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PUCCINI'S LOVE DUETS AND THE UNFOLDING OF TIME

by

KAE FUJISAWA

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

2016

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This manuscript has been read and accepted for the Graduate Faculty in Music to satisfy the dissertation requirement for the degree of Doctor of Philosophy.

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ABSTRACT

PUCCINI'S LOVE DUETS AND THE UNFOLDING OF TIME

by

Kae Fujisawa

Adviser: Professor Allan W. Atlas

This dissertation examines the twenty love duets that appear in the operas of Giacomo Puccini (1858-1924). More specifically, it analyzes the ways in which Puccini manipulates poetry-drama and music to create a naturalistic unfolding of "amorous emotions." The analysis draws upon two models: (1) the *solita forma de' duetti*, the structural prototype for the nineteenth-century Italian opera duet; and (2) Henri Bergson's philosophy of time, which centers around the *durée* – a personally-experienced, elastic unfolding of evolving feelings – and the enhanced "becoming" endurance of the *élan vital*. The *solita forma* provides the structural framework for my assessment of Puccini's creative development. Bergson's concepts of time provides an aesthetic-experiential framework through which to illuminate Puccini's constant quest for a naturalistic emotional-temporal unfolding.

This study unfold in four stages. (1) I review the origins and transformation of the *solita forma*, explain Bergson's philosophy of time, and argue for their being appropriate analytical frameworks for approaching Puccini's love duets. (2) I explore changes in the dramatic content of the duets in reference to the *fin-de-siècle* moral controversy between the politics of "respectability" and the prohibited yet growing interest in "free passion." (3) Turning to the

poetic texts, I examine the verbal leitmotives in the duets in terms of their evocation of Bergsonian liberation from the real world and the related psychological slowing down of time. I then discuss the increasing fluidity and structural complexity of the texts with reference to the *solita forma* convention, the characteristics of the *durée*, and three dramatic parameters: the characters, their relationships, and their dramatic situations. (4) I address Puccini's musical realization of the poetic-dramatic content as an emotional-temporal unfolding, surveying the variety and range of meter, tempo, and key, as well as the macro-tonal structures in both the individual duets and the three sets of interrelated duets. Finally, I offer analyses of the Act IV love duet of *Edgar* (1889), the Act I love duet of *La bohème* (1896), and the paired Act I and II love duets of *La fanciulla del West* (1910), always with reference to the *solita forma* convention and Bergson's philosophy of time.

In all, this multivalent analysis of Puccini's love duets reveals his artistic quest for and "progress" towards the *living* representation of a drama of emotions and illuminates not only the composer's keen poetic-dramatic sensibility, but also his profound understanding of the human experience of time.

To

Mieko and Masatoshi Fujisawa

ACKNOWLEDGEMENTS

Long ago, in a small northern town in Japan, I heard "Un bel dì vedremo" from *Madama Butterfly* for the first time on the radio. It was love at "first sound," and the affair soon encompassed all of Puccini's operas. The past five-plus years, which I have devoted to writing about his love duets, have been one big Bergsonian moment, one in which I have been gladly lost. I was able to complete this journey because of the warm support of many people.

First, I would like to express my deepest appreciation to my advisor, Prof. Allan Atlas. I applied for the Music Program at The Graduate Center in order to take his course on Puccini's operas. Unfortunately, he never offered it during my course work. Instead, I had the great privilege to have him as my advisor. He accepted my ambitious exploration of Puccini's love duets, keeping an open mind about my ideas about the *solita forma* and Bergson's philosophy of time. His keen criticism and thoughtful guidance helped me reshape and construct my arguments. His detailed notations helped refine my text. His patience, warm encouragement, and rapid feedback kept me going. Without his generous support, this dissertation would not have been completed.

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works. Prof. Barbara Hanning introduced me to the analysis of Italian opera texts and the profound interrelationship between text and music.

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TABLE OF CONTENTS

List of Tables……xiii

List of Figures……....xv

List of Examples……...xvi

Introduction……...……..….....1

Chapter 1: The Italian Duet, 1820s-1890s;
the *solita forma de' duetti* and its Transformation……....…….....18

1. The Standardization of the *solita forma de' duetti*……...19

2. Development and "Dissolution" of the *solita forma de' duetti*….……...…….…...29

3.1. Rossini's *Mosè in Egitto*: Osiride-Elcia, "Ah, se puoi così lasciarmi" (Act I).....….....37

3.2. Verdi's *Rigoletto*: Gilda and the Duke, "Signor né principe io lo vorrei" (Act I)….....41

3.3. Leoncavallo's *I pagliacci:* Nedda and Silvio, "Decidi il mio destin" (Act I).....….45

Chapter 2: Puccini's Love Duets and a New Philosophical View of Temporality……51

1. The Standardization of Time and its Impact……...…….…….…….....52

2. Kant's Philosophy of Time……..…….……...…….……...53

3. Bergson's Philosophy of Time...…….……...…….…….....56

4. The Impact of Bergson's *durée* during the *fin de siècle*…..…….…61

5. Bergson's Philosophy of Time as an Analytical Framework for
Puccini's Love Duets……...…….…65

Chapter 3: Dramatic Aspects of the Duet Texts…….…….....68

1. Librettists and Literary Sources……...…….…….....69

2. *Fin-de-siècle* Moral Controversy: Respectability and Free Passion……...…….....73

3. Lovers in Puccini's Operas and the Consequences of Love…...…...…….....76

4. Dramatic Categories in the Love Duets…...….....…….....85

5. Temporal and Spatial Settings…….…….....90

Chapter 4: Verbal Leitmotives…….…….....103

Chapter 5: Structural Organization of the Texts (Libretti) ……..……121

1. Methodology…….…….…….....122

2. Overview of the Large-Scale Duet Structures.....125

3. The Evolution of Textual Fluidity, Asymmetry, and Complexity.....131

3.1. Chronological Expansion of Poetic Meters..... 131

3.2. Chronological Development of Intra-Sectional Structural Complexity.....136

4. "Hidden" *scena* and *cabalette* – a *cabaletta* Duet….....146

5. Five Love Duets Embodying Increasing Structural Complexity
and their Topical Treatments.....151

5.1. Pre-Bergson: DID 2 (*Edgar*) – "Normal" *solita forma*.....152

5.2. Post-*durée* 1: DID 7 (*La bohème*) – *Tempo di mezzo* in a Static Section.....153

5.3. Post-*durée* 2: DID 8 (*Tosca*) – *Cantabile* in the *tempo di mezzo*….....155

5.4. Post-*élan vital* 1: DID 11 (*La fanciulla del West*) –
Insertion of a false *cabaletta*.....158

5.5. Post-*élan vital* 2: DID 20 (*Turandot*) –
Insertion of a *tempo di mezzo* and false *cabaletta*.....161

Chapter 6: Poetic Meters, End-Rhymes, and Temporal-Emotional Unfolding.....164

1. Dramatically Expressive Uses of Meters.....164

1.1. Metrical Prorifration vs. Metrical Fragmentation and Decline.....164

1.2. Metrical Continuity vs. Discontinuity.....168

1.3. Transformation of the Meaning of a Meter.....169

2. Dramatically Expressive Uses of End-Rhymes.....171

2.1. Interrelated End-Rhymes Depicting the Transformation of a Character.....171

2.2. End-Rhyme Patterns Combined with Symbolic Use of Secondary Meters.....173

Chapter 7: Tempo, Meter, and Key in the Love Duets…….....178

1. Tempo.....179

2. Musical Meter.....184

3. Key.....190

4. Macro-Tonal Design.....198

4.1. Macro-Tonal Design of Individual Duets.....198

4.2. Macro-Tonal Design in the Three Sets of Interrelated Duets….....204

5. Tonal Design: the Hidden *scena* and *cabalette*.....207

Chapter 8: Musical Representation of Emotional-Temporal Unfolding: Three Case Studies.....214

1. DID 2 – Edgar and Fidelia, "Sia benedetto il giorno in cui sei nata" (Act IV, *Edgar*).....220

2. DID 7 – Rodolfo and Mimì, "Oh! Sventata! La chiave della stanza!" (Act I, *La ohème*)…….226

3. DIDs 11 and 12 – Minnie and Johnson, the Paired *La fanciulla* Duets (Acts I and II, *La fanciulla* del *West*).....240

Conclusion.....273

Appendix A: Nine Duet Texts.....276

Appendix B: Structures (Poetic) in Puccini's Love Duets (1st Edition Libretti)….....323

Appendix C: The Location of Dramatic Sections and Subsections of Puccini's Love Duets in "Definitive-Version" Scores)…….……..343

Bibliography.....361

LIST OF TABLES

Table 1.1. *Gran Duetto* in *Solita Forma*……...22
Table 1.2. Tonal Structure of the *solita forma de' duetti*……...28
Table 1.3. Osiride-Elcia, "Ah! mio Prence adorato! -- Ah, se puoi così lasciarmi" (Act I, *Mosè in Egitto*)…….....38
Table 1.4. Gilda-Duke, "Giovanna ho dei rimorsi -- Signor né principe – io lo vorrei" (Act I, *Rigoletto*)……42
Table 1.5. Nedda-Silvio, "Nedda! Silvio! a quest' ora . . ." (Act 1, *I pagliacci*)….……..46

Table 2.1. Key Words and Oppositions of the Temporal Philosophies of Kant and Bergson…...65

Table 3.1. Librettists and Literary Sources of Puccini's Operas……...71
Table 3.2. Lovers in Puccini's Operas……...76
Table 3.3. The Love Duets in Puccini's Operas……...85
Table 3.4.a. Duets in Dramatic Category I, "Falling-in-Love" ……86
Table 3.4.b. Duets in Dramatic Categories II-VII……...……...87
Table 3.5. Temporal and Spatial Settings of Puccini's Love Duets…….....90
Table 3.6. The "Space" of Puccini's Love Duets……...……...94
Table 3.7. The Seasons/Months of Puccini's Love Duets……98
Table 3.8. The "Time" (of day) of Puccini's Love Duets……..……..100

Table 4.1. "Core" Verbal Leitmotives 1-2: *Amore* and *Cuore*……104
Table 4.2.a. "Existential" Verbal Leitmotives 1-2: *Vita* and *Anima*……105
Table 4.2.b. "Existential" Verbal Leitmotive 3: *Morte*……...106
Table 4.3.a. "Temporal" Verbal Leitmotive 1: Instantaneity…….…108
Table 4.3.b. "Temporal" Verbal Leitmotive 2: Eternity……..109
Table 4.4.a. "Abstract Romantic" Verbal Leitmotive 1: *Dolce*……...110
Table 4.4.b. "Abstract Romantic" Verbal Leitmotive 2: *Ebbrezza*……111
Table 4.4.c. "Abstract Romantic" Verbal Leitmotive 3: *Incanto*……....112
Table 4.4.d. "Abstract Romantic" Verbal Leitmotive 4: *Sogno*……..112
Table 4.4.e. "Physical Romantic" Verbal Leitmotives 1-2: *Bacio* and *Occhi*……113
Table 4.4.f. "Physical Romantic" Verbal Leitmotive 3: *Fiore*……....114
Table 4.5. "Luminous" Verbal Leitmotive…….……116
Table 4.6. "Celestial" Verbal Leitmotive……...……117

Table 5.1. Chronological Development of Large-Scale Structural Complexity in Puccini's Love Duets……...……126
Table 5.2. Poetic Meters in Puccini's Love Duets as they Appear in 1st Edition Libretti……..132

Table 6.1. The First Four End-Rhymes in the Ten Rhyme Schemes of the Duet of *Madama Butterfly*……..……...……174
Table 6.2. Poetic Meters used in the Utterances by Pinkerton and Butterfly.……...……175

Table 7.1. Base Tempi used in Puccini's Love Duets
(All tables in chapter 7 exclude the incomplete DID 20, *Turandot*) ...……180
Table 7.2.a. Meters Appearing in Puccini's Love Duets...……..……185
Table 7.2.b. Correlation between Poetic and Musical Meters...……..……189
Table 7.3. Keys Appearing in Puccini's Love Duets...……191
Table 7.4. Macro-Tonal Design of Puccini's Love Duets...……199

Table 8.1. DID 2 – Edgar-Fidelia "Sia benedetto il giorno in cui sei nata" (Act VI, *Edgar*) 220
Table 8.2. DID 7 – Rodolfo-Mimì "Non sono in vena -- Chi è là? -- Oh! Sventata!
La chiave della stanza" (Act I, *La bohème*).....226
Table 8.3.a. DID 11 – Minnie-Johnson "Buona fortuna! -- Mister Johnson siete. . ."
(Act I, *La fanciulla del West*) ……...…...…….241
Table 8.3.b. DID 12 – Minnie-Johnson "Wowkle, è già qui! -- Grazie. Amici? Che pensate?"
(Act II, *La fanciulla del West*) ……...…….....243

LIST OF FIGURES

Figure 7.1. Macro-Key Relationships in Three Sets of Interrelated Duets……...……..205
a. *Manon Lescaut*
b. *La fanciulla del West*
c. *La rondine*

Figure 8.1. Two-Stage Tonal Narrative in DID 2 (*Edgar*)….……..……223
Figure 8.2. Two-Stage Tonal Narrative in DID 7 (*La bohème*)….……..….236
Figure 8.3.a. Three-Stage Tonal Narrative in DID 11 (*La fanciulla*)….…….245
Figure 8.3.b. Six-Stage Tonal Narrative in DID 12 (*La fanciulla*)….…….245

LIST OF EXAMPLES

Example 1.1. Love Theme in *I Pagliacci* (I/92/1/1)……..…….……..47

Example 7.1. *La rondine*, "resolution" of "Nella trepida luce d'un mattin,"
the *scena* of DID 16……..…….…….……..208
Example 7.2. *Manon Lescaut*, end of the *tempo di mezzo* of DID 3…….…….….209
Example 7.3.a. *La rondine*, transition from Ruggero's *cabaletta* statement
to the instrumental interlude in DID 17…….…….……..211
Example 7.3.b. *La rondine*, end of the *tempo di mezzo* in DID 17……..212

Example 8.1.a. Theme 1 (350/1/1, DID 2, *Edgar*)…….……221
Example 8.1.b. Theme 2 (355/2/1, DID 2, *Edgar*)…….……221

Example 8.2.a. "Mimì": with "tag" (I/R37/-5, DID 7, *La bohème*)…….……...227
Example 8.2.b. "Cold Hand" (I/R30/+2, DID 7, *La bohème*)……...……..228
Example 8.2.c. "Rodolfo" (I/R32, DID 7, *La bohème*)…….……..229
Example 8.2.d. "Love" (I/R32/+8, DID 7, *La bohème*)……..….……230
Example 8.2.e. "Bohemians" (I/R39/+2, DID 2, *La bohème*)….……...…….230

Example 8.3.a. *Redemption through love* (I/R95, DID 11, *La fanciulla*) ……...……246
Example 8.3.b. Retrograde variants of cell α (A/A') + *smoke** (B) + the "Là lontano" phrase (C)
(after overture, I/R2, *La fanciulla*) ……...…….……...247
Example 8.3.c. "Waltz" (containing cell α) (I/R96, DID 11, *La fanciulla*) ……...…248
Example 8.3.d. *Humility* (a derivative of rdmX) (I/R108, DID 11, *La fanciulla*).……..248
Example 8.3.e. *Alert* (a variant of rdmY1) followed by rdmY1
(I/R101/-2, DID 11, *La fanciulla*)…….248
Example 8.3.f. "Minnie" (a variant of rdmY) (I/R114/+6, DID 11, *La fanciulla*)….…….249
Example 8.3.g. *Tag* motive in *Tristan und Isolde* (beginning of Act II Prelude)……249
Example 8.3.h. Minnie's "refrain" (containing cell α) (I/R102/+6)……...…….249
Example 8.3.i. Rhythmic variants of cell α (A/A') + *future happiness* (B)
(I/R105/+3, DID 12, *La fanciulla*)..……...…….……..250
Example 8.3.j. "Bandits" (A) and their "signal" (B) (I/R106/+6, DID 12, *La fanciulla*)…..…..250
Example 8.3.k. *Devotion* = Z + Z' (II/R30/+4, DID 12, *La fanciulla*)…..……...……...251
Example 8.3.l. Origin of *devotion*: *Johnson as a suspicious intruder*
(I/R80/+3, DID 12, *La fanciulla*).……...…….……251
Example 8.3.m. Variant of *devotion* (II/R23/+2, DID 12, La *fanciulla*).……...…….251
Example 8.3.n. *Yearning*: elaborated and simple appearances
(II/R25/-3, DID 12, *La fanciulla*)…….……...…….252
Example 8.3.o. Rhythmic recollection of *devotion* (Z) containing *yearning* (A) in Johnson's
second demand for a kiss and Minnie's agreement, punctuated by the *alert* (B)
(II/R27/-7, DID 12, *La fanciulla*)…….……...…….252
Example 8.3.p. "Snow A" (II/R26, DID 12, *La fanciulla*)……..……...…….253
Example 8.3.q. "Ramerrez" (II/R30+1, DID 12, *La fanciulla*)……...……...…….253
Example 8.3.r. "Snow B" (II/R30+1, DID 12, *La fanciulla*)……...……...…….253

Example 8.4.a. Minnie's declaration of love - Fulfillment of yearning
(II/R59/+8 to R60, *La fanciulla*)……...……...…….268
Example 8.4.b. The Tristan motif in *Tristan und Isolde* (beginning of the prelude)……..…269

INTRODUCTION

This dissertation examines the twenty love duets of Giacomo Puccini (1858-1924) that appear in his operas from the beginning to the end of his career.[1] More specifically, it offers a close reading of the ways in which Puccini manipulates poetic-dramatic and musical elements to represent a naturalistic ebb and flow of "amorous time," one that builds to a climax characterized by a sense of the psychological expansion of time.[2] My analysis draws upon two models: the *solita forma de' duetti* for matters pertaining to structure (poetic and musical) and Henri Bergson's conception of how we experience time for what might be called the aesthetic-experiential.

Since the application of the *solita forma* to Puccini's music is controversial, and since Bergson's philosophy of time is new to Puccini studies, I should explain (or "defend") their applicability as the frameworks for my analysis. The *solita forma de' duetti* is a structural prototype for the nineteenth-century Italian opera duet that was initially codified by Gioachino Rossini (1792-1868) in the 1810s and 1820s. Always desirous of a greater sense of dramatic and musical naturalism, Italian composers of the nineteenth century continuously exploited the scheme's flexibility for more than seventy years.[3] Yet despite the so-called "dissolution" of the

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[1] See Table 3.3 (p. 85) for the complete list of Puccini's love duets.

[2] This assessment is shared by Mosco Carner, *Puccini: A Critical Biography*, 3rd ed. (New York: Holmes & Meier, 1992), 341; Julian Budden, *Puccini: His Life and Works* (New York: Oxford University Press, 2002), 162; and Michele Girardi, *Puccini: His International Art*, trans. Laura Basini (Chicago: University of Chicago Press, 2000), 126; the last work was originally published as *Giacomo Puccini: l'arte internazionale di un musicista italiano* (Venice: Marsilio, 1995). Yet none of these explore the topic in depth.

[3] See Chapter 1.

scheme in the 1890s, I believe that the *solita forma* remained the underlying point of departure for Puccini and his generation.

That Puccini was well-versed in the *solita forma* tradition cannot be doubted. First, Puccini proudly and confidently claimed his Italian roots:

> I am not a Wagnerian; my musical education was in the Italian school. Even though, like every other modern musician, I have been influenced by Wagner in the way I use the orchestra for illustration and in the thematic characterization of persons and situations, as a composer I have always remained, and still remain, Italian. My music is rooted in the peculiarity of my native country.[4]

Second, Puccini would surely have learned about the *solita forma* through the curriculum at both of the institutions at which he studied: the Istituto Comunale in Lucca (now known as the Istituto Musicale "Luigi Boccherini") and the Conservatorio di Milano (now officially called the Conservatorio di Musica "Giuseppe Verdi" di Milano). Both institutions taught operatic-compositional techniques such as text-setting, expressive musical devices, and form (including that for the duet) as part of the final stage of the curriculum.[5] Puccini's instructor at the Istituto Comunale was Carlo Angeloni (1834-1901), who composed operas in the 1850s, when the *solita forma* was still very much the *convenienza teatrale* of the duet. Amilcare Ponchielli (1834-1881), who incorporated the *solita forma* in his own operas, fulfilled that role at the Conservatorio di Milano.

Third, even if these two teachers did not, for some reason, pass on the *solita forma* themselves, Puccini's exceptionally keen theatrical and musical sensibility would have sufficed

---

[4] Puccini's remark, reported in the *Neue Zeitschrift für Musik* 79 (1912), 241, is translated by and quoted in Nicholas Baragwanath, *The Italian Traditions & Puccini: Compositional Theory and Practice in Nineteenth-Century Opera* (Bloomington: Indiana University Press, 2011), 40.

[5] Baragwanath, *The Italian Traditions*, 5, 22, 51, 55, 64-65, and 204.

for him to grasp the convention through his reading of scores and attendance at opera performances.[6] Finally, in a letter to Puccini's publisher, Giulio Ricordi (1840-1912), Luigi Illica (1857-1919), one of Puccini's librettists, complains about the alterations to poetic verse by his co-librettist Giuseppe Giacosa (1847-1906) in the Act III love duet in *Tosca* and Puccini's acceptance of it. The reason for Illica's complaint was that Giacosa's alterations were good only in the past, when the *cabaletta* (the last section of the *solita forma*) was mandatory.[7] The letter, then, suggests that all four parties involved were fully aware of the *solita forma* convention, and that while Illica preferred modern *versi misti*, Puccini was content with Giacosa's versification,

---

[6] It is noteworthy that the *solita forma* – if not always in the Rossinian prototype – was still widely circulated on the Italian stage between 1870 and 1890, when it would still have been heard in the operas of Bellini, Donizetti, Verdi, and Ponchielli. To be sure, Puccini was also exposed to works by French and German composers. Yet we may argue that the exposure to those works would have defined the Italian style and technique even more sharply. Likewise, by taking note of various developments of the *solita forma*, Puccini would have learned how to exploit the scheme for expressive purposes. See Appendix I in Jay Nicolaisen, *Italian Opera in Transition, 1871-1893*. Studies in Musicology 31 (Ann Arbor: UMI Research Press, 1980), 289-90.

[7] It was Luigi Illica who provided the plot and dialogue of *Tosca*. Giuseppe Giacosa completed the versification. Giacosa cast part of the Act III love duet ("Amaro sol per te m'era il morire," *cantabile* 2 in my analysis in Chapter 5) in uneven parallel stanzas of *versi rime* in *endecasillabo*, and published it in *Illustrazione Italiana* (December 24, 1899, p. 45) prior to the opera's premiere on January 14, 1900. Illica, surprised and infuriated when he discovered the publication, wrote an undated letter to Giulio Ricordi: "[. . .] Ma quante volte, anche per *Tosca*, Puccini non è ricorso a me? Io dico, e ne sono persuaso, che la forma di un libretto è la musica che la fa. E che dal musicista non si deve musicare il "verso", ma il "concetto," l'angoscia di un dolore, l'impressione e il momento di una situazione. Il verso andava bene al tempo delle cabalette, e la prova negativa del verso l'ha data appunto Giacosa nel sonetto di *Tosca*." ("[. . .] But how many times, again for *Tosca*, does Puccini not back me up? I say, and am convinced, that the form of a libretto defines the music. And that the musician should not set music to "poetic verse," but to the "concept," that is, the anguish of pain, impression and moment of a situation. The poetic verse was fine at the time of *cabalettas*, and Giacosa just has given the negative evidence of poetic verse in the sonnet of *Tosca*.") Giacosa apologized to Illica in a letter dated December 29 of that year; see Eugenio Gara, ed., *Carteggi Pucciniani* (Milan: Ricordi, 1958), 185-86. The poetic texts in question were printed in the first-edition libretto (Milan: Ricordi, 1899, p. 55).

which follows the conventions of the lyrical sections of the scheme (that is, rhymed parallel statements in a single meter), though here mixed with subtle alterations (uneven stanzas and *endecasillabo*).[8]

A number of scholars – William Ashbrook and Harold Powers, Michaele Girardi, Philip Gossett, David Rosen, and Andrew Davis, among others – have discussed the "problem" of the *solita forma* in Puccini's operas.[9] The upshot is that there are three different positions on the matter: (1) absolute denial of its applicability to Puccini's operas; (2) acceptance of the scheme only in the early operas; and (3) recognition of a "dialogue" with it throughout Puccini's career. Moreover, these three positions display different philosophies toward acknowledging the presence of any musical form in a composition. Gossett staked out the first view. Addressing Girardi, Gossett proclaims that the components of the *solita forma* are "quite irrelevant to Puccini's art," and that "[t]here is no reason to suppose that Puccini was either consciously or unconsciously turning to these earlier structural models for his operas."[10] Representing the second view, Rosen accepts the presence of the *solita forma* only in Puccini's first two operas (*Le Villi* and *Edgar*), and states that in the subsequent operas "the similarities are not sufficient to 'evoke' the older form or count as 'traces' of it."[11]

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[8] See Chapter 1 for the conventions of poetic texts in the *solita forma*.

[9] William Ashbrook and Harold Powers, *Puccini's "Turandot": The End of the Great Tradition* (Princeton: Princeton University Press, 1991), 33-35, 166; Powers, "Form and Formula," *Studi pucciniani* 3 (2004): 11-49; Girardi, *Puccini*, 85, 87-88, 94-95, 124-25, 127-30, 464-65; Philip Gossett, "The Case for Puccini," *The New York Review of Books* (March 2003): 38-42; David Rosen, "*La solita forma* in Puccini's Operas?" *Studi pucciniani* 3 (2004): 179-99; Andrew Davis, *Il Trittico, Turandot, and Puccini's Late Style* (Bloomington: Indiana University Press, 2010), 81-98, 128-136; 158-160.

[10] Gossett, "The Case," 41. On the other hand, Gossett recognizes Alban Berg's invocation of models from the Baroque and Classical periods in his *Wozzeck*.

[11] Rosen recognizes the *solita forma* in the Act II finale in the 1890 score of *Edgar* and Roberto's

Finally, Davis expresses the third view, that is, that Puccini maintained a "dialogue" with the form, and acknowledges the scheme's applicability even to the late works. He argues that the *solita forma* is a prototype on which "a composer could draw to communicate meaning and against which the music and its organization can be measured and interpreted." Accordingly, the scheme may be present insofar as the score and libretto evince "dialogue" (using James Hepokoski's term) with the generic norm.[12] Davis's position finds cautious precedence in Powers, who, while leaving its relevance "moot," acknowledges the scheme as the only helpful "general analytic premise" that he knows of for interpreting the operas of Puccini and his contemporaries.[13] In all, I believe that the *solita forma* constitutes a perfectly valid framework with which to illuminate the stylistic evolution of the love duets over the course of Puccini's career. In fact, I would argue that it is the common link that makes that progression intelligible.

In his *Essai sur les données immédiates de la conscience* (1889), Henri Bergson (1859-1941) challenged the then-prevailing Kantian philosophy of time, which recognized only objectively-determined, homogenous, universal time as an empirical reality. Bergson argued for a personally experienced, elastic unfolding of evolving *feelings* – *durée* – as that which

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scena drammatica in *Le Villi* (these first observed by Budden and Linda Beard Fairtile, respectively). Rosen, "*La solita forma*," 180, 199 (for the quotation); Budden, *Puccini*, 77-88; Linda Beard Fairtile, "Giacomo Puccini's Operatic Revisions as Manifestations of his Compositional Priorities" (PhD diss., New York University, 1996), 184.

[12] Girardi shares this position and accepts the application of the scheme by Ashbrook and Powers to the Act II trio of the ministers in *Turandot*, Puccini's last opera. Davis, *Il Trittico*, 6, 14-20 (the quotation, p. 17); James Hepokoski, "Back and Forth from *Egmont*: Beethoven, Mozart, and the Nonresolving Recapitulation," *19th-Century Music* 25, no. 2-3 (2002): 135, 147, 154; Girardi, *Puccini*, 464. Virgilio Bernardoni, "Puccini and the Dissolution of the Italian Tradition," in *The Cambridge Companion to Twentieth-Century Opera*, ed. Mervyn Cooke (New York: Cambridge University Press, 2005), 36, also takes a position similar to Davis's in his comment on the Act II duet for Aligi and Mila in Alberto Franchetti's *La figlia di Iorio* (1906).

[13] Powers, "Form," 49.

constitutes "real" time. Together with its 1907 extension to the *élan vital* – concerned with the growth and evolution of an organism – the concept of *durée* had an immediate impact on and was widely circulated in the intellectual and artistic worlds of *fin-de-siècle* Europe.[14] Puccini in turn considered opera to be an "emotional art" and expressed his desire to "give life and color" to his characters and their changing emotions.[15] Whether or not Puccini read Bergson and was aware of his *le temps vécu* (= *le temps réele*), the composer's aspiration toward creating a *living* representation of an emotional drama resonates strongly with the characteristics of the *durée.* Thus Bergson's philosophy of time helps us understand Puccini's creative exploitation of the *solita forma* conventions as he aspired to an ever-more-naturalistic emotional-temporal unfolding. As such, Bergson and the *solita forma* come together to form a powerful analytical tool with which to examine the love duets.

Although my use of the Bergsonian notion of time as an aesthetic-experiential framework is new to Puccini scholarship, there have been a number of studies that have applied it to other repertories.[16] Particularly relevant to my discussion is Howard Steven Meltzer's dissertation, "Private Time and Public Time: Rhythm and Meter in Wagner's *Tristan und Isolde*," which

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[14] See Chapter 2 for Bergson's and Kant's philosophies of time and the definition of Bergson's *feelings*.

[15] Giuseppe Adami, ed., *Letters of Giacomo Puccini: Mainly Connected with the Composition of His Operas*, trans. Ena Makin (London: Harrap, 1974), 21, 124, 192, 207, 278; originally published as *Giacomo Puccini: Epistolario* (Milan: Mondadori, 1928).

[16] See Garry L. Brodhead, "Structural Time in Twentieth-Century Tonal Music" (PhD diss., Indiana University, 1983); Kent Cleland, "Musical Transformation as a Manifestation of the Temporal Process Philosophies of Henri Bergson" (PhD diss., University of Cincinnati, 2003); Michael Leslie Klein, "Debussy's *L'Isle joyeuse* as Territorial Assemblage," *19th-Century Music* 31, no. 1 (Summer 2007): 28-52; Georges Bériachvili, "L'espace musical, concept et phénomène à travers l'avant-garde des années 1950-60 (Stockhausen, Xenakis, Ligeti. . .)" (PhD diss., Université de Rouen, 2010); Benedict Taylor, "Cyclic Form, Time, and Memory in Mendelssohn's A-Minor Quartet, Op. 13," *The Musical Quarterly* 93, no. 1 (Spring 2010): 45-

applies Bergson's "real" time, *durée*, to the "private" time of the lovers, while relating Kant's concept of "external" time to the "public" time in the narrative.[17]

In terms of the literature on Puccini's love duets, my dissertation represents the first comprehensive study. What there is on the duets generally approaches them individually and from one of four analytical angles: (1) structure or form, mainly based on tonality;[18] (2) large-scale (or long-term) tonal relationships;[19] (3) the relationship between music and drama;[20] and (4) thematic interrelationships.[21]

89; Christopher M. Barry, "Song as Self: Music and Subjectivity in the Early Twentieth-Century Lyric Lied" (PhD diss., University of Wisconsin, 2013); Antje Müller, *Cinematographische Verfahrensweisen in den Orchesterwerken von Charles Koechlin* (Hofheim: Wolke, 2015).

[17] Howard Steven Meltzer, "Private Time and Public Time: Rhythm and Meter in Wagner's *Tristan und Isolde*" (PhD diss., Columbia University, 1994).

[18] See Carner, *Puccini*, 371-72; Girardi, *Puccini*, 124-26, 305-7, 309-11; Karl Georg Berg, *Giacomo Puccinis Opern: Musik und Dramaturgie*, Marburger Beiträge zur Musikwissenschaft 7 (Kassel: Bärenreiter, 1991), 89-114.

[19] See Helen M. Greenwald, "Dramatic Exposition and Musical Structure in Puccini's Operas" (PhD diss., The City University of New York, 1991), 272-97; Antonio Baldassarre, "Zweideutigkeit und Desillusionierung als Prinzip: Überlegungen zu den beiden 'Liebesszenen' in Puccinis *Tosca*," in *Nello Santi: Eine Festschrift im Verdi-Jahr*, eds. Alice Gertrud and Hans Rudolf Bosch-Gwalter (Zollikon, CH: *Kranich*, 2001), 36-39; Roger Parker, "Analysis: Act I in Perspective," in *Giacomo Puccini: Tosca*, ed. Carner (Cambridge: Cambridge University Press, 1985), 125-28.

[20] See Carner, *Puccini*, 412-3, 432-3; Girardi, *Puccini*, 84-5, 92-3, 348-53, 391-2; Budden, *Puccini*, 52, 111-2, 115, 120-1, 162-6, 316-8, 319-21, 359-63; Roger Parker, "Analysis: Act I," 117-42; Sandra Davis, "Metamorphosis of a Butterfly: Puccini and the Making of a Powerful Tragic Heroine" (PhD diss., University of Hawaii, 2005), 168-89.

[21] See Francesco Rocco Rossi, "Genesi e dialettica dei Leitmotive nel duetto d'amore," in *Madama Butterfly: L'orientalismo di fine secolo, l'approccio pucciniano, la ricezione; atti del convegno internazionale di studi, Lucca-Torre del Lago, 28-30 maggio 2004*, ed. Arthur Groos and Virgilio Bernardoni (Florence: Leo S. Olschki, 2008), 183-98; Girardi, *Puccini*, 173-87, 221-32; Min Ho, "The Leitmotif Technique in Puccini's 'La bohème,' 'Tosca,' and 'Madama Butterfly': A Critical Examination of Transformational Procedures" (PhD diss., University of Saskatchewan, 1994).

The first two approaches have both come under fire, occasionally from those who themselves once subscribed to them. Formal analyses of the duets generally focus on tonal areas, a narrow, one-dimensional approach that has led to considerable disagreement not only about the internal structures of the duets, but even about where a particular duet actually begins. For example, four analyses of the Act I love duet of *Madama Butterfly* have perceived its structure in four different ways.[22] Closely related to this problem is the approach that focuses on tonal design in efforts to rationalize Puccini's often unconventional use of key relationships.[23] Indeed, Roger Parker and Allan Atlas have exchanged opposing views about Puccini's large-scale tonal plan in the Act I love duet of *Madama Butterfly*.[24] Parker, who had endorsed a "multivalent analysis" as a general approach to opera's "various systems in play"[25] – with an *a priori* assumption that the tonal ambiguities outweigh the tonal unity and coherence – questioned Atlas's claim that there is a sense of coherence in the tonal plan in connection with one particular aspect of the drama throughout the opera. Atlas further contextualized Puccini's compositional

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[22] Carner: three sections plus introduction and postlude, the third section in a six-part arch form; Budden: four sections; Berg: an irregular eight-part arch form with a transition in the middle; and Pagannone: nine sections. Carner, *Puccini*, 393; Budden, *Puccini*, 255-58; Berg, "Das Liebesduett aus *Madama Butterfly*: Überlegungen zur Szenendramaturgie bei Giacomo Puccini," *Die Musikforschung* 38, no. 3 (July-September 1985): 190; Giorgio Pagannone, "Come segmentare *Madama Butterfly*? L'opera sotto la lente dell'analista," in *Madama Butterfly: L'orientalismo di fine secolo*, 209-10.

[23] Baldassarre, "Zweideutigkeit," 36-39; Parker, "Analysis: Act I," 125-28.

[24] Parker, "The Act I Love Duet: Some Models (Interpretative and Otherwise)," in *Madama Butterfly L'orientalismo di fine secolo*, 247-56; Allan Atlas W., "Crossed Stars and Crossed Tonal Areas in Puccini's *Madama Butterfly*," *19th-Century Music* 14, no. 2 (Autumn 1990): 186-96; Atlas and Parker, "A Key for *Chi*?: Tonal Areas in Puccini," *19th-Century Music* 15, no. 3 (Spring 1992): 229-34.

[25] Carolyn Abbate and Parker, eds., *Analyzing Opera: Verdi and Wagner* (Berkeley: University of California Press, 1989), 1-24. Parker's mistrust of tonal-structural analysis is summarized in the remark: "tonality has now been done to death" (p. 9).

techniques within the dramatic narrative by showing the presence of large-scale coherence in the Act I love duet of *La fanciulla del West*.[26] While specific to that analysis, his demonstration that a "multivalent" analysis can point to both coherence/unity as well as ambiguity/disjunction acknowledges Puccini's synthesis of musical and dramatic purpose.

Studies that have come from the third and fourth approaches tend to be analytically unbalanced. While the approaches themselves are promising, the execution of analyses using them needs to be more systematic. Those studies that explore the relationship between music and drama generally describe musical events alongside the dramatic narrative without providing a clear analytical point of view. Discussion of thematic transformation and interrelationships usually deal with thematic networks in the opera as a whole, but rarely with the thematic narrative within a given duet itself.

There are a few other approaches that are noteworthy for pursuing other paths. Among these are discussions of the incomplete love duet in *Turandot*, which deal either with Puccini's sketches or with its completion by Franco Alfano (the version generally heard today).[27] Theodore Gentry surveyed the love *topoi* in the *à due* sections of five of Puccini's love duets,[28]

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[26] Atlas, "Multivalence, Ambiguity and Non-Ambiguity: Puccini and the Polemicists," *Journal of the Royal Musical Association* 118, no. 1 (1993): 73-93.

[27] Jürgen Maehder, "Studien zum Fragmentcharakter von Giacomo Puccinis *Turandot*," *Analecta musicologica* 22 (1984): 297-379; Maehder, "La transformazione interrotta della principessa: Studi sul contributo di Franco Alfano alla partitura di Turandot," in *Esotismo e colore locale nell'opera di Puccini*: *Atti del I° Convegno internazionale sull'opera di Giacomo Puccini, Torre del Lago, Festival pucciniano 1983*, ed. Maehder (Pisa: Giardini, 1985), 143-170; Janet Maguire, "Puccini's Version of the Duet and Final Scene of *Turandot*," *The Musical Quarterly* 74, no. 3 (1990): 319-59; Linda B. Fairtile, "*Duetto a tre*: Franco Alfano's Completion of *Turandot*," *Cambridge Opera Journal* 16, no. 2 (July 2004): 163-85. Luciano Berio also wrote a "complete" version of the duet, commissioned by the Festival de Musica del Gran Canarias and premiered in 2002.

[28] Theodore L. Gentry, "Emblems of Love and Death in Italian Realist Opera: 1890-1914" (PhD

while Atlas has pointed out that the deepest musical-dramaturgical articulation in "O soave fanciulla" (*La bohème*, Act I) coincides with its temporal golden section.[29]

Taking into account the state of research, then, this study of Puccini's love duets proceeds as follows. Since in the Italian operatic tradition, the libretto customarily prefigured the structure and substance of the music, I begin with a close examination of the dramatic and poetic content of each duet, seeking to uncover its basic poetic-dramatic structure. In turn, I consider Puccini's musical setting as the realization of the poetic-dramatic unfolding by means of an emotional-temporal unfolding. I examine how he manipulates meter, tempo, key, and thematic material, as he reinforces or intentionally blurs the basic poetic-dramatic structure, and I refer constantly to the *solita forma* convention and Bergson's philosophy of time in doing so. In sum, I propose a multivalent analysis of the duets, one that begins with the dramatic and poetic content, moves on to the music, and ends by trying to show how Puccini achieves a naturalistic unfolding of the characters' emotions and intent.

The first two chapters discuss the structural and aesthetic-experiential analytical frameworks, respectively. Chapter 1 summarizes both the Rossinian origins of the *solita forma de' duetti* and its two-stage transformation (and "dissolution") from a relatively rigid structure in the 1820s to one that became ever more flexible as the decades rolled by. Analyses of the Act I love duets in Rossini's *Mosè in Egitto* (1818), Verdi's *Rigoletto* (1851), and Leoncavallo's *I pagliacci* (1893) exemplify the initial state of the *solita forma* and its two stages of the transformation.

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diss., University of Kentucky, 1992). Gentry examined the love duets in *Manon Lescaut*, *La bohème*, *Tosca*, *Madama Butterfly*, and *La fanciulla del West*.

[29] Atlas, "Stealing a Kiss at the Golden Section: Pacing and Proportion in the Act I Love Duet of *La bohème*," *Acta musicologica* 75, no. 2 (2003): 269-91.

Chapter 2 relates the transformation of the *solita forma de' duetti* to two contemporary philosophies of time that influenced the way nineteenth-century society thought about and experienced time. I associate Kant's universal time, discussed in his *Kritik der reinen Vernunft* (1781), with the initial stage of the scheme, while I relate Bergson's *durée*, introduced in his *Essai sur les données immédiates de la conscience* (1889), to its second transformation, which took place in the 1880s and 1890s. After demonstrating the impact of Bergson's concepts of *durée* and *élan vital* on the intellectual and artistic worlds of *fin-de-siècle* Europe, I argue for the applicability of Bergson's philosophy of time as an aesthetic-experiential framework for understanding Puccini's techniques for manipulating the sense of the unfolding of time.

Chapter 3 deals with the dramatic content of the duets. Here, the moral controversy between the prevailing politics of "respectability" and the prohibited yet growing desire for "free passion" towards the end of the nineteenth century provides the framework for examining the personalities of the characters, their relationships, the consequences of their love, and their position in temporal and spatial settings. This chapter also discusses the librettists and the literary sources of the operas, and introduces my seven dramatic categories of duets: falling-in-love, reconciliation, rescue, love-dilemma, illicit-love, fulfillment, and comic.

Chapters 4–6 deal with the poetic texts. Chapter 4 surveys the verbal leitmotives, that is, the key words that appear in most of the love duets and that reveal the characters' common emotional experience of love, awareness of existential questions, and/or consciousness of time. I examine these words in terms of their indication of the characters' removal from the normal temporal sphere (Kantian universal time) and their submersion into the *durée*, that is, the world of Bergson's temporal relativity.

Chapter 5 discusses the increasing fluidity and structural complexity of the poetic texts with reference to the *solita forma* convention, the characteristics of the *durée*, and three dramatic parameters: the personalities of the characters, their relationships, and the seven dramatic categories mentioned above. In addition to meter, rhyme scheme, and the kinetic-static nature of the text, the "topic" – the driving force of the drama that appears in the kinetic sections of a duet and that induces a confrontation or conflict – will play an important role in determining the dramatic structure of the text. This close analysis of the poetic texts leads to the discovery of overlooked (or "hidden") structural components in the first Act I love duet in *Manon Lescaut* and both the third Act II love duet and the Act III love duet (both for Magda and Ruggero) in *La rondine*. Finally, I present detailed discussions of five duets that embody chronological developments of poetic fluidity and structural complexity: the Act IV love duet in *Edgar* (from Puccini's first period); the Act I love duets in *La bohème* and *Tosca* (second period); and the Act I love duet in *La fanciulla del West* and the Act III love duet in *Turandot* (third period).

Chapter 6 considers five dramatically expressive features of poetic meter and end-rhyme as they are used to represent the emotional-temporal fluidity and continuity and/or the emotional transformation of character: (1) metrical proliferation vs. metrical fragmentation and decline; (2) metrical continuity vs. discontinuity; (3) transformation of a meter's meaning; (4) interrelated end-rhymes; and (5) end-rhyme patterns combined with symbolic use of secondary meters.

The last two chapters concern Puccini's musical settings of the poetic-dramatic unfolding as emotional-temporal unfolding. Chapter 7 explores the chronological progression in the variety and range of tempo, meter, and key in the duets (excepting the incomplete duet in *Turandot*) and examines the correlation between Puccini's use of these musical elements and the three dramatic parameters introduced in Chapter 5. I also look at the macro-tonal design of the

duets and discuss how the key relationships relate to the characters' emotional trajectories, including their Bergsonian removal from the real world and the normal temporal sphere. The examination of macro-tonal design is then extended to three sets of interrelated duets, each presenting a single falling-in-love process: the paired Act I love duets in *Manon Lescaut*, the paired Act I and Act II love duets in *La fanciulla del West*, and the three interrelated Act II love duets in *La rondine.*

Finally, Chapter 8 presents three case studies: the Act IV love duet in *Edgar* (first period), the Act I love duet in *La bohème* (second period), and the paired Act I and Act II love duets in *La fanciulla del West* (third period). They demonstrate Puccini's development from a rather traditional delineation of the poetic-dramatic structure to the creative addition of Bergsonian emotional-temporal depth. For the paired duets in *La fanciulla*, I focus on the unifying elements in the two duets, even as they stand on different sides of the curtain and are therefore temporally removed from one another. In addition, I explore how Puccini illuminates the ways in which the three female characters in these duets (Fidelia, Mimì, and Minnie) exercise different levels of dramatic agency, reflecting both the changing socio-cultural view of "respectability" and the introduction of the *durée* and *élan vital*. Finally, I discuss Puccini's two-stage creative adaptation-exploitation of Wagnerian leitmotivic techniques, a process that properly begins with *La bohème* and comes to echo the freely "becoming" organicism of the *durée* in *La fanciulla*.

In all, I hope that this close reading of Puccini's love duets will shed light on both his profound understanding of the human experience of time and his artistic striving towards the *living*, naturalistic representation of emotions on the operatic stage in ever more creative ways.

Because the poetic text prefigures the structure and nature of music of Italian duets, and changes in textual fluidity (in meter, rhyming, and grouping) subsequently affect the unfolding of music, I preface the discussion of *solita forma* in Chapter 1 with a brief explanation of Italian poetic meters and basic text types.

Italian poetic meters are based on the number of syllables in a verse. There are two elements to consider in counting syllables: the nature of two adjacent vowels and the position of the stress in the last word.[30] Five rules govern the counting of two adjacent vowels: (1) elision, (2) *sinalefe*, and (3) hiatus, at word boundaries; (4) dieresis and (5) syneresis, within a word. At word boundaries, elision (omission of one of two same vowels) and *sinalefe* (merging of two different vowels as one syllable) occur between two unstressed vowels, or, between an unstressed vowel and stressed vowel. Thus "Dolce e chiara è la notte e senza vento" has two elisions (marked __) and one *sinalefe* (marked __), and is metrically an eleven-syllable verse. Hiatus ("punctuation") occurs, when the first of the two adjacent vowels is stressed, or both are. "Ella giunse e levò / ambe le palme" involves both elision and hiatus (marked /), and is metrically an eleven-syllable verse.

Within a word, dieresis is the separation of diphthong. For example, "Dolce color d'orï-ental zaffiro" involves one dieresis (marked –) and is metrically an eleven-syllable verse. As seen in this example, the first vowel sometimes is written with the dieretic sign (¨). If diphthongs are derived from a Latin simple vowel (or from *ae*), dieresis does not occur. Finally, syneresis is the contraction of two adjacent vowels within a word, which belong to different

[30] The following explanation of Italian poetic meters is a summary of Angelo Bartlett Giametti, "Italian," in *Versification: Major language Types; Sixteen Essays*, ed. William K. Wimsatt (New York: Modern Language Association, 1972), 148-64. Additional verse examples, taken from Puccini's love duets, are noted.

syllables, into a single syllable. Thus "Morte bella parea nel suo bel viso" has two instances of syneresis (marked ‿) and is an eleven-syllable verse. However, syneresis does not occur at the end of a verse. Thus "Vago augelletto che cantando vai" is also an eleven-syllable verse. Likewise, if *a*, *e*, or *o* is followed by a stressed vowel, syneresis does not occur. Thus *a**e**reo*, *be**a**to*, and *so**a**ve* (bold shows the stress) are all counted as a three-syllable word.

Another important element in the computation of syllables in Italian verses is the verse type, which is determined by the position of the accent in the last word. There are three types: *piano*, *sdrucciolo*, and *tronco*. The *verso piano*, normative in Italian poetry, stresses the penultimate syllable of the last word. In a *piano*, the computation of syllables is equal to the syllables as assessed with consideration of elision, *sinalefe*, hiatus, dieresis, and syneresis. "Orma di piè mort**a**le" (bold shows the last stress) is a seven-syllable verse. If two syllables follow the last stress, a verse is *sdrucciolo*, and the last syllable is ignored. Thus, although "La sua cruenta p**o**lvere" has eight syllables, it is metrically a seven-syllable verse. If the stress falls on the last syllable, a verse is ***tronco***, and it is assumed that an unstressed, invisible syllable follows the stressed one. For example, "A calpestar verr**à**" has six syllables, but is metrically a seven-syllable verse.

The name of any Italian verse reflects the meter, the number of syllables plus verse type. Verses are categorized as *versi brevi* or *versi lunghi*. There are five *versi brevi*: (1) *ternario*, a three-syllable verse (e.g. *Chi s**o**n?*; the Act I love duet, *La bohème*); (2) *quaternario*, a four-syllable verse (e.g. *Nelle l**u**ci*); (3) *quinario*, a five-syllable verse (e.g. *O prima ed **u**ltima*); (4) *senario*, a six-syllable verse (e.g. *se resto sul l**i**do*); and (5) *settenario*, a seven-syllable verse (e.g. *O quando l'arpa ad**o**rni*). There are four *versi lunghi*: (1) *ottonario*, an eight-syllable verse (e.g. *Bell' Italia, amate sp**o**nde*); (2) *novenario*, a nine-syllable verse (e.g. *Corri, Nina, prendi*

*una c**o**nca*); (3) *decasillabo*, a ten-syllable verse (e.g. *S'ode a destra uno squillo di tr**o**mba*); and (4) *endecasillabo*, an eleven-syllable verse (e.g. *Li mile cento trenta cenqe n**a**to*). *Dodecasillabo* (a twelve-syllable verse) is either a combination of an *ottonario* and a *quaternario* (e.g. *Quando il tremulo splend**o**re* ‖ *della l**u**na*; ‖ indicates an invisible caesura) or that of two *senari* (see below *scenario doppio*).

Versi doppi are the product of the grammatical coupling of two verses with a fixed caesura (sometimes written with a dash). *Quinario-doppio* is a verse in which each of the two *versi brevi* is metrically counted as *quinario*; e.g. *Ma invano io tento – trovar l'accento* (the Act IV love duet, *Edgar*); or *Or si com**i**ncia* ‖ *lo duro p**ia**nto*. *Senario doppio* or *dodecasillabo* is a twelve-syllable verse in which each of the two *versi brevi* is metrically counted as *senario*: e.g. *Dagli atri musc**o**si*, ‖ *dai fori cad**e**nti*. *Settenario doppio* is a verse in which each of the two *versi brevi* is metrically counted as *settenario*: e.g. *Rosa fresca aulent**i**ssima* ‖ *c'appar inver la st**a**te*. *Ottonario doppio* is a very rare verse, made of two *ottonari piani*: e.g. *Quando cadono le f**o**glie*, ‖ *quando emigrano gli aug**e**lli*.

Two poetic text types are most commonly used in Italian opera. *Versi sciolti* (or *versi sciolti da rima*, "verses freed from rhyme") are unrhymed (or sparsely rhymed) eleven-syllable verses, which are not grouped in regular stanzas, This authentic type of *versi sciolti* can be specifically called *endecasillabi sciolti*. Since an *endecasillabo* can be thought of as being formed of a *settenario* and a *quinario*, free successions of unrhymed *endecasillabi*, *settenari*, and/or (less frequently) *quinari* are also considered *versi sciolti*. I call this type "mixed *versi sciolti*." Owing to their resemblance to natural speech, *versi sciolti* evoke the flexibly

declamatory musical writing of recitative.[31] The other text type is *versi lirici*, symmetrically organized verses that share a meter and rhyme scheme and prefigure the regular periodicity of closed melody.[32] In addition to these conventional poetic text types, Puccini's librettists use free successions of metrically diverse (not limited to 5, 7, 11), unrhymed (or sparsely rhymed) verses, which I call *versi misti*. *Versi misti rimati* are clearly rhymed mixed verses.

Finally, stichomythia is a poetic style for dialogue in which two characters speak single alternating lines, half-lines (called hemistichomythia), or pairs of alternating lines (called distichomythia). I use "broken verse" and "broken stanza" as more general terms, designating a verse and a stanza divided into a few sections that are assigned to the different (two or more) characters. These also usually appear in dialogue.

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[31] L. H. Gordon, "Versi Sciolti," in *The Princeton Encyclopedia of Poetry and Poetics*, ed. Roland Green, Stephen Cushman, and Clare Cavanagh (Princeton: Princeton University Press, 2012), accessed February 10, 2016, http://proxy, wexler.hunter.cuny.edu/lognin?url=login?qurl =http://search.credoreference.com/content/entry/prpoetry/versi_sciolti/; John M. Steadman, "Verse without Rime: Sixteenth-Century Italian Defenses of Versi Sciolti," *Italica* 41, no. 4 (1964), 397-99; Giametti, "Italian," 157.

[32] Balthazar, "Evolving Conventions," 140.

CHAPTER 1

The Italian Duet, 1820s-1890s: The *solita forma de' duetti* and its Transformation

This chapter discusses the traditional organization of the Italian opera duet, the so-called *solita forma de' duetti* ("customary form of duets"), a four-section scheme codified by Gioachino Rossini during the first decades of the nineteenth century. The *solita forma* became the principal underlying structure for *bel canto* duets, though composers soon started modifying its formula for expressive ends. Over time, such continuous modifications led to a two-stage fundamental transformation of the Rossinian scheme: (1) the deemphasizing of the central articulation (between sections two and three); and (2) the blurring of all formal divisions by means of a continuous orchestral texture that involved a certain amount of thematic development. The first stage of this transformation emerged from the modifications of the 1830s and 1840s, the second from those of the 1880s and 1890s. Yet despite such changes, the *solita forma* remained the underlying point of departure for the post-*bel canto* Italian opera composers, including those of Puccini's generation, even as they broke down formal structures in favor of a greater sense of naturalism.

I begin this chapter by considering the establishment, transformation, and so-called "dissolution" of the *solita forma* as a result of the continuous desire to further dramaturgical and musical naturalism. I then offer three structural analyses that exemplify the initial presentation and two-stage transformation of the traditional scheme: (1) the Act I love duet in Rossini's *Mosè in Eggito* (1818), *solita forma* in its initial stage; (2) the Act I love duet in Verdi's *Rigoletto* (1851), which, though it still follows the basic four-section structure of the Rossinian scheme,

demonstrates its first-stage transformation; and (3) the Act I love duet in Leoncavallo's *I pagliacci* (1893), which demonstrates the second-stage transformation of the scheme and the beginning of a new sense of temporal thinking.

1. The standardization of the *solita forma de' duetti*

In collaboration with the librettist Andrea Leone Tottola (d. 1831) during his Neapolitan period (1815-1822), Rossini codified the *solita forma de' duetti*, a four-section scheme consisting of *tempo d'attacco*, *cantabile*, *tempo di mezzo*, and *cabaletta*.[1] Although this became

[1] These terms are largely attributed to the description of the *solita forma de' duetti* by the Italian musicologist and composer Abramo Basevi (1818-1885); he uses "solita forma" to discuss the "unusualness" of the Rigoletto/Sparafucile duet in Act I of *Rigoletto.* Note, however, that instead of *cantabile*, Basevi uses *adagio*, a term that Harold Powers supports owing to (1) its frequent appearances in Verdi's correspondence and other writings of the time, and (2) the inappropriateness of using *cantabile*, a term that refers to a manner of performance, as a formal designation. However, *adagio* is not ideal either; it is a tempo marking, and the second section does not have a prescribed tempo beyond the conventional use of a tempo slower than that of the opening section. Budden's use of *andante* has the same problem. Scott Balthazar uses "slow movement," but this term may likewise be problematic, as the slow tempo also appears in the fourth section of duets dating from the 1820s. In the end, I use the term "cantabile" throughout this dissertation, as it encapsulates the conventional quality of the second section and is used by Philip Gossett, David Kimbell, and Marcello Conati, among others. Budden and Friedrich Lippmann use the term "cabaletta" in different ways: Budden usually for the final section of a double area or *cavatina* in a strophic format (a characteristic of Rossinian *cabalette*), while designating the corresponding part of a duet as *stretta*; Lippmann for all final *tempi*, regardless of form or number of voices. Note that Verdi, whose knowledge and use of the *solita forma* is inarguable, used the term to indicate a final section of a complex aria, duet, or ensemble that lacks any trace of a strophic format, while sometimes referring to an unequivocal *cabaletta* as a *stretta*. Throughout this dissertation I use the term "cabaletta" to refer to a concluding lyrical section of a duet, functioning as a dramatic and emotional vent. I also use "section" instead of "movement," since the latter evokes a structural component of instrumental music. Although Rossini's codification of the scheme is commonly acknowledged in modern scholarship, the terminology in use during Rossini's time is not entirely clear with the exception of "cabaletta," which is seen frequently in Rossini's letters. See Abramo Basevi, *Studio sulle opere di Giuseppe Verdi* (Florence: Tofani, 1859), 191; Scott L. Balthazar, "The Primo Ottocento Duet and the Transformation of the Rossinian Code," *Journal of Musicology* 7, no. 4 (1989): 471-97; Budden, *The Operas of Verdi, vol. 1: From Oberto to Rigoletto* (New York: Praeger, 1973), 16; Marcello Conati, *Rigoletto: Un'analisi drammatico-musicale* (Venice: Marsilio, 1992); Philip Gossett,

the formal prototype for the duets of Bellini, Donizetti, early Verdi, and their contemporaries, composers began to modify the scheme almost immediately in pursuit of a more naturalistic poetic-dramaturgical and musical unfolding. The continuous application of various minor modifications and the fundamental two-stage transformation referred to above ultimately led to the dissolution of the Rossinian format.[2] This "dissolution," however, does not mean that the conventional norm ceased to be the schematic foundation for Verdi's duets in his middle and late periods; he used, deviated from, and thwarted this flexible scheme to shape duets in such a way as to better and more naturalistically represent the dramatic flow.[3] I believe that this *convinienza teatrale* ("established musical-dramatic convention") remained the underlying point of departure

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"Gioachino Rossini and the Conventions of Composition," *Acta musicologica* 42, no. 1 (1970): 48-58; Gossett, "Verdi, Ghislanzoni, and *Aida*: The Uses of Convention," *Critical Inquiry* 1, no. 2 (1974): 291-334; and David Kimbell, *Verdi in the Age of Italian Romanticism* (Cambridge: Cambridge University Press, 1980), 70-87; for Budden, Lippmann, and Verdi's use of the term *cabaletta*, see Frits Noske, "The Notorious Cabaletta," in Noske, *The Signifier and the Signified: Studies in the Operas of Mozart and Verdi* (Oxford: Clarendon Press, 1990), 272, 291.

[2] On the *solita forma* and its dissolution, see the following studies by Scott L. Balthazar, "Evolving Conventions in Italian Serious Opera: Scene Structure in the Works of Rossini, Bellini, Donizetti, and Verdi, 1810-1850" (PhD diss., University of Pennsylvania, 1985), 87-161, 331-505; "Mayr, Rossini, and the Development of the Opera Seria Duet: Some Preliminary Conclusions," in *I vicini di Mozart I: Il teatro musicale tra Sette e Ottocento*, ed. Maria Teresa Muraro (Florence: Leo S. Olschki, 1989), 377-98; "Analytic Contexts and Mediated Influences: The Rossinian *convenienze* and Verdi's Middle and Late Duets," *Journal of Musicological Research* 10 (1990): 19-45; and "Aspects of Form in the Ottocento Libretto," *Cambridge Opera Journal* 7, no. 1 (1995): 23-35. See also Robert Moreen, "Integration of Text Forms and Musical Forms in Verdi's Early Operas" (PhD diss., Princeton University, 1975), 30-5, 283-87; Nicolaisen, *Italian Opera*, 15-48; and Powers, "'La solita forma' and 'The Uses of Convention,'" *Acta musicologica* 59, no. 1 (1987): 65-90.

[3] Powers refers to Verdi's formal modifications of duets and ensembles in relation to the *solita forma* as "elaboration," "adjustment," "using," and "thwarting." Implicitly echoing Powers, and explicitly agreeing with Julian Budden, Philip Gossett recognizes Verdi's "transformation" (up to *Aida* of 1871) and "overturning" (in his later operas) of the conventions. I will argue that these practices can be extended to Puccini and his contemporaries. See Powers, "'La solita forma'," 89-90; Gossett, "Verdi, Ghislanzoni, and Aida," 310, 320, 334; Gossett refers to Budden, *The Operas of Verdi, vol. 1*, 41.

even for Puccini and his contemporaries.

Rossini's schematization of the structural elements in the duet was a strategic reaction to the rather unsystematic treatment of such elements in serious operas around 1800;[4] under the influence of *opera buffa*, composers such as Pietro Alessandro Guglielmi (1728–1804), Domenico Cimarosa (1749-1801), Giovanni Paisiello (1740-1816), Niccolò Antonio Zingarelli (1752-1837), Ferdinando Paer (1771-1839), and Simon Mayr (1763-1845) started distancing themselves from the rigid Metastasian dramaturgy governed by the "recitative and da capo aria" format in order to revitalize scenes or infuse their operas as a whole with a greater sense of variety. This movement not only expanded the number of duets and other ensembles per opera and their structural function within a scene, but ultimately shifted the concept of closed lyrical pieces (aria, duet, and ensembles) toward that of a *scena*, a varied sequence with various styles and tempos, in which the constituent parts are linked through recitative, chorus, and/or orchestral music. Rossini, a prolific composer with keen theatrical and stylistic senses, shared this aspiration to stylistic variety, but accommodated the need for efficiency by creating a dramaturgically convincing pattern and, consequently, a new conventional form.[5] The resultant *solita forma de' duetti* schematizes the dramatic flow by designating sections according to functions: one kinetic and one static. The *tempo d'attacco* and *tempo di mezzo* are kinetic, and highlight dramatic interaction. The *cantabile* and *cabaletta* are static, allowing for individual,

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[4] I avoid the term *opera seria* here because the traditional definition of the term ceased to be found in most operas by the mid-1790s. See *Oxford Music Online*, s.v. "Opera Seria," by Marita P. McClymonds with Daniel Heartz, accessed July 15, 2015, http://www.oxfordmusiconline.com/.

[5] Kimbell, *Verdi*, 70-72; Budden, *The Operas of Verdi*, vol. 1, 3-19. Kimbell uses the terms "Rossinian scheme" instead of *solita forma*, and *primo tempo* instead of *tempo d'attacco*. As Powers points out, the *primo tempo* refers to the first section in *tempo giusto* and *versi lirici*, either the *tempo d'attacco* of a duet or the *cantabile* (in Powers, "adagio") of an aria. Powers, "'La solita forma'," 69.

lyrical contemplation. Each kinetic/dramatic interaction leads to a static/lyrical introspection.[6] Indeed, this dramatic-emotional flow is the essence of the *solita forma*.[7] The duet was thus transformed from a closed lyrical piece for two protagonists preceded by a recitative to a multi-sectional piece with possible interruption by other singers or the chorus, a process that allowed the *gran duetto* to emerge.[8] This clever design satisfied the traditional Italian desire for lyrical vocal display and the aspiration toward dramatic interaction, while keeping the potential for dramatic development.

Table 1.1. *Gran Duetto* in *Solita Forma*

0.	*Scena*: presentation of situation	
1.	*Tempo d'attacco*: presentation of conflict	[kinetic]
	a. confrontational/conflicting statements	
	b. dialogue	
2.	*Cantabile*: subdued lyrical contemplation	[static]
3.	*Tempo di mezzo*: renewed conflict or dramatic reorientation	[kinetic]
4.	*Cabaletta*: amplified lyrical contemplation	[static]

[6] In Powers's view, *the solita forma de' duetti* was the archetypal scheme for both the multi-sectional aria and the central finale with large ensemble that emerged during the same period. The aria lacks the *tempo d'attacco* but shares all the other sections with the *gran duetto* (see n8 of this page on the use of this term). The central finale is introduced by chorus, ballet, *scena*, aria, duet, etc., and has four main sections: (1) *tempo d'attacco*; (2) *pezzo concertato*; (3) *tempo di mezzo*; (4) *stretta*. Powers, "'La solita forma'," 69-70, 75-7. The "kinetic/static" polarity is used by Gossett in "The 'Candeur Virginale' of *Tancredi*," *The Musical Times* 112, no. 1538 (1971), 327-28. Balthazar considers that each set or pair moves from "interaction to introspection," or "relative instability to relative stability." Balthazar, "Evolving Conventions," 89; "Primo Ottocento Duet," 473.

[7] The Rigoletto/Sparafucile duet in Act I of *Rigoletto*, noted as "unusual" by Basevi, lacks a static/lyrical section; see p. 19n1.

[8] Budden defines the *gran duetto* as a three-movement piece with interruptions: A (allegro) – dialogue – B (andante) – brief transition – C (allegro). His description of each main section and the interruptions, however, reveals that the *gran duetto* is in fact nothing other than the *solita forma de' duetti*: his "A" plus dialogue is the *tempo d'attacco*; "B" is the *cantabile*; "brief transition" is the *tempo di mezzo*; and "C" is the *cabaletta*. Budden, *The Operas of Verdi, vol. 1*, 17; Powers discusses this issue in detail in "'La solita forma'," 69-70, 75-8.

The preceding *scena* is an orchestral and/or recitative introduction in which the dramatic mood is established or the dramatic issue stated.[9] Including the *scena*, the five structural sections of a Rossinian *gran duetto* are written with specific text types. The *scena* is written in *versi sciolti*. Dialogue in the two kinetic sections uses either *versi sciolti* or broader "dialogue text." Statements in the *tempo d'attacco* and the two lyrical sections use *versi lirici*.[10]

The first section is the *tempo d'attacco*, which presents the dramatic confrontation or conflict that will govern the entire duet. This confrontation became the prototypical essence of the *primo Ottocento* opera.[11] In the *tempo d'attacco*, the dramatic action moves forward; thus, although this section is relatively lyrical compared to the *scena*, it is less regular in its vocal exchanges than the two static sections.[12] As indicated in Table 1.1, the *tempo d'attacco* typically has a twofold inner structure: (1) the confrontational/conflicting solo statements of the two characters, which are presented in parallel poetic stanzas – one for each character – and set to the same or very similar music, followed by (2) dialogue about the issue thus raised.[13]

The statement-dialogue structure is usually presented in a *parlante* manner, in which the voice floats over the main rhythmic and/or melodic motive in the orchestra. According to

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[9] Kimbell, *Verdi*, 72.

[10] For broader "dialogue text," *versi sciolti*, and *versi lirici*, see Introduction, pp. 16-17.

[11] The centrality of the confrontational aspect eventually resulted in the use of more duets than arias to increase drama. Indeed, by the time of Verdi's middle-period works, the duet had become the most important type of scene. A typical example is *Aida* (1871), in which about 35 % of the performance time involves duets. Nicolaisen, *Italian Opera*, 15.

[12] This is also why the prototypical multi-sectional aria of the *Ottocento* opera lacks the *tempo d'attacco* while it shares the all its other sections with the *gran duet.* Powers, "'La solita forma'," 70; Kimbell, *Verdi*, 73.

[13] Gossett, "Verdi, Ghislanzoni," 302-04; Powers, "'La solita forma'," 68.

Basevi, there are three types of *parlante:* (1) *parlante melodico*, in which the voice intermittently doubles the main melody in the orchestra at the unison, third, or sixth; (2) *parlante armonico*, in which the voice does not have a genuine melody, but, by fitting its often speech-like lines over the orchestral rhythmic and/or melodic pattern, creates a sort of counterpoint; and (3) *parlante misto*, where one character sings the *parlante armonico* while the other sings the *parlante melodico* to create a mixed-parlante texture.[14] In theory, then, the relatively organized confrontational statements are likely to be in *parlante melodico*, and the less strictly organized dialogue in *parlante armonico*, although the latter can also be declamatory. The introduction of the *parlante*, with its textural flexibility, into the *tempo d'attacco* thus achieved a synthesis of naturalistic "conversation" and musical constancy/continuity in a kinetic section, and also reduced the gap between the kinetic/dramatic sections and the static/lyrical sections. Eventually, it allowed for the smooth insertion of a "conversation" into a lyrical section and vice versa.[15]

The conclusion of the *tempo d'attacco* ushers in the *cantabile*, creating a structural pair. A lyrical section with a gentle pace and florid character, the *cantabile* allows the characters to either meditate upon the issue proposed in the *tempo d'attacco* or summarize the situation in

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[14] Basevi, *Studio sulle opere*, 30-32. Basevi (p. 32) continues about the *parlante armonico:* "*Il parlante armonico confina col parlante melodico e col recitativo obbligato, tanto che non è agevole talvolta distinguerli fra loro; imperocchè ora la parte vocale del parlante armonico imita alquanto l'istrumentale, ora l'istrumentazione del medesimo non porta un motivo molto chiaro e sviluppato*." ("*Parlante armonico* borders on the *parlante melodico* and on the *recitative obbligato* so that sometimes it is not easy to distinguish it from them; sometimes the vocal part of the *parlante armonico* imitates the instrumental part, sometimes the instrumentation of the *parlante armonico* does not carry a very clear and developed motive.") Moreen, "Integration of Text Forms," 28-29, quotes and translates Basevi's preceding passages on *parlante*.

[15] Joseph Kerman, *Opera as Drama*, rev. ed. (Berkeley: University of California Press, 1988), 115; 1st ed. (New York: Knopf, 1956); Balthazar, "Evolving Conventions," 99. Such free mixture of the *parlante* into a lyrical section is prefigured in the poetic texts of Puccini's love duets (see Chapter 5).

more abstract language. The verses are symmetrically grouped in formal stanzas and usually shared by the protagonists (*à due* text); this will also be true of the *cabaletta* (the second static section). In the *cantabile*, the characters sing in pseudo-canonic imitation or parallel thirds and sixths, or in rare cases octaves. The end of the *cantabile* – with its full cadence, codetta, extensive *cadenza comune*, and final brief moment of silence – articulates the divisional structure, and marks the close of the first kinetic-static set of the *solita forma de' duetti*.[16]

This binary division is further emphasized at the beginning of the *tempo di mezzo* by shifts in meter and tempo, a new tonality, and even – in the printed score – the visual aid of the double bar.[17] In Rossini's early duets, each kinetic-static set uses a single poetic meter, and the onset of the second kinetic-static set is typically marked by a new poetic meter. This two-phase poetic design is further articulated by a new final end-rhyme (the end-rhyme of the last verse of a stanza or that of a dialogue) used in the second set.[18] In all, the *tempo di mezzo* introduces a new dramatic force that renews and reinforces the conflict, or that either subtly or obviously reorients the dramatic direction. This new dramatic force "may be external, physical ones manifested in stage action, or they may be internal, manifested only in the transition from deliberation to decision in the mind of the protagonist."[19] Further, Rossini's early *tempi di mezzo* are typically cast in a twofold format: (1) the re-opened discussion in *parlante* style, plus (2) the declamation, supported by a chordal accompaniment containing characteristic string tremolos/flourishes or Italianate polonaise rhythms, which increase the sense of agitation leading to the arrival of the

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[16] Balthazar, "The Primo Ottocento," 472, 477n11.

[17] Balthazar, "The Primo Ottocento," 479.

[18] Balthazar, "The Primo Ottocento," 472, 475-76, 477n11, 494; Kimbell, *Verdi*, 72-3, 80-1; Powers, "La solita forma," 68.

[19] Balthazar, "Evolving Convention," 90; Kimbell, *Verdi*, 72 (for the quotation).

climactic *cabaletta*.[20] Finally, in contrast to the strong emphasis on the central division of the *solita forma*, the articulation between the *tempo di mezzo* and the *cabaletta* is marked solely by a change of vocal style and an occasional fermata.[21]

The *cabaletta*, the last static/lyrical section, has an important dramatic function. As noted by Budden, it is a 'vent' for the emotion held in check during the *cantabile*.[22] The underlying musical-theatrical mechanism of the vent links the two sets of kinetic-static sections through the flow of emotional energy; the dominant emotion of the first set is renewed, shifted, transformed, or expanded in the second set to effectively conclude the duet with its climactic release. To musically express this dramatic function, the early *cabalette* are typically brisk in tempo (and faster than the *cantabile*) and brilliant in character, usually invigorated by regularly patterned, rigorous accompaniments.[23] They have clear phrase periodicity, display vocal virtuosity, and

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[20] Balthazar, "The Primo Ottocento," 477.

[21] Balthazar, "The Primo Ottocento," 479.

[22] Budden, *The Operas of Verdi*, vol. 1, 16. Budden's "andante" is the equivalent of my *cantabile*. Budden writes; "For an Italian of the period emotion was like a charge of electricity to be earthed, not a warm bath in which to soak. It was not until Puccini and the Veristi that composers enjoyed pricking the heart to make it bleed." In Puccini's paired *La fanciulla* duets, the first duet lacks a proper *cabaletta*; the conventional musical release of the charged emotion is suspended until the second duet (see below, Chapter 8.3).

[23] The etymon of the term *cabaletta* is unclear; Noske cites two possible derivations: (1) a corruption of *cobla* (a strophe in Provençal poetry), based on the observation that nearly all pieces referred to as *cabaletta* are in strophic form; and (2) a word arising from *cavatinella* ("little *cavatina*"), since in operas written for Paris stage, an unequivocal *cabaletta* is indicated as *Cavatine* in the libretto. However, Noske himself does not support either view. On the other hand, David and Carol Rosen argue that the etymology of the term is the Spanish *coplas de caballo* ("a short song of horse"), which has been preserved in scores of the 18th-century *tonadilla* (a Spanish equivalent to *opera buffa*) and shares its fast tempo and catchy tune with typical *cabalette*. However, they dismiss the assertion that the term is a derivative of *caballo* itself, because the rhythm of the accompaniment in many famous *cabalette* suggests a cantering horse, as a "fanciful guess." Noske, *The Signifier*, 272-74; David and Carol Rosen, "A Musicological Word Study: It. *cabaletta*," *Romance Philology* xx, no. 2 (1966): 172-176.

end with a loud, extended orchestral *più mosso* comprising a series of cadential reiterations to induce applause.[24]

Moreover, the *cabaletta* has a traditional strophic form, interrupted by an episode: (1) the initial presentation of the musical material; (2) an episode – a short orchestral ritornello or a vocal fragment; and (3) the second presentation of the original musical material, generally with virtuosic vocal embellishment, which gives the impression of an encore. (1) and (3) are usually sung *à due*; one singer starts a phrase and is joined by the other either in the middle of that phrase or in the second phrase at parallel thirds and sixths, or occasionally a single melody is divided between the two characters.[25] The episode may be absent or involve one or more other singers and even the chorus. Rossini's later *cabalette* may present successive solo statements, thus transforming the twofold thematic presentation *à due* to a fourfold presentation in which characters sing the same complete musical material in turn and, following a contrasting middle section also sung alternately, repeat these successive statements with an *à due* at the end of the last statement.[26] In such *cabalette*, the characters may sing separate poetic texts, increasing their dramatic individuality.[27]

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[24] Kimbell, *Verdi*, 72-3, 80-1; Noske, *The Signifier*, 273.

[25] Balthazar, "The Primo Ottocento," 472, 488. *À due* in Italian libretti means that the two characters share the same text. In scholarly discussion, it also indicates simultaneous singing, including contrapuntal writing, as well as parallel thirds, sixths, and octaves.

[26] This fourfold thematic presentation can be diagramed as AA - middle section - AA.' Balthazar uses as examples two *cabalette* from Rossini's *Semiramide* (1823): "Va, superbo: In quella reggia" for Assur and Arsace (Act I) and "La forza primiera" for Semiramide and Assur (Act II); Balthazar, "The Primo Ottocento," 488-89.

[27] Separate texts appear occasionally in Rossini's early *cantabili* and *cabalette*. But in his mature duets, opposing stanzas appear nearly as frequently as *à due* stanzas. Balthazar, "Evolving Conventions," 127-28.

The tonal design of the early *solita forma de' duetti* is generally circular:

Table 1.2. Tonal Structure of Early *solita forma de' duetti*.

Tempo d'attacco				*Cantabile*	*Tempo di mezzo*		*Cabaletta*
1st statement		2nd st.	Dialogue		Dialogue *parlante*	declamatory	
I	--	V	-- V/*cantabile*	III, bIII, VI, bVI, IV, or other loosely related key	-- (I) -- X --	V *or* V/vi *or* V/III	I

The *tempo d'attacco* starts in the tonic key, while the second statement, with its confrontational/ conflicting view, almost always ends in the dominant.[28] In the dialogue, further modulation leads to a dominant preparation of the *cantabile*, which is usually in a key related by thirds – for Rossini, typically to bIII – or possibly to the sub-dominant. However, other loosely related keys also appear. The *tempo di mezzo* most often touches briefly on the tonic key to prefigure its ultimate return, but quickly moves to a new key (the unprescribed "X" in Table 1.2) before reaching the dominant of the tonic key, or, less frequently, the dominant of the relative major or minor (depending on the original "mode" at the start of the declamation). This sustained dominant chord enhances anticipation for the return of the tonic at the beginning of the *cabaletta*.[29]

In all, the Rossinian scheme thus described lays out dramatic and emotional continuity and potential dramatic development, even if imperfectly, and thus reflects the "desire to create a

[28] Modulation most frequently occurs either within the second character's statement (1st character, I - I; 2nd character, I - V) or between the statements (I - I; V - V), possibly during an optional instrumental transition. However, it may occur also within the first character's statement (I - V; I - V). Balthazar, "Evolving Conventions," 99.

[29] Balthazar, "The Primo Ottocento," 476-79, and "Evolving Conventions," 99-100; Gossett, "Verdi, Ghislanzoni, and Aida," 305.

musical form out of [the] conflicts of passion" that lurk behind it.[30] From their initial confrontational/conflicting stances, the characters go on an emotional journey through suppressed introspection, resumed and/or re-oriented conflict, increased agitation, and, finally, emotional release. The amplification of theatrical excitement and the potential breadth of emotional color that the *solita forma de' duetti* can thus represent are enormous.

2. Development and "Dissolution" of the *solita forma de' duetti*

Despite its sense of near-universality, the *solita forma* is not itself capable of reflecting the flow of emotion in every situation. Thus already in the 1820s composers approached the *solita forma de' duetti* as a modifiable prototype, allowing for expansion of the variety of emotional flow.[31] Modifications such as the occasional omission of the *cabaletta* and the cultivation of a slow *cabaletta*, seen in Donizetti and Bellini, cannot be counted as fundamental changes in that they did not affect the two-phase structure of the *solita forma*.[32] Yet they nonetheless began to refine the naturalistic expression in individual duets.

A more universally affecting change was Bellini's application of the "lyric form" to set the double quatrain of the text in the *cantabile* and the *cabaletta*. The archetypical sixteen-bar lyric form consists of four four-measure phrases, with each section typically applied to two lines of a quatrain. This symmetry and regularity, which govern the textual-musical phrase relationship, combined with a phrase structure tighter than Rossini's melodic template, changed

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[30] Kimbell, *Verdi*, 73. Kimbell considers this a general tendency in early nineteenth-century heroic opera, the context in which Rossini operated.

[31] Kimbell, *Verdi*, 70, 72, 84.

[32] Kimbell, *Verdi*, 84.

the pace of lyrical unfolding, and increased its predictability.[33]

The first fundamental transformation of the *solita forma de' duetti* – obscuring the two-phase dramatic structure – took place during the 1830s and 1840s. Musical and poetic-metrical articulation at the start of each section and the use of a new final end-rhyme at the end deemphasized the Rossinian central division by making it stand out less in comparison.[34] Some duets went so far as to avoid the change of poetic meter specifically at the beginning of the *tempo di mezzo*, thus further minimizing the central juncture.[35]

Other significant changes to the overall organization of the *gran duetti* aimed at or resulted in the increased dramatic truthfulness and naturalistic unfolding of the drama in the duet. First, the traditional cyclical tonal format was replaced by the tonally progressive "open-ended key scheme," which conveyed the transformation of the issue, situation, and/or relationship.[36] The other change – apparent in Bellini, Donizetti, and Verdi – is the omission of one or more

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[33] The archetypal lyric form, or lyric prototype, can be diagrammed as $A_4\ A'_4\ B_4\ A'_4$ or A''_4, or $A_4\ A'_4\ B_4\ C_4$, with the subscript number indicating the numbers of measures. The double thematic exposition (A A') is typically expressed as a period consisting of an antecedent and a consequent. According to Huebner, almost three quarters of the melodies written by Donizetti, Bellini, and Verdi in his early and middle works, as well as many by Rossini, start with such a period. Kimbell, *Verdi*, 85-6; Steven Huebner, "Lyric Form in 'Ottocento' Opera," *Journal of the Royal Musical Association* 117, no. 1 (1992): 123-24. For more details about lyric form, or lyric prototype, see also Kerman, "Lyric Form and Flexibility in *Simon Boccanegra*," *Studi Verdiani* 1 (1982): 47-62; Balthazar, "Rossini and the Development of the Mid-Century Lyric Form," *Journal of the American Musicological Society* 41, no. 1 (1988): 102-25; and Baragwanath, *The Italian Traditions*, 207-10.

[34] This concern for equitable articulation is manifested visually in scores through the inclusion of double bars and new indications of key, meter, and tempo at the beginning of each section, even when they do not actually change. Balthazar, "The Primo Ottocento," 490-91.

[35] Balthazar, "The Primo Ottocento," 490.

[36] While the open-ended key scheme was exceptional for Bellini and Donizetti, it was normative for Verdi. Balthazar, "The Primo Ottocento," 492.

sections in their entirety, resulting in five different kinds of abridged duets consisting of one, two, or three sections: (1) *tempo d'attacco* - *cabaletta*; (2) *cantabile* with a short transition - *cabaletta*; (3) *tempo d'attacco* - *tempo di mezzo* - *cabaletta*; (4) *cantabile* - *tempo di mezzo* - *cabaletta*; and (5) the single-section *cantabile*.[37] The two consecutive kinetic sections in type (3) can be considered a *tempo d'attacco tout court*, despite consisting of various sections.[38] The lack of the *tempo d'attacco* in (2), (4), and (5) is due to the presentation of the conflict in the *scena* or a preceding scene, or may stem from confrontational content of the *cantabile* statements themselves. In addition, Verdi eliminated the *scena* in certain duets, so that the resultant direct connection with the previous lyrical number created a larger dramatic span.[39]

The naturalistic unfolding of interaction between the characters was further enhanced through alterations within each of the four individual sections themselves. For example, three significant changes occurred in the *tempo d'attacco*: tonal, textural, and formal. Composers began to avoid both the tonal progression from the tonic to the dominant and the closure in the dominant within the parallel solo statements, most commonly by returning to the tonic after the stabilization of the secondary keys through modulation. While this tonally-closed structure secured the independence of the parallel statements, the suppression and/or asymmetrical design of those statements and the increased predominance of the modulatory dialogue throughout the section – through insertion of transitional dialogues at the start of the section and/or between the statements – enhanced the sense of dramatic development in the confrontation/conflict between the characters. The increased independence of the concluding dialogue in turn prompted its

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[37] For examples of each type, see Balthazar, "The Primo Ottocento," 492n33.

[38] Rosen, "*La solita forma*," 187-88.

[39] For examples of this type, see Balthazar, "The Primo Ottocento," 492.

omission or enlargement, producing either a *tempo d'attacco* consisting of only tonally-closed parallel statements often followed by a cadential coda *à due* or an "ersatz *tempo di mezzo*" before the *cantabile*. This trend culminated in the "dialogue *tempi d'attacco*," opening with a tonally-closed *parlante* dialogue. In addition, the increased use of tightened phrase structure, created through the lyric form or the even more compact designs in the orchestra, accelerated the pace of exchange between the characters and increased the sense of forward dramatic motion. Thus the *tempo d'attacco* in the 1830s and 1840s became more like the *scena*, but with a tonally-closed structure establishing sectional independence.[40]

The *cantabile* developed four distinct opening configurations in this period: (1) similar parallel statements for the two characters; (2) dissimilar parallel statements that provided contrasting themes for each character; (3) a variation of Rossinian simultaneous singing in which a vocal phrase may be divided between the two characters, called *dialogo musicale* by Basevi; and (4) a solo statement by one character, with possible interjections by the other, that may be preceded or followed by dialogue; the second character may also repeat the music sung by the first character in a different key. The two statements in (1) and (2), either agreeing or conflicting, are regarded as a set of *proposta* ("proposal") and *risposta* ("reply"). In all four cases, a coda concludes the section in the conventional *à due* manner in parallel thirds and sixths. Significantly, there was a shift over time from the first to the second option, following a growing interest in dramatic interaction and a smoother shift from the active dialogue in the *tempo d'attacco* to the *à due* at the end of the *cantabile*. This change occurred as the text became less reflective, and instead gained a communicative and/or informative function to promote dramatic

[40] Balthazar, "The Primo Ottocento," 481-84, 495.

development.[41]

Changes in the *tempo di mezzo* were either reductive or expansive. Verdian reduction shortened the section to declamatory transitional dialogue without the initial *parlante*. Expansion took place through the addition of recitative-like material before the Rossinian *parlante*-declamation pattern, or through the incorporation of *cantabile* passages and more extended declamatory phrases that not only sustained the dominant but moved through several local keys. While the avoidance of the *parlante* opening obscured the Rossinian central division, the increased flexibility in the structure allowed the *tempo di mezzo* to convey dramatic development beyond the traditional narrative reorientation. Consequently, as with the *tempo d'attacco*, the *tempo di mezzo* came closer to the *scena*.[42]

Finally, the *cabaletta* underwent changes in tempo, vocal writing, format, texture, and text. By the late 1840s, the majority of *cabalette* were in moderate tempo, belying the stereotypical prescription of "fast tempo." Likewise, virtuosic vocal display was not obligatory, with many of the *cabalette* written by Bellini and Donizetti starting with syllabic settings or even being entirely syllabic.[43] In terms of format, in addition to the use of the early Rossinian *à due* presentation of a single theme, his later use of similar parallel statements gained significant popularity, with a modification to the fourfold thematic presentation format; it was abridged by omitting the fourth statement and presenting the third *à due*. The consequent shift in focus from

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[41] Balthazar, "The Primo Ottocento," 484-85, who quotes the term *dialogo musicale* from Basevi's *Studio sulle opere*, 27-28, 35; Nicolaisen, *Italian Opera*, 33; and Baragwanath, *The Italian Traditions*, 283.

[42] Balthazar, "The Primo Ottocento," 486-87.

[43] Noske, "The Notorious Cabaletta," 275-76. See for example, the *cabaletta* ("Veranno a te sull'aure") of Lucia and Edgardo's Act I love duet in Donizetti's *Lucia di Lammermoor* (1835).

the first two solo statements to the third *à due* statement creates a sense of forward motion toward the climactic closure, and thus a stronger sense of resolution. Bellini, Donizetti, and Verdi further cultivated dissimilar parallel statements; in such *cabalette*, only one theme is repeated, or occasionally no repetition occurs. There are also deviations from these patterns. In all, the format of the *cabaletta* became increasingly diverse and asymmetrical. Again, these compositional changes occurred in tandem with the changing nature of the poetic texts towards less introspection and more interaction.[44] Inflexible, stringent descriptive criteria are thus inadequate even for discussing mid-century *cabalette*.[45]

Overall, by the end of 1840s, the kinetic sections had become more like the *scena*, while the static sections increasingly exhibited the interactive and progressive qualities of the kinetic sections. Such modifications of the *solita forma de duetti* testify to the adaptability – or even dynamism – of the form and the increasing interest in a freer, more naturalistic unfolding of the drama. The Rossinian "code" nonetheless remained a compositional archetype; innovations in individual duets were planned by the creators and heard and appreciated by the audience against the backdrop of this archetype.[46]

The 1870s produced a few more formal variations. For example, in Ponchielli's dissimilar parallel statements in the *cantabile*, the first theme was often brought back during the presentation of the second theme;[47] there might also be a brief central section inserted between

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[44] Balthazar, "The Primo Ottocento," 488-90.

[45] Noske, "The Notorious Cabaletta," 274.

[46] Powers, "'La solita forma,'" 81. Baragwanath, *The Italian Traditions*, 41-5, also discusses the prioritization of comprehensibility, achieved by composers reworking the traditional formula in such a way as to serve their audiences, the "final arbiter of musical taste."

[47] Nicolaisen, *Italian Opera*, 32, mentions the Act III duet for Laura and Alvise in *La Gioconda*

the second theme and the concluding section.[48] Another abridged version of the *solita forma* resulted from the more common omission of the *cabaletta*; the *tempo d'attacco* of the following scene might directly follow the *tempo di mezzo* to create a larger musical-dramatic space developed through the addition of a new conflict. Alternatively, the final lyrical section might omit some or all of its characteristics (clear structure, vocal acrobatics, faster tempo).[49] A more significant and broad change in the 1870s concerned the increased sense of tonal and thematic irregularity; this guided composers' creation of scenes, including the duet, which consequently gained a more progressive and naturalistic flow between and within the sections and more diverse emotional color. The most common tonal progressions were by thirds and fourths, and less typically by steps, undermining the predictable balance of fifths relations.[50] The increasingly asymmetric phrasing comes about largely through Arrigo Boïto's progressive and reformational use of irregular and odd verse meters (e.g. *ternario* or *novenario*) starting from his *Mefistofele* (1868) under the influence of Wagner's theories on "musical prose"; nonetheless, the symmetrical Metastasian verse types remained the foundation of the operatic phraseology.[51]

The second stage of the fundamental transformation of the *solita forma de' duetti* likewise resulted from the Wagnerian influence that came to pervade Italian opera through the 1880s and early 1890s. This manifested itself as a continuous orchestral texture woven from

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(1876) as an example.

[48] Nicolaisen, *Italian Opera*, 33, uses the Act II duet for Gioconda and Laura from the same opera as an example.

[49] Nicolaisen, *Italian Opera*, 32-34.

[50] Nicolaisen, *Italian Opera*, 41-42.

[51] Baragwanath, *The Italian Traditions*, 37, 76.

dramatically significant motives, or leitmotives, and more extensive use of irregular phrasing, which blurred the distinctions between sections and increased the sense of continuity and development. French influences, such as more naturalistic dramatic situations and broader harmonic vocabulary, also added subtle psychological nuance to the drama.[52] Shifts in musical and poetic elements within sections further added naturalistic fluidity to the unfolding of duets; such inner gradations reduced the impact of the articulations between sections, making them less conspicuous, even when marked by the synchronized shifts of such elements. However, despite these trends, the Italian characteristics of thin orchestral texture and reliance on the vocal melody as the main dramatic vehicle remained unchanged.

The establishment of the prototypical *solita forma de' duetti*, the constant modifications that soon followed it, and the more fundamental two-stage transformation to it by the early 1890s are evidence of the continuous pursuit of naturalism by generations of Italian opera composers. My analysis of three love duets in the next section demonstrate Rossinian *solita forma*, and the creative ways in which Verdi and Leoncavallo used the conventional scheme at the different stages of its transformation to organize the unfolding of love within different dramatic contexts.

[52] Nicolaisen, *Italian Opera*, 42-43.

3.1. Rossini's *Mosè in Egitto*: Osiride and Elcìa, "Ah, se puoi così lasciarmi" (Act I)

The *scena* and duet, "Ah! mio Prence adorato! -- Ah, se puoi così lasciarmi," from Act I in *Mosè in Egitto* (1818) presents the emotional torments of the illicit lovers, the Pharaoh's son Osiride and the Hebrew girl Elcìa. The Pharaoh has decided to allow the Hebrews in captivity to depart to their Promised Land. Elcìa comes to bid farewell to Osiride. He wants her to stay; she cannot betray her people.[53]

[53] The opera is adopted from Francesco Ringhieri's play, *L'Osiride* (1760). I used the following libretto, piano-vocal score, and record: Andrea Leone Tottola, *Mosè in Egitto: Azione tragico-sacra* (Naple: Flautina, 1819), an online reproduction accessed March 28, 2016, http://www.librettidopera.it/zpdf/mosegi.pdf; Gioacchino Rossini, *Il Mosè in Egitto: Opera seria in tre atti* (Mainz: Schott, ca.1820), an Italian-German version of the Italian original edition (1818); and *Mosè in Egitto*, Claudio Scimone (conductor), June Anderson (soprano), Ernesto Palacio (tenor), Philips 6769 081, 1982, 33⅓ rpm. See Appendix A for a reproduction of the poetic text and English translation.

