

MODERNISM, MOSAICS, MAJOR-THIRD CYCLES, AND #MeToo
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- examples -

• Example 1.0:

“if [the librettists] delay a lot more, I will tell them to put pen, paper and ink in my tomb!”¹

- Puccini to Sybil Seligman, 22 November 1920

“I think *Turandot* will never get completed. [...] Will I be tired, disheartened, weighed down by the years and by the pains of the soul and by perennial discontent? Who knows?”

- Puccini to librettist Giuseppe Adami, 10 November 1920

- Guido Zuccoli (? - 1937): publisher Ricordi’s employee responsible for preparing the piano-vocal score of *Turandot* and assigned to assist Alfano. Zuccoli also transcribed some of Puccini’s death-bed sketches for Franco Alfano, and it was he who retrieved the sketches from the Puccini family after the maestro’s death—but he kept some.

- Franco Alfano (1875-1954), born in Naples, and having studied there and in Leipzig, he taught composition at the Bologna conservatory in 1916, then director until 1923. He also was director at the Verdi Conservatory in Turin and the Rossini Conservatory in Pesaro. At Toscanini’s suggestion, Alfano was charged by the Puccini family and by the music publisher Ricordi with completing the opera *Turandot*. His (shortened) version premiered in 1926.

• Example 2.0: On Puccini’s “mosaic technique”:

Puccini creates continuity not by interweaving his themes but largely by juxtaposition. And this brings us to his characteristic mosaics in which diminutive melodic ‘squares,’ not longer than a bar and often even less, are repeated, varied or treated sequentially, after which the same process is continued with the next ‘square’...Puccini’s melodic invention tends to be shortwinded...Yet he handles the technique with such masterly skill, adjusting, dovetailing and ranging together his little squares with such ease that his mosaics do indeed create the impression of musical organisms.

- Mosco Carner, *Puccini*²

¹ “se aspettano ancora molto, dirò loro di mettere penna, carta e inchiostro nella mia tomba!”

² (London: Duckworth, 1958; 2nd ed. 1974), 289. Quoted in Nicholas J. Baragwanath, “Analytical Approaches to Melody in Selected Arias by Puccini” MTO, 14/2, June 2008. <https://mtosmt.org/issues/mto.08.14.2/mto.08.14.2.baragwanath.html>

- Example 2.1: mosaic technique, fragmentation in *La bohème*, Act I: Bohèmes leave [Gb Major], Rodolfo starts to write [B major], Mimi enters [D major].

- all keys share pitch class F#/Gb

- Example 2.2:

- Hanslick on Puccini: “Everything is broken up into the smallest bits and pieces; the power to comprehend and unite, without which there is no genuine effect in music, is totally lacking. [...] The basic feeling of the whole, continually broken up, is thus dissipated in noisy, nervous details”³

- Schenker: “Should a composer seriously consider such men [Puccini and Leoncavallo], as seriously as they themselves do and reward half-truths with whole? [...] The count in Mozart’s *Marriage of Figaro* or Mozart’s *Don Giovanni*, despite their less than honorable intentions, are at least men of more steady sentiments, and more steady desires than Marcellos, Rodolfos, etc.”⁴

³ “Alles zersplittert sich in kleinste Stücke und Stückchen; die überschauende und zusammenfassende Kraft, ohne welche es in der Musik keine echte Wirkung giebt, fehlt gänzlich. [...] Die Grundempfindung des Ganzen, unaufhörlich zerrissen, zerflattert dergestalt in lauter nervösen Details.” Eduard Hanslick: “*Die moderne Oper*, VIII (Berlin, 1899), pp. 81-83. Quoted in English translation in Groos and Parker. *Giacomo Puccini “La bohème”*, pp. 134-135.

⁴ “Darf ein Componist solche Menschen ernster nehmen, als sie selbst sich nehmen und für halbe Echtheit mit ganzer lohnen? Nein. Nur ganz echt oder ganz unecht muss es sein, wofür die Musik sich einsetzen kann. So sind z. B. der Graf in Mozart’s “Hochzeit des Figaro” oder Mozart’s *Don Juan*, trotz ihrer unehrenwerthen Absichten zumindest Männer von fixerer Gesinnung und fixerem Wollen als die Marcellus und Rudolfos etc.” Heinrich Schenker: Number 97, *Neue Revue*, 8/2, 1897: pp. 473ff.

