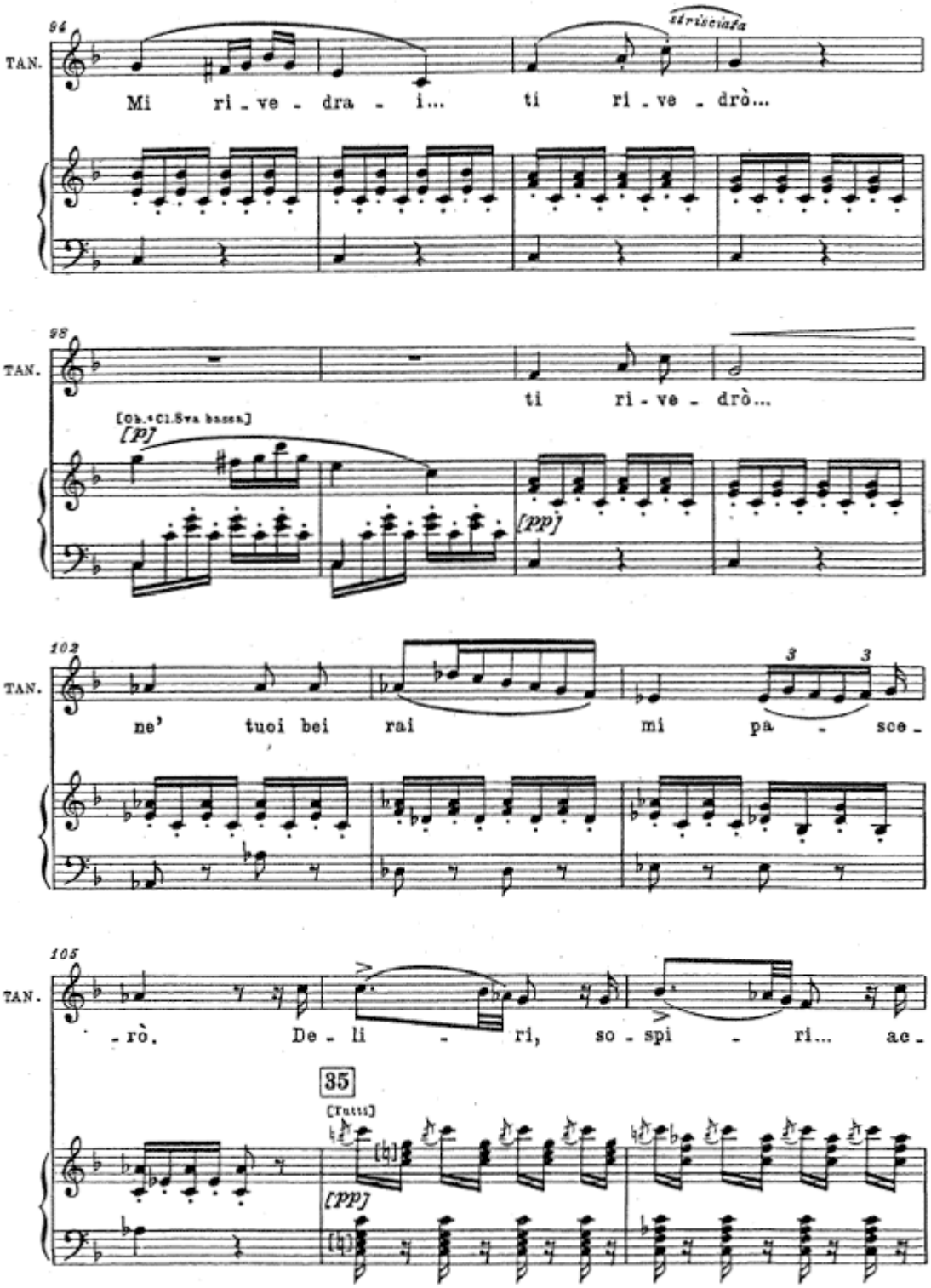
a journal of the Society for Music Theory

MTO 14.1 Examples: Rothstein, Common-tone Tonality in Italian Romantic Opera

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.08.14.1/mto.08.14.1.rothstein.php

Example 1. Rossini, Tancredi, "Cavatina Tancredi," cabaletta (excerpt)