Table 1.3. Osiride-Elcìa, "Ah! mio Prence adorato! -- Ah, se puoi così lasciarmi" (Act I, *Mosè in Egitto*)

Section[a]	Text Incipit[b]	Meter	Tempo	Key	Poetic Meter[c]	Length
scena: recitative E-O	E: *Ah! Mio Prence adorato!* O: *Amata speme!*	4/4	Moderato	c – x [d] – a	5, 7, 11 (*versi siolti*) (***-io***)	37 mm
tempo d'attacco: *A* O	O: *Ah, se puoi così lasciarmi*		Allegro agitato	A-E	8	71 mm
A E	E: *Ma perché così straziarmi*			A-E		
cantabile: *A* O	O: *Non è ver che stringa il ciel* (1st half of the quatrain)	6/8	Andante	C	8	45 mm
A' E/O	*à 2*: (same)					
B E/O; E‖O	*à 2*: (2nd half of the quatrain)			C – x – C		
codetta E‖O	*à 2*: (fragmental)			C	(***-or***)	
tempo di mezzo: *parlante harmonico* E-O	E: *Ah! Quel suon già d'Israele*	4/4	Allegro	A-e-(V/a)[e]	8	71 mm
cabaletta: *A* O	O: *Dov'è mai quel core amante* (main quatrain)			A		96 mm
A E (E/O)	E: (same)					
B *parlante harmonico* E-O	E: *Odi?* O: *Oh pena!* E: *Addio.* O: *T'arresta.*[f]					
parlante melodico E‖O	*à 2*: (2nd half of the main quatrain)					
coda E/O; E‖O	*à 2*: (repetition of the last verse of the main quatrain)				(***-ar***)	

(Duration: 10'3")

[a] The style of the abbreviations under "Section" are also applicable to Tables 1.4 and 1.5: (1) capital letters refer to the characters, E = Elcìa and O = Osiride; (2) an initial in parentheses, e.g. (O), indicates the brief participation of that character; (3) E-O indicates alternating singing between the singers, initiated by Elcìa; (4) E/O indicates contrapuntal singing; (5) E‖O indicates singing in parallel thirds, sixths, and/or octaves; (6) a semicolon between two adjacent singing styles, e.g. E-O;E/O, indicates a style switch; (7) a singing method in parentheses, e.g. (E/O), indicates its brief appearance; and (8) musical sections are indicated by italicized capital letters, e.g. *A, B, C.*

[b] Under "Text Incipit," *à 2* indicates that the two characters share the same text.

[c] Poetic meters are given by numbers, e.g. *quinario* = 5, *quinario doppio* = 5+5. The final end rhymes that distinguish the *scena* and the two kinetic-static sets are (***-io***), (***-or***), and (***-ar***).

[d] x = modulatory passage

[e] Parentheses indicate a chord.

[f] This broken *ottonario* does not appear in the libretto.

This 1818 duet exemplifies the *solita forma* in its initial stage.[54] The poetic text clearly points to the musical setting of each section. The mixed *versi sciolti* (5, 7, 11) of the *scena* is set as *recitativo*, contrasting with the rhymed "dialogue text" of the *tempo di mezzo* set in the *parllante style*, while the *versi lirici* of the *tempo d'attacco* and the two lyrical sections require full-fledged vocal melodies. Although the meter remains in *ottonario* throughout the four main sections,[55] the final end rhymes ***-or***, used in the first kinetic-static set, and ***-ar***, used in the second set, clearly indicate the two-phase structure of the *solita forma*. Rossini articulates this structure through repeated full cadence, *codetta*, and a final moment of silence with a *fermata* at the end of the *cantabile*; the synchronized metrical, temporal, and key shifts and the double bar in the score at the beginning of the *tempo di mezzo*; and the continuation of the same 4/4, *Allegro*, and overarching A-major throughout the second kinetic-static set. However, the shift from the dramatic confrontation to the characters' subdued, lyrical contemplations in the first kinetic-static set is illuminated by the metrical shift from the equilibrial 4/4 to the rocking 6/8, the temporal slowing down from *Allegro agitato* to *Andante*, a tonal shift (from the E major to C major), and the visual presence of the double bar in the score at the start of the *cantabile*.

The musical settings of each kinetic/dramatic section are straightforwardly archetypal: the conflicting parallel quatrains of the *tempo d'attacco* regarding Elcìa's departure are set as *AA*; the dialogue of the *tempo di mezzo*, prompted by the trumpets summoning the Hebrews and reinstating the argument presented in the *tempo d'attacco*, is set in the *parlante armonico.* On the other hand, the parallel fourfold presentations of the two static/lyrical sections – *AA'B* plus

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[54] See Balthazar, "Evolving Conventions," 92-95, for his discussion of this duet.

[55] In Rossini's early two-part arias, poetic meter (also rhyme scheme and stanzaic structure) remain the same throughout all sections. The metrical unification of this duet may be a reflection of this practice. Balthazar, "Evolving Conventions," 55-56.

either *codetta* (*cantabile*) or *coda* (*cabaletta*) – underline the two-phase amplification of a single emotion, torment, in the two *à due* quatrains.

Cantabile

ELCÌA E OSIRIDE	ELCÌA and OSIRIDE
Non è ver che stringa il ciel di due cuori le catene, se a quest'alma affanni, e pena costò sempre il nostro amor!	It is not true that heaven ties the bond between two hearts, if our love always cost my soul grief and pain!

Cabaletta

ELCÌA E OSIRIDE	ELCÌA and OSIRIDE
Dov'è mai quel core amante, che in sì fiero, e rio momento non compianga il mio tormento, questo barbaro penar?	Where are those loving hearts, who in a such harsh and cruel moment would not take pity on my torment, on this barbarous pain?[56]

Yet, the nature of the two *B* segments are quite different. The *B* of the *cantabile*, presenting the second half of the quatrain, is a locus for vocal display. The *B* of the *cabaletta* begins with an additional single-broken-verse dialogue that reprises the dramatic event of the *tempo di mezzo* (the couple hears the trumpets again) with intensified urgency,[57] followed by an *à due* presentation of the second half of the quatrain. Set entirely in the *parlante*, the *B* of the *cabaletta* creates the dramatic climax before the final vocal display of the coda.[58] Interestingly, the *AA'* opening of the *cantabile* foreshadows the 1830s and 1840s standard practice of giving two characters similar parallel statements, while the format of the *cabaletta*, in which the transitional dramatic passages of *B* directly leads to a coda, can be seen as an abridged variant of the late

[56] I adapted Claudio Scimone's translation in the libretto accompanied to *Mosè in Egitto*, Philips 6769 081, 1982, 33⅓ rpm. See Appendix A for the entire text and translation of the duet.

[57] "Elcìa: Odi? Osiride: Oh pena! Elcìa: Addio! Osiride: Ah, t'arresta!"

[58] The technique of inserting an interactive segment, which (rein-)states a dramatic issue, into a lyrical section is discussed further as it appears in Puccini's love duets. See Chapter 5.

Rossinian fourfold format. Thus the duet shows that changes in the intra-sectional formal template of the *solita forma* started gradually, and sometimes far ahead of their popularization.

Finally, the tonal design of the duet – the *tempo d'attacco* starts in A major and closes in the dominant E major; the *cantabile* moves further abroad to a chromatic mediant (C major); and the *tempo di mezzo* ends with an E-major chord to prepare for the return of the tonic at the start of the *cabaletta* – not only exemplifies the typical tonal template of the early *solita forma*, but also fits well to the dramatic-emotional unfolding of the duet as an amplification of a single emotion without true development.

3.2. Verdi's *Rigoletto*: Gilda and the Duke, "Signor né principe io lo vorrei" (Act I)

The growing concern for the naturalistic unfolding of dramatic situations affected the formal and poetic structure of love duets as their function within the drama altered. In *bel canto* operas, the characters had traditionally established their romantic relationship before the start of their love duet. This convention, which reflected bourgeois morals, started to be violated in the 1850s;[59] the characters can be complete strangers, alone together for the first time at the beginning of the duet. The love duet thus needed to convey the thrill and anxiety, eagerness and hesitation, joy and fear, and ecstatic rejoicing that the prospective lovers experienced. This type of duet – what I call the "falling-in-love" duet – offered an ideal vehicle for Verdi to explore his investment in dramatic naturalism.[60]

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[59] Budden, *Puccini*, 111. Even as late as 1912, when Puccini was considering Oscar Wilde's *A Florentine Tragedy* as his next subject, he wrote to Luigi Illica that the lovers should not meet like Faust and Gretchen, a famous archetype of two strangers falling in love at their first meeting in Goethe's *Faust* (Part I, 1808). Gara, ed. *Carteggi*, no. 599, p. 400; mentioned in Budden, *Puccini*, 339. The social mores influencing the contextual changes in Puccini's love duets will be discussed Chapter 3.

[60] The Act I duet "Ho risolto – Dunque, o cruda" between King Carlo VII and Giovanna in

Table 1.4. Gilda-Duke, "Giovanna ho dei rimorsi -- Signor né principe – io lo vorrei" (Act I, *Rigoletto*)

Section	Text Incipit	Meter	Tempo	Key	Poetic Meter	Length
scena: *parlante* Gilda-Giovanna	G: *Giovanna ho dei rimorsi*	4/4	Allegro assai moderato ♩ =88	c-g	7, 11 (*versi sciolti*)	9 mm
arioso G-Gv	G: *No. no, ché troppo è bello*			G	(-***ore***)	8 mm
tempo d'attacco: *arietta* G	G: *Signor né principe – io lo vorrei*	3/4	Allegretto ♩ =80[a]	G-D-G		21 mm
parlante D-G declamation D	D: *T'amo; ripetilo*	4/4	Allegro vivo ♩ =138	x -- (V/B^b)	5+5 (-***io***)	31 mm
cantabile: *A* D	D: *È il sol dell'anima – la vita è amore*	3/8	Andantino ♪ =92	B^b-F-B^b		
B G	G: *Ah de' miei vergini – sogni son queste*				5+5	70 mm + ∞[b]
A' G/D *B'* D/G *cadenza* D/G; G‖D	(text of *A* and *B*)				(-***e***)	
tempo di mezzo: recitative D-G, others *parlante* Gv-G-D	D: *Che m'ami, deh! Ripetimi*	4/4	Allegro ♩ =132	x -- (V/D^b)	7 (-***ite***)	30 mm
cabaletta: *A* D-G; D/G; G‖D	*à 2*: *Addio, speranza ed anima*	2/2	Vivacissimo ♩ =144	D^b	7	78 mm
A' D-G; G‖D *coda* (same)	(fragments of *A*)				(-***e***)	

(Duration: 8'19")

[a] In Martin Chusid's critical vocal score (see p. 42n61), ♩ = 80; the first printed Ricordi orchestral score and the orchestral score that I used have ♩ = 88. See Chusid's explanation in his critical vocal score, p. LXVIII, note 18.

[b] "∞" indicates one unbarred measure with 52 eighth notes.

The *scena* and duet for Gilda and the Duke, "Giovanna ho dei rimorsi -- Signor né principe – io lo vorrei," from Act I in *Rigoletto* (1851), is Verdi's first true "falling-in-love" duet.[61] Gilda and the Duke have seen each other only from a distance; they have never

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Giovanna d'Arco (1845) is Verdi's earliest attempt to depict the process of courtship and a variant of the "falling-in-love" duet; Carlo confesses his love to Giovanna, who, though she gives in at once, soon withdraws.

[61] The opera is adopted from Victor Hugo's *Le roi s'amuse* (1832). I used the following libretto, piano-vocal score, and CD: Francesco Maria Piave, *Rigoletto; melodramma in tre atti* (Milan: G.

exchanged a word, and Gilda does not know the Duke's identity. The class conflict between the Duke of Mantua and the daughter of his jester, Rigoletto, adds to the dramatic depth, as does the seducer-seduced relationship.[62]

As seen in Table 1.4 (p. 42), this duet illustrates the first-stage transformation of the *solita forma*, while exhibiting both traces of the Rossinian conventions and Verdi's creative deviation from them. The textual design in general follows the Rossinian formula of the *solita forma de' duetti*, with the use of the *versi sciolti* (7, 11) in the *scena* contrasting with the *versi lirici* in the two static/lyrical sections and the rhymed "dialogue texts" in the two kinetic sections. The single shift of poetic meter within the duet proper, at the start of the *tempo di mezzo*, follows the Rossinian central division. Another early Rossini vestige is evident in the *à due* rendering of text in the *cabaletta*. The metrical choices point back even farther, the 4/4 for the *scena* and kinetic sections (with one exception) and triple meter for the lyrical arietta and *cantabile* recalls a typical metrical design for the recitative-aria set of the Baroque period, while the forward-moving drive of 2/2 lends itself to the hectic quality of this "farewell" *cabaletta*.

However, the different final end rhymes in each section and the musical response to them evince the first-stage transformation. The synchronized musical articulations (meter, tempo, and keys) at the beginning of each main section follow these final-end-rhyme articulations, and

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Ricordi, 1854); Giuseppe Verdi, *Rigoletto: Melodramma in tre atti di Francesco Maria Piave*, based on the critical edition of the orchestral score by Martin Chusid, trans. Andrew Porter (Milan: Casa Ricordi, 1985); and *Rigoletto*, Tullio Serafin (conductor), Maria Callas (soprano), Giuseppe di Stefano (tenor) EMI 7243 5 56327 2 2, 1997, compact disc. See Appendix A for a reproduction of the poetic text and English translation. The vocal score lists the Duke-Gilda love duet as Act II, no. 8. However, the duet is Act I, no. 5.

[62] The contrasting social status between King Carlo VII and Giovanna in *Giovanna d'Arco* (see n. 48) is still another way in which their duet anticipates that between the Duke and Gilda. Goethe's Faust and Gretchen in turn offer the archetypal seducer-seduced relationship; the seducer abandons the seduced, whose life will be subsequently destroyed.

consequently make the central division less conspicuous. The dissimilarity (poetically and musically) between the *proposta* and *risposta* of the *cantabile* is also part of the formal developments of the 1830s and 1840s. The open-ended key scheme aimed at providing a sense of dramatic progress is also conventional by the 1850s; here, the diminished fifth from G major to D-flat major suggests the essentially ill-omened function of Gilda's transformation from dreamer to lover.[63] This creative modification of the *solita forma* for pointed dramatic effect is also notable in the tonal continuity between the G-major arioso and arietta, which combines with another deviation from the convention: the inner metrical and temporal shifts in the *tempo d'attacco*. The unchanged G major is the primary musical force that maintains Gilda's pure dream of love, and paints the arietta as if part of single tonal brush stroke springing from the start of the *scena* (a "c-g-G" progression). Meanwhile, the 3/4 and subtly slower tempo synthetically represent Gilda's increasingly animated – if still dreamy – state of mind, rather than merely marking the formal division. Thus the structural function of the arietta as the first of the parallel solo statements of the *tempo d'attacco* is obscured.

The Duke's poetic/musical completion of Gilda's arietta at its end also contributes to the structural ambiguity of the arietta; in realizing the closed tonal template for the parallel solo statements in the *tempo d'attacco* (another convention by 1850) with an elided perfect authentic cadence, the Duke supplements her unfinished "*t'amo*" and thus assimilates his two-syllable solo statement into hers. In fact, Verdi seems intent on presenting this moment as a "false" start for the *tempo d'attacco* by articulating the Duke's sudden appearance in front of Gilda – a new

[63] The arrival point, D-flat major, is also the key for the curse that Monterone levels at the Duke and Rigoletto in the Act I *pezzo concertato*. By committing to the Duke, Gilda has placed her fate under Monterone's curse as well. Martin Chusid points to D-flat major as the symbol of the realized curse in his "The Tonality of Rigoletto," in *Analyzing Opera*, ed. Abbate and Parker: 241; see also Conati, *Rigoletto*, 119-29, 147-61.

dramatic phase – with synchronized metrical, temporal, and tonal shifts. The delay of the confrontation until the ensuing dialogue further enhances this formal complication.

The process by which the Duke and Gilda establish their relationship exemplifies Verdi's creative approach to the convention of the *solita forma de' duetti* as it developed during the1830s and 1840s. The musical divisions between sections are clear, while the individual sections themselves are relatively homogenous. Moreover, there is no "love theme" per se, one that occurs in the duet itself and reappears later in the opera to represent the transformation of love. Such changes only come later in the century.

3.3. Leoncavallo's *I pagliacci:* Nedda and Silvio, "Decidi il mio destin" (Act I)

The *scena* and duet "Nedda! Silvio! a quest' ora . . . -- Decidi il mio destin," in Act I of Leoncavallo's *I pagliacci* (1892),[64] depicts a clandestine meeting of an adulterous couple: Silvio (a young country dweller) and Nedda (a young actress), who is married to Canio, the head of a *commedia dell'arte* troupe.[65] Nedda is also the object of the perverse adoration of Tonio, a hunchback actor in the troupe; at the onset of the *scena*, she has just dodged his advances. Significantly for my focus on the increasingly naturalistic depiction of love, the scene is set as a "real-life event," a precursor to its diegetic reenactment in the *commedia dell'arte* of Act II.

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[64] I used the following libretto, piano-vocal score, and CD: Ruggero Leoncavallo, *I pagliacci: dramma in due atti* (Milan: Sonzogno, 1892); *Pagliacci (Punchinello): Drama in two acts*, piano-vocal score (New York: G. Schirmer, 1906); originally published as *I pagliacci* (Milan: Sonzogno, 1892); and *Pagliacci*, Nello Santi (conductor), Monserrat Caballé (soprano), Barry McDaniel (baritone), RCA Victor Red Seal 09026 60865 2, 1991, compact disc. See Appendix A for a reproduction of the poetic text and English translation.

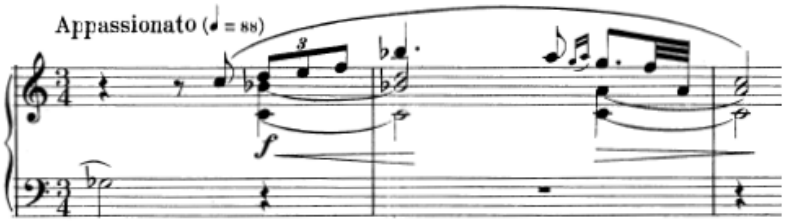
[65] The seducer Silvio is a baritone, while the betrayed Canio is a tenor, a priority of character and voice type that foregrounds the typical nineteenth-century voice types (tenor = hero/*primo uomo* versus baritone = villain/*secondo uomo*), rather than the typical physical attribution (tenor = young/handsome versus baritone = older/unattractive).

Table 1.5. Nedda-Silvio, "Nedda! Silvio! a quest' ora . . . -- Decidi il mio destin"
(Act 1, *I pagliacci*)

Section	Text Incipit	Meter	Tempo	Key	Poetic Meter	L.
scena recitative; *parlante* Silvio-Nedda	S: *Nedda!* N: *Silvio! a quest' ora … che imprudenza!*	3/4-2/4	Appassionato ♩ = 88	x -- (V/D^b)	11 (*versi sciolti*) (***-ai***)	51 **LT**
	N: *[Ma prudente] per la macchia a me nota qui ne venni.*	3/4	Un poco più mosso, *a tempo*			
		2/4	All.^{ro} moderato come prima			
			Adagio			
	S: *E fra quest'ansie in eterno vivrai?*	3/4	And.^{te} amoroso ♩ = 58			
		2/4	Animando			
cantabile *A* S (N)	S: *Decidi il mio destin*	6/8	Andan.^{no} amoroso ♩. = 50	D^b-F-D^b	4, 7, 11 (***-ita***)	36 **LT**
B S	N: *[Silvio!]* S: *[Nedda, ri]spondimi*	[9/8-6/8]x3		x -- D^b	7, 11, 7+7 (***-e***)	
bridge	n.a.	6/8	Più mosso	(V/G^b)	n.a.	4
A N	N: *[Non] mi tentar! Vuoi tu perder la vita mia?*		And.^{te} appass.^{to} ♩. = 69	G^b -- b	7+7 (***-io***)	26
B N	: (fragmental repetition)	9/8		x -- G^b		
C N; (N‖S)	: *Non mi tentar! E poi. . . Chissà! meglio è partir*	6/8		c$^{\#}$--D^b		20 **LT**
A' N; N/S	(the text of "C")			G^b -- b		21
B' N; N/S	(fragmental repetition)	9/8		x -- G^b		
8^v		6/8				
tempo di mezzo recitative S-N, Tonio	S: *No, più non m'ami!* T: *(Ah! T'ascolta, sgualdrina!)*	4/4	Andante mosso	x -- (V/b^b)	11 (broken verses) (***-ina***)	5
N-S	N: *Sì, t'amo! t'amo!* S: *E parti domattina?*	3/4	Agitato ♩ = 144			5 **LT**
bridge	n.a.	2/4			n.a.	7 **LT**
cabaletta *A* S	S: *E allor perché, di', tu m'hai stregato*	9/8	And.^{te} appass.^{to} ♩. = 54	B^b--G^b-F-B^b	10 (***-or***)	29 **LTv**
A' N	N: *Nulla scordai… sconvolta e turbata*	12/8	Più mosso	E^b-G-E-A^b-c$^{\#}$	11 (***-era***)	
B N/S; N‖S	N/S: *Tutto scordiamo. Negli occhi mi guarda!*	6/4	Largo assai ♩ = 120	D^b-F-D-D^b	11 (broken verse) (***-uarda***)	13
closing *scena*: S-N	S: *Verrai? - Sì…Baciami*	3/4	♩ = 58	D^b	5, 11 (*versi sciolti*) (***-amo***)	11 **LT**
(***cabaletta*** effect) N‖S	*à 2*: *Sì, ti guardo e ti bacio! t'amo,*					
	t'amo	2/4	Largo			

LT = the orchestral love theme, including variant or motive (Duration: 11' 4")
LTv = full vocal rendition of the love theme
Italicized capital letters under "Section" indicate musical sections, if any are present.

Example 1.1. Love Theme in *I Pagliacci* (92/1/1)*



*page/staff/measure

The love scene, conceived as a single, unbroken entity, embodies the second-stage transformation of the *solita forma de' duetti*. Most remarkably, as indicated by "LT" in Table 1.5 (p. 46), the love theme (Example 1.1) appears in all the sections of the duet, including the opening and closing *scene*, in its full and/or variant/motivic forms; woven into the continuous orchestral texture, this creates a sensual air for the entire scene, while leitmotivic transformation – exemplified by a diminished-seventh chord version representing Nedda's disgust toward Tonio's advances in the opening *scena* – reflects the dramatic context.[66] The first full vocal rendition of the theme occurs in the *cabaletta* as Silvio finally convinces Nedda to elope with him; she then reiterates the theme, creating the climax of the scene.

An abridged *solita forma* scheme, which lacks the *tempo d'attacco*,[67] is prescribed in Leoncavallo's textual-metrical design in a progressive manner; the texts of the "kinetic" sections contrast with the *versi lirici* of the *cantabile* and *cabaletta*, except for Silvio's *cantabile* statement and the last subsection of the *cabaletta.*[68] The subtle differentiation between the "kinetic" texts evidences Leoncavallo's creative representation of different levels of naturalism:

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[66] Piano-vocal score, 94/2/2-3.

[67] Donizetti, Bellini, and Verdi also used this abridged variant; see pp. 30-31.

[68] In the last section (*B*) of the *cabaletta*, Nedda sings the entire *endecasillabo* (despite its "broken" appearance in the *libretto*) and further freely appropriates the text from the closing *scena*; in doing so, she maintains a syntactic coherence, while Silvio's words, joining her in

there are traditional *versi sciolti* (11) in the opening *scena*; rhymed broken *endecasillabi* in the dramatically intense *tempo di mezzo*; and mixed *versi sciolti* (5, 11) for an amorous "dialogue" in the closing *scena*, in which the *à due* rendition of the last verse effectively creates an isolated extension of the *cabaletta*. The emotionally charged, dissenting *proposta* and *risposta* of the *cantabile* – Silvio's proposal of elopement and Nedda's rejection – present the central conflict of the duet and thus also embrace the function of the *tempo d'attacco*. The intra-sectional poetic-metrical shifts – a late nineteenth–century trend – in Silvio's *proposta* encapsulate the kinetic nature of the statement, while stable *settenari doppi* match Nedda's firm (at least verbally) rejection.

The delicate gradation of musical elements within the sections, another late nineteenth-century feature, adds naturalistic fluidity to the unfolding of the lovers' passion; the occasional dis-synchronicity between changes effectively smoothes out the transition from one (sub-)section to the next, or sustains the same (sub-)section despite the changes in other elements. Leoncavallo's dramatically effective use of the formula is particularly evident in his assignment and modification of metrical patterns to the kinetic/static sections. The 3/4-2/4 pattern characterizes the three kinetic sections (the two *scene* and *tempo di mezzo*); 3/4 conveys a loving mood, while 2/4 generally embodies unease. On the other hand, 4/4, traditionally the meter for recitative, or a meter representing the "real" world,[69] precedes this pattern in the *tempo di mezzo* owing to Tonio's presence, while 2/4 at the end of the closing *scena* predicts the effect of Canio's anticipated appearance. In contrast, the compound meters, more sensually complex than

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parallel thirds, sixths, and octaves, are fragmental and less coherent. Thus Nedda poetically controls the climax of the duet.

[69] See for example Verdi's use of 4/4 as the "real-world" meter for the adults and 3/4 as the "fairly-tale" meter for the young lovers in the love duets in *Falstaff* (1893).

simple triple meter, characterize the static/lyrical sections: 6/8 and 9/8 in the *cantabile*, 9/8, 12/8 and 6/4 in the *cabaletta*.

Other musical elements also characterize the couple's *cantabile* statements as paired, while evincing Nedda's dominance over Silvio. Although thematically unrelated to Silvio's music, Nedda's *cantabile* statement adopts his *AB* structure, which extends to the mood of each section. The overall tonal unfolding of the statements, D^b – F – D^b (Silvio) and G^b – b – G^b (Nedda), also underscore their musical parallelism. Yet as it unfolds, Nedda's music distances itself from Silvio's by proving to be in an expansive ternary form,[70] together with *à due* passages at the end. Acceleration from Silvio's *Andantino amoroso* (♩. = 50) to Nedda's *Andante appassionato* (♩. = 69) also brings an increasing sense of excitement toward the end of the section. Thus the musical setting of the *proposta-risposta* of the *cantabile*, carrying the essential dramatic conflict within it, allows the duet to unfold within a lyrical, yet forward-looking sense of progress. The *cabaletta*, however, has *AA'B* structure, an abridged variant of the late Rossini fourfold thematic presentation.

Finally, the closed tonal scheme of the duet proper – it begins and ends in D-flat major – a vestige of the early tonal format of the *solita forma*, seems to mirror Silvio's tonal plan for enticing Nedda to elope. The tonal language of the 1890s, governed by chromatic mediant relationships, modal mixing, and enharmonic redefinition of keys, brings in remote keys to expand emotional colors; Silvio starts and ends his *cantabile* statement in D-flat major. Nedda, however, starts hers in G-flat major, her seeming tonal refuge, though she soon acknowledges the temptation of D-flat major by touching on its dominant seventh (A^{b7}), enharmonic parallel-

[70] *AB-C-A'B'* in Table 1.4. Despite Leoncavallo's ternary form, present-day practice often calls for performing only *A'B'*, thus affecting the audience's perception of the structure.

minor (C-sharp minor), and briefly D-flat major itself. Aware that Nedda's resolve is not entirely firm, Silvio resumes his seduction in the *cabaletta* in the less direct B-flat major (a chromatic submediant of D-flat major), while touching on Nedda's G-flat major and his key of sincerity, F major,[71] to comfort her. This proves effective; through modulation involving the enharmonic redefinition of E major as F-flat major – the submediant of A-flat minor – Nedda reaches C-sharp minor (= D-flat minor) at the end of her statement and initiates the closing subsection, "Tutto scordiam!," in D-flat major.

The realism sought by Leoncavallo in the love scene between Silvio and Nedda lies in its fluid, continuous unfolding, created through the combination of delicate gradations in poetic and musical elements, the leitmotivic weaving of the love theme into the texture, and the kinetic quality carried over to the static/lyrical sections. In this duet, then, Leoncavallo combines the *solita forma* convention with the aesthetics of his present to represent a passionate moment as "real." Thus the duet exemplifies a new phase of Italian dramaturgy for the love duet.

The structural analyses of the three duets by Rossini, Verdi, and Leoncavallo summarize the traditional scheme as it was established and adapted during two critical stages of its seven-decade transformation. This transformation was driven by the Italian composers' wish for a greater sense of naturalistic unfolding of music-drama, but also manifests the transformation of their temporal thinking, since the duet itself is a musical-dramaturgical representation of the unfolding of time. This history illuminates the context and achievement of Puccini's creative approach to "structure" through his manipulation of the poetic-dramatic and musical elements in his love duets.

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[71] In the opening *scena*, Silvio's heartfelt question to Nedda, "E fra quest'ansie in eterno vivrai?," piano-vocal score, 95/3/1-2, is supported by the love theme in F major.

CHAPTER 2

The Transformation of the *solita forma de' duetti* and Two Philosophies of Time

The development of the *solita forma de' duetti* from its Rossinian origins through its second transformation in the late nineteenth century is related to two contemporary philosophies of time, each of which influenced the way nineteenth-century people thought about time and experienced it. The first is an objective, universal time advocated by Emmanuel Kant (1724-1804) in his *Kritik der reinen Vernunft* (1781). The second is a subjective, personally-experienced time (*durée*) introduced by Henri Bergson (1859-1941, one year younger than Puccini) in his *Essai sur les données immédiates de la conscience* (1889). Broadly speaking, Kant's universal time parallels and can form a framework for the treatment of musical elements in the initial stage of the *solita forma*, while Bergson's *durée* resonates with that in the second transformation of the *solita forma*, with which the early stages of Puccini's career coincide. Puccini's manipulation of poetic-dramatic and musical elements in his love duets – and consequently, his manipulation of the *solita forma* – become increasingly Bergsonian in character. In this chapter, then, I will summarize (1) the process of the standardization of time in Europe from the late eighteenth century through the nineteenth, and its influence on human experience; (2) Kant's philosophy of time; (3) that of Bergson; (4) the impact of Bergson's philosophy of time on the contemporary European intellectual world; and (5) the appropriateness of Bergson's philosophy of time as an aesthetic framework for analyzing Puccini's love duets.

1. The Standardization of Time and its Impact

During the late eighteenth through the nineteenth centuries, the spread of industrialization in Europe induced a gradual shift towards a pan-European standardization of time. The process changed not only the way in which time was measured, but also the very idea of time itself and how to cope with it. Significantly, the publication of Kant's *Kritik der reinen Vernunft* (1781), which validates only objectively determined universal time, heralded the first step of this process: the adaptation of mean solar time by Great Britain in 1792, which defined a day as consisting of twenty-four hours of the clock throughout a year.[1] This new concern for temporal standardization became all the more necessary with the spread of railroad systems and the telegraph across Europe. Finally, at the International Meridian Conference in Washington, D.C., in 1884 – five years prior to the publication of Bergson's *Essai* – Greenwich Mean Time was adopted as the universal standard of reference for the division of the world into twenty-four time zones together with the establishment of the start of the day as midnight.[2] The "time clock" invented by Willard Bundy in 1888 further enhanced the sense of the mechanical regulation of time. The enforcement of universal time turned human lives into a series of determined quantities, these often being perceived as unnatural.[3] In fact, many felt uneasy with the "new"

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[1] Until then apparent solar time as determined by the local sundial had been in use. This change met objections, including from the "Astronomer Royal": "if the clock said noon, when the sun was not overhead, it was lying." Leofranc Holford-Strevens, *The History of Time: A Very Short Introduction* (New York: Oxford University Press, 2005), 9-12, the citation on p. 9; Stephen Kern, *The Culture of Time and Space: 1880-1918* (Cambridge: Harvard University Press, 1983), 11-15.

[2] Until then the beginning of the day varied; e.g. in Greenwich Mean Time, it was noon, while in Italy, it was sunset. Local times were still issues of concern in many countries. Kern, *The Culture of Time*, 11-15; Holford-Strevens, *The History of Time*, 6, 15.

[3] As late as 1922, Franz Kafka (1883-1924) wrote in his diary, "It's impossible to sleep, impossible to wake, impossible to bear life or, more precisely, the successiveness of life. *The*

time, an uneasiness that grew in parallel fashion with doubts about scientific causal determinism, including Darwin's teleological views of evolution and organic growth, a process that was in full view between 1900 and 1930.[4]

2. Kant's Philosophy of Time

Kant's philosophy of time, discussed in his *Kritik der reinen Vernunft* (1781),[5] validates only objective universal time as empirical reality. Universality of time originates from its firm interrelationship with space. Kant considers space and time the two pure (or *à priori*) forms of sensory intuition that allow human beings to perceive – not things in themselves – but the appearance (representation) of things. Space is the form of external intuition which grasps shape, extension, and position and thus outward phenomena. Time is the form of internal intuition that determines the relation of representations captured through spatial intuition. In this sense time – "time itself" or "abstract time" – may be considered as the true substratum of all

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clocks don't agree. The inner one rushes along in a devilish or demonic [. . .] way while the outer one, goes, falteringly, its accustomed pace." Kafka, *Tagebücher, 1910-23* (Frankfurt: S. Fischer, 1951), 552; quoted in Kern, *The Culture of Time*, 17.

[4] Suzanne Guerlac, *Thinking in Time: An Introduction to Henri Bergson* (Ithaca: Cornell University Press, 2006), 17, 31-38; Jann Pasler, *Writing through Music: Essay on Music, Culture, and Politics* (New York: Oxford University Press, 2008), 13, 88; Thomas Hanna, "The Bergsonian Heritage," in *The Bergsonian Heritage*, ed. Thomas Hanna (New York: Columbia University Press, 1962), 3-4.

[5] Immanuel Kant, *Kritik der reinen Vernunft*, 1st ed. (Riga: Johann Friedrich Hartknoch, 1781). Kant scholarship customarily refers to the 1st edition as "A" and the 2nd edition (Riga: Johann Friedrich Hartknoch, 1787) as "B." My own references are mainly to an early English translation, *Critique of Pure Reason*, trans. John Miller Dow Meiklejohn (New York: The Colonial Press, 1899). The German edition, which I consulted, is *Kritik der reinen Vernunft*, vol. 2 of *Immanuel Kant: Werke in Sechs Bänden*, ed. Wilhelm Weischedel (Wiesbaden: Insel-Verlag, 1956). The pagination of this edition in the following footnotes are indicated in parentheses. Reference to five or more sections is indicated as *passim*.

phenomena including even space itself. However, limited capacity of human cognition cannot directly perceive "time itself." Kant thus allows human beings to spatialize "time itself" into an infinite straight line, or an infinite empty container, which representations fill in. "Time itself" is thus *à priori* and "permanent" (remains unchanged), while phenomena change.[6]

For Kant, our temporal experience is a product of a three-layered, instantaneous intuitive-mental process. At the lowest-layer, different sensations (or representations) captured through spatial intuition fill "time itself" as "stretches of sensations" without any cohesion. Kant thus recognizes a purely intuitive inner temporal experience at this level. However, this raw material must be processed through two mental procedures to become empirical reality. At the second layer, "imagination" connects stretches of sensations as "different times," creating a purely subjective succession. Finally, at the third layer, "understanding" re-projects the subjective series of times upon the series of events taking place in space, and endows times with both spatial objectivity and universality as determined by causal law.[7]

Each of these objective times has a spatially-fixed extensive quantity and is measurable. Measurability further reveals that objective times are different sums of homogeneous units. As these units fill in and divide the empty "time itself" with their fixed boundaries, objective times are juxtaposed with each other without affecting each other. They are stable (or unchangeable) and appear in the same manner to all conscious minds. The changes are only perceived through the shift between them. The nature of the synthetic unity of objective times, "time itself," is thus

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[6] Kant, *Critique*, 30-31 (B 50-52; A 34-35), 89 (B 154), 104 (B 183; A 144), 124-27 (B 225-32; A 182-90).

[7] Kant, *Critique*, *passim* (B *passim*; A *passim*); Mary Frances Cleugh, *Time and its Importance in Modern Thought* (London: Methuen and Co., 1937; repr., New York: Russell & Russell, 1970), 103-7; Genevieve Lloyd, *Being in Time: Selves and Narrators in Philosophy and Literature* (London: Routledge, 1993), 88.

quantitative, measurable, homogeneous, divisible, stable, and universal.[8]

Crucially, "feelings"[9] (emotion, aesthetic appreciation, and physical sensation) and "will" are excluded from Kant's temporal experience. Since for Kant (1) the material of temporal intuition constitutes representations captured through spatial intuition, and (2) "feelings" and "will" are not representations of an outward object, but by-products induced by representations or by our thoughts about those representations, they cannot be captured by the spatial intuition. As a result, they can never be the material of temporal intuition.[10]

This philosophy of time underlies the process of pan-European standardization – or "homogenization" – of time and the growing European faith in the mechanical determinism of scientific causality, both of which took place from the late eighteenth through the late nineteenth centuries. The structural determinism of Kant's universal time also resonates with the *solita forma de' duetti* during its initial stage; the prescribed fourfold structure serves as an empty container divided into sections that are juxtaposed by virtue of clear boundaries that are articulated by the shifts in the musical elements, text types, and vocal style. Within each section, the nature of these elements remains largely unchanged, creating a homogenously stable mood, while changes are comprehended as contrasts between sections.

Conversely, Kant's philosophy of time undermines the authenticity of intuition and freedom of human will and also excludes "feelings" from temporal experience. As the mechanization of life advanced, such Kantian suppression of human dispositions became a

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[8] Kant, *Critique*, *passim* (B *passim*; A *passim*).

[9] I will keep the quotation marks in order to underline Kant's specific use of "feelings."

[10] Kant, *Critique*, 39 (B 66), 40-41 (B 68-69; A 48-49), 122-23 (B 220; A 178), 449 (B 829; A 801); Arthur Melnick, *Space, Time, and Thought in Kant* (Dordrecht: Kluwer Academic Publishers, 1989), 474-77; Richard E. Aquila, *Representational Mind: A Study of Kant's Theory of Knowledge* (Bloomington: Indiana University Press, 1983), 151, 169-71.

source of anxiety underlying the fascination with technological and scientific progress. In this context, the two-stage transformation of the *solita forma* that culminated in its so-called "dissolution" in the 1880s and 1890s may be viewed not as an isolated artistic exploration of naturalism, but as a manifestation of a humanitarian quest for true temporal experience with emotions at its core.

3. Bergson's Philosophy of Time

The word "timely" aptly describes Bergson's introduction of the *durée* – subjective, personally experienced time – in his *Essai sur les données immédiates de la conscience* in 1889.[11] The *durée* was not simply a metaphysical antithesis to Kant's universal time, but a pragmatic criticism of Europe's mechanically determined way of thinking, typified in the standardization of time. The *durée* and its extension to the "creative vital energy," the *élan vital*, in *L'évolution créatrice* (1907), eased the anxiety caused by increased mechanization of life and the prevailing causal determinism.[12]

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[11] *The Essai* was initially submitted with a short Latin thesis on Aristotle to the University of Paris for Bergson's Docteur-es-Lettre degree in 1888. Born in Paris in 1859, Bergson was the son of a Polish-Jewish musician. Although excelling at science and math, Bergson pursued Philosophy at the École Normale Supérieure and was admitted *agrégé de philosophie* in 1881. He served as a *maître de conferences* at the École Normale Supérieure and later as a professor at the Collège de France. Bergson disseminated his philosophy during lecture tours in Italy (1911), England (1911), and the United States (1913). His honors include membership in the Académie des Sciences morales et politiques (1901), the Légion d'honneur (1901), an honorary doctorate at Oxford (1909), membership in the Académie française (1914), and the Nobel Prize for Literature (1927). His international prestige also took him on diplomatic missions to Spain and the United States during the First World War. His wife was a second cousin of Marcel Proust, who served as best man at the wedding.

[12] Bergson's publications that deal with his philosophy of time are: *Essai sur les données immédiates de la conscience* (Paris: Félix Alcan, 1889; Paris: Presses Universitaires de France, 4th ed. 1940), repr., in *Henri Bergson: Œuvres*, annotated by André Robinet, 6th ed. (Paris: Presses Universitaires de France, 2001), 1-159; translated by Frank Lubecki Pogson as *Time and*

Bergson criticized Kant's philosophy of time on three grounds: Kant had (1) transferred what is essentially the inner, subjective experience of time into space; (2) excluded "feelings" from being a part of temporal experience; and (3) imposed goal-oriented causal determinacy on the unfolding of time, even setting the condition of human life-time as destined to be spent filling the empty container.[13] In sum, Kant's philosophy of time epitomizes a "cinematographic mechanism of the intellect" that dismantles life into dead moments fixed in space and is theorized as underlying the structure of contemporary society.[14]

In order to save time from being the "Space-Time," Bergson advocated the authenticity of intuition, which alone can grasp the flux of time and mobility in motion, and the essential freedom of succession in time.[15] For him, true time – the *durée réelle*, or simply *durée* – is

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Free Will: An Essay on the Immediate Data of Consciousness (London: Swan Sonnenschein, 1910); *Matière et mémoire: essai sur la relation du corps à l'esprit* (Paris: Félix Alcan, 1896; Paris: Presses Universitaires de France, 6th ed., 1941), repr., in *Œuvres*, 161-378; edited and translated by Nancy Margaret Paul and W. Scott Palmer as *Matter and Memory* (London: George Allen & Unwin, 1970); "Introduction à la métaphysique," *Revue de métaphysique et de morale* xi, no. 1 (1903): 1-36, repr., in *Œuvres*, 1392-1432; translated by T. E. Hulme as *An Introduction to Metaphysics* (New York: G. P. Putnam's Sons, 1912); *L'évolution créatrice* (Paris: Félix Alcan, 1907; Paris: Presses Universitaires de France, 52nd ed., 1940), repr., in *Œuvres*, 487-807; translated by Arthur Mitchell as *Creative Evolution* (New York: Henry Holt, 1913); *Les deux sources de la morale et de la religion* (Paris: Félix Alcan, 1932; Paris: Presses Universitaires de France, 1941), repr., in *Œuvres*, 981-1245; translated by Ruth Ashley Audra and Cloudesley Brereton as *The Two Sources of Morality and Religion* (London: Macmillan, 1935); *La pensée et le mouvant* (Paris: Félix Alcan, 1934; Paris: Presses Universitaires de France, 2nd ed., 1941), repr., in *Œuvres*, 1251-1392; translated by Mabelle L. Andison as *The Creative Mind: An Introduction to Metaphysics* (New York: Carol Publishing Group, 1992). The pagination of the French editions follows that in the side-margin of the pages in *Œuvres* and is indicated in parentheses.

[13] Bergson, *Time and Free Will*, *passim* (*passim*); *An Introduction*, 59-60 (208); *Creative Evolution*, 296-98 (295-97).

[14] Bergson, *Creative Evolution*, 302-16 (302-15); quote 315 (314). Also see Bergson, *Time and Free Will*, 137-39, 230-32 (102-103, 173-74).

[15] Bergson, *Time and Free Will*, 109 (81); *An Introduction*, 7 (181); Elizabeth A. Grosz, *The*

subjective time, as lived by intuitive consciousness, and is never separable into its container and contents. It is a continuous fusion of *le données immediate de la conscience*, or *feelings* that include both (1) "affective sensations" – emotion (e.g. joy), aesthetic feeling (e.g. grace), moral feeling (e.g. pity), mental states (e.g. attention), and affective physical sensation (e.g. pain) – and (2) "representative sensations" (e.g. taste, heat, resistance).[16] *Feelings* appear in intensity or quality and are immeasurable. Owing to the operation of memory, which sustains the intuitive consciousness, *feelings* never discretely line up next to each, but melt into one another – like "notes of a tune" – without precise outlines; they may even appear simultaneously or overlap with one other. Accordingly, like "a tone in a symphony," the "color" (quality) of a *feeling* – itself constantly changing – gets constantly tinged with the coloring of others and becomes infinitely indefinable.[17] Even as a *feeling* resolves, it lingers as other *feelings* carry on, and new *feelings* emerge. The *durée* is thus a heterogeneous yet continuous organic growth of inner reality, *le moi interieur*, and its essence is "becoming." The self forms *le moi superficiel*, which functions as the protective crust in order to deal with the outer world and universal time. However, by relaxing its operation, this superficial ego can be absorbed back into the *durée*, which endures as it evolves below universal time without occupying space.[18]

Nick of Time: Politics, Evolution, and the Untimely (Durham: Duke University Press, 2004), 223-40; Vladimir Jankélévitch, "With the Whole Soul," in *The Bergsonian Heritage*, ed. Hanna, 158, 162.

[16] I give Bergson's French generic term *sentiment* as *feeling*, in italics, as opposed to Kant's "feeling." Bergson, *Time and Free Will*, 8-64 (6-47); *Creative Evolution*, 1-2 (1-2).

[17] Bergson, *Time and Free Will*, *passim* (*passim*); *Creative Evolution*, 273 (273); *An Introduction*, 15, 25-26 (185, 190-91); *Matter and Memory*, 201 (172-73).

[18] Bergson, *Time and Free Will*, *passim* (*passim*); *Matter and Memory*, *passim* (*passim*); *Creative Evolution*, 272, 313-14 (272, 312-13); *An Introduction*, 44-45 (200-201); *The Creative Mind*, 151, 157 (168, 176); Gilles Deleuze, *Bergsonism*, trans. Hugh Tomlinson and Barbara

As the *durée* unfolds, it creates a multilayered "rhythm" that moves in infinitely different patterns. The qualitative changes of the *durée* create the "qualitative rhythm," which is itself indefinably multilayered, since different *feelings* may overlap with each other in different intervals.[19] The tension and relaxation of consciousness, unique to each individual, then changes the speed of the qualitative rhythm, creating the "velocity rhythm." The more tense or activated the consciousness, the greater the degree of temporal contraction, and the more the *durée* accelerates. In contrast, relaxation of the consciousness expands time and decelerates the *durée*. Impatience or expectation on the other hand contribute to the deceleration of clock time. Thus the *durée* is "elastic," as in our *real* temporal experience one hour never passes at the same speed twice.[20]

Since the *durée* follows a dynamic, "becoming" inner causality, an effect is a pure possibility, while "freedom" is a fact.[21] Indeed, because of this causal freedom, the *durée* not only grows free from the restrictions of "fixed form," but defies the very concept of form, that is, a "snapshot view" of reality or a "single *mean* image" of the inner states of the self. The *durée* can be discussed in terms of form only as a continuous "invention"; should it be fixed or completed, the *durée* vanishes, and immobile space-times remain.[22] Finally, Bergson developed this creative endurance and "becoming" of the *durée* into the *élan vital*, the vital impetus

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Habberjam (New York: Zone Books, 1988), Chaps. 2 and 3; originally published as *Bergsonism* (Paris: Presses Universitaire de France, 1966); and Grosz, *The Nick of Time*, 185-90.

[19] Bergson, *Time and Free Will*, *passim* (*passim*); *Matter and Memory*, 330-31 (278-79).

[20] Bergson, *Matter and Memory*, *passim* (*passim*); *Creative Evolution*, 9-10, 200-203, 339 (9-10, 202-204, 338); *Creative Mind*, 12-13 (3); Deleuze, *Bergsonism*, 74-75, 86-89.

[21] Bergson, *Time and Free Will*, *passim* (*passim*).

[22] Bergson, *Time and Free Will*, 100, 183, 236 (74-75, 137, 177); *Creative Evolution*, 11, 302, 314, 340-44, 363 (11, 302, 313-14, 339-43, 362).

immanent in all organisms, in *L'évolution créatrice* (1907). Owing to potential obstacles and the creative overcoming of them by this inner force, growth and evolution of organisms are endowed with the largest possible amount of indeterminacy and liberty.[23]

To round out Bergson's philosophy of time, I will summarize his conception of three emotions – joy (or passion), sorrow, and love – in terms of time. These emotions metaphorically increase in intensity (change in quality) over a period of time, although they differ in temporal orientation: joy and love are future-oriented, while sorrow faces the past. Joy appears to a consciousness as an increased drive towards the future and speeds up the succession of *feelings*, thus the velocity of the *durée*. Joy develops in several stages with possible "break(s)." In its extreme state, present perception and past memories melt into one yet indefinable brilliance.[24]

Sorrow, caused by a sense of loss, involves persistent adherence to the past. To dwell on the past, a consciousness first annihilates all interests in the present, then negates the present by comparing it not only with the past, but also with "all that might have been," and finally aspires to "nothingness." As a result, the future (and time) seems to stand still.[25]

The process of falling in love is presumably similar to the development of joy, yet with painful uncertainty in its early stages.[26] At its most extreme,

> "violent love [. . .] takes possession of our soul: here we feel a thousand different elements which dissolve into and permeate one another without any precise outlines, without the least tendency to externalize themselves in relation to one another; hence their originality."[27]

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[23] Bergson, *Creative Evolution*, 87-97, 251-271 (88-98, 252-271).

[24] Bergson, *Time and Free Will*, 10-11 (7-8).

[25] Bergson, *Time and Free Will*, 11 (8); *Creative Evolution*, 294-95 (294).

[26] Bergson, *The Two Sources*, 28 (35-36).

[27] Bergson, *Time and Free Will*, 132 (98).

The self thus completely eliminates the superficial ego by freeing itself from space-time and the external world and lives solely in the *durée*.[28]

4. The Impact of Bergson's *durée* during the *fin de siècle*

The intuitive immediacy and freely "becoming" organicism of the *durée* served as an antidote against the anxiety about the increasing mechanization of life in *fin-de-siècle* Europe. The cultural-intellectual impact of the *élan vital* introduced in 1907 further increased the Pan-European craze for Bergson's philosophy, and by the time of the First World War, Bergson was a well-established international celebrity. His philosophy influenced academia, inspired artists, and liberated cultivated bourgeois from the mechanically determined "laws" that had fixed their lives. Indeed, its reception in Italy, to cite but one example, led Italian women with feminist inclinations to take the *élan vital* as "a will" to reinvent themselves and surmount obstacles.[29]

Bergson dominated French academic philosophy (especially from 1900 to 1914), influenced German *Lebensphilosophie* of the early twentieth century, and found enthusiastic spokesmen in William James (1842-1910) in the United States and Giovanni Papini (1881-1956)

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[28] Bergson, *Time and Free Will*, 125-26 (93-94).

[29] Bergson's works were translated into English, German, Italian, Danish, Swedish, Magyar, Polish, Russian, Spanish, etc. According to John Golding, the first Italian translation of Bergson appeared in 1909 in a volume titled *La filosofia dell'intuizione*, edited by Giovanni Papini. The volume contains "Introduction à la métaphysique" of 1903 and extracts of other texts. Bergson's lectures at the Collège de France overflowed with students and auditors, including bourgeois women and foreigners (among the latter: T.S. Eliot); at the height of his popularity, Bergsonists made an annual pilgrimage to his summer home in Saint-Cergue, Switzerland. Guerlac, *Thinking in Time*, 10; John Alexander Gunn, *Bergson and His Philosophy* (London: Methuen, 1920), 8; Angela Dalle Vacche, *Diva: Defiance and Passion in Early Italian Cinema* (Austin: University of Texas Press, 2008), 29; John Golding, *Boccioni: Unique Forms of Continuity in Space* (London: Tate Gallery Publications, 1985), 10-11; Anonymous, "Henri Bergson, Spiritual Philosopher," *The American Review of Reviews* 47 (1913): 299.

in Italy. Benedetto Croce (1866-1952), the most influential Italian philosopher of the day, was also attracted by Bergson's emphasis on intuition.[30]

Bergson's influence was also widespread in the artistic world. A number of *fin-de-siècle* novels, such as Oscar Wilde's *Dorian Gray* (1890) and Franz Kafka's *The Metamorphosis* (1915), share a Bergsonian concern with the conflict between universal time and personal time, while others, including James Joyce's *Ulysses* (1922) and Marcel Proust's *A la recherché du temps perdu* (1913-1927), demonstrate Bergson's influence explicitly. François Mauriac (1885-1970) considered Bergson the philosopher of Symbolism. Willa Cather (1873-1947), William Faulkner (1897-1962), and T.S. Eliot (1888-1965) were also taken by Bergson's philosophy.[31]

Nearly all modernist art movements reflected Bergson's influence to one extent or another. A Bergsonian aspiration is found in the Impressionists' attempt to capture immediate perceptions of the color and texture of light and the passing of time in sequences of paintings. The Cubist Jean Metzinger (1883-1956) claimed that he subsumed time by moving the object in different angles on the canvas, while the Fauvist John Duncan Fergusson (1874-1961) considers painting "an organism composed of qualitative elements bound together as an undivided whole." The writer Gertrude Stein (1874-1946) and the photographer Alfred Stieglitz (1864-1946 – Georgia O'Keefe's husband) were also Bergsonists.[32]

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[30] Bergson's French admirers include Georges Sorel (1847-1922), Jacques Maritain (1882-1973), Vladimir Jankélévitch (1903-1985), Maurice Merleau-Ponty (1908-1961), Jean-Paul Sartre (1905-1980), and Gilles Deleuze (1925-1995). Ludwig Klages (1872-1956), who wrote *Vom Wesen des Rhythmus* (1934), for example belongs to the school of *Lebensphilosophie*. Kern, *The Culture of Time*, 26; Leszek Kolakowski, *Bergson* (New York: Oxford University Press, 1985), 101; Gunn, *Bergson*, 8; Dalle Vacche, *Diva*, 31-32, 35.

[31] Kern, *The Culture of Time*, 16; Lloyd, *Being in Time*, 125-147; Guerlac, *Thinking in Time*, 11; and Guerlac, *Literary Polemics: Bataille, Sartre, Valéry, Breton* (Stanford: Stanford University Press, 1997), 159.

[32] Kern, *The Culture of Time*, 21n35; Richard W. Murphy, *The World of Cézanne 1839-1906*

The Italian Futurists also exploited Bergson's ideas. They used the vital organicism of the *durée* to forge an organic myth of militant nationalism, and infused the *élan vital* with Friedrich Nietzsche's idea of the Superman to define patriotism as a source of infinite vital energy.[33] Giovanni Papini, Bergson's foremost Italian spokesman, was a member of the movement, and gave voice to both *Futurismo* and his own Nietzsche-filled Bergsonism.[34] Papini was also a vital force for Bergsonism in the Italian film industry. By appropriating Bergson's ideas of *durée,* Bergsonian filmmakers/theorists justified cinema as an art form equivalent to a dream, to visualized music, or to a mysterious prism. In addition to these more "legitimate" Bergsonisms, various vulgarizations appeared throughout Italy, although their connection to Bergson's philosophy was only a thin thread invoking his emphasis on life and emotions.[35]

French composers found inspiration in the concept of *durée* for their pursuit of structural and harmonic freedom. Vladimir Jankélévitch (1903-1985), Bergson's disciple and a musicologist, considered Gabriel Fauré (1845-1924) the "true Bergsonian" composer because of his continuously "becoming" flow of melody, while Bergson himself found "a music of *durée*" in the works of Debussy (1862-1918), who in turn acknowledged Bergson's influence. The

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(New York: Time-Life Books, 1968), 58; Mark Antliff, *Inventing Bergson: Cultural Politics and the Parisian Avant-Garde* (Princeton: Princeton University Press, 1993), 3, 10-11, 103; Guerlac, *Thinking in Time*, 11.

[33] Antliff, *Inventing Bergson*, 10-11, 158-165; Dalle Vacche, *Diva*, 36-7, 75; Günter Berghaus ed., *International Futurism in Arts and Literature* (New York: Walter de Gruyter, 2000), 15, 23, 225. The concept of the *Übermensch* was introduced in Nietzsche's *Also Sprach Zarathustra* (1883).

[34] Papini was the editor of the first publication of Bergson's works in Italy. Dalle Vacche, *Diva*, 32.

[35] Dalle Vacche, *Diva*, 38, 97-98, 249. Bergson himself criticized cinema for mechanically dismantling life into dead moments in Chapter 4 of *L'évolution créatrice*.

harmonic language of Maurice Ravel (1875-1937) can also be heard as Bergsonian.[36]

The permeation of Bergsonism into the Italian music world is evident in the aesthetic criteria of opera criticism: goal-oriented homogeneous organicism and rejection of superficial excess. It is a confluence of two trends. The first is Benedetto Croce's Bergsonian emphasis on organicism in artwork – content and external manifestation must emerge as one inseparable entity – coupled with rejection of powerful sensations. The second is the prevailing Wagnerism, that is, concern for a thematically homogenous entity and an expansive breadth.[37] The futurist composer Franceso Balilla Pratella also promoted intuition and feeling, while proclaiming heroism and condemning an amoral freedom of action and the striving for easy success. His aesthetic goal can be achieved through tonal and rhythmic freedom and a form generated through the expansion and development of the generative emotional motif.[38] The idea of "sonic color" discussed by Alfredo Casella (1883-1947) also shows evidence of Bergsonism. For him, the sonic colorations used by Debussy, Stravinsky, and Schoenberg directly represent the qualities of sensation and emotion, and thus manifest the evolution of music from a focus on quantitative

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[36] Pasler, *Writing through Music*, 89-90. Bergson's comment, cited in George Aimel, "Une Heur chez H. Bergson," *Paris-Journal*, December 11, 1910, appears in Bergson, *Mélanges*, ed. André Robinet (Paris: Presses Universitaires de France, 1972), 844; Claude Debussy, *Monsieur Croche et autres écrits*, collected and introduced by François Lesure (Paris: Gallimard, 1971), 242. In his article "Laughter: In Ravel's Time," *Cambridge Opera Journal* 18, no. 3 (2006): 225-246, Steven Huebner argues that Ravel's comic opera *L'heure espagnole* (1911) was an intentional metaphor for Bergson's philosophy of time.

[37] Dalle Vacche, *Diva*, 31-35, 50; Alexandra Wilson, *The Puccini Problem: Opera, Nationalism, and Modernity* (Cambridge: Cambridge University Press, 2007), 46-54, 64, 110-111.

[38] Francesco Balilla Pratella, "Manifesto of Futurist Musicians," a translation of "Manifesto dei musicisti futuristi" (originally published in *Il nuovo teatro*, no. 2, November 11, 1911), and "Futurists Music: Technical Manifesto," a translation of *Manifesto tecnico della musica futurista* (an independent leaflet, published in May, 1911), both in *Futurism: An Anthology*, ed. Lawrence Rainey, Christine Poggi, and Laura Wittman (New Haven: Yale University Press, 2009), 75-84.

elements to one on the qualitative element.[39]

As far as I know, there is no record of Puccini's acknowledgement of Bergson's influence, and it is not my purpose to prove Bergson's direct influence on him. Yet, the Pan-European zeal for Bergson's philosophy and the flourishing of countless Bergsonisms described here fairly support Puccini's awareness of Bergson's philosophy of time. At the very least, we know that Bergson and Bergsonian aspiration were in the European air which Puccini breathed.

5. Bergson's Philosophy of Time as an Analytical Framework for Puccini's Love Duets

Table 2.1. Key Words and Oppositions of the Temporal Philosophies of Kant and Bergson

Kant	Bergson
space time	*durée réelle*
homogeneous	heterogeneous
quantitative	qualitative
measurable	immeasurable
juxtaposition	permeation
divisible	continuous
rigid	elastic
à priori	becoming
causal determination	dynamic inner causality
goal orientation	invention
exclusion of "feelings"	*feelings* as *durée*
universal objectivity	personal subjectivity

Bergson's real time, *durée*, is a personally experienced unfolding of *feelings*. Table 2.1 compares the main features of the *durée* with those of Kant's universal time. While Kant's ideas echo the treatment of musical elements in the initial stage of the *solita forma* (p. 55), Bergson's

[39] Casella considers melody, harmony, and rhythm as quantitative elements presumably because of their measurability. Alfredo Casella, "Matière et timbre," *La revue musicale* 2, no. 6 (1921), 39-43, discussed in Pasler, *Writing through Music*, 96-7.

resonate with that of the second transformation of the *solita forma*, that is, the more continuous and heterogeneous unfolding of musical elements, which blurs structural borders and enhances emotional fluidity. As I will argue in the following chapters, Puccini's treatment of poetic-dramatic and musical elements in his love duets shows increasingly strong Bergsonian characteristics. His manipulation of poetic-dramatic elements became increasingly fluid and complex. Likewise, his music gained temporal, metrical, and tonal fluidly; complex "polyphony" created through the different pace of these elements' unfoldings; coloristic harmonies; often-untraditional tonal designs; thematically woven textural continuity; a sense of temporal expansion towards a climax; and overall emotional immediacy. As a result, his use of the *solita forma* constantly "evolves" in order to represent more realistically the emotional-temporal experience of the characters.

In addition to these resonances, the use of Bergson's philosophy of time as an aesthetic framework for examining Puccini's emotionally expressive manipulation of poetic-dramatic and musical elements in his love duets is justified by (1) Bergson's own consideration of music as an immediate "suggestion" of *feelings*, and thus of the *durée*;[40] and (2) more generally his understanding of the experience of romantic love as the epitome of *durée*. In tune with Bergson's conceptualization of the *durée* as *le temps vécu* (= *le temps réele*), Puccini aspired for a *living* representation of an emotional drama.[41] Thus as noted in the Introduction, over the next six chapters I will examine Puccini's love duets – from their dramatic settings and the nature of

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[40] Bergson, in *The Two Sources*, 28 (36), clarifies the meaning of "suggestion": "Let the music express joy or grief, pity or love [. . .] it [music] does not introduce these feelings in us; it introduces us into them. . ." See also Bergson, *Time and Free Will*, 14-15, 44 (11, 33); *Creative Mind*, 174 (164).

[41] See Introduction, p. 6.

the dramatic personae, through the types and structure of the poetic texts, to his use of musical elements – in relation to the characteristics of the *durée* and its extension, *élan vital*. By doing so, I hope to illuminate Puccini's creative exploitation of the *solita forma*, coupled with his increasingly fluid and complex treatment of poetic-dramatic and musical elements, as a continuation of two generations of Italian opera composers' quest for a more *realistic* emotional-temporal unfolding in the duet.

CHAPTER 3

Dramatic Aspects of the Duet Texts

As noted in Chapter 1, the libretto provided the foundation for the Italian duet by determining the poetic-dramatic framework for the nature and structure of the music. While dramatic situations and characters' emotions determine the "nature" of music, the structural organization of the text shapes the unfolding of the drama in a way that we traditionally call "form." This convention was still very much in effect as part of Puccini's compositional process, as testified to by Illica: "la forma di un libretto è la musica che la fa. E che dal musicista [. . .] si deve musicare [. . .] il 'concetto,' l'angoscia di un dolore, l'impressione e il momento di una situazione."[1] Chapters 3, 4, 5, and 6 thus deal with various aspects of the libretto.

In this chapter, I survey the dramatic content of the duets, an indispensable step to understanding Puccini's musical representation of love as he captures it filtered through the characters' consciousness.[2] First, I discuss the librettists and the literary sources of Puccini's love duets, and then summarize the librettists' criteria for love scenes, in particular, the rigid moral code of bourgeois "respectability" and the contradicting aspiration for "free passion" and "free will," which is closely related to Bergson's philosophy of time. I examine the components

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[1] Eugenio Gara, ed., *Carteggi*, 186. For the details about Illica's letter, including these words, see Introduction, p. 3n7.

[2] I use the first edition libretti, which show the archetypal structural design of the duets. *For Turandot*, I use only the original libretto of the finale as used by Puccini to create musical sketches. This libretto is found as Appendix 1 in Maguire, "Puccini's Version," 354-59. All of these are listed under "Primary Source, Puccini, Libretti" in the bibliography.

of the dramatic situations – including the characters' social circumstances, natures, relationships, fates, and the temporal and spatial settings of the duets – with reference to this *fin-de-siècle* dual moralistic reality.

Chapters 4-6 deal with the poetic texts (librettos) themselves. In Chapter 4, I examine the "verbal leitmotives," the key words that often appear in Puccini's duets and that reveal (1) the characters' common emotional experience of love, (2) the Bergsonian psychological removal from the real world, and/or (3) the existential awareness experienced in those moments of love. In Chapter 5, I survey the poetic-dramatic organization of the duets that determine the foundation for Puccini's musical realization of the unfolding of love. Finally, Chapter 6 considers five dramatically expressive features found in and through poetic meter and end-rhyme.

1. Librettists and Literary Sources

Table 3.1 (p. 71) summarizes Puccini's librettists, the literary source for each libretto, and the extent to which the material in the love duet either did or did not borrow from the source. Puccini's libretti fall into three groups based on chronology and stylistic development. The first consists of the libretti by Ferdinando Fontana (1850-1919) for Puccini's two 1880s operas. The second contains the works of Giuseppe Giacosa (1847-1906) and Luigi Illica (1857-1919), who produced the libretti for Puccini's four operas between 1893 and 1904.[3] The third group consists of the libretti for the operas of the 1910s and, finally, *Turandot* (1926), notably those by Giuseppe Adami (1873-1946). Significantly, the articulations between the three groups

[3] Although the authorship – just who wrote what – of the libretto of *Manon Lescaut* is hazy, it was Giacosa and Illica who completed the libretto. For how they cooperated, see Introduction, p. 3n7.

correspond with the introduction of Bergson's two widely influential concepts. Thus the first group is pre-Bergson; the second group is post-*durée*, that is, Bergson's fundamental temporal concept introduced in the *Essai sur les données immédiates de la conscience* (1889); and the third group is post-*èlan vital*, that is, the extension of *durée* to creative vital energy, an idea that Bergson introduced in *L'évolution créatrice* (1907). The natures of the characters, their relationships, and the structural designs of the duet texts within each group generally embody different stages of the Bergsonian evolution of Puccini's love-duet texts.

Table 3.1. Librettists and Literary Sources of Puccini's Operas.[a]

Operas	Librettists[b]		Literary sources		LD[c]
Le Villi (1884)	**Ferdinando Fontana**	1850-1919	*Les Willis* by Jean-Baptiste Alphonse Karr (short story)	1852	1 ▲
			after *Elementärgeister und Dämonen* in *Über Deutschland* II (1824) by Heinrich Heine		
Edgar (1889)	**Fontana**		*La Coupe et les lèvres* by Alfred de Musset (play in verse)	1832	1 ▲
Manon Lescaut (1893)	**Giuseppe Giacosa**	1847-1906	*L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost (novel)	1731	4 ▲
	Luigi Illica	1857-1919			
	Ruggero Leoncavallo	1857-1919			
	Domenico Oliva	1860-1917			
	Marco Praga	1862-1929			
	Giulio Ricordi	1840-1912			
	Puccini	1858-1924			
La bohème (1896)	**Giacosa/Illica**		*Scènes de la vie de bohème* by Henri Murger (a collection of loosely related stories)	1851	1 ●
			La vie de bohème: comédie en cinq actes by Théodore Barrière and Henry Murger (play)	1849	
Tosca (1900)	**Giacosa/Illica**		*La Tosca* by Victorien Sardou (play)	1887	2 ●
Madama Butterfly (1904)	**Giacosa/Illica**		*Madame Butterfly: A Tragedy of Japan*, a dramatization of Luther's story by David Belasco (play)	1900	1 ■
			Madame Butterfly by John Luther Long (short story)	1898	
			Madame Chrysanthème by Pierre Loti (novel)	1887	
La fanciulla del West (1910)	Guelfo Civinini	1873-1954	*The Girl of the Golden West* by David Belasco (play)[d]	1905	2 ●
	Carlo Zangarini	1874-1943			
La rondine (1917)	**Giuseppe Adami**	1878-1946	*Die Schwalbe* by Heinz Reichert and Alfred Maria Willner (libretto for Puccini)	1914	5 n.a.[e]
Il tabarro (1918)	**Adami** (with Dario Niccodemi and Ferdinando Martini)		*La houppelande* by Didier Gold (play)	1910	1 ●
Gianni Schicchi (1918)	Giovacchino Forzano	1884-1970	Canto XXX in *Inferno*, *Divina Commedia* by Dante (epic poem); The 1866 edition by Pietro Fanfani.[f]	1308-1321	1 ■
Turandot (1926)	**Adami**		*Turandot* by Carlo Gozzi (*commedia dell'arte*)	1762	1 ■
	Renato Simoni	1875-1952	after a Persian story from the collection *Les Mille et un jours* (1710–1712) by François Pétis de la Croix.		

a. All except *Suor Angelica*, the sole Puccini opera without a love duet; the other operas in the trilogy comprising *Il trittico* (*Il tabarro* and *Gianni Schicchi*) are included.

b. Names in bold indicate librettists representing each of the three chronological-stylistic periods.

c. Under the column "LD" (love duet), the number is indicative of the number of duet(s); ● indicates almost exact appropriation or modification/expansion of a scene from the source material; ▲ indicates relatively extensive adaptation/expansion of the source material; lastly, ■ indicates no corresponding material. I consulted all of the direct sources of Puccini's operas. The bibliography lists only those discussed in the text (including footnotes and notations to tables).

d. Belasco turned his play into a novel, *The Girl of the Golden West* (1911).

e. The libretto by Reichert-Willner is lost. The two Viennese librettists seem to have constructed their plot around Verdi's *La traviata* (1853), Massenet's *Sapho* (1897), and Johann Strauss Jr.'s *Die Fledermaus* (1874).

f. Forzano drew the basic plot of the opera from a commentary attributed to a fourteenth-century "anonymous Florentine," attached as an appendix in Fanfani's edition, *Commento all Divina Commedia d'Anonimo fiorentino del secolo XIV, ora per la prima volta stampato a cura di Pietro Fanfani* (Bologna: Gaetano Romagnoli, 1866). The love story of the young couple is Forzano's creation. An English translation of this commentary is found in Girardi, *Puccini,* 416-17.

Eight of the eleven libretti under consideration are based directly or at least in part on French sources. The three remaining libretti, all from the third period, come from American (*La fanciulla del West*), German (*La rondine*), and Italian (*Gianni Schicchi*) sources. The majority of the sources date from Puccini's lifetime or the very recent past, with five from the second half of the nineteenth century and three from the early twentieth. The remaining sources are from the early nineteenth century (*Edgar*), eighteenth century (*Manon Lescaut* and *Turandot*), or fourteenth century (*Gianni Schicchi*). In all, modern French sources dominate.

Yet Puccini's literary sources did not always provide love scenes that the composer and his librettists could adapt. Among the twenty love duets, only six – those from *La bohème* (one duet), *Tosca* (two duets), *La fanciulla del West* (two duets), and *Il tabarro* (one duet) – have equivalent scenes (often with line-by-line exactness) in their literary models.[4] Significantly, three of these sources are contemporary plays, with another play from the mid-nineteenth century. On the other hand, the six duets in Puccini's first three operas, *Le Villi, Edgar,* and *Manon Lescaut* owe rather less to their models. As for *La rondine,* which has no fewer than five love duets, the loss of the original German libretto leaves the situation unclear,[5] while the three

[4] DID 7 (*La bohème*) in particular borrows its basic plot from a scene between the artist Jacques and the seamstress Francine in Chapter 18 of Murger's *Scènes de la vie de bohème*. The theatrical version contains Rodolfo's line addressed to Mimì, "Tu es ma jeuness et ma poésie vivante," which provides the opera's and the love duet's theme. Théodore Barrière and Murger, *La vie de bohème: pièce en cinq actes*, produced 1849 (Paris: Clamann Lévy, 1853; reprint., 1897), Act III, 57.

[5] Note that, under Puccini's supervision, Adami considerably altered the plot during the transformation of the work from an operetta with spoken dialogue to a *commedia lirica* sung

duets of *Madama Butterfly*, *Gianni Schicchi*, and *Turandot* were invented by Puccini and his librettists. Thus the librettists often had either considerable or total creative responsibility for the love duets; and in determining the nature of the characters, dramatic situations, temporal and spatial settings, and the very words that the lovers chose to express their feelings and thoughts, they would have considered the moral norms of the environment and the audience's expectations with respect to opera as entertainment, as well as Puccini's and their own creative interests.

2. *Fin-de-siècle* Moral Controversy: Respectability and Free Passion

From the late eighteenth century through the nineteenth, the developing bourgeoisie created a moral code based on "respectability" in order to distinguish themselves from both the corrupt aristocracy and the uncultivated lower classes.[6] This bourgeois morality, originating in Germany and England, soon spread throughout Europe, involved both upper and lower classes, and by the end of the nineteenth century, required the rigid distinction between and fixation of the social roles and places of women and men. The female bourgeois were expected to be chaste keepers of virtue, morality, and home, while the male bourgeois were regarded as "soldiers" who exercised social and political theories or ideals in the real world, and protected virtuous, yet powerless women. The country house, unaffected by constant industrial development and far away from the morally corrupt big cities, was idealized as a bourgeois utopia where a woman

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throughout. Adami sketched no fewer than sixteen acts, three of which satisfied Puccini sufficiently to start composing the first version of the opera. Budden, *Puccini*, 350-52; Carner, *Puccini*, 205-207, 415; Girardi, *Puccini*, 337-39, 353-59, 362-63.

[6] The following discussion of the *fin-de-siècle* moralistic controversy between bourgeois respectability and aspiration for free passion draws on George L. Mosse, *Nationalism and Sexuality: Middle-Class Morality and Sexual Norms in Modern Europe* (Madison: University of Wisconsin Press, 1985), *passim*.

arranges her life and waits for her husband to return from his worldly activities. In this vein, high mountains became a symbol of the purifying, healing power of nature. In contrast, big cities, represented most starkly on the Continent by Paris, were a symbol of constant change, artificiality, and moralistic corruption. The French were regarded as moralistically loose, particularly by Germans and the English.

Big-city corruption was ascribed to the socio-cultural Others, regarded as threats to bourgeois respectability. For the male, bourgeois creators of the moral code of respectability, the Others included not only clinically/sexually abnormal people, criminals, non-Christians, and foreigners, but also outcasts from their own: young bourgeois rebels who were artists, poets, philosophers, or anyone engaged in similarly "disreputable" activities. In contrast, the men of action – politicians, soldiers, and industrial captains – were legitimate members of society, even if their sexual conduct was questionable. Women too were essentially Others, with attributes grounded in intellectual, physical, and self-disciplinary weakness. Modern women seeking individual economic independence and professional aspirations were considered threatening, and were often regarded as being synonymous with prostitutes. Only wifehood and motherhood, designating respectability by situating women in appropriate social roles, could emancipate women from essential Otherness. Significantly, femininity, as represented by a lack of emotional or sexual control, was a cliché accusation towards male Others. Thus within each gender, people were fixed within polar categories: men were either respected bourgeois citizens or effeminate, decadent outcasts; women were either sacred wives/mothers or fallen prostitutes.

In accordance with the categorization of human beings into the respectable and the fallen, sensual passion was demonized as being in opposition to dutiful, domestic love. The Others, who floated in society without a fixed, respectable place and role, embodied disruptive,

unmoored passion, while the acquisition of virtues such as modesty, chastity, and piety among women, and physical, spiritual, and intellectual health and self-control among men was a means to shield oneself from that sense of Otherness. As such, the family functioned as a quasi-police unit, imposing the moral principles of respectability, and thus enforcing a social stability essential to the establishment of the modern nation-state tinged with nationalism and its power structures.

This rigid socio-economic ordering of people pervaded European society concurrently with the spread of Kantian universal time, the two combining to regulate daily life through the much of the nineteenth century. As a result – and as a counter force – the aspiration for free passion and free will gradually grew and heightened at the *fin de siècle*. This not only contributed to the popularity of Bergson's concepts of freely flowing *durée* and *élan vital* ("creative vital energy"), but was also fueled by them. The appeal of the *élan vital* was particularly liberating for women, as they were more socially restricted than men. The French artist Valentine de Saint-Point's remark that "Lust is a force" echoes the *élan vital*, while Italian women who inclined towards feminism and self-actualization interpreted the *élan vital* as "a will" to reinvent themselves and surmount obstacles.[7] For those bourgeoisie not able or willing to step out of line, the *fin-de-siècle* literature provided a vicarious satisfaction by ascribing free passion to characters who were their socio-cultural Others, allowing them a sense of social freedom without threatening their actual social status.[8]

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[7] For the influence of *élan vital* on women, see Dalle Vacche, *Diva*, 29, 188, 248.

[8] Mosse, *Nationalism and Sexuality*, 120-22.

3. Lovers in Puccini's Operas and the Consequences of Love

Table 3.2. Lovers in Puccini's Operas.

Opera	Characters	Profile	Origin	Noted Family
Le Villi	Anna•[a]	daughter of a general guard	Black Forest, Germany	father
	Roberto•	villager, Anna's betrothed		old woman in Mainz who left her legacy to him
Edgar	Fidelia•	daughter of a villager	Flanders	brother, father
	Edgar	hunter, later a solder		
MANON LESCAUT[b]	Manon Lescaut•	girl of humble birth (Act I); mistress of a rich old man (Act II)	Arras	brother, father
	Cavalier des Grieux	student from an elite family of Picardy	Picardy	parents, brothers
LA BOHÈME	Mimì•	seamstress	Paris	
	Rodolfo	poet		a rich uncle
MADAMA BUTTERFLY	Butterfly/ Cio-cio-san•	geisha, daughter of a late, high-rank samurai	Nagasaki	mother, relatives
	Benjamin F. Pinkerton	lieutenant in the US Navy, married to Butterfly	America	
TOSCA	Floria Tosca•	opera singer	Verona	
	Mario Cavaradossi•	painter, scion of an old Roman family	Rome (French-Roman)	
La fanciulla del west	Minnie	owner of a saloon in a mining camp, inherited from father	America	
	Dick Johnson/ Ramerrez	head of a group of road agents, son of a wealthy ranch owner who turned road agent[c]	Alta California (American-Spanish)	
LA RONDINE	Magda de Civry	mistress of a rich banker, Rambaldo	Paris	old aunt
	Ruggero Lastouc	son of a county gentleman	Montauban	parents
	Lisette	Magda's maid	Paris	
	Prunier	parlor poet		
IL TABARRO	Giorgetta	wife of a barge-owner, Michele	Bellville, Paris	older husband
	Luigi•	stevedore, working for Michele		
Gianni Schicchi	Lauretta	daughter of a bourgeois, Gianni Schicchi[d]	Florence	father
	Rinuccio	nephew of a late aristocrat, Buoso Donati		relatives
Turandot	Turandot	princess of China	Peking	father
	Calaf	prince of the Tartars	Tartar[e]	father

a. A ● to the right of a name indicates that the character dies.

b. Titles in capitals indicate a "free-passion" opera, which I define on p. 77. Underline added to title indicates a relationship that crosses socio-cultural boundaries.

c. Belasco's *The Girl of the Golden West* (1911), novelized from the play, adds information about Johnson's background that was only vaguely suggested in the play (also in the opera). Johnson's late father – an influential Spaniard in Alta California married to an American woman – was wealthy enough to send Johnson to foreign lands for his education, but exhausted his fortune to support the fight against the United States, which culminated in the Mexican–American War. Thus acting as a road agent was a means of survival and resistance for both him and Johnson. Belasco, *The Girl of the Golden West* (New York: Grosset & Dunlap, 1911), Chapter II.

d. For the backgrounds of the real Gianni Schicchi and Buoso Donati, see p. 82n19.

e. In Gozzi's play, Calaf is a prince of Astrakhan.

As passionate love on *fin-de-siècle* operatic stages provided emotional vent for the European bourgeois audience, their prurient interest in free passion was projected on the socio-cultural Others and outcasts from bourgeois society. Table 3.2 (p. 76) lists the lovers in Puccini's operas, detailing their character profile, origins, and information about their family. The two pre-Bergson operas concern an innocent love destroyed by youthful indiscretion. On the other hand, all four operas in group two, together with *La rondine*, and *Il tabarro* from group three, portray relationships that are not themselves marital and/or cross socio-cultural boundaries. I call these "free-passion" operas.[9] Although the couple in *Gianni Schicchi* is in a cross social- class relationship, they do not consummate their relationship before the marriage; the opera is thus not 'free-passion." In all, there are seven "free passion" couples, as *La rondine* presents two such couples, and eleven of sixteen characters are either French or partially so. The seven couples in the underlined operas have relationships that cross socio-cultural boundaries, with the male characters in these relationships typically having higher social backgrounds than do the women.[10] Yet these male characters are either creative artists who have abandoned their responsibilities as members of bourgeois society or youths who have not yet ascended to the mature ranks of that society. Exceptionally, Pinkerton has a respectable job (an American naval officer), but is a cultural Other for the European bourgeoisie. Female characters (courtesan,

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[9] Two heroines are married: Butterfly in *Madama Butterfly* and Giorgetta in *Il tabarro*. While Giorgetta's relationship with Luigi is adulterous, that between Butterfly and Pinkerton is "camouflaged" as marital. Although Butterfly is truly involved in their marriage, Pinkerton utilizes this "arrangement," cancellable at his will, as a facility to have pleasure, when it suits him. Thus their relationship is also tainted. In addition, although it does not contain love duet, *Suor Angelica* also involves "free passion," and the heroine is punished by death at the end of the opera. In contrast, *La fanciulla del West* is not a "free passion" opera; as Belasco's novel makes clear, the lovers do not consummate their relationship until after their love is sanctioned by the miners, who are Minnie's surrogate male protectors.

[10] Rodolfo's reference to a rich uncle and Prunier's behavior suggest that they are both outcasts from bourgeois families.

seamstress, opera singer, geisha, maid, and wife of a shabby barge-owner), who engage in free passion, are all fallen Others from the viewpoint of bourgeois respectability politics, with Butterfly being a non-Westerner. Furthermore, the urban backgrounds and environments shared by the "free passion" lovers, except for Ruggero from Montauban, underline their Otherness.[11]

The consequences of free passion are generally harsh. All "free-passion" operas except *La rondine* end with a righteous, moralistic judgment manifested in the death of one or both of the lovers. In Table 3.2, the characters who die are identified with a ● to the right of their names; clearly, the toll is heavier for the heroines than it is for the heroes: the women die twice as often.[12] No doubt this has to do with the stricter moral obligations for women: (1) the expectation that women will follow the moral code in order to compensate for their essential inferiority; (2) the double "otherness" of these female characters, their lower-class origin/status in addition to their womanhood (triple for Butterfly owing to her "race"); and (3) their suspected attempt to infiltrate the higher social strata or, in Butterfly's case, invade Western society. Thus these women, who have lived for love in an unrespectable way, die for love.[13] The two male characters who die lack protective father figures and are killed by authoritative rivals higher in the respectability hierarchy. The painter Cavaradossi, a scion of an aristocratic family, is an

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[11] At the time of his encounter with Manon, Des Grieux is studying at Amiens; Manon is from Arras, another city in northern France. Nagasaki around the turn of the twentieth century was one of the busiest cities in Japan. In contrast, Montauban, although the capital of a *department* in southern France, was a rather small town.

[12] For broader discussion of tragic fate of operatic heroines, see Catherine Clément, *Opera, or, The Undoing of Women*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1988); originally published as *L'opéra, ou, La défaite des femmes* (Paris: B. Grasset, 1979).

[13] Note that a verse from the song of the *canzonette* vendor in *Il tabarro*, "Chi ha vissuto per amore / per amore si morì. . . / È la storia di Mimì," not only suggests Giorgetta's fate after the curtain, but also encapsulates the fate of all "free passion" heroines except Magda and Lisette. Giuseppe Adami, *Il tabarro* (Milan: G. Ricordi, 1918), 13.

outcast by virtue of his profession, while Luigi is simply lower in rank (a worker instead of a boss) than his rival. Significantly, the deaths of both Cavaradossi and Luigi serve to torture the women whom they leave behind. Thus the male lovers are never singled out for punishment. In contrast, after surviving the death of their lovers and learning from their youthful misconduct, Des Grieux and Rodolfo can recreate themselves as legitimate members of bourgeois society through the aide of their male protectors, while the naval officer Pinkerton is absolved from any ruin or responsibility.

Death also comes to women whom nineteenth-century society would have judged pure and virtuous. In the two early operas, *Le Villi* and *Edgar*, the heroines are left behind in their villages by their lovers who go to "the city."[14] They wait with appropriate virtue for their lovers' return, but both fall victim, even if indirectly, to "the city." In *Le Villi*, Anna dies before Roberto's return, while in *Edgar*, Fidelia is killed by Edgar's former mistress Tigrana, an avatar of the Others.[15] Anna and Fidelia die not because they offended bourgeois respectability, but to punish the faithless heroes. Yet while Roberto, upon returning to his village after being abandoned by his mistress in the city, is dragged to his death by Anna's ghost, Edgar, having resurrected himself as a soldier, survives in accordance with the laws of respectability.

In the exceptional case of *La rondine*, the two female characters together with their lovers survive free passion, and they both make a circular migration, as the title *The Swallow* suggests.

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[14] While Roberto goes to a real city, Mainz, Edgar settles in a "castle of orgy," a symbol of city corruption.

[15] In Musset's verse play, the model for *Edgar* (see Table 3.1, p. 71), Fidelia is also a personification of the neglected motherland, the Tyrol; both she and Anna are less characters than they are symbols, and are thus quite distinct from all the heroines except Lauretta in Puccini's mature operas. Tigrana is an orphaned gypsy girl who has grown up in Edgar's village relying on the villagers' charity; in Act II of the opera, she administers the "castle of orgy." Although she never appears on stage, Nina Micheltorena (Johnson/Ramerrez's lover) in *La fanciulla del West*, a Spanish woman, is another female Other figure.

Magda survives because she is a modernist with a reversed value system: she embraces free will, considers fixation of life as degradation, and has no sense of guilt about either. Her place is a gilded cage in Paris, the door of which can open at her will, thanks to her progressive patron Rambaldo. For her, the affair with Ruggero, a playful enactment of an innocent "love passing by" in her youth, is nothing more than an escapade from the wearisome life of luxury. She starts the "play" and further extends it into an idyll to challenge Rambaldo. Thus her rejection of Ruggero's marriage proposal is necessary, as she is not committed to the man himself; life in a country house and motherhood would rob her of free will. Her rhetoric, couching this rejection of domestic utopia as "a sacrifice," is a tactical maneuver to avoid offending both Ruggero and the bourgeois audience.[16] Magda thus fulfills the *fin-de-siècle* aspiration for free passion and free will that Tosca, another modernist, could maintain only through Scarpia's and her own death.

In contrast, another courtesan-patron pair, Manon-Geronte, is bound to the bourgeois moral code. Manon acknowledges the "right" side of womanhood and is guilt-ridden by her own

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[16] There are three different endings for *La rondine*. The version described above, which served for the premiere in Monte Carlo in March, 1917, initially enchanted both public and press. After a series of performances in Italy, however, criticism in the press prompted Puccini to make several modifications. In this second version, first staged in Palermo in April, 1920, Prunier persuades Magda to leave Ruggero in order to save him from the disappointment of learning about her past. Magda departs, leaving a farewell note and the wedding ring that Ruggero had just given to her. Further criticism in the press, now in connection with the Viennese premiere (October, 1920), which used this second version, pushed Puccini to another revision. In the third version, Rambaldo, appearing during Ruggero's absence, asks Magda to return to him and leaves a wallet with a pattern of a swallow and filled with gold. Ruggero, who has read a telegram informing him about Magda's relationship with Rambaldo, comes back only to discover the wallet, and leaves Magda over the deception. The curtain falls as Lisette approaches Magda to console her. This version was never staged during Puccini's lifetime, and the first confirmed performance did not take place until 1987 (in Bologna). Puccini's own preference must have been for the Monte Carlo version since he defends that Act III as "the best" in a letter to Riccardo Schnabel on June, 1917. Budden, *Puccini*, 350-52; Carner, *Puccini*, 206-207; Girardi, *Puccini*, 337-39, 353-59, 362-63. Puccini's letter is quoted in Girardi, *Puccini*, 359.

corruption, which prevents her from attaining domestic utopia; Geronte imposes the law of respectability on his mistress. The difference between *Manon Lescaut* and *La rondine* reflects the enormous change in social context that occurred between 1893 and 1917. Those lovers who engage in "free passion" in the four operas of the post-*durée* period are punished. In the post-*èlan vital* period, however, the two free-passion operas present the most progressive and morally objectionable lovers in Puccini's operas: Magda, who lives up to her modernist conscience in *La rondine*, and the adulterers of *Il tabarro*, respectively.

That Lisette in *La rondine* does not die is due to the operatic convention in which death is too grandiose an end for a subsidiary comic character. This situation is justified by her retreat from a career as a singer after a single performance and a return to her old occupation, a maid with "a little apron" (suggestive of a house wife). This trajectory warns of the difficulty of professional self-realization for women, and in turn promotes a domestic life as a safe, miniature paradise. Thus Lisette's "real-life" circular migration subliminally works on the audience's mind as a counterpoint to Magda's flamboyant maintenance of free will. Yet even though their lovers – both youths from bourgeois families – survive, the conclusion of *La rondine* is not a traditional happy ending.

A happy ending – fulfillment of love – is granted to only three couples in the operas of the third period: *La fanciulla del West*, *Gianni Schicchi*, and *Turandot*. For this result the personalities of the heroines are particularly crucial. Minnie, an American woman who runs a saloon in the Wild West, is a socio-cultural Other, as "obscure" (as she herself admits) for the European bourgeoisie as Johnson, even though she may be ranked socially higher than the

racially-mixed road agent.[17] However, what Minnie truly symbolizes is the vital, purifying power of the high mountains that atones for the hero's sin.[18] She is also a lost "angel" (as Johnson describes her) whose virtues and bold cleverness keep her "untouched" and allow her to find a way back to a little domestic paradise that her parents owned.

The remaining two couples belong to respectable society: Lauretta belongs to the bourgeoisie, while Rinuccio is an aristocrat.[19] Turandot and Calaf are royalty. Unlike Minnie

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[17] Minnie's poetic refrain – a creation of Puccini's librettists – in her first love duet with Johnson, "Io non son che una povera fanciulla / oscura e buona a nulla," reflects the bourgeois respectability politics. In Belasco's play, Minnie equates her circumstance with Johnson's: "Suppose you was only a road-agent – an' I was a saloon-keeper." Belasco, *The Girl of the Golden West* (produced, 1905; first ed., New York: Samuel French, 1915); repr., in Belasco, *Six plays* (Boston: Little, Brown, 1929), Act III, 400.

[18] In Act I, Minnie lectures to the miners that there is no sinner who cannot find a means of redemption, and she saves Johnson at his first confrontation with sheriff Jack Rance; in Act II, she cheats in a card game with Rance in order to save Johnson's life; and finally, at the end of the opera, she saves Johnson from being lynched. For the symbolism of virginal heroines in the high mountains in Italian opera and *La fanciulla del West* in particular, see Emanuele Senici, *Landscape and Gender in Italian Opera: The Alpine Virgin from Bellini to Puccini* **(**Cambridge: Cambridge University Press, 2005). For Johnson's background tinged with "heroism," see annotation c of Table 3.2 (p. 76).

[19] A real Lauretta, if she had existed, would have been an aristocrat, and her relationship with Rinuccio would have been something like that of Romeo and Juliet, since the real Gianni Schicchi and Buoso Donati were both of aristocratic families that belonged to the opposing political factions which divided Florence during the last decades of the thirteenth century. Schicchi was a member of the Cavalcanti, who belonged to the White Guelfs, while the Donati was the leader of the Black Guelfs. The two families were feuded in a particularly bitter manner after Corso Donati, the head of the Donati, conspired to assassinate Guido Cavalcanti, a politically active poet-philosopher (also Dante's friend). By the end of the century, the Cavalcanti had been exiled and suffered losses to their wealth and power owing to the continual struggle first with the Ghibellines and later with the Black Guelfs. Schicchi committed a fraudulent impersonation of Buoso Donati to help the surviving members of the Schicchi family. Forzano's transformation of Schicchi into one of the *gente nuova* – rural middle class people who migrated to Florence and turned into members of the *popolo grasso* ("wealthy people"), with increased political status in the last two decades of the thirteenth century – must have aimed to make the *fin-de-siècle* bourgeois audience identify with Schicchi. Furthermore, the opera's temporal setting, 1299, which precedes the 1300 exile of both Corso Donati and Guido Cavalcanti from Florence would have stirred up the bourgeois audience's spirit. Anonymous

and Turandot, Lauretta is a perfect ingénue. Yet however indirectly, she also plays a key role in fulfilling her first love; her innocent pledge redirects Schicchi from not helping the arrogant Donati family to a playing out of paternal love, out of which he plans his fraudulent impersonation of Buoso. Thus by acquiring a sumptuous dowry that makes up the class gap, Lauretta can marry Rinuccio. Turandot is also "pure" yet cruel, epitomizing the *fin-de-siècle* virginal *femme fatale* who enthralls and destroys men without losing purity.[20] However, Turandot's cruelty to her suitors and Liù is justified as an act of excessive self-defense, and her rank as "the daughter of the heaven" shields her from punishment.[21] Furthermore, after giving her *primo bacio* to her first love, as Minnie and Lauretta did, Turandot decides to accept Calaf as her king, rather than destroying him. Thus in Puccini's operas, the couples, who partner within the same social stratum or offset the status gap through acquisition of assets, and are also

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Florentine, *Commento all Divina Commedia,* cited in Girardi, *Puccini*, 416-17; Gene Brucker, *Florence: The Golden Age, 1138-1737* (Berkeley: University of California Press, 1998), 27-44, 120-21, 249-50, 261; Gioacchino Forzano, *Gianni Schicchi*, in *Giacomo Puccini: Il tabarro, Suor Angelica, Gianni Schicchi* (Milan: Ricordi, 1918), 73; Girardi, *Puccini*, 375, 418; Alighieri Dante. *The Inferno*, trans. Robert and Jean Hollander, introduction and notes Robert Hollander (New York: Doubleday, 2000), 180–82, 514-15; the first part of *Divina commedia*, published c.1308–1321; Joseph R. Strayer, ed., *Dictionary of the Middle Ages,* vol. 3 (New York: Charles Scribner's Sons, 1983), 196; Ferdinand Schevill, *Medieval and Renaissance Florence, vol. 1: Medieval Florence* (New York: Harper Torchbooks, 1961), 165-66.