• Example 3.0: Turandot's third-act aria text/translation

<p>Turandot: Del primo pianto... sì...Stranier, quando sei giunto, con angoscia ho sentito il brivido fatale di questo male supremo! Quanti ho visto sbiancare, quanti ho visto morire per me!... E li ho spregiati, ma ho temuto te!..</p>	<p>Turandot: Yes, stranger, with my first tears when you arrived, I felt with anguish the fatal thrill of this supreme evil! How many have I seen go pale, how many have I seen die for me!... And I scorned them, but you I feared!...</p>
<p>C'era negli occhi tuoi la luce degli eroi, la superba certezza. E per quella t'ho odiato, e per quella t'ho amato, tormentata e divisa tra due terrori uguali: vincerti od esser vinta...E vinta son!...</p>	<p>In your eyes there was the light of heroes, the proud certainty. And for that I hated you, and for that I loved you, tormented and torn between two equal terrors: to defeat you or be defeated...And I am defeated!...</p>
<p>Son vinta, più che dall'alta prova, da questo foco terribile e soave, da questa febbre che mi vien da te!</p>	<p>I'm defeated, more than by the trial, by this terrible and sweet fire, by this fever that comes from you!</p>

• Example 3.1: Puccini sketch B7 (13R)
 Mosso

Tur.
 Del pri-mo pian-to... sì... Stra-nie-ro, quan-do sei giun-to, con an-go-scia ho sen-

• Example 3.2: similar plagal motion and bass structure to last-act aria for *Manon Lescaut* ["sola, perduta, abbandonata"]

(L'orizzonte si oscura: l'ambascia vince Manon; è stravolta, impaurita, accasciata)
 con la massima espress. e con angoscia

MOSSO

So - la per - duta, ab - ban - do - na -

(10) LARGO (in due) ♩ = 92

pp

- Example 3.3: “Zuccoli” sketch 6 (of 7): Puccini’s “instructions” [*translation: nel villaggio* but with chords and harmonized differently and modern movements (meters) and surprises, etc., then the other duet motive.]

con accordi

nel villaggio

ma ad accordi

e armonizzato

diverso

e movenze

moderne

e riprese

e sorprese

etc.

poi altro motivo

duo

- Example 3.4a: Puccini, *Edgar*, Fidelia’s aria “Nel villaggio”: text of original version, excised verse 2.

<p>Or nel nostro villaggio fo ritorno egli è qui spento, eppur lo rivedrò... col memore pensier come lo vidi, fin dal primo giorno... dolce, bizzarro, mansueto e fier</p>	<p>Now I return to our village, He has died here, <i>Yet I will see him...</i> <i>In my memory, as I saw him,</i> <i>From the first day...</i> <i>Sweet, bizarre, gentle and proud</i></p>
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- Example 3.4b: *Edgar*, Fidelia's aria "Nel villaggio" score, excised verse 2

FID. *spiegando di più la voce* 251

Or nel no - stro vil - lag - - - gio fo ri -

dolcissimo e legato

- tor - - no;..... egli è qui spento, eppur..... lo ri - ve -

len.

- drò... lo ri - ve - drò col memore pen -

col canto

- video: <https://www.youtube.com/watch?v=ZUbb1xLCekk&t=236s> at 1:33:29

- Example 3.4c: modernized version in Burton, *Turandot* finale:

128 **Turandot** *p* (esaltata, travolta)

Del pri mo pian-to sì, Stra-nie-ro, quan-do sei giun-to,

p

134 Turandot

con an-gosci ho sen - ti - to il bri-vi-do fa - ta-le di ques to ma - le su-pre-mo!

ten.

139

Quan - ti ho vi-sto sbian - ca - re, quan-ti ho vis-to mo-ri - re per me! E gli ho spre - gia - ti ma ho te

col canto

144 Turandot

mu-to te! C'e-ra negl' oc-chi tuoi la lu-ce degli e - roi la su - per - ba cer -

pp

poco rit.. [♩ = 104] (con accordi)

pp

149 Turandot

tez - za. E per quel - la t'o-di - a - to e per quel - la t'hoa-ma-to, tor-men-ta-ta e di

string. e cresc.

