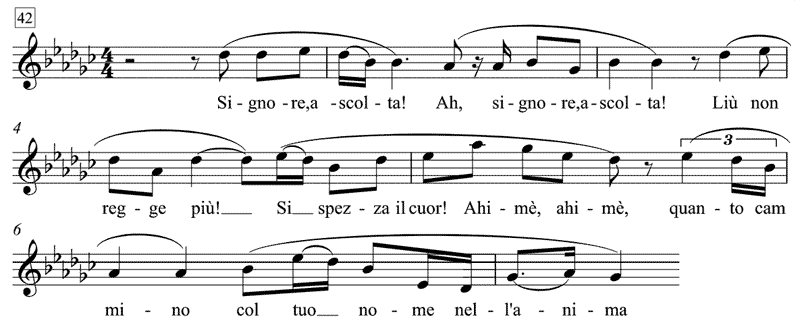
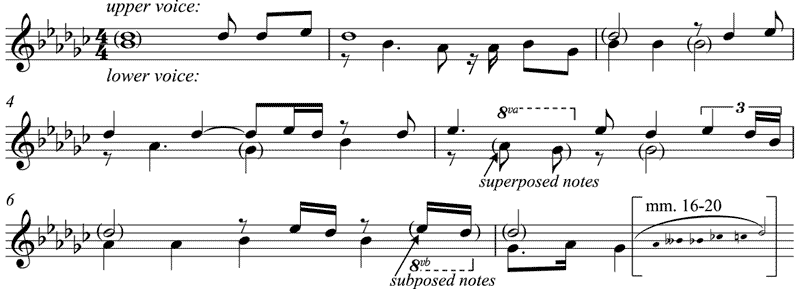
|  |
| --- |
| MTO banner  **MTO 14.2 Examples: Baragwanath, Approaches to Melody in Puccini**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.08.14.2/mto.08.14.2.baragwanath.php> |

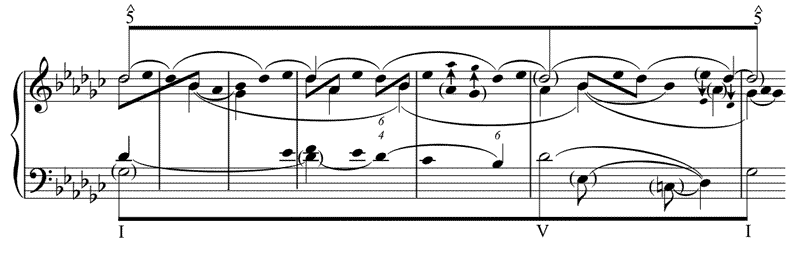
**Example 1a.***Turandot*, Act I, Fig. 42, mm. 1–7: the opening vocal melody of ‘Signore, ascolta’



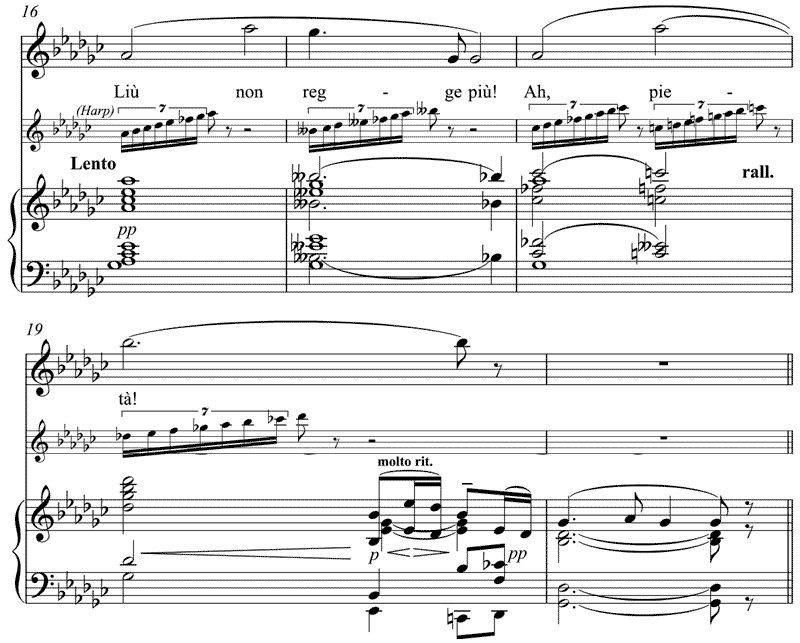
**Example 1b.**‘Signore, ascolta’ notated as a contrapuntal melody