[20] Salome in Oscar Wild's play under her name (1896) is the best known example. See Helen Greenwald, Program notes, "Bloody Moons: Puccini's *Turandot* and *fin-de-siècle* Exoticism, Eroticism, and Illusion," Puccini, *Turandot* (Göteborgs Operan, Sweden, April 2006), 4. Shinobu Yoshida, "Modeling Heroines from Giacomo Puccini's Operas" (PhD diss., The University of Michigan, 2011), Chapter 3, also discusses Turandot as a *femme fatale*.

[21] Asked Calaf's name by Turandot, Liù, a slave girl who is in love with him, takes her own life in order to conceal it and thus allow Calaf to marry Turandot. Her death, depicted as self-sacrifice, is in fact a necessary punishment for a woman who would violate the class-distinction code.

acquitted of any wrong doing, can be united.[22] What these heroines have in common is a protective male figure,[23] and they have preserved their purity for their lovers, while the dramatic function of Minnie and Turandot as the active agents in realization of their happiness reflects their – and women's in general – aspiration for free will, to which Bergson's *élan vital* lent a voice.[24]

In the end, the natures and circumstances of Puccini's characters and the consequences of their love affairs are decided in accordance with the bourgeois moral code of respectability and the contradicting *fin-de-siècle* aspiration for free passion and free will. The varied relationships, the punishments imposed on the moral offenders, and the happy endings granted to the virtuous keepers of the moral code collectively and vicariously satisfy the aspiration to free passion and free will, a desire for moral retribution, and the self-justifying interests of the *fin-de-siècle* audience. However, determining the true significance of the happy endings in the three post-*élan vital* operas requires a further survey of the dramatic settings of the love duets.

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[22] Fidelia and Edgar also belong to the same class; Edgar atones by becoming a soldier. Fidelia, however, symbolizes the pureness and vulnerability of the motherland, and is destroyed by the avatar of the Other.

[23] For Minnie, the miners as a group behave as her surrogate male protectors, as she calls them *fratelli* and herself *la sorella* in the final scene of the opera.

[24] Minnie and Turandot in fact share an essentially identical plotline: a heroine rejects her suitors, a hero arrives and takes her first kiss, the heroine admits her love for the hero and saves him when he is on the brink of death, and the heroine's male protector(s) bless(es) the union.

4. Dramatic Categories in the Love Duets

Table 3.3. The Love Duets in Puccini's Operas.

Opera			DID[a]/Location		Characters	Category[b]	Notes
Le Villi	(2 Acts)	1884	**1**	Act I	Anna/Roberto	**II**	originally in one act
Edgar	(4 Acts)	1889	**2**	Act IV	Fidelia/Edgar	**II**	original version; the second version (1905) cut the entire duet.
Manon Lescaut	(4 Acts)	1893	**3**	Act I	Manon/Des Grieux	**I**	
			4				
			5	Act II		**II (VI)**	
			6	Act III		**III**	
La bohème	(4 Acts)	1896	**7**	Act I	Mimì/Rodolfo	**I**	
Tosca	(3 Acts)	1900	**8**	Act I	Tosca/Cavaradossi	**II**	
			9	Act III		**III**	
Madama Butterfly	(3 Acts)	1904	**10**	Act I	Butterfly/Pinkerton	**I**	originally in two acts;[c] a section of this duet was cut in a subsequent revision (1907).
La fanciulla del West	(3 Acts)	1910	**11**	Act I	Minnie/Johnson	**I**	
			12	Act II			Puccini added 16 measures to the duet for a revival of the opera in Rome in 1922
La rondine	(3 Acts)	1917	**13**	Act I	Lisette/Prunier	**VII**	
			14	Act II	Magda/Ruggero	**I**	three duets incorporated into one hyper-extended duet
			15				
			16				
			17	Act III		**IV**	
Il tabarro	(1 Act)	1918	**18**	middle	Giorgetta/Luigi	**V**	first opera in *Il trittico*
Gianni Schicchi	(1 Act)	1918	**19**	near the end	Lauretta/Rinuccio	**VI**	third opera in *Il trittico*
Turandot	(3 Acts)	1926	**20**	Act III	Turandot/Calaf	**I (II)**	incomplete[d]

a. DID stands for "duet identification number."
b. There are seven categories: I. Falling-in-love; II. Reconciliation; III. Rescue; IV. Love-Dilemma; V. Illicit love; VI. Fulfillment; VII. Comic. I assign categories I-III on the basis of their frequency; categories IV-VI each appear only once and reflect their chronology, while the "comic" duet for the subsidiary couple is listed as category VII.
c. At its premiere (La Scala, Feb. 17, 1904), *Madama Butterfly* was in two acts. Puccini later split the second act into two acts and made other revisions. The three-act version was performed at Brescia on May 28 of the same year.
d. This love duet was incomplete when Puccini died. My discussion of this love duet will be limited to the content of the original libretto as Puccini used it to create musical sketches.

This section summarizes the dramatic situations in Puccini's love duets by assigning them to seven dramatic categories. Table 3.3 lists the twenty love duets, each with its duet identification number (DID). It also lists the location in the opera (Act), the characters involved,

a Roman numeral that indicates the dramatic category (the categories are listed in "annotation b"), and a brief reference to important revisions. Two duets (DIDs 5 and 20) fall under two dramatic categories, with the weaker characteristics given in parentheses.

Table 3.4.a. Duets in Dramatic Category I, "Falling-in-Love."

DID	Text Incipit	Opera	Situation
3	"Deh, se buona voi siete siccome siete bella"[a]	*Manon Lescaut* Act I	Des Grieux, captivated by Manon at first sight, approaches her.
4	"Vedete? Io son fedele"		Manon returns to Des Grieux, who intends to save her from Geronte. Des Grieux's ardent pledge convinces Manon to elope with him.
7	"Chi è là? . . . -- Oh! Sventata! La chiave della stanza!"	*La bohème* Act I	Mimì comes to Rodolfo's room to ask for a light. They fall in love.
10	"Bimba, bimba, non piangere -- Viene la sera"	*Madama Butterfly* Act I	The newly-married Pinkerton and Butterfly express their love.
11	"Oh, signor Johnson siete. . ."	*La fanciulla del West*, Act I	Minnie asks Johnson to keep her company in order to protect the saloon from the bandits.
12	"Wowkle, è già qui! . . -- Mi tolgo? Grazie. Amici? Che pensate? Un pensiero. . ."	*La fanciulla del West*, Act II	Johnson is snowed in at Minnie's cabin. They declare their love for each other.
14	"Scusatemi. . . scusate. . ."	*La rondine* Act II	In a café, Magda is led to Ruggero by students who assume that they are each other's dates. The two fall in love as they dance.
15	"Ah! . . Che caldo! . . Che sete! -- È un piccolo ricordo"		Magda hints at a little romantic adventure in her past, while Ruggero talks of seeking a life-long love. They confess their mutual love.
16	"Nella trepida luce d'un mattin -- Paulette! . . . I nostri amici"		After breaking up with Rambaldo, Magda tells Ruggero of her true love.
20	"Principessa di morte!"	*Turandot* Act III	Despite calling Turandot "the death princess," Calaf continues to demand her love. His kiss makes Turandot drop her guard; she confesses her love, felt at their first encounter.

a. In the definitive-version score, "Cortese damigella, il priego mio accettare."

Dramatic category I, "falling-in-love," presents the characters developing their mutual love and/or acknowledging it for the first time. Table 3.4.a lists the ten duets (from six operas) that fall into this category. The duet in *Turandot* (DID 20) also shows characteristics of Category II, "reconciliation." Three of these six operas contain interrelated duets that depict a single ongoing process of falling in love: paired "falling-in-love" love duets in both *Manon*

Lescaut and *La fanciulla del West*; and a set of three interrelated "falling-in-love" duets in *La rondine*. This concept is particularly important for the later examination of the "time" settings.

Table 3.4.b. Duets in Dramatic Categories II-VII.

"Reconciliation" Duets (Category II)			
DID	Text Incipit	Opera	Situation
1	"Non esser, Anna mia, mesta sì tanto"	*Le Villi* Act I	After their engagement party, Roberto consoles Anna about his approaching departure to Mainz.
2	"Sia benedetto il giorno in cui sei nata"	*Edgar* Act IV	After his long absence, Edgar returns to Fidelia, who believed him dead, and swears his love.
5	"Oh, sarò la più bella! -- Tu, amore? Tu? Sei tu"	*Manon Lescaut* Act II	Des Grieux accuses Manon, now Geronte's mistress, of infidelity. She sways him with a passionate declaration of love.
8	"Mario! Son qui! Perché chiuso? Lo vuole . . ."	*Tosca* Act I	Tosca, in doubt of Cavaradossi's fidelity, is soothed by his assurance of love.
"Rescue" Duets (Category III)			
6	"Eccoli . . . -- Tu . . . amore? E nell' estrema. . ."	*Manon Lescaut* Act III	Des Grieux tells Manon of his plan to rescue her from deportation to America.
9	"Franchigia a Floria Tosca . . . -- Il tuo sangue o il mio amore"	*Tosca* Act III	Tosca tells Cavaradossi that his execution will be faked, and they can run away.
"Love-Dilemma" Duet (Category IV)			
15	"Senti? . . . Anche il mare respira sommesso"	*La rondine* Act III	After expressing his love for Magda, Ruggero brings up marriage; Magda panics over the choice between confessing her past and concealing it.
"Illicit Love" Duet (Category V)			
18	"O Luigi! Luigi!"	*Il tabarro* (1-Act opera)	Luigi and Giorgetta recall their last rendezvous. After getting around Michele's appearance, the adulterers plot another meeting; Luigi takes off, declaring that he would kill her, if he is betrayed.
"Fulfillment" Duet (Category VI)			
19	"Lauretta, mia Lauretta!"	*Gianni Schicchi* (1-Act opera)	Their financial future secured by Schicchi's scheme, Rinuccio and Lauretta rejoice in their fulfilled love.
"Comic" Duet (Category VII)			
13	"T'amo! . . . Menti! No!"	*La rondine* Act I	Prunier sneaks back to Magda's salon to pick up his secret lover, Lisette. Despite Lisette's playful teasing and Prunier's sense of guilt over loving a lowly maid, they declare their love.

Table 3.4.b lists the ten duets belonging to categories II-VII. Category II, "reconciliation," presents characters who confirm their mutual love after a disagreement or

discordant separation. Four duets belong to this category. The duet "Oh, sarò la più bella! -- Tu, amore? Tu? Sei tu," in *Manon Lescaut*, Act II (DID 5), also has characteristics of Category V, "illicit love." The two duets in Category III concern "rescue," as one of the lovers talks of rescuing the other. Category IV, "love-dilemma," starts raptly, but takes a turn towards a dilemma, as one of the characters panics over the situation. The sole example is "Senti? . . . Anche il mare respira sommesso," in Act III of *La rondine* (DID 15). Category V, "illicit love," shows the lovers confirming their mutual love under the threat of discovery; only the duet "O Luigi! Luigi!" in *Il tabarro* (DID 18) belongs to this category. Category VI is "fulfillment," in which the lovers rejoice in their fulfilled love. The duet "Lauretta, mia Lauretta!" in *Gianni Schicchi* (DID 19) falls into this category. Finally, Category VII is "comic." The lovers are subsidiary comic-relief characters, and express their love teasingly. "T'amo! . . . Menti! No!," in Act I of *La rondine* (DID 13), is the only example.

The "falling-in-love" duets comprise half of Puccini's love duets. The predominance of this dramatic category, which had been "taboo" in Italian opera until the 1850s, suggests the increased public interest in the gradually changing emotions that occur during the transformation of characters from "strangers" to "lovers."[25] Puccini excelled depicting such transformations and sought opportunities to do so. Thus despite his acknowledgement of the traditional taboo, two of the three duets created entirely by him and his librettists fall into this category.[26] That the three sets of interrelated duets are limited to this dramatic category also points to Puccini's and his librettists' recognition of falling in love as a time-consuming transformational process of the

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[25] Although they have just married, Butterfly and Pinkerton are essentially strangers at the start of the duet. For this Italian operatic "taboo," see Chapter 1, p. 41.

[26] For Puccini's persistent hesitation about onstage "falling-in-love at first sight," see Chapter 1, p. 41n59.

characters.

This interest in emotional transformation is in fact characteristic of five of the seven dramatic categories of duets, and all but two of duets themselves. The second most common category, “reconciliation,” includes four duets that allow for a variety of emotional ups and downs. The two “rescue” duets also include change, though here the dramatic pattern/setting is limited to the trapped character’s emotional shift from despair to hope. Of the remaining categories, three also portray emotional transformations: the “illicit-love” duet moves from reminiscence to fatalistic emotional entanglement, the “love-dilemma” duet begins innocuously and moves into panic and conflict, and the “comic” duet evolves from a teasing dispute to a declaration of love. The “fulfillment” duet alone is essentially static.

5. Temporal and Spatial Settings

Table 3.5. Temporal and Spatial Settings of Puccini's Love Duets.

Opera/DID		Place	Location	Time	Season/ Month	Era/Year
Le Villi	1	clearing in the forest	Black Forest, Germany	shortly before noon	May	19th c.
Edgar	2	room in a country house	a village near Courtray, Flanders	dawn[a]	April	1302
MANON LESCAUT*	3	square near the Paris gate	Amiens	near sunset	April	second half of the 18th c.
	4			after sunset		
	5	drawing room in a mansion	Paris	late morning	n.a	
	6	at the windows of the barracks	Le Havre	near dawn	n.a.	
LA BOHÈME	7	attic	Latin Quarter, Paris	Christmas Eve	December	c. 1830
MADAMA BUTTERFLY	8	garden of a hill-top house	Nagasaki	night	Spring	present day (c. 1904)
TOSCA	9	church of Sant' Andrea alla Valle	Rome	afternoon	June	1800
	10	platform of Castel Sant' Angelo		night to dawn		
La fanciulla del West	11	barroom of the Polka Saloon	foot of the Cloudy Mountains, California	evening	winter	1849-50
	12	mountain cabin	middle of the mountain			
LA RONDINE	13	salon in a mansion	Paris	night	April	Second Empire (1852-1870)
	14	Café Bullier				
	15					
	16			dawn		
	17	terrace of a hill-top pavilion	Côte d'Azur	late afternoon	Spring	
IL TABARRO	18	deck of a barge	on the Seine in Paris	dusk to night	September	1910
Gianni Schicchi	19	terrace of a mansion	Florence	late morning?[b]	September[c]	1299
Turandot	20	imperial palace garden	Peking	night to dawn	April[d]	legendary times; the Year of the Tiger[e]

*Titles in capitals indicate a "free-passion" opera.

The various times are often stated, but may also be inferred:

a. *Edgar*: The Angelus bell is heard at the end of the duet.

b. *Gianni Schicchi* "starts" at 9 AM; the action is continuous throughout the opera, the duration of which is about 50 minutes. The duet appears near the end of the opera.

c. Rinuccio says that if Buoso made him a legatee, he could marry Lauretta on the 1st of May, *calendimaggio*, the day of the spring festival.

d. The song of the children, "Là sui monti dell' Est," laments the suspension of April's rebirth owing to Turandot's rejection of love.

e. Ping describes the tiger as the grand marshal of the skies. In Gozzi, Turandot is described as worse than a tigress, and worst of her vices is her pride. Gozzi, *Turandot* (1762), in *Carlo Gozzi: Five Tales for the Theater*., ed. and trans. Albert Bermel and Ted Emery (Chicago: University of Chicago Press, 1989), 130 .

Temporal and spatial settings are dramaturgically significant, for they not only establish a foundation for the auditory (music and sound effects) and visual components, but also often contribute to the essence of the duets. Table 3.5 (p. 90) summarizes the temporal and spatial settings of Puccini's love duets. For each duet, I specify the space in which the scene unfolds, the broader location of that space, and the time of day, season/month, and era/year.

The year and era determine the basic scenic atmosphere. Two correlations between the operatic drama and the temporal settings are evident. First, all of the "free passion" operas except for *Manon Lescaut* are set either during Puccini's lifetime or in the recent past, thus reflecting the increasing vogue for "free passion" towards the end of the nineteenth century. Conversely, two of the three operas with happy endings, *Gianni Schicchi* and *Turandot,* are set in the remote past.

Location is another visual agent that helps to establish the scenic atmosphere. There are three correlations between dramatic categories and location. All the "falling-in-love" duets are set either in France (six duets) or in remote regions: East Asia and America (four duets), this, perhaps, in order to spare Italian audiences from associating themselves with the formerly taboo circumstances. Furthermore, all the duets set in France concern "free passion," thus reflecting the *fin-de-siècle* association of France with moral looseness. Again, two of the three operas with happy endings are set in remote regions: America (*La fanciulla del West*) and China (*Turandot*).

Significantly, in Puccini's operas, the fulfillment of love is possible only in the remote past and/or region, echoing the many references to "lontano," in *La fanciulla del West*, which

represents the miners' yearning for a distant home filled with domestic love.[27] *Lontano* in fact appears at the end of the love duet in *Gianni Schicchi*. With this word, the couple curiously objectifies Florence, as if they were among the members of the audience; "Firenze da **lontano** / ci parve il Paradiso! . . ."[28] Schicchi's following speech directly addressed to the audience, in which he boasts of his contribution to the couple's happiness, serves to further objectify the happy couple as a theatrical illusion. This double "framing" of a happy ending, which distracts the audience's empathy, actually comes at the end of a larger temporal-spatial-emotional set up through the trilogy in *Il trittico*. The audience travels back through time from the *fin-de-siècle* Paris of *Il tabarro*, passes through the *Suor Angelica*'s late seventeenth-century convent near Siena, to the medieval Florence of *Gianni Schicchi*, while their emotional experience evolves from hopelessness in the symbol of moral corruption, through redemption in a sacred space near a Tuscan city, to pure happiness in a symbol of Italy's (and Tuscany's) glorious past.[29] This traveling through time in reverse and from negative to positive in terms of both emotion and space seems to be specifically designed to appeal to Italians, especially to Tuscans to which group Puccini belonged.[30] However, when the audience finally reaches pure happiness, its remoteness and ethereality are pronounced. Although lacking such reminders, *Turandot*'s

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[27] The three *commedia dell'arte* characters in *Turandot* also yearn for home in a place remote from the city of Peking. Atlas, in "Lontano-Tornare-Redenzione: Verbal Leitmotives and their Musical Resonance in Puccini's *La fanciulla del West*," *Studi musicali* 21, no. 2 (1992), 359-98, considers *lontano* as a verbal leitmotive of the opera.

[28] This verse also alludes to the fate of Dante who was a member of the White Guelphs and suffered a life of permanent exile after the Black Guelphs took control of Florence, this even though his wife was a member of the Donati family. Brucker, *Florence*, 40-42, 121, 250.

[29] Girardi, *Puccini*, 375, points out the temporal-emotional set up through the trilogy in *Il trittico*.

[30] Puccini was born in Lucca in Tuscany.

fairly-tale royal palace in legendry Peking itself speaks of the remoteness and ethereality of the happy ending. All of this points to the difficulty of fulfilling true love in *fin-de-siècle* European bourgeois society, where marriages of convenience were a common practice. In the end, the significance of the three happy-ending operas, *La fanciulla del West, Gianni Schicchi, and Turandot*, in the post-*èlan vital* period becomes clear here. Rather than being an affirmation of bourgeois respectability, the audience encounters a euphemistic reflection of its own – and the composer's – cynicism; the "happy endings" onstage all contain far more resignation than one expects in a typical love story. The miners at the end of *La fanciulla del West*, who lose sight of Minnie and Johnson as the pair rides off into the high mountains, are stand-ins for the audience of all Puccinian happy endings and the composer himself; seeing the resolution of the idealized love in a remote time and/or place, they are left behind with the impossibility of achieving it themselves.[31]

[31] The conflict between respectable marital life and free passion was Puccini's own real-life problem. Puccini started his relationship with Elvira, his future wife, in 1884, when she was married to Narciso Gemignani, a wealthy grocer renowned as a womanizer. The composer and his mistress started living together in November 1886, and had their out-of-wedlock son about a month later. It was as late as January 1904, after Gemignani's death – murdered by the husband of one of his mistresses (February, 1903) – that the couple was finally wed. Puccini himself had affairs with other women, including one with Josephine von Stengel during the composition of *La rondine*. Magda thus could be an avatar of Puccini's own aspiration. In real life, however, his "escapades" caused Elvira's excessive jealousy and suspicion to grow to such heights that she ultimately drove an innocent house maid, Doria Manfredi, to suicide (January, 1909), while Puccini grew to acknowledge the "sorrow" that originated from moral suffering as "the very essence of life" in a letter of December 23, 1911, to Sybil Seligman, a life-time confidant (and possibly a one-time mistress). That the final scene of *La fanciulla del West*, which Puccini started composing in late 1909, does not include "a great love duet," which he had initially planned to conclude the opera, and that he left the love duet in *Turandot* incomplete also point to "cynicism" dominating Puccini's sentiment. Budden, *Puccini*, 62-64, 239, 297-302, 347-48, 369; Girardi, *Puccini*, 36-37, 269-73, 364; Vincent Seligman, *Puccini among Friends* (New York: Macmillan, 1938), 139, 212 (for the letter to Sybil Seligman).

Table 3.6. The "Space" of Puccini's Love Duets.

Types of Place		Dramatic Categories							total
		falling in love [total: 10]	reconciliation [4]	rescue [2]	love-dilemma [1]	illicit love [1]	fulfillment [1]	comic [1]	
A	urban	7	2	2			1	1	14
	: on a river					1			
	between	1							1
	rural: forest		2						4
	: mountain	2							
	: coastal				1				1
B	indoors	6	3					1	10
	indoor-outdoor			1					1
	open-sky area of an enclosed space			1	1	1	1		4
	garden	2							5
	urban outdoor	2							
	rural outdoor		1						
C	public: populated	5		2					7
	public: empty	1	2						13
	private	4	2		1	1	1	1	

Table 3.6 draws correlation between the characteristics of the spaces (places/locations) cited in Table 3.5 with dramatic categories. I examine the nature of the spatial setting of each duet from three angles related to the bourgeois moral code of respectability that idealized a domestic life in a country house: (A) proximity to countryside, (B) access to open air/nature, and (C) degree of privacy.

The first angle is "proximity to countryside." As bourgeois respectability defined a women's place as the home, the characteristics of a dwelling place are typically associated with women. Thus the locations in which the love duets take place often reflect the nature or fate of the heroines. The predominance of urban settings (fourteen duets) corresponds to the general Otherness of characters who cannot achieve the "country house." However, Turandot's Peking and Lauretta's Florence are simply legitimate seats for the Chinese royalty

and Tuscan power elite.[32]

Among the urban settings for the Others, the Seine in Paris for *Il tabarro*'s "illicit-love" duet stands out; its stagnant flow reflects Giorgetta's stale life and impossible aspiration for agency. Furthermore, Giorgetta's barge-bound life distinguishes her from other urban dwellers who live on land; living on the Seine, trapped in a shabby corner of Paris, Giorgetta uses her aria "È ben altro il mio sogno" to express her desire to return to the land, specifically to her native low-scale urban domain at Belleville, which is also Luigi's home.[33] The couple cannot aspire to the bourgeois longing for a country house because they have not yet achieved firm ground on which to live; they are Others, lower in the social hierarchy than any other of Puccini's "free passion" couples. In *Il tabarro*, the bourgeois aspiration is assigned to an older married couple, La Frugola and Talpa, another stevedore. In her arietta "Ho sognato una casetta," La Frugola expresses her dream of living in a cottage. As Luigi joins Giorgetta at the end of "È ben altro," so Talpa joins La Frugola in the reprise of the arietta ("Adesso ti capisco"); the arietta and its reprise bookend Giorgetta's aria, serving as a buffer zone that guards the bourgeois audience from direct exposure to the young couple's lower-class longing. Ultimately, the extreme Otherness of the young couple, highlighted through this juxtaposition, allows the audience to enjoy the raw passion of the following "illicit-love" duet.

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[32] By the late thirteenth century, the Tuscan elite, whether aristocrats or not, had established themselves in Florence for at least several generations, while still keeping their estates in the countryside. Brucker, *Florence*, 27-28.

[33] This "aria" indeed belongs to a lager dramatic-musical structure, a duet that is organized according to the *solita forma*, as Davis points out (*Il trittico*, 82-98): *tempo d'attacco* – dialogue initiated by Talpa ("To'! Guarda la mia vecchia! . . . Che narravi?"); *adagio* [*cantabile*] – Luigi's "Hai ben ragione; meglio no pensare;" *tempo di mezzo* – dialogue initiated by Tinca ("Segui il mio esempio: bevi") and Frugola's "Ho sognato una casetta;" *cabaletta* – Giorgetta's "È ben altro il mio sogno;" coda – Frugola's "Adesso ti capisco." However, the concern of this duet is Bellville, not love. Thus this dissertation does not consider the duet.

The stage for Butterfly's "falling-in-love" duet is a hill-top house in Nagasaki, one of the busiest cities in Japan in the early twentieth century. This spatial setting, midway between "urban" and "rural" and looking down the city, corresponds to the conflicting aspects of Butterfly's status: though a geisha, she is also the daughter of a samurai; though her earthly status is fallen, her soul is noble. Likewise, her hill-top house cannot be a true domestic utopia, although it provides a temporary space for playing at home.

Among the five rural settings, the two that come closest to the image of bourgeois utopia are those that are forest-like and allude to the ideal domesticity represented by Anna and Fidelia. On the other hand, Minnie's saloon at the foot of the high mountain and her cabin on the mid-slope of that mountain are evidence not only of her purity, but also of her independence and untamed vital energy. The sole coastal setting – the wide-open ocean and bright sky of the Côte d'Azur for *La rondine's* "love-dilemma" duet – symbolizes Magda's freedom to inhabit or abandon her love nest at will, a sharp contrast to the confining Seine of *Il tabarro*.[34]

The second angle, "openness of the space," concerns accessibility to the open air. Although the duets are evenly distributed between indoor and open-air spaces, the majority of the "falling-in-love" and "reconciliation" duets take place in closed indoor spaces. In four duets, the text specifies the infiltration of nature into these spaces: there are flowers visible through the windows of the house in the "reconciliation" duet of *Edgar;* the presence of moonlight is highlighted in the "falling-in-love" duet of *La bohème;* a snowstorm blows in through the open door and is audible within Minnie's cabin in the second "falling-in-love" duet

[34] The ocean as a symbol of liberation appears in *Madama Butterfly* and *Tosca* as well. Butterfly, who talks about the overseas migration of butterflies, has freed herself from life as a geisha and has "migrated" to another religion/culture by marrying Pinkerton; Tosca believes that, after the mock execution of Cavaradossi, they will sail off to a new life.

of *La fanciulla;* and the dawn infiltrates the café in the last "falling-in-love" duet of *La rondine*. Thus the connection to the vital power of nature, sacrificed for intimacy and isolation from the clamorous outer world, is nevertheless important for nourishing love, and makes itself felt indirectly in these indoor duets.

Of the twenty duets, six fall outside the "falling-in-love" and "reconciliation" categories. Four of these take place in areas of facilities, which are open to the sky; these are the only duets to take place in such a setting. Both the setting and the duet categories are exceptional. The half-solid and half-open setting manifests the foundational bonds of love and the characters' aspirations. Tosca and Cavaradossi on the platform of Castel Sant' Angelo are still "trapped," but their "rescue" duet envisions their expected freedom. Magda's "love-dilemma" duet occurs on a terrace, as does the "fulfilment" duet in *Gianni Schicchi;* in both cases, the focus is future happiness, starting from the newly-established foundation. Giorgetta is likewise on an open deck, trapped by her circumstances on the barge, but looking for a way out. Finally, the "rescue" duet in *Manon Lescaut* has dual settings, with Manon in a barrack and Des Grieux speaking from outside. This exceptional indoor-outdoor situation encapsulates Manon's emotional detachment from Des Grieux's aspirations for their future. He has hope, whereas she already accepts the fate of her confinement.

The third angle is "degree of privacy." The "rescue" duets are by nature public, as guards are always present. The five "falling-in-love" duets that involve Manon-Des Grieux and Magda-Ruggero are set in populated public spaces that offer opportunities for their chance meetings; and both heroines, who find love in such spaces and thus offend the respectability code, are potential or current courtesans. The remaining "falling-in-love" duets and all the other duets unfold in private spaces or unoccupied public spaces, thus providing a sense of

"decency" that agrees with bourgeois respectability.

With their distinctive combinations of spatial characteristics, the places where the love duets unfold eloquently manifest the circumstances, natures, and emotional states of the characters, particularly of the heroines. The spaces may even allude to the stages of a relationship's development and the psychological distance between the lovers. In all, the spaces visualize the characters' positions as coordinates in a graph, the axis of which is the bourgeois moral code of respectability. The exceptionality of Magda in *La rondine* stands out; rejecting a country house and migrating between a coastal villa and a Parisian gilded cage, Magda, the avatar of the post-*élan vital* free passion and free will, transcends the plane of the coordinates and exists within a thoroughly modernist moral consciousness.

Table 3.7. The Seasons/Months of Puccini's Love Duets.

seasons: months	Dramatic Categories of Love duets							total
	fall in love [total:10]	reconciliation [4]	rescue [2]	dilemma [1]	illicit love [1]	fulfillment [1]	comic [1]	
Spring: April	6	1					1	11
: May		1						
: (mentioned May Wedding)						(1)		
: unspecified	1			1				
Summer: June		1	1					2
Fall: September					1	1		2
Winter: December	1							3
: unspecified	2							
Unknown		1	1					2

Months and seasons add specific emotional colors to the basic canvas of time period, location, and place. Table 3.7 correlates the seasons/months of Puccini's love duets with the dramatic categories. The seasons/months of the "reconciliation" and "rescue" duets of *Manon Lescaut* cannot be specified.

Spring settings (including specific months), symbolizing youth and nature's vital power of renewal, predominate. Eleven duets, including the majority of the "falling-in-love" duets, are set in the spring. Although the "fulfillment" duet itself takes place in September, Rinuccio hopes for a May wedding earlier in the opera, and the association of the consummation of love with spring is evident. Other seasons are also symbols. Both duets ("reconciliation" and "rescue") in *Tosca* are set in June; the early summer – with the height of the season still ahead – alludes to the hopeful passion of the pair. In contrast, September, which retains vestiges of summer, yet anticipates the dark winter, suits the dead-end passion of the illicit couple in *Il tabarro*. The "falling-in-love" duet in *La bohème* is set in December, on Christmas Eve; the "new birth" with its cold background alludes to the birth of a new love amidst the characters' destitute living conditions. The two "falling-in-love" duets in *La fanciulla de West* are also set in the winter, which symbolizes Minnie's untamed vitality and ingenuous spirit.[35]

Like the seasons, the "time" of the love duets serves to illustrate the characters' emotions and the "atmospheric" mood. Table 3.8 (p. 100) sets the times of Puccini's love duets against the dramatic categories. "Falling-in-love" duets occur almost exclusively during the night (or evening). Indeed, the magical power of the night to stir romantic feelings is confirmed by the dawn, personified by an off-stage soprano voice in "Nella trepida luce d'un mattin," the

[35] The snowstorm and Minnie's remark about her duty with the "Accademia" point to winter. Yet it would be more accurate to say that "winter has come in the mountains." In the play, Minnie depicts herself traveling from summer at the foothills to winter in the mountains on horseback. In the novel, Johnson similarly observes the change of season from fall to winter as he climbs up the Cloudy Mountains. The flowers that Joe offers to Minnie in Act I of the opera confirm that the dead of winter has yet to come. All these point to the symbolic significance of high-mountain snow as a realm of pureness that Minnie inhabits. Belasco, *The Girl* (play), Act II, 357; (novel), 78.

introduction to the third "falling-in-love" duet of *La rondine*.[36] The paired "falling-in-love" duet in *Manon Lescaut* is exceptional. Whereas Part 1 (or DID 3) occurs before sunset, Part 2 (or DID 4) ends in the evening, thus suggesting Manon's transformation from an innocent girl to a girl in love.

Table 3.8. The "Time" (of day) of Puccini's Love Duets.

Time	Dramatic Categories of Love duets							Total
	fall in love [total: 6]	reconciliation [4]	rescue [2]	love-dilemma [1]	illicit love [1]	fulfillment [1]	Comic [1]	
near dawn			1					1
dawn		1						4
late morning		1				1?		
shortly before noon		1						
afternoon		1						2
late afternoon				1				
from near to after sunset	1 i.r.d.[a]							1
dusk to night					1			1
evening/night	2 + 1 i.r.d.						1	4
night to dawn	1 + 1 i.r.d.		1					3

a. "i.r.d." stands for a set of interrelated duets, which depicts a single ongoing process of falling in love. These are found in *Manon Lescaut*, *La fanciulla del West*, and *La rondine* (two, two, and three duets, respectively). For "time," this dramaturgical continuity is essential. Assigning "i.r.d." status to these sets makes the total number of "falling-in-love" duets six, instead of the ten seen in other tables.

The unfolding of time is present in four other duets as well, all visually manifesting transformations of characters. A set of three interrelated duets and two self-standing duets unfold from night to dawn. Through the three interrelated "falling-in-love" duets in *La rondine*, Magda transforms herself from a player in a "love passing by" during the night (Parts 1 and 2, or, DIDs 14 and 15) to a confessor of true love at the dawn (Part 3, or, DID 16); likewise, in her "falling-in-love" duet, Turandot is transformed from an icy princess who rejects love to a woman in love. In the "rescue" duet in *Tosca*, Cavaradossi's desperation at the face of

[36] See Chapter 5.4 for the structural function of the song in the duet.

death changes to hope for freedom and a new life. In contrast, the passage of time from dusk to night in *Il tabarro*'s "illicit-love" duet is a transformation of guilty attraction into fatalistic entanglement.

Morning settings, like spring, symbolize rebirth. The near-dawn setting for the "rescue" duet in *Manon Lescaut* symbolizes Des Grieux's hope for a new start; likewise, three "reconciliation" duets are about new hopes and fresh starts. The "fulfilment" duet in *Gianni Schicchi* likely unfolds during the late morning, probably for the same reason.[37] Two duets are set in the afternoon; in *Tosca*'s "reconciliation" duet and *La rondine*'s "love-dilemma" duet, the languid afternoon reflects the ripeness of the relationships, while the anticipated dusk suggests the impending complications.[38] The "comic" duet of *La rondine* takes place at night, suitable to a hidden relationship; it is a prelude to three interrelated "falling-in-love" duets for the main couple, which take place night to dawn.

In all, the season and "time" of Puccini's love duets follow the temporal topoi and largely correlate closely with the dramatic categories. These settings reflect the characters' emotions and the nature of their relationships (as opposed, say, to their social status and moral conscience). They therefore concentrate on the "fluid" dramatic materials rather than on the "static" ones. Some "temporal" settings visualize the "transformation" of the characters and their emotions; the stage lighting, the main agent of the theatrical "time," literally changes in front of the audience as it communicates the emotional subtlety of what the words in the

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[37] See annotation b of Table 3.5 (p. 90).

[38] The three acts of *Tosca* are set in the afternoon, night, and dawn, respectively, following the unity of time in the French classical drama. The three settings seem to represent the prime of life, desperation, and false hope, respectively.

libretto are often incapable.[39]

This chapter surveyed the *fin-de-siècle* moral controversy and its influence on the dramatic narratives of Puccini's love duets, including the lovers' natures, circumstances, relationships, and fates. The broad spatial and temporal settings of the duets reflect this moral controversy, while season and "time" focus on emotion. The generally close correlation between the dramatic categories of the duets and the spatial and temporal settings is also evident. Significantly, Henri Bergson's two most influential concepts, *durée* and *élan vital*, correspond to the chronological shifts undergone by the dramatic narratives and the nature of the duets. In the pre-Bergson first period, the heroines are mere "symbols" of respectable yet feeble feminine virtues. In the post-*durée* second period, "free passion" operas and "falling-in-love" duets dominate; fluidity and transformation of emotion become Puccini's central artistic concern. In the post-*élan vital* third period, we find (1) a "love-dilemma" duet that symbolizes the heroine who lives according to her free will, but is still unable to grasp truthful love, (2) an "illicit-love" duet that presents a doomed, low-end "free passion" of an adulterous couple, and (3) three "remote" operas with happy endings, which allow their "pure" heroines either to infiltrate into a higher social stratum (though not without paying a price) or to exercise will power. Taken together, and though manifesting an increased sense of modernity, post-*élan vital* duets and operas ironically suggest the impossibility of achieving ideal love in the contemporary European society and fruitlessness of "free passion."

[39] Greenwald pays special attention to the "lights," used as an agent of time in the first acts of Puccini's operas; see Greenwald, "Dramatic Exposition," Chapter 5.

CHAPTER 4

Verbal Leitmotives

Although the individual words of the typical Italian opera libretto are sometimes succinct to the point of being unable to communicate emotional subtlety or orderly logic, they often gain power in the context of larger textual structures. Indeed, as part of a chain of verbal leitmotives across the body of Italian opera as a whole, individual words can call up not only their given meaning, but an entire complex of emotional, dramatic, and even philosophical implications. Furthermore, the various combinations of verbal leitmotives within a duet may very well define the characters. Chapter 4 focuses on the verbal leitmotives in Puccini's love duets, which term I use to refer to the key words that appear in the majority of Puccini's love duets and that reveal (1) the characters' common emotional experience of love, (2) their awareness of existential questions, and/or (3) their consciousness of time. As musical leitmotives are transformed and therefore change their implications, so verbal leitmotives may appear as grammatical variants, synonyms, metaphors, and related words to comprise a collective verbal leitmotive. Further, verbal leitmotives often appear many times within an individual duet. Collectively, the meanings contained within these verbal leitmotives evoke the characters' Bergsonian psychological liberation from the real world, perceivable as an expansion of time – in short, experience of *durée* – and potentially their recognition of existential truth. There are six categories of verbal leitmotives (hereafter VL or VLs): (1) core VL, e.g. *amore*; (2) existential VL, e.g. *vita*; (3) temporal VL, e.g. *ora*; (4) romantic VL, e.g. *dolce*; (5) luminous VL, e.g. *luce*; and (6) celestial VL, e.g. *cielo.* Each of these categories may consist of subcategories.

Table 4.1. "Core" Verbal Leitmotives: *Amore* and *Cuore*.

key words	Dramatic Categories of Love Duets[a]																			
	I										II				III		IV	V	VI	VII
	3[b]	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
amore		3	6	2		2	4	2	1	7	4	6	5	5		7	6	1	1	1
amore ("loved one")				1		1		1					2	1	2	1	1	1		
"l'Amore"																	2			
amare	1	2	2	1	3	4		1	1	1	5	3	5	3		1	2			7
amante							1							1			2			
amata												1								
innamorato																1		1		
affetto											1	1								
passione																	1			
sangue												1		1						
cuore/cor	1	1	1	2	3	3	3	2			1	2	2	2	3		2			1

a. Dramatic categories: I. falling-in-love; II. reconciliation; III. rescue; IV. love-dilemma; V. illicit love; VI. fulfillment; and VII. comic (See Chapter 3).

b. Individual duets are indicated by their DIDs under each dramatic category. The three sets of interrelated "falling-in-love" duets, DIDs 3-4 (*Manon Lescaut*), DIDs 11-12 (*La fanciulla de West*), and DIDs 14-16 (*La rondine*), are subdivided by dotted lines both here and in subsequent tables in this dissertation.

The "core" VL concerns love itself, and consists of two subcategory VLs: *amore* and *cuore*. As shown in Table 4.1, *amore* – naturally the most prominent individual word in the entire body of Puccini's love duets – with its four grammatical variants (*amore* as a denomination; verb form, *amare*; past participle, *amata*; and adjective, *innamorato*) appears in all twenty love duets, more than once in eighteen of the duets. The synonyms *affetto* and *passione* appear in two "reconciliation" duets and the "love-dilemma" duet, respectively, *sangue* as a metaphor of burning passion in two "reconciliation" duets. I consider them to be variants of *amore*. *Cuore*, the traditional symbolic seat of love, appears in fifteen duets and serves as another core VL.[1]

[1] The appearance of *cuore* that indicates a human organ – Tosca's description of stabbing Scalpia's heart in DID 9 – is not counted. A similar rule is applied to counting of other words.

Table 4.2.a. "Existential" Verbal Leitmotives: *Vita* and *Anima*.

	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
vita		2		1	1	2	2	2	1	6	1	2		1		2	1	1		
vivere			5		1	1	1			1		4	1							
il vivere						1														
dare vita				1																
Questo è vita								1												
Questo è realtà								1												
esser mio														1		1				
anima	1	2	2	1	2	1				2		2	1	2		2				
alma		1																		
spirto	1																			

The "existential" VL concerns life and death; it consists of three subcategories: *vita*, *anima*, and *morte*. Table 4.2.a summarizes the appearance of the first two of these. *Vita*, its verb form *vivere*, and the nominalized *il vivere* appear in sixteen duets – multiple times in most of these. For many lovers, love/passion is the origin of their vital aspiration and energy, such as in Pinkerton's "Stolta paura, l'amor non uccide / ma dà vita;"[2] in the same vein, the loved one is often referred to as their life itself. *Amore* and *vita* are thus closely associated. *Vita* also often alludes to eternity; for example, a character swearing that his or her love will endure for a lifetime. Cavaradossi's verse illustrates these implications: "Sì, mia vita, amante inquieta, / dirò sempre: 'Floria, t'amo!'" (DID 9).[3]

Anima/alma/spirto, the core of our being through life and death, appears in eleven duets, and serves as another existential VL. Two characters explicitly express their awareness of the existential significance evoked by love. Cavaradossi declares a concentration of his entire being in Tosca's eyes, the entrance to her soul/being: "È questo il desiato è questo il caro / occhio ove

[2] Giacosa and Illica, *Madama Butterfly: Tragedia Giapponese* (Milan: G. Ricordi, 1904), 35.

[3] Giacosa and Illica, *Tosca* (Milan: G. Ricordi, 1899), 15.

l'esser mio s'affisa intero" (DID 9);[4] Ruggero recognizes existential truth or "reality" in love in his verse, "No! questa è vita, / questa è realtà!" (DID 15),[5] echoing Bergson's *durée*, that is, an undetermined flow of emotions that comprise the core of our being, also recognized as true "reality" by the philosopher.

Table 4.2.b. "Existential" Verbal Leitmotive: *Morte*.

	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
morte										2		2				1		1		
morire				1	1	2				2		1	1					1		
il morire																1				
morente											1									
morto						1										1				
uccidere				1	1							1			1	1				
funebre															1					
sepolcreti														1						
sangue: death										1						2				
: passion/death																		1		

The characters' awareness of life in love is often coupled with that of death, the third existential VL. As summarized in Table 4.2.b, *morte* and its four grammatical variants appear in the half of the duets. The verb *uccidere* and the metaphorical *funebre*, *sepolcreti*, and *sangue* are further variants of this existential VL. In a love duet, a poetic antithesis created through the juxtaposition and coexistence of life and death emphasizes the preciousness of life and intensifies the meaning of the given time for love. Indeed, the impact of death can create this contrast even if it is from a third party, as in Minnie's description of the miners' death (DID 11). Edgar's "Per conoscer la vita / Io simulai la morte!" (DID 2) embraces this effect.[6] Johnson

[4] Giacosa and Illica, *Tosca*, 14.

[5] Adami, *La rondine: Commedia lirica in tre atti* (Milan: Sonzogno, 1917), 57.

[6] Ferdinando Fontana, *Edgar: Dramma lirico in 4 atti* (Milan: G. Ricordi, 1889), 55.

claims that just one hour with a special woman would be worth dying for (DID 12).[7] Such intensified significance of a fleeting fraction of time is usually perceived as an expansion of time. Thus the life-death verbal antithesis creates a narrative foundation for Puccini's musical representation of Bergsonian psychological elasticity of time.

Besides the general existential symbolism, verbal death imagery carries other implications: (1) emotional vulnerability, as in Butterfly's association between death and a confession of love (DID 10); (2) losing virginity, in Butterfly's metaphor of the butterfly caught by man and pierced down (DID 10); (3) sensual ecstasy, as in Minnie's teasing question to Johnson about the number of "deaths" he experienced (DID 12);[8] (4) liberation from the misery of a situation, seen in Luigi's preferring death to sharing Giorgetta with her husband (DID 18); and (5) the rejection of love, Turandot's killing her suitors and bearing responsibility for Liù's death (DID 20). The verbal imagery of death may also be woven into a love-duet text as an unspecified omen, as in Tosca's description of the scent of thyme rising from the depths of the shattered tombs, casting a shadow over the couple's love nest (DID 8).

The life-death antithesis is further transferred into the double symbolism of the word *sangue* – death and passion – also shown in Table 4.2.b. In association with death, *sangue* can be: (1) the emblem of bloodshed performed by Tosca (DID 9) and Turandot (DID 20) to protect

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[7] "Vi sono delle donne / che si vorrebber nella nostra vita / per quell'ora soltanto. . . E poi morire!" Guelfo Civinini and Carlo Zangarini, *La Fanciulla del West: Opera in tre atti dal Dramma di David Belasco* (Milan: G. Rocordi, 1910), 52. Indeed, Johnson is risking his life by spendning time with Minnie. In the play, his remark is a development of Minnie's shaky mentioning and criticism of Dante's wish to be with Beatrice for one hour, and thus has a clearer sense of existential depth. Belasco, *The Girl*, Act II, 358-59.

[8] Minnie's "Daverro? E. . . quante volte siete morto?" is thus a play on the Romantic image of *la petite mort*, i.e. orgasm, a descendant of the Renaissance association between sex and death. Civinini and Zangarini, *La Fanciulla del West*, 52.

themselves from undesired passion; and (2) the emblem of the extreme consequences of Luigi's desperate passion, the imagined murder of Giorgetta in which passion violently merges with death (DID 18).[9]

Table 4.3.a. "Temporal" Verbal Leitmotive: Instantaneity.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
ora ("now")	1	1	3	1	1	2	1			2		3		4						1
momento			1	1					1		1							1		
istante				1																
adesso																				
questo attimo		1																		
l'ora è giunta															1					
l'ora è vicina																1				
fra poco	1					1									2					
ora ("hour")			1			3				1								1		

The "temporal" VL concerns the character's awareness of time through the contrast of instantaneity and clock time (or time that disappears) with eternity, and thus consists of two subcategories. The temporal VL more directly evokes Bergson's psychological temporal elasticity alluded to by the life-death contrast of the existential VL. The first type of temporal VL is "instantaneity," and consists of the key words related to instantaneity and clock time. As shown in Table 4.3.a, *ora* ("now"), which appears in eleven duets (more than once in five of them), represents the instantaneity VL; with four related words, this VL appears in fourteen duets. All the couples who are "falling in love," the majority of the lovers in the process of "reconciliation," and the secret lovers of the "illicit-love" and "comic" duets acknowledge instantaneity. In contrast to these lovers' concern with seizing moments to be together immediately, the lovers in "rescue" duets are conscious of time as a set point in the

[9] *Sangue* as signifying the burning passion of Edgar and Tosca (DIDs 2 and 9) is listed in Table 4.1.

future, e.g. "l'ora è giunta." *Fra poco* expressing a short-term expectancy also appears in three duets. In addition, Minnie (DID 12) and Luigi (DID 18) use *ora* as a clock hour, putting a timeframe on a period to spend or setting the time for a future rendezvous with their lovers, respectively. *Ora* also indicates an unspecified time of an event: Mimì (DID 7) refers to the awkward timing of her visit to Rodolfo's attic, Turandot (DID 20) to the time of Calaf's trial which she turns to use for her declaration of love.

Table 4.3.b. "Temporal" Verbal Leitmotive: Eternity.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
(per) sempre			1			2	2					1		2			2	2	1	
infinito		2						1				1								
infinità						1														
eternità										2										
eterno		1										2								
eternamente						1	1													
per (tutta) la vita				1				2												
avvenire		1											1							
futuro		1																		
stelle senza tramonto																		1		
vi scolpite nel mio cuore											1									
senza fine																		1		

Table 4.3.b summarizes the appearance of the key words related to eternity. For characters bound to mortality and other time-bound constraints, eternity is an illusion. Yet in the midst of the intensified moment of love, they are released from these worldly limits and believe in the idea of forever. This transcendence may be experienced as a Bergsonian temporal expansion.

Sempre, which appears in eight duets, and *infinito*, with its variants in six duets, represent the eternity VL. Including their synonyms, allusions (e.g. *per la vita*), and metaphors (e.g. *stelle senza tramonto*), the eternity VL appears in fourteen duets.[10] All six couples in their eight

[10] For the young lovers, the undefined "future" is a near equivalent of eternity.

"falling-in-love" duets talk of eternity. This wish for eternity in an otherwise momentary meeting is exemplified in Des Grieux's Bergsonian verse "V'amo! v'amo! Quest'attimo di giorno / deh! . . . a me rendete eterno ed infinito!" (DID 4).[11] Likewise, all the couples who reconcile, swear their love forever. In contrast, the lovers in the "rescue" duets, preoccupied with a pressing adventure, are less concerned with eternity than with the present moment. Similarly, Lisette and Prunier, whose dramaturgical function is to lessen excessive lyricism and grandiosity, do not discuss eternity.[12]

The "romantic" VL encapsulates the quality of a feeling called "love" that causes psychological removal from the real world and universal time. There are seven romantic VLs: four of them are "abstract," including *dolcezza*, *ebbrezza*, *incanto*, and *sogno*;[13] the remaining three are "physical": *bacio*, *occhi*, and *fiore*.

Table 4.4.a. "Abstract Romantic" Verbal Leitmotive: *Dolce*.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
dolce		1	5	3		2	1	1		1	2		3	1		3				
dolcissimo													1				1			
dolcezza							1			3	1									

Table 4.4.a summarizes the appearance of *dolce*. With its implication of pleasant, delightful sensation, as well as its fresh, pure, and gentle quality, *dolce* qualifies the lovers'

[11] Illica, Praga, *et al*., *Manon Lescaut: Dramma lirico in quattro atti* (Milan: G. Ricordi, 1893), 20. In *La rondine*, Magda and Ruggero echo this in the quartet following DID 15: "No, questo istante non muore!" and "fa che quest'ora si eterni!" Adami, *La rondine*, 63, 64, respectively.

[12] For the dramaturgical function of Lisette-Prunier, see Girardi, *Puccini*, 340, 349.

[13] A verse in the first "falling-in-love" duet in *La rondine* (DID 14) enlists all four abstract romantic VLs.

euphoric physical-emotional experience; with its grammatical variants *dolce* appears in twelve duets and stands as the most prominent individual word in the abstract romantic VL. All six "falling-in-love" couples in their seven duets and the majority of reconciling couples say the word *dolce*. The "illicit love" duet (DID 18), driven by raw passion, the "comic" duet (DID 13) for the subsidiary couple, and – curiously – the "fulfillment" duet lack *dolce*.

Table 4.4.b. "Abstract Romantic" Verbal Leitmotive: *Ebbrezza*.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
ebbrezza			1				1					1	2							
inebriare													2	1						
follia												1		1						
folle							1							1				3		
maledetto													1							
matto																		1		
pazzi		1																		
confuso						1														
strano	1				2	1	1	1									1			
estasi												1				1				
estatico				1																
rapito																		1		

Table 4.4.b. summarizes the words related to *ebbrezza*. Inebriation designates a physiological intoxication that induces euphoric or confused mental and emotional states. The sense of altered mental state alludes to the lovers' Bergsonian psychological liberation from the real world. *Ebbrezza* and its verb form *inebriare* appear in five duets that are either "falling in love" or "reconciliation." Love as a removal from the real world is also recognized in the likes of *follia*, *maledetto*, or a confused (*confuso*)/strange (*strano*) state of mind in eleven duets. *Estasi* focuses on emotional or spiritual euphoric excitement. Evoking a religious, trance-like state involving an experience of self-transcendence, *estasi* encapsulates the deeper existential significance of the lovers' psychological liberation With its grammatical variant *estatico* and

synonym *rapito*, *estasi* appears in four duets. In all, *ebbrezza* and its variants appear in fourteen duets.

Table 4.4.c. "Abstract Romantic" Verbal Leitmotive: *Incanto*.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
incanto		1					1		1	1			1							
malia			1	1																
filtro																	1			
laccio														1						
arte strana																	1			
arcano	1																			
affascinare				1																
fascino	1												2							
mistero														2						2
misteriosa																	1			

Incanto refers to the mysterious power of love that evokes *ebbrezza*, and, as shown in Table 4.4.c, appears with its related words in eleven duets. Five "falling-in-love" couples acknowledge the magical power of love in seven duets. In contrast, the "rescue" and "illicit-love" duets, in which the characters are under threat, and the "fulfillment" duet lack reference to the word. The lack of words related to *incanto* in the duets set in the forest, countryside, and mountains (DIDs 1, 2, 11 and 12, respectively) may stem from the visual manifestation of nature on stage, itself a representation of wonder beyond human reason.

Table 4.4.d. "Abstract Romantic" Verbal Leitmotive: *Sogno*.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
sogno		2	4			1	1		1			1		1			2			
sognare		1	1			1	1	1			1	2					1			
chimera			2																	
fantasia								2												

Despite appearing least frequently among the abstract romantic VLs, *sogno* complements the essence of the other three, *dolce*, *ebbrezza*, and *incanto*. If love is a magical product of sweet intoxication, it is by nature "ethereal" and "fugitive." As shown in Table 4.4.d, *sogno*, its verb form, *sognare*, and its synonyms, *chimera* and *fantasia*, appear in ten duets. These occur in three dramatic categories, "falling-in-love," "reconciliation," and "love-dilemma." Puccini's use of *sogno* in his love duets also carries other implications: (1) premonition of a misfortune (DID 1); (2) longing for a true love (DIDs 2, 4, 7, 16, and 17); and (3) ecstatic removal from reality itself (DIDs 12, 14, and 15). The lack of *sogno* in the "rescue" duets (DIDs 6 and 10) may result from their concern with at-the-moment reality.

Table 4.4.e. "Physical Romantic" Verbal Leitmotives: *Bacio* and *Occhio.*

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
bacio		1	1	1	2	5	5			3		1	5			1		3	2	
baciare							1			1			1							2
labbro		1				2					1	1	3							3
bocca										1			1					1		
occhio		1	1	5			1			1			1	8		2				1
pupilla		1		1								1	1							
sguardo		1		1																
due ladri			1																	

There are three "physical" romantic VLs that embody these "abstract" romantic aspects of love. The first two are sensory, and include words related to the mouth and eyes. As shown in Table 4.4.e, with its verb form *baciare*, *bacio* appears in thirteen duets and stands as the most prominent individual word in the physical romantic VL; and with the related words *labbra* and *bocca*, the *bacio* VL appears in fourteen duets. The second physical romantic VL, *occhio* – together with the related words *pupilla* and *sguardo* and an allusion, *due ladri* – appears in ten duets. While *bacio* represents the sensual connection, *occhio*, a traditional emblem of the

entrance to the soul, encompasses spiritual interaction; thus the lack of *occhio* is notable in the "illicit-love," "love-dilemma," and "fulfillment" duets.

Table 4.4.f. "Physical Romantic" Verbal Leitmotive: *Fiore.*

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
fiore		1	1				2			2		1					3			
petalo									1											
infiorare		1												1						
floreale														1						
fiorire	1													1			1			1
sbocciare							1													
inghirlandare																	2			
rosa			2			1			1							2				1
other flowers			1	1		4				1										

The third physical romantic VL is "floral." As shown in Table 4.4.f, *fiore*, its verb form, related words, and specific kinds of flowers, represented by *rosa*, appear in thirteen duets, often more than once. Because of their decorative beauty, sensually stimulating fragrance, general lack of practical purpose in human life, and short lifespan, flowers symbolize "sweet, ethereal, intoxicating, magical quality of love" as an escape from the real world. Their reproductive ability also alludes to the life-giving power of love. In the Romantic era, flowers represented "pure intense love, appealing not to the baser passions, but to the higher instincts."[14] Types of flowers and their colors carried their own language, which was itself a symbol of refined femininity; thus despite their overt sensuality, flowers stay within the bourgeois moral code of respectability. The floral VL, used by all six "falling-in-love" couples, alludes to the pureness of the emerging love and the heroine's innocence, and, similarly, obscures the less-than-respectable circumstances of the characters and/or their encounter (excepting Turandot, DID 20). In this vein, the artificial, scentless (thus lifeless) roses that Mimì creates allude to her urban

[14] On the symbolism of flowers for the Romantics, see Mosse, *Nationalism and Sexuality*, 99.

circumstance, fatal illness, and inability to become a mother. Most of the duets in which the heroines are desperate and/or lack innocence (DIDs 1, 5, 6, and 18) and the "fulfillment" duet lack the floral VL.[15]

In fact, including the "fulfillment" duet, there are five duets that remarkably lack the romantic VL, or show peculiarity concerning its appearance, seemingly owing to their dramatic situations and/or the characters' natures: (1) the "rescue" duet (DID 6), in which Manon-Des Grieux struggle with Manon's incomprehension of her freedom, lacks all seven romantic VLs; (2) the "fulfillment" duets (DID 19), in which Lauretta-Rinuccio rejoice in the fulfillment of their love, has only *bacio*, a "physical" romantic VL; (3) the "falling-in-love" duet (DID 11), in which Minnie-Johnson are preoccupied with the road agent, includes only *ebbrezza*, an "abstract" romantic VL, and *bacio*; (4) the "illicit-love" duet (DID 18), in which Giorgetta-Luigi are driven by a raw passion, also has only *ebbrezza* and *bacio*; (5) the "comic" duet (DID 13), in which Lisette-Prunier as subsidiary comic characters do not engage in lyricism, includes only one "abstract" romantic VL, *incanto*, but all three "physical" romantic VLs. The common denominator among these duets is the lack of *dolce*, and I call them "anti-*dolce*" duets. In these duets, *ebbrezza* represents "abstract" romantic VLs, while *bacio* represents "physical" romantic VLs; each word is imbued with a more direct physicality than other subcategory VLs in each group.

Interestingly, the "fulfillment" duet in Gianni Schicchi (DID 19) is nearly "anti-romantic." Its text, which lists only "facts" rather than "poesy" and concludes with a glorification of Florence, may allude to the couple's inheritance of the Florentine worship of materialistic facts

[15] Anna and Manon are desperate. Anna predicts a bad omen (DID 1), while the guilt-ridden Manon seems not to believe in successful escape (DID 6).

and possession. Although Forzano tactfully assigns the materialism to and ridicules the aristocratic Donati family, his scope must have included the modern bourgeoisie; their implicit representative, Schicchi, symbolically acquires and hands the Donati heritage to the young couple. Thus the duet, a paean of "remote" Florence, is imbued with a highly sophisticated cynicism.

Table 4.5. "Luminous" Verbal Leitmotive.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
luce		2							1	6		1	1				1			
lume			3															1		
fuoco/foco			1		1					1										
fiamma																1		1		
fiammella																		1		
fiammeo				1																
fiammifero																		1		
candela						1														
accendere			2									1						3		
albore														1						
bagliore				1																
bruciare							2			1										
brillare				1																
favilla				1																
fervido		1														1				
fulgido		1																		
rilucere	1																			
risplendere										2		1								
sfavillare		1																		
splendore																1				
tralucere		1																		

The fifth category of VL, "luminous," concerns *luce*. Light is a manifestation of goodness in the most general sense; in relation to love, it evokes the power of love to stir up hope and energy, and alludes to heavenly salvation. Table 4.5 lists the core word, *luce*, and related words. *Fuoco*, which generates light and heat and is closely associated with *luce*, symbolizes hope, passion, and life. *Luce*, *fuoco*, their variants, and a large group of related words appear in fifteen duets. All six "falling-in-love" couples use at least one luminous VL in their nine duets. *Luce*

appears six times in DID 20, aluding to Turandot's transformation from the death princes to a votary of love. The young Manon and Des Grieux, excited over their discovery of love, use five types of this VL (DID 4), as does the "illicit-love" duet, although "anti-romantic" in general (DID 18); Giorgetta sees in the match light – a signal for her rendezvous with Luigi – hope for her future. Mimì also symbolically gains strength from Rodolfo's candle (DID 7).[16] This VL does not appear in duets in which a character is deeply distressed (DIDs 1 and 6), nor does it figure in the "comic" duet. The "fulfillment" duet, although not using this VL specifically, contains some of the same imagery through the use of *oro*, which refers to the glory of medieval Florence.[17]

Table 4.6. "Celestial" Verbal Leitmotive.

Key Words	Dramatic Categories of Love Duets																			
	I										II				III		IV	V	VI	VII
	3	4	7	10	11	12	14	15	16	20	1	2	5	8	6	9	17	18	19	13
cielo			1	3		2			1	2						2				
celeste																1				
celestiale				1								1				1				
firmamento				2																
paradiso																			1	
sfera																1				
luna			2	2										1						
lunare			1						1					1						
sole			1							2						1	2			
stella	2			1		1				1								2		
stellate										1				2						

Table 4.6 summarizes the appearance of the key words related to celestial objects that comprise the "celestial" VL, the sixth and last VL category. The celestial sphere and its components generally symbolize heaven and, more broadly, the divine dispensation of nature,

[16] Mimì's quest for light is also seen in her real name, Lucia.

[17] *Oro* actually alludes to the *fiorino d'oro* (or "florin," literally "small flower of gold"), the monetary unit that was introduced by the Guelphs in 1252 and became a symbol of Florentine prosperity. Brucker, *Florence*, 70-73.

purity, transcendence, and eternity. Thus the celestial VL, with its light-giving or light-reflective bodies, is strongly associated with the luminous VL and establishes love as a pure and transcendent force. The aspect of purity is underlined in DID 20, where *cielo* references the imperial power and inviolability of Turandot's chastity. In all, *cielo*, its related words, and individual celestial objects – *luna*, *sole*, and *stella* – appear in twelve duets.

Among the three celestial objects, *sole* and *luna* are (in Western Culture) associated with life and death, respectively, reflecting their objective characteristics; the former generates light-heat, is itself alive, and creates day and life on the earth, while the latter merely projects feeble reflections of light, reduces itself into darkness periodically, and resides in the night. Thus *sole* and *luna* echo the life-death antithesis of the existential VL. Furthermore, many Western languages transform the *sole-luna* contrast into a gender dichotomy; the sun is masculine, while the moon is feminine. Likewise, in Greek and Roman mythologies, the sun and the moon are the attributes of the youthful god Apollon/Apollo and the chaste goddess Artemis/Diana, respectively. Moon-death association is also evident in the conception of Artemis as the goddess of hunting who delivers death, and in her chastity that rejects giving birth. On the other hand, there is a folkloristic tradition in which the moon, which waxes and wanes, alludes to the sexual maturity of a woman.[18] The conflation of the symbolisms of the moon – death, chastity, women, and sexuality – readily provides a cultural context for the *fin-de-siècle* imagery of *luna* as the symbol of virginal *famme fatale*.[19]

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[18] Camille Paglia, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (New Haven: Yale University Press, 1990; repr., New York: Vintage Books, 1991), 10, quoted in Greenwald, "Bloody Moons."

[19] For the *fin-de-siècle* fascination with moon-*femme fatale* association, see Greenwald, "Bloody Moons."

In Puccini's love duets, sole appears as a symbol of hope and new life in four duets: two "falling-in-love" duets, one each from *La bohème* (DID 7) and *Turandot* (DID 20), a "rescue" duet in *Tosca* (DID 9), and the "Love-Dilemma" duet in *La rondine* (DID 17). The symbolism of *luna*, on the other hand, is multi-layered. In two "falling-in-love" duets, *luna* alludes to Mimì's frail beauty (DID 7) and Butterfly's chastity (DID 8), whereas in the "reconciliation" duet in *Tosca* (DID 8) and the third "falling-in-love" duet in *La rondine* (DID 16), *luna* symbolizes the mysterious enchantment of night. The *sole-luna* contrast in DID 7, the only duet including both words, clarifies its dual symbolism of life-death and male-female contrasts; the first spring sunshine that Mimì yearns for is Rodolfo himself, who can give her love/life, whereas the moonlight that forms a halo around Mimì's face silently proclaims her fatal illness, the origin of her frailty. In fact, all heroines, Mimì, Butterfly, and Tosca, who are associated with or mention *luna* in their duets, die.[20] In contrast, in DID 20, the death princess Turandot – though associated with *luna* earlier in the opera and epitomized as the virginal *femme fatale* and the ruler over night – chooses to give in to Calaf, a rising sun, and enters a new life with him.[21]

In addition to its topical allusions – bad omen (DID 3), hope (DIDs 8 and 18), and the otherworldly position of Turandot (DID 20) – *stella* refers to the celestial sphere itself; and the skyful of stars that appear in the "falling-in-love" duet of *Madama Butterfly* (DID 10) is a traditional love topos. Butterfly most profoundly and poetically acknowledges the existential

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[20] In *La rondine* (DID 16), *luna* is mentioned not by the characters, but by the distant voice, personifying the dawn, in "Nella trepida luce d'un mattin," serving as the *scena* of the duet.

[21] Act I of *Turandot* effectively establishes Turandot as the death princess by synchronizing the execution of the Prince of Persia and the appearance of both the moon and Turandot. The moon-death association is also found in *Le Villi:* the mourning women describe Anna's dead face as "pale as the moonlight." On the moon-death association in *Turandot*, see Greenwald, "Bloody Moons."

symbolism of love and celestial bodies; she imagines herself as the little moon goddess who gives up her celestial life for Pinkerton. The stars, anthropomorphized as omnipotent celestial eyes, testify to and bless their union; and as Butterfly enters the sphere of love where life and death, and past and future, merge, she transcends her imagined death within sheer ecstasy.[22] The life-death contrast of the existential VL thus dissolves in love in its sublimity.

As I have demonstrated, the verbal leitmotives in Puccini's love duets belong to various categories and characterize dramatic situations and characters. Overall, the general strength of the "falling-in-love" and "reconciliation" duets in terms of the variety and abundance of the verbal leitmotives – and thus their strong evocation of the characters' experience of liberation from the reality, perceivable as Bergsonian temporal expansion, and awareness of existential questions – is evident. This variety is crucial, since (as we will see in Chapter 8) Puccini's music, with its coloristic layers of subtlety and depth, represents the emotions and psychological experience of temporal elasticity. Yet this sense of "removal" and "elasticity" can be effectively established only through a dramatically convincing structural organization of the texts, one that includes the effective distribution of the verbal leitmotives. It is to matters of structural organization that we turn in Chapter 5.

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[22] In her Act I aria, Butterfly describes love as a domain where life and death merge: "Amiche, io son venuta / al richiamo d'amor / nelle gaudiose soglie / ove tutto s'accoglie / il bene di chi vive e di chi muor." ("Friends, I have come / to the call of love / on the joyous threshold / where all gathers / the blessing of the one who lives and another who dies.) Ironically, however, when she dies at the end of the opera, Butterfly cannot embrace "love-death"; the sublimity of her death stems from her maternal sacrifice, as Puccini presents Butterfly with a reminiscence of the theme associated with her maternal grief. Giacosa and Illica, *Madama Butterfly: Tragedia Giapponese* (Milan: G. Ricordi, 1904), 13.

CHAPTER 5

Structural Organization of the Texts (Libretti)

As discussed in Chapter 1, the *solita forma* provided the structural backbone of the nineteenth-century Italian duet. The structure of any individual duet cast in the *solita forma* began with the text (libretto), which prefigured the nature and unfolding of the music. Although the "standardization" inherent in the initial stage of the *solita forma* tended to dissolve over time, Puccini and his contemporaries remained familiar with and operated within a tradition that had embraced the *convenienza teatrale* embodied in the *solita forma*. Puccini is particularly known for his active participation in the creation of the libretti, as he kept later musical realization in mind.[1] This chapter examines the structure of Puccini's love duets from the vantage point of their poetic texts and how they refer to and/or creatively adapt the essential dramaturgical and poetic principles of the scheme – hereafter the *solita forma* principle – that present the multi-phase flow of emotions from a kinetic/dramatic to static/lyrical section, driven by the dramatic force of "topics" (see p. 122). My analysis is based on the texts as they appear in the first edition

[1] Giacosa and Illica, librettists for *La bohème*, *Tosca*, and *Madama Butterfly*, struggled to satisfy Puccini's constant demands for alteration. Zangarini, the main librettist of *La fanciulla del West*, credited the libretto to Puccini and described the score as "perfect and most impressive union of word and music." Civinini, who worked on the libretto later, criticized Puccini for reworking verses without following elementary metrical rules, and disclaimed responsibility for the unconventional language and meter. Adami, librettist for *La rondine*, *Il tabarro*, and *Turandot*, also acknowledged Puccini's constant demands of alterations and their artistic rightfulness. For Giacosa and Illica's struggle, see for example, Budden, *Puccini*, 140-48. For Zangarini and Civinini's comments see Atlas, "*Lontano-tornare-redenzione*," 359n1; Zangarini's interview published in *Corriere della sera* (Milan), July 31, 1910, quoted in Annie Janeiro Randall and Rosalind Gray Davis, *Puccini and the Girl: History and Reception of The Girl of the Golden West*, (Chicago: University of Chicago Press, 2005), 93-94; and "Il libretto della *Fanciulla del West*, una lettera di Guelfo Civinini," *Corriere della sera*, Dec. 4, 1910, quoted in Randall and Davis, ibid., 157. For Adami's comment, see Vincent Seligman, *Puccini among Friends*, 143.

of the published libretto.[2] Throughout, I will refer to Bergson's concept of *durée* in order to illuminate the increasingly intricate unfolding of the duets as Puccini aspired to an ever-more-naturalistic emotional-temporal unfolding.

The chapter comprises: (1) methodology; (2) an overview of the general chronological progression of large-scale structural complexity across the twenty duets that span Puccini's pre-Bergson (1880s), post-*durée* (1890s-1900s), and post-*élan vital* (1910s-*Turandot*) periods (see Chapter 3); (3) a summary of the expansion of poetic meters and intra-sectional structural asymmetry, heterogeneity, and complexity over Puccini's career; (4) an explanation of what I perceive as instances of a "hidden" *scena* and *cabaletta* and a *cabaletta* duet; and (5) discussion of five duets that exemplify the development discussed in sections 2 and 3. Through this exploration, I will demonstrate that Puccini and his librettists progressively exploited the structural flexibility of the *solita forma* and increased the textual fluidity and heterogeneity to convey the free, life-like emotional transformations of the characters, and that this progress occurred in tandem with the introduction and influence of Bergson's concepts of *durée* and *élan vital* on the dramatic settings and characters (see Chapter 3).

1. Methodology

My analysis of the dramatic structures of Puccini's love duets is grounded in two distinct yet inter-related principles: the *solita forma* principle and Bergson's *durée*. I identify the sections and subsections of the texts according to the terminology of the *solita forma*.[3] In this

[2] For the incomplete duet in *Turandot*, I refer to the working libretto that Puccini used during the sketch stage: reproduced in Maguire, "Puccini's Version," 354-59.

[3] I do not take up the musical characteristics of each *solita forma* section in this chapter.

process, the task of discerning the "topic" – a dramatic concern or situation that is (1) manifested either verbally or physically in the stage action of a kinetic section, (2) (re-)introduces a confrontation/conflict or brings in a new dramatic phase, and thus (3) serves as the driving force of the duet – plays an important role.[4] The sections are: (1) *scena*, an introduction that presents dramatic context; (2) *tempo d'attacco*, the first kinetic section that presents a confrontation or conflict about the first topic; (3) *cantabile*, the first static section that presents the characters' reactions towards the first topic in lyrical and introspective language; (4) *tempo di mezzo*, the second kinetic section that introduces a new topic which renews and reinforces the initial conflict, or reorients the dramatic direction, and thus brings in a new dramatic phase; and (5) *cabaletta*, the final static section in which the characters express reactions towards both the second topic and the still-governing first topic, again in lyrical and introspective language, serving as the climactic emotional vent. Some duets have an additional section: (6) what I think of as a closing *scena*, a short scene that rounds off the duet. In short, I identify the sections and subsections of the texts according to both topic and the nature of the text (interactive/action vs. introspective/ reaction); I also consider meter and rhyme scheme. A post-Bergson kinetic section may present two topics, and, as explained in section 5, their different treatments create different types of structural complications. Major structural changes in the so-called definitive-version scores will be mentioned as they come up.[5] My purpose of reference to the *solita forma* terms is not to demonstrate how Puccini observed the convention, but to show how he creatively exploited the *solita forma* principle for emotional and temporal naturalism.

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[4] I developed the concept of "topic" from Kimbell's "dramatic force" (see Chapter 1, p. 25).

[5] Puccini constantly revised the music of his operas after their premieres, responding to the criticisms or considering a specific new production. Thus pining down the "definitve" version is often difficult. In this dissertation, "definitive versions" refer to those used most widely in modern productions.

The intricate structural organizations of Puccini's love duets have often been considered beyond what can be explained with traditional musical forms. However, I find that referring to Bergson's *durée* aids in understanding the duets' structures in terms of the *solita forma*, since despite its Kantian schematic delineation and determination, the scheme's two sets of kinetic-static sections suggest the shift between a "normal" temporal sphere and psychological removal from it. I look at Puccini's complex duet texts not as a discrete, linear juxtaposition of dramatic segments, but rather as a continuous, heterogeneous, Bergsonian evolution of feelings: (1) feelings can recur; (2) a new topic may emerge in the middle of an emotional exaltation; and (3) an emotion may flourish in the midst of kinetic activity. Through this association, I developed the concept of "sectional mixing," the (re)appearance of a section in a "wrong" location, which will be discussed in section 2.

A similar principle – in which a broader view of structure clarifies its execution – is also useful regarding the smaller structures present in the *solita forma* framework. Traditional intra-sectional structural components of the scheme are: (1) dialogue; (2) an *à due* statement; (3) parallel solo statements – hereafter "parallel statements;" and (4) a solo statement that appears by itself – hereafter "single statement" (see Chapter 1).[6] In Puccini's love duets, what I call "rounded statements" – a set of three statements, the first and third of which are assigned to the same character – are a fifth component.

The nature of statements in the duets are also more diverse and heterogeneous. Unlike the symmetrical design of traditional parallel statements, these parallel and rounded statements may contain either an "even" or "uneven" number of verses. I consider parallel single-verse statements with different meters "uneven." Furthermore, in contrast to the *versi lirici* of

[6] This was in use by the 1840s.

traditional statements, these statements – either singly or in combination – may have "defects." There are six types of defects: (1) mixed meters; (2) unrhymed;[7] (3) broken verse(s); (4) interruption by interjection or dialogue; (5) stichomythic presentation; and (6) shift in the nature of the text. Shifts between meters, a late nineteenth-century trend, is considered type (1), "mixed meters." A combination of statements with different types of defect(s) are "heterogeneous." Thus, for example, "heterogeneous uneven parallel statements" consist of two statements with the different numbers of verses, with one or more non-corresponding defects. Finally, I distinguish between the "narrative statement" (hereafter "N.statement"), which depicts either a past or future event, or a present condition of life, and the normal statement, which expresses a character's on-the-spot thoughts and emotions. Thus, rather than concerning the poetic design, the N.statement illuminates a character's loosened engagement with "now." Any formatting of statement(s) may involve N.statement.

2. Overview of the Large-Scale Duet Structures

Table 5.1 (p. 126) summarizes the large-scale dramatic structures of Puccini's love duets in terms of the *solita forma* (as the texts appear in the first edition of the libretti). Over time, Puccini used increasingly unconventional and/or complex structural variants of the scheme; this mirrors the increased complexity of the relationships and dramatic situations being conveyed. The formats of the duets can be assigned to four groups: (1) "normal" *solita forma*; (2) abridged *solita forma*; (3) *solita forma* expanded through one type of sectional mixing;[8] and (4) *solita*

[7] I consider e*ndecasillabi sciolti* a type of unrhymed verses, mixed *versi sciolti* a type of statements two defects (mixed meters and unrhymed).

[8] See p. 124 for the definition of sectional mixing.

forma expanded through two types of sectional mixing. The summary of each duet's structure (with indications of the text incipits of the sections and subsections, intra-sectional structural components, topic(s), and design of meter and rhyme) appears in chronological order in Appendix B.

Table 5.1. Chronological Development of Large-Scale Structural Complexity in Puccini's Love Duets.

structural features	1st period (pre-Bergson)	2nd period (post-*durée*)	3rd period (post-*élan vital*)
"Normal" *solita forma*			
simplest version	**DID 2**,[a] *Edgar*		
more complicated intra-sectional structure		DID 5, *Manon Lescaut*	DID 14, *La rondine* DID 17, *La rondine*[b]
Abridged *solita forma*			
Bellini-Donizetti-Verdi types: first kinetic-static set only	DID 1, *Le Villi*		DID 15, *La rondine* DID 16, *La rondine*
missing *cantabile*		DID 3, *Manon Lescaut* DID 6, *Manon Lescaut*	
1870s type: missing *cabaletta*		DID 4, *Manon Lescaut*	
new type: *cabaletta* only			DID 19, *Gianni Schicchi*
Expanded *solita forma*: one type of sectional mixing			
traditional types: *tempo di mezzo* in a static section		**DID 7**, *La bohème* DID 10, *Madama Butterfly*	
cantabile in the *tempo di mezzo*		DID 8, *Tosca*	
new types: double structure[c]		**DID 9**, *Tosca*	DID 18, *Il tabarro*
with false section: false *cabaletta*			**DID 11**, *La fanciulla del West*
Expanded *solita forma*: two types of sectional mixing			
cantabile in the *tempo d'attacco* + false *cabaletta* + false closing *scena*			DID 12, *La fanciulla del West*
false *cabaletta* + *cantabile* segments in the *tempo di mezzo*			DID 13, *La rondine*
tempo di mezzo in the *cantabile* + false *cabaletta*			**DID 20**, *Turandot*

a. Duets in **bold** will be discussed in detail in section 4.
b. Underlined duets will be discussed in section 3; either they include a section (*scena*, *cabaletta*, or part of a *cabaletta*) that has been considered independent from the duets, or they use an unprecedented abridgement format.
c. What I call "double structure" expands a duet through a double unfolding of two adjacent sections, e.g. a repetition of the *tempo d'attacco* - *cantabile* relationship.

The "normal" four-section *solita forma* group includes four duets; one of these has an opening *scena* as well. The pre-Bergson DID 2 (reconciliation, *Edgar*) has the simplest intra-

sectional structure; as an example that retains Kantian temporal thinking, it will be discussed in detail in section 5. The other three duets have more asymmetrical and complex intra-sectional structures: the post-*durée* DID 5 with a *scena* (reconciliation, *Manon Lescaut*) and the post-*élan vital* DIDs 14 and 17 (falling-in-love, no 1, and love-dilemma, *La rondine*). The *cabaletta* of DID 17 is particularly intriguing; in section 4, I will argue for a reading of Magda's "Che più dirgli? . . . Che fare?," which has been considered independent of the duet, as being part of the *cabaletta*.

Seven duets are in abridged *solita forma*. Puccini used four types of abridgement that reflect the Italian composers' continuous experimentation in abridging the traditional scheme: (1) "first kinetic-static set only" and (2) "missing *cantabile*," both used by Bellini, Donizetti, and Verdi; (3) "missing *cabaletta*," a trend appearing since the 1870s; and (4) "*cabaletta* only," a type of abridgement that, as far as I know, has not been previously noted. Puccini recreated this chronological progression over the course of his career. The "first kinetic-static set only" occurs pre-Bergson in DID 1 (reconciliation, *Le Villi*); it reappears post-*élan vital* in DIDs 15 and 16 (both falling-in-love, nos. 2 and 3, *La rondine*), though these are more "elaborate" owing to additional section(s): DID 15 with opening and closing *scene*, DID 16 with a "hidden" *scena*. Puccini used the "missing *cantabile*" format for DIDs 3 and 6 (falling-in-love, no.1, and rescue) in *Manon Lescaut*; the presence of the *cabaletta* in DID 3, however, must be argued. DID 4 (falling-in-love, no. 2) in the same opera features the "missing *cabaletta*" format. Finally, a new format, "*cabaletta* only," appears post-*élan vital* in DID 19 (fulfillment, *Gianni Schicchi*). I will argue for the presence of the *cabaletta* in DID 3 and for a *scena* in DID 16, and explain how DID 19 is a *cabaletta* duet in section 4.

Expanded *solita forma* appears only post-Bergson, with four duets post-*durée* and five

post-*élan vital*. The structural expansion is created through "sectional mixing." As seen in Table 5.1, Puccini used four types of sectional mixing, starting with two "traditional" types, moving on to two new types, and finally by combining two different types.

"Insertion of *tempo di mezzo* in a static/lyrical section" is a development of the episodic vocal fragments appearing in Rossinian *cabalette* (as seen in the Act I love duet of *Mosè in Egitto*) and the 1840s' practice of including dialogue in the *cantabile* (see Chapter 1). This appears in three post-Bergson falling-in-love duets: post-*durée*, DID 7 (*La bohème*) and DID 10 (*Madama Butterfly*), and post-*élan vital*, DID 20 (*Turandot*). In DID 7, an extra *tempo di mezzo* (a dialogue presenting two topics) appears within the *cabaletta*.[9] In DID 10, Butterfly's N.statement (presenting a new topic) creates a *tempo di mezzo* effect within the *cantabile*.[10] In DID 20, a *tempo di mezzo* (consisting of dialogue, chorus, parallel statements, and introducing two new interrelated topics) appears in the *cantabile*. In each case, the resumed lyrical contemplation reacts to both the topic(s) presented in the previous kinetic section and the topic(s) presented in the interpolated *tempo di mezzo*.

In contrast, "*cantabile* segments that appear in a kinetic/dramatic section" – in use by the 1840s – interrupt the kinetic unfolding of a drama with a character's lyrical contemplation. Puccini uses this technique in DID 13 (comic, *La rondine*) in combination with another type of sectional mixing. In DID 8 (reconciliation, *Tosca*) and DID 12 (falling-in-love, no. 2, *La fanciulla*), the lyrical portion is a response to a topic presented in the kinetic section and thus an interpolated "*cantabile* section:" in the post-*durée* DID 8, it occurs alone; in the post-*élan vital*

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[9] Section 5.2 of this chapter discusses this interpolation in detail.

[10] During the 1907 revision of *Madama Butterfly*, Puccini cut this N.statement. Thus the *cantabile* becomes a chain of conflicting *proposta-risposta* purely concerning the first topic, the anticipated union.

DID 12, in combination with another type of sectional mixing.

In DID 9 (rescue, *Tosca*) and DID 18 (illicit-love, *Il tabarro*), Puccini employed what I call "double structure," a technique that expands a duet through a double unfolding of two adjacent *solita forma* sections. In DID 9, these are the *tempo d'attacco* - *cantabile*. As a result, the technique increases the number of the standard *solita forma* sections from four to six. In DID 18, the unfolding of the *tempo di mezzo – cabaletta* is doubled. In both cases, the second appearance of the kinetic section brings in a new topic to which the characters respond in the following lyrical section. Thus in a duet involving "double-structure," the emotional flow of action-reaction is one-to-one, and thereby is simpler than that in a duet with an interpolated *tempo di mezzo.*

"Insertion of a false *cabaletta* (and a closing *scena*)" is a post-*élan vital* phenomenon. This technique deceives the audience with a sense of a false closing, or suspends interest until the appearance of the true *cabaletta*. Four duets involve this technique. While DID 11 (falling-in-love, no.1, *La fanciulla*) contains this technique alone (in the form of a false *cabaletta* within the *tempo di mezzo*), the other three duets combine the technique with other forms of sectional mixing. In DID 12 (falling-in-love, no. 2, *La fanciulla*), in addition to the appearance of a *cantabile* in the *tempo d'attacco*, a false closing *scena* follows a false *cabaletta* for an enhanced sense of closure within the *tempo di mezzo*. In DID 13 (comic, *La rondine*), a false *cabaletta* emerges after the *cantabile* and, as already noted, *cantabile* segments appear in the *tempo di mezzo*. In DID 20 (falling-in-love, *Turandot*), in addition to a *tempo di mezzo* within the *cantabile*, a false *cabaletta* appears after the *tempo di mezzo*. The structures of DIDs 7, 9, 11, and 20 will be discussed in detail in section 5 to demonstrate the post-Bergson chronological development of both large-scale structural complexity and intra-sectional poetic fluidity and

heterogeneity. The progressively intricate topic treatment in the duets will be also discussed.

The increasingly unconventional and/or complex large-scale structures of Puccini's love duets mirror the increasingly complex nature of the relationships between and psychology of the characters. The two pre-Bergson duets, which present one-dimensional "type" characters, use either normal or abridged *solita forma*. Among the eight post-*durée* duets that take place in passion operas and present extra-marital and/or cross socio-cultural relationships (see Chapter 3), only the four duets in *Manon Lescaut* (DIDs 3-6), presenting a young and rather shallow couple, are not expanded. Yet DIDs 3 and 4, both formally abridged by virtue of the pressing dramatic situation, are a paired falling-in-love duets. Therefore, in terms of dramatic execution, DID 5 (reconciliation) and DID 6 (rescue) are the only (relatively) simple duet structures post-*durée*. Of the ten post-*élan vital* duets, five are not expanded: DIDs 14-17, sung by a pleasure-seeking heroine and a naïve youth in *La rondine*, and DID 19, sung by the poetically limited couple in *Gianni Schicchi*. As in *Manon Lescaut*, DIDs 14-16 form a set of three interrelated falling-in-love duets. Thus only DID 17 (love-dilemma) is cast in the normal *solita forma*, while DID 19 (fulfillment) is Puccini's sole one-section duet. Notably, the paired DIDs 11 and 12 (*La fanciulla*) form a "doubly"-expanded paired falling-in-love duets, as both duets involve sectional mixing.

Thus fourteen of Puccini's twenty love duets are functionally expanded. This strongly implies that he viewed the unfolding of various relationship processes as intricate and heterogeneous, and that this attitude was increasingly brought into play with the arrival of Bergson's concepts. This suggestion is further strengthened by the virtually expanded structure of all ten falling-in-love duets. Likewise, as the omission of the *cabaletta* was a common practice, Puccini's frequent use of the *cabaletta* implies the importance that he placed on giving

his lovers a final emotional vent; indeed, his emphasis on the *cabaletta* generated a *cabaletta*-only duet. In all, my analysis of the duets' macro structures points to Puccini's reference to the *solita forma* principle and his manipulation of it in order to fully convey the emotional content of his duets.

3. The Evolution of Textual Fluidity, Asymmetry, and Complexity

3.1. Chronological Expansion of Meters

Table 5.2 (p.132) summarizes the poetic meters appearing in the first-edition texts of Puccini's love duets.[11] Each duet is identified by its duet ID number (DID) and dramatic category

(DC); the table also tallies the total number of verses in each duet. Meters are indicated by numbers: e.g. *settenario* = 7, *quinario doppio* = 5+5. A meter used for the dramatic "reality" is indicated by a sign ●; a meter used only for a diegetic song or chorus, within in a duet, is shown with ●. The three rows at the bottom show: (1) the total number of duets in which a meter appears; (2) the number of metrical subsections across the duets in which a meter appears with other meter(s);[12] and (3) the number of metrical subsections across the duets which feature a single meter. The column on the far right, "variety," shows the total number of meters used in each duet.

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[11] For a summary of Italian poetic meters, see Introduction, pp. 14-17.

[12] "Metrical subsection" refers to a portion of text which contains a certain type of poetic meter (e.g. 7) or a combination of meters (e.g. 5, 4, 7). A metrical subsection may be a complete structural element (dialogue or statement) or a subsection of a structural element.

Table 5.2. Poetic Meters in Puccini's Love Duets as they appear in 1st Edition Libretti.[a]

Opera		DID[b]	DC[c]	verses	poetic meters														variety
					3	4	5	6	7	8	9	10	11	12	5+5	6+6	7+7	8+8	● + ●[d]
Le Villi	(1884)	1	II	30			●		●				●						3
Edgar	(1889)	2	II	65					●				●		●				3
Manon Lescaut	(1893)	3	I	36			●		●	●			●				●		5
		4		58			●		●		●		●						4
		5	II	71			●		●				●		●				4
		6	III	39		●	●		●	●	●		●		●				7
La bohème	(1896)	7	I	116			●		●	●			●				●		5
Tosca	(1900)	8	II	93		●	●		●	●	●		●						6
		9	III	84			●		●			●	●		●				5
Madama Butterfly	(1904)	10	I	126			●	●	●	●	●		●						6
La fanciulla del West	(1910)	11	I	122		●	●	●	●		●		●			●	●		8
		12		127		●	●	●	●	●	●		●				●		8
La rondine	(1917)	13	VII	43		●		●		●								●	4
		14	I	69		●	●	●	●	●	●	●	●	●					9
		15		54	●		●	●	●	●		●	●		●				8
		16		20		●			●			●	●						4
		17	IV	87			●	●	●	●		●	●		●		●		8
Il tabarro	(1918)	18	V	77	●		●	●	●	●		●	●				●		8
Gianni Schicchi	(1918)	19	VI	12			●		●										2
Turandot	(1926)	20	I	128	●	●	●		●	●	●	●	●	●					9
total number of duets marked by ● and ●					3	8	17	8	19	12	8	7	18	2	6	1	6	1	
metrical subsections in which the meter appears with other meter(s)					4	11	42	11	128	25	11	18	100	3	5	1	12	1	
metrical subsections constructed by the meter alone					2	4	4	4	66	15	4	1	48	0	4	0	6	0	

a. For the incomplete *Turandot*, the original libretto written by Adami and Simoni is used.
b. "DID" = duet ID number: see Chapter 3.
c. "DC" = dramatic category: see Chapter 3.
d. ● = meter used in both the dramatic "reality" and a diegetic song/chorus
● = meter used only in a diegetic song/chorus

A careful perusal of Table 5.2 shows that meters used by Puccini can be divided into four groups, and that the metrical variety within the duets generally increased during the course of his career. The three categories of meters are: (1) the "core" meters that dominate the duets, (2) secondary meters, (3) rare meters, and (4) very rare meters. There are three "core" meters: *quinario* (five syllables), *settenario* (seven), and *endecasillabo* (eleven); these appear in seventeen, nineteen, and eighteen duets, respectively. In terms of metrical subsections in the duets, *settenario* and *endecasillabo* dominate: of the total 294 metrical subsections, *settenario* appears in conjunction with other meters in 128 subsections, *endecasillabo* in 100. Furthermore, subsections comprised of a single meter are most often *settenario* or *endecasillabo*: *settenario* alone comprises sixty-six subsections, *endecasillabo* forty-eight. *Quinario*, on the other hand, appears most often (in forty-two subsections) in combination with other meters; only four subsections are entirely in *quinario*. Thus I consider *quinario* a "supportive" meter with in the core group, whereas *settenario* and *endecasillabo* are of "primary" importance. These three core meters create the "standard speech style" of Puccini's love duets.

There are six secondary meters: *quaternario* (four syllables), *senario* (six), *ottonario* (eight), *novenario* (nine), *decasillabo* (ten), and *settenario doppio* (fourteen presented as 7+7). Each of these appears in six to twelve duets. *Ottonario* comprises fifteen metrical subsections by itself, and appears in another twenty-five metrical subsections in combination with other meters; the other secondary meters solely comprise one to six metrical subsections, and appear in conjunction with other meters in eleven to eighteen metrical subsections. As we will see in section 4 and Chapter 6, the secondary meters typically carry specific dramatic symbolism within the metrical context created by the core meters.

There are three rare meters: *ternario* (three syllables), *dodecasillabo* (twelve as a

combination of 4 and 8), and *quinario doppio* (ten presented as 5+5). Each occurs in two to six duets, and each appears in three to five metrical subsections in conjunction with other meters. While *dodecasillabo* never appears on its own, the other two appear by themselves in two or four metrical subsections apiece. Together with secondary meters, rare meters are agents of "metrical proliferation," an outstanding number of meters in one metrical subsection, which represents emotional exaltation. *Settenario doppio* (twelve presented as 6+6) and *ottonario doppio* (sixteen presented as 8+8) are very rare meters, both appearing only in one metrical subsection of a single duet, with other meter(s). In addition to these full-verse meters, *bisillabo* appears as part of broken verses.

The "primary" role of *settenario* and *endecasillabo* is unchanged upon examination of their appearances in terms of kinetic vs. static sections. Both meters appear in about 72% of the total fifty-four kinetic sections across the duets (including opening and closing *scene*, interpolated *tempo di mezzo*, and false *scena*). *Settenario* appears in about 70% of the total forty-one static/lyrical sections (including interpolated *cantabile* and false *cabaletta*), while *endecasillabo* appear in about 60%. The supportive core meter, *quinario*, appears in about 30% of both kinetic and static sections. The most prominent secondary meter, *ottonario*, appears in about 20% of the kinetic sections and about 30 % of static sections.