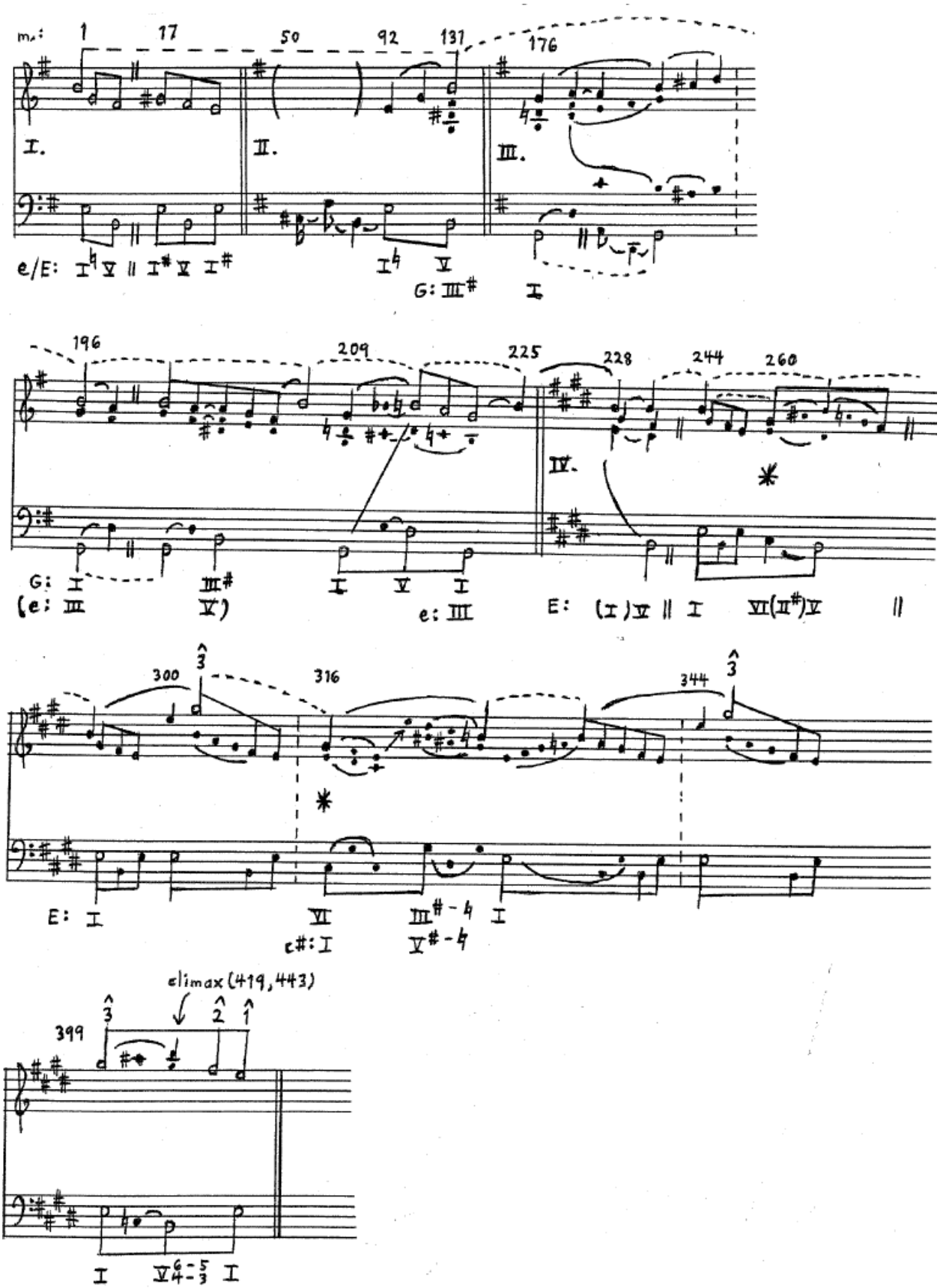


Example 2. Gottfried Weber, table of key relations

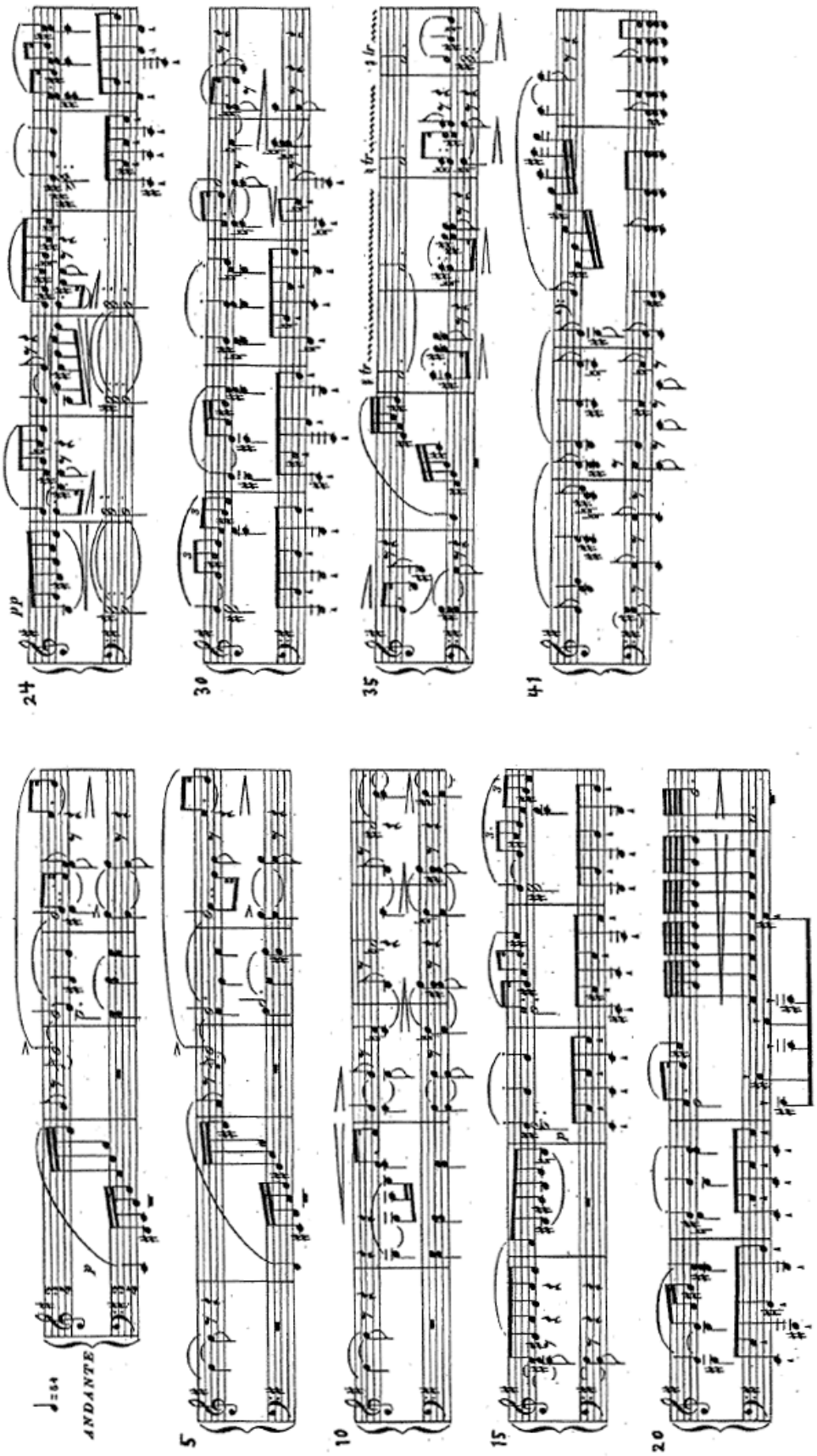
TABLE OF THE RELATIONSHIPS OF KEYS.

C	—	a	—	A	—	f♯	—	F♯	—	d♯	—	D♯	—	b♯	—	B♯	—	g×
F	—	d	—	D	—	b	—	B	—	g♯	—	G♯	—	e♯	—	E♯	—	c×
B♭	—	g	—	G	—	e	—	E	—	c♯	—	C♯	—	a♯	—	A♯	—	f×
E♭	—	c	—	C	—	a	—	A	—	f♯	—	F♯	—	d♯	—	D♯	—	b♯
A♭	—	f	—	F	—	d	—	D	—	b	—	B	—	g♯	—	G♯	—	e♯
D♭	—	b♭	—	B♭	—	g	—	G	—	e	—	E	—	c♯	—	C♯	—	a♯