154 **Turandot** *cresc.* **f**

vi - sa, tra du - e ter - ro - ri u - gua - li, Ah! Vin - cer ti es se - re vin - ta,

allargando

159 **Turandot**

Vin - cer - ti o es - se - re vin - ta e vin - ta son! Son vin - ta,

dim. **pp** **p** *come prima*

167 **Turandot**

più che dall' al - ta pro - va, da ques - to fuo - co ter - ri - bi - le e soa - ve da ques - ta

mf *cresc.*

172 **Turandot**

feb - bre che vien da te!

mf *cresc.*

- recording with soprano Felicia Moore and pianist John Arida:

<https://www.youtube.com/watch?v=EtnQfPCSuKY>

- Example 4.0: Puccini sketch B3 contains the Prince's words "O my sweet creature! Fragile and tired, I almost no longer dare to caress you!"⁵— a text not in the published libretto—and showing a moment of self-doubt.

Il Pr.

Qua-si non o - sa più la mia ca - rez - za,

- Example 5.0: Puccini sketch B13: "poi Tristano" [then Tristan]

poi Tristano

- Example 5.1: Puccini sketch B20: "Tris"

Tris

- Example 5.2: Puccini, *Turandot*, opening motive, derived from Wagner

fff

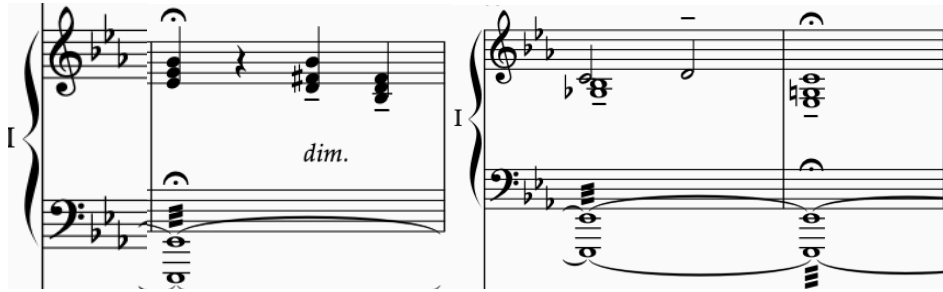
- Example 5.3: Wagner, *Tristan*, "Liebesruhe" Leitmotif:

⁵ O mia dolce creatura, fragile e stanca, quasi non osa più la mia carezza.

- Example 6.0: what Salvatore Orlando witnessed:

- On 29 December 2001 musicologist Leonardo Pinzauti wrote a letter to Luciano Berio, who was writing his own completion of *Turandot*, about Salvatore Orlando, a young neighbor of Puccini, who later reported what he had seen and heard at the composer's house: "During a holiday some time around 1923, the young Salvatore went to visit Puccini at his new house in Viareggio, and it was there he said (with tears in his eyes) that the Maestro played him the finale of *Turandot* on the piano. 'Salvatorino,' said Puccini, **'I'm going to play you the last scene: it's a finale like that of *Tristan*.'** Orlando remembered that the last bars were *pianissimo*."⁶

- Example 6.1: Burton *Turandot* finale, conclusion:



- Example 7.0:

- Puccini in an early libretto annotation, wrote: "metro tenore romanza seconda parte / 'Ma il mio mistero'" [meter tenor aria second part/ "Ma il mio mistero"]

- Puccini letter to librettist Giuseppe Adami, 17 December 1923: "I need the duet. [...] And I urge you [to make] the big finale on the meter of the tenor aria for the final phrase which is already determined."⁷

- Example 7.1: Puccini, *Turandot*, sketch B11:

⁶ Marco Uvietta, "È l'ora della prova' Berio's finale for Puccini's *Turandot*," *Cambridge Opera Journal*, 16/2 (July 2004), p. 195, n. 18.

⁷ "Mi preme avere il duetto. [...] E poi vi raccomando il gran finale su metro dell'aria del tenore per la frase finale stabilita."

