

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’

42

Si - gno - re, a - scol - ta! Ah, si - gno - re, a - scol - ta! Liù non

4

reg - ge più! Si - spez - za il cuor! Ahi - mè, ahi - mè, quan - to cam

6

mi - no col tuo no - me nel - l'a - ni - ma

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

upper voice:

lower voice:

4

8^{va}

superposed notes

6

8^{vb}

subposed notes

mm. 16-20

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

Musical score for Example 1c, showing voice-leading analysis of the first section of 'Signore, ascolta'. The score is in G major and 4/4 time. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a bass line with a chromatic descent and a treble line with chords. Roman numerals I, V, and I are marked below the piano part. Fingerings 5, 6, 4, 6, and 5 are indicated above the piano part.

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

Musical score for Example 2a, showing the closing section of 'Signore, ascolta' from *Turandot*, Act I, Fig. 42, mm. 16–20. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The piano part has a harp part with a 7th fret and a piano part with chords. The tempo is *Lento* and the dynamics are *pp*. The score ends with a *molto rit.* marking.

Lyrics: Liù non reg - ge più! Ah, pie - tà!

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

The image shows a musical score for piano and voice. The piano part is in the lower register, and the voice part is in the upper register. The score is in 3/4 time and has a key signature of three flats (B-flat major or D-flat minor). The piano part consists of a series of chords, with the bass line moving from a low G to a higher G. The voice part consists of a series of notes, with the melody moving from a low G to a higher G. The voice-leading analysis is indicated by arrows and a bracket. The text below the score reads: "Vocal part, coupled with octave above".

15

*Vocal part,
coupled with
octave above*

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

43

Non pian - ge - re, Liù! Se'in un lon - ta - no

rall.
Andante lento sostenuto

p

5

gior - no io t'ho sor - ri - so, per quel sor - ri - so

9

dol - ce mia fan - ciul - la, m'a - scol - ta: Il

13

tuo Si - gno - re sa - rà do - ma - ni,

Example 4. Catalini, *La Wally*, Act I: The beginning of 'Ebben? Neandrò'

Andante sostenuto molto

(Wally:) Eb - ben?.. Ne andrò lon - ta - na, co-me va l'e - co del-la pia cam

(tutti)

5

pan - na... là, fra la ne - ve bian - ca!...

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

45

vin. fl.

(Il Pr.): ques - to, o mia po - ve - ra Liù, al tuo pic - co - lo cuo - re che non
Bass: Eb Ab

molto espress.

ca - de chie - de co - lu - i che non sor - ri - de più
Eb Ab Eb Ab Eb

— che non sor - ri - de più.
Ab Eb Ab F Bb Eb

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

vocal part juxtaposes pedal note (F) with principal voice (B^b)

3

8^{va}

I IV I

principal voice B^b

V I

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

51

52

expected melodic B \flat elided

B \flat restored at the entry of the vocal part

principal melodic part transposed up an octave

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

//

[Reprise]

11
9
7

6
4

6

b

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

Musical score for Example 7b, showing piano accompaniment and vocal line. The score is in G minor, 3/4 time. The piano part features a series of chords with figured bass notation: 7, 6, 7, 6-4-, and -5-3. The vocal line is in the soprano register, with a cadence marked 'Vedi...'. A box labeled '53' is placed above the vocal line in the third measure of the second system.

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

Musical score for Example 8a, showing piano reduction of the opening of 'E lucevan le stelle'. The score is in D major, 6/8 time. The piano part begins with a piano (*p*) dynamic and a *cl.* (crescendo) marking. The vocal line is in the soprano register, with the lyrics 'E lucevan le stelle.' appearing in the fourth measure.

Example 8b. Voice-leading analysis

Voice-leading analysis of the opening of 'E lucevan le stelle'. The score shows the piano accompaniment and vocal line. Annotations include:

- inner voice anticipates the principal voice register
- inner voice F# progresses to the octave above
- inner voice G progresses to the octave above
- vocal part returns to the lower register

The analysis highlights the voice-leading patterns in the piano accompaniment, showing how the inner voice anticipates the principal voice register and progresses to the octave above. The vocal part returns to the lower register.

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

6

5 4 3 2 1

6 7 7 7 7 7 7 7 6 -5

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

44

str.

Princi - pes - sa Lou Ling...

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

rez-zaquelgridoequel la mor te Quel gri doe quel-la mor te!

Largamente

f ff p

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

Sen za mam ma, obim-bo, tu sei mor-to! Le tue lab-bra, sen-za'i ba-ci mie-i,

Analytical reduction

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

62 *(come in estasi)*
ri - re? Dil lo allamam ma, cre a - tu - ra bel - la, con un leg
ppp *(etc.)*
ge-ro scin-til-lar di stel-la. Par-la-mi, par-la-mi, a-mo-re, a-mo-re, a-mor! _____
ob.

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

(Il Principe:) Nes-sun dor - ma! Nes-sun dor - ma! Tu pu-re, o Prin-ci

4
Andante sostenuto

pes - sa, nel-la tua fred-da stan - za guar - di le stel - le

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Nes-sun dor - ma! Nes-sun dor - ma! Tu pu-re, o Prin-ci'. The piano accompaniment starts with a piano (*pp*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The second system contains the vocal line and the next two staves of the piano accompaniment. The vocal line continues with the lyrics 'pes - sa, nel-la tua fred-da stan - za guar - di le stel - le'. The piano accompaniment continues with similar rhythmic patterns and includes a triplet of eighth notes in the vocal line.

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

The image displays two systems of musical notation for the piano accompaniment of the first section of 'Nessun dorma' from Puccini's *Turandot*. The music is in G major and 3/4 time. The first system, labeled with a boxed '4', shows the piano accompaniment with a treble clef and a bass clef. The bass line features a descending eighth-note pattern, while the treble part consists of arpeggiated chords and melodic lines. A dashed line above the treble staff indicates a voice line that is not fully written out. The second system, labeled with a boxed '5', continues the piano accompaniment with similar patterns. The score is presented in a voice-leading analysis format, with various annotations and markings.

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

The image displays a musical score for the opening section of 'Tu che di gel' from Act III of *Turandot*. The score is presented in three systems, each with a treble and bass clef staff. The key signature is three flats (B-flat major), and the time signature is 4/4. Measure numbers 27 and 28 are indicated in boxes above the first two systems. The analysis includes several annotations: a 'missing' G note is marked with a circled G and an arrow pointing to a dotted line in measure 27; various notes are connected by solid and dashed lines to show voice-leading paths; and fingering numbers (6, 4) are provided for specific notes in measures 27 and 28. Vertical bar lines are placed above the staves to delineate measures.