G♭	—	e♭	—	E♭	—	c	—	C	—	a	—	A	—	f♯	—	F♯	—	d♯
C♭	—	a♭	—	A♭	—	f	—	F	—	d	—	D	—	b	—	B	—	g♯
F♭	—	d♭	—	D♭	—	b♭	—	B♭	—	g	—	G	—	e	—	E	—	c♯
B♭♭	—	g♭	—	G♭	—	e♭	—	E♭	—	c	—	C	—	a	—	A	—	f♯
E♭♭	—	c♭	—	C♭	—	a♭	—	A♭	—	f	—	F	—	d	—	D	—	b
A♭♭	—	f♭	—	F♭	—	d♭	—	D♭	—	b♭	—	B♭	—	g	—	G	—	e
D♭♭	—	b♭♭	—	B♭♭	—	g♭	—	G♭	—	e♭	—	E♭	—	c	—	C	—	a

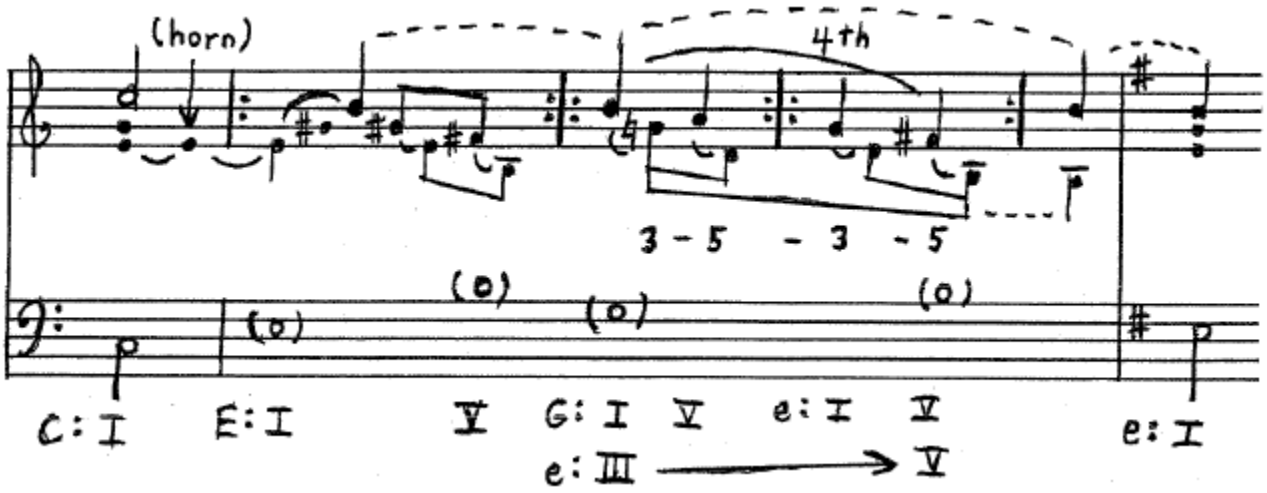
Example 3. Rossini, Overture to *Guillaume Tell*, middleground analysis