The metrical variety within the duets generally increased during the course of Puccini's career. For example, the duets of the pre-Bergson period use only the three core meters and *quinario doppio*, a variant of *quinario*. The narrow metrical variety limits the representation of emotional color and subtlety. In the post-*durée* period, a single duet consists of four to seven meters (five on average). Notably, the general expansion in the length of the duets in the post-*durée* period is not necessarily a determining factor in this change; DID 2 (*Edgar*) has sixty-five

verses and uses three meters, whereas DID 6 (*Manon Lescaut*) has only thirty-nine verses, but uses seven meters. Nor are the various dramatic categories determinative: the falling-in-love duet in *Madama Butterfly* (DID 10), the reconciliation duet in *Tosca* (DID 8), and the rescue duet in *Manon Lescaut* (DID 6) use roughly the same number of meters (six, six, seven, respectively).

During the post-*élan-vital* period, the number of meters in a duet expanded further. DID 14 (*La rondine*) and DID 20 (*Turandot*) both contain nine meters, the maximum variety found in Puccini's love duets, while DIDs 11 and 12 (*La fanciulla*), DIDs 15 and 17 (*La rondine*), and DID 18 (*Il tabarro*) all use eight meters. There are exceptions; three later duets do not exhibit much metrical variety, most likely owing to their specific dramatic situations and/or the nature of the characters. The comic duet of *La rondine* (DID 13) uses four meters, avoiding the core meters; the sole use of dyadic meters create a mechanical impression, differentiating the subsidiary comic couple from the main couple. The third falling-in-love duet of *La rondine* (DID 16) also uses four meters; because the metrical climax of the three interrelated duets came in its first part (DID 14), the third part requires simple confirmation and thus simple metrical organization. The fulfillment duet in *Gianni Schicchi* (DID 19) uses only two core meters, the least among Puccini's love duets; the lovers, who have shown poor use of the verbal leitmotives, again presents a lack of poetic imagination. Once again, length is not necessarily determinative of metrical variety, as both the sixty-nine-verse DID 14 (*La rondine*) and the 128-verse DID 20 (*Turandot*) contain nine meters.

The overall progression, then, is an increase in metrical complexity. During the pre-Bergson period, metrical variety in a duet was limited to the three core meters and *quinario doppio*, a variant of *quinario*. Three meters appear in each of the two duets. In the post-*durée* period, six meters were introduced, expanding the metrical palette to ten. The duets of this

period contain from four to six meters. In the post-*élan-vital* period, three more meters entered use, for a total of thirteen metrical options. Excepting three duets (DIDs 13 and 16, *La rondine*; DID 19, *Gianni Schicchi*) in which the dramatic settings call for metrical simplicity, the meters per duet is eight to nine. Thus Puccini's increasing use of metrical variety corresponds to more sophisticated emotional subtlety and fluidity.

3.2. Chronological Development of Intra-Sectional Structural Complexity

As discussed in section 2, the general chronological trend in the large-scale structural design of Puccini's love-duet texts in terms of the *solita forma* principle is toward more unconventionality and/or complexity. This section summarizes the chronological development of intra-sectional structural asymmetry, heterogeneity, and complexity; I first discuss the changing nature of dialogue and statement in general, that of parallel statements and rounded statements, and the appearances of solo statement and *à due* statement. The appearance of the N.statement will also be discussed. I then move to the increasingly complex combination of dialogue and different types of statements within duet sections.

Dialogue is traditionally a structural component of the kinetic sections (including *scena*) in Italian duets. Thus of the total seventy-four appearances of dialogue across Puccini's love duets, sixty occur in kinetic sections; fifteen singularly comprise a kinetic section, and forty-five are combined with statement(s).[13] The remaining fourteen are incorporated into static sections; as a result, about 34% of the static sections in Puccini's love duets contain dialogue, reflecting a trend emerging from the first "dissolution" of the *solita forma* (see Chapter 1). There is no significant

[13] *Tempo di mezzo* dialogues imbedded in the static sections are considered kinetic.

overall change in the percentage of static sections containing dialogue over time.[14]

Puccini's preference for mixed meters and rhyming in his dialogue texts is evident in the dominance of *versi misti rimati* (rhymed verses with mixed meters), as opposed to the traditional *versi sciolti*: twenty-three use *versi misti rimati*; only seventeen use *versi sciolti*.[15] *Versi misti rimati* is the most frequently used text type for dialogue in both kinetic and static sections; about 30% of dialogues appearing in kinetic sections and about 36% of those in static sections use *versi misti rimati*. In contrast, Puccini's love-duet texts show a vestige of the traditional use of *versi sciolti* in kinetic sections: about 24% of dialogues appearing in kinetic sections use *versi sciolti*, but only 14% of those in static sections. Furthermore, the authentic *endecasillabi sciolti* appear only in kinetic sections.[16] Chronologically, the appearance of *versi sciolti* dialogue decreased from 33% (first period) to 18% (second), and slightly increased to 24% (third), while that of *versi misti rimati* dialogue jumped from 0% (first) to 43% (second), and then decreased to 26%. *Versi misti* (unrhymed or sparsely rhymed verses with mixed meters beyond 5, 7, and 11) appears only post-*élan vital* in eleven dialogues.

The remaining twenty-three dialogues use four verse types: (1) single-broken-verse (nine);[17] (2) rhymed single-meter verses (eight); (3) unrhymed single-meter verses (five); and

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[14] Of three pre-Bergson static sections, one (33%) includes a dialogue. Of fifteen post-*durée* static sections, four (27%) involve dialogue(s). Of twenty-three post-*élan vital* static sections, eight (35%) include dialogue(s).

[15] See Introduction, pp. 16-17, for the definitions of *versi sciolti* (*endecasillabi sciolti* and mixed *versi sciolti*) and *versi misti rimati*.

[16] Of fifteen *versi-sciolti* dialogues in kinetic sections, eight are *endecasillabi sciolti*, seven mixed *versi sciolti* (5, 7, and/or 11). The two *versi-sciolti* dialogues appearing in static sections are mixed *versi sciolti*.

[17] Single-broken-verse dialogue = a broken verse that is dialogically presented by two or more characters, e.g. "Manon: Libera! . . . Tua. . . fra poco! Des Grieux: Taci! . . taci!" (DID 6, *Manon Lescaut*)

(4) multiple verses – specifically, a shift in verse type during the dialogue, which occurs in the *tempi di mezzo* of DID 14 (*La rondine*), moving from an unrhymed *versi misti* (10, 9) area to a rhymed *settenario* area.[18] Overall, the increased musicality of the rhyming and heterogeneity of mixed meters in the dialogue texts serve to blur the distinction between dialogue and the new types of statements that Puccini and his librettists developed.

Puccini's statement texts (regardless of format) became more heterogeneous by incorporating more defects over his career. The percentage of statements (excluding single-verse statements) with defect(s) increased steadily from about 60% (first period), through about 80% (second), to about 90% (third).[19] This change mainly owes to the increase in the percentage of statements with two defects – from 8%, through 24%, to 33% – and the post-Bergson appearance of statements with three defects and its slight increase from 1% to 5%.

The most frequently used defect is mixed meters; eighty-one of total 187 occurrences of defects (43%) is mixed meters. Unrhymed verses (fifty-six, 30%) and broken verses (twenty-seven, 14%) follow. The occurrence of any other defect is less than eleven (6%).[20] In the pre-Bergson first period, only the two top defect types (mixed meters and unrhymed verses)

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[18] See Appendix B. Although this text design seems to prepare for the arrival of *versi lirici* in the *cabaletta*, the two unrhymed *settenari* of Magda's introductory statement, *versi misti rimati* of her main statement, and following other metrically divergent components of the *cabaletta* betray that expectation. See Chapter 6.1 for the discussion of the *cabaletta* text of this duet.

[19] Each portion of a multi-part statement is treated as an individual statement when counting defects. In the pre-Bergson period, of the total thirteen multi-verse statements, five have no defect; seven, one defect; one, two defects. In the post-*durée* period, of the total seventy multi-verse statements, fifteen have no defect; thirty-seven, one defect; seventy, two defects; one, three defects. In the post-*élan vital* period, of the total ninety-two multi-verse statements, ten have no defect; forty-seven, one defect; thirty, two defects; and five, three defects.

[20] Eleven statements involve a shift in nature of the text; eight, interruption; four, stichomythic presentation.

appear.[21] Thus owing to the lack of other types of defects pre-Bergson, both the percentages of mixed meters and unrhymed verse(s) decreased from 56% pre-Bergson to 37% post-*durée*, and from 44% to 27%, respectively. However, they increased post-*élan vital* to 47% and 31%, respectively. The remaining four defect types (broken verses, interruption, stichomythia, and a shift in verse type) appear post-Bergson.[22] Among them, the technique of shifting from one type of verse to another within a statement was a new trend in Italian duets, appearing in the 1880s and early 1890s (see Chapter 1). Eleven of Puccini's post-Bergson statements in his love duets involve such shifting. There are three types of shifts: (1) between a single-meter area and a mixed-meter area; (2) between a rhymed area and an unrhymed area; (3) a combination of (1) and (2). Type 1 occurs in five post-*durée* statements. Type 2 occurs in two post-*élan vital* statements. The most complex, Type 3, occurs in one post-*durée* and three post-*élan vital* statements.

Forty-eight statements contain two defects. The most commonly used defect pair is mixed meters/unrhymed (twenty-two, 46%), followed by mixed meters/broken verses (nine, 19%) and unrhymed/broken verses (seven, 15%). The occurrence of any other defect pair is two (5%) or one (3%).[23] Five statements contain three defects, and there are three types of three-defect combinations, all of which contain both mixed meters and broken verses, plus either:

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[21] Five statements contain mixed meters, four statements are unrhymed.

[22] In the post-*durée* period, of the total seventy-one defects, twenty-six are mixed meters; nineteen, unrhymed; fourteen, broken verse(s); five, interruption; one, stichomythia; six, a shift in nature of the text. In the post-*élan vital* period, of the total 107 defects, fifty are mixed meters; thirty-three, unrhymed; thirteen, broken verse(s); three, interruption; three, stichomythia; five, a shift in nature of the text.

[23] Six other defect pairs are: (1) mixed meters/interruption, two appearances; (2) mixed meters/stichomythia, two; (3) broken verse(s)/a shift in the nature of text, two; (4) interruption/a

(1) unrhymed verses, three appearances; (2) interjection, two; or (3) stichomythia, one. Overall, the poetic design of statements and that of dialogues became more similar with the increase in metrical mixing in both text types, decrease in rhyming and more diverse defects in statements, and increased rhyming in dialogues. As a result, duet texts progressively became more continuous, prefiguring the increase of musical continuity.

In addition, nineteen single-verse statements appear post-Bergson: four post-*durée*, and fifteen poet-*durée vital*. Thus the percentage of this "unstable" type of statement increased from 0% of all statements pre-Bergson, through 5% of all statements *post-durée*, to 14% of all statements post-*élan vital*.

By the time Puccini began composing, the standard design of parallel statements had shifted from symmetry and homogeneity to asymmetry and heterogeneity, enhancing emotional contrast (see Chapter 1). Puccini further developed this trend. Of the total fifty-one sets of parallel statements across Puccini's love duets, twenty-eight are heterogeneous (with one or more different defects) and uneven (different numbers of verses). Thirteen are even parallel statements (same number of verses, either with no defects or same defects). Eight are uneven parallel statements (different numbers of verses, either with no defects or same defects). Two are heterogeneous even parallel statements (same number of verses, with one or more different defects). The percentage of heterogeneous uneven parallel statements leapt from 20% of all sets pre-Bergson to 61% post-*durée*, then decreased slightly to 57% post-*élan vital*.[24] The

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shift in the nature of text, two; (5) unrhymed/interruption, one; and (6) broken verse(s)/ interruption, one.

[24] In the first period, four of the total five sets of parallel statements are even; one is uneven and heterogeneous. In the second period, three of the total twenty-three sets of parallel statements are even; two are even but heterogeneous; four uneven; fourteen uneven and heterogeneous. In

percentage of uneven parallel statements jumped from 0% pre-Bergson to 17% of all sets post-*durée*, and remained the same post-*élan vital*. In contrast, the percentage of even parallel statements plummeted from 80% of all sets pre-Bergson to 13% post-*durée*, then increased to 26% post-*élan vital*. Heterogeneous even parallel statements appear solely post-*durée* as 9%. Thus heterogeneity and asymmetry in parallel statements drastically increased post-Bergson.

Rounded statements, the most complex format, are a post-Bergson phenomenon, appearing four times post-*durée*, six post-*élan vital*. Heterogeneous even rounded statements appear in one post-*durée* duet (DID 5, *Manon Lescaut*). Uneven rounded statements occur in one post-*élan vital* duet (DID 20, *Turandot*). Heterogeneous uneven rounded statements appear three times post-*durée* (DIDs 8 and 9, *Tosca*; DID 10, *Madama Butterfly*) and six times post-*élan vital* (two in DID 11, *La fanciulla*; two in DID 20; once each in DIDs 15 and 17, *La rondine*). Seven of the total ten sets of rounded statements appear in kinetic sections, three in static sections.

Single statements are asymmetrical by nature, owing to the lack of a second character's statement. Their appearance increases from three pre-Bergson to ten post-*durée*, and leaps to twenty-seven post-*élan vital*. Interestingly, single statements appear more often in the static/lyrical sections than in kinetic sections: nineteen single statements appear in fifty-four kinetic sections across the duets (35%), and twenty-one in forty-one static sections (51%). This frequent use of asymmetrical statement format adds a forward-moving dramatic drive to the static sections.

An *à due* statement – the most traditional *cabaletta*-text format – appears post-Bergson in six *cabalettas*: one post-*durée* (DID 9, *Tosca*), and five post-*élan vital* (one each in DID 12, *La*

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the third period, six of the total twenty-three sets of parallel statements are even; four uneven; thirteen uneven and heterogeneous.

fanciulla, DID 15, *La rondine*, and DID 19, *Gianni Schicchi*; two in DID 14, *La rondine*). This evidences Puccini and his librettists' awareness of the *solita forma* tradition and willingness to use it, when they find it dramatically convincing.

N.statement does not refer to a poetic design, but is a type of statement which depicts a past or future event, or a present life condition, and thus evokes a character's loosened engagement with "now." Eighteen N.statements appear across the duets: one N.statement appears pre-Bergson, seven post-*durée*, and ten post-*élan vital*. The percentage of N.statements remained about 10% through the three periods.[25] Though N.statements may appear in any main *solita forma* section, a character is most likely to drift away from on-the-spot emotion in the *cantabile*. Three appear in the *tempo d'attacco*, nine in the *cantabile*, four in the *tempo di mezzo*, and two in the *cabaletta*. Ten appears as single statements; six are paired with a 'normal' statement; parallel N.statements occurs once.[26]

A combination of any five basic structural components further enhances intra-sectional heterogeneity. By changing the combinations, Puccini and his librettists employed an ever-increasing numbers of intra-sectional formats and further expanded the heterogeneity of the duets. In the pre-Bergson period, four combinations of structural components appear:[27]

(1) parallel statements (DID 1, *Le Villi*, *cantabile*)
(2) dialogue + parallel statements (DID 1, *tempo d'attacco*)
(3) single statement + parallel statements (DID 2, *Edgar*, *tempo d'attacco* and *cantabile*)
(4) dialogue + single statement (DID 2, *tempo di mezzo*)

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[25] 8% of all statements pre-Bergson; 10% post-*durée*; 11% post-*élan vital*.

[26] This rare pairing of N.statements occurs in the *cantabile* of DID 7 (*La bohème*).

[27] The following lists reflect neither the actual number of intra-structural components nor the order of their appearance.

In the post-*durée* period, eight additional combinations were introduced:

(1) dialogue (DID 3, *Manon Lescaut*, *tempo di mezzo*)
(2) single statement (DID 3, *cabaletta*)
(3) dialogue + single statement + parallel statements (DID 3, *tempo d'attacco*)
(4) shared statement (a variant of *à due*) + parallel statements + rounded statements (DID 5, *Manon Lescaut*, *cabaletta*)
(5) dialogue + parallel statements + rounded statements (DID 8, *Tosca*, *cabaletta*)
(6) *à due* statement (DID 9, *Tosca*, *cabaletta*)
(7) rounded statements (DID 9, closing *scena*)
(8) dialogue + single statement + parallel statements + rounded statements (DID 10, *Madama Butterfly*, *cantabile*)

In the post-*élan vital* period, four more combinations were added:

(1) single statement + *à due* statement + parallel statements (DID 12, *La fanciulla*, *cabaletta*)
(2) dialogue + single statement + rounded statements (DID 15, *La rondine*, *tempo d'attacco*)
(3) *à due* statement + parallel statements (DID 15, *cantabile*)
(4) dialogue + single statement + *à due* statement (DID 19, *Gianni Schicchi*, *cabaletta*)

Once introduced, the most basic combinations of the structural components reappear in later duets; following the mid-nineteenth century trend of blurring structural distinctions (see Chapter 1), these reappearances even disregard the categories of kinetic or static. Furthermore, structural components may appear multiple times, and/or in a different order, including the interruption of one structural component by another, potentially creating a new intra-sectional structural format. For example, the *cantabile* of DID 4 (*Manon Lescaut*) consists of three sets of parallel statements. In the *cabaletta* of DID 5 (*Manon Lescaut*), two sets of parallel statements bookend a set of rounded statements, followed by a shared statement. In the *tempo d'attacco* of DID 17 (*La rondine*), dialogue interrupts a set of parallel statements, followed by a single statement and another dialogue. There are forty-one intra-sectional structural formats in Puccini's love duets. The two pre-Bergson duets present five formats; the eight post-*durée* duets add seventeen new formats; and the ten post-*élan vital* duets add nineteen. The two most productive duets in this regard are both post-*élan vital*: DID 12 (*La fanciulla*) alone adds five

new intra-sectional structural formats; DID 20 (*Turandot*) adds four.[28]

In tandem with the expansion of structural formats, the number of structural elements in a section increased.[29] In the pre-Bergson period, the maximum is three elements in the *tempo d'attacco* of DID 1 (*Le Villi*) and the *tempo d'attacco*, *cantabile*, and *cabaletta* of DID 2 (Edgar); other sections of this period have two elements. In the post-*durée* period, the maximum is twelve in the *cantabile* of DID 10 (*Madama Butterfly*); five more duets have sections with four or more structural elements.[30] In the post-*élan vital* period, the maximum is thirteen in the *tempo di mezzo* of DID 12 (*La fanciulla*). Four other duets have multiple sections with four or more structural elements, and another four duets have one such section.[31] Thus the number of duets with highly heterogeneous sections rose from six to nine during the two post-Bergson periods, while the number of such sections themselves leapt from eight to seventeen.[32]

As the complexity of the dramatic settings and the psychology of the characters in

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[28] The most "productive" pre-Bergson duet is DID 2 (Edgar), and the most "productive" post-*durée* duets are DID 3 (*Manon Lescaut*) and DIDs 8 and 9 (*Tosca*), each adding three new intra-sectional structural formats.

[29] I count e.g. parallel statements as two structural elements, and two-part statements interrupted by a dialogue as three. Interjections are considered auxiliary to a statement and are not counted as an individual structural element.

[30] Four sections from three love duets in *Manon Lescaut* are highly heterogeneous: the *cabaletta* of DID 5 has eight structural elements; the *cantabile* of DID 4 six; the tempo d'attacco of DID 5 five; and the *tempo d'attacco* of DID 3 four. The *tempo di mezzo* and *cabaletta* of DID 8 (*Tosca*) respectively have four and six structural elements; the *cabaletta* of DID 7 (*La bohème*) has four.

[31] Four sections of DID 12 (*La fanciulla*) and DID 20 (*Turandot*) have four to thirteen structural elements; two sections of DID 11 (*La fanciulla*), DID 15 (*La rondine*), and DID 18 (*Il tabarro*) four to nine. Four other duets – DIDs 13, 14, and 17 (*La rondine*) and DID 19 (*Gianni Schicchi*) – have one section with four to seven structural elements.

[32] Overall, no section dominates in this regard – eight *tempi d'attacco*, six *cantabili*, six *tempi di mezzo*, and seven *cabalette* have four or more structural elements.

Puccini's love duets increased, both the large-scale structural design and the intra-sectional textual design changed on many different levels: (1) an increased number of meters; (2) an increased number of statement defects and the resultant similarity of statement texts to dialogue texts that are largely rhymed and metrically mixed; (3) an increased percentage of single-verse statements; (4) the post-Bergson appearance and predominance of heterogeneous, uneven parallel statements; (5) an increased number of single statements; (6) the post-Bergson appearance of rounded statements that are mainly heterogeneous and uneven; (7) continuous introduction of new combinations of intra-sectional structural components and their variations; and (8) an increased number of sections with four or more structural elements. As a result, the intra-sectional poetic fluidity, asymmetry, and complexity – the heterogeneity – of the duets increased over the course of Puccini's three stylistic periods.

Combining the survey results in both sections 2 (macro structure) and 3 (intra-sectional structure), we see that Puccini's three most structurally complex duets are naturally all post-*élan vital*: (1) DID 12 (*La fanciulla*), with six large-scale dramatic sections, involves three types of sectional mixing, has four highly heterogeneous sections, and contains total thirty-two structural elements; (2) DID 20 (*Turandot*), with five large-scale dramatic sections, involves two types of sectional mixing, has four highly heterogeneous sections, and contains total twenty-five structural elements; and (3) DID 18 (*Il tabarro*), with seven large-scale dramatic sections involves one type of sectional mixing, has two highly heterogeneous sections, and contains total twenty-two structural elements.

Notably, the two post-Bergson periods see the addition of an "external" and "sung" voice in the duets. While the external "spoken" voice is often present in a *scena* and the *tempo di mezzo*, these voices do not play a role in the duets' "musical" unfolding. In six duets, he uses

external voices to weave a diegetic song or chorus into the duet. Diegetic song appears in two post-*durée tempi di mezzo* (DID 6, *Manon Lescaut*; DID 7, *La bohème*) and also as a post-*élan vital scena* (DID 16, *La rondine*). The song introduces either the first or new topic(s), and creates an effect of objectification (DIDs 6 and 7) or rationalization (DID 16) of the character's psychology.[33] The interpolated chorus appears only post-*élan vital*, twice in *La rondine* (DIDs 14 and 15) and three times in *Turandot* (DID 20). Puccini used the chorus for three different purposes: (1) the chorus may amplify the effect of the *cabaletta* to a communal emotional vent; this occurs in the *cabaletta* of DID 14 and in the false *cabaletta* and true *cabaletta* of DID 20; and (2) the chorus may round off a duet, as in the closing *scena* of DID 15; and (3) the chorus can introduce a new topic, as occurs in a *tempo di mezzo* interpolated in the *cantabile* of DID 20. In four cases (DIDs 6, 14, 16, and 20), a song/chorus also introduces additional meter(s), expanding the metrical variety of a duet (see Table 5.2). The common function of the diegetic songs and choruses is the dramatic "externalization" of the emotional content of the duets' unfolding, which stays in the character's unconsciousness, by opening up the emotional atmosphere to the wider world on stage. However, the chorus further reflects the communal presence of the audience in the emotional proceedings; by embracing the entire theater within the world of the drama, Puccini's choruses display the same function as the chorus in Greek play.

4. "Hidden" *Scena* and *Cabalette* and a *Cabaletta* Duet

This section presents my analysis of four "statements" that have traditionally been considered independent of the duets that they precede or follow as integral parts of those duets:

[33] Notably, all three song statements are with one defect, undermining the expected symmetry of song form.

(1) "Nella trepida luce d'un mattin" is a hidden *scena* preceding DID 16 (*La rondine*); (2) Des Grieux's "Donna non vidi mai simile a questa!" is a hidden *cabaletta* of DID 3 (*Manon Lescaut*); and (3) Ruggero's "Dimmi che vuoi seguirmi alla mia casa" and Magda's "Che più dirgli? . . . Che fare?" are respectively the *cabaletta proposta* and *risposta* of DID 17 (*La rondine*). I also explain how DID 19 (*Gianni Schicchi*) is a *cabaletta* duet.

As noted in section 2, I categorize DID 3 (*Manon Lescaut*) as "missing a *cantabile*" and consider "Donna non vidi mai simile a questa!" the *cabaletta* (see Appendix B).[34] Four textual/ dramatic clues support this reading: (1) this statement of love is Des Grieux's response to both the first topic presented in the *tempo d'attacco* (his attraction to Manon) and the topic presented in the *tempo di mezzo* (Manon's agreement to come back);[35] (2) the statement quotes "Manon Lescaut mi chiamo!" from the *tempo d'attacco*, thus emphasizing the emotional link between the two sections; (3) the section offers the first and sole metrical proliferation (see p. 134) in the duet, and therefore represents Des Grieux's emotional exaltation and underscores the passage's function as an emotional vent; and (4) without this statement as the *cabaletta*, the duet consists of only two kinetic sections. Thus this statement is a single-statement *cabaletta* without a repetition by the second character – an adaptation of the single-statement *cantabile* – or a development of the dissimilar parallel-statement *cabaletta*, both in use by the 1840s.[36]

DID 16 (*La rondine*) consists of a single kinetic-static set. I consider the preceding song,

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[34] The text incipit of the duet, "Deh, se buona voi siete siccome siete bella," was changed to "Cortese damigella, il priego mio accettate" for the definitive-version score.

[35] "Manon's move to a convent" and "Des Grieux's request to her to return" are subsidiary topics.

[36] Girardi, *Puccini*, 83, considers this "duet"-"aria" sequence "a two-part aria" because of the thematic and tonal connection of both parts.

"Nella trepida luce d'un mattin," sung in the distance, as the duet's *scena* for two reasons (see Appendix B). First, the song – a warning against devotion in love – manifests Magda's voice of reason; this not only establishes the duet's dramatic context, but implies the main topic of the duet, Magda's inner struggle between reason (preference of secure life) and impulsive desire for passion. Second, a dramatically conceived metrical scheme unifies the song and the duet. The song consists of one quatrain and three couplets; the metrical struggle between *decasillabo* and *endecasillabo* in the quatrain and the second couplet manifests Magda's longing for a passionate love and desire for a secure, carefree life, respectively,[37] while the *quaternario* in the first and the third couplets warns against trust in love.[38] As if to sweep away Magda's dilemma, Ruggero brings in *settenario* at the start of the *tempo d'attacco*, asking Magda to leave the café; her rejection presents a subsidiary topic. In her single *cantabile* statement, Magda first takes up Ruggero's *settenario*, but her final *decasillabo* verse metrically clarifies her final choice of passionate love; the song's "warning" *quaternario* reverberates in this fragmented verse with "Tremo e piango. . . ," predicting the collapse of the relationship.

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[37] It is also a struggle between the moon (a symbol of romantic love) and the dawn (a symbol of reason) as seen in "Son l'aurora che nasce per fugar / Ogni incanto di notte lunar!" Ironically, Magda chooses the moon (Ruggero) at dawn. The dramatically symbolic metrical oscillation between *decasillabo* and *settenario* appears in the first kinetic-static set of DID 18, the illicit-love duet in *Il tabarro*, where it seemingly represents the lovers' inner conflict between passion and conscience (see Appendix B). The end-rhyme design for the even parallel statements in the *tempo d'attacco* through the beginning of the *cantabile*, **bc-bc-de-de. . .** , reinforces this metrical dramatic effect. However, each meter's symbolism is unclear at its moment of appearance. In *Cabaletta* 1, Giorgetta uses *settenario* to accuse Luigi of abandoning her and to express her passion for him; she then shows Luigi the meter's newly clear symbolism through her *settenario* interjections in the middle part of his statement. The *settenario* dominates *Tempo d'attacco* 2 in which Giorgetta entices Luigi into another rendezvous. In *Cabaletta* 2, the short parallel statements and Luigi's single statement are entirely in *settenario*, manifesting the achievement of Giorgetta's desire for passion. Yet *decasillabo* returns as her single-verse statement in the closing *scena*, "Come è difficile esser felici!," revealing its symbolism as "conscience."

[38] Particularly, the second couplet, "Nell'amor / Non fidar!"

DID 17 (*La rondine*) consists of the four *solita forma* sections (see Appendix B). According to my reading, the *cabaletta* consists of Ruggero's "Dimmi che vuoi seguirmi alla mia casa" and Magda's "Che più dirgli? . . . Che fare?," making a pair of *proposta* and *risposta*, notwithstanding Ruggero's exit after his N.statement. The two major pieces of evidence, overlooked by the traditional interpretation of the statements as independent arias,[39] are (1) the poetic-dramatic continuity of the entire duet and (2) the poetic-dramatic handling of the statements as inseparable *proposta* and *risposta*. Puccini's conception of DID 17 as one entity is evident in a scene-break line appearing only after Magda's "*cabaletta*" statement in the libretto. The dramatically expressive use of *endecasillabo* and *settenario* also unifies the duet as one. Magda opens the duet with *endecasillabo* (her *tempo d'attacco* statement) – "Senti? . . . Anche il mare respira sommesso" – and uses the meter for the ensuing dialogue in which she confirms Ruggero's satisfaction with their hedonistic life. From this point to the *cabaletta*, only Ruggero uses the meter, as he gradually modifies the dramatic allusion of the meter from sensual pleasure to marriage: (1) his ever growing passion for Magda in his *tempo d'attacco* statement; (2) Magda's transformation from a lover to love itself, referred at the end of the *tempo di mezzo*; and (3) their possible marital life, depicted in his *"cabaletta"* N.statement. *Settenario*, on the other hand, is associated with passionate love throughout the duet: in the *tempo d'attacco*, Magda's "Ah! ti ricordi ancora" leads Ruggero to a dialogue about their first encounter; the first verse of the *cantabile*, her "Oggi lascia che ancora" brings him back to the present happiness of passionate love. In the *tempo di mezzo*, Ruggero reveals his disapproval of their present situation

[39] Budden, *Puccini*, 363, Carner, *Puccini*, 419, and Girardi, *Puccini*, 354, do not discuss the "duet" opening Act III, and consider the two statements as "arias."

by using the *settenario* in the first part of the dialogue,[40] while Magda uses the meter to express her perplexity over marriage, and thus her preference for careless passion.[41]

The dramatic-structural function of the couple's statements as inseparable *proposta* and *risposta* of the *cabaletta* is evident in (1) the contents of the statements, expressing the couple's reaction to the marriage topic; (2) a quasi-mirroring format of the statements, centering on the tercets (two for each character); (3) unification of the statements under one rhyme scheme – if loosely – with the end rhyme ***-ena*** of two semantically related verses ("sopra ogni angoscia e fuori d'ogni p**ena**" in Ruggero's N.statement and "Quanta angoscia! . . . Che p**ena**!" at the end of Magda's statement); and (4) the meters and the format of the stanzas manifesting the lovers' different attitudes toward marriage in (1). Regarding (4), Ruggero's preference for marital stability is evident in his metrical homogeneity in *endecasillabo* and symmetrical structure (two quatrains plus two tercets); as a result, *endecasillabo* comes to be associated with marriage. In contrast, Magda's addition of *settenario* (passionate love) to Ruggero's *endecasillabo* in her tercets represents her dilemma; she then evades the situation completely by moving to unrhymed *settenari* in her quintain, a more unstable/freer stanza format than the quatrain. Thus the two statements form the *proposta* and *risposta* of the *cabaletta*, subtly portraying the couple's contrasting psychologies.

Finally, I consider DID 19 (*Gianni Schicchi*) a *cabaletta* duet that gives emotional vent to the lovers who have just secured their future (see Appendix B). The duet's **ABA'** format (with **A'** *à due* throughout) is an abridgement of the late Rossinian *cabaletta* form, **AABAA** (with the

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[40] "Chi vuole aprir le porte / a due amanti spiantati? . ."

[41] "Magda: Non so, non m'aspettavo. . . / Non sapevo. . . pensavo. . . / Ruggero: Che io non lo facessi? / Magda: No. . . Non so. . . dimmi tutto!"

last **A** closing *à due*) (see Chapter 1). **A** is Rinuccio's single statement, extolling the couple's life in Florence; the last verse introduces the topic of Fiesole, where the couple first vowed their love. **B**, continuing the Fiesole subject, consists of a dialogue and Rinuccio's N.statement which describes how Lauretta was overwhelmed by their first kiss. This statement is in fact displaced from **A'**; the rhyme scheme unifies this statement with the *à due* statement of **A'** (a glorification of Florence as viewed from Fiesole), and thus attesting to the creators' (Puccini and the librettist Forzano) conscious adoption of the traditional form. Furthermore, the continuation of the past tense in **A'** betrays the expected return of the present as Florence returns as the subject, conveying the duet's ironic message: the glory of Florence and the fulfillment of love can only be found, from the audience's view, in the past perfect tense; what should be a song in praise of Florence is thus deliberately established as happening only in the past.[42]

5. Five Love Duets Embodying Increasing Structural Complexity and their Topic Treatments

This section presents detailed discussions of five duets that embody the chronological development of both large-scale structural complexity and intra-sectional poetic fluidity and heterogeneity of Puccini's love duets: DID 2 (*Edgar*), pre-Bergson; DID 7 (*La bohème*) and DID 8 (*Tosca*), post- *durée*; DID 11 (*La fanciulla*) and DID 20 (*Turandot*), post-*élan vital*. The topic treatment in each duet, which fundamentally determines the structural functions of (sub)sections, will be also discussed.

[42] See Chapter 3.

5.1. Pre-Bergson: DID 2 (*Edgar*) – "Normal" *Solita Forma*

The reconciliation duet in *Edgar* (DID 2) is Puccini's simplest, "normal" four-section *solita forma* duet.[43] The duet uses only three meters (two core, 7, 11; one rare, 5+5); the *tempo d'attacco* is characterized by a pattern using 11 and 7 throughout, while the other sections use a single meter. All sections have a two-part structure; the first three sections end with Edgar's single statement. The duet also demonstrates "textbook" topic treatment, presenting one topic in each kinetic section and the characters' responses to it in the following static section. In the *tempo d'attacco*, even parallel statements present Topic 1 (Edgar's unexpected return); Edgar's single N.statement, replacing the traditional dialogue, supplements the topical information. In the *cantabile*, the characters respond to Topic 1 by reconciling through heterogeneous uneven parallel statements; Edgar's following single statement expresses his appreciation. In the *tempo di mezzo*, a dialogue presents Topic 2 (a threatening figure, in fact Tigrana); Edgar's statement assures their safety and his love, suggesting the Rossinian *parlante*-declamation format of the entire section (see Chapter 1). In the *cabaletta*, the couple confirms their unshakable love – reaction to Topics 1 and 2 – through a dialogue with an intense "poetic" character, evoking the *dialogo musicale*,[44] and even parallel statements. Overall, despite the presence of three single statements and a set of heterogeneous uneven statements, the duet – dominated by metrical homogeneity and intra-sectional patterns, and starting and ending with a perfect structural equilibrium – manifests the lingering influence of Kantian temporal organization.

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[43] See Appendix A for a reproduction of the text and English translation and Appendix B for the dramatic structure of the duet.

[44] *Dialogo musicale*, in which kineticism and lyricism merge, is Basevi's term; the technique was in use by the 1840s (see Chapter 1, p.32).

5.2. Post-*durée* 1: DID 7 (*La bohème*) – *Tempo di mezzo* in a Static Section

The falling-in-love duet in *La bohème* (DID 7) exemplifies Puccini's first steps in increasing the large-scale structural complexity through sectional mixing; the duet consists of a *scena* and the four *solita forma* sections, with an extra *tempo di mezzo* interpolated in the *cabaletta*, a traditional type of sectional mixing.[45] The duet uses five meters (three core, 5, 7, 11; two secondary, 8, 7+7). The overall intra-sectional structure is rather simple, with the first three sections consisting of only one structural component. Moreover, only one set of heterogeneous uneven parallel statements (*cantabile*) appears, as in DID 2, though it constitutes the one example of parallel "narrative" statements in Puccini's love duets. Thus the duet's narrative- structural complexity, which has led to scholarly disagreement about its musical structure,[46] is created mainly by the second *tempo di mezzo* combined with the appearance of two topics per kinetic section and their complex treatment.

Although the two dialogues at the beginning of the duet are unified by rhyme scheme, they are assigned to a different *solita forma* section: the first dialogue, depicting the dramatic context

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[45] See Appendixes A and B for a reproduction of the text and English translation, and the structure of the duet, respectively. In the definitive-version score, Rodolfo's single-verse statement "Non sono in vena" is added before the *scena*, serving as a "pre-*scena*" *scena*. See Chapter 8.2.

[46] Three scholars consider "O soave fanciulla" and the following two-part dialogue as the duet or the duet proper within an extended duet/love scene. Atlas, "Stealing a Kiss at the Golden Section: Pacing and Proportion in the Act I Love Duet of La Bohème," *Acta musicologica* 75/2 (2003): 269, considers the section a four-part duet. Carner, *Puccini*, 341-42, though recognizing the two autobiographical "arias" as "the central portion" of an extended duet, claims "O soave fanciulla" and the following sections as the duet proper. Budden, *Puccini*, 165-66, also takes "O soave fanciulla" to be the duet within a large love scene. On the other hand, Girardi, *Puccini*, 124-26, hears a *solita forma* structure underlying the extended love duet, one that fails to distinguish between the *scena* and the *tempo d'attacco*: (1) *tempo d'attacco*, "Non sono in vena;" (2) *cantabile*, "Che gelida manina;" (3) *tempo di mezzo*, "Ehi! Rodolfo;" (4) *à 2* [*cabaletta*], "O soave fanciulla;" and (5) coda, "Che? Mimi!"

(Mimì's visit to Rodolfo's attic to light her candle), is the *scena*; the second dialogue, introducing Topic 1 (Mimì's lost key) and Topic 2 (Rodolfo touching Mimì's hand), is the *tempo d'attacco*. The *cantabile* – heterogeneous uneven parallel N.statements often considered independent arias (see n46) – is triggered by Topic 2, but also continues the characters' mutual efforts to attract each other, which was initiated by Topic 1. The continuation of both the rhyme scheme used in the *scena* and *tempo d'attacco* and the *ottonario* of the *tempo d'attacco* in the first part of Rodolfo's N.statement represent the emotional flow generated by the two topics; the search for Mimì's lost key leads to Rodolfo holding her hand, and consequently induces his praise of her hand at the beginning of his N.statement. The two-part *tempo di mezzo*, a dialogue with Rodolfo's friends and their ditty, presents Topic 3 (the Café Momus) and Topic 4 (Rodolfo's discovery of poesy/Mimì).[47] The three-part *cabaletta* opens with Rodolfo's single statement concerning Topic 4; this turns to simultaneous even parallel statements,[48] as Mimì

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[47] The Café Momus (Topic 3) is both a symbolic and historical enterprise. Momus (or Momos) in the Greek mythology is the god of mockery who serves as the jester of the gods, and also is a god of poets. Since the turn of the eighteenth century, long before Murger's creation of *Scénes de la vie de bohème* (1851), Momus had been circulating in the French cultural milieu (including *opéra-ballets*, plays at the *théâtre de la foire*, and paintings) as a symbol of satire on the monarchy and the socio-economical establishment. Murger among other intellectuals and bohemians frequented to the real Café Momus that existed in the Rue des Prêtres Saint-German-l'Auxerrois in Paris. Topic 4 is introduced by the verse "il poeta trovò la poesia" in the ditty. For the symbolic role of Momus in the French performing and visual arts, see Georgia Cowart, *The Triumph of Pleasure: Louis XIV & the Politics of Spectacle* (Chicago: University of Chicago Press, 2008), 191-94, and "Performing a New France: Watteau, the Musical Stage, and the Satire of Absolutism" (paper presented at "Music and Image: Baroque and Beyond. A Symposium in Honor of Professor Barbara Russano Hanning" at the City College of New York, CUNY, November 21, 2014). For Murger and the Café Momus, see Alexander Schanne's testimony in his *Souvenirs de Schaunard* (Paris, 1887), quoted in Charles Osborne, *The Complete Operas of Puccini: A Critical Guide* (New York: Da Capo Press, 1981), 93.

[48] "Simultaneous even parallel statements" are even parallel statements printed side by side on the same page of the libretto in order to indicate simultaneous singing. In the definitive-version score, the addition of Mimì's verse after Rodolfo's first four verses creates uneven parallel statements.

accompanies him in the second portion. The two dialogues that follow are again unified by rhyme scheme, but have different dramatic functions. The first dialogue introduces Topic 5 (their first kiss), then revives Topic 3 (the Café Momus) to which the couple's lyrical reaction has been missing; thus by depicting the final kinetic process in the characters' transformation from strangers to lovers, this dialogue serves as a *tempo di mezzo*. The second dialogue, in which the now-confirmed lovers set off to the Café Momus as they declare their love (their reaction to both Topics 3 and 5, and remotely to Topic 1), fuses the emotional expressiveness of a *cabaletta* with dramatic kineticism evoking a *dialogo musicale*, and serves as the *cabaletta* resolution.

The topic treatment in the duet can thus be abstracted as follows: (1) the introduction of two topics (A and B) in Kinetic Section X; (2) the presentation of the characters' reactions to Topic B in Static Section X; the reaction to Topic A may be (3) unnecessary because Topic B is the development of Topic A; or (4) postponed to Static Section Y, which reacts to both Topic C introduced and Topic A reintroduced in Kinetic Section Y. Variations of this topic-treatment technique reappear in Puccini's later love duets, generating increasingly complex and heterogeneous variations of *solita forma*.

5.3. Post-*durée* 2: DID 8 (*Tosca*) – *Cantabile* in the *tempo di mezzo*

The reconciliation duet in *Tosca* (DID 8) consists of the four *solita forma* sections and a closing *scena*. Interpolation of "*cantabile* segments" in the *tempo di mezzo* is a traditional sectional mixing; Puccini, however, interpolates "the *cantabile* section" in the *tempo di mezzo*

for an effect of greater structural intrigue.[49] The variety of meters is six (three core, 5, 7, 11; three secondary, 4, 8, 9). The large-scale structural expansion is now coupled with post-*durée* intra-sectional complexity: the *tempo di mezzo* contains four structural elements (including the parallel statements of the interpolated *cantabile*); the *cabaletta*, six. One set of heterogeneous uneven rounded statements appears in the *cabaletta*. Increased heterogeneity is also at work at the level of paired statements: all three parallel statements are uneven and heterogeneous. The appearance of a single statement instead of parallel statements in the *tempo d'attacco* also enhances the sense of structural asymmetry.

The four topics in the duet – two introduced in both the *tempo d'attacco* and the *tempo di mezzo* – show a new inter-relationship, and their treatment is tactfully coupled with the new sectional mixing technique. In the opening dialogue of the two-part *tempo d'attacco*, Topic 1 (Cavaradossi's fidelity – the suspected presence of a woman) is immediately denied by Cavaradossi without lyrical reaction. However, this seemingly baseless claim of Tosca will materialize as the third topic in the *tempo di mezzo*. In the second part of the *tempo d'attacco*, Topic 2 (the nocturnal rendezvous) proposed in Tosca's single statement, causes a conflict in the following dialogue. *Cantabile* 1 presents the characters' lyrical reactions to this conflict through heterogeneous uneven parallel statements with a *proposta–risposta* relationship: Tosca's main *cantabile* N.statement insists on the charms of the anticipated rendezvous; Cavaradossi's short

[49] See Appendixes A and B for a reproduction of the text and English translation, and the structure of the duet, respectively. The literature displays three different views about the structure. Carner and Atlas agree about the duet's four-section structure based on the tonal design: (1) Cavaradossi's "son qui!"; (2) Tosca's "Non la sospiri"; (3) Cavaradossi's "Qual occhio al mondo"; and (4) Cavaradossi's "Mia gelosa!" Budden suggests that the duet begins at (4), after a lengthy scene, while Girardi seems to hear three sections in the duet, noting (1)-(3) as the starts of the sections. Atlas, "Puccini's Tosca: A New Point of View," in *Studies in the History of Music, vol. 3: The Creative Process* (New York: Broude Brothers, 1992), 252-53; Budden, *Puccini*, 203-5; Carner, *Giacomo Puccini: Tosca*, 105; Girardi, *Puccini*, 179.

statement expresses his inability to resist.

The *tempo di mezzo*, in dialogue format, introduces Topic 3 (the blue-eyed beauty – the Marchesa Attavanti – seen in Cavaradossi's canvas) that is a materialization of Topic 1. *Cantabile* 2, interrupting the *tempo di mezzo*, reverses the format of *Cantabile* 1: Cavaradossi's main *cantabile* statement proclaims his faith to Tosca's black eyes; Tosca's short statement teasingly expresses her satisfaction. Thus *Cantabile* 2 is a response not only to the Attavanti topic, but essentially to Topic 1. Cavaradossi's main *cantabile* statement also expresses his passion as matching that presented by Tosca in *Cantabile* 1. Therefore the two main *cantabile* statements, each followed by a short response, form a large-scale structural-dramatic pair. In the resumed *tempo di mezzo*, Cavaradossi transforms Topic 3 (Attavanti, brought up again by Tosca) to Topic 4 (Tosca's jealousy), which induces the *cabaletta*; Tosca begs Cavaradossi's forgiveness, and Cavaradossi declares his total acceptance and adoration of Tosca. However, in the closing *scena*, she reintroduces her lingering concerns about Topic 1 and, indirectly, Topic 3.[50] The two unresolved, interrelated topics serve as an overarching dramatic force, eventually manipulated by Scarpia.[51]

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[50] In the definitive-version score, Tosca's verse, "Ma falle gli occhi neri!," is added at the end of the closing *scena*; with its earlier appearance at the end of the *tempo di mezzo*, the verse not only underlines Tosca's jealous, incendiary nature, but also explicitly reactivates the Attavanti topic, foreshadowing her actions after the discovery of Attavanti's fan.

[51] This technique of restating an unresolved topic in the closing *scena* is used in DID 12 (*La fanciulla*) as well. See p. 160n58 and Chapter 8.3.

5.4. Post-*élan vital* 1: DID 11 (*La fanciulla del West*) – Insertion of a false *cabaletta*

Although Girardi states that this duet fails to confirm to any traditional form,[52] the first falling-in-love duet of *La fanciulla del West* (DID 11) consists of the four *solita forma* sections plus a false *cabaletta* within the *tempo di mezzo* and a closing *scena*.[53] The structural intrigue that invited Girardi's comment is created through (1) post-*élan vital* intra-sectional complexity, (2) sectional mixing, and (3) a twisted treatment of topics. The two main kinetic sections consist of six and nine structural elements, respectively; this contrasts with the simplicity of the static sections, which have two and one structural element(s), respectively. The presence of two sets of a typically post-*élan vital* structural component, heterogeneous uneven rounded statements, further enhances the intra-sectional structural complexity. Heterogeneity and asymmetry also dominate the duet through three sets of parallel statements – two heterogeneous and uneven, and one uneven – and four single statements, one of which consists of two parts. The two single statements at the end of the duet, unified by rhyme scheme, are particularly interesting. They might be read as a set of parallel statements, with Minnie's statement occurring after Johnson's exit, in a manner similar to the *cabaletta* of DID 17 in *La rondine* (see section 4). However, the poetic settings of the statements distinguish their functions: Johnson's statement is set as a single-meter rhymed stanza, the traditional style for a lyrical section; Minnie's statement is a highly dramatic, fragmented single verse in the traditional kinetic-section meter, *endecasillabo*,

[52] Girardi's comment, *Puccini*, 305-6, represents the general scholarly view of the duet, as both Canner, *Puccini*, 412, and Budden, *Puccini*, 316-18, avoid reference to the structure in their discussion of the duet. However, Girardi identifies (not always clearly) five musical-dramatic sections: (1) "Oh, signor Johnson siete. . ."; (2) "Non so ben neppur io quello che sono"; (3) "Che cosa c'è?"; (4) "Oh, non temete, nessuno ardirà!"; and (5) "I ragazzi saranno qui fra poco."

[53] See Appendixes A and B for a reproduction of the text and English translation, and the structure of the duet, respectively.

characterizing the statement as a closing *scena*.[54] Finally, the large number of meters – eight (three core, 5, 7, 11; three second, 4, 6, 9; one rare, 5+5; one very rare, 6+6) – is another post-*élan vital* poetic characteristic.

This duet combines a new type of sectional mixing, insertion of a false *cabaletta*, with an intricate treatment of topics that is developed from that in DID 8 (*Tosca*). The *tempo d'attacco* presents two topics. Topic 1 (guarding the Polka from the bandit), presented in the opening heterogeneous uneven parallel statements, is transformed through the following dialogue into Topic 2 (the quest for the true self), about which the characters express their contrasting thoughts through uneven parallel statements, both opening with "Non so." Minnie's statement, expressing both her self-criticism (Topic 2'), "Io non son che una povera fanciulla /oscura e buona a nulla," and her desire for self-elevation, induces the *cantabile* that opens with Johnson's confession of attraction to Minnie. In the first part of the two-part *tempo di mezzo*, the dialogue with Nick re-states the bandit topic, which develops into Topic 3 (Minnie's commitment to protect the minors' gold) in her two-part N.statement. The second part, consisting of two sets of heterogeneous uneven rounded statements,[55] present the effect of Topic 3: Johnson's decision to leave both the gold and Minnie. Thus his opening "Oh, non temete, nessun ardira! / Come mi piace sentirvi parlare!" is a direct emotional response to Topic 3 and Topic 1, and creates a *cabaletta* effect.[56]

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[54] "Ha detto. . . Come ha detto? . . . Un viso d'angiolo! . ." Another example of the single-verse closing *scena* is found in DID 18 (*Il tabarro*); a single-verse "false" closing *scena* appears in DID 12 (*La fanciulla*). See Appendix B.

[55] In the definitive-version score, Johnson's two verses in the dialogue and the first part of Minnie's N.statement are cut from the first part of the *tempo di mezzo*. Thus these subsections become part of Minnie's N.statement with a short interjection by Johnson.

[56] The shared opening end-rhyme pattern **abccd** clarifies the narrative link between the bandit topic (restated in the opening dialogue of the *tempo di mezzo*) and Jonson's conversion (in his false *cabaletta* statement). See Appendix B.

However, the kinetic nature of the following statements regarding his visit to Minnie's cabin characterizes the subsection as a false-*cabaletta*. Minnie's repetition of her refrain (Topic 2') at the end of the second rounded statements induces the true *cabaletta*: Johnson's single statement about how he sees Minnie as an angel. Thus Minnie's refrain defines the structure of the duet by appearing near or at the end of the two kinetic sections and ushering in the two lyrical sections. However, the *cabaletta* is not Johnson's response only to Topic 2', but also to Topic 3; he has come to see Minnie as pure as an angel after learning of her commitment to protect the minors' gold.[57] Minnie's single-verse statement after Johnson's exit – expressing her joy of self-discovery (confirmation of resolution of Topic 2') – rounds off the duet as a closing *scena*.[58]

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[57] The shared opening end-rhyme pattern **aabbc** proves the link between Minnie's N.statement Part 2 on protecting the gold and Johnson's *cabaletta* statement. See Appendix B.

[58] DID 12, the second falling-in-love duet of the same opera, develops both the sectional mixing and the technique of treating the topics used in this duet and DID 8 (*Tosca*). The resultant structural intrigue – the four *solita forma* sections, with a *cantabile* emerging within the *tempo d'attacco*, the *tempo di mezzo* interpreted by a false *cabaletta* and a false *scena*, and the opening and closing *scene* (see Appendixes A and B) – has again caused scholarly disagreement: Girardi, *Puccini*, 309, hears a modified seven-part arch form in the duet, starting with "Grazie. Amici?" Atlas, "Lontano," 371, and Budden, *Puccini*, 321, take "Del biscotto alla crema?" and "Ch'io non ti lascio più," respectively, as the start of the duet. To summarize the topic treatment: Topic 1 (curiosity about each other), presented at the start of the *tempo d'attacco*, contains Minnie's suspicion about Johnson's relationship with Nina Micheltorena (Topic 1'), a notorious Mexican seductress. However, Johnson's complete neglect of the issue leaves it unresolved. His curiosity about Minnie's mountain life (Topic 1") leads to Minnie's single N.statement about it – a *cantabile* interpolated in the *tempo d'attacco* – and the dialogue about her *Accademia* that transforms to Topic 2 (love stories) in the opening dialogue of the *cantabile*. The topic leads to the main *cantabile* portion (heterogeneous uneven rounded statements) presenting the characters' contrasting thoughts on love. The second *tempo di mezzo* dialogue introduces Topic 3 (Johnson's demand for a kiss). The kiss that happens at the end of the section leads to a false *cabaletta* – dialogue plus heterogeneous uneven parallel statements that start with Johnson's statement confessing love. But Johnson's confession immediately turns into a denial of that feeling. A false closing *scena* (Johnson's single farewell verse) follows. The two-part dialogue closing the *tempo di mezzo* brings in Topic 4 (snow) and Topic 5 (gunshots, an allusion to the bandit topic in DID 11) which force Johnson to stay with Minnie. The true *cabaletta*, induced by

5.5. Post-*élan vital* 2: DID 20 (*Turandot*) – Insertion of a *tempo di mezzo* and false *cabaletta*

The falling-in-love duet in *Turandot* (DID 20) is one of Puccini's most structurally complex love duets.[59] At the macro-structural level, two sectional mixings – the inclusion of a *tempo di mezzo* in the *cantabile*, and a false *cabaletta* – complicate the duet's *solita forma* structure.[60] The large-scale structural intrigue is further enhanced by the scene change that occurs between the false *cabaletta* and the true *cabaletta*.[61] Furthermore, all four "true" *solita forma* sections have a highly complex intra-sectional structure: the *tempo d'attacco* has six structural elements; the *cantabile*, seven (including four elements of the interpolated *tempo di mezzo*); the *tempo di mezzo*, seven; and the *cabaletta*, four. This two-layer structural complexity is combined with the highly heterogeneous and asymmetrical statement design: (1) of three rounded statements, two are heterogeneous and uneven, and one uneven; (2) all four parallel statements are heterogeneous and uneven; and (3) there is one single N.statement. The large number of meters – ten (three core, 5, 7, 11; four secondary, 4, 8, 9, 10; rare, 3, 12, 5+5) – also adds to the poetic heterogeneity, while the three "musical" appearances of the chorus amplify the vocal and subjective heterogeneity.

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these new topics, expresses Johnson's appreciation for Minnie's redemptive kiss (Topic 3) and their love, that is, their answer to Topic 2 (originating from Topic 1). However, at the end of the closing *scena*, Minnie reintroduces the issue related to Johnson's "true self" (part of the second topic in DID 11) and the Nina topic (Topic 1' of DID 12). Johnson both conceles his identity as Ramerrez and denies any relationship with Nina. Both of Minnie's concerns are proven legitimate in the next scene by Jack Rance.

[59] DID 12 (*La fanciulla*) and DID 18 (*Il tabarro*) are also extremely complex, but in different ways. See, p. 145.

[60] See Appendixes A and B for a reproduction of the text and English translation, and the structure of the duet, respectively.

[61] The original libretto treats the entirety of the "love duet" as a single scene, despite the change of scenery.

The treatment of topics in this duet is unique. In the *tempo d'attacco*, the opening uneven rounded statements present Topic 1 (Turandot as princess of death) and Topic 2 (demand of kiss); the closing heterogeneous uneven parallel statements emphasize the conflict about Topic 2. The three-part *cantabile* presents the characters' emotional reactions to the kiss that occurred at the end of the *tempo d'attacco*. Part 1, heterogeneous uneven parallel statements, presents the characters' initial reactions to the kiss: Turandot's confusion and Calaf's affection. Part 2, an interpolated *tempo di mezzo*, consists of (1) a dialogue about dawn; (2) a chorus celebrating the dawn and Topic 3 (the "dawning" of a new Turandot); and (3) conflicting heterogeneous uneven parallel statements about Topic 3. In Part 3, Turandot's single N.statement, the princess admits her defeat by the kiss, thus reacting to both Topics 2 and 3.

The true *tempo di mezzo* is cast in a two-part structure: part 1, two sets of uneven rounded statements, introduces Topic 4 (Calaf's name); part 2, dialogue, anticipates the final trial, as it alludes to Topic 3. The following chorus offers another glorification of the symbolic dawn, that is, the people's reaction to the alluded Topic 3. However, as it does not give emotional vent to the couple, and since Turandot's reaction to Topic 4 is missing, the chorus functions as a false *cabaletta*, which by creating a sense of suspense, increases the audience's anticipation of the true *cabaletta*.[62] In part 1 of the two-part true *cabaletta*, the couple's uneven parallel statements finally presents Turandot's response to Topic 4. However, as the core of her statement is a single verse, and Calaf's *risposta* is a single word,[63] the main *cabaletta* function is shifted to part 2, the chorus celebrating Turandot's transformation from princess of death to a loving woman

[62] Maguire, "Puccini's Version," 358, assigns this stanza to Calaf, but it is not consistent with the stage direction: "Voci sempre più vicine si diffondono"; furthermore, *quaternario* is the meter characteristic of the chorus. Thus I follow the "chorus" designation in the first-edition libretto.

[63] "Il suo nome. . . è Amore!" and "Amore!," respectively.

(the resolution of Topics 1 and 4). The largest metrical proliferation in the duet – six different meters for six verses – underlines the chorus' function as the communal emotional vent.

In this chapter, I have argued that each of Puccini's love-duet texts is organized with reference to the *solita forma* principle. Yet by coupling the increasingly unconventional and/or complex large-scale variations of the scheme with the new and/or increasingly complex combinations of intra-sectional structural components, each duet text embodies a new variant of the *solita forma*. The progressive expansion of poetic meters further contributes to the duets' ever-growing capacity to represent the fluid and heterogeneous unfolding of the characters' emotions. Thus Puccini "advanced" the nineteenth-century Italian musical tradition by continuously exploiting the structural flexibility of the *solita forma* over the course of his three stylistic periods in ways that best conveyed the emotional content of the duets. Significantly, this "progress" occurred in tandem with the introduction of Bergson's *durée* and *élan vital*. In the end, the constant evolution of Puccini's love-duet design echoes Bergson's conception of "form" as a being that constantly evolves.

CHAPTER 6

Poetic Meters, End-Rhymes, and Temporal-Emotional Unfolding

Puccini and his librettists chose poetic meters and end-rhymes carefully in order to represent the temporal–emotional unfolding of the duets.[1] Some of the duets discussed in Chapter 5 show how specific meters coupled with the content of the text can underscore dramatic meaning and also help to delineate the structure of the duet.[2] In this chapter, I summarize five dramatic features of meter and end-rhyme: (1) metrical proliferation vs. metrical fragmentation and decline; (2) metrical continuity vs. discontinuity; (3) transformation of a meter's "meaning;" (4) phonetically-related individual end-rhymes; and (5) end-rhyme patterns combined with symbolic use of secondary meters. The last three depict the transformation of character. For the use of the terminology of the *solita forma*, see Chapter 5.1, Methodology.

1. Dramatically Expressive Uses of Meters

1.1. Metrical Proliferation vs. Metrical Fragmentation and Decline

Puccini's love duets present three dramatically expressive uses of meter, all of which involve a change in both the number and the nature of meter used. I call these: (1) "metrical proliferation," an increase in the number of meters; (2) "metrical fragmentation," the fragmentation of a verse into a broken verse; and (3) "decline," a decrease in the number (and

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[1] Hereafter, I refer to "meters" only (omitting the word "poetic"), though it is always with reference to those in the poetry.

[2] See Chapter 5.4, for DID 3 (*Manon Lescaut*), DIDs 16 and 17 (*La rondine*), and Chapter 5.5 for DID 20 (*Turandot*).

nature) of meters, often coupled with a decrease in the number of verses. In Puccini's love duets, a metrical proliferation generally accompanies emotional exaltation; a fragmentation implies dissolution of logical coherence; and a decline suggests emotional concentration into one affect and/or a transition into an emotional state beyond verbal expression. Thus although the dramatic effect of metrical proliferation is extroverted, and those of fragmentation and decline are introverted, all three techniques allude to a character's removal from a normal psychological state. A particularly good example of these techniques is the *cabaletta* of the first falling-in-love duet of *La rondine* (DID 14, see Appendix B). The *cabaletta* starts with Magda's introductory statement in *settenario*; her main statement introduces a sudden proliferation to four meters (7, 11, 8, 4), representing her rapture while dancing. The following chorus, in ABA' form, is interrupted by the couple's two *à due* statements.[3]

[3] Inclusion of the chorus in the *cabaletta* had already occurred in *Primo Ottocento* duets; see Chapter 1.

LA FOLLA[4]
(*danzando*)
Vuoi tu dirmi che cosa più ti tormenta (12) A
quando ride giocondo amor? (9)
Quando lo stesso petto (7)
chiude lo stesso cuor, (7)
Quando un bacio (4)
Brucia d'uguale ardor! (7)
Baci lievi e tremanti, (7)
Baci folli e vibranti, (7)
Sono vita per gli amanti! . . . (8)
Dammi nel bacio la vita (8)
E vivi per baciar! . . . (7)
(*La danza prende movimento o calore. Grida allegre e gioiose della folla*).

LE VOCI DI MAGDA E RUGGERO
(*dal giardino*)
- *Dolcezza! . . .* (3)
– *Ebbrezza! . . .* (3)
- *Incanto!* (3)
– *Sogno! . . .* (2)
- *Per sempre!* (3)
– *Per sempre!* (3)
- *Eternamente! . . .* (5)
(*le voci si perdono*)
(*Entrano le coppie delle danzatrici raffiguranti la Primavera*)

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[4] The text of the chorus section from the first edition libretto (Milan: Sonzogno, 1917), 51-52. The number given at the end of each verse shows the verse's meter. The ABA' form of the chorus is shown by the capital letter following the first verse of each chorus statement. In the score, Puccini unifies A and A' with Magda's *cabaletta* main statement, "Nella dolce carezza della danza" (sung *à due* with Ruggero), setting them to the same music. This supports my reading.
The Crowd (dancing): Can you tell me what torments you more/when love laughs joyfully? / When this very bosom/encloses this heart / When a kiss/burns with equal passion! / Kisses light and trembling / Kisses mad and vibrant/they are life for the lovers! / Give me the life by the kiss / And live to kiss! . . . (The dancing intensifies. Cheerful and joyous shouts from the crowd)
The Voices of Magda and Ruggero (from the garden): Sweetness! . . . – Inebriation! . . . / Magic! – Dream! . . . / Forever! – Forever! / Eternally! . . . (the voices disappear)
(The couples of dancers symbolizing the spring enter)
Chorus dancing: Oh subtle perfume/of an April night! / The air is full/of spring and languor! . . . / Flowers and love blossom / by the warmth of spring!
The Voices of Magda and Ruggero (far away): How beats your heart! / Oh spring of love! . . .
The Chorus: Can you tell me what torments you more/when love laughs joyfully? / When this very bosom / encloses this heart / When a kiss / burns with equal passion! . . .

CORO A DANZA

O profumo sottil (7) B
D'una notte d'April! (7)
L'aria è tutta piena (6)
di primavera e languor! . . . (8)
Sboccian fiori ed amor (7)
di Primavera al tepor! . . . (8)

LE VOCI DI MAGDA E RUGGERO
(lontane)

Come batte il tuo cuor! (7)
O primavera d'amor! . . . (8)
. . . . . .

IL CORO

Vuoi tu dirmi che cosa più ti tormenta (12) A'
Quando ride giocondo amor? (9)
Quando lo stesso petto (7)
Chiude lo stesso cuor, (7)
Quando un bacio (4)
Brucia d'uguale ardor! . . . (7)

Magda's joy is amplified to a communal kaleidoscopic craze of metrical variety at **A** (12, 9, 7, 4, 8). The metrical fragmentation (*quinari* presented as 3+3, 3+2, and *settenari* presented as 3+3) at the couple's first *à due* reflects their breathless happiness, while the metrical decline from three meters (7, 6, 8) in **B** to two meters (7, 8) in the second *à due* captures the ecstasy of the couple about to lose eloquence.[5] **A'** rounds off the duet by repeating the first six verses of **A** with a four-meter proliferation (12, 9, 7, 4). Thus the secondary and rare meters, which dominate this *cabaletta*, come to represent the dancers/lovers' emotional removal from real life in three different ways.

[5] The stage direction specifying the second *à due* heard from a far distance suggests Puccini's desire for an ethereal quality in the voices.

1.2. Metrical Continuity vs. Discontinuity

I invoke "metrical continuity" between (sub)sections as textually analogous to the freedom and continuity of Bergsonian emotional flow. "Metrical discontinuity" indicates a sense of strong emotional-temporal borders. I consider two adjacent metrical (sub)sections sharing at least one meter (whether full-verse meters, broken-verse meters, or fragmented-verse meters) as being metrically "continuous," as two adjacent portions of a fabric may be considered as being continuous as long as they share one shade of color or a pattern. Thus a change of poetic meter at the start of a (sub)section does not automatically establish a metrical boundary.

Three sets of interrelated falling-in-love duets by Puccini showcase metrical continuity as textually manifesting the boundless fabric of Bergsonian emotional-temporal unfolding (see Appendix B). In the first duets of the paired falling-in-love duets of *Manon Lescaut* and *La fanciulla del West* (DIDs 3 and 11), metrical boundaries punctuate nearly every new section of the *solita forma*, even if displaced. This not only articulates the development of a relationship, but also reflects the characters' emotional reservations in the early phase of the relationship. In contrast, the metrical boundaries between the *solita forma* sections vanish in the second duets of these pairs (DIDs 4 and 12), reflecting the characters' loosened psychological restraints and newly free flow of emotion. In the case of the three interrelated falling-in-love duets in *La rondine*, which unfold in a Parisian café, the overall metrical flow is different. The first duet (DID 14) unfolds without any metrical obstacle between the *solita forma* sections, reflecting an atmosphere of pleasure-seeking. In the second duet (DID 15), the *cantabile*, starting with Magda's concealment of her identity, disturbs the metrical flow. In the third duet (DID 16), metrical continuity is achieved again throughout to present Magda's affirmation of love.

The dramatically symbolic conflict between metrical continuity and discontinuity is also effective for the representation of established relationships, as exemplified in the two duets in *Tosca* (see Appendix B). In, DID 8 (reconciliation), one sectional metrical boundary at the beginning of Cavaradossi's main *cantabile* statement and five intra-sectional metrical boundaries, appearing at the beginning or in the middle of Tosca's three provocative statements, disturb the free flow of emotion. In DID 9 (rescue), though the limited metrical variety (four meters) reflects the couple's restrained circumstances, the metrical continuity pervading the duet captures the couple's freely flowing hopefulness. The sole metrical boundary, at the start of the closing *scena*, foreshadows the ultimate boundary that will end their hope.[6]

Notably, of Puccini's thirteen love duets that include all four *solita forma* sections, only one post-*durée* duet, DID 7 (*La bohème*), and one post-*élan vital* duet, DID 13 (*La rondine*), have perfect metrical continuity, while two post-*élan vital* duets, DID 12 (*La fanciulla*) and DID 14 (*La rondine*) include only one subsection articulated by metrical boundaries (see Appendix B). That DID 7, a "one-part" falling-in-love duet, displays metrical continuity throughout is remarkable, and suggests the absence of emotional obstacles to falling in love in the characters' minds.

1.3. Transformation of the Meaning of a Meter

In Chapter 5.4, I discussed the third falling-in-love duet in *La rondine* (DID 16), where a repetitive juxtaposition of two meters, or metrical oscillation, alludes to Magda's dilemma

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[6] Cavaradossi will be executed in the following scene. In the definitive-version score, the effect of predicted "ultimate boundary" between life and death is further enhanced through the reduction of the closing *scena* to the last two verses of Tosca's statement, "gli occhi ti chiuderò con mille baci / e mille ti dirò nomi d'amore." As closing someone's eyes has an ominous implication of death, this increases the dramatic efficiency and impact of the words.

between romantic passion and the lucrative life. The meanings of the two meters are unchanged throughout the duet, and Magda's "choice" of one meter at the end alludes to her final decision.[7] Elsewhere, the dramatic meaning of a single meter itself may change over the course of a duet in order to illustrate a character's transformation. The best example of this is the falling-in-love duet in *Turandot* (DID 20), as the meaning of the *settenario* changes in order to mirror Turandot's transformation from an icy princess to a loving woman.[8] The *settenario* throughout the first part of the *tempo d'attacco* alludes to Turandot's icy stubbornness. However, in a dialogue of the second part, Calaf uses *settenario*, "Il gelo tuo è menzogna!," as part of a broken *endecasillabo* to suggest that this icy attitude is false. Later, in the opening dialogue of the subsidiary *tempo di mezzo* that is interpolated within the three-part *cantabile*, a broken *settenari* – "Turandot: Come vincesti? Calaf: Piangi?" – represent the breaking of the ice in Turandot's heart; Turandot retreats to *settenari* in order to lament the end of her glory as an icy princess in the third portion of the subsection. Turandot's solo N.statement at the end of the *cantabile* has a four-meter proliferation; her use of *settenari* for the confession of love at first sight reveals the meter's true meaning, a representation of her attraction to Calaf, which she had transmuted into a fortified pride. In the second set of heterogeneous uneven rounded statements in the *tempo di mezzo*, Calaf uses *settenari* to glorify Turandot's kiss, transmuting the falsely icy demeanor into passion, and insisting on the power of that passion. Finally, in the true *cabaletta*, Turandot's declaration of love, "Il suo nome. . . è amore!," can be considered a *settenario* (4+3), while the

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[7] The illicit-love duet in *Il tabarro* (DID 18) also starts with a dramatically symbolic metrical oscillation. See Chapter 5, p. 148n37.

[8] See Appendix A for a reproduction of the text and English translation. Four metrical boundaries accentuate the four stages of this process: (1) Turandot's confusion after the kiss (start of the *cantabile*), (2) her lament for loss of glory (middle of a *tempo di mezzo* interpolated in the *cantabile*), (3) people's glorification of the dawn, a symbolic of Turandot's dawning love (false *cabaletta*), and (4) her acceptance of love (start of the *cabaletta*).

sole *settenario* of the concluding chorus, "Luce del mondo è amore," confirms her transformation from "ice and death" to "light and love."

2. Dramatically Expressive Uses of End-Rhymes

By the time Puccini started composing, the Rossinian technique of using final end-rhymes to articulate division(s) between kinetic-static sets had fallen out of fashion; Puccini did not use end-rhymes for this purpose in his love duets. Instead, the start and end of a rhyme scheme articulate a sectional or intra-sectional division. Occasionally, the continuation of a rhyme scheme over the dramatic structural division(s) alludes to the characters' continued emotional flow, as exemplified by the rhyme scheme unifying the *scena*, *tempo d'attacco*, and beginning of the *cantabile* in DID 7 (*La bohème*; see Chapter 5). This section discusses two dramatically expressive uses of end-rhymes to depict the transformation of a character. Notably, both examples – DID 7 and DID 10 (*Madama Butterfly*) – are from second-period operas, written in collaboration with the librettists Luigi Illica and Giuseppe Giacosa.

2.1. Interrelated End-Rhymes Depicting the Transformation of a Character

End-rhymes may be phonetically related rather than exact. In certain cases, strategic use of such end-rhymes carry semantic meaning with respect to the transformation of a character. A most subtle yet undeniable example of this appears in the falling-in-love duet of *La bohème* (DID 7), in which Mimì is transformed from Rodolfo's unknown neighbor to his lover, as her identity is gradually revealed through the end-rhyme association centering on –***ina*** (see Appendixes A and B). The end-rhyme ***-ina*** first appears in the *tempo d'attacco* with Mimì's

verse "Importuna è la vic**ina**." Rodolfo takes over the rhyme with *man**ina***, in the text incipit of his *cantabile* N.statement.[9] Then, in two broken verses of the N.statement, there are three appearances of ***-una***, followed by two appearances of ***-ina***: "Ma per fort**una** – è una note di l**una** / e qui la l**una** – l'abbiamo vic**ina**. / Aspetti, signo**rina**."[10] The juxtaposition of two closely related end rhymes thus effects a rhyme-transformation, and suggests that Rodolfo's description of his luck in having the light of the winter moon around him in fact alludes to his wish to have the cold-handed maiden near him.

By removing the consonant ***n*** from ***-ina*** for ***-ia***, Mimì, in her *cantabile* N.statement, reveals who she is; her real name is *Luc**ia***, and she loves the sweet *mal**ia*** that is called *poes**ia***. Through the association between *l**una*** and *vic**ina*** in Rodolfo's *cantabile* N.statement, *Lu**cia***'s true identity is further suggested as *L**una***, the incarnation of the moonlight that gives Rodolfo poetic inspiration. Although Mimì humbly returns to *la sua vic**ina*** near the end of her statement, the verse concluding the *tempo di mezzo* – "Il poeta trovò la poes**ia**" (sung by Rodolfo's friends) – confirms the symbolic identity of Luc**ia** with *poes**ia***.

After the kiss in the *tempo di mezzo* that is interpolated in the *cabaletta*, Rodolfo commands Mimì, "Sei m**ia**!," to which Mimi replies, "Vi sarò vic**ina**." All these phrases culminate in Rodolfo's *mia picc**ina*** at the start of the *cabaletta*'s resolution. Thus the end-rhyme association of ***-ina***, ***-una***, and ***-ia*** depicts Mimì's transformation from *la vic**ina*** /*signor**ina*** to *mia*

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[9] The end rhyme ***-ina*** also has a structural function, appearing in both this text incipit (*man**ina***) and that of the second *cabaletta* dialogue (*picc**ina***). Puccini reflects this in his music; the music for "Che gelida man**ina**" returns at "[Andiamo,] Dammi il braccio o mia picc**ina.**" "Andiamo" is cut in the definitive-version score. The structural function of the end-rhymes in the text incipits is best exemplified in DID 14, the first falling-in-love duet in *La rondine*; see Appendix B. Another example of the dramatic-structural function of end-rhyme is seen in DID 18 (*Il tabarro*); see annotation *b* of the table summuring the dramatic structure of the duet in Appendix B.

[10] "But by luck – it is a night with the moon / and here the moon – we have it near / Wait, miss"

*picc**ina*** (who nonetheless remains *vic**ina***), and also creates a breathtakingly subtle poetic presentation of Mimì as an avatar of ***luna*** and poetic inspiration (*Luc**ia**, mal**ia**, poes**ia***).[11] Despite her worldly existence as a sickly seamstress and her seemingly artless *cantabile* statement about her simple life, Mimì is a muse of poetry, and the leitmotivic transformation of the end rhyme ***-ina*** encapsulates the essence of the duet, an artist's discovery of his poetic Muse in the moonlight.

2.2. End-Rhyme Patterns Combined with Symbolic Use of Secondary Meters

End-rhyme patterns may also manifest the characters' psychological journeys, as they define the dramaturgical structure of a duet.[12] This is exemplified in the falling-in-love duet of *Madama Butterfly* (DID 10).[13] Here, the dramatic effect of the end-rhyme patterns is reinforced by the symbolic use of three secondary meters (See Appendix B). From the simultaneous parallel statements of the *tempo d'attacco* through the *cabaletta* there are ten rhyme schemes. Table 6.1 (p. 174) shows the first four end-rhymes of each rhyme scheme.

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[11] Mimì's transformation recalls the Pygmalion myth, in which an idealized statue metamorphoses into a woman, Galatea. Perhaps Giacosa and Illica were inspired by Ovid's *Metamorphoses* (c. AD 8) or William Schwenck Gilbert's play *Pygmalion and Galatea* (1871).

[12] See Chapter 5, p. 159n56 and p. 160n57, for the structural use of end-rhyme patterns in DID 11 (*La fanciulla*).

[13] Existing scholarship is anything but unanimous about the structure of this duet. See the Introduction, p. 8n22. My understanding of the structure involves the structural functions of the two dialogues at the beginning of the duet (see Appendix B). These are unified by metrical continuity and shared rhyme scheme, and both start with the metrical pattern 7-7-11-7. This reflects a dramatic parallelism; both dialogues open with Pinkerton's verse and end with a remark about/by Suzuki. However, the first dialogue, about the relatives' denouncement of Butterfly, depicts a dramatic context and thus serves as a *scena*, while the second dialogue, about the quiet nocturnal isolation from the world, alludes to Topic 1 (anticipated union), and opens the *tempo d'attacco*.

Table 6.1. The First Four End-Rhymes in the Ten Rhyme Schemes of the Love Duet of *Madama Butterfly*.

sections	tempo d'attacco (parallel statements)	cantabile					cabaletta
		Part 1	Part 2	Part 3	Part 4	Part 5	
Pinkerton	abab	aabc	**aabb**	--	aabc	abab	--
Butterfly	abac	--	abac*	**aabb**	--	--	**aabb**
dialogue	--	--	**aa***	--	--	--	--

*These sections were cut in the definitive-version score.

Pinkerton's end-rhyme patterns create an arch, manifesting his changing strategies to seduce Butterfly; Butterfly's patterns change linearly, representing her psychological transformation from hesitation to acceptance of the union. In the parallel statements regarding their anticipated union (first topic) in the *tempo d'attacco*, Pinkerton uses **abab** to express his true motivation, that is, the legal obtainment of sexual pleasure; Butterfly uses **abac** to express her virginal anxiety. In the first and second parts of the *cantabile*, Pinkerton's **aabc** – and even **aabb**, with which he assures the life-giving power of love – fails to sway Butterfly; she does not initiate a new rhyme scheme in the first part, and returns to **abac** in the second part in order to express her initial hatred of the American man (second topic), creating a *tempo di mezzo* effect. Pinkerton's avoidance of a counter statement with an interjection in the end-rhyme pattern of **aa**, in which he encourages Butterfly to take charge of the discourse, transforms the effect of Topic 2 into the catharsis for Butterfly and keeps only Topic 1 as the dramatic concern. This influences Butterfly's adoption of Pinkerton's **aabb** in the third part of the section, in which Butterfly starts talking of Pinkerton's attractions. Thus the end-rhyme patterns also position the second part as the dramatic pivotal point. With the successful infiltration of his metrical maneuver, Pinkerton gradually moves back to his initial **abab**, recalling his true intent. Ironically, in her *cabaletta* statement, Butterfly holds on to **aabb**, and so confuses Pinkerton's intent with true love. Thus Pinkerton's arched end-rhyme format and Butterfly's linear scheme encapsulate the essence of

her tragedy: Pinkerton's lack of integrity and Butterfly's inability to see through his false sincerity.[14]

This end-rhyme design is further combined with the symbolic use of three secondary meters, giving depth to the poetic depiction of the characters' psychological journeys. Table 6.2 shows the meters used by each character from the simultaneous parallel statements in the *tempo d'attacco* through the *cabaletta*.

Table 6.2. Poetic Meters used in the Utterances by Pinkerton and Butterfly.

sections	tempo d'attacco (parallel statements)	cantabile					cabaletta
		Part 1	Part 2	Part 3	Part 4	Part 5	
Pinkerton	7	7, **9**, 11	7, 11			7	--
Butterfly	**6**→7	**9**				--	**8**

The metrical design for Pinkerton is again a rough arch-like format, while Butterfly's is once again linear. Each of three secondary meters, 6, 9, 8, carries a specific dramatic meaning. In Butterfly's statement in the *tempo d'attacco*, the *senario* of the first two quatrains seemingly suggests her embarrassment, though she soon switches back to a primary core meter, *settenario*, which the couple has been using since the *scena*. In the first part of the *cantabile*, Pinkerton starts a metrical seduction of Butterfly, depicting her exotic, sensual charms with *novenari* geared toward a non-standard metrical area. Butterfly twists the meter's meaning to chaste divinity by associating herself with the moon goddess. As Pinkerton recognizes the failure of the *novenario*, he returns to the primary core meters (7, 11), which Butterfly also uses in the three middle parts of the *cantabile*. Having achieved success through combining the primary core

[14] There is another dramatically significant use of end-rhymes in the first and fourth parts of the *cantabile* (see Appendix B): in the first part, despite their different motivations, the characters adopt each other's last two end-rhymes, ending with Butterfly's adoption of Pinkerton's **hi** (***-ore***, ***-ir***); the fourth parts presents only Butterfly's adoption of Pinkerton's **bc** (***-ita, -ante***). Thus this end-rhyme design also depicts Butterfly as the ultimate compromiser for their union.

meters and his end-rhyme pattern **aabb**, Pinkerton returns to the *settenario* at the end of the *cantabile*. Surprisingly, Butterfly, in her solo *cabaletta* statement, gives in neither with *novenario* nor the core meters, but with *ottonario*, a metrical symbol of transcendent union. Despite her use of the end-rhyme pattern **aabb**, Pinkerton's counter statement is absent, evidencing his rejection of or inability to understand such a bond; instead, he silences her spiritual yearning by completing her last verse with his interjection, "*Vieni, Vieni*."[15]

While not every duet shows quite this level of poetic intricacy, I propose that poetic meters and end-rhymes in Puccini's love duets represent the unfolding of characters' emotions. A careful discerning of dramatic meanings of and inter-relationship among these poetic devices also helps us to understand the structures of the duets. All of these point to the composer's profound understanding of poetry and drama, and how they inspire and work effectively for his musical realization. What Puccini desired was to translate the poetically-portrayed unfolding of human emotions into music.

My poetic-dramatic and structural analysis of Puccini's love-duet texts in Chapters 4, 5, and 6 reveal that the texts came to better reflect the essence of the *durée*, that is, the flow of constantly merging and freely evolving feelings that, though they may return, are never the same; put another way: they may be predicted, but they are never predetermined. Ungoverned by a universal clock time and thus psychologically removed from the real world, the *durée* embraces heterogeneous elasticity. The texts of the love duets reflect the characteristics of the *durée* as follows: (1) *fluidity* – diverse meters, an increased number of defects incorporated in statements, and unstable and asymmetrical design of statements; (2) *continuity* – metrical continuity and

[15] The repeated word may also be viewed as Pinkerton's mini-statement, creating heterogeneous uneven parallel statements. In a forthcoming project, I will discuss Puccini's musical realization of this exquisitely multi-layered poetic depiction of the characters' psychological journeys.

shared rhyme scheme; (3) *heterogeneity* – heterogeneous formats of statements and sectional mixing; (4) *the past reappearing and the future imagined within the present* – in N.statements; (5) *removal from the real world* – poetic transcendence, epitomized by metrical proliferation, use of secondary and/or rare meters against the core meters, and lyrical/introspective vocabulary including verbal leitmotives; and (6) *emotional evolution* – dramatically symbolic uses of meters and end-rhymes that depict character's transformation. These poetic devices work together to depict heterogeneous and elastic temporal-emotional unfolding. Thus the texts of Puccini's love duets anticipate the musical realization that will make the Bergsonian temporal-emotional unfolding "audible."

CHAPTER 7

Puccini's Use of Tempo, Meter, and Key in his Love Duets

Chapters 7 and 8 explore Puccini's musical realization of the duets' poetic-dramatic content into an emotional-temporal unfolding. I use the *solita forma* terminology – as redefined in Chapter 5.1, Methodology – to refer to various dramatic sections.

This chapter looks at his use of three musical elements in particular: tempo, meter, and key, and deals with all the love duets except the incomplete DID 20 (*Turandot*). These musical elements can be approached as tools that symbiotically present the Bergsonian ebb and flow of emotions that are themselves the embodiment of time. Tempo expresses the psychological experience of the passing of time and thus concerns (as Bergson calls it) the "velocity rhythm" of the *durée*; meter represents the base emotional-temporal rhythm and concerns both the velocity and qualitative rhythms of the *durée*; and key, which conveys the sense of emotional-temporal quality, concerns the qualitative rhythm alone.[1] For each element, I will consider (1) variety, range, and common and rare types, (2) changes over the course of Puccini's three stylistic periods, and (3) Puccini's characteristic use of these elements for specific dramatic situations and characters. I then survey the macro-tonal designs of the individual duets and the three sets of interrelated duets. Finally, I demonstrate how Puccini's use of specific keys and key relationships supports my argument about one "hidden" *scena* and two such *cabalette* mentioned in Chapter 5.

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[1] See Chapter 2. My comparative analyses of DID 2 (*Edgar*), DID 7 (*La bohème*), and DIDs 11-12 (*La fanciulla del West*) in Chapter 8 incorporate theme as well. Although instrumentation and dynamics can also express emotional-temporal mood, they are excluded in this study.

The “definitive”-version piano-vocal scores used for this musical analysis are listed under “Scores” in the bibliography. Appendix C contains tables that show the locations at which the dramatic-structural (sub)sections of the love duets begin. The locations are indicated by act/rehearsal number/the distance from it, e.g. I/R10/+5 indicates five measures after rehearsal number 10 in Act I. *Edgar* and the one-act operas (e.g. *Il tabarro*) are not described by act.

1. Tempo

Table 7.1 (p. 180) summarizes the base tempo indications of the love duets. Individual duets are indicated by their DIDs and divided into Puccini’s three stylistic periods. Under each DID, I list the length in measures (MM) and the dramatic category (DC). Below the base tempo indications, I give the number of base tempi in each duet. The bottom row shows the presence of a fast or “slow” *cabaletta*. The far-right column shows the number of duets in which a base tempo appears.

Table 7.1. Base Tempi used in Puccini's Love Duets (excepting the incomplete DID 20, *Turandot*).

Base Tempo Indications		1st Period		2nd Period								3rd Period									total
	DID[a]	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**	**11**	**12**	**13**	**14**	**15**	**16**	**17**	**18**	**19**	
	MM[b]	104	185	160	208	226	76	364	263	199	267	392	321	89	248	164	91	336	244	15	
	DC[c]	II		I		II	III	I	II	III	I	I		VII	I			IV	V	VI	
Larghissimo												●									1
Lento		●						●	●		●										4
Largo								●					●							●	3
(***Tempo di Valzer***)															●	●		●			3
Andantino			●					●	●	●	●		●			●		●			8
Andante		●	●	●	●	●	●	●	●	●	●	●	●	●	●		●		●		17
Moderato			●			●				●		●	●					●			6
Allegretto				●	●		●	●					●					●			6
Allegro		●	●	●		●		●	●		●	●	●				●	●	●		12
Vivacissimo					●																1
number of base tempo indications		3	4	3	3	3	2	6	4	3	4	4	6	1	2	2	2	5	2	1	
fast *cabaletta*: ■ "slow" *cabaletta*: □			□	□	■[d]	□	□	□	□	□	□	□	□	□	□			■	■	□	

a. DID = Duet ID number
b. MM = length in measures
c. DC = dramatic category: I. falling in love; II. reconciliation; III. rescue; IV. love-dilemma; V. illicit love; VI. fulfillment; and VII. comic (See Chapter 3).
d. The *tempo di mezzo* of DID 4 (*Manon Lescaut*), the last dramatic section of the duet, ends in *Vivacissimo*, creating a traditional *cabaletta* effect.

Puccini uses fifteen base tempo indications, these ranging from *Largissimo* to *Vivacissimo*. The base tempi can be categorized into four groups, according to the frequency of their use: (1) core, (2) secondary, (3) rare, and (4) very rare. The core base tempi are *Andante* and *Allegro*, appearing in seventeen and twelve duets, respectively. There are three secondary base tempi: *Moderato* (six duets), *Allegretto* (six), and *Andantino* (eight). Thus moderately slow and moderately fast tempi dominate Puccini's love duets. The two rare base tempi are slow: *Lento* (four duets) and *Largo* (three).

Finally there are the two very rare base tempi, each occurring only once: *Vivacissimo* and *Larghissimo*. These two tempi show how Puccini associates an emotional state with the psychological acceleration or slowing down of time. *Vivacissimo* appears at the end of the *tempo di mezzo* in DID 4 (*Manon Lescaut*, I/R61), where it presents the characters' emotional turbulence before their elopement, and is thus perceived as an acceleration of the passing of time. *Largissimo* appears near the end of the *tempo di mezzo* 2 in DID 11 (*La fanciulla*, I/R114/-10) and accompanies Minnie's expression of deep remorse about her foiled aspiration for education; it thus marks a slowing of the passing of time. Finally, although *Tempo di Valzer* appears three times in DIDs 14-15 and 17 in *La rondine*, the first two occur within the same temporal space and dramatic context, that is, in the waltz-filled Café Bullier, while the third accompanies a recollection of that emotional atmosphere. It too is therefore very rare. Excepting the two very rare, extreme tempi, the range of base tempo remains largely stable through Puccini's career: "Lento – Allegro" in the first two periods and "Largo – Allegro" in the third period. Thus there is no significant chronological change in the range of base tempi.

The number of base tempi used in an individual duet corresponds loosely to the specific dramatic setting and characters, more so than either structural complexity or the number of

measures does. Both DID 13 (comic, *La rondine*) and DID 19 (fulfillment, *Gianni Schicchi*) use a single base tempo, reflecting the simplistic nature of the characters; the former is in an expanded *solita forma* of 89 measures, the latter a *cabaletta* duet of 15 measures. Other duets that present emotionally shallow characters also use a small number of base tempi, only two or three: DID 1 (reconciliation, *Le Villi*), DIDs 3-6 (a paired falling-in-love duets, reconciliation, and rescue, *Manon Lescaut*), and DIDs 14-16 (a set of three falling-in-love duets, *La rondine*). Duets set in emotionally constrained or stagnant circumstances – the rescue duets (DID 6, *Manon Lescaut*; DID 9, *Tosca*) and the illicit-love duet (DID 18, *Il tabarro*) – also use two or three tempi. The structural complexity and the number of measures of these duets also vary considerably. For example, DID 6, an abridged *solita forma* of 76 measures, and DID 18, an expanded *solita forma* of 244 measures, both use two base tempi.

On the other hand, seven duets use as many as four to six base tempi: DID 2 (reconciliation, *Edgar*), DID 7 (falling-in-love, *La bohème*), DID 8 (reconciliation, *Tosca*), DID 10 (falling-in-love, *Madama Butterfly*), DIDs 11-12 (a paired falling-in-love duets, *La fanciulla*), and DID 17 (love-dilemma, *La rondine*). These duets are either in the normal or expanded *solita forma* and are relatively long (185 to 392 measures). DIDs 7, 8, 10, and 11-12 present characters with considerable emotional depth, in circumstances that allow for full emotional expression.[2] The characters in DIDs 2 and 17 are fairly shallow, and their number of base tempi seems to reflect dramatic circumstances. The reconciliation process of DID 2 after Edgar's abandonment of Fidelia and his believed death contains strong emotional oscillation, while the sensual conversation in the first half of DID 17 allows emotions to flow, with the second half containing a serious – though suppressed – conflict. The post-*durée* DID 7 and the post-*élan vital* DID 12

[2] Pinkerton in DID 10 (*Madama Butterfly*) is an exception.

both use six base tempi, and are thus equipped for a most involved representation of temporal elasticity.

Puccini manipulated the role of tempo in his development of the *cabaletta*. Rossinian *cabalette* are inherently accelerated, a firework display of emotional exaltation at the end of a duet. Moreover, a practice of omitting the *cabaletta* altogether was common since the 1870s (see Chapter 1). Instead, Puccini altered the *cabaletta* by treating it with "slow" tempi, thus adopting an 1820s' experiment (see Chapter 1). As shown in Table 7.1, Puccini uses the *cabaletta* in fifteen love duets. Thirteen of these are "slow": eleven *cabalette* use variations of *Andante*, while two duets use variations of *Largo*. The Rossinian fast tempo is found only in subsections of two *cabalette*: *Allegro agitato* for Magda's statement in DID 17 (*La rondine*, III/R17/+4) and *Allegro moderato* for the short parallel statements in DID 18 (*Il tabarro*, R68). The remaining parts of the two *cabalette* are modifications of either *Andantino* or *Andante*. The *tempo di mezzo* that concludes DID 4 (*Manon Lescaut*) ends with a *Vivacissimo* (I/R61), thus creating a *cabaletta*-like effect.

In Puccini's inversion of traditional style, the slowest tempo of a duet is most likely to occur in the *cabaletta*: seven duets are slowest in their *cabaletta* (or a subsection within it), including a false *cabaletta* interpolated in the *tempo di mezzo* in DID 12 (*La fanciulla*). In addition, the *cabaletta* duet DID 19 (*Gianni Schicchi*), which serves as the arrival point of the couple's love story, is cast in a *Largo*. The slowest tempi can also appear in the last subsection of the *tempo di mezzo*: five duets have their slowest tempi there, including the *tempo di mezzo* interpolated in the *cabaletta* of DID 18 (*Il tabarro*). Of the three duets that lack both *tempo di mezzo* and *cabaletta*, two end at the slowest pace. On the other hand, the fastest tempo is most likely to appear in the *tempo di mezzo*, as seen in five duets; otherwise there is no particular

pattern to where the fastest tempi occur. All of this points to the diverse temporal-emotional characteristics of the *tempo di mezzo* and the general slowing down of time towards the end. Puccini therefore approaches the final "emotional vent" not as vertiginous emotional explosion that accelerates the sense of the passing of time, but rather as a deeply and intensely felt emotional exploration over a Bergsonian lengthening of time.