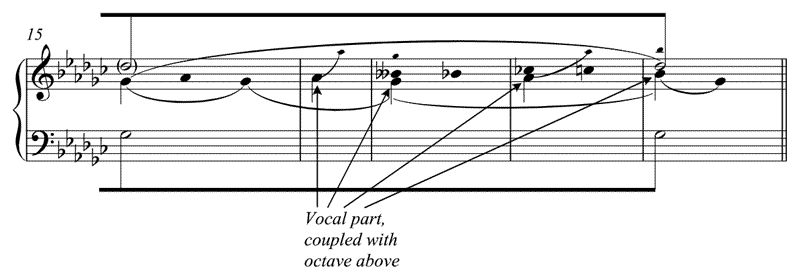
**Example 1c.**Voice-leading analysis of the first section of ‘Signore, ascolta’



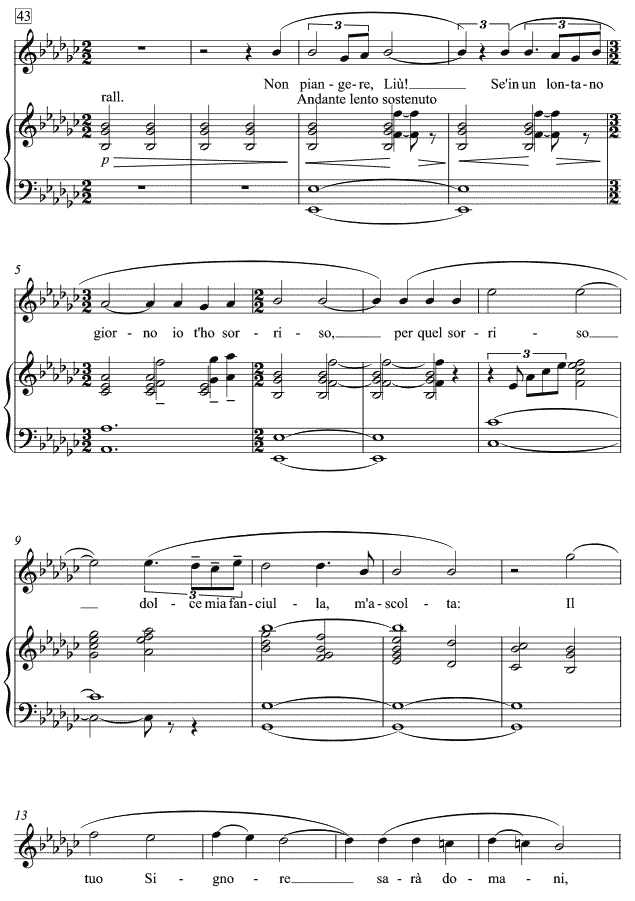
**Example 2a.***Turandot*, Act I, Fig. 42, mm. 16–20: The Closing Section of ‘Signore, ascolta’