Example 4. Rossini, Overture to *Guillaume Tell*, mm. 1–44



Example 5. Rossini, *Guillaume Tell*, Act 1, Introduction, transition between movements 2 and 3 (reduction)



Example 6. Bellini, *Il pirata*, "Cavatina Gualtiero," diagram

Main keys are shown in **boldface**. Transitory keys are shown in square brackets.
HC = half cadence; PAC = perfect authentic cadence; IAC = imperfect authentic cadence

<u>Scena</u>

[B♭] **g** [c] **B♭** [g] **B♭** [c] **g** (HC)

<u>Cantabile</u>

Ritornello (orchestra): **g** → d (PAC); V^7/**B♭** followed directly by **g**:PAC

1st strophe: **g** → d (PAC); **B♭** (tonic pedal)

Retransition: F (HC); Db → b♭ (HC); **B♭** → **g** (PAC)

2nd strophe: **g** → d (PAC); **B♭** (tonic pedal)

<u>Tempo di mezzo</u>

G (PAC) → e→ b (PAC); B isolated as common tone to return to **G**

Return of G-major music (ending with IAC); V/**g** followed directly by V^7/**B♭**

<u>Cabaletta</u>

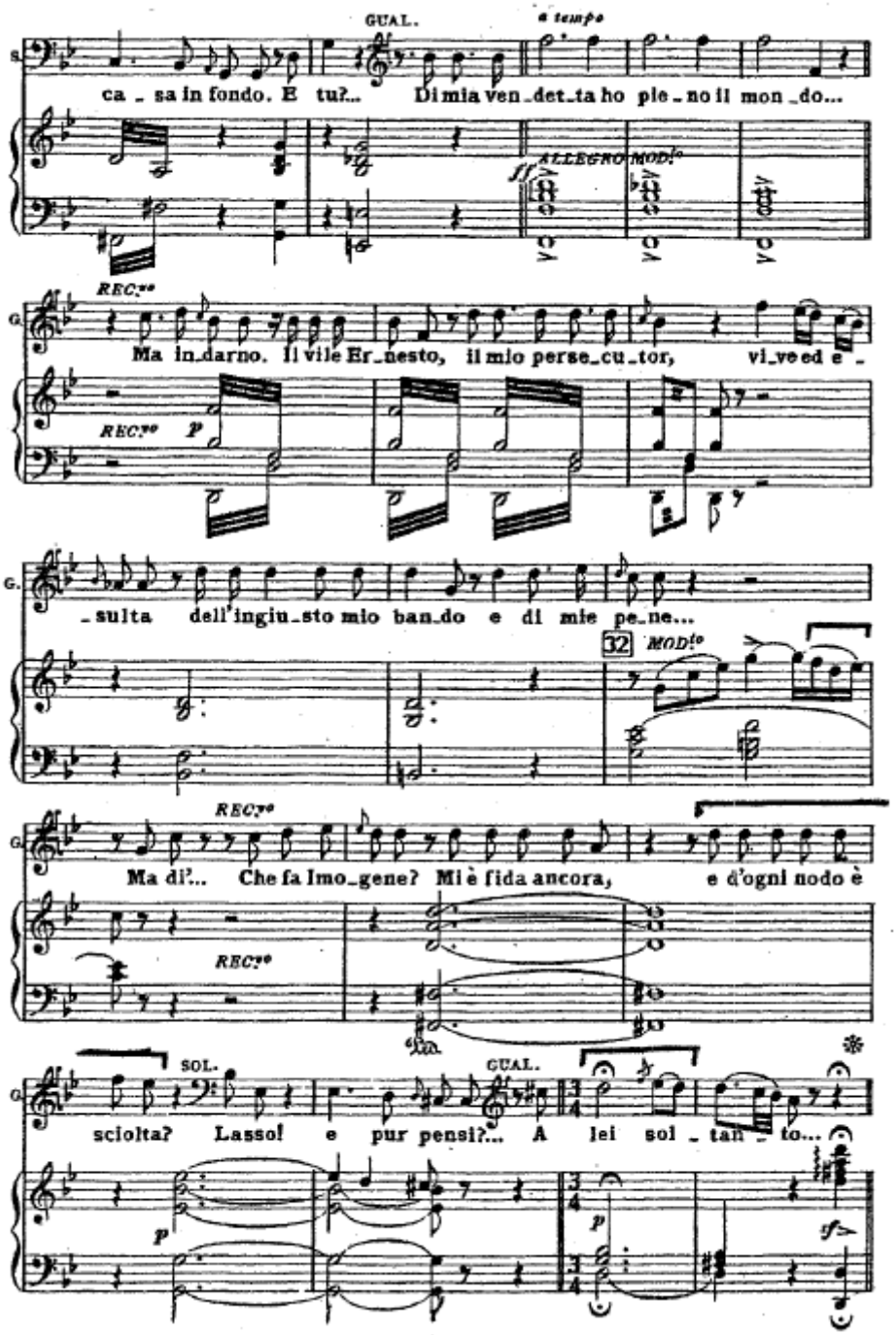
1st strophe: **B♭** → **g** (PAC); **g** → **B♭** (PAC)