2. Musical Meter

Table 7.2.a (p. 185) summarizes the meters in the love duets. The individual duets are listed by their DIDs. For each duet, I give the dramatic category (DC) and length in measures (MM). The three bottom rows show: (1) the total number of duets in which a meter appears, (2) the total number of dramatic sections that utilize only a single meter, and (3) the total number of multi-meter dramatic sections that are nevertheless dominated by a particular meter. The column on the far-right shows the total number of meters used in a duet.

Table 7.2.a. Meters Appearing in Puccini's Love Duets
(excepting the incomplete DID 20, *Turandot*)

opera		DID	DC	MM	Meters														total meters (14)
					2/4	2/2	3/8	3/4	3/2	4/4	4/2	5/4	5/2	6/8	6/4	9/8	9/4	12/8	
Le Villi	(1884)	1	II	104				•		•									2
Edgar	(1889)	2	II	185			•	•						•					3
Manon Lescaut	(1893)	3	I	160	•			•											2
		4		208	•		•	•						•		•			5
		5	II	226	•			•											2
		6	III	76				•		•									2
La bohème	(1896)	7	I	364	•			•		•									3
Tosca	(1900)	8	II	263	•	•		•		•					•	•			6
		9	III	199	•	•		•		•				•					5
Madama Butterfly	(1904)	10	I	267	•			•		•				•	•				5
La fanciulla del West	(1910)	11	I	392	•	•		•	•	•				•	•				7
		12		321	•	•		•	•	•	•		•	•	•	•	•	•	12
La rondine	(1917)	13	VII	89	•														1
		14	I	248	•			•		•									3
		15		164	•			•		•									3
		16		91	•					•									2
		17	IV	336	•			•		•					•	•		•	6
Il tabarro	(1918)	18	V	244	•	•	•	•		•				•		•		•	8
Gianni Schicchi	(1918)	19	VI	15						•		•							2
duets in which a meter appears					15	5	3	16	2	14	1	1	1	7	5	5	1	3	
single-meter dramatic sections					15	3	1	16		8				5	3				
multi-meter dramatic sections, dominant meter					9	1	2	9		13	2			5	4	3			

There are fourteen different meters in the love duets. The meters may be assigned to the same four groups used for tempi: (1) core, (2) secondary, (3) rare, and (4) very rare. There are three core meters: 2/4, 3/4, and 4/4. These meters are used in fourteen to sixteen duets, comprise eight to sixteen single-meter dramatic sections, and dominate nine to thirteen multi-meter dramatic sections.

Four meters that appear in five or seven duets, 6/8, 6/4, 2/2, and 9/8, are secondary meters. 6/8 is used in seven duets, comprises five dramatic sections by itself, and dominates five multi-meter dramatic sections. The other three meters appear in five duets each: both 2/2 and 6/4 comprise three single-meter dramatic sections; 2/2 also dominates one multi-dramatic section,

while 6/4 dominates four such sections. 9/8 never comprises a single-meter dramatic section, but dominates three multi-meter dramatic sections. Thus 6/8 is the most prominent secondary meter, 9/8 the least.

Three meters – 3/8, 3/2, and 12/8 – appear in two or three duets, and constitute rare meters. 3/8 stand outs for its use in three duets, comprising one single-meter dramatic section and dominating two multi-meter dramatic sections. Neither 3/2 nor 12/8 comprise a single-meter dramatic section in any opera; nor do they predominate in any multi-meter dramatic sections.

Each of the four very rare meters – 4/2, 5/4, 5/2, and 9/4 – appears in only one duet. 5/4 appears for one measure in a 4/4 context in DID 19 (*Gianni Schicchi*) (R84/+5) as a bridge from the praise of present-day Firenze to a recollection of the couple's first vow of love in Fiesole. The other three very rare meters all appear in DID 12 (*La fanciulla*). 5/2 appears after a 3/4 section for two measures for the kiss (II/R27/+2 to 3); following this, 4/2 is introduced and reappears several times for Johnson's decision-making process to stay with Minnie (up to the *cabaletta* start in 6/4). For one measure in a 6/4 context (II/R38/-2), 9/4 is used for Minnie's question about Nina Micheltorena in the closing *scena*. Thus these very rare meters show three characteristics within a given metrical context: (1) irregularity, such as quintuple meter; (2) a large basic note-value, the half note; and/or (3) a large number of beats per measure, such as compound triple. As such, these characteristics effectively represent particular emotional-temporal phases that the characters feel as extraordinary and/or as expanded. The character has psychologically moved out of the real world into Bergsonian temporal experience.

Over the course of his three stylistic periods, Puccini increases the diversity of meters. The early, pre-Bergson period uses four meters: two core (3/4, 4/4), one secondary (6/8), and one rare (3/8), with the basic note-values limited to quarter and eighth notes. The middle, post-*durée*

period introduces the remaining core meter (2/4) and three secondary meters (2/2, 6/4, 9/8) for a total of eight, while the variety of basic note-values also increases to three with the addition of the half note. Finally, the third, post-*élan vital* period brings with it the other two rare meters (3/2, 12/8) and the four very rare meters (4/2, 5/4, 5/2, 9/4) for a total fourteen.

As the metrical variety increases, so does the maximum number of meters used in a duet. In the pre-Bergson period, metrical variety is limited: three meters at the most (DID 2, *Edgar*). In the post-*durée* period, the maximum is six (DID 8, *Tosca*), while three other duets use five meters. In the post-*élan vital* period, the maximum is twelve (DID 12, *La fanciulla*), with three others using six to eight meters.

A majority of the duets using five to twelve meters involve characters with considerable emotional depth, and are, accordingly, in an expanded *solita forma* (see Chapter 5): DIDs 8-9 (*Tosca*), DID 10 (*Madama Butterfly*), DIDs 11-12 (*La fanciulla*), and DID 18 (*Il tabarro*). With the largest metrical variety (twelve), the post-*élan vital* DID 12 (*La fanciulla*) stands out again.

Yet metrically limited duets, using one to three meters, also appear post-Bergson: four duets post-*durée* (DIDs 3, 5, and 6, *Manon Lescaut*; DID 7, *La bohème*); and five post-*élan vital* (DIDs 13-16, *La rondine*; DID 19, *Gianni Schicchi*). These duets are not necessarily structurally abridged or short (in terms of measures); for example, while DID 19 is a simple *cabaletta* of 15 measures, DID 5 uses the normal *solita forma* and runs on for 226 measures; yet both have only two meters. That these duets are metrically limited is likely a result of the shallowness of their characters; thus the subsidiary comic characters in DID 13 get a single core meter only, 2/4.[3] In the exceptional case of DID 7, involving a poet and his muse, perhaps the limitation of the three

[3] Puccini also uses 2/4 exclusively for the comic couple's Act III duet. This may invoke duple-meter peasant dances.

core meters suggests the characters' stable and ingenuous attitude toward one another, with the dramatic setting lacking an imminent obstacle.

Some dramatic situations may allow shallow characters to use more meters. DID 4 (second part of the paired falling-in-love duets, *Manon Lescaut*) involves an argument over an elopement, and contains five meters. DID 17 (love-dilemma, *La rondine*) moves through many moods, these reflected in the use of six meters.

Notably, the paired falling-in-love duets both in *Manon Lescaut* (DIDs 3-4) and *La fanciulla del West* (DIDs 11-12) display an increase in the number of meters in the second part; this reflects the growing emotional exaltation of the couples. In contrast, the metrical-emotional climax of a set of three interrelated falling-in-love duets in *La rondine* (DIDs 14-16) occurs in the first two parts (DIDs 14-15); DID 16 is an appendix of sorts to the falling-in-love process, and so has the smallest number of meters.

Finally, as Table 7.2.b (p. 189) shows, thirteen of the duets show a correlation between the number of poetic and musical meters.[4] By "correlation," I mean that the difference between the number of poetic and musical meters in a duet is zero to two. The number of poetic meters in a duet can range from two to nine, while musical meters range from one to twelve. In the nine duets in which the difference is zero or one, the poetic and musical meters also tend to correspond in terms of categories (core, secondary, and rare). The duets in each group are listed in order from least to most poetic meters.

[4] For the summary of poetic meters, see Table 5.2 (Chapter 5, p. 132).

Table 7.2.b. Correlation between Poetic and Musical Meters.

DID	Opera	Poetic Meter[a]				Musical Meter				
		core	secondary	rare	total	core	secondary	rare	very rare	total
same total number										
19	*Gianni Schicchi* (1918)	2			2	1			1	2
2	*Edgar* (1889)	2		1	3	3				3
9	*Tosca* (1900)	3	1	1	5	3	2			5
8		3	3		6	3	3			6
18	*Il tabarro* (1918)	3	4	1	8	3	3	2		8
difference = 1										
1	*Le Villi* (1884)	3			3	2				2
4	*Manon Lescaut* (1893)	3	1		4	2	2	1		5
10	*Madama Butterfly* (1904)	3	3		6	3	2			5
11	*La fanciulla del West* (1910)	3	4	1	8	3	3	1		7
difference = 2										
5	*Manon Lescaut*	3		1	4	2				2
16	*La rondine* (1917)	2	2		4	2				2
7	*La bohème* (1896)	3	2		5	3				3
17	*La rondine*	3	4	1	8	3	2	1		6

The lack of correspondence between the number of poetic and musical meters in the remaining six duets stems largely from Puccini's generally limited use of musical meters for shallow characters. Five duets (DIDs 3 and 6, *Manon Lescaut*; DIDs 13-15, *La rondine*) illustrate this; the number of the musical meters used in these duets are three to six less than that of poetic meters. This suggests that shallow characters can use a relatively complex poetic-metrical language, but their narrow emotional range is illustrated through the use of fewer musical meters. The remaining duet is an exception: DID 12 (*La fanciulla*) is the most heterogeneous duet in terms of the poetic-dramatic structure and presents characters with considerable emotional complexity. Here, Puccini amplifies the emotional subtlety and fluidity evoked by eight poetic meters by using twelve musical meters, the maximal variety found in his love duets.

3. Key

Table 7.3 (p. 191) summarizes the keys used in the love duets. The individual duets are identified by their DIDs; and I provide both the dramatic category (DC) and the length in measures (MM). Puccini frequently changes keys not only within a dramatic section, but also within smaller subsections. Moreover, one key might lead to another without cadential motion, particularly in a kinetic (sub)section. There is also a tendency for Puccini to expand his tonal palette through temporary tonicization and the use of a single secondary chord. Thus under each key, ● denotes that the key is "established" (even if briefly and/or without a cadential motion); Δ denotes that the key is only "suggested," either through temporary tonicization or the use of a single secondary chord. The three bottom rows show: (1) the number of duets in which a key is established, (2) the number of duets in which a key is only suggested, and (3) the sum of (1) and (2). The three columns on the far-right show: (a) the number of established keys in a duet, (b) the number of keys only suggested, and (c) the sum of (a) and (b).

Table 7.3. Keys Appearing in Puccini's Love Duets (exepting the incomplete DID 20, *Turandot*)

Opera	DID	DC	MM	F#	d#	B	g#	E	c#	A	f#	D	b	G	e	C	a	F	d	B♭	g	E♭	c	A♭	f	D♭	b♭	G♭	e♭	C♭	a♭	"F♭"	"d♭"	"B♭♭"	Total		
																																			•	Δ	• + Δ
Le Villi (1884)	1	II	104									•		•	Δ	•	Δ	•	Δ	Δ							Δ								4	5	9
Edgar (1889)	2	II	185			Δ		•	•	•	•	•		•	•	•	Δ	•	Δ	•	•	•		Δ	Δ	•	Δ	•	•	Δ	Δ				15	8	23
Manon Lescaut (1893)	3	I	160					Δ		•	Δ	•		•	Δ	Δ	Δ	•		•		•							Δ						6	6	12
	4		208							Δ			Δ	•				•	•	•	•	Δ	Δ		•	•		•							8	4	12
	5	II	226			Δ		Δ		Δ				•	Δ	•		•	Δ	Δ		•	Δ	•	Δ	•	•	•	•		•			•	11	8	19
	6	III	76								•	•	•	•	Δ				•		•	Δ				Δ		•							7	3	10
La bohème (1896)	7	I	364	Δ		•	Δ	•		•	Δ	•	Δ	•	•	•		•	•	•	Δ	•	•	•	Δ	•	Δ						Δ		14	8	22
Tosca (1900)	8	II	263			Δ	Δ	•	•	•	Δ					•	•	•	Δ	Δ	Δ	•	•	•	•	•	•	Δ	Δ				Δ		12	9	21
	9	III	199	Δ		•		•		•		•	Δ	Δ		•	•	•	•	•	•		•	Δ	•	•	Δ	•			Δ		Δ		14	7	21
Madama Butterfly (1904)	10	I	267	Δ		Δ		•	•	•	Δ	•		•		•	Δ	•	Δ	•	•	•	Δ	Δ	Δ	•	Δ	•							12	9	21
La fanciulla del West (1910)	11	I	392	Δ		•		•	Δ	•	•	•	•	•	•	•		•	•	•	Δ	Δ	•		Δ	Δ		•							14	6	20
	12		321			•		•	•	•	•	•	•	•	•	•	•	•	Δ	•	•	•	Δ	•	•		Δ	Δ		Δ					17	5	22
La rondine (1917)	13	VII	89																	•		•						•							3	0	3
	14		248			•		•				•				Δ		•		•		•	Δ	•	Δ	•	Δ	•			Δ	Δ			9	6	15
	15	I	164					Δ	Δ	•	Δ	•		Δ		•	•	•	Δ	•			Δ			•			Δ						7	7	14
	16		91			Δ		•																				•							2	1	3
	17	IV	336			•		•			Δ	•		•	•	Δ	Δ	•	Δ	•	•	•	Δ	•	Δ	•	Δ	Δ		•					12	8	20
Il tabarro (1918)	18	V	244		•	Δ	Δ		•	•	•											•		•											6	2	8
Gianni Schicchi (1918)	19	VII	15																									•							1	0	1
number of •					1	6		10	5	10	5	12	3	11	5	10	4	14	5	12	7	11	4	7	4	10	2	11	2	1	1			1			
number of Δ				4		6	3	3	2	2	6		3	2	4	3	5		8	3	3	3	7	3	7	2	8	3	3	2	3	1	3				
• + Δ				4	1	12	3	13	7	12	11	12	6	13	9	13	9	14	13	15	10	14	11	10	11	12	10	14	5	3	4	1	3	1			

• denotes that the key is established (even if briefly and/or without a cadential motion).

Δ denotes that the key is only suggested through temporary tonicization or as a secondary key.

Before discussing the keys shown in Table 7.3, we should address the issue of transposition. Three love duets – DID 18 (*Il tabarro*) and DIDs 16 and 17 (*La rondine*) – were transposed following publication of the first-edition piano-vocal score. DID 18 was in C minor in the first edition (Milan: Ricordi, 1918). Puccini transposed the entire duet up a semitone to C-sharp minor for the opera's first Italian performance in Rome, January 1918. This transposition is reflected in the second version of the Italian piano-vocal score (Milan: Ricordi, 1919), and remained in effect from that point on. As Linda Beard Fairtile comments, Puccini probably transposed the duet in order to increase the intensity of the tenor's part and to generate a more significant tonal symbolism:

> [. . .] like many of Puccini's other half-step transpositions, this modification dismantles one set of tonal-dramatic associations while generating another. It is unlikely that Puccini transposed the duet to facilitate its performance, since the tenor's climactic pitch is raised from g^1 to $g^{\#1}$; as a result Luigi's concluding threat would sound terrifyingly desperate. Furthermore, the duet provides a temporary escape from the unbearable reality of their present lives. […] an escape not only through memories of a happier past, but also through plans for an improbable future.[5]

C-sharp minor tonally "escapes" from the opera's macro-motion from G major to C minor, a tonal relationship that also reappears motivically throughout the opera.[6] (I use the Rome version.)

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[5] Fairtile, "Giacomo Puccini's Operatic Revisions," 332-37.

[6] Greenwald, "Dramatic Exposition," 105-107, points out the dramatic significance of macro- and micro-scale tonal motion from G major to C minor in *Il tabarro*. The melodic contours of two phrases in DID 18 are also modified in the Rome version: (1) at R67/-4 and -3, [*e*', *e*', *e*', *f* ', *g*] is modified to [*e*', *d* ' #, *c*' #, *d* ' #, *b*#, *g*#]; (2) the last two syllables of Giorgetta's single-verse solo statement at the end of the duet are moved to R72/0, the first measure of the following scene between Giorgetta and Michele. Accordingly, the monotonous repetition of *c*' for the entire phrase is changed to the repetition of *c*' # (in R72/-2 and -1), followed by that of *d* ' (in R72). Considering (2) and C-sharp's enharmonic relationship to Luigi's D-flat confession of his illicit love before his death, Greenwald reads the function of the C-sharp as the Neapolitan to the C minor, the tonal goal of the opera. Greenwald, "Puccini, *Il tabarro*, and the Dilemma of

The two duets in *La rondine* likewise underwent half-step transpositions. In the second edition, made for the Palermo performance,[7] the *solita forma* sections of DID 16 are transposed down a semitone from E major to E-flat major, sparing Magda a sustained *b*". In contrast, the *cabaletta* of DID 17 is transposed up a semitone: thus Ruggero's statement, depicting an imagined marital life, is transposed from E major to F major; Magda's statement, expressing her sense of panic, from "E minor - C-sharp minor" to "F minor - D minor," which now requires a *c*'''.[8] Thus the modifications do not match one another: one seems to ease the vocal execution, the other to increase the vocal-dramatic intensity. Therefore it might be more plausible that Puccini thought that a flat key, E-flat major, would be more suitable as the arrival point of a set of three interrelated duets (DID 16), and that Ruggero's depiction of a serene marital life would be better in F major, the flat key closest to the neutral key C major,[9] at which point the transposition of Magda's *risposta* becomes necessary (DID 17). Yet Puccini eventually cancelled all three transpositions, probably to achieve a more coherent tonal symbolism, one that shows a strong association between Magda's dream of passionate love and sharp keys.[10] Thus

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Operatic Transposition," *The Journal of American Musicological Society* 51, no. 3 (1998): 539-46.

[7] The Palermo performance dates from April 10, 1920. Fairtile refers to Plate F&B 231 (Vienna and Milan: Sonzogno, 1920), used for the Vienna performance on October 9, 1920.

[8] Fairtile considers the couple's *cabaletta* statements as individual arias, and reads the original key of Magda's aria as A minor, transposed to B-flat minor in the second version. However, the omnipresent pitch F sharp (the second degree of E minor) from III/R17/+5 to R18/-1 in the original version (Milan: Sonzogno, 1917) does not work with A minor. Furthermore, the second half of her statement is in F-sharp Dorian with the key signature of C-sharp minor. See Fairtile, "Giacomo Puccini's Operatic Revisions," 348-49.

[9] See p. 194 for Puccini's use of the three key categories, flat, sharp, and neutral.

[10] Fairtile, "Giacomo Puccini's Operatic Revisions," 343-45, points out the dramatic associations between Magda's dream of love and the sharp keys.

Magda's choice of passion over a secure yet wearisome life is better suited to E major (DID 16); Ruggero attempts to transform her passion to marital commitment in E major; Magda responds in E minor, symbolizing the collapse of her dream, and then moves to C-sharp minor, expressing her agony (DID 17). (I use the original version.)

As shown in Table 7.3, the inclusion of passages with double flats results in a total of thirty-one "keys" (including four sets of enharmonic "spellings") ranging from F-sharp major to B-double-flat major; three of these – F-flat major, D-flat minor, and B-double-flat major – fall outside the standard notational limit of seven flats. However, I count the keys according to Puccini's notation, since he seems to attach dramatic-emotional relevance to the use of flats.

The range of "real" keys is slightly wider on the flat side of the tonal spectrum (seven flats) than on the sharp side (six sharps). The "flattest" key to be "established" (notationally) is B-double-flat major; it appears in the *cantabile* of DID 5 (*Manon Lescaut*, II/R27/-8 to -5), where it represents the extremely tender and sensual feelings about which Manon reminds Des Grieux by mentioning their long kisses in the past. The sharpest established key is D-sharp minor, in which Giorgetta sings of her torturous agony over her illicit affair in *Cantabile* 1 of DID 18 (*Il tabarro*, R63/-4 to +6).[11] This polarity of keys for polarized emotions reflects Puccini's rather systematic use of flat and sharp keys to represent opposing emotional qualities: flat keys for soft or tender emotions, including (sensual) affection, sadness, humility, etc., sharp keys for intense emotions, including joy, passion, excitement, agitation, agony, etc. The neutral key C major is used for serene and pure feelings.[12]

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[11] "è un tormento, è un' angoscia, una pena."

[12] The emotional associations, which Puccini has for flat, sharp, and neutral keys in his love duets, resonate with the connotations of the names of the three *cantus* (*mollis*, *durus*, and

The thirty-one keys may be categorized into the same four groups used for tempi and meters: (1) core, (2) secondary, (3) rare, and (4) very rare. Ten keys, established in ten to fourteen duets, may be considered the "core" keys: four sharp keys (G major, D major, A major, E major), one neutral (C major), and five flat (F major, B-flat major, E-flat major, D-flat major, G-flat major). All of these are major keys. Another ten keys, established in four to seven duets, may be called "secondary" keys. Eight are minor keys, including three sharp keys (E minor, F-sharp minor, C-sharp minor), one neutral (A minor), and four flat (D minor, G minor, C minor, F minor); two are major keys (B major and A-flat major). Thus minor keys predominate in this group. Five keys that are established in one to three duets and also "suggested" in another two to eight duets are the "rare" keys: four minor keys, including one sharp key (B minor) and three flat keys (B-flat minor, E-flat minor, A-flat minor); one major key (C-flat minor). Thus sharp minor keys predominate in this group. Finally, there are six remote, "very rare" keys that are either established in one duet or only suggested in one to four duets: three flat keys (F-flat major, D-flat minor, B-double-flat major), and three sharp keys (G-sharp minor, D-sharp minor, F-sharp major). In all, the predominance of flat keys in general and major keys as the core keys characterize the "tonal color" of the love duets.

The number of keys that Puccini establishes expands significantly as he goes from his pre-Bergson period to his post-*durée* period. During the pre-Bergson period, twenty-three keys are used: the ten core keys, nine secondary keys, and four rare keys. Fifteen of these keys are established, while eight are only "suggested." During the post-*durée* period, an additional six keys are introduced: the remaining secondary key (C minor), the remaining rare key (B minor),

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naturalis). For the three *cantus*, see Eric Chafe, *Monteverdi's Tonal Language* (New York: Schirmer, 1992), 21-31. To what extent Puccini was aware of the tradition is unknown.

and five very rare keys (F-sharp major, G-sharp minor, D-flat minor, B-double-flat major). Furthermore, seven keys that are only "suggested" during the pre-Bergson phase now come into their own, while the other suggested pre-Bergson key, C-flat major, drops by the wayside. Thus established keys are increased to twenty-five, while three are merely suggested.

During the post-*élan vital* period, the two remaining very rare keys (D-sharp minor and F-flat major) are introduced, while C-flat major reappears now as an "established" key, and two post-*durée* keys (D-flat minor and B-double-flat minor) disappear. Thus established keys are slightly reduced to twenty-three, while another six are only "suggested."

Though the number of keys increased post-*durée*, duets that present emotionally shallow characters (DIDs 3-4 and 6, *Manon Lescaut*; DIDs 13-16, *La rondine*; DID 19, *Gianni Schicchi*), and that are set in a stagnant emotional circumstance (DID 18, *Il tabarro*) employ a relatively limited number of keys, from one to nine. However, even though characters themselves may be rather shallow, when they are put in a situation that evokes a variety of emotional colors, the number of keys increases. Thus the reconciliation after Edgar's abandonment of Fidelia and his believed death (DID 2, *Edgar*), that after Manon's abandonment of Des Grieux (DID 5, *Manon Lescaut*), and the indulgingly sensuous exchange that ends up exposing the conflicting desires of Magda and Ruggero (DID 17, *La rondine*) establish eleven to fifteen keys. Duets presenting characters with considerable emotional depth and/or deeper inner conflict (DID 7, *La bohème*; DIDs 8-9, *Tosca*; DID 10, *Madama Butterfly*; DIDs 11-12, *La fanciulla*) also use a large number of keys: twelve to seventeen.

Although duets containing a large number of keys generally fall into either normal or expanded *solita forma*, the number of measures and structural complexity are not necessarily the determining factors of tonal diversity. For example, DID 3 (*Manon Lescaut*), with three

dramatic sections that hold 160 measures, and DID 18 (*Il tabarro*), with seven dramatic sections that run for 244 measures, both establish six keys. In DIDs 11-12 (*La fanciulla*), both in expanded *solita forma*, the number of measures decreases from 392 to 321 as we go from one to the other, whereas the number of established keys increases from fourteen to seventeen. This suggests that Puccini was responding to the increase in emotional colors suggested by the poetic text of DID 12. Indeed, DID 12 stands out not only with the largest number of established keys (plus five more suggested keys), but also with the inclusion of three additional "tonal systems" – modes, pentatonic scales, and whole-tone aggregates – which does not occur in any of Puccini's other love duets.

This survey of Puccini's overall use of tempo, meter, and key shows that duets that present characters with considerable depth and/or set them in dramatic circumstances that allow for full emotional expression and/or involving imminent conflict contain much variety in terms of these musical elements. In contrast, duets presenting shallow characters and/or set them in constrained, stagnant, or conflict-free dramatic contexts are less varied. In the first group, DID 12 (*La fanciulla*) contains the largest number of base tempi, meters, and keys. Indeed this duet may well stand as the epitome of Puccini's handling of multi-layered temporal-emotional heterogeneity.

4. Macro-Tonal Design

4.1. Macro-Tonal Design of Individual Duets

Table 7.4 (p. 199) summarizes the macro-tonal designs in Puccini's love duets. The duets are assigned to three groups according to the relationship between the first and final keys of the *solita forma* portion: (1) a closed structure begins and ends in the same key; (2) an open-ended structure that moves towards the "flat" side of the tonal spectrum; and (3) an open-ended structure that moves towards the "sharp" side. Note that types (2) and (3) do not suggest that the end point itself must be flat or sharp. The third group is further divided into two subgroups: (a) moving from a flat key towards C major; and (b) ending in a sharp key. Individual duets are identified by their DIDs, and I give the dramatic category (DC) for each duet. Keys used in the opening and closing *scene* (if any) are shown to the left and right sides of those used in the *solita forma* portion. The arrow "→" indicates a modulation or passing through of other key(s). The three columns on the far-right give the key relationship as a Roman-numeral progression.

Table 7.4. Macro-Tonal Design of Puccini's Love Duets (excepting the incomplete DID 20, *Turandot*)

DID	DC	Opera	*Scena*	***Solita forma* Sections <Closed Structure>**	Closing *scena*	Structural Chord Progression		
						scena	main sections	closing *scena*
1	II	*Le Villi* (1884)	D→	C→C		V/V→	I→I	
12	I	*La fanciulla del West* (1910)	B^b→(E^{b7})[1]→	A^b{→A}[2]→A^b	→A→WT[3]	V/V→(V)→	I{→VI/III}→I	→VI/III→WT
13	VII	*La rondine* (1917)	E^b	E^b→ E^b		I	I→I	
16	I		(G^b) →	E		(V^{enh}[4]/V)	I	
18	V	*Il tabarro* (1918)	E^b→A^b→	$c^{\#}$→$c^{\#}$		V/V^{enh}→V^{enh}→	i→i	
19	VI	*Gianni Schicchi* (1918)		G^b			I	
				<Open-Ended Structure> to "flat" side				
2	II	*Edgar* (1889)		E→D^b	D^b		I→V/II^{enh}	V/II^{enh}
3	I	*Manon Lescaut* (1893)	[G]→D→	G→B^b		[I]→V→	I→bIII	
4			(V/G)→B^b→	F→G^b	→G	(V/VI/IV)→IV→	I→bII	→V/V
10	I	*Madama Butterfly* (1904)	(E^7/a)→ (E^7)→	A→F	F	(V/i)→ (V)	I→bVI	bVI
11	I	*La fanciulla del West*	WT→(D)	A→C	C	WT→(IV)	I→bIII	bIII
14	I	*La rondine*		E→A^b			I→V/vi^{enh}	
15			[F]→A→	D→B^b		[bIII]→V→	I→bVI	
				to "sharp" side: from a flat key toward C				
5	II	*Manon Lescaut*	(F)→b^b	b^b→F		(V)→i	i→V	
8	II	*Tosca* (1900)	(E^b)→	A^b→F	→E	(V)	I→VI	→bVI^{enh}
7	I	*La bohème* (1896)	B→D→G	B^b →C		VI/III→III→VI	I→V/V	
				ending in a sharp key				
6	III	*Manon Lescaut*	G→D→	b→$f^{\#}$	→G^b	VI→III→	i→v	→V^{enh}
9	III	*Tosca*	B→a	a→E	E	V/v→i	i→V	V
17	IV	*La rondine*	B^b→B^b	B^b→$c^{\#}$ ($F^{\#}$ Dorian)		I→I	I→$biii^{enh}$	

1. (G^b) with parentheses = a G-flat major chord; G^b without parentheses = G-flat major
2. In DID 12 (*La fanciulla*), the macro-tonal structure, A^b→A^b, is overlapped with an A→A motion.
3. WT = whole tone scale
4. "*enh*" = enharmonic equivalent; thus V^{enh}/V of E major denotes the enharmonic equivalent of F-sharp major.

Puccini's macro-tonal structures reflect the dramatic settings and the characters' emotional journey. The *solita forma* portions of six duets have a closed structure. Two of these remain in one key throughout: DID 16 (third part of a set of three interrelated falling-in-love duets, *La rondine*) and DID 19 (fulfillment, *Gianni Schicchi*). Both duets are not only brief (31 and 15 measures, respectively) and abridged *solita forma* structures, but also function respectively as the appendix to either a falling-in-love process or the conclusion of a love story, and thus lack emotional-dramatic development. The other four duets portray conflict (though their seriousness varies), and move through other keys before returning to the first key: DID 1 (reconciliation, *Le Villi*), DID 12 (falling in love, *La fanciulla*), DID 13 (comic, *La rondine*), and DID 18 (illicit love, *Il tabarro*). DID 1 is an abridged *solita forma*, but relatively long at 104 measures; the other three duets either have normal or expanded *solita forma*.

The closed macro-key structure portrays a character whose emotions are either consistent throughout or "stand" as the "home" quality of the duet. Puccini's use of specific keys reflects his dramatic association of the three key categories, flat, sharp, and neutral, with various emotional atmospheres: flat keys, E-flat major, A-flat major, and G-flat major, are used for tender feelings (DID 13, *La rondine*), intimacy (DID 12, *La fanciulla*), and an ecstatic fulfillment of love (DID 19, *Gianni Schicchi*), respectively; two sharp keys, E major and C-sharp minor, accompany passion (DID 16) and illicit love (DID 18), respectively; and C major reflects innocence (DID 1). DID 12 is notable for the $A^b \rightarrow A^b$ motion in the *solita forma* portion, which overlaps with an A→A motion connecting the second subsection of the *tempo d'attacco* (II/R16-R19/-1) and the closing *scena*.

It is the open-ended structures – popular for its reflection of a sense of dramatic progress since the 1830s and 1840s (see Chapter 1) – that predominate in Puccini's love duets. The *solita*

forma portions of thirteen duets are tonally open-ended. Seven of these move toward the flatter side of the tonal spectrum: six falling-in-love duets (DIDs 3-4, *Manon Lescaut*; DID 10, *Madama Butterfly*; DID 11, *La fanciulla*; DIDs 14-15, *La rondine*) and one reconciliation duet (DID 2, *Edgar*). All opening and ending keys of the *solita forma* portion of these duets are "core" keys. Five of the duets (DIDs 2, 3, 10, 14, and 15) start with a sharp key, suggesting the characters' excitement and/or nervousness, and end with a flat key, thus presenting a "softening" of the emotions; such softening can be associated with a Bergsonian removal from the real world. DID 4, the second part of a paired duets, starts in a flat key (F major), suggesting that the "softening" is already in progress. DID 11 starts in a sharp key and "softens" by ending in C major (with Minnie viewed as an angel by Johnson); the A-flat major of DID 12 manifests their further emotional softening.

Six duets form open-ended structures that move sharpwards, though not necessarily into sharp territory itself. Three of these move from a flat key towards the neutrality or purity of C major, i.e. fewer flats: two deal with reconciliation (DID 5, *Manon Lescaut*; DID 8, *Tosca*), and one with falling-in-love (DID 7, *La bohème*). DIDs 5 and 8 start with affectionate flat keys (B-flat minor and A-flat major, respectively) and end in F major, the flat key closest to C major, suggesting serene tenderness.[13] However, DID 8 continues to E major in the closing *scena*, and therefore reflects the resumption of Tosca's conflict. DID 7 starts in B-flat major, presumably reflecting the characters' readiness to fall in love, and ends in C major, a key suitable for a love born on Christmas Eve.

The remaining three duets end in sharp keys: the two rescue duets (DID 6, *Manon Lescaut*; DID 9, *Tosca*) and the love-dilemma (DID 17, *La rondine*). Their starting points vary according

[13] B-flat major in DID 5 suggests affection behind the negativity of the situation.

to the dramatic settings. DID 6 begins in a tense B minor and spins towards an F-sharp minor ending, as Manon's disbelief in her chances to escape deepens. Significantly, the closing *scena* turns to the parallel-major enharmonic equivalent, G-flat major, recalling the ecstatic agreement concerning the elopement in DID 4. So while the overall the motion is to the sharp side, a compositional-notational *deus ex machina* miraculously "softens" the emotional context as a Bergsonian removal from reality. DID 9 starts in the neutral A minor, the aural suggestion of the assumed safe-conduct; the sharpward move to E major suggests the couple's expected fulfillment of liberty. DID 17 starts with the sensual pleasure of B-flat major, and ends in F-sharp Dorian with a key signature of four sharps (C-sharp minor), presenting the massive conflict that has developed for Magda.[14]

The three columns at the far-right of Table 7.4 present the macro-key structure of each duet in terms of Roman-numeral progressions, taking the opening key of the *tempo d'attacco* as the tonic. Sixteen of the duets have an opening *scena*. The ways in which they approach the *tempo d'attacco* are fourfold: (1) from a (type of) dominant, (2) from the tonic, (3) from the mediant or submediant, or (4) from the subdominant. Thus the route from opening *scena* to *tempo d'attacco* is rather traditional.

The thirteen duets in an open-ended structure end their *solita forma* portion with a non-tonic key. These closing keys may be placed in three groups according to their structural functions: (1) (type of) dominant, (2) mediant or submediant, and (3) supertonic. Eleven of these duets involve a key that, in relation to the opening tonic, has an enharmonically and/or chromatically altered function, while two duets end in a key with a modally altered function. These altered-key functions reflect the evolution of the characters' emotions, which end up being

[14] "Quant'angoscia! Che pena!" (III/R19/-2 and -3)

far-removed from those at the start of the *solita forma* portion. There are two exceptions: DID 6 (*Manon Lescaut*) ends straightforwardly in v/i, but deviates to V^{enh} in the closing *scene*; DID 7 (*La bohème*), which presents an artistically sensible yet ingenuous couple, ends in V/V and remains in that key in the closing *scena*.

Finally, an examination of the relationship between closing keys and dramatic categories reveals the following. The "primary" dominant closure (V/i or v/i) occurs in the two rescue duets (DID 6, *Manon Lescaut*; DID 9, *Tosca*), and one reconciliation duet (DID 5, *Manon Lescaut*) also ends in V/i. This may suggest that Puccini associated the decisiveness of the `"primary" dominant with the overcoming of an enormous obstacle. Also noteworthy is the relationship between the flattened mediant, submediant, and supertonic and the falling-in-love process. Of the six duets in which the *solita forma* portion ends with a mediant or submediant, four are falling-in-love duets; in these cases, the closing key results from flattening the expected note: in DID 3 (*Manon Lescaut*) and DID 11 (*La fanciulla*) = bIII; DID10 (*Madama Butterfly*) and DID 15 (*La rondine*) = bVI; DID 4 (*Manon Lescaut*) ends with a flattened supertonic. Thus Puccini employs the "soft," inconclusive bII, bIII, and bVI to present the ecstasy that comes at the (temporary) closure of a falling-in-love process.[15]

[15] DID 3 (*Manon Lescaut*), DID 11 (*La fanciulla*), and DID 15 (*La rondine*) are either the first or second part – but not the last part – of a set of interrelated duets. Thus the closure is "temporary."

4.2. Macro-Tonal-Design in the Three Sets of Interrelated Duets

Puccini conceived the falling-in-love processes of Manon and Des Grieux (*Manon Lescaut*), Minnie and Johnson (*La fanciulla del West*), and Magda and Ruggero (*La rondine*) as sets of interrelated duets. In this section, I juxtapose the individual duets comprising each set, and compare the three sets as a whole in terms of tonality. For each set, the macro-tonal structure of the second (and, in the case of *La rondine*, the third) duet will be reconsidered according to its relationship to the "tonic" of the first duet, in order to better illuminate the trajectory of the falling-in-love superstructure. Fig. 7.1 (p. 205) presents the sets according to this model: (a) *Manon Lescaut* duets (DIDs 3-4); (b) *La fanciulla* duets (DIDs 11-12); and (c) *La rondine* duets (DIDs 14-16). Strikingly, the outermost keys of all three sets of duets create a closed structure: G→G (*Manon Lescaut*); WT[16] → WT (*La fanciulla*); and E → E (*La rondine*). This suggests that Puccini conceived of each set of interrelated duets an autonomous tonal narrative.

[16] WT= whole tone scale

Figure 7.1. Macro-Key Relationships in Three Sets of Interrelated Duets

Figure 7.1.a. *Manon Lescaut*

	G→D	G→B^b		(V/G)*→B^b	F→G^b	G	
	I→V	I→bIII		(V)→bIII	V/bIII→bVI/bIII	I	
DID 3:	*scena*	*solita forma*	‖	DID 4: *scena*	*solita forma*	closing *scena*	

* ( ) = chord: the opening modulatory subsection of the *scena* in DID 4 begins with V/G.

Figure 7.1.b. *La fanciulla del West*

	WT*→(D)	A→C	C		B^b→(E^{b7})	A^b {→A} ** →A^b	A→WT
	WT →(IV)	I→bIII	bIII		bII→(V^7/ bVI/bIII)	bVI/bIII[→I]→ bVI/bIII	I→WT
DID 11:	*scena*	*solita forma*	closing *scena*	‖	DID 12: *scena*	*solita forma*	closing *scena*

* WT = whole tone scale
** The key changes to A major in the *tempo d'attacco*

Figure 7.1.c. *La rondine*

	E→A^b		[F]*→A	D → B^b		G^b	E	
	I→V/vi^{enh}**		[bII]→V/bVII	bVII→bVI/bVII		V^{enh}/V	I	
DID 14:	*solita forma*	‖	DID 15: *scena*	*solita forma*	‖	DID 16: *scena*	*solita forma*	

* [ ] = tonicized key
** "*enh*" = enharmonic equivalent

These three sets of duets are all framed by sharp keys. In the case of *La fanciulla* duets, an A-major framework linking the *tempo d'attacco* of DID 11 with the closing *scena* of DID 12 is embedded within a whole-tone-scale frame. The G-major framework of the *Manon Lescaut* duet encapsulates the characters' youthful energy and excitement. The E-major framework of the *La rondine* duet represents Magda's desire for passionate love.[17] Within the overarching whole-tone frame of the *La fanciulla* duets, the A-major framework links Johnson's wonder over encountering Minnie again at the Polka (*tempo d'attacco*, DID 11, I/R97/+4 to R98), Minnie's suspicions about Johnson's relationship with Nina Micheltorena (second subsection of the *tempo d'attacco*, DID 12; II/R 16 to R16/+3), and her efforts to recover a polite distance from Johnson (closing *scena*, DID 12; II/R32 to R32/+3); it thus traces the characters' psychological processes as they interfere with the growing intimacy.

Each of these closed sharp-key frameworks contains an emotional "softening" process that ends in a "softened," inconclusive key area, typical of Puccini's falling-in-love process. In the *Manon* and *La fanciulla* duets, the return of the tonic at the final closing *scena* thus invokes the characters' return to the real world from their earlier Bergsonian removal from the real world,[18] whereas the return of E major at the *solita forma* portion of DID 16 manifests Magda's "awakening" to her schematic dream for passionate love.[19]

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[17] See pp. 193-94.

[18] Minnie's statement in A major, opening with "Sognavo: . . . si stava tanto bene!," clarifies the dramatic symbolism of the return of the key.

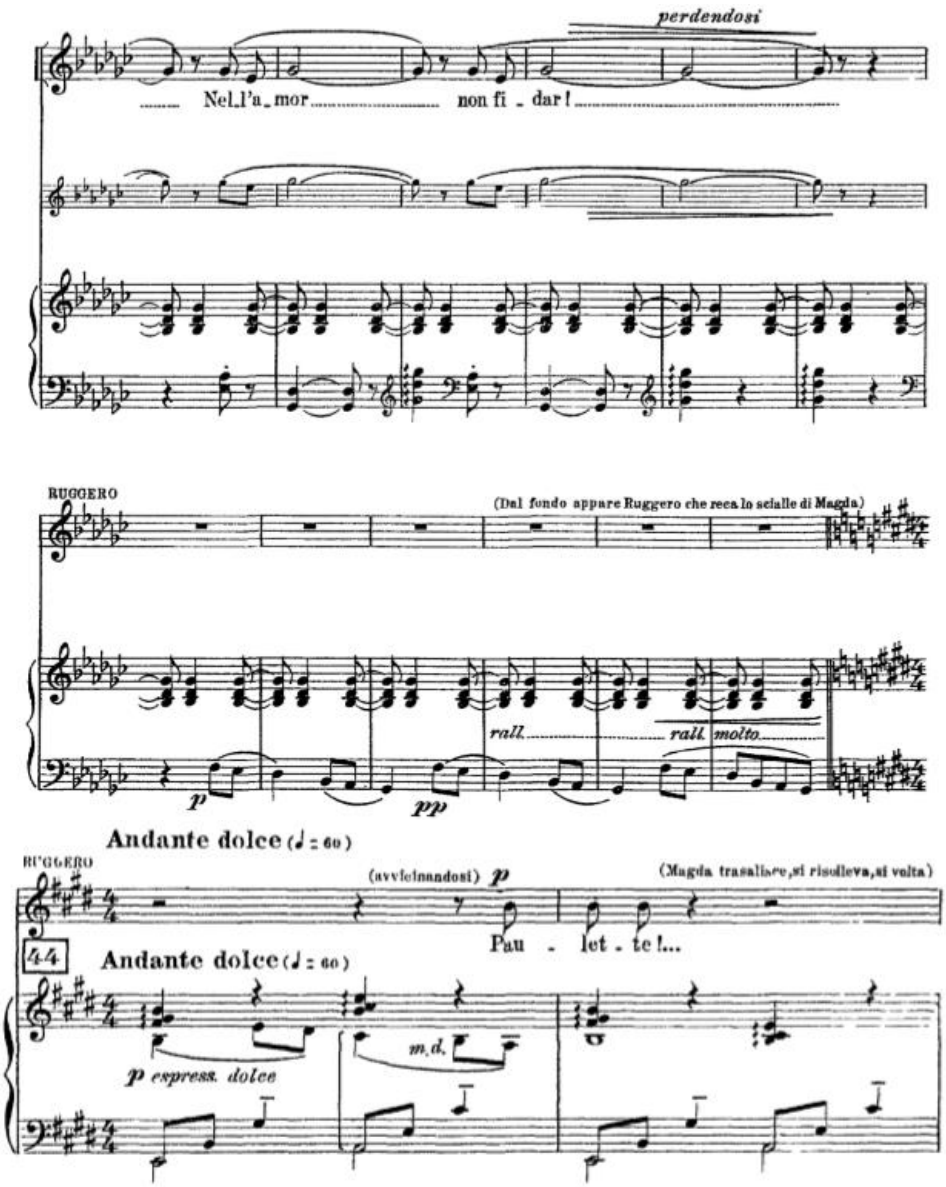
[19] Magda's closing E-major statement, where she proclaims Ruggero as her life and love and her love for him as her "dream," is thus half deceptive and half truthful.

5. Tonal Design: the Hidden *Scena* and *Cabalette*

In Chapter 5, I argued that four "statements" that are traditionally considered as being independent of the duets that they precede or follow, are – based on poetic and dramatic clues in the libretti – integral parts of those duets. According to my reading, "Nella trepida luce d'un mattin" is the *scena* preceding DID 16 (*La rondine*), and Des Grieux's "Donna non vidi mai simile a questa!" is the *cabaletta* in DID 3 (*Manon Lescaut*). I also read Ruggero's "Dimmi che vuoi seguirmi alla mia casa" and Magda's "Che più dirgli? . . . Che fare?" as, respectively, the *cabaletta proposta* and *risposta* of DID 17 (*La rondine*). In this section, I explain how Puccini's use of keys supports these readings.

My reading of "Nella trepida luce d'un mattin" (II/R43/-19 to R44/-1) as the *scena* of DID 16 (*La rondine*) rests upon Puccini's use of G-flat major for the statement and the role of that key in initiating a cadential motion to the E major of the *solita forma* portion as the enharmonic equivalent of V/V (see Fig. 7.1.c). Moreover, the section is harmonized throughout by a repeated G-flat-major chord that "resolves" to an E-major ninth chord at the start of the *solita forma* portion (II/R44) (see Ex. 7.1, p. 208). This need for resolution, which will be provided by the *solita forma* portion, positions the song as a prologue to the duet, not as an independent entity.

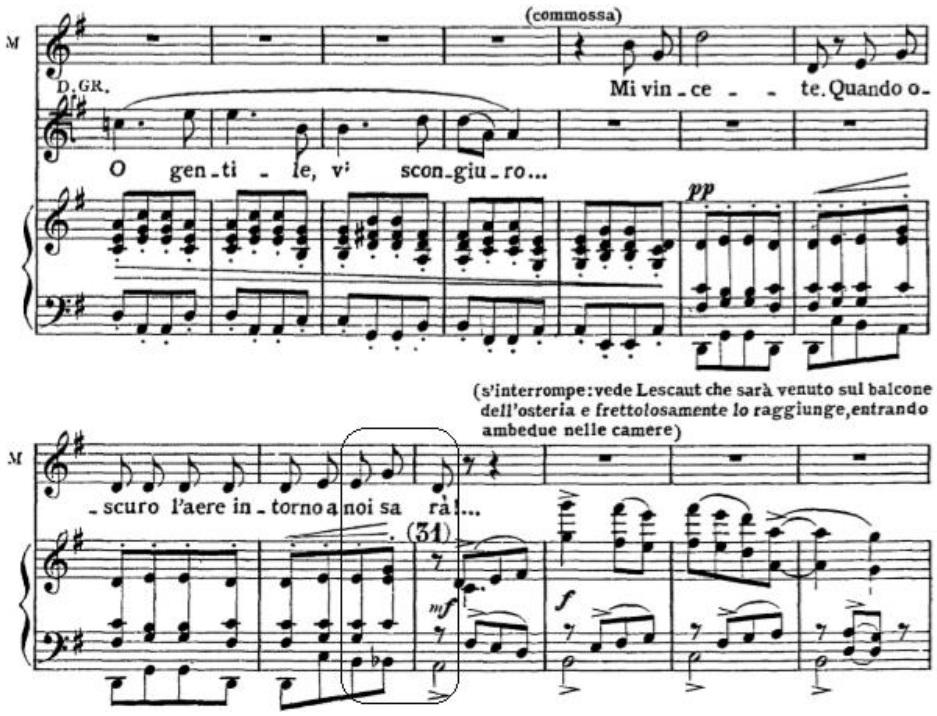
Example 7.1. *La rondine*, "resolution" of "Nella trepida luce d'un mattin," the *scena* of DID 16



Puccini's conception of Des Grieux's "Donna non vidi mai simile a questa!" as the *cabaletta* of DID 3 (*Manon Lescaut*) is evident both from the thematic unification of the statement and the *tempo d'attacco* and the tonal unification of DID 3 and the paired duets as a whole (see Fig 7.1.a). The opening dialogue of the *tempo d'attacco* (I/R 27 to R28/-1) unfolds in

parlante style over the orchestra's G-major rendition of the music that will later return for "Donna non vidi mai simile a questa!" (I/R33-R36/-4). The G-flat major of the statement represents Des Grieux's ecstatic removal from the real world. Without this section, the duet's *solita forma* portion consists of only the opening of the *tempo d'attacco* (I/R27) and the *tempo di mezzo* (I/R30-R31) both in in G major. In this context, despite the dramatic progress of Manon's agreement to return to Des Grieux, the duet would be tonally closed. However, Puccini interrupts the half cadence $C^{4/2}$→$D^{4/3}$ at the end of the *tempo di mezzo* (concluding with Manon's last verse "Quando oscuro l'aere intorno a noi sara!") with $C^{4/2}$/F (I/R31/-1, see Ex. 7.2). With B^b in the bass, the chord anticipates the arrival of B-flat major, acting as its secondary dominant. Thus Des Grieux's statement serves as a resolution, or a vent, both tonally and emotionally. The abridged recollection of the duet's G→B^b macro-motion in the *scena* of DID 4 also confirms the statement's *cabaletta* function.

Example 7.2. *Manon Lescaut*, end of the *tempo di mezzo* of DID 3.

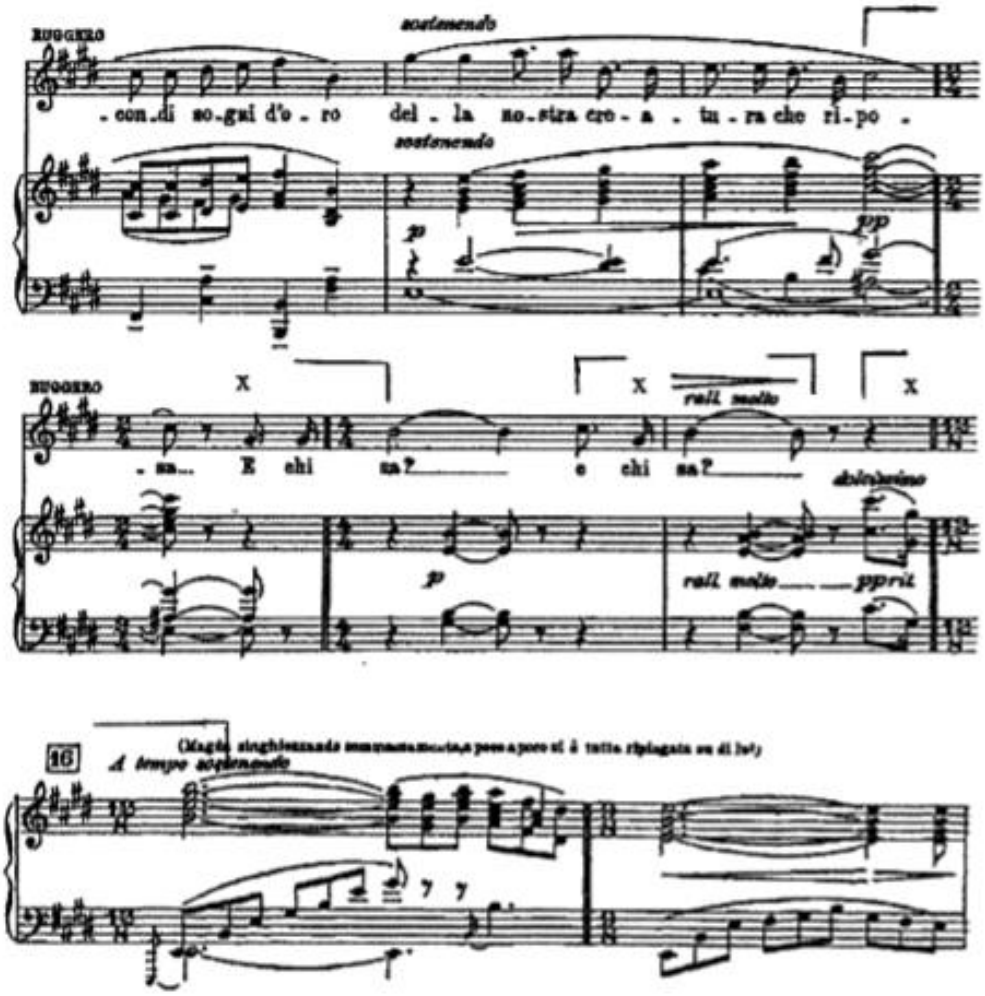


Finally, the tonal design of Ruggero's "Dimmi che vuoi seguirmi alla mia casa" and Magda's "Che più dirgli? . . . Che fare?" likewise points to their function as parallel statements that form the *cabaletta* of DID 17 (love-dilemma. *La rondine*). The most important aspect of this relationship, overlooked by the traditional interpretation of these passages as independent arias, is the inseparability of the statements as *proposta* and *risposta*. First, Puccini clearly treats them as a pair, transposing them together from E–e/c$^{\#}$ to F–f/d in the discarded revision (see p. 193). The key relationship itself also sets up a clear tonal-dramatic dynamic. Ruggero's statement is in E major; this immediately positions Magda's statement, set in the parallel E minor (first part, II/R17-R18/-1) and the relative C-sharp minor (second part, II/R18-R19/-1), as a negative *risposta*. Moreover, the instrumental music connecting the two statements carries thematic, tonal, and dramatic relevance. The instrumental bridge is an E-major reprise of part of Magda's "Ore dolci e divine" in Act I (I/R 24 to R 26/-1; I/R29 to R30/-1), which describes a distant voice's warning against falling in love that she heard during a one-night love affair in her youth.[20] The closing syllables of Ruggero's statement, "che riposa. . . ," and the repeated "E chi sa?" provide the opening three-note intonation of this music (see Ex. 7.3.a, p. 211). Thus Ruggero has brought the music associated with the issue of love to the fore, and Magda must confront it. As Ruggero departs near the end of the instrumental bridge, the music modulates to E minor before elusively cadencing on an E-major chord, on the root of which Magda starts her monotone recitation of the opening verse of her statement. Thus the tonal, motivic, and dramatic continuity between the two statements are undeniable. The tonal continuity between the *tempo*

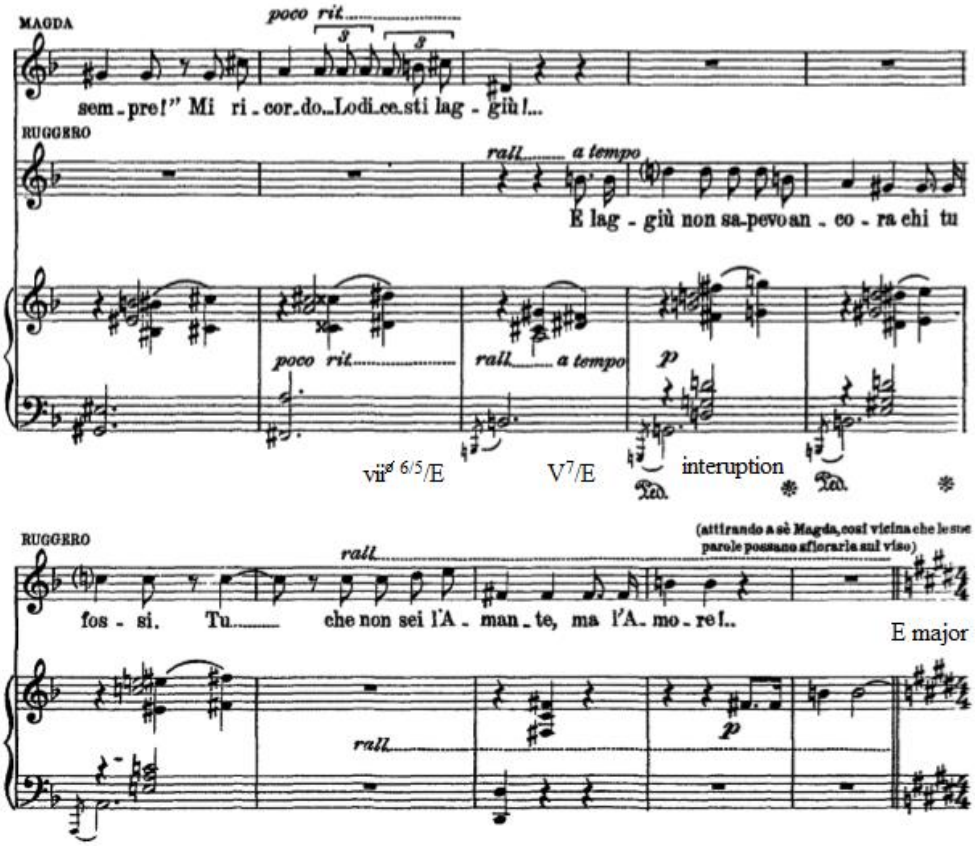
[20] The same music reappears in the *parlante* exchange between Rambaldo and Ruggero later in Act I (I/R39 to R 40/-1) and also in Magda's re-entrance in *grisette* outfits at the end of the act (I/R55 to R55/+10), foreshadowing Ruggero's role as Magda's partner in a re-enactment of her past escapade and the collapse of that relationship.

di mezzo and Ruggero's statement is also evident in the unresolved half-diminished seventh and dominant seventh of E major, sliding to G major, near the end of the *tempo di mezzo* (III/R14/-8 and -9, see Ex. 7.3.b, p. 212). Thus a reading of the two statements as the characters' respective *cabaletta* statements completes the tonal narrative of DID 17.

Example 7.3.a. *La rondine*, transition from Ruggero's *cabaletta* statement to the instrumental interlude in DID 17.



Example 7.3.b. ***La rondine*****, end of the** ***tempo di mezzo*** **in DID 17.**



To sum up: Puccini's use of tempo, meter, and key in his nineteen complete love duets reflects the emotions evoked in the dramatic settings and the character's range of emotional sensitivity. Thus although there is an increase in the variety of both meter and key over the course of his career, the number of meters and keys in any given duet depends upon the complexity of the characters and their dramatic circumstances. Puccini's choice of macro-tonal structures also encapsulates his characters' emotional trajectories and dramatic circumstances. His systematic use of flat, sharp, and neutral keys results in dramatically-telling tonal designs. These are epitomized by a typical "sharp-to-flat-key" motion in falling-in-love duets and the "softened," inconclusive nature of their closing keys. These characteristics of individual falling-

in-love duets are also present in the macro-tonal designs of the three sets of interrelated falling-in-love duets, although in those instances, the closed outer macro-key structure provides each set of interrelated duets with a sense of dramatic autonomy. Finally, my argument – initially based on clues in the libretti – that there is a hidden *scena* in DID 16 (*La rondine*) and hidden *cabalette* in both DID 3 (*Manon Lescaut*) and DID 17 (*La rondine*) is supported by the tonal interrelationships that follow the *scena* and precede the *cabalette*.

CHAPTER 8

Musical Representations of Emotional-Temporal Unfolding: Three Case Studies

This chapter presents three case studies that show how Puccini – working within the dramaturgical and structural principles of the *solita forma* and reflecting Bergsonian notions of time – manipulates tempo, meter, tonal areas, and thematic material to achieve a psychologically lifelike, continuous unfolding of emotions and time in love duets that span a large part of his career. The case studies are: (1) DID 2, a reconciliation duet for Edgar and Fidelia, "Sia benedetto il giorno in cui sei nata," *Edgar*, Act IV (pre-Bergson first period);[1] (2) DID 7, a falling-in-love duet for Mimì and Rodolfo, "Non sono in vena -- Chi è là? -- Oh! Sventata! La chiave della stanza," *La bohème*, Act I (post-*durée* second period); (3) DIDs 11-12, the paired falling-in-love duets for Minnie and Johnson, "Buona fortuna! -- Mister Johnson siete. . ." (Act I) and "Wowkle, è già qui! -- Grazie. Amici? Che pensate?" (Act II), *La fanciulla del West* (post-*élan vital* third period).

Since Bergson will play an important role in DIDs 7 and 11-12, a few words that remind us about his notions of time are in order. Bergson's *durée*, a personally experienced – and thus "lived" – time that was introduced in 1889, is a continuous and heterogeneous unfolding of *feelings*. *Feelings* endlessly change their quality and constantly merge into one another. Even as a *feeling* resolves, it lingers as other *feeling*s still carry on and new *feelings* emerge. Owing to this constant ebb and flow of *feeling*s, the *durée* has a multilayered qualitative rhythm, wherein the tension and relaxation of consciousness change the perception of temporal speed, creating the

[1] Act IV of *Edgar* was cut after the publication of the first-edition score (see Chapter 3).

velocity rhythm. Thus the *durée* is elastic, an organic growth of intuitive consciousness, always in a state of "becoming," yet enduring as it evolves. The *élan vital* is the 1907 extension of the *durée* to the creative vital energy responsible for development of organisms and evolution, and thus places greater emphasis on the endurance and "becoming" of the *durée* (see Chapter 2).

In tandem with the introduction of these new ideas, Puccini's love duets changed in several respects. Most significantly, the female characters generally gain greater willpower and become "more real," while the structures of the duets as prefigured in the poetic texts become more complex and heterogeneous, as Puccini exploits the inherent flexibility of the *solita forma* (see Chapters 3 and 5, respectively).[2] I have chosen two individual duets and one set of paired duets to illustrate these changes. Fidelia (in *Edgar*) exemplifies the innocent victim of the pre-Bergson period. Mimì (in *La bohème*) is a post-*durée* fallen woman who engages in free passion and dies, while Minnie (in *La fanciulla del West*) is a post-*élan vital* heroine, whose purity and personal strength win her a happy ending. Regarding structure, DID 2 (*Edgar*) is a "normal" four-section *solita forma*. DID 7 (*La bohème*) is a rather conventionally expanded *solita forma* of the 1840s type. DIDs 11-12 (*La fanciulla*) present new types of expanded *solita forma*, with DID 12 being the most structurally complex among Puccini's love duets. Depicting a single falling-in-love process over two acts with a substantial narrative and dramaturgical interruption (in the form of an intervening curtain),[3] these paired duets seek out the Bergsonian reality of a love that develops in multiple, separate stages with different emotional qualities over a span of time.

My analysis focuses mainly on the following two points. For the musical representation of

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[2] Rossini himself began modifying the *solita forma* after he established it (see Chapter 1).

[3] DID 11 concludes Act I. DID 12 serves as the third "scene" of Act II.

the characters' emotions, I pay special attention to how music illuminates the ways in which the three female characters exercise different levels of dramatic agency. In tracing Puccini's musical realization of the emotional-dramatic unfolding (form) in the poetic text into an emotional-temporal unfolding, I will examine how he advances from rather faithful delineation to the creative addition of Bergsonian emotional reality and depth by having musical elements unfold in increasingly divergent patterns as they represent different aspects of the given emotional unfolding. This structural blurring amplifies the heterogeneous continuity of a duet and brings life to it.

Shifts of tempo make the slowing down and acceleration of time audible, as experienced both by the characters and the audience. Shifts of meter also play a role in the manifestation of temporal elasticity, since such changes are often accompanied by the expansion or contraction of temporal units (measures) and the number and value of the notes therein. Different meters also evoke different base emotional-temporal rhythms (not to be confused with specific emotions): forward-moving drive (duple), animation/agitation (triple), and equilibrium (quadruple).

Tonal areas also convey a sense of emotional-temporal quality. As noted in Chapter 7, Puccini's dramatic use of flat, sharp, and neutral keys represents – in a very general sense – states of emotional "softness," "intensity," and "serenity," respectively. On the other hand, themes usually carry a dramatic meaning in association with the poetic text and dramatic situation at their first appearance. Their harmonic transformation narrates the characters' emotional transformation.[4]

Finally, I will examine Puccini's increasingly Bergsonian structural blurring at two levels:

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[4] Although instrumentation and dynamics also express emotional-temporal mood, I believe that the examination of these four elements – tempo, meter, key, and theme – suffices for my analytical purposes.

(1) individual dramatic sections, and (2) large-scale dramatic stages, each of which consists of a kinetic section presenting a topic and a static section presenting emotional reactions to that topic.[5] Note that while the basic *solita forma* has two dramatic stages, an expanded *solita forma* may have three such stages, with more than one topic appearing in each kinetic section. For individual dramatic sections, I will consider how shifts in meter, tempo, key, and theme articulate or blur the sectional boundaries. I examine the musical realization of large-scale dramatic stages in terms of (1) how the succession of duple-, triple-, and quadruple-meter areas, that of flat-, sharp-, and neutral-key areas, and thematic unfolding form their own narrative stages, and (2) how they accentuate or obscure the large-scale dramatic stages. I also consider both the interrelationships among themes and their harmonic transformation. This will lead to a better understanding of Puccini's two-stage creative-exploitation process of Wagnerian leitmotivic techniques (properly beginning with *La bohème*), a process that eventually comes to echo Bergson's concept of "becoming." Ultimately, I will demonstrate how Puccini's use of musical elements creates a gradual and naturalistic build-up to climax(es) with a sense of psychological temporal elasticity.

Note that in examining the paired *La fanciulla* duets, I will follow the analytical procedures explained above. However, I will not explain the unfolding of narrative stages element by element, as I do for DIDs 2 and 7. Instead, I will illuminate how Puccini unifies the two duets across an intermission as a single musical drama.

Each case study begins with a summary-like six-column table that accounts for – and quickly acclimates the reader to – the unfolding of the musical elements.

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[5] As defined in Chapter 5, "topic" is a dramatic concern or situation that (1) manifests itself either verbally or physically in the stage action of a kinetic section, (2) (re-)introduces a confrontation/conflict or brings in a new dramatic phase, and thus (3) serves as the driving force of the duet. See Appendix B for the poetically prefigured structure of the duet.

Column 1: *Structure* lists the dramatic sections in terms of the *solita forma*[6] and gives the length in measures for each.

Column 2: *Text Incipit* provides the opening words of sections, subsections, and divisions within subsections. Words inside slanted brackets *[ ]* are displaced *into* the preceding dramatic component, while those in parentheses ( ) are displaced *from* the preceding dramatic component.

Columns 3 and 4: *Meter* and *Tempo* are self-explanatory.

Column 5: *Key* identifies only established keys. I cite specific harmonic landmarks only when it is important to understand their progression: [B] indicates a temporary tonicization of B major; (B) shows a B-major chord, while "X" indicates a generally unstable key area.

Column 6: *Theme* identifies the main themes. Those in bold are sung; those in standard font appear in the orchestra only. The timing at the bottom of this column gives the duration of the duet in the recorded performance cited.

The various types of horizontal lines that stretch across the columns denote different structural divisions: (1) a double thick line articulates the main division between the *solita forma* sections; (2) a single thick line shows the same between subdivisions; (3) a thin line indicates the same between further divisions within these subdivisions; and (4) a dotted line under *Text Incipit* shows a musical-structural break within a statement or dialogue, while that under *Meter*, *Key*, and *Theme* indicates that these elements do not change between two (sub)divisions.

Large-scale dramatic stages (kinetic-static sets) are indicated by colors: (1) blue for the first stage, (2) green for the second; and (3) yellow for the third (if any). Opening and closing

[6] I used the first edition libretti to identify the structure and treatment of topics in the duets. See Chapter 5.1, Methodology.

scene are in white; if a closing *scena* serves as a coda, it carries the color of the preceding section. If the large-scale unfolding of a musical element exactly or largely coincides with the dramatic unfolding, the same three colors are applied. If not, additional colors are used.

Finally, I refer to locations in *La bohème* and *La fanciulla* with the Acts and the rehearsal numbers that appear in the score (for example, II/R30/-5). For *Edgar*, which lacks rehearsal numbers, I refer to page/staff/measure.

1. DID 2 – Edgar and Fidelia, "Sia benedetto il giorno in cui sei nata" (Act IV, *Edgar*)

Table 8.1. DID 2 – Edgar-Fidelia
"Sia benedetto il giorno in cui sei nata" (Act IV, *Edgar*)[a]

Structure	Text Incipit	Meter	Tempo	Key	Theme[b]
tempo d'attacco (62 MM)	E: *Sia benedetto il giorno in cui sei nata*	3/4	Moderato ♩ =60	E-e-(B)	
	F: *M'ami. . . Io ti rivedo ancora*			e^b-	
	E: *Il poter dell'amor vince la morte*		Assai Lento	G^b-(G^{b9}-$f^{\#ø7}$-a)-C-	
			And.^{te} Calmo	E^b-	Theme 1
	F: *Io del passato – solo rammento*[c]		Assai Lento	E^b-x	
		6/8	Animato molto	G-g	
cantabile[d] (23)	F: *[Come lon]tano – spento. . .// E: Santa, ingenua parola. . .*	3/4	Largamente	g-B^b-	
			Lentamente	D-F	
tempo di mezzo (28)	F: *Ah. . . Un'ombra. . . là!* E: *No. . . Alcun. . .*	3/8	All.^{o} Vivo	x-$f^{\#}$-$c^{\#}$-	
					Theme 2
	Soli noi siamo! . .	3/4	Andantino	(D^{b7})	
cabaletta (60)	*[F: Son tua! . .]* E: *Ah, nei tuoi baci io voglio*		And.^{te} Animato ♩ =69	G^b-D^b-G^b–(e^{b7})	See note ***e***.
			Anim.^{do} sempre	($f^{\#7}$)-A-($f^{\#7}$-A^{b9})	
	E: *O mia Fidelia amata*		And.^{te} Lento Espressivo ♩ =50	D^b	**Theme 1'**
	F: *Spesso l'ho un dì sognata*				
closing orchestral *scena* (12)	n.a.				Theme 1'

(9'34")[f]

a. Structure: normal *solita forma* + closing *scena*
Meter: three meters; four shifts of meter
Tempo: four base tempi; eleven shifts of tempo
Key: fifteen established keys; eighteen changes of key
Theme: two themes

b. Themes in **bold** are sung; those in standard font appear in the orchestra only.

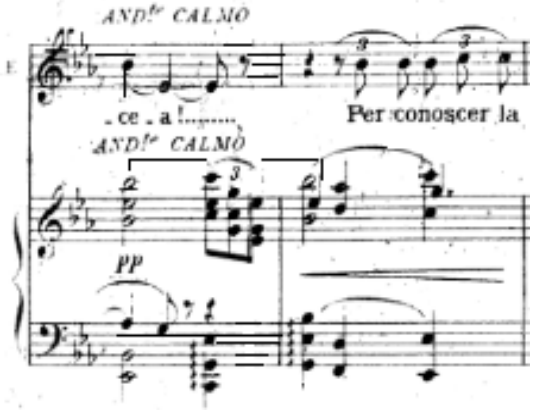
c. The first five verses of Fidelia's *cantabile* statement (after the cut, see Appendix B) are displaced to the end of the *tempo d'attacco*.

d. The statements are sung simultaneously throughout the section.

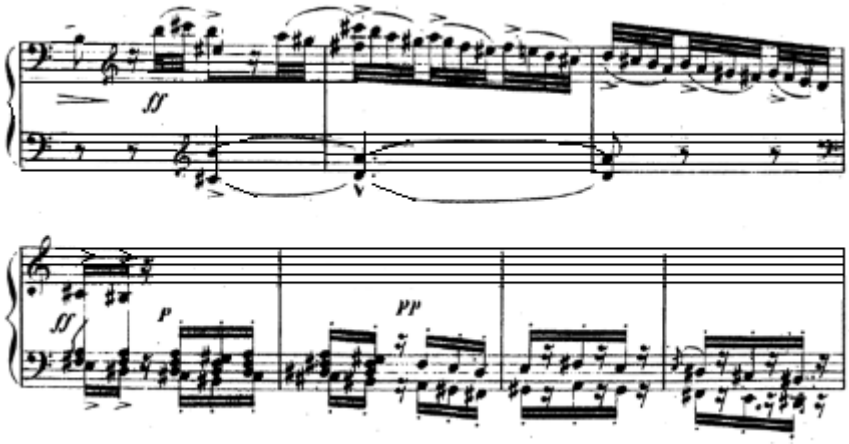
e. Pentatonic scales appear sporadically in this subsection. The music of this subsection was later adopted for DID 9 (III/R24 to R27/-1, *Tosca*).

f. *Edga*r, Yoram David (conductor), José Cura (tenor), Amarilli Nizza (soprano). Arthaus B002JP9HIK, 2009, DVD. This performance contains material that is indicated in the first edition libretto, but is not included in the first-edition score. The duration cited does not include this material.

Example 8.1.a. Theme 1 (350/1/1, DID 2, *Edgar*)



Example 8.1.b. Theme 2 (355/2/1, DID 2, *Edgar*)



Based on its poetic text and treatment of topics, DID 2 is the simplest normal four-section *solita forma* among Puccini's love duets (see Chapter 5). As is the custom in the *solita forma*, there is one topic in each of the two kinetic sections: "Edgar's return" in the *tempo d'attacco* and "the threatening figure" (Tigrana, Edgar's former mistress, who will kill Fidelia in a later scene) in the *tempo di mezzo*. With each topic inducing a new dramatic stage, the duet as a whole comprises a two-stage process of reconciliation. The first stage (*tempo d'attacco – cantabile*) ends with Fidelia's assurance of love and Edgar's appreciation. The second stage (*tempo di*

mezzo – cabaletta) culminates in a celebration of the couple's reconciliation. To this poetic structure, Puccini adds a closing *scena* for orchestra only that serves as a coda.[7]

The musical realization of the duet as an emotional-temporal unfolding is also largely traditional. The prevailing metrical homogeneity – the predominance of triple meter and only four shifts during the duet – undermines the emotional-temporal fluidity created by frequent shifts in tempo and key. Puccini also emphatically articulates the two-part *solita forma* structure. At the level of individual dramatic sections, shifts in meter, tempo, and key synchronically articulate the central division in the traditional manner. A sense of emotional continuity created through the maintenance of one musical element each in the two kinetic-static sets contributes to this emphasis of the central articulation. The large-scale narrative stages of meter, key, and theme also coincide precisely with the two dramatic stages.

The meter presents a two-stage recovery process of the 3/4 that opens the duet, seemingly reflecting the couple's animated mood at their reunion. The two "unusual" meters (6/8 and 3/8) disturb 3/4 by appearing, respectively, at the end of the *tempo d'attacco* and in the *tempo di mezzo*. 6/8, the forward-moving duple meter with inner animation, joins with G major for Fidelia's talk of "immense joy,"[8] while 3/8, whose animation has the negative parallel of agitation, is matched with a series of diminished-seventh chords ("x" in Table 8.1) and sharp minor keys, as she is threatened by a glimpse of a shadowy figure. In both cases, the shift of the basic note value from quarter note to eighth note can be understood as alluding to physiological representations (shortening of breath and acceleration of heartbeats) of Fidelia's feminine

[7] See Appendix C for the precise location of the sections in the score.

[8] "D'immensa gioia oggi sento / batter mi il cuor. . ."

sensitivity. Coupled with the acceleration in tempo,[9] these two “unusual” metrical areas are presented as a psychological acceleration of time. They in turn respectively introduce the temporal expansion/slowing down of the *cantabile* and the transitional subsection to the *cabaletta*, both in 3/4 and in a slower tempo.[10] The *cabaletta* itself is introduced as an accelerated temporal area owing to the shift from *Andantino* to *Andante Animato*. Thus the tempi of the two lyrical sections display, to some extent, the traditional characteristics of the *cantabile* and *cabaletta*, although later in the *cabaletta* the tempo slows down again.[11]

The large-scale tonal narrative is also in two stages and clearly articulates the two dramatic stages, as each of the two kinetic-static sets moves from a largely sharp-key area to a largely flat-key area. Thus, within the E→D^b macro-tonal structure,[12] the reconciliation process is presented as a two-stage emotional softening:

Figure 8.1. Two-Stage Tonal Narrative in DID 2 (*Edgar*)

1st stage   2nd stage

[**E***→ e]   [e^b → G^b → F] ‖ [x → $f^\#$ → $c^\#$]   [G^b → **D^b**]
I → i   iii/V^{enh**} **V/II*enh***
i → III → V/V   x → iii^{enh}
i → v I^{enh} → V/I^{enh}

* The macro tonal structure is in **bold** (see Chapter 7).
***enh* = enharmonic equivalent

[9] The 6/8 area is marked *Animato molto* (preceded by *Assai Lento*), while the 3/8 area is *Allegro Vivo*, the fastest tempo in the duet.

[10] *Largamente* and *Andantino*, respectively.

[11] After further acceleration (*Animando sempre*), the tempo settles into *Andante Lento Espressivo* for the final parallel statements.

[12] See Chapter 7 for the macro-tonal structures, defined by the first key in the *tempo d’attacco* to the last key of the *cabaletta*.

Within this large-scale tonal narrative, Fidelia expresses the "softness" of her wifely humility with an E-flat-minor initiation of the flat-key area in the first stage, while a series of diminished-seventh chords represents her fears and initiates the sharp minor-key area in the second stage. Even the G major of her joy (not indicated in Fig. 8.1), which interrupts the flat-key area in the first stage, soon gives way to G minor (not indicated in Fig. 8.1), reflecting her humility. It is always Edgar who leads her to the positive, by converting her minor keys to the G-flat major that opens his solo narrative statement in the *tempo d'attacco* and the *cabaletta*.

Finally, the thematic design also delineates the two-stage dramatic development. Theme 1 (Ex. 8.1.a) and its variation (Theme 1') link Edgar's explanation of his search for the meaning of life through mock death (*tempo d'attacco*) with the climactic celebration of reconciliation (the second part of the *cabaletta*). The tonal movement between these appearances, from E-flat major to the tonicized A-flat major (not shown in Fig. 8.1), and the shifts from the orchestral to the couple's vocal rendition underline respectively the flattening motion – thus emotional softening – and the solidification of understated emotions.[13] Theme 1 thus articulates Edgar's emotional-dramatic trajectory rather than carrying a concrete dramatic meaning.[14] Theme 2 (Ex. 8.1.b) in the *tempo di mezzo* – associated with Tigrana – accentuates the new dramatic phase encapsulated in Topic 2. Again, that Fidelia lacks her own theme and her reactionary involvement in Theme 1 emphasize her feminine passivity.

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[13] Although the *cabaletta* and the closing *scena* are both in D-flat major, the repeated appearances of Theme 1' always coincide with an $E^{b9} \rightarrow A^{b}$ half-cadential motion.

[14] Theme 1 is introduced in the prelude to Act III, suggesting its association with Edgar's heroic metamorphosis into a soldier. Fidelia first sings the theme in the same act, as she expresses her fidelity to Edgar in her aria, "Addio, mio dolce amor!" When the theme returns in DID 2, it still does not represent Edgar himself (compare this with Mimì's theme in *La bohème*), but links the landmark episodes in his dramatic trajectory with his return to Fidelia.

In all, Puccini creates a two-stage large-scale build-up to the emotional-musical climax. Each stage provides a sense of psychological slowing down of time and emotional softening at different paces and through different routes. The sense of climax heightens at the final parallel statements of the *cabaletta* owing to a tonal shift to the dominant of the flattest key coupled with the vocal rendition of Theme 1'.

In this pre-Bergson duet, Puccini rather deftly – if not very creatively – articulates Fidelia's feeble dramatic agency as an innocent victim by emphasizing her feminine sensibility, humility, and passiveness. The emphatic musical articulation at the central division looks backward to an older, almost textbook-like conception of *solita forma*. The treatment of themes has not achieved either a sense of Wagnerian semantic consistency or Bergsonian "becoming" organisms. In the following duets from *La bohème* and *La fanciulla del West*, the unfolding of emotions and time becomes more complicated and continuous, and therefore, more "naturalistic," as Bergsonian temporal concepts began to permeate Puccini's creative process.

2. DID 7 – Rodolfo and Mimì, "Non sono in vena -- Chi è là? -- Oh! Sventata! La chiave della stanza" (Act I, *La bohème*)

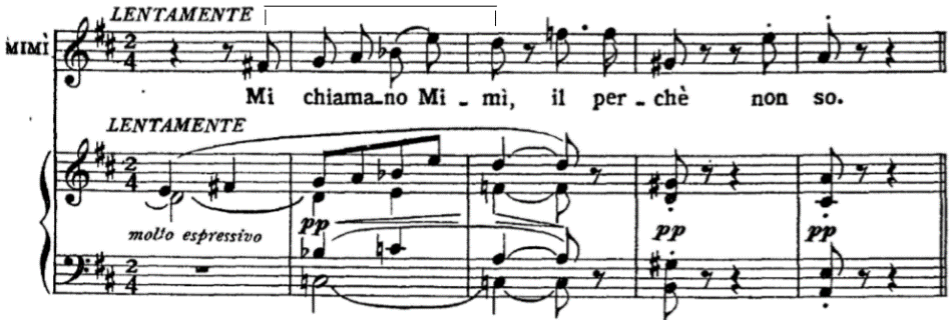
Table 8.2. DID 7 – Rodolfo-Mimì
"Non sono in vena -- Chi è là? -- Oh! Sventata! La chiave della stanza" (Act I, *La bohème*)[a]

Structure	Text Incipit	Meter	Tempo	Key	Theme[b]
pre-*scena* (11)	n.a.	2/4	Allegretto	B-	
	R: *Non sono in vena.*	3/4		-($F^{\#}$)	
scena (56)	R: *Chi è là?* M: *Scusi* R: *Una donna!*		Lento	D	Mimì
	M: *Di grazia, mi s'è spento*	4/4		D-[G]	
	[M: *Non occorre.* R: *La prego, entri.]* R: *Si sente male?*	3/4	Allegro agitato	e	
		2/4	All.^{tto} sos.^{to}		
			And.^{te} moderato ♩ =88	G-D-G	
			Tempo 1		
tempo d'attacco (80)	M: *[Oh! Sven]tata, sventata! La chiave della stanza*	2/4	Un poco più mosso ♩ =128	B^b-d-B^b-F-f -[d^b]-D^b	
	n.a.				
cantabile (144)	M: *Ah!* R: *Che gelida manina*		And.^{no} affet.^{so} ♩ =58	D^b-A^b-D^b	**cold hand**
	: *Chi son? – Sono un poeta*	3/4	And.^{te} sost.^{to}	F-E^b	
	: *In povertà mia lieta*	4/4 [2/4-4/4]x2	And.^{te} lento ♩ =52	A^b-E^b	**Rodolfo**
				A^b-E^b-c-A^b-E^b-A^b	**love**
	M: *[Sì. Mi] chiamano Mimì/ Ma il mio nome è Lucia.*	2/4	And.^{te} lento ♩ =40	(C^7)-d-D-d-(A^7)	**Mimì**[c]
		4/4 2/4 4/4	And.^{te} calmo ♩ =54	D-A-D	
	: *Mi chiamano Mimì/ il perché no so.*	2/4	Lentamente	(D)-d-(A)	**Mimì**
			All.^{tto} moderato ♩ =144	D-A	
		4/4 2/4	And.^{te} molto sost.^{to}	D	
		4/4	Tempo I^o and.^{te} *agitato appena*	D-A-D	
			Tempo I^o, ma calmo		
tempo di mezzo (28)	Schaunard: *Ehi! Rodolfo.* Colline: *Rodolfo! . . .*	2/4		D	Bohemians
	Friends: *Momus, Momus. . .*		All.^{tto} come prima ♩ =100	G-(D^7)	
cabaletta (16)	R: *O soave fanciulla, o dolce viso*	4/4 2/4	Largo sost.^{to} ♩ =58	A-E-A	love **love**
interpolated *tempo di mezzo* (14)	(R/M: *[a]mor!*) [kiss] M: *No, per pieta!* R: *Sei mia!*	4/4	Sempre più sost.^{to}	A-x-(G^7)	
***cabaletta*'s resolution** (14)	R: *Dammi il braccio, mia piccina*		♩ =58	C	**cold hand**

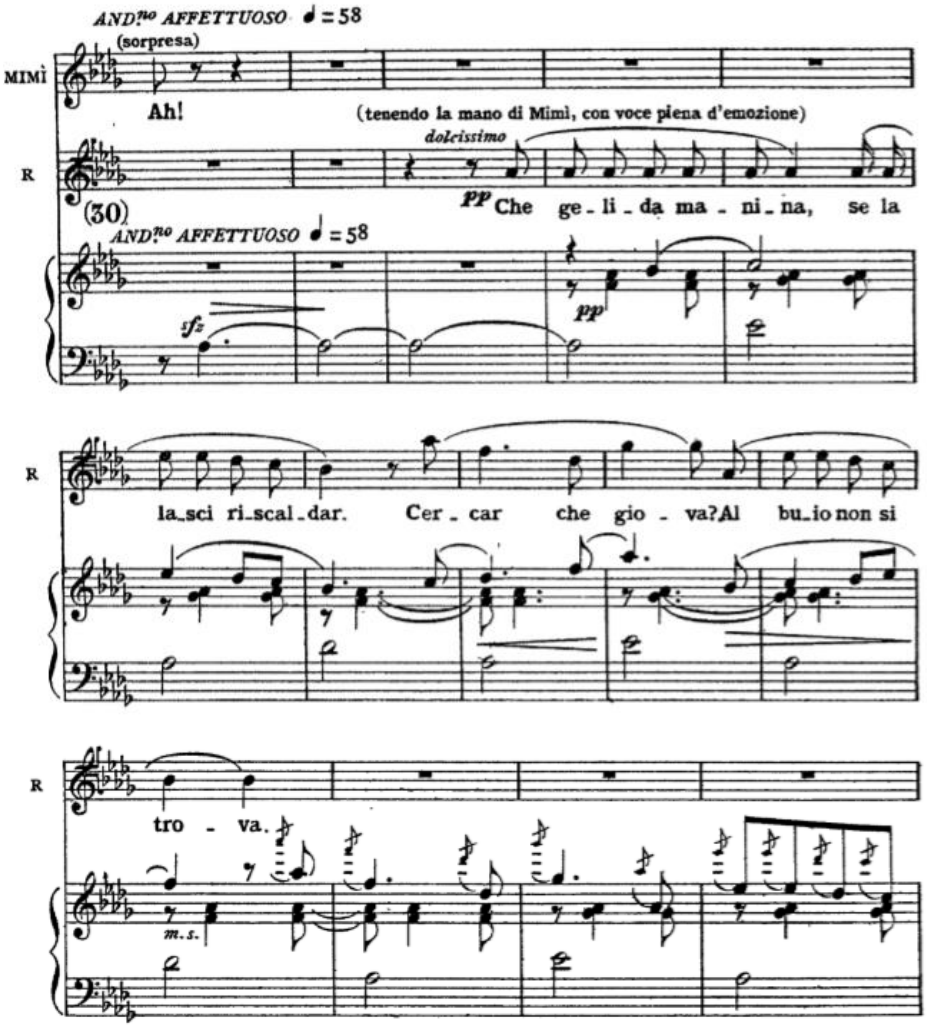
(18' 47")[d]

a. Structure: pre-*scena* + *scena* + expanded *solita forma* (an additional *tempo di mezzo* in the *cabaletta*)
Meter: three meters; twenty-two shifts of meter
Tempo: six base tempi; twenty shifts of tempo
Key: fourteen established keys; forty-one changes of key
Theme: five themes
b. Themes in **bold** are sung; those in standard font appear in the orchestra only.
c. Mimì's theme appears twice here.
d. *La bohème*, Alberto Erede (conductor), Renata Tebaldi (soprano), Giacinto Prandelli (tenor). London 440 233-2, 1993, compact disc.

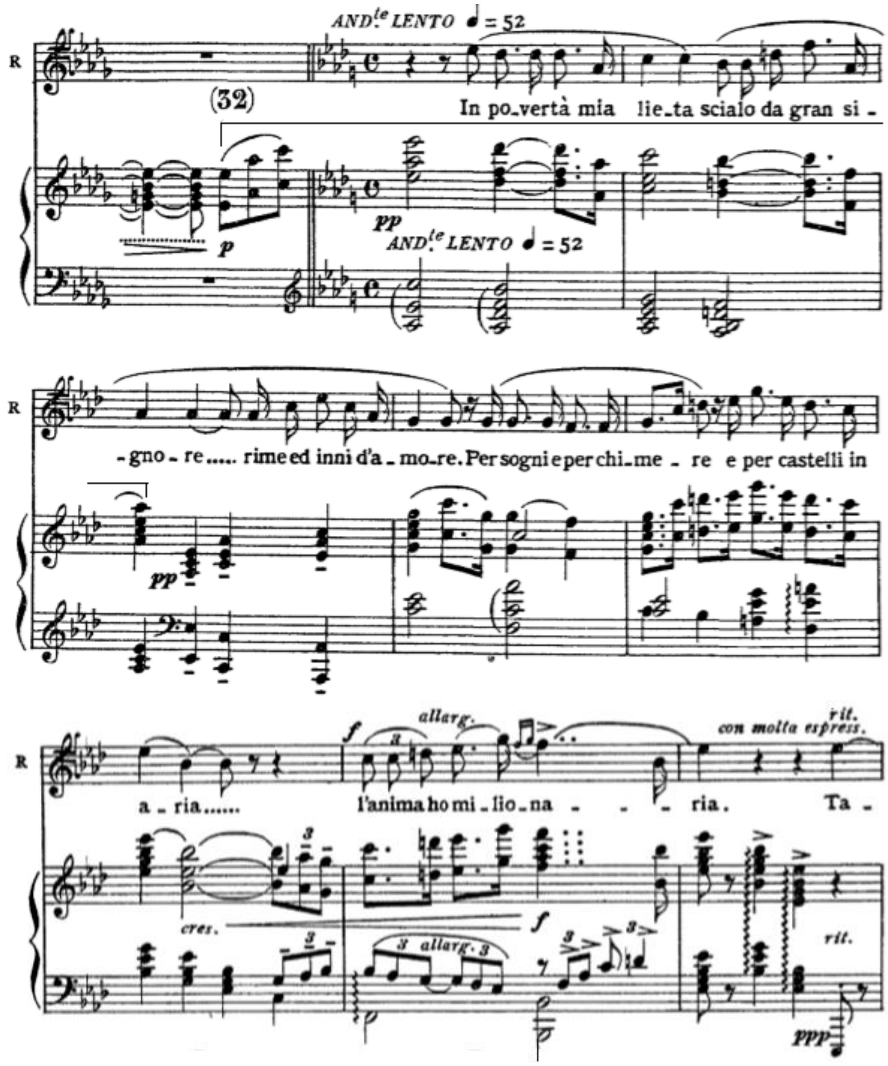
Example 8.2.a. "Mimì": with "tag" (I/R37/-5, DID 7, *La bohème*)



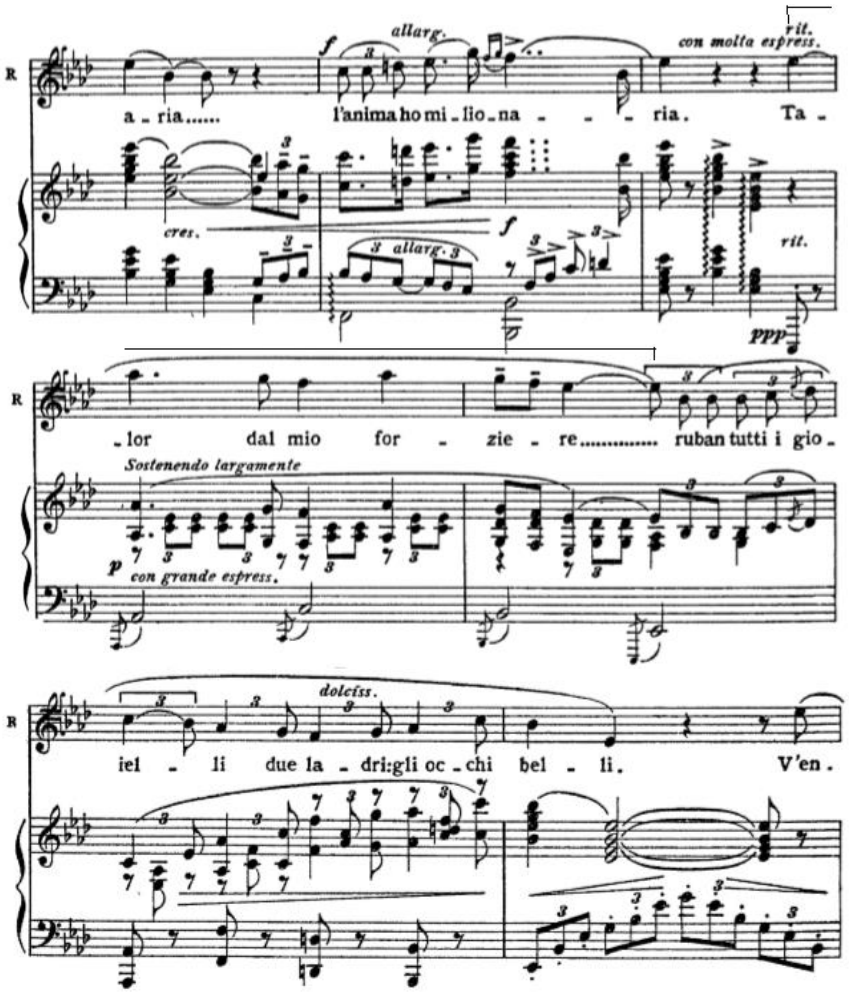
Example 8.2.b. "Cold Hand"
(= the first part of "Che gelida manina," I/R30/+2, DID 7, *La bohème*)



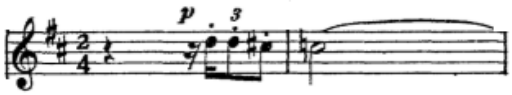
Example 8.2.c. "Rodolfo" (I/R32, DID 7, *La bohème*):
Initiating a full recapitulation of the music of "Nei cieli bigi"



Example 8.2.d. "Love" (I/R32/+8, DID 7, *La bohème*)



Example 8.2.e. "Bohemians" (I/R39/+2, DID 7, *La bohème*)



Based on the poetic text, DID 7 may be said to consist of a *scena* and the four *solita forma* sections, with a second *tempo di mezzo* interpolated in the *cabaletta*. DID 7 thus stands as Puccini's first love duet in an expanded *solita forma* of the 1840s type (see Chapter 5). As seen in Table 8.2, Puccini adds two additional sections to the basic poetic structure: (1) a "pre"-*scena*,

which, together with the *scena*, forms a two-stage introduction; (2) an orchestral bridge at the end of the *tempo d'attacco*.[15] The treatment of topics departs from the tradition, as there are two topics in each of what are now *three* kinetic sections: (1) *tempo d'attacco* – "Mimì's lost key" and "Rodolfo holding Mimì's hand"; (2) *tempo di mezzo* – "Café Momus" and "Rodolfo's discovery of poetry/Mimì"; and (3) the interpolated *tempo di mezzo* – "the kiss" and the reappearance of "Café Momus." As a result, the duet presents a three-stage falling-in-love process, each stage of which is generated by two topics. The first stage (*tempo d'attacco – cantabile*) ends with the characters describing themselves as they seek to attract each other. The second stage (*tempo di mezzo – cabaletta*) culminates in their mutual confession of love. The third stage (interpolated *tempo di mezzo – cabaletta*'s resolution) leads to the couple's confirmation of their love (see Chapter 5).

