G. 1954. *The Harmonic Problem in Twelve-tone Music*, in: MR 15: 260.)
- [11] Perle states that 'the government of harmonic detail by some consistent principle, independent or semi-independent of the ordering of elements in the set, as, for example, the assumption of some pervasive harmonic texture based on the preferential employment of certain intervallic combinations' might '[U]nder some circumstances [...] be questioned on the ground that it violates the premise that a work of art ought to be autonomous, or self-contained, in so far as its internal material relations are concerned' in PERLE, G. 1954. *The Harmonic Problem in Twelve-tone Music*, in: MR 15: 258
- [12] PERLE, G. 1954. *The Harmonic Problem in Twelve-tone Music*, in: MR 15: 258
- [13] The analytical statements are based on the following score: Roberto Gerhard, *Don Quixote* (1950), (London, Boosey & Hawkes, 1991)
- [14] The transposition-level of the row on P₀ is here set on f# (and not on c as usual).
- [15] Due to the interval structure and of the pitch content of the nine tones comprising DQ-row there are three possible grades of 'kindredship' between the row-forms in the serial field; they reach from 6 to 8 possible common notes. So comparing two row-forms it is true that it would be impossible they could possess less than 6 common notes. But when it comes to a concentration of more than two rows it is naturally not a matter of course all four are connected through *the same* 6 tones as it is the case in fig. 118. This means that Gerhard combined row-forms which possess a particularly high grade of 'kindredship' through common tones. (A detailed discussion of the precompositional and compositional consequences of such 'kindredships' of the row is going to be discussed in my dissertation.)
- [16] This exemplifies Schönberg's notion of the unity of musical space: [...] *the unity of musical space demands an absolute and unitary perception*. In this space, as in Swedenborg's heaven (described in Balzac's *Seraphita*) there is no absolute down, no right or left, forward or backward. [...] Just as our mind always recognizes, for instance, a knife, a bottle or a watch, regardless of its position, and can

- reproduce it in the imagination in every possible position, even so a musical creator's mind can operate subconsciously with a row of tones, regardless of their direction [...]' (Schönberg, A. 1950. 'Composition with twelve notes', in NEWLIN, D. (ed.), *Style and idea*, New York pp. 113-114.
- [17] For Unamuno as for Kierkegaard it is necessary to drop the certainties of reason in order to gain belief. Belief is thus attended by risk to jeopardise reason and to lose everything should the vision or belief reveal itself to be an illusion. On the other hand there is a chance one could gain immortality by one's visions and the will-power they fuel that is necessary to commit great deeds. The double-side of the "locura", its risk of failure, is exemplified in Unamuno's figure of Dr. Montarco who will end in a pathological folly and in the recurring theme of his story - all or nothing (¡O todo o nada!): '[Dr. Montarco:] El que no sienta ansias de ser más; llegará a no ser nada. ¡O todo o nada! Díganos lo que nos dijere la razón, esa gran mentirosa que ha inventado, para consuelo de los fracasados, lo del justo medio, la aurea mediocritas, el ,ni envidiado ni envidioso' y otras simplezas por el estilo; diga lo que dijere la razón, la gran alcahueta, nuestras entrañas espirituales, eso que llaman ahora el Inconciente (con letra mayúscula) nos dice que para no llegar, más tarde o más temprano, a ser nada, el camino más derecho es esforzarse por serlo todo.' (UNAMUNO, M. de. 1904. 'La locura del Doctor Montarco', in BLANCO, M. 1958. *Ensayo I*, Madrid: Afrodisio Aguado (=Obras completas de Miguel de Unamuno; Bd. 3), p. 749.) (This passage has been marked in Gerhard's copy of the Essays.)
(He who doesn't feel anxious to be more will finally come to be nothing. Either all or nothing! Anything reason may tell us, this big liar, which, for the consolation of those who failed, invented the topic of the right measure, the aurea mediocritas, of the neither envied nor envious and other such simplicities; anything reason, this big procuress, may tell us, our spiritual guts, that which is nowadays called the Unconscious (with a capital U) tells us that in order not to become nothing sooner or later, the path of choice is to attempt to be all.)