Retransition: **B♭** → [g] → Eb → **B♭** (HC)

2nd strophe: **B♭**

Coda: **B♭**

Example 7. Bellini, *Il pirata*, "Cavatina Gualtiero," end of the *scena* and beginning of the *cantabile*



ALLEGRO MOD.to

p

GUALTIERO

A - scol -

G. - ta. Nel fu - ror del le tem-

ff p p

33

G. - pe - ste, nel - le stra - gi del pi - ra - ta, quell' i - ma - gine ado-

con molta espress. e più lento

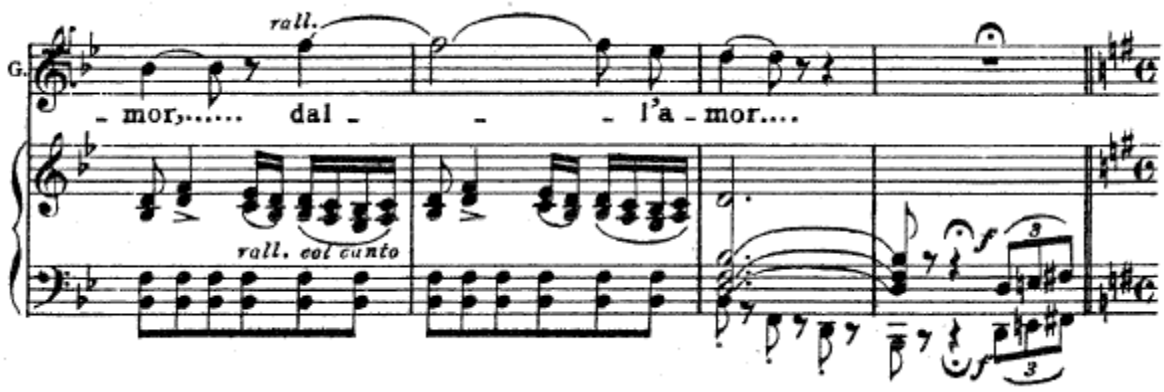
G. - ra - ta si pre - sen - ta al mio pen - sier, come un an - ge - lo ce-