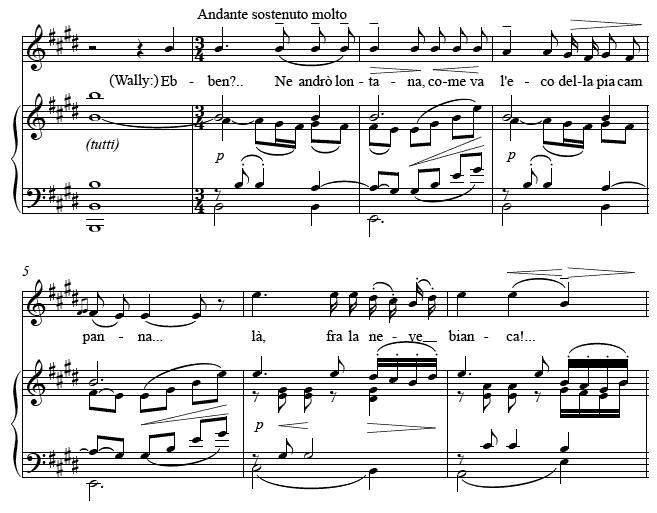
**Example 2b.**Voice-leading analysis of the closing section of ‘Signore, ascolta’, Act I, Fig. 42, mm. 15–19



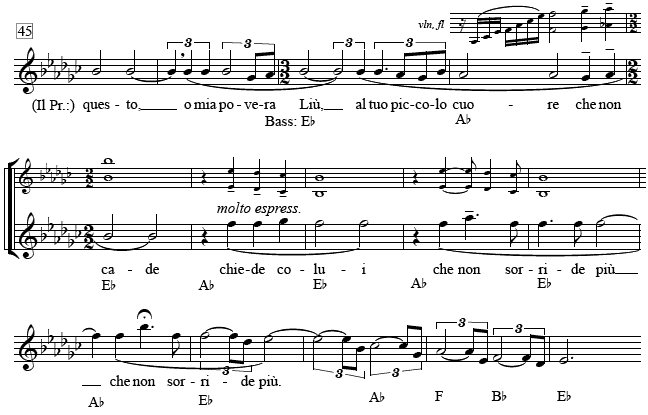
**Example 3.***Turandot*, Act I, Fig. 43, mm. 1–8: The beginning of ‘Non piangere, Liù’



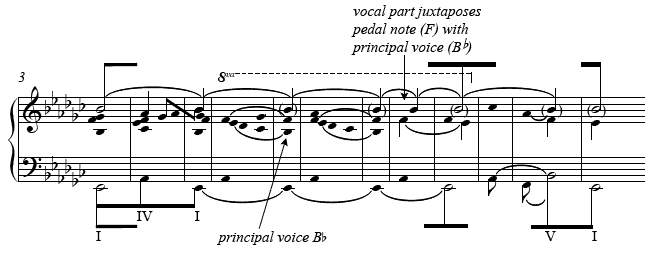
**Example 4.**Catalini, *La Wally*, Act I: The beginning of ‘Ebben? Ne andrò’



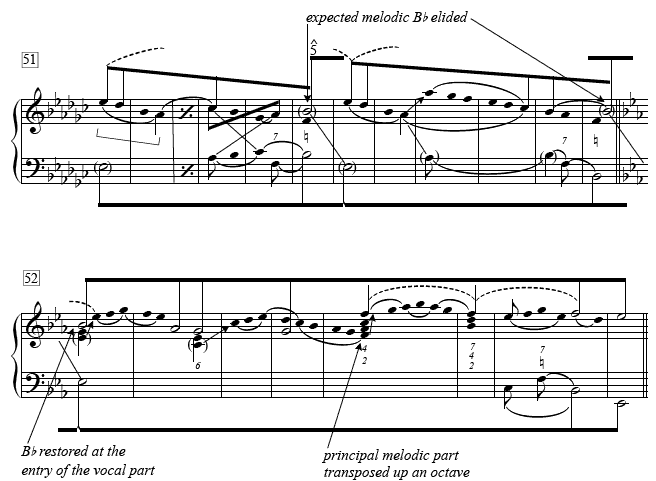
**Example 5a.***Turandot*, Act I, Fig. 45: The final section of ‘Non piangere, Liù’ (vocal part)