Since the duet is structurally intricate, a brief synopsis of the "action" is helpful. The sign // indicates breaks between the dramatic stages. Note that while Mimì is "only" a seamstress and though marked as a fallen woman according to contemporary politics of respectability owing to her engagement in "free passion," her deeper dramatic persona is that of poetic muse, precisely that for which Rodolfo is searching.[16]

> Rodolfo tries to write a poem, but gets frustrated with his lack of inspiration (pre-*scena*). Mimì visits his attic, asking him to light her candle, but faints after a coughing spell. Rodolfo tends to her, after which she leaves (*scena*). // Mimì immediately returns for her lost key. Rodolfo finds it, but conceals his discovery from her. As he pretends to continue his search, Rodolfo holds Mimì's hand (*tempo d'attacco*). Rodolfo admires her hand and talks of his life as a poet and his attraction to Mimì. Mimì talks of her life as a seamstress, revealing an extraordinary poetic sensibility (*cantabile*). // From the street, Rodolfo's friends

[15] See Appendix C for the precise location of the sections in the score.

[16] See Chapter 3 for the nineteenth-century politics of respectability and Puccini's "free-passion" operas.

> urge him to accompany them to the Café Momus. Rodolfo tells them not to wait for him because he is not alone; and they leave so as not to interrupt this rendezvous (*tempo di mezzo*). Rodolfo ardently confesses his passion to Mimì, who responds in an equally ardent manner (*cabaletta*). // Rodolfo kisses Mimì, who in turn asks him to take her to the Café Momus. Rodolfo agrees (interpolated *tempo di mezzo*). He and Mimì leave for the café as they declare their love (*cabaletta*'s resolution).

There are three notable "advances" from DID 2 (*Edgar*) in the musical realization of the duet in terms of heterogeneity and/or continuity (see Table 8.2). (1) The marked metrical heterogeneity – twenty-two changes in meter – enhances the sense of emotional-temporal fluidity already created by the frequent shifts in tempo and key.[17] (2) The maximum point of synchronized musical accentuation is shifted from the traditional central division (between *cantabile* and *tempo di mezzo*, that is, between the two kinetic-static sets) to the beginning of the second lyrical section, the *cabaletta*, the point at which Rodolfo and Mimì declare their love for the first time. This relocation of the most emphatic articulation highlights the emotional high point and increases the sense of naturalism in the dramatic-musical unfolding.[18] And, most significantly, (3) against the three main narrative stages of the drama and other musical elements, the tonal narrative is in two stages: the first stage starts with the *scena*, the second in the middle of the *cantabile*.[19] This juxtaposition of a two-stage structure against the prevailing three-stage structure shows Puccini's creative move towards the representation of the complex Bergsonian emotional-temporal reality. The resultant multi-level blurring of the dramatic structure – though at least two musical elements accentuate any given sectional boundary – has invited

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[17] Although both DID 7 (*La bohème*) and DID 2 (*Edgar*) use three different meters, DID 2 changes meter only four times.

[18] Deemphasizing of the central division in a similar manner started during the 1830s and 1840s (see Chapter 1).

[19] Each of the parallel narrative statements in the *cantabile* is seventy-two measures.

disagreement among scholars regarding the duet's form.[20]

I read this complex musical realization as a buildup to the double climaxes: (1) the *cabaletta* (beginning at "O soave fanciulla"), emphasized by the most powerful articulation, is the primary musical-dramatic climax and presents Rodolfo's recognition of his muse; (2) the *cabaletta*'s resolution (at "Dammi il braccio o mia piccina") is the secondary (and less prominent) and presents Rodolfo's claiming of his muse. The *cantabile*, in which Rodolfo talks of his aspiration for poetry and love, while Mimì suggests her double dramatic persona, serves as a crucial step in this buildup. The entire process parallels the seamstress's transformation from an unknown neighbor to Rodolfo's lover. What follows shows how each musical element creates its own narrative stages toward the build-up to the double climaxes.

The metrical narrative consists of the introductory stage (pre-*scena* - *scena*) and three main stages, which coincide with those of the drama almost exactly. While 2/4 prevails in the introduction, a motion from 2/4 to 4/4 progressively governs the three main stages, presenting the falling-in-love process of Mimì and Rodolfo as a gradual change in their base emotional rhythm from forward-moving drive (or instability) to equilibrium. In the first stage (*tempo d'attacco* - *cantabile*), the motion does not settle into 4/4. Rather, 4/4 oscillates with 2/4 in the *cantabile* statements, manifesting the characters' unsettled base emotional rhythm at the awakening of love.[21] In the second metrical motion (*tempo di mezzo* - *cabaletta*), the meter

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[20] The articulation at the *cantabile* in DID 7 is so powerful that some analysts have argued that that is where the duet starts. See Chapter 5 (p. 153n46) for the scholarly disagreement regarding the duet's form.

[21] There is a sense of contradiction between the nature of the changes in meter and tempo – occurring only in this section – that further contributes to this effect: e.g., at the beginning of Mimì's statement, the shift from 2/4 to 4/4 (expansion) coincides with a shift from ♩ = 40 to ♩ = 54 (acceleration). Mimì's "extraordinary poetic sensibility" expressed in the same statement is reflected in the frequent shifts (six) and wide range (♩ = 40 – ♩ = 144) of tempo. In Rodolfo's

finally settles into 4/4 in the *cabaletta*. Thus this section stands out as marking the couple's first achievement of metrical-emotional equilibrium. Finally, the 2/4 in the last measure of the *cabaletta* initiates the third metrical motion. This displaced, brief temporal contraction serves as preparation for the introduction of the kiss at the beginning of the interpolated *tempo di mezzo*, which, being in 4/4 and *Sempre più sostenuto*, conveys the psychological experience of temporal expansion and slowing down. The *cabaletta*'s resolution starts within this 4/4 equilibrium, which encapsulates the solidification of the relationship in the last dramatic stage.

Within this duple-quadruple metrical narrative, the few appearances of 3/4 link three dramatic occasions that outline the duet's theme, Rodolfo's discovery of inspiration through meeting his muse: (1) Rodolfo's frustration with his lack of inspiration and the offstage introduction of Mimì's voice (over the boundary between the pre-*scena* and *scena*); (2) Mimì's entrance and immediate fainting spell, which can be understood as alluding to the elusiveness of poetic inspiration (*scena*); and (3) Rodolfo's self-identification as a poet (his *cantabile* statement). 4/4 briefly intervenes between the first two instances of 3/4 for the characters' "practical" exchange, over the threshold, about the reason for Mimì's visit. Crucially, though, the poet's recognition of his muse in the *cabaletta* and his taking possession of her in the resolution of the *cabaletta* both take place within the 4/4 equilibrium. Thus the entire metrical design illuminates Mimì's double dramatic persona by synthesizing the duple-quadruple development (presenting the falling-in-love process of Rodolfo and Mimì) with the triple-quadruple progress (encapsulating Rodolfo's discovery and acquisition of his muse).

The large-scale narrative marked by the unfolding of tempos also articulates the dramatic

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cantabile statement, the tempo shifts only twice and ranges between ♩ = 52 and *Andante sostenuto* (customary performed slightly faster than ♩ = 58). The variety and number of shifts in meter and key in these statements do not show significant difference.

stages almost exactly,[22] with ♩ = 58 playing an important structural role. Owing to the fast tempo in both the pre-*scena* and the kinetic sections that precede each of the following,[23] the *scena* (starting with *Lento*), the *cantabile* (starting with *Andantino affettuoso*), and the *cabaletta* (in *Largo sostenuto*) are introduced by a striking slowing down, representing in each instance the characters' Bergsonian psychological removal from the reality.[24] Significantly, despite their different tempo indications, the *cantabile* and the *cabaletta* both start with the same ♩ = 58. Thus the *Largo sostenuto* of the primary climax *cabaletta* is only "psychologically" slower than the *Andantino affettuoso* at the beginning of the *cantabile*. The secondary climax, the *cabaletta*'s resolution, has the same metronome indication, but is presented as an acceleration from the *Sempre più sostenuto* of the interpolated *tempo di mezzo*, alluding to the couple's gradual psychological return to the real world. Thus the same mechanical pace of time is experienced differently by the characters (and the audience), manifesting Bergsonian temporal elasticity.

Against the macro-tonal structure framing the expanded *solita forma* of the duet, $B^b \rightarrow C$ (see Chapter 7), the large-scale tonal narrative rolls out in two stages: the first stage starts with the *scena*, the second with Mimì's *cantabile* statement ("Sì. Mi chiamano Mimì"). After the introductory pre-*scena*, the first stage (*scena* - Rodolfo's *cantabile* statement) moves from a sharp-key area to a largely flat-key area, thus presenting the characters' emotional softening. The second stage (Mimì's *cantabile* statement - *cabaletta*'s resolution) also moves from a largely sharp-key area, but now to the neutral-key C major, thus reaching a sense of serenity:

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[22] The articulation of the *tempo di mezzo* alone is slightly delayed.

[23] *Allegretto*, *Un poco più mosso* ♩ = 128, and *Allegretto come prima* ♩ = 100, respectively.

[24] Note that the *scena* in particular opens with Mimì's ethereal offstage voice.

Figure 8.2. Two-Stage Tonal Narrative in DID 7 (*La bohème*)

Introduction		1st stage			2nd stage	
[B]	‖	[D → G]	[**B**$^{\mathbf{b}}$ → D^{b} → A^{b}]	‖	[d → D → G → A]	[**C**]
VI		I → IV	bVI		i → I → IV → V	III/V
			I → bIII → V/bIII		iii	**V/V**

Mimì initiates three expansive tonal areas, and so manifests her strong dramatic agency. In the first stage, her appearance in D major induces a sharp-key area for the characters' first encounter, while her return in search of her lost key in B-flat major leads Rodolfo to the even more tender D-flat and A-flat of his *cantabile* statement. In the second stage, Mimì initiates an extended variant of the first sharp-key area that culminates in the dominant of D major. Thus Mimì guides the D→A trajectory that connects the *scena* to the *tempo di mezzo* interpolated in the *cabaletta*. Rodolfo initiates only one tonal area: the C major of the *cabaletta*'s resolution. The muse sparks the tonal motion, and the poet can only confirm its conclusion.

Mimì's tonal agenda becomes clearer when considered together with the melodic themes. The thematic narrative, comprised of five themes (Exs. 8.2.a – e), has three main stages: (1) *scena – cantabile*; (2) *tempo di mezzo – cabaletta*; and (3) interpolated *tempo di mezzo – cabaletta* resolution. In each thematic stage, one of the two themes relating to Rodolfo's interest in Mimì accentuates the emotional point of arrival: (1) "cold hand" (Ex. 8.2.b), as I call it, for both the beginning of the *cantabile* and the *cabaletta*'s resolution; and (2) "love" (Ex. 8.3.d), for the *cabaletta*. "Love" also appears in the last part of Rodolfo's *cantabile* statement. "Cold hand" moves from D-flat major (Rodolfo's desire to keep Mimì near him) to C major (the couple's confirmation of love, initiated by Rodolfo), while "love" moves from A-flat major (Rodolfo's confession of his attraction to Mimì) to A major (the first mutual declaration of love, also initiated by Rodolfo). Thus both themes link two different dramatic stages as they (the

themes) are harmonically transformed.

The "Mimì" theme (Ex. 8.2.a) articulates Mimì's appearance in D major at the beginning of the *scena* and reappears three times in D minor in her *cantabile* statement.[25] Significantly, the first reappearance of "Mimì" follows Rodolfo's "love" theme in A-flat major and redirects the emotional-tonal trajectory of the duet toward a sharp-key area.[26] Moreover, the three reappearances of "Mimì" are followed by a tag, in which the dominant A major is tonicized. The first unfolds as "Sì, Mi chiamano Mimì ("Mimì" in D major) / ma il mio nome è Lucia ("tag" in A major)." The D→A motion immediately encapsulates Mimì's double identity as the worldly Mimì and the essential Lucia, associated with *poesia*.[27] This is furthered by the second appearance, "Son tranquilla e lieta (D) / ed è mio svago far gigli e rose (A)," which offers a twofold presentation of her life as both simple and implicitly poetic.[28] The third appearance, "Mi chiamano Mimì (D) / il perché non so (A)," recalls the first. During the course of her statement, Mimì repeatedly presents this D→A motion, seemingly aiming at helping Rodolfo recognize her deeper identity.

Ultimately, a D dominant-seventh chord – supporting the last syllable of Marcello's "Trovò la poesia!" at the end of the *tempo di mezzo* – ushers in the A major of "love" at the beginning of the *cabaletta* (another common tonal shift). The appearance of a more explicit

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[25] I/R35, R36/-5, and R37/-5. D minor seems to allude to Mimì's humility in talking about her humble life.

[26] The modulation from A-flat major to D minor is made through C^7 (the dominant seventh of the mediant F major), a common tonal shift. As a result, "Mimì" articulates the beginning of both the first and second tonal stages.

[27] See Chapter 6.2.1 for the poetic-dramatic association of *Luc**ia*** and *poes**ia***.

[28] These verses are followed by Mimì's explanation of how those artificial flowers speak of poetry.

version of the verse, "Il poeta trovò la poesia," as the counter melody against Rodolfo's "O soave fanciulla, o dolce viso," clarifies the symbolism of the A-major "love" as love stemming from his recognition of Mimì as his poetic muse. The A major in turn moves to its mediant C major for the second appearance of "cold hand" in the *cabaletta*'s resolution.[29] Initiated by Rodolfo referring to Mimì as *mia picc**ina*** – a huge leap from the *signor**ina*** at the theme's first appearance – the C-major "cold hand" encapsulates his serene "poetic" claiming of his muse. At the same time, it marks the completion of the seamstress's transformation from an unknown neighbor (*la vic**ina***), repeatedly indicated in the *tempo d'attacco*, to Rodolfo's lover, a process outlined by the B^b→C macro-tonal structure.[30] Therefore, the *cabaletta* and its resolution stand as the double musical-dramatic climaxes. The former, experienced as the first settling into of the equilibrium of 4/4, psychological removal from reality in terms of tempo, and the achievement of the D→A motion at the return of "love," is the primary (in terms of both importance and "chronology") climax, while the latter, experienced as a continuation of the metrical equilibrium, gradual temporal-psychological return to reality, and a deviation from the passionate A major to the serene C major at the return of "cold hand," serves as the secondary climax.

Between the two remaining themes, which appear once each, "Rodolfo" (Ex. 8.2.c) carries more dramatic weight than "Bohemians" (Ex. 8.2.e). "Rodolfo" in Rodolfo's *cantabile* statement initiates a full recapitulation of the music of his *arietta* "Nei cieli bigi" and further

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[29] The shift to C major is prompted by a G-dominant-seventh chord, supporting the last syllable of Mimì's "Vi sarò vic**ina**" at the end of the *tempo di mezzo* interpolated in the *cabaletta*.

[30] See Chapter 6.2.1 for the leitmotivic association of end-rhymes, ***-ina***, ***-una***, and ***-ia***, which depict Mimì's transformation from *la vic**ina**/signor**ina*** to *mia picc**ina***, as they reveal her true identity.

leads to "love."[31] This thematic sequence suggests that Rodolfo's aspiration for love stems from his poetic aspiration. "Bohemians" nonetheless enhances the overall narrative structure by articulating Rodolfo's friends' sudden intervention in the *tempo di mezzo*,[32] and thus the arrival of a new dramatic phase at the traditional central division. In all, the themes' distinct, consistent dramatic allusions and expressive harmonic transformations showcase Puccini's adoption of Wagnerian leitmotivic techniques, though Italianized through their primarily vocal execution.

In this post-*durée* duet, Puccini creatively illuminates Mimì's double dramatic persona and strong dramatic agency through the metrical narrative, the synthetic use of the tonal-thematic unfoldings that move in different patterns, and the double climaxes. The clarity of the thematic narrative in particular results from the Wagner-like semantic consistency of the themes. In addition, three different treatments of a single metronome indication – ♩ = 58 – suggests Puccini's submersion in Bergson's notion of temporal elasticity. In all, therefore, the musical realization of DID 7 creates not simply a naturalistic, heterogeneous continuity, but also multilayered, large-scale, qualitative rhythms, while always articulating – either subtly or emphatically – all sectional boundaries of the drama. As such, DID 7 shows Puccini progressing ever more closely towards representing Bergsonian emotional-temporal reality, and doing so by exploiting the flexibility of the *solita forma*.

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[31] "Nei cieli bigi" (I/R2/-18), the first sung melody of the opera, reappears three times before DID 7, always portraying Rodolfo as a broken, unsuccessful, yet aspiring poet.

[32] "Bohemians" opens the opera, alluding to Rodolfo and his friends.

3. The Paired Falling-in-Love Duets of Minnie and Johnson in *La fanciulla del West*

In depicting the falling-in-love process of Manon-Des Grieux, Magda-Ruggero, and Minnie-Johnson, Puccini eschews the customary single duet and opts instead for either a pair of duets or a set of three duets: thus DIDs 3 and 4 (Act I, *Manon Lescaut*), DIDs 11 and 12 (Act 1 and Act II, *La fanciulla*), DIDs 14, 15, and 16 (Act II, *La rondine*).[33] In this section, I will examine the paired duets DIDs 11-12 of *La fanciulla del West*, trying to show Puccini's post-*élan vital* development as he realizes musically the falling-in-love process of Minnie and Johnson, the fulfillment of which is obstructed by the lingering problem of Johnson's true self. After reviewing the dramatic structures and the treatment of topics, I will shed light on (1) the increased heterogeneity and continuity in the unfoldings of the musical elements and (2) the musical unification of the two duets across an intermission.[34] Of particular significance in the musical unification of the duets is the musical depiction of the open-ended question of Johnson's identity. Puccini's treatment of this issue – as the driving force of a "yearning" which endures through and even beyond the paired duets – provides a musical manifestation of Bergson's *élan vital*.

[33] See Chapters 3.4.

[34] DID 11 closes Act I. DID 12 is the third "scene" in Act II.

Table 8.3.a. DID 11 – Minnie-Johnson
"Buona fortuna! -- Mister Johnson siete. . ." (Act I, *La fanciulla del West*)[a]

structure	Text Incipit	Meter	Tempo	Key	Theme
scena (9)	Nick: *Buona fortuna!* n.a.	4/4	And.[te] ♩=76	WT1+2[b]- (D[9+6]/A)	*redemption through love*[c]
tempo d'attacco (116)	n.a.	6/4	And.[te] sostenuto ♩ = 84	A	waltz
	M: Mister *Johnson siete*				
	J: *[Se volete.] strana cosa!*				
	M: *Vi dò la mia parola*		a tempo con mollezza		waltz 1
	J: *Davvero? E abitate qui. .*		Poco più animato 𝅗𝅥= 52	D	waltz 2; **rdmX**[d]
	M: *Mi contento*			G-x-B	*humility*; ***alert*** rdmY1[e] ; rdmY
	J: *Non so ben neppur. . .*			E-A-E	waltz 2; *alert*
	M: *Non so, non so. . .*			D	*humility*; *alert*
	: *Io non son che una povera fanciulla* (refrain)		Poco meno	f[#]-E-(c[#11])	**refrain;** *love*
cantabile (27)	J: *Quello che tacete*		And.[te] mosso moder.[nte] 𝅗𝅥.=50	G[b]-(D[b7])	**waltz**
	M: *Come voi leggermi*		Anim.[do] un poco 𝅗𝅥.=72	B	waltz1; waltz 3
		6/8	Lo stesso movi.[to] 𝅗𝅥= ♩		*future happiness*
tempo di mezzo (66)	*[*M: *Che cosa c'è?* Nick: *Guardatevi] S' è visto*	2/4	Allegro agitato ♩ =126	(F[#7])- WT1+2	bandits; signal
	M: *In quel barile, Johnson, c'è un tesoro*		Un poco meno ♩ = 120	d-f[#]-b	
		3/4	Sost.[ndo] un poco ♩ = 88	e	*humility*; *alert* rdmY1; rdmX1
	: *[Povera] gente!*	[2/4-4/4] x2	Mod.[to] mosso ♩ = 108	c-f-c	rdmX1; ***alert***
		2/4			
	: *Ecco, Johnson, perché*	4/4	Largamente ♩ = 52		*redemption through love*
false *cabaletta* (11)	J: *Oh, non temete, nessuno ardirà!*			(B[b])-WT1+2 (F)-WT1+2	
				C	
	: *Come mi piace sentirvi. . .*		Movendo ♩= 𝅗𝅥		

(continued)

resumed ***tempo di mezzo*** (48)	: *E me ne debbo andare. . .*	4/4	𝅗𝅥 = 58	WT1/WT2-F	*redemption through love*
	M: *Dovete proprio andare? Che peccato!*	2/2	And.[te] sosten.[to] molto 𝅗𝅥 = 48	F	rdmX2
	J: *Grazio, Minnie. . Verrò.*				
	M: *Non vi aspettate molto! Non ho che trenta dollari.*	3/4			
		2/2			
			Larghissimo		
		3/2	𝅗𝅥 = 40		
		2/2 3/2		WT1/WT2-F	
	J: *Ciò che avremmo potuto*				
	(J: *Minnie!*) M: *Davvero! . . . Ma che vale!*	2/2		d	
	: (refrain)		Calmo 𝅗𝅥 = 60 (in quattro)		**refrain1**
cabaletta (10)	J: *[No, Minnie, non pian]gete*	4/4	And.[te] molto soste.[to]	(C^9)-C	**Minnie**
closing *scena* (10)	M: *Ha detto. . . Come ha detto?*			C-WT1-C	Minnie

(15'06")[f]

a. Structure: opening *scena* + expanded *solita forma* (a false *cabaletta* in the *tempo di mezzo*) + closing *scena*
Meter: seven meters; eighteen shifts of meter
Tempo: four base tempi; nineteen shifts of tempo
Key: fourteen established keys; forty-one changes of key
Main theme: ten + 2 motives (rdmX/Y; see annotations d and e)

b. WT 1 = whole tone aggregate including the pitch C; WT 2 = the same including the pitch $C^{\#}$

c. Themes in **bold** are sung: those in standard font appear in the orchestra. Dramatic allusions to themes in *italic* are transformed over the course of the opera. The *redemption-through-love* theme consists of the *redemption* theme and the *love* theme. This vast theme first appears as *Mountain landscape* in the overture.

d. rdmX = the first part of *redemption*

e. rdmY = the second part of *redemption*

f. *La fanciulla del West*, Zubin Mehta (conductor), Carol Neblett (soprano), Plácido Domingo (tenor). Deutsche Grammophon 419 640-2, 1978, compact disc.

Table 8.3.b. DID 12 – Minnie-Johnson
"Wowkle, è già qui! -- Grazie. Amici? Che pensate?"
(Act II, *La fanciulla del West*)[a]

Section	Text Incipit	Meter	Tempo	Key	Theme
scena (32)	M: *[Wowkle,] è già qui!* J: *Hello!*	6/8	Moderato mosso un poco agitato ♩. = 69	B^b	waltz 2
	M: [Buona] sera! J: *Uscivate?*		Meno (quasi and.^{te}) ♩. = 50	B	*humility; alert*
	J: *Come siete graziosa!* Wowkle: *Ugh!* J: *Perdonate.*	9/8 6/8	All.^{tto} mosso ♩. = 69	WT1-B-E-(E^b)	
tempo d'attacco (97)	J: *Grazie. Amici? Che pensate?*	6/8	Lo stesso movi.^{to}	A^b	waltz
	M: *Questa notte alla Polka*			A-D	waltz 3; **waltz**
	M: *Wowkle, il caffè!*			E^b	waltz 1
	J: *È tutta piena di voi. . .*			E^b-[G^b]-($f^{\#}$)-A	*redemption*1
	M: *[Oh, se sapeste] come il vivere è allegro!*	4/4	All.^{tto} mosso e giocoso ♩ = 138	D-G	**Minnie1^b**
	n.a.			C-	Minnie; *alert*
	J: *[E quando infurian le tor]mente?* M: *Allor*			C-WT1/WT2-C	*redemption through love*
cantabile (28)	M: *([Io] stessa.) Del biscotto alla crema?*	12/8 6/8 12/8	And.^{te} calmo ♩. = 69	C- [G] D	*devotion*
	M:*[Sì!] Tanto! Per me l'amore*	6/8 12/8 6/8		A-E-B	
	J: *Credo che abbiate torto.*			b-x-b	
	M: *[Dav]vero? Quante volte siete. . .*	9/8 6/8		(B^b)-c	
***tempo di mezzo,* part 1** (46)	M : (*morto?*) *Un dei nostri avana ?*			-WT1	*yearning*
	J: *Un bacio, un bacio. . .*	6/4	And.^{te} sost.^{to} ♩ = 80	(V^9/E^b-WT1)x2	
	M: *Mister Johnson, si chiede*	3/4	And.^{tino} mosso ♩ = 116	g-WT1-a-WT1-e	See note ***c***.
	W: *Ugh. . . Neve! . . .*		All.^{ro} vivo ♩ = 200	pentatonic/modal scales	snow A
	J: *Un bacio, un bacio almen*			($e^{\#dim7}$/$f^{\#}$)x2	**cell α**; *alert*
	M: *Ah! . . .* (kiss)	5/2	Largo vibrat.^{mo} 𝅗𝅥 = 56	WT1	*love*
	n.a.	4/2	Mosso		
false *cabaletta* (10.5)	J: *Minnie. . . che dolce nome!*	[3/2-4/2] x3	Largo sost.^{to} molto 𝅗𝅥 = 80	($c^{\#}$-b)– $F^{\#}$ Dorian – A Dorian – D Dorian	
	M: *Perché questa parola?*				***love***
false closing *scena* (1.5)	J: *Sii benedetta! Ad-dio!*	3/4			

(continued)

***tempo di mezzo*, part 2** (13)	J: *Nevica!*		All.^{ro} vivo ♩ = 200	pentatonic/modal scales ending in D Dorian-(d^7)	snow A
	M: *Guarda! Il monte. . .*	[4/2-2/2] x2	Largamente ♩ = 100		*love*; Ramerrez
	J: *Ascolta!* M: *Ascolta!*				
	M: *Resta! È destino.* J: *Resto!*	4/2		(A^b)	
cabaletta (40)	J: *[Ma, ti giuro] ch'io non ti lascio più*	6/4	And.^{tino} mosso 𝅗𝅥. = 69	f-	***devotion***
	J/M: *Dolce vivere e morire*			g-F-B^b-A^b-E^b-A^b	
closing *scena* (55)	J: *Minnie! Minnie!* M: *Sognavo. . .*		Appena meno 𝅗𝅥. = 54	(E^7)-A-D	waltz 3
		3/2			
	n.a.	6/4		D	waltz
	M: *Ora mi puoi parlare*		Un poco meno cant.^{do} ♩ = 126	(B^b)-E^b	waltz 3 *yearning*
	n.a.	2/4	And.^{no} ♩ = 84	WT1	snow B
		6/4	And.^{te} mosso ♩ = 96		*yearning*
	J: *Che sarà?* M: *Son folate di nevischio*	2/4	Meno 𝅗𝅥. = 63		
		9/4			
		6/4			
	M: *Buona notte! . . .*		Largo	(V^9/E^b-WT1)x2	

(15'35")[d]

a. Structure: opening *scena* + expanded *solita forma* (a false *cabaletta* and a false closing *scena* in the *tempo di mezzo*) + closing *scena*
Meter: twelve meters; thirty-six shifts of meter
Tempo: six base tempi; twenty shifts of tempo
Key: seventeen established keys; forty-six changes of key (including appearances of whole tone aggregates) + three "tonal" areas predominated by pentatonic and/or modal scales.
Main theme: twelve

b. The "Minnie" theme appears rhythmically in Minnie's vocal line.

c. Minnie's refusal of a kiss in the *tempo di mezzo* 1 is both tonally and thematically treated as a transitional segment between two narrative stages.

d. See Table 8.3.a.

Figure 8.3.a. Three-Stage Tonal Narrative in DID 11 (*La fanciulla*)

Intro. 1st stage 2nd stage 3rd stage

[WT→ (D)] ‖ [A → E] [G^b] ‖ [B → WT→e] [c] [WT→C] ‖ [WT→F→WT→d] [C→WT→**C**]
WT→(IV) **I** → V bIII/V V/V→WT→v biii **bIII**
I

i WT → I WT→IV I→ WT →I
I→WT→vi V

bandit topic
Johnson's *cantabile* statement
the gold's safety
Minnie as an angel

WT = whole tone aggregates
The macro-tonal structure is in **bold** (see Chapter 7).

Figure 8.3.b. Six-Stage Tonal Narrative in DID 12 (*La fanciulla*)

Intro. 1st stage 2nd stage 3rd stage modulatory segment 4th stage 5th stage 6th stage

[B^b] ‖ [B→WT→E] [$\mathbf{A^b}$] ‖ [***A***→D→G] [C→WT→C] ‖ [D→b] [c→(B^{b7}→WT)] ‖[g→e]‖ [P/M→($e^{\#dim7}$)] [WT→($c^{\#}$)→M→Dd] ‖ [P/M→Dd] [f→$\mathbf{A^b}$] ‖ [***A***→D] [E^b→WT→(B^{b7}→WT)]
V/iii^{enh} I→WT→IV V/ii^{enh}

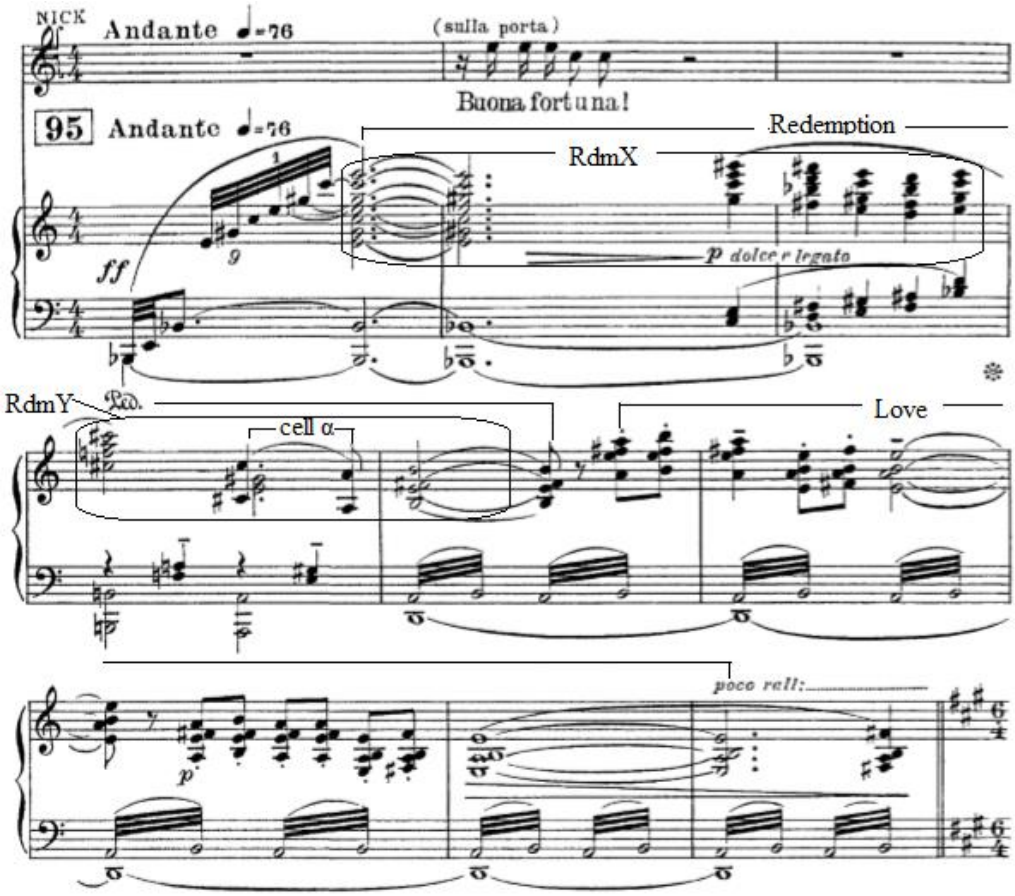
I VI/III iii→(V/V→WT) v/iii vi→**I** VI/III V→WT→(V/V→WT)
I→IV→bVII bIII IV→ii biii v P/M→(vii/vi) WT→(iii) →M→Dd P/M→Dd bvi ***I***→IV bII/IV
I→WT→I V/V

Nina topic
1st demand for a kiss
Minnie refuses
snow
2nd demand
kiss
confession of love
snow/ gunshot
eternal devotion
back to reality
"Good night"

enh = enharmonic equivalent
The $\mathbf{A^b}$→$\mathbf{A^b}$ macro-tonal structure overlaps with the ***A***→***A*** structure, the true starting point of which is found in DID 11.
( ) = chords
P = pentatonic aggregates
M = modal scales
Dd = D Dorian

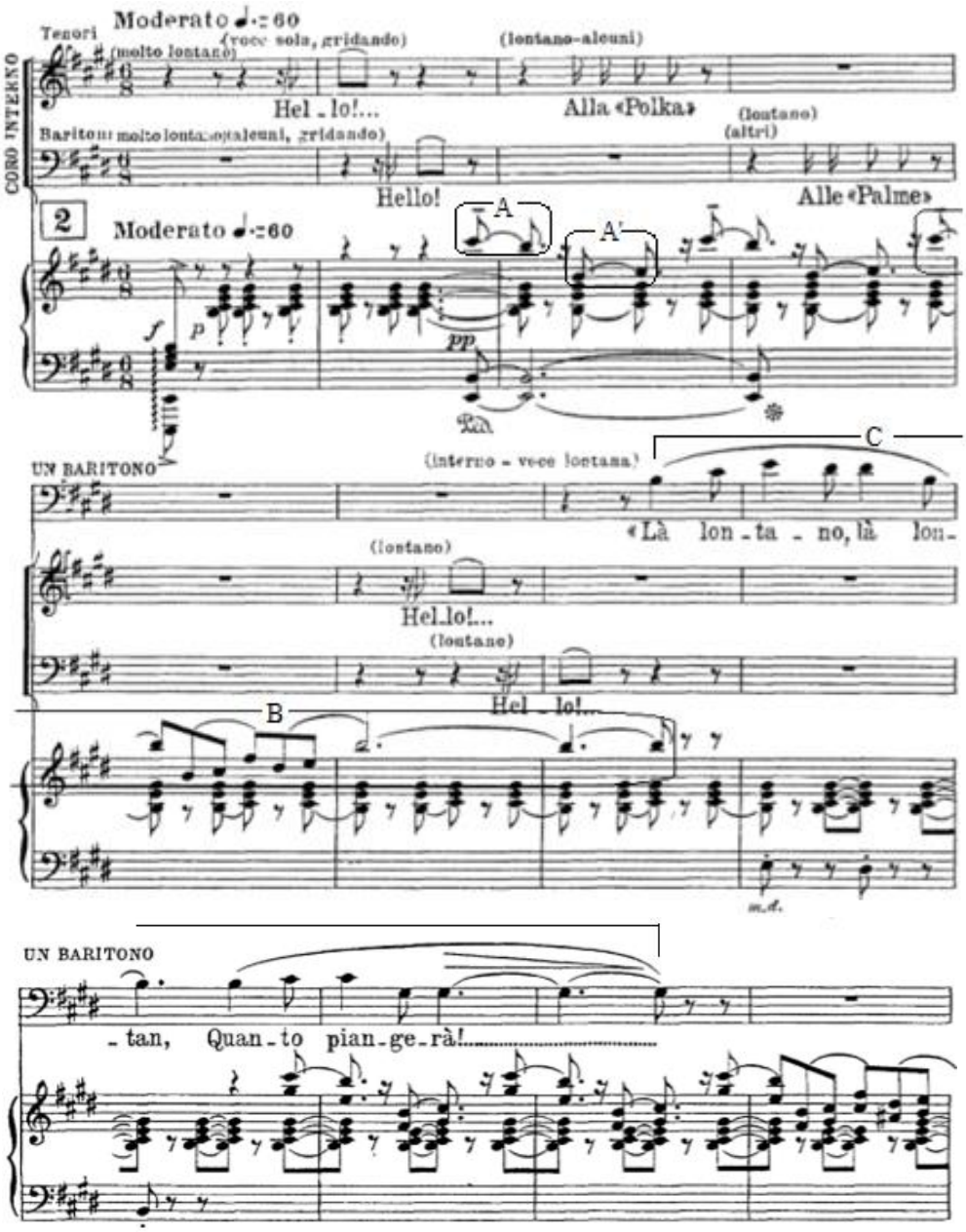
Themes Appearing in DIDs 11 and 12 and Related Themes[35]

Example 8.3.a. ***Redemption through love*** (I/R95, DID 11, *La fanciulla*):
redemption (**rdmX** + **rdmY** containing **cell α**) + ***love***



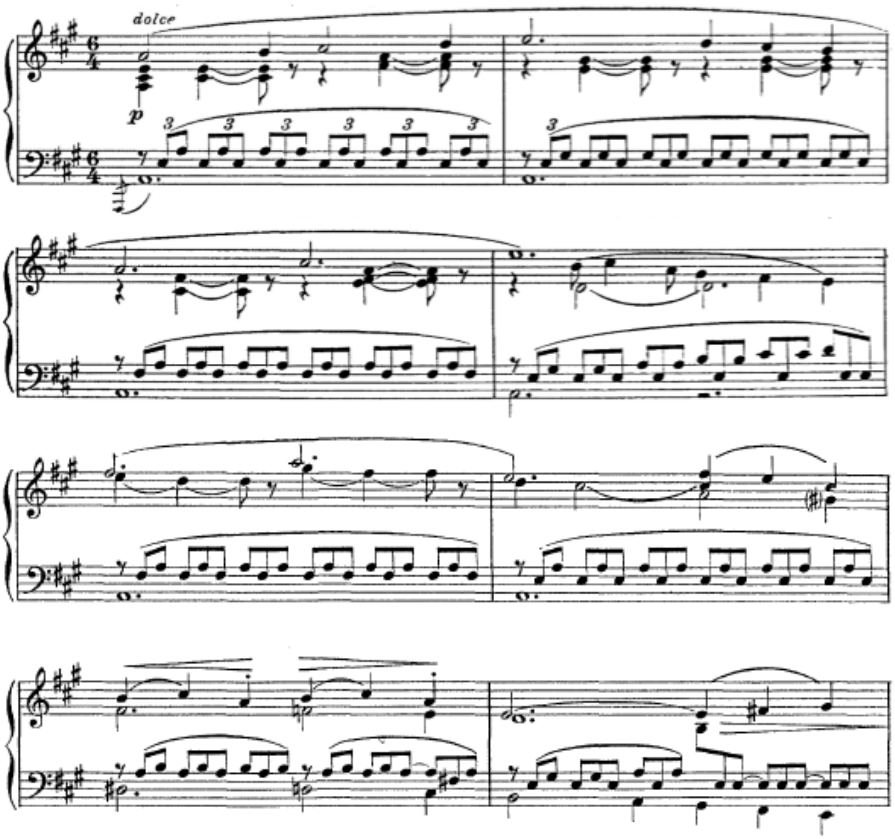
[35] The dramatic allusions to themes in *italic* are transformed over the course of the opera. I have named the themes according to their dramatic allusions as they appear.

Example 8.3.b.
Retrograde variants of cell α (A/A') + *smoke (B) + the "Là lontano" phrase (C)**
(after overture, I/R2, *La fanciulla*)

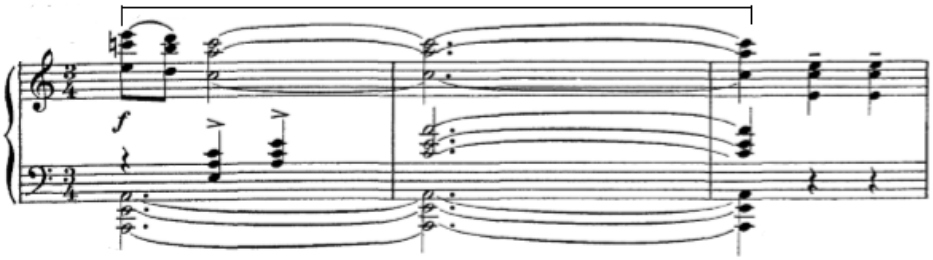


* The first four notes of the *smoke* theme are A + A'. The theme is generally considered a reference to La Polka.

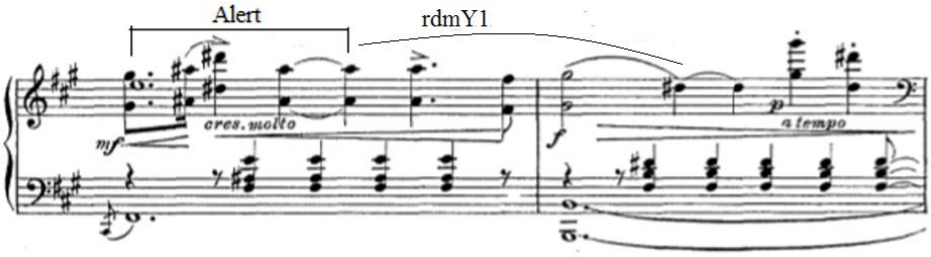
Example 8.3.c. "Waltz" (containing cell α) (I/R96, DID 11, *La fanciulla*)



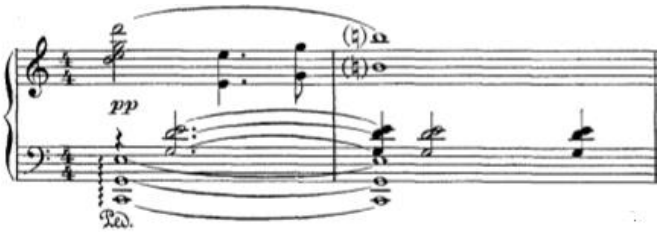
Example 8.3.d. *Humility* (a derivation of rdmX) (I/R108, DID 11, *La fanciulla*)



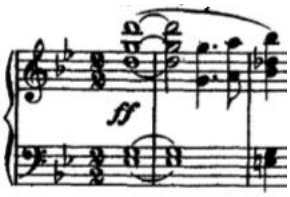
Example 8.3.e. *Alert* (a variant of rdmY1) followed by rdmY1 (I/R101/-2, DID 11, *La fanciulla*)



Example 8.3.f. "Minnie" (a variant of rdmY) (I/R114/+6, DID 11, *La fanciulla*)

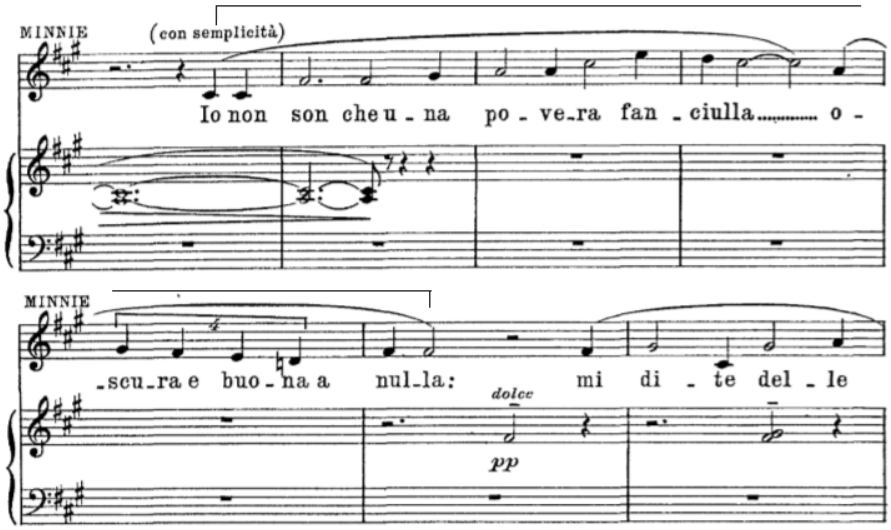


Example 8.3.g. *Tag* motive in *Tristan und Isolde*
(beginning of Act II Prelude)

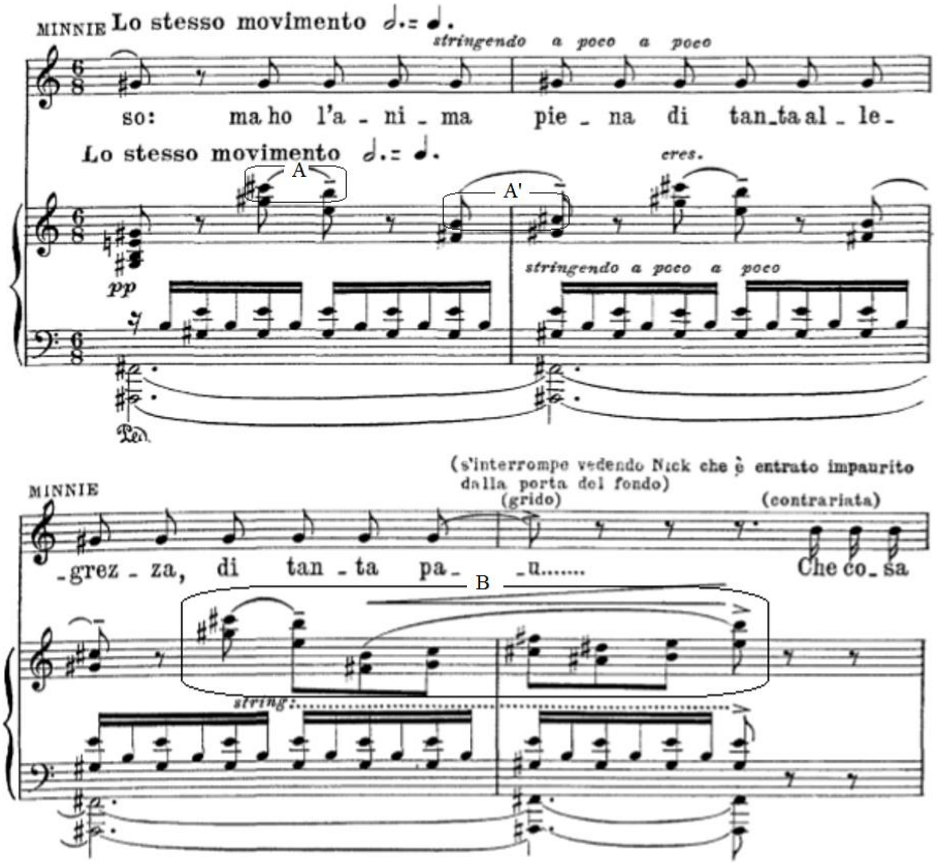


Themes Appearing Solely in DID 11

Example 8.3.h. Minnie's "refrain" (containing cell α)
(I/R102/+6, DID 11, *La fanciulla*)

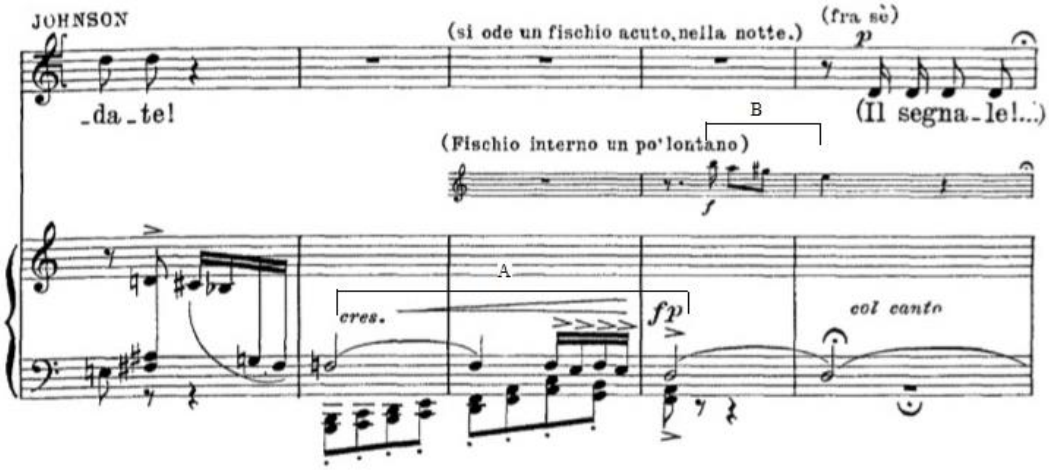


Example 8.3.i.
Rhythmic variants of cell α (A/A') + *future happiness* (B)*
(I/R105/+3, DID 12, *La fanciulla*)



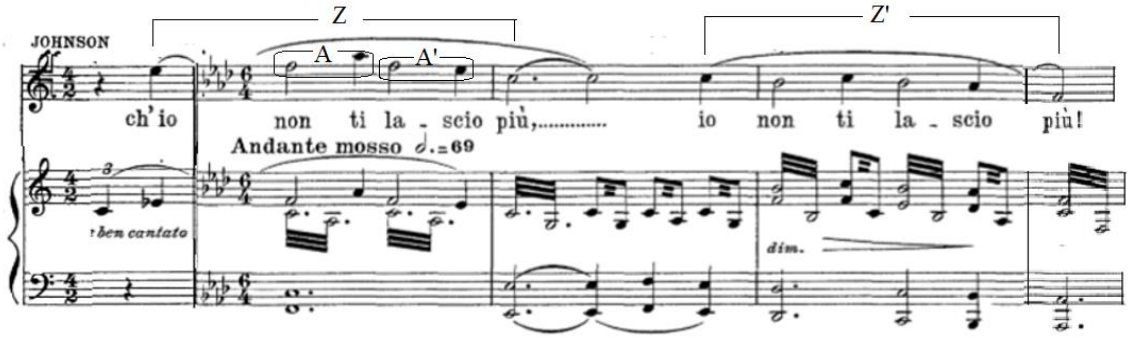
* *Future happiness* is a reconfiguration of the *smoke* theme (Ex. 8.3.b).

Example 8.3.j.
"Bandits" (A) and their **"signal" (B)** (I/R106/+6, DID 12, *La fanciulla*)



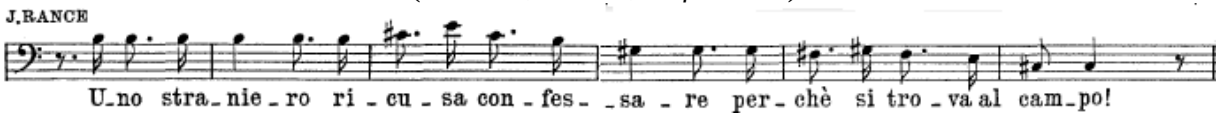
Themes Appearing Solely in DID 12 and Related Themes

Example 8.3.k. *Devotion* = Z* + Z'
(II/R30/+4, DID 12, *La fanciulla*)

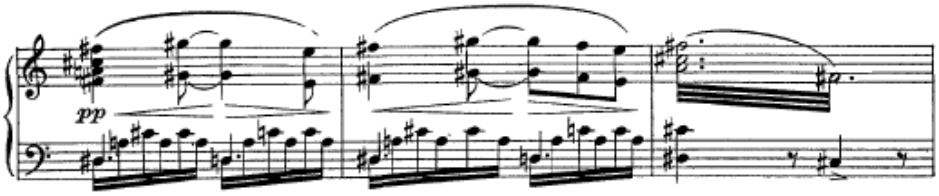


* Z contains a melodic variant of cell α (A) and its inverted variant (A').

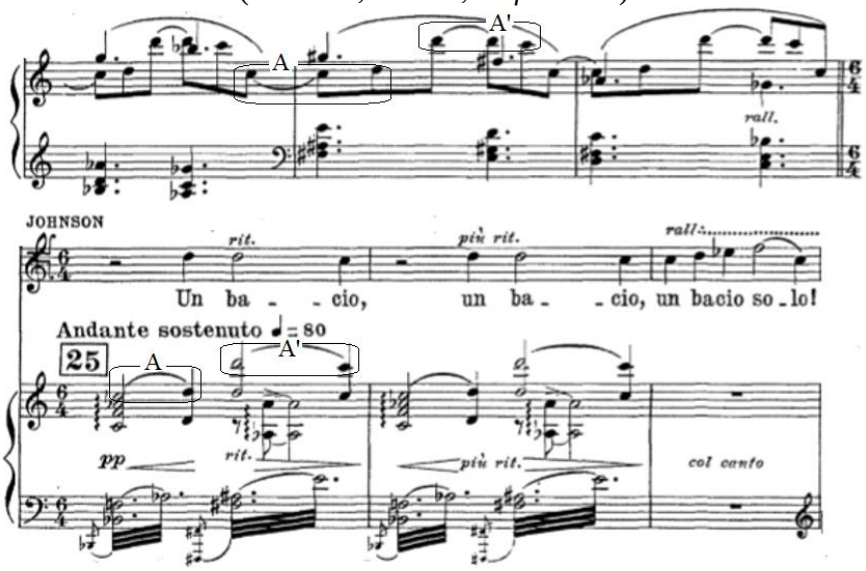
Example 8.3.l. Origin of *devotion*: *Johnson as a suspicious intruder*
(I/R80/+3, DID 12, *La fanciulla*)



Example 8.3.m. Variant of *devotion*
(II/R23/+2, DID 12, La *fanciulla*)

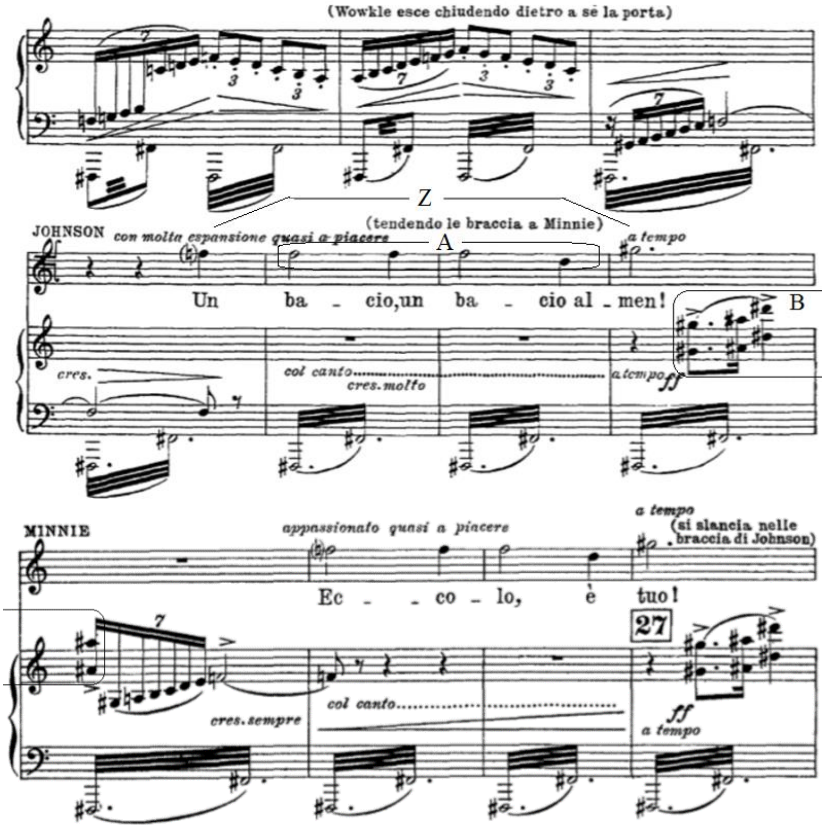


Example 8.3.n. *Yearning:** elaborated and simple appearances
(II/R25/-3, DID 12, *La fanciulla*)

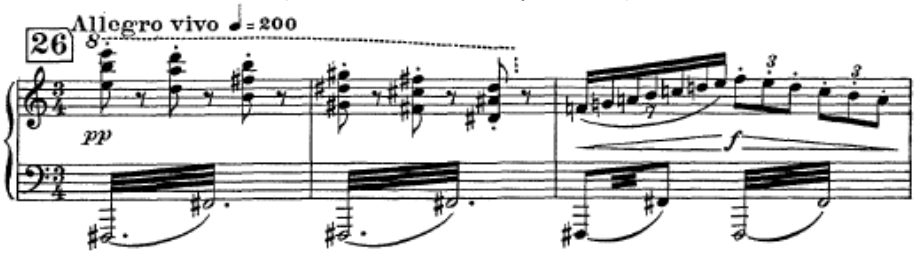


* *Yearning* consists of another melodic variant of cell α (A) and its inverted variant (A').

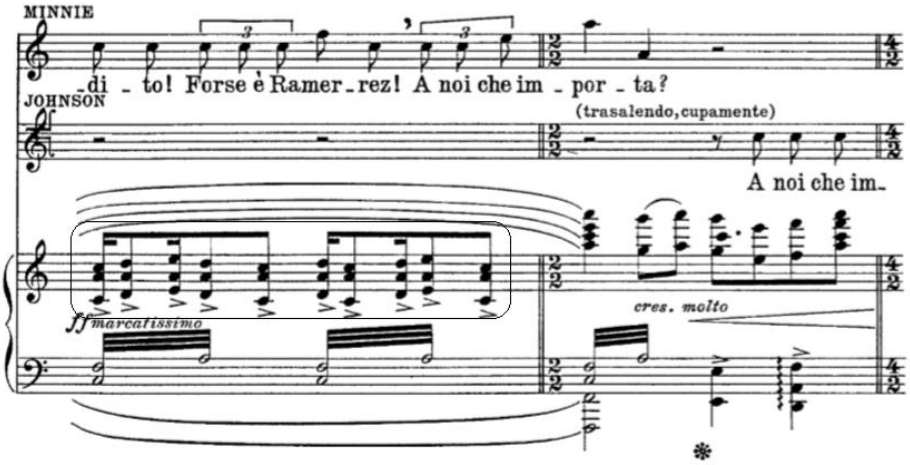
Example 8.3.o. Rhythmic recollection of *devotion* (Z) containing *yearning* (A)
in Johnson's second demand for a kiss and Minnie's agreement, punctuated by the ***alert* (B)**
(II/R27/-7, DID 12, *La fanciulla*)



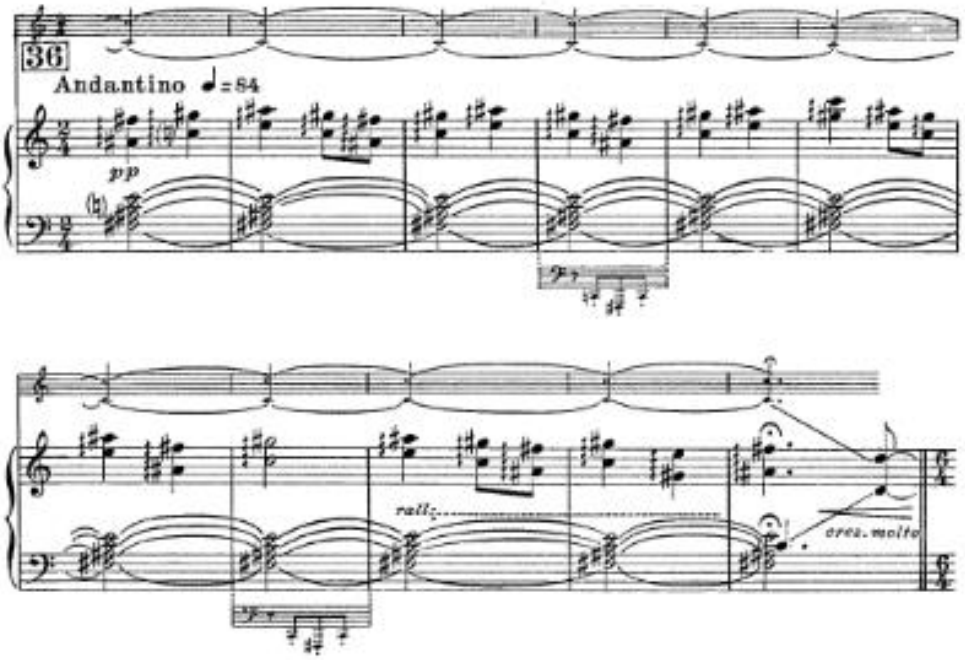
Example 8.3.p. "Snow A"
(II/R26, DID 12, *La fanciulla*)



Example 8.3.q. "Ramerrez"
(II/R30+1, DID 12, *La fanciulla*)



Example 8.3.r. "Snow B" (II/R30+1, DID 12, *La fanciulla*)



Puccini expanded the poetic-dramatic structures of the paired *La fanciulla* duets in similar fashion. DID 11 consists of an expanded *solita forma* – with a false *cabaletta* subtly dividing the *tempo di mezzo* – with a closing *scena* (see Chapter 5 and Appendix B). To this basic poetic structure, he added a largely orchestral opening *scena* (see Appendix C). DID 12 is structurally an elaboration of DID 11: a false closing *scena* follows a false *cabaletta* and clearly separates part 1 of the *tempo di mezzo* from part 2. In addition, Minnie's "Oh, se sapeste come il vivere è allegro!" – her response to Johnson's curiosity about her mountain life (Topic 1") – is a *cantabile* inserted in the *tempo d'attacco*. The opening and closing *scene* bookend the resultant expanded *solita forma* (see Appendix B).[36]

The treatment of topics also underlines the dramatic interrelationship between the two duets as being paired. The first topics of each duet are interrelated. As the characters' emotional involvement deepens in DID 12, the appearance of topics become less "controlled." Finally, one unfulfilled topic in DID 11 reappears at the end of DID 12. As in DID 7 (*La bohème*), each of three kinetic sections of DID 11 presents two topics: (1) *tempo d'attacco* – "guarding the Polka from bandits" and "the quest for the true self" that involves Minnie's self-criticism; (2) *tempo di mezzo* – restatement of the bandit topic and "Minnie's commitment to protecting the miners' gold;" and (3) resumed *tempo di mezzo* – "Johnson's wish to visit Minnie's cabin" (a secondary topic) and the reappearance of "Minnie's self-criticism" as an independent topic (see Chapter 5). In DID 12, topics appear not only in the three kinetic sections, but also in the *cantabile* and the closing *scena*, and thus intensify the sense of dramatic progress and/or that of inconclusiveness: (1) *tempo d'attacco* – "the characters' curiosity about each other" (Minnie's suspicion about

[36] To this poetic structure, Puccini adds one mainly orchestral subsection at the end of the *tempo di mezzo* and two orchestral bridges within the closing *scena* (see Appendix C).

Johnson's relationship with Nina Micheltorena, closely related to the bandit topic in terms of Johnson's true self; Johnson's curiosity about Minnie's mountain life); (2) opening dialogue in the *cantabile* – "love stories;" (3) *tempo di mezzo* 1 – "Johnson's demand for a kiss" which appears twice; (4) *tempo di mezzo* 2 – snow and gunshots (an allusion to the bandit topic); and (5) closing *scena* – reappearance of two interrelated topics, Johnson's "true self" (part of the second topic in DID 11) and "Nina Micheltorena" (part of the first topic in DID 12, see Chapter 5, p. 160n58). Notably, the first topic of DID 11, "bandit," and that of DID 12, "Nina," both concern Johnson's "true self." Moreover, the two topics in the closing *scena* of DID 12 explicitly bring back this open question of Johnson's true self and the lingering specter of the related "Nina" topic. Thus these interrelated topics create a "topical superstructure" that spans the course of both DIDs 11 and 12.

Induced by the appearances of the topics summarized above, DID 11 unfolds in three dramatic stages: (1) the first stage (*tempo d'attacco – cantabile*) leads up to the characters' implied attraction to each other; (2) the second stage (*tempo di mezzo* - false *cabaletta*) culminates in Johnson's decision to abandon both the gold and Minnie; (3) the third stage (resumed *tempo di mezzo* - *cabaletta*) climaxes with Johnson's identification of Minnie as an angel (see Chapter 5). The opening and closing *scene* serve as introduction and epilogue to this unfolding. DID 12 unfolds in four stages: (1) the first stage (*tempo d'attacco – cantabile*) leads up to the characters' statements of their contrasting views of love; (2) the second stage (*tempo di mezzo* 1 – false closing *scena*) peaks at the kiss and the characters' confession of love for each other and ends with Johnson's farewell; (3) the third stage (*tempo di mezzo* 2 – *cabaletta*) reaches its climax with their declaration of eternal devotion; and (4) the fourth stage (closing *scena*) ends with Johnson's continued concealment of his identity, in terms of both his true

identity as Ramerrez and his involvement with Nina. Thus while the opening *scena* serves as an introduction to this unfolding, the closing *scena*, which reintroduces two topics without resolving them, serves as the starting point of a new dramatic stage, so that the "quest for the true self" introduced near the beginning of DID 11 is only partially resolved through the paired duets. Whereas DID 11 resolves the topic of Minnie's "true self" (and Johnson accepts her), DID 12 fails to do the same for Johnson, as his continued obfuscation of his identity makes this impossible. Thus Johnson's quest for the true self and his repressed yearning for redemption, and Minnie's yearning for fully embracing him are unfulfilled.[37] The dramatic resolution of their existential yearnings related to Johnson's identity is thus carried over to a scene later in Act II, when Minnie takes in the wounded Johnson.[38] How the music represents the endurance of the yearnings and their fulfillment is the central issue of this section.

Since the structures of the paired duets are quite complicated, a synopsis of the action within them is helpful.[39] The sign // indicates breaks between the dramatic stages. Note that, like Mimì, Minnie has a double dramatic persona. As a saloon owner in a Wild-West mining camp, she may be considered "fallen" according to the *fin-de-siècle* European politics of respectability; yet with her uncompromised innocence and vital energy, she is an avatar of the purifying power of the high mountains (see Chapter 3).

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[37] These aspirations are implied both in Johnson's retrospective confession of his desire to expiate his sins with Minnie in his arioso "Ma non vi avrei rubato! . . ." (II/R52), and in Minnie's two questions at the end of DID 12 and her arioso "Laggiù. . . nel Soledad," which describes her parents' relationship (I/R69/-7).

[38] After learning about his identity, Minnie throws Johnson out of the cabin. It is then that Jack Rance, the sheriff who is himself infatuated with Minnie, shoots him.

[39] The stage actions reflect the directions in the score.

Synopsis of DID 11 (the last "scene" of Act I)

Nick, the bartender, wishes the miners good luck, as they leave to hunt Ramerrez (alias, Johnson), the head of the bandits (*scena*). // [Nick exits.] Left alone, Johnson looks at the barrel filled with the miners' gold, and picks up his saddle. Minnie enters from the ballroom where she had danced with Johnson, and asks if he is remaining in order to protect the Polka. Johnson agrees, but wonders about this strange turn of fate. Despite Minnie's trust in him, Johnson says that he does not really know who he is. Minnie in turn describes herself as an obscure poor girl and wishes to elevate herself in his eyes (*tempo d'attacco*). Johnson confesses to the joy and peace that he felt during their first dance. Minnie rejoices at finding a man who reads her mind (*cantabile*). // Nick enters to warn of a Mexican who has been seen around the saloon [and exits]. Minnie recounts her commitment to protecting the miners' gold (*tempo di mezzo*). Johnson assures her of the gold's safety and implies his affection for her (false *cabaletta*). // He immediately proposes a farewell visit to her cabin. Minnie agrees, but tearfully reminds him of her humble, obscure circumstance (resumed *tempo di mezzo*). Johnson consoles Minnie, telling her that she has a pure soul and the face of an angel [and exits] (*cabaletta*). // Minnie ruminates on his words (closing *scena*) [curtain].

Synopsis of DID 12 (the third "scene" in Act II)

Johnson visits Minnie's cabin. His familiar attitude embarrasses not only Minnie, but also her maid Wowkle (*scena*). // Minnie implies that she is suspicious about Johnson's relationship with Nina Micheltorena. Instead of answering directly, Johnson asks about Minnie's mountain life. Minnie depicts its heavenly delight in summer. In winter, she teaches at her *Accademia* (*tempo d'attacco*). Minnie offers some cake. Johnson offers to send her books. Minnie wishes that the books will contain love stories. For her, true love should be eternal. Johnson replies that one hour with a special woman is worth his life. Minnie playfully reproaches him (*cantabile*). // She offers him a cigar, but Johnson begs a kiss. She refuses. As Wowkle leaves, the wind blows snow into the cabin. Johnson repeats his request. Minnie gives in, and a gust of wind blows the door open (*tempo di mezzo*, part 1). Johnson confesses his love, but immediately denies feeling such. Confused, Minnie confesses her love (false *cabaletta*). Johnson bids farewell (false closing *scena*). // However, the snow is heavy, and gunshots are heard. Minnie insists that it is Johnson's destiny to stay. He agrees (*tempo di mezzo*, part 2). Johnson swears his eternal devotion to Minnie and praises her redemptive kiss. Minnie also swears eternal love and begs Johnson to elevate her (true *cabaletta*). // Snow keeps falling. Curling up in a bearskin, Minnie asks Johnson about his name and his acquaintance with Nina. Johnson lies (closing *scena*).

Puccini's musical tool box in the paired *La fanciulla* duets shows more heterogeneity and a greater sense of continuity than did that for DID 7 (*La bohème*) in three ways: (1) the number of different meters jumps from three (DID 7) to seven (DID 11) and then to twelve (DID 12); (2) although there are fewer shifts of meter in DID 11 (eighteen) than there are in DID 7 (twenty-two), there are thirty-six such shifts in DID 12; and (3) the large-scale narrative stages of the musical elements unfold in more complicated fashion (compare Tables 8.2 and 8.3.a-b). Indeed, the stages of musical and dramatic narrative in DIDs 11 and 12 often rub against one another, with the resultant blurring of dramatic structures displaying Puccini's further "progress" in representing the complex Bergsonian emotional-temporal reality. In fact, the complexity of the two duets has stymied analysts. Girardi identifies a five-part tonal structure in DID 11, but considers it "not reducible to traditional forms," while DID 12 has given rise to diverse opinions about its structure.[40]

Two developments in Puccini's treatment of themes in the paired duets greatly enhance the emotional-temporal continuity, and create a distinct thematic narrative that unifies the two duets. First, themes with a consistent dramatic allusion ("in double quotes" in Tables 8.3.a-b, Exs. 8.3.a-r, and the following discussion) coexist with those whose allusions change (in *italics*, same).[41] While the former provide the narrative clarity, the latter convey emotional-temporal continuity and fluidity. Second, most themes are interrelated to each other through their association with the overarching theme, *redemption through love* (Ex. 8.3.a), which comprises

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[40] For the scholarly views about the duets' structures, including Girardi's comment about DID 11, see Chapter 5, p. 158n52 (DID 11), and p. 160n58 (DID 12).

[41] In Budden's words, *Puccini*, 330, we are now dealing with the coexistence of "themes of fixed connotation" and "prismatic themes." This departure from the Wagnerian system of leitmotives, which requires symbolic consistency, has invited scholarly criticism. See Carner, *Puccini*, 462-63; Kerman, *Opera as Drama*, 15; Parker, "Analysis," 142.

the *scena* of DID 11. This vast theme not only narrates Johnson's need of such redemption, but also carries its original dramatic allusion in the overture, the Californian mountain landscape, and thus sets the environmental-emotional context of the paired duets.[42] The theme consists of two main components, *redemption* and *love*. *Redemption* is made of two parts, rdmX[43] and rdmY. RdmY further contains the essential two-note rhythmic cell α (long note - short note), which seems to symbolize a yearning for faraway domestic happiness through its association with the verbal leitmotive *lontano* (see Ex. 8.3.b).[44] Over the course of the paired duets, these five derivations of the *redemption through love* appear independently, in variation, and/or as part of new themes. Thus, although their dramatic allusions may change or seem unrelated, most

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[42] After the overture, this vast theme makes two appearances before DID 11. In both instances, it is associated with the miner Larkens's nostalgia for a home filled with maternal love (I/R11 and I/R25). Puccini acknowledges the allusion of the first part of this theme to redemption. The second part of the theme first appears by itself with an allusion to the miners' admiration for Minnie as a maternal figure (I/R43/-4). Combined with its association with Larkens's longing for maternal love, it has, by the time it reaches DID 11, gained the connotation of unconditional love. For Puccini's remark about the allusion of the first part of the vast theme, see Arnaldo Fraccaroli, "Puccini Talks about His New Opera: *The Girl of the Golden West*," translation of "Puccini e *La fanciulla del West*," *Corriere della sera*, October 15, 1910, quoted in Annie Janeiro Randall and Rosalind Gray Davis, *Puccini and the Girl: History and Reception of The Girl of the Golden West* (Chicago: University of Chicago Press, 2005), 151-52. About the dramatic role of nostalgia in Puccini's operas, see Kunio Hara, "Staging Nostalgia in Puccini's Operas" (PhD diss., Indiana University, 2012).

[43] RdmX first appears for Minnie's "Ma il **primo bacio** debbo darlo ancora" in the *tempo d'attacco* (I/R99/-4) in DID 11, thus suggesting the redemptive power of her kiss.

[44] Cell α comprises the first sung melody of the opera, "Là lontana, là lontana, Quanto piangerà!" (I/R2+6), which materializes later in Act I as Jake Wallace's "Che faranno! i vecchi miei Là lontano" (I/R20). Wallace's song itself, which reflects the melodic contour of what originated as a Zuni Indian melody, however, does not starts with cell α. For the verbal leitmotives in *La fanciulla del West*, see Atlas, "*Lontano-Tornare-Redenzione,"* cited in Chapter 3. For the origin of Wallace's song, see Atlas, "Belasco and Puccini: 'Old Dog Tray' and the Zuni Indians," The Musical Quarterly 75, no. 3 (1991): 362-98. For the importance of spatial and temporal remoteness in the dramatic setting for Puccini's happy-ending operas, see Chapter 3.5.

themes in the paired duets share a foundation based on the elemental yearning of cell α, and thus weave a single thematic narrative that points towards Johnson's redemption. Further, that most of the iterations of the themes appear in the orchestra adds an emotional (Wagnerian) depth to this unfolding. In all, Puccini creates a Bergsonian, multilayered, "becoming" thematic interrelationship that deftly conveys the heterogeneous emotional-temporal continuity and invokes the creative growth and evolution of a living organism sustained by the *élan vital*.

Six musical "setups" help us hear DID 12 as a sequel to or continuation of DID 11 (see Tables 8.3.a-b, and Figs. 8.3.a-b for the tonal narrative stages): (1) the treatment of the *cabaletta*; (2) the recurrence of thematic content of DID 11 in DID 12; (3) macro-tonal structures; (4) the musical device of base note values; (5) the characterization of double climaxes; and, most importantly, (6) the strategic use of the symbolic pitch F-sharp, supported by the key of A major, to illuminate the couple's yearnings related to the problem of Johnson's identity.

In DID 11, the *cabaletta* consists only of Johnson's statement about Minnie's identity and is presented as temporal slowing down,[45] creating a deeply-felt, introspective quality. In contrast, the *cabaletta* of DID 12, which presents the couple's oath of eternal devotion, contains the traditional *cabaletta* features: parallel statements, *à due* singing (see Appendix C), and, most importantly, temporal acceleration.[46] Thus the exuberant emotional vent for the characters and the audience comes only at the end of the paired duets.

As already discussed, a single Bergsonian "becoming" thematic narrative concerning Johnson's *redemption through love* runs through DIDs 11 and 12. Moreover, that DID 12 recalls

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[45] From *Calmo* 𝅗𝅥=60 to *Andante molto sostenuto* without metronome indication. However, earlier in the duet, *Andante sostenuto molto* has 𝅗𝅥=48 .

[46] From *Largamente* ♩=100 to *Andantino mosso* 𝅗𝅥.=69. Indeed, this is the sole example of temporal acceleration among a total six lyrical sections of the paired duets.

some of the thematic content of DID 11 underscores this interconnection. Of the twelve main themes appearing in DID 12, seven ("waltz," *humility*, *alert*, *redemption*, *love*, *redemption through love*, and "Minnie") had already appeared in DID 11,[47] and five (*devotion*, *yearning*, "snow A," "Ramerrez," and "snow B") are new.[48] Significantly, the *scena* and the *tempo d'attacco* of DID 12 are comprised solely of the themes from DID 11, excepting the *love* theme. The *redemption-through-love* theme concludes this process of recollection, restating Johnson's need of redemption, and leads to the new emotional-thematic development in the *cantabile*.

The macro-tonal structures of the two duets synthetically manifest development in the falling-in-love process. In DID 11, the macro-tonal structure moves from A major, associated with the bandit topic (*tempo d'attacco*), to C major, reflecting Johnson's identification of Minnie with an angel (true *cabaletta*). The macro-tonal structure of DID 12 starts and ends in A-flat major, alluding to Johnson's tender feelings toward Minnie (*tempo d'attacco*) and the couple's devotion to each other (true *cabaletta*). As a result, the two duets create an $A \rightarrow C \rightarrow A^b$ motion – moving from intensity, through serenity, to tenderness – manifests the couple's softening emotions. Further, the restatement of the macro-tonal structure of DID 11 within DID 12 clarifies this tonal-narrative link. The second tonal stage (Minnie's first statement in the *tempo d'attacco* – opening dialogue of the *cantabile*) of DID 12 starts in A major, associated with Minnie's suspicions about Johnson's relationship with Nina, and ends in C major, alluding to Johnson's purified emotions after learning about Minnie's simple mountain life. The resultant $A \rightarrow C$ tonal motion recapitulates the macro-tonal structure of DID 11 and its parallel dramatic development on a smaller scale. Indeed, DID 12's thematic and tonal "reviews" of the content of

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[47] See Ex. 8.3.a, c-f. Four more main themes (Minnie's "refrain," *future happiness*, "bandits," and their "signal") appear in DID 11 only. See Ex. 8.3.h-j.

[48] See Ex. 8.3.k, n, p-r.

DID 11 overlap each other – ending around and at the end of the *tempo d'attacco*, respectively – and prepare for a new musical-dramatic development.

The overall organization of base note values throughout the paired duets likewise reflects the development of the relationship. In DID 11, the "standard" quarter note prevails, although the half note is predominant in the third stage, reflecting the temporal deceleration induced by Minnie's sadness. In DID 12, the predominant base note value changes from eighth note (first metrical stage), through quarter note, to half note (both in the second and third stages), mirroring the changing psychological perception of time owing to the characters' excitement at meeting in Minnie's private space, their subsequent calming down, and an ecstatic psychological removal from the reality. In the fourth stage, the quarter note is once again dominant, suggesting their return to the "normal" temporal sphere.

The treatment of meter, tempo, key, and theme in each duet builds up to double climaxes, so that a total of four climaxes articulate the progress in the falling-in-love process and illuminate the complementary, essential dramatic functions of the duets as a pair. DID 11 presents the fulfillment of Minnie's quest for her true self, while DID 12 anticipates – but then suspends – the fulfillment of the same quest by Johnson. In DID 11, the false and true *cabalette* are the two climaxes which articulate Minnie's double dramatic persona, while also highlighting two milestones in Johnson's emotional purification.[49] Reflecting this dramatic parallelism, the two climaxes share 4/4 equilibrium, the serenity of C major, and temporal deceleration.[50] In confluence with this narrative clarity, dramatic development is shown through the choice of

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[49] The *cantabile*, which presents the couple's implications of attraction to one other, serves as an important step in the buildup.

[50] The false *cabaletta*, from *Moderato mosso* ♩ = 108 to *Largamente* ♩ = 52. For the true *cabaletta* see p. 260n45.

themes. The *redemption-through-love* theme of the *scena* returns in the false *cabaletta*, in which Johnson assures the gold's safety out of compassion to Minnie (thus fulfilling her responsibility as the owner of the saloon). The "Minnie" theme (Ex. 8.3.f),[51] a variant of rdmY (second part of the *redemption* theme), suffuses the true *cabaletta*, in which Johnson identifies Minnie with an angel. "Minnie" is an obvious reference to the "Tag" leitmotive in Wagner's *Tristan und Isolde* (Ex. 8.3.g). Puccini transforms the motive's allusion to Isolde as the daylight, for which the night-born Tristan longs,[52] to Minnie as the avatar of the purifying power of high mountains. The thematic narrative in DID 11 indeed points to the arrival of the agent of the bandit's redemption, as the *redemption through love* of the *scena* gradually comes to dominate Johnson's turn towards compassion, and its derivation ("Minnie") drives his declaration of the essence of Minnie's identity.

In DID 12, the double climaxes articulate the achievement of the characters' respective desires, as they foil the expected continuation of the narrative parallel of DID 11 – the fulfillment of Johnson's redemption. The extended first climax – the kiss (end of the *tempo di mezzo* 2), which fulfills Johnson's explicit and Minnie's implicit passion,[53] and the couple's emotional reactions to it (false *cabaletta* - closing *scena*) – is experienced as a Bergsonian deviation to an unusual emotional-temporal sphere, owing to (1) the extraordinary 5/2[54] and the continued half

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[51] "Minnie" first appears accompanying her entrance (I/R42).

[52] The *Tag* leitmotive suffuses the first scene of Act II in *Tristan und Isolde* (1865). For Puccini's study of the score, see, e.g. Girardi, *Puccini*, 79.

[53] Minnie anticipates her first kiss, presumably saved for someone whom she can truly love. See the *tempo d'attacco* in DID 11.

[54] 5/2 is one of the very rare meters in Puccini's love duets. It stands out for being the only example of quintuple meter and appearing only for two measures, exclusively for this kiss (see Chapter 7.2).

note as the time value in 4/2 and 3/2, (2) the predominance of whole-tone aggregates and modal scales, (3) the sequential rendition of the *love* theme, and (4) a great slowing down of time.[55] In the *cabaletta*, which fulfills Minnie's explicit and Johnson's repressed desire for eternal love, a sense of excitement, created by a shift from 4/2 equilibrium to 6/4 instability and temporal acceleration,[56] is mixed with a sense of culmination, invoked by the completion of the $A^b \rightarrow A^b$ macro-tonal motion and the emphatic return (vocal execution) of the *devotion* theme, which first appeared in the *cantabile*.[57] However, the oath of eternal devotion is inherently nullified by Johnson's concealment of his identity. To this end, the double climaxes of DID 12 both fail to settle into the equilibrium of quadruple. The true *cabaletta* in particular lacks any vestige of the *redemption* theme, which – together with 4/4 – underscored the fulfillment of Minnie's quest for true self in DID 11. Thus the two climaxes in DID 12 both explicitly articulate a development in the falling-in-love process, while implicitly narrating the incompleteness of Johnson's quest of true self, and thus a limitation on how far the falling-in-love process can actually proceed.

This collapse of the anticipated parallelism is in fact part of Puccini's long-range manipulation of key, theme, and meter in order to represent the dramatic narrative – the couple's existential yearnings, related to Johnson's true self – as a continuing musical drama, both in the paired duets and beyond. The pitch F-sharp plays a central role in this representation, supported

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[55] *Allegro vivo* ♩= 200 to *Largo vibratissimo* 𝅗𝅥=56 which – through *mosso* – further slows down to *Largo sostenuto molto* 𝅗𝅥=80 . The dialogue about snow and gunshot in the *tempo di mezzo* 2 carries most of the musical characteristics of the first climax. However, 2/2 (instead of 3/2) and faster tempo (*Largamente* ♩= 100) underscore the forward-moving dramatic kineticism and prepare for the arrival of the "fast" *cabaletta*.

[56] See p. 260n46.

[57] The *cantabile* serves as the narrative antecedent of the *cabaletta*, presenting the couple's contrasting views of love: for Minnie, love must be eternal; for Johnson, one intense hour with a special woman (Minnie) can equal the weight of his life, suggesting Bergsonian temporality.

by the key of A major. Significantly, Minnie demonstrates her strong dramatic agency by initiating and completing this drama. In DID 11, Minnie, like Mimì, does not acquiesce to the extremely tender flat key of her paramour's *cantabile* statement. Intervening in Johnson's closing cadence in G-flat major (the "flattest" key in the paired duets), she moves to B major for her *cantabile* statement. However, unlike Mimì, Minnie lacks a tonal agenda upon which she insists, probably owing to her naiveté or the un-predetermined flow of the natural forces she embodies. Instead, Johnson's unresolved G-flat major is immediately transformed into an F-sharp pedal point (I/R105). The pitch appears through the remainder of the paired duets at seven more points, either as a pedal point or as the root of whole-tone aggregate,[58] embodying the characters' yearnings that endure in search of fulfillment.

Most significantly, the two occurrences of the repeated $V^9/E^b \rightarrow WT$ (whole-tone aggregate) pattern in DID 12 involve the pitch F-sharp as the root of whole-tone aggregates. In each case, the pattern supports the *yearning* theme (Ex. 8.3.n) in its simplest form.[59] At the first occurrence of this pattern (Johnson's first demand for a kiss, Ex. 8.3.n), *d*'' (the leading tone of E-flat major) is articulated vocally. The pattern thus anticipates the double resolution of G-flat and E-flat major. The pattern's second appearance (the couple's exchange of good night at the end of the duet, II/R38) immediately follows Johnson's lies about his identity and his

[58] Altogether the eight instances are (pd = pedal point, rwt = the root of whole-tone aggregate): **DID 11**: (1) Minnie "Come voi leggermi" (I/R105, pd); (2) Johnson "E me ne debbo andare" (I/R112-6, rwt). **DID 12**: (3) Johnson's first demand for a kiss over the *yearning* theme (II/R25, rwt); Wowkle "Ugh. . . Neve!" through the kiss, including the second demand of a kiss (II/R26, pd); "snow B" (II/R36, rwt); (6) the *yearning* theme (II/R37-2, rwt); (7) Minnie's question about Johnson's name over the *yearning* theme (II/37+4, rwt); and (8) exchange of good night over the *yearning* theme (II/R38, rwt).

[59] The *yearning* theme, which consists of a melodic variant of cell α and its inverted version, emerges through a gradual distillation of the *devotion* theme (Ex. 8.3.k, m, and n), and invokes the first four notes of both the *smoke* (Ex. 8.3.b) and *future happiness* (Ex. 8.3.i) themes.

relationship with Nina. Thus the dramatic symbolism of the pitch F-sharp – and also the unresolved E-flat major – is revealed as Johnson's suppressed yearning for redemption by Minnie and in turn Minnie's yearning to fully accept Johnson, neither of which can be completed until he reveals his true self. Critically, each appearance of the pattern marks the arrival point of an A→(V^9/E^b→WT) motion,[60] which encompasses the second and third tonal stages and bookends the final (sixth) tonal stage, thus repeatedly articulating the link between Minnie's suspicions about Johnson's relationship with Nina (presented in A major in the *tempo d'attacco*) and the couple's unfulfilled yearnings. However, the true starting point of this tonal motion is found at the beginning of the *tempo d'attacco* of DID 11, where the related bandit topic is presented in the same key. Thus the overarching A→(V^9/E^b→WT) tonal motion, articulating the topical superstructure, embraces the paired duets in their entirety.

Johnson's second demand for a kiss and Minnie's acquiescence (Ex. 8.3.o) also involves the pitch F-sharp, now as a pedal point. Each character's declamation is ushered in by an E-sharp diminished-seventh chord,[61] and each then vocally articulates *f*'' (= *e*''$^{\#}$) – the leading tone of F-sharp minor and the reminder of the unresolved G-flat major in DID 11 – suggesting the immanent resolution of the G-flat/F-sharp problem. However, the kiss itself is presented by whole-tone aggregates, and the couple's reactive confession of love moves from a C-sharp-minor chord to D Dorian.[62] Thus despite the achievement of the kiss, *f*'' is left unresolved, confirming

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[60] While the *yearning* articulates the end of this tonal motion, "waltz 3" articulates its beginning.

[61] $G^{\#}$, *B*, *d*, and *f* = $e^{\#}$ are interrupted by passing tones over the F-sharp pedal point. The *alert* theme melodically articulates the end of each declamation. Each character's declamation rhythmically recalls the *devotion* and *yearning* themes. See also Ex. 8.3.o.

[62] The false *cabaletta* starts with two minor chords, $c^{\#}$ and b, and moves on to a Dorian-mode sphere, which moves from F-sharp Dorian, through A Dorian, and to D Dorian. This

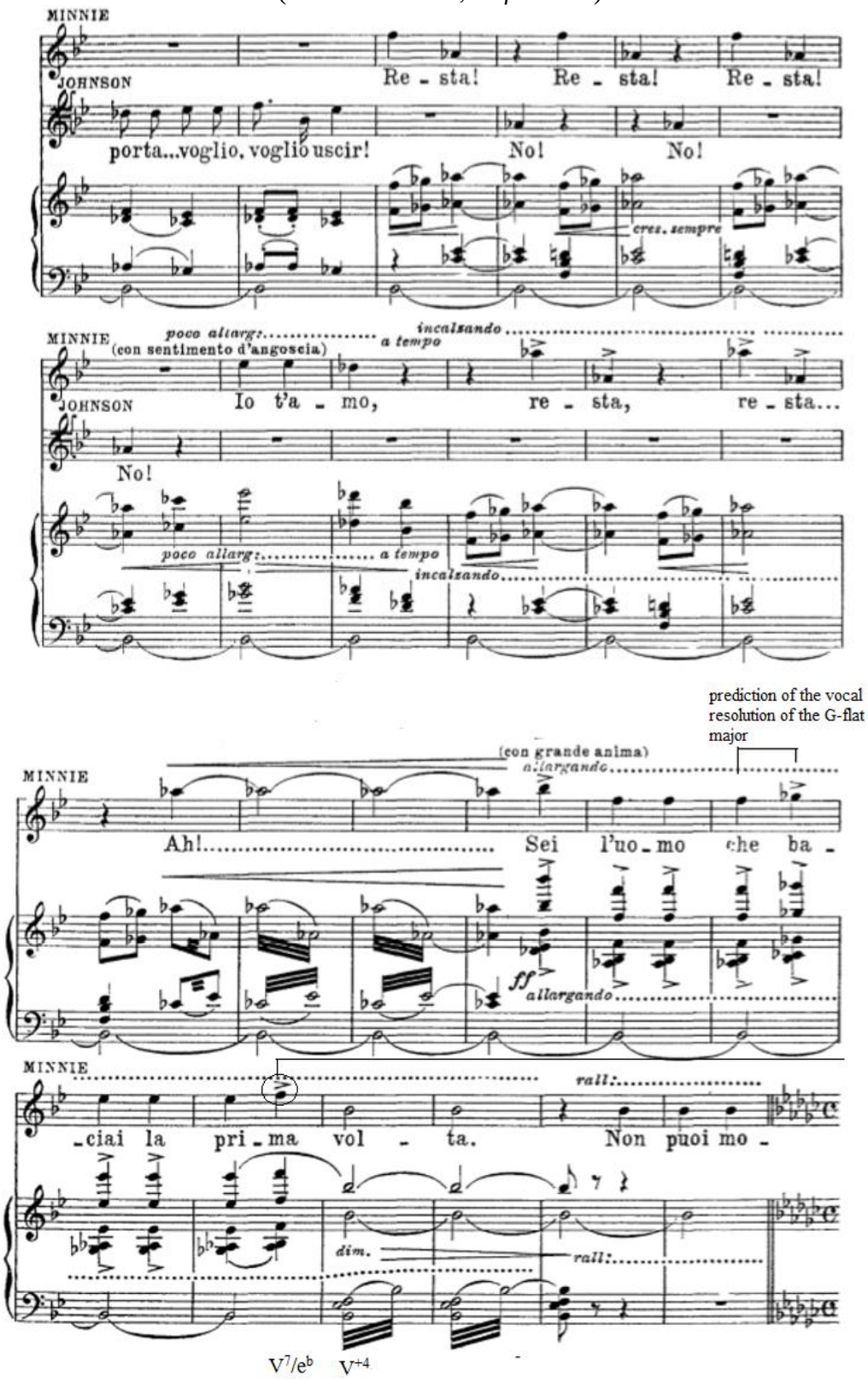
the dramatic symbolism of the pitch F-sharp as yearning.