col canto

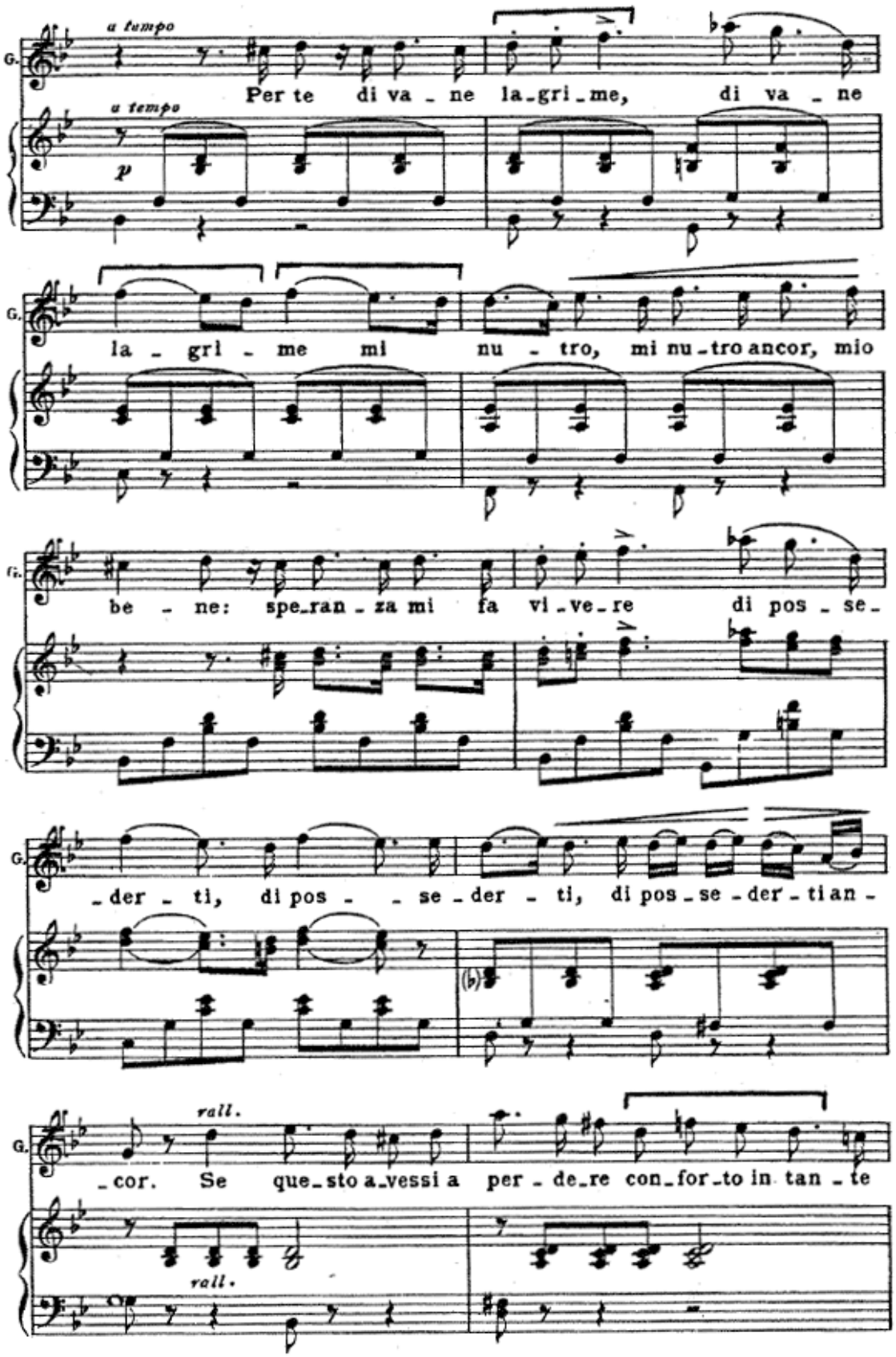
34

p

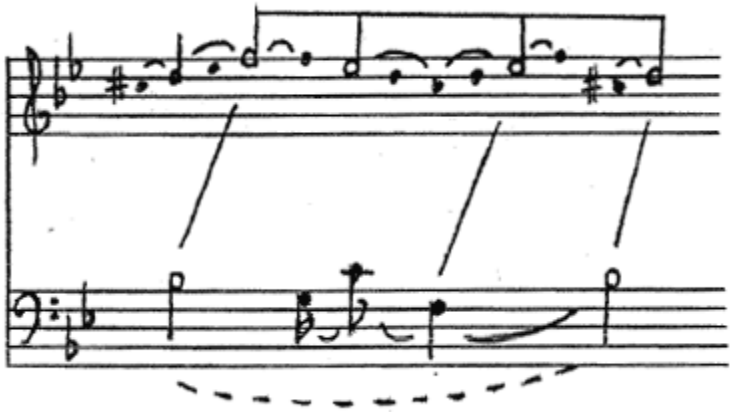
Example 8. Bellini, *Il pirata*, "Cavatina Gualtiero," end of the *cantabile*