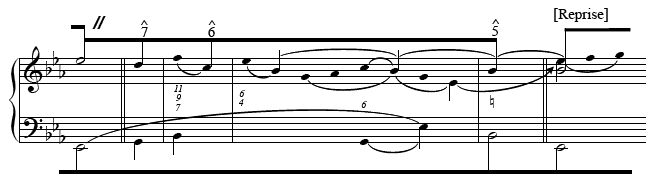
**Example 5b.***Turandot*, Act I, Fig. 45, mm. 3–13: Final section of ‘Non piangere’ (voice-leading graph)



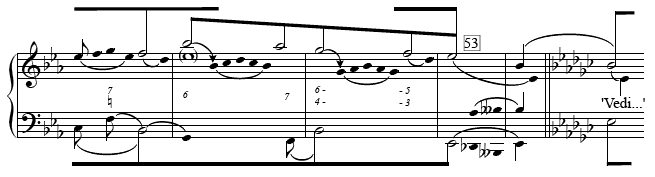
**Example 6.***Tosca*, Act II, Fig. 51–Fig. 52, mm. 1–8: ‘Vissi d'arte’ (voice-leading graph)



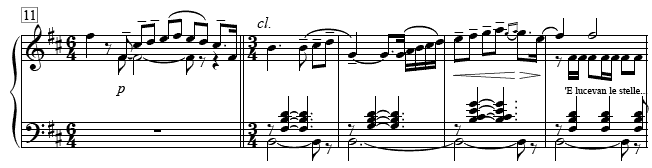
**Example 7a.***Tosca*, Act II, Fig. 52, mm. 8–13: Central Section of ‘Vissi d'arte’ (voice-leading graph)



**Example 7b.***Tosca*, Act II, Fig. 52, mm. 19–Fig. 53, m. 3: Cadence of ‘Vissi d'arte’ (voice-leading graph)



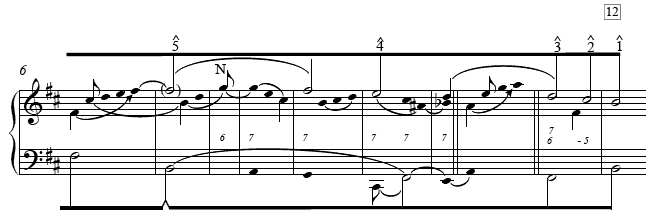
**Example 8a.***Tosca*, Act III, Fig. 11, mm. 1–5: The opening of ‘E lucevan le stelle’ (piano reduction)



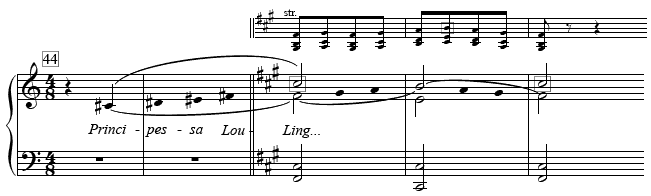
**Example 8b.**Voice-leading analysis



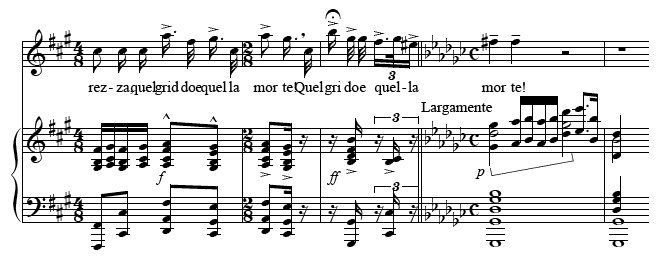
**Example 9.***Tosca*, Act III, Fig. 11, mm. 6–15: ‘E lucevan le stelle’ (voice-leading graph)