The metrical narrative reinforces this tonal-thematic depiction of the couple's yearnings as well. The double climaxes of DID 11 are each arrival points for duple-to-quadruple metrical motions.[63] However, those in DID 12 fail to settle into quadruple. Indeed, the 6/4 of the *cabaletta* dominates the closing *scena*, thus positioning the last two sections of the duet as the starting point of a new metrical stage, the arrival point of which, 4/4, comes later in Act II. Thus the paired *La fanciulla* duets come to an end with the *yearning* theme, supported by the $V^9/E^b \rightarrow WT$ pattern, in 6/4 instability. Accordingly, the F-sharp is retained as a pedal point in the last measure, and lingers into the following scene (in which Minnie learns about Johnson's identity) in search of not only the resolution of G-flat major (F-sharp minor) and E-flat major, but also the arrival of a vestige of the *redemption* theme in 4/4 equilibrium.

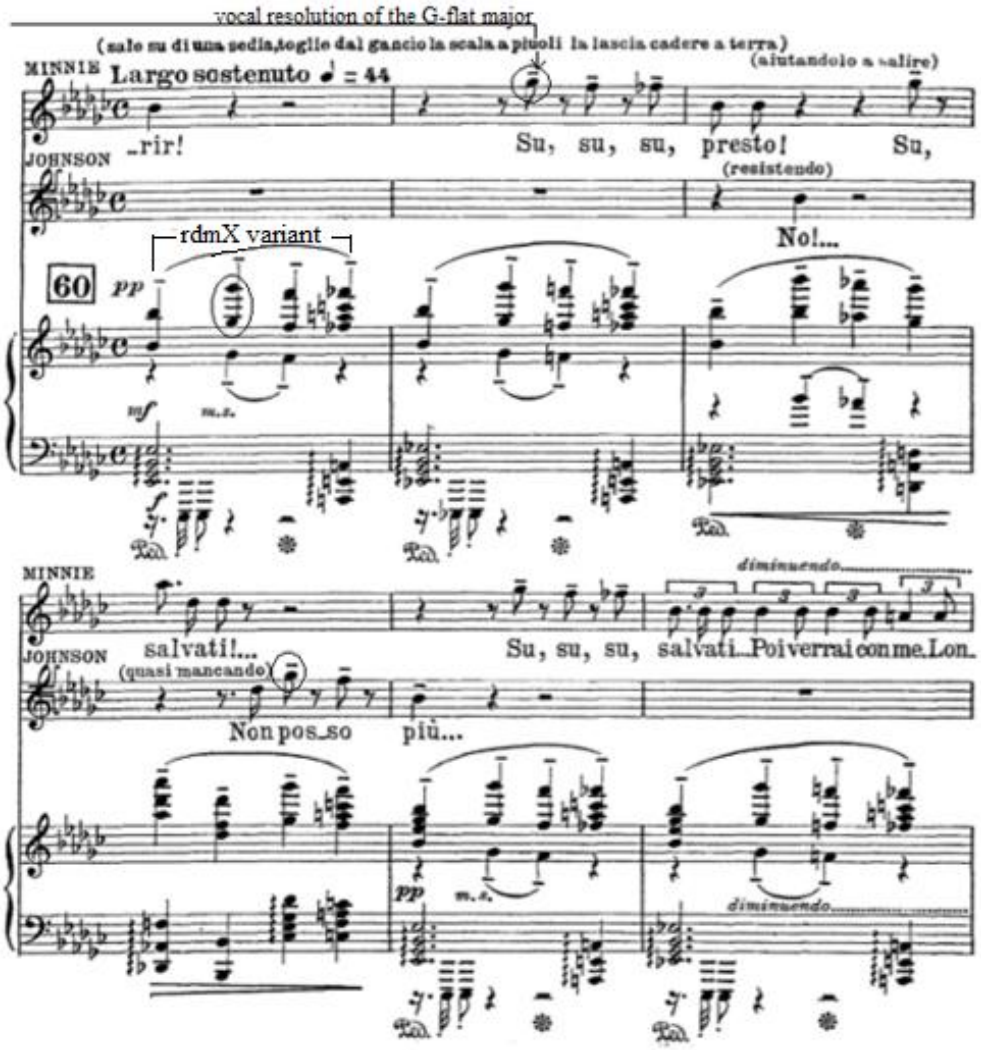
"progression" can be understood in terms of F-sharp minor as v-iv-i-iii-vi. The love theme unfolds sequentially through the entire progression. See II/R28 to R 29.

[63] As in DID 7 (*La bohème*), both DID 11 and 12 are governed by a basic metrical motion from the forward-moving drive of (compound) duple to the equilibrium of quadruple. Various triple meters (3/4, 3/2, 9/8, and 9/4) interrupt this metrical journey in both duets.

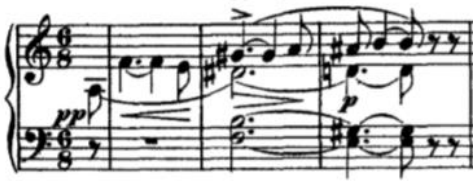
Example 8.4.a. Minnie's declaration of love - Fulfillment of yearning
(II/R59/+8 to R60, *La fanciulla*)



(continued)



Example 8.4.b. The Tristan motif in *Tristan und Isolde* (beginning of the prelude)



After Minnie learns about Johnson's true identity (the bandit Ramerrez), she throws him out of the cabin. The suspended narrative of the paired duets is finally redeemed when Minnie takes Johnson in again after he is shot by Jack Rance (II/R58 to R61-1). The anticipated arrival

of quadruple meter, resolution of G-flat major (F-sharp minor) and E-flat major, and fulfillment of the *yearning* theme are all achieved in this scene. It begins in 2/4, invoking the incomplete compound duple-quadruple metrical motion of DID 12. The key settles in E-flat minor – a vestige of the unfulfilled E-flat major – as Minnie frantically declares her love (II/R59+8 to R60, see Ex. 8.4). The repeated appearances of *f*'' in Minnie's vocal line anticipates G-flat major as the arrival point. However, the actual vocal resolution to g''^{b} occurs as a 2→3 motion in E-flat minor, immediately after the V-I resolution of E-flat major is deceptively completed by a V-i motion (II/R60). With this cadential motion, the meter shifts to 4/4, while a new variant of rdmX (first part of the *redemption* theme) emerges as Minnie entreats Johnson to make a symbolic ascent to the attic. The variant's rising minor sixth, followed by three chromatically descending notes, is a clear reference to the "Tristan" motif (Ex. 8.4.b).[64] The *redemption* theme consists of rdmX and rdmY. In the true *cabaletta* of DID 11, the "Minnie" theme, a variant of rdmY with reference to the "Tag" motif of *Tristan*, illuminated the fulfillment of Minnie's quest for her true self. The new variant of rdmX in this scene, with its similar evocation of *Tristan*, redeems Johnson and resolves the problem of his true self, thus paralleling the implications – and fulfilling the expectations – of the incomplete appearance of the *redemption* theme in DID 11. This musical "completion" of redemption, coupled with the symbolic ascent, holds far greater significance than the kiss, and overwhelmingly fulfills the couple's *yearnings*.[65] Notably, the

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[64] This reference to the Tristan motif is pointed out by Budden, *Puccini*, 323, and Girardi, *Puccini*, 291.

[65] The E-flat-minor segment in 4/4, featuring this Tristan-like variant of rdmX, reappears twice in Act II. The first instance underscores Minnie's desperate compassion for Johnson, when Rance discovers him (II/R68). However, through the variant's D-minor appearance in 2/4 at her proposal of the card game (II/R73), which ties her fate with Johnson's, the second reappearance of the segment at Minnie's declaration of victory at the end of the act (II/R79) turns desperation back to fulfillment, manifesting the endurance of Minnie's will. By virtue of this redemption,

deceptive tonal cadences topple any sense of a straightforward Kantian tonal achievement. Puccini's representation of the fulfillment of the characters' yearnings rather embodies the creative endurance of Bergson's *élan vital*.

In the post-*élan vital* DIDs 11 and 12 in *La fanciulla del West*, Puccini ingeniously depicts Minnie and Johnson's yearning for a love in which each character fully accepts and redeems the other, but of which the fulfillment is obstructed by the lingering problem of Johnson's identity. His technical developments in representing heterogeneous emotional-temporal continuity – more fluid and uncoordinated unfoldings of the musical elements in each duet; multilayered, "becoming" thematic interrelationships running through the two duets; and various musical "setups" that situate DID 12 as a sequel to DID 11 – contribute to this depiction. Gradual, creative multiplication of musical symbols of un-fulfillment (the transformation of the unresolved G-flat major to the pitch F-sharp in DID 11; the appearances of unresolved E-flat major and F-sharp minor, the *yearnin*g theme, and the open-ended metrical narrative in DID 12) add depth to the emotional journey, ultimately making a magnificent climax at the creative musical resolution later in Act II. Minnie's ingenuous vital energy is encapsulated in her initiation and completion of this drama of yearning. Such transformative continuation and fulfillment of the musical yearnings showcases the height of Puccini's technical sophistication in representing not only the heterogeneous continuity of emotions mirroring the *durée*, but also their creative endurance embraced by the *élan vital*.

This chapter has shed light on the increasingly heterogeneous and multivalent unfolding of the four musical elements (meter, tempo, key, and theme) in two duets and one set of paired

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Johnson's aria presenting his dying wish in Act III, "Ch'ella mi creda libero e lontano," is in G-flat major and 4/4, and ends with a V/V→I motion.

duets from Puccini's three stylistic periods: pre-Bergsonian, DID 2 (*Edgar*); post-*durée*, DID 7 (*La bohème*); and post-*élan vital*, DIDs 11-12 (*La fanciulla*). These four duets – with different degrees of creative deviation – observe the essential dramatic principle of the *solita forma*: the flow of emotions from a kinetic to static/lyrical section, driven by the dramatic force of topic. Yet as the dramatic structure becomes increasingly complex, the unfolding of the musical elements becomes more heterogeneous and less coordinated. Rather than reinforcing a set form, they symbiotically represent the Bergsonian multilayered ebb and flow of emotions. Thus any one-dimensional analysis focused on a single musical element would utterly fail to explain the structures of the post-Bergson duets. Rather, we must approach Puccini's post-Bergson duets by examining the unfoldings of musical elements in tandem with the dramatic structure. This approach is validated on a very specific scale by investigating the changes in the musical portrayal of the three heroines' dramatic agency. Puccini's technical developments in the rendering of poetic structure and dramatic narrative begin with a passive Fidelia, then move on to Mimì's artful guidance of the trajectory of her falling-in-love process, and culminate in Minnie, who is developed musically as the main actor in her drama, fulfilling her yearnings ingenuously and with integrity. The agency of each heroine is rendered and created through the manipulation of musical elements. As they gain agency, they become more real, paralleling the gradual liberation of the *fin-de-siècle* European mind from social-cultural restrictions in accordance with the introductions of Bergson's *durée* and *élan vital*. Puccini's advance towards the *verismo* of – not extreme dramatic situations, but – the essential experiences of time and emotion in human lives took place in tandem with this social-cultural change. His pursuit of a musical portrayal of realistic emotional-temporal experience reaches its climax with the falling-in-love process of *La fanciulla del West*, as it unfolds beyond any standard structural limits – whether sectional

boundaries, set pieces, or even the curtain between the acts – just as emotions freely evolve and endure over time.

CONCLUSION

By the end of the nineteenth century, both the gradual pan-European enforcement of a standard time (an embodiment of Kantian universal time) and the prevailing politics of "respectability" had regulated and fixed people's lives within a rigid socio-cultural order. The inevitable reaction against this was a desire to recover more natural human dispositions – free will, intuitive experiencing of time, free passion. Bergson's concepts of a freely flowing *durée* and "becoming" endurance of *élan vital* struck a chord with this *fin-de-siècle* reappraisal of both social and artistic structures. It was within this socio-cultural context that Puccini's love duets evolved. Notably, they reflect the changing balance of the moral controversy between respectability and free passion, as his heroines evolved from respectable yet feeble victims (pre-Bergson period), through fallen women who engage in and die for that free passion (post-*durée*), to the emergence of the guilt-free courtesan, a doomed adulteress, and three "pure" women who exercise their will to fulfill their love (post-*élan vital*).

As for the *solita forma de' duetti*: its dissolution, a product of nineteenth-century Italian opera composers' continuous efforts to increase dramatic-musical naturalism, occurred in sympathy with this aspiration to "humanize" culture in general and opera in particular. Puccini himself creatively exploited the *solita forma* convention, aided by the increased Bergsonian fluidity and structural complexity of the poetic texts with which he worked. The verbal leitmotives used in the love duets also show the unfolding amorous emotions as Bergsonian psychological removal or "liberation" from the real world and the ordinary, Kantian temporal sphere. Yet these changes never form a purely linear "expansion." Puccini and his librettists deliberately reflect the characters and their dramatic situations in their use of poetic meters and

structural elaboration. The poetic-dramatic structures of the duets thus evolve to cultivate new expressive ends.

Such keen poetic-dramatic sensitivity is even more clearly evident in Puccini's musical realization of the poetic-dramatic content into an emotional-temporal unfolding. Even as the variety of both meter and key used in the duets – embodying Bergsonian emotional fluidity and heterogeneity – increases over the course of his career, the use of meter, tempo, and key in individual duets ultimately serves the characters and dramatic situations. Likewise, the duets' macro-tonal designs consistently represent the characters' emotional trajectories. The recurring motion from a sharp key to an "inconclusive" flat key typically presents a falling-in-love process (in either a single duet or over the course of a set of duets) as an emotional-tonal "softening" process, manifesting Puccini's ability to create a musical embodiment of Bergsonian removal from the real world.

The increasingly divergent unfoldings of meter, tempo, key, and theme in my three case studies trace Puccini's ultimate mastery of reimagining musical-textual structures. The multi-layered blurring of the poetic-dramatic structure amplifies the heterogeneous continuity, even as the musical articulation conclusively emphasizes the emotional-dramatic high point. Indeed, the divergent narrative unfoldings of the musical elements encapsulate the dramatic theme and the "poetic narratives," either the leitmotivic use of end-rhymes in the Act I love duet of *La bohème* or the overarching "topical" narrative in the paired *La fanciulla del West* duets. Puccini also deliberately calibrates the representations of Fidelia, Mimì, and Minnie's diverging exercise of dramatic agency in a manner that incorporates each character's individuality, dramatic situation, and overall context. Thus Puccini's musical realization presents a sense of Bergsonian emotional-temporal reality with great dramaturgical effectiveness. Indeed, Puccini's

achievement in the love duets shows his profound understanding of the human experience of time and the close proximity between what he meant with his words, “to give life and color” to the characters and their changing emotions, and Bergson’s concept of the “lived” *durée*.

In the end, this dissertation is the first step in what I hope will be an on-going examination of how Puccini manipulated poetic-dramatic and musical elements to achieve a feeling of emotional-temporal naturalism. The questions related to this profound theme are inexhaustible.

APPENDIX A

Nine Duet Texts

This appendix provides the texts (and their English translations) of the nine duets discussed in Chapter 1.3, Chapter 5.5, and Chapter 8 – one each by Rossini, Verdi, and Leoncavallo and six by Puccini – to show the increasing textual fluidity and dramatic heterogeneity of Puccini's love-duet texts within a historical context. The designated *solita forma* sections are indicated. The original Italian libretti containing these texts are listed in the Bibliography, as are the sources of the Enlish translations that I adopted. For Puccini's three stylitic periods and DIDs (duet identification numbers) of his love duets, see Chapter 3, sections 1 and 4, respectively.

Rossini: "Ah! mio prence adorato! -- Ah, se puoi così lasciarmi" (Osiride-Elcìa), Act I, *Mosè in Egitto* (1818)
Verdi: "Giovanna ho dei rimorsi -- Signor né principe – io lo vorrei" (Gilda-Duke), Act I, *Rigoletto* (1851)
Leoncavallo: "Nedda! Silvio! a quest' ora . . . -- Decidi il mio destin" (Nedda-Silvio), Act I, *I pagliacci* (1892)

Puccini:
1st Period (Pre-Bergson)
DID 2: "Sia benedetto il giorno in cui sei nata" (Edgar-Fidelia), Act IV, *Edgar* (1889)

2nd Period (Post-*durée*)
DID 7: "Chi è là? . . . -- Oh! Sventata! La chiave della stanza!" (Rodolfo-Mimì), Act I, *La bohème* (1896)
DID 8: "Mario! Son qui! Perché chiuso? Lo vuole. . ." (Tosca-Cavaradossi), Act I, *Tosca* (1900)

3rd Period (Post-*élan vital*)
A Paired Falling-in-Love Duets (Minnie and Johnson), *La fanciulla del West* (1910)
DID 11: "Buona fortuna! -- Oh, signor Johnson siete. . . ," Act I
DID 12: "Wowkle, è già qui! -- Mi tolgo? Grazie. Amici? Che pensate? Un pensiero. . . ," Act II
DID 20: "Principessa di morte!" (Calaf-Turandot), Act III, *Turandot* (1924)

Rossini's *Mosè in Egitto* (1818), Act I
"Ah! mio Prence adorato! -- Ah, se puoi così lasciarmi"
Osiride-Elcìa

[Scena]	***[Scena]***
ELCÌA Ah! mio prence adorato!	ELCÌA Ah, my adored prince!
OSIRIDE Amata speme!	OSIRIDE Beloved hope!
ELCÌA Colsi questo momento per involarmi a stento dal vigile Mosè, sol per vederti, e per l'ultima volta!	ELCÌA I barely grasped this moment to steal away, from watchful Moses, just to see you, and for the last time!
OSIRIDE Oh immensa pena!	OSIRIDE Oh immense pain!
ELCÌA Già d'Israello i figli rapidi al par del vento si affrettano a partir.	ELCÌA Already the children of Israel as swiftly as the wind are hurrying to depart.
OSIRIDE Barbara! E puoi dinanzi agli occhi tuoi pria vedermi spirar?	OSIRIDE Cruel one! And can you before your eyes first see me perish?
ELCÌA Qual nuova è questa specie di tormentare un'alma oppressa? Ah! Rimanti. . .	ELCÌA What is this new form of tormenting an oppressed soul? Ah! Stop. . .
OSIRIDE Ti arresta!	OSIRIDE Stay here!
ELCÌA Oh dio! Me'l vieta un barbaro dover. . . caro! Che affanno! Prendi l'estremo addio. . . Quale istante fatal.	ELCÌA Oh God! a cruel duty forbids me. . . dearest! What agony! Take your last farewell. . . How fatal a moment.
OSIRIDE Ferma, ben mio!	OSIRIDE Stay, my love!
[Tenoi d'attacco]	***[Tenoi d'attacco]***
Ah se puoi così lasciarmi, se già tace in te l'affetto, di tua man pria mi apri il petto, e ne squarci a brani il cor!	Ah if you can leave me thus, if affection is already muted in you, with your hand first open my breast, and tear my heart into shreds!
ELCÌA Ma perché così straziarmi perché farmi più infelice? Questo pianto a te non dice quanto è fiero il mio dolor?	ELCÌA But why do you torture me thus why make me more unhappy? Do these tears not say how desperate is my grief?

[Cantabile] ELCÌA E OSIRIDE Non è ver che stringa il ciel di due cuori le catene, se a quest'alma affanni, e pena costò sempre il nostro amor!	***[Cantabile]*** ELCÌA and OSIRIDE It is not true that heaven ties the bond between two hearts, if our love always costs my soul grief and pain!
[Tempo di mezzo] *(squillano le trombe di lontano)*	***[Tempo di mezzo]*** *(The trumpets are heard from afar)*
ELCÌA Ah! Quel suon già d'Israele or raccoglie i fidi. . . addio.	ELCÌA Ah! That sound already now summons the faithful of Israel. . . farewell.
OSIRIDE Chi sarà quell'uom, quel dio, che da me si può involar? *(trattenendola con impeto)*	OSIRIDE Who shall be that man, that god, who can steal you from me? *(holding her back impetuously)*
ELCÌA Deh! mi lascia. . .	ELCÌA In pity, let me go. . .
OSIRIDE Invan lo speri. . .	OSIRIDE Vain is that hope. . .
ELCÌA Ah! paventa! . .	ELCÌA Ah! Stand in awe! . .
OSIRIDE Orrendi e neri cadan tutti sul mio capo del tuo dio gli sdegni, e l'ire. . .	OSIRIDE Hideous and black let fall upon my head all your god's wrath and anger. . .
ELCÌA Ma funesto un tanto ardire. . .	ELCÌA But such temerity is fatal. . .
OSIRIDE L'alma mia non sa tremar.	OSIRIDE My soul knows no fear.
[Cabaletta] ELCÌA E OSIRIDE[1] Dov'è mai quel core amante, che in sì fiero, e rio momento non compianga il mio tormento, questo barbaro penar?	***[Cabaletta]*** ELCÌA and OSIRIDE Where are those loving hearts, who in a such harsh and cruel moment would not take pity on my torment, on this barbarous pain?

[1] In the score, an addional broken *ottonario* – "Elcìa: Odi? Osiride: Oh pena! Elcìa: Addio. Osiride: Ah! t'arresta." – appears after the presentation of the quatrain. A variation of the second half of the quatrain follows.

Verdi's *Rigoletto* (1851), Act I
"Giovanna ho dei rimorsi -- Signor né principe – io lo vorrei"
Gilda-Duke

Scena[2]	***Scena***
GILDA Giovanna, ho dei rimorsi. . .	GILDA Giovanna, I feel so guilty. . .
GIOVANNA E perché mai?	GIOVANNA And why?
GILDA Tacqui che un giovin ne seguiva al tempio.	GILDA I did not tell him that a youth followed me from church.
GIOVANNA Perché ciò dirgli? . . l'odiate dunque cotesto giovin, voi?	GIOVANNA Why should you tell him? Do you hate the youth?
GILDA No, no, ché troppo è bello e spira amore. . .	GILDA No, no, he is very handsome and inspires love. . .
GIOVANNA E magnanimo sembra e gran signore.	GIOVANNA And he seems to be a generous, fine gentleman.
Tempo d'attacco	***Tempo d'attacco***
GILDA Signor né principe – io lo vorrei; sento che povero – più l'amerei. Sognando o vigile – sempre lo chiamo. E l'alma in estasi – gli dice t'a. . .	GILDA Neither nobleman nor prince – I wish him to be; the poorer he prove – the more shall I love him. Sleeping or waking – I always call him, And my heart in ecstasy – tells him I lo. . .
DUCA *(esce improvviso, fa cenno a Giovanna d'andarsene, e inginocchiandosi a' piedi di Gilda termina la frase)* T'amo T'amo ripetilo – sì caro accento, un puro schiudimi – ciel di contento!	DUKE *(Suddenly comes forward, signals GIOVANNA to retire, and kneeling at the feet of Gilda.)* I love you, I love you, I repeat – Such sweet accents open to me a pure – heaven of satisfaction!
GILDA Giovanna? . . Ahi misera! – non v'è più alcuno che qui rispondami! . . – Oh dio! . . nessuno! . .	GILDA Giovanna? . . Alas! – there is no one who answers me here! – Oh, god! No one! . .
DUCA Son io coll'anima – che ti rispondo. . . Ah, due che s'amano – son tutto un mondo!...	DUKE It is I with the soul – that responds to you. . . Ah, two who love each other – are a world in themselves!
GILDA Chi mai, chi giungere – vi fece a me?	GILDA Who on earth made – you come here?
DUCA S'angelo o demone – che importa a te?	DUKE Angel or demon – does it matter to you?

[2] All sectional indications are printed in the libretto; for the last section, "*stretta*" appears instead of *cabaletta*.

Io t'amo. . .	I love you. . .
GILDA Uscitene. –	GILDA Go away. –
DUCA Uscire! . . adesso! . .	DUKE Go away! . . Now! . .
Ora che accendene – un fuoco istesso! . . Ah inseparabile – d'amore il dio stringeva, o vergine, – tuo fato al mio!	Now that a fire has been – just kindled! . . Ah inseparably – the god of love bounded, o maiden, – your fate with mine!
Tempo cantabile È il sol dell'anima, – la vita è amore, sua voce è il palpito – del nostro core. . . e fama e gloria, – potenza e trono, terrene, fragili – cose qui sono. Una pur avvene – sola, divina, è amor che agli angeli – più ne avvicina!	***Cantábile*** Love is the sun of soul – and the life, its voice is the palpitation – of our hearts. . . fame and glory, – power and throne, are terrestrial, fragile – things. One pure future – unique, divine, is love that bears us – closer to angels!
GILDA: (Ah de' miei vergini – sogni son queste le voci tenere – sì care a me!) DUCA: Adunque amiamoci, – donna celeste, d'invidia agli uomini – sarò per te. (insieme)	GILDA (Ah, in my virginal – dreams I longed for these tender words – so dear to me! (together) DUKE Therefore let's love each other – a celestial woman, the envy of all mankind – I will be because of you.
Tempo di mezzo DUCA Che m'ami, deh ripetimi. . .	***Tempo di mezzo*** DUKE You love me, say that again. . .
GILDA L'udiste.	GILDA You've heard it.
DUCA Oh me felice!	DUKE I am happy!
GILDA Il nome vostro ditemi. . . Saperlo non mi lice?	GILDA Tell me your name. . . am I permitted to know it?
CEPRANO *(dalla via, a Borsa)* Il loco è qui. . .	CEPRANO *(from the street, to Borsa)* This is the place. . .
DUCA *(pensando)* Mi nomino. . .	DUKE *(thinking)* My name is . . .
BORSA *(a Ceprano)* Sta ben. . . *(partono)*	BORSA *(to Ceprano)* All right. . . *(they leave)*
DUCA Gualtier Maldè. . . Studente sono. . . povero. . .	DUKE Gualtier Maldè. . . I am a student . . . and poor. . .

GIOVANNA *(tornando spaventata)* Romor di passi è fuore. . .	GIOVANNA *(returning in alarm)* I hear footsteps outside. . .
GILDA Forse mio padre. . .	GILDA Perhaps it's my father. . .
DUCA (Ah cogliere potessi il traditore che sì mi sturba!)	DUKE (Ah, if I could only catch the traitor who interrupts me like this!)
GILDA *(a Giovanna)* Adducilo di qua al bastione. . . Ite. . .	GILDA *(to Giovanna)* Let him leave from this terrace door. . . Go. . .
DUCA Di' m'amerai tu? . .	DUKE Tell me, will you love me? . .
GILDA E voi?	GILDA And you?
DUCA L'intera vita. . . poi. . .	DUKE With all my life. . . and . . .
GILDA Non più. . . non più. . . partite. . .	GILDA No more. . . no more. . . leave. . .
Stretta GILDA e DUCA Addio. . . speranza ed anima sol tu sarai per me. Addio. . . vivrà immutabile l'affetto mio per te.	***Cabaletta*** GILDA and DUKE Farewell, my hope and soul only you will be. Farewell. . . will never change my affection for you.

Leoncavallo's *I pagliacci* (1892), Act I
"Nedda! Silvio! a quest' ora . . . -- Decidi il mio destin"
Nedda-Silvio

[Scena]	***[Scena]***
SILVIO	SILVIO
Nedda!	Nedda!
NEDDA	NEDDA
(affrettandosi verso di lui)	*(hurrying toward him)*
Silvio! a quest'ora. . . che imprudenza!	Silvio! At this hour. . . what imprudence!
SILVIO	SILVIO
(saltando allegramente e venendo verso di lui)	*(jumping happily and coming toward her)*
Ah bah! Sapea che io non rischiavo nulla. Canio e Peppe da lunge a la taverna, a la taverna ho scorto! . . Ma prudente per la macchia a me nota qui ne venni.	Ah, bah! I knew that I was risking nothing. I accompanied Canio and Beppe to the tavern, far away! . . But cautiously, I came here through the woods known by me.
NEDDA	NEDDA
E ancora un poco in Tonio t'imbattevi!	A minute earlier, you'd have bumped Tonio!
SILVIO	SILVIO
(ridendo)	*(laughing)*
Oh! Tonio il gobbo!	Oh! Tonio the hunchback!
NEDDA	NEDDA
Il gobbo è da temersi!	The hunchback is to be feared!
M'ama. . . Ora qui me 'l disse. . . e nel bestiale delirio suo, baci chiedendo, ardia correr su me!	He loves me. Just now here he told me, and in his bestial delirium, demanding kisses, he threw himself on me!
SILVIO	SILVIO
Per dio!	By god!
NEDDA	NEDDA
Ma con la frusta	But with the whip
del cane immondo la foga calmai!	I calmed down the filthy dog's passion!
SILVIO	SILVIO
E fra quest'ansie in eterno vivrai?!	And in this anguish will you live eternally?!
[Cantabile]	***[Cantabile]***
Decidi il mio destin, Nedda! Nedda, rimani! Tu il sai, la festa ha fin e parte ognun domani. Nedda! Nedda! E quando tu di qui sarai partita, che addiverrà di me. . . della mia vita?!	Decide my fate, Nedda! Nedda, stay! You know the holiday is ending and everyone will leave tomorrow. Nedda, Nedda! And when you have left here, what will become of me. . . and of my life
NEDDA	NEDDA
Silvio!	Silvio!

SILVIO
Nedda, rispondimi:
S'è ver che Canio non amasti mai,
s'è vero che t'è in odio
il ramingar e'l mestier che tu fai,
se l'immenso amor tuo – una fola non è
questa notte partiam! – fuggi, fuggi con me!

NEDDA
Non mi tentar! Vuoi tu – perder la vita mia?
Taci Silvio, non più... – È delirio, è follia!
Io mi confido a te – a te cui diedi il cor!
Non abusar di me – del mio febbrile amor!
Non mi tentar! E poi. . . – Chissà! . . meglio è partir.
Sta il destin contro noi – è vano il nostro dir!
Eppure dal mio cor – strapparti non poss'io,
vivrò sol de l'amor – ch'hai destato al cor mio!

[Tempo di mezzo]

(Tonio appare dal fondo a sinistra.)

SILVIO
No, più non m'ami!

TONIO
(Ah! T'ho colta, sgualdrina!)

(fugge dal sentiero minacciando)

NEDDA
Sì, t'amo! t'amo!

SILVIO
E parti domattina?

[Cabaletta]
(amorosamente, cercando ammaliarla)

E allor perché, di', tu m'hai stregato
se vuoi lasciarmi senza pietà?!
Quel bacio tuo perché me l'hai dato
fra spasmi ardenti di voluttà?!
Se tu scordasti l'ore fugaci,
io non lo posso, e voglio ancor,
que' spasmi ardenti, que' caldi baci,
che tanta febbre m'han messo in cor!

NEDDA
(vinta e smarrita)
Nulla scordai. . . m'ha sconvolta e turbata
questo amor che ne'l guardo ti sfavilla!
Viver voglio a te avvinta, affascinata,
una vita d'amor calma e tranquilla!
A te mi dono; su me solo impera.
Ed io ti prendo e m'abbandono intera!

SILVIO
Nedda, answer me:
If it's true that you've never loved Canio
if it's true that you hate
this wandering life and trade,
if your great love – is not a myth,
let us flee tonight! – Come, flee with me!

NEDDA
Don't tempt me! Do you – want to ruin my life?
Quiet, Silvio, no more. . . – This is madness, folly!
I confide in you – in you whom I've given my heart!
Don't abuse me – my ardent love!
Don't tempt me! And then. . . – who knows! . . it's better to leave.
Fate is against us – our words are in vain!
Yet from my heart – I cannot tear you away,
I'll live only on the love – which you've awakened in my heart!

[Tempo di mezzo]

(Tonio appears upstage left)

SILVIO
No, you don't love me anymore!

TONIO
(Ah! I've caught you, slut!)

(runs away through the path, threatening)

NEDDA
Yes, I love you! I love you!

SILVIO
And you'll leave tomorrow morning?

[Cabaletta]
(lovingly, alluringly)

Then, tell me, why have you ensnared me,
if you must leave me without pity?!
Why have you given me your kiss
in ardent spasms of pleasure?!
Even if you forget those fleeting hours,
I cannot, and I desire still,
those ardent spasms, flaming kisses,
that have kindled immense passion in my heart!

NEDDA
(overcome and yielding)
I've forgotten nothing. . . I'm confused and shaken
by this love that glitters in you gaze!
I wish to live bound to you, enchanted,
a life of calm and tranquil love!
To you I give myself; you alone rule me.
And I take you and wholly surrender you!

[Closing scena] SILVIO *(stringendola fra le braccia)* Verrai? NEDDA Sì. . . Baciami! SILVIO Tutto scordiamo. NEDDA Negli occhi mi guarda! SILVIO Sì, ti guardo e ti bacio! t'amo, t'amo.	***[Closing scena]*** SILVIO *(clutching her in his arms)* Will you come? NEDDA Yes. . . Kiss me! SILVIO Let us forget everything. NEDDA Look into my eyes! SILVIO Yes, I look at you and kiss you! I love you, I love you.

Puccini's Six Duets

***Edgar* (1889), Act IV**
"Sia benedetto il giorno in cui sei nata" (DID 2)
Edgar-Fidelia

[Tempo d'attacco]	***[Tempo d'attacco]***
EDGAR	EDGAR
Sia benedetto il giorno in cui sei nata, O mio tesor! . . Sia benedetto il fior Che in quell'alba d'aprile profumata Mi rivelò il tuo amor. . .	Blessed is the day on which you were born, O my treasure! . . Blessed be the flower That in that dawn of scented April revealed your love to me. . .
FIDELIA	FIDELIA
Tu vivi. . . M'ami. . . Io ti rivedo ancora. . . O realtà ch'era follia sperar! . . Ah! questo giorno benedir, quest'ora Io so soltanto, Edgar!	You are alive. . . love me. . . I see you once more. . . Oh, now, it is reality that it was folly to hope! . . Ah! I only know to bless this day, this hour, Edgar!
EDGAR	EDGAR
Il poter dell'amor vince la morte, Tu lo vedi, mio ben. . . Quando non desta Che ribrezzo il piacer; quando la gloria Più non appar che fatuo fuoco; quando In abbiezione ogni illusion si muta; Più non si vive ormai! – su quella bara Ove mi difendesti, io non giacea! Per conoscer la vita Io simulai la morte! Ma sepolto nel duolo, o sottoterra, Or io sarei, se, col tuo santo amor, Tu strappato all'abisso non mi avessi, Angelo salvator!	The power of love conquers death, You see, my love ... When pleasure only arouses disgust; when glory seems no more than a phosphorous light; when in abjection every illusion is abased; no longer you live! – on that coffin where you defended me, I was not lying! To know life I pretended to be dead! But now, I would be buried in grief, or underground, if, with your sacred love, You hadn't snatched me back from the abyss, Angel of salvation!
[Cantabile]	***[Cantabile]***
Ma invano io tento – trovar l'accento Che a te riveli – l'anima mia! Indegno io sono – del tuo perdono. . . E di mia mano – saprei morir S'io ti dovessi – perdere ancor!	But in vain I try – to find the words that would reveal – my soul to you! I am unworthy – of your forgiveness. . . And by my own hand – I would die if I were – to lose you again!
FIDELIA	FIDELIA
Tutto comprendo! – Vano soffrir, O Edgar, è il tuo! – Vieni ed oblia! Dei di trascorsi – oblia l'orror!	I understand everything! – Your suffering is vain, O Edgar! – Come and forget! forget the horror – of days gone by!
Io del passato – solo rammento D'aprile un'alba – pura, soave. . . D'immensa gioia – soltanto io sento, Edgar, quest'oggi – battermi il cuor. . . Per sempre uniti – ora noi siamo... Ogni dolore – oggi scorderai... Come lontano, – spento, ti amai, Giuro d'amarti – d'eterno amor!	Of the past– I remember only a dawn of April – pure and sweet. . . With immense joy – I only feel, Edgar, today – my heart beating. . . Forever united – now we are. . . Any pain – you will forget today. .. As I love you – when you were far, and dead, I swear to love you – with love eternal!

EDGAR Santa, ingenua parola. . . Essa discende Qual pia rugiada in me! . . Come risplende Di luce celestial la tua pupilla! Dal tuo sublime amor redento io sono! (*Durante queste parole di Edgar, Tigrana si affaccia alla vetrata della porta in fondo, vi resta un momento fissando Edgar e Fidelia, poi scompare*)	EDGAR Holy, innocent words. . . They fall like holy dewdrops on me! . . How your pupils, shine with celestial light! I am redeemed by your sublime love! (*During Edgar's words, Tigrana appears in the door window, stares at Edgar and Fidelia, then disappears*)
[Tempo di mezzo] FIDELIA *(indicando verso la porta con spavento)* Ah... Un'ombra ... là!	***[Tempo di mezzo]*** FIDELIA *(Pointing to the door with fright)* Ah. . . A shadow. . . there!
EDGAR *(va a vedere, poi torna verso Fidelia)* No. . . Alcun. . . Soli noi siamo!	EDGAR *(Goes to see, then comes back to Fidelia)* No. . . No one. . . we are alone!
Soli! . . E dirti poss'io l'ardente ebbrezza Che provo a te vicin. . . Dirti poss'io La voluttà che accende il sangue mio Al sol pensiero d'una tua carezza!	Alone! . . And I can tell you of the ardent inebriation that I feel at you side. . . I can tell you of the pleasure that sets my blood aflame at the mere thought of your caress!
[Cabaletta] FIDELIA Son tua! . . Son tua!	***[Cabaletta]*** FIDELIA I am yours! . . I am yours!
EDGAR Ah, nei tuoi baci io voglio Tutto dimenticar!	EDGAR Ah, in your kisses I want to forget everything!
FIDELIA Tua la mia vita, Il mio voler! . .	FIDELIA My life and my will are yours! . .
EDGAR Da questo dì soltanto Per te vivrò! . .	EDGAR From this day I will live only for you! . .
FIDELIA Anima e corpo tua Io sono, Edgar! . .	FIDELIA Soul and body I am yours, Edgar! . .
EDGAR Oh estasi infinita!	EDGAR Oh infinite ecstasy!
FIDELIA Gioia sublime che il mio labbro invano Esprimer vuol!	FIDELIA A sublime joy that my lips in vain try to express!
EDGAR Ah, ch'io sia maledetto Se tradirò il tuo affetto!	EDGAR Ah, may I be cursed if I ever betray you affection!
FIDELIA Pria m'uccidi Che abbandonarmi ancor!	FIDELIA Kill me rather than abandon me again!

EDGAR No. . . No. . . Siccome il tuo Sarà eterno il mio amor! O mia Fidelia amata, O tenera mia sposa, Sopra il mio cuor riposa, Io vivo sol per te! . . FIDELIA Spesso l'ho un dì sognata Lungi da te quest'ora. . . Parmi sognare ancora E sogno il mio non è!	EDGAR No. . . No. . . Just like yours, my love will be eternal! O my beloved Fidelia, O my tender bride, rest on my heart, I live only for you! . . FIDELIA Often in the past, away from you I have often dreamed of this moment. . . I feel I am still dreaming And this is not a dream!

La bohème (1896), Act I
"Chi è là? . . . -- Oh! Sventata! La chiave della stanza!" (DID 7)
Rodolfo-Mimì

[Scena] *(bussano timidamente alla porta)* RODOLFO Chi è là? MIMÌ *(di fuori)* Scusi. RODOLFO Una donna! MIMÌ Di grazia, mi si è spento il lume. RODOLFO *(corre ad aprire)* Ecco. MIMÌ *(sull'uscio, con un lume spento in mano ed una chiave)* Vorrebbe? . . RODOLFO S'accomodi un momento. MIMÌ Non occorre. RODOLFO *(insistendo)* La prego, entri. MIMÌ *(entra, è presa da soffocazione)* Ah! RODOLFO *(premuroso)* Si sente male? MIMÌ No. . . nulla. RODOLFO Impallidisce! MIMÌ *(presa da tosse)* È il respir. . . Quelle scale. . .	***[Scena]*** *(Someone timidly knocks at the door)* RODOLFO Who's there? MIMÌ *(outside)* Excuse me. RODOLFO A woman! MIMÌ I'm sorry...my light has gone out. RODOLFO *(runs to open the door.)* Here. MIMÌ *(in the doorway, holding a candlestick and a key)* Would you? . . RODOLFO Come in for a moment. MIMÌ There's no need. RODOLFO *(insisting)* I beg, come in. MIMÌ *(enters, and has a coughing fit.)* Ah! RODOLFO *(concerned)* Are you unwell? MIMÌ No. . . it's nothing. RODOLFO You're pale! MIMÌ *(a coughing fit)* It's my breath. . . The stairs. . .

(sviene, e Rodolfo è appena a tempo di sorreggerla ed adagiarla su di una sedia, mentre dalle mani di Mimì cadono candeliere e chiave)	*(She faints, and Rodolfo is just in time to support her and help her to a chair. The candlestick and the key fall from her hands.)*
RODOLFO *(imbarazzato)* Ed ora come faccio? . . come faccio? . .	RODOLFO *(embarassed)* Now what shall I do? . . what shall I do? . .
(va a prendere dell'acqua e ne spruzza il viso di Mimì)	*(gets some water and sprinkles her face.)*
Così!	Like this!
(guardandola con grande interesse)	*(looking at her with great interest)*
Che viso da malata!	How ill she looks!
(Mimì rinviene)	*(Mimì comes to)*
RODOLFO Si sente meglio?	RODOLFO Do you feel better?
MIMÌ *(con un fi di voce)* Sì.	MIMÌ *(with a feeble voice)* Yes.
RODOLFO Ma qui c'è tanto freddo. Segga vicino al fuoco.	RODOLFO But it's so cold here. Sit by the fire.
(fa alzare Mimì e la conduce a sedere presso al camino)	*(helps Mimi stand up and leads her to sit at the fireplace)*
Aspetti. . . un po' di vino. . .	Wait. . . some wine. . .
(corre alla tavola e vi prende bottiglia e bicchiere)	*(runs to the table and takes a bottle and a glass)*
MIMÌ Grazie. . .	MIMÌ Thank you. . .
RODOLFO *(le dà il bicchiere e le versa da bere)* A lei.	RODOLFO *(gives her the glass and pours her a drink)* For you.
MIMÌ Poco, poco.	MIMÌ Just a little.
RODOLFO Così?	RODOLFO Like this?
MIMÌ Grazie. *(beve)*	MIMÌ Thank you. *(drinks)*
RODOLFO *(ammirandola)* (Che bella bambina!)	RODOLFO *(admiring her)* (What a lovely creature!)
MIMÌ *(levandosi, cerca il suo candeliere)* Ora permetta che accenda il lume. È tutto passato.	MIMÌ *(rising, searches for her candle)* Now, please light my candle. I am alright now.

RODOLFO Tanta fretta?	RODOLFO Such a hurry?
MIMÌ Sì.	MIMÌ Yes.
RODOLFO *(accende il lume di Mimì e glie lo consegna senza far parola)*	RODOLFO *(lights her candle and brings it to her withoug a word)*
MIMÌ Grazie. Buona sera.	MIMÌ Thank you. Good night.
RODOLFO *(l'accompagna fino sull'uscio, poi ritorna subito al lavoro)* Buona sera.	RODOLFO *(accompanies her to the door, then goes back to work)* Good night.
MIMÌ *(esce, poi riappare sull'uscio)*	MIMÌ *(goes out, then reappears at the door)*
[Tempo d'attacco] Oh! sventata! La chiave della stanza,	***[Tempo d'attacco]*** Oh! Careless me! The key to my room,
RODOLFO Eh? . .	RODOLFO Eh? . .
MIMÌ Dove l'ho lasciata?	MIMÌ Where have I left it?
RODOLFO Non stia sull'uscio; il lume, vede, vacilla al vento.	RODOLFO Don't stand in the doorway; look, your candle is wavering in the draft.
(il lume di Mimì si spegne)	*(Mimì's candle goes out)*
MIMÌ Oh dio! Torni ad accenderlo.	MIMÌ Oh god! Come back to relight it.
RODOLFO *(accorre colla sua candela per riaccendere quella di Mimì, ma avvicinandosi alla porta anche il suo lume si spegne e la camera rimane buia)*	RODOLFO *(hastens to her with his light, but as he reaches the door, his candle goes out, too. The room is dark.)*
Ecco. . . Anche il mio s'è spento! Buio pesto!	There. . . Mine's out, too! Pitch dark!
MIMÌ Ah! disgraziata! E la chiave?	MIMÌ Ah! unfortunate! and the key?
(avanzandosi a tentoni incontra la tavola e vi depone il suo candeliere)	*(advances groping for the table and puts her candle on it)*
RODOLFO Ove sarà? . . *(si trova presso la porta e la chiude)*	RODOLFO Where can it be? . . *(goes back to the door and closes it)*

MIMÌ Cerchi. *(cerca la chiave sul pavimento strisciando i piedi: Rodolfo fa lo stesso e travata la tavola vi depone egli pure il candeliere, poi torna a cercarer la chiave tastando colle mani il pavimento)* RODOLFO Cerco. Ah! . . *(la trova e la intasca)* MIMÌ L'ha trovata? RODOLFO No. . . MIMÌ Mi parve... RODOLFO . . . in verità! MIMÌ *(confusa)* Importuna è la vicina. . . RODOLFO Cosa dice, ma le par! *(guidato dalla voce di Mimi, Rodolfo finge di cercare mentre si avvicina ad essa; Mimi si china a terra e cerca a tastoni ; Rodolfo colla sua mano incontra quel'a di Mimi, e l'afferra)* MIMÌ *(sorpresa, rizzandosi)* Ah! ***[Cantabile]*** RODOLFO *(tenendo la mano di Mimì)* Che gelida manina! se la lasci riscaldar. Cercar che giova? – Al buio non si trova. Ma per fortuna – è una notte di luna, e qui la luna l'abbiamo vicina. Aspetti, signorina, e intanto le dirò con due parole chi son, che faccio e come vivo. Vuole? *(Mimì tace)* Chi son? – Sono un poeta. Che cosa faccio? – Scrivo. E come vivo? – Vivo.	MIMÌ Serch. *(looks for the key crawling on the floor: Rodolfo does the same and finding the table, puts his candle on it, then returns to the search)* RODOLFO I'm searching. Ah! . . *(finds the key and pockets it)* MIMÌ Did you find it? RODOLFO No. . . MIMÌ I thought. . . RODOLFO . . . truly not! MIMÌ *(confused)* You got a bothersome neighbor. . . RODOLFO What are you saying, not at all! *(guided by the voice of Mimì, Rodolfo pretends to search, as he moves towards her; Mimì bends down and gropes for the key; Rodolso's hand finds Mimì's, and grabs it)* MIMÌ *(surprised and jumping up)* Ah! ***[Cantabile]*** RODOLFO *(holding Mimì's hand)* What a cold hand! let me warm it. Why bother searching? – In this darkness, we'll not find it. But luckily – it's a night lit by the moon, and up here she is so close to us. Wait, miss, I will tell you in just two words who I am, what I do, and how I live. Shall I? *(Mimì is silent)* Who am I? – I am a poet. What do I do? – I write. And how do I live? – I live.

In mia povertà lieta scialo da gran signore rime ed inni d'amore. Per sogni, per chimere e per castelli in aria l'anima ho milionaria. Talor dal mio forziere ruban tutti i gioielli due ladri: gli occhi belli. V'entrar con voi pur ora ed i miei sogni usati tosto son dileguati. Ma il furto non m'accora, poiché vi ha preso stanza la dolce speranza! Or che mi conoscete, parlate voi. Chi siete? Vi piaccia dirlo?	In my happy poverty, I squander like a grand lord my poems and songs of love. In my dreams, reveries, and castles-in-the-air, I am a millionaire in spirit. Yet sometimes from my strongbox, two thieves, a pair of lovely eyes, steal all my gems! They entered with you just now! and my usual dreams immediately disappeared. But the theft does not upset me, because sweet hope filled the empty space! Now that you know me, please speak. Who are you? Would you like to say?
MIMÌ Sì. Mi chiamano Mimì, ma il mio nome è Lucia. La storia mia è breve. A tela o a seta ricamo in casa e fuori, in bianco ed a colori. Lavoro d'ago, sono tranquilla e lieta ed è mio svago far gigli e rose. Mi piaccion quelle cose che han sì dolce malìa, che parlano d'amor, di primavere, di sogni e di chimere, quelle cose che han nome poesia. . . Lei m'intende?	MIMÌ Yes. They call me Mimì, but my real name is Lucia. My story is brief: Of linen and silk I embroider at my home or away, in white and in color. Needlework, I am calm and happy, and my pastime is making lilies and roses. I cherish these things that have such sweet magic, that speak of love, of spring, of dreams and visions, the things that are called poetry. . . Do you understand me?
RODOLFO Sì, sì.	RODOLFO Yes, yes.
MIMÌ Mi chiamano Mimì, ed il perché non so. Sola, mi fo il pranzo da me stessa. Non vado sempre a messa, ma assai prego il Signore. Vivo sola, soletta nella mia cameretta che guarda i tetti e in cielo,	MIMÌ They call me Mimì, and I don't know why. Alone, I make myself dinner I don't always attend mass, but I pray to the Lord frequently. I live by myself, all alone in my little room that has a view of roofs and the sky,

ma quando vien lo sgelo il primo sole è mio. Col novo aprile una rosa germoglia sul davanzal ; ne aspiro a foglia a foglia l'olezzo. . . E si gentile il profumo d'un fiore! Quelli ch'io fingo, ahimè! non hanno odore. Altro di me non le saprei narrare. Sono la sua vicina che la vien fuori d'ora a importunare.	But when the thaw comes, the first rays of the sun are mine. With a new spring a rose buds on the windowsill; I inhale petal by petal the scent. . . And so delicate the fragrance of a flower! The flowers that I sew, alas, have no odour. There's nothing more I can tell you about myself. I am your neighbor, who comes at inopportune hour to bother you.
[Tempo di mezzo] *(dal cortile)* SCHAUNARD Ehi! Rodolfo!	***[Tempo di mezzo]*** *(from the courtyard)* SCHAUNARD Hey! Rodolfo!
COLLINE Rodolfo!	COLLINE Rodolfo!
MARCELLO Olà. Non senti?	MARCELLO Hello! Don't you hear us?
MARCELLO Lumaca!	MARCELLO Slowcoach!
COLLINE Poetucolo!	COLLINE Rhymester!
SCHAUNARD Accidenti al pigro!	SCHAUNARD Lazy damn!
(sempre più impaziente, Rodolfo a tentoni si avvia alla finestra e l'apre spingendosi un poco fuori per rispondere agli amici che sono giù nel cortile: dalla finestra aperta entrano i raggi lunari, rischiarando così la camera)	*(Getting more impatient, Rodolfo holds the window open a little to answer to his friends in the courtyard: from the open window the moon shines into the room)*
RODOLFO *(alla finestra)* Scrivo ancor tre righe a volo.	RODOLFO *(at the window)* I will write three more lines quickly.
MIMÌ *(avvicinandosi un poco alla finestra)* Chi sono?	MIMÌ *(approaches the window a little)* Who are they?
RODOLFO Amici.	RODOLFO Friends.
SCHAUNARD Sentirai le tue.	SCHAUNARD You'll hear about this.
MARCELLO Che te ne fai lì solo?	MARCELLO What are you doing there alone?

RODOLFO Non sono solo. Siamo due. Andate da *Momus*, tenete il posto, ci saremo tosto. *(rimane alla finestra, onde assicurasi che gli amici se ne vanno)* MARCELLO, SCHAUNARD, COLLINE *(allontanandosi)* *Momus*, *Momus*, *Momus*, zitti e discreti andiamocene via. *Momus*, *Momus*, *Momus*, il poeta trovò la poesia. ***[Cabaletta]*** *(Mimì si è ancora avvicinata alla finestra per modo che i raggi lunari la illuminano: Rodolfo volgendosi scorge Mimì avvolta come da un nimbo di luce, e la contempla, quasi estatico)* RODOLFO O soave fanciulla, o dolce viso di mite circonfuso alba lunar, in te, vivo ravviso il sogno ch'io vorrei sempre sognar! Fremono dentro l'anima già le ebbrezze supreme, amor, nel bacio freme! MIMÌ (Oh! come dolci scendono le sue lusinghe al core. . . tu sol comandi, amore! . .) ***[an incerted tempo di mezzo]*** *(Rodolfo la bacia)* MIMÌ *(svincolandosi)* No, per pietà! RODOLFO Sei mia! MIMÌ Gli amici aspettan. . . RODOLFO Già mi mandi via? MIMÌ Vorrei dir. . . ma non oso. . .	RODOLFO I'm not alone. There are two of us. Go to Café Momus, and get a table, We'll be there soon. *(stays at the window, in order to make sure that his friends are leaving)* MARCELLO, SCHAUNARD, COLLINE *(drifting away)* *Momus*, *Momus*, *Momus*, quietly and discreetly we're off. *Momus*, *Momus*, *Momus*, The poet has found poetry. ***[Cabaletta]*** *(Mimi has come closer to the window so that the moonbeams illuminate her: turning, Rodolfo finds Mimì wrapped in a halo of light, and he contemplates her, almost ecstatically)* RODOLFO O sweet girl, o sweet face bathed in the soft moonlight, in you, I live and perceive the dream that I'd like to dream forever! Already in my soul the supreme intoxication trembles, love trembles in our kiss! MIMÌ (Oh! How sweetly enter his praises into my heart. . . you alone comand, love! . .) ***[an inserted tempo di mezzo]*** *(Rodolfo kisses Mimì)* MIMÌ *(freeing herself)* No, please! RODOLFO You are mine! MIMÌ Your friends are waiting. . . RODOLFO You send me away already? MIMÌ I'd like to say. . . but dare not. . .

RODOLFO Di'. MIMÌ *(con graziosa furberia)* Se venissi con voi? RODOLFO Che? . . Mimì? *(con intenzione tentatrice)* Sarebbe così dolce restar qui. C'è freddo fuori. MIMÌ Vi starò vicina! . . RODOLFO E al ritorno? MIMÌ *(maliziosa)* Curioso! ***[Cabaletta resolution]*** RODOLFO Andiamo. Dammi il braccio o mia piccina. . . MIMÌ *(dà il braccio a Rodolfo)* Obbedisco, signor! *(s'avviano)* RODOLFO Dimmi che m'ami. . . MIMÌ *(con abbandono)* T'amo! RODOLFO Amore! MIMÌ Amor!	RODOLFO Tell me. MIMÌ *(with graceful cunning)* What if I came with you? RODOLFO What? . . Mimì? *(tantalizingly)* It would be nice to stay here. Outside it's cold. MIMÌ I'll stay close by you! . . RODOLFO And when we return? MIMÌ *(mischievously)* Who knows! ***[Cabaletta resolution]*** RODOLFO Let's go. Give me your arm, o my dear. . . MIMÌ *(giving her arm to Rodolfo)* I obey you, sir! *(start walking)* RODOLFO Tell me you love me. . . MIMÌ *(with abandonment)* I love you! RODOLFO Love! MIMÌ Love!

Tosca (1900), Act I
"Mario! Son qui! Perché chiuso? Lo vuole. . ." (DID 8)
Tosca-Cavaradossi

[Tempo d'attacco]	***[Tempo d'attacco]***
Voce di TOSCA *(chiamando ripetutamente stizzita)* Mario!	Voice of TOSCA *(repeatedly, angrily)* Mario!
CAVARADOSSI *(apre)* Son qui!	CAVARADOSSI *(opening the gate)* I am here!
TOSCA *(entra con una specie di violenza, allontana bruscamente Mario che vuole abbracciarla e guarda sospettosa intorno a sé)* Perché chiuso?	TOSCA *(bursts in with a kind of violence, thrusting Mario aside as he tries to embrace her, and looks around suspiciously)* Why was it locked?
CAVARADOSSI *(con simulata indifferenza)* Lo vuole il Sagrestano. . .	CAVARADOSSI *(with feigned indifference)* That was the sacristan's wish.
TOSCA A chi parlavi?	TOSCA With whom were you talking?
CAVARADOSSI A te!	CAVARADOSSI With you!
TOSCA Altre parole bisbigliavi. Ov'è? . .	TOSCA You were whispering with someone. Where is she? . .
CAVARADOSSI Chi?	CAVARADOSSI Who?
TOSCA Colei! . . Quella donna! . . Ho udito i lesti passi ed un fruscio di vesti. . .	TOSCA She! . .That woman! . . I heard her quick steps and her dress rustling. . .
CAVARADOSSI Sogni!	CAVARADOSSI You're dreaming!
TOSCA Lo neghi?	TOSCA Do you deny it?
CAVARADOSSI Lo nego e t'amo! *(per baciarla)*	CAVARADOSSI I deny it and I love you! *(tring to kiss her)*
TOSCA *(con dolce rimprovero)* Oh! innanzi alla Madonna. . .	TOSCA *(with gentle reproach)* Oh! Before the Madonna. . .

Lascia pria ch'io l'infiori e che la preghi.	First let me offer these flowers and pray.
(si avvicina lentamente alla Madonna, dispone con arte, intorno ad essa, i fiori che ha portato con sé, si inginocchia e prega con molta devozione, segnandosi, poi s'alza) *(a Cavaradossi, che si è avviato per riprendere il lavoro)*	*(She approaches the Madonna, arranges artfully about her the flowers she has brought, kneels and prays with much devotion, crosses herself, and rises) (to Cavaradossi, who has started to resume his work)*
Ora stammi a sentir – stasera canto, ma è spettacolo breve. – Tu m'aspetti sull'uscio della scena e alla villa ne andiam soli e soletti.	Now listen – tonight I am singing, but the program will be brief. – Wait for me at the stage entrance and we shall go alone together to your villa.
CAVARADOSSI *(che fu sempre soprapensieri)* Stassera!	CAVARADOSSI *(his thoughts still elsewhere)* Tonight?
TOSCA È luna piena e il notturno effluvio floreale inebria il cor! – Non sei contento?	TOSCA It is the time of the full moon And the nightly fragrance of the flowers Intoxicates the heart! – Are you not contented?
CAVARADOSSI *(ancora un po' distratto e peritoso)* Tanto!	CAVARADOSSI *(still somewhat distraught and thoughtful)* Very much!
TOSCA *(colpita da quell'accento)* Tornalo a dir!	TOSCA *(struck by his tone)* Say it again!
CAVARADOSSI Tanto!	CAVARADOSSI So very happy!
TOSCA Lo dici male: *(va a sedere sulla gradinata presso a Cavaradossi)* ***[Cantabile 1]***	TOSCA How faintly you say it! *(sits on the steps next to Cavaradossi)* ***[Cantabile 1]***
non la sospiri la nostra casetta che tutta ascosa nel verde ci aspetta? nido a noi sacro, ignoto al mondo inter, pien d'amore e di mister? Oh al tuo fianco sentire per le silenziose stellate ombre, salire le voci delle cose! Dai boschi, dai roveti, dall'arse erbe, dall'imo dei franti sepolcreti odorosi di timo, la notte escon bisbigli di minuscoli amori e perfidi consigli che ammolliscono i cuori.	Do you not long for our little house that is waiting for us, hidden in the grove? Our refuge, sacred to us, and unseen by the world, protected with love and mystery? Oh, at your side to listen to the voices of things that rise from the silent starlit shadows! . . From the woods, from the thickets, from dry grass, from the depths of shattered tombs scented with thyme, the night murmurs of its miniscule loves and false counsels that soften the hearts.

Fiorite, o campi immensi, palpitate aure marine nel lunare albor, piovete voluttà, volte stellate! Arde a Tosca nel sangue il folle amor!	Oh wide fields blossom, sea winds throb in the moon's radiance, rain down desire, you vaulted stars! Tosca's blood burns with a mad love!
CAVARADOSSI *(vinto, ma vigilante)* Mi avvinci nei tuoi lacci! . . Sì, verrò mia sirena! ***[Tempo di mezzo]*** *(guarda verso la parte donde uscì Angelotti)* Ma or lasciami al lavoro.	CAVARADOSSI *(concurred, but vigilant)* I am bound in your toils! Yes, I will go my sorceress! ***[Tempo di mezzo]*** *(looks towards where Angelotti went out)* But now let me work.
TOSCA Mi discacci?	TOSCA You dismiss me?
CAVARADOSSI Urge l'opra, lo sai!	CAVARADOSSI My work is pressing, You know it!
TOSCA Vado! *(alza gli occhi e vede il quadro)* Chi è quella donna bionda lassù?	TOSCA I am going! *(glances up and sees the painting)* Who is that blond woman there?
CAVARADOSSI La Maddalena. Ti piace?	CAVARADOSSI Mary Magdalene. Do you like her?
TOSCA È troppo bella!	TOSCA She is too beautiful!
CAVARADOSSI *(ridendo ed inchinandosi)* Prezioso elogio!	CAVARADOSSI *(laughing and bowing)* Rare praise!
TOSCA *(sospettosa)* Ridi? Quegli occhi cilestrini io già li vidi. . .	TOSCA *(suspicious)* You laugh? I have seen those sky-blue eyes before. . .
CAVARADOSSI *(con indifferenza)* Ce n'è tanti pel mondo!	CAVARADOSSI *(unconcerned)* There are so many in the world!
TOSCA *(cercando di ricordare)* Aspetta. . . Aspetta. . . È l'Attavanti!. . .	TOSCA *(trying to remember)* Wait. . . wait. . . It's the Attavanti! . .
CAVARADOSSI *(ridendo)* Brava!...	CAVARADOSSI *(laughing)* Brava!

TOSCA *(cieca di gelosia)* La vedi? T'ama? Tu l'ami? Quei passi, quel bisbiglio. . . Qui stava pur ora! Ah la civetta! A me!	TOSCA *(blind with jealousy)* Do you see her? Does she love you? Do you love her? Those footsteps, whispers. . . She was here just now! Ah the flirt! And to me!
CAVARADOSSI *(serio)* La vidi ieri – ma fu puro caso. A pregar qui venne. . . e la ritrassi non visto.	CAVARADOSSI *(serious)* I saw her yesterday – but by pure chance. She came here to pray. . . and I, unnoticed, painted her.
TOSCA Giura!	TOSCA Swear!
CAVARADOSSI *(serio)* Giuro!	CAVARADOSSI *(serious)* I swear!
TOSCA *(sempre cogli occhi rivolti al quadro)* Come mi guarda fiso!	TOSCA *(her eyes still on the painting)* How intently she stares at me!
CAVARADOSSI *(la spinge dolcemente a scendere dalla gradinata. Essa discende all'indietro tenendo alto le sue mani in quelle di Cavaradossi. Tosca scendendo ha sempre la faccia verso il quadro cui Mario dà le spalle)* Vien via. . .	CAVARADOSSI *(gently promoting her down the stairs. She descends with her hands in Cavaradossi's, always looking at the painting over his shoulders)* Come away! . .
TOSCA Di me beffarda, ride. *(sono scesi)*	TOSCA She taunts and mocks me. *(She has descended)*
CAVARADOSSI Follia! *(la tiene presso di sé fissandola in viso)*	CAVARADOSSI Madness! *(holds her, staring into her face)*
TOSCA *(insistente)* Ah, quegli occhi! . . quegli occhi! . .	TOSCA *(insisting)* Ah, those eyes! . . those eyes! . .
[Cantabile 2] CAVARADOSSI Quale occhio al mondo mai può star di paro al límpido ed ardente occhio tuo nero? In quale mai dell'anima il mistero si rivelò più subito e più chiaro? È questo il desïato è questo il caro occhio ove l'esser mio s'affisa intero. Occhio all'amor soave, all'ira fiero quale altro al mondo ti può star di paro?	***[Cantabile 2]*** CAVARADOSSI What eyes in the world can compare with your limpid and ardent black eyes? In what eyes, the mystery of soul appears more swiftly and more clearly? They are the desired, sweet eyes in which my whole being fastens. Eyes soft with love and fierce with anger where else in the world are eyes to compare with this pair of eyes?

TOSCA *(rapita, appoggiando la testa alla spalla di Cavaradossi)* Oh, come la sai bene l'arte di farti amare! . . ***[Resumed tempo di mezzo]*** *(sempre insistendo nella sua idea)* Ma. . . falle gli occhi neri! . . CAVARADOSSI Mia gelosa! ***[Cabaletta]*** TOSCA Sì, lo sento. . . ti tormento senza posa. CAVARADOSSI Mia gelosa! TOSCA Certa sono – del perdono se tu guardi al mio dolor! CAVARADOSSI Ogni cosa in te mi piace ; l'ira audace e lo spasimo d'amor! TOSCA Dilla ancora la parola che consola. . . dilla ancora! CAVARADOSSI Sì, mia vita, amante inquieta, dirò sempre: "Floria, t'amo!" Se la dolce anima acquieta, "T'amo!" sempre ti dirò! TOSCA *(sciogliendosi, paurosa d'esser vinta)* Dio, Dio! quante peccata! M'hai tutta spettinata! ***[Closing scena]*** CAVARADOSSI Or va – lasciami! TOSCA Tu fino a stassera stai lì, fermo al lavoro. E mi prometti:	TOSCA *(won over, resting her head on Cavaradossi's shoulder)* Oh, how well you know the art of capturing women's hearts! . . ***[Resumed tempo di mezzo]*** *(still persisting in her idea)* But. . . make her eyes black! . . CAVARADOSSI My jealous Tosca! ***[Cabaletta]*** TOSCA Yes, I feel it, I torment you unceasingly. CAVARADOSSI My jealous Tosca! TOSCA I know – you would forgive me If you knew my grief. CAVARADOSSI All things in you delight me; your storming anger and your pulsing love! TOSCA Say again Those consoling words. . . Say them again! CAVARADOSSI My life, my restless beloved, I shall always say, "Floria, I love you!" Set your sweet heart at rest, "I love you!," I shall always say! TOSCA *(disengaging, lest she be won completely)* Good heavens! What a sin! You have undone my hair. ***[Closing scena]*** CAVARADOSSI Now go – leave me alone! TOSCA You stay at your work until this evening. Promise me that,

che sia caso o fortuna, sia treccia bionda o nera, a pregar non verrà, donna nessuna! CAVARADOSSI Lo giuro, amore! . . – Va! TOSCA Quanto mi affretti! CAVARADOSSI *(con dolce rimprovero vedendo rispuntare la gelosia)* Ancora? TOSCA *(cadendo nelle sue braccia e porgendogli la guancia)* No – perdona! . . CAVARADOSSI *(sorridendo)* Davanti la Madonna? TOSCA È tanto buona! *(un bacio e Tosca esce correndo)*	by chance or otherwise, blond locks or black, no woman shall come here to pray? CAVARADOSSI I swear it, beloved. Go now! TOSCA How you do hurry me along! CAVARADOSSI *(mildly reproving, as he sees her jealousy return)* Come, again? TOSCA *(falling into his arms, with up-turned cheek)* No – forgive me! CAVARADOSSI *(smiling)* Before the Madonna? TOSCA She is so good! *(a kiss, and Tosca hurries away)*

La fanciulla del West (1910), Act I
"Buona fortuna! -- Oh, signor Johnson siete. . ." (DID 11)
Minnie-Johnson

[Scena]	***[Scena]***
NICK *[to the minors]* Buona fortuna! *(Nick si dispone a chiudere la "Polka". Sale ai piano superiore e spegne il lume: spegne, qua e là, lumi e candele; va alla sala da ballo; Minnie ne esce; Nick entra, spegne e ritorna)*	NICK *[to the miners]* Good luck to you! *(Nick starts closing the "Polka." He goes up to the floor above and puts out the light: puts out the lights here and there; and goes to the dancing-hall. Minnie comes out of it. Nick enters, puts out the lights and comes back.)*
[Tempo d'attacco]	***[Tempo d'attacco]***
MINNIE *(a Johnson)* Oh, signor Johnson, siete rimasto indietro a farmi compagnia per custodir la casa? . .	MINNIE *(to Johnson)* Oh, Mister Johnson, have you been kind enough to stay behind and keep me company? . .
JOHNSON *(con un lieve turbamento)* Se volete. . .	JOHNSON *(slightly disconcerted)* If you're willing.
(siede presso al tavolo del giuoco. Minnie rimane in piedi dinnanzi a lui, appoggiata al tavolo. Dopo una pausa;)	*(sits down at the card table. Minnie remains sianding in front of him, leaning against the table.)*
Che strana cosa! Ritrovarvi qui dove ognuno può entrare col tranquillo pretesto di bere, e con l'intento di rubare. . .	Curious thing! To come across you here, where anyone can come with the peaceful pretext to drink, and with the intent to steal. . .
MINNIE Vi dò la mia parola che saprei tener fronte a chiunque. . .	MINNIE I give you my word that I know what to do with a fellow. . .
JOHNSON *(osservandola, sorridendo)* Anche a chi non volesse rubare più che un bacio? . .	JOHNSON *(watching her, smiling)* Even if he came to rob you of a kiss? . .
MINNIE *(ridendo)* Anche! . . Onesto mi è accaduto, talvolta. . .	MINNIE *(laughing)* Right! . . Honestly it happened to me, sometimes. . .
(abbassando gli occhi con grazia)	*(lowering her eyes with charm)*
Ma il primo bacio debbo darlo ancora.	But my first kiss, I've still to give it.

JOHNSON *(guardandola con interesse crescente)* Davvero? Ed abitate qui alla «Polka?» MINNIE Abito una capanna a mezzo il monte. JOHNSON Meritate di meglio. MINNIE Mi contento : a me basta; credete. Ci vivo sola sola, senza timore. . . *(una pausa)* Io sento che anche in voi mi fiderei, ben ch'io non so chi siate. . . JOHNSON Non so ben neppur io quello che sono. Amai la vita, e l'amo, e ancor bella mi appare. Certo anche voi l'amate, ma non avete tanto vissuto per guardare fino in fondo alle cose del mondo. . . MINNIE Non so, non vi comprendo. Io non son che una povera fanciulla oscura e buona a nulla: mi dite delle cose tanto belle che forse non intendo. . . Non so che sia, ma sento nel cuore uno scontento d'esser così piccina, e un desiderio d' innalzarmi a voi su, su, come le stelle, per esservi vicina, per potervi parlare. ***[Cantabile]*** JOHNSON Quello che voi tacete me l'ha detto il cuore, quando il braccio v'offersi alla danza con me, contro il mio petto vi sentii tremare, e provai una gioia strana, una nuova pace, che dir non so!	JOHNSON *(looking at her with growing interest)* Really? And do you live here at the "Polka"? MINNIE I live in a cabin half-way up the mountain. JOHNSON You are worth something better. MINNIE I'm satisfied: it just suits me; believe me. I live there all alone, without fear. . . *(a pause)* I feel I can trust you, though I don't know who your are. . . JOHNSON I myself hardly know what I am. I've loved my life, and love it. It still looks beautiful. And so have you enjoyed your life; But you have not yet lived it enough to see things in the world from top to bottom. . . MINNIE I don't know, I don't understand you. I am only a poor girl obscure and good for nothing: You talk to me about things so beautiful that I probably don't understand. . . I don't know what it is, but I feel in my heart a dissatisfaction about being so small, and a longing to raise myself to you, high, high as the stars, to be near you, to be able to speak with you. ***[Cantabile]*** JOHNSON What you cannot say Has been revealed by your heart, when my arms held you in the dance just now; against my heart I could feel yours trembling, and I experienced a strange joy, a new peace that I cannot describe!

MINNIE Come voi, leggermi in cuor non so : ma ho l'anima piena di tanta allegrezza, di tanta paura. . . ***[Tempo di mezzo]*** *(Nick è apparso sulla soglia, con aria preoccupata: Minnie resta contrariata)* Che cosa c' è?	MINNIE How you read my heart that I even don't know: but my soul is full of joy, and yet of fear. . . ***[Tempo di mezzo]*** *(Nick has appeared in the doorway, looking worried: Minnie is annoyed)* What's up?
NICK Guardatevi. S' è visto qui attorno un altro ceffo messicano. . .	NICK Take warning. Another ill-looking greaser has been seen round the camp.
MINNIE *(alzandosi, verso la porta)* Dove, Nick?	MINNIE *(rising, goes towards the door)* Where, Nick?
JOHNSON *(trattenendola, con mistero)* Non andate!	JOHNSON *(holding her back, misteriously)* Don't go!
(Si ode un fischio acuto, nella notte. Johnson fra se)	*(A shrill whistle resounds through the darkness. Johnson to himself)*
Il segnale! . .	The signal! . .
MINNIE *(a un tratto timorosa, come rifugiandosi accanto a Johnson)*	MINNIE *(suddenly frightened, as if seeking protection with Johnson)*
Ascoltate! Che sarà questo fischio?	Listen! Whatever's that whistle?
(indica il barile)	*(pointing to the barrel)*
In quel barile, Johnson, c'è un tesoro. Ci ripongono l'oro i ragazzi. . .	In that keg, Johnson, there's a fortune. This is where the boys leave their gold. . .
JOHNSON E vi lasciano così? . .	JOHNSON And they leave you alone like this? . .
MINNIE Ogni notte rimangon qui a vegliarlo a turno, un po' per uno. Stanotte son partiti sulle peste di quel dannato. . . *(con impeto)* Oh, ma, se qualcuno vuole quell'oro, prima di toccarlo, dovrà uccidermi qui!	MINNIE Every night they stay here taking turns to guard it. Tonight they're all gone off on the track of that rascal. . . *(impetuously)* Oh, but, if anyone wants that gold, before taking it, he has to kill me!
JOHNSON Minnie! E potete correr tanto rischio per ciò che non è vostro?	JOHNSON Minnie! Can you run such risks for a thing which is not yours?

MINNIE *(posa il piede sul barile come per custodirlo)* Oh, lo fareste anche voi! Se sapeste quanta fatica costa, e com'è caro questo denaro! È una lotta superba! L'alcali, il sasso, la creta, la zolla : tutto è nemico! S'accoscian sull'erba umida: il fango negli occhi, nell'ossa, nel cuore! E un giorno, con l'anima frolla, col dorso ricurvo, con arso il cervello, sull'orlo a una fossa, in riva a un ruscello s'adagian: non sorgono più! . .	MINNIE *(places her foot on the keg as if to guard it)* On, you'd do the same! If you knew how hard they work to get it, and how precious this gold is for them! It's a desperate struggle! Alkali, rocks, the clay, the earth: everything is the enermy! They squat on the damp ground: the dirt fills their eyes, their bones, and their hearts! And one day,with spirit broken, with back bent, with brain on fire, on the edge of a pit, on the bank of a stream, they lie down; they don't rise again! . .
(si sofferma, pensosa; si commove, a un ricordo; siede sul barile)	*(She pauses, lost in thought, and moved by a reminiscence, sits down on the keg)*
Povera gente! Quanti son di loro che han lasciato lontano una famiglia, una sposa, dei bimbi, e son venuti a morir come cani, in mezzo alla fanghiglia, per mandare un po' d'oro ai cari vecchi, ed ai bimbi lontani!	Poor fellows! Scarce a man among them who hasn't left a family far away, a wife or some children; and he has come to die like a dog, amid the mud, to send some money to his old folks, and his children far away!
(risoluta, con semplicità)	*(determined, with simplicity)*
Ecco, Johnson, perché chi vuol quest'oro, prima passerà su di me!	That's why, Johnson, the man who wants their gold will have to first kill me!
[False cabaletta]	***[False cabaletta]***
JOHNSON *(con subito impeto)* Oh, non temete, nessuno ardirà	JOHNSON *(on a sudden impulse)* Oh, have no fears, no one will dare!
(con un movimento appassionato)	*(with an impassioned movement)*
Come mi piace sentirvi parlare! E me ne debbo andare. . . Avrei voluto salire a darvi l'ultimo saluto nella vostra capanna. . .	How much I like to hear you speak! But I must go now. . . Yet I wanted to say final farewell to you in your cabin. . .
MINNIE *(malinconica)* Dovete proprio andare? Che peccato!	MINNIE *(melancholic)* Must you really go? What a pity!
(si avvicina alla porta, sta un momento in ascolto)	*(Goes to the door and listens for a moment)*
I ragazzi saranno qui fra poco. Quando saran tornati, io me ne andrò. Se volete venirmi a salutare, seguiteremo la conversazione standoci accanto al fuoco. . .	The boys will be back quite soon. When they return, I can go home. If you want to come to say good-bye, we will go on with our conversation cozily by my fireside. . .

JOHNSON *(esita, poi decidendosi)* Grazie, Minnie. . . Verrò.	JOHNSON *(hesitates, then deciding)* Thank you, Minnie. . . I'll come.
MINNIE *(scherzosa e triste)* Non vi aspettate molto! Non ho che trenta dollari soli di educazione. . .	MINNIE *(playful yet sad)* Don't expect too much of me! I've only thirty dollars' worth of education. . .
(si sforza a ridere, ma gli occhi le si gonfiano di lacrime)	*(She attempts to laugh, but her eyes swell with tears)*
Se studiavo di più, che avrei potuto essere? Ci pensate?	If I'd studied more, what might I have been? Can you think of it?
JONHSON *(commosso, come fantasticando)* Ciò che avremmo potuto essere! Io lo comprendo ora soltanto che vi guardo, Minnie!	JOHNSON *(touched, as fantasizing)* What we might have been! I understand it, only when I look at you, Minnie!
MINNIE *(asciugandosi una lacrima)* Davvero? . . Ma che vale!	MINNIE *(wiping a tear)* Really? . . But what good is it?
(risale la scena, appoggia le braccia al banco colla faccia nascosta, singhiozzando)	*(Comes up the stage, leans her arms against the counter, sobbing, with her face hidden.)*
Io non son che una povera fanciulla oscura, e buona a nulla. . .	I am only a poor girl obscure, and good-for-nothing. . .
[Cabaletta]	***[Cabaletta]***
JOHNSON *(le si avvicina, con tenerezza)* No, Minnie, non piangete. . . Voi non vi conoscete. Siete una creatura d'anima buona e pura. . . e avete un viso d'angiolo! . .	JOHNSON *(goes up to her, tenderly)* No, Minnie, do not cry. . . You don't know yourself. You are a creature with a good, pure soul. . . and you've the face of an angel! . .
(Prende la sella, si avvia verso la porta con un gesto violento. Sta un momento in ascolto, poi apre, esce rapidamente. Nick accorre, cautamente abbassa i lumi intorno. Il silenzio è profondo. Nick si fa sulla porta e l'apre, aspettando che la padrona esca. Minnie come stordita, rimane ferma in mezzo alla stanza oscura, illuminata solo dai guizzi del lumicino del sottoscala. A un tratto, come perduta in un ricordo inebriante, mormora, piano:)	*(Takes his saddle, goes to the door with a violent gesture. Stands listening a moment, then opens it and goes out quickly. Nick rushes in, cautiously lowering the lights. The silence is profound. Nick goes and opens the door, waiting for his mistress to go out. Minnie, half dazed, remains stationary in the middle of the dark room, lighted only by the flashes of the little lamp beneath the staircase. Suddenly, as if lost in an intoxicating memory, she murmurs gently)*
MINNIE Ha detto. . . Come ha detto? . .	MINNIE He said. . . What did he say? . .
(raccogliendosi tutta in un sospiro e coprendosi il viso con le mani)	*(giving vent to all of her feelings in a deep sigh and burying her face in her hands)*
Un viso d'angiolo! . .	The face of an angel! . .

La fanciulla del West (1910), Act II
"Wowkle, è già qui! -- Mi tolgo? Grazie. Amici? Che pensate? Un pensiero. . ." (DID 12)
Minnie-Johnson

(di fuori si bussa) ***[Scena]***	*(A knock outside)* ***[Scena]***
MINNIE *(ha un sussulto)* Wowkle, è già qui!	MINNIE *(startling)* Wowkle, here he is!
(si allaccia in fretta il corpetto, si tira su le calze, va ad aprire. Wowkle osserva di dietro alla cortina)	*(fastens her bodice hastily; pulls up her stockings, and goes to open the door. Wowkle overves from behind the curtain)*
JOHNSON *(compariste sulla porta con una lanterna in mano. E' in pelliccia)* Hallo!	JOHNSON *(appears in the doorway with a lantern in his hand. He is wearing a fur coat)* Hello!
MINNIE *(presso il letto, imbarazzata, vergognosa)* Buona sera!	MINNIE *(by the bed, embarrassed and confused)* Good evening!
JOHNSON *(osservandola)* Uscivate?	JOHNSON *(looking at her dress)* Going out?
MINNIE *(estremamente confusa)* Si. . . No. . . Non so. Entrate.	MINNIE *(intensely confused)* Yes. . . No. . . I don't know. Come in.
JOHNSON *(posa la lanterna sul tavolo)* Come siete graziosa! *(fa l'atto d'abbracciarla)*	JOHNSON *(puts the lantern on the table)* How pretty you are! *(About to embrace her)*
WOWKLE Ugh! . . .	WOWKLE Ugh! . . .
(chiude la porta. Minnie si ritrae, aggrottando le sopracciglie)	*(shuts the door. Minnie draws back, frowning)*
JOHNSON *(si volge, vede Wowkle)* *(a Minnie)* Perdonate. Non avevo osservato. . .	JOHNSON *(turns and perceives Wowkle)* *(to Minnie)* I beg your pardon. I had not time to notice. . .
MINNIE *(con aria offesa)* Basta così, signore: non aggiungete scuse.	MINNIE *(offended)* That's quite enough, Mr. Jolmson: No need for more excuses.

JOHNSON *(continuando)* Mi siete apparsa così bella. . .	JOHNSON *(continuing)* I saw you standing there so lovely. . .
MINNIE *(ancora un poco risentita, sedendosi alla tavola dalla parte del focolare)* E' un andare un po' troppo per le corte.	MINNIE *(still rather huffy, sits on the table, near the fireplace)* Aren't you going a little bit too quickly?
JOHNSON *(avvicinandosele)* Vi prego di scusare. . .	JOHNSON *(going up to her)* I beg your pardon. . .
MINNIE *(seria)* Siete pentito?	MINNIE *(seriously)* . Are you sorry?
JOHNSON *(scherzoso)* Affatto! . . .	JOHNSON *(playfully)* Not at all! . . .
(Minnie, che sta a capo chino, lo guarda di sotto in su, incontra il suo sguardo ed arrossisce. Wowkle spegne la lanterna di Johnson e la posa in terra. Si toglie dalle spalle il bimbo e lo posa sull'armadio) ***[Tempo d'attacco]***	*(Minnie, with head bent down, looks at him from under her lashes, meets his glance and blushes. Wowkle has extinguished Johnson's lantern and puts it on the ground. She takes the baby from her shoulders and puts it in the cupboard)* ***[Tempo d'attacco]***
JOHNSON *(accennando alla propria pelliccia)* Mi tolgo?	JOHNSON *(pointing to his overcoat)* May I?
(Minnie risponde con un gesto di consenso. Egli si toglie la pelliccia, la depone col cappello sulla sedia accanto alla porta)	*(Minnie makes a sign of assent. He takes off his fur coat, and puts it with his cap on the seat by the door)*
Grazie.	Thank you.
(si avvicina a Minnie, tendendole la mano:)	*(He goes up to Minnie with outstretched hand)*
Amici?	Friends?
(Minnie, vinta, sorride e gli stende la mano. Poi rimane in atteggiamento pensoso)	*(Minnie, vanquished, smiles and gives her hand, then she returns to a pensive attitude)*
Che pensate?	What are you thinking?
MINNIE Un pensiero. . . Questa notte alla "Polka" non veniste per me. . . Che vi condusse, allora? Forse è vero che smarriste il sentiero della Micheltorena?	MINNIE I've been thinking, Tonight you came to the "Polka," but not for me. . . What took you there, then? Perhaps it is true you mistook the pathway that leads to Micheltorena?

JOHNSON *(tenta ancora d'abbracciarla, come per sviare il discorso)* Minnie. . .	JOHNSON *(tries to embrace her again, as if to change the subject)* Minnie. . .
MINNIE *(scostandosi)* Wowkle, il caffè!	MINNIE *(drawing back)* Wowkle, the coffee!
JOHNSON *(guardandosi attorno)* Che graziosa stanzetta!	JOHNSON *(looking about her)* What a cosy room!
MINNIE Vi piace?	MINNIE Do you like it?
JOHNSON È tutta piena di voi. . . Che cosa strana la vostra vita, su questa montagna solitaria, lontana dal mondo	JOHNSON Everything is full of you. . . How curious your life, on the mountain alone, far away from the world!
MINNIE *(con gaiezza)* Oh, se sapeste come il vivere è allegro! Ho un piccolo polledro che mi porta a galoppo laggiù per la campagna; per prati di giunchiglie, di garofani ardenti, per riviere profonde cui profuman le sponde gelsomini e vainiglie! Poi ritorno ai miei pini, ai monti della Sierra, così al cielo vicini che Iddio passando pare la sua mano v'inclini, lontani dalla terra così, che vien la voglia di battere alla soglia del cielo, per entrare! . . .	MINNIE *(with joy)* Oh, if you knew how exciting my life is! I have a little pinto which carries me at a gallop over there to the foot-hills; to the meadows full of lilies, of ablazing carnations, to the deep river, all along its banks are perfumed with jessamine and vanilla! When I go back to my pine trees, to my Sierra Mountains, so close to the sky that the hand of God seems to touch you, so far from earth like this you're longing to knock on the door to the Heaven, to enter! . .
JOHNSON *(attento, sorpreso e interessato)* E quando infurian le tormente?	JOHNSON *(struck, surprised, and interested)* But when the winter storms are raging?
MINNIE Oh, allora sono occupata. È aperta l'Accademia. . .	MINNIE Oh, then, I'm very busy. The Academy is open. . .

JOHNSON
L'Accademia?

MINNIE
(ridendo)
È la scuola
dei minatori.

JOHNSON
E la maestra?

MINNIE
Io stessa.

(Johnson la guarda ammirato. Minnie offrendogli il dolce.)

[Cantabile]

Del biscotto alla crema?

JOHNSON
(servendosi)
Grazie. . .
Vi piace leggere?

MINNIE
Molto.

JOHNSON
Vi manderò
dei libri.

MINNIE
Oh, grazie, grazie!
Delle storie d'amore?

JOHNSON
Se volete. Vi piacciono?

MINNIE
(appassionatamente)
Tanto! Per me l'amore
è una cosa infinita!
Non potrò mai capire
come si possa, amando una persona
desiderarla per un'ora sola.

JOHNSON
Credo che abbiate torto.
Vi sono delle donne
che si vorrebber nella nostra vita
per quell'ora soltanto. . . E poi morire!

MINNIE
(scherzosa, piegandosi su lui)
Davvero? E. . . quante volte siete morto?

JOHNSON
What academy?

MINNIE
(laughing)
That's the school
for the miners.

JOHNSON
And who's the teacher?

MINNIE
I myself.

(Johnson looks at her in admiration. Minnie offers him cakes.)

[Cantabile]

Will you have some cream pastry?

JOHNSON
(helping himself)
Thank you.
Do you like reading?

MINNIE
Very.

JOHNSON
I'll send you up
some books.

MINNIE
Oh, thank you, thank you!
Some love stories?

JOHNSON
If you want. Do you like them?

MINNIE
(passionately)
Yes! For me love
must last forever!
What I can't understand is
how a person, who loves another, can
wish to have her just for one hour.

JOHNSON
I think you're wrong.
There are some women
with whom one longs to
have just one hour. . . then to die for them!

MINNIE
(playfully, leaning towards him)
Really? And. . . how often have you died?

[Tempo di mezzo] *(offrendogli un sigaro)* Uno dei nostri avana? *(a Wowkle)* La candela! *(Wowkle accende la candela e la porta a Johnson che accende il sigaro, poi Johnson va verso l'uscita, ritornando poi verso Minnie cercando di abbracciarla)* *(sfuggendogli)* Ah, le mie rose! Me le sciuperete! JOHNSON Perchè non le togliete? *(cercando di cingere Minnie)* Un bacio, un bacio solo! MINNIE *(sciogliendosi con dolce violenza)* Signor Johnson, si chiede spesso la mano. . . per avere il braccio! JOHNSON Il labbro nega. . . quando il cuor concede! MINNIE *(a poco a poco affascinata, si toglie le rose, le ripone nel cassetto coi guanti)* Wowkle, tu a casa! *(Wowkle borbottando prende il bimbo dall'armadio, se lo mette sul dorso, e si avvolge nella coperta avviandosi alla porta)* JOHNSON Anch'io? . . . MINNIE *(graziosa)* Voi. . . potete restare un'ora. . . o due, ancora. *(Johnson ha un piccolo grido di gioia. Wowkle apre la porta)* WOWKLE Ugh. . . Neve! *(Il vento turbina e fischia)*	***[Tempo di mezzo]*** *(offering him the cigars)* One of our real Havanas? *(to Wowkle)* The candle! *(Wowkle brings the candle. Johnson lights his cigar. He goes to the door, then comes back and tries once more to embrace Minnie.)* *(Escaping him)* Ah, my roses! You'll crush them! JOHNSON Why don't you take them off? *(trying to embrace Minnie.)* One kiss, just one kiss! MINNIE *(releasing herself with playful force)* Mister Johnson, if you give a man a hand. . . he'll take an arm! JOHNSON Your lips deny me. . . while your heart is consenting! MINNIE *(gradually fascinated, takes off her roses and puts them in the chest with her gloves)* Wowkle, go home! *(Wowkle, grumbling, takes the baby from the cupboard, puts it on her back, and wrapping herself up in the blanket, turns to the door.)* JOHNSON I, too? . . . MINNIE *(graciously)* You. . . may stay an hour. . . or two, or more. *(Johnson gives a little cry of pleasure. Wowkle opens the door.)* WOWKLE Ugh. . . Snowing! *(The wind howls and whistles)*

MINNIE *(nervosa)* Va! Riposati sul fieno. *(Wowkle esce con un ultimo brontolìo, chiudendo dietro a sè la porta)* JOHNSON *(a Minnie tendendole le braccia)* Un bacio. un bacio almeno, uno sol tanto! . . . MINNIE *(si getta nelle sue braccia)* Eccolo! tuo! . . . *(S'apre la porta, che sbatte violentemente a più riprese; tutto si agita al vento che entra furioso e raffiche di neve penetrano nella stanza. Minnie e Johnson abbracciandosi si baciano con grande emozione, dimentichi di tutto e di tutti. – La porta si chiude da sè ; cessa il tumulto, tutto ritornando alla calma; dal di fuori si odono ancora raffiche di vento)* ***[False cabaletta]*** JOHNSON *(con grande emozione)* Minnie. . . Che dolce nome! MINNIE Ti piace? JOHNSON Tanto! T'amo da che t'ho vista. . . *(Ha un improvviso movimento come di raccapriccio, e si discosta da Minnie, come facendo forza a sè stesso)* Ah, no, non mi guardare, non m'ascoltare! Minnie, è un sogno vano! MINNIE *(non comprendendo, con voce umile)* Perchè questa parola? Lo so, sono una povera figliuola. . . Ma quando t'ho incontrato io mi son detta: Egli è perfetto; egli m'insegnerà. Se mi vorrà, m'avrà. ***[False closing scena]*** JOHNSON *(con subita risoluzione)* Sii benedetta! Addio!	MINNIE *(nervously)* Go! Lie down on the hay. *(Wowkle goes out, shutting the door behind her)* JOHNSON *(holding his arms out to Minnie)* A kiss. One kiss at least, only one! . . . MINNIE *(throws herself in his arms)* Here it is! Yours! . . . *(the door opens, banging violently several times; everything shakes in the wind that enters furiously, and snow flurries penetrate into the room. Minnie and Johnson, embracing, kiss with great emotion, forget about everything and everyone. – The door closes by itself; the tumult ceases, all returns to calm; from the outside, winds are still heard)* ***[False cabaletta]*** JOHNSON *(with great emotion)* Minnie. . . What a pretty name! MINNIE D'you like it? JOHNSON So much! Right from the first I loved you. *(Has a sudden movement as of horror, and moves away from Minnie, as if forcing himself)* Ah, no. don't look at me, don't you listen! Minnie, it's a vain dream! MINNIE *(not understanding, humbly)* Why do you say such thing? I know, I'm a poor girl. . . But when I met you, I told myself: He is perfect; he will teach me. If he wants me, he will have me. ***[False closing scena]*** JOHNSON *(suddenly resolved)* God bless you! Good-bye!