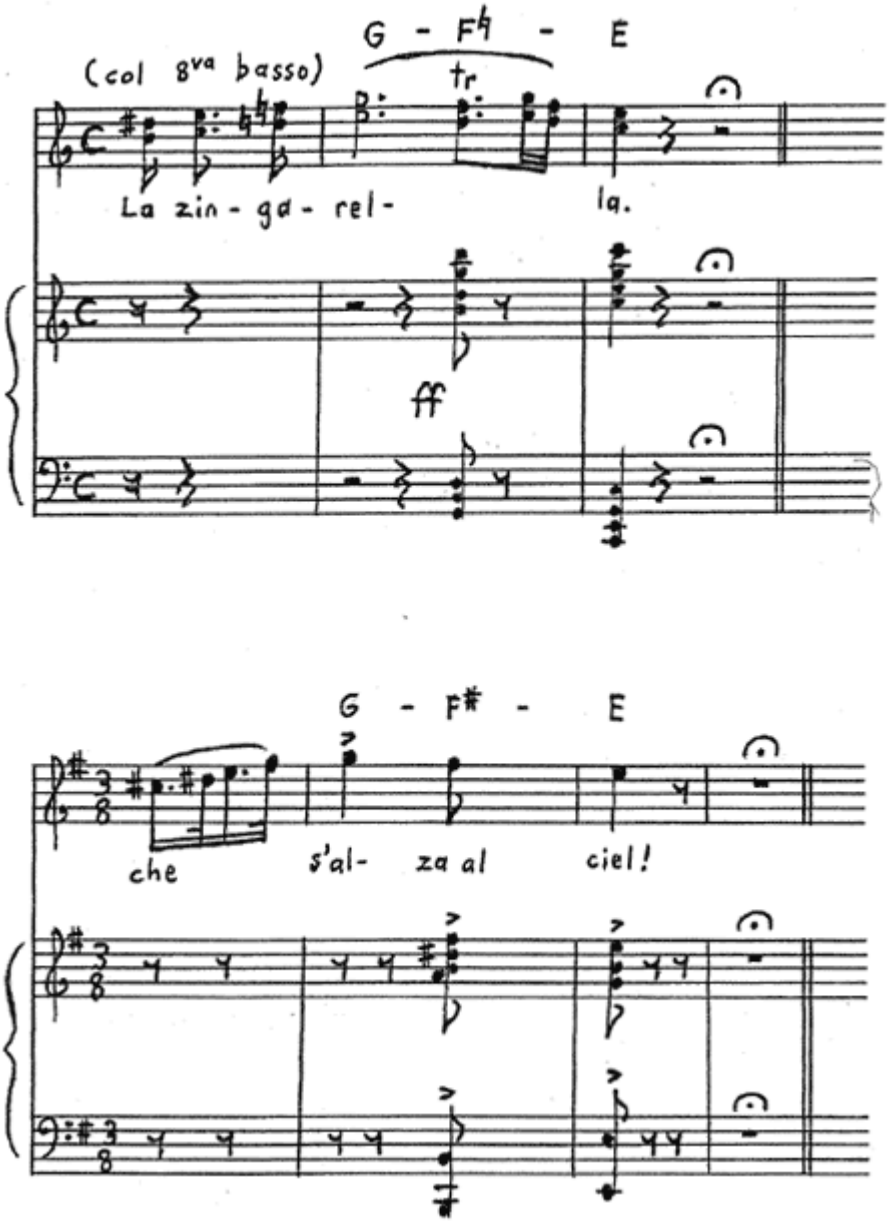
Example 9. Bellini, *Il pirata*, "Cavatina Gualtiero," beginning of the cabaletta