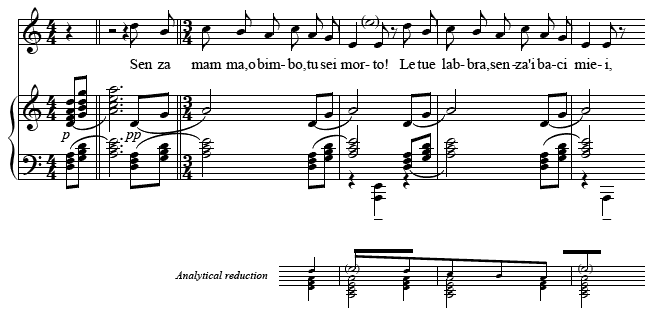
**Example 10.***Turandot*, Act II, Fig. 44: The beginning of the principal section of ‘In questa reggia’



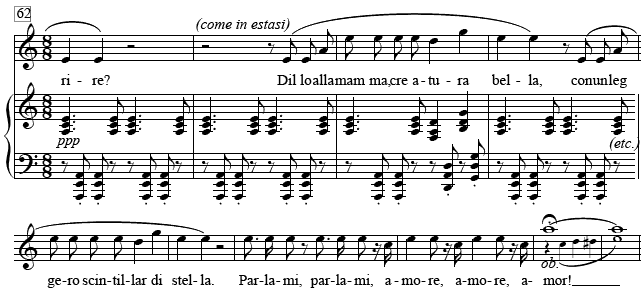
**Example 11.***Turandot*, Act II, Fig. 46, m. 10–Fig. 47: Culmination of ‘In questa reggia’



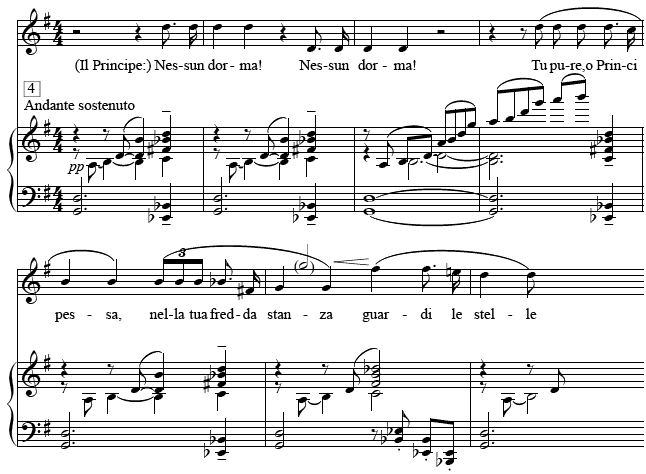
**Example 12.***Suor Angelica*, Fig. 60, mm. 1–6: The opening of Angelica's aria ‘Senza Mamma’



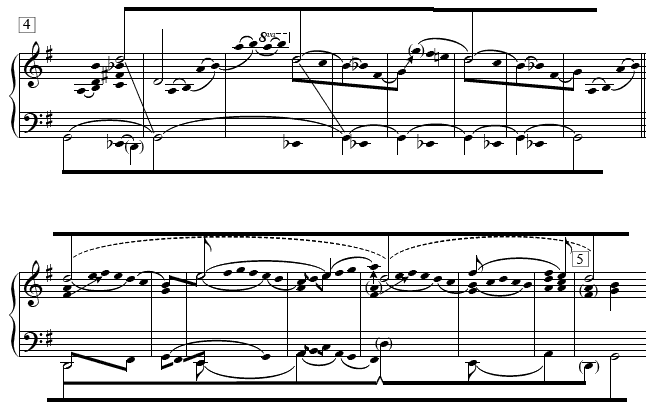
**Example 13.***Suor Angelica*, Fig. 62, mm. 1–10: The varied reprise/closing section of ‘Senza Mamma’



**Example 14a.***Turandot*, Act III, Fig. 4, mm. 1–7: The beginning of ‘Nessun dorma’



**Example 14b.***Turandot*, Act III, Figs. 4–5: The first section of ‘Nessun dorma’ (voice-leading analysis)



**Example 15.***Turandot*, Act III: The opening section of ‘Tu che di gel’ (voice-leading analysis)