- Example 7.2: Puccini, *Turandot*, sketch B11a:

- Example 7.3: a solution—sketches B11 and B11a form a counterpoint to the “Nessun dorma” theme:

- video of Burton *Turandot* finale, semi-staged reading at Sarasota Opera 03/24/2023:

<https://www.youtube.com/watch?v=wkjX-G8r4BQ&t=96s>

[happy ending + “Nessun dorma”, and “Tristan-esque” conclusion at at 17:00]

II. large-scale structure

- Example 8.0: *la solita forma dei duetti* [the usual form of duets]

- Puccini, letter to his librettist Giuseppe Adami of 18 November 1923: “It must be a *grand duet*. The two beings almost outside the world enter to be with humans because of love, and this love in the end must permeate everyone on stage in an *orchestral peroration*.”⁸

- a “gran duetto” in the solita forma was generally composed of four sections, sometimes following a recitative or scena:

I. *tempo d’attacco* (opening movement) [kinetic]

II. *adagio* (or *cantabile*) [static]

III. *tempo di mezzo* (middle tempo, containing a dramatic shift) [kinetic]

IV. *cabaletta* (faster moving virtuosic section) [static]

⁸ “Deve essere un gran duetto. I due esseri quasi fuori del mondo entrano fra gli umani per l’amore e questo amore alla fine deve invadere tutti sulla scena in una perorazione orchestrale.”

- Example 8.1:

- it is possible to see the *Turandot* finale in these terms:

I. *tempo d'attacco*: the confrontation between the Prince and Turandot after Liù's death, followed by the kiss and Turandot's collapse, [kinetic]

II. *adagio*: The prince's arioso "Mio fiore" and Turandot's aria revealing her feelings for the prince, "Del primo pianto" [static]

III. *tempo di mezzo* (with a dramatic shift): The prince reveals his name, and Turandot is again empowered [kinetic]

[IV.] SCENE II: (not a *cabaletta*, but certainly a climax that could conceivably substitute for one.) Turandot and Calaf appear before the court and people, Turandot says Calaf's name is Love, and a happy ending ensues. [formal but not static]

- major-third cycles in *Turandot*:

- Example 9.0 *Turandot*, major third cycle at II/47/0 on Gb-Bb-D

II/470 II/47/4 II/47/8

major-third cycle on Gb-Bb-D

- Example 9.1: *Turandot*, Act I first half, main key areas:

key	location	pages in Ricordi vocal score
F# minor	I/0	1
Bb minor	I/8	20
F# minor	I/10	23
Bb major	I/11	26
D to F# minor	I/12	29
D major (moonrise)	I/17	44
Eb major (Mo-li-hua) – Eb minor (Prince of Persia's funeral)	I/19-21	58 - 75





- Example 9.2: *Turandot*, Act I, second half, main key areas:

key	location	pages in score
Bb	I/27	81
F# (phantoms)	I/38	106
Gb major ("signore ascolta")	I/42	115
D major	I/48	143
Eb minor	end of act	146

- Example 9.3: *Turandot*, Act III first half, main key areas:

key	location	pages in score
D minor (bitonal)	III/0/0	285-295
Gb major (Turandot appears)	III/17	324
F# pedal (torture) - Bb major (half-cadence)	III/25-26	338-340
Eb minor (Liù's death)	III/27	340-352

- Example 9.4: *Turandot*, openings of all three acts

key	location	pages in vocal score
<u>Act I: F# minor</u> [act ends in Eb minor]	I/0	1 <i>And^{te} sostenuto</i> $\text{♩} = 40$ <i>Mosso,</i> 
<u>Act II: Bb in bass</u> - bitonal [act ends in Bb major]	II/0 [after II/69]	147  284 
<u>Act III: D in bass</u> – bitonal	III/0	285 <i>Andante mosso, misterioso</i> $\text{♩} = 44$ 

- similar large-scale plan in *Tosca*:

Bb - Ab - E + E - D - Bb = prolongation of Bb, V of ultimate Eb minor

- Example 10.0: expanded motive [MPI] in Act I:

Act I opening motive—expanded

I/0 I/25 I/39

$\text{Eb minor: Bb Ab E V I}$

- Example 10.1: expanded transposed motive [MPI] in Act III:

Act III opening motive—transposed and expanded

III/1-4 III/9-10 III/41

E D Bb=V I

- Example 11.0:

“the [*Turandot*] story seemed to me more human than any other and less strange. More human, I said. [...] The action takes place in China, but not “our” stylized China but one more remote, farther from our overused ‘clichés’.”⁹

- Puccini in an interview by Edoardo Savino, “*Turandot*, la nuova opera di Puccini,” *Mezzogiorno* (Naples), May 1924.

⁹ “la vicenda mi parve piu’ umana di ogni altra, e anche meno stramba. Piu’ umana, ho detto. [...] L’azione si svolge in Cina, ma non la Cina “nostra” stilizzata, sibbene quella remota, piu’ lontana dai nostri abusati ‘clichés’.”

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