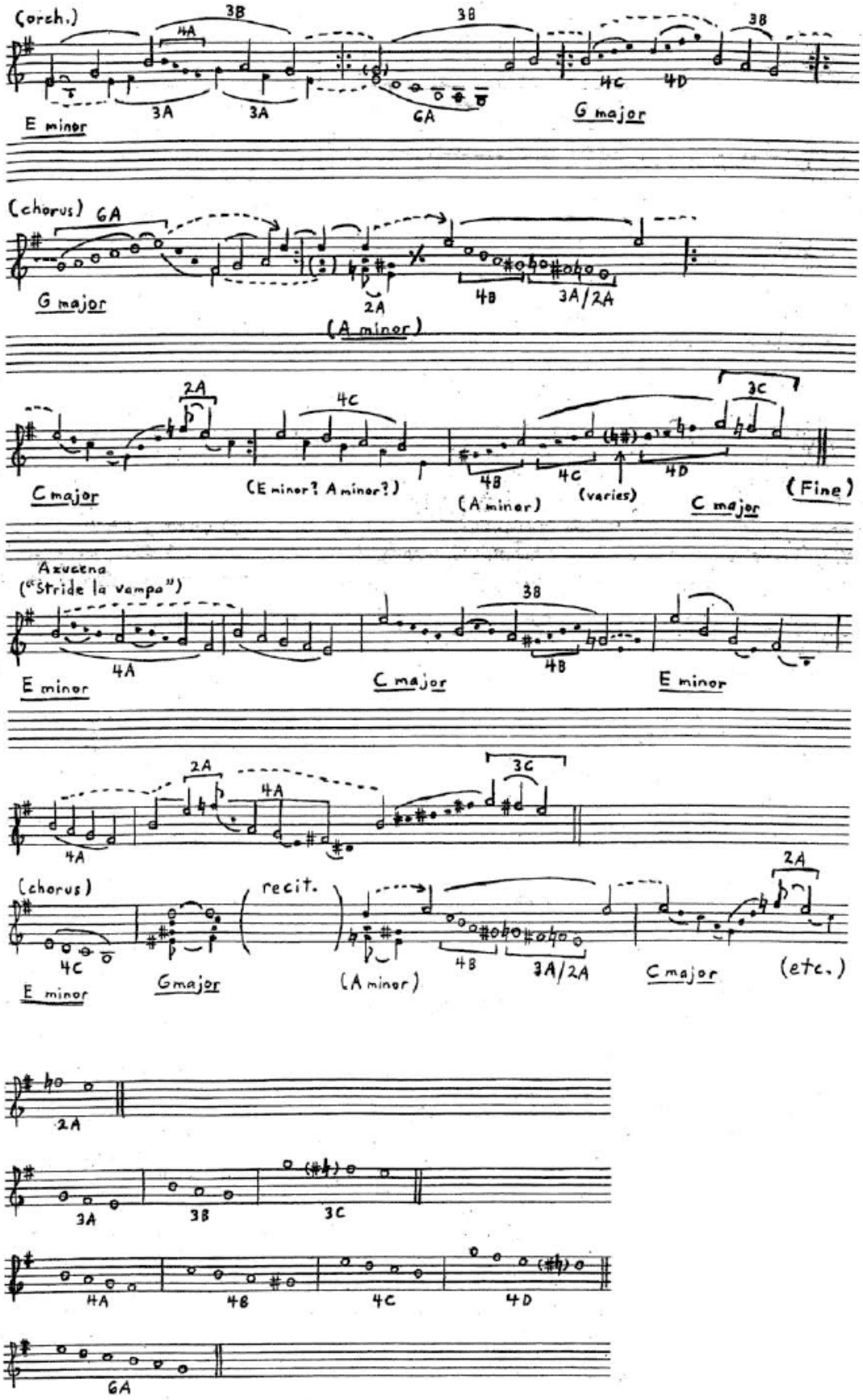
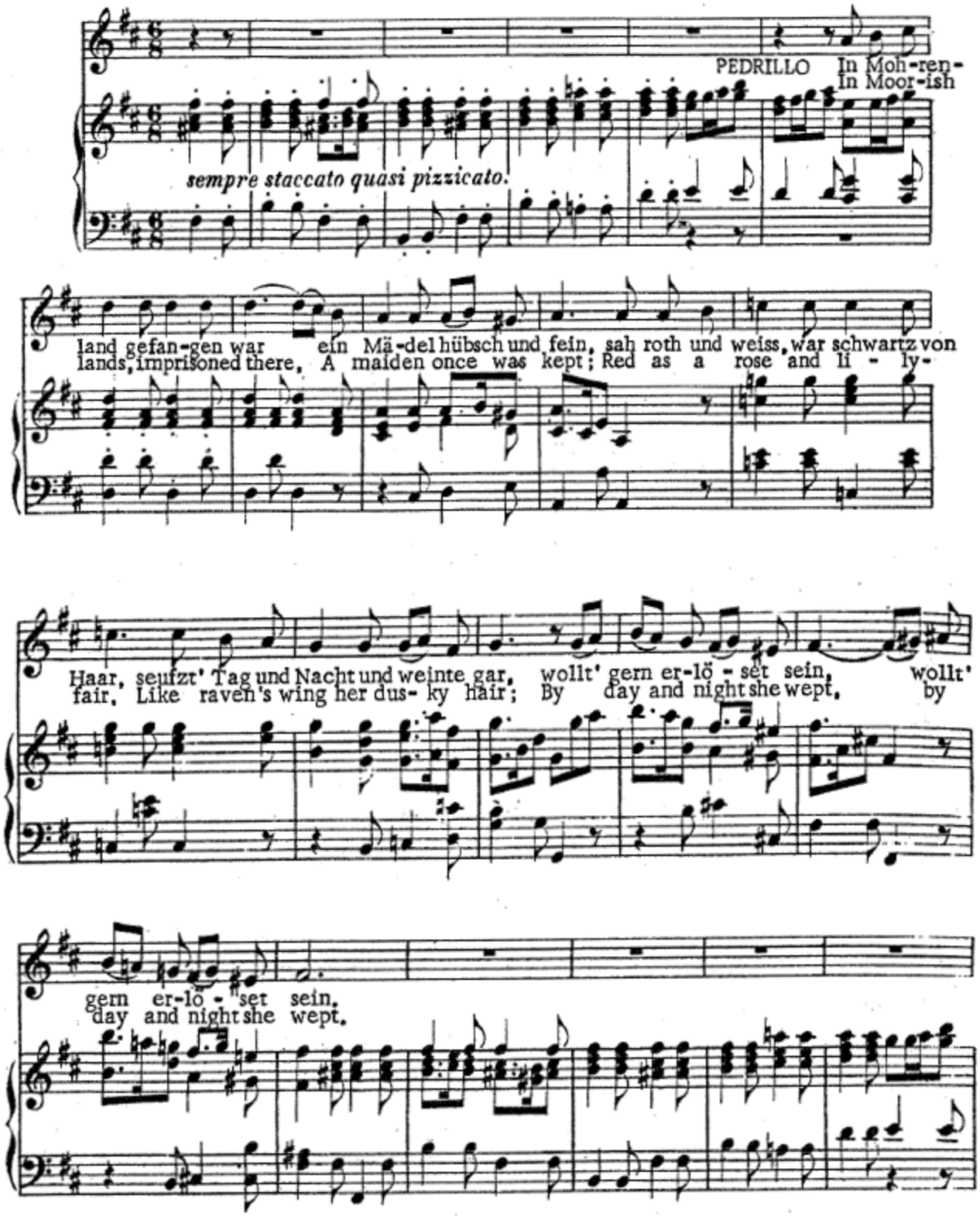
Example 10. Schenkerian analysis of example 9 (foreground)



Example 11. Verdi, *Il trovatore*, Act 2, "Coro di Zingari e canzone," end of chorus and end of *canzone* compared



Example 12. Verdi, *Il trovatore*, Act 2, "Coro di Zingari e canzone," melodic analysis



Example 13. Mozart, *Die Entführung aus dem Serail*, Act 3, Romance ("Im Mohrenland")