- [18] GERHARD, R. 1951. 'On Music in Ballet: II', in: *Ballet*, Vol. 11, No. 4: 31-32.
- [19] Ibid. 9, p. 266.
- [20] GERHARD, R. 1952. 'Tonality in twelve-tone music', in BOWEN, M. (ed.), 2000. *Gerhard on music. Selected writings*, Aldershot, Ashgate, p. 126.
- [21] 'It is important to realize, however, that the treatment which strictly observes the given consecutive serial order is by no means divorced from the permutational treatment I have been trying to outline. They do not exclude each other; they can, in fact, co-exist. [...] From the standpoint of the permutational treatment, the original consecutive order of the series [...] can be allowed a privileged position as *thematically* significant [...]. Thus the two treatments can go hand in hand, and the prevalence of the one or of the other will be determined by the degree of stress one wishes to lay on thematic connections altogether.' (GERHARD, R. 1952. 'Tonality in twelve-tone music', in BOWEN, M. (ed.), 2000. *Gerhard on music. Selected writings*, Aldershot, Ashgate, p. 126-127. Perle mentions a 'reciprocal process' between both principles: 'Concerning the generally accepted practice of verticalizing the linearly ordered elements of the set in order to construct chords, it was explained [...] that such chords disregard the original ordering to a degree [...]. It is observable in much twelve-tone music that there is a tendency toward a weakening of the linearly premised order, so that melodic details appear as freely linearized segments of the set. Thus a reciprocal process seems to be correlating vertical and horizontal procedures, and, incidentally, merging the Schönbergian concept with that of Hauer.' (PERLE, G. 1954. The Harmonic Problem in Twelve-tone Music, in: MR 15: 266.)
- [22] 'He trobat el precedent una mina inexhaurible en si mateix, sense comptar les diversions que reserva l'intervenció de les notes ,mancants' deduides dels 4 aspectes de la serie (recte, retrógrad i els des miralls. La máxima llibertat que prenc amb la técnica schoenberguiana de la serie está en el fet que hi entro i en surto com qui passa d'una habitació a l'altra situades a peu pla, i sense desnivell d'estil (almenys és aquesta la meva convicció). Ningú, que jo sápigam, ha fet remarcar encara el valor halucinatiu que té la técnica serial, comparable, en aquest sentit, als efectes que el „dormeur éveillé“ treu de la concentració de la mirada damunt de les flors de l'empaperat (que ja recomanava Leonardo, ell, es clar, recomanava taques d'humitat a la paret per la visió de batalles campals.) No cal dir que per mi D. Quixot és el ,cavaller de les imatges invisibles'.' (Roberto Gerhard, Letter to Josep Valls, 9.10.1945, CUL 14.437.)
(I have found this proceeding to be in itself an inexhaustible mine, leaving aside the diversions the intervention if the 'missing' notes derived from the 4 aspects of the series (the prime, retrograde and the inversions[]) provide. The maximum liberty I take with the schoenbergian technique of the series lies in the fact I step in and out of it, like somebody passing from one flat to another, both situated on the same floor and without any unevenness of style (this is at least my conviction). Nobody I know of has up till now remarked upon the hallucinative value the serial technique possesses, being comparable in this sense to the effects which the "dormeur éveillé" draws from the fixation of his gaze at the flowers on the wallpaper [...]. I don't need to say that for me D.Quixote is the 'knight of the invisible images'.)

- [23] '¡Creer lo que no vemos, no!, sino crear lo que no vemos [...], sí, crearlo, y vivirlo, y consumirlo [...]. Esto es fe viva, porque la vida es continua creación y consunción continua y, por tanto, muerte incesante.' UNAMUNO, M. de, 1900. 'La Fe' , in BERNARDO G. (ed.), 1964. *Ensayos I*, de Candamo, Madrid: Aguilar, p. 259.
(To have faith in what we do not see, no! But to create what we do not see [...], yes, to create it, live it, consume it [...]. That is what living faith is about, because life is continuous creation and continuous consumption and thus incessant death.)
- [24] UNAMUNO, M. de. *Vida de Don Quijote y Sancho*, NAVARRO, A. (ed.), 2004. Madrid p. 157, see also p. 189ff.