(bacia Minnie sulla bocca, afferra cappello e pelliccia ed apre nervosamente la porta. Il vento investe ancora la stanza, ma con minor violenza)	*(kisses Minnie on the mouth, grabs hat and fur coat, and opens the door nervously. The wind still pervades the room, but with less violence)*
[Resumed tempo di mezzo]	***[Resumed tempo di mezzo]***
JOHNSON	JOHNSON
Nevica!	Snowing!
(Chiude la porta. Ritorna la calma)	*(Closes the door. Returns to the room)*
MINNIE	MINNIE
(corre alla finestra, trascinandoci Johnson. Con gioia:)	*(runs to the window, dragging Johnson. With joy:)*
Oh, guarda! Il monte	Oh, look! The mountain
è tutto bianco : non v' è più sentiero.	is all white; there's not a sign of any path!
Non puoi andare!	You can not leave!
JOHNSON	JOHNSON
(agitatissimo)	*(excitedly)*
Debbo!	1 must go!
MINNIE	MINNIE
Perchè? Domani	Why? Tomorrow
t'apriranno la via!	they'll dig us a path!
È il destino! Rimani!	It’s destiny! Stay!
(Colpi di revolver interni, rapidi)	*(shots of revolver behind, rapid succession.)*
JOHNSON	JOHNSON
Ascolta!	Listen!
MINNIE	MINNIE
Ascolta!	Listen!
Forse è un bandito	Perhaps it's a bandit
che han preso al volo. . .	who has taken on the fly. . .
Forse è Ramerrez!	Perhaps it's Ramerrez!
Un ladro! A noi che importa?	A thief! What does it matter?
JOHNSON	JOHMSON
(trasalendo, cupamente)	*(shuddering, darkly)*
È vero: a noi che importa? . . .	What does it matter? . .
(si slancia ancora verso l'uscita)	*(still rushes to the exit)*
MINNIE	MINNIE
Resta! È il destino!	Stay! It's destiny!
JOHNSON	JOHNSON
Resto!	I'll stay.
Ma, per l'anima mia, ***[Cabaletta]***	But, by my soul, ***[Cabaletta]***
io non ti lascio più!	I'll never give you up!
Mi stringo a te, confuso	I hold you tight, confused
cuore a cuor, sol con te! . . .	heart to heart, only with you! . . .

JOHNSON E MINNIE Dolce viver e morire, e non lasciarci più!	JOHNSON and MINNIE How sweet to live and die, and not to part again!
JOHNSON Col bacio tuo fa puro il labbro mio!	JOHNSON With your kiss make my lips pure!
MINNIE Fammi, amor, degna di te! . . .	MINNIE Dearest, make me worthy of you! . .
JOHNSON *(con ardore intenso, incalzando)* O Minnie, sai tu dirmi che sia questa soffrire? . . . Non reggo più! . . . Ti voglio per me!	JOHNSON *(with intense ardor, increasingly)* Oh, Minnie, do you know what is this anguish? . . I'll fight no more! . . . I want you to be mine!
JOHNSON E MINNIE Eternamente!	JOHNSON and MINNIE Forever!
(Minnie, nella elevazione dell'amore, era rimasta come assorta; Johnson, in un supremo languore di desiderio, la invoca, l'allaccia a sè)	*(Minnie, elevated by love, is absorbed; Johnson, in a supreme languor of desire, ties her even more closerly to himself)*
[Closing scena]	***[Closing scena]***
JOHNSON Minnie! Minnie!	JOHNSON Minnie! Minnie!
MINNIE *(riscotendosi, senza ripulsa, dolcissima)* Sognavo. . . Si stava tanto bene! . . . Ora conviene darci la buona notte. . .	MINNIE *(releasing herself, without refusing, gently)* I was dreaming! I was so very happy ! But now, we've got to say good-night.
(Johnson scuote il capo triste; si domina; Minnie gli accenna il letto)	*(Johnson shakes his head sadly; controls himself. Minnie points to the bed.)*
MINNIE Ecco il tuo letto. . .	MINNIE That is your bed. . .
(trae presso il focolare la pelle d'orso; cerca nella guardaroba una coperta e un cuscino)	*(drags the bearskin to the fireplace; looks for a blanket and a pillow in the wardrobe)*
Io presso il focolare. . .	And I will lie near the fireplace. . .
JOHNSON *(opponendosi)* Non vorrò mai! . . .	JOHNSON *(opposing)* I'd rather not!
MINNIE *(dolcissima)* Ci sono avvezza, sai? Quasi ogni notte, quando fa troppo freddo, mi rannicchio in quella pelle d'orso e m'addormento.	MINNIE *(most gently)* I am accustomed, you know? Almost every night, when it's too cold, I curl in this bearskin and fall asleep.

(Minnie posa la candela sul focolare; spegne il lume sul caminetto; abbassa un poco quello del cassettone; abbassa quello sopra la tavola, salendo su una sedia per giungervi; va dietro la guardaroba: si sveste, rimanendo con la lunga camicia bianca, ricoperta da un ampio accappatoio di colore vivace; Johnson ha gettato sul letto il suo mantello e il cappello. Minnie riappare; guarda a Johnson; rialza un poco la fiamma del lume di mezzo)	*(Minnie puts the candle on the stove, puts out the lamp on the mantelpiece; lowers a little the one on the chest; lowers the one on the table, climbing on a chair to reach it; goes behind the wardrobe:undresses, keeping on a long white nightgown, covered with an ample, brightly colored cloak; Johnson has thrown his coat and hat on the bed. Minnie reappears; look at Johnson, turns up the center lamp a little again)*
MINNIE Ora mi puoi parlare, là, dalla tua cuccetta. . .	MINNIE Now you can talk to me, from your bed. . .
JOHNSON Benedetta!	JOHNSON Best beloved!
(Minnie aggiusta i cuscini: calza le pianelle indiane: s'inginocchia a pregare; si ravvolge nella coperta e si corica. Vento e urli di fuori: Johnson fa per gettarsi sul letto; poi si avvicina all'uscio, origliando: parlano a bassa voce)	*(Minnie arranges her pillows, put on her moccasins, kneels to say her prayers; wraps herself in the blanket and lies down. Wind and shouts outside. Johnson is about to throw himself on the bed—then he goes to the door, eavesdropping: speaking softly)*
Che sarà?	What is that?
MINNIE Son folate di nevischio. . .	MINNIE The thud of falling snow.
JOHNSON Sembra gente che chiami. . .	JOHNSON Sounds like people calling.
(ritorna al lettuccio e vi si getta sopra)	*(back to the bed and throws himself on it)*
MINNIE È il vento dentro i rami. . .	MINNIE It's the wind against the branches.
(sorgendo un poco)	*(rising slightly)*
Dimmi il tuo nome. . .	Tell me your name. . .
JOHNSON Dick. . .	JOHNSON Dick. . .
MINNIE *(con sentimento)* Per sempre, Dick!	MINNIE *(with feeling)* Forever, Dick!
JOHNSON Per sempre!	JOHNSON Forever!
MINNIE Non conoscesti mai Nina Micheltorena?	MINNIE you never knew Nina Micheltorena?

JOHNSON . . . Mai. MINNIE Buona notte! JOHNSON Buona notte!	JOHNSON . . . Never. MINNIE Good-night! JOHNSON Good-night!
[A New Scene] NICK *(di fuori, bussando alla porta)* "Hallo!"	***[A New Scene]*** NICK *(outside, knocking at the door)* “Hallo!”

Turandot (1924), Act III
"Principessa di morte!" (DID 20)
Calaf-Turandot

[Tempo d'attacco]	***[Tempo d'attacco]***
IL PRINCIPE IGNOTO	THE UNKNOWN PRINCE
Principessa di morte! Principessa di gelo! Dal tuo tragico cielo scendi giù sulla terra! Ah! Solleva quel velo; guarda, guarda, o crudele, quel purissimo sangue che fu sparso per te!	Princess of death! Princess of ice! Come down to earth from your tragic heaven! Ah! Raise that veil; look, look, o cruel one, at that purest blood that was shed for you!
(E si precipita verso di lei, strappandole il velo)	*(rushes to her and tears away her veil)*
TURANDOT	TURANDOT
(con fermezza ieratica)	*(with solemn firmness)*
Che mai osi, straniero! Cosa umana non sono. . . Son la figlia del cielo libera e pura! . . Tu stringi il mio freddo velo, ma l'anima è lassù!	How do you dare, stranger! I am not human. . . I am the daughter of heaven free and pure! . . You clasp my cold veil, but my spirit is there, aloft!
IL PRINCIPE IGNOTO	THE UNKNOWN PRINCE
(che è rimasto per un momento affascinato, indietreggia. Ma si domina. E con ardente audacia esclama :)	*(remained fascinated for a moment, backs away. But controls himself. And with flaming audacity exclaims :)*
La tua anima è in alto, ma il tuo corpo è vicino! Con le mani brucianti stringerò i lembi d'oro del tuo manto stellato! La mia bocca fremente premerò su di te!	Your spirit is on high, but your body is near! With burning hands I'll clasp the golden border of your starry cloak! My trembling mouth will be pressed on yours!
(E si precipita verso Turandot tendendo le braccia)	*(and rushes toward Turandot with arms outstretched)*
TURANDOT	TURANDOT
(arretrando sconvolta, spaurita, disperatamente minacciosa)	*(pulling back shocked, frightened, desperate and threatening)*
Non profanarmi!	Do not profane me!
IL PRINCIPE IGNOTO	THE UNKNOWN PRINCE
(perdutamente)	*(madly)*
Ah! . . Sentirti viva;	Ah! . . To feel you alive!
TURANDOT	TURANDOT
Indietro! . . Indietro. . .	Stand back! . . Stand back! . .
IL PRINCIPE IGNOTO	THE UNKNOWN PRINCE
Il gelo tuo è menzogna!	Your iciness is a lie!

TURANDOT No! . . Mai nessun m'avrà! Dell'Ava mia lo strazio non si rinnoverà! Non mi toccar, straniero! . . E un sacrilegio!	TURANDOT No! . . No one will ever possess me! The torment of my Ancestor will not be renewed! Don't touch me, stranger! . . And it is a sacrilege!
IL PRINCIPE IGNOTO No! il bacio tuo mi dà l'Eternità!	THE UNKNOWN PRINCE No, your kiss gives me Eternity!
(E in così dire, forte della coscienza del suo diritto e della sua passione, rovescia nelle sue braccia Turandot, e freneticamente la bacia. Turandot – sotto tanto impeto – non ha più resistenza, non ha più voce, non ha più volontà. Il contatto incredibile l'ha trasfigurata. Con accento di supplica quasi infantile mormora:)	*(And as he speaks, filled with the sense of rightness and passion, he seizes Turandot in his arms, and kisses her in a frenzy. Turandot, carried away by such impetuousness, has no more resistance, no more voice, no more willpower. This incredible contact has transfigured her. In a pleading, almost childish voice, she murmurs:)*
[Cantabile] TURANDOT Che fai di me? . . Che fai di me? . . Qual brivido! . . Perduta! . . Lasciami! . . No! . .	***[Cantabile]*** TURANDOT What are you doing to me? . . What are you doing? . . Such a shuddering! . . I'm lost! . . Leave me alone! . . No! . .
IL PRINCIPE IGNOTO Mio fiore, mio fiore mattutino. . . Ti respiro. . . I seni tuoi di giglio, tremano sul mio petto. . . Già ti sento mancare di dolcezza. . . tutta bianca nel tuo manto d'argento. . .	THE UNKNOWN PRINCE My flower, my morning flower. . . I breathe you in. . . Your lily breasts, tremble against my chest. . . Already I feel you faint with sweetness. . . all white in your silver cloak. . .
[an incerted tempo di mezzo] TURANDOT *(con gli occhi velati di lagrime)* Come vincesti?	***[an incerted tempo di mezzo]*** TURANDOT *(eyes dimmed with tears)* How did you win?
IL PRINCIPE IGNOTO *(con tenerezza estatica)* Piangi?	THE UNKNOWN PRINCE *(with ecstatic tenderness)* You weep?
TURANDOT *(rabbrividendo)* È l'alba! È l'alba!	TURANDOT *(shivering)* It's the dawn! It's the dawn!
(e quasi senza voce) Turandot tramonta! . .	*(and almost voiceless)* Turandot's sun has set!
IL PRINCIPE IGNOTO *(con enorme passione)* È l'alba! È l'alba! . . E amor nasce col sole!	THE UNKNOWN PRINCE *(with great passion)* It is dawn! It's dawn! . . And love is born with the sun!
(Ed ecco nel silenzio dei giardini dove le ultime ombre già accennano a dileguare, delle voci sommesse sorgono lievi e si diffondono quasi irreali)	*(And here in the silence of the garden where the last shadows already hint at disappearance, soft voices arise mildly and spread as if unreal)*

VOCI	VOICES
L'alba! . . L'alba! . . Luce! Vita! Tutto è puro! Tutto è santo! Principessa, che dolcezza nel tuo pianto! . .	Dawn! . . Dawn! . . Light! Life! Everything is pure! Everything is holy! Princess, what sweetness in your tears! . .
TURANDOT Ah! che nessun mi veda! . . *(e con rassegnata dolcezza)* La mia gloria è finita!	TURANDOT Ah! no one should see me! . . *(and with resigned sweetness)* My glory is over!
IL PRINCIPE IGNOTO *(con impetuoso trasporto)* No, Principessa! No. . . La tua gloria risplende nell'incanto del primo bacio, del primo pianto! . .	THE UNKNOWN PRINCE *(with impetuous transport)* No! Princess! No. . . Your glory shines in the enchantment of the first kiss, of the first tears! . .
[Cantabile resolution] TURANDOT *(esaltata, travolta)* Del primo pianto. . . sì. . . Straniero, quando sei giunto, con angoscia ho sentito il brivido fatale di questo male supremo! Quanti ho visto sbiancare, quanti ho visto moriré per me! . . E li ho spregiati; ma ho temuto te! . . C'era negli occhi tuoi la luce degli eroi! la suprema 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! . . Son vinta, più che dall'alta prova, da questo foco terrible e soave, da questa febbre che mi vien da te!	***[Cantabile resolution]*** TURANDOT *(exalted, overwhelmed)* My first tears. . . yes. . . Stranger, when you arrived, with anguish I felt the fatal shudder of this ultimete evil. How many I've seen go pale, how many I've seen die for me! . . And I scorned them; but I feared you! . . In your eyes there was the light of heroes! the supreme certainty, and for that I hated you, and for that I loved you, tormented and torn between two equal fears: to defeat you or be defeated. . . And I am defeated! . . Defeated, not so much by the trial as by this passion, terrible and suave, by this fever that comes to me from you!
[Tempo di mezzo] IL PRINCIPE IGNOTO Sei mia! . .	***[Tempo di mezzo]*** THE UNKNOWN PRINCE You're mine! . .

TURANDOT Questo chiedevi. . . ora lo sai! Più grande vittoria non voler! Non umiliarmi più! . . Di tanta gloria altero, parti, straniero, parti col tuo mistero!	TURANDOT This is what you sought. . . Now you know it! Don't seek a greater victory! Don't humiliate me any more! . . Of so much haughty glory, go, stranger, go with your mystery!
IL PRINCIPE IGNOTO *(con caldissimo impeto)* Il mio mistero? . . Non ne ho più! . . Sei mia! Tu che tremi se ti sfioro! Tu che sbianchi se ti bacio, puoi prendermi se vuoi! Il mio nome e la vita insieme ti dono: Io son Calaf, il figlio di Timur!	THE UNKNOWN PRINCE *(with most fervent impetus)* My mystery? . . I no longer have one! . . You are mine! You who tremble, if I touch you! You, who pale, when I kiss you, can capture me, if you wish! My name and my life I give you together: I am Calaf, the son of Timur!
TURANDOT *(alla rivelazione improvvisa e inattesa, come se d'un tratto la sua anima fiera e orgogliosa si ridestasse ferocemente)* So il tuo nome! . . Il tuo nome. . . Arbitra sono ormai del tuo destino! . .	TURANDOT *(in the sudden and unexpected revelation, as if suddenly her proud and arrogant soul is fiercely reawakened)* I know your name! . . I know your name! . . I am now the arbiter of your destiny! . .
CALAF *(trasognato, in esaltazione ebbra)* Che m'importa la vita! È pur bella la morte!	CALAF *(dreamily, in intoxicated exaltation)* The life is not important for me at all! The death is even beautiful!
TURANDOT *(con crescente febbrile impeto)* Non più il griodo del popolo! . . Lo scherno! . . Non più umiliata e prona la mia fronte ricinta di corona! . . So il tuo nome. . . La mia gloria risplende!	TURANDOT *(with growing feverish impetus)* No longer the people's cry! . . No ridicule! . . No longer humiliated and prone my crowned forehead! . . I know your name. . . My glory shines again!
CALAF La mia gloria è il tuo amplesso! La mia vita è il tuo bacio! . .	CALAF My glory is your embrace! My life is your kiss! . .
TURANDOT Odi? Squillan le trombe. . . È l'alba! È l'alba! È l'ora della prova!	TURANDOT Do you hear? Trumpets blare. . . It's dawn! It's dawn! It is the hour of trial!
CALAF Non la temo! Dolce! morir così. . .	CALAF I do not fear it! It's sweet! to die like this. . .
TURANDOT Nel ciolo è luce! Tramontaron le stelle! E la vittoria! . . Il popolo s'addensa nella Reggia. E so il tuo nome! . . So il tuo nome. . .	TURANDOT The sky is brighten! The stars are sinking! And the victory! . . The people are gathering in the Royal Palace. And I know your name! . . I know your name. . .

CALAF Il tuo sarà l'ultimo mio grido d'amore!	CALAF Yours my last cry of love will be!
TURANDOT *(ergendosi tutta, regalmente dominatrice)* Tengo nella mia mano la tua vita! Calaf! . . Davanti al popolo con me! . .	TURANDOT *(rising, royal and dominating)* I hold your life in my hand! Calaf! . . Come with me before the people!
(Si avvia verso il fondo. Squillano più alte le trombe. Il cielo ora è tutto soffuso di luce. Voci sempre più vicine si diffondono)	*(She approaches upstage. The trumpets blare louder. The sky is now all suffused with light. Voices come closer and closer)*
[false cabaletta] VOCI O Divina! Nella luce mattutina che dolcezza si sprigiona dai giardini della Cina!. . .	***[false cabaletta]*** VOICES O Divine! In the morning light what sweetness is emitted from the gardens of China! . .
(la scena si dissolve)	*(The scene dissolves)*
Quadro secondo ***[Cabaletta]*** *L'esterno del palazzo imperiale* *(tutto bianco di marmi traforati, sui quali i riflessi rosei dell'aurora s'accendono come fiori. Sopra un'alta scalea, al centro della scena, l'Imperatore circondato dalla corte, dai dignitari, dai sapienti, dai soldati. Ai due lati del piazzale, in vasto semicerchio, l'enorme folla che acclama:)*	***Scene Two*** ***[Cabaletta]*** *Outside of the imperial palace* *(It is all white carved marble, over which the rosy reflections of dawn play like flowers. At the top of a high stairway, in the centre of the scene, the Emperor is surrounded by his court, dignitaries, sages, and soldiers. At two sides of the square, in a vast semi-circle, is the enormous crowd that proclaims:)*
LA FOLLA Diecimila anni al nostro Imperatore!	THE CROWD Ten thousand years to our Emperor!
(I tre Ministri stendono a terra un manto d'oro, mentre Turandot ascende la scala. D'un tratto è il silenzio. E in quel silenzio la Principessa esclama:)	*(The three Ministers spread a golden mantle on the ground as Turandot goes up the stairs. Suddenly there is silence. And in this silence the princess exclaims:)*
TURANDOT O Padre Augusto. . . Ora conosco il nome dello straniero. . .	TURANDOT O, august father. . . Now I know the name of the stranger!
(e fissando Calaf che è ai piedi della scalea, finalmente vinta, mormora quasi in un sospiro dolcissimo:)	*(staring at Calaf who is at the foot of the staircase, finally defeated, she almost whispers in a sweet sigh:)*
Il suo nome. . . è Amore!	His name. . . is Love!
CALAF *(con un grido folle)* Amore! . .	CALAF *(with a mad cry)* Love! . .
(E sale d'impeto la scala, e i due amanti si trovano avvinti in un abbraccio, perdutamente, mentre la folla tende le braccia, getta fiori, acclama gioiosamente:)	*(Calaf rushes up the steps, and the two lovers are locked in an embrace, madly, as the crowd extends arms, throws flowers, cheers joyfully:)*

LA FOLLA	THE CROWD
O sole! Vita! Eternità! Luce del mondo è Amore. . . E Amor! Il tuo nome, o Principessa, è Luce. . . E Primavera. . . Principessa! Gloria! Amor!	O Sun! Life! Eternity! Love is the light of the world! And Love! Your name, o Princess, is Light. . . And Spring. . . Princess! Glory! Love!

APPENDIX B

Structures of Puccini's Love-Duet Texts (1st Edition Libretti)

This appendix provides detailed analyses of the material in Chapters 5 and 6. Although the tabular format of analyses is largely self-explanatory, a few words of explanation are necessary.

Structure

1. For the use of the terminology of the *solita forma* and types of "statements," see Chapter 5.1, Methodology.
2. The appearance of the N.statement is noted.
3. Numbers designate sub-sections within the main sections of the *solita forma*.
4. *À 2* is used when the text is assigned to both characters, or when simultaneous singing is explicitly indicated.

Text incipits

1. *[text]*: the character's words from the end of the previous section
2. *(text)*: other character's words starting the verse

Topic

1. For the definition of "topic," see Chapter 5.1, Methodology.
2. A subsidiary topic is in square brackets.
3. A key word related to a topic is in parentheses.

Meters

1. Meters are indicated by numbers, e.g. 7 (*settenario*), 5+5 (*quinario doppio*).
2. Patterned metrical design is indicated as e.g.11-11-11-7, three *endecasillabi* followed by a *settenario*.
3. Meters of the parts of broken verses are indicated only when they affect the metrical continuity: e.g. 11 (5+7) indicates that an *endecasillabo* is divided into *quinario* and *settenario*.
4. Fragmented verse is considered a variant of broken verse in terms of metrical continuity; it is indicated only when a verse affects metrical continuity: e.g. 5 ((3+3)) indicates that a *quinario* is fragmented into two *ternari* as in "Son tua! . . Son tua!"

Rhyme

1. Variants of a specific end-rhyme are indicated by numbers following the rhyme element: e.g. a (-*ate*), a^1 (-*ite*), a^2 (-*ete*), etc.
2. Bolded patterns have structural and/or dramatic functions; they are discussed in Chapters 5 and 6.
3. If verses are unrhymed, the number of verses is shown in square brackets, e.g. [5].

1st Period (1880s): Pre-Bergson

DID 1
Roberto-Anna: **reconciliation**
"Non esser, Anna mia, mesta sì tanto"
***Le Villi*, Part I, scene 2**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** even parallel statements	R: *Non esser, Anna mia, mesta sì tanto*	Roberto's departure	11	ab
	A: *Io tento invan di trattenere il pianto*			ac
dialogue	A: *Foschi presagi mi turban la mente*			abab
	R: *Pensa invece ai dì lieti che il destino*			abab
***cantabile*:** even parallel statements	R: *Tu dell'infanzia mia*		5, 7, 11	ababcd
	: ***Ah. . . dubita di Dio***. . . (refrain)			cde
	A: *Dolci e soavi accenti*			fgfgcd
	: "***Ah. . . dubita di Dio***. . ." (refrain)			cde

DID 2
Edgar-Fidelia: reconciliation
"Sia benedetto il giorno in cui sei nata"
***Edgar*, Act IV, scene 4**

1st Edition Libretto[a]

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** 1. even parallel statements	E: *Sia benedetto il giorno in cui sei nata*	Edgar's return	11-11-11-7	abab
	F: *Tu vivi. . . M'ami. . . Io ti rivedo ancora*		11-11-11-7	abab
2. single N.Statement	E: *Il poter dell'amor vince la morte*		11-11-11-11 11-11-11-7-7	abcdefgha
	: *Ma sepolto nel duolo, o sottoterra*		11-11-11-7	ijkj
***cantabile*:** 1. heterogeneous uneven parallel statements	E: *Ma invano io tento – trovar l'accento*		5+5	abcde
	F: *Tutto comprendo! – Vano soffrir*			dbe
	: *Io del passato – solo rammento*		5+5	afaeghhe
2. single statement	E: *Santa, ingenua parola. . . Essa discende*		11 ((7+5))	aabc
***tempo di mezzo*:** 1. dialogue	F: *Ah. . . Un'ombra. . . là!* E: *No. . . Alcun. . . Soli noi siamo!*	threatening figure	11	[1]
2. single statement	E: *Soli! . . . E dirti poss'io l'ardente ebbrezza*		11	abba
***cabaletta*:** 1. dialogue	F: *Son tua!. . . Son tua!* E: *Ah, nei tuoi baci io voglio*		11 (5+7)	abcdb efg
				hih
2. even parallel statements	E: *O mia Fidelia amata*		7	abbc
	F: *Spesso l'ho un dì sognata*			ab^1b^1c

a. The shadowed sections are cut in the definitive-version score; the *cantabile* becomes uneven parallel statements.

2nd Period (1890s-1900s): Post-*Durée*

DID 3
Des Grieux-Manon: falling in love 1/2
"Deh, se buona voi siete siccome siete bella"[a]
Manon Lescaut, Act I

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** 1. dialogue	D: *Deh, se buona voi siete siccome siete bella* (**Manon's refrain**)[b]	Des Grieux's attraction to Manon	7+7	aabbccdd eaea
single statement	M: *La mia stella tramonta!*	[her move to a convent] ↓	7	[1]
2. uneven parallel tatements	D: *Or parlar non possiamo*	[Des Grieux requests that Manon returns]		abca[1]
	M: *Tanta pietà traspare*			abb[1] [4]
***tempo di mezzo*:** dialogue (Lescaut interjects)	*(*D: *Des Grieux . . .)* L: *Manon!* M: *Lasciarvi.* (Manon's exit)	↓ Manon's agreement		a
			8	bccdde
***cabaletta*:** single statement	D: *Donna non vidi mai simile a questa!* (**Manon's refrain**)[b]		5, 7, 11	abcbdeff

a. In the definitive-version score, "Cortese damigella, il priego mio accettate."
b. Manon's poetic refrain "Manon Lescaut mi chiamo!" appears in the dialogue. Des Grieux quotes it in his *cabaletta* statement.

DID 4
Des Grieux-Manon: falling in love 2/2
"Vedete? Io son fedele"
Manon Lescaut, Act I

1st Edition Libretto[a]

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** heterogeneous uneven parallel statements	M: *Vedete? Io son fedele*	Manon's melanchory (convent topic)	7, 11	abcdef
	D: *Oh come gravi le vostre parole!*			a^1a^1gghij
***cantabile*:** 1. heterogeneous uneven parallel statements: N.statement + statement	M: *Eppur lieta, assai lieta*		5, 7, 11	aabcbde
	D: *Nelle pupille fulgide profonde*		11	ababcddc
heterogeneous uneven parallel statements	M: *Una fanciulla povera son io*			aba
	D: *Vinta tristezza dall'amor sarà!*			b
2. heterogeneous uneven parallel statements	D: *La bellezza vi dona*		7	abab
	: *M'inonda soave delizia*		9	cdcdefef
	M: *No, non è vero! Troppo bello è il sogno!*		11	[2]
***tempo di mezzo*:** dialogue involving Lescaut, then Edmondo	L: *Non c'è più vino? E che? Vuota è la botte?*	[Geronte's plot to abduct Manon] ↓ elopement		[12]

a. In the definitive-version score, the shadowed section is cut

DID 5
Des Grieux-Manon: reconciliation
"Oh, sarò la più bella! -- Tu, amore? Tu? Sei tu"
***Manon Lescaut,* Act II**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***scena*:** single statement	M: *Oh, sarò la più bella!*		7 ((5+2))	[2]
***tempo d'attacco*:** dialogue	M: *Tu, amore? Tu? Sei tu*	Manon's betrayal		abca
heterogeneous uneven parallel statements	M: Mi amavi tanto!		5, 5+5, 11	aabbcdc
	DG: *Sì, sciagurata, la mia vendetta*		5+5	b
heterogeneous uneven parallel statements[a]	M: *Ah! La mia colpa! É vero! Io t'ho tradito!*		5, 7, 11	[7]
	DG: *Taci. . . che il cor mi frangi!*		7	abbc
***cantabile*:** heterogeneous uneven parallel statements	M: *Io voglio il tuo perdono. . .*			abcbdeff aaga[1]h
	DG: *O tentatrice! . . . É questo*		7, 11	[3]
***tempo di mezzo*:** dialogue	M: *É fascino d'amor; cedi, son tua!*	Des Grieux's defeat	11	[2]
***cabaletta*:** 1. even parallel statements	M: *Vieni! Colle tue braccia*		7	abab
	DG: *Nell'occhio tuo profondo*			abab
2. heterogenous even rounded statements	M: *Alle mie brame torna*		7, 5	abcb
	DG: *In te, Manon, s'inebria*[b]			dbeb
	M: *M'arde il tuo bacio!*[b]		5	fbdb
3. even parallel statements	DG: *Nelle tue braccie care*		7	ab
	M: *La mia bocca è un altare*			ab
shared, stichomythia statement	M: *Labbra adorate e care!*			aa[1]aa[1]

a. In the definitive-version score, Manon's statement is heavily altered.
b. In the definitive-version score, these statements are either changed or presented in a different way.

DID 6
Des Grieux-Manon: rescue
"Eccoli. . . -- Tu. . . amore? E nell' estrema. . ."
***Manon Lescaut*, Act III**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***scena*:** 1. dialogue with Lescaut[a]	L: *Eccoli. . .* DG: *Alfin! . . . L: Ecco là l'uomo. È quello!*		11 (2+3+7)	[2]
2. dialogue	DG: *Manon!* M: *Des Grieux!*		5 (3+3)	[1]
3. single statement[b]	L: *Manon, la mia miniera. . . il mio sostegno*		11 ((7+5))	[3]
***tempo d'attacco*:** 1. heterogeneous uneven parallel statements	M: *Tu. . . amore? E nell' estrema*	abandonment of Manon; freeing Manon	7	[2]
	D: *Abbandonarti? Mai!*		7, 11	abcb[1]a
2. dialogue	M: *Libera! . . . Tua. . . fra poco! . .* DG: *Taci! taci!*		11	[1]
***tempo di mezzo*:** 1. Lamplighter's song[c]	Il L: . . . *Kate rispose al Re*	Kate seduced by the king[d] freeing Manon	5, 7	abcdc
	: *Rise il Re*		4, 8 ((4+5))	aecc
2. heterogeneous even parallel statements	DG: *È l'alba! . . . O mia Manon*		7 ((3+5)), 11	[4]
	M: *Tremo per te! Tremo! . . . Pavento!*		9 (6+3), 5+5, 11	abab
***cabaletta*:** uneven parallel statements	DG: *Ah! Manon, disperato*		7 ((4+3))	[6]
	M: *E sia! M'attendi, amore. . .*			[2]

a. In the definitive-version score, this dialogue is included in the previous scene.
b. In the definitive-version score, this statement is changed, starting with "Ecco là l'uomo. . . È quello!"
c. In the definitive-version score, four verses of the Lamplighter's song are repeated, overlapping with Manon's statement in the *tempo di mezzo*.
d. The 'Kate' topic reminds Manon of her own sinful, acquisitive nature and hinders her from embracing the (returning) topic of freeing herself.

DID 7
Rodolfo-Mimì: falling in love
"Chi è là? . . . -- Oh! Sventata! La chiave della stanza!"
***La bohème*, Act I**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***scena*:** dialogue	R: *Chi è là?* M: *Scusi.* R: *Una donna!* M: *Di grazia, mi si è spento*		7+7 (7+2+6)	aabb ccddee
***tempo d'attacco*:** dialogue	M: *[Oh! Sventata!] La chiave della stanza!* R: *Eh?* M: *Dove l'ho lasciata?*	Mimì's lost key ↓		*[*f*]*faa
	R: *Buio pesto!* M: *Ah! disgraziata!*	Rodolfo holds Mimì's hand	8 (2+3+5)	fgfghi
***cantabile*:** heterogeneous uneven parallel N.statements[a]	(M: *Ah!*) R: *Che gelida man**ina**[b]*		8 (2+7)	hi
			7, 11	jkhhb^{1}b^1
	R: *Chi son? – Sono un poeta*		7	abb acc dee dff ghh gii jj
	M: *[Sì.]* ***Mi chiamano Mimì*** (refrain)		5, 7, 11	*[*a*]*bccdeefdf ggchhc
	M: *Lei m'intende?* R: *Sì, sì.*		7	a
	M: ***Mi chiamano Mimì***		5, 7, 11	bijkkh^{1}d^{1}d^{1}ll mnnmh^{1}h^1
	: *Altro di me non le saprei narrare*		7, 11	h^{2}oh^2
***tempo di mezzo*:** 1. dialogue with friends	Schaunard: *Ehi! Rodolfo!* Colline: *Rodolfo!* Marcello: *Olà. Non senti?*	Café Momus; Rodolfo's discovery of poetry/Mimì	5, 7, 11	aabcbcdd
2. friends' ditty	Friends: *Momus, Momus, Momus*		7, 11	abab
cabaletta*:** 1. single statement turning to simultaneous even parallel statements ***À 2	R: *O soave fanciulla, o dolce viso*			abab
	: *Fremono dentro l'anima*		7	cdd
	M: (*Oh! come dolci scendono. . .*)			abb
2. dialogue (1): **a *tempo di mezzo***	M: *No, per pietà!* R: *Sei mia!*	kiss; Café Momus	7, 11	aabcdeb
3. dialogue (2): *cabaletta* resolution	R: *Andiamo. Dammi il braccio o mia picci**na***			eff

a. A single-broken-verse dialogue interrupts Mimì's N.statement.
b. See Chapter 6.2.1, for the bolded end-rhyme in text incipits.

DID 8
Tosca-Cavaradossi: reconciliation
"Mario! Son qui! Perché chiuso? Lo vuole. . ."
***Tosca,* Act I**

1st Edition

Structure	Text Incipit	Topic	Meter	Rhyme
tempo d'attacco **:** 1. dialogue	T: *Mario!* C: *Son qui!* T: *Perché chiuso?* C: *Lo vuole. . .*	Cavaradossi's fidelity	5, 7, 11	abbcdd ece
2. single statement	T: *Ora stammi a sentir – stassera canto*	nocturnal rendezvous	7, 11	abcb
dialogue	C: *Stassera?!* T: *È luna piena*			cdad
cantabile **(1):** heterogeneous uneven parallel statements: N.statement + statement	T: *non la sospiri la nostra casetta*		8, 11	aabb
	: *Oh al tuo fianco sentire*		7	cdcd efef ghgh
	: *Fiorite, o campi immensi, palpitate*		11	ijij
	C: *Mi avvinci ne' tuoi lacci! . . .*		7	ab
tempo di mezzo**:** 1. dialogue	C: *Ma or lasciami al lavoro.* T: *Mi discacci?*	blue-eyed beauty in the canvas	7, 11	acbcddef gfehgh
			5, 7	ijijk
2. ***cantabile*** **(2):** heterogeneous uneven parallel statements	C: *Quale occhio al mondo mai può star di paro*		11	aa^1a^1a aa^1a^1a
	T: *Oh come la sai bene*		7	[2]
3. dialogue[a]	T: *Ma. . . falle gli occhi neri!* C: *Mia gelosa!*	blue-eyed beauty ↓ Tosca's jealousy	11 (7+4)	a
cabaletta**:** 1. dialogue	T: *Sì, lo sento ti tormento*		8 (4+4)	ba
2. heterogeneous uneven parallel statements	T: *Certa sono – del perdono*			ab
	C: *Ogni cosa in te mi piace*		4, 8	ccb
3. heterogeneous uneven rounded statements	T: *Dilla ancora*			aa^1a
	C: *Sì, mia vita, amante inquieta*		8, 9	abac
	T: *Dio, Dio! quante peccata!*		7	a^1a^1
closing ***scena*****:** dialogue[b]	C: *Or va – lasciami!* T: *Tu fino a stassera*	Cavaradossi's fidelity	7, 11	abcac bc^1c^1

a. In the definitive-version score, Tosca's "Ma. . . falle. . ." is assimilated into the *cantabile* (2), while Cavaradossi's "Mia gelosa!" is displaced to the *cabaletta*.

b. In the definitive-version score, Tosca's verse, "Ma falle gli occhi neri!," is added at the end of the duet; with its earlier appearance in the second part of the *tempo di mezzo*, the verse becomes a poetic refrain.

DID 9
Tosca-Cavaradossi: rescue
"Franchigia a Floria Tosca. . . -- Il tuo sangue o il mio amore"
***Tosca,* Act III**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***scena*:** 1. reciting the safe conduct	C: *Franchigia a Floria Tosca. . .* *T: e al cavaliere*		11	[2]
2. dialogue	C: *Scarpia benigno? A qual prezzo? la prima*			[2]
***tempo d'attacco* (1):** 1. single N.statement	T: *Il tuo sangue o il mio amore*	Scarpia's advance/death	7, 10, 5+5, 11	ababcdedec fgfhgh
2. dialogue	C: *Tu?. . . di tua man l'uccidesti! – tu pia*		11	[3]
***cantabile* (1):** single statement	C: *O dolci mani mansuete e pure*			abbaabba
***tempo d'attacco* (2):** single N.statement with interjection[a]	T: *Senti. . . l'ora è vicina; io già raccolsi*	plan for liberation		[7]
	T: *[Chi si duole] in terra più? Senti effluvi di rose?*		7, 11	[a]a^1a^1a
***cantabile* (2):** uneven parallel statements	C: *Amaro sol per te m'era il morire*		11	$aa^1aa^1aa^1aa^1$
	T: *Amor che seppe a te vita serbare*			$a^2a^3a^2$ $a^3a^2a^3$
***tempo di mezzo*:** dialogue	T: *E non giungono. . . Bada!*	details of mock execution	7, 11	ba^3ba^3 ccdd ef ghhg
cabaletta*: *À 2 statement[b]	T/C: *Sparve il duol*		5, 7	abbcdacd
closing *scena*:[c] rounded heterogeneous uneven statements	T: *La patria è là dove amor ci conduce*		11	[1]
	C: *Per tutto troverem l'orme latine*			[2]
	T: *[E s' io ti veda] memorando guardar lungi ne' cieli*			[3]

a. The last verse of the first part of Tosca's N.statement is interrupted by Cavaradossi's interjection.
b. In the definitive-version score, the text of the *cabaletta* is considerably changed.
c. In the definitive-version score, the closing *scena* is reduced to the last two verses of Tosca's second statement, "gli occhi ti chiuderò con mille baci / e mille ti dirò nomi d'amore." As closing someone's eyes has an ominous implication of death, this increases the dramatic efficiency and impact of the words.

DID 10
Pinkerton-Butterfly: falling in love
"Bimba, bimba, non piangere -- Viene la sera"
***Madama Butterfly*, Act I**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme[a]
***scena*:** dialogue (Suzuki is present)	P: *Bimba, bimba, non piangere*		7, 11: 7-7-11-11-7. . .	abcdb c[1]eef ghgfi
***tempo d'attacco*:** 1. dialogue	(B: *seral.*) P: *Viene la sera* (Suzuki exits)	anticipated union	5, 7, 11: 7-7-11-11-7. . .	ia[1]ha[1]jkkm
2. simultaneous heterogeneous even parallel statements	P: *Con moti di scojattolo*		7	**abab** cdcd efef
	B: *Quest'obi pomposa*		6	**abac** dbdc
			7	efef
***cantabile*:** 1. heterogeneous uneven parallel statements	P: *Bimba dagli occhi pieni di malia*		7, 9, 11	**aabc**
	(P: *fra i candidi veli. . .*) B: *Somiglio*		9	bcde
	(P: *E affascina i cuori. . .*) B: *E li prende*			defg
uneven parallel statements	P: *Ma intanto finor non m'hai detto*			fghi
	B: *Le sa. Forse dirle non vuole*			hi
2. heterogeneous uneven parallel statements: statement + **N.statement**[b] (***tempo di mezzo***)	P: *Stolta paura, l'amor non uccide*		7, 11	**aabb**
	B: *Pensavo: se qualcuno mi volesse. . .*	Butterfly's initial hatred of Pinkerton	7, 11	**abac**defgg hh
interjection	P: *Amor mio dolce! E poi?*		7	**a*[a]***
3. heterogeneous uneven rounded statements	B: *[Adesso voi] siete per me l'occhio del firmamento*		7, 11	**aabb**cc
	: *[Vogliatemi bene,] un bene piccolino*		7	*[*d*]*eed fggf hhi
	P: *Dammi ch'io baci le tue mani care*		11 ((5+7))	ij
	(P: *tenue farfalla.*) B: *Dicon che oltre mare*		7, 11	ikll
4. single statement	P: *Un po' di vero c'è.*			**aabc**
dialogue	P: *Sei mia*. B: *Sì, per la vita.*		7	bc
5. single statement	P: *Via dall'anima in pena*			**abab**
***cabaletta*:** single statement ending with interjection[c]	B: *Dolce notte! Quante stelle!*		8	**aabb**cdcd eff
	: *ride il cielo*. P: *Vieni, Vieni!*			e

a. See Chapter 6.2.2 for the bolded end-rhyme patterns.
b. Butterfly's N.statement, functioning as the *tempo di mezzo*, is interrupted by Pinkerton's interjection. However, as indicated by the shadow, this N.statement and the following interjection are cut in the definitive -version score, and thus the second topic disappears.
c. The last verse is completed by Pinkerton; thus the section can be seen as heterogeneous uneven parallel statements, consisting of a *proposta* and an undersized two-word *risposta*.

3rd Period (1910s-1920s): Post-*Élan vital*

DID 11
Minnie-Johnson: falling in love 1/2
"Oh, signor Johnson siete. . ."[a]
La fanciulla del West, Act I

1st Edition Libretto[b]

Structure	Text Incipit	Topic	Meter	Rhyme[c]
***tempo d'attacco*:** 1. heterogeneous uneven parallel statements	(Nick: *Buona fortuna!*) M: *Oh, signor Johnson siete*"	guarding the Polka from the bandit	11	aba
	J: *Che strana cosa! Ritrovarvi qui*			cdef
dialogue	(J: *di rubare. . .*) M: *Vi do la mia parola*		7, 11	ghidejklh
single statement	(J: *Meritate di meglio*) M: *Mi contento*		5, 7, 11	f agd^1 ma^1
2. uneven parallel statements	J: *Non so ben neppur io quello che sono.*	quest for the true self ↓ Minnie's self-criticism	7, 11	noda^{1}f^{1}pp
	M: *Non so, non vi comprendo.* **(refrain)**[d]			p^{1}g^{1}g^{1}qp^1 ffrsqrd
***cantabile*:** heterogeneous uneven parallel statements	J: *Quello che tacete*		4, 5, 6, 9	abcdeb^{1}fgh
	M: *Come voi, leggermi*		6	ihf^{1}jk
***tempo di mezzo*:** 1. dialogue with Nick	M: *Che cosa c'è?* Nick: *Guardatevi. S'è visto*	the bandit ↓ Minnie's commitment to protect the gold	7, 11	**abccd**
single N.statement, Part 1[e]	M: *In quel barile, Johnson, c'è un tesoro*			aabcdedcf
interjection	J: *Minnie! E potete correr tanto rischio*			[2]
single N.statement, Part 2	M: *Oh, lo fareste*		5, 7, 9 11, 6+6	**aabbc** dcedfefg
	: *Povera gente! Quanti son di loro*		7, 11	b^{1}hijkb^{1}j
	: *Ecco, Johnson, perché*		7	klm
2. **a false *cabaletta*** turns to a kinetic *tempo di mezzo* exchange: heterogeneous uneven rounded statements:	J: *Oh, non temete, nessuno ardirà!*	[visiting Minnie's cabin] ↓	11	**a**
	: *Come mi piace sentirvi parlare!*		7, 11	**bccd**
	M: *Dovete proprio andare? Che peccato!*		11	e
	: *I ragazzi saranno qui fra poco.*		7, 11	fgbhf
	J: *Grazie, Minnie. . . Verrò.*		7	g
heterogeneous uneven rounded statements	M: *Non vi aspettate molto! Non ho che trenta dollari. . .*	Minnie's self-criticism	7, 11, 7+7	ih cb^1
	J: *Ciò che avremmo potuto*		7, 11	cjk
	M: *Davvero! . . Ma che vale!* **(refrain)**[d]			b^{2}ll
***cabaletta*:** single statement	J: *No, Minnie, non piangete. . .* (Johnson exits.)		7	**aabbc**
closing *scena*: single statement	M: *Ha detto. . . Come ha detto? . . . Un viso d'angiolo! . . .*		11 (3+4+5)	c

a. In the definitive-version score, "Mister Johnson, siete. . ."
b. The shadowed sections are cut in the definitive-version score.
c. See Chapter 8.3 for the bolded end-rhyme patterns.
d. The poetic refrain "Io non son che una povera fanciulla / oscura e buona a nulla" follows each text incipit.
e. Minnie's N.statement, Part 1 is interrupted by Johnson's interjection.

DID 12
Minnie-Johnson: falling in love 2/2
"Wowkle, è già qui! -- Mi tolgo? Grazie. Amici? Che pensate? Un pensiero. . ."
***La fanciulla del West*, Act II**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***scena*:** dialogue	M: *Wowkle, è già qui!* J: *Hello!*		7, 9, 11 7+7	abbbc defgc^1
***tempo d'attacco*:** 1. dialogue	J: *Mi tolgo? - Grazie. - Amici? - Che pensate?* - M: *Un pensiero. . .*		7+7	a
2. even parallel statements interrupted by dialogue	M: *Questa notte alla <Polka> non veniste per me. . .*	curiosity about each other: Nina Micheltorena; Minnie's mountain life	7, 11 7+7	baac
	J: *Minnie! . . .* M: *Wowkle, il caffè*		7, 7+7	d
	J: *[È tutta piena] di voi. . . Che cosa strana*		7, 11	*[*c*]*c^{1}c^{2}c^1
3. single N.statement: **a *cantabile***	M: *[Oh, se sapeste] come il vivere è allegro!*		7	*[*a*]*bb^{1}cdef ggehihjhikkj
4. dialogue	J: *E quando infurian le tormente?* M: *Oh, allora*	(*L'Accademia*) ↓	7, 11	[4]
***cantabile*:** 1. dialogue	M: *Del biscotto alla crema?*	love stories	7	abcdef
2. heterogeneous uneven parallel statements	M: *Tanto! Per me l'amore*		7_{x3}-11_{x2}	ege^{1}hh^1
	J: *Credo che abbiate torto.*		7_{x2}-11_{x2}	ijge^1
3. single statement	M: *Davvero? E. . . quante volte siete morto?*		11	i
***tempo di mezzo*:** 1. dialogue[a]	M : *Uno dei nostri avana? – La candela!*			[1]
2. dialogues bookending heterogeneous uneven parallel statements	M: *Ah, le mie rose! Me le sciuperete!*	demand of kiss	7, 11	aab
	M : *Signor Johnson si chiede*			a^{1}c
	J : *Il labbro nega. . . quando il cuor concede!*		7	a^1
	M: *Wowkle, tu a casa!* J: *Anch'io?* M: *Voi. . . potete restare*		6, 7, 7+7	[3]
3. dialogue	W: *Ugh. . . Neve!* M: *Va! Riposati sui fieno* (Wowkle exites)	(snow)	5, 7, 11	a
	J: *Un bacio, un bacio almeno*	demand of kiss → kiss		abc
2. **false *cabaletta*:** dialogue + heterogeneous uneven parallel statements	J: *Minnie. . . Che dolce nome!* M: *Ti piace?* J: *Tanto! T'amo*		7+7	[1]
	J: *da che t'ho vista. . . - Ah, no, non mi guardare*		11 (5+7)	[2]
	M: *Perché questa parola?*		7, 11	aabcc
3. **false closing *scena*:** single statement	J: *Sii benedetta! Addio!*		7	[1]
4. two-part dialogue	J: *Nevica!* M: *Oh, guarda! Il monte*	snow	4, 7, 11	abcded
	J: *Ascolta!* M: *Ascolta!*	gunshots (the bandit)	5, 7	abcda^{1}a^{1}e

(continued)

***cabaletta*:** 1. single statement	J: *Ma, per l'anima mia*[b]		7	abcd
À 2 statement	J/M: *Dolce vivere e morire*		8, 7	eb
2. uneven parallel single-verse statements	J: *Col bacio tuo fa puro il labbro mio!*		11	f
	M: *Fammi, amor, degna di te!*		8	d
3. single statement	J: *O Minnie, sai tu dirmi*		7	geh
(single-word *À* 2)[c]	: *per me!* J/M: *Eternamente!*			i
closing *scena*: 1. single statement interrupted by interjections	(J: *Minnie! Minnie!*) M: *Sognavo. . .*		5, 7, 11	abbc de ecfg
2. two-part dialogue	M: *Ora mi puoi parlare*		7, 11	dh
	J: *Che sarà?* M: *Son folate di nevischio*	Johnson's name; Nina Micheltorena	5, 7, 11	fiijkeb^{1}cc[d]

a. Johnson and Wowkle respond to Minnie's words by actions.
b. This verse is changed in the definitve-version score.
c. Puccini extended the subsection with an additional sixteen bars (with new verses) for a revival of the opera in Rome in 1922; this addition is included in the definitive-version score. But in almost all productions of the opera, it is omitted in order to reduce the vocal demands.
d. The last *settenario* is devided into Johnson's "Buona notte!," which is rhymed with Minnie's preceding "Buona notte!" and virtually closes the duet, and Nick's "Hello!," which initiates the following scene.

DID 13
Prunier-Lisette: comic
"T'amo! . . Menti! No!"
***La rondine*, Act I**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** dialogue	P: *T'amo! . . .* L: *Menti!* P: *No!*	truthfulness of Prunier's love	6 (2+2+2)	[1]
***cantabile*:** single statement	P: *Tu sapessi a quale prezzo*		4, 8	aabcdefe
false *cabaletta*: dialogue	L: ***Che silenzio!*** P: ***Che mistero!*** (**refrain 1**)			aba
***tempo di mezzo*:** 1. dialogue	L: *Ora andiamo! . . . Tutto tace!*	Lisette's outfits; Prunier's inner conflict	8	aabcc
single statement (***cantabile***)	P: ***Nove Muse, a voi perdono*** **(refrain 2)**			abaa
2. dialogue	L: *Questo è meglio?* P: *È originale!*			aabcdd
single statement (***cantabile***)	P: ***Nove Muse, a voi perdono*** **(refrain 2)**			abab
3. dialogue	L: *Son completa?* P: *Sei squisita!*		8, 8+8	abcdec
true *cabaletta*: 1. dialogue[a]	L: ***Che silenzio!*** P: ***Che mistero!*** (**refrain 1**)	truthfulness of Prunier's love	8	abbc
2. even parallel single-verse statements	L: *Perché bacia? . . . Di? . . . Perché?*			aa
	P: *Per ridirti: io sono te!*			

a. All verses are broken in half to create *doppio* verses, and assigned to the characters in alternation.

DID 14
Magda-Ruggero: falling in love 1/3
"Scusatemi. . . scusate. . ."
***La rondine*, Act II**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** 1. heterogeneous uneven parallel statements	M: *Scusatemi. . . scusate. . .*	Magda's intrusion on Ruggero's table	7, 11	abbcad
	R: *No. . . Restate. . . Restate. . .*		5, 7, 11	aac[1]
2. dialogue	(R: *da tutte. . .*) M: *Veramente?*		7	ef
***cantabile*:** single N.statement with interjection	R: *Così timida e sola assomigliate*		7, 10, 11	aghih
	M: *Ne sono lusingata!*		7	a[1]
	R: *Cercate di capirmi. . .*		7, 11	b[1]ja[2]a[2]e[1]j[1]
***tempo di mezzo*:** dialogue	(R: *Come voi. . .*) M: *Se sapessi ballare*	dancing	10 (4+7), 9	ab
	R: *Volete che proviamo?*		7	cdefd
***cabaletta*:** 1. introductory single statement	M: *Oh! . . L'avventura strana*	(start dancing)		[2]
2. main single statement	(R: *Che dite?*) M: *Son contenta*[a]		4, 7, 8, 11	abcdedfd
Chorus (ABA'): (A) statement	Ch.: ***Vuoi tu dirmi che cosa più ti tormenta*** (**refrain**)		4, 7, 8, 9, 12	aghgigjjj kd
À 2 statement	M/R: *Dolcezza! – Ebbrezza!*		5 (3+2; 3+3), 6 (3+3)	(l)l (m)n (o)o a[2]
(B) statement	Ch.: *O profumo sottil*		6, 7, 8	ppqggg
À 2 statement	M/R: *Come batte il tuo cuor!*		7, 8	gg
(A') statement[b]	Ch.: (**refrain**)		4, 7, 9, 12	aghgig

a. In the score, the first two verses of Magda's statement are displaced to the end of the previous subsection.
b. The first six verse of the chorus' refrain is repeated.

DID 15
Magda-Ruggero: falling in love 2/3
"Ah! . . . Che caldo! Che sete! -- È un piccolo ricordo"
***La rondine*, Act II**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***scena*:** dialogue	M: *Ah! . . . Che caldo! Che sete!*		6, 7, 8	abcadbe
***tempo d'attacco*:** 1. heterogeneous uneven rounded statements interrupted by dialogue: N.statement + dialogue statement + statement	M: *È un piccolo ricordo*[a]	love	5, 7	abcdefgc
	R: *Cosa andate dicendo?*		7, 11	[4]
	R: *Perché se amassi. . . allora*		7	aa^1b
	M: *Ah! Per tutta la vita!*			b
2. dialogue	R: *Siamo amici. e non so ancora*	names	3, 6, 7, 8, 11	acb^1efgh
single statement	R: *No. . . Questo si cancella*		7	if^1g
***cantabile*:** 1. uneven parallel statements	M: *Perché mai cercare di saper*		5, 8, 10	aabbc
	R: *Io non so chi siate voi, perché*		5, 7, 10 5+5	aabbc def
2. even parallel statements	M: *Parlami ancora. . .*		5	e^1g
	R: *No! Questa è vita*			hi
À 2 statement	R/M: *Mio amor! . .*		3	f
closing *scena*: chorus statement	Youths: *Zitti! Non disturbiamoli!*		7	abcc

a. In the definitve-version score, the first two verses of Magda's are displaced to the end of the *scena*.

DID 16
Magda-Ruggero: falling in love 3/3
"Nella trepida luce d'un mattin -- Paulette! . . . I nostri amici. . ."
***La rondine*, Act II**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***scena*: diegetic song** by a distant voice	Voice: *Nella trepida luce d'un mattin*	Magda's dilemma: passion vs. secure life	11-10-11-10	abcd
	: *Mi vuoi dir*		4	ef
	: *Son l'aurora che nasce per fugar*		11-10	cc
	: *Nell'amor*		4	gc
***tempo d'attacco*:** dialogue	R: *Paulette! . . . I nostri amici. . .*	[Magda's refusal to leave]	7 (4+3)	abcb
***cantabile*:** single statement	M: *Niente. . . niente. . . Ti amo!*		7 ((2+2+3))	cbdef
	: *Tremo e piango. . . mia vita. . . mio amore!*		10 ((4+3+3))	g

DID 17
Magda-Ruggero: love-dilemma
"Senti? . . . Anche il mare respira sommesso"
***La rondine*, Act III**

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
tempo d'attacco: 1. uneven parallel two-fold statements interrupted by dialogue	M: *Senti? . . . Anche il mare respira sommesso*	passionate love	10, 11	[2]
	: *So l'arte strana*		5-6-8-6	abac
	M: *Dimmi che ancora, che sempre ti piaccio!*		11	[3]
	R: *Non son più solo con l'amor tuo*		6, 5+5, 11	[3]
	: *Ecco, il tuo braccio*		5-6-8-6	abac
2. single statement	M: *Ah! ti ricordi ancora*		7, 8, 10	[3]
dialogue	R: *E siam fuggiti qui per nasconderlo!*		5+5	[4]
cantabile: heterogeneous uneven rounded statements	M: *Oggi lascia che ancora*		6, 7, 8	abcdde
	R: *Benedetto l'amore*		7, 8	effg
	M: *Taci. . . Non parlare*		6 ((2+4)), 8	e^1h
***tempo di mezzo*:** dialogue interrupted by single statement	R: *Oggi meriti molto!* M: *Un premio?* R: *No. Un segreto*[a]	marriage	7 7+7 (3+4)	rare [17]
	M: *Non so, non m'aspettavo*[b]		7	aabc
	R: *Non c'è altro di più*		7, 11, 7+7	abacde
***cabaletta*:** heterogeneous uneven parallel statements; N.statement + statement	R: *Dimmi che vuoi seguirmi alla mia casa* (Ruggero exits)		11	abbc db^1eb^1 fgf a^1ha^1
	M: *Che più dirgli? . . . Che fare?*		7, 11	iij ii^1i
	: *Né tacere io posso! . . .*		7	$klmi^1b^1$

a. In the definitive-version score, the beginning of this verse (R: *Oggi meriti molto!* M: *Un premio?*) is displaced to the end of the *cantabile*.

b. Magda's single statement is interrupted by Ruggero.

DID 18
Giorgetta-Luigi: illicit love
"O Luigi! Luigi!" in Il *tabarro*

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** opening single-verse exclamation + even parallel statements	G: *O Luigi! Luigi!*	Giorgetta's warning to keep distance	7	a
	G: *Bada a te! Può salir fra un momento!*		"10-7" pattern	bc
	L: *Perché dunque inasprisci il tormento?*			bc
***cantabile* :** 1. even parallel statements interrupted by dialogue	G: *Vibro tutta se penso a iersera*			de
	L: *In quei baci tu sai cosa c'era*			defg
	L: *Preferisco morire, alla sorte*			gh
2. dialogue	G: *Ah! se fossimo soli, lontani. . .*		10, 11	iib
***tempo di mezzo* 1:** with Michele 1. dialogue interrupted by heterogeneous uneven parallel statements	M: *Come? Non sei andato? . . .*	Luigi's proposal to resign	6	a
	L: *Padrone, v'ho aspettato*		7	$abcb^1a^1b^1ded$
	M: *A Rouen? Ma sei matto?*			a^2fg
	L: *Sta bene. Allora resto.*			h
2. dialogue	G: *E adesso dove vai?* M: *A preparare i lumi*		11, 7+7	[2]
***cabaletta* 1:** 1. dialogue	G: *Dimmi: perché gli hai chiesto*			[2]
2. heterogeneous uneven parallel statements[a]	(L: *dividerti con lui! . .*) G: *Hai ragione: è un tormento. . .*		7, 11, 7+7	aabbcd
	L: ***Par di rubare insieme qualche cosa alla vita!***		7+7	a
	G: ***La voluttà è più in tensa!*** L: *È la gioia rapita*			abccd
	L: *Noi tutti soli, lontani dal mondo!*		11	e
***tempo di mezzo* 2:** 1. dialogue	L: *È lui? . . .*	anticipated rendezvous	3, 5, 7	abcb
2. dialogue turning to Giorgetta's single N.statement[b]	G: *Ascolta: come ieri*		7, 8	abcde
	G: *Sì. . . il fiammifero acceso! . . .*	(candle light)	7, 11	ffbbgh
***cabaletta* 2:** 1. even parallel statements	L: *Io voglio la tua bocca*		7	[2]
	G: *Dunque anche tu lo senti*		7, 7+7	[2]
2. Luigi's single statement	*[*L: *Folle di gelosia!] Vorrei tenerti stretta*	(knife)	7	*[*a*]*bacdefghih
closing *scena*: single statement	G: *Come è difficile esser felici! . . .*		10	[1]

a. Giorgetta's interjections constantly interrupt the middle part of Luigi's statement. In the score, the bolded verses are displaced to the end of the preceding subsection.

b. Giorgetta's single N.statement has a double structural-dramatic function: (1) the declamatory part of the traditional two-part *tempo di mezzo* (see Chapter 1) and (2) her displaced main *cabaletta* 2 statement. The second view is based on the end-rhyme design. The end-rhyme *-ella* of *fiamella* and *stella* in the N.statement and its "masculine" version *-ello* of *coltello* and *gioiello* in Luigi's single *cabaletta* statement link the two statements as a poetic pair. They are also a dramatic pair, as Luigi's depiction of dark passion through *coltello* and *gioiello* responds to Giorgetta's allusion of shining passion through *fiamella* and *stella*; he would cut and decorate her neck with blood jewelry, if she betrays him. Thus the two statements linked by the end-rhyme design and intense passion can be read as the main *cantabile 2* parallel statements interrupted by short parallel statements.

DID 19
Rinuccio-Lauretta: fulfillment
"Lauretta, mia Lauretta!"
Gianni Schicchi

1st Edition Libretto

Structure	Text Incipit	Topic	Meter	Rhyme
***cabaletta*:** (A) single statement	R: *Lauretta, mia Lauretta!*	fulfillment of their love, secured in previous scene	5, 7	[4]
(B) dialogue	L: *Là mi giurasti amore!*			abb
single N.statement	R: *Tremante e bianca*		5	ab
(A') *À 2* N.statement	R-L: *Firenze da lontano*		7	cb

DID 20
Calaf-Turandot: falling in love
"Principessa di morte!"
***Turandot*, Act III**

Original Libretto for the Finale

Structure	Text Incipit	Topic	Meter	Rhyme
***tempo d'attacco*:** 1. uneven rounded statements	C: *Principessa di morte!*	Turandot as princess of death; demand of kiss ↓ (kiss)	7	abbcbdef
	T: *Che mai osi, straniero!*			b^1gbhbh
	C: *La tua anima è in alto*			ijkg^1i^1lf
2. dialogue	T: *Non profanarmi!* C: *Ah! Sentirti viva*		11 (5+7)	[2]
heterogeneous uneven parallel statements	T: *No! . . . Mai nessun m'avrà!*		7, 11	abac
	C: *No! il bacio tuo mi dà l'Eternità!*		11	a
***cantabile*:** 1. heterogeneous uneven parallel statements	T: *Che fai di me? . . . Che fai di me? . . .*		7, 5+5	[3]
	C: *[Mio fiore,] mio fiore mattutino. . . Ti respiro. . .*		7, 11	abcdc
2. **a *tempo di mezzo*:** dialogue	T: *Come vincesti?* C: *Piangi?*	dawn ↓ dawning of Turandot	7 (5+2), 11	[3]
chorus statement	Voices: *L'alba! . . . L'alba! . . .*		4 (2+2)	abcdee^{1}d
heterogeneous uneven parallel statements	T: *Ah! che nessun mi veda! . . .*		7	fb
	C: *No, Principessa! No. . .*		5, 7, 11	gdhd
3. single N.statement	T: *Del primo pianto. . . sì. . .*		3, 5, 7, 11	abcddeff^{1}g hgiijc^{1}c^{1}kh^1 llmnog
***tempo di mezzo*:** 1. heterogeneous uneven rounded statements	(C: *Sei mia! . . .*) T: *Questo chiedevi*	Calaf's name	5, 7	abcdeee
	C: *Il mio mistero? . . . Non ne ho più! . . Sei mia!*		7, 8, 11, 12	abcdb^{1}e
	T: *So il tuo nome! Il tuo nome! Arbitra sono*		7, 11	b^{1}b$^{1'}$
heterogeneous uneven rounded statements	C: *Che m'importa la vita!*		7	[2]
	T: *Non più il grido del popolo! Lo scherno!*		4, 7, 11	abbcd
	C: *La mia gloria è il tuo amplesso!*		7	[2]
2. dialogue	T: *Odi? Squillan le trombe . . . È l'alba! È l'alba!*	dawn	11	[9]
false *cabaletta*: chorus statement[a]	Voices: *O Divina!*		4	abaca^{1}da
***cabaletta*:** 1. chorus single-verse statement	Crowd: *Diecimila anni al nostro Imperatore!*		11	a
heterogeneous uneven parallel statements	T: *O Padre Augusto. . . Ora conosco il nome*		5, 7 (4+3), 11	bc
	: *Il suo nome. . . è Amore!*			a
	C: *Amore!*		3	a
2. chorus statement	Crowd: *O sole! Vita! Eternità!*		3, 5, 7, 8, 9, 10	daaefa^1

a. Janet Maguire assigns this stanza to Calaf, but it is not consistent with the stage direction: "Voci sempre più vicine si diffondono;" furthermore, *quaternario* is the meter characteristic of the chorus. Thus I follow the "chorus" designation in the first-edition libretto.

APPENDIX C

The Location of Dramatic Sections and Subsections of Puccini's Love Duets in "Definitive-Version" Scores

The tables in this appendix locate the beginning of each dramatic section and subsection of each of Puccini's love duets, except that of the incomplete DID 20 (*Turandot*). The locations are given in accordance with the "definitive-version" scores (see Chapter 5, p. 123n5), listed in the Bibliography.

Structure

1. For the use of the terminology of the *solita forma*, see Chapter 5.1, Methodology.
2. The subdivisions of statements and dialogues are generally eliminated.
3. Added (sub)sections, mostly instrumental opening/closing *scene* and bridges, are shaded.

Text incipits

1. Puccini displaced some of the text incipits of (sub)sections indicated in Appendix B by relegating them to the preceding (sub)section for the sake of musical-dramatic continuity.
2. *[word]* = the word is included in the preceding measure.
3. *(word)* = the word is included in the following (sub)section.

Location

1. "Location" is indicated by rehearsal number and the distance from it: e.g. : R10/+5 indicates five measures after the rehearsal number 10; R10 indicates at the rehearsal number 10. Dramatic location is indicated in the title of each table.
2. For DID 2 (*Edgar*), which does not have rehearsal numbers, the location is indicated by page/staff/measure.

1st Period (1880s): Pre-Bergson

DID 1
Roberto-Anna: **reconciliation**
"Ah! ti ho côlta! -- Non esser, Anna mia, mesta sì tanto"
***Le Villi*, Part I, scene 2**

Vocal Score (Ricordi, 1891)

Structure	Text Incipit	Topic	Location
scena	R: *Ah! ti ho côlta! . .*		R17/+12
tempo d'attacco	R: *Non esser, Anna mia, mesta sì tanto*	Roberto's departure	R18/+9
	A: *Io tento invan di trattenere il pianto*		R18/+14
	A: *Foschi presagi mi turban la mente*		R18+17
	R: *Pensa invece ai dì lieti che il destino*		R19
cantabile	R: *Tu dell'infanzia mia*		R20
	A: *Dolci e soavi accenti*		R21

DID 2
Edgar-Fidelia: **reconciliation**
"Sia benedetto il giorno in cui sei nata"
***Edgar*, Act IV, scene 4**

Vocal Score (Ricordi, 1889)

Structure	Text Incipit	Topic	Location
tempo d'attacco	E: *Sia benedetto il giorno in cui sei nata*	Edgar's return	347/1/1
	F: *[Tu vivi. . .] M'ami. . . Io ti rivedo ancora*		348/1/1
	E: *Il poter dell'amor vince la morte*		348/3/3
	F: *Io del passato – solo rammento*[a]		350/2/2
cantabile[b]	F: *[Come lon]tano – spento, t'amai*		351/4/1
	E: *Santa, ingenua parola. . . Essa discende*		
tempo di mezzo	F: *Ah. . . Un'ombra. . . là!* E: *No. . . Alcun. . . Soli noi siamo!*	threatening figure	354/2/2
cabaletta	*[*F: *Son tua!]* E: *Ah, nei tuoi baci io voglio*		356/1/1
	E: *O mia Fidelia amata*		358/3/1
	F: *Spesso l'ho un dì sognata*		359/2/2
instrumental closing *scena*	n.a.		362/1/1

a. The first five verses of Fidelia's *cantabile* statement (after the cut; see Appendix B) are displaced to the end of the *tempo d'attacco*.
b. The statements are sung simultaneously.

2nd Period (1890s-1900s): Post-*Durée*

DID 3
Des Grieux-Manon: falling in love 1/2
"Cortese damigella, il priego mio accettare"
***Manon Lescaut*, Act I**
Vocal Score (Ricordi, 1893)

Structure	Text Incipit	Topic	Location
instrumental *scena*	n.a.		R25
tempo d'attacco	D: *Cortese damigella, il priego mio accettate*	Des Grieux's attraction to Manon	R27
	M: *La mia stella tramonta!*	[Manon's move to a convent] ↓	R29
	D: *Or parlar non possiamo*	[Dex Grieux requests that Manon return]	R29/+1
	M: *Tanta pietà traspare*		R29/+4
tempo di mezzo	Lescaut: *Manon!* M: *Lasciarvi.*	↓ Manon's agreement to come back	R30/-1
instrumental bridge	n.a.		R31
cabaletta	D: *Donna non vidi mai simile a questa!*		R33

DID 4
Des Grieux-Manon: falling in love 2/2
"Vedete? Io son fedele"
***Manon Lescaut*, Act I**
Voal Score (Ricordi, 1893)

Structure	Text Incipit	Topic	Location
instrumental *scena*	n.a.		R52/+27
tempo d'attacco	M: *[Ve]dete? Io son fedele*	Manon's melanchory (convent topic)	R53
	D: *Oh come gravi le vostre parole!*		R54
cantabile	M: *La queta casetta risonava*[a]		R55
	D: *Nelle pupille fulgide profonde*		R55/+11
	M: *Una fanciulla povera son io*		R56
	D: *Vinta tristezza dall'amor sarà!*		R56/+4
	D: *La bellezza vi dona*[b]		R57/-2
	M: *Non è ver, non è vero, ah! sogno gentil*[b]		R57
tempo di mezzo	Lescaut: *Non c'è più vino? E che? Vuota è la botte?*	[Geronte's plot to abdut Manon] ↓ elopement	R57/+4
instrumental closing *scena*	n.a.		R62/-5

a. The first verse of Manon's statement is displaced to the end of the *tempo d'attacco*.
b. The statements are sung simultaneously from R57.

DID 5
Des Grieux-Manon: reconciliation
"Oh, sarò la più bella! -- Tu, tu, amore? Tu?"
***Manon Lescaut,* Act II**

Vocal Score (Ricordi, 1893)

Structure	Text Incipit	Topic	Location
scena	M: *Oh, sarò la più bella!*		R25
tempo d'attacco	M: *Tu, tu, amore? Tu?*	Manon's betrayal	R26
	M: Mi amavi tanto!		R27/-12
	DG: *Sì, sciagurata, la mia vendetta*		R28
	M: *Ah! La mia colpa! É vero!*		R28/+4
	DG: *Taci. . . taci tu, il cor mi frangi!*		R29
cantabile	M: *[Io] voglio il tuo perdono. . .*		R29/+16
	DG: *O tentatrice! . . . O tentatrice! . . É questo*		R31/+1
tempo di mezzo	n.a.	Des Grieux's defeat	R32
	M: *É fascino d'amor; cedi, cedi, son tua!*		R32/+3
cabaletta	M: *[Ah!] vieni! ah! vien! Colle tue braccia*		R33
	DG: *[Nel]l'occhio tuo profondo*		R34/+4
	M: *Ah! Manon te solo brama. . .*		R35/-1
	M: *Alle mie brame torna*[a]		R35/+4
	DG: *I baci tuoi son questi!* [a]		R35/+6
	D: *M'arde il tuo bacio*[b]		R35/+8
	M: *Vivi e t'inebria*[b]		
	D: *Nelle tue braccia care*[c]		R36/+4
	M: *La bocca mia è un altare*[c]		
	M: *Labbra adorate e care!*		R37

a. The statements are sung simultaneously.
b. Manon's statement in the first-edition libretto is divided in two for the simultaneous singing.
c. The statements are sung simultaneously.

DID 6
Des Grieux-Manon: rescue
"Manon! -- Tu. . . amore? amore?"
***Manon Lescaut*, Act III**

Vocal Score (Ricordi, 1893)

Structure	Text Incipit	Topic	Location
scena (with Lescaut)	n.a.		R9
	DG: *Manon!* M: *Des Grieux!*		R9/+4
	L: *Al diavolo l'America! Manon non partirà*		R9/+6
tempo d'attacco	M: *Tu. . . amore? amore?*	abandonment of Manon; freeing Manon	R9/+8
	D: *Abbandonarti? Abbandonarti? Mai!*		R9/+12
	M: *Tua. . . fra poco! . . . fra poco! tua!* DG: *Taci! taci!*		R10/+5
***tempo di mezzo*:** Lamplighter's song	Il L: . . . *e Kate rispose al Re*	Kate seduced by the king	R11
	DG: *[È] l'alba! . . . O mia Manon*	freeing Manon	R12
	M: *Tremo, pavento per te! . . .*[a]		R13
cabaletta	DG: *Manon, disperato*		R14
	M: *E sia! Chiedimi tutto!*		R15/-3
instrumental closing *scena*	n.a.		R15

a. Four verses of the Lamplighter's song are repeated, overlapping with Manon's statement.

DID 7
Rodolfo-Mimì: falling in love
"Non sono in vena -- Chi è là? -- Oh! Sventata! La chiave della stanza"
***La bohème*, Act I**

Vocal Score (Ricordi, 1897)

Structure	Text Incipit	Topic	Location
pre-*scena scena*	n.a.		R25
	R: *Non sono in vena.*		R25/+9
scena	R: *Chi è là?* M: *Scusi.* R: *Una donna!* M: *Di grazia, mi s'è spento*		R25/+11
tempo d'attacco	M: *Oh! Sventata, sventata! La chiave della stanza dove l'ho lasciata?*	Mimì's lost key	R27
	n.a.	Rodolfo holding Mimì's hand	R30/-11
cantabile	(M: *Ah!*) R: *Che gelida manina*		R30
	M: *Sì. Mi chiamano Mimì*		R35
tempo di mezzo (with Rodolfo's friends)	Schaunard: *Ehi! Rodolfo.* Colline: *Rodolfo!* Marcello: *Olà. Non senti?*	Café Momus; Rodolfo's discovery of poetry/Mimì	R39
	Friends: *Momus, Momus, Momus*		R40
cabaletta	R: *O soave fanciulla, o dolce viso*		R41
	: *Fremon già nell'anima*		R41/+8
	M: *Ah! Tu sol comandi, amor! tu sol comandi, amore!*		
a *tempo di mezzo*	M: *No, per pietà!* R: *Sei mia!*	kiss; Café Momus	R42
***cabaletta* resolution**	R: *Dammi il braccio, mia piccina*		R43/+7

DID 8
Tosca-Cavaradossi: reconciliation
"Mario! Mario! Mario! Son qui! Perché chiuso? Lo vuole. . ."
***Tosca,* Act I**

Vocal score (Ricordi, 1905)

Structure	Text Incipit	Topic	Location
tempo d'attacco	*[*T : *Mario! Mario! Mario!* C : *Son] qui!* T: *Perché chiuso?* C: *Lo vuole.*	Cavaradossi's fidelity	R25
	T: *Ora stammi a sentir – stassera canto*	nocturnal rendezvous	R26/+10
	C: *Stassera?!* T: *È luna piena*		R27
***cantabile* (1)**	T: *non la sospiri la nostra casetta*		R28/+2
	C: *Ah! Mi avvinci ne' tuoi lacci! . . .*		R30/+10
tempo di mezzo	C: *Or lasciami al lavoro.* T: *Mi discacci?*	blue-eyed beauty in the canvas	R31
***cantabile* (2)**	C: *[Qual' occhio al] mondo può star di paro*		R35/+2
	T: *Oh come la sai bene*		R36
resumed tempo di mezzo	T: *[Ma. . .] falle gli occhi neri!*	blue-eyed beauty ↓ Tosca's jealousy	R37/-2
cabaletta	(C: *[Mia ge]losa!)* T: *Sì, lo sento ti tormento*		R37
	T: *Certa sono – del perdono*		R37/+7
	C: *[Mia] Tosca idolatrata, ogni cosa in te mi piace*		R37/+13
	T: *Dilla ancora*		R38/-4
	C: *[Mia] vita, amante inquieta*		R38
	T: *Dio! quante peccata!*		R38/+8
closing *scena*	C: *[Or va] – lasciami!* T: *Tu fino a stassera*	Cavaradossi's fidelity	R39/-5
	T: *[Ma] falle gli occhi neri!*	blue-eyed beauty	R39/+6
	n.a.		R40/-5

DID 9
Tosca-Cavaradossi: rescue
"Ah! Franchigia a Floria Tosca. . . -- Il tuo sangue o il mio amore"
***Tosca,* Act III**

Vocal Score (Ricordi, 1905)

Structure	Text Incipit	Topic	Location
scena	n.a.		R14
	C: *[Ah! Fran]chigia a Floria Tosca. . .* T/C*: e al cavaliere*		R15
	C: *Scarpia! . . . /Scarpia che cede? La prima*		R15/+5
***tempo d'attacco* (1)**	T: *Il tuo sangue o il mio amore*	Scarpia's advance/death	R16
	C: *Tu?. . . di tua man l'uccidesti! – tu pia*		R19
***cantabile* (1)**	C: *[O dolci] mani mansuete e pure*		R19/+4
***tempo d'attacco* (2)**	T: *Senti. . . l'ora è vicina; io già raccolsi*	plan for liberation	R22
	T: *Senti effluvi de rose? . . .*[a]		R23/+8
***cantabile* (2)**	C: *Amaro sol per te m'era il morire*		R24
	T: *Amor che seppe a te vita serbare*		R25
tempo di mezzo	T: *E non giungono. . . Bada!*	details of mock execution	R27
cabaletta	T/C: *Trionfal. . .*		R29
closing *scena*	T: *Gli occhi ti chiuderò con mille baci*		R30/-7

a. The first part of the verse, *Chi si duole in terra più ?*, is moved to the transitional section (R23), involving Cavaradossi's interjection.

DID 10
Pinkerton-Butterfly: falling in love
"Bimba, bimba, non piangere -- Viene la sera"
***Madama Butterfly*, Act I**

Vocal Score (Ricordi, 1907)

Structure	Text Incipit	Topic	Location
scena	P: *Bimba, bimba, non piangere*		R111
	n.a.		R115
tempo d'attacco	P: *Viene la sera*	anticipated union	R116
	n.a.		R118
	B: *Quest'obi pomposa*		R118/+5
	P: *Con moti di scojattolo*		R118/+6
cantabile	P: Bimba dagli occhi pieni di malia		R120/+2
	B: *[So]miglio la Dea della luna*		R121
	P: *[Ma in]tanto finor non m'hai detto*		R122
	B: *Le sa. Forse dirle non vuole*		R122/+6
	P: *Stolta paura, l'amor non uccide*		R123
	B: *Adesso voi siete per me l'occhio del firmamento*		R126
	B: *Vogliatemi bene, un bene piccolino*		R128
	P: *Dammi ch'io baci le tue mani care*		R130
	B: *Dicon ch'oltre mare*		R131
	P: *Un po' di vero c'è.*		R132/+2
	P: *Sei mia*. B: *Sì, per la vita.*		R133/-3
	P: *Via dall'anima in pena*		R133
	B: *Ah! Dolce notte! Quante stelle*[a]		R133/+8
	P: *Vieni. Vieni. È notte serena!*[b]		R134/-5
cabaletta	B: *[Dolce] notte! Quante stelle!* [c]		R134
instrumental closing *scena*	n.a.		R136

a. Part five of the *cantabile* is expanded by Butterfly, who sings the first two verses of her *cabaletta* statement to Pinkerton's music; Pinkerton interjects "Vieni, Vieni" and joins her in parallel octaves in her last phrase.
b. Pinkerton continues singing alone.
c. Pinkerton interjects and sings simultaneously "Vieni, Vieni!" and incoherent fragments of his *cantabile* statements.

3rd Period (1910s-1920s): Post-*Élan vital*

DID 11
Minnie-Johnson: falling in love 1/2
"Buona fortuna! -- Mister Johnson siete. . ."
***La fanciulla del West*, Act I**

Vocal Score (Ricordi, 1912)

Structure	Text Incipit	Topic	Location
scena	Nick: *Buona fortuna!*		R95
	n.a.		R96
tempo d'attacco	M: *Mister Johnson siete*	guarding the Polka from the bandit	R97
	J: *Se volete. . . Strana cosa! Ritrovarvi qui*		R97/+5
	M: *Vi do la mia parola*		R98
	M: *[Mi con]tento*		R99/+7
	J: *Non so ben neppur io quel che sono.*	quest for the true self ↓ Minnie's self-criticism	R101
	M: *Non so, non so. . .*		R102/-1
	n.a.		R102
	: *Io non son che una povera fanciulla*		R102/+7
cantabile	J: *Quello che tacete*		R104
	M: *Come voi leggermi*		R105
tempo di mezzo	*[*M: *Che cosa c'è?* Nick: *Guardatevi.] S'è visto*	the bandit	R106
	M: *In quel barile, Johnson, c'è un tesoro*	Minnie's commitment to protect the gold	R107
a false *cabaletta*	J: *Oh, non temete, nessuno ardirà!*		R111/-1
turns to a kinetic ***tempo di mezzo*** exchange	: *E me ne debbo andare. . .*	[visiting Minnie's cabin] ↓ Minnie's self-criticism	R112/-6
	M: *Dovete proprio andare? Che peccato!*		R 113/-3
	J: *Grazie, Minnie. . . Verrò.*		R113/+10
	M: *Non v'aspettate molto! Non ho che trenta dollari. . .*		R113/+12
	J: *Ciò che avremmo potuto*		R114/-6
	M: *Davvero! . . Ma che vale!*		R114/-3
cabaletta	J: *[No, Minnie, non pian]gete. . .*		R114/+6
closing *scena*	M: *Ha detto. . . Come ha detto? . . . Un viso d'angelo! . . . Ah! . . .*		R115

DID 12:
Minnie-Johnson: falling in love 2/2
"Wowkle, è già qui! -- Grazie. Amici? Che pensate?"
***La fanciulla del West*, Act II**

Vocal Score (Ricordi, 1912)

Structure	Text Incipit	Topic	Location
scena	M: *[Wowkle,] è già qui!* J: *Hello!*		R12/-2
tempo d'attacco	[J: *Rimango?] - Grazie. - Amici? - Che pensate?*		R15/+1
	M: *Questa notte alla <Polka> non veniste per me. . .*	curiosity about each other: Nina Micheltorena; Minnie's mountain life	R16
	M: *Wowkle, il caffè*		R18/+1
	J: *È tutta piena di voi. . . Che cosa strana*		R18/+5
a cantabile	M: *Oh, se sapeste come il vivere è allegro!*		R19
resumed tempo d'attacco	J: *E quando infurian le tormente?* M: *Allor*	(*Accademia*) ↓	R21/+5
cantabile	M: *Del biscotto alla crema?*	love stories	R22
	M: *[Sì! Tanto! Per] me l'amore*		R22/+10
	J: *Credo che abbiate torto.*		R23
	M: *[Dav]vero? Quante volte siete morto?*		R24/-2
tempo di mezzo	M : *Uno dei nostri avana? – La candela!*		R24
	M: *Ah, le mie rose! Me le sciuperete!*	demand of kiss	R24/+5
	M: *Mister Johnson, si chiede*		R25/+3
	J: *Il labbro nega. . . quando il cuor concede!*		R25/+7
	M: *Wowkle, tu a casa! Voi. . . potete restar*		R26/-4
	Wowkle: *Ugh! . . Neve!* M: *Va! Riposati sui fieno.*	(snow)	R26
	J: *Un bacio, un bacio almen*	demand of kiss →kiss	R26/+11
	M: *Ah!*		R27/+2
false *cabaletta*	J: *Minnie. . . Che dolce nome!* M: *Ti piace?* J: *Tanto! T'amo*		R28
	M: *Perché questa parola?*		R28/+6
false closing *scena*	J: *Sii benedetta! Addio!*		R29/-1
resumed tempo di mezzo	J: *Nevica!* M: *Guarda! Il monte*	snow	R29/+1
	J: *Ascolta!* M: *Ascolta!*	gunshots (the bandit)	R30
cabaletta	J: *[Ma, ti giuro. . . ch'io] non ti lascio più!*		R30/+4
	J/M: *[Dolce] vivere e morir. . .*		R31
	J: *[Col tuo] bacio fa puro il labbro mio!*		R31/+4
	M: *Fammi, amor, degna di te!*		R31/+6
	J: *Sai tu dirmi*		R31/+8
	: *per me!* J/M: *Eternamente!*		R31/+14

(continued)

closing *scena*	J: *Minnie! Minnie!* M: *Sognavo. . .*		R32
	M: *Ecco il tuo letto – Io presso il focolare*		R32/+5
	M: *Ci sono avvezza, sai?*		R33
	n.a.		R33/+5
	M: *Ora mi puoi parlare*		R35
	n.a.		R36
	J: *Che sarà?* M: *Son folate di nevischio*	Johnson's name; Nina Micheltorena	R37

DID 13
Prunier-Lisette: comic
"T'amo! . . Menti! No!"
***La rondine*, Act I**

Vocal Score (Sonzogno, 1917)

Structure	Text Incipit	Topic	Location
instrumental *scena*	n.a.		R52
tempo d'attacco	P: *T'amo! . . .* L: *Menti!* P: *No!*	truthfulness of Prunier's love	R52/+4
cantabile	P: *Tu sapessi a quale prezzo*		R52/+5
false *cabaletta*	L: *Che silenzio!* P: *Che mistero!*		R53/-9
tempo di mezzo	L: *Ora andiamo! . . . Tutto tace!*	Lisette's outfits; Prunier's inner conflict	R53/-5
(*cantabile* segment)	P: *[Nove] Muse, a voi perdono*		R53/+7
	L: *Questo è meglio?* P: *È originale!*		R53/+13
(*cantabile* segment)	P: *[Nove] Muse, a voi perdono*		R51/-5
	L: *Son completa?* P: *Sei squisita!*		R54
cabaletta	L: *Che silenzio!* P: *Che mistero!*	truthfulness of Prunier's love	R54/+14
	L: *Perché bacia? Di? . . . Perché?*		R55/-10
	P: *Per ridirti: io sono te!*		R55/-7

DID 14
Magda-Ruggero: falling in love 1/3
"Scusatemi. . . scusate. . ."
***La rondine*, Act II**

Vocal Score (Sonzogno, 1917)

Structure	Text Incipit	Topic	Location
tempo d'attacco	M: *Scusatemi. . . scusate. . .*	Magda's intrusion on Ruggero's table	R9
	R: *No. . . Restate. . . Restate. . .*		R10/-6
	(R: *da tutte. . .*) M: *Veramente?*		R10/-2
cantabile	R: *[Così] timida e sola assomigliate*		R10
	M: *Ne sono lusingata!*		R11
	R: *Cercate di capirmi. . .*		R11/+1
tempo di mezzo	M: *[Se sa]pessi ballar*	dancing	R12
cabaletta	M: *L'avventura strana*	(start dancing)	R13/-4
main section (AABCDA') (A)	M/R: *Nella dolce carezza della danza*[a]		R13
chorus: (A)[b]	Ch.: *Vuoi tu dirmi che cosa più ti tormenta* (refrain)		R14
(B) instrumental interlude	n.a.		R17
(C) lovers' *À 2*	M/R: *Dolcezza! – Ebbrezza!*		R19/+10
(D)	Ch.: *O profumo sottil*		R20
(A') and lovers' *À 2*[c]	M/R: *Come batte il tuo cuor!*		R21
	Ch.: (refrain)		

a. Ruggero and Magda sings Magda's text largely in parallel thirds.
b. The chorus starts with the music sung by the couple.
c. The lovers' *à due* statement and the first verse of the chorus' statement are sung simultaneously.

DID 15
Magda-Ruggero: falling in love 2/3
"Che caldo! Che sete! -- Una fuga, una festa"
***La rondine*, Act II**

Vocal Score (Sonzogno, 1917)

Structure	Text Incipit	Topic	Location
instrumental *scena*	n.a.		R23
scena	M: *Che caldo! Che sete!*		R23/+12
tempo d'attacco	M: *Una fuga, una festa*	love	R25
	R: *Che andate dicendo?*		R26
	R: *[Per]ché se amassi. . . allora*		R27
	M: *Ah! per tutta la vita!*		R27/+10
	R: *Siamo amici. . . e non so ancora*	names	R27/+16
	R: *[No.] Questo si cancella. . .*		R29/-9
cantabile	M: *[Per]ché mai cercate di saper*		R29
	R: *Io non so chi siate voi*		R29/+8
	M: *Parlami ancora. . .*[a]		R30/+4
	R: *Sei la creatura [...] Ah! questa è vita*[a]		
	R/M: *Mio a. . .*[b]		R30/+8
closing *scena*	Youths: *Zitti! Non disturbiamoli!*		R30/+9

a. Magda's two-verse statement is sung simultaneously with the last two verses of Rinuccio's previous statement (starting with *Sei la creatura*) and his two-verse statement (starting with *Ah! Questa è vita*).
b. The last word *amor* is reduced to its first syllable only.

DID 16
Magda-Ruggero: falling in love 3/3
"Nella trepida luce d'un mattin -- Paulette! . . . I nostri amici. . ."
***La rondine*, Act II**

Vocal Score (Sonzogno, 1917)

Structure	Text Incipit	Topic	Location
***scena*:**	n.a.		R43/-19
diegetic song by a distant voice	Voice: *Nella trepida luce d'un mattin*	Magda's dilemma: passion vs. secure life	R43
tempo d'attacco	R: *Paulette! . . . I nostri amici. . .*	[Magda's refusal to leave]	R44
cantabile	M: *[Niente. . .] niente. . . Ti amo!*		R45
	: *Tremo e piango. . .*		
	à 2: *mia vita. . . mio amor!*		

DID 17
Magda-Ruggero: love-dilemma
"Senti? . . . Anche il mare respira sommesso"
***La rondine*, Act III**

Vocal Score (Sonzogno, 1917)

Structure	Text Incipit	Topic	Location
instrumental *scena*	n.a.		R0
tempo d'attacco	M: *Senti? . . . Anche il mare respira sommesso*	passionate love	R1/+7
	n.a.		R2
	: *So l'arte strana*		R2/+16
	M: *Dimmi che ancora, sempre ti piaccio!*		R3
	R: *Non son più solo coll'amor tuo*		R4/-12
	: *Ecco, il tuo braccio*		R4
	M: *[Ah!] ti ricordi ancora*		R4/+16
	R: *E siam fuggiti qui per nasconderlo!*		R5
cantabile	M: *Oggi lascia che ancor*		R6
	R: *Benedetto l'amor*		R7
	M: *Taci. . . Non parlare*		R8
tempo di mezzo	R: *No. Un segreto*	marriage	R9
	M: *Non so, non m'aspettavo*		R12/+3
	R: *Non c'è altro di più*		R13/-2
cabaletta	R: *Dimmi che vuoi seguirmi alla mia casa* (exits)		R14
	n.a.		R16
	M: *Che più dirgli? . . . Che fare?*		R17

DID 18
Giorgetta-Luigi: illicit love
"O Luigi! Luigi!"
Il tabarro

Vocal Score (Ricordi, 1918)

Structure	Text Incipit	Topic	Location
tempo d'attacco	G: *O Luigi! Luigi!*	Giorgetta's warning to keep his distance	R57
	: *Bada a te! Può salir fra un momento!*		R57/+6
	L: *Perché dunque inasprisci il tormento?*		R58
cantabile	G: *Vibro tutta se penso a iersera*		R58/+4
	L: *In quei baci tu sai cosa c'era*		R58/+8
	L: *Preferisco morire, alla sorte*		R59
	G: *Ah! se fossimo soli, lontani. . .*		R59/+4
***tempo di mezzo* 1** (with Michele)	M: *Come? Non sei andato? . . .*	Luigi's proposal to resign	R60
	L: *Padrone, v'ho aspettato*		R60/+2
	M: *[A Rou]en? Ma sei matto?*		R61/-6
	L: *Sta bene. Allora resto.*		R61/-4
	G: *Dove vai?* M: *A preparare i lumi*		R61
***cabaletta* 1**	G: *Dimmi: perché gli hai chiesto*		R62
	G: *Hai ragione: è un tormento. . .*		R62/+9
	L: *È la gioia rapita*		R64/+4
***tempo di mezzo* 2**	L: *È lui? . . .*	anticipated rendezvous	R66
	G: *Ascolta: come ieri*		R66/+7
	L: *Sì . . . – Fai lo stesso segnale?*		R67
	G: *[Sì. . .] il fiammifero acceso! . . .*[a]	(candle light)	R67/+2
***cabaletta* 2**	L: *Io voglio la tua bocca*		R68
	G: *Dunque anche tu lo senti*		R68/+7
	L: *[Folle di gelosia! Vor]rei tenerti stretta*	(knife)	R69+3
	n.a.		R70/+7
closing *scena*	n.a.		R71
	G: *Come è difficile esser felici! . . .*		R71/+8

a. For the double structural-dramatic function of Giorgetta's statement, see annotation *b* to DID 18 in Appendix B; the similar melodic contour at the end of this statement (from R68/-6) and that of Luigi's solo statement in *cabaletta* 2 (R70) also supports this reading.

DID 19
Rinuccio-Lauretta: fulfillment
"Lauretta mia"
Gianni Schicchi

Vocal Score (Ricordi, 1918)

Structure	Text Incipit	Topic	Location
***cabaletta*:** (A)	R: *Lauretta mia*	fulfillment of their love, secured in previous scene	R84
(B)	L: *Là mi giurasti amore!*		R84/+5
	R: *Tremante e bianca*		R85/-6
(A')	R/L: *[Fi]renze da lontano*		R85/